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	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	Silverman Fluxus Archives	I.1102

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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MAJ - UDSSTILLINGEN PRÆSENTERER
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 Villiou 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 Artswhich 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.

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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 ~~BLUE FOR YVES KLEIN~~. Later, I decided to include BLUE FOR YVES KLEIN 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 poesie U.S.A., I Americanized it to BROWN FOR CASSIUS CUMY. 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 CUMY 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: quo
nobis descensu suaven ac salu-
brem cecidit 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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- 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.

ENTRE : 4 kr .

Inventory Number 02946

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MAJ - Udstillingen præsenterer ved 7 koncerter i
Charlottenborgs Udstillingsbygning (Billedhuggerstuen)
nye koncertfænomener, happenings, action-music etc.

Det er lykkedes Maj-udstillingen at få 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!

Inventory Number 02946

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

.1-3
Inventory Number 02947. ~~K22~~

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7. : 25/8 : Henning Christensen's sted : Jenslev pr. Kirke-Hyllinge.

.1-3
Inventory Number 02947. ~~K~~

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12 beats :

Cluster Cluster Cluster etc.

3x8

or:

16 beats :

Cluster Cluster Cluster etc.

3x8

or:

any kind of development following a simple mathematical system (f.ex. : the logarithm of the notes) .

It is permitted to start with the upper note of the keyboard, and then go down.

It is also permitted to begin in the exact middle of the keyboard and progress outwards in both directions.

It is permitted to have several systems at the same time.

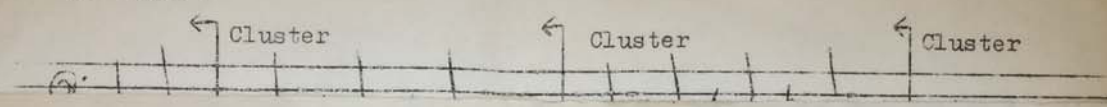
The piece can be played by any number of any instruments.

don't cry Vostell

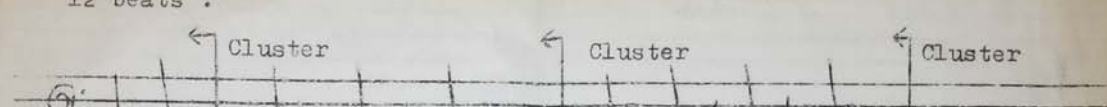
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12 beats :



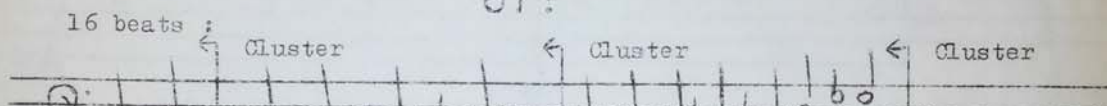
12 beats :



3x8

or:

16 beats :



3x8

or:

any kind of development following a simple mathematical system (f.ex. : the logarithm of the notes) .

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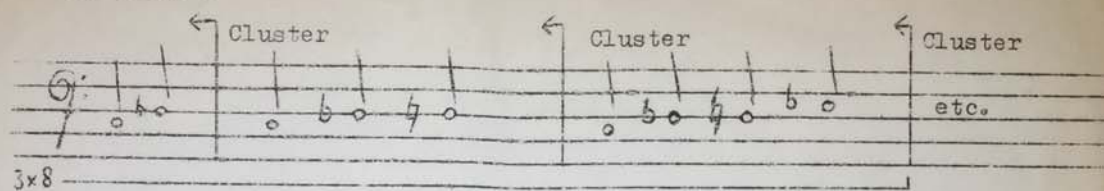
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don't cry Vostell

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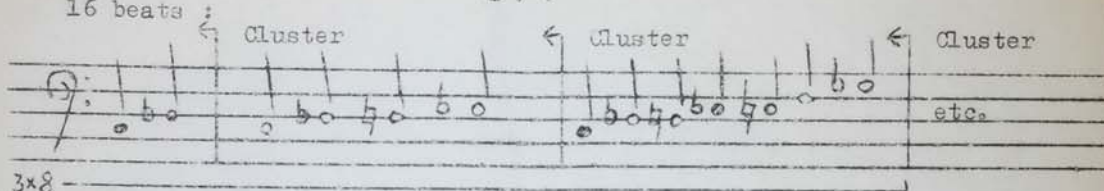
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12 beats :



or:

16 beats :



or:

any kind of development following a simple mathematical system (f.ex. : the logarithm of the notes) .

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don't cry Vostell

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KÖNNEN SIE SICH ERINNERN WIE EIN FUSSBALL AUSSIEHT ?

WENN JA : ZEICHNEN SIE EINEN ! !

