

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 35

THE BLACK THUMB PRESS, INC.
900 WEST END AVENUE • NEW YORK, N.Y. 10025



AIR

FLUXSHOP
% KUNIHARU AKIYAMA
3-814 MATSUBARACHO
SETAGAYAKU
TOKYO JAPAN

AIR



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 35

HENDRICKS
R.R.1, PORT HOOD
NOVA SCOTIA, CANADA



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 35

Fluxus
U.S.A.

AIR MAIL



Mr. Kuniharu Akiyama

3-20-17 Matsuhara, Setagaya-ken,
Tokyo, Japan,



AIR MAIL

The Museum of Modern Art Archives, NY

Collection:
Silverman Fluxus ArchivesSeries/Folder:
I. 35

VESTMENTS In the early Church the vestments worn at liturgical functions were the same as those in Roman use; they became distinctive because their general styling did not vary to correspond with changes in popular style.

1. Amice, a rectangular piece of white linen worn over the shoulders and tucked into the collar, serves the practical purpose of protecting the rich fabric of the chasuble from perspiration.
2. Alb is a survival of the long inner tunic worn by men in the early centuries.
3. Maniple was originally an ornamental handkerchief. It is worn suspended from the left arm.
4. Stole, which was probably worn by Roman court officials, is the symbol of authority in the Church. The priest wears the stole crossing it in front. The deacon wears it diagonally.
5. Chasuble was originally a large round mantle covering the whole body. Later it was shortened and cut away at the sides to assure freedom of movement.



VESTMENTS BY
HALA PIETKIEWICZ
PETER VAN RIPER
GEORGE MACIUNAS

BAPTISM

Baptism is the sacrament of spiritual regeneration, by which a person is cleansed of original sin, made a Christian, a child of God and an heir of heaven. The Church recognizes baptism by immersion, aspersion (sprinkling), infusion (pouring), of blood (martyrdom) or of desire (perfect contrition & implicit intention). The form of baptism is: *I baptize thee in the name of the Father and of the Son and of the Holy Spirit.* A person must be validly baptized before he can receive salvation or attend mass.

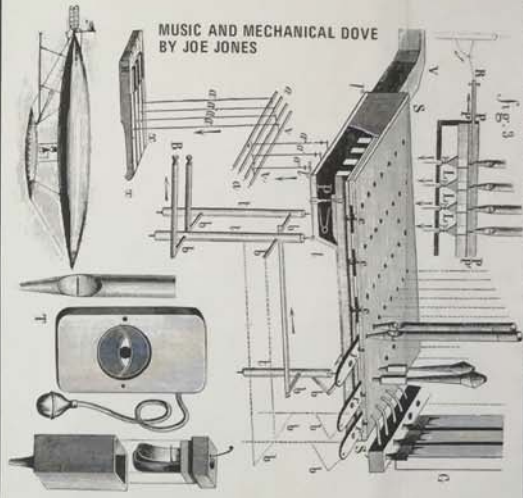
MASS OF THE FAITHFUL**1. OFFERTORY**

a) It is preceded by the last vestige of collective prayers, *Dominus vobiscum & Oremus* (let us pray), thereupon a verse is recited which was once a whole psalm. During this the people used to carry edible and nonedible gifts in a procession to a special table while an antiphon was sung. On the table, deacons sorted out the gifts for sacrifice or for the poor.

b) Water is added to wine in preparation for the consecration with the prayer: *We offer unto you, O Lord, this chalice of salvation.*

CHURCH BUILDING AND ITS FURNISHINGS

1. Communion railing separates the nave from the sanctuary within which the altar is located.
2. Apse is the back portion of the sanctuary behind the altar.
3. Transepts are two arms of the aisle cutting across the nave, forming a cross.
4. Holy water fonts located at the entrances are for water with which the faithful bless themselves when entering.
5. Confessionals, located in the rear or along the sides, are used in administration of the sacrament of penance.
6. Pulpit, located generally on the Gospel side, is used by the priest to announce to the people the word of God.
7. Reredos or retables are screens with paintings and niches for statues in back of the altar.
8. Sedilia are seats in the sanctuary used by the priest and ministers.
9. Ordinary ornaments consist of statues, stained glass windows, paintings etc.



MUSIC AND MECHANICAL DOVE
BY JOE JONES

4. COMMUNION Before receiving communion the priest makes a scriptural invocation and prays that the body and blood of Christ may preserve his soul to life everlasting. After receiving under the forms of both bread and wine, he then distributes to the people under the form of bread alone, saying the words *Corpus Christi* (body of Christ) to each communicant, who answers amen. When all who wish have received, the priest collects into the chalice any crumbs and rinses it first with wine and then with water, letting the water flow over his thumbs and forefinger to wash off any minute particles that may be clinging to them. He drinks these *adorations* and wipes out the chalice with a special cloth. Next the priest recites the *Communion antiphon*, which was once a psalm sung during the distribution of communion; and the post-communion prayer of *thanksgiving*. The *Mass* ends follows, but Mass no longer ends at this point; a last blessing and a recital of the prologue of St. John's Gospel were added to close the rite.

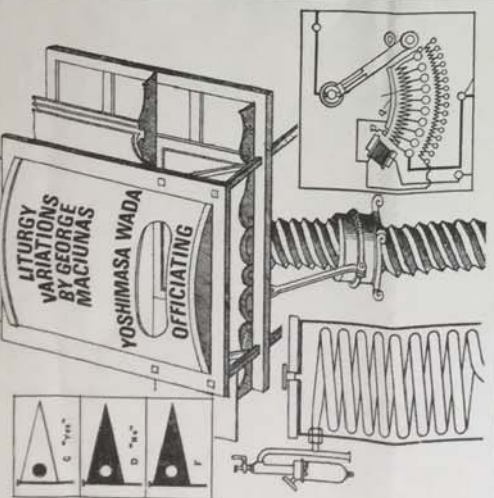
MASS OF THE FAITHFUL derives its name from the words *Massa* (the glass end, *Go, it is the dismissal*) and the fact that only the faithful who have been baptized could attend this portion of the Mass.



2. CANON

- a) Introduction is marked by *Triple Sanctus* (Holy, holy, holy) with *Gloria* and *Hosanna* acclamation.
- b) Remembrance of the living - *Igitur* (5 prayers)
- c) Elevation and consecration of the host (*Mystery of Transubstantiation*) with the words: *This is My Body*, while bell is rung 3 times, 3rd candle lighted and clouds of incense released - all tributes of *Holy Presence*. This is the culmination of the Mass.
- d) Elevation and consecration of the chalice with the words: *This is My Blood*.
- e) Calling down of the Holy Spirit - *Epiclesis*.
- f) Supplices, remembrance (*Anamnesis*) of the saving events at the end of Jesus' life. (3 prayers)
- g) Commemoration of the dead and a list of saints.
- h) *Minor elevation*, obtains presented to the people by the priest in a final gesture of offering, ending the canon with a solemn *doxology*.

