

VENUS OVER MANHATTAN

- Villeurbanne; BALTIC, Centre for Contemporary Art, Gateshead
[catalogue]
- 1999-2000 *Öyvind Fahlström: Samlad grafik och multiplar*, Norrköpings
konstmuseum, Norrköping [catalogue]
- 1999 *Öyvind Fahlström: The Complete Graphics and Multiples*, Gallery 400,
University of Illinois at Chicago [catalogue]
- 1996 *Öyvind Fahlström: The Installations*, Kolnischer Kunstverein, Cologne
[catalogue]
- 1995-1996 *Öyvind Fahlström: The Installations*, Gesellschaft für Aktuelle Kunst e.V.,
Bremen [catalogue]
- 1995 Centre Cultural Suedois, Paris, [catalogue]
- 1994 *Öyvind Fahlström: Every way in is a way out*, Thomas Nordanstad Gallery,
New York
- 1993 Sidney Janis Gallery, New York
Öyvind Fahlström: Graphics & Works on Paper, Feigen Incorporated, Chi-
cago
- 1992 *Öyvind Fahlström*, IVAM/Centre Julio Gonzalez, Valencia [catalogue]
- 1991 *Öyvind Fahlström: Garden: A World Model*, Aurel Scheibler, Cologne
[catalogue]
- 1990 Galerie Baudoin Lebon, Paris
Öyvind Fahlström: The Complete Graphics, Arnold Herstand & Co., New
York
- 1989 Galerie Ahlner, Stockholm
- 1988 *Öyvind Fahlström*, Olle Olsson-huset, Hagalund, Solna [catalogue]
- 1987 Arnold Herstand & Co., New York [catalogue]
- 1985 Boibrino Gallery, Stockholm

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- 1984 Arnold Herstand & Co., New York [catalogue]
- 1983 *Öyvind Fahlström: Paintings, Drawings, Constructions*, Walker Art Center, Minneapolis, [catalogue]
- 1982 The Solomon R. Guggenheim Museum, New York [catalogue]
Sidney Janis Gallery, New York [catalogue]
- 1981 Stella Polaris Gallery, Los Angeles
- 1980 Museum Boijmans Van Beuningen, Rotterdam [catalogue]
Musée national d'art moderne, Centre Georges Pompidou, Paris [catalogue]
- 1979 Moderna Museet, Stockholm [catalogue]
- 1978 *Öyvind Fahlström: Drawings*, Sharon Avery/Redbird, New York
- 1977 Galerie Baudoin Lebon, Paris
- 1976 *Öyvind Fahlström: The Complete Graphics and Multiples*, Galerie Ahler, Stockholm
Sidney Janis Gallery, New York [catalogue]
- 1975 Galerie Alexandre Iolas, Paris [catalogue]
- 1974 Galleria Multhipla, Milan [catalogue]
Galerie Buchholz, Munich [catalogue]
Foster Gallery, University of Wisconsin, Eau Claire
- 1973 Moore College of Art Gallery, Philadelphia [catalogue]
Sidney Janis Gallery, New York, April 4 - 28 [catalogue]
- 1971 Sidney Janis Gallery, New York [catalogue]
- 1970 Galerie Rudolf Zwirner, Cologne [catalogue]

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- 1969-1970 Travelling exhibition organized by The Museum of Modern Art, New York: University of Minnesota, University Gallery, Minneapolis; Middlebury College, Middlebury; Edinboro State College, Edinboro; University of Georgia, Museum of Art, Athens; University of Texas, Art Museum, Austin; Sacramento State College, Sacramento [exhibition brochure]
- Öyvind Fahlström: *Opera* (travelling exhibition in Sweden organized by Riksställningar, Stockholm) Kommunalskolan, Sigtuna; Konserthuset, Stockholm; Linköpings museum, Linköping; Göteborgs konstmuseum, Gothenburg; Galleri Doktor Glas, Stockholm; Dalarnas Museum; Sundsvalls museum, Sundvalls; Gävle museum, Gävle; Södertälje Bibliotek, Södertälje; Eskilstuna Konstmuseum, Eskilstuna.
- 1969 Sidney Janis Gallery, New York [catalogue]
- 1967 Sidney Janis Gallery, New York [catalogue]
- 1966 *XXXIII Venice Biennale*, Venice [exhibition catalogues]
- 1964 Cordier & Ekstrom, Inc.
- 1962 Galerie Daniel Cordier, Paris [exhibition brochure]
- 1959 Galerie Blanche, Stockholm [catalogue]
Galerie Daniel Cordier, Paris [exhibition brochure]
- 1955 Galerie Aesthetica, Stockholm [exhibition brochure]
- 1954 Eskilstuna Konstmuseum, Eskilstuna
- 1953 Galleria Numero, Florence [exhibition card]

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Selected Group Exhibitions

- 2019 *Open House: Elliott Hundley*, The Museum of Contemporary Art, Los Angeles
Fuzzy Dark Spot, Deichtorhallen Sammlung Falckenberg
- 2018-2019 *Au rendez-vous des amis*, Aurel Scheibler, Berlin
Nordic Impressions: Art from Åland, Denmark, the Faroe Islands, Finland, Greenland, Iceland, Norway, and Sweden, 1821-2018, The Phillips Collection, Washington, DC [catalogue]
Everything Is Connected: Art and Conspiracy, The Met Breuer, New York [catalogue]
- 2018 *A Short Century: MACBA Collection*, Museu d'Art Contemporani de Barcelona (MACBA)
Flashes of the Future: The Art of the '68ers or The Power of the Powerless, Ludwig Forum Aachen, Aachen [catalogue]
- 2017-2018 *Art into Life! Collector Wolfgang Hahn and the 60s*, Museum Moderner Kunst (MUMOK), Vienna, November [catalogue]
Manipulate the World: Connecting Öyvind Fahlström, Moderna Museet, Stockholm [catalogue]
- 2017 *Spots, Dots, Pips, Tiles: An Exhibition About Dominoes*, Pérez Art Museum, Miami
Imaginary Frontiers, Boghossian Foundation – Villa Empain
- 2016-2017 *From the Collection: 1960-1969*, The Museum of Modern Art, New York
- 2016 *Données à voir*, La Terrasse: espace d'art de Nanterre
Live Uncertainty: 32nd Bienal de São Paulo, Ibirapuera Park, São Paulo [catalogue]
Gutes böses Geld: Eine Bildgeschichte der Ökonomie / Money, Good and Evil: A Visual History of the Economy, Staatliche Kunsthalle Baden-Baden, Baden-Baden, [catalogue]

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Ropen skalla – konsten åt alla!, Malmö Konstmuseum, Malmö

2015-2016 *Hippie Modernism: The Struggle for Utopia*, Walker Art Center, Minneapolis [catalogue]

The World Goes Pop, Tate Modern, London [catalogue]

Desire and Necessities: New Incorporations to the MACBA Collection, Museu d'Art Contemporani de Barcelona (MACBA), Barcelona

2015 *Myth Science: Öyvind Fahlström and Mike Kelley*, Yellow Chair Gallery, New York

Fire and Forget. On Violence., KunstWerke, Berlin

International Pop, Walker Art Center, Minneapolis [catalogue]

Nach dem frühen Tod, Staatliche Kunsthalle Baden-Baden, Baden-Baden [catalogue]

2013-2014 *Art, Two Points – Barcelona Lives Contemporary Art*, Museu d'art Contemporani de Barcelona (MACBA), Barcelona

2013 *Reflections from Damaged Life. An exhibition on psychedelia*, Raven Row, London

KABOOM! Comic in der Kunst, Weserburg Museum für Moderne Kunst, Bremen [catalogue]

Simon Evans & Öyvind Fahlström: First we make the rules, then we break the rules, Kunsthalle Charlottenborg, Kunsthall Charlottenborg, Copenhagen

The Temptation of the Diagram, organized by Matthew Ritchie, Andrea Rosen Gallery, New York

2012-2013 *Simon Evans & Öyvind Fahlström: First we make the rules, then we break the rules*, Kunsthalle Dusseldorf, Dusseldorf

Critical Episodes (1957-2011), Museu d'art contemporani de Barcelona (MACBA), Barcelona

Explosion! The legacy of Jackson Pollock, Fundació Joan Miró, Barcelona [catalogue]

Leben mit Pop! Grafik der 60er Jahre von Warhol bis Richter / Living with Pop! Graphic Art from the 60s – From Warhol to Richter, Museum der bildenden Künste Leipzig, Leipzig

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- Pop Art in Europa*, Museum Het Valkhof, Nijmegen, September 8, 2012 – January 6, 2013
- 2011-2013 *The divided sky: The collection, 1945-1968*, Neue Nationalgalerie, Berlin
- 2012 *Specters of Artaud and the Arts in the 1950s*, Museo Nacional Centro de Arte Reina Sofia, Madrid
- 2011-2012 *Museum of Affects*, Museum of Modern Art + Museum of Contemporary Art Metelkova, Ljubljana
Volume! – Works from the Collections of “La Caixa” Foundation and MACBA, Museo d’art contemporani de Barcelona (MACBA), Barcelona
- 2011 *Colección 3. From the uprisings to post-modernism (1962-1982)*, Museo Nacional Centro de Arte Reina Sofia, Madrid [catalogue]
Poetry Goes Art & Vice Versa, Weserburg Museum für Moderne Kunst, Bremen
Kompass: Zeichnungen as dem Museum of Modern Art New York: The Judith Rothschild Foundation Contemporary Drawings Collection, Martin Gropius-Bau, Berlin [catalogue]
The Otolith Group. Thoughtform., Museo d’art contemporani de Barcelona (MACBA), Barcelona
- 2010-2011 *Bild für Bild – Film und zeitgenössische Kunst, Kooperation des Museum Ostwall mit dem Centre Pompidou, Paris*, Museum Ostwall, Dortmund
- 2010 *Is the War Over? Art in a Divided World (1945-1968)*, Museo Nacional Centro de Arte Reina Sofia
Welt und System, Städtische Galerie Dresden Art Collection, Dresden
Uneven Geographies, Nottingham Contemporary, Nottingham
56th International Short Film Festival, Oberhausen
- 2009-2010 *Moderna Museet Collection: Highlights of the 60s*, Moderna Museet, Malmö
Wo is der wind, wenn er nicht weht? Politische bildergeschichten von Albrecht Dürer bis Art Spiegelman, Kunstverein in Hamburg [catalogue]
MOCA’s First Thirty Years, Museum of Contemporary Art, Los Angeles
- 2009 *Shadow/Existence*, ScheiblerMitte, Berlin

