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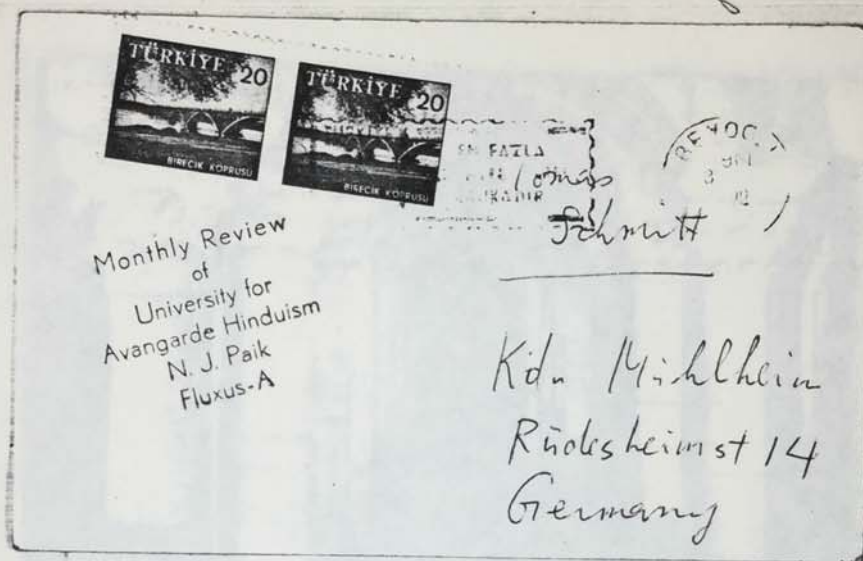
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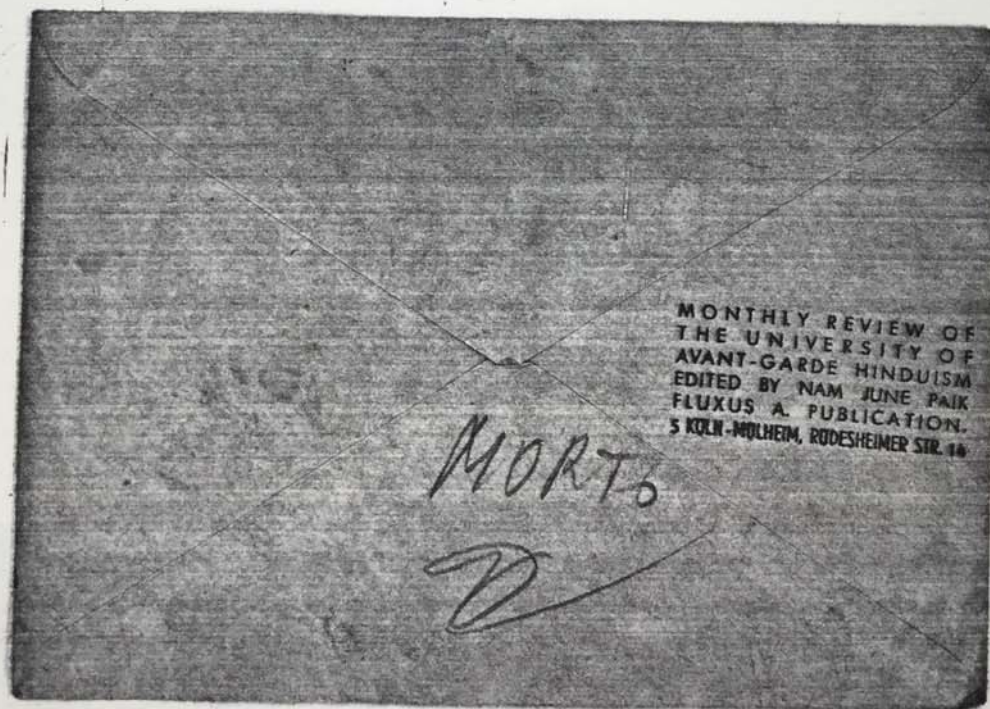
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	Silverman Fluxus Archives	I.1100



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**Je soussigné Ben Vautier, déclare
authentique œuvre d'art**

Tomas Schmut
Ben le 1/1/64

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AM MONTAG, DEM 13. 9. 1965, UM 20 UHR, FINDET
IN DER GASTSTÄTTE DITTRICH, BERLIN-SCHÖNEBERG,
MASSENSTRASSE 7, UNSERE

erste große Berliner Herbstversammlung

STATT. — ES SPRECHEN U. A.:

BARBARA CHRUXIN
BERNHARD HÖKE
CHRISTIAN CHRUXIN
ERWIN SIEWIN
FRAU BERNHARD HÖKE
FRITJOF WERNER
GERHARD RUHM

JURGEN GRAAF
LUDWIG GOSEWITZ
RENÉ BLOCK
S. D. SAUERBIER
TSAKIRIDIS
UTA GOSEWITZ
U. A. M.

=====*Wir bitten um Ihren Besuch!*=====

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wir setzen die reihe unserer sonderveranstaltungen
fort und beginnen die diesjährige saison mit

takehisa kosugi music expanded

takehisa kosugi *1936, studierte in tokyo musik-
wissenschaft und improvisation, 1961 mitbegründer
der 'gruppe ongaku', konzerte mit cage, tudor und
der cunningham companie, seit 1965 in new york,
seitdem zahlreiche konzerte mit seinen kompositionen
in amerika.

programm

mano-dharna, electronic (1967)
tender music (1965)
slow anthology (1964-67)
mano dharna, organic (1962-67)

ausführende:
michael behn, ludwig gosewitz,
takehisa kosugi, tomas schmit

galerie block im forum-theater 11. abend

am freitag, 17. november 1967 um 23 uhr
wir bitten um rechtzeitige platzreservierung
karten zu dm 3,00 und dm 4,00
im vorverkauf und an der abendkasse des
forum-theaters, berlin 15, kurfürstendamm 203
☎ 881 79 47

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Musikhans am Zoo

Otto Simonovsky

30

Simonovsky

200
augsburger

Nürnberg 24 a

24 04 26

Cottbus!

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ostatní pořady

jazz klubu reduta

uvádíme:

pondělky jsou věnovány pro I. Vyskočila

úterky, středy, čtvrtky a soboty

jazzové koncerty těchto souborů:

reduta kvartet

sh kvartet

revival klub

studijní skupina trad. jazzu

trio rudolfa rokla

trio rudolfa daška

a další hosté zpěváci:

Vlasta Průchová

Eva Olmerová

Státní divadelní studio — reduta

praha I, národní 20, telefon 233704

úterý 5. dubna 1966 19.30

středa 6. dubna 1966 19.30 (filmy)

čtvrtek 7. dubna 1966 16.30

předprodej vstupenek v redutě, národní tř. 20 — telefon. 235806

představení
filmy
diskuse

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nehudba
nedivadlo
neliteratura
neumění
eokoliv je něco

andersen eric - dánsko
schmit tomas - nsr
koopcke arthur - dánsko

advanced art
akce
nový realismus
happenings
event

... snažím se svou touhu po poznání a své vědomí mít stále otevřené vůči všemu, co se děje kolem a své kompoziční prostředky chci volit tak, abych nikdy nemohl vědět, co se vlastně přihodí.
... nejvyšší cíl je nemít vůbec žádný cíl — tak se dostaneme do shody s přírodou a jejím způsobem jednání...

John Cage

... jde o tohle: DĚLAT NĚCO PRO NĚKoho (divadlo), ale NEpřinášet něco, co by mohlo lidi odvracet od skutečnosti, co by bylo něco jiného než skutečnost, co by lidé chápali jako „umění — protiklad všednosti“.

... dělat věci, které by se UŽ VŮBEC NEMOHLY hodnotit v uměleckých kategoriích.

Tomas Schmit

Rozdělme obecnství do několika vhodných skupin podle jeho vlastního výběru a požádejme jednotlivé skupiny, aby prováděly skupinové akce. Čas trvání akcí udán.

Každá skupina provádí svou akci současně se skupinami ostatními.

Ponechme jednotlivým skupinám možnost měnit své složení během akcí.

Opakování jednotlivých akcí je dovoleno.

Akce musí vzniknout v souladu s dispozicemi + schopnostmi + zařízením + skladbou obecnstva.

Autor má provést akci jedinou, která by zároveň akce všech skupin spojila; má to provést takovým tvůrčím způsobem, který je — na něm nezávislý a vylučuje pohyb. (Kalpa)

opera 25
Eric Andersen

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A 37 90 89

LA MONTE YOUNG MARIAN ZAZEELA

3.8. - 15.8. A continuous environment in sound and light with singing from time to time.

Map of 49's
Dream The Two Systems
of Eleven Sets
of Galactic Intervals Ornamental
Light years Tracery

6.8. - 17.8. **ADDI KOEPCKE**

to show / perform / play / give you /
say / do various things, to have
some good people around

TOMAS SCHMIT

will

to see / watch / play / get / say / do
various things, to have some good
people around, and maybe some
good seconds / minutes / hours / days

YOU MAY COME TO

ROBIN PAGE

BE IN

15.8. - 25.8.

BEN VAUTIER Fluxus Concert

7 Ideas of **BEN**

LIDLWEEK

17.8. - 25.8.

Lidlsport Training nr. 6
Footballmatch
Lidl against A 37 90 89
17.8.69 place :
time :

Lidlsport Training nr. 8
Balloon-trip
date :
place :
time :

Lidlsport Training nr. 7
Cycling
from A 37 90 89 to Musée d'Art
Moderne - Département d'Aigles
Brussel. 23.8.69 8 a.m.

Works and results of working by
LIDL coworkers
Göldenboog, Reinecke, Scholz,
Leichenberg, Immendorf, Duerr,
Kugel

Beeldhouwersstraat 46 Antwerpen Tel. 37 90 89

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Hellmunds tr. 35

2 Hinterhaus
Herrn Wahl

H. BUCHNA & SOHN
BUCHDRUCK · OFFSETDRUCK
83 WIESBADEN
FRITZ-REUTER-STRASSE 10 · ☎ 2390



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"BON MARCHE"

HAPPENING

par

Allan KAPROW

les Jeudi 11

Vendredi 12

et Samedi 13 Juillet 1963

à 21 heures

dans le cadre du Théâtre des Nations

Cycle de "l'avant-garde américaine"

au THEATRE RECAMIER

3 rue Récamier - Paris VII°

(LIT. 63-81)

*Please ask for your free
ticket at the box office.*

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May 21st, 1969

Dear Tomas (and George, if possible):

In looking for work, I've given Fluxus verlag as a reference. This is what I've said: I was offered \$100/week to come to Germany as camera-man stripper when George Maciunas was expanding his Fluxus verlag, in order to sell the Americans at Wiesbaden. George Maciunas had a retaprint, two multiliths, an ATF-Big Chief, a Miehle, and a Kern. There was too much work, and Maciunas's health broke. As a result we sold out (name the firm) and Maciunas left Wiesbaden to recover his health, staying with his brother-in-law, Tomas Schmit.

If any prospective employer writes to you, please write back something along the lines of the enclosed letter, in German, and very formal and characterless. Please, George, allow us to sign your name, if you're not able to sign it yourself. It could be very awkward having to wait for a long time till you could sign it yourself.

Nobody I have ever worked for has ever known that I had any interest in the arts at all. For Fluxus verlag I just did regular, commercial work, camera and stripping and selling to americans.

The way I have this drafted, Tomas, if you write back quickly you can play up to the american superstition about german efficiency. And when you come here, I may be able to bring you into the firm where I work, and my employer will already know your name as a reference. Then there will be no financial worries and George can devote his money to materials and not have to worry about supporting you. That's just a suggestion: maybe you don't want to have a job here.

The format of the enclosed letter should make the right impression. Of course, you can have a friend do the same for you when you come. But it should be in German, so that a prospective employer will not be sensitive to any inconsistency of tone that may escape us.

George, the Spoerri books have arrived. I am going to open an account at the Manufacturers Hanover for your funds. When I have done so, I will notify Mekas.

Best,

Dick Higgins
Dick Higgins
ex-Fluxus verlag employee

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M. K. Gish, Personnel,
Interchemical Corporation,
Printing Ink Division,
67 West 44th St.,
New York 36, NY.

} This is a company
that might write.

May 21st, 1962

Dear Mr. Gish,

Dick Higgins worked for us from September 6th, 1962 till March 15th, 1962, when I was forced to discontinue my business, the Fluxus verlag, for reasons of poor health. He dealt with my american customers, did my camera work, platemaking, and some of my stripping, for small and medium presses. His work was more than satisfactory, very accurate if a little slow. But, given sufficient time, he will undoubtedly build up speed. I offer my sincerest endoresement of him.

Please give Dick my best regards and my warmest wishes for full and successful future,

Yours Truly,

George Maciunas,
Fluxus verlag (formerly)
62 Wiesbaden,
Germany.

Very important, so that they
don't expect me to be fast
at first.

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Manifesto:

2. To affect, or bring to a certain state, by subjecting to, or treating with, a flux. "Fluxed into another world." South.
3. Med. To cause a discharge from, as in purging.

flux (flüks), *n.* [OF., fr. L. *fluxus*, fr. *fluere*, *fluxum*, to flow. See **FLUENT**; cf. **FLUSH**, *n.* (of cards).] 1. Med. a A flowing or fluid discharge from the bowels or other part: esp., an excessive and morbid discharge: as, the bloody *flux*, or dysentery. b The matter thus discharged.

Purge the world of bourgeois sickness, "intellectual", professional & commercialized culture, **PURGE** the world of dead art, imitation, artificial art, abstract art, illusionistic art, mathematical art, — **PURGE THE WORLD OF "EUROPANISM" !**

2. Act of flowing: a continuous moving on or passing by, as of a flowing stream; a continuing succession of changes.
3. A stream; copious flow; flood; outflow.
4. The setting in of the tide toward the shore. Cf. **REFLUX**.
5. State of being liquid through heat; fusion. Rare.

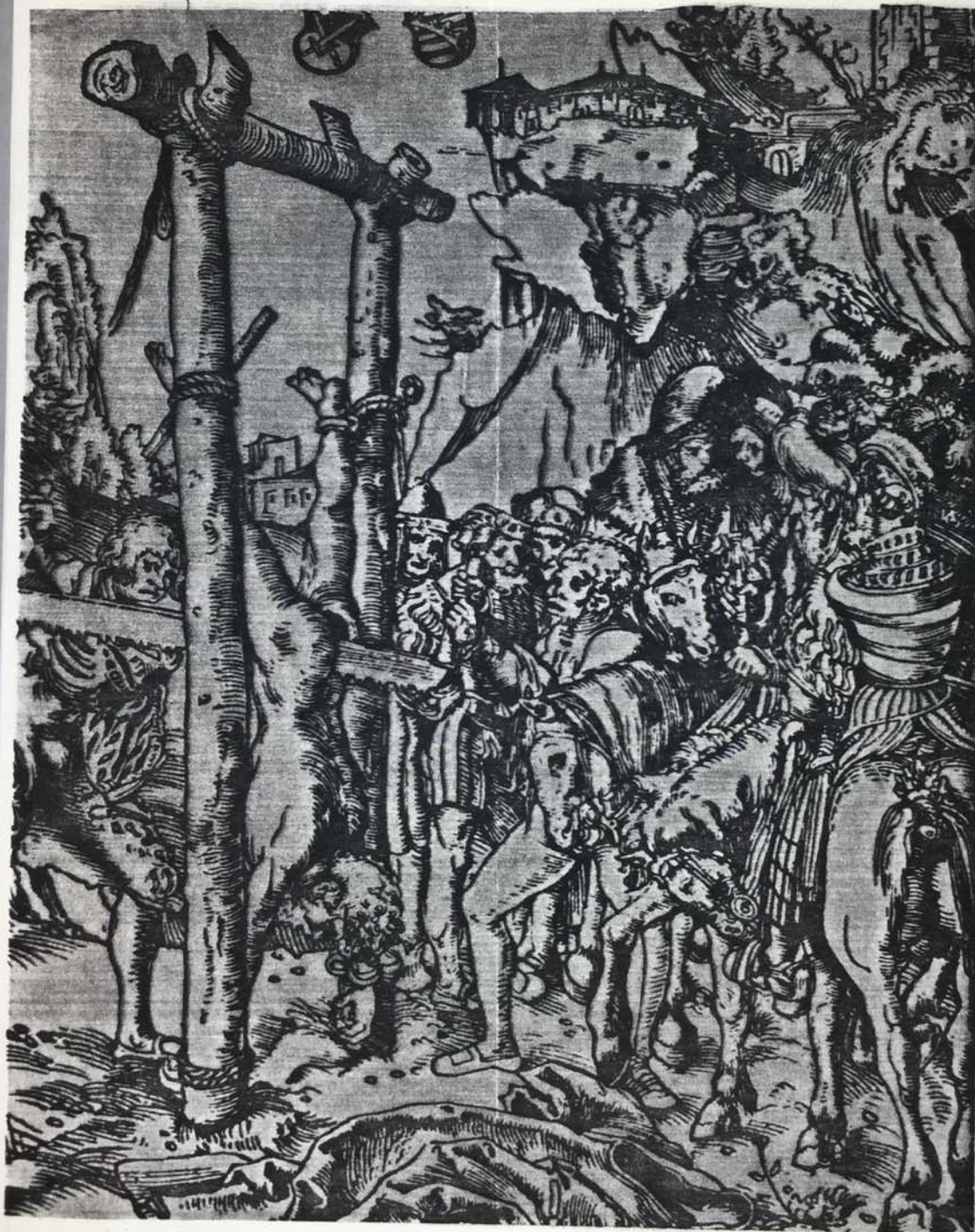
PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART,
 Promote living art, anti-art, promote **NON ART REALITY** to be fully grasped by all peoples, not only critics, dilettantes and professionals.