- c) Water is poured by the server over the hands of the priest in symbol of the purity needed to offer the sacrifice. The priest then incenses the altar.
- d) Prayer to the Holy Trinity by the people.
- e) Secret prayers (*Orate fratres*) by the priest asking God to accept the gifts.



3. BREAKING OF THE BREAD It is preceded by *Lords prayer* or *Our Father* saying: Hallowed be thy name among the nations, by the coming of the Kingdom and by the manifestation of thy plan of salvation on earth as it is now realized in heaven. Give us today the forecast of the heaven. I banquet (daily bread). And forgive us what we have done against our brethren as we have forgiven those who have wronged us. And cause us not to suffer the utmost trial but deliver us from evil. The last petition, deliver us from evil (libera nos a malo) has from the earliest times been followed by an expansion (embellishment) of its theme, at the close of which the breaking of the bread (fraction) takes place. Now, this has become a purely ritual breaking of the bread, accompanied by a peace greeting. He breaks off a further small piece which he places on the chalice. There follows a brief prayer with the theme of this ritual union of the body and blood of Christ as a sign of resurrection. The kiss of peace, now a preparation for communion, follows, having been transferred here from the offertory. It is preceded by a threefold invocation of the Lamb of God (*Agnus Dei*) and by a medieval prayer for communion prayers.



MATTHEWS, JOE JONES, STUDENTS OF BOB WATTS & GEOFF HENDRICKS

ALTAR LINENS

1. A altar cloth of white linen or hemp must be placed on the altar. They are prescribed out of reverence for the Precious Blood, which, if accidentally spilled, would be absorbed by them. Under the cloth is the cover-cloth.
2. Tabernacle veil, which, if accidentally spilled, would be absorbed by them. Under the cloth is the cover-cloth.
3. Chalice veil of the same color as the vestments; it covers the chalice while it is being carried to and from the altar, and also during the earlier and later parts of the Mass. Chalice veil is white.
4. Antependium is a long rectangular veil covering the front of the altar.
5. Pall is a square piece of stiff linen, or card-board covered with linen, used to cover the chalice at the Mass.
6. Purificator is a linen cloth used for cleansing the chalice, the paten, the fingers and lips of the priest after he has consumed the Sacred Species during the Mass.

ALTAR AND ITS FURNISHINGS

1. Altar is the principal object around which the church building is erected. On it is offered the principal act of worship, the sacrifice of the Mass. It is elevated on a platform (predella) above the floor of the building.
2. Tabernacle is a box-like enclosure in which are kept the sacred vessels. Crucifix is usually above it.
3. Chalice is the cup in which the priest receives the Precious Blood during Mass.
4. Paten is the plate upon which the priest places the Host which he offers and consecrates during Mass.
5. Ciborium is the sacred vessel which contains the consecrated Hosts for the Communion of the faithful.
6. Cruet is a vessel which contains the wine and water used during the Mass.
8. Missal and missal stand is a book of Mass prayers placed on the altar.
7. Credence table or shelf, on the epistle side, is for holding cruet, basin and finger towel.





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.35

Dick Higgins
P O Box 27
Barrytown, NY 12507
USA
Tel: (914) 758-6488

Dick Higgins
P O Box 27
Barrytown, NY 12507
USA



Kuniharu Akiyama
3-14-3 Sakuraga-oku Tamashi
Tokyo 206
JAPAN

want it, write me for it.

And--

the next book--

poems, Plain & Fancy

is just out from
STATION HILL PRESS, Station Hill Road, Barrytown, NY 12507, USA
(US\$7.95, plus \$1 postage & handling). Actually, it's a selected
shorter poems, 1958-85-- note that "58" and "85" mirror each other,
thus the logic of the years. Monstrous! 'Twas typeset by a
tiger, which suited this zebra quite well-- how many kinds of
striped creatures can you name, after all? Are stripes all that
zebras and tigers have in common? Perhaps only time can tell.
Anyway, The Tiger made a huge and delicious Rice Puddin' yesterday
evening-- had it for breakfast outdoors and shall have it for
dinner too. 'Tis on a par with his Martian Cake, concocted with
my daughter Hannah-- a delicious invention in egg, rum flavoring,
carrots and-- toothpicks, no mean architectural achievement, now
pass'd into Family History (and probably unrepeatable, unlike the
Puddin'). What with their similar humor, her elegant speech and
his Irish wit and Upstate New York Yankee accent, Hannah and The

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.35

Dick Higgins
P O Box 27
Barrytown, NY 12507
USA
Tel: (914) 758-6488

25. July, 1986

Kuniharu Akiyama
3-14-3 Sakuraga-oku Tamashi
Tokyo 206
JAPAN

Dear Akiyama, sir--

If oooooooooonly one could eat books! Alas, they make lousy zebra fodder as well as people fodder, and fodderhood is powerful. But--

hennyway--

I thought you'd like to know--

the first o' the new pattern poetry publications is out: an issue of VISIBLE LANGUAGE, 2643 Eaton Road, Cleveland, OH 44118, USA (order for US\$6 plus \$1 postage)-- essays by Ulrich Ernst, myself, Ana Hatherly (fine Portuguese visual poet), Piotr Rypson (writing on "Labyrinths,"-- but with his name spelled "Piort" on the title page), Herbert Franke (Chinese pieces, called "hui wen"), Kalanath Jha (Indian ones, known as "citra-kavyas"), Jeremy Adler and Karl Otto. A few other errors: transposed ill. on pages 78 and 90, piece on page 91 is by Emmett Williams (not Seiichi Nii-kuni) and the Burmese piece is missing from page 120-- if you want it, write me for it.

And--

the next book--

poems, Plain & Fancy

is just out from STATION HILL PRESS, Station Hill Road, Barrytown, NY 12507, USA (US\$7.95, plus \$1 postage & handling). Actually, it's a selected shorter poems, 1958-85-- note that "58" and "85" mirror each other, thus the logic of the years. Monstrous! 'Twas typeset by a tiger, which suited this zebra quite well-- how many kinds of striped creatures can you name, after all? Are stripes all that zebras and tigers have in common? Perhaps only time can tell. Anyway, The Tiger made a huge and delicious Rice Puddin' yesterday evening-- had it for breakfast outdoors and shall have it for dinner too. 'Tis on a par with his Martian Cake, concocted with my daughter Hannah-- a delicious invention in egg, rum flavoring, carrots and-- toothpicks, no mean architectural achievement, now pass'd into Family History (and probably unrepeatable, unlike the Puddin'). What with their similar humor, her elegant speech and his Irish wit and Upstate New York Yankee accent, Hannah and The

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: I.35
---------------------------------------	--	------------------------

Tiger make quite a pair to deal with. She's decided to become an architect, by the way.

