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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	VII.C.133

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niversity for avant-
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osition of music,
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and technology II,

pht, london, jan. 7o

aik, electronic art,
new york, 1965
enes, vol.2, no.4,

Postmusic
The Monthly Review of the University for Avant-garde Hinduism.
edited by N. J. PAIK
FLUXUS a. publication
- an essay for the new ontology of music -

New ontology of music (PAIK)

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rainy calm windy calm sunny
calm sunny sunny sunny calm
stormy calm stormy stormy
stormy calm stormy rainy calm calm calm etc.....

1763
stafondo
to form-head
turn
and function,
the
JOB post
loudly---
41

reprinted in source No. 11

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	Fluxus	VIII . C. 133

Postmusic,
for avant-
FLUXUS a.

by FLUXUS,

Fen), ed. by

Postmusic,
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Fluxus
Catalogue II,

London, Jan. 70

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Saw a pains into three parts.
 hang the first part like Mussolini.
 burn the second part like Hitler
 decide the fate of the third part in a
 people's court with prosecutor without attorney.

Fluxus Chemical Co. announces.
 Dye Your Sperms.
 when you take a pink pill,
 your sperms will be pink-colored.
 when you take a violet pill,
 your sperms will be violet-colored.
 when you take a Pill X,
 your sperms will do spiral dance
 inside her womb for 48 minutes.

Zen rains,,,
 or a normal day, walk with a normal umbrella.
 on a rainy day, walk with an umbrella, with only bones, and with covering on
 and without covering on it.

Close (the)
 open window

close eyes
 open window
 open eyes
 if daylight is not satisfactory, close window again,
 and try another window. (Arthur Koepke)

In the former Nazi parade stadium in Nürnberg,
 on a snowing early morning,
 run alone very fast,,

screaming in Tahitian,,,
 "SHUARENKIKUKIKU-SUAK#BUR#BUR#BIR#KUAKIKH#P#SDKSURAK SURAK".
meaning "nullifying null of history" (Martin Heidegger)

Oere

Order three hors' d'oeuvre and four dessert, only.
 try it in love.

Dear Maciunas,

an old cleaning woman is cleaning a piano very carefully.
 You are watching it very carefully.

Play four great piano sonatas of Beethoven. Liberate a hen in the concert
 in the concert hall, in stead of playing the last sound.
 in the oem

Two men stand up.
 and keep saying "I", "YOU", "I", "YOU", for three days and nights
 (for Gerhardt Rühm)

NAM JUNE PAIK. „De la musique avant toute chose
 hat das nicht Verleine gesagt? Also: nur noch M
 nichts anderes mehr als Musik. Selbstverständlich
 dieser aufsteigende Symbolist und Freund Rimbaud
 anders gemeint. Er wollte den zitierten Satz in i
 lyrische Poetik einbauen; die Verse sollten „Idyll
 das Semantische sollte zurückgedrängt werden. So
 lernen versuchte Verleine, was Mallarmé wenig spätere
 Revolution wirklich und endgültig durchgeführt
 nämlich die Abschaffung der Grenzen, die Aufhebung
 der Unterschiede zwischen Poesie, Musik und T
 Mallarmé erdachte eine Art Totalkunstwerk. Das
 aus seinen theoretischen Schriften, aber auch aus
 Coup de Dés“ und aus dem fragmentarischen „Le L
 eindeutig hervor. Das Titel „Le Livre“ könnte
 übersetzen als „Das Buch an sich“, „Das Buch G
 haupt“, oder „Das totale Buch“. In diesem Zusam
 hang muß erwähnt werden, daß Mallarmé wie i
 Baudelaire begeisterte Wagnerianer waren. Gewiß,
 konnten, als sie beim Tannhäuser-Stand in F
 applaudierten, aus ihrer zeitgebundenen Optik her
 aber sie witterten bei diesem hektionischen Gesche
 das zum „Gesamtkunstwerk“ hinstrahlte, zur Aufhebung
 der vielen kleinen Schubladen in der Kunst.
 Nam June Paik, dem Koreaner, ist es gelungen, da
 realisieren, was Wagner auf höchstdeutlich-deutsch-g
 achte Weise angestrebt hat. Er schuf nicht das „Gesam
 kunstwerk“, aber er durchdringt das ganze Univers
 mit Musik. Nachdem er die ostasiatische und die e
 plische Musik bis in ihre letzten Schüpfstellen da
 suchte hatte (er war sogar einmal zwei Minuten i
 Schüler von Forman und zerachmü ein Ei in einem G
 der Freiburger Musikhochschule), nachdem er Zan
 die Dodekaphonik, also den gesamten Schoenberg-
 Webern-Nachlass zurückerhielt, stieß er notgedr
 gen auf die elektronische Musik, gab sich mit ihr

Bekanntlich publiziert Prof. K. O. Götz seit langem ü
 die kinetische Malerei und Programmierung des elek
 trischen Fernsehens. Mein Interesse für das Fernseh
 ist wesentlich von ihm angeregt worden. Dafür bedan
 ke ich mich mit großem Respekt. Auch möchte ich Voigt
 Idee (Decollage-Fernsehen) und die Bemühungen i
 Knud Wiggen (meine „Konkurrenz“ der „Makamas
 ne“), das elektronische Fernsehstudio in Stockholm z
 zubauen, hier anführen.
 K. O. Götz sagte einmal: Ich habe viele Experimente
 Braunschen Röhren in Norwegen (vor 17 Jahren) m
 macht. Tolle Bilder sind entstanden. Aber leider ka
 men es weder kontrollieren noch festlegen. FESTI
 GENI... dieses Wort traf mich wie ein Blitz. Ja - d
 muß es das geeignete Mittel sein, um sich mit d
 Indeterminismus auseinanderzusetzen (dem Zentr
 problem von heute in Ethik und Aesthetik, vielleicht a
 in der Physik und in der Wirtschaft [siehe kürzliche I
 lenik zwischen Erhard und Hallstein]). Hierin liegt c
 Grundkonzept meiner Fernsehexperimente, ähnlich i
 bei K. O. Götz, der schon 1959 zu dem Ergebnis geko
 men ist, daß ein elektronisches Bild, welches produk
 (nicht reproduktiv) erzeugt werden soll, gewisserma
 (nicht reproduktiv) definiert werden muß. Obwohl G
 Indeterministisch definiert werden muß. Obwohl G
 induktiv und ich mit Voigt deduktiv denke, kann m
 sagen, daß elektronisches Fernsehen nicht eine blo
 Anwendung und Ausweitung der elektronischen Mu
 auf dem Gebiet der Optik sind, sondern sie stellen vi
 mehr einen Kontrast zur elektronischen Musik (zum
 dest in ihrer ersten Stufe) dar, die sowohl in ihrer se
 elien kompositorischen Methode, als auch in ihrer ont
 logischen Form (zur Wiederholung destiniertes Auftre
 tung auf Tonband) eine festgelegte, determinierte Te
 denz aufweist. Heidegger hat solche stilistische Eige
 schaft weder etwas mit hoher oder niedriger Bewer
 einzelner Stücke zu tun (wenn es überhaupt solch
 Dinge außerhalb der Kunstaktion gibt), noch behä
 das die immer noch junge Zukunft der elektronisch
 Musik (wie sie sich wieder im letzten Konzert „Mus
 der Zeit“ in Köln demonstrierte).
 Ich habe nicht nur das zu behandelnde Material v
 20 KHz zu 4 Mhz erweitert, sondern ich habe ober d
 physikalische Eigenschaft des Elektron benutzt (Inde
 minismus, Doppelcharakter von Korpuskel (Teilchen) u
 Wellen (Zustand). Die kleinste Einheit, die menschl
 Verstand gegenwärtig denken und nachweisen kann, i
 eine schöne Ohrleise für den klassischen Dualismus
 der Philosophie seit Platon... Wesen UND Erscheinen
 essentia UND existentia. Balm Elektron jedoch.
 EXISTENTIA IST ESSENTIA
 (Interessante Parallele mit Sartrescher Spekulation
 über die menschliche Freiheit)

beiblatt zur einlad
 parnass, wuppertal,

reprinted in source no. 11

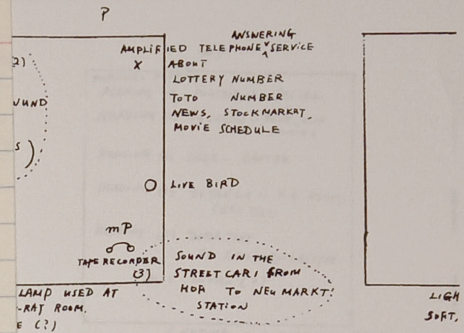
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Nam June Paik