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- Fare World / Making Worlds*, curated by Daniel Birnbaum, 53rd Biennial di Venezia, Venice [catalogue]
Time as Matter – MACBA Collection. New Acquisitions 22, Museo d'art contemporani de Barcelona (MACBA), Barcelona
- 2008-2009 *Made in Munich – Editions from 1968 to 2008*, Haus der Kunst, Munich [catalogue]
Whatever Happened to Sex in Scandinavia?, OCA Office for Contemporary Art, Oslo [catalogue]
- 2008 *Figuration narrative*, Grand Palais, Paris [catalogue]
Europop, Kunsthaus Zürich, Zürich [catalogue]
- 2007-2008 *Homenaje a Picasso*, Museo Nacional de Bellas Artes, Santiago
The MACBA at the Frankfurter Kunstverein, Frankfurter Kunstverein, Frankfurt am Main
- 2007 *6ª Bienal do Mercosul: La Terceira Margem do Rio*, Bienal do Mercosul, Porto Alegre [catalogue]
The Evil I – Presse & Politik, Galerie Gebr. Lehmann, Dresden
- 2006-2007 *Eye on Europe*, The Museum of Modern Art, New York [catalogue]
- 2006 *Tours et detours dans la collection*, Galerie de France, Paris, January 26 – March 11
- 2005-2006 *Faites vos jeux! Art and play since Dada*, Kunstmuseum Liechtenstein, Vaduz; Academy of Arts, Berlin; Museum of Contemporary Art, Siegen; Cobra Museum, Amstelveen [catalogue]
- 2003-2006 *Art & Politics: Érró, Fahlström, Köpcke, Lebel*, Phoenix Kulturstiftung, Sammlung Falckenberg, Hamburg; Museum Morsbroich, Leverkusen; Museum der Bildenden Künste, Leipzig; Neue Galerie am Landesmuseum Joanneum, Graz [catalogue]
- 2005 *Schrift, Zeichen, Geste*, Kunstsammlungen Chemnitz, Chemnitz [catalogue]
- 2003-2004 *World Watchers – Demokratie, Information. Subjekte*. Neue Gesellschaft für bildende Kunst, Berlin [catalogue]

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- Village global: les années 60*, Musée des beaux-arts de Montréal, Montréal; Dallas, Dallas Museum of Art [catalogue]
- 2002 *I promise it's political: Performativität in der Kunst*, Museum Ludwig, Cologne [catalogue]
Geld und Wert/Das letzte Tabu (pavilion at Expo.02) [catalogue]
Art & economy, Deichtorhallen, Hamburg [catalogue]
- 2001 *Unpacking Europe: Hieronymus Bosh in Museum Boijmans Van Beuningen*, Museum Boijmans Van Beuningen, Rotterdam [catalogue]
- 2000 *Öyvind Fahlström/Robert Crumb*, Espace Gustave Fayet, Sérignan [exhibition brochure]
Norden – Zeitgenössische Kunst aus Nordeuropa, Kunsthalle, Vienna [catalogue]
The Marriage of Reason and Squalor, The Museum of Modern Art, New York [catalogue]
- 1999 *Drugs*, The Lux Gallery, London
Circa 1968, Museu Serralves, Porto [catalogue]
Efter Majrevolten. Det "stökiga" 70-talet, Moderna Museet, Stockholm [catalogue]
Pop Impressions Europe/USA: Prints and Multiples from The Museum of Modern Art, The Museum of Modern Art, New York [catalogue]
Europop – A Dialogue with the U.S., Arken Museum of Modern Art, Ishøj [catalogue]
Sight Gags, Grotesque Caricature and Wit in Modern and Contemporary Drawing, The Museum of Modern Art, New York [catalogue]
- 1998 *Pop Art: Selections from The Museum of Modern Art*, High Museum of Art, Atlanta, [catalogue]
Gardens of Earthly Delight - Two Contemporary Painters and a Few of Their Forebears: Baruchello, Fahlström, Wols, Klee, Duchamp, Museion, Bolzano [catalogue]
Hjärtat sitter till vänster, Göteborgs Konstmuseum, Gothenburg; Konstens Hus, Luleå; Uppsala Konstmuseum, Uppsala; Södertälje Konsthall, Södertälje [catalogue]
Pop Abstraction, Museum of American Art of the Pennsylvania Academy of the Fine Arts, Philadelphia [catalogue]

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- Come Closer*, Liechtensteinische Staatliche Kunstsammlung, Vaduz; Nikolaj (Kobenhavns Kommunes Udstillingsbygning) Copenhagen Contemporary Art Center; Ludwig Museum Budapest–Museum of Contemporary Art [catalogue]
- 1997 *20th Century Masters*, Sidney Janis Gallery, New York
The Stockholm Electronic Music Festival XIX, Fylkingen, Stockholm [catalogue]
The Pop '60's–Transatlantic Crossing, Centro Cultural de Belem, Lisbon [catalogue]
Dadaismo Dadaismi. Da Duchamp a Warhol. 300 capolavori, Galleria d'arte moderna e contemporanea Palazzo Forti, Verona [catalogue]
documenta X, Kassel [catalogue]
ALL of a SUDDEN II, Aurel Scheibler, Cologne
Moderna museet Stockholm – picasso to warhol, Takamatsu City Museum of Art; Koriyama City Museum of Art; Hiroshima City Museum of Contemporary Art; The Bunkamura Museum of Art, Tokyo [catalogue]
NDXL RTE, Galleri Index, Stockholm [catalogue]
The Maximal Sixties: Pop, Op, and Figuration from the Drawing Collection, The Museum of Modern Art, New York [catalogue]
- 1996 *ALL of a SUDDEN*, Aurel Scheibler, Cologne
Die Großen Sammlungen IV: Moderna Museet Stockholm zu Gast in Bonn, Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn [catalogue]
- 1995 *Le Dessin Automatique 1943-1995*, Espace arts plastiques du Collège Public de Ploeuc-sur-Lié (Côtes d'Armor); Galerie d'Art du collège Camille Claudel de Saint-Quay-Portrieux (Invitation card with text by Edouard Jaguer).
Spelrum – Öyvind Fahlström och tiden efter, Uppsala Konstmuseum, Uppsala [catalogue]
Better Living Through Chemistry, Randolph Street Gallery, Chicago [catalogue]
- 1994 *Hors Limites*, Musée national d'art moderne, Centre Georges Pompidou, Paris [catalogue]
Head Games, Horodner Romley Gallery, New York
Mapping, The Museum of Modern Art, New York [catalogue]

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- Summer Academy*, PaceWildenstein Gallery, New York
Pop Art y Nueva Figuración en la colección del IVAM, IVAM/Centre Julio Gonzalez, Valencia
- 1993 *Från Leger till Larsson Solveig och Axel Lindahls Konstdonation*, Lidköpings Hantverks och Sjöfarts-museum, Lidköping [catalogue]
Espais Existencials – La Mirada Apassionada de Daniel Cordier, Centre Cultural de la Fundació "la Caixa," Barcelona [catalogue]
Poésure et Peintrie, Centre de la Vieille Charite, Marseille [catalogue]
- 1992 *Fluxus: the development of an antidote*, Galleri Stenström, Stockholm [catalogue]
Three or More – Multiplied Art from Duchamp to the Present, Wacoal Art Center of Spiral Garden [catalogue]
Territorium Artis, Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, [catalogue]
Seriekopplingar, Lido, Stockholm
The Open Work, John Good Gallery, New York [catalogue]
Contemporary European Prints, The Museum of Modern Art, New York [catalogue]
Tiden – 100 konstnärer ger sin bild av tiden, Göteborgs Konstmuseum, Gothenburg [catalogue]
- 1991 *Pop Art och Nouveau Realisme*, Moderna Museet, Stockholm
- 1990 *High and Low: Modern Art and Popular Culture*, The Museum of Modern Art, New York; The Art Institute of Chicago; The Museum of Contemporary Art, Los Angeles [catalogue]
65–75 Aspetti e Pratiche dell'Arte Europea, Castello di Rivara, Rivara [catalogue]
The Readymade Boomerang – Certain Relations in 20th Century Art, 8th Biennale of Sydney, Art Gallery of New South Wales [catalogue]
Nordiskt 60-tal: uppbrott och konfrontation, Lstasafn Islands, Reykjavik; Sonja Heine-Niels Onstad Foundation, Hovikodden; Kunsthallen Brandts kloedesfarik, Odense; Kulturhuset, Stockholm; Helsingin Taide-halli/Helsingfors Konsthall, Helsinki [catalogue]
- 1989 *Artoon*, Palazzo Civiltà del Lavoro, EUR, Rome [catalogue]
Donations Daniel Cordier – Le regard d'un amateur, Musée national d'art moderne, Centre Georges Pompidou, Paris [catalogue]

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- A Different War – Vietnam in Art*, Whatcom Museum of History and Art, Bellingham; De Cordova Museum and Sculpture Park, Lincoln; Mary and Leigh Block Gallery, Northwestern University, Evanston; Akron Art Museum, Akron; Madison Art Center, Madison; Wight Art Gallery, UCLA, Los Angeles; Davenport Museum of Art, Davenport; University of Colorado Art Galleries, Boulder; Museum of Art, Washington State University, Pullman; Miami University Art Museum, Oxford [catalogue]
- Happening & Fluxus*, Galerie 1900-2000; Galerie du Genie; Galerie de Poche [catalogue]
- 1988 *The Turning Point-Art and Politics in 1968*, Cleveland Center for Contemporary Arts, Cleveland, Ohio; Lehman College Art Gallery, City University of New York, Bronx [catalogue]
- Different Drummers*, Hirshhorn Museum and Sculpture Garden, Washington, D.C., [catalogue]
- Le Mouvement Phases 1952-1988 – L'expérience continue*, Musée des Beaux-Arts Andre Malraux, Le Havre, Germany [catalogue]
- 1987 *Comic Iconoclasm*, Institute of Contemporary Art, London; Douglas Hyde Gallery, Dublin; Cornerhouse Gallery, Manchester; Circulo des Belles Artes, Madrid; Louisiana Museum, Humlebaek [catalogue]
- Overtalk*, White Columns, New York
- 1986 *Concrete Poetry: The Early Years*, Thomas J. Watson Library, Metropolitan Museum of Art, New York [catalogue]
- 1985 *Latitudes of Time*, City Gallery, New York
- Chance and Change in the New Arts*, Auckland City Art Gallery, Auckland [catalogue]
- Pop Art 1955-1970*, Art Gallery of New South Wales, Sydney; Queensland Art Gallery, Brisbane; National Gallery of Victoria Melbourne [catalogue]
- 1984 *Dropped Bra | White House | Champion | ... Wesselman, Fahlström, Walliker, Oppenheim*, Sander Gallery, New York
- Buscando el Norte – Nueve artistas de Suecia*, Museo Español de Arte Contemporaneo, Madrid [catalogue]
- Recent Acquisitions*, The Solomon R. Guggenheim Museum, New York
- Écritures dans la peinture*, Villa Arson, Nice [catalogue]

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- 1983 *The Comic Art Show*, Whitney Museum of American Art, Downtown Branch at Federal Hall National Monument, New York [catalogue]
Acquisition Priorities: Aspects of Postwar Painting in Europe, The Solomon R. Guggenheim Museum, New York [catalogue]
P.S.1 Reopens the 60's, The Institute for Art and Urban Resources, Inc., Queens
- 1982 *Mapped Art*, University of Colorado Art Galleries, Boulder; Arkansas Arts Center, Little Rock; Archer M. Huntington Art Gallery, University of Texas, Austin; Toledo Museum of Art, Toledo [catalogue]
- 1981 *Le Moderna Museet de Stockholm à Bruxelles*, Palais des Beaux-Arts, Brussels [catalogue]
Nyförvärv 1980: Teckningar, akvareller och grafiska blad, Nationalmuseum, Stockholm
Westkunst, Messehallen, Cologne [catalogue]
- 1979 *Art of the Sixties: Europe and the USA from the Collection of the Ludwig Museum*, Cologne, The Tel-Aviv Museum [catalogue]
- 1978 *Museum des Geldes. Über die seltsame Natur des Geldes in Kunst, Wissenschaft und Leben*, Städtische Kunsthalle, Düsseldorf [catalogue]
Tecken – Lettres, Signes, Écritures, Malmö Konsthall, Malmö [catalogue]
Museo Internacional de la Resistencia 'Salvador Allende', Moderna Museet, Stockholm; Norrköpings Museum, Norrköping; Nordiskt/Konstcentrum/Pohjois-Maynen Taidekeskus, Helsinki; Jönköpings Läns Museum, Jönköping; Centre Culturel Suédois, Paris; Landskrona Konsthall, Landskrona; Ystads Museum/Sjöbo bibliotek, Ystad/Sjöbo; Södertälje Konsthall, Södertälje; Härnösands Konsthall, Härnösand; Norrbottens Museum, Luleå; Kiruna Konstgille, Kiruna; Kalmar Konstmuseum, Kalmar; Västerbottens Museum, Umeå; Jämtlands Läns Museum, Östersund; Gävle Museum, Gävle; Dalarnas Museum, Falun; Södermanlands Museum, Nyköping [catalogues]
Biennale de Paris '59-'73, Seibu Museum of Art, Tokyo [catalogue]
Objects!, Marian Goodman Gallery, New York [catalogue]
7 Americans, Sidney Janis Gallery, New York

