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The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: II.B.1.166
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PRAH

Dear Mr. Maciunas,
 ein deutsches Schreiben wird für die deutsche
 Deutschland gelebt haben, vielleicht aufge-
 genommen als ein französisches sein (und obwohl ich
 nicht französisch schreiben kann, ich
 werde es noch schreiben).
 Die Übersetzung meines Briefes an Herrn Maci-
 nus ist leider ganz korrekt. Doch muss ich mich ent-
 schuldigen, ich konnte nicht anders.

Praha 8.7.66.

Dear George Maciunas,

Jiří Kolář asked me to thank you for the sent
 essay on Fluxus. We are looking forward to your
 visit of Praha and to your performance.

I want to ask you to do me a favour. Please,
 send me as soon as possible the theoretical
 book on Fluxus by George Brecht, which we
 would need to translate into Czech.

Thank you. With my best regards & greetings

Vladimír Burda

Vladimír Burda,
 Praha 4 - Nusle,
 V Horkách 7.
 ČSSR.

Jindřich Chaloupecký

JINDŘICH CHALOUPECKÝ
 Leningradskaya 35
 PRAHA 10

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Praha 8.7.66.

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Thank you. With my best regards & greetings

Vladimír Burda

Vladimír Burda,
Praha 4 - Nusle,
V Horkách 7.
ČSSR.

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August 10, 1967

Dear George Maciunas,

I thank you very much for a set of FLUX-boxes.
In autumn i shall try with Jindřich Chalupecký
to interpret the aesthetics of a new art /happening,
event, visual and concrete poetry etc./. With Jiří
Kolář we consider to realize the exhibition of Fluxus
activity.

I sent to you E.William's Opera in Czech.

All the bests from us all /J.Kolář, J.chalupecký, etc/

Vladimír Bur

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Dear George Maciunas,

I send you a parcel with some Czech newspapers with several my translations /Williams, Brecht/, a short article about Fluxus in Praha /Higgins, Knowles, Vautier, Berner/, and an information about fluxus-happening-event in a monthly paper "DIVADLO"-Theatre.

In this year it will be ready also the Czech book "Writing, voice, action", which contains my translations: your "Essay on Fluxus", Brecht's "Chance-Imagery" and B.Gysins article.

In the last year I translated into Czech Brecht's "Water Yam", Flux-box from R.Watts and some pieces from Shiomi and E.Williams.

I am very interesting in your activity. Be so kind and send me new Flux-newspapers, books etc. I'll try to translate it and prepare the book on young American avant-garde.

Thank you very much. My best regards

Vladimír Burda

My new address:

Vladimír Burda
Praha 10- Vršovice
Gruzínská 5
Czechoslovakia

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Flaxer Archives	V.B. 1. 166

Rata, 28.8.65.

Dear Mr. Marinus,

I send you 6 poems, which you
can publish. I am good friend
of Mr. Jiri Kolar, the well known
Czech poet and he gave me
your address. I try to translate

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2 "Flaxer boxes" into the
 steel language. I am very
 interesting in your artistic
 movement. I hope, that we
 shall be in contact. My
 letter to you follows.
 Yours Vladimir/Am-

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Say: Kilar has several items. ^{interested in} ~~ms. for~~ Knizich.
 Pathowski has kits.
 feel to understand why he wishes to
 say if he doesn't like Fluxus,
 although if he ~~likes~~ does seem
 like Patterson (who is part of Fluxus)
 attached statementⁿ which he will note
 our lack of interest in shocks,
 sensations, newness. Our concern is
 with little everyday occurrences &
 collages are concerned with ^{amusing} obtaining of ready made
 amusement of ready made.

Please read precht editorial
nos. 1-10

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... more than a few wry laughs (\$1 from Mime Press, 449 South Center, Bensenville, Illinois ... Fluxus has announced the opening of a "Fluxship" in September featuring a number of items (hundreds) by the Fluxgroup including a tactile human body (\$500), games, a partitioned suitcase full of their publications (\$150), banners, fluxshirts, a lightswitch plate complete with fingerprint. A complete catalog is available from Box 180, Canal Street Station, NYC 10013. If you dig manifesti, the latest issue of *The Stolen Paper Review* is full of them, including declarations of intent and non-intent by Fluxus artists.

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PA 10074 10
EXHIBITION, (EXHIBITION) 1970

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*
 These 2 photos
 were in "E. Europe"
 file - (mekas 5/21/91 Box 19)
 place & photographer are
 not identified. There was
 no ref. to them in the letters
 [except not yet reading Chalvpeck's
 letters, so pos?]

check
 * East Europe
 photos

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PRAHA

Dear Mr. Maximus,

ein deutsches Schreiben wird für Deutschland gelebt haben, vielleicht auch ein französisches sein (und obwohl ich nicht ohne Schwierigkeiten lesen kann, ich werde es noch schreiben).
Die Übersetzung meines Briefes an Herrn H.P.

Das ist leider ganz korrekt. Doch auch ich werde entschuldigen, ich schreibe aber Jackson, die ich nur sehr unvollständig kenne - ich habe ihn Fluxus nie gelesen, aber ich habe kein Fluxus-Konzept gesehen.

Ich glaube, daß die Fluxus-Aktivitäten eine Bedeutung haben. Was darin das Wichtigste ist, ist die konstante Veränderung des Kunstbegriffs; es soll von ihm nur seine psychische Natur bleiben, unabhängig von irgendeinem materiellen Träger - ob es ein Gemälde, ein Objekt, ein Werk (was sehr nahe dem philosophischen Theorem eines Jaspers oder Heidegger liegt).

Das alles ist sehr genau in dem Manifest, das Sie mir zitieren, gesagt.

Aber dann muß man unser Fluxus unterscheiden:

a) alles was theatralisch und provokativ ist - das heißt nicht nur Dada, sondern auch pure Rhetorik und die ganze Vorstellungskunst der Porführung;

b) alle das - weil diese das, einschließlich des Neo-Dada, das in der Aufhebung des modernen Kunst konzipiert ist. Dazu gehört auch die Ausgestaltung des Fluxus.

Kleinigkeiten können eine wahre moralische Gefahr verkörpern. Man sollte sie vergessen, wie Surrealismus geändert hat.

Didi Kolar ist mein alter Freund. Ich habe ich für ihn eine Ausstellung in der Galerie Brock in West-Berlin abgehandelt. Er hat auch in der ersten Poetic (Benve etc.), was aber eine ganz andere Geschichte als Fluxus ist.

