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	Silverman Fluxus Archives	V. F. 9

Bibliography

- ☐ Fluxus Codex
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- ☒ Fluxus Etc.
Page No. 339 ill. ☒ This ☐ Similar ☒
- ☐ Fluxus Etc./Addenda I
Page No. _____ ill. ☐ This ☐ Similar ☐
- ☐ Fluxus Etc./Addenda II
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- ☐ Frohliche Wissenschaft. Das Archiv Sohm.
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- ☐ Happening & Fluxus
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- ☐ Fluxus. The Most. ... (Ruhé)
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- ☐ Other _____
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- ☐ Other _____
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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. 653

☐ Photo Attached

FLUXORCHESTRA CIRCULAR LETTER NO. 2

Herewith is the description of compositions of the entire revised program.
The rehearsal will be held on 23rd. of September, Thursday evening 7:30 PM, in the loft of Jerry Foyster, 44 Lispenard St. 3rd floor, one block south of Canal St., near Church St. Performers failing to appear for the rehearsal will not perform during the concert. Performers will meet at Carnegie Recital Hall, 154 W. 57th.St., 25th. of September, Saturday 7:30 PM on the stage.

Conductor will be La Monte Young.
Orchestra costume designed by Robert Watts will be distributed during the rehearsal. Performers wishing to keep these costumes after the concert will be able to do so.

1.
Ben Vautier: audience piece no.4. Each member of the audience is described in detail as he enters the hall by a hidden observer speaking into a public address system.

2.
Chieko shiomi: falling event. Programs are distributed to audience as gliders thrown from the balcony or/and as paper balls shot out from catapults in the balcony and stage.

3.
George Brecht: symphony no.3. Upon signal from the conductor all players fall off their chairs in unison and smoothly. This is accomplished by sitting on the very forward edge of the chair and then sliding forward. Instruments are held in ready position. Performers are advised to practice this composition at home.

4.
Yoko Ono: 4 pieces for orchestra to La Monte Young. Provisional instruction. It may be revised by conductor. a) upon first signal from the conductor each performer begins to rub a dowel, screwdriver or file across the f hole of any string instrument which will be provided for that purpose, or with an eraser on the surface of a wind instrument. Second signal will indicate termination.

b) upon third signal each performer peels off a tape taped upon their instrument.

c) upon fourth signal each performer tears off a page from the score.

New instructions to these pieces will most likely be provided by La Monte Young during rehearsal.

5.
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In this piece, the performers are required to hit a performer of opposite team with a missile. If a performer is hit he must exit. The conductor will act as a referee.

7.
Olivetti adding machine: in memoriam to adriano olivetti. Performers follow used adding machine ribbon as a score. Each horizontal line on this ribbon represents a metronome beat. Each performer is assigned a number.

Location of work:

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

Date entered: 9/10/89

By

- ☐ Jon Hendricks
- ☒ Other: LAS

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The Gilbert and Lila Silverman Fluxus Collection

Inventory

Artist FLUXUS COLLECTIVE Inventory No. 05311
 Title FLUXUS ORCHESTRA CIRCULAR LETTER No. 2 Silverman No. _____
 Date SEPTEMBER 1965
RE FLUXUS ORCHESTRA AT CARNEGIE RECITAL
HALL - SEPTEMBER 25, 1965

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. of pages _____
☐ Magazine
 Vol. _____
 No. _____
☐ Artist
☐ Reference
☐ Manuscript
 Holographed
 Typed
☐ Mixed Media
☐ Newsletter, Fluxus
 No. _____
☐ Notes
 Holographed
 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
CIRCULAR

Physical Identity

- ☐ Signed
 Location signature
 ☐ Bottom ☐ Top
 ☐ Left ☐ Right
 ☐ Back
☐ Dated
☐ Numbered
 No. _____
☐ Stamped
 Dimensions 28 x 21.7 cm
 No. of pages _____

Condition

- ☒ Good
☐ Fair
☐ Poor
 Remarks _____
☐ Framed
☐ Matted
☐ Boxed
☐ Protective Sleeve
☐ Other

Provenance

- Date Purchased 11/2/64
 Purchased from _____
☒ George Maciunas Estate
☐ Other: _____
 Purchase Price \$ _____
 Latest Insurance Value \$ _____
☐ for this work
☐ for similar work
 Date of Valuation _____

