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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I . 258



DE KURZAAL TE SCHEVENINGEN

EXPLOITATIE MAATSCHAPPIJ "E.M.S.-CONTINENTAL" N.V.

scheveningen
~~postbus 5005~~
 telefoon 070 ~~51.43.81~~ 51.43.81
 giro ~~2045~~ 15063
 telex 3 20 72
 continental s.v.
 bankiers
 de twentsche bank n.v.
 's-gravenhage

De Heer W. DE RIDDER,
 Postbus 2045,
 A M S T E R D A M.

PER EXPRES

Uw brief d.d.

Onze referentie vL/deN.

Onderwerp Huur Kurzaal - 13 november 1964
 Fluxusgroep.

scheveningen, 10 november 1964
~~BOLLEWEG 11, 2011 CA~~
 Gevers Deynootplein 30

Zeer geachte heer De Ridder,

Naar aanleiding van het telefoongesprek hetwelk wij heden met u voerden leggen wij het volgende vast:

- 1) wij hebben de affiches, waarover wij spraken en korrespondeerden nog niet ontvangen.
 U zult begrijpen, dat de daardoor ontstane onvoldoende publiciteit ons genoodzaakt heeft een tweede advertentie te plaatsen. Gaarne bespreken wij a.s. vrijdag de wijze waarop u ons in deze extra kosten tegemoet kunt komen;
- 2) wij stellen de betaling afhankelijk van de reiskosten van de medewerkers, die op een enkele uitzondering na konform die moet zijn als gesteld in onze brief van 5 dezer;
- 3) wij zien het door u getekende kontrakt, waarvan u deze brief als aanhangsel gelieve te beschouwen, thans per omgaande tegemoet.

Inmiddels verblijven wij,

met de meeste hoogachting,
 DE KURZAAL,

Mr. P. van Dusseldorp.

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DE KURZAAL TE SCHEVENINGEN

EXPLOITATIE MAATSCHAPPIJ "E.M.S.-CONTINENTAL" N.V.

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 telefoon 0 70 5148 11 51.43.81
 glo 178 48 15063
 telex 3 20 72
 continental s.v.
 bankiers
 de twentsche bank n.v.
 's-gravenhage

De Heer W. de Ridder,
 Postbus 2045,
 Amsterdam.

Uw brief d.d.

Onze referte vL/deN.

Onderwerp Fluxusgroep - 13/11'64.

scheveningen, 19 november 1964

~~Scheveningen~~
 Gevers Deynootplein 30

Zeer geachte Heer de Ridder,

Ter komplementering van onze administratie leggen wij hiermede vast, dat na gepleegd overleg u inplaats van een honorarium ter grootte van f 850.--, als gesteld in onze brief van 5 dezer, reiskosten ad

f 740.--
 (zevenhonderd en veertig gulden)

werden afgedragen.

Voorts werden Fluxuskranten verkocht à f 0.85 en de programma's à f 0.40. Hiervan werd u 80% uitbetaald.

Inmiddels verblijven wij, met vriendelijke groeten en de meeste

hoogachting,
 De Kurzaal,

Mr. P. van Dusseldorp.

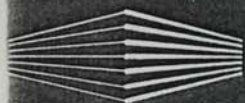
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	Silverman Fluxus Archives	I . 258

PERSDIENST

PRESS DESK

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PRESSEAMT

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Telefoon: (070)-55 89 64, 51 43 31, 55 62 41

Telegrammen: Kurhaus, Scheveningen

Telex: 31264

Telephone: Exchange The Hague 514331, extension 49

De Weledelgeboren Heer
W. de Ridder,
Postbus 2045,
AMSTERDAM.

Scheveningen, 25 november 1964

BEANTWOORD

Zeer geachte heer De Ridder,

Bijgaande nota werd abusievelijk naar mijn bureau
gezonden.

De u gevraagde foto's, welke ik hierbij ingesloten
retourneer, waren bestemd voor expositie in een van
de vitrines op de Kurhaus galerij als propaganda
voor de door uw groep te verzorgen avond.

U kunt de fotografe verzekeren, dat van deze foto's
geen copieën werden gemaakt en ze zijn ook nergens
in druk verschenen.

Met de meeste hoogachting,

E.M.S. PERSDIENST

(W.G. Gilbert)

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FILLIOU

STAATSBEDRIJF DER PTT
TELEGRAAFKANTOOR AMSTERDAM

TELEGRAM

++ 617 PARIS 189090 20 29 1206 =

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Voor navragen omtrent vermeende verminkingen wende men zich tot het telegraafkantoor.
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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	I. 258

Robert Filliou
8 rue Puget
Paris 18ème

8-12-64

Dear de Ridder

Sony about being unable to come to Amsterdam last month. I was working, and got your wire too late to phone you. We hope everything went fine. Emmett was here with me a few days ago. He told me that George Malinwa had sent you all of our material that he planned to publish, at one time. Well, actually, time's gone by, and most of the things I gave him either have been published or will soon be. So please send me back all the material of mine you have, in particular the biography on cards and the poster 'l'Immortelle Now du Monde', of which I have no other copies, and the few 'Reverberendi'. But since you are at it, send me everything as quickly as possible, please.

Best to Lydia & you
Filliou

If at some future time you needed some thing of mine for a specific publication, I'm sure I could send you something suitable. No love, then - look me up if you come through Paris. Note new address.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	I. 258

12 November

Dear George

Here are the pictures of Latham's works,
together with article (by Restany) and biography
(in catalogue)

One thing, please. In the text I sent you with my
own photographs (text explaining what I do
and don't do) please cut out on page 3
the last part Thanks and Acknowledgements -
Upon rereading I find it absurd. Thanks -
For the rest, keep it, crossed out as before.

As for the poems I should send you (Lambert
dixit), I ~~send~~ send you a copy of ~~Lille Kirkestrade~~
Karbon' iema - This, with Lille Kirkestrade no. 1,
belongs to the "actual poetry" I care much about.
And as Lille Kirkestrade no. 1 might come out as
a record, and be added to Luxus Fluxus, why
publish it. What do you think? Or do you
want a copy of it too?

As for Karbon' iema in ~~Amsterdam~~ Copenhagen,
if it is too difficult to do in so short a time,

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	I. 258

simply suppress the actual writing on piece of board. Use any 26 objects. The 3 men pass them on in the way described. The 3d man may simply act as if he was writing something on them, and then the action goes on as before - Is it complicated? If it is, I suggest ^{one of} two other things of mine; both meant to end up the evening: - either announce "I say to everybody 'Thank You'"; by R. Fillon, and then all the participants shake hands with each member of audience, and say 'Thank you'.

— or 'the ^{winner!} contest'. It is a contest - for instance lifting weights - in which participate all the performers. The winner is ^{pronounced} the best artist of the evening. It may consist in a pinpong game, wearing a hat that must be someone best, etc... Higgins knows about it. It's something to be improvised.

First, read Karlou's cinema, and present it the simplest way you can.

Take care George -
ben

R. Fillon

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: I.258
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HENRY FLYNT

16 West 84th Street
#3
New York, N. Y. 10024
U.S.A.
July 28, 1964

EUROPEAN MAIL-ORDER HOUSE
Postbox 2045
Amsterdam
Holland

Dear Sir:

In your PRICELIST you have
No 2 - Primary Study by HENRY FLYNT. 25¢.

Now it happens that Primary Study is copyrighted © by myself, and you most certainly did not have my permission to sell it. In fact, I don't even know how you have copies of it.

I am happy to have Primary Study for sale, but will you please write me so we can make a proper arrangement about selling it, which will put proper limits on your right to reproduce it, and give me a part of any money recieved for it?

I have a further suggestion. Since it is not copyrighted, and since it should be of interest, why don't you offer the Action Against Cultural Imperialism leaflet against the West German Composers Concert, Town Hall, New York, April 29, 1964?

I expect to hear from you soon about the Primary Study matter.

Yours truly,

Henry Flynt

Henry Flynt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I . 258

ACTION AGAINST CULTURAL IMPERIALISM CALLS ON YOU TO

FIGHT MUSICAL DECORATION OF FASCISM!

JOIN THE DEMONSTRATION AT THE WEST GERMAN COMPOSERS CONCERT,
TOWN HALL (43RD. STREET WEST OF SIXTH AVENUE), WEDNESDAY, APRIL 29, 8:00PM

In a lecture at Harvard in the fall of 1958, Stockhausen contemptuously dismissed "jazz" as "primitive... barbaric... beat and a few single chords...", and in effect said it was garbage.

