

FLUXUS etc. / Addenda II

In case the press in London interviews you & asks you to explain about fluxus you can relate or quote our Fluxus manifesto we threw towards audience.

① Purge (dictionary description)

Purge the world of Europeanism, bourgeois sickness, intellectual, professional, commercial culture. Purge the world of dead art, imitation, artificial, abstract art, serial art etc, etc.

② Tide (dictionary description)

Promote living art or living non-art to be fully grasped by all peoples, not only critics, dilettantes, intellectuals and professionals.

③ Fuse (dict.)

Fuse the cadres of cultural, social & political revolutionaries into an united front & action.

You can mention the fact that the ones enjoying & comprehending that enjoyed our concerts most (in Wiesbaden & Paris) were simple unsophisticated people like Housemeister, workers etc. (and usually children) And the ones most opposed were all the pseudointellectuals — the cultural elite: Stockhausen, Helms, etc. the exponents of "intellectual art".

Best regards to you & John Cale
& best of luck, George.

FLUXUS etc. / Addenda II

The Gilbert and Lila Silverman Collection

**Baxter Art Gallery
California Institute of Technology**

The exhibition "Fluxus etc. / The Gilbert and Lila Silverman Collection"
presented at the Baxter Art Gallery, Division of the Humanities and Social Sciences, California Institute of Technology,
has been generously supported by the Pasadena Art Alliance.

September 28–October 30, 1983

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Jon Hendricks

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Jon Hendricks

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Brian Liljeblad, Jerry McMillan, Larry Miller, Jeff Nash, Nam
June Paik, Linda Parks, Mike Prudhon, Mike Reed, Rosemary
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Spinazzola, Joanne Stamerra, Lori Tucci, Ben Vautier, Karen
Verlardi, Teresa Vettoretti, Anthony Viti, Marina Walker, Sue
Waller, Robert Watts, Ann Marie Williams, Laura Woodcock

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Baxter Art Gallery, Pasadena, California 91125

BAXTER ART GALLERY

California Institute of Technology

Pasadena, California 91125

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FRONT COVER: George Maciunas, letter to Tomas Schmit: Fluxus
Manifesto, Silverman N° >240.XVII late June or
early July, 1963

BACK COVER: Ben Vautier, A COMPLETE HISTORY OF FLUXUS,
Including Philosophy, Attitudes, Influences and Purposes, 1981

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Introduction

Gil and Lila Silverman's collection of Fluxus instruction drawings brings together the two most special—and, to my mind, fascinating—aspects of their artistic interests. Their collection of Fluxus is one of the three great accumulations of this material in the world; their collection of contemporary artists' instruction drawings is, simply, unique. It seemed appropriate, in discussing the segment of their collection documented in this catalogue, to touch on the reasons Gil Silverman became involved in collecting instruction drawings and how that interest finally resulted in the purchase of Fluxus instructional material as well.

Gil Silverman's fascination for instruction drawings began on a trip the Silvermans made to Japan to see the Expo '70 World's Fair at Osaka. On view in that country at the same time was the Tokyo Biennial, an art exhibition in which a number of contemporary Americans and Europeans were well-represented. In this show, American Sol LeWitt had conceived, for a large existing room covered with hole-filled cement boards, a piece in which innumerable small rolls of colored paper were inserted into the holes. This was still being done, even after the opening, by several Japanese. Gil has always had a penchant for avant-garde art and was interested in Sol LeWitt. He realized, however, that one reason this piece intrigued him was that the artist was not there while the piece was being made. Three years later at the Kunsthalle in Bern, the Silvermans came across a LeWitt exhibition of large wall drawings and other works. It became clear all over again that the artist was producing his art by developing directions on how it should be fabricated and leaving its actual construction to others. Gil got in touch

with LeWitt and purchased the written notations for the piece the artist had proposed for Tokyo several years before. During 1973 there was a downturn in the real estate market, the basis of Gil Silverman's business. The inexpensive cost of informational drawings like LeWitt's allowed Gil to continue active purchasing and also encouraged him to focus his and Lila's collection around this area.

After he had collected this informational material for a while, Gil developed a definition of what these objects were, and what they documented. They were, he decided, "instruction drawings." Gil realized that "...when artists first start thinking about doing a work of art, something [very special] happens in the creative process."¹ During this period, they sometimes make notes and drawings to help refine and develop their thoughts. After a certain time, they will stop and use what they have drawn up to that point to actually start producing their works. "The scraps of paper or the instructions are the documentation of that thinking process,"² to Gil often the most interesting part in the development of a finished piece. In Gil's view, instruction drawings—besides sketches, annotated or not—can just consist of words or even typewritten information. Clearly, whatever form they take, instruction drawings are important pieces of visual information made by artists as part of the creation of their work.

Gil Silverman's interest in the thought processes behind the creation of art not surprisingly had been preceded by an interest in Dada, an art movement that was often conceptual in nature, as well as subversively humorous. By the 1970s Dada was an area almost impossible to collect, and in 1978 (unfortunately shortly

before the death of George Maciunas) Gil Silverman learned of Fluxus. Fluxus was revolutionary and often conceptual, which appealed to Gil's fascination for avant-garde art, and he began to collect it avidly. It was only several months ago that Jon Hendricks, the curator of the Silverman Fluxus collection and exhibition, realized, in the immense number of objects that had been purchased, that they had been collecting a number of Fluxus instruction drawings, and they decided to print an addendum to the original Fluxus catalogue that documented this material.

The Fluxus instruction drawings in the Silverman collection include the same wide range of sketching, writing, or typing as the Silverman's other instruction drawings, but the Fluxus material seems to fall into several specific areas. One most important group are the drawings for Fluxus multiples. Because the multiples were conceived by specific artists but actually fabricated by George Maciunas, such drawings (and also prototypes for multiples) were very important documents in the creative process. The drawings are particularly interesting because, since Fluxus art was intentionally collaborative, the multiples were rarely produced exactly as the artists had originally envisioned them. Working with the artists, Maciunas would always make some changes in the development of what would become the finished works.

Also included in the collection are Fluxus instruction drawings for books, manifestos, Fluxus concerts, and for some of the major large-scale Fluxus works. George Maciunas' sketches for the Fluxcabinet, for example, are represented, and in their number and detail clearly show the perfectionism he brought to every Fluxus project in which he was involved. In addition to drawings that show

the size of the materials to be employed and the locations in the cabinet of the artists' works to be included, there are even notes on the suppliers of hardware Maciunas considered fine enough to be used in construction—as well as maps of where these suppliers were located. The Silverman collection also includes Maciunas' and Larry Miller's sketches, working drawings, notes and letters for the extremely elaborate Flux Labyrinth created in Berlin in 1976. Perhaps the most poignant instruction drawing is one George Maciunas asked Larry Miller to make in 1978. Although Maciunas was extremely ill, he wanted to be sure that someone—specifically Miller—would know how to assemble Brecht's Universal Machine multiple should the need arrive after Maciunas' by then imminent death. These sketches serve as a reminder that, although Fluxus was often intentionally humorous, it was art created with the utmost seriousness and dedication.

As Gil Silverman has often stated, once artists deemphasize technical ability in their art, the creative thought involved in their work is more and more essential. Gil and Lila Silverman's collection of instruction drawings, including Fluxus instruction drawings, documents extremely well how much more important mental activity has become in the development of contemporary art.

Jay Belloli
Director
Baxter Art Gallery

¹Interview with Gil Silverman by the author, August 13, 1983.

²Ibid.

SECTION I

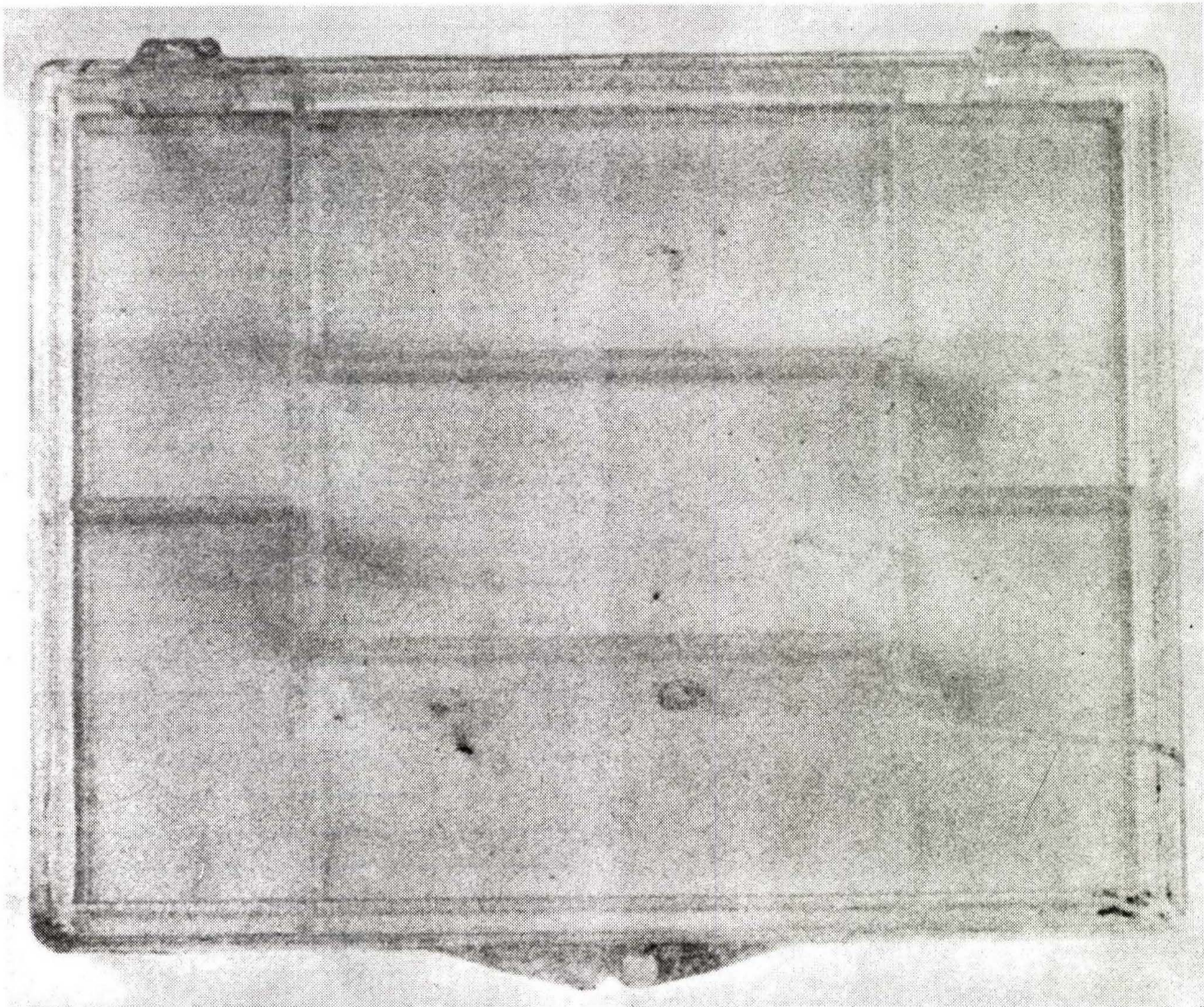
FLUXUS EDITIONS AND RELATED WORKS

IDENTIFICATION CONTEST

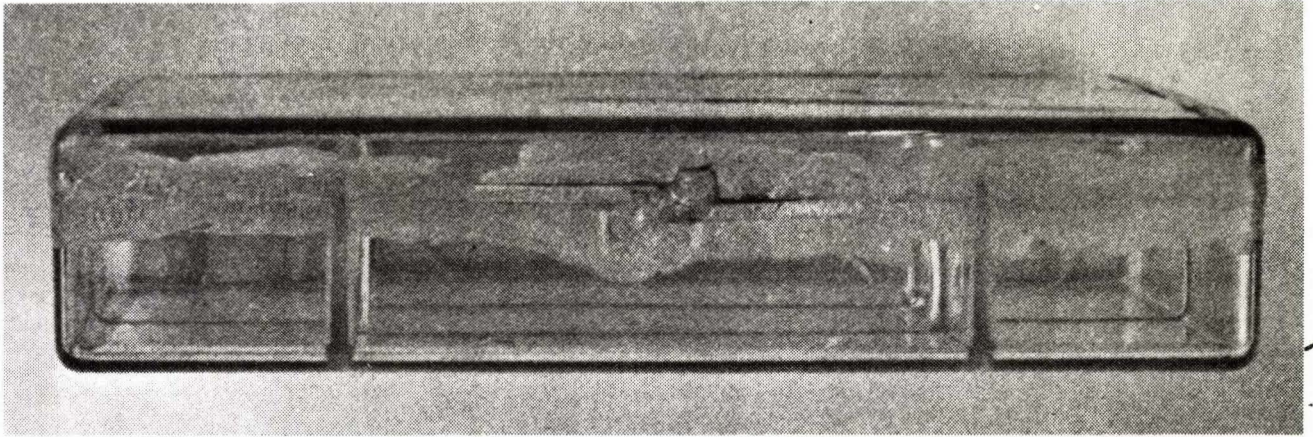
First Prize: \$250.00

(maybe more)

CAN YOU IDENTIFY THIS FLUXUS EDITION ???



TOP VIEW



SIDE VIEW

IS IT: COUGH by Yoshi Wada
RAIN MACHINE or AIR SCULPTURE by Ay-O
FLUX NOTHING by Ben Vautier, referred to in a
letter from George Maciunas to Ben Vautier in 1966
or OTHER

A 7-compartment transparent plastic box completely sealed up with epoxy, 9.4x12x2.6 cm.

This box was sent to Armin Hundertmark, in this state, along with another identical copy and other Fluxus items, in 1970, but there were no instructions or identifications with the order and no loose labels or indications that this was in any way an incomplete work.

RULES: The first positive conclusive identification receives the reward.
Identification must come in the form of irrefutable references
in the Fluxus literature, or eyewitness accounts, heresay,
contemporaneous photographs with the work visible, correspondence
or what have you.
The decision of the judges shall be final.
Runner-up prizes to be determined.
The winner will be announced in subsequent addenda.
A photograph of the winner and family will be taken.

SEND YOUR ENTRIES TO: Jon Hendricks, 488 Greenwich St., NYC 10013

Addenda II Numbering System

Catalogue numbers in **Addenda II** relate to numbers in
Fluxus etc./The Gilbert and Lila Silverman Collection,
and **Fluxus etc./Addenda I.**

"Silverman N°" refers to an entry in one of the previous catalogues.

> 100.I = the new number that comes chronologically after Silverman N° 100.

< 100.I = the new number that comes chronologically before "Silverman N° 100.

> 100.II = the entry which falls between Silverman N° 100 and N° 101 but follows
the Addenda I or II item >100.I

< 100.Ia = a new catalogue entry which is identical to or slight variant of <100.I

11.

Ay-O
FINGER BOX

Prototype for the FLUXUS EDITION
1964
10.4 X 11.2 X 10.5 cm

Brown paper tape over cardboard, with foam rubber contents. Hand numbered on all four sides: "a 2/5", inscribed and signed on the bottom.

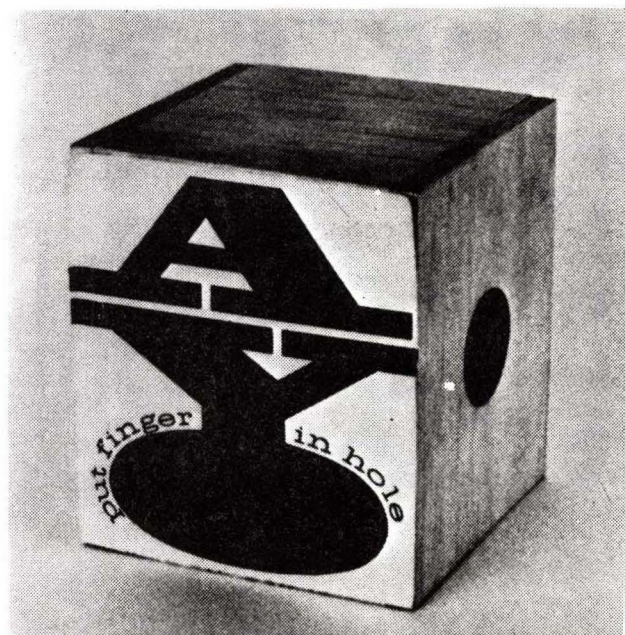
Reproduced in Section II: instruction drawings

>15.1

Ay-O
FINGER BOX

FLUXUS EDITION, component of FLUX-KIT "D"
1964/
9.6 X 8.4 X 8.4 cm

Unpainted wood box with an offset black on white paper label on one side. On the other side is a hole with a tan rubber diaphragm with a slit in it. Inside is a secondary diaphragm made of red rubber now broken. ▼



<31.III

George Brecht
NO SMOKING/YAM FESTIVAL (Exhibit)

made by the artist
Jan. 28, 1963
envelope size: 22.5 X 29 cm
sign size: 17.8 X 28 cm

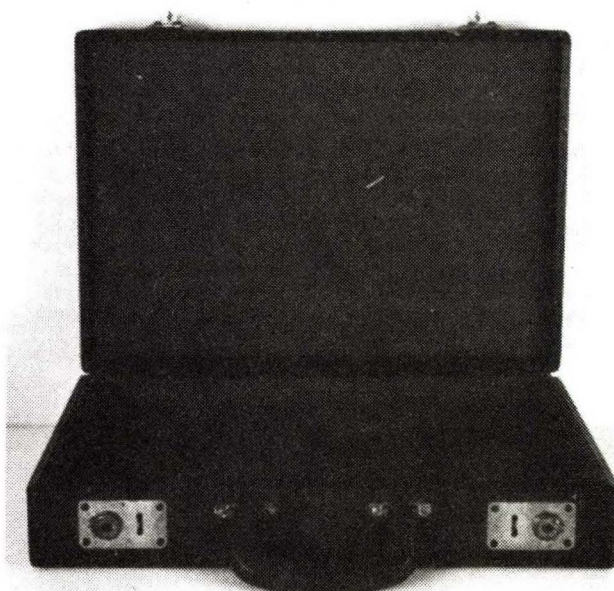
The work has been altered by Nam June Paik and for a complete description of both works, see Silverman N° <352.II

>32.1

George Brecht, Alison Knowles, Robert Watts
Sissor Bros. Warehouse ("Blink")
ATTACHE CASE

Made by the artists
1963
30 X 43 X 9.5 cm

An empty black vinyl attache case with white thread stitching and brass-plated hardware and red felt interior. The lid has been silkscreened in silver with the images of 3 scissors and people partying, which is in negative. This object appears to the right of the bed in Peter Moore's photographs, Silverman N°s 333 and 334. ▼



<33.1

George Brecht
EXIT

Unique, made by the artist
ca. 1963
9.1 X 28.3 X 1.2 cm

A commercially produced red and white metal EXIT sign, mounted with 4 screws to a white enamel painted piece of wood. On the back are 2 screw eyes and a wire for hanging. This work was advertised as a sign from the Yamfest Sign shop in the Yam Festival Newspaper (Silverman N° 545) advertisement: "Signs from the Yam Fest Sign Shop, Exit/Entrance/Stairway... Paper, Metal, Enameled, hand-painted, etc. Write for prices. Yamfest Sign Shop P.O. Box 412 Metuchen, N.J." and also in the Fluxus Newspaper #3, March 1964 (Silverman N° 551) as FLUXUS ci. "DOOR EVENTS (signs, locks, doorknobs...) made to order." ➤

see also 2 scores in George Brecht's Water Yam:

SIX DOORS

- EXIT
- ENTRANCE
- EXIT
- ENTRANCE
-

WORD EVENT

- EXIT
- G. Brecht
Spring, 1961

<36.1

George Brecht
WATER YAM

FLUXUS EDITION (FLUXUS c)
1963
15.3 X 16.5 X 4.4 cm

Black on white printed label covering 3 sides on a cardboard box with a slide-out compartment. Contains 54 scores printed black on orange card stock and 19 scores printed black on white card stock.

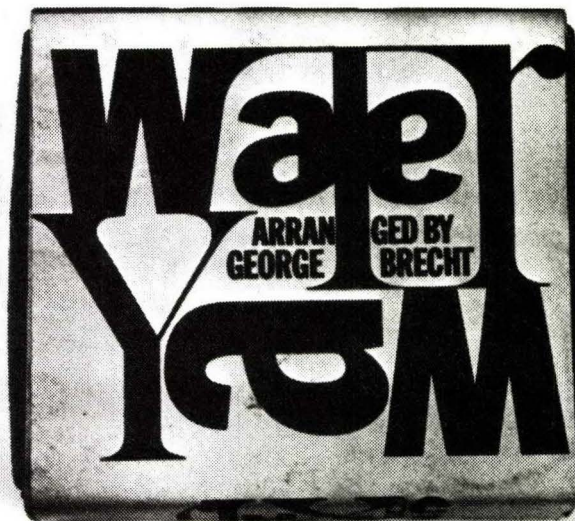
It's possible that the 54 scores printed on orange card stock are from the 1st Fluxus printing done by a printer in Weisbaden that Maciunas was dissatisfied with. A Water Yam with 31 white cards would be the first batch of cards from the 2nd printer (Becker), missing the music scores (19 cards). By the first week of July 1963, Maciunas speaks in a letter of a complete set as 50 cards including music compositions which were printed a little later. ➤

<36.1a.

George Brecht
WATER YAM

FLUXUS EDITION (FLUXUS c)
1963

Another identical copy.

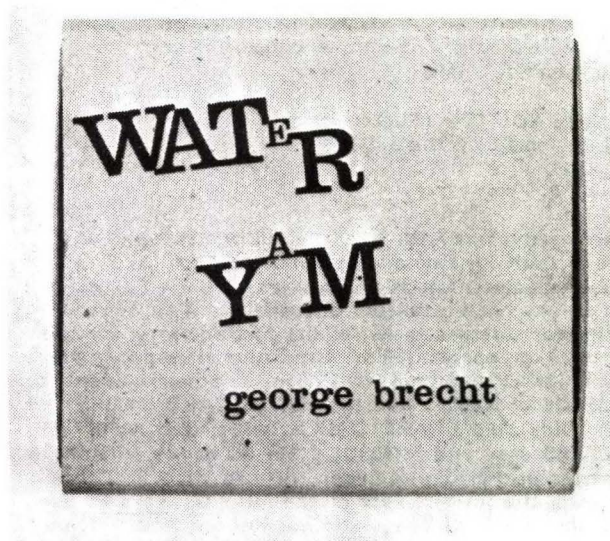
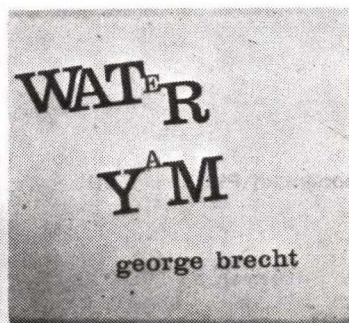


>38.1

George Brecht
WATER YAM

FLUXUS EDITION, assembled by the artist
1963/ca. 1967
15.2 X 16.5 X 4.7 cm

A grey cardboard box with a slide-out cardboard compartment of the sort in the Fluxus Edition, Silverman N° 36, but without the Fluxus printed label. In its place the artist has used presstype in a graphic way to spell out the title and his name. Contains 52 cards--some duplicates and one blank. ▼ ►

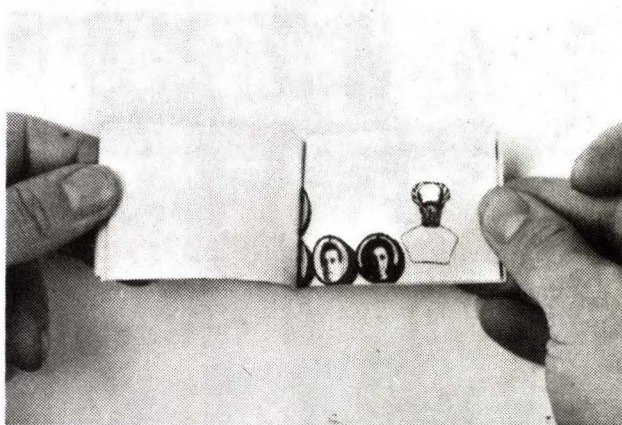
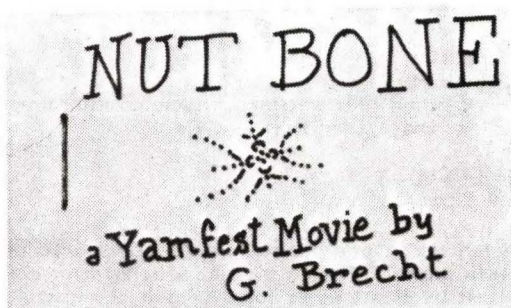


44a.

George Brecht
NUT BONE

FLUXUS EDITION
n.d./
4.2 X 7 cm

Another copy identical to Silverman N° 44. ▼

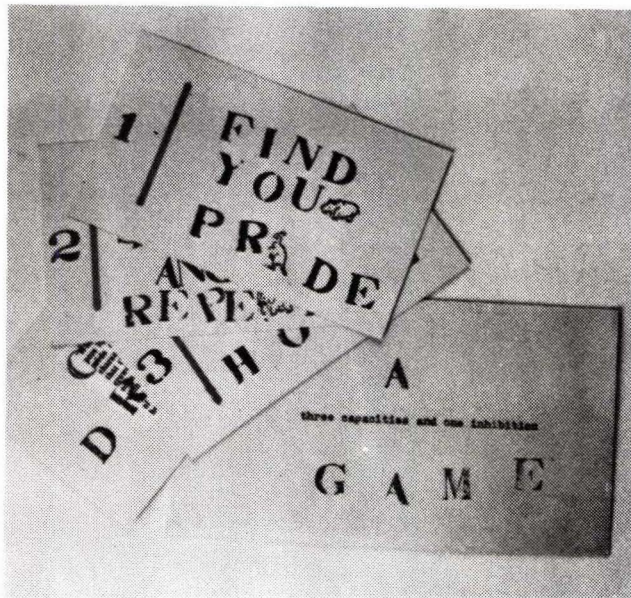


<46.1

George Brecht
GAMES AND PUZZLES/"three capacities and one
inhibition"/A GAME

FLUXUS EDITION (FLUXUS cl)
unique, made by the artist
ca. 1963
9.2 X 16.6 cm

A white envelope with the title rubber-stamped and typewritten. Inside are four 7 X 12.8 cm cards with rubber-stamped words and images, orange felt-pen and on one card a textual decoupage. The work is unsigned, but was given to the former owner by the artist in the early 1960's. In Fluxus Newspaper #3, March 1964 (Silverman N° 551) is an advertisement for "FLUXUS cl GAMES AND PUZZLES/ CARD GAMES, with rules \$100/BOARD GAMES, with rules \$150/ PUZZLES easy and difficult \$150/ all games and puzzles invented and made/ to order, no two alike." This series is the predecessor of the later Games & Puzzles produced by Maciunas. It's not known if any of the earlier unique Games & Puzzles advertised by Fluxus were actually ordered, made and delivered through Fluxus. This game was made for another Fluxus artist and close friend of Brecht's and so it would not have been subscribed to through the newspaper. However, it is contemporaneous with those advertised and is of the generation of work that Maciunas and Brecht had in mind when listing the Fluxus Edition. ▼



>55.1

George Brecht
GAMES & PUZZLES/BEAD PUZZLE/INCLINED PLANE
PUZZLE

FLUXUS EDITION, component of FLUX-KIT "D"
1965/
9.3 X 12 X 1.3 cm

A plastic box with a white bottom and transparent lid, label attached to the lid. Contains the 2 scores, one silver ball, .5 cm and a white plastic ball, .6 cm and 1 black plastic ball, .8 cm.

69c.

George Brecht
DECK

FLUXUS EDITION, component of FLUX-KIT "D"
1966/
6.7 X 9.3 X 2.3 cm

Another copy identical to Silverman N° 69.

<70.1

George Brecht
letter to Scott Hyde
excerpt: "Project for Bonwit Tellers window"

Nov. 17, [1967?]
27.1 X 21.1 cm

Typewritten text and black ink drawing with holograph notations with ideas for an unrealized project.

Reproduced in Section II: instruction drawings

<71.1

George Brecht
letter to Scott Hyde
excerpt: "Method for getting random combinations
of images for the montage pics."

March 16 (1968)
26.9 X 20.9 cm

Typewritten text, blue ballpoint pen and colored pencil on white paper. This work was written in response to a request by Scott Hyde for a system to realize a project that he was working on.

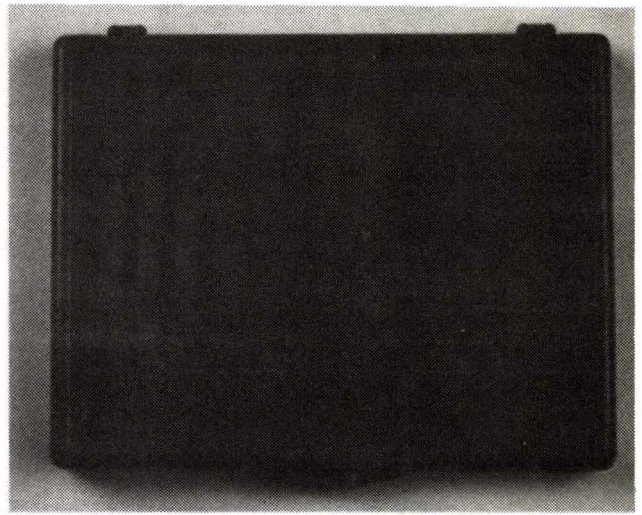
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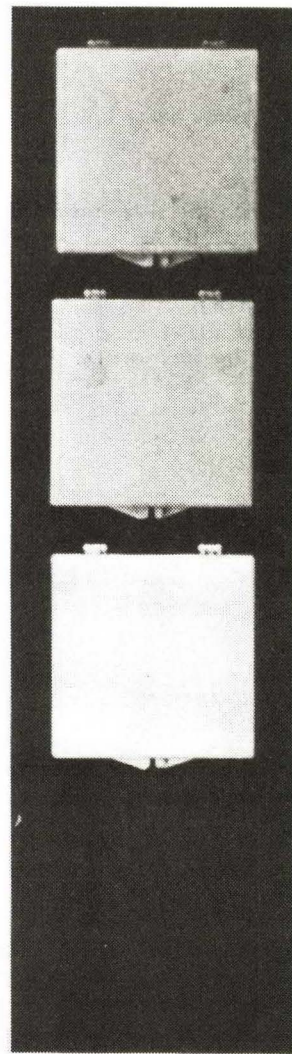
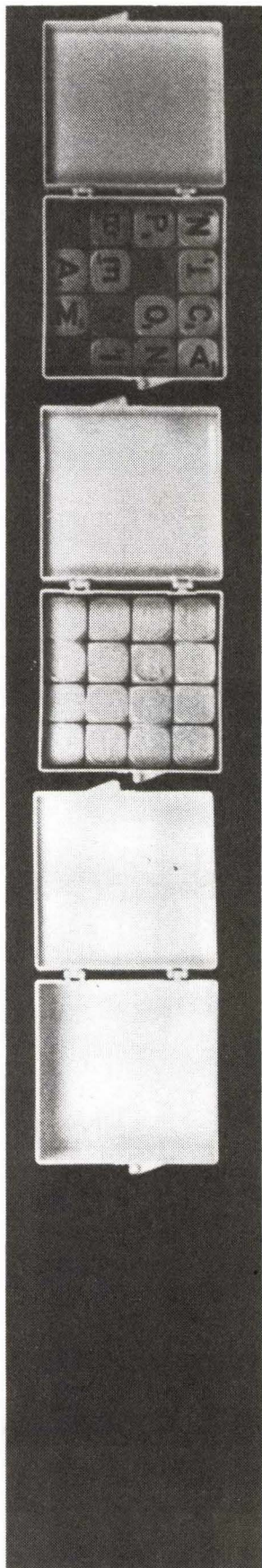
<72.1

George Brecht
ENTRANCE AND EXIT MUSIC

FLUXUS EDITION (fluxus ca) (fluxus cc
1964 ccc)
9.4 X 12 X 1.6 cm

A blue plastic box with the title and other information on a printed black on white card, loose inside. Contains a $\frac{1}{4}$ track 7.5 IPS magnetic tape on a 7.3 cm clear plastic spool and a holograph note by George Maciunas "Tail First" written on the back of a fragment of a poster. Contains the original packing material-- 2 orange napkins of the sort used in Kubota's Flux Napkins. ▼ ►





>73.1

George Brecht
KÖAN

Maciunas produced prototype for a FLUXUS EDITION
n.d.

3 component boxes, each 6.8 X 6.8 X 3.5 cm

3 white plastic boxes, the first 2 of which were assembled by George Maciunas, probably in the late 1960's, and the third box, which is empty, was provided to the artist by Barbara Moore and Backworks in the early 1980's to complete the work. Box "A" contains 16 plain wood cubes with letters and assigned numerical values from a commercially produced scrabble-type game. Although they fit very snugly into the bottom of the box, they are not glued to the bottom and therefore could be rotated. Box "B" contains 16 wooden cubes of the sort used in Box "A". These have been spray-painted white which attaches them to each other, although they are not attached to the bottom of the box. Box "C" is empty. Conceptually, box "D" would consist of nothing. A unique work of Köan was exhibited in George Brecht's Toward Events show in 1959. See photograph by Scott Hyde, Silverman N° 27.

82.

John Cage
SOLO FOR VOICE 2

Holograph score
1960
28 X 21.7 cm
4 leaves

This work was included on the program for Fluxus
Internationale Festspiele Neuester Musik, Weisbaden
Sept. 8, 1962 and Parallele Aufführungen Neuester
Musik Amsterdam, Oct. 5, 1962.

Reproduced in Section II: instruction drawings

94.

Jack Coke's Farmer's Coop
HUMAN FLUX TRAP

Prototype made by Farmer's Coop for the FLUXUS
EDITION
ca. 1969
9.7 X 14.9 X 5.2 cm

Hinged wooden box painted blue on outside, red and
black on inside. Contains rat trap and fake diamond.

Reproduced in Section II: instruction drawings

<101.1

Willem deRidder
EUROPEAN FLUX SHOP rubber-stamp

Unique, made for the artist
ca. 1964
6.5 X 5.5 X 7 cm

A commercially produced wooden rubber-stamp, made
by LORJE'S, Amsterdam. This rubber-stamp was used
by deRidder for his European Flux Shop and was
stamped on mailings and publications. ▼ ►

EUROPEAN
FLUX
SHOP
postbox 2045
AMSTERDAM/HOLLAND

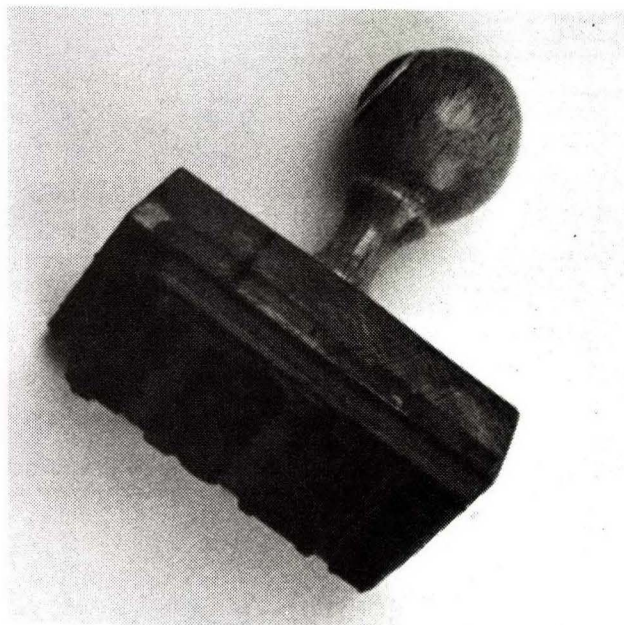
104a.