Former Owners

- ☒ George Maciunas
☐ Other _____

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	Silverman Fluxus Archives	V. F. 9

FLUXORCHESTRA CIRCULAR LETTER NO.2

Herewith is the description of compositions of the entire revised program.
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7. Olivetti adding machine: in memoriam to adriano olivetti. Performers follow used adding machine ribbon as a score. Each horizontal line on this ribbon represents a metronome beat. Each performer is assigned a number. When his number appears in the line he performs upon that beat. It is very important that the performance be exactly on time and sharp. Performance of this version will consist of sharp, short and percussive lip and tongue sounds only. They can be tongue clicks, pops, smacks etc. etc. Performers are very strongly urged to practice a sound of their choosing, so as to be able to produce one sound clearly, loudly, sharply and in time with beat of about 100 per min.

8. Robert Watts: trace for orchestra. Performers will be provided with special flash type paper sheets, which they will place on music stands. Lights will be turned off. Upon signal from conductor, which will be a match strike, performers will strike their matches and inflame the sheets which will burn in a flash. Different size sheets will be provided to each performer, so that the flashes will vary in duration and size with each performer.

9. George Brecht: octet for winds. 4 performers will be seated opposite another 4. A large pan with water will contain a toy sail boat. Performers will blow their instruments at the sail of the boat to push it to opposing side. Instruments can be prepared to provide better wind concentration. Inserting a smaller tube is helpful. Winning team will get the sailboat, loosing one the water in the pan, which they must remove from stage.

10. Tomas Schmit: piano piece number 1. The performer places various objects on the closed lid of a grand piano. He arranges these objects very carefully and with deliberation. He may construct a building out of blocks, or arrange chess pieces etc. When he has completed his arrangement, he lifts the great lid, suddenly and sharply.

11. Simultaneous performance of:

Anthony Cox: sword piece, Chieko Shiomi: music for late afternoon & Robert Watts: 2".

A violin is suspended by a 2" ribbon over the head of the performer. The ribbon holding the violin is held by a pulley at ceiling and then is stretched to the floor where it is secured. Performer enters in Samurai armor suit and armed with a Samurai sword. He positions himself exactly under the violin, then draws the sword and in same flash cuts the ribbon stretched in front of him, thereby releasing the violin which falls crashing on his helmeted head.

12. Robert Watts: c/t trace. A cannon situated in balcony shoots a light ball which must be caught by performer on stage with the bell of a french horn or tuba.

13. Stan Vanderbeek: moviee music. Instruction to be presented during rehearsal.

14. Joe Jones: mechanical orchestra. No performers.

15. Ben Vautier: secret room. Audience is told by announcer that only row at a time can be led to this secret area. An usher then leads a row at a time through back exit into the street (end of performance).

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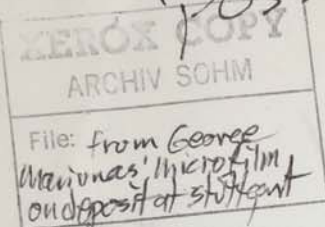
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FLUXUS HQ. CHANGED ADDRESS & EXPANDED ACTIVITIES

Please note changed address: This address will remain for at least 2 years. The map indicates location of house and best ways to reach it. With the enlarged Hq. it is now possible to embark upon expanded plans regarding Fluxus and Festivals.

1. By March 1st. the Fluxus Fests will incorporate a simultaneous fest (at alternate days) of Medieval and Renaissance instrumental music played on reconstructed instruments such as: shawms, shryari, racketts, krumphorus' sorduns, dolcians, sinks, sackbutts, regal, etc. Largely by same performers performing very new music. Starting November 1st., an initial group of 4 resident musicians, versatile in several instruments, will be formed, housed at Fluxus Hq., and led by Don Smithers. For the next 3 to 4 months this group will be intensely trained on the use of old instruments. Later, possibly 2 more resident musicians (preferably also composers) will be added to the group. This group will spend 30% of their time in performing and 70% at Fluxus Hq.

2. The scheduling of future festivals therefore will be done according to the following scheme:

Efforts are being made by various collaborators to extend the Fluxus Festival to: Copenhagen, Düsseldorf, Amsterdam, Luxembourg, Bern, Rome, Vienna, Poland, USSR, Czechoslovakia, Japan, and Canada.

