Finding aid for the Otto Mühl papers, circa 1918-circa 1997

Isabella Zuralski
Descriptive Summary
Title: Otto Mühl papers
Date (inclusive): circa 1918-circa 1997
Number: 2011.M.38
Creator/Collector: Mühl, Otto
Physical Description: 47.79 Linear Feet(108 boxes)
Repository:
The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
reference@getty.edu
URL: http://hdl.handle.net/10020/askref
(310) 440-7390

Abstract: The archive of Otto Mühl, co-founder and one of the main participants of Viennese Actionism, and founder of the living experiment known as the Friedrichshof Commune, includes his complete diaries and a wealth of theoretical writings about Actionism, the concept of Action Analysis, and life in a commune as an alternative model of society. Also present is his correspondence; legal documents relating to court proceedings against Mühl and other participants of Viennese Actionism; approximately 1000 negatives and contact sheets of Mühl's actions taken by the Austrian photographer Ludwig Hoffenreich; circa 165 sketchbooks with drawings and writings by Mühl; and a collection of press reviews of Viennese Actionism published in Austrian and German newspapers in the 1960s and 1970s. Also included is correspondence of Otto Mühl's family, various family documents and records, hundreds of personal photographs, and Mühl's juvenile drawings and writings.

Request Materials: Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.

Language: Collection material is in German.

Biographical / Historical Note
Otto Mühl, or Muehl, was one of the co-founders and participants of Viennese Actionism and founder and mastermind of a communal living experiment known as the Friedrichshof Commune.

Born in 1925 in Grodnau, Burgenland, Austria, Mühl spent his childhood and youth with his parents Otto and Wilma Mühl and brother Edwin, in Gols, where his father was a primary school teacher. In 1943, he was drafted into the German Wehrmacht and took part in infantry battles in the course of the Ardennes Offensive. His father and brother were also drafted; only Otto Mühl and his mother Wilma survived the war.

After the war, Mühl studied German literature and history at the University of Vienna, graduating in 1952 with a teacher's degree, and continued studies in art education and art therapy at the Viennese Academy of Fine Arts. In 1958 he worked as an art therapist in a home for developmentally impaired children run by the psychoanalyst Eva Rosenfeld, a pupil of Sigmund Freud.

Meeting Günter Brus and Alfons Schilling in 1960 was a pivotal moment for Mühl, leading him to abandon canvas painting and to experiment with three-dimensional objects made from scrap metal which he called Gerümpelskulpturen (junk sculptures). Mühl's goal became to overcome traditional art forms and redefine artistic creation by representing the object's destruction process. His junk sculptures were shown in November 1961 at the gallery Junge Generation in Vienna in an exhibition featuring Otto Mühl, Adolf Frohner and Hans Niederbacher. His first step towards a fundamental departure from traditional art making was the immurement action called Die Blutorgel (Blood Organ), which Mühl performed in 1962 together with Hermann Nitsch and Adolf Frohner in his atelier in the Perinetgasse in Vienna. In 1963, together with Nitsch, Mühl staged the action called Fest des psycho-physischen Naturalismus (Celebration of psycho-physical Naturalism), during which a kitchen dresser filled with marmalade was thrown out the window. A fourteen day arrest followed. Mühl, Brus, Nitsch, and Rudolf Schwarzkogler departed radically from an object-based definition of art by developing the concept of Materialaktion (material action) where the human body and the site of art-making are the surfaces for the production of art. Mühl's first such action, called Versumpfung eines weiblichen Körpers Nr. 1 (Swamping of a female body no. 1) took place in 1963. During the 1960s Mühl performed numerous material actions which were documented on film by the Austrian avant-garde filmmaker Kurt Kren and photographed by the Austrian photographer Ludwig Hoffenreich.
In 1966, Mühl, Nitsch, and Brus accepted the invitation of the German artist Gustav Metzger, who invented the term Auto-Destructive Art, to take part in DIAS, or Destruction In Art Symposium, held in London. Invited by the Swiss pioneering curator and art historian Harald Szeemann, Mühl participated in the 1970 Happening & Fluxus exhibition in Cologne, and in 1973 in dokumenta 5 in Kassel.

In 1967, in the second volume of Direkte Kunst Direct Arte Diretta, a booklet issued privately by Mühl and Brus, Mühl published his radical manifesto called ZOCK, an acronym for Zealous Organisation of Candied Knights. ZOCK outlines “in blueprint” Mühl’s credo and subsequent activities towards the destruction of the old world and the creation of a radically new model of society. In 1971, the manifesto was published in Munich by Franz Knödel under the title Zock, Aspekte einer Totalrevolution.

The transgressive character of the material actions with their naked bodies, public urination and defecation, and killing of animals scandalized the Austrian public. The actions were criticized by the press and frequently led to court proceedings against Mühl, Brus, and other participants. The material action Kunst und Revolution staged by Mühl, Brus and Oswald Wiener in 1968 at the University of Vienna ended in a two-month prison sentence for the artists. Also in 1968, after four years, Mühl’s marriage to Friedl Neiss ended in divorce.

The 1970s marked Mühl’s departure from material action and performing art in general, especially from happenings and fluxus, towards the concept of artistic and therapeutic self-expression which he called Aktionsanalyse (action analysis). The actions became self-representation and therapy. In 1970, Mühl founded his first commune in the Praterstrasse in Vienna. In 1973, the commune moved to Zurndorf in Burgenland and was named the Friedrichshof Commune. Mühl’s declared aim was a new society based on the principles of free sexuality, common property and collective education of children, and the destruction of, in his view, bourgeois concepts of marriage and private property. During the 1970s and 1980s Mühl wrote profusely on a wide range of topics, from the role of the artist in the commune to criticism of state authority and the need for revolution, world peace, psychoanalysis, homosexuality, sex, gender relations, traditional marriage, raising children, and life in the commune as an alternative model for society. His ideas were inspired by Marxism and psychoanalysis, particularly the writings of the Austrian psychoanalyst Wilhelm Reich.

After the early 1970s Mühl did not produce any public actions in terms of the principles associated with Viennese Actionism. He was active as a painter in the Expressionist style and as a teacher within the community of Friedrichshof. He also directed several short movies. In 1988, he married Claudia Weissensteiner.

The commune was economically successful. A rural property acquired in 1986 on the Spanish Canary Island La Gomera was intended to realize a southern paradise and served as a domicil for vacationing and retirement. Mühl’s authoritarian tendencies caused conflicts and rifts and in 1991, after 21 years of existence, the Friedrichshof Commune broke up. Accused of sexual abuse of minors, Mühl was sentenced to seven years in prison. While serving his sentence at the Stein detention center he produced a wealth of drawings and writings about art theory. Since his release in 1997, he has lived in Southern Portugal.

Despite suffering from Parkinsons disease, Mühl continued to paint and make films. Since 1998 he has had two solo exhibitions at the Museum für angewandte Kunst in Vienna, and in 2010 at the Leopold Museum in Vienna. In 2010, Mühl issued a public apology regarding the role he played in the Friedrichshof Commune. Otto Mühl died on May 26, 2013.

Other Finding Aids note
Ten publications, one auction catalog, and one sound recording are cataloged separately but form part of the archive. Their individual records can be searched under the Accession no. 2011.M.38 or the Provenance phrase Otto Mühl Collection.

Access
Open for use by qualified researchers, except for unreformatted audiovisual material.

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Preferred Citation
http://hdl.handle.net/10020/cifa2011m38

Processing History
Isabella Zuralski processed the collection and wrote the finding aid in 2013.

Existence and Location of Copies
The audio recording AAM 1 Aktions Analytische Musik Musikalische Selbstdarstellungen 1974/75 (1975) was digitized in 2013 and is available online: http://hdl.handle.net/10020/2011m38b103av

Related Archival Materials

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The Harald Szeemann papers (accn. 2011.M.30) at the Getty Research Library include materials related to Otto Mühl, among others circa 200 color slides and transparencies of material actions Mühl performed during the 1960s, correspondence between Szeemann and Hermann Nitsch concerning Mühl, as well as press clippings and letters to Szeemann from various people regarding the 1991 arrest of Mühl and his role at the Friedrichshof Commune.

Scope and Content of Collection
The archive contains material dating as early as 1918 to 1997 documenting the artistic output of Otto Mühl and the history of his family. The bulk of the material concerns Mühl's performance art from the 1960s, the so-called material actions; his theoretical writings about Actionism and the social experiment the Friedrichshof Commune, dating predominantly from the 1970s; and hundreds of drawings Mühl produced throughout his life and most intensely during the first half of the 1990s while serving his prison term.

Series I documents the history of the Mühl family. There is a wealth of correspondence between various family members; hundreds of vintage photographs from the 1920s, 1930s, and the 1940s in Nazi-occupied Austria; as well as original school records, ID cards, and other official documents. The material presents a unique resource for the study of the changing social and political conditions in Austria, especially in the region of Burgenland, in the first half on the 20th century. Most of the material in this series concerns Mühl's mother Wilma Mühl. Impressively extensive is the lifelong correspondence of mother and son.

Series II consists of Otto Mühl's early drawings and juvenile writings, his high school and university course notes, and diaries dating from 1942 to 1958. Diaries dating from 1967 to 1997 form part of Series V.

Series III comprises Otto Mühl's correspondence: letters sent between 1964 and 1973 to promote Actionism; various correspondence dating between 1960 and 1996; and photocopies of letters sent from prison between 1991 and 1997. The letters sent to promote Actionism detail the controversial reception of Mühl's material actions and are rich in detail regarding his theoretical approach towards Actionism as an art form, and his own artistic goals. The most sizeable is the original exchange with Günter Brus. Its predominant portion dates from 1968 to 1971, the pivotal time when Mühl transformed the concept of artistic action into self-expression and founded the first commune in Vienna. Another significant portion of his correspondence is the collection of transcripts of Mühl's letters to Erika Stocker. "Erika Briefe" form an intense journal of Viennese Actionism and trace the progression of Mühl's art from junk sculptures and destruction of canvas to the material action.

Series IV is a collection of legal documents, interspersed with correspondence, relating to court proceedings against Mühl and other participants of Viennese Actionism, seizure of films by Kurt Kren, usage of illegal drugs, and the 1972 suicide happening of Hermann Flasch. Most documents are photocopies, but original documents are also present. Extensively documented are legal proceedings following the action Kunst und Revolution, performed in 1968 at the University of Vienna.

Series V consists of Mühl's handwritten or typed drafts of scripts for numerous of his material actions, dating from 1963 to 1971; nineteen diaries dating from 1967 to 1997; and a wealth of unpublished writings on Actionism and Action Analysis dating from 1960 to 1997 and proliferating during the 1970s. Also present are drafts for book projects, including the not realized book "Die wilden 60er" and screenplay "Freud's Träume", and Mühl's autobiography Weg aus dem Sumpf, published in 1977, as well as drafts for a revision from 1991.

The core of Series VI is more than 1000 negatives and contact sheets the Austrian photographer Ludwig Hoffenreich took of Mühl's material actions performed between 1963 and 1969, and other actionist events, most of which until now have been unavailable for research. Also present are approximately 300 negatives of analytical actions taking place at the Friedrichshof Commune; a few photographs of Mühl with communards; and several photographic portraits of Mühl, taken by Philippe Dutartre.

Series VII are sketchbooks produced between 1979 and 1997. About 165 sketchbooks are present, including 110 hardbound volumes dating from 1979 to 1991, and circa fifty-five small unbound volumes and loose leaf drawings in wrappers, dating from 1991 to 1997. The sketchbooks also contain theoretical essays about the arts and the creative process, commentary and analysis of artwork by other artists, and personal and philosophical reflections on life. Mühl's drawings from the 1990s have a strongly sexualized content.

Series VIII consists of reviews of material actions and experimental film screenings published in Austrian and German press between 1961 to 1975; several privately issued publications on Actionism and the Friedrichshof Commune; printed ephemera; and a handful of books formerly owned by Mühl.

