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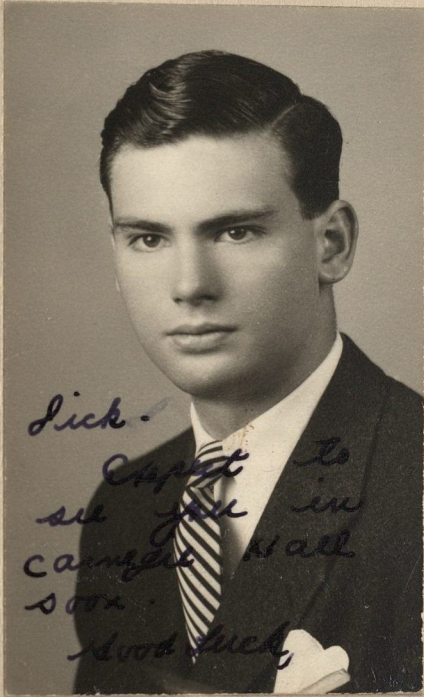
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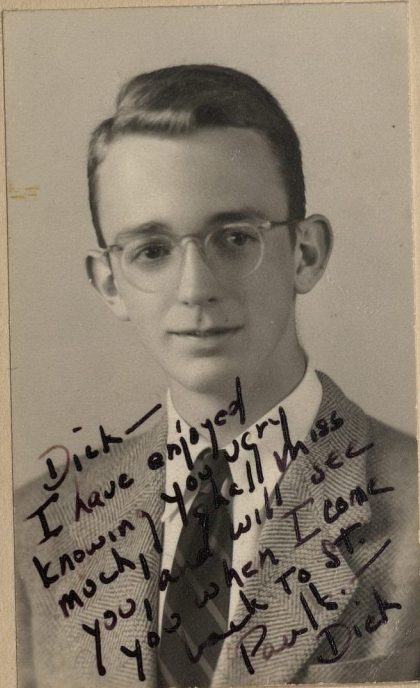
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Dick -
Expect to
see you in
campus all
soon.
Good luck,

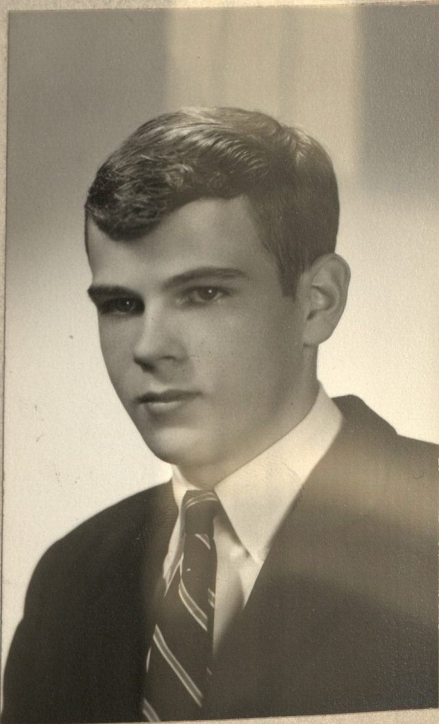
Randy

Parry 1953



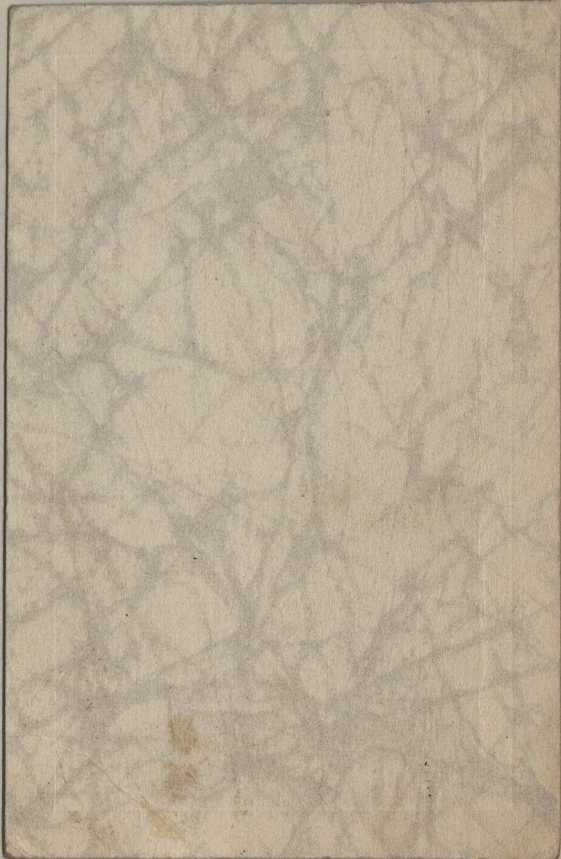
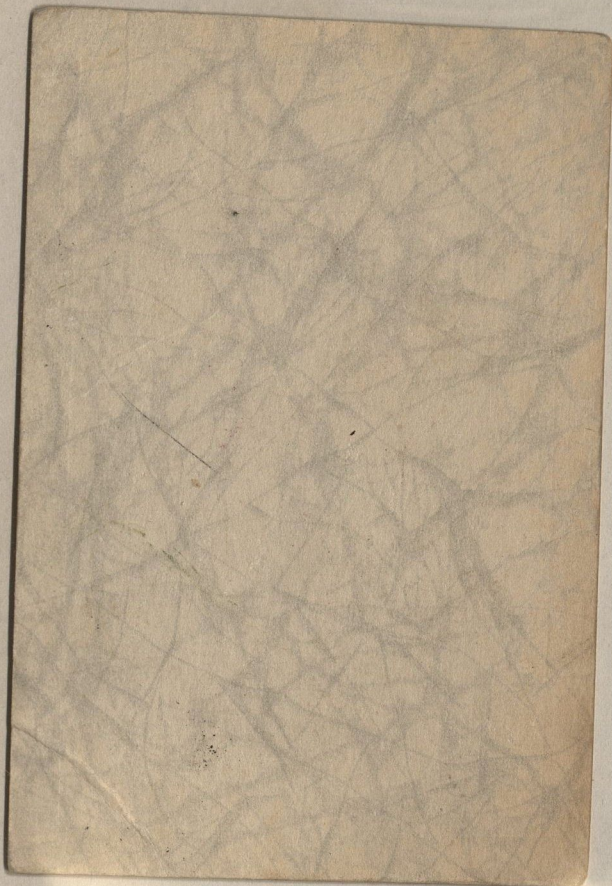
Dick -
I have enjoyed
knowing you very
much and will miss
you when I come
back to ST.
Paul. Dick

Parry 1951



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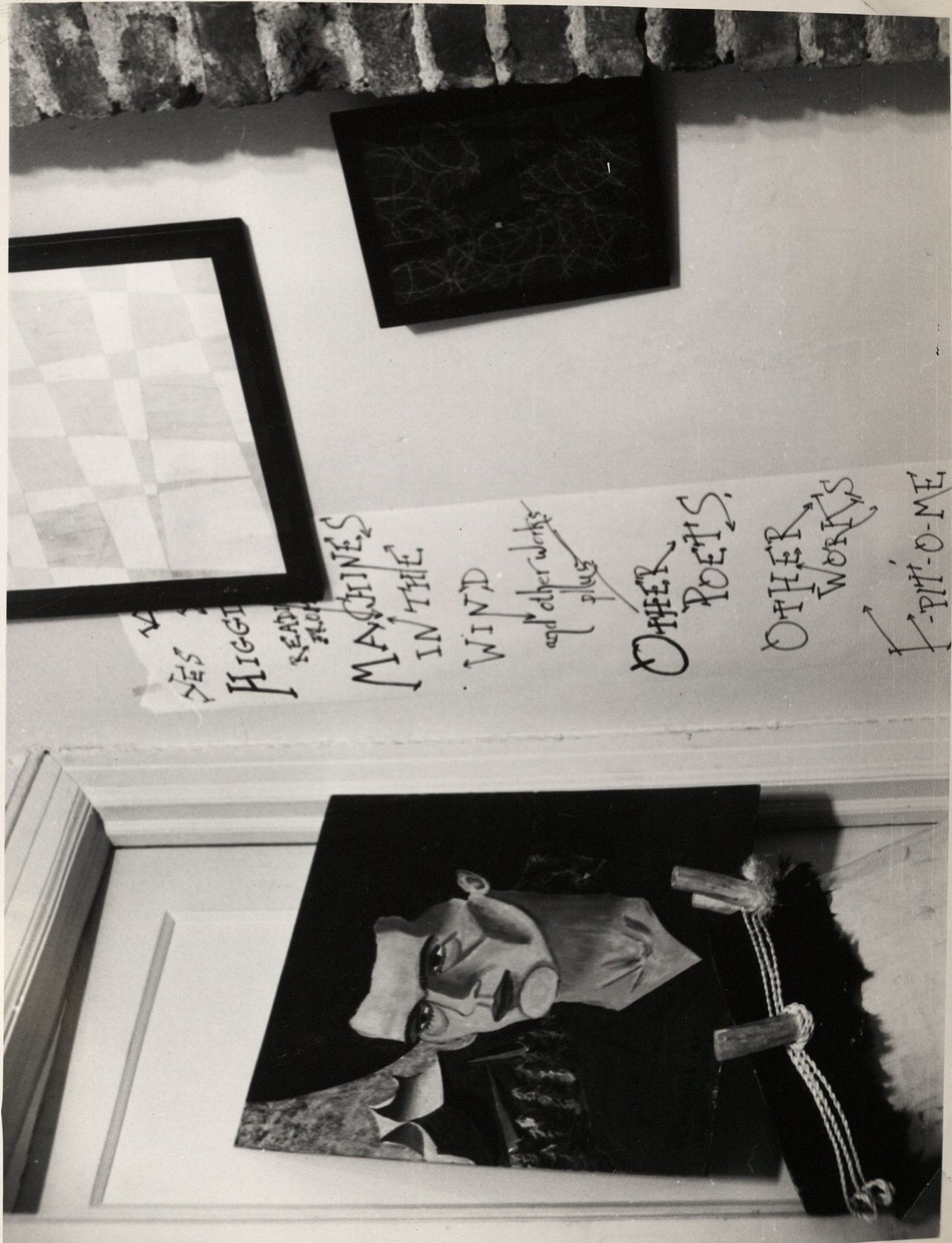


Wiggy,
I really do expect
to see your cape flying
around Europe. If
ever you get to Oxford
& I'm there look me
up - I'll be glad to
see you.

I hope someday
you'll be able to master
German.

Good luck
Jewels

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	Silverman Fluxus Archives	III.5



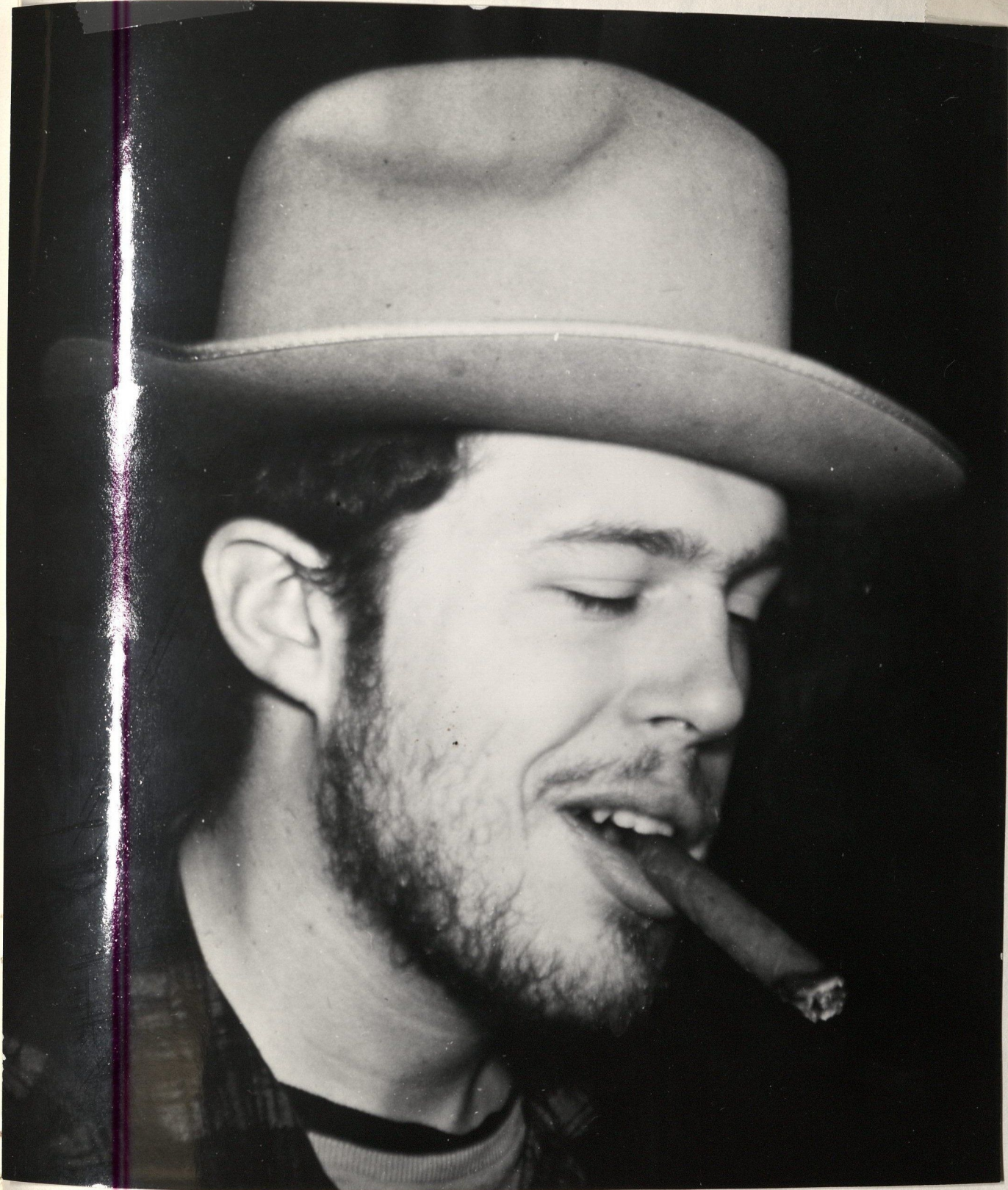
marked 1958 on back of photo

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	Silverman Fluxus Archives	III.5



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	Silverman Fluxus Archives	III.5

61



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Houston Grand Opera Association, Inc.

WALTER HERBERT, General Director

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HOUSTON 6, TEXAS

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John Winterbotham

Mr. Richard C. Higgins
13 A Oakham Road
No. Brookfield, Mass.

May 9, 1961

Dear Mr. Higgins:

I am today returning your tape and the other material of "Staked Deck" which you so kindly sent me. Please excuse the delay.

I find the work highly impressive and most interesting, although, without any indication of the all important lights, I don't think I was able to get the proper idea. While a performance does not fit into our plans for the near future, I would be grateful if you would let me know if the light plot is preset by you or if that is the director's job. Thank you in advance.

Again my apologies for keeping it so long.

Sincerely,

Walter Herbert

Walter Herbert

WH/md

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	Silverman Fluxus Archives	III.5



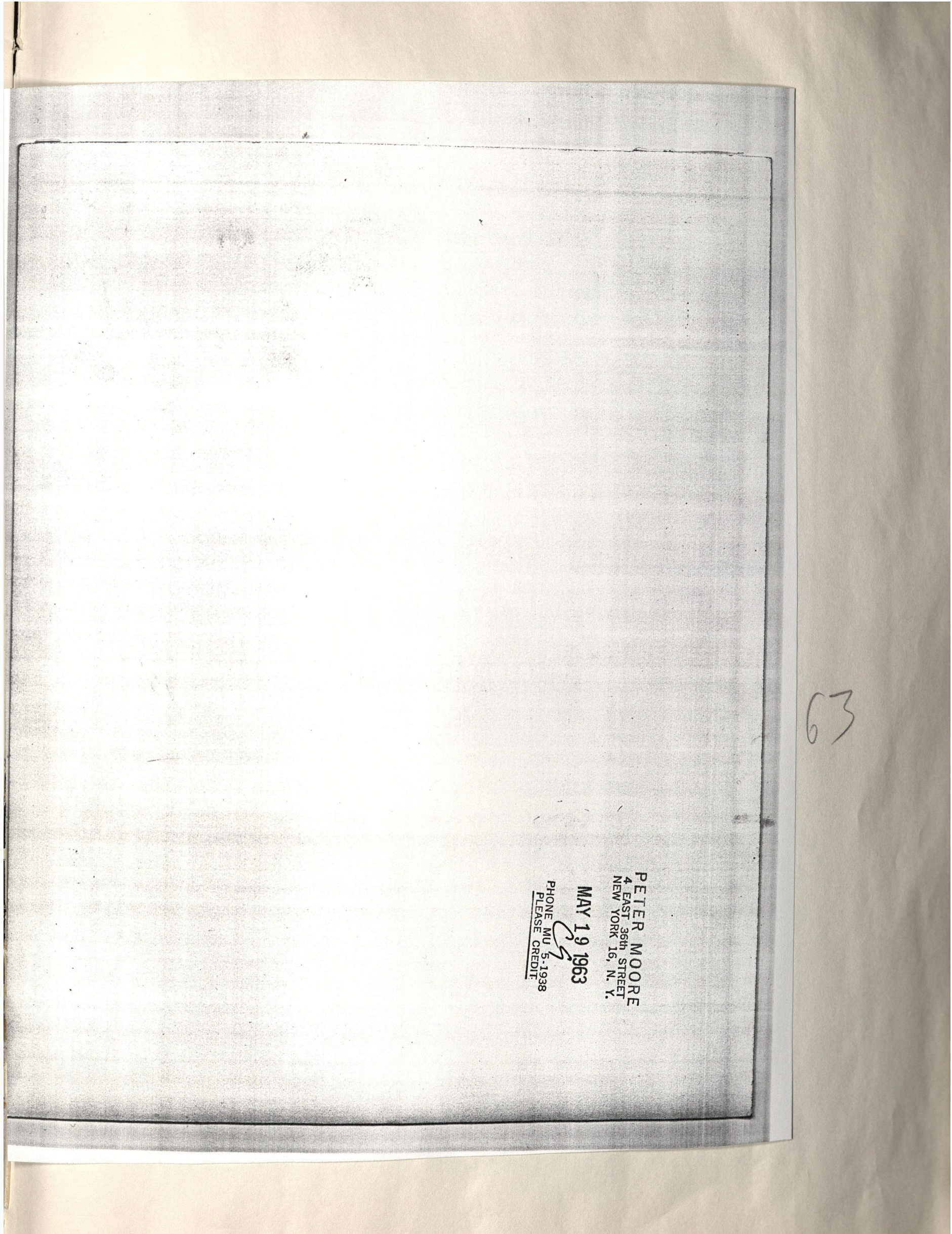
161

on near
lites moore
Feb 1962

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	Silverman Fluxus Archives	III.5



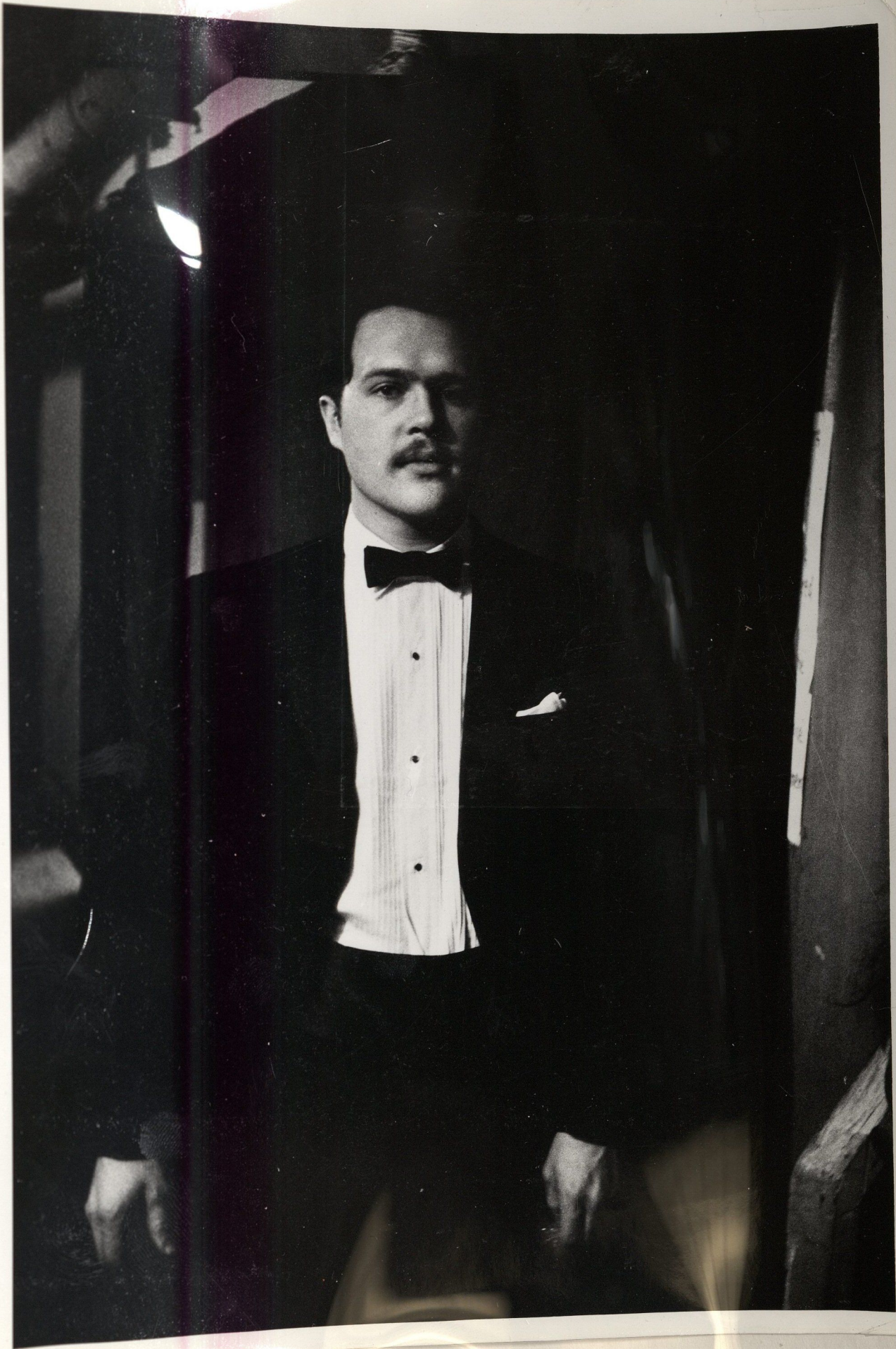
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PETER MOORE
4 EAST 36th STREET
NEW YORK 16, N. Y.
MAY 19 1963
PHONE MU 5-1938
PLEASE CREDIT

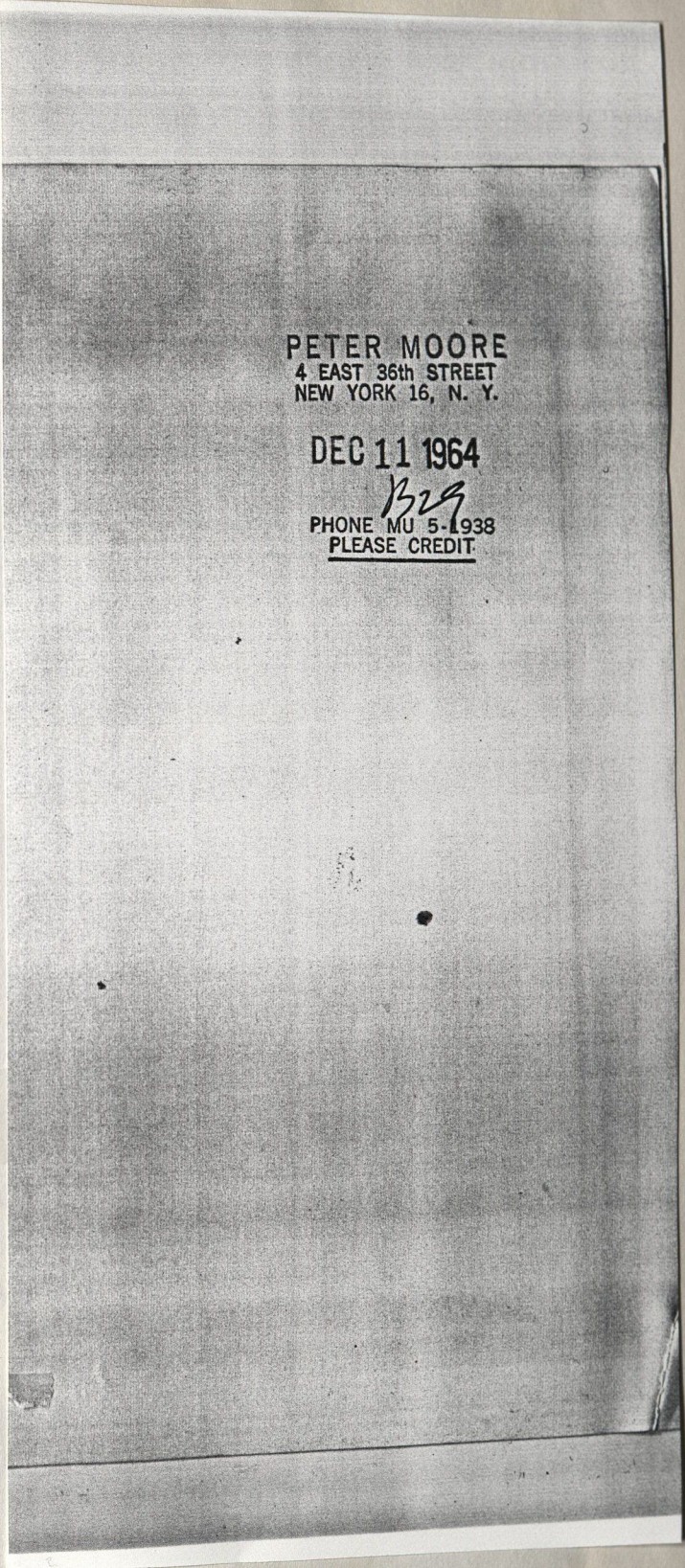
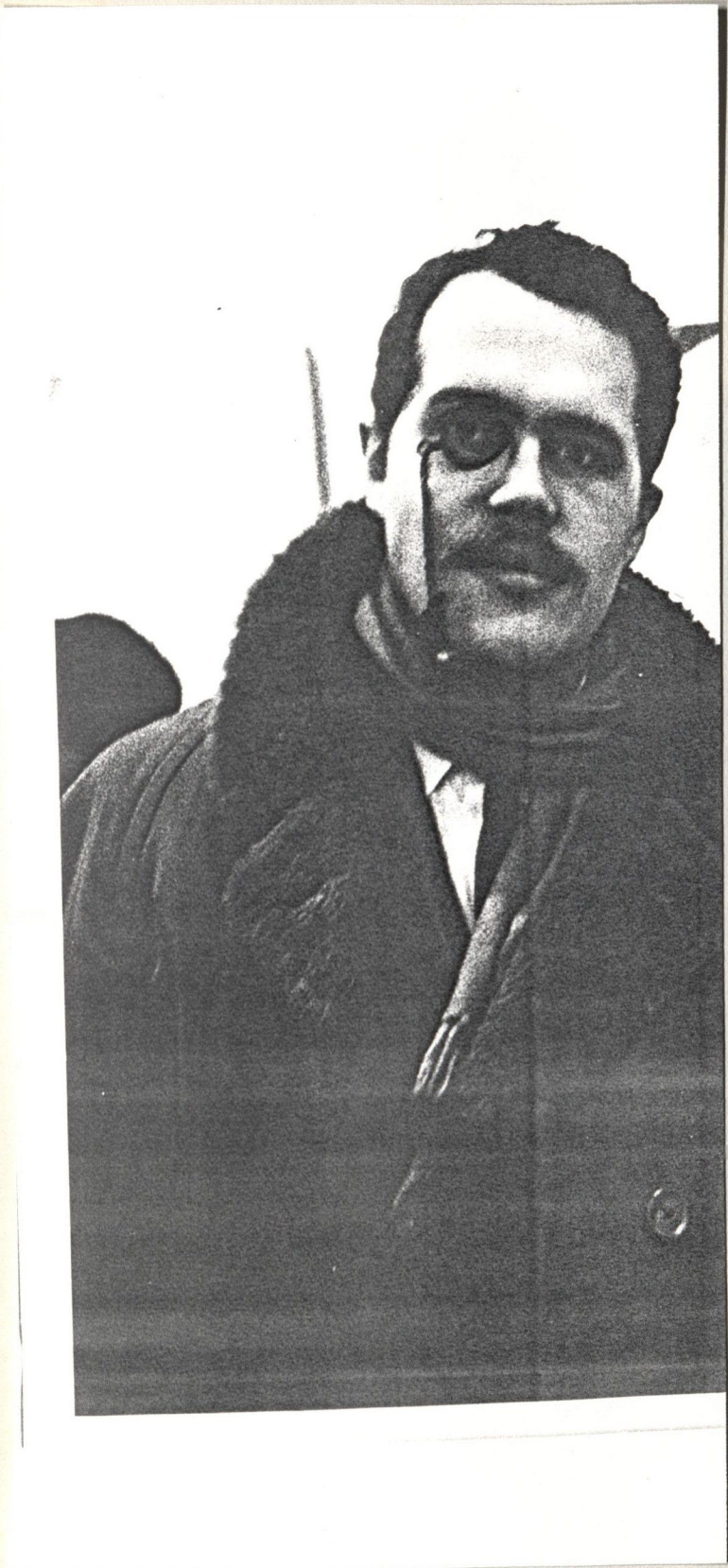
63

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	Silverman Fluxus Archives	III.5

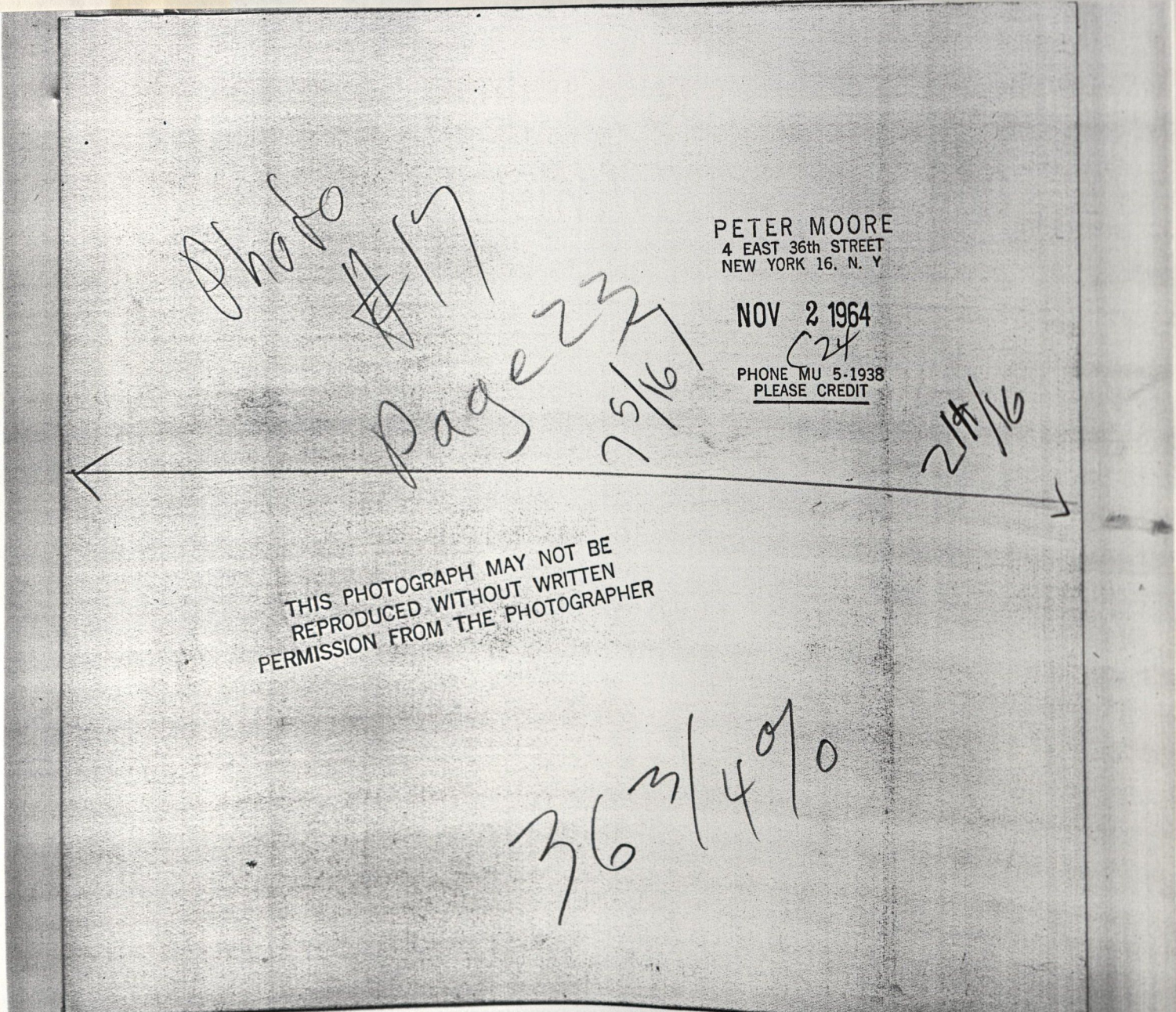
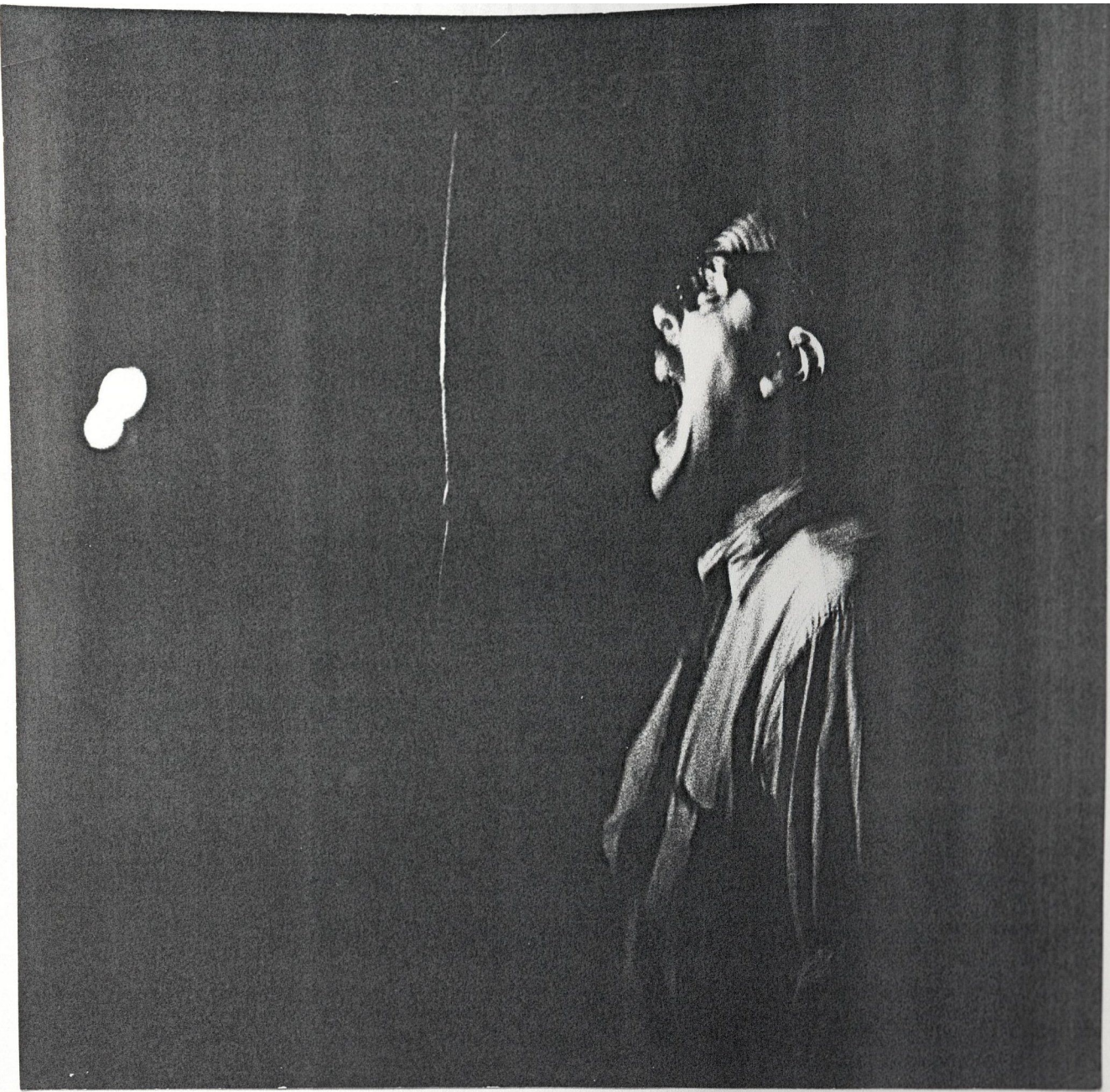


164 at Hrusalk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5



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	Silverman Fluxus Archives	III.5



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	Silverman Fluxus Archives	III.5



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	Silverman Fluxus Archives	III.5

THE COPENHAGEN MUSEUM OF MODERN ART

performs 2:5 of

TWO LONG PERFORMANCES

by DICK HIGGINS – New York February 1967

i

LOSING FIFTY POUNDS

ii

GAINING FIFTY POUNDS BACK AGAIN

The performances take place in

THE SANATORY MONTEBELLO

ELSINORE – DENMARK

THE RESTURANT MARINA

VEDBÆK – DENMARK

Performed by: Knud Pedersen (1971).

From the 23. of February untill they are finished.

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City Air Service
Rated ‘Rather Slow’

1967

To the Editor:

As an ex-Worcesterite I come back to town fairly frequently, and as a nondriver I pretty much have to depend on public forms of transportation.

It seemed to me that the airlines currently serving Worcester from New York were rather slow. So I decided to keep track of just how slow. Since last October, it turns out, for whatever reason, I have arrived an average of one hour late by airplane, both coming and returning.

As active a city as Worcester seems deserving of better service, and perhaps the possibility of improving the service by means of a different airline should be considered.

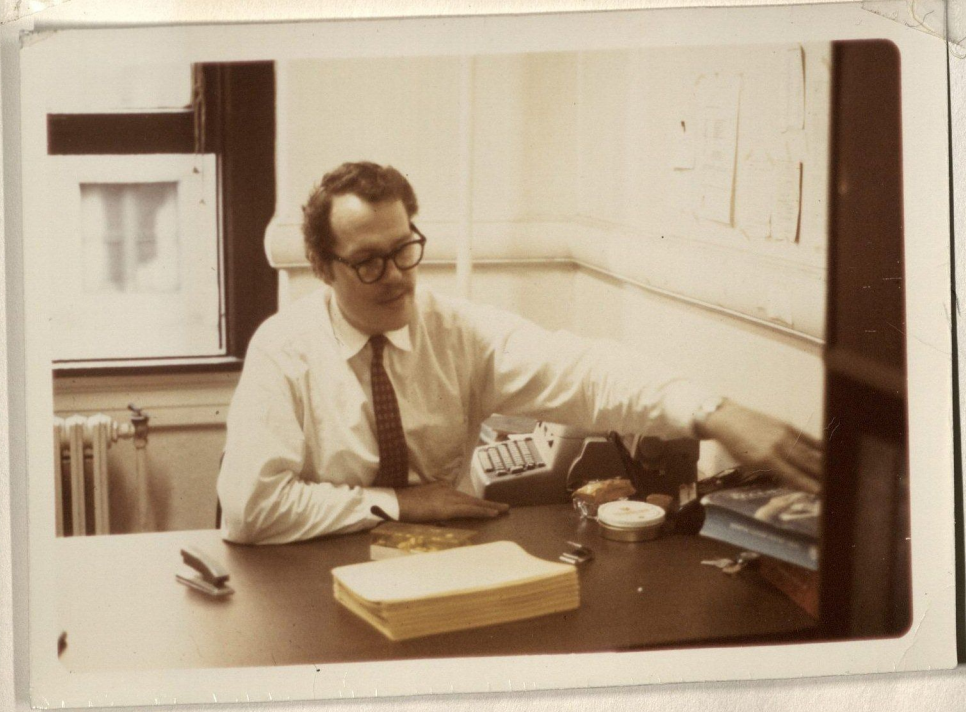
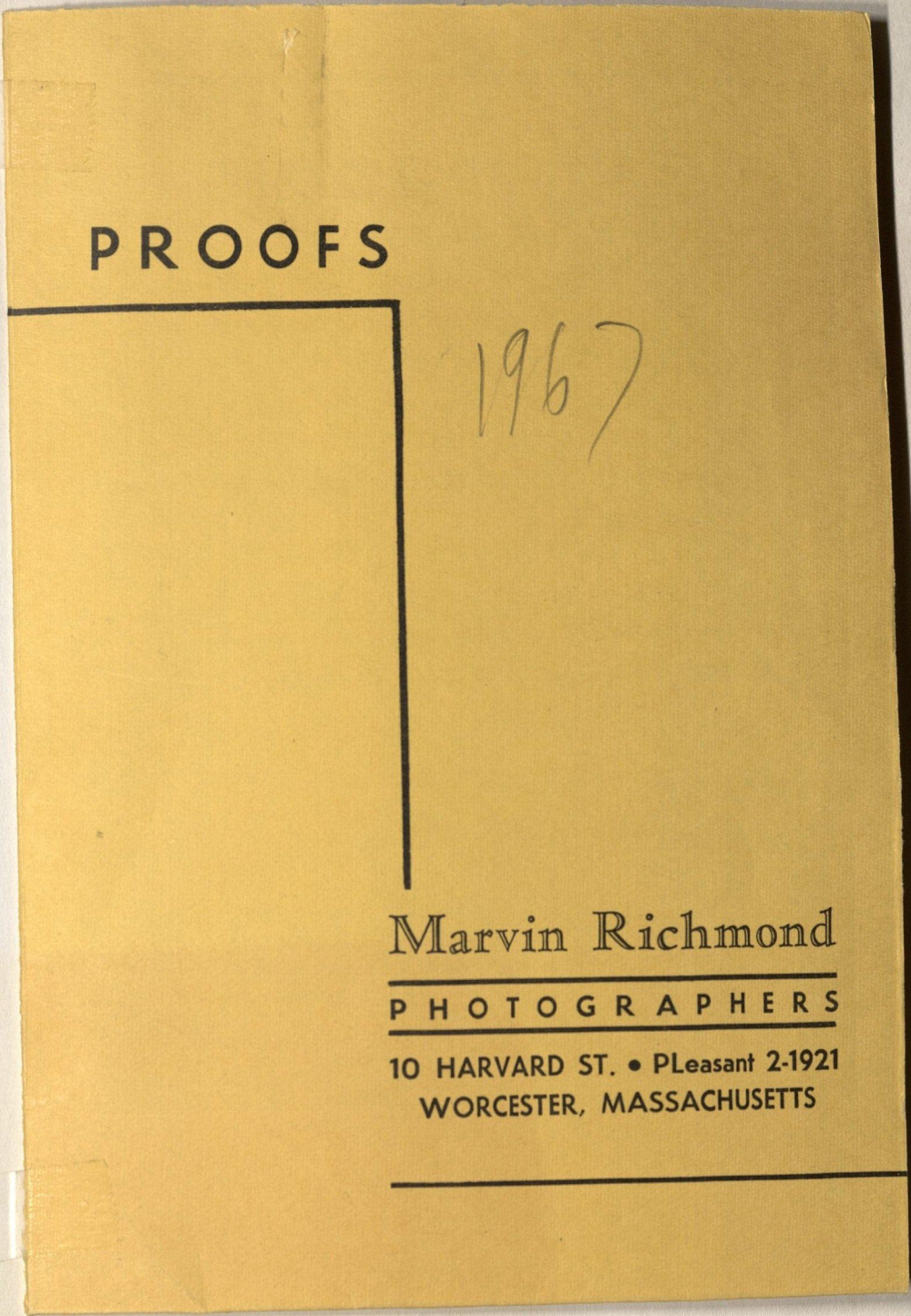
RICHARD C. HIGGINS
239 West 22nd St.,
New York City

Criticizes Faults
In Library System

To the Editor:

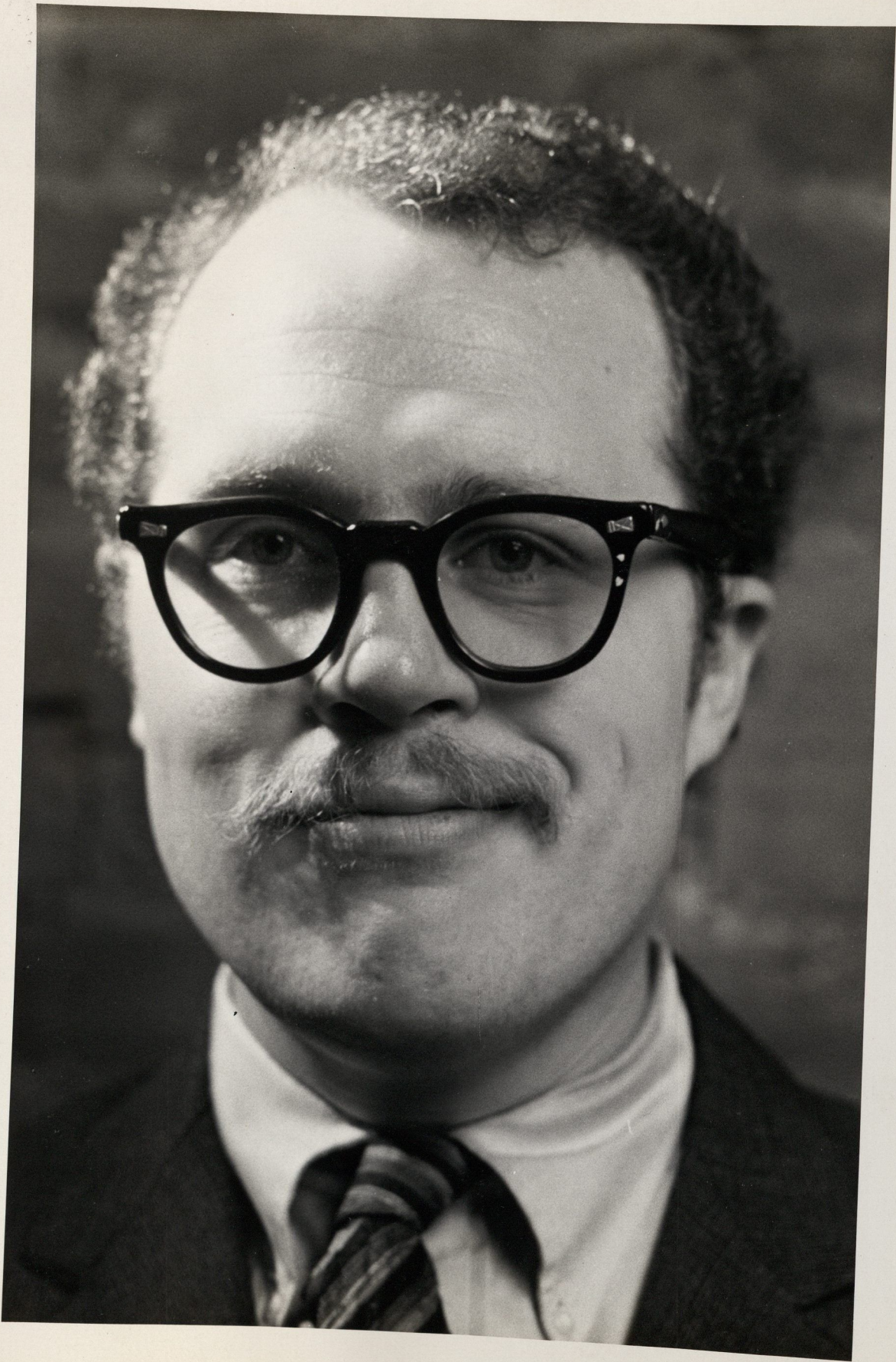
I would like to add to the letter which appeared in the People’s Fo-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5



66

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	Silverman Fluxus Archives	III.5



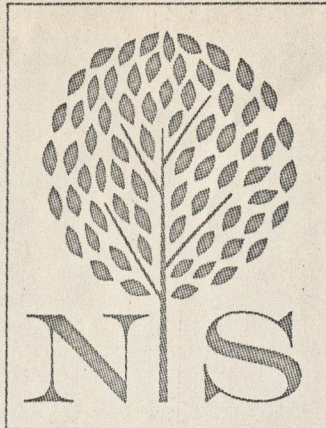
167

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5



167

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5



NEW SCHOOL BULLETIN

Expanded poetry

4 sessions. Thursdays, 6:00-7:40 P.M. \$12 (No reg. fee). Single admission \$3.50.