By the time he made that fascist-like attack on Afro-American music, Stockhausen was a well-known symbol of contempt and disdain for every kind of workers', farmers', or non-European music, whether the music of Black Americans, East European peasants, Indians, or even most of the music that West German workers themselves like. All of the West German composers on tonight's program share this contempt; Stockhausen is their most significant representative.

"ONLY MY MUSIC EXISTS"

Stockhausen's magazine, as well as his lectures, have decreed over and over that the one True Music is European Serious Music. They have decreed over and over that today music must obey the "scientific" Laws of Music, discovered by Stockhausen - or else it does not exist. (That is, you must compose passage work (Zeitmasse), a concerto grosso (Gruppen), "Dance of the Sugarplum Fairy" (Gesang), a Mahler symphony (Carre), or some such.) In other words, the music of Japan, India, Africa, or in the U.S., R & B or hillbilly music, does not exist ! And Stockhausen's reason: because it is not composed, or is not made up of pitches, etc. etc. (Die Reihe 4, the first essay, sums up the doctrine of Stockhausen's claue.)

STOCKHAUSEN'S DECREES SERVE NEO-NAZISM

Why does Stockhausen NEED to vilify every kind of toilers' music, to limit True Music to the European owning classes, to invent "scientific" Laws which require all music to start from the premises of 19th.- century European Serious Music ? And mainly to carry on vicious fascist vilification of the Black peoples' music as "low and primitive" ? Because Stockhausen's Music is composed to serve the West German bosses. Stockhausen is a lackey of the West German bosses and their government, just as Haydn was of the Esterhazys. His patronage comes mainly from the government-owned Cologne Radio. Like all court music, Stockhausen's Music is of course a decoration for the West German bosses. But more than that, it is ideology, capitalist, fascist ideology. Stockhausen's repeated decrees about the lowness of plebian music and the racial inferiority of non-European music, are an integral, essential part of his Art and its "appreciation". Stockhausen's Music is West German fascist ideology.

THE BOSSES HAIL STOCKHAUSEN

Of course, some conservative, philistine elements among the bosses have opposed Stockhausen as "too modern". But this kind of opposition to Stockhausen is rapidly melting away as the bosses of West Europe and America realize that Stockhausen is one of the best salesmen they're going to get. The West German government, which is in the hands of the bosses there, patronizes Stockhausen and brings him here tonight. Already more than a few U.S. millionaires have begun to support Stockhausen. And because of the power of the West German and U.S. bosses, this Musical style is imposed on all weaker nations of the "Free World".

FIGHT FASCIST MUSICAL THOUGHT !

STOCKHAUSEN GET OUT ! TOO MANY LIKE YOU HERE ALREADY !

Action against Cultural Imperialism
359 Canal Street, New York, New York 10013

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I . 258



FROM "CULTURE" TO VERAMUSEMENT

Boston - New York

PRESS RELEASE: for March-April, 1963

Henry Flynt, Tony Conrad, and Jack Smith braved the cold to demonstrate against Serious Culture (and art) on Wednesday, February 27. They began at the Museum of Modern Art at 1:30 p.m., picketing with signs bearing the slogans DEMOLISH SERIOUS CULTURE! / DESTROY ART!; DEMOLISH ART MUSEUMS! / NO MORE ART!; DEMOLISH CONCERT HALLS! / DEMOLISH LINCOLN CENTER!; and handing out announcements of Flynt's lecture the next evening. Benjamin Patterson came up to give encouragement. There was much spontaneous interest among people around and in the Museum. At about 1:50, a corpulent, richly dressed Museum official came out and imperiously told the pickets that he was going to straighten them out, that the Museum had never been picketed, that it could not be picketed without its permission, that it owned the sidewalk, and that the pickets would have to go elsewhere. The picket who had obtained police permission for the demonstration was immediately dispatched to call the police about the matter, while the other two stood aside. It was found that the Museum official had not told the truth; and picketing was resumed. People who care about the rights of pickets generally should recognize the viciousness of, and oppose, the notion that picketing can only be at the permission of the establishment being picketed. (As for previous picketing of the Museum, it is a matter of record.) Interest in the demonstration increased; people stopped to ask questions and talk. There was a much greater demand for the announcements than were available. Some people indicated their sympathy with the demonstrators. The demonstrators then went on to the Metropolitan Museum of Art. Because of the unexpected requirement of a permit to picket on a park street, they had to picket on Lexington Avenue, crossing 82nd Street. As a result they were far from the fools lined up to worship the Mona Lisa, but there was still interest. Finally, they went to Philharmonic Hall. Because of the time, not many people were there, but still there was interest; people stopped to talk and wanted more announcements than were available. The demonstrations ended at 3:45 p.m. Photos of the pickets were taken at all three places.

On Thursday evening, February 28, Henry Flynt gave a long lecture expositing the doctrine the Wednesday demonstrations were based on. On entering the lecture room, the visitor found himself stepping in the face of a Mona Lisa print placed as the doormat. To one side was an exhibition of demonstration photos and so forth. Behind the lecturer was a large picture of Vladimir Mayakovsky, while on either side were the signs used in the demonstrations, together with one saying VERAMUSEMENT - NOT CULTURE. About 20 people came to the lecture. The lecturer showed first the suffering caused by Serious-Cultural snobbery, by its attempts to force individuals in line with things supposed to have objective validity, but actually representing only alien subjective tastes sanctioned by tradition. He then showed that artistic categories have disintegrated, and that their retention has become obscurantist. (He showed that the purpose of didactic art is better served by documentaries.) Finally, in the most intellectually sophisticated part of the lecture, he showed the superiority of each individual's veramusement (partially defined on the lecture announcement) to institutionalized amusement activities (which impose foreign personal tastes on the individual) and indeed to all "culture" the lecture was concerned with. After the lecture, Flynt told how his doctrine was anticipated by little known ideas of Mayakovsky, Dziga Vertov, and their group, as related in Ilya Ehrenburg's memoirs and elsewhere. He touched on the Wednesday demonstrations. He spoke of FLUXUS, with which all this is connected. Several people at the lecture congratulated Flynt on the clarity of the presentation and logicity of the arguments. Photos were taken.

The two days' "activities" were only a beginning in the present FROM "CULTURE" TO VERAMUSEMENT movement. They can be considered a success. However, much was learned which can be used, to make future activities far more effective, and broaden their appeal beyond intellectuals. The "activities" - publication, large demonstrations, lectures, and other methods - will go on intermittently, hopefully until the change summarized in the phrase FROM "CULTURE" TO VERAMUSEMENT has been accomplished.

Statement of November 1963
Back in March 1963, I sent the first FOTB PRESS RELEASE, about FOTB's February picketing and lecture, to all the communications media, including the New Yorker. It is so good that the New Yorker wanted to use it, but they didn't want to give FOTB any free publicity; so they finally published an inept parody of it, in the October 12, 1963 issue, pp. 49-51. They changed my last name to Mackie, changed February 27 to September 25, the Museum of Modern Art to a church, changed our slogans to particularly idiotic ones (although they got in 'NO MORE ART / CULTURE' later on), and so forth, and added incidents; but the general outlines, and the phrases lifted verbatim from the FOTB RELEASE, make the relationship clear. - Henry Flynt

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I . 258

- Hand written catalog, illustrated, \$10
- ☐ FLUXUS cl GAMES AND PUZZLES
- CARD GAMES, with rules \$100
- BOARD GAMES, with rules \$100
- PUZZLES, easy and difficult \$150
- All games and puzzles invented and made to order, no two alike.

- ☐ FLUXUS cm BOXES: Some are containers and some aren't. Small, simple, cardboard to elaborate ones of fine woods, engraved metal, leather etc. None are empty, though not all are filled. Made to order, \$10 and up.