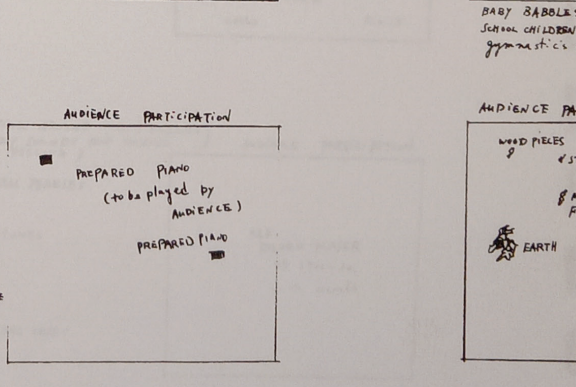
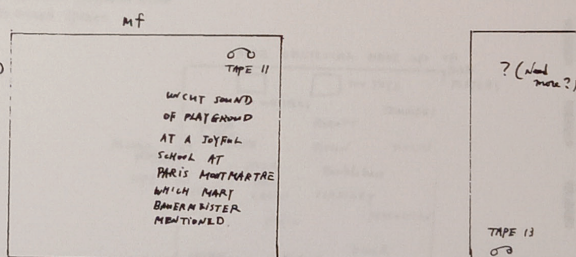
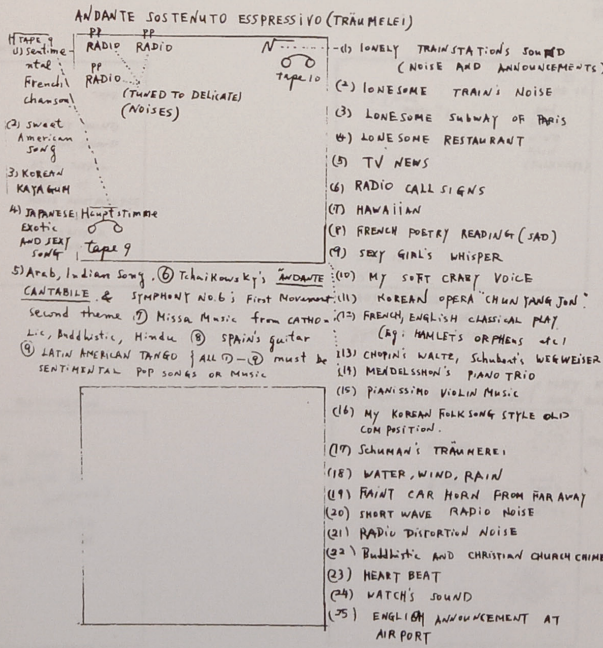
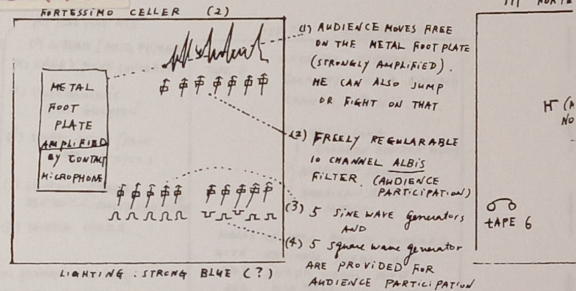
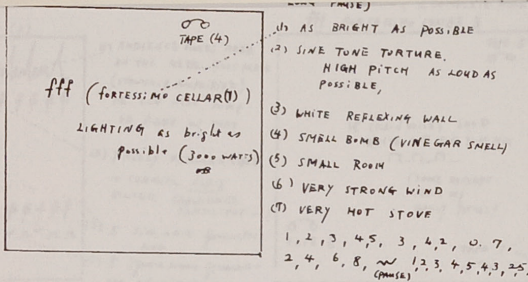
Flux Radio + TV

Several news broadcasts are given simultaneously. (Nam June Paik)

FOR 20 ROOMS. (first sketch. 1966)



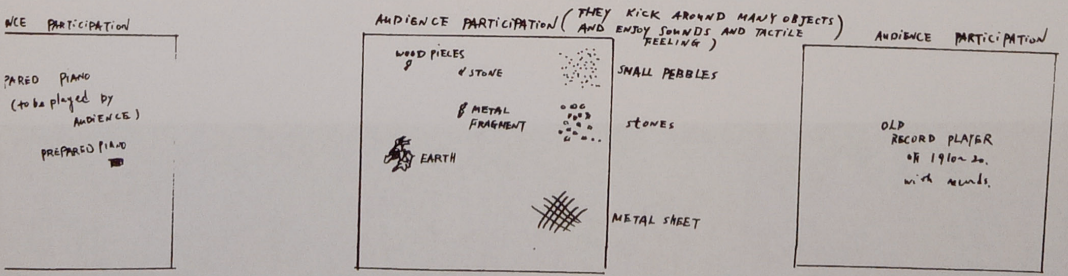
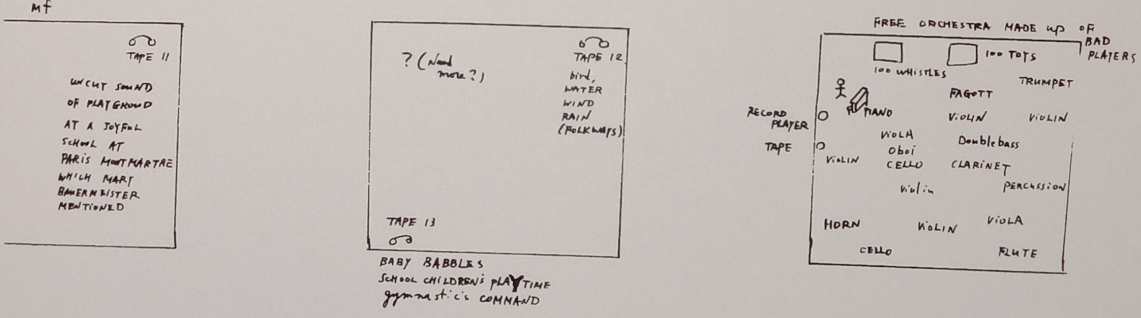
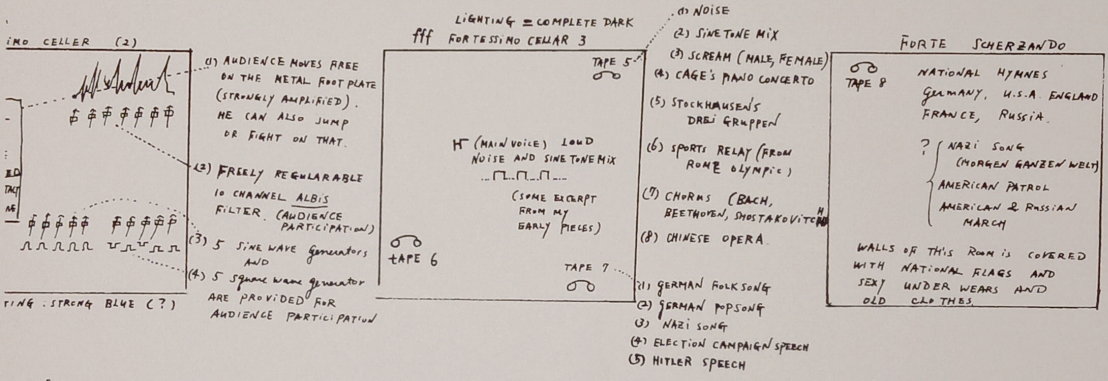
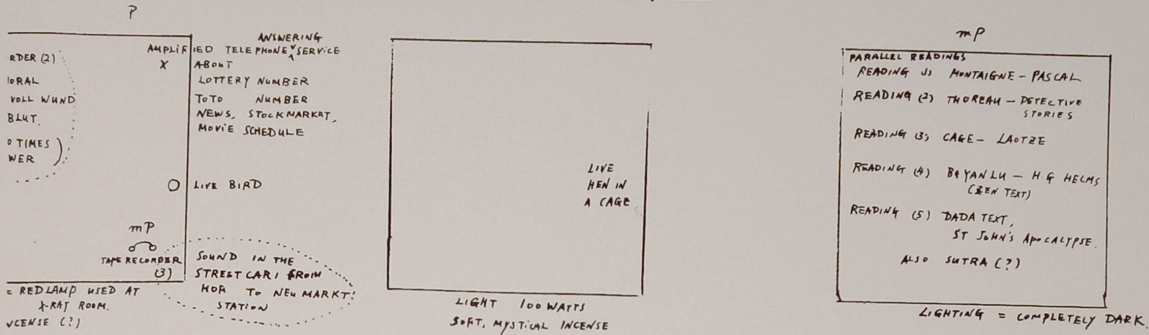
R. Fluxfest Kit 2 ca. Dec 1969