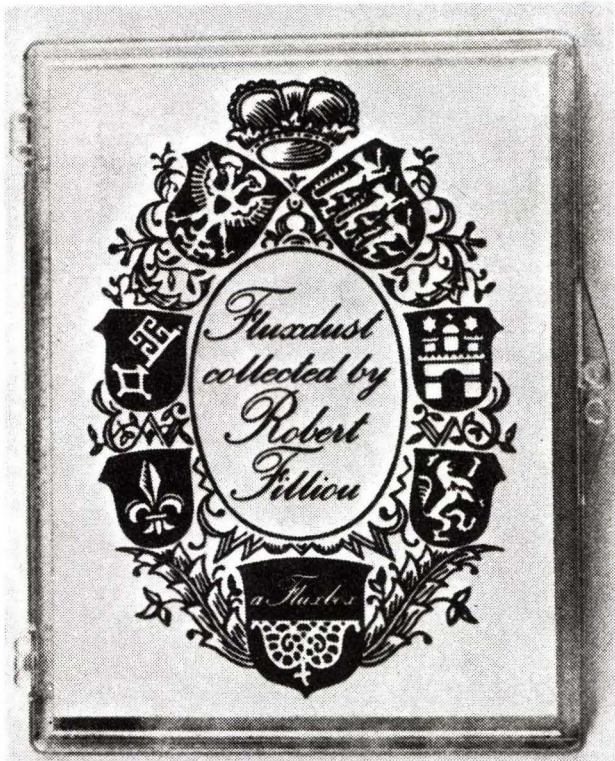
Willem deRidder
PAPER EVENTS (Flux-game)

FLUXUS EDITION, component of flux-envelope-paper
events in FLUX-KIT "D"
ca. 1965/
envelope size: 5.8 X 9 cm

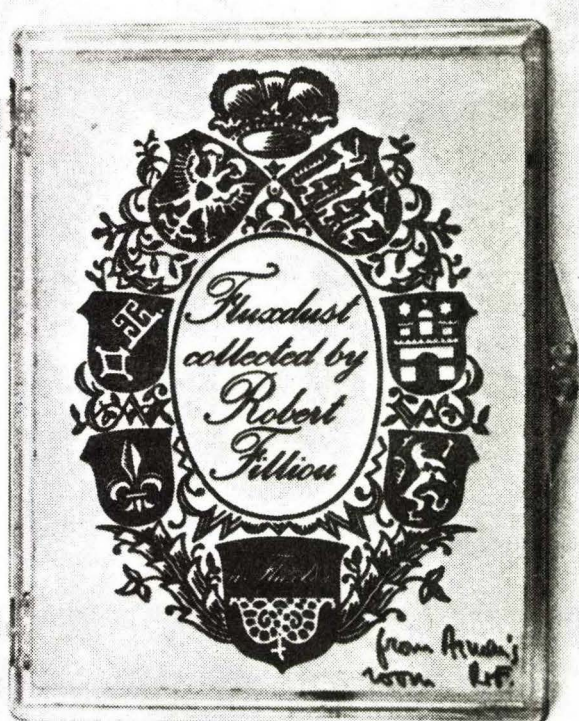
104b.

Another similar copy, component of <131.1a.

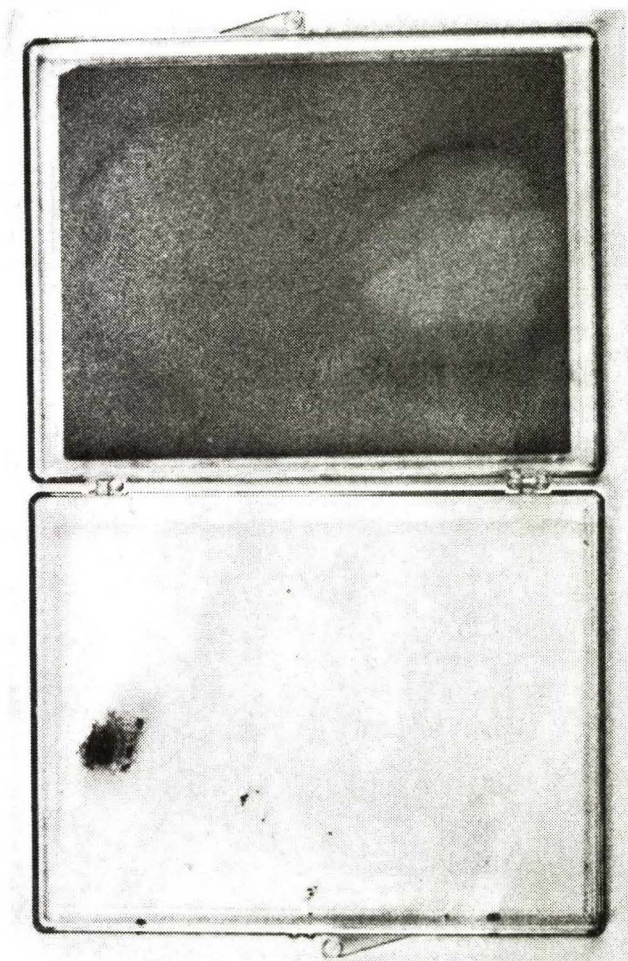
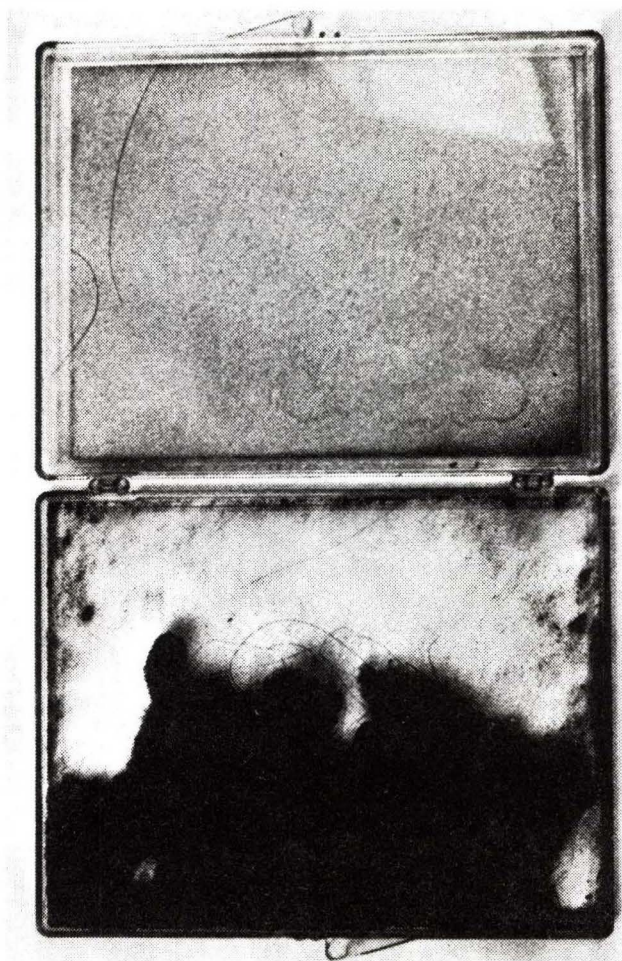




<106.1



<106.1a.



<106.l

Robert Filliou
FLUXDUST

FLUXUS EDITION
1966/
12.2 X 9.3 X 1.3 cm

A transparent plastic box with the label on the lid.
Contains floor sweepings with bits of hair, foam rubber, wood splinters, thread, sawdust and dust.
Assembled by Maciunas.

<106.la.

Robert Filliou
FLUXDUST

FLUXUS EDITION
1966/
12 X 9.4 X 1.4 cm

A transparent plastic box with label on the lid, with holograph notation: "from Arman's room R.F." Contains a little wisp of dust with a hair, probably assembled by Filliou.

<106.lb.

Robert Filliou
FLUXDUST

FLUXUS EDITION
1966/
12 X 9.3 X 1.4 cm

A transparent plastic box with the label on the lid.
Contains dust gathered by Ben Vautier and his son at their home in Nice, 1983. The dust consists of animal hairs, dust and a sprinkle of spaghetti, ash and a paint chip. Maciunas frequently sent out the Fluxus boxes empty with instructions for filling the work.

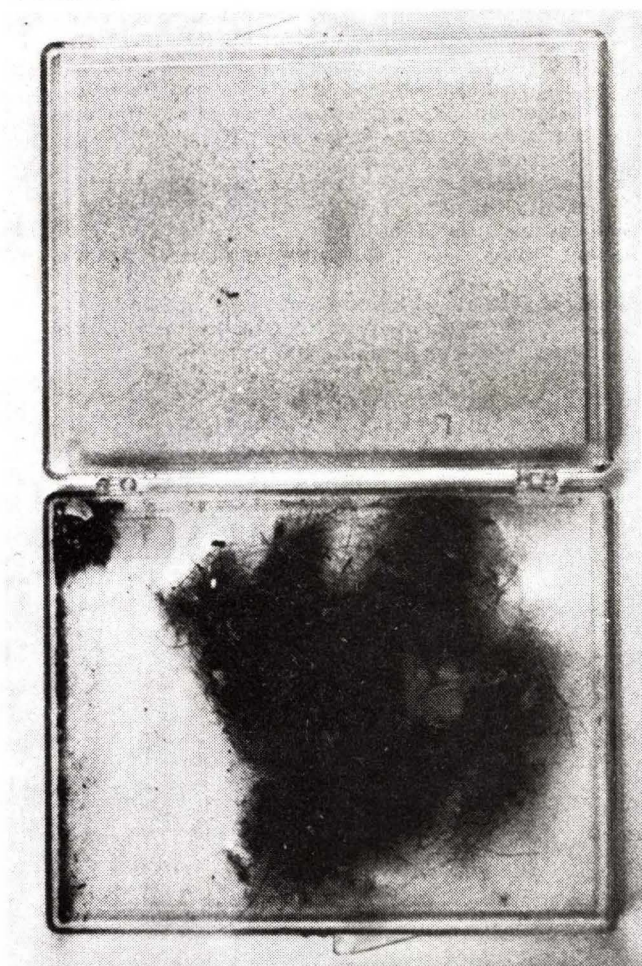
<106.lc.

Robert Filliou
FLUXDUST

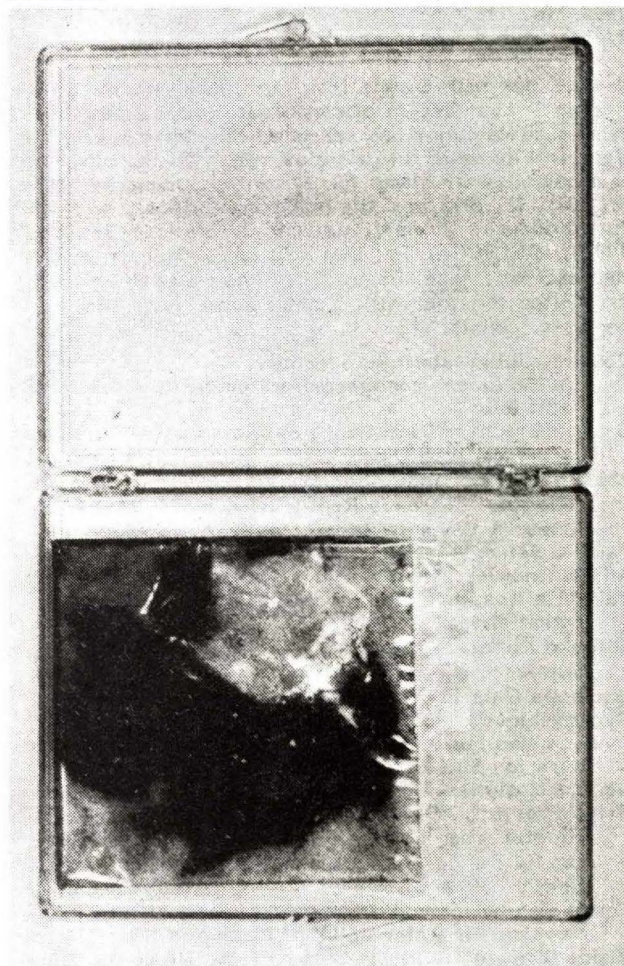
FLUXUS EDITION
1966/
12 X 9.3 X 1 cm

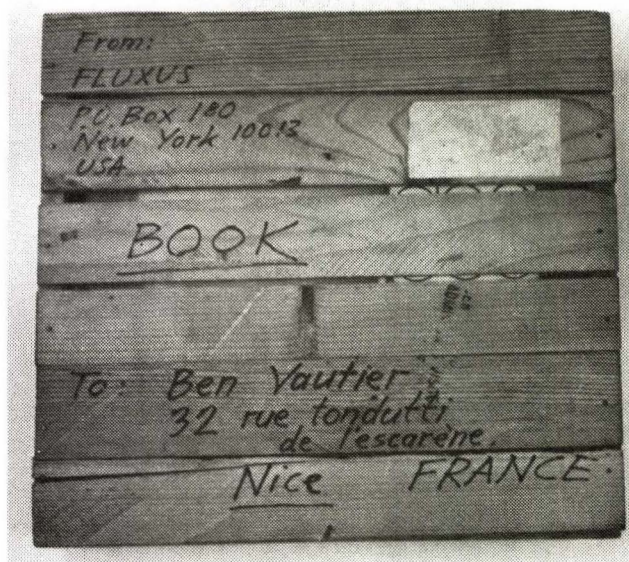
Another similar copy, containing floor sweepings in a plastic bag, this one filled by George Maciunas.

<106.lb.



<106.lc.





>118.1

FLUXUS 1

FLUXUS EDITION

edited by George Maciunas
1964/Jan. 1965
22.5 X 24.4 X 5 cm

A wood box with 6 slats front and back and the title Fluxus 1 stenciled in black across 2 slats. On the same side Maciunas has screened "Mystery Box:/ Ben Vautier/Fluxus N" in day-glow red. On the other side is a postal meter stamp for 27 cents, postmarked NY, NY Jan. 16, 1965, and the holograph address and return address: "From:/Fluxus/P.O. Box 180/New York/10013/USA/BOOK/ To: Ben Vautier/32 rue tonducci/de l'escarène/Nice FRANCE". The contents, which are bolted together with 3 metal bolts, nuts and washers, consist of:

Cover, rubber-stamped over all.

George Maciunas' monogram/editor card/ Fluxus copy-right label.

George Brecht: "Direction", single sheet; "Five Places"; card from Iced Dice.

sheet of performance photographs.

Dick Higgins: "Inroads Rebuff'd"

Joe Jones: A Favorite Song

Takako Saito: A Magic Boat

Alison Knowles: "A glove to be worn while examining"

Takehisa Kosugi: Theatre Music, score and realization sheet.

Shigeko Kubota: "Love-ko A[☆]I[☆]/Napkin for next Supper"

Giuseppe Chiari: "La Strada"

György Ligeti: "Trois Bagatelles"

Jackson Mac Low: "Thanks II"; "Letters for Iris Numbers for Silence"

George Maciunas: "The Grand Frauds of Architecture..."

Ben Patterson: "Overture" (Version II. and Version III.);

"Septet from 'Lemons'"; "Traffic Light - A Very Lawful Dance--for Ennis"; "Variations for Double Bass"; "Poem Puzzle".

Tomas Schmit: "from Sanitas-200 sheet Theater";

"Xyklus for Water Pails"; "Floor and Foot Theater".

Mieko (Chieko) Shiomi: Disappearing Music for Face.

Ben Vautier: "Turn this page"; Musique Aussi Absence de Musique.

Robert Watts: Jockpost sheet of stamps; "Hospital Event".

Emmett Williams: "Voice Piece for La Monte Young"; "Song of Uncertain Length"; "10 Arrangements for 5 Performers"; "Duet for Performer(s) and Audience"; "tag"; "Counting Song No. 1-6"; "Litany and Response for Female and Male Voices"; "Litany and Response No. 2 for Alison Knowles"; "Song for Five Performers"; "Alphabet Poem"; "An Opera".

La Monte Young: from "Composition 1960 No.2"; "Death Chant"; "Trio for Strings".

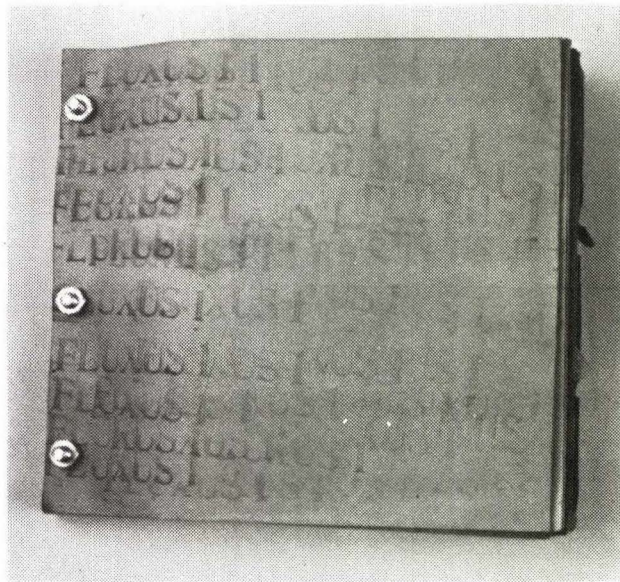
Ben Vautier: Je Signe Tout

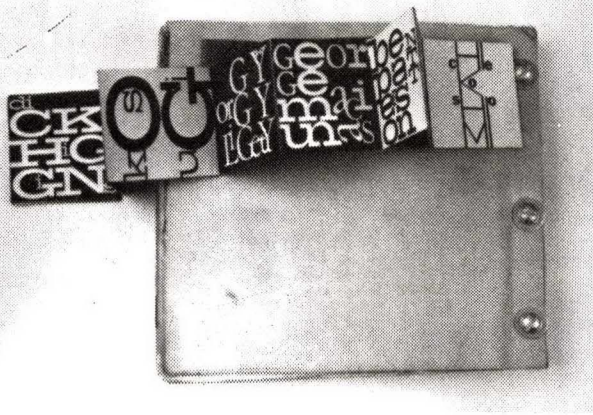
Robert Filliou: "Part of Filliou's whispered art history"

Sohei Hashimoto: "Composition for Rich Man".

Brion Gysin: "Statement on Cut-Up Method & Permuted Poems of Brion Gysin".

(continues)





(FLUXUS 1 continues)

The index, which folds out accordion style from the outside of the back cover, consists of the monogram cards of: George Brecht, Stanley Brown, Joe Jones, Dick Higgins, Alison Knowles, Takehisa Kosugi, György Ligeti, George Maciunas, Ben Patterson, Tomas Schmit, Chieko Shiomi, Ben Vautier, Robert Watts, Emmett Williams, La Monte Young.

>122.1

FLUX-KIT "D" copy

FLUXUS EDITION

1965/1965 ca. 1969

30 X 44.5 X 13 cm

A black vinyl attache case with a title "FLUX-KIT" silk-screened in white on the lid. (The style is identical to Silverman N° 121). The inside is covered with red velvet-like material and the bottom has 8 wooden partitioned spaces. The lid has a leather strap with a buckle. Contains:

Mieko (Chieko) Shiomi, Spatial Poem No. 2
(Silverman N° 411a.)

Fluxus Newspaper #5, Vacuum TRapEzoid
(Silverman N° 557b.)

Photostat of Fluxshop & Mailorder Warehouse...
(probable later addition)

La Monte Young, LY 1961 (Silverman N° 529b.)

brown manila envelope with holograph title "Tickets"
(Silverman N° >674.1)

Flux-Envelope-Paper Events (Silverman N° <131.1)
Containing:

Paul Sharits: flux-sound (Silverman N° 393a.)

James Riddle: e.s.p. flux-kit (Silverman N° 374a.)

Willem deRidder: flux-game (Silverman N° 104a.)

Ben Vautier: flux-game (Silverman N° 438c.)

Mieko (Chieko) Shiomi: disappearing flux-music for envelopes (Silverman N° >403.1)

Flux Tattoos (Silverman N° 130b.)

Mieko (Chieko) Shiomi, Events and Games
(Silverman N° 397a.)

Robert Watts, Events (Silverman N° 489a.)

Fluxus Newspaper Roll (Silverman N° 543e.)

(2) copies of Preview Review Roll (Silverman N°s 542b. and 542c.)

(3) of Ben Vautier, Dirty Water (Silverman N°s 428a. and 428b; 429a.)

(3) Mieko (Chieko) Shiomi, Water Music
(Silverman N° 404b., c. and 405a.)

Ben Vautier, Flux-Missing Card Deck
(Silverman N° 449a.)

(continues)





FLUX-KIT "D" (cont.)

George Brecht, Deck (Silverman N° 69c.)

Mieko (Chieko) Shiomi, Endless Box
(Silverman N° 403a.)

Ay-O, Finger Box (Silverman N° >15.1)

Joe Jones, Music Machine (Silverman N° >182.1)

Serge Oldenbourg, Flux Contents (Silverman N° 340b.)

(2) of Ben Vautier, Mystery Flux Food
(Silverman N°s 444a. and >442.1)

Ben Vautier, Holes (Silverman N° >430.1)

Robert Watts, Rocks Marked by Wgt.
(Silverman N° <496.1)

Ben Vautier, Theatre D'art Total
(Silverman N° 445d.)

Takehisa Kosugi, Events (Silverman N° >218.1)

George Brecht, Games & Puzzles/Inclined Plane Puzzle/Bead Puzzle (Silverman N° >55.1)

Ben Vautier, Flux Suicide Kit (Silverman N° 446b.)

Ben Vautier, Flux Box Containing God
(Silverman N° 451c.)

Robert Watts, Fingerprint (Silverman N° <501.1a.)

>123.11

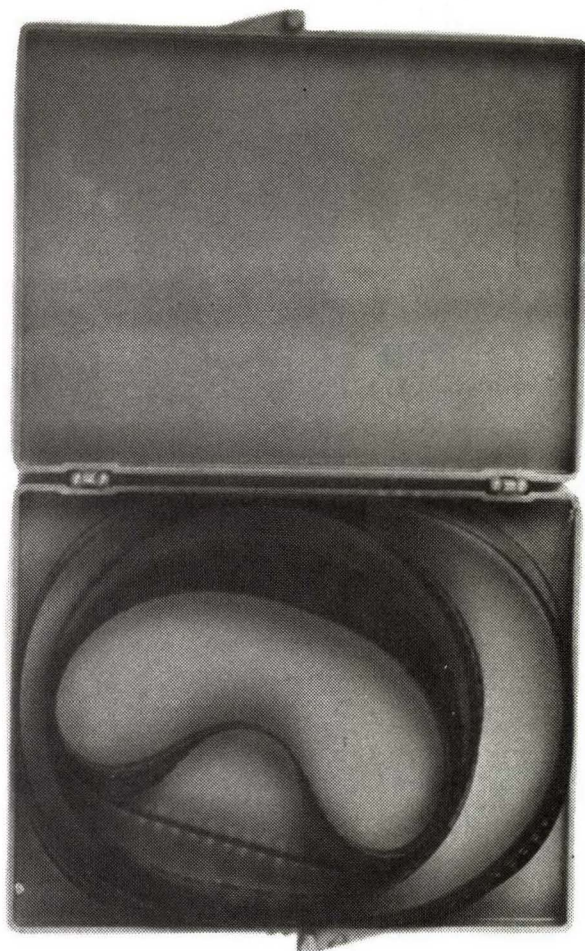
FLUXFILMS

FLUXUS EDITION

ca. 1966/

9.3 X 12 X 1.7 cm

A blue plastic box with the label on the lid (see similarity of label to Silverman N° 355.). Contains 14 8mm film loops. The films in this edition are intended to be used with a handheld viewer as in Flux Yearbox 2 (Silverman N° 125.) This packaging would not permit a viewer to be enclosed due to the size of the box and so a loose viewer would be given with the work. A viewer is present, of the sort used in Flux Yearbox 2 although it was already in the possession of the former owner of this work, so Maciunas did not include a viewer when the work was given to her. ▼ ➤



<131.1

FLUX-ENVELOPE-PAPER EVENTS

FLUXUS EDITION, component of FLUX-KIT "D"

1967/

14.2 X 7.9 cm

A brown manila envelope with black printed list of contents on the front. Contains:

Paul Sharits: flux-sound

James Riddle: e.s.p. flux-kit

Willem deRidder: flux-game

Ben Vautier: flux-game

Mieko (Chieko) Shiomi: disappearing flux-music for envelopes

This work, which is also listed in the Fluxus newsletter of January 31, 1968 (see Addenda I) was made for the "Paper show of the Museum of Contemporary Crafts."

(photo next page)

130b.

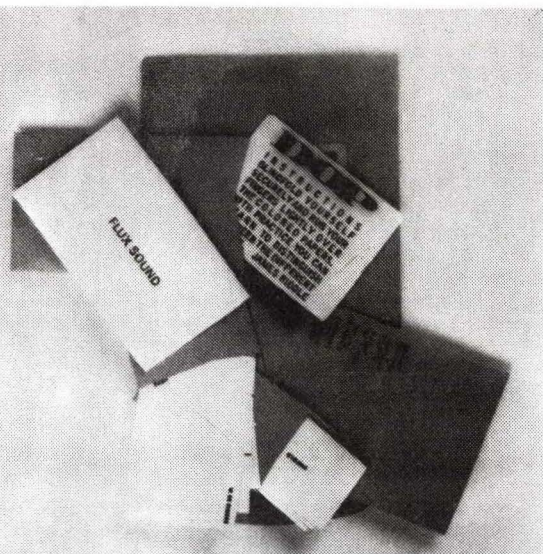
FLUX TATTOOS

Implosions/FLUXUS EDITION, component of FLUX-KIT "D"

1967/

13 X 18 X 1.1 cm

Similar to Silverman N° 130., containing one sheet of tattoos: Hero 601 by Robert Watts.



<131.I

<131.Ia.

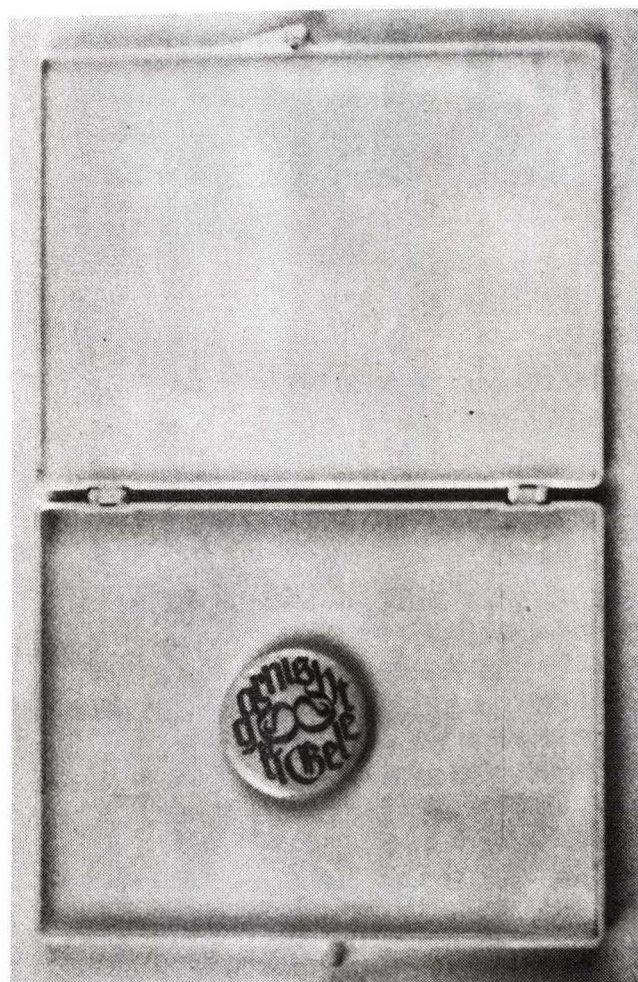
FLUX-ENVELOPE-PAPER EVENTS

FLUXUS EDITION

1967/

14.2 X 7.9 cm

Another identical copy.



<138.II

Ken Friedman
GARNISHT KIGELE

FLUXUS EDITION

1966/

9.3 X 12 X 1.5 cm

A white plastic box with the label on the lid. Contains a 3.2 cm diam. covered metal button printed black on white with the title. ◀ ▼



<138.III

Ken Friedman
BACK TO RAVIOLI

drawings
Fall 1966
4 sheets, each 21.7 X 28 cm

Black ink drawings on white bond paper.

1. "'Back to Ravioli, Rehearsal #3' at Wind & Sea Beach, performed with John Strand."
2. "Big Plan for 'Back to Ravioli Rehearsals' ."
3. " 'Walk' A Dance Performed Many Times at La Jolla Shore Break."
4. "Construction for Flag and Muezzin."

Reproduced in Section II: instruction drawings



<142.I

Ken Friedman
A prototype for the Fluxus Edition of
A FLUX CORSAGE

Unique, made by the artist
Oct. 1966
8.5 X 13.5 X 8.1 cm

A metal card file which has been painted with oil paints of various colors on the outside and the words "Flux Corsage KF" painted on the face of the box. The inside retains its original brown paint and contains a small card with the word "CARNATION" put on in press-type, signed and dated on the back. The artist states that George Maciunas probably never saw this work and instead made the Fluxus Edition from a drawing which was sent to him. ▲ ➤

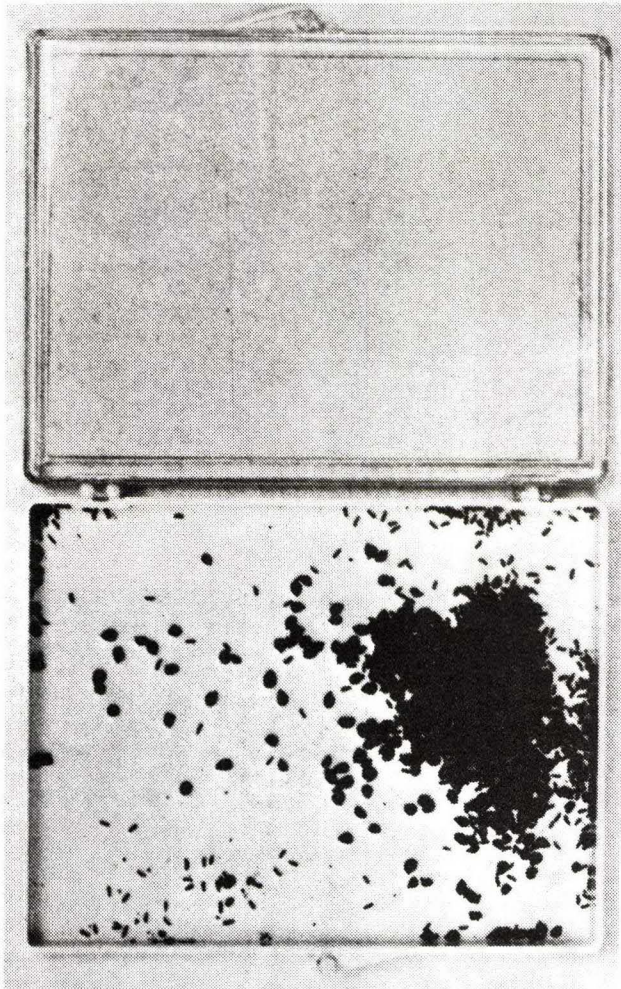


>144.1

Ken Friedman
A FLUX CORSAGE

FLUXUS EDITION
1968
12 X 9.3 X 1.4 cm

A plastic box with transparent lid and white bottom, with the label on the lid. It contains a mixture of 2 varieties on loose seeds, possibly wild flowers or even vegetables. ▼►



>146.1a.

Ken Friedman
FLUX CLIPPINGS

FLUXUS EDITION
1968/ca. 1968
12 X 9.3 X 1 cm

A transparent plastic box with the label on the lid, containing human foot callouses or bunions, assembled by George Maciunas.

(reproduced on following page) ►

>146.1b.

Ken Friedman
FLUX CLIPPINGS

Another similar copy but with fewer clippings.

>146.1c.

Ken Friedman
FLUX CLIPPINGS

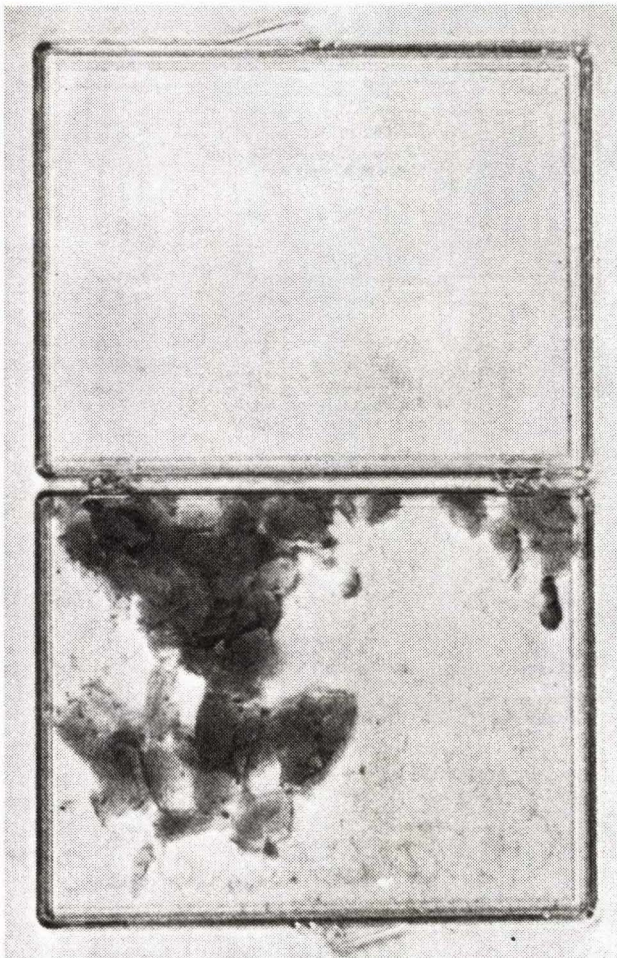
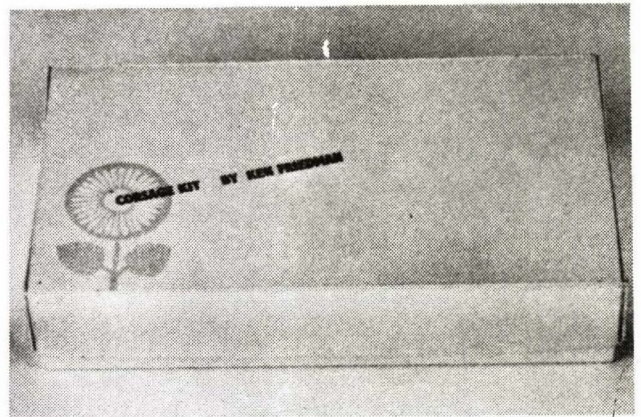
Another similar copy.

>146.IV

Ken Friedman
CORSAGE KIT

Gemma Three Edition, U.K.
n.d., early 1970's (?)
6.9 X 12.4 X 2.6 cm

A white cardboard box with removeable lid, the title of the work and artist's name printed on the cover in black with the image of a sunflower printed in yellow. Contains 85 small slips of white paper with the names of different flowers printed in black on them and a white cardboard box with white slide-out compartment, containing straight pins. ▼



153a.

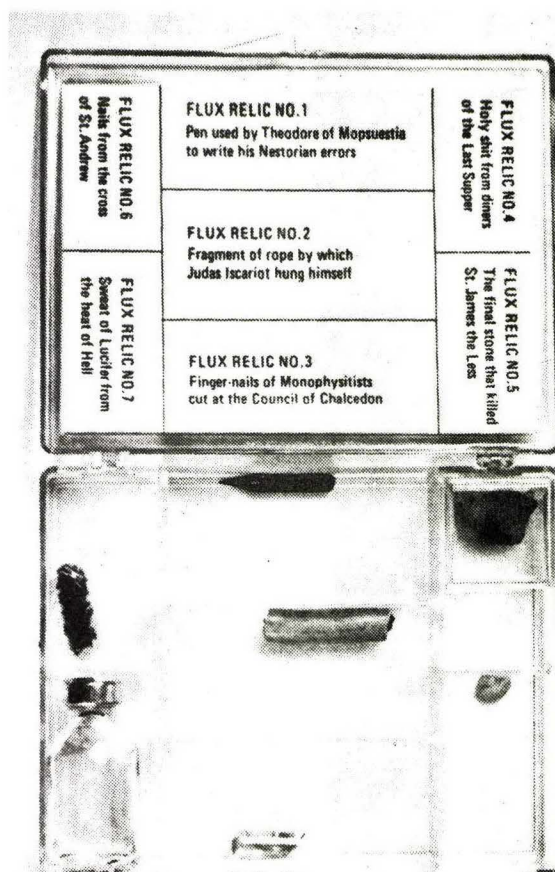
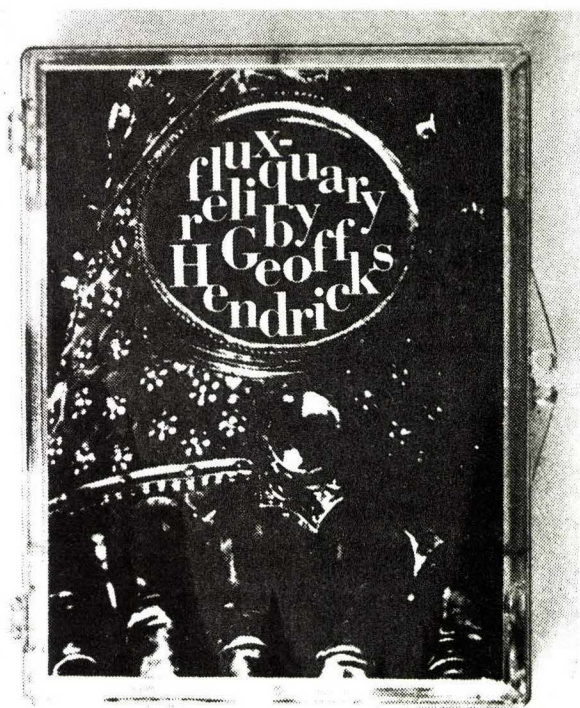
Geoffrey Hendricks
FLUX RELIQUARY

FLUXUS EDITION

1970/

12 X 9.2 X 2.6 cm

A 7-compartment transparent plastic box with the label on the lid. Contains: 1.) Crow-quill pen tip, 2.) Hunk of 7-strand copper wire with white insulation, 3.) Transparent medicine capsule with nail clippings, 4.) Transparent plastic cube containing cat shit, 5.) Tiny smooth white pebble, 6.) Transparent plastic medicine capsule with numerous brass brads, 7.) Glass injection bottle with a pale yellow liquid. A label with identifications is attached, uncut, to the inside of the lid. ►



153b.