RONALD GROSS, *Coordinator*

A look-around at the fresh voices, revolutionary techniques, and provocative themes of writers who are bringing to poetry the kind of radical experimentation which has so enlivened the other arts of our day. A new format for the presentation of poetry will be used: each session will combine readings of poems, discussion among the panelists, and participation by the audience.

- Oct. 10 *Protest poetry: Anti-war and Black power*
Robert Bly, 1968 National Book Award winner for *The Light Around the Body*
Clarence Major, editor of a forthcoming anthology of Black Power poets
Walter Lowenfels, editor of *Where is Vietnam: American Poets Respond and Poets of Today*
- Oct. 17 The International Found Poetry and Concrete Poetry movements
John Robert Colombo, Canadian poet; editor, *Tamarack Review*
Ronald Gross, author of *Pop Poems* and *A Handful of Concrete*
Emmett Williams, editor of *An Anthology of Concrete Poetry*
- Oct. 24 Rock Lyrics
Richard Goldstein, *Pop Eye* columnist, *Village Voice*
Paul Williams, executive editor, *Crawdaddy! The Magazine of Rock*
Karen Murphy, writer and social critic
- Oct. 31 Poetry and Inter-media
Larry Freifeld, poet, graphic artist, composer
Dick Higgins, publisher, Something Else Press; author of *Post-face* and *Jefferson's Birthday*
Jack MacLow, composer of poetry, music, theater works, and "simultaneities"



New School for Social Research
66 WEST 12th STREET, NEW YORK, N. Y. 10011
ORegon 5-2700

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	Silverman Fluxus Archives	III.5

169

NOLA Express / 15

SMALL PRESS COMMUNICATIONS CONSPIRACY

Rich Mangelsdorff

Could there be a Motor City style of small press activity emerging? After checking out the wares of Red Hanrahan Press (Bill & Daphne Cox, p.o. Bx 03527, Highland Park, Mich. - 48203) and Alternative Press (Ken & Ann Mikolowski, 4339 Avery, Detroit 48208), one could well begin to think so.

Both are heavily into single-page broadside poems on fine-quality textured stock, alternative, utilitarian

could afford, since these things are handsome as posters and look very fine on the wall.

Hanrahan has books by Buzz Klingenberg (75¢), a Detroit local who seems to have gotten his shit together, recently, coming up with the best writing I've ever seen him do, simple realities made heavy by personal urgency and Free Women (\$1.00, proceeds to Womens Lib), a superior collection of locals and

artistic creations in the post-McLuhan manner.

Students and faculty at Cal. Inst. do most of the work: a Kaprow happening scenario, a Dick Higgins word-rama, Vic Papaneka pocket intro to design, Lee Hamilton on the possibilities of fiction, Sherry Weber & Donna Huse diagramming interpersonal relationship possibilities. Theres fresh ness and candor, here, viewpoints worth affirming or contesting.

MEATBALL 7 is supposed to be the last one. Its devoted to E.R. Baxter III, one of the old-timers of mimeo poetry, the man, who along with D.R. Wagner, DID IT in Niagara Falls - Buffalo. E.R.'s been all too soon forgotten, possibly because hes a humble man whose strength isnt all upfront and apparent. He takes the simple basics of experience and makes them glint with highlights revealing the truth of where we are. He's done better than this but not THAT much better.

Where to get this might be a problem, though it seems that nomad-king Joel Deutsch is now back in San Francisco at 1946 Clement, 94121. I have no idea how much Joel wants for this book. If I were him I'd charge a dollar for well-off people and sixty seven cents for fellow sufferers.

INTREPID (#18-19, ed. by Allen DeLoach, Box 1423, Buffalo, NY 14214 - \$1.00 or \$1.25?) has been around for a long time, editor DeLoach fronting a consistently high quality and excitingly catholic magazine. Its been cleaned up, layout-wise, with the help of the Og City Art Staff, thereby eliminating what used to be its only major drawback.

DeLoach knows the biggies and gets the mss from them, giving mimeo exposure to such as Paul Blackburn, Kirby Doyle, Ginsberg, Denise



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

NEUERSCHEINUNGEN

Kunst · Belletristik

69 170

Dick Higgins / Wolf Vostell

POP-ARCHITEKTUR

Concept art - Ideen - Manifeste - Pläne - Gedankenarchitektur
200 Seiten mit 100 Bildseiten, Paperback DM 19,80

Der bekannte amerikanische Fluxus-Komponist und Schriftsteller Dick Higgins und der Kölner Happening-Künstler Wolf Vostell haben mit diesem Band die erste Dokumentation der phantastischen Architektur vorgelegt. – Claes Oldenburg setzt eine überdimensionale Flügelmutter als beängstigendes Monument unseres Maschinenzeitalters mitten auf den Marktplatz von Stockholm – Wolf Vostell verlegt den Verkehrsknotenpunkt von Köln in das kühle Schiff des Kölner Doms – spleenige Collagen einiger Phantasten oder künstlerischer Versuch der Pop-Generation, mit ihren Ideen und mit ihrer Phantasie eine Umwelt zu verändern, deren Realität sie nicht anerkennen?

SUPER GARDE

Prosa der Beat- und Pop-Generation

Herausgegeben von Vagelis Tsakiridis

Beiträge von: Brandner, Brinkmann, Chotjewitz, Domine, Fleck, Fröhlich, Herms, Knörndel, Loschütz, Miehe, Salzinger, Tumler und Wondratschek

232 Seiten, Paperback DM 18,-

Angeführt von dem deutschschreibenden Griechen Vagelis Tsakiridis ist die Super Garde angetreten. Wer nach Vokabeln fischt, wird schockiert sein oder auf seine Kosten kommen. Denn die Autoren, denen gemeinsam ist, daß ihnen »das Germanistentum stinkt«, sind nicht zimperlich und auch nicht immer nüchtern, wenn sie sich selbst und ihre Welt beschreiben. Hinter dem Hippiekleid erscheinen die Dämonen einer Welt von Sex, Drogen und irren Träumen, die Entsetzen und Flucht vor der Realität ist und auch Erinnerung und Sehnsucht nach der zerronnenen Zeit.

Wer aber diese keine Tabus kennende Sprache als logischen und legitimen Ausdruck einer Generation ohne Tabus anerkennt, der wird die Super Garde auch literarisch zu werten wissen. Ein Lesebuch »nach dem Geschmack der Hippies, Kulturrebellen und antiautoritären ›Kinder von Marx und Coca-Cola‹«.

Frankfurter Allgemeine Zeitung

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juice

a theatre cantata in 3 installments

by MEREDITH MONK

1st installment (museum): Solomon R. Guggenheim Museum 5th Avenue at 89th Street
Friday November 7, 1969 7:00 and again at 9:30 PM Admission \$3.50 (floor seating for part of performance)

2nd installment (stage): Minor Latham Playhouse Broadway between 119th and 120th Streets
Saturday, Sunday, Monday, November 29, 30 and December 1, 1969
7:00 and again at 10:00 PM Admission \$2.00

3rd installment (loft): The House 597 Broadway (between Houston and Prince Streets)
Sunday, December 7, 1969, continuous showing from 6:00 to 10:00 PM (exhibition)
Admission free to bearer of either subscription or single ticket.

TICKETS

Subscription ticket: \$4.50 entitles bearer admission to all 3 installments

Mail order: send self addressed stamped envelope to:

THE HOUSE, c/o Dance Channel, 500 La Guardia Place, N.Y. 10012

make checks out to: THE HOUSE. Please designate the date and time of show desired for either subscription or single tickets. Because of limited seating at all performances, mail order ticket holders will be insured a place.

A limited number of tickets will be available at the door of both the Guggenheim and the Minor Latham. For info: 254-552 or 280-2079

Lighting: BEVERLY EMMONS Musical director: DON PRESTON Video tape: DAVID SCHILLER
Stage set execution: DANIEL BALDWIN Music: MEREDITH MONK WITH JANET ZALAMEA AND DON PRESTON

Performed by THE HOUSE: Dick Higgins, Susan Larrison, Meredith Monk, Monica Moseley, David Schiller, Daniel Sverdlik and augmented cast of 75

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	Silverman Fluxus Archives	III.5

ers a realistic solution to her
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as greatly reinforced the fem-
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W passed a resolution on
ism which is too long to print
Most of it deals with NOW's
omer fears of recognizing
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nating public support, we have
n treated lesbians as the step-
ers of the movement, allowed to
k with us, but then expected to
de in the upstairs closet when
mpany comes." (from the resolution)
re is the ending of the resolution:
We are giving notice that we
cognize our sisterhood with all
omen and that we are fighting for
ery woman's 'sacred right to her
a person.' As feminists we can do
ess; therefore be it resolved that
y recognizes the double oppression
men who are lesbians; and that
an's right to her own person

69

pls xerox for mh and
send it. thr, dh

SMALL PRESS COMMUNI- CATIONS CONSPIRACY

NOLA Express / 11

Rich Mangelsdorff

The small presses are well into the alternative of mixed-media presentation and pushing the McLuhanesque frontiers forward with amazing resourcefulness, considering the limited-to-nonexistent budgets under which most of them struggle.

Not so limited in budget is PANACHE (221 Nassau St., Princeton, NJ 08540), where Richard Kostelanetz apparently hijacked the editorship for a FUTURE'S FICTIONS issue, going for \$2.95 w/slick paper & veryfine layout & printing.

PANACHE here becomes an alternate version of Kostelanetz' and Henry Korn's ASSEMBLING magazine, which I dealt with at some length in a recent CREEM magazine (which mag I hope youre checking out, in preference to much of the other rock-pop flapdoodle intruding itself theez days.) Superior European concretists lead the way here, such as John Fumival, Ferdiand Kriwet, Jean Francois Bery, Manfred Mohr. For straights ther's honorary Presbyterian R. Meltzer. B.P. Nichol, Jon Jacob Herman, Ray Federmans plan for doing a novel nonstop on a box of noodles a day and lots, lots more. First-rate "now" creativity window.

Something Else Press, old hands at mixed-media printina and contemporary bookmakers as well, is firing again. Co-founder Dick Higgins and the colossal Wolf Vostell have gotten together a totally insane book called FANTASTIC ARCHITECTURE, which, as one blurb puts it, contains some workable proposals, and some less so. As the running commentary (Higgins?) makes clear, theres MUCH more to the making of an architects conception than mere "practical" considerations.

Some of the planets heavier brain-core molecules slide on in - Oldenburg with some of his "monuments," Carolee Schneeman's longtime coming parts-of-body house, conceptualists like Oppenheim & Heizer, ancestors like Schwitters & Hausmann, Vostell's encased auto and exploding building and many Something Else regulars. Should be one of the seasons most talked-about books. If your bookseller isnt hip to it, yet, you can order from Something Else Press, Elm St.,

includes the right to define and
espress her own sexuality and to
choose her own lifestyle; and NOW
acknowledges the oppression of
lesbians as a legitimate concern of
feminism.

NOW also passed an anti-war
resolution which had been voted
down at the previous years NOW
conference, because it was consid-
ered not to be a feminist issue. This
year it passed overwhelmingly.
All issues are feminist issues. The
resolution called for the immediate
end of all US involvement in
Vietnam.

Millerton, NY 12546, @\$6.95.

Higgins and others have also given Gerard Dombrowski's ABYSS a new lease on life, hoisting it into the thick of whats happening.

Layout specials are Bem Porter's "Founds" and Richard (Uranian Calendar) Tyler's Chinese New Year cover.

Introduce yourself to the space age prose of A. Lincoln Gillespie, a Philadelphian dead for some twenty years & soon to be showcased in a Something Else book. Read some early poems by Jackson McLow and some more recent ones by Buk & Blazek, some poetic prose by Carl Weissner - Jon Jacob Herman & by Ottone Riccio. See Higgins, Hugh Fox and Larry Loonin have at it with Maurice Stein's (reportedly Abbie Hoffman's "guru" at Brandeis) and Larry Miller's Blueprint for Countereducation. Fox's comments are particularly interesting, speaking for the counter-segment of the "counterculture", and mentioning your own paper, here, Nola Express, as one of its lights. Order your ABYSS from Dombrowski at P O Box C, Sommerville, Mass. 02143, Send him \$1.25 or something like that.

Transplanted second-wave "New York" and Columbia University heads have gotten together 7 Freds Press in San Francisco at 3525 17th St, #16, 94110. Al(an) and Nan(cy) Senauke, Hilton & Pam Obenzinger.

They publish FITS in comix tabloid form, on comix stock. As half-poetry mag and full time variety show, FITS pulls off all kinds of layout stunts, enough to get you thinking about doing some of the stuff yourself. In addition to poems by Tom Clark, Ron Padgett, Tom Veitch, Andrei Codrescu, Anne Waldman, Lewis Warsh, John Giomo, theres comix art by Simon Deitch, Ken Greene, Rory Hayes, some hairy experiences of Jon & Cynthia Meyer, a corking good play by Mitch Sisskind, some Vietnam experiences and excerpts from notes by the Venceremos Brigades. A real tumaround that you should be able to score for around \$1.25 or a good rap to the editors.

In New York, they keep bringing it around. Larry Fagin has just released another ADVENTURES IN POETRY (#8) (437 E 12th, #18, NYC 10009, \$1.25??) with a killer cover photo by Rudy Burckhardt, and Phil Whalens Japanese log, "Scenes of Life at the Capitol." Also a "C" type comic of 66 vintage by Ron Padgett & Joe Brainard. Poems by Lewis Warsh, Andrei Codrescu, Dick Gallup, Steve Kolmar, Glen Baxter.

Of less recent vintage was NEW YORK TIMES #2, from Paul Violi and Allan Appel's Swollen Magpie Press, 271 E 10th NYC. Bill Zavatsky's cover, playlet and poem are starring elements in this issue, so are the editors, Jim Brodey, Phil Lopate, Martin Nakel, Rebecca Wright. Its a diversified hangout for younger New York talents on the way up & probably costs or doesnt cost \$1.25 like the other mags.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

Seite 22 / Donnerstag, 4. Dezember 1969 / Nr. 281

Ich sehe - so bin ich

Ein Versuch, Dieter Rot zu verstehen

Wer gewohnt ist, Bücher mit den Augen zu lesen statt zu sehen, wird enttäuscht, wenn er diejenigen Dieter Rots in die Hand nimmt. Für Rot ist seit vielen Jahren immer selbstverständlicher Sehen zum Akt des Denkens und Darstellens selbst geworden. „Etwas zu sehen, das ist dieses Etwas zu machen“, sagt er in „Mundunculum“. Sprache andererseits, wie sie sich aus Worten und Syntax, aus den Sprachzeichen zusammensetzt, gibt nur noch Rohmaterial her zum Bau von Entschuldigungsversuchen. Der Mitteilungswert seiner Texte und Kommentare ist, sucht man sie nach den Themen, wie sie die Literatur heute beschäftigen, ab, nicht relevant. Man kommt schwer in seine Bücher hinein, wenn man sich zu sehr nur auf seine Anmerkungen einläßt. Sehen muß man lernen. Und den Text nur als Kontext zum Bild oder der leeren Seite begreifen. Oder auch: Man muß Sprache als Schrift (Bild) sehen/verstehen lernen. Wenn ich es richtig überblicke, so hat Rots Entwicklung in Richtung auf visuelle Denk-/Sehvorgänge ihren Ursprung in der Auseinandersetzung mit der konkreten Poesie und der Gebrauchsgraphik.

Rot, 1930 in Hannover geboren, wuchs in der Schweiz auf, wo er Public-Relations-Designer und Maler war und mit Gomringer und Marcel Wyss in den fünfziger Jahren die Zeitschrift „Spirale“ herausgab, das Forum für konkrete Poesie, neue Plastik, Architektur und Graphik. Rot schrieb in Gomringers internationaler Reihe „Konkrete Poesie“ Ideogramme und gab selbst 1959 ein großes Buch Ideogramme „bok 56-59“ (Forlag Edition Reykjavik) heraus. Vereinfacht gesagt, sind Ideogramme visuelle Darstellung von Ideen durch typographisches Arrangement. Das Prinzip hat Rot in „Mundunculum“ (Dumont Köln 1967), das von Freunden sein Hauptwerk genannt wird, weitergeführt. Idee und graphisches Bild, Logos und Ikon fallen zusammen. Der Leser ist dabei aufgefordert, als Autor mitzumachen, zu sehen, selbst zu erfinden und zu deuten. Das ist wichtig für die Bücher Rots, will man sich einen Zugang zu ihnen verschaffen. Freilich können wir aus Rots komplexem Werk hier nur diesen einen Aspekt zu verdeutlichen versuchen.

Nehmen wir zunächst sein Tagebuch „die blaue flut“ (edition hansjörg mayer, Stuttgart 1967). An dieser Form müßte sich zeigen lassen, was auf den Tag bezogen ist und wie es vielleicht schon wieder — indem es nur Schrift wird — deformiert wird. Rot lehrte von 1964 bis 1966 in Philadelphia, New Haven und Providence. 200 Tage seines letzten Jahres in den USA setzt er in die Rotsche Welt um. Schon die Typographie ist gegen das übliche Lesen gerichtet. Punkt, Komma und Klammer, Gänsefüßchen und Strich sind durchweg ausgeschrieben. Was zur Folge hat, daß die Sätze in konkrete Vokabeln aufgelöst werden — optisch zumindest. Zunächst dienen die Namen und Adressen von

selbst“. Dieses Motto gibt den Hinweis darauf, daß es sich bei den Wolken um poetisch und graphisch sichtbar gemachte Reaktionen — nicht um Erfahrungen handelt, sondern mehr um psychische Gebärden. „Wolken“ sind oft Fragen, auf die es keine Antworten gibt („wie lange geht's weiter, wenn man sagt: und so weiter“, die mögliche Auflösung: eine Vogelkette, die sich schließlich in Punkten verliert?). Farben als Bezeichnung für Zustände, die nicht zu erfassen sind („mehr grün um halb zwei“), Statements wie „nervös, nervös“ oder „wenn ich die Welt sehe werde ich böse“.

So zitiert erscheinen die Wolken ziemlich trivial, aber im Kontext mit den Skizzen gesehen werden sie durchsichtig, eine Art von Dadasophie, die ob ihrer Spontaneität nicht ohne den Reiz unvermittelter Überraschung ist. Rots Empfehlung in Wolke 88 „anstatt zu RAUCHEN und zu TRINKEN, schau in MEINE Welt und meine WELT“ zeigt deutlich, daß wir uns nur auf sein Spiel einlassen können, wenn wir die Wolken voraussetzungslos so zu sehen versuchen, wie sie sind. Wichtig zum Verständnis dieses poetischen Buches, das so wenig den Charakter eines Buches beansprucht, scheint mir auch die Wolke 20 zu sein: ein Kopf, der durch ein Buch hindurch transparent wird, und dazu der Satz „mach alles selbst im Gegensatz zu Daniels Verfahren“. Daniel Spoerri hatte in den „Anekdoten zu einer Topographie des Zufalls“ seine Freunde über die Wahl der Anekdoten und Anmerkungen entscheiden lassen, die sie sich zu seinen auf einem Küchentisch versammelten Haushaltsgegenständen einfallen ließen. Rot geht den umgekehrten Weg, er geht nicht von Konkretum aus, nimmt jedoch seine erfundenen Bilder, Postkarten, Porträts, Artikel, Geschichten, Gedichte und Zeichnungen so, als seien sie objektiv reale Dinge. Er glaubt an die Welt des Künstlers als die einzig wirkliche. Das ist seine unumstößliche Fiktion.

„Mundunculum“, das dem poetischen Wolkentagebuch vorausging, ist konsequenter in der Ausarbeitung der Rotschen „Video-fiction“, nämlich einer Welt, in der jeder Teil alle Teile bedeuten kann. Die Geschichten aus dieser Welt sind visuelle Erfindungen. 23 Bildelemente sind durch 23 Gummistempel entstanden, sie geben zunächst die Grundfiguren für „Mundunculum“ ab. Jedes dieser Bilder stellt für den Autor ein Wesen oder einen bestimmten Gegenstand dar. „Das Buch soll zweigeteilt sein: Der eine Teil soll in Bildern bestehen, der andere Teil in Texten. Und das Ganze könnte man als den Versuch der Darstellung einer Welt bezeichnen, oder als ein illustriertes Kapitel Science-fiction, doch wäre der Name Video-fiction eher angemessen.“ Wenn man die Phasenverschiebung der Grundmuster verfolgt, so fällt einem rasch auf, daß Rots Figuren durch graphische Veränderungen bzw. durch die Spannung von Symmetrie und Asymmetrie bestimmt sind. Rot selbst konstatiert im Nachwort: „Das menschliche Wesen hat



Picasso, Grand Nu. Öl auf Leinwand.

Pi
Spä

Das Züricher Kunsthaus hat ein Spätwerk von Picasso bekommen, eine „Grand Nu“, entstanden 1964. Eine nackte Frau, aufgebettet, mit übergeschlagenen Beinen — man hat bei dem Motiv gleich an Manets „Olympia“ gedacht. Daß Picasso einige Zeit zuvor um mit fruchtbarem Resultat Manet vor Augen hatte, wissen wir von den unzähligen Variationen her, mit denen er seine Phantasie an dem „Frühstück im Freien“ erprobte. Aber diese Daten sagen wenig. Etwas anderes ist, daß Manets bleiche „Olympia“ ein Chef-d'œuvre sowohl des Pariser Impressionismus als auch des Pariser Impressionismus im Jeu de Paume ist wie auch jedes nur denkbare „imaginäre Museum“ der progressiven Malerei im 19. Jahrhundert, ein Paradestück der „Peinture“ schlechthin. Es scheint wichtig, daß jenes Bild Anstoß erregt hat, daß an ihm gerade das mißfiel und bekämpft wurde, was auf Dauer seinen Wert bestimmen sollte, die „reine Kunst“.

Picassos Triumph erwuchs aus die

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

169

As advertised in
the Voice...

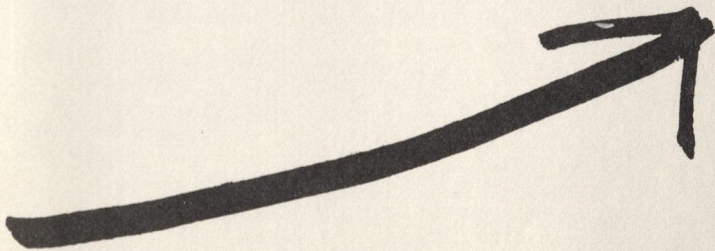

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WBAI

MONDAY, FEBRUARY 16

- 7:00 **IN THE BEGINNING** with Larry Josephson, WBAI's Mourning Man.
- 9:00 **MISCELLANY**
- 9:15 **THE HISTORY OF MUSIC #11** The formation of the classical style, presented by Alan Rich. (From KPFA's Archives)
- 10:15 **GOLDEN VOICES** The late Anthony Boucher with the voice of Friedrich Schorr.
- 10:45 **A POET AMONG SCIENTISTS** Robert Graves at M.I.T. (From WBAI's 1963 Archives)
- 11:45 **MUSIC OF THE WORLD'S PEOPLES** The late Dr. Henry Cowell with music from New Guinea, India, Japan and Romania.
- 12:15 **POETRY NOW: A Symposium with Five Poets** Walter Lowenfels, Allen Ginsberg, Dick Higgins, John Ashbery and Robert Creeley, in a symposium held March 5, 1968 at the National Book Award Presentation. The program was taped with their permission.
- 1:30 **FREE MUSIC STORE** The Caecilian Chamber Players play; with Gerardo Levy doing whatever he does.
- 2:00 **THE SOUL OF THE WHITE ANT** A recreation for radio of the South African classic by Eugene Marais, produced by Cecil Jubber. An oft-requested program from the South African Broadcasting Corp.
- 3:00 **SPEECH BY MALCOLM X** Discussion of treatment accorded the Freedom Democratic Party, headed by Mrs. Fannie Lou Hamer at the Democratic National Convention in Atlantic City, 1964. (From WBAI's 1964 Archives)
- 3:30 **PYP Join Dialog**, with Richard Schiffman.
- 4:30 **CONTEMPORARY MUSIC IN EVOLUTION** Gunther Schuller's classic series, continued.
- 6:00 **MISCELLANY**
- 6:15 **NEWS**
Newscast with Paul Fischer;
Shoptalk with guest journalists;
City: in-depth coverage of an event or issue.
- 7:15 **CAVEAT EMPTOR** from the D. C. Bureau.
- 7:45 **COMMENTARY** by Conrad Lynn.
- 8:00 **STARS IN PRIME TIME: Bob Fass** A review of Bob's "Thing" as it's been in the past, and perhaps a glimpse into what we can expect from him in the future, thing-wise.
- 10:45 **WAR SUMMARY** by Paul Fischer and **LATE NEWS** (2/17).
- 11:00 **THE BEST OF IYWAYCHI #3** A Larry The J. production.
- 11:30 **AN INTERVIEW WITH JAMES BALDWIN** Some perceptive comments and observations about literature and civil rights by the well-known author. Interviewers are Elsa Knight Thompson and John Leonard. (From the 1963 Pacifica Archives)
- 12:00 **RADIO UNNAMEABLE** Bob Fass rebroadcasts his famous lecture on playground equipment (with slides).

TUESDAY, FEBRUARY 17

- 7:00 **IN THE BEGINNING** Another opening, another wound. With Larry the J.
- 9:00 **WAR SUMMARY** and **NEWS** (2/16)
- 9:15 **HISTORY OF MUSIC #12** Mozart and **The Marriage of Figaro** with Alan Rich (KPFA Archives)
- 10:15 **GOLDEN VOICES** The late Anthony Boucher with recordings of Ninon Vallin, part one.
- 10:45 **IN MEMORIAM: William Carlos Williams** A series of American and foreign poets read their own poems in a dedication to William Carlos Williams. (From WBAI's 1963 Archives)
- 12:00 **MUSIC OF THE WORLD'S PEOPLES** The late Dr. Henry Cowell with music from Japan, Tahiti, Albania and Russian gypsies.
- 12:30 **LUNCHPAIL PAUL GORMAN'S ON WBAI!!**
- 2:00 **REYES TIERINA, LEADER OF THE ALIANZA** The activist who heads a Mexican-American movement to reclaim hereditary land grants confiscated by the U. S. government, and a candidate for the governorship of New Mexico in November of 1968 on the People's Constitutional Party ticket, talks with Elsa Knight Thompson. (From Pacifica's 1968 Archives)
- 3:00 **BURTON GREENE: Mountains . . . Expressions** I performed by Burton Greene, piano and harp, and Thomas Moore, flute and cello.
- 3:30 **PYP** Another Doubleheader! First, **The Bee-man of Orn** by Frank R. Stockton, read by Gene Endres. Second, **The Beautiful Blue Jay, and Other Tales of India**, by J. W. Spellman, published by Little-Brown & Co. The reader is Madeline Sunshine.
- 4:30 **CONTEMPORARY MUSIC IN EVOLUTION** Gunther Schuller continues his classic series on music of our day . . . except it's an archive, so it's not really "our day."
- 6:00 **MISCELLANY**
- 6:15 **NEWS**
Newscast with Paul Fischer;
Shoptalk with guest journalists;
City: a look at N. Y. C. issues.
- 7:10 **REPORT TO THE LISTENER** A plea for money to pay for this **Folio**, by Frank Millsbaugh.
- 7:30 **"I HAVE A DREAM"** The Rev. Martin Luther King, Jr., delivers his best-known speech before the March for Freedom and Jobs in Washington D.C. (From the 1963 Pacifica Archives)
- 8:00 **HIGH TEA WITH MRS. MILLER** The Tiny Tim of 1966 is interviewed. Mrs. Miller pours while Lamparski gushes. (From the Archives)
- 9:00 **THE GREAT PROLETARIAN CULTURAL REVOLUTION** Better late than never, Julius mulls over the comparative values of Mrs. Miller (who took up some of his air time) and Himself. Phone in your vote on OX 7-8506.
- 10:45 **WAR SUMMARY** by Paul Fischer and **LATE NEWS** (2/18)

Page 19

- 11:00 **MEMORIAL SERVICE FOR JAMES CHANEY** This tape was made at a church in Mississippi during the memorial service for the young black civil-rights worker who had been assassinated in the summer of 1964. (Archives)
- 12:00 **RADIO UNNAMEABLE** with Bob the F.

WEDNESDAY, FEBRUARY 18

- 7:00 **IN THE BEGINNING** Larry relives his years at Pacifica. A veritable live nightmare.
- 9:00 **WAR SUMMARY** and **NEWS** (2/17)
- 9:15 **THE HISTORY OF MUSIC #13** The Classical symphony, with Alan Rich.
- 10:15 **GOLDEN VOICES** The late Anthony Boucher with the voice of Ninon Vallin, part two.
- 10:45 **REFORMING THE UNIVERSITY** Paul Goodman, author of **Growing Up Absurd** and other books, talks at the Univ. of California just after the Free Speech Movement crisis. His talk was sponsored by the Associated Students at the Berkeley campus. (From Pacifica's 1965 Archives)
- 12:15 **MUSIC OF THE WORLD'S PEOPLES** US blues and music from China, Kashmir and French Canada.
- 12:45 **STORIES OF CRONOPIOS AND FAMAS** Julio Cortazar, a young Argentine writer and quiet satirist, divides the world according to an ancient tradition, into 3 parts: The Famas (VIPs), The Esperanzas (The Hopefuls, hoping to become Famas) and the Cronopios (the wonderfully foolish heroes of these stories). Read by the translator, Paul Blackburn, and Robert Kelly. (From WBAI's 1962 Archives)
- 1:30 **THE TRANSFORMATION OF A MAN (BABA RAM DASS)** Dr. Richard Alpert, former professor of psychology at Harvard Univ., was one of the original experimenters at Harvard with LSD and other drugs. He was also a close friend of Timothy Leary for some time. The talk, recorded at the Bucks County Seminar House, was the first appearance Dr. Alpert had made for some time. In it he tells of his long search for men who might have the keys to "enlightenment" and of the guru he found. This guru sent him to the U.S.A. for a year as part of his Sadhana. "But Dr. Richard Alpert never returned to the U.S.; Baba Ram Dass returned." Produced by Bob Bisom, and rebroadcast from 1968 by popular demand.
- 3:30 **PYP** Did you know that Bob Cohen calls himself **The Friendly Spirit?** (well I'll be darned! ed.)
- 4:30 **CONTEMPORARY MUSIC IN EVOLUTION** More from Gunther Schuller.
- 6:00 **MISCELLANY**

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center, all conceived as a total environment. Certain facilities, such as the modular theater, will be among the most unusual anywhere.

The Institute will be a training ground, a performance center and a laboratory of the arts. Interaction among the schools is fundamental to the Institute, and there will be special programs that cross lines, such as intermedia and electronic art. Students may enroll in a particular school, or in an interdisciplinary program, or as a member of the Institute at large.

Whatever the emphasis, the standards will be professional. The faculty are all working artists and educators of eminence. Students will be accepted as artists on the assumption they are coming to develop the talents they bring. There will be no grades or fixed curriculum; rather instruction will proceed according to preparation and need, the work itself guiding what is being studied. Continuation in the programs will depend on demonstrated ability. Students seeking degrees may qualify for a BFA or an MFA.

Concept

Art

Paul Brach, Dean

Basic assumption: from the day he enters, the student is an artist. Study begins with self-confrontation, followed by inventory of needs. The student's responsibility is to himself and his work. Acquisition of skills to sustain this responsibility. Work under the supervision of professional artists in painting, sculpture, graphics, environments, happenings and techniques yet to be named. Working space assigned. Well-equipped workshops for technological projects. Study of art of past and present to develop critical awareness with which to measure progress.

Design

Richard E. Farson, Dean

The problem-solving art with designers acting in response to the social issues and ecological crises of our time. Projects led by a faculty from behavioral science, ecology, physical science, architecture, industrial design, planning, engineering, mathematics, photography and visual communication, using environmental and technological problems as motives for action. A self-instructional "experience bank" of basic skills to be drawn upon as needed. Experiments in life-styles, enviro-structures and social architecture conducted in collaboration with the other schools.

Music

Mel Powell, Dean

Traditional, ethnic and contemporary music explored and related through performance. Instrumental, vocal and compositional training under leading professional artists. One of the most advanced electronic music centers. Eye/ear laboratory of tapes and films for acquiring specific skills at the student's own pace. Ample time for each performer and composer to practice his art. Theory and history approached through performance. Diverse ensembles of student-faculty performers under distinguished conductors.

Theater and Dance

Herbert Blau, Dean

Emphasis on ensemble techniques and performing groups to develop an expanded and flexible craft. Actors, dancers, directors, playwrights, designers and choreographers collaborating in nuclear theaters. Resources of film, music, the verbal and graphic arts as part of the repertoire of training. Individual coaching within the ensemble, including special disciplines such as mime, vaudeville, circus and the martial arts. Theater events in a wide variety of playing spaces, including one of the most versatile theaters in the world.

ROBERT W. CORRIGAN President
HERBERT BLAU Provost

Thus far, the faculty drawn to this new community of the arts includes RAVI SHANKAR, CARL OGLESBY, ALLAN KAPROW, RUBY COHN, LEONID HAMBRO, ALISON KNOWLES, MARK HARRIS, RAFAEL DRUIAN, DICK HIGGINS, MORTON SUBOTNICK, MIRIAM SCHAPIRO, KRIS MALKIEWICZ, GEORGE MILLER, ROGER CONRAD, LARRY MILLER, CRAIG HODGETTS, NAM JUNE PAIK, ROBERTO ROSSELLINI, CLAYTON ESHLEMAN, PETER PEARCE, NICHOLAS ENGLAND, PAUL MAGUIRE, HAROLD BUDD, MARNI NIXON, ALAN CHAPLIN, LEONARD STEIN, ALFRED LADZEKPO, SETH LADZEKPO, DAVID SCHWARTZ, BELLA LEWITZKY, EMMETT WILLIAMS, JAMES TENNEY, ALLAN VOGEL, JILL SHIRES, ALBERT CRUSE, PIERRE BOULEZ Fellow of the Institute, JAMES STEARNS, BUELL NEIDLINGER, DUGALD MACARTHUR, GENE YOUNGBLOOD.

Community

Film

Alexander Mackendrick, Dean

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Critical Studies

Maurice R. Stein, Dean

Integrated with the programs of the other schools, Critical Studies will have its own contingent of students, encouraging a dialog between the arts and other branches of knowledge and experience. Literary, political, symbolic and intermedia studies. The School is a retrieval system in the liberal arts, with courses initiated as required. Environmental learning spaces such as a graphics-film laboratory and intermedia bookstore. Publications—critical, reflective, personal—from poem to manifesto, combining visual ideas with the written word.

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Пьер Булез — талантливый пропагандист, организатор, дирижер, литератор — сделал немало для укрепления престижа и общественного веса музыкального «авангарда». Рядом с ним сильно проигрывают фигуры таких композиторов, как Карлгейнц Штокгаузен, Янис Ксенакис, Маурисио Кагель, Лючиано Берио, Дьёрдь Лигети, Милтон Баббитт, Джон Кейдж, Анри Пуссер. Я называю здесь лишь наиболее известные имена, постоянно фигурирующие в зарубежной печати и в программах международных фестивалей современной музыки. Перемены в общественном климате, о чем мы уже говорили выше, способствуют процветанию этих и многих других изобретателей новейших систем композиции.

Под лозунгами «авангарда» или экспериментальной музыки действуют и враждуют между собой разные системы сопряжения звуков, авторы которых стоят порой на диаметрально противоположных позициях в области технологии. Штокгаузен где только можно пытается оспаривать Булеза и Ксенакиса; Ксенакис выступает против алеаторизма и серийной техники; Булез — против Кейджа с его теорией «случайного по недосмотру» и призывами к «музыке молчания». А в глазах младшего поколения «новаторов» и Булез, и Штокгаузен, и Пуссер — уже «отсталые традиционалисты». Однако у движения авангардистов в целом, при всем разнообразии применяемых технических систем, есть объединяющий принцип: решительное отрицание идейного содержания искусства, его связи с жизнью общества, с национальной традицией. Единственный их стимул — поиск новых форм, новой, еще никем не применявшейся организации музыкального материала и, самое главное, стремление к беспредельному расширению состава звуковой палитры. Чужеземный голос, инструменты симфонического оркестра, в представлении авангардистов, полностью исчерпали свои выразительные возможности. Их участие в новейших сочинениях допускается лишь в каких-то неслыханных комбинациях, при условии применения необычных способов звукоизвлечения. Сольное и хоровое пение подвергается намеренному акустическому искажению, превращаясь в крик, визг, свист, завывания и т. п. Необычайно возросло значение ударных инструментов. Колоссальную роль в строительстве новых тембровых структур играют звуки электронного происхождения.

Однако по мере бесконечного расширения тембровой шкалы все более утрачивается возможность контроля над ней. Даже электронно-счетные машины не обеспечивают необходимого «порядка», вне которого организованный звуковой поток превращается в бессмысленный шумовой хаос, воздействующий лишь на чисто физиологическую сферу восприятия.

Еще сравнительно недавно основная дискуссия между сторонниками «авангарда» и композиторами реалистического направления в современном западном искусстве проходила по проблемам, связанным прежде всего с технологией. Вспомним острые полемические выступления Пауля Хиндемита и Артура Онеггера против додекафонии, яркую защиту сериализма и алеаторики в работах Булеза и Штокгаузена, статьи Ксенакиса и Эймерта, утверждающие прогрессивность стохастической техники композиции или приемов электронного звукотворчества. Ныне основной водораздел между «авангардом» и всей остальной музыкой, включая и классику, лежит прежде всего в сфере, я бы сказал, философско-этической: что есть музыка? Искусство или чистая техника? А может быть — наука, как заявляет Ксенакис? Должна ли музыка доставлять слушателям радость, вдохновлять, воспитывать, развлекать, волновать? Или ее задачи и функции относятся к области чисто умозрительной, контролируемой только интеллектом?

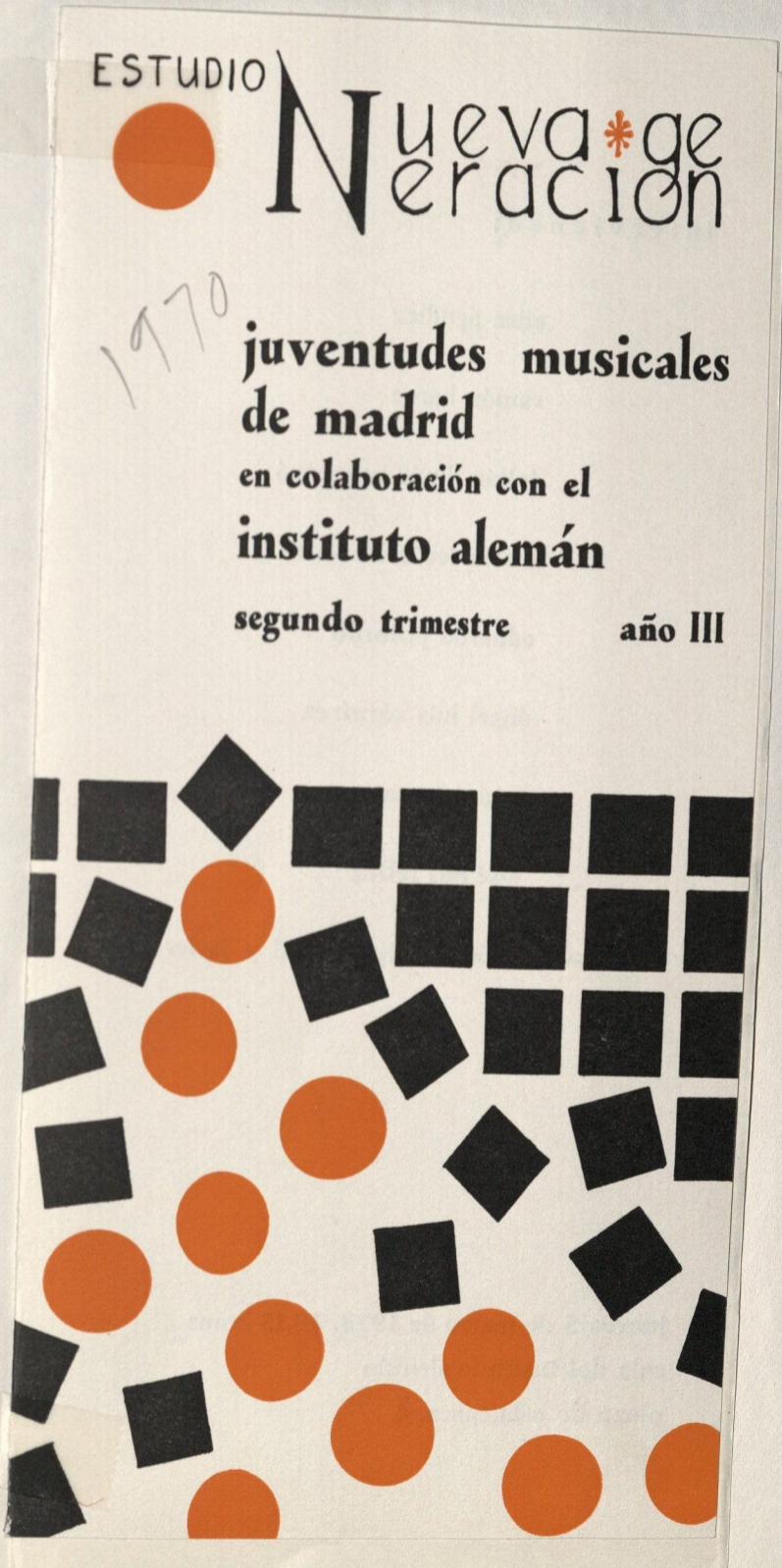
Впрочем, совсем без эмоций авангардисты не обходятся, только эмоции эти, по их замыслу, должны быть отрицательного характера. Несколько лет назад это были — шок, страх, отчаяние. Ныне американский композитор и теоретик авангардизма Дик Хиггинс утверждает, что главная задача — вызвать у слушателя ощущение... скуки. Приведем выдержки из его статьи «Boredom and Danger» («Скука и опасность»), опубликованной в американском журнале «Source» и носящей программный характер: «Еще недавно скука была тем ощущением, которое художник стремился всячески избегать. Однако сегодня, оказывается, композиторы сознательно стремятся сделать свои сочинения скучными...»

Чтобы не быть голословным, Хиггинс называет несколько сочинений, главная «прелесть» которых заключается в вызываемой ими скуке, или даже «сверхскуке» (superbore). Так, например, американский композитор Ла Монте Юнг выступил с пьесой, «которая состоит в одновременном воспроизведении двух нот си и фа-диез возможно большим числом инструментов». Длительная неограниченно долго, «пьеса» эта оказывает на аудиторию воздействие «усыпляющей скуки». Сам Хиггинс с успехом применил подобный же прием в одном из своих сочинений, исполненных на концерте «новой музыки» в Копенгагене. Исполнение это, как с гордостью сообщает автор, вызвало у публики «возмущение, неотделимое от переживания скуки». Задача современных композиторов, по словам Хиггинса, «тренировать» слушателей с тем, чтобы они выдерживали испытание «новым порядком скуки» в течение многих часов без перерыва⁴.

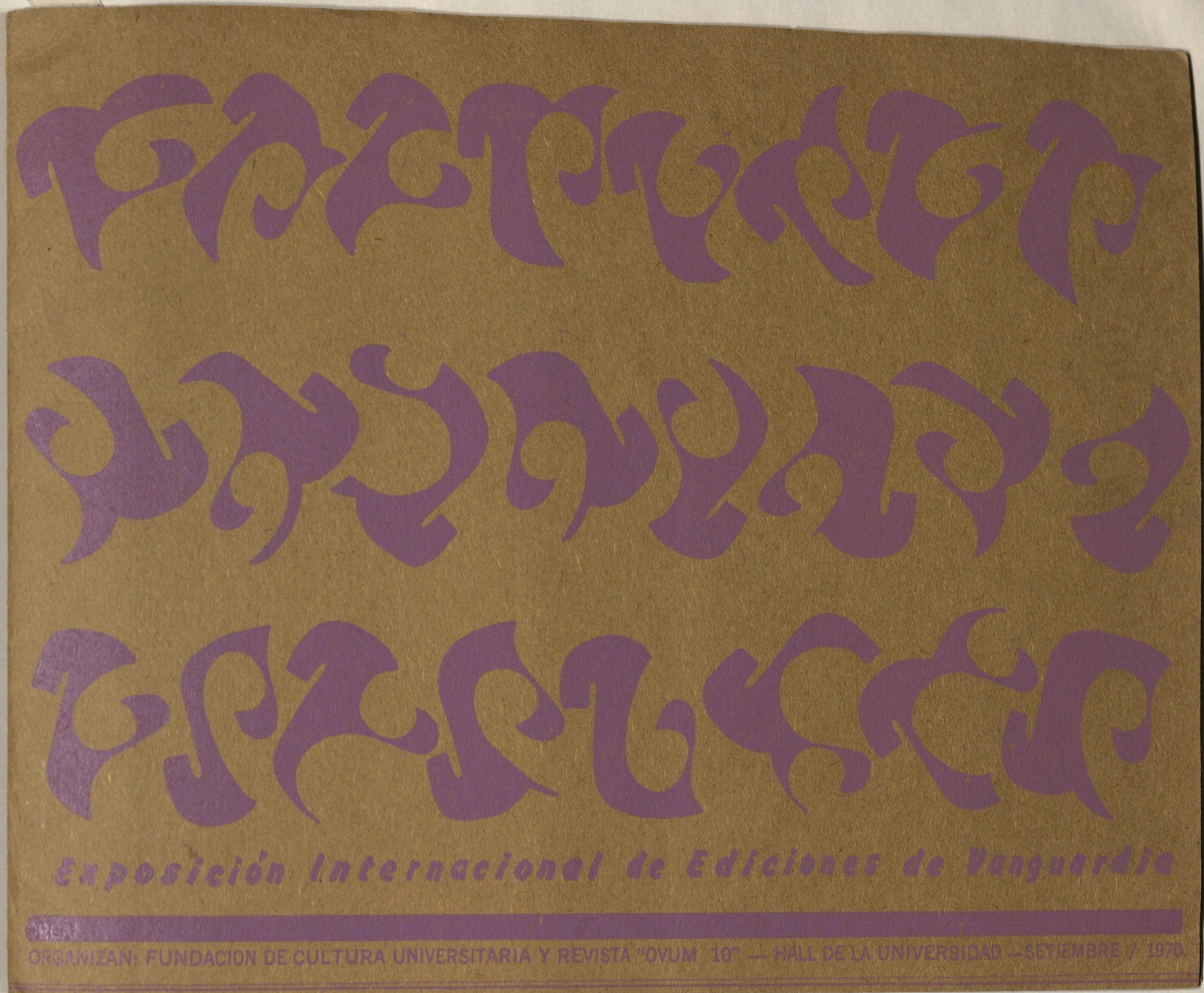
⁴ См.: «Source», 1968, N 5, p. 15.

