

CONDITIONS OF USE FOR THIS PDF

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

In case the press in London interviews you & asks you to explain about Fluxus you can relate or quote our Fluxus manifesto we threw towards audience.

① Purge (dictionary description)

Purge the world of Europanism, bourgeois sickness, intellectual, professional, commercial culture. Purge the world of dead art, imitation, artificial, abstract art, serial art etc., etc.

② Tide (dictionary description)

Promote living art or living non-art to be fully grasped by all peoples, not only critics, dilettantes, intellectuals and professionals.

③ Fuse (dict.)

Fuse the cadres of cultural, social & political revolutionaries into an united front & action.

You can mention the fact that the ones enjoying & comprehending that enjoyed our concerts most (in Wiesbaden & Paris) were simple unsophisticated people like Housemeister, workers etc. (and usually children). And the ones most opposed were all the pseudointellectuals - the cultural elite: Stockhausen, Helms, etc. the exponents of "intellectual art".

Best regards to you & John Cale & best of luck, George.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

Dear Tomas:

HOW WAS LONDON ??!!
I came to Paris on Friday (having slept in my car along the way) & found that Emmett with Daniel was in ~~Paris~~ Vienna, not in London. So I thought of the difficult times you were in (waiting for Emmett who never arrived). Luckily I found Vera Sporen in Daniels room & could sleep there (after Daniels wife left that is). With such savings I will be able to make to Nice & later to East Europe where I must go for other reasons. The only hotel I will stay (to take a good bath) will be:

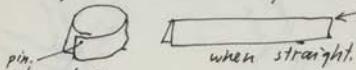
Hotel Refuge

St. Martin - du - Canigou
near Vernet
Pyrenees Orientales.

July 17-18.

I won't stay in Moissac hotel, but will go there only to pick-up my mail so you may send me mail things there. (to Au Chapon Fin).

I was lucky to find in Paris 4 bowler hats! one top hat! 2 helmets! (french world war type) and 4 pince-nez!!!! (that's why I will have to sleep in my car for the whole month to pay for that generator and those hats. But we will be able to offer good performance - all well dressed up. You must bring a good suit or at least ask your mother to make a high collar for you like this.



you understand? at least we can make paper collars for all. Then we can perform Olivetti only with bowler hats (all with high collars & pince-nez)

I asked Ben Vautier to obtain 4 violins but I don't know whether he will be able.

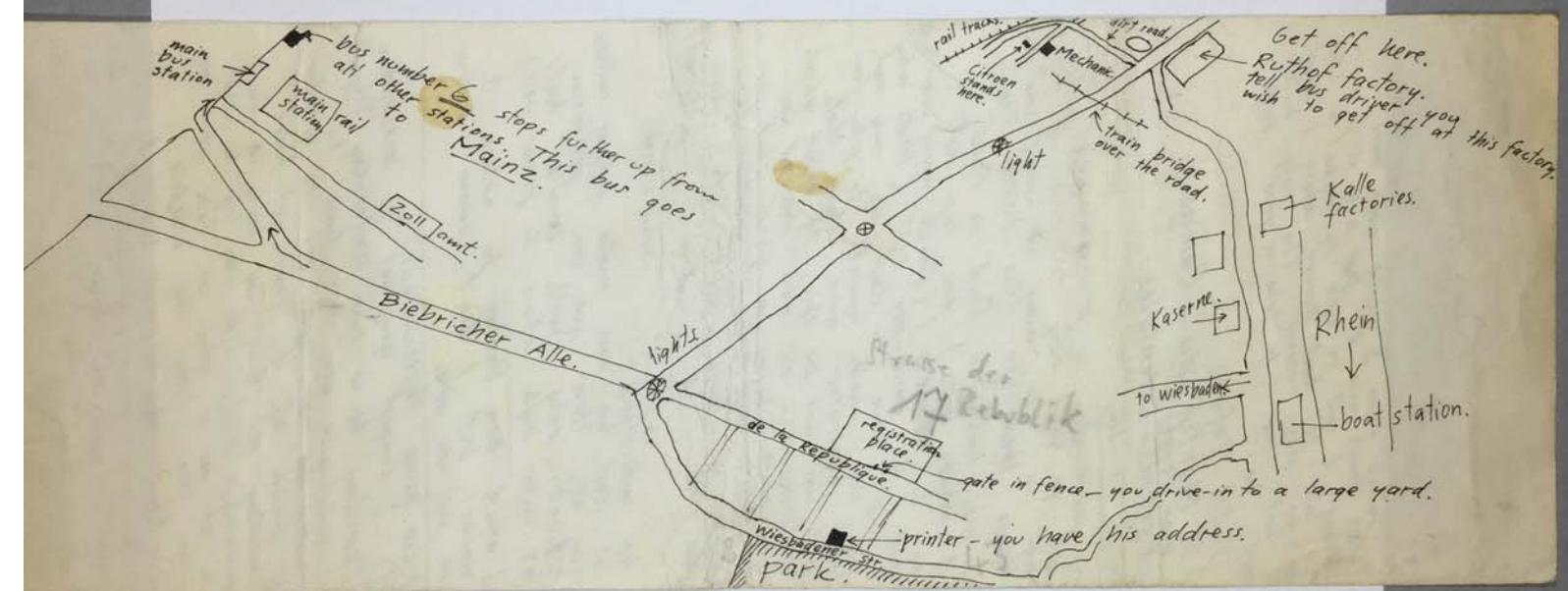
Now some instructions:

(1) I suggest you get to Wiesbaden Thursday ~~to~~ or even Wednesday July 17. It will give you more time to register the car and get the printer to finish all. If you get there Thursday, get there ~~too~~ early in the morning at least. You can try to sleep in car ~~or~~ or open air. Take your bag with you. Now the schedule:

(2) First show up at the printer so he will remember that he must finish lots of things. (he will have 2 days to do it - till Friday evening). See map on other side on his location & that of other places. see other sheet.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

(2) When you get off the station go to the right and you will see a bus stop for number 6 in front of OPEL showroom. Take no. 6. bus which goes to Mainz and get off at Ruthof stop. You will see 2 dirt roads on the opposite side between ESSO gas station and an old car dealer, take the road nearer to the car dealer, walk on this road till it reaches a rail track then turn sharp left & walk till you see the Citroën. Ask for Theo (or Savers if he is not there, Saver is the old man there). Get keys for Citroën. (Don't fill up with gas yet, it has enough in tank)

(2) drive with Citroën to printer.
drive with Citroën to Zoll amt at the Wiesbaden Hauptbahnhof. Drive straight to 3rd. ~~second~~ light and turn right into Biebricher Alle. drive till you get to the Ring (which passes the Hauptbahnhof.) Turn from this Ring the first right you can which is a street that runs by the side of the station (it leads to freight station post office etc. etc. and the Zoll amt on the very end. There you must present my letter (which I will send to the printer so it will get in time) so you must first get to the printer. (see instructions on how to get to printer under 4.)

(3) With the letter of

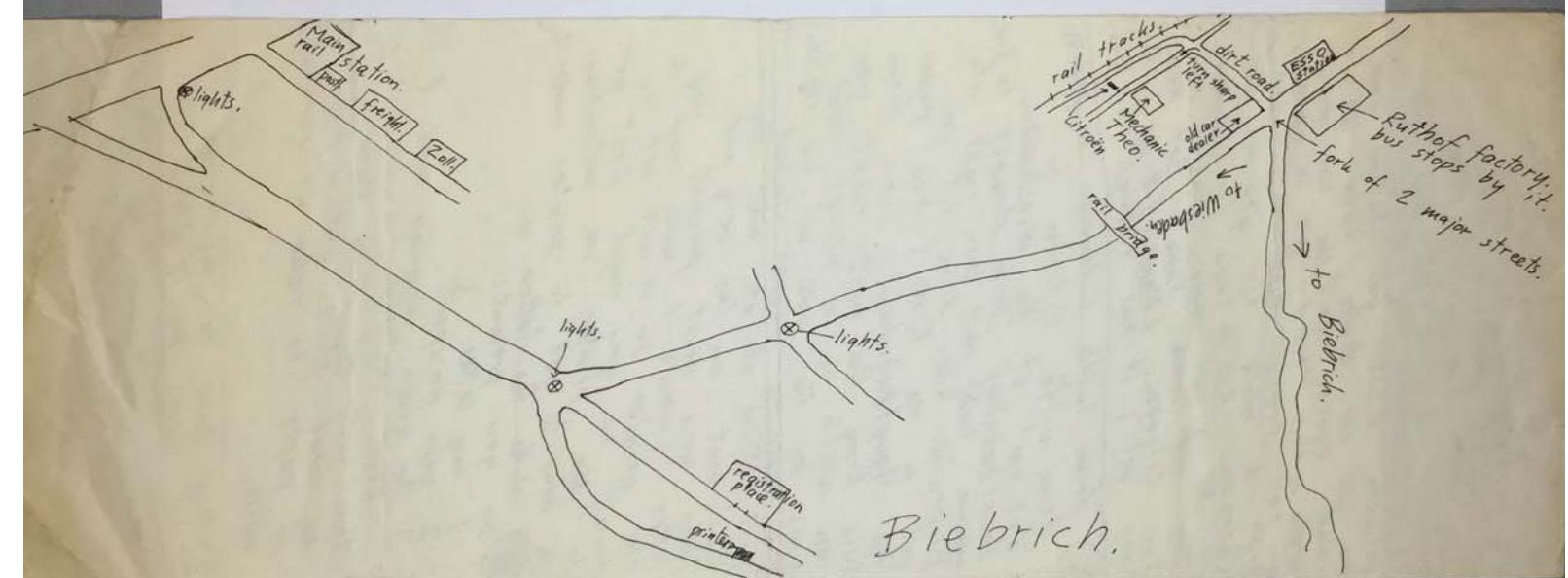
- So you present:
1. my letter.
2. your passport
3. the green insurance card I have enclosed.

You will get from them an oval plate and a piece of paper to take to registration office.

