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Somehow an art world convention has been installed to the effect that in their work living artists don't use each other's works, and they don't invoke one another personally. This is part of a more general depersonalization of consumerist culture in postmodernity. In the old "modern" art, Picasso painted his girl friend and Cezanne painted his neighborhood. But in postmodernity, there has to be impersonality, because the understanding of art has been that it is only legible among a community with shared iconic interests. When Warhol painted Marilyn or Campbell's soup cans, it was precisely to display their objectification and depersonalization. In 1979 Sherrie Levine appropriated photographs by the recently deceased Walker Evans — but with clearly articulated motives that were not personally reflective upon Walker. Our corporation-based contemporary culture shuts down personal responsiveness and political interactivity and re-channels expressions of diversity through *polite* conventions. "Using" another artist as such is first "impolite," second violates art-market business methods and the proprieties of consumerism, and third is not cool and impersonal like Art is supposed to be. Yet music and art are flatlined when they *don't* step across political and social lines into non-polite spaces and outlaw territory.

The critics' accounts of Henry Flynt's two 1964 Stockhausen pickets illustrate the complex and straitening shape that this convention has assumed. Their fun-house reflections on these events display all the trademarks of market-regulated "free speech": self-censorship, censure and exclusion of the demonstrators' message, distractedly conceived allegations of incoherence or impropriety, and bludgeoning reliance on the "official record" as represented by press coverage. At the Stockhausen incident on September 8, 1964, there were many artists inside, participating in the event, while the picketing went on outdoors. Some of the inside artists fatuously, and without any basis in fact, later accused the picketers of stealing equipment. This allegation was eagerly taken up by the "responsible" press, which was evidently anxious to discount the impolite action of the demonstrators, to sensationalize and simplify the story, and to divert attention from a message that might speak from an unsanctioned radical position. What that message might have been was to be made less at issue than the spurned *form* of its implementation, and in particular the way in which this form broke with the market convention of art-world politesse. Art can accept a *formal* critique of its underlying social irresponsibility (Martha Rosler), of the way its institutional structures are complicit with the capitalist hegemony (Haacke), or of its consumerism (Koons), but the adaptation of formal critique to intramural political activism is taboo.

4.

What then might the values of such activism be? What is lost if the cultural record circles its wagons tightly against such a modest onslaught? Flynt's fliers suggest that great cultural value and discursive momentum may have been in the balance; he announces the issue of cultural imperialism, which would be readily understood today by anyone interested in post-colonialism, but which was about 25 years ahead of its time. By deflecting the issue, in its representation as a possibly criminal act of incoherent provenance, and by ignoring the substance conveyed in the public fliers printed and circulated by Flynt and George Maciunas, the historical record swept this issue away and deferred the inauguration of a discourse of post-colonialism within the cultural field of music by decades.

At this particular cultural moment music had a strong if not hegemonic hand at the helm of artistic thought in New York. Minimalism, conceptualism, performance art, land art, structural film, video art, and the dismantling of "high" culture were all disseminating from bases in music composition, through the influence of Morris, de Maria, Kaprow, Flynt, Paik, Brecht, Ono, Cale, and others, myself included. As one of the few articulate theoretical voices on this scene, Flynt warranted a hearing more than a dismissal.

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Henry Flynt / silverman N^o. 556

5. The Russian-Soviet Anti-Art Tradition Will Serve the Working Class!

1

I have long looked forward to writing an essay to be read by people of East Europe. It is an honor to do so.

A favorite theme of Soviet government statements on culture is "attack on Western Modern Art", so I will begin on that theme. What is the class truth, about Pollock and Fellini, Stockhausen, Wyeth and Cage, Salinger and Rauschenberg, Howard Hanson and Genêt, that persists through whatever permutations may take place in the Modern Art fads? "Western Modern Art" is bourgeois, imperialist ideology. Its function is to embellish the bourgeoisie. Its producers state the bourgeoisie's case cleverly, indeed brilliantly. In fact, they are among the best spokesmen the imperialist bourgeoisie has. There is a vast pool of aspiring Artists in the capitalist world, especially the slimy region of Artist-bohemians. The Artist-bohemians are poor because they refuse to produce anything, except sycophancy. They live with one thought, to sell their sycophancy to their bourgeoisie. The Great Artists are "made" when the "vanguard" of the bourgeoisie picks them up from the vast pool of aspiring Artists and throws the big money behind them. An example is the process that culminated in John Cage's being given a Concert in Lincoln Center in February, 1964. (And earlier in Cage and his troupe's being given a home, in Stony Point, by the millionaire contractor Paul Williams.) Sometimes the bourgeoisie waits until after the Artists are dead to promote them, because it prefers to cheat its sycophants out of their reward if possible. Some conservative, philistine elements among the bourgeoisie, such as Bernard Berenson and the anti-Soviet John Canaday, may not at first recognize the Artists who have been chosen, as their spokesmen. But eventually these conservatives are overruled, and the bourgeoisie as a whole recognizes the Artists as Great (bourgeois) Artists.

In the light of the class truth, it is profoundly correct for the Soviet government to oppose the "Western Modern Artists", and to ban them. In fact, the Soviet government should not have organized an International Cinema Contest in which a Western Modern Film could win that was too vile to be shown to the Soviet people. But it is wrong, and even defeats the attack on the Artists, to say that Western Modern Art is "crazy", or "meaningless", or "incomprehensible", or "unpopular"; or to say that it is dangerous because of techniques used in it such as non-pictorial painting or so-called "aleatory". Pollock was not "crazy" in the sense of not knowing what he was doing--he knew which side his bread was buttered on better than many people in East Europe do. Genêt's The Maids is not "meaningless" or "incomprehensible". It is all too meaningful. It means: "crush the proletariat!" Fellini and Burroughs are not "unpopular". They are bestsellers, have a "mass" following--among the bourgeoisie! Western Modern Art is not gibberish; it is a clever, dangerous ideological embellishment of the class enemy. For a Communist to say that Modern Art is incomprehensible or unpopular, taking earlier bourgeois Artists such as Beethoven as the standard of Artistic virtue, is conservative bourgeois philistinism. It is the same position as Berenson's and the Soviet-hater Canaday's. And there is nothing evil about Pollock's or Cage's techniques in themselves. In themselves these techniques are neutral, are absolutely nothing. What is dangerous is the Art, which in the social interconnections, the social role, that "makes" it, is ideology of the class enemy. Further, it is profoundly wrong to confuse Western

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Modern Art with the music of the workers of the West, Western plebian music. And it is even more wrong to confuse Western Modern Art with the Music of the colonial people in the U.S.--Afro-American Music. Afro-American Music can play a progressive role.

Yes, Western Modern Art is dangerous to us, the workers; and any sympathies for it in East Europe should be exposed and mercilessly uprooted. But what good can it do for the Soviet government to proscribe Alban Berg, if it at the same time proselytizes for his evolutionary predecessors? Western Modern Art cannot successfully be combated on the basis of conservative bourgeois philistinism!

2

Our conclusion shows that the crucial issue is the bourgeois and feudal Artists of an earlier day, the sacred "Classical" Artists, whom the East European governments support:

In the Soviet Union, there are 200,000 professional Theatrical performances yearly, far more than in any other country. Almost 80% of these performances are of "foreign Classical Plays". Plays of Shakespeare, who is sacred and is performed constantly, of Shaw, Wilde, Galsworthy, Ibsen, Sudraka, Lope de Vega, Calderon, Gozzi and Goldoni (two 18th Century Italians), Hugo, Maeterlinck, Schiller, Zweig. A big percentage of the rest of the performances are of Tsarist Plays, that is, Chekhov, Gogol, Pushkin, Lermontov, Tolstoy, Dostoyevsky, Turgeniev, Goncharov, Ostrovsky. There are 30,000 professional Actors in the Soviet Union, and I've just shown how their labor is used. Even in the parks, you have to listen to complete Symphonies and Operas, played through loudspeakers. A Soviet Cultural Exchange group has said that the Art collection Andrew Mellon gave the National Gallery in Washington is a credit to the U. S. and is alone worth crossing the ocean to see. The Soviet Union spends billions of rubles yearly, more than any other country, to promulgate Classical Art. In China, European Classical Music was introduced on a big scale after Liberation. There are Symphony Orchestras, Conservatories, Classical pianists and many other soloists. Then, before the Russian Revolution there were no professional Theatres in Uzbekistan. Today there are 26 - eight of them in Tashkent, a city of a million people - putting on the same Dramas as in Moscow. China manufactures pianos, harps, and violins, but West Germany does not manufacture pipas or er hus. China sends entrants to the Tchaikovsky Competition in Moscow, but there isn't even an international Chinese music competition, in Peking. The cultural situation in the other socialist countries follows the same pattern.

Are the socialist governments expending so much of the value produced by the workers to promulgate old Serious Art, because it is a weapon of the proletariat, serving the interests of the proletariat? The Serious Artists Sudraka (Sanskrit king-Dramatist), Dante, Frederick the Great, Goethe, and Tolstoy were members of exploitative ruling classes. Homer, Terence, Chaucer, Bach, and Hayden (at the Esterházy's) were lackeys of Church or court. The Art of Michelangelo, Raphael, Rubens, El Greco, Beethoven, and Rembrandt was mostly commissioned by exploitative rulers. Much more important, the great multimillion-dollar private Art collections of all time are those of King Gustav VI Adolph, Baron Elie de Rothschild, Nelson Rockefeller, Robert Lehman, J. Paul Getty, and the other kings and capitalist dynasts. The Pittsburg Symphony Orchestra's endowment comes from H. J. Heinz and the Mellons, and the other big Symphony Orchestras of the U.S. are also Big Business-endowed. It was Oliver Lyttleton, British Colonial Secretary who crushed the Mau Mau, and chairman of the huge Associated Electrical Industries, who got the British Government to start the British National Theatre, which puts on mostly the same Dramas that Soviet Theatres do. The capitalist French Government's 1964 appropriation for Serious Culture is over \$55,000,000. When New York schools take the children to the Opera, expenses are underwritten by the Manufacturers Han-

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over Trust Co. Richard Rush, investment banker, said that Serious Art is an attribute of wealth and the rich, which has gone out of favor when the rich have. If the old Serious Art is proletarian, can it be that all these exploitative rulers are cutting their own throats? Or is it that some other people are cutting their own throats?

Are the socialist governments spending so much on Serious Art because it is an instrument which is above the class struggle, serving all classes equally, embodying universal humanist values? A lot of Communists seem to believe in universal humanism, when it comes to the old Serious Art. Well, Serious Art serves the interests of exploitative ruling classes, and no others, obviously, when it portrays personalities and gives vicarious experience. It portrays gods, ruler-heroes, patrician and leisured society, and if it portrays toilers at all, it shows them as obedient and too weak to oppose their exploitative rulers. Less obvious, the Appassionata Sonata, for example, which doesn't portray anything, makes its effect by directly producing emotional responses in the audience. And it is prepared to produce bourgeois-grandiose and other exploitative ruling-class emotions. However, the most important way all Serious Culture serves the exploiters, and no others, is through the claims that it is higher in the scale of being than "mere" coarse, plebian worker-peasant amusements. And that it was produced by Great Geniuses; that it is in the venerable Classical Heritage; that it is constructed according to Laws of Art; that it is a manifestation of The Beautiful; that it is a part of universal Art. And especially that it has Religious and metaphysical significance; and that it is a part of the Western Tradition. Analysis shows these claims, which are essential in Serious Culture, to be pure idealistic exploitative ruling-class ideology. Art Appreciation is essentially a matter of believing these claims of an Art object. Art Appreciation is not a matter of "liking". J. W. N. Sullivan, in his book on Beethoven, doesn't say anything about "liking". He doesn't say you have to "like" the Music; he says you must prostrate yourself before it, and you're heathen if you don't. Serious Culture is so much an instrument of exploitative ruling classes that as long as they last, it will prosper - they always bring it forth!

Workers and peasants have always had their own amusements, their "city couplets and peasant songs", their rock 'n' roll. And the toilers living under exploitative rulers naturally tend to hate the Museum of Modern Art, Philharmonic Hall, and the Metropolitan Opera - built in 1883 by rich New York families so they could have the ultimate social prestige of owning an Opera box. Serious Culture and the toiling classes thrive at each other's expense, the principal contradiction for Serious Culture.

The concrete analysis of Serious Culture suggests that the old Serious Culture is the biggest intact feudal-bourgeois holdover in the socialist countries.

It costs billions of rubles yearly, when there is a housing shortage. It uses a big part of the labor force, when there is a labor shortage. And all that money and labor are expended to promulgate a weapon of feudal-bourgeois ideology. When I see photos of the obviously working-class Russians in the ornate Museums of Moscow, looking at the Art of Raphael, Titian, and Rubens, I wonder what they are thinking. It is a little frightening to think what all this teaching of the workers to revere Serious Culture, to prostrate themselves before it, is doing to their proletarian pride. As a matter of fact, there is a contradiction within Art Appreciation for workers, between exploitative ruling-class reverence and their situation as workers. Because of this contradiction, there are always plenty of Soviet workers for whom Appreciation is very painful, who are sick of the exploitative ruling-class Music forced in their ears in the parks, and who turn against it and toward the few vaudeville theaters and the various kinds of worker-peasant music. The contradictions of Serious Culture will inevitably bring forth a struggle which will eliminate it, although this may take many years.

It is no accident that some of the best-known Soviet Performers of old ruling-class Art, such as Rudolf Nureyev and Vladimir Ashkenazy, defect to the West; or at least feel more at home in the aristocratic or bourgeois circles of West Germany, Paris, or Rome, than in the Soviet

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Union. How could the Soviet performers be expected to interpret the patrician and luxurious Art of the exploitative ruling class, without coming to demand for themselves the luxurious patrician life?

To fabricate "Marxist" apologies for the "sacred" exploitative ruling-class Art is hypocritical opportunism. As Lenin said of Tolstoy, "in our day any attempt to idealize...Tolstoy...is very directly and very profoundly harmful."

3

We hear that socialist realism is flourishing in the Soviet Union today, in the sense that performances of contemporary Soviet dramas are constantly sold out. We would not feel qualified to analyze this phenomenon unless we lived in the Soviet Union and know it at first hand. However, we do not see how this phenomenon could signify anything good for the workers. As Genet's The Maids shows, Drama, and the other major Serious Art Forms, are all too suitable for the embellishment of the class enemy. They are all too suited to pleading for bourgeois pacifism and other bourgeois orientations. They are all too suitable for the Pasternak's, Yevtushenko's, and Essenin-Volpin's. But we cannot see how dramas could make workers more socialist:

Socialist realism first became official Communist policy in the Soviet Union in 1932. The Chinese Communists also adopted socialist realism, or proletarian art, as their policy. American comrades don't seem to realize how much socialist realism is emphasized in the socialist countries. Mao Tse-tung has said that there must be a proletarian, Marxist art, drawing on the best techniques of feudal-bourgeois Art. He almost said that the toiling masses cannot overthrow their exploiters without proletarian art. Articles in Peking Review have said that proletarian art is a glorious weapon of the proletariat in the class struggle, an instrument of educating and inspiring the masses, and that artists have a heavily responsible mission. The articles suggest that to question socialist realism is treason. Further, all of the professional art produced in the Soviet Union is socialist realism, and the Soviet Union produces more art than any other country. Socialist realism in the Soviet Union must represent a good deal of money spent. In labor power, socialist realism represents all the members of the Soviet Writers, Composers, and Artists Unions. There are socialist realist Violin Concertos, Ballet Dances and the like. In general, as a Communist Party gets powerful, it tends to strongly support socialist realism.

What is socialist realism? Take the Chinese Communist novel, The Hurricane. This novel is about the land reform in Soviet China in the 1940's. The characters and events in the novel are of course fictions, but have similarity to what actually happened. All socialist realism is fictional or uses some kind of Artistic fabrication. The story is made up so that it expresses the Chinese Party line and policy. The novel is about the toilers' life, uses their language, expresses their convictions. Thus it is supposed to be proletarian art, to serve the interests of the workers. The American film Salt of the Earth is also socialist realism. But a political cartoon is not socialist realism. Socialist realism usually means major Serious Art Forms, such as Novel, Symphony, Cinema, or Oil Painting.

Lenin once said that the most essential thing in Marxism is the concrete analysis of concrete conditions. During the Chinese revolution, dogmatism appeared in the Chinese Party, on the role of the peasants and the kind of revolutionary war. In his famous essay against dogmatism, Mao repeated Lenin on the necessity of concrete analysis of concrete conditions. We are told that socialist realism is an important, probably indispensable weapon of the proletariat in the class struggle, and a good deal of money and the labor force are expended on it. Yet, strangely enough, there has never been one single real concrete analysis of a concrete use of socialist realism in the proletariat's fight, of the socialist realism's concrete effect on the masses. If socialist realism is such an important weapon, why no concrete analysis of its concrete effect on the masses an analysis in the scientific spirit of the Marxist concrete analysis of the concrete effects of land reform?

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-5- When I first understood the idea of socialist realism, I was very enthusiastic about it. Today, if there were any reason to suspect socialist realism is so powerful, I would be the first to acclaim it, since I was once an artist. I would dedicate myself to producing socialist realism. Wouldn't it be wonderful if socialist realism were indeed a powerful weapon of the proletariat! Well, does socialist realism convert the masses to Communism? I know of no concrete analysis of a concrete conversion. All my knowledge is that workers and others are converted to Communism by their experience of oppression, the great political upheavals of the day, the revolutionary political leadership of a Lenin, Mao, or Castro, literature which gives them some facts, demonstrations, speeches, scientific books like Communist Manifesto, Imperialism, State and Revolution. It is these things, and not Art, fiction, which give revolutionary inspiration to the masses. Nobody is converted to Communism by a Violin Concerto or Ballet Dance. How can Art, fiction, give the masses the facts and scientific theories necessary to understand Communism?

Does socialist realism revolutionize the attitudes of sympathizers to the revolution? Does it change self-seeking into self-sacrifice, cynicism into revolutionary optimism? All the evidence I know suggests that Art, a Concerto, Novel, or Ballet, has never changed anyone deeply in a revolutionary direction. Does socialist realism teach current Party policy to the masses? Where is a concrete case? How can fiction be a primary instrument of such education?

Suppose you are sent by the Party to do important work in an area, and you want to know the attitude of the union locals there on the question so you will know what to expect from them. Suppose there is socialist realism on this theme. Would you dare trust it for the vital information? Would you dare depend on a Bassoon Concerto, a Ballet, or even an Oil Painting, or a novel - in which the characters and events are necessarily fictions, and sentimental and oversimplified - for the specific factual information you need to do the sensitive job? If a Communist were to go to socialist realist art for such vital information, it would be like asking for bread and being given a stone. How could Art, fiction, ever give that kind of vital information?

When cadres see a "classic" of socialist realism, they may acclaim it enthusiastically. But they aren't doing so because it is good for anything, but rather because its sentiment is Communist. They are like the Catholic who will listen to Stravinsky's Music because he is a Catholic Composer. Reviews of socialist realism say how it grew out of the artist's revolutionism, and interpret its Communist message. But that leaves unanswered what its concrete effect on the masses is. Reviews of socialist realism may say it is popular with the masses. Well, people like to look at themselves in a mirror, even if it's only a polished tin surface. But that leaves unanswered whether it educates, how it educates, whether it is the most effective instrument.

Nobody can say that the issue of socialist realism is trivial, when the socialist governments suggest that to question it is treason and expend a lot of money and the labor force on it. Yet concrete experience seems to show that in the important cases where the revolutionary workers need weapons and educational instruments, socialist realism is useless. It even seems that socialist realism is defective in principle. For one thing, Art, fiction can't even seem "realistic" unless people have some factual information to compare it to. If a novel seems "realistic", if the reader believes it to represent reality, without comparable factual information, the reader is deceiving himself. Then, it may be that no representation mirrors reality exactly, and that it might be bourgeois objectivism to demand that it do so. Yet all genuine science does unambiguously imply predictions - which is the basis of all the technology built on it. Does socialist realism? Socialist realism is Art, Art Forms, fiction, where what is needed is, obviously, true, factual portrayals, such as journalism, history, the photograph - (direct) education! At any rate, after thirty years of socialist realism, any encomium of socialist realism which deals in generalities, in the good socialist realism might be imagined to do, is stupid dogmatism! After thirty years of expending a

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lot of money and the labor force on it, it is time to produce some concrete evidence of the mythical power of socialist realism! These conclusions are so plain that I really shouldn't have to write a whole essay to prove them to Marxists. Yet the powerful Parties go on, lauding socialist realism and spending the toilers' money on it, so that somebody needs to say something about it.