Ich freue mich auf die Materialien, die Sie mir gesendet haben, und würde sie herfließen.

Jindřich Chaloupecký

JINDŘICH CHALOUPECKÝ
LONINGRADSKA 35
PRAHA 10

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Dear Mr. Marinus,

Das deutsche Schreiben wird für die deutsche
Deutschland gelebt haben, vielleicht ange-
nommen als ein französisches sein (und obwohl ich
ohne Schwierigkeiten lesen kann, ich
weder noch schreiben englisch).

Die Übersetzung meines Briefes an Herrn H.G.
Pico ist leider ganz korrekt. Doch auch ich würde ent-
schuldigen "ich schreibe hier Jacken, die ich nur sehr
mangelhaft kenne - ich habe von Fluxus viel gelesen,
aber ich habe kein Fluxus-Konzept gesehen.

Ich glaube, daß die Fluxus-Ästhetik einen großen
Bedeutung hat. Was hier das Wichtigste ist, ist die
konkrete Veranschaulichung des Kunstwerkes; es soll von
ihm nur eine psychische Aktion bleiben, ermöglicht ohne
irgendwelchen materiellen Träger - also ein Ereignis, ein
Tatbestand, ein Werk (was sehr nahe dem philosophischen Handeln
eines Jaspers oder Heideggers liegt).

Das alles ist sehr genau in dem Manifest, das Sie
mir zitieren, gesagt.

Aber dann muß man vom Fluxus unterscheiden:

a) alles was theatralisch und spektakulär ist - das
heißt nicht nur Dada, sondern auch zum Beispiel
auch die ganze Vorstellens-ähnliche Vorführung;

b) alle neo - weil diese neo, einschließlich des
Neo Dada, wenn man die Arbeiten der modernen Kunst
insgesamt betrachtet, gehört auch die Ausstellung eines
Zeitungs. sind.

Die kleinen können eine wahre materielle Gefahr
verkörpern. Man sollte sie vergessen, wie Surrealismus
gesendet hat.

Jiri Kolár ist mein alter Freund. Jetzt habe ich
für ihn eine Ausstellung in der Galerie Brock in
West-Berlin abgehandelt. Er hat viele zu den
einzelnen Poetik (Bau etc), was aber eine andere
Geschichte als Fluxus ist.

Ich freue mich auf die Materialien, die Sie
mir gesendet haben, und würde Sie herzlichst.

Jindřich Chaloupka

JINDŘICH CHALOUPKA
LENINGRADSKA' 35
PRAHA 10

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AÉROGRAMME
LETADLEM
PAR AVION



FLUXUS
P.O. BOX 180
NEW YORK, N.Y., 10013
U.S.A.

Zde přeložte

Odesílatel - Expéditeur

Kalupacký, Cesinprahce 21, Praha 8

Upozornění!

Vložíte-li do aerogramu další list nebo jakýkoliv předmět, který by zvýšil jeho váhu, bude dopraven pozemní cestou.

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PRAHA 10, LENINGRADSKA' 35

18/1 1966

Dear Macisnas,

As you want to come to Prague this spring,
we would like to make use of your presence to
arrange a concert of Fluxus.

Schmitt, Köpcke, Andersen and Emmett Williams
are also going to come to Prague in the end of March.

Kaprow will come to Prague this spring too.

I am writing him at the same time begging him
as I beg you now to get together and see if you
couldn't come to Prague both at the same time.

We would like to arrange in Prague with your
help a whole weekly Festival of vanguard (includ-
ing lectures, films, and concerts of new music).
The whole thing would take place in a small hall
in the centre of Prague only for invited guests
which would comprise artists from all branches
of modern art.

The whole enterprise must meet its own costs.
The fees would be low and the main point is that
we could not pay it in foreign currency (our
currency is not exchangeable). The fee of course
would cover your expenses here. R

Please let me have your reply as soon as possible
- particularly the approximate date of your arrival
and if this date could coincide with the arrival
of Andersen and Co. and with that of Kaprow.

I read your letter to Knipf. The interest
you all take is very precious to him. He is going
through a bad time now. Would it be possible

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: II.B.1.166
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to get him an invitation for somewhere in
western Europe.² This would have an inestimable
value for him. I spoke about it with old
Riddler in Amsterdam, who promised to
invite him, but he hasn't done anything
about it so far.

As ever,

Jindřich Chaloupecký
JINDŘICH CHALOUPECKÝ

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9.2.1966

LUXU 17

P.O. BOX 140

NEW YORK, N.Y.

Dear Mr. Macinnes,

Thanks for your quick reply. I delivered the letter to Mrs. HERBERTA MASARYKOVA who took care of the organization and who will answer your herself.

Now in short: we are abandoning the thought of a continental festival ~~and~~ and we will organize from time to time nice concerts. It stands to reason that we will be very happy to organize your concert and we hope to fit in during May when you will be visiting Prague.

I mention for the sake of order that I didn't get the parcel of Fluxus material which you said to have sent a few months ago, but I think I have enough material - at least all the most important (from de Ridder when I visited in Amsterdam). ~~I am~~

I would be very grateful to you for any news concerning the possibility of inviting Kasper.

Yours sincerely,

Jindrich Chelupsky

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	Silverman Fluxus Archives	II.B.1.166

FLUXUS

P.O. BOX 180

NEW YORK, N.Y. 100

U.S.A.

Odeslatel - Expéditeur

DINDRICH CHALUPECKÝ LENINGRAD
35 PRAHA 10

Upozornění!

Vložte-li do aerogramu další list nebo jakýkoliv předmět,
který by zvýšil jeho váhu, bude dopraven pozemní cestou.

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PRAHA 10 Leningradská '35

Dear Macinnes,

I had not time to write you last month - I was terribly busy. But I received your parcels with V. TRE and the Special Poem of Cheiko Shionoi and I gave nearly all away to my friends and sent it off to Vienna, Warsaw, Moscow.

I have been informed now that 10.10. you are coming with Brecht and Vautier to Prague. The same day is coming to Prague Higgins + Alvin Karpis. And the same day left Berner of San Francisco. I know you are now not in good contact with Higgins. And I am not in good contact with Kuziák. Therefore it will be a bit complicated.

In the Památník písemnictví (a museum of literature) I will arrange an exhibition of world vanguard literature in this time - of the materials, which I have and also the others in Prague. It stands to reason that your editions will be there complete as possible. I would need 3 ex. of V TRE no 1, 3 ex. of No 2, 3 and 4 (I have them not at all), 2 ex. of No 5 and of No 6. Could you send them to me?

