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The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series/Folder: I.251
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Tomas dan mona (skandinavisk)

ERIC
EMMETT

William

2 filmen fotografers

DUT = danish section of
International Society of
Contemporary Music

of and
Deshler (DUT)
Dennett
(Moscow)

* PRAHA

* KIEW

* LENINGRAD.

I { after meeting (of Bieda) (I) in Leningrad
he has recommended you as a representative
a representative and
an interesting artist.
I should Please send us some or D.U.T.
copies of works for printing and
performing in Scandinavia and
Holland. (DUT) what

II { Getting your address of Eric
Andersen who was in Moscow (Knew)
not long ago. And having the
intention of making concerts and
publications of interesting and
representative young Russian artists
please send us etc.

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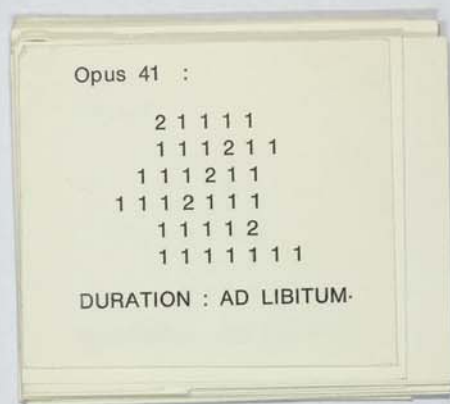
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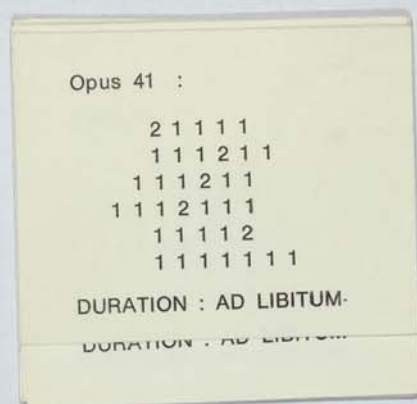
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Fluxus ~~Stuttgart~~.DS1.

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FW FLUXUS WEST

KEN FRIEDMAN
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stuttgart fluxus stuttgart fluxus stuttgart fluxus stuttgart

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FLUXFEST

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FREDERICK LIEBERMAN

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de Volkskrant van ZATERDAG 12 MEI 1979 ★

FIKSE ENCYCLOPEDIE UITGEKOMEN Kunstbeweging Fluxus radicaal ondermijnend

Eigenlijk gaat het lijnrecht in tegen wat Fluxus in wezen is, wat Harry Ruhé heeft gedaan met het samenstellen van een encyclopedie over deze internationale beweging uit de jaren zestig. Fluxus is iets dat eigenlijk niet vast te leggen is, iets informeels en ondermijnends dat tegen al het gevestigde ingaat. Meer een mentaliteit dan een discipline waarmee men zich als musicus, schrijver of beeldend kunstenaar verwant kon voelen.



alles draait. De echte Fluxus-events staan hier eigenlijk lijnrecht tegenover.

Het is te begrijpen dat Maciunas in zijn positie een zeer persoonlijke lijst had van wie wel en niet tot Fluxus behoorde. Ruhé is bij het opstellen van zijn lijst niet al te dogmatisch geweest en nam als belangrijkste criterium of de mensen op een of andere manier bij Fluxus betrokken zijn geweest, ofwel omdat ze meegedaan hebben aan concerten, bijgedragen hebben aan Fluxus-publicaties ofwel omdat ze zelf edities hebben gemaakt. Ook Nederland had zijn Fluxus-

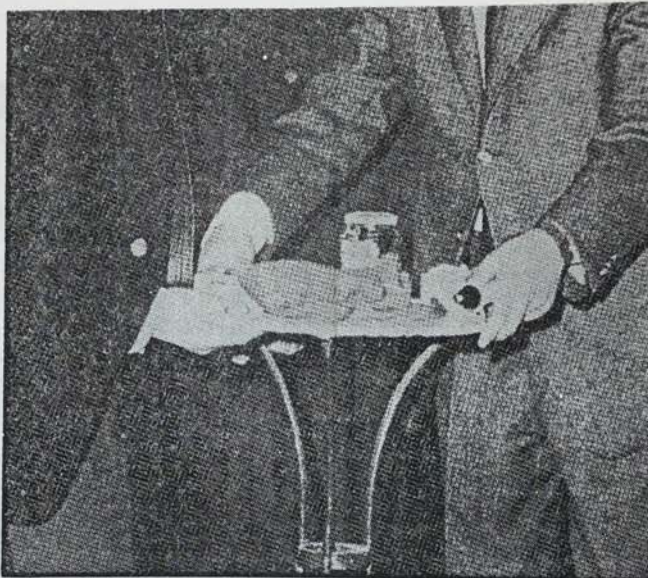
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Harry Ruhé begon drie jaar geleden in de piepkleine galerie „A” in Amsterdam met het tonen van Fluxus-materiaal: vaak kleine dingetjes die je in de hand moet nemen, doosjes met van alles er in, objecten, kaartjes met teksten, ideeën, grappen, understatements, brieven, tekeningen en documentatie van activiteiten en concerten. Het bleek dat er behalve van de bekende mensen maar weinig documentatie over bestond. De enige catalogus was die uit 1970 van Hans Sohm „Happening en Fluxus” bij de gelijknamige tentoonstelling den Kölnischer Kunstverein, waarin de activiteiten chronologisch zijn beschreven. Ruhé besloot hierop een index te maken voor zover het Fluxus-mensen betrof, maar al doende kreeg hij te maken met het probleem Wie is Fluxus en wie niet. Zo is hij zijn eigen karwei begonnen, spullen verzamelen, bibliotheken en particuliere archieven navlooiend en corresponderend met de mensen waar het over ging.

Nu drie jaar later ligt er een uniek werkstuk in een zwarte plastic ringband met 320 pagina's. De door hem zelf getikte vellen zijn gedrukt en bevatten biografieën van meer dan honderd kunstenaars met informatie over hun werk en ideeën, opgave van publikaties en literatuur, plus afbeeldingen van hun werk (46 gulden).

Gevestigde waarden bestreden

Eigenlijk moet je een paar keer door het boek heen, pas dan ontstaat uit al die losse informatie het web waaruit je de samenhang leert begrijpen. Maar Ruhé zelf blijkt een uitstekend informant en intens betrokken bij zijn onderwerp zoals uit het voorwoord en een gesprek met hem blijkt. In het begin komen de meeste Fluxus-mensen uit de muziek. In New York zijn het depe-



Misha Mengelberg (rechts) en Bob Lens tijdens een Fluxus activiteit in 1964.

meedeed even veel tijd kreeg toebedeeld. Toen Nam June Paik, die in Duitsland met elektronische muziek experimenteerde, een keer een hele avond wilde, kon dat niet.

Toen Maciunas vorig jaar overleed was Ruhé benieuwd hoe dat verder zou gaan. Fluxus draaide tot op dat moment helemaal rond hem. Maar nu kwam de weg vrij voor een heleboel Fluxus-activiteiten, die voordien niet als Fluxus manifestaties zouden zijn opgezet, zonder Maciunas erbij te halen. Je kon eenvoudig niet om hem heen. Hij was een heel moeilijke figuur en kon onuitstaanbaar zijn. Maar hij had toch ook een enorm gevoel voor de relativiteit van de dingen. Toen hij gehandicapt was door afgrijpselijke ziektes vond hij plezier in de dingen die hij deed en toen hij op het eind van zijn leven daarbij nog kanker kreeg, is hij snel even getrouwd. Zonder hem zou het er heel anders uitgezien hebben.

Fluxshop

Hij richtte de Fluxshop op die

Stanley Brouwn zag het stadsleven afgedrukt op de grote stukken papier die hij her en der in de stad neerlegde, waarover heen gelopen was; Willem de Ritter die tentoonstellingen en Fluxus-festivals organiseerde en zelfs een tijdlang een Europees verzendhuis had voor Fluxus-edities; en Wim T. Schippers en Misha Mengelberg die er eigenlijk nog steeds mee doorgaan.

Verslag

Ruhé heeft in zijn boek het verslag opgenomen van een „buitenstaander” die in 1964 meedeed aan het uitvoeren van een werk van Schippers tijdens het Fluxus-festival in de Kurzaal in Den Haag. Het heette: „1. niet roken 2. niet eten 3. roken 4. eten.

„We stonden daar op het toneel en deden elke keer gedurende vier minuten wat 1, 2, 3 en 4 aangaven. (—) Op de eerste plaats demonstreerden we dat we bestonden en dat we de dagelijkse menselijke bezigheden heel belangrijk vinden. Zo belangrijk dat we dat andere mensen willen laten weten. En vooral maakten we duidelijk dat we geen reden voor bestaan zouden hebben, zonder reactie van en contact met onze medemensen. Wij demonstreerden dat kunst als die alleen werd uitgevoerd door maar een deel van de mensen, onvolledige kunst was.”

Harry Ruhé heeft zijn boek genoemd: „Fluxus, de meest radicale en experimentele kunststroming van de jaren zestig”. Hij ziet er nu de doorwerking van in de huidige muziek, de visuele poëzie, de mail art, de stempelpoëzie en ook in de structurele film. De belangstelling er voor groeit weer zoals hij merkt in zijn galerie „A” die nu gevestigd is in het Huis van Bewaring aan het Kleine Gartmanplantsoen 12 in Amsterdam, waar tot 26 mei een tentoonstelling is over Fluxus en waar dit boek verkrijgbaar is.

LILY VAN GINNEKEN

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web waaruit je de samenhang leert begrijpen. Maar Rühé zelf blijkt een uitstekend informant en intens betrokken bij zijn onderwerp zoals uit het voorwoord en een gesprek met hem blijkt. In het begin komen de meeste Fluxus-mensen uit de muziek. In New York zijn het degenen die bij John Cage hebben gestudeerd aan de New School for Social Research. Ben Vautier, het grote Fluxus-voorbeeld uit Frankrijk schreef niet zo lang geleden: „Zonder Cage, Marcel Duchamp en Dada zou Fluxus niet bestaan”.

Het belang van Cage ligt daarin dat hij in de eigentijdse muziek elementen uit het dagelijks leven heeft geïntroduceerd, zijn ideeën baseerde op de oosterse Zen-filosofie en door het introduceren van het toevoegen van het sterk persoonlijk gerichte uit de kunst wilde halen. Mensen als Dick Higgins, George Brecht, Jackson Mac Low, Alan Kaprow en Al Hansen ontmoetten elkaar in die klas bij Cage, een leraar die daarom zo belangrijk was omdat hij hen heel vrij liet, maar toch net genoeg mee gaf.

Deze groep begon in 1961 performances te geven in de galerie van George Maciunas en in het atelier van Yoko Ono. Er sloten zich Japaners bij hen aan en ook van de Amerikaanse West Coast kwamen mensen als Terrey Riley en La Monte Young, die weer hun eigen sfeer mee brachten. Dit soort activiteiten werd de aanzet tot het Fluxus waarvan George Maciunas (in 1913 geboren in Litauwen, getogen in de Verenigde Staten en daar vorig jaar gestorven), de centrale figuur werd. Hij verzorgde de naam Fluxus, bracht structuur en organisatie in de beweging en gaf met zijn politieke benadering en met zijn sociale ideeën de mentaliteit aan.

Hij vond de vrije kunst eigenlijk maar niks en verwierp ze als een produkt zonder functie, dat alleen maar bestemd was voor de verkoop en onderhoud van de kunstenaar. Volgens hem kon men zich maar beter bezig houden met de toegepaste kunst, zoals vormgeving, architectuur en journalistiek. Hij zette zich af tegen het kunst-establishment en propageerde de realiteit van het dagelijks leven als iets dat veel interessanter is dan de kunst.

