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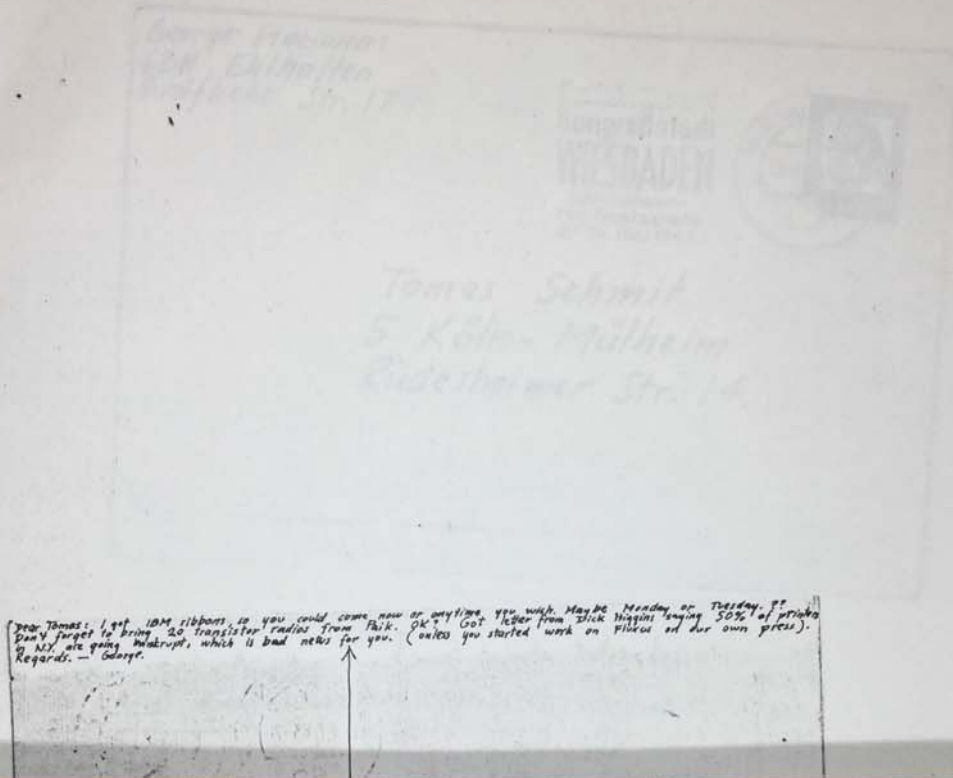
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April 13 '63

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*George Harrison
c/o Edith Piaf
Paris 17*

Handwritten: KISSADEN



*Thomas Schmit
5 Köln-Mülheim
Rinderheimer Str. 14*

*Dear Thomas: I got 10M ribbons so you could come now or anytime you wish. Maybe Monday or Tuesday. If
Don't forget to bring 20 transistor radios from Paik. OK? Got letter from Dick Higgins saying 50% of profits
to NY are going bankrupt, which is bad news for you. (unless you started work on Fluxus and our own press).
Regards. — George.*

95 mm



April 13 '63

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Series, Folder:

I. 1099

You could come to
New York via North Pole
and No voyage 20m/40,
when sea don't have
so you don't have
to swim
just with his
OK?

FIRST FOLD

George Mallinas
P.O. Box 180
Canal St. Sta.
New York 10013
U.S.A.



Tomas Schmit
5 Köln-Mülheim
Rüdesheimer str. 14
West Germany

AÉROGRAMME • PAR AVION

SECOND FOLD

dreifuenfuehnhundertundzweiundzwanzig

ENCLOSURES PERMITTED

SEAL
STICK
DO NOT OPEN HERE

By ship mail
we could provide
to and we
Hunting darts
Please send
Very important!

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Dear Tomas:

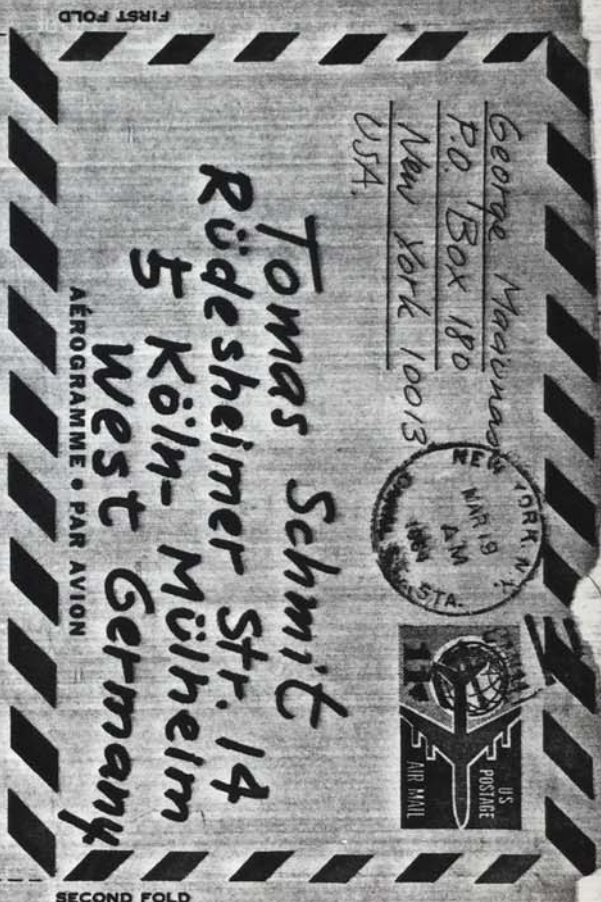
Just got your letter. To answer some of your questions:

- ① You ask how to get to NYC. YOU MUST WORK LIKE ALL OF US (& I mean all of us!) In NYC, there is not a single fluxus member who is not working!
 - ② You suggest about Fluxus supporting its members - that's ridiculous! The profit we make from selling would not support even a cat and you suggest paying transatlantic fares to all fluxus people who are now in Europe! I did mail out lots of prospecti - Emmett mailed a lot & we did lot of mailing in NYC. So far of course we can sell only 3 items: Brecht bookbox La Monte book & Emmett-rolls - even if we get profit (after selling 200) 50% of it will go to these 3 authors - you know the arrangement. You would get your share when we print & sell your works, right now there is no money for you. The most we could do is get you a printing job & a place to live which, believe me, is quite a lot. We are not doing this to anyone else. If you can't work like hell for few months to get to NYC, well then, maybe you could not do good work here also, since printing is no pleasure trip, but boring work, hard work.
 - ③ Regarding festivals - We do them, partly because they offer best opportunity to sell books - much better than by mail. Even then it will be quite a few years before books will begin generating any profit, and it will not be for anyone's trips - it will be spent 1st. on equipment & next publications. You know very well you had to come to NYC on your own earned money.
 - ④ Fluxus is not a business running press
 - ⑤ We will have to give your job & place to someone else.
- My original letter to you came back from Koppke.
I will write you all the news about N.Y. fluxus preparations.
- Best regards,
George.

FOLD SURFACE THEN FOLD BOTTOM UP
MOISTEN FLAP WELL AND APPLY PRESSURE TO SEAL

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FIRST FOLD

SECOND FOLD

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Dear Tomas

① Festival postponed
till April 10 th.
will last till May 15 th.

② I have now only \$ 15
so can't send you \$ 80.

③ If you come April will
since we will
more activities
(Paik committing them)

Best regards
George.

Handwritten notes and signatures, including "Mid", "OK", "Tomas", "George", and "Fluxus".

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Dear Tomas:

I forgot to give you address of this London address to whom you should mail 50 Brecht boxes:

Victor Musgrave
Gallery One
16 No. Audley St.
London W1.

unlabeled and
without cards,
send about 5 labeled
boxes as examples.

I mailed about 50 newspapers to you (Jan. issue)
These can be given away free. (or mailed out to
the German mailing list you have. All next issues
(starting with Feb.) will be mailed only to subscribers.

Just got your letter.

- ① You should NEVER give away freely Brecht boxes - they must be SOLD! I get subscriptions for them & you tell me you have only 25 left because you have given away the others! So please send ALL the empty boxes - labeled as per my last letter. Send about 50 ^(or whatever you have left) to Victor Musgrave. I will send him the cards ~~myself~~ and let us know how many you will send ~~him~~ ^{myself}. Send also to Gal. Parnass the quantity I listed. It is not for you to judge Welin. He ordered 10 sets of each Fluxus publications & is PAYING ME FOR THEM! I don't care how he will distribute them or what he will do with them. mailing Fluxus rolls

I don't think you will have any repl. after you mail them out for Decollage that's why I wrote not to include them in Decollage - that was clearly written.

- ② In future all Fluxus concerts (concerts ^{consisting of} Fluxus materials) MUST be called FLUXUS concerts. This is purely for propaganda purposes. If newspapers do not mention Fluxus their reviews are totally worthless for publicity here in New York. That's why we copyright compositions, so we can FORCE mention of FLUXUS (collective) rather than individuals. This is all part of the anti-individualism-campaign. As it is now we can sue Holland Television for performing Fluxus materials without our permission. See to it that this never happens again. ~~we~~ we will absolutely refuse permission to perform any Fluxus materials on any other arrangement.

- ③ ~~the~~ Hunting whistles ARE NOT AVAILABLE IN NEW YORK! you should have mailed

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in when I first requested them. That is not a heavy package at all. You can keep the darts, but SEND THE WHISTLES !!! (without delay)

④ I am glad to hear of your intention to get a job, but you must keep it in mind that here in New York you will have to work also to support yourself, since no one will support you here, but yourself.

⑤ Copyright is not an institution but a tactic. I hope you can see the difference there. Just as our concerts are tactics not institutions.

FIRST FOLD



SECOND FOLD

⑥ Stanley Brown - sounds good - I will contact him.

⑦ - If you get to New York in April - you will get just in time for Festival which will start April 1st.

Best regards & Keep working hard
George.

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Dear Tomas. Enclosed many things etc, etc. By separate mail I am sending: shoes, tyes, and some 10 kg. of text from Ben Vautier I just received & adress sheets. Please type it (after Lute book, before Higgins) without margin but with carbon copy so we can send him for proofreading, he will then also send english translation. Also enclosed his kick in the pants piece - please type it with margin (standard) & send me back. (Also Alison's, Mekas & JML short pieces.) OK? So I will have complete text for prospectus. Oh yes, I need for prospectus the editorial board text spaced differently. As it is, it does not fit. So can you type it without any spaces between lines.

Now the NEWS.

Ben Vautier writes, he can organize Fluxus festival in NICE! (nice?) He would pay all local expenses, rent theatre in New Casino! print posters, programs, give us free lodging. We would have to come on our own expense, but we could all fit into my new car. So I suggested July 27. (Sat.) for Nice. We then could take a leisurely trip of 2 weeks between London & Nice, driving through Burgundy, Provence etc. - I proposed to Emmett, Robert, Daniel and to you (now) that we all travel in this car and try to give "concerts" in restaurants, hotels in exchange for meal & lodging (like medieval minstrels). This way (if it succeeds) we could travel at no cost anywhere and keep eating good food every night. If it succeeds, we can continue on to Italy, swindling hotels all along the way. We shall see what the Paris-3 think about it. For Nice I proposed the usual program in theatre, exhibits & street compositions. We could stay there 3 days or so. There would be only one concert in casino theatre, so we would have to condense our program. I suggested:

- your Samitas 2 (I think seats will be numbered there).
- Patterson - paper pc.
- Emmett - counting song done by 4 simultaneously in 4 languages.
- " voice pc. for La Monte
- Higgins - short constellations.
- Watts - 2 inches.
- mine - Olivetti.
- Brecht - drip music & light event.
- Patterson - septet (Tomas Schmit variation) with 2 balanced balloons.
- your - piano piece & may be additional samitas pc.
- Ichimura - piano with darts.
- Emmett - 4 directional (voices & hunting whistles)
- J.M.L. - letters for Iris,
- Park - pissing contest (maybe in street)
- quartet (also maybe in street)
- Spoerri, Filliou, Vautier } to be determined.
- Brecht - ~~exit~~ exit.

This should be a good program. I will keep you informed on this new plan. Best regards - George.

My address:

Hotel Goldeness Ross
Goldgasse 7
62 Wiesbaden.

Bens certificate:

The present attestation is to certify that I Benjamin Vautier have effectively kicked M in the posterior with my special shoe and that this very kick must be considered as a work of art (Art gestures, kicks, bites, slaps, kisses created in 1961).

Date time place No.

Signature
notice & observations.

↑
with std. margin.

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Alison Knowles: Shuffling piece, 1960
Listen to the people walking on the floor above you

↑
margin width.

Jonas Mekas: from 6 notes on how to improve commercial cinema, Mar. 1963. Note 6:

1. Announce a \$15,000,000 production of "destruction of Hollywood".
2. Rent the largest Hollywood studio,
3. Rent all the motion picture equipment available in Hollywood and place it into the studio,
4. Blow up the studio.
5. Announce the completion of the "~~the~~ destruction of Hollywood".

Paik - Trowbridge collaboration: Banking Piece,
Two performers.

↑
This was typed in caps, we must have it in normal
Upper + lower case.

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Dear Tomas:
 HOW WAS LONDON??!!
 I came to Paris on Friday (having slept in my car along the way) & found that Emmett with Daniel was in ~~Paris~~ Vienna, not in London. So I thought of the difficult times you were in (waiting for Emmett who never arrived). Luckily I found Vera Sporn in Daniel's room & could sleep there (after Daniel's wife left that is). With such savings I will be able to make to Nice & later to East Europe where I must go for other reasons. The only hotel I will stay (to take a good bath) will be:

Hotel Refuge
 St. Martin-du-Camigou
 near Vernet
 Pyrenées Orientales.

July 17-18.

I won't stay in Moissac hotel, but will go there only to pick-up my mail so you may send me mail ~~things~~ there. (to Au Chapon Fin).