- *****
- ☐ FLUXUS d CHIEKO SHIOMI: Endless box \$20
- ☐ FLUXUS dd CHIEKO SHIOMI: events in wood box \$2
- ☐ FLUXUS h LA MONTE YOUNG: Compositions 1961 bound in linen; \$3, in paper cover: \$1
- ☐ FLUXUS hh LA MONTE YOUNG: Trio for strings bound in linen; \$3, in paper cover: \$1

- *****
- ☒ FLUXUS kaz series, OBJECTS from ROBERT WATTS
- ROCKS in compartmented wood or plastic boxes, \$4 to \$20

- ☐ FLUXUS kz colored rocks
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- ☐ FLUXUS kv rocks marked by their weight in pounds
- ☐ FLUXUS ku odd numbered rocks
- ☐ FLUXUS kt rocks marked by their volume in cubic cm. etc.

- ☐ FLUXUS ka SAND-BOXES with hidden objects \$10
- ☐ FLUXUS kb EGG BOXES \$10
- ☐ FLUXUS kc WORM-BOXES \$10

- ☐ FLUXUS kk a to z series; (a) pens \$1.25 (b) pencils 10c, (c) photographs \$1 & 2 (d) postcards 15c, (e) soap \$1 and up, (f) lighter \$8 for pens \$1 and up, (h) necktie \$2 & up, (i) tie \$3 & up, (j) briefcase \$1 & up, (k) book \$1 & up, (l) magazine \$1 & up, (m) ball 75c, (n) string 10c, (o) socks \$2, (p) geography 50c & up, (q) psychology \$1, (r) zoology 15c, (s) pornography 25c and up, (t) finger prints 10c and up, (u) smears 25c, (v) sex, male & female \$25, (w) assorted tools 75c & up, (x) stamps 10c, (y) 35mm slide, any subject 50c, special order \$2

- ☐ FLUXUS k1 ROBERT WATTS: events in wood box \$3
- ☐ FLUXUS kkk ROBERT WATTS: chrome goods
- Hand written catalog, illustrated \$10

- *****
- ☐ FLUXUS n series, ITEMS FROM BEN VAUTIER
- ☐ FLUXUS na MYSTERY BOXES \$1 postage not incl
- ☐ FLUXUS no DIRTY WATER, in 1 or 202 bottles 50c in wine bottles \$1, in gallon bottles \$2 in 5 gallon containers \$6.
- ☐ FLUXUS ni COLLECTION OF HOLES, photographs and actual holes in plastic box \$5



FLUXFLI



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	Silverman Fluxus Archives	I.258

FORUM

FORUM

voor architectuur en gebonden kunsten

FLUXUS

Kerkstraat 327,

A m s t e r d a m .

t.a.v. de heer de Ridder.

Redactiesecretariaat p/a Academie van Bouwkunst, Waterlooplein 67
AMSTERDAM-C.

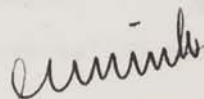
28 januari 1965.

Geachte heer de Ridder.

De heer Nieuwenhuyzen heeft reeds enige keren vergeefs getracht u telefonisch te bereiken. Langs deze weg verzoek ik u thans dringend om zo spoedig mogelijk contact met hem op te nemen. Voor uw medewerking zeg ik u gaarne vriendelijk dank.

Hoogachtend,

namens de redactie,



(ir P.K.A. Pennink, secretaris).

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	Silverman Fluxus Archives	I . 258

GOSEWITZ

ludwig gosewitz
bahnhofstrasse 12 a
3550 marburg lahn
germany

180864

dear willem de ridder,

many thanks for sending the invitation to the
RANGSTED-book.i'm sorry to answer very late,
but.
and more sorry that's now impossible for me to
prepare my pages carefully in these days,because
i'm just finishing my studiés here and it's hard
to work now.perhaps the edition is delayed (post-
poned) and it will be possible for me to send it
in september.please write 10 words about that.
and now something for a new pricelist of flux-
shop :

ludwig gosewitz

typogramme 1 (15 texts) \$ 3

typogramme 2 (25 texts) \$ 20

'appellativische sprache'(27 texts) \$ 20

post-cards ¢ 25

envelopes ¢ 25

post-bons free

i hope to get some new informations from you and
you get my wishes for the best of the rest of the
year.

ludwig gosewitz

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HAAGS
GEMEENTEMUSEUM

Gemeentemuseum 's-Gravenhage

Stadhouderslaan 41 / Postbus 72 / Tel. 514181

No.: 4220.64/R

Onderwerp:

Bijlage(n):

Fr/fr

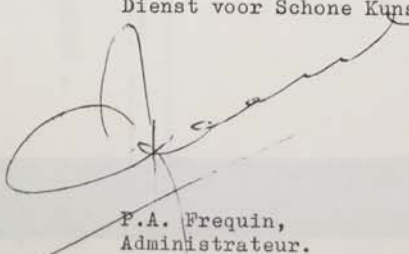
's-Gravenhage, 23 juli 1964

De heer Willem de Ridder,
Postbus 2045,
Amsterdam.

Hierbij komen wij terug op de met U gevoerde correspondentie inzake de mogelijkheid van het optreden van de Fluxus-groep.

Wij overwegen om de Fluxus-groep toch nog eens keer in het Haags Gemeentemuseum te laten optreden en als streefdatum kan hierbij worden genoemd woensdag, 18 november te 20.15 uur. Gaarne zouden wij hierover met U een gesprek hebben om na te gaan of een dergelijk concert zal kunnen worden gerealiseerd. Uw berichten gaarne wachtend,

Voor de Directeur van de
Dienst voor Schone Kunsten,


P.A. Frequin,
Administrateur.

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ONTYANGST	
4VI	STAAITSBEDRIJF DER PTT TELEGRAAFKANTOOR AMSTERDAM
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COL 327 +	
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VERZENDING	

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Gemeentemuseum 's-Gravenhage Stadhouderslaan 41 / Postbus 72 / Telefoon 514181

No.: 5369.64/R

Onderwerp:

Bijlage(n):
dG/ah

's-Gravenhage, 25 sept. 1964

aan de weledelgeboren heer
W. de RIDDER
Postbus 2045
A m s t e r d a m

Geachte Mijnheer De Ridder,

Tevergeefs hebben wij indertijd geprobeerd u te bereiken om u ervan op de hoogte te brengen, dat de Heer Beeren uw bouwpakket heeft meegenomen naar Wenen om één van de ruimtes van het Museum des 20. Jahrhunderts ermee te versieren.

Het was doordat u het zo laat stuurde en de verzekeringswaarde niet opgaf, niet meer mogelijk voor ons het alsnog te verzekeren. Het is dus op uw eigen risico meevervoerd, waar u ook wel op gerekend zult hebben.

Dan heb ik nog de vervelende taak u mee te delen, dat een eventuele tentoonstelling van Nam June Paik dit najaar geen doorgang kan vinden wegens de hoge kosten die eraan verbonden zijn. Wij hopen zeer dat er het volgende jaar wel een tentoonstelling van hem georganiseerd kan worden en zijn zeker in deze kunstenaar geïnteresseerd. Heel graag zouden wij hem ook eens willen zien, horen en meebeleven vóór direkt zelf een tentoonstelling van hem te gaan houden.

Wij hopen dan ook, dat u ons van zijn activiteiten, vooral in Europa, op de hoogte zoudt willen houden.

Met de hartelijke groeten, namens de heer Beeren,

hoogachtend,

W. J. de Gruyter

Dr. W. J. de Gruyter.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I . 258

Gemeentemuseum 's-Gravenhage

Stadhouderslaan 41 / Postbus 72 / Tel. 514181

No.: 3422.64/R/Nwe.Realisten

Onderwerp

Bijlage(n):

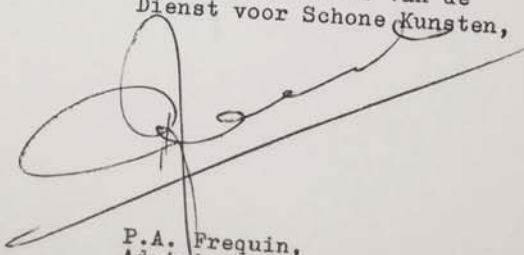
Fr/fr

's-Gravenhage, 15 juni 1964

De heer Willem de Ridder,
Postbus 2045,
Amsterdam.

Met verwijzing naar Uw schrijven d.d. 7 juni 1964 aan de heer W.A.L. Beeren, waarin U een voorstel doet voor het houden van een concert door de Fluxus-groep tijdens de opening van de tentoonstelling "Nieuwe Realisten" op dinsdag 23 juni a.s., moeten wij U tot onze spijt berichten, dat wij helaas geen mogelijkheid zien om uitvoering aan ons voornemen te geven. Wij betreuren het dan ook zeer, dat het optreden van de Fluxus-groep geen doorgang kan vinden en danken U voor de gegevens die U ons deed toekomen. Mocht er in de toekomst een mogelijkheid zijn om dit concert te houden, dan zullen wij gaarne op Uw schrijven terugkomen.