Geoffrey Hendricks
FLUX RELIQUARY

FLUXUS EDITION

1970/

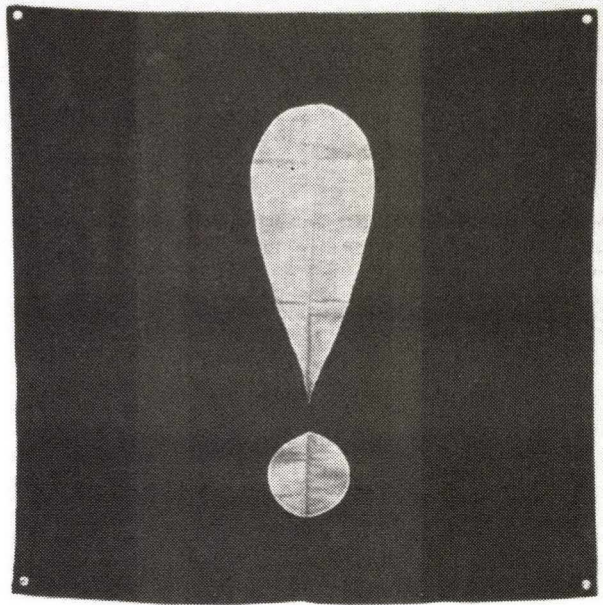
Description is the same as for 153a., except that 1.) is a tiny stub of a ballpoint pen with a normal sized cap with its clip cut off, 2.) is telephone wire with green and red plastic housing, 5.) is a small smooth tan pebble.

>168.I

Hi Red Center
FLAG "!" ("Fluxflags and Banners, red on black")

FLUXUS EDITION (FLUXUS s)
ca. 1966/1966
73 X 73 cm

Black cloth with black stitching and 4 brass grommets, one at each corner with a red cloth "!" with red stitching in the center. Reversible. ►

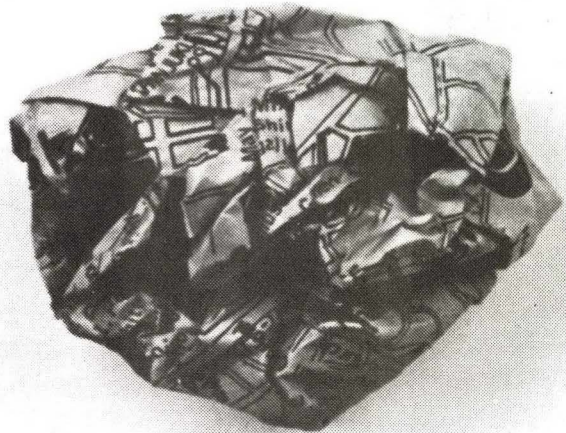


<168.IIa.

Hi Red Center
BUNDLE OF EVENTS

FLUXUS EDITION
1966
approx. 10 cm diam.

Identical to Silverman N° <168.II, although the date that Maciunas crumpled it is not known. ►



169.

Dick Higgins
ESSAY ON LA MONTE YOUNG

collage/chart
1962
45.7 X 53.2 cm (framed)

Ink on white paper and collage. Signed and dated.

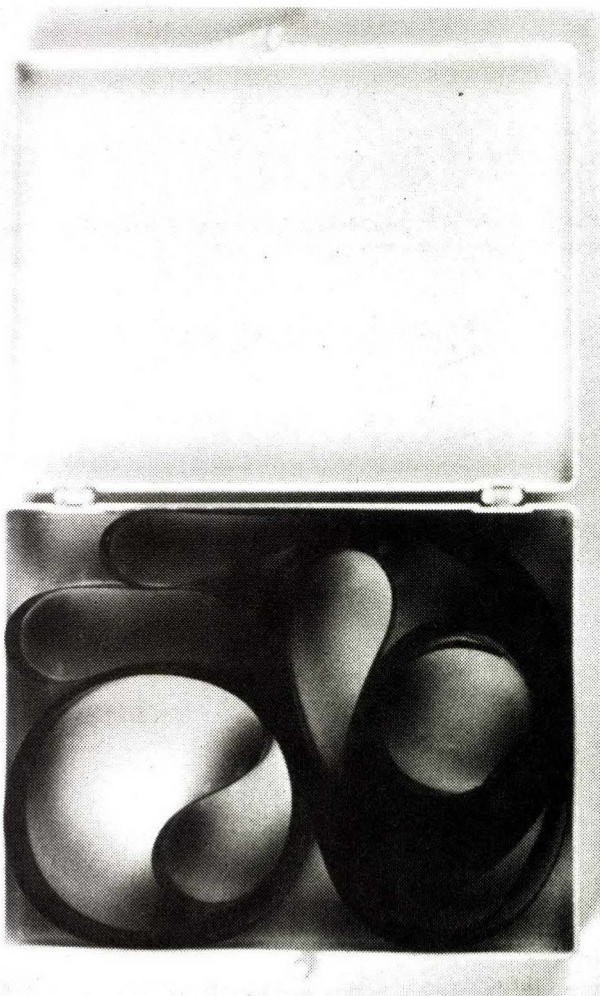
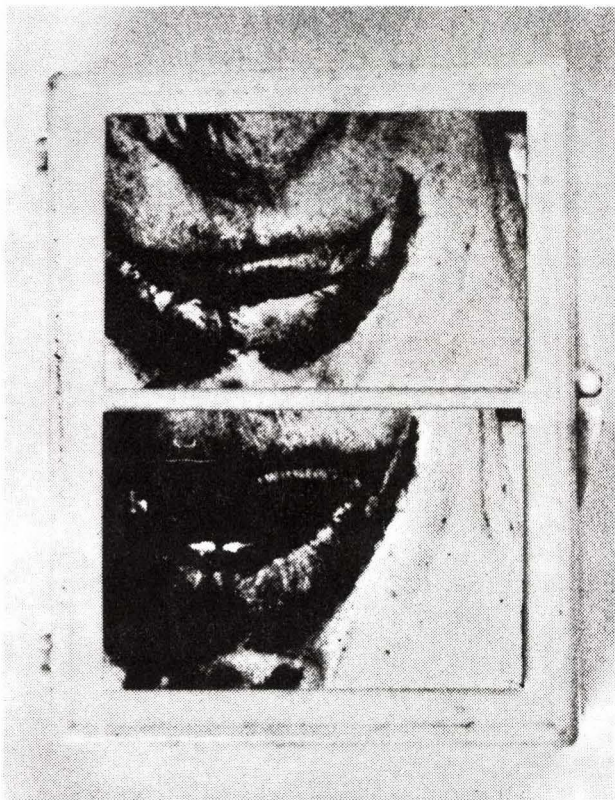
Reproduced in Section II: instruction drawings

>171.1

Dick Higgins
INVOCATION OF CANYONS AND BOULDERS FOR
STAN BRACKAGE

FLUXUS EDITION
1964/
12 X 9.4 X 2.6 cm

A white plastic box with 2 images from frames of the film printed on separate pieces of paper, glued to the lid to serve as a label. These images are a part of a series of images used as a flip book of the film. Contains a 16mm color film loop. ▼ ►



179a.

Joe Jones
WIND RADIO

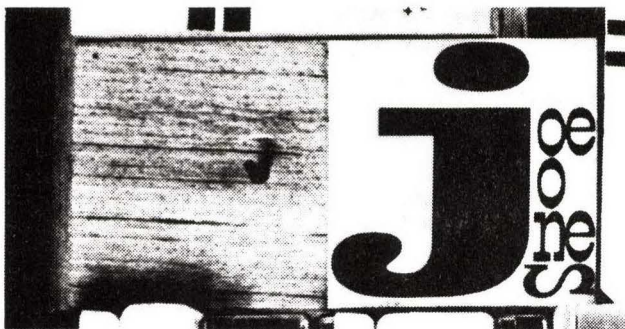
FLUXUS EDITION, component of FLUX-KIT "C"
(Silverman N° 122)
1965/1969
approx. 8 X 6 X 4 cm

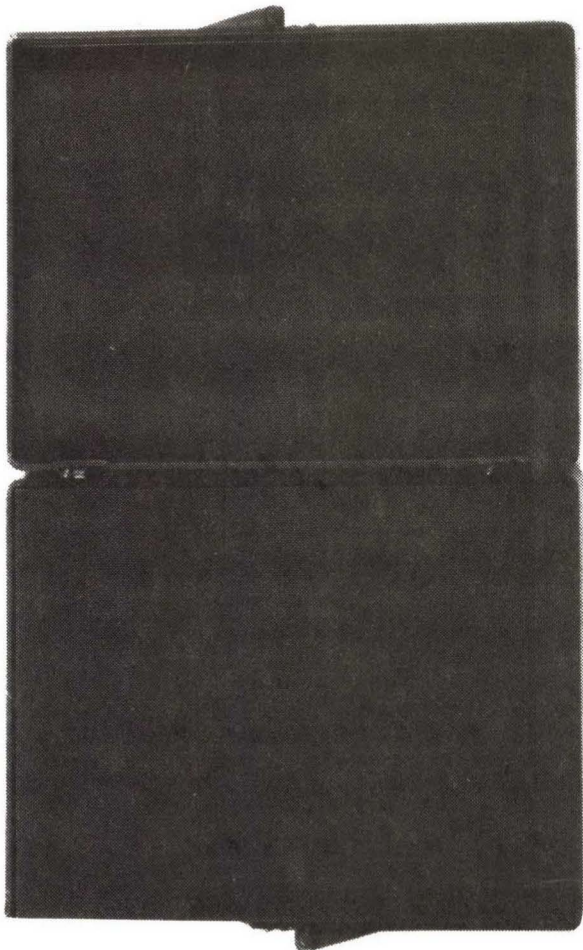
>182.1

Joe Jones
MUSIC MACHINE

FLUXUS EDITION, component of FLUX-KIT "D"
1965/
6 X 12 cm

A built-in mechanism beneath a plain wooden top with a key turning shaft missing the turner, and a name label on the wood. When turned it makes a clicking sound, although it's not certain if this is the intended sound. ◀





198b.

Per Kirkeby
FLUX BOX "plastic in plastic box"

FLUXUS EDITION
1969/
12 X 9.3 X 1.7 cm

A red plastic box with a label on the lid, containing a red plastic rectangle almost entirely filling the bottom of the box to which it is glued.



<201.II

Milan Knizak
ACTIONS FOR FLUXUS GROUP

drawing
ca. 1966
12.7 X 17.7 cm

A glossy white envelope with black holograph title. Contains textual works in green ballpoint pen on 11 10.6 X 15 cm stiff white cards.

Reproduced in Section II: instruction drawings

<201.III

Milan Knizak
"Write word AKTUAL on all things of yours"

drawing
ca. 1966
23 X 19.7 cm

Black and blue ballpoint pen and black magic marker on stiff white paper.

Reproduced in Section II: instruction drawings

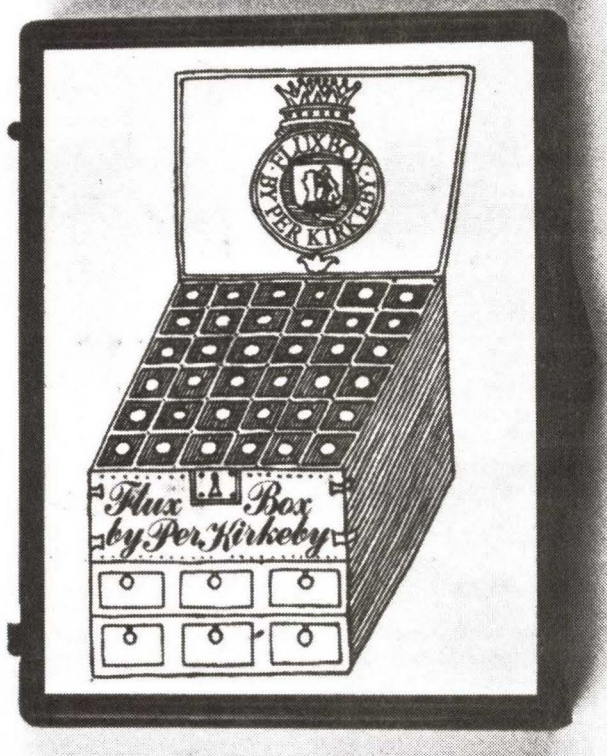
<201.IV

Milan Knizak
BE POLITICAL

drawing
ca. 1966
29.9 X 20.9 cm

Black ballpoint on white newsprint.

Reproduced in Section II: instruction drawings



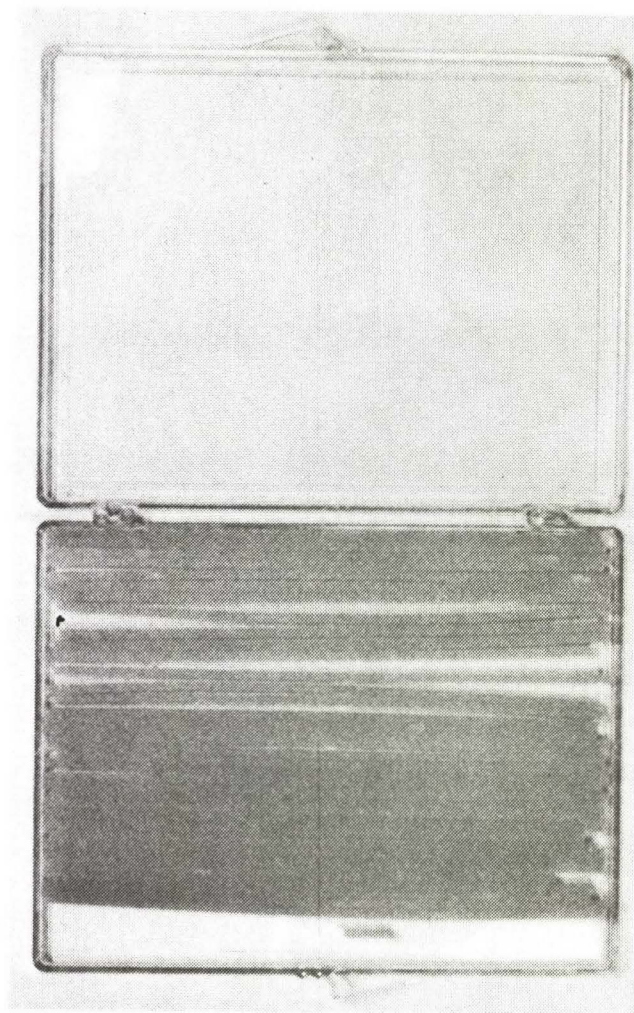


>201.I

Milan Knizak
FLUX SNAKES

FLUXUS EDITION
1969/
9.3 X 12 X 1.1 cm

A transparent plastic box with label on the lid.
Contains spaghetti. ▲ ➤



>203.IV

Milan Knizak
PLAY IT! [Destroyed Music]

collage
1965
29.6 X 21 cm

A "Deutsch Grammophon" recording of "Fidelo",
scratched and burned, taped to a piece of white
drawing paper with the instruction written in black
felt pen.

Reproduced in Section II: instruction drawings



<208.1

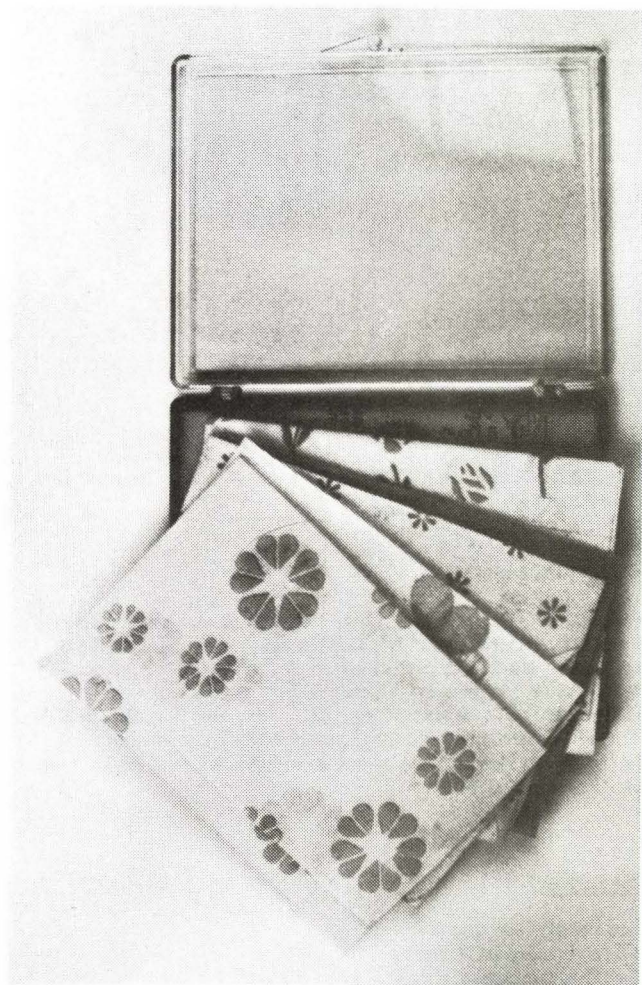
Jane Knizak
FLUX PAPERS

FLUXUS EDITION
1969/
12 X 9.3 X 1.3 cm

A plastic box with red bottom and transparent lid,
label on the lid. Contains 6 different types of toilet
paper, none are altered. ▲ ►

<208.1a.

Identical to <208.1; contains 5 samples of toilet paper.

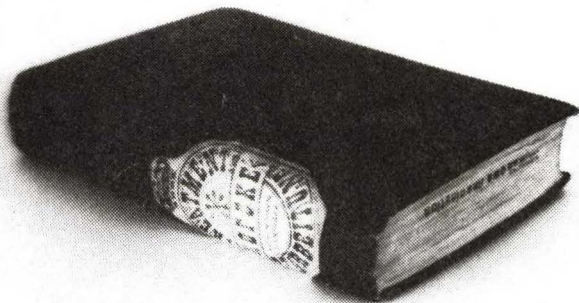
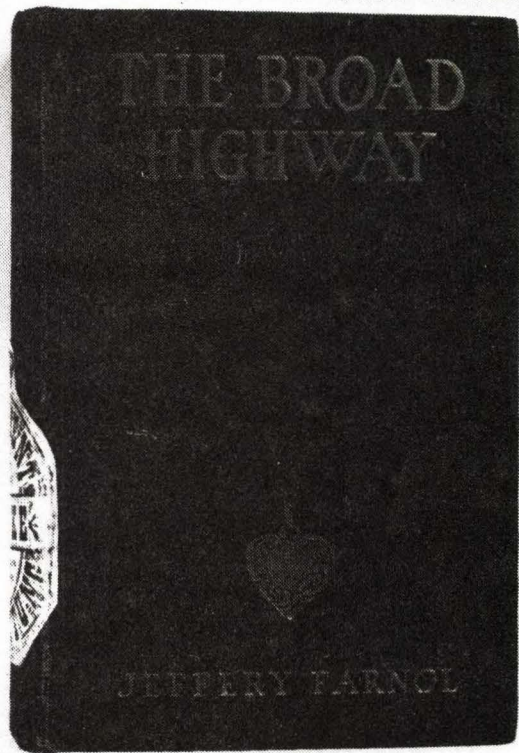


<216.I

Arthur Koepcke
"TREATMENTS" BOOK

FLUXUS EDITION, made by the artist (fluxus w3)
n.d. [advertised in V TRE N° 5, March 1965]
19.5 X 13.5 X 3.5 cm

A copy of the book The Broad Highway by Jeffery Farnol, which has been altered in the following ways by the artist: on the spine is a black on white Koepcke-produced label with the text "treatment/bearbeitung/Koepcke/Kobenhavn/Danmark"; the cover of the book has been rubber-stamped with the word "original"; the 3 page-edges of the book have each been rubber-stamped with "Fill:with own imagination"; all of the pages from the title page on, have been glued together to form a solid block with the back cover. Loosely inserted into the inside front cover, and possibly not a component of the work, is a single sheet with a rubber-stamp "original" on one side, and "Koepcke Copenhagen" on the other side. ▼ ►

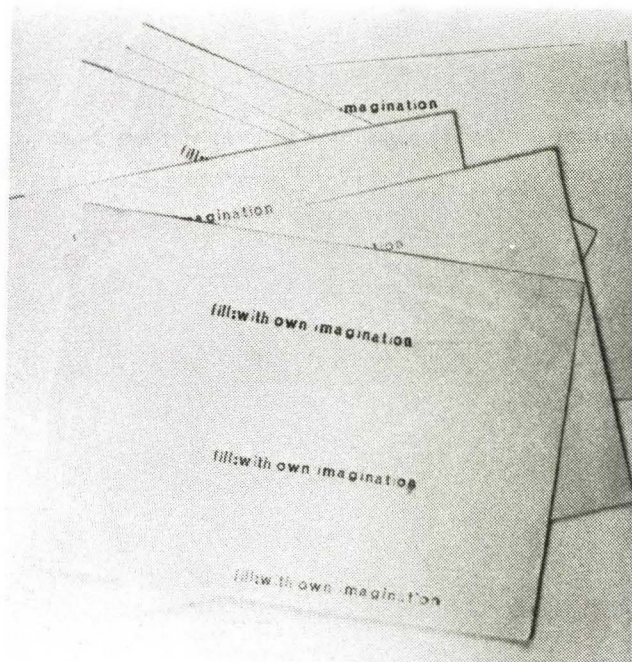


<216.II

Arthur Koepcke
"fill:with own imagination"

[possibly FLUXUS EDITION (FLUXUS w6) Surprises,
cheerups, summons \$2]
made by the artist
early 1960s
13.5 X 19.2 cm

A white sheet of paper with the score rubber-stamped 3 times. In the famous photograph of the European Mailorder House, published in Kunst van NU, Sept., Oct., 1966, in the left foreground there appears a hairbrush on a sheet of paper. This work is Koepcke's "fill:with own imagination" as realized by Willem deRidder. Below that work are more of "fill:with own imagination" sheets. ►



<216.II a-f

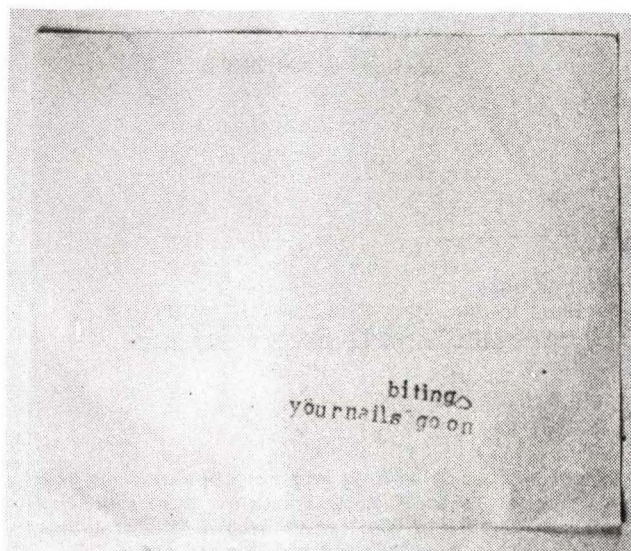
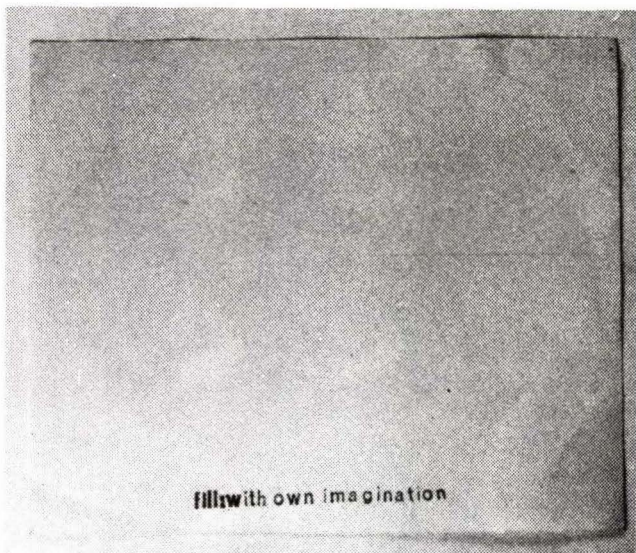
6 more similar copies
a,b,c, stamped 3 times
d,e,f, stamped 4 times ►

<216.III

Arthur Koepcke
"fill:with own imagination"
"biting your nails go on"

[possibly FLUXUS EDITION (FLUXUS w6) Surprises,
cheerups, summons \$2]
made by the artist
early 1960s
15.1 X 18.1 cm

A white sheet of paper with "fill:with own imagination"
rubber-stamped once on one side, "biting your nails?
go on" rubber-stamped once on the other side. It's
not clear how these 2 works related to one another and
it's possible that they're 2 separate works. ▼

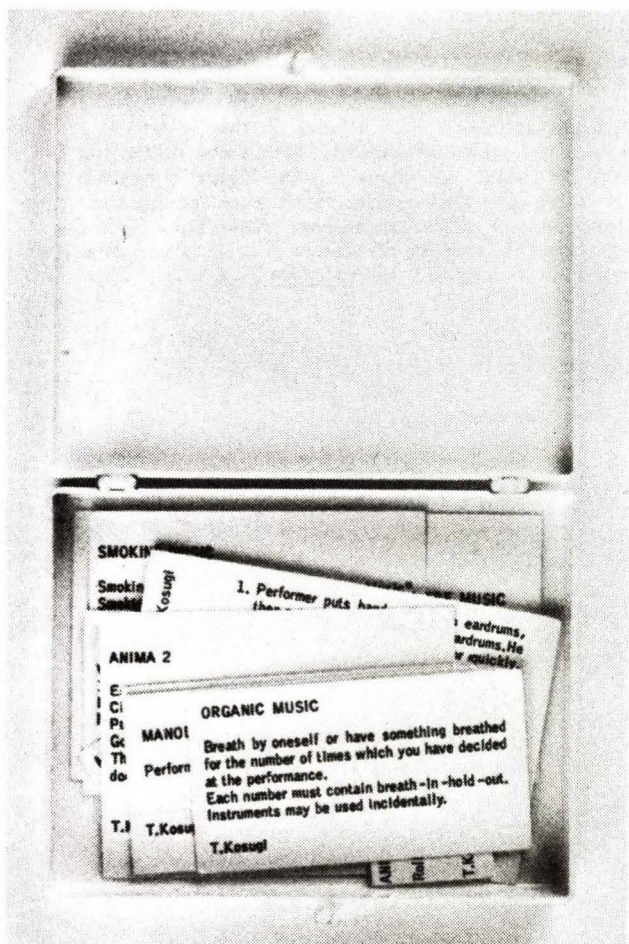
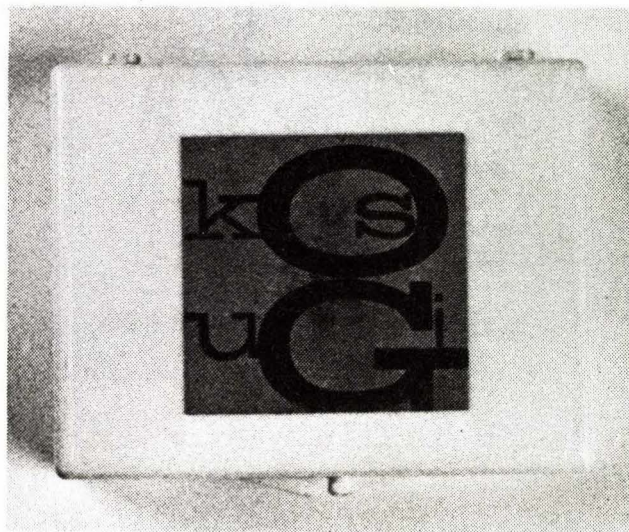


>218.I

Takehisa Kosugi
EVENTS

FLUXUS EDITION, component of FLUX-KIT "D"
1964/9.3 X 12 X 2.6 cm

A white plastic box with Maciunas designed monogram
label, offset black on orange card stock. Contains
10 scores. ▼





<235.1

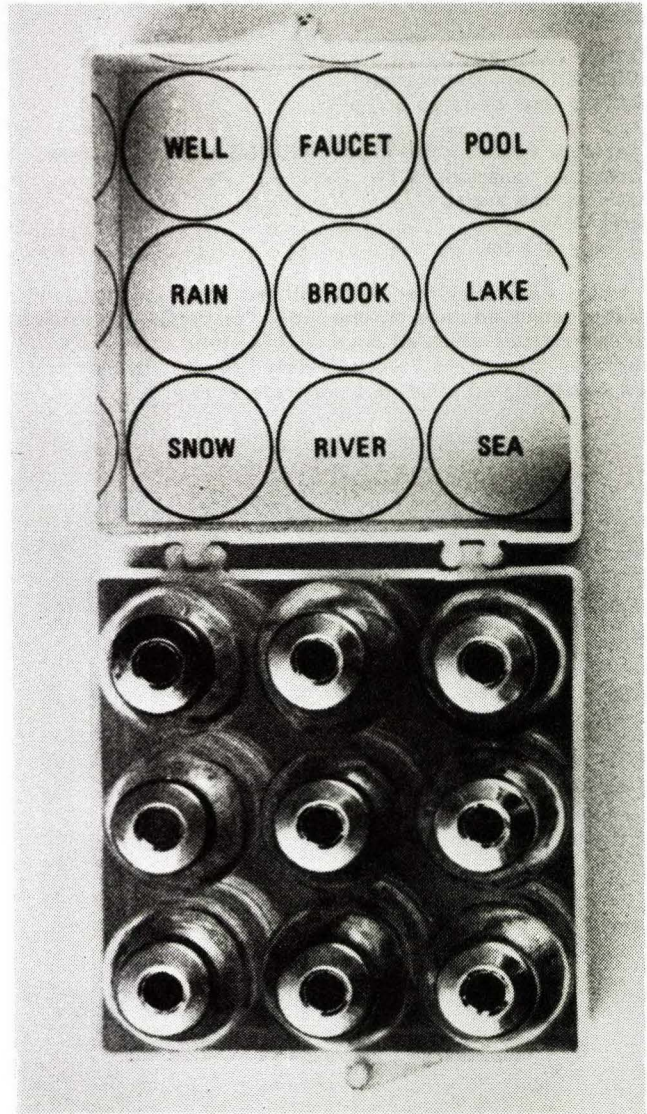
Carla Liss
SACRAMENT FLUX KIT

FLUXUS EDITION
1968/
6.7 X 6.7 X 5.2 cm

A white plastic box with a label on the lid and a label on the inside of the lid, listing the 9 sources of the contents. Contains 9 glass injection bottles with metal caps and rubber diaphragms, each containing a water from a different source. This work replaces the incomplete box which was in the collection and described on page 60. of Addenda I. ▲ ►

<235.1a.

Another identical copy.



>240.11

George Maciunas
suggestions to Nam June Paik for THE MONTHLY REVIEW of the UNIVERSITY for Avante-Garde Hinduism!

ca. Feb. 1963
26.6 X 20.4 cm

One sheet holograph writing and sketches in black ink on white paper, with 16 suggestions for things to be sent to subscribers of "THE MONTHLY REVIEW of the UNIVERSITY for Avant-Garde Hinduism!" see: Silverman N° <352.1

Reproduced in Section II: instruction drawings

>240.III

George Maciunas

manuscript

for descriptive ad for Paik's "Monthly Review of the University for Avant-Garde Hinduism" which appears in Fluxus Preview Review (Silverman N° 542.)

1963

approx. 15.8 X 20.1 cm

A scrap of lined paper with a piece of the printed version of the "Monthly Review..." (Silverman N° <352.1) glued on and holograph text which was used in the published version of the Fluxus Preview Review. Therefore the "Monthly Reveiw..." predates the Preview Review.

Reproduced in Section II: instruction drawings

>240.IV

George Maciunas

letter to Robert Watts

summer 1962

approx. 13.2 X 20.3 cm

Holograph black ink on yellow lined paper, 1 side, discussing Fluxus 1, "\$ bills" and other projects.

Reproduced in Section II: instruction drawings

>240.V

George Maciunas

letter to Robert Watts

December 1962

31.6 X 20.2 cm

Holograph black ink on yellow lined paper, both sides, discusses ideas of complete works, TV Events and other matters.

Reproduced in Section II: instruction drawings

>240.VI

George Maciunas

letter to Robert Watts

before March 11, 1963

31.6 X 20.3 cm

Holograph black ink on yellow lined paper, both sides. The letter discusses Watts' Hospital Events; proposed Watts' compartmentalized suitcase, "attache" case, including card events, playing cards, bronze pencils, photographs, loop films, flattened animals, etc. Also discusses "Common Front-Centralization", re: Yam Festival and Fluxus; Paik's planned exhibition in Wuppertal; the Monthly Review of Avant garde Hinduism [which Maciunas here states that Paik refers to as one of his "Music for Mail" works]; the conflict with Vostell; etc.

Reproduced in Section II: instruction drawings

>240.VII

George Maciunas

letter to Robert Watts

March 11 or 12, 1963

27.9 X 20.2 cm

Holograph black ink on yellow lined paper, 1 side, discusses the Fluxus exhibition during Nam June Paik's Exposition of Music Electronic Television, March 11-20, 1963, Galerie Parnass, Wuppertal and Watts, Brecht and Schmit pieces in the show. Includes a lengthy discussion of: Paik's work in Exposition of Music...; Fluxus 1 and Fluxus festivals.

Reproduced in Section II: instruction drawings

>240.VIII

George Maciunas

letter to Robert Watts

excerpt: Fluxus projects

(possibly early April) 1963

31.1 X 20.2 cm

Holograph black ink on yellow lined paper, 1 side, discusses various Fluxus projects including editions, exhibits and Watts' Hospital Events.

Reproduced in Section II: instruction drawings

>240.IX

George Maciunas

postcard to Robert Watts

March 13, 1964

8.3 X 14 cm

Holograph black ink on a 4¢ postcard. Briefly discusses Watts' stamps and the Fluxus cash register.

Reproduced in Section II: instruction drawings

>240.X

George Maciunas

postcard to Ben Vautier

March 15, 1963

10.5 X 14.8 cm

Holograph black ink on a plain postcard. Discusses among other things, the ideas of " 'Complete works of Ben Vautier' Fluxus box", suggests that Ben compose pieces for Fluxus and gives a description of the Düsseldorf concert.

Reproduced in Section II: instruction drawings

>240.XI

George Maciunas
letter to Ben Vautier

Feb. 6, 1964
30.5 X approx. 20.8 cm

Holograph black ink on blue aerogramme. Discusses Vautier's Dirty Water and Mystery Boxes, including a description of contents. Also requests English texts of his theater events. The letter has been torn in 2.

Reproduced in Section II: instruction drawings

>240.XII

George Maciunas
letter to Ben Vautier
excerpt: regarding Ay-O piece

July 24, 1964
30.5 X 21.5 cm

Holograph black ink on blue aerogramme, both sides. There are large block letters written sideways across the surface of the letter, probably by Maciunas. Some of this shows on this excerpt but is not related to Ay-O's piece.

