

CONDITIONS OF USE FOR THIS PDF

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	II.A.1.33

Brief an Maciu + Brecht
nach V TRE I.

dear george (as well brecht as maciunas
...
disappointed and angry
what means V TRE

foto is too much right
drunk bourgeois je
kegelklubs
bierzeitungen
not enjoy ourselves !!!
only: fishtext or etc - OK
but mixed up junk??
beatnik? i never did such a beatniklike
thing....

beatnik and kegelklub bourgeoisie:
trying to make as much fun out of their
poor situation as they can

etc wie zettel

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	II.A.1.33

(9) I'll doubt send the any
*A or: ~~maybe~~ you will agree
with the distributing a
"prepared" V TRE - I'll in
sort of the way you prepared
the Park thing by this way
plan
with some direction signs:
this thing is very silly (S) (C)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	II.A.1.33

(2) we don't need the art
*A(2) I could do that, yes,
but then I think I would
have to give this to all
the cover of letty, when I
send it out : this paper is very
silly → - OK?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	II.A.1.33

(9) !!! don't send me any
more — please look for
any other fellow doing the
distribution! — i simply
do not want anybody
thinking me being co-responsi-
ble for the "V TRE" !!! *A

Please don't mind if i
honestly wish you a better
next issue !!! → ! !

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	II.A.1.33

(10) : I heartily do !!!

the german beatnik giving best
wishes to the american
beatniks,
Yours & I

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	II.A.1.33

second page: same story -
i like the brecht-items, especial-
ly the new ones - BUT:
in that surrounding they actually
look like feuilleton (=nobody
will get the intention to
read them carefully and
concentratedly - which is nothing
more than a real pity) since
everything else is more or less
sort of "junk" especially
the witts-photo (who is
the beatnik?? do you know
this german beatnik-magazine
"wen"??) ----- well, the
Ligeti is OK, though it's
a too long story (too long
for a newspaper): nobody

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	II.A.1.33

I will read it --- you
have to force the people
to read the things:
that means: ~~not making~~
2 ways: either very big
letters - or: very very
small letters, hardly readable
~~which~~ the result of which
~~will~~ be it the reader
will be strong intention to
~~try~~ to read this, too: I'm
sure: more people will (try
to) read the thriceprinted
fishhead-text than will
read the normallyprinted
Brecht or Ligeti-----
and not making such a

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: II.A.1.33
---------------------------------------	--	-----------------------------

① nicely mixed-up lay-out
! which may make the people
reading 'enjoy' the
nice lay-out, but not
make them read the
different materials ---
the paper is just simply
too distracting ---
third page some stories
some good things - BUT:
the ben-attestation and
the apt simply do not
fit together (simply make
misunderstandings) ---
BUT: no surrealism, please!!! ---
- and the Krumm-List

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	Silverman Fluxus Archives	II.A.1.33

④ only as a "line" concern-
ed with the size
lay-out ~~???~~ ~~the~~ run. (things
like this are too
important to have some-
thing else even on
the same page!!!!)
the story with my
"supernatural" is badly
silly: George M.: I made it
just as a joke and
glued it to elude to
GM but not as
something worth being
kept or even published
!!!!!! so: either you

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: II.A.1.33
---------------------------------------	--	-----------------------------

I did understand it
the way i did; and
just proposed to poll
my leg (the way
you did with Spoerri
and Vostell in a much
too silly way in the
V(IST)RE — or you badly
misunderstood it and
really thought that
to be worth printing =
so er so, i am very
angry about this!!!!
(George M.: don't ^{start}
you think i did ^{any} other)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	Silverman Fluxus Archives	II. A. 1. 33

⑥ thing, that is
more important than
this silly piece serielle
??? AND I DON'T
LIKE MY LEG BE-
ING PULLED !!!!!!!
and fourth page:
same story -- worst
thing: this Paik-essay
(it is an essay written by
Paik - isn't it?) anyway:
to keep it in Japanese
language is (or too
surely looks like)
bare shobish - since

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	V. A. 1. 33

④ surely not more
than 3 percents of
the readers will be
able to understand
~~Japanese (or is it~~
Koreanese? — I don't
know — anyway)
— and many other
worst things !!!
why those comic-strips
? — why ~~that~~ Christo-
fotomontage? (like
people doing good
— ~~the~~ ~~question~~ — ~~stuck~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: V. A. 1. 33
---------------------------------------	--	-------------------------------

⑧ things — not people
having good ideas !!)

oh no, all those
fingers ~~???~~ ???, all
those counts, nice
photos, silly stories
— oy no no
no no no

tell you what:
you simply can't
expect us to distribut
it, this in Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	II.A.1.33

8
 630.55
 440.75 -
 189.80 T
 616.26
 168.86
 785.12 T
 37.66
 314.90
 352.56 T
 472.47
 472.47 T
 616.26
 37.66
 653.92 T
 168.86
 314.90
 483.76 S
 653.92
 1137.68 T
 .61
 .61 T
 190.88
 33.63 -
 157.25 T
 24.70
 785
 32.55 S
 157.25
 189.80 T
 616.26
 37.66
 653.92 T
 188.99
 314.90
 503.89 S
 653.92
 1157.81 S
 1157.81 T
 168.86
 188.99 -
 20.13 TC
 1137.68
 1157.81 -
 20.13 TC
 1291.25

inventory no. 01703

have text
read.



