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	TOMKINS	IV. C. 49

PRUNE FLAT (1965)

LIGHT TOUCH (1976)

Two Works by Robert Whitman

8 PM December 4, 5, 6, and 11, 12, 13, 1980

512 West 19th Street New York, N.Y.

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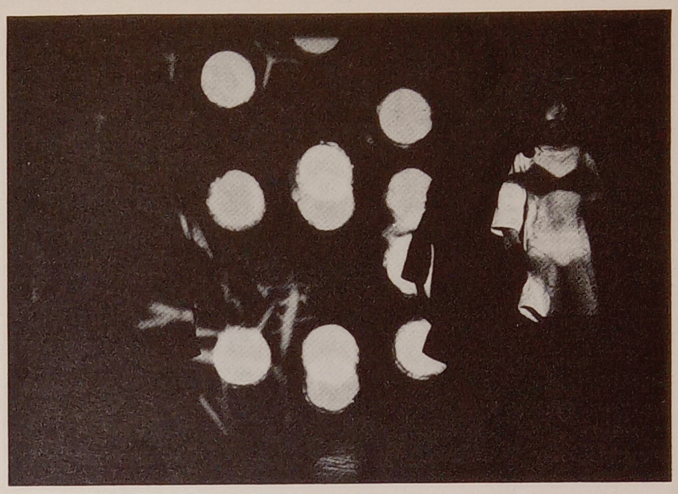
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	TOMKINS	IV. C. 49

PRUNE FLAT (1965)

PRUNE FLAT was done specifically for the narrow stage at the Filmmaker's Cinematheque on West 42nd Street, December, 1965. From May 20 to August 21, 1966, it ran on consecutive weekends with UNTITLED (1966) at the Martinique Theater and Circle in the Square.

In PRUNE FLAT, Whitman has created "a classic work in the exploration of flat projected images and three-dimensionality." (Jonas Mekas). Barbara Rose has called the piece "a tour-de-force of the juxtaposition of reality and illusion, revealing the basically illusionary nature of art."

"For Whitman, the intent of any piece is to explore an image. In PRUNE FLAT he has a duel idea: reality and the representation of it. He busily feeds the eye with actions of live performers and filmed sequences of the performers in identical costumes romping through the countryside or through city streets. At other moments the performers themselves pass back and forth in front of the screens, their white costumes awash with projected images." (Don McDonagh)





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Robert Whitman

Robert Whitman was born on Manhattan in 1935. He graduated from Rutgers University and studied at Columbia University.

His first theater work was Small Cannon, presented in 1959 at the Reuben Gallery. He has since composed and produced more than 20 theater works, as independent productions and as part of such events as The First New York Theater Rally, 1965; The Now Festival, Washington, D.C., 1966; 9 Evenings: Theater and Engineering, 1966; and Sundance Festival, 1967. A retrospective of Robert Whitman's theater works was presented at 589 Washington Street, New York City, in 1976. Most recently, his outdoor piece Stound was performed at the Snug Harbor Cultural Center in Staten Island.

He participated in the now-famous exhibitions at Martha Jackson Gallery, "New Media—New Forms," in 1960 and 1961. In his sculpture work, such as Shower, Make-up Table, and Dining Room Table, he incorporated film with real objects. Beginning in 1966, he successfully collaborated with engineers and scientists to produce such environmental sculpture works as Dark, laser works shown at Pace Gallery in 1966; Pond, an environment using vibrating mirrors, shown at the Jewish Museum in 1968; a work using optics and objects shown at the Los Angeles County Museum in 1971; and an environmental work which involved a view from the Hudson River Museum of film images from the other side of the Hudson River. He has had 11 one-man shows and has participated in more than twenty-five group shows.

He has also composed radio and television works.

One of the founders and directors of Experiments in Art and Technology and active in its administration until 1972, he, with a group of artists, designed the environment for the Pepsi Pavilion at Expo '70, Osaka, Japan; and participated in intercultural projects with the use of television in developing countries.

Production Staff

Richard Kerry	Production Coordinator
Peter Melville	Production Assistant
Ame Gilbert	Technical Assistant
David Weir	Technical Assistant

Whitman Projects Staff

Robyn Brentano	Administrative Director
Tom Faulkner	Archivist
Richard Kerry	Production Coordinator
Marcia Scanlon	Finance Coordinator

Dia Art Foundation, Inc.

Copyright © Robert Whitman 1980 New York

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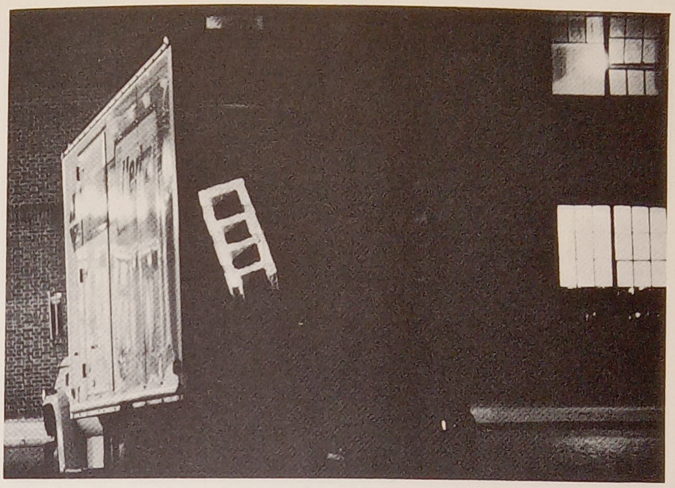
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	TOMKINS	IV. C. 49

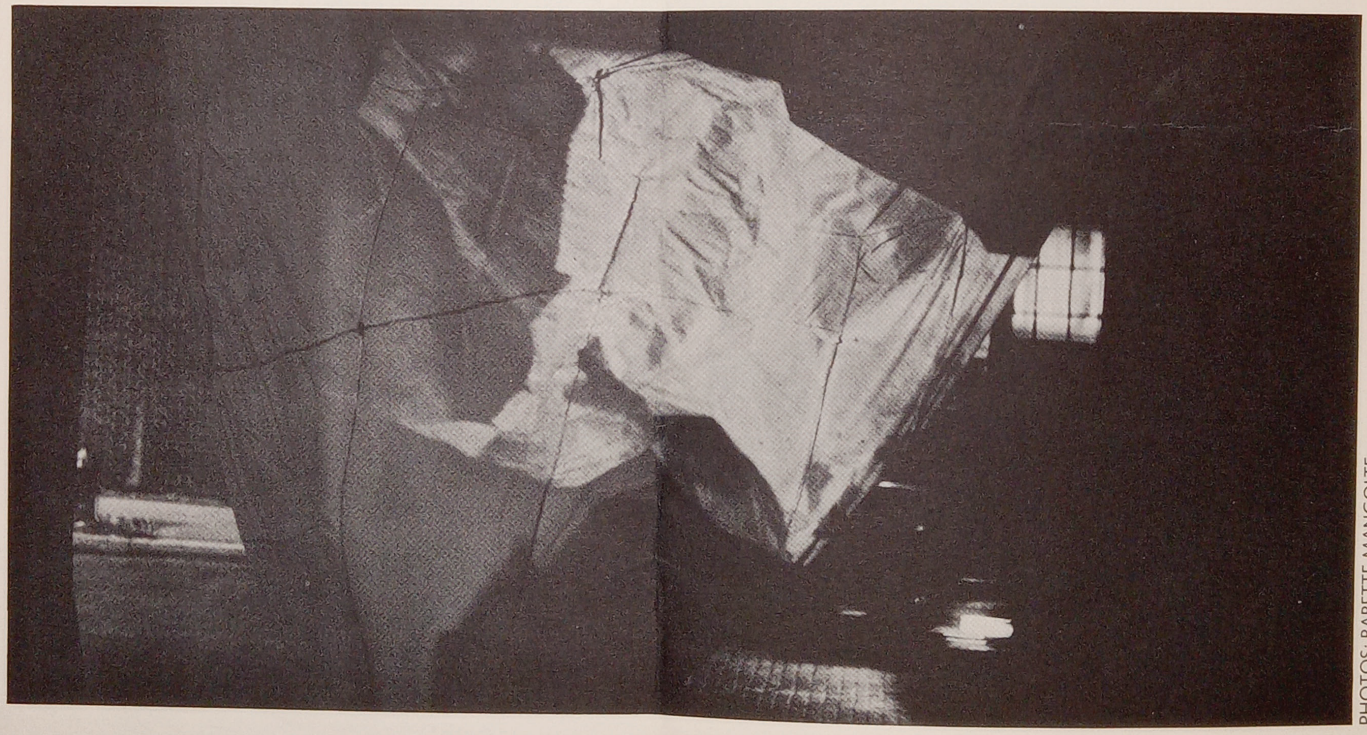
LIGHT TOUCH (1976)

LIGHT TOUCH was originally created on the occasion of a retrospective series of Whitman's performance works which was presented in a truck depot at 589 Washington Street, New York City, in 1976.

This work, like several others, was made for a specific space, with its own nature becoming an essential part of the image. In this case attributes of the depot, such as the large open space, roll-up doors opening onto the street, and the loading platform, are integrated into the work.

The work is constructed so that the performers, props, films and things that happen in the space function as the intermediary or medium between the audience and the street. The life of the street works the same way, as a guide to the way in and the way back.





PHOTOS: BABETTE MANGOLTE

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RE EVENTS

LIGHT TOUCH

Joe Beirne
David Weir

o Players presented FAUST

15 Minute Intermission

PRUNE FLAT

Janet Aspers
Coral Bourgeois
Ame Gilbert

by Philip Corner-
ormed as Yoko Ono's studio- changed
ch

se involved in performance-

Production Crew

Joe Beirne
Emily Breer
Ame Gilbert
Ellen La Forge
Kate Renner
Leesa Streifler
Paivi Suvilento
David Weir
Edie Wok

Players "In The First Place"
d

tober 1961 with director

Additional Help

Charles Allcroft
Ave Daily
Norman Guberman
Shelley Valfer

, 20, 1961 of 2 one-act plays
' Tiresias"
t American Desert"

December 4, 5, 6, and
11, 12, 13, 1980

512 West 19th Street
New York, N.Y.

s' Theatre
y Ay-O & Alison Knowles
formed in it

May 25, 1962 Presentation by the Judson Poets' Theatre

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sampling

JUDSON THEATRE EVENTS

May 21-June 7, 1959 Judson Studio Players presented FAUST
Produced by Bernard Scott
Directed by Charles Gordon

January 26, 1961 Concert of work by Philip Corner-
announcement lists space performed as Yoko Ono's studio- changed at last minute to Judson Church

announcement lists names of those involved in performance- among them at Dick Higgins
Jackson MacLow
Alison Knowles
Joseph Byrd

March 23, 24, 26 Judson Gallery Players "In The First Place"
play by William Packard

Judson Poets' Theatre begun in October 1961 with director Robert Nichols

First production- November 18, 19, 20, 1961 of 2 one-act plays

Apollinaire- "The Breasts of Tiresias"

Joel Oppenheimer- "The Great American Desert"

March 3, 4, 5, 1962 Judson Poets' Theatre
"Inroads Rebuff'd"
sets were sculpture by Ay-O & Alison Knowles

Larry & Thalia Poons performed in it

May 25, 1962 Presentation by the Judson Poets' Theatre

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Avant Garde music programs presented as early as 1957

November 25, 1957 1,000 people attended concert by Mahalia Jackson

November 26, 1957 Panel discussion "Is Jazz Unamerican"- panelists were Rudi Blesh, Sammy Price, John Gensel & Luther Cloud

Howard Moody was moderator

Also had an active film program

March 7, 1958 Carl Dreyer's 1928 film, "The Passion of Joan of Arc" shown. Arthur Knight provided the commentary

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JUDSON GALLERY

Exhibitions

Inaugural exhibition at Judson Studio- November 10-28, 1958
239 Thompson
"Prints by Helen Shulik"

The announcement states that the purpose of the Studio was to provide a working area, a gallery and a meeting hall for Greenwich Village artists. The costs for the Studio were covered by the Judson Memorial Church - INCLUDING MAILINGS, telephone, utilities

The Judson Studio was open 3-9:30 P.M. daily. No charge for admittance.

January 9-31, 1959 "Prints by Rouault"
called the Judson Gallery
24 works were exhibited (listed on ann.)- all for sale & most priced under $100.00.

February 14-March 7, 1959 Paintings, Drawings & Collages
by Jim Dine, Marc Ratliff & Tom Wesselman

March 14-April 4, 1959 Drawings & Prints by
Spoerri
Dine
Cohen (John)
Grooms
Ratliff
Wesselman
Stasik (Andrew)
Prozzo (Gennaro)
Milder

last names only listed on announcement

Gallery hours-
Mon-Sat, 2-11 P.M.
Sun 1-5 P.M.

Exhibition reviewed in VILLAGE VOICE (3/18/59)- termed a handsome black & white show. Mentioned Grooms, Cohen & Prozzo. Reviewer- S.K.

April 18-May 2, 1959 (Preview April 17) "David Hysell:Sculpture"
(carvings & constructions)
30 works exhibited

Gallery hours-
Mon-Sat 2-5, 7-10 P.M.
Sun. 1-5 P.M.

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May 23-June 10, 1959 (Preview May 22, 8P.M.) "Claes O."

Drawings, Sculptures & Poems

Reviewd in VILLAGE VOICE
NEW YORK TIMES- Meyer & Eli Levin, "Young Artist's Work Has Intimate Quality"

October 2-23, 1959 "Judson Group"

Gallery hours-
Sun-Sat, 1-5 P.M.

Baer (Dorothea)
Dine
Oldenburg
Ratliff
Stasik
Tyler
Wesselman

last names only listed on ann.

October 23-November 12, 1959 Paintings & Drawings- Phyllis Yampolsky

November 13-December 3, 1959 Preview Nov. 13 7-11 P.M.

"Dine-Oldenburg"

Gallery hours-
2-6 P.M. daily

December 4-31, 1959 "Xmas Show" Drawings & Prints by Gallery artists- no names mentioned in ann.