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- 1977 *Fantasins frigörelse - Surrealismen i svensk konst*, Vasteras Konstmuseum, Vasteras; Eskilstuna Konstmuseum, Eskilstuna; Norrköpings Museum, Norrköping; Hallands Museum, Halmstad [catalogue]
documenta VI, Kassel [catalogue]
Biennale de Paris: une anthologie 1959-1967, Salles de fondation nationale des arts plastiques et graphiques, Paris [catalogue]
Paris – New York, Musée national d'art moderne, Centre Georges Pompidou, Paris [catalogue]
Arte Sueco Contemporáneo, Museo de Arte Moderno, Mexico City [catalogue]
Omaggio a Öyvind Fahlström, La Bertesca, Milan
- 1976 *New York '76*. Two travelling exhibitions organized by Siksutällningar, Stockholm. Exhibition 1: Gävle Museum, Gävle; Vuxenskolan, Uppsala; Ludvika Konstförening, Ludvika; Fagersta Konstförening, Fagersta; Oxelösund; Visby Bibliotek, Visby; Linköpings Bibliotek, Linköping. Exhibition 2: Astorps Konstförening, Astorp; Sveriges Konstföreningars Riksförbund, Stockholm; Museet Kulturhuset, Boriis; Lidköpings Bibliotek, Lidköping; Arvika Konstförening, Arvika; Karlstads Stadsbibliotek, Karlstad [catalogue]
Reality and the New Pluralism, James Yu Gallery, New York
Present Projects, Galerie Leger, Malmö; Galerie Bleu, Stockholm; Galleri 1, Gothenburg [catalogue]
Drawing Now: 1955-1975, The Museum of Modern Art, New York; Kunsthaus, Zürich; Staatliche Kunsthalle, Baden-Baden; Graphische Sammlung Albertina, Vienna; Sonja Henie-Niels Onstad Foundation, Hovikodden; The Tel-Aviv Museum [catalogue]
- 1975 *6 Americans*, Sidney Janis Gallery, New York
A Proposito def Mulino Stucky, Venice Biennale, Venice [catalogue]
JP 1 – Art International, Palais des Beaux-Arts, Brussels [catalogue]
A Decade of Political Posters by American Artists: 1965-1975, Artists' Benefit for Attica Legal Defense, 392 West Broadway, New York
- Let's Mix All Feelings Together – Baruchello, Erró, Fahlström, Liebig*, Städtische Galerie im Lenbachhaus, Munich; Kunstverein, Frankfurt am Main; Städtisches Museum, Leverkusen; Musée d'art moderne de la ville de Paris, Paris; Louisiana Museum, Humlebaek [catalogue]

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- 1974 *25 Years of Janis*, Sidney Janis Gallery, New York [catalogue]
The 9th International Biennial Exhibition of Prints in Tokyo, The National Museum of Modern Art, Tokyo; The National Museum of Modern Art, Kyoto [catalogue]
Watergate, Galerie Borjeson, Malmö [catalogue]
- 1973 *Swedish and International Art from 1945 to 1973*, Moderna Museet, Stockholm, [exhibition brochure]
På papper, Galerie Aronowitsch, Stockholm
New York Collection for Stockholm, Moderna Museet, Stockholm [catalogue]
Hundra moderna konstnärer, Galerie Borjeson, Malmö [exhibition brochure]
- 1972 *Svensk konst*, Svensk-Franska Konstgalleriet, Stockholm [catalogue]
Swedish Art 1972 – A Contemporary Theme, The National Museum of Modern Art, Tokyo; The National Museum of Modern Art, Kyoto [catalogue]
Abstract Expressionism and Pop Art, Sidney Janis Gallery, New York [catalogue]
- 1971 *ARTCASH*, Experiments in Art and Technology and American Foundation on Automation and Employment, Automation House, New York [catalogue]
ROSC'71 – the poetry of vision, Royal Dublin Society, Dublin [catalogue]
The Artist as Adversary, The Museum of Modern Art, New York [catalogue]
Art and Technology, Los Angeles County Museum of Art [catalogue]
Metamorphose de l'object. Art et anti-art 1910-1970, Palais des Beaux-Arts, Brussels; Museum Boymans-van Beuningen, Rotterdam; Nationalgalerie, Berlin; Palazzo Reale, Milan; Kunsthalle, Basel; Musée des Arts Decoratifs, Paris [catalogue]
- 1970 *7 artists*, Sidney Janis Gallery, New York [catalogue]
Against order. Chance and Art, Institute of Contemporary Art, University of Pennsylvania, Philadelphia [catalogue]
Surrealism?, Moderna Museet, Stockholm; Göteborgs Konsthall, Gothenburg; Sundsvalls Museum, Sundsvall; Malmö Museum, Malmö [catalogue]
Discovery of Harmony, Expo Museum of Fine Arts, Osaka [catalogue]

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Licht – Objekt – Bewegung – Raum. Schwedische Kunst heute, Kunsthalle, Nurenberg; Städtische Kunsthalle, Düsseldorf; Württembergischer Kunstverein, Stuttgart [catalogue]

String & Rope, Sidney Janis Gallery, New York [catalogue]

1969 *The Spirit of the Comics*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia; Huntington Trust Gallery, Columbus, Ohio; University of Wisconsin, Milwaukee; Iowa State University, Memorial Union, Ames; University of Pittsburgh, Pittsburgh; The Edmonton Art Gallery, Edmonton, Alberta; Carroll Reece Museum, East Tennessee State University, Johnson City; South Dakota Memorial Art Center, South Dakota State University, Brookings [catalogue]

Mostra di poesia concreta, Venice Biennale, Sala de lie Colonne, Venice [catalogue]

20-årsjubileum, Galerie Aesthetica, Stockholm

Pop Art, Hayward Gallery, London [catalogue]

7 Artists, Sidney Janis Gallery, New York [catalogue]

Kunst der sechziger Jahre, Sammlung Ludwig im Wallraf-Richartz Museum, Cologne. Opening of a permanent collection [catalogue]

1968 *Peintres Europeens d'Aujourd'hui | European Painters Today*, Musée des Arts Decoratifs, Paris The Jewish Museum, New York; National Collection of Fine Arts, Washington, D.C.; Museum of Contemporary Art, Chicago; The High Museum of Art, Atlanta; The Dayton Art Institute, Dayton, Ohio [catalogue]

Fantastisk konst, Sveagalleriet, Stockholm [catalogue]

documenta IV, Kassel [catalogue]

Options, Milwaukee Art Center, Milwaukee; Museum of Contemporary Art, Chicago [catalogue]

L'art vivant 1965-1968, Fondation Maeght, Saint-Paul-de-Vence [catalogue]

Från idyll till Megapolis – Ur svensk konst fran Smedsudden till 60-tal, Svensk-Franska Konstgalleriet, Stockholm [catalogue]

Pentacle, Musée des Arts Decoratifs, Paris [catalogue]

Three Generations of Twentieth-Century Art – Sidney and Harriet Janis Collection of The Museum of Modern Art, The Museum of Modern Art, New York; The Minneapolis Institute of Arts; The Portland Art Museum; The Pasadena Art Museum; San Francisco Museum of Art; Seattle Art Museum; Dallas Museum of Fine Arts; Albright-Knox Art Gallery, Buffalo; Cleveland Museum of Art; Kunsthalle,

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Basel; Institute of Contemporary Art, London; Akademie der Künste, Berlin; Kunsthalle, Nuremberg; Württembergischer Kunstverein, Stuttgart; Palais des Beaux-Arts, Brussels; Städtische Kunsthalle, Cologne [catalogue]

- 1967 *Homage to Marilyn Monroe*, Sidney Janis Gallery, New York [catalogue]
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Pictures to be Read/Poetry to be Seen, Museum of Contemporary Art, Chicago [catalogue]
Nuove Tecniche d'Immagine, Sesta Biennale d'arte Repubblica di San Marino, Palazzo dei Congressi [catalogue]
Science Fiction, Kunsthalle, Bern [catalogue]
Selection 1967: Recent Acquisitions in Modern Art, University Art Museum, University of California: Berkeley [catalogue]
Towards a cold poetic image, Galleria Schwarz, Milan [catalogue]
10 ans d'art vivant 1955-1965, Fondation Maeght, Saint-Paul-de-Vence [catalogue]
30 år. Konst och annat från utställningar 1937-1967, Eskilstuna Konstmuseum, Eskilstuna [catalogue]
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Il presente contestato, Museo Civico, Bologna [catalogue]
La Figuration Narrative, Galerie Creuze, Paris [exhibition brochure]
Alternative Attuali 2 – Rassegna internazionale di pittura, scultura, grafica + Omaggio a Magritte, a Mirko, a Baj, Castello Spagnolo, L'Aquila, [catalogue]
Recent works by Arman, Dine, Fahlström, Marisol, Oldenburg, Segal, Sidney Janis Gallery, New York [catalogue]
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A Selection of 20th Century Art of 3 Generations, Sidney Janis Gallery, New York [catalogue]
Ur Svenskt 1900-tal, Svensk-Franska Konstgalleriet, Stockholm [catalogue]
Svisch, Moderna Museet, Stockholm (exhibition brochure).
Pop etc., Museum des 20. Jahrhunderts, Vienna [catalogue]
8 ans d'agitation, Galerie Daniel Cordier, Paris [catalogue]
Mythologies Quotidiennes, Musee d'art moderne de la ville de Paris, Paris [catalogue]
Exposição Phases, Museu de Arte Contemporânea, São Paulo; Universidade de Minas Gerais, Belo Horizonte, September; Museu de Arte Moderna, Rio de Janeiro, autumn [catalogue]
Cinquante ans de "collages" – Papiers collés, assemblages, collages, du Cubisme à nos jours, Musee d'Art et d'Industrie, Saint-Etienne [catalogue]
Nieuwe Realisten, Gemeentemuseum te Den Haag, Den Haag [catalogue]
Arte d'oggi nei musei, XXXII Venice Biennale, Venice [catalogue]
Guggenheim International Award 1964, The Solomon R. Guggenheim Museum, New York [catalogue]
- 1963 *École de Paris 1963*, Galerie Charpentier, Paris [catalogue]
Exposición Phases, Museo Nacional de Bellas Artes, Buenos Aires [catalogue]
Phases dessins, Galerie du Ranelagh, Paris
The 22nd International Watercolor Biennial: Yugoslavia, Sweden, United States, Brooklyn Museum, Brooklyn, New York [catalogue]
- 1962 *New Realists*, Sidney Janis Gallery, New York [catalogue]
Phases. Peintures – sculptures – objets – collages, Galerie de l'Université (A.G.), Paris
Twelve Swedish Painters, The American Federation of Arts Gallery, New York; G. T. Hunter Gallery, Chattanooga; University of South Florida, Tampa; Milwaukee Art Center, Milwaukee; Utah Museum of Fine Arts, Salt Lake City; Mansfield Fine Arts Guild, Mansfield; Allen Memorial Art Museum, Oberlin; Miami Beach Art Center, Miami Beach; Dewaters Art Center, Flint; San Francisco State College, San Francisco; The American Swedish Institute,