G.M. Score
for Olivetti
done in Parnass

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	II.A.1.33

201.76
1,493.01 T

97.50
132.98
1,261.25
1,877.76
1,679.49 T

119.34
166.70
201.76
1,461.37
1,949.17 S

1,949.17 T

1,949.17
97.50 -
1,851.67 S

1,851.67 T

166.70
201.76
1,461.36
01
1,829.83 S

1,679.49
3,509.32 S

216.84
3,726.16 S

3,726.16 T

79.14
75.04
154.18 T

77.41
144.71
222.12 T

1,018.30
167.72
1,186.02 T

102.38
1,487.57
1,589.95 T

77.41
1,018.30
102.38
1,198.09 T

75.04
144.71
167.72
1,487.57
75.04 -
1,800.00 S

inventory no. 01703

have text
read.



G.M. Score
for Olivetti
done in Parnass

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	II.A.1.33

1,19⁽⁸⁾.09
 154.1⁽⁸⁾
 3,152.27 S T

 154.1⁽⁸⁾-
 2,99⁽⁸⁾.09 T -
 T
 154.1⁽⁸⁾
 222.12
 1,196.02
 1,5⁽⁸⁾9.95 T
 3,162.27 T

 154.1⁽⁸⁾
 222.12 T
 1,1⁽⁸⁾6.02
 1,5⁽⁸⁾9.95 T
 3,1⁽⁸⁾2.27 T

 97⁽⁸⁾0
 79.14 -
 1⁽⁸⁾36 T T

 119.34
 7⁽⁸⁾04 - S
 44.30 T

 132.9⁽⁸⁾
 77.41 - T
 55⁽⁸⁾7 T

 166.70
 144.71 - T
 21.99 T

 1,291.25
 1,001⁽⁸⁾.30 -
 8,727.05 TC S

 .00 TC S
 .00 TC T

 1,291.25
 1,01⁽⁸⁾.30 - T
 272.95 T

 201.76
 167.72 - S
 34.04 T

 1⁽⁸⁾7.76
 102.3⁽⁸⁾ - S
 85.3⁽⁸⁾ T

 146.136.50 T
 1⁽⁸⁾757.00 -
 2,620.50 TC
 100.99 -
 20.13 TC

 1,137.6⁽⁸⁾
 1,157⁽⁸⁾1 -
 20.13 TC

 1,291.25

inventory no. 01703

have text
read.



G.M. Score
for Olivetti

done in Parnass

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	II.A.1.33

inventory no. 01703

have text
read.