This group will perform only instrumental parts of Fluxus festival. The noninstrumental happenings or action music and tape music will be directed by a permanent travelling festival director (yet to be appointed) who would be assisted largely by local performers and 1 to 3 special performers arriving from their resident cities for the tasks that can not be performed by local performers.

The new Fluxus Hq. will also house an electronic workshop-lab (elementary at first) and it is hoped within a year a film workshop. All administrative and technical work regarding Fluxus publications and Festivals will be carried out at this new location.

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The Fluxus II will be an issue devoted to new French Art and Music—almost all materials for this having been collected by the co-editors. The German-Scandinavian Fluxus will be No. 3 or 4. Since the deadline was not met by 80% of the contributors, new deadline for submitting materials is set for January 1st. 1963. No further extensions will be made. It will be issued in January 1963 with contents as planned or with reduced contents, depending on how the contributors meet this new deadline.

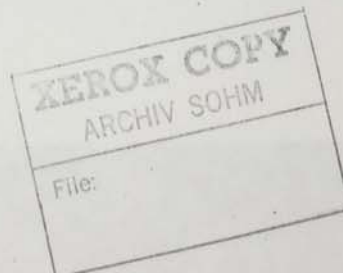
Japanese issue is scheduled for March. Material already has been collected by the respective co-editors.

In addition to Fluxus Year Boxes the following special editions planned. These are editions of works by single composers, poets, artists or what you like.

George Brecht	complete works, boxed cards (issue planned in 1962)
La Monte Young	1962 Compositions (to be issued in 1962)
Allan Kaprow	Happenings (historical essay)
Henry Flynt	collective essays (1963 issue)
Adolfas Mekas	"Boredom I&II", "Quiritare Humana" (1962 issue)
Jackson MacLow	collective works (late 1963)
Tohi Ichiyanagi	complete works (early 1963)

Recipients of this news letter are invited to make inquiries and submit works for such publications.

Recipients of this news-letter are also invited to: (1) continue submitting their newest works, compositions etc. for inclusion in future festival programs and Fluxus books; (2) submit to us mailing lists of people known to them to have active or passive interests in the new arts, anti arts etc.



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77 pos draft Fluxus News Letter 4
NO. 4 Prob. Autumn 1962 ??
before January 1, 1963 ??
check further!
pos. before March 1 '62 (?)
which would make it
prior to that
also check letters
Xerox from Archiv Schum
on microfilm of G.M.

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From G. M. microfilm

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Roll 1/93

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FLUXUS NEWS LETTER NO. 5 JANUARY 1, 1963

Distribution: *George Brecht Allan Kaprow
 *Toshi Ichiyanagi Alfred Hansen
 *Robert Filliou Claes Oldenburg
 Gyorgi Ligeti Richard Maxfield
 Jackson Mac Low Stan Vanderbeek
 Kosugi *Tomas Schmit
 Nordenström Bengt af Klintberg
 *Yoko Ono
 *Benjamin Patterson
 Nam June Paik
 Robert Watts *?!#
 *Emmett Williams
 La Monte Young
 Dick Higgins

A. It has been decided to publish in addition to FLUXUS YEARBOXES (which are of an encyclopedic-anthological character) also special collections of single authors and special items-works of single authors.

1. Special collections will comprise whenever possible, the complete works of a single author, to be contained in a box which will be perpetually renewable and expandable as long as the author is living and constantly producing new works. A basic box will be issued containing works up to 1962 and supplements will be issued every coming year or less frequently depending on quantity of new works produced. New boxes will be added to first issues as the first ones are filled up.

2. Special items will consist of films, magnetic tape, objects etc., that will be reproduced or produced by authors themselves or Fluxus and sold through Fluxus distribution system in USA, West and East Europe and Japan.

80% of the profits from the sale of such collections and items will be assigned to the authors. The remainder will be retained by Fluxus.

These special editions together with the Fluxus Yearboxes should establish a significant library of good things being done these days, a kind of present-day Shosoin warehouse.

Fluxus will require however the following conditions to be met by the authors agreeing to have their works constantly published:

1. authors are to assign exclusive publication rights to Fluxus. They will not submit any works to any other publication without the consent of Fluxus.
2. Fluxus will undertake to publish all past and future works submitted by authors and obtain international copy-rights to protect the authors from unauthorized copy and performance. Failure on the part of Fluxus to meet these obligations will relieve the authors from their obligations.