Voor de Directeur van de
Dienst voor Schone Kunsten,


P.A. Frequin,
Administrateur.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I . 258

Gemeentemuseum 's-Gravenhage Stadhouderslaan 41 / Postbus 72 / Telefoon 51 41 81

No.: 6357.64/R/Nwe.Realisten

Onderwerp:

Bijlage(n):

's-Gravenhage, 12 november 1964

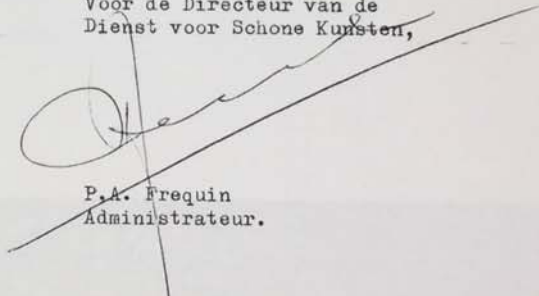
vL/vA

De Heer W. de Ridder
Postbus 2045
A m s t e r d a m

Hierbij komen wij terug op het telefoongesprek van enige tijd geleden, betreffende de plastic ballonnen, die tijdens de tentoonstelling "Nieuwe Realisten" in de hal van het Haagse Gemeentemuseum hebben gehangen.

Aangezien deze ballonnen een omvangrijk deel van onze toch reeds zo beperkte opslagruimten in beslag nemen, verzoeken wij U ons schriftelijk te bevestigen, dat U geen prijs stelt op terugzending van deze ballonnen en dat deze zo nodig door ons kunnen worden vernietigd.

Voor de Directeur van de
Dienst voor Schone Kunsten,


P.A. Frequin
Administrateur.

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: I.258
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DICK HIGANS

Willem de Ridder,
Amstel 47,
A'dam, Holland

April 28th, 1965

Dear Wm de Ridder,

My newspaper has not yet come out- first issue will be this summer. George Brecht's issue is out. I have asked him to send you four copies each of his newspaper (which he edits with Robert Watts) and his Yam calender for May.

Practically nothing of the new tendency is published here, though much is written. This is because the cost of printing is proportionately much more high than in most European countries.

The main publications of American material are these: An Anthology (ed. La Monte Young, 119 Bank St., New York 14, N.Y., USA.) This book is international and excellent. It costs about \$2.50 to the public. But I cannot get it for you, you will have to write to La Monte Young.

S

Secondly, George Maciunas's Fluxus Yearbox No. 1 (American Issue) will be a very definitive collection- 400 pages of excellent material. The best European address is Tomas Schmit, 5 Koeln-Muehlheim, Kuedesheimerstr 14, Germany. Maciunas is very ill and will not be active for at least five months, but Schmit can help you.

I can send you publicity materials if you like, but I doubt it is very useful. One thing you should know also: the posters and announcements from American art galleries are very often the best documents of the artists activities in print, they are usually taken much more seriously than in Europe because they are the most important publications we have.

The most important manifestation we have ever had is going to happen in May, it is organized by Brecht, Watts, myself, Patterson, and Kaprow. We call it the YAM festival because 'yam' = 'may' and 'may' means permission is given to act, as well as the month. Also, in the Torres Straights between New Guinea and Australia, the two great festivals every year are the yam and the peach festivals, and since we have all been reduced by the military to primitives... but you can write to the Smolin Gallery, 19 East 71st St., New York 21, N.Y., which is serving as an information center, and you can ask them for all material and buy a few copies of Allan Kaprow's very beautiful catalog from last fall. Westell is coming for the yam festival, by the way. One almost indispensable book of this sort, by the way, is the collection of John Cage's writings, entitled Silences, and published by the Wesleyan

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: I.258
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University Press, /Middletown, Conn., USA. This book contains much of Cage's specifically musical reflections, as well as the most explicit statement of the philosophical aspects of the new tendency, at least in its American phase.

Most of my own work is mimeographed, and therefore not of sufficient quality to sell, though it is excellent for performance purposes. I will send you some on request.

In Sweden, nobody seems to know better what the young people are doing than the poet Bengt af Klintberg, /Lriksobergsgatan 12, /Stockholm. He is in touch with developments in Norway and Finland as well as Sweden rather better than the officials of the Hulten-Wordenstroem-welin variety. He speaks English and French, but not much German, so you can write to him in either of those languages.

Victor Musgrave, /Gallery One, /16 No. Audley St., /London W1 is very very stupid, but he has a good gallery, and he may be able to help you for England. The best artist there that is really trying new things is Robin Page, whose address I do not have. Musgrave can help you, perhaps. They can surely tell you about English publications.

Do you know of Arthur Köpcke, /Tulipanvej 9, /Brøndbyøster pr. Valby, /Denmark? He is a good friend of Westell, so perhaps Westell has told you about him. He can tell you about Danish developments, which are beginning to take a pretty clear development, particularly in happenings.

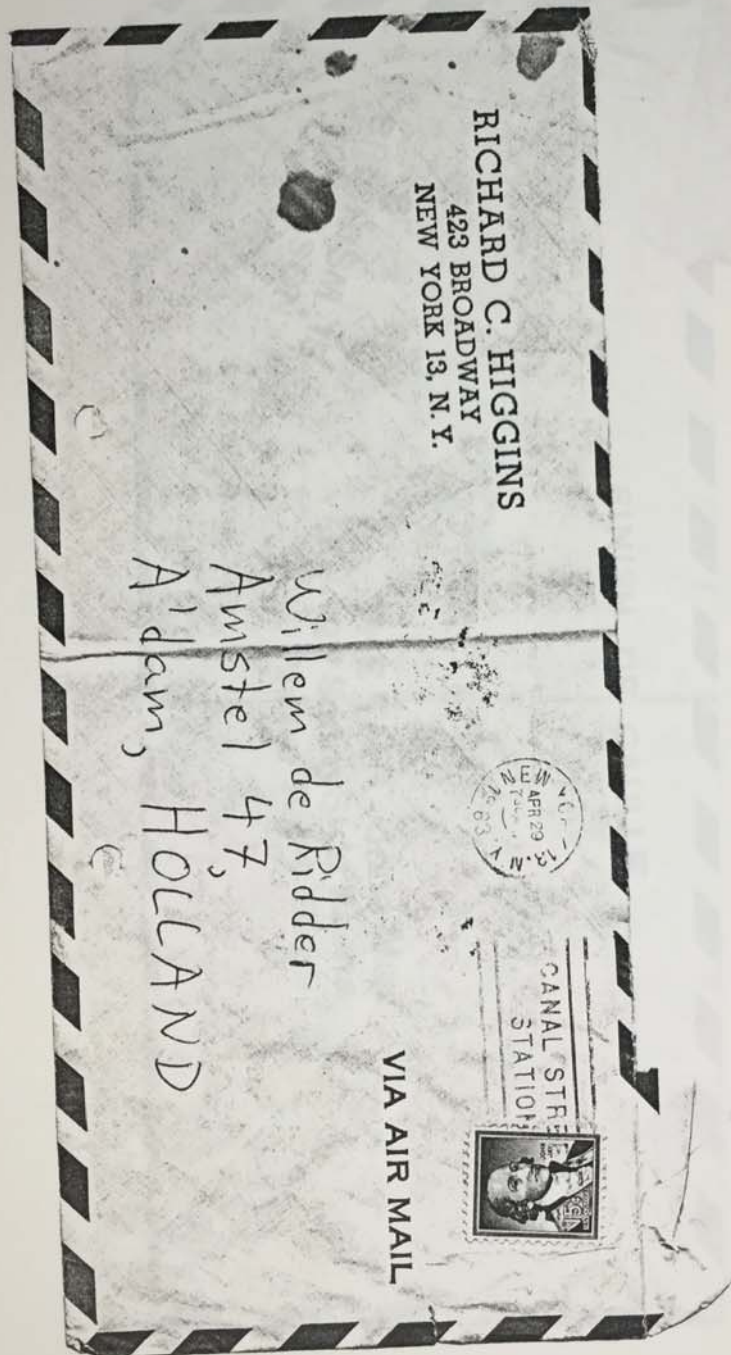
But most important is Klintberg, because a great deal is being published in Sweden and it is hardly known outside Sweden yet.