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IE FOR 20 ROOMS. (first sketch. 1961 Spring Cologne) (NAM JUNE PAIK)



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Nam June Paik

Flux Parade

al
JANV. 03144
returned
9/7/92 J.H.

NAM HUNE PAIK: ZEN FOR STREET
 Adult in Lotus posture and eyes half-shut
 positions himself in a child's carriage (perambulator.) is pushed along the parade route.

Following commands to
(on each 10-20 seconds)

f
r
t

R. flux fest Kit 2 ca Dec 1969

wake up your children.
by this product forever.

come back to this

radio station
 Sing your national Anthem very loudly , , , weeping.
 destroy this radio set and continue to hear with ~~xxx~~ another set.

radio station transmit following things, .

~~the xxx~~ radio program of 1931 A D same date/
 radio program of ;92; same date.

recording of War news in 1941. Dec 7th
 pull out a vacuum tube from this radio set and put it back ~~afsse~~

after one minute.
 saying Electronics ueber alles

this radio stations transmit the call sign and cycle announcement
 of radio peking, radio hanoi, radio cologne, radio congo, radio
 madagascar.

narrator say 5 times
 " please, say 5 times : Fluxus for G O P

telephone to your telephone number.
 cut off three pieces of your armpit ahairs and
 burn the first piece, tasye the second one, donate the thi
 to Fluxus.

Go to the W C , splush the water theree times, aspitting
 and come again. fill a cup with the water from toilet basin

Hang your self jst for 30 seconds, or hang a doll, which youh had for
 long time.
 dont breath for 53 seconds,
 read today's newspaper and find out.

3 errors, 5 mistakes 7 injustice, 12 mean9ngless things, 14 trvial
 things, 16 fakes, 21 banal things, and 2 evils, 2 sins, committed by this
 paper in one day.

bow to this radio set, which is bringing my voice to you.
 telephone immediately to your mayor.
 telephone to this radio statin saying ththat it was tethe sebest program you he
 in your life.

Kiss your left neighboutre, kick your right neighbour and change the
 your right sock to your left sock.

Put the light of your room.

Plata

original in Binder

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	Fluxus	VII . C. 133

*JO PAPER
7/8/91
ENV. 03144
returned
9/7/92 J.H.*

Sonatine foe Radio

Radio M.C. read and broad cast following commands to radio lisrtner . (one instr ction each 10-20 seconds)

1) Put out the light o f your room.

slap the left cheeek of your wife, .
hear this radio very loudly
hera this radio very softly
put dn the the light of your room and wake up your chirderen.
find a commercials just now on the air and dont buty this product foerver.
puy on and pff ths radio 5 times.
turn the radio to DRadio Moscow, hear 5 minutes and come bacck to this
radio satatiob
Sing youer national Anthem very loudly , , , weeping.
destroy this radio set and continue to hear with ~~xxx~~ anoter set.

radio station transjmit following things, .

~~the xxx~~ radio program of 1931 A D same date/
radio program of ;92; same date.
recording of War news in 1941. Dec 7th
pull.out a vacume tube fromthis rradio set and put it back ~~afsse~~

after one minute.
saying Electronicxs ueber alles

thsi s radio satations transmit the call sign and cycle announcement
of radio pekking, radio hanoi, radio cologne, radio congo, radio
madagascar.

narrator say, 5 times
" please, say 5 times : Fluxus for G O P

telephine to your telephone number.
cut of f three pieces of your armpit ahairs and
burn the first piece, tasye the second one, donnte the thi
to Fluxus.

Go to th e W C , splush the water theree times, aspitting
and come again. fill a cup with th e water from toilet basin

Hang your self jst for 30 seconds, or hang a doll, which youh had for
long time.
dont breath fo 53 seconds,
read today's newspaper and find out.

3 errors, 5 mistakes 7 injustice, 12 mean9ngless things, 14 trvial
things, 16 fakes, 21 banal things, and2 evils, 2 sins, commited by this
paper in one day.

bow to this radio set, which is bringing my voice to you.
telephine immediatly to your mayor.
telephone to this radio statin saying ththat it was tethe sebest program you he
in your life.

Kiss your left neighboutre, kick your right neighbour and change the
your right sock to your left sock.

Put the light of your room.

original in Binder

Platz

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[Faint, mirrored text from the reverse side of the page, appearing as bleed-through. The text is largely illegible due to its orientation and fading.]

originally written in Tokyo 63 sent to
 G.M. W.-Y.C. originally score disappeared in
 hardly legible. This is the copy typed

[Faint handwritten text at the bottom of the page, possibly a signature or date.]

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MY SYMPHONIES
nam June paik

Anton Webern wrote *synfonie* but neither Cage nor Stockhausen wrote any . . .

I wrote already 5 *synfonies*.

No. 1 is *Young Penis Sinfonie* . . . which was published in the *Decollage* No. 2 in Cologne and later re-printed in the *New Bohemian* by John Gruen (Shorecrest).

No. 2 is *Sinfonie for 20 rooms*. It was written in 1961 spring. Introduction was printed in *Anthology* (edited by MacLow and Young) (1963). The finished score was lost in complicated transaction between Cologne-New York-Tokyo-Cologne involving Lamonte Young-Gergoe Maciunas-Toshi*-Yoko- Akiyama-Paik. Present version is the english translation of the one-before the last version, which is written in German and somehow survived for 12 years in my permanent exile.

No. 4 is the instruction to be printed in the *Decollage* No. 4, which tells "Please, look for the *Symphony* No. 4, which is printed somewhere in this magazine:". but somehow Vostell did not print it. (1963)

No. 5 was printed in the Vostell-Becker *Happening* book from Rohwolt Verlag.

What about my *symphony* No. 3?