Such monopolistic scheme is proposed for the purpose of obtaining wider copyright coverage, greater protection of authors and greater centralization of new art and anti-art activities. It is believed that such a common front would facilitate establishment of a more systematic basis by which the authors could be compensate for the performances of their works. It would also strengthen fluxus "propaganda" activities, demonstrations, festivals, infiltration and coordination of activities with useful people in other countries.

It is requested that the authors receiving this letter notify Fluxus as soon as possible of their intentions regarding the proposed exclusive arrangement.

George Maciunas
 6241 Ehlhalten

* - accepted

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---------------------------------------	--	-------------------------

Dear Robert:

QUICK! do you prefer your events on page or cards. ? I am printing your first batch (event 10, 13 etc) on pages, but last batch (casual event, no event etc.) on cards. OK?

Also for your very own box (see other side)
I enclose some papers that you could choose.
Right now am printing Geo. Brecht box of cards. & Emmett Williams box of very long rolls etc.

Still heard nothing from your \$\$ givers.
Don't they trust Fluxus. ???
As soon as Fluxus is out I will send one to you
air mail so you could give them a copy — that
may help.

This thing on the back may bring some royalties if I can copyright.

↑
when performed
by others which
is more & more
likely.

Regards. regards.
regardless of regardant ards.
George.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	V. F. 9

FLUXUS NEWS LETTER NO. 5 JANUARY 1, 1963

Distribution: George Brecht
Toshi Ichiyanagi
Robert Filliou
Gyorgi Ligeti
Jackson Mac Low
Kosugi
Nordenström
Yoko Ono
Benjamin Patterson
Nam June Paik
Robert Watts
Emmett Williams
La Monte Young
Dick Higgins

Allan Kaprow
Alfred Hansen
Claes Oldenburg
Richard Maxfield
Stan Vanderbeek

- A. It has been decided to publish in addition to FLUXUS YEARBOXES (which are of an encyclopedic-anthological character) also special collections of single authors and special items-works of single authors.
1. Special collections will comprise whenever possible, the complete works of a single author, to be contained in a box which will be perpetually renewable and expandable as long as the author is living and constantly producing new works. A basic box will be issued containing works up to 1962 and supplements will be issued every coming year or less frequently depending on quantity of new works produced. New boxes will be added to first issues as the first ones are filled up.
 2. Special items will consist of films, magnetic tape, objects etc., that will be reproduced or produced by authors themselves or Fluxus and sold through Fluxus distribution system in USA, West and East Europe and Japan.
- 80% of the profits from the sale of such collections and items will be assigned to the authors. The remainder will be retained by Fluxus.

These special editions together with the Fluxus Yearboxes should establish a significant library of good things being done these days, a kind of present-day Shosoin warehouse.

Fluxus will require however the following conditions to be met by the authors agreeing to have their works constantly published:

1. authors are to assign exclusive publication rights to Fluxus. They will not submit any works to any other publication without the consent of Fluxus.
2. Fluxus will undertake to publish all past and future works submitted by authors and obtain international copy-rights to protect the authors from unauthorized copy and performance. Failure on the part of Fluxus to meet these obligations will relieve the authors from their obligations.

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George Maciunas
6241 Ehlhalten

XEROX COPY
SILVERMAN FLUXUS COLLECTION
File:
Silverman No.

G.M./
original with Watts
Correspondence

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	V. F. 9

Dear Robert:

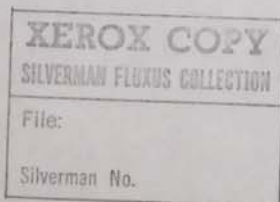
Enclosed some bull shit. Your own very private box, I suppose could include your other works like objects etc. (I mean photos of objects) or actual objects. etc. Presently I am doing a box of George Braut works & Ben Patterson.

SEND ME ALL YOUR STUFF!

Still no word from officials re: your application for \$\$. I am ready talk through my bowler hat till it makes a hole in it.

Enclosed a chart which will form a kind of 3-dimensional atlas. Could you circle your areas of activity — size of circle or number of circles (one within other) to indicate relative quantity — like some I marked in anticipation. Please send the marked sheet back to me as soon as possible.