My best to your lovely city, and may it never see another bonfire like the one at Westell's vernissage last fall.

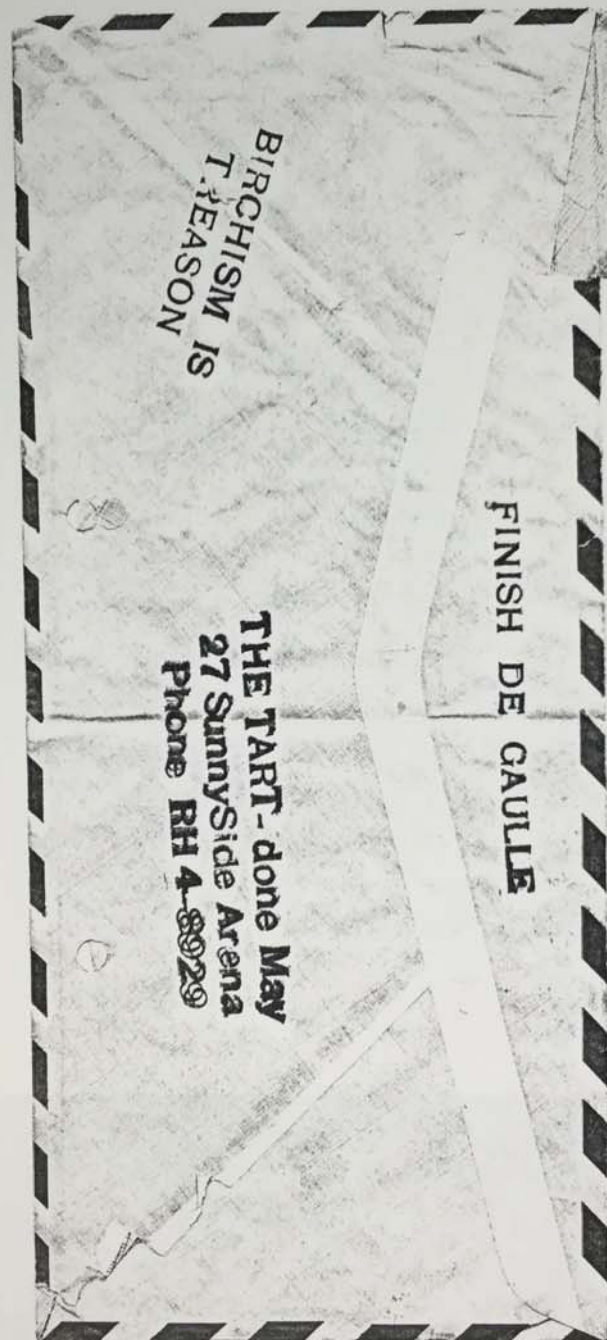
Yours Sincerely,

Nick Higgins

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: I . 258
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I . 258



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	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	Silverman Fluxus Archives	I . 258

Something Else Newscard #1

Ray Johnson's *The Paper Snake* will be bound up by Valentine's Day. There are two editions: the Regular Edition has a printed cover that matches the jacket; it costs \$3.47. The Autograph Edition (unautographed, match, and limited to 200 unnumbered copies—numbering's vulgar) is bound in Joanna Lacroid, costs \$12, and is sold only by the PVI Gallery, 173 East 73rd Street, New York.

Camille Gordon says that red will absolutely *not* be worn this spring. She also says she has just discovered shoe buckles.

Al Hansen's *Primer of Happenings & Time/Space Art*, basically a collage of his notebooks since the heroic days of happenings, late in the 50's, will be our next book; we're gunning for late May. Al is now busy directing David Walker's *Cato Espressivo* (a chance opera for actors—sounds good) for the American Theater For Poets, to open 2/11/65. Also, on 2/15/65 he'll do a very tough happening at The New Third Rail Gallery, 5 Great Jones Street, at 8:30 PM: it's called *The Gunboat Panay*.

The Creamery Bridge
West Brattleboro, Vt.
Spanning Whetstone Brook

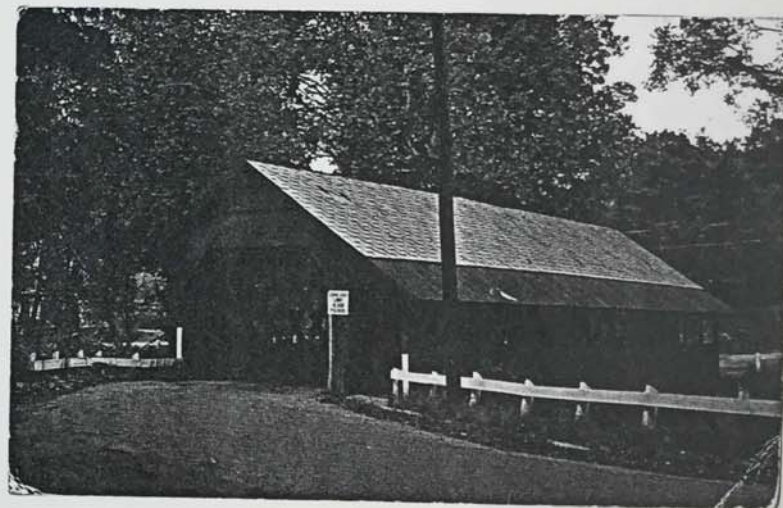
Dear Wim -
We do not yet have a
press - that happens around
Christmas. Then the press
will be busy for six months.
The New York fluxus
festival will be in the
winter. Come over if you
can.
Have you written to af
Klintberg, Olson, and Reuterswärd?
Best,
Dick Higgins



Willem de Ridder
Amstel 47
Amstel 47
A'dam, HOLLAND

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	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	Silverman Fluxus Archives	I . 258



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 258

HULTÉN

STATENS KONSTSAMLINGAR
MODERNA MUSEET
STOCKHOLM 100
Telefon växel 24 42 00

Stockholm, May 16th, 1964.

Dear Mr. de Ridder,

Dr. Hultén, who for the moment is abroad, has looked at the materials about your P.K.'s and asked me to thank you for your kind interest. Unfortunately he can see any possibility to have them here even if he finds that your balls are very funny and interesting.

Please, let us know if you want the photos back.

Yours sincerely,

Marta Sahlberg
secretary

Willem de Ridder, Esq.,
Kerkstraat 327^{II}
Amsterdam - C

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I . 258



Kunstcentrum 't VENSTER Gouvernestraat 133 Rotterdam 3

experimenteel en kamertoneel
concerten
films
tentoonstellingszaal
atelier

De Heer Willem de Ridder
Kerkstraat 327a
Amsterdam

telefoon 31627
postrekening 521788

Rotterdam, 6 januari '65

Waarde Heer de Ridder!

Dank voor Uw vuurgevaarlijke nieuwjaarsgroet, die ik gaarne op deze meer conventionele wijze beantwoord. Intussen wachten wij nog altijd op de nietmachine, welke een van Uw medewerkers abusievelijk meegenomen heeft en die volgens Uw mededeling ook terecht is, maar nog niet bij ons. Wilt u er even iets aan doen?

Met vriendelijke groeten

Suze Geoeneweglaan 131
Tel. 255429

Mr J. Huyts
Mr J. Huyts

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 258



Kunstencentrum 'tVENSTER Gouvernestraat 133 Rotterdam 3

experimenteel en kamertoneel
concerten
films
tentoonstellingszaal
atelier

De Heer Willem de Ridder
Kerkstraat 327a
Amsterdam

telefoon 31627
postrekening 521788

Rotterdam, 6 november '64

Geachte Heer de Ridder!

Overeenkomstig Uw verzoek heb ik aan onze administratie verzocht U via de Amsterdamse Bank, te Amsterdam, een bedrag te doen toekomen van f. 250,-, in mindering van de gegarandeerde kostenvergoeding tot een maximum van f. 750,-, welke wij U tezamen met de Rotterdamse Kunstkring gegeven hebben.