Incidentally, when Communist Parties say that in Art, the workers must have their own Art, there must be a proletarian or a socialist Art, isn't this a little like saying that in Religion, the workers must have "their own" Religion, there must be a "proletarian" or "socialist" Religion, drawing on the "best techniques" of Feudal-bourgeois Religion? I can all too well imagine how somebody might dream up a "proletarian" Religion, about how all humanity is equal in the sight of God and so forth and so on, and spread it in the idea that it would help the workers - but wouldn't that be terrible! The proletariat doesn't need a "proletarian" Religion to "oppose" Feudal-bourgeois Religion! - they are better off without any Religion at all.

Last, it is worth mentioning that the statute definition of 'socialist realism', in First All-Union Congress of Soviet Writers, 1934, page 716, is really a definition of Marxist historiography, and excludes art. Art could not possibly satisfy the statute's conditions.

4

There is a tradition, native to Russia and the Soviet Union, which is a precursor of the class truth about Art. (In fact, the tradition gave me the confidence to think out my position.) This tradition goes back to the Mayakovsky of 1912 and his collaborators. It was continued by the revolutionary Russian workers themselves, who wanted to destroy the Tsarist Art in the first years after October. It ran through Galkin, of the Commissariat of Education, who wanted to close the Bolshoi Theatre in 1919. And through one of the Cosmists, Kirillov. It reached a high point with Kruchonykh in 1925. And with Tretyakov, Pertsov, and the Siberian Chuzhak, of Novyi LEF, from 1927 through 1929. (Unfortunately, Novyi LEF was suppressed by opportunist, philistine attacks, especially Fadeyev's, which completely misrepresented it, and shamelessly backed into an unconditional defense of feudal-bourgeois Art.) The tradition continued as an influence in RAPP; and even today it continues among certain Soviet engineers (as appeared in a big debate in the newspapers in 1961). The main publication I know of in this tradition is Literatura fakta. Pervy sbornik materialov rabotnikov LEF'a, Moscow, 1929, edited by N. Chuzhak. This tradition says, "throw Pushkin, Dostoyevski and Tolstoy overboard." "Shoot up Raphael and Rastrelli." "Destroy the Art Museums." "Fiction is opium for the people." The tradition is (obviously) the one of opposition to Tsarist and other feudal and bourgeois Art. And it says that the major Serious Art Forms, fiction and Artistic fabrication, have become obsolete (with the advent of modern journalism and the documentary generally).

The program of this tradition could only serve the proletariat. (It certainly couldn't help the bourgeoisie, to liquidate their Art.) But the correct class content needs to be made explicit in it. Feudal-bourgeois Art is not bad merely because it is old-fashioned, but because it is ideology of the class enemy. The Serious Art Forms, and Artistic fabrication, are not obsolete for the deceitful bourgeoisie--but they are useless to the proletariat. The Soviet Union is in the best position to revive this tradition, collecting and publishing a series of documents in it; and to make the progressive class content explicit in it. If the Soviet government will do so, it will be a great advance in the Communist Movement's thinking on Art.

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THE PERCEPTION-DISSOCIATION OF PHYSICS

(Beginning of my proposed monograph)

By Henry Flynt

From the physicist's point of view, the human dichotomy of sight and touch is a coincidence. It does not correspond to any dichotomy in the objective physical world. Light exerts pressure, and substances hot to the touch emit infrared light. It is just that the range of human receptors is too limited for them to register the tactile effect of light or the visual effect of moderate temperatures.

Our problem is to determine what observations or experiences would cause the physicist to say that the objective physical world had split along the human sight-touch boundary, to say that the human sight-touch dichotomy was an unavoidable model of objective physical reality. Our discussion is not about perfectly transparent matter, or light reflection and emission in the absence of matter, or the dissociation of electromagnetic and inertial phenomena, or the fact that human sight registers light, while touch registers inertia, bulk modulus, thermal conduction, friction, adhesion, and so on. (However, these concepts may have to be introduced to complete our discussion.) Our discussion is about a change in the physicist's observations or experiences, such that the anomalous state of affairs would be an experimental analogue to the sight-touch dichotomy of philosophical subjectivism. Of course, philosophical subjectivism itself will not enter the discussion. As for the change under consideration, we will assume that it also eliminates hearing in some sense.

Because of the topic, our discussion will often seem psychological and even philosophical. However, the psychology involved always has to do with experimentally demonstrable aspects of perception. The philosophy involved is always scientific concept formation, the relating of concepts to experiments. Sooner or later it will be clear that our only concern is with experiences that would cause a physicist to modify physics.

Throughout much of the discussion, we have to assume that the human physicist exists before the sight-touch split occurs, that he continues to exist after it occurs, and that he functions as a physicist after it occurs. Therefore, we begin as follows. A healthy human has a realm of sights, and a realm of touches; and there is a correlation between the two which receives its highest expression in the concept of the object. (In psychological jargon, intermodal organization contributes to the object Gestalt. Incidentally, for us "touch" includes just about every sense except sight, hearing, smell.) Suppose there is a change in which the tactile realm remains coherent, if not exactly the same as before, and the visual realm also remains coherent; but the correlation between the two becomes completely chaotic. A totally blind person does not directly experience any incomprehensible dislocation, nor does a person with psychogenic tactile anesthesia (actually observed in hysteria patients). Let us define such a change. Consider the sight-touch correlation identified with closing one's eyes. The point is that there is a whole realm of sights which do not occur when one can feel that one's eyes are closed.

Let T indicate tactile and V indicate visual. Let the tactile sensation of open eyes be T_1 and of closed eyes be T_2 . Now anything that can be seen with closed eyes—from total blackness, to the multicolored patterns produced by waving the spread fingers of both hands between closed eyes and direct sunlight—can no doubt be duplicated for open eyes. Closed-eye sights are a subset of open-eye sights. Thus, let sights seen only with open eyes be V_1 , and sights seen with either open or closed eyes be V_2 . If there are sights seen only with closed eyes, they will be V_3 ; we want disjoint classes. We are interested in the temporal concurrence of sensations.

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Combining our definitions with information about our present world, we find there are no intrasensory concurrences (eyes open and closed at the same time). Further, our change will not produce intrasensory concurrences, because each realm will remain coherent. Thus, we will drop them from our discussion. There remain the intersensory concurrences, and four can be imagined; let us denote them by the ordered pairs $(T_1, V_1), (T_1, V_2), (T_2, V_1), (T_2, V_2)$. In reality, some concurrences are permitted and others are forbidden. Let us designate each ordered pair as permitted or forbidden, using the following notation. Consider a rectangular array of "places" such that the place in the i th row and j th column corresponds to (T_i, V_j) , and assign a p or f (as appropriate) to each place. Then the following state array is a description of regularities in our present world.

$$\begin{pmatrix} p & p \\ f & p \end{pmatrix}$$

So far as temporal successions of concurrences (within the present world) are concerned, any permitted concurrence may succeed any other permitted concurrence. The succession of a concurrence by itself is excluded, meaning that at the moment, a V_1 is defined as lasting from the time the eyes open until the time they next close.

We have said that our topic is a certain change; we can now indicate more precisely what this change is. As long as we have a 2×2 array, there are 16 ways it can be filled with p 's and f 's. That is, there are 16 imaginable states. The changes we are interested in, then, are specific changes from the present state $\begin{pmatrix} p & p \\ f & p \end{pmatrix}$ to another state

such as $\begin{pmatrix} p & f \\ p & p \end{pmatrix}$. However, we want to exclude some changes. The change that changes nothing is excluded. We aren't interested in changing to a state having only f 's, which amounts to blindness. A change to a state with a row or column of f 's leaves one sight or touch completely forbidden (a person becomes blind to open-eye sights); such an "impairment" is of little interest. Of the remaining changes, one merely leaves a formerly permitted concurrence forbidden: closed-eye sights can no longer be seen with open eyes. The rest of the changes are the ones most relevant to perception-dissociation. They are changes in the place of the one f ; the change to the state

having only p 's; and finally $\begin{pmatrix} p & p \\ f & p \end{pmatrix} \Rightarrow \begin{pmatrix} f & p \\ p & f \end{pmatrix}$.

In general, we speak of a partition of a sensory realm into disjoint classes of perceptions, so that the two partitions are $\{T_i\}$ and $\{V_j\}$. The number of classes in a partition, m for touch and n for sight, is its detailedness. The detailedness of the product partition $\{T_i\} \times \{V_j\}$ is written $m \times n$. This detailedness virtually determines the $(mn)^2$ imaginable states, although it doesn't determine their qualitative content. Now suppose one change is followed by another, so that we can speak of a change series. It is important to realize that by our definitions so far, a change series is not a composition of functions; it is a temporal phenomenon in which each state lasts for a finite time. (A function would be a general rule for rewriting states. A 2×2 rule might say, rotate the state clockwise one place, from $\begin{pmatrix} a & b \\ c & d \end{pmatrix}$ to $\begin{pmatrix} d & a \\ c & b \end{pmatrix}$.)

But a composition of rules would not be a temporal series; it would be a new rule.) Returning to the sorting of changes, we always exclude the no-change changes, and states having only f 's. We are unenthusiastic about "impairing" changes, changes to states with rows or columns of f 's. Of the remaining changes, some merely forbid, replacing p 's with f 's. The rest of the changes are the most perception-dissociating ones.

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As for changes in the succession state in the eye case, either they leave the forbidden concurrence permitted ; or else they merely leave permitted successions forbidden—for example, in order to open your eyes in the dark you might have to open them in the light and then turn the light off. These secondary changes are of secondary interest.

If we simply continue with the material we already have, two lines of investigation are possible. The first investigation is mathematical, and apparently amounts to combinatorial algebra. The second investigation concerns the relation between concurrences and commands of the will (observable as electrochemical impulses along efferent neurons). If a change occurs, and the perceptual feedback from a willed command consists of a formerly forbidden concurrence, is it T or V that conflicts with the command? Is it that you tried to close your eyes but couldn't get the sight to go away, or that you were trying to look at something but felt your eyes close anyway?

Before we carry out these investigations, however, we must return to our qualitative theory. If one of our eye changes happens to a physicist, he may immediately conclude that the cause of the anomaly is in himself, that the anomaly is psychological. But suppose that, starting with a state for an extremely detailed product partition describing the present world, a whole change series occurs. Let p's be black dots and f's be white dots, and imagine a continuously shaded gray rectangle whose shading suddenly changes from time to time. We evoke this image to impress on the reader the extraordinary qualities of our concept, which can't be conveyed in ordinary English. Suppose also that to the extent that communication between scientists is still possible, perhaps in Braille, everybody is subjected to the same changes. If the physicist turns to his instruments, he finds that the anomalies have spread to his attempts to use them. The changes affect everything—everything, that is, except the intrasensory coherence of each sensory realm. Intrasensory coherence becomes the only stable reference point in the "world." The question of "whether the anomalies are really outside or only in the mind" comes to have less and less scientific meaning. If physics survived, it would have to recognize the touch-sight dichotomy as a physical one! This scenario helps answer a question the reader may have had: what is the methodological status of our states? They don't seem to be either physics or psychology, yet it is quite clear how we would know if the asserted regularities had changed; in fact, that is the whole point of the states. The answer is that the states are perfectly good assertions (of observed regularities) which would acquire primary importance if the changes actually occurred. In fact, the changes would among other things shift the boundaries of physics and psychology ; but we insist that our interest is in the physicist's side of the boundary. To complete the investigation we have outlined, the relation between what the states say and what existing physics says should be established, so that we will know what has to be done to the photons and electrons to produce the changes. It is the same as with time travel: the hard part is deciding what it is and the even harder part is making it happen.

* * *

However, the foundations of our qualitative theory are not yet satisfactory. We have assumed that the physicist will be able to identify the subjective concurrences of perceptions, and will be able to identify his perceptions themselves, even if sense correlation becomes completely chaotic. We have assumed that the physicist will be able to say "I see a book in my hand but I concurrently feel a pencil." These assumptions may not be justified at all. It is quite likely that the physicist will say, "I don't even know whether the sight and the touch seem concurrent; I don't even know whether I think I see a book; I don't even know whether this sensation is visual." In fact, the anomalies may cause the physicist to decide that books never looked like books in the first place. In this case, the occurrence of the changes would render meaningless the terms in which the changes are defined. Alternately, if the changes produce a localized chaos, so that everything fits together except the book seen in the hand, the physicist may literally force himself to resee that book as a pencil, and in time this compensation may become habitual and "pre-conscious." In this case, if the physicist remembers the changes, he will be convinced that they were a temporary psychological malfunction.

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These criticisms are based on the fact that our simple perceptions are actually learned, "unconscious" interpretations of raw data which by themselves don't look like anything. This fact is demonstrated by a vast number of standard experiments in which the raw data are distorted, the subject perceptually adapts to the distorted data, and then the subject is confronted with normal sensations again. The subject finds that the old familiar sensation of a table looks quite wrong, and that he has to make an effort to see the table which he knows is there.

Consider a modification of the clock-bell simultaneity experiment. The subject sits facing a large clock with a second-hand. His hearing is blocked in some way. Behind him, completely unseen, is a device which can give him a quick tap, a tactile sensation. There is also an unseen movie camera which photographs both the tactile contact and the clock face. The subject is tapped, and must call out the second-hand reading at the time of the tap. We expect a discrepancy between what the subject says and what the film says; but even if there is none, the experiment can proceed. Tell the subject that he always placed the tap earlier than it actually occurred, and that he will be given a reward if he learns to perceive more accurately. The purpose of the experiment is to demonstrate to the subject that even his perception of subjective simultaneity can be consciously modified. In the course of modification, he may not even know whether two perceptions seem simultaneous.

This criticism of the changes defined earlier is important, but it may not be insurmountable. Although Stratton became used to his trick eyeglasses, the image continued to seem distorted. There is some stability to our identification of our perceptions. Also, the physicist in our earlier scenario might ultimately adapt to the changes. He might realize that it is possible separately to identify sights and touches. Only the sight-touch correlation is unidentifiable; and the concept of such a correlation might become an abstract concept of physics just as the concept of particle resonance is today.

Time is inescapably involved in our discussion; so we must decide what happens to time as a distinct physical category, and as a sense, in perception-dissociation. Here, we will simply distinguish three sorts of time. First, there is subjective concurrence, which we have already begun to discuss. Secondly, there is the physicist's operational definition of time. There must be two repeating processes, which to the best of our knowledge are causally independent, so that irregularities in one process aren't automatically introduced in the other. If the ratio of the repetitions of the two processes is constant, we assume that the repetitions divide time into equal intervals. Eventually the physicist arrives at a concept of time as a real line along which movement can be both forward and backward (Feynman). One effect of perception-dissociation relating to this sort of time would be to disrupt the ratios of visual clocks (such as electric wall clocks) to tactile clocks (such as the pulse). The third idea of time comes from an unpublished manuscript by John Alten, a Harvard classmate of mine. According to Alten, our most intimate sensation of futurity is associated with our acts of will. "The future" is simply the time of willing. In comparison with volitional futurity, the physicist's linear, reversible time is a mere spatial concept. The empirical importance of Alten's idea is that it raises the question of what the perceptual frustration of the will (as we defined it) would do to the sense of futurity.

* * *

We now come to some considerations which will help us develop the state descriptions, and which also show that from one point of view, the states are actually necessary for the operational definition of physical language. Let parallel but separated sheets of clear plastic and colored plastic be mounted in lighting conditions so that the subject can't see the clear plastic. He touches the clear plastic, but from what he sees, he believes he is touching the colored plastic. The lighting is then changed and his error is exposed. In some sense, the sight-touch concurrence identifying an object was a mere coincidence. Next, we produce another colored sheet for the subject to touch, and we are able to convince him that this time the object-identifying concurrence is more than a coincidence.

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The physicist interprets this latter case by saying that the matter which resists the pressure of the subject's finger also reflects the light into his eyes. To the extent that the physicist's interpretation is causal, it employs the concept of "matter," a concept which is not really either visual or tactile. The physicist explains a sight and a touch with a reference beyond both sight and touch. It is important, then, to know the operational definition of the physicist's statement, the testing procedures which give the statement its immediate meaning. What is significant is that the testing procedures cannot be reduced to purely visual procedures or purely tactile procedures. Affecting the world requires tactile operations; and the visual "reading" of the world is so woven into physics that it can't be given up. Yet our experiment showed that the subject can be fooled by object-identifying concurrences, and the physicist is supposed to tell us how to avoid being fooled.

We find, then, that there is nothing the physicist can appeal to, in testing object-identifying concurrences, that doesn't immediately rely on other object-identifying concurrences, the very concurrences which are suspect. It is as if the physicist proposed to prove that clicks come from a certain metronome by manipulating a detecting device that outputs its data as sounds. But suppose the physicist proves that the clicks come from the metronome by showing (1) that the metronome has to be stopped or removed to stop the clicks, and (2) that the clicks stop if the metronome is stopped or removed. The physicist proves that the object-identifying concurrence is not a coincidence by demonstrating that certain related concurrences are forbidden. We suggest that the physicist ultimately handles touch-sight concurrences in just this way. The operational basis of the physicist's activity comes down to our states. (But note that the physicist has tests, which do not rely directly on his hearing, to determine whether the clicks come from the metronome!) One way to develop our states, then, may be to develop substates which express the differences between those object-identifying concurrences that are coincidental and those that aren't—the differences illustrated by the plastic sheet experiment.

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THE POLITICAL IMPLICATIONS OF TECHNOLOGY

In 1965, a book by the Soviet scientist N. M. Amosov was published in Kiev entitled *Modeling of Thinking and the Mind*. Pages 161-2 of the English translation of this book, published by Spartan Books, state the following.

"...the creation of a model 'Superman' is conceivable...It is now difficult to predict its programs, since it will surpass us in intellect. We can only assume that this 'machine' will possess, first of all, quantitative distinction—a huge volume of information processing and the capability to generate higher code-qualities. The meaning of very complex events which escape the individual man will become accessible to it. Its feeling sphere, possibly, will in itself embody models of many personalities—of an entire society. ...its authors will to a significant degree lose power over it and will not be able to accurately envision the direction of development of its personality. ...its basic features of personality will be formed independently, resting on a 'data base' far more extensive than that of a single man. ...The creation of thinking and feeling automata has already passed out of the sphere of the fantastic and has completely real foundations."

Amosov also states that such machines will be created even if dangerous: "humanity cannot get along without them since the sharply increasing diversity of society cannot be modeled by the human brain alone." Amosov also mentions the possibility that such systems will be consigned the authority to control people.

The REALISTS is a group formed to discuss the political implications of this technology. To what uses will existing governments put these superhuman machines? What about the legal rights of artificial beings? What actions will these superhuman beings take in their own interests?

But we wish to carry the thought a step farther. Every new bulletin about the Sino-Soviet war, the development of still more destructive weapons, etc., is fresh evidence of the biosocial irrationality of the human species. Now the development of superhuman beings is treated as a virtual certainty by many advanced thinkers, not least by an eminent Soviet scientist.

We ask, could the superbeings, acting in their interests rather than those of their creators, constitute a society more rational than human society? Could the building of these machines be the first step in a virtual post-human evolution, by technological rather than "biological" means? Considering the human record, we are inclined to side with the machines. The whole development opens up the possibility of the greatest subversive act in history—the overthrow of the human race.

issued by the
REALISTS
c/o Box 180, New York 10013

Meeting - discussion
Henry Flynt
at Tony Conrad
111 W 42 St. rm 501
top fl.
Sat. @ 9:30

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Henry Flynt

May 14, 1991

Memorandum re

"Structure Art and Pure Mathematics" by Henry Flynt (1960)

published in

Henry Flynt: Fragments & Reconstructions from a Destroyed Oeuvre, 1959-1963
(Backworks, 1982)

The bad news is that this is a typescript done in c. 1969 which, aside from my copy editing, reproduces a vintage pencil holograph from 1963 at the earliest, namely Ch. 5 of From "Culture" to Brend. The appearance of the word 'brend' shows that the holograph had to be later than early 1963, as that is when I replaced 'veramusement' with 'brend'. The exact title on the holograph is

Pure Mathematics (and Structure Art)

In backdating the text when I typed it in c. 1969, and in letting that backdating stand in 1982, I didn't consider myself to be misrepresenting --for reasons which I will explain. The fact is that my standards in document scholarship have become more literal over the years, as they should.

By literal standards, the typescript is a howler. Near the end of the typescript, I say

As I said, these notions are discreditable, as can be seen from my Philosophy Proper and Primary Paradox.

In the vintage pencil holograph, this sentence was

As I said, these notions are unjustifiable, as can be seen from my PW.

Well, I don't even know what PW was. It could have been an antecedent of 1964 Primary Study. (Indeed I wrote the published version of Primary Study in late 1963.) As for Primary Paradox, I have the vintage typescript. It was a 1966 revision of Primary Study. So there's no way the text in question was a 1960 text.

One has to understand how I worked. I wrote texts, and then continuously rewrote and recombined them. As often as not I would discard a text when I believed that a revision had superseded it. Thus the documentary record only has what I deliberately preserved--and not all documents have explicit dates.