She's fresh back from singing her way across France, Spain, Italy and Greece (loves to do street singing)-- looking bronzed and classically fesomething (female or feline or both)-- motor-cycled with a handsome ballet dancer through the Peleponnesus, sneaked into the archeological digs and slept outside Agamemnon's tomb ("Pa, it was too damp and gloomy inside"). In the mornin' saw a bunch of men there, standing around the motorcycle-- cops? Nooo, not exactly-- it was shepherds. Modern shepherds, though-- quite savvy about motorcycles. Right now she's in Puerto Rico being a night club singer, wearing a DRESS (I'm scandalized) and getting her union card. She cuts her first commercial record in January.

Just okayed the copy-edited manuscript of Pattern Poetry: Guide to an Unknown Literature and passed it on to Bruce McPherson to design-- being published, with 170 illustrations and in cloth only, in January. Also-- an edition of George Herbert's Pattern Poems: in their Tradition is coming out in India, and needed translations of all the non-English texts, so I did the Latin and French, and Charlie Doria the Greek (whoosh-- those're incredibly difficult, especially the one by Theocritus).

And what kind of beast are you, sirrah?

P. Zebra, DD & QED

The bottom of the page features two large, stylized red ink marks. The upper mark is a complex, swirling scribble that resembles a signature or a calligraphic flourish. Below it is a second, more angular and jagged red mark, also appearing to be a signature or a stylized drawing. These marks are written over the printed text at the bottom of the page.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	I. 35

DICK HIGGINS
P.O. BOX 27
BARRYTOWN, NY 12507



PAR AVION
VIA AIR MAIL
VIA AEREA

Kuniharu Akiyama
3-14-3 Sakuraga-oku Tamashi
Tokyo 206
JAPAN

crayons and such-like. BUT--

For years, for my pattern poetry work (and by the way, the big pattern poetry book will come out with SUNY PRESS in January) I'd been trying to find a Tamil book by Shastriar. Must have written forty letters, but without result. The raccoons, among other things, knocked down several shelves of books-- quite a mess. And, when I went to put the books away, what should I find but my elusive Shastriar book! I have no idea how I got it-- must've bought it as a curiosity several centuries ago when I was in college. But there it was. Well, my Fellow Flux Artist (and the terror of Copenhagen) Eric Andersen said, when I told him the story, that I should have a raccoon for my librarian in the church. Eric and I want to do some performing in the USA in October-- any suggestions where?

But the mess is cleared up and things are pretty well getting under control here-- the piano's in tune (music projects are ahead next). With all the scholarly and theory work I've done in the past years there's not been quite enough time just to do my own work, so I'm particularly happy that my POEMS, PLAIN AND FANCY is coming out with STATION HILL PRESS in the red house down the hill from me. That's no coincidence, bye the bye-- I moved here in 1980 partly to be near them-- they really do a well turned-out book. You can order it from them c-o WRITERS & BOOKS, 740 University Avenue, Rochester, NY 14607.

Shall vi tanz?

Dick Higgins

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.35

Dick Higgins
P O Box 27
Barrytown, NY 12507
USA
Tel: (914) 758-6488

18. April, 1986

Kuniharu Akiyama
3-14-3 Sakuraga-oku Tamashi
Tokyo 206
JAPAN

Ah, dear Akiyama----

Sooo- Old Zebra's back in Barrytown, feeling a bit ridden (see the nice picture on the back of this letter)-- but projects are coming to fruition-- good for the morale. The church survived the winter, but, of course, there are raccoons in the attic here, and, at some point they descended to the lower levels and, playful gremlins that they are, they got into the games section of my shelves and demolished such things as chess sets, marking crayons and such-like. BUT--

For years, for my pattern poetry work (and by the way, the big pattern poetry book will come out with SUNY PRESS in January) I'd been trying to find a Tamil book by Shastriar. Must have written forty letters, but without result. The raccoons, among other things, knocked down several shelves of books-- quite a mess. And, when I went to put the books away, what should I find but my elusive Shastriar book! I have no idea how I got it-- must've bought it as a curiosity several centuries ago when I was in college. But there it was. Well, my Fellow Flux Artist (and the terror of Copenhagen) Eric Andersen said, when I told him the story, that I should have a raccoon for my librarian in the church. Eric and I want to do some performing in the USA in October-- any suggestions where?

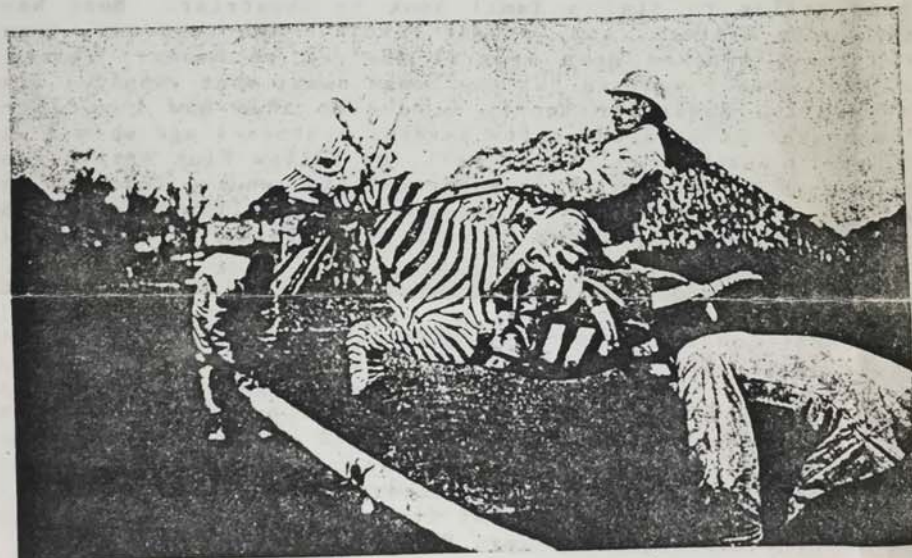
But the mess is cleared up and things are pretty well getting under control here-- the piano's in tune (music projects are ahead next). With all the scholarly and theory work I've done in the past years there's not been quite enough time just to do my own work, so I'm particularly happy that my POEMS, PLAIN AND FANCY is coming out with STATION HILL PRESS in the red house down the hill from me. That's no coincidence, bye the bye-- I moved here in 1980 partly to be near them-- they really do a well turned-out book. You can order it from them c-o WRITERS & BOOKS, 740 University Avenue, Rochester, NY 14607.

Shall vi tanz?

Dick Higgins

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.35



LIBRARY OF KUNGLIGA

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 35

Dear Kuniharu Akiyama,

Your 5 packages finally were shipped out (after lots of trouble, since Mr. Yamada is seldomly at home to receive REA express pick-up man who ~~has~~ came several times.

A large wood crate with Fluxus materials also was shipped out. It contains Flux kit, Ayo finger hole kit and much printed matter.