This film of yours — (re: ^{special} item on other side) How much could we sell prints of it for ??? Have you a batch of stills from it? SEND PRICE & STILLS AS SOON AS POSSIBLE Regardful regards George.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	V. F. 9

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

Distribution: George Brecht
Henry Flynt
Dick Higgins
Alan Kaprow
Jackson Mac Low
Richard Maxfield
Jonas Mekas
Bob Morris
Sam 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 Ichikawa
Yoko Ono

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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 Times sq. 5th & 57th St. Tunnel, bridge entries, etc. "Break downs" can involve flat tires, 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 of the exact or just prior the opening, various cumbersome objects: rented chairs, carpets, palm trees, caskets, lumber, large sheets of plywood, bricks, or gravel, sand, coal for delivery at sidewalk.
3. Disrupting entries at 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. Parks string quartet (dragging through streets, starts 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 of museums, concert halls, theatres saying (in small letters) "composition X" & (in very large letters) "Museum closed (or moved to Fluxus) due to.... (burst sewage line, leaking urinal or other reason)"
4. La Monte Young straight line composition "on crowded sidewalks at museums etc.
5. Releasing balloons (helium fixed) (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 77 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, YAM 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 (posing 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 J. Spoerri)

Activities during June-Sept should be carried out by NY residents. It is suggested that a planning committee (consisting of fluxus & YAM co-editors) be formed to direct these activities, (possibly each member being responsible for a specific activity). Care should be taken not to duplicate YAM-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 J.F. will arrive to assist us. Cooperation & proposals from all recipients of this letter will be highly appreciated.

George Maciunas
HQ, 7480 Sep. 6p. 6A) APO 666 New York, N.Y.
6241 Enthalten, Gräflische 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 Köln-Mülheim, Rudesheimer Str. 14 with whom I will keep contact once a month, or Jonas Mekas GPO Box 1479, N.Y. 1. OR 7-9539.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	V. F. 9

The Gilbert and Lila Silverman Fluxus Collection

Inventory

Artist <u>FLUXUS COLLECTIVE</u>	Inventory No. <u>05762</u>
Title <u>FLUXUS NEWS-POLICY LETTER N° 6</u>	Silverman No. <u>7240.I</u>
Date <u>APRIL 6, 1963</u>	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. of pages _____
☐ Magazine
 Vol. _____
 No. _____
☐ Artist
☐ Reference
☐ Manuscript
 Holographed
 Typed
☐ Mixed Media
☒ Newsletter, Fluxus
 No. 6 April 6, 1963
☐ Notes
 Holographed
 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

*original monograph
reprint July 1963 by
Ben Vautier.*

Physical Identity

- ☐ Signed
 Location signature
 ☐ Bottom ☐ Top
 ☐ Left ☐ Right
 ☐ Back
☐ Dated
☐ Numbered
 No. _____
☐ Stamped
 Dimensions 29.7 x 21.0 cm.
 No. of pages _____

Condition

- ☒ Good
☐ Fair
☐ Poor
 Remarks *printed on back of
a Ben Vautier announcement*
☐ Framed
☐ Matted
☐ Boxed
☐ Protective Sleeve
☒ Other
*Shrink-wrapped w/ foam core
backing*

Provenance

- Date Purchased _____
 Purchased from _____
☐ George Maciunas Estate
☐ Other: _____
 Purchase Price \$ _____
 Latest Insurance Value \$ _____
☐ for this work
☐ for similar work
 Date of Valuation _____

Former Owners

- ☐ George Maciunas
☐ Other _____

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	Silverman Fluxus Archives	V. F. 9

Bibliography☒ Fluxus CodexPage No. 593 ill. ☐ This ☐ Similar ☐☐ Fluxus Etc.Page No. _____ ill. ☐ This ☐ Similar ☐☒ Fluxus Etc./Addenda IPage No. 64156 ill. ☒ This ☒ Similar ☐☐ Fluxus Etc./Addenda IIPage No. _____ ill. ☐ This ☐ Similar ☐☐ Frohliche Wissenschaft. Das Archiv Sohm.Page No. _____ ill. ☐ This ☐ Similar ☐☐ Happening & FluxusPage No. _____ ill. ☐ This ☐ Similar ☐☐ Fluxus. The Most... (Ruhé)Page No. _____ ill. ☐ This ☐ Similar ☐☐ OtherPage No. _____ ill. ☐ This ☐ Similar ☐☐ OtherPage 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:

ANOTHER VERSION
WAS EXHIBITED
AT THE MUSEUM OF AMERICAN ART, N.Y.
DURING THE EXPOSITION OF POP MINIMALISM AND
PERFORMANCE 1958-1964 SEPT. 10 - DEC. 2, 1984