I gave a lecture on newness in La Monte Young's apartment on Bank Street on June 3, 1961. (Or June 2--but the error cannot be more than one day.) The earliest surviving version of this lecture is an Addition to Ch. 4 of the vintage pencil holograph of the aforementioned From "Culture" to Brend. Then in 1975 I made a typescript from that. In an earlier decade

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May 14, 1991

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I might have told people that the 1975 typescript was the text of the June 1961 lecture. But there was a June 1961 lecture, and the 1975 typescript traversed the same syllabus of ideas, differing in copy editing.

Another example is the difference in the "Concept Art" essay in An Anthology in 1963 and 1970.

In the late Sixties, concept art and conceptualism became big news, while the art authorities altogether suppressed my name. George Maciunas wanted to do something about this, both out of friendship for me and to debunk the official art world. I may well have prepared the typescript in question ("Structure Art and Pure Mathematics") to show to him. If you read "Concept Art" in the 1963 Anthology, you find that it incorporates a paragraph criticizing "structure art" (with a dig at the end at word pieces), and a paragraph advertng to formalist mathematics. Knowing how I worked, I believed that these texts must have been developed earlier, in manuscripts which did not speak of "concept art." Indeed, it says that I already have a critique of structure art in a manuscript called "General Aesthetics." (That particular manuscript was long since destroyed.) I don't explicitly claim to have an earlier manuscript on formalist mathematics; rather, I promise an appendix on the subject.

The date of "Concept Art" as published in 1963 was unquestionably June 1961. It stands to reason that I had developed the critical ideas about structure art and formalist mathematics before that, before I coined the term "concept art." In c. 1969 I must have concluded that my chapter from c. 1963 was a descendent of the very early text, covering the same syllabus of ideas. In the 1970 issue of the Anthology, Maciunas allowed me to revise my section. Where "General Aesthetics" had appeared in the 1963 edition, I substituted the title "Structure Art and Pure Mathematics," with the typescript in question as the supporting document.

My veracity in a broader sense depends on whether I had written texts by 1960 which assessed structure art and formalist mathematics in ways anticipating the treatment in "Concept Art."

The good news is that La Monte Young has in his archives a vintage 1960 typescript by me (an essay I didn't have a copy of and hadn't seen in decades), namely "My Work in Music," dated December 1960. (Young acquired this manuscript from Leonard Stein, to whom I had sent it just after finishing it.) I append to this memo facsimiles of the first three pages of that essay. Thus, the reader can decide exactly how accurate it was for me to have claimed to have worked out the critique of structure music before writing "Concept Art."

Evidently no comparable document on formalist mathematics is extant. However, it is notable that the Young archive has a letter from me to him dated January 6, 1961, which speaks of "ideas for new kinds of mathematics."

Supplementary reference: Philosophy Proper, Version 1 (1960), p. 3 has a paragraph on the objectivity of structure which I paraphrased in later writings such as the Chapter 5 in question here.

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My Work In Music (12/1 /60) by Henry Flynt

1

As background, I will describe the three main kinds of contemporary "serious" music, "modern music", in Europe and America in the 1945-1960 period. They are all (pre-) composed, notated musics. The first is contemporary music in traditional European styles, the latest of these styles being that of Schoenbergian twelve-tone music. The second is the avant garde European music of the period. Structure is of primary importance in this music; pieces are acoustical diagrams of their structures. The music has been influenced by the music of Webern, and by mathematics, physics, and physical engineering. The devotees of this music value it apparently because they believe that it represents "knowledge"; its structures, and descriptions of them, representing quasi-mathematical knowledge, its sounds, and the methods of producing them, representing quasi-physical knowledge, and the music as a whole representing metaphysical knowledge about the historical destiny of music. Whether the music will continue to be valued after it is realized that all these beliefs are wrong (see my book, Philosophy Proper), I do not know. The third kind is Cage music. This music is produced (composed, performed) in ways such that in non-general respects it will be surprising to listeners, will be unlike previous productions. Its value is that of the surprise value and curiousness of its

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sounds. Thus, it can be interesting to listeners, but never produces any great pleasurable emotional response in them. It has been influenced by dada and oriental religion. In its purest form, the Cagean listener does not go to concerts, but becomes more attentive to sounds in his daily life. (Incidentally, aside from the matter of Cage music as a style or aesthetic, I regard Cage's "Music Walk", "Fontana Mix", and "Theater Piece" as the great compositions of the period. However, these pieces are an end; one who seriously imitates them shows that he does not understand them.) Also, there is a mixed kind of music, constituting the response of European composers to Cage music, ^{which} in the the indeterminacy characteristic of Cage music is used as a variety of structure, as a component of structures. The pseudo-knowledge characteristically associated with European music has been greatly multiplied with the introduction of such concepts, having to do with "indeterminacy", as "fields of indeterminacy", "the information theoretic analysis of a piece of music", "stochastic music", and "the indeterminacy principle". (Eventually we may expect European composers to speak of nuclear paramagnetic resonance, strange particles, stalks of locally affine structure sheaves having the Zariski topology, etc. etc..)

During my "student" period as a musician, through the first quarter of 1960, I composed works of these kinds. These works prove, for anyone who wants a proof, that I thoroughly understand conventional contemporary "serious" music. Early

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in 1960, I realized that I was bored with these kinds of music, in fact, with "modern music", and mainly for this reason I pretty much stopped composing it. The reason I continued composing as long as I did is that I believed that it is the most "avant garde" composer who becomes the most famous in the future. Eventually I realized that following the modern composers, Cage for example, is in a way not doing the newest thing. I continue to compose modern music occasionally, because I continue to get an occasional idea for a piece. (Besides, I wouldn't want to get out of step with Destiny, with the True Music of the Future.) For example, I have composed electronic music by making action drawings of pitch-time (-loudness) graphs, thus determining pieces. I have also done pieces influenced by "Compositions 6-10, 1960" of La Monte Young, which latter I regard as the first new compositions after Cage's. To repeat, I consider these modern compositions of mine little more than exercises; I have no great talent for, or interest in, modern music.

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from Philosophy Proper, Version 1 (1960)

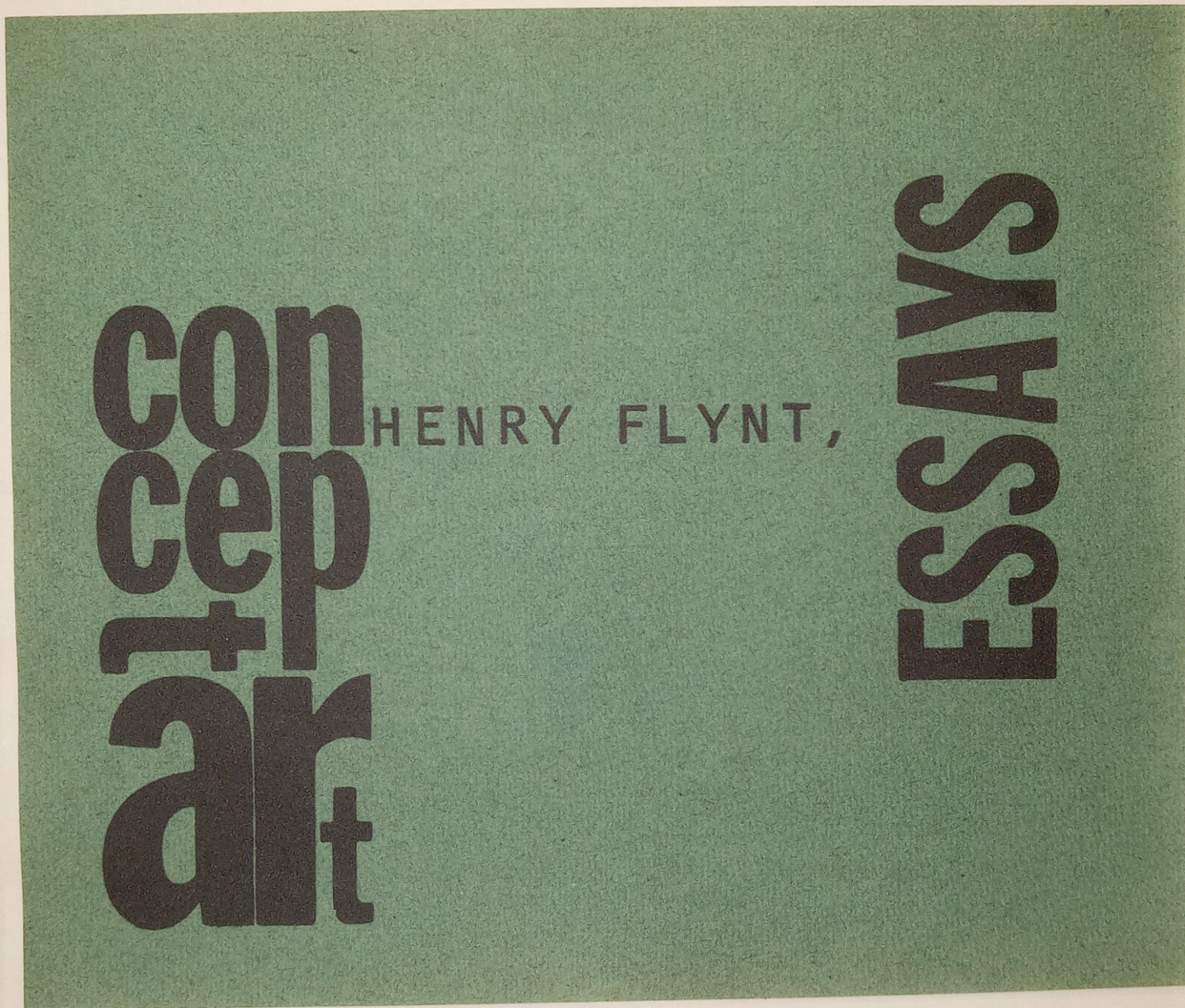
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"true" because of something having to do with their "content" (or "structure") (in that something is the case with respect to their "content" (or "structure")), what are usually said to be "true statements" are certain of those bodies of sound or bodies of "marks," such as 'The man talks', which I shall refer to as "sentences." The point is that although, because of this usage, 'sentence' might suggest itself as an explication for 'statement', it is in fact worthless as an explication for this explicandum, since one does not want to say (it would be a bad explication to say) that these bodies of sound or marks are their "contents" (or their "structures"). It is easy to see this in the case of "content." One does not want to say that a person has understood what the "content" is of the sentences in a speech or writing just because the person has heard the speech (body of sound) or seen the writing (body of marks). In the case of "structure," however, recent philosophers have failed to note that one does not want to say that the "structure" of a sentence is ("in") the sentence. (By 'structure' I refer to the "correct" division of the body of sound or marks, grouping of the divisions, and indication of which divisions are "occurrences of an (the same) expression," are equivalent expressions.) Here is an example to make it clear that one does not want to say that the structure is ("in") the sentence: Features of the structure of 'A table is a table' are that the 'A', the first space, and the first 't' are divisions, that the first 't' is grouped with the first 'able', that the first and second spaces are equivalent expressions, and so forth. But what is the structure of '-//---/-----//---', an expression in a language unfamiliar to the reader? Does the reader want to say that the structure of this expression is ("in") the body of marks, and thus that he understands what it is, having seen the body of marks?. As a result of such considerations, in discussing the matter of explicating 'true statement' I shall be concerned primarily with the explicating of 'has content (or structure) and truth value', and shall discuss sentences only as they are related to these equivalent expressions.

A partial explication of the kind I am interested in is immediately suggested by consideration of some aspects of the way in which sentences of the simplest kind are used. By 'use of sentences' I do not refer to the way words are used in sentences, or sentences in paragraphs, but to the non-linguistic environment of a sentence, or at least to the environment which is not in the ("same") language ("at the (same) level" of language) that the sentence is. Through the rest of this section, I will discuss only the explication of 'statement having content'; 'formal statement', being less relevant, is discussed in the appendix. One might first think that the simplest kind of sentence corresponding to a statement having content is that exemplified by 'The man talks' or that exemplified by 'The man pushes the table' or that exemplified by 'The table is black'. However, there is an even simpler kind, exemplified by 'This is a table'. It is

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December 9, 1959

Faine Hall

8:00 PM

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The Harvard-Radcliffe Music Club

presents

A CONCERT OF NEW MUSIC

~~Program~~

Six Pieces, for nine instruments.....William Wilder

Eric Myrvagnes, flute Joel Kotin, French horn
Richard McIntosh, clarinet Roger Moulton, violin
David Klausner, bassoon Ralph Lash, violins
Michael Hattwick, trumpet Robert Kogan, cello
Lawrence Berman, piano

(This work will be repeated after the DeVoto)

Sonata for Clarinet Unaccompanied.....Mark DeVoto

Richard McIntosh, clarinet

-Intermission-

Song from Crossways (text by W.B. Yeats).....John Harbison

Nancy Shelton, soprano John Harbison, baritone
Jayn Rosenfeld, flute Richard McIntosh, clarinet
Neal Zaslaw, flutes Andrew Schenck, bass clarinet

(This work will be played twice)

Trio.....Henry Flynt

Henry Flynt, violin Richard Miller, cello
William Wilder, piano

Six Little Piano Pieces, Op.19 (1911)

Arnold Schoenberg

Bruce Arnabald, piano

December 9, 1959

Faine Hall

8:00 PM

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Xerox copy from Henry Flynt 1/9/09 -
this first concert of Henry's was recorded

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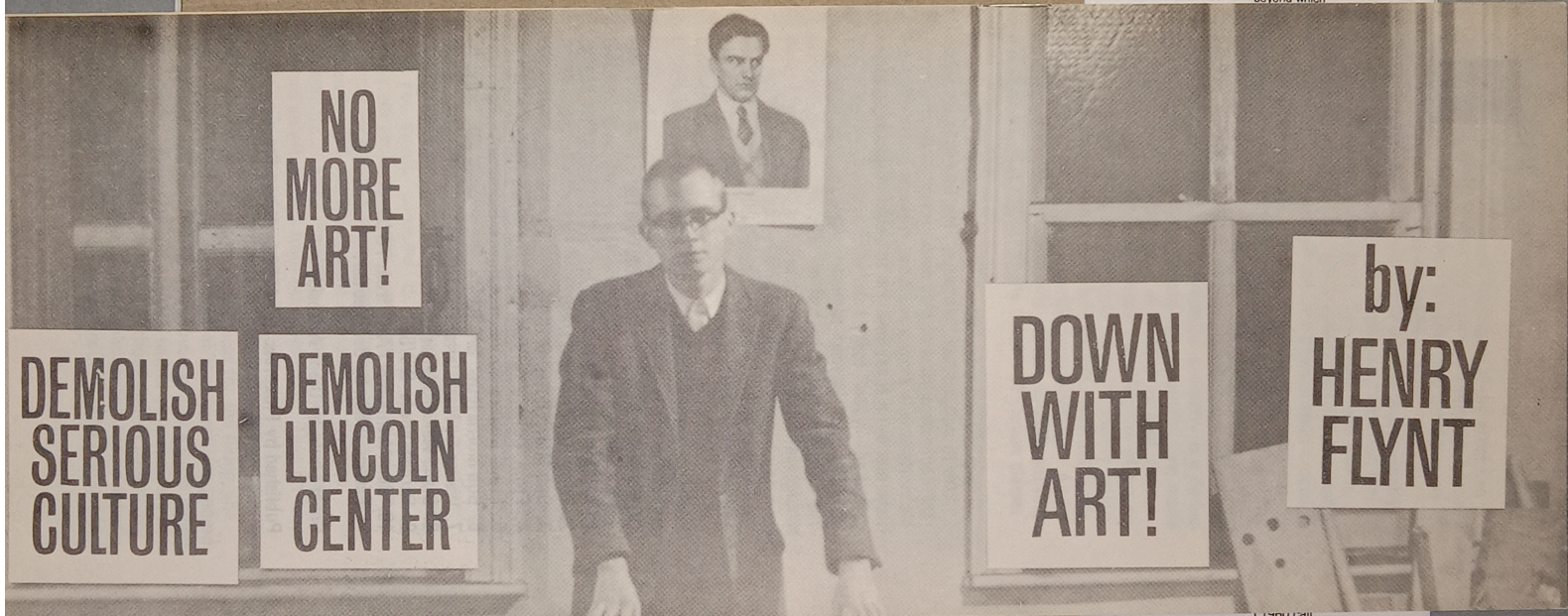
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Contestation and Political Forms of Expression among Artists



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10. "Ben Abandonne l'Art" from *TOUT*,
Février 1968, by Ben Vautier.

Cover photo by Diane Wakoski

Published by Fluxpress. © 1968 by Henry Flynt

ART or BREND? by Henry Flynt

1. Perhaps the most diseased justification the artist can give of his profession is to say that it is somehow scientific. LaMonte Young, Milton Babbitt, and Stockhausen are exponents of this sort of justification.

The law which relates the mass of a body to its velocity has predictive value and is an outstanding scientific law. Is the work of art such a law? The experiment which shows that the speed of light is independent of the motion of its source is a measurement of a phenomenon crucial to the confirmation of a scientific hypothesis; it is an outstanding scientific experiment. Is the work of art such a measurement? The invention of the vacuum tube was an outstanding technological advance. Is the work of art such a technological advance? Differential geometry is a deductive analysis of abstract relations and an outstanding mathematical theory. Is the work of art such an analysis?

The motives behind the "scientific" justification of art are utterly sinister. Perhaps LaMonte Young is merely rationalizing because he wants an academic job. But Babbitt is out to reduce music to a pedantic pseudo-science. And Stockhausen, with his "scientific music", intends nothing less than the suppression of the culture of "lower classes" and "lower races".

It is the creative personality himself who has the most reason to object to the "scientific" justification of art. Again and again, the decisive step in artistic development has come when an artist produces a work that shatters all existing "scientific" laws of art, and yet is more important to the audience than all the works that "obey" the laws.

2. The artist or entertainer cannot exist without urging his product on other people. In fact, after developing his product, the artist goes out and tries to win public acceptance for it, to advertise and promote it, to sell it, to force it on people. If the public doesn't accept it at first, he is disappointed. He doesn't drop it, but repeatedly urges the product on them.

People have every reason, then, to ask the artist: *Is your product good for me even if I don't like or enjoy it?* This question really lays art open. One of the distinguishing features of art has always been that it is very difficult to defend art without referring to people's liking or enjoying it. (Functions of art such as making money or glorifying the social order are real enough, but they are rarely cited in defense of art. Let us put them aside.) When one artist shows his latest production to another, all he can usually ask is "Do you like it?" Once the "scientific" justification of art is discredited, the artist usually has to admit: If you don't like or enjoy my product, there's no reason why you should "consume" it.

There are exceptions. Art sometimes becomes the sole channel for political dissent, the sole arena in which oppressive social relations can be transcended. Even so, subjectivity of value remains a feature which *distinguishes* art and entertainment from other activities. Thus art is historically a leisure activity.

3. But there is a fundamental contradiction here. Consider the object which one person produces for the liking, the enjoyment of another. The value of the object is supposed to be that you just like it. It supposedly has a value which is entirely subjective and entirely within you, is a part of you. Yet—the object can exist without you, is completely outside you, is not you or your valuing, and has no inherent connection with you or your valuing. The product is not personal to you.

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Such is the contradiction in much art and entertainment. It is unfortunate that it has to be stated so abstractly, but the discussion is about something so personal that there can be no interpersonal examples of it. Perhaps it will help to say that in appreciating or consuming art, you are always aware that it is not you, your valuing—yet your liking it, your valuing it is usually the only thing that can justify it.

In art and entertainment, objects are produced having no inherent connection with people's liking, yet the artist expects the objects to find their value in people's liking them. To be totally successful, the object would have to give you an experience in which the object is as personal to you as your valuing of it. Yet you remain aware that the object is another's product, separable from your liking of it. The artist tries to "be oneself" for other people, to "express oneself" for them.

4. There *are* experiences for each person which accomplish what art and entertainment fail to. The purpose of this essay is to make you aware of these experiences, by comparing and contrasting them with art. I have coined the term "brend" for these experiences.

Consider all of your doings, what you already do. Exclude the gratifying of physiological needs, physically harmful activities, and competitive activities. Concentrate on spontaneous self-amusement or play. That is, concentrate on everything you do just because you like it, because you just like it as you do it.

Actually, these doings should be referred to as your *just-likings*. In saying that somebody likes an art exhibit, it is appropriate to distinguish the art exhibit from his liking of it. But in the case of your just-likings, it is not appropriate to distinguish the objects valued from your valuing, and the single term that covers both should be used.

When you write with a pencil, you are rarely *attentive* to the fact that the pencil was produced by somebody other than yourself. You can use something produced by somebody else without thinking about it. In your just-likings, you *never* notice that things are not produced by you.

The essence of a just-liking is that in it, you are not aware that the object you value is less personal to you than your very valuing.