Arrangement

**Subjects - Names**
Kren, Kurt
Wiener, Oswald
Weiermair, Oswald
Weibel, Peter
Stocker, Erika
Kunzelmann, Dieter
Duhm, Dieter
Brus, Günter

**Subjects - Corporate Bodies**
P.A.P. Kunstagentur (Firm)
Germany. Reichsarbeitsdienst
Friedrichshof (Zurndorf, Austria)

**Subjects - Topics**
Artists -- Austria -- Correspondence
Performance art -- Austria
Communal living -- Austria

**Subjects - Places**
Burgenland (Austria) -- Social life and customs

**Genres and Forms of Material**
Picture postcards -- Germany -- 20th century
Photographic postcards -- Austria -- 20th century
Photographic postcards -- Germany -- 20th century
Christmas cards -- Austria -- 20th century
Long-playing records -- Austria -- 20th century
Picture postcards -- Austria -- 20th century
Picture postcards -- Hungary -- 20th century
Drawings -- Austria -- 20th century
Photographs, Original
Color photographs -- Austria -- 20th century
Black-and-white negatives -- Austria -- 20th century
Photographic prints -- Austria -- 20th century
Black-and-white photographs -- Austria -- 20th century
CD-Rs
Contact sheets -- Austria -- 20th century
Sketchbooks -- Austria -- 20th century

**Contributors**
Dutartre, Philippe ((Photographer))
Mühl, Otto
P.A.P. Kunstagentur (Firm)
Aktions-Analytische Organisation
Hoffenreich, Ludwig
Brus, Günter
Duhm, Dieter
Weibel, Peter
Weiermair, Oswald
Wiener, Oswald

**Physical Description:** 9.17 Linear Feet (26 boxes)

**Scope and Content Note**

Series I. contains personal family correspondence dating from the early 1900s until the early 1990s, a collection of family photographs, and a wealth of various documents and records, mostly concerning the artist's mother Wilma Mühl.

**Arrangement**

Arranged by type of material into three subseries: correspondence, photographs, and documents and records.

Series I.A. **Correspondence, 1916-1994, undated**

**Physical Description:** 5 Linear Feet (12 boxes)

**Scope and Content Note**

The family correspondence includes original letters as well as photocopies of most if not all of the original letters and postcards present in the archive. The original correspondence of Otto Mühl's family dates from 1918 to 1995 and includes letters and postcards exchanged between his parents Otto and Wilma Mühl, parents and sons Edwin and Otto Mühl, and between the two brothers, but the most extensive is the exchange between the artist and his mother Wilma. Dating from the mid-1930s and ending in 1991, Otto Mühl's correspondence with Wilma Mühl testifies to a close bond between mother and son.

**Arrangement**

Original letters and photocopies are filed separately and each group is arranged alphabetically by name of family member. The correspondence of each family member is divided into letters sent and letters received and each group is further subdivided chronologically with undated letters filed at the end. The correspondence with relatives and friends is divided into letters sent and postcards received, both groups are further arranged alphabetically by name.

**Original letters, 1918-1995, undated**

**Otto Mühl, 1936-1995, undated**

**Scope and Content Note**

Otto Mühl's letters from the time before World War II are mostly to his parents. They are sent from a boarding school in Oberschützen in Austria and written frequently together with his brother Edwin. Between 1943 and 1945 when Otto was drafted, his letters from the front are initially to both parents, and later separately to his father Otto and brother Edwin who were also drafted, and to his mother Wilma. After the war almost all of his letters sent are to his mother, but a few are to friends mostly identified only by first name. Mühl's letters to this mother sent from prison between 1991 and 1995 are frequently illustrated with drawings and paintings. Among the letters received, two are from ÖKIS (Dokumentationsstelle Österreichische Kriegsgefangene und Internierte in der Sowjetunion); both are dated 1993. Filed separately are postcards sent by Mühl to his parents and mother Wilma and to other people between 1937 and 1960.

**Letters sent, 1936-1995**

**Family, 1936-1995, undated**

Series I.A. Correspondence, 1916-1994, undated

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Otto Mühl (father), 1918-1944, undated

Scope and Content Note
The letters and postcards from the artist's father Otto Mühl are predominantly to Wilma Mühl. The early letters and postcards dating from the 1920s are in Hungarian, the letters and postcards from the 1930s and those sent from the front between 1943 and 1944 are in German. His letters received are personal letters from friends and relatives. A few business letters are also present.

Letters sent, 1920-1944

Wilma Mühl (in Hungarian), 1920-1928, undated
Family, 1930-1943
Family (sent from the front), 1943-1944
Postcards to Wilma Mühl, 1918-1944
In Hungarian, 1921
In German, 1918-1944

Letters received (various people), 1928-1944

Relatives and friends, 1923-1990, undated

Scope and Content Note
The Mühl family correspondence with relatives and friends dates from 1923 to 1990 and includes letters sent and postcards received. Most letters are addressed to Wilma Mühl. Also present is an extensive collection of photographic postcards, Christmas cards and Easter greetings, and other cards received by the Mühl family, predominantly by Wilma Mühl, dating from 1936 to 1985.

Letters sent, 1923-1990, undated

Grandmother, 1934-1838

Scope and Content Note
Letters to parents of Otto Mühl.

Klein, Helene, 1935-1990, undated

Scope and Content Note
Letter from 6 March 1986 includes two color photographs.

Letters, 1935-1990, undated

Color photographs, undated
Leopold, Maria, 1970-1975, undated
Mühl, Fritz, 1937-1942
Mühl, Resi, 1935-1973
Various people, 1923-1986, undated

Postcards received, 1936-1985

Mühl, Edwin, 1939-1942
Mühl, Otto (father), 1938-1945
Mühl, Otto, 1942-1951
Mühl, Wilma, 1936-1985
Other people, 1941, undated
Photocopies, 1916-1986, undated

Scope and Content Note
The photocopies are predominantly of correspondence between the artist Otto Mühl and his mother Wilma, although copies of wartime correspondence with his father and brother are also present, as well as photocopies of letters by other members of the Mühl family and friends. A significant portion of the photocopies was originally bound in three-ring binders, interspersed with photocopies of family photographs and various illustrated matter. They are filed as found in boxes 9 and 10. A hand-made album of photocopied correspondence, photographs, and printed matter titled Historische Korrespondenz der Familie Mühl, erster Teil von 1916 bis 1943, is filed in box 11.

Otto Mühl, 1943-1986, undated
Letters formerly in three-ring binders, 1943-1986
  1943-1954, undated
  1946-1986, undated

1-16

box 10, folder

box 11, folder 1

box 11, folder 2
Postcards to Wilma Mühl, undated

Mühl family and friends, 1928-1983, undated
  1928-1983, undated
  1943-1945
  1951

box 11, folder 3

box 11, folder 4-6

box 11, folder 7

box 11, folder 8-9

box 11, folder 10

box 12, folder 1-4

box 12, folder 5-18

Otto Mühl (father), 1920-1944

Otto Mühl (son), 1936-1988, undated

Series I.A. Photographs, circa 1900-1993, undated

Physical Description: 4.08 Linear Feet (6 boxes)

Scope and Content Note
The family photographs date from the early 1900s to 1993 and include circa 250 loose photographs and four bound albums, including one in original prewar binding and three cloth bound albums titled "Sammlung Vilma Mühl Die Eltern," "Sammlung Vilma Mühl Kriegszeit," and "Sammlung Vilma Mühl Edwin & Otto." The loose photographs include a collection labelled as "Fotoarchiv Vilma & Otto" of circa 150 loose photographs from before World War II, and photographs dating from the 1970s, 1980s, and 1990s, presumably compiled by Otto Mühl. Eleven photographic portraits of Mühl from the time of his involvement at the Friedrichshof Commune are filed with Series VI.B.

Arrangement
Arranged in three groups: bound albums; the collection "Fotoarchiv Vilma & Otto," arranged in approximate chronological order; and various loose photographs. The loose photographs are not arranged in any particular order.
Bound albums, 1920s-1960s

Scope and Content Note
The albums mainly document the life of Otto Mühl's family in Gols during the 1920s and 1940s. There are juvenile photographs of Otto and his brother Edwin, grade school classroom pictures, photographs taken at a Hitler Youth camp, a Nazi event in Fürstenfeld in early 1940s, and of Otto Mühl at an RAD camp (Reichsarbeitsdienst) in Ölmütz. The postwar photographs date from 1946 to the mid 1960s and include photographs from Otto Mühl's time in high school, his wedding pictures, photographs from a vacation in Italy with wife Friedl, and photographs of Mühl with his young son David. A few color photographs are present.

Prewar photographs, circa 1900-1930s
Prewar photographs (enlargements), undated

Postwar photographs, 1968-1993, undated
Son David as a young child, 1968-1969
House of Wilma Mühl in Gols, 1986
Wilma Mühl with Otto Mühl, 1970s-1993
Black-and-white photographs, 1970s-1990
Black-and-white photographs continued, 1984-1986
Color photographs, 1980-1993

Various loose photographs, 1919-1980, undated
Scope and Content Note
Circa 100 loose photographs dating from the early 1900s to the mid-1960s of Otto Mühl's parents and relatives, unidentified women and children, several photographs of Wilma Mühl as a young woman, Otto Mühl as juvenile, his military service in World War II, portraits of friends from the military and the university in Vienna, and vacations with wife Friedl in Italy. Also present are several color photographs from the 1970s of small children, a wedding picture dated 7.12.74, and a 1980 color portrait of Otto Mühl's son David.

Black-and-white photographs, 1919-1960s, undated
Series I.B. Photographs, circa 1900-1993, undated

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Series I.B. Photographs, circa 1900-1993, undated

Scope and Content Note
Included are eight photographs, one sheet of handwritten musical notes found with the photographs, and the original portfolio.

Series I.C. Documents and records, 1911-1995, undated

Physical Description: 2.92 Linear Feet (7 boxes)

Scope and Content Note
The Mühl family documents and records comprise items concerning Wilma and her husband Otto Mühl, and their sons Edwin and Otto Mühl. The most extensive portions concern Wilma Mühl and the artist Otto Mühl and include birth certificates, including Otto Mühl's Aryan certificate, passports, various ID cards, detailed financial records such as bank statements, Wilma Mühl’s retirement records, utility bills, rent receipts, welfare stamps dating from the time of World War II until 1957, and a wealth of receipts and various printed matter. Also present are Edwin and Otto Mühl's high school report cards, Otto Mühl’s university records, and numerous address books of Otto Mühl, some dating from the time before the war. Documents not associated with a specific person include a collection of obituaries of the Mühl family’s friends and relatives, dating from the 1920s to the 1980s, blank postcards and a collection of postal stamps.

Arrangement
Divided into two groups, the first comprised of documents associated with a specific member of the Mühl family and arranged alphabetically, and the second comprised of documents not associated with a specific person and arranged alphabetically by type of material. A few items associated with other people are filed at the end of the first group.

By family member, 1916-1995, undated

Otto Mühl, 1932-1982, undated

Box 22, folder 1-2
Passports, certificates, 1942-1982

Box 22, folder 7
University ID cards, 1946-1951, undated

Box 22, folder 8
Various other ID cards, 1946-1973, undated

Box 22, folder 9
Bank savings books, 1940-1955, undated

Box 22, folder 10
Business receipts, 1970-1971

Box 22, folder 11
School report cards, 1937-1946

Box 22, folder 12
University certificates, 1947-1950

Box 22, folder 13
Teching certificates, job application, 1950-1964, undated

Box 22, folder 14
Tutoring notes (math), 1968-1970

Box 23, folder 1-2
Various certificates/curriculum vitae, 1932-1965

Box 23, folder 3-9
Address books, undated

Box 23, folder 10
Travel to US/notes and addresses, undated

Box 23, folder 11-12
Welfare stamps, 1943-1949, undated

Box 23, folder 13-14
Notes and note books, undated

Otto Mühl, 1932-1982, undated

Box 22, folder 1-2
Mühl family, 1930-1961, undated

Box 22, folder 3
Edwin Mühl, 1938-1943, undated

Box 22, folder 4-5
Otto Mühl (father), 1916-1944

Scope and Content Note
Letter from Deutsches Volksblatt from 29 December 1942 was opened by repository.
Wilma Mühl, 1111-1995, undated

Scope and Content Note
Wilma Mühl's retirement records, utility bills, rent receipts, welfare stamps dating from the time of World War II until 1957, and a wealth of receipts and various printed matter. Also included is the floorplan of her house in Gols.

Series II. Early drawings and writings, circa 1930-1958, undated

Physical Description: 1.67 Linear Feet (4 boxes)

Scope and Content Note
This series includes Otto Mühl's high school notes, juvenile writings, drawings from the time of World War II and the postwar years, and diaries.

Arrangement
Arranged by type of material into three subseries: drawings, writings, and diaries. The writings are further subdivided into poetry, prose, theater plays, and notes. Original diaries and photocopies of transcripts are listed separately and in chronological order.

