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Dear George !

I enjoyed Carnegie Concert. but felt that if Kosugi played one or two piece of him by himself, it would have given to whole concert a necessary ' anti-thesis'.

Phillip Corner said that you think that I (paik) have 'persuaded' Kosugi to play in Charlotte's festival .

✓ Please, believe me,,,,,Cage & Tudor talked very highly about him to her. ( You over-estimate me '?!?')

and ~~xxx~~ I am really T-I-R-E-D Of politics and I decided not to ~~xx~~ meddle in ANY kind of program building by ANY organization. I have been often enough in sandwich situation.

fluxus- decollage  
mary- haro  
koenig-stockhausen  
japan- korea  
vostel-zwirner  
mary- fluxus (last year)

Rm

I really D O N'T more involved in such a situation

and ~~xx~~ want to work individually and independently, <sup>as many</sup> <sup>int. st.</sup> <sup>new fac</sup>

But please let me write once more my opinion here. Fluxus can grow up, only when each composer in Fluxus grow up

& Fluxus must be a free, tolerant , common field for such <sup>pa</sup> composers.

please, believe me I will never influence any one to pro or contra Fluxus, & you will easily confirm from <sup>our</sup> mutual friends <sup>common</sup> , how I am talking highly of you.

na, j une paik

*Handwritten signature: Rm / Paik*

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\$ akasegawa's group is great ,  
\$ Naigwa gallery is selling newspaper and will sell Brecht.  
the money will be kept in bank that you may use here.  
\$ About the reorganization of Fluxus Japan. , I will say orally. Because I retired COMPLETELY from administration of Fluxus, I switched all to YOKO, Seeing couple of month , how she actually works, we can reinforce her ... But Don't touch this problem , till we talk.  
Sogetsu Art center rejected me. I will perform in HIJIKATA'S ATELIER. HE is VERY GREAT & MODERN and ORIGINAL DANCER.. This Atelier can be made to the center, of Fluxus concerts.

I completed almost ROBOTS.. IT was harder and more expensive ~~than~~ <sup>than</sup> MY WUPPERTAL EXPOSITION... NO BETTER!! I SHOW IT WITH FULL CONFIDENCE IN NEW YORK. NO ONE ELSE KNOWS THIS PROJECT. TOP SECRET TILL MY ARRIVAL IN N.Y. I MAY DEPART APRIL FIRST , IF VISA COMES. → (PREMIERE)

therefore send immediately notarized invitation ( REGISTERED)  
I print three booklets FLUXUS , GG GGG GGGG.

- x 1. zen smiles.
- 2. YELLOW PERIL, c'est moi.

I dispatch ~~spot~~ <sup>demand</sup> the fourth mail of AVANGARD HINDU.  
BUT YOU SHOULD NOT EXCLUSIVE RIGHT OF ME,

IF I REALLY DO , IT WILL RESULT THAT I DOMINATE FLUXUS. ,  
BECAUSE I HAVE TOO MANY PROJECTS. THEREFORE IT IS BAD FOR YOU  
BAD FOR ME , BAD FOR ALL OUR FRIENDS, AND YOU WILL FINANCIALLY RUIN  
YOURSELF.... MY THINGS REQUIRES MUCH MONEY TO PERFORM. But  
you may believe ~~that~~ <sup>THAT</sup> I gave always priority to you.

and above all I am against all CENTRALIZATION A PRIORI.

IN THIS POINT NEVER AGREE WITH YOU, AND MY STANDPOINT IS FIRM,  
CONCERNING THE PROBLEM, TOUCHED IN MY LAST LETTER.

FINALLY I GOT VERY NICE IDEAS, WHICH PASSES NICE TO NEWS PAPER. I  
SEND IT SOON

INVITATION.

VERY  
URGENT.

1971



|                                       |  |                          |
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Well , your provoking letter provoked, me quite much.

H

Yes, I am and have been and will de be eternally  
DOUBLE AND TRIPLE AND 1)).1000 MULTIPLE agent.

BUT it is not from an un-ethical opportunistic ground, which will  
take profit from every sides, I think it is my duty to introduce  
all my frinds to all my friends, that every one can find , one  
~~most in europe~~ <sup>when he like</sup> the most. I think, everyone will admit that I helped you  
most in europe and at least till now in Japan. It ~~is~~ is because,  
I simply inyroduced you to every one. I cannot and will not  
be able to forseer ~~tax~~ Who likes Whom. <sup>(in order)</sup>  
The more serious reason , why I am and will be the double agent,  
is that I ~~am~~ am an artist , only <sup>to</sup> oppose the physiognomy  
of poltik. If Fluxus knows, and doe equal quality of  
political power struggle, I lose the groud, why I do ART.