These just-likings are your "brend". Some of your dreams are brend; and some children's play is brend (but formal children's games aren't). In a sense, though, the attempt to give interpersonal examples of brend is futile, because the end result is neutral things or actions, cut off from the valuing which gives them their only significance; and because the end result suggests that brend is a deliberate activity like carrying out orders. The only examples for you are your just-likings, and you have to guess them by directly applying the abstract definition.

Even though brend is defined exclusively in terms of what you like, it is not necessarily solitary. The definition simply recognizes that valuing is an act of individuals; that to counterpose the likes of the community to the likes of the individuals who make it up is an ideological deception.

5. It is now possible to say that much art and entertainment are pseudo-brend; that your brend is the total originality beyond art; that your brend is the absolute self-expression and the absolute enjoyment beyond art. Can brend, then, replace art, can it expand to fill the space now occupied by art and entertainment? To ask this question is to ask when utopia will arrive, when the barrier between work and leisure will be broken down,

when work will be abolished. Rather than holding out utopian promises, it is better to give whoever can grasp it the realization that the experience beyond art already occurs in his life—but is totally suppressed by the general repressiveness of society.

Note: The avant-garde artist may raise a final question. Can't art or entertainment compensate for its impersonality by having sheer newness as a value? Can't the very foreignness of the impersonal object be entertaining? Doesn't this happen with *Mock Risk Games*, for example? The answer is that entertainment newness is also subjective. What is entertainingly strange to one person is incomprehensible, annoying, or irrelevant to another. The only difference between foreignness and other entertainment values is that brend does not have more foreignness than conventional entertainment does.

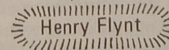
As for objective newness, or the objective value of *Mock Risk Games*, these issues are so difficult that I have been unable to reach final conclusions about them.



letter from Terry Riley, Paris, to Henry Flynt, Cambridge, Mass., dated 11/8/62

One day a little boy got up and looked at his toys, appraised them and decided they were of no value to him so he did them in. Seeing that others were blindly and blissfully enjoying theirs he offered them a long and "radical new theory" of "pure recreation" for their enjoyment *but* before he let them in for this highly secret and "revolutionary theory" they should follow his example and partake of a little 20th C. iconoclasm. From those that balked he removed the label "avant-garde" and attached the label "traditionalist" or if they were already labeled "traditionalist" he added one more star. If they accepted they got a "hip" rating with gold cluster and if they comprehended the worth of his theory well enough to destroy their own art they would be awarded assignments to destroy those works whose designers were no longer around to speak out in their behalf.

Now about this hip radical new theory of pure recreation. —Well-alor! its simply what people do anyway but don't realize it but it seems that what people "do anyway and don't realize it" will not be fully appreciated until "what people do in the name of art" is eliminated. If art can be relegated to obscurity, if some one can get John Coltrane to stop blowing, if someone can smash up all the old Art tatum records as well as all the existing pianos, if someone can get all that stuff out of those museums, if someone can only burn down all those concert halls, movie houses, small galleries as well as rooms in private houses that contain signs of art, if someone can do in all the cathedrals and monuments bridges etc, if someone can get rid of the sun, moon, stars, ocean, desert trees birds, bushes mountains, rivers, joy, sadness inspiration or any other natural phenomenon that reminds us of the *ugly scourge art* that has preoccupied and plagued man since he can remember *then yes then at last* Henry Flynt, sorry!



will show us how to really enjoy ourselves. Whoopeeee
Terry Riley's spelling etc. carefully preserved.

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letter from Bob Morris to Henry Flynt, dated 8/13/62

Dear Henry,
perhaps the desirability of certain kinds of experience in art is not important. The problem has been for some time one of ideas—those most admired are the ones with the biggest, most incisive ideas (e.g. Cage & Duchamp). The mere exertion in the direction of finding "new" ideas has not shown too much more than that it has become established as a traditional method; not much fruit has appeared on this vine. Also it can't be avoided that this is an academic approach which presupposes a history to react against—what I mean here is the kind of continuity one is aware of when involved in this activity: it just seems academic (if the term can somehow be used without so much emotion attached to it). The difficulty with new ideas is that they are too hard to manufacture. Even the best have only had a few good ones. (I suppose none of this is very clear and I can't seem to get in the mood to do any more than put it down in an off-hand way—but what I mean by "new ideas" is not only what you might call "Concept Art" but rather effecting changes in the structures of art forms more than any specific content or forms) Once one is committed to attempt these efforts—and tries it for a while—one becomes aware that if one wants "experience" one must repeat himself until other new things occur: a position difficult if not impossible to accept with large "idea" ambitions. So one remains idle, repeats things, or finds some form of concentration and duration outside the art—jazz, chess, whatever. I think that today art is a form of art history.
I don't think entertainment solves the problem presented by avant gard art since entertainment has mostly to do with replacing that part of art which is now hard to get—i.e. experience. It seems to me that to be concerned with "just liked" things as you present it is to avoid such things as tradition in art (some body of stuff to react against—to be thought of as opponent or memory or however). As I said before, I for one am not so self-sufficient and when avoiding "given" structures, e.g. art, or even the most tedious and decorous forms of social intercourse, I am bored. If I need concentration, which I do, I can't think of anything on my own as good as chess. One accepts language, one accepts logic.
Best regards,
Bob Morris

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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 the 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 announcements than could be supplied. 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, at Walter DeMaria's loft, Henry Flynt gave a long lecture exposing 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 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 George Maciunas' 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.

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Statement of November 1963

Back in March 1963, I sent the first FCTB PRESS RELEASE, about FCTB'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 FCTB 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 added incidents; but the general outlines, and the phrases lifted verbatim from the FCTB RELEASE, make the relationship clear.—Henry Flynt

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Henry,

3/6/63

Received your note this morning. I had written down a few things about the lecture the very night I got home but decided they were not very clear so I didn't send them. Don't know if I can make it any clearer...actually I keep thinking that I must have overlooked something because the objection I have to make seems too obvious. You spend much time and effort locating Veramusement, stating clearly what it is not, and stating that it is, if I get it, of the essence of an awareness, rather memory, of an experience which cannot be predicted and therefore cannot be located or focused by external activities. And, in fact, as you said, may cut across, or "intersect" one or another or several activities. You have discredited activities—like art, competitive games—as pseudo work or unsatisfactory recreation by employing arguments which are external to "experiencing" these activities (e.g. chess is bad because why agree to some arbitrary standard of performance which doesn't fit you)...well it seems to me that Veramusement could never replace any cultural form because it has no external "edges" but rather by definition can occur anywhere anytime anyplace (By the way I want to say here that its existence as a past tense or memory I find objectionable—but I can't at the moment really say why.) It seems that you have these two things going: Veramusement, that has to do with experience, and art, work, entertainment, that have to do with society and I don't think that the exposition of how the two things are related has been very clear. George Herbert Mead, an early Pragmatist (don't shudder at that word, but I can see you throwing up your hands in despair) talked about this relation as a kind of double aspect of the personality (which he called the "me" and the "I"...can't remember his book, something like *Mind, Self, and Society*).

I thought you presented the lecture very well, but towards the end I was getting too tired to listen very carefully and I am sorry because this was the newest writing. I would like very much to read this part, i.e. that which dealt with the evolution of work, automation and the liberation from drudgery—send me a copy if you can.

Best regards,
Bob Morris

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Henry

3/12/1963

Jazz Cagé "Folk Music" Communism (anti-art?)
(communism)

I've been along this road too.
Yes I certainly do see the harmfulness of serious culture.
My favorite movies are plain documentaries.

"Veramusement"

questions: the way you set it up it sound like veramusement is IT. Some kind of Absolute good state or activity.
—ie) ATHLETICS are out.

—now my brother is a healthy athlete—he enjoys nothing so much as swimming or playing tennis all day (he likes to use his body—and he likes the form—competition)

Is this "wrong"

Should he stop.—

or wouldn't your "creep theory" which lets each person be himself and relish in himself—by extention from this—shouldn't the athletic person be allowed to be himself?—too.

I think you were opening up the world to the people at the lecture—

making them move free—

" " ready to be themselves

I think you were right in not giving examples!

however

your absolute—statements and "come on"—and blend with the communist ideas—(My mind was pretty tired by then and I didn't follow how the veramusement—was tied to communism)—this IT kind of talk.—can only shoo people off—and let them wait for the next revision or explication.

Walter DeMaria

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March 18, 1963

Dear Henry,

As I said before, my main reactions to yr lecture & ideas is that I'm for Henry Flynt but not for his ideas. I think the spirit you show in carrying on yr crusade is admirable and exciting. However, I am not against art and think that any artist who would say that he is or think that he is would be masochistic enough to need psychiatric care. Since you make no claims to being an artist this does not refer to you. However, I do call myself a poet and do think of myself as one. I like art, culture, etc. and do not yet feel that I am being screwed by it. Until I do, I will not need to turn to anti-art movements.

All best wishes.

Yours,

Diane Wakoski

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"Dear Mr. Flynt...Since I may be depending on organized culture for my loot & livelihood I can wish you only a limited success in your movement...Cornelius Cardew"
from a post card of June 7, 1963

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BEN ABANDONNE L'ART

(Suite de la 1^{re} page)

IL NOUS A DECLARE :

Si tout est art, il doit être possible de remplacer le mot TOUT par n'importe quel autre mot sans altérer le sens de la phrase. C'est comme si l'art éclatait et se multipliait en des millions de définitions différentes dont aucune ne serait ni plus ni moins vraie qu'une autre. En voici quelques-unes : Tout est Art, la Vérité est Art, le non Art, Tout est Prétention, l'Art est n'importe quoi, ETC. est Art.

L'une des premières réalisations de la notion TOUT EST ART a pris corps dans le ready made de Marcel Duchamp. N'importe quel objet devenait œuvre d'art, il suffisait d'y ajouter

L'INTENTION.

Pourtant, l'œuvre de Duchamp reste conventionnelle et se différencie peu d'une œuvre classique, dans la mesure où il s'agit d'une pièce physique, accompagnée d'une signature, d'une date, d'une prétention d'artiste. (Le pop art, le nouveau réalisme, etc., sont l'hédonisation et la vulgarisation du ready made, je n'en parlerai donc pas).

LA VIE EST ART :

Elargissement et définition défendus par John Cage et ses disciples, mais ici, au départ, la situation est fautive, car dans la réalisation on ne peut séparer les mobiles de l'artiste, de l'œuvre qui se veut VIE. Si la vie est ART, la prétention de l'artiste à vouloir le montrer est art aussi. Et si cette prétention n'existe pas dans l'œuvre communiquée, ce n'est pas la VIE que nous montre l'artiste mais uniquement le reflet de son ambition artistique. Je dirai même que la prétention, l'agressivité, l'ambition, sont, par rapport à l'œuvre, beaucoup plus vivantes. Ainsi, lorsque j'effectue une partition de Cage ou que je regarde DRIP MUSIC de G. Brecht, je ne peux m'empêcher d'y penser en tant qu'œuvre d'artiste et non pas en tant que VIE.

En fait, l'art n'est pas la vie à moins que cette VIE soit vérité.

LA VERITE EST ART :

C'est la divulgation en tant qu'œuvre des mobiles que l'artiste a pour créer. C'est-à-dire une

introspection et une communication de son état vrai devant le geste de la création. C'est la réponse qu'il donne à la question « Pourquoi est-ce que je crée ? ». Je conçois par exemple, la réalisation de LA VERITE EST ART par une pièce de théâtre dans laquelle l'auteur viendrait sur scène donner les raisons pour lesquelles il fait du théâtre, non pas les raisons superficielles mais les raisons profondes, c'est-à-dire « pour la gloire », etc. Ce qui est important est que LA VERITE EST ART change l'art, car la notion de création pour certains s'accompagne souvent de justifications inutiles et fausses (l'art pour l'art, l'harmonie, le beau, etc.).

LE NON ART :

C'est l'attitude actuelle de Marcel Duchamp et de quelques autres qui, après le « ready made », ne pouvant revenir à l'esthétique et à l'hédonisme de l'objet, mais toujours à la recherche du nouveau pour satisfaire leur prétention, leur égo, ont pensé qu'il serait nouveau de déclarer que la création artistique ne les intéresse plus ou pas. En réalité ils s'y intéressent beaucoup et surtout pour établir leur Ego dans le domaine du NON ART (encore du style).

L'ART EST PRETENTION :

Est une attitude moins hypocrite que le NON ART. C'est prendre conscience que la prétention est l'élément moteur de base de tout acte de création, et c'est assurer pleinement et jusqu'au bout cette Prétention. C'est-à-dire jusqu'à refuser d'accoupler cette prétention à une œuvre physique. (la prétention suffit à elle-même). Je citerai comme exemple ma pièce « Regardez-moi cela suffit ». La démarche de la PRETENTION est très proche de celle de LA VERITE EST ART.

L'ART EST N'IMPORTE QUOI :

Il y a aussi ceux qui, tout en admettant que TOUT EST ART ne rejettent pas leur statut d'artistes mais adoptent une attitude fataliste envers l'œuvre d'art. Ils choisiront par exemple une forme quelconque, un rond, et décideront de ne faire que des ronds, car cela ou autre chose revient au même. C'est le cas d'après moi du travail d'Olivier Mosset et de certains minimal artistes.

LA MORT EST ART :

C'est à ce résultat qu'est arrivé, après 10 ans de réflexions esthétiques, Ion Guiyot. Dix ans pendant lesquels il a systématiquement écarté toutes les formes d'art. Aucune écrivait-il, ne peut atteindre son but. Ion Guiyot a été trouvé mort, le 10 juillet 1949, à CHIMARA, en Albanie. La veille, il avait écrit la phrase suivante « LA MORT EST ART A CONDITION QU'ON MEURE ».

L'ART EST INUTILE :

Lorsque Henry Flynt manifeste devant le Musée d'Art Moderne de New York, en portant un écriteau « Démolish serious art » il s'agit d'une prise de position politique contre l'art bourgeois. Lorsque par contre, je manifeste en disant que l'ART EST INUTILE avec des affiches, à la Fondation Maeght, c'est le résultat de la réflexion suivante : SI TOUT EST ART, ET SI L'ART DOIT ETRE TOUJOURS NOUVEAU, COMBATTRE L'ART N'AYANT PAS ETE FAIT, JE LE COMBATS EN TANT QU'ŒUVRE D'ART. MON ATTITUDE EST DONC ART.

CONCLUSION :

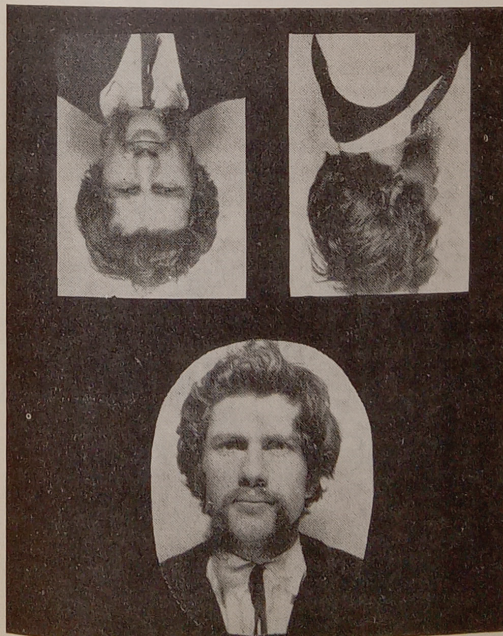
Si Cage dit « LA VIE EST ART », si Duchamp dit « LA COMPETITION ARTISTIQUE NE M'INTERESSE PLUS », si Flynt dit « IL FAUT LUTTER CONTRE L'ART », si je dis l'ART C'EST LA VERITE, toutes ces déclarations et réalisations existent uniquement parce que leurs créateurs (égoïstes comme tous les artistes) cherchent du neuf pour jouer le jeu de l'art. (Etre différents des autres).

Mais pour trouver du neuf dans les circonstances actuelles où tout est art, ces créateurs remettent en cause la règle du jeu. C'est comme si le jeu de l'art acceptait tous les coups y compris celui de permettre aux joueurs d'essayer d'arrêter le jeu.

C'est le cas de LA VERITE EST ART, LA PRETENTION EST ART, LE NON ART, L'ART ANONYME, L'ART EST PASTICHE.

Mais le suicide de l'art est-il possible ? Il y a aussi ceux qui ne font pas de l'art. Mon marchand de vin qui vend des porte-bouteilles, l'épicier qui a marié sa fille, l'agent immobilier du troisième qui est mort.

BEN DOUTE DE TOUT



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Tuesday, September 8, at 8:00 P.M. Judson Hall (57th Street east of Seventh Avenue),

PICKET STOCKHAUSEN CONCERT!

"Jazz [Black music] is primitive... barbaric... beat and a few simple chords... garbage... [or words to that effect]" Stockhausen, Lecture, Harvard University, Fall 1958

RADICAL INTELLECTUALS:

Of all the world's cultures, aristocratic European Art has developed the most elaborate doctrine of its supremacy to all plebeian and non-European, non-white cultures. It has developed the most elaborate body of "Laws of Music" ever known: Common-Practice Harmony, 12-Tone, and all the rest, not to mention Concert etiquette. And its contempt for musics which break those Laws is limitless. Alfred Einstein, the most famous European Musicologist, said of "Jazz" that it is "the most abominable treason", "decadent", and so forth. Aristocratic European Art has had a monstrous success in forcing veneration of itself on all the world, especially in the imperialist period. Everywhere that Bach, Beethoven, Bruckner and Stockhausen are huckstered as "Music of the Masters", "Fine Music", "Music Which Will Enoble You to Listen to It", white aristocratic European supremacy has triumphed. Its greatest success is in North America, whose rulers take the Art of West Europe's rulers as their own. There is a Brussels European Music Competition to which musicians come from all over the world; why is there no Competition, to which European Musicians come, of Arab Music? (Or Indian, or Classical Chinese, or Yoruba, or Bembe, or Tibetan percussion, or Inca, or hillbilly music?)

STOCKHAUSEN AND HIS KIND

Stockhausen is a characteristic European-North American ruling-class Artist. His magazine, *The Series*, has hardly condescended to mention plebeian or non-European music at all; but when it has, as on the first page of the fourth number, it leaves no category for it except "light music" that can be summed up by adding a question-mark after "music". Stockhausen's doings are supported by the West German Government, as well as the rich Americans - J. Brimberg, J. Blinken and A. Everett. If there were a genuine equality of national cultures in the world today, if there were no discrimination against non-European cultures, Stockhausen couldn't possibly enjoy the status he does now. But Stockhausen's real importance, which separates him from the rich U.S. cretins Leonard Bernstein and Benny Goodman, is that he is a fountainhead of "ideas" to shore up the doctrine of white plutocratic European Art's supremacy, enunciated in his theoretical organ *The Series* and elsewhere.

BUT THERE IS ANOTHER KIND OF INTELLECTUAL

There are other intellectuals who are restless with the domination of white plutocratic European Art. Maybe they happen to like Bo Diddley or the Everly Brothers. At any rate, they are restless with the Art maintained by the imperialist governments. To them we say: **THE DOMINATION OF WHITE PLUTOCRATIC EUROPEAN ART HOLDS YOU TOO IN BONDAGE!** You cannot be intellectually honest if you believe the doctrines of plutocratic European Art's supremacy, those "Laws of Art". They are arbitrary myths, maintained ultimately by the repressive violence that keeps oppressed peoples from power. Then, the domination of patrician Art—which is aristocrat-plutocrat in origin, as Opera House etiquette alone shows - condemns you to be surrounded by the stifling cultural mentality of social-climbing snobs. It binds you to the most parochial variety of the small merchant mentality, as promoted by *Reader's Digest* - "Music That Ennobles You to Listen to It". Even worse, though, the domination of imperialist white European plutocrat Art condemns you to live among white masses who have a sick, helpless fear of being contaminated by the "primitivism" of the colored peoples' cultures. Yes, and this sick cultural racism, not "primitive" musics, is the real barbarism. What these whites fear is actually a kind of vitality the cultures of these oppressed peoples have, which is undreamed of by their white masters. You lose this vitality. Thus, nobody who acquiesces to the domination of patrician European Art can be revolutionary culturally - no matter what else he may be.

THE FIRST TASK

The first cultural task of radical intellectuals, especially whites, today, is:

- (1) not to produce more Art (there is too much already);
- (2) not to concede in private that non-European culture might have an "ethnic" validity;

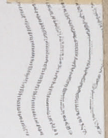
THE FIRST CULTURAL TASK is PUBLICLY TO EXPOSE AND **FIGHT** THE DOMINATION OF WHITE, EUROPEAN-U.S. RULING-CLASS ART!

Whatever path of development the non-European, non-white peoples choose for their cultures, we will fight to break out of the stifling bondage of white, plutocratic European Art's domination.

STOCKHAUSEN-PATRICIAN "THEORIST" OF WHITE SUPREMACY: GO TO HELL!

Action Against Cultural Imperialism
359 Canal Street, New York, N.Y. 10013.