I forgot to write . . . simple, like that — therefore recently, I commissioned Ken Friedman to write my *Symphony* No. 3.

nam June paik
1973
Feb. New York

the third synfonie of nam June paik

in the winter of 1970/71, nam June paik commissioned to write his missing *third synfonie*. i did so, according write the *synfonie*, which he signed, and made arrangeme for a concert-hall for the premier in late february or ee march, 1971.

equipped with many instruments which were purchas for the occasion, a series of rehearsals took place in t fluxus-west-house in saugus, california.

at the very end of the first full rehearsal, the famous februa earthquake broke loose.

the instruments were destroyed, portions of the house, a i beat a hasty withdrawal.

in the ensuing pandemonium, the concert hall was necessarily cancelled, being a church needed for other purpors and the only surviving copy of nam June's *third synfon* is apparently somewhere in germany, missing again.

the commemoration of that rehearsal can be found at tl end of nam June paik's biography in *baker's biographic dictionary of music and musicians*, in the most recent supplement, edited by nicolas slonimsky.

it is the only tangible trace — until the original score found — of nam June paik's *third synfonie*, which w signed by nam June with the comment, "ken friedman the greatest composer since stammitz."

ken friedman

this page is a substitute version of the *third synfonie* c nam June paik for the section of *international sources*

"the complete *synfonies* of nam June paik"

Nam June Paik

from SOURCE # 11

15"
40"
99.2

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YOUNG PENIS SYMPHONY

... curtain up ...

The audience sees only a huge piece of white paper stretched across the whole stage mouth, from the ceiling to the floor and from the left to the right wing. Behind this paper, on the stage, stand ten young men ready.

... after a while ...

The first sticks his penis out through the paper to the audience ...

The second sticks his penis out through the paper to the audience ...

The third sticks his penis out through the paper to the audience ...

The fourth sticks his penis out through the paper to the audience ...

The fifth sticks his penis out through the paper to the audience ...

The sixth sticks his penis out through the paper to the audience ...

The seventh sticks his penis out through the paper to the audience ...

The eighth sticks his penis out through the paper to the audience ...

The ninth sticks his penis out through the paper to the audience ...

The tenth sticks his penis out through the paper to the audience ...

Expected world premier about 1984 A.D.

d symfonie of nam june paik

Winter of 1970/71, nam june paik commissioned me a his missing *third symfonie*. I did so, accordingly, a symfonie, which he signed, and made arrangements concert-hall for the premier in late february or early 1971.

and with many instruments which were purchased occasion, a series of rehearsals took place in the vest-house in saugus, california.

very end of the first full rehearsal, the famous february cake broke loose.

struments were destroyed, portions of the house, and hasty withdrawal.

ensuing pandemonium, the concert hall was necessitated, being a church needed for other purposes, the only surviving copy of nam june's *third symfonie* presently somewhere in germany, missing again.

remembrance of that rehearsal can be found at the nam june paik's biography in *baker's biographical dictionary of music and musicians*, in the most recent supplement, edited by nicolas slonimsky.

the only tangible trace — until the original score is — of nam june paik's *third symfonie*, which was by nam june with the comment, "ken friedman is the best composer since stammitz."

friedman

is a substitute version of the *third symfonie* of nam june paik for the section of *international sources*

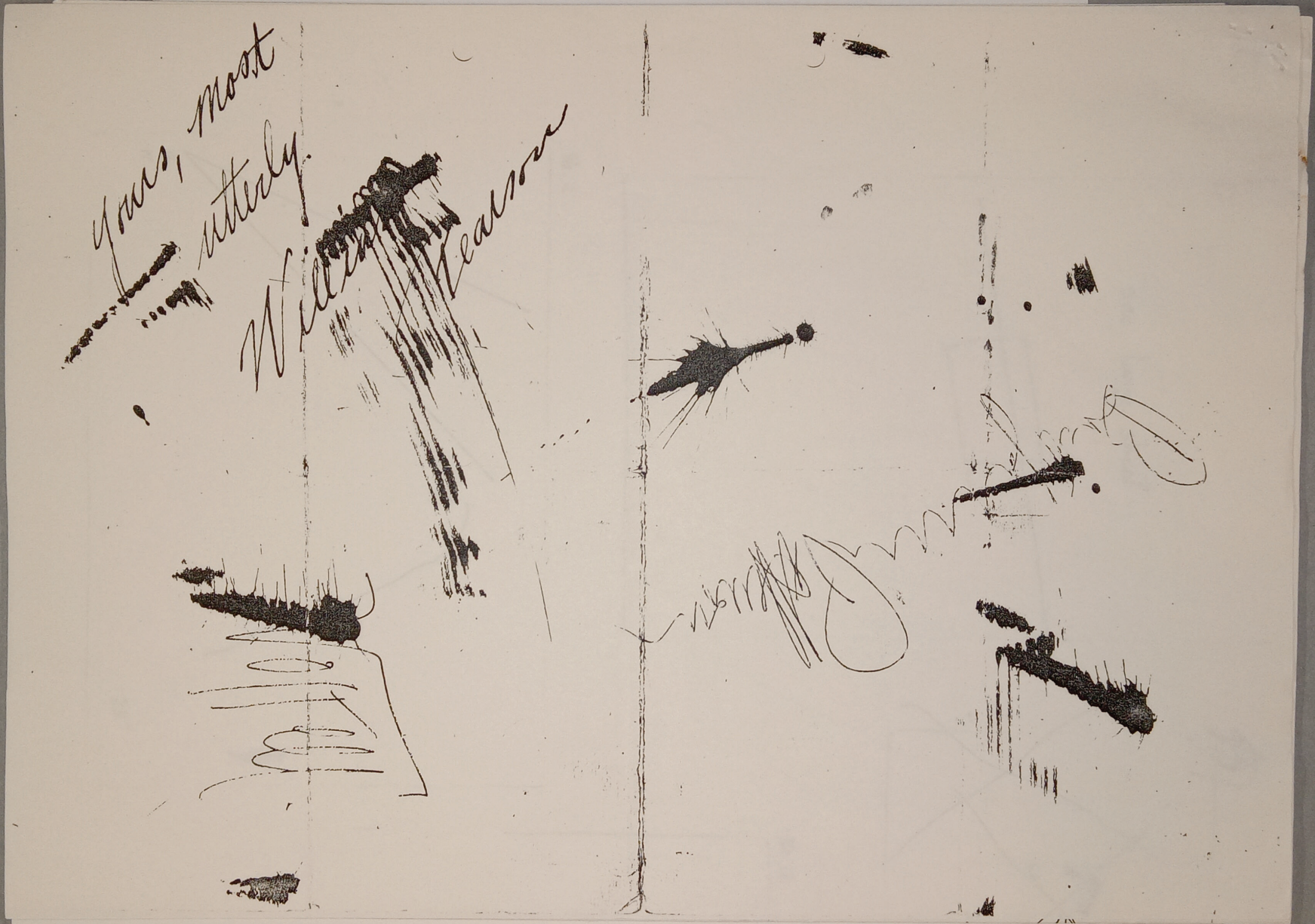
complete symfonies of nam june paik"

Nam June Paik

15"
40"
95"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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yours, most
sincerely.

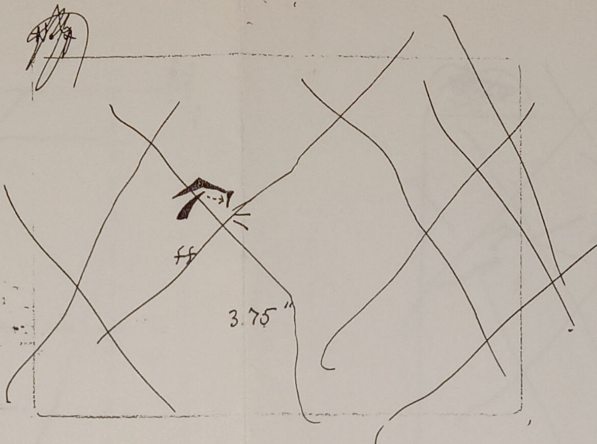
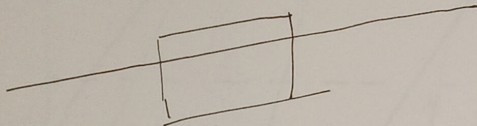
William S. Burroughs

William S. Burroughs

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No. 1.

see large sheet



No. 7

stand on sit
anywhere near
stage center facing
in any direction.