Some time ago I sent to Higgins the "numerical poetry" of Ladislav NEBESEK. Higgins wrote to me that he gave it to you. Could you not publish it? I think it is

Jindřich Chalupecký

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September, 23, 1966

Dear MacInnes,

It is more chance that Higgins, Knowles, Hansen, Becht et Vaution are coming to Prague at the same time.

I think that the quarrel between Fluxus and something else does not concern us. Fluxus and something else represent two different audiences, but they are not mutually exclusive. What exactly is the issue, I do not know.

The matter is complicated by the fact that Kucik and I have also quarreled. I am afraid Kucik cannot get along with people.

I have arranged for a talk for Higgins + Knowles on October, 13, I did October, 14 and an other talk for Fluxus on October, 13. I did this because the talk for Fluxus (in the Artists Club) ^{could} not be given at Kucik's request.

Only later did I find up, that Fluxus intend to give a series of performances. But Kucik, as far as I know, made an arrangement with the Artists Club that the concert should be made part of your festival.

In addition, on October, 13, an exhibition, avantgarde Editions, with the open: your editions as well as Hansler's, Higgins' and others. I am counting of course on Kucik's Flankit.

A joint invitation with the Artists Club for all these things. But Fluxus Festival is entirely topographically divorced from Higgins' performance, called Games.

I will introduce Higgins' evening only. You know that my views are closer to Higgins' and Kucik's than to yours, and that I have definite critical reservations against Fluxus, which does of course not mean that I belong to his opponents.

I tried to help Kucik to set the issue in every way possible, but it is very doubtful if the result will be positive.

My best regards,

Jindrich Chaloupka

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11/9/66

Dear Macin nas,

I reserved for you, Brecht and
Vautier the evening on Thursday
12. 10. in the Club of Artists in Prague.
I announce it as Fluxus-Concert.

If you agree, write me, please,
your program as soon as possible.

The same day in the afternoon we
shall open in Memorial of Czech Literature
the Exhibition of vaquered editions.

13. 10. Higgins & Comp. will have
a performance in the same Memorial
(Grafu) and Crnell's Fourth Finely).

Es ever,

Jindrich Chempelly-

I would like to ask you if you
would insert in your evening the phonie
poems (on tapes) of Ladislav Novák.

FRANCE - Nice (action), 1967

HOLLAND - (action) 1966

GERMANY - Cologne, art intermedia, (exhibition) 1970

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Dear Macinuas,
 You have been probably informed
 about the Fluxus Festival in Prague. Higgins
 and Knowles helped very gladly at the
 Fluxus Concert and Vautier, Oldenbourg
 and Seren helped at the performance of
 Higgins' and Knowles' games. Many people,
 a great interest, a real success. They all then
 left Prague ~~except~~ ^{But} Oldenbourg. (He reali-
 sed ~~that~~ only one of the further planned
 Fluxus concerts. Then he gave his pass-port
 and his civil suit to one Czechoslovak soldier
 to help him to escape into the foreign ports.
 The soldier escaped and Oldenbourg, Kucik and
 Mach are imprisoned. It is neither a mis-
 understanding, nor a false accusation. I spoke
 with the examining magistrate and with one
 witness. They will be punished for the
 and in the history. A very nice history.
 but a good propaganda for the Fluxus and
 for the ~~new~~ vanguard people, indeed.
 to over

Jindrich Chalupsky

FRANCE - Nice (action) 1967
 HOLLAND - (action) 1966
 GERMANY - Cologne, art intermedia, (exhibition) 1970

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AÉROGRAMME
LETADLEM
PAR AVION



FLUXUS
P.O. Box 180
NEW YORK, N.Y., 10013
U. S. A.

Odesílatel - Expéditeur

Janáček Chalupský *Lesní upraviště 85*
Praha 10

Upozornění!

Vložte-li do aerogramu další list nebo jakýkoliv předmět,
který by zvýšil jeho váhu, bude dopraven pozemní cestou.

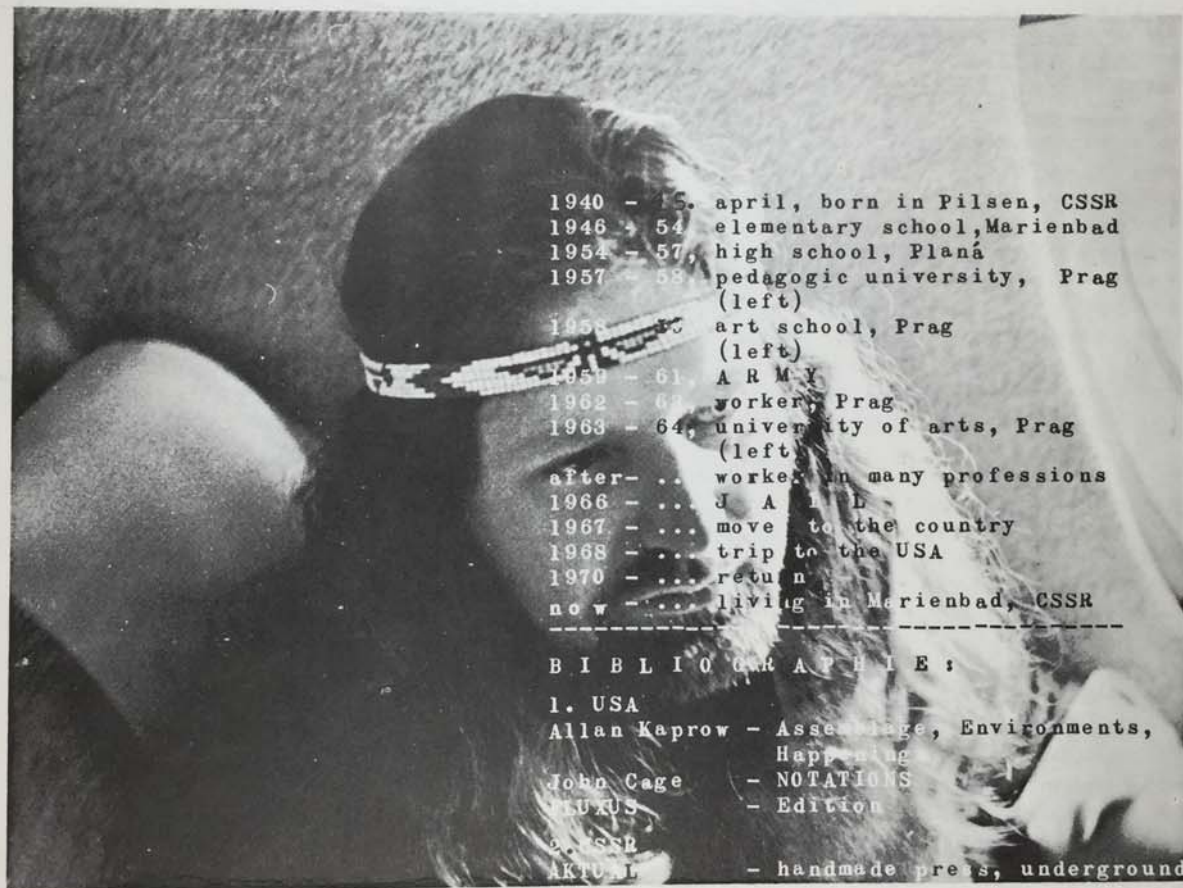
- FRANCE - Nice (action) 1967
- HOLLAND - (action) 1966
- GERMANY - Cologne, art intermedia, (exhibition) 1970