Comments:☐ Similar to Silverman No. _____☐ Photo Attached

LUXUS 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 Porter
Alan Vanderbrink
Robert Watts
La Monte Young
Walter De Maria

Emmett Williams
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(serving double purpose: action against what H. Flynt describes as "serious culture" & action for Fluxus)

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- 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 Times sq. 5th & 57 & 42 st. Tunnel, bridge entries, etc. "Break downs" can involve flat tires, stalled engines, spilled "merchandise" (leaflets in windy day, bottles with collocated water, rolling bags).
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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:

Location of work:

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

Date entered: 12/23/89

By

☐ Jon Hendricks☒ Other: LPS

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FLUXUS NEWS LETTER NO. 7

MAY 1, 1963 (last APO day.)

Distribution:

George Brecht	Robert Watts	Nam June Paik
Henry Flynt	La Monte Young	Toshi Ichihara
Dick Higgins	Walter De Maria	Yoko Ono
Allan Kaprow		
Jackson Mac Low	Emmett Williams	
Richard Maxfield	Daniel Szeferri	
Jonas Mekas	Robert Filliou	
Bob Morris	Ben Vautier	
Ben Patterson	Tomas Schmit	
Stan Vanderbeek		

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. (G.M. piece)
- 2nd evening: a bus (or boat) carries the audience beyond the city and deposits them there, returning empty. (T. Schmit campaign)
- 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 thus 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 BRAND doctrine & campaign.

FROM JACKSON MAC LOW:

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

Support of a) Strikers & locked-out workers
b) Walks for peace

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

Silverman Nov 24/II

Original now with Maciunas/Watts
correspondence

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dear Bob:

This hospital event (with hammer) is OK?
(I mean to substitute the pictures, since in
last show the public banged away so
hard they ruined the pictures, —

Till May 15 I will be at:

Hotel Goldeness Ross
Goldgasse 7
62 Wiesbaden.

After that most likely in Soviet Union (till Sept.)

Best regards — George.

P.S. Whatever happened to George Brecht ???
He is becoming so temperamental ?! (very unusual).

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SILVERMAN FLUXUS COLLECTION

File:

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 - 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

I will soon let you know where I am.
Regards.

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Fluxus Newsletter No. 7
May 1, 1963
later xerox copy by George Maciunas

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COMMERCIAL PRESS ON AACI

First Demonstration
April 29, 1964
THE NEW YORK TIMES,
THURSDAY, APRIL 30, 1964.

Prior to the concert a few pickets paraded in front of Town Hall representing an organization called "Action Against Cultural Imperialism" and protesting against "Racism in Music."

RAYMOND ERICSON.

the village VOICE, September 10, 1964

Anti-Art Pickets Pick on Stockhausen

by Susan Goodman

With some members of the avant-garde picketing other members of the avant-garde, the opening of Karlheinz Stockhausen's "Originale" Tuesday night, promised to be quite a happening. The demonstrators, to the complete bafflement of the people connected with the performance, consider the German composer's theatre-piece a typical product of "characteristic European-North American ruling-class art." Their dead-serious manifesto combines dada, old-fashioned leftist rhetoric, and some of the latest Chinese ideology in an eye-glazing mixture.

The pickets' stylishly designed flyer urges "radical intellectuals" to give up art and spend their time instead exposing and fighting the world-wide domination of "white plutocratic" culture. They want to give the "vital" culture of Afro-Americans and non-Europeans a chance to flourish unabashed by the all-powerful RULLING-CLASS ART! (in headline caps).

"We're more concerned with our own artistic production than with answering their manifestos," snapped cellist Charlotte Moorman, the co-producer of the Stockhausen happening. Miss Moorman, poet Allen Gins-

berg, Voice dance critic Jill Johnston, and other members of the local off-beat cultural world will "play themselves" according to rules laid down by Stockhausen and director Allan Raprow. "Originale," a part of the

Second Annual Avant-Garde Festival at Judson Hall, 165 West 57th Street, will be performed again on Friday, Saturday, and Sunday.

The two originators of the "Originale" picket plan find common ground in their hatred of Western serious art in the high tradition. The "chairman" of Action Against Cultural Imperialism—as the two-man group calls itself—is Henry Flynt, a 24-year-old from North Carolina. He digs rhythm-and-blues, some jazz (but not Dave Brubeck!), and hillbilly music.