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January 30-March 23, 1960

1. "The House" by Jim Dine Jan 30-February 19, 1960

2. "The Street" by C. Oldenburg March 5-March 23, 1960 (spelled Class)

Ray Guns, Ray Gun Comics and other Ray Gun materials were exhibited and published and distributed throughout the entire exhibition period. Ray Gun included artists other than Oldenburg & Dine. Also Grooms I have copies

March 25-April 14, 1960 Activities and Constructions by Richard O. Tyler

reviewed in VILLAGE VOICE ANNOUNCEMENT ATTached

April 15-May 5, 1960 Paintings & Constructions by Dorothea Baer

reviewed in ARTS, June 1960, p. 60 (H.D.M.)

May 6-27, 1960 Paintings & Collages by Wesselman & Ratliff

booklet announcements

GALLERY CLOSED FOR SUMMER

November 30-December 24, 1960 "An Apple Shrine" Environment by Kaprow

reviewed by Tucker, VILLAGE VOICE, Jan. 12, 1961
V. Petersen, ART NEWS, Jan. 1961 attacked

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Attention  Attention

has

Recently Returned

safely & successfully

From a privateering pioneering exploration expedition into Archaic Layers of the Mind, laden with Booty & Spoils, secured at the greatest personal Risk & Danger, & now offered for your in(tro)spection.

Apotrophic Objects, Archaeological Aberrations, & Oracular Observations - daringly dipped & fearsomely filched from the Deep Unconscious, & patinæd by the Personal with rich ritual 'irrelevancies' religiously rendered & rightly represented.

See

The treasure trophies taken by the Powerful Penticle of the Nihilistic Necromancer, used to Yoke the Catalyst to the Cornucopia. - 'queer bizarrisms & scatological obscenities of the symbolical relationship to reality' - All Alive & Loaded with Power to break down boundaries with Neophyte Neolithic Neologisms, & Exotic Exorcisms Extraordinary.

Hear

atavistic animistic

SOUNDS

anarchistic archaistic

Feel

The Phyletic Fascination of the Evolutionary Disease as you are drawn into the Envisioned Vortex of the Horror Vacui, into the spaceless timeless Mythological Matrix of 're-birth, divine intervention & salvation through sacrifice.'

Now to be Seen

at **Judson Gallery**, 239 Thompson St. N.Y.C. Wash. Sq. So.

Opening (7 to 11 p.m.) March 25 & showing through April 14th

gallery open 7 day week, from 2 until 5 p.m.

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JUDSON GALLERY

February 8-28, 1961 GLORIA GRAVES
Miniature environments & Doll Happenings
Paintings, drawings, collages & constructions

Reviewed VILLAGE VOICE, 2/16/60

March 13-April 10, 1961 John Hoppe: MOBILUX LUMIA SEQUENCES

environment of moblie light foms

April 14-May 5, 1961 Martha Edelheit

review- ART NEWS, May 1961 by Jill Johnston
mentions that she had also been in M. Jackson's NEW MEDIA exh.

opened May 8, 1961 Constructions & watercolors by DAN FLAVIN

GALLERY CLOSED FOR SUMMER AFTER FLAVIN EXHIBITION

December 5-23, 1961 Paintings by Stephen C. Vasey

January 1962 (no specific dates in archives) ALISON KNOWLES

Paintings based on signs & letters silkscreened on canvas

Opened May 5, 1962 Group Exhibition

(Arthur) Freed
(Ralph) Hattersley
(Bill) Maund
(Steve) Shapiro
Mullins
Butley

GALLERY CLOSED FOR SUMMER AFTER GROUP EXHIBITION

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JUDSON GALLERY

November 8-December 6, 1962 Paintings by Marty Washburn

June 9-June 29, 1963 Drawings & Paintings by Beverly Bach

December 12, 1963-January 5, 1964 "3rd Rail- An Environemnt in Process"

Al Hansen Happening- The Midget Theatre of Flashlight Alley, OOGADOOGA

Review attached

March 1, 1964 opened Objects by Jean Jacques Tschudin

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Judson Gallery

March 10-27,1966

THE STONE by Anthony Cox
Eye Bags by Yoko Ono
Film by Jeff Perkins

October & November 1967 12 EVENINGS OF MANIPULATIONS

October 5 Ralph Ortiz "Destruction Room"
October 6 Bici Hendricks "Deteriorations"
Ocotber 7 Jean Toche "Sensory Deprivation"
October 8 Allan Kaprow "Rearrangement"
October 12 Al Hansen
October 13 Geoffrey Hendricks "Sky/Change"
October 14 Malcolm Goldstein "State of the Nation"
Ocotber 15 Steve Rose "Heavy Yoga"
Ocotber 19 Carolee Schneemann "Divisions & Rabbit"
Ocotber 20 Lil Picard "Construction-Destruction-Construction"
Ocotber 21 Kate Millet "No"
Ocotber 22 Philip Corner
Charlotte Moorman
Yoko Ono
Man June Paik
Thomas Schmitt
Ken Warner

followed Destruction in Art Symposium, London 1966 – same pretext

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RELATED ART EVENTS AT JUDSON CHURCH GALLERY

December 2, 1959 Panel- "The New Uses of the Human Image in Painting"
First lecture of the Judson Gallery Series on the Arts

Panel composed of Lester Johnson, Claes Oldenburg, Jim Dine, Alan Karpow

Marc Ratliff was moderator

February 29, March 1 & 2, 1960 8 P.M. RAY GUN SPECS

Events by Dick Higgins- "Edifices, Cabarets, Contributions
script at Judson
Claes Oldenburg
script in Hansen- Primer of Happ.
Jim Dine

see page 2

Robert Whitman

Allan Kaprow
script in Kirby
Al Hansen

Red Grooms

On announcement states $1.00 contribution at telephone # for reservations

Reviewed in TIME, March 14, 1960, p. 80- repro of CO

Photos taken by Martha Holmes (copies in Judson archives)- she works at PEOPLE

Publication EXODUS, edited by Bernard Scott (DANIEL WOLF) printed at Judson Studio

April 1, 1960 The Uranian Alchemy Players musical slide reading of psychastemic selections of "Projections in a Burning Building: A Psychodrama in the Artaudian Tradition"

article about Tyler- VILLAGE VOICE, April 6, 1960 (attached

description of event by C. Oldenburg in discussion with Kostelanetz in THEATRE OF MIXED MEANS, pp. 136 & 137 (attached

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SEPT 3 – ENSEMBLE concert

SEPT 8, 9, 11, 12, 13
american premiere of
ORIGINALE a play by
karlheinz STOCKHAUSEN
directed by allan kaprow and
performed by behrman · breer
eisenhauer · kaprow · kluver
ginsberg · lucier · moorman
neuhaus · paik · tenney

---

performances at 8:30 · tickets
99¢ & 1.99 · series 5.00 &
10.00 · on sale at door · in
advance: n seaman 119 w 57

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2ND ANNUAL NEW YORK AVANT GARDE FESTIVAL

JUDSON HALL (165 w 57 st)
AUG 30 - SEPT 13 1964

AUG 30 - MOORMAN cello

AUG 31 - ELECTRONIC music

SEPT 1 - MUMMA & ASHLEY

SEPT 2 - ALL VARESE program

SEPT 3 - ENSEMBLE concert

SEPT 8, 9, 11, 12, 13
american premiere of
ORIGINALE a play by
karlheinz STOCKHAUSEN
directed by allan kaprow and
performed by behrman · breer
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performances at 8:30 · tickets 99¢ & 1.99 · series 5.00 & 10.00 · on sale at door · in advance: n seaman 119 w 57

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norman j seaman in association with c moorman presents

FESTIVAL OF THE AVANT GARDE '64

robert ashley · david behrman · robert breer · lette eisenhauer
allen ginsberg · jacob glick · malcolm goldstein · allan kaprow
olga kluver · alvin lucier · jacob maxin · charlotte moorman
gordon mumma · max neuhaus · nam june paik · paul price
james tenney · christian wolff · florence wightman

performing works by

august 30, 31, september 1,2,3,8,9,11,12,13 · 8:30 pm · judson hall
165 w 57 st nyc · single tickets 99¢ & 1.99 · series subscription 5.00
& 10.00 · on sale at door · mail orders to n seaman · 119 w 57 st nyc

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Tuesday, September 8, at 8:00 P.M. Judson Hall (57th.Street east of Seventh Avenue),

PICKET STOCKHAUSEN CONCERT!

"jazz [Black music] is primitive... barbaric... beat and a few simple chords... garbage... [or words to that effect]" Stockhausen, Lecture, Harvard University, fall 1958

RADICAL INTELLECTUALS:
Of all the world's cultures, aristocratic European Art has developed the most elaborate doctrine of its supremacy to all plebeian and non-European, non-white cultures. It has developed the most elaborate body of "Laws of Music" ever known: Common-Practice Harmony, 12-Tone, and all the rest, not to mention Concert etiquette. And its contempt for musics which break those Laws is limitless. Alfred Einstein, the most famous European Musicologist, said of "jazz" that it is "the most abominable treason", "decadent", and so forth. 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", "Fine Music", "Music Which Will Ennoble You to Listen to It", 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; why is there no Competition, to which European Musicians come, of Arab Music? (Or Indian, or Classical Chinese, or Yoruba, or Bembey, or Tibetian percussion, or Inca, or hillbilly music?)

STOCKHAUSEN AND HIS KIND
Stockhausen is a characteristic European-North American ruling-class Artist. His magazine, The Series, has hardly condescended to mention plebeian or non-European music at all; but when it has, as on the first page of the fourth number, it leaves no category for it except "'light music' that can be summed up by adding a question-mark after 'music'". Stockhausen's doings are supported by the West German Government, as well as the rich Americans J. Brimberg, J. Blinken and A. Everett. If there were a genuine equality of national cultures in the world today, if there were no discrimination against non-European cultures, Stockhausen couldn't possibly enjoy the status he does now. But Stockhausen's real importance, which separates him from the rich U.S.cretins Leonard Bernstein and Benny Goodman, is that he is a fountainhead of "ideas" to shore up the doctrine of white plutocratic European Art's supremacy, enunciated in his theoretical organ The Series and elsewhere.

BUT THERE IS ANOTHER KIND OF INTELLECTUAL
There are other intellectuals who are restless with the domination of white plutocratic European Art. Maybe they happen to like Bo Diddley or the Everly Brothers. At any rate, they are restless with the Art maintained by the imperialist governments. To them we say: THE DOMINATION OF WHITE PLUTOCRATIC EUROPEAN ART HOLDS YOU TOO IN BONDAGE! You cannot be intellectually honest if you believe the doctrines of plutocratic European Art's supremacy, those "Laws of Art". They are arbitrary myths, maintained ultimately by the repressive violence that keeps oppressed peoples from power. Then, the domination of patrician Art-which is aristocrat-plutocrat in origin, as Opera House etiquette alone shows - condemns you to be surrounded by the stifling cultural mentality of social-climbing snobs. It binds you to the most parochial variety of the small merchant mentality, as promoted by Reader's Digest - "Music That Ennobles You to Listen to It". Even *worse, though*, the domination of imperialist white European plutocrat Art condemns you to live among white masses who have a sick, helpless fear of being contaminated by the "primitivism" of the colored peoples' cultures. Yes, and this sick cultural racism, not "primitive" musics, is the real barbarism. What these whites fear is actually a kind of vitality the cultures of these oppressed peoples have, which is undreamed of by their white masters. You lose this vitality. Thus, nobody who aquiesces to the domination of patrician European Art can be revolutionary culturally - no matter what else he may be.

THE FIRST TASK
The first cultural task of radical intellectuals, especially whites, today, is:
(1) not to produce more Art (there is too much already);
(2) not to concede in private that non-European culture might have an "ethnic" validity;

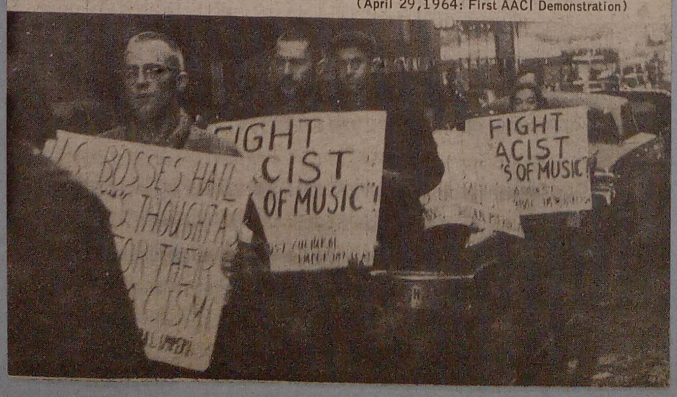
THE FIRST CULTURAL TASK is PUBLICLY TO EXPOSE AND FIGHT THE DOMINATION OF WHITE, EUROPEAN-U.S. RULING-CLASS ART!

Whatever path of development the non-European, non-white peoples choose for their cultures, we will fight to break out of the stifling bondage of white, plutocratic European Art's domination.

STOCKHAUSEN - PATRICIAN "THEORIST" OF WHITE SUPREMACY: GO TO HELL!

Action Against Cultural Imperialism
359 Canal Street, New York, N.Y. 10013.

(April 29,1964: First AACI Demonstration)



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5 men 1 woman

Tuesday, September 8, at 8:00 P.M. Judson Hall (57th. Street east of Seventh Avenue),

PICKET STOCKHAUSEN CONCERT!

"jazz [Black music] is primitive... barbaric... beat and a few simple chords... garbage... [or words to that effect]" Stockhausen, Lecture, Harvard University, fall 1958.

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Of all the world's cultures, aristocratic European Art has developed the most elaborate doctrine of its supremacy to all plebeian and non-European, non-white cultures. It has developed the most elaborate body of "Laws of Music" ever known: Common-Practice Harmony, 12-Tone, and all the rest, not to mention Concert etiquette. And its contempt for musics which break those Laws is limitless. Alfred Einstein, the most famous European Musicologist, said of "jazz" that it is "the most abominable treason", "decadent", and so forth. 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", "Fine Music", "Music Which Will Ennoble You to Listen to It", 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; why is there no Competition, to which European Musicians come, of Arab Music? (Or Indian, or Classical Chinese, or Yoruba, or Bembey, or Tibetian percussion, or Inca, or hillbilly music?)