7. Chem. & Metal. a Any substance or mixture used to promote fusion, esp. the fusion of metals or minerals. Common metallurgical fluxes are silica and silicates (acidic), lime and limestone (basic), and fluorite (neutral). b Any substance applied to surfaces to be joined by soldering or welding, just prior to or during the operation, to clean and free them from oxide, thus promoting their union, as rosin.

FUSE the cadres of cultural, social & political revolutionaries into united front & action.

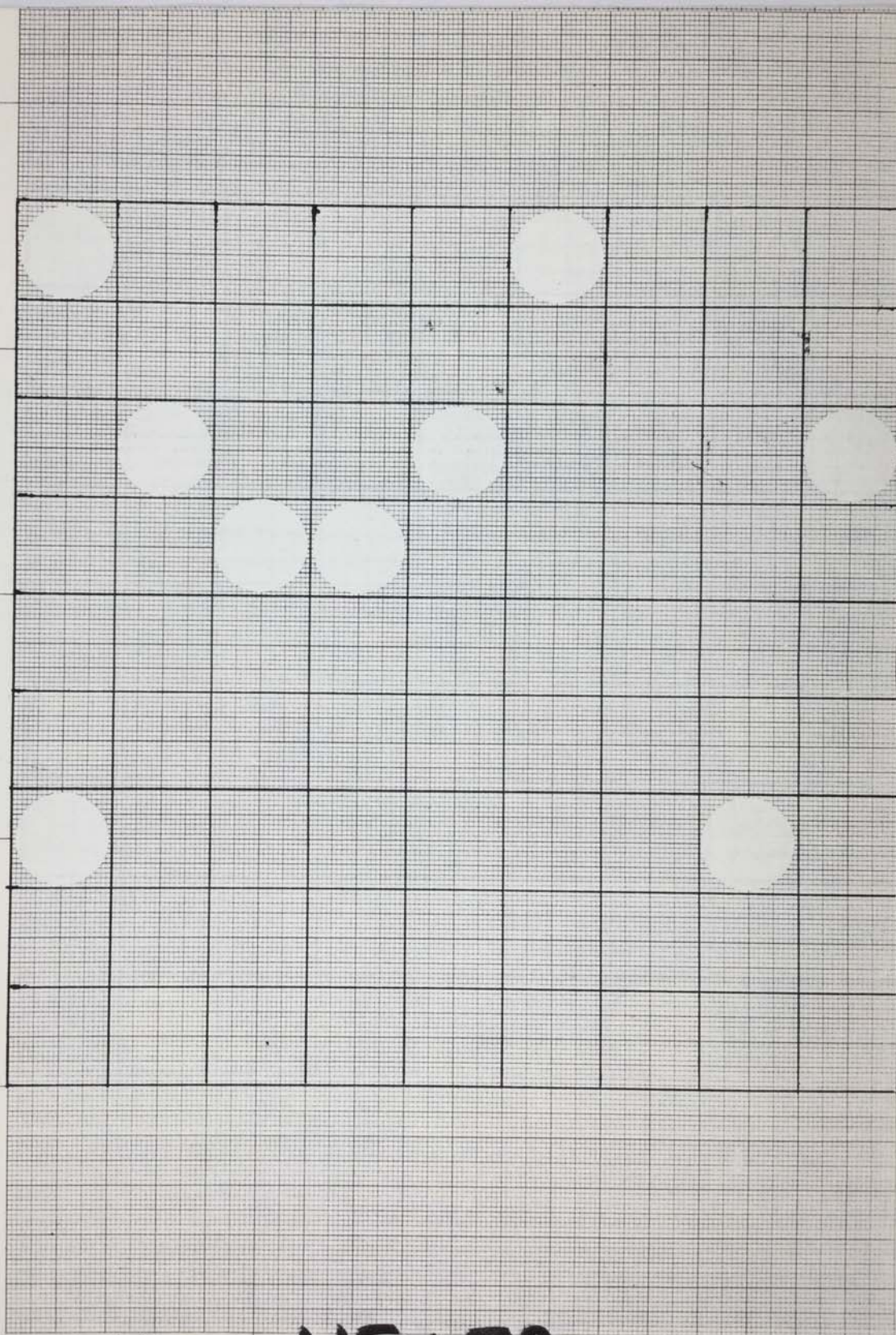
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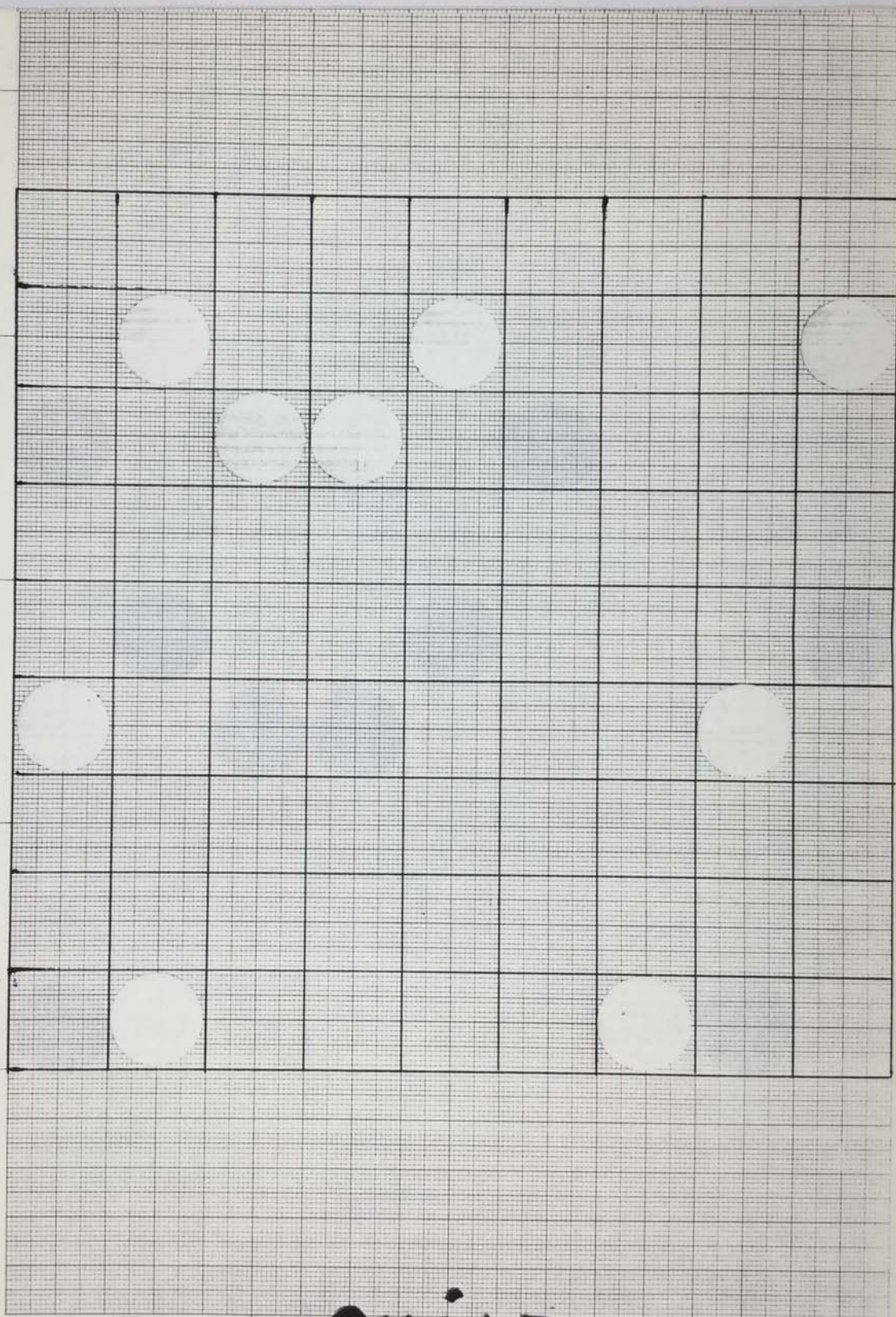
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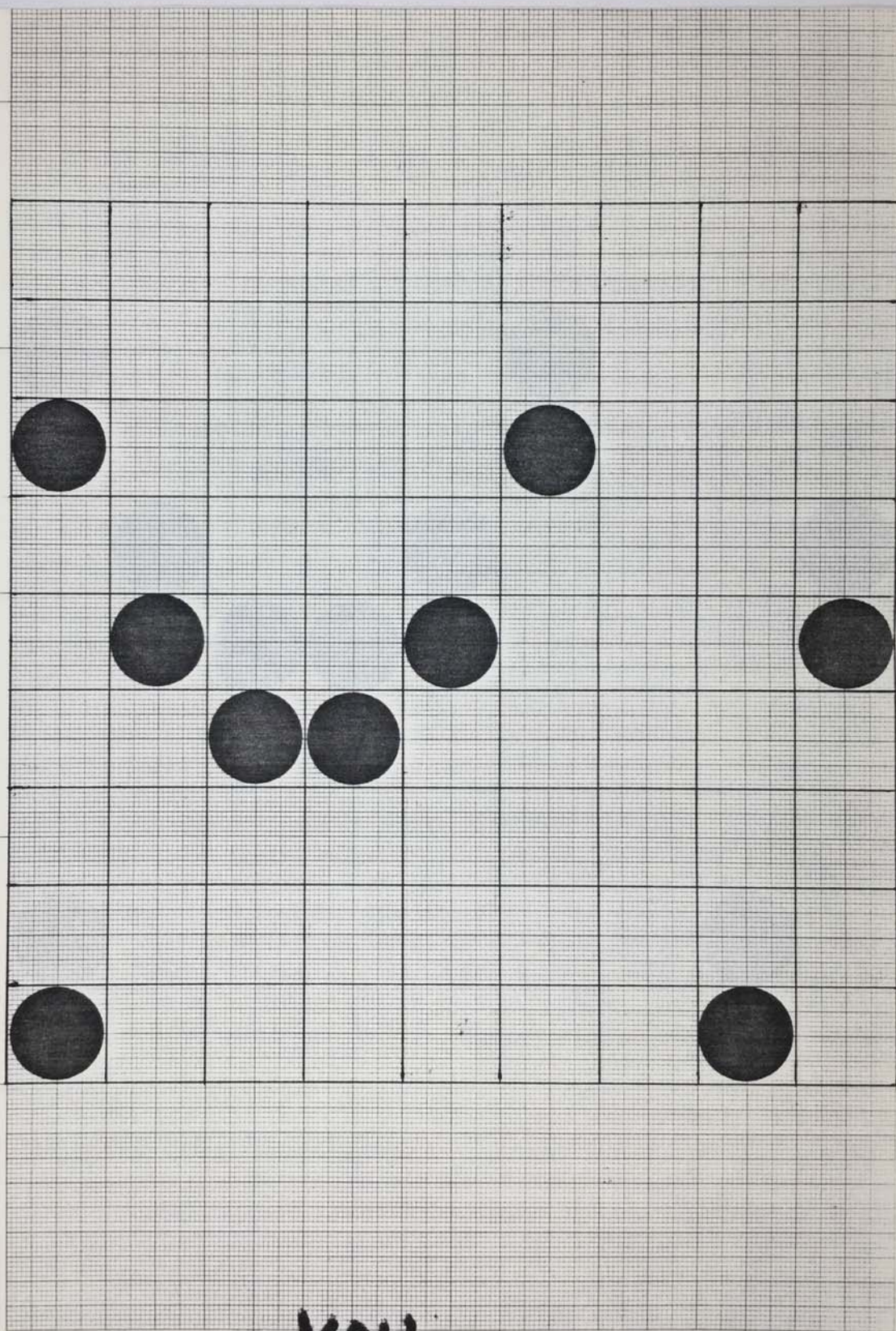


QUITE

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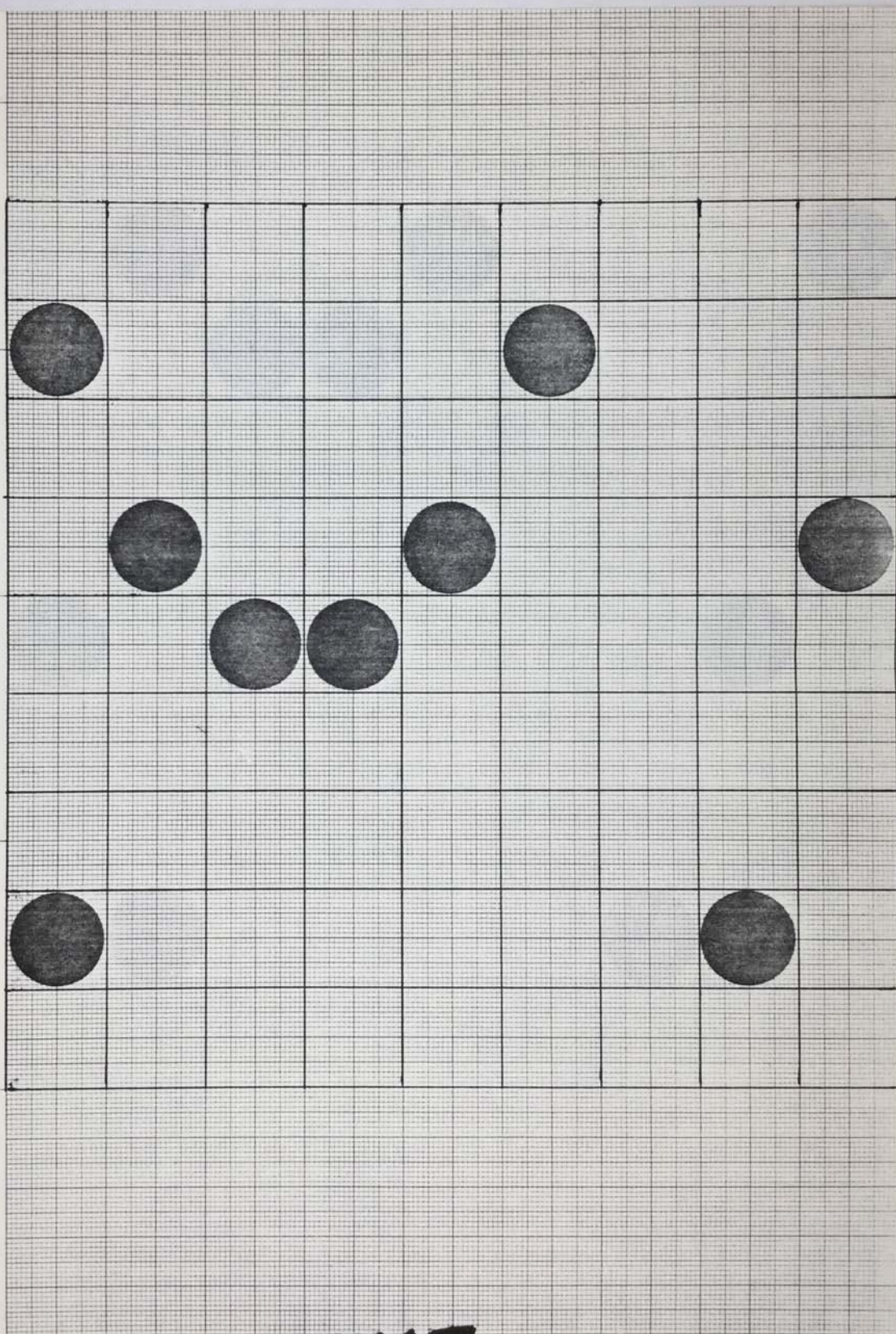