It would be good if all Fluxus materials now in Japan could be ~~repacked~~ dispensed from one central location. For instance Toshi has first half of Brecht works, you will have second half. If Toshi continues selling Brecht first half, there will never be a complete set of Brecht in Japan. I suggest therefore that at least 20 sets of Brecht cards were collated into boxes and others if sold separately should not exceed 30 of each card. The attache case: "Flux kit" contains examples of complete sets of all Fluxus publications. It should sell for \$100 (also Ayo-case). We can make more of these cases. Kosugi has a set of his cards, which ~~probably~~ should be in your place also.

I am now making Fluxus I yearbox, by hand, ~~each~~ ~~one~~. There will be a limited edition of 100. It is a kind of miniature Flux-kit (but with different material ~~than~~ ~~from~~ than Flux kit-) which should sell for about \$10 or \$15. I will send a few copies to you next week. Fluxus is now having a perpetual festival (all year around) at Washington Square gallery where each every second Friday will be devoted to a single composer. I am also sending several announcements by ship mail.

I have a favour to ask you. Could you buy in Japan for me the following Nikon items. I can send the money or you could add ^{also} that you owe. Please write me first how much it would cost, I would like to compare ~~of these~~ the Japanese prices with New York prices.

Nikon F, body, satin chrome finish no.	CA 1500
35 mm f2.8 Auto Nikkor lens	LN 240
55 mm f3.5 Auto Micro-Nikkor	LN 250
200 mm f4 Auto-Nikkor	LN 175
3 front lens caps	AC R581
Leat Bellows Focusing attachment, model 2, BF 2600	
Macro ad BR adapter.	BFP 2630
Cable release AC 660	3.95

and Special leather case to fit all items listed above.

I would appreciate very much your help in obtaining ~~infer~~ prices of these items.

Are you coming to New York this winter again? In such case maybe I should not go to Japan during winter but go there when you would return also???

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 35

Have ~~does~~ I have resigned from Fluxus, since most
 Officially turned against me when I joined the
 American (and one Korean) "Anti-ruling class" and
 "Anti-cultural imperialist" picket.
 So the only support in New York I got is from
 Japanese Fluxus members: Ayo, Chieho Shomi, Shigeharu Kubota
 and Takahiko Saito, who is now building very
 interesting musical chairs. There will be some 30
 different chairs. One chair will speak "Don't sit on
 me" when you sit on it. etc. etc. Next week we
 shall have Fluxus Olympic games. I will write
 more next week and ^{Fluxus} send some photographs.
 (I will send photo of all events)



If you need any additional Flux-kits, let me
 know.
 Best regards to you, and also to Toshi.
 George.

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: I. 35
---------------------------------------	--	-------------------------

拝啓

暑い折からお送りありがとうございます。さてあるいはもう手紙が

うたかたれませんが、貴兄より御存知のN.Y.の批評家兼

作曲家

Eric Salzman

が今度貴兄の作曲家の動向をまとめて本を出版

するであろう日本も是非金づかいから誰か執筆者を紹介して

ほしい、と言つて下さるのも秋山さんを紹介させていきたいと思います。

詳しいことはEricが直接秋山さんに手紙を書くと言つています。私が

主旨としては現状活躍している人、あるいはこれから活躍しよう人

を中心にその主観的な意見が入った文章をいこうです。

たぶんくたらない運命を除いてはなるべく大勢の人を入れてほしい

と言つていますので、その辺は秋山さんの方で適当に選取なうて

下さい。ドイツのミューニッヒが13、15人くらいです。アメリカはわん

と入ることはなるでしょうか。ホドにはCoplandからCageまで含まれている

ようです。

波多さんへ送った小生の

"Appearance"と
"Situation"

着いにかどうか御存知でしょうか。

連絡がないのでちょっと心配しています。

先日シカゴの

Ravinia Festivalで

Merceの新作

"Scramble"

が小生の新作オーケストラののための

"Activities"といふように演奏します。

Merce

の踊りはみごと新しいものがあります。

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: I. 35
---------------------------------------	--	-------------------------

② なんか円熟した美しさをもった約30分の大作です。シナリーは
フレックスエテラが担当。フライマリ・アートの美しい色彩のそ

の車をかついてダンサーが踊りの合間に動かすといった装
置です。これは今度の土曜日に New London であう上演をします。

川生の Activities は電子音楽の生演奏者2人（今回は David Tudor と Gordon Mumma）を
含んでオーケストラの仲間です。

さて実はもうちゃんあてに彼の家へ手紙を出しているのですが、私の

持っている住所がちがっているのか1月頃からずっともどつてきてしま
います。彼は毎月をやめたやうなので他にどこへ出しておいかわか
りません。めんどくさいのでお断りしますが、おの手紙を同封しますので

彼に連絡をとって渡したいにすぎません。どうでしょうか。技術的な質
向の含ませたいですのでもうお断り。なるべく早く返事をしたいと
思っています。彼の旨も彼を信じていただけに、お断り。幸いです。

ようしくお断りいたします。

突然 Deborah が現われて驚かしていることを思います。私もシカゴのホテン

へ彼女のな達から電話が掛つてはじめて知ったやうな経験でした。この
ところであつたやうに、ようしく言うて下さい。

あつたはまた、お断りいたします。ACCの方はいかかでしょうか。

秋山邦晴様

7/31

一柳

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	I. 35



"Appearance" のように、演奏者が参加し、電子装置をつかっての生演奏を
 行うもの。光や、イメージ^{をつかた}などさまざまなかたちでの視覚的、空間的な
 要素との結合、演奏者のみならず、観覧者も参加でき、且つ、~~つ~~つみこま
 れるような音環境デザイン。そしてコンピューターとの結合などはいずれも
 エレクトロニクスのかを抜きにしては考えられないこと。その点電子音楽の
 可能性は ばかりなく大に広がっているといえるだろう。私はこれから
 これらの可能性を着実に具現にゆく機会をつくらなければならないと思っ
 て、さまざまなプラクティスを練っているところである。 ~~出~~ "appearance" を
 音楽としてと同時にそのような観点から観賞していただくのは幸い
 である。

一柳 慧

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	I. 35

"appearance" 12月30日 1-10. ~ 電子音楽の新しい可能性について.