STOCKHAUSEN AND HIS KIND
Stockhausen is a characteristic European-North American ruling-class Artist. His magazine, The Series, has hardly condescended to mention plebeian or non-European music at all; but when it has, as on the first page of the fourth number, it leaves no category for it except "'light music' that can be summed up by adding a question-mark after 'music'". Stockhausen's doings are supported by the West German Government, as well as the rich Americans J. Brimberg, J. Blinken and A. Everett. If there were a genuine equality of national cultures in the world today, if there were no discrimination against non-European cultures, Stockhausen couldn't possibly enjoy the status he does now. But Stockhausen's real importance, which separates him from the rich U.S.cretins Leonard Bernstein and Benny Goodman, is that he is a fountainhead of "ideas" to shore up the doctrine of white plutocratic European Art's supremacy, enunciated in his theoretical organ The Series and elsewhere.

BUT THERE IS ANOTHER KIND OF INTELLECTUAL
There are other intellectuals who are restless with the domination of white plutocratic European Art. Maybe they happen to like Bo Diddley or the Everly Brothers. At any rate, they are restless with the Art maintained by the imperialist governments. To them we say: THE DOMINATION OF WHITE PLUTOCRATIC EUROPEAN ART HOLDS YOU TOO IN BONDAGE! You cannot be intellectually honest if you believe the doctrines of plutocratic European Art's supremacy, those "Laws of Art". They are arbitrary myths, maintained ultimately by the repressive violence that keeps oppressed peoples from power. Then, the domination of patrician Art-which is aristocrat-plutocrat in origin, as Opera House etiquette alone shows-condemns you to be surrounded by the stifling cultural mentality of social-climbing snobs. It binds you to the most parochial variety of the small merchant mentality, as promoted by Reader's Digest - "Music That Ennobles You to Listen to It". Even worse, though, the domination of imperialist white European plutocrat Art condemns you to live

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5 men 1 woman

~~Fight the Snuff~~

Cult of Social

Cruelty

ACTION

AC

CULT. IMPERIALISM

FIGHT THE

RICH MAN'S

SNUFF ART

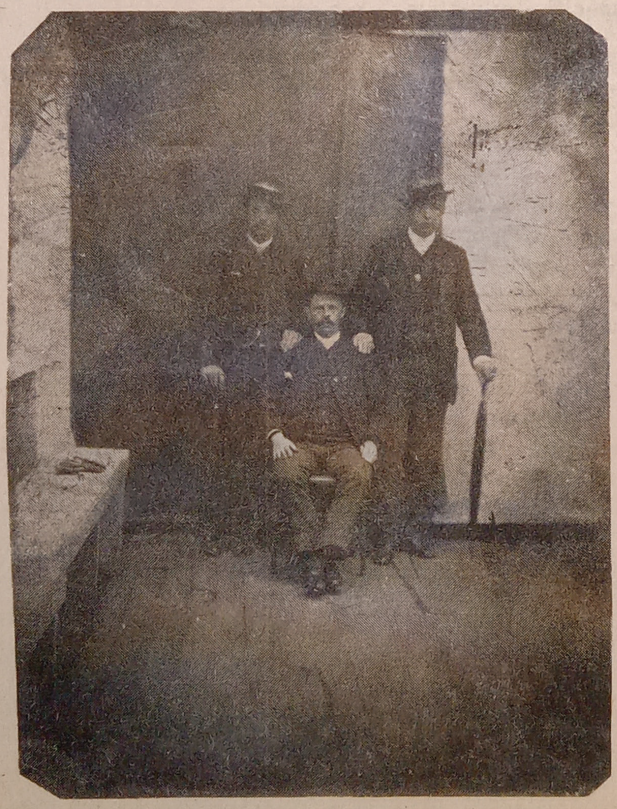
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wAS

1ST

FIRST CLASS MAIL



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Catalogue price: $1.00 Copyright 1976 by Barbara Moore and Jon Hendricks

FLUXUS AND RELATED OBJECTS AND DOCUMENTS

The items below fall into 3 categories:

1. Fluxus editions, produced and usually designed by George Maciunas often utilizing the concept of another artist
2. Other works created by artists usually associated with Fluxus
3. Non-Fluxus graphic works designed by Maciunas

Edition sizes are unknown except as noted. Where later packaging or other parts have been verified, we have listed 2 dates, i.e. 1963/1975.

From March through June, 1961, while holding a designer's job with Knoll Associates, George Maciunas was also a partner in the AG Gallery at 925 Madison Avenue, for which he designed the space, all graphics, and produced a series of evening events. It was here that he first met Richard Maxfield, then La Monte Young, then one by one most of the string of musicians, poets and artists with whom his name has been linked. It was the meeting with La Monte Young that led to Maciunas' work on An Anthology that same year. Late 1960 through mid-1961 was also the time of an important series of concerts organized by Young at Yoko Ono's ChambersStreet loft (see no. 155).

1 AG GALLERY. Announcement for Musica Antiqua et Nova Festival of Electronic Music, June (1961). Designed by George Maciunas. Concerts listed for works by Cage, Higgins, Mac Low, Robt. Morris, etc. 3½ x 14¼, card stock, 1 fold. $10.00

2 AG GALLERY. Announcement for Literary Evenings presented by the magazine Bread & in conjunction with the gallery, March and May (1961). "The programs and many of the works are longer than is usually presented, usually 3, sometimes 2 hours long, respectively. For all this, a tempo of the casual & elongate, frantic and enduring, is intended, to assure for these occasions a warranted anti-beat & instilled configuration in reality....Fiction. Vaudeville. 'Opera'. Works." Also includes descriptions of each evening's program. Designed by George Maciunas. 3 15/16 x 11 7/16, card stock. $7.50

3 AG GALLERY. Announcement for Literary Evenings presented by Bread & and AG, June (1961). Includes statement same as above plus descriptions for An Evening With the Floating Bear (Di Prima and Jones), New Poetry of Jackson Mac Low. Designed by George Maciunas with photograph of Mac Low in a tall hat (his costume as Edward Eggleston in his play Verdurous Sanguinaria). 3 7/16 x 10 11/16, card stock; crossed out text for cancelled concerts (as originally distributed); scuffed corners. $7.50

No. 1



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4 AKASEGAWA, GEMPEI. One Thousand-Yen Note Trial. August 1967 issue of Psyche Journal, in English and Japanese, about the trial of this Hi Red Center artist whose art was made of self-manufactured money. Includes chronology of case and catalogue of seized works. Printed 2 sides on heavy textured stock, folded in center. 23¼ x 17 1/16. $5.00

When poet Chester Anderson moved from New York to California, his magazine Beatitude split into east and west coast versions. La Monte Young was invited to guest-edit an issue of Beatitude East, for which he solicited scores, scripts, poems and essays from friends around the world. After Anderson disappeared one day with the manuscript, and Young and Jackson Mac Low had finally negotiated for its return, the project lay inactive until they met George Maciunas in 1961, and he offered to design a book, using beautifully colored German papers he had been storing in the back room of his AG Gallery. Although some of the material had been collected as early as 1959, and the book was completely laid out and ready for printing by October 1961, lack of funds postponed publication until after Maciunas' trip to Europe (Nov. 1961-Sept. 1963). The published work was named An Anthology.

5 AN ANTHOLOGY. First edition, 1963. Edited by La Monte Young, published by Young and Mac Low, designed by George Maciunas. This seminal work had hand-collated single pages, stapled and bound. All copies of this edition were trimmed too closely, so that certain pages may be missing a whole line. In this copy Mac Low has added the 2 lines cropped from his work, and we have provided a list of other missing words. As with all except 2 or 3 extant copies, the name of Robert Morris appears in the table of contents, but his text is missing, having been removed while the unbound edition was stored in his loft. (Appropriately, one of his pieces gave instructions to "Make an object to be lost... ...to be deposited in the street with a toss".) 7 5/8 x 8 7/8; printed on multi-colored papers, with all insertions, envelope enclosures, etc. Glossy card stock covers; mint condition. $100.00

6 AN ANTHOLOGY. 2nd edition, 1970. Printed on different papers, bound in signatures. Morris' name deleted from contents, other corrections made. Still a beautiful book. $9.00

7 AN ANTHOLOGY. Announcement card, folded and glued to form an open cube that lays flat for mailing. Text in the form of graphic type designs on both interior and exterior faces. Designed by George Maciunas, ca. 1963. 2 5/8 " across, card stock. $15.00

AN ANTHOLOGY. See also No. 154.

8 AY-O. Finger Box. Brown paper tape over cardboard model, the prototype for the Fluxus edition. One of 5 copies, hand lettered "Ay-o's finger box No. a 3/5" on all four sides. Hand drawn arrow on top points to hole through which one's finger can feel the rubber inside. ca. 1963. Approx. 4¼-in. cube. $75.00



No. 7

We also have a selection of other cardboard boxes by Ay-o from different periods at a wide range of prices.

BEN. See Ben Vautier, Nos. 76-81.

9 BRECHT, GEORGE. Three Chair Events. Three brief texts offset on one sheet of paper. As mailed by Brecht to friends, Spring 1961. 11 x 8½, folded in 3. $15.00

10 BRECHT, GEORGE. Chance-Imagery. 28-page original ditto machine edition distributed by Brecht. Dated Nov. 10, 1957. This copy has notes and corrections in Brecht's handwriting in the margins. These notes, dated 6/13/60, do not appear in the Something Else Press edition of 1966. 11 x 8½, some creases, soiled on cover. $50.00

11 BRECHT, GEORGE. Direction. (Fluxus edition). Unbound 52-page book of a single repeated image of a pointing hand. These pages, cut, were the same prints used as decoration on the walls of the first Fluxshop at 359 Canal Street in 1964. n.d., page size 5 7/8 x 8½, cover dusty. $5.00

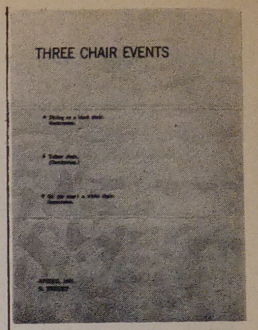
12 BRECHT, GEORGE. The Book of the Tumbler on Fire. 16-page catalogue for Brecht's exhibition of that name at the Fischbach Gallery, April 10-May 1, 1965. Includes texts for 4 events, list of exhibits (comprising the 56 pages of the first chapter of The Book of the Tumbler on Fire), notes and 2 illustrations. 7x7. Cover in black and blue on white; red stain on cover. $7.50

13 BRECHT, GEORGE. Cloud Scissors. (Fluxus edition). Printed envelope containing 7 cards, each with a 2- or 3-word text. One of the items that appears in the Flux Year Box 2, ca. 1966. 3 5/8 x 4½; cover soiled. $5.00

14 BRECHT, GEORGE. Nut Bone, A Yamfest Movie. (Fluxus edition). 20-page flip book. One of the items that appears in Flux Year Box 2, ca. 1966. 1 5/8 x 2 ¾; cover soiled. $7.50

15 BRECHT, GEORGE. Deck. (Fluxus edition). 64 plastic-coated playing cards, each with a different Brecht design on one side, the same photo of the back of a head on the other. One of the original unnumbered edition of 100, with original wrapping still sealed, the whole encased in a plastic box with Maciunas-designed label. 1966. Card size 3½ x 2¼. Mint condition. $40.00

16 BRECHT, GEORGE. V TRE. The original pre-Fluxus newspaper edited by Brecht appeared only once in this format before becoming the official Fluxus organ. The title was derived from a neon sign in which all the letters except these four had burned out. Contributions by Morris, Rot, Oldenburg, Mac Low and others, laid out in Brecht's unique style. 1963. 12 5/8 x 9¾. Printed 2 sides on cheap paper, this copy has been kept away from light and is in perfect condition. $60.00



No. 9

No. 16



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BRECHT, GEORGE. See also Nos. 43, 83, 84, 86, 87, & 55.

CC V TRE and V TRE (Fluxus Newspaper). See Nos. 27-30.

17 DE RIDDER, WILLEM. Set of 7 cards (Fluxus edition) with instructions (cutting, folding, etc.). Originally 14 cards were produced, to be collated different ways. For example, the full 14 are usually found in the Flux Year Box 2, but the plastic box edition, Paper Fluxwork, never includes more than 9 or 10. Card size 3 1/8 x 4¼, packed in envelope. $2.50

18 DE-COLL/AGE. NO. 4. Edited by Wolf Vostell. The emphasis in this issue is on American work collected on Vostell's first trip to the States in 1963. Texts for and photos of many happenings events, etc. by Kaprow, Brecht, Higgins, Paik, Hansen et al. Jan. 1964. Unpaginated (approx. 110 pages plus covers); most pages fold out to double size. Mimeo. and offset on yellow, buff, brown wrapping type, green, and white papers, some printed with red ink. Many illus., 1 advertising insert, 1 paper bag object incl. Texts mostly in English, some German and French. Illus. dust jacket over paper covers; 11x 8¼, staple bound. $15.00



No. 18

FILLIOU, ROBERT. See Nos. 51, 52, 61, & 67.

19 FINE, ALBERT. Ray Johnson, 3 Musics. (Fluxus edition). Poem/score on long roll, a version that was ultimately rejected by Fine for being smaller than the 5 feet he envisaged. 1966. 34 x 7½; on red paper. $5.00

20 FINE, ALBERT. As above, on white paper. $5.00

21 FINE, ALBERT. Set of 3 cards (Fluxus edition) that appear in Flux Year Box 2. Scores for Clothespin Spring, Fluxus Piece for G.M., and Ice Cream Piece. Largest card 2 5/16 x 3 5/8. $1.00

Early in November 1961, Maciunas arrived in Europe, where he met Nam June Paik, Ben Patterson and Wolf Vostell. The first collaborative pre-Fluxus concert was organized by Paik in Düsseldorf in June 1962 and was called Neo-Dada in New York. It was followed by Neo-Dada in der Musik and then the first series of concerts to be labeled "Fluxus"---starting in Wiesbaden (where Dick Higgins, Alison Knowles and Emmett Williams joined the group), then going to Copenhagen, Paris, Dusseldorf, back to Copenhagen, Amsterdam, the Hague, Nice (the last concert before Maciunas returned to the States), Copenhagen again, and finally Amsterdam again in December 1963.