Het eerste officiële Fluxus-festival werd toch in Europa gehouden en wel in 1962 in Wiesbaden. Dat had te maken met het feit dat Maciunas toen naar Duitsland kwam en de festivals op touw zette. Na Wiesbaden volgden manifestaties in Kopenhagen, Parijs, Düsseldorf, Amsterdam en Den Haag. In Nice gebeurden er voor het eerst dingen op straat. Als Maciunas bij de organisatie betrokken was dan hield hij scherp in de gaten dat iedereen die

van zijn leven kreeg, is hij snel even getrouwd. Zonder hem zou het er heel anders uitgezien hebben.

Fluxshop

Hij richtte de Fluxshop op die Fluxus-edities op een goedkope manier ging produceren en uitgeven. Op die manier kon het galeriecircuit omzeild worden. De kunstenaars leverden hun ideeën bij hem in en hij bepaalde wanneer en hoe het zou verschijnen, hetgeen wel eens problemen op kon leveren. Toen het verschijnen van een boek van Dick Higgins te lang op zich liet wachten, begon deze zelf maar met het uitgeven en daarmee ontstond de meer produktieve „Something Else Press”.

Door zijn manier van werken met de Fluxus-edities waren sommige uitgaves soms meer Maciunas, dan van de auteur. Als hij bij voorbeeld een serie teksten op kaarten van George Brecht uitgaf, dan maakte hij er eigen teksten bij, of voerde elk stuk van de oplage anders uit. De kunstenaars hadden daar meestal niet zo'n moeite mee. Het hoorde bij de mentaliteit die je ook bij Cage vindt, namelijk dat je met je werk nog wat open laat en mogelijkheden geeft aan de uitvoerenden.

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ADVERTE

Van 15 t/m 26 mei (behalve 18)

WEI

van Martin S

Regie Eddy F

Laatste voorst

TONEELGROEP CENTRUM II

The Museum of Modern Art Archives, NY

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I.251

de Volkskrant van ZATERDAG 12 MEI 1979 ★

FIKSE ENCYCLOPEDIE UITGEKOMEN

Kunstbeweging Fluxus radicaal ondermijnend

Eigenlijk gaat het lijnrecht in tegen wat Fluxus in wezen is, wat Harry Ruhe heeft gedaan met het samenstellen van een encyclopedie over deze internationale beweging uit de jaren zestig. Fluxus is iets dat eigenlijk niet vast te leggen is, iets informeels en ondermijners dat tegen al het gevestigde ingaat. Meer een mentaliteit dan een discipline waarmee men zich als musicus, schrijver of beeldend kunstenaar verwant kon voelen.

Harry Ruhe begon drie jaar geleden in de piepkleine galerie „A” in Amsterdam met het tonen van Fluxus-materiaal: vaak kleine dingetjes die je in de hand moet nemen, doosjes met van alles er in, objecten, kaartjes met teksten, ideeën, grappen, understatementen, brieven, tekeningen en documentatie van activiteiten en concerten. Het bleek dat er behalve van de bekende mensen maar weinig documentatie over bestond. De enige catalogus was die uit 1970 van Hans Sohm „Happening en Fluxus” bij de gelijknamige tentoonstelling den Kolnische Kunstverein, waarin de activiteiten chronologisch zijn beschreven. Ruhe besloot hierop een index te maken voor zover het Fluxus-mensen betrof, maar al doende kreeg hij te maken met het probleem Wie is Fluxus en wie niet. Zo is hij zijn eigen karwei begonnen, spullen verzamelen, bibliotheken en particuliere archieven navloeiend en corresponderend met de mensen waar het over ging.

Nu drie jaar later ligt er een uniek werkstuk in een zwarte plastic ringband met 320 pagina's. De door hem zelf getikte vellen zijn gedrukt en bevatten biografieën van meer dan honderd kunstenaars met informatie over hun werk en ideeën, opgave van publikaties en literatuur, plus afbeeldingen van hun werk (46 gulden).

Gevestigde waarden



Misha Mengelberg (rechts) en Bob Lens tijdens een Fluxus activiteit in 1964.

meedeed even veel tijd kreeg toebedeeld. Toen Nam June Paik, die in Duitsland met elektronische muziek experimenteerde, een keer een hele avond wilde, kon dat niet.

Toen Maciunas vorig jaar overleed was Ruhe benieuwd hoe dat verder zou gaan. Fluxus draaide tot op dat moment helemaal rond hem. Maar nu kwam de weg vrij voor een heleboel Fluxus-activiteiten, die voordien niet als Fluxus manifestaties zouden zijn opgezet, zonder Maciunas erbij te halen. Je kon een

is er zeker niet rijk van geworden. Ze kunnen zich wel redden, ook daarin zijn ze creatief en het is ook wel hun eigen keuze, maar ze bepalen zelf de zaken die ze wel en die ze niet willen. Zo'n Allison Knowles bij voorbeeld maakt nu weer een editie die eigenlijk heel goedkoop is. Tomas Schmitt uit Duitsland is ook zo'n voorbeeld. Hij wil alleen af en toe eens iets van zijn werk laten zien en als het op een gegeven moment niet anders kan zegt hij dat je zijn tekeningen maar met punaises

alles draait. De echte Fluxus-events staan hier eigenlijk lijnrecht tegenover.

Het is te begrijpen dat Maciunas in zijn positie een zeer persoonlijke lijst had van wie wel en niet tot Fluxus behoorde. Ruhe is bij het opstellen van zijn lijst niet al te dogmatisch geweest en nam als belangrijkste criterium of de mensen op een of andere manier bij Fluxus betrokken zijn geweest, ofwel omdat ze meegedaan hebben aan concerten, bijgedragen hebben aan Fluxus-publikaties ofwel omdat ze zelf edities hebben gemaakt. Ook Nederland had zijn Fluxus-mensen: Stanley Brouwn zag het stadsleven afgedrukt op de grote stukken papier die hij her en der in de stad neerlegde, waarover heen gelopen was; Willem de Ridder die tentoonstellingen en Fluxus-festivals organiseerde en zelfs een tijdlang een Europees verzendhuis had voor Fluxus-edities; en Wim T. Schippers en Misha Mengelberg die er eigenlijk nog steeds mee doorgaan.

Verslag

Ruhe heeft in zijn boek het verslag opgenomen van een „buitenstaander” die in 1964 meedeed aan het uitvoeren van een werk van Schippers tijdens het Fluxus-festival in de Kurzaal in Den Haag. Het heette: „1. niet roken 2. niet eten 3. roken 4. eten.

„We stonden daar op het toneel en deden elke keer gedurende vier minuten wat 1, 2, 3 en 4 aangaven. (—) Op de eerste plaats demonstreerden we dat we bestonden en dat we de dagelijkse menselijke bezigheden heel belangrijk vinden. Zo belangrijk dat we dat andere mensen willen laten weten. En vooral maakten we duidelijk dat we geen reden voor bestaan zouden hebben, zonder reactie van en contact met onze medemensen. Wij demonstreerden dat kunst als die alleen werd uitgevoerd door maar een deel van de mensen, onvolledige kunst was.”

Harry Ruhe heeft zijn boek genoemd: „Fluxus, de meest radicale en experimentele kunststroming van de jaren zestig”. Hij ziet er nu de doorwerking van in de huidige muziek, de visuele poëzie, de mail art, de stempelpoëzie en ook in de structurele film. De belangstelling er voor groeit weer zoals hij merkt in zijn galerie „A” die nu gevestigd

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bestreden

"Eigenlijk moet je een paar keer door het boek heen, pas dan ontstaat uit al die losse informatie het web waaruit je de samenhang leert begrijpen. Maar Ruhe zelf blijkt een uitstekend informant en intens betrokken bij zijn onderwerp zoals uit het voorwoord en een gesprek met hem blijkt. In het begin komen de meeste Fluxus-mensen uit de muziek. In New York zijn het degenen die bij John Cage hebben gestudeerd aan de New School for Social Research. Ben Vautier, het grote Fluxus-voorbeeld uit Frankrijk schreef niet zo lang geleden: "Zonder Cage, Marcel Duchamp en Dada zou Fluxus niet bestaan".

Het belang van Cage ligt daarin dat hij in de eigentijdse muziek elementen uit het dagelijks leven heeft geïntroduceerd, zijn ideeën baseerde op de oosterse Zen-filosofie en door het introduceren van het toeval het sterk persoonlijk gerichte uit de kunst wilde halen. Mensen als Dick Higgins, George Brecht, Jackson Mac Low, Alan Kaprow en Al Hansen ontmoetten elkaar in die klas bij Cage, een leraar die daarom zo belangrijk was omdat hij hen heel vrij liet, maar toch net genoeg mee gaf.

Deze groep begon in 1961 performances te geven in de galerie van George Maciunas en in het atelier van Yoko Ono. Er sloten zich Japaners bij hen aan en ook van de Amerikaanse West Coast kwamen mensen als Terrey Riley en La Monte Young, die weer hun eigen sfeer mee brachten. Dit soort activiteiten werd de aanzet tot het Fluxus waarvan George Maciunas (in 1913 geboren in Litauen, getogen in de Verenigde Staten en daar vorig jaar gestorven), de centrale figuur werd. Hij verzorgde de naam Fluxus, bracht structuur en organisatie in de beweging en gaf met zijn politieke benadering en met zijn sociale ideeën de mentaliteit aan.

Hij vond de vrije kunst eigenlijk maar niks en verwierp ze als een produkt zonder functie, dat alleen maar bestemd was voor de verkoop en onderhoud van de kunstenaar. Volgens hem kon men zich maar beter bezig houden met de toegepaste kunst, zoals vormgeving, architectuur en journalistiek. Hij zette zich af tegen het kunst-establishment en propageerde de realiteit van het dagelijks leven als iets dat veel interessanter is dan de kunst.

Het eerste officiële Fluxus-festival werd toch in Europa gehouden en wel in 1962 in Wiesbaden. Dat had te maken met het feit dat Maciunas toen naar Duitsland kwam om de festivals op touw zette. Na Wiesbaden volgden manifestaties in Kopenhagen, Parijs, Düsseldorf, Amsterdam en Den Haag. In Nice gebeurden er voor het eerst dingen op straat. Als Maciunas bij de organisatie betrokken was dan hield hij scherp in de gaten dat iedereen die

aan de muur moet prikken. Wolf Vostell en Beuys, ook uit Duitsland, zijn eigenlijk niet zo verwant met Fluxus. Hun happenings zijn expressionistisch en symbolisch en bij beiden staat de kunstenaar centraal als de man om wie

Fluxshop

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is in het Huis van Bewaring aan het Kleine Gartmanplantsoen 12 in Amsterdam, waar tot 26 mei een tentoonstelling is over Fluxus en waar dit boek verkrijgbaar is.

LILY VAN GINNEKEN

Op deze afdeling wordt de afdeling omvat 17

Traumatolo

Alger

R.K. ZIEKENHUIS

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afdeling personeelszaken, Post
Schriftelijke sollicitaties kunt
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reflekteren.
diploma, met een exakt vakken
die in het bezit zijn van een V
diploma verpleegkundige A. O
in aanmerking, die in het bezit
Hervoor komen in eerste inste
te gaan volgen.