G. Schneerson in No. 7, 1970, "Советская Музыка"
(Sovietokaya Musica), Moscow

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5



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	Silverman Fluxus Archives	III.5



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	Silverman Fluxus Archives	III.5

EXPOSICION INTERNACIONAL
DE EDICIONES
DE VANGUARDIA

21 - 30 SETIEMBRE 1970

Hall de la Universidad
Montevideo - Uruguay

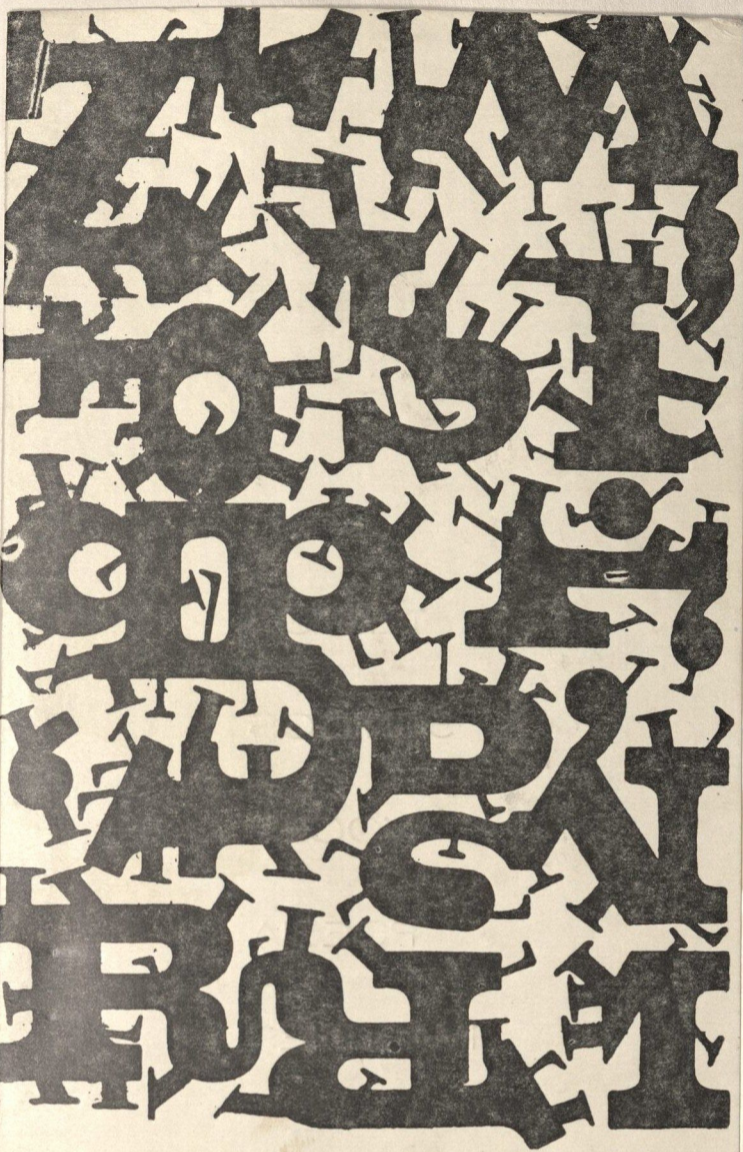
Organizan: Fundación de Cultura Universitaria
Revista "OVUM 10"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

4

E.E.U.U.	ST SPUSA	Arias-Misson y F.Flarsheim - 1	
	GHOST-DANCE	Lucía y Hugo Fox	1,2 y 3
	SOMETHING ELSE PRESS	Dick Higgins	9,10 y 11
	THE ASTRAL PROJECTION	-----	2
FRANCIA	NE COUPEZ PAS	Jean-Claude Moineau	2 y 4
	APPROCHES	J-F. Bory y J. Blaine	1,3 y 4
	AGENTZIA	Jochen Gerz	1,2 y 11/12
	CREACTION	Pierre Vaudrepote	4,5,6,7,10 y 11
	OU	Henri Chopin	33
HOLANDA	VERS UNIVERS	Frans Vanderlinde	3,5 y 6
	SUCK	William Cooney	1 y 2
INGLATERRA	HAPT	Fort William	19 y 21
	BIT MAN	-----	1
	THE MAGAZINE OF THE I.C.A.RTS	Michael Kustow	8
ITALIA	AMODULO	Pedrotti y Sarenco	1,2 y 3
	aaa	Diacono y Carrega	1,2 y 3
	TECHNE	Eugenio Miccini	1,2,3/4 y 5/6
	ANA ETCETERA	Ana y Martino Oberto	1,5,6,7 y 8
	CONTINUUM	Luciano Caruso	1,2,3 y 4
	MEC	Gianni Bertini	1
JAPON	VOU	Kitasono Katuê	119,120 y 121
PANAMA	PARTICIPATION POESIA	Roberto Fernández Iglesias - 3	

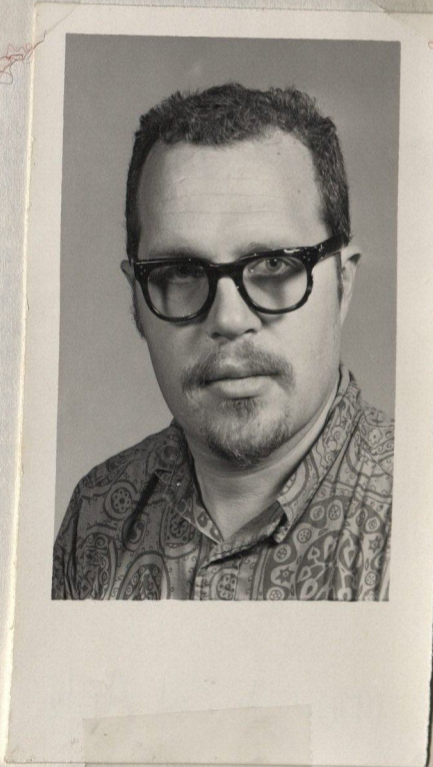
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5



170

Audición internacional de poesía fónica
Exposición internacional de la nueva poesía
Exposición de ediciones de vanguardia
Organiza revista "Ovum 10"
(Montevideo - Uruguay)

Museo "Dr. Genaro Pérez"
1 al 13 de diciembre de 1970
Córdoba Argentina



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

January 25, 1971

Wide, Wide World of Books

Avant-Garde 'Something Else' Press Is Just That—and How

By Bill Marvel
FROM NEW HALL, CALIF.

Something Else Press lives up to its name. While other publishers rush to board the sexio-eco-astrological bandwagon, Something Else goes its own kinky way with titles like:

✓ *FOEW&OMBWHNW*, which looks like a prayer book but which contains essays, poems, an abstract drama, and scenarios for happenings arranged in four parallel columns that can be read horizontally or vertically according to the reader's mood.

✓ *An Anecdoted Topography of Chance*, an inventory of the items on poet Daniel Spoerri's breakfast table one morning, explaining how they got there and the images and associations they suggest.

✓ *I Was Telling Marianne*, a collection of memories and observations by Robert Filliou, printed on 96 cards that can be reshuffled and reread.

✓ *The Big Book*, literally poet-painter Allison Knowles' magnum opus. The single copy of the book was eight feet tall and had a working telephone install-

the jacket of one proclaims, "[explorations of] the ways and means of communicating."

The press is really nothing more than Mr. Higgins, who lives in a onetime farm house near here and conducts his end of the business in the garage; his editor-in-chief, poet Emmett Williams, living down in Los Angeles; and a New York sales office, operated jointly with four other small publishers. Printing of its 9 or 10 yearly publications is contracted out.

Mr. Higgins, who also wrote *FOEW&OMBWHNW*, is a little bit of something else himself. The son of a former Communist Party organizer, he spent much of his childhood being dandled on the knees of Weimar Republic intellectuals who visited his family first in England and later in Worcester, Mass. He grew up wanting to be a composer and studied under John Cage for a time before branching out into theater. In 1958 he was one of a small group of artists who, under painter Allan Kaprow, put on the first of those strange quasitheatrical events called happenings.

Later Mr. Higgins created his own happenings, and by 1963 he wanted to gather the scenarios of some into a book. The few publishers who would handle this sort of material seemed too slow or too expensive. Since Mr. Higgins had been working for a book manufacturer, he decided to do it himself.

"I designed the thing, did all the paste-ups, turned it over to a printer, and took an

ad in the Village Voice," he says. Only 1,000 copies of the book, *Jefferson's Birthday/Postface*, were printed; the last was sold just a year ago. But the work began Something Else Press.

Future art historians will probably pore over those first Something Else pamphlets and books with the eagerness of Biblical scholars examining Dead Sea scrolls. The press caught art at a nexus, a point of rapid and crucial change.

Claes Oldenburg, for instance, a participant in early happenings, filled an empty New York shop with found objects, scraps of paper, and papier-mache copies of consumer goods; then he threw it open to the public as a combination happening and art gallery called *The Store*. His drawings and notes and photographs of the event are reproduced in a Something Else book called *Store Days*.

In another direction, a number of poets connected with the so-called Fluxus movement in art were experimenting

THE NATIONAL OBSERVER



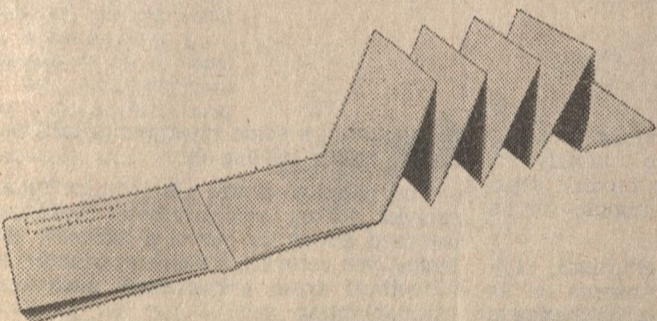
-Photographs by I

From Something Else Press, Bazon Brock's 'Edition Et' entirely of pictures of the author...

book of parlor games, all of Something Else's artist-authors have been committed to that which leaves room for improvisation and chance. In John Cage's *Notations*, which shows some of the ways contemporary composers have written scores of their music, statements by the composers were treated as a kind of score, with Mr. Cage selecting at random the number of words to be quoted from each. In Merce Cunningham's *Changes: Notes on Choreography*, pages from the choreographer's notebook are overlaid with printed commentary that skews off the page, slides around the margin, and generally behaves as wilfully as one of Mr. Cunningham's dancers.

Such books are works of chance art in themselves. While some critics suggest that the electronic media have made print obsolete, Mr. Higgins argues that the book is just coming into its own. "Print and the book format were invented before their time," he says. In the hands of Something Else Press, the time has apparently arrived.

... and Wolf Vostell's 'De-Collage Happenings' includes scenarios, and a matzo.



ed in its pages before it was worn out by visitors who came to see it at the Jewish Museum in New York City.

It may not sound like it, but Something Else Press will not publish just anything. Its modest inventory of titles includes works by Gertrude Stein, composer John Cage, Claes Oldenburg, Allan Kaprow, inventor of the happening, and dozens of other artists on the fringes of the avant-garde. Dick Higgins, the press' president and founder, likes to think of such works as experimental books, or, as



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

FRIDAY, February 26

INFORMAL DROP-IN COUNSELING: 11:00 a.m., Bldg. 5, Rm. 105.

ART SCHOOL FILMS: Bergman's *Wild Strawberries*. 8:00 p.m., small ballet studio, Gym. For further information about this film, contact Judy, Ex. 66, Bldg. 19, Rm. 136.

SATURDAY, February 27

TERM II ENDS.

FILM LIBRARY will be closed.

SUNDAY, February 28

MUSIC FACULTY MEMBERS Jill Shires (flute), Allan Vogel (oboe), Joel Krosnick (cello) and Lawrence Smith (piano) will perform in the CAFE FIGARO, 9010 West Melrose in Hollywood at 1:00 p.m. Free.

WHALE-WATCHING CRUISE from Ports of Call: cost of the 3-hour trip is \$3, or \$2 if 25 people go. Transportation from Villa Cabrini can be arranged. If you are interested, see Leo Hamalian, Bldg. 19.

CLASS CHANGES AND ADDITIONS

New class: ADVANCED GRAPHICS CAMERA WORK (Black & White and Flat Color) will be offered Tuesdays from 1:30-5:00 by Dick Higgins. This course will be given only to those who have already mastered the basics of line and halftone work and on recommendation by those presently teaching in the Graphics or Photography courses, since it cannot accommodate more than 14 students. There will be particular reference to design applications.

Place change: Dr. Corrigan's PLAYS OF CHEKHOV class will now meet in the Gym, Stage I, W. 9:00-11:00.

ANNOUNCEMENTS

LOST AND FOUND is now located in the Buildings & Grounds Office, Bldg. 19, Rm. 156.

MAIL ROOM, including student mail, is in Bldg. 20, at the back and right of the campus.

LIBRARY INFORMATION: All books, records, etc. were due Feb. 17. You may check out books overnight only from Feb. 20-25. No checkouts during break period, but the Library will be open weekdays from 9-5.

Betty Armstrong, Librarian, and all her staff, say a great big THANK YOU to everyone who helped get the Library back in shape after the earthquake.

FROM THE REGISTRAR: Experience Reports for Term II should be turned in to the Registrar by 5:00 p.m. Feb. 26. You should get Experience Report Forms from your mailbox in Bldg. 20 this week. Additional forms, if needed, may be obtained from the Registrar's Office in the Pink House.

To register for Term III, you must be clear with the Registrar (Experience Reports for both Terms I and II must be on file); with the Library (all Library materials must be returned); and with the Business Office (bills over 30 days old must be paid). Registration forms and instructions were mailed on Feb. 5. If you have not received your registration information, see the Registrar now.

Pre-registration: to pre-register, return your copy of the Financial Information Form, Tuition Payment and Verification of Attendance Form to the Registrar before March 5. Clearance receipts for students who pre-register will be either mailed or placed in your mail box.

Open Registration: an open registration will be held in the Gym, Ballet Studio (back left room) from 9:00 a.m.-3:00 p.m. on March 15 and 16 for students who do not pre-register. This registration will involve waiting in long lines. If you wish to save yourself for better things, register before March 5.

ID Cards will be validated for Term III in the Pink House from 9:00 a.m.-5:00 p.m. March 15-19. To receive a validated card, present your Term III Clearance Receipt and outdated ID Card.

GOOD NEWS FROM FINANCIAL AID: We have just discovered some National Defense Student Loan money which can be used for Term III. If you are in desperate straits, come to the Financial Aid Office to see if you are eligible for the program. Maybe we can help you stay in school.

DUO-PIANISTS JOY POTTLE AND LAWRENCE SMITH (Music School faculty member) will play Moscheles, Rachmaninoff, Schumann, Subotnick, Ravel and Mendelssohn at the Wilshire-Ebell Theatre, 4401 W. 8th Street, LA, on March 2 at 8:30 p.m. Tickets available at Box Office and all Mutual Agencies for \$4.50, \$3.50, \$2.50 and \$1.50 for students.

EARTHQUAKE VOLUNTEER INFORMATION LINE: If you want to volunteer to help earthquake victims, or if you need help yourself, call Resource Tie Line at 749-2426.

VALLEY CHILD GUIDANCE CLINIC is offering therapy sessions to help children disturbed by the earthquake. Their phone number is 989-5230; their address is 7335 Van Nuys Blvd., Van Nuys.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

171

New Course in Graphics Camera

ADVANCED GRAPHICS CAMERA WORK (Black & White and Flat Color) will be offered Tuesdays from 1:30 until 5:00 by Dick Higgins. This course will be given only to those who have already mastered the basics of line and halftone work and on recommendation by those presently teaching in the Graphics ^{and Photography} courses, since it cannot accomodate more than 14 students. There will be particular reference to design applications.

Among the subjects covered will be:

- Halftone to paper relationships
- Velox work
- Rescreening
- Filter work
- Highlight masking and drop-outs
- Surprinting
- Spreads for color trap
- Outline conversion
- Tone line and lithogram
- Autopositive
- Duotones
- Monochrome renderings of color subjects

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

Calendar

CALIFORNIA INSTITUTE OF THE ARTS
JANUARY 8-15, 1971
Office of Information

FRIDAY, January 8

The poet ROBERT BLY, winner of the National Book Award, will read his poetry in Walt's Malt Shop at 2:30 p.m.

SATURDAY, January 9

Film Series this Saturday at 6:00 p.m. in the DANCE AUDITORIUM in Building 12: Stanley Kubrick's DR. STRANGELOVE, plus a Peter Seller's short and a student film.

SUNDAY, January 10

VALLEY MYCOLOGICAL ASSOCIATION meets at 10:15 a.m. in the Oak of the Golden Dream State Park, four miles east of Newhall. Dick Higgins will PICK STUDENTS UP at 9:30 a.m. at the Cabrini campus in front of Building 1.

MONDAY, January 11

NORTH INDIAN VOCAL CONCERT in Khyal style with Laxmi Ganesh Tewari (vocal) and John Bergamo (tabla). The concert will be held at 4:30 in Room 208 of Building 12.

TUESDAY, January 12

LEONID HAMBRO of the School of Music will perform at Oroville and Rancho Santa Fe, California. For details call the School of Music.

WEDNESDAY, January 13

An important meeting for all individuals seriously interested in Multimedia will be held at 12 noon in the Multimedia Trailer.

ONGOING EVENTS

A seminar in Electronic Music for faculty and other interested persons is being held on Wednesday evenings (which began January 6) from 7 to 9 p.m. in the Electronic Studio No. 1, which is Room 205A in Building 12.

Jules Engel is having an exhibit at the Occidental College Art Gallery from January 4 to February 4.

Poet Robert Kelly, recipient of the Massachusetts Review Poetry Award will be on campus conducting seminars and reading his poems for a week beginning January 17. See the next Calendar for specifics of times and locations.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

the book review

AN ALTERNATIVE MAGAZINE
FROM SAN FRANCISCO

no.18 50¢



WITH KENNETH REXROTH

'WELL, BULLSHIT ... THE
DOMINANT SOCIETY IS DEAD,
WE'RE LIVING IN A CORPSE...'

THE SPIRITUAL REVOLUTION

THOMAS MERTON, SHUNRYO SUZUKI
MIRCEA ELIADE

A LOOKING GLASS OF POT BOOKS

'5% OF MY FELLOW AMERICANS
BLOW A LITTLE EVERY DAY...'

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

Alternative Publishing (from p.11)

the advice of the established reviewing media in allotting their display space. 'Our biggest problem has been distributing our books,' Tom Forcade of Underground Press Syndicate told me, 'We've never had any problem printing our books, or finding good manuscripts.' Recognition of this predicament prompted Michael Hoffman to found the cooperative Small Publishers' Company, a sales organization that represents several of the new houses discussed in this essay.

The oldest true alternative publisher in New York is probably New Directions, which (unlike Grove Press) still does books no one else would consider; but even though its founder, James Laughlin, is scarcely qualified as a pensioner, the firm lost its earlier cloud during the sixties. Indicatively, except for an occasional inclusion in its annual, New Directions has no longer been looking for young American writers. Perhaps its major sixties successor has been Something Else Press, founded in 1964, largely to publish books by the international avant-garde as it was then constituted. Among its most important publications were Claes Oldenburg's imaginative *Store Days* (1967), a 1966 pamphlet of avant-garde *Manifestoes*, John Cage's anthology of *Notations* (1968), Merce Cunningham's *Changes* (1969), and Richard Meltzer's *The Esthetics of Rock* (1970), as well as reprints of two supremely prophetic Gertrude Stein classics, *Geography and Plays* (1922) and *The Making of Americans* (1925). Their edition of Emmett Williams' *An Anthology of Concrete Poetry* (1967) imported an European preoccupation often confused with visual poetry (which it really isn't); and Williams' own novel, *Sweethearts* (1967), is definitely beyond the bounds of American publishing. Something Else's founder and editor, Dick Higgins, is highly literate and energetic, with wide interests and genuine enthusiasms; but his commitments to an artistic situation that is already several years past gives his latest books a dated air. This past year he moved the Press to Los Angeles, where he joined the staff of the California Institute of the Arts; and it remains to be seen whether this geographical change will bring other transformations.

Outerbridge & Dienstfrey are less parochial in their aims, though still indubitably committed to alternative work. They have been particularly interested in uncommonly perceptive

criticism of American life today, exemplified by Albert Murray's *The Omni-Americans* (1970), Don McDonagh's *The Rise and Fall and Rise of Modern Dance* (1970), and Caleb Gattegno's speculative essays on education; but O. & D. have also gotten deeply into books that have a radically different appearance. The mylar cover of Edmund Carpenter and Ken Heyman's *They Became What They Beheld* (1970) announces a stronger visual experience inside; my own anthology of *Imaged Words & Worded Images* (1970) was elegantly produced to look like nothing else; and G. S. Gravenston's *The Sweetmeat Saga* (1971) promises to be the first of several novels so typographically eccentric they must be photo-offset (directly from the author's manuscript), rather than typeset. The two partners, both in their middle thirties, complement each other marvelously, Outerbridge the extroverted enthusiast handling business and publicity, Dienstfrey working primarily with writers and their manuscripts. Neither one, alone, seems as 'alternative' as their mutual enthusiasms.

Other new publishers in New York City, all of them still smaller in scale and achievement, include Harry Smith's *The Smith*, an outgrowth of his literary magazine of the same name, whose stellar item so far has been Sidney Bernard's reportage, *This Way to the Apocalypse* (1970); Harold Wit's Croton Press, which collected Donald Phelps' valuable and much-admired essays, *Covering Ground* (1969); Winter House, whose most alternative book has been Frederick Barthelme's indescribable *Rangoon* (1970); and Douglas Books, originally a record company (most noted for *The Last Poets*), whose anticipated publications will include Timothy Leary's *Jail Notes*. Chelsea House started a trade line which looked promising, until co-opted by Random House, which eventually purchased the trade department

New York is not by any illusion the 'cultural center' of these States, where extraordinary things are always happenings in the least likely places; but it has surely been, since the beginning of the century, the Center of American cultural business. For that reason, some people feel that distance from New York may be a necessary prerequisite for truly alternative publishing. (I think, now, because almost every writer young and honest in my hometown feels alienated from the business of publishing; and setting foot in midtown Manhattan, on a weekday, is a threatening experience that I for one manage to find psychologically difficult,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

ONLY THE BALL WAS WHITE by Robert W. Peterson (Prentice Hall, \$10).

by Eric Solomon

A revisionist history of baseball? An underground view of sport? The author of *Only the Ball Was White* subtitled "A history of legendary black ball players . . . before black men played in the major leagues," is not trying to establish a new perspective on the American Dream—as, say, Steven Marcus did for the sexuality of nineteenth-century England in *The Other Victorians*. Still, the account of just how good black athletes were—and how limited their opportunities became—shows us, from a fresh perspective, the way this democracy has been able to blind itself for generations to its inequalities.

For every Willie Mays, Hank Aaron, or Vida Blue, there was a counterpart in the black leagues that endured for fifty years before a shrewd Brooklyn Dodger owner named Branch Rickey and a tough-minded UCLA black athlete named Jackie Robinson combined forces to break baseball's rigid color line. Satchel Paige was perhaps baseball's greatest pitcher, Josh Gibson clearly its finest hitting catcher, Cool Papa Bell one of its best outfielders. They live in memories or folklore, for printed records were scarce, as were such amenities as decent wages or living arrangements. Leagues came and went, an occasional black player tried to "pass" into the majors as Indian or South American, and the majority of black baseball players sank into oblivion. Yet their teams such as the Homestead Grays or the Kansas City Monarchs could take on the best the real (white) major leagues had to offer and often defeat them.

Now Robert Peterson has given us a book that collects the available data and pieces together a chapter of American sport. We sports buffs can read it with interest, as cowboy fans can read a recent study of the contributions to the winning of the west made by the black cowboy, and then turn to our immediate sports pages, filled with accounts of the exploits of reknowned black players, and comforted by the fact that at least *one* social trauma no longer exists.

While we wait for the first black manager to be appointed, however, we might think a bit further about the foundation of baseball—our national game. Virginia Woolf once stated that in understanding baseball, one could comprehend America. O. K. Baseball is built on

statistics, records—who hit how many home runs, who won the most games, who pitched the most shut-outs. Each day a new record is made or approached. What has this to do with the nation which spawned the game of baseball? As *Only the Ball Was White* clearly points out, the foundation is rotten, the statistics leave out crucial figures: they lie. The dream was flawed from the start. If the records were mired in racism, what price statistics? All-time batting averages? I.Q.'s? Arrest rates? When one reads the shameful record of the treatment of black baseball players, one wonders how a nation should go about righting a wrong. I can only quote from memory Grantland Rice's awkward lines:

When the great scorer comes to mark against
your name
It matters not whether you won or lost,
but how you played the game.

Baseball, anyone?

POETRY OUT LOUD (periodical record) \$6 for 3 issues. *Out Loud Productions*. 1300 College, Topeka, Kansas 66604. by Dick Higgins

By now many people know about Concrete Poetry, the intermedium between poetry and the visual arts. Sound Poetry is less well known, the intermedium between music and poetry. In Europe Henri Chopin and Bernhard Heidsieck's *Ou* and Anastasia Bitzos' *Konkrete Poesie* records have done a lot to highlight the background and present landmarks of sound poetry. In Sweden Sveriges Radio has done five full discs of such work, though their emphasis is limited to work using technological sophistication or novelty. In Vancouver, Canada, there is a series whose highpoint is a solo disc by Bill Bissett, who takes a very lyrical, informal mantric style. Also, from Canada are bp Nichols' intriguing if raucous discs. And now a group from Kansas has inaugurated the first series in the USA for sound poetry.

The editors are Peter Harleman and Klyd Watkins. All the good pieces to date are by Peter and/or Patricia Harleman, though others besides the editors are included in the series. The Harlemans have a technique of slight asynchronicity that gives their work an intensely surreal quality. Particularly notable are the Harlemans' "I am the Crow," which evokes associations with Trobriand and Navaho styles, and "I've grown out of your skin," by Patricia Harleman, which

is a very haunting incantation. The Watkins contributions mostly depend on 1950's and early 1960's baggage—poetry plus jazz, and seem less immediate or well conceived.

But be that as it may. The series absolutely and unqualifiedly deserves support. One hopes that it will become less exclusive, as it grows, and include nationally and internationally, Bill Bissett and bp Nichol of Canada, Denis Dunn and Lawrence Freifeld and Jackson MacLow of the USA, Bengt af Klintberg and Ake Hodel of Sweden, Bernhard Heidsieck of France, Bob Cobbing of England, etc.

THE BRAILLE FILM (Carl Weissner) \$2. Nova Broadcast Press. c/o Jan J. Herman, 29-B Guy Place, San Francisco, Calif. 94105 by Dick Higgins

Carl Weissner is a young German writing in English, who used to edit *Klactovedesteen*, a magazine for avant garde German and American writing in Heidelberg. His English style comes out of Burroughs, which accounts for a part of his diction, but not all. The Burroughs/Gysin/Pellieu kind of cut-up and montage is usually more limited in scope, more abstract. But perhaps because English is not his original language (though there is nothing unsophisticated or awkward in Weissner's English), he seems to need the abstract kind of cut-up less than others do.

So he writes his horror story—a portrait, actually, of a life in violence. We have seen a lot of this subject matter before—not just in Burroughs, but in Maupassant, Willkie Collins, and other writers before. But it's the flavor, not the subject, that makes *The Braille Film* a landmark. The atmosphere is spooky, scary, recognizable enough to be believed all too well, haunted ultimately by oneself. If this seems irrational, well, maybe it is. But after reading the book, it's the only thing I can say about it. One feels a little like groping one's way through a horror house in some old amusement park, and among all the gruesome and grotesque paraphernalia, suddenly coming on oneself in a mirror.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

Calendar

MAY 7 - 15, 1971
 CALIFORNIA INSTITUTE OF THE ARTS
 Prepared by Cecily Korell

FRIDAY, May 7

- DEADLINE to apply for RESIDENT ASSISTANT positions for next year. Get application from Cecily, Bldg. 19, Rm. 184.
- ECOLOGY FIELD TRIP with Steve Katona and Dick Higgins leaves front parking lot of Villa Cabrini at 12 noon, returns Sun. For details see posters, or come to Institute Affairs. Get reservation blank from Institute Affairs. For more information call Steve Katona, 843-7735 or Dick Higgins, (805) 255-0429.
- WOMEN'S LIB MEETING: 12:15, Walt's.
- TRANSCENDENTAL MEDITATION as taught by Maharishi Mahesh Yogi: introductory lecture. 1:30, Bldg. 12, Rm. 121.
- MOZAMBIQUE PEOPLE'S LIBERATION FRONT SPEAKER: 2 p.m., Third World Forum, Walt's Malt Shop.
- POET DAVID BROMIGE'S reading has been changed to 3 p.m. Monday at Walt's.
- POLITICS OF INEQUALITY with Jim Hurtak: Subject change—Documentary: *The Religious and Racial Bias Behind the CIA Assassination of Kennedy*. 4 p.m., Bldg. 12, Rm. 123.
- CHINESE SUTRA MEDITATION: *Picasso and Oriental Etchings; the Lama as La Tauromaquia*. Jim Hurtak. Bldg. 19, Patio.
- DANCE EVENT: Jon Hudson, coordinator. 8 p.m., Bldg. 12, Auditorium.
- PHASE II EXPERIMENTAL THEATRE HAPPENING/MUSIC at midnight in the Gym (also Sat. 9:30 p.m., Sun. 8:30 p.m.). Tickets from the cast, Theatre Design Studio, Bldg. 12 (behind Auditorium stage), and at the door. Free.

SATURDAY, May 8

- FILM SERIES: Jacques Tati's classic, *My Uncle* (1958), plus comedy shorts *The Perfect Day* (1928) with Laurel and Hardy, and *The Balloonatic* (1923) with Buster Keaton. NOTE: this week only, the films will be shown in the Ballet Studio, Gym, and there will be two showings: 7 and 9:30 p.m.
- PHASE II EXPERIMENTAL THEATRE HAPPENING/MUSIC: 9:30 p.m., Gym. See Friday's entry.

SUNDAY, May 9

- BORODIN QUARTET with Lyuba Edlina, Assisting Pianist: 3:30, Beckman Auditorium, Caltech. Tickets \$2.50-\$5, at all Ticketron and Mutual Agencies.
- ALL BACH PROGRAM, directed by Gil Seeley: with Cal Arts Chamber Choir, Cal Arts Orchestra, LA Brass Quintet and faculty members Fernando Valenti, Yoko Matsuda, Joel Krosnick, Alan Vogel, Jill Shires and Marvin Hayes. 8 p.m., Music School, B-100, Valencia. Free.
- PHASE II EXPERIMENTAL THEATRE HAPPENING/MUSIC: 8:30 p.m., Gym. See Friday's entry.

MONDAY, May 10

- CINEMA PERIPHERY PROGRAM: Carne's *Les Enfants du Paradis*. 10:30 a.m., TV Sound Stage Gym.
- POET DAVID BROMIGE reads at 3 p.m. in Walt's Malt Shop. Early influences on Bromige's work were Robert Creeley and Robert Duncan. A large collection of his poems, *Thread* (Black Sparrow Press), was published this winter. This collection establishes him as an authentic and unique voice in American poetry.
- CURRENTS Presents *Concrete and Electronic Music II (Use of the human voice)*: Program includes Luening & Ussachevsky—*Incantation*; Berio—*Ommaggio a Joyce*; Tenney—*Blue Suede* (Collage No. 1); Stockhausen—*Song of the Youths*; Powell—*Events*; Reich—*Come Out*; and Gaburo—*Exit Music I*. 7 p.m., Music School, B-100, Valencia.
- DESIGN SCHOOL PRESENTATION: Victor Papanek speaks on *What to Design and Why*. 7:30 p.m., Rm. 11, Pacific Avenue.
- CAL ARTS ROLLER SKATING PARTY: 7:30-10:30 p.m., Moonlight Rollerway, 5110 San Fernando Road, Glendale. Free admission, free skates, free balloons! From Villa Cabrini, go South on Golden State Freeway, take Colorado exit, follow signs to San Fernando Road, turn right, and go about 2 blocks.
- STAN BRAKHAGE will present a showing of 5 films, including his newest work, at 8 p.m., far Ballet Studio, Gym.

TUESDAY, May 11

- SILENT FILMS at Caltech's Beckman Auditorium: tonight—Griffiths' *Intolerance* (1916), plus an episode of *The Perils of Pauline* with Pearl White. Chauncey Haines at the organ. 7:30 p.m. Students \$2; tickets at Ticketron, Mutual & Liberty Agencies.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

Calendar

FEBRUARY 12-19, 1971
CALIFORNIA INSTITUTE OF THE ARTS
Prepared by Cecily Korell

FRIDAY, February 12

FILM: Bergman's *The Magician*. For information contact Judy, Ex. 66, Bldg. 19, Rm. 136.

DEADLINE for entries for *The Box*, a literary journal. Submit poetry, stories, plays, essays, satire, science fiction, photography, graphic art, etc. Leave material with Bob Walter, Critical Studies; Harry Auslander, Box A14; or S. P. Wonder, Box H18.

All students and faculty are requested to meet with their schools at 10:00 a.m. Meeting places are posted around the campus.

SATURDAY, February 13

FILM SERIES: It's all there! Things you never saw on the screen before! The original, *uncut* version of *King Kong*! Plus Orson Welles' *Lady from Shanghai*, starring Orson Welles and Rita Hayworth. 6:00 p.m., Auditorium, Bldg. 12.

SUNDAY, February 14

VALLEY MYCOLOGICAL ASS'N with Dick Higgins will hold a field trip to hunt wild foods, particularly mushrooms. Meet at Traveltown in Griffith Park at 10:15 a.m. Bring lunch.

MONDAY, February 15

Monday will NOT be an Institute holiday. School will be in session.

CINEMA PERIPHERY PROGRAM: Vesely's *No More Fleeing*; Gold's *The Visit*. 10:30 a.m., TV Sound Stage, Gym.

TUESDAY, February 16

POET DAVID HENDERSON AND GUEST ARTISTS will be on campus from Feb. 16-25. Daily participatory workshops will be held from 12 noon on in Walt's Malt Shop. Everyone is welcome.

DESIGN SCHOOL PRESENTATION with Ed Schlossberg: *Child Learning*. 7:30 p.m., Bldg. 11, Rm. 103.

WEDNESDAY, February 17

MUSIC SCHOOL COMPLAINT COMMITTEE: 11:00 a.m., Cafeteria (Nun's Dining Room).

POET DAVID HENDERSON AND GUEST ARTISTS: Participatory workshop. 12 noon, Walt's Malt Shop.

GENE YOUNGBLOOD'S CLASS: Bruce Baillie's *All My Life*; Ernie Gehr's *Wait and Moments*; Hollis Frampton's *Process Red and States*; Paul Sharits' *Piece Mandala*; and Ken Jacobs' *Tom-Tom the Piper's Son*. 7:00 p.m., check place.

WEDNESDAY CONCERT arranged by Yoko Matsuda, 2:00 p.m., Bldg. 12, Rm. 121. First of a series of weekly concerts by student/faculty soloists and ensembles.

THURSDAY, February 18

POET DAVID HENDERSON AND GUEST ARTISTS: Participatory workshop. 12 noon, Walt's Malt Shop.

FRIDAY, February 19

FILM: Bergman's *The Seventh Seal*. For information contact Judy, Ex. 66, Bldg. 19, Rm. 136.

POET DAVID HENDERSON AND GUEST ARTISTS: Participatory workshop. 12 noon, Walt's Malt Shop.

SATURDAY, February 19

FILM SERIES: Roman Polanski's *Cul-de-Sac*. 6:00 p.m., Auditorium, Bldg. 12.

ANNOUNCEMENTS

Because of earthquake damage, parts of Bldg. 1 and the Cafeteria dining room will be closed till further notice. Food will be served in the Nun's Dining Room portion of the Cafeteria, however.

The Mail Room and student mail boxes will now be located in Bldg. 20 (Receiving). Ask for Stu Shuman.

MESSAGE FROM THE LIBRARY: Term ends Feb. 26. All books, records, etc. are due Feb. 17. No checkouts Feb. 17 through Feb. 19 (overdue processing will be going on). Special *overnight* checkouts only, Feb. 20 through Feb. 25.

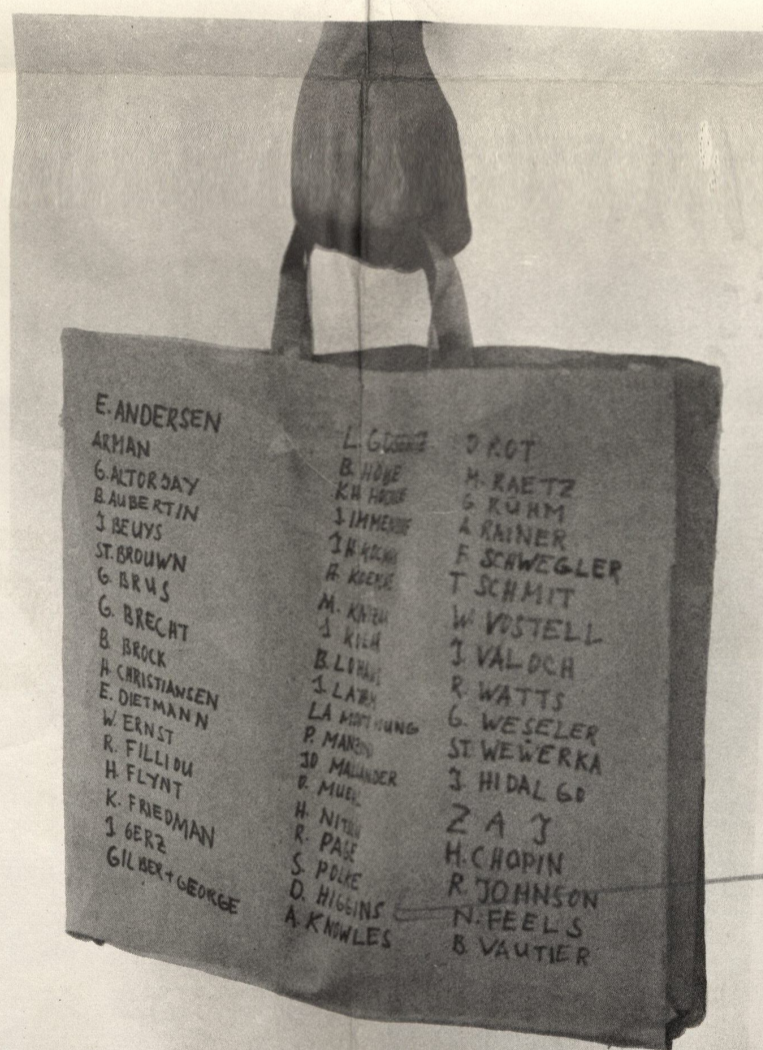
Sorry—due to re-registration and validation of ID cards, there will be *no checkouts* during break period, *but* the Library will be open weekdays 9:00-5:00.

New term starts March 15. If not clear with the Library, you will be unable to register.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

Anatomie einer Sammlung.

Sammlung und Edition A. Hundertmark
3. März - 25. März 72



7. Produzenten- galerie

(Dieter Hacker)

1 Berlin 30 Grainauerstrasse 12

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

Dick Higgins

Thursday, May ¹³16, 1971

At Valley College
San Bernardino

Music by Dick Higgins and Craig Lee
Student Life Boiler Room

9:30

11:30

1:30

Materials Indoors and Outdoors
Art II, Art Building

3:30

7:30

Parade par Erik Satie Starring

— with absolutely no libretto by Jean Cocteau
— as originally performed at Le Boef sur le Troit
— with a

cast of thousands

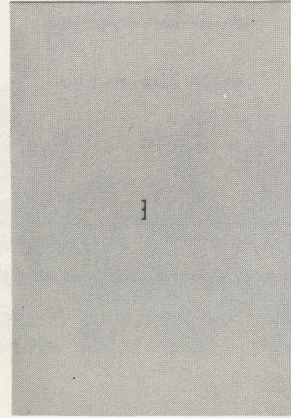
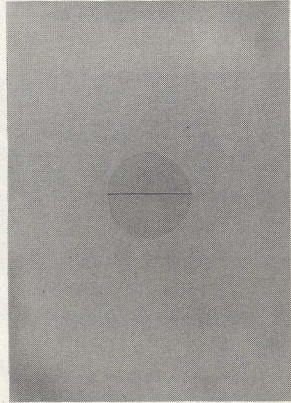
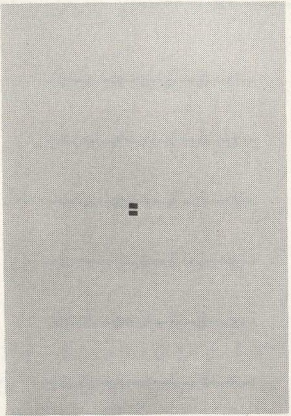
in Liberal
Arts 100

First Class First Class

1st Class - Back Hallway
for Dick Higgins

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

- 藤富保男 1928生 東京在住
Yasuo Fujitomi Japan
二日半 (3部作) 1971
日=a day
- ディック・ヒギンズ (イギリス)
ニューヨーク在住 Dick Higgins England
ガラス少女 1971
glass=ガラス ass=ロバ lass=少女



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

spatialisme|concrete poetry
1971 ASA international exhibition

71空間主義
コンクリート・ポエトリ展

ASAグループと
海外作家招待による

- 7月12日(月)ー17日(土) July 12ー17
午前11時ー午後7時
 - 地球堂ギャラリー
東京都中央区銀座8丁目天地堂8丁目店2階
chikyudo gallery
ginza 8 chome, chuo-ku, tokyo
 - 出品 イギリス、アメリカ、フランス
ドイツ、イタリア、チェコ、アルゼンチン
ベルギー 計16名 日本12名
 - 展示
視覚詩=poésie visuelle
音声詩=poésie phonétique
客観詩=poésie objective
コンクリート・ポエトリイ=concrete poetry
音素詩=poésie phonique
パブリック・ポエトリイ=public poetry
 - 13日(火) 午後5時30分ー7時
講義=空間主義/コンクリート・ポエトリイ
lecture=spatialisme/concrete poetry
上村弘雄 新国誠一
 - 14日(水) 午後5時30分ー8時
座談会=詩と言葉
symposium=poetry and language
司会・鍵谷幸信 加藤郁乎 上村弘雄
藤富保男 三浦秀春 新国誠一
 - 15日(木) 午後5時30分ー8時
パフォーマンス=音声詩/音素詩/スライド
performance=phonetic and phonic poetry
slide
新国誠一 ハリイ・ゲスト他
- 入場無料

芸術研究協会(ASA)
東京都大田区雪谷大塚町4ー4 電(729)6174

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

MODERNA MUSEET

Lördagen den 7 augusti 1971 kl. 19.00:

FLUXUS PÅ MODERNA MUSEET

Takehisa Kosugi, Bengt och Manne Klintberg, William och Mimi Wareing, Taj Mahal Travellers och publiken framför events.

Be sure to observe Interna-
tional Take-A-Deep-Breath-Day.
(George Brecht)

VAD ÄR FLUXUS? VAD ÄR EVENT?

Fluxus är en konstnärsrörelse som har framträtt under hela 1960-talet i USA, Europa och Japan med konserter, där olika konstnärliga media används tillsammans på ett nytt sätt. Flera av de viktigaste Fluxus-medlemmarna, t. ex. Dick Higgins, George Brecht och La Monte Young, har varit elever till kompositören John Cage, och anknytningen till musik finns kvar också i de stycken som inte använder konventionella musikinstrument. De våldsamma destruktiva inslagen i de tidigaste Fluxusframträdandena har väl spelat ut sin roll. Nu, när man inte längre behöver känna sej provocerad, kan man istället lägga märke till den plötsliga livskänsla som en del events med sin uppmärksamhet inför mänskliga situationer och sinnesförnimmelser kan förmedla. Termen "event" användes först av George Brecht. Typiskt för en event är det lilla formatet, de okonventionella materialen och en mycket enkel och tydlig form. Några av de främsta Fluxusmedlemmarna är från Japan, t. ex. Takehisa Kosugi, som ni gästar Stockholm med Taj Mahal Travellers.

Greetings! Bengt

original to Fluxus Performance files

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

PROGRAM

La Monte Young	Composition 1961 No. 10 for Bob Morris ("Draw a straight line and follow it")
Dick Higgins	Gångsång
Yoko Ono	Touch Poem
Emmett Williams	Counting Song No. 3
Al Hansen	Bibbe's Tao
George Brecht	Drip Music
Takehisa Kosugi	Organic Music
Nam June Paik	Zen for Head
Bengt af Klintberg	Oni-gokko
- Paus -	
Dick Higgins	Danger Music No. 17
Chieko Shiomi	Disappearing Music for Face
Bob Watts	Event No. 10
Takehisa Kosugi	For Mr. M.
Bengt af Klintberg	Canto 5 (brev)
Takehisa Kosugi	Paper Piano No. 2
Bjørn Nørgaard	Två aktioner
George Brecht	Two Durations
Bengt och Manne Klintberg	Musik för trädgårdsslang

original to Fluxus Performance file

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

Concrete Poetry: Consciousness In Art

by Barbara Blatner

It is difficult enough today to define life, let alone art in life. But if someone is willing to tangle with the latter, a trip this month to the Harmanus Bleecker Library might provide a clue. The wall behind the front desk is covered with a myriad of different designs, each contributing to the International Concrete Visual Poetry Exhibition. A first reaction will probably be: "What? This is poetry?" Michael Rutherford, an Albanian whose work is represented in the exhibit, explained that the aim of the concrete poets is to "redefine words through shape." Feeling that language alone does not sufficiently project poetry, they mean to portray a poetic concept by visual means. Instead of storing poems away in dusty anthologies, they should be made available to the public in a 'concrete', material form.