(3) You drive to registration office it closes by 12 AM!
If you miss you may have to go there Friday morning.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

(4) The printer - where you may have to go first to get my letter and remind him of the things he supposed to have finished.
To get to printer from Theo-mechanic - take the fork to Biebrich. you will pass Kalle factories - ...keep going, then there will be a US Army Kaserne on right side, then Rhein boat station on left side, then a road on right side with arrow saying that is the road to Wiesbaden. The next one after this main road will be a very small road (on right side) turn into it, drive on it until it leads into Wiesbadener strasse which you will recognize by the park on one side of it. you drive Wiesbadener str. pass a movie theatre, & few houses after is Becker-the printer.

To get to printer from Wiesbaden is easier, you turn into rightside fork when the Biebricher alle ends. Anyway - ask people for instructions if you get lost.

So the schedule is as follows.

1. Pick up Citroën
2. Go to Printer - get my letter remind him of the impending doomsday.
3. Go to Zoll amt.
4. Go to Registration office.

Incidentally at registry office you must know various things about the Citroën - which you must ask Theo before you go to register. You must know:

- a. body number
- b. engine number
- c. total weight (invent a weight like 1000 kg.)
- d. cylinder displacement in c.c. or liters.
- e. horse power.

other data you can invent.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

(5) Go back to Zoll amt & show them the registration book you will get. You will get from them a piece of paper

(6) Go to the ^{Becker's} printer & pick up.

a. All Brecht cards, the ones I brought with me were not complete. Ask him to pack them well as follows:

+ Compt only cards which he has not given to me

1. One package for you (was it 160?)
2. One pack for mailing to De Ridder (I think 120)
3. 100 for you to take to Nice
4. ~~50~~ " " to Nice for me
5. - 100 for you to take to Paris
6. - A complete set of 50 cards ones that he printed before & new cards.

Incidentally ones he did not print were primarily music compositions such as quartet, solo for saxophone etc. - you will be able to identify them.

b. La Monte Young books.

take 200 to Nice
100 in linen & 100 bound in paper.
take 100 to Paris. (50 in linen,
50 in paper.)

c. Long prospectuses.

(Printer should paste them up.)
take 400 to Nice.

d. Emmett Williams opera

& poem. (Printer to paste them)
take 100 to Paris
100 to Nice

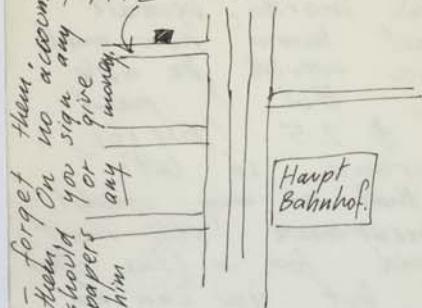
e. The Pointing hands - take all books & pointing fingers.

I think that's it if he has printed some other things which I have forgotten take them.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

(7) Go to Buchna -
the idiot printer, ~~pp~~ who
has 700 of Spaeri books.
You remember his address.

Fritz Reuter Str.

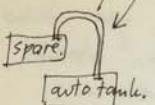


He will ask for money etc, etc.
tell him that I am now
in Holland (better that he doesn't
even know which country) and
have asked you to pick up
300 of these books for quick
delivery & that I will come in
a week to pick-up the other
400 & the Brecht cards
(which he printed all wrong)
(and which I will not pick up).
Actually he can keep the
other 400 books. ~~They~~
~~He~~ Higgins told me they
were so badly printed we
could not sell them in
New York. Spaeri may
sell them in Paris &
Vauquier in Nice.
So take 200 of them to
Paris & 100 to Nice.
OK?

(8) Go to Theo the mechanic
and fill yourself with gas
NOW. ~~Fo~~ Fill both tanks
in auto & the spare one
in back. To get the gas from
the spare is not easy. Let
your auto tank become ~~go~~
almost empty (meter showing
2-5 liters). Then attach
rubber hose, put other end deep
into tank hole, open valve.
At first gas will flow by gravity

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

later by syphon action.
Understand ?



Theo may have to be paid some few marks, because I did not know how much Gas you would be able to take. But I paid some \$ 25 (DM 100) for insurance, so let's count that as my credit. ~~Car~~ Insurance still must be paid for - (the other \$ 25) but you can do it after Nice - by mail.

- ⑨ Now I think you are ready to go to Paris. Go via Saarbrücken & don't drive over 100 Km. it would not be good for the engine. If you are unable to get all this registration settled forget it and drive with french plates. At the border you can tell you are taking this car to me (if they ask).

~~Fill~~ IMPORTANT!

Fill-in appropriate plate number in the green insurance card, (I have left a blank there.) either international plate no. or the original french plate no: if you can't get international

- ⑩ In Paris get rid of the Spoern books, etc. If you can't fit the passengers, try to wrap some suitcases on the roof. Maybe they can keep some books on the knees. You can always take fewer books to Nice. Leave in Paris all prospectuses & Spoern books ~~etc~~ though it would be good to have them. Best regards & best of luck! George.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

Dear Tomas:
Glad to receive letter from you - breaks up
my isolation. Also very happy that London
went well - congratulations to you!
Yes, I have met Robin Page - he is good
but how is this John Cale ?? I have
never met him. Seems to have funny
attitudes about changing programs - ~~very~~
very stuffy.

Items & instructions:

① I can't pick-up Robin Page in Colaris
nor Emmett since I am at Moissac
in fact nearer to Nice than Paris -
where it is much cheaper than Paris.
I would have had to wait for
Emmett to return from Vienna.
Besides ~~was~~ it's not so easy to sleep
in car in Paris - streets just too
busy. In the hills up here
it's very nice. (& food is cheaper)

Therefore

a. I am writing to Robin Page
suggesting to him to hitch-hike to
Paris & join Emmett - were you
could pick-up both Emmett &
David Robin (I assume Daniel
will not come & Robert is
in Copenhagen with wife & too
far from nice places.)

b. - see under a.

② see under number 3

③ see under number 4.

④ Did you ask Robin Page to send
you newspaper reviews !!????
I hope you did.

* ⑤ Better if you don't pick-up Vera
Spoerri (Daniel's wife) in Frankfurt,
Let's assume Robin can make to
Paris or Daniel will go, &
if car has only 2 people -
so much more comfortable.
We will have to find someone
locally to photograph.

⑥ Did I mention that I got
4 bowler hats! 2 helmets!
(steel ones) and 4 pince-nez!
(found them after whole days
search in the Paris flea market -
all for \$8.

⑦ Think about more beach &
fountain compositions
(more practical ones than the
past beach pieces - I mean
cheaper ones).

⑧ (7a) maybe you can
find containers at
house or Köln where
you could carry
gasoline. The more gas
you can pick in West, the better.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

(8) When you get to Nice, which I assume you can do by Monday or Tuesday — help Ben the following:

a) put up pointing hands all over Nice all pointing towards posters also put up all over town — in funny & strange places like public toilets, inside tunnels very high up, bottom of fountains — always hands pointing towards these places OK? Must be better than Amsterdam. I will help when I come wed or Thursday morning.

b) see how we could suspend parachute over audience so it could be instantly released at our will. (at all edges instantly).

c) Place cards like you suggested for New York all over objects — public statues, buildings etc. (although Ben may not like it since it sounds a bit like what he does — he signs everything) — maybe better to let Ben be the author of all — That's it! Ben Vautier cards for all these things. OK?

d) Make one poster on plywood or some such board about 1 x 2 meters large — saying Fluxus festival etc, etc, etc. street composition, beach theatre etc. etc. — then you with Ben & others can take this board into street cars or ~~buses~~ buses as if you had to take this poster to some destination. I will definitely want to perform this piece when I come. So prepare the board at least OK?

e) Anything Ben may have planned help him out.

OK? best luck — I will see you in Nice George.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

Dear Tomas:
Just got your letter (on Monday). I can't understand what happened with my passport. I arrived to Nice Tuesday July 23. On July 24 I got your telegram and mailed my passport by air - special delivery - express !!. And you say by Sat. it was not in Wiesbaden !! Then if is lost and I can't travel at all without it. It could not travel 4 days! I calculated it would definitely arrive Thursday (we were told so in the Post here) and you could arrive Sat. morning. Well it's just bad luck for us all. Ben had his share of bad luck. When Casino management saw his program (which he made up without my knowledge) they cancelled the hall - just 3 days before concert. Meanwhile we did terrific amount of street compositions & publicity, you would have liked it. Then Sat. eve. we got a small hall and wanted to distribute leaflets or asking the people coming to our concert in casino to go to new address. There Ben found a truck full of policemen (some 20) who would not let him to distribute any leaflets. So the new hall had only 20 spectators. The street pieces went very well. We would always have about 60 or more spectators. We did Graphis 110 walking across busy street stopping the traffic with our small walls. Then Ben did Pailes line with head on the main seaside promenade. Also we did Pailes promenade dragging suite, zen for street. Always, did your Santiros 2? (handing out blank sheets to spectators) You should see how they were eager to grab those sheets!! We had always wore bowler hats. we also had a small table and would set it up for stationary pieces like Olivetti piece Dicks constellations, La Montes scratching of the inside of the violin, Brechts polishing of violins, etc. The pieces went very well. We performed each day, wed. Thur. Fri, Sun. During concert we had standard program, Pailes one for violin solo, youth piano no. 1. paper piece went well, because we have turned all youth seats

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

I will see you before
I go to US & we will
settle the car somehow.
Maybe you could go to
Wiesbaden again, find my
passport, register the Citroën
and at least take it to Köln
so you could use it. OK

and the audience did not understand
that they had to turn them back
(Paik's prelude), so we covered
them up with paper coming from
behind (behind their backs).
They just saw the paper when it
was already over their heads.
I will write more on this.
Robin Page arrived Sat. hitchhiked
all the way, was dead tired.
I must leave today but can't
without passport. I will try to get
a temporary paper from consulate.
Please try to find out what happened
with it. Write to Wiesb. Postoffice
and ask them to forward it to
me. G/o Bussotti

Via E. Forlanini 68, Firenze. OK?
Also you can write me there.
In a way it is good better you did
not come with the Casino cancelled
it would have been a disappointment to you & Emmett. & we
could not sell any books.