(April 29, 1964: First AACI Demonstration)



NEW YORK NY 10013
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Henry F. (1907)
P.O. Box 174
Canal Street

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Contestation and Political Forms of Expression among Artists
Tony Conrad, November 2007 - January 2008

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Henry Flynt
P.O. Box 174
Canal St 15th
New York NY 10013

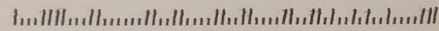
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Jon Hendricks
488 Greenwich St.
New York NY 10013

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This was a risk that I accepted in picketing a fellow artist and former collaborator: that in the conduct of this "anti-collaboration" I might be misconstrued as exercising a personal rather than culturally interpretable statement. To the degree that there was a "personal" (or interpersonal) ground for my action, this too involved a disagreement regarding the basis of art and, at a fundamental level, its relation to larger understandings of the social and political order. In particular, I chose to use a "real" political form to address a cultural conflict between individual artists in this instance in part because the action of picketing in itself highlighted the paradoxes that La Monte Young continues to represent: he is socially elitist and culturally absolutist, while his cultural image is that of a "radical."

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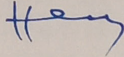
Dear Jon,

I would love to have copies of the Akiyama photos in whatever form you want to send them. There are scholars working on the 1964 who also would love to see them.

I own a contact sheet of the September 1964 Peter Moore photos and I will send you a "Xerox" in one form or another, either as hard copy or e-mail attachment.

Because of the Kellein book, Tony Conrad wrote an essay on the 1964 and sent it to Kellein. I enclose it.

Bests,



Young's neo-Uada work was a key piece in the architecture of a bus cultural understanding: that the institutions of art could be violated, the walls torn down between disciplines, and that this could be done as pure Art, without any involvement of "real" politics or social issues. That is, this field of work participated in solidifying the structures of power that are revealed through the corrupt response to Flynt's picketing. Even thirty years later when a musical expression assumed the form of politics, as mine did in 1990, it seemed to be taken as musically HYPERLINK "http://thesaurus.reference.com/browse/inconsequential"inconsequential, HYPERLINK "http://thesaurus.reference.com/browse/inapplicable" inapplicable, and HYPERLINK "http://thesaurus.reference.com/browse/impertinent"impertinent — in short, inaudible. This is all the more remarkable considering the pervasive and intimate conjunction between music and politics that we all hear endlessly in marches, anthems, protest ballads, and chanting — all the diverse political expressions that take the form of songs and other musical sounds.

Picketing, or public demonstration more generally, is the fundamental and necessary form for political statements of opposition. That is, there is a certain universality in political demonstration itself; however, there is no such universality in the responses that power makes to such statements of opposition. In effect, it is the form of response that a society adopts to accommodate political demonstration that fundamentally outlines its conditions of civil order, including its defining conditions of power and conflict resolution, its defining conditions for interpersonal relations, and its defining conditions of itself in its historical record and other self-images. Various typologies of the social order may be articulated: through politesse, through flattery and sprezzatura, through repression and murder, or through regulated "freedom of speech." The response to political demonstration defines the distinctions that may be drawn in mapping these various types of social ordering.

But then what of a "political" demonstration that occurs in the context of art? How is it to be taken: as a part of art, or as a part of the social and political world that is (presumed to be) exterior to art? The very permeability of this boundary is useful for repressive forces to exploit; if the writer of civic record, which is to say the voice of the social order, can safely encapsulate a demonstration within "art," it is removed from the arena of effective conflict, and is depoliticized. But this act in itself affords an indication of the type of social ordering to which the writer cleaves, and the extent of this empathy may be gauged by the directness and potential disruptiveness having been given voice by the demonstration.

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This was a risk that I accepted in picketing a fellow artist and former collaborator: that in the conduct of this "anti-collaboration" I might be misconstrued as exercising a personal rather than culturally interpretable statement. To the degree that there was a "personal" (or interpersonal) ground for my action, this too involved a disagreement regarding the basis of art and, at a fundamental level, its relation to larger understandings of the social and political order. In particular, I chose to use a "real" political form to address a cultural conflict between individual artists in this instance in part because the action of picketing in itself highlighted the paradoxes that La Monte Young continues to represent: he is socially elitist and culturally absolutist, while his cultural image is that of a "radical."

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Contestation and Political Forms of Expression among Artists

Tony Conrad, November 2007 – January 2008

1.

In 1963 and 1964 I joined Henry Flynt in pointed discussions concerning the possibility that a *personally and socially responsible involvement with cultural endeavors such as art might not be possible*. These discussions jumped past the question of whether, or to what extent, it should be permissible simply to configure such a discussion at all. To us it seemed immediately clear that this issue, the fundamental conformity of cultural forms and practices with underlying precepts of morality, consistency, or self interest, should of course be on the table, and in fact that it should reside in plain sight until resolved. However, the flexibility we exercised in taking up such a question was abetted in each of us by our unusual detachment with respect to the various cultural institutions and practices (*per se*) with which we were concerned. Our interest in the issue was itself, to be sure, linked to personal experiences and commitments, such as our common backgrounds in studying music, examining philosophical issues, playing games, and so forth. Even more important than this, though, was the significance each of us attached to the then emergent shifts in 1950s and early 1960s musical culture, the daring thrust and parry which we avidly followed (and sometimes anticipated) as radical elements slashed at the Western tradition, only to be swept aside in turn by even more scandalous formulations. As twelve-tone music succumbed to serialism, it was almost immediately exceeded by electronic music; and then Cage shredded the entire structure of composition, only to be supplanted by the radical scores of Brecht, Young, and Fluxus. In short, there was a dare in the air, and the most fundamental matters were repeatedly being brought to task by the most successful exponents of the tides of change.

It had certainly not been "polite" of Schoenberg and Webern to trash tonality; later it had at first been shocking how electronic music compared to "old fashioned" instrumental music; and around the time of our discussions the mainspring of Fluxus was, of course, the impolite upending of civil concert protocol. This negativity turned positive was widely understood among artists as the way that modern culture most successfully "advanced": by sponsoring agonistic individualism (a rapacious American tradition). Within this paradigm, the quest was to locate the bound beyond which one might not pass, not so that one might skirt it or reflect away from it, but specifically so that one might chisel ones way through onto the next unexplored cultural turf.

When Henry Flynt pressed the issue of socially responsible involvement with cultural endeavors to the point of dismissing all institutionalized and traditional cultural forms as inherently corrupt and personally corrupting, I was excited to join him in activities such as the picketing of New York museums. "DEMOLISH SERIOUS CULTURE! / DESTROY ART!" "DEMOLISH ART MUSEUMS! / NO MORE ART!"

It was soon made apparent to us that even those artists who were willing to radically shift the form of their cultural practices remained for the greater part invested in, and committed to, art as a *cultural practice*, and, *a fortiori*, to cultural practices more broadly. Snared in the web of their own practice, these artists and their supportive spokespersons knew enough not to respond to Flynt's rhetoric directly, a tactic that they knew from previous cultural escapades would be likely (or even bound) to fail; consequently they acted indirectly, though with particular vehemence. The *issues* were not to be allowed on the table at all, in public, Flynt's arguments were to be sidestepped completely; the discussion agenda was to be deliberately displaced. The new, supplementary agenda instead questioned whether the rudely picketing demonstrators were perhaps merely after all simply *performing some art*, and/or whether they might instead (or also?) be responsible for some attendant form of criminal activity.

Is it possible that such things actually occurred, that the record of these activities was purposefully and damagingly skewed? That the more insistently Flynt's issues were presented, the more indirect and damning was the response from artists and their apologists? And that this misconstruction was subsequently snowballed into historical "reality"? If so, these conditions in themselves offer a valuable sociological picture, an important structural measure of baseline understandings among the arts community. That is, the story itself has significance, and demands further searching analysis — all the more so if the contumely, the "cover up", should be found to *persist*, to continue sneaking over time into durable cultural channels without critical consideration. Since this is, in fact (as Flynt has established) exactly what has occurred, I will suggest that there is no possible corrective that can be meaningfully applied. No retraction, redaction, or rewriting of the historical record is possible or necessary. What is now made accessible is, rather, a second and more broadly cogent story, in effect an accounting of the art world structure and dynamics that are responsible for such a persistent set of parapaxes, displacements, and ellipses.

This important higher ground remains inaccessible, though, as long as the established account of these events of 44 years ago remains unchallenged. The scholars of today, of course, can pretend to slip off the hook by simply pointing to their *sources*; so long as the sources dissimulate, with purposeful assertiveness, and so long as contrary voices are suppressed or unheard, the fabrication can persist. But this "out" is illusory; such scholarship is published at its own peril; it becomes, itself, a part of the larger picture, in which the persistence of the lie is exposed as a scar across the cultural body. The scar, of course, represents a wound, pain, and a loss: an abduction of the (still retrievable) understanding which admitted Flynt to a discursive domain so extrinsic to culture at large that its antibodies encapsulated it in abasement, innuendo, hearsay, and fabrication.

2.

Picketing for or against something and handing out literature are conspicuously *formal* actions. They have to be understood as *indirect* communication. The demonstrator is formally "in communication" with the party who is being protested, of course — especially when the party being picketed is present as well and consequently is also performing *their* public action. But by clearly shaping a protest action as "picketing," even in the absence of the targeted party, the protester is making their action interpretable solely as a *public or political* action, not as a private communication. Thus when I protested against composer La Monte Young during his visit to Buffalo in 1990, both the message conveyed through my picketing and the picketing itself were not communications primarily intended for La Monte Young personally. They were communications that took place at the level of public discourse, which is the level of culture, of symbolic statement.

They were symbolic or formal statements. But people are not generally prepared to think of music as the appropriate interpretive context for activity that spreads across the full range of formal interactions, in spite of the fact that in the twentieth century composers wrote many pieces that included extremely diverse performance practices. Young himself was central to the neo-Dada movement in New York that spawned "happenings," Fluxus, and a certain form of conceptual art. Many of his pieces from around 1960 call for what might be termed "extra-musical" events: leading a bucket around by a string, feeding a piano some hay, releasing a butterfly, and so forth. Such scores, perhaps most widely known through Yoko Ono's similar work, built a bridge between performance art and music, so doing without however raising any awkward social or political issues. When I picketed La Monte Young, I was not only making a cultural statement in the formal arena of political action, I was also consciously pressuring against the societal isolationism that Young stands for as a figurehead of this earlier movement.

Young's neo-Dada work was a key piece in the architecture of a '60s cultural understanding: that the institutions of art could be violated, the walls torn down between disciplines, and that this could be done as pure Art, without any involvement of "real" politics or social issues. That is, this field of work participated in solidifying the structures of power that are revealed through the corrupt response to Flynt's picketing. Even thirty years later when a musical expression assumed the form of politics, as mine did in 1990, it seemed to be taken as musically HYPERLINK "http://thesaurus.reference.com/browse/inconsequential/inconsequential, HYPERLINK "http://thesaurus.reference.com/browse/inapplicable/inapplicable, and HYPERLINK "http://thesaurus.reference.com/browse/impertinent/impertinent — in short, inaudible. This is all the more remarkable considering the pervasive and intimate conjunction between music and politics that we all hear endlessly in marches, anthems, protest ballads, and chanting — all the diverse political expressions that take the form of songs and other musical sounds.

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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 clique.)

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

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UPSTAIRS AT 49 BOND STREET, N. Y. C.

THURSDAY, FEBRUARY 28, 1963

Lecture, FROM "CULTURE" TO VERAMUSEMENT

from the book

by Henry Flynt

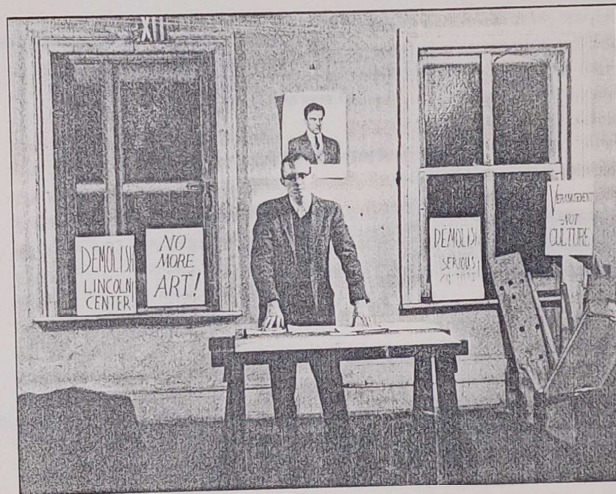


Fig. 3. Henry Flynt lecturing under a portrait of Mayakovsky.

see program attached.

...and is done and "then" turns out to be in the category of "veramusement".)

Note that the fixed time is not the time of beginning of the lecture, but of the third part. By Western standards this will be a long lecture. It is recommended that those who plan not to stay through the entire lecture arrive at such a time that they can stay through the entire third part.

ADMISSION \$1.00

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THURSDAY, FEBRUARY 28, 1963

Lecture, FROM "CULTURE" TO VERAMUSEMENT

from the book — BY HENRY FLYNT

- I approx. 8:00 p.m. Preliminary Concepts
The Phenomenon of Serious Culture
The Price of Serious Culture

Short Intermission

- II The Supererogatory, Misleading Notion of "Newness"
The Defects of Pure Mathematics (and Structure Art)
The Defects of "Literary Culture", and Art's Decadence
The Disintegration of "Art"

Longer Intermission

- III 10:00 p.m. pièce de résistance VERAMUSEMENT (one hour)
beyond conventional amusement
Free Time, Boredom, and "Liked" Work

"VERAMUSEMENT" is every doing of an individual which is not naturally physiologically necessary (or harmful), is not for the satisfaction of a social demand, is not a means, does not involve competition; is done entirely because he just likes it as he does it, without any consciousness that anything is not-originated-by-himself; and is not special exertion. (And is done and "then" turns out to be in the category of "veramusement".)

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Copy from H.F.
6/28/96

FROM "CULTURE" TO BREND

16 West 84th Street
New York, N. Y. 10024

PRESS RELEASE2: for July-August, 1963

TRUCK, a production by Mary Ashley, was done on the streets where a large crowd was gathered for a conservative music festival, in Ann Arbor, Michigan, in 1962. As part of TRUCK Dan Withers read some

E M I L Y
H A R V E Y
G A L L E R Y

537 Broadway
NYC, NY 10012



MR JON HENDRICKS
488 GREENWICH ST.
NEW YORK, NY
10013

...once every three weeks, in the apartments of participants. Before each meeting, copies of the determination of 'your brend' are sent to the people invited, to be studied before they come to the meeting. At the meeting, Flynt gives an intensive talk on one FCTB topic, and an extensive discussion is distributed through it and after it; refreshments are served. The first meeting was held Sunday evening, July 7. In his talk, Flynt concentrated on some crucial issues in the problem of amusement: the utter stupidity of one individual's attempting to make productions for the true amusement of another, and of one's looking for another to "consciously just-like the same object one just-likes"; and the question of an individual's insisting that he is truly amused

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Copm from H.F.
6/28/96

PRESS RELEASE2: for July-August, 1963

TRUCK, a production by Mary Ashley, was done on the streets where a large crowd was gathered for a conservative music festival, in Ann Arbor, Michigan, on May 11, 1963. As part of TRUCK, Dan Withers read some FCTB material. TRUCK was stopped by the police after about 45 minutes because the crowds had become too large.

On June 13, a fire broke out in Al Hansen's 3rd Rail Gallery in New York City, closing the gallery. While FCTB did not even know of the fire until days later, FCTB retroactively acclaims the fire as a victory, as it does any spontaneous destruction of conventional adocrinal culture. (However, FCTB does not recommend isolated destructions of conventional adocrinal culture as a policy, because they are not effectual enough. Direct action against conventional adocrinal culture should be organized and coordinated.)

Henry Flynt has started a FCTB "seminar" in New York City, to which he is inviting people who have some previous familiarity with FCTB, interest, and other prerequisites for understanding FCTB thoroughly. The intent of the "seminar" is to build a group of persons who understand FCTB thoroughly; and to enrich FCTB with the experience of the participants. The "seminar" meets about once every three weeks, in the apartments of participants. Before each meeting, copies of the determination of 'your brend' are sent to the people invited, to be studied before they come to the meeting. At the meeting, Flynt gives an intensive talk on one FCTB topic, and an extensive discussion is distributed through it and after it; refreshments are served. The first meeting was held Sunday evening, July 7. In his talk, Flynt concentrated on some crucial issues in the problem of amusement: the utter stupidity of one individual's attempting to make productions for the true amusement of another, and of one's looking for another to "consciously just-like the same object one just-likes"; and the question of an individual's insisting that he is truly amused

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by another's production, as the other's, to the extent of as expressive of the other. There was considerable discussion. In it, in reply to Conrad, Flynt said that although art may have a shell of institutionalization, the dealing in art and the function in the artist's social life, which seems independent of personal taste; still, personal taste is art's reason for being, so that if artists explicitly repudiated personal taste the shell would collapse. Flynt said that it doesn't make sense to say that brend is "asocial"; if brend is misunderstood to be it is probably because in brend the valuing is not social, the individual satisfies his own taste entirely. In reply to Patterson, Flynt insisted that conventional amusement activities cannot be independent of brend and all right; they can only be pseudo-brend. In reply to a question, Flynt said that he was confident that conventional adocrinal culture will inevitably be broken down more and more, by the contradiction between its gratuitous impersonality, and the personal taste which is adocrinal culture's reason for being. Flynt said that his opposition to institutionalized adocrinal culture is implacable; but that he is more open about the best way to "free" people for their true amusement, just-likings - he hopes the participants will contribute ideas on that. Flynt asked the participants to have as little to do with conventional adocrinal culture as possible for the duration of the seminar, to provide experience for the seminar to consider. As a result of the discussion, Flynt decided that the topic for the next meeting should be the price of Serious Culture in human suffering, and the problematicity of conventional amusement.

At the end, Flynt made announcements. The attempt to discover past "cultural" figures who anticipated FCTB is continuing. The Ashley's will lead a study of FCTB in Ann Arbor. Hopefully a third group to study FCTB ideas will be formed at Harvard University next fall. To complement the New York "seminar", there are plans for getting simplified FCTB ideas to a mass audience through demonstrations in the fall.

(end)

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As Published in An Anthology Edited by La Monte Young
1962/63

II/2 May-July 1961

Henry Flynt

ESSAY: CONCEPT ART. (PROVISIONAL VERSION)

"Concept art" is first of all an art of which the material is "concepts", as the material of for ex. music is sound. Since "concepts" are closely bound up with language, concept art is a kind of art of which the material is language. That is, unlike for ex. a work of music, in which the music proper (as opposed to notation, analysis, a.s.f.) is just sound, concept art proper will involve language. From the philosophy of language, we learn that a "concept" may as well be thought of as the intension of a name: this is the relation between concepts and language. The notion of a concept is a vestige of the notion of a platonic form (the thing for which for ex. all tables have in common: tableness), which notion is replaced by the notion of a name objectively, metaphysically related to its intension (so that all tables now have in common their objective relation to 'table?'). Now the claim that there can be an objective relation between a name and its intension is wrong, and (the word) 'concept', as commonly used now, can be discredited (see my book, *Philosophy Proper*). If, however, it is enough for one that there be a subjective relation between a name and its intension, namely the unhesitant decision as to the way one wants to use the name, the unhesitant decisions to affirm the names of some things but not others, then 'concept' is valid language, and concept art has a philosophically valid basis.

Now what is artistic, aesthetic, about a work which is a body of concepts? This question can best be answered by telling where concept art came from: I developed it in an attempt to straighten out certain traditional activities generally regarded as aesthetic. The first of these is "structure art", music, visual art, a.s.f., in which the important thing is "structure". My definitive discussion of structure art can be found in "General Aesthetics"; here I will just summarize that discussion. Much structure art is a vestige of the time when for ex. music was believed to be knowledge, a science, which had important things to say in astronomy a.s.f.. Contemporary structure artists, on the other hand, tend to claim the kind of cognitive value for their art that conventional contemporary mathematicians claim for mathematics. Modern examples of structure art are the fugue and total serial music. These examples illustrate the important division of structure art into two kinds according to how the structure is appreciated. In the case of a fugue, one is aware of its structure in listening to it; one imposes "relationships", a categorization (hopefully that intended by the composer) on the sounds while listening to them, that is, has an "associated" artistic structure experience. In the case

of total serial music, the structure is such that this cannot be done; one just has to read an "analysis" of the music, definition of the relationships. Now there are two things wrong with structure art. First, its cognitive pretensions are utterly wrong. Secondly, by trying to be music or whatever (which have nothing to do with knowledge) and knowledge represented by structure, structure art both fails, it's completely boring, as music, and doesn't begin to explore the aesthetic possibilities structure can have when freed from trying to be music or whatever. The first step in straightening out for ex. structure music is to stop calling it "music", and start saying that the sound is used only to carry the structure and that the real point is the structure--and then you will see how limited, impoverished, the structure is. Incidentally, anyone who says that works of structure music do occasionally have musical value just doesn't know how good real music (the Goli Dance of the Baoules "Cans on Windows" by L. Young; the contemporary American hit song "Sweets for My Sweets" by the Drifters) can get. When you make the change, then since structures are concepts, you have concept art. Incidentally, there is another, less important kind of art which when straightened out, becomes concept art: art involving play with the concepts of the art, such as, in music, "the score", "performer vs. listener", "playing a work". The second criticism of structure art applies, with the necessary changes, to this art.