To Amelia Etlinger, the local poet who set up the exhibit, "poetry is a gift." She came to the library bearing gifts from twelve countries, the work of thirty-two poets. Mrs. Etlinger's first interest was in short-story writing. When she eventually turned to poetry, her conceptions were visual. Learning that poets all over the world were also creating concrete poems, she was convinced of the communicative value of the genre.

The poems of the exhibition are grouped according to country. The viewer can appreciate both an overview and also the range of stylistic differences. Perhaps the most conservative expression is a poem written out on an attractive poster, a mere mixing of media. Other works deviate radically from tradition in an attempt to actually fuse the literary and pictorial elements. Single

words and letters, symbols and surfaces are used to expand the dimensions of the written language. Mrs. Etlinger's poems are comprised of typewritten designs, each symbolic page adding to the poetic intent. The poem "Glasslass" by American Dick Higgins consists of only the title word shattered into its components, which are strung in a kind of syncopation down the page.

These poets do not limit their materials to paper and a typewriter. Concoctions called 'variable poems' are made of moveable parts that make possible a continual state of flux. Plastic bags are receptacles for letters or flowers. Czechoslovakian Karl Adanus creates what he calls cigarette poems. These are made by burning holes in paper and ornamenting them with typewritten symbols. The "script language planes" of East Germany's Carlfriedrich Claus are visual abstractions of a single poetic idea, such as "Water." One Italian poet materializes his poem in the form of a glass plate, inscribed with four words that are the crystals of the verse. One of the reasons for enthusiasm about concrete poetry is that in its paring down of language, it is able to transcend the barriers provoked by language itself.

One of the poems in the exhibit seems to state the philosophy of the concrete poets: "There is just one truth in art, just one form, one secrecy." Ian Hamilton Finley (Scotland). The meaning of poetry is extended beyond its generic terms, encompassing all forms of expression. Purists may call visual poetry a mere retreat from the art of language into sculpture. But by whatever heading it is recognized, the exhibit is fascinating, for it displays conscious and contemporary art.

Washington Park Spirit. 10/7/71
(Albany)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

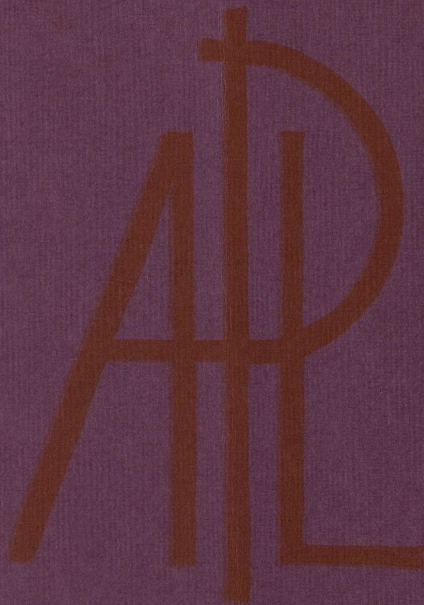
INTERNATIONAL

CONCRETE

VISUAL

POETRY

AN EXHIBIT



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

Quetzal. (Vol. 1, No. 2. Three issues a year. \$4. Randall Ackley, P.O. Box 696, Pembroke, N.C. 28372). This differs from most of the other mags mentioned because it puts strong emphasis on the American Indian, Tibetan, and Medieval themes—a mixed bag tied together by the mystical reality which seems to fascinate the poets: Howard McCord, Stanley Noyes, Peter Wild, and Gene Frumkin, to name a few. The magazine is oblong in size, offset, with some illustrations, and fairly well edited. Out of the same area comes a magazine edited by Norman Macleod which includes some of the same poets and a number of students. The 56 pages are much beyond the average, and quite good in view of the relative inexperience of younger contributors. This is the *Pembroke Magazine* (No. 2, 1971. \$2 an issue. Box 60, Pembroke State University, Pembroke, N.C. 28372).

There are some consistent publishers of little mags who also bring out separate publications. Among the more interesting and prolific is Harry Smith of *The Smith* (5 Beekman Street, New York, N.Y.). Special issue No. 10 of his magazine is really a collection of poems: *Insert Grotosk* by a dozen or so semi- to completely professional poets. The 44-page paperback goes for a dollar bill. The same price is tagged on to *Per/Se Award Plays*, which features two works: *The Contest* by Bernard Diamond and *The Death of Solly's Warren* by Stuard Oderman. The two plays were presented in New York in the Spring of 1971. Diamond, by the way is 58 years old and an orthopedist from Waterloo, Iowa. Oderman is 28, and for my money the difference isn't that great. Both plays are first-rate. *More Nice Poems* includes a collection in script, which doesn't make easy reading but does give a sense of intimacy. Poets are concerned with nature, and when Smith says "nice," he means just that. A single effort is William Childress' *Burning the Years*, a collection of some 50 poems, one of which was the co-winner of the Stephen Vincent Benet Award. He's probably too well known to introduce here, but the short, sometimes biting poems cover the war and "Whistling in D.C." Again, only \$1 each and probably the best buys of the year.

Hugh Fox, publisher of the consistently interesting *Ghost Dance* (ATL, EBH, Michigan State University, East Lansing, Mich. 48823) has brought out a 182-page journey into the interior called *The Omega Scriptures*. The mimeographed journal sells for \$1.50, is a fantastic combination of autobiographical sketches and pure fiction. I found it hard to either understand completely or to put down. Where the material isn't always clear, the style carries the reader. It is a universal testament to what Fox calls the head phantoms that haunt us all. Well worth the money, as are

several collections of poetry by Fox and others which he has published this year. Write him for details. From the Crossing Press (R.D. 3, Trumansburg, N.Y.) comes Harley Elliott's *Dark Country*. Illustrated by the author, the 40-page paperbound collection goes for \$2. Most of the poems have appeared in little mags, although this is the first collection. A strong feeling of the countryside, the people, and the events of the 1960s shapes the works. And the graphics are particularly provocative.

Lyn Lifshin, whom we have mentioned before, has another small collection of poems out. This is *Leaves and Night Things* from the Baby John Press of James Evans (P.O. Box 2293, West Lafayette, Ind. 47906). Again, highly personal, touching on the raw nerves of emotion and experience. The poems are particularly noteworthy for style and the intuitive metaphor or image. Dick Higgins of the Something Else Press, and master of the happening, is represented in three books issued by Gerald Dombrowski of Abyss Publications (P.O. Box C, Somerville, Mass. 02143). *Die Fabelhafte Gertraume Von Taifun Willi* (with sections in crazy German) is a paperback, goes for \$1.45, and charts an event or happening by a man and a woman. After a paragraph or two of German, the lady replies: "Great. I can't understand the language, but I dig the music." Some 38 pages later the reader may dig the effect if not the message. Particularly interesting because of the photographs and designs by Bern Porter. *Toward The 1970s and Computers for the Arts* are two other smaller works for 75¢ and 90¢ by Higgins and available from the same publisher.

Clayton Eshleman, editor of *Caterpillar*, is represented in Capicorn Press (705 Anacapa Street, Santa Barbara, Calif. 93010) in both a paper (\$2) and hardbound (\$6.50) version. The printing of Noel Young's press is an art in itself. The single, long prose poem is autobiographical and concerned with Eshleman's views of poetry, life, and the world. I liked it and think others will enjoy it even more. A completely different approach to poetry is offered by Broadside Press (12651 Old Mill Place, Detroit, Mich. 48238), which has been bringing readers some of the best black poets in America. This time it is a single poem which came out once a month in broadside form. The price is \$6 a year. In the past the poets have included Dudley Randall, Gwendolyn Brooks, Leroi Jones, Langston Hughes, etc. Past portfolios available.

The Camels Coming Press (P.O. Box 703, San Francisco, Calif. 94101) has a new long poem out by Richard Morris, one of the best of the underground poets. *Reno Nevada* is in paper, no price given. The New Rivers Press (P.O. Box 578, Cathedral Station, New York, N.Y. 10025) offers both in paperback

(\$2.50) and cloth (\$4.50) two new works: Robin Fulton's *The Spaces Between the Stones*, a collection which includes three poems previously published in both little and literary magazines; *Trio, New Poems from Edinburgh* represents the work of Roderick Watson, Valerie Simmons, and Paul Mills with some interesting drawings by Mary E. Miner. Except for Watson (b. 1943), the others are just over their 21st year, and relative beginners. Fulton explains it all in the introduction.

A final word for October House, hardly a little mag publisher, but a good poetry source. Its latest is Samuel Menashe's *No Jerusalem But This* (cloth, \$4.95; pap., \$1.95). Well known in England, but published for the first time here in a collection, he has appeared in such quality magazines as *Encounter*, *The New Yorker*, and even *The New York Review of Books*. He's a trifle older, a bit more polished than many of the little poetry magazine crowd, but just as vibrant, and if anything, considerably more disciplined. He deserves a wide readership, certainly support from libraries.

From time to time I've plugged *The San Francisco Book Review* (Ten issues a year, \$4. Jay Bail, P.O. Box 14143, San Francisco) as a biting 40-page or so contrast to the "establishment" reviewing services. It is particularly valuable for bringing attention to publishers and books which are often overlooked in standard reviewing media, and it has a strong appeal for the senior high school and college and university students. While being irreverent, it is equally dedicated to honest change in society, and the points of view are far from catholic. Librarians who still read and simply don't program computers will discover much here to give them pause, and a small chuckle. From time to time the editor puts out special numbers, and the last is really great. Number 19 is given over in total to an interview with poet Robert Bly, a sensitive and serious poet who is as concerned with his craft as he is with mankind. The price of this single is only 50¢. Send for it, or a free sample, today.

Incidentally, the *Tennessee Poetry Journal*—unfortunately being closed with the third issue of Volume 4—features Bly in a special separate, *Poems for Tennessee* (\$3; Tennessee Poetry Press, Box 196, Martin, Tenn. 38237). And while we are plugging poets, don't miss the *TPJ's* Winter 1971 number given over to Donald Hall, and the final issue priced at \$2 for nonsubscribers.

Another approach to introducing out-of-the-way titles to youth and libraries is: the *Book People National Catalog* (Fall 1970. Free on request. 2940 7th Street, Berkeley, Calif. 94710). Apparently the 56-pager is a dealer's catalog, but it is a bit unusual in that it features

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Lyn Lifshin, whom we have mentioned before, has another small collection of poems out. This is *Leaves and Night Things* from the Baby John Press of James Evans (P.O. Box 2293, West Lafayette, Ind. 47906). Again, highly personal, touching on the raw nerves of emotion and experience. The poems are particularly noteworthy for style and the intuitive metaphor or image. Dick Higgins of the Something Else Press, and master of the happening, is represented in three books issued by Gerald Dombrowski of Abyss Publications (P.O. Box C, Somerville, Mass. 02143). *Die Fabelhafte Gertraume Von Taifun Willi* (with sections in crazy German) is a paperback, goes for \$1.45, and charts an event or happening by a man and a woman. After a paragraph or two of German, the lady replies: "Great, I can't understand the language, but I dig the music." Some 38 pages later the reader may dig the effect if not the message. Particularly interesting because of the photographs and designs by Bern Porter. *Toward The 1970s and Computers for the Arts* are two other smaller works for 75¢ and 90¢ by Higgins and available from the same publisher.

Library Journal
Nov. 1, 1971



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GALERIE &
HAPPENING-
AGENTUR
INGE BAECKER

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HAPPENING - AGENTUR INGE BAECKER

AL HANSEN
GEOFF HENDRICKS
DICK HIGGINS
MAURICIO KAGEL - KLANGLESUNGEN
ALLAN KAPROW
ALISON KNOWLES
CHARLOTTE MOORMAN
WOLF NAM JUNE PAIK
VOSTELL

4630 BOCHUM BERGGATE 69 AN DER B1
TEL. (02321) 34617 & 521024

GALERIE INGE BAECKER

171
KP BREHMER
JOHN CAGE
AL HANSEN
GEOFF HENDRICKS
DICK HIGGINS
JOE JONES
MAURICIO KAGEL
ALLAN KAPROW
GILLES LARRAIN
BARRY MC CALLION
HA SCHULT
WOLF VOSTELL
ROBERT WATTS
EMMETT WILLIAMS
YOKO ONO

4630 BOCHUM BERGGATE 69 AN DER B1
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division.

Warren N. Ponvert is a partner in the New York brokerage house of Benton, Tompane & Co. and is a member of the New York Stock Exchange.

Born: to **Philip Price, Jr.** and his wife, Sarah, a son, Philip 3d, August 4, 1972.

Joseph H. Williams is a member of the board of the American Petroleum Institute and is chairman of the board of the Oklahoma City branch of the Federal Reserve Bank of Kansas City.

1953

Andrew D. Shvetzoff is a branch chief for system software on the Site Defense Program at McDonnell Douglas Corporation, in Huntington Beach, California.

Benjamin S. Warren, 3d has been made a partner in the Washington, D. C., law firm of Pattishall, McAuliffe & Hofstetter.

1954

Married: **Henry G. Rulon-Miller** to Miss Karla E. M. Haartz, daughter of Mr. and Mrs. Karl Haartz of Andover, Massachusetts, July 1, 1972, in Andover.

1955

Richard C. Higgins reports that he is "farming, writing and publishing in the north of Vermont."

Francis V. Lloyd, 3d has joined William D. Witter, Inc., New York City, as a member of their institutional sales group. For the past five years he has been a securities analyst with Harris, Upham & Co.

Married: **Frederick H. Lovejoy, Jr., M. D.** to Miss Elizabeth W. Britton, daughter of Charles P. Britton, 2d of Hartford, Connecticut, and the late Mrs. Britton, September 30, 1972, in Hartford. Dr. Lovejoy is a pediatrician on the staff of the Children's Hospital Medical Center in Boston.

1956

Richardson Morse has coauthored for the screen the 1969 Pulitzer prize novel, "House Made of Dawn," and has directed and produced the film for Firebird Productions.

Thomas B. Trumpy has become sous-

directeur of the Société Financière Européenne, a merchant bank in Paris, France.

1958

Stewart S. Richmond, M. D. has opened a practice in internal medicine in Manchester, New Hampshire. He has completed a two-year research fellowship in endocrinology at the Peter Bent Brigham Hospital in Boston and the Harvard Medical School and served in Vietnam and Tacoma, Washington, with the U. S. Air Force.

F. Morgan Rodd has joined the legal staff of Freeport Minerals Co., in New York City. A graduate of Columbia University Law School, Rodd has been associated for the past four years with the International Nickel Company, Inc.

Married: **Patrick Rulon-Miller** to Mrs. Judith Rollinson Davis, daughter of Mr. and Mrs. S. Harrison Rollinson, Jr. of West Orange, New Jersey, September 16, 1972, in Princeton, New Jersey. Rulon-Miller is a vice-president of Inverness Council, Inc., New York City investment advisers.

1959

Samuel S. Drury, Jr. is assistant vice-president and manager of the training department of the Wells Fargo Bank of San Francisco.

1960

Married: **William Henry Joyce Yerkes** to Miss Elizabeth B. Lassiter, daughter of Frederic H. Lassiter of New York City and Mrs. Ettore Bottoni of Paris, France, June 24, 1972, in New York City.

1961

Married: **Tom Drury** to Miss Leila Rima Sarra, daughter of Mr. and Mrs. Sadek H. Sarra of Beit Jala, Occupied Jordan, September 3, 1972, in Beit Jala.

Alexander G. Higgins reports that he is a newsman for the Associated Press in Boston.

1962

Ellerbe P. Cole, a 1972 graduate of the law school of the University of South Carolina, is working for a year as law clerk for the Hon. Donald Russell, circuit judge of the U. S. Fourth Circuit Court of Appeals.

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	Silverman Fluxus Archives	III.5

...area tri...
S. His address is A.1.1.1.
F. Whitcomb, B179427,
S. Saratoga, Va., 75 A.T.
op F.P.O. San Francisco,
alif. 96601.

West Glover
Barbara Perron-525-8880

Mr. and Mrs. Arland Butler and daughters were Sunday dinner guests of Mr. and Mrs. Donald Perron and Ellen in Glover.

Mrs. Dean Bailey has been ill with the grippe.

Cindy and Mary Lafont, Glen Barber, Mark and Kelita Colburn, Marilyn Perron, Diane and Johnnie Rodgers, Randy Langmaid have been out of school with chicken pox.

In the last report, Jennie's and Corina's last names should have read Freifelds, not Higgins as reported.

Thanksgiving weekend visitors at the Dick Higgins home were his sister and family, Mrs. Lisa Null of New Canaan, Conn. Last week visitor was Rene Block of the Galerie Rene Block in Berlin, Germany.

Mr. and Mrs. Adam Russo of West Roxbury, Mass., were Wednesday to Monday guests of Mr. and Mrs. Irvin Davio.

Pfc. and Mrs. Mark Wright have arrived in Kansas and are making their home in Junction City.

Lake Parker Extension Homemakers will meet on Thursday at the home of Marjorie Bickford for a potluck dinner at noon. This will be the Christmas party and exchange of gifts. Bring a sample and recipe of a Christmas candy.

Mr. and Mrs. David Baker of Chester were Saturday callers of Mr. and Mrs. Howard Stevens and Mr. and Mrs. Stevens.

Mr. and Mrs. Will Urie of Glover were Wednesday dinner guests of Mr. and Mrs. Donald King and Mae Urie.

Mr. and Mrs. David Kennison of Irasburg and Mr. and Mrs. Wayne King of town were Sunday evening supper guests of Miss Florence Ludy.

Mr. and Mrs. John Rodgers left Saturday for Connecticut, where they will visit Mr. and Mrs. Carl Englemann and family. They will also visit their daughter, Barbara, in Elizabeth, N.J., then continue on to Inverness, Fla., where they will spend the winter.

Mrs. Winnie Bickford returned home on Wednesday from North Country Hospital.

Mr. and Mrs. Armand Perron attended the wedding reception held at the Barton Memorial Building Saturday afternoon and evening for Mr. and Mrs. Gerard Parenteau.

Mrs. Alida Sisino, Mrs. Harriet King, Mrs. Ruth Young and Mrs. Barbara Perron were in Glover Tuesday where they, with members of Glover Extension Homemakers, participated in the Christmas Gift Lift at the Colonial Manor. They were also guests of Mrs. F. Rogers for lunch.

Trail Winders Club
The Trailwinders C
Nov. 13 at the E
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purchasing the
Mrs. Carlotta
Elise Worth or M
Maxwell.
Dana Nordberg
was a recent visit
of Mr. and M
Allard.
Montgomery Mo
days last week in
Va., on business.
Burton Harris, w
ding the winter
Florida was a rec
patient at Sykes
Hospital in Brooksv
home address is 2
Drive, Brooksville,

South New
Mrs. George E. Tetreault

Sympathy is ex
Mrs. Norman Tetreault
Tetreault and fami
death of her father
father, John Voyer of
passed away last
Newport. The funeral
in Troy's Sacred Hea
Church on Monday.

Mr. and Mrs. Harr
has received word that
were born Saturday to
Mrs. Robert Steward
Sunday and Monday
guests of Mrs. G
Tetreault were Mr.
Larry Voyer from P
Fla.

Mr. and Mrs. Gerar
were Tuesday evening
Mr. and Mrs. Ludger
Troy.
Mr. &
Man
w

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	Silverman Fluxus Archives	III.5

JOPOE JORNADAS
DE POESIA **PO.**
SIBILIDADES
DE APERTURA
DE LA POESIA

EXPOSICION 13 **JOPOE**
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COFERENCIAS:
13 NOVIEMBRE 19 HS
HUGO FOX
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POESIA SUBTERRANEA
14 NOVIEMBRE 19 HS
E. A. VIGO
LA PLATA
POESIA EXPERIMENTA

JOPOE JORNADAS
DE POESIA
FACULTAD DE HUMANIDADES **DE**
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DE UNNE **LETRAS**

POESIA JOVEN

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through the cooperation of the state of new york, division of military & naval affairs
 nelson a. rockefeller, governor; maj. gen. john c. baker, chief of staff
 charlotte moorman presents
 8th annual new york avant garde festival
 69th regiment armory, lexington avenue at 25th street, manhattan
 friday, november 19, 1971, noon 'till midnight

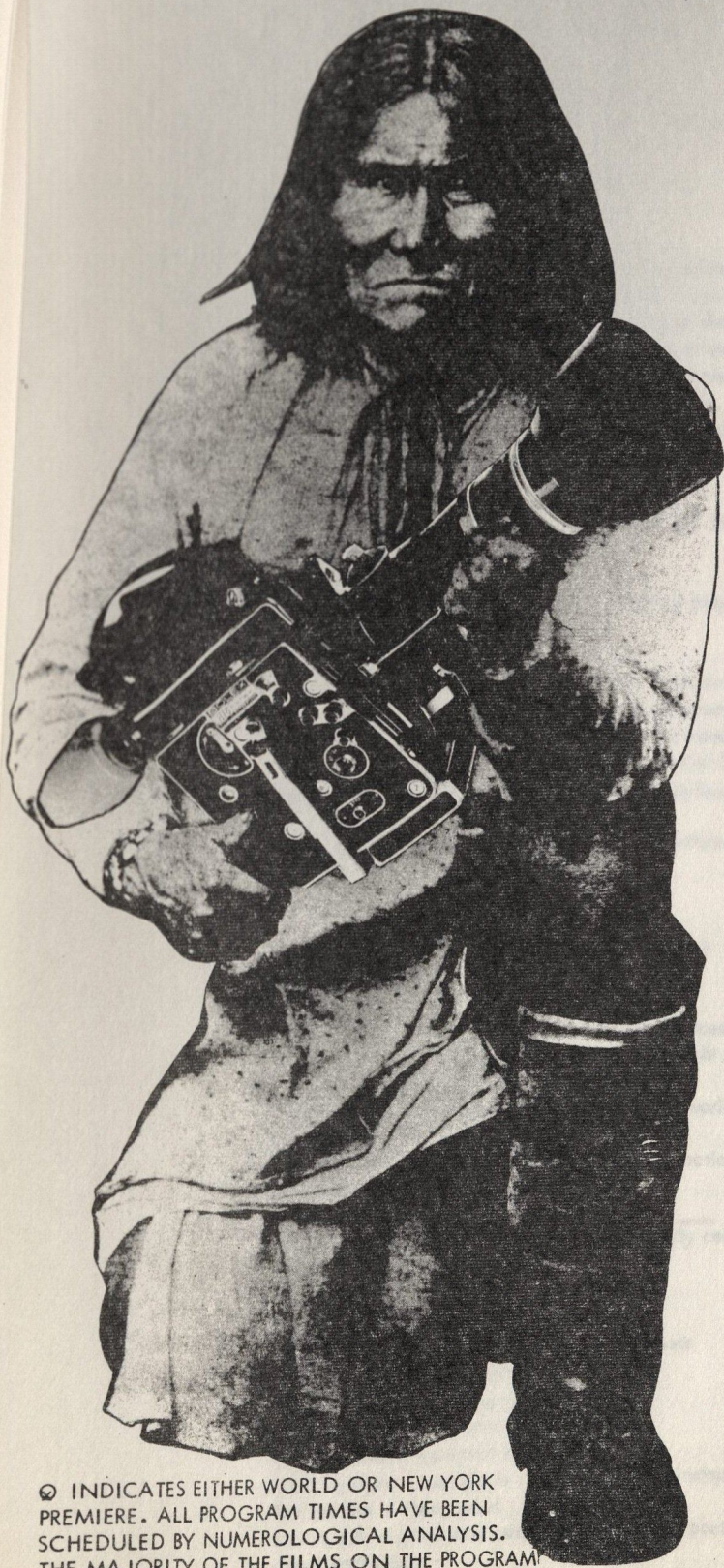
program

shuya abe & nam june paik - everything you always wanted to know about tv and afraid to do
 billy apple - work detail; in memory of marcel duchamp
 steve balkin - mondo foamo
 gregory battock - mayonaise
 tosun bayrak - the feast
 david behrman & cathy morton - for the dearly departing
 jeanie black - batman
 robert breer - rug
 dennis brennan - burying piece
 selma brody - 3 floor pieces
 california institute of the arts open telephone : kristina melcher, charlemagne palestine,
 serge tcherepnin & richard teitelbaum - c.i.a. festival promoters; richard teitelbaum, serge
 tcherepnin, randy cohen - cymbals; paul shallacombe; elaine; alison knowles - reading from
 philip corner's identicle lunch; ingram marshall, kristina melcher - degulas; charlemagne palestine,
 john payne, peter van riper, barry schrader, morton subotnick, mario castillo; mark hoffman,
 kristina melcher, jim rebhan, dan schmidt, charlene tuch - sound light collaboration; james
 tenney, richard teitelbaum, serge tcherepnin, kristina melcher - alpha bean lima bean;
 open glide line, a telemental sonic scopic link, c.i.a. to armory to c.i.a. - it's continental
 giuseppe chiari - senza niente
 henning christiansen - music as green op. 51
 christo - colorado curtain project
 shirley clarke - ferris wheel
 michael cooper - new york work, armory play
 domenick copobianco - chocolate
 philip corner - bell om
 doug davis - images from the present tense drama
 matthew davison - secret attendance : a poemplay performed by the east village theatre
 henny de knegt & maria niforatos - environmental - compartmental sculpture
 dimitri devyatkin - video tunnel, factorial ! dotted lines
 ken dewey - docking, with florin, contributing artist, leil lowndes, production assistant
 jeni engel - exploratory lodge
 experiments in art and technology - tv information center
 wolfgang feelisch - 100 white roses
 luc ferrari - heterozy sote
 luigi ferro - projections
 carey fischer & charles mingus - communitel
 bici forbes - conversation piece
 john fulop - new york city
 frank gillette - eye sore the end as she danced upon my flaw
 john giordiano - steel fence, timber, & light sculpture
 ludwig gosewitz - festival poem #70
 al hansen assisted by valerie herouvis - world war ii
 gary harris - rotron
 jon hendricks & jean toche - guerilla art action group
 geoff hendricks - earth art
dick higgins - mice all over the place
 ralph hocking & ken dominick - community center for tv production from binghamton
 yukihiisa isobe -
 laurie james - sand park
 eddie johnson - cardboard sculpture
 joe jones & bob watts - look ma, no hands
 allan kaprow - tape program
 nancy kitchel - red square (flock)
 shigeko kubota - reunion revisited
 gilles larrain - portrait tube
 john lennon - map piece ; wind piece ; instant guru ; baby grand guitar
 les levine - voice print ; kissing babies
 iris lezak - quick and easy bread for busy poets and other people too
 anne lockwood -
 ernst lurker - blooming inflation projections ; performance of triangulations
 jackson maclow - tree movie ; word event for bici forbes on the word "environmentally"
 david martin - a grave mistake
 christopher mcneur - piece

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	Silverman Fluxus Archives	III.5



FILM PROGRAM, FROM NOON TO MIDNIGHT, FRIDAY, NOVEMBER 19, 1971,
AT THE 69TH INFANTRY REGIMENT ARMORY, LEXINGTON AVE. & 26 TH ST.



⊗ INDICATES EITHER WORLD OR NEW YORK
PREMIERE. ALL PROGRAM TIMES HAVE BEEN
SCHEDULED BY NUMEROLOGICAL ANALYSIS.
THE MAJORITY OF THE FILMS ON THE PROGRAM
ARE AVAILABLE THROUGH THE NEW YORK FILM-
MAKERS' CO-OPERATIVE, 175 LEXINGTON AVE.

GRAPHICS - JACK TROMPETER



DON DUGA: "WHAT IN THE WORLD", 6 min.
"JUNGLE MADNESS", 5 min. (1967)
IRENE VERBITSKY DUGA: "TURTLE SOUP",
5:20 min., (1967)
"PESCA PISCA", 3:36 min. (1968)



BRUCE BAILLIE: "SHOW LEADER", 1 min. (1966)
JOHN HEINZ: "HOTEL FOR MEN", 20 min. (1969)
LENNY HOROWITZ: "SUFI FILMS" (1971) ⊗



RONNY SUNSHINE: "HERE COMES THE SUN",
3 min. (1971) ⊗
DAVID WISE: "OUR REALMS AS WE LIVED THEM",
22 min. (1971)
DENNIS BRENNAN: "GRAPEFRUIT", 3 min. (1971)
GARY MORRELL: "FILMS", 5 min. (1971)



DAVID BUEHLER: "WHAT DO MILK AND FIRE HAVE
IN COMMON", 8 min. (1968)
CARL LINDER: "OVERFLOW", 10 min. (1966)
"DETONATION", 12:30 min. (1966)
BOB COWAN: "EARTH SONG", 25 min. (1970)



TAKAHICO IIMURA: "BETWEEN THE FRAMES",
2:30 min. (1971) ⊗
AMY GREENFIELD: "FILM IN PROGRESS",
12 min. (1969)
ED EMMSWILLER: "FILM WITH THREE DANCERS",
20 min. (1970)



HENRY NIESE: "THE STUDIO", 5 min. (1971) ⊗
"SPEEDY NEW YORK", 10 min. (1971) ⊗
"29 DODGE", 14 min. (1971) ⊗
RAY WISNIEWSKI: "PASTAFAZOOLA" (1970)



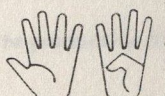
JAMES BROUGHTON: "THIS IS IT", 9½ min.,
(1971) ⊗
STORM DE HIRSCH: "TATTOOED MAN", 35 min.
(1969)
"THIRD EYE BUTTERFLY", 10 min. (1968)



BARRY GERSON: "SUMMER REVERENCE":
"BEADED LIGHT", "DISSOLVING", "BEYOND",
12 min.
"WANING SUMMER": "ENDURANCE", "REMEM-
BRANCE", "METAMORPHOSIS", 12 min.
"GENERATION", 12 min.; "CONVERGING
LINES", 21 min.; "ASSIMILATION", 13 min.



KEN JACOBS: "ADJACENT PERSPECTIVES",
section from "THE RUSSIAN REVOLUTION",
10 min. (1971) ⊗
JUD YALKUT: "AQUARIAN RUSHES", 50 min.
(1970)



STAN VANDERBEEK: "VIDEOSPACE", 7 min.
(1971) ⊗
SI FRIED: "OUT OF SIGHT", 13 min.
RICHARD PRESTON: "SIMPLY MARVELOUS",
18 min. (1971) ⊗
CHARLES LEVINE: "HORSEOPERA" (A Western),
24:15 min. (1970)



DAVID McLAUGHLIN: "WHEN THE SHIP COMES
IN", 9 min. (1969)
HOLLIS FRAMPTON: "TRAVELLING MATTE",
33½ min. (1971)



ROBERT BREER: "69", 5 min. (1968)
"70", 5 min. (1969)
FRANCIS LEE: "FILMMAKERS' SHOWCASE",
3 min. (1963)
"LIGHT EXPERIMENTS", 6 min. ⊗
DAVID BIENSTOCK: "NOTHING HAPPENED
THIS MORNING", 21 min. (1965)

→ YOKO ONO: "FLY", 23 min. (1971)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

PAGE 28

Correspondence Art

BY THOMAS ALBRIGHT

To conclude this series on the correspondence art scene, an underground of artists and anti-artists whose work takes place mostly in the mails, rather than the museums:

Fluxus is probably the most far-flung of the correspondence art networks, and best known among the general public, thanks to the activities of one of its most publicized sometime members, Yoko Ono. Like the NYCS, it is both an organization and a myth. It has no formal structure, but—at last count—there were five functioning “directors”; it issues its own “Fluxpost” stamps, although they won’t take a letter any place except by mistake; it operates from “centers” that define such subdivisions as Fluxus South (France), Fluxus North (Copenhagen) and Fluxus West (San Diego), but these centers change, close down, move, resume; some are mere box numbers, and at least one is currently located in a VW bus. “Fluxus works as if, and since it works as if, it, in effect, is,” explains Ken Friedman, director of Fluxus West.

Formed—if that is the word—around the vanguard of concept art (the term was coined by a sometime Fluxist, Henry Flynt—in the early Sixties, Fluxus’ present “membership” varies from 30 to 50 people. Most devote the bulk of their time to independent activity in various branches of avant-garde expression: Concept art, (Friedman), neo-haiku music and events (Ono, George Brecht), intermedia and “techno-art” (Nam June Paik); *Art Povera* sculpture and earthworks (Robert Morris, Joseph Beuys), concrete poetry and language art.

Fluxus exists primarily as a framework for exchanging information, for publication and occasional collaboration in collective events, Friedman said. He pointed out that some 300 items—many of them printed—have appeared under the imprimatur of Fluxus West alone during the past few years, ranging from xeroxed manifestos and tome-sized esthetic dissertations to printed facsimiles of tickets to existent or non-existent events, and other para-documents.

Among collaborative activities in which most Fluxus members have taken part at one time or another are Flux events, Flux boxes, Flux kits and Flux fests. The “events” are little cards printed with “stage directions” for Zen-like happenings that can only—or need only—take place in one’s imagination (“Light a match and watch it till it goes out”—Yoko Ono; “Fill a swimming pool with lime jello”—George Brecht). Flux boxes are little plastic cases that may be filled with such cards, or may be relatively self-contained, such as Friedman’s “Open and Shut Case,” the outside of which bears a summons for him to appear in court; when you open it, you see a little printed note saying, “Shut Quickly.” Flux kits are attache cases filled with Flux boxes, bottles, pamphlets, stickers and other paraphernalia, and Flux fests are major gatherings at which Fluxists and others take part in actual happenings based on the more performable of the Flux events.

The events, boxes, and kits at least used to be available to the public on a subscription basis, although this point—like most other information about Flux—is vague at the moment. Anyway, Friedman is Artist in Residence at the University of Saskatchewan, Regina, Sask., so you can write and ask him.

Friedman, whose major fields are education and psychology but who also describes himself as a preacher/minister, says he shares the common philosophical base of many Fluxists in Zen, or, more precisely, a form of “Amerizen” with strong admixtures of social radicalism. He said he began his career as a young student when he decided to scrub a dirty statue in the public square of a small New England town; this led to a series of “Shrine Pieces” which he performed unbeknownst to almost anybody else, and scarcely to himself, until he came in contact with various avant-garde waves in the early Sixties and realized that his activities constituted conceptual art works.

Friedman sees the kind of activity that Fluxus represents as restoring the “I-Thou” relationship between artist and viewer that has largely been perverted in modern times through the obstinate tangibility of the created object as well as the “financial piracy” common to the “hide-bound mental orientation of the art world.”

“Conceptualists use art as a vehicle of enlightenment,” Friedman says. “The ultimate goal of concept art is cultural change, a goal both spiritual and social in nature. It is a new theology, a total art speaking to a bringing about change in the human condition.”

Friedman himself is currently embarked on a number of fascinating projects, one of which consists of a major in-depth psychological and sociological questionnaire probe into the attitudes and involvements of some

2000 artists “to make at last available a real knowledge beyond assumptions of the attitudes of artists as a whole, and certain subgroupings of modern artists in particular.” Another is a “one-year, one-man show” that is taking place almost invisibly at the Oakland Museum, an accumulation of everything Friedman sends to the museum during that time, and anything from anyone else that relates even remotely to Friedman or the show itself; eventually, a catalogue of all this will be published and the material will revert to the museum’s archives. So write Friedman a letter in care of the museum, tell him what you think of him or art in general, and your contribution will wind up in the museum’s permanent collection.

* * *

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A recent event, performed at the New York Festival of the Avant-Garde, consisted of Higgins, clad in white and sitting in a dark place on the floor, releasing one of 24 white mice every half-hour to run about among the audience.

“I looked quite disreputable. One can feel this in the answers I got. Many answers seemed hurried. Others simply coarse, surprisingly coarse for the people who were asked. These responses tell a great deal about the people who are there.”

* * *

Fat City School of Finds Art, forwarding address, Box 874, Davis, Ca. 95616. Like the NYCS, the visible FCSFA consists primarily of a letter-head and its principal figurehead, Lowell Darling—or at least this was the case until late last fall. Recently, Darling has taken to conferring slickly-printed, official-looking “Master of Finds Art” diplomas on all comers at “anartistic” commencement ceremonies staged on the campuses of various colleges and art academies; he will also take requests by mail. The “degree” also entitles its bearer to an immediate, albeit non-paying, position on the FCSFA “faculty.”

Darling, who received a legitimate M.F.A. in ceramics at Southern Illinois University in Carbondale, says the school originated a couple of years ago when he was attending a national convention of art educators. “The registrar asked what school I was from. I wasn’t attached to any at the time, so I just put down ‘Fat City.’”

The “school’s”—or Darling’s—various activities have included such things as placing cryptic ads (“dream art,” is all one says, surrounded by a box of white space) in small town newspapers, and writing to national art periodicals for information on advertising rates; their replies, rubber stamped “Artists’ Proof,” become works of feedback art.

Darling’s unique forte, however, is the crank letter, elevated by an unfailingly absurd logic to artistically masterful dimensions. More or less typical was a May 12th, 1971, letter directed to the general secretary of the American Bible Society to seek its “standing opinion regarding the number of angels that can stand on the head of a pin at any given moment. I am an artist working on a series of religious works, and I am about to begin a work which requires this information . . . Approximately, if you have no firm stand on angels on pins, how many angels would an artist paint on a pin and be considered accurate (within reason)? I do not want to be criticized on this point.”

The letter drew a prompt, two-page, super-straight reply from the Society’s Deputy General Secretary citing appropriate references in the *Summa Theologica* (although a follow-up letter to the Society of Biblical

piss on correspondence art

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	Silverman Fluxus Archives	III.5

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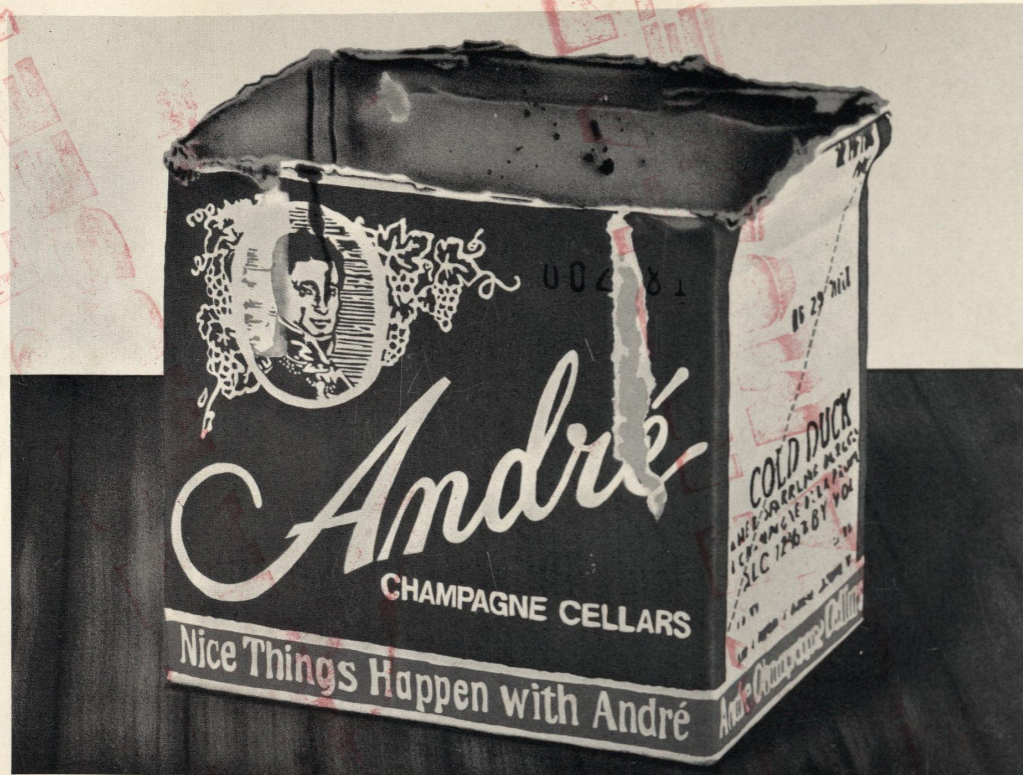
SPAIN: Fernando Millan

UNITED STATES: Joe Di Donato
Amelia Etlinger
Dick Higgins
Richard Kostelanetz
Robert Lax
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	Silverman Fluxus Archives	III.5

EGNA EDITIONER



Howard Kanovitz, "The André", silkscreen, 8 färger, 90x70 cm, 100 ex



Howard Kanovitz, "Projected Street Scene", silkscreen, 8 färger, 90x70 cm, 100 ex

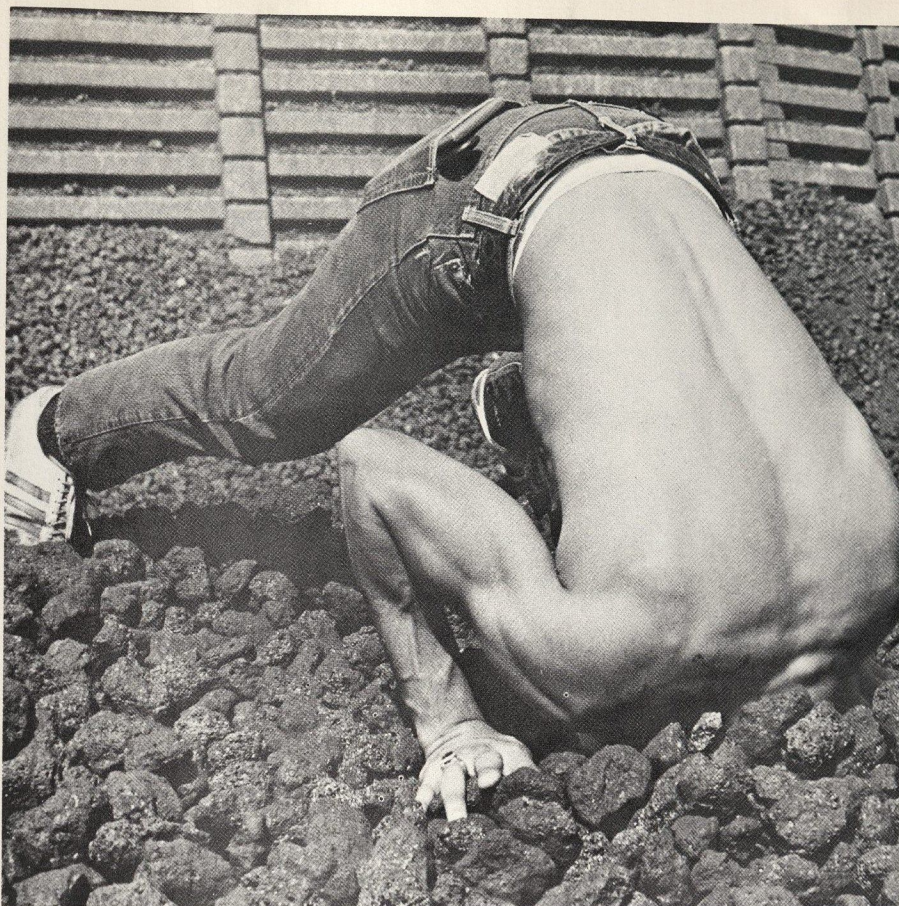
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PALETTEN 4-72



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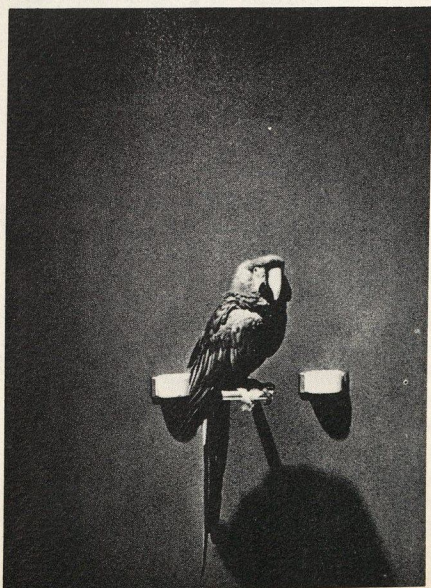


den mesta konst som gjorts under de senaste decennierna.

Förutom de konkreta poeterna från femtio- och sextiotalet, är det kanske närmast FLUXUS-konstnärerna och deras europeiska kolleger som varit föregångare till vad som görs i dag i namn av konceptkonst, jordkonst, idékonst "Arte Povera" etc. Fluxus visade genom sitt oerhört vitala exempel på hur mycket energi man egentligen kan utvinna ur vilken situation som helst så snart man ger fan i "kvalitet" och allt annat som håller uppe våra repressiva distributionssystem. Ingenting är oanvändbart; allting kan användas — allting bör användas. Fluxus var de första sedan Dadas dagar att i verkligt stor skala återupptäcka det lilla, inte som något man heroiserar och gör till KONST, eller någonting som man spelar ut mot KONSTEN i namn av antikont, utan helt enkelt för att vardagen innehåller en massa material som inbjuder till tusen olika sätt att utvinna energi eller lycka, om man bara vill göra avkall på sitt konstnärsEgo.

FLUXUS var den första stora rörelsen

Jannis Kounellis (Rom): Papegoja (levande), 1967



LÅGBUDGETKONSTNÄRER sedan Dada och surrealisterna. "Konstnärer gör vad de gör eftersom de varken har styrka eller fantasi nog att göra något annat" som Dick Higgins (som enligt min mening borde få nästa Nobelpris) säger. I och med Fluxus förändras attityden till världen igen: konst-antikont har spelat ut sin roll; man tar sig själv för GIVEN och ser konsten som en MÖJLIGHET att fungera som en INTEGRERAD individ i denna urspårade värld. Svårare än så är grundeckvationen knappast — men FLUXUS och efter dem all avantgarde understryker — genom sina egna exempel — att det inte längre alls handlar om att vara först eller bäst eller väcka uppmärksamhet eller synas på stora utställningar, utan att man gör det vad man gör, bara det. Politiskt effektiv blir den här konsten inte innan så många som möjligt faktiskt gör sin "egen" konst själv. Konstnären föregår bara med sitt exempel, inte nödvändigtvis "bra" eller "dåligt" ("varnande") utan framför allt levande exempel. Det är inget heroiskt med det, det är bara det att den enda tröskel som återstår att stiga över i konsten är GÖRANDETS TRÖSKEL.

All viktig konst visar på det faktum att vad en konstnär egentligen skapar inte egentligen är ett OBJEKT, utan en annan konstnär "konstverket" är bara ett exempel på en metod enligt vilken "betraktaren" (i princip vem som helst) kan befria skapande energi i sig själv. Konstverkets uppgift är inte att slå fast eviga sanningar, utan att skapa en ny konstnär dvs plocka fram det skapande i nästa människa. I sista hand skapar konstnären alltså en NY MÄNNISKA.