CARTE POSTALE



M Tomas Schmit
5 Köln-Mülheim
Rüdesheimer Str. 14
Allemagne.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

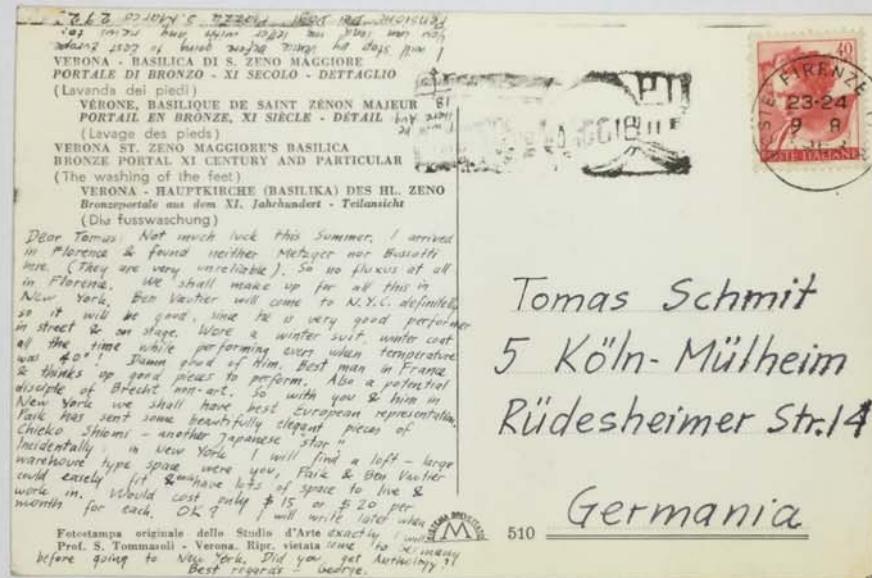
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32



New Olivetti variation: follow gestures of the 4 figures above (holding bible in other hand). Repeat gesture assigned to you whenever your number comes up. May also use various Buddha gestures (while sitting in lotus posture). This variation to be presented in church or temple or in monasteries by monks (they could do this during whole days since they have nothing else to do).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32



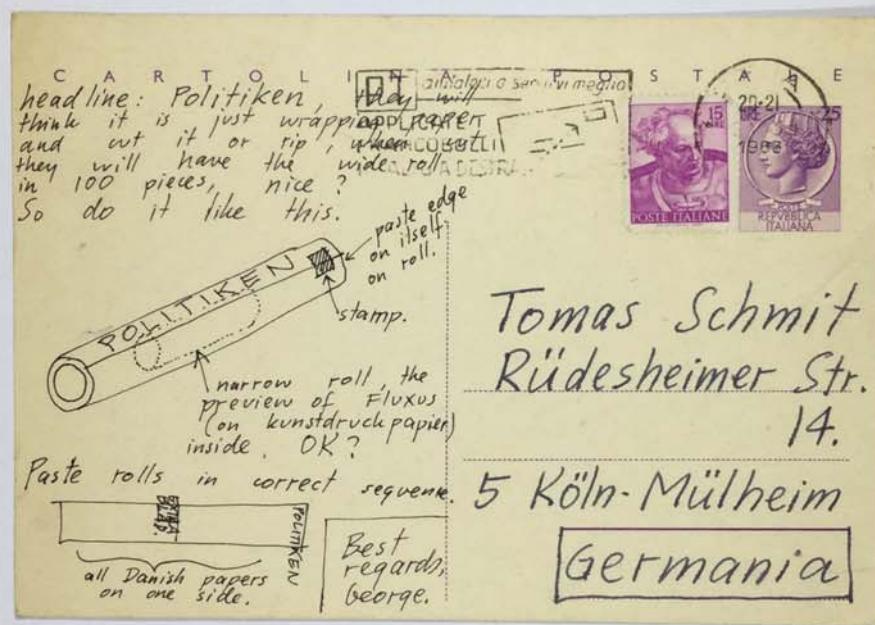
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

Dear Tomas: Got your letter when I found Bussotti at home, monday.
I will take care of Citroën. Theo will take it to his shop at no cost.
Too bad, I took out insurance on it - such waste.
I won't be able to come to Copenhagen - very low on money.
(will just be enough to get to New York & pay printer - after
I sell the big car). But maybe I could get to Amsterdam
(I can take you there then). De Ridder wrote TV may offer
some time for Fluxus broadcast. So I have mailed him some
special TV pieces (Brecht, Higgins, La Monte, my Olivetti for 4 TV
cameras aimed at some other place, performer at switchboard, etc.).
So please think! think up quickly special TV
pieces & send them to De Ridder !!!!!
(pieces that would not be filmed but rather pieces
for their equipment, studio, technicians etc., you understand?
Not "artificial" pieces but more like your Samas
with numbered seats. OK?
Another request: could you prepare a dozen or so
Fluxus long rolls. (paste them carefully! straight!)
maybe some Kōln printer can do them for you quickly.
& send a few or 4. (as drucklesache by boat to
few N.Y. people: Higgins, Flynt, Mac Low, Brecht, La Monte,
Watts, Mekas, etc.) OK? also to Poland. (not necessary
I will be there). Just New York I will pay post.
Send them this way: take small, narrow roll & wrap
it in wide - newsprint roll then paste edge on itself.
so that when they get it they will just read

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

Dear Tomas:
 some cheap rolls of 16 DM each
 your poems & others ex 19.74
 sheets, pillow, blanket.
 each more

Dear Tomas:

On my way to NY I stopped at Wiesbaden for few days. Could not sell my big car so left it with a friend who will try to sell it. wanted to take care of Citroen but neither Theo nor anyone at the registry office had keys for it, so it still stands there. The engine is OK. So Theo will fix it for almost nothing. Anyways I have told my friend to take it (he may take it to France & get something for it when he buys a new one). So he needs documents & keys. Would you therefore please send these things to:

Max Porch
 Mathilden Str. 4
 62 Wiesbaden.

I have also mailed to you a package, which contains:

- a) labels for George Brecht box, glue them by applying wet sponge to the back. Apply them to box quickly & quickly press the edges & surface, otherwise they don't stick well. Experiment for best way. I enclosed one box that I did. It came out OK.
- b) 60 of each card for Brecht. The set is complete. It was not complete before, it did not have music compositions, but I am sending the new cards to De Ridder. Each 60 cards are wrapped. Don't loose those cards. They are very expensive! Maybe you could send 10 completed boxes to Denmark & 10 to Sweden. OK?
- c) calling cards of all Fluxus people etc -- extra batch of your own cards.
- d) few booklets of La Monte Young 1961 compositions - can be sold for 4 DM ea.
- e) few rolls of Emmett's long opera & poem.

Send Brecht box with Fluxus roll (preview) to J.P. Wilhelm OK? Did you take Fluxus rolls to Copenhagen when you went there?? Otherwise some must be mailed to them.

SHIT! you must pass my VERY IMPORTANT LETTER!!!
 Dear Tomas!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

I will tell you ~~more~~ about East Europe - fluxus tour possibilities when you come to New York. Come to New York sometimes early in Oct, not earlier & not much later. We shall do street compositions in Oct. (& Nov.). Lots of printing at Pick's place in Oct. also, Sept. will be only preparatory, so you are better off earning money during that time. Don't come to New York with empty pockets. Figure on at least \$ 60 per month for 1st 2 months. Or say have a \$ 100 reserve for living expences with you, OK? I will find a loft for all Fluxus activities & you ~~are~~ with Vautier & Paik will be able to stay there.

Have you sent TV compositions to De Ridder ??

Best regards, & I will see you in N.Y. in a month
George.

Dear Tomasi!

SHIT! you missed my VERY IMPORTANT LETTER!!!

IBM for Film Culture magazine @ \$ 60 per week or so.
to someone else job for 1st months would have been trying
to come immediately!!! Since no reply from you, we gave job
to it, I wrote that we got a job for you & you had

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

Dear Tomas:

SHIT! You missed my VERY IMPORTANT LETTER!!! In it I wrote that we got a place & job for you & you had to come immediately!!! Since no reply from you, we gave job to someone else. Job for 1st. months would have been typing IBM for Film Culture magazine @ \$60 per week or so. Place - at my loft which is large enough for all of us: me, you & visiting fluxus guests, so you have not lost place, but to get job you will have to work when other man isn't working - morning till 12 AM & after 8 PM. — Fluxus festival was to Jan - Feb. 1963 because of Park & theatre availability, so but we start with publicity of today & street events in 2 weeks. We are very busy & will be busy the next months, so can't send you word plenty to do. Kippel wrote me he forgot my letter to you, so I will not repeat, besides briefly:

- ① we shall get in Jan. our own press which you will run. Film Culture magazine will finance most of your pay, has been filled (by Jackson Mac Low) & you -
 - ② we may actually build our own theatre (convert a loft into one) if we can find suitably large space.
 - ③ Brecht now is editing Fluxus newspaper, need short pieces, COMPOSE MORE STREET PIECES FOR N.Y.
 - ④ We shall also have some 12 exhibits & environments set up - all in Canal str. area. Very nice - some + 2 or 8 lofts plus exhibits on street. (I am rushing my handwriting - can you read?) Each area of activity has been subdivided to things done more actively - in organized manner.
 1. Street events - Al Hansen - in charge. *
 2. Newspaper - Geo. Brecht.
 3. Street promotion-publicity - Alison Knowles,*
 4. Publicity & logistics - Dick Higgins.
 5. Exhibits - Lotte Eisenhauer (?) *
 6. Musicians - La Monte Young.
 7. myself - chairman.
- * where you would assist OK?
- Bau Vavtier will come Dec. may be also Sporn & maybe Vostell (?) Sporn & Vostell are not wholly Fluxus.
- Park & Akayama will be here in N.Y.
- ⑤ your part of loft - you must fix yourself.
 - ⑥ I have full time job now to support myself, because unemployment insurance to my sickness. So I would not pay me due time.
 - ⑦ You should have worked all this time & not run about!!!!

Get here as soon as you can.
Bring with you: hunting whistles,
darts.

Sheets, pillow, blanket.