Series II.A. Drawings, undated

Physical Description: 6 folders

Scope and Content Note
Otto Mühl's drawings include a bound sketchbook and numerous loose-leaf pencil sketches which are frequently executed on both sides of the sheet.

Series II.B. Writings, circa 1930-1948, undated

Physical Description: 0.83 Linear Feet (2 boxes)

Scope and Content Note
The writings are drafts, typed as well as handwritten, of poems, prose, and theatre plays. Present is a complete draft of the novel "Das Medusenantlitz." Also included are course notes. There is a high school notebook from the 1930s and loose-leaf high school notes from 1945 and 1946. Several notebooks contain course notes from 1948 when Mühl was taking classes in literature, history, and psychology at the University of Vienna.

Series II.C. Documents and records, 1911-1995, undated

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Series II. Early drawings and writings, circa 1930-1958, undated

Series II.B. Writings, circa 1930-1948, undated

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Series II. Early drawings and writings, circa 1930-1958, undated

Series II.C. Diaries, 1942-1958, undated

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box 15, folder 12  [untitled], 1959-1961

Original diaries, 1942-1958

1942

box 16, folder 1  1943-1944

box 16, folder 2  1944

box 16, folder 3  1944-1947

box 16, folder 4  1946

box 16, folder 5  1946-1947

box 16, folder 6

box 16, folder 7  1947

box 16, folder 8  1947-1949

box 16, folder 9  1949

box 16, folder 10  1949-1953

box 16, folder 11  1953-1958

Series III. Correspondence, 1960-1997, undated

Physical Description: 2.09 Linear Feet (5 boxes)

Scope and Content Note

The correspondence series consists of three subseries: letters by Otto Mühl concerning the promotion of his material actions and Actionism and dating between 1964 and 1973; various correspondence of Mühl and other people dating between 1960 and 1996; and letters Mühl wrote when serving his prison sentence. The first two subseries contain original letters, mostly typescripts, as well as photocopies; all of the letters from prison are photocopies. Correspondence concerning conflicts with the law resulting from the controversial reception of Actionism is filed together with legal documents in Series IV. Court documents. Series V. Manuscripts also includes letters by Otto Mühl interspersed with his writings.

Arrangement

The first and second subseries are arranged alphabetically by name of correspondent, beginning with letters sent to people identified by first name only. Correspondence with unidentified people is filed at the end. The third subseries is arranged chronologically by year and month, with undated letters filed at the end.

Physical Description: 0.83 Linear Feet (2 boxes)

Scope and Content Note

The letters, sent between 1964 and 1973, detail the controversial reception of Mühl’s material actions when he was searching for venues in which to perform the actions and show films, and trying to find art dealers, publishers, and collectors interested in promoting his art. Mühl writes frequently about Actionism as an art form and his own artistic goals. Letters to Fritz [?], Solveigh [?], Henryk M. Broder, Peter Gorsen, and Jens Jörgen Thorsen are especially rich in descriptions of specific actions and statements about Actionism. Letters sent in 1968 are often on the letterhead of the Vienna Institute for Direct Art. Among Mühl’s correspondents are participants of the actions, invited guests, television producers, editors of art magazines, dealers, critics, and artists. There are letters to the artists Valdis Abolins, Al Hansen, Gustav Metzger, Jens Jörgen Thorsen, and Konrad Balden Schäuffelen; the collectors Heinz Beck, Kurt Fried, and Hanns Sohm; the art historians Udo Kultermann and Peter Weiermair; the art dealers Haro Lauhus and Horst Nibbe in Cologne, Jes Petersen in Berlin, the art dealer and collector Carl Laszlo (Károly László) in Basel, and the Austrian writer Alfred Kolleritsch. Also included are Mühl’s letters to Austrian military authorities regarding Malte Olschewski, an Austrian journalist who in 1968 participated in the action Kunst und Revolution. Most of Mühl’s correspondents are in Germany. His letters are predominantly carbon copies, but a few photocopies of handwritten letters are also present.

Arrangement

This subseries was originally organized chronologically by year with letters to the same person frequently filed in various folders. It was rearranged alphabetically by name of correspondent in order to keep letters to each person in one folder. A letter sent to an unidentified correspondent is filed at the end.
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Person/Entity</th>
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<td>box 29, folder 31</td>
<td>Galerie van de Loo, Munich</td>
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<td>Gorsen, Peter</td>
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<td>Haage, (?)</td>
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<td>Hamburger Filmschau</td>
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<td>Hansen, Al</td>
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<td>box 29, folder 36</td>
<td>Hein, Karlheinz</td>
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<td>box 29, folder 37</td>
<td>Heneleers, Jacques</td>
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<td>box 29, folder 38</td>
<td>Hörner, (?) (Der Consultant, Zurich)</td>
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<td>box 29, folder 39</td>
<td>Houwer, Robert</td>
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<td>box 29, folder 40</td>
<td>Hundertmark, Armin</td>
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<td>Jäggi, Rudolf</td>
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<td>Kaltenbäck, Franz</td>
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<td>box 29, folder 43</td>
<td>Kochenrath, Jutta</td>
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<td>Kolleritsch, Alfred</td>
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<td>Kröger, Ernst Otto</td>
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<td>Kultermann, Udo</td>
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<td>Laszlo, Carl</td>
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<td>box 29, folder 48</td>
<td>Lauhus, Haro</td>
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<td>Marggraf, Paul</td>
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<td>box 29, folder 50</td>
<td>Metzger, Gustav</td>
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<td>Micheli, Erika</td>
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<td>Most, Mica</td>
<td>1971, undated</td>
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<td>box 30, folder 2</td>
<td>Neumann, Michael (Westermanns Monatshefte)</td>
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<td>Nibbe, Horst</td>
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<td>box 30, folder 4</td>
<td>Odermatt, B.</td>
<td>1969</td>
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<td>Olschewski, Malte</td>
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<td>Peisker, Horst</td>
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<td>Pellegrini, Carla</td>
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<td>Petersen, Jes</td>
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<td>Plopp Versand, Bremen</td>
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<td>Prior, Walter</td>
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<td>box 30, folder 11</td>
<td>Raubach, Dieter Rudolf (Galerie Edition Press, St. Gallen)</td>
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<td>box 30, folder 12</td>
<td>Roth, Karl Heinz</td>
<td>1964-1967</td>
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<td>box 30, folder 13</td>
<td>Rumler, Fritz (Der Spiegel)</td>
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<td>box 30, folder 14</td>
<td>Schäuffelen, Konrad Balder</td>
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<td>box 30, folder 15</td>
<td>Schernich, Ulrich</td>
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<td>box 30, folder 16</td>
<td>Schierle, Otwin</td>
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<td>box 30, folder 17</td>
<td>Schilling, Alfons</td>
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<td>box 30, folder 19</td>
<td>Schmidt, Uwe</td>
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<td>box 30, folder 20</td>
<td>Schöfer, Elena</td>
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<td>box 30, folder 21</td>
<td>Schröder, Jörg (Josef Melzer Verlag)</td>
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<td>box 30, folder 22</td>
<td>Schulz, Werner (Independent Filmcenter, Munich)</td>
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<td>Sodoma, Heinz</td>
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<td>box 30, folder 24</td>
<td>Seide, Adam</td>
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<td>box 30, folder 25</td>
<td>Settje, Gerd W.</td>
<td>1970</td>
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<td>box 30, folder 26</td>
<td>Sohm, Hanns</td>
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<td>box 30, folder 27</td>
<td>Der Spiegel, Hamburg</td>
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<td>box 30, folder 28</td>
<td>Stumpfl, Herbert</td>
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<td>Thorsen, Jens Jürgen</td>
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<td>Tschakos, Patsy</td>
<td>1971-1973</td>
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<td>box 30, folder 31</td>
<td>Weiermair, Peter</td>
<td>1965</td>
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<td>box 30, folder 32</td>
<td>Weyer, Brigitte</td>
<td>1970</td>
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<tr>
<td>box 30, folder 33</td>
<td>Wide White Space Gallery, Antwerp</td>
<td>1968</td>
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<td>box 30, folder 34</td>
<td>Wiest, Rolf &amp; Georgia</td>
<td>1969</td>
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</table>

**Scope and Content Note:**
Mühl's letters to Austrian military authorities regarding Malte Olschewski.
Series III. Correspondence, 1960-1997, undated


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<tr>
<th>Box, Folder</th>
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<td>30, 35</td>
<td>Zacharias, Gerhard</td>
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<td>30, 36</td>
<td>Zeithammer, [?]</td>
<td>1969</td>
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<td>30, 37</td>
<td>Zetti, Walter</td>
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<tr>
<td>30, 38</td>
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</table>


Scope and Content Note

Otto Mühl's most extensive correspondence is with Günter Brus. Dating from 1968 to 1983, with the predominant portion dating from 1969 to 1971, the exchange with Brus reflects the pivotal time when Mühl transformed the concept of the material action as a work of art into analytical action defined as self-expression, and founded the first commune in Vienna. The concept and goals of the Aktionsanalytische Organisation (Actions Analytical Organisation) or in short AAO, is also the topic of his 1979 exchange with the German sociologist, psychoanalyst, art historian and author Dieter Duhm. Actionism, action analysis, and Mühl's personal life are the topic of his correspondence with the Austrian author, language scientist and cybernetics specialist, Oswald Wiener, who in 1968 participated in the action Kunst und Revolution. Among Mühl's correspondents are the German left-wing activist Dieter Kunzelmann, the Austrian artist and curator Peter Weibel, and the German art historian Peter Weiermair.

Filed with this subseries are three bound volumes of Mühl's letters from the 1960s to his friend Erika Stocker, issued privately in 1988 in limited editions of 15 and 20 numbered copies and titled Erika Briefe. The volumes consist of photocopies of typed transcripts of Mühl's letters to Erika, and drawings. The letters form an intense journal of Viennese Actionism and of the progression of Mühl's work from junk sculpture and the destruction of canvas to the material action.

Of particular interest is an undated letter addressed to Doris (Doris Berman?) in which Mühl writes extensively about his relationship with his parents, especially with his mother Wilma. A 1971 letter from Wilma Mühl to Otto Mühl regarding her reaction to Mühl's lifestyle and political views was found and is filed with this portion of his correspondence. Also filed with this subseries, separately from family correspondence, is the exchange between Otto Mühl and his first wife Friedl Neiss.

Also present are letters received by the artist Otmar Bauer from Georg Kreisler at Archiv Sohm and Peter Nemetschek at Aktionsraum 1 in Munich; correspondence of the German photographer Volker von Borries with Eva [?]; correspondence of the Swedish sociologist Joachim Israel with Otto Mühl, and two others; and a letter from the South Korean painter Park Seo-Bo to the co-founder of Viennese Actionism, Adolf Frohner. Mühl's letter to an unidentified person is filed at the end.

Arrangement

Arranged alphabetically by name of correspondent.