YOU

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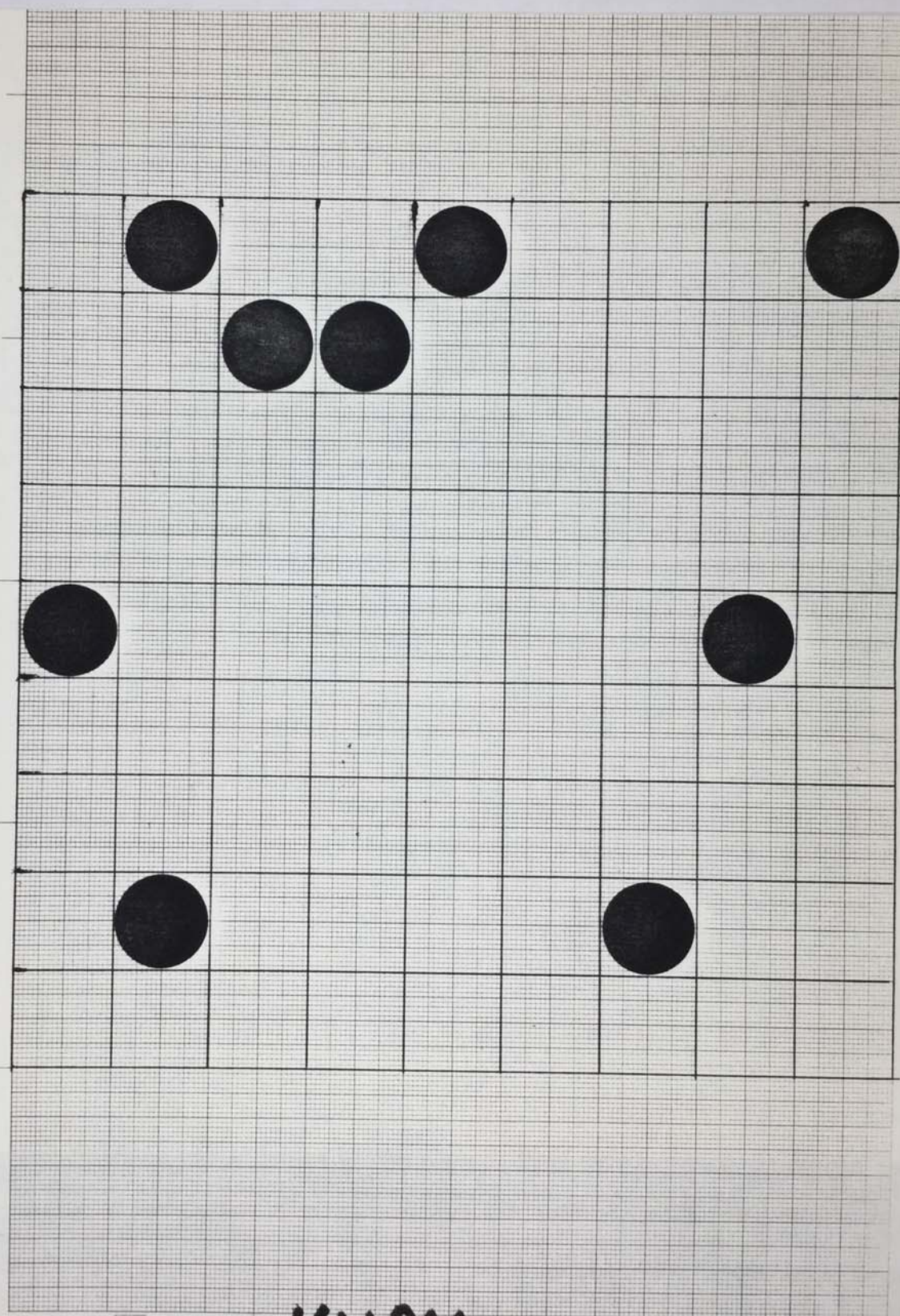


JUST

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A 4 210 x 297 mm



KNOW

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Brief an Malin + Brecht
nach V TRE I.

dear george (as well brecht as maciunas
...
disappointed and angry
what means V TRE

foto is too much right
drunk bourgeoisie
kegelklubs
bierzeitungen
not enjoy ourselves !!!
only: fishtext or etc - OK
but mixed up junk??
beatnik? i never did such a beatniklike
thing....

beatnik and kegelklub bourgeoisie:
trying to make as much fun out of their
poor situation as they can

etc wie zettel

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of a long story (the long
 Ligeti is OK, though the
 others (??) --- well, the
 this German breakfast-magazine
 the breakfast is do you know
 the with-plate (who is
 sort of junk is especially
 every thing else is more or less
 more than a real pity) since
 concentratedly - which is nothing
 read them carefully and
 will get the intention to
 look like feverish (nobody
 in that surrounding they actually
 by the new ones - BUT:
 I like the breathless, special
 second page: same story -
 I will read it --- you
 have to force the people
 to read the things:
 that means: ~~not making~~
 2 ways: either very big
 letters - or: very very
 small letters, hardly readable
 which the result of which
 will be in the reader
 will be a strong intention to
~~try~~ read this, too: in
 sure: more people will (try
 to) read the thriceprinted
 fishhead-text than will
 read the normalprinted
 Brecht or Ligeti-----
 and not making such a

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- and the Krumm-List
 (no summary, please fill in)
 fit together & simply make
 the apt simply do not
 the bar-affected and
 some good things - BUT!
 third page some things
 too distracting
 the paper is just simply
 different materials
 make them read the
 like layout but not
 reading enjoy the
 (which may make the people
 @ actually mixed-up layout
 @ only as a "live" concern-
 ed with the ~~live~~
 lay-out?? (things
 like this are too
 important to have some-
 thing else even on
 the same page!!!!)
 the story with my
 "poetic simile" is badly
 silly: George M.: I made it
 just as a joke and
 glued it to relate to
 GM but not as
 something worth being
 kept or even published
 !!!!! so: either you

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have Shobishu - since
 surely looks like
 language is (or too
 to keep it in Japanese
 Park - that it is anyway:
 (it is an essay written by
 thing: this Park-essay
 same story - worst
 and fourth page:
 IN6 PULLED!!!!!!
 LIKE MY LEG BE-
 ??? AND I DON'T
 this silly poem series
 more important than
 thing that is
 I did understand it
 the way I did: and
 just proposed to pull
 my leg (the way
 you did with Spoorri
 and Vostell in a much
 too silly way in the
 U(OT)RE - or you badly
 misunde stood it and
 really thought that
 to be worth printing =
 so ex so, I am very
 angry about this!!!!
 (George M.: don't
 you think I did not ^{that} ^{any} other

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being in this
on good
you simply
about

on on on
on on
these comic
strip
no, all these

② things — not people
having good ideas

① surely not more
than 3 percents of
the readers will be
able to understand
Japanese (or is it
Koreanese? — I don't
know — anyway)
— and many other
worst things !!!
why those comic-strips
? why that Christo-
fomontage? (like
people doing good

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*4 01! ~~maybe~~ you will agree
 with the distribution of
 prepared V TRE - I think
 is at the way you prepared
 the book thing by this way
 with some direction sign:
 first thing is very silly (

(10): I heartily do!!!!
 The general beatnik thing is lost
 without the serious
 beatnik thing
 I think it is
 one of the best if
 you want to be a
 beatnik thing

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*A(9) i could do that, you
 but then i think we'd
 have to give that to all
 the copies of the book. I
 send it out: this is
 silly? - UK?

(9) !!! don't send me any
 more - please. look for
 any other fellow doing the
 distribution! - i simply
 do not want anybody
 thinking we being co-responsible
 for the "V TRE" !!! *A
 Please don't mind if i
 honestly wish you a better
 next issue !!! -> !

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Homage
 to
 Mr. Olivetti
 George Maciunas
 Amsterdam Pop-art
 • Appeniment
 Vid. Haggis
 Schlegel, Schlegel
 Curtis
 Schlegel, Schlegel
 Patterson
 Dms
 Variation

8

63055
 44075
 18900

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148757
7504 -
1800.00 S

1198.09
15418
315227 S

15418
2998.09 T

15418
22212
1196.02
158995
316227 T

15418
22212
1186.02
158995
318227 T

9780
7914 -
1836 T

11934
7804 -
4430 T

13298
7741 -
5587 T

16670
14471 -
2199 T

129125
1001830 -
8727.05 TC

00 TC

00 TC

129125
101830 -
27295 T

20176
16772 -
34.04 T

18776
10238 -
8538 T

14613650
18757.00 -
262050 TC

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20176
L49301T

9750
13298
L26125
18776
L67949T

11934
16670
20176
L46137
L94917S

L94917T

L94917
9750-
L85167S

L85167T

16670
20176
L46136
01
L82923S

L67949
350932S

21684
372616S

372616T

7914
7504
15418T

7741
14471
22212T

L01830
16772
L18602T

10238
L48757
L58995T

7741
L01830
10238
L19809T

7504
14471
16772
L48757
7504-

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(8)

63055
44075 -
18980 T

61626
16886
78512 T

3766
31490
35256 T

47247
47247 T

61626
3766
65392 T

16886
31490
48376 S

65392
L13768 T

61
61 T

19088
3363 -
15725 T

2470
785
3255 S

15725
18980 T

61626
3766
65392 T

18899
31490
50389 S

65392
L15781 S

L15781 T

16886
18899 -
2013 TC

L13768
L15781 -
2013 TC

L29125
20176
L49301 T

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De medvirkende er udvalgt af organisationerne YAM (hvor bl.a. John Cage, der havde en koncert under Sommerudstillingen på "Den Frie" i juni, er tilknyttet) og FLUXUS (som kendes fra festivalen november sidste i NIKOLAJ KIRKE).

Om de medvirkende :

Jed Curtis, der tidligere var kendt som jazzpianist (bl.a. John Coltrane's orkester i Rom) og komponist med en æstetisk observans som f.eks. Karlheinz Stockhausen (Jed Curtis har fået opført værker under feriekurserne i Darmstadt), er gennem de seneste år især blevet bemærket gennem sit nære samarbejde med Nam June Paik, der betragter Jed Curtis som et af de største talenter i dag. (Udvalgt af YAM).

Terry Riley er ligesom Jed Curtis tidligere jazzpianist og var desuden kendt for en række kompositioner, hvis æstetik ligger nærmest kompositioner af Christian Wolff. Er gennem de seneste år blevet kendt ved sit samarbejde med La Monte Young. Terry Riley kommer netop fra Helsingfors, hvor han og den amerikanske dramatiker Ken Dewey har opført en happening med ca. 100 medvirkende. (Udvalgt af YAM).

Hans kone Ann Riley er i løbet af det sidste år blevet bemærket gennem en række happenings i Paris. (Udvalgt af YAM).

Tomas Schmitt, som er bosat i Köln, er tidligere maler. Han må idag betragtes som et af de mest fremtrædende medlemmer af FLUXUS, hvis praktiske lederskab han har overtaget efter amerikaneren George Maciunas. (FLUXUS).

Danskerne Eric Andersen og Henning Christiansen, i udlandet kendt for opførelser i bl.a. New York, Paris, San Francisco, Köln og Darmstadt, er udvalgte af YAM. Begge er tidligere komponister.

Arthur Köpcke, der gennem de sidste to år har været repræsentant for FLUXUS i Skandinavien, er kendt for sine collage-arbejder og sit Galleri. Har udstillet bl.a. i Paris, Köln og Düsseldorf.

Program for første koncert :

Terry Riley : Grab Bag Piece
Tomas Schmitt : Lexicon Poem
Eric Andersen : Opera 14
Arthur Köpcke : Music while you work
Henning Christiansen : Dialectic Evolution
Tomas Schmitt : Sanitas 79

Koncerterne er nummer 8 og 9 af sin art i København i 1963.

1. : 5/4 : Den eksperimenterende kunsthøjskole
2. : 23/4 : Den kgl. danske Musikkonservatorium
3. : 24/4 : Nikolaj Kirke
4. : 27/4 : Birkerød Statsskole
5. : 7/5 : Sommerudstillingen
6. : 14/5 : Sommerudstillingen
7. : 25/8 : Henning Christiansen's sted : Jenslev pr. Kirke-Hyllinge.

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3 day concert series.

add any dutch pieces in
any concert freely.

- ① N.J. Paik - chair prelude.
 B. Patterson - paper piece. A. Köpcke - Music while you work.
 Emmett Williams - Alphabet Symphony.
 Dick Higgins - Constell. 7 & 4.
 G. Maciunas - In Memoriam to A. Olivetti.
 G. Brecht - Drip music
 " Saxophone solo.
 Tomas Schmit - Sanitas 35 or 2 (or both)
 Ben Patterson - septet.
 J. Mac Low - Letters for Iris, numbers for silence.
 Dick Higgins - Graphis 118.
 N.J. Paik - String quartet.
 G. Brecht - " "
 Robert Watts - 2 inches.
~~Emmett Williams~~
 Daniel Spoerri - Hommage a l'Allemagne.
 G. Brecht - Word event.

Add more of your pieces

- ② Piano music.
 Emmett Williams - counting song.
 " - voice piece for La Monte Young
 Alison Knowles - Child Art piece.
 Tom G. Maciunas - piano piece no. 1. for NJP.
 Tomas Schmit - " " no. 1 for G.M.
 Dick Higgins - etude for piano.
 George Brecht - incidental music
 Gyorgy Ligeti - Trois bagatelles.
 George Brecht piano pieces 1962
 Toshi Ichihyanagi - piano piece no 5.
 La Monte Young - 566 for HF simultaneous with
 G. Maciunas - piano piece no. 3 for NJP. (white washing)
 Philip Corner - piano activities.
 Nam June Paik - Fluxus contest (piss into piano or pot placed
 La Monte Young - Piano piece no. 2 for David Tudor. ^{inside})

G. Brecht, Direction
(per formers
walk out)

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③ Electronic & other.

Tomas Schmit - Sanitas ~~no.~~ 165

Richard Maxfield - cough music
pastoral symphony
steam
radio music
night music

John Cage - Fontana mix.

Robert Watts - Event 10.

Ben Patterson - Pond.

George Brecht - candle piece for radios

George Maciunas - mouthpiece for microphone

Takenhisa Kosugi - Micro I

Ben Patterson - Dance for Soloist.

Emmett Williams - 4 directional song of doubt
for 5 voices.

N.J. Paik - one for violin solo.

Simultaneous.

La Monte Young
1960 composition no. 13.

Tomas Schmit
Zyklus.

~~La Monte Young~~
Emmett Williams.
Counting song.
(last variation)

George Maciunas
piano piece no. 11 for N.J.P.
(washing piano).

Concert 5 Tuesday Nov 27. (Piano)
 Sam. Johnson. Music for piano no 5. (Grove)
 Giovanni Bruck.
 George Bruck. Piano piece no. 10 for N.P.P. (white point. Gernert)
 George Bruck. Piano piece no. 11. (Washington) Emerald & Nixon.
 George Bruck. Piano piece 1940 no. 13
 La Monte Young Piano piece no 2. Under no. 2.
 Emerald Willard. Counting song.
 Concert 6 Wed. Nov. 28 Music & music for the warring maiden.
 Richard Henfield. (Grove) music. radio music. stream, pastoral music.
 George Bruck. (Grove) music.
 Dick Higgins. 2000 exerts & 2 alterations
 Dick Higgins. Requiem.