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art intermedia
HELMUT RYWELSKI
5 K Ö L N 1
Domstrasse 81
Telefon: 728040

MILAN KNÍŽÁK
Fluxus=Objekte

Zur Vernissage am
6. November 1970
um 16.⁰⁰ Uhr sind
Sie und Ihre
Freunde herzlich
eingeladen. Die
Ausstellung endet
am 28. November 70.



1940 - 15. april, born in Pilsen, CSSR
1946 - 54 elementary school, Marienbad
1954 - 57 high school, Planá
1957 - 58 pedagogic university, Prag
(left)
1958 - 59 art school, Prag
(left)
1959 - 61 A R M Y
1962 - 63 worker, Prag
1963 - 64 university of arts, Prag
(left)
after- ... worker in many professions
1966 - ... J A I D
1967 - ... move to the country
1968 - ... trip to the USA
1970 - ... return
now - ... living in Marienbad, CSSR

B I B L I O G R A P H I E :

1. USA
Allan Kaprow - Assemblage, Environments,
Happening
John Cage - NOTATIONS
FLUXUS - Edition
2. CSSR
AKTUAL - handmade press, underground

A C T I O N S + L E C T U R E S + E X H I B I T I O N S

CSSR - Prag, Brno, Bratislava, Marienbad (actions, lectures,
exhibitions) 1958 - 1970
GERMANY - Cologne (action) 1969
USA - New York, Douglas University - New Jersey (actions)
Lexington Ky-University of Kentucky (lecture)
Los Angeles (U.C.L.A) (lecture)
San Francisco (exhibition)
1968 - 1969
FRANCE - Nice (action) 1967
HOLLAND - (action) 1966
GERMANY - Cologne, art intermedia, (exhibition) 1970

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Zur Eröffnung seiner ersten Einzelausstellung in einer Galerie ist der in der CSSR lebende Künstler *(nicht)* anwesend.

20. Text Knížáks Verhalten ist frei von künstlerischen Ambitionen, es befreit die Menschen lediglich vom erlernten Leben, es führt sie zu den verschobenen Schichten des Bewusstseins, zu den vergessenen Möglichkeiten ihrer Existenz.

Nachdem ich das erkannte, sagte ich Knížák, sein Tun sei eigentlich eine Form des Happenings. Er war überrascht. Er hatte das Wort einmal geringschätzig kommentiert im Prager Rundfunk gehört; das war alles. Ich brachte ihm also einige Dokumentationen und schickte Fotos seiner Arbeiten an Allan Kaprow, der soeben die Redaktion seines grossen Sammelbandes 'Assemblage, Environment and Happenings' beendete. Kaprow nahm die Fotos in sein Buch auf und damit begann Knížáks Berühmtheit. Dennoch verstand es Knížák, sich vor dem avantgardistischen Künstler-ruhm zu behüten. Der Künstlergesellschaft blieb er fern, sein Geld verdiente er gewöhnlich als Holzhauer. Er gelangte zu einfacher, freier, verinnerlichter Aktion.

Knížák erdachte das Wort AKTUAL und machte dafür ein einfaches Zeichen: ein grosses A von einem Kreis umgeben. Nun gruppierte er junge Leute um sich, spielte Beat mit ihnen und versuchte, sie in einer neuen Gemeinschaft zu organisieren; dafür fand er sogar in San Francisco Anhänger, und dann lud ihn Maciunas nach New York ein. Auch dort zog es Knížák vor, unter gewöhnlichen Leuten als Maurer, Elektriker oder Lackierer zu leben. Als die Gültigkeit seines Reisepasses ablief, kehrte er nach Böhmen zurück. Er könnte anderswo nicht leben. Er stellte bisher nie aus⁺), er publizierte selten und wenig. Er misstraut jeder Realisation seiner Ideen, er kann sie nur selbst um sich herum verwirklichen. Er brachte es nicht einmal fertig, auf der Kunstakademie zu bleiben.

Obwohl Knížák viel Besonderes getan hat, passt es nicht, viel Gelehrtes über ihn zu sagen. Er zählt zu keiner Richtung, er tut alles, um jedem Zusammenhang mit Kunstrichtungen zu entchlüpfen. So bleibt er notwendig eine Unregelmässigkeit. Er weiss, dass die besten Vorsätze verhängnisvoll in die Unfruchtbarkeit der modernen Kultur fallen. So geht er ausserhalb des Weges und manche mögen ihn für einen Toren, einen Schwärmer halten. Nur wer seine Arbeit gut kennt, erfährt, dass sie ganz innen von Zartheit und Weisheit geleitet ist.

⁺) in Galerien und Museen

P R A G, im Oktober 1970

JINDRICH CHALUPECKÝ

art intermedia
HELMUT RYWELSKI

geöffnet: dienstags bis freitags 15.00 Uhr bis 18.30
Uhr, samstags 10.00 Uhr bis 14.00 Uhr und nach
Verabredung · Telefon: 72 80 40,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	V.B.1.166

Prague le 9 1 1966.

Cher ami,

L'un de mes amis, rédacteur du journal culturel consacré surtout à l'art plastique, m'a offert publier quelque chose sur FLUXUS. Je vous prie, si vous êtes d'accord, d'écrire cet article renseignant le lecteur tchèque qui ne sait pas encore grand chose sur FLUXUS.