G.M. Score
for Olivetti
done in Parnass

201.76
1,493.01 T

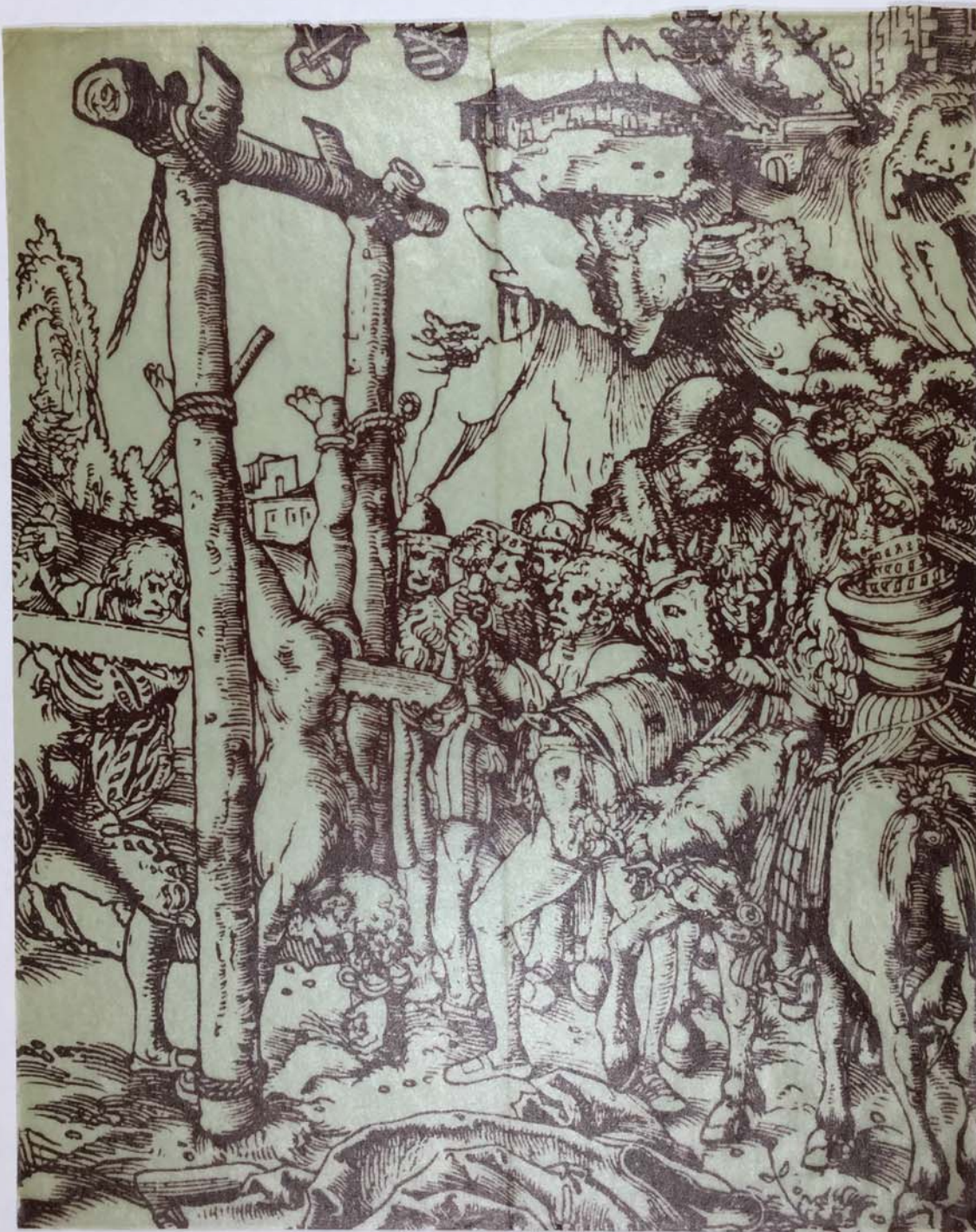
97.50
132.98
1,261.25
187.76
1,679.49 T

1
1
2
1,4
1,9

Hommage
to
Mr. Olivetti
Georg Maciunas
amplified Popurism
Lippmann
Dick Higgins
Schlager
Curtis
Scholander
Patterson
Dino
Variations

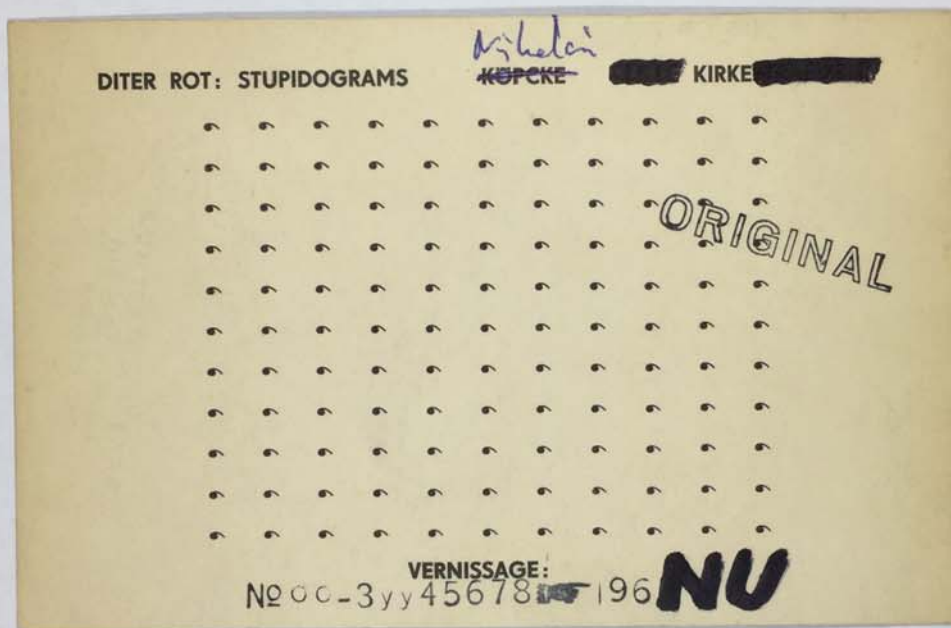
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	IV . A . 1 . 33



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	V. A. 1. 33



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	V.A.1.33

John Saxon - Kunsttheater

3^{die} gallery - M. 12.