George Macunias, the group's "executive director," however, opposes all art forms. He organized the Fluxus concert this spring whose high points included blowing marbles out of a French horn and throwing frankfurters from the balcony to the stage and then out to the audience. Many of the participants in the Fluxus concerts apparently more interested in a chance to perform than in ideology—have also taken part in the current Avant Garde Festival.

Macunias and Flynt decided to pick on Stockhausen, a prominent German composer who is not widely known to American audiences. Stockhausen's role in European music has been compared to that of John Cage among Americans. The New York Times reviewer this spring dismissed a concert of West German composers, including Stockhausen, as "singularly dull."

Stockhausen edits a theoretical magazine, "Die Riehe," for

SECOND DEMONSTRATION SEPTEMBER 8, 1964

P. 29 NEW YORK WORLD-TELEGRAM AND SUN, WEDNESDAY, SEPTEMBER 9, 1964

P.3

ing in the Second Annual Festival of the Avant Garde.

It may have been the end—and it may not. There was no indication that the cast, or whatever they were, had any plans to stop whatever it was they were doing.

They may be there yet, playing saxophones, stripping on stage, reading poetry through bull-horns, skating around the floor on their knees, swinging on a feeding goldfish in bowls suspended from the ceiling.

Need Rest

The only reason they might have stopped is that they may need a little rest before starting all over again tonight. The same happening (the same?) is scheduled to happen Friday, Saturday and Sunday, too.

The evening got started a little late because pickets out in the street delayed most of the sellout audience of 200.

The pickets were members of Action Against Cultural Imperialism. Their leader, Henry Flynt, said the author (author?) of last night's happening, a German named Karlheinz Stockhausen, once made racist slurs about jazz.

For some reason this infuriated Flynt and his goateed group and they were marching in a tight circle shouting "Snob art must go!"

Story Obscure

The story line of the happening—like the moral—was a bit obscure. But there were highlights.

The regular pianist peeled off his cutaway and made up as a caveman. That was interesting. There was a fashion show for a while and a superbly built young wom-

serial or 12-tone composers. It concentrates primarily on "serious" electronic and instrumental music, pretty much ignoring jazz, popular songs, or non-European musical forms. The supposedly pernicious influence of this magazine, written in German, sparked the picketing on 57th Street.

The leaflet warns: "Aristocratic European Art has had a monstrous success in forcing veneration of itself on all the world, especially in the imperialist period. Everywhere that Bach, Beethoven, Bruckner, and Stockhausen are huckstered as 'Music of the Masters,' white aristocratic European supremacy has triumphed. Its greatest success is in North America, whose rulers take the Art of West Europe's rulers as their own."

"There is a Brussels European Music Competition to which musicians come from all over the world," the flyer continues. It asks: "Why is there no Competition to which European Musicians come, of Arab Music? (Or Indian, or Classical Chinese, or Yoruba, or Bemboy, or Tibetan percussion, or Inca, or hillbilly music?)."

Flynt, who clutched a copy of "Die Riehe," defended the attack because of Stockhausen's

role as a theoretician for Western musical forms. He added, however, "Actually I would have preferred to picket Leonard Bernstein at Lincoln Center, but as he's on sabbatical we'll just have to wait." He muttered darkly that demonstrations against Julliard and Music and Art High School were "in the works." He considers it outrageous that they only teach European music.

The flyer, which protests the allegedly world-wide domination of "imperialist white European plutocrat Art," proclaims that the oppressed peoples have somehow maintained cultures possessing a "vitality undreamed of by their white masters." Artists can no longer be "revolutionary culturally" if they acquiesce in the "domination of patrician European art," it states. The flyer then urges "radical intellectuals" to give up their own art—since "there is too much already"—and fight against the "stifling bondage" of white art.