Your poems & other exhibits →

Some cheap violins at 16 DM each →

16 DM
each
not more

FOLD SIDES OVER AND THE 4 FOLD BOTTOM UP
MOISTEN FLAP WELL AND APPLY PRESSURE TO SEAL

The Museum of Modern Art Archives, NY

Collection:

Fluxus

Series.Folder:

V.A. 1.32

Also if you can find any boulder hats 4 DM each.
I know Paris flea market has such hats - I got
4 of them, we need more however, OK?

Was Copenhagen a Fluxus ?? was it called Fluxus?

Now, when you get to New York, - go
directly to 359 Canal Str. & call me at

PL 2-4990 if you come by day. OK?

If by evening go directly to Canal Str.

Take boat if cheaper - you can bring more
things with you. — APPLY FOR VISA!

FIRST FOLD

Geo. Macias
P.O. Box 180
Canal St. Sta. 100-13 N.Y.
USA



Tomas Schmidt
Rüdesheimer Str. 14
Köln-Widdersdorf
Germany

AÉROGRAMME • PAR AVION

SECOND FOLD

DO NOT USE TAPE OR STICKERS TO SEAL
NO ENCLOSURES PERMITTED

30
→ Have some \$ [redacted] with you when you come, since
we can't now give you job immediately, but
will make arrangements with Film Culture.
For first month you will have to fix
your place & help Hansen.
You won't be able to smoke in loft —
so you better learn to live without smoking —
do something else instead. Take heroin if
you need narcotics that badly, or else
you will have to look for your own place
& work.
Best regards & rush to N.Y. — George.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

Dear Tomas:
 Just got your letter. To answer some of your questions:
 ① You ask how to get to NYC. YOU MUST WORK LIKE
 ALL OF US (& I mean all of us!) In NYC, there is not
 a single fluxus member who is not working!
 ② You suggest about Fluxus supporting its members - that's ridiculous!
 The profit we make from selling would not support even a cat and
 you suggest, paying transatlantic fares to all fluxus people who are now
 in Europe.
 I did mail out lots of prospecti - Emmett mailed a lot &
 We did lot of mailing in NYC. So far of course we can sell
 only 3 items: Brecht bookbox La Monte book & Emmett - rolls -
 even if we get profit (after selling 200) 50% of it will go to these
 3 authors - you know the arrangement. You would get your share
 when we print & sell your works right now there is no
 money for you. The most we could do is get you a printing
 job & a place to live which, believe me, is quite a lot.
 We are not doing this to anyone else.
 If you can't work like hell for few months to get to NYC,
 well then, maybe you could not do good work here also, since
 printing is no pleasure trip, but boring work, hard work.

③ Regarding festivals. — We do them, partly because they offer best
 opportunity to sell books - much better than by mail! Even then
 it will be quite a few years before books will begin generating
 any profit, and it will not be for anyone's trips - it
 will be spent 1st. on equipment & next publications.
 You knew very well you had to come to NYC on your
 own earned money.

④ Fluxus is not a business ^{running press}

⑤ We will have to give your job & place to someone else.

My original letter to you came back from Kappeler.

I will write you all the news about N.Y. fluxus preparation.
 Best regards,
 George.

MATERIAL
FOLD SIDE
MOISTEN FLAP WELL... THEN FOLD BOTTOM UP
APPLY PRESSURE TO SEAL

APPLY PRESSURE TO SEAL
THEN FOLD BOTTOM UP

E
G
I
H
J

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

Dear Tomas.

Got your last letter. You seem to have misunderstood something. The job we had for you was running our own printing press. We are not printing now anything outside, so your reference to 6000 DM & so on makes no sense. (This is what Fluxus year book would have cost & that's why we are buying our own press - for \$ 1400, a very good offset press.) But since ~~as~~ you wrote you do not wish to come to NYC with your own money as originally it was agreed we promised this printing job to T. Rosugi, who is coming over from Japan in a month or so. Second item: You also seem to imply that Fluxus people should turn into professional Fluxus performers.

FLUXUS IS ANTI-PROFESSIONAL

If you have read the manifesto. Eventually Fluxus people must obtain their "art" experience from everyday experiences, eating, working etc. - not concerts etc. Concerts serve only as educational means to convert the audiences to such non-art experiences in their daily ~~etc.~~ lives I frankly can't understand what you mean when you say you can be more usefull to Fluxus by not working? Usefull by doing what? What were you doing the past week? Fluxus should become a way of life not a profession. You should go to university & study mathematics. That would be much more usefull to Fluxus than your turning into a beatnik - that's useless to Fluxus. Ted Curtis is absolutely of no value to Fluxus. There is not a single Fluxus man in N.Y. who is not working. Even Al Hansen & Jackson Mac Low is working. Since Fluxus tends towards substitution of ~~non-~~ art with non-art there would be no need for artists & the artists therefore should find another profession to earn a living, otherwise they become same kind of parasites that the very artists are (against which Fluxus is set). Do you understand the whole position?

I am very seriously suggesting that you complete your University studies. Study some totally non-art subject like science. OK?

I hope you did mail out ~~the~~ the whistles & darts! We absolutely need them for December & we can't buy such whistles in New York. So if you haven't mailed these things yet, please do so as soon as possible.

Best regards,
George.

Did anyone buy any Bredit Boxes yet?

Have you distributed in Copenhagen the Fluxus rolls?

Did you send Bredit box & few rolls to J.P. Wilhelm?

These are the usefull things you could do for Fluxus in your spare time (after you have done your 8 hrs work or study).

OK?

OPEN FOLD BOTTOM UP
AND APPLY PRESSURE TO SEAL

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

Dear Tomas: I have been extremely busy these 2 past months & lost some time too by being more sick now & then. I got a few free hours and thought I would write you a long overture letter replying your questions & I can furthermore some points I made.

"special"

1.

Questions:

- (1) Have you mailed whistles & darts to me ?!! (we will need them soon)!
- (2) Have you collated & labeled all Brecht boxes?
- (3) Have you mailed me newspaper reviews of Amsterdam FLUXUS events?
- (4) Was Amsterdam event called Fluxus?

(5) Please write me a condensed account of your past weekly activities, I could write it on one sheet, so could you!

Answers to your specific questions:

- (1) your most recent card - inserting fluxus-review preview roll into Décollage 4 could be done ONLY if it is done as advertisement or as a separate item not put inside book but outside (maybe used as wrapper). It could not be included as part of book since the roll was copyrighted & that would be illegal. But your statement that it is the "best and only way to get the 850 copies of" is at best ambiguous. Did you distribute the rolls to the audiences in Amsterdam & Copenhagen ?????!! I can't believe that you did not (that would be sabotage on your part) so I assume that you did since you are still part of Fluxus and not cast-out by any means. The reason I don't think including Fluxus roll in Décollage is good idea is that our mailing lists are very similar (in fact I have Vostels list) & it would be a waste to mail to same people 2 rolls. So my advise is: DO NOT INCLUDE FLUXUS ROLL IN DÉCOLLAGE!
- (2) In one of your letters you requested return of your pieces. As you recall (I still have that letter) you assigned Fluxus exclusive rights to all your works. So all your works HAVE BEEN COPYRIGHTED (international copyrights) under FLUXUS Jurisdiction & you can't change your mind now. In fact you should know that you can't publish your work in other publications (like Décollage) without FLUXUS authorization. Furthermore they can be performed ONLY under name of FLUXUS concert or must receive otherwise Fluxus authorization. If they are performed in other than Fluxus concerts, then each piece must be noted on program as
- (3) FLUXUS, or by permission of FLUXUS, copyright holder. This is legally binding just as John Cage is bound to Peters editions. So we do not intend to send your pieces back or stop performing since it would be your request came too late. (it came after copyright formalities were done). You just can't change your mind every few months in regards to binding agreements. Once you make an agreement you must hold-on to it; Just as we will hold by having all your works published, which is what we promised on our part. OK?
- (4) You advised me in a very impertinent tone & insolent to study logics & psychology without realizing that I did study both at university level (in formal courses), not just reading a few books. So in future, I would advise you to be more careful about your assumptions & advises.

Instructions. (VERY IMPORTANT) as per sample I have sent you.

- (1) Would you please collate & label Brecht boxes (I believe you have about 120 of them) and mail the following quantities: 100 Brecht boxes and 200 Fluxus rolls (rolled) to Gallerie Parnass 100 50 Brecht boxes and 500 Fluxus rolls (glued in strips but not rolled) to: Gallery One } do not bill them or charge them One box and one roll to each:

- Elisabeth Hansson, Sveriges Radio, Box 955, Stockholm 1.
 - Rudolf Fakler, 7601 Bühl über Offenburg Schanzenweg 85
 - Wilhelm Bernhard Kirchgässer, Schloss Morsbroich 509 Leverkusen.
 - Petersen Presse, Glücksburg / Ostsee, Am Thingplatz 2
 Buchhandlung an der Universität, Dr. J.C. Witsch, Köln-Süd, Zülpicher Str. 85.
 Stedelijk Museum, Pavlus polterstraat 13, Postbus 5082 Mr. L. Kloet - Chef Bibliothek.
 - Claus Lincke, vom Deiters' Buchhandlung GmbH, Düsseldorf, Königsallee 96. Postschließfach 5206
 - Heinz Beck, Düsseldorf, Gartenstr. 24.
 - Angelika Höfer & Werner Höfer, 5 Köln 'Neue Illustrierte' Breite Str. Presshaus.
 H. Sohn 7254 Münchingen.
 Ulrich Volker Greif, 56 Wuppertal-Eberfeld, Otto-Hausmann Ring 25.

Charge each 10 DM (that makes 110 DM which should take care of mailing expenses etc.). You can send them a bill or send package collect - so that they must pay post office 10 DM & then you get the money.)

(no charge to him)

Also mail:
 10 Brecht boxes & 200 rolls to: Karl-Erik-Welin - Sveriges Radio, Box 955 Stockholm 1.
 2 Brecht boxes & 20 rolls to each: Galerie Niepel, 4 Düsseldorfer Strasse 16-18, Düsseldorf, and charge each 20 DM.
 That will relieve you of 800 rolls and 100 Brecht boxes. The balance you should keep to sell yourself. La Monte Young booklets should be sold 3 DM each.