22 (FLUXUS) FESTUM FLUXORUM. Poster for Paris concerts, Dec. 3-8, 1962. Designed by George Maciunas; dense white type on black background. "Poesie, musique et antimusique evènenementielle et concrète." A handsome piece from an important series of performances. Of fragile, yellowing newsprint, this copy was once folded in 2; because of the black background, the strong graphic quality is unimpaired. 12 3/4 x 9¼. $60.00



No. 22

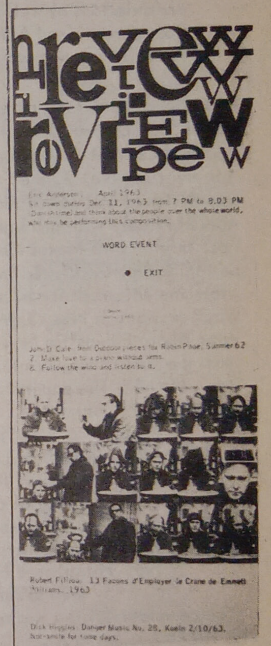
23 (FLUXUS) FESTUM FLUXORUM. Poster as above, but in bad condition with multiple folds, several tears, and small section of lower left corner missing (text complete); unrelated handwritten text on back. $35.00

24 FLUXUS PREVIEW REVIEW. The last of 3 announcements for the long awaited Fluxus 1 (see no. 26). By 1963 a core group of Alison Knowles, Dick Higgins, Nam June Paik, Wolf Vostell, Tomas Schmit, Ben Patterson, Emmett Williams, Addi Koepcke, Robert Filliou, and Maciunas had performed throughout Europe (see nos. 22, 23, & 25), and photographs and performance scores from some of these concerts were published in this roll. It also contains the list of alphabetical designations assigned to each artist's work by Maciunas; these were occasionally used as code letters to identify other, later pieces, i.e. "k" for Bob Watts, "c" for George Brecht. 55½ x 3 7/8. $35.00

25 (FLUXUS NEWSPAPER ROLL) EXSTRA BLADET. This was distributed simultaneously with the Preview Review in 1963. A collage of European reviews of the Fluxus series of 1962-63, printed in several languages on newsprint, 2 sides. 45 x 8¼; slightly yellowed, but good condition considering age and paper stock. $25.00

26 FLUXUS 1. The first in a proposed series of 7 yearbooks (only 2 were actually produced) consists mostly of work that was "left over" from An Anthology, either because it didn't fit into the format or was submitted too late. To accomodate a wider variety of objects, Maciunas invented a book design of manila envelopes and irregular pages held together by 3 nuts and bolts. Despite his stated purpose of producing cheap multiples, as opposed to one-of-a-kind precious objects, he sabotaged his own intent by manufacturing the yearbook in such a way that no two are exactly alike. Like virtually all Fluxus objects to follow, they were collated on demand, and since there was very little demand, only a handful were completed at any one time, often with whatever materials (other than the printed matter, which had been published in quantity in the beginning) were available. Certain items printed at the time of publication (such as an Ann Halprin entry) were never even bolted into the early volumes and appear only in some recently collated copies. Theoretically an unlimited edition, no records were ever kept as to how many copies were actually dispersed; it would certainly amount to far fewer than the standard "limited" edition. About 60 copies were packaged in wooden boxes of several styles, the earliest 40 with the name FLUXUS 1 burned into the cover.

This copy is fairly recent and is packaged in a new box made from a wine crate with stamped lettering intact. The book itself consists primarily of 17 manila envelopes, each with different inserts and surprises, and interspersed with dozens of objects, odd-size pages,



Detail of No. 24

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music scores, etc. An accordian fold of monograms on the back cover shows the contributors to be Ay-o, Brecht, Higgins, Joe Jones, Kosugi, Watts, and many, many more. Hand-stamped "Fluxus 1" on the envelope cover. Envelope size 7½ x 8 3/8; papers used include grey packing paper, translucent and transparent papers, glossy paper, etc. Box size 8½ x 9½ x2 3/8. We have found that this box contains approximately 2 dozen elements that are different from one early copy we have compared it with. Most of them are minor, but there are deletions as well as additions, examples of the latter being the above-mentioned Ann Halprin entry as well a a Yoko Ono Self Portrait; we can provide a list. (1964/76). Mint condition. $250.00

In January, 1964 the first enlarged version of V TRE appeared, with the letters "cc" preceding the title and a headline announcing "New Fluxus Editorial Council." Although Brecht's name still appears as editor for this and issue No. 2, the "new council" stood for George Maciunas, who designed and edited these as well as all subsequent issues. Brecht worked closely with him until leaving for Europe in Spring 1965 (the "cc" refers to his Fluxus identification as the "c" person in the alphabetical assignments listed in the Preview Review roll, see No.24); he wrote the editorials for issues No. 1 and 2 (February 1964), the "River Wax" sections in Nos. 3 (March 1964) and 5 (March 1965) and "Something About Fluxus" in No. 4 (June 1964). He also contributed at least the first of the variations on the title letters: Valise eTRanglE (issue No. 3). The papers that followed bore titles increasingly pertinent to their contents:

No. 4--cc fiVe ThReE
No. 5--Vacuum TRapEzoid
No. 6--Vaudeville TouRnamEnt (for an issue containing material on the fluxsports and other performances)
No. 7--3 newspaper eVenTs for the pRicE of $1
No. 8--Vaseline sTREet (announcing the street-cleaning event)
No. 9 (numbered 8 in error)--all photographs copyright nineteen seVenty by peTer mooRE

(The complete edition was reprinted by Flash Art, Milan, in facsimile, in 1972)

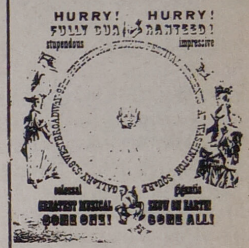
27 (FLUXUS NEWSPAPER NO. 1) CC V TRE. First edition, January 1964. Contributions by Brecht, Ligeti, Knowles, Kosugi, Schmit, Patterson, Williams, Mac Low, Shiomi, Ruth Krauss, Vautier, Higgins, Paik, and others. Would be 4 pages newspaper format, but this copy was rolled as a large unfolded sheet, 23 x 36 open size, with no center crease. Now flattened, but yellowed, edges crumbling; all text OK. Newsprint, text 2 sides. $75.00

28 (FLUXUS NEWSPAPER NO. 5) Vacuum TRapEzoid. First edition, March 1965. Includes revised ad for Perpetual Fluxfest (at Cinematheque rather than Washington Square Galleries, see no. 31), catalogue for Fluxshop and mail order warehouse, a River Wax section by Peter Longazo (pseudonym for George Brecht). 4 pp., 22 x 17, printed on brown wrapping paper, perfect cond. $15.00

29 (FLUXUS NEWSPAPER NO. 7) 3 newspaper eVenTs for the pRicE of $1. First edition, Feb. 1, 1966. Includes a page of performance photos (mostly by Peter Moore), a page each for Yoko Ono and Dance Company, Ben Vautier's 58 Propositions, and James Riddle's One Hour. (Each of the pages was also published separately, with blank verso, on white card stock; see no. 68). 4 pp., 22 x 17, red paper, perfect cond. $15.00

30 (FLUXUS NEWSPAPER NO. 9)JOHN YOKO & FLUX/all photographs copyright nineteen seVenty by peTer mooRE. First edition, 1970. This issue, misnumbered as No. 8, consists entirely of photographs by Peter Moore documenting the Fluxfest in honor of the Lennons (see No. 42), the Flux-Mass (see No.41), and other events. All text is on a separate blue insert. 21¾ x 17, on white paper, not newsprint; neatly folded in 4. $2.50

31 (FLUXUS) MACIUNAS, GEORGE. Perpetual Fluxus Festival. Poster for the series scheduled for the Washington Square Galleries in 1964. Circular graphic design projecting a year-long series that would begin again on the same dates each succeeding year. Only a few of these performances were realized before the gallery closed. 17 7/16 x 16¼, on grey packing paper. $35.00



No. 31

32 (FLUXUS) MACIUNAS, GEORGE. Fluxmanifesto on Fluxamusement. Postcard produced by Ben Vautier with the same Maciunas text and stylized faces that appear in No. 33, below. (1965). 3¾ x 5 5/8, printed 2 sides on card stock. $1.00

33 (FLUXUS) MACIUNAS, GEORGE. Fluxshop/Fluxorchestra flyer. Includes Fluxmanifesto on Fluxamusement plus advertisements for the Fluxshop and the second Fluxorchestra concert at Carnegie Recital Hall in Sept. 1965. Introduces the repetitive motif of an Aztec-derived face that Maciunas stylized into a humorous Fluxian symbol. 22 x 6¾ (untrimmed), on red paper. $6.00

34 (FLUXUS) MACIUNAS, GEORGE. As above. 21 x 6¾ (trimmed) on grey/green paper. $5.00

35 (FLUXUS) MACIUNAS, GEORGE. Flyer for the second Fluxorchestra concert at Carnegie Recital Hall, Sept. 25, 1965. Lists projected program (later revised) within the design of 16 funny faces derived from an Aztec coin and stylized by Maciunas. This copy is immaculate, but most of those distributed were folded as paper airplanes--both a pun on "flyer" and a reference to one of the pieces in the program. 10¼ x 8½, red paper. $5.00

36 (FLUXUS) MACIUNAS, GEORGE. As above, grey/green paper. $4.00

37 (FLUXUS) MACIUNAS, GEORGE. Program for the second Fluxorchestra concert, Carnegie Recital Hall, Sept. 25, 1965. Lists pieces by Vautier, Shiomi, Brecht, Watts, Ono, Joe Jones, La

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Monte Young et al, with Young as conductor. (Pieces not performed exactly as listed.) Intended to be made into paper airplane by audience as part of a piece (by Vautier?); however, this copy has simply been folded in 4. Pattern of 24 faces, as described in No. 35. 16 7/8 x 11¾, on grey/green paper. $5.00

38 (FLUXUS) MACIUNAS, GEORGE. Fluxpost. Sheet of 42 stamps, perforated and with gummed backs. Each one a photograph of a different Victorian gentleman, all full-bearded. N.d. 11 x 8½. $2.50

39 (FLUXUS) MACIUNAS, GEORGE. Fluxshopnews. "Subscribe now to the selection of the month!" List of Fluxus objectswith prices. N.d. (late sixties). 8½ x 11. $1.00

40 (FLUXUS) MACIUNAS, GEORGE. Sheet of stationary, unused, for "Fluxus, or fluxatlas fluxbooks fluxboxes fluxcards fluxchess fluxclock fluxcures fluxdance....." and more. N.d. (ca. 1967-70). 10 x 11¼, glossy paper. $1.00

41 (FLUXUS) MACIUNAS, GEORGE. Flux-Mass, Flux-Sports, and Flux-Show. Poster/program for series of events at Douglass College, New Brunswick, New Jersey, Feb. 16-20, 1970. Strong graphic with the extensive text shaped into the design. 17½ x 23 1/8. $5.00

42 (FLUXUS) MACIUNAS, GEORGE. John and Yoko Fluxfest. Poster advertising the events in honor of the Lennons' imminent arrival in the U.S. (they actually arrived after the Fluxfest was over). Design of cast-iron facade with collaged pictures in windows. (1970). 16 1/8 x 17 1/8, glossy paper. $5.00

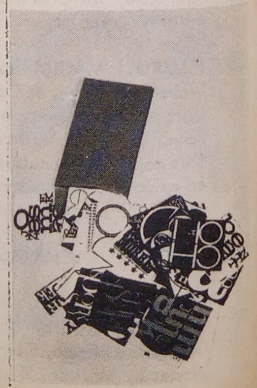
43 (FLUXUS) MACIUNAS, GEORGE. No Smoking sign. Text by George Brecht. Ca. 1970. 16¾ x 16¾. $5.00

44 (FLUXUS) MACIUNAS, GEORGE. Wallpaper. Piece of somewhat uncertain provenance, partially from a concept by Ben Vautier, partially from one by Bob Watts, with definite links to the work of Yoko Ono. Photograph of someone's rump, reproduced 2 to a sheet. N.d. 22¼ x 17. Minimum order 6 sheets. per sheet... $ .50

45 (FLUXUS) MACIUNAS, GEORGE. Paper Event. Poster/announcement for performance by Fluxmasters of the Rear-Garde, Time-Life Building auditorium, in conjunction with the Museum of Contemporary Crafts Made With Paper show. Nov. 15, 1967. 1½ x 2-inch text in miniscule type on 17 1/8 x 22 sheet. Unfortunately folded in 4 right through center of text, but as originally distributed. $4.50

46 (FLUXUS) MACIUNAS, GEORGE. Set of 45 different monogram cards that were designed at various times in the sixties to identify the artists contributing to Fluxus editions, particularly the first and second yearboxes. Ono, Kosugi, Brecht, Watts, Vautier,

No. 46



Williams, Knowles, et al plus many not usually associated with this group: Oldenburg, Christo, de Maria, etc. Card size mostly 2 3/8 x 2 3/8; black/white with a few black/orange. $5.00

47 (FLUXUS) MACIUNAS, GEORGE. Sheet of personal stationary, unused, in handsome monogram design. (1965). 8 1/8 x 8 3/8, two-tone greyish green. $2.00

(FLUXUS). Additional Fluxus/Maciunas material may be found in numbers 126, 127, and 128.

48 FLYNT, HENRY. Down With Art. 12-page booklet that includes material by Terry Riley, Bob Morris, Walter de Maria, Diane Wakoski, Cornelius Cardew, Ben Vautier as well as Flynt. Cover photo of Flynt by Wakoski. (1968). 10 7/8 x 4 1/8. $1.00

49 FRIEDMAN, KEN. Program & Bibliofile. Happening as education. Program from San Diego State College, Dec. 7, 1966. 8 pp., yellow paper, 6½ x 4¼. $2.50

50 FRIEDMAN, KEN. Memo concerning start of Fluxus West. N.d. (1967?). 11 x 8½, ditto machine copy. $1.50

51 HAND SHOW. Maciunas-designed flyer (never distributed?) announcing display of 5 photographic prints by Scott Hyde, taken from the edition of Filliou's Hand Show, in Tiffany's windows. Printed long before the actual edition itself was published, virtually all information on this sheet is inaccurate, but it's graphically interesting. 16½ x 17¾, printed 2 sides, mint. cond. $3.00

52 HAND SHOW. From the original negatives, by Scott Hyde, used to make the edition of Filliou's Hand Show. A one-of-a-kind horizontal panel of 5 Kodalith prints, mounted, showing the hands of Marisol, Watts, Oldenburg, Filliou, and Lichtenstein. Signed by Hyde on the back. (1967?). 15¼ x 78; scuffed on edges, 1 corner chipped. $600.00

53 HENDRICKS, GEOFF. Vinyl place mat (Fluxus edition). Printed with photograph (by Peter Moore) of picnic garbage, ants, etc. Ca. 1973. 14 x 16 5/8. $4.00

HENDRICKS, GEOFF. See also no. 137.