Flynt, when queried about this part of the manifesto, explained he thought "black" jazz musicians or writers like James Baldwin or LeRoi Jones should be encouraged to go their own way. Their white counterparts, in the meantime, should devote them-

and so forth

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PUBLISHING AND PERFORMING WORKS BY:

Genpei Akasegawa
Eric Andersen
Ayo
George Brecht *
Stanley Brouwn
Paolo Castaldi
Giuseppe Chiari
Philip Corner
Walter de Maria **
Willem de Ridder **
Robert Filliou
Dick Higgins
Toshi Ichihyanagi
Joe Jones
Alison Knowles
Arthur Koppke
Takenhisa Kosugi *
Shigeko Kubota
Fredric Lieberman
Gyorgi Ligeti
Jackson Mac Low
George Maciunas **
Jonas Mekas
Barbara Moore **
Robert Morris
Simone Morris
Yoko Ono
Nam June Paik
Benjamin Patterson
James Riddle
Diter Rot
Takako Saito
Willem T. Schippers
Tomas Schmit
Chieko Shiomi *
Daniel Spoerri
Ben Vautier **
Robert Watts *
Emmett Williams
La Monte Young

* complete works published by Fluxus
** editorial & administrative work

PUBLICATIONS:

Periodical newspaper: V TRE (4 times per year)
Periodical yearbook-box
Complete works of: George Brecht, Takenhisa Kosugi,
Chieko Shiomi, Robert Watts.
Individual compositions by: Eric Andersen,
Genpei Akasegawa, Giuseppe Chiari, Dick Higgins,
Alison Knowles, Gyorgi Ligeti, Barbara Moore,
Nam June Paik, Ben Patterson, Chieko Shiomi,
Daniel Spoerri, Ben Vautier, Emmett Williams,
La Monte Young, etc.
Production of: objects, films, magnetic tape etc.

FLUXUS FESTIVALS, CONCERTS, EXHIBITS:

WIESBADEN, W.Germany, Sept. 1962, at state museum, 14 concerts
COPENHAGEN, Denmark, Nov. 23-28, 1962, 6 concerts
PARIS, France, Dec. '62, 7 concerts
DUESSELDORF, W.Germany, Feb. 2 & 3 '63, at Art Academy.
AMSTERDAM, Holland, June '63
HAGUE, Holland, June '63
LONDON, England, London University, July '63
NICE, France, July 27-30, '63
COPENHAGEN, "2 internationale koncerter for nyeste instrumentale
teater og antiart," Sept. '63
AMSTERDAM, "Internationaal programma nieuwste muziek, nieuwste
literatuur, nieuwste theater", Dec. '63
AMSTERDAM, "16th. Fluxus Film Festival", 24 feb. '64
NEW YORK, "Fully Guaranteed 12 Fluxus Concerts", at Fluxhall
April 11 to May 23, '64
NEW YORK, Fluxus Symphony Orchestra Concert, June 27, '64
at Carnegie Recital Hall.
MILAN, Italy, Nov. 16, '64 at Galleria Blue
ROTTERDAM, Nov. 23, '64
SCHEVENINGEN, Holland, Nov. 13, '64
AMSTERDAM, Dec. 6, '64
CAMBRIDGE, England, "1st. international exhibition of concrete
phonetic and kinetic poetry", Nov. 28-Dec. 5, '64
NEW YORK, Sept. '64 to Jan. '65, at Washington Sq. Gallery.

Many minor participations not listed.

ART	FLUXUS (ART-AMUSEMENT-VAUDEVILLE)
to justify artist's professional, parasitic and elite status in society,	to establish artist's nonprofessional status in society,
he must demonstrate artist's indispensability and exclusiveness,	he must demonstrate artist's dispensability and inclusiveness,
he must demonstrate the dependability of audience upon him,	he must demonstrate the selfsufficiency of the audience,
he must demonstrate that no one but artist can do art,	he must demonstrate that anything can be art and anyone can do it,
therefore art must appear to be complex, serious, intellectual, concerned with significance, it must appear to be valuable as commodity so as to provide the artist with an income. To raise its value (artist's income and patrons profit), art is made to appear rare, limited in quantity and therefore obtainable and accessible only to rich elite and/or institutions.	therefore art must be simple, amusing, concerned with insignificances, have nothing to make it distinguished, have no commodity or institutional value The value of art must be lowered by making it unlimited, massproduced and therefore obtainable and accessible to the masses. It must go to the streets instead of institutions.

Ca. Nov. 1964

this xerox is from an original in Yoko Ono's files

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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 -

opus 50

GIUSEPPE CHIARI -

La Strada

ALISON KNOWLES -

Child art piece

TAKEHISA KOSUGI -

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.

GYORGI LIGETI -

Poeme Symphonique (for 100 metronomes) 1962

Trois Bagatelles, 1961

JACKSON MAC LOW -

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 -

Zen for film.

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.

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☐ Fluxus Etc.
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☒ Fluxus Etc./Addenda I *app. identical*
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- ☐ 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,
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