In dit verband wil ik er toch op wijzen dat indien de voorbehouden wijzigingen na het afvallen van Paik tot verdere kwantitatieve vermindering van de buitenlandse deelneming zou leiden, wij de toegezegde garantie niet tenvolle zouden kunnen handhaven. We hebben nu al een deelneming uit Korea aangekondigd, welke vervalt, en we zouden tegenover de buitenwereld ons gezicht niet nog verder willen verliezen. Ik begrijp wel de organisatie van een en ander U veel hoofdvrekens kost, maar wij stellen er uiteraard prijs op dat de prestatie niet al te zeer van het aanbod afwijkt. Ik wil niet zeggen dat ik aan de goede afloop begin te twijfelen, maar de vloeiende toestand waarin de zaak nu nog blijkt te verkeren, baart me natuurlijk wel zorgen.

Met vriendelijke groeten

Suze Groeneweglaan 131
Tel. 255429

W. Huijts
Mr J. Huijts

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 258



Kunstcentrum 't VENSTER Gouvernestraat 133 Rotterdam 3

experimenteel en kamertoneel
concerten
films
tentoonstellingszaal
steller

telefoon 31627
postrekening 521788

De Heer Willem de Ridder
Fluxus administratie voor Europa
postbus 2045
Amsterdam

Rotterdam, 9 september '64

Waarde Heer de Ridder!
Bij deze bevestigen wij dat wij nader zijn overeengekomen dat
het Fluxus festival te Rotterdam op maandag 23 november zal
plaats hebben, i.p.v. op donderdag 26.
Met vriendelijke groeten

Suze Groeneweglaan 131
Tel. 255429

Mr J. Huijts

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 258



Kunstcentrum 't VENSTER Gouvernestraat 133 Rotterdam C.

tentoonstellingszaal
ateliers
'tvenster in de middagpauze
concerten e.a.

telefoon 31627
postrekening 521788

De Heer Willen de Ridder
Kerkstraat 327 II
Amsterdam

Rotterdam, 24 augustus '64

Waarde Heer de Ridder!

Als resultaat van een gesprek met de voorzitter van de Rotterdamse Kunstkring kan ik U berichten dat de beide organisaties zeer wel genegen zijn om op het eind van november een "Fluxus festival" in Rotterdam onder hun auspiciën te nemen en gezamenlijk garant te zijn voor een kostenvergoeding tot een maximum van f. 750,- (Daar beide organisaties noodlijdend zijn hopen we echter in stilte dat de kosten daar beneden blijven.)

Zoals wij afgesproken hebben, heb ik voor het festival donderdag 26 november gereserveerd.

U hebt mij iets verteld over een geval met auto's dat vantevoren in de stad op te voeren ware. Wij voelen daar veel voor, ook al om voldoende publiciteit vooraf voor het festival te verkrijgen. Zoudt U ons alvast een partituur kunnen toesturen?

Nadere bijzonderheden regelen we wel, zodra de tijd daarvoor gekomen is.

In afwachting van Uw bevestiging,

met vriendelijke groeten

Suze Groeneweglaan 131
Tel. 55429

Jan Huys
Mr J. Huys

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I . 258



Kunstcentrum 't VENSTER Gouvernestraat 133 Rotterdam C.

tentoonstellingszaal
ateliers
'tvenster in de middagpauze
concerten e.a.

De Heer W.de Ridder
Kerkstraat 327a
Amsterdam

telefoon 31627
postrekening 521788

Rotterdam, 16 oktober '64

Zeer geachte Heer de Ridder!
Ter bevestiging van ons telefoongesprek: wij rekenen dus
op een Fluxus Festival op 23 november en een perskonferentie
op de 16de, 's middags drie uur, in de foyer van het
filmtheater 't Venster, in tegenwoordigheid van enkele
medewerkers (alle is natuurlijk niet per se nodig!).
Op het gemeenschappelijke affiche zou dus voor Rotterdam
moeten staan:

Kunstcentrum 't Venster
in De Lantaren, Gouvernestraat 133, Rotterdam
maandag 23 november
8 uur 15

toegangsbewijzen à f. 2,25, f. 3,50 en f. 4,50
(houders cultureel jeugdpaspoort f. 1,25 en f. 2,50)
aan de kassa van 't Venster, dagelijks van 11-15
en van 18.30-21.30, en 's avonds aan de zaal

Wij zouden er honderd moeten hebben.

Met vriendelijke groeten

Mr J. Huijts
Mr J. Huijts

Suze Groeneweglaan 131
Tel. 255429

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 258

KHIYANAGI

Sept. 4, 1964

Dear Mr. Ridder and everyone in Flux Shop,

Congratulation for opening Flux Shop.
I will try my best to supply as many materials as possible
from Japan for this marvelous shop.

There was one thing which I was surprised to see in your
catalogue that several of my works which are already under
the publication of Peters Edition in New York are on your
selling list. Those works are my "MUSIC FOR PIANO #4 & #7" and
"STANZAS".

Those works were published long time ago and it is impossible
for me to give you a consent neither to publish nor to sell
those three works. It is hard for me to imagine how this had
happened but anyway will you please cancell them immediately
from your catalogue.

Best wishes to you and to all members of Fluxus in Europe,

Sincerely,

Toshi Ichihyanagi

Toshi Ichihyanagi

	Collection:	Series/Folder:
The Museum of Modern Art Archives, NY	Silverman Fluxus Archives	I . 258

BNGT AF KUNTBERG

Stockholm, April 17th, 1964

Dear Willem de Ridder,

Thank you for your letter and all interesting things that were in it, and congratulations to the good news about the FODOR-museum. That sounds interesting, too. Of course we would like to come to Amsterdam in the autumn. To begin with the March through Stockholm, I would recommend the following text:

Söndag (or: Måndag Tisdag Onsdag Torsdag Fredag Lördag) den 1 (or: 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31) maj

start: kl. 15 precis

MARCH GENOM STOCKHOLM

organiserad av willem de ridder och wim t schippers

Färdväg (or: Route): Centralstationen - Vasagatan - Kungsgatan -
Hötorgscity - Hamngatan - Kungsträdgårdsgatan - Strömbro - Slottet

It was a pity that you didn't have an opportunity to see our performance in Copenhagen last month. When you come here in May there is much that you must see: Pi Lind's water projections and many other things. I think that Fylkingen (a music organization) will have a happening at that time too. Your crumbled plastic balls seem to be fascinating. Do you intend to show them here in Stockholm in May? I hope you do.

About the organizing of a festival with FLUXUS pieces, room arrangements and so on, I must tell you that I will be very short of time in May. I have two folkloristical radio programs that shall be recorded the 20th and two others that must be clear in June. And there is also a book with folk exorcismes that must be finished at that time. That means that it will be difficult for me to get time to take part personally in the festival. But of course I will do my best to help you with contacts, a good place for the performance and advertizing. I think I know some talented people that would like to take part.

I met Adams Sitney several times since I came back from the tourné. There were hot film discussions in my apartment many evenings. He had me to do an introduction talk on Dick Higgin's Flaming City, a film that I liked very much. It (the film) made me feel sentimental in a strange way.

With the best greetings
yours

Bengt af Klintberg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 258

Stockholm nov. 7 1963

dear Willem de Ridder

Some days ago I came home from Budapest and found your letter where you ask for informations about new tendencies in art etc. Personally I have been writing some poetry and music, and I don't know the Scandinavian pop art as well as another swede, Ludvig Rasmussen. He has been writing about that in our literary magazine "Rondo" and arranged an interesting exhibition. Therefore I told him to write to you and perhaps have you already got his letter.

In Norway the young people are very conservative, and I haven't heard that anything has happened there lately. And about Finland I know absolutely nothing. In Denmark Macdonald's friend Köpcke is the right one to give informations.

In Sweden we have some artists ^{and poets} who have been internationally well known for rather a long time. What they are doing is very interesting, but I am not sure that they are the category that you were thinking of when you wrote your letter. If you want to come into contact with them you had better

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	I. 258

write yourself:

P. O. Ultvedt, Vegag. 8, STOCKHOLM VA
 ÖYVIND Fahlström, Baggensg. 16, STOCK-
 HOLM C. (who is perhaps still in New York)
 C. E. Reuterswärd, Skomakarg. 26, STOCK-
 HOLM C.