Reproduced in Section II: instruction drawings

>240.XIII

George Maciunas
letter to Ben Vautier
excerpt: concerns Shiomi's Disappearing Music for Face and suggestions for film festival.

July 21, 1964
30.5 X 21.7 cm

Holograph black ink on blue aerogramme written on both sides with holograph copy by Ben of a letter to Maciunas.

Reproduced in Section II: instruction drawings

>240.XIV

George Maciunas
letter to Tomas Schmit
excerpt: Fluxus exclusivity of publishing

end of Dec. 1962 or Jan. 1963
26.1 X 18.8 cm

Typewritten on white paper, signed. On the back is a reverse carbon copy of the letter to which Maciunas has added "read this side also."

Reproduced in Section II: instruction drawings

>240.XV

George Maciunas
letter to Tomas Schmit

early June 1963
26.8 X 20.2 cm

Holograph black ink on white lined paper, both sides. Discusses preparation for the various upcoming Fluxus concerts. (Amsterdam, Nice ...) including notes for Street compositions, Theatre compositions, Exhibits etc.

Reproduced in Section II: instruction drawings

>240.XVI

George Maciunas
letter to Tomas Schmit
excerpt: Instructions for Fluxus concert: A Little Festival of New Music

end of June, early July, 1963
28.2 X 10.1 cm

Holograph black ink on white paper, both sides. Gives detailed instructions for the performances of many Fluxus pieces.

Reproduced in Section II: instruction drawings

>240.XVII

George Maciunas
letter to Tomas Schmit
Fluxus Manifesto

June or early July, 1963
17.8 X 10.1 cm

Holograph black ink on white paper. Maciunas wrote this letter to Tomas Schmit who was in London preparing for A Little Festival of New Music, July 6, 1963 at Goldsmith's College. It takes the form of instructions to Schmit for explaining Fluxus to the press and is in fact the earliest known version of the Fluxus manifesto which was later collaged with the dictionary definition manifesto which appears, among other places, in Brochure Prospectus for Fluxus Year-boxes (Silverman N° 541). The collage version is published in Happenings/Fluxus/Pop Art/Nouveau Realisme, edited by Jurgen Becker and Wolf Vostell, 1965. It is an offprint of that version which Joseph Beuys altered and published in 1.Karton, Edition Hundertmark, 1970 (Silverman N° 25). This work is possibly a second page of a letter to Schmit (Silverman N° >240.XVI).

Reproduced on the cover

Reproduced in Section II: instruction drawings

>240.XVIII

George Maciunas
letter to Tomas Schmit
excerpt: regarding costumes for performances of Fluxus pieces.

ca. 2nd week of July 1963
28.2 X 10.1 cm

1st page of a 4-page, 8-sided letter, holograph black ink on white paper, with details on costumes for the performances in Nice and elsewhere.

Reproduced in Section II: instruction drawings

>240.XIX

George Maciunas
postcard to Tomas Schmit
excerpt: readymade score

August 9, 1963
9.9 X 15 cm

A commercially produced black and white picture postcard with a photograph of "Verona St. Zeno Maggiore's Basilica/Bronze Portal XI Century and Particular (the washing of the feet)" on one side. Under the photograph Maciunas has written, in black ink, "New Olivetti variation..." score.

Reproduced in Section II: instruction drawings

>240.XX

George Maciunas
postcard to Tomas Schmit

August 1963
10.5 X 15 cm

Holograph black ink on white plain postcard, both sides, with instructions for making pieces for TV and also explicit instructions for mailing Fluxus Preview Review (Silverman N° 542) and Ekstra Bladet (Silverman N° 543)

Reproduced in Section II: instruction drawings

>240.XXI

George Maciunas
letter to Tomas Schmit
excerpt: collating and labeling Brecht's Water Yam

end of August, early September, 1963
26.8 X 20.5 cm

Holograph black ink on white paper, with specific instructions for applying the label to Brecht's Water Yam (Silverman N° 36) and for collating the work. At this point Maciunas states that a complete set of the cards is 60.

Reproduced in Section II: instruction drawings

>240.XXII

George Maciunas
letter to Tomas Schmit
excerpt: "Fluxus is anti-professional"

Nov. 8, 1963
30.5 X 20.9 cm

Black holograph ink on blue aerogramme. An explicit description of the Fluxus position regarding art activity.

Reproduced in Section II: instruction drawings

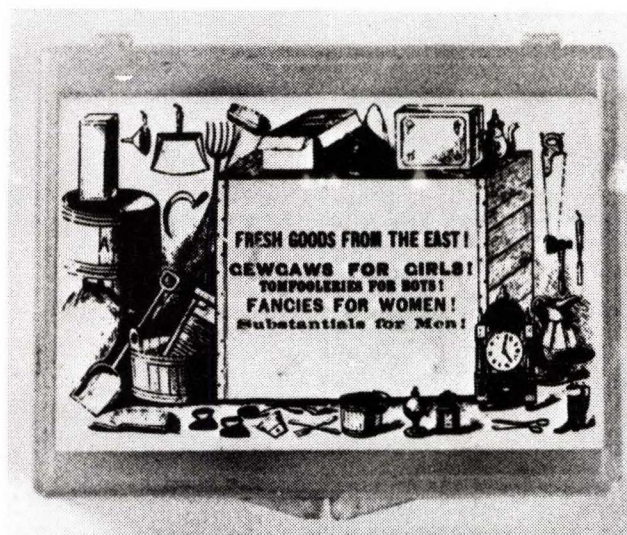
>240.XXIII

George Maciunas
letter to Tomas Schmit
excerpt: concerning Fluxus objectives and ideology

January 1964
sheet 1: 28 X 21.8 cm
sheet 2: 17 X 21.8 cm

Two sheets holograph black ink on white paper, sections numbered in red marker, written front and back and later pencilled underlinings, crossings out and scratch marks by another hand.

Reproduced in Section II: instruction drawings

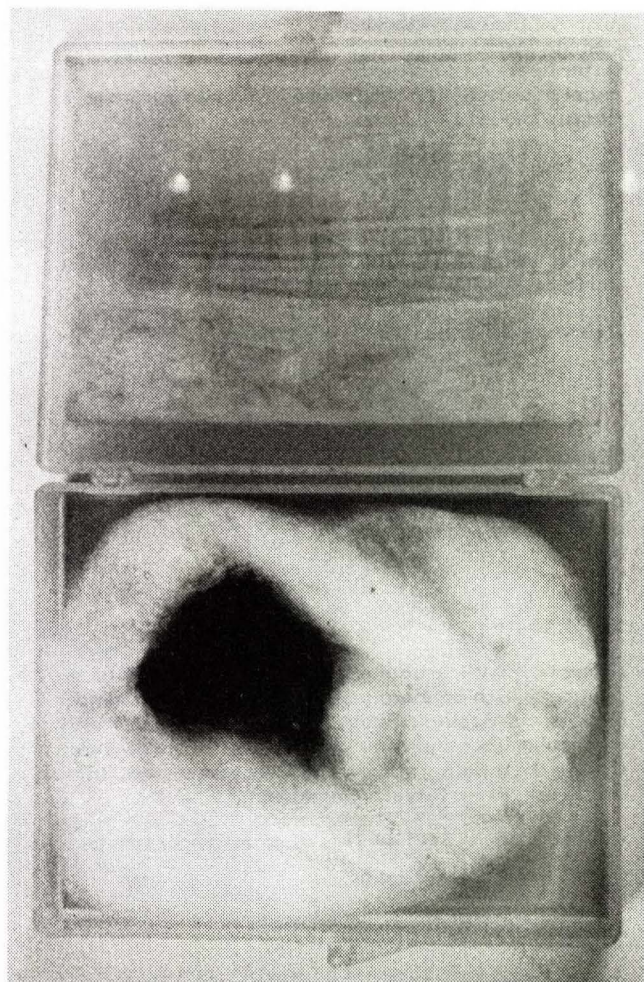


>241.I

George Maciunas
FRESH GOODS FROM THE EAST!
GEEGAWS FOR GIRLS!...

FLUXUS EDITION (fluxus zaz)
1964/
9.3 X 12 X 3 cm

A translucent plastic box with the label on the lid.
Contains a piece of cotton wool and a gob of a rubbery
glue-like substance. ▲►



>242.I

George Maciunas
postcard to Robert Watts

January 21, 1965
8.3 X 14 cm

Holograph black ink on 2 sides of a 4¢ postcard.
Discusses Fluxpost and "Fluxus 2"

Reproduced in Section II: instruction drawings

>242.II

George Maciunas
letter to Ben Vautier
excerpt: "Fluxus No. 2"

January 23, 1965
30.5 X 21.7 cm

Holograph black ink on blue aerogramme. Description
and drawing of Flux Year Box 2 (Silverman N° 125)
with a request that Ben make pieces for it.

Reproduced in Section II: instruction drawings

>242.III

George Maciunas
letter to Ben Vautier
excerpts: Fluxus Olympiad

February 1, 1965
30.5 X 21.7 cm

Holograph black ink on blue aerogramme, both sides,
with descriptions and drawings of implements used
for Fluxus Olympiad: badminton rackets, ping pong
racket with can of water attached to it (see: Silverman
N° <258.I) and racket with various pieces of wood
glued to the surface, and other events.

Reproduced in Section II: instruction drawings

>243.I

George Maciunas
letter to Ben Vautier
excerpt: Fluxkit, "bicycle for 100 people", Fluxus 2

January 10, 1966
30.5 X 21.7 cm

Holograph black ink on 2 sides of a blue aerogramme. The description of the Fluxkit includes objects by Oldenburg, Hi Red Center, and Christo, which is the bundle of wrapped artificial flowers (Package, see: Silverman N° 93).

Reproduced in Section II: instruction drawings

>243.II

George Maciunas
letter to Ben Vautier
excerpt: concert pieces

May 19, 1966
30.5 X 19 cm

Holograph black ink on both sides of a blue aerogramme. Description and drawings for George Brecht's "Quartet for Winds", George Brecht's "Symphony No. 3", Tony Cox's "Tactical Pieces". These pieces were performed at The 83rd Fluxus Concert; Fluxorchestra at Carnegie Hall, Sept. 25, 1965.

Reproduced in Section II: instruction drawings

>243.III

George Maciunas
letter to Ben Vautier

August 7, 1966
30.5 X approx. 20 cm

Holograph ink on both sides of a blue aerogramme. Discussion of many Fluxus projects, including numerous works by Ben and one each by Mosset, Oldenburg, Alocco and Annie (Vautier). Also makes a request for English translations of scores for the Film Culture Expanded Arts Issue; gives plans for the first Fluxhouse, and describes Fluxfurniture, including Peter Moore's Venetian Blinds, rug (see: Silverman N° <337.I) and much more furniture.

Reproduced in Section II: instruction drawings

>244.I

George Maciunas
letter to Ken Friedman
excerpt: note regarding Friedman Fluxkits.

Nov. 23(?), 1966
31.4 X 12.5 cm

A 2-page letter on one sheet, holograph ink on white paper. Page 1 contains extensive notes and ideas on Friedman boxes. Contained in an envelope postmarked Nov. 1966

Reproduced in Section II: instruction drawings

>244.II

George Maciunas
letter to Paul Sharits

early 1966
approx. 18.4 X 15.3 cm

Holograph black ink on white scrap paper, written both sides, with suggestions and instructions concerning many Fluxus projects involving Sharits. (paper events-in-a-box; Fluxkit; Fluxus II; Fluxfilms; Fluxfest Kit; Fluxfurniture and information on new film processes.) Attached at one time was a sample of film, now missing.

Reproduced in Section II: instruction drawings

<248.I

George Maciunas
letter to Ken Friedman
excerpt: Instructions for preparing Joe Jones' "Instruments on stands" [Mechanical Violin and Chimes]

Feb. 28, 1967
this sheet: 35.5 X 21.7 cm

Contained on page 2 of a 2-page letter. Holograph ink on the back of a "Conditions for Performing Fluxus Published Compositions, Films & Tapes."

Reproduced in Section II: instruction drawings

<248.II

George Maciunas
letter to Ken Friedman
Instructions for FLUX WALLPAPER SHOW

ca. 1967
25.5 X 23.3 cm

Typed letter, signed, on glossy white Fluxus letter-head. (see Silverman N° 278 for a realization of the work.)

Reproduced in Section II: instruction drawings

<248.III

George Maciunas
letter to Ken Friedman
excerpt: "Collective Projects"

ca. Feb. 1967
15.4 X 15.3 cm, each

Holograph ink on white paper, 4 sheets, written both sides. On sides 2 and 3 are suggestions for contributions for:

- "1. Table-map-chart"
- "2. Apron design"
- "3. jewelry design"
- "4. Postage stamps"

Reproduced in Section II: instruction drawings

<248.IV

George Maciunas
letter to Paul Sharits

ca. March 8, 1967
each sheet: 28 X 21.7 cm

Holograph letter in black ink on the last page of a 4-page Fluxnewsletter, dated March 8, 1967. Contains notes and instructions regarding several projects including films and works by Sharits, Jack Coke's Farmer's Coop and the group paper pieces.

Reproduced in Section II: instruction drawings

>251.I

George Maciunas and Robert Watts
SUBWAY MAP

1967
4 elements

Elements-for a planned "premium (give-away) for banks, etc, that grew out of Implosions."

1. Photostat subway map, designed by the artists "©Yam 1967", with colored lines and a tracing paper overlay with additional color lines. approx. 20.7 X 8.7 cm
2. Complete 2-sided mock up of the map. Photostat "© Yam 1967", hand drawn colored lines on photo-sensitized stiff glossy paper. 8.5 X 5.7 cm. Contained in a protective glassine.
3. "Doyle Realty" envelope with holograph identification for the project. 10.8 X 24.1 cm.
4. A commercially produced New York Subways map, compliments of Irving Trust Company, with a pleated fold-out style map. 10.3 X 7.2 cm.

Reproduced in Section II: instruction drawings

<252.I

George Maciunas
letter to Ken Friedman
excerpt: instructions for using film loops

1968
20.4 X 12.8 cm

One sheet white paper, written both sides. Side 2 is holograph red ink. Envelope size: 10.7 X 13.5 cm
Also includes 17 Fluxus labels.

Reproduced in Section II: instruction drawings

<257.I

George Maciunas
Working material for Mieko (Chieko) Shiomi's
DISAPPEARING MUSIC FOR FACE

n.d., late 1960's

A group of 15 black and white photographs by George Maciunas of stills from the film Disappearing Music for Face (See: Silverman N° 123 ff.) by Mieko Shiomi, edited and produced by George Maciunas, starring Yoko Ono, camera by Peter Moore. These stills are from the preparatory material used by Maciunas to produce the Fluxus Edition of the flipbook, Disappearing Music for Face (Silverman N° 407) by Shiomi.

- 1) 20.6 X 12.9 cm
- 2) 20.6 X 25.5 cm
- 3) 20.6 X approx. 12.5 cm
- 4) 20.7 X approx. 13.3 cm
- 5) 20.7 X approx. 12.6 cm
- 6) 20.6 X approx. 13.3 cm
- 7) 20.7 X 12.3 cm
- 8) approx. 16.4 X 20.6 cm
- 9) 20.6 X 25.5 cm
- 10) 20.6 X approx. 13.1 cm
- 11) approx. 8.6 X 20.7 cm
- 12) approx. 16.7 X 20.7 cm
- 13) 16.5 X 20.7 cm
- 14) 16.7 X 20.7 cm
- 15) 20.6 X approx. 12.6 cm

Reproduced in Section II: instruction drawings

257a.

George Maciunas
FLUX SMILE MACHINE

FLUXUS EDITION
1970/
9.3 X 12 X 3.3 cm

A blue plastic box with a label on the lid. The label is actually an image cut from a book or magazine with the typewritten text "Flux-smile machine by George Maciunas, 1970" placed on one blank edge. Contains a metal and gray plastic spring device to open one's mouth -- identical to Silverman N° 257.

(photo next page)

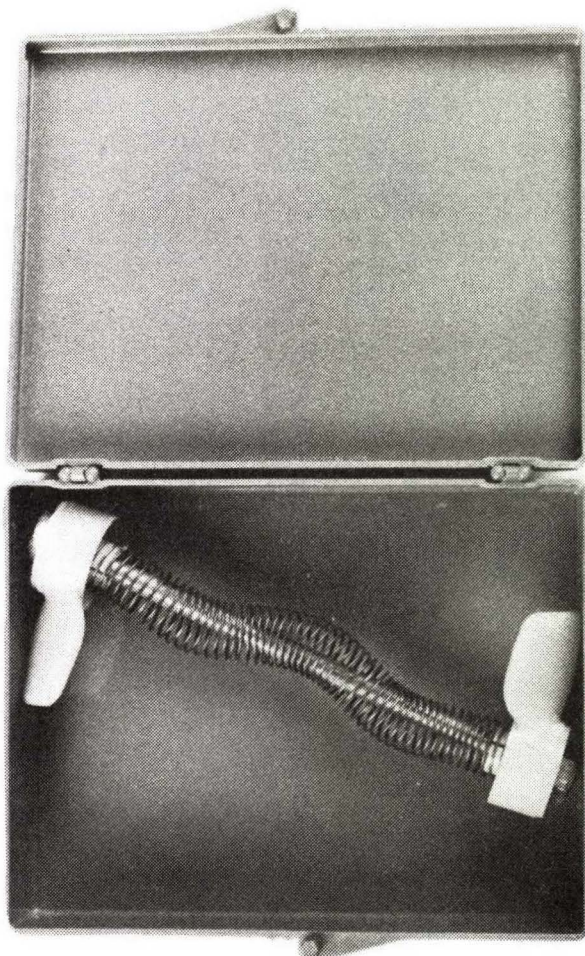
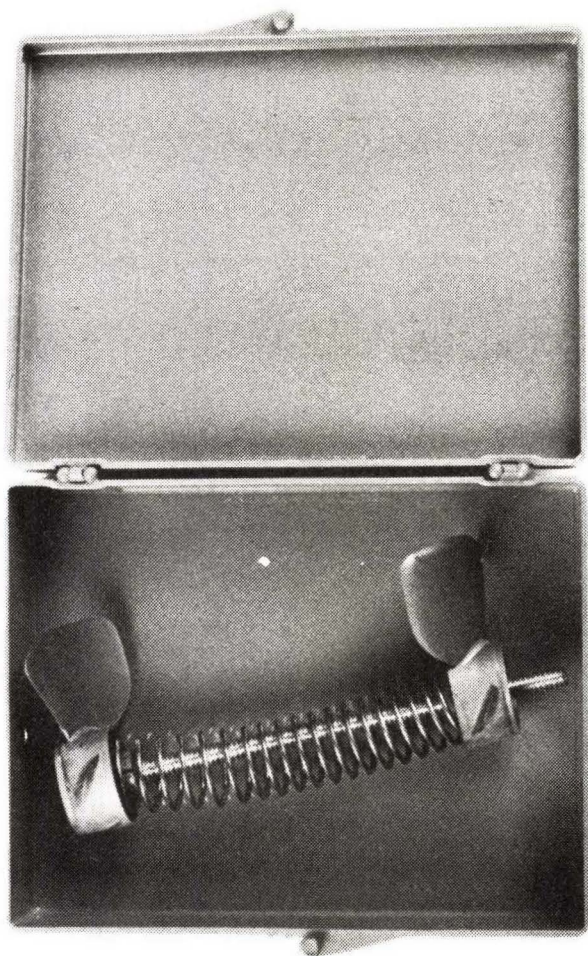
257b.

George Maciunas
SMILE FLUX MACHINE FOR YOKO ONO

FLUXUS EDITION
1970/
9.3 X 12 X 3.3 cm

A blue plastic box with a label on the lid. The label is actually an image cut from a book or magazine with the typewritten text "smile flux machine for yoko ono by george maciunas" placed on one blank edge. Contains a metal and white plastic spring device to open one's mouth--identical to Silverman N° 257.

(photo next page)



257a.

257b.

268a.

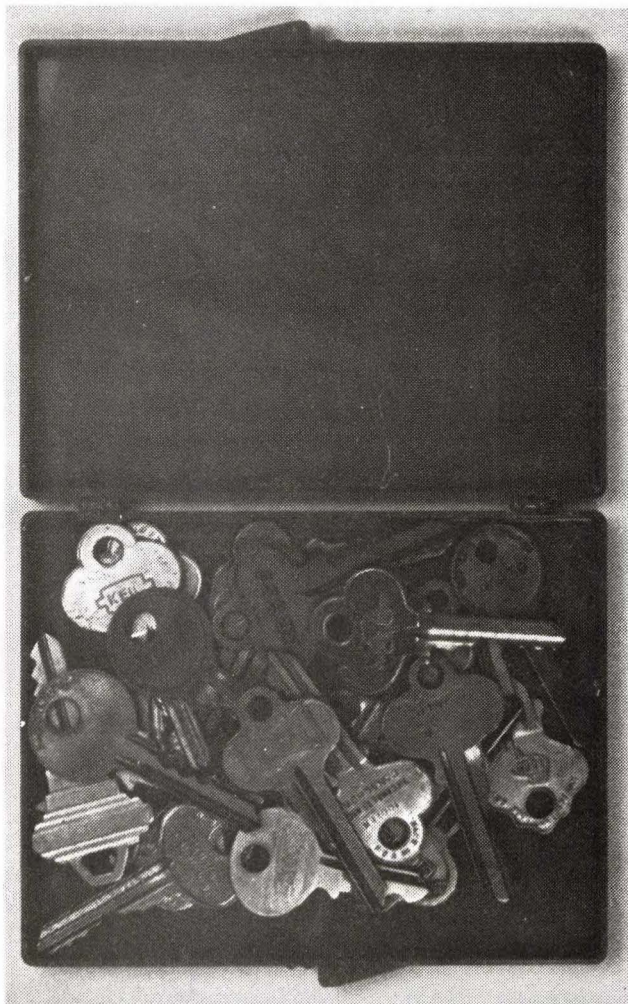
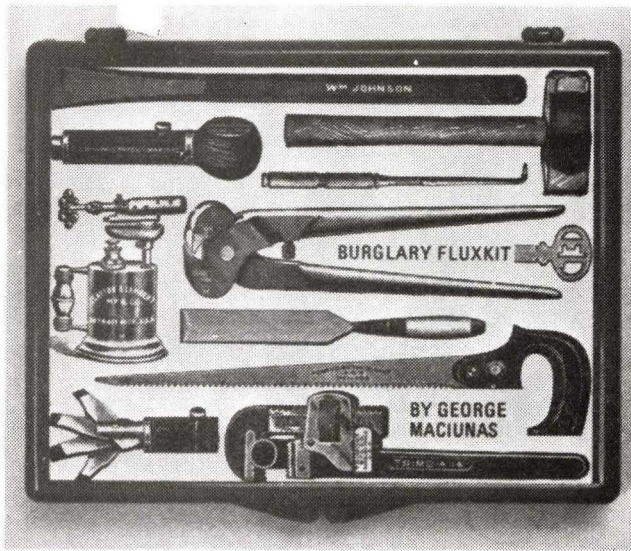
George Maciunas
BURGLARY FLUX KIT

FLUXUS EDITION

1971/

9.3 X 12 X 1.6 cm

A red plastic box with the label on the lid. Contains
23 keys.



269a

George Maciunas
BREATH FLUX TEST

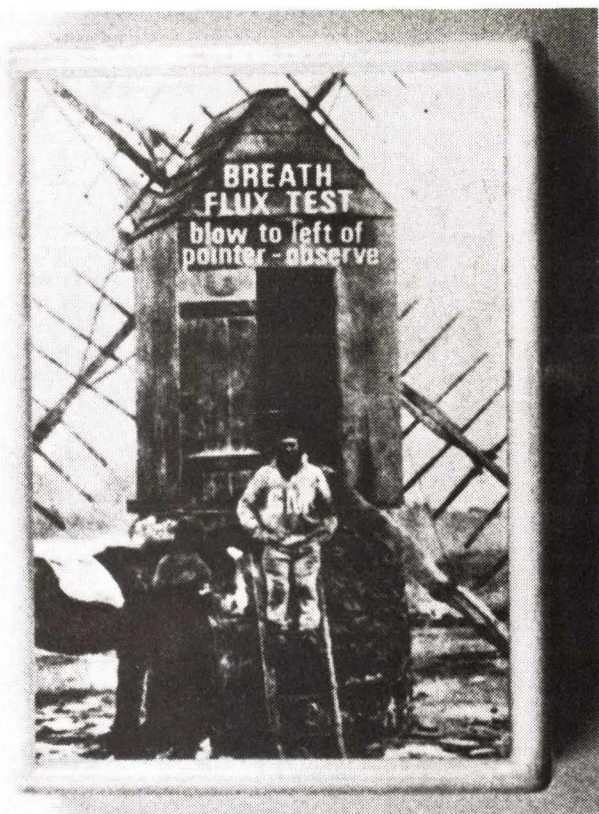
FLUXUS EDITION

1971/

9.3 X 6.8 X 3 cm

A white plastic box with label on the lid, containing
1 flux breath tester.

(reproduced on following page) ►



>269.I

George Maciunas
possibly a project for Yoko Ono or John Lennon
THIS IS NOT HERE/ timepiece

ca. 1971
27.9 X 21.6 cm

Black ink on yellow lined paper, both sides. The work doesn't seem to match any of the works listed in the catalogue for Yoko Ono's This Is Not Here exhibition, Oct.9, 1971 at Everson Museum, Syracuse, however the former owner states that he and Maciunas were to work on the idea for that project.

Reproduced in Section II: instruction drawings

>269.II

George Maciunas
possibly a project for Yoko Ono or John Lennon
THIS IS NOT HERE/ magnification piece*?

ca. 1971
27.9 X 21.6 cm

Black ink on yellow lined paper, one side. This work doesn't seem to match any of the works listed in the catalogue for Yoko Ono's This Is Not Here exhibition, however, the former owner states that he and Maciunas were to work on the idea for that project.

Reproduced in Section II: instruction drawings

>269.III

George Maciunas
probably a project for Yoko Ono or John Lennon
THIS IS NOT HERE/"remove shoes and look"

ca. 1971
27.9 X 21.6 cm

Black ink on yellow lined paper, one side. Possibly "Kinetoscope" by John Lennon in the Vending Arcade or part of the 6th Dimension Room.

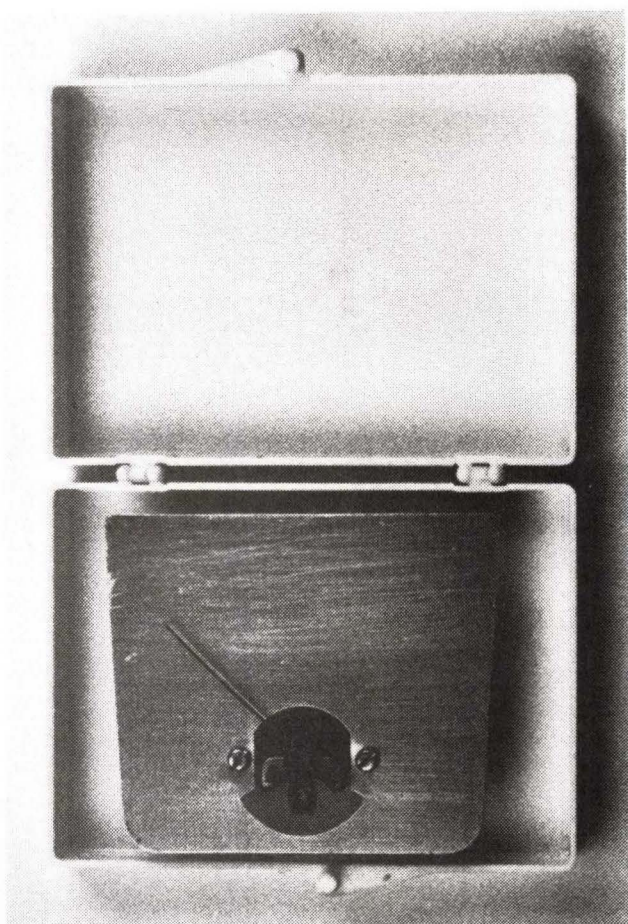
Reproduced in Section II: instruction drawings

<270.III

George Maciunas
Holograph postcard to Alison Knowles

Nov. 5, 1971
8.3 X 14 cm

Postcard from George Maciunas, New York City, to Alison Knowles in Fillmore, California, with the score for his version of Alison Knowles' "Identical Lunch".

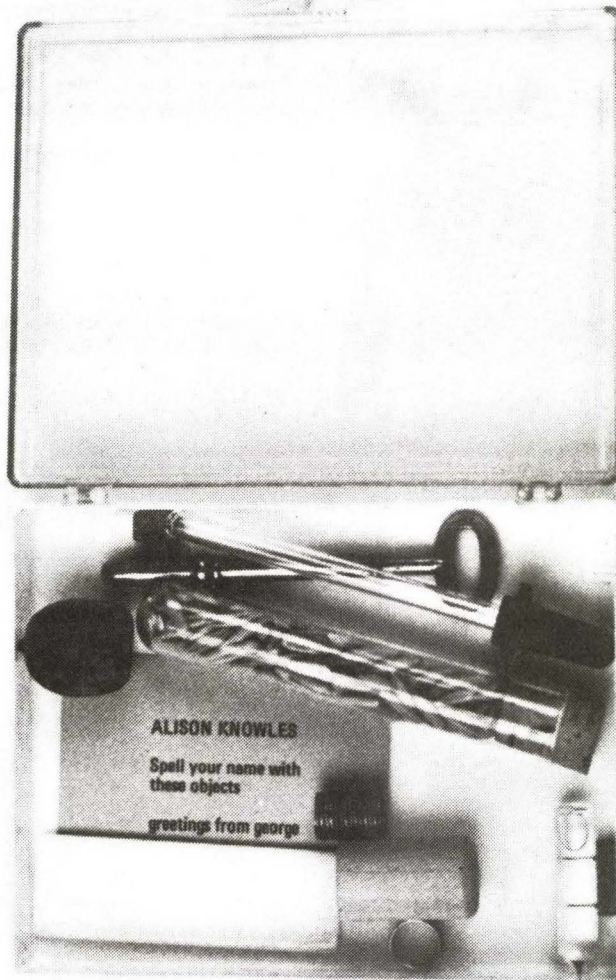


269a

George Maciunas
NAME KIT BOX "your name spelled with objects"

FLUXUS EDITION
1972/
9.2 X 12 X 2.3 cm

A plastic box with a white bottom and transparent top. Contains: a typewritten card "ALISON KNOWLES/ Spell your name with/these objects/greetings from george."; acorn; level; ivory; oats (in a test tube with a cork stopper); plumber's brass-plated nipple; key; nose dropper; whistle; spring. It's probable that 3 objects are missing from this work, unless Maciunas intended that some objects serve for 2 letters.



George Maciunas
CALENDAR

June 4 -- December 30, 1973
6 sheets, each 44.5 X 58.5 cm

Holograph black ink on white paper. The calendar entries deal primarily with the Fluxhouse Cooperative lofts, but because the calendar acted as a kind of journal, there are entries as diverse as "clean bird cage" to "Toy & Sports Shop - for Brecht ball box. Azuma" which appears to indicate the beginning of work for the prototype for Brecht's Valoche (see: Silverman N° 75). The following is a partial list of some of the more Fluxus-object-related projects:

SHEET I

Monday June 4 - Sunday July 8

June 13 re: Watts' rock anthology
June 16 grommets & harpsichord
June 18 plywood for 3 cubes, other Fluxus things
June 25 stat the mural photo [prob. of Safe Door]
June 26 photoprojects with Peter Moore

all through June--Flash Art project.

July 2 re: Fluxshoe

margin notes for that week: concerning Moser Safe Co.

SHEET II

July 9 -- August 12

July 9 French tour notes
July 13 Safe photo
July 14 Flash Art
July 23 Parking Meter Decal

Flash Art throughout July

July 27 Wall posters
Aug 6 Flash Art/ Fluxpack 3
Aug 9 Insects, scars, illnesses, face anatomy
Aug 12 prepare Mrs. Brown objects

SHEET III

August 13 - September 16

Aug 13 stat insects
Aug 15 complete ping-pong
Aug 18 start Flux chart
Aug 19 new Flux letter
Aug 25 all day chart
Aug 26 all day Flux chart

margin notes that week: Fluxpack final negs., flux chart

Sept 9 chart
Sept 16 chart

margin notes that week: re: G.M. machine and flux chart

SHEET IV

September 17 - October 21

Sept 17 re: Rene Block show
Sept 23 chart all day

margin notes that week: fluoresc diag. with sketch

Sept 29 chart
Oct 2,3 chart
Oct 5 wrote Geoff piece...
Oct 6,7 chart

margin notes: "Chart all week"

(continues)

Oct 10 "Don't make chart public", work on Fluxpack 3, chart
Oct 11 Draw No Smoking Sign
Oct 13 chart
Oct 14 No Smoking Sign done
Oct 16 re: lending Brecht objects
Oct 17 ping pong rackets, black rubber glue (for Closed on Mondays)...
Oct 18 printing, ladder, wounds, stick-ons...
Oct 19 Blank dice
Oct 21 8 ping pong rackets

margin notes: "All Flux pack to printers and die cutters."

SHEET V

October 22 - November 25

Oct 25 ladder vault door
Oct 27 chart
Oct 28 chart

margin notes that week: various notes on Fluxus works.

Oct 30 letterheads, stamps, mask to printer
Nov 3,4 chart

margin notes: Flux pack, stick-ons

Nov 9 Fluxpack 3
Nov 10 chart
Nov 11 chart paste-up
Nov 15 Fluxpack 3
Nov 17,18,19,21 chart
Nov 22 chart complete
Nov 23 re: chart
Nov 24 chart incomplete

margin notes: ping pong, table, printed matter, chart, clinic, films

SHEET VI

November 26 - December 30

Nov 26 Brecht watches
[possibly Brecht/Filliou Eastern Daylight Fluxtime (Silverman N° 80) which would affect the dating of this work]
Nov 27 Brecht watch case, ping pong
Nov 28 Brecht ball box [probably Valoche, Silverman N° 75]
Dec 10 "Just For You" label and other...
Dec 13 printer with Flash Art job (Flux pack 3)
Dec 27 Instruction drawing for intercom

margin notes that week: New Years costumes.

Reproduced in Section II: instruction drawings

280.

George Maciunas
Manuscript notations for "DIAGRAM OF HISTORICAL DEVELOPMENT OF FLUXUS/AND OTHER 4 DIMENSIONAL, AURAL, OPTIC, OLFACTORY, EPITHELIAL AND TACTILE ART FORMS."

ca. 1973
58.4 X 44.4 cm

1 sheet white paper with holograph notations and doodles mostly on 1 side, but some on the other side.

Reproduced in Section II: instruction drawings

281.

George Maciunas
Holograph notations, probably for "DIAGRAM OF
HISTORICAL DEVELOPMENT OF FLUXUS/AND OTHER
4 DIMENSIONAL, AURAL, OPTIC, /OLFACTORY, EPI-
THELIAL AND TACTILE ART FORMS."

n.d.
25.4 X 18 cm

1 page of notes in ink on white paper with additional
notes on another subject.

Reproduced in Fluxus etc., page 154

290.

George Maciunas
notes for Fluxdivorce and "Cologne" (Fluxus events)

ca. 1971
25.4 X 19 cm

A sheet of notations with ideas for various events,
and a doodle.

Reproduced in Section II: instruction drawings

293.

George Maciunas
postcard to Mieko Shiomi
1972

Postcard sent from George Maciunas, New York City,
to Mieko Shiomi, Osaka, Japan, in which he discusses
Spatial Poem no.3 and Spatial Poem no. 4.

Reproduced in Section II: instruction drawings

294.

George Maciunas
postcard to Mieko Shiomi

1972, postmarked March 16, 1972

Postcard written from George Maciunas, New York
City, to Mieko Shiomi, Osaka, Japan, in which
Maciunas discusses prototypes for Shiomi's
Spatial Poem no. 3 and also includes a sketch of the
work.

Reproduced in Section II: instruction drawings

>294.I

George Maciunas
Instruction drawing for assembling Larry Miller's
ORIFICE FLUX PLUGS

ca. 1974
25.5 X 19.1 cm

Various black inks with a red mark and masking tape
on white paper.