April 11.

Nam June Paik - Prelude for Audience.
George Brecht - 3 Lamp events.
Emmett Williams - Counting song
Emmett Williams - B song for 5 performers,
Takehisa Kosugi - Anima no 2.
Philip K. Corner - Carrott chew performance
Robert Watts - Trace K
Alison Knowles - Braid
La Monte Young - Composition 1960 no. 4. (Ayo on music box)
George Brecht - Word event
Ayo - Floor piece no. 1. (nailing)

Alison Knowles - shuffling piece.
Emmett Williams - voice piece for LMY.
GM - In memoriam to Adriano Olivetti.
Dick Higgins - contribution no. 1.
Robert Watts - Solo for French Horn
George Brecht - Drip music
Chieko Shiomi - Falling event
Brecht Exit
Ayo - Floor piece no. 2. (Glass over. collage)

George Brecht ^{Lamp} 3 Light events. (2nd. version)
Dick Higgins - ~~Anima~~ ^E Piano concert
Takehisa Kasugi - Anima I
Joe Jones - sopr. trombone solo
Ben Vautier - Chair piece.
Ben Patterson - 2 movements from 1st symphony.
Dick Higgins - Constellation no. 4.
Ben Vautier - Shake.

Dick Higgins - The End (film)
Nam June Paik - Zen for film.
George Brecht - Symphony no 2.
Ayo - Rainbow
Dick Higgins - Canzone
Joe Jones - String quartet (follow by octet)
Ayo - exit.

May 23
Collective composition. (street event)

George Brecht - Piano piece 1962
Solo for violin
Solo for saxophone

Phil Corner - Friendly LowBb for Ruth Emmerson

Congo - Duet

George Brecht - Drip music (2nd. version)

Emmett Williams - Four directional song of doubt
for 5 voices & hunting whistles.

Robert Watts - Trade KKK

Chieko Shiomi - Wind music

Dick Higgins - Solo for Brass.

Ben Vautier - writing piece

Bomb

Ayo Floor piece no. 3. (nails)

N.P. - Chair composition.
J.P. Wilhelm - introduction.
Ben Patterson - Paper piece.
Emmett Williams - Alphabet Symphony.
Dick Higgins - Conceptualizations 7 & 4.
Donald Schnitt - Soundings 2.
James Schmitz - A Willemagne (a Wilhelm).
Jackson Mac Low - Letters for his.
Robert Watts - 2 inches.
B. Magurran - In memoriam to A. Olivetti.
Ben Patterson - Variation on script.
George Ligeti - Trois baguettes.
George Brecht - Impro music (2 version)
Joel Bruns - Saxophone solo.
Emmett Williams - 4 directional song for 5 vc.
5. Michael Montfort - for cello/piano.
George Brecht - word event.
Alison Knowles - Child art piece.
Dick Higgins - Graphs 118.
Emmett Williams - Library for Alison.
Bertol of Klimberg - Alternative to another rattlesnake.
Thomas Schmitz - piano piece and
George Brecht - handwritten music.
Alison Knowles - piano piece no 2.
Alison Knowles - Music without you was
Ben Patterson - Pond.
Stanford Olson - for Laurel just had
to become a bird.
Nam June Paik - separated for Alison
Nam June Paik - Fluxus concert.
Emmett Williams - Music piece for Laura
Simulargrey.
R. Harpford - 1083
George Brecht - 3 yellow events.
Emmett Williams - dancing song.

[illegible]

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Dear George, just got your new passport. I am
 very grateful you decided on what I will
 use permission to leave - though I am very
 glad to leave this. I am only 20 years
 at 1-21 it before June seventh - now
 I, when I get it before seventh of June, I will
 pick up and attend before going to Amsterdam, at
 my house and directly from west go to London - along
 your proposal - in case that Amsterdam-Fluxus
 is late place - (place after London and before)
 II. when I will not get license to drive before the
 1st June, I will go to Amsterdam with the 2 following
 my friends - they come back to Cologne by 1st
 and then I will go to Amsterdam and pick up my things
 at 1st June I will pick up things before you see
 the end



WILDBADEN
 Internationale
 Malfestspiele
 2.-31. Mai 1963



Post
 Köln
 14/2

Tomas Schmit
 5 Köln - Mülheim
 Rüdesheimer Str. 14.

you can pick up car
 before you leave pick up car
 you will have to do
 Citraon (some place there)
 (going to see all the people)
 about a week ago the
 (Luis J. Lindberg)

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I. 1100

dear george: just got your new proposal letter: everything now depends on when i will get the permission to drive - though i did everything i could to fasten this, i am only 30% sure that i get it before June seventh --- now:

I. when i get it before seventh of june, i will pick up old citroen before going to amsterdam, stay there and directly from amst go to london - along your proposal - in case that amsterdam-FLUXUS will take place -(plans after london see below) ---

II. when i will not get licence to drive before 7th of june, i will go to amsterdam with the 2 fellows in their friend's car, then come back to cologne at 14th, and then a) come to wiesbaden and pick up citroen before you leave wiesbaden, then see below, or b) if i want pick up citroen before you leave, you should leave the old citroen in some garage and tell the people that a man named Thomas Schmidt (which is my passport-name) will come and pick up the car - the car-papers i need to drive the car you then should leave in the car or send to me - and i will pick up car as soon as i can

And you
leave!

~~a) you will~~
now from London:
any case get back to Cologne,
then (if Nice) 20. of July start
for Paris to pick up Rob,
then (unless you will pick them
up) then Nice etc...

In case i can't pick up car
before you leave Wiesbaden,
you should leave the old
Citroen in some place there
(garage etc) and tell the people
that a man named (Thomas
(who) will

documents
draw about gear change
just in case that manage, it (and) filled with

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FLUXUS NEWS-POLICY LETTER NO. 6 APRIL 6, 1963

Distribution: George Brecht
Henry Flynt
Dick Higgins
Allan Kaprow
Jackson Mac Low
Richard Maxfield
Jonas Mekas
Bob Morris
Ben Patterson
Stan Vanderbeek
Robert Watts
La Monte Young
Walter De Maria

Emmett Williams
Daniel Spoerri
Robert Filliou
Ben Vautier
Tomas Schmit
Nam June Paik
Toshi Ichihara
Yoko Ono

I PROPOSED PROPAGANDA ACTION FOR NOV. FLUXUS IN N.Y.C. (during May - Nov. period)
(serving double purpose: action against what H. Flynt describes as "serious culture" & action for fluxus)

A. Propaganda through pickets & demonstrations (such as organized by H. Flynt.)

B. Propaganda through sabotage & disruption of:

- a) transportation system:
 1. Prearranged "break downs" of a fleet of fluxus autos & trucks bearing posters, exhibits etc. in the middle of busiest traffic intersections, such as Time sq. 5th & 57 & 42 St. Tunnel, bridge entries, etc. "Break downs" can involve flat tyres, stalled engines, spilled "merchandise" (leaflets in windy day, bottles with colored water, rolling objects, etc.)
 2. Clogging-up subway cars during rush hours with cumbersome objects (such as large medical instruments, contrabasses, drums, Walter De Maria's boxes, long poles, large signs bearing fluxus announcements etc. etc.)
- b) communications system:
 1. Printing & selling on street corners "revised" & "prepared" editions of N.Y. Times, Daily News, etc. bearing Fluxus announcements (such as "107 days to Fluxus", next day 106 days till Fluxus" etc. etc.) bearing nonexistent news about closing of museums etc.
 2. Arranging live radio programs of music & then not playing anything during actual broadcasting to various newspapers, galleries, artists etc. bearing no stamps & bearing as return address various galleries, concert halls, museums, "Either sender" or receiver would be bound to pay for these "packages".
 3. Stuffing postal boxes with thousands of packages (containing heavy bricks etc.) addressed to various newspapers, galleries, artists etc. bearing no stamps & bearing as return address various galleries, concert halls, museums, "Either sender" or receiver would be bound to pay for these "packages".
- c) museums, theatres, galleries:
 1. Disrupting concerts of "sensitive" moments with "smell bombs", "sneeze bombs" etc.
 2. Ordering by phone in the name of museum, theatre or gallery for delivery at the exact time just prior the opening, various cumbersome objects: rented chairs, tables, palm trees, caskets, lumber, large sheets of plywood, bricks, or gravel, sand, coal for delivery at sidewalk.
 3. Disrupting entries at concert halls, theatres, museums, galleries etc. during critical hours by calling (over phone) numbers of taxis, trucks, ambulances, firemen etc. etc. (this could be combined with "break down" of fluxus fleet).
 4. Posting & mailing announcements (to libraries, newspapers etc.) with totally revised dates of various concerts, plays, movies, exhibits etc.).

C. Propaganda through "compositions" performed on streets & other public places. (such as:

1. N.J. Paik's string quartet (dragging through streets, stairs by a string contrabass, cello, violins etc. (on their backs)). (dragging like a toy wagon)
2. Performing R. Watts subway event during rush hours (group performance), casual event, washroom event etc.
3. Carrying posters of museums, concert halls, theatres saying (in small letters) composition "X" & C in very large letters) "Museum closed (or moved to Fluxus) due to..... (burst sewage line, leaking urinal or other reason).
4. La Monte Young straight line composition on crowded sidewalks at museums etc.
5. Releasing balloons (helium filled) arranged to explode high in the air) bearing R. Watts dollar bill, fluxus announcements, "pictures" etc. etc.

D. Propaganda through sale of fluxus publications (fluxus I, II, a, b, c, d.): to be dispatched by end April to N.Y.C.

II PROPOSED PRELIMINARY CONTENTS OF NYC FLUXUS IN NOV.

1. "Concerts" in enclosed spaces (theatres, lofts, public places etc.) (possibly 10 concerts)
2. "Concerts" in open spaces (streets, parking lots, river etc.) such as Brecht-Motor vehicle Soundation, or T. Schmit-Sanitas 79 etc. etc. "concerts" on moving autos, etc.
3. Lectures by Henry Flynt
4. Exhibits of objects, environments, events at galleries, on streets, on moving vehicles, lobbies, toilets, bulletin boards of libraries etc. etc. etc.
5. Sale of fluxus, Yom publications & exhibits, sale of Ben Vautier "certificates", disposal of garbage etc. in galleries, by moving vehicle, fruit carts etc.
6. "Armory show of new American pornography" (films, pictures, events, objects) - being arranged by J. Mekas & Film Vulture (& to include Paik-pianos.)
7. Fluxus "championship" contests, races etc. such as Paik contest no. 1 (piping contest) & no. 2, etc.
8. Banquet on last day of Nov. giving distinguished guests food prepared with strong enema producing medicines - ending Nov. Fluxus with a grand fluxus. (possibly arranged by D. Spoerri)

Activities during June-Sept should be carried out by N.Y. residents. It is suggested that a planning committee (consisting of fluxus & yom co-editors) be formed to direct these activities. (possibly each member being responsible for a specific activity). Care should be taken not to duplicate Yom-May festival but rather extend it into Autumn.

Tomas Schmit (possibly Emmett Williams, Daniel Spoerri, Rob. Filliou, Ben Vautier) & myself will arrive mid September and Nam June Paik in November to assist in the propaganda & Nov. Fluxus activities. By mid Sept. also \$ & \$ will arrive to assist us. Cooperation & proposals from all recipients of this letter will be highly appreciated.

George Maciunas
HQ 7480 Sup. 6p. (SA) APO 666 New York, N.Y.
or
6241 Ehlhalten, Gräflische Str. 17, West Germany.

} till end of April only. (or mid May) (please reply before end of April)

after end of April I will be "unreachable", proposals should be sent to Tomas Schmit, 5 Köln-Mülheim, Rüdeshimer Str. 14 with whom I will keep contact once a month, or Jonas Mekas GPO Box 1499, N.Y. 1. OR 7-9599.

ybody ~~will~~ buys the book (not because they like Jackson Mac Low, but because they like to have the most "avantgardistic" books - nobody reads it) - and then

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FLUXUS NEWS LETTER NO. 7 MAY 1963 (last APO day)

Distribution:

George Brecht
Henry Flynt
Dick Higgins
Allan Kaprow
Jackson Mac Low
Richard Maxfield
Jonas Mekas
Bob Morris
Ben Patterson
Stan Vanderbeek

Robert Watts
La Monte Young
Walter De Maria

Emmett Williams
Daniel Sperry
Robert Filloux
Ben Vautier
Tomas Schmit

Nam June Paik
Toshi Ichihara
Yoko Ono

FURTHER PROPOSALS FOR N.Y.C. FLUXUS.

FROM TOMAS SCHMIT: PREFESTIVAL ACTIVITIES:

1. Change names & titles on concert posters for instance: "Quintet in G major by (Emmett Williams)" or "Today in Metropolitan Opera - (FLUXUS) by R. Wagner etc. etc." This change can be effected by pasting preprinted labels.
2. Attach or paste cards to buildings, automobiles, trees etc., saying for instance: "This is a danger music by Dick Higgins" or "poem by Tomas Schmit" etc. etc.
3. On the day before the festival post an immense number of posters inscribed: "today is no day - tomorrow will be the fifth of November!" (if concert is to start on 5th) or "tomorrow will be FLUXUS day!"
4. On the day of the opening concert call all museums, theatres, concert halls etc., by phone, anonymously, saying: "there is a time-bomb in your facility. Little packages, well hidden & containing a card inscribed 'bomb' should be deposited in these locations. - In this way all museums, theatres, halls etc., would be closed for the evening, the anniversary of which would be celebrated as Fluxus day through the coming years.

GRAND FLUXUS FESTIVAL

1. 1st evening: one performer, announcing "the first evening of the Grand Festival will be tomorrow evening" exit. (G.M. piece)
- 2nd evening: a bus (or boat) carries the audience beyond the city and deposits them there, returning empty. (T. Schmit campaign)
- 3rd evening: people get free tickets for the fourth evening - exit.
- 4th evening: doors open, but no performers. (La Monte Young - comp.)
- 5th evening: one performer in policeman's uniform announces: "this performance was forbidden by government!" exit.
- 6th evening: doors of theatre are locked-up, an immense noise is to be heard from inside (tape recorded hand clapping, music, shouting, noises etc.).
- 7th evening: one performer announces: "next performance will be tomorrow in Carnegie Hall".

FROM NAM JUNE PAIK: STREET COMPOSITIONS, & MOVING THEATRE - fluxus fleet.

1. Fluxus hero or heroine: (dedicated to Frank Trowbridge) - piss on the subway track & stop thus the train.
2. Zen for the street: adult in lotus posture & eyes half shut positions himself in a child carriage (perambulator) and is pushed by another adult or several children through shopping center or calm street.
3. Dragging suite: drag by a string along streets, stairs, floors: large or small dolls, naked or clothed dolls, broken, bloody or new dolls, real man or woman, musical instruments, etc. etc.
4. 2 uniformed men wearing gas masks carry on a stretcher an "atom bomb victim" (a woman) half of the body prepared in a manner of cruel wounds & deformations, the other half in a sex-tease.
5. 100 meter running race in a very crowded downtown street.
6. MOVING-THEATRE (Fluxus fleet of cars & trucks) some activities mentioned by Paik in newsletter 6, others not yet disclosed.

FROM HENRY FLYNT:

Last culminating festival event, in largest hall, largest audience - a lecture by Henry Flynt: denouncing all Fluxus festival activities as decadent serious culture aspects & expounding his BRAND doctrine & campaign.

FROM JACKSON MAC LOW:

1. Integration of Fluxus festival with political activities such as:

- a) Strikers & locked-out workers
- b) Walks for peace
- c) Denunciation & agitation against:
 - a) War in Vietnam
 - b) U.S. aggression towards Cuba
 - c) Nuclear testing
 - d) Racial segregation & discrimination
 - e) Capital punishment etc. etc. etc.

In General: association with positive social action & activities, never with antisocial, terroristic activities such as sabotage activities proposed in newsletter 6.