In my old letter, which I dispatched in the  
last august, I simply wrote a letter with 4 copies, so that  
every one get the one who he likes the best. I will CONTINUE THIS  
WAY FORE-EVER. I AM NOT THE SLAVE OF ANEY ONE ORGAN.  
THERE-FOR I WROTE ALL THE NAME IN ONE LETTER. THIS FREEDOM OF  
SPEECH IS THE ONE MAIN COMDITION OF MY FURTHER COOPERATION WITH  
FLUXUS, IF YOU WILL.

It is a pity that you got this letter after 6 month. I remind ~~you~~  
you of this letter , twice to you. <sup>(still hardly my contact between men and other organ)</sup>

You blamed me that I sent the ~~material~~ only to Vostell <sup>organisation</sup>  
and another guy in N. Y.

I am sending the MONTHLY REVIEW OF UNI. A\* H\* . It is Flyxus A  
You are the sender himself. You have not sent me also  
from Wiesbaden last last winter.

I send the Material , when I see the concrete projecyt with  
CONCRETE ~~TEX~~ DATE. KNOWING that FLUXUS U. S. Box and  
FRENCH box is delaying 2 years, and seeing  
you are sufferinfg quite much of ~~it~~ , HOW CAN I SEND  
MATERIAL TO BE SLEPT many years?

But I know you a re doing Supermanlike endeavour, <sup>there</sup> ~~from~~  
I decided to publish the work with my money, under the name of  
Fluxus. I am paying all the Expense of MONTHLY F REVIEW. <sup>(by alone)</sup>  
I would have sent something ~~that~~ <sup>Monthly</sup> , if I knew that  
Fluxus Monthly review is appearing. I have not heard of it till  
S your last letter. And surely You must have sothing, like  
galamusic to cages 50 th birthday or mode of pubic hair in  
22th century. ( I print it in my book  
YELLOW PERIL, dest moi.

I write here as the publisher FLUXUS GGGGG,  
IF you. dont want then please send TEREGRAM. then I simply  
use another name.

|                                       |  |                          |
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Can you  
see  
Browning  
some  
when?

besides this, I print two more books, in Japan,  
as Fluxus gggg GGGGGGG . if you dont want please cancel

to

PALASTEX TOKYO  
( TEREGRAM ADRESS. )

IN short, Iam really tired of poltik . I will compase alone.  
I can understand that t you are working very hard,  
stheresmans, your ideat is copied etc.

Still I have deep sympathy to you. but I dont want to be  
mixed up by the Trago- comedie of

FLUXUS - DECOLLAGE sandwich.

All the complication come s from that

I am in the administration of FLUXUS.

Please ERASE MY NAME FROM THAT,.....

I want to be a free man, who has a freedom to write every  
one, without to be blamed of ditrty name . DOUBLE AGENCY.

OF course you have the freedom to purge me from FLUXUS  
COMPLETELY,

.....Now you will think it it curiousl,  
to beg you a letter after such a sharp letter. Retard.

YOU may reject it also, if you will.

I need

U. S. CONSULAR FORM FOR SPONSORING LITTEr, NOTARIZED.

I must show it to U. S. Embassy before the end of  
February to get Visa. I pay the Notar-fee etc.

You can there include financial guarantee , if you can.

Say, the Fluxus- festiavl a March and April/.

If everything goes well, I may depart the end of March.

I got many publicationn of you. I gave all to YOKO ONO.

I am no more Fluxus co-editor. I am plain composer.

Also Fluxus japaneese edition is up to Yoko. I have equally  
narrow contact with Toshi, but he is much busier than Yoko.

Yoko's " QUESTION PIECE" is very very nice piece, .....

Kybota is young, interesting girl, who made interesting exposition,

if you need  
more ROKEI

tell

upad

10

STILL  
Top SECRET  
Robot



|                                       |  |                          |
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① read my letter on back side  
Nam June Paik (14-11-67)

Most of my so-said "action music" pieces are not playable by other performers, maybe not even by me now, because the past ten years changed my physiognomy and psychology... may be for bad..... Josef Beuys told me that America corrupted me, which I agree.....

Anyway this unplayability of un-corrupted pieces induced me to write several "playable (therefore a little corrupted) music" pieces, around 1962, and "AHEX

"Cut your left arm very slowly with a razor blade for about 10 centimeter"

is one of them/.