I was lucky to find in Paris 4 bowler hats! one top hat! and 2 helmets! (french world war type) and 4 pince-nez!!!! (that's why I will have to sleep in my car for the whole month to pay for that generator and those hats. But we will be able to offer good performance - all well dressed up. You must bring a good suit or at least ask your mother to make a high collar for you like this.



you understand?
 at least we can make paper collars for all. Then we can perform Olivetti only with bowler hats (all with high collars & pince-nez)

I asked Ben Vautier to obtain 4 violins but I don't know whether he will be able.

Now some Instructions:

① I suggest you get to Wiesbaden Thursday ~~to~~ or even Wednesday July 17. it will give you more time to register the car and get the printer to finish all. If you get there Thursday, get there ~~in~~ early in the morning at least. You can try to sleep in car ~~on~~ or open air. Take your bag with you. Now the schedule:

② First show up at the printer so he will remember that he must finish lots of things. (he will have 2 days to do it - till Friday evening). See map on other side on his location & that of other places. see other sheet.

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[illegible]

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Dear Tomas: Quick answers & remarks:

- ① - Got all your text, your new piece (very good universal composition - encompasses everything!) also letters from Dick etc.
- ② - Photos of all your poems came out VERY WELL! even poem VII which was difficult to photograph. So I will have both poems printed VI & VII in newspaper-press - prospectus. You need more jars? I will send 2 more so you can make more in same series! + a spray for text. I will mail this with shoes this Friday.
- ③ - Vautier on special paper with carbon copy is OK. SMOKE LESS!
it's no good for anyone.
- ④ - About Citroën - this is my plan:
It seems Spoorri doesn't want to go to Nice, & Emmett may not have any money & in general they are sceptical we could make our way to Nice by performing in hotels & restaurants. So that leaves only you & me. Therefore the 9 seat Ford is much much too large (besides I will have to pay for expensive gasoline since I can no longer buy cheap gasoline after May 30). Therefore I would be sell Ford for \$1000 and buy a 2 horsepower (small) Citroën for \$900 (new). I can travel much cheaper with the small Citroën (50 miles per gallon). So, therefore, I have 2 possibilities:
- a.) I sell Ford & buy new small Citroën here in Wiesbaden, in which case you could pick up Citroën up say middle of June or early June.
- b.) I sell Ford, drive with old Citroën to London & Paris, buy new small Citroën in Paris and you drive old Citroën from Paris to Köln!
- ⑤ - As to travel plans they are as follows:
I will ~~leave Wiesbaden~~ pass Köln June 22, make leisurely trip through Holland and Belgium to get to London July 2. Then leave London immediately after concert, get to Paris on July 9th. & proceed leisurely through France to Nice to get to Nice on July 27th. then most likely a trip to East Europe in August & September, and mid September to New York. You could do one of the following:
- a) Travel with me to London and then Nice, but this may cost lots of money for you (eating & Hotel rooms averaging about \$4 or \$5 per day, & you should save money for N.Y. trip.)
- b) Travel separately by hitchhiking directly, say to get to London July 4th. and to Nice on July 25th. (I still must get confirmation from Vautier, otherwise I will go to East Europe directly from London, or rather from Paris where I should deliver some of the books.)
- c) Travel separately - directly & with old Citroën. - this maybe best plan. I could provide you with 20 gallons (80 liters) of gasoline in cans, here at Wiesbaden, since I am storing it here in a big drum. It's just a question of fitting all that gasoline in the car, but if you drive alone it would be easy. After in such case driving direct to Nice, say via Paris you could pick up Emmett & Robert since you could drive in one day (instead of 16 days that I would take) and spend much less money on hotels & food (none in fact since you could leave in morning - arrive Nice in evening.)
- I think plan "c" is most practical and cheapest. It would also leave me free to go to East Europe whenever I must, and skip London & Nice if necessary. You can't sit (alone in London) and with Emmett & Vautier & Robert could very easily conduct the festivals in both cities without me. Also you could take many books to Paris & Nice with old Citroën (more than I could with small new one).
- So let's consider plan "c" unless I can't buy a Citroën in Germany OK? I will let you know definitely how I succeed on this question. I will also try to get final commitment from Vautier etc.
- Meanwhile you must absolutely learn how to drive by June 15th. since that's when you will have to pick up old Citroën.
- ⑥ - Old Citroën is in very good condition. good motor, almost new tyres. Lighting system may need improvement and now and then carburetor gives trouble. Carburetor however is very sensitive and needs an expert to adjust. I hope your friend can adjust it. Otherwise it may be better to adjust it in France. After May 30 it won't have any U.S. plates so even I will have to get international (non military plates) - tough luck. I will have however about 40 gallons of gasoline stored here in Wiesbaden in 8 - 5 gal. cans. so you can take some & I will take some in the other Citroën.

Will write again soon.

Best regards - George.

see other side →

P.S. Asthma no good up here. Had another infection & attack. I hope I make it to Sept.

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Just got your last card. When you go to Amsterdam VERY IMPORTANT - see if you can arrange maybe a one concert festival in that gallery or somewhere. I will bring the Festival box + exhibits (you bring your poems, paiks ^{sex} piano and Watts Scale ← you must complete it.

I will be in Amsterdam 21 June to 25 June (5 days) we could do a concert June 23rd (Sunday) for instance OK? let me know your address in Amsterdam so I can mail some prospectuses. I will bring ^{many} prospectuses & books on 21 June. — OK? I will be in Wiesbaden till June 10th or so.

Now London people:

Organizer: John Cale
2 Chamberlain St.
London N.W.1

} write him for address of theatre & how to get there.
I will also write, since I misplaced his instructions.

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Dear Tomas:

Got your virulent letter few days ago. I don't mind it at all. What I mind is sending one like that to George Brecht & calling various compositions (including Brecht essay) - junk. That is a judgement that would be disagreed to by all Fluxus people. Incidentally - I thought your serial poem to be your best work & so does every one else here think. We would be very interested to see some of these student papers & "bierzeitungen". We will pay for them and for mail costs if you can find at least one copy. (You will get \$4 for it). OK?

I have no time to answer in detail all your suggestions, except am writing to instruct you not to add any remarks on paper when distributing. Better do NOT DISTRIBUTE PAPER.

When you get some money for Brecht boxes mail newspapers (the same roll that you will receive) to Arthur Köpcke, OK?

We found another distributor for Germany. We will not send next issues to you since the format has not changed. Your proposals were (unanimously) rejected by the "council".

Best regards,
George.

P.S. Got the whistles. One plastic ^{whistle} & missing. One wood one without reed inside. (!)
Why?

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FLUXUS NEWS LETTER NO. 5 JANUARY 1, 1963

Distribution: George Brecht Allan Kaprow
 Toshi Iwihyanagi Alfred Hansen
 Robert Filliou Claes Oldenburg
 Gyorgi Ligeti Richard Maxfield
 Jackson Mac Low Stan Vanderbeek
 Kosugi *Tomas Schmit*
 Nordenström
 Yoko Ono
 Benjamin Patterson
 Nam June Paik
 Robert Watts
 Emmett Williams
 La Monte Young
 Dick Higgins

- A. It has been decided to publish in addition to FLUXUS YEARBOXES (which are of an encyclopedic-anthological character) also special collections of single authors and special items-works of single authors.
1. Special collections will comprise whenever possible, the complete works of a single author, to be contained in a box which will be perpetually renewable and expandable as long as the author is living and constantly producing new works. A basic box will be issued containing works up to 1962 and supplements will be issued every coming year or less frequently depending on quantity of new works produced. New boxes will be added to first issues as the first ones are filled up.
 2. Special items will consist of films, magnetic tape, objects etc., that will be reproduced or produced by authors themselves or Fluxus and sold through Fluxus distribution system in USA, West and East Europe and Japan.
- 80% of the profits from the sale of such collections and items will be assigned to the authors. The remainder will be retained by Fluxus.

These special editions together with the Fluxus Yearboxes should establish a significant library of good things being done these days, a kind of present-day Shosoin warehouse.

Fluxus will require however the following conditions to be met by the authors agreeing to have their works constantly published:

1. authors are to assign exclusive publication rights to Fluxus. They will not submit any works to any other publication without the consent of Fluxus.
2. Fluxus will undertake to publish all past and future works submitted by authors and obtain international copy-rights to protect the authors from unauthorized copy and performance. Failure on the part of Fluxus to meet these obligations will relieve the authors from their obligations.

Such monopolistic scheme is proposed for the purpose of obtaining wider copyright coverage, greater protection of authors and greater centralization of new art and anti-art activities. It is believed that such a common front would facilitate establishment of a more systematic basis by which the authors could be compensated for the performances of their works. It would also strengthen fluxus "propaganda" activities, demonstrations, festivals, infiltration and coordination of activities with useful people in other countries.

It is requested that the authors receiving this letter notify Fluxus as soon as possible of their intentions regarding the proposed exclusive arrangement.

George Maciunas
 George Maciunas
 6241 Ehlhalten

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De-Art-Oma-S. Thanks for your ~~re~~ compositions & letter. Very good compositions. The matter on the back should clarify the question you had re: having not enough to publish. I can print now whatever you desire and then keep adding sheets or cards (if each composition is on a separate card) as you produce new works. OK? So send me whatever you desire to publish. I am typing all the things you send me so far. Please send english translations of all works. I will print original german text on one side of the card and english translation on the other side. Do not worry about having the english text absolutely correct. I will correct it if it needs any correction. OK?

The reason I am offering exclusive arrangement to you is that from the things you did so far I can see you will be doing very nice work in future. Having them published & circulated will give fresh impetus for your efforts & still better results — SO KEEP WORKING.

I will copy right all works, so that ~~they~~ you will be protected against unauthorized use of them. Any performance of them should bring royalties to you.

Tell Paik not to send your pieces to anyone else until they are published & distributed OK?

Enclosed are some text you could translate to german OK? I will pay monthly.

Düsseldorffluxus dates still not determined. Maybe will know in few weeks.

I am now up to my neck in work on Fluxus I must supervise printers, see that they do not mix papers etc. It should be out by end of this month. Regardful regards regardless of regardant ants — George.

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Dear Tomas:
 SHIT! You missed my VERY IMPORTANT LETTER !!!
 so I wrote that we got a place & job for you & you had
 to come immediately!!! Since no reply from you, we gave job
 to someone else. Job for 1st. months would have been typing
 IBM for Film Culture magazine @ \$60 per week or so.
 Place - at my loft which is large enough for all of us:
 me, you & visiting fluxus guests, so you have not lost place,
 but to get job you will have to work when other man isn't
 working - morning till 12 AM & after 8 PM. -
 Fluxus festival was to Jan - Feb. 1963
 because of Park & theatre availability, so but we start with
 publicity today & street events in 2 weeks.
 We are very busy & will be busy the next months, so can't
 send my letter to you to do. Kp. wrote me he
 forgot what I wrote so I will not repeat, besides
 Briefly:

- ① we shall get in Jan. our own press which you will run.
 Film Culture magazine will finance most of your pay
 although I don't know how to work out the job that I was
 been filled (by Jackson Mac Low) & you -
 - ② We may actually build our own theatre (convert a loft
 into one) if we can find suitably large space.
 - ③ Brecht now is editing Fluxus newspaper, need short pieces,
 so rush short new pieces to me!!! (like your Samitas pieces)
 COMPOSE MORE STREET PIECES FOR N.Y.
 - ④ We shall also have some 12 exhibits & environments set up
 all in Canal str. area. Very nice - some 12 or 8 lofts
 plus exhibits on street. (I am rushing my handwriting - can
 you read?) Each area of activity has been subdivided to
 get things done more actively - in organized manner.
1. Street events - Al Hansen - in charge.*
 2. Newspaper - Geo. Brecht.
 3. Street promotion - publicity - Alison Knowles.*
 4. Publicity & logistics - Dick Higgins.
 5. Exhibits - Lotte Eisenhauer (?) *
 6. Musicians - La Monte Young.
 7. myself - chairman.
- * where you would assist OK?

Ben Vautier will come Dec. maybe also Spoern & maybe Vostell (??)
 Spoern & Vostell are not wholly Fluxus.
 Park & Akayama will be here in N.Y.

- ⑤ - your part of loft - you must fix yourself.
 It took me 2 weeks to fix my part - lots of work.
- ⑥ - I have full time job now to support myself, because
 unemployment insurance would not pay me due
 to my sickness. So I can't have as much
 time.
- ⑦ - You should have worked all this time
 & not run about !!!

Get here as soon as you can.

Bring with you: hunting whistles,
 darts.

! sheets, pillow, blanket,
 your poems & other exhibits
 some cheap violins at 16 PM each

16 PM
 each
 not more

FOLD SIDES OVER AND THEN FOLD BOTTOM UP
 MOISTEN FLAP WELL AND APPLY PRESSURE TO SEAL

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Also if you can find any bowler hats 4 DM each, I know Paris flea market has such hats - I got 4 of them, we need more however, OK?

Was Copenhagen a Fluxus ?? was it called Fluxus?

Now, when you get to New York, - go directly to 359 Canal Str. & call me at PL 2-4990 if you come by day. OK?

If by evening go directly to Canal Str. Take boat if cheaper - you can bring more things with you. — APPLY FOR VISA!

FIRST FOLD

DO NOT USE TAPE OF STICKERS TO SEAL
NO ENCLOSURES PERMITTED

NOTES
CENTRAL
AÉROGRAMME • PAR AVION

Tomas Schmit
Rüdesheimer Str. 14
Kölz
Köln
Germany

Geo. Maciunas
P.O. Box 180.
Canal St. Sta.
New York 10013. NY
USA



SECOND FOLD

30
Have some \$ with you when you come, since we can't now give you job immediately, but will make arrangement with Film Culture. For first month you will have to fix your place & help Hansen. You won't be able to smoke in loft — so you better learn to live without smoking — do something else instead. Take heroin if you need narcotics that badly, or else you will have to look for your own place to work. Best regards & rush to N.Y. — George.

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Dear Tomas:

On my way to NY I stopped at Wiesbaden for few days. Could not sell my big car so left it with a friend who will try to sell it. wanted to take care of Citroen but neither Theo nor anyone at the registry office had keys for it, so it still stands there. The engine is OK, & Theo will fix it for almost nothing. Anyway I have told my friend to take it (he may take it to France & get something for it when he buys a new one). So he needs documents & keys. Would you therefore please send these things to:

Max Porch
Mathilden Str. 4
62 Wiesbaden.