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- Tendenser*, Svensk-Franska Konstgalleriet, Stockholm [catalogue]
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- Norroen List 1951-1961*, Listasafn Islands, Listamannaskálinn, Reykjavik [catalogue]
- Final vid Vastra Trädgårdsgatan*, Galerie Blanche, Stockholm [catalogue]
- aspect 61 med Brasilia*, Liljevalchs Konsthall, Stockholm [catalogue]
- Solstice de l'image*, Le Ranelagh, Paris
- Gruppo Phases*, Galleria Schwarz, Milan [catalogue]
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- Peintures de Hulten, Fahlström, Reuterswärd, Österlin, gravures de Lundberg, sculptures de Scherdin*, Le Ranelagh, Paris
- 1960-1961 *Surrealist intrusion in the Enchaters' DoMayn*, D'Arcy Galleries, New York [catalogue]
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- 1959 *5 Bienal de São Paulo*, Museu de Arte Moderna, São Paulo [catalogue]
- Kring spontanismen*, travelling exhibition organized by Riksförbundet for bildande konst, Malmö Museum, Malmö; Konstakademin, Stockholm [catalogue]
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Selected Writings by Öyvind Fahlström

Poetry

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- 1966 *Bord-dikter 1952-55*. Stockholm: Albert Bonniers Förlag, 1966.
- 1964 *Minneslista (till Dr. Schweitzers sista uppdrag)*. A board game with movable words, four loose sheets in a paper folder, 35 x 46 cm, Stockholm: Kerberos Forlag.
- 1953-1954 *Överhuvudtaget [On the whole]*.
- 1952-1953 *TA-O-TIE*.
- 1951-1952 *Fyra rörelse [Four movement]*. Twenty-three poems, unpublished manuscript. Collection Sharon Avery-Fahlström.
- 1949-1950 *Apskaft [Monkey Shaft]*
Untitled collection of surrealist prose poems.
- 1949 *Borborygmernas fall [Fall of the Borborygmi]*
Trumpeten i stjärten [Trumpet up your Arse]

Published Individual Poems Not Belonging to The Collections

- 1979 "Hallå alla dumma titlar" was published in Moderna Museet's Öyvind Fahlström exhibition catalogue, Stockholm, 1979: 10 (cat. no. 164).
- 1965 "Registerkort" was published in the poetic anthology *Svenskt 60-tal, ung lyrik i urval av Jacob Branting*. Stockholm: Prisma/FIB:s Lyrikklubb, 1965.
- 1963 The undated, visual poems "Lindängen" and "Svan" which were included in a broadcast collage *Fåglar i Sverige 1963*, were published in *Ord & Bild* (Gothenburg) 107, no. 1-2 (1998): 81.
- 1962 "Someone says: it really looks like it, translations into birdo and whammo," 1962. Manuscript published as a facsimile in *Ord & Bild* (Gothenburg) 107, no. 1-2 (1998): 52.
- 1961 "Factum III / The Bee-blue vault crash," *Konstrevy* (Stockholm) 37, no. 5-6 (1961): 175.

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Works In Prose

- 1950-1951 *Älskade hyra*. An absurd, surrealist tale, unpublished manuscript, 30 pages, Kungliga biblioteket, Stockholm.
- 1950 *Fore Atta*. Short story published in Moderna Museet's catalogue, Stockholm: 5-7 (cat. no. 164).
- 1948-1949 *Ryska dansoser [Russian ballerinas]*. Surrealist novel, manuscript lost. In a letter to Bo Nilsson he described the action as follows: "I infect Stockholm with infectious madness and in the end everyone is mad except me and everything turns into a film that was made during the time and then in a dream and then in darkness."
- n.d. *I kroken/Brod*, two lengthier prose texts/novels, no dates, manuscripts lost. Source: Ilmar Laaban.

Dramatic Works

- 1975-1976 Unfinished manuscript of a play. Sharon Avery-Fahlström Collection. A play in which the author had planned to interleave notes from Wilhem Reich's life and work with dialogue from the TV series "Blondie."
- 1973 *The Black Room - ett sagospel i fem delar [The Black Room - a fantasy in five parts]*. Unpublished, stenciled manuscript, 388 pages, Sharon Avery-Fahlström Collection. With Jon Hendricks the author translated this script into English during three months in 1973-1974. "On the historical level, *The Black Room* is about Watergate, seen as a combination of the timeless corruption in America and the fascist tendencies during the Nixon regime.[...] It is not a documentary collage, but rather a dream-play or a fairy tale for theater." Dialogue from a dozen Hollywood B-films, principally horror and gangster films, melodramas, and adventure films has been incorporated as well as dialogue from EC comics. Excerpts were published in no. 2/75, 3/75 and 1/76 of the New York magazine *Tracks*.
- 1971-1972 *Drömdjuret – Ell teaterstycke i sex delar [The dream animal – a drama in six parts]*. Unpublished, stenciled manuscript, 434 pages, Sharon Avery-Fahlström Collection. The title comes from an eponymous

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chapter in Loren Eiseley's *The Immense Journey* from 1957. In this play, too, Fahlström has included lines from the folk comedy *Hammarbygänget*. In his introductory comments the author describes the play as "one, superbly extended roller-coaster through the levels of the ego and life's key scenes." A part from *Drömdjuret* was published in Moderna Museet's catalogue, Stockholm, 1979: 94-101 (cat. no. 164).

- 1968 *The Strindberg Brothers*. Unpublished manuscript, New York Public Library. Parts 1 and 3 adapted to the current American political situation. The play was performed in the summer of 1968 at the Gotham Art Theatre in New York under the direction of Michael Abrams.
- 1967 *Oswald kommer tillbaka* [*Oswald returns*]. Unpublished stenciled manuscript, 144 pages, Sharon Avery-Fahlström Collection. In this play the author interlinks testimony of the murder of President Kennedy with dialogue from a number of gangster films.
- 1966-1968 *Förlåt, Hitler*. Unpublished stenciled manuscript, 213 pages, Sharon Avery-Fahlström Collection. The play is bisociative, combining notes from the Third Reich and the assassination attempt on Hitler on July 20 with dialogue from the Swedish folk comedy, *Hammarbygänget*, by Sigge Fischer.
- 1966-1967 *Noel 1967, Les frères Strindberg & deux interviews*. Unpublished manuscript, Sharon Avery-Fahlström Collection. Translation of the Swedish original but with parts 1 and 3 adapted to the political situation in France. The second act, "Les frères Strindberg," was published in *Öyvind Fahlström*. Paris: Centre Georges Pompidou, Musée National d'Art Moderne, 1980: 5-11 (cat. no. 188).
- 1966 *Julen 1966, Bröderna Strindberg, och två intervjuer*. Unpublished manuscript, 65 pages, Drottningholms Teatermuseum, Stockholm. The play was purchased by Kungliga Dramatiska teatern (Swedish National Theatre) in Stockholm but was never performed.
- Hammarskjöld om Gud* [*Hammarskjöld on God*]. The manuscript to the play is entitled *En svensk neger och Hammarskjöld om Gud*, but Pistolteatern shortened it, unpublished manuscript, 23 pages, Drottningholms Teatermuseum, Stockholm. The play, which mixes live actors with filmed and taped episodes, projections of

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text and photos, was the only dramatic work by Fahlström to be performed in Sweden. The play was included in Pistolteatern's series of "political theatre" and was premiered in Stockholm on February 6, 1966. Later that year it was also performed in Lund, Gothenburg, Oslo and elsewhere.

- 1953 *Del harda och det mjuka*. Concrete play ("board"), in two acts, unpublished manuscript, 92 pages in Kungliga biblioteket, Stockholm.
- 1952 *Mitt ljud*. Unpublished manuscript in private ownership. Libretto for a chamber opera that the author converted into a play in 1958 and 1960.
- c. 1950s *1-hål. 2-hål. 3-hål*. Manuscript lost. The author, in a letter to Ingemar Gustafson, described the piece as a "chronicle play" and an example of sur-realist drama.
- n.d. *Katterna åto fåglarnas blod, särskilt Ludvig, och det utan alt röras*. Manuscript lost. A reworking of a poem from the collection *Trumpeten i stjärten* into a radio play. According to Ilmar Laaban (*Siksi*, no. 4, 1987) this is one of Fahlström's most consummate dramatic creations. The title is taken from a school exam and is a memorable attempt to translate the following passage from Diderot: "les quatre autres sens des aveugles, surtout l'ouïe et le sens du toucher."

Happenings

- 1966 *Kisses Sweeter than Win*. Brief working manuscript, 12 pages and a complete manuscript, 50 pages, Billy Klüver's archive, New York. A section of the larger manuscript was published in *Öyvind Fahlström*. New York: The Solomon R. Guggenheim Museum, 1982: 68-69. Afterwards Fahlström also wrote an extended radio manuscript of the performance in which, like a sports commentator, he accounted for the action in detail. This manuscript formed the basis of two radio programs broadcast on 4th and 18th January 1967, Sharon Avery-Fahlström Collection. The tapes are not preserved in the sound archive of the Swedish Broadcasting Corporation.

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- 1964 *Fahlströms horna*. Happening in five parts with 20 participants performed at Moderna Museet November 4, 1964. The author wrote a three-page manuscript for the participants. In *Rondo* (Stockholm) 4, no. 3-4, (1964): 35-44, he published an extended report on the performance.
- Ur Mellanöl (2)*. One-man happening performed by Fahlström on October 7, 1964. Formed part of "En smal kväll: Bild-Ljud-Dikt" at Moderna Museet. Transcription in private ownership, published in Hultberg, Teddy, *Öyvind Fahlström on the Air - Manipulating the World*, Sveriges Radios Förlag/Fylkingen, Stockholm, 1999: 91-92.
- Ur Mellanöl (1)*. It was performed on September 13, 1964 at Moderna Museet during a Fylkingen Festival "Five New York Evenings." Privately owned transcript. The title refers to the then current discussion about introducing stronger beer into Swedish grocery shops.
- The Marriage*. "Sketch" performed by Fahlström in Bob Morris's and Yvonne Rainer's studio, New York. Manuscript unknown.
- 1962 Happening together with Carl Fredrik Reuterswärd, October 9, 1962, in the live-broadcast talk-show *Hylands höma*, on Swedish Television.
- Aida*. Manuscript in private ownership. It was performed at Moderna Museet, Stockholm on October 20, 1962. The performance was divided into twenty tableaux for four participants each playing several different roles.