Reproduced in Section II: instruction drawings

>295.I

George Maciunas
FLUX COMBAT WITH NEW YORK STATE ATTORNEY
GENERAL (& POLICE)

May 1975

4 items:

3 sheets, 28 X 21.6 cm each, stapled together.
1 postcard, 10.6 X 15 cm

1. Fluxus Newsletter, May 3, 1975 xerox, with
holograph note to Ben Vautier.
2. Flux Mail List, 1974. Fluxus Newsletter April
1975, xerox. [reproduced in Addenda I]
3. A xerox of a letter from George Maciunas to
Mr. Lawrence F. Ravetz, Deputy Assistant
Attorney General, State of New York. dated
April 1, 1975.
4. Commercially produced color pictorial postcard of
Lisbon (Portugal) with a holograph message
addressed to Mr. Lawrence Ravetz, NYC, from
George Maciunas. Never mailed.

Reproduced in Section II: instruction drawings

<297 a,b. (should read <297.Ia,b.)

George Maciunas
FLUX PAPER EVENTS

- (a) Holograph notes "proposal for Paper Event 16
pages"
29.7 X 21 cm

Written on the back of the program for the
Sept. 9, 1976 Flux Harpsichord Konzert.

- (b) Typed letter, signed, to Armin Hundermark
regarding instructions for publication of Flux
Paper Events. 27.9 X 21.6 cm.

This letter contains typed instructions and drawn
diagrams for each of the 16 pages of the work. It
is written on the back of a xerox copy of an "Up-
to-date version of the Berlin Flux Labyrinth",
planned for the 26th of Sept., 1976.

Reproduced in Section II: instruction drawings

>297.III

George Maciunas
FLUXCABINET

drawing
mid 1970's

8 drawings on 5 sheets for Fluxcabinet:

1. 25.5 X 19.1 cm. Black ballpoint, black rapid-
ograph and red felt-tip pen on white paper.
 - 1a. Opposite side of 1., black ballpoint.
 2. 25.5 X 19.1 cm. Black ballpoint on white paper.
 - 2a. Opposite side of 2., Black ballpoint.
 3. 25.5 X 19.1 cm. Black ballpoint on white paper.
 4. 20.5 X 12.9 cm. Black ballpoint on white paper.

(continues)

>297.III (continues)

- 4a. Opposite side of 4., Black ballpoint.
5. 20.5 X 12.9 cm. Black rapidograph and black ballpoint pen on white paper.

Reproduced in Section II: instruction drawings

>297.V

George Maciunas
FLUX LABYRINTH
at Berlins 26th Arts Festival, Sept. 1976 in the Art Academy, Designed and installed by George Maciunas and Larry Miller.

Instruction drawings and related material [see also: Larry Miller instruction drawings for Flux Labyrinth Silverman N° >330.VI]
1976

1. Black ballpoint on white paper. 19.1 X 25.5 cm.
- 1a. Opposite side of 1., black ballpoint.
2. A xerox of the plan with black ink holograph notes for design changes. 21.7 X 27.9 cm.
3. A xerox of the plan with holograph notes with design changes written in 4 different types of ink. 21.7 X 27.9 cm.
- 3a. Opposite side of 3. Additional holograph notes and sketches, black ballpoint.
4. A second generation xerox copy of the plan with sketches in blue ballpoint. 21.1 X 29.7 cm.
5. Drawing for "Pendulum" in black ballpoint on white paper. 25.5 X 19.1 cm.
- 5a. Opposite side of 5. Drawing for "Footsteps" in black ballpoint.
6. Drawing for "See Saw" (?) in 2 different inks on white paper. 25.5 X 19.1 cm.
- 6a. Opposite side of 6. Drawing for "See Saw" (?) Black ballpoint.
7. Holograph notes, black ballpoint and ink pen on white paper. 25.5 X 19.1 cm
- 7a. Opposite side of 7. Holograph notes, black ballpoint.
8. and 9. Vintage xerox of a 2-page letter to Rene Block regarding the Flux Labyrinth 29.7 X 20.9 cm

Reproduced in Section II: instruction drawings

>297.VI

George Maciunas
Instruction drawing for Larry Miller's INSTANT IDEA and Larry Miller's FRUIT AND VEGETABLE CHESS

n.d., early 1970's
28.1 X 21.8 cm

Black ink on the back of "Irving Bergshon and Associates" white stationery. These projects were discussed but were not realized as Fluxus Editions.

Reproduced in Section II: instruction drawings

>297.VII

George Maciunas
Instruction drawing for Takako Saito's SPICE CHESS

1978
approx. 10.5 X 21.7 cm

Holograph notes to Larry Miller regarding the assembly of the chess set with an additional note by Jon Hendricks. Black ballpoint on white paper.

Reproduced in Section II: instruction drawings

>330.III

Larry Miller
GEORGE MACIUNAS: ON MAKING FLUX BOXES

Artist's Edition
1978/1982
Black and White Sony Video Cassette KCA 25 minutes

The work is labeled, signed and fingerprinted.
Copy N° 1 of an open edition.

>330.IV

Larry Miller
FLUX WINDING

drawings
1976 [and 1981?]
overall size: 58.6 X 39.1 cm

A group of 5 drawings combined on a larger sheet of white paper. Titled "Installation plans & template for 'A Winding for Lower Manhattan @ the Clocktower 1976' " signed and dated, 1981. However, the drawings themselves date from 1976 and are for Flux Winding (Silverman N° >330.V)

Clockwise from the upper left, the drawings are:

1. A black ink on white paper rendering of the Clocktower with a cut out ink drawing of the fan blades superimposed.
2. Detail in pencil and black ink on graph paper of the handle and crankshaft and fittings.
3. Black ink drawing on white paper of alternate style fan blades.
4. Pencil and black ink drawing on graph paper of fan blades superimposed on the clock hands.
5. Black and blue ink on graph paper template for one of the fan blades.

Reproduced in Section II: instruction drawings



>330. Va.

>330.V

Larry Miller
FLUX WINDING
Converted Clockface into Windmill

April 18, 1976
"Delayed Flux New Year's Eve Event"
The Clocktower, N.Y.C.

Unique, made by the artist.

Four plywood blades, painted black, each approx. 164.8 X 85.9 cm. Two of these are .7 cm thick, two are .5 cm thick. 2 have plywood reinforcements. The blades are mounted onto a 1.9 cm thick plywood support, painted black, with fittings. The handle attachment is of 1.8 cm plywood with a 4.6 cm diam. dowel, 12.6 cm long. The support is 7.7 X 8.3 X 64.6 cm long with metal crankshaft fitting. Some bolts and the crankshaft are missing. This work was constructed for and first used for the "Delayed New Year's Eve Event" at the Clocktower and then later used in Larry Miller's performance at the Kitchen in 1980.

>330.Va.

Larry Miller
Photograph of FLUX WINDING as
"A Winding for Lower Manhattan"
April 18, 1976
Clocktower, N.Y.C.

Vintage print
1976
25.4 X 20.4 cm

A black and white glossy photograph on double weight paper. Titled, signed and dated.

>330.Vb.

Larry Miller
Another view of the preceding work.

25.5 X 20.3 cm

A vintage color photograph. Titled, signed and dated.

>330.Vc.

Larry Miller
Photograph of FLUX WINDING in "Discourse on All and Everything" performance at the Kitchen, N.Y.C.
Spring, 1980.

Vintage print
1980
20.4 X 25.4 cm

A black and white glossy photograph on double weight paper. Titled, signed, dated and stamped on the back.



>330.VI

Larry Miller

FLUX LABYRINTH

at Berlins 26th Arts Festival, Sept. 1976 in the Art Academy. Designed and installed by George Maciunas and Larry Miller.

drawings

1976

All of the drawings are blue ballpoint on newsprint.

1. Holograph list of elements for Flux Labyrinth, numbering 1-26, omitting no. 25. 28.5 X 21 cm.
2. (page 1) Holograph notes and sketches for "release table or shelf at entrance" and "(1) Door-(Central Axis)". 28.3 X 21 cm.
3. (page 2) Holograph notes for "(2) Door (Boxing Glove)" and for "(3) Fog Machine". 28.3 X 21 cm.
4. (page 3) Holograph notes and sketches for "(4) Door-(to spider web room)" and "(5) Door (to smell room)". 28.5 X 21 cm.
5. (page 4) Holograph notes for "(6) Smell room" and notes and sketches for "(7) Door (to Hendricks room)" and "(8) Cloud Room". 28.3 X 21 cm.
6. (page 5) Holograph notes for "(7 continued)" [Door to Hendricks room and Cloud Room]. 28.5 X 21 cm.
7. (page 6) Holograph notes for "(9) Door (270°)" and notes and sketch for "(10) Foam Steps". 28.2 X 21 cm.
8. (page 7) Holograph notes for "(11) See Saw", notes for "(12) Shoe Step" and "(14) [Empty Steps]" 28.5 X 21 cm.
9. (page 8) Holograph notes and sketch for "(13) Rubber Bridge". 28.3 X 21 cm.
10. (page 9) Holograph notes for "(15) Glass Balls", "(16) Adhesive", "(17) Piano and electric door" and "(18) Ayo". 28.5 X 21 cm.
11. (page 10) Holograph notes for "(18) (Continued)" [Ay-O]. 28.3 X 21 cm.
12. (page 11) Holograph notes and sketch for "(18) (continued)" [Ay-O] and notes for "(19) Rolling Drum". 28.5 X 21 cm.
13. (page 12) Holograph notes for "(20) Door Many Knobs", "(21) Dark Maze" and "(22) Balloon Room". 28.4 X 21 cm.
14. (page 13) Holograph notes for "(23) Ben", "(24) Brecht" and "(26) Door". 28.5 X 21 cm.
15. Holograph notes and sketch for "Balloons" and another part of the labyrinth. 28.3 X 21 cm.
16. Sketch for an element of the labyrinth 28.3 X 21 cm.
17. Sketch for an element of the labyrinth 28.6 X 21 cm.
18. Sketches for various elements of the labyrinth. 29.8 X 20.9 cm.
- 18a. Opposite side of 18, sketches for various elements of the labyrinth.
19. Sketches for elements of the labyrinth. 28.3 X 21 cm

Reproduced in Section II: instruction drawings

>330.VII

Larry Miller

66°

drawings and related material for the work, performed during Flux-Harpsichord concert, March 24, 1975 N.Y.C.

1975

1. Black and white polaroid photograph of the Flux Harpsichord (Silverman N° 132). Visible in the background is part of Maciunas' One Year.
- 2., 3., 4., 5. Black and white polaroid photographs of the Flux Harpsichord, each representing a slightly different angle.
6. Pencil sketch on graph paper. approx. 18.9 X 27.9 cm
7. Pencil scale drawing on graph paper with ink notations. 19 X 28 cm
8. Scale drawing in pencil on graph paper, 18.8 X 28 cm
9. Ink scale drawing with a single pencil notation on graph paper with one complete angle cut away. approx. 19 X 28 cm
10. The actual cut-out for 66° as performed during the Flux-Harpsichord concert at Anthology Film Archives, March 24, 1975. White craft paper, approx. 191 X 83 cm

66° was performed by George Maciunas, Yasunao Tone, Yoshimasa Wada, Yoshida, Alison Knowles, transporting the harpsichord at 66° through an exact cut-out in curtain (see Flux Newsletter May 3, 1975 in Addenda I)

Reproduced in Section II: instruction drawings

>330.VIII

Larry Miller

EITHER/EITHER

drawing

ca. 1976 (?)

25.5 X 40.8 cm

Tracing paper with drawing in ink and pencil and white-out, signed. This sign, and a number of others, was a project that Larry Miller and George Maciunas did extensive work on. The idea being to install actual signs on roads in and around New Marlborough, Mass. and other locations. None of the ideas for signs were actually realized.

Reproduced in Section II: instruction drawings

Larry Miller
drawings and notes on assembling the Fluxus Edition
of George Brecht's UNIVERSAL MACHINE

drawing
1978
35.8 X 27.8 cm

Ink on white drawing paper, 2 sides. Early in 1978, various artist friends of Maciunas' were helping him to assemble Fluxus Editions. Maciunas was reluctant to have anyone else assemble certain works and Larry Miller did this instruction drawing to demonstrate to Maciunas his understanding of the work and ability to correctly assemble it. See also the video tape by Larry Miller of Maciunas assembling a Universal Machine (Silverman N° >330.III)

Reproduced in Section II: instruction drawings

Serge Oldenbourg/"Toal Art Nice"
FLUX CONTENTS

FLUXUS EDITION, component of FLUX-KIT "D"
1969/
6.5 X 3.5 X 3.5 cm

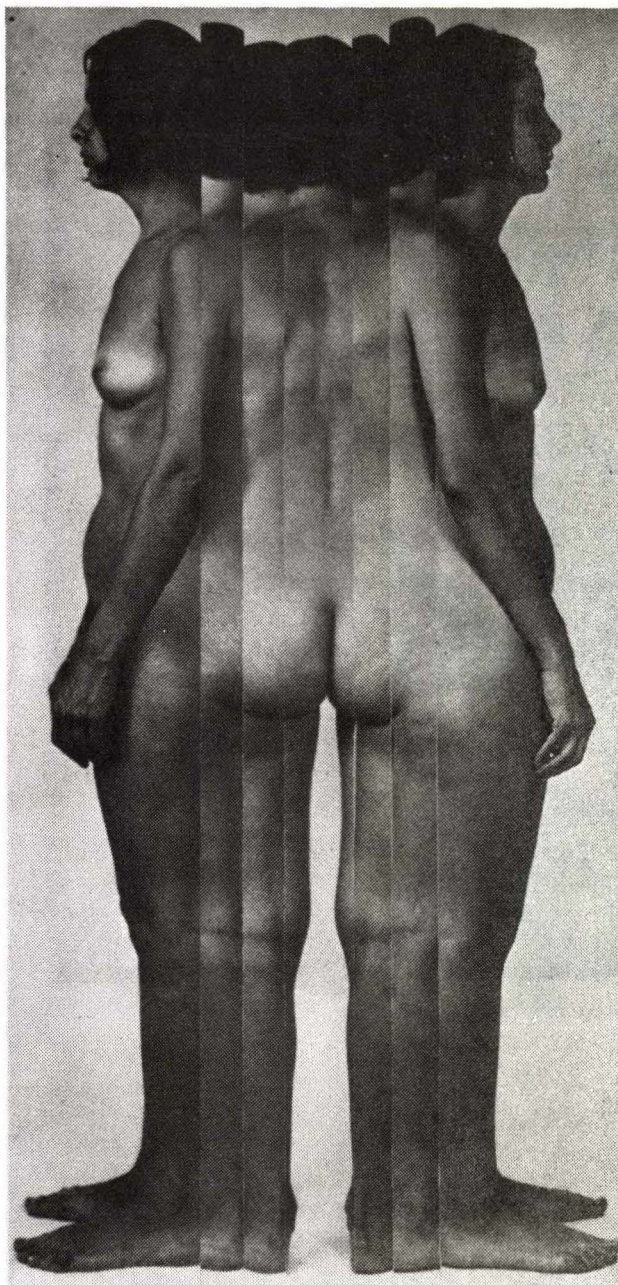
Another copy, identical to Silverman N° 340.

<337.I

Peter Moore
PHOTO-RUG (inverse panoramic portrait of Lette
Eisenhauer)

FLUXUS EDITION (Fluxus f1)
made by the artist
1966
178.8 X 86.7 cm

A photosensitized pull-shade-like material with a smooth front surface and a cloth backing, nailed to strips of wood top and bottom. Advertised in Vaseline sTREet Fluxus Newspaper #8, May 1966, as: "Fluxus f1 photo-rug \$300/ photoreproduction on canvas of an inverse panoramic portrait of any human subject (photo of all sides flattened out)" and also listed in the Fluxnewsletter March 8, 1967, as "Flux Projects planned for 1967.../ photo-rug." ►



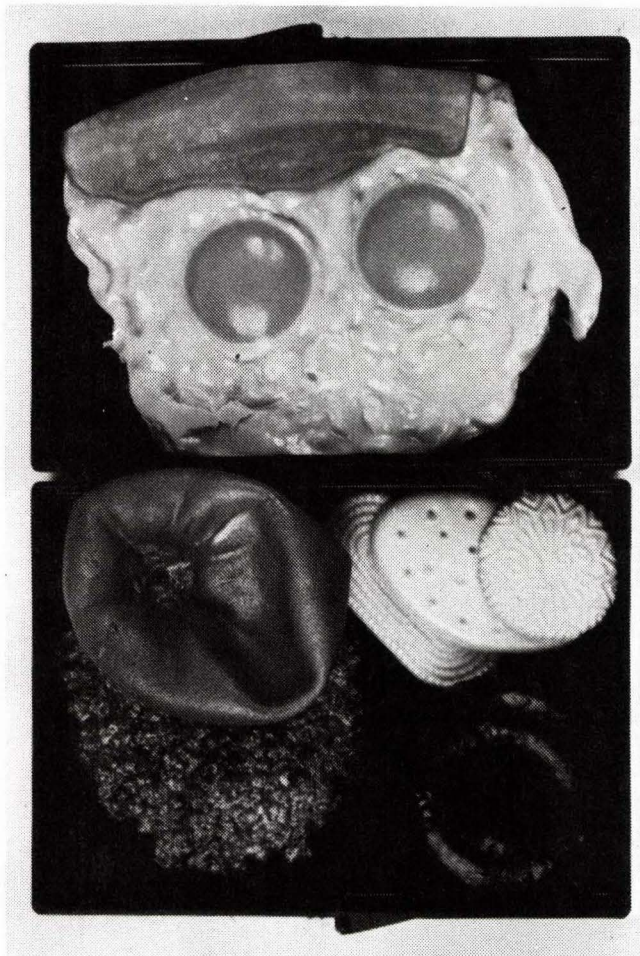
Claes Oldenburg
FALSE FOOD SELECTION

Unique, prototype for proposed FLUXUS EDITION
1966

20.5 X 45.2 X 20.5 cm

Antique wood chest with curved lid, containing 2 sheets of holograph notes by Claes Oldenburg and George Maciunas, plus assorted "false" foods: pear, orange, hard roll, carrot, egg, 2 fried eggs sunny side up and a strip of bacon, 2 cucumbers (or pickles), 2 apples, hamburger, pat of butter on a serving card+ 11 slices of hard boiled egg & 11 pats of butter which are contained in a white plastic box with a Fluxus Zen for Film by Nam June Paik label.

Reproduced in Section II: instruction drawings



>341.I

Claes Oldenburg
FALSE FOOD SELECTION

FLUXUS EDITION

1966/

13 X 18 X 5 cm

A dark green plastic box with a black on chartreuse label on the lid. The label gives only the artist's name, not the title of the work. Contains a fake rubber and/or plastic hamburger; chocolate covered doughnut; tomato (?); three wafer cookies; 2 fried eggs, sunny side up with a strip of bacon (attached to the inside of the lid).



<345.II

Yoko Ono
PIECE FOR NAM JUNE PAIK NO. 1

Holograph score

March 27, 1964

28 X 21.7 cm

A single sheet of onion skin with the score written in ink. Signed and dated.

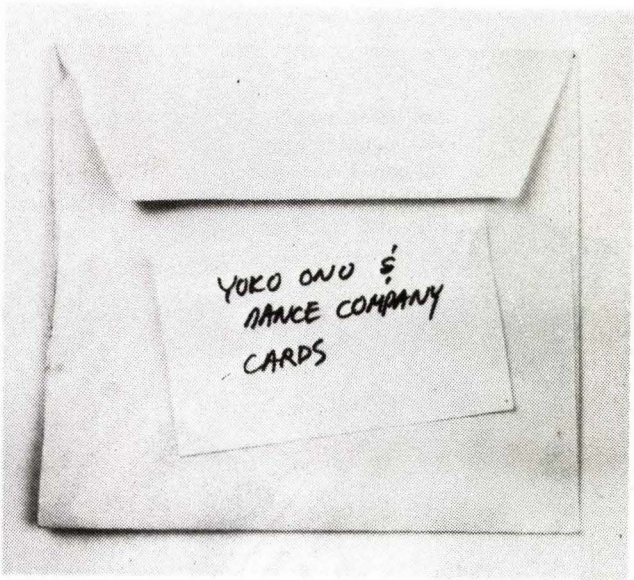
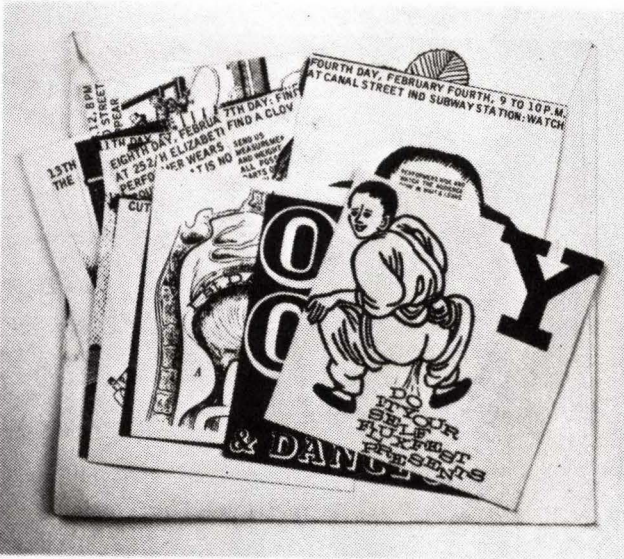
Reproduced in Section II: instruction drawings

>349.1

Yoko Ono
"Yoko Ono & Dance Co."

FLUXUS EDITION
1966/

20 cards, 10.2 X 10.2 cm, printed black on stiff white card stock, in a plain white envelope, 18.8 X 20.5 cm. Cut version of Silverman N° 349., as intended. It's questionable whether the white envelope was one of Maciunas' intended packaging. It's possible it was only used as a protective storage envelope by the former owner. ▼ ▶



<352.1

Nam June Paik
"THE MONTHLY REVIEW of the UNIVERSITY for
Avant-Garde Hinduism! Edited by Nam June Paik/
Postmusic.../an essay for the new ontology of music"

FLUXUS EDITION (FLUXUS A. Publication)
1963
31.2 X 21.8 cm

A single sheet printed black on newsprint, 2 sides.

(reproduced on following 2 pages)

<352.1a.

Another identical copy.

The longest record of music (4 days in Wagner's "Ring") is not broken for 50 years, although every record is renewed every years. I will renew this record and compose a music continuing for more than 99 years, because

I think physical music is the next station because physical world is the most because it is the most

be-
very interesting but not
"baseball world series",
because I can
is better than
cannot explain
cold, why the
and XX makes

after absurd music,
absurd world,
logical world,
-cause the FLUXUS
as interesting



-music is
as the

why Glenn Miller
-ky, but
and the ice is

explain perhaps
Peter Tschaikows-
why the sun is warm,
Everest is high, why MM's bosom was large, why XY makes a boy
a girl.

Sonntagszeitung mit 702 Seiten
NEW YORK, 7. April (dpa). Die Sonntags-
ausgabe der "New York Times", die erste Feer-
tagssonderausgabe nach dem Ende des New Yorker
Zeitungstreiks, hat alle Rekorde und umfaßt
18 Teile sowie eine illustrierte mit zusammen
702 Seiten.

Todesurteil für Wohnungsmittler
MOSKAU, 7. April (UPI). Ein Moskauer Richter hat den früheren Leiter
des Moskauer Wohnungsmittlerverbandes zu
10 Jahren Haft verurteilt.

Why is it music?
because it is not "not music".
How can I define
"What is not music",
when no one in the world can define,
"What is music"?
please, read the german series on
music aesthetics speculating
on the definition of music,
such as:
Ambros, Hausegger, Hanslick,
Kant, Hegel, Mersmann, Moser,
Pfrogner, F. Gatz etc.
a study of german idiotology?



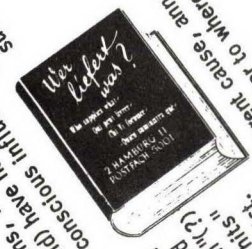
Fly weight composer (HIGGINS)
Feather works with seconds. (WEBER)
Light weight composer (BEETHOVEN)
works with minutes.
Middle weight composer (BACH)
works with ten minutes.
Light heavy weight
composer (WAGNER)
works with hours.
Heavy weight
composer (N.J. PAIK)
works with days.
composer with
days, weeks,
YEARS,
CENTURIES,
Mega - Years.....



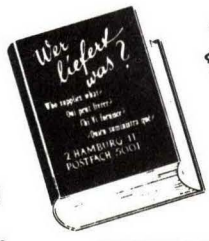
But the essence of
musical form, and
time-flow, -
that is - the proportion of
reminiscence and
expectation - is
common among
all these units

YEARLY SUBSCRIPTION 8 DOLLARS
to: 5 Köln-Mülheim, Rüdeshimerstr. 14, Germany

THE MONTHLY REVIEW of the UNIVERSITY for Avant-Garde Hindulism
Edited by NAM JUNE PAIK - FLUXUS A. Publication
To the subscriber of
the Monthly Review
of the University for
Avant-Garde Hindulism
sometimes comes something by
mail. once, or twice, or thrice,
you will find a tiny 1 cent coin
in a white envelope. or you will be
attacked by the bleeding dog's cadaver
via express package ... or you will be
frightened by a night-telegram, saying:
"good night, Helene!"
neither from nor to where.
announcing
the sub-conscious influence to
such a
idea,
D. Higgins, which might
(or should) have had much
this sub-conscious influence to
although
this sub-conscious influence to
inspiration (?)
so-called
just "this"
the artist.
usually
without apparent cause, announcing
neither from nor to where.



The post has been
used for art (as art?)
by G. Brecht, B. Brock,
C. Caspari and
D. Higgins, which might
(or should) have had much
this sub-conscious influence to
although
this sub-conscious influence to
inspiration (?)
so-called
just "this"
the artist.
usually
without apparent cause, announcing
neither from nor to where.



John Cage cut in
1963, or
Cortisone bottle of
G. MacLunas, or
arm-pit hair of a
chicagoan negro prostitute
etc.

Wir liefern Musik,
that is, the genuine water from Dunkerque
in organic glass bottle,
the red earth from Auschwitz in an
un-breakable polyethylene
tube, or dirty nails of
John Cage cut in
1963, or
Cortisone bottle of
G. MacLunas, or
arm-pit hair of a
chicagoan negro prostitute
etc.

wer liefert was?
who supplies what?
qui peut livrer quoi?
As Spigle, Co. in Chicago or
FLUXUS macht es möglich



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

New ontology of music (PAIK)

I am tired of renewing the form of music.
- serial or aleatoric, graphic or five lines, instrumental or belcanto, screaming or action, tape or live...
I ~~hope~~ must renew the ontological form of music.
In the normal concert,
the sounds move, the audience sit down.
In my so-called action music,
the sounds, etc., move, the audience is attacked by me.
In the "Symphony for 20 rooms",
the sounds, etc., move, the audience moves also.
In my "Omnibus music No.1" (1961),
the sounds sit down, the audience visits them.
In the Music Exposition,
the sounds sit, the audience plays or attacks them.
In the "Moving theatre" in the street,
the sounds move in the street, the audience meets or encounters them "unexpectedly" in the street.
The beauty of moving theatre lies in this "surprise a priori", because almost all of the audience is uninvited,
not knowing what it is, why it is, who is the composer, the player, organizer - or better speaking- organizer,
composer, player.
"Music for the long road" - and without audience,
"Music for the large place" - and without audience
are more platonic.
Alison Knowles notifying no one escaped secretly from the hotel and saying nothing unrolled 1000 meter sound tape
in a street of Copenhagen.
There was not one invited "audience", not one photographer; only the program was due to be printed,
announcing "Time indeterminate, date indeterminate, place somewhere in Copenhagen and Paris."
"The music for high tower and without audience" is more platonic. Alison Knowles "ascended" to the top of the
"Eiffel tower" and cut her beautiful long hair in the winter wind. No one noticed, no program was printed,
no journalist was there. Sorry, Dick Higgins saw it. It is just the unavoidable evil. He is her husband.
The most platonic music was xxxxxx with ooooo, which no one in the world knows about, except us two.
Precisely speaking, only this xxxxxx can be called a "happening". "Happening is just one thing in this world,
one thing through which you cannot become "famous". If you make the publicity in advance, invite the critics, sell
tickets to snobs, and buy many copies of newspapers having written about it, - then it is no more a "happening".
It is just a concert. I never use therefore this holy word "happening" for my "concerts", which are equally snobbish
as those of Franz Liszt. I am just more self-conscious or less hypocritical than my anti-artist friends. I am the same
clown as Goethe and Beethoven.
The Post music "The Monthly Review of the University of Avant-garde Hinduism" comes in succession from my search
for the new ontology of music, and simultaneously is
The first "Journalisme pour la Journalisme" in the sense of "l'art pour l'art", or
"La poste pour la poste" in the sense of "l'art pour l'art".

Every revolution of musical form was due to, or had something to do with the new ontological form of music.
for example in the gregorian chant the time when it was to be played was of main importance.
Imagine how matin services in the early mornings sound completely different from vesper services in the evenings,
although melody is almost same for the outsider.
This WHEN (time of day and day of year, a very interesting measure, which shall be intensely developed & exploited
in my post music "The Monthly Review of the University of Avant-garde Hinduism") disappeared in 18th century
when that music escaped from the church.
Pre-classical symphony (mood music a la MANTOVANI) came into life to entertain the half-intellectual nobles
in their dining rooms, grew up to the Ninth Symphony to satisfy the heroism of romantic free-bourgeois and then
fell down to the Schubertlieder to be sung in a Vienna "gasse".
Bach's Goldberg Variations should be so long as to make the "lord" fall asleep.
KARAJAN's show business and
CALLAS' idiotology are
unthinkable without the record industry.
New American style boring music is probably a reaction and resistance against the too thrilling Hollywood movies.
Post music is as calm, as cold, as dry, as non-expressionistic as my television experiments.
You get something in a year.
When you are about to forget the last one you received you get something again.
This has a fixed form, and this is like the large ocean.....
calm sunny calm calm
rainy calm windy calm sunny
calm sunny sunny sunny calm
stormy calm stormy stormy
stormy calm stormy rainy calm calm calm etc.

Nam June Paik
University/for/Avantgarde Hinduism

FLUXUS EDITION (Fluxus A.)
made by the artist
March 25, 1963
23 X 32,5 cm

[also <31.III
George Brecht
NO SMOKING/YAM FESTIVAL (EXHIBIT)
January 28, 1963]

A shiny tan envelope originally addressed to Paik, with that address scratched out and a holograph address [to Rolf Jährling, Galerie Parnass] and the return address: "University/for/Avantgarde Hinduism/KORNST 18/(506) Bensberg/Refrath", postmarked Bensberg, 25-3.1963. Inside the envelope Paik has taken an art work by George Brecht and altered it as a thank-you for Jährling. The George Brecht art work has been given the Silverman N° <31.III and consists of the following: A white envelope, 22.5 X 29 cm, postmarked Metuchen, N.J. Jan. 28, 1963 with the printed return address: "Custom Scientific Instruments, Inc." and a gummed label with the rubber-stamp return address "YAM FESTIVAL/P.O. Box 412/Metuchen, N.J." (see Rubber stamp reproduced in Silverman N° 29); another gummed label with a holograph address to Nam June Paik and 4 "First Class" rubber-stamp impressions. Paik has then put arrows from the first class stamps and written from one: "Galerie Parnass", from another connecting to the Yam Festival rubber-stamp, from the third to his name with a number of question marks, from the fourth with a question mark. Also on the front of the envelope are some numerical calculations in Paik's hand. On the back of the envelope are 4 more "First Class" impressions which Paik has again drawn arrows from and written the names of various individuals connected with his Exposition of Music... at the Galerie Parnass. The envelope has been opened on 4 sides and on the back of the front of the envelope Paik has written a thank-you in German. The 2 parts of the envelope have been glued together in the lower left hand corner with a small dab of glue and attached at the same place to the front of the envelope is a commercially produced "NO SMOKING" sign printed black on yellow background on stiff cardboard, 17.8 X 28 cm. This has been attached upside down, face in. On the back of the "NO SMOKING" sign (which would originally have been mailed inside the envelope) is the rubber-stamp "YAM FESTIVAL/ (Exhibit)", see: Silverman N° 29. Paik has drawn a box around the rubber-stamp and placed an arrow leading away from it. In addition, Paik has written an approximately 50 word note, signed.

(reproduced on following pages)

abenden
University
for
Pratt J. Hall
KORNST 18
506 Bensberg/Report

Herr Jähring
Galerie Pannas
Moltke st 67
(56) Wuppertal / Elberfeld

~~Kornst 18
Bensberg 18
Kornst 18~~





Custom Scientific Instruments, Inc.



% YAM FESTIVAL
P. O. BOX 412
Metuchen, N. J.

FIRST CLASS

FIRST CLASS

Nam June Paik
Steinbreckweg 36
Bensberg/Refrath (506)
Germany

FIRST CLASS

Galerie PARNASS

FIRST CLASS

Handwritten notes and calculations:

1000
2500
4700
1500
2000
12000.37
1500
7000
18200

11/8/63

4700

**NO
SMOKING**

hold - 100 hours city.