Varior of plaster of

Eric Anderson

Henri Christman

Arthur Kugel

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: II. A. 1. 33
---------------------------------------	--	--------------------------------

FLUXUS NEWS-POLICY LETTER NO. 6 APRIL 6, 1963

Distribution: George Brecht
Henry Flynt
Dick Higgins
Allan Kaprow
Jackson Mac Low
Richard Maxfield
Jonas Mekas
Bob Morris
Ben Patterson
Stan Vanderbeek
Robert Watts
La Monte Young
Walter De Maria

Emmett Williams
Daniel Spoerri
Robert Filliou
Ben Vautier
Tomas Schmit
Nam June Paik
Toshi Ichihara
Yoko Ono

I PROPOSED PROPAGANDA ACTION FOR NOV. FLUXUS IN N.Y.C. (during May - Nov. period)
(serving double purpose: action against what H. Flynt describes as "serious culture" & action for fluxus)

A. Propaganda through pickets & demonstrations (such as organized by H. Flynt.)

B. Propaganda through sabotage & disruption of:

- a) transportation system:
 1. Prearranged "break downs" of a fleet of fluxus autos & trucks bearing posters, exhibits etc. in the middle of busiest traffic intersections, such as Time sq. 5th & 57 & 42 St. Tunnel, bridge entrances etc. "Break downs" can involve flat tyres, stalled engines, spilled "merchandise" (leaflets in windy day, bottles with colored water, rolling objects, etc.)
 2. Clogging-up subway cars during rush hours with cumbersome objects (such as large musical instruments, contrabasses, drums, Walter De Maria's boxes, long poles, large signs bearing fluxus announcements etc. etc.)
- b) communications system:
 1. Printing & selling on street corners "revised" & "prepared" editions of N.Y. Times, Daily News, etc. bearing fluxus announcements (such as "107 days to Fluxus", next day "106 days till Fluxus" etc. etc.) bearing nonexistent news about closing of museums etc.
 2. Arranging live radio programs of music & then not playing anything during actual broadcasting
 3. Stuffing postal boxes with thousands of packages (containing heavy bricks etc.) addressed to various newspapers, galleries, artists etc. bearing no stamps & bearing as return address various galleries, concert halls, museums, either "sender" or receiver would be bound to pay for these "packages".
- c) museums, theatres, galleries:
 1. Disrupting concerts at "sensitive" moments with "smell bombs", "sneeze bombs" etc.
 2. Ordering by phone in the name of museum, theatre or gallery for delivery at the exact or just prior the opening, various cumbersome objects: rented chairs, tables, palm trees, caskets, lumber, large sheets of plywood, bricks, or gravel, sand, coal for delivery at sidewalk.
 3. Disrupting entries of concert halls, theatres, museums, galleries etc. during critical hours by calling (over phone) numbers of taxicabs, trucks, ambulances, firemen etc. etc. (this could be combined with "break down" of fluxus fleet).
 4. Posting & mailing announcements (to libraries, newspapers etc.) with totally revised dates of various concerts, plays, movies, exhibits etc.)

C. Propaganda through "compositions" performed on streets & other public places. (such as:

1. N.J. Paik's string quartet (dragging through streets, stairs by a string contrabass, cello, violins etc. (on their backs)), (dragging like a toy wagon)
2. Performing R. Watts subway event during rush hours (group performance), casual event, washroom event etc.
3. Carrying posters at museums, concert halls, theatres saying (in small letters) composition "X" & "C" in very large letters) "Museum closed (or moved to Fluxus) due to.... (burst sewage link, leaking urinal or other reason).
4. La Monte Young straight line composition on crowded sidewalks at museums etc.
5. Releasing balloons (helium filled) (arranged to explode high in the air) bearing R. Watts dollar bills, fluxus announcements, "pictures" etc. etc.

D. Propaganda through sale of fluxus publications (fluxus I, II, a, b, c, d.): to be dispatched by end April to N.Y.C.

II PROPOSED PRELIMINARY CONTENTS OF NYC FLUXUS IN NOV.

1. "Concerts" in enclosed spaces (theatres, lofts, public places etc.) (possibly 10 concerts)
2. "Concerts" in open spaces (streets, parking lots, river etc.) such as Brecht-Motor vehicle Sundown, or T. Schmit "Sanitas 79" etc. etc. "Concerts" on moving autos, etc.
3. Lectures by Henry Flynt
4. Exhibits of objects, environments, events at galleries on streets, on moving vehicles, lobbies, toilets, bulletin boards of libraries etc. etc.
5. Sale of fluxus, Yarn publications & exhibits, sale of Ben Vautier "certificates", disposal of garbage etc. in galleries, by moving vehicle, fruit carts etc.
6. "Armory show of new American pornography" (films, pictures, events, objects) - being arranged by J. Mekas & Film Vulture (& to include Paik-pianos.)
7. Fluxus "championship" contests, races etc. such as Paik contest no. 1 (pissing contest) & no. 2, etc.
8. Banquet on last day of Nov. giving distinguished guests food prepared with strong enema producing medicines - ending Nov. Fluxus with a grand fluxus. (possibly arranged by D. Spoerri)

Activities during June-Sept should be carried out by N.Y. residents. It is suggested that a planning committee (consisting of fluxus & Yarn co-editors) be formed to direct these activities. (possibly each member being responsible for a specific activity.) Care should be taken not to duplicate Yarn-May festival but rather extend it into Autumn.

Tomas Schmit (possibly Emmett Williams, Daniel Spoerri, Rob. Filliou, Ben Vautier) & myself will arrive mid September and Nam June Paik in November to assist in the propaganda & Nov. Fluxus activities. By mid Sept. also \$\$\$ will arrive to assist us.