:

keepcke

Inventory Number 02950

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EMMETT WILLIAMS,

POETRY

CELLAR SONG FOR FIVE VOICES

first voice: somewhere
 second voice: bluebirds are flying
 third voice: high in the sky.
 fourth voice: in the cellar
 fifth voice: even blackbirds are extinct.

somewhere bluebirds are flying high in the sky. In the cellar even blackbirds are extinct.
 somewhere bluebirds are flying high in the sky. even blackbirds are extinct. in the cellar
 somewhere bluebirds are flying in the cellar high in the sky. even blackbirds are extinct.
 somewhere bluebirds are flying in the cellar even blackbirds are extinct. high in the sky.
 somewhere bluebirds are flying even blackbirds are extinct. high in the sky. in the cellar
 somewhere bluebirds are flying even blackbirds are extinct. in the cellar high in the sky.
 somewhere high in the sky. bluebirds are flying in the cellar even blackbirds are extinct.
 somewhere high in the sky. bluebirds are flying even blackbirds are extinct. in the cellar
 somewhere high in the sky. in the cellar bluebirds are flying even blackbirds are extinct.
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a selection from 5,000 new ways

by emmett williams

the new way the maiden heads
 the new way the banana splits
 the new way the belly buttons
 the new way the hippety hops
 the new way the lickety splits
 the new way the drum sticks
 the new way the bamboo shoots
 the new way the cream puffs
 the new way the jig saws
 the new way the powder puffs
 the new way the tootsie rolls
 the new way the bottle necks
 the new way the race questions
 the new way the pussy willows
 the new way the cake walks
 the new way the partner ships
 the new way the ear trumpets
 the new way the gang bangs
 the new way the square roots
 the new way the pork chops
 the new way the ding dongs
 the new way the fig leaves
 the new way the diaphragm jellies
 the new way the ham hocks
 the new way the venetian blinds
 the new way the soda pops
 the new way the sheep dips
 the new way the cock pits
 the new way the rootatoot toots
 the new way the fever blisters
 the new way the band aids
 the new way the ear drums
 the new way the pen names
 the new way the poop decks
 the new way the cork screws
 the new way the finger nails

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the new way the side walks
the new way the ice creams
the new way the skid rows
the new way the circle jerks
the new way the joy sticks
the new way the fox trots
the new way the foot notes
the new way the orange crushes
the new way the bean sprouts
the new way the tom tits
the new way the curtain calls
the new way the left-handed monkey wrenches
the new way the eye lashes
the new way the organ stops

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QUESTIONNAIRE .

I-WHERE WILL YOU BE READING THE FOLLOWING?:

- ☒ here, together with others
☐ here, alone
☐ somewhere else, together with others
☐ somewhere else, alone

II-HOW WILL YOU BE READING THE FOLLOWING?:

- ☒ you took your pencil and will mark the lines you want to mark by a cross in the respective brackets, and will add whatever you feel like adding
☐ you took your pencil and will forget marking while reading
☐ you don't care of deciding (marking or adding) anything
☐ you don't read it at all (which you'll soon prove to be wrong)

1-YOU HEAR TWO FAUCETS DRIPPING:

- ☒ you will turn both off
☐ you will ignore them
☐ you will feel your heartbeat to complete the trio
☐ you will turn off one of them (the time of simultaneities is gone)

2-WHICH DO YOU PREFER?:

- ☐ a matchbox containing 24 matches
☐ a matchbox containing 27 matches
☒ a matchbox containing 31 matches

3-WHAT IS YOUR FAVORITE COLOR?:

- ☒ red or orange
☐ orange or red

4-WHICH IS YOUR FAVORITE WEDNESDAY-MORNING OCCUPATION?:

- ☒ your thursday-night occupation
☐ my saturday-noon occupation
☐ the monday-afternoon occupation of all of us

5-YOU SEE A TOAD HOPPING:

- ☐ you'll go away
☒ you'll run away
☐ you'll hop away

-THE WORLD IST BAD-WE ALL KNOW. WHAT WOULD YOU SAY?:

- ☐ more salt!!!
☐ more sugar!!!
☒ more pepper!!!
☐ more cinnamon!!!