Radio Compositions

- 1972 *Cellen, collage för radio*. A radio play based on an idea and directed by Öyvind Fahlström. Broadcast on July 11, 1972, Swedish Broadcasting Corporation, Stockholm. This work for radio was produced after a friend, Saul Gottlieb, had died of cancer. In it, Fahlström described his own horror of cancer and his recollections of Gottlieb. He also inserted interviews with cancer patients, with spiritualists evoking a world of light and happiness after death, and demonstrations in the USA at which Vietnam war veterans returned their medals.
- 1966 *Den helige Torsten Nilsson [The Holy Torsten Nilsson]*. Some four hours of "blind film" and a radio series in 35 chapters on "Sweden in

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the future utopia of national reforms. Interleaving of future, fiction and the past, documents, museum sound objects slide freely into each other in a hallucinatory roller-coaster." Broadcast in five parts on February 4, 11, 18 and 25, and March 4, 1966, Swedish Broadcasting Corporation, Stockholm. Three chapters of *The Holy Torsten Nilsson* were printed in *Gorilla* (Stockholm) 1, no.1 (1966): 14-20. The entire *The Holy Torsten Nilsson*, including a chapter that was never recorded, was published in book-form in 1968 by Albert Bonniers Förlag. At the same time the Swedish Broadcasting Corporation published a 90-minute tape of episodes from the series. Twenty chapters of *St. Torsten Nilsson* were published by Teddy Hultberg, *Öyvind Fahlström on the Air – Manipulating the World*, Stockholm: Sveriges Ra-dios Förlag/Fylkingen, 1999.

1963 *Fåglar i Sverige [Birds in Sweden]*. 30-minute collage or one-man happening for radio. *Fåglar i Sverige* was broadcast as a feature of the Swedish Broadcasting Corporation's magazine *Nattövning* on January 13, 1963. The manuscript and the tape were published in Hultberg, Teddy, *Öyvind Fahlström on the Air – Manipulating the World*, Stockholm: Sveriges Radios Förlag/Fylkingen, 1999.

Film- And Tv- Manuscripts

c. 1970-1971 *RAF*, synopsis for a film, unpublished manuscript, 3 pages, Sharon Avery-Fahlström Collection. The author writes: "The film will deal with the private side of a group of 'terrorists' lives. Outer frame: kidnapping of a German judge. The film will be characterized by an 'invisibly unreal' surface. A detailed and concrete surface – seemingly coherent but, on closer inspection, fragmented."

Nu är den lilla hästen trött [Now the little horse is tired]. Unpublished manuscript, 121 pages, in the Sharon Avery-Fahlström Collection. In the introduction Fahlström writes: "The film deals with the treatment of drug addicts and mental patients in Sweden. (The working title of the film is a quotation from the Russian dancer Nijinsky, i.e. what he said when he broke down, 'turned mad', in the middle of a performance in 1919.)The film portrays, with few exceptions, the old-fashioned, mechanical and repressive sides of mental treatment that are still basically dominant in Sweden and abroad."

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- 1970 *Kommun och gatugrupp* [*Commune and street group*]. Working title for two documentaries on the USA. In a letter to the directors of Kanal 2 of the Swedish Broadcasting Corporation Fahlström has developed a film proposal to deal with: 1. a hippie commune in the South West of the USA and 2. a group concerned with political and social activation in minority slum districts in New York or Chicago. Fahlström proposed that filming should take place in the spring of 1971.
- c. 1966 *The Nightshift*. Unpublished manuscript, 19 pages in English. Elaborated film proposal, see "Sex filmuppslag IV: Alice in the Underground," Sharon Avery-Fahlström Collection. The author writes in the introduction: "This is a treatment for a feature film that could be made as a Swedish-American co-production. The story might also be titled 'Alice in the Underground.' Alice would be a Swedish girl, a student activist, while visiting the US, she is drawn into a labyrinth of the Underground and the Movement. Winding road from East Village yippies to the clandestine terrorist struggle. The confrontation with different ways of living (as opposed to theorizing, acting etc.) as a revolutionary in Nixon's USA."
- Six film proposals, I. Porträtt av konstnären som agitator – Jean-Jacques Lebel och Abbie Hoffman, II. *Två storfamiljer*, III. *Kommunen i fred och krig*, IV. *Alice in the Underground*, V. *Åkta par*, VI. *Svenska Spanien*. Unpublished manuscript, 4 pages, in the Sharon Avery-Fahlström Collection.
- Proposal for a film entitled *Son of Torsten Nilsson*. Unpublished manuscript, 2 pages in Sharon Avery-Fahlström Collection.
- c. 1964-1966 Resumé of seven ideas for films. No overall title, unpublished manuscript, 11 pages, Sharon Avery-Fahlström Collection. Contains a number of brief synopses for films: 1. *Skyskrapa*, 2. *Pendel*, 3. *Sedimentpropp*, 4. *Telepali*, 5. *Kameleont*, 6. *Spionkamera*, 7. *Popsång*. Fahlström writes in the introduction: "As you will see, they are reminiscent of my 'puppet theatre-paintings'" with their mixture of everyday concretion and melodrama and, above all, in their game aspect; everything that happens is both limited and kept in play by a number of simple rules and conditions."
- Late 1950s *So och kärleksparen – film for TV* [*So and the loving couple – film for TV*]. Unpublished manuscript, 35 pages in the Sharon Avery-Fahlström Collection.

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- c. 1948-1949 Det här är ingen dröm – utkast till en film [*This is no dream – synopsis for a film*]. Fahlström dedicated the film to Antonin Artaud who died in 1948. The unpublished manuscript consists of 27 pages and is strongly surrealist in character, reminiscent of Buñuel's and Dalí's early films. Manuscript in the manuscript collection of Kungliga biblioteket, Stockholm.
- 1947-1948 Manuscript for a competition organized by the Stockholm student film studio, 1947-1948. Fahlström submitted a manuscript to the competition which was announced in the fall of 1947. He did not win a prize and the manuscript has disappeared.

Films

- 1971 *Du Gamla, Du Fria* [*Provocation*]. Feature color film, duration: 100 min. Direction, manuscript: Öyvind Fahlström, production: Profilm, Sweden 1972. Producers: Tomas Dyfverman, Sören Brunes, Hans Iveberg, photographer: Hans Welin, Roland Sterner, music: Tråd, gräs och stenar, cutting: Lars Haglund, Sten-Göran Camitz, sound: Häkan Lindberg. Swedish Film Institute, The film deals with a political street theatre group who want to change Swedish society. The young actors and actresses seek to reach out to people not of their persuasion by performing theatre at places of work. In these actions they attack military service, deride the profit mania of big companies and criticize stressful piece-work payments. In due course the members of the group discover that their actions do not lead anywhere. The group abandons direct political action and starts to demonstrate by means of their lifestyle. They attempt to live together in a new unity in the countryside but soon a crisis strikes the commune. In the final scene of the film they are back in Swedish society: the actors are looking for a theatre, the artist has an exhibition opening, the teacher is in the classroom and one of the students has started working in a factory. Shooting of *Du Gamla Du Fria* took place in the spring and summer of 1969 but the film was not premiered until April 3, 1972. This was because of disagreement about cutting the film and due to the fact that Fahlström struggled for a long time with SF about shooting a concluding sequence in the liberated areas of Guinea-Bissau. Participants: Marie-Louise De Geer, Björn Granath, Hans Mosesson, Ann-Charlotte Hult, Berit Nyman,

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PeterWahlqvist, Anki Rahlskog, Svante Holmstrom, Robert Carlsson, Jan Lööf, Lars Hillersberg, Carl Johan De Geer, Lena Svedberg, Olle Jeppson, Hakan Alexandersson, Kenneth "Kenta" Gustafsson, Gustav "Stoffe" Svensson, Marianne Ahrne, Dan Nyman, Bo Montelius, Hans Nyberg.

- 1968 *Revolution Now*. Black & white documentary film, duration: 59' 00". Direction, manuscript, production: Öyvind Fahlström, photo: Peter Davis & Staffan Lamm, Swedish Television. The film deals with various oppositional movements such as the draft-resisters in New York, the political street-theatre group Pagan Players, homosexual action groups and under-ground magazines *The Rat* and *The Black Mask*. But the focus is on the Yippie groups' activities and a powerful sequence show how the groups' spring meeting at Grand Central Station is stormed by the police whereupon there is an interview with leader Jerry Rubin. The film concludes with footage on the demonstrations at the Democrat Convention in Chicago that were so brutally broken up by the police.
- East Village*. Black & white documentary film, duration: 38' 50". Direction & manuscript: Öyvind Fahlström, producers: Lennart Ehrenborg & Öyvind Fahlström, photo: Peter Davis & Ray Steiner, cutting: Bengt G. Eriksson, Swedish Television. The film is a personal portrait of New York and mainly deals with the blocks where Fahlström lived and worked. He interviews the poet John Giorno and artists Alex Hay, Steve Seaberg and Robert Rauschenberg. The second part portrays Harlem, street life at St. Mark's Place and street theatre with the Sixth Street Players. The film concludes with the Yippies' "Be-In" in Central Park.
- U-barn*. Black & white/color short film, duration: 25' 00". Direction: Öyvind Fahlström, production: Swedish Film Institute, Stockholm, producer: Stefan Jarl, photo: Olle Holm, Andreas Bellis & Peter Davis, cutting: Per Berglund, sound engineer: Tommy Lundkvist. Participants: Sören Brunes, Björn Granath, Lise-Lotte Nilsson, Björn Melander, Ulla Wiggen, Lotte Silberhielm, Erik Hallström, Carlo Derkert. *U-barn* mixes documentary black & white footage of school classes and other institutions for mentally or physically disabled children, with processed scenes from advertising films and a concluding street-theatre scene filmed in color.
- 1966 *Mao-Hope March*. Black & white short film by Alfons Schilling. The film showed a demonstration that Fahlström organized and then

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showed as part of the production *Kisses Sweeter than Wine*, 1966, which was included in *9 Evenings: Theater and Engineering in New York*. Seven young people marched along Fifth Avenue by Central Park carrying large placards with-out slogans but with six photographs of Bob Hope and one of Mao Tse-Tung. Radio reporter Bob Fass recorded people's comments and posed the same question to the passers-by: "Are you happy?"

Critical Writings by Öyvind Fahlströms On His Own Visual Art

- 1976 Öyvind Fahlström. Milan: Multhipla, 1976: 59, 61; Öyvind Fahlström. Stockholm: Moderna Museet, 1979: 93 (cat. no. 164); Öyvind Fahlström. Paris: Centre Georges Pompidou, Musée National d'Art Moderne, 1980: 93 (cat. no. 188); Öyvind Fahlström. New York: The Solomon R. Guggenheim Museum, 1982: 103 (exh. cat.); Öyvind Fahlström. Valencia: IVAM Centre Julio Gonzalez, 1992: 47 (exh. cat.).
- 1975 "Description of five paintings," January 21, 1975, manuscript, Sharon Avery-Fahlström Collection. "Description de cinq tableaux." In Öyvind Fahlström. Paris: Galerie Alexandre Iolas, 1975 (exh. cat.).
- 1974 "Notations 1974." In *Let's Mix all Feelings Together: Baruchello, Erró, Fahlström, Liebig*, Munich: Galerie Buchholz, 1975 (exh. cat.).
- 1973 "1. Historical Painting, 2. Propaganda, 3. Radical Chic, 4. Reactions to My Last Exhibition," Öyvind Fahlström. Philadelphia: Moore College of Art Gallery, 1973, "Öyvind Fahlström," *Flash Art* (Milan), (December 1973 - January 1974): 14-15; Öyvind Fahlström, Milan: Multhipla, 1976: 53-55; Öyvind Fahlström, *Die Installationen/The Installations*. Ostfildern: Cantz, 1995: 76 (German); 58 (English).
"World Bank," *New York Collection for Stockholm*. Stockholm: Moderna Museet, 1973 (cat. no. 111); Öyvind Fahlström, *Die Installationen / The Installations*. Ostfildern: Cantz, 1995: 74-75. See also letter to Björn Springfeldt, September 10, 1973, regarding the presentation of World Bank, Moderna Museet's Archive, Stockholm.
- 1971 "Les jeux de monopoly," *Opus International* (Paris), no. 29-30 (1971): 63-64; Öyvind Fahlström. Stockholm: Moderna Museet, 1979: 72 (cat. no. 164); Öyvind Fahlström. New York: The Solomon R.