Next week I will send you the program for an evening, that will contain a piece for colour projections and electronical music and also concrete poetry. The participants are the artist Pi Lind, the author and composer Staffan Olzon, the poets Bengt Emil Johnson and Åke Hodell and myself. All of us could contribute to the Fluxus yearbook and the Amstel 47 with pieces of different sorts: picture poetry, scores, sound tracks etc. Next week Åke Hodell will publish his new poem IGEVÄR, that is one word (igevär) on about 40 pages.

If you want me to send it to you, I can do that. I have myself a score to a composition, "Orangerimusik 1963", that I would like to see published in the FLUXUS yearbook. There are some photos from the first performance, too, that could be

interesting. Bengt Emil Johnson's expressive picture poems, made on the type-writer, are certainly something of the best that is made in Sweden to-day. Write and tell me if you want me to send a selection of the things we five have done recently, for the FLUXUS yearbook!

Kindly regards,
 yours

Bengt at Klintberg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I . 258

KOPCKE

KÖNNEN SIE SICH ERINNERN WIE EIN FUSSBALL AUSSIEHT ?

WENN JA : ZEICHNEN SIE EINEN ! :

:

hallo willem de ridder & RANDSTAD-----

-))) take photograph of the Aachen-catalogue _____
-)) take biographical notes " " _____
-)) I'm personally equal with dates about publications/activities etc.
(read the end of biogr.)

I hope my extract of "fortsetzung folgt" suites — try to read it, please

now answering the questions:

why?----- warum?, weil wir menschen eine sehr unruhige gesellschaft
sind + immer waren (zum beispiel: Goethe macht
ein gedicht und Franz Schubert will unbedingt
dass es gesungen wird.....;)

how?----- wie?, immer mit dem kopf durch die wand (also sehr
traditionell)

whatfor?----- weswegen? siehe unter:warum' also: um zu antworten und
auch ab und zu einmal um zu fragen

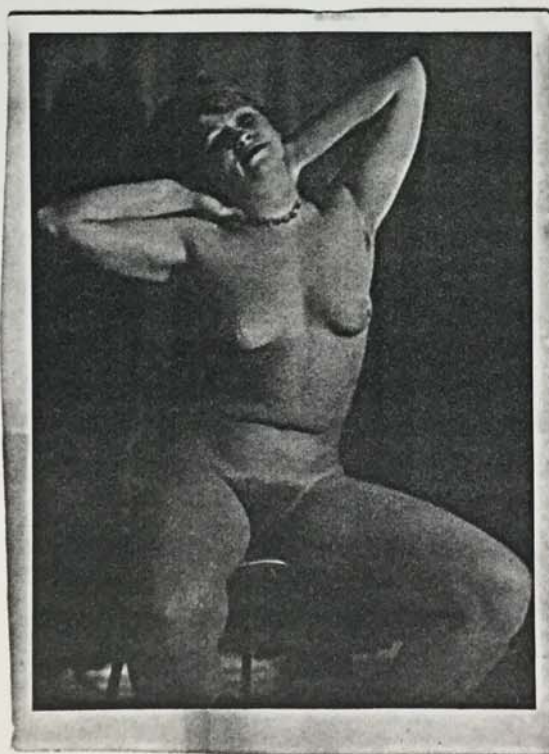
Thanks-greetings to you Koepecke and lydia/ what a finale in Aachen!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 258

a list for flux of my things is following as quick as ...
all the best to you

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I . 258



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 258



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	I. 258

George Maciunas

July 15, 1963



[?] June 1963

Salute to Tomas & supporters!
Received good news from you just now. Sunday will be excellent.
IMPORTANT ITEMS:

- ① It was too late to write to Emmett, so go today & leave a note at Hotel het Grachtje, Leidsegracht 93-95 - which is the place where I will stay & told Emmett to meet me Friday. Leave a note to Emmett saying where he can find you, & leave also tell the hotel that I will come Saturday & will stay till Thursday morning June 27.
 - ② I will come to Amstel 47 about 7 PM Saturday, June 22 (evening). Will bring many boxes of stuff so you should be there to help me bring the boxes in (printed matter & for concert).
 - ③ I could not get ~~any~~ helmet and violins. Try to find violins (can be split & unplayable). Buy them only if they are not more than \$5 each. Buy 4 of them if you can find that many. Also try to find helmet, otherwise maybe someone can lend them. Dutch army? Would be good to borrow 6 or 8 helmets, for Higgins constellation (helmets only). OK?
 - ④ After Hague or maybe after London I will go to Wiesbaden to pick up Fluxus I (still not ready!) I will then also have to pick-up IBM & leave a load of printed matter in your place. If after London, I could then take you with me to Wiesbaden, where you could pick-up the Citroën.
 - ⑤ I have air mattress for you & myself - for London.
 - ⑥ We shall prepare exhibit & rehearse all Sunday.
 - ⑦ Buy few copies of newspapers which are reporting on Fluxus.
- Respectful regards to yourselves there — George.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I . 258

REAL PHOTO
 them from here.
 second regards from George Chu-Na
 cover for box. We shall mail
 120 of the 8 missing ones plus
 50 don't sell any until you receive
 (prints never gave them to me)
 entirely complete, there are 8 missing.
 those Brecht cards I found are not
 18 Ave. François Grosse, Nice.
 Ben Vautier
 Amsterdam concerts ???
 any newspaper reviews etc. of Fluxus
 as possible? Could you also send
 could you send it to Nice as soon
 c/o of your address!!
 Japanese medicine pack sent to me
 I completely forgot to pick up the
 regards to Wilhelm XX
 composition 11, 1960
 3 hours 21 min. (La Monte Young's
 have to play a 5th interval for
 asking in wonder: "you mean we
 These old men with violas are
 1551 — MOISSAC (Tarn-et-Garonne)
 Eglise Abbatiale, Détail du Tympan
 Les Vieillards de l'Apocalypse XIIe s.
 P.S. Those Brecht cards in box —
 the minimum price (one I should
 et) is \$2. You can sell for as much
 can.

Willem de Ridder
 Amstel 47
 Amsterdam
 Netherlands

I will bring money for posters, violins etc. Saturday.



Tomas Schmit &
 Willem de Ridder
 Amstel 47,
 Amsterdam,
 Nederland

33
 200

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: I. 258
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22 ? ? Aug 1963 Inv. no. 01344

Dear Willem:
I have more exact information as regards my availability for Amsterdam End, Fluxus (TV) if it comes off. I could be in Amsterdam anytime between Aug. 26 27 and Sept. 2. You can reach me in Wiesbaden c/o Hotel Krüger, Park str., 62 Wiesbaden. OK? I left Venice on 21st. so if you sent me any information there, I did not get it. They will mail anything coming to Venice to Wiesb., so you don't have to write me in Wiesb. if you have written already to Venice. OK?
I forgot what I wrote to you for inclusion in TV program, so I will write again, with more detail since I have more time now & more space. Such program can be carried out by you alone (with local assistance only), in other words we are not indispensable.

FLUXUS

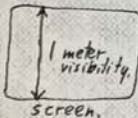
- Announcer can say a few words about fluxus; international organization with intent to • FLUX (purge) the world of various bourgeois sicknesses; intellectual, professional & commercialized culture, abstract art, dodecaphonic music, art for art, art-art etc. Purge the world of Europeanism.
• Promote living, nonartificial art, or rather non-art reality grasped & experienced by as art by all peoples; not only critics, dilettantes and professionals. • FLUX (fuse) the cadres of cultural, social & political revolutionaries into a united front & action. These 3 points are all related to word FLUX & can be considered as FLUXUS Manifesto. Mention can be made of various publications & the Fluxus branch in your shop, represented by you as co-editor.
- During the last few seconds of his talk the light is turned off, when he ends talking, light is on again showing the announcer, then off again, (silence), for few seconds, then on and the announcer announces that "the first piece just performed was light event by George Brecht. (From here on pieces can be announced before they are performed).
- Emmett Williams - voice piece for La Monte Young.
the announcer asks: "If La Monte Young is watching this program would he please telephone -- --" (maybe Queens telephone number, or one in Kremlin).
- Nam June Paik: "Zen for TV". He did this in Wuppertal as one of his "prepared" TV sets - (this can be announced). I don't know how it was prepared but the technicians probably would know what signal to feed the transmitter (no camera needed).
Result is this.



← white thin line on a blank screen. Hold this line for 2 minutes at least or more if time is available.