Newsletter 6, seems to have caused considerable misunderstanding among several recipients. This newsletter 6 was not intended as a decision, settled plan, or dictate, but rather - as a synthetic proposal or rather a signal, stimulus to start a discussion among, and an invitation for proposals from - the recipients (which it did - partly). The actual plan for Fluxus Festival will depend on the planning committee (after all proposals have been considered by all), and will be formalized most likely in September, since no enthusiasm was shown for activities to be carried out during summer months.

George Maciunas

is avantgardistic, so somebody will print it, you get a lot of money, ever

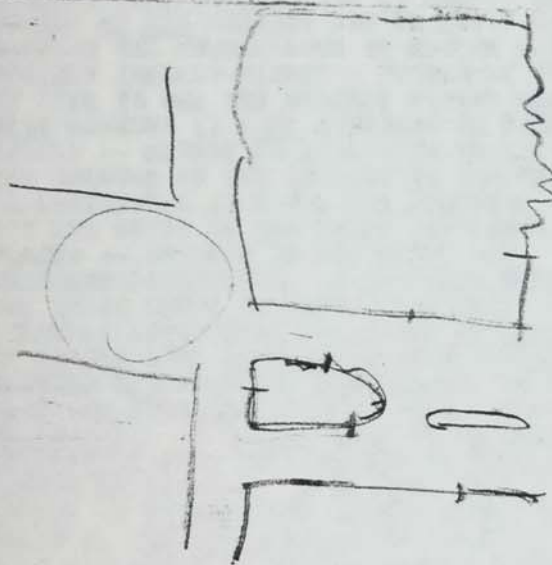
ybody ~~read~~ buys the book (not because they like Jackson Mac Low, but because t

hey like to have the most "avantgardistic" books - nobody reads it) - and then

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T (H)AL IV 72 & e (1)k.

- a) change
- b) Bombs
- c) day.
- d) Festival (change!)
- e) BUY OP 1,2,3



is avantgardistic, so somebody will print it, you get a lot of money, everybody ~~then~~ buys the book (not because they like Jackson Mac Low, but because they like to have the most "avantgardistic" books - nobody reads it) - and then

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to George Maciunas
6241 Ehlhalten
Grdfliche Strasse 17
West Germany

from Jackson Mac Low
965 Hoe Avenue
Bronx 59, New York
USA
Day of Niagara
25 April 1963

Dear George

I'M SORRY TO SAY THAT I'M NOT IN FAVOR OF MOST OF THE PROPOSALS CONTAINED IN FLUXUS NEWS-POLICY LETTER NO. 6 APRIL 6, 1963, I. I'M NOT OPPOSED TO SERIOUS CULTURE -- QUITE THE CONTRARY. I'M ALL FOR IT & I HOPE & CONSIDER THAT MY OWN WORK IS A GENUINE CONTRIBUTION TO IT. OF COURSE I AM OPPOSED TO CERTAIN ASPECTS OF WHAT IS CALLED SERIOUS CULTURE & ESPECIALLY TO THE WRONG KINDS OF PRESTIGE ATTACHED TO SOME REAL & SOME BOGUS KINDS OF SERIOUS CULTURE & MOST ESPECIALLY I'M OPPOSED TO ITS COMMERCIALIZATION & USE (BY PEOPLE WHO ARE AT HEART MUCH MORE OPPOSED TO IT THAN ARE YOU OR HENRY) FOR VARIOUS ANTI-SOCIAL & EVEN ANTI-CULTURAL PURPOSES. THIS IS A COMPLEX & COMPLICATED PROBLEM & NO BLUNDERBOSS ATTACK AGAINST CULTURE (SERIOUS OR OTHERWISE) AS A WHOLE (SUCH AS HENRY'S 'DESTROY ART' CAMPAIGN OR MOST OF YOUR PROPOSALS) WILL DO ANYTHING TO REMEDY WHAT'S WRONG IN THE PRESENT SITUATION. I AM NOT AT ALL AGAINST ART OR MUSIC OR DRAMA OR LITERATURE, OLD OR NEW. I'M AGAINST THE OVERBALANCE OF MUSEUM CULTURE (INCLUDING 'MODERN-MUSEUMISM') AS AGAINST PRESENT-MINDED & PRESENTLY 'USEFUL' CULTURAL ACTIVITIES & WOULD CERTAINLY LIKE TO SEE THE BALANCE TIPPED THE OTHER WAY, BUT I WOULD NOT WANT TO ELIMINATE MUSEUMS (I LIKE MUSEUMS) OR CONCERTS OF OLD MUSIC OR PRODUCTIONS OF OLD DRAMAS -- MERELY TO FIND WAYS TO KEEP THEM FROM BEING MISUSED OR MISTAKEN FOR THE CULTURE OF THE PRESENT OR (AS THEY STILL DO) VASTLY OVERSHADOWING CULTURAL ACTIVITIES IN & FOR THE PRESENT. YOUR FESTIVALS & ACTIVITIES SUCH AS YAM-DAY ARE STEPS IN THE RIGHT DIRECTION. SO WOULD BE REAL PERFORMANCES IN PUBLIC PLACES -- IF DONE IN THE RIGHT WAY. I AM, HOWEVER, AGAINST ALL SABOTAGE & NEEDLESS DISRUPTION. I CONSIDER THEM UNPRINCIPLED, UNETHICAL & IMMORAL IN THE BASIC SENSE OF BEING ANTISOCIAL & HURTFUL TO THE VERY PEOPLE WHOM MY CULTURAL ACTIVITIES ARE MEANT TO HELP. IT SEEMS ALL SILLY SADISM. & AS SUCH IT SMACKS MORE OF FASCISM THAN OF ANY KIND OF SOCIALISM WORTHY OF THE NAME, WHETHER LIBERTARIAN, DEMOCRATIC OR BENEVOLENTLY AUTHORITARIAN (I'LL LEAVE OPEN THE POSSIBILITY HERE THAT THE 3RD KIND EXISTS & WHETHER IT REALLY IS A SOCIALISM). I INSIST THAT ALL CULTURAL ACTIVITIES BE TRULY BENEVOLENT & POSITIVE & DONE IN A SPIRIT OF LOVE RATHER THAN ONE OF SCORNFUL CONTEMPT OR HATRED OR POLEMIC. I WOULD NOT, EXCEPT IN CERTAIN EXCEPTIONAL CIRCUMSTANCES, BOTHER TO ATTACK &/OR DEFILE WRONG TYPES OF CULTURAL ACTIVITY. I WOULD RATHER CARRY ON THE RIGHT KINDS OF CULTURAL ACTIVITY (OR ANY OTHER ACTIVITY, FOR THAT MATTER) & BY DOGGED PERSEVERANCE DO ALL I CAN TO REPLACE THE NEGATIVE BY THE POSITIVE, TRUSTING THAT ANY STEP IN THE RIGHT DIRECTION IS A STEP IN THE RIGHT DIRECTION & THAT BY ENOUGH SUCH STEPS WE WILL BE ABLE TO SUPERSEDE AN UNDESIRABLE SITUATION BY A DESIRABLE ONE. WE WON'T BE ABLE TO DO THIS BY MAKING IT HARDER FOR THE ORDINARY WORKER TO MAKE HIS LIVING OR TO GET ABOUT THE CITY OR TO COMMUNICATE. RATHER THAN CLOGGING THINGS I WOULD PREFER (IF FUNDS WERE AVAILABLE) TO HELP UNCLOG THEM. I WOULD PREFER, TO BREAKDOWNS OF FLUXUS TRUCKS, TO INSTITUTE FREE FLUXUS BUSES & PRIVATE-CAR POOLS TO MAKE THINGS EASIER FOR PEOPLE TO GET TO WORK RATHER THAN HARDER. I'D GIVE OUT FREE MUSEUM, GALLERY, CONCERT & THEATRE NEWS IN FLUXUS PUBLICATIONS CONTAINING OUR WORKS & DISTRIBUTED LIKE HANDBILLS ON STREET CORNERS. WHERE THERE ARE STRIKES OR LOCKOUTS IN PROGRESS, I WOULD DISTRIBUTE LEAFLETS & BOOKLETS HAVING ON THE FIRST COUPLE PAGES STRONG MESSAGES OF SUPPORT & SOLIDARITY FOR THE STRIKERS OR LOCKED-OUT WORKERS & THEN HAVE THESE MESSAGES FOLLOWED BY ANNOUNCEMENTS OF OUR CONCERTS, EXHIBITS & PUBLICATIONS, ALONG WITH SEVERAL EXAMPLES OF OUR OWN WORKS. WHERE THERE ARE PICKET LINES OR WALKS FOR PEACE & FREEDOM OR AGAINST THE WAR IN VIETNAM OR THE HARASSMENT OF CUBA OR NUCLEAR TESTING OR BOMB SHELTERS OR MANDATORY SCHOOL SHELTER DRILLS OR CAPITAL PUNISHMENT OR RACIAL SEGREGATION & DISCRIMINATION, I WOULD SIMILARLY ADD OUR VOICES TO SUCH AN ACTIVITY WHILE AT THE SAME TIME 'PROPAGANDIZING'

is avantgardistic, so somebody will print it, you get a lot of money, everybody

body read buys the book (not because they like Jackson Mac Low, but because they

don't like to have the most "avantgardistic" books - nobody reads it) - and then

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US
Page 2 -- answer to Geo. Maciunas' FLUXUS-NEWS-POLICY LETTER NO. # 6 6 Apr 63
FROM Jackson Mac Low, 965 Hoe Ave., Bronx 59, NY, USA

FOR OUR OWN CULTURAL ACTIVITIES. I WD ALWAYS DO WHAT IS POSSIBLE & FEASIBLE TO ASSOCIATE OUR CULTURAL ACTIVITIES WITH POSITIVE SOCIAL ACTIONS -- NEVER WITH ANTISOCIAL ONES. GIVE -- HELP -- SERVE -- MAKE THINGS PLEASANTER & LESS UGLY NOT MORE SO. LIFE IS UGLY & PAINFUL ENOUGH FOR MOST PEOPLE. MAKE IT A LITTLE NICER FOR THEM RATHER THAN EVEN WORSE. THUS I FAVOR ALL PROPOSALS FOR PUBLIC & PRIVATE EXHIBITS, CONCERTS, &C., WHICH HAVE A BENEVOLENT & HELPFUL AURA ABOUT THEM -- I OPPOSE ALL WHICH HAVE A SCORNFUL, HATEFUL, DESTRUCTIVE TONE. CONSTRUCT THE BETTER & THE WORSE WILL COLLAPSE OF ITS OWN WEIGHT. "FORM THE STRUCTURE OF THE NEW SOCIETY WITHIN THE SHELL OF THE OLD", TO QUOTE E.V. DEBS, THE AMERICAN SOCIALIST, & ALSO THE PREAMBLE OF THE INDUSTRIAL WORKERS OF THE WORLD, THE AMERICAN ANARCHO-SYNDICALIST UNION. THUS I WD FAVOR I.C. 1, 2, 4 & 5 IF PROPERLY CARRIED OUT IN THE RIGHT SPIRIT. ALSO I.D. ALSO II. 1, 2, 4, & 5 WITHOUT THE GARBAGE-DISPOSAL. BUT I WD WANT TO SEE MANY MORE POSITIVE MANIFESTATIONS SUCH AS THOSE I'VE MENTIONED ABOVE -- ONES ASSOCIATING OUR WORKS WITH POSITIVE & AMELIORATIVE SOCIAL FORCES. THE OTHER STUFF IS OLD TIME MIDDLE-CLASS (TO SHOCK THE MIDDLE CLASS IS A FAVORITE MIDDLE-CLASS ACTIVITY) SADISTIC DADA & SADLY OUT OF PLACE IN OUR PRESENT WORLD. I HAVE NO IDEA WHY YOU THOUGHT I WD WANT TO ENGAGE IN SUCH ACTIVITIES. OR WHY YOU THOUGHT GEORGE BRECHT OR LA MONTE OR BOB MORRIS OR RICHARD MAXFIELD OR ANY OF THE OTHERS EXCEPT MAYBE HENRY (WHO ALSO THINKS THEY ARE, FOR THE MOST PART, UNPRINCIPLED & NOT AT ALL USEFUL (EXCEPT FOR PICKETING CULTURAL ACTIVITIES & GIVING HIS OWN LECTURES -- HE MIGHT FAVOR THOSE ACTIONS) FOR HIS ENDS -- WHICH ARE VERY DIFFERENT FROM MINE NOW). I'M INTERESTED, BY THE WAY, IN HENRY AS AN ARTIST -- AS THE INVENTOR OF CONCEPT ART & AS A BRILLIANT INSTRUMENTAL IMPROVISER -- NOT AS AN ANTI-CULTURAL PROPAGANDIST OR AS A POLITICAL THINKER (ALTHO SOME OF HIS POLITICAL NOTIONS ARE OK -- I TOO FAVOR THE FREEDOM MOVEMENTS OF COLONIAL PEOPLES & OF THE AFRO-AMERICANS & PUERTO RICANS & A TRADE & CONCILIATORY NEGOTIATION WITH CHINA, CUBA, RUSSIA & THE OTHER SO-CALLED 'SOCIALIST' COUNTRIES) (BUT I THINK MOST FORMS OF MARXISM ARE LOADED WITH HALF-BAKED REACTIONARY & ANTIHUMAN TENDENCIES & THAT IT WILL BE A HELL OF A LONG TIME BEFORE THESE ARE CLEANED AWAY FROM THE POSITIVE & VERY REAL ACHIEVEMENTS OF THE VARIOUS MARXIST-LED REVOLUTIONS & PEOPLES). I HOPE YOU WILL COME UP WITH A WHOLE DIFFERENT MODERN NON-DADA APPROACH TO "FLUXUS PROPAGANDA" & OTHER FLUXUS ACTIVITIES -- AN APPROACH BY WHICH WE WD READ & ATTRACT THE WORKING PEOPLE -- NOT JUST THE UPPER & UPPER MIDDLE CLASSES -- OR RATHER, THOSE ESPECIALLY DECADENT LAYERS OF THOSE CLASSES THAT ARE ALWAYS ON THE LOOKOUT FOR ONE MORE SADOMASOCHISTIC THRILL. THEY'RE THE ONLY ONES YOU WILL REACH AT ALL WITH MOST OF THE ACTIVITIES YOU PROPOSE IN FLUXUS NEWS-POLICY LETTER NO. 6. I WILL PROBABLY MIMIC OR OTHERWISE REPRODUCE THIS LETTER (TO THIS POINT) & SEND IT TO THE OTHERS ON YOUR DISTRIBUTION LIST, IF POSSIBLE.

DEAR TOMAS SCHMIT: IN ACCORD WITH LAST SENTENCE ABOVE I AM SENDING YOU A COPY OF MY LETTER TO GEORGE MACIUNAS. PLEASE LET ME KNOW YOUR REACTIONS TO IT AS WELL AS TO GEORGE'S FLUXUS LETTER NO. 6. DICK HIGGINS HAS STRONGLY RECOMMENDED YOU AS A POSSIBLE GERMAN TRANSLATOR FOR MY WORKS. I IMAGINE YOU MAY HAVE SEEN SOME OF THE ONES I SENT TO GEORGE FOR FLUXUS AS WELL AS SOME THAT WERE TO BE (OR WERE) PERFORMED IN FLUXUS FESTIVALS. I BELIEVE GEORGE GAVE CASPARI OF THE THEATER AM DOM MY 2 PLAYS THE MARRYING MAIDEN (PERFORMED FOR 10 MONTHS HERE BY THE LIVING THEATRE & VERDURIOUS SANGUINARIA (PERFORMED IN APRIL 1962 TWICE AT YOKO ONO'S LOFT IN LA MONTE YOUNG'S SERIES & ONCE AT GEORGE'S AG GALLERY). IF YOU SEE HIM OR WD WANT TO INQUIRE ABOUT THEM, I'D LIKE YOU TO TRY TRANSLATING THEM FROM HIS COPIES -- OTHERWISE (IF YOU DON'T OR THINK YOU WON'T SEE HIM) LET ME KNOW & I'LL SEND YOU COPIES. PROBABLY IT WD BE BEST TO LEAVE CASPARI HIS COPIES & GET NEW ONES FROM ME IF YOU ARE INTERESTED. ALSO IF ANY OF THE THINGS GEORGE HAS (HE HAS MANY THINGS OF MINE, SOME NOT IN FLUXUS, MANY IN) APPEAL TO YOU FOR TRANSLATION I'D GREATLY APPRECIATE YOUR GIVING THEM A TRY. PUT ALL ENGLISH WORDS INTO GERMAN: ALL GERMAN WORDS INTO ENGLISH: & LEAVE OTHER LANGUAGES AS THEY ARE. BEST WISHES. PEACE.