1. December

1000

Am. Dis. - 1

1870

13

2 1/2

geben

Block

cher bi
li

Mr Bender

Adressen

von Beck

YAM FESTIVAL
(Exhibit)

1868
Guthrie
1868

From
Jähling
FIRST CLASS

FIRST CLASS

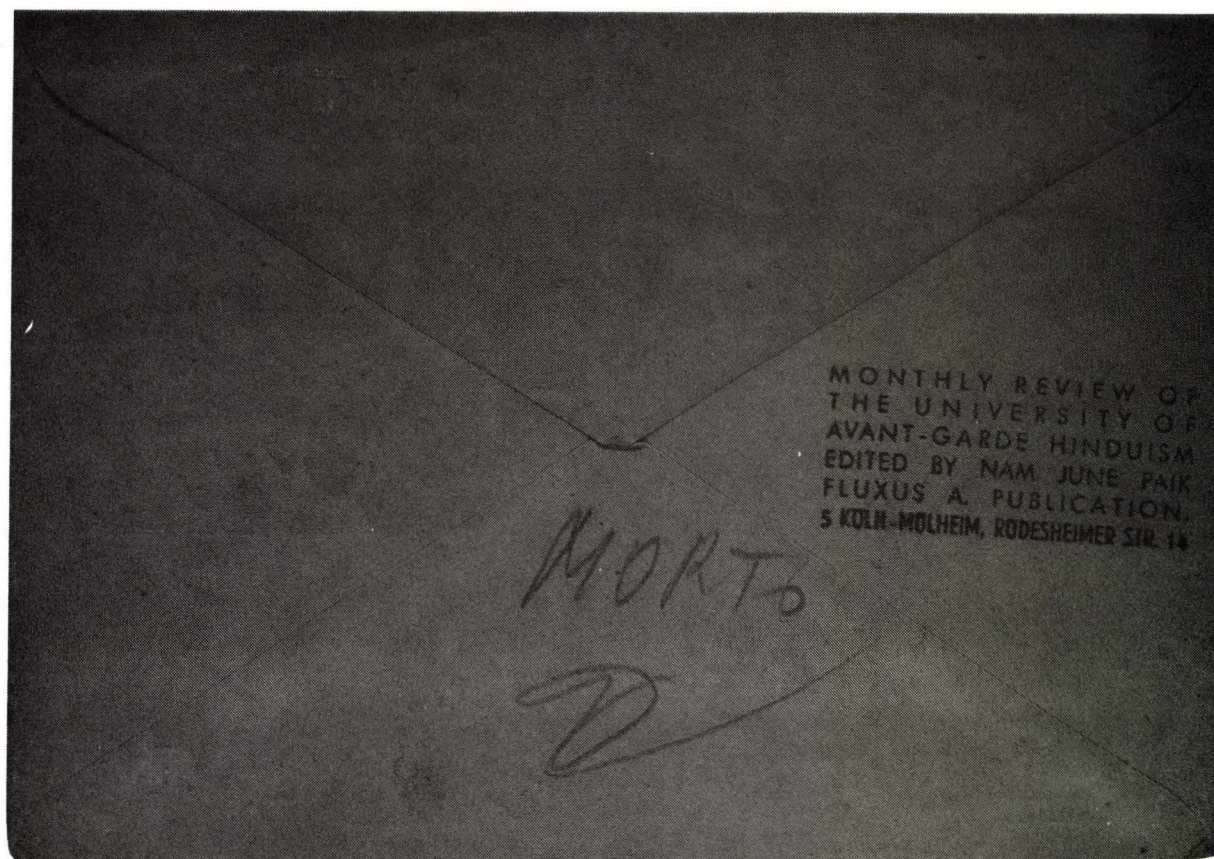
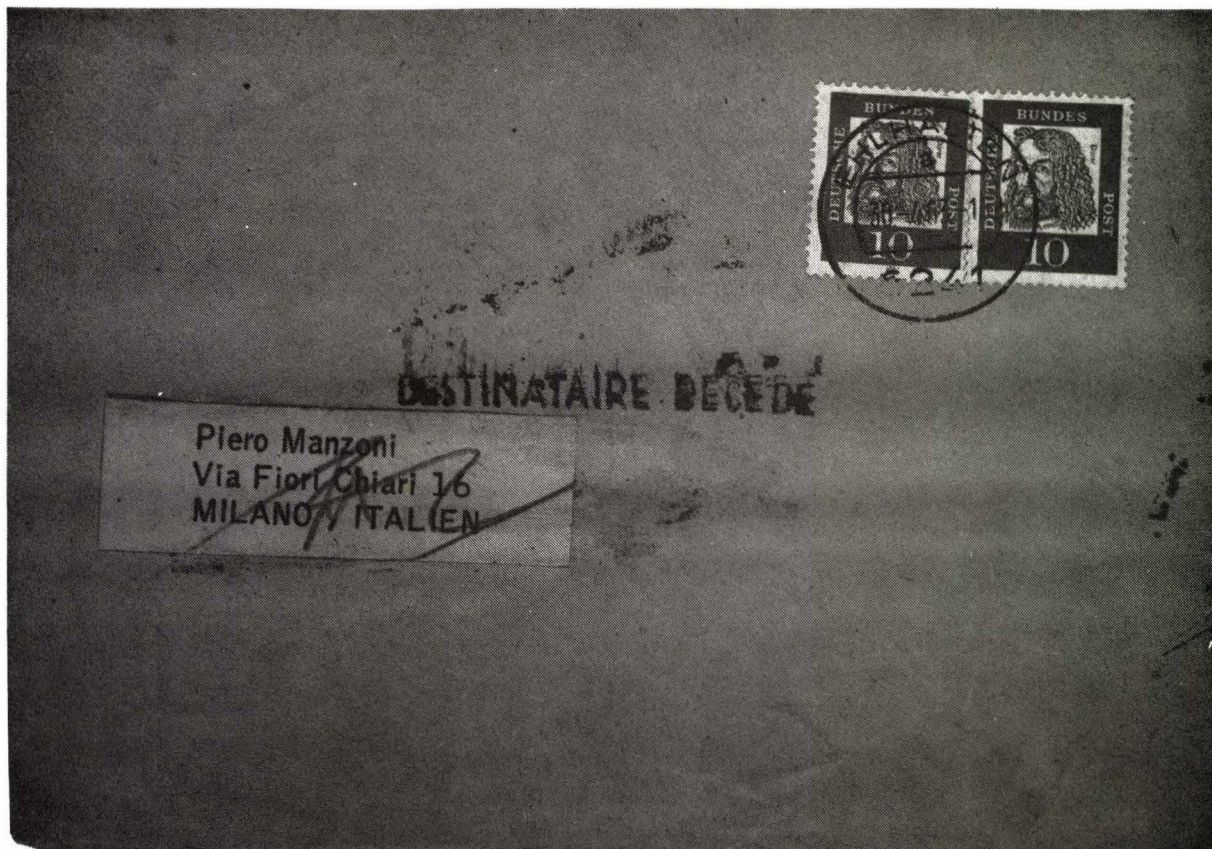
From OMA
Jähling

FIRST CLASS

↓
Blötzman
Monture

FIRST CLASS

↓
From Frohman
From Gerlach
From Kronen



<352.III

Nam June Paik

MONTHLY REVIEW OF/THE UNIVERSITY OF/AVANT-
GARDE HINDUISM/EDITED BY NAM JUNE PAIK/
FLUXUS A. PUBLICATION

FLUXUS EDITION

April 30, 1963

11.2 X 16 cm

A pale green envelope. On the front is an address label pasted on (addressed to Piero Manzoni), postmarked Ehlhalten, 30-4.63 with a post office rubber stamp "Destinataire Decede." The back is rubber-stamped with the title of the work and the address for the publication (5 Köln Mülheim Rüdeshheimer Str. 14) and a hand written, initialed notation "MORTO". The envelope has been unsealed and is empty but there is an impression in the paper of at least one small coin.

<352.IV

Nam June Paik

Monthly Review/of/University for/Avangarde Hinduism

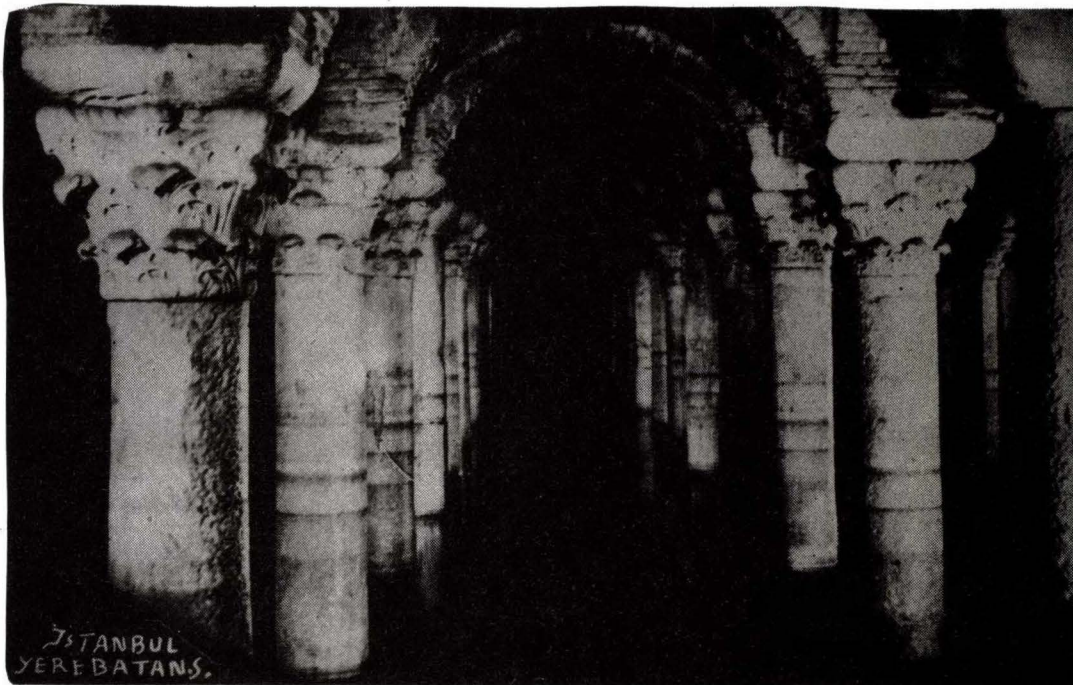
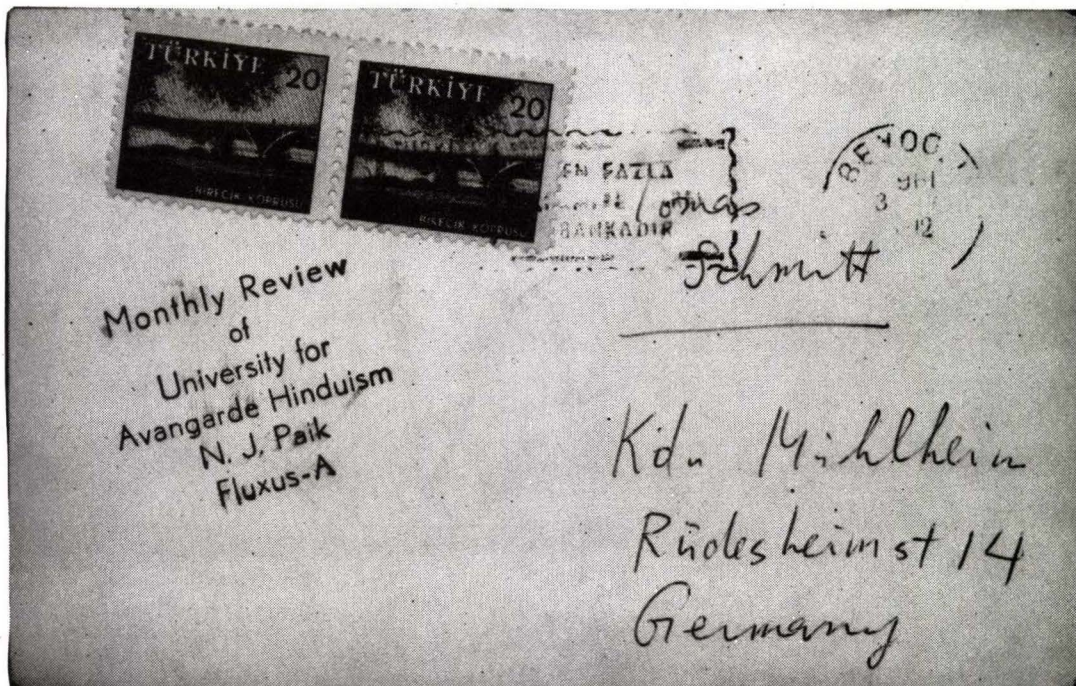
FLUXUS EDITION (Fluxus-A)

made by the artist

1963(?)

9.1 X 14.3 cm

A commercially produced black & white picture post-card of "Istanbul/Yerebatan.s." On the address side is a holograph address, Paik to Tomas Schmit, 2 postage stamps, an obscured postmark and a red rubber stamp for the "Monthly Review..."



Monthly Review
of
University for
Avangarde Hinduisim
N. J. Palk
Fluxus-A

MOVIE

THEATER

DECORATE A TRUCK (Camp)

(with)

WITH MANY JUNKS, BIDDAYS, being like later MONSOLINI and mother's or not

Monthly Review
of
University for
Avangarde Hinduisim
N. J. Palk
Fluxus-A

and baked, or bleeding. But not real human
DRIVE THE down town and
much, rustic, small village
and village in short.

people who now the name

MOVIE THEATER
LIVING MUSIC

Peace with Fluxus

WAKE UP! Post 10/10/11

<352.V

Nam June Paik
Monthly Review/of/University for/Avangarde Hinduism

FLUXUS EDITION (Fluxus-A)

made by the artist

1963

36.1 X 26.2 cm

[also <353.I]

Nam June Paik

MOVING THEATER NO.2]

A copy of Moving Theater No. 2 (Silverman N° <353.I) rubber-stamped with the Monthly Review /of/University for/Avangarde Hinduism. This work has two catalogue numbers and is described in the catalogue twice, once for each function of the work.

◀ (reproduced on previous page)

<352.VI

Nam June Paik
Monthly Review/of/University for/Avangarde Hinduism

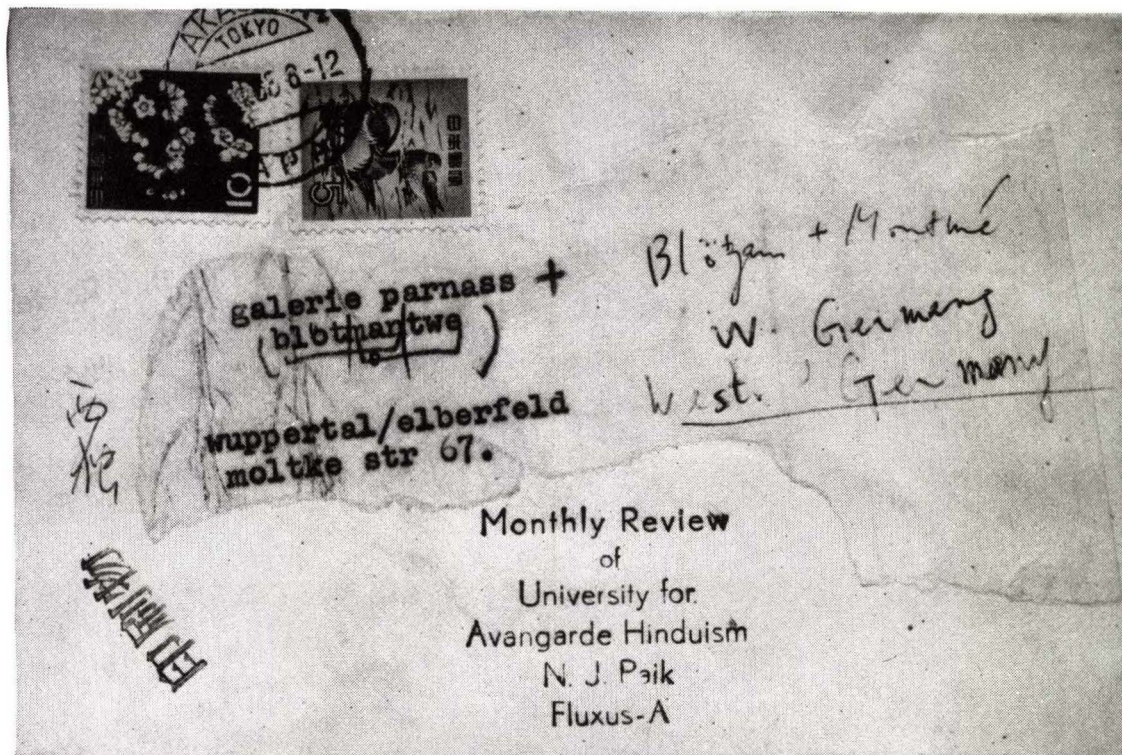
FLUXUS EDITION (Fluxus-A)

made by the artist

1963(?)

10 X 15 cm

A white envelope postmarked Tokyo, (?) 63 6-12, with a torn piece of paper with both a carbon address and additional holograph address to Galerie Parnass, Blötman [sic]+ Montwé, a rubber-stamp in Japanese and a purple impression of the "Monthly Review..." rubber-stamp. The envelope contains a small slip of folded paper with an aluminum 1 yen(?) coin glued to it. ▼

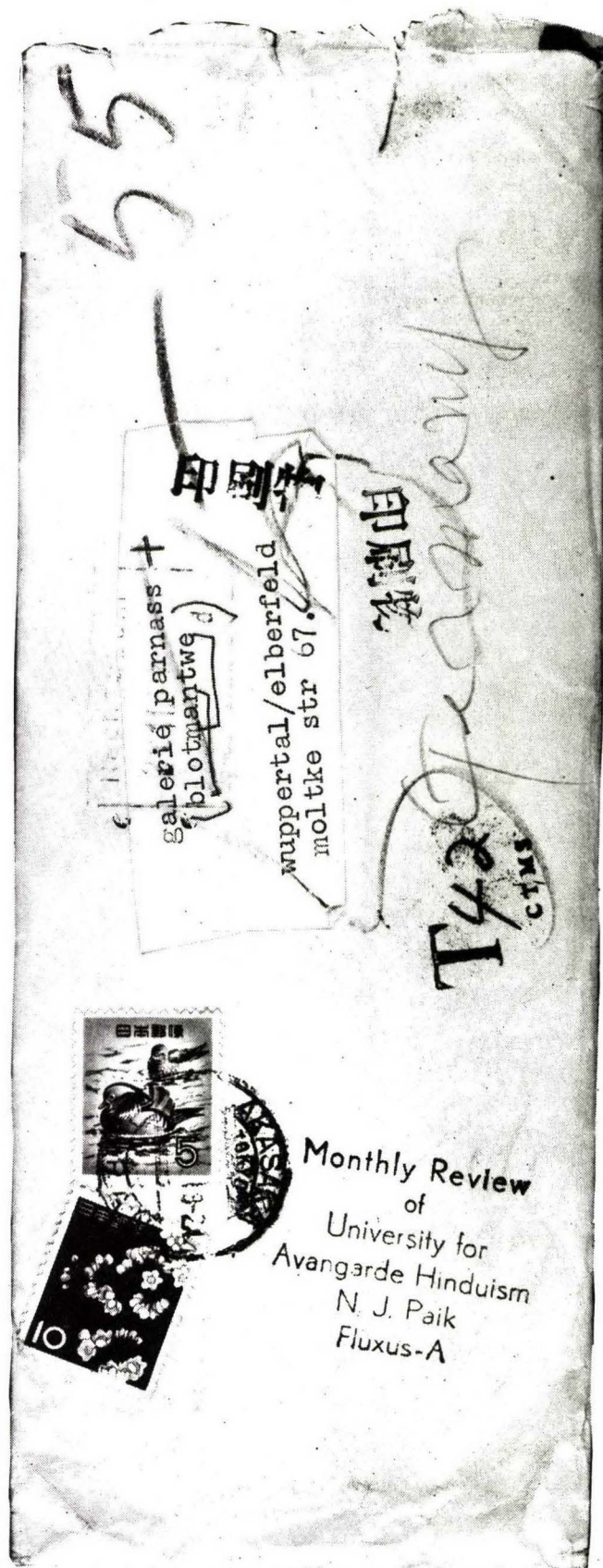


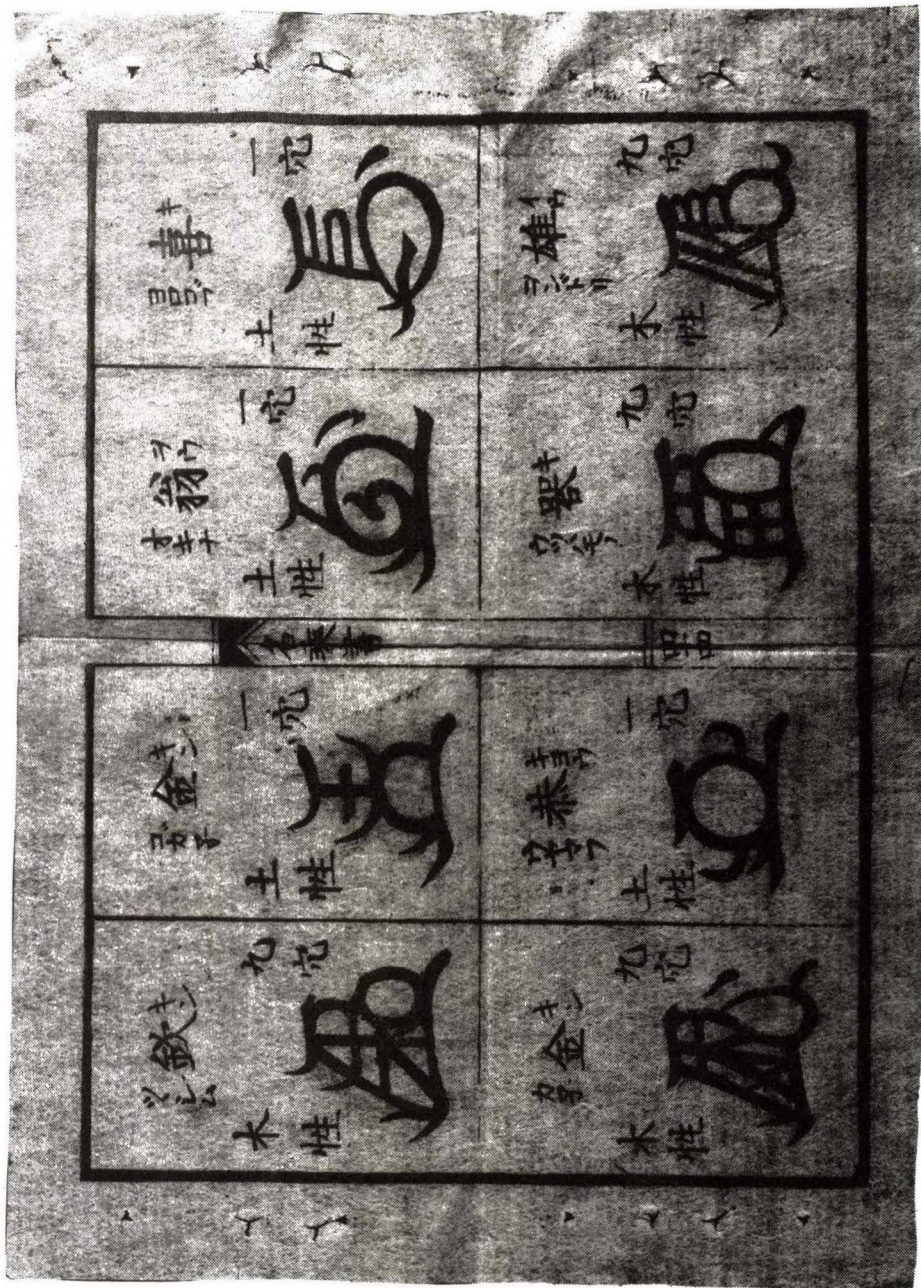
Nam June Paik
Monthly Review/of/University for/Avangarde Hinduism

FLUXUS EDITION (Fluxus-A)
made by the artist
1963 (?)
envelope size: 8.4 X 22.2 cm.

A white envelope with a rectangular piece of paper with typewritten address to "Galerie Parnass + Blotmantwe". There are 2 postage stamps, postmarked Tokyo, with an obscured date, 2 Japanese rubber-stamps, a post office rubber-stamp with a handwritten number and various other notations by postal clerks and a red impression of the "Monthly Review..." rubber-stamp. Contains a pair of chopsticks in their original paper packaging, a page from a Japanese publication, a seed, a copy of Paik's Moving Theater No. 2 with an unused 2 yen(?) Japanese postage stamp attached to the upper left hand corner. (this copy of Moving Theater No. 2 is Silverman N° <353.Ia.) and a copy of Paik's Moving Theater No. 2 (other version, Silverman N° <353.II) with an unused 1 yen (?) Japanese postage stamp affixed to the upper left.

(reproduced on following pages)





MOVING THEATER No. 2

(M. I., FAIR)

DECORATE A TRUCK (Dump car, car)

WITH MANY JUNKS, and BUDDAHS, being

hung like Late MOUSSOLINI and mothers or mothers

and Films and naked, or bleeding Dolls and real human

bodies and **DRIVE** THE downtown and

Poor and rich districts and small village

all over the world ... in short

Meet the people who does not know the name ~~the name~~ (Pall.) ~~the name~~ → (PICASSO)

MOVING THEATER !!

LIVING MUSIC !!

Peace with FLUXUS !!!

WAKE UP ! Lost de la mld !!!

MOVING THEATER NO. 2

(N.) (PAIK)

DECORATE A TRUCK, or a Dump-car (Kippwagen) or, ~~and~~ ^{as a} ~~car~~ ^{car}
WITH MANY JUNKS, and BUDDAHS ^{heavy} ^{Luag} like
lots Moussolini, and Mothers or motors and Films and
naked or bleeding DOLLS and real HUMAN BODIES and
DRIVE @ THE DOWN TOWN and poor and rich
districts and small villages ----- all over the world
and in short

MEET THE PEOPLE, WHO ~~DOES~~ DOES NOT KNOW
THE NAME PABLO PICASSO

MOTTO

MOVING THEATER !!

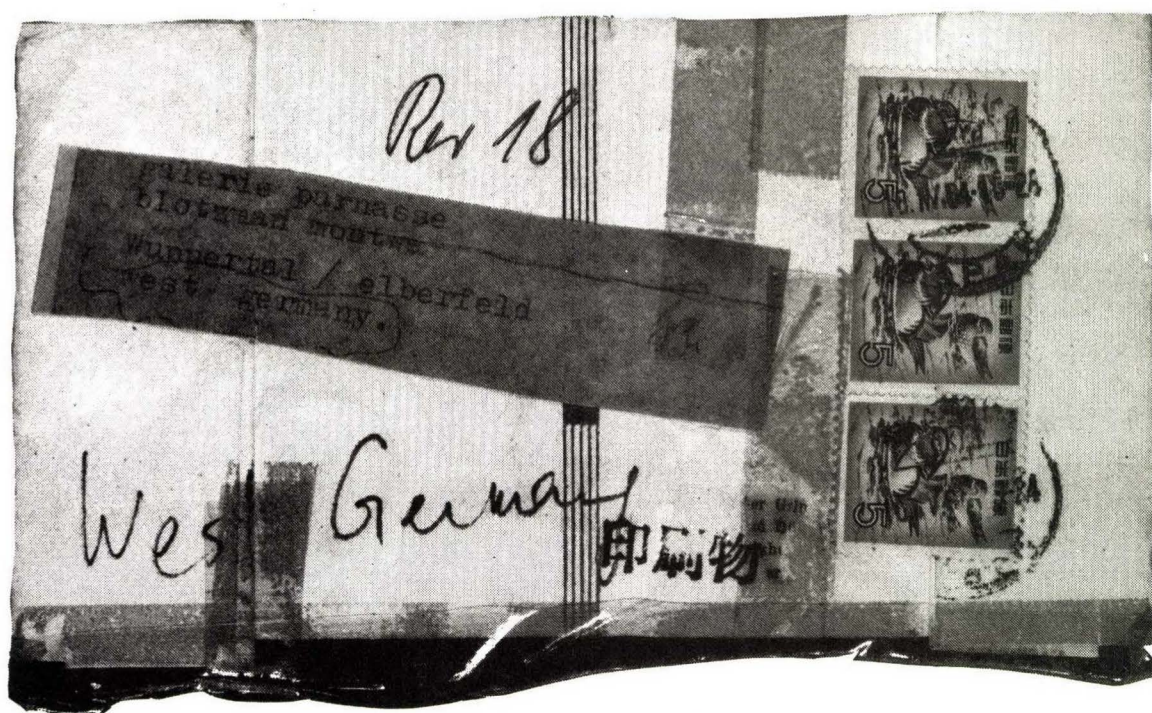
LIVING MUSIC !!!

PEACE WITH FLUXUS !!!

WIE UP
K

C'est déjà

MIDI !!



<352.VIII

Nam June Paik
Monthly Review/Of/University for/Avangarde Hinduism

FLUXUS EDITION (Fluxus-A)
made by the artist
1964
8.6 X 15.2 cm

A white sheet of paper folded to form an envelope.
On the cover is a blueprint strip of paper addressed
to "Galerie Parnasse/Blotzman Montwe" with a holograph
"West Germany", a Japanese rubber-stamp, 3 postage
stamps, postmarked "18.IV.64.15-25 Tokyo". On the
back of the "envelope" is some of the original multi-
colored decoration and a red impression of the
"Monthly Review..." rubber-stamp. There are
remains of scotch tape both on the front and back
of the envelope which contains 2 coins.

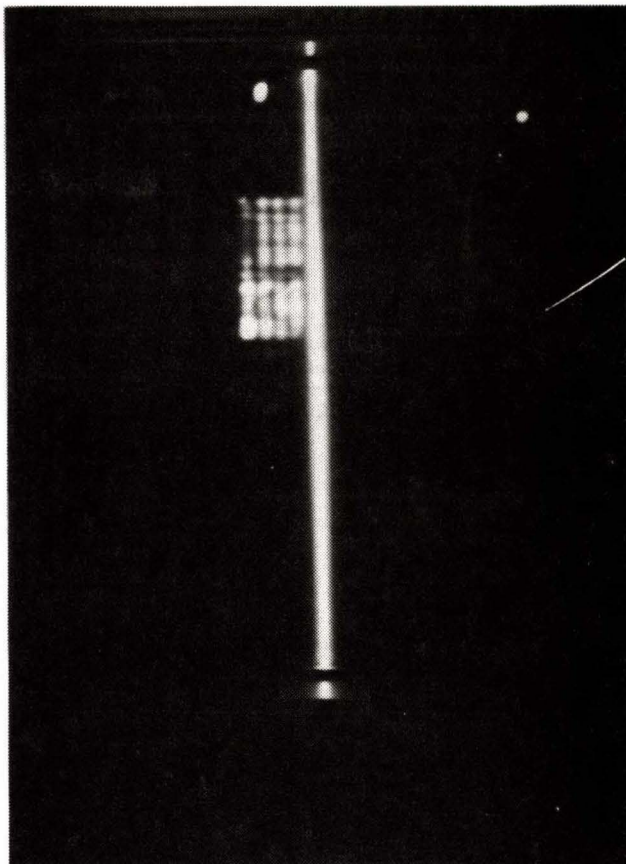
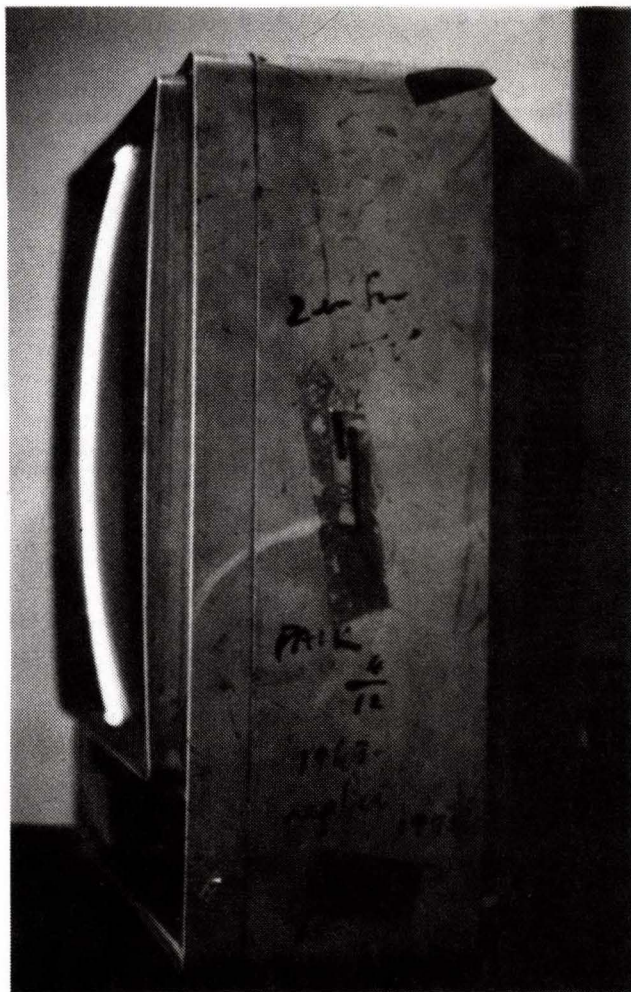


<352.IX

Nam June Paik
ZEN FOR TV
#4/12

1963/1975
overall dimensions approx. 54 X 40.5 X 33 cm

An altered General Electric television in white plastic case. MODEL N° SAM 602 BBX 117 volts AC 60 cycles 300 watts max. Signed, numbered and dated by the artist. Other markings include a label on the top "19" B/W TV (Back to Paik) 37 BB TV CLOCK" not in Paik's handwriting but indicating that this particular set was once part of some realization of TV CLOCK. On one side is a piece of tape with "#20" (which could indicate sequence in TV CLOCK) and another sticker says "OK". A piece of tape on the front with "3". ▼ ➤



<352.IXa.

Nam June Paik
ZEN FOR TV

copy of #4/12 ZEN FOR TV (Silverman N°< 352.IX)
approx. 58.5 X 41.5 X 36 cm

A Philco B750 MWH 19 inch screen black and white tv, made in Korea, May 1981. Serial N° 8654467. Intended as a replacement for the above when the other burns out. Markings include a piece of torn masking tape on the top with Paik's holograph notation "Copy of Zen for TV" and tape on the back with the notation "375 TV Clock" not in Paik's handwriting [the same notation is on the original packing box] Apparently a permanent diagonal line has been burned into the screen, indicating its position in TV CLOCK (but possibly a different realization of TV CLOCK than the one using ZEN FOR TV 4/12.)

<352.IXb.

Nam June Paik
(ZEN FOR TV)
Holograph history, provenance, and instruction
drawing for ZEN FOR TV

1983
4 sheets, each 28 X 21.7 cm

Pencil on white paper written on one side of 4 sheets.

Reproduced in Section II: instruction drawings

>352.I

Nam June Paik

1st draft of the manuscript for "afterlude to the EXPOSITION of EXPERIMENTAL TELEVISION 1963, March. Galerie Parnass"

1963(?)

5 sheets, each 29.6 X 20.9 cm

A holograph manuscript with many deletions and corrections, various inks on white paper, written both sides of 5 sheets. This manuscript is the 1st draft of the text published in FLUXUS cc fiVe ThReE, Fluxus Newspaper #4, June 1964. Some of this manuscript does not appear in the published version and there are some parts of the published version which do not appear in this manuscript. Basically, it is the complete text.

Reproduced in Section II: instruction drawings

>352.Ia.

Nam June Paik

carbon copy of 1 sheet of a 2nd draft for: "afterlude to the EXPOSITION of EXPERIMENTAL TELEVISION 1963, March. Galerie Parnass"

1963 (?)

1 sheet, 29.6 X 20.9 cm

A carbon copy of a reworked section for the manuscript, written on both sides of the sheet.

Reproduced in Section II: instruction drawings

>352.II

Nam June Paik

SONATINE FOE RADIO [sic]

typewritten score

1963/1964

28 X 21.5 cm

A typewritten score, signed, with Paik's holograph notation stating "originally written in Tokyo 63 sent to G.M. [George Maciunas] N.Y.C. Originally score disappeared or hardly legible. This is the copy typed in 1964 N.Y. (GM refused to print in the [Fluxus] Newspaper)". Presumably Maciunas didn't want to print the work because part of the text says "Fluxus for GOP"

Reproduced in Section II: instruction drawings

<353.I

Nam June Paik

MOVING THEATER NO.2

published by the artist

1963

26.2 X 36.1 cm

A 3-colored ditto machine printing on white paper with a score and manifesto. This copy has 2 impressions of the rubber-stamp "Monthly Review/

(continues)

of/University for/Avangarde Hinduism/N.J. Paik/Fluxus-A" and is also numbered Silverman N° <352.V This work has 2 catalogue numbers and is described in the catalogue twice, once for each function of the work.

<353.Ia.

Another copy, component of Silverman N° <352.VII See description under that entry.

<353.II

Nam June Paik

MOVING THEATER NO. 2

published by the artist

1963

25.4 X 36.1 cm

A multi-colored ditto machine printing on white paper with a score and manifesto. This copy, a component of Silverman N° <352.VII, has a 1 yen(?) stamp attached to the upper left.

<354.I

Nam June Paik

ZEN FOR FILM

FLUXUS EDITION (fluxus gzz)/made by the artist 1965

A 38 cm diam. Eastman Kodak film canister with the title and artist's name written by Paik on a strip of masking tape on the lid with other extraneous pieces of masking tape used to hold the canister together. Inside is a 35 cm diam. 16mm film "f.6 Milano" film reel with approx. 20 minutes of 16mm film leader. This is the long version of the work as advertised in Fluxus Newspaper #5, March 1965.

(photo next page) (top)

>356.I

Nam June Paik

AIRMAILED MAILBOX

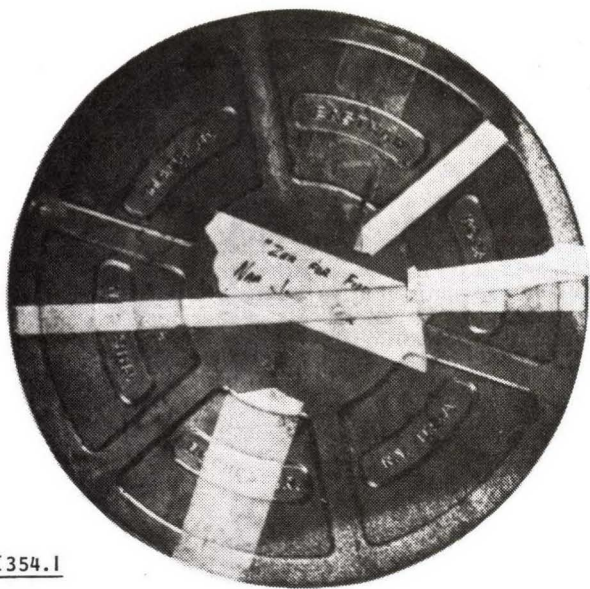
readymade, altered by the artist

signed and dated 1962 - 1983

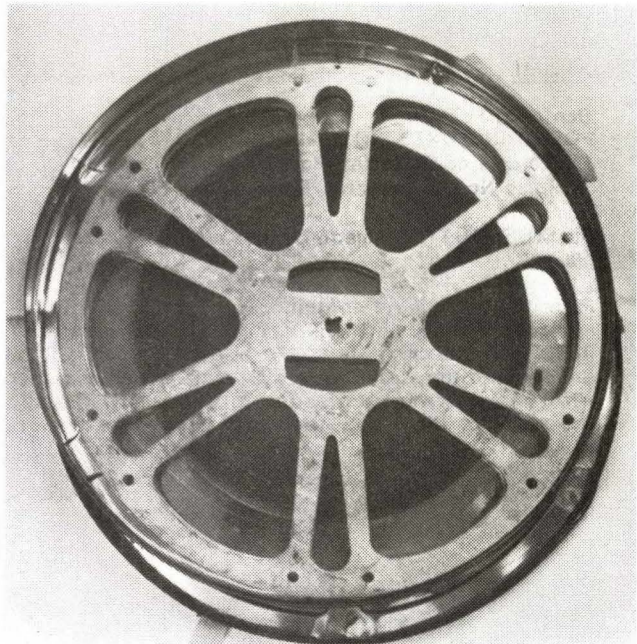
87 cm high X 47.5 X 26.5 cm

A red and white painted cast iron Italian mailbox of the sort found installed on the street. It has the raised text "cassetta per lettere/regie poste/gradellale vata." In a small window near the bottom, the artist has written in red paint "FLUX". It contains a postcard from George Maciunas to Nam June Paik, postmarked Weisbaden, 19.7.62-8. The Letterbox was sent airmail by Francesco Conz in Italy to Paik in the US who then altered it. The date indicates that the postcard began the process in 1962 and Paik has completed the work in 1983.