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7-WHY DO YOU THINK IS THE WORLD BAD?:

- ☒ it is
- ☐ it ever was
- ☐ it ever will be
- ☐ it's good

8-WHAT DO YOU THINK A TREE-FROG WOULD REGARD YOU AS?:

- ☐ as a green leaf to sit on
- ☐ as a fly to catch
- ☐ as a sunbeam to hop into
- ☒ as a rainstorm to enjoy bathing in
- ☐ as a lightning bolt to be astonished by
- ☐ as a thunderclap to be scared about
- ☐ as a heap of dry leaves to spend the night in
- ☐ as the air to keep him alive

9-YOU HAPPEN TO INHERIT TEN THOUSAND PADS OF WADDING:

- ☐ you'll keep them all in your living room to have a wonderful soft bed-like room
- ☐ you'll burn them
- ☐ you'll employ a thousand people who will then have to wash antwerpen's streets in a ten days' time by means of these cotton plugs, one per person per day
- ☐ you'll send them all as a gift to fidel castro
- ☐ you'll drop them -one by one- into the sea.
- ☐ each time when visiting the opera or a museum or a concert etc., you'll give one of them to each member of the audience there

10-SOMEWHERE IN SOUTHERN ITALY LIVES THE HÄHERKUCKUCK-BIRD (clamátor glandarius) "X"; CONSIDER WELL, IF -UP TO NOW- THE HÄHERKUCKUCK "X" HAS THOUGHT MORE ABOUT YOU OR IF YOU HAVE THOUGHT MORE ABOUT HIM!:

- ☐ the häherkuckuck "X" thought more about you than you about him
- ☐ you thought more about him than he about you
- ☐ the mutual situation of you both has been equal

11-CONSIDER WHY, AFTER YOU HAVE CONSIDERED NUMBER 10-, THE ANSWER TO NUMBER 10- WOULD BE A DIFFERENT ONE!:

- ☐ language is a way to make people think about things
- ☐ thinking is a way to get different from a häherkuckuck

12-WHICH OF THE FOLLOWING LINES DO YOU THINK DESERVE(S) AN EXCLAMATION MARK?:

- ☐ i
- ☐ you
- ☐ he
- ☐ she
- ☐ it
- ☐ we
- ☐ you
- ☐ they

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CONVERSATION? AS ABLE TO SPEAK. HOW WOULD YOU OPEN THE

- () "i'm sorry but..."
- () "don't be afraid!"
- () "oh don't pull my leg!"
- () "we all know that..."
- () "probably you don't believe that i am able to"
- () you wouldn't
- () "maybe you could also have a beer with me?"
- () "tomas schmit told a silly story about you which i don't believe and which you don't know and can't hear nor understand!"

14-WHICH SORT OF A POSSIBILITY WOULD YOU PREFER TO TAKE?:

- () a good possibility
- () a bad possibility
- () the best possibility
- () the worst possibility
- () any but the worst possibility
- () any but the best possibility
- () the only one
- () an impossibility
- () a different one
- () a certain one
- () an uncertain one
- () some good possibilities
- () the last one
- () most of them
- () each second one
- () a possible one
- () all possible ones
- () any of as many as possible possibilities
- () as many as possible of any possibilities
- () as many as possible of as many as possible possibilities

15-WHAT WOULD YOU CALL WHAT YOU ARE DOING?:

(same schedule as number 14- !)

16-A BLANK SHEET OF PAPER

- () a
- () blank
- () sheet
- () of
- () paper

17-WHAT DO YOU THINK IS THE REASON FOR THE FACT THAT HUMAN BEINGS HAVE TWO EYES, TWO EARS, TWO ARMS, TWO LEGS, ETC.?:

- () who knows?
- () life is a simultaneity
- () two drops only

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- () "a fact is a symbol of a symbol" (jesus before christ)
- () if not, people probably wouldn't have started to learn to count at all!
- () a pair of scissors has a screw in its center

18-YOU GET YOUR HAIR WET:

- () you'll wait
- () you'll look for a dried-up flower to wear in it
- () you'll buy a hair dryer
- () you'll wait and sleep

19-IF YOU HAD THE POSSIBILITY OF CHANGING THE CONSTITUTION OF YOUR BODY IN ONE ASPECT, WHAT WOULD YOU PREFER?:

- () to be able to shut your ears (in a way similar to closing your eyes)
- () to be able to stop the working of your brain (in a way similar to holding your arms motionless for some time)
- () to be able to change your exterior appearance consciously (as quickly and as much as you can change the ways of your thinking and feeling)

20-(no question)

- () no question
- () no answer

21-WHAT DO YOU THINK MUST BE STOPPED FIRST OF ALL?:

- () the war in south vietnam
- () the german rearmament
- () the pope's influenza
- () stopping things
- () starting stops

22-BRIGHT SUN:

- () more black and more white
- () yes and more whisky in africa
- () change from white to dark tan
- () possibly it rains in middle-madagascar
- () the stone gets hot and doesn't notice it
- () imagine a second sun shining from another spot of the sky as brightly as and simultaneously with the other one!
- () both probably wouldn't care for silly questionnaires

23-WHICH OF THE FOLLOWING ARE THE MOST IMPORTANT EXPERIENCES FOR YOU?:

- () a loaf of warm white bread
- () an early greek sculpture
- () your left foot in very cold water
- () twenty different yellow flowers around you
- () a drop of sweat runs from your forehead down your nose, falls down from the tip of your nose, touches your lips while falling
- () camomile-tea
- () a hummingbird and a lion
- () from 10.52 o'clock p.m. to 10.59 o'clock p.m.