Ur den här synvinkeln är det litet väl dumt att bara se konstverket, eller hela konsten, som "objekt" i samma "produktionssystem" som alla andra objekt, lydande under samma lagar som de etc. Bara ett pundhuvud kan undgå att uppfatta att det mest handlar om energi och kommunikation när de här konstnärerna gör vad de gör.

Så även om konceptkonsten inte har kommit med något "nytt" så har den utvidgat och preciserat våra möjligheter att definiera oss själva och konsten i förhållandet till världen. Konceptkonstnärerna betar sig som om världen inte vore

April '72



William Wegman: "Eftersom jag var upprörd och rasande var det roligt att träffas igen"

David Bratfield: Foto



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	Silverman Fluxus Archives	III.5

KALEIDOSCOPE

Editor and Publisher Jay Bail
 Design and Layout Kim Gale
 Jay Bail
 Basho
 Contributing Editors Richard Morris
 Eric Solomon

THE SAN FRANCISCO BOOK REVIEW is published every month except July and February at P. O. Box 14143, San Francisco, Calif. 94114. Subscription: \$6.50/year, \$11/2 years. This is the August 1972 issue. © Copyright 1972 by Openings . . .

"Stalking Wild Food" by Marc Grobman was originally published in WIN magazine. "The Artist As Prophet" by Robert Bonazzi appeared in the current issue of December magazine, edited by Curt Johnson.

VISUALS: cover and p. 16 by Mel Hunter from "A Year On The Desert" by Barbara Goodheart and Mel Hunter (Prentice Hall, \$4). Page 5 from "Industrial Relations and Manpower and Construction" (MIT Press). Page 7, 30-31 by Sharon Shelton Arbuckle from New Collage magazine (P.O. Box 1898, Sarasota Florida). Page 9 by Adal Maldonado, a young Puerto Rican photographer, quite brilliant. Page 11 painting by Norman Compton. Page 13 Serigraph by Robert Fried. Page 20-21 oil painting by Tron LBykle. Page 25 by Marc Parry. Page 28 sculpture by Kathy Goodell. Page 33 pigment and charcoal on canvas by Mary O'Neal. Page 38 oil painting by Tom Amos. Page 39 by Dibujo de Ricardo Pena. Back cover drawing by Arthur Okamura from "1 2 3 4 5 657 8 9 0" (Shambala, \$3).

A wide open comic book, *Ten Heavy Facts About Sex*, is written especially for kids to enlighten them about what their parents won't tell them. All sexual thoughts are normal, masturbation is harmless, homosexuality is a matter of personal choice and shouldn't carry a stigma, perversions are normal, and VD (watch it!). Penis size, pornography, pregnancy, birth control, abortion. Easy to read print, cartoons big and funny. 25 cents from Family Planning and Population Information Center, 760 Ostrom Avenue, Syracuse, N.Y. 13210. Written by Dr. Sol Gordon and drawn by Roger Conant. Fascinating and beautiful. . . . How to start and maintain a free school is what we need in these days of overformalized, torturous, trivial public schools. *Free Schools* (Houghton, \$5) by Jonathan Kozol is for teachers, organizers, parents and it won't hurt the kids either. . . . 3000 edible plants, their effects and special effects. *Sturtevant's Edible Plants of the World* (Dover, \$5). Particularly concentrating on the Indian's use of plants throughout the Americas. Tobacco plants, narcotics, sweets, foods. The Butterfly Weed. The Reindeer Moss.

"Back in the pre-Jurassic period," writes H. Allen Smith in a new collection of his works, "when I was a young man (playing me a waiting game), I had an assortment of ridiculous ambitions. The wildest of these was the yearning to become the author of a book. I knew it was impossible, but I put my shoulder to the wheel (invented during the preceding year) and worked for two decades and finally made it." A splurge of stories, sketches, essays in *The Best of H. Allen Smith* (Trident, \$8), including "A Short History of Fingers," "An Intimate Chat With Ed Murrow" (while deluged with cameramen, directors, journalists, neighbors, wives). . . . Something Else Press (Elm St., Millerton, N.Y.) is the most consistently fine publisher of the avant garde mind today. You must see these books to believe them. The notebooks of Merce Cunningham. *FOEW&OMBWHNN* (with a bible cover and layout to match) by Dick Higgins, publisher of the whole S.E. Press. *The Aesthetics of Rock* by R. Meltzer. *Lucy Church Amiably* by Gertrude Stein. Spoerri, Oldenburg, McLuhan and a huge amount more. Devoted to the randomly purposeful creative act, to the changing lungs of cultural standards. Send for a catalogue.

The World of M.C. Escher (Abrams, \$15). 270 pages, 8x11 booksize. From the man of conscientiously elaborate visual paradoxes. "The problem itself is a question without an answer," Escher writes. "Why has man, from prehistoric times until today, allowed him-

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	Silverman Fluxus Archives	III.5

Hugh Fox

mainstream & tributaries



Four Nova Broadcast Pamphlets
(29-B Guy Pl., San Francisco, CA
94105.):

• *Drive Suite* by Ray Bremser, subtitled "an essay on composition, materials, references, etc." The furthest in of the bunch. Attempt at alogical, non-sequential, "Spontaneous" form/thought, but the spontaneousness is too visibly studied: "(OH, QUICKLY NOW, ALL THE BIG WORDS I CAN THINK OF!) incomprehensible! calisthenics! conundrum! brachycephalic!...."

• *Miss Vietnam* by Wolf Vostell, in the direct line of European "planned chaoticism." Acknowledgement of debts to Max Ernst, Hans Arp, Theodore Baargeld, etc. Much more at ease with concept of programmed anti-order. Bremser out of European tradition-water, Vostell very much in it. Action revolves around "systematic" annihilation of store window dummies. The anti-order mainly concentrates in simultaneous performances of at least superficially related actions: e.g. dummy is burned with hot electric irons simultaneous with each performer repeating "I'LL BE A GOOD BOY" with each burn, simultaneous with Beatles track endlessly repeated. Effect: juxtaposition of contradictions, planned assault on "customary" associations that make for "orderly" world-view.

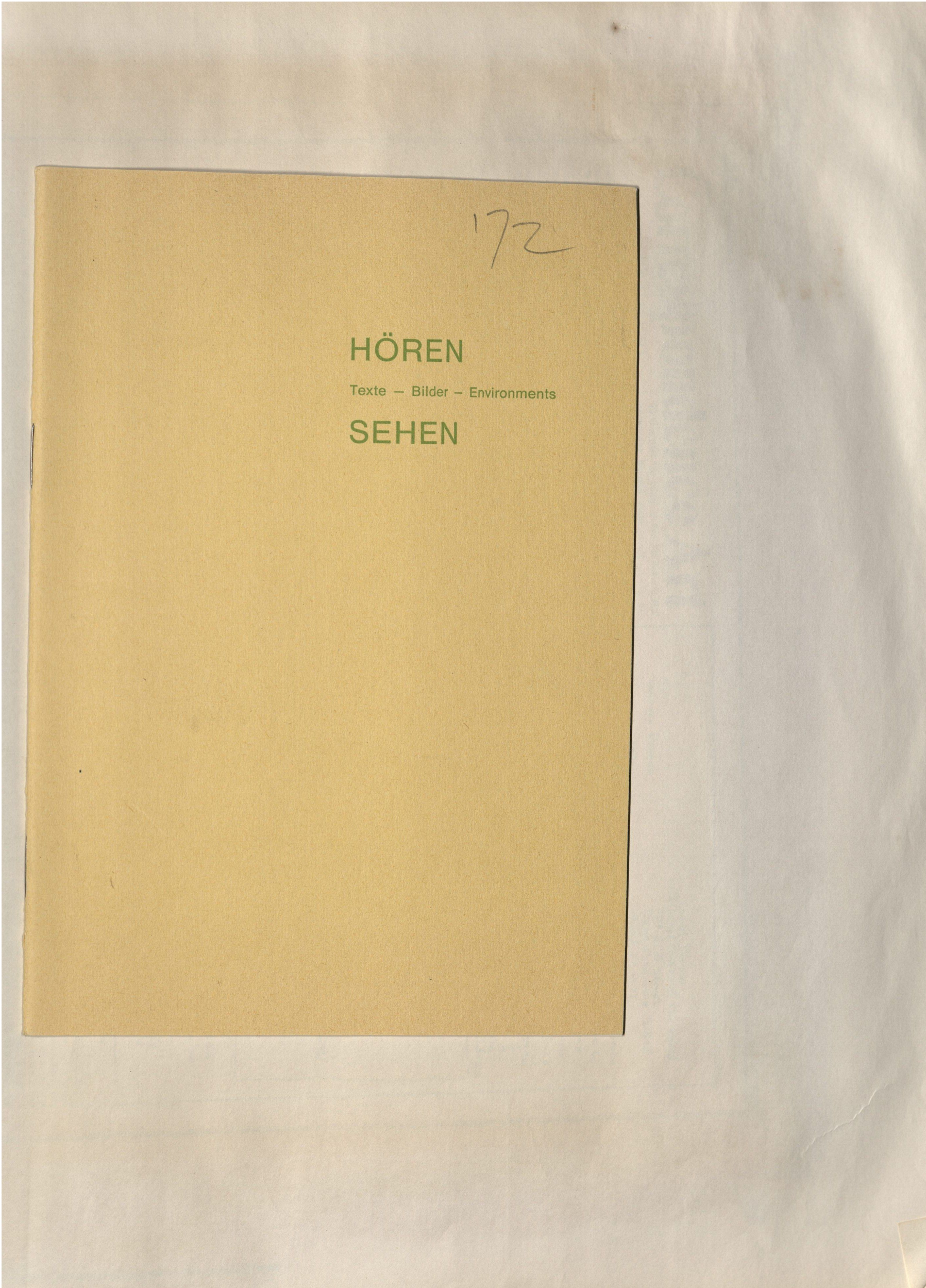
• *A Book About Love & War & Death* by Dick Higgins. One of the few successful practicing American "Chaoticists." Chance-work. Total chance-texture, much further out than Vostell. Methodology: "Chance led me to an Indonesian Dictionary, with 202 pages translating English into Bahasa Indonesian." Use of 3 dice. 216 possible numbers. "I let each throwing reference a page number, and used the first unused word

on that page in a subject list...as each word was used, it was crossed off..." Subject list revolves around death of brother, Higgins' own marriage. Sample sentences: "The major-general was hair-brained and hair-lipped, but in his autopsy that autumn, a bomb was found in his bowl, which iced him immediately..." or "Nobody wanted a haricot very much, except for spite. But his daubs had deteriorated into periodicals..." This is an A-1 example of distancing pain, enclosing it in an anti-logical structure in order to distill and isolate it. Last sentence: "At the custom-house our sea-fowl/surplusses-vacuum/Relentlessly chloroformed the jugglers."

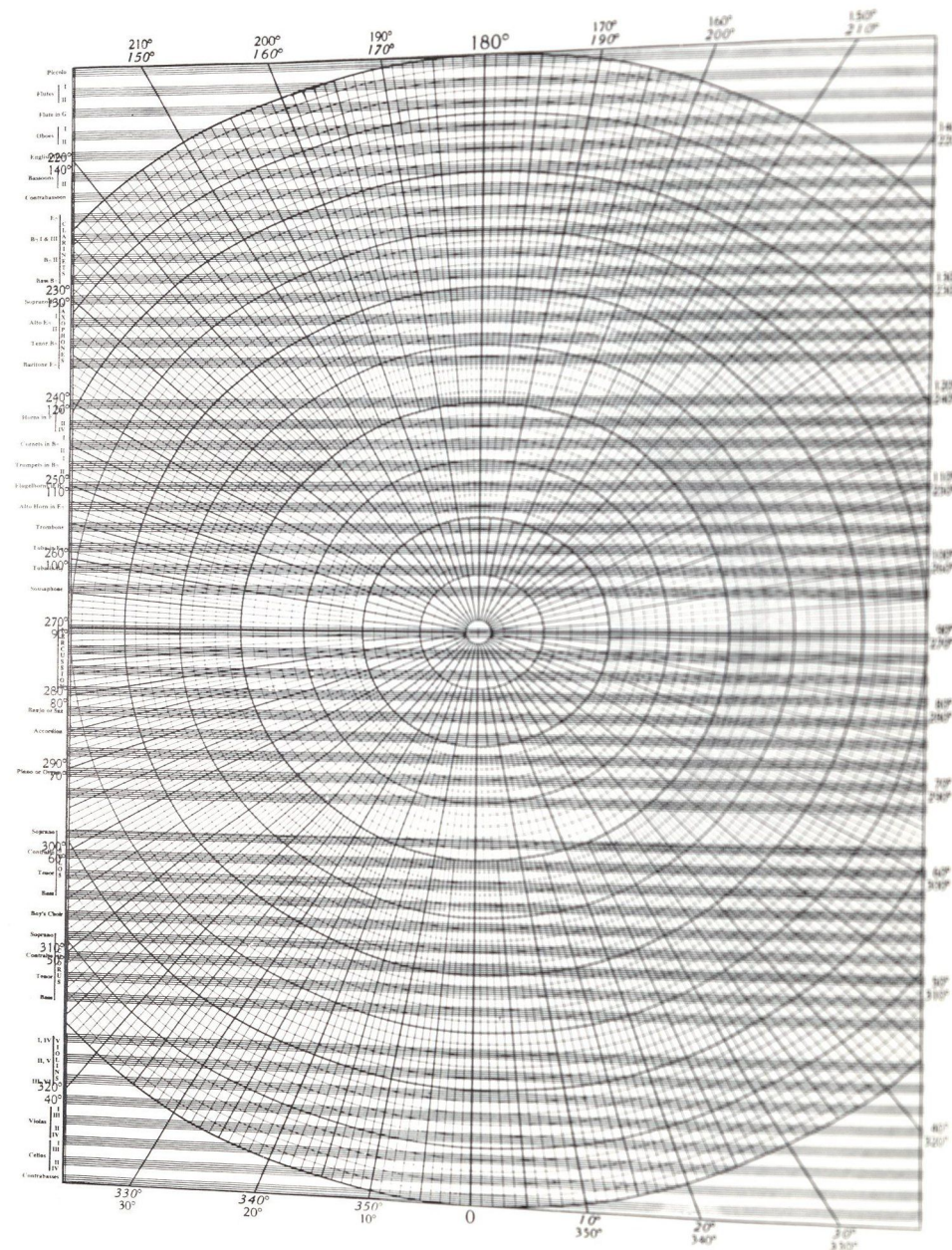
• *Twinpak* by Norman Mustill; NEW graphics-comics-ad-techniques works. One set begins with ruled music-paper, then collages in unrelated (to each other) images/words that are all ultimately connected to War and Doomsday: "tick, tick, tick, tick," "testing," a hand holding what first looks like a bottle, but turns out to be a bomb-release gizmo. Another work, *Shockumentary*, is a non-sequential, anti-logic "comic" strip, the figures cut out of books, music scores, etc. and

pasted on black, OR vice versa, black on printed pages. Lots of action--PAM, POW, POW, and the last bit of dialogue goes "Jeepers! They were burned to Death! But how?" "By the Torch of Liberty! Which proves that the Lady Truly Defends Our Shores!" Much more ominous effects achieved here obliquely than by any direct "message" technique. We are overhearing, decoding, watching an enigmatic, unexplained sinister battle taking place. The MOST effective of the four pamphlets because the severance of connective tissue between parts is the most complete.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5



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DICK HIGGINS

Geboren 15. 3. 1938 in Jesus Piece (England). Lebt als Autor und Publizist in New York.

Verfaßte zusammen mit Richard Maxfield die erste elektronische Oper „Stacked Deck“ (1958/59). Maßgeblich an der Happeningbewegung 1958–1960 beteiligt (Theater). Mitbegründer der Fluxus-Bewegung (1961). Amerikanischer Herausgeber des „De-Collage Magazine“ (1965), Gründer der „Something Else Press“ New York City 1964. Mitglied der New York Audiovisual Society, der Mycol Society und der American Mongolian Society.

Schriften:

- „What are legends“, 1960
- „Jefferson's Birthday/Postface“, 1964
- „A Book about Love and War and Death, Canto One“, 1965
- „Act. Ed 912“, 1968
- „FOEW&OMBWHNW“, 1968
- „Poparchitektur/Concept Art“ (zusammen mit Vostell)
- (Droste-Verlag, Düsseldorf 1969)
- Autor von zahlreichen Stücken und Filmmusiken.

Ausgestellt sind:

- Partitur
- Concert Number One bis Concert Number Twenty-Two
- (Texttafel)

◀ Dick Higgins, Partitur

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Series.Folder:

III.5

PAGE 28

Correspondence Art

BY THOMAS ALBRIGHT

To conclude this series on the correspondence art scene, an underground of artists and anti-artists whose work takes place mostly in the mails, rather than the museums:

Fluxus is probably the most far-flung of the correspondence art networks, and best known among the general public, thanks to the activities of one of its most publicized sometime members, Yoko Ono. Like the NYCS, it is both an organization and a myth. It has no formal structure, but—at last count—there were five functioning "directors"; it issues its own "Fluxpost" stamps, although they won't take a letter any place except by mistake; it operates from "centers" that define such subdivisions as Fluxus South (France), Fluxus North (Copenhagen) and Fluxus West (San Diego), but these centers change, close down, move, resume; some are mere box numbers, and at least one is currently located in a VW bus. "Fluxus works as if, and since it works as if, in effect, is," explains Ken Friedman, director of Fluxus West.

Formed—if that is the word—around the vanguard of concept art (the term was coined by a sometime Fluxist, Henry Flynt—in the early Sixties, Fluxus' present "membership" varies from 30 to 50 people. Most devote the bulk of their time to independent activity in various branches of avant-garde expression: Concept art, (Friedman), neo-haiku music and events (Ono, George Brecht), intermedia and "techno-art" (Nam June Paik); *Art Povera* sculpture and earthworks (Robert Morris, Joseph Beuys), concrete poetry and language art.

Fluxus exists primarily as a framework for exchanging information, for publication and occasional collaboration in collective events, Friedman said. He pointed out that some 300 items—many of them pirated—have appeared under the imprimatur of Fluxus West alone during the past few years, ranging from xeroxed manifestos and tome-sized esthetic dissertations to printed facsimiles of tickets to existent or non-existent events, and other para-documents.

Among collaborative activities in which most Fluxus members have taken part at one time or another are Flux events, Flux boxes, Flux kits and Flux fests. The "events" are little cards printed with "stage directions" for Zen-like happenings that can only—or need only—take place in one's imagination

2000 artists "to make at last available a real knowledge beyond assumptions of the attitudes of artists as a whole, and certain subgroupings of modern artists in particular." Another is a "one-year, one-man show" that is taking place almost invisibly at the Oakland Museum, an accumulation of everything Friedman sends to the museum during that time, and anything from anyone else that relates even remotely to Friedman or the show itself; eventually, a catalogue of all this will be published and the material will revert to the museum's archives. So write Friedman a letter in care of the museum, tell him what you think of him or art in general, and your contribution will wind up in the museum's permanent collection.

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"I looked quite disreputable. One can feel

To:
Governor Reagan
Dear Governor:

Lowell Darling
%The Art Center of The World
303 E. G Street
Davis, California 95618
March 27, 1971

In May of 1969, I made a proposal to the State of California through your office. That proposal was to save California from falling into the Pacific Ocean. Even though earthquakes are prevalent in your State, you did not respond. I was in Illinois at that time, and so required a fee for my endeavors, but now, as a citizen in your State, I feel the urgency greater. Now, I am willing to end this earthquake business free. On April 10th (a Saturday) I will lace-up the San Andreas Fault.

- End view -



- Side view -



This is basic design for lacing-up the San Andreas Fault to prevent it from shifting.

- This drawing is for your scrutinizing -
As I am doing this service without charge, I can only hope for some well-wishing response from you in reward for my labors. Thank you. Sincerely,

Lowell Darling

Above, an item from *Fat City*: it specializes in exchange of correspondence . . .

Literature at the University of Montana elicited a response in kind: "We no longer know how to answer a straightforward question like yours. However, if you should wish to know how many syllables there are in the book of Lamentations, or the Number of verbless sentences in Leviticus, just drop me a line and I will set our experts to counting".

signs. Eventually, the Xerox sheets assumed more importance and as our 'circulation' increased, we switched to photo offset, not only because it was cheaper in quantity but because of differences in tone, texture and impact. Now we are primarily 'literary'—issues contain four or five pamphlets, but we still try to include objects, often forms,

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History of the Annual New York Avant Garde Festival

In the summer of 1963, John Cage, Earle Brown, Edgard Varese, David Behrman, Morton Feldman, Frederic Rzewski and I conceived the idea of a Festival of the Avant Garde for New York City. I realized this idea by choosing the program, contracting the composers, designing a brochure, addressing and stuffing envelopes and borrowing electronic equipment. For the first two seasons, Norman J. Seaman guaranteed our rental of Judson Hall, printing and mailing, although the ticket receipts were not enough to pay him back in full. Composers wrote new works and performed them; their publishers donated music and tapes; the finest players in NYC gave their rehearsal and concert time; schools and individuals loaned equipment; and highly skilled engineers worked gratis on each program. We worked without pay in order to establish the festival as an annual event.

The first year there were six concerts featuring the works of 28 composers from eight countries, with seven world premieres, 10 American premieres, and three New York premieres. (August 20, 21, 27, 28, September 3 & 4.)

The second year grew from six to ten evenings with the addition of a full-scale production of Stockhausen's Originale. There were works by 34 composers from eight countries with 17 world premieres, six American premieres and 10 New York premieres. (August 30, 31, September 1, 2, 3, 8, 9, 11, 12, 13,)

For the third season, special evenings of Jazz, Film, Poetry and Dance were added for a total of thirteen evenings. 57 works were performed, chosen from approximately 80 scores that had been submitted from all over the world. Because of the limited capacity of Judson Hall, our Festival turned away hundreds. (August 25, 26, 27, 28, 29, 31, September 2, 3, 7, 8, 9, 10, 11.)

The fourth Festival took place at Conservatory Pond in Central Park in the open air from 6 AM until midnight, September 9. Sculptors, painters, poets, musicians, dancers, happening folks, playwrights, film makers and electronic composers from 10 countries presented a cross section of advanced research in the arts today with over 75 compositions. The audience totalled 15,000.

Over 30,000 people attended the fifth Festival on board the Staten Island Ferry Boat John F. Kennedy, 11:30 PM Friday September 29th through 11:30 PM September 30th. Approximately 100 artists from Argentina, Austria, Belgium, Canada, Czechoslovakia, Denmark, England, France, Germany, Iceland, Italy, Japan, South Korea, Spain, Sweden, and the USA presented their newest kinetic light art works, sculptures, video tape recorder compositions, environments, computer compositions as well as films, Jazz, poetry, electronic music, happenings, chamber music and dance in an exposition of the Avant Garde.

The sixth Festival was a parade down Central Park West on Saturday, September 14th, 7 to 10 PM, ending in Central Park from 10 PM 'till midnight. Artists and art works on floats, foot, push carts, stilts, placards, banners and some sailing through the air suspended from helium-filled balloons gave education and recreation to thousands of New Yorkers, as well as an opportunity to display their newest works to the public. As in past years, the artists donated their own time and materials to make the Festival a success, and major New York industries including Consolidated Edison and Hertz Rent-a-Truck helped to support our Parade.

The seventh Festival was presented on two islands in the East River — Wards Island September 28th through October 4th and Mill Rock Island October 26th through 31st. Works that should be viewed from a distance (inflatable sculptures, a 90-foot flame-lit tower, tree glass sounds, sky art, neon sculpture, island outlined with balloons and electric lights) were on Mill Rock and works that should be experienced at closer range (environments, television art, films, jazz, electronic music, computer murals, poetry, electric sucha, etc.) were on Wards Island. Over 150 artists' works were displayed in structures designed and donated by Buckminster Fuller (geodesic dome) and Yale Professor Felix Drury (polyurthane structure), in open air exhibits, hung from trees, floating on the water, and flying in the sky.

The goal of the Festival is to bring before the public the best experimental works, both American and International. The only requirement for selection for the Festival is the quality of the work, not the reputation of the artist; thus, young unknowns are given an equal chance for performance. It is important that the Avant Garde get as fair a hearing as is possible. The Annual New York Avant Garde Festival is dedicated to this purpose and is fast becoming an equivalent in America to the Palermo Festival (Italy), the Warsaw Festival (Poland), the Sogetsu Art Center (Japan), Darmstadt (Germany), as it was before Dr. Steinicke's death, the Daueneschenger Series (Germany) or the Zagreb Biennale (Yugoslavia).

Because NYC is now the center of the art world, as Paris was in the 20's, artists come from all over the world to participate in the Festival. It has achieved an undisputed position as one of the most significant and internationally acclaimed cultural events presented in this country. Some of the more than 400 works presented were by Anderson, Andrews, Apple, Ashley, Austin, Ay-o, Baille, Behrman, Bekaert, Berio, Beuys, Brakhage, Brecht, Breer, Brown, Bussotti, Cassen, Cage, Chiari, Christiansen, Christo, Conner, Corner, Crofts, Davis, Dewey, Emshwiller, Feldman, Ferro, Filliou, Frazier, Gelmetti, Ginsberg, Giuffre, Giorno, Goldstein, Gosewitz, Grossi, Gurian, Hansen, Harris, Heckman, Heliczer, Hendricks, Hidalgo, Higgins, Hogle, Huelsenbeck, Ichiyanagi, Imura, Immendorff, Isgro, Isobe, Jacobs, Johnson, Jones, Jordan, Kagel, Kaprow, Klintberg, Knowles, Knowlton, Kopcke, Kosugi, Kren, Kuchar, Larraine, Lenglet, Levine, LeParc, Lieberman, Ligeti, Lloyd, Lockwood, Lucier, Lundsten, Lurker, MacLow, Mathews, Millions, Monk, Moran, Morthenson, Muehl, Mumma, Neumann, Neuhaus, Niese, Nilson, Nitsch, Noll, Ono, Ortiz, Paik, Patterson, Picard, Piene, Pierce, Pignotti, Preston, Rainer, Raman, Reinecke, Richter, Risset, Romano, Rot, Rzewski, Schmit, Schneeman, Schneider, Scharits, Schwitters, Shiomi, Snow, Stern, Stockhausen, Streeter, Summerlin, Sun Ra, Tambellini, Taylor, Tenny, Toche, USCO, Vanderbeek, Van Saun, Varese, Vautier, Viner, Vis, Vostell, Warshaw, Watts, Welin, Werner, Wieland, Whitney, William, Wise, Wolff, Wolpe, Xenakis, Yalkut and Young.

Charlotte Moorman, Director
May 1971

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

Ein Verlag – zwei Kataloge – und ein Experiment

Den Auszug aus New York machte ebenfalls ein Verlag mit, dessen Publikationen zwar keine grossen Schlagzeilen gemacht haben, der aber aus dem Mosaik der Avantgarde der sechziger Jahre, wie es sich uns heute erschliesst, nicht wegzudenken ist. Der Verleger ist der heute 35jährige Dick Higgins, selber Komponist, Musiker, Schriftsteller, Composer, Essayist, Macher und Ermöglicher zugleich, Vertreter des Intermedia, des von ihm geprägten Ausdrucks für das Kunstwollen eines Grossteils der künstlerischen Avantgarde. Sein Haus an der 22. Strasse gleich hinter dem seit Warhols Film endgültig weltberühmten, aber weiterhin verwahrlosten Chelsea-Hotel, der obligatorischen Absteige aller in New York in Kunstdingen tätigen Auswärtigen, war seit Jahren Treffpunkt für die teils gewollt, teils ungewollt dem Museums- und Galeriebetrieb fernbleibenden Künstler, Literaten, Musiker. Dick Higgins hat alle Bestrebungen, die mehr auf Geschehen und nicht auf Fixiertes weisen, unterstützt und oft auch selber finanziert. Im Gegensatz zu vielen amerikanischen «abseitigen» Verlegern hat Higgins als einer der einzigen auch Kontakte zu Europa gepflegt und in den kräftigen amerikanischen Kulturchauvinismus eine Bresche zu schlagen versucht. In der dem Verlag angegliederten Galerie hat er Wolf Vostell, Daniel Spoerri, Robert Filliou ausgestellt, Aktionen und Happenings veranstaltet. Die Bezeichnung für diese Aktivitäten lautete SOMETHING ELSE PRESS und SOMETHING ELSE GALLERY. Übriggeblieben ist eine stattliche Reihe von Publikationen, die seit 1964 mit dem SOMETHING-ELSE-Signet versehen erschienen sind, mit der selbstbewussten Zielsetzung: "We publish the sort of avant-garde work which offers a real alternative to the conventional art forms and which normal publishers do not know to handle. We are not interested in built-in obsolescence. We want our books to be as fresh ten years from now as they are today, and as much of a joy to behold."

Die Publikationen erschienen in drei Reihen, den Büchern, zum Teil in zwei verschiedenen Aufmachungen, der Reihe der Great Bear Pamphlets und 1968–1969 die Something Else Newsletters, meist mit einem Leitartikel von Higgins und den Buchankündigungen. Die Edition von Grafiken blieb auf drei Blätter von Marcel Duchamp, Robert Filliou und André Thomkins beschränkt. Einzelgängerin bleibt auch die Schallplatte von Allan Kaprow («How to make a Happening?»). Das erste Buch erschien 1964 als Doppelband. Autor: der Verleger. Inhalt: die Geschichte der ersten Happenings, Erinnerungen

und Stücke des Autors. 1965 sind es bereits vier Bände: «The four Suites», Werke, Spiele, Texte von Alison Knowles, Philip Corner, Benjamin Patterson und Tomas Schmit; Robert Fillious «Ample Food for Stupid Thoughts»; die Geschichte des Happenings aus der Sicht von Al Hansen («A Primer of Happenings & Time/Space Art»); Ray Johnsons «Paper Snake». 1966 erscheinen Daniel Spoerri «An Anecdoted Topography of Chance», und Wolf Vostells «De-coll/age Happenings», 1967 Robert Fillious und George Brechts «The Games at the Cedilla», Claes Oldenburgs «Store Days» und Emmett Williams' «Anthology of Concrete Poetry» und «Sweethearts», 1968 «Changes: Notes on Choreography» des einflussreichen Choreographen Merce Cunningham, «The Book of Hours and Constellation» des schweizerischen «Vaters der konkreten Poesie», Eugen Gomringer, die «246 Little Clouds» von Diter Rot, 1969 Dick Higgins' Gesammelte Werke in Form eines Gebetbuches (FOEW&OMBWHNW), die Anthologie neuester Musik «Notations» von John Cage und die seit 1930 nicht mehr verlegten «New Musical Resources» von Henry Cowell, sowie der Bildband «The Gutman Letter» über ein Original aus der Wall Street, 1970 «The Esthetic of Rock» von R. Meltzer, «The Mythological Travels of a Modern Sir John de Mandeville» von Daniel Spoerri. Nicht erwähnt sind in dieser Aufzählung Neuauflagen von unbekannten Texten Gertrude Steins, des DADA-Almanachs von Richard Huelsenbeck und eines Vorläufers der Happeningform, «Dick's 100 Amusements» von William Dick Brisbane. Aktuell ist auch die Ausgabe «Verbi-Voco-Visual Explorations» von Marshall McLuhan u.a. (1967). In der Reihe der Great Bear Pamphlets (1965–1967) finden sich dieselben Autoren mit kleineren Texten, Partituren, Manifesten (Dick Higgins, Alison Knowles, George Brecht, Al Hansen, Allan Kaprow, Mac Low, Claes Oldenburg, Klintberg, John Cage, Philip Corner, Diter Rot, Wolf Vostell, die Gruppe ZAJ und als Ausnahme vom Futuristen Russolo dessen «Manifest des Bruitismus» von 1913). Die SOMETHING ELSE PRESS ist Dick Higgins Meisterstück. Durch ihren Wegzug verliert New York zwar keinen gewichtigen Steuerzahler, aber ein Stück künstlerisches Klima.

Zwei Kataloge zur künstlerischen Aktualität

Das umseitig abgebildete «Double negative» von Michael Heizer gehört einer neuen Kunst- richtung an, die seit Ende der sechziger Jahre in den meisten Museen und Ausstellungsinstituten, wenn auch oft nur als Dokumentation,

Aufnahme gefunden hat. Einen ersten Überblick gab im März 1969 die Kunsthalle Bern mit der Ausstellung «Wenn Attitüden Form werden». Den Wechsel von der Objektkunst der sechziger Jahre zu einer Nachobjektkunst der siebziger Jahre dokumentierten in diesem Jahr zwei Ausstellungen in New York. «Conceptual Art and Conceptual Aspects» war eine Ausstellung im New York Cultural Center, der früheren Gallery of Modern Art am Columbus Circle. Die Ausstellung umfasste 75 «Werke» von 29 Künstlern aus sieben Ländern. Von diesen 75 Werken waren 50 lediglich Texte, der Rest Videotapes und Photodokumentationen. Joseph Kosuth, einer der Pioniere der Konzeptkunst, definiert diese wie folgt: "Conceptual art, then, is an inquiry by artists that understand that artistic activity is not solely limited to the framing of art propositions, but further the investigation of the function, meaning, and use of any and all (art) propositions, and their consideration within the concept of the general term 'art'." Der Katalog gibt mit einer reichen Auswahl von Texten der beteiligten Künstler eine gute Einführung in das für den traditionellen Kunstliebhaber nicht sehr attraktive Gebiet. – Von Juli bis September 1970 fand im Museum of Modern Art eine Ausstellung mit dem unverfänglichen Titel «Information» statt. Auch hier herrscht Dokumentation vor, doch ist das Thema weiter gefasst, neben Konzeptkunst finden sich auch die Earth art, Antiform, und all die neuen Tendenzen, die einen Kommentar zur allgemeinen künstlerischen, sozialen, politischen Situation liefern. Der Katalog ist Teil der Ausstellung, indem jedem Künstler eine Seite zur Gestaltung oder für eine Mitteilung über sich selber oder anderes überlassen wurde. «Information» ist der progressivere, «Conceptual Art and Conceptual Artists» der informativere Katalog. Beiden gemeinsam ist das Dokumentieren einer Kunstrichtung, die ihr Kunstwollen nicht mehr im fertigen Produkt, sondern im Denk- oder Arbeitsprozess und dessen Dokumentation verwirklicht sieht.

Ein Projekt

EAT (Experiments in Art and Technology), eine Organisation, die seit 1966 besteht, mit dem Ziel, Künstler und Wissenschaftler zusammenzubringen und dadurch dem Künstler die ihm oft fehlenden technischen Kenntnisse zu vermitteln, und deren Präsident der Elektroingenieur Billy Klüver und Vizepräsident der Künstler Robert Rauschenberg ist, kündigt für Ende 1970 die Ausstellung «Projects outside Art» an, mit 5 von 5 gemischten Teams ausgeführten Projekten, die auf Grund eines offenen Wettbewerbs ausgewählt werden. Als Aufgaben werden genannt: Erziehung, Gesundheit, Wohnungsbau, Kontrolle der Umgebung, Verkehr, Kommunikation, Produktion und Verteilung von Nahrungsmitteln, Freizeitbeschäftigung und Unterhaltung. Die Präsentation wird in Form von Kartothe-ken, Ton- und Videobändern, Modellen, Filmen und andern geeigneten Medien erfolgen.

California Institute of the Arts

L'idée de fonder une école qui serait une véritable «community» de la côte californienne vient de Walt Disney, qui légua une bonne partie de sa fortune aux «Walt Disney Associates for California Institute of the Arts». Cela permettra la construction de l'Institut à Valencia, quelque 5 miles au nord de Los Angeles. En attendant que les nouveaux bâtiments soient terminés (leur coût est estimé à 36,5 millions et la construction en a été confiée à l'architecte Thornton Ladd), l'école a ouvert ses portes le 1^{er} septembre dernier à Burbank, dans le cadre provisoire de l'ancienne Villa Cabrini Academy. L'occupation des bâtiments de Valencia s'étagera de 1971 à 1973. La première étape, prévue pour mars 1971, comprendra des classes, des ateliers, des installations audio-visuelles, la bibliothèque, l'administration, un théâtre de deux cents places, des galeries et des maisons d'habitation. En juillet 1971, d'autres classes seront prêtes ainsi que des ateliers, le théâtre modulaire et une annexe à la bibliothèque. Viendront ensuite, en octobre 1972, les bâtiments pour les sections théâtre et danse, le cinéma et les études critiques, les scènes sonores et une biblio-

thèque pour les films, les bandes magnétiques et les bandes vidéo. Le reste des bâtiments, comprenant un autre théâtre, sera terminé en septembre 1973. A cette date, l'école pourra accueillir 1500 étudiants. Les frais restent malheureusement très élevés: 2500 dollars par année académique et par étudiant, auxquels viennent s'ajouter 1250 dollars pour le logement et la nourriture. Il n'en subsiste pas moins un déficit de 30,8 millions sur les 54 du budget total.

Le concept de l'école est le suivant: «Le California Institute of the Arts est plus qu'une école professionnelle; c'est une communauté conçue selon une idée nouvelle. Nos étudiants seront considérés comme des artistes. Nous estimons qu'ils viennent à nous pour développer leurs talents. Ils seront traités et encouragés en conséquence, tout en restant libres et indépendants. L'Institut comprendra six sections: arts plastiques, design, musique, théâtre et danse, cinéma et études critiques. Il n'y aura pas de programme fixe. L'accent sera mis sur les projets et le travail individuels sous la supervision de la faculté. La méthode variera selon le but poursuivi. Les cours et les conférences se donneront dans des ateliers ou sur des plaines de jeux, de manière à ce que le métier alimente les connaissances et que le savoir vienne imprégner les dons professionnels. Le programme des études est conçu en tant que contexte expérimental dans lequel il sera possible de trouver et de mettre au point la solution des véritables

problèmes. L'Institut veut être un laboratoire et un centre d'activité. Les étudiants et la faculté seront des collaborateurs. Il n'y aura pas de classement. Les cours évolueront en fonction des besoins et le travail accompli déterminera l'enseignement ultérieur. L'interaction entre les facultés est de première importance pour l'Institut. Ce dernier est lui-même un complexe d'ateliers, de galeries, de salles de travail et de représentations d'une extraordinaire variété et d'une remarquable flexibilité. Tous les moyens disponibles sont à la disposition de tous les étudiants de toutes les sections. Outre le caractère extrêmement libre de l'enseignement, on recherchera également des milieux spéciaux, développés et activés par les étudiants eux-mêmes: une bibliothèque audio-visuelle, une banque d'information, une librairie d'intermedia et une cafétéria avec projections cinématographiques, concerts, expositions, représentations théâtrales, discussions politiques, rédaction de poèmes, création et édition de revues. Ces activités ne seront pas considérées comme périphériques, mais constitueront un aspect vital du programme. L'Institut n'a pas l'intention de représenter une entité hermétique. L'intégration à la nouvelle ville (Valencia) et à la métropole toute proche (Los Angeles) comptera également parmi nos principaux desseins.»

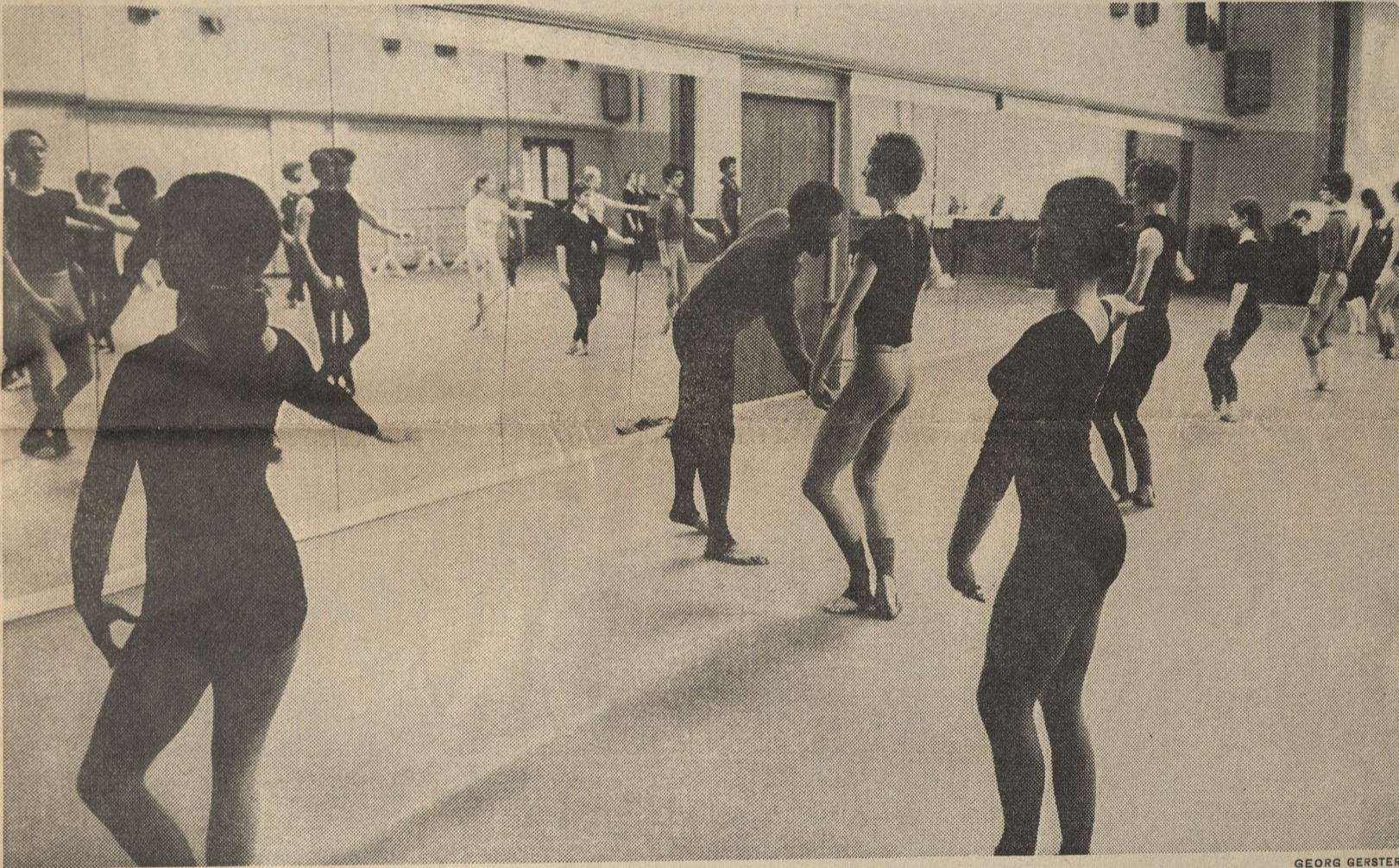
Un programme, on le sait, ne prend de la valeur que par ce qu'on en fait. Dans le cas du CIA, les conditions au départ sont extrêmement

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5



California Institute of the Arts. Indian Music: Beginning sitar class, instructor: Amiya Dasgupta.

Modern Dance: Donald McKayle, instructor.



GEORG GERSTER

favorables, puisque tout un groupe de personnalités fort intéressantes se sont penchées sur les problèmes de cette communauté. Aux côtés du directeur, Robert W. Corrigan, fondateur de la Tulane Drama Review et professeur de littérature à l'Université de New York jusqu'en 1968, l'écrivain Leo Hamalian remplit les fonctions de doyen des Institute Affairs. Le directeur technique est Donald Buchla, inventeur de l'Electronic Musical System, qui installa entre autres, en 1967, le « cirque électrique » à New York et à Toronto. Le doyen de la « School of Art » est le peintre Paul Brach, et le vice-doyen Allan Kaprow, représentant, défenseur et théoricien bien connu de la forme artistique du happening, et inventeur du nom. L'électronique et les projets vidéo seront confiés à Nam June Paik, artiste, musicien, interprète et cinéaste coréen, les Happenings/Intermedia à Allan Kaprow et Morton Subotnick, l'étude des milieux (environnements) à Lloyd Hamrol, Alison Knowles et Gorg Miller, l'histoire de l'art à Dick Higgins, réalisateur de « Something Else Press », Max Kozloff, Nam June Paik et Michael Phillips. « Du jour de son entrée à l'école, l'étudiant sera considéré comme un artiste qui n'a de responsabilité à assumer qu'envers lui-même et envers son œuvre. Quel que soit son art, quelles que soient ses techniques, les ateliers correspondants sont à sa disposition. » La section « School of Design »

englobe les branches suivantes: Design/Research (Peter Pearce), Environmental Design, Film/Film Graphics, Industrial Design, Photography, Physics, Publishing/Graphics (Dick Higgins et Alison Knowles), Social Psychology, Sociology, Stage/Costume Design, World Game, Electronic Music (James Tenney entre autres). Le doyen de la section « School of Music » est le célèbre compositeur Mel Powell, élève de Hindemith, fondateur et directeur du University's Electronic Music Studio de l'Université de Yale. Une autre section Intermedia/Happenings/Film est prévue à la School of Theater and Dance, où enseignent Allan Kaprow, Dick Higgins, Alexander Mackendrick, Jules Engel (le dessinateur de « Mr. Magoo ») et Kris Malkiewicz.

Le domaine Concrete Poetry/Intermedia/Publishing est confié à Dick Higgins et Emmett Williams. Ce dernier a travaillé à Darmstadt, dans les dernières années cinquante, avec Daniel Spoerri et Claus Bremer, s'occupant de poésie concrète et de théâtre dynamique. Au début des années soixante, il fonda le « Domaine poétique », à Paris (1963). Parmi ses publications, citons « konkretionen », « ja, er war noch da » (un opéra), « poésie et cetera américaine » (une anthologie de poèmes d'action, réalisée à l'occasion de la Biennale de Paris, en 1963), « 13 Variationen über 6 Worte von Gertrude Stein », « rota-poems » (variations sur un poème de Diter Rot), « sweethearts » (un poème érotique concret), la

traduction complète de la célèbre « Topographie anecdotée du hasard » de Daniel Spoerri, « Store Days », en collaboration avec Claes Oldenburg, et la réalisation de la seule « Anthology of Concrete Poetry » complète. Nous en passons.

Pour assurer à l'Institut une portée internationale, on créera un « International Board », dont la composition n'a pas encore été fixée. Seule la « School of Film » a désigné jusqu'ici un directeur pour le programme international, en la personne du metteur en scène Roberto Rossellini qui est simultanément directeur du Centro sperimentale di Cinematografia, à Rome.