OPERATIEKAMERO
Ook bestaat de mogelijkheid c
mogelijkheden.
Een part-time dienstverband b
praktijk de nodige ervaring he

die na het volgen van de O.K.
of o.k. assistent
verpleegkundig

ADVERTISE

Ván 15 t/m 26 mei (behalve 18)

WE

van Martin S
Regie: Eddy
Laatste voorst

TONEELGROEP CENTRUM I

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EN/OF
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psycholoog en maatschappelijk werken.
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ne Afdeling Algemeen Ziekenhuis) zoeken
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LUCAS ZIEKENHUIS

straatweg 5 tel. (071) 15 18 40

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adjuunt-directrice, z. A. Notendoom.
natie wordt u desgewenst gaarne ver-
n sollicitatie:
regeling: I.Z.A.
Pensioenfonds
Algemeen Burgerlijk
meente Leiden
volgens regeling der ge-
waarden:

ontstaan om met kleine groepen te
neden gereed komen. Hierdoor zal de
leze bewoners zullen eind 1979 nieu-

V-ers
eegkundigen en
geacht, nog worden geplaatst enkele
ge verzorging en verpleging noodza-
bezoekers worden verpleegd, waar-
kunnen voor een aantal verblijfsperi-
van de versterking van ons verpleeg-
lette bedden, gelegen in Oegstgeest.
skenhuis is een gemeenteziekenhuis
sch ziekenhuis Endegeest

beropen

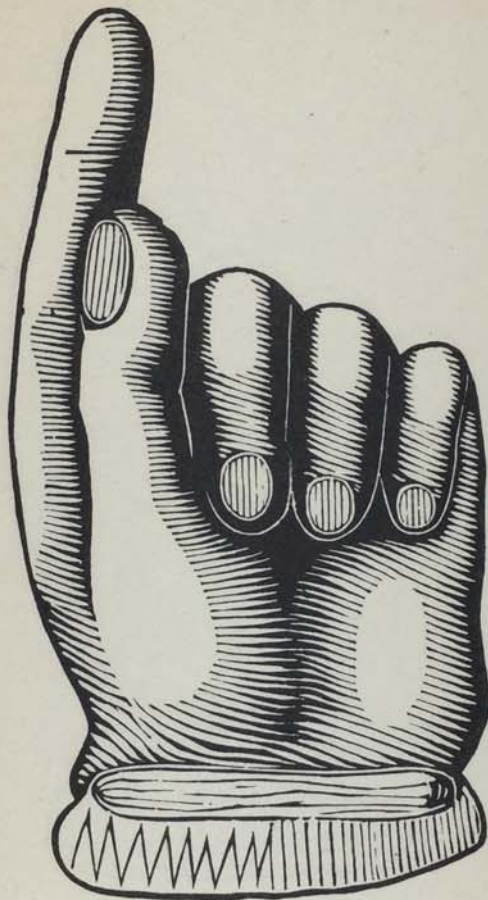
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voice piece for la monte young (1962)

ask if la monte young is in the audience, then exit. (if performance is televised or broadcast, ask if la monte young is watching or listening to the program.)

song of uncertain length (1960)

performer, with bottle balanced on his head, walks or runs about singing or speaking until bottle falls.

ten arrangements for five performers (1962)

conductor rings bell, performers move about freely. conductor rings bell again, performers freeze and say a single word. this procedure is repeated nine more times.

duet for performer(s) and audience (1961)

performer(s) sit(s) on edge of stage or on a chair or on the floor facing audience, cup(s) hand(s) to ear(s), and await(s) audible reaction from audience, which he/she (they) repeat(s). if performer(s) is (are) performing in a foreign land, he/she (they) may use an interpreter. duration ?

tag (1962)

for five or more performers, who walk onto the stage in no particular order. the performer whose last name begins with the letter nearest to the end of the alphabet begins the piece by walking about at any tempo (consistent), and between foot-falls pronounces two syllables of an improvised "message". after a while he tags another performer, who repeats the activity of the first performer, but at a different tempo (and, most likely, with different syllables). second performer tags a third, the third tags a fourth, etc., etc., etc., until all performers are engaged. the first performer then tags another performer, he tags a third, etc., etc., etc., until the stage is quiet. (it is desirable to have as many languages at work as possible in this piece.)

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counting song no.1 (1962)
performer counts audience aloud from stage.

counting song no.2 (1962)
performer counts audience silently from stage.

counting song no.3 (1962)
performer counts audience aloud from stage, placing one nut
or bonbon in his mouth for each spectator.

counting song no.4 (1962)
performer counts audience silently from stage, placing one
nut or bonbon in his mouth for each spectator.

counting song no.5 (1962)
performer touches everyone in audience, counting aloud.

counting song no.6 (1962)
performer touches everyone in audience, counting silently.

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Filliou.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Filliou

Frigidaire contains the complete works of Pierre Restany deepfrozen for ten years. You are hereby nvited to the opening of the exhibition
February 14th. 1973

Poi-Pois
Poi-Pois
Poi-Pois

Vernissage 14. February 1963
20 Uhr Spichernstraße 18
Köln



Hvordan er min poi-poi?
Min ekstase
min weltschmerz
min sokkeholdere
min fredskonferenc
min libido
mit elektrochok
min hjerneskal
min købekontrakt.
Hvordan er min poi-poi
min poi-poi,
poi-poi
THE 53 kg
poem
LILLE
KIRKESTRÆDE



Vostell

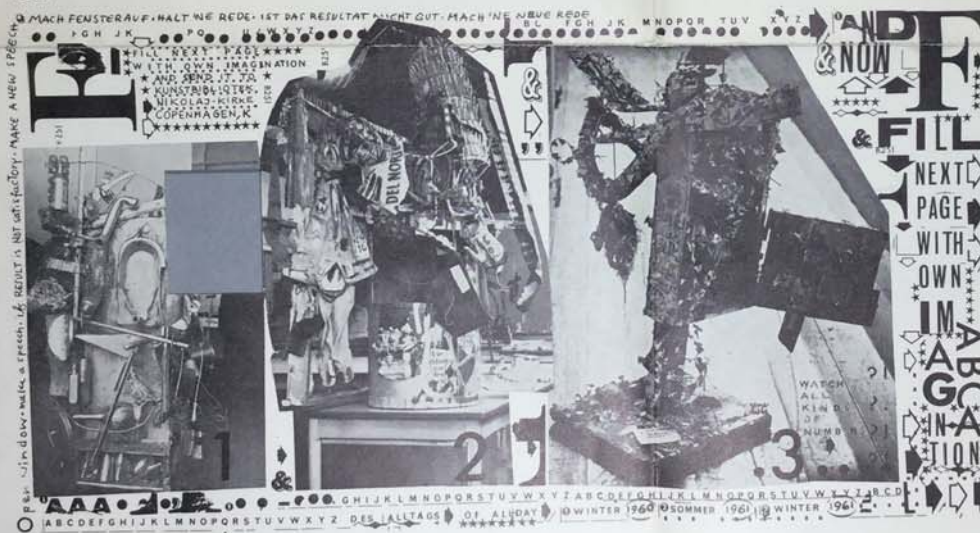
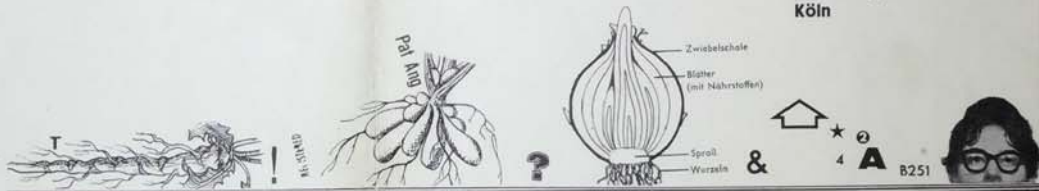
Décollage comestible
Décollage affiches
Décollage éffaçage
Décollage objects
Décollage situation
Décollage bulletin
Décollage psychology

Vernissage 14. Februar 1963
20 Uhr Spichernstraße 18
Köln

Knowles

Prints
Potatoes
Pins Pans
Perhaps others

Vernissage 14. Februar 1963
20 Uhr Spichernstraße 18
Köln



Köpke

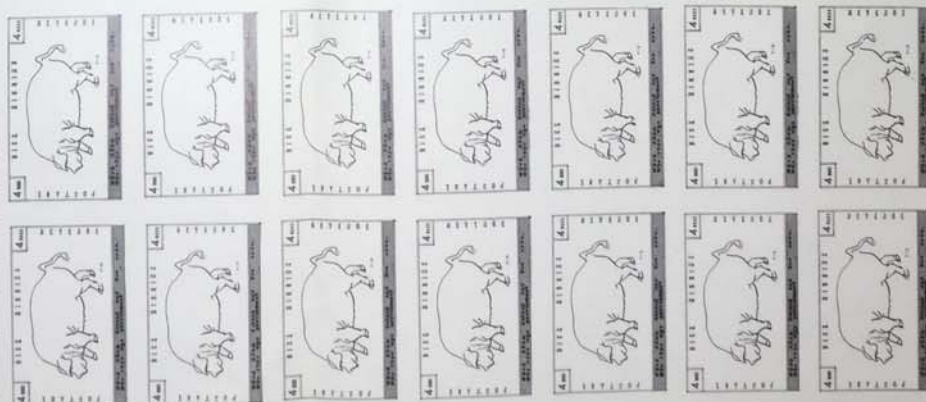
Restebilder
Puderbilder (treatment)
Political opinion (treatment)
Farbige Graphik (treatment)
Numbers-Orders
Written-unwritten
Regards
Presents

Vernissage 14. Februar 1963
20 Uhr Spichernstraße 18
Köln
INSTEAD OF DOING
A WORK OF ART
SEND RICE TO INDIA

Higgins

Vernissage 14. Februar 1963
20 Uhr Spichernstraße 18
Köln

Terrible Show
Terrible Store
Terrible Stuff
Terrible Trouble



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Fluxus - publications.

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29 15
MOTOR
VEHICLE
SUNDOWN
(EVENT)

May 20
July 30
Oct 5
Nov 10
1960
(TO JOHN CAGE)
SPRING/SUMMER 1960
G. BRECHT

Any number of motor vehicles are arranged outdoors.

There are at least as many sets of instruction cards as vehicles.

All instruction card sets are shuffled collectively, and 22 cards are distributed to the single performer per vehicle.

At sundown (relatively dark open area incident light 2 foot-candles or less) the performers leave a central location, simultaneously counting out (at an agreed-upon rate) a pre-arranged duration $1 \frac{1}{2}$ times the maximum required for any performer to reach, and seat himself in, his vehicle. At the end of this count each performer starts the engine of his vehicle and subsequently acts according to the direction on his instruction cards, read consecutively as dealt. (An equivalent pause is to be substituted for an instruction referring to non-available equipment.) Having acted on all instructions, each performer turns off the engine of his vehicle and remains seated until all vehicles have ceased running.

A single value from each parenthetical series of values is to be chosen, by chance, for each card. Parenthetical numerals indicate duration in counts (at an agreed-upon rate). Special lights (8) means truck-body, safety, signal, warning lights, signs, displays, etc. Special equipment (22) means carousels, ladders, fire-houses with truck-contained pumps and water supply, etc.

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INSTRUCTION CARDS (44 per set):

1. Head lights (high beam, low beam) on (1-5), off.
2. Parking lights on (1-11), off.
3. Foot-brake lights on (1-3), off.
4. (Right, left) directional signals on (1-7), off.
5. Inside light on (1-5), off.
6. Glove-compartment light on. Open (or close) glove compartment (quickly, with moderate speed, slowly).
7. Spot-lamp on (1-11), move (vertically, horizontally, randomly), (quickly, with moderate speed, slowly), off.
8. Special lights on (1-9), off.
9. Sound horn (1-11).
10. Sound siren (1-15).
11. Sound bell(s) (1-7).
12. Accelerate motor (1-3).
13. Wind-shield wipers on (1-5), off.
14. Radio on, maximum volume, (1-7), off. Change tuning.
15. Strike hand on dashboard.
16. Strike a window with knuckles.
17. Fold a seat or seat-back (quickly, with moderate speed, slowly). Replace.
18. Open (or close) a window (quickly, with moderate speed, slowly).
19. Open (or close) a door (quickly, with moderate speed, slowly).
20. Open (or close) engine-hood, opening and closing vehicle door, if necessary.
21. Trunk light on. Open (or close) trunk lid (if a car), rear-panel (if a truck or station-wagon), or equivalent. Trunk light off.
22. Operate special equipment (1-15), off.
- 23-44. Pause (1-13).