- Dick Higgins - constellation no. 7. Just a very, very short loud noise (electronic signal) and screen all in jumble during this short period. No microphone or camera needed, all signals to be fed directly to transmitter.

- Ben Patterson - Paper piece. Paper stretched in front of camera so no edges are seen. Performers start by making little holes, sticking their fingers through or just looking through hole with one eye at camera, then a hand can be stuck through hole, or a bare foot, foot can be moved about, also hands, then 2 fingers can start tipping a narrow ribbon from top to bottom. Performers always hidden behind paper. Someone can tap paper with fingers from behind, or just move hand across it. Then when all movement and penetration possibilities are exhausted, camera runs through paper, small blank screen as soon as camera shoots through paper, so performers are never actually seen.



- Announcer comes from off screen walks towards camera so only his face is seen and announces: George Brecht - Direction. (this whole episode must be filmed and made into a continuous loop, because the performance is showing this announcer coming towards camera & announcing 4 times - (4 times loop is shown) and then it is shown once backwards (he says it backwards and walks backwards).

- George Maciunas - In Memoriam to Adriano Olivetti. I remember having explained the variation for TV. One performer at switches, Metronome always audible.
① One camera may be turned on and announcer, ② another on his shoes, ③ another on studio, ④ another on street through window, ⑤ another on 1st camera, ⑥ another on metronome, ⑦ and then one blank. Now a adding machine tape may give the following:

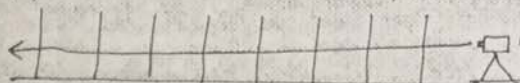
2 4 2 1 0 0 7 5 9 8 6 4 8 1 etc. etc.
one fact of metronome feet blank show camera street announcer.

Still blank because there is nothing assigned for 7.

It must be a very rhythmic piece. Metronome speed can be set to the proficiency of performer: the faster the better.

when unassigned numbers follow an assigned one, you just show continue showing what was being shown in last assigned number. Picture changes on fact of next assigned number, like in this case no. 4. All clear?

- I just thought of a better variation for Ben & Patterson - paper piece - do it instead of one I described under no. 6. Set 8 papers & screens about 1 meter apart.



run camera through all these stretched screens; all 8 screens. Edges of these screens must never be within vision of camera, so all it sees is blank sheets, then WHAM! through the sheet, and another approaches, WHAM! again, etc.

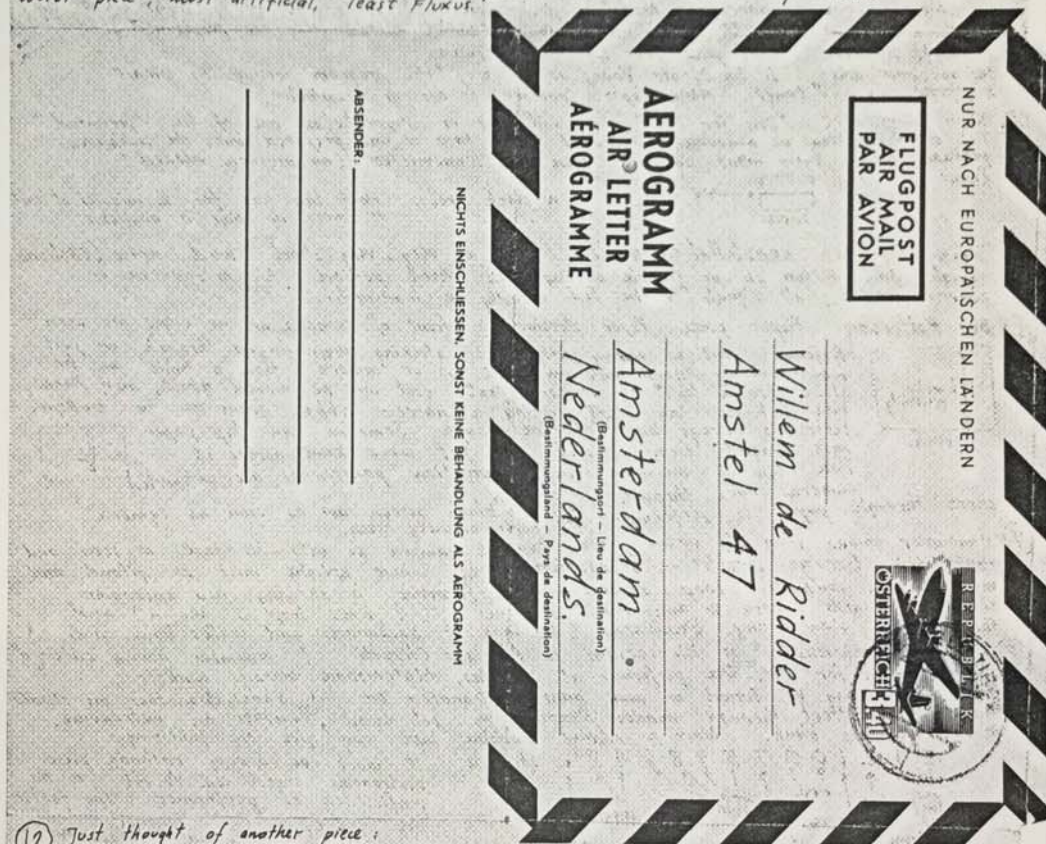
- La Monte Young - Composition no. 13, 1960. Two tones, major 5th apart are played for about 5 minutes. Signals must be sinus tones - continuous.

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: I . 258
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- ⑩ Dick Higgins - Danger Music no. 17. Terrible loud noise on all sets of people watching this program. Screen all in jumble, like when you get interference from some drill next door or something like that. Must last 2 minutes. People will turn their dials trying to set their TV sets right. Very nice piece.

- ⑪ Announcer says George Brecht - word event - blank screen until the next program on the station. No announcement must be made that the program has ended. Just announce the piece, don't even say it is the last one, and then blank. Like station was off.

Within this program you should insert your own TV pieces & any pieces specially adapted for TV that maybe sent by Tomas Schmit, Emmett Williams & Ben Vautier. (if they are well adapted). Use your own judgement. I think the pieces should not show any performers. TV is not same as theatre, it should utilize the technical aspects of TV. Especially natural events, so that people would tend not even to notice some pieces. In this respect my Olivetti is the worst piece, most artificial, least Fluxus.



- ⑫ Just thought of another piece: Robert Watts: Hospital event for GM. take picture of De Gaulle or Kennedy or Adenauer. Best to show Kennedy (president) Show picture so no edges are seen. Picture stretched over frame. Performer from behind with finger in fast sequence pierces one eye (goes with finger through it) then second eye, mouth, & then middle of forehead. Make little holes beforehand so finger will be able to pierce neatly without ripping-up picture. Practice with another paper. Sequence must be fast, like one, two, three, four. OK?

- ⑬ This must be the very first piece, before the announcer says anything about Fluxus. - Picture is inverted - everything upside down. the announcer comes and talks - all upside down. Brecht's light event performed, then announced - the camera & he announces: "2 piece just performed was - 'prelude' by Nam June Paik." Many people probably will have turned their sets upside down to see the announcer rightside up & will have to turn it back again after he announces Paik. Nice ??
- Let me know how this TV comes out. It would be good to have the whole version on TV tape so we could take it to New York. (or on film). Any newspaper reviews of the Theatre Fluxus ????? Best regards - George. 11

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 258

[fall]

1963 [day before returning to U.S.]

Inv. no. 01347

Dear Willem:

I have mailed a box to you containing:

- a) labels for brecht boxes. Glue them by applying wet sponge to back of ~~the~~ label. Put them on box quickly & press edges to make it stick well, then press the whole surface.



- b) missing cards - each group separately wrapped. Now you have complete set and can put \$ one of each in box & sell, sell, sell!!! Let me have about \$2 ~~ea~~ for each box. Take name & address of each buyer if he wishes to receive all future brecht compositions.

- c) a set of calling cards of various people.
d) few La Monte Young books. 50 cents (U.S.)
\$ or less for us will be OK.

Don't loose those brecht cards - !! they were very expensive to print.

Please send new compositions & (& old ones) to me c/o Dick Higgins OK?

Also anything you collect for Dutch - Scandinavian Fluxus.

We shall print all future fluxus issues in New York on our own press -

I am flying to New York tomorrow, so best regards,
George.

I will be back in Europe when we all go to East Europe for grand Fluxus festival tour. - will you join us then?