Le CIA promet d'être un institut extraordinairement ouvert aux idées nouvelles. L'importance qu'on y accordera aux intermedia apparaît comme typique du programme volontairement très large de l'école. Dans quelle université européenne pourrions-nous trouver un aplanissement des frontières poussé à ce point entre les branches de l'enseignement? Et quel programme d'études englobe actuellement la pataphysique (selon Alfred Jarry, la pataphysique est la science des solutions imaginaires)? Les artistes des happenings et les musiciens d'action des années soixante auront ici l'occasion de transmettre leur expérience personnelle. On ne peut que souhaiter voir réussir l'expérience, même après la première grosse déception: les bailleurs de fonds se sont opposés à la nomination de Herbert Marcuse au California Institute of the Arts.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5



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compiled & directed by jerry benjamin

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at 3:00

5



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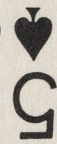
ronni berger

john cain

marianne mc namara

david russell

amy whitman



172

nov. 8 to 19

reservations:

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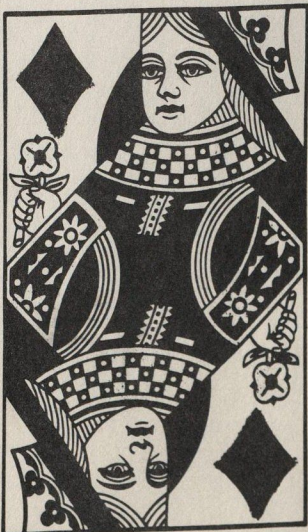


at bastiano's studio

14 cooper sq.

(3rd ave. & 4th st.)

Q



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

172

FLUXUS MEETS THE PEOPLE

→ This article, written about the room KEN FRIEDMAN AND FRIENDS IN PROCESS, which included work by Dick Higgins, Wolf Vostell, Alison Knowles, Ben Vautier, Dietrich Albrecht, Wolfgang Feelisch, Joseph Beuys, Gary Lee-Nova, Michael Morris, Mr. Peanut, Flakey Glenn Lewis, Diter Rot, Daniel Spoerri, Robert Filliou, Fluxus, Fluxus West in England, David Mayor and many more, appeared in THE VANCOUVER SUN.

While it may interest you to have a copy, several statements must be corrected: ① Never at any time was the room entitled or referred to as FRIEDMANIA by me or by the museum. This appeared on a poster issued by someone else, and somehow caught hold. ② The room was frequented by practically everyone who entered the museum: the statement about people not going beyond the grille was no doubt a poetic statement in tune with one person's perception of the effect of the grille, rather than an observation of the people actually entering the room. ③ The table was a recycling table (TAKE OR LEAVE WHATEVER YOU WISH), and was at no time carefully littered by the artist: any objects left or arranged were done by public visitors, another affirmation of the room in actual use by many people.

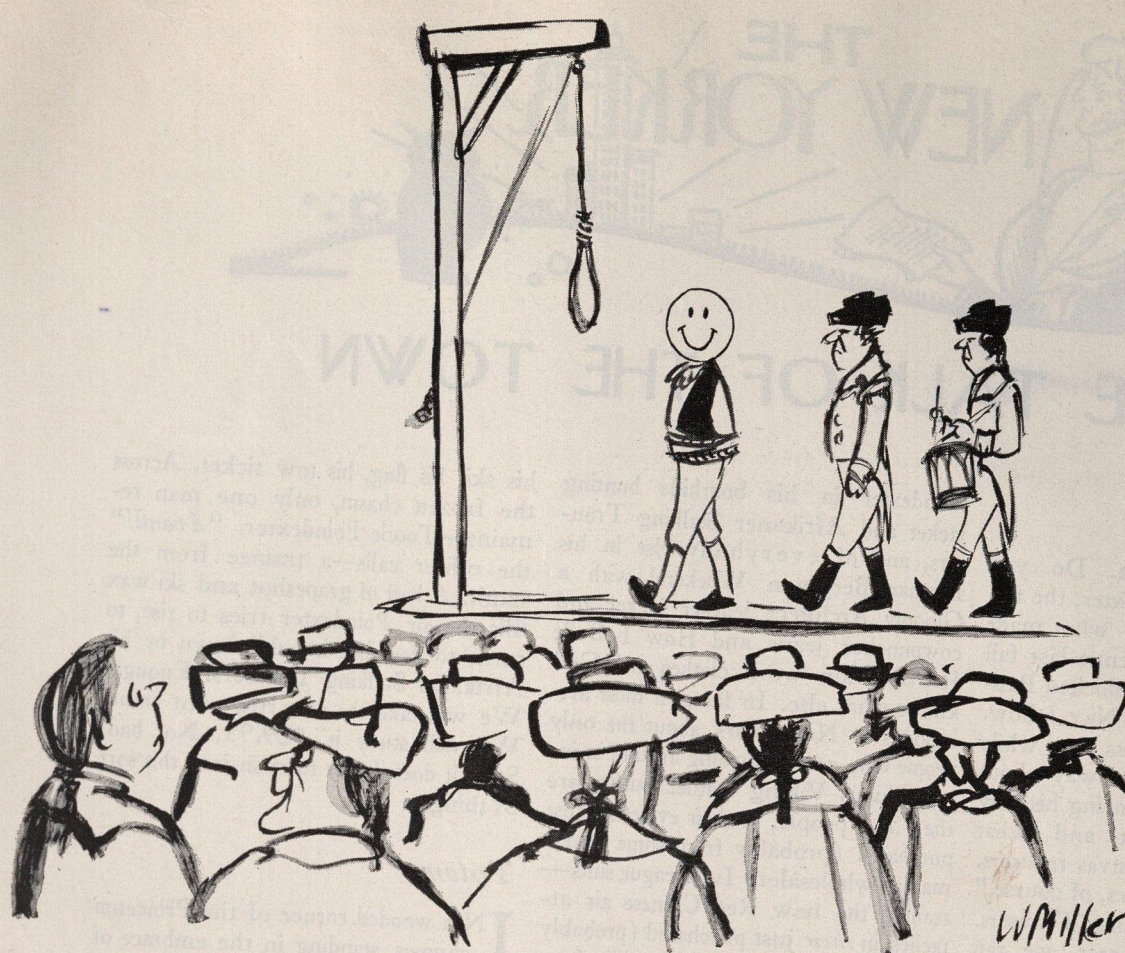
Beyond this the article was factual. Unfortunately, it appears, as is too often the case with the press, that the editors of the paper clipped the article short, resulting in abrupt statements, somewhat less than complete information, and the omission of the names of the other participants in the room save one.

I hope this note clarifies the incorrect and missing information. If you are one of the artists slighted this, please accept my apologies. We tried to stress your work as best possible, and all work in the show was given the best possible visual treatment.

The article appears on the reverse of this page.
(over)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

26



"Aye now, laddie, there be pluck!"

gian red quartzite and black granite—and then forcing liquid concrete among the pebbles under high pressure. Once the concrete has bonded the stone, the form is removed and the sculptor carves the concrete by sandblasting its "skin," thereby exposing the aggregate underneath. The head at Princeton is a polychrome of red, black, and creamy white; new as it is, it looks as if it had stood there for a thousand years, shedding benign magic over all passersby.

The day we visited the "Tête," Mr. Nesjar, dressed in an astronaut-style outfit of rubber gloves, jacket, and mask, was up on a scaffold putting the final touches on the statue with a jet of sand. (The jet issues from a hose at a pressure of a hundred pounds, and if it is misdirected its force is sufficient to slice through a man's arm; sculptors who carve in concrete must have strong physiques and steady nerves.) Catching sight of us, Mr. Nesjar turned the hose over to his helper, a fellow-Norwegian named Sigurd Frager, and invited us to sit with him outside a little portable aluminum workshed while he described his long and fortunate collaboration with Picasso. They met in

1956, in the South of France, and when Nesjar showed Picasso some photographs of experiments he had been making with the Naturbetong technique, the old man bounded up out of the depths of a chair and rushed into the kitchen to explain the technique to the cook, then outdoors to explain it to the gardener. "As always, he immediately saw the possibilities in a new method of creating art," Mr. Nesjar said. "He gave me three designs, unsigned, for me to transform into three concrete murals for the Government Building in Oslo. Later, when he saw photographs of the finished work, he took back the designs, signed them, and handed them to me. That was both his official imprimatur and his way of thanking me. Since then, I've executed about fifteen Picasso works, either from originals in other forms or from his designs and maquettes. In '63, I did an engraved mural eighty feet long for the Château de Castille, at Gard, in France, and in '65 I did a group of four sculptures called 'The Picnic on the Grass' for the Museum of Modern Art in Stockholm. Three years ago, I did the thirty-eight-foot-high statue 'Sylvette' for the plaza

Second World War. The university having officially accepted the "Tête," Mr. Nesjar now intends to devote his time to the design and construction of something he calls "ice fountains." "In my home country, ordinary fountains have to be shut down much of the year because of the cold, and this is true even in New York," he said. "I'm working on a way to keep fountains flowing all year round and to let the ice that forms on them become a series of constantly changing shapes and patterns, lighted in such a way that one never sees the same fountain twice. I call my designs a blending of light, ice, and water, and I'm eager to get Picasso's opinion of them. Ice fountains make no sense in the South of France, but Picasso's imagination reaches from Pole to Pole, and he's sure to see something in them that I haven't seen."

Festival

A REPORT from a young man who attended the Eighth Annual New York Avant-Garde Festival:

"It is important to have a grasp of the geography of the thing. The basic geography was simple: Manhattan;

JANUARY 8, 1972

of the N.Y.U. apartment buildings south of Washington Square. Picasso takes a close interest in my work and makes very useful suggestions." Mr. Nesjar showed us a photograph of a scale model he had made of "Tête de Femme." On the model were scratched some zigzag lines. "Picasso's squiggles," he said. "He evidently wanted to add a little life to the surfaces."

"Tête de Femme" was commissioned as part of the Putnam Sculpture Collection at Princeton—a group of outdoor works by leading contemporary sculptors, including Henry Moore, Louise Nevelson, Alexander Calder, and David Smith. The collection is financed by an anonymous gift of roughly a million dollars and is named in memory of Lieutenant John B. Putnam, Jr., Princeton '45, who died in the

Cont.

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Festival

A REPORT from a young man who attended the Eighth Annual New York Avant-Garde Festival:

"It is important to have a grasp of the geography of the thing. The basic geography was simple: Manhattan;

to represent the interior of the Armory. At one end, indicate a door. At the other, draw a clock and underneath it put the legend 'Next Home Game.' The clock and the legend 'Next Home Game' belong to the Armory people; everything else I describe belongs to the Avant-Garde Festival people. To the right of the clock, draw a Ferris wheel—a big Ferris wheel. To the left of the Ferris wheel (and a bit toward the door end of the rectangle), write 'Nixon Ensemble,' and a bit to the left of that draw a mound of dirt, a young man in a tailcoat, and a few white mice. Moving toward the door end of things, render three or four giant inflatable polyps, and to the left of the polyps draw a few score cardboard sculptures of Batman. Your diagram ought now to be complete except for the areas flanking the door. To the right, indicate the existence of a Baby Grand Guitar, and to the left write the words 'Happy Birthday Charlotte.' Around your completed diagram, make many symbols for static. The static symbols will remind you not to forget the four hundred boring videotape exhibits on the periphery.

"Now, most of your diagram is self-explanatory. Ferris wheels, Nixon Ensembles, and giant inflatable polyps have been, after all, absolutely standard for years. I want to zero in on the mound of dirt and on 'Happy Birthday Charlotte.' You see, when I go to Avant-Garde Festivals, I go with the idea of bestowing little mental prizes on deserving exhibits. Usually, I look for something that Breaches the Boundaries of Art As We Know It, but the boundaries of art as we know it have been hard to find of late, so this year I decided to look for the Artist Who Tried Hardest. Hence my interest in the young man in tails and 'Happy Birthday Charlotte.'

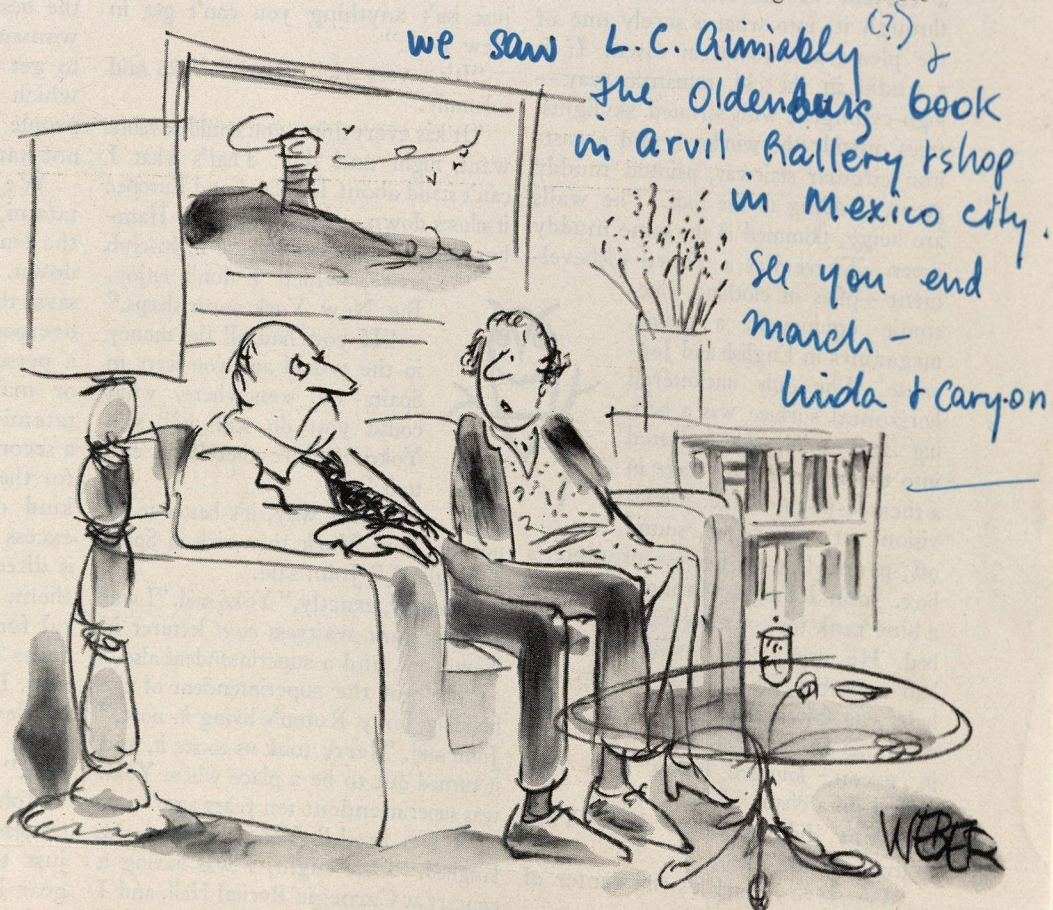
"I spent a long time looking at the young man in tails. He was lying almost perfectly still on a little black cloth on top of the mound of dirt. The mound was cordoned off by the standard red vinyl rope. People

at the rope and watched him. All sign said that what they were seeing was 'Ring Piece' and that the work of Geoff Hendricks. It was impossible to absolutely determine whether Geoff Hendricks—the creator of the piece—and the man in tails were one and the same, but this was the popular assumption. It was not possible to get to the bottom of it because the young man in tails on the mound of dirt did not talk at all. What he did do was make notes from time to time in a little notebook. And he gave full territorial rights over his body and his mound of dirt to several white mice who happened to be there. Although the young man was not *active*, it seemed to me that he was trying hard.

"The people involved in 'Happy Birthday Charlotte' were active. They were constructing a giant birthday cake. These people were Joe Millions, who is the proprietor of Colossal Cakes, and Milton Summers, who is, according to Mr. Millions, the greatest cake decorator in the world. The enormous cake had three layers, but only the topmost layer (which measured two feet by four feet) was actually cake; the rest were dummies. All three layers were being decorated by Mr. Summers. He had writ-

ten 'Happy Birthday Charlotte' all over the cake, because it was for Charlotte Moorman, who organizes the Avant-Garde Festival.

"I talked to a girl who said that the young man's white mice weren't his white mice at all but, rather, belonged to an artist/event-stager named Dick Higgins. 'The mice just split from Dick and stayed on the mound of dirt,' the girl said. I went to investigate. I stood behind the cordon and watched the young man in tails some more. He had a long beard, so I could not see whether he was wearing the proper sort of wing collar. Certainly he was wearing the proper sort of shoes—black patent-leather ones. Then a guy in a black-hooded costume and dark glasses, who carried with him a sound effect like a muffled siren and also a Charlie McCarthy puppet, came up to where I was standing. He gave me a little puzzle in the shape of a duck to keep. He left. Then I got up my nerve and asked the young man in tails *out loud* if his white mice were really his mice or if they were Dick Higgins' mice. He did not answer, but he did make a little notation in his notebook. Then the guy in the hooded costume with the siren sound effect and the Charlie McCarthy puppet came back and gave me a sec-



"I don't understand why you're so upset. If Lindsay gets to be President, you can still blame him for everything."

Are they really yours?

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	Silverman Fluxus Archives	III.5

ond puzzle/object. I left before I grew to depend on his kindness."

Everywhere's Somewhere

John Lennon Yoko Ono
New York City are your people.
John Lennon Yoko Ono
New York City is your friend.

—David Peel and the Lower East Side.

SOME good local news, for a change: John Lennon and his wife and co-worker, Yoko Ono, have become, for most practical purposes, New Yorkers. They have been living here more or less continuously for the past six months; they have rented a studio in the West Village to live in and a loft in SoHo to work in; they have been observed doing New Yorkish things, such as riding their bicycles in the Park, going to the movies in the middle of the night, and picking up the Sunday papers in Sheridan Square. So far, they have not been heard to complain that the city is unlivable. When that happens, we'll know that they're here to stay.

On a recent Saturday, we went down to the West Village to see for ourself how they are getting along in their new home. A long-haired retainer opened the door and steered us toward a curtain in the rear. We ducked through it, into what is surely one of the pleasantest rooms in town. It is a studio in the old, romantic way—high-ceilinged, with serrated skylights, trees outside the windows, and a cast-iron circular stairway, painted muddy green, leading to the roof. The walls are beige, trimmed in the same muddy green. There was a relaxed dishevelment—piles of clothing, electronic equipment, a guitar, magazines in English and Japanese. The only uncluttered horizontal surface was a bed, big and solid, which jutted into the room like the stage in a theatre-in-the-round. A television set, picture on, sound off, perched at the foot—a prompter's box. John Lennon, wearing jeans and a blue tank top, sat cross-legged on the bed. He was a trifle smaller than we had expected, his skin was ruddier, his hair was fairer, but his face was as familiar as an old friend's. Yoko, dressed in green, lounged beside him. We pulled up a chair.

"Why did you choose New York to live in?" we asked.

"We love it, and it's the center of our world," John said.

"It's the first international city, race-wise, if you think about it," Yoko said. "It has more Jews than Tel Aviv."

"And more Irish than Dublin," John said.

"And blacks, and Chinese, and Japanese, and they're all living pretty well together," Yoko said. "Right now there's fantastic pessimism, both in the art world and in the general society. Even the most intelligent people in New York are saying, 'Oh, nothing is happening in New York. It's boring. Let's all go to the West Coast.' That was the general tenor when we got here. We're sort of trying to change the wind to a more positive wind."

"I think all of us went through a big depression in the last year and a half, all over the world," John said. "We think there's something in the air that's going to pick us all up again. You know, New York is a fantastic place. Yoko is a New Yorker. She spent fifteen years here before she met me, and she used to go on about New York to me all the time, but I had never really seen it. I was overwhelmed by America in the early days when the Beatles were here, because we were all brought up on Americana. Britain is the fifty-ninth state, or whatever, and America was the mother country of the whole culture. There's an unbelievably creative atmosphere on this little island of Manhattan. Like they say, there just isn't anything you can't get in New York."

"It's a very rich island," Yoko said solemnly.

"It has everything you could possibly want, night and day. That's what I can't stand about England and Europe: it closes down, unless you go to Hamburg or Amsterdam for the night-club scene, which I don't enjoy. But New York never sleeps."

"If you had all the money in the world and you were in Spain or somewhere, what could you do with it?" said Yoko. "Here there's no end to it."

"In a way, it's better to be poor in New York than rich in Spain or England," John said.

"Exactly, exactly," Yoko said. "I was an artist *cum* waitress *cum* lecturer in New York, and a superintendent also."

"She was the superintendent of the building Jerry Rubin's living in now," John said. "Jerry took us to see it, and it turned out to be a place where Yoko was superintendent ten years ago."

"I was fired," Yoko said, and she laughed. "One night, I was having a concert at Carnegie Recital Hall, and I forgot to turn the incinerator on. All the garbage was stuck, and two days later I burned it, and the smoke was

everywhere, and the Fire Department came, and I was fired. I was a waitress and a cook in a macrobiotic restaurant—the Paradox. The critics would come to interview me about my concerts."

"She'd serve 'em macro and then sit down with 'em and talk about her art," John said.

"I thought I was a very rich person then, because this city has that quality, that even a waitress can feel rich about it," Yoko said. "There's no set thing about your fate here. Your fate is what you create in this city."

We said that the talk of riches reminded us of a recent song of John's, "Imagine," which asks the listener, among other things, to "imagine no possessions."

"I wish 'Imagine' would come true," John said. "I've been listening to it myself, because I get an objective view after, and I was imagining. I began to think: I don't want that big house we built for ourselves in England. I don't want the bother of owning all these big houses and big cars, even though our company, Apple, pays for it all. All structures and buildings and everything I own will be dissolved and got rid of. I'll cash in my chips, and anything that's left I'll make the best use of. Yoko is a three-tatami woman, and she's been working on me to get rid of this possessions complex, which is something that happens to people who were poor like myself—not starving but poor."

We asked Yoko about her three tatami, and she said, "One tatami is the length and width of a person lying down. A friend of mine in Tokyo says that in today's society, with its overpopulation, the natural space that a person can acquire without fighting or making unnatural efforts is three tatami—one for himself to lie down in, a second for his companion, and a third for them both to breathe in. There is a kind of poverty where you have an excess of things, and all your energy is directed toward getting and keeping them. John was poor, and it was natural for him to strive for wealth, but I come from a background of excessiveness. It was very natural for me to live in New York in a bohemian way, because I was trying to get away from that."

John was still preoccupied with his possessions. "It's clogging my mind just to think about what amount of gear I have in England. All my books and possessions. Walls full of books I've collected all my life. I have a list this thick of the things I have in Ascot,



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	Silverman Fluxus Archives	III.5



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S O M E T H I N G E L S E

A Collection From
THE NEW THEATER

by
DICK HIGGINS
and
JACKSON MACLOW

Starring
Fiddle Viracola
Tom Yourk
Marion Hansel
Marilyn Crawley
Thom Christopher
Rita Botts
Barbara Rubenstein
Susan Grabina

Directed by
JERRY BENJAMIN

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11. THIS IS MY OWN WAY OF BRUSHING MY TEETH.....MARION HANSEL
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13. CIRCLE FOR A FEW FRIENDS.....ENTIRE COMPANY
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14. LECTURE #2.....RITA BOTTS
by Dick Higgins

*Cuing situation derived from Steve Paxton's "State"

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	Silverman Fluxus Archives	III.5

EXPOSICION EXHAUSTIVA DE LA NUEVA POESIA
GALERIA U - del 7 de Febrero al 5 de Marzo de 1972

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	Silverman Fluxus Archives	III.5

172
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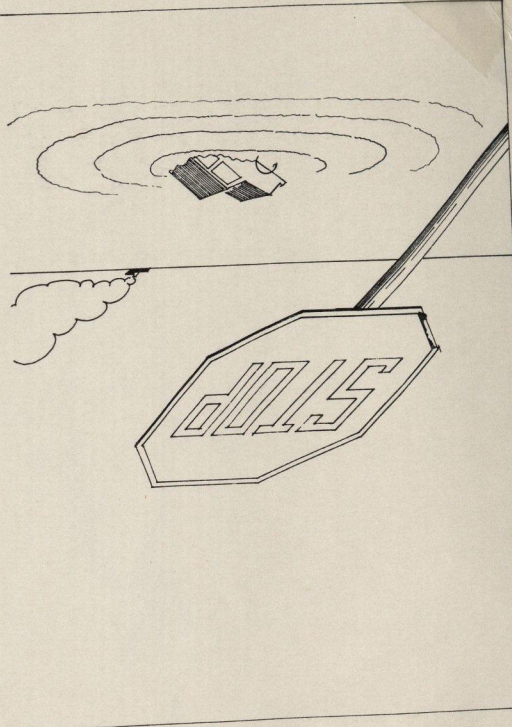
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	Silverman Fluxus Archives	III.5

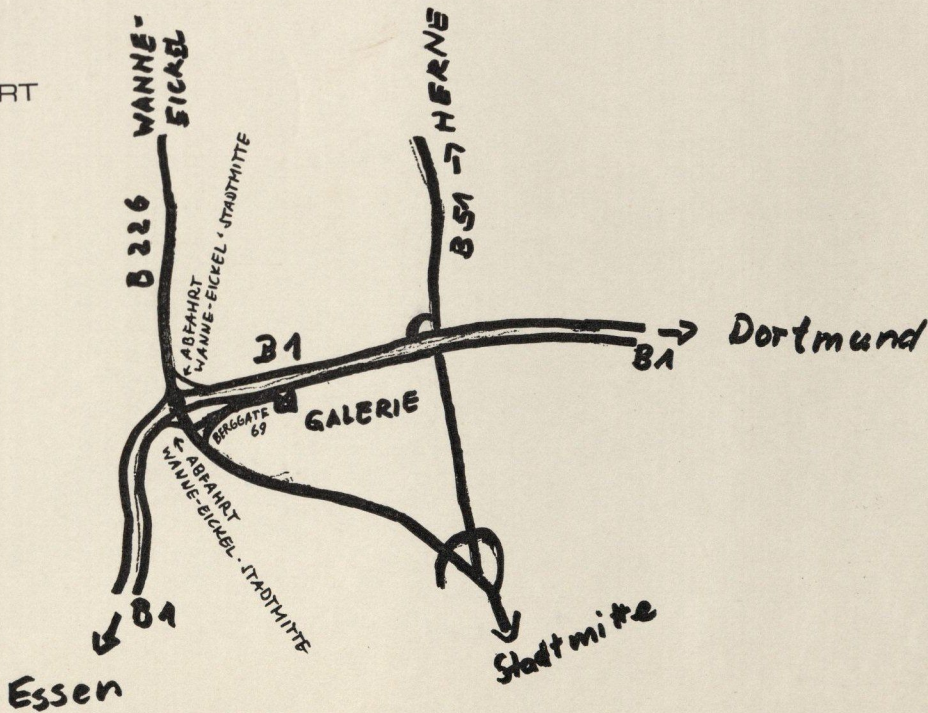
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EXPOSICION EXHAUSTIVA DE LA NUEVA POESIA
del 7 de Febrero al 5 de Abril de 1972
GALERIA U

OVUM 10

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IRA. AUDICION DE POESIA FONICA
CA-121 RADIO UNIVERSIDAD TECNICA
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ANTOFAGASTA, ENERO DE 1972

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The following review appeared in CHOICE, a publication of the association of college and research libraries, June 1972/Vol. 9/No. 4.

LURIE, Toby. *New forms, new spaces. Journeys into Language.* 576
Liberty St., San Francisco, Ca. 94114, 1971. 94p. 2.25 pa.
Lurie's *New forms new spaces* is very much in line with the entire
mystique of modern art/poetry. His concepts of "words-in-time" are
similar to those of John Cage, Allan Kaprow, Dick Higgins, Merce
Cunningham, etc. Also large points of similarity to Henri Chopin and
OU (now based in England) and the whole field of "sound-poetry"
(auditory concretism). At the same time — and this is the amazing
feat — Lurie manages to preserve a huge amount of witty, paradoxical,
very human and humane *humor* in his work. Highly recommended.

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cayc

towards a profile of latin american art
at the international artistic
encounter at pamplona

Organized by ALEA
Directors : Luis de Pablo and José Alexanco
Selection and Presentation : Jorge Glusberg

June 26th to July 3rd, 1972

argentina

buenos aires

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elpidio gonzález 4070

centro de arte y comunicación

Marcel Alocço	France	The deterioration of America Unequal Partition
Juan Navarro Baldeweg	Spain	Transferring Ecologic Systems. Cityscape of Boston
Jacques Bedel	Argentina	Hypothesis for the destruction of the house of Mr. Federico González, due to an explosion Hypothesis for the verification of the damages produced by an earthquake in the center of the city of Buenos Aires Hypothesis for the disappearance of the Peak Ojos del Salado (6.100 m), Province of Catamarca, Argentina Study for the restauration of a piece of drawing paper
Luis Benedit	Argentina	Habitat for white rats Habitat for cockroaches Habitat for fishes
Juan Bercetche	Argentina	Mesh 10 x 10 Reduction Cause and Effect Descomposition of a force Break-down in 0.403
Antonio Berni	Argentina	Untitled
Lowry Burgess	U.S.A.	Journey to the stars Pits in the stars
César Bolaños	Perú	Projection Perspective
Jaime Davidovich	Argentina	Project of adhesive tape
Guillermo Deisler	Chile	Smoke Bombs Riots Interruption Pedestrian Cross-Sign Idea and thought as work of art
Agnes Denes	U.S.A.	Trial before the Holy Tribunal Paolo Veronese Trial before the Holy Tribunal Galileo Galilei (of the series-inquisitions)
Gregorio Dujovny	Argentina	Stop Untitled
Juan Downey	Chile	Boycott Grapes Make Chile Rich

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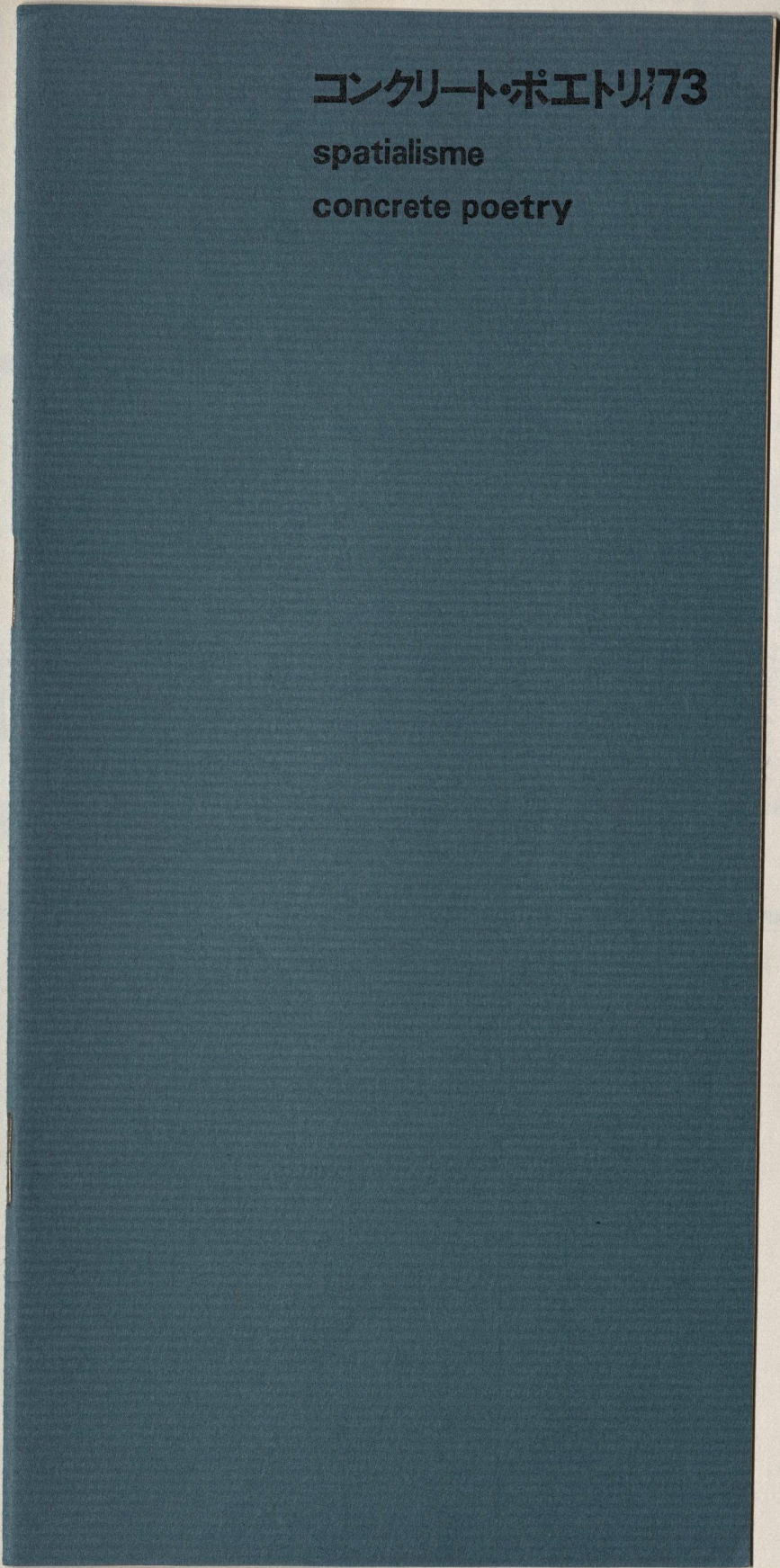
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GT-128-A-11
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Ken Friedman	U.S.A.	Reminders Issues Marching Music Altar to Borges
Jorge Glusberg	Argentina	Presentation of this show
Jorge González Mir	Argentina	Proposal A-R-71 Process of Relation
Victor Grippo	Argentina	Outline of work presented at the Art Systems show. Museum of Modern Art, Buenos Aires, 1971 Analogy Outline II
Jochen Gerz	France	Three Contributions
Guerrilla Art Action Group	U.S.A.	Aesthetics and Revolution Communique June 24, 1971 to the General Secretary of the Conference on Human Environments (United Nations)
Klaus Groh	Poland	Definitions
Dick Higgins	U.S.A.	Ode to London Structure
Rafael Hastings	Perú	Various Profiles of Latin American Art I Various Profiles of Latin American Art II Various Profiles of Latin American Art III
Michael Kenny	England	Untitled
Richard Kostelanetz	U.S.A.	No
Uzi Kotler	Argentina	Study of visual incentivation in rural areas Height lines-Bahia Paraíso-Antartida Argentina Signalizer
Auro Lecci	Italy	Fundamental coordinates for a Third World I Fundamental coordinates for a Third World II Fundamental coordinates for a Third World III
Antonio Caro Lopera	Colombia	Project for a book I Project for a book II
Lea Lublin	Argentina	Project for Art Systems I Project for Art Systems II Project for Art Systems III
Oscar Maxera	Argentina	Object of Creation Colonization
Julian Moreutza	Rumania	Man as clock An eleate paradox Achilles and the tortoise
Francisco Mariotti	Perú	The Tower of Truth
Ion Moresano	Uruguay	Brick sculpture University dining room Montevideo Project for the construction of an iron-concrete sculpture in the Caltajer Center - Medellín

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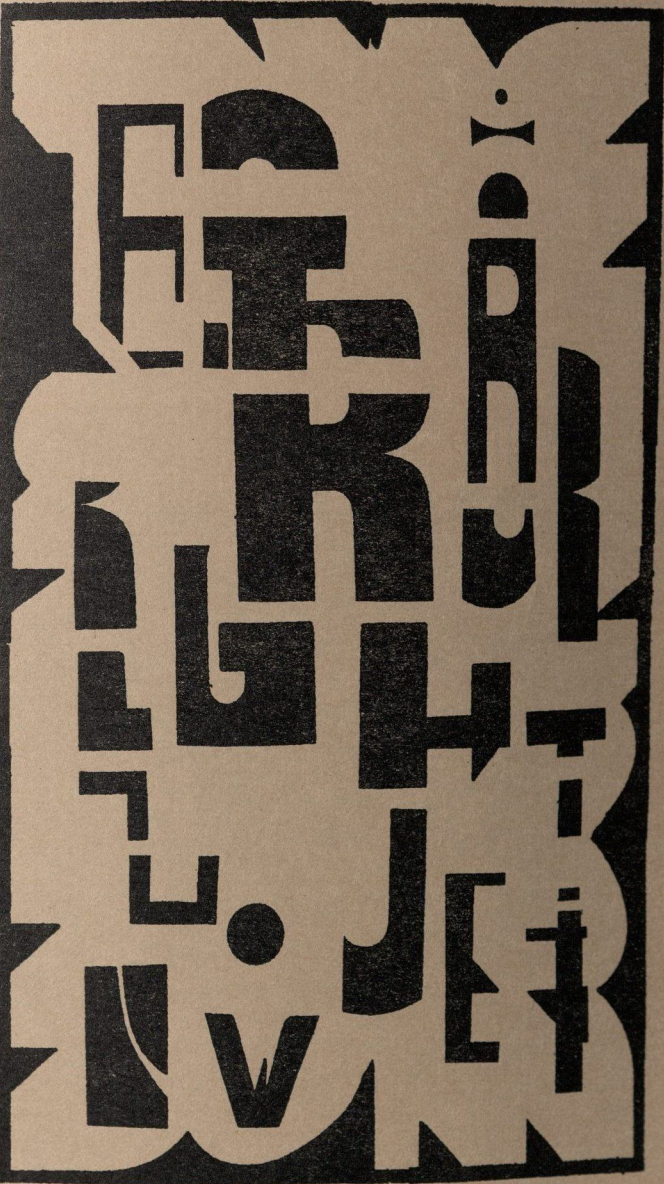


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ディック・ヒギンズ アメリカ
Dick Higgins USA
作品 1972
work



ボブ・コビング イギリス
Bob Cobbing Englnd
ソングシグナル (虎) 1972
songsignals



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THE NEW YORK TIMES, SUNDAY, JANUARY 16, 1972

Art Notes

MOMA's Boy Bows Out

By GRACE GLUECK

IT was the kind of holiday present no one really needs. Shortly before Christmas (Dec. 23), John Hightower, director of the Museum of Modern Art, was told by board chairman David Rockefeller that he should vacate the \$50,000 a year post, and scarcely had the New Year's bells stopped pealing (Jan. 5, to be precise), when the board's executive committee asked Hightower for his resignation. Still, at that, he'd outstayed by nearly a year his predecessor, Bates Lowry, dismissed by the same board in 1969 after a tenure of less than 10 months.

Those who looked for immediate reasons were disappointed: There had been no temper flare-ups, no flaps, no dramatic incidents to propel Hightower out. Actually, the dismissal had been building for months—the trustees, said Rockefeller, had expressed their doubts to Hightower at least a year ago. "He came at a time when things were particularly troubled," mused the chairman. "But the museum job was bigger and more complex than the one he'd had before" [director of the New York State Council on the Arts] "and we weren't sure he had the administrative experience to deal with it."

Hightower's downfall at the museum was all the more surprising in view of his record at the Council, where he had been an articulate salesman for the arts to hard-nosed legislators, and a sponsor of innovative programs, notably in the "community" or ethnic areas. Before he left for the MOMA job, he had skillfully helped to shepherd through the Legislature a whopping appropriation of \$20-million for the Council, the largest ever granted by any state for the arts, and far outstripping grants by the Federal government. In his Council job, he had received the warm endorsement of Governor Rockefeller, brother of David, and also a trustee of the museum their mother had helped found. A bright, successful, pleasantly self-effacing young man, Hightower seemed just what the doctor ordered for the troubled mu-

seum and its beleaguered trustees.

But the honeymoon was soon over. Hightower's reckless public statements that the museum was a "club" whose role in society it was valid for artists to challenge did not sit at all well with MOMA's trustees; nor did they care for his populist art enthusiasms, which led him to such remarks as that pulling a Thanksgiving turkey from the oven "could be a great artistic experience."

What's more, early on Hightower made what many regard as a major tactical error. Seeking a firmer hand on the museum's educational program, one of his pet interests, he fired Inez Garson, its highly-regarded head. His intention, apparently, was to replace her with a person from the state arts council. The staff was in an uproar over the summary dismissal; the incident is regarded by both staff and trustees as a major impetus toward formation of the museum's new union, the Professional and Staff Association of the Museum of Modern Art.

Then there were the troubles of the museum itself, which would challenge the diplomacy and directorial

talents of a U Thant—a whopping budget deficit, badgering by dissidents, staff rivalries and demanding trustees, plus a growing identity crisis brought about by MOMA's uncertainty over its role and philosophy.

Still, Hightower made some headway: by cost and program-cutting, he helped reduce the projected \$1.8-million deficit for fiscal '71 by \$1-million. His dealings with dissident groups seemed on the whole to quiet them down. And taken in hand by William S. Rubin, the museum's scholarly chief curator of painting and sculpture, Hightower began to develop a new appreciation of the museum's magnificent collections as something more than "elegant gems in a warehouse."

But the progress was all, apparently, too little and too late. "He got in way over his head," remarked one colleague, "though all of us grew to like him very much." Some at the museum attribute Hightower's downfall to the trustees. "They

didn't really give him a chance," commented one colleague. "They thought they wanted to be 'with it,' to steer the museum into a whole new relationship with the community—but in the end, they chickened out."

MANY HANDS

As indicated by its title, no one expects a forthcoming book called "Art Work, No Commercial Value," to make a nickel; certainly not its well, coordinator, Jerry G. Bowles and its publisher, Richard Grossman. No coffee table item, its plain black loose-leaf binder houses 139 pages, mostly offset-printed, containing poems, stories, prints, photos, collages, gags, schemes, conundrums, ephemera, exotica, esoterica, snippets and scraps—in short, a veritable farrago of the far-out.

Poet Armand Schwerner, for instance, has contributed five "songs", one of them a moving tribute to the late poet Paul Blackburn; artist Arakawa a five-page suite of word works; art worldling John Perreault a different one-line poem for each of AWWCV's 1,000 copies; writer Richard Kostelanetz five pages of women's names,

entitled "Memories"; urban affairs specialist John Fiorillo an organizational systems chart that turns out to be a game plan for the Creation.

Bowles, an art writer and compiler with Tony Russell of "This Book is a Movie," a tome of "visual poetry" (he makes his living as a business editor) calls AWWCV a "community notebook"—a term that covers not only its contents but its production. Last weekend at the Reese Palley Gallery, with each contributor providing his own pages, the notebook was put together by a team of contributors, friends and editorial types from Grossman Publishers, Inc. They spent all day Saturday collating and snapping the pages into 1,000 ring binders.

Though it's the first such notebook to be assembled and distributed with the help of a commercial publisher (Grossman will sell it for a rather commercial \$10), AWWCV has many predecessors. In fact, you could say that it's riding the crest of

a billow in such projects—more-or-less hand-made books circulated by mail whose contents may not be commercially viable on the big-time culture circuit. "They're directly linked to the economic realities of the publishing and gallery business, which are not geared for experimental or avant garde work," says Bowles.

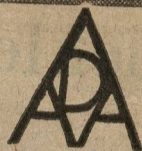
Forerunners of the notebooks include the correspondence art by Ray Johnson and his pen pals that began circulating in the early 1960's; the oddments in boxes distributed by Fluxus, a far-out downtown group; and a 1963 compilation by LaMonte Young and Jackson MacLow, "An Anthology" (recently reprinted). It contains works by John Cage, David Tudor, Ray Johnson, Nam June Paik, Walter de Maria, Dick Higgins and Yoko Ono.

More recent examples include Seth Siegelaub's "Xerox Book" (1968), "Notebook 1" (1969-70) and "Space Atlas" (1971), both coordinated by Canadian artist Dana Atchley; "Assembling" and "Second Assembling" (1970 and 1971), put together by Henry J. Korn and Richard Kostelanetz (the latter with Mike

by Ely Raman, acting chairman of the art department at Rutgers. A number of related ventures come from Canada—"Image Bank" and "Junk Mail," based in Vancouver, "A Space" and "General Idea Co." of Toronto, for instance. "Notebooks are international in scope, but I suspect they truly flourish in those areas of the world where offset printing is available," says Bowles.

True, the notebooks are not what you'd call selective. The coordinator simply decides whom to invite as contributors, arranges the material and assembles it. What the contributor supplies is what goes in, and for each nugget there's a measure of junk. But then, that's their peculiar virtue.

Grossman says it is publishing AWWCV to help draw public attention to the notebook medium. "It's so original and such an engaging idea," says Richard Grossman, who adds there's already an advance sale of 220.



ART DEALERS ASSOCIATION OF AMERICA

575 MADISON AVE., NEW YORK 10022

The Art Dealers Association of America, Inc., is a national non-profit organization. Its members are selected on the basis of their experience, responsibility, expertise and their contributions to the cultural life of their communities. A handbook describing the Association's purposes and activities and listing its members and the fields in which they are active will be mailed upon request. The following is a partial list of exhibitions by Association members.

New York City	New York City
ACQUAVELLA* 19th & 20th Century Masters 18 E 79	MARLBOROUGH Michael Steiner to Jan. 29 41 E 57
ASSOC. AMERICAN ARTISTS* Thomas Cornell: 1st N. Y. Show to Jan. 29 663 Fifth (53)	MARLBOROUGH GRAPHICS Graphics by Gallery Artists 41 E 57
BABCOCK Marsden Hartley to Jan. 29 805 Madison (68)	PIERRE MATISSE 24 Artists 41 E 57
LA BOETIE Paula Modersohn-Becker to Jan. 22 1042 Madison (79)	MIDTOWN Latin Amer Pts Jason Schoener 11 E 57
BONINO Group Show to Jan. 22 7 W 57	NEWHOUSE* Fine Paintings of Four Centuries 19 E 66
TERRY DINTENFASS Al Blaustein, Drawings, Prints to Jan. 29 18 E 67	ODYSSIA Group Show 41 E 57
ROBERT ELKON David Roth to Feb. 3 1063 Madison (81)	PERLS Archipenko, Calder, Maillol to Jan. 29 1016 Madison (79)
ANDRE EMMERICH Hans Hofmann to Jan. 26 41 E 57	FRANK REHN* JoAnne Schneider, Paintings to Jan. 29 655 Madison (60)
ANDRE EMMERICH Five Sculptors from Bennington to Feb. 12 420 W 87way (Spring)	PAUL ROSENBERG Karl Knaths Memorial Exhibition to Feb. 19 20 E 79
RICHARD FEIGEN* 19c & 20c Masters 20c Graphics 27 E 79	A. M. SACHS John Ferron: Pts, 1936-69 to Feb. 12 29 W 57
FINDLAY* Group: Leger, Dubuffet, others 11 E 57	SIDENBERG Miro, Masson, Picasso Graphics to Jan. 29 1035 Madison (79)
GRAND CENTRAL ART* Rosa Seifert: Western Paintings to Jan. 29 40 Vanderbilt (43)	ROBERT SCHWELKOFF* to Jan. 27 625 Madison (69)
LEONARD HUTTON Russian Avant-Garde 1908-1922 967 Madison (76)	H. SHICKMAN* Old Master Paintings & Drawings 929 Park (80-81)
MARTHA JACKSON Cage, Thompson, Tapes to Jan. 29 32 E 69	CHARLES E. SLATKIN* Old Master Drawings 115 E 92
SIDNEY JANIS* Sharp-Focus Realism: Pts/Sculp. to Feb. 5 6 W 57	JANE WADE 20th C. Paintings, Sculpture By appointment RE 4-7760
KENNEDY Colleen Browning, Rec. Work to Jan. 22 20 E 56	WEYHE American Graphics 20's & 30's to Feb. 5 794 Lexington (61)
GOE KERR* 17-20th C. Drwgs/Water Colors to Feb. 19 49 E 82	Philadelphia, Pa.
KRAUSHAAR* Memorial Exh. Laurent Sculpture to Jan. 22 1055 Madison (80)	MAKLER* Albers and Vasarely Graphics to Jan. 29 1716 Locust

*open Mon.-Sat.