Il faut donc écrire l'histoire de Fluxus, son but, sa signification et ses prétentions artistiques et si vous voulez, vous pouvez mentionner ses membres et leurs œuvres. Trois ou quatre pages tapés à la machine seront suffisant.

Je crois que cet article soit le bon commencement de notre travail commun.

La rédaction ne peut pas honorer cet article en dollars, mais elle vous le payera en couronnes tchécoslovaques, le mieux le jour de votre arrivée à Prague.

Je me réjouis à vous lire bientôt. Mes meilleurs vœux pour la nouvelle année.

J. Kolář

Jiří Kolář
4, rue Diviezslav
Prague 10
Tchécoslovaquie.

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sešity

Redakce a administrace Praha 1, Národní tř. 9/11, telefon 239051

pro mladou literaturu

FLUX - HQ
P.O. BOX 180
CANAL ST. STA. NEW YORK
N.Y. 10013

Prague, June 19, 1968

Dear friends,

As you are maybe informed there is a great interest in the activity of Fluxus movement here in Czechoslovakia. The SEŠITY magazine, our monthly for literature and art, regularly informs its readers of contemporary avant-garde in art all over the world and in its previous issues were printed some of Flux materials too /e.g. works by George Brecht, Chieko Shiomi, Ben Vautier etc./. Now we are preparing for the SEŠITY GALLERY a small exhibition of posters, pamphlets, periodicals and other printed materials of various international groups /Fluxus, Ed 912, DIAS, Provos, Actual etc./, and some of exhibits we want to reprint in the SEŠITY magazine too. The most of this materials will be from our personal collections, but I am afraid that they are a little out of time. Therefore, I shall be much obliged to you if you could send to us some free examples of your nowadays materials. Perhaps I or my editorship could reciprocate some time by doing similar thing for you. I do hope it will not inconvenience you too much.

With many thanks for your understanding on behalf
our readers,

Yours sincerely

J. Kořán

Jaroslav Kořán
/Tyršova 9
Prague 2
Czechoslovakia/

P.S. In extra envelope I am mailing to you one of our last issues with some works by Ladislav Novák, who as I hope is well-known to you. There is my study on him too. -
An answer you can address to me personally or on my official address /see above/. J.K.

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Selėnų laiškas

2 kypų gortelės
struktūros

Algimantas,

ačiū už Jdomius laiškus. Dėl kelionės (!) pas tave -
pusseserę. Žilėnėis daug vilčių neturin, ir tu nevert. Senamui,
paryzėnui, skambinti visai nereikia, nes jis manęs jau laukė
pernai ir laukė, ir leidžia viską kopijuoti - dėl to jau
būna su juo sutaręs. Pusseserė lyg ir kelius atklysti iške-
ting Čikagon, bet neatsiunčia (o gal pakelini prisiūnė?), tai
dėl to nevenia. Jai dar ir aš tau - štai ir brantis.

Žilėnėis

Velniui

das ir

AS sp

kas

Ta

kai

Labai geras kompiuteris ir geras gyvenimas su nors parodyti,
supažindinti, Jūsų jau kuo padėti. Greičiau; namas - Lienes
i namas.

Jdomu skaityti ir apie Jonyno atrastą - ar žia-
ne literatūra? O iš mūsų vėna mergelė gėdotoja jau sken-
da jūsup, ir netgi greitai. Sėdėjan, kad ketus ketings
vėl atklysti žia, ir net su filmais. Ar tiks jo reminiscencijos?
Preliudus paklausyčiams...

Laukin žinos, ar gavai knygas ir reprodukcijas,
laukin (prie progos) ir enciklopedijas... Vėnuu tai atsiunsti.

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Šešias laiškus

2 knygos gautas
atimtos

Algimantai,

ačiū už žodinius laiškus. Dėl lešonės (!) pas tave -
pusseserę. Žilėnėis daug vilčių neturin, ir tu nevert. Senkai,
paryzdžini, skambinti visai nereikia, nes ji's manęs jau laukė
pernai ir laukė, ir leidžia viską kopijuoti - dėl to jau
buvo su juo susitarę. Pusseserė lyg ir ketino atšlysti išle-
ting Čikagon, bet neathinūka (o gal pakelini prūsų?), tai
dėl to nenorėdian jai dar ir per tave galų sukli ir brantis.
Žinėjim; juk kad ir būtų kietimas, tai dar niko nereikėta.
Velniai žino, ar vėsta apie tą mano visai nereikšmingą
dar ir spanden rašyti. Nebent jau čia pasitartum su Juškin.
Ar speji, kad nerasta, tik nerimtai išėis. Tiesa, ir taip daug
kūso nerimta.

Tarėdus laukiam, išskėtė glėbims. Tequ tuoj skambina,
kai atliks - mūsų telefono numeras: 64789 (būtas senas).
Labai idomu susipažinti ir galgi galėsim ką nors parodyti,
supažindinti, Jūsų jau kuo padėti. Greičiau; namas - Lierus
; namas.

Idomu skaityti ir apie Jonyno atrastą - ar čia
ne literatūra? O iš mūsų vėna mergelė giedotoja jau skan-
da juosop, ir netgi greitai. Sprendžiam, kad Mekas ketins
vėl atšlysti čia, ir net su filmais. Ar tik su reminiscencijomis?
Prelindus patikslinsiu...

Laukiam žinios, ar gavai knygas ir reprodukcijas,
laukiam (prie progos) ir enciklopedijos... Vėntus tai atsiimti.

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Columbia: MS-7206 (Bartok), MS-7039 (Schoenberg), MS-7268 (Berio), M-30579 (Stravinsky).
 DGG:- 2530107 (Webern). Heliodor 2549003 (Ligeti). Nonesuch H-71202 (Cage).
 Argo ZRG-650-1 (Messiaen). Angel S-36656 (Xenakis).
 Vanguard: C-10030 (Xenakis), S-274 (Varèse).

Virgil Thompson - Musical Encyclopedia

Statant, vėlimanai. O Inago nebenori? Magritte knyga
 atėmė atgal per leidys ir židuk žmonai. Jėgė
 atėmė, mecenatas plokėtelius (kolis vėlėis dūktinė?)
 tolėis išėasos?), galė nūskytė ir tājė pat židukė tolėis,
 kolėis kėnėis lėgė vėrėis - galėma uėkėytė. Tėgė.
 Chachacha. VL 1972 - A3 1992.