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() when putting two knives into a cup of tea, you can either put two blades into the tea and let two handles stick out, or put one blade and one handle into the tea and let one handle and one blade stick out, or put two handles into the tea and let two blades stick out.

() a big stone and a small stone

24-THREE BRACKETS

()
()
()
()

25-WHAT DO YOU THINK REALITY IS?:

() a fiction
() depends on how you look at things
() a sum of sums of sums of sums of items
() a multiplication of multiplications of multiplications of items
() we can't say since we don't know anything else
() nothing but everything
() black letters and black signs on white paper
() why didn't you dry up the bathroom floor? said my mother
() reality
() fishes as well as buttons as well as

26-WHAT DO YOU THINK MATERIAL IS?:

() the beer or the bottle?
() the name "tuborg" too?
() most conductors use an ivory stick
() it's just a means to make visible time&movement&space
() what is a dialectic material?

27-WHAT DO YOU THINK MOVEMENT IS?:

() running
() running or staying
() ne pas se pencher au dehors!
() why are cats afraid of dogs?
() something happens
() reading is what you're doing
() your soap gets smaller and smaller (from it)

28-WHAT DO YOU THINK SPACE IS?:

() isn't it enough to know that there is?
() i mean imagine that there would be none at all!
() probably gagarin doesn't know much about what it is!

29-WHAT DO YOU THINK TIME IS?:

() what things happen by&in&through
() the big hand of the clock turned around 1440 times, the small one 120 times
() you fell asleep 60 times and awoke 60 times

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- ()you bled twice
- ()your beard grew 20 millimeters
- ()7000000 heartbeats
- ()20 million died,30 million were born
- ()people say the baroque came after the renaissance
- ()don't drink the fresh milk before you finish the old mild! said my mother
- ()until/since/before/after/during/then/ago
- ()"the eighth day god created the ninth day" is the title of a piece of mine
- ()50 kilometers distance
- ()a glass of water evaporates
- ()what do you think movement is?

30-WHAT DO YOU THINK FORM IS?:

- ()what do you think form is? is form
- ()whatever you think of is form
- ()what you do when thinking is form
- ()calling things 'informal' is a silly formality
- ()joyce's ulysses consists of as,bs,cs,ds,es,fs,gs,hs,is,js,ks,ls,ms,ns,os,ps,qs,rs,ss,ts,us,vs,ws,xs,ys,zs,"s,(s),:s,'s,'s,?s,!s,'s,-s,,s,and .s
- ()it's funny that they all fit into each other:the beer fits the bottle,the sound fits the silence,the war fits the peace,the object fits the air,etc.
- ()and so it's funny that the universe doesn't break down if you change one form or create a new one
- ()there are forms or there is form?

31-WHAT DO YOU THINK 'NEW' MEANS?:

- ()imagine three white-haired beatles at the funeral of the fourth one!
- ()doing something
- ()doing something means:making the thing old
- ()things are only new before they are done: there are none
- ()call it new,people will believe it
- ()the first realization of a 'questionnaire' was dick higgins' lecture "on unemployment" in april 64 in new york city,where he employed the audience to answer various questions on unemployment
- ()as much as 'different'
- ()the newer a thing is,the less time has passed since its creation
- ()the newer a thing is,the less time it is planned to exist for
- ()all yesterday's newspapers bring the art of tomorrow
- ()not mistaking processes as objects

32-WHAT DO YOU THINK AN AUDIENCE IS?:

- ()you are
- ()too many people see a difference between a train-conductor and a beethoven-conductor
- ()reading

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- () is a train ride an opera or a film or a happening or a train ride?
- () if you think you are audience you are
- () you are anyway

33-WHAT DO YOU THINK A PERFORMANCE IS?:

- () some people going home after being given a questionnaire
- () some people sitting in a room, watching
- () some people sitting in a room, sitting
- () some people performing
- () some people attending a performance
- () some people

34-WHAT IS LIFE?:

- () some time ago maruta asked me (we were talking about the tremendous chemical, nuclear and mechanic processes taking place in the sun, setting free so much energy), what sort of s o u n d the s u n produces. it must be an immense one, she said.

III-WHAT WILL YOU DO WITH THIS QUESTIONNAIRE?:

- () you'll give it back to me to get corrections and comments
- () you'll send it to me (t.s., 1 west-berlin 12, bleibtreustr. 3) to get corrections and comments
- () you'll not
- () you'll not care
- () you'll give it to somebody else
- () you'll keep it
- () you'll throw it away

tomas schmit, 1964-66

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til

2 Internationale koncerter for nyeste

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