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Guggenheim Museum, 1982: 82 (exh. cat.); *Öyvind Fahlström*.
Valencia: IVAM Centre Julio Gonzalez, 1992: 42 (exh. cat.).

- 1968 "Foto och motstånds rörelse – Foto och målning," fall 1968, 2 pages, unpublished manuscript, Sharon Avery-Fahlström Collection.
Comment on "Opera" (1952-1953), Riksställningar (Swedish Travelling Exhibitions), Stockholm, 1968; *Öyvind Fahlström*. Paris: Musée national d'art moderne, Centre Georges Pompidou, 1980: 8-11; *Öyvind Fahlström*. Valencia: IVAM Centre Julio Gonzalez, 1992: 26 (exh. cat.); *Literally Speaking – on sound poetry and text sound composition*. Edited by Teddy Hult-berg, Motala (Sweden), 1993: 36.
- 1966 "Korvar och pincetter-en löpande kommentar," *Konstrevy* (Stockholm) 42, no. 4 (1966): 181-82, 192; part of it published in *Öyvind Fahlström*. Stockholm: Moderna Museet, 1979: 46-47 (cat. no. 164); *Öyvind Fahlström*. Paris: Centre Georges Pompidou, Musée National d' Art Moderne, 1980: 46-47 (cat. no. 188); *Öyvind Fahlström*. New York: The Solomon R. Guggenheim Museum, 1982: 58 (exh. cat.); *Öyvind Fahlström*. Valencia: IVAM Centre Julio Gonzalez, 1992: 38 (exh. cat.).
- 1965 "Young Dr. Benway," *Ord & Bild* (Gothenburg) 74, no. 4 (1965): 364-365.
- 1964 "Manipulating the World," *Art and Literature* (New York), no. 3 (fall-winter 1964); *Öyvind Fahlström, Svezia*. Venice: Venice Biennale, 1966: 4 (exh. cat.); *Gorilla* (Stockholm) 1, no. 1 (1966): 9-10; *Öyvind Fahlström*. Stockholm: Moderna Museet, 1979: 34 (cat. no. 164); *Öyvind Fahlström*. Paris: Centre Georges Pompidou, Musée National d'Art Moderne, 1980: 34 (cat. no. 188); *Öyvind Fahlström*, New York: The Solomon R. Guggenheim Museum, 1982: 45 (exh. cat.); *Öyvind Fahlström*. Valencia: IVAM Centre Julio Gonzalez, 1992: 38 (exh. cat.).
"A Game of Character," *Art and Literature* (New York) no. 3 (fall-winter 1964): 220-226; *Öyvind Fahlström, Svezia*, Venice: Venice Biennale, 1966: 4 (exh. cat.); "Spel med tecken," *Gorilla* (Stockholm) 1, no. 1 (1966): 9.
- 1963 "Notes on Ade-Ledic-Nander 2 (1955-1957) & some later developments (1963)," *Öyvind Fahlström*. Stockholm: Moderna Museet, 1979: 20-21 (cat. no. 164); *Öyvind Fahlström*. Paris: Centre Georges

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Pompidou, Musée National d'Art Moderne, 1980: 20-21 (cat. no. 188); *Öyvind Fahlström*. New York: The Solomon R. Guggenheim Museum, 1982: 32, 34 (exh. cat.); *Öyvind Fahlström*. Valencia: IVAM Centre Julio Gonzalez, 1992: 37 (exh. cat).

- 1961-1962 "Kunst, liv, samfund, skole videnskab, teknik, ekono-mi, o.s.v.," *Louisiana revy* (Humblebaek) 2, no. 4 (1961- 1962): 38-39. Manuscript in Swedish, Sharon Avery-Fahlström Collection.
- 1961 "Levande tecken," *Konstrevy* (Stockholm) 37, no. 2 (1961): 52-57. Exchange of views: Brunius, C., "Fiaspel om de vises sten," *Expressen* (Stockholm) April 27, 1961; Fahlström, Öyvind, "Skottkarran och strum pan," *Expressen* (Stockholm) May 2, 1961.
- 1960 "Den osynliga tavlan," *Artesa* (Stockholm) 1, no. (1960): 2-3, "Hur länge till?," *Konstrevy* (Stockholm) 36, no. 4 (1960): 158, 164,
- 1959 "Signifiguration – om en ny andlighet i konsten," 10 pages, unpublished manuscript, Kungliga bibliotekets handskriftavdelning, Stockholm, 1959.
- 1955 "Protelegamm: SI ME MÖ." In *Öyvind Fahlström*. Stockholm: Galerie Aesthetica, 1955 (cat. no. 91).

On His Own Poetry and Theater

- 1976 "S.O.M.B.A. (Some of My Basic Assumptions): Text for Variable Painting 1972-1973," *Öyvind Fahlström*. Milan: Multhipla, 1976: 67-75; *Öyvind Fahlström*. Stockholm: Moderna Museet, 1979: 86-87, 90-91 (cat. no. 164); *Öyvind Fahlström*. Paris: Centre Georges Pompidou, Musée National d'Art Moderne, 1980: 86-97, 90-91 (cat. no. 188); *Öyvind Fahlström*. Valencia: IVAM Centre Julio Gonzalez, 1992: 44-46 (exh. cat.).
- 1972 "Utopiförslag," *1871-1981 Ulopiet & Visioner*. Stockholm: Moderna Museet, 1971: 9 (cat. no. 94).
- 1970 "2070. Anteckninga för en utopikonferens (1969)." In *Om livskonst o.a.* Stockholm: Albert Bonniers Förlag, 1970: 151-155; *Öyvind Fahlström*. Paris: Centre Georges Pompidou, Musée National d'Art Moderne, 1980: 73-74 (cat. no. 188); *Öyvind Fahlström*. New

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York: The Solomon R. Guggenheim Museum, 1982: 83-85 (exh. cat.).

- 1967 "Brev från Öyvind Fahlström," *Form* (Stockholm) 63, no. 9 (November 1967): 577-579; [Also called *Öm nöjeshus*]. *Om livskonst o.a. Stockholm*: Albert Bonniers Förlag, 1970: 79-84. *Öyvind Fahlström*. Paris: Centre Georges Pompidou, Musée National d' Art Moderne, 1980: 55-57 (cat. no. 188).
- 1966 "Take Care of the World." In *Manifestos*. New York: Something Else Press, 1966: 9-13; *Bonniers Litterära Magasin* (Stockholm) 35; no. 7 (September 1966): 522-24; *Öyvind Fahlström*. Stockholm: Moderna Museet, 1979: 50-53 (cat. no. 164); *Öyvind Fahlström*. Paris: Centre Georges Pompidou, Musée National d'Art Moderne, 1980: 50-53 (cat. no. 188); *Öyvind Fahlström*. New York: The Solomon R. Guggenheim Museum, 1982: 63-64, 66-67 (exh. cat.); *Öyvind Fahlström*. Valencia: IVAM Centre Julio Gonzalez, 1992: 39-41 (exh. cat.).
- 1965 "Det extatiska samhället," *Dagens Nyheter* (Stockholm) September 8, 1965.

Interviews

- 1976 "Det amerikanska inhoppet": Jan Sundström interviews Fahlström in New York, broadcast October 16, 1976, Swedish Television.
"Utställt just nu i New York": interview with Öyvind Fahlström and others, broadcast May 4, 1976, Swedish Broadcasting Corporation.
- 1975 Swartz, K., unpublished interview; 1975, transcribed from taped interview, Moderna Museet's Archive, Stockholm.
- 1973 "Hamburgare och revolution," broadcast November 11, 1973, Swedish Television. (Fahlström speaks about Robert Crumb and underground comics in the USA.)
- 1971 Livingston, J., "Öyvind Fahlström," *A report on the Art and Technology Program of the Los Angeles County Museum of Art*, Tuchman, Maurice; Livingstone, Jane; Scott, Gail R., Los Angeles: Los Angeles County Museum of Art, 1971. Also in *Öyvind Fahlström, Die*

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- Installalionen/The Installations*. Ostfildern: Cantz, 1995: 56-62 (German); 65-69 (English).
- "Filmrullen: Öyvind Fahlström is interviewed about his film *Du Gamla Du Fria*," broadcast September 16, 1971, Swedish Broadcasting Corporation.
- "OBS!-Kulturkvarten," broadcast April 15, 1971, Swedish Broadcasting Corporation. (Fahlström interviewed about his exhibition at the Sidney Janis Gallery by Sigfrid Leijonhufvud.)
- Mala for kassaskåpet eller allmänheten?*, " *Vi* (Stockholm) 58, no. 5 (January 30, 1971): 18. (Study of the visual artists' situation.)
- 1968 "I ateljén: Öyvind Fahlström får besök av Peter Cornell," broadcast October 2, 1968, Swedish Broadcasting Corporation.
- "Robert Kennedy (Lotta) och Stokely Carmichael (kuk) seglar ikapp," M. G. Bengtsson and L. Nylén, Interview with Fahlström, *Paletten* (Gothenburg) 29, no. 3, 1968.
- 1967 "Vilken roll spelar konsthandeln?: Intervju med Öyvind Fahlström," *Paletten* (Gothenburg) 28, no. 4 (1967): 2-3, 77.
- 1966 "Ur en bandad intervju med Öyvind Fahlström, gjord av Torsten Ekbohm hösten 1965," *Gorilla* (Stockholm) 1, no. 1 (1966): 10.
- "Studio 66": Öyvind Fahlström in his studio in New York, broadcast February 3, 1966, Swedish Television.
- 1965 Corswant, B. von, "Det kommer i TV," *Se* (Stockholm), no. 37 (September 16, 1965): 32-33. (Fahlström interviewed about Robert Morris's and Yvonne Rainer's appearance at Moderna Museet, Stockholm, September 2-3, 1964.)
- 1964 "4 Malare: tre kvart med Olle Bonniér, Sven X-et Erixon, Evert Lundqvist och Öyvind Fahlström," broadcast June 22, 1964, Swedish Television.
- "Den nya konsten i New York," unpublished interview, 7 pages, by Billy Klüver, spring 1964, Sharon Avery-Fahlström Collection.
- 1963 "Vår utsände i Mecka." In H.-A. Holm. *Svenska bilder: 10 konstnärsintervjuer*. Malmö: Cavefors, 1963:47-52. (Fahlström talks about his art.)

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- 1959 Aktuell: Öyvind Fahlström talks about Matta's paintings, interviewed by Torbjörn Axelman in conjunction with a Matta exhibition at Moderna Museet, broadcast October 24, 1959, Swedish Television.
- "Sig selv nok," *Vecko-Journalen* (Stockholm), no. 39, September 25, 1959: 39. (As one of six artists, Fahlström is interviewed on the subject of l'art informelle.)
- Aktuellt: on the scandal with the sheet of plywood that was hung as a work of art by Fahlström at an exhibition, broadcast September 3, 1959, Swedish Television.