I have also mailed to you a package, which contains:

- labels for George Brecht box, glue them by applying wet sponge to the back. Apply them to box quickly & quickly press the edges & surface, otherwise they don't stick well. Experiment for best way. I enclosed one box that I did. It came out OK.
- 60 of each card for Brecht. The set is complete. It was not complete before, it did not have music compositions, but I am sending the new cards to De Ridder. Each 60 cards are wrapped. Don't lose those cards. They are very expensive! Maybe you could send 10 completed boxes to Denmark & 10 to Sweden. OK?
- calling cards of all Fluxus people etc. - extra batch of your own cards.
- few booklets of La Monte Young 1961 compositions - can be sold for 4 DM ea.
- few rolls of Emmett's long opera & poem.

Send Brecht box with Fluxus roll (preview) to J.P. Wilhelm OK? Did you take Fluxus rolls to Copenhagen when you went there?? Otherwise some must be mailed to them.

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I will tell you ~~more~~ about East Europe - fluxus tour possibilities when you come to New York. Come to New York sometimes early in Oct, not earlier & not much later. We shall do street compositions in Oct. (& Nov.). Lots of printing at Dick's place in Oct. also. Sept. will be only preparatory, so you are better off earning money during that time. Don't come to New York with empty pockets. Figure on at least \$60 per month for 1st. 2 months. Or say have a \$100 reserve for living expenses with you. OK? I will find a loft for all Fluxus activities & you ~~are~~ with Vantier & Paik will be able to stay there.

Have you sent TV compositions to De Ridder??

Best regards, & I will see you in N.Y. in a month
George.

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Dear Tomas:
Glad to receive letter from you - breaks up my isolation. Also very happy that London went well - congratulations to you!
Yes, I have met Robin Page - he is good but how is this John Cale ?? I have never met him. Seems to have funny attitudes about changing programs - ~~for~~ very stuffy.

Items & instructions:

- ① I can't pick-up Robin Page in Calais nor Emmett since I am at Moissac in fact nearer to Nice than Paris - where it is much cheaper than Paris. I would have had to wait for Emmett to return from Vienna. Besides ~~no~~ it's not so easy to sleep in car in Paris - streets just too busy - in the hills up here it's very nice. (& food is cheaper)

Therefore

- a. I am writing to Robin Page suggesting to him to hitch-hike to Paris & join Emmett - were you could pick-up both Emmett & ~~Daniel~~ Robin (I assume Daniel will not come & Robert is in Copenhagen with wife & too far from nice places.
b. - see under a.

- ② see under number 3

- ③ see under number 4.

- ④ Did you ask Robin Page to send you newspaper reviews !!????
I hope you did.

- *
⑤ Better if you don't pick-up Vera Spoerri (Daniel's wife) in Frankfurt. Let's assume Robin can make to Paris or Daniel will go, & if car has only 2 people - so much more comfortable. We will have to find someone locally to photograph.

- ⑥ Did I mention that I got 4 bowler hats! 2 helmets! (steel ones) and 4 pince-nez! (found them after whole days search in the Paris flea market - all for \$8.

- ⑦ Think about more beach & fountain compositions (more practical ones than the past beach pieces - I mean cheaper ones).

⑦a maybe you can find containers at home or Köln where you could carry gasoline. The more gas you can pick in Wiesb. the better.

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⑧ When you get to Nice, which I assume you can do by Monday or Tuesday — by help Ben the following:

a) put up pointing hands all over Nice all pointing towards posters also put up all over town — in funny & strange places like public toilets, inside tunnels very high up, bottom of fountains — always hands pointing towards these places OK? Must be better than Amsterdam. I will help when I come Wed or Thursday morning.

b) see how we could suspend parachute over audience so it could be instantly released at our will. (at all edges instantly).

c) Place cards like you suggested for New York all over objects, public statues, buildings etc. (although Ben may not like it since it sounds a bit like what he does — he signs everything) — maybe better to let Ben be the author of all — That's it! Ben Vautier cards for all these things. OK?

d) Make one poster on plywood or some such board about 1 x 2 meters large — saying Fluxus festival etc, etc, etc. — street composition, beach theatre etc. etc. — then you with Ben & others can take this board into street cars or ~~the~~ buses as if you had to take this poster to some destination. I will definitely want to perform this piece when I come. So prepare the board at least OK?

e) Anything Ben may have planned help him out.

OK? best love —
I will see you in Nice
George.

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Dear Tomas.

In case there are 3 Concerts in Amsterdam - type up this 3 concert series.

Just got confirmation from Vautier - all is fixed in Nice !

In London you can stay in John Cale's place - but can you borrow somewhere an air mattress? - it takes little space when it is deflated and is practical. If not I could buy one for \$4!

It would have been better to ~~to~~ have Amsterdam on 29th. & Hague on 30th. so that I would have Fluxus with me for sure, but it's OK. to have Amsterdam on June 23 & Haag on 30th. I will have prospectus, La Monte Young 1961 book, Brecht's complete works, Sperry, Emmett's long opera & prospectus, then after Amsterdam I will drive some day to pick-up Fluxus for Hague.

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	Silverman Fluxus Archives	I.1099

Immediately after Hague you should go to London to make preparations (exhibit etc.) Living will be cheap, since you can sleep free, & food you can obtain by searching Cale's kitchen. OK?

Your Citroën will be fixed after you return from London. It will be loaded with full tank plus 15 gallons extra in gasoline. In Nice I will give you as much for return trip. So you won't have to pay anything for gas, but you can still take passengers if you find.

I don't know yet how Emmett & Robert decides — with me or you, if with you, then you will be able to take other passengers only till Paris. We shall know about this, in Amsterdam, since Emmett may come (with Robert.) Take to Amsterdam

Watts scale
Pail - sex piano (more stamps enclosed)
All your things - poems & items for
your compositions, piano, piece & others.
OK? Best regards Gene.

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Dear Tomas:

You can sign my name. Letter sounds OK. Use Fluxus letterhead maybe. (?) maybe it looks too "avant-garde" (?) Better then not to use. If you don't pass exam. I will pick you up, and I will drive large Ford (not sell it) & then I can take more books with me. It will be just a question of having enough gasoline or money for gasoline.

NOW THE FESTIVAL: (Amsterdam one)

I hope printing won't cost much since I am short on money too. Write de Ridder & ask him to invite or send free tickets to the press ← very important for our NY Fluxus to get newspaper review !!!!!

Included is "Festum Fluxorum" title.

Address, date & ticket information - can be added by De Ridder.

Program I suggest as follows: [type it with IBM on special paper & mail] type all that on IBM (in English maybe)

Street compositions

Nam June Paik - Zen for the street
Dragging suite & quartet for strings
100 meter race.

Tomas Schmit - Street ready-mades (cards on autos, buildings)
Street montage (revising existing posters etc.)

Ben Patterson - A very lawfull dance, (at some busiest street corner)

La Monte Young - 1961 Compositions.

George Maciunas - Homage to La Monte Young.

George Brecht - 3 yellow Events, 3 Piano pieces 1962.

Ben Vautier - certificates (Ben may come, I wrote him.) & other street pieces.

Robert Watts - Washroom event (in specific public toilet if there are any in Amsterdam).

Emmett Williams - Counting song (all versions would be wonderful in the street)

Theatre compositions (must translated into dutch ?)

Nam June Paik - Chair prelude (if chairs are loose or can be prepared, roped off etc.) if nothing can be done with chairs but they are numbered then:

Tomas Schmit - Sanitas 165

Emmett Williams - Voice piece for La Monte Young

Ben Patterson - Paper piece (You must look in Amsterdam for cheap newtype - paper, like the roll you had. we brought to Dusseldorf. look for such papers at newspapers - they usually have large supplies of half used - up rolls.)

Daniel Spoerri - Hommage a l'Allemagne (this should eat the dispell the notion among Dutch neo-nazis that we are)

George Brecht - Saxophone solo

Arthur Kropcke - Drip music (2 versions) (music while you work (we clean up) stage from papers)

Emmett Williams - Alphabet symphony (only if he comes himself) {if he does not come we can substitute Pattersons - Pond.

Dick Higgins - Constellations 7 & 4

Robert Watts - 2 inches

Benjamin Patterson - Septet (Tomas Schmit Variation)

Jackson Mac Low - Letters for Iris, numbers for silence.

Nam June Paik - one for violin solo.

George Maciunas - In Memoriam to Adriano Olivetti.

Tomas Schmit - Sanitas 35

" " piano piece no. 1 for G.M. Gyorgy Ligeti - Trois bagatelles.

La Monte Young - " " no. 2 for David Tudor.

Toshi Ichihyanaqi - Piano piece no. 5 (only if they have an upright)

George Brecht - piano piece 1962.

Nam June Paik - Fluxus contest

George Brecht - Word event Direction

" " Word event.

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Exhibits.

George Brecht - 10 items.
 Robert Watts - hospital event, playing cards, weighing scale
 Tomas Schmit - poems
 Ben Vautier - "living sculpture" & other items
 Walter De Maria - event for audience
 Nam June Paik - all the things you will do.

In addition we can play electronic music - maybe before concert,
 or somewhere during if De Ridder can get equipment - without
 any cost.

Richard Maxfield - cough music
 pastoral symphony
 steam
 radio
 night music

John Cage - Fontana mix.

I do. Add anything you think would fit in Amsterdam.
 We should not try to do it in too much a large a scale -
 like your proposals for N.Y. festival documentaire: - locking doors,
 announcing concert next day etc, etc. the hall would cost too much
 & we don't have so much time while there.

Just received letter from Ben Vautier!
 very enthusiastic letter. - Nice festival absolutely confirmed
 You will have to get there July 21 to help preparations etc.
 If I drive with large Ford I could take you to Nice on that
 date. Vautiers efforts are very interesting. He will get Monte Carlo
 TV. also maybe a band to march the streets (they could all - each
 musician play a different march - simultaneously or all play one tone
 or play nothing but hold instruments in playing position etc, etc, etc.
 All sounds very good.
 Question - you think you could support yourself between London
 and Nice - 2 weeks? I would say (if I go with Ford)
 you could easily sleep in Ford - since it is so large. (we take your mattress
 then) Eating would not be more expensive than Köln. OK?
 then you could travel with me from London to Nice, leisurely
 via Loire valley, Poitou, Mediterranean etc, etc. -
 I still don't know whether Emmett can afford but I will
 talk him into going. Spoerri does not want to go, says he is not
 100% fluxus.

I will write again with further news re. Nice.
 Let me know whether De Ridder needs anything more &
 how he is making out.
 Regards - George.

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De-art-omas: Thanks for your letter and new compositions. I liked them very much, especially the first piano piece and nos;2,35,165 of the Sanitas. I would like to include them in our new festivals, which by the way will be more selected and concentrated. (3 concerts only).

Several questions:

1. Could you send me all your works (they do not have to be in english translations): the complete Sanitas, etc.etc. OK?
2. Would you be interested to offer me exclusive rights to publish your works (which may mean all your works, if the rest of Sanitas is as good as other things you sent me). I have similar arrangement with Ben Patterson, Filliou, George Brecht, Robert Watts, La Monte Young. (the kind of arrangement Cage has with Peters editions). The advantage of such arrangement ~~is~~ is that such works can be combined with fluxus year-boxes (them being boxes), or sold separately, or parts combined with fluxus. The works will be copyrighted when published, which means their performances will be controlled by yourself through fluxus, and indiscriminate copy prohibited. Besides Paik and Fillieu, you are the only European (Paik is not European anyway) whom I offered such arrangement, because I think, next after Paik and possibly Nordenstroem you are the best European composer of events & action music. My one condition however (like that of any other serious publisher) is that once you agree or decide to offer your works for publication and they are accepted, they can not be offered and published by any other publisher. This is necessary to protect my investment in printing and distribution. I lost a few hundred marks ~~xx~~ already, by printing Ligeti & Flynt and then eliminating the works ~~that~~ because of Vostells fast dealings. Since fluxus will be copyrighted as a whole I can not legally include materials that already appeared in print. Such "preview" type appearance of fluxus materials in other publications like Decollage is therefore very harmful to me financially and I must insist thus on "conventional" publishers conditions. OK? If you offer to me exclusive rights to publish your works, I am bound ofcourse to publish all that you submit (once I agree initially) just as you are bound to submit the works to no one else but me (once you agree initially) it is as sort of "Faust" arrangement. Let me know your thoughts on this. I will hold on printing the things you sent me untill I hear from you.
3. Keep thinking on TV ideas.
4. Would you be interested to earn some money by translating other fluxus materials for me??? Presently I am paying ~~x~~ 8 pf. per typed line of translation, which is very little payment, but unfortunately that is all I can afford to pay.

I had bad luck that day I departed from Paris. I had to change in Chalons without any porters since none were available (that was hard work !*). Then upon arrival to Verdun, I found my car unrepared because the engine was damaged too severely. From the U.S. army base there I found I could not junk the car the same day, because it takes a whole week to prepare documentation for such an "event". I was swearing to myself and then like a muzhik, but that did not help. The only way to return home was to buy another car, but I ~~had~~ did not have enough money for even the cheapest car (DM 400), so I had to wait till Monday evening when my office wired me my pay in advance, then Tuesday I bought a 1948 Citroen for DM400 and returned home late that evening. I still have to go to that idiotic town next week to complete documentation for that junk of a Chevrolet and maybe bring back some usefull parts. Do you need any parts? wheel caps, steering wheel, speedometer ??????? The citroen was a good buy however, I ~~didn't~~ had no trouble with it YET, although I still have difficulties registering it, since I brought it without proper documentation (passing the border with incorrect papers).

Keep sending me your compositions - I am very interested in them.
regardfull regards regarding regardant ant - *Samuel*.

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De-art-omas: Thanks for your letter and new compositions. I liked them very much, especially the first piano piece and nos. 2, 3, 16 of the Sanitas. I would like to include them in our new festivals, which by the way will be more selected and concentrated. (3 concerts only).