54 HI RED CENTER. (Fluxus edition) Printed sheet with map and descriptions of events by this Japanese group on recto, photographs on verso. Edited by Shigeko Kubota. (1965). This is an unfolded sheet from the same printing as those that were crumpled into a ball and tied with rope to make a Hi Red Center object. 22 1/8 x 17, grey-green paper. $5.00

55 HIGGINS, DICK. Audio tape, made by Higgins in John Cage's experimental music class at the New School for Social Research



No. 48

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in New York City, 1958. In original folder, with contents written in Higgins' hand: "A: Scot [sic] Hyde (2 versions); B: 1. Dick Higgins, Constellation for 5 Performers 2. George Brecht, Vocal Composition (2 versions)." Reel-to-reel tape, 7½ IPS, plays as good as new, but not the highest technical quality. The 3-inch reel is less than half full. $75.00

56 HIGGINS, DICK. Two Hundred and Sixteen Basic Cuing Situations. Chance piece listing theatrical lighting, movement, and atmospheric combinations that are to be used according to random throws of dice. May be applied to any theatrical production. Ca. 1960. 11 x 8½; 5 mimeographed green pages (somewhat faded) plus 1 white page (yellowing on edges, smudged), printed 1 side only; Small tear on cover. $10.00

57 HIGGINS, DICK. The Tart, or Miss America. Script for this "scherzo or maybe a sermon of some kind," revised version dated June 17, 1962; this version used for the performance at Sunnyside Arena in April, 1965. (The cover is rubber stamped with an incorrect date.) Mailed to announce the forthcoming performance, with Higgins' home address and a mail label on the back cover. 11 x 8½; 8 pp. mimeo blue paper, printed 1 side; cover creased, bottom edge torn, the whole folded across center. $12.50

58 HIGGINS, DICK. The Tart. Flyer for the above performance at Sunnyside Garden Ballroom and Arena, Queens, N.Y., April 17 & 18, 1965. Photo of Lette Eisenhauer, star of the performance, plus performance data on recto; transportation instructions on verso. 8½ x 11 1/8, folded in 3. $2.00

59 HIGGINS, DICK. Three Things by Dick Higgins. Texts for Celestials, Graphis No. 131, and Long Constellation (Number 10) printed on 1 sheet of glossy yellow paper. Probably given to members of the audience to supplement printed program when these three pieces were performed at the 3rd Annual New York Avant Garde Festival in Sept. 1965. 12x6 1/8; corner creases. $3.00

KNOWLES, ALISON. See Nos. 146 and 147.

60 KOSUGI, TAKEHISA. Event box. (Fluxus edition). Set of 18 cards with texts & scores, some in Japanese as well as English. Ca. 1965. Complete except for the plastic box; we have packaged it in a small manila envelope. Cards range from 1 1/8 x 1¼ to 4 3/8x3. $4.00

61 LA CÉDILLE QUI SOURIT. Bankruptcy poster. From Sept. 1965 through Oct. 1968 George Brecht and Robert Filliou operated a shop on the côte d'azure. La Cédille qui Sourit carried small art objects, games and books, and "everything which does or does not have a cedilla in its name." This 1968 poster, in French, announces the end of the store. 19 5/8 x 12¾, red type; corners bent. $7.50



No. 58

No. 61



62 LIEBERMAN, FREDERIC. A Poem and Its Consequents. 19 pages, printed one side and stapled, of concrete, haiku, game, and other types of poems derived from the words of one particular chance piece. 1971. 11 x 8½. $3.50

63 MACIUNAS, GEORGE. U.S. Surpasses All Genocide Records. Broadside with statistical evidence to support the case against the Vietnam War. (1966). Unadorned text, one of several similar tracts published by Maciunas. 11 x 8½. $1.00

64 MACIUNAS, GEORGE. U.S. Surpasses All Genocide Records. Flag design poster with statistical excerpts (somewhat different from above text) in type that forms the stripes of the American flag. 21½ x 34½; red and blue on glossy white stock. $15.00

65 MACIUNAS, GEORGE. 3 Biographies. Typewritten carbon copy, on tissue, of 1 real, 1 ficticious, 1 statistical (social security number, drivers license, etc.) version of Maciunas' personal history. Only a few privately distributed. Ca. 1968. 11x8½; creased. $3.00

66 MACIUNAS, GEORGE. Voorhees Assemblies poster, Douglass College, New Brunswick, N.J. Announces programs by Le Roi Jones, Meredith Monk, Fluxus (Flux-Mass, etc., see no. 41), Winter-Spring, 1970. 17 x 22½, on glossy stock. $5.00

MACIUNAS, GEORGE. Other items produced and/or designed by Maciunas appear throughout this section with a "Fluxus" designation. See also nos. 124 - 130 & 133.

67 MONSTERS ARE INOFFENSIVE. By Robert Filliou, Daniel Spoerri, and Roland Topor. Set of 22 postcards featuring witty juxtapositions of Topor's drawings with parts of human anatomy. Published by Implosions, a company set up by Maciunas, Watts, and Herman Fine to produce Fluxus-type objects commercially. 1967. 6 5/16 x 4 3/8; card stock. $4.00
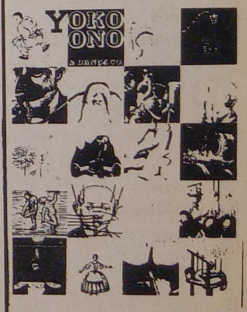
68 ONO, YOKO. Yoko Ono and Dance Company. (Fluxus edition). Contemporaneous reprint of page 2 of V TRE No. 7 (3 newspaper eVenTs for the pRicE of $1), Feb. 1966. One of the events reproduced on a single sheet of white card stock (the newspaper itself was printed in red and green paper versions) that may be cut up to form the units of instruction for performance pieces. Only a small number printed in this manner. 22 1/8 x 17; stain in upper left corner, otherwise good condition. $15.00

ONO, YOKO. See also No. 184.

69 PAIK, NAM JUNE. Electronic Video Recorder. Flyer for a performance in the World Theater series at the Cafe Au Go Go, Oct. 4 & 11, 1965. This was the momentous first showing of an artist-made videotape, several years before the medium really took off.



No. 67



No. 68

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Paik remarks that "In my video-taped electro vision, not only you see your picture instantaneously and find out what kind of bad habits you have, but see yourself deformed in 12 ways, which only electronic ways can do." He also predicts "the cathode ray tube will replace the canvas." 11 x 8½; folds, edge tears. $5.00

PAIK, NAM JUNE. See also No. 174.

70 RIDDLE, JAMES. DOP. Set of 8 color cards enclosed in folder with instructions for performing piece. The artist's own version of a piece later produced by Maciunas in a smaller format and included in Flux Year Box 2. Ca. 1965. 6¾ x 6, cover yellowing. $2.00

71 SHARITS, PAUL. Pull/Glue. (Fluxus edition). Pull-apart piece printed red and black on heavy blue stock. The same edition that, trimmed into a square, was used in Flux Year Box 2, 1966. 8 5/8x 6 3/8. $2.50

72 SHIOMI, MIEKO (CHIEKO). Spatial Poems 4-9, invitation letters to participants. From 1965 to 1975, Shiomi invited friends all over the world to perform related actions and send her the documentation, which was then entered on individual maps or compiled into series (George Maciunas has published editions of the first 4 Spatial Poems; all 9, in the artist's own graphic versions, have been collected into a book). The texts included here give instructions for No. 4: Shadow Event (complete with word "shadow" on acetate insert), 1971; No. 5: Open Event, 1972; No. 6: Orbit Event, 1973; No. 7: Sound Event, 1974; No. 8: Wind Event, 1974; No. 9: Disappearing Event, 1975. Individual letters are folded in half and vary in size, approx. 7 x 7. Tan, green, red, and yellow papers. $6.00

73 SHIOMI, MIEKO (CHIEKO). Spatial Poem No. 2 (Direction Event). (Fluxus edition). World map--a "Fluxatlas"-- designed by George Maciunas with texts of participants' actions in mostly circular designs around locations where they performed the piece. 1965-66. Published 3 ways: on red paper, on white card stock, on white paper, of which this copy is the latter. 14½ x 32½. $10.00

74 SHIOMI, MIEKO (CHIEKO). Event Pieces. This work appeared packaged in 2 versions, both using the identical 21 cards. The Maciunas version was in the standard Fluxus plastic box. This copy is the artist's own version, packaged in a black envelope with the Maciunas-designed monogram label. It lacks the artist's photo that was included by Maciunas; it is Shiomi's belief that the photo required to perform one score should be provided by the viewer/performer. (1964). Envelope size 6 7/8 x 6¾; card sizes from 1x2 to 3¾ x 5 5/8. Envelope coming unglued, cards O.K. $7.50

75 SPOERRI, DANIEL. 31 Variations on A Meal. (Fluxus edition). For his show at the Allan Stone Gallery in 1964, Spoerri prepared a meal for 31 different artists, capturing the remains in situ for a series of his snare pictures. A year or so later 4 of these were printed as an edition of tablecloths by George Maciunas. Less than 20 unnumbered copies were produced of each of the following designs; each 26 x 30½, including 4-sided fringe; folded, as new (may be ironed):

75a Meal Variation No. 1, Arman $75.00
75b Meal Variation No. 2, Marcel Duchamp $75.00
75c Meal Variation No. 3, Ben Patterson $75.00
75d Meal Variation No. 4, Jack Youngerman $75.00

SPOERRI, DANIEL. See also No. 67.

V TRE. See Nos. 16, 27, 28, 29, and 30.

76 VAUTIER, BEN. Mystery Box. (Fluxus edition). In 1964, when Fluxus concerts were being held each weekend at 359 Canal St., each member of the audience was given a Mystery Box at the end of a performance. These were uniform brown cartons sealed with brown paper tape that one week contained the plaster from a wall knocked down in renovating the loft, one week Alison Knowles' garbage, one week everything that was on Maciunas' desk, including drawings, writings, etc. Whether the contents were junk or treasures on any particular week was unknown, since the boxes were not necessarily meant to be opened. This box is from this series of "editions" produced by Maciunas. Approximately 8½x8½x 8½; with orange silk-screened label (a clue to its contents?): "Mystery Box: Ben Vautier Fluxus N." $75.00

77 VAUTIER, BEN. Cards in plastic pouch. Complete set of 27 cards containing statements by Ben such as "Kill the notion of art, Ben signed everything, see Ben everywhere" and "Art=Ben". One of the items that appeared in Flux Year Box 2; ca. 1966. Card size 2 x 2; outside pouch dusty. $4.00

78 VAUTIER, BEN. Total Art Match-Box. A small match box with the artist's own label containing instructions, "Use these matches to destroy all art...." A piece that was included in Flux Year Box 2; ca. 1966. 1 3/8 x 2 x ½. $5.00



No. 78

79 VAUTIER, BEN. Tout No. 7. "Le bulletin officiel du Centre de Recherche" of Ben's Centre d'Art Total in Nice. One of 250 copies (100 destined for Paris, 100 for the U.S., 50 for Nice), hand collated, so that there are variations in every copy that we have ever seen. This copy has 30 pages; cover of brown wrapping paper with printed word "Fluxus" and hand-lettered "groupe de Nice"; mimeographed and offset interior pages, 1 green; bound w/split rivets; tipped-in illustrations (1964). 8½ x 6½. $20.00

80 VAUTIER, BEN. Tout No. 8. The editorial states that "Tout est compose d'un peu de Tout" and "est indetermine". Includes a summary and review of J. J. Lebel's 2nd Festival de la Libre Expression in Paris, Emmett Williams' Litany and Response No. 2 for

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Alison Knowles, announcement of Ben's marriage, etc. Tipped-in illus. and other material as above, brown wrapping paper cover printed "Fluxus" with hand-drawn "8"; mimeo and offset interior pages; bound with split rivets. 35 pp. (1965). 8½ x 6½. $20.00

81 VAUTIER, BEN. Tout No. 9. Similar to the above 2 issues, with some pieces repeated from issue no. 7. Mimeo and offset, 22 pp., 1 tan. Brown wrapping paper cover printed "Fluxus" with hand-drawn "9"; bound with split rivets. (1965). 8½ x 6½. 1 page with glued newsprint is stained and has a smudged rubber stamp. $20.00

VOSTELL, WOLF. See No. 18.

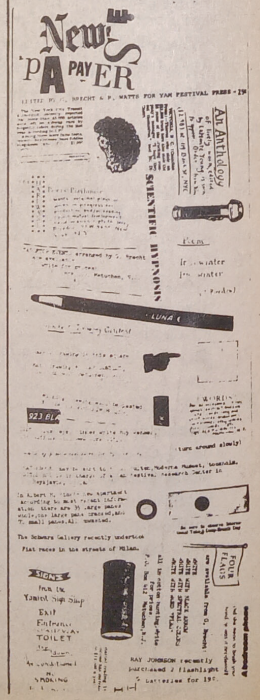
82 WATTS, ROBERT. Hospital Events. (Fluxus edition). These were Watts' first contribution to Fluxus. In the Spring of 1963 Maciunas was hospitalized in Europe for a severe asthma attack. Through friends, he began correspondence with Watts, whom he had never met. Watts created the Hospital Events for him at that time and some were used in Fluxus 1. Later some appeared in various Watts Events plastic boxes, and some were never issued at all. This is a newly collated edition of 7 picture sheets marked with dots, behind each of which is an explosive paper cap. The original printed instructions, included, state, "strike sharp blow with hammer on black dots." (1963/1976). Largest picture 5 x 6¾, packaged in tan manila envelope. While perfectly harmless, we are not certain if these can be subjected to post office cancellation stamp, so please check before requesting mail order. $5.00

WATTS, ROBERT. See also Nos. 83 and 84.