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Zyklus for water-pails (62)

The interpreter stands in a circle of 10 to 30 water-pails (made from as many different materials as possible). One of them is filled with water, the others are empty. The interpreter seizes the filled one and empties it into the next one (to the right). Then he puts the one to its place, seizes the (now filled) second pail and empties it into the next one etc. until all the water is evaporated or spilt.

floor and foot theater

1962

the room of the performance has to be quite empty

the audience moves freely in the room

the actors start simultaneously:

actor 1 writes upon the floor of the room with ~~chalk~~ the vocabulary from: "Kriegsdeutsch", New York, 1943. actor 1 determines the duration of the performance, which is finished, when the floor is completely superscribed.

actor 2 pastes the floor with copies of famous paintings, newspapers, blank sheets of paper, playboy-magazines, war-photos, comics, fashion-magazines, warehouse handbills, etc. etc.

actor 3 puts on the floor objects of any kind: bottles, cigars, pencils, burning candles, mirrors, evening-dresses, pieces of foam rubber, nails, unrolled scotch tape, broken glass, etc. etc.

actor 4 pours over the floor (the words, the pictures, the objects): red ink, sugar and cinnamon, cream, black ink, dung-water, benzine (and sets fire to it), etc. etc.

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from: Sanitas - 200 sheet theater, november 1962

2

The room of the performance has to be completely dark:(1-20) performers enter, each throws one small, usual object (for example: a penny, a pea or a cigarette etc.) into the audience, each switches on a flashlight and moves into the audience, searching the objects. The piece is finished, when all objects are recovered.

13

The telephone weather or time giving service is rung up and relaid by the loudspeaker for any length of time.

22

The performer reads aloud a newspaper - he reads everything written in it.

35

Blank sheets of paper are given to the audience. After this, the piece lasts at least 5 more minutes.

107

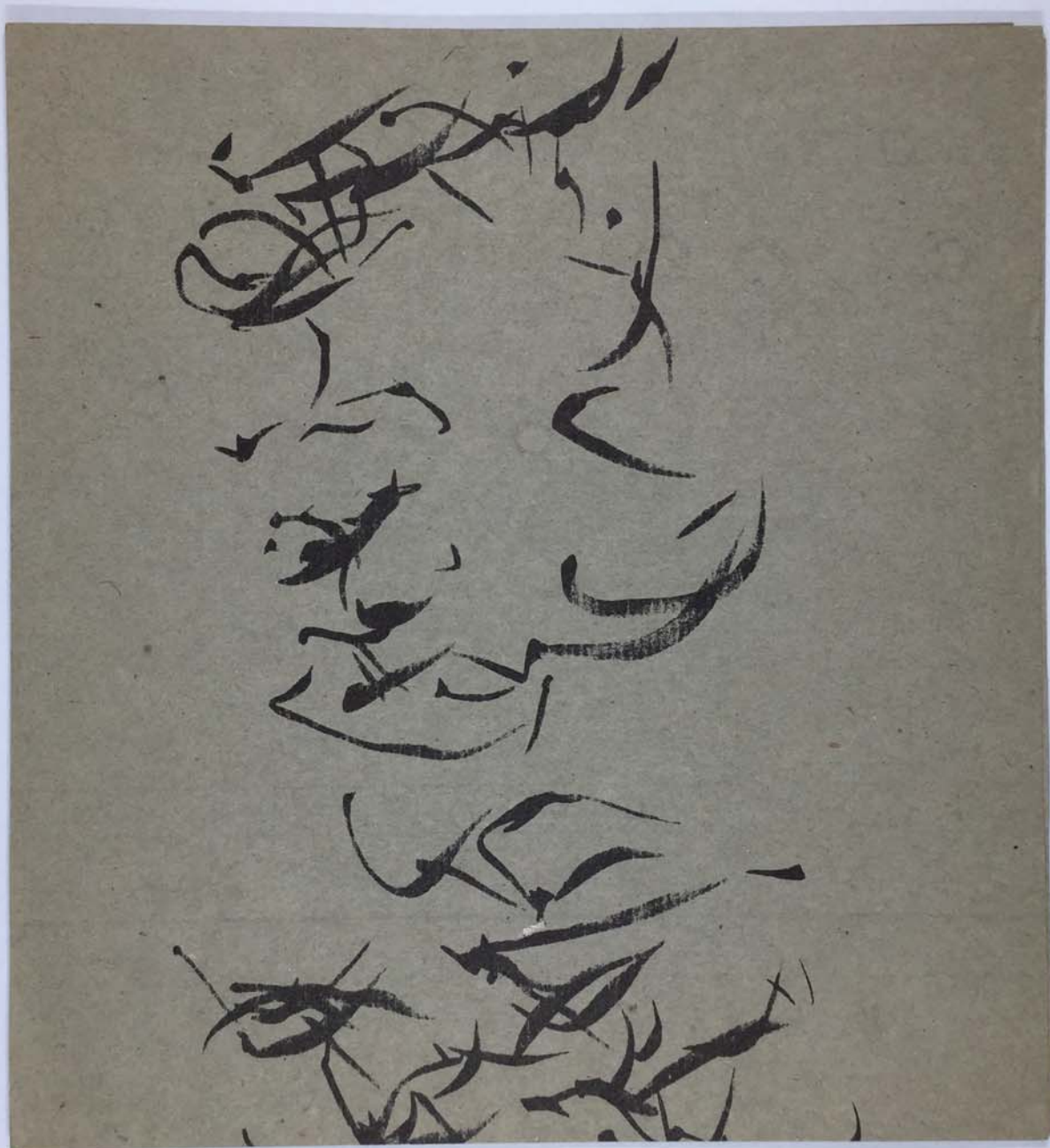
One performer slams all the doors of the performance area as precisely as possible.

165

(homage a Christus) for this piece the seats and tickets of the audience must be numbered: one or more performers explain to the audience, that there is an unfortunate mistake in the numbering of the tickets. Then the people, who sit in the first row, are told to sit down in the last row, the people of the last row are told to sit down in the first row, the people of the second row are told to sit down in the next to the last row etc.etc.etc.

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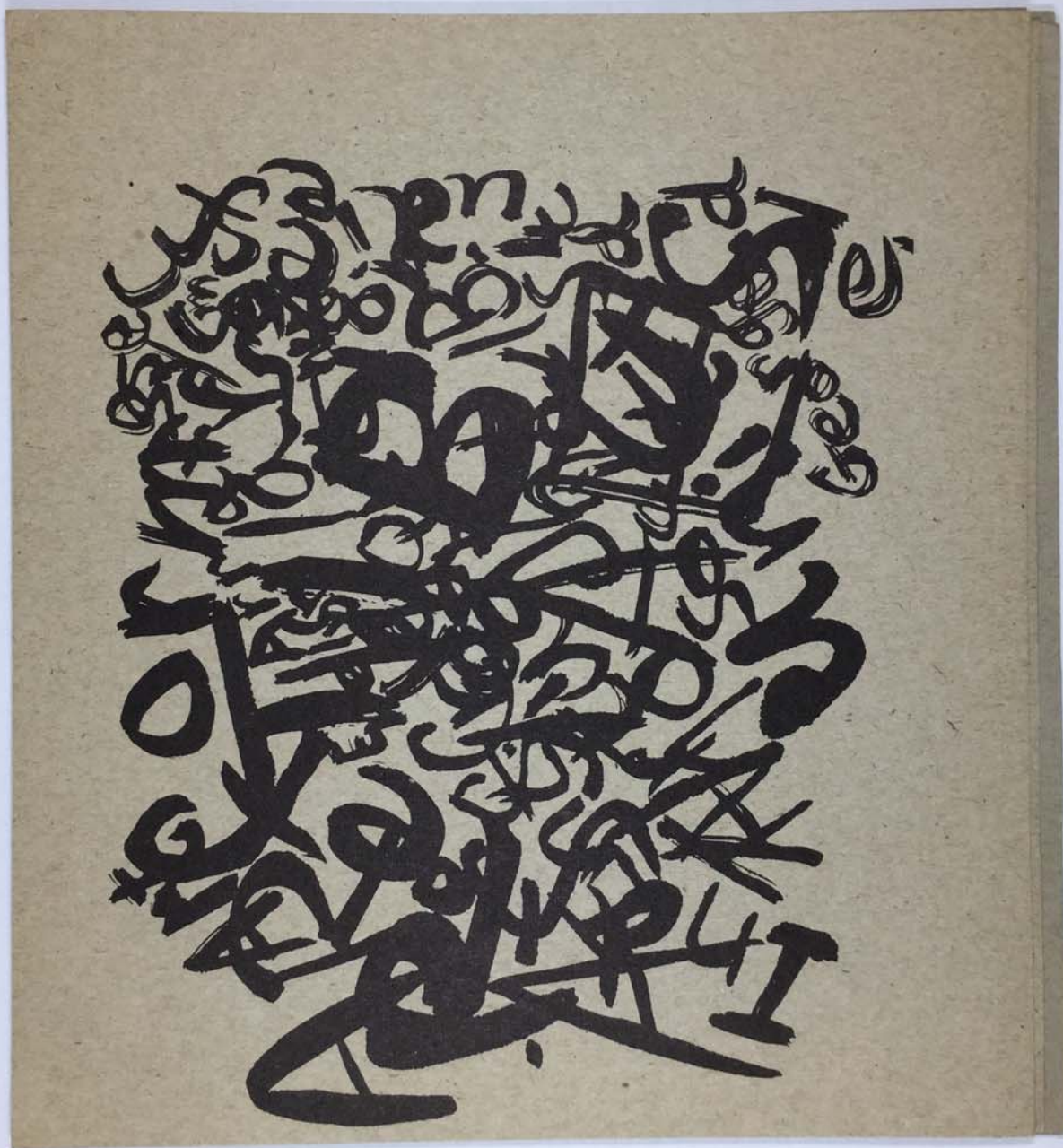
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eastern
HALL

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OVERTURE (version II.)

preparations:

a noise-maker 1.) wrapped 2.) and sealed 3.) is placed in a small container 4.) this container is wrapped and sealed and placed in a larger container, the larger container is wrapped and sealed and placed in a still larger container; etc., time, space, and expense determine the number of containers, wrappings and sealings.

performance:

a performer unseals, unwraps and opens containers, two musicians standing on either side of the unwrapper produce alternately the lowest possible tones on (1.) a bass brass-wind instrument and (2.) a large gong or tam-tam coincident with the opening of each container, the musicians perform a long tone in ensemble, as the noise-maker is unwrapped, the two musicians perform a very long tone in ensemble.

after a pause the unwrapper performs a single long tone with the noise maker.

1. a simple device to be blown, such as a tube with an obstruction, producing a "white-noise" is preferred.
2. wrappings are of paper, cellophane, leather, cloth, wood, metal, plastic, etc.
3. sealings are of wax, glue, zippers, buttons, nails, ropes, tape, locks, nuts and bolts, etc. (knives, scissors, wrenches, blow-torches, cork-screws, bottle-openers, surgical instruments, etc. are used to open sealings.)
4. containers are boxes, barrels, baskets, caskets, suit-cases, punch bowls, safes, garbage trucks, storerooms, grottos, etc.

Benjamin Patterson, Paris, 1961

(version III.)

preparations:

see version II. substitute a "canned" woman's laugh for noise maker. 1.), 2.)

performance:

a performer unseals, unwraps, and opens containers. turn off laugh when "canning" device is unwrapped.

1. laugh is "canned" on small transistor tape-recorder or similar device.
2. device should be wrapped in such a manner that laugh is inaudible at beginning.

SEPTET FROM "LEMONS"

preparations:

small quantities of water are placed in each of seven whistling tea kettles.
a rubber balloon is fitted over the whistle of each kettle in a manner that does not hinder whistling.

performance:

an assistant places kettles on individual heating devices, arranged in a row, and water is brought to boil.
three performers seated at a reasonable range from the kettles explode the inflating balloons in any sequence with pellets fired from a gas or air pistol.

1. determine quantities of water to avoid simultaneous boiling.
2. whistles are of differing frequencies.
3. performers may smoke, converse, read, play cards, etc. while awaiting boiling of water.
4. aim carefully.

SOLO DANCE FROM "LEMONS"

A pulley is hung from ceiling.