7.5"

No. 9

help
hoist
block

Free

No. 12

"No. 1"

sss

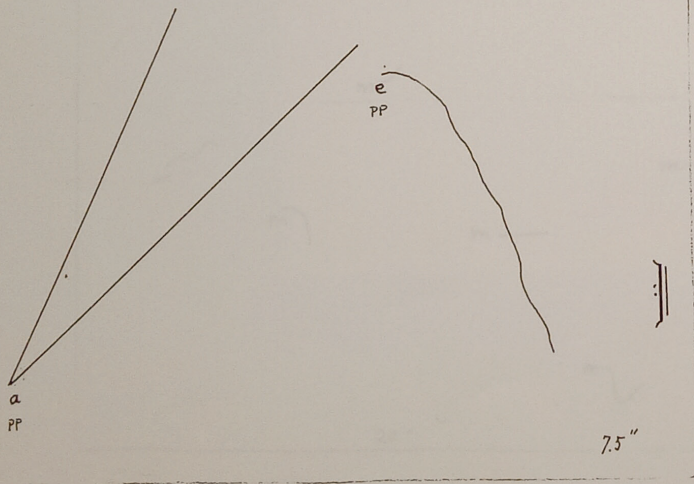
3."

No. 14

help clean up the mess

~~Free~~ Free

No. 11



No. 17

No. 16

shoot balloons

NOISE CHAIR STAGE
RIGHT

listen to record: repeat
with

52.5" ~~stadium~~

hoist

MAKE
LISTEN
ANY

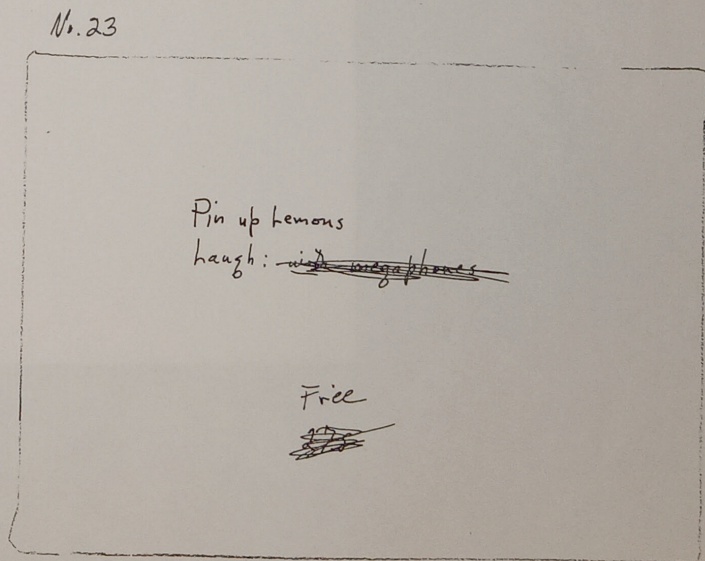
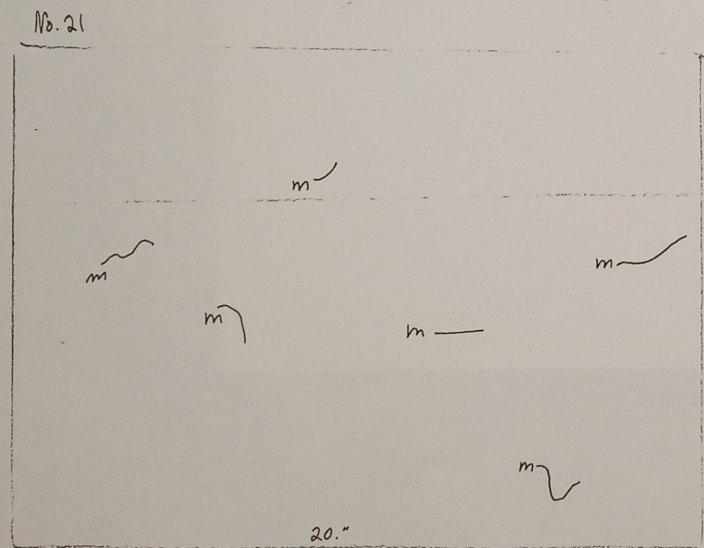
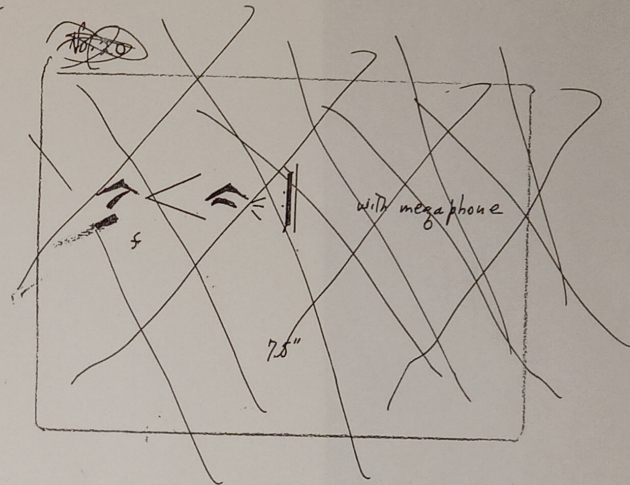
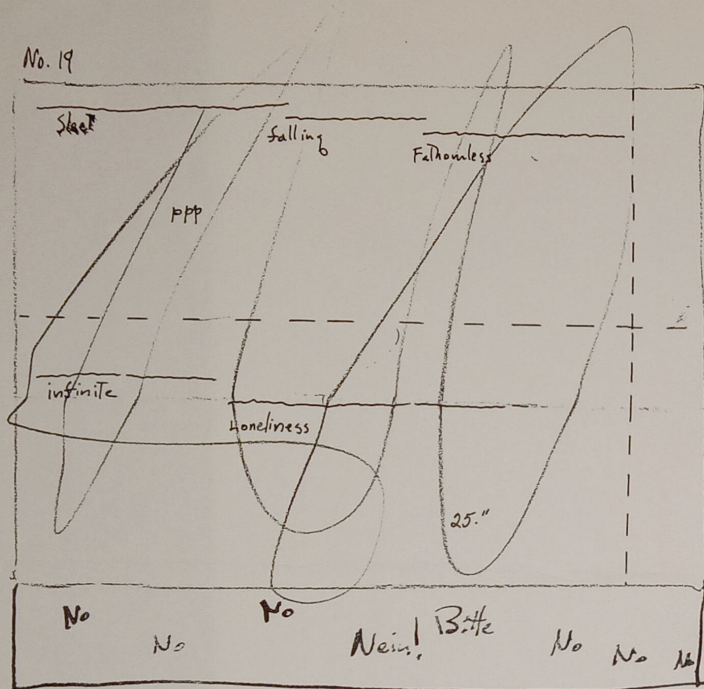
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VII. C. 133



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overture
(version II.)

preparation:

a noise-maker(1) wrapped(2) and sealed(3) is placed in a small container(4). this container is wrapped and sealed and placed in a larger container. The larger container is wrapped and sealed and placed in a still larger container, is wrapped and sealed and placed in a still larger container; etc.. time, space, and expense determine the number of containers, wrappings and sealings.

performance:

a performer unseals, unwraps and opens containers. Two musicians standing on either side of the unwrapper produce alternately the lowest possible tones on (1) a bass brass-wind instrument and (2) a large gong or tam-tam. coincident with the opening of each container, the musicians perform a long tone in ensemble. as the noise-maker is unwrapped, the two musicians perform a very long tone in ensemble. after a pause the unwrapper performs a single long tone with the noise-maker.