83 (YAM FESTIVAL). Maytime/Yamtime Calendar of events for May (1963), the culmination of Brecht and Watts' Yam activities that were independent of, but parallel with, the origins of Fluxus. Includes listings for Yam Hat Sale and Vostell's Décoll/age show at Smolin Gallery, Yam Day at the Hardware Poets Playhouse, the day of happenings and events at (George) Segal's Farm. Much more than a checklist, with each section a mixture of collaged elements and information, in Brecht and Watts' unique layout style. 22 x 8½; green and blue on white paper, printed 2 sides. Not in the best condition --with multiple folds, edge tears and a tape mark--but hard to find in any condition. Postmark and handwritten address on one side. $80.00

84 (YAM FESTIVAL). Newspaper. Edited and designed by Robert Watts and George Brecht. Includes text of Mirrors happening by Kaprow, poems by Wakoski and Bloedow, ads for An Anthology, Yamfest sign shop, Brecht flags, etc. Collage design, with Brecht's handwritten, as opposed to typeset, copy. 29 x 6, on pink newsprint, 2 sides; faded on multiple folds; punched hole at top center, where a bunch could be hung from a nail for distribution. $100.00

Detail of No. 84



REUBEN GALLERY (1959-61)

85 BELOW ZERO. Poster/announcement for group exhibition, Dec. 18, 1959-Jan. 5, 1960. Designed by Allan Kaprow. Artists listed include Brecht, Dine, Edelheit, Follett, Grooms, Hansen, Rauschenberg, Waring, and more. 12 1/8 x 17½; green on white paper, 2 sides; folds, creases, small tears. $35.00

86 BRECHT, GEORGE. Toward Events. Mailer for show of that name, Oct. 16-Nov. 5, 1959. Descriptions of 4 pieces and texts for events about them on recto, gallery info on verso of brown paper bag; white card insert with gallery calendar. 10 x 6¼ open, but this copy is folded in 3 and still sealed (never mailed). $20.00

86a BRECHT, GEORGE. As above, but with a first name written on one side in ink; else very good. Also never mailed. $17.50

87 BRECHT, GEORGE. Toward Events. Gallery flyer with all text as above, but offset on a single sheet of plain white paper. Lacks the word "Toward" from the title, which would have been hand stamped. Printed one side; 11 x 8½; minor creasing l corner. $7.50

BRECHT, GEORGE. See also Nos. 9-16, 43, 55, 83, and 84.

88 DINE, JIM. Announcement for exhibition, April 1-14 (1960). Very strong design by Dine of eyes and mouth. 8½ x 11; some folds and creases. $20.00

89 DREXLER, ROSALYN. Announcement for sculpture exhibition, Feb. 19-March 10 (1960). 16½x5½; folded in 3. $10.00

90 EDELHEIT, MARTHA. Poster/mailer for exhibition, May 20-June 9, (1960). Has reproduction of one of the works. 14 x14; folded in 4, name scratched out on verso, some yellowing. $10.00

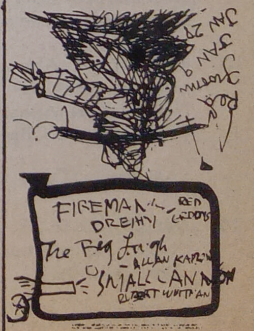
91 GUGGENHEIM MUSEUM. Eleven From the Reuben Gallery. Exhibition catalogue, Jan. 1965. Intro. by Lawrence Alloway, chronology of exhibitions and happenings; illus. 6 pp. foldout, printed one side; slight soil marks, dirt along folds. $5.00

92 (HAPPENINGS) GROOMS, RED; KAPROW, ALLAN; WHITMAN, ROBERT. Announcement/poster for Grooms' The Fireman's Dream, Kaprow's The Big Laugh, and Whitman's first happening, Small Cannon. Upside down on the same page is the announcement for Grooms' gallery exhibition. January 1960. Each side has a separate design, presumably by Grooms; the page was planned to be folded across the middle, and as such each side has been reproduced individually, the happenings side in Sohm, the exhibition side in the Guggenheim Museum catalogue, above. This copy is folded in 3; has small edge tears, creased corners, pencil marks. 17x12. $40.00

No. 88



No. 92



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93 (HAPPENINGS). Press release for above. 11 x 8½. $10.00

94 (HAPPENINGS). AN EVENING OF: SOUND-THEATRE-HAPPENINGS. Announcement card for performances on June 11 (1960). List includes Vaudeville Act by Jim Dine, Intermission Piece by Allan Kaprow, Electronic Music by Richard Maxfield, E.G. a new opera by Robert Whitman, Gossoon, a chamber-event arranged by George Brecht. 3 x 5 9/16. $5.00

95 HAPPENINGS AT THE REUBEN. Program for above (Dine's piece is now called Vaudeville Collage). 11 x 8½; ditto machine copy; creased across middle. $15.00

96 (HAPPENINGS). NEW HAPPENINGS AT THE REUBEN GALLERY. Mailer for 1960-61 season with schedule of events, incl. Dine's Car Crash, Whitman's American Moon and an evening of short pieces called Varieties. 3 photos and 1 photo montage reproduced; irregular size 14 5/16 x 7 3/16 incl. attached return envelope. Printed 2 sides and folded for mailing. $20.00

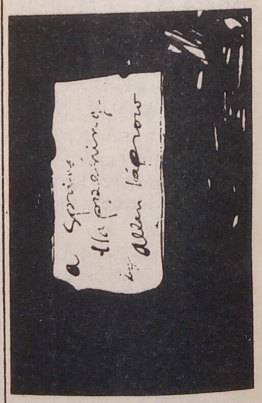
97 KAPROW, ALLAN. Eighteen Happenings [in 6 Parts]. Preliminary form letter invitation (as described by Kirby, p. 67) for the first happening at the Reuben Gallery and the event from which the appellation "happenings" derived. Dates listed as Oct. 2-4 & 9-11 (later changed), 1959. Contains a paragraph on "this different art" and some Kaprow biographical data. Signed by Anita Reuben Besman who writes "The present event is created in a medium which Mr. Kaprow finds refreshing to leave untitled." 11x8½, folded. $10.00

98 KAPROW, ALLAN. Eighteen Happenings in 6 Parts. Announcement/poster (described in Kirby, pp. 67-68) designed by Kaprow. Oct. 4 & 6-10 (1959). 17 x 16; red on white, printed 2 sides. Multiple folds, one slightly yellowing. $50.00

99 KAPROW, ALLAN. 18 Happenings in 6 Parts. Program (described on p. 71, Kirby) for the above. Describes cast of participants that included Whitman, Samaras, Grooms, Segal, and others; also gives instructions for audience to follow. 10 15/16 x 8 7/16; slight crease on one edge. $15.00

100 KAPROW, ALLAN. A Spring Happening. Poster/mailer with reproduction of Kaprow drawing for performances March 22-27 (1961). Newsprint, very fragile, printed 2 sides. 11 x 17; folded in 3, yellowing on fold lines. $50.00

KAPROW, ALLAN. See also Nos. 92, 138, 139, 141, & 143.



No. 100

101 MILLER, RENEE. Poster/mailer for her exhibition, April 15-May5, (1960). Reproduction of one of her works. 14 x 10½; folded in 3, slight yellowing. $10.00

102 OLDENBURG, CLAES. Original typescript of press release for his exhibition, May 6-19 (1960). Includes quote from the artist, "there will be men and women and heroes and bums and children and drunks and streetchicks...and trucks and cars...and shadows and cats and doggies...and cockroaches and mornings and evenings and guns....and cops and mama-gangers and a lot more." 11 x 8½. $10.00

103 OLDENBURG, CLAES. Ironworks/Fotodeath. Mailer for performances, Feb. 21-26 (1961). Reproduction of Oldenburg collage on recto, performance information on verso. 11 1/8x8½; folded. $15.00

104 SAMARAS, LUCAS. Poster/mailer for exhibition of paintings; reproduction of one of the works. Nov.6-26, 1959. Printed 2 sides on glossy paper; 14 x 10½; folded, slight yellowing. $10.00

105 WHITMAN, ROBERT. Original pencil drawing over printed Hansa Gallery announcement (see no. 188), changing the text to become the announcement for the artist's next show at the Reuben. Paste-up for mailer printing on verso. 8 9/16 x 11; folded, glue marks, soil, creases, not particularly detrimental to roughness of sketch. $125.00

106 WHITMAN, ROBERT. Announcement printed from above penciled-over version, for gallery exhibition Nov. 27-Dec. 16 (1959). 8½ x 11; printed 2 sides; folded. $15.00

107 WHITMAN, ROBERT. The American Moon. Mailer/announcement for performances Nov. 29-Dec. 7 (1960). Reproduction of Whitman drawing on recto, performance info on verso. 10 7/8 x 8½; poor condition and with unrelated writing both sides. $10.00

108 WHITMAN, ROBERT. Mouth. Announcement for performances April 18-23 (1961). This was the last happening at the Reuben Gallery. Text on one side, reproduction of drawing by Whitman on the other. 12 x 9; folded; soil along folds, mostly on text side. $15.00

WHITMAN, ROBERT. See also Nos. 188 and 189.


No. 108

We also have a large selection of other Reuben Gallery material---announcements, press releases and gallery show posters in particular.

OTHER PERFORMANCES AND EVENTS (MUSIC, DANCE, HAPPENINGS)

109 AUDIO VISUAL GROUP. New Music. Program for performance at the Living Theatre, Aug. 1, 1960. (For a description of the origins of this group, see Hansen, pp. 102-104.) Lists works by Al Hansen, Dick Higgins, Lawrence Poons, Ray Johnson, others. 11x 8½; mimeograph; one stain, but not in text. $15.00

110 AUDIO VISUAL GROUP. Announcement for the above. Rough italic lettering on music staff background, sort of a fake antique look. Lists performers. 11 x 8½; black, red, ochre on buff paper; ½-inch tear on bottom. $15.00

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111 AVANT GARDE FESTIVAL. Poster for the 2nd year of the Festival, Judson Hall, Aug.-Sept. 1964. Presented by Norman Seaman and Charlotte Moorman, featuring an all-Varese concert and Stockhausen's Originale directed by Allan Kaprow. The latter, with an all-star cast including Allen Ginsberg among others, created an uproar. Henry Flynt and George Maciunas led a line of pickets in an "Action against cultural imperialism", while on the other hand the crowds inside the hall were so large that it was almost closed by the fire department. 22x12; creased; small hole in lower left, but not in text. $7.50

112 BERNER, JEFF. Astronauts of Inner-Space. Poster for a workshop, Feb. 1966, San Francisco. 20 x 14 7/8; blue on white. $1.00

BRAKHAGE, STAN. Metaphors on Vision. See No. 127.

113 CAGE, JOHN. Edition Peters catalogue of scores and tapes, 1960. Detail of score(s) on cover. 8½ x 6; 3-page fold-out, printed 2 sides, green paper; slight fading. $5.00

114 CAGE, JOHN. Poster for concert honoring Cage on his 60th birthday, New School for Social Research, N.Y.C., June 30, 1972. Performers incl. Corner, Neuhaus, Mumma, others plus film on Cage by Paik. Designed by Linda Francis in 5 colors, muted grey-browns, rose. 14 x 17½; folded in 4 as distributed. $10.00

115 CHIARI, GIUSEPPE. "La Musica È Facile." Postcard with this statement on picture side; signed in ink by Chiari on same side. 1973. Name , address of addressee, postmark and stamp on verso. 4 1/8 x 5 7/8; glossy card stock; partial postmark on recto. $2.50

116 CHIARI, GIUSEPPE. "L'Arte È Facile." Poster with reproduction of this rough-lettered statement. 39¼ x 27 3/8; folds. N.d. $10.00

117 CORNER, PHILIP. Metal Meditations. Silk-screen print (by Alison Knowles) of Corner's graphic notation and calligraphic text. One of a projected set of approximately 13 pages, each to be printed in an unnumbered edition of about 100 copies. Only this page was ever completed in this format; another version comprising 45 pages was recently printed in Italy. 1974. Black on white ricepaper, signed by Corner + red chop with his Korean pen name. 12 x 19. $35.00

118 CORNER, PHILIP. Sounds Out of Silent Spaces. Unused sheet of stationary that, with an overprint of performance data, also becomes the design for announcement of a continuing series of concerts. This basic sheet includes text and diagram, in Corner's calligraphic style, relating to performance methods. N.d. Magenta on white; 11 x 8½. $2.50

119 CORNER, PHILIP. Silent Music for Piano. Invitation and program for a performance in Riverside Park, N.Y.C., part of the Quiet Day Festival, Oct. 19, 1974. Works by Cage, Neuhaus, Ono, Brecht, Corner, Young, Kosugi, and others. 11 x 8½; 3 pages, mimeo on green paper, stapled. $2.50

CULTURE HERO. See Nos. 151 and 152.

CZECH ARTISTS. See Knizak, Nos. 144 & 145, and Mlynarcik, No. 160.

120 DUPUY, JEAN. The Visual Energy of Sound. Program for performance at Judson Church, Nov. 14 & 15, 1968. 2 pp. incl. artist's statement and cast list. 8½ x 11, stapled. $2.00

121 DUPUY, JEAN. Sigma 7--Nature et Technologie. Text in newspaper format consisting of questions alternating between French and English, trance induced. Nov. 15, 1971. 19 5/8 x 26½; 4 pp., but with text only on front and back, inside faces blank. Signed by Dupuy. Newsprint, soiled, somewhat yellowing; folds. $10.00

122 DUPUY, JEAN. Soup and Tart. Poster for performance at the Kitchen, Nov. 30, 1974, at which a large number of artists assembled by Dupuy performed brief pieces while the audience consumed whiskey soup and apple tart. The recipe for the latter appears on the hand-cut poster, which has a circular tart shape with fluted edge. Signed. Approx. 24 in. diam, on heavy stock. $30.00

123 FAISON, ELLEN. You Can't Do That to Women! Flyer for event organized by Faison, ca. 1966. Participants listed include Ken Dewey, Carolee Schneemann, James Tenney, Christo, Arman, et al. 11 x 8½; tape marks. $7.50

124-130 FILM CULTURE magazine, published under the editorial leadership of Jonas Mekas. The issues listed below are all those to date that have been designed by George Maciunas on commission. With the exception of the Expanded Arts issue (No. 128), they contain only incidental Fluxus material, as noted.