Cooperation & proposals from all recipients of this letter will be highly appreciated.

George Maciunas
HQ, 7480 Sup. Gp. (SA) APO 666 New York, N.Y.
or
6241 Ehlhalten, Grafliche Str. 17, West Germany.

} till end of April only. (or mid May) (please reply before end of April)

after end of April I will be "unreachable", proposals should be sent to Tomas Schmit, 5 Kohn-Mülheim, Rüdeshimer Str. 14 with whom I will keep contact once a month, or Jonas Mekas GPO Box 1499, N.Y. 1, OR 7-9539.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	II. A. 1. 33

FLUXUS NEWS LETTER NO. 7

MAY 1 1963 (last APO day)

Distribution:

George Brecht
Henry Flynt
Dick Higgins
Allan Kaprow
Jackson Mac Low
Richard Maxfield
Jonas Mekas
Bob Morris
Ben Patterson
Stan Vanderbeek

Robert Watts
La Monte Young
Walter De Maria

Emmett Williams
Daniel Spoerri
Robert Filliou
Ben Vautier
Tomas Schmit

Nam June Paik
Toshi Ichihara
Yoko Ono

FURTHER PROPOSALS FOR N.Y.C. FLUXUS.
FROM TOMAS SCHMIT: PREFESTIVAL ACTIVITIES:

1. Change names & titles on concert posters, etc. for instance... "today in town hall Quintet in G major by (Emmett Williams)" or "Today in Metropolitan opera - (FLUXUS) by R. Wagner etc. etc." This change can be effected by pasting preprinted labels.
2. Attach or paste cards to buildings, automobiles, trees etc., saying for instance... "this is a danger music by Dick Higgins" or "poem by Tomas Schmit" etc. etc.
3. On the day before the festival post an immense number of posters inscribed: "to-day is no day! tomorrow will be the fifth of November! (if concert is to start on 5th)" or "tomorrow will be FLUXUS day!"
4. On the day of the opening concert call all museums, theatres, concert halls etc., by phone, anonymously, saying: "there is a time-bomb in your facility. Little packages, well hidden & containing a card inscribed "bomb" should be deposited in these locations. - In this way all museums, theatres, halls etc., would be closed for the evening, the anniversary of which would be celebrated as Fluxus day through the coming years.

GRAND FLUXUS FESTIVAL

- 1st evening: one performer, announcing "the first evening of the Grand Festival will be tomorrow evening" exit. (S.M. piece)
- 2nd evening: a bus (or boat) carries the audience beyond the city and deposits them there, returning empty. (T. Schmit compulsion)
- 3rd evening: people get free tickets for the fourth evening - exit.
- 4th evening: doors open, but no performers. (La Monte Young - comp.)
- 5th evening: one performer in policeman's uniform announces: "this performance was forbidden by government!" exit.
- 6th evening: doors of theatre are locked-up, an immense noise is to be heard from inside (tape recorded hand clapping, music, shouting, noises etc.).
- 7th evening: one performer announces: "next performance will be tomorrow in Carnegie Hall".

FROM NAM JUNE PAIK: STREET COMPOSITIONS, & MOVING THEATRE - fluxus fleet

1. Fluxus hero or heroine: (dedicated to Frank Trowbridge) - piss on the subway track & stop the train.
2. Zen for the street: adult in lotus posture & eyes half shut positions himself in a child carriage (perambulator) and is pushed by another adult or several children through shopping center or calm street.
3. Dragging suite: drag by a string along streets, stairs, floors: large or small dolls, naked or clothed dolls, broken, bloody or new dolls, real man or woman, musical instruments, etc. etc.
4. 2 uniformed men wearing gas masks carry on a stretcher an "atom bomb victim" (a woman) half of the body prepared in a manner of cruel wounds & deformations, the other half in a sex-tease.
5. 100 meter running race in a very crowded downtown street.
6. MOVING-THEATRE (Fluxus fleet of cars & trucks) some activities mentioned by Paik in newsletter 6, others not yet disclosed.

FROM HENRY FLYNT:

Last culminating festival event, in largest hall, largest audience - a lecture by Henry Flynt: denouncing all Fluxus festival activities as decadent serious culture aspects & expounding his BREND doctrine & campaign.

FROM JACKSON MAC LOW:

1. Integration of Fluxus festival with political activities such as:

- a) Strikers & locked-out workers
- b) Walks for peace
- c) Denunciation & agitation against:
 - a) War in Vietnam
 - b) U.S. aggression towards Cuba
 - c) Nuclear testing
 - d) Racial segregation & discrimination
 - e) Capital punishment etc. etc. etc....

In General: association with positive social action & activities, never with antisocial, terroristic activities such as sabotage activities proposed in newsletter 6.