<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Correspondent</th>
<th>Date</th>
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<td>Letter from Mühl.</td>
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<td>30, 40</td>
<td>Henny</td>
<td>1966, undated</td>
<td>Letters from Mühl.</td>
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<td>30, 41</td>
<td>Karl Heinz</td>
<td>1972</td>
<td>Letters from Mühl.</td>
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<td>30, 42</td>
<td>Kurt (?) (Othmar Baller), 1985</td>
<td>Letter to Mühl.</td>
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<td>30, 43</td>
<td>Ute, undated</td>
<td>Letter from Mühl.</td>
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<td>30, 49</td>
<td>Berman, Doris (?), undated</td>
<td>An undated letter from Mühl addressed to Doris (Doris Berman?) in which Mühl writes extensively about his relationship with his parents, especially with his mother Wilma.</td>
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<td>31, 1</td>
<td>Borries, Volker von, 1978, undated</td>
<td>Von Borries's correspondence with Eva (?).</td>
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<td>31, 8</td>
<td>Bundesministerium für Unterricht, Austria, 1962</td>
<td>Letters to Adolf Frohner.</td>
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box 31, folder 11  
**Duhm, Dieter, 1979**  
Scope and Content Note  
Correspondence with Mühl.

box 31, folder 12  
**Eggenkamp, Henno (The Wet Dream Film Festival), 1970**  
Scope and Content Note  
Letter to Mühl.

box 31, folder 13  
**Ewert, Bernd R., 1972**  
Scope and Content Note  
Letters from Mühl.

box 31, folder 14  
**Fogel, [?], 1971**  
Scope and Content Note  
Letter from Mühl.

box 31, folder 15  
**Israel, Joachim, 1978-1979**  
Scope and Content Note  
Correspondence of the Swedish sociologist with Bernd, Terese, and Mühl.

box 31, folder 16  
**Justizanstalt Stein, Anstaltsleitung, 1996**  
Scope and Content Note  
Letter from Mühl.

box 31, folder 17  
**Kunzelmann, Dieter, 1971**  
Scope and Content Note  
Letter from Mühl.

box 31, folder 18  
**Lippert, Werner, 1967, undated**  
Scope and Content Note  
Mühl's letter to Lippert and photocopies of notes and legal documents.

box 31, folder 19-25  
**Mühl, Friedl, 1964-1988**  
Scope and Content Note  
Exchange between Otto Mühl and his first wife Friedl Neiss, dating from 1964 to 1968; Otto's witty letter to Friedl on a beer mat; photocopies of letters exchanged in 1973; and three postcards sent by Friedl to Otto in 1988 from Greece. The 1968 exchange concerns the couple's personal relationship, separation, and divorce.

box 32, folder 1  
**Mühl, Wilma, 1971**  
Scope and Content Note  
Letter from the artist's mother Wilma Mühl to Otto Mühl regarding her reaction to Mühl's lifestyle and political views.

box 32, folder 2  
**Park, Seo-Bo, 1961**  
Scope and Content Note  
Letter to Adolf Frohner.

box 32, folder 3  
**Stocker, Erika, 1960-1985, undated**  
1960

box 32, folder 4  
1962

box 32, folder 5  
1964

box 32, folder 6  
1961-1967
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<td>Circular letter regarding class reunion.</td>
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<td>1977-1978</td>
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<td>32, 9-10</td>
<td>1983</td>
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<td>32, 11</td>
<td>1984</td>
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<td>1985</td>
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<td>Walter, Helmut, 1962</td>
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<td>Weibel, Peter, 1966</td>
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<td>Westdeutscher Rundfunk, Cologne, 1969</td>
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<td>Payment receipt.</td>
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<td>Weyer, Brigitte (Asta der SHFBK Braunschweig), 1969</td>
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<td>Wiener, Oswald, 1966-1971, undated</td>
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<td>Wiest, Rolf, 1969</td>
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<td>Letter to Mühl.</td>
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<td>Wörlen, Hanns Egon, 1967</td>
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<td>Letter to Mühl.</td>
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<td>32, 22-23</td>
<td>Unidentified correspondents, 1966, undated</td>
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**Physical Description:** 0.42 Linear Feet (1 box)

**Scope and Content Note**

While serving his prison sentence Otto Mühl wrote numerous letters to addressees identified predominantly only by their first name. Most letters are to Francesco, Isabelle Cart, Katharina, Klaus, Margrit, Vincent Hörlein, and Violaine. Among others are Atti, Claus Grabenhorst, Daniele, Dieter Duhm, Eva, Flo, Friedl, Gerda, Gitta, Gretl, Harald, Helga Sophia Goetze, Herbert Anlehla, Herrmann, Hubert, the German art historian and curator Kasper König, Lisl, Martin, Michael Müller, Norbert, Petra Luckey, Regina Wyrwoll, Rudolf, Sylvie Arland, Terese, Tore Håkansson, Ulrike Hager-Sherman, Vroni Gromek, and Yvon. The letters present in the archive are dated between November 1991 and June 1997, but the majority was written between January 1992 and January 1993. Only a few letters from 1994 to 1997 are present. The letters are richly illustrated with drawings, some letters are cartoon-style drawings with text. Arranged in chronological order by year and month, the letters chronicle Mühl's time in prison on an almost daily basis. All letters are photocopies. Otto Mühl's original letters sent from prison to his mother Wilma Mühl are filed with Series I.A. Correspondence in box 1, folders 14-16.

**Arrangement**

Arranged in chronological order by year and month. Undated letters are filed at the end.

| box 33, folder 1 | November 1991 |
| box 33, folder 2 | December 1991 |
| box 33, folder 3 | January 1992 |
| box 33, folder 4 | February 1992 |
| box 33, folder 5 | March 1992 |
| box 33, folder 6 | April 1992 |
| box 33, folder 7 | May 1992 |
| box 33, folder 8-9 | June 1992 |
| box 33, folder 10 | July 1992 |
| box 33, folder 11 | August 1992 |
| box 33, folder 12 | September 1992 |
| box 33, folder 13 | October 1992 |
| box 33, folder 14 | November 1992 |
| box 33, folder 15 | December 1992 |
| box 33, folder 16 | January 1993 |
| box 33, folder 17 | February 1993 |
| box 33, folder 18 | April 1993 |
| box 33, folder 19 | May 1993 |
| box 33, folder 20 | June 1993 |
| box 33, folder 21 | July 1993 |
| box 33, folder 22 | August 1993 |
| box 33, folder 23 | November 1993 |
| box 33, folder 24 | January 1994 |
| box 33, folder 25 | December 1995 |
| box 33, folder 26 | June 1997 |
| box 33, folder 27 | undated |
Series IV. Court documents, 1948-1979, undated

Physical Description: 0.83 Linear Feet (2 boxes)

Scope and Content Note

This series includes legal documents and correspondence relating to court proceedings against Mühl and other participants of Viennese Actionism, seizure of films by Kurt Kren, usage of illegal drugs, and the suicide happening of Hermann Flasch. Most documents are photocopies, but original documents and manuscripts are also present. Extensively documented are legal proceedings against Günter Brus, Otto Mühl, and Oswald Wiener in connection with their involvement in the action Kunst und Revolution performed in 1968 at the University of Vienna. This file includes photocopies of circa 180 flyers with a petition to the Austrian government in defense of Brus, with hundreds of signatures. Also extensive are documents concerning the action O Tannenbaum performed on 16 December 1969 in Braunschweig, and the seizure of films produced by Karlheinz Hein's agency Progressive Art Production. A few documents unrelated to Actionism are filed at the end.

Arrangement

Arranged chronologically by year, except for the last three folders which contain documents unrelated to Actionism.

box 34, folder 1 Totalaktion and Vietnamparty, 1966-1967
box 34, folder 2 Fest des psycho-physischen Naturalismus, 1965-1969
box 34, folder 3 Direkt Art Festival Porrhaus, 1967
box 34, folder 4-23 Kunst und Revolution, 1968-1974, undated
box 35, folder 1 Seizure of films by Kurt Kren, 1968
box 35, folder 3-5 O Tannenbaum Braunschweig, 1969-1975
box 35, folder 6-7 Kohlkunstverlag, Mama & Papa, 1969-1970
box 35, folder 8 Illegal drug trade, 1971
box 35, folder 9 Suicide of Hermann Flasch, 1974
box 35, folder 10 Seizure of films California boys-California Supermen, Sodoma, Der geile Wotan, 1974
box 35, folder 11-17 Seizure of films by Karlheinz Hein's agency Progressive Art Production, 1973-1979
box 35, folder 18 VIDA Graphic invoices, 1970 January 26-1971 January 2
box 35, folder 19 Document concerning Micaela Grashof, 1948
box 35, folder 20 Empty folder inscribed, undated
box 37, folder 6-7 Series V. Manuscripts, 1960-1997, undated

Physical Description: 7.09 Linear Feet (17 boxes)

Scope and Content Note

The material in this series dates from 1960 to 1997 and includes Otto Mühl's handwritten and typed scripts for actions, a wealth of his unpublished writings, and diaries. The most extensive portion comprise unpublished texts on Actionism and Action Analysis, most of which date from the 1970s.

Arrangement

The manuscripts are grouped by type into three subseries and within each subseries are arranged chronologically by year, with the exception of a few writings on Actionism by others which are filed alphabetically. Undated material is filed at the end of each subseries.
Series V. Manuscripts, 1960-1997, undated
Series V.A. Scripts for material actions, 1963-1971, undated

Physical Description: 0.42 Linear Feet (1 box)

Scope and Content Note
Included are approximately thirty scripts for various actions, predominantly photocopies of typescripts, but a few original handwritten scripts and carbon copies of typescripts are also present. Included are four bound volumes of photocopies of typed and handwritten scripts for actions performed between 1964 and 1966, including the action Leda und der Schwan. Filed at the end is a photocopy of a script for an unidentified action, dedicated by Mühl to Gerhard Zacharias; and carbon copy of a list of 12 films called Materialaktionsfilme, produced by Otto Mühl between 1966 and 1969.

Arrangement
Arranged chronologically by year of action.

box 36, folder 1
Versumpfung Nr. 1, 1963

box 36, folder 2
Klarsichtpackung, Gesässpanierung, Aktion Nr. 3, 1964

box 36, folder 3
Leda und der Schwan, 1964

box 36, folder 4
Materialspiele, Die Beschmutzung eines Stillebens, Musik für 10 Luftballone..., 1964

box 36, folder 5
"Materialaktionen" (various), 1964

box 36, folder 6
"Materialaktionen" (various), 1964-1965

box 36, folder 7

box 36, folder 8
"Materialaktionen Otto Muell," 1964
Scope and Content Note
Original manuscript by Mühl.

box 36, folder 9
"Materialaktionen Otto Muell," 1964
Scope and Content Note
Carbon copy, bound.

box 36, folder 10
Bimmel Bammel, 1965

box 36, folder 11
Actionsconcert für Al Hansen, 1966

box 36, folder 12
Direct Art Happening, Student Ohnesorg, 1967
Scope and Content Note
Original manuscript and typescript.

box 36, folder 13
Oh Sensibility, 1970

box 36, folder 14-15
Manopsychotische Aktion, 1970
Scope and Content Note
Original manuscript, and typescript.

box 36, folder 16
Blow Up, 1970
Scope and Content Note
Includes original manuscript with drawings.

box 36, folder 17
SS und Judenstern, 1971

box 36, folder 18
Die Hornissen kommen, 1971
Scope and Content Note
Carbon copy.

box 36, folder 19
Aktion blood cloud, 1971
Scope and Content Note
Original typescript with drawings.
Series V. Manuscripts, 1960-1997, undated

Series V.A. Scripts for material actions, 1963-1971, undated

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<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
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| box 36, folder 20 | **Concept for an action, 1971**  
Scope and Content Note  
Original manuscript. |
| box 36, folder 21 | **Reiter Jodler, 1971**  
Scope and Content Note  
Includes original manuscript. |
| box 36, folder 22 | **"2 Kopien Zacharias Heft," undated**  
Scope and Content Note  
Photocopy of script for an unidentified action, with Mühl's dedication to Gerhard Zacharias. |
| box 36, folder 23 | **List of films, 1969?**  
Scope and Content Note  
Carbon copy. |

Series V.B. Various writings, 1960-1997, undated

Physical Description: 5.42 Linear Feet (13 boxes)

Scope and Content Note

The writings are original typescripts, carbon copies, or are handwritten. The 1960s topics concern Actionism, Zock, Mühl's collaboration with Günter Brus, and projects for movies, including a never realized project called "Filmproject Ludwig XIV". A few writings are descriptions of dreams. The early 1970s topics reflect the transition from the concept of the Materialaktion (material action) where the human body is the scene of action to Aktionsanalyse (action analysis), Mühl's concept of life as art, and the founding of his first commune in the Praterstrasse in Vienna in 1970, and in 1973 the founding of the Friedrichshof commune in Zurndorf in Burgenland. Besides the concept of action analysis, Mühl's writings during the 1970s concern a range of topics from the role of the artist in the commune to criticism of state authority and revolution, world peace, psychoanalysis, homosexuality, sex, gender relations and traditional marriage, life in a commune as an alternative model for society, and communal raising of children. Several writings from the late 1970s reflect retrospectively on 1960s Actionism.

Interspersed with this series are Mühl's letters to Günter Brus, Karl-Heinz Hein, Werner Lippert, Carsten Petersen, Harold Tracy, the Austrian Chancellor Bruno Kreisky, and several others. Occasionally, the letters are addressed to a recipient identified only by the first name or to a group of people addressed as Filmemacherfreude (fellow moviemakers). The letters are original typescripts or carbon copies. Present are thirteen undated drafts for a book project "Die wilden 60er", mostly revised typescripts and photocopies of typescripts, but also a bound manuscript illustrated with drawings. Also present are drafts for the screen play "Freud's Träume" dated between 1992 and 1994; an undated draft of Mühl's autobiography *Weg aus dem Sumpf* from 1977; two drafts from 1991 titled "Weg aus dem Sumpf" and "Zurück in den Sumpf"; transcripts of two interviews with Mühl; and a few writings on Actionism by others, including Romilla Doll, Helmut Herbst, René Schweizer, Ed Sommer, Herbert Stumpfl, and René Zind.