124 FILM CULTURE NO. 14 (Vol. III, No. 4). Nov. 1957. The earliest issue designed by Maciunas. Includes articles by Gilbert Seldes, Andrew Sarris, and others. 10 7/8 x 8 3/16 format, 22pp. illus.; 9 center pages on orange paper. $10.00

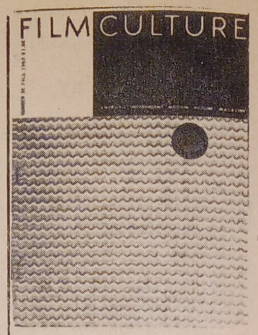
125 FILM CULTURE NO. 21. Summer 1960. Ads as well as editorial pages designed by Maciunas. Articles by Mekas, Brakhage, Tyler, Rogosin, and others. 8 x 5½ format, 112 pp. illus. $15.00

126 FILM CULTURE NO. 22-23. Summer 1961. Ads as well as editorial pages designed by Maciunas. One of the former is for the AG Gallery, "art, films, musica antiqua, new music, literature, revolutions." Includes articles by Leacock, Tyler, Godard, Bazin, Deren, Breer, Lye, Vanderbeek, Brakhage, Markopoulos, and others. 8 x 5½ format, 208 pp., illus., red textured paper cover. $15.00

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127 FILM CULTURE NO. 30. METAPHORS ON VISION. Fall 1963. First edition. Entire issue devoted to Stan Brakhage's Metaphors On Vision. Tan herringbone-patterned corrugated cardboard covers, die cut. Interior pages printed on coarse grey paper, white glossy paper, and translucent grey paper. Tan and black wraparound (one of 2 styles--the other translucent--made for the first edition) on cover includes ad for Fluxus. This book belies the fact of its mass production, so much so that the recently republished edition had to be redesigned to compensate for a tour de force of binding that could not be repeated. One of the most beautiful and innovative books of the period combined with a landmark text. 11 x 8½, unpaginated (90 pp.), illus., slight soil on back cover. $60.00



No. 127

128 FILM CULTURE NO. 43. Winter 1966. Expanded Arts issue. Newspaper format (on better paper stock). Includes interviews with Ken Dewey, Gerd Stern; articles by Sheldon Renan, Gregory Battcock, Henry Flynt, Mekas; plus 2 full Fluxus pages. 12 pp., 22 x 17 1/8. $2.50

129 FILM CULTURE NO. 44. Spring 1967. Both ads and editorial matter designed by Maciunas. Includes biography and more on Leo Kuleshov, Mekas on Kubelka, Lye, Clarke, Markopoulos, Linder, and others. Insert of 8 pp. facsimile letters by Brakhage, Landow, Renan. 10 x 8¼; grey cardboard covers, interior on orange, white, tan, and grey papers; illus., 80 pp. plus insert. $5.00

130 FILM CULTURE NO. 45. Summer 1968. Both ads and editorial matter designed by Maciunas; guest-edited by Gerard Malanga. Articles by Malanga, Ondine, Battcock, Mussman, Renan et al, and a letter by Jackson Mac Low to Maciunas refuting the latter's statement that Warhol's films are copied from Mac Low's Tree Movie (see no. 156). Virtually hidden in this predominantly Warhol issue is one of the few articles on the life--and death--of Freddy Herko, by Don McDonagh. 10½ x 8¼; 64 pp.; tan cover with tan, orange, and white papers, illus. $5.00

131 FILM-MAKERS' CINEMATHEQUE. Program for Nov. 25, 1965 (part of the New Cinema Festival). Lists intermedia works by Bourdon, Al Hansen, Elaine Summers, others. 11 x 8½; mimeograph; some soil, corners bent. $2.00

132 FILM-MAKERS' CINEMATHEQUE. Program for Dec. 1-3 (1965). (Part of the New Cinema Festival, aka the Expanded Cinema Festival because of the large number of non-filmic experimental light and media works.) Lists performances of Moviehouse by Claes Oldenburg, Map Room II by Robert Rauschenberg, Prune. Flat. by Robert Whitman. 14 x 8½; mimeo; soiled, small tears. $4.00

133 FILM-MAKERS' CINEMATHEQUE. New Cinema Bulletin. Vol. 1, No. 1, May 1967 (all published). Designed by George Maciunas. Includes review of Conrad's The Flicker by Kelman, interviews with Markopoulos and Kubelka by Jonas Mekas. Planned as a membership bonus for members of the Cinematheque, but relatively few issues were ever distributed. 10¾ x 8¼, 4 pp., like new. $3.50

FORBES, BICI. See Bici Hendricks., No. 136.

134 HANSEN, AL. A Program of Happenings? Events! & Situations?. Program for performance at Pratt Institute, Brooklyn, N.Y., May 2, 1960. Organized by Hansen, "an eclectic", with works also by Brecht, Kaprow, Mac Low, etc. Includes brief quotation from John Cage plus a manifesto-type statement by Kaprow. Reproduced in Sohm. 11 x 8½. $15.00

135 HARDWARE POETS PLAYHOUSE. Poster for 2 plays--What the Lightning Had to Say and Monks and Nun--by Wendell Metzger; directed by Jerry Bloedow, choreography by Meredith Monk. March 5-7 & 12-14 (1965). 14x11; folded in half. $20.00

136 HENDRICKS, BICI (FORBES). Language Box Box Language. Over 325 small cards, most printed with a word on each side, some blank, with an occasional picture card. Described by the artist as a "book...for serious play" whose purpose is to "renew your zest in language." Published by the artist's own Black Thumb Press, 1966; with 7-page fold-out introduction. Grey cardboard box 4½x3 11/16x1½. $12.50


No. 136

137 HENDRICKS, GEOFFREY. Traume. Wälder. Ein Meditationsritual. Poster for performance at the Kunstverein München, Jan. 24-26, 1975. Reproduces photo by Peter Moore. 18 7/8 x 13. $7.50

HENDRICKS, GEOFFREY. See also No. 53.

138 HYDE, SCOTT. Color photograph (vintage print, unfaded) of the "Sandwich Man" and set for 18 Happenings in 6 Parts at the Reuben Gallery; Kaprow behind scrim. (1959). Rubber stamped "Proof" in lower right. Marked "Stock Photo no. Kaprow 1" on back along with photographer's stamps. This photo has been published in Kirby, Kaprow, and elsewhere, but never in its original color. 5 x 7 3/16, emulsion cracks in margin and slightly into edge of print. $50.00

139 HYDE, SCOTT. Color photograph (vintage print, unfaded) of Allan Kaprow's reflection in mylar, taken on the set of 18 Happenings in 6 Parts at Reuben Gallery. (1959). Rubber stamped "Proof" on right side. Marked "Stock photo No. Kaprow 2" on back, along with photographer's stamps. 7 3/16 x 5; small scratches, all except one in margins. $50.00

140 HYDE, SCOTT. Black/white photograph (vintage print) of the Delancey Street Museum, run by Red Grooms, taken at its opening in October, 1959. A time exposure, showing a group show on the walls, multiple images of people. Signed and incorrectly dated "Scott Hyde 1960" on back, along with photographer's stamp. 8 x 10. $50.00

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141 HYDE, SCOTT. Black/white photograph (vintage print) of Allan Kaprow's Apple Shrine environment, taken at Judson Church Glry. in Nov. 1960. An extremely evocative picture that captures details as well as atmosphere under near-impossible photographic conditions. Incorrect date on back, along with photographer's rubber stamp. 8 x 10; 1 corner bent. $50.00

HYDE, SCOTT. See also Nos. 51, 52, and 55.

142 INTERMEDIA ARTS FESTIVAL. Poster, Japan (1969). Includes (mostly in Japanese) biographies of, and pieces by, Mac Low, Vautier, Schmit, Cage, Paik, Hidalgo (Zaj), Shiomi, Higgins, Brecht, Kosugi, Tone, Williams, and others. 31 x 17 5/8; red and black on brown paper, printed 2 sides; folded. $10.00

143 KAPROW, ALLAN. Words. Miniature book on Kaprow's environment, published by the Smolin Gallery, 1962. Includes intro by Kaprow, definitions of "environment" and "happening", biographical data. Also texts by Rose Moose (Smolin), Brian O'Doherty, others. 32 pp., illus., 4 5/8 x 3½; printed black on brown, yellow and blue papers, brown paper cover. $25.00

KAPROW, ALLAN. See also Nos. 97-100, 138, 139, & 141.

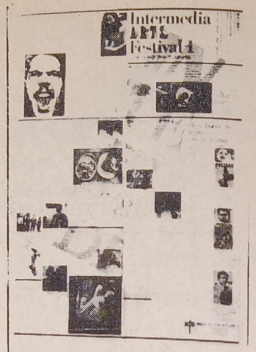
144 KNIZAK, MILAN. Flyer for untitled performance, a "difficult ceremony" at 134 Greene St., N.Y.C., Jan. 18, 1969. Instructions for the 24-hour piece with no communication between participants; design by Knizak. 12¾ x 8½. $3.00

145 KNIZAK, MILAN. Pamphlet published by Beau Geste Press, England, in an appeal for funds and petitions to aid Knizak at the time of his trial and conviction for illegal art activities & writings in the CSSR. Includes Hanns Sohm's account of his own arrest in attempting to take papers from the artist to his own archive in Germany, letters from Knizak, plus biographical data. Rubber stamp "Esperan" on first page. 1973. 11¾ x 8¼; 7 pp. mimeo red ink on grey paper + 1 p. Xerox; stapled; some edge creases, folds. $2.50

146 KNOWLES, ALISON and OLIVEROS, PAULINE. Postcard Theatre. Set of 4 postcards, illustrated with biographical photos and captioned "Brahms was a two-penny harlot," "Bach was a mother," etc. 5 5/8 x 4 1/8. $2.00

147 KNOWLES, ALISON. East (sic) Slowly. Cotton T-shirt printed in pink, yellow, green on white. Design of a slice of bread and lettering on square background. Signed and dated in ink. 1974. Has been washed, but color only slightly faded. Small adult size; small hole at back of neck. $50.00

148 LEVINE, LES. The Big Eye. Poster for video series at the Architectural League of N.Y., April 25, May 2,9, 16 (1967). 10 5/16x 12 15/16; black on pink paper; small tear at top, creases. $5.00



No. 142



No. 143

149 LEVINE, LES. The Fashion Show Poetry Event. Poster for this performance produced by Eduardo Costa, John Perreault, & Hannah Weiner at the Center for Inter-American Relations, N.Y.C., Jan. 14, 1969. Signed in pencil by Levine. 19½ x 26 5/8; blue video screen image on white with red border. $20.00

150 LEVINE, LES. Release 2: A Benefit for the Ron Gold Defense Fund. Poster for performance at St. Mark's Church, N.Y.C., Dec. 31, 1969-Jan. 1, 1970. Signed by Levine in pencil. 22¾ x 17 3/8; blue on white paper. $10.00

151 LEVINE, LES. Culture Hero. "A Fanzine of Stars of the Super World." Special issue about Jill Johnston, edited by Levine, with contributions by Yvonne Rainer, Meredith Monk, Teeny Duchamp, Barbara Rose, others. 1970. 16 5/8 x 11¼ tabloid, newsprint; 28 pp., very slight yellowing. $5.00

152 LEVINE, LES. Masterprint. The above-listed Jill Johnston issue of Culture Hero reprinted with each page as a separate, rainbow-colored (split fountain) print; in corrugated cardboard covers, bolted together so that each page can be removed for framing. Published by Editions Alecto, 1970. Signed and dated in pencil on both first and last pages. Page size 23 x 17 (cover slightly larger); on heavy stock; cover soiled, dented edges; interior good. $50.00

153 THE LIVING THEATRE. The Theatre of Chance. Poster for Women of Trachis by Sophokles in a version by Ezra Pound and The Marrying Maiden by Jackson Mac Low. Directed by Julian Beck and Judith Malina, designed by Beck, music for the Mac Low piece by John Cage. A note states that this double bill was being performed in repertory with Jack Gelber's The Connection. 1960. Poster design by Iris Lezak. 17 15/16 x 24; red lettering on black; several folds, slight corner damage. $40.00

154 THE LIVING THEATRE. Program for performance Jan. 8, 1962. Lists pieces by George Brecht, Claus Bremer, Earle Brown, John Cage, Walter de Maria, Henry Flynt, Yoko Ono, others. A note indicates that this concert was a benefit to help pay the printer of An Anthology. 11 x 8½; mimeo on blue; 1 fold, creases. $5.00

155 MAC LOW, JACKSON. Poetry, Music and Theatre Works. Program for 2 performances in the series sponsored by La Monte Young at Yoko Ono's loft on Chambers Street, N.Y.C. April 8 & 9, 1961. This series was notable not just as a catalyst, but as the first known public events held in a loft. Performers for the Mac Low evenings include Young, Wakoski, Simone Morris, Spencer Holst et al. 11x 8½; ditto machine copy; folded in 3. $15.00

156 MAC LOW, JACKSON. Tree Movie. 1971 reprint of the 1961 score, first published in cc V TRE, Jan. 1964. Additional descriptive material added for this sheet that was handed out as an accompaniment to Mac Low's performance at the 1971 Avant Garde Fest-

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141 ival. Also contains his Word Event(s) for Bici Forbes. 11 x 8½; printed 2 sides. $2.00

157 MAC LOW, JACKSON. A Vocabulary for Carl Fernbach-Flarsheim. The first of Mac Low's vocabularies, in which a graphic performanse notation is created by marking down all the words possible made from the letters of a given person's name. Created for a show in Philadelphia in 1968, in which the original hand-drawn multilith plates were exhibited and then stolen, this is one of 500 unnumbered reproductions. Instructions printed on 1 side, the score itself on the other. 14 x 8½. $5.00

158 MAC LOW, JACKSON. A Vocabulary for Peter Innisfree Moore. Graphic score, created using method above, printed on recto; performance instructions on verso. The notation itself is unusually large and crowded with words, taking a much longer time to compose than the other vocabularies, according to Mac Low; this was due to the large number of "e" letters in Moore's name. 1974-75. 14½ x 22, laid paper. $5.00

MAC LOW, JACKSON. See also No. 153.