A rope of a length that both ends reach floor is hung through pulley. Dancer ties loop in one end, lays face down, or face up, or face left or face right (or tries all four positions); places feet through loop and hoists self using free end. Dance may end after ceiling is achieved, or after failures of a predetermined number of attempts, or upon exhaustion.

Benjamin Patterson, Köln, 1961

TRAFFIC LIGHT - A VERY LAWFUL DANCE - FOR ENNIS

A traffic light, with or without special pedestrian signals is found or positioned on street corner or at stage center.
Performer(s) waits at real or imaginary curb on red signal, alerts self on yellow signal, crosses street or stage on green signal.
Achieving opposite side, performer(s) turns, repeats sequence.
A performance may consist of an indefinite, an indeterminate or a predetermined number of repetitions.

Benjamin Patterson, Wiesbaden, June 1962

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VARIATIONS FOR DOUBLE-BASS benjamin patterson

itches, dynamics, durations and number of sounds to be produced in any one variation in this composition are not notated. (in the first performance by the composer a graphic score derived from ink blots was used as a guide; however, there are many other satisfactory solutions.)

- I. unfold world map on floor. circle with pen, pencil, etc. city in which performance is being given. locate end pin of bass in circle.
- II. using four different toy whistles, animal or bird imitators or calls, etc. tune strings of bass as well as possible.
- III. produce a number of arco, quasi-webern sounds.
- IV. place a number of wooden and plastic spring-type clothespins on strings several inches above bridge in such a manner that they rattle and/or produce odd tones, arco; tremolo, trills and/or long tones.
- V. weave strips of gold-face paper through strings in space between bridge and fingerboard. fasten four colorful plastic butterflies to strings over gold paper, performing normal, "bartok" and/or "fingernail" pizzicati, catapult butterflies from strings.
- VI. fasten clamps ("C" clamps, woodworking, etc. of various sizes) over playing area on each of the four strings, flip clamps with fingers in such a manner that they rebound between adjacent strings.
- VII. place small objects of metal (paper clips, hair pins, etc.) on each string in various positions above bridge. perform double-stops, arco and/or pizzicato.
- VIII. holding bass by fingerboard upside-down, balance on scroll.
 1. rub object of rubber (suede-leather brush, etc.) over strings.
 2. rub, crumbling to small pieces, large piece of cellotex over strings.
 3. roll narrow wheeled furniture caster slowly down from end-pin over tailpiece, bridge, G string and into pegbox (caster may squeak).
- IX. holding bass right-side-up perform long tones and double stops with two bows (right and left hand).

- X. perform pianissimo, medium and short tones arco with mute.
- XI. agitate strings with following materials
 1. comb (as with hair; may employ mirror)
 2. corrugated cardboard
 3. newspaper holder (wooden sticks as used in libraries) filled with tissue paper, newspaper, cellophane, toilet paper, tinfoil, etc.
 4. feather duster (red) (should bridge be misaligned by vigorous agitation of 3., reposition with hammer before feather dusting 4.)
- XII. (optional) lay bass on side. slap and knock with flat and knuckles of hands.
- XIII. place bass on stand, in a corner, or on a chair
 1. fan with japanese or spanish hand fan and blow with mouth over strings.
 2. place inside bass one end of flexible tube to which is attached a balloon (f-hole) fasten pump or mouth to other end and inflate balloon. detach pump, attach whistle and allow balloon to deflate blowing whistle. detach cords.
- XIV. (may overlap above) pull "chain" (previously prepared) of various threads, cords, strings, ropes, shoelaces, plastic, insulated electric wiring, and/or old rags out of bass through f-hole. "chain" may be replaced again inside through opposite f-hole.
- XV. peg-box previously prepared with a) filling of small pieces of wire, colored paper, plastic, metal or b) edibles and covered with unobtrusive black paper.
 1. open hole in paper cover with corkscrew, drill, knife, saw, and/or scissors.
 2. clean out foreign material with dining fork (eat).
 3. choose texts or pictures from newspaper, magazine, etc. crumple and place in peg-box.
 4. replace paper cover and tape closed.
- XVI. pull silk stocking over scroll and fasten with garter around neck above saddle. set on chair, peg-box (toe) down and place rose between strings under bridge.
- XVII. address, write message (reading aloud) and stamp picture postcard. post in f-hole.

cologne, 1961. revised pittsburgh, 1962.

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ACTIVITY OF WALKER

pass over	
pass under	
pass next to	
change of direction	
tactile sensation	
rest	
pause - in minutes	
sit	
repeat experience	
walking	
running	
look forward	
look backward	
look right	
look left	
look down	
look up	
look at position	
random motion	
controlled motion	
altitude feeling: very high	
high	
medium	
low	
very low	
falling	

ACTIVITY OF ACTORS

fixed position	
single actor	
group	
lateral motion	
vertical motion	
random motion of actor	
lines of motion for actor. (in plan)	

SOUNDS

leaves in wind	
music	
actors sounds	
water sounds	
sounds from other positions	
sensation of sound	

ELEMENTS IN ENVIRONMENT

sunlight	
shade	
fittered light	
ramp up	
ramp down	
stairs up	
stairs down	
bridge	
grove of deciduous	
grove of evergreen	
dry landscape	
wet landscape	
flat landscape	
hillside	
wet valley	
dry hill	
rolling	
stream	
lake	
open structure	
closed structure	
influence of exterior environment	

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Benjamin Patterson, Wiesbaden, June 1962

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VARIATIONS FOR DOUBLE-BASS benjamin patterson

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- VIII. holding bass by fingerboard upside-down, balance on scroll; 1. rub object of rubber (suede-leather brush, etc.) over strings. 2. rub, crumbling to small pieces, large piece of cellotex over strings. 3. roll narrow wheeled furniture caster slowly down from end-pin over tailpiece, bridge, G string and into pegbox (caster may squeak).
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cologne, 1961. revised pittsburgh, 1962.

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Inroads Rebuff'd or The any one adjective or participle any one noun, pronoun, or proper noun by Dick Higgins June 10th, 1960.

1. Anybody who wants to perform meets and elects a leader, who completes the title (see above).

2. Each performer selects any number of characterizations to use during any one performance and in any order. If the performer chooses a characterization which might be familiar, he tells everybody in the production who he might be. For example, of eleven characterizations, a performer might choose to be a proud man, Ophelia, Mickey Mouse, his great-grandfather, a stove, the west wind, a bounding stutterer, two-yogis-in-one pair-of-pants, the letter omega, and a highly complex abstraction. He would tell everybody about the proud man, Ophelia, Micky Mouse, the stove, the stutterer, the yogis, and the letter omega, but not about the others. Another performer, more of a purist, might choose to play all (i.e., any or no) characterization. This purist would then concentrate on enacting, rather than acting, his actions.

3. The performers choose the duration and all other limits of the performance.

4. The performers locate the scene changes or set movements within the time-span of the performance, if any are to be made.

5. Each performer chooses the number of speeches, actions, and speech-and-action combinations which he will perform. He does not alter this number if he can possibly prevent it once he has chosen it (or them, if he has chosen several numbers).

6. For each speech, each performer selects the number of syllables. He then selects the duration of each syllable, absolute or relative or free, in or out of sequence, in any way. Volumes may be taken as timbre-qualities of the syllables and applied to them at this time.

7. For each movement, each performer selects the distance to be covered, if any, in its course. He selects the duration

and any objects to be included in his action. He selects people, if any, to be included in his action, defining them according to their locations or to who they are or to what they are doing.

8. Extra speeches and movements are defined, drafted, or described. They are then combined up to the number of speech-and-action combinations he has chosen.

9. Any speech or action or combination of these is assigned to any of his characters or combination of his characters.

10. The speeches, actions, and combinations are now placed in correspondence with elements of the performance in any way. For example, they may take place ten minutes and six seconds after the beginning of the performance, six counts after the second person goes offstage in the third scene, at the fifth red light, at any blue light, whenever somebody strikes the performer, whenever there are no chairs onstage, etc.

11. The performer commits as much of his selections to memory as is necessary for the prompt and efficient execution of his parts.

12. Alterations are made in order to expedite an efficient overall performance. If two performers agree on an alteration which would assist one of them or both, this alteration is made. Alterations are, however, qualitative rather than quantitative. After all such alterations have been made, a production is considered defined, and it may be performed and re-used until any quantitative factor has been altered, after which it is to be discontinued and re-begun from the beginning.

13. Other events which take place immediately prior to, simultaneous, or subsequent to the performance, such as lights, films, curtain-calls, projections, events in the set, or music are not considered part of the performance of Inroads Rebuff'd, but only of its situations, and these are therefore entirely undefined, irrespective of their desirability.

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crete with our own experience, than in the conventional theaters of drama, ballet, and perhaps modern dance. The perception of the theatrical of any kind in such a work as *Inroads Rebuff'd* is, then, intuitive and subjective in its initial stages since it presupposes that the observer has experiences on his own with which the events on the stage become concrete. The work is sufficiently aesthetically unsatisfying, once its monotony is established, so that one cannot enjoy one's own past experiences and savour their poetic treatment as in the more advanced of the dramatic theaters such as Artaud or Beckett. In fact, it is clear that the performers are consistently behaving as free agents with a will and with responsibility (which may be rejected: they are free to do so) for their actions. As a result there is completely lacking any of the comfortable determinism which one enjoys because of its minimizing our own responsibility for our actions and which one expects in the theater from Aeschylus and gagaku down to Shwa and the happenings. Nobody is fated to do anything. Everybody has to fix his own standards and govern his activities by them. This sensed, the richness of a regular theatrical experience is made impossible. There is nothing to catch on to, in the sense of identifying. There is no insistence on the disappearance of the performer or the audience into the work. Even the sensuous lighting serves primarily to cue the performers rather than to decorate the work, with the result that the performance seems to insist over and over again on taking place nowhere. One is conscious of its portability. It is not a thing, a visual collage in which live performers have been included, but a procedure, unformalized, for obtaining data and impressions, within an essentially moral situation. Perhaps such theater is really as much essay as art. In any case, such theater presents itself didactically and incorporates concrete experience in order to provide itself with subject matter for its moral procedures.

iv - morality in *Inroads Rebuff'd*

Or does "didactic" as was mentioned a moment ago seem too strong a word? After all, there is no "ought" in nature. And *Inroads Rebuff'd* proceeds naturally once a set of basic procedures have been determining. Both the starting point and the stopping point are completely unfixed from production to production and only the duration ever becomes fixed. Furthermore, the performers are free to avoid the responsibility for their actions, with the result that both responsible and irresponsible

actions are equally possible in a given situation. The fact is that conformity to what a performer has determined for himself that conformity to what a performer has determined for himself assumes a certain moral stature, perhaps as in the experience of the observer, with the result that at this point the morality of performance is established and can be perceived as such. Any action on the part of a performer which is inconsistent with what he has determined for himself seems out of place in proportion with its inconsistency, and in this way the moral emphasis is intensified. In watching *Inroads Rebuff'd* one observes on the one hand a moral crisis appear when something that is somehow inconsistent seems about to take place. On the other hand, its resolution does not really relieve the crisis, since the crisis is essentially experiential so far as the observer is concerned, and depends on what he understands to be taking place. A good reason not to perform *Inroads Rebuff'd* with too technical-minded an audience would be that such an audience would tend to emphasize the formality of the inconsistency rather than understand it and sympathize with it. In summary, then, the moral effect of *Inroads Rebuff'd* proceeds less from any absolute moral attitude superimposed over and forming a performance than from the appearance of irresponsible elements or difficult situations or any other inconsistencies.

There is a second aspect of the morality of the piece which is implied by its emphasis on responsibility, particularly within the context of the group of performers, and this is political, by exemplification. *Inroads Rebuff'd* can and should be taken, along with most of Higgins's work, as exemplifying an ideal social situation. This is so because it is necessary when a theater piece consists in the main of procedures for a group of people to act collectively and cooperate in a common performance, each person performing his part and customarily no more. In the case of *Inroads Rebuff'd* the performers' parts have nothing to do with each other. By implication, within society, peoples' activities and interests do not coincide. In *Inroads Rebuff'd* they do, however work out of necessity towards certain common goals. This is done democratically at every point, as if it were taken as dogma that it is necessary to exemplify in art the general principles of our founding fathers if a cooperative spirit is to be generated, proceeding towards a common goal, within the general context of isolation and lack of coinciding immediate interests. This necessity, it is implied, may exist in society in many senses, necessary if mutual benefit is to be secured, whether or not it is recognized. Furthermore, in the play, it is emphasized that this responsibility and this necessity are related. One is to draw one's own conclusions.