Arrangement

Arranged chronologically by year. The original filing order of writings from 1975, 1976, and 1977 by year and month is preserved. Undated writings and undated notes are filed at the end. Writings by others are arranged alphabetically by author's name. The drafts of Mühl's book project "Die wilden 60er" are filed as found.

<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
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</table>
| box 37, folder 1 | **1960**  
"Träume 13.10.60" |
<table>
<thead>
<tr>
<th>Folder</th>
<th>Description</th>
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</table>
| box 37, folder 2 | "Träume"  
Scope and Content Note  
Photocopy of original in Box 37, folder 1. |
| box 37, folder 3 | "Träume"  
Scope and Content Note  
Transcript of original in Box 37, folder 1. |
| box 37, folder 4 | "Implosion über 21 Runden," 1962 or 1963 |
| box 37, folder 5 | "Lebenslauf," 1964 or 1965 |
| box 37, folder 6-8 | "Gespräche Mühl-Brus," 1965 |
| box 37, folder 9 | "IDA 67" ("Zock Press 67"), 1967  
1968 |
| box 37, folder 10 | Letter from prison |
| box 37, folder 11 | Notebook "68 XV" |
| box 37, folder 12 | Notebook "68/69 XVIII," 1968-1969  
1969 |
| box 37, folder 13 | Notebook "Aktion bis 1969" |
| box 37, folder 14 | "Die Entwicklung der Materialaktion seit 1963-1996" |
| box 37, folder 15 | Writings from prison |
| box 37, folder 16 | "Otto über David 10.11.69"  
"Die Bedeutung der Materialaktion"  
1970 |
| box 37, folder 17 | Fragment of a letter about Elke and Friedl  
Untitled notebook  
Notes about Actionism  
20-21 |
| box 37, folder 22 | "Viennale und die Filme des Wiener Aktionismus"  
"Text zu den Materialaktionsfotos"  
Writings on Zock  
24-26 |
| box 37, folder 27 | "Der Staat und seine Verbrechen"  
"Der geile Wotan" |
| box 37, folder 28 | "Wie ficken Hunde" |
| box 37, folder 29 | "Gegen das Filmmuseum" |
| box 37, folder 30 | "Die ausführenden Organe des Staatsaparates" and "Gibt es eigentlich einen Charakter?" |
| box 37, folder 31 | Various texts  
32-33 |
| box 38, folder 1 | "Über die Arena 70 Kulturscheisse"  
1971 |
| box 38, folder 2 | "Aktion in Amsterdam 16.5.1971 und in Zürich" and "Der Sinn der Sache" |
| box 38, folder 3 | "Aktion mit einer schwangeren Frau" |
| box 38, folder 4 | "Aktionismus" |
| box 38, folder 5 | "Brief an Jesus (über Trip)" |
| box 38, folder 6 | "Comune. An alle meine Völker" |
| box 38, folder 7 | "Filmproject LSD" |
| box 38, folder 8 | "Menschlich - Unmenschlich" |
| box 38, folder 9 | "Tagebuch Mappe 35" and "Tagebuch Mappe 55" |
| box 38, folder 10 | "Tagebuch Mappe 55.2" |
| box 38, folder 11 | Text written in Bibione, Italy on 22 August 1971  
"Traum" |
| box 38, folder 12 | "Trip an der Donau 10.6.71" |
| box 38, folder 13 | "Über Aktionen" |
| box 38, folder 14 | "Über den Staat" |
| box 38, folder 15 | "Über die Gruppe (eine erste Form von Struktur)" |
| box 38, folder 16 | "Über Malerei (April) Theaterstück" |
Series V. Manuscripts, 1960-1997, undated

Series V.B. Various writings, 1960-1997, undated

Finding aid for the Otto Mühl papers, circa 1918-circa 1997

2011.M.38

box 38, folder 18

"Über Otmar"

"Umsturztribunal Aufruf an die Gefangenen"

"Was einer macht, das ist er"

"Was Kunst macht, ist selbstverständlich krank"

"Wohnung und Kindererziehung"

Various texts

1971-1972

box 38, folder 23

Various texts

"Filmprojekt Ludwig XIV"

24-32

box 38, folder 35

"Otto Umpfa"

"Briefe/Texte 71/72"

1972

box 38, folder 37

"Krambambuli"

box 38, folder 38

"Otto über David"

box 38, folder 39

"Jesus (Film)"

box 38, folder 40

"Das Ende des Aktionismus"

box 38, folder 41

"Kommune, Landkommune"

box 38, folder 42

"Psychoanalyse"

box 39, folder 1

"Verschiedene Schriften"

box 39, folder 2

"Landkommune"

box 39, folder 3

"Briefe"

Scope and Content Note


box 39, folder 4

"Verschiedene Schriften"

box 39, folder 5

"Fragmente" (some from "Nach der Weltrevolution")

box 39, folder 6

Notebook "1972/1"

1973

box 39, folder 7

Texts and letters from a visit to the United States

Scope and Content Note

Includes a flyer regarding screening of films by Kurt Kren at Millenium in New York.

box 39, folder 8

"Fragment eines Briefes (Über die Kommune)"

box 39, folder 9

"Verschiedene Schriften"

box 39, folder 10

"Chronik 1970-1973"

box 39, folder 11

"Verschiedene Fragmenten"

box 39, folder 12

"AA-Kurve" and "Analysebericht Erika"

box 39, folder 13

"Erlebnisse im Krieg"

box 39, folder 14

"Über Kleidung"

box 39, folder 15

"Grundsätze der Therapiekommune"

box 39, folder 16

"Das Eigentum in der KFG"

box 39, folder 17

"Über die Kommune"

box 39, folder 18

"Aktionsanalytische Gruppenanalyse"

box 39, folder 19

"Über Günter Brus"

box 39, folder 20

"Über Kinder in der Kommune (Urschl 3 Wochen alt)"

box 39, folder 21

"Ziel der Aktionsanalyse"

box 39, folder 22

"Übers Ficken 16. Juni 73"

box 39, folder 23

"Aktion "Sauberes Österreich"

box 39, folder 24

"Otto Biographie"

box 39, folder 25

"Wiener Aktionismus und Materialaktion"

box 39, folder 26

"Therapiekommune Friedrichshof"

box 39, folder 27

"Meine Entwicklung über Aktionismus"

box 39, folder 28

"Aktionen seit 1970"

box 39, folder 29

"Manifest der Therapiekommune Friedrichshof"
Box 39, Folder 30: "Briefe an versch. Leute"
Box 39, Folder 31: "Verschiedene Schriften"
Box 39, Folder 32: "3. Schriften von Wiener Aktionismus bis Malereiaktion"

1975
Box 40, Folder 1: "Texte Otto 75"

Scope and Content Note
Front cover of original folder, annotated.

Box 40, Folder 2: "Bertram Sorbes: Gespräch mit Otto, dem Erfinder der Materialaktion"
Box 40, Folder 3: "Apostel Brief an die Berliner"
Box 40, Folder 4: "Gary Gilmore Werbeeinblendungen für Multi-Service"
Box 40, Folder 5: "Aktionsanalyse"
Box 40, Folder 6: "Fragmente"
Box 40, Folder 7: "KFM-Geschichte (Jesus, Alexander der Grosse, Cäsar)"
Box 40, Folder 8: "Mitschrift Manifest der Therapie - Kommune Friedrichshof"
Box 40, Folder 9: "Mitschrift Otto erzählt einen Traum"
Box 40, Folder 10: "Parabel Zeichnung"
Box 40, Folder 11: "Zeichnungen Entwürfe für Möbel"
Box 40, Folder 12: "Existentieller Aktionismus (Kommune-Inviroment)"
Box 40, Folder 13: "Der Grössenwahnsinn der KFM"
Box 40, Folder 14: "2 Briefe an Brus (über Aktionismus und den FH)"
Box 40, Folder 15: "Gründungsprinzipien der AA Kommune" and "Kommunemanifest"
Box 40, Folder 16: "Zu den Bildern"
Box 40, Folder 17: "3 A Box"
Box 40, Folder 18: "Kriegserlebnisse" and "Leutnant Kümmer"
Box 40, Folder 19: "Verschiedene Artikel"
Box 40, Folder 20: "AA Aggressiv"
Box 40, Folder 21: "Die Berufsrrolle des Künstlers" and "Die Rolle des Künstlers in der KFG und der Kommunegesellschaft"
Box 40, Folder 22: "Konzept für den Weltfrieden"
Box 40, Folder 23: "Über Kunst in AAO (Selbstdarstellung)"
Box 40, Folder 24: "Geschichte des Wiener Aktionismus"
Box 40, Folder 25: "Lebenslauf"
Box 40, Folder 26: "Entwurf für eine AA Partei"
Box 40, Folder 27: "Kriminalität und Verbrechen in der Kleinfamiliegesellschaft"
Box 40, Folder 28: "Bewusstseinsparabel"
Box 40, Folder 29: "Homosexualität" and "KFM Minderwertigkeit"
Box 40, Folder 30: "Selbstdarstellung in der AA Kommune" and two other writings
Box 40, Folder 31: "Familie Ehe Sexualität in der Kommune"
Box 40, Folder 32: "Entwurf der Hausordnung AA Grundprinzipien" and two other writings
Box 40, Folder 33: "Zeittafel Entwicklung der Kommune" and "Entstehung und Entwicklung der Kommune"
Box 40, Folder 34: "Über Josef Dvorak"
Box 40, Folder 35: "Verschiedene Schriften (Teil eines Tagebuchs)"
Box 40, Folder 36: "Entwicklung der Kommune"
Box 40, Folder 37: "Die Überwindung der Nationalstaaten" and two other writings
Box 40, Folder 38: "Der revolutionäre Spiesser"
Box 40, Folder 39: "Die Physiologie des aggressiven Körpers"
Box 40, Folder 40: "Manuscipite 1. Fassung" (four writings)
Box 40, Folder 41: "Texte von anderen Leuten" (two writings)
Box 40, Folder 42: "Beschreibung von Aktionen" and two other writings
Box 40, Folder 43: "Geschichte des Wiener Aktionismus"
Box 40, Folder 44: "AA Aktionsanalyse, Körperanalyse, Therapiekommune Friedrichshof"
Box 40, Folder 45: "In einem durchgeschrieben" Fragments of various texts
Box 40, Folder 46: "1975 calendar, annotated"
Cover and index to 1976 writings

Scope and Content Note

Front cover of original folder, annotated; and index to 1976 writings.