Įdėdu dar tolėis išėasos - ar ne gėmėnėis?
 Sėmė gėrėis, dānėis dānėis. Sėrė pėdė.

Bėgė, ar jėrėisėis nēmėnėis nēdė pėgėnėis
 Vilnėis 650 mēty (nē pėmė dānėis Sėdėmėis lāisė)
 pėkėjėis? Kėtėmė sāmė pabėgė; ēlė tūrėis bėis
 kėkėis išėilėis. Tū tē pėrėis pėr gėndė pėrėis.
 Apmėtydāmās.

O apėrėitai sāmėk sėrėkėis ir pėrėisėis židukėis
 lūlėjėis Mācėmėis. Aš vė gānū is Fluxus tē 3₁,
 tē tē - kėkėis klāmėis, kėtėmėis dānėis...
 Tėkė ir kėkėis nēmėis, ir lāis sėkė, kēd gālėisėis
 atsėkėis, nōs pėrėis. Is tēis, mēas - tē gėrėis
 dānėis pėrėis. Atėkėis nōcėis, mēis, židukėis
 kėpėis, pōr kėis dāis - ir jān, židukėis, tūi sām
 dānėis, pānėis pėrėis. Sām nē? Pānėis sām
 aut gāvėis bōkė (gēdā tūis) ir pācėis rāmėis,
 kol mēis. Sītā židukėis sāmėis dāis, pėmė
 pōgā pėrėis, bē mām nēgāis, jē pēdūis Jūgėis.
 Būis!

Thompson

Vyta

24.7.72.

P.S.

Kai šis lėis lėis, apėlėis, jē mēis,
 pōr sāmėis "Wild preservation" ar pāmėis
 sāmėis - nē dāis nēmėis "in gėrėis". V.V.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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The Gilbert and Lila Silverman Fluxus Collection

Inventory

Artist _____ Inventory No. 05239
 Title _____ Silverman No. _____
 Date APRIL 21, 1972

Appraised Value \$ _____
 By _____
 Date _____

Type of Work

- ☐ Audiotape
☐ Master
☐ Copy
☐ Book
 Edition _____
☐ Artist's
☐ Reference
☐ Broadside
☐ Collage
 for Fluxus label
☐ Other
☐ Drawing
 Instruction
☐ Architectural
☐ Other
☐ Equipment
☐ Film
☐ Fluxus Edition
 Assembled by G.M.
☐ Assembled by other
☐ Made by Artist
☐ Prototype
☐ Flyer
☐ Furniture
☐ Flyer
☒ Letter
☐ Postcard
☒ Holograph
☐ Typed/Signed
 No. or pages _____
☐ Magazine
 Vol. _____
 No. _____
☐ Artist
☐ Reference
☐ Manuscript
☐ Holographed
☐ Typed
☐ Mixed Media
☐ Newsletter, Fluxus
 No. _____
☒ Notes
☒ Holographed *by Maciunas*
☐ Typed

- ☐ Newspaper
☐ Painting
☐ Mixed Media
☐ Oil
☐ Other
☐ Pamphlet
☐ Performance Relic
☐ Photograph
 Photographer _____
☐ Vintage
☐ Performance
☐ Portrait
☐ Negative
☐ Contact Sheet
 No. of images _____
☐ Velox
☐ Copy photo
☐ Poster
☐ Exhibition
☐ Performance
☐ Other
☐ Recto Verso
☐ Print
☐ Program
☐ Press clipping
☐ Real Estate Papers, Fluxus
☐ Record
☐ Score
 Original
☐ Printed
☐ Scrap Book
☐ Sculpture
☐ Mixed Media
☐ Videotape
☐ Xerox, vintage
☐ Other

Physical Identity

- ☒ Signed
 Location signature
☒ Bottom ☐ Top
☐ Left ☐ Right
☒ Back
☒ Dated 21/4/72
☐ Numbered
 No. _____

☐ Stamped
 Dimensions 21.7 x 21.2 cm.
 No. of pages Obi. Sided.

Condition

- ☒ Good
☐ Fair
☐ Poor
 Remarks was folded, a little stained.

- ☐ Framed
☐ Matted
☐ Boxed
☒ Protective Sleeve
☐ Other

Provenance

Date Purchased 10/13/87
 Purchased from _____
☐ George Maciunas Estate
☒ Other: Nyde Velants
 Purchase Price \$ _____
 Latest Insurance Value \$ _____
☐ for this work
☐ for similar work
 Date of Valuation _____

Former Owners

- ☒ George Maciunas
☒ Other: Nyde Velants

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV.B.1.166

Bibliography

- ☐ Fluxus Codex
Page No. _____ ill. ☐ This ☐ Similar ☐
- ☐ Fluxus Etc.
Page No. _____ ill. ☐ This ☐ Similar ☐
- ☐ Fluxus Etc./Addenda I
Page No. _____ ill. ☐ This ☐ Similar ☐
- ☐ Fluxus Etc./Addenda II
Page No. _____ ill. ☐ This ☐ Similar ☐
- ☐ Frohliche Wissenschaft. Das Archiv Sohm.
Page No. _____ ill. ☐ This ☐ Similar ☐
- ☐ Happening & Fluxus
Page No. _____ ill. ☐ This ☐ Similar ☐
- ☐ Fluxus. The Most... (Ruhé)
Page No. _____ ill. ☐ This ☐ Similar ☐
- ☐ Other _____
Page No. _____ ill. ☐ This ☐ Similar ☐
- ☐ Other _____
Page No. _____ ill. ☐ This ☐ Similar ☐

Exhibitions

- ☐ The Museum of Modern Art, New York, NY
Nov. 14, 1988–March 10, 1989
- ☐ Berlinische Galerie Im Gropiusbau, West Berlin
Sept. 24, 1988–January 8, 1989
- ☐ Williams College Museum of Art,
Williamstown, MA
Nov. 7, 1987–January 3, 1988
- ☐ Walter Phillips Gallery, Banff Center, Banff,
Alberta, Canada
October 5–27, 1985
- ☐ Contemporary Arts Museum, Houston, TX
July 7–Sept. 16, 1984
- ☐ Baxter Art Gallery, Cal. Tech., Pasadena, CA
Sept. 28–Oct. 30, 1983
- ☐ Neuberger Museum, State Univ. of NY,
Purchase, NY
January 30–March 27, 1983
- ☐ Cranbrook Academy of Art Museum,
Bloomfield Hills, MI
Sept. 20–Nov. 1, 1981
- ☐ Other: _____