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2. Would you be interested to offer me exclusive rights to publish your works (which may mean all your works, if the rest of Sanitas is as good as other things you sent me). I have similar arrangement with Ben Patterson, William George Brecht, Robert Watts, La Monte Young. (the kind of arrangement Gage has with Peter's editions). The advantage of such arrangement is that such works can be combined with Fluxus year-boxes (them being boxes), or sold separately, or parts combined with Fluxus. The works will be copyrighted when published, which means their performances will be controlled by yourself through Fluxus, and indeterminate copy prohibited.
3. Besides Pak and William, you are the only European (Pak is not European anyway) whom I offered such arrangement, because I think, next after Pak and possibly Nordstrom you are the best European composer of events & action music. My one condition however (like that of any other serious publisher) is that once you agree or decide to offer your works for publication and they are accepted, they can not be offered and published by any other publisher. This is necessary to protect my investment in printing and distribution. I lost a few hundred marks by already, by printing Light & Flynt and then eliminating the works that because of hostile last dealings. Since Fluxus will be copyrighted as a whole I can not legally include materials that already appeared in print. Such "pre-view" type appearance of Fluxus materials in other publications like Decolage is therefore very harmful to me financially and I must insist thus on "conventional" publishers conditions. OK? If you offer to me exclusive rights to publish your works, I am bound of course to publish all that you submit (once I agree initially) just as you are bound to submit the works to no one else but me (once you agree initially) it is as sort of "artist" arrangement. Let me know your thoughts on this. I will hold on printing the things you sent me until I hear from you.
3. Keep thinking on TV ideas.
4. Would you be interested to earn some money by translating other Fluxus materials for me? I am paying \$ 8 per typed line of translation, which is very little payment, but unfortunately that is all I can afford to pay.

I had had such that day I departed from Paris. I had to change in Calais without any porters since none were available (that was hard work!). Then upon arrival to Verdun, I found my car unprepared because the engine was damaged too severely. From the U.S. army base there I found I could not junk the car the same day, because it takes a whole week to prepare documentation for such an "event". I was sweating to myself and then like a madman, but that did not help. The only way to return home was to buy another car, but I had did not have enough money for even the cheapest car (DM 400), so I had to wait till Monday evening when my office wired me my pay in advance, then Tuesday I bought a 1948 Citroen for DM400 and returned home late that evening. I still have to go to that little town next week to complete documentation for that junk of a Chevrolet and maybe bring back some useful parts. Do you need any parts? wheel caps, steering wheel, speedometer????? The Citroen was a good buy however, I think it had no trouble with it yet, although I still have difficulties registering it, since I brought it without proper documentation (passing the border with incorrect papers).

Keep sending me your compositions - I am very interested in them.
regarding all regards regarding registant ant -

read this side also

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George Maciunas
6241 Ehlhalten
Gräflische Str. 17.

I Will be at your
place to pick
you up

FRIDAY
EVENING
10 PM. !

Postkarte

Kongreßstadt

WIESBADEN

Neue Rheuma-Klinik
über d. Thermalquellen



Tomas Schmit

5 Köln-Mulheim

Rüdesheimer Str. 14.

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Dear Tomas: I can't imagine what you all would be doing in Düsseldorf all Friday. (except Park who needs to make preparations). Nothing can be rehearsed without me anyway since I have all the scores & equipment. Besides we will need only 4 hours to rehearse & prepare, so there is no reason for all this panic & rush. I will bring all equipment, items, "instruments" with me so there is nothing to be acquired in Düsseldorf. THEREFORE → you may stay in Köln till I pick you up ~~Saturday morning~~ ^{Friday evening} (about 10 P.M. OK?). Have enough items to take with you for your piano piece no. 1. I shall bring blank sheets for your sanitar 35 & flashlights for sanitar no. 2. Don't buy anything! See you ~~Saturday morning~~ ^{Friday evening}. regards — George.

P.S. This festival is supervised by me not Vostell, so what he says does not mean what must be done.

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Tomas Schmit
5 Köln-Mülheim
Rüdesheimer Str. 14.

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Dear Tom:
I need this text:

Robert Watts: Swimming pool event

~~Ron Rice:~~

RON RICE: PORTRAIT OF SELF WITH BAD TOOTH

From performance of "STACKED DECK"

↑write in caps where I have written so.

Regards, George.

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George Maciunas
6241 Ehlhalten
Gräfliche Str. 17

Freizeit- und
Kongreßstadt
WIESBADEN
Internationale
Maifestspiele
2.-31. MAI 1963



Tomas Schmit
5 Köln-Mülheim
Rüdesheimer Str. 14.

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Dear Tomas: I got IBM ribbons, so you could come now or anytime you wish. Maybe Monday or Tuesday. or
Don't forget to bring 20 transistor radios from Paik. OK? Got letter from Dick Higgins saying 50% of profits
to NY are going bankrupt, which is bad news for you. (unless you started work on Fluxus or our own press).
Regards. - George.

95 mm !

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Dear Tomas: I mailed a package with Vautiers stuff & a batch of addresses & Paiks sheet.
 1. Vautiers stuff - when you type it, be sure not to type same thing twice, I have taken as many duplicates as I noticed but may have missed a big number.
 2. Addresser: they may be useful for N.Y.C. mailings, so I should ozolite them, therefore would you type them on transparencies in alphabetical order. OK?
 3. Paiks review sheets. I mailed some 150. The rest you should keep, in case you get some good addresses to mail to, OK?
 4. Don't write to my hotel, I just changed it & may change again. Better write to my office:

George Maciunas
 7480 Sup. 6p., (SA)
 Schliessfach 1500
 Postamt 1
 62 Wiesbaden.

5. Could you write a card under my name with Ehhaltten address sign my name like this WUWUWU to this Berlin Court, asking them to postpone the court hearing to June, since I can not come May. OK?
 6. Also enclosed a last batch of compositions for the prospectus. I will print foto of a poem of yours, so I write titles of them all, so I can choose. OK? This prospectus should be good enough to sell for 25 ¢ or so. Like miniature fluxus magazine.
 Got your text for Lute book - thanks very much.
 I will write again when I find I need something, some text for Prospectus.
 Best regards - George.

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I will see you before
I go to US. & we will
settle the cat somehow.
Maybe you could go to
Wiesbaden again. find my
passport, register the Citroen
and at least take it to Köln
so you could use it. OK?

CARTE POSTALE

and the audience did not understand
that they had to turn them back.
(Pail's prelude), so we covered
them with paper coming from
behind (behind their backs).
They just saw the paper when it
was already over their heads.
I will write more on this.
Robin Page arrived Sat. hitchhiked
all the way was dead tired.
I must leave today but can't
without passport. I will try to get
a temporary paper from Consulate.
Please try to find out what happened
with it. Write to Wiesb. Postoffice
and ask them to forward it to
me. Go Bussotti
Via E. Forlanini 68, Firenze. OK?

Al. Tomas Schmit
5 Köln-Mülheim
Rüdesheimer Str. 14
Allemagne.

I just found that consulate
can't give me another passport
not come with the Casino cancelled for 2 weeks !!! I need my
old passport now !!!
it would have been a disappointment to you & Emmett. & we
could not sell any books.
Best regards - George.

NICE
ALPES-MARITIMES
1965

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Dear Tomas:
 Just got your letter (on Monday). I can't understand what happened with my passport. I arrived to Nice Tuesday July 23. On July 24 I got your telegram and mailed my passport by air - special delivery - express !!! And you saw by Sat. it was not in Wiesbaden !!! Then it is lost and I can't travel at all without it. It could not travel 4 days! I calculated it would definitely arrive Thursday (we were told so in the post here) and you could arrive Sat. morning. Well it's just bad luck for us as Ben had his share of bad luck. When Casino management saw his program (which he made up without my knowledge) they cancelled the hall - just 2 days before concert. Meanwhile we did terrific amount of street compositions & publicity, you would have liked it. Then Sat. eve. we got a small hall and wanted to distribute leaflets or asking the people coming to our concert in casino to go to new address. There Ben found a truck full of policemen (some 20) who would not let him to distribute any leaflets. So the new hall had only 20 spectators. The street pieces went very well. We would always have about 60 or more spectators. We did Braxton's 110 walking across busy street stopping the traffic with our small walk. Then Ben did Pailles line with head on the main seaside promenade. Also we did Pailles promenade dragging suite, zen for street. Always did your Sanitar 2? (handing out blank sheets to spectators) You should see how they were eager to grab those sheets. We ~~had~~ always wore bowler hats. We also had a small table and would set it up for stationary pieces like Olivetti piece with bowler hats only (it is much better than previous versions). Dick's constellations, La Montes scratching of the inside of the violin, Brecht's polishing of violins, etc. The pieces went very well. We performed each day, Wed, Thur, Fri, Sun. During concert we had standard program, Pailles one for violin solo, your piano no. 1, paper piece went well, because we have turned all the seats

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VERONA - BASILICA DI S. ZENO MAGGIORE
PORTALE DI BRONZO - XI SECOLO - DETTAGLIO
(Lavanda dei piedi)

VERONE, BASILIQUE DE SAINT ZENON MAJEUR
PORTAIL EN BRONZE, XI SIECLE - DETAIL
(Lavage des pieds)

VERONA ST. ZENO MAGGIORE'S BASILICA
BRONZE PORTAL XI CENTURY AND PARTICULAR
(The washing of the feet)

VERONA - HAUPTKIRCHE (BASILIKA) DES HL. ZENO
Bronzeportale aus dem XI. Jahrhundert - Teilansicht
(Die fusswaschung)

Dear Tomas: Not much luck this Summer. I arrived in Florence & found neither Metzger nor Bussotti here. (They are very unreliable). So no fluxus at all in Florence. We shall make up for all this in New York. Ben Vautier will come to N.Y.C. definitely so it will be good, since he is very good performer in street & on stage. Wore a winter suit winter coat at the time while performing every when temperature was 40°. Damn good of him. Best man in France & thanks up good pieces to perform. Also a potential disciple of Brecht non-art. So with you & him in New York we shall have best European representation. Chicko Shiami - another Japanese star. Incidentally in New York I will find a loft - large warehouse type space were you, Park & Ben Vautier could easily fit & have lots of space to live & work in. Would cost only \$15 or \$20 per month for each. OK? I will write later when I see you. Prof. S. Tommasoli - Verona. Ripr. vietata come ho in many before going to New York. Did you get Autarkology? Best regards - Gedre.

510

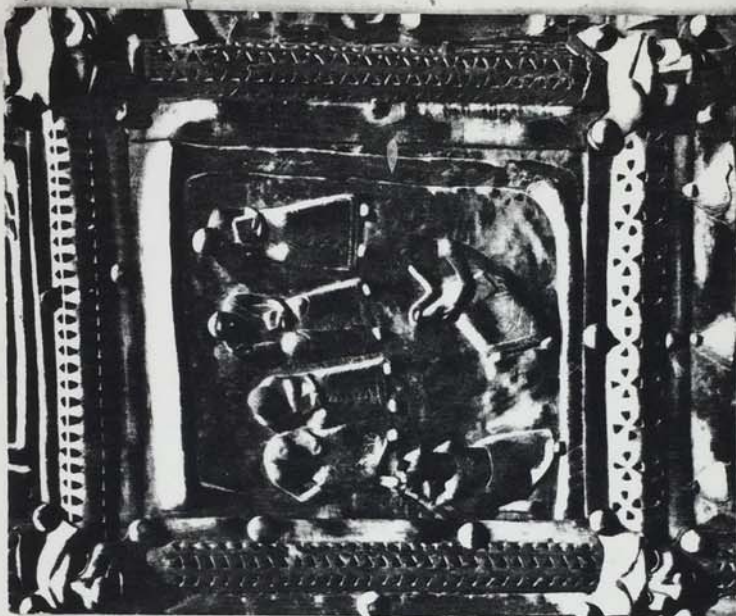
Tomas Schmit
5 Köln-Mülheim
Rüdesheimer Str.14
Germania

Festliche Kur- und
Kongreßstadt
WIESBADEN
Sommervorstellungen
im Kurpark und Opelbad

62

Tomas Schmit
5 Köln-Mülheim
Rüdesheimer Str. 14.

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New Olivetti variation: follow gestures of the 4 figures above (holding bible in other hand) Repeat gesture assigned to you whenever your number comes up. May also use various Buddhist gestures (while sitting in lotus posture). This variation to be presented in church or temple or in monasteries by monks (they could do this during whole days since they have nothing else to do).

Dear Tomas: Further revisions of plans - final I think.

1. I will definitely keep large Ford, because the small Citroën just could not carry all the books, therefore there would be room for you up to London & Paris & Nice, if you can afford to stay away for so long. I will take some 200 of each book & 2000 prospectuses, 100 books each: London, Amsterdam, Paris, Nice, Florence, 400 prospectuses in each. This will be quite a load to dispose. (also 100 books in your place.)
2. I will go to Amsterdam June 20 or 21. If it is better for de Ridder, we could make festival on 29th instead of 22. If we make on 29th, I would come on 24th. Since I come to Amsterdam so late, you must go there on 8th. with your friend AND STAY THERE, wait for me (if festival is on). During this waiting time you can do a lot of preparatory work + street compositions.
3. Then after Amsterdam, I can take you to London. I will stop overnight at Delft, Antwerp, Ghent & Brugge.
4. Immediately after London I go to Paris, you can go either with me or return up to Köln & pick-up Citroën going to Nice on July 20 via Paris picking Robert & Emmett. I will leave car with mechanic and also 30 gallons of gasoline. (or 40 gallons) this should take you to Nice & back. (?) You should arrive in Nice July 22 or 23, since there is a lot of preparation work & agitation to do there. I will arrive with my "truck" a little later. I think Emmett & Robert may not go with me because they won't be able to afford hotels, but if they do, then you could drive directly to Nice (via Basel). We will know about that in Amsterdam.
5. Florence - I doubt, because those people there are fantastically slow, not like Venice. So, most likely you should go back to Köln after Nice, via Paris taking Robert & Emmett to Paris. That's why it would be good for you to go with Citroën to Nice. (unless you 3 hitch hike back from Nice).
6. I won't be able to take register Citroën, since I have only one insurance, which cost \$50 (DM 200). I could of course take 2nd. insurance, it would cost same amount, then I may just as well take one of the 2nd. insurance. I can't register car without insuring it, can you? If you must, then obtain insurance also, then this car may become a burden to you. Let me know if you could afford to run it (to keep it!).