The second main antecedent of structure art is mathematics. This is the result of my revolution in mathematics, which is written up definitively in the appendix; here I will only summarize. The revolution occurred first because for reasons of taste I wanted to de-emphasize discovery in mathematics, mathematics as discovering theorems and proofs. I wasn't good at such discovery, and it bored me. The first way I thought of to de-emphasize discovery came not later than Summer, 1960; it was that since the value of pure mathematics is now regarded as aesthetic rather than cognitive, why not try to make up aesthetic theorems, without considering whether they are true. The second way, which came at about the same time, was to find, as a philosopher, that the conventional claim that theorems and proofs are discovered is wrong, for the same reason I have all ready given that "concept" can be discredited. The third way, which came in the Fall-winter of 1960, was to work in unexplored regions of formalist mathematics. The resulting mathematics still had statements, theorems, proofs, but the latter weren't discovered in the way they traditionally were. Now exploration of the wider possibilities of mathematics as revolutionized by me tends to lead beyond what it makes sense to call "mathematics"; the category of "mathematics", a vestige of Platonism, is an "un-

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natural", bad one. My work in mathematics leads to the new category of "concept art", or which straightened out traditional mathematics (mathematics as discovery) is an untypical, small but intensively developed part.

I can now return to the question of why concept art is "art." Why isn't it an absolutely new, or at least a non-artistic, non-aesthetic activity? The answer is that the antecedents of concept art are commonly regarded as artistic, aesthetic activities; on a deeper level, interesting concepts, concepts enjoyable in themselves, especially as they occur in mathematics, are commonly said to "have beauty". By calling my activity "art", therefore, I am simply recognizing this common usage, and the origin of the activity in structure art and mathematics. However: it is confusing to call things as irrelevant as the emotional enjoyment of (real) music, and the intellectual enjoyment of concepts, the same kind of enjoyment. Since concept art includes almost everything ever said to be "music", at least, which is not music for the emotions, perhaps it would be better to restrict 'art' to apply to art for the emotions, and recognize my activity as an independent, new activity, irrelevant to art (and knowledge).

Transformations - Concept Art Version of Colored Sheet Music No.1 3/14/61 (10/11/61)

The initial object: a sheet of cheap, thin white typewriter paper
Transformation of the initial obj. (obj.1) into obj. 2: soak the initial obj. in inflammable liquid which does not leave solid residue when burned; then burn it on horizontal rectangular white fireproof surface - obj. 2 is ashes (on surface)

Transformation of object 2 into obj. 3: make black and white photograph of obj. 2 in white light (image of ashes' "rectangle" with respect to white surface (that is, of the region of surface, with the ashes on it) with bounding edges parallel to the edges of the surface and intersecting the four points in the ashes nearest the four edges of the surface) must exactly cover the film); develop film - obj. 3 is the negative

Transformation of obj. 2 and obj. 3 into obj.4: melt obj. 3 and cool in mold to form plastic doubly convex lens with small curvature; take color photograph of ashes' rectangle in yellow light using this lens; develop film - obj.4 is color negative

Transformation of obj.2 and obj.4 into obj.5: repeat last transformation with obj.4 (instead of 3), using red light - obj.5 is second color negative

Transformation of obj.2 and obj.5 into obj.6: repeat last transformation with obj.5, using blue light - obj.6 is third color negative

Transformation of obj.2 and obj.6 into obj.7: make lens from obj.6 mixed with the ashes which have been being photographed; make black and white photograph, in white light, of that part of the white surface where the ashes' rectangle was; develop film - obj.7 is second black and white negative

Transformation of obj.2, obj.6, and obj.7 into the final obj. (obj.8): melt, mold, and cool lens used in last transformation to form negative, and make lens from obj.7; using negative and lens in an enlarger, make two prints, an enlargement and a reduction - enlargement and reduction together constitute the final object

Concept Art Version of Mathematics System 3/26/61(6/19/61)

An "element" is the facing page (with the figure on it) so long as the apparent, perceived, ratio of the length of the vertical line to that of the horizontal line (the element's "associated ratio") does not change.

A "selection sequence" is a sequence of elements of which the first is the one having the greatest associated ratio, and each of the others has the associated ratio next smaller than that of the preceding one. (To decrease the ratio, come to see the vertical line as shorter, relative to the horizontal line, one might try measuring the lines with a ruler to convince oneself that the vertical one is not longer than the other, and then trying to see the lines as equal in length; constructing similar figures with a variety of real (measured) ratios and practicing judging these ratios; and so forth.) [Observe that the order of elements in a selection sequence may not be the order in which one sees them.]

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Concept Art: Innperseqs (May - July 1961)

- A "halpoint" iff whatever is at any point in space, in the fading rainbow halo which appears to surround a small bright light when one looks at it through glasses fogged by having been breathed on, for as long as the point is in the halo.
- An "initpoint" iff a halpoint in the initial vague outer ring of its halo.
- An "innpersëq" iff a sequence of sequences of halpoints such that all the halpoints are on one (initial) radius of a halo; the members of the first sequence are initpoints; for each of the other sequences, the first member (a "consequent") is got from the non-first members of the preceding sequence (the "antecedents") by being the inner endpoint of the radial segment in the vague outer ring when they are on the segment, and the other members (if any) are initpoints or first members of preceding sequences; all first members of sequences other than the last appear as non-first members, and halpoints appear only once as non-first members; and the last sequence has one member.

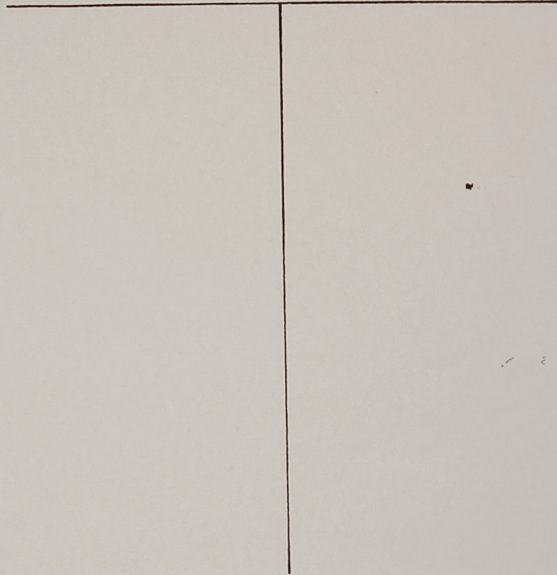
Indeterminacy

- A "totally determinate innperseq" iff an innperseq in which one is aware of (specifies) all halpoints.
- An "antecedentially indeterminate innperseq" iff an innperseq in which one is aware of (specifies) only each consequent and the radial segment beyond it.
- A "halpointally indeterminate innperseq" iff an innperseq in which one is aware of (specifies) only the radial segment in the vague outer ring, and its inner endpoint, as it progresses inward.

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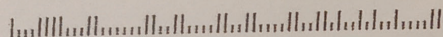
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Henry Flynt
P.O. Box 174
NY, NY 10013



John Hendricks
488 Greenwich St.
New York, NY 10013

10013+1313-BA 011



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1st MFA Lecture Fall '05 / MFASO

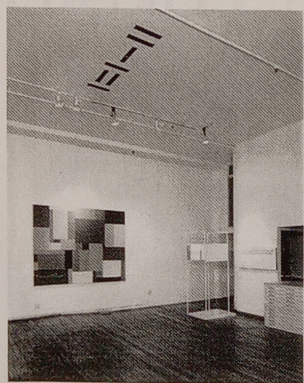
HENRY FLYNT

Wednesday

26th October

7:30 pm

2nd Floor Crit Room



www.henryflynt.org

Hunter College MFA Building
450 W. 41st Street, New York

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THE FRONT ROOM OF GEORGE'S APARTMENT

Henry Flynt

20 II 2006

George (Maciunas) moved from 359 Canal St. to the apartment in late 1964. It was in a building of ancient railroad apartments owned by plumber Louis Labo. The toilet had been moved from the hallway into the apartment not so long before George moved in.

Later most of the apartments in the building would get deep renovation, walls torn down, plumbing moved, floor, windows, ceiling, and ceiling lights replaced. For whatever reason, George did not do that, overlaying his arrangements on the empty apartment as was. He painted the tin (?) ceiling white. Gas nozzles were left concealed under overhead lights. The closed fireplace was left as was. All George did about the naked gas jet to the left of the fireplace was to block one's view of it.

George did not level the floor. He covered the front two rooms with tile, obtaining a rolling tile floor. His arrangements were semi-Japanese; one had to remove one's shoes (and put on slippers?) to enter. (Except when he was doubling as a general contractor; then he covered the apartment corridors with newspaper.) He cleaned with a vacuum and a mop. Thus, the floor was normally spotless.

New York City's air is filled with soot (as one will find if a window is left open over a table for a couple of days). George was asthmatic, and wished to keep the dust level low. He had an air conditioner in the air shaft which acceptably cooled the whole apartment. What he could do little about was the soot that entered the apartment through open windows or cracks and accumulated on the tops of cartons he used for storage (since he did not choose to vacuum them frequently).

For whatever reason, George chose to live on a low budget and to leave bills unpaid. He did not translate his extensive practical expertise into a high income. At one point he notoriously shunted his electricity from the light socket in the hallway. Pushing the doorbell on his hall door, one would be greeted by a recorded laugh. That was for creditors. There was a rubber bulb outside the door well above eye level which friends knew to squeeze; it honked a horn.

Given three small rooms whose walls George chose to retain, he wanted to obtain maximum storage space and a comfortable place to work while avoiding the feeling that the rooms were mere closets. To somebody with a lot of space and a lot of money, somebody who hired clerks, George's ingenuity would not be valuable.

George chose the west room, with the two windows onto the street in the west wall, as his studio. His design style at this point combined utter functionality with a severe smartness (the Bauhaus-Corbusier white look?). The floor, walls, ceiling, closet doors, and major counter tops were stark white. The north wall was half-covered with pegboard. The white counter tops were slightly hi-tech in the sense that a white plastic surface, having various convenient properties, was laminated to the wood. The only other hi-tech feature in the room design was the scoop-shaped fabric-covered metal chairs, one of them on rollers. (George also had two common folding chairs with the important feature that their seats were in effect horizontal wood slabs. They could double as small low counters.)

The rest of the installation was raw wood. George built a frame of two-by-fours around the perimeter of the room—installing an open "cage" [frame] of planks just inside

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the walls and ceiling. The edges of these planks are rounded off. In addition to floor-to-ceiling posts at the walls, there is a system of single rails near the ceiling. At thigh level, there were double rails around three sides of the room. These double rails supported seven counters running around three sides of the room. The ~~smaller~~ counters stayed in place because of gravity and friction; they were removable.

Four counters ran along the north wall, a pair of them occupying the northwest corner. The central north counter was about as high as the bottom of the windows; George used it for typing. The one (permanent) post support in the room which was in knee space is a strut the east end of the north counters. It meets the wall post at the bottom. Here one sees George's attitude toward decoration and trimming. All the wall posts in the room are painted white to the height of the baseboard. George wanted them visually to fade into the baseboard. Above that height, they are raw wood. (George violated his own prohibition of decoration to conceal.) Each wall post is painted white on the three visible sides. George made the strut deftly with several angled cuts. Its lower end is painted white all the way around—unfortunately, dust accumulates on the top of an angled support, and when it does, one does not see that the top side is white. It was a typical George mistake.

The room's arresting feature was the middle west counter, six feet wide and four feet "deep," under the two windows. George used it as a drafting table. It was inches higher than the north counters because the rails which held it literally rested atop the north and south rails.

George did not want desks, drawers, cabinets in this room. (He had a flat file and a file cabinet in the "bedroom.") He kept papers and objects in cardboard file cartons, stored under the counters, or in other rooms. He moved cartons under the counters like cars in a parking lot. Knee space was free because there were no furniture legs; chest space (standing) was free because nothing was suspended by cables. There was a worklight suspended over the counter which one didn't walk into because of the counter. The counters were level notwithstanding the rolling floors. I can testify that as soon as furniture with legs is introduced, it becomes much less convenient.

Because counters were at walls, one did not need to get beyond them (but see below). On the other hand, if George had a visitor, George and visitor had to sit on the same side of the "desk."

The north wall was largely covered with two pegboards—the lower one smaller in height and width, and slightly recessed. (The upper pegboard was attached to the front of the rails; the lower pegboard was attached to the back.)

The south wall was largely covered with a system of shelves, themselves concealing the closed fireplace. (The lowest shelf above the southwest counter juts out into the room. One did not bump into it because the west rails and middle counter prevented one from standing anywhere north of the shelf.) The shallow counter along the south wall amounts to the lowest, undivided shelf. It blocks the view of the naked gas jet in the wall.

The room's doorway is in the east wall, toward the north. George turned the entire space south of this doorway into a closet with floor-to-ceiling sliding doors. Along the east side, the "cage" has only one high perimeter rail. It is outside the closet doors, but is too high to obstruct them or the doorway. The closet contains a rod for clothes hangars—and more shelves.

George did not like space that was entirely unused, or that only made a visual contribution. The empty centers of rooms were justified because one wanted freedom of movement there. But the space where walls meet ceilings is normally unused (except

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when shelves at walls run to the ceiling). George used the space by putting shelves and decks there—at, or above, door height. The front room has a deck occupying the south third of the room, 19 inches from the ceiling, attached to high rails.

Walking west into the room, one faced the large west counter on which light streamed from the west windows. George had plants at the windows. On one's right were counters with electric appliances and a pegboard-covered wall; on one's left, shallow shelves took up most of the wall. Behind one were white closet doors. The room felt continuous with the air above the street. It was like a roomy cockpit, a most expansive place to work. When I walk into other apartments in the building, which the landlord has renovated, I am always startled by how small they feel, even though walls have been removed to create a "front" room larger than mine.

Standard drafting tables are angled to be utilized from a chair; their lower edges are typically set between 26 and 30 inches high. They enable you to draft without leaning, and place you equally near the top and bottom of the layout. When George was employed as a graphics artist, he worked at a drafting table all day long. In the apartment, he chose not to have a drafting table, drafting on the middle counter (31 inches high). [When I made the exhibition versions of my spirit-world drawings with oil markers, I did them on this counter. It's definitely awkward when one has to "crawl" forward to reach the top of the layout; evidently George didn't care.]

In 1964, along the north from east to west, George had a turntable, an IBM typewriter with a carbon ribbon for typesetting, and a Roberts tape deck. [That is where I recorded "Hoedown," line from a contact mike into the tape deck with slight volume distortion.] George had speakers suspended (above head level) on the west side. His TV was a tiny black-and-white portable. [On which I watched the moon touchdown of 1969.] Thus George had a fair range of media resources for that era.

George's solution was integrated—so much so that you couldn't change anything without worsening everything. (He was contemptuous of modularity.) I can testify that the room does not like tables, given their dependence on legs.

The one notable obstruction was that the west counters made strolling access to the windows impossible. George crawled to reach the floor at the west wall (to reach cartons). To reach the windows, George used a stepstool to step onto his drafting table and walked to the windows on the table. So the drafting table doubled as a deck. Again, it was an integrated, quasi-Japanese solution. It presupposed that he was not tracking dirt from the floor. George had to place a (removable) post under the rail (toward the southwest corner) to bear the weight; it was the one obstruction at knee level.

So: the basic design was all ingenuity, skimpy technology. It could have been built as soon as screws were available to pin wood to wood.

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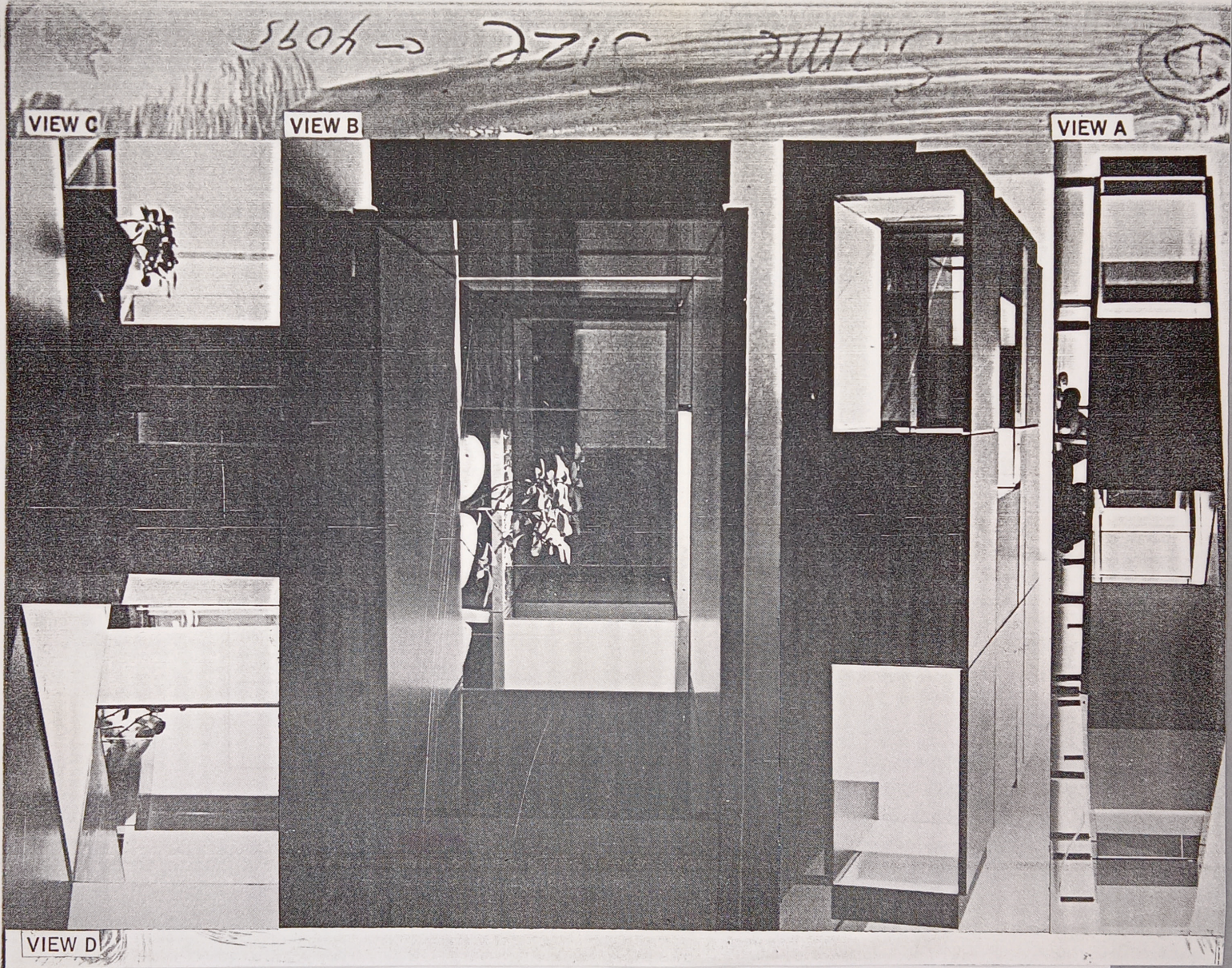
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Photos 1/18/06
blue numbers in lower right corner

1. south shelves — naked gas jet and closed fireplace visible below (flash camera failed to read the stamped tin fireplace cover)
2. south shelves continued
3. south shelves continued — full view of the jutting shelf — truncated rail seen at lower left
4. upper southwest corner, new window — flash camera read room as dark
5. lower southwest corner for intact tile floor
6. west wall, new windows, drafting counter has been replaced by a folding table (flash camera read the windows as dark)
7. northwest corner after rail has been truncated, the pair of counters removed, and an angled support added — note how the post is painted to make it one with the baseboard
8. upper northwest corner — suspended light and ancient tin (?) ceiling
9. upper northeast corner, upper pegboard, doorway
10. pegboard at north counters
11. north counters — truncation of rails is obvious
12. below north counters — note where strut is painted
13. closet door below the deck
14. upper southeast corner with overhead deck
15. overhead deck and suspended light