"Appearance" は私の電子音楽の実演作品 (Live Electronic Music) としての第3作にあたる。従って電子音楽といってもテープ・レコーダーは

一切使用されない。私には電子音楽はこれからの音楽としてもっとも大きな可能性をもった分野に思える。これまでの電子音楽のようにはスタジオにこもって制作し、それをテープに定着してしるすものばかりで、電子音楽のごく一つの在り方にしか過ぎないものがある。この

"Appearance" のように演奏者が参加し、電子装置をつかっての生演奏を行うもの。光や、イメージ^{もつた}などさまざまな感覚刺激の視覚的、空間的な要素との結合、演奏者のみならず、観覧者も参加でき、且つ、眺めつみこめるような音環境デザイン。そしてコンピューターとの結合などはいずれもエレクトロニクスのかさを抜きにしては考えられないことだ。その点電子音楽の可能性ははかりなく大きく広がっているといえるだろう。私はこれからこれらの可能性を着実に具現化しゆく機会をつくりたいと思って、今、さまざまなプラクティスを練っているところである。この"appearance"を音楽としてと同時にそのような観点から観賞していただければ幸いである。

一柳 慧

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 35

3つの楽器, 2台のオッレター, 2台のリンク変調器のための
 "appearance" は 1967年2月 ニューヨーク滞在中に作曲された。
 初演は同年3月30日に カリフォルニア大学 (Davis, Calif.) で
 David Tudor, Larry Austin により行われ, その後
 4月1日に ^{ボストンの} ブラタイス大学の Rose Art Museum (演奏 Alvin Lucier,
 David Tudor, 一柳 慧他), 4月10日に オークランドの ミルス・カレタ
 (演奏 Pauline Oliveros 他 ミルス・カレタ室内楽団) 5月11日に
 ミシガンの ホーワ・カレタ (演奏 John Cage, Lowell Cross,
 David Tudor, 一柳 慧他) として 12月5日に 再び Davis の
 カリフォルニア大学で行われた Festival of Live Electronic Music
 で演奏された。 "appearance" は アメリカの前衛音楽誌
 "Source" 2号にけいさくされ, Composer Performer Edition (Davis
 Calif.) から出版されている。

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.35

Robin Berrington
USIS, American Embassy
Tokyo, APO San Francisco 96503

Jan 14, '74

Dear Mr. Berrington:

Thank you for telephoning me about my possible visit to Japan.

As I briefly outlined, I am on non-salaried leave from teaching this winter quarter (Jan 4 - Mar 15), for the purpose of spending full time at my creative work. Hence if I came to Japan I'd like it to be for this reason.

As I understand from our conversation, and from Russell Linch of the USIA office in Washington D.C., you are interested in having me give a series of seven lectures in cooperation with USIA's speakers program. On reflection, this would not be appreciably different from the teaching role I am putting aside for the moment.

I hope that it is still possible to arrange for me to prepare an Activity in Japan. I am sure that Messers Akiyama and Tono, along with the magazines Mizue and Bijutsu Techo, can provide you with some sense of what this would entail. You might also like to contact another critic named Tone, the composer Toshi Ichihyanagi, and the artist Mieko Shiomi, all of whom I'm sure you know or know of. In the meantime, I enclose at your request a short resume and example of recent work. This Activity, realized in Berlin, is the one I referred to in my letter of Dec 22 to Russell Linch, a copy of which I believe he sent you. In connection with it, Amerika Haus hosted two seminars which were well-attended. It is this sort of arrangement that I thought might serve your needs as well as mine.

For your financial information, my fee is \$2,000, production expenses of not more than \$500, plus normal costs of travel, etc. If this proposal interests you, I would suggest that we postpone the visit until after June 1st. There would be more time to seek funding and for me to make my own preparations. Please let me know what you think.

c.c. Kuniharu Akiyama
Russell Linch

Sincerely,

AK
Allan Kaprow

Dear Mr. Akiyama -

I hope something good will develop. I think perhaps the USIA is only interested in speakers....

Sincerely,
Allan Kaprow

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 35

Form D 32-10-54-15M

Return to Lock Box No. 151
CHURCH ST. ANNEX, NEW YORK 8, N. Y.
DO NOT FORWARD
IF UNDELIVERABLE AS ADDRESSED
RETURN TO SENDER



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 35

Form D 32-10-54-15M

Return to Lock Box No. 151
CHURCH ST. ANNEX, NEW YORK 8, N. Y.
DO NOT FORWARD
IF UNDELIVERABLE AS ADDRESSED
RETURN TO SENDER



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.35

Form D 32-10-54-15M

Return to Lock Box No. 151
CHURCH ST. ANNEX, NEW YORK 8, N. Y.
DO NOT FORWARD
IF UNDELIVERABLE AS ADDRESSED
RETURN TO SENDER



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.35

CLAUDE SAMUEL
27, AVENUE DE LAMBALLE
PARIS. XVI^e
JAS. 70-49

Paris, le 14 Août 1966

Monsieur Kuniharu AKIYAMA
20-17, 3-chome Matsubara
Setagaya-ku
TOKYO

Cher Ami,

J'ai bien reçu votre lettre du 24 juillet et je vous en remercie vivement.

Je suis confus de vous avoir donné tant de travail, mais je suis ravi parce que les renseignements que vous me donnez me seront particulièrement précieux et me permettront d'établir des programmes qui donnent une image véritable de la musique japonaise contemporaine.

Si vous étiez à cette époque en Occident, le Festival de Royan serait ravi de vous inviter pour que vous assistiez à nos manifestations. J'espère que cela ne sera pas impossible, mais je sais que Tokyo est assez loin de Royan...

Bien entendu, je vous tiendrai au courant de l'élaboration des programmes.

En vous réitérant tous mes remerciements, je vous prie de croire, Cher Ami, en mes sentiments amicaux.

Claude Samuel



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 35



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 35



The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: I. 35
---------------------------------------	--	-------------------------

お山兄

お元気ですか？ 悠治宛の手紙でいろいろ仰面倒れかかっていることを知り、ほんとうに感謝に耐えません。

悠治の問題は仲々複雑で、前にも書きました。Visa その他の公式の手続、そして一歩が著大切ですが、本人の意思、~~色々~~ いろいろ答がでるまでには一寸時間かかります。それをも^ス急ぎに、この問題についてはこちらに傾き争うよう彼と争っています。一寸まって下さい。

ほくはもう一二日N.Y.C.を飛びます。

すくお目にかかれよう。ほう。

オーケストラル・スペースについては、ほくも小沢君とたいていいくつかの言葉を背^そきようことになっても、自分たちが

例にお客の入りかたを改め

やりたいことを地道な方法にする、ということが基本だと話合っています。ジャーナリズム的な話題や流行とは本来ほくらの仕事は関係ないはずです。

ニューヨークは大市場で流行のパターンが渦巻いていきなり、服装も変わった面白いです。それを本当に着る人間というのは余りいません。多分とれない。

ポト・マツ式の音楽のなかで、~~色々~~ 色々ありすぎて、何となくしているやつが、いつはいいですが、喰うに、喰えない、代物が多すぎる。ケージがいついたか、たしかに