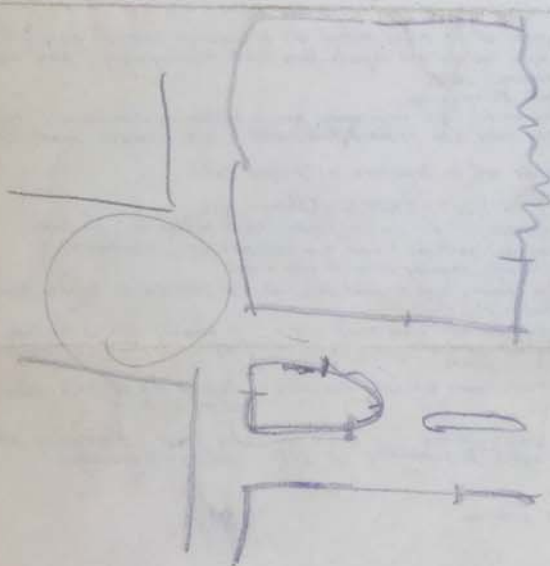
Newsletter 6, seems to have caused considerable misunderstanding among several recipients. This newsletter 6 was not intended as a decision, settled plan or dictate, but rather - as a synthetic proposal or rather a signal, stimulus to start a discussion among, and an invitation for proposals from - the recipients (which it did - partly). The actual plan for Fluxus Festival will depend on the planning committee (after all proposals have been considered by all), and will be formalized most likely in September, since no enthusiasm was shown for activities to be carried out during summer months.

George Maciunas

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	V. A. 1. 33

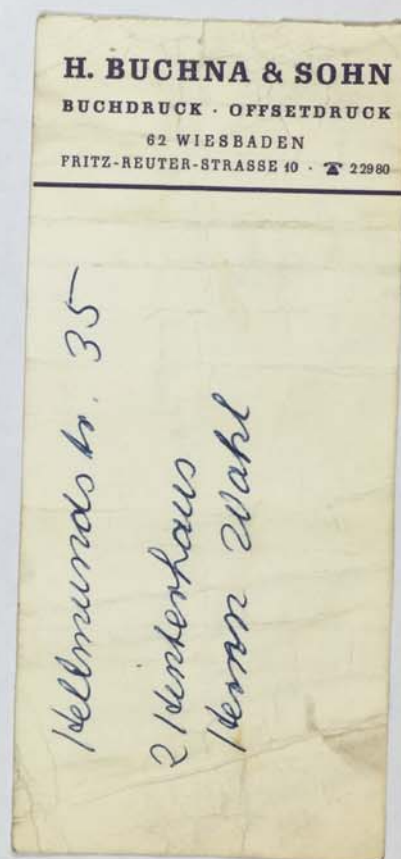
FINAL NYC activ.

- a) change
- b) Bombs
- c) day.
- d) Festival (change!)
- e) BUY OP 1, 2, 3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	V. A. 1. 33



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	II.A.1.33

May 21st, 1965

Dear Tomas (and George, if possible):

In looking for work, I've given Fluxus verlag as a reference. This is what I've said: I was offered \$100/week to come to Germany as camera-man stripper when George Maciunas was expanding his Fluxus verlag, in order to sell the Americans at Wiesbaden. George Maciunas had a rotaprint, two multiliths, an ATF-Big Chief, a Miehle, and a Kern. There was too much work, and Maciunas's health broke. As a result we sold out (name the firm) and Maciunas left Wiesbaden to recover his health, staying with his brother-in-law, Tomas Schmit.

If any prospective employer writes to you, please write back something along the lines of the enclosed letter, in German, and very formal and characterless. Please, George, allow us to sign your name, if you're not able to sign it yourself. It could be very awkward having to wait for a long time till you could sign it yourself.

Nobody I have ever worked for has ever known that I had any interest in the arts at all. For Fluxus verlag I just did regular, commercial work, camera and stripping and selling to americans.

The way I have this drafted, Tomas, if you write back quickly you can play up to the american superstition about german efficiency. And when you come here, I may be able to bring you into the firm where I work, and my employer will already know your name as a reference. Then there will be no financial worries and George can devote his money to materials and not have to worry about supporting you. That's just a suggestion: maybe you don't want to have a job here.

The format of the enclosed letter should make the right impression. Of course, you can have a friend do the same for you when you come. But it should be in German, so that a prospective employer will not be sensitive to any inconsistency of tone that may escape us.

George, the Spoerri books have arrived. I am going to open an account at the Manufacturers Hanover for your funds. When I have done so, I will notify Mekas.

Best,

Dick Higgins
Dick Higgins

ex-Fluxus verlag employee

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	II.A.1.33

M. K. Gish, Personnel,
Interchemical Corporation,
Printing Ink Division,
67 West 44th St.,
New York 36, NY.

} This is a company
that might write.

May 21st, 1962

Dear Mr. Gish,

Dick Higgins worked for us from September 6th, 1962 till March 15th, 1962, when I was forced to discontinue my business, the Fluxus verlag, for reasons of poor health. He dealt with my american customers, did my camera work, platemaking, and some of my stripping, for small and medium presses. His work was more than satisfactory, very accurate if a little slow. But, given sufficient time, he will undoubtedly build up speed. I offer my sincerest endoresement of him.