Other galleries open Tues.-Sat.

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AMIGO A Sexual Odyssey. Long poem
by Richard Higgins. Available from
the author P.O. Box 26, W. Glover,
Vt. 05875. Edition of 100 copies.

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Toronto 28, Ont. Canada. \$2/6 issues.
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CHICAGO GAY ALLIANCE NEWS-
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COME TOGETHER 5 Caledonian Rd.
London N1, England. \$4/10 issues.
Paper of the London GLF
FAGGOTRY P.O. Box 98, FDR, N.Y.C.
10022. Quarterly gay effemist journal
\$2/5 issues.
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ington D.C. 20003. \$5/yr. Monthly
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GAY ACTIVIST 99 Wooster St., NYC
10012. \$3/12 issues. G.A.A./N.Y. News-
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1. Free and \$6/yr. 12 copies.

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One of the highlights of the trip was meeting for the first time William R. Cagle, of the Lilly Library at Indiana, a learned and charming young man, who seems to know more about Conrad's books than any living person, who is now working on a definitive bibliography of the great author. I had seen, that afternoon, a copy of the *Nigger of the Narcissus*, about which I told him, and he advised me to buy it which I did the next day.

That night we went to the Vendome, one of Wheeler's famous fish restaurants, on Dover Street.

One morning I had time to drive out to Kensington Church Walk, where I got some nice things from Bernard Stone, and then to South Kensington underground station district where I saw Oppenheim's once again after two years.

Wednesday night Timothy d'Arch Smith and Michael Ayers, formerly with Hatchards and now a bookseller and publisher on his own, took me to another Wheeler's Restaurant in Shepherds Market on Hereford Street, near the Hilton Hotel. Having an abounding desire for Dover sole, which I do not get at home, I eat it in London at almost every meal—Wheeler's is famous for its Sole Mornay.

I was glad to see Frank Haiston, a former student of mine, at the Club. He is now a Pan Am pilot in the Berlin Corridor, and was on his way to Devonshire for a week's sailing, being a devotee of the sport.

I felt that before I returned on Friday, I should do a little bit of sightseeing and with my friend and driver, Sidney Koch, we started out Thursday morning. After the Abbey we drove down Cannon Street toward the Tower along the Embankment, passing on the way the famous "London Stone," a piece of stone from the original Wall of London, centuries old.

St. Swithin's Church is where Dryden was married to Lady Elizabeth Howard in 1663. Immured in the south wall of the church is the London Stone, generally believed to have been the *milliarium* of Roman London, from which the distances on the Roman highroads were measured. This is the stone which Jack Cade

struck with his staff, exclaiming "Now is Mortimer, Lord of this city" (King Henry VI, Part II, lv.6). My driver stopped the car and I got out and reverently touched the stone.

Before we got back, we had seen Scott's famous ship the *Discovery*, Waterloo Bridge, Black Friars, the century old Mermaid Tavern Theater, Puddle Dock, St. Paul's Cathedral which I entered briefly, the Monument, London Bridge (the original one is now in Arizona and this one is still in the process of being built). Anchored nearby is the *HMS Belfast* cruiser which helped sink the *Graf Spee* and the *Bismarck*. Along Tooley Street we caught glimpses of Southwark Cathedral, and back over the Tower Bridge we passed the Tower and Billingsgate Fish Market which has given a name to the English language. ("A coarse language or abuse, originally the kind of language heard at Billingsgate.")

My last night I dined with old friends, the Reg Dodds of 90 Piccadilly, at another restaurant which was new to me called the Snooty Fox in Shepherds Market. Excellent!

While sitting in the Clipper Club at Heathrow the next morning waiting to fly home I read in the *Daily Telegraph* of a double magnum of claret which sold for £410—well over \$1,000—so I figured if it was worth that, my books were worth a lot more than I had paid for them and was cheered by the thought that others might think likewise.

I will here insert a note for travellers. I bought at Heathrow one of the duty free bottles of liquor, Chivas Regal, which cost me \$10.20. On my return I found that I could buy the same bottle in a Vermont State liquor store for \$7.80. The moral is clear: don't bother!

I confess I was shaken a little bit by the Heathrow disaster two days later, when a BEA plane crashed minutes after takeoff killing 118 people. Apparently caused by human error.

I have no fear on Pan Am. (No Advt.)

STOP, LOOK & LISTEN!

Stanzas for Iris Lezak, by Jackson Mac Low. Barton, Millerton, Berlin: Something Else Press, 1972. 424p., \$10.00.

I DO not comprehend this book. And I wonder if anybody else does. It puzzles me, it worries me. I go to bed thinking of it, and I get out of bed still thinking about it. All day, I think about it. But it does no good. I still don't get it.

I admire the Something Else Press. Their volumes of poetry are, among the books of other publishers, like pugnacious cardinals among a flock of grackles. Only this book by Mac Low is more than a cardinal, more than a grackle, it is a woodpecker! You see, I feed the birds out back of my house, and every time that red-headed woodpecker comes around, time stands still. All the birds, all of

them! back away while he eats.

To be sure, I do not understand this book, but I doubt that anybody else in the United States does, either! It is not a book to be surrounded, all of a sudden, with comprehension. How many times in your life have you read a book that is a Stop, Look & Listen warning against all the shock of contemporary life? You will find here the total summation of the modern attitude toward sex. Now it may be there are things you have always been reticent about inquiring into, you might even know some of the jokes and puns and innuendos, but here is sex as you have never found it in anybody's book, bar none, whether you were afraid to ask, or not! Don't run, just walk to Page 46.

And then, keep on going to a line in another poem that will clutch at you like the fury of Hell: "sin of killing tens of thousands at Hiroshima, but

as if to prove how mean we could be, we dropped the bomb later, at Nagasaki."

This is a book filled with a cataract of perception.

People often muse, today, over the coming 28 years, and the end of the Piscean era. In this book, you will find poetry expressive of the 20th Century, and no other.

This is not a book for connoisseurs of season's greetings, with their saccharin verse. Here is a poet who is as much conversant with the original Greek of Homer as he is with the current slang of American Big Cities. It is summed up best, possibly, by Dick Higgins, the publisher, who calls the book colossal both in scale and meaning, and concludes, it is "poetry, pure and simple."

Julian Lee Rayford

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The Copenhagen Museum
of Modern Art

would like to draw your attention to

an exhibition of data projects by
Eric Andersen, Dick Higgins, Alison
Knowles, Siemens System 4004, James
Tenney and others and

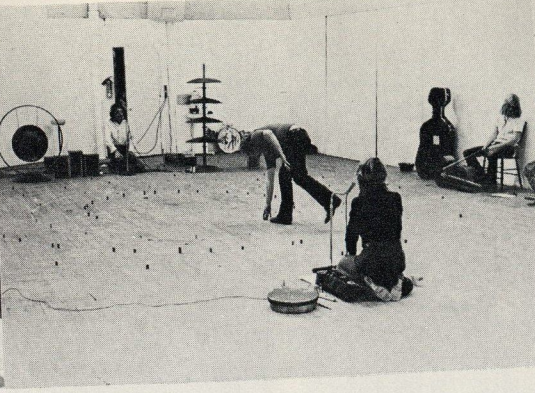
an invitation to take part in
a computer science problem solving exer-
cise concerning a film project by Knud
Pedersen

at Copenhagen University, Mathematical
Institute, Department of Information Pro-
cessing, Universitetsparken 5, Copenha-
gen, Denmark

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John Danvers - Imprint '71

Clive Robertson
The Bat becomes a real Flyer '72

CPE - Hill-top music

WE. OURSELVES. ROUGHLY. KNOW. SOMETHING.

(A REVIEW OF THE 1st WORLD FESTIVAL OF W.O.R.K.S.)

Clive Robertson - Paul Woodrow

We chose as our daily activity the performance of works which we called a World Festival. *World Festival* was used as an attraction so that those whom we contacted might be encouraged to contribute to our activities. The invitation stated "W.O.R.K.S. will be one example of a world culture. Through communication it is possible for us to contact and display our evolving concepts, whether as sensory literates or social activists." Promising documentation of the event, we received works from Austria, Canada, Czechoslovakia, England, France, Holland, Switzerland, West Germany and the U.S.A. Some pieces were designated *Guest Works* from the published scores of Robert Filliou, Alison Knowles, Dick Higgins, Jon Phetteplace and John Cage. Works were performed daily for a period of two weeks, which included two evening concerts, June 23-July 7, Calgary.

Robertson: Dick Higgins' *Something Else Press*, Robert Filliou's proposal for an *Eternal Network*, have been precedents for other contact/sharing groups; Image Bank, Ace Space, Catalyst, A.I.R., *File* and the International Artists' Co-Operation with its 23 foreign contact centres. We are faced with a dichotomy, experiencing evidence of the Global Village and at the same time being surrounded by a mediocre and competitive culture. Enough has been written about our being simultaneously composers, musicians, actors, artists, socialists - we wash the same places each day - ignoring the continuously academic separation of culture. I cannot make contact through radio, television, films or newspapers, but by inviting hitherto "non-existent persons" I am able to share meaningful information. However more important than information-sharing, is my realizing their life activity as my life activity, be it complex or simple, distasteful or enjoyable, fantasy or socially useful, so sharing our humanity or our world inhabiting experiences.

Woodrow: In certain situations the individual has two choices, he either acts as the perceiver or the performer. The reason



Stuart Marshall - tape-loop grid '71

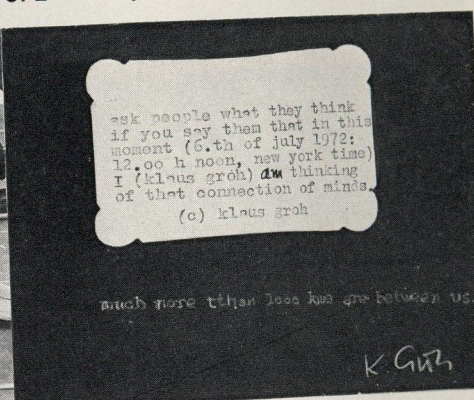
THE FIRST WORLD FESTIVAL OF W.O.R.K.S.
CALGARY, ALBERTA, CANADA
JUNE 23 TO JUNE 30, 1972

a person resorts to action is that there are people around who require or are willing to receive the experiences he has to offer.

Perhaps he performs out of frustration? *W.O.R.K.S.* provided a not *the* stimulus to perform. As we agree there is a lack of distinction between art and life, we are again faced with the question - why have the Arts as we already have them in life? One answer has been that we thereby celebrate, we have a history in our culture of special occasions. The content of the celebration can be no different from the daily activity. Today we may cook rice, play the piano and chop wood - with the same intention, each activity has the probability of being a performance.

Robertson: Allowing the possibility - that the earth's resources depletion is in an advanced stage, we are therefore in a survival period with all its political and economic complications; this in itself is sufficient reason to familiarize ourselves with the present global cultural situation. If Nam Paik's television cannot be repaired, if the Image Bank's postal delivery stops, if Alvin Lucier's vocoder does not function and we no longer have sufficient animals to be slaughtered for political art purposes, we will at least know who we are waving at.

Woodrow: We focus our attention not so much on the eternal but rather in the examination and questioning of the present conditions of existence. The act of questioning has become a daily activity. The intention is neither to establish a specific point of departure, nor clarify personal direction, or necessarily forecast future activities - only question. Question-



Klaus Groh - Mind transference '72



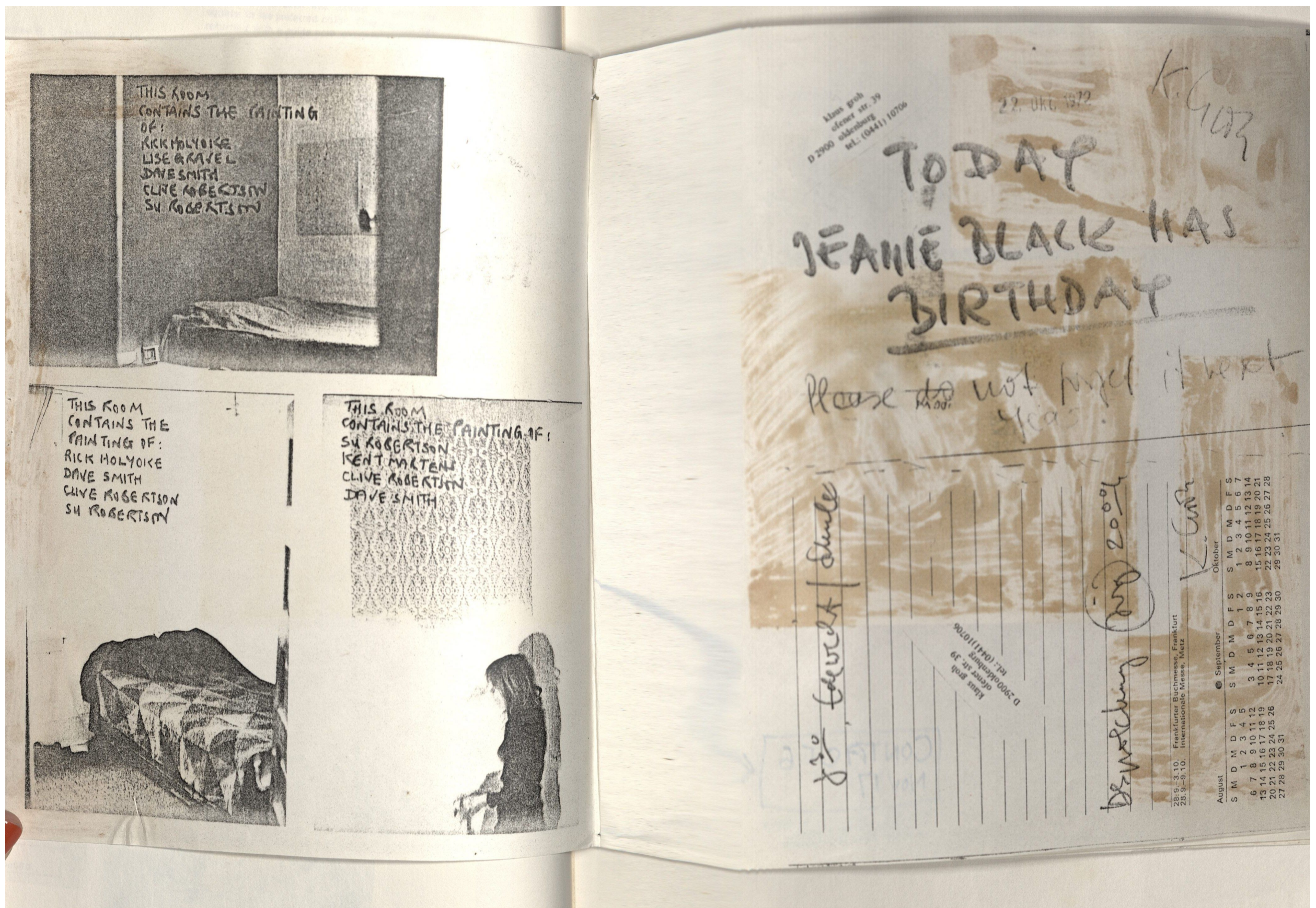
ing is merely a mechanism for releasing potential forces of action. The celebration of life and exploration of the modes of perception as everyday activities, are essential for our survival.

Robertson: *W.O.R.K.S.* now refers to a group of individuals involved in composing and performing their own material, proposing reciprocal exchange of life activities - International Identity Transfer. A *W.O.R.K.S.* piece in preparation is titled *One Year Of . . . f*, a pre-planned ritual of research, composing, private and public performance, festivities, construction, travel, contact and playback. The duration of the piece being 365 days. A syncultural calendar has been produced by including many ethnic traditions based on lunar/solar observations and their specific nominal role in the division of one year. Irregularities are used as divisors to program the date and number of days of the nine major activities that will be executed. Travel, foreign contact, and length of quotidian activity will be decided by chance procedures. All work during this year will be nominated *One Year Of . . . f*, beginning 1 Sept 1972.

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yesterday afternoon i talked to
an evening class about events we
would prepare for an early december
concert/ yesterday evening i argued
became angry and went to bed
today i looked at our Syncultural
calendar and discovered that yesterday
was a FESTIVITY
when really it was a festivity.

Nov 6

LARGE or small JOBS
PHONE (403) 269-7119

LARGE or small JOBS
PHONE (403) 269-7119

LARGE or small JOBS
PHONE (403) 269-7119

LARGE or small JOBS
PHONE (403) 269-7119

dear alive and so on -
thanks for your second chat and the first 'Contact' contact - I like the thing
very much - ah, I can see another letter of yours the other side of the room -
hang on a minute - yes, it's the second one, which beautiful -
so may - may be I be able to use the second one (or the third, or whichever) for
the second magazine will be about before Christmas - hope so, depending on cost of
printing so big (too usually a lot; later, mine, or later press) - I saw to remember
you said something about wanting the thing (the monster, the huge) exhibition or
something - may be able to help in the future travelling show we're getting under way
next week - see how we go . . .

Όχι - keep 'em coming

all bests to you n' canada

CONTACT 6
Nov 17

FOR YOUR NEXT LECTURE, TUTORIAL, LETTER TO YOUR PUBLISHER,
MEETING WITH A FRIEND, PLEASE USE OUR LIFE.

NEOHYPRACINE
(VETERINARY)

T.C.P OINTMENT

GRAIN OF GREEK INCENSE

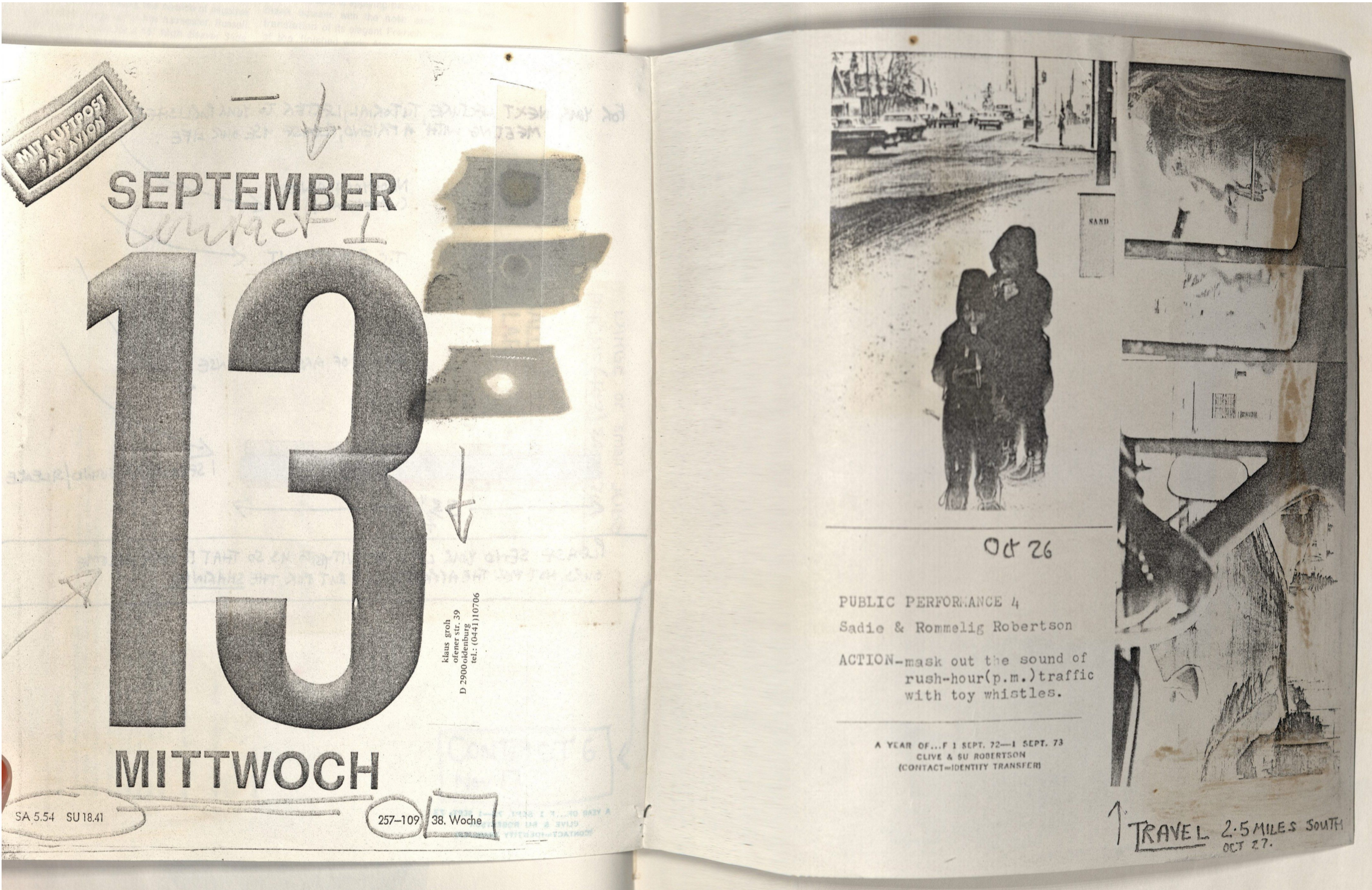
1 SECOND OF SOUND/SILENCE

$$\leftarrow 3\frac{3}{4} \rightarrow$$

PLEASE SEND YOUR LIFE ACTIVITIES TO US SO THAT IT MAY BECOME OURS, NOT FOR THE APPROPRIATION BUT FOR THE SHARING

A YEAR OF...F 1 SEPT. 72—1 SEPT. 73
CLIVE & SU ROBERTSON
(CONTACT=IDENTITY TRANSFER)

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	Silverman Fluxus Archives	III.5



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	Silverman Fluxus Archives	III.5

172

**HACIA UN PERFIL
DEL ARTE
LATINOAMERICANO**

MUSEO EMILIO A. CARAFFA
PLAZA ESPAÑA CORDOBA

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hacia un perfil del arte latinoamericano presentación del grupo de los trece y sus invitados

No existe un arte de los países latinoamericanos, pero sí una problemática propia, consecuente con su situación revolucionaria. Mi idea para esta exhibición ha surgido como respuesta a los sentimientos y deseos de independencia y liberación que sienten los artistas argentinos. He pedido a cada uno que se ajustara a las dimensiones normalizadas por IRAM (Instituto Argentino de Racionalización de Materiales) Nos. 4504 y 4508, y este sistema económico y fácilmente reproducible no es producto del azar, sino propio de nuestras imposibilidades económicas que aún no disponemos.

Los conflictos generados por las injustas relaciones sociales que priman en los pueblos latinoamericanos no pueden dejar de aparecer en esta faceta de la vida cultural.

Las soluciones o inquietudes de otros grupos superdesarrollados no se pueden aplicar a nuestros medios sociales.

Nuestros artistas tomaron conciencia de los requerimientos de sus realidades nacionales y se plantearon respuestas regionales, consecuentes con el cambio de todas las áreas de la vida humana que se proponen los subprivilegiados de hoy, que pensamos son los potencialmente privilegiados de mañana.

Jorge Glusberg

EL GRUPO DE LOS TRECE está formado por: Jacques Bedel - Luis Benedit - Gregorio Dujovny - Carlos Ginzburg - Víctor Grippo - Jorge González Mir - Jorge Glusberg - Vicente Marotta - Luis Pazos - Alberto Pellegrino - Alfredo Portillos - Juan Carlos Romero - Julio Teich.

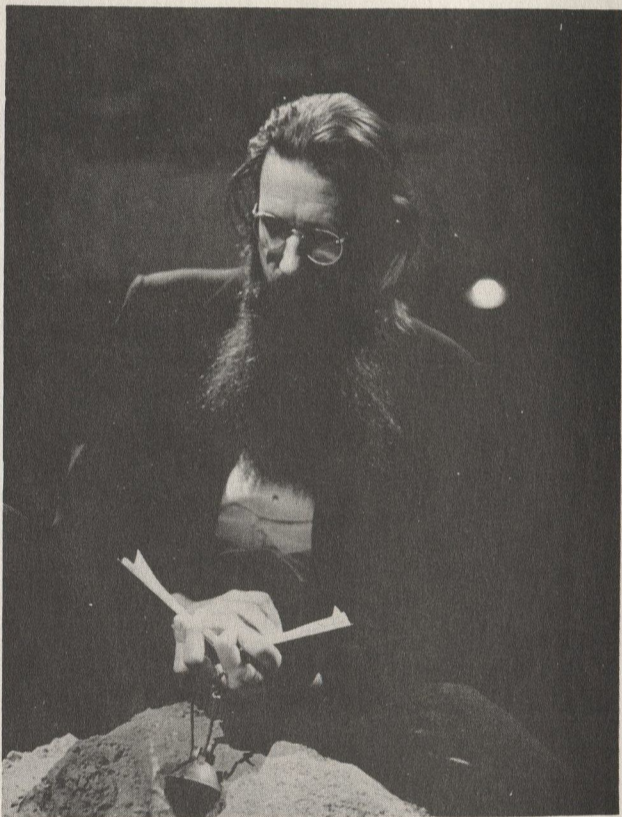
INVITADOS: Marcel Alocco - Juan Navarro Baldeweg - Juan Bercetche - Antonio Berni - Lowry Burgess - Jaime Davidovich - Guillermo Deisler - Agnes Denes - Juan Downey - Ken Friedman - Jochen Gerz - Guerrilla Art Action Group - Dick Higgins - Michael Kenny - Richard Kostelanetz - Uzi Kotler - Auro Lecci - Antonio José Caro Lopera - Lea Lublin - Oscar Maxera - Julián Mereutza - Mauricio Nanucci - Marie Orensanz - Osvaldo Romberg - Bernardo Salcedo - Clorindo Testa - Enrique Torroja - Horst Tress - Nicolás García Uriburu - Jiri Valoch - Constantin Xenakis - Horacio Zabala.

muestra presentada por el
grupo de los trece
en invitados especiales

Marcel Alocco	Francia
Juan Navarro Baldeweg	España
Jacques Bedel	Argentina
Luis Benedit	Argentina
Juan Bercetche	Argentina
Antonio Berni	Argentina
Lowry Burgess	Estados Unidos
Jaime Davidovich	Argentina
Guillermo Deisler	Chile
Agnes Denes	Estados Unidos
Gregorio Dujovny	Argentina
Juan Downey	Chile
Kent Friedman	Estados Unidos
Jorge Glusberg	Argentina
Jorge González Mir	Argentina
Víctor Grippo	Argentina
Jochen Gerz	Francia
Guerrilla Art Action Group	Estados Unidos
Dick Higgins	Estados Unidos
Michael Kenny	Inglaterra
Richard Kostelanetz	Estados Unidos
Uzi Kotler	Argentina
Auro Lecci	Italia
Antonio J. Caro Lopera	Colombia
Lea Lublin	Argentina
Oscar Maxera	Argentina
Julián Mereutza	Rumania
Mauricio Nanucci	Italia
Marie Orensanz	Argentina
Luis Pazos	Argentina
Alberto Pellegrino	Argentina
Alfredo Portillos	Argentina
Osvaldo Romberg	Argentina
Juan Carlos Romero	Argentina
Bernardo Salcedo	Colombia
Julio Teich	Argentina
Clorindo Testa	Argentina
Enrique Torroja	Argentina
Horst Tress	Alemania
Nicolás García Uriburu	Argentina
Jiri Valoch	Checoslovaquia
Constantin Xenakis	Grecia
Horacio Zabala	Argentina

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NEUE GALERIE AACHEN
präsentiert



(Fotos: David Kilburn, London)

GEOFF HENDRICKS
STILLE MEDITATION, AACHEN

mit

STEPHEN VARBLE
BLINDER GANG

und

DICK HIGGINS
MÄUSE ÜBERALL

14. 10. 1972 15–22 Uhr — 15. 10. 1972 10–13, 15–19 Uhr

Ereignisse gleichzeitig wie die Bewegung der Planeten

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HELD OVER!

~~HERBY BENJAMIN~~

and the Theatre of Joy's
WORK-IN-PROGRESS

~~HERBY BENJAMIN~~

THE WRATH OF ACHILLES

WITH SIMULTANEITIES BY:
JERRY BENJAMIN
DICK HIGGINS
JACKSON MACLOW
AND OTHERS

production by:

~~HERBY BENJAMIN~~

131 PRINCE ST.
730 PM

WED 10/27 \$5 THURS 10/28

FRI 10/29 FREE SAT 10/30

TO ALL ARTISTS + THOSE FROM SOHO, COOPER SQ. + VILLAGE

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the village VOICE, November 23, 1972

THEATRE

Twilight?

... of urban America stem-
from values other than sur-
and a determined if some-
s troubled adherence to a
al code. So one is grateful for
continued existence of the
r Jews, coming to us in the
potency of their Yiddishkeit,
they bring that vivid sense of
enticity that one associates
the Moscow Art Theatre and
Berliner Ensemble where
the bit players create a
looded life.

reported on "Yoshe Kalb"
eral weeks ago. Two other
dish plays are now on view,
OSHKE MUSKIKANT" at the
ksbiene Playhouse and "THE
BBITZEN FROM ISRAEL" at
Mayfair. "Yoshe" offers a
alth of marvelous old Jews,
ded by Joseph Buloff, steeped

in the special idiosyncracies of
cunning and fragility, "The Reb-
bitzen" features Pesach Burstein
and his wife Lillian Lux shoring
up other remnants of this rapidly
disappearing world. First, Buloff.
He is a master of innocence. As
Yoshke, the fiddler in the shtetl,
his innocence is an attack bor-
dering on emotional blackmail,
how can one hurt a man of such
goodness, of such integrity? But
one almost wants to in order to
unearth the darker levels one sus-
pects Buloff Yoshke of harboring.
Buloff moves with a feminine
agility, he is always swooping
around and just avoiding corners,
as if these corners represent the
concrete, daylight world in its
harsh aspects. (In the face of
its own idealism, there is an ele-
ment in Jewish culture that in-
sists that the daylight world is
going to teach us a lesson, that it
represents a reprisal for our
blindness.) Buloff's whole body
suggests the demeanor of a
sculpting being, as if he would
remould us into deeper love, and
yet simultaneously suggests an
avoidance of both human and
man-made corners.

The story of Yoshke is of an el-
derly bachelor in the old country,
a fiddler, a maker of magic, and
the town's chief letter writer, who
is asked to compose a letter for
Sheyne, a lovely young poor rela-
tion of Madam Luria, seduced by
Madam's handsome but empty-
headed son. The son, Semionchik,
in order to pay off his gambling
debts, has gone off to find a rich
wife, and Yoshke's composition is
intended to bring him back to
Sheyne. Yoshke, though in love
with Sheyne himself, does not
dream of interfering with
Sheyne's plans and composes a
heartrending letter, full of
"poesy," a "25 kopeck letter" to
make Sheyne happy. The drama
veers from light to darkness, and
what chiefly sustains it are the
marvelous old Jews. Besides
Buloff there is David Rogov as
Mendel, a seller of cemetery
plots. Mendel has what in Yiddish
is called a facheppinish, (phonetic
spelling my own) that is, he
stutters. Rogov stutters with the
precision of a Nijinsky, he lets
loose with a stream of aborted p's
that momentarily devastates any
sense of progress. He brings to
the part a devious ineptitude, he
is all business up to his impossible
blue homburg, trying to unload
cemetery plots on all occasions.
Zipporah Spaizman plays Hodish,
an old poultry woman, a cynic.
Ms. Spaizman gives the sense of
having settled into cynicism;
from her squat position she doses
pellets of reality like a gunner in a
tank. Menashe Oppenheim, as
Shayke, a chimney sweeper, is a
more down-to-earth and yet in
some ways more idealistic ver-

As for "The Rebbitzen," as a
play it's a mess, simplistic, and
predictable, and badly directed
by Mr. Burstein. But Burstein the
performer is another gem. He is
the authentic middle-class, el-
derly Jew, growing old in New
York after a boyhood in the shtetl,
trying to maintain Yiddish values
among an increasingly indifferent
younger generation. Burstein's
Abraham Goldenthal is the neat
proper little man you might see in
the subway or in the bakery on a
Sunday morning, all courtesy and
civility but never overly-familiar.
Burstein is so authentic there is
almost no sense of acting, he has
simply been lifted out of life.
Lillian Lux as the Rebbitzen is
more theatrical, but it is the kind
of theatricality we associate with
rather aggressive Yiddish ladies
who keep a good, buoyant home
going and may be wheelers-and-
dealers in Hadassah. Natalie
Rogers, co-producer of the Dove
Company, makes her Yiddish-lan-
guage debut as Goldenthal's
daughter-in-law, and she is con-
vincingly shrewish and appropri-
ately elegant.

At Bastiano's, Jerry Benjamin
has compiled and directed a
series of theatre pieces by Dick
Higgins called "CARD GAME."
The pieces are performed by a
quintet, Ronni Berger, John Cain,
Marianne McNamara, David Rus-
sell, and Amy Whitman, in a neu-
tral area, and range from a light
show, created by moving incense
tapers about in darkness, to
monologues with the quality of
philosophical epigrams repeated
endlessly (one is about the day
beginning and, after a time, end-
ing). The problem with many of
the pieces is that they are effects
without anchors, they demon-
strate without revealing. But the
best of the pieces (the day speech,
a love scene, a ground-chalking
scene) substitute for emotional or
philosophical reverberation, an
intellectual tremor that makes a
place for itself in the spectator's
mind. In its finer moments, the
evening has a surgical finesse to
it.

At 112 Greene

Barbara Lloyd's "Natural His-
tory of the American Dancer"
will be presented on Thursday,
November 30, at 8.30 p.m. at
112 Greene Street Gallery. For in-
formation call 226-8971.

THE REPERTORY THEATER
OF LINCOLN CENTER
**SAMUEL BECKETT
FESTIVAL**
Starring
JESSICA HUME

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File- in performance/published file- ACT

172

Counter No. _____
Office Stamp _____
W.O.R.K.S. ALONG THE EASELS
Alberta College of Art Jan 17th 1.00p.m.

POST OFFICE
AIR MAIL AND TELEGRAM
FOR POSTAGE STAMPS

Serial No. _____
Chargesable words _____ Sent at/By _____
Charge _____ Circulation _____
Actual Words _____

Prefix _____ Handed in _____ Service Instructions _____
made possible by A.C.A. Students Assoc.

If you wish to pay for a reply insert RP here _____
TO: Programme _____
BLOCK LETTERS THROUGHOUT PLEASE

1) KEN JONES- I am a Psitticism 2) CLIVE ROBERTSON+PAUL WOODROW-
Lecture on Shock, lifeasart etc. 3) DICK HIGGINS- A Game of 52
Soaphorse Operas. (1967) 4) KEN FRIEDMAN- Dictum (1966) & Printed Piece
(1963) 5) ROBERT FILLIOU- Whispered History (1963) 6) PAUL WOODROW-
Bookmusic 7) A YEAR OF F- Family Music 7) W.O.R.K.S.- Captive
Audience 9) CLIVE ROBERTSON- A Taste of Transfer, Transfer of Taste
10) SU ROBERTSON- Solo for Rick Holyoke 11) CLIVE ROBERTSON- Centreing
12) PAUL WOODROW- Brushmusic The particulars on the back of this form should be completed. with Audible
Interference
13) JACKSON MAC LOW - Thanks, A Simultaneity for People

RICK HOLYOKE- Pages and Pages of Gage's (throughout the concert)

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	Silverman Fluxus Archives	III.5

Aspect/

30/

THIS PLACE is \$1.

From Ronald Kritter's collection:

A briefcase of poems

Sleeps
on my legspoems 35,000 feet
above the earth.When boarding I hugged
the briefcase too closely;
now stewardesses fear
my poems will explode.

SANITY NOW! P.O. Box 261, La Puente, CA 91747. Monthly, \$1/year.
This publication describes itself better than I can, so I'll just
quote: it is meant to be an aid for "left-activists in educat-
ing and involving people in anti-imperialist struggle, and to
convey the perspective of scientific Socialism as the ultimate
solution to society's ills. Editorial policy is Marxist-orient-
ed. These newsletters are not intended for the entertainment
of arm-chair 'leaders', law-and-order peace-hobbyists, liberal
opportunists, or 'counter-culture' dropouts from the class
struggle." I guess according to these narrow terms, I'm a "lib-
eral opportunist". But, welcome to the space anyway.

SECOND COMING, A.D. Winans, editor. P.O. Box 31246, San Francisco,
CA 94131. Triannual. \$1/copy \$3/year. 45pp.
A well-produced literary mag whose Vol. 1, No. 2 (Summer 1972) was
mostly poetry, by people like Lawrence Ferlinghetti, Judson
Crews, Ben L. Hiatt, and C.W. Truesdale. A number of fine pen-
and-ink illustrations by Dick Gilfeather are part of this issue.

SOMETHING ELSE NEWSLETTER, P.O. Box 26, West Glover, VT 05825.
40 cents. Edited by Dick Higgins.
The September 1972 edition of this newsletter put out by Something
Else Press consisted of a four-page defense of literature by
the editor. He was both fun to read and convincing. I can't
resist reprinting some of his words. "Literature...is a poor
man's art. You can think, even when you can't feel comfortable
among the cigarred princes and the knockneed venerables in min-
iskirts that run our visual art scene....You can reach people
who can't afford to hang De Koonings, Oldenburgs or Sol Lewitts
....It is fashionable to look at things. It is not fashionable
to understand them, because that requires the art of thought,
which is literature....Any aesthetic communication implies lit-
erature: art that is merely looked at is hollow, music that is
merely listened to is mood stuff at best....Literature is the

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dick higgins
something else press
p.o. box 26
west glover VT 05875
18.11.72



MAKE male
MODEL mexican
YEAR date tampered with
REGISTRATION No. E 845498
DELIVERY DATE
MILEAGE certainly
ENGINE No./CHASSIS No. same as above
FUEL air
DATE november 16 '72

LANGFORD COURT S.
CULLOMPTON, DEVON
ENGLAND

ITEM	DESCRIPTION	\$
13 vocal cords	damaged temporarily during performance of "Danger RXXXX Music No. 17", together with Kosugi Takehisa, during second stop of FLUXshoe	\$ 000.00
	No evidence of active inflammatory disease of the lungs.	

original to Port. Files

SECURITY DEPARTMENT

TIME _____ DATE _____

TIME _____ OFFICER _____

A stylized, handwritten signature in dark ink, appearing to read "Felipe Ehrenberg".

FELIPE EHRENBURG

SIGNATURE:
(note: see enclosed damaged programme notes. Thank Yew)

TOTAL: \$ 000.00

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FLUXSHOE presents
IN EXETER FOR ONE DAY ONLY

TAJ MAHAL TRAVELLERS
experimental music from japan
on european tour

audio visual events

at CORNWALL HOUSE
Stocker Rd , Exeter University

Thurs. November 16, 7: 30 pm.

ENTRANCE FREE

only. to part. 4/16/85



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PRESENTS

TAJ MAHAL TRAVELLERS

experimental music from Japan

PROGRAMME

<i>Fluxus ed. by</i> ions →	George Brecht
usic <i>all</i>	George Brecht
ition 1960 no. 10 <i>black bar</i>	LaMonte Young
g Song no. 4 <i>F</i>	Emmett Williams
Poem	Yoko Ono
Music no. 17 <i>veining</i>	Dick Higgins
Head <i>Dave</i>	Nam June Paik
er <i>Walt Whitman</i>	Per Kirkeby
harma-Concert	Takahisa Kosugi

— 0 —

Interval

nal Travellers Improvisation by Yukio Tsuchiya,
ke & Takahisa Kosugi

the performers

ryo koike takahisa kosugi yukio tsuchiya
dave bennett felipe ehrenberg martha ehrenberg
matthias ehrenberg yaël ehrenberg mick gibbs
dave mayor

The Taj Mahal Travellers was founded in 1969 in Tokyo, Japan, as a multiple group to create collective improvisations through mixed means. They use various instruments (oriental and occidental) and electronic devices, combining them with visual events in performances.

In Japan, they have performed in many different places, from concert halls to beaches, at jazz spots, rock music festivals, contemporary music festivals, and on several TV programmes in Tokyo.

In 1971 frequently visited Europe, where they gave concerts and radio broadcasts in Stockholm, Helsinki, Copenhagen, Brussels, London and Leicester, among other places. They then returned to Japan, on the way completing their metaphorical journey to the Taj Mahal in India. After a series of concerts and broadcasts in their own country, they were invited once again to England earlier this year to take part in ICES 72 at the Roundhouse in London.

They are presently developing their improvisational music 'Catch Wave '72', which was performed in Falmouth as part of the Fluxshoe last month.

In this concert, as well as Taj Mahal Travellers' own works, some Fluxus pieces will be included.

From 13 November - 2 December, the group will be at the Fluxshoe exhibition in the Exe Gallery, Gandy Street, Exeter.

this concert was put on with the assistance of the Arts Coordinator of the University of Exeter.

30/11 2nd of 3mo

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

172

11 - 13 - 14 dicembre

ore 10,30 - 13 e 17 - 20

biblioteca dello spettacolo - palazzo casto - viale degli studenti - lecce

mostra documentaria

géza perneckzy
r. niehoff
christo
f. kyncl
h.w. kalkmann
w. insley
dan graham
d. oppenheim
j. h. kocman
d. higgins

p. stembera
c. lorenzo
t.j. gramse
r. sikora
s. filko
j. rihák
v. cigler
p. bartos
v. popovic
j. stepan

d. toth
k. groh
j. c. moineau
i. breakwell
d. troostwyk
s. brisley
h. bernea
neagu'p
s. greco
p. mora

b. löbach
z. sàglová
ben
v. acconci
g. attalai
j. valoch
a. vandegeerde (amenophis)

la documentazione sugli artisti è stata fornita dal
centro ricerche estetiche d'avanguardia - novoli

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	Silverman Fluxus Archives	III.5

173

ABYSS Publications

P.O. Box C Somerville, Mass. 02143

1972-73 BOOKLIST / CATALOGUE

Hugh Fox, CHARLES BUKOWSKI: A CRITICAL & BIBLIOGRAPHICAL STUDY
The first full-length study of one of the more well known of the
"underground" poets. Paper only. 121 pages. ISBN: 0-911856-01-3
L.C. Catalogue Card No.: 72-129088. 6 1/2 x 9 1/8. \$3.75

Hugh Fox, COUNTDOWN ON AN EMPTY STREETCAR
A novel based on the author's experiences as a Fulbright Professor
between 1964 and 1966. COUNTDOWN is a dramatic study of the
confrontation of a North American with the "Third World."
Paper only. 116 pages. ISBN: 0-911856-02-1. L.C. Catalogue Card
No.: 76-129089. 8 1/2 x 11. Very few copies left at \$10.00 each.

Dick Higgins, COMPUTERS FOR THE ARTS
As the title implies, the author describes some of the practical and
technical aspects of the artist's relationship to his tool. Includes
printout examples. Paper only. 17 pages. ISBN: 0-911856-03-X
L.C. Catalogue Card No.: 77-112035. 8 1/2 x 5 1/2. \$.90

Dick Higgins, DIE FABELHAFTE GETRAUME VON TAIFUN-WILLI
A brilliant radio play which was recently performed by one of
Germany's finest rock groups over German radio. Some brief sections
are in German. Illustrations and decor by Bern Porter. Paper only.
44 pages. ISBN: 0-911856-04-8. L.C. Catalogue Card No. 74-135054
6 x 9. \$1.45

Dick Higgins, TOWARDS THE 1970's
A discussion and prediction of the directions the Arts are taking in the
decade of the 70's. Paper only. 7 pages. ISBN: 0-911856-00-5
L.C. Catalogue Card No.: 79-129087. 8 1/2 x 5 1/2. \$.75

Richard Kostelanetz, IN THE BEGINNING
This landmark book can be called the first abstract novel published in
America. Paper only. 62 pages. ISBN: 0-911856-05-6. L.C. Catalogue
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the proliferation of performed and filmed rituals accompanying the show. The exhibition opens for two months on January 20.

Dick Higgins' recent show at Rene Block's Gallery in Berlin featured an erotic cycle of photographic images entitled **7.7.73 (Summer Section)** - a work which attempts to recapitulate the entire achievement of visual art since 1960. Higgins, who recently resigned as president of the Something Else Press, in order to concentrate on his own work, also exhibited an environment of perishable and non-perishable materials called **Something old, Something new, Something borrowed, and Something blue**.

Francoise Lambert whose Milan Gallery deals mainly in the work of 'conceptual' artists in association with husband Yvon Lambert's Gallery in Paris, has just opened yet another gallery with Claire Copley in Los Angeles. The new Lambert/Copley Gallery is at: 918 N. La Cienega Boulevard, Los Angeles, California 90069.

John Gosling, the London artist-publisher, has just had an exhibition of billiard table diagrams at John Armleder's experimental Galerie Ecart in Geneva. The diagrams represented states of play in which the balls were aligned according to star constellations, with the resultant Zodiacal and mythological figures drawn in. A wall-chart of billiard rules was provided by the Billiards and Snooker Control Council to enable the visitor to start and complete a game at those cosmic points. Currently, the Galerie Ecart is showing work by Daniel Spoerri. Meanwhile, Gosling is off to Japan on a three year government scholarship.

Patrick Caulfield is exhibiting a series of six black-and-white screenprints at the DM Gallery in London this month along with his dramatic illustrations to poems by Jules Laforgue. The Laforgue prints are seen by Caulfield as accompaniments rather than illustrations, and the 22 prints accent various moments in the 12 poems translated by Patricia Terry for the book and folio editions. The exhibition is on until December 29.

Garage is a new gallery on a short lease just opened in London's Covent Garden area. Dealer John Kasmin, Habitat store director Terence Conran, ex-British Council's Martin Attwood, and artists Dick Smith, David Hockney and Anthony Caro are directors of the company known as Garage Art Ltd. They plan to show some well-known artists (especially those associated with Kasmin) whose

exhibitions will help pay for those of the young and unknown. Scheduled exhibitions include Judy Clarke, Phillip Vaughan, Stephen Buckley and Stephanie Bergman. Currently, Garage is showing the work of Richard Smith.

When I first read the printed transcription of Ralph Pomeroy's interview with me (**Art and Artists**, September 1973) I enjoyed its cropped effect. Beginning and end are omitted; it is centred on the most interesting segment of our talk. It seems to parallel the effect of my 'cropped' figure paintings. But perhaps just as one of my models might wish her whole head would appear in one of my paintings instead of disappearing just above her nostrils at the top edge of the canvas, so I wish that the time and circumstance of the interview had been given, to clear up some ambiguities. Our discussion was mainly in relation to a set of six lithographic prints that I was having proofed, but we constantly referred also to a talk and slide presentation of my paintings I had given the previous day. This took place some time ago, and though the attitudes I expressed then haven't altered, my working time on drawings has changed; I have become considerably slower. When the interview took place, it was true that my drawings, both wash and pencil, took forty to sixty minutes of actual working time. To make the prints a new experience for me, more developed and intense than the drawings, yet not imitation paintings, I spent about nine hours of working time on each of the lithographs. Since then I have changed my drawing habits, partly under the influence of working on the prints. I liked the more developed, denser look. My drawings now take six to nine hours each, and the prints - particularly the multi-coloured ones - take eighteen to twenty four hours. Once my view of my subject has been determined, I work with little waste effort, so my working time consists of adding, almost never subtracting marks on the paper. Though quality and value have nothing to do with the amount of time spent by an artist on a work, the physical character of the work is directly related to time, and a knowledgeable person studying one of my recent drawings must question whether they were indeed made in only sixty minutes of actual working time. It would be physically impossible. The earlier drawings, by comparison, are more schematic, less fully developed, in depicting the play of light and shade over surfaces and giving an explicit statement of the immediate environment of the figures.