1. a simple device to be blown, such as a tube with an obstruction, producing a "white-noise" is preferred.
2. wrappings are of paper, cellophane, leather, cloth, wood, metal, plastic, etc.
3. sealings are of wax, glue, zippers, buttons, nails, ropes, tape, locks, nuts and bolts, etc.
(knives, scissors, wrenches, blow-torches, cork-screws, bottle-openers, surgical instruments, etc. are used to open sealings.)
4. containers are boxes, barrels, baskets, caskets, suitcases, punch bowls, safes, garbage trucks, storerooms, grottos, etc.

benjamin patterson
paris, 1961

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SECOND SOLO DANCE FROM "LEMONS"



Benjamin Patterson, K81n,1961

A large pulley is hung from ceiling.
A rope of a length that both ends reach floor is hung through pulley.
Dancer ties loop in one end, lays face down, or face up, or face left or face right
(or tries all four positions), places feet through loop and hoist self using free end.
Dance may end after ceiling is achieved, or after failures of a predetermined number
of attempts, or upon exhaustion.

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(version III)

preparation:

see version II. substitute a "canned" woman's laugh for noise maker(1),(2)

performance:

a performer unseals, unwraps, and opens containers. turn off laugh when "canning" device is unwrapped.

1. laugh is "canned" on small transistor tape-recorder or similar device.
2. device should be wrapped in such a manner that laugh is inaudible at beginning.

septet from "lemons"

preparation:

small quantities of water are placed in each of seven whistling tea kettles. A rubber balloon is fitted over the whistle of each kettle in a manner that does not hinder whistling.

performance:

an assistant places kettles on individual heating devices, arranged in a row, and water is brought to boil.

Three performers seated at a reasonable range from the kettles explode the inflating ballons in any sequence with pellets fired from a gas or air pistol

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TRAFFIC LIGHT - A very Lawful Dance - for Ennis Benjamin Patterson, Wiesbaden, June 1962

A traffic light, with or without special pedestrian signals is found or positioned on street corner or at stage center.
Performer(s) waits at real or imaginary curb on red signal,
alerts self on yellow signal,
crosses street or stage on green signal.
Achieving opposite side, performer(s) Turns, repeats sequence.
A performance may consist of an infinite, an indeterminate or a predetermined number of repetitions.

ANTS (photographs of ants on paper) Benjamin Patterson, Düsseldorf, 1960
Wiesbaden, 1962

A 1960 Composition of Benjamin Patterson anticipating and to be used in conjunction with 1962 "grid" compositions of George Maciunas

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Ben Patterson

scores:

Overture / (version II.) ✓

Overture / (version III.) ✓

septet from "lemons" ✓

TRAFFIC LIGHT - A very Lawful Dance - for Ennis ✓

SECOND SOLO DANCE FROM "LEMONS" ✓

TRAFFIC LIGHT - A very Lawful Dance - for Ennis ✓

ANTS ✓

Overture / (version II.) ✓

[Overture] / (version III) ✓

septet from "lemons" ✓

PAPER PIECE ✓

(8 1/4 sheets
blueprint)

Prov. Ben Vautier. Jan, 1985

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overture
(version II.)

preparations:

a noise-maker^{1.}) wrapped^{2.}) and sealed^{3.}) is placed in a small container^{4.}). this container is wrapped and sealed and placed in a larger container. the larger container is wrapped and sealed and placed in a still larger container; etc.. time, space, and expense determine the number of containers, wrappings and sealings.

performance:

a performer unseals, unwraps and opens containers. two musicians standing on either side of the unwrapper produce alternately the lowest possible tones on (1.) a bass brass-wind instrument and (2.) a large gong or tam-tam. coincident with the opening of each container, the musicians perform a long tone in ensemble. as the noise-maker is unwrapped, the two musicians perform a very long tone in ensemble. after a pause the unwrapper performs a single long tone with the noise maker.

1. a simple device to be blown, such as a tube with an obstruction, producing a "white-noise" is preferred.
- ← 2. wrappings are of paper, cellophane, leather, cloth, wood, metal, plastic, etc.
3. sealings are of wax, glue, zippers, buttons, nails, ropes, tape, locks, nuts and bolts, etc.
(knives, scissors, wrenches, blow-torches, cork-screws, bottle-openers, surgical instruments, etc. are used to open sealings.)
4. containers are boxes, barrels, baskets, caskets,

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septet from "lemons"

preparation:

small quantities of water are placed in each of seven whistling tea kettles. A rubber ballon is fitted over the whistle of each kettle in a manner that does not hinder whistling.

performance:

an assistant places kettles on individual heating devices, arranged in a row, and water is brought to boil.

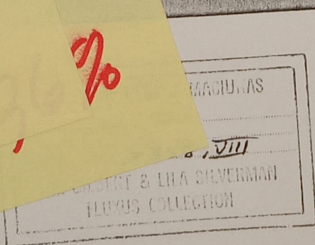
Three performers seated at a reasonable range from the kettles explode the inflating ballons in any sequence with pellets fired from a gas or air pistol.
or darts. —

benjamin patterson
sept. 1960, köln

Ben Patten
Paper Pie

stated

70



© FLUXUS 1963

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PAPER PIECE

5 performers

instrumentation:

15 sheets of paper per performer approximate size of standard newspaper, quality varied, newspaper, tissue paper, light cardboard, colored, printed or plain.

3 ~~bags~~ paper bags per performer; quality, size and shape varied

duration:

10 to 12½ minutes

procedure:

A general sign from a chairman will begin the piece. Within the following 30 seconds performers enter at will. The piece ends when the paper supply is exhausted.

By each performer,

7 sheets are performed

SHAKE

BREAK- opposite edges of the sheet are grasped firmly and sharply jerked apart

TEAR- each sheet is reduced to particles less than 1/10 size of the original

5 sheets are performed

CRUMPLE

RUMPLE

BUMPLE- bump between hands

3 sheets are performed

RUB

SCRUB

TWIST- twist tightly to produce a squeaking sound

3 bags are performed

POOF- inflate with mouth

POP!

dynamics are improvised within natural borders of approximate ppp of TWIST and fff of POP!

each performer previously selects, arranges, materials and ~~order~~ sequence of events. arrangement of sequende may concern not only general order - sheet no. 1 SHAKE, BREAK, TEAR; no. 2 RUB, SCRUB, TWIST; no. 3 POOF, POP! - the inner order may also be considered - TWIST, SCRUB, RUB. method of performance should be marked on each sheet.

benjamin patterson
sept. 1960, köln

Ben Patten
Paper Piece

Staked

FLUXUS

VII
ROBERT & LHA SILVERMAN
FLUXUS COLLECTION

© FLUXUS 1963

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PAPER PIECE

5 performers

instrumentation:

15 sheets of paper per performer approximate size of standard newspaper, quality varied, newspaper, tissue paper, light cardboard, colored, printed or plain.

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POOF- inflate with mouth

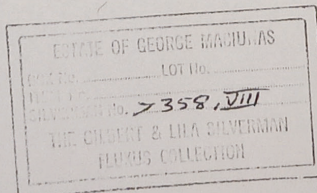
POP!