「スウェーデンが多すぎる」 革新的な音楽、今日問題

をつらつくる作家、というのは全くいなくなっていますね。

たゞ電化しているだけです。日常ほくらはもっとヴァイタルな音楽の内部で生きています。

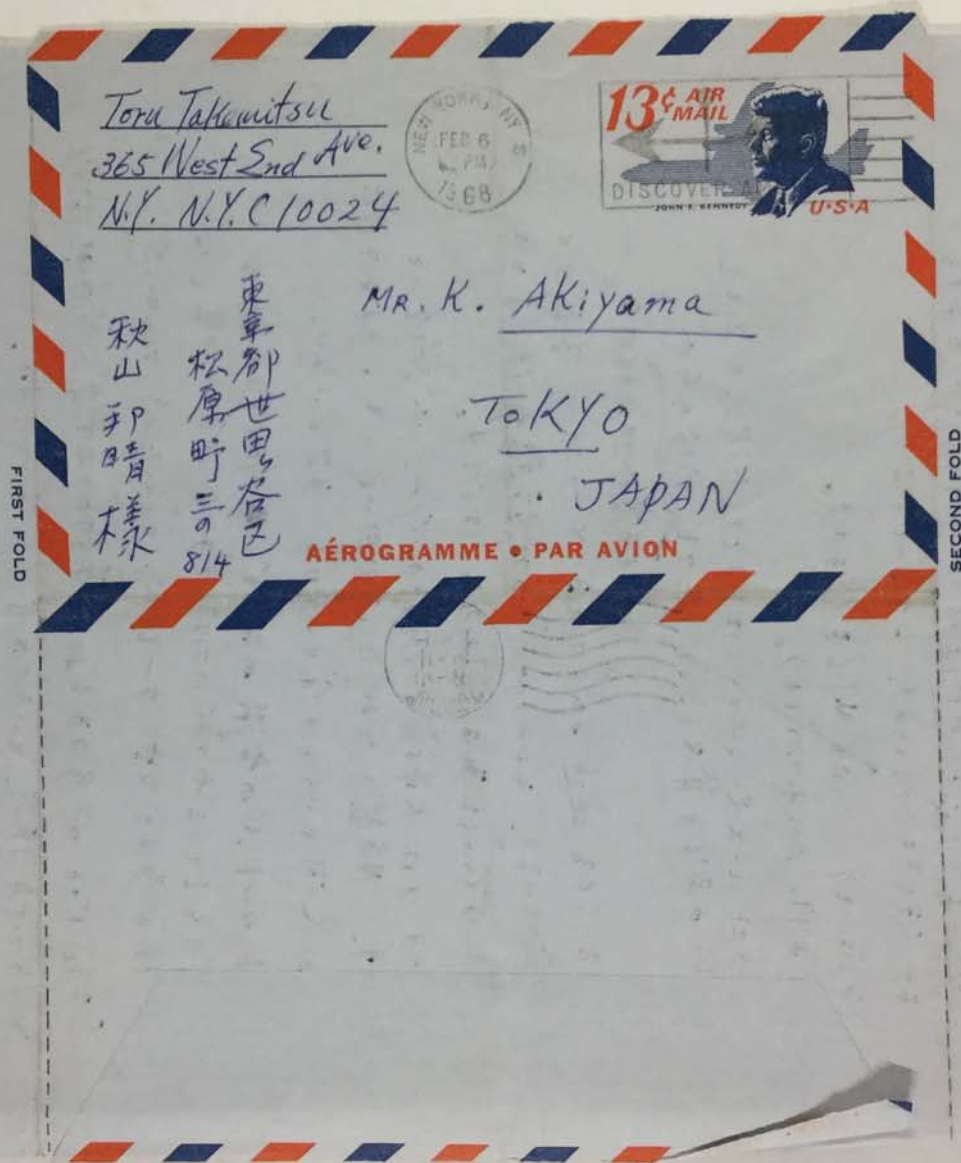
オットー・ヨアヒム 演奏聞きました。一応とりかします。

他の候補も考えてくれていますか？ - - - -

さうなら

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 35



FIRST FOLD

To: Mrs Mrs K. Akiyama
TOKYO
JAPAN

Mrs Toru Takamatsu
365 West End Ave.
Apt. 11-H, N.Y., N.Y. 10024



SECOND FOLD

二つあけて行くと毛虫の目では
無理です。一寸と上を伸ばし
とほくのM組で検討します。
こちらを急務と見て下さい。

横山氏の演説を聴いて他二人は
お知世下を感嘆する。

~~1430~~

10. 日本が良くて二枚草履靴、日本が可
 11. 日本が良くて二枚草履靴、日本が可
 12. トニールー（人はそれを走って行く）ビラ、地
 13. リンダ（アムステルダム）アムステルダム

秋山和慶

小和
溪山

和山和慶

小沢征爾

と、いうのはどうしてしよう。これは二月の中旬に帝國した時で、その層は厚くないし、しよう。
たいマテリアルのレンタルについては早速手配した方が良さそうぞうぞう。
またPRの面と経済的スポンサーの内定と一層急ぎます。必要がある
でしょう。

室内樂の曲はこんなところが良いと思います。

オケ・
室内
をいろいろ
詩道もこの
に
ブルー
の
エ
の
場合
ケン
バロ
の
矢
着
と
水
器
の
由
題
です。

ストロビスキークの狼煙上演された。音はすかすかおそろしくふるふると響く。

演奏会を決定したう、ペネテラギーに早速連絡したらねはやりませんわ
そして彼のための歌にふちやつとした催し、又エウクラア、作曲家同志の交換
という二つを考えられなすと思ひます。

状態は、ウサ、税金の問題でアメリカをどう扱えばいいかわからない。
 一ヶ月問題です。
 だとか、いろいろ配してはみます。

6日には、カネとに決つて了す。この一年は、カネの向に、カネのホーム・ロビンスを
新しい実験的な劇場の作品をつくることになりしだ。美術には、彼も「レクサー」
を希望しているが、この金曜のミーティングをしめらびないとはつきりしません。
カネのピンスはこの二年程、ブロードウェイをはなれて、イヴニングのような仕事をして

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: I. 35
---------------------------------------	--	-------------------------

—3—

自分の「ミッドナイト」で実験しています。その成果を発表するので、
ぼくとしても王貞佐重入です。彼は先妻と別れたクワイエット・アメリカンです。
ミッドナイトは、出かけるケレムに会って、新作についてよく聞いてきます。
この間、会った時には、三月中に完成すると言っていました。その点、
いまだ心配です。

ぼくが「ミッドナイト」の録音（ラスト盤）は大変すばらしいです。
それに、レコーディングが仲々よく、こちらでは評判になっているので、四月一日に
は発売する予定です。日本もだぶんその頃までに間に合わせるでしょう。
なにか自分の「ミッドナイト」のテープに、皆好にように伝えて下さい。//
昨日、中沢と話をしました。