- (2) Please send your new compositions as soon as possible since we are planning now the specific program & printing Poster-program soon.
- (3) Please mail darts, whistles as soon as possible - if you have not done so already. It is very important that we receive them since they are not available here.
- (4) Pack those Brecht boxes well, so they won't get squashed.
- (5) Let me know exactly & what Fluxus publications you have and in what quantities.

✓ - If you get a new role in April you will get just in time for Festival which will start April 1st.

Best regards & Keep working hard
 George.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

News.

- (1) We had to run it festival till end March → April → mid May. (it will last 2 months) because the 4 people coming from Japan have visa difficulties, and we can't start without them (Paris among them). Also Robert Filliou will come in April only. Meanwhile a ½ hour radio program (on very good N.Y.C. Broadcasting station) has been set for February. But All: Filliou & the Japanese ARE WORKING (earning money) for their trips to New York !!!
- (2) We are printing a MONTHLY NEWSPAPER now (edited by new Fluxus Council - Brecht, Dick & Alison Higgins & myself.) I am sending to you a pack of January issues (about 50 copies) by sea and one by printed matter air mail. You will note that 1st. page is totally anonymous (no "compositions" of any sort - only "ready made"). Please distribute it in Germany only, since we are sending separately to all other countries. Send all german contributions to FLUXUS P.O. Box 180. OK?

[2.]

Now let me get into the "ideological" field. I will first explain in very brief & clear terms (a) Fluxus objectives then (b) answer questions you brought. Then you will be able to make up your mind whether you wish to be associated with Fluxus. If you decide to dissociate yourself - We shall relinquish our copyrights (on your works) to you, return your works & formally expel you from Fluxus movement. OK? The decision is yours, not ours.

(a) FLUXUS objectives are social (not aesthetic). They are connected to the group of LEF group of 1929 in Soviet Union (ideologically) and concern itself with: Gradual elimination of fine arts (music, theatre, poetry, fiction, painting, sculpture, etc., etc.) This is motivated by desire to stop the waste of material and human resources (like yourself) and divert it to socially constructive ends. Such as applied arts would be (as industrial design, journalism, architecture, engineering, graphic-typographic arts, printing etc.). → these are all related most closely related fields to fine arts and offer best alternative profession to fine artists. (All clear till now?).

Thus Fluxus is definitely against art-object as non-functional commodity-to be sold & to make livelihood for an artist. It could temporarily have the pedagogical function of teaching people the needlessness of art including the eventual needlessness of itself. It should not be therefore permanent. (Incidentally one good way of teaching is by satirizing art & satirizing avant-garde art! or itself! - you will notice this in the 1st. V TRE newspaper I have enclosed an mailing as printed matter to you). Fluxus therefore is ANTI-PROFESSIONAL (against professional art etc. or artists making livelihood from art, or artists spending their full time, their life on art).

Secondly FLUXUS is against art as medium of or vehicle promoting artists ego, since applied art should express the objective problem to be solved not artist's personality or his ego. Fluxus therefore should tend towards collective spirit, anonymity and ANTI-INDIVIDUALISM - also ANTI-EUROPEANISM (which Europe being the place most supporting most strongly - & even originating the idea of - professional artist, art-for-art ideology, expression of artist's ego through art etc., etc.). These FLUXUS concerts, publications etc. are at best transitional (a few years) & temporary until such time when fine art can be totally eliminated (or at least its institutional forms) and artists find other employment. It is very important that therefore that you find a profession from which you could make a living. This is as brief as I can write it.

(b) Answers to your ideological questions:

- There is no such thing as amateur or professional revolutionary. Revolution is for participation of all, not the only ones who are "professional" revolutionary. One basic requirement: a revolutionary should not practice something he is trying to overthrow (or even worse-making a living from it), therefore Fluxus people should not make a living from their Fluxus activities but find a profession (like applied arts -) by which he would do best Fluxus activity. Fluxus is not an abstraction to do on leisure hours - it is the very non-fine-art work you do. (or will eventually do). The best Fluxus "composition" is a most non personal, "ready-made" one like Brechts "Exit" - it does not require any of

(7) - If you get to New York in April -

you will get just in time for Festival which will start April 1st.

Best regards & Keep working hard
George.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	Fluxus	V.A. 1.32

us to perform it since it happens daily without any "special" performance of it. Thus our festivals will eliminate themselves (and our need to participate) when they become total readymades (like Brecht's art). Same applies to publications & other transitional activities. What would you do in such eventuality ?? You can't live off your mother for ever(!)

3.

2. In answer to your question — FLUXUS way of life is 9 am to 5 pm working socially constructive and usefull work — earning your own living, 5 pm to 10 pm. → spending time on propagandizing your way of life among other idle artists & art collectors and fighting them, 12 PM to 8 a.m. sleeping (8 hours is enough). You can't very well propagandize & the social aspect of Fluxus by being socially parasitic! it is a contradiction. The first question people ask is : well if you are against art as socially useless — and a parasitic activity, what are you doing to earn your living? You can't answer "living off my mother!" it's an absurd answer. (because you are being just as parasitic as an artist living-off the society without contributing anything constructive). You will note that best revolutionaries are all actually working, practicing what they preach & propagandise! Thus Castro, runs a government besides making speeches, (propaganda). Can you imagine him only making speeches & let some one else run the government? All LEF revolutionaries of 1929 were working as journalists or applied artists. All Fluxus people (with exception of Paul & yourself) are working ~~as~~ in some fields — some applied art, some unrelated fields.

(c) Therefore we came to a decision to advise you of choosing a field - training yourself for it and then working in it. This will be your Fluxus activity - working at socially useful work & enjoying it without needing to do art on spare "after work" hours. You then also have a choice of dissociating yourself from Fluxus & becoming a totally social parasite & beatnik. Give next careful thought to it & let me know by mail. We shall hold copyrights meanwhile.



- SECOND FOLD

⑥ Stanley Brown - sounds good - I will contact him.
⑦ If you get to New York in April -
you will get just in time for Festival
which will start April 1st.

Best regards & Keep working hard
George.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

Reasons for our copyright arrangements:

- ① eventually we would destroy the authorship of pieces & make them totally anonymous - thus eliminating artist's "ego" - Author would be "FLUXUS". We can't depend on each "artist" to destroy his ego. The copyright arrangement will eventually force him to it if he is reluctant. 4.
- ② When we hold copyright collectively we propagandize the collective rather than the individual. Thus
- ③ It helps FLUXUS note is noted after each FLUXUS copyrighted composition it helps to propagandise the broader - collective aspect of the composition. For instance: your piece is reprinted or performed by our with notice of "by permission of FLUXUS. People then know there must be more like these - & find out about Brecht, Shiomi, Paik etc. Same works in reverse when someone performs Shiomi - interested people find out via FLUXUS about Brecht, Paik, yourself etc. Do you understand?

Best regards, & I sincerely hope you will stay with Fluxus, but in a constructive way,

George.

P.S. I will write less frequently than usually (or, than Dick Higgins), because I have not enough time to do it. So, I may not always reply to each of your letters - but don't interpret my non-response as anger. I read your letters & note their content. Then when time permits I try to answer them all. OK? I must organize my time very efficiently - that's part of Fluxus way of life.

We found



- ⑥ Stanley Brown - sounds good - I will contact him.
- ⑦ If you get to New York in April. - you will get just in time for Festival which will start April 1st.

Best regards & Keep working hard
George.

The Museum of Modern Art Archives, NY

Collection:

Fluxus

Series.Folder:

V.A. 1.32

Dear Tomas:

I forgot to give you address of this London address
to whom you should mail 50 Brecht boxes:

Victor Musgrave
 Gallery One
 16 No. Audley St.
 London W1.

unlabeled and
without cards.
Send about 5 labeled
boxes as examples.

I mailed about 50 newspapers to you (Jan. issue)
These can be given away free. (or mailed out to
the German mailing list you have. All next issues
(starting with Feb.) will be mailed only to subscribers.

Just got your letter.

① You should NEVER give away freely Brecht boxes - they
must be SOLD! I get subscriptions for them &
you tell me you have only 25 left because you have
given away the others! So please send ALL the empty boxes - labeled as
per my last letter. Send about 50 ~~or whatever you have left~~ to Victor
Musgrave. I will send him the cards ~~labels~~ and
Let me know how many you will send him.
Send also to Gal. Parnass the quantity I listed.
It is not for you to judge Welin. He ordered
10 sets of each Fluxus publications & is PAYING
ME FOR THEM! I don't care how he will
distribute them or what he will do with them.
on mailing Fluxus rolls

~~will have any reply after you mail them out
for Décollage that's why I wrote not to
include them in Décollage - that was clearly
written.~~

② In future all Fluxus concerts (concerts consisting of
Fluxus materials MUST be called FLUXUS
concerts. This is purely for propaganda purposes.
If newspapers do not mention Fluxus their
reviews are totally worthless for publicity here
in New York. That's why we copyright
compositions, so we can FORCE mention of
FLUXUS (collective) rather than individuals.
This is all part of the anti-individualism campaign.
~~with~~ As it is now we can sue Holland Television
for performing Fluxus materials without our
permission. See to it that this never
happens again. We will absolutely refuse permission
to perform any Fluxus materials on any other
arrangement.