(photo next page) (bottom)



<354.1



>356.1

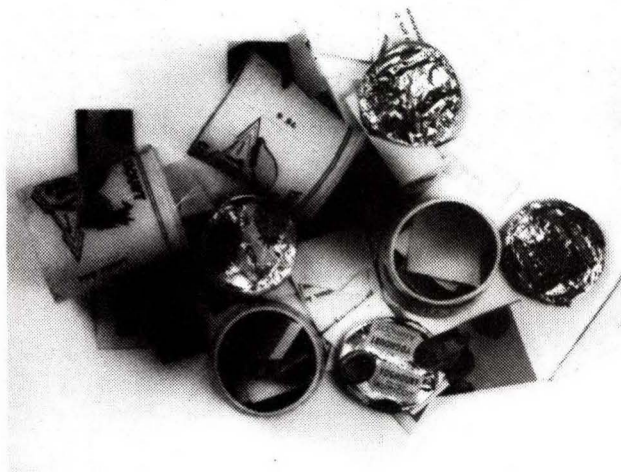
Benjamin Patterson
POEMS IN BOXES NO 2 ALIKE
"A Volume of Collected Poems"
"Volume No. 1/Collected Poem #2"

FLUXUS EDITION, made by the artist.(fluxus i)
1962

Four "Tilly" Yaourt containers: Framboise, citron, abricot, ananas, with their original metal printed lids, each 7.5 cm high X 6.5 cm diam base X 5,5 cm diam at the top. Containing 56 stiff paper cut shapes with collage elements glued onto them. It's possible that some of the collage elements have come loose so

the actual number of parts could be less. The poem, along with a photostat title card with holograph volume and poem number information, signed and dated with an additional collage element, presumably related to poem #2, on the reverse, is contained in a plastic bag with a nylon tie string.

All of these works were made individually by the artist in 1962. One poem was published by Maciunas and is included in Fluxus 1. These present volumes (N^os >358.II-IV) although advertised in Fluxus publications (advertised in cc Valise e TRangle, Fluxus Newspaper #3, March 1964) and therefore to be considered Fluxus Editions, were never actually published as Fluxus Editions per se. ▼ ►





Je ne sais pas ce qui m'arrive, mais avec vous je deviens timide...

C'est drôle, en général les femmes me lassent si vite...

Vous ne me croirez pas, bien sûr, mais j'avais toujours cru que je n'avais pas de cœur.

Plus je vous vois, moins il me semble vous connaître.

La vie est pleine de surprises. Quand je pense que je suis en train de traverser tout ce que j'ai fait souffrir aux autres...

Si je ne vous avais pas rencontrée, je n'aurais jamais su ce qu'était une vraie femme...

Il était temps que vous veniez car je n'étais plus au bon point.

Je ne savais pas qu'il existait des femmes comme vous...

Tu ne ressembles à personne.

Depuis que je vis avec toi, tous ces garçons qui courent à droite et à gauche me font pitié.

Si le monde était gris, je vivrais bien sûr, mais plus rien, strictement rien, ne m'intéresserait.

Benjamin Patterson
POEMS IN BOXES NO 2 ALIKE
"A Volume of Collected Poems"
"Volume No. 5/Collected Poems #20, 21; 22, 23; 24, 24
[sic, 25]"

FLUXUS EDITION (fluxus i) made by the artist
1962

Poem #20, 21: a "Chocolat Tobler" box 9.5 X 19.4 X approx. 3 cm, with the holograph poem number written on the outside, containing 9 cardboard cut-out jigsaw shapes with collage elements on them, when put together would form completed images.

(reproduced on following pages)

Poem #22, 23: a "Tuberculine Purifée I.P. 48/.../ Institut Pasteur" box, 12 X 15 X approx. 3 cm, with the holograph poem number on the outside, containing 8 cardboard cut-out jigsaw puzzle shapes.

(reproduced on following pages)

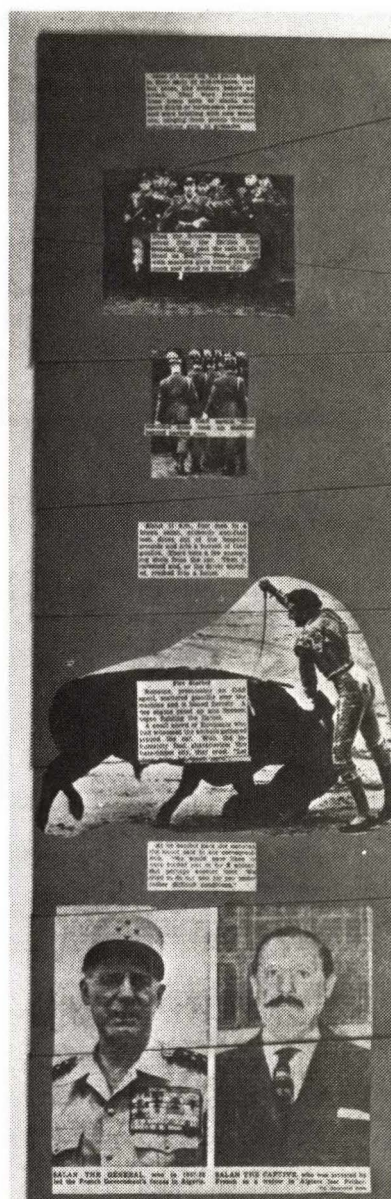
Poem #24, 25: A "Tuberculine Purifée" box, 12 X 15 X approx. 3 cm, with the holograph poem number on the outside, containing 12 cardboard cut-out jigsaw puzzle shapes.

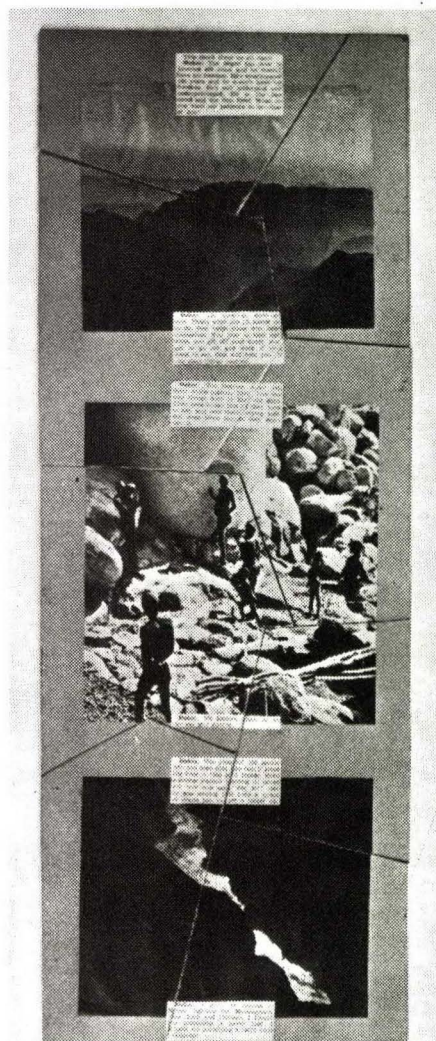
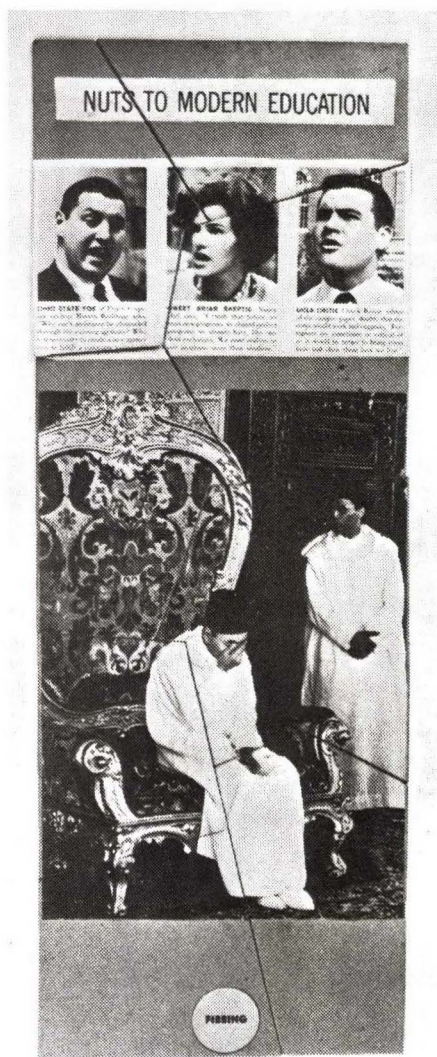
(reproduced on following pages)

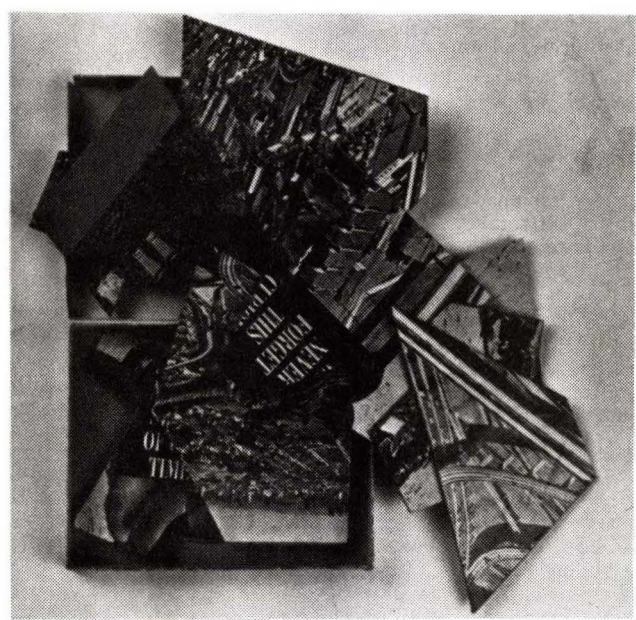
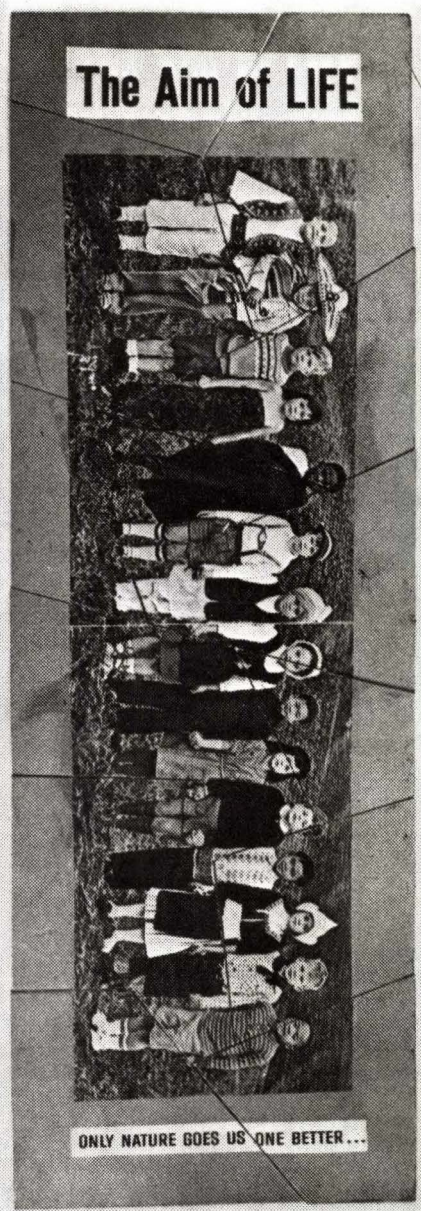
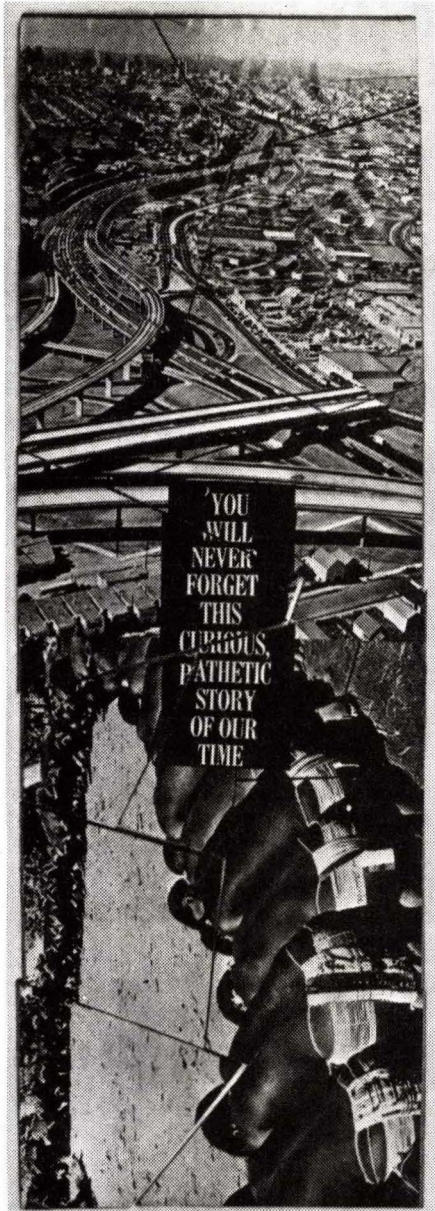
The poems, along with a photostat title card with the holograph volume and poem number information, signed and dated on the reverse side, are all enclosed in a plastic bag with a nylon tie string.

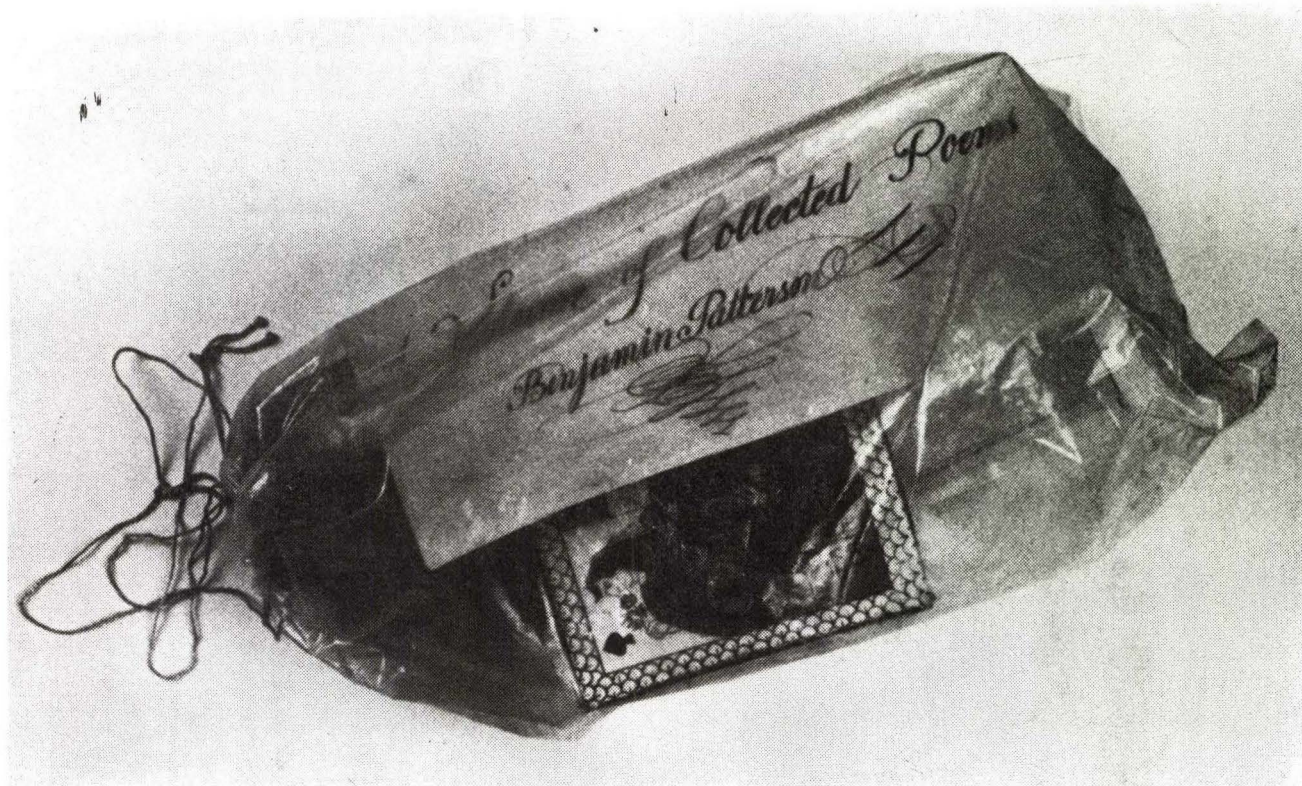
See additional information at the end of Silverman N° >358.II











>358.IV

Benjamin Patterson

POEMS IN BOXES NO 2 ALIKE

"A Volume of Collected Poems"

"Volume No. 7/Collected Poems #32, 33; 34, 44; 36, 37"

FLUXUS EDITION (fluxus i) made by the artist
1962

Poem #32, 33: A handmade cardboard box, approx. 25.8 X 7.4 X 7 cm, covered with tan book binding cloth with a cuff-link clasp through leather eyelets and having the holograph poem number written on the outside. Contains 8 stiff cardboard pieces covered with a grey and red book binding cloth and collage elements which when put together form a complete front image and a complete back image.

(reproduced on following pages)

Poem #34, 44: A "Dollfus-Mieg & C^{ie}/Societe Anonyme/ D.M.C./..." box, 8.5 X 17.8 X 4 cm, with other identifying labels and the holograph poem number written on the outside, containing 7 stiff cardboard pieces with collage elements glued onto them.

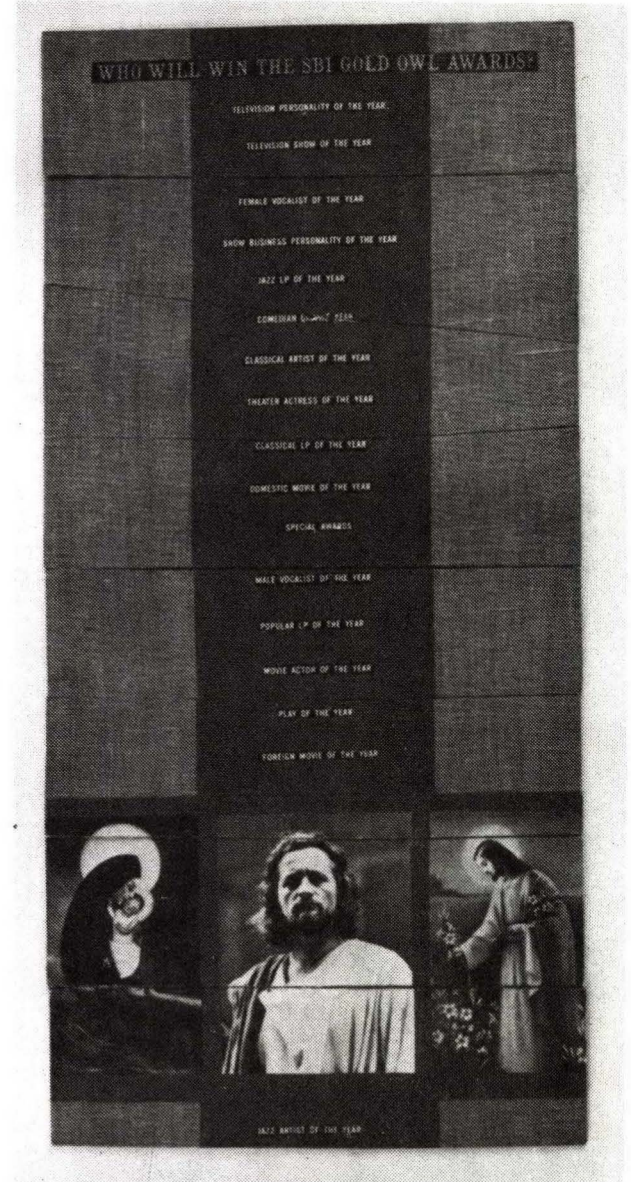
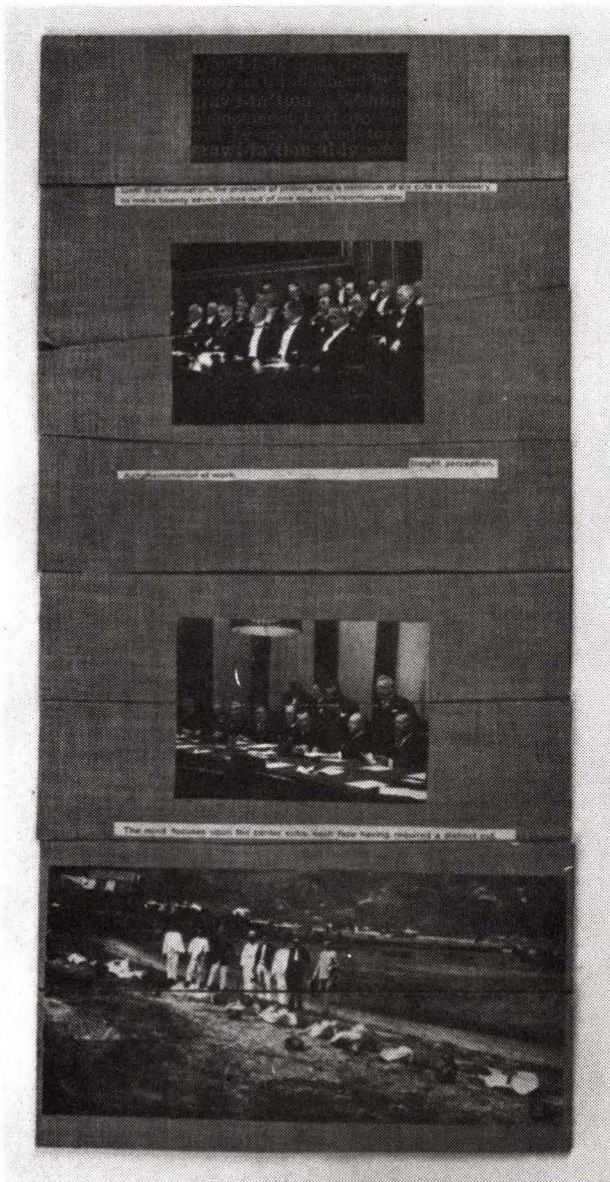
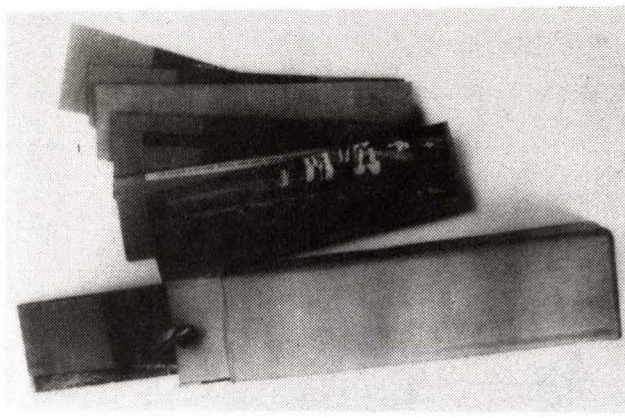
(reproduced on following pages)

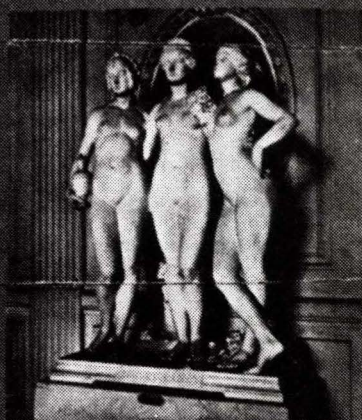
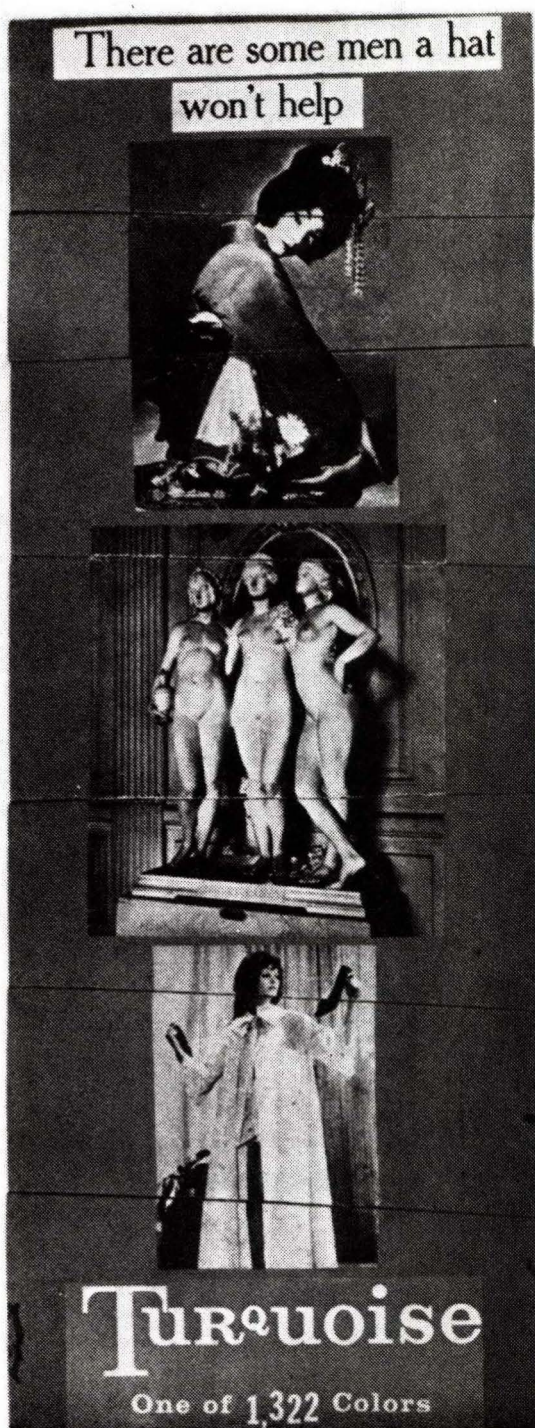
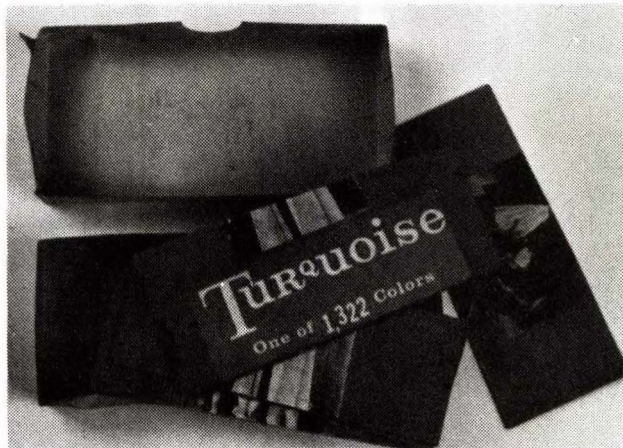
Poem #36, 37: A "S.E.I.T.A. Les Cartes a Jouer" commercially produced matchbox, 10.5 X 7.5 X 3 cm, with a slide out compartment and the holograph poem number on the outside edge. Contains 15 cardboard cut-out shapes with collage elements on either side.

(reproduced on following pages)

The poems, along with a photostat title card with holograph volume and poem number information, signed and dated on the reverse side, are contained in a plastic bag with a nylon tie string.

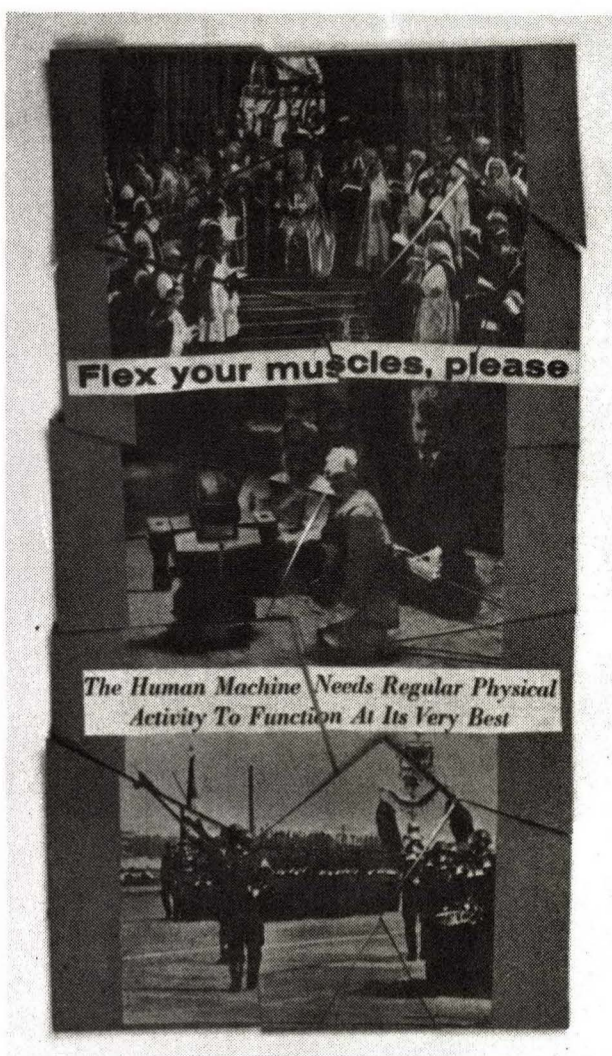
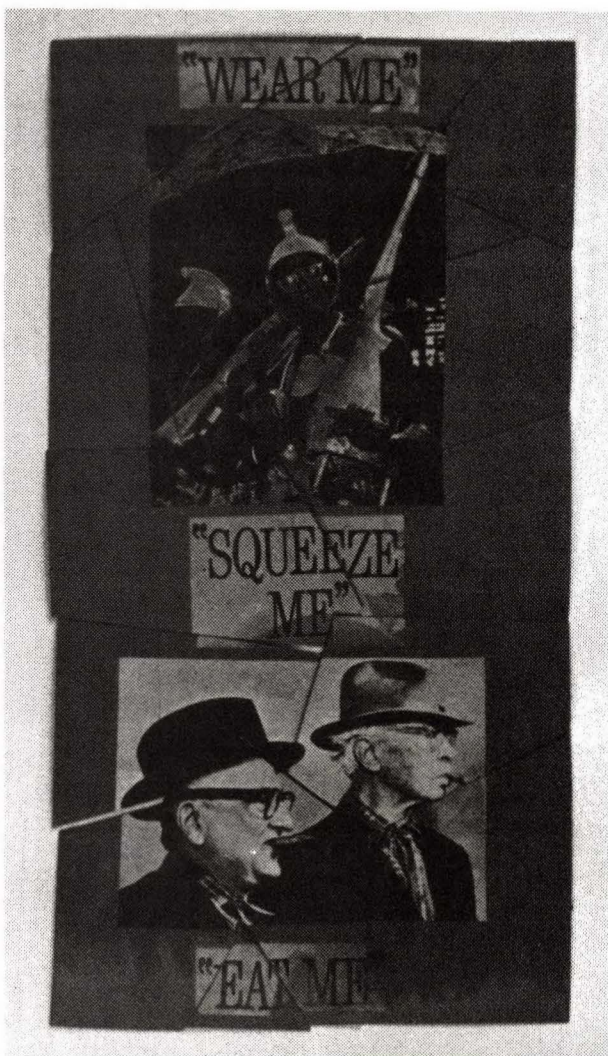






Turquoise
One of 1322 Colors





366b.

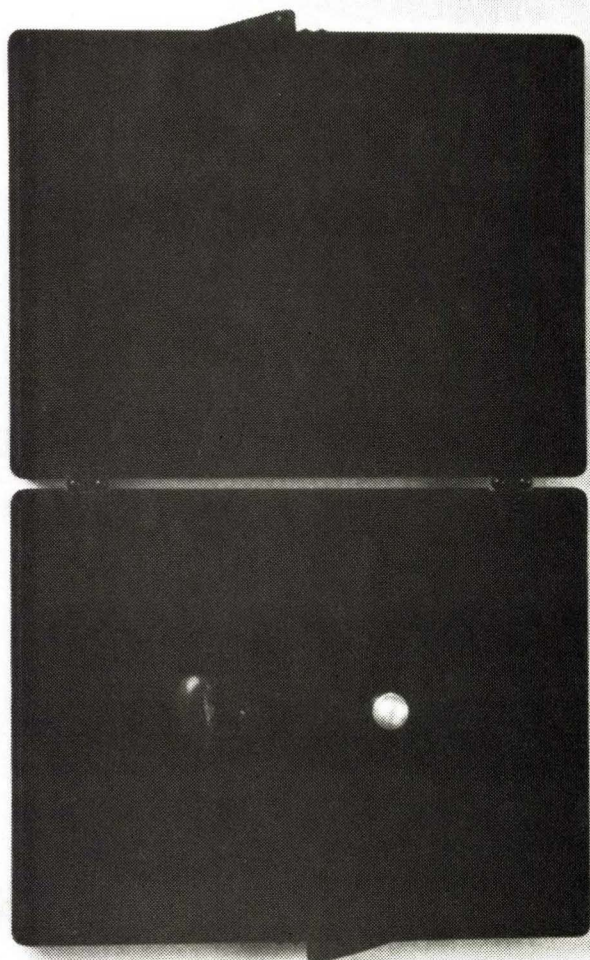
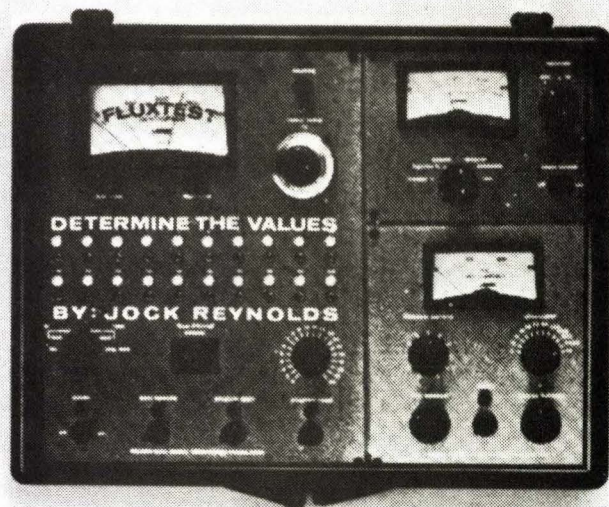
Jock Reynolds
FLUXTEST/DETERMINE THE VALUES

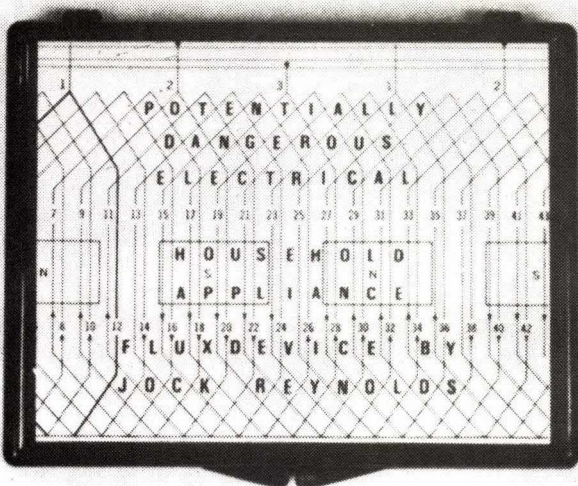
FLUXUS EDITION

1970

9.3 X 12 X 1.7 cm

A black plastic box with the label on the lid,
containing 1 red kidney bean and a fake pearl glued
to the bottom of the inside of the box. ➤





>368.1

Jock Reynolds
FLUX DEVICE/POTENTIALLY DANGEROUS ELECTRICAL HOUSEHOLD APPLIANCE

FLUXUS EDITION
1970/ca. 1970
9.4 X 12 X 1.7 cm

A red plastic box with label on the lid, containing 2 white "male" household electrical plugs with a 4 cm white electrical wire connecting the two.