box 41, folder 1

"Wiener Aktionismus und Selbstdarstellung"
"Briefe 1976"
"Briefe an Minister, Bürgermeister, Kanzler, usw."
"Kunst und Landschaftsmalerei" and two other writings
"Theaterstücke" (six plays)
"Positive Geschichtsbetrachtung"
"Über die 60iger Jahre und über Revolution"
"Entwurf Gutachten Claus Carbach"
"Ein Gespenst geht in der Bundesrepublik um: die AAO"
"O' Tannenbaum 1. und 2. Fassung"
"AA Wehrkonzept (2. Entwürfe)"
"Arena-Bewegung und die AAO"
"Vorwort zu Theorie und Praxis der Aktionsanalyse"
"Jahr 2017"
"Das Ende der Ehe"
"Die grosse Liebe"
"Direkte Demokratie und Organisationsstruktur"
"AA Kommune Theorie und Praxis der Aktionsanalyse"
"AA Prinzipien..." and two other writings
"Parabeln"
"Selbstdarstellung" and "Entwicklung der AAO Organisation"
"Die WC-Parabel"
"Geschichtlicher Überblick über die Entwicklung des Staates"
"Die Entwicklung des Staates"
"Der Staat"
"Gespräch Gonzales-Mühl. Möglichkeiten der gesellschaftlichen Weiterentwicklung"

box 41, folder 28

"Hasen auf der Parndorfer Heide"
"Das Ende der Kleinfamiliegesellschaft"
"Kosmisches Bewusstsein" and "AA Kosmologie"
"Freie Sex" and three other writings
"Unterdrückung der Frau in der KFG"
"Zum Tod der Ulrike Meinhof"
"Disposition des Menschen" and "Vampirismus"
"Homosexualität als Mittel der Befreiung"
"Besprechung von Peter Nischk, Kursbuch für die Seele"
"Zukunftsforschung durch bewusste Lebenspraxis"
"Wilhelm Reich und AA Lebenspraxis" and "Kunst und Selbstdarstellung"
"Geburtserlebnis, Reise durch die Kindheit" and two other writings
"Organisation der AAK und ihre Weiterentwicklung"
"Marathon in Genf" and "Rest vom Marathon, Besuch bei einem Milionär"
"Zurück zur Natur" and two other writings
"MSD (Materialselbstdarstellung)"
"Organökologie"
"Die österr. Schädigung"
"Gründung und Entwicklung der AAO" and "Aufbau der AAO"
"Aufbau der AAO"
"Ziele der AAO, Tagesablauf am Freidrichshof"
"Über einen Artikel von René Zind"
"Entwicklung der AA zur Selbstdarstellung" and "Entwicklung der SD"
"Biologische Aktionsanalyse"
"Christus und Christentum" and "Vatermord und Christentum"
"Hierarchie und Autorität"
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<tr>
<th>Box</th>
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<tr>
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<td>&quot;Sexualbiologie&quot;</td>
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<td>&quot;Kollektiver Ursprung des Theaters&quot;</td>
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<td>&quot;Das AA Modell&quot; and &quot;Warum wir so gut sind&quot;</td>
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<td>&quot;Kunst und Weltgestaltung&quot;</td>
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<td>&quot;Biologisches Eigentum&quot;</td>
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<td>&quot;Das zerstörte Bild, oder, Kurt Kalb&quot;</td>
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<td>&quot;Vorläufiges Manuskript für die Wirklichkeitskunst&quot;</td>
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<td>&quot;Faschismus. 1. Fassung&quot;</td>
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<td>&quot;Kapitalismus - Kommunismus Gefühlsmässig Zweierbeziehung&quot;</td>
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<td>&quot;AA Kongress 10.-20. 1. 76&quot;</td>
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<td>38</td>
<td>&quot;Kinder aufwachsen&quot; (nine writings)</td>
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<td>&quot;Kritik der AAO&quot; and seven other writings</td>
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<td>&quot;Party with Ossi Wiener&quot;</td>
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<td>&quot;Weiterentwicklung der AAO&quot;</td>
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<td>&quot;Ist das noch Arbeit?&quot;</td>
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<td>43</td>
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<td>&quot;Das Leben wird freundlicher genossen&quot;</td>
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<td>&quot;Sepp Gradl&quot;</td>
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<td>43</td>
<td>7</td>
<td>&quot;Experimentelle Gesellschaftsgestaltung&quot;</td>
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<td>43</td>
<td>8</td>
<td>&quot;Malerei do it yourself&quot;</td>
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<td>43</td>
<td>9</td>
<td>&quot;Lieber Francesco (Brief)&quot;</td>
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<td>&quot;Gesundheit&quot;</td>
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<td>&quot;Zum Wehrkonzept&quot;</td>
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<td>&quot;Theaterstück Russische Revolution&quot;</td>
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<td>13</td>
<td>&quot;Revolution am Friedrichshof&quot;</td>
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<td>14</td>
<td>&quot;Verwirklichung der freien Sexualität in der AAO&quot;</td>
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<td>&quot;Marxismus &amp; AAOismus&quot;</td>
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<td>&quot;Über Organisation der AAO&quot;</td>
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<td>&quot;Über Brockdorf&quot;</td>
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<td>&quot;Ziele der AAO&quot;</td>
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<td>&quot;Direkte Demokratie und BAG (Bewusstseinsarbeitsgruppen)&quot;</td>
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<td>&quot;Aufstieg aus dem Sumpf&quot;</td>
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<td>&quot;Über die Liebe&quot;</td>
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<td>&quot;Brief an die Bewusstseinsverbreiter&quot; and &quot;Interview Kunst&quot;</td>
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<td>&quot;Otto Mühl als Künstler&quot;</td>
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<td>&quot;Die Programmierung&quot;</td>
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<td>&quot;Ein neuer geller Sozialismus&quot;</td>
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<td>&quot;Lebende Computer Documenta 77&quot;</td>
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<td>&quot;Der Mensch als biologische Maschine&quot;</td>
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<td>&quot;Dezentralisierung&quot;</td>
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<td>&quot;Brief an Therese&quot;</td>
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<td>&quot;Text für Kursbroschüre&quot;</td>
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<td>37</td>
<td>&quot;Gesellschaftliche Gestaltung&quot; and three other writings</td>
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<td>38</td>
<td>&quot;Auszug von Max und Benn&quot;</td>
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<td>&quot;Zentralismus in der AAO&quot;</td>
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<td>&quot;Wird die AAO zur Massenbewegung&quot;</td>
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<td>&quot;Was tragen die AAO unter ihren Latzhosen&quot;</td>
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<td>43</td>
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<td>&quot;Warum ich wieder male&quot;</td>
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<td>43, 43</td>
<td>&quot;Wie werde ich von allen geliebt?&quot;</td>
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<td>43, 44</td>
<td>&quot;Bewusstseinsrevolution am Friedrichshof&quot;</td>
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<td>&quot;Über den AA Kongress&quot;</td>
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<td>&quot;Darstellung der Sexualität in der Selbstdarstellung&quot;</td>
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<td>&quot;Mein Elvis&quot;</td>
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<td>&quot;Terrorismus der Frauen&quot; and &quot;Vorwürfe gegen die AAO&quot;</td>
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<td>&quot;Kosmische Gestaltung&quot;</td>
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<td>&quot;Vorwort zu Pro und Contra&quot; and &quot;Angstfreie Gesellschaft&quot;</td>
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<td>&quot;Weder Links noch Rechts&quot;</td>
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<td>44, 7</td>
<td>&quot;Goethe&quot; and four other writings</td>
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<td>44, 8</td>
<td>&quot;Psychische Gesundheit&quot; and two other writings</td>
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<td>&quot;Darstellung der geschädigten Sexualität&quot; and &quot;Über die Sexualität Weg aus dem Sumpf&quot;</td>
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<tr>
<td>44, 10</td>
<td>&quot;Theaterstück Russische Revolution&quot; and several other writings</td>
<td></td>
</tr>
<tr>
<td>44, 11</td>
<td>&quot;Noch ist Polen nicht verloren&quot; and several other writings</td>
<td></td>
</tr>
<tr>
<td>44, 12</td>
<td>&quot;Biologische Gestaltung&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 13</td>
<td>&quot;Cäsar&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 14</td>
<td>&quot;Brief an Herbert in Berlin&quot; and two other writings</td>
<td></td>
</tr>
<tr>
<td>44, 15</td>
<td>&quot;Gruppenbrief AA Revolution&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 16</td>
<td>&quot;Brief an Gruppen&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 17</td>
<td>&quot;Ideologische Mitteilungen über Atomkraftwerke&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 18</td>
<td>&quot;Gruppenbrief&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 19</td>
<td>&quot;Vom Affen bis zur Krawatte&quot; and &quot;AA Kongress Friedrichshof&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 20</td>
<td>&quot;Geburtsangst&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 21</td>
<td>&quot;Die Umwälzung des Kleinfamilien-Bewusstseins&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 22</td>
<td>&quot;Internationaler AA Brief&quot; and &quot;Brief an Dieter Duhm&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 23</td>
<td>&quot;Brief an Claudia in Genf&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 24</td>
<td>&quot;Warum Trotzky versagte&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 25</td>
<td>&quot;Trotzky, der unglückselige Revolutionär&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 26</td>
<td>&quot;Einfache Welt&quot; and &quot;Biologische Energie&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 27</td>
<td>&quot;Säuberung&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 28</td>
<td>&quot;Gemeinsames Wohnen&quot; and &quot;Nutzkunst&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 29</td>
<td>&quot;Fragwürdige Methoden gegen die AAO&quot; and &quot;Ist die AAO noch zu stoppen&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 30</td>
<td>&quot;Fragmente&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 31</td>
<td>&quot;Kinderaufwachsen Seite 9-14&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 32</td>
<td>&quot;Organisation der AAO (Teil eines Artikels)&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 33</td>
<td>Various unidentified writings</td>
<td></td>
</tr>
<tr>
<td>44, 34</td>
<td>&quot;Bibione 410.8.77&quot;</td>
<td></td>
</tr>
<tr>
<td>44, 35</td>
<td>&quot;Über Mao&quot; and &quot;Manifest für den Osten&quot;</td>
<td></td>
</tr>
</tbody>
</table>

**1978**

<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>44A, 1</td>
<td>&quot;Aktionsanalyse&quot;</td>
</tr>
<tr>
<td>44A, 2</td>
<td>&quot;Energetische Kunst&quot;</td>
</tr>
<tr>
<td>44A, 3</td>
<td>&quot;Cafe Pengo&quot; and several other writings</td>
</tr>
<tr>
<td>44A, 4</td>
<td>&quot;Der Roman&quot;</td>
</tr>
<tr>
<td>44A, 5</td>
<td>Various unidentified writings</td>
</tr>
<tr>
<td>44A, 6</td>
<td>&quot;TG Otto,&quot; 1979</td>
</tr>
</tbody>
</table>

Scope and Content Note

Inserted is a typescript by Hubert Klockner.

**1983**

<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>44A, 8</td>
<td>&quot;Für Archiv von Francesco Conz&quot;</td>
</tr>
<tr>
<td>44A, 9</td>
<td>Various unidentified writings</td>
</tr>
<tr>
<td>44A, 10</td>
<td>&quot;Lili Märchen 15.1.82-29.2.83&quot;</td>
</tr>
<tr>
<td>44A, 11</td>
<td>&quot;Lilis Märchenbuch&quot;</td>
</tr>
</tbody>
</table>

Scope and Content Note

A bound volume with drawings and watercolors titled "Lilis Märchenbuch."
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Title/Draft</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>44B, folder 2</td>
<td>&quot;Otto Muehl Gespräche mit seiner Mutter&quot; 1985</td>
<td>1985</td>
<td>Scope and Content Note. Bound photocopy of transcript; illustrated with several photographs of the artist and his mother.</td>
</tr>
<tr>
<td>45, folder 6</td>
<td>1990s (undated)</td>
<td>1990s</td>
<td>Various texts and poetry</td>
</tr>
<tr>
<td>45, folder 7</td>
<td>1990s (undated)</td>
<td>1990s</td>
<td>Drafts of letters and notes</td>
</tr>
<tr>
<td>45, folder 8-12</td>
<td>Various texts and poetry</td>
<td>1990s</td>
<td>Photocopies of various letters and texts</td>
</tr>
<tr>
<td>45, folder 13-17</td>
<td>Various texts and poetry</td>
<td>1990s</td>
<td>Photocopies of various texts undated (decade uncertain)</td>
</tr>
<tr>
<td>45, folder 18</td>
<td>Unidentified text about the AAO &quot;Kino&quot;</td>
<td>1990s</td>
<td>Scope and Content Note Notes in a folder titled &quot;Kino.&quot;</td>
</tr>
<tr>
<td>45, folder 19</td>
<td>&quot;Gibt es einen Ausweg?&quot;</td>
<td>1990s</td>
<td>Various writings on Actionism</td>
</tr>
<tr>
<td>45, folder 20</td>
<td>Various writings on Actionism</td>
<td>1990s</td>
<td>Manuscript for Weg aus dem Sumpf Scope and Content Note Various typescripts.</td>
</tr>
<tr>
<td>45, folder 21</td>
<td>1990s</td>
<td>1990s</td>
<td>Drafts for &quot;Die wilden 60er&quot;</td>
</tr>
<tr>
<td>45, folder 22</td>
<td>&quot;Imaginäres Spielfeld&quot;</td>
<td>1990s</td>
<td>&quot;Rosenschnaps&quot;</td>
</tr>
</tbody>
</table>
Series V. Manuscripts, 1960-1997, undated

Series V.B. Various writings, 1960-1997, undated

Finding aid for the Otto Mühl papers, circa 1918-circa 1997

2011.M.38

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Series V. Manuscripts, 1960-1997, undated
Series V.C. Diaries, 1967-1997

1975
box 51, folder 1
"Tagebuch 1975 AAOO"
box 51, folder 2
"Tagebuch 2/75"

1977
box 51, folder 3
"Tagebuch 77"
Scope and Content Note
Transcript.

box 51, folder 4
Scope and Content Note
Transcript.