Comments:

- ☐ Similar to Silverman No. _____

- ☐ Photo Attached

2 kupa goles
struntes

Atsimantai,

ašiu m ždomins laiškus. dėl keltonis (!!) pas tave -
 pusseserę - žilėnčių daug vičių neturin, ir tu nevert. Senelis,
 paryzdini, šėambinti visai nereikia, nes j's manęs j'm laukė
 pernai ir laukė, ir leidžia viską kopijuoti - dėl to j'm
 buvau su j'm smitarę. Pusseseri lyg ir kelino atšlysti iške-
 ting Čikagon, bet neatsiunčia (o gal pakelini porūm?), tai
 dėl to nenusiunčia j'ai dar ir per tave galų sukli ir brant's
 žilėnėsim; juk kad ir būtų kintimas, tai dar nieko nereikia.
 Vėliai žino, ar reikta apie tą mano visai nereikšmingą
 dar ir spandon rašyti. Nebent j'm žia pasitaktum su Justina
 Aš spėjau, kad nereikta, tik nesimtai išėis. Tiesa, ir taip daug

Location of work:

- ☐ 10 West Adams Street Detroit
- ☒ 488 Greenwich Street New York
- ☐ Museum of Modern Art New York
- ☐ Other: _____

Date entered: 9/5/89

By

- ☐ Jon Hendricks
- ☒ Other: JP

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Józef Patkowski
Warszawa 22
ul.Kaliska 9 m.10
P o l a n d

Warszawa, February 9, 1965

Dear Mr. Maciunas,

Please forgive me such a great delay in answering to your letter. I have been travelling a bit /Madrid, Paris/ and there was plenty of work at the Studio as well. As you realise my adress remain still the same. Your parcel arrived in good condition and I am really very grateful to you for all these recent Fluxus publications. Several people here are very interested in what you sent and intend to include some pieces in their concerts e.g. possibly your Music for Everyman, pieces by George Brecht, Christian Wolff, La Monte Young etc.

Sorry, we cannot arrange an orchestral concert. It's at the very moment too hard to get a large orchestra, concert hall etc. for very new music. I hope, I shall get a chance of discussing it with you personally, as I am leaving for the States in two weeks. Actually, I shall fly Paris-New York February 26 but I can't this time stop there and I shall take a flight to Chicago and Champaign where I shall stay for 3 months as a visiting research associate at the University of Illinois /School of Music/. You can write to me right there. On my trip back /end of May/ I shall stay for a week or so in New York and if you are at this time still at the place I should be very happy, if I get a chance of meeting you.

Eric Andersen and his brother had been here in September indeed, but they didn't performed music, only looked for some contacts here, in Czechoslovakia, and Soviet Union.

Looking forward very much to see you
in near future, with best wishes

yours very truly,
Józef Patkowski
Józef Patkowski

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brno, 10 vi 69

dear george maciunas,

just receive a great packet with many fluxus-publications- very nice ! many thanks !

i will also include more from it into my "scores" exhibition - the catalogues etc you will receive during september.

excuse me, i have a private request to you : i like to see especially any publications and shall be very thankful to you, if you can send me it /or in the future, if they will be published later/ :

Vague TREasure, no.9

Viscous TRumpEt, no. 10

Knížák : Flux white meditation

Knížák : Flux dreams

La Monte Young : Composition 1961

you will see, what from it you will be able to send me. thanks !!!

also, i am very interesting in all new things from you and others ! many thanks and all the best,

your
Jiri Valoch

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Branko Vucicevic
Cvijiceva 80

10:4

Dear George:

Under separate cover I am sending you
first issue of ROK magazine which contains
some Fluxus material.

- Pp. 45-46: a) dictionary definition of flux;
b) introductory section & diagram 1
from "Fluxus/Its Historical Develop-
ment.../;
c) a part of your letter to Tomas
Schmit (publ. in Becker/Vostell's
book HAPPENINGS);
d) Fluxmanifesto on Fluxamusement-
vaudeville-art?
e) Text of Fluxus-fold-out (TULANE
DRAMA REVIEW).

Pp. 47-48: a note on Fluxus.

Pp. 49-57: a selection of pieces by Fine, Pat-
terson, Knížak, Bozzi, Brecht, Hi
Red Center, Ay-o, Vautier & Watts.

Also many references to Fluxus throughout!

If you would like to have more copies just
let me know.

Anything new on Fluxus front????????????

If possible send me urgently Alison Knowles'
CANNED BEAN ROLLS (or at least photo of it)!

Thanks & regards,

Branko

6/9

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Branko Vucicevic
Cvijiceva 80

Branko Vucicevic
Cvijiceva 80
Belgrade, Yugoslavia

January 20

Dear George: Fluxus Anthology was shown recently in Belgrade and three other towns as a part of New American Cinema screenings.

A twenty minute informative program on Fluxus has been broadcasted over Belgrade radio in December.

Now I intend to publish a Fluxus Prospectus. Let me know as soon as possible if I have your permission to translate into Serbian and publish Fluxus material in my possession.

Dear Mr. Mac

Could you photograph V TRE NOS 1,2,3, 4 & 6 and send me the negative? (If this is not possible, please send me list of content, data on size, color of paper etc. for each of these numbers.)

Could you send me some works of George Brecht? Did any number of V TRE appear in 1967?

Congratulations on excellent design of FILM CULTURE 44.

Many thanks & regards, Branko Vucicevic, Cvijiceva 80, Belgrade

it is only natural that to see more of your publications and boxes; as well as La Monte Young's AN ANTHOLOGY, your newspaper and works of Robert Watts. (I hope that this does not sound too presumptuous.)

Please let me know do you wish me to keep FLUXUS 1 or to send it back.

Thanking you once again,

Yours sincerely,

B. Vucic

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Branko Vucicevic
Cvijiceva 80
Belgrade, Yugoslavia

Branko Vucicevic
Cvijiceva 80
Belgrade, Yugoslavia

June 22, 1966

Dear Mr. Macuinas,

A few days ago I received FLUXUS 1 yearbox. I cannot even begin to thank you as it was one of the most important events I have experienced this year. All the more so because I have seen in it the realization of some ideas towards which I groped myself.

My knowledge of FLUXUS activities is extremely limited (it is based on Vostell rather biased presentation in his book HAPPENINGS and on your fold-out in TDR). Now that I have seen, read and used FLUXUS 1, it is only natural that I would like to see more of your publications and boxes; especially La Monte Young's AN ANTHOLOGY, your newspaper and works of Robert Watts. (I hope that this does not sound too presumptuous.)