I did not expect anybody playing it, but Joseph Byrd (a militant composer, who is no stranger to Judson Church) did it in U.C.L.A. I was quite embarrassed and thus compelled to perform it by myself.

I changed the superficial forms of pianos and neck-tie of John Cage with various carpenter-tools in 1959 & 60. Newspapers were upset, calling them as a "destruction". I chuckled,,, Humanoid used to label some sort of changing forms as "destruction", and other kind of changing forms as "construction", where as according to a Newton's law it is same.... Gen-chu danced cheerfully on a <sup>gagous</sup> music, when his beloved wife passed away. <sub>CHEN-CHU</sub>

But it does not mean that I was or am ashamed of being called a "Destruction artist"..... As a responsible realist, who would like to continue the responsible tradition ~~from~~ coming from Shakespeare to Gorki, how can I avoid Sex and Violence, if it exists, .. and if it exists in the surplus quantity ???

~~I am just reluctant~~

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(2)

I am just relectant to endorse the superficial headlines of  
newspapers..... same thing goes ~~am~~ also to my Opera Sextronique...

I would like to call Charlotte Moorman rather a

"top-FULL Cellist", ~~although~~

although I consider my work necessary , her suffering important.

- - - - -

Critic left before the performance

and

Photographer came after the performance...

was my pain in vain ?

ha ha ha

surely I am corrupted.

M. / P. is

|                                       |                           |                |
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My dear Mr. George Maculay

Thank you very much for  
your letter and your gift.  
I obtained Lisa to you.

First, I like to  
write my happiness to you  
and thank you deeply.



|                                       |                           |                |
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To the only ring

1) Take off yourself if  
there is nobody in a room.

2) Take off yourself if  
you enter into a room  
whose wall is yellow.

3) Take off yourself if the  
room is lit by a blue light.

|                                       |                           |                |
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(3) Walk with bare feet as joining  
out thighs by turning yourself  
and rubbing feet thighs waist etc.  
(In the dark)

(4) Walk with bare feet  
as drinking a joining your thigh  
by turns yourself and rubbing  
yourself. In the dark.  
in which



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(4) Take off.

So, Now I'm very interested in Tluma  
what they do is very fresh.

Will you be kind enough to  
meet me at fly truly?

I'm very worthy if I can  
meet you at fly . . . . .

|                                       |                           |                |
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## The 4 artificial beads

1) Walk with bare feet as smoking  
joining your thighs by turning  
yourself and rubbing your thigh  
yourself. (In the dark)

2) Walk with bare feet as calling  
a proper name, joining your  
thighs by turning yourself and  
rubbing your thighs yourself.



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If you say "OK", I will  
go to New York museum.

Best regards to you.

Shigeko Kubota

久保田成子

|                                       |  |                          |
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3.

1.

小学校 2-3年の頃 冬

Winter  
about 2-3 years of school girls

2.

24才頃 冬 夜道で

寝床の中で  
on the road of midnight  
on Winter about 24 years

3.

30才頃 春 道で

on road.  
on spring of 30 years.  
the fire of  
I was burned by ~~the fire~~ Kairo.

3.

1.

大きな力仕のK2-9やて

I told with absorbed  
interest, so, I fell  
down into ditch

2.

~~自転車~~ 6才に夢中になり 溝に落ちた

3.

自転車も昔に ~~落ちた~~ たあ

I fell down ~~on~~ on the road ~~by~~ a bicycle.

4.

1.

5.

6.

35才

woman

7.

black  
Japanese

on March of late  
on the late afternoon of  
March.

I was burned by gas  
stove



|                                       |  |                          |
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① on the late afternoon of  
② Mochi,

the  
At a room of 6 jo at Komaba,

③ I was burned <sup>it</sup> by gas stove  
when I ~~pass~~ I walked passed  
beside gas stove in a hurry,  
~~in order to~~

④ left side of the calf

⑤ 26 years and W

⑥ black. Japanese

② on 5 years at <sup>the</sup> asphalted  
~~road~~ street at  
Nigata

③ I played and draw a swirl/  
the biggest  
on the ~~street~~ asphalted street,  
so when  
~~so I so~~, I draw on the  
line of the biggest swirl many  
times, I was <sup>too</sup> dizzy to  
~~see~~ see everyone, I was  
run down by ~~by~~ bicycle.

② midnight of ~~the~~ 1963.

At the garden of m.  
~~At~~ At Komaba.