On Visual Art (In General)

- 1970 Före kulturrevolutionen," *Konstrevy* (Stockholm) 46, no. 1 (1970): 18-19. (A comparison between the Edward Kienholz exhibition at Moderna Museet and the Chinese group of sculptures "Collecting the lease" from 1966, at Liljevalchs konsthall.)
- 1969 "De underjordiska serierna breder ut sig," *Dagens Nyheter* (Stockholm) October 5, 1969. (On the comic art of Robert Crumb.)
- 1968 "En lustfylld maskindans," *Dagens Nyheter* (Stockholm) January 4, 1969. (Review of the exhibition "The Machine," The Museum of Modern Art, New York, 1968.)
- "Purism och tendens: konst för olika media," *Dagens Nyheter* (Stockholm) October 24, 1968. (On documenta IV in Kassel.)
- "Andy Warhol popkonstnär utan hämningar: 'Alla borde vara maskiner'," *Dagens Nyheter* (Stockholm) February 4, 1968; Öyvind Fahlström. Paris: Centre Georges Pompidou, Musée National d' Art Moderne, 1980: 59-61 (cat. no. 188).
- 1966 *Claes Oldenburg: Skulpturer och teckningar*. Essay on Oldenburg's objects. Moderna Museet, Stockholm, 1966 (cat. no. 55); *Studio International* (London) 172, no. 884 (December 1966): 328-329; *Claes Oldenburg*. Düsseldorf: Städtische Kunsthalle, 1970: 6 (exh. cat.); Öyvind Fahlström. Paris: Centre Georges Pompidou, Musée National d' Art Moderne, 1980: 53-54 (cat. no. 188).
- "Det extatiska huset," *Konstrevy* (Stockholm) 42, no. 4 (1966): 152-55, 191-92. (On the artist Barbro Östlihn); *Art International* (Lugano) 12, no. 2 (February 1968): 46-48.

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- 1965 "En flakt av Sverige," *Dagens Nyheter* (Stockholm) July 8, 1965.
"Svensk konst utomlands: Vaktparad eller gerilla?," *Dagens Nyheter* (Stockholm) June 20, 1965.
- 1963 "Someone says: *IT REALLY LOOKS LIKE THAT.*" In *Jim Dine*. New York: Sidney Janis Gallery, 1963 (exh. cat.); *Konstrevy* (Stockholm) 39, no. 2 (1963): 50-51, 76.
"Olle Ängvist," *Konstrevy* (Stockholm) 39, no. 1 (1963): 2-5, 36.
- 1962 "Det enda som lönar sig: Att drämma till," *Expressen* (Stockholm) March 15, 1962.
- 1961 "Ture Sjölander fotografik." Sundsvalls Konstmuseum, Sundsvall, 1961 (exh. cat.).
"Anti-Proces' i Milano," *Konstrevy* (Stockholm) 37, no. 5-6 (1961): 224 (Review of artistic manifestation against apartheid in South Africa.)
"The Art of Assemblage," *Konstrevy* (Stockholm) 37, 110. 5-6 (1961): 224, 227.
"Kalinowski," with R. von Holten, *Konstrevy* (Stockholm) 37, no. 5-6 (1961): 182-185.
"En gata full av presenter," *Konstrevy* (Stockholm) 37, no. 5-6 (1961): 176-181 (On Robert Rauschenberg); *Öyvind Fahlström*. Stockholm: Moderna Museet, 1979: 28-31 (cat. no. 164); *Öyvind Fahlström*. Paris: Centre Georges Pompidou, Musée National d' Art Moderne, 1980: 28-31 (cat. no. 188).
"Vilse bland rörelser," *Expressen* (Stockholm) July 12, 1961. (Critical reflections on the reviews of the exhibition "Rörelse i Konsten," Moderna Museet, Stockholm.)
"Fabrik, barnkammare, laboratorium, dårhus, växthus, nöjesfält: Rörelse i konsten – en förstummande upplevelse," *Expressen* (Stockholm) May 19, 1961.
"Spejare," *Konstrevy* (Stockholm) 37, no. 1 (1961): 36, 38. (Review of Ulf Linde's book *Spejare*, 1960.)
"Eje Öberg." Sveagalleriet, Stockholm, 1961 (cat. no. 3) (Text on working with enamel painting.)
"Friedrich Schroder Sonnenstern," *Konstrevy* (Stockholm) 37, no. 1 (1961): 8-11.
"Skrotgubben: en man full av lysgas," *Expressen* (Stockholm) January 20, 1961. (On Per-Olof Ultvedt.)

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- 1960 "En maskins död," *Konstrevy* (Stockholm) 35, no. 5- 6 (1960): 197-200, 240. (On Jean Tinguely's *Hommage à New York* in the garden of The Museum of Modern Art, New York.)
- "Den dyre lørdagsfornejelse," *Louisiana Revy* (Humblebaek) 1, no. 1 (September 1960): 8. (A view of art life in Sweden.)
- "Mathieu – de Gaulles hovtachtist," *Expressen* (Stockholm) June 10, 1960. (Review of two exhibitions in Paris: Mathieu and Dubuffet.)
- "Det dubbla ansvaret, enkätsvar till artikeln, Internationalism eller provinssialism," *Paletten* (Gothenburg) 20, no. 2 (1960): 43. (Manuscript is longer than the published article. Sharon Avery-Collection.)
- "Har surrealismen spelat ut sin roll som revoltrörelse?," *Expressen* (Stockholm) March 31, 1960.
- "Tankar om en bassängbild," *Göteborgs-Tidningen* (Gothenburg), March 18, 1960. (Fahlström compares an aerial photo of a pool with informal paintings.)
- "Wols," *Konstrevy* (Stockholm) 36, no. 2 (1960): 64- 67. Also in *Circus Wols – The life & Work of Wolfgang Schulze*, edited by P. Finch, Arc Publications, 1978.
- c. 1959-1950 "Surrealistiskt måleri," unpublished, handwritten manuscript, c. 1959-1960. (Review of Marcel Jean's *Histoire du peinture surrealiste*. Paris: Editions du Seuil, 1959) Sharon Avery-Fahlström Collection.
- 1959 "Två banbrytare: Riopelle och Arnal," *Konstrevy* (Stockholm) 35, no. 5-6 (1959): 196-201.
- "Den inre rymdens ski ld rare," *Vi* (Stockholm) no. 47 (November 1959). (On Matta)
- "Ge ljus utan smärta," *Bulletinen-meddelande till moderna museets vännere* (Stockholm) no. 4, 1959. (On the Matta exhibition at Moderna Museet, Stockholm, 1959.)
- "Olivier Herdies," *Ord & Bild* (Stockholm) 68, no. 6 (1959): 409-416.
- "Parisisk modernist viii fornya konsthantverket," *Expressen* (Stockholm) June 9, 1959. (Interview with Asger Jorn.)
- "Form och betydelse." In *Kring spontanismen*. Stockholm: Riksforbundet for bildande konst, 1959 (exh. cat.).
- "Steget och tärningens sjunde sida," *Paletten* (Gothenburg) 20, no. 2 (1959): 40-45. (On contemporary Spanish art.) Exchange of views: E. Hermodsson, "Tärningens sjunde eller encla sida," and reply by Öyvind Fahlström, *Paletten* (Gothenburg) 21, no. 1 (1960): 22.

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- 1958 "En dadaists väg från konstens nybyggartid," *Expressen* (Stockholm) March 6, 1959. (On Hans Richter.)
"Surrealisten William Blake lika stor konstnar som poet," *Expressen* (Stockholm) November 19, 1958.
"Målare i Rom," *Konstrevy* (Stockholm) 34, no. 4 (1958): 144-149. (On contemporary Italian Art.)
"Spontanism. Slump – Vision – Tecken," *Paletten* (Gothenburg) 19, no. 2 (1958): 48-51.
"De äldre lär av de yngre i radikala konstens Rom," *Expressen* (Stockholm) July 26, 1958.
"Förargeliga italienska malare bryter 30 års isolationism," *Expressen* (Stockholm) July 12, 1958. (Presentation of three new Italian Art magazines.)
- 1957 "Paul Klee var 1900-talets enda renässanskonstnär," *Expressen* (Stockholm) August 2, 1957. (Review on *Tagebücher van Paul Klee 1898-1918*, ed. Felix Klee, 1957.)
- 1956 "Capogrossi," *Konstrevy* (Stockholm) 32, no. 4 (1956): 144-147.
Läs här en analys av 'världens bästa serie': Knall-hatten-grotesk spex saga och film," *Expressen* (Stockholm) August 7, 1956. (On Al Capp, Part 1)
"Den nya realismen," unpublished review of the exhibition *Konkret realism: Baertling – Jacobsen – Mortensen*, Liljevalchs konsthall, 1956. In the possession of Il mar Laaban.
- 1955 "Fran amerikansk 'galning' gisslar serietidningarna," *Expressen* (Stockholm) September 23, 1955. (On the US magazine *MAD*.)
- 1954 "Ny abstrakt konst," *Paletten* (Gothenburg) 15, no. 4 (1954): 123-127. (On Pollock, Tobey, Riopelle, Dova, Serpan, Mathieu, Matta, Kujavskij, Arnal and Capogrossi.)
"Serierna som konststart," *Expressen* (Stockholm) August 27, 1954.
- 1953 "Flugighet som livsåskådning," *Expressen* (Stockholm) December 27, 1953. (Review on Robert Motherwell's *The Dada painters and poets*, 1951.)
"Afrikansk skulptur," *Eskilstuna-kuriren*, (Eskilstuna) May 5, 1953.
"Biennal i Stockholm," *Eskilstuna-kuriren* (Eskilstuna) March 21, 1953.

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- 1952 "Monumentalt miniatyrmåleri," *Konstrevy* (Stockholm) 28, no. 4-5, (1952): 176-180.
"Les imaginatifs," *Numero arte e letteratura* (Flo-rence) 4: serie III, no. 1 (July 1952): 8-9.

On Music

- 1953 "Djungelskrän och talancle trummor," *Expressen* (Stockholm) April 14, 1953. (On African music.) Georges Pompidou, Musée National d'Art Moderne, 1980: 93 (cat. no. 188); *Öyvind Fahlström*. New York: The Solomon R. Guggenheim Museum, 1982: 103 (exh. cat.); *Öyvind Fahlström*. Valencia: IVAM Centre Julio Gonzalez, 1992: 47 (exh. cat.).
- 1952 "Oljudet blev ljudmusik," *Expressen* (Stockholm) August 28, 1952. (On Pierre Schaeffer and musique concrète.)

On His Own Poetry and Theater

- 1969 "Preliminary Proposal for the Pepsi Pavilion," 1969, 3 pages, unpublished manuscript, Sharon Avery-Fahlström Collection. (An unrealized proposal for the pavilion created by Experiment in ArtTechnology for Pepsi Cola at the world exhibition in Osaka 1970.)
- 1967 "Armory," *Bonniers Litterära Magasin* (Stockholm) 36, no. 7 (1967): 516-522. (About his performance *Kisses Sweeter than Wine*.)
- 1966 "Kisses Sweeter than Wine" in programme for *9 Evenings: Theatre and Engineering*, presented at the 69th Regiment under the auspices of The Foundation for Contemporary Performance Arts in cooperation with Experiments in Art and Technology, New York, October, 1966.
"Efterord," *Bord-dikter 1952-55*. Stockholm: Albert Bonniers Förlag, 1966: 62.
- 1965 "Den livsviktiga teatern," *Konstrevy* (Stockholm) 41, no. 4-5 (1965): 123-127 [Also called "Efter happenings"]. *Öyvind Fahlström*. *Om*

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livskonst o.a. Stockholm: Albert Bonniers Förlag, 1970: 79-84.
Öyvind Fahlström. Paris: Centre Georges Pompidou, Musée National d' Art Moderne, 1980: 36-38 (cat. no. 188); Öyvind Fahlström. New York: The Solomon R. Guggenheim Museum, 1982: 47-51 (exh. cat.).