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benjamin patterson
sept. 1960, köln

Ben Patterson
Paper Piece



© FLUXUS 1963

Started

36%

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SECOND SOLO DANCE FROM "LEMONS"

Benjamin Patterson, Köln, 1961

A large pulley is hung from ceiling.
 A rope of a length that both ends reach floor is hung through pulley.
 Dancer ties loop in one end, lays face down, or face up, or face left or face right
 (or tries all four positions), places feet through loop and hoist self using free end.
 Dance may end after ceiling is achieved, or after failures of a predetermined number
 of attempts, or upon exhaustion.

TRAFFIC LIGHT - A very Lawful Dance - for Ennis Benjamin Patterson, Wiesbaden, June 1962

A traffic light, with or without special pedestrian signals is found or positioned on
 street corner or at stage center.
 Performer(s) waits at real or imaginary curb on red signal,
 alerts self on yellow signal,
 crosses street or stage on green signal.
 Achieving opposite side, performer(s) Turns, repeats sequence.
 A performance may consist of an infinite, an indeterminate or a predetermined number
 of repetitions.

ANTS (photographs of ants on paper) Benjamin Patterson, Düsseldorf, 1960

Wiesbaden, 1962
 A 1960 Composition of Benjamin Patterson anticipating and to be used in conjunction
 with 1962 "grid" compositions of George Maciunas

original to
 codex to
 stat. 2/12/87

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Ben Patterson

PAPER PIECE
Improvisation with paper.

R- Fluxfest Sale Winter '66

original

5 sheets are performed
CRUMPLE
RUMPLE
BUMPLE- bump between hands

3 sheets are performed
RUB
SCRUB
TWIST- twist tightly to produce a squeaking sound

3 bags are performed
POOP- inflate with mouth
POP!

dynamics are improvised within natural borders of approximate ppp of
TWIST and fff of POP!
each performer previously selects, arranges, materials and ~~ppp~~
sequence of events. arrangement of sequende may concern not only
general order - sheet no. 1 SHAKE, BPEAK, TEAR; no. 2 RUB, SCRUB
TWIST; no. 3 POOP, POP! - the inner order may also be considered-
TWIST, SCRUB, RUB. method of performance should be marked on each
sheet.

benjamin patterson
sept. 1960, köln

reprinted in Happenings & Fluxus

POP!

dynamics are improvised within natural borders of approximate ppp of
TWIST and fff of POP!

each performer previously selects, arranges, materials and ~~ppp~~
sequence of events. arrangement of sequende may concern not only
general order - sheet no. 1 SHAKE, BPEAK, TEAR; no. 2 RUB, SCRUB
TWIST; no. 3 POOP, POP! - the inner order may also be considered-
TWIST, SCRUB, RUB. method of performance should be marked on each
sheet.

benjamin patterson
sept. 1960, köln

reprinted in Happenings & Fluxus

standard news-
cardboard,

pe varied

within the
ice ends when

and sharply

10 size of the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Ben Patterson

OVERTURE

Many containers within each other are opened until a noise maker in final container is unpacked.

B-Fluxfest Sale

Winter '66

original

5 sheets are performed

CRUMPLE

RUMPLE

BUMPLE- bump between hands

3 sheets are performed

RUB

SCRUB

TRIST- twist tightly to produce a squeaking sound

3 bags are performed

POOP- inflate with mouth

POP!

dynamics are improvised within natural borders of approximate ppp of TWIST and fff of POP!

each performer previously selects, arranges, materials and ~~ppp~~ sequence of events. arrangement of sequence may concern not only general order - sheet no. 1 SHAKE, BPEAK, TEAR; no. 2 RUB, SCRUB, TRIST; no. 3 POOP, POP! - the inner order may also be considered- TWIST, SCRUB, RUB. method of performance should be marked on each sheet.

benjamin patterson
sept. 1960, köln

reprinted in Happenings & Fluxus

POP!

dynamics are improvised within natural borders of approximate ppp of TWIST and fff of POP!

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benjamin patterson
sept. 1960, köln

reprinted in Happenings & Fluxus

standard news-
cardboard,

pe varied

within the
ice ends when

and sharply

10 size of the

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Ben Patterson

Mechanical Flux-Concert

BEN PATTERSON:

OVERTURE

Many containers within each other are opened until a noise maker in final container is unpacked.

R-fluxfest kit 2

Ca. Dec. 1969

original

5 sheets are performed

CRUMPLE

RUMPLE

BUMPLE- bump between hands

3 sheets are performed

RUB

SCRUB

TWIST- twist tightly to produce a squeaking sound

3 bags are performed

POOP- inflate with mouth

POP!

dynamics are improvised within natural borders of approximate ppp of TWIST and fff of POP!

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benjamin patterson
sept. 1960, köln

reprinted in *Happenings & Fluxus*

POP!

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benjamin patterson
sept. 1960, köln

reprinted in *Happenings & Fluxus*

standard news-
cardboard,

pe varied

within the
ice ends when

and sharply

10 size of the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluxus	VII. C. 133

PAPER PIECE

5 performers

instrumentation:

15 sheets of paper per performer approximate size of standard newspaper, quality varied, newspaper, tissue paper, light cardboard, colored, printed or plain.
3 ~~bags~~ paper bags per performer; quality, size and shape varied

duration:

10 to 12½ minutes

procedure:

A general sign from a chairman will begin the piece. Within the following 30 seconds performers enter at will. The piece ends when the paper supply is exhausted.

By each performer,

7 sheets are performed

SHAKE

BREAK- opposite edges of the sheet are grasped firmly and sharply jerked apart

TEAR- each sheet is reduced to particles less than 1/10 size of the original

5 sheets are performed

CRUMPLE

RUMPLE

BUMPLE- bump between hands

3 sheets are performed

RUB

SCRUB

TWIST- twist tightly to produce a squeaking sound

3 bags are performed

POOF- inflate with mouth

POP!

dynamics are improvised within natural borders of approximate ppp of TWIST and fff of POP!
each performer previously selects, arranges, materials and ~~order~~ sequence of events. arrangement of sequence may concern not only general order - sheet no. 1 SHAKE, BREAK, TEAR; no. 2 RUB, SCRUB, TWIST; no. 3 POOF, POP! - the inner order may also be considered- TWIST, SCRUB, RUB. method of performance should be marked on each sheet.

benjamin patterson
sept. 1960, köln

standard news-
cardboard,

pe varied

within the
ice ends when

and sharply

10 size of the

reprinted in Happenings & Fluxus

POP!

dynamics are improvised within natural borders of approximate ppp of TWIST and fff of POP!

each performer previously selects, arranges, materials and ~~order~~ sequence of events. arrangement of sequence may concern not only general order - sheet no. 1 SHAKE, BREAK, TEAR; no. 2 RUB, SCRUB, TWIST; no. 3 POOF, POP! - the inner order may also be considered- TWIST, SCRUB, RUB. method of performance should be marked on each sheet.

benjamin patterson
sept. 1960, köln

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PAPER PIECE

5 performers

instrumentation:

15 sheets of paper per performer approximate size of standard newspaper, quality varied, newspaper, tissue paper, light cardboard, colored, printed or plain.

3 ~~bags~~ paper bags per performer; quality, size and shape varied

duration:

10 to 12½ minutes

procedure:

A general sign from a chairman will begin the piece. Within the following 30 seconds performers enter at will. The piece ends when the paper supply is exhausted.

By each performer,

7 sheets are performed

SHAKE

BREAK- opposite edges of the sheet are grasped firmly and sharply jerked apart

TEAR- each sheet is reduced to particles less than 1/10 size of the original

5 sheets are performed

CRUMPLE

RUMPLE

BUMPLE- bump between hands

3 sheets are performed

RUB

SCRUB

TWIST- twist tightly to produce a squeaking sound

3 bags are performed

POOF- inflate with mouth

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benjamin patterson

sept. 1960, köln

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Ben Patterson

SEPTET (FROM "LEMONS")
7 kettles, each equipped with dif-
ferent whistle in nozzle is fitted
over nozzle with balloon. As water
is boiled balloons inflate while
whistles play. Three performers
shoot at balloons with pistols or
darts or bows and arrows.