"Morphologische Unterhaltung," 1983
Scope and Content Note
Photocopy of typescript, bound.

box 51, folder 6
"Tagebuch," 1984-1985
Scope and Content Note
Bound transcript of a diary dated between 31 December 1984 and 30 June 1985;
illustrated with photocopies of drawings.

1991
box 52, folder 1
"Otto Mühl 10.7.91"
"Otto Mühl 17.6 - 10.7. 91"
Scope and Content Note
Diary in box 52, folder 3 is a photocopy.

box 52, folder 2
Original
box 52, folder 3
Photocopy
box 52, folder 4
"Otto Texte 8.9 - 97," 1997

Series VI. Photographs and negatives, 1963-1988, undated
Physical Description: 2.58 Linear Feet (5 boxes)
Scope and Content Note
The photographs and negatives are grouped by topic into two subseries: contact sheets and
negatives of 1960s material actions and other events related to Actionism, and photographs
and negatives of analytical actions and life at the Friedrichshof commune in the 1980s.
Arrangement
Each subseries is arranged chronologically with undated material filed at the end.
Series VI. 1960s Actionism, 1963-1971, undated

Physical Description: 2.17 Linear Feet (4 boxes)

Scope and Content Note

This subseries is the core of the photographic section of the archive. It is comprised of more than 1000 negative images and contact sheets the Austrian photographer Ludwig Hoffenreich took of actions performed by Otto Mühl between 1963 and 1969. Beyond the few published images of these actions, until now the images have mostly been unavailable for research. Also present are negatives and contact sheets of three actions staged in 1968 by the German producer, director, and writer Hans-Christof Stenzel, including Die Blumen des Bösen; group portraits of Günter Brus, Otto Mühl, Hermann Nitsch, and Peter Weibel; and shots of Hermann Nitsch's release from jail in 1968. Also included are twelve black-and-white photographs of material actions, a CD with negatives of photographs by Hoffenreich taken between 1963 and 1971, and a list of negatives present in the archive.

Arrangement

The contact sheets and negatives of each action or topic are arranged chronologically by year.

box 53, folder 1  List of negatives, undated

Material actions, 1963-1969, undated

Contact sheets and negatives, 1963-1969, undated

1963

Versumpfung eines weiblichen Körpers Nr. 1

Contact sheets

Negatives

Versumpfung eines weiblichen Körpers Nr. 2

Contact sheets

Negatives

1964

Mama und Papa

Contact sheets

Negatives

Stillleben mit Pferdekopf

Contact sheets

Negatives

Stillleben mit einem weiblichen Kopf und einem Schweinekopf

Contact sheets

Negatives

Cosinus Alpha

Contact sheets

12-13

Negatives

Stillleben mit einem weiblichen Modell und einem Rinderkopf

Contact sheets

Negatives

Penis in Pappteller und Rose

Contact sheets

Negatives

Leda und der Schwan

Contact sheets

Negatives

Klarsichtpackung

Contact sheets

Negatives

Verfremdung in der Kiste

Contact sheets

Negatives
Series VI. Photographs and negatives, 1963-1988, undated


Finding aid for the Otto Mühl papers, circa 1918-circa 1997
<table>
<thead>
<tr>
<th>Folder</th>
<th>Content</th>
</tr>
</thead>
</table>
| box 55, folder 7 | Negatives
Vietnamparty |
| box 55, folder 8 | Contact sheets
St. Anna |
| box 55, folder 9 | Negatives
Nahrungsmitteltest |
| box 55, folder 10 | Contact sheets
Das Ohr and Waschschüssel/Hinrichtung |
| box 55, folder 11 | Negatives
Otto after action Hinrichtung |
| box 55, folder 12 | Contact sheets
Pop Plakat |
| box 55, folder 13 | Negatives
Boîte de nuit at nightclub Annagasse, 1968 |
| box 55, folder 14 | Contact sheets
Apollo 11, 1969 |
| box 55, folder 15 | Negatives
undated
Fotobuch |
| box 55, folder 16 | Contact sheets
Unidentified actions |
| box 55, folder 17 | Negatives
Scope and Content Note
Contact sheets and photographs only. |
| box 55, folder 18 | Regular size
Photographs, undated |
| box 55, folder 19 | Oversize
Other topics, 1968, undated |
| box 55, folder 20 | Hermann Nitsch release from jail, 1968 |
| box 55, folder 21 | Scope and Content Note
Contact sheets and negatives. |
| box 55, folder 22 | Collage by Otto Mühl, undated |
| box 55, folder 23 | Scope and Content Note
Contact sheets and negatives. |
| box 55, folder 24 | Portraits of Otto Mühl, Erich Fischer, Hermann Nitsch, Peter Weibel, undated |
| box 55, folder 25 | Scope and Content Note
Contact sheets and negatives. |
| box 55, folder 26-28 | Group portraits of Günter Brus, Otto Mühl, Hermann Nitsch and women, undated |
| box 55, folder 29 | Scope and Content Note
Contact sheets and negatives. |
| box 55, flatfile 30 | Actions by Hans Christof Stenzel, 1968
Action I (Die Blumen des Bösen) |
Series VI. Photographs and negatives, 1963-1988, undated


- Contact sheets
- Negatives

Action II
- Contact sheets
- Negatives

Action III
- Contact sheets
- Negatives


Physical Description: 0.42 Linear Feet (1 box)

Scope and Content Note
This subseries consists of approximately 300 negatives of analytical actions that took place at the Friedrichshof Commune, and photographs. The photographs include three contact sheets of Mühl's meeting with the Austrian artist Maria Lassnig and other people, in 1987; five photographs of Otto Mühl with communards; and eleven portrait photographs of Mühl. Several photographs bear the stamp of Philippe Dutartre on the verso.

Arrangement
The negatives are filed chronologically by the date inscribed on the original envelopes, which are preserved. The photographs and contact sheets are undated and grouped by topic.

- 1980 January 13
- 1987
- 1988

Photographs, 1977, 1987, undated
- Otto Mühl and Maria Lassnig, 1987
- Otto Mühl and communards, undated
- Photographs of Otto Mühl, 1977, undated

Regular size
- Oversize
Series VII. Sketchbooks, 1979-1997, undated

Physical Description: 17.51 Linear Feet (42 boxes)

Scope and Content Note

Present are approximately 165 sketchbooks, including 110 hardbound volumes dating from 1979 to 1991; circa fifty-five small unbound volumes and loose leaf drawings in wrappers, dating from 1992 to 1997; a 1993 bound volume with drawings; and five hardbound sketchbooks from 1996 and 1997. The 1979 volumes are scrapbooks with pasted-in press clippings and occasionally added texts and drawings. The volumes from the early 1980s are predominantly textual, but are also illustrated with drawings and include an occasional press clipping pasted in. Mühl's texts are theoretical essays about the arts, primarily painting, but also contemporary music, and the creative process in general, as well as his commentary and analysis of artwork by other artists. The artists Mühl frequently writes about are Paul Cézanne, Vincent van Gogh, Pablo Picasso, Henri Matisse, and Joseph Beuys. His writings are also personal and philosophical reflections on life.

The sketchbooks become increasingly illustrated with drawings and less textual towards the mid 1980s. Most drawings are executed in black ink, but water colors are also frequently present. Pencil drawings are only occasionally included. The sketchbooks produced by Mühl when in prison in the first half of the 1990s contain almost exclusively black ink drawings and only some text. Most of these sketchbooks are loose leaf drawings enclosed in wrappers. Occasionally included is pasted-in illustrated matter, clipped from various German language magazines. Four sketchbooks from 1996 and 1997 are titled Mittersteig and one is titled Michelangelo; all five are hardbound. The drawings from the 1990s have strongly sexualized content.

Arrangement

Arranged chronologically by year and listed by title on the front cover. A few other items with drawings by Mühl are listed at the end.

1979

Scope and Content Note

Nine bound scrapbooks with pasted-in press clippings of articles on various contemporary artists, current trends in art, art exhibitions, and other mostly art-related topics. Occasionally added are text and drawings.

box 58
"I. 79 Otto"
box 58
"II. Juli-August October Otto"
box 58
"III. Sept. 79 Otto Tagebuch"
box 58
"IV. Otto Kunst 1979"

Scope and Content Note

Pasted inside the front fly-leaf is a black-and-white photograph of an analytical action.

box 59
"V. Oktober 79 Otto"
box 59
"V. Otto November 1979 Otto"
box 59
"VI. November Dezember 79 Otto"
box 59
"VII. 11. Dezember 79 bis 11 Jänner 80"
box 59
"FH MO Otto"

Scope and Content Note

Included are numerous press clippings and a lengthy note by Mühl on Joseph Beuys.

1980

Scope and Content Note

Eight bound volumes of writings and drawings, with an occasional press clipping pasted in.

box 60
"I/80 11. Jänner"
box 60
"26.2.80 bis 17.4.80"
Scope and Content Note

Eleven bound volumes, including six textual and illustrated and three volumes with drawings only.

Scope and Content Note

Most drawings are dated 1983.

Scope and Content Note

Eight bound volumes inscribed “Protokoll” on the front cover and numbered II to 8. Predominantly textual.

Scope and Content Note

Fifteen bound volumes, including twelve sketchbooks richly illustrated with black ink drawings and watercolors, and with some text; and three sketchbooks of black ink drawings and watercolors, without text.
box 71  Untitled volume
Scope and Content Note
Without text. Pasted in are clippings of articles and illustrations of artwork by several artists, mainly Helmut Middendorf, Rainer Fetting, Salomé, Richard Bosman, Walter Dahn, and Luciano Castelli.

box 71  "Otto Zeichnungen 83/1"
box 72  Untitled volume
Scope and Content Note
Hand painted binding. Includes water colors only.

box 72  "Zeichnungen Otto"
1984
Scope and Content Note
Eleven bound volumes, predominantly of black ink drawings, some text, and occasional water colors.

box 73  "m 84 1 31.1"
box 73  "m 84 15.3 29.3 2"
box 73  "m 84 30.3 3.4. 3"
box 73  "m 84 4.5. 5.6 4"
box 73  "m 84 5.6. 8.-23.6. 5"
box 74  "m 84 6 24.-10.7. 6"
box 74  "m 84 10.7.-7.8. 7"
box 75  "m 84 8.8.-12.9. 8"
box 75  "m 84 13.9.-25.10. 9"
box 75  "m 84 25.10.-19.11. 10"
box 75  "m 84 19.11.- 11"
Scope and Content Note
Inserted are two photographs, two leaves of notes, and a color chart.

1985
Scope and Content Note
Seventeen bound volumes. Most are painted on the front cover.

box 76  "m 85 31.1.-3.3. 85"
box 76  "3.3.85 8.5.85 2"
box 76  "9.5.85 8.8.85"
box 76  ["9.8.85-19.8.85"]
box 77  "Otto Muehl"
Scope and Content Note
The drawings are dated 19 and 20 August 1985. No text. Inserted is a 1985 photograph of Wilma Mühl.

box 77  [19.-29.8.85]
box 78  ["29.8.85-4.9.85"]
box 78  "5.9.85"
box 78  "23.9.85-3.11. Otto"
box 79  "24.9.85"
box 79  "m 3.10.85"
box 79  "26.10.85 Otto 85"
box 80  "Otto 21.11. Otto"
box 80  "Otto 21.11.85"
box 80  "Otto 15.12.-24.12. 85"
box 81  "2.12.-15.12.85"
box 81  "Otto 24.12. 85"
1986

Scope and Content Note
Six bound volumes.

box 81
"Otto 1986"

box 82
"16.1.86 - 25.1.80 Otto"

box 82
"25.1.86-26.2.86 Otto"

Scope and Content Note
Drawing of Joseph Beuys on front cover.

box 83
"26.2.86 - 4.7.86"

box 83
"4.7.86"

["6.11.86-25.2.87"]

Scope and Content Note

box 83
Sketchbook
box 107*, folder 4
Press clipping

1987

Scope and Content Note
Thirteen bound volumes.

box 84
"Gomera 10.1.87"

Scope and Content Note
Inserted are two folded leaves of text and drawings, and a postcard.

box 84
"Otto Gomera [23.-24.4.87"]

box 84
"Gomera II"

"Otto 9.5.87 2.8.87"

Scope and Content Note
Inserted is a letter from Wilma Mühl to Otto Mühl, dated 19 June 1987, a handwritten note, printed matter, and two press clippings.

box 85
Sketchbook
box 107*, folder 5
Press clippings

box 85
"87 Otto Mühl 2.7.12"

box 85
"Otto 3.8.87 1.9.87"

box 85
"Otto 1.9.87 22.9.87"

box 86
["22.9.87-28.10.87"]

Scope and Content Note
Inserted are two drawings by children.

box 86
"30.10.-9.11. 1987"

box 86
"Otto 9.11. 1987"

box 86
"Otto 21.11. 3.12. 1987"

box 87
["30.11.87-5.12.87"]

box 87
"Otto 87 88"

1988

Scope and Content Note
Three bound volumes.

box 87
["14.1.88-10.2.88"]
Series VII. Sketchbooks, 1979-1997, undated

box 88
"El cubrito 10.2.88 [10.27.88]"
Scope and Content Note
Includes text about material actions and films.

box 88
"El cubrito 10.2.88 [12.2.88-2.6.89]"
1989
Scope and Content Note
Two bound volumes.

box 88
"Otto August 1989"
box 88
"Otto 29.11"
Scope and Content Note
Inserted is a small drawing, two press clippings, and musical notation.