965 HOE AVE. BRONX # 59, NY, USA

JACKSON MAC LOW

is avantgardistic, so somebody will print it, you get a lot of money, everybody

body then buys the book (not because they like Jackson Mac Low, but because t

hey like to have the most "avantgardistic" books - nobody reads it) - and then

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Dear JACKSON MAC LOW -

thanks for your letter - i would like to translate things of yours, no question - better you send them to me, for caspari is terrific busy (i think, writing some mysterious books) "no time, no time!" is all i hear from him when i ask him for something - just now i am translating Dick Higgins' design plays for him, may be a two more weeks' work, after this i may start translating your things, OK?! - - now to fluxus news policy letter etc.; the question is the "sadism" of the things: well, the flu ne po le 6 things may look sadistic, but i think or hope that their purpose is not sadistic (of course, i don't agree with really sadistic things) - i don't like the fnpl6 things too much, too, ~~the purpose~~ the purpose they have may be only to show that there are some people who don't agree with the usual culture-, traffic- and etc. system, and this is not too bad, too, i think - but taking another example (my Sanitas nr. 79): "a bus carries the audience some distance out of the town, there audience is deposited": you think, this is sadistic? - the purpose is, to force people to think, even to act (simply to get home again by themselves) - this is my only proposal, to make people think (or act) - that this must be done by forcing them, is a pity, but momentarily it is the only way (i speak of europe, may be different in USA) - of course, as soon as there will be other ways to make people think (which is the only way to improve the situation of all societies, i think) besides forcing them to, we have to stop forcing -- another example: a performance of let's say your "letters for iris,..." (a piece i like very much, but:) the two only ways of reactions in (european) audience are: 1) people laugh about it, think it is a not too good joke and - forget about it. 2) people see that it is "avantgardistic", so somebody will print it, you get a lot of money, everybody ~~reads~~ buys the book (not because they like Jackson Mac Low, but because they like to have the most "avantgardistic" books - nobody reads it) - and then it is nicely inserted into the art-economy-rush. these are the only possible ways, which both should be strongly avoided, i think - another example: bible's ten commandments are so terrific good literature, that everybody likes it and hangs them in nice letters to the wall.

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for (1) **9** New:

~~In general (excuse me):~~

a) I am against art as far as it
diverts people from thinking in ~~any~~ ^{every} way

b) **4** All art what ^(not in ~~any~~ way) people makes
think ^(in ~~not in any way~~ thinking its worst wide definition or not or)
(as soon as ~~not~~ ^{settle} ~~the~~) improved

a) most of the art of all times does so:
(Museum etc) some - it was - shot
even works which have the purpose to make

people think ^(almost) never did so & f.i. (excuse me
for quoting german authors (I know the best-):

the socialistic thoughts were ~~also~~ regarded of
Georg Büchner were ~~also~~ regarded as such, only
the 'artistic' qualities ^{4th book noticed} are ~~regarded in such~~

Same case with the anti-war thoughts of
Jean Paul, which are absolutely ^{unknown} ~~ignored~~ ^{and} today;

~~and~~ **9** ~~old~~ bible's ten commandments are so good
literature, that ~~not~~ everybody likes them for it

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② New **3** almost nobody
style, but not many people regard the
as simply as introductions (which they are) #
(by the way, I don't agree with most
of the christian thinking) —

⑤ There are some different ways do make people
think by art: first, to say something in
more or less artistic form — and let the
people understand it and think about it. —
right - or not But see (see examples above)
second, to express something by ~~ethic~~ artistic
form itself. For instance: total system is
a feudal system, "half-tone-system" is a
socialistic system etc. but not many people

understand this, to ~~(avoid it for~~ ^{Shoh}
~~problems of P. 6)~~ ^{1st} to provide people the ^{exper}
are some different way — of course I don't
agree with really radical ideas, of course not, not,

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to eliminate, from it, what
 generally makes art art: the deter-
 mination of the formal elements by
 the author (many people did not do
 so, I tried it ~~in~~ in "ENE.T."
 I respect to them, "illegible", and in
 "Belt (HAT)" - respect to "time"
 both in an ending to your book.

→ ④ you think that is artistic
 ? - Well, the purpose of that piece
 is, ^{in a very simple way} to make the people think, even
 out together (simply to get them
 again) by themselves. And, I
 think, that's a very HELPFUL

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⑥ ~~to the~~ 12

I don't agree with your
 quotation of DEBS: the shell
 is too bad & too wrong to use
 it any more, we have to
 destroy it (and to build a new
 one)!! ~~it's~~ ~~could~~ quote H.:

~~it's~~ ^{totally} agree with you saying the
~~way~~ to help the people is the
 thing to do - BUT ~~"medicaments" don't help~~
 AND: ~~the today's humans~~: it is no
 use, to 'give' something to today's
 humans, for they can't receive it in the
 right way, ^{with milk + 2% gold, etc.} ~~but~~ The today people of today
 are so immensely loaded burdened
 and blockaded by an immense lot
 of absolutely wrong cultural, social, etc.
 ballast that as soon as we
~~DESTROY~~ some of this ballast, we ~~are~~ FREE

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Hippocrates: Ours medic —

I totally ^{agree} with you ~~wanting~~ to help the people, but (in any case in Europe) "medicaments" don't help, ^{like that's} so ~~there is the~~ necessity to do things, which may look sadistic and antisocial (but aren't ~~so~~ but are

how to / say some ~~unspiritual~~ about
 FL NE PO LE 6
 A like: I A, I B 6)3, all I C. (especially 1.)
 I D. II 2, 3, 4, 5, 7, 8 (but without
 with / unprepared, really good food).

And you hear the ~~programs~~ ^{programs}, of my more noble
 things you will hear through next F.P. ~~is thick~~

for: i think you agreed that sanare, to help the people is the thing that shoul
d be done, but: medicamenta don t help !!!

8 with the length ~~the~~ ways, BUT:
 the ^{main} ~~ways~~ reaction ^{often} by the people
 is: (I speak of Europe, may be different in USA!)
 All people think ~~they~~ ^{ridiculous} be gayed, what
 they should be ~~strongly~~ ^{totally} avoided, or people
 should not. It's very "antigay", everybody
 knows it, many people say the best (and because
 they like it, but because they like to have
 the most "av." ~~good~~ ^{sex} and ~~to be~~ ^{sexually} ~~related~~
 to the at-home - such - police should
 be strongly avoided as well. ~~But now~~ ^{but now} ~~the~~ ^{the} ~~and~~
 seems NPL 6 - the ~~same~~ ^{same} ~~with~~ ^{with} ~~around~~ ^{around} all
 these (that people ignore it, don't understand it, think

① With W.T. Lufly: End gültig: general
 excuse
 I am against all "art" which is dead
 so has a so great large distance to
 reality, that the more "artistic" becomes,
 the more and the more people like this sort of
 "art" the more they hate reality (e.g. life)
 (e.g. old people like to die)
 Therefore, b), is ~~that~~ ART
 and regard ~~all-day-life~~ ART
 as an ~~more or less~~ ^{more or less} ~~unaware~~
 love - I call ~~ART~~ what people
 makes like all-day-life and
 regard "art" as a ~~un~~ - will
 (we have to change
 our way is to ~~change~~ ^{re+ p's} ~~thinking~~
 things as "art" which obviously are ^{about}
 (what first DADA did) - or to ~~avoid~~
 avoid a possible ~~that~~ ^{determined} ~~any~~ the form-
 but the "artistic" - ~~the~~

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⑦ the people ¹³ AND THIS
SHOULD BE DONE FIRST

in this sense it's not the FLU
NE POLE: it's a good
thing to make public demonstrations
and picketings, it's good to
show in public, that there are
people which don't agree with the
"usual" traffic system and show
that this can be done different
: this is not ~~the~~ to do big
great break-downs, and yes, it
is originally a bad thing to
clog up subway cars, but we
can't "empty" them, ^(option) and so it's
still better to change the situation
in any way than to agree with it

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⑤ thing. in this sense I
 agree with all things, which
 people have to free themselves,
 to act, think ~~or act~~ ^{or act} ₁₁₉₄
 themselves; things like this may
 look sadistic, but they are
 not; for their purpose is a
 very HELPFUL one, and they show
 something to people — in the same
 sense, if in some ^{social drama} ~~antagonistic~~
 manner is ~~not~~ a very 'bad', sadistic,
 "bad" person's character, that is
 not sadistic, but shows something
 (HELPFUL) about (against) Sadism.

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GEORGE BRECHT, JOSEPH BYRD, JERRY
 BLOEDOW, PHILIP CORNER, WALTER DE
 MARIA, LARRY EIGNER, HENRY A. FLYNT
 JR., BRION Gysin, ANN HALPRIN, DICK
 HIGGINS, SPENCER HOLST, TERRY
 JENNINGS, DENNIS JOHNSON, RAY JOHN-
 SON, ALLAN KAPROW, ALISON KNOWLES
 GYORGY LIGETI, GEORGE MACIUNAS
 RICHARD MAXFIELD, ANGUS MAC LISE
 JACKSON MAC LOW, JONAS MEKAS
 ROBERT MORRIS, ROCHELLE OWENS
 BENJAMIN PATTERSON, LARRY POONS
 MARGARET RANDALL, RON RICE, MARY
 C. RICHARDS, TERRY RILEY, GRIFFITH
 ROSE, EDSANDERS, STAN VANDERBEEK
 DIANE WAKOSKI, JAMES WARING
 ROBERT WATTS, EMMETT WILLIAMS
 LA MONTE YOUNG, MARIAN ZAZEELA

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8 (x) (for "didactic" purpose, ~~see~~
 'bad' character in social domain)

14 It's OK to disrupt social
 galleries entrance etc.

It's terrific good, to do
 something in the street (town
 a PARK's way)

it's good to make any social
 in street etc. ^{surely the}
^{way to do both}

other can come and see
 really is accepted * ^{not at all}
^{the} ^(see page)

~~was plan to make this long~~
~~this is a long time~~
~~separate, separate?~~

* But I am against any kind
 of (artistic) protection, for then
 what we want to say will be ignored
 (see letter to
 come etc.)

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see, seeing "intensity" of (s)
(seems like in intensity)

15: no use to attract
working people, they are OK,
don't need art/culture -
design for middle class media,
these address, change, improve
Sadomasochism How to avoid:

the self-given purpose hate with good
effects,

Art - no effect
* not like usual life

qui se defend... ?

basic not different

deductions different

well - (I'll send)

with not, interesting (sensitive) to

known of this most to be to be

all that on

(see notes)

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A10

Of course real sadism and bad hunting
of the people must be avoided - a way must be
found to hunt the 'institutions' instead of
the people themselves - it's a pity, that
today (in Europe) the only way to
make people think (or act) is to force
them to think (or to act) - of course,
as soon as there will be other ways
to, forcing, and to be stopped; but
momentaneously ~~I have seen a~~ ^{HELPTFUL}
even doing this, but they ~~may be~~
good, didactic, HELPTFUL. Purpose: if you
say 2 times 2 makes 4, nobody notices that -
but if you say 2 times 2 makes 3, soon people will
start thinking, know that this is wrong and 4
is right - in the same sense my Saint
no. 79: ~~Lesson~~ "d bus m." is a simple
way to force people to think, even to act
(simple) to get home again by themselves -
and: perhaps people will start to know, that they
should start thinking and acting in other (pol.,
soc. etc.) areas, too

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1, or 2, or 3, or 4, or 5, or 6, or 7, or 8, or 9, or 10, or 11, or 12,
or 13, or 14, or 15, or 16, or 17, or 18, or

(11) this may look intuitive, but the purpose
 is really a RECPFUL one, for
 it shows something about (good) about
 (Cayon). Sadism! In this sense
 (Cayon) with all the things in it
 (which may be original 'bad'), in
 which people have to find themselves or
 with the things in it or to act
 (for people and 'them' to that by the way)
 Cayon with... DECS

W1/1/1

1111

the the... largest should... not be
 done (without... to a good thing)
 then... photography about... with
 ...

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B (11)
 this may look sadistic, but the purpose
 is really a HELPFUL one, for
 it shows something about (good) about
 (against) Sadism. ! - in this sense
 I agree with all things ~~in which~~
 (which may be originally "bad"), in
 which people have to free themselves or
 in any other way to do or to act,
 (for people must "learn" to do by themselves out of fear)
 I don't agree with ... DFBS:

111

the the cinema-ballet should really not be
 done (without music it's a very good thing)
 other, like paragraph show, P. Watts
 Silverman, I don't know -

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1, or 2, or 3, or 4, or 5, or 6, or 7, or 8, or 9, or 10, or 11, or 12,
or 13, or 14, or 15, or 16, or 17, or 18, or

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② different in US) - of course, as soon as there are other ways to ~~make~~ people think (which is, I think, the only way to improve the situation of all societies), we have to stop ~~the~~ ^{then to} forcing them. Another ^{(a piece of baby} example: a performance of your letter for women in Europe): the two only ways of reactions in ~~and~~ (European) audience are: 1) people laugh about it, think it is a not so good joke, and forget about it - - 2) they ^{are} interested in it, so they will print it, you get a lot of money, everybody buys the book ~~and~~ ^{and} its mainly invested / sent for people like YMC, but for people like to be the most ^{interesting} books - nobody needs it) - and then it's mainly invested into the ^{and} economy rush. There are (in Europe) the only possible ways, which ~~should~~ ^{should} be strongly avoided, I think. -

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④ The question is the "Sadism" of the things: Well, the FNPL 6 things may look sadistic, ^{their purpose is to} (of course, I don't agree at all with real sadistic things) I don't think the FNPL 6 things are sadistic, too; the purpose they have is only to show that there are people who don't agree with the usual culture, traffic, etc. - the system, and that's not too bad, too, I think; - but to take another example, ^{my interpretation} (a piece of mine): "the audience ^{was expected} is even a bus carries the audience ^(people expect or none are) distance out of town and; the audience is deported" - you think, that's sadistic? - the purpose is: to force people to think, even to act (simply to get alone by themselves) - and it is my only **proposal** to ~~force~~ people to think (or to act) - that this must be done by forcing them, is a pity, but it is. ^{unavoidable} by the only way (I speak of Europe, maybe)

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③ a similar example: Bible's ten
 commandments are so terrific, good
 literature, that everybody likes it and
 brings it to their walls in nice letters,
 but nobody ^{regards} sees them simply
 as instructions. — in this sense I am
 against "art" — ^{most of} things are not ~~still~~ ^{in this way, at all} ~~in this way, at all~~ — but if then it is noticed
 that there is a ~~bad~~ reaction to them — so
 I think we should ^{(which should be with the} force ^{if you don't want}
~~to resign~~ ^{the reaction}), as
 long as there is a way to ^{make people}
 accept by themselves (both
 things which are ^{what I call} art),
 I hope you don't ^{misunderstand me}
 to agree with sadistics, if but ~~it~~ a
 very old, wrong and useless building you can't
 improve ~~by~~ (European culture is a sad) by changes

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MAJ - UDSILLINGEN PRÆSENTERER VED 7 KONCERTER I
CHARLOTTENBORGS UDSILLINGSBYGNING (BILLEDHUGGERSALEN)
NYE KONCERTFÆNOMENER, HAPPENINGS, ACTION-MUSIC ETC.

DET ER LYKKEDES MAJ-UDSILLINGEN AT PÅ SAMLET EUROPAS MEST
FREMTRÆDENDE PERFORMERE, DER VIL TILRETTELÆGGE OG REALISERE
DISSE 7 KONCERTER:

ERIC ANDERSEN

TONY ANDERSEN

JOSEPH BEUYS (DÜSSELDORF)

BAZON BROCK (DÜSSELDORF)

HENNING CHRISTIANSEN

ARTHUR KÖPCKE

TOMAS SCHMIT (KÖLN)

WOLF VOSTELL (KÖLN)

I TIDSRUMMET FRA d. 29. AUGUST til d. 13. SEPTEMBER

Nærmere tidsplan: Se papirets anden side!