Please give Dick my best regards and my warmest wishes for full and successful future,

Yours Truly,

George Maciunas,
Fluxus verlag (formerly)
62 Wiesbaden,
Germany.

Very important, so that they
don't expect me to be fast
at first.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	II.A.1.33

Robert Filliou)

(13 Façons d'Employer le Crâne de Emmett Williams - 1963
~~Robert Filliou, 1963.~~

Arthur Köpcke ; 1963

Close eyes, open window, open eyes, — if daylight is not
satisfactory close eyes again, close window, try another window.

Jackson Mac Low, Social Project 1, 29 April 1963

Find a way to end unemployment or
Find a way for people to live without employment
Make whichever one you find work.

Allan Kaprow, Stockroom.

George Maciunas; In memoriam to Adriano Olivetti. 1962.

Benjamin Patterson; Paper piece.

Robert Watts; 2 inches.

Daniel Spoerri: Fakir's spectacles.

Emmett Williams: counting song

Emmett Williams: alphabet symphony.

Tomas Schmit : all your jar poems ← I will chose one
foto, but type titles
of all poems &
date them !

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: II. A. 1. 33
---------------------------------------	--	--------------------------------

3 day concert series.

add any dutch pieces in
any concert freely.

- ①
- N.J. Paik - chair prelude.
 - B. Patterson - paper piece.
 - Emmett Williams - Alphabet Symphony.
 - Dick Higgins - Constell. 7 & 4.
 - G. Maciunas - In Memoriam to A. Olivetti.
 - G. Brecht - Drip music
 - " - Saxophone solo.
 - Tomas Schmit - Sanitas 35 or 2 (or both)
 - Ben Patterson - Septet.
 - J. Mac Low - Letters for Iris, numbers for silence.
 - Dick Higgins - Graphis 118.
 - N.J. Paik - String quartet.
 - G. Brecht - " "
 - Robert Watts - 2 inches.
 - ~~Emmett Williams~~
 - Daniel Spoerri - Hommage a l'Allemagne.
 - G. Brecht - Word event.

Add more of your pieces

② Piano music.

- G. Brecht, Direction (performers walk out)
- Emmett Williams - counting song.
 - " - voice piece for La Monte Young
 - Alison Knowles - Child Art piece.
 - Tom G. Maciunas - piano piece no. 1. for NJP.
 - Tomas Schmit - " " no. 1 for GM.
 - Dick Higgins - etude for piano.
 - George Brecht - incidental music
 - Gyorgy Ligeti - Trois bagatelles.
 - George Brecht piano pieces 1962
 - Toshi Ichihyanagi - piano piece no 5.
 - La Monte Young - 566 for HF simultaneous with
 - G. Maciunas - piano piece no. 3 for NJP. (white washing)
 - Philip Corner - piano activities.
 - Nam June Paik - Fluxus contest (piss into piano or pot placed inside)
 - La Monte Young - Piano piece no. 2 for David Tudor.

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: II. A. 1. 33
---------------------------------------	--	--------------------------------

③ Electronic & other.

Tomas Schmit - Sanitas ~~Q.~~ 165

Richard Maxfield - cough music
pastoral symphony
steam
radio music
night music

John Cage - Fontana mix.

Robert Watts - Event 10.

Ben Patterson - Pond.

George Brecht - candle piece for radios

George Maciunas - mouthpiece for microphone

Takenhisa Kosugi - Micro I

Ben Patterson - Dance for Soloist.

Emmett Williams - 4 directional song of doubt
for 5 voices.

N.J. Pail - one for violin solo.

Simultaneous.

La Monte Young
1960 composition no. 13.

Tomas Schmit
Zyklus.

~~Geo~~ Emmett Williams.
Counting song.
(last variation)

George Maciunas
piano piece no. 11 for N.J.P.
(washing piano).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	II.A.1.33

counting.	LEN HAAG
Tomas Schmit - Zyklus.	
William De Ridder - hammer.	
Patterson - Pond.	
Toslei Ichiyangi ^{piano} ^{mouth} ^{version}	
George Maunas - In Memoriam	
to Adriano Olivetti.	
3rd. version.	
solo for mouth 6 th. version	
Tomas Schmit - Samitas 2.	
Emmett Williams - 4 directional	
Song.	
Terry Riley - ear piece.	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	V. A. 1. 33