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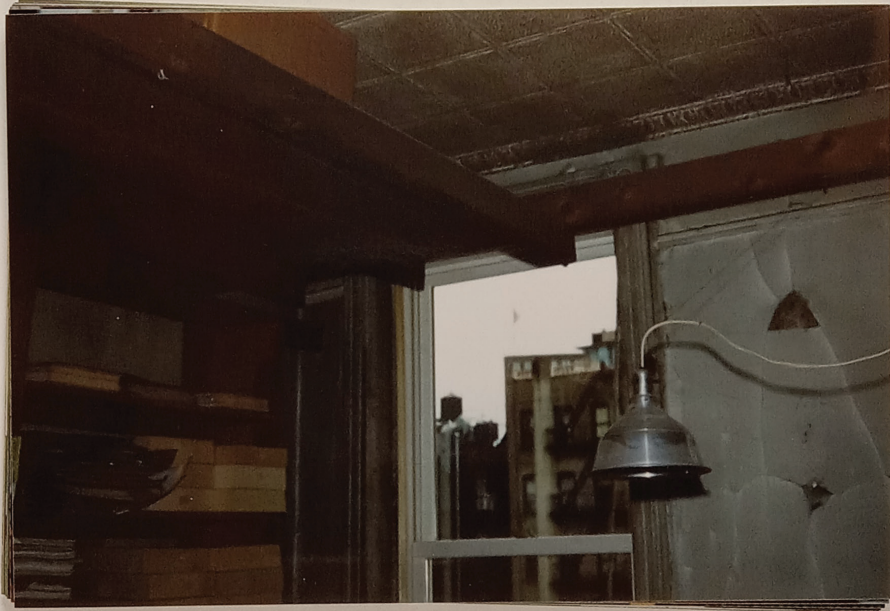
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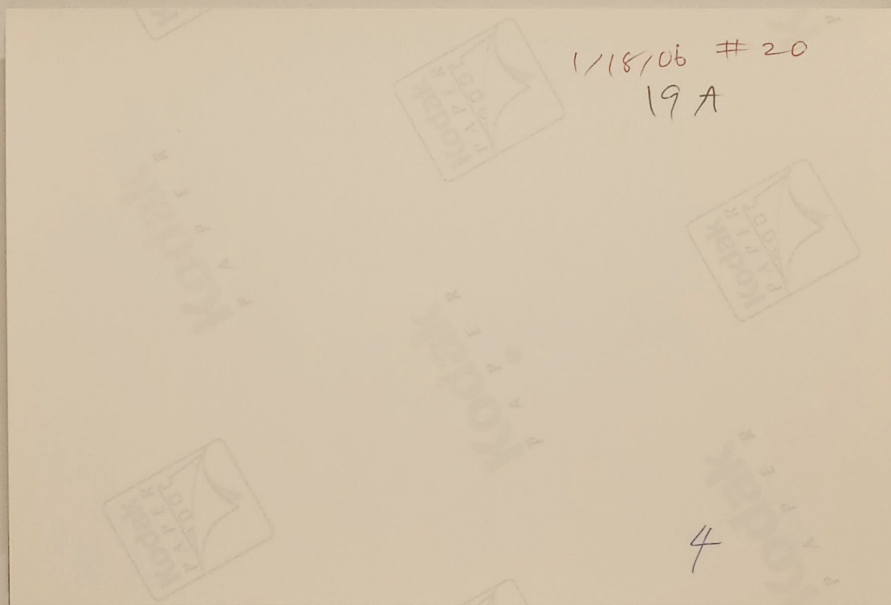
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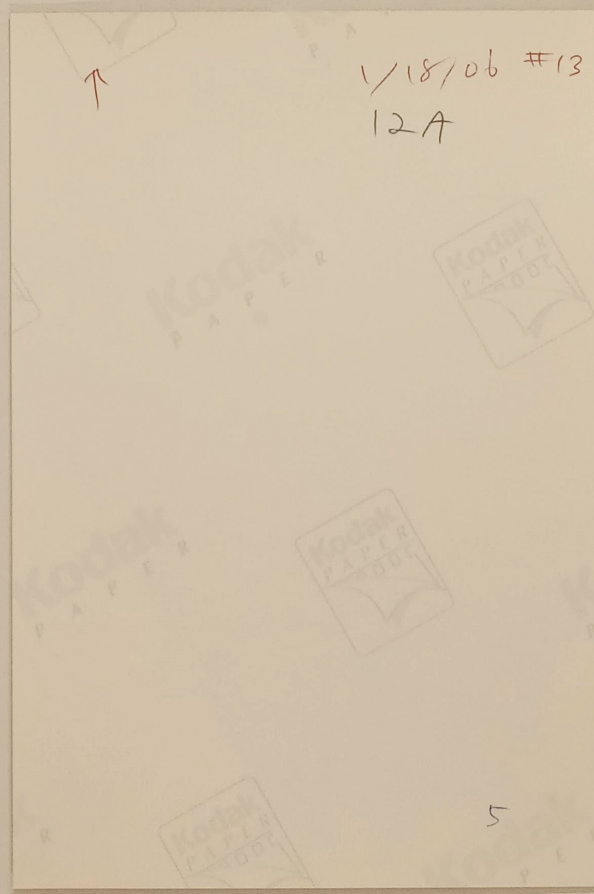
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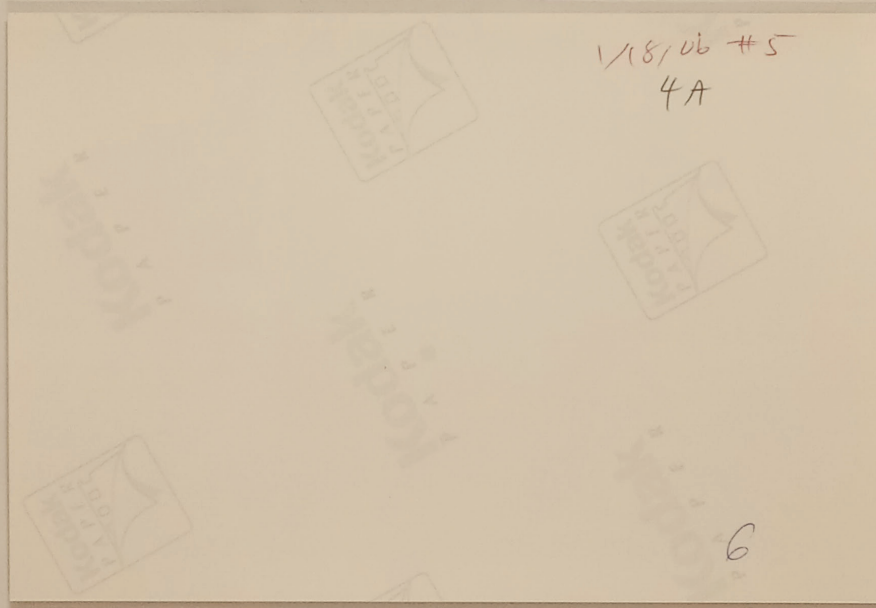
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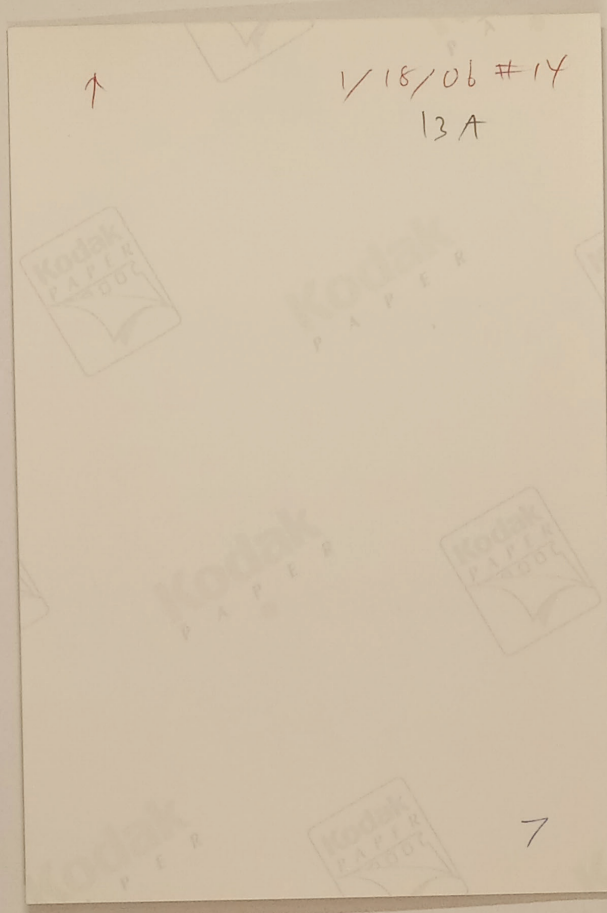
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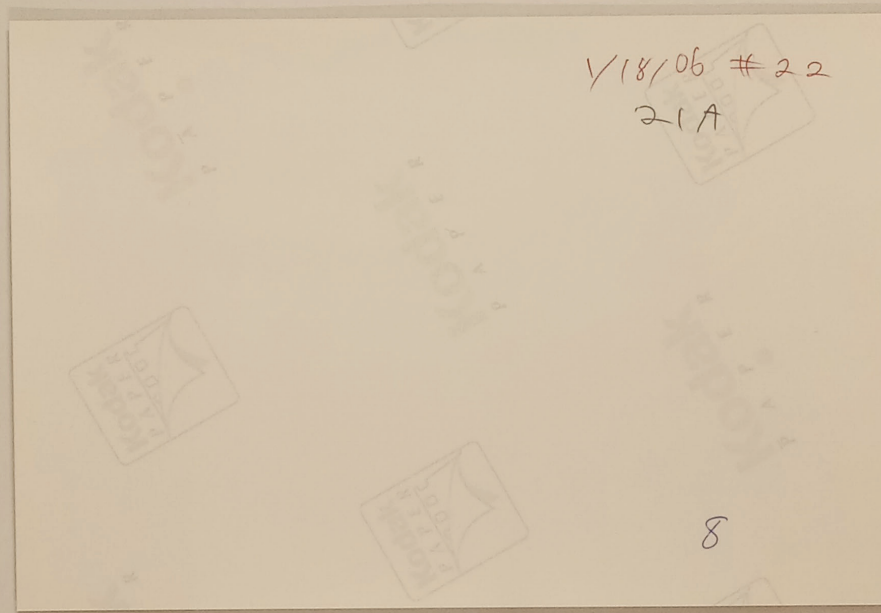
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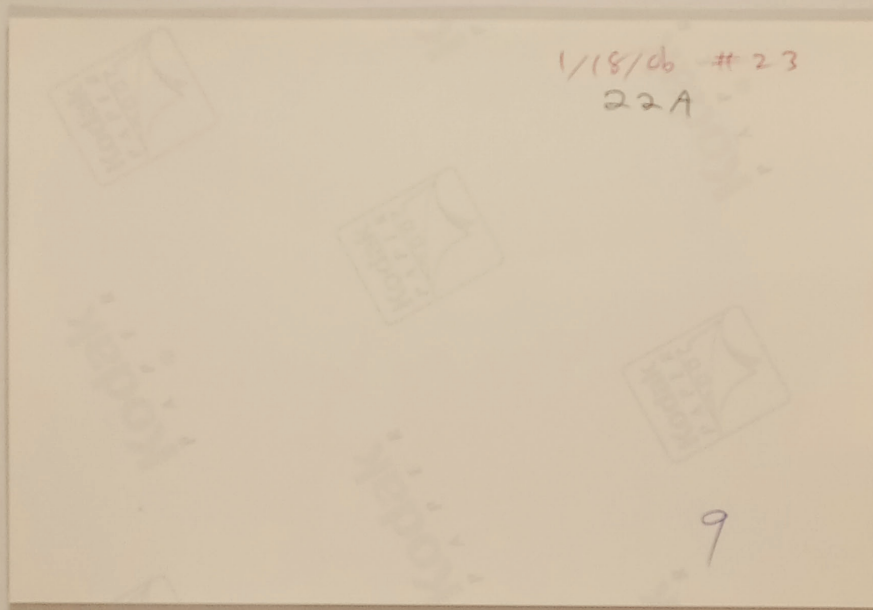
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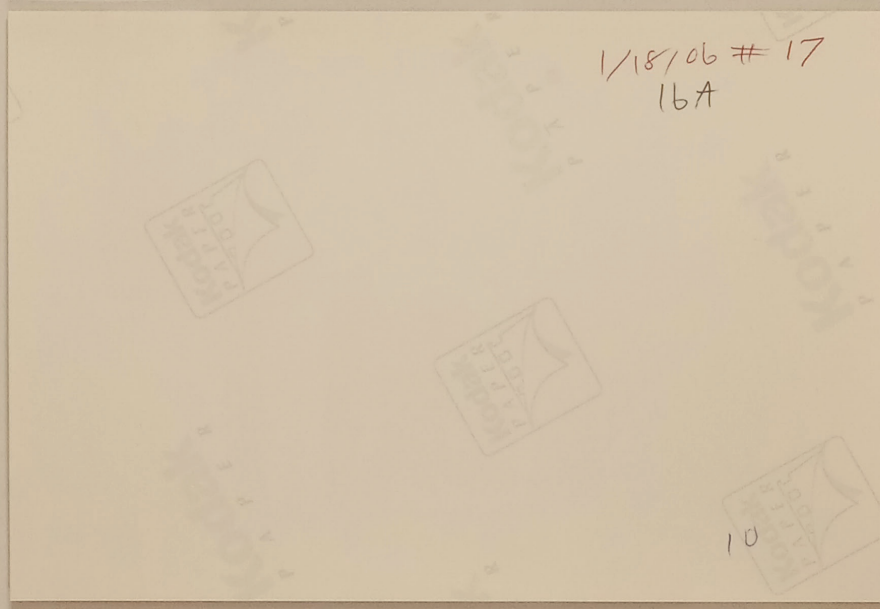
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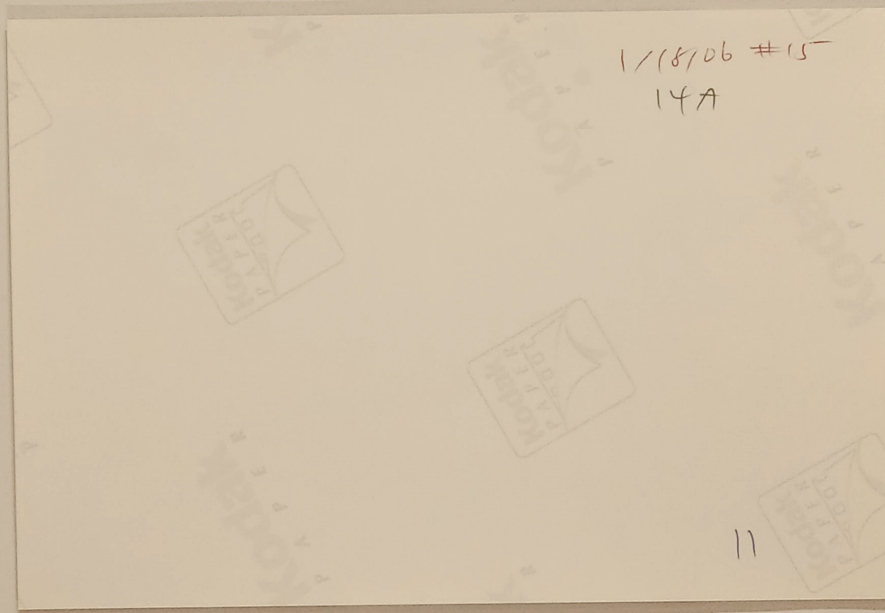
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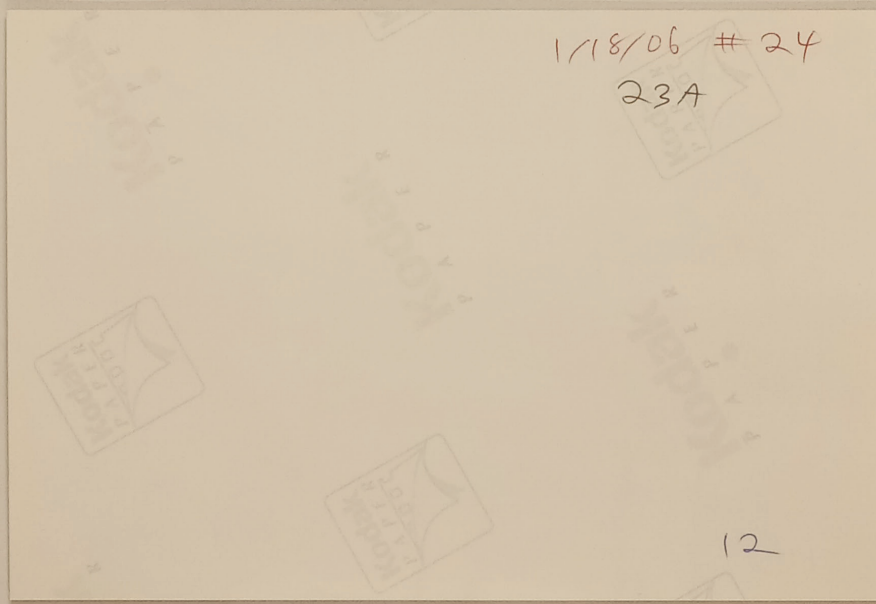
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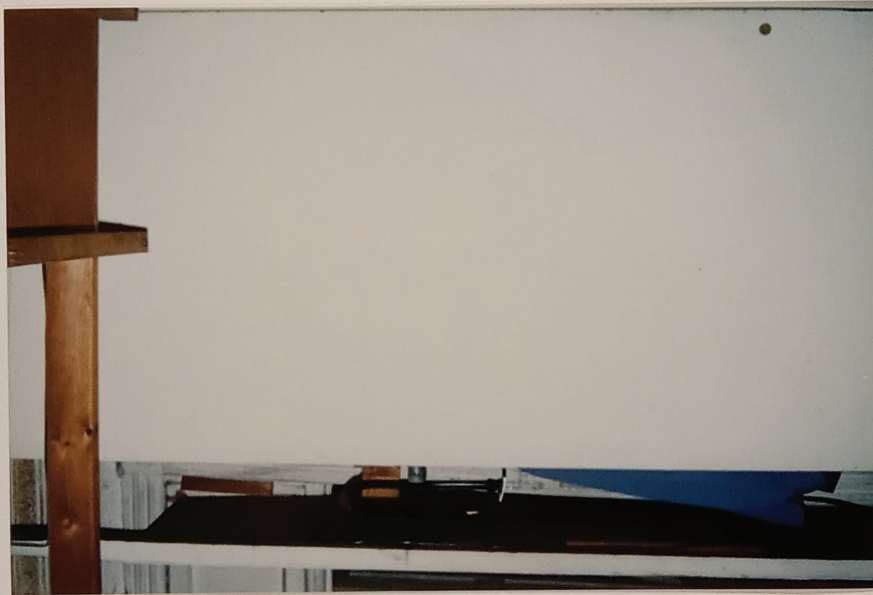
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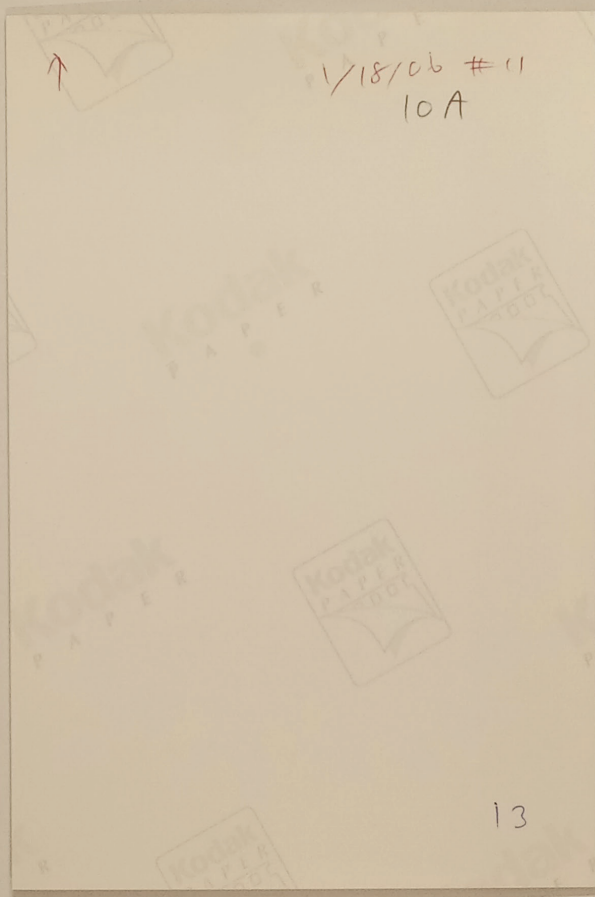
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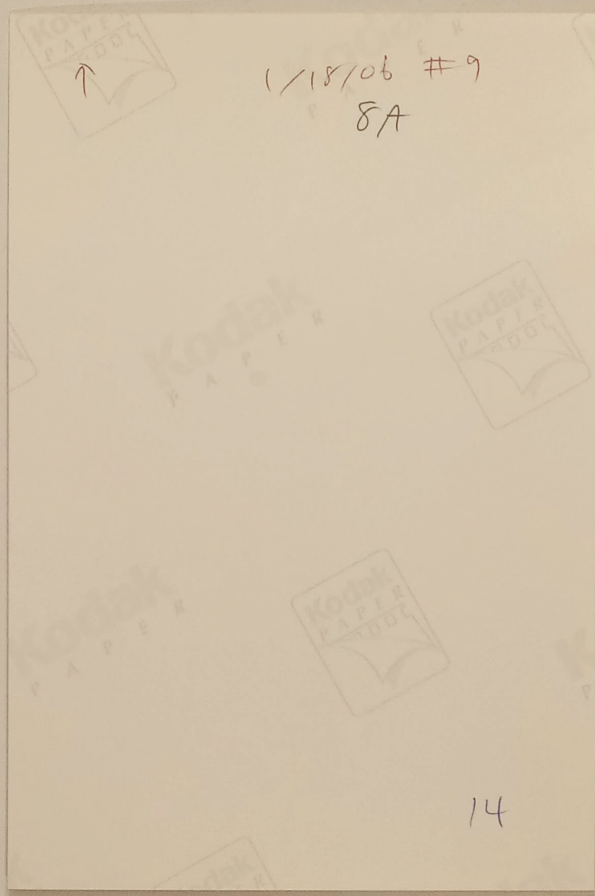
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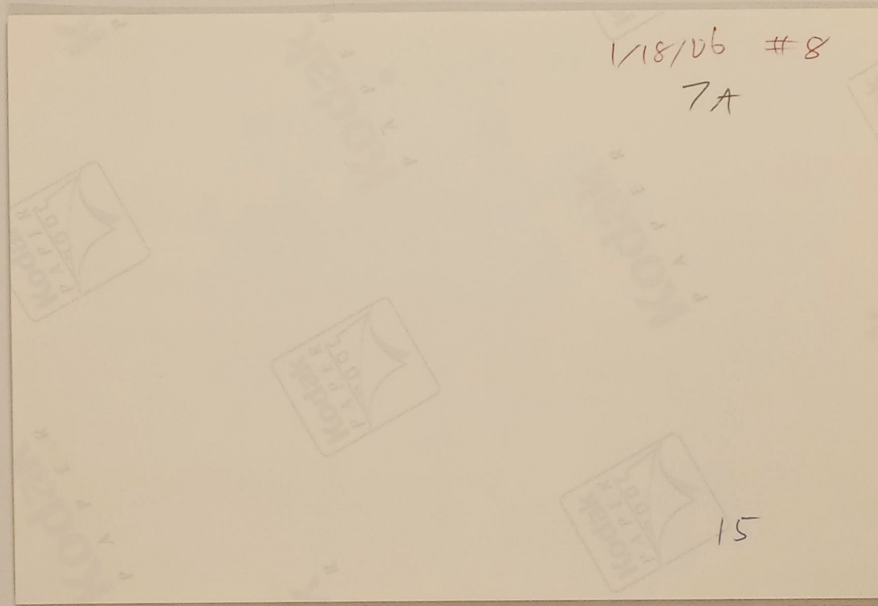
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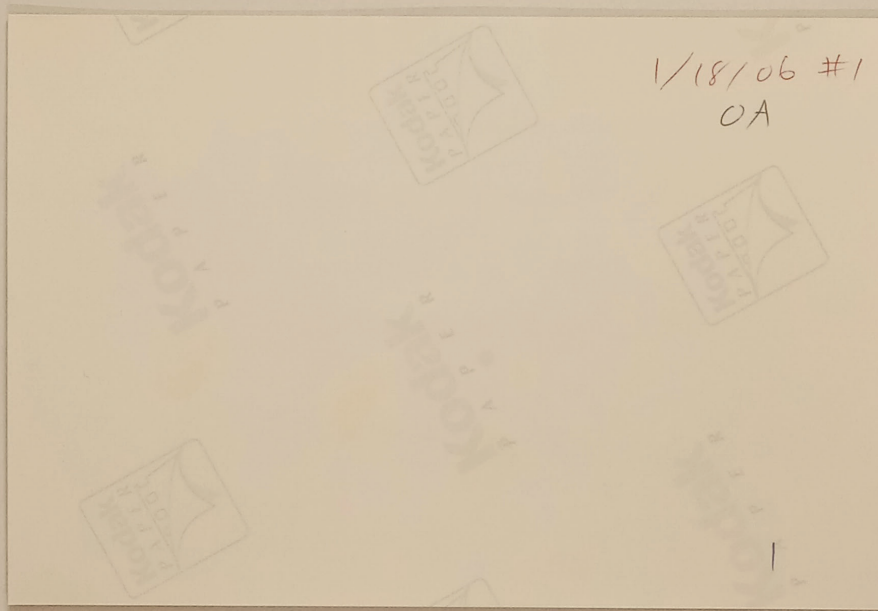
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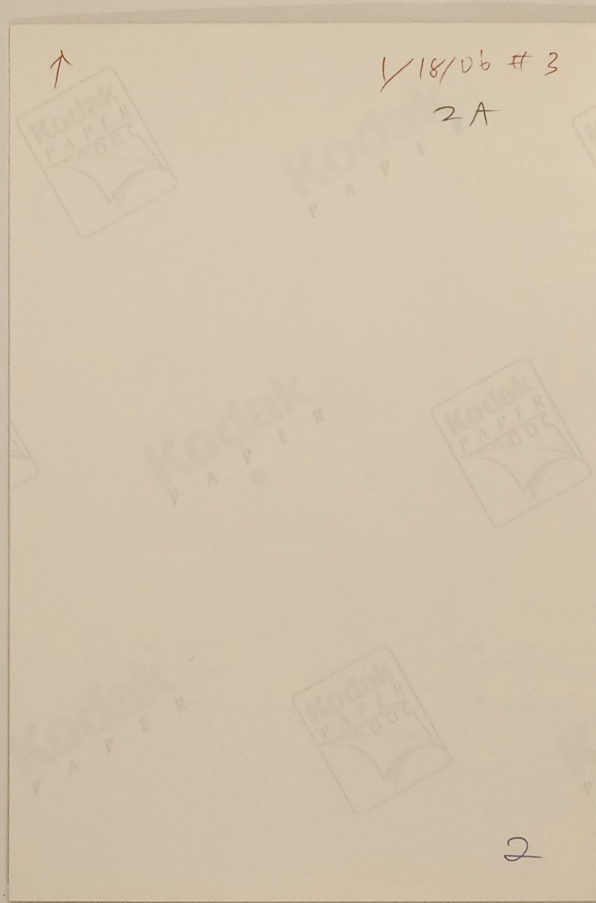
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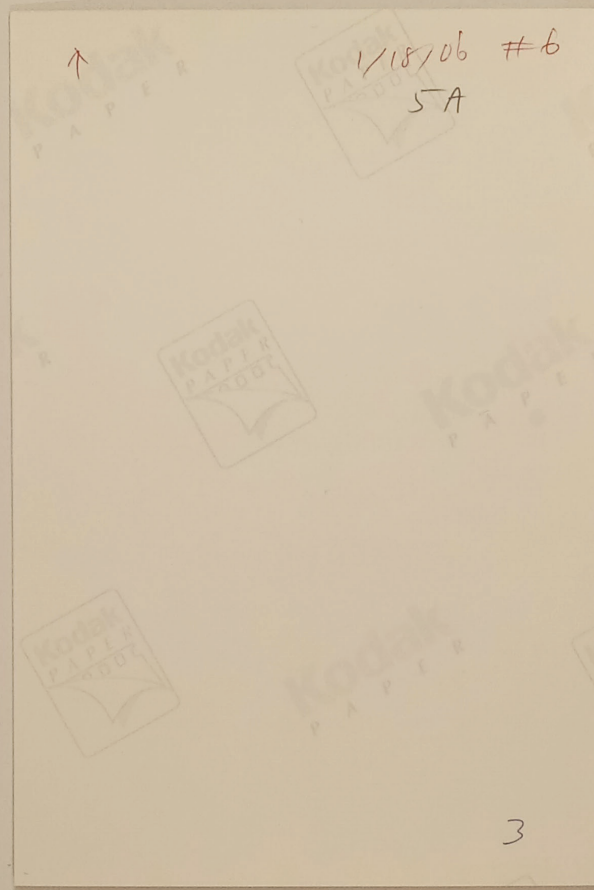
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As Published in An Anthology Edited by La Monte Young
1962/63