- 1961 "Bris," *Rondo* (Stockholm) 1, no. 3 (1961): 26-32. (International perspective on experimental literature after 1950.)
- 1958 Analys av dikten "Ett blocks timme," (1958), 6 pages, unpublished manuscript, Kungliga Biblioteket, Stockholm.
- 1954 "Lyriken kan skapa kollektiv rytmisk extas liksom jazzen—en konkret diktare skriver ett program," *Expressen* (Stockholm) July 19, 1954.
"Hätila ragulpr på fåtskliaben," [*Manifest on Concrete Poetry*] *Odyssé* (Stockholm) 1, no. 2-3, (1954); Solt, M. E., *Concrete Poetry: A World View*. Bloomington: Indiana University Press, 1968: 74-78; Öyvind Fahlström. Stockholm: Moderna Museet, 1979: 12-15 (cat. no. 164); Öyvind Fahlström. Paris: Centre Georges Pompidou, Musée National d'Art Moderne, 1980: 12-3, 15 (cat. no. 188); Öyvind Fahlström. Valencia: IVAM Centre Julio Gonzalez, 1992: 30-33 (exh. cat.); *Ord & Bild* (Gothenburg) 107, no. 1-2 (1998): 9-12.

Political and Utopian Manifestos and Articles

- 1967 "Brev från Öyvind Fahlström," *Form* (Stockholm) 63, no. 9 (November 1967): 577-579; [Also called *Om nöjeshus*]. *Om livskonst o.a.* Stockholm: Albert Bonniers. "Jag finner ett noje ... ," *Expressen* (Stockholm) April 1, 1967. (On Boris Vian.)
- 1966 "Take Care of the World." In *Manifestos*. New York: Something Else Press, 1966: 9-13; *Bonniers Litterära Magasin* (Stockholm) 35; no. 7 (September 1966): 522- 24; Öyvind Fahlström. Stockholm: Moderna Museet, 1979: 50-53 (cat. no. 164); Öyvind Fahlström. Paris: Centre Georges Pompidou, Musée National d' Art Moderne, 1980: 50-53 (cat. no. 188); Öyvind Fahlström. New York: The Solomon R. Guggenheim Museum, 1982: 63-64, 66-67 (exh. cat.); Öyvind Fahlström. Valencia: IVAM Centre Julio Gonzalez, 1992: 39-41 (exh. cat.).

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- 1965 "Det extatiska samhället," *Dagens Nyheter* (Stockholm) September 8, 1965.
"Orgiernas Brooklyn," *Dagens Nyheter* (Stockholm) April 17, 1965. (Review of Hubert Selby's *Last Exit to Brooklyn*, 1965.)
- 1962 "Beckett-romanen som gyttja," *Expressen* (Stockholm) June 1, 1962.
"Gelbers 'The Apple'," unpublished article, 3 pages, spring 1962. (Review of three plays published in book form.)
"Poeten Arp," *Expressen* (Stockholm) February 16, 1962. (Review of Arp's *Fågel och slips*, a collection of poetry published in Swedish translation 1961.)
"Lund à la lettristen Lemaître: ett tjut i poesin när bokstäverna krossas," *Expressen* (Stockholm) January 29, 1962.
- 1961 "Céline–Frankrikes Ezra Pound–död: snille och galenskap," *Expressen* (Stockholm) July 5, 1961.
"Sarrautes Planetariet," unpublished review, 3 pages, on occasion of the Swedish translation of *Le Planetarium*, published spring 1961. Sharon Avery-Fahlström Collection.
- 1960 "Romanen som lupp," *Expressen* (Stockholm) No-vember 6, 1960. (Review of Nathalie Sarraute's *Le Planetarium*, 1959. A longer, complete manuscript in the Sharon Avery-Fahlström Collection.)
"Cocteau speglar sig bland änglarna," *Expressen* (Stockholm) October 5, 1960. (Article on Jean Cocteau with reference to J.-J Kihm. *Cocteau*. Paris: Gallimard, 1960.)
"Deckare om människan: Robbe-Grillet's missförstådda berättarkonst," *Expressen* (Stockholm) April 28, 1960.
"Michaux's paradox: det obegripliga i klartext," *Expressen* (Stockholm) February 12, 1960. (Review of Robert Brechon's *Michaux*, 1959)

On Film

- 1962 "Utsikter: I fjol i Marienbad." *Bonniers Litterära Magasin* (Stockholm) 31, no. 2 (1962): 132-134.
- 1961 "En sky av vittnen kring pianisten." *Expressen* (Stockholm) February 24, 1961. (Interview with François Truffaut, part 2.)

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- 1960 "Kortfilmer i särklass," *Expressen* (Stockholm) December 2, 1960. (On Peter Weiss' experimental films.)
"Inga farliga förbindelser på de Gaulles moraliska bio," *Expressen* (Stockholm) August 12, 1960. (Review of Roger Vadim's, Roger Vailand's and Brulé's *Liaisons Dangereuses*, 1960.)
"Nya vågens unge mastare," *Expressen* (Stockholm) March 7, 1960. (Interview with François Truffaut, part 1.)
"Den offrande människan i mångsidig filmsvit," *Expressen* (Stockholm) January 28, 1960. (On Carl Th. Dreyer's films.)
- 1959 "Djävulen och vårt eget kött," *Expressen* (Stockholm) August 8, 1959. (Review of Michel Lacos' *Le Fantastique au Cinéma* and Lo Duca, *Technique de l'érotisme*, 1958.)
"Bergman bland klippgubbar i sitt trånga rum," *Expressen* (Stockholm) June 2, 1959. (Review of Jean Beranger's book *Ingmar Bergman et ses films*, 1959.)
"Äreminne över idé-film som kom bort," *Expressen* (Stockholm) January 17, 1959. (Review of Alberto Latuada's filmscript for *La Tempesta*, 1958.)
- 1958 "Avantgardefilm -Akademiska upptåg eller nya signaler?," *Expressen* (Stockholm) December 14, 1958.
"Lysande polska filmexperiment," *Expressen* (Stockholm) October 21, 1958.
"Fellini drömmer om människan som barn," *Expressen* (Stockholm) June 13, 1958. (Interview with Fellini.)

On Politics and Society

- 1974 "Dagbok 1- 10 April 1974," *Kulturmagasinet Vargen* (Stockholm) no. 2 (1974); partly published in *Let's Mix all Feelings Together: Baruchello, Erró, Fahlström, Liebig*. Munich: Galerie Bucholz, 1975 (exh. cat.).
- 1972 "Sverige bara ett litet land bland många andra," *Dagens Nyheter* (Stockholm) June 29, 1972.
- 1971-1972 Book on US, 1971-1972, not completed. In notes for a letter to Daniel Hjort, Fahlström wrote that the book would comprise seven chapters. Three of these exist: "121 Second Avenue," "Från

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hemmafronten" and "Droger och droger" in typescript (54 pages). A further three chapters, "Vänstern, två tre många," "Leva i USA" and "Konstnärerna - efter rekordåren" exist in a handwritten manuscript. There are no notes for, nor is there any indication of the title of the seventh chapter. Sharon Avery-Fahlström Collection. From this manuscript part of "121 Second Avenue" was published in *Öyvind Fahlström*. Stockholm: Moderna Museet, 1979: 76-80 (exh. cat.); *Öyvind Fahlström*. New York: The Solomon R. Guggenheim Museum, 1982: 86- 92 (exh. cat.); *Öyvind Fahlström*. Valencia: IVAM Centre Julio Gonzalez, 1992: 42-44 (exh. cat.).

- 1970 "USA 1970: Ta hem kriget," *Dagens Nyheter* (Stock-holm) March 22, 1970.
- "Den utomparlamentariska oppositionen i USA: den spårlosa vänstern- och den smalspåriga," *Dagens Nyheter* (Stockholm) March 26, 1970.
- "Motroten," *Dagens Nyheter* (Stockholm) July 27, 1970. (Life and politics in US.)
- "Motroten," *Dagens Nyheter* (Stockholm) December 28, 1970. (Life and politics in US.)
- "Moderna Muset. Från pompa och stat, till informationcentrum," article written in 1970 and published in *Moderna Museet 1958-1983*. Stockholm: Moderna Museet, 1983, 169-71. (Fahlström discusses the role for Moderna Museet in the future.
- "Provocera reaction i USA." In *Om livskonst o.a.* Stockholm: Albert Bonniers Förlag, 1970: 143-150 (Previously unpublished newspaper article.)
- 1969 "Den stora konflikten." In *Värnpliktsvägran – En mänsklig rättighet*. Edited by Per Kageson. Stock-holm: Raben & Sjogren, 1969: 76-78.
- "Notiser fran Nixon land," *Puss* (Stockholm), no. 12 (1969).
- 1968 "Sverige nedrusta," *Puss* (Stockholm), no. 10 (1968).
- "Revolt: Prioritet och handling," *Puss* (Stockholm), no. 7 (1968).
- "Poetry is Revolution." In *Dilemmat Amerika-Enbok om makt*. Edited by Erik Jansson and Goran Sarring. Stockholm: Wahlstrom & Widstrand (Series no. 6), 1968: 103-125.
- "Massmedia for 'The Movement'," *Dagens Nyheter* (Stockholm) August 4, 1968.

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- "USAs protestteater flyttar ut pa gatan," *Dagens Nyheter* (Stockholm) June 23, 1968.
- "I väntan på sommaren," *Dagens Nyheter* (Stockholm) April 3, 1968.
- 1967 "Motrot om Garrison," written 1967, 2 pages, unpublished article, Sharon Avery-Fahlström Collection.
- "Det arga USA," *Dagens Nyheter* (Stockholm) August 13, 1967.
- "Den extatiska oppositionen," *Dagens Nyheter* (Stockholm) June 9, 1967."
- "Det extatiska USA," *Dagens Nyheter* (Stockholm) June 4, 1967."
- 1966 "Leroi Jones, Norman Mailer och negerfragan," *Dagens Nyheter* (Stockholm) March 13, 1966.
- 1961 "Verkligheten bakom Eichmann," *Expressen* (Stockholm) June 26, 1961. (Review of Eduard Axelrod's *L'Arche Ensevelie*, 1959.)
- 1960 "Tortyrrens djavulscirkel i Algeriet," *Expresseen* (Stockholm) August 17, 1960. (Review of Djamel Amrani's *Le Témoin*, 1960.)
- "Maffians otroliga lurendrejare håller ännu Sicilien i schack," *Expressen* (Stockholm) January 31, 1960.
- 1959 "Barnbegransningen i Italien," *Expressen* (Stockholm) September 26, 1959.
- "Mitt Italien: Italiensk konstnär bör ha bil - vespa duger inte. Kulturen bor på bar i Jättestaden Rom," *Expressen* (Stockholm) August 23, 1959. (Fahlström writes about his life in Rome.)
- 1957 Polemical article on pornography, unpublished manuscript, 2 pages, 1957. (Article on the occasion of the debate about Agnar Mykle's *Sången om den röda rubinen*.)
- 1954 "Vad är arbetet vårt?," *Afton-Tidningen* (Stockholm) March 17, 1954.