③ ~~Hunting~~ Hunting whistles ARE NOT AVAILABLE IN
NEW YORK! You should have mailed

MOISTEN FLAP WELL AND APPLY PRESSURE TO SEAL

The Museum of Modern Art Archives, NY

Collection:

Fluxus

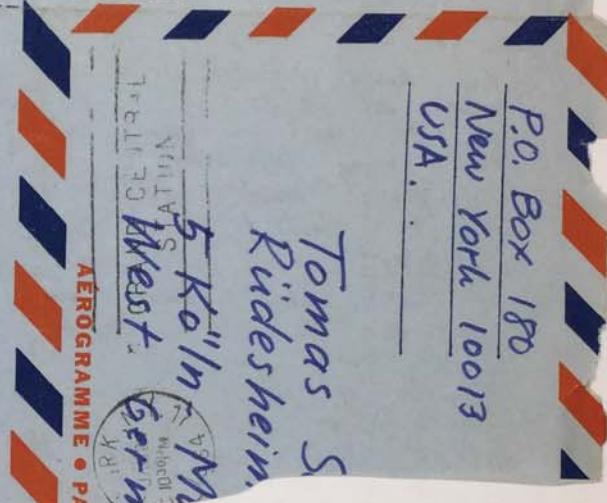
Series.Folder:

V.A. 1.32

them when I first requested them. That is not a heavy package at all. You can keep the darts, but SEND THE WHISTLES !!! (without delay)

- ④ I am glad to hear of your intention to get a job, but you must keep it in mind that here in New York you will have to work also to support yourself, since no one will support you here, but yourself.
- ⑤ Copyright is not an institution but a tactic. I hope you can see the difference there. Just as our concerts are tactics not institutions.

FIRST FOLD



SECOND FOLD

- ⑥ Stanley Brown - sounds good - I will contact him.
- ⑦ If you get to New York in April. — you will get just in time for Festival which will start April 1st.

Best regards & Keep working hard
George.

The Museum of Modern Art Archives, NY

Collection:

Fluxus

Series.Folder:

V.A. 1.32

Dear Tomas:

Got your virulent letter few days ago. I don't mind it at all. What I mind is sending one like that to George Brecht & calling various compositions (including Brecht essay) - junk. That is a judgement that would be disagreed to by all Fluxus people. Incidentally - I thought your serial poem to be your best work & so does every one else here think. We would be very interested to see some of these student papers & "bierzeitungen". We will pay for them and for mail costs if you can find at least one copy. (You will get \$ 4 for it). OK? I have no time to answer in detail all your suggestions, except am writing to instruct you not to add any remarks on paper when distributing.

Better do NOT DISTRIBUTE PAPER.

When you get some money for Brecht boxes mail newspapers (the same roll that you will receive) to Arthur Koppcke, OK? We found another distributor for Germany. We will not send next issues to you since the format has not changed. Your proposals were (unanimously) rejected by the "council."

Best regards,
George.

P.S. Got the whistles. One plastic ^{whistle} missing, one wood one without reed inside. (!)
Why?

B.

C.

The Museum of Modern Art Archives, NY

Collection:

Fluxus

Series.Folder:

V.A. 1.32

Dear Tomas

① Festival HAVE RECENTLY RESULTED
till April 10 th.
will last till May 15 th.

Maciunas
P.O. Box 180
New York 10013.
USA



Tomas Schmit
5 Köln- Mülheim
Rüdesheimerstr. 14
West Germany.

AÉROGRAMME • PAR AVION

FIRST FOLD

SECOND FOLD

B.

SEAL

C.

ons

COMPOSITION SO ANNOUNCED.

Non compliance with any of the heretofore mentioned conditions by the producer(s) and/or performer(s)
will make him, her or them liable to a suit in court of Law for the recovery of amounts mentioned in

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	Fluxus	V.A. 1.32

Dear Tomes

① Festival HAVE RECENTLY RESULTED
till April 10 th.
will last till May 15 th.

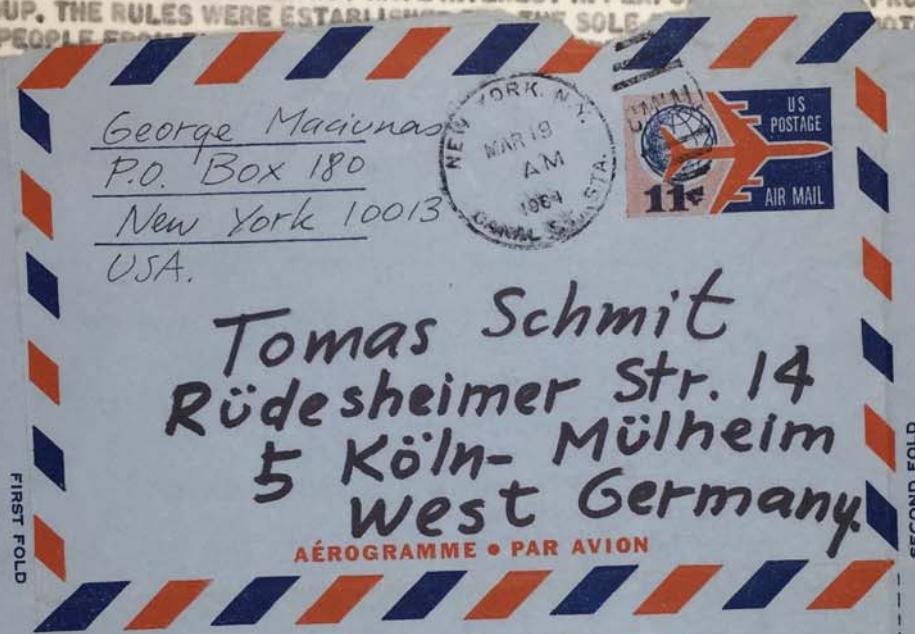
(2) I have now only \$ 15
so can't send you \$ 80.

(3) If you come April will since we will have more activities then (Paile comming then).

Best regards
Gaze.

The Museum of Modern Art Archives, NY	Collection: Fluxus	Series.Folder: V.A. 1.32
---------------------------------------	-----------------------	-----------------------------

SOME HYSTERICAL OUTBURSTS HAVE RECENTLY RESULTED FROM PEOPLE WHO FAILED TO READ THE ATTACHED SHEET AND YET INTERPRETED WHAT WAS NOT WRITTEN. ALL THE SHEET STATES IS THAT PERMISSION IS GRANTED TO ANYONE, ANYWHERE, ANYTIME TO PERFORM ANY FLUXUS PIECE AT NO COST WHATEVER, PROVIDED PUBLICITY IS GIVEN TO THE FLUXUS GROUP. CHARGE IS MADE ONLY AS A NEGATIVE INCENTIVE. NO PROHIBITION OF ANY KIND IS WRITTEN OR IMPLIED. ANYONE NOT WISHING TO PUBLICIZE FLUXUS SHOULD NOT HAVE INTEREST IN PERFORMING ANYTHING FROM THAT GROUP. THE RULES WERE ESTABLISHED BY THE SOLE WRITERS OF FLUXUS WORKS OF PEOPLE FROM ALL OVER THE WORLD.



postponed

LA MUN

C CONDITION:

1. If Fluxus compositions outnumber numerically or exceed in duration other, non-fluxus compositions in any concert, the whole concert must be called and advertised as FLUXCONCERT.
2. If Fluxus compositions do not exceed non-fluxus compositions, the following notice must follow each Fluxus composition: BY PERMISSION OF FLUXUS or FLUX-PIECE

C. ALTERNATE CONDITION:

1. If basic condition is not followed, \$ 50 fee must be paid to each applicable composer through Fluxus, for each composition performed.
2. If compositions are announced or advertised but not performed the fee shall be \$ 10 for each composition so announced.

Non compliance with any of the heretofore mentioned conditions by the producer(s) and/or performer(s) will make him, her or them liable to a suit in court of Law for the recovery of amounts mentioned in

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

A. THESE CONDITIONS APPLY TO ALL CONCERTS.

SOME HYSTERICAL OUTBURSTS HAVE RECENTLY RESULTED FROM PEOPLE WHO FAILED TO READ THE ATTACHED SHEET AND YET INTERPRETED WHAT WAS NOT WRITTEN. ALL THE SHEET STATES IS THAT PERMISSION IS GRANTED TO ANYONE, ANYWHERE, ANYTIME TO PERFORM ANY FLUXUS PIECE AT NO COST WHATEVER, PROVIDED PUBLICITY IS GIVEN TO THE FLUXUS GROUP. CHARGE IS MADE ONLY AS A NEGATIVE INCENTIVE. NO PROHIBITION OF ANY KIND IS WRITTEN OR IMPLIED. ANYONE NOT WISHING TO PUBLICIZE FLUXUS SHOULD NOT HAVE INTEREST IN PERFORMING PIECES FROM THAT GROUP. THE RULES WERE ESTABLISHED FOR THE SOLE PURPOSE OF PROMOTING WORKS OF PEOPLE FROM FLUXUS GROUP. EVEN WHEN A SINGLE PIECE IS PERFORMED ALL OTHER MEMBERS OF THE GROUP WILL BE PUBLICIZED COLLECTIVELY AND WILL THUS BENEFIT FROM IT. ANYONE OBJECTING TO SUCH A SCHEME SETS HIMSELF IN OPPOSITION TO COLLECTIVE ACTION AND THUS HAS NO BUSINESS BEING ASSOCIATED WITH FLUXUS, WHICH IS A COLECTIVE NEVER PROMOTING PRIMA DONAS AT THE EXPENCE OF OTHER MEMBERS.

GYORGI LIGETI -	Poeme Symphonique (for 100 metronomes), 1962
JACKSON MAC LOW -	Trois Bagatelles, 1961 Tree Movie Piano Suite for David Tudor and John Cage, 1961 Punctuation mark numbers, One hundred, Thanks I, Thanks II, Letters for Iris, numbers for silence.
BENJAMIN PATTERSON-	Overture, Septet from "Lemons", Solo dance from "Lemons", Variations for double-bass, Traffic Light - a very lawful dance, Pond. Zen for film.
NAM JUNE PAIK - TOMAS SCHMIT -	Sanitas numbers: 2, 13, 22, 35, 107, 165, Zyklus for water pails, 3 piano pieces for G.M. Floor and foot theatre.
EMMETT WILLIAMS -	Voice piece for La Monte Young Song of uncertain length, Litany and response, Ten arrangements for 5 performers, Duet for performer(s) and audience, Counting songs numbers 1 to 6, A german chamber opera for 38 marias, Tag and An Opera.
LA MONTE YOUNG -	Trio for strings, 1961 compositions.