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eastern
KALEN

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or cut, their flaps opened out, so that the box is nearly disassembled and flat. Holes may be cut and torn into the boxes; and extra pieces of cardboard discarded from one box may be tied or slotted into another, to make a richer complex.

The newspaper is to be arranged as casually as possible. It is to have the feeling of paper blown about the streets or of stuffing taken out of packing cases. Of the 52 pieces, 34 are to be crumpled, and of these, 15 should be tossed on the floor (on top of the cardboard and paper already spread around at random). The 19 remaining pieces are to be stuck to the boxes with tape, hung on loosely with cord or stuffed into the holes in the boxes. The crumpling of the paper should be done very tightly to very loosely.

The 18 uncrumpled, flat pieces of paper may be used as they are and torn into a variety of shapes and sizes. These can be ragged, round, irregular, full of holes, bent, folded or loosely curved into three-dimensional shapes held together by tape. The 18 pieces are to be attached to the boxes by tape or cord to give the appearance of being scattered through the air -- like flags and debris.

The black and white paint may be sprayed, brushed, scratched on with a stick, dripped or splashed. The charcoal and pastel is to be applied as freely. The shapes made may be loose or strict, abstract or figurative; or words and letters, printed or written. Any area of the work from the floor upwards is utilizable.

For those who initially compose the environment, the painting-marking process should remain rather modest, a "minor" theme, in contrast to the setting-up of the boxes and paper. Most of the environment should remain untouched. Conversely, the visitors will likely devote more of their time to this aspect and less to rearranging the boxes.

A give-and-take will thus occur between the planner (myself), he (or those) who actually assemble (s) and compose (s) the materials, and the nearly endless contributions of the visiting public. In this sense, the work is both private and public at the same time.

The electric light is to be hung, like any of the nylon cords, by its own wire, at some asymmetrical point in the environment and at an appropriate level (i.e., not lined up with anything else).

If, in the course of the exhibition, the environment or any part of it becomes broken (such as a box or a piece of newspaper falling down), it should be seriously questioned whether this does not make for a new arrangement of parts as vital as before. If it does, it should be left just as it is without regrets. If not, repairs are in order. The same is true when parts become "overpainted" or papers become trodden under foot and

lose their crumpled shape. If this is not pleasing to those in charge of the exhibition, they should feel free to obtain fresh materials as often as necessary. The environment is essentially endless, renewable and indestructible.

Post Script.

This environment was my contribution to the "International Exhibit of Art in Motion", which opened at the Stedelijk Museum in Amsterdam in March of last year, and then at the Modern Museum in Stockholm in May.

CHAPEL

This environment will require a certain minimum space (a room of thirteen by fifteen feet). This space may be expanded in the same rough proportions, indefinitely, if desired. The activities of five artists, including the planner, are needed to start things going. A pile of newspapers and flattened cardboard cartons are to be put on the floor. Also, placed anywhere, are a dirty, old stepladder and a small table in the same condition, and on it should be a bottle of red and a bottle of white children's paint (with brushes and mixing sticks for each), and a staple gun and extra staples (the long heavy-duty kind). A pair of workmen's gloves are to be provided for those who want to work with them. These materials should be replenished as often as necessary.

The planner begins by collaging and painting (with brush and/or stick) in any way, as much of the four walls as he wants. Then, each of the four other artists follows in turn, working with the environment as he or she finds it, again, in any manner that the artist sees fit. This may mean altering the entire conception of what was done before. Whole parts may be painted over, and pieces, or sections even, of collage may be pulled down, replaced on the pile of materials or restapled elsewhere in the composition.

After the initial five artists have finished, the visiting public is invited to do the same. However, only one person will find it practical to work at a time, though others may watch him.

In general it should be recognized that as much value is attached to making a very small contribution (one stroke of red, for example) as to large alterations. Each person should do only what his natural inclinations suggest. He may, in fact, just look.

Allan Kaprow
January 25, 1961
Old Bridge, N.J.

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STOCKROOM

This environment will require the following minimum space and materials. The minimum space, number of materials and proportions between them may be extended indefinitely whenever it seems appropriate to a given exhibition area, as long as the proportions are basically maintained.

SPACE

20 feet long by 11 feet wide by 7 feet high

MATERIALS

- 34 cardboard cartons, of which 7 are large (from 3 feet to over life-size), 17 are medium sized and 10 are small.
- 52 pieces of newspaper.
- enough newspaper and flattened cartons to cover the floor area of the environment.
- 1 bottle of schoolchild's black watercolor paint.
- 1 bottle of schoolchild's white watercolor paint.
- 2 inexpensive brushes (one for each bottle).
- 2 sticks (one for each bottle).
- 1 small can of commercial black spray enamel.
- 1 small can of commercial white spray enamel.
- 1 box of charcoal.
- 1 box of large, soft schoolchild's white pastel or chalk.
- 1 roll of commercial adhesive tape ("Scotch" or "masking" tape).
- 1 roll of nylon (plastic) cord such as used by fishermen and decorators.
- 1 roll of picture wire (if necessary).
- 36 or more eye screws (if necessary).
- 38 small "S" hooks.
- 1 common household bulb (150 w.), socket and enough electric wire to hang it from above.
- 1 stepladder and 1 small table, preferably dirty.

GENERAL INSTRUCTIONS

Perhaps in view of the unfamiliar nature of such a work as this, a few suggestions regarding its composition are permitted. Basically, the work is to be conceived organically rather than geometrically, though one should not interpret these words in any absolute way. The "feel" of it should be one of artlessness or stylelessness, therefore. This of course requires of the composer the utmost in responsibility and devotion to his job. While flexibility is intended within certain limits, license is to be discouraged. The composer's sense of responsibility to what he does, furthermore, may be conceived in a spirit of either fun or gravity, as long as his feelings are natural and spontaneous.

To achieve this, it may help to consider the form of the work and the use of one's materials. Materials and their arrangement are to "grow" from each other. They are therefore to reveal as few repetitions as possible. The composer should try to avoid similar sizes of elements, similar groupings, similar heights and placements of papers and boxes, similar spaces in between them, repeated cuts, tears, crumples, scrawls, strokes, etc. This should be attended to from all views, inside the work and from without. The quality of moves should be as human as possible, ranging from hard to soft, rapid to slow, dense to open, heavy to light, restrained to excited, etc..

Any person (or small group) may secure the materials and compose the environment, except that once decided, that person (or group) should follow through until the work appears complete. The composition may then continue to change (like the seasons, like furniture in a room, or chessmen...) from day to day.

Any visitor to the exhibition is permitted one of the following changes: He may paint, spray, scratch, draw, write or print with one color, on a box or paper, either chosen from those on the floor or those hanging. He may move a box on the floor within the environment's general floor area. He may unhook a hanging box and hang it on a free hook elsewhere, or he may interchange any two hanging boxes. A stepladder and table with materials are provided for these moves

SPECIFIC INSTRUCTIONS

The boxes are to be hung in such a way as to permit people to move amongst them. They are to be attached by hooks to single nylon cords hanging from the ceiling. (If it is impractical to fix these cords to the ceiling, picture wires may be sewed into wall moldings and strung tightly overhead in some irregular fashion, which will permit the nylon cords to be arranged unmechanically).

38 cords, of different lengths, ranging from down to the floor to seen feet above it, each with a hook at its end, are to be depended from the ceiling. Only 29 will be used, thus leaving 9 free for changes.

The 34 boxes may be easily obtained from the streets, grocery stores, etc., or garbage dump. They should be used, not new, revealing already the transformative marks of a life of their own. 29 boxes are to be hung on the hooked nylon cords, by loops of cord tied through some part of the boxes. 5 boxes are to be placed on the floor. They are to be arranged as freely as possible. They may be hung or set straight, askew, crumpled, or used just as they were found. They may be bent, torn

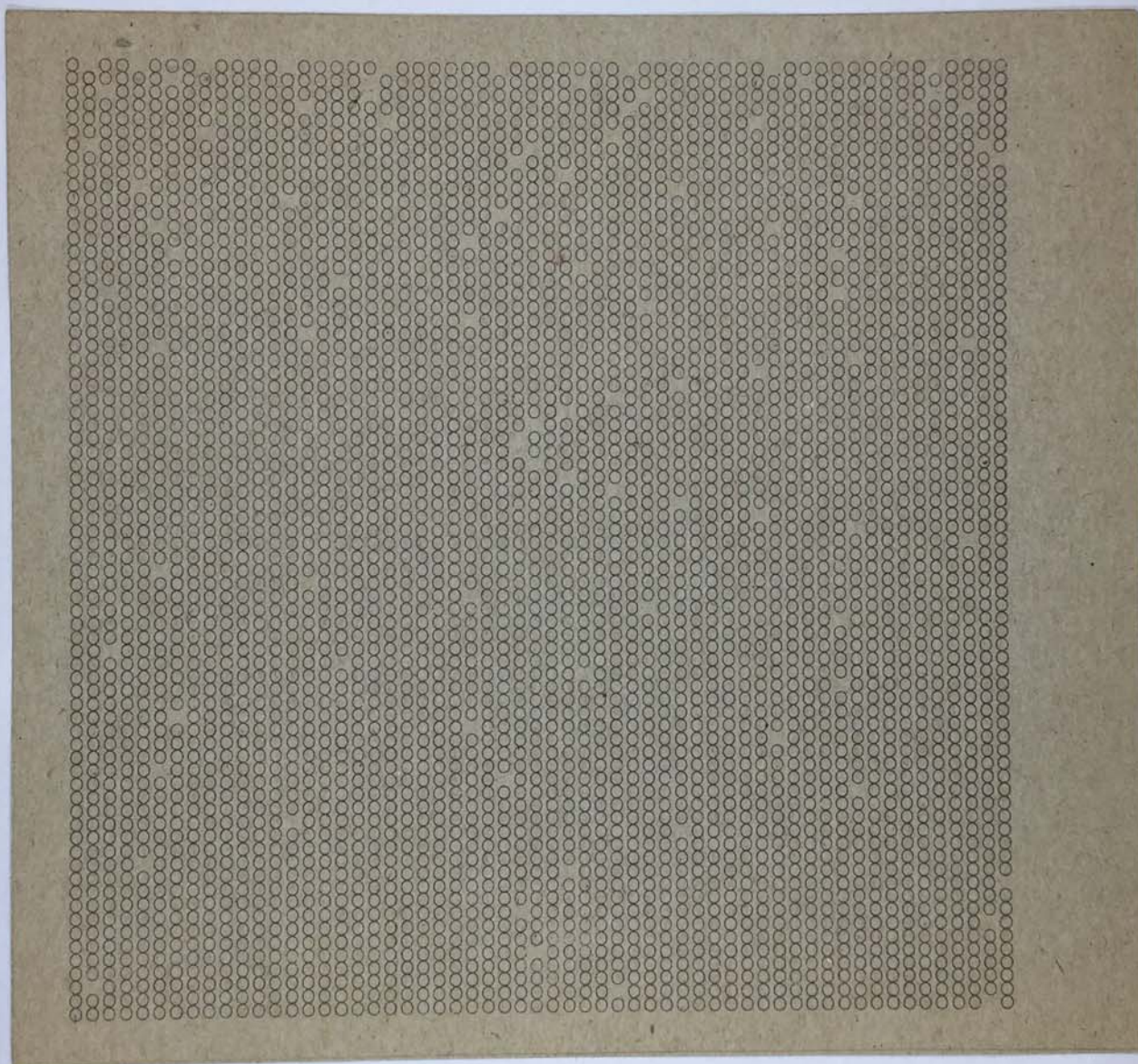
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a z y x w v u t s r q p o n m l k j i h g f e d c b a
b e d c b a z y x w v u t s r q p o n m l k j i h g z
c f q p o n m l k j i h g f e d c b a z y x w v u f y
d g r k j i h g f e d c b a z y x w v u t s r q t e x
e h s l m l k j i h g f e d c b a z y x w v u p s d w
f i t m n w v u t s r q p o n m l k j i h g t o r c v
g j u n o x o n m l k j i h g f e d c b a f s n q b u
h k v o p y p o n m l k j i h g f e d c z e r m p a t
i l w p q z q p w v u t s r q p o n m b y d q l o z s
j m x q r a r q x m l k j i h g f e l a x c p k n y r
k n y r s b s r y n k j i h g f e d k z w b o j m x q
l o z s t c t s z o l q p o n m d c j y v a n i l w p
m p a t u d u t a p m r e d c l c b i x u z m h k v o
n q b u v e v u b q n s f a b k b a h w t y l g j u n
o r c v w f w v c r o t g h i j a z g v s x k f i t m
p s d w x g x w d s p u v w x y z y f u r w j e h s l
q t e x y h y x e t q r s t u v w x e t q v i d g r k
r u f y z i z y f u v w x y z a b c d s p u h c f q j
s v g z a j a z g h i j k l m n o p q r o t g b e p i
t w h a b k b a b c d e f g h i j k l m n s f a d o h
u x i b c l c d e f g h i j k l m n o p q r e z c n g
v y j c d m n o p q r s t u v w x y z a b c d y b m f
w z k d e f g h i j k l m n o p q r s t u v w x a l e
x a l e f g h i j k l m n o p q r s t u v w x y z k d
y b m n o p q r s t u v w x y z a b c d e f g h i j c
z c d e f g h i j k l m n o p q r s t u v w x y z a b
a b c d e f g h i j k l m n o p q r s t u v w x y z a