Regards,
George.

P.S. Important! I just found it costs \$50 to cross channel to London. It is much too expensive! We will have to go by train. I will leave car in Durr Calais, if you go with car also, you must leave it in Calais also.

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To the subscriber of the Monthly Review of the University for Avant-Garde Hinduism sometimes comes something by mail. once, or twice, or thrice, you will find a tiny 1 cent coin in a white envelope, or you will be attacked by the bleeding dog's cadaver via express package... or you will be frightened by a night-telegramme, saying: "good night, Helene!"

or genuine water from Dunkerque in organic glass bottle, or the red earth from Auschwitz in an un-breakable polyethylene tube,

which disappeared when music with gregorian chant

The time of day and day of year, this very interesting time measure, shall be intensely developed and exploited in the post music of Nam June Paik.

When you are about to forget the last one you received you get something again. This has a fixed form, and is like the large ~~or~~ ocean.... calm calm sunny calm calm rainy calm windy calm sunny calm sunny sunny sunny calm stormy calm stormy stormy stormy calm stormy rainy calm calm calm etc.

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	Silverman Fluxus Archives	I.1099

Dear Tomas: Got your letter when I found Bussoffi at home Monday.
 I will take care of Citroën. Theo will take it to his shop at no cost.
 Too bad I took out insurance on it - such waste.
 I won't be able to come to Copenhagen - very low on money.
 (will just be enough to get to New York & pay printer - after
 I sell the big car). But maybe I could get to Amsterdam
 (I can take you there then). De Ridder wrote TV may offer
 some time for Fluxus broadcast. So I have mailed him some
 special TV pieces (Brecht, Higgins, La Monte, my Olivetti for 4 TV
 cameras aimed at some other place, performer at switch board, etc).
 So, please think! think up quickly special TV
 pieces & send them to De Ridder!!!!!!
 (pieces that would not be filmed but rather pieces
 for their equipment, studio, technicians etc, you understand?
 Not "artificial" pieces but more like your Samitas
 with numbered seats. OK?
 Another request: could you prepare a dozen or so
 Fluxus long rolls. (paste them carefully! straight!)
 maybe some Köln printer can do them for you quickly.
 & send a few out. (as drucksache by boat to
 few N.Y. people: Higgins, Flynt, Mac Low, Brecht, La Monte,
 Watts, Mekas, etc.) OK? also to ~~Poland~~ (not necessary
 I will be there). Just New York. I will pay post.
 send them this way: take small, narrow roll & wrap
 it in wide - newsprint roll then paste edge on itself,
 so that when they get it they will just read

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Dear Tomas,
 Enclosed more goodies. To card of Hartmut Rekort write him asking him to cut ^{all} this funny business. Tell him we have nothing to do with Vostell, besides he is now in USA. Write him we are FLUXUS so he should be more polite to us, since we after all (and not Vostell) gave him permission to photograph the evening & make all that profit. !!

I need IBM text of the following:

Eric Andersen,

April 1963

~~Sit down at the 11/12-1963~~

Sit down during 11/12-1963 (say better Dec. 11 or is it Nov. 12, ? I never know) from ~~19 to 20.03~~ ~~at 7 PM~~ 7 PM to 8.03 PM (Danish time) and think about the people over the whole world, who may be performing this composition.

Jackson Mac Low; Social Project 2. 29 April 1963

Find a way to end war
 Make it work.

Jackson Mac Low; Social Project 3, 29 April 1963

Find a way to produce everything everybody needs and to get it to them.
 Make it work.

Very funny story from Daniel Spoerri — he got beaten up by 4 big negroes & had his balls almost torn off (he says he was naked at the time) Ha Ha Ha.
 Emmett is writing a loooooong letter on the Paris view regarding NYC controversy. I will let you know when I get it.
 Best regards — George. ↓

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Sometimes in June you should come & pick up the Citroën, but you should learn to drive NOW, so you can pick it up then. This Citroën can be the official FLUXUS car in Europe, so when I come (if I come) to Europe again I could borrow it from you when needed (or any other FLUXUS "official") OK? meanwhile you can use it as your own. If it collapses, just throw it away, but I will have it fixed before turning over to you. It runs very well now. So don't forget — LEARN TO DRIVE!

I got your roll. BUT WHY BY EXPRESS??? Don't send anything by express, no need to waste money. Also roll is too expensive. Send small items of IBM in envelope with corrugated board like enclosed. You can cut IBM sheet into separate pieces, (each composition separate). Other things (like Flynt, Vautier) hold till I ask for them. You can send them also between 2 corrugated boards. You have enough corrugated board boxes. Flynt + Vautier can wait till July, but late book send me in envelope DIN 4 or so with cardboard stiffener inside, it will be good enough. I enclose some stamps, so you don't have to spend your own stamps. OK? Regards.

What did you mean by what you wrote on the tube?? Hommage to Paik — I did not understand it at all, but what lines??? What is crossed. Third regards.

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Dear Tomas:

I will stay in Wiesbaden till Printer completes Fluxus I, Brecht cards & prospectus & La Monte's book — (2 printers are working now). They should have it completed by June 15. So here is my proposal:

- ① On 8th. when you must go to Amsterdam — you pick up my old Citroën with enough gasoline to get to London. You go to Amsterdam with the other 2 fellows — to prepare exhibit of Paik I suppose. VERY IMPORTANT !!! See if you can ~~obtain~~ obtain same gallery or better still a hall or theatre or some such place for one concert !!! Best on JUNE 22 or 23 (Sunday) or around that day + or - 4 days.
 - ② I would arrive to Amsterdam on June 18th. (Tues.) evening: Hotel t'Grachtje Leidsegracht ~~95~~ 95 (very cheap hotel). We could then in the time between June 18 & 23 (5 days) prepare publicity: posters, street compositions — sort of miniature New York. If you can't arrange for Hall then we could still do in the gallery. Those Fluxus concerts would help for N.Y.C. publicity. Important!: Concerts must always be called FLUXUS or FESTUM FLUXORUM. I will write to Emmett & see if he could not make to Amsterdam on 23rd. then he could go with us to London.
 - ③ London. I think the place is: University of London, Goldsmith's College New Cross, London S.E.14.
I think we should be there on July 2. (No sense for you to go back to Köln — best to continue from Amsterdam at leisure. In London I can get gasoline cheaply through a friend there who is working ~~with~~ with U.S. Air Force there, so we can load up for trip to Nice or back to Köln in your case & East E. for my case.
- Question — please let me know whether you can come to pick Citroën on say June 7th.? I can give Fluxus prospectuses then.
- Another Question: — when you wrote to Rekord (photographer in Frankfurt) what address did you ask him to send fotos to ??? If your own — send me fotos as soon as you receive them from him.
- ④ I am writing Metzger & Busotti & Chiari asking them to arrange concert in Florence on August 10th. So that if Nice comes out on July 27 or 28 then there would be 10 days to prepare good publicity & exhibit in Florence. You could probably stay w/ in Busotti's place, I will ask him. That all depends of course on whether Nice comes out. So you may have to count on being busy travelling between June 8th & August 10th. Then you could work say August 11 to Sept. 28 or so. for your trip to N.Y. If Nice & Florence does not come off — you have more time to work of course.
 - ⑤ I will go to New York ^{2nd} week of September. Rest of September will be wasted just getting all those "social" people together & getting them agree to a single course of action. Then we would start our activities Oct 1st. — culminating with concerts in NOV. when Paik arrives with his "Secret". Dec. to ~~Feb~~ March — we should print lots of materials in Dick's shop. (Emmett, French Fluxus, Filliou, your own, Patterson, Vautier etc.). April or May I may have to leave New York. (to Arizona or some other desert) So that's my tentative schedule.

Tell those 2 fellows (who go to Amsterd. with you) that I will give 100 DM to them when I am in Amsterdam, so they can print Paik afterwards OK.
Best regards — George.

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	Silverman Fluxus Archives	I.1099

I. When before seventh:

- a) ^{will} pick up car, go to Amsterdam with car, ~~wait for you~~ in case that A-FLU will take place, wait for you, make FLU then go to London ^{by car} (after London see below)
- b) in case that FLU will not take place, will go to Amsterdam, come back on 15th ~~July~~, on 1. of July go to London with old Citro. (the see below)
- c) in case that you will go by car from Amsterdam-FLU directly to London and then back to continent, I think it's ^{too expensive} ~~not necessary~~ to go with 2 cars, so I will go in your car to London and then from Ostende or any other place where you will reach continent again, hitchhike back to Cologne —

II. When not before Amsterdam:

- a) will get to Amsterdam with the 2 fellows, who perhaps lift, ~~come back~~ wait for you, make A-FLU, then ~~make~~ back to Cologne, get licence and pick up Citroen and go to London on 1. of July with Citroen.
- b) in case that FLU does not t. pl., go to Amst. Like II a), come back to Cologne, then ~~pick~~ make licence etc. like II a),
- c) ~~like I. c)~~

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Collection:

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Dear Tomas:

How is London reacting to your presence? Comfortable floor?
As I understood from John Cale we were to do the
following, (which I will review and suggest alternates),

① Emmett Williams - Counting song. (should be first)
I also would suggest: voice piece for La Monte Young,
which should be also announced only after its performance.

② Your piano piece no. 1.
You could do my piano no. 1. just before yours.
You would position piano in center which would
be the piece & then announce your piece.

③ Robert Watts - 2 inches. I forgot to give you
the roll of 2 inch paper! Try to obtain
some. The roll I have is an unused roll
for adding machine. You could also make some up
by gluing strips together & then rolling it.

Alternate:

Robert Watts - hospital event. Get picture of
Queen or Kennedy or MacMillan, anything
like that put 3 marks (or only one)
and hit me quickly and strongly with
stick having rubber or felt ball on end.
Griffith Rose has such hammers. Borrow from
him OK? or:

Watts - event 10. The one we did in Amsterdam,
with matches & bell or gong.

④ Nam June Paik - one for violin solo.
do this only if you can get a violin free.
Alternate:

Zen for street - just when audience is
coming in - do in street.

⑤ My Olivetti. Do it only if performers can do
in strict time. I forgot to give you a metronome.
So you must borrow one or get conductor.
Do following:

1. Bowler hat - dressed formally!
maybe someone can come in tails
(frak) and with silk hat top hat
(cylinder)? That would be good.

2. Military salute. Maybe you could get a real
officer in fancy uniform???

3. Umbrella - normally dressed in street clothes.

4. Bow towards audience (sharp bow)

5. Sit on chair

6. Bow away from audience (only if you can
get fat man.

7. Point towards audience (someone dressed as a
priest or a lawyer with wig !!!)

8. Zip fly - someone like a beatnik or bum.
(do only if university permits).

⑥ Dick Higgins - Constellation no. 7
With pots, gongs, bells, AND helmet
if you could obtain. Try to obtain
many soldiers. Or borrow their helmets.

⑦ George Brecht - Drip music
both versions. But again I forgot the
nose droppers.

Alternate:

His quartet - if you can borrow
4 string instruments.

Alternate - or better a MUST

His Word Event - EXIT. at end of
concert.

Try to squeeze-in also the following:

⑧ Toshi Ichiyanagi - piano music no. 5
Score enclosed ~~draw~~ don't follow all horizontal
lines. Numbers indicate seconds from beginning.
(or long counts)

⑨ Ben Patterson - septet - balloon, dart, -
whistle version.
You need balloons for this.
Maybe John Cale can get some
for you.

Don't spend any money !!!

⑩ - Emmett. 4 directional song of doubt.
You have whistles,
Emmett will bring scores.

Don't lose whistles !!! or darts!

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figure some other way of saving money.
Right now I have no such ideas, so I must
skip London - this will save me some \$40,
otherwise I won't last till Nice.

Now several more items:
Could you write letters to:

- ① F. Becker & Co. Wiesbaden-Biebrich,
Wiesbadener Str. 43.

Asking them in my name (Sign for me)
to print all matters that I have requested for
July 16th. plus

a. 2000 sheets of pointing hands, black line
on white paper. cheapest paper

b. 1000 of the prospectus: long on kunstdruck-
papier and also the one on zeitungspapier.

[the item of Rechnung Nr. 23-822, 3 & 4.]

Ask them to glue the 3 kunstdruckpapier
sheets into long strip and the 2 zeitungspapier
also into one long strip]

a. Tell them you shall come July 16th.

Actually you should get to Wiesbaden on
July 17th. stay till 18th. and pick-up
printed matter on 18th. This gives them
2 days reserve. (but they should not know
it - they print everything the last day
anyway).

- ② Letter to automobile registration office
which I should sign, so give it
to Emmett to take to Paris or
send it to me c/o

Au Chapon Fin, Place des Récollets,
Moissac. I will be there July 15.

& mail back signed letter either to you
in Köln or to you c/o Becker-printer
in Wiesbaden.

In this letter you should say that
I, George Maciunas, owner of
Citroën 4 door sedan, year 1948,

ser. Fahrgestellnr. 495 417, authorize
you, Tomas Schmit, passport nr. -----
to register this car obtain international
registration (Zulassungsschein), Zoll
(customs plates) and take this
automobile to France for ~~sale~~ the
purpose of selling it back to Citroën
dealer or delivery of it to me.
Something like that OK?

International registry is called:

Internationaler Kraftfahrzeugverkehr.
Zulassungsschein.

the office is Kraftfahrzeugzulassungsstelle

I will send all auto documents,
charts on finding all these places to you in
Köln.

Compose pieces for Television !!!
De Ridder needs them.

Maciunas Maciunas

I will come to London Friday only if I can
figure some other way of saving money.