B. BASIC CONDITION:

1. If Fluxus compositions outnumber numerically or exceed in duration other, non-fluxus compositions in any concert, the whole concert must be called and advertised as FLUXCONCERT.
2. If Fluxus compositions do not exceed non-fluxus compositions, the following notice must follow each Fluxus composition: BY PERMISSION OF FLUXUS or FLUX-PIECE

C. ALTERNATE CONDITION:

1. If basic condition is not followed, \$ 50 fee must be paid to each applicable composer through Fluxus, for each composition performed.
2. If compositions are announced or advertised but not performed the fee shall be \$ 10 for each composition so announced.

Non compliance with any of the heretofore mentioned conditions by the producer(s) and/or performer(s) will make him, her or them liable to a suit in court of Law for the recovery of amounts mentioned in alternate condition.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

CONDITIONS FOR PERFORMING FLUXUS PUBLISHED COMPOSITIONS, FILMS & TAPES

A. These conditions apply to the following:

complete works of: GEORGE BRECHT

ALBERT M. FINE (textual work only)
 HI RED CENTER
 MILAN KNIŽAK
 GEORGE MACIUNAS
 CHIEKO SHIOMI
 JAMES RIDDLE
 BEN VAUTIER
 ROBERT WATTS

individual works of: ERIC ANDERSEN -

GIUSEPPE CHIARI -
 ALISON KNOWLES -
 TAKEHISA KOSUGI -

opus 50
 La Strada
 Child art piece
 Anima I , Anima 2
 Chironomy 1, Ear drum event, For mr.M,
 Malika 5, Manodharma with Mr.T, Manodharma with Mr.Y,
 Micro 1, Music for a revolution, Organic music,
 Tender Music, Theatre Music.

GYORGY LIGETI -

JACKSON MAC LOW -

Poeme Symphonique (for 100 metronomes) 1962
 Trois Bagatelles, 1961
 Tree Movie
 Piano Suite for David Tudor and John Cage, 1961
 Punctuation mark numbers,
 One hundred,
 Thanks I, Thanks II,
 Letters for Iris, numbers for silence.

BENJAMIN PATTERSON -

Overture,
 Septet from "Lemons",
 Solo dance from "Lemons",
 Variations for double-bass,
 Traffic Light - a very lawful dance,
 Pond.

NAM JUNE PAIK -

TOMAS SCHMIT -

Zen for film.
 Sanitas numbers: 2, 13, 22, 35, 107, 165,
 Zyklus for water pails,
 3 piano pieces for G.M.
 Floor and foot theatre.

EMMETT WILLIAMS -

Voice piece for La Monte Young
 Song of uncertain length,
 Litany and response,
 Ten arrangements for 5 performers,
 Duet for performer(s) and audience,
 Counting songs numbers 1 to 6,
 A german chamber opera for 38 marias,
 Tag and An Opera.

LA MONTE YOUNG -

Trio for strings,
 1961 compositions.

B. BASIC CONDITION:

1. If Fluxus compositions outnumber numerically or exceed in duration other, non-fluxus compositions in any concert, the whole concert must be called and advertised as FLUXCONCERT.
2. If Fluxus compositions do not exceed non-fluxus compositions, the following notice must follow each Fluxus composition: BY PERMISSION OF FLUXUS or
 FLUX-PIECE

C. ALTERNATE CONDITION:

1. If basic condition is not followed, \$ 50 fee must be paid to each applicable composer through Fluxus, for each composition performed.
2. If compositions are announced or advertised but not performed the fee shall be \$ 10 for each composition so announced.

Non compliance with any of the heretofore mentioned conditions by the producer(s) and/or performer(s) will make him, her or them liable to a suit in court of Law for the recovery of amounts mentioned in alternate condition.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

Dear Tomas,
 I finally get to replying to your letter of few months ago. I am sorry for delay, but my backlog is about 3 months long & don't have Dick's riches to afford secretaries, typists & other bureaucrats to run a letter writing, machine apparatus. First, let me thank you for the object-book you sent me, I appreciate it & like to know your present production. I was going to send you a package with new (small scale & since we also produce furniture now) productions, but I note in your letter you mention your indifference or disinterest in new Fluxus productions. I will say then only that we now produce mainly games (chess with handicaps), card games, lots of films (about 20 so far), newspapers of course & lots of furniture, solo lists of all sorts, flags, (6 so far), automatic instruments, yearly supplements to Brecht, Watts, Shioiri, new compl. works of A. Fine, Ben Vautier & Hi Red Center (later will have Knizale). That's about it.
 Your reaction to the happenings made in Germany is in parallel to same mode here, but we & don't get discouraged - keep composing new pieces that are more contrasting to happenings than before - very short gag type pieces. Like your object-book I suppose. We try to bring in humor instead of boredom or tediousness, and mainly - we never try to perform same piece twice, or at least same variation. This repetition of same pieces year after year - we leave to Paul & Charlotte Moorman to do, they are becoming specialists in that. (I think the bathtub piece was performed about 24 times, it must be frigid by now.
 We try to perform each time either unplayed new pieces (of which there are many good ones - Shioiri, Hi Red Center, A. Fine, Knizale, Brecht, Vautier, Alocco, Joe Jones, etc. etc.) or entirely different variations of pieces already performed. This way we can keep ourselves active creatively and avoid the pitfall of mechanical repetitions which would kill Fluxus everywhere, since as you say people don't appreciate it & the only reason ~~they~~ some support it is its constantly changing program. Furthermore - a gag or joke can not be said 12nd. time with same audience response. There just is no sense in repeating something funny - it won't be funny at all. In fact Paul's + Charlotte repetitions begin to look pathetically sad. Like a clown that can't get the audience to laugh. The happenings people of course ~~are~~ don't have the same problem, since they don't aspire to humour but to Wagner & therefore like any serious culture can be repeated endlessly. They will be attended like opera house because they are "high culture" - which is true. Fluxus was & still is I think (as we were accused once in Germany) cultural bolsheviks, (having no respect to ^{serious} high culture. It ~~ever~~ will never be accepted by high society - art galleries, museums, etc. - The best audiences we got were: streets, theatre janitors, workers comming from street to fluxshop, etc.- Always small audiences.

Incidentally, you may be interested to know that we are buying (with Government subsidy which permits most artists to buy) a loft building (Fluxhouse) 6 stories high 40' x 85', in which 10 people will have living-lofts - very well equipped will install elevator, central air conditioning and workshops of all sorts in basement for the use of all. A theatre and shop on ground floor. Owned co-operatively by all 10. (a regular Kolhoz). on Green St. just off Canal St. Bob Watts, Morris, Meier among others in the group

A new Flux-man by name: Jeff Berner, 4411-17 St, San Francisco, Calif. is going this October to East Europe (most likely joined at Nice by Ben Vautier & Oeo. Brecht) & to organize various Flux fests. He will be bringing all our films, lists & etc. etc. If interested you could join them if you can pay your own way. Also, if you like you could help them organize a Flux fest in Berlin - all new pieces, so it would not duplicate your last concert (which is unfortunate that you did not call a Flux concert - & if there is misconception of fluxus one must correct it the misconception or correct the audience, not kill fluxus). Well, the paper is at an end and letter will end, best regards, George

I do appreciate what you wrote about the 1st years of Fluxus, too bad you don't about recent Flux.

The Museum of Modern Art Archives, NY

Collection:

Fluxus

Series.Folder:

V.A. 1.32

Read Dick Higgins
Post Face, which
is fairly active
poem that just
poem that just
claims \$1,
\$1 & flux-object.

Action-page for V-TRE
Film for Flux-film program
& loop for.
Flux year box 2
Sold & some flux bought
worth of flux - stuff.
(very important contribution!!)
While Beuys did not
buy even a single
\$1 & flux-object.

Flux
His collaboration
included,
Wiesbaden
Düsseldorf
Copenhagen
Paris

fest participation
on & off & on

was collaborator, but
never wanted to be fully
included, calling flux-group
at first a "mixed salad."
Of course much more active
with flux-group than Beuys.

Followed program quite
closely - was probably
best organized flux-fest. in
Europe.

started with La Monte Young's
Anthology (as name) 1960 -
Fluxus have been the 2nd Anthology.
Originally proposed by me
to LMY, Joe Byrd &
Henry Flynt. (in N.Y. of course)

I don't remember too well

Nice festival in the casino
was cancelled when
officials clinched out,
so most of pieces were
done on beach, streets
& promenade - best
festival so far!

ask Andersen,

ask Ben Vautier.

dropping
most of
such pieces.

I seem to recall some changes -
a break with "International style" musicians
(an austrian & German living in London - I forgot
their names)
Addition of more Dick Higgins & Emmett W.
after their arrival. Addition of Paik &
Vostell. etc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY

Collection:

Fluxus

Series.Folder:

V.A. 1.32

Your question:

"what happened in fluxus, after I left Europe, in N.Y.C.?"
would need a very long answer. See my
chart in "Flux-fest-sale" issue.
Someday when I have time I will answer this.

regards,
George.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

FLUXUS Concerts - Düsseldorf. Feb. 2-3

- May 2.
George Brecht 3 light events. (2nd. version)
Dick Higgins - ~~Anima~~^{Camp} I Piano concert
Takehisa Kosugi - Anima I
Joe Jones - sopr. trombone solo
Ben Vautier - Charr piece.
Ben Patterson - 2 movements from 1st. symphony.
Dick Higgins - Constellation no. 4.
Ben Vautier - Shake.

May 9

- Dick Higgins - The End (film)
Nam June Paik - Zen for film.
George Brecht - Symphony no 2.
Ayo - Rainbow
Dick Higgins - Can zone.
Joe Jones - String quartet (follow by octet)
Ayo - exit.

May 16
Ben Patterson

May 23

- May 25 Collective composition. (street event)

April 25

- George Brecht - Piano piece 1962
Solo for violin
Solo for saxophone

- Phil Corner - Friendly LowBb for Ruth Emerson
Congo - Duet

- George Brecht - Drip music (2nd. version)

- Emmett Williams - Four directional Song of doubt
P. 1. t. " " for 5 voices & hunting whistles.

- Robert Watts - Trace KKK

- Chieko Shiomi - Wind music

- Dick Higgins - Solo for Brass.
Bassoon writing piece

- Ben Vaufier - writing piece
- Bomb

- Ayo Floor piece no. 3. (nails)

Fluxus Festival - Copenhagen: Nicolai Kirke 8PM.
Concert/Friod, Nov 22-23. Concert, 3 Nov 25, 3PM. Alte Szene, Berlin.