B- Fluxfest Sale

Winter '66

SOUND SOURCE II THE PERFORMER WEARS A HEARING AID IT WOULD BE
BEST TO MAKE THE SOUNDS CLOSE TO THE MICROPHONE (OF THE
HEARING AID) THE DURATION OF THE PERFORMANCE IS UP TO THE
PERFORMER CHILDREN PERFORMING EARPIECE SHOULD BE WARNED NOT
TO STICK THEIR RINGERS TOO FAR INTO THEIR EARS AS THEY MAY
SERIOUSLY DAMAGE THE INNER EAR

S A PIECE OF PAPER
S EAR(S) HE THEN
G TAPPING OR TEARING
ALSO MAY JUST HOLD IT
TH ANY OTHER PIECE OR

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Ben Patterson

flux-chamber concert

BEN PATTERSON:

SEPTET (FROM "LEMONS")

7 kettles, each equipped with different whistle in nozzle is fitted over nozzle with balloon. As water is boiled balloons inflate while whistles play. Three performers shoot at balloons with pistols or darts or bows and arrows.

AS A PIECE OF PAPER

IN HIS EAR(S) HE THEN

BY TAPPING OR TEARING

HE ALSO MAY JUST HOLD IT

IN HIS MOUTH WITH ANY OTHER PIECE OR

OF SOUND SOURCE IF THE PERFORMER WEARS A HEARING AID IT WOULD BE

BEST TO MAKE THE SOUNDS CLOSE TO THE MICROPHONE (OF THE

HEARING AID) THE DURATION OF THE PERFORMANCE IS UP TO THE

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Ben Patterson

SOLO DANCE (FROM "LEMONS")
Dancer lays down and secures leg
or legs to rope from a pulley, then
hoists self by free end of rope.

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Winter '66

A PIECE OF PAPER
S EAR(S) HE THEN
G TAPPING OR TEARING
ALSO MAY JUST HOLD IT
TH ANY OTHER PIECE OR
HEARING AID IT WOULD BE

SOUND SOURCE IF THE PERFORMER WEARS A HEARING AID IT WOULD BE
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Ben Patterson

TRAFFIC LIGHT
Performer(s) wait on red light, cross
street or stage on green light.

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... A PIECE OF PAPER
... EAR(S) HE THEN
... TAPPING OR TEARING
... ALSO MAY JUST HOLD IT
... TH ANY OTHER PIECE OR
... HEARING AID IT WOULD BE
BEST TO MAKE THE SOUNDS CLOSE TO THE MICROPHONE (OF THE
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Ben Patterson

VARIATIONS FOR DOUBLE BASS
17 variations are performed such as:
locating pin of bass over location of
performance on a map, attaching
clothespins on strings and rattling
them, agitating strings with comb,
corrugated board, feather duster or
chain, eating edibles from peg box,
posting a letter through the f hole,
etc., etc., etc.

B- Fluxfest Sale

Winter '66

... A PIECE OF PAPER
... EAR(S) HE THEN
... TAPPING OR TEARING
... ALSO MAY JUST HOLD IT
... TH ANY OTHER PIECE OR
... HEARING AID IT WOULD BE
... SOUND SOURCE IF THE PERFORMER WEARS HEARING AID IT WOULD BE
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Ben Patterson

POND, for 4, 8 or 12 performers.
Performer voices repetitive sounds
after a jumping mechanical frog
enters his zone on a charted floor.
Score.

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AS A PIECE OF PAPER
S EAR(S) HE THEN
G TAPPING OR TEARING
ALSO MAY JUST HOLD IT
TH ANY OTHER PIECE OR
SOUND SOURCE IT THE PERFORMER WEARS A HEARING AID IT WOULD BE
BEST TO MAKE THE SOUNDS CLOSE TO THE MICROPHONE (OF THE
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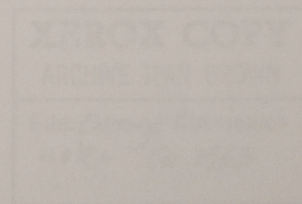
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EAR PIECE

THE PERFORMER TAKES ANY OBJECT(S) SUCH AS A PIECE OF PAPER
CARDBOARD PLASTIC ETC AND PLACES IT ON HIS EAR(S) HE THEN
PRODUCES THE SOUND BY RUBBING SCRATCHING TAPPING OR TEARING
IT OR SIMPLY DRAGGING IT ACROSS HIS EAR HE ALSO MAY JUST HOLD IT
THERE IT MAY BE PLAYED IN COUNTERPOINT WITH ANY OTHER PIECE OR
SOUND SOURCE IF THE PERFORMER WEARS A HEARING AID IT WOULD BE
BEST TO MAKE THE SOUNDS CLOSE TO THE MICROPHONE (OF THE
HEARING AID) THE DURATION OF THE PERFORMANCE IS UP TO THE
PERFORMER CHILDREN PERFORMING EARPIECE SHOULD BE WARNED NOT
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Terry Riley.

Earpiece.

For any number of performers in a preferably non-audience situation consists of the person(s) holding an object over their ear then by some manner producing sounds on it such as rubbing or tapping earpiece may be done in conjunction with any other piece of sound source it may last as long as it interests the person(s) involved naturally the performer and auditor are same the same person one who wears a hearing aid should make sound over his microphone and this person has the advantage of a volume control.

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notes ca. 1963

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EAR PIECE

Collez contre votre oreille cette feuille de papier. Si vous la grattez, la frottez, la déchirez, ou la remuez, vous obtiendrez une composition très individuelle. Vous pouvez d'ailleurs la jouer sans vous soucier des autres sons -- ou compositions -- aux alentours, ou au contraire en les contrepointant. Les exécutants munis d'une aide acoustique feraient bien de tenir la feuille de papier près de l'amplificateur de son. Durée de la composition : au choix. (Il est conseillé aux enfants exécutant cette composition d'éviter d'enfoncer trop profondément leurs doigts dans leurs oreilles; ils pourraient se blesser dangereusement.

Terry Riley

from Poesie Et Cetera Americaine
Paris, October 9, 1963

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Terry Riley.

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Takako Saito

flux Olympiad

Dual Contest - chess

SOUND CHESS: rattling pieces (T. Saito)
SMELL CHESS: spices (Takako Saito)

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Thomas Schmit

Piano piece continued

FLUXVERSION I

Instead of objects, place live chickens or cat with some food (to keep them there) before lifting the lid.

FLUXVERSION II

Build a giant house of cards.

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Tomas Schmit

SANITAS NO. 2
Performers throw small objects into
dark auditorium and then try to find
those objects with flashlights.

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Winter '66

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Tomas Schmit

SANITAS NO. 13
Telephone time service is relaid to
the audience for an hour.

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Thomas Schmit

Mechanical Flux Concert

TOMAS SCHMIT:
SANITAS NO. 13
Telephone time service is relaid to the audi-
ence for an hour.

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Tomas Schmit

SANITAS NO.22
Performer reads aloud an entire newspaper,
advertisements and all. (preferably standing
on a podium).

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Tomas Schmit

SANTAS NO. 22
Performer reads aloud an entire
newspaper, advertisements and all.

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Tomas Schmit

SANITAS NO. 35
Blank sheets are handed to the audience without any explanations.
5 minutes waiting.

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Tomas Schmit
flux-Parade

TOMAS SCHMIT: *SANITAS NO.35*
Blank sheets of paper are handed out to spectators along the parade route.

R-Fluxfest Kit 2 ca Dec 1969