「ミッドナイト」の曲についていろいろ、彼等の考えを聞いてみました。演奏は全く
むつかしいということ。それに、彼は「ミッドナイト」を熟読した結果、
「ミッドナイト」の「ミッドナイト」はよくわかるが、さうでもないところがある
し、彼が思ったように行かないのではなかろうか、ということ。彼の
「ミッドナイト」については完全に信用していない。それと、トロンボーンと一度放送
のために演奏してみようかと言っていました。そうしてくれば、大変良いと
思っています。この31日と1日に、彼等といつか、不安の晴れ（シンフォニー）
「ミッドナイト」で演奏するのために、ニューヨークに来ますからよく
たしかめをお願いします。そして、この「ミッドナイト」は、おいて下さい。

ではまたお会いしましょう。

武満 徹

同封のぼくの英文ノート、ロジャーにあげて下さい。//

The Museum of Modern Art Archives, NY

Collection:
Silverman Fluxus Archives

Series.Folder:

I. 35

お元気ですか？

オクトーパークの立派なプログラムを見ました。さて今日お手紙するのは
他でもなへオージェストに、オーストリアの曲題についてです。小沢君とは電話で

話合っていた。いたせうですか。六月四日の文化会館はよいとして、もう

一日のオージェストの会場ですか、よくしてはなるべく文化会館で六月四日
から一週間前の向の一日おさえておきたいです。もしそれがなれば

会場、日比谷あるいは他の適当な会場を思いつくなら押さなければ実現の可能性

が十分なるので心配です。ほか外国にいて兄に伝えるか、知事するの

不変の旨といたすか、草刈氏と相談の上何とかおさえていたいたすか
せんか？ 室内楽について二日以内（最悪の場合は一日）会場をおさえて

て下さい。今日は必ずペンデレツキーをおさめます。勿論彼が指揮は

できるものでおさめるわけですが、レクイエムその他は自分のやること

宣伝の上からモス変良しと思ひます。こころのオージェスト、スベス

への及ぶものは、それ以上に大きくて、びっくりしていますか、それにこれえ

るためにも今度は相当質的に高いものにしたと思ひます。曲目の長さは、

一時間一柳達とニューヨークで慎重に検討して、大体の線はだいたい、

彼が内もな、帰国しますから、その上、今年一柳に決定の線をついた

と思ひます。また兄、その地のお考えを彼に伝えて、いたいて

曲目はさめたから、何々宣しく、小沢君の意見もこれから聞きます。

オージェストの会場、おさえる通訳というのはいくつかあるでしょうが、どう

見ているに、いけるから、また官一依の上でこのコースは流して下すつて

結構です。草刈氏とも相談下さい。何しろ遠くはなれているので

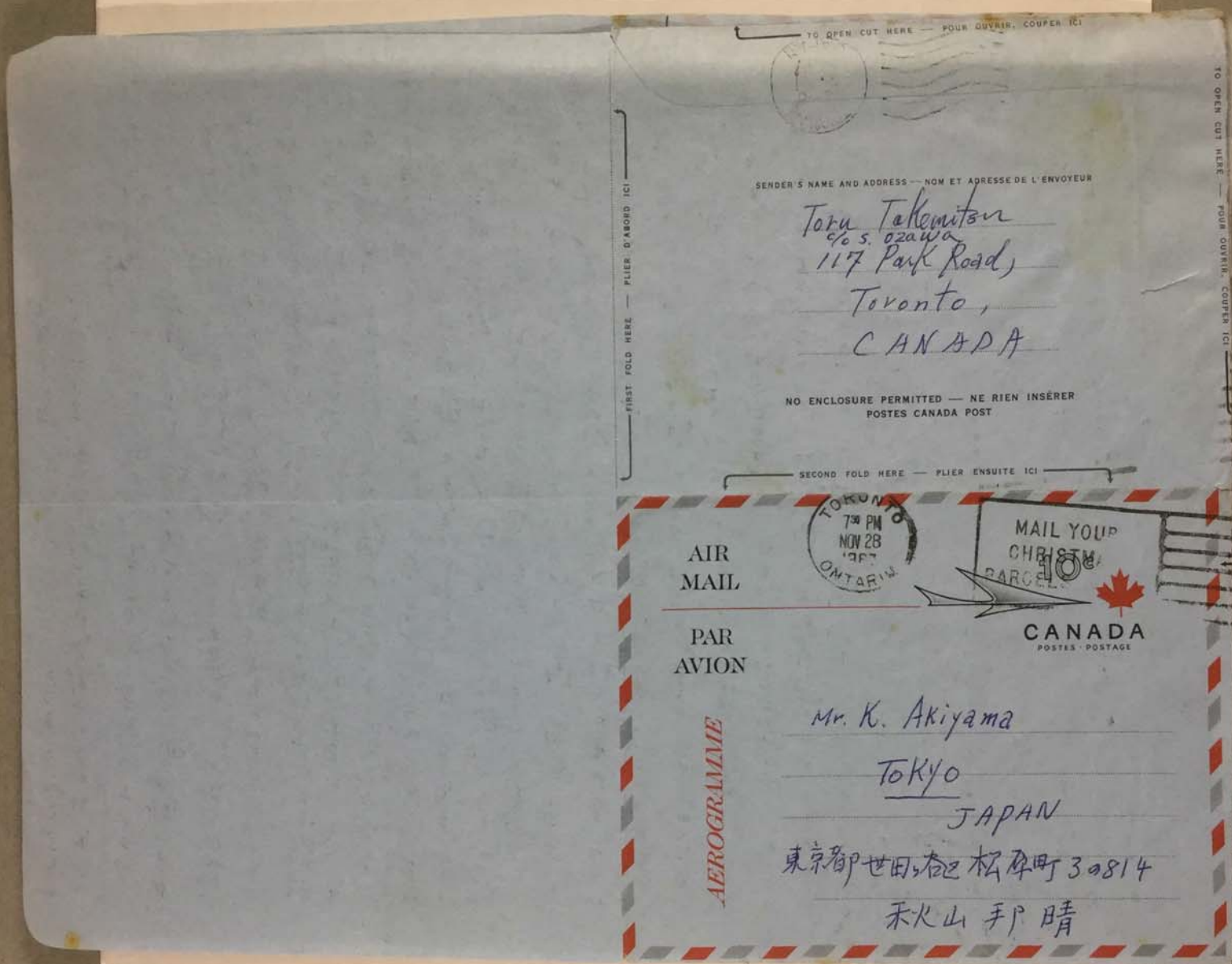
気にかかっていますか、兄君の御協力に何とおかれの申しえ、よく

わかりません。オクトーパークの今後の成功を心から祈っています。

また何か面白いことあったらお手紙します。目下トロントは休止
（トロント）
中から、V、スチート、レフ、ア、ア、はい、はい、こころには、12月15日まで
います。他日はお返事は本へ行きます。またお返しく
ちやまたね。

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 35



The Museum of Modern Art Archives, NY

Collection:

Silverman Fluxus Archives

Series/Folder:

I. 35

中無沙汰していますお元気ですか？

クロストークの方はどうしましたか？ マス・カニング公のスタジオで

ホスター見ましたか？ もう一回目はすんだのですか？

私のニューヨークの初演はうまくいったと思います。N.Y.タイムズの批評

もかなり良かったんじゃないかと思えます。初日にペンデレツキーが楽屋

をたずねてくれ 彼はぼくの曲に相対異味、もうならしく、ロジャースも

亡人の家ではぼくのレコードを殆んど聴いてくれました。ぼくの砂の女の

音楽等には興味もっていただけ、又々見たことでした。

フルレヤワの初演はぼくのオーケストラ曲を演奏したという、また譜面を

強ばメックから出すことになりそうです。いろいろ人がきいてくれましたが

バンス・タインなどは涙をながして聴いてくれました。ぼくも実際は二人の

和楽の人があつた、立派な演奏をしてくれたので嬉しかった。

小沢がまた大変なうしろ指揮をしてくれました。びわと尺八があんな

に自然にオーケストラと共存できるのは驚きでした。

今週はT.M.E.に写真出ていますから見てみて下さい。また、ペンデレツキー

は旅費自分持ちでオーケストラ・ベースに参加する(確定に!!)そうでは

すが、この臭い鼻汁、流石なほどと相談の上、宣伝の良材料になる

のではないかと因心します。宣しく。

これからトロントでのコンサート、レコーディング、T.V.などはあります。

ニューヨークはまだなじめません。たくさんの方々が来てくれて、

やはり外国から来た人間には格別な仕事である場所ではないよう

に思われます。十二月の十五日頃までトロントにてあとはニューヨーク

の小沢のアパートで暮らします。365 West End Ave. (Apt. 11-H)

N.Y. N.Y. 10024 U.S.A.

また折を見てお便りします。お元気な冬子さんに宣しく 武満

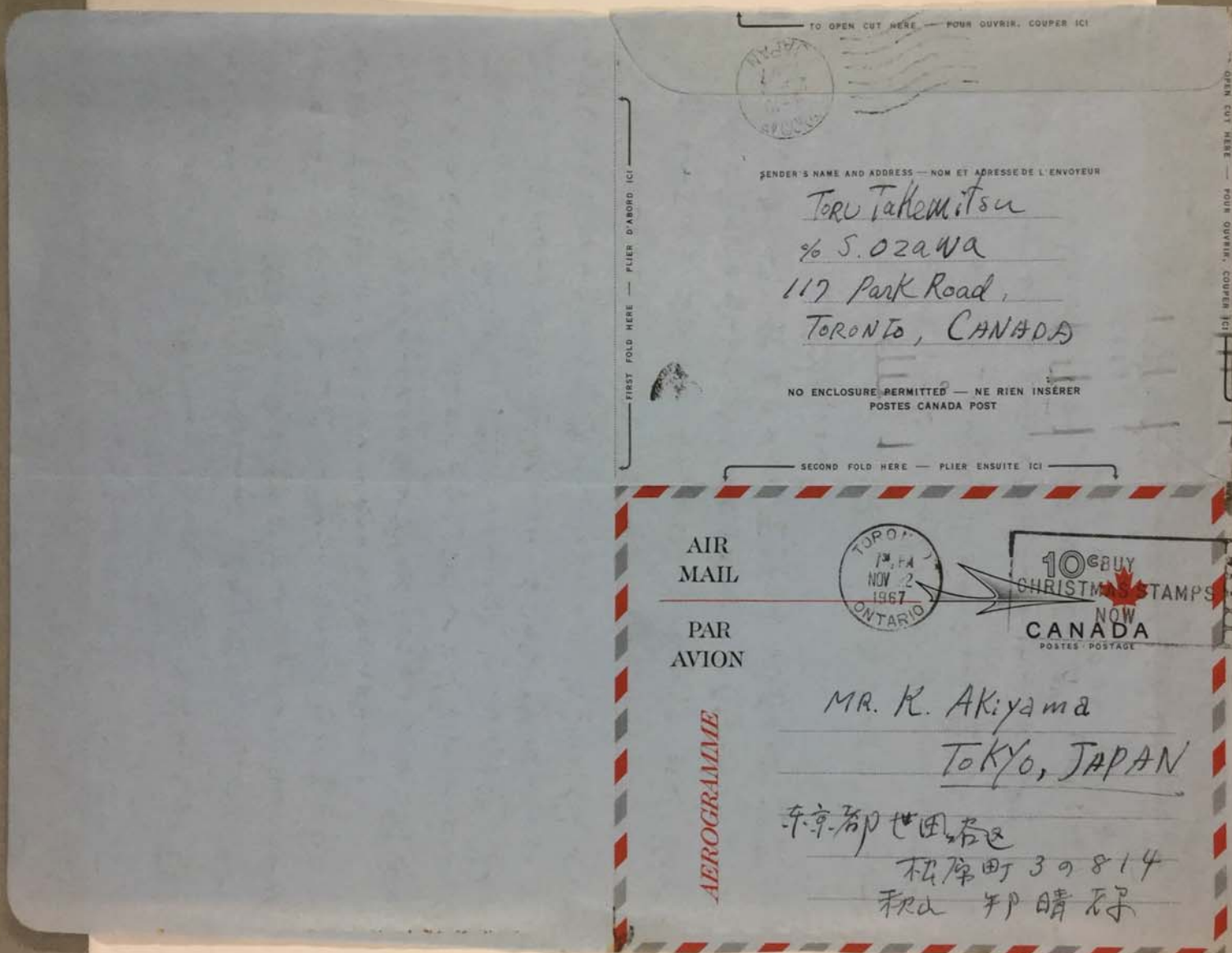
また折を見てお便りします。お元気な冬子さんに宣しく 武満

また折を見てお便りします。お元気な冬子さんに宣しく 武満

また折を見てお便りします。お元気な冬子さんに宣しく 武満

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 35



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.35

Purchases & Sales - Tabulating Division
OF WALL STREET

ASSOCIATION OF STOCK EXCHANGE FIRMS
25 BROAD STREET • NEW YORK • N. Y.

Ray Johnson
176 Suffolk St.
New York City 2

Dear Deek, My first picture
I feex weeth Betty Grable
weeth Don Ameche; second
picture Aleece Faye weeth
Don Ameche; next time Aleece with John Payne; now feex Vivian
Blaine weeth Dennis O'Keefe. All lovelee, sweets peoples to
kess each others - but whatsa matter weeth Carmen?

Al Hansen's Pet Kitten
c/o Dick Higgins
423 Broadway
New York City, N.Y.

Carmen Miranda

June 28, 1963

Dear Dick,
Beth Pewther and I are trying to find out where we can
obtain a dried bauffalo turd. We are undecided whether
to write to the Bronx Zoo or Yellowstone National Paik.
Yesterday I saw thwo Swedish people both wearing short
shorts purchase a male skunk 6 months old they both had
lovely legs, accents, the lady was cool to me I did ask
a lot of questions they had a little car gee were they
cute.

R.J.