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to the right and you will see a bus stop for number 6 in front of OPEL showroom. Take no. 6 bus which goes to Mainz and get off at Ruthof stop. you will see 2 dirt roads on the opposite side between ESSO gas station and an old car dealer, take the road nearer to the car dealer, walk on this road till it reaches a rail track then turn sharp left & walk till you see the Citroën. Ask for Theo (or Savers if he is not there, Saver is the old man there). Get keys for Citroën. (Don't fill up with gas yet, it has enough in tank)

② When you get off the station go

② drive with Citroën to printer. drive with Citroën to Zollamt at the Wiesbaden Hauptbahnhof. Drive straight to 3rd. second light and turn right into Biebricher Alle. drive till you get to the Ring (which passes the Hauptbahnhof.) Turn from this Ring the first right you can which is a street that runs by the side of the station (it leads to freight station post office etc, etc, and the Zollamt on the very end. There you must present my letter (which I will send to the printer so it will get in time) so you must first get to the printer. (see instructions on how to get to printer under 4.

④ With the letter & So you present:

1. my letter.
2. your passport
3. the green insurance card I have enclosed.

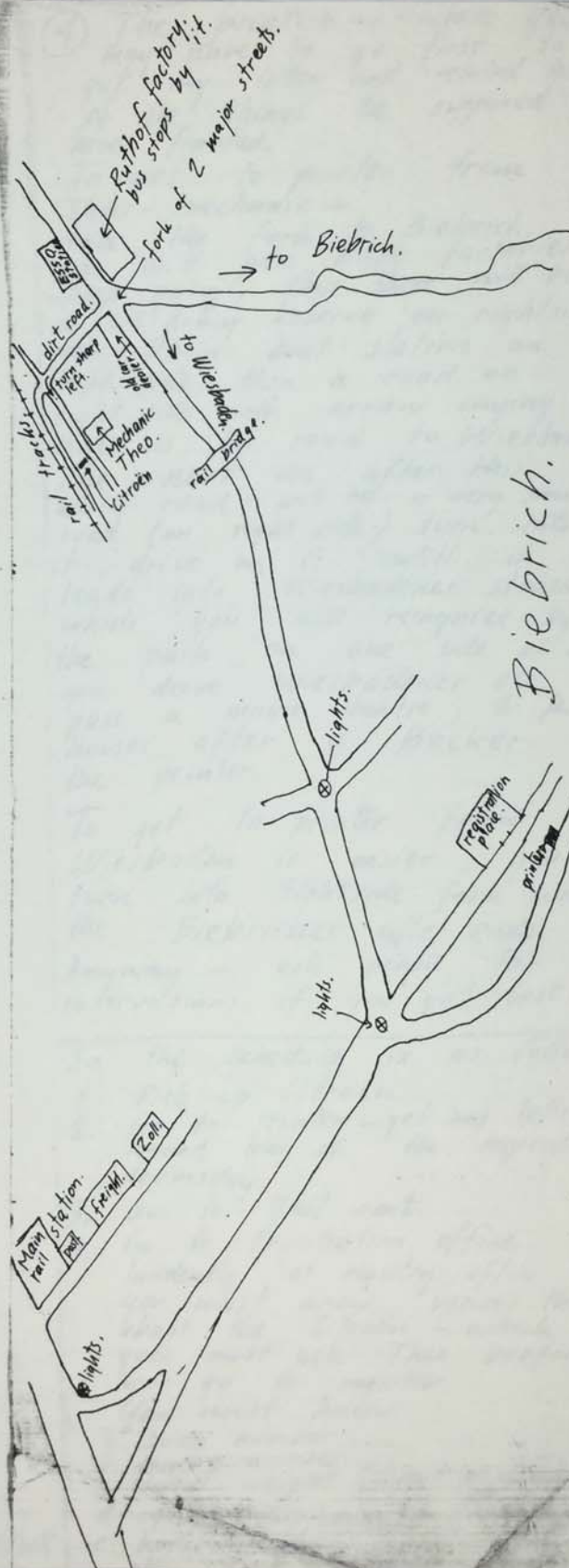
You will get from them an oval plate and a piece of paper to take to registration office.

③ You drive to registration office it closes by 12 AM!

if you miss you may have to go there Friday morning.

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	Silverman Fluxus Archives	I.1099

④ The printer - where you may have to go first to get my letter and remind him of the things he supposed to have finished.

To get to printer from Theo - mechanic - take the fork to Biebrich. you will pass Kalle factories - keep going, then there will be a US Army Kaserne on right side, then Rhein boat station on left side, then a road on right side with arrow saying that is the road to Wiesbaden. The next one after this main road will be a very small road (on right side) turn into it, drive on it untill it leads into Wiesbadener strasse which you will recognize by the park on one side of it. you drive Wiesbadener str. pass a movie theatre, & few houses after is Becker - the printer.

To get to printer from Wiesbaden is easier, you turn into rightside fork when the Biebricher alle ends. Anyway - ask people for instructions if you get lost.

So the schedule is as follows:

1. Pick up Citroën
2. Go to Printer - get my letter remind him of the impending doomsday.
3. Go to Zoll amt.
4. Go to Registration office. Incidentally at registry office you must know various things about the Citroën - which you must ask Theo before you go to register. You must know:
 - a. body number
 - b. engine number
 - c. total weight (invent a weight, like 1000 kg.)
 - d. cylinder displacement in c.c. or liters.
 - e. horse power.
 other data you can invent.

other data you can invent

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	Silverman Fluxus Archives	I.1099

⑤ Go back to Zoll and show them the registration book you will get. You will get from them a piece of paper

Go back to Zoll
amt &

⑥ Go to the ^{Becker's} printer & pick up.

a. All Brecht cards, the ones I brought with me were not complete. Ask him to pack them well as follows:

1. ~~Count~~ only cards which he has not given to me

1. One package for you (was it 160?)

2. One pack for mailing to De Ridder (I think 120)

3. 100 for you to take to Nice

4. ~~100~~ ⁵⁰ " " to Nice for me

5 - 100 for you to take to Paris which I will take to Florence.

5. - A complete set of 50 cards ones that he printed before & new cards.

Incidentally ones he did not print were primarily music compositions; such as quartet, solo for saxophone etc - you will be able to identify them.

b. La Monte Young book.

take 200 to Nice

100 in linen " 100 bound in paper

take 100 to Paris. (50 in linen, 50 in paper.

c. Long prospectuses.

(Printer should paste them up)

take 400 to Nice.

d. Emmett Williams opera

& poem. (Printer to paste them)

take 100 to Paris

100 to Nice

e. ~~#~~ Pointing hands - take all books & pointing fingers.

I think that's it, if he has printed some other things which I have forgotten take them.

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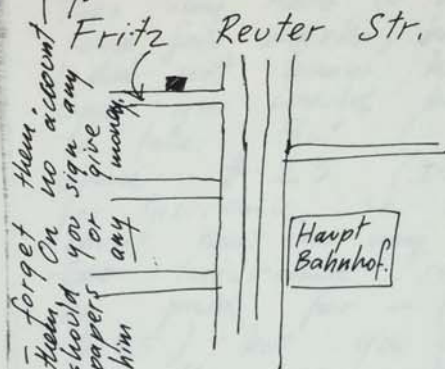
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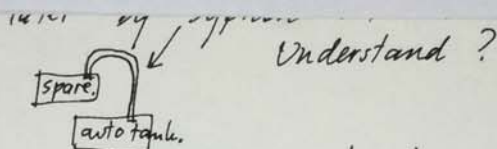
⑦ Go to Buchna -
the idiot printer, ~~who~~ who
has 700 of Spoerri books.
You remember his address.
Fritz Reuter Str.



He will ask for money etc, etc.
tell him that I am now
in Holland (better that he doesn't
even know which country) and
have asked you to pick up
200 of these books for quick
delivery & that I will come in
a week to pick-up the other
400 & the Brecht cards
(which he printed all wrong)
(and which I will not pick up).
Actually he can keep the
other 400 books. ~~they~~
Dick Higgins told me they
were so badly printed we
could not sell them in
New York. Spoerri may
sell them in Paris &
Vautier in Nice.
So take 200 of them to
Paris & 100 to Nice.
OK?

⑧ Go to Theo the mechanic
and fill yourself with gas
NOW. ~~For~~ Fill both tanks
in auto & the spare one
in back. To get the gas from
the spare is not easy. Let
your auto tank become ~~to~~
almost empty (meter showing
2-5 liters). Then attach
rubber hose, put other end deep
into tank hole, open valve.
At first gas will flow by gravity

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← later by
siphon action

theo may have to be paid
some few marks, because
I did not know how much
Gas you would be able
to take. But I paid
some \$ 25 (DM 100)
for insurance, so let's
count that as my credit.
~~car~~ insurance still must
be paid for - (the other
\$ 25) but you can do
it after Nice - by mail.

- ⑨ Now I think you are
ready to go to Paris.
Go via Saarbrücken
& don't drive over
100 Km. it would not be
good for the engine.
If you are unable to get
all this registration settled -
forget it and drive with
french plates. At the border
you can tell you are
taking this car to me
(if they ask).

~~fill~~ IMPORTANT!

Fill-in appropriate plate numb.
er in the green insurance card.
(I have left a blank there.)
either international plate no.
or the original french plate
no: if you can't get international.

- ⑩ In Paris get rid of
the Spoern books, etc.
If you can't fit the passengers,
try to wrap some suitcases on
the roof. Maybe they can keep
some books on the lines.
You can always take fewer books
to Nice. leave in Paris all
prospectuses & Spoern books
if you can't fit them -
though it would be good to have them.
Best regards & best of luck! George.

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: I.1099
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Dear Tomas:
I have been extremely busy these 2 past months & lost some time too by being more sick now & then. I got a few free hours and thought I would write you a long overdue letter replying your questions so I can furthermore some prints I made.

Questions:

- 1) Have you mailed whistles & darts to me ?!! (we will need them soon)!!
- 2) Have you collated & labeled all Brecht boxes?
- 3) Have you mailed me newspaper reviews of Amsterdam FLUXUS event?
- 4) Was Amsterdam event called Fluxus?

Answers to your specific questions:

- 1) your most recent card - inserting fluxus-review-previous roll into Decollage 4 could be done ONLY if it is done as advertisement or as a separate item not put inside book but outside (maybe used as wrapper). It could not be included as part of book since the roll was copyrighted & that would be illegal. But your statement that it is the "best and only way to get the 850 copies of" is at best ambiguous. Did you distribute the rolls to the audiences in Amsterdam & Copenhagen ????!! I can't believe that you did not (that would be sabotage on your part) so I assume that you did, since you are still part of Fluxus and not cast out by any means. The reason I don't think including Fluxus roll in Decollage is good idea is that our mailing lists are very similar (in fact I have Vostel's list) & it would be a waste to mail to same people 2 rolls. So my advise is: DO NOT INCLUDE FLUXUS ROLL IN DECOLLAGES!
- 2) In one of your letters you requested return of your pieces. As you recall (I still have that letter) you assigned Fluxus exclusive rights to all your works. So all your works HAVE BEEN COPYRIGHTED (international copyrights) under FLUXUS jurisdiction & you can't change your mind now. In fact you should know that you can't publish your works in other publications (like Decollage) without FLUXUS authorization. Furthermore they can be performed ONLY under name of FLUXUS concert or must receive otherwise Fluxus authorization. If they are performed in other than Fluxus concerts, then each piece must be a noted on program as © FLUXUS, or by permission of FLUXUS, copyright holder. This is legally binding just as John Cage is bound to Peters editions. So we do not intend to send your pieces back or stop performing since it would be your request came too late. (it came after copyright formalities were done). You just can't change your mind every few months in regards to binding agreements. Once you make an agreement you must hold on to it. Just as we will hold by having all your works published, which is what we promised on our part. OK?
- 3) You advised me in a very impertinent & insolent tone to study logics & psychology without realizing that I did study both at university level (in formal courses), not just reading a few books. So in future, I would advise you to be more careful about your assumptions & advises.

Instructions. (VERY IMPORTANT) as per sample I have sent you.

- 1) Would you please collate & label Brecht boxes (I believe you have about 120 of them) and mail the following quantities:
30 Brecht boxes and 300 Fluxus rolls (rolled) to Galerie Farnass
50 Brecht boxes and 500 Fluxus rolls (glued in strips but not rolled) to: Gallery One } do not bill them or charge them
One box and one roll to each:

Elisabeth Hansson, Sveriges Radio Box 955, Stockholm 1.
Rudolf Fakler, 7601 Bühl über Offenburg Schanzenweg 85
Wilhelm Bernhard Kirchgässer, Schloss Morsbroich 509 Leverkusen.
Petersen Presse, Glücksburg / Ostsee, Am Thingplatz 2.
Buchhandlung an der Universität, Dr. J.C. Witsch, Köln - Südz, Zulpicher Str. 85.
Stedelijk Museum, Paulus potterstraat 13, Postbus 5082 Mr. L. Ktoet - chef Bibliothek.
Claus Lincke, vorm Deiters' Buchhandlung GmbH, Düsseldorf, Königsallee 96. Postschliessfach 5204
Heinz Beck, Düsseldorf, Gartenstr. 24.
Angelika Hofer & Werner Höfer, 5 Köln 'Neue Illustrierte' Breite Str. Presshaus.
H. Sohm 7254 München.
Ulrich Volker Greef, 56 Wuppertal-Elberfeld, Otto-Hausmann Ring 25.

Charge each 10 DM (that makes 110 DM which should take care of mailing must expenses etc.). You can send them a bill or send package collect - so that they must pay post office 10 DM & then you get the money. (no charge to him)

Also mail:
10 Brecht boxes & 200 rolls to Karl-Erik-Welin-Sveriges Radio, Box 955 Stockholm I
2 Brecht boxes and 20 rolls to each: Galerie Niepel, 4 Düsseldorf, Oranienstrasse 16-18, Düsseldorf. } charge each 20 DM.
Galerie Schmela, Hunsrückstr. 16-18, Düsseldorf.
that will relieve you of 800 rolls and 100 Brecht boxes. The balance you should keep to sell yourself. La Monte Young booklets should be sold 3 DM each.

- 2) Please send your new compositions as soon as possible since we are planning now the specific program & printing Poster-program soon.
- 3) Please mail darts, whistles as soon as possible - if you have not done so already. It is very important that we receive them since they are not available here.
- 4) Pack those Brecht boxes well, so they won't get squashed.
- 5) Let me know exactly & what Fluxus publications you have and in what quantities.