1990
Scope and Content Note
Five bound volumes.

box 89
"Otto 90/1 [7.1.90-25.1.90]"
Scope and Content Note
Inserted are seven leaves of press clippings.

box 89
"Otto 25.1.-15.2. 90"
Scope and Content Note
Inserted is one leaf of notes, facing page dated 3 February 1990.

box 90
"Otto 16.2 - [16.2.90-26.2.90]"
box 90
"Otto 26.2-13.3. 1990"
box 90
"Otto 1990 13.3-26.1.91 24.10.-"
Scope and Content Note
Inserted is list of phone numbers at the Friedrichshof Commune.

undated [1991?]
Scope and Content Note
Two bound volumes.

box 90
Small untitled volume
box 90
Untitled volume
1992
box 91, folder 1-6
undated
box 91, folder
February-May
7-10
box 91, folder
August
11-18
box 92, folder 1-4
September
box 92, folder 5-6
November
1993
box 92, folder
undated
7-18
box 93
Untitled bound sketchbook, May-June
box 94, folder 1
"Alte Skizzen vom 1993"
box 94, folder 2-3
1993, 1994, undated
Scope and Content Note
Various loose leaf sketches. Included are portraits of inmates. Original folder is preserved.
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Date(s)</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 94, folder 6</td>
<td>&quot;1.9.94 Tod u. Mädchen&quot;</td>
<td>Loose leaf drawings in a folder. Included is a group of drawings titled 1.9.94 Tod u. Mädchen.</td>
</tr>
<tr>
<td>box 94, folder 7</td>
<td>&quot;Men's world&quot; and &quot;Spanische Malerei&quot;</td>
<td>Two groups of loose leaf drawings in folder inscribed “Zeichnungen.”</td>
</tr>
<tr>
<td>box 94, folder 8</td>
<td>1995</td>
<td>Loose leaf drawings.</td>
</tr>
<tr>
<td>box 95, folder 1</td>
<td>1996</td>
<td>Notes and loose leaf drawings in wrapper inscribed “Text 96.”</td>
</tr>
<tr>
<td>box 95, folder 2</td>
<td>1997 March 19</td>
<td></td>
</tr>
<tr>
<td>box 95, folder 3</td>
<td>April</td>
<td></td>
</tr>
<tr>
<td>box 95, folder 4</td>
<td>April, July</td>
<td></td>
</tr>
<tr>
<td>box 95, folder 5-9</td>
<td>May</td>
<td></td>
</tr>
<tr>
<td>box 95, folder 10</td>
<td>June</td>
<td></td>
</tr>
<tr>
<td>box 95, folder 11-15</td>
<td>July</td>
<td></td>
</tr>
<tr>
<td>box 96, folder 1</td>
<td>July-August</td>
<td></td>
</tr>
<tr>
<td>box 96, folder 2</td>
<td>August-September</td>
<td></td>
</tr>
<tr>
<td>box 96, folder 3</td>
<td>September</td>
<td></td>
</tr>
<tr>
<td>box 96, folder 4</td>
<td>October</td>
<td></td>
</tr>
<tr>
<td>box 96, folder 5</td>
<td>December</td>
<td></td>
</tr>
<tr>
<td>box 96, folder 6-7</td>
<td>undated (1997)</td>
<td></td>
</tr>
<tr>
<td>box 97, folder 1-21</td>
<td>1990s (undated)</td>
<td>[Seven drawings from box 97, folder 21 are in conservation.]</td>
</tr>
<tr>
<td>box 98, folder 1</td>
<td>&quot;Mittersteig&quot; sketchbooks, 1996-1997</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;1 Mittersteig 27.9.96-8.11.96 Otto&quot;</td>
<td></td>
</tr>
</tbody>
</table>
Box 98, folder 2
"2 Mittersteig 7.11- Otto"

Box 98, folder 3
"3 Mittersteig Otto"

Box 98, folder 4
"5 Mittersteig Otto 22.1.97-"

Box 98, folder 5
"Michelangelo" sketchbook, 1997 September 14
Scope and Content Note
In handmade binding.

Box 98, folder 6-9
Various drawings, 1997, undated
Scope and Content Note
Most drawings are photocopies, but a few pencil and black ink drawings are included.

Box 99, folder 1
Guestbook, 1984-1991
Scope and Content Note
Otto Muhl's guestbook; annotated and with drawings.

Box 99, folder 2
Sketchbook with blank pages, undated
Scope and Content Note
Hardbound sketchbook with blank pages, except for a short note on the first page.

Box 99, folder 3
Exhibition catalog New spirit in painting, 1981
Scope and Content Note
1997 Suhrkamp edition of Peter Handke's novel In einer dunklen Nacht ging ich aus meinem stillen Haus , with several color drawings added by Muhl.

Box 99, folder 4
Book by Peter Handke with drawings by Muhl, 1997
Scope and Content Note
1997 Suhrkamp edition of Peter Handke's novel In einer dunklen Nacht ging ich aus meinem stillen Haus , with several color drawings added by Muhl.

Series VIII. Publications, 1921, 1961-1997, undated
Physical Description: 2.29 Linear Feet (6 boxes)
Scope and Content Note
The publications series has two subseries: press reviews and publications. The publications include printed ephemera. Most of the material in the first subseries documents the reception of Viennese Actionism in Austria and Germany during the 1960s and the first half of the 1970s. The publications and ephemera relate to Viennese Actionism and the Friedrichshof Commune. Also present are various other items, such as other art-related ephemera, and books formerly owned by Muhl.
Arrangement
Both subseries are further divided into groups which are arranged chronologically by year, except for a small amount of ephemera, a few books, and other printed items in the second subseries, which are not arranged in any particular order.

Series VIII.A. Press reviews, 1961-1975
Physical Description: 0.83 Linear Feet (2 boxes)
Scope and Content Note
The press reviews are divided into two groups: reviews of exhibitions and material actions from 1961 to 1975, and reviews and other printed matter concerning screenings of experimental films from 1966 to 1974. Present are reviews of films by Otto Muhl, Kurt Kren, Gunter Brus, Peter Weibel, Hans Scheugl, and Ernst Schmidt, and reviews of screenings of other experimental films at the Independent Film Center in Munich, the Austria Filmmakers Cooperative in Vienna, and the P.A.P. Kunstagentur in Munich. All press reviews are photocopies.
Arrangement
Arranged chronologically by year.
### Exhibitions and material actions, 1961-1975

<table>
<thead>
<tr>
<th>Folder</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 100, folder 1</td>
<td>1961</td>
</tr>
<tr>
<td>box 100, folder 2</td>
<td>1962-1963</td>
</tr>
<tr>
<td>box 100, folder 3</td>
<td>1964-1965</td>
</tr>
<tr>
<td>box 100, folder 4</td>
<td>1966-1967</td>
</tr>
<tr>
<td>box 100, folder 5-8</td>
<td>1968</td>
</tr>
<tr>
<td>box 100, folder 9-12</td>
<td>1969</td>
</tr>
<tr>
<td>box 100, folder 13-15</td>
<td>1970</td>
</tr>
<tr>
<td>box 100, folder 16</td>
<td>1971</td>
</tr>
<tr>
<td>box 100, folder 17</td>
<td>1972-1975</td>
</tr>
</tbody>
</table>

### Films, 1966-1974

<table>
<thead>
<tr>
<th>Folder</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 101, folder 1</td>
<td>1966-1967</td>
</tr>
<tr>
<td>box 101, folder 2</td>
<td>1968</td>
</tr>
<tr>
<td>box 101, folder 3-4</td>
<td>1969</td>
</tr>
<tr>
<td>box 101, folder 5</td>
<td>1970</td>
</tr>
<tr>
<td>box 101, folder 6</td>
<td>1971</td>
</tr>
<tr>
<td>box 101, folder 7</td>
<td>1972</td>
</tr>
<tr>
<td>box 101, folder 8</td>
<td>1973</td>
</tr>
<tr>
<td>box 101, folder 9</td>
<td>1974</td>
</tr>
</tbody>
</table>

### Series VIII.B. Publications and ephemera, 1921, 1967-1997, undated

**Physical Description:** 1.46 Linear Feet (4 boxes)

**Scope and Content Note**


Also included are ephemera related to Viennese Actionism, other art-related ephemera, and various printed items. Filed at the end are a few books formerly owned by the artist. Box 105 contains a cardboard box with two pencil drawings, possibly in Otto Mühl's hand.

**Arrangement**

Publications and ephemera are divided into five groups and a single item added at the end. The first two groups consisting of publications and ephemera related to Actionism and Action Analysis are arranged chronologically by year. The following three groups are not arranged.

**Publications related to Actionism and Action Analysis, 1967-1985**

<table>
<thead>
<tr>
<th>Folder</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 102, folder 1</td>
<td><em>Direct Art Press</em>, 1967</td>
</tr>
<tr>
<td>box 102, folder 2</td>
<td><em>Die Schastrommel</em>, 1969</td>
</tr>
<tr>
<td>box 102, folder 3</td>
<td><em>Otto Muehl will Menschen schlachten (Supervisuel 6, Sondernummer)</em>, 1970</td>
</tr>
<tr>
<td>box 102, folder 4</td>
<td><em>O Tannenbaum Dokumentation über Otto Muehls Materialaktion in der SHFBK Braunschweig und deren Folgen</em>, 1970?</td>
</tr>
<tr>
<td>box 102, folder 5</td>
<td><em>ZOCK Aspekte einer Totalrevolution 66/71</em>, 1971</td>
</tr>
<tr>
<td>box 103, item D1</td>
<td><em>AA Kommune musikalische Selbstdarstellungen 1975</em>, 1975?</td>
</tr>
</tbody>
</table>

**Scope and Content Note**

Original and photocopy.

**Box 102, folder 4**

**Scope and Content Note**

Sound recording. The recording has been digitized and is available online.
Finding aid for the Otto Mühl papers, circa 1918-circa 1997

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The AA model volume 1., 1977
Scope and Content Note
First edition in English of Das AA Modell Band 1.

Wiener Aktionismus, May 1981?
Scope and Content Note
Special issue (May 1981?) of the monthly magazine Wiener die Stadtillustrierte.

Scope and Content Note
Photocopies of photographs, drawings, and typed and handwritten notes by Mühl, compiled by Jo Rob and issued in at the Friedrichshof Commune in 1985.

Ephemera related to Actionism, 1965-1983, undated
1965-1966
1968-1969
Scope and Content Note

Regular size
Oversize

1970-1973
1971
Scope and Content Note

1983
1996-1997, undated
Scope and Content Note
Included is a postcard with drawings added by Otto Mühl, and a greeting card issued by AA Magazin.

Various other items, 1996-1997, undated
Scope and Content Note
Included are items related to Mühl's stay in prison; musical notes of a jazz composition by Oskar Peterson, enclosed in wrapper which has a drawing by Mühl on the front cover; and photocopy of Der Wolf im Menschen by Robert Ardrey with a drawing by Mühl on the front cover.

Scope and Content Note
Rudolf Mangisch Galerie und Auktionshaus auction catalog of contemporary art with an original drawing by Otto Mühl on the cover; catalog of an exhibiton of concrete poetry by Eugen Gomringer, a 1921 edition of Johann Wolfgang von Goethe's correspondence with his wife, and a handbook of Spanish grammar.

Cardboard box with pencil drawings, undated
Scope and Content Note
Contains a cardboard box with two small pencil drawings, possibly by Otto Mühl.