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Some Aspects of Content and Ideation in Dick Higgins's
INROADS REBUFF'D or THE DISDAINFUL EVACUATION
a term paper perhaps for Allan Kaprow
by Dick Higgins

i- preliminary data

Inroads Rebuff'd by Dick Higgins was written in June, 1960. An acting script is included in One Hundred Plays by Dick Higgins,* and a corrected text is included in this issue of Fluxus. The first performance was at the Judson Poets' Theater, the Judson Church, in New York City in early February, 1962. For this performance, the subtitle selected was "The Disdainful Evacuation." The responsibility for this subtitle was assumed not by the author, but by the elected leader of the performance, Dick Higgins.

The performers were Ay-o, R. M. R. Hall, Dick Higgins, Lawrence M. Poons, Thalia C. Poons, and Florence Tarlow. Ay-o chose to be The Spaceman Inside His Sculpture. R. M. R. Hall was Latino de Nuevo York, Masked Bird, Ape Gott-schalk, and Janus in Love. Dick Higgins performed the parts of the Nostalgic Man from Philadelphia, His Excellency the Governor, Wind and Rags, Ichabod Ide, The Phantom Hoss Thief, Abstract 1, and Abstract 2. Lawrence M. Poons portrayed Legs Diamond, Al Capone, Pretty Boy Floyd, Dillinger, Machine Gun Kelly, and others. Thalia C. Poons was White-face Girl. Florence Tarlow was Statur of Liberty, Female Socket, Poisons and Antidotes, Pule Britannia, A Rayjay Critic, and Broken Record. Slides and constructions were by Alison Knowles, Except for Ay-o's sculpture which was by Ay-o and R. M. R. Hall's mask which he made for himself. The audience was in the main a group primarily interested in events at the Judson Church.

ii- the methodology of performance

The order in which events were fixed from the general script to the specific performance followed the sequence indicated

*Richard C. Higgins, New York City, 1961.

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in the script. Each of the performers selected his part, as indicated. The leader encouraged or discouraged a particular performer's selections, but had no final say. The qualities of the work were determined primarily by the selection of the environment of the performance. This was fixed by: 1, the use of a central performance area, 2, the selection of the audience, 3, the spatial aspects of the performance area, and 4, the selection of the lighting techniques.

The central performance area consisted of a group of platforms not more than sixteen inches high, around which the audience was grouped almost in a semi-circle. Leading to this area was a set of lower platforms, along which performers entered and went out. The audience was selected by deleting almost all names known to any of the performers from a set of mailing lists, so that a minimum number of personnel duplications took place between this and other performances of progressive theater. As a result few critical comparisons and restraints were obviated. This group, which was primarily non-cultural in any informed sense, found it necessary to develop resources of their own as a result. Behind the platforms there was no back, just empty space, since a balcony was chosen to perform in, and behind the space were Victorian pillars and arches from the nave of the church. The low exit platforms led to the organ loft. The exclusive light source was from a pair of good quality slide projectors, pointed disparately over the general performance area. The slides used were sandwiches of transparent materials, chosen more or less at random, a varying in density from nearly opaque to pastel colors. The focus of the slides varied from background to extreme foreground at random, with the result that when both performers on the distant wall of the church were out of focus, the performers could be seen clearly, but when the slides were projected in sharp focus, the performers could be seen only with the greatest difficulty, especially from the immediate neighborhood of the slide projectors, owing from the effect of transparency obtained by sharp patterns and color zonations continuing from the performers into the church wall and overpowering any coloration of the performers themselves, which was itself minimized, in order to heighten this effect, by the use of a uniformly white basic costume. The sequence of events was itself affected by this environment in many cases, since some of the performers were cued to action by changes in the environment rather than changes in the activity or situations of the other performers. For example, Miss Tarlow governed her actions by hearing music in the environment, Mr. Higgins set changes in the color being projected on his head as the exclusive basis of cuing, and the others established other combinations of events as bases for cuing.

As a result of these technical usages, what was perceived was that for an amount of time determined in advance by the use of a photographic darkroom clock whose buzzing signified that time was up and the performance over a set of people in an opulent and kaleidoscopic whirl of color zonations, letters, and visual images performed activities with shifting qualities, depending on the characterizations associated with them, in a bare void, higher than standing height, completely empty save for Ay-o's sculpture, out of which Ay-o never moved. Inside the sculpture, a large cylinder of aluminum scraped and polished in patterns and punches with many small holes, was a lamp on which the sculpture rested and rotated. When the sculpture whirled fast, Ay-o could be seen sitting inside and reading intermittently in Japanese out loud. When it whirled slowly, little balls of light moved around the performance area, and occasionally smoke would rise up from out of the sculpture. No characterizations were recognizable in a naturalistic sense, owing partially to the extreme unlikeliness of the situations in which the performers shaped their activities. As a result these characterizations became, like the activities they governed, choreographic in effect if not necessarily in conception.

iii- ontological content

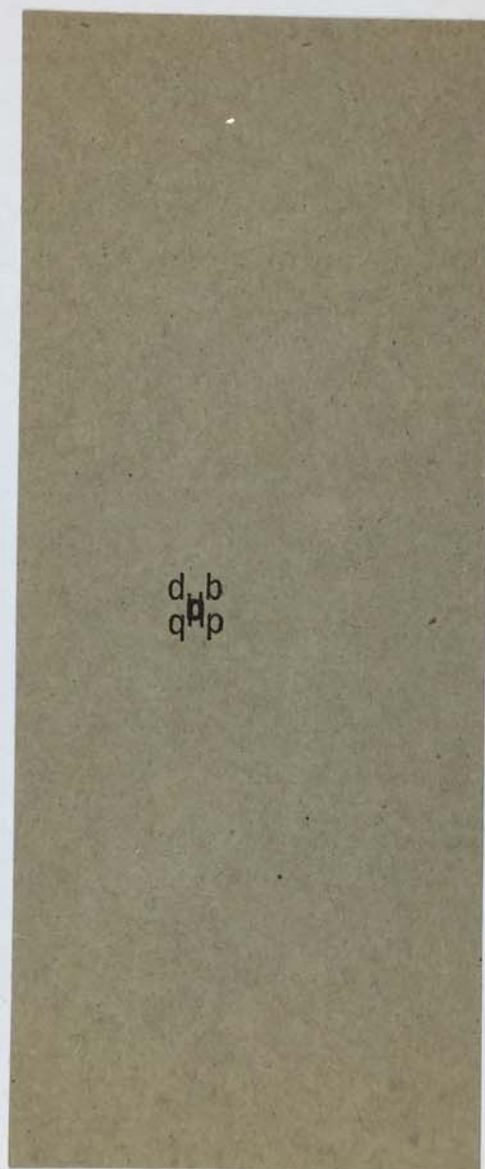
If one is to take what one sees as real, then what one sees can be examined in the light of what one experiences as reality. That is to say one sees, one develops experience, one relates what one sees to that experience, and if it adds to one's experience, one incorporates it into one's experience. What is one to make of work which presents a gamut of sets of characterizations in the choreographic patterning of experience? Is it in any way at a remove from reality? Or is it another reality? Or is it a comment on it? Or has it nothing to do with it?

Who knows? Who cares?

Anyway, it is clear that in an essentially choreographic theater, one is to look more for nature in its manner of operation than for nature in its static forms, since the static forms of experience are not presented. By this I mean that the emphasis in subject matter is not on the relationship between two people but on the changes of relationship of however many people are involved. In this sense there is not necessarily any less realistic content in the choreographic theater, in which the experience of the events on the stage becomes con-

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b song for five performers

(performers are as far apart as possible)

voice one : ba
voice two : be
voice three: bi
voice four : bo
voice five : bu
voice one : ba ba
voice two : be be
voice three: bi bi
voice four : bo bo
voice five : bu bu
voice one : ba ba ba
voice two : be be be
voice three: bi bi bi
voice four : bo bo bo
voice five : bu bu bu
voice one : ba ba ba ba
voice two : be be be be
voice three: bi bi bi bi
voice four : bo bo bo bo
voice five : bu bu bu bu
voice one : ba ba ba ba ba
voice two : be be be be be
voice three: bi bi bi bi bi
voice four : bo bo bo bo bo
voice five : bu bu bu bu bu
voice one : ba ba ba ba ba
voice two : be be be be be
voice three: bi bi bi bi bi
voice four : bo bo bo bo bo
voice five : bu bu bu bu bu

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THANKS

a simultaneity for people

Any person in a room may begin the action by making any vocal utterance. Other people in the room may make utterances or be silent at any time after the beginning.

Utterances may be in any language or none. They may be (1) sentences, (2) clauses, (3) phrases, (4) phrase fragments, (5) groups of unrelated words, (6) single words (among which may be names of letters), (7) polysyllabic word fragments, (8) syllables, (9) mirimal speech sounds (i.e., phones, included or not within phonemes of any languages), or (10) any other sounds produced in the mouth, throat, or chest.

Any utterance may be repeated any number of times or not at all. After a person makes an utterance and repeats it or not he should become silent and remain so for any duration. After the silence he may make any utterance, repeat it or not, again become silent, etc.

People may continue to make utterances or not until no one wants to make an utterance or until a predetermined time limit is reached.

All utterances are free in all respects.
Non-vocal sounds may be produced and repeated or not in place of utterances.

Anyone may submit any or all elements of this simultaneity to chance regulation by any method(s).

Jackson Mac Low
December 1960--February 1961
New York City

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DIRECTIONS FOR PERFORMING RUSH HOUR

Must be read as a solo. All empty spaces should be interpreted as silences proportionate to both their vertical and their horizontal dimensions, except for 10-character indentations, which indicate merely that the indented line is a run-on of the line above. There should be no pauses within lines, except for the extended line "where everyone////is hurrying////& brutal", every two words of which are followed by a long silence. All other lines (including 2-line run-ons) are read steadily, if possible in one breath, but not hurried ever past clear intelligibility of each word. No special expressiveness should be consciously imparted to the words. The poem should be read as soberly as a report.

HOW RUSH HOUR WAS WRITTEN.