Please let me know do you wish me to keep FLUXUS 1 or to send it back.

Thanking you once again,

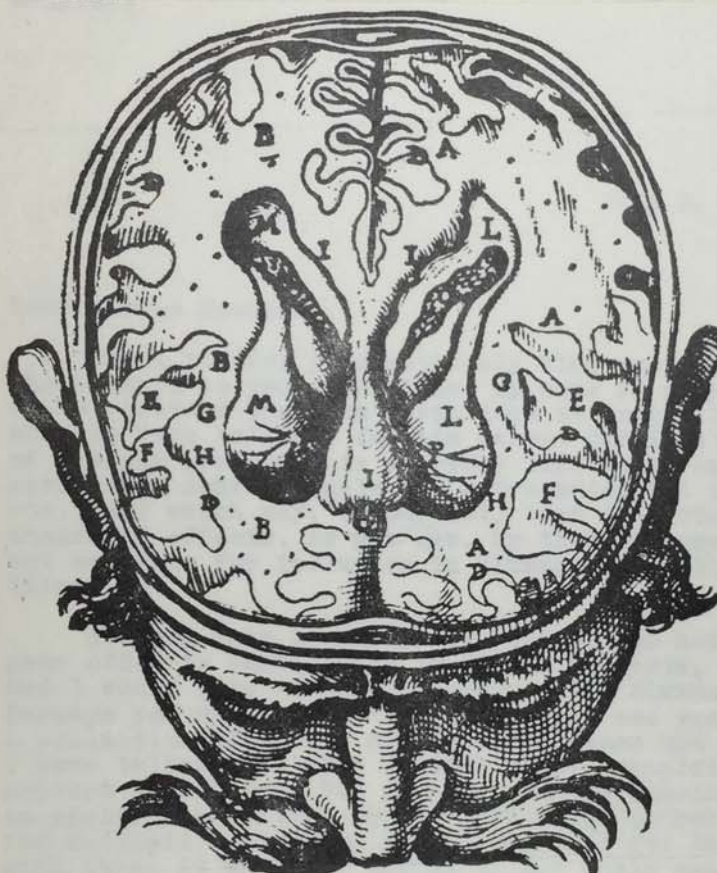
Yours sincerely,

B. Vucic

VUCICEVIC

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Branko Vucicevic
Cvijiceva 80



DEAR GEORGE MACIUNAS
THERE ARE
NO
NEWS
ON
FLUXUS
WHY?
BRANKO
VUCICEVIC

966

Here are
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Branko Vucicevic
Cvijiceva 80
Belgrade

July 8, 1966

Dear George Macuinias:

Thank you for your extremely kind postcard. Here are the answers to your questions. My work is very modest (I do not pretend that its basic idea is original; it is traceable to Hugo Ball and certain German Dadaists): it consists of actions performed in everyday life which shall remain anonymous, nonrepeatable and notrecorded (in texts, pictures etc.) and which may, or may not, lead to certain effects or chains of effects. As you see, by their nature they are not suitable for inclusion in Fluxus publications & manifestations.

HOWEVER this DOES NOT mean that I was not honoured by your offer to participate in Fluxus projects. I WAS & AM. And I would like to help by propagating Fluxus in every way. Perhaps you would permit me to arrange and translate in Serbian a collection of Fluxus manifestoes, games and other material? I have talked with some friends about organizing a Fluxus concert in Belgrade but we have come to conclusion that due to specific conditions here (I will not bother you with detailed analysis) situation is not ripe for it. In connection with this: it would be useful if you would send 10-15 copies of Fluxus newspaper for distribution here.

I was very interested in your description of forthcoming Fluxus II. All the more so because I was actively engaged in writing about the films (until 1962 when I decided it was unnecessary work) and still consider motion pictures as a sole interesting among traditional so called "arts".

Thanks for publications and games you have sent (I am awaiting them impatiently).

Yours,

B. Vucic

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I came to NY, could you name me
somebody, who could help a bit? 11 66 7

Dear George Macinas,

my friend Jindrich Chaloupecký
gave me your letter and asked me
to answer it, as I know more
about the "has-to-be Fluxus or
not-Fluxus" concepts here.

By the way I have to give you
heartly greetings from our mutual
great friend Józef Patkowsky,
I was visiting him last year,
June, just at the time when he
arrived from USA looking
like a million dollar bill.

He is nice, isn't he? Well,
let's work now.

I know about your feelings

from "E. Europe"

- Melba's 5/21/91 box 19

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with the boy Schmitt & E. Williams²,
it's fun this has to happen in every
collective. I cooperated mostly with
Eric Andersen, whom I met for
the first time in Warszawa; he was
here last year - honeymooning -
I liked to have had them here both.
We do not intend to do a
Fluxus concert or fest.

We will try to get Brecht and
Vostrikov, who are well known
names in the life of Fluxus for
the next meeting, and, if
possible, for too.

4 days Fluxus fest sounds nice
for several pairs of real friends
but not quite as nice for the
authorities, for, however the situation

from "E. Europe"

perhaps 5/21/91 box 19

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is ever so much better, these 3 things can be done only on sort of closed premises and for invited people (which is ^{for} the better sometimes) but it excludes the street and other convenient spaces. An evening like this should have to be very well prepared from our point of view of organization. I hope it will take place (September would be a good time) and we all will be helpful. It needs few new young, free and unconventional people, spontaneous and skill.

I think the Andersen's are coming about 7th of April - Eric wrote me that you will probably be in Japan in March; don't know. I hope you will find your journey

from "E. Europe"

- Melba's 5/21/91 box 19

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to USSR fine and inspiring - 4
 one for coming to Warszawa Festival
 in September? That would be fine
 to meet you there together with
 Pothomski and Hillers from Illinois.

I wonder about Ruziak, well,
 let's try it and let's hope he would
 do well over there.

I am myself now in similar
 situation i.e. waiting for "yes" or
 "no" to my request to go to USA
 (to visit my aunt). Cross fingers!
 I wish I could go, but I am, or seem
 to be, a specifically hard case.

The Fluxshops in Prague would
 be a smart affair - but ----,
 we could talk all that over when
 you are here.

Best wishes and greetings
 Please, let me (Mrs) Herberta Masarykova
 know whether
 you got this letter. Praha 1 Maltezske 15

from "E. Europe"

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