- N.J.P. - Chair composition.
 J.P.Wilhelm - introduction.
 Ben Patterson - Paper piece.
 Emmett Williams - "Influence" Symphony
 Dick Higgins - Constellations T.B.C.
 Daniel Spoerri - Hommage à l'Allemagne (a Wilhelm)
 Tomas Schmit - Sam tsik 2
 Jackson MacLow - Letters for Mrs.
 Robert Watts - 2 inches.
 G. Kallmann - In memoriam to A. Olavetti.
 Ben Patterson - Variation on soprano.
 George Ligertwood - Brackets (2 versions)
 Georg Brecht - Grip music (2 versions)
 Saxophone solo.
 Suburban Jump.
 Toef Beugis - Directional song for 5 vc.
 Everett Williams - 4 directional song for 5 vc.
 MacLuskin - Quat rit for soprano.
 Vöslöf - Accolage musicque Reenen.
 George Brecht - Word event.

Alison Knowles - Child art piece.
 Dick Higgins - Graphics 118
 Emmett Williams - Lighting for Alison.
 Emmett Williams - Alternative to
 Berg of Klinberg - Alternative to
 another Klinberg.
 Tomas Schmit - piano piece no. 2
 George Brecht - incidental music.
 La Monte Young - piano piece no. 2.
 Arthur Kipnis - Music while you work.
 Ben Patterson - Pond
 Staffan Olson - He could just had
 to become a bird.
 Nam June Paik - serenade for Alison
 Nam June Paik - Fluxus contest.
 Emmett Williams - voice piece for La Monte.
 Simon Hetherington -
 K. MacLuskin - Tape
 George Brecht - 3 well known events.
 Everett Williams - Evening song.
 Emmett Williams - Evening cigarette
 Tomoyuki Schmit - Zyklus
 N.J.Park - Marion - 566 for H.T.
 La Monte - Young - 566 for H.T.

67

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

Concert no. Sat.
 Concert 5. Tuesday Nov 27. (Piano)
 George Brecht - piano piece 1962 (Adrian Olivetti)
 George Brecht - piano piece for piano no. 5 (carries)
 John Cage - contribution for piano no. 5
 Emmett Williams - solo for piano
 Suzanne Desautel - sonatas for piano
 Herman van Veen - sonatas for piano
 Philip Corner - piano piece no. 10 (NJP) (white point, framed)
 Dick Higgins - piano piece no. 11 (washing) Emmett & Alison.
 George Brecht - piano piece 1960 no. 13
 La Monte Young - piano piece 1960 no. 13
 Solo to Henry Flynt no. 2.
 Edward Williams - piano piece for D. Tudor no. 2.
 Edward Williams - Counting song.

Concert 6. Wed. Nov. 28
 John Cage - Continuous Mix & music for the moving incident
 Robert Rauschenberg - collage music, radio music, steam, pastoral music.
 George Brecht - yellow events & decorations
 Dick Higgins - Reflections.

6. W.
 Toshi Ichigunagi - Piano piece no. 5
 PGM - piano piece for NJP no. 10.
 Philip Corner - Piano Dance
 Ligeti - 3 Bagatelles.
 Dick Higgins - Danger music no. 17
 LMY - 1960 no. 2
 Erick Anderson - Opus 34
 Congo Piano piece Alison Knowles
 Bob Watts : Trace KKKK Intermission.
 Ben Patterson - from Meth. & Proc. Lick piece.
 George Brecht - Dance music for Ray Johnson.

April 11.

Nam June Paik - Prelude for Audience.
 George Brecht - 3 Lamp events.
 Emmett Williams - Counting song
 Emmett Williams - B song for 5 performers,
 Takehisa Kosugi - Anima no 2.
 Philip Corner - Carrot chew performance
 Robert Watts - Trace K
 Alison Knowles - Braid
 La Monte Young - Composition 1960 no. 4. (Ayo on music box)
 George Brecht - Word event
 Ayo - Floor piece no. 1. (nailing)

Alison Knowles - shuffling piece. April 18.
 Emmett Williams - voice piece for LMY.
 GM - In memoriam to Adriano Olivetti.
 Dick Higgins - contribution no. 1.
 Robert Watts - Solo for French Horn
 George Brecht - Drip Music
 Chieko Shioiri - Falling event
 Brecht Exit
 Ayo - Floor piece no. 2. (Glass over. collage)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

Concert 5. Tuesday, Nov. 27. (Piano)
 George Brecht 3 piano pieces 1962 (Alison)
 Toshi Ichiguro - Music for piano no. 5 (darts)
 Sylvano Gussölli
 Henning Christiansen - sonata for piano
 György Ligeti - Trois bagatelles (Dick)
 G. Maciunas Piano piece no. 10 for N.J.P. (white paint) Emmett & Alison.
 George Brecht - Piano piece 1960 no. 13
 La Monte Young Piano piece 1960 no. 13
 György Ligeti - 566 to Henry Punkt
 Emmett Williams - Counting song.

Concert 6. Wed. Nov. 28
 John Cage Fontana Mix & music for the marrying maidens.
 Richard Maxfield: Cough music, radio music, steam, pastoral music.
 Night music.
 George Brecht: 3 yellow events & 2 durations
 Dick Higgins: Requiem.

Concert no.

George Maciunas : In memoriam to Adriano Olivetti.
 Joseph Eurd Clapping (first pc.)
 Ben Patterson valiations for contrabass
 Dick Higgins Constellations no. 4 (2 versions)
 Jackson Mac Low Thanks II
 George Brecht Card piece for voice
 Emmett Williams String quartet
 Ben Patterson song (4 directional for 5 voices)
 Robert Watts watch hands (?)
 La Monte Young 2 inches
 Comp. 1960 no. 10 - N.J. Park with head.

Sat.

Toshi Ichiguro - Piano piece no. 5
 Gussölli - piano piece for N.J.P. no. 10.
 Philip Corner - Piano Dance
 Ligeti - 3 Bagatelles
 Dick Higgins - Danger music no. 17
 LMV - 1960 no. 2

Sun. AM

Nam June Paik one for violin solo. (not here)
 Anonymous Quartet Kauai
 Dick Higgins Construction no. 7
 Giuseppe Chiari Besti sol piano
 Smith Morris dance construction
 La Monte Young Composition 1960 no. 7.

Sun. PM.

Anonymous Quintet one for violin solo.
 Nam June Paik solo for voice
 George Brecht Drip music
 Ben Patterson Paper piece
 Jackson Mac Low Letters for Iris, Numbers for Silence,
 La Monte Young poem for chairs, tables & benches.
 Comp. 1960 no. 6.

Sun. PM.

Eric Anderson - Opus 34
 Congo Piano piece
 Bob Watts Trace KKKK
 Ben Patterson from Meth & Proc. Lick piano.
 George Brecht - Dance music for Ray Johnson.

Alison Knowles
Intermission.

To M.M.: Ichiguro - Piano piece no. 5
 G.M. - piano piece for N.J.P. no. 10.
 Philip Corner - Piano Dance
 Dick Higgins - Danger music no. 17
 LMV - 1960 no. 2

April 11.

Nam June Paik - Prelude for Audience.
 George Brecht - 3 Lamp events.
 Emmett Williams - Counting song
 Emmett Williams - B song for 5 performers.
 Takehisa Kosugi - Animal no. 2.
 Philip Corner - Carrot chew performance
 Robert Watts - Trace K
 Alison Knowles - Braids
 La Monte Young - Composition 1960 no. 4. (Typo on music book)
 George Brecht - Word event (Typo on music book)
 Ay o - Floor piece no. 1. (nailing)

April 18.

Alison Knowles - shuffling piece.
 Emmett Williams - voice piece for LMV.
 G.M. - In memoriam to Adriano Olivetti.
 Dick Higgins - contribution no. 1.
 Robert Watts - Solo for French Horn
 George Brecht - Drip music
 Chieko Shiomi - Falling event
 Brecht Exit
 Ay o - Floor piece no. 2. (Glass over. collage)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

From: G.M., P.O.B. 180
N.Y. 10013
U.S.A.

PRINTED
MATTER



Tomas Schmit
1 West Berlin 12
Bleibtreustr. 3, vh.IV
West Germany.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	V.A. 1.32

~~Received 11/12/87 for
intro Fluxus Catech~~
~~to Walker Fluxus show~~

Feb '93

Manifesto:

2. To affect, or bring to a certain state, by subjecting to, or treating with, a flux. "Flured into another world." South.
3. *Med.* To cause a discharge from, as in purging.

flux (fūks), *n.* [OF., fr. L. *fluxus*, fr. *fluere*, *fluxum*, to flow. See **FLUENT**; cf. **FLUSH**, *n.* (of cards).] 1. *Med.* a A flowing or fluid discharge from the bowels or other part; esp. an excessive and morbid discharge: as, the bloody **flux**, or dysentery. b The matter thus discharged.

Purge the world of bourgeois sickness, "intellectual", professional & commercialized culture, PURGE the world of dead art, imitation, artificial art, abstract art, illusionistic art, mathematical art, — PURGE THE WORLD OF "EUROPANISM"!

2. Act of flowing: a continuous moving on or passing by, as of a flowing stream; a continuing succession of changes.
3. A stream; copious flow; flood; outflow.
4. The setting in of the tide toward the shore. Cf. **REFLUX**.
5. State of being liquid through heat; fusion. Rare.

PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART.

Promote living art, anti-art, promote NON ART REALITY to be fully grasped by all peoples, not only critics, dilettantes and professionals.

7. *Chem. & Metal.* a Any substance or mixture used to promote fusion, esp. the fusion of metals or minerals. Common metallurgical fluxes are silica and silicates (acidic), lime and limestone (basic), and fluorite (neutral). b Any substance applied to surfaces to be joined by soldering or welding, just prior to or during the operation, to clean and free them from oxide, thus promoting their union, as rosin.

FUSE the cadres of cultural, social & political revolutionaries into united front & action.

inv. N°. 01266