① I cut ~~my~~ by,  
which <sup>was</sup> ~~was~~ under  
narrow iron  
~~in order to~~

I fell down when  
my sculptures which  
made by narrow  
in order to show  
Hizikada (dancer)

④ right legs

1 forgot  
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afternoon of

6:30 at Komaba,  
it in Tokyo  
med. by gas stove  
I walked passed  
store in a hurry,  
to

of the calf

and W

Japanese

the asphalted  
road street at  
Nigata  
draw a swirl/  
the biggest  
asphalted street,  
on  
ran the  
fast swirl many  
too dizzy to  
stay  
yone, I was  
by bicycle.

② midnight of 8th. on August,  
1963.

At the garden of my house

~~At~~ At Komaba in Tokyo

① I cut ~~my~~ by my sculptures  
which <sup>was</sup> made of by  
~~was~~ narrow iron pipes  
in order to carry

I fell down when I carried  
my sculptures which was  
made by narrow iron pipes  
in order to show it to  
Mr. Higikada (dancer).

④ right legs

I forgot.

47  
30.12  
28.74  
21  
58  
142  
200  
1112

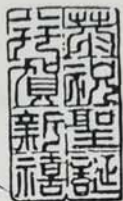




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→ As you might have heard,  
I have been talking highly  
about you & Fluxus,



wherever. I whenever

Yours  
Pete



桂 林 洋 行

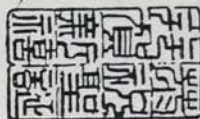
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↓  
As you might have heard,  
I have been talking highly  
about you & Fluxus,



wherever. I whenever

Yours  
PB16

15.4444  
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... by monument,  
like Kölner Dom  
or Empire State  
Building

I am not sure, ---  
either 63 or 62.

|                                       |  |                          |
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I enjoyed very much  
of reading your  
handwriting again

I could not get  
your letter until  
just recently.

I was in Tokyo.

If it is still  
not too  
late to  
answer ---

Zen film --  
I am sure.

I had in  
mind,  
while watching  
Fluxus festival  
in Wiesbaden.  
that is -- 1962.

As for film content  
shooting by monument,  
like Kölner Dom  
or Empire State  
Building.

I am not sure, ---  
either 63 or 62.

have a good luck

|                                       |                           |                |
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Nam June Paik - personal hist.

Born 1932, Seoul.

1956 - Bachelor of art, Tokyo univ. thesis on Arnold Schönberg.

1956-7. München, prof. Georgiades.

Freiburg, Musikhochschule, prof. Wolfgang Fortner.

1958 - Köln, Westdeutscher Rundfunk.

Nam June Paik Aug. 19. 61. first letter.

accepts my proposal.

1. An apology of John Cage. - thinking about nothing, quotations from Bible, Christian mystics, Kant, Hegel, Berdyaev, Montaigne, Pascal, Heidegger, Sartre, Adorno, Schweitzer. Because many European critics think Cage bad since he talks about nothing.

2nd. part: study of nothing in Oriental thinking.

Primitive Buddhism { Daijo Buddhism → Tibetan mysticism  
Shojo Buddhism → Korean sentimentalism.  
Japanese materialism. Zen.

Traditional Chinese philosophy - Confucius, Lao Tze.

Position of Zen in Asia & relation to West & Cage.

How many kinds of nothings there are in the world.

Distant past Fluxus - thinks is clever. present fetish for modern.

Information about J.P. Wilhelm: discovered Helms, Bussotti, Krivet, Paik.

World premiere of Music walk.

Etude for piano forte - washes Cage's hair.

Nam June Paik. his letter. May 30, 63.

3 weeks in Tokyo, very busy.

Toshi very friendly to him + to Fluxus. very helpful to 3 youngs: Kosugi, Tone, Takeda.

Had broadcast 30 minutes & interview 4 million newspaper. - spent most time on

propaganda for Fluxus & Decollage.

Proposal.

Open air concert in oldest & poorest part of Tokyo - Asakusa. - very crowded Sunday.

1. Fluxus champion contest no. 1. 20-30 performers.

2. Fluxus thea shine co. Ltd. (beggar contest - 1st. place for most money)

Fluxus & decollage could co-produce it, each paying \$100. - Autumn.

Toshi very acquainted with oriental medicines. Bought "Rokei".

Toshi says Hokkaido or inner Japan can be better for asthma. Will talk to Yoko + doctor.

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File: George Marinvas  
notes Ca. 1963