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- 1: Lørdag den 29. august kl. 16,00: FILM + TAPE
- 2: Søndag den 30. august kl. 20,00: JOSEPH BEUYS OG WOLF VOSTELL
- 3: Torsdag den 3. september kl. 20,00: SIMULTAN-PERFORMANCE I
- 4: Fredag den 4. september kl. 20,00: BAZON BROCK OG TOMAS SCHMIT
- 5: Søndag den 6. september kl. 20,00: ERIC ANDERSEN (der anmoder om et samarbejdsvilligt publikum)
- 6: Torsdag den 10. september kl. 20,00: ARTHUR KÖPCKE
- 7: Fredag den 11. september kl. 20,00: SIMULTAN-PERFORMANCE II

Ret til ændringer forbeholdes - Se dagspressen.

ENTREE : 4 k r .

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MAJ - UDSSTILLINGEN PRÆSENTØRER
 An ~~EMMETT~~ WILLIAMS Evening
 Torsdag den 3. September kl. 20.00
 Charlottenborg (Billedhuggersalen)

Performere:

Eric Andersen
 Tony Andersen
 Henning Christiansen
 Arthur Koepcke
 Tomas Schmit
 Emmett Williams

I
 THE ULTIMATE FORM (VERSION ONE).
 Robert Filliou and I first performed this bilingual poem during the exhibition l'aujourd'hui de demain in Arras, birthplace of Robespierre, last March. It was dedicated to Addi Koepcke, and was intended to coexist with sculpture, paintings and objects of Bury, Fontana, Soto, Vasarely and other artists represented in the exhibition. The director of the Musée Palais Saint-Vaast walked out during the performance. Robert and I improvised, he in French and I in English, around the core of an old poem of mine: "I have just eaten the last French-fried potato. I wonder who, way back in the dawn of history, ate the first French-fried potato?" During the performance, Robert suddenly took off his shoes. I did the same, I wasn't sure why. He explained later that the shoes were brand new, and had been hurting him.

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II

THE ALPHABET SYMPHONY:

This plot was hatched in London in 1962 during the Festival of Misfits (Gallery One). "In conjunction with the festival," I was surprised to learn in the invitation, "there will be a special evening at the Institute of Contemporary Arts ...which will includean Alphabet Symphony by Emmett Williams." The band of Daniel Spoerri? Yes, and several years later he was able to use a full page photo of himself in "l'Optique Moderne" modelling the infrared glasses (which I stole in Copenhagen, incidentally) previously used in the Alphabet Symphony. Well anyway, twenty-six activities are substituted for the letters of the alphabet, so that, for example, the word love might possibly (and I repeat might possibly) be spelled the smoking of a cigar plus soaking your head in a bucket of water plus eating a chocolate off the floor like a puppy plus tooting a pretty tune on the flute. In London, and in half a dozen other cities, it was performed as a solo. I have arranged it as a trio for two reasons: it is strenuous for one performer, and I have become very fond of simultaneity.

III

STRAWBERRY SHORTCUT:

This is a cleaned-up version of a "dirty" piece I was not allowed to do in Paris with the Domaine Pictique, and probably a better one. There is an old American saying that the guys who talk about it most get the least.

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IV

FOUR-DIRECTIONAL SONG OF DOUBT FOR FIVE VOICES:
My intention was to create a song of doubt, and not a doubtful song, as a German critic once translated the title. There are five performers five voices, five words: you just never quite know. Each performer is assigned a word, then given the part score for that word. Each part score is a grid divided into 100 squares, with one of the words appearing on it ten times, as determined by a mathematical progression in the master score. The part score, being square, may be held in any one of four positions. The performer may read the part score from left to right, right to left, top to bottom, bottom to top, moving from square to square in time with the metronome. There are a quintillion or so variations possible in this version. I have tried many other versions: substituting sounds for the words (in New York recently it was done as a string quintet); substituting gestures and dance steps for the words, and allowing performers to set their own tempo and to improvise their activities. During a performance at the Biennale de Paris last year, there were some unexpected variations to contend with when the metronome started sticking and missing beats.

1 performer
2 words
3 squares

Performers sit down & read,
silently, in contemplation.
When a performer discovers
the word "I", he blows
out his candle and exits.
Performance ends when the
stage is in darkness.

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V

WHITE FOR GOVERNOR WALLACE:

This composition has an interesting history. The fall of 1963, Robert Watts was arranging a program at Oakland University, a branch of the University of Michigan, and asked me if I had any short event pieces that could be done "by 1, 2 or 3 performers in dim (candle) light." I sent him a piece called ~~WHITE FOR IVES KILBIN~~. Later, I decided to include BLUE FOR IVES KILBIN in the program I was preparing for the American evening at the Biennale de Paris; but when someone suggested that an in memoriam for a Frenchman wouldn't be particularly appropriate for an evening celebrating poe~~sie~~ U.S.A., I Americanized it to BROWN FOR CASSIUS CLAY. Several days later, I read in the papers about the bombing of Negro school children in Birmingham, Alabama. Then one night soon afterwards I dreamed that I was in Birmingham (my father was born there) performing BROWN FOR CASSIUS CLAY for the mourning parents of the murdered children. In the middle of the dream I interrupted the piece, apologized to the shocked parents, and started all over with one called WHITE FOR GOVERNOR WALLACE, the version that finally got performed at the Biennale. The instructions:

- 3 performers
- 3 books
- 3 candles

Performers sit down & read, silently, in candlelight. When a performer discovers the word white, he blows out his candle and exits. Performance ends when the stage is in darkness.

INTERMISSION

VI

VOICE PIECE FOR LA MONTE YOUNG:

This has been performed countless times and in some peculiar places -- even on television -- but I wish I had been on hand last year in New York when Dick Higgins, Alison Knowles, George Maciunas and Jackson Mac Low did it at the perfumists' annual banquet at the Advertisers' Club on Park Avenue. Roastbeef!

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VII

A CELLAR SONG FOR FIVE VOICES:

somewhere
bluebirds are flying
high in the sky
in the cellar

even blackbirds are extinct
A moral allegory -- or so says
a friend of mine in Texas con-
cerning the 120 permutations
of these five phrases, during
which the bluebirds and black-
birds change places. As his
authority for this interpreta-
tion he cites St. Bernard's *suo
nobis descendit suavem ac salu-
brem adiecit ascensum* (by
His descent He established for
us a joyful and wholesome as-
cent). Is this any more far-
fetched than the Freudian in-
terpretation of all the birds
that fly in and out of so many
of my works? It was first per-
formed at the now defunct Liv-
ing Theater in New York nearly
three years ago, directed by
Jackson Mac Low. I have been
told that the performers got
all mixed up and started gig-
gling, and that Jackson had to
pull down the curtain (meta-
phorically at least) and start
all over again. The song has
been anthologized, translated
into German, and given away as
a handout in Holland; but this
is the first time I have ever
taken part in a performance of
it, and may well be the last.

VIII

SON OF MAN TRIO:

Don't be misled
by this title. A
recent number of
the London Times
Literary Supple-
ment printed ten
photos captioned
simply: "Emmett
Williams giving
a public reading
of Mauriac's *The
Son of Man* in
Paris." My only
copy of the book
is now a charred
relic locked up
in a trunk back
at the Chateau
de Ravenel. Only
the title links
the present per-
formance to *The
Son of Man*. The
"reader" has no
control over the
choosing of the
book, and I am
not certain that
there has to be
a book involved
at all. Nor does
the reader know
what his partner
is up to, or go-
ing to do next:
In other words,
I haven't the
slightest idea
what this piece
is about until
it's all over.

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Meddelelse fra Maj-udstillingen :

Lørdag d. 29. opførtes kortfilm af Eric Andersen, Arthur Køpcke, samt Wolf Vostell + en del båndkompositioner af forskellige bl.a. amerikanerne George Brecht og Dick Higgins.

Søndag d. 30 opførte professor ved Kunstakademiet i Düsseldorf Joseph Beuys sit Piece nr. 1, hvor han indsvøbt som mumie i et filttæppe liggende mellem døde kaniner overførte forskellige lyde fra sin krop gennem et forstærkeranlæg til højtalere i Billedhuggersalen - opførelsen begyndte kl. 12.00 og varede til kl. 17.00. Samme aften kl. 20.00. opførte tyskeren Wolf Vostell sin Decollage nr. 9 der blev uropført i New York foråret -64. Af det store materialeopbud kan nævnes : en scooter, pigtråd, en kasse fisk, en hund, et TV kamera, bildæk.

Torsdag d. 3. kl. 20.00 vil den i Paris bosiddende amerikaner Emmett Williams, der bl.a. er kendt fra opførelser på Biennalen i Paris og Misfits Festival i London, opføre et bredt udsnit af sine værker - eksempler på disse findes her vedlagt.

Fredag d. 4 kl. 20.00 vil Eric Andersen, Tony Andersen, Arthur Køpcke, Tomas Schmit (Köln) og Emmett Williams opføre en simultan performance.

Tomas Schmit har medvirket i de fleste Fluxus- og YAMfestivals gennem de sidste år og kendes her i Danmark fra koncerterne i NIKOLAI KIRKE for nu et år siden. - Han stod desuden for arrangementet af en king-size happening i AACHEN d. 20. juli i år. I denne happening, der vakte en voldsom opmærksomhed i den tyske offentlighed (bl.a. 30 minutters udsendelse i tysk TV og en hel række større artikler i de fleste tyske blade) deltog de samme kunstnere som Maj-udstillingen nu har skaffet hertil for at de kan opføre deres værker her og således give den danske presse og det danske publikum mulighed for at konfronteres med disse helt avant-gardistiske manifestationer.

Der vil foregå adskilligt uanmeldt på Charlottenborg + omkring i København i de nærmeste dage og som eneste annoncerede opførelser efter fredag vil Eric Andersen realisere sin Opus 20 søndag d. 6 kl. 20.00 og Arthur Køpcke torsdag d. 10. kl. 20.00 opføre en række værker. Begge er i udlandet kendt gennem opførelser i New York, Paris, Milano, Köln, Amsterdam, London, San Fransisco, Chicago, Los Angeles o.s.v. Desuden præsenterer Arthur Køpcke på udstillingen en del af sine billeder.

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11./Juli 1964

SPOTS

herausgegeben vom aachener prisma

Staunen und Schrecken im Audi-Max

Protokoll

Ende Juni genehmigte der Rektor der RWTH Aachen „simultane, szenisch-musikalische Aufführungen“ am 20. Juli 1964 im Audimax.

Mit dem Hinweis, man sei beim Antrag nicht ausdrücklich auf die Verbindung der Veranstaltung mit dem historischen Datum des 20. Juli 1944 eingegangen, und unter Berufung auf Presseberichte früherer Veranstaltungen entzogen Prorektor und Kanzler der Hochschule am 18. 7. 1964 die Genehmigung, hatten jedoch gegen eine gleichzeitige Veranstaltung an anderer Stelle oder an einem anderen Tag in der TH nichts einzuwenden.

Nach Rücksprachen mit Herrn Brock und Prof. Beuys genehmigte der Rektor am 19. 7. um 21.00 Uhr die Veranstaltung im Audimax unter der Bedingung: Die Plakate zur Veranstaltung müssen mit einer Erklärung überklebt werden, daß es sich um eine Gedenkfeier internationaler Künstler zum 20. Juli handele und der ASiA die volle Verantwortung trage. Ferner wünschte er am Beginn der Veranstaltung einen einführenden Vortrag.

Am Samstagvormittag war die Künstler-Gruppe vollzählig zur Probenarbeit in Aachen: Eric Andersen (Kopenhagen), Prof. Joseph Beuys (Düsseldorf), Bazon Brock (Frankfurt), Stanley Brouwn (Amsterdam), Henning Christiansen (Kopenhagen), Robert Filliou (Paris), Ludwig Gosewitz (Marburg), Arthur Koepcke (Kopenhagen), Tomas Schmit (Köln), Wolf Vostell (Köln) und Emmett Williams (Paris). Erst am Montagmorgen konnten sich die Künstler vorbereiten, erst mit tags die Räumlichkeiten besichtigen; Antransport und Aufbau der Materialien mußte innerhalb weniger Stunden geschehen.

Auf die Veranstaltung am 20. Juli 64 war durch ein Artikel im aachener prisma 5 seit dem 6. 7., seit dem 11. 7. durch öffentliche Plakatierung (Collage von Nam June Paik (New York)) und durch Anschläge in der Neuen Mensa hingewiesen worden. Ein eindeutiger Hinweis auf das Datum wurde erst durch die vom Rektor verlangte Überklebung hergestellt.

Am Nachmittag des 20. Juli übergab der Kanzler der Hochschule eine Erklärung an die Presse: „... In Verhandlungen ... äußerte der Rektor seine schwerwiegenden Bedenken gegen eine so umstrittene und mit der Gefahr des Mißverstehens belastete Veranstaltung am Abend des 20. Juli. Nachdem jedoch die Veranstalter ausdrücklich versicherten, daß die Darbietungen als Gedenkfeier für den 20. Juli gedacht seien, entschloß er sich, die bereits erteilte Genehmigung

nicht zu widerrufen ... Dies geschah in dem Bewußtsein, daß die Verantwortlichkeit der Studentenschaft für ihre eigenen Angelegenheiten nach Möglichkeit unangetastet bleiben sollte, daß dem ASiA das Recht, der Widerstandskämpfer des 20. Juli 1944 auf eine – wenn auch exceptionelle Art – zu gedenken, nicht streitig gemacht werden und daß eine wissenschaftliche Hochschule sich prinzipiell neuartigen Strömungen, auch wenn ihr Erkenntniswert nicht ohne weiteres abschätzbar ist, nicht verschließen sollte.“

Anschließend versuchte Prof. Beuys von der Kunstakademie Düsseldorf in der Neuen Mensa den Pressevertretern Hinweise zum Verständnis zu geben.

Bereits vor Beginn des Programms machten sich Aachener und auswärtige Anti-Gruppen bemerkbar. Trotz der Unruhe wurde programmgemäß mit den Aufführungen begonnen. Während bei der Erklärung von Bazon Brock anfangs noch Ruhe herrschte, gingen seine weiteren Ausführungen im Geschrei unter. Das Programm konnte jedoch fortgesetzt werden. Als sich in einer Passage, die außerordentliche Ruhe des Publikums erforderte, diese sich nicht einstellte, scharten sich einzelne Zuschauer nach dem Beispiel der sich sehr frei bewegenden Fotografen und Reporter um die Künstler auf der Bühne, in kurzer Zeit konnte man im Zuschauerraum den Handlungen nicht mehr folgen: Dabei stieß ein Student auf der Bühne eine Säureflasche um, was eine spontane Reaktion auslöste; im Verlauf der Auseinandersetzungen schlug der Student Nieschling Herrn Prof. Beuys ins Gesicht. Prof. Beuys setzte nach Entfernung der Störenfriede seine Handlungen fort und verteilte Schokolade im Publikum.

Durch zunehmende Undiszipliniertheit der Zuschauer wurden die folgenden Aufführungen empfindlich gestört. Als auf mehrfache Aufforderung des ASiA sich ein großer Teil des Publikums jedoch nicht wieder auf seine Plätze begab, obwohl die Sicherheit durch die vergossene Säure ohnehin gefährdet war, forderte der ASiA-Vorsitzende Gotschlich gegen 21.45 Uhr das Publikum auf, das Audimax zu räumen. Erst gegen 23.00 Uhr konnte mit der Reinigung begonnen werden.

Ursprünglich war als offizielles Ende der Veranstaltung 23.00 Uhr vorgesehen.

Bis 2.00 Uhr morgens diskutierte Prof. Beuys mit Studenten vor dem Audimax.

Die Künstler haben ohne Honorar gearbeitet (Unkosten wurden vom Kulturreferat des ASiA ersetzt).

Sämtliche bisher erschienenen Pressemitteilungen sind tendenziös und unsachlich.