After I had written my first chance poems, 5 biblical poems, (or rather, after I written the first four of them) I wrote a number of other poetic and musical works, between January 6 and January 27, 1955, by means of chance operations. Among these was a complex score composed January 13, 1955, and drawn exactly on music paper in several colors. In this score exact durations of pitches, and I believe dynamics-zones and pedalling (it was first thought of as a piano piece) were indicated by lengths of colored lines on the staff rather than conventional notes, &c. On January 14 I improvised a list of common one-syllable words and translated the pitches of the piano piece into the words of the list by assigning a word to each pitch of the piano. I believe that each full line contained pitches sounding simultaneously, translated into list words, but I don't remember how I determined from the score how many lines constituted a strophe, &c. The lines "where everyone/ is hurrying/ & brutal", "castanets", and "cloakroom" are from the piano piece itself, i.e., they are spoken at those points in the piece by the pianist. They were improvised spontaneously in the subway while I was working delivering packages and messages in midtown and the chance-determined piano piece was written around them, possibly as a "setting"--I don't remember exactly. The piano score itself was lost sometime in 1960 & if anyone has found it tell me.

--Jackson Mac Low, 965 Hoe Ave, NY 59 NY
17 January 1962

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LETTERS FOR IRIS NUMBERS FOR SILENCE

51 3-x-4 filing cards are provided. On one side of 50 cards, and on both sides of one card, are drawn from 1 to 10 capital letters of the English alphabet and 1 one-digit or two-digit integer. Letters and numbers are randomly placed and each card may be held in any position (any edge or corner "up").

Distribute any feasible number of the cards to each of 2 to 51 readers. The distribution need not be equal, nor need all the cards be distributed. However, if equal distribution is desired, the two-sided card may be regarded either as one card or as two. The largest number of cards given to any one reader approximates roughly the length of a performance in minutes.

Readers pronounce for each letter any minimal speech sound (that is, any phone, falling within any phoneme(s) of any language(s) which may be represented by the letter. Names of letters should not be pronounced unless they happen to be single phones represented by the letters. Ambiguous letters (e.g., "N" & "Z" and "M" & "W", which may be identified differently according to the position in which they are held) may be read as either possibility.

Letters may be pronounced shortly or for any duration up to that of a breath. No single letter may be resumed after a new breath is taken unless the letter is repeated on a card. For each integer, readers are to be silent that number of seconds or of slow counts. Other silences are optional but should not exceed 3 seconds each.

All letters on each card are to be pronounced, once each, in any order. The silence prescribed by the integer must occur, as a whole, before or after all letters on a card are pronounced, or between the pronunciations of any two letters. Optional silences may occur between pronunciations and between cards. Either or both of the sides of the two-sided card may be performed.

Amplitude, pitch, timbre, tempo (within the limits set by the rules governing durations of sound and silence) and changes in all parameters are free. However, regular rhythms, diatonic or chromatic melodies and the like should be avoided, and the sounds should be, for the most part, speech-like rather than song-like.

A performance is over when all readers have read each of their cards once.

Jackson Mac Low
18-20 January 1961
New York City

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THANKS II

The beginning of the piece is indicated in any convenient way.

At any time after the beginning any person present produce s a single non-verbal sound, either with the voice, the non-vocal parts of the body, or objects of any kind. The sound may be either a "musical" one or a "noise"; objects used, if any, may include musical instruments as well as other things.

This sound may be produced singly, prolonged for any duration, and/or reiterated any number of times. If it is reiterated, there must be no pause between reiterations. Reiterations should follow each other evenly (in a regular pulse) or the should be evenly accelerated or decelerated: Any 2 or all 3 of these methods of reiteration may be followed within one group of reiterations. In any case, no recognizable rhythmic figures other than a regular pulse and/or even accelerations or decelerations should occur.

As soon as a pause occurs, intentionally or not, the sound-producing person should become silent for at least a full minute and as long as he likes. Whenever he begins again after a pause, if he does, he should produce a different sound than any produced previously in the performance, by himself or anyone else.

At any time after one person has begun making a sound, others may produce sounds of their own, each one entirely new to the performance, in any of the ways indicated. Whenever each person pauses, he must remain silent for at least a full minute, and if he begins again, he must do so with a sound new to the performance.

The performance may end at a prearranged signal, or at the end of a duration arrived at by chance operations or by a deliberate decision, or it may be allowed to continue until it stops by itself.

To secure performances of 5 to 17 minutes, the following chance operations are suggested for determining the duration: Shuffle and cut a pack of playing cards. If the denomination of the card cut to is 5, 6, 7, 8, 9, or 10, the number is the duration of the performance in minutes. J, Q, K, A, 2, 3, or 4 indicate, respectively, performances of 11, 12, 13, 14, 15, 16, or 17 minutes.

Jackson Mac Low
3 June 1961
New York City

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GREAT
ART

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he can. Music blares from 20
speakers. As it gets louder,
red lights on the wall flare up
warning patrons that their
eardrums are in danger.

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WELCOME BACK TO EARTH



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Wriggling to rock 'n' roll,
hostesses at Tokyo's pint-sized
Albion Jazz Coffee Shop play
a game with customer: trying to
light his cigaret before



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The Gilbert and Lila Silverman Fluxus Collection

Inventory

Artist Willem de Ridder
 Title European ... Fluxshop materials
 Date various

Inventory No. 01405

Silverman No. _____

Appraised Value \$ 1,500.00By Jean-Noël HerlinDate June 9, 1989

*fluxus file with notes and various
fluxus printings etc.*

Type of Work

- ☐ Audiotape
☐ Master
☐ Copy
☐ Book
 Edition _____
☐ Artist's
☐ Reference
☐ Broadside
☐ Collage
 for Fluxus label
☐ Other
☐ Drawing
 Instruction
☐ Architectural
☐ Other
☐ Equipment
☐ Film
☒ Fluxus Edition *Some*
☐ Assembled by G.M.
☐ Assembled by other
☐ Made by Artist
☐ Prototype
☐ Flyer
☐ Furniture
☐ Flyer
☐ Letter
☐ Postcard
☐ Holograph
☐ Typed/Signed
 No. of pages _____
☐ Magazine
 Vol. _____
 No. _____
☐ Artist
☐ Reference
☐ Manuscript
☐ Holographed
☐ Typed
☐ Mixed Media
☐ Newsletter, Fluxus
 No. _____
☒ Notes
☒ Holographed
☐ Typed

☒ Newspaper # 5

- ☐ Painting
☐ Mixed Media
☐ Oil
☐ Other
☐ Pamphlet
☐ Performance Relic
☐ Photograph
 Photographer _____

- ☐ Vintage
☐ Performance
☐ Portrait
☐ Negative
☐ Contact Sheet
 No. of images _____
☐ Velox
☐ Copy photo
☒ Poster
☒ Exhibition
☒ Performance
☐ Other
☐ Recto Verso
☐ Print
☐ Program
☒ Press clipping

- ☐ Real Estate Papers, Fluxus
☐ Record
☐ Score
 Original
☐ Printed
☐ Scrap Book
☐ Sculpture
☐ Mixed Media
☐ Videotape
☐ Xerox, vintage
☐ Other
*inc. Eric Andersen Opos 41
 Fluxus Newsprint 25
 Bright Direction
 prints of Fluxus 1
 etc.*

Physical Identity

- ☐ Signed
 Location signature
☐ Bottom ☐ Top
☐ Left ☐ Right
☐ Back
☐ Dated
☐ Numbered
 No. _____
☐ Stamped
 Dimensions _____
 No. of pages appr. 52 pieces

Condition

- ☐ Good
☐ Fair
☐ Poor
 Remarks various

- ☐ Framed
☐ Matted
☐ Boxed
☐ Protective Sleeve
☐ Other

Provenance

- Date Purchased 3/20/84
 Purchased from _____
☐ George Maciunas Estate
☒ Other: D. Meyer
 Purchase Price \$ _____
 Latest Insurance Value \$ _____
☐ for this work
☐ for similar work
 Date of Valuation _____

Former Owners

- ☐ George Maciunas
☒ Other various
Willem de Ridder
Derotting Meyer

Appraised as a lot.

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- ☐ Fluxus Etc.
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- ☐ Fluxus Etc./Addenda I
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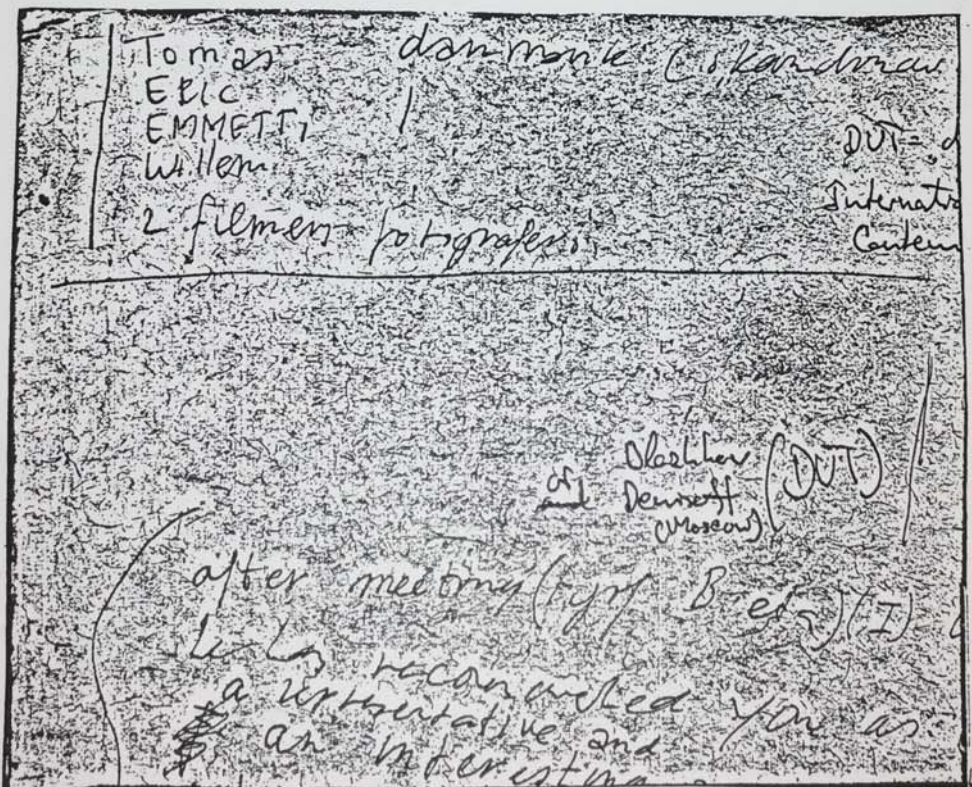
Exhibitions

- ☐ The Museum of Modern Art, New York, NY
Nov. 14, 1988–March 10, 1989
- ☐ Berlinische Galerie Im Gropiusbau, West Berlin
Sept. 24, 1988–January 8, 1989
- ☐ Williams College Museum of Art,
Williamstown, MA
Nov. 7, 1987–January 3, 1988
- ☐ Walter Phillips Gallery, Banff Center, Banff,
Alberta, Canada
October 5–27, 1985
- ☐ Contemporary Arts Museum, Houston, TX
July 7–Sept. 16, 1984
- ☐ Baxter Art Gallery, Cal. Tech., Pasadena, CA
Sept. 28–Oct. 30, 1983
- ☐ Neuberger Museum, State Univ. of NY,
Purchase, NY
January 30–March 27, 1983
- ☐ Cranbrook Academy of Art Museum,
Bloomfield Hills, MI
Sept. 20–Nov. 1, 1981
- ☐ Other: _____

Comments:

- ☐ Similar to Silverman No. _____

- ☐ Photo Attached

**Location of work:**

- ☐ 10 West Adams Street Detroit
- ☒ 488 Greenwich Street New York
- ☐ Museum of Modern Art New York
- ☐ Other: _____

Date entered: 3/10/89

By

- ☒ Jon Hendricks
- ☐ Other: _____