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News.

- ① We had to [redacted] festival till end March → April → mid May. (it will last 2 months) because the 4 people coming from Japan have visa difficulties, and we can't start without them (Paris among them). Also Robert Filliou will come in April only. Meanwhile a 1/2 hour radio program (a very good N.Y.C. Broadcasting station) has been set for February. But All: Filliou & the Japanese ARE WORKING (earning money) for their trips to New York !!!
- ② We are printing a MONTHLY NEWSPAPER now (edited by new Fluxus Council - Brecht, Dick & Alison Higgins & myself.) I am sending to you a pack of January issues (now 50 copies) by sea and one by printed-matter air mail. You will note that 1st. page is totally anonymous (no "compositions" of any sort - only "ready-mades". Please distribute it in Germany only, since we are sending separately to all other countries. Send all german contributions to FLUXUS P.O. Box 180. OK?

2.

Now let me get into the "ideological" field. I will first explain in very brief & clear terms (a) Fluxus objectives then (b) answer questions you brought. Then you will be able to make up your mind whether you wish to be associated with Fluxus. If you decide to dissociate yourself - We shall relinquish our copyrights (on your works) to you, return your works & formally expel you from FLUXUS movement. OK? The decision is yours, not ours.

(a) FLUXUS objectives are social (not aesthetic). They are connected to the group of LEF group of 1929 in Soviet Union (ideologically) and concern itself with: Gradual elimination of fine arts (music, theatre, poetry, fiction, painting, sculpt. etc. etc.) This is motivated by desire to stop the waste of material and human resources (like yourself) and divert it to socially constructive ends. Such as applied arts would be (e.g. industrial design, journalism, architecture, engineering, graphic-typographic arts, printing etc.) → these are all related most closely related fields to fine arts and offer best alternative profession to fine artists.

(All clear till now?)
Thus Fluxus is definitely against art-object as non-functional commodity - to be sold & to make livelihood for an artist. It could temporarily have the pedagogical function of teaching people the needlessness of art, including the eventual needlessness of itself. It should not be therefore permanent. (Incidentally one good way of teaching is by satirizing art & satirizing avant-garde art! or itself! - you will notice this in the 1st. V TRE newspaper I have - ~~encl~~ am waiting as printed matter to you.)
Fluxus therefore is ANTI-PROFESSIONAL (against professional art ~~art~~ or artists making livelihood from art, or artists spending their full time, their life on art.)

Secondly FLUXUS is against art as medium of or vehicle promoting artists' ego, since applied art should express the objective problem to be solved not artists' personality or his ego. It is there Fluxus therefore should tend towards collective spirit, anonymity and ANTI-INDIVIDUALISM - also ANTI-EUROPEANISM (which Europe being the place most supporting most strongly - & even originating the idea of - professional artist, art-for-art ideology, expression of artists' ego through art etc. etc.).
These FLUXUS concerts, publications etc. are at best transitional (a few years) & temporary until such time when a fine art can be totally eliminated (or at least its institutional forms) and artists find other employment. It is very important that therefore that you find ~~the~~ a profession from which you could make a living. This is as brief as I can write it.

(b) Answers to your ideological questions:

- There is no such thing as amateur or professional revolutionary. Revolution is for participation of all, not ~~also~~ only ones who are "professional" revolutionary. One basic requirement: a revolutionary should not practice something he is trying to overthrow (or even worse - making a living from it). Therefore Fluxus people should not make a living from their Fluxus activities but find a profession (like applied arts -) by which he would do best Fluxus activity. Fluxus is not an abstraction to do on leisure hours - it is the very non-fine-art work you do. (or will eventually do). The best Fluxus "composition" is a most non-personal, "ready-made" one like Brecht's "Exit" - it does not require any of

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us to perform it since it happens daily without any "special" performance of it. Thus our festivals will eliminate themselves (and our need to participate) when they become total readymades (like Brecht's art). Same applies to publications & other ~~para~~ transitional activities. 3.
 What would you do in such eventuality?? You can't live off your mother for ever!!

2. In answer to your question — FLUXUS way of life is 9 am to 5 pm working socially constructive and usefull work — earning your own living, 5 pm to 10 pm. → spending time on propagandizing your way of life among other idle artists & art collectors and fighting them, 12 PM to 8 a.m. sleeping (8 hours is enough).
 You can't very well propagandize ~~of~~ the social aspect of Fluxus by being socially parasitic! it is a contradiction.
 The first question people ask is well if you are against art as socially useless — and a parasitic activity, what are you doing to earn your living? You can't answer "living off my mother!" it's an absurd answer. (because you are being just as parasitic as an artist living off the society without contributing anything constructive). You will note that best revolutionaries are all actually working, practicing what they preach & propagandize! Thus Castro, runs a government besides making speeches, (propaganda). Can you imagine him only making speeches & let some one else run the government? All LEF revolutionaries of 1929 were working as journalists or applied artists. All Fluxus people (with exception of Paik & yourself) are working ~~in~~ in some fields — some applied art, some unrelated fields.

(c) Therefore we came to a decision to advise you of choosing a field — applied arts or unrelated field — training yourself for it and then working in it. This will be your Fluxus activity working at socially usefull work & enjoying it without a needing to do art on spare "after work" hours. You then also have a choice of dissociating yourself from Fluxus & becoming a ~~total~~ social parasite & beatnik.
 Give careful thought to it & let me know by next mail. We shall hold copyrights meanwhile.

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Reasons for our copyright arrangements:

- ① eventually we would destroy the authorship of pieces & make them totally anonymous - thus eliminating artists "ego" - Author would be "FLUXUS". We can't depend on each "artist" to destroy his ego. The copyright arrangement will eventually force him to it if he is reluctant. 4.
- ② When we hold copyright collectively we propagandize the collective rather than the individual. Thus
- ③ It helps + When FLUXUS note is noted after each FLUXUS copyrighted composition it helps to propagandize the broader - collective aspect of the composition. For instance: your piece is reprinted or performed by ~~an~~ with notice of "by permission of FLUXUS." People then know there must be more like these - & find out about Brecht, Shiomi, Pail etc. Same works in reverse when someone performs Shiomi - interested people find out via FLUXUS about Brecht, Pail, yourself etc. Do you understand?

Best regards, & I sincerely hope you will stay with Fluxus, but in a constructive way,

George.

P.S. I will write less frequently than usually (or than Dick Higgins), because I have not enough time to do it. So I may not always reply to each of your letters - but don't interpret my non-response as anger. I read your letters & note their content. Then when time permits I try to answer them all. OK? I must organize my time very efficiently - that's part of Fluxus - way of life.

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Important
Please send me
what Paik sent you
on Keisho group
Paik said I
should get
this information
from you

FIRST FOLD

George Maciunas
P.O. Box 180
Green St. Sta.
New York 10013,
USA.



Tomas Schmit
Rüdesheimer Str. 14
5 Köln-Mülheim
West Germany.

AÉROGRAMME • PAR AVION

SECOND FOLD

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Dear Tomas.
 At your last letter. You seem to have misunderstood something.
 The job we had for you was running our own printing press.
 We are not printing now anything outside, so your reference to
 6000 DM & so on makes no sense. (This is what Fluxus
 yearbook would have cost & that's why we are buying
 our own press - for \$1400, a very good offset press.)
 But since ~~we~~ you wrote you do not wish to come to NYC
 with your own money as originally it was agreed we
 promised this printing job to T. Kosugi, who is coming
 over from Japan in a month or so.

Second item: You also seem to imply that Fluxus people should
 turn into professional Fluxus performers.

FLUXUS IS ANTI-PROFESSIONAL

if you have read the manifesto.
 Eventually Fluxus people must obtain their "art" experience from
 everyday experiences, eating, working etc. - not concerts etc.
 Concerts serve only as educational means to convert the
 audiences to such non-art experiences in their daily ~~and~~ lives.

I frankly can't understand what you mean when you say
 you can be more useful to Fluxus by not working?
 Useful by doing what? What were you doing the past week?
 Fluxus should become a way of life not a profession.

You should go to university & study mathematics. That would
 be much more useful to Fluxus than your turning into a
 beatnik - that's useless to Fluxus. Jed Curtis is absolutely of
 no value to Fluxus. There is not a single ~~Fluxus~~ man in N.Y.
 who is not working. Even Al Hansen & Jackson Mac Low is
 working. Since Fluxus tends towards substitution of non-art
 with non-art there would be no need for artists &
 the artists therefore should find another profession to
 earn a living, otherwise they become same kind of parasites
 that the very artists are (against which Fluxus is set).

Do you understand the whole position?
 I am very seriously suggesting that you complete your University
 studies. Study some totally non-art subject like science. OK?

I hope you did mail out ~~all~~ the whistles & darts!
 We absolutely need them for December & we can't buy
 such whistles in New York. So if you haven't mailed
 these things yet, please do so as soon as possible.

Best regards,
 George.

Did anyone buy any Brecht Boxes yet?
 Have you distributed in Copenhagen the Fluxus rolls?
 Did you send Brecht box & few rolls to J.P. Wilhelm?

These are the useful
 things you could do
 for Fluxus in your
 spare time (after you
 have done your 8 hrs work
 or study).
 OK?

...EN FOLD BOTTOM UP
 AND APPLY PRESSURE TO SEAL

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Read Dick Higgins' Postface, which is fairly accurate for that period (while full of fantasies in NY period.)

Action-page for V-TRF Film for Flux-film program & loop for Flux-year box 2
Said some ~~thing~~ \$200 worth of Flux-stuff. (very important contribution!) while Beuys did not buy even a single \$1 & Flux-object.

His collaboration included, Wiesbaden, Düsseldorf, Copenhagen parts } fest participation

on & off & on

was collaborator, but never wanted to be fully included, calling flux-group at first a "mixed salad." Of course much more active with flux-group than Beuys.

Followed program quite closely - was probably best organized flux-fest. in Europe.

started with La Monte Young's Anthology (as name) 1960 - supposed to have been proposed by me originally to LMY, Joe Byrd & Henry Flynt. (in N.Y. of course)

I don't remember, too well

Nice festival in the casino was cancelled when officials clinked out, so most of pieces were done on beach, streets & promenade - best festival so far!

holla george*: after having done nothing for a long time (except the "table theater", 78 private games on 10 game boards), i m now doing a fairly big book. and since around here now everybody starts talking about fluxus but nobody knows what it is (the reasons for the big confusion about fluxus are mainly, that on one hand beuys, who is now very famous here, uses the term fluxus a bit too much and so everybody identifies fluxus and beuys (which isn't right). on the other hand vostell, jealous of beuys, now calls himself the big fluxus man and co-founder of fluxus (!!!...-i already did a little manifesto against that)), well, for this confusion i ll include into the mentioned book some essay about fluxus and how it was and what it meant and how i see it. ---and for that i d ask you to help me with some details!*:
1. did fluxus (and how far) already start in your ny gallery or not before you came to wiesbaden?
2. how did the program performed in wiesbaden differ from the printed one? and maybe other remarks on this festival.
3. how did the copenhagen program differ from the program printed in the rowohlt-happ.-book? and maybe other notes on that festival.
4. program of and notes on the nice festival.
5. how was the preview called that happened before the festivals in galerie parnass wuppertal (where you read your essay on neodada and we did your olivetti for mouths and patterson did his doublebasspiece etc) ?

ask Andersen.

ask Ben Vautier.

ask them.

dropping most of such pieces.

I seem to recall some changes - a break with "International style" musicians (an austrian & German living in London - i forget their names) Addition of more Dick Higgins & Emmett U after their arrival. Addition of Paik & Vostell. etc.

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Your question:

"What happened in fluxus, after I left Europe, in N.Y.C.?"
would need a very long answer. See my
chart in "Flux-fest-sale" issue.
Someday when I have time I will answer this.

regards,

George.

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Majudstillingen Charlottenborg

29. august - 13. september 1964

Aagaard Andersen Grete Balle

Mogens Balle Ib Geertsen

Keld Helmer-Petersen Børge Jørgensen

Mogens Jørgensen Arthur Koepcke

Knud Mühlhausen Carlo Rosberg

Gudrun Steenberg Otto H. Svensson

**I forbindelse med Majudstillingen vil der ske
nogle performances' bl. a. også filmsopførelser
lydbånd „**

sammen med nogle udenlandske gæster såsom

bazon brock

josef beuys

tomas schmit

wolf vostell

emmett williams

**følgende her i landet
bosiddende**

eric andersen

henning christiansen

arthur koepcke

Går De et trin op af en trappe, ser De også verden i et andet perspektiv, man kan ikke sige nyt, for De kan have prøvet det før. Folk, der er højere eller lavere end Dem, ser tingene fra en anden synsvinkel, ja ser i virkeligheden andre ting eller andre sider af tingene. Hvis De ikke tager Deres erindring med ned, når De bukker Dem, så ser De en helt anden verden, nemlig den børn oplever af Deres virkelighed. Et maleri har som regel, det kan dog være mere kompliceret, fastholdt et enkelt synspunkt, der er kubistiske billeder med mange. Sådan set, er maleriet overordentlig forskelligt set forskellige steder fra, men det drejes som regel i bevidstheden som værende set fra det sted lige overfor billedfladen, hvor maleren formodes at have opholdt sig. Han kan imidlertid have gået frem og tilbage foran sit billede, have vendt det på hovedet mens han arbejdede på det, og måske haft den hensigt, at det skulle ses fra en helt anden synsvinkel. Hensyn, der har måttet tages ved en højtstående udsmykning i et smalt rum. Vi vil på denne udstilling hænge en række malerier på trappen. Herved bevæger De Dem forbi billederne i varierende højder og vi prøver at lade denne Deres bevægelse foran vore arbejder få et svar i billederne.