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Kommentar

Dem ASIA-Kulturreferenten Herrn Valdis Abolins muß man Dank sagen für seinen Mut und seinen persönlichen Einsatz; dem ASIA, daß er die Idee und die Arbeit seines Kulturreferenten einmütig unterstützt hat; dem Rektor der RWTH Aachen, daß er seine Bedenken großzügig zurückgestellt hat;

vor allem aber den Künstlern, die besten Willens nach Aachen kamen und zusehen mußten, wie ihre Werke von einer johlenden Menge zerstört wurden, trotzdem aber noch zu Diskussionen bereit waren. Es bleibt zu hoffen, sie vor einem vernünftigeren Publikum wiederzusehen.

Die Aachener Studenten haben sich, durch eine Minderheit (?) terrorisiert, als Publikum für künstlerische Ereignisse der Gegenwart disqualifiziert.

Es war bedrückend zu erfahren, daß das studentische Publikum heute auf Herausforderungen mit hilflosem Gejohle und primitiver Gewalt antwortet, und bedrückend zu hören, daß an den Auswüchsen niemand beteiligt gewesen sein will. Selbst am 20. Juli Entzündung und Selbstentschuldigung. Das Programm war offensichtlich auf den 20. Juli zugeschnitten (siehe Programmheft), aber nur wenige zeigten Interesse zu verstehen. Der größte Teil der Zuschauer erwartete am 20. Juli Amusement und Jux. Die ehrlich Konservativen blieben der Veranstaltung fern.

Kann man für Kommilitonen, die ihre Plätze verlassen und zur Bühne laufen, Verständnis haben, wenn sie jetzt auf Reparatur ihrer Kleidung klagten wollen, die durch von ihnen selbst im Gewühl verschüttete Säure zerfressen wurde?

Herr Nieschling, der Prof. Beuys blutig schlug, gehört vor das Disziplinargericht und hart bestraft.

Der Verlauf dieser Gedenkfeier legt nahe, wachsam zu sein, kritisches Denken ist nicht weitverbreitet – es spreche keiner angesichts dieser johlenden und pfeifenden Menge von skeptischer Generation. Erst nachher wurde über Sinn und Gestalt einer Gedenkfeier zum 20. Juli lang diskutiert, aber es ist etwas in Bewegung geraten. Zu Wachsamkeit und Selbstprüfung rufen uns die Opfer des 20. Juli auf. Es ist zu bezweifeln, ob durch eine der üblichen akademischen Feiern ein so starker Impuls ausgelöst worden wäre. Wir sehen jetzt klarer.

Nachwort

Es wäre bedauerlich und ungerechtfertigt, wenn Herr Abolins auf Grund der bedenklichen Vorfälle als Sündenbock dem Studentenparlament dargestellt würde. Schon heute wird er vom ASIA nur noch hinhaltend verteidigt, die Geschlossenheit der Verantwortlichkeit wird anscheinend nicht mehr anerkannt. Die Zusammensetzung des derzeitigen Studentenparlaments läßt seinen Mißbrauchsantrag gegen Herrn Abolins auf seiner Sitzung am Donnerstag, dem 23. Juli, erwarten. Es wäre ein Zeichen der Kritikfähigkeit des Studentenparlaments, wenn es sich zur Besonnenheit finden würde.

Die Fachschaft Architektur sei aufgefordert, sich demonstrativ hinter seinen Vertreter im ASIA, Herrn Abolins, zu stellen und sich der Neuwahl eines Referenten zu widersetzen.

Aachen, den 22. Juli 1964

Dietmar Spiegel

Mehr Sandkästen als Honnef

Banouse ist ein griech. Wort und bezeichnete den ehrenwerten Beruf des Ofenheizers. Ein techn. Beruf also, der aus undefinierbaren Gründen seine heutige Bedeutung bekommen hat. Die Ereignisse am Montagabend im Audimax lassen die Befürchtung aufkommen, daß das Wort „Dipl.-Ing.“ oder auch nur „techn. Hochschüler“ in späteren Zeiten vielleicht den gleichen Bedeutungswandel erfährt. „Dipl.-Ing.“ wäre eigentlich ein sehr hübsches Schimpfwort. Die Tatsache, daß Leute künstlerischen Bestrebungen ihrer Zeit sich ablehnend verhalten, ist bekannt, gab es zu allen Zeiten. Kennzeichnend ist nur die Verhaltensweise. Der „Banouse“ zuckt die Achseln und geht nach Haus, er hat sein Brot, sein Bier, sein Weib; was kümmern ihn die andern. Der „Dipl.-Ing.“ dagegen springt auf und schlägt den agierenden Künstlern die Nase ein, weil ihm die Worte fehlen, die er zu einer akademischen Auseinandersetzung brauchte.

Viele Leute fragen nach dem Sinn und der Bedeutung einer Sache, viele Leute sagen, was soll das, aber nur Studenten der RWTH Aachen, der größten TH in der Bundesrepublik, meinen, daß die Auseinandersetzung mit den Strömungen und Ideen der Gegenwart, nicht an ihre Hochschule gehört. Nach Abbruch der Veranstaltung hatte ich eine kurze, aber heftige Diskussion mit einem Zuhörer, der nicht mit dem einverstanden war, was er gehört und gesehen hatte. Er sagte: „Wir sind eben eine Technische Hochschule und Dinge, mit denen wir nichts anfangen können, wollen wir nicht hier haben.“ Ich sagte ihm, daß er sich ja auch nicht ansehen brauche, was er nicht wolle. Er darauf: „Sie gehören ja auch dazu, das sieht man schon an Ihrer Frisur“. Ich brach daraufhin die „Diskussion“ ab. Ich möchte aber an dieser Stelle auf den ersten Satz antworten: Wenn Sie Ihren Professor im Kolleg zuhören und er bringt etwas, das ganz neu ist und das Ihnen absolut nicht in den Kopf will, rennen Sie dann auch auf ihn los und schlagen ihm die Nase blutig? Natürlich nicht. Sie bemühen sich zu begreifen, weil Sie es – für die Prüfung zumindest – brauchen.

Eine zweite Sache scheint mir wesentlich. Ich bin überzeugt, daß auf eine große Anzahl der Aachener Studenten das oben Gesagte zutrifft. Aber sicher gibt es auch einige unter Ihnen, die sich zumindest benehmen können. Und dann: Das Phänomen der tobenden Massen in Sportpalästen, auf Fußballplätzen, politischen Versammlungen ist immer ausgenutzt worden von Leuten, die darauf angewiesen waren. Es ist mir bekannt, daß eine Gruppe von Studenten mit dem Auftrag und dem Vorsitz zur Veranstaltung gekommen ist, zu stören, sie zu verhindern. Aus dieser von Anfang an Radikal machenden Gruppe wurde, dem Gesetz der Massensuggestion zufolge bald eine größere und schließlich ein turbulentes Auditorium. Dabei fallen immer die Leute, die etwas tun, natürlich mehr auf als die, die sich ruhig verhalten. Ich sage das, um den Künstlern zu versichern, daß sich doch mindestens die Hälfte des Publikums anständig benommen hat. Ein Trost? Natürlich nicht. Die andere Hälfte genügt, Aachens Einstellung zu kennzeichnen, und Aachen kann sicher sein, daß es auf Grund seiner Studenten in Zukunft von avantgardistischen Kunststrebungen gemieden wird. Das verdanken wir unseren Kommilitonen, die darüber vielleicht noch froh sind.

Es ist bedächtigend, daß aber der Protest schon vor der Veranstaltung begann und während der Veranstaltung alles Gebotene nieder-

geschrien wurde, daß nicht einmal angehört wurde und dann protestiert, sondern gleich losgebrüllt. Ob einige studentische Gruppen glauben, sie müßten heute das übernehmen, was die HJ oder die SA früher bei Veranstaltungen taten, die ihrer Ideologie nicht entsprachen? Der Protest war gar kein Protest, weil das, wogegen protestiert werden konnte, gar nicht erst angehört wurde. Dabei konnte selbst ein nicht Kunstverständiger sehr oft merken, daß es ein bitteres reales Anliegen gab. Auch in bezug zum 20. Juli 1944. Zwei Beispiele: Gleich zu Anfang ließ man die charakteristischen Sätze der Goebbels-Rede im Sportpalast immer wieder auf Tonband wiederholen. Erschreckend die Reaktion der Studenten, die auf die immer wieder erklingende Frage Goebbels: „Wollt ihr den totalen Krieg?“ in das Ja-Gebrüll des Tonbandes mit einstimmte, um die Veranstaltung lächerlich zu machen. Erst später reagierten sie mit Pfiffen und Protestrufen. Wahrscheinlich war ihnen ihr unmögliches Benehmen unbewußt klar geworden. Ich frage Euch: Wer hat den 20. Juli lächerlich gemacht? Das Auditorium oder die Künstler? Ich erwarte kein Gebrüll als Antwort.

Zweites Beispiel: Einer der Akteure zeigte ein großes buntes Aktfoto, darauf Johlen, Kreischen und Klatschen der Marneschlacht, Reaktion: Protestschreie, Pfiffe. Es wurde nicht verstanden, daß das ein sehr heftiger Protest gegen die Bestrebungen der heutigen Zeit war, die grausigen Ereignisse von jüngster Vergangenheit und Gegenwart, von dem heutigen Wohlleben fernzuhalten. Die Reaktion der Studenten beweist die Notwendigkeit solcher Proteste.

Wenn die Studenten Aachens die Auseinandersetzung meiden würden, wäre das ihre persönliche Freiheit auf die sie rechtlich Anspruch hätten, obwohl sie als geistige Elite des Staates, für die er Unsummen bereit stellt, sich diesen Dingen stellen müßten. Wenn sie aber das, was ihnen nicht liegt, bekämpfen, so ist das eine Erscheinung, die an Massenideologien früherer und heutiger Zeiten erinnert: Inquisition, Judenverfolgung, Rassenhaß usw. Die „Geistige Elite“, genauer ihr Bestandteil in Aachen, hat sich in überzeugender Weise eine Blöße gegeben, die sicher noch einiges Echo in der ganzen Welt haben wird. Ob in Form von Gelächter oder Polemik bleibt abzuwarten. Mit Gelächter würden wir sicher noch gut wegkommen.

Ich schlage vor, den Studenten, wenn sie sich von den strapaziösen Stühlen erholen wollen, reichlich Sandkästen und Rappeln zur Verfügung zu stellen. Eine Diskussion über die Veranstaltung halte ich für unsinnig, da das geistige Niveau unserer Studenten einfach nicht ausreicht, um einer vernünftigen Aussprache standzuhalten, ein Niveau, das man mit einem Schlag kennenlernen, wenn man an einer Filmaufführung im Audimax teilnimmt. Mehr Sandkästen als Honnef!

Ich möchte diejenigen Kommilitonen, die mit mir einer Meinung sind, um Verzeihung bitten, daß ich uniform von „Den Aachener Studenten“ rede. Ich weiß, daß wir eine kleine Minderheit sind und halte deshalb die Pauschalbezeichnung für angebracht. Ich möchte mich, uns, distanzieren, aber was hat das für einen Sinn! Unsere „Kommilitonen“ prägen den Charakter der TH durch Gebrüll und Infantilisismus. Es tut mir leid, daß ich mit ihnen zusammen studiere.

Aachen, den 22. Juli 1964

Peter Krousch

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DEAR Tomas (?)
Jenslev pr. Kirke-Hyllinge, Denmark, 11/12
19-----63

I //
will
do
it
now

WEINACHT
Juleaften
Christmas
NOËL
War

111

It is not a question about good or bad,
It IS a question about time.

The sunburned brick
is 200 years old.

Take it in your hand
look at it
AND
YOU know what
art is.

H
enn
ing
a
nd

Give it to your mother,
look at her when she hold it in her hand.

Li
sa

"The man has put it on spruce needle
when burning it, he had found out
that it was better and easy in that way"

a
n d
ES
b

The brick has been in the bottom of a chimney en
for 200 year

The chimney was 2½ square-meter in the bottom
I broke it down sept. 63, ~~xxxxx~~ we wanted to
make a new one, the new one is 1 square-meter
in the bottom.

Kiss your mother from me, HAPPY CHRISTMAS, try or do not try

TO KNOW

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DR. HEITS . H. WERDER

Rechtsanwälte

4 Düsseldorf, den 23. Oktober 1964 / II/2
Ludwig-Zimmermann-Straße 3

An die
Staatsanwaltschaft beim
Landgericht
51 Aachen

In der Strafsache

./.

Gotschlich u.a.

- 2 Js 595/64

bestellen wir uns als Verteidiger des Mitbeschuldigten
Professor Beuys.

Wir beantragen,

das Verfahren gegen Herrn Professor
Joseph Beuys einzustellen.

Für die Handlungen des Beschuldigten Professor Beuys sind
die Voraussetzungen des § 360 Ziffer 11 nicht gegeben.

Der Veranstalterin der Darbietung nämlich der ASTA der
Technischen Hochschule zu Aachen war durch ihren Kultur-
dezernenten bekannt, in welcher Art und Weise die Dar-
bietungen der Fluxus-Gruppe aufgeführt werden. Es handelt
sich um eine neue Kunstform, zu der sich eine große Anzahl
von Künstlern ernsthaft bekennen. Es kann keine Rede davon
sein, daß die Künstler den Vorsatz hatten, einen Tumult her-
vorzurufen. Mit einer solchen Möglichkeit hat keiner ge-
rechnet.

Eine unmittelbare Verletzung des Publikums in seiner unbe-
stimmten Allgemeinheit war weder objektiv vorhanden noch
von den Künstlern gewollt. Niemand hat es für möglich ge-
halten, daß die Aufführung geeignet sei, das Publikum zu
belästigen.

Der entstandene Tumult ist ausschließlich darauf zurück-

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zuführen, daß eine Anzahl von Studenten, die Gegner des Kulturdezernenten und auch der neuen Kunstform waren, einen Tumult vorbereiteten. Ein schlagender Beweis dafür, daß eine solche Gruppe aus dem Zuschauerraum diese Absicht hatte, ergibt sich schon allein aus der Tatsache, daß eine Anzahl der Zuschauer sich mit 150 Tomaten und 400 Eiern ausgerüstet hatte, wie die Zeitschrift "Revue" Nr. 32 vom 9. August 1964 berichtet.

Die Handlungsweise der Studenten, die sich mit Tomaten und Eiern ausrüsteten, zeugt von einer Intolleranz und diese zwangen der Allgemeinheit ihre Meinung auf, indem sie eine "kochende Volksseele" demonstrierten, die überhaupt nicht vorhanden war, weil es sich um einen von ihnen planmäßig vorbereiteten Tumult handelte. Es nimmt Wunder, daß man nicht einen einzigen dieser Ruhestörer ausfindig machen konnte, um so die wirklichen Urheber der Störung zur Verantwortung ziehen zu können.

Der künstlerische Teil der Darbietung hatte mit dem 20. Juli 1944 nichts zu tun. Ursprünglich war überhaupt keine Gedenkfeier beabsichtigt. Zu einer Gedenkfeier wurde die Veranstaltung erst einige Tage vorher auf Wunsch des Rektors der Technischen Hochschule erklärt. Der 20. Juli 1944 wurde durch eine Gedenkrede gewürdigt. Inhalt und Form der Gedenkrede war ausschließlich Angelegenheit des Schriftstellers Balzon Brock, der vorher keinem der Mitwirkenden etwas von der Dauer, dem Inhalt und der Art des Vortrages mitteilte. Der Inhalt war auch nicht zu beanstanden. Mit der anschließenden Darbietung wollten die Künstler ein Kunstwerk darstellen, wie es in ihrer neuen Kunstform zustande kommt, ohne daß dies in einer Beziehung zum 20. Juli 1944 stand.

Es diente nur der Ausschmückung des Abends und konnte daher auch nicht das Andenken Verstorbener verunglimpfen. Die Künstler haben auch nicht mit der Möglichkeit gerechnet, daß dies so aufgefaßt werden könnte. Sie glaubten, daß ein akademisches Publikum die Begabung besitzen würde, die neue Kunstform zu verstehen und auch zu erkennen, daß die Würdigung des 20. Juli 1944 mit einer Gedenkrede beendet war und die weitere Darbietung der Ausschmückung des Abends diene und daher nichts mit dem 20. Juli 1944 zu tun hatte.

Rechtsanwälte Dr. Heits und Werder
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Anlage

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