FLUXUS FESTIVAL AMSTERDAM
23 juni 1963

programma

- | | | |
|--|---------------------------------|-----|
| 1. Emmett Williams | voice piece for La Monte Young | |
| 2. Ben Patterson | paper piece | |
| 3. Tomas Schmit | sanitas 165 | |
| 4. Arthur Koepeke | Music while you work | |
| 5. Emmett Williams | Counting song | |
| 6. Dick Higgins | constellation 7 | |
| 7. Dick Higgins | constellation 4 | |
| 8. George Maciunas | in memoriam to Adriano Olivetti | 100 |
| 9. Robert Watts ^{George Brecht} | saxophone solo, event 10 | |
| 10. Robert Watts | event 2 inches | |
| 11. George Brecht | drip music variation I | |
| | variation II | |

pauze

- | | | |
|-----------------------|--|-----------------|
| 12. Ben Patterson | septet (fluxus variation) | |
| 13. Jackson Mac Low | letters for Iris | |
| | numbers for silence | |
| 14. Tomas Schmit | Sanitas 35 | |
| 15. Emmett Williams | 4 directional song of doubt for 5 voices | 100 |
| 16. Emmett Williams | 4 directional song of doubt for 5 whistles | 144 |
| 17. George Maciunas | piano piece no 1 for Nam June Paik | |
| 18. George Brecht | piano piece 1962 | |
| 19. Toshi Ichihyanagi | piano piece no 5 | |
| 20. La Monte Young | piano piece no 2 for David Tudor | |
| 21. Dick Higgins | graphis 110 | |
| 22. George Brecht | Direction | } simultaneous, |
| | word event | |

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: II.A.1.33
---------------------------------------	--	-----------------------------

J.P. Wilhelm - Introduction.
~~Emmett Williams - Co~~
 Benjamin Patterson - Paper piece
 Emmett Williams - Alphabet Symphony
 Dick Higgins - Constellation no. 7
 Daniel Sp. " 4.
 Daniel Spoerri - Hommage à l'Allemagne
 Emmett Williams - Counting Song. (1st. version)
 Tomas Schmit - Sanitar no. 2
 Jackson Mac Low - Letters for Iris
 Numbers for Silence.
 Robert Watts - Two Inches
 George Maciunas - In Memoriam to
 (Young, Aug. 30, 1964) Adriano Olivetti.
 George Brecht - Drip Music (version 1)
 " " (version 2)
 " Saxophone solo.
 Benijs - Siberian - - - 4th. part.
 Joseph
 Arthur Köpcke - Piece for Audience
 Ben Patterson - Variation on septet.
 Emmett Williams - 4 directional song
 of doubt for 5 voices.
 George Maciunas - quintet for contrabass.
 Dick Higgins - Graphis 118.
 Frank Trowbridge - poem.
 Wolf Vostell - Decollage musique Kleenex.
 Nam June Paik

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	II.A.1.33

George Brecht. ~~Directional~~
↓ ↓ Word event,

Düsseldorf,
1. Abend

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	V. A. 1. 33

Düss, 2. Abend

- Robert Watts - Event 10
- Dick Higgins - Graphis 118 - Alyson Knowles - Child Art piece.
- ~~George Maciunas - piece for mouth & microphone~~
- Emmett Williams - Litany for Alison
- ~~George Brecht - Candle piece for radios~~
- ~~Staffan Olzon - Mr. Laurel just ha-~~
tries just hard to become a byrd.
- Bengt af Klintberg - Alternative to another
- Beuys - rattlesnake.
- * Alfred Hansen - duet for 2 musicians.
Alice Denham in 48 Seconds
- George Brecht - Incidental music
- La Monte Young - piano piece no. 3 for David Tudor
- Tomas Schmit - piano piece no. 1.
- * Arthur Kipke - music while you work
- * Benjamin Patterson - Pond
- Staffan Olzon - Mr. Laurel ~~just~~ ^{tries} hard to become a bird.
- Daniel Spoerri - Hommag Superficial
homage a l'Allemagne.
- * Nam June Paik - Fluxus contest (Trowbridge clump)
- " " Serenade for Alyson Knowles.
- Simult.: Trowbridge : Zig. - Poem
- LA MonteY : 566
- + schmit : zyklus
- tape : max field, beys cage

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: II. A. 1. 33
---------------------------------------	--	--------------------------------

To the subscriber of
the Monthly Review
of the University for
Avant-Garde Hinduism
sometimes comes something by
mail. once, or twice, or thrice,
you will find a tiny 1 cent coin
in a white envelope, or you will be
attacked by the bleeding dog's cadaver
via express package ... or you will be
frightened by a night-telegramme, saying:
"good night, Hélène!"

or genuine water from
Dunkerque in organic
glass bottle, or the
red earth of from
Auschwitz in an
un-breakable
polyethylene tube,

which disappeared
when music
with gregorian
chant

The time of day and day of year, this very
interesting time measure, shall be
intensely developped and exploited in
the post music of Nam June Paik.

When you are about to forget the last
one you received you get something again.
This has a fixed form, and is like
the large ~~o~~ ocean ... calm ~~calm~~ sunny
calm calm rainy calm windy calm sunny
calm sunny sunny sunny calm stormy sunny
stormy stormy stormy calm stormy calm
rainy calm calm calm etc,

7240.III inventory no 01316

George Maciunas

Manuscript for descriptive ad for

Paik's The Monthly Review ...

which appears in Fluxus Review

ReviewRoll

Prov. T. Schmitt.