Sådan prøver vi atter i år at fortsætte de elementære eksperimenter, vi påbegyndte da hele gruppen satte sig for at lave hver sit billede indeholdende et rødt kvadrat. Til næste udstilling malede alle et billede med samme azurblå farve som dominans. Allerede første farvereaktion herpå var naturligvis den enkeltes. I fjor havde alle arbejder med lyset som kunstnerisk udtryksmiddel. Mulighederne er mange, også mulighederne i den enkelte mulighed. Derfor er det også af betydning, at vi er mange forskellige kunstnere til at røre ved dette. Endvidere viser vi, også for at påpege alvoren i denne legen, en række store, udførte opgaver, der som forudsætning har en ukonventionel indstilling til kunstens muligheder. Aagaard Andersen.

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FLUXUS FESTIVAL AMSTERDAM
23 Juni 1963

programma

- | | | |
|--|---------------------------------|-----|
| 1. Emmett Williams | voice piece for La Monte Young | |
| 2. Ben Patterson | paper piece | |
| 3. Tomas Schmit | sanitas 165 | |
| 4. Arthur Koepeke | Music while you work | |
| 5. Emmett Williams | Counting song | |
| 6. Dick Higgins | constellation 7 | |
| 7. Dick Higgins | constellation 4 | |
| 8. George Maciunas | in memoriam to Adriano Olivetti | 100 |
| 9. ^{George Brecht} Robert Watts | saxophone solo, event 10 | |
| 10. Robert Watts | event 2 inches | |
| 11. George Brecht | drip music variation I | |
| | variation II | |

pause

- | | | |
|----------------------|--|-----|
| 12. Ben Patterson | septet (fluxus variation) | |
| 13. Jackson Mac Low | letters for Iris | |
| | numbers for silence | |
| 14. Tomas Schmit | Sanitas 35 | |
| 15. Emmett Williams | 4 directional song of doubt for 5 voices | 100 |
| 16. Emmett Williams | 4 directional song of doubt for 5 whistles | 144 |
| 17. George Maciunas | piano piece no 1 for Nam June Paik | |
| 18. George Brecht | piano piece 1962 | |
| 19. Toshi Ichiyanagi | piano piece no 5 | |
| 20. La Monte Young | piano piece no 2 for David Tudor | |
| 21. Dick Higgins | graphics 110 | |
| 22. George Brecht | Direction | |
| | word event | |
- } simultaneous,

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galerie block im forum-theater:musikfestival 16.&17.4.66,berlin

programm konzert 2 ,17.4.,15.00

TOMAS SCHMIT.....THE DRY SHEET OF PAPER PIECE
 VAGELIS TSAKIRIDIS.....DA WO DU STEHST IST DEIN PLATZ
 LUDWIG GOSEWITZ.....FESTMUSIK FÜR 6 SPRECHER
 GERHARD RÜHM.....SO LANGE WIE MÖGLICH
 GERHARD RÜHM.....MOMENT 1(ORAL)
 GERHARD RÜHM.....MOMENT 2(AUF ZEICHEN)
 GERHARD RÜHM.....MOMENT 3(GESTREUT)
 GERHARD RÜHM.....MOMENT 6(UND DANACH)
 LUDWIG GOSEWITZ.....AUS DEM ZYKLUS 'SALZBURG-HARZBURG'
 GERHARD RÜHM.....DER RING, EIN STÜCK
 pause.....(im foyer wird der GOSEWITZ-SCHMIT-farbfilm SO TAU
 CHT UND SCHWIMMT DER TAUCHSCHWIMMER uraufgeführt.)
 TOMAS SCHMIT.....THE WET SHEET OF PAPER PIECE-und:
 GERHARD RÜHM.....VERSUCH EINER MITTEILUNG
 LUDWIG GOSEWITZ.....3.STEINSTÜCK-und:
 TOMAS SCHMIT.....THE DIDACTIC SCHMIT PERFORMANCE PIECE-und:
 LUDWIG GOSEWITZ.....ORIGINAL ZENTRAL UNIVERSAL POSTAL NR.5
 GERHARD RÜHM.....12:4 (VIER SPRECHER)
 GERHARD RÜHM.....VATI WEISS ALLES (VIER SPRECHER)
 GERHARD RÜHM.....LIEBESTRAUME (FRANZ LISZT)

(eric andersen und arthur köpcke nehmen nicht teil.)

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the tomas schmit performances:

in the one room:

from monday, 8/8, 0.00 am till
at least friday, 12/8, 12.00pm..WATCH...! ^X

in the other room:

monday, 8/8, 0.00 am.....SENSUS LESSONS

monday, 8/8, 8.00 pm.....SOZIALTRILOGIE ^X . . ^X

monday, 8/8, 10.00 pm.....SANITAS 108, ^X short-performance-version

monday, 8/8, 10.30 pm.....PUBLIC DETERMINATION OF THE TUESDAY-NIGHT-PERFORMANCE

tuesday, 9/8, 9.00 pm.....to be determined (see above!)

wednesday, 10/8, 8.00 pm.....DREI ZEITEN (only 2 persons admitted!) *Wine-trekker-boden*

thursday, 11/8, 7.00 am.....SO TAUCHT UND SCHWIMMT DER TAUCHSCHWIMMER, ^X
a film by ludwig gosewitz and t.s.

thursday, 11/8, 7.30-8.30 am...THINKING TIME

thursday, 11/8, 7.00-8.00 pm...TIME FOR DECISIONS ABOUT VARIOUS KINDS OF TWO POSSIBILITIES

friday, 12/8,(the friday-performance for visitors of the other
performances only!)

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VI HAR TILLID TIL DEM - we have confidence in you -

STUDENTERSAMFUNDET, Vesterbrogade 123 - 2. baggård - 1. & 2.sal.

Tomas Schmit opfører :

På den ene sal:

fra mandag, d. 8/8, kl. 00.00
til tidligst fredag, d. 12/8, kl. 24.00 WATCH !

På den anden sal:

mandag, d. 8/8, kl. 00.00 SENSUS LESSONS.

mandag, d. 8/8, kl. 20.00 SOZIALTRILOGIE.

mandag, d. 8/8, kl. 22.00 SANITAS 108, short-performance-version.

mandag, d. 8/8, kl. 22.30 PUBLIC DETERMINATION OF THE TUESDAY-NIGHT-
PERFORMANCE.

tirsdag, d. 9/8, kl. 21.00 to be determined (see above!)

onsdag, d. 10/8, kl. 20.00 DREI ZEITEN (only 2 persons admitted!).

torsdag, d. 11/8, kl. 07.00 SO TAUCHT UND SCHWIMMT DER TAUCHSCHWIMMER,
a film by ludwig gosewitz and t.s..

torsdag, d. 11/8, kl. 07.30-08.30 THINKING TIME

torsdag, d. 11/8, kl. 19.00-20.00 TIME FOR DECISIONS ABOUT VARIOUS KINDS OF TWO
POSSIBILITIES.

fredag, d. 12/8, (kun adgang for tidligere besøgende).

A D G A N G :::::::::::::::::::: 2 opførelser = 5 kr.

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STUDENTERSAMFUNDET, Vesterbrogade 123 - 2. baggård - 1. & 2.sal.

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til tidligst fredag, d. 12/8, kl. 24.00 WATCH !

På den anden sal:

mandag, d. 8/8, kl. 00.00 SENSUS LESSONS.

mandag, d. 8/8, kl. 20.00 SOZIALTRILOGIE.

mandag, d. 8/8, kl. 22.00 SANITAS 108, short-performance-version.

mandag, d. 8/8, kl. 22.30 PUBLIC DETERMINATION OF THE TUESDAY-NIGHT-
PERFORMANCE.

tirsdag, d. 9/8, kl. 21.00 to be determined (see above!)

onsdag, d.10/8, kl. 20.00 DREI ZEITEN (only 2 persons admitted!).

torsdag, d.11/8, kl. 07.00 SO TAUCHT UND SCHWIMMT DER TAUCHSCHWIMMER,
a film by ludwig gosewitz and t.s..

torsdag, d.11/8, kl. 07.30-08.30 THINKING TIME

torsdag, d.11/8, kl. 19.00-20.00 TIME FOR DECISIONS ABOUT VARIOUS KINDS OF TWO
POSSIBILITIES.

fredag, d.12/8, (kun adgang for tidligere besøgende).

A D G A N G :::::::::::::::::::: 2 opførelser = 5 kr.

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Düss, 2. Abend

- Robert Watts - Event 10
- * Dick Higgins - Graphis 118, Alison Knowles - Child Art piece.
- ~~George Maciunas - piece for mouth & microphone~~
- Emmett Williams - Litany for Alison
- ~~George Brecht - Candle piece for radios~~
- ~~Staffan Olzon - Mr. Laurel just ha-~~
~~tries just hard to become a byrd~~
- Bengt af Klintberg - Alternative to another
- Beuys - rattle snake
- * Alfred Hansen - duet for 2 musicians.
Alice Denham in 48 Seconds
- George Brecht - Incidental music
- La Monte Young - piano piece no. 3 for David Tudor
- Tomas Schmit - piano piece no. 1.
- * Arthur Kipke - music while you work
- * Benjamin Patterson - Pond
- Staffan Olzon - Mr. Laurel ~~just~~ just had
just hard to become a bird.
- Daniel Spoerri - Hommage Superficial
hommage a l'Allemagne.
- * Nam June Paik - Fluxus contest (Trowbridge clay)
- " " Serenade for Alison Knowles.
- Simult.: Trowbridge : Zig - Poem
- LA MonteY : 566
- + schmit zyklus.
- tape : max field, beuys cage

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Robert Filliou

(13 Façons d'Employer le Crâne de Emmett Williams - 1963
~~Robert Filliou, 1963.~~

Arthur Køpcke ; 1963

Close eyes, open window, open eyes, — if daylight is not
satisfactory close eyes again, close window, try another window.

Jackson Mac Low, Social Project 1, 29 April 1963

Find a way to end unemployment or
Find a way for people to live without employment
Make whichever one you find work.

Allan Kaprow, Stockroom.

George Maciunas; In memoriam to Adriano Olivetti. 1962.

Benjamin Patterson; Paper piece.

Robert Watts; 2 inches.

Daniel Spoerri; Fakir's spectacles.

Emmett Williams: counting song

Emmett Williams: alphabet symphony.

Tomas Schmit : all your jar poems ← I will chose one
foto, but type titles
of all poems &
date them !

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J.P. Wilhelm	- Introduction.
Emmett Williams	- Co
Benjamin Patterson	- Paper piece
Emmett Williams	- Alphabet Symphony
Dick Higgins	- Constellation no. 7
Daniel Sp	4.
Daniel Spoerri	- Hommage à l'Allemagne
Emmett Williams	- Counting Song. (1st. version)
Tomas Schmit	- Sanitas no. 2
Jackson Mac Low	- Letters for Iris Numbers for Silence.
Rupert Watts	- Two Inches
George Maciunas	- In Memoriam to (Young Luigi Dall'Oglio) Adriano Olivetti.
George Brecht	- Drip Music (version 1)
"	(version 2)
	- Saxophone solo.
Joseph Barys	- Siberian - - - 4th. part.
Joseph	6. 1st. part.
Arthur Köpcke	- Piece for Audience
Ben Patterson	- Variation on septet.
Emmett Williams	- 4 directional song of doubt for 5 voices.
George Maciunas	- quintet for contrabass.
Dick Higgins	- Graphis 118.
Frank Trowbridge	- poem.
Wolf Vostell	- Decollage musique Kleenex.
Wam June Poulton	

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George Brecht. ~~Direction~~
↓ ↓ Word event.

Düsseldorf,
1. Abend

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tomas schmit's

SCH/8

inhalt: 1."nach strich und faden" 2.'der zweck heiligt die
mitte'/'das mittel zum zweck' 3.iss/lt (ich bin ein papier-
fetischist aber es geht auch anders) 4.zum hinundherschauen
5.'nicht weit'/'weit' 6.drei scheren 7."aus allen wolken"
8."phallanx" II 9./10. "rand" ('in tat und wort') und "ecke"
('in wort und bild') 11.hand und bleistift 12.stereo piece
13.jahreszeitenkorrektur 14.schmiddy in der sbahn 15."ha-ha"
16."a biss z" 17. 1 laubmoos 18. 1 originalfoto des autors

10.karton der edition hundertmark,
1 berlin west 42, kolonie kleeblatt, blumenweg 12

die schachteln (32x23x2cm)(auflage 20) enthalten neben dem
foto je 17 vom autor original manufakturierte ("sometimes
it's a real luck to have a little manufuck") blaetter, zeich-
nungen, sphinx pieces, etc diverser groessen und arten; ein
paar unscheinbare und ein paar scheinbare gunstwerkchen
("kunstwerk-aufsie??!!*"); solche, die euch schnell ins
altpapier geraten werden, und solche, die ihr ruhig einrahmen
oder sonstwie versockeln koennt, glas, barock, marmor, and
what-not (vorn paar jahren noch haette ich mich ob solcher
worte in den grunewald gehaengt, was solls, lieber reich als
rot).

die schachteln sind nummeriert, teuer, signiert, ein bisschen
ein heiliges bisschen besser als was der edition100dm bisher
(ausser lugo!!) entsprungen ist, fertig, schoen und ohne mit
dem zucker zu wippen.

sie kosteten mich tor("au!") 1 guten monat arbeit und
kosten Sie/dich (vor!) 300 schlechte mark.

ansonsten:

"ich ging im walde so fuer mich hin;
'du hast hier nichts zu suchen',
sagten, sinnigmaess, die buchen."
oder:



ist, you know, rund."

tomas schmit

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(Voorzetting maandbladjes in volgende jaargang)

counting. DEN HAAG

Tomas Schmit - Zyklus.

William De Ridder - Hammer.

Patterson - Pond.

Toshi Ichiyangi ^{picasso} ^{mouth} ^{version} 5

George Maciunas - In Memoriam
to Adriano Olivetti.

3rd. version.

solo for month 6th. version

Tomas Schmit - Samitas 2.

Emmett Williams - 4 directions
Song.

Terry Riley - ear piece.

FEBRUARI 1964 (Sprokkelmaand)

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DITER ROT: STUPIDOGRAMS

Nichols
~~KOPCKE~~

~~KIRKE~~

ORIGINAL

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John Saxon - Kunsttheater
g^{die} gully - U. 12.
Vater of plaster of
Eric Andre
Henri Christman
Arthur Kopsch