II/2

May - July 1961
need other page -

Henry Flynt

ESSAY: CONCEPT ART (PROVISIONAL VERSION)

"Concept art" is first of all an art of which the material is "concepts", as the material of for ex. music is sound. Since "concepts" are closely bound up with language, concept art is a kind of art of which the material is language. That is, unlike for ex. a work of music, in which the music proper (as opposed to notation, analysis, a.s.f.) is just sound, concept art proper will involve language. From the philosophy of language, we learn that a "concept" may as well be thought of as the intension of a name; this is the relation between concepts and language. The notion of a concept is a vestige of the notion of a platonic form (the thing for which for ex. all tables have in common: tableness), which notion is replaced by the notion of a name objectively, metaphysically related to its intension (so that all tables now have in common their objective relation to 'table'). Now the claim that there can be an objective relation between a name and its intension is wrong, and (the word) 'concept', as commonly used now, can be discredited (see my book, Philosophy Proper). If, however, it is enough for one that there be a subjective relation between a name and its intension, namely the unhesitant decision as to the way one wants to use the name, the unhesitant decisions to affirm the names of some things but not others, then 'concept' is valid language, and concept art has a philosophically valid basis.

Now what is artistic, aesthetic, about a work which is a body of concepts? This question can best be answered by telling where concept art came from; I developed it in an attempt to straighten out certain traditional activities generally regarded as aesthetic. The first of these is "structure art", music, visual art, a.s.f., in which the important thing is "structure". My definitive discussion of structure art can be found in "General Aesthetics"; here I will just summarize that discussion. Much structure art is a vestige of the time when for ex. music was believed to be knowledge, a science, which had important things to say in astronomy a.s.f.. Contemporary structure artists, on the other hand, tend to claim the kind of cognitive value for their art that conventional contemporary mathematicians claim for mathematics. Modern examples of structure art are the fugue and total serial music. These examples illustrate the important division of structure art into two kinds according to how the structure is appreciated. In the case of a fugue, one is aware of its structure in listening to it; one imposes "relationships", a categorization (hopefully that intended by the composer) on the sounds while listening to them, that is, has an "(associated) artistic structure experience!" In the case

of total serial music, the structure is such that this cannot be done; one just has to read an "analysis" of the music, definition of the relationships. Now there are two things wrong with structure art. First, its cognitive pretensions are utterly wrong. Secondly, by trying to be music or whatever (which have nothing to do with knowledge), and knowledge represented by structure, structure art both fails, is completely boring, as music, and doesn't begin to explore the aesthetic possibilities structure can have when freed from trying to be music or what ever. The first step in straightening out for ex. structure music is to stop calling it "music", and start saying that the sound is used only to carry the structure and that the real point is the structure--and then you will see how limited, impoverished, the structure is. Incidentally, anyone who says that works of structure music do occasionally have musical value just doesn't know how good real music (the Goli Dance of the Baoules; "Cans on Windows" by L.Young; the contemporary American hit song "Sweets for My Sweets", by the Drifters) can get. When you make the change, then since structures are concepts, you have concept art. Incidentally, there is another, less important kind of art which when straightened out becomes concept art: art involving play with the concepts of the art: such as, in music, "the score", "performer vs. listener", "playing a work". The second criticism of structure art applies, with the necessary changes, to this art.

The second main antecedent of structure art is mathematics. This is the result of my revolution in mathematics, which is written up definitively in the appendix; here I will only summarize. The revolution occurred first because for reasons of taste I wanted to de-emphasize discovery in mathematics, mathematics as discovering theorems and proofs. I wasn't good at such discovery, and it bored me. The first way I thought of to de-emphasize discovery came not later than Summer, 1960; it was that since the value of pure mathematics is now regarded as aesthetic rather than cognitive, why not try to make up aesthetic theorems, without considering whether they are true. The second way, which came at about the same time, was to find, as a philosopher, that the conventional claim that theorems and proofs are discovered is wrong, for the same reason I have all ready given that 'concept' can be discredited. The third way, which came in the fall-winter of 1960, was to work in unexplored regions of formalist mathematics. The resulting mathematics still had statements, theorems, proofs, but the latter weren't discovered in the way they traditionally were. Now exploration of the wider possibilities of mathematics as revolutionized by me tends to lead beyond what it makes sense to call "mathematics"; the category of "mathematics", a vestige of Platonism, is an "un-

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natural", bad one. My work in mathematics leads to the new category of "concept art", or which straightened out traditional mathematics (mathematics as discovery) is an untypical, small but intensively developed part.

I can now return to the question of why concept art is "art." Why isn't it an absolutely new, or at least a non-artistic, non-aesthetic activity? The answer is that the antecedents of concept art are commonly regarded as artistic, aesthetic activities; on a deeper level, interesting concepts, concepts enjoyable in themselves, especially as they occur in mathematics, are commonly said to "have beauty". By calling my activity "art", therefore, I am simply recognizing this common usage, and the origin of the activity in structure art and mathematics. However: it is confusing to call things as irrelevant as the emotional enjoyment of (real) music, and the intellectual enjoyment of concepts, the same kind of enjoyment. Since concept art includes almost everything ever said to be "music", at least, which is not music for the emotions, perhaps it would be better to restrict 'art' to apply to art for the emotions, and recognize my activity as an independent, new activity, irrelevant to art (and knowledge).

Transformations - Concept Art Version of Colored Sheet Music No.1 3/14/61 (10/11/61)

The initial object: a sheet of cheap, thin white typewriter paper
Transformation of the initial obj. (obj.1) into obj. 2: soak the initial obj. in inflammable liquid which does not leave solid residue when burned; then burn it on horizontal rectangular white fireproof surface - obj. 2 is ashes (on surface)

Transformation of object 2 into obj. 3: make black and white photograph of obj. 2 in white light (image of ashes' "rectangle" with respect to white surface (that is, of the region of surface, with the ashes on it) with bounding edges parallel to the edges of the surface and intersecting the four points in the ashes nearest the four edges of the surface) must exactly cover the film; develop film - obj. 3 is the negative

Transformation of obj. 2 and obj. 3 into obj.4: melt obj. 3 and cool in mold to form plastic doubly convex lens with small curvature; take color photograph of ashes' rectangle in yellow light using this lens; develop film - obj.4 is color negative

Transformation of obj.2 and obj.4 into obj.5: repeat last transformation with obj.4 (instead of 3), using red light - obj. 5 is second color negative

Transformation of obj. 2 and obj.5 into obj.6: repeat last transformation with obj. 5, using blue light - obj. 6 is third color negative

Transformation of obj.2 and obj.6 into obj.7: make lens from obj. 6 mixed with the ashes which have been being photographed; make black and white photograph, in white light, of that part of the white surface where the ashes' rectangle was; develop film - obj.7 is second black and white negative

Transformation of obj. 2, obj. 6, and obj. 7 into the final obj. (obj. 8): melt, mold, and cool lens used in last transformation to form negative, and make lens from obj.7; using negative and lens in an enlarger, make two prints, an enlargement and a reduction - enlargement and reduction together constitute the final object

Concept Art Version of Mathematics System 3/26/61(6/19/61)

An "element" is the facing page (with the figure on it) so long as the apparent, perceived, ratio of the length of the vertical line to that of the horizontal line (the element's "associated ratio") does not change.

A "selection sequence" is a sequence of elements of which the first is the one having the greatest associated ratio, and each of the others has the associated ratio next smaller than that of the preceding one. (To decrease the ratio, come to see the vertical line as shorter, relative to the horizontal line, one might try measuring the lines with a ruler to convince oneself that the vertical one is not longer than the other, and then trying to see the lines as equal in length; constructing similar figures with a variety of real (measured) ratios and practicing judging these ratios; and so forth.) [Observe that the order of elements in a selection sequence may not be the order in which one sees them.]

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Concept Art: Innperseqs (May - July 1961)

- A "halpoint" iff whatever is at any point in space, in the fading rainbow halo which appears to surround a small bright light when one looks at it through glasses fogged by having been breathed on, for as long as the point is in the halo.
- An "initpoint" iff a halpoint in the initial vague outer ring of its halo.
- An "innpersseq" iff a sequence of sequences of halpoints such that all the halpoints are on one (initial) radius of a halo; the members of the first sequence are initpoints; for each of the other sequences, the first member (a "consequent") is got from the non-first members of the preceding sequence (the "antecedents") by being the inner endpoint of the radial segment in the vague outer ring when they are on the segment, and the other members (if any) are initpoints or first members of preceding sequences; all first members of sequences other than the last appear as non-first members, and halpoints appear only once as non-first members; and the last sequence has one member.

Indeterminacy

- A "totally determinate innperseq" iff an innperseq in which one is aware of (specifies) all halpoints.
- An "antecedentially indeterminate innperseq" iff an innperseq in which one is aware of (specifies) only each consequent and the radial segment beyond it.
- A "halpointally indeterminate innperseq" iff an innperseq in which one is aware of (specifies) only the radial segment in the vague outer ring, and its inner endpoint, as it progresses inward.

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Henry Flynt. my reply. Nov. 1962.

My agreement with his "acognitive cult." thesis
 1. same "art" experience can be stimulated by non-art objects, events, & ideas within productive occupation (math, physics, or material world in general)
 2. Art tends to desensitize people against concrete reality
 3. Art activities draw considerable energy from large segment of people, who instead could have their energies diverted to - scientifically, socio-economically, industrial, educ. or politically productive work.
 George Brecht agrees by implication of his work, rather non-his, non-work. sent programs. Poland test. in May.

His printed announcements:

"From Culture to Veramusement" Feb 27, 1963 - demonstration at Mer. Mus. MMA. Philharmonic Art. Lecture: Feb. 28. Boston 49 Bond St.

Veramusement is every doing of an individual which is not physiologically necessary, is not for satisfaction of social demand, does not involve competition, done entirely because he likes it, without consciousness of originating, without special exertion.

Henry Flynt. His letter. Feb 27, 63.

Goes to N.Y. for lect. will send later plan for Fluxus Flynt Box. Fluxus I: destroy little anthology, include 2 essays. - don't save them for Flynt Box. Writings © by Flynt but I must register.
 Both interested in political agitation - seek political analogies, for "cultural crusade". He is not against anti-art terrorism, but only when supported by a systematic positive program - theory. Important to publicize the reasons, the program. Then - start eliminating art: by most effective methods available: converting communist leadership, forcing galleries to close, driving 'top cultural figures' out of business etc. Terrorism to be disciplined. Bolshevik revolution preceded by 50 yrs. of spread of Marxist ideas, so people knew what they were for. - Far-reaching-precision-plan for seizing state power.

His latest 'book' answers questions whether Brecht's 'pedagogy' is nearer to anti-art or not. Will send in hand written draft form for me to type. Had plan for Fluxus anti-Stockhausen Box. When decided it wasteful to attack one with weak arguments (his unoriginality). Flynt is very reactionary but pays \$\$. Walter De Maria has unfortunate personal (not ideological) trait of disparaging everything which is not his own. (capitalism, communism, Cage, me, Flynt, La Monte) After HF. lecture he said he was for the other 99% of art. Dziga Vertov is one of us - I was right. - found more material on him.

Henry Flynt his letter via Tomas May 29. 63.

enclose announcement for Fluxus Flynt Canon.
 Desires most of writings on exaltith.
 1st. writing 2 pages long.
 Political group making demands on his time. will have to get part time job to satisfy group's parents.
 Is working on E.E. Fluxus.
 Answers to me on FCTB.
 Shows that pure math + strict art must become concept in Part II, then on level of amusement, so dealt in Part III, chapter 8. Part II - shows that certain art must be re-categorized. Then when re-categorized it is on level of conventional amusement.
 Chapter 9 - "Free time, Boredom & liked-work." liked work different from bread, but all liked work should become liked socialist goal.
 Economic arguments: valid only because culture is bad anyway. If it was worthwhile (like research) culture would be justified.
 Is almost ready to present some FCTB material to political group. Will actually carry out my fantastic proposal to convert leadership (next one in U.S.). Very hard - they are dogmatic in traditional culture.

From Culture to Brend - condensation.

- Conceptual cleverness without body of sound (very frequent now)
- Nihilistic - negative social protest, accomplishes nothing.
- like juvenile delinquency - withdrawal into bohemianism.
- associated with sensuality - not universal.
- becomes decadent when bohemianism becomes socially irresponsible.
- art becomes "serious" front for parasitic bohemianism.

categories (music - visual) need reconstitution.
 cultural + institution forms must be consigned to oblivion - bad as categories.
 why connect compulsive acts to institutionalized art?
 because art equals anything - it disintegrates.

XEROX COPY
 ARCHIVE JEAN BROWN

File: George Marinvas
 notes ca. 1963