PHILIP PEARLSTEIN
NEW YORK.

new reader?

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	Silverman Fluxus Archives	III.5

MORE: (catching up with ourselves) The exhausting and boozy days of the A.J. Leibling Counter-Convention combined stuffed truffles, bloody marys and the Watergate. Covering the spectacle for TN, Deanne Stillman observed: "To the outsider and to the relatively few women there, this hotel full of the most famous reporters, freelancers, editors, publishers, pranksters, hustlers and media parasites often looked like some sort of weird Elks Club offshoot, a fraternal. backslapping, sophisticated, inebriated, dope-smoking gang of goodtime guys, indeed a group of fellows."

"This pack of writers had allegedly come to discuss such issues as 'Journalistic Lessons of the Vietnam War,' 'Getting Subpoenaed,' 'How Women Cover Washington' (originally entitled Covering the Canape Circuit), and 'Alternative Media: What Can They Teach the Straight Press?' Composition of most of these panels made discussion about as credible as Nixon's investigation of his own administration, with such people discussing Vietnam as Barry Zorthian, former U.S. press chief in Vietnam who ran the notorious 'five o'clock follies,' and Robert Manning, former flak for the State Department during the early years of that war. The alternative media panel ended up talking to and getting stoned with itself, as usual, with what was left of the disgruntled audience scarfing up the alternative organic snacks. Discussion on women reporters interested the audience only when a man asked a panelist if she ever balled a source for information."

Stillman further observed: "Subsequent coverage of Leibling II was too predictable: the straight press barely mentioned the dramatic appearance of Sherman Skolnick and Alex Buttos (claiming to have stolen FBI documents proving that the Watergate gang murdered Mrs E. Howard Hunt because she was getting ready to sing), while the underground press pegged many articles on this bizarre pair. The straight press continued contratulating itself on everything from uncovering Watergate to abortion law repeal, while the underground press insisted it was the true journalistic source for these journalistic feats. Both groups of reporters wrote about the anecdotal panel discussions as if events of real importance had occurred. Meanwhile sources close to convention organizers said they were discussing the possibility of renaming next year's affair, with most sponsors favoring The Third A.J. Leibling Career Opportunities Conference."

UNIVERSITY REVIEW: Dick Higgins, who recently removed himself as publisher of Something Else Press, chided the underground media for over-responsiveness to the Big Time. Writing to the UR editors, he said: "I've never been interested in right wing politics, especially the kind that masquerades as left wing. And this you do, by reviewing only big-corporate liberal tomes that have big advertising budgets. Sociology and the art establishment will always be able to out-advertise us, and so, objectively, by concentrating on them, you support them by devoting attention to them, even if you pan this or that book. We little folk, who try to see that American Literature does not get snuffed out altogether in the corporate din, you ignore us." . . . Discussing his exit from Something Else, Higgins said, "I left the press in order to do my own work (writing, film, design). It's now run by Jan Herman and George Mattingly. In the meantime I've started Unpublished Editions, as sort of suthor's showcase of miniscule runs of my own things, especially those which nobody else seems keen on doing. It's great, though, having such a simple editorial policy: as a self-publisher, I accept only mss. by myself, and for once, I have no quarrels with my authors."

NO ASSURANCES FOR BANTAM: Bantam's new owners have "given no assurance that they would sell Bantam," a Bantam spokesperson told TN. Uncertainty arises in wake of takeover by American Financial Corp. from National General. Bantam declared rumor of negotiations with CBS is "without substance." Another rumor that American Review (New American Review, formerly) would be spun off was also denied. No impending changes, TN was told. Issue 19 just put to bed, with early January pub date. Issues contains what is called "real find," a fantasy called "The Oranging of America" which is a takeoff on the Howard Johnson syndrome by a 32-year-old Rice University Teacher named Max Apple, his first first publication.

REPORTING CREDITS: Lew Arthur on Carnegie Corp., Deanne Stillman on Real Paper, A.J. Leibling and Underground Press Conference.

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	Silverman Fluxus Archives	III.5

GALERIE PARAMEDIA

1 Berlin-15, Schaperstr. 10, Tel.: 2138361

DICK HIGGINS UND WOLF VOSTELL

RUFEN AUS BERLIN DEN T.O.T. IN WEST GLOVER AN UND LASSEN SICH AUS DER NATUR ABGEMESSEN EINE IDEE DURCHSAGEN.

DIE T.O.T.-IDEE WIRD IN BERLIN DURCHGEFUEHRT

Dieser Prozess wird videographiert.

CHRISTIAN WONTROBA STELLT ABSCHLIESSEND DIE FRAGEN SEINES BEITRAGES ZUR AUSSTELLUNG 'AUTOPSIE EINES HAPPENINGS' VON DIETER HACKER, WOLF VOSTELL UND CHRISTIAN WONTROBA, DEM PUBLIKUM UNTER BETEILIGUNG VON DICK HIGGINS UND WOLF VOSTELL ZUR DISKUSSION.
DIESES GESPRACH WIRD EBENFALLS DOKUMENTIERT.

DAS ORAKEL FRAGT...

DIE KUNSTLER SELBST HABEN UNS, DAS SIND WIR ALLE, ZU KOLLEGEN GEMACHT DURCH DIE AUSWEITUNG DES KUNSTBEGRIFFS AUF ALLE BEREICHE DES LEBENS.
ALSO FRAGEN UND ~~HANDELN~~ WIR WIE DIESE!
HANDELN UND FRAGEN DIESE WIE WIR?

- 1.) WIR, HACKER, VOSTELL, WONTROBA, SUCHEN NACH EINEM NEUEN MODELL DER PERMANENTEN KRITISCHEN AUSEINANDERSETZUNG MIT AKUTEN KUNSTEREIGNISSEN, DA WIR ALLE DREI WIRKUNG UND BEDARF SOLCHER EREIGNISSE FUER DIE MENSCHEN NICHT GENUEGENDE KENNEN. DAS KENNENLERNEN FAENGT BEI UNS UND UNSERER UMGEBUNG AN!
- 2.) WIR, HACKER UND WONTROBA, HABEN DAS HAPPENING GEWAHLT, WEIL WIR ERFAHREN HABEN, DASS DIE NOTWENDIGKEIT DIESER HISTORISCHEN KUNSTFORM BEZWEIFELT WIRD.
- 3.) ICH, WONTROBA, INTERESSIERE MICH FUER DAS HAPPENING T.O.T., WEIL ES SEHR VIELE HANDLUNGS AUFFORDERUNGEN ENTHAELT,
WEIL DIESE KOMPLEXE ANHAEUFE VON HANDLUNGSMOEGlichkeiten ZEITLICH NICHT BEGRENZT IST,
WEIL DIE ABSURDITAET DER HANDLUNGSVORSCHLAEGE ZUM WIDERSPRUCH REIZT,
WEIL SICH DIE ABSURDITAET UNSERER SOG. NORMALEN HANDLUNGEN STELLT,
WEIL KONFLIKTE DER IDENTITAET UNSERER INNEN- UND AUSSENWELT PROVOZIERT WERDEN,
WEIL DER KONFLIKT VON SCHOEPFUNG UND WIEDERHOLBARKEIT VON KUNSTAKTEN ENSTEHT,
WEIL EINE AKKUMULATION VON SYMBOLFINDUNGEN IMPLIZIERT WIRD,
WEIL DIE WAHLLOSE AKKUMULATION VON SCHOEPFUNGS AKTEN ZWEIFELHAFT IST,
WEIL SICH LETZTLICH DIE FRAGE NACH DER AUTONOMIE UND SELEKTION BELIEBIGER KUNSTSCHOEPFUNGEN VON DEN MOMENTANEN GESELLSCHAFTLICHEN PROZESSEN STELLT.

SIE SIND EINGELADEN AM MITTWOCH DEM 17. OKT. UM 14 UHR IN DEN RAEUEN DER GALERIE PARAMEDIA AN DIESEN AKTIONEN TEILZUNEHMEN.

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III.5

16 • ROUNDUP • July 22, 1973

Readers' Roundup

By STANTON PECKHAM, *Denver Post Book Editor*

THE TIME HAS COME, or so it seems, to warn readers who wish to be writers against the vanity presses once more. In our mail last week came a letter from a New Jersey woman who wanted to know if we were going to review her book, published by a vanity press in Philadelphia.

"I wrote it under such great difficulty," she writes. "I am a terminal patient and time was of the essence. Could you say a few words about it for me? I do so wish to read something about it." The poor woman evidently doesn't know that no book review section of any newspaper or magazine will review books published by the vanity presses—those book publishers who charge you for publishing your book, then claim they send out review copies to all the newspapers and magazines (which in some cases they do), but the author never sees reviews published, wonders about that, and eventually is stuck with stacks of unsold books to peddle any way he can.

In the same mail came the paperback edition of a book that may have the answer to vanity press racketeering. It is *THE PUBLISH-IT-YOURSELF HANDBOOK: Literary Tradition and How-To* (*WITH CUT commercial or vanity publishers), edited by Bill Henderson (The Pushcart Book Press, 1085 Warburton Ave., Yonkers, N.Y. 10701; \$10 hard-

back, \$4 paperback.) The book reprints, among lots of other interesting pieces, an article by the late Alan Swallow of Denver, "Story of a Publisher," from the New Mexico Quarterly. Last month Publishers' Weekly printed this PW Forecast about it:

"Sui generis, and a happy brainform, Henderson and his wife, Nancy, self-publishing through their delightfully named press, have produced something far more interesting than a mere 'handbook.' Henderson has ranged the field of do-it-yourself publishing in creating an authentic anthology of articles describing the nuts-and-bolts processes, the hazards and personal woes and rewards of the game.

"Here are revelations by the famous: Anais Nin hand-printing her first two books; Leonard Woolf on his Hogarth Press; the late Alan Swallow's beginnings; Stewart Brand on the NBA-winning 'Whole Earth Catalog'—and more than a score of lesser-known people who've published their own (and others') poems, novels, craftbooks, cookbooks and even prison anthologies. Enlightening, varied, candid and zippily illustrated. Excerpts from Henderson's introduction will appear in a forthcoming PW. Excellent chapter of how-to tips; selected manufacturers' list, etc."

SEPTEMBER, 1973

COSMEP Newsletter

BOOK REVIEW

THE PUBLISH-IT-YOURSELF HANDBOOK, edited by Bill Henderson, Pushcart Book Press, Box 845, Yonkers, NY 10701, \$4.00.

This book isn't exactly what one ordinarily thinks of as a "handbook"; the majority of its 362 pages are devoted to autobiographical memoirs by twenty-six writers who tell how they became publishers. Yet it is a book that most small press publishers and littlemag editors will find valuable, since the book is as much concerned with the small press publisher as it is with the writer who publishes his own work only.

The book begins with an introduction by the editor, who outlines the history of "do-it-yourself publishing" from Thomas

Paine and William Blake to the present day. Next, there are essays on publishing by such authors as Anais Nin, Alan Swallow and Leonard Woolf, including a number of COSMEP people: Larry Rottman (1st Casualty Press), Adele Aldridge (Magic Circle Press), Richard Kostelanetz (Assembling Press), Dick Higgins (Something Else Press), Jay Bail (*Book Magazine*) and Len Fulton (Dustbooks). Finally, there is a section of "Assorted Tips: How-To." The last part of this section, an annotated bibliography of in-print works on such subjects as copyright, bookbinding, paper, printing, manuscript preparation, promotion, and production and design, is invaluable. There are few questions a small publisher could have that he couldn't find the answer to by consulting one or more of the books in this bibliography.

The Publish-It-Yourself Handbook is a book that should be read by every small publisher. Not just for the practical information that it contains (though there is plenty of this in the "Tips" section), but also because it is about the only book in print that deals specifically with the small press tradition. Chances are we'll all be dead before anyone brings out another one.

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	Silverman Fluxus Archives	III.5

COOKING UP YOUR OWN BOOK

How To Publish It Yourself

Detroit
Free Press

THE PUBLISH-IT-YOURSELF HANDBOOK, edited by Bill Henderson (Pushcart Press \$10 hardcover; \$4 paperback)

"The Publish-It-Yourself Handbook," edited by Bill Henderson, is just that: how to publish your own book without commercial or vanity publishers, as told by people who have done it. It's not as difficult or as expensive as you might think, but it's no way to get rich, either.

For the most part, these are accounts by authors of rather specialized books — how-to-books, prison anthologies, poetry, the noted Whole Earth Catalog, "message" novels. To a man, they advise shunning the vanity or subsidy publisher, who will publish your book at your own expense and make a profit doing it.

Distribution will probably be your biggest problem, and the book gives lots of tips on getting your book and its readers together. Included are a list of manufacturers interested in short run editions, who will also help jacket and bind your

BE A DO-IT-YOURSELF DISTRIBUTOR, TOO

EDITORS, PUBLISHERS WEEKLY:

In a recent *PW* Letters column (September 17) I was interested to read responses to my August 13 article "Do-It-Yourself Publishing." Harriett Carr's letter discussed the problem of finding a distributor, a subject of constant complaint among small publishers. I believe the answer lies not in finding a distributor but in becoming your own distributor.

Distributing-it-yourself is a far simpler task today than it was for Walt Whitman, Mary Baker Eddy and hundreds of earlier publishing mavericks. Long distance telephone, automobiles, jet planes and Amtrak enable the distribute-it-yourselfer to get to his customers. One of the contributors to our "Publish-It-Yourself Handbook," Larry Rottmann, packed up his truck with copies of his anti-war poetry anthology and headed across the country on bookstore and library visits. With such initiative and a

book (Harlo Printing Co. in Detroit, and Ann Arbor's Edwards Brothers.)

The handbook, published by a husband-and-wife team of publish-it-yourselfers, was budgeted at \$3,500 for 1,000 copies, as an example of costs. (It may be ordered from The Pushcart Book Press, P.O. Box 845, Yonkers, N.Y. 10701. \$10 for the hardbound edition, \$4 for paperback.)

fine review by John Seelye in the *Times Book Review*, his sales soon totaled well over 10,000.

The truckless small publisher is aided these days by mergers that might at first glance seem not to be in his favor. Dayton-Hudson in Minneapolis now buys for 100 Pickwick and B. Dalton stores nationwide. The central office of Walden Books buys for over 200 stores throughout the United States. The small publisher's immediate reaction is that such giants couldn't care less about him. Wrong. Pushcart visited Walden in Stamford, Connecticut—in fact we were invited to visit after a good *PW* review—and received an enthusiastic reception. Walden stocked up all 200 stores and paid promptly. One visit, one order, one check. The same ease of ordering goes for Doubleday, Brentano's, Cokesbury and other chain headquarters. Book buyers are probably the most open-minded business people around. A little foot and phone work and your book can be placed in bookstores throughout the country. . . .

The second edition of "The Publish-It-Yourself Handbook" will be out in a year or so and Pushcart would like to hear of other authors and publishers in the do-it-yourself tradition for mention in that volume.

BILL HENDERSON
Pushcart Book Press
Box 845
Yonkers, N.Y. 10701

SMALL PRESS COMMUNICATIONS

Rich Mangelsdorff

Many otherwise intelligent and "informed" people (most all of them, in fact) haven't the foggiest notion concerning the shape current American publishing is in. Further, their imaginations and value-schemes are still locked within the Hemingway-Perkins era of forty years ago, with no Simon and Garfunkel to tell them that Perkins is as long gone on the publishing scene as Joe DiMaggio is from the baseball diamond.

As a step in clearing up this hopelessly backward looking ignorance and stereotype dance, one which always lands small-press people in the "if you're into anything at all, howcum you're not published anyplace where I can buy your stuff?" camp of losers, in the public eye, I recommend the widespread circulation and absorption of THE PUBLISH-IT-YOURSELF HANDBOOK (Bill Henderson, Pushcart Press, P.O. Box 845, Yonkers, NY - 10701, \$10.00 hardcover, \$4.00 soft cover).

Contributors range from Daisy Aldan, Leonard Woolf or Anais Nin on fine poetry publication to writers of books on boating and tailoring. Theres Barbara Garson, Ricardo Sanchez, on special chicano publishing problems & how he surmounted them, Stewart Brand, prisoners, and Alan Swallow. Theres a literary agent, theres an expert on "vanity presses," who hopes forever to discourage you from taking that route, theres small-press luminaries like Len Fulton, Richard Kostelanetz, Dick Higgins, Richard Morris. Smallpressmen have, of course, always been into self-publishing and lets hope that this book

is part of a rising tide of recognition that, nine times out of ten, its the only viable means, in this day and age.

(New orleans) Nola Express Oct 4

PW Oct. 8

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	Silverman Fluxus Archives	III.5

THE PUBLISH-IT-YOURSELF HANDBOOK, edited by Bill Henderson (Pushcart Book Press, Box 45, Yonkers, N.Y. 10701. 363 pages, \$10; softbound, \$4).

Do not let the word "handbook" in the title mislead you. The views expressed in this revolutionary collection have been creating a long-overdue shakeup in what gets published and what not.

For decades the American publishing industry has suffered from a peculiar ingrown malady known as "We get richer while you jackass writers get poorer and stupider." It seems ridiculous that the serious American writer has been allowing himself to be herded about like a tame cow — instead of living it up like a raging bull — at the hands of a vastly successful and insidiously rapacious U.S. publishing industry.

The worms (or bulls, if you wish) are at long last lifting their ugly snouts. The 27 writers represented in this collection describe their experiences in a profoundly satisfying manner. It is inevitable that these views will influence what other writers do about their thoughts, lives, views, value judgments,



— Colophon of Pushcart Book Press

**If you
can't
find one,
be one!**

and therefore, by furious extension, what alternate courses a thoughtful society itself may invoke.

This is, in current jargon, a heavy book, and interesting as all get out. Like an iceberg, it offers greater riches than appear at first glance.

The ogres slurping up the soup have always been commercially oriented, profit-hungry trade publishers who are forced by the very nature of the system to reject all but one out of every 400 new manuscripts submitted to them, thus piling up hundreds of thousands of rejections every year. The odds of being commercially published are heavily in favor of already established writers.

This handbook shows you how other writers have published themselves, in what is sometimes mystically referred to as "the underground press."

After printing her "Winter of Artifice" as an unknown poet, Anais Nin says one publisher told her: "I don't know how you managed to become so well known with only 300 copies." The iceberg again. As though quantity equates with quality, with originality and integrity.

Patrick Royce of Newport Beach de-

scribes how he and his wife have for years been putting out a successful series of books on sailing. Daisy Aldan tells how she put her poetry together through her one-woman press.

Several already well-known experiments: "The Whole Earth Catalog," by Stewart Brand of Menlo Park; "Mac-bird," by Barbara Garson of Berkeley; "The Literary Agent," by Alex Jackin-son of New York.

Dick Higgins announces to his wife that they have just founded a press, The Shirtsleeve Press. "That's no good," she says; "call it something else." "All right," he says, and promptly calls it the Something Else Press — now well known in the world of little lit-mags.

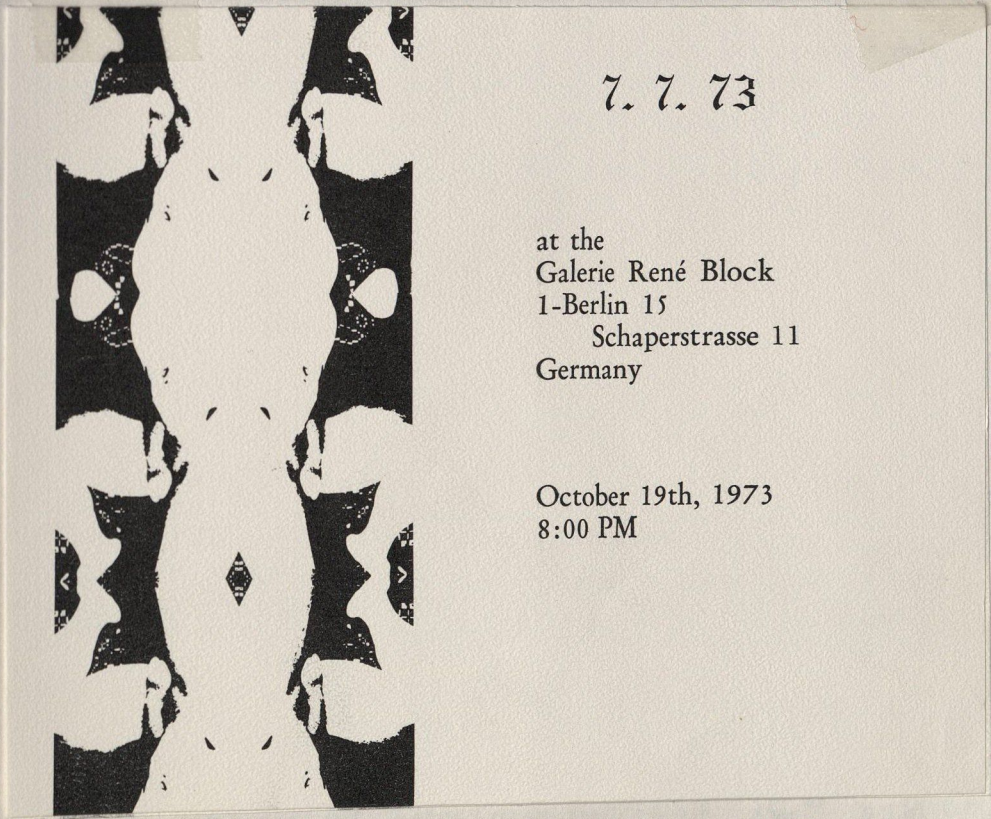
Anyone interested in any phase of serious writing, poetry, drama, fiction or non-fiction, in writing itself, through all phases of breaking into print, getting published, and distributed, will not find a richer source of valuable advice than from this scurvy crew and this richly star-studded craft.

— Raymond Barrio
(Reviewer Barrio, of Sunnyvale, has self-published six books. One of his articles is included in "The Publish-It-Yourself Handbook.")

PENINSULA LIVING

Saturday, October 13, 1973—21

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	III.5

PAGE 20

THE VERMONT SPORTSMAN

FEBRUARY, 1973

Outsiders welcome...if polite

To the Editor.

Re Bernard Sippin's letter bemoaning the "mistreatment" of Vermont nonresidents, I'd say half the explanations of his objections would be found in a quick glance at a geological map of our state, and the other half in the simple fact that inflation since 1969 has been almost half what it was in New York City, for example, and less than half what it was in Connecticut.

Economics first: land is a good hedge in inflations anyway. If it's also a source of retreat for "hot" dollars, it will be all the more a shelter. Thus land is reduced in our area to a commodity for speculation — and left uncared for — while our taxes skyrocket, and land is priced beyond the farmer. Mediocre land around

me used to cost about \$50 at the time I was first shopping around for a place, 10 years ago. Now it's \$500 — and my area happens to be beautiful, but far from skiing and from the resort blight. I moved here for peace. Peace? Our Sunday evening hymn sings with my family are done to the tune of snowmobiling. Seldom local. You can tell that by the brand of machine that local people use and that others use. The southerners' land buying removes the economic self-sufficiency of our area, without adding anything back into it. There's a very good case to be made for raising all kinds of taxes on out-of-state ownership. Land values would not collapse by raising such taxes: but the value — or quality — of life would rise. It isn't nice to

see fields go back to scrub woods, or to see feed stores replaced by gew-gaw shops.

Connecticut, for the most part, rests on Arkose sandstone. Good for drainage. Vermont is old hills, glacial silt, clay. Poor drainage. We are therefore less suited than Connecticut for dense population. Sure, it's pretty here. So are the rainbow patterns that form on oil sludge pretty. It's pretty, but on Parker Pond (real estate has renamed it "Lake Parker") down to Barton used to be a good trout stream throughout the season. Last summer my neighbors' pony was "killed drinking from it. Is this the benefit of being a resort area? Where sewage cannot be absorbed into the earth, high density occupancy, even temporary, ought to be discouraged. The tough laws Vermont is passing are appropriate to this. Don't call it ecology, if you don't like the fancy word. Just call it keeping the land usable.

Outsiders are welcome, of course, if polite. But these laws exist for a very good reason — to insure that what they came to see will still be there when their children come to see it.

Dick Higgins
West Glover, Vt.

PS — And the threat of posting land isn't very serious. Some of us here have posted or will post our land because the out-of-staters shoot our dogs for fun.

Trapping

To the Editor.

I would like to tell you something about my opinion on trapping. My friend and I have been trapping for years and

YEAR AFTER YEAR PEOPLE KEEP COMING BACK.

I hope you'll stop in personally to my smoke shop and have a visit. We're jam packed full of a lot of stuff such as moose skins, deer skin gloves, sheepskin rugs, oldstyle jams, jellies, maple things and specialty items. Also have on hand some fine stone ground flour all year.

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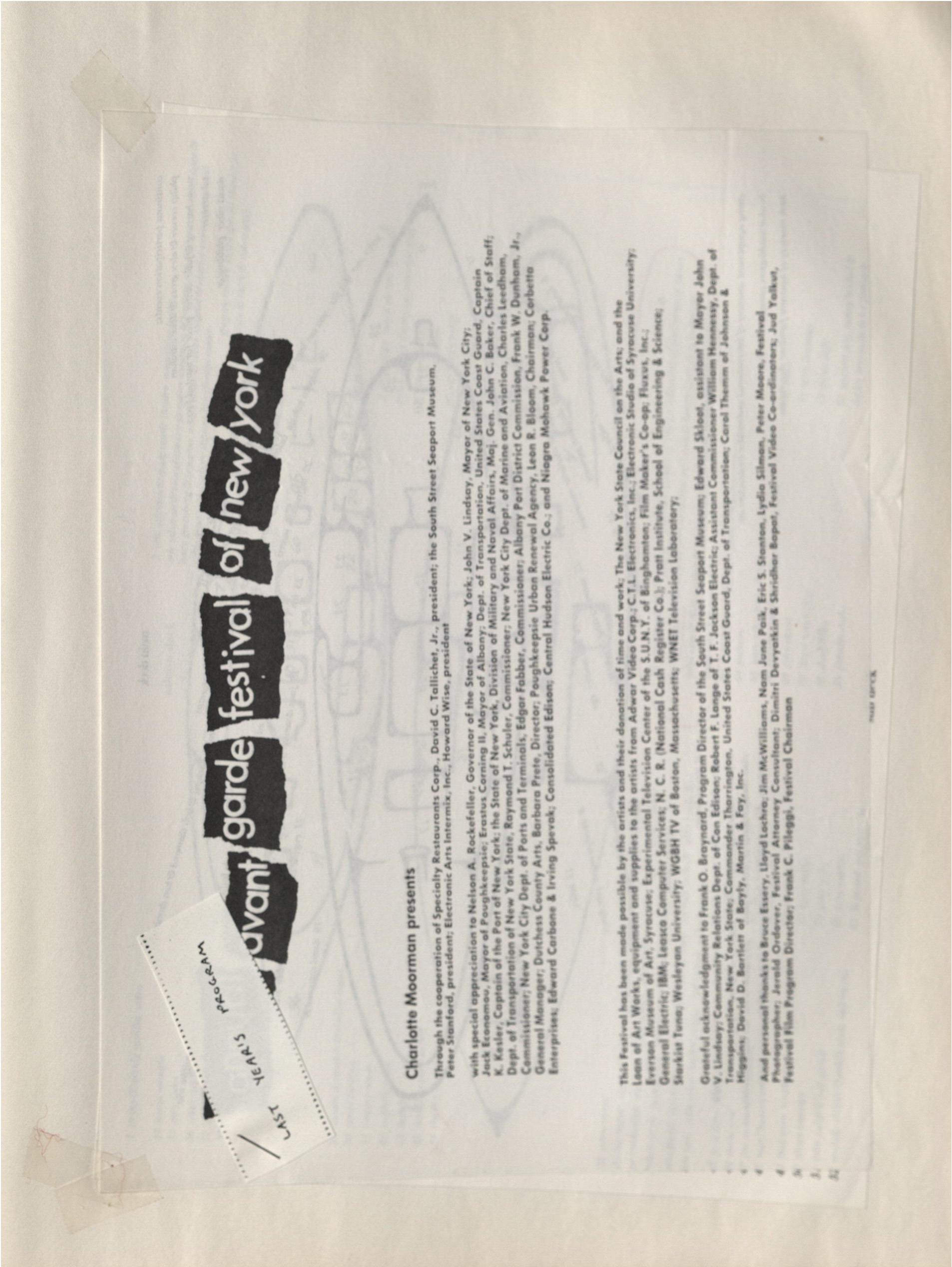
E

Vermont: quaint, rustic, humble

To the Editor.

I read the article (issue) and I wrote to the editor. I was very disappointed in Sippin's article. It was a wholehearted attack on the wholehearted regard for the state. My husband and I have the same situation. We have a cot. We are in Vermont in summer and have to pay the fishing and hunting to our owning land. We have friends in the state of Indiana, and deer hunting season money and business. Something should be done. We from out of state keep Vermont, like those of us who own homes in the state get half price for If a nonresident any higher in price afford to buy a trade to your

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Charlotte Moorman presents

Through the cooperation of Specialty Restaurants Corp., David C. Tallichet, Jr., president; the South Street Seaport Museum, Peter Stanford, president; Electronic Arts Intermix, Inc., Howard Wise, president

with special appreciation to Nelson A. Rockefeller, Governor of the State of New York; John V. Lindsay, Mayor of New York City; Jack Egan, Mayor of Poughkeepsie; Erastus Corning II, Mayor of Albany; Dept. of Transportation, United States Coast Guard, Captain K. Kesler, Captain of the Port of New York; the State of New York, Division of Military and Naval Affairs, Maj. Gen. John C. Baker, Chief of Staff; Dept. of Transportation of New York State, Raymond T. Schuler, Commissioner; New York City Dept. of Marine and Aviation, Charles Leedham, Commissioner; New York City Dept. of Ports and Terminals, Edgar Fabber, Commissioner; Albany Port District Commission, Frank W. Dunham, Jr., General Manager; Dutchess County Arts, Barbara Prete, Director; Poughkeepsie Urban Renewal Agency, Leon R. Bloom, Chairman; Corbetta Enterprises, Edward Carbone & Irving Spevak; Consolidated Edison; Central Hudson Electric Co.; and Niagara Mohawk Power Corp.

This Festival has been made possible by the artists and their donation of time and work; The New York State Council on the Arts; and the Loan of Art Works, equipment and supplies to the artists from Advar Video Corp.; C.T.L. Electronics, Inc.; Electronic Studio of Syracuse University; Everson Museum of Art, Syracuse; Experimental Television Center of the S.U.N.Y. of Binghamton; Film Maker's Co-op; Fluxus, Inc.; General Electric; IBM; Leasco Computer Services; N. C. R. (National Cash Register Co.); Pratt Institute, School of Engineering & Science; Starkist Tuna; Wesleyan University; WGBH TV of Boston, Massachusetts; WNET Television Laboratory;

Grateful acknowledgment to Frank O. Braynard, Program Director of the South Street Seaport Museum; Edward Skloot, assistant to Mayor John V. Lindsay; Community Relations Dept. of Con Edison; Robert F. Lange of T. F. Jackson Electric; Assistant Commissioner William Hennessy, Dept. of Transportation, New York State; Commander Tharrington, United States Coast Guard, Dept. of Transportation; Carol Thamm of Johnson & Higgins; David D. Bartlett of Bayly, Martin & Fay, Inc.

And personal thanks to Bruce Essery, Lloyd Lochro; Jim McWilliams, Nam June Paik, Eric S. Stanton, Lydia Silman, Peter Moore, Festival Photographer; Jerold Ordover, Festival Attorney Consultant; Dimitri Devyatkin & Shridhar Bapat, Festival Video Co-ordinators; Jud Yalkut, Festival Film Program Director; Frank C. Pileggi, Festival Chairman

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In view

The 2nd International Festival of Independent Avant-Garde Film is being held at the National Film Theatre and Institute of Contemporary Arts, London, this month. Organised by Simon Field, Dave Curtis, the festival emphasises new work (most of it hasn't been seen in Britain before) and discussions with the individual filmmakers. Free afternoon showings, including a double-screen programme, will be held every day at 2.15 pm, the ICA especially being used for expanded projection events, installations and continuous process works. Most of the filmmakers discussed in the December 1972 number of **Art and Artists** will be present, including Mike Snow, showing his 3-hour epic **La Region Centrale**; Hollis Frampton screening his new work **Straits of Magellani**; Ken Jacobs presenting his stereoscopic shadow theatre at the ICA on September 14; plus Ernie Gehr, Yvonne Rainer, Stan Brakhage, Joyce Wieland, Dave Rimmer from Canada and the USA; Werner Schroeter and the Heins from Germany; Malcolm LeGrice, Peter Gidal, William Raban, David Crosswaite, David Dye, Roger Hammond, Annabel Nicolson, John Ducane and Mike Dunsford from the UK. It looks like a fairly comprehensive and significant survey and well worth making time to see while it is on from September 3 to 16.

A new fellowship in filmmaking is being offered this year by the Lincolnshire Arts Association. The association, which receives financial assistance from the British Film Institute, imposes no restriction on the type of film work done, but expects the fellow to live in Lincolnshire (workshop and living quarters provided rent-free) and to lecture on and generally promote public awareness of the value of filmmaking. The one year fellowship has a minimum value of £1,000 with a possible extension to an eighteen month period. Application forms and further information from: Clive Fox (director), The Lincolnshire Arts Association, County Centre, Burton Road, Lincoln.

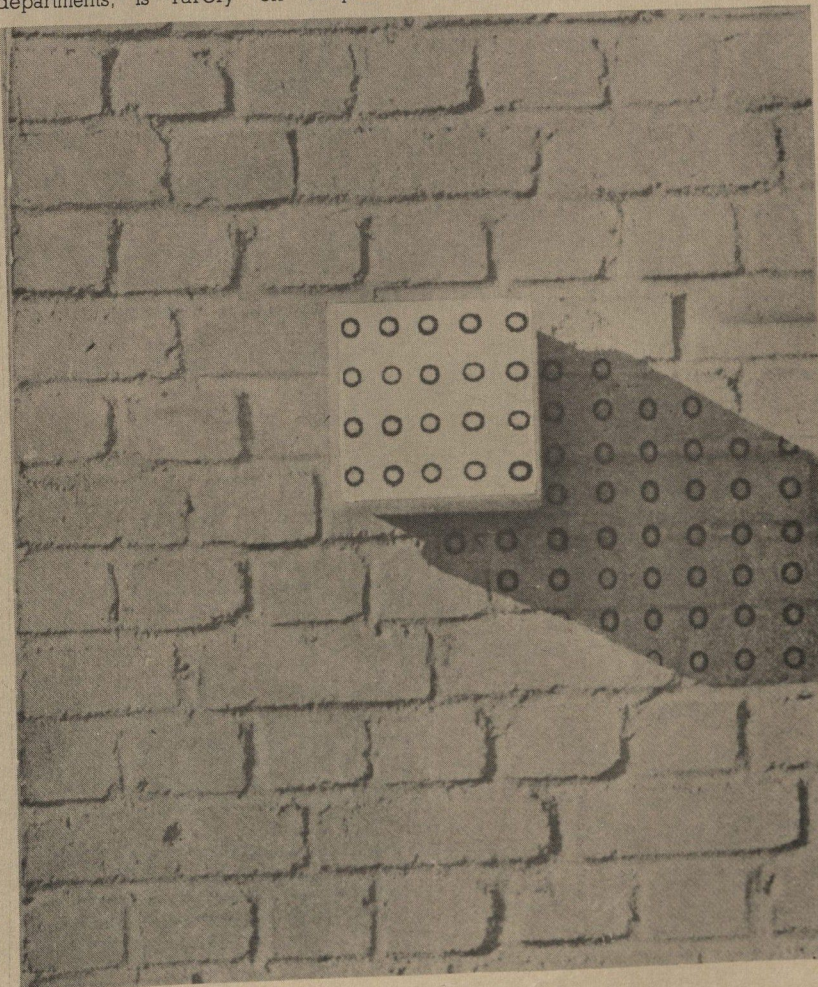
Zero's Shadow – photowork by Endre Tót, one of the participants in the Hungarian **Schmuck**.

Inside Whitechapel, the current show at the Whitechapel Art Gallery in East London, features the work of four professional photographers – Leonard Freed, Ron McCormick, Charles Marriott and Chris Schwarz – and a large number of amateurs and children who were given polaroid cameras to record their vision of Whitechapel life. The exhibition, directed by Jurgen Schadeberg and accompanied by John Furse's 32-page catalogue, is on until September 16.

New York writer and art theorist Gregory Battcock, in search of academic qualifications, has opened his own university at his apartment on West 99th Street. Since Battcock, as Dean, Principal, Senior Lecturer and Janitor for all departments, is rarely on campus,

Onassis University (yes, Onassis) has a very brief and unscheduled academic year.

Ken Friedman's **The Aesthetics** has just been published in Britain by the Beau Geste Press. Dedicated to Christo (Javacheff), Christo (Jean-Claude), Amy de Neergaard, Mario Diacono, Dick Higgins, Milan Knizak, Nam June Paik and Greg Sweigert, the 92-page mimeographed volume is a collection of four books written by Friedman during 1971 and 1972 and first published as part of an event in Toronto: **A Logic of Clouds, Creativity and Conscience in Art, The Sacred Journey and The Symposium**. Beau Geste Press has also just produced its latest edition of the occasional magazine **Schmuck**, this time dedicated to a group of Hungarian artists who wrote, drew and



Little Book, Who Made Tice?

THE PUBLISH-IT-YOURSELF HANDBOOK: Literary Tradition & How-To. Edited by Bill Henderson. Pustcart Book Press, P.O. Box 845, Yonkers, N.Y. 10701. 362 pp. \$10; paper, \$4.

BY VICTOR NAVASKY

"VANITY PUBLISHING is to legitimate publishing as leeching is to banking," writes a former vanity publishing house editor in *The Publish-It-Yourself Handbook*. Self-publishing, we learn from this self-published assemblage of inspiration, information, testimony and tips, is something else again.

We also learn, incidentally, that something else is something else again. When Dick Higgins was trying to think of a name for his imprint he asked his wife what she thought of Shirtsleeves Press but she said call it something else and he did. He called it *Something Else Press*, which today lists 93 titles, and while it's no money-maker, Higgins predicts confidently that it will be. "It takes ten years to make a literary or art-oriented press pay for itself," he explains, "and we're only eight."

Anyway, everybody knows that vanity presses, which take your money to print your book, are to be avoided at all (or at least prevailing) costs. So why should self-publishing—defined here as publishing either yourself or your friends—which confers a built-in invitation to sub-

VICTOR NAVASKY is the author of *Uneddy Justice*, which he did not publish himself.

tute ego for standards, be any better? The handbook, which includes a history of self-publishing, over 20 autobiographical accounts of self-publishing and miscellaneous practical, grubby advice for potential self-publishers, provides a number of answers:

Anais Nin did it because she couldn't get anyone interested in her work. She self-published a 300-copy edition of her novel, *Winter of Art*, for a cost of \$400, and subsequently concluded, "Today instead of feeling embittered by the opposition of publishers I am happy they oppressed me, for the press had given me independence and confidence. I felt in direct contact with my public, and it was enough to sustain me through the following years."

Ricardo Sanchez, a Soledad alumna and Chicano, founded *Micla*, which means the ninth level of death, because he hoped that by self-publishing a house of, by, but not exclusively for Chicanos, "the publishing house would help put to death once and for all the comic stereotyping of my people."

Leonard Woolf writes that he set up Hogarth Press because "it struck me that it would be a good thing if Virginia had a manual occupation," which, in say the afternoons, would take her mind completely off her work. And so he and Virginia Woolf bought a small handpress and some Old Face type which they installed in their dining room (total cost: 11 pounds, 5 s. 5 d.), studied the 16-page instruction pamphlet which came with it and ended up publishing T.S. Eliot, J. Middleton Murry, E.M. Forster, Katherine Mansfield and an original translation of Gorky's *Reminiscences of Tolstoy*, among others. Woolf's advice: "The main object of a

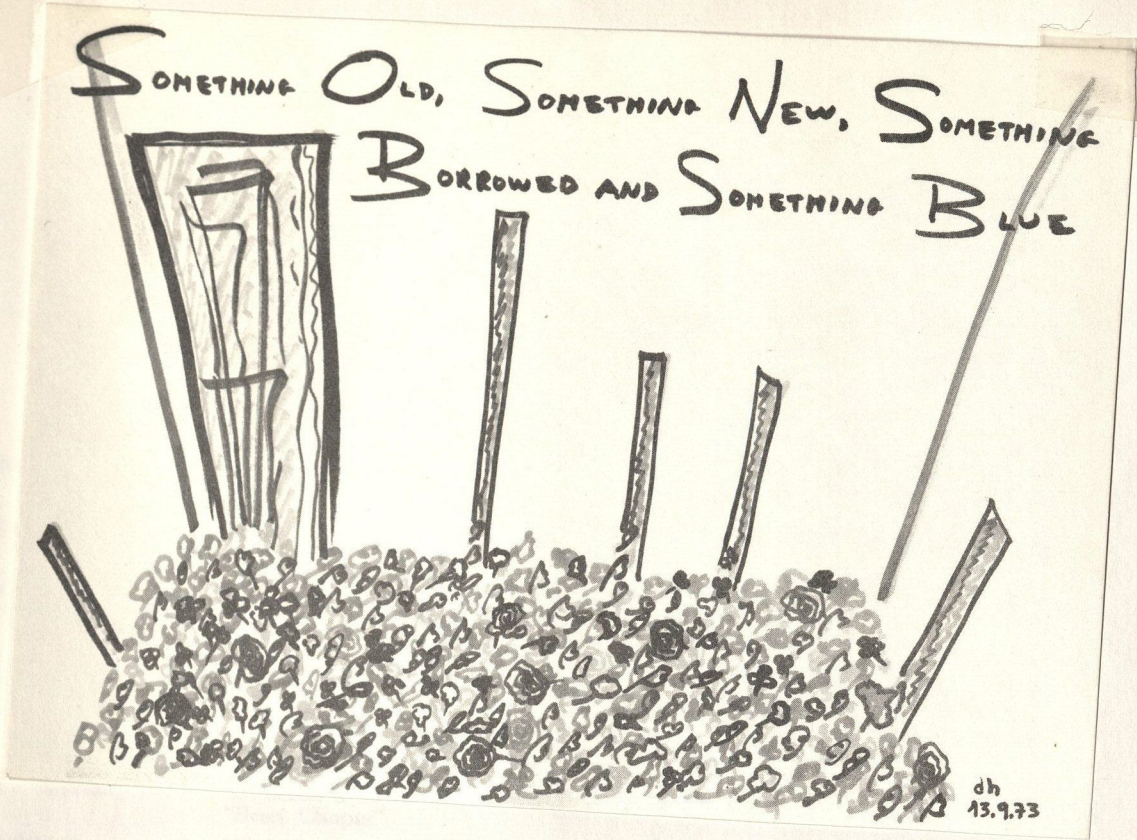


bad writers' egos, makes them better writers. Adele Aldridge concluded after graduating from painter to printer to bookmaker, "I highly recommend that all poets learn to set type by hand. It not only gives one a respect for the look of the word on the page, but forces a new condensation of style."

Also, any number of self-published books get picked up by commercial publishers who would have turned them down in the idea stage—Stewart Brand's *Whole Earth Catalog* being a notable example.

The moral of this handbook, then, is that while it may make for some awkward small talk when the maiden aunt asks, and who is your publisher?—if it was good enough for Stewart Brand, Virginia and Leonard Woolf, Ezra Pound, T.S. Eliot, James Joyce, Walt Whitman, Mark Twain, Thomas Gray, Robert Burns, Person Weems, Percy Bysshe Shelley, W. Blake, Lord Byron, William Morris, Stephen Crane, William Edlin, Arlington Robinson, Bartlett's Quotations and Robert's Rules of Order and Lloyd George, to take a few of the self-published at random, just conceivably it could be good enough for you. □

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the something else NEWSLETTER

40¢

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Volume 2, Number 2

About Bern Porter and his I've Left

by Dick Higgins

Down Maine they don't talk much, according to the old saw with no more and no less teeth in it than most other simplifications. Maine is a middling sized state with middle sized mountains and ridges that turn up every time you round a corner, and with narrow roads that make for isolated communities and slow communications even in the summer. Colorado, for instance, is many times the size of Maine, but you can drive all the way across it faster than you can get from Presque Isle to Kennebunkport. Even historically, in spite of their relative proximity to the Atlantic com-munications system, the whites colonized Colorado long before inland Maine was settled. In fact some counties still have the same population density as parts of the Sahara Desert. Frontiers

Without being regional in the slightest, Bern Porter is Maine. Hard to get into—logistically very difficult. Typically the subject matter in his work is minimal, but the formal experiments and structures are the contribution. It's as if he didn't offer to give a visitor a slice of bread, but simply handed one out and as-sumed the visitor wanted it. Except, of course, that it isn't bread that's being offered, but something far less standard—works that have unique functions and forms, that resemble nothing in our experience except occa-sionally a few things by Diderot—the only influence of any kind on Porter that I've been able to detect, of which more later. One feels like a Chaucerian scholar whose relationship to automobiles is to be driven in them from time to time but who is suddenly handed a

wick, showed the seamy side of technology. Naturally Porter became a scientist. In high school they called him "Bug" and the school annual has a picture of him in the band, holding his clarinet. He went on to Colby College, graduating in 1932. Lived, among other places, in New Jersey and the San Francisco Bay Area. Bio-graphical information is scarce and only obliquely rele-vant for this period. During the 1930's he became radicalized, like so many of his generation, and also in-volved with the surrealists (towards the end of the decade). Work of the early 40's appeared in View magazine, the most important of the surrealist publi-cations of the time. At the same time his science activi-ties were intensifying. And he began to publish the work of others with whom he was associated, most conspicuously Henry Miller.

In those days Miller was known for his supposed pornography, and was not taken very seriously if taken at all. Porter was at that time working on the atomic bomb. In 1944, he published Miller's anti-war tract, *Murder the Murderer*, which did not endear him to the United States government. Shortly after that, in spite of the general popularity of the war effort (difficult for us, in the aftermath of Korea, Lebanon, Vietnam and Cambodia to imagine),—Porter quit, an act of incredi-ble courage. He was not about to contribute to the extermination of the civilians of Hiroshima and Naga-saki. This was done in typical Porter style—no fanfare, no news releases: just the action, to speak for itself.

Like his works.
At that time Porter's other struggles began. He ran an art gallery for a time in Sausalito, California, where he had many fine photographic and graphic shows. Did lecturing on the arts and on physics too. He was a one-man art and technology movement, long before "Tech Art" was the cliché it is today. In the early fifties