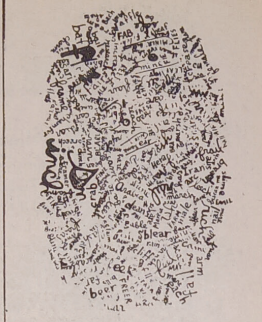
159 MANIPULATIONS. Edited by Jon Hendricks. First edition. Objects and documents relating to the 12 Evenings of Manipulations (destruction art activities) performed at Judson Gallery, Oct. 1967. Documents, photographs, texts, objects by Ortiz (paper bag labeled "Explode this war in Vietnam bag"), Geoff Hendricks (sky postcard), Picard, Kaprow, Hansen, Paik, Millet, etc., the whole enclosed in an envelope with cover by Ortiz. Unnumbered mimeograph edition of 500 on many colors of paper. (This was later reissued by Aspen magazine with many items deleted.) 10½ x 7 3/8. $25.00

160 MLYNARCIK, ALEX. Announcement for actions to be performed in Hurban Square, Bratislava, Oct. 2-4, 1966. Text in Czech & French. 4 pp. fold-out (printed one side) plus 3 inserts: a full-color map of the CSSR, a quadri-lingual outline of the actions, a small mirror attached by a cord. 9¼ x 22½, on heavy stock, with 1 blue ink fingerprint as part of design; minor creases. $15.00

161 MONK, MEREDITH. Blueprint (1) and Overload/Blueprint (2). Flyer for both the former at the Judson Gallery and the latter at the Judson Dance Theatre. Nov.-Dec. (1967). Collage design by Monk of photos by Charlotte Victoria. 8 1/16 x 12 5/8. $4.00

162 MONK, MEREDITH. Program for above. 2 pp. mimeo w/staple. 14 x 8½. $2.50

163 MONK, MEREDITH. Candy Bullets and Moon. 33 1/3 rpm record (pressed on one side only) done in collaboration with Don Preston. Voice and bass by Monk, organ and drums by Preston. One of an unnumbered edition of 100. 1967. 6¾ diam., like new. $15.00





No. 157
No. 159



No. 163

164 MONK, MEREDITH. Juice. Program for this "theatre cantata" in 3 installments, performed at 3 different locations on different days, Nov.-Dec. 1969. Includes descriptions of performance spaces plus list of all songs and musical units and all performers. 11 x 8½; 8 pp. printed 1 side only, plus red paper covers; stapled. $5.00

165 MONK, MEREDITH. Key. Flyer for record album of "invisible theatre." Illustrated with reproduction of photo by Peter Moore. 9½ x 8 5/8. $5.00

166 MONK, MEREDITH. Paris/Chacon. Poster, designed and silk-screened by Monica Moseley in an edition of less than 50 unnumbered copies, for the performance at Oberlin College, Jan. 25 (1974). Brown and black on yellow. 25 13/16 x 19 3/8. Slightly soiled edges and lower right corner. $75.00

167 MONK, MEREDITH. Education of the Girlchild (Part 1). Flyer for the original version of the solo section from one of Monk's epic theatre works, this performance taking place in her loft before a very small audience. April 22-23 (1972). Illustrated with one of her most evocative drawings, white against black. 11x8½. $4.00

168 MONK, MEREDITH. Education of the Girlchild. Poster for the complete version, from performance at the Venice Biennale, Oct. 9-12 (1975). Illustrated with a photograph from the New York production. 39¼ x 13½; red and black on white. $25.00

169 MONK, MEREDITH. Education of the Girlchild. Another poster from the above engagement, with the same layout. However, the dates are for an extended run on Oct. 15-17 (1975) for which was added the headline "Rappresentazione straordinaria" as a result of the enthusiastic reception given the first few performances. Some additional text, different colors than above--red, white, blue. $25.00

MOORMAN, CHARLOTTE. See Nos. 111 and 174.

170 NEW AMERICAN CINEMA GROUP. Love and Kisses to Censors Film Society. Membership card distributed to thwart potential censorship of public screenings after the canceled premiere of Jack Smith's Flaming Creatures in Dec. 1963 (see no. 180). Numbered, with black Film Culture rubber stamp overprint. Used for screenings at Gramercy Arts Theatre, N.Y.C. 2¼ x 4; red lip-print design on cream card stock, membership data on verso. $3.50

171 NEW MEDIA, NEW FORMS. Poster for the extremely influential exhibition at the Martha Jackson Gallery, June 6-24, 1960. Re-production of newsprint collage by Oldenburg, with names of the artists incorporated into the design. Brecht, Johns, Kaprow, Grooms, many others. 21 7/8 x 17 1/8; several folds. $50.00

172 NITSCH, HERMANN. Orgies-Mysteries Theater. Flyer for performance at Film-Makers' Cinematheque, March 2,3,16 & 17,1968,

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Nitsch's first performance in New York. Photos on recto, text about O.M. Theater plus bio of Nitsch on verso. 14 x 8½. $2.50

173 OLDENBURG, CLAES. Washes. Backstage list given to performers in this happening for "swimmingpool", part of the First New York Theater Rally. May 22, 23, 1965. Lists order of appearance in piece. Mimeographed on Ray Gun Manufacturing Co. stationary (upside down from list); black and blue on white; 11x8½;folds.$10.00

OLIVEROS, PAULINE. See No. 146.

174 PAIK, NAM JUNE and MOORMAN, CHARLOTTE. Action Music. Poster for a program at the Spring Arts Festival, University of Cincinnati, April 1, 1968. Designed by Bill Sontag as a witty visual pun on the relationship between Moorman's cello and her arrest for topless cello playing in Paik's Opera Sextronique the previous year. Partly inaccurate text on verso. 22 x 14; folded in 4. $7.50

PAIK, NAM JUNE. See also No. 69.

175 PICARD, LIL. 2165: An Environment. Poster for show at Smolin Gallery, Jan. 23-Feb. 11, 1965.Reproduction of drawing by the artist. 22 x 17; green on buff paper. $25.00

176 RAINER, YVONNE. Poster for Festival D'Automne. Paris, 1972. Performance with John Erdman, title not mentioned. Design of four photos of Rainer and Erdman with brief, enigmatic narrative texts. 24¾ x 23½; glossy stock. $10.00

177 S.M.S. Edited by William Copley. Complete run of 6 bi-monthly issues of the portfolio-style magazine that was the lavish single achievement of Copley's Letter Edged in Black Press. As stated in a pre-publication brochure "Each portfolio will contain personal manifestations by the new as well as the established contemporary artists in all media. The primary concern of the publisher is.....to liberate the artist from the restrictions of format...The publisher's complete sympathy with the artist's objective will permit expanded use of new materials in every category (for the composer, choreographer, sculptor, poet, painter, writer, film-maker, all inventors) and fresh application of conventional means. The most advanced technical and production methods are used to make the artist's statement as complete as possible." In this Copley succeeded, including such objects as a replica of one of Duchamp's Disc's Inscribed with Puns (removable from the cover of issue no. 2), a Watts parking meter decal, a Picard burned bow-tie, a Nauman tape, as well as objects and printed matter by Byars, Christo, de Maria, Rot, Arman, Oldenburg, Cage, and others. La Monte Young was music editor beginning with issue no. 3, but the remaining tapes by both Young and Terry Riley were stolen after a small initial distribution, and thus are missing from this set. 1968. 11 x 7 format. Contents like new, but rubber band marks appear on several portfolio covers. In original individual mailing cartons, somewhat soiled. $200.00

178 SCHNEEMANN, CAROLEE. Meat Joy. Poster for New York performance, Nov. 16-18, 1964 at Judson Memorial Church. Presented by the Judson Dance Theatre. Reproduction of collaged photographic elements, most of them apparently from the performance earlier that year at the Festival of Free Expression, Paris. 14 5/16x8 13/16.$40.00

179 SCHNEEMANN, CAROLEE. Water Light/Water Needle. Poster for this "kinetic theater" piece performed at St Mark's Church-in-the-Bouwerie, N.Y.C., March 17-20, 1966. Performers include Mark Gabor, Tony Holder, Meredith Monk, Phoebe Neville, and others. 9½ x 15; turquoise ink on white; one fold. $20.00

180 SMITH, JACK. Flaming Creatures. Flyer for the scheduled premiere screening at the Tivoli Theatre, midnight Dec. 7 (1963), a screening that never took place due to the closing of the theatre by the police. (The actual premiere took place several months later. See also no. 170.)Reproduction of a drawing by Smith.11½x9.$7.50



No. 179



No. 180

Dick Higgins formulated the idea for the Something Else Press when he published his own book Postface/Jefferson's Birthday in 1964. Operating out of his home for the first year, in February 1965, he leased an office in a commercial building on lower Fifth Avenue. The Press moved to California in 1969 (where Higgins also taught at the California Institute of the Arts),then to Vermont in 1971, where it ceased activities in 1974. The Press published regularly-bound books, boxed editions, a series of Great Bear Pamphlets, and an irregular Newscard/Newsletter. Many of the books and pamphlets are still available from Christopher Stephens Bookseller, Inc., 20 East 38 St., New York, N.Y., 10016 and from special dealers.

181 SOMETHING ELSE PRESS. Unused sheet of stationary of the Press when it was located at 160 Fifth Ave. 11x8½; blue and red on white with Statue of Liberty and Press logo. $1.00

182 SOMETHING ELSE PRESS. Newscards Nos. 1-8 (missing No. 9). (1965-66). Written by Dick Higgins in the first 2 years he owned the Press, these postcards are full of news, gossip, and strong opinions. Beginning with No. 10, the format changed to a Newsletter, often with Higgins' art-related essays, most notably the one in which he coined the term "intermedia." This incomplete run of the cards is in clean, unmailed condition, without even the correction that was marked on No. 8. 3¼ x 5½. $10.00

183 SOMETHING ELSE PRESS. Catalogue 1965-66 with essay What to Look for in a Book--Physically. Higgins' essay on book design, plus description of books published to date. 7 x 5¾; 16 pp., illus.; light grey textured stock. $5.00

For more work by Dick Higgins, see also Nos. 55-59.

184 THE STONE. Booklet about the collaborative environment at the

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Judson Gallery, March 10-27 (1966). Artists involved were Yoko Ono, Anthony Cox, Michael Mason, Jeff Perkins. This publication includes descriptions of the environment plus a whole section of texts and drawings by Ono and a 4-page insert in which she discusses her work. 11 x 8½; 20 pp., printed one side, stapled. Mimeographed on pink, white, grey papers, heavy paper cover. $25.00

For more work by Yoko Ono, see also No. 68.

185 WARHOL, ANDY. Poor Little Rich Girl/Vinyl. Flyer for screening of these 2 films at the Film-Makers' Cinematheque, June 4 (1965) Picture of Edie Sedgwick and Gerard Malanga. 8½ x 11. $3.50

186 WARING, JAMES. Flyer for a performance at the Living Theatre of work from Waring's class in dance composition. N.d. Participating students include Diane Di Prima, David Gordon, Fred Herko, Valda Setterfield, Aileen Passloff, Corinne Robins, others. Jackson Mac Low has written on the back in pencil: "3rd time a Mac Low Simultaneity was performed/ 'Schönheit' (written 1958 or 9) w/dance of Timothy La Farge then Waring student." 14x8½; yellowing. $7.50

187 WARING, JAMES. James Waring and Dance Company at the Henry Street Playhouse. Program for performances, Jan. 24 &25, 1962. Music, objects and light events by George Brecht, musical director Richard Maxfield, costumes by Remy Charlip; musicians include La Monte Young and Robert Dunn, dancers Rainer, Herko, et al. 11 x 8½; folded in 4, some creasing. $10.00

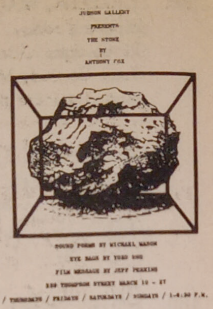
188 WHITMAN, ROBERT. Handsome graphic announcement for exhibition at the Hansa Gallery, Jan. 12-30, 1959. The design that was the basis for a later flyer for the Reuben Gallery (see nos. 105 and 106). 8 9/16 x 11; grey ink on translucent bond; folded in half and slightly creased. $17.50

189 WHITMAN, ROBERT. Hole. Poster for this "theatrical work" performed at 9 Great Jones Street, N.Y.C., May 27-June 1 (1963). Whitman's beautiful design--in blue, red and yellow--makes use of a theme he has often returned to: the visual similarities between diverse objects and the metaphors therein. Here the images are a sliced apple juxtaposed with a bleeding heart. Illustrated in Sohm. 22 1/8 x 17; minor creasing, 1 corner bent; faint yellowing. $75.00

WHITMAN, ROBERT. See also Nos. 105 - 108.

YOUNG, LA MONTE. See Nos. 190-192.

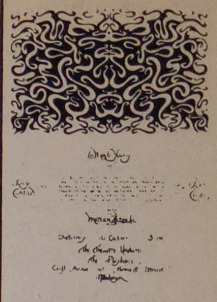
190 ZAZEELA, MARIAN. Announcement for 3 Concerts of music by La Monte Young, with Young and Angus MacLise. Performed at 10-4 Group Gallery, Aug. 12,19,26, 1962. Zazeela's calligraphic design is in a freer, more open style than her more recent meticulous drawings. Very striking, on rough brown paper, with a barely seen pencil signature. Folded in 3, address on verso, but never mailed. 11 x 8½. $20.00



No. 184

191 ZAZEELA, MARIAN. Announcement for concert of music by La Monte Young, The Obsidian Ocelot....., at Theatre Upstairs, Pittsburgh, Oct. 16, 1965. Performers are Young, John Cale, Tony Conrad, Marian Zazeela. Zazeela's calligraphy is already more intricate than the above example, and relates to the light boxes she was making at this time. Signed in pencil by the artist. 81 x 61; card stock. $25.00

192 ZAZEELA, MARIAN. Announcement for Four Evenings of La Monte Young. Presented by Larry Poons and Henry Geldzahler, Feb. 24-27, 1966. Performers are Young, Zazeela, Conrad, and Terry Riley. The design is simply an exquisitely lettered invitation, without further embellishment. Signed in pencil by Zazeela. 8 7/16 x 5 3/8. $25.00



No. 191

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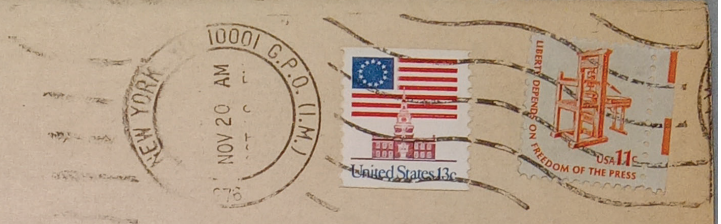
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Calvin Tomkins
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