>368.1a.

Another identical copy

374a.

James Riddle
(E.S.P. FLUX-KIT) DOP

FLUXUS EDITION, component of flux-envelope-paper events in FLUX-KIT "D"

1966/
envelope size: 9.8 X 6.3 cm

Contained in a brown manila envelope with another work. Consists of 6 colored cards and an instruction card.

374b.

Another identical copy, component of Silverman N° <131.1a.

393a.

Paul Sharits
FLUX-SOUND

FLUXUS EDITION, component of flux-envelope-paper events, in FLUX-KIT "D"

1969/
7.9 X 14 cm

See Silverman N° 393.

393b.

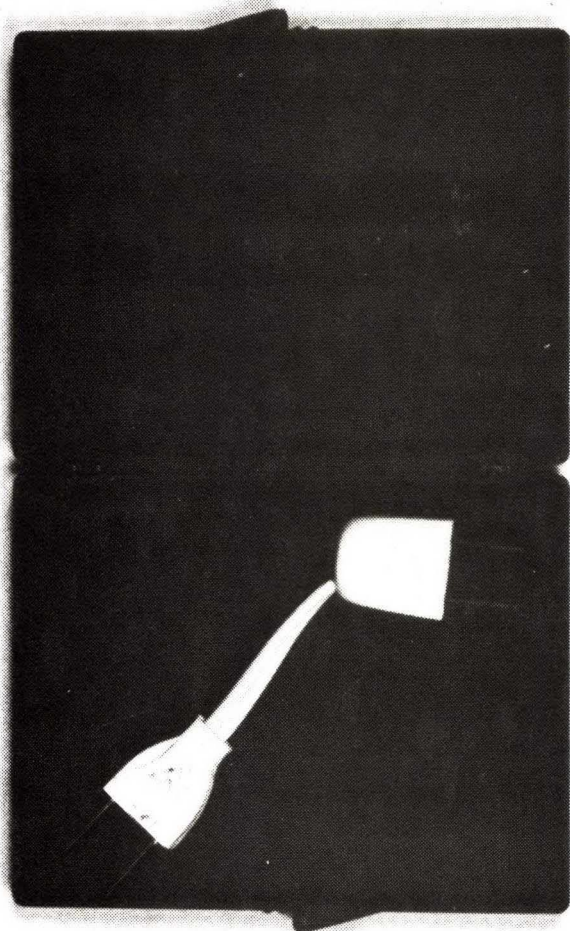
Another identical copy, component of Silverman N° <131.1a.

>397a.

Mieko (Chieko) Shiomi
EVENTS AND GAMES

FLUXUS EDITION, component of FLUX-KIT "D"
1964/
13 X 18.2 X 3.1 cm

Similar to Silverman N° >397., contains 20 scores.



398a.

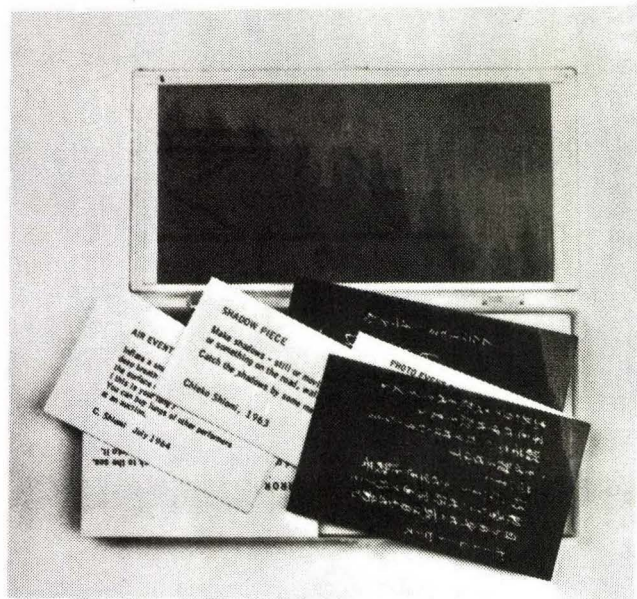
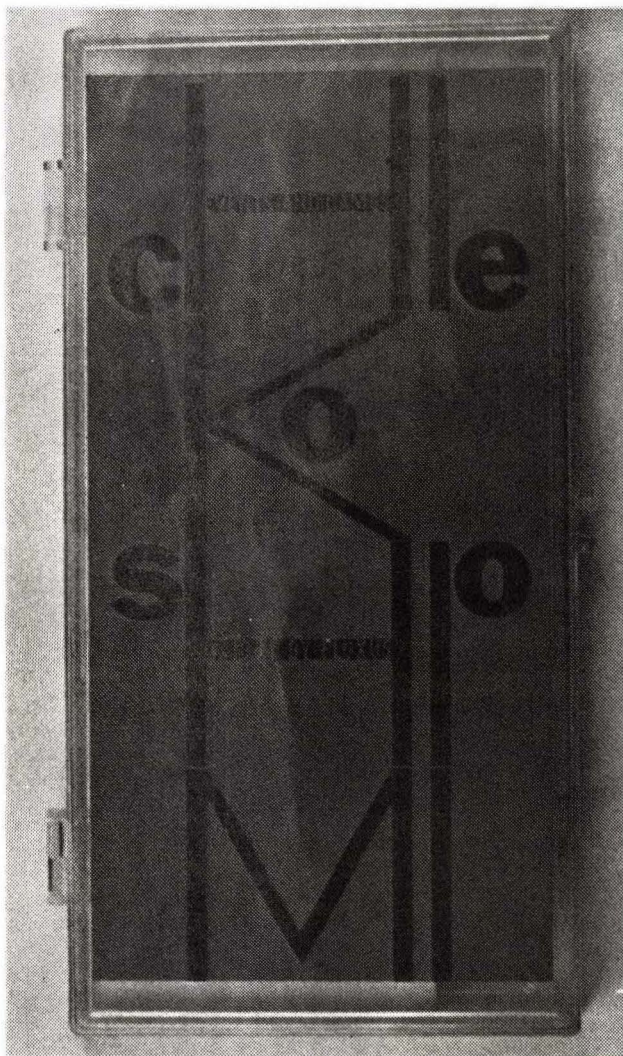
Mieko (Chieko) Shiomi
EVENTS AND GAMES

FLUXUS EDITION

1964/

18 X 9.1 X 1.8 cm

Plastic box with white opaque bottom and transparent lid. Label, printed black on orange card stock, is attached to the top. Contains 21 scores printed off-set black on white card stock, with some of the texts in both English and Japanese. ▼ ►



403a.

Mieko (Chieko) Shiomi
ENDLESS BOX

FLUXUS EDITION, made by Shiomi, component of
FLUX-KIT "D"

1964/

15.2 X 15.3

See Silverman N° 403.

>403.1

Mieko (chieko) Shiomi
DISAPPEARING MUSIC FOR ENVELOPES

FLUXUS EDITION, component flux-envelope-paper
events, in FLUX-KIT "D"

1964/

17.3 X 11.7 cm (outer envelope size)

5 envelopes, each used to contain a work by another artist, fitting inside each other. The outer envelope is blank, the 2nd envelope has the title of this and other works typewritten on.

>403.1a.

Another identical copy, component of <131.1a.

404a.

Mieko (Chieko) Shiomi
WATER MUSIC

FLUXUS EDITION (fluxus DDD)
ca. 1964/
13.5 tall X 5.5 cm diam.

A clear glass bottle with a non-pictorial label attached to the side and a black plastic screw-top. Contains water. ►



404b.

Mieko (Chieko) Shiomi
WATER MUSIC

FLUXUS EDITION (FLUXUS DDD), component of
FLUX-KIT "D"
ca. 1964
9 X 3.5 X 2.3 cm

Similar example to Silverman N° 404., but with a brown rubber stopper top. Missing liquid.

404c.

Mieko (Chieko) Shiomi
WATER MUSIC

FLUXUS EDITION (FLUXUS DDD), component of
FLUX-KIT "D"
ca. 1965
6.7 X 3.5 X 3.5 cm

A square clear glass bottle with a black plastic screw top and the label on one side. Missing its contents.

405a.

Mieko (Chieko) Shiomi
WATER MUSIC

FLUXUS EDITION (fluxus DDD), component of FLUX-KIT "D"
ca. 1964/
6.4 X 3.5 X 3.5 cm

Another copy, identical to Silverman N° 405, also missing contents.

411a.

Mieko (Chieko) Shiomi
SPATIAL POEM #2 (Direction Event)

FLUXUS EDITION (fluxus d2), component of FLUX-KIT "D"
1966
36.8 X 82.6 cm

Another copy, identical to Silverman N° 411.

>412.1

Mieko (Chieko) Shiomi
SPATIAL POEM NO. 3

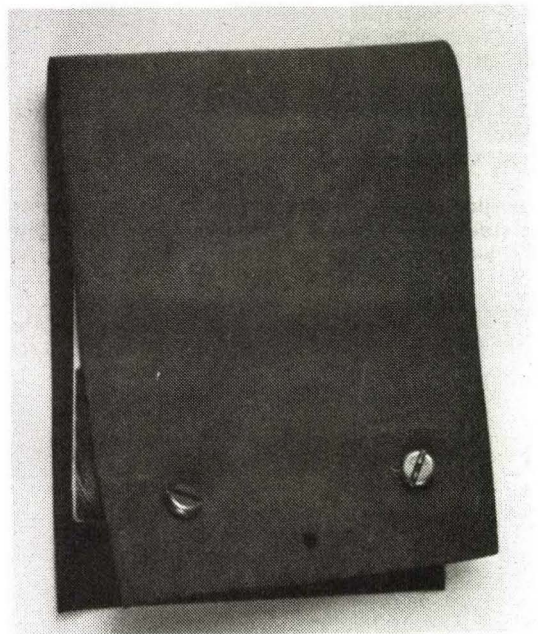
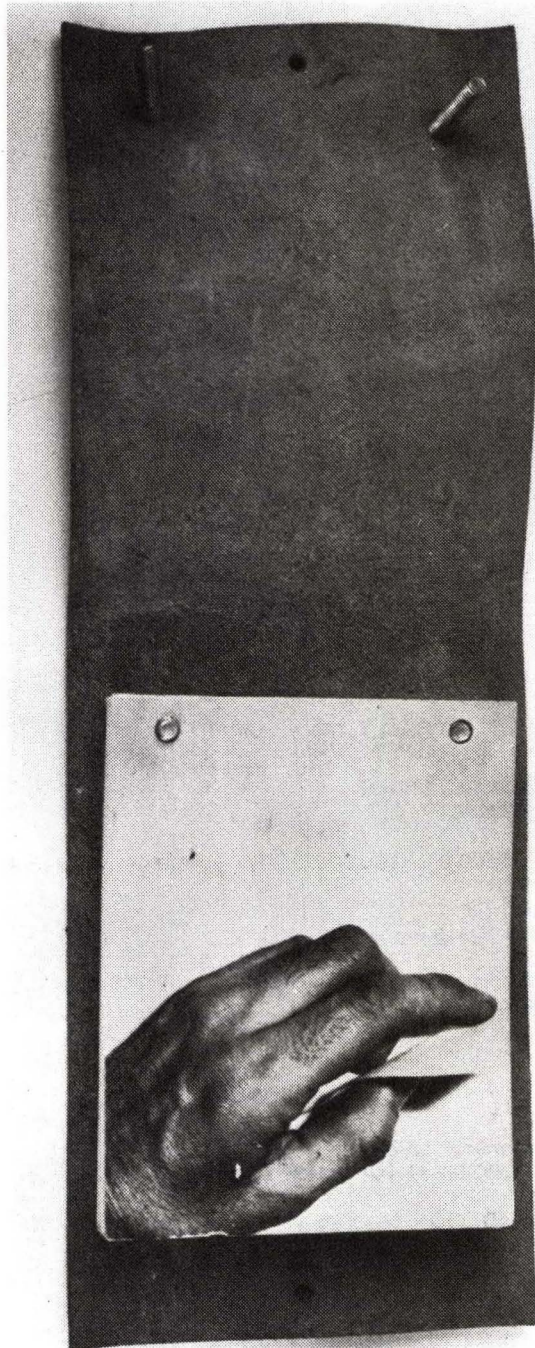
FLUXUS EDITION

1972

30.3 X 12.9 X approx. 3 cm

A thick strip of cowhide with 4 bolts, 43 leaves, a thick cover leaf with a photograph of a hand and a blank last page. Has 2 holes through the leather for hanging.

(see: Silverman N°s 293 and 294, reproduced again in Section II of this book.)



<417.1

Daniel Spoerri

29 VARIATIONS ON A MEAL [31 Variations on a Meal]

So Easily Made No 22

"Meal Variation No 22, Robert Rosenblum"

Unique

March 6, 1964

Overall size: approx. 59.5 X 66 X 1.5 cm

Board size: 63.2 X 53.4 cm

An orange painted plywood board on which is mounted:
Artificial flowers in a Chinese ceramic bowl painted black on the outside; a highball glass; a water glass; a wine glass with traces of wine; a white porcelain saucer; a blue and white enamel saucer with trace of food on it; 2 stainless steel teaspoons; 1 of each stainless steel: soup spoon, knife, fork; an orange porcelain coffee cup with traces of coffee in it; a white porcelain dinner plate with a cigarette butt, burnt match, the remains of a meal (like gravy smears); a piece of white paper with ballpoint numerical figures; various parts of a cardboard box, partially torn apart, some with pictorial images; the bottom of a cigarette pack cellophane; a red linen napkin; a greyish linen napkin; parts of a broken artificial flower; the pull-strip from a cigarette pack. Affixed to the bottom of the work is a "Brevet de Garantie/Tableau-Piege" giving title, date, etc., signed by the artist. ➤

>418.1

Daniel Spoerri

31 VARIATIONS ON A MEAL

"Meal Variation No. 3 Ben Patterson"

Tablecloth

FLUXUS EDITION (FLUXUS voa)

1965/ca. 1965

66 X 77.5 cm, including 4-sided fringe

Photo silk-screen image on cloth.



BREVET DE GARANTIE
TABLEAU - PIEGE

Fabriqué sous licence par : Robert Rosenblum

Titre : Lo eas'ly made No 22'

Date : 6. III 64 Lieu : NY Dim. : 21" x 25"

en foi de quoi - pour que ceux qui ont des yeux voient -
j'autentifie :

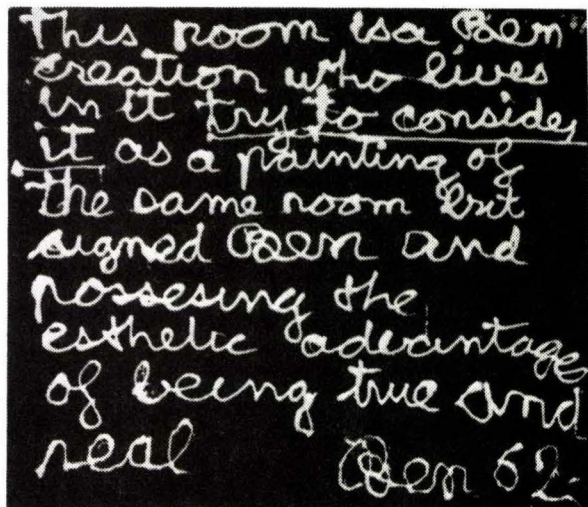
Daniel Spoerri
(Daniel Spoerri)

<423.I

Ben Vautier
"This Room is a Ben Creation"

Unique work, made by the artist
1962
18.2 X 21.2 cm

A piece of .5 cm plywood, painted black with white painted words, signed and dated on one side, traces of a painted over work on the reverse side. This painting is a relic from Ben Vautier's performance at Festival of Misfits, Gallery One, London, Oct. 23 - Nov. 8, 1962. See Silverman N° 620. ➤

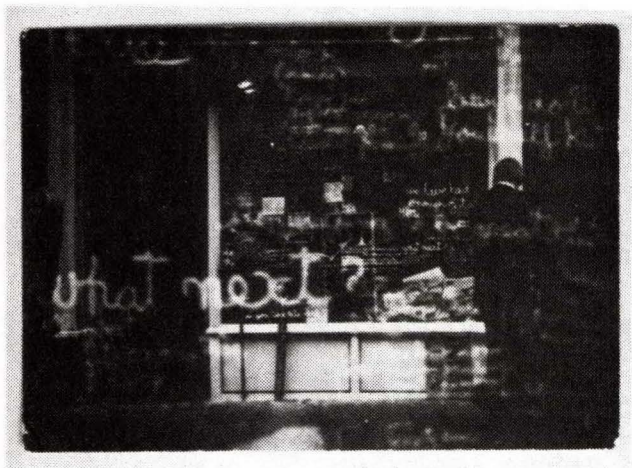


<423.II

(Ben Vautier)
photographer unidentified
Photograph of one stage of the Ben Vautier performance/environment during Festival of Misfits at Gallery One, Oct. 23 - Nov. 8, 1962.

Vintage print
1962
12.7 X 18 cm

A black and white photograph. The artist believes that his painting "This Room is a Ben Creation", appears in this photograph and was done at this stage of the environment. However, it has not been possible to definitely identify it. See Silverman N° <423.I. ▼



<423.III

Ben Vautier
MYSTÈRE N° 6

made by the artist
July 6, 1961
24.1 X 31.7 cm

A white piece of paper with rubber-stamped text and pointing hands and a black edged mourning envelope with a typewritten title, date and text. Signed and dated Ben 1961.

In Fluxus Newspaper #4, June 1964, Mystery Envelope 25c (Fluxus Edition Fluxus naa) by Ben Vautier is listed. It's possible that this work is related to the above work. ➤

<427.I

Ben Vautier
"a letter from Ben to Goerge Maciunas For Fluxus Festival"

ca. Jan. 1964
each sheet, 21 X 27.1 cm, approximately

This is the letter that Vautier had prepared for Maciunas prior to his coming to America, with numerous ideas, scores, gestures, etc. However, when he got it to the post office to send it airmail, it was so heavy that he couldn't afford the postage and so he made a copy of this letter on tissue paper with some deletions, additions and slight changes, and made it into a roll and mailed that instead.

110 sheets plus a covering board, a divider board and a blank back cover.

Reproduced in Section II: instruction drawings

**CE MYSTERE
PERD TOUTE
SA VALEUR
A L'INSTANT
OU IL EST
BEN**

Mystère N° 6

créé le 6 Juillet 1961 à 7 h 55

Ce mystère perd toute raison d'être
à l'instant même ou il est ouvert .

Ben 1961

428a.

Ben Vautier
DIRTY WATER

FLUXUS EDITION, component of FLUX-KIT "D"
1964/
8.8 cm tall X 3.3 cm wide X 2.6 cm thick.

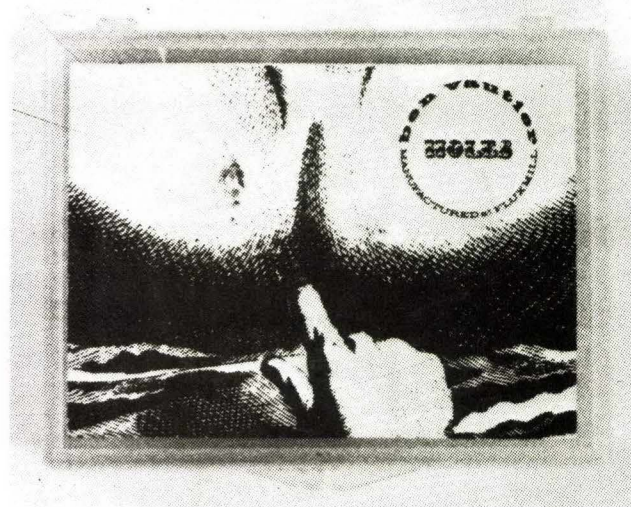
Another copy, similar to Silverman N° 428, with a black screw top. Missing its contents.

428b.

Ben Vautier
DIRTY WATER

FLUXUS EDITION, component of FLUX-KIT "D"
1964/
6.3 X 3.5 X 3.5 cm

A clear glass square bottle with a white plastic screw top and the label attached to one side. Missing contents.

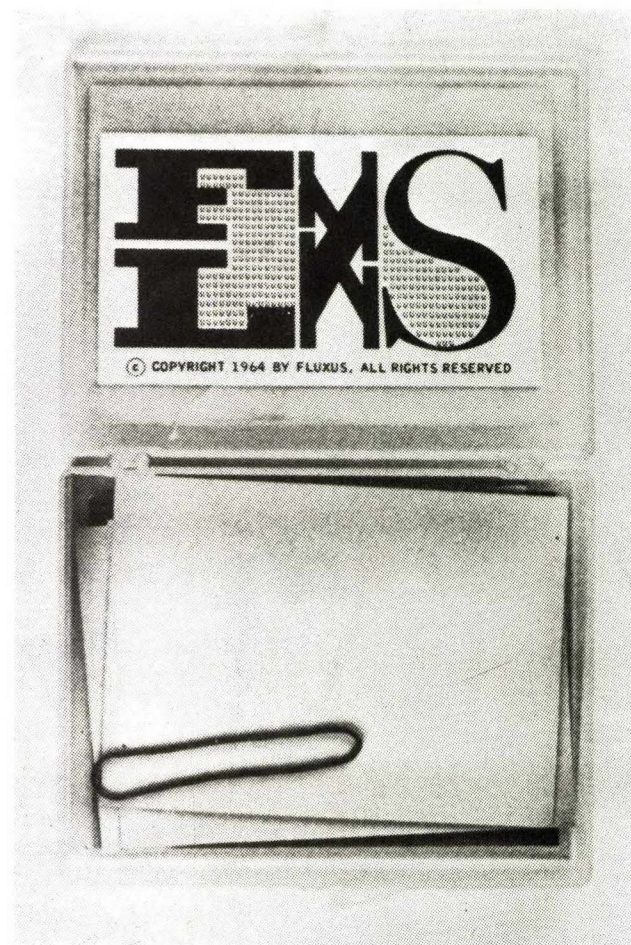


429a.

Ben Vautier
DIRTY WATER

FLUXUS EDITION, component of FLUX-KIT "D"
1964/
6.6 X 3.5 X 3.5 cm

Another copy, similar to Silverman N° 429, missing contents,



>430.1

Ben Vautier
HOLES

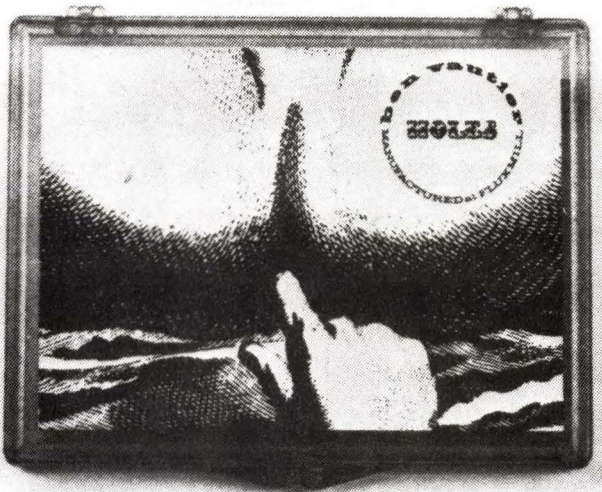
FLUXUS EDITION, component of FLUX-KIT "D"
1964/
9.4 X 12 X 3 cm

A translucent plastic box with "finger in the anus" motif label on the lid and a Fluxus copyright label attached to the inside of the lid. Attached to the bottom is an actual photographic print of a keyhole and doorknob. The box also contains 3 stiff pieces of yellow paper, 1 with a single punch hole, one with a single pin hole near the center and 1 with 2 pin holes--1 on the upper right edge and 1 on the lower left edge, and one rubber band. ➤

431b.

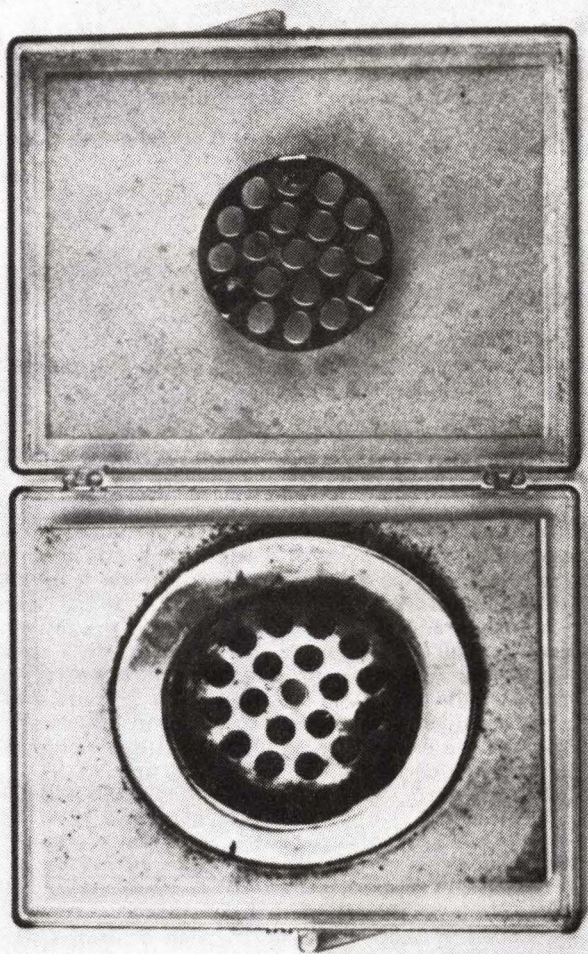
Ben Vautier
HOLES

FLUXUS EDITION
1964/
9.3 X 12 X 1.3 cm



A transparent plastic box with the label on the lid. The label has a hole punched through in the approximate location of the anus, just above the probing finger. Contains: a stainless-steel sink strainer attached with glue to the inside of the lid; 3 offset black on white card stock images of drains with progressively greater numbers of holes punched out, so that the 1st card has only the center hole punched, the 2nd has the center hole and 6 surrounding holes punched, the 3rd card has all 19 of the holes punched out; a plain white piece of paper of the same size with 19 holes punched.

◀



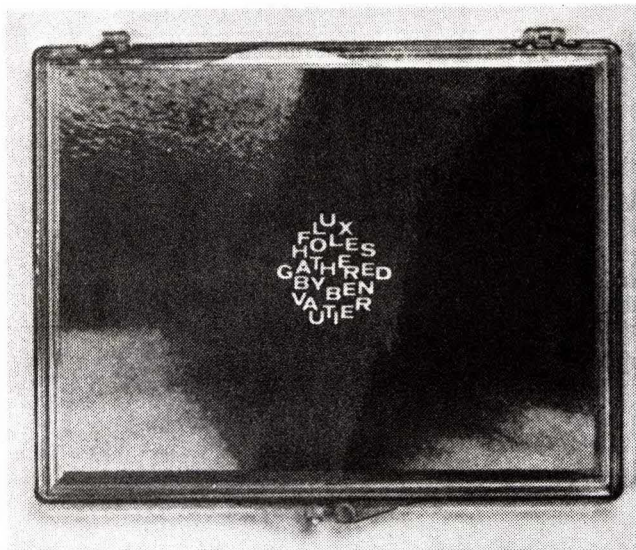
>432.1

Ben Vautier
FLUXHOLES

FLUXUS EDITION (FLUXUS no)
1964/
9.4 X 12 X 1 cm

A transparent plastic box with the 2nd version of the label on the lid. Contains 5 stiff white plastic disks, 8.3 cm diam. with 2.5 cm diam. holes in the center.

(reproduced on following page)



438c.

Ben Vautier
FOLD/UNFOLD (Flux-game)

FLUXUS EDITION, component of flux-envelope-paper events, in FLUX-KIT "D"

n.d.

envelope size: 4.3 X 7.1 cm

Another copy, see Silverman N° 438.

438d.

Another copy, component of Silverman N° <131.la.

>439.1

Ben Vautier
LIVING FLUX SCULPTURE

FLUXUS EDITION

1966/

12 X 9.3 X 2.7 cm

A 7-compartment transparent plastic box with a label on the lid. The box has no contents and it's intended that one put a fly, centipede or other such living creature in the box when it is exhibited.

(reproduced on following page)

<440.1

Ben Vautier
TOTAL ART MATCH-BOX and "27 cards in a plastic pouch", drawings

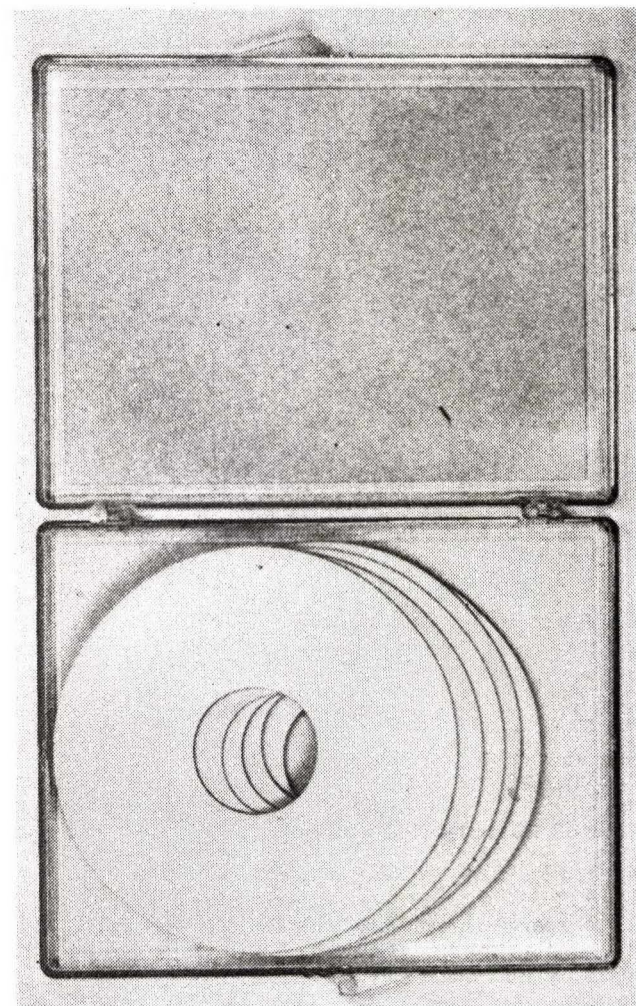
made by the artist

1964

32 X 24.1 cm

Ink on white drawing paper, mounted on stiff yellow paper with 4 punch holes and one design cut away in the lower right corner. Ben has written on it in 1983, "Ben original design for Fluxus cards, 1964". There are contemporaneous markings by Ben on the drawing indicating which ones to use and not use. In a number of instances, the text of this instruction drawing varies from the published version. The 3 works that are not included in Silverman N° 440 and N° 441 are circled on the original and the 4 works not included here but included in Silverman N° 441 are "IT'S/ALL/NONSENSE", "SINCE/THE EXISTENCE OF ART/IS DETERMINED...", "VERB PIECES", and "ART IS BEN/I PREFER BEING NOTHING..." These works also appear in Silverman N° 445, Fluxus/Theatre d'art total.

Reproduced in Section II: instruction drawings



>432.1

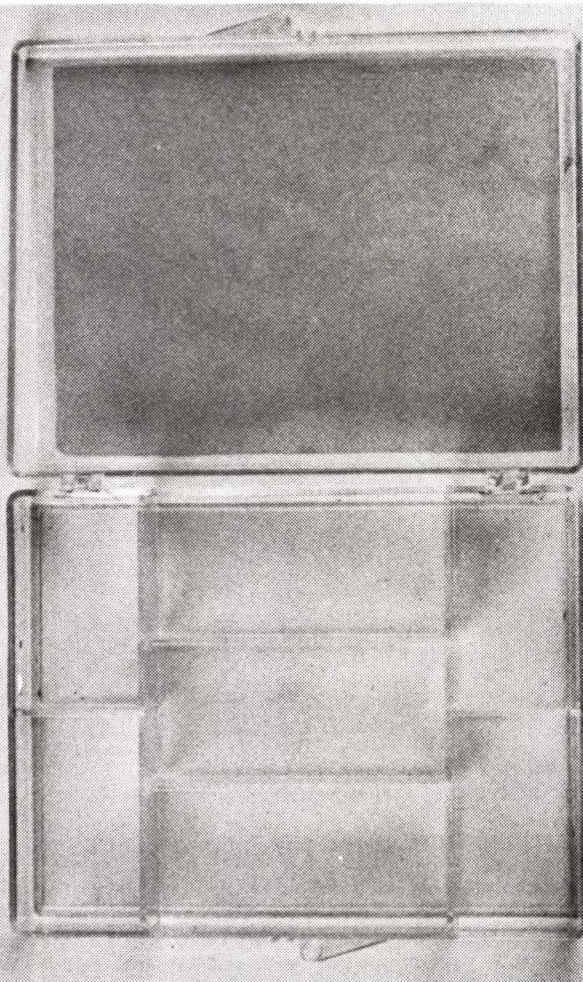


>441.1

Ben Vautier
NO ART (paper bag)

FLUXUS EDITION, produced by Ben Vautier
n.d., ca. 1966 [listed in the Fluxnewsletter of Dec. 2,
1968, (revised March 15, 1969) as "fluxproducts 1961-
1969"]
34.3 X 45.5 cm

Black letterpress printed on a white paper bag with
the text "Keine Kunst/Pas D'art/No Art/Art Total."



>442.1

Ben Vautier
MYSTERY FLUX FOOD

FLUXUS EDITION, component of FLUX-KIT "D"
1967/
4 cm high X 6.8 cm diam.

An unopened tin can with its original label removed
and a Maciunas designed Fluxus label around 3/4 of
its side. Can # "P 7EF/8 8FG."

(reproduced on following page) ►

>439.1



444a.

Ben Vautier
FLUX MYSTERY FOOD

FLUXUS EDITION, component of FLUX-KIT "D"
1967/
8.3 cm high X 6.7 cm diam.

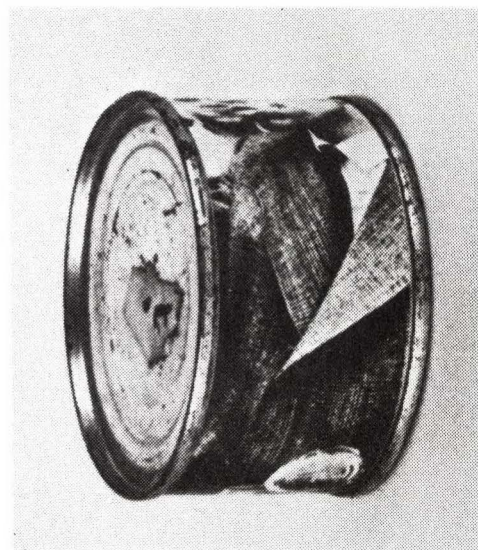
Another copy similar to Silverman N° 444, with the
can identification # "JKBB3/CKBPC"

445d.

Ben Vautier
FLUXUS/THEATRE D'ART TOTAL

FLUXUS EDITION, component of FLUX-KIT "D"
1967/
9.3 X 12 X 1.3 cm

Another copy, identical to Silverman N° 445.,
but missing its contents.

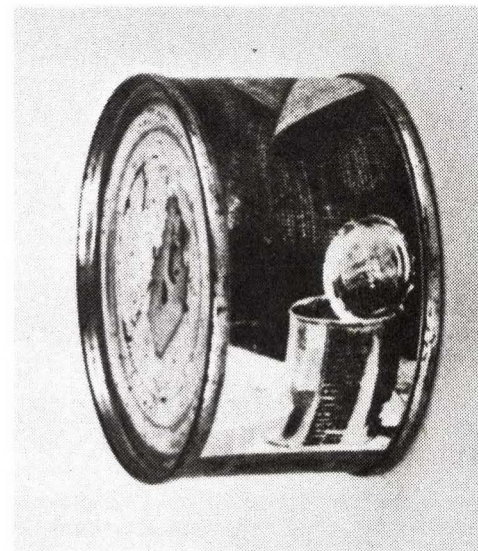


446b.

Ben Vautier
A FLUX SUICIDE KIT

FLUXUS EDITION, component of FLUX-KIT "D"
1967/
9.3 X 12 X 2.6 cm

A translucent plastic box with label on the lid,
missing contents.



449a.

Ben Vautier
FLUX MISSING CARD DECK

FLUXUS EDITION, component of FLUX-KIT "D"
1967/
9.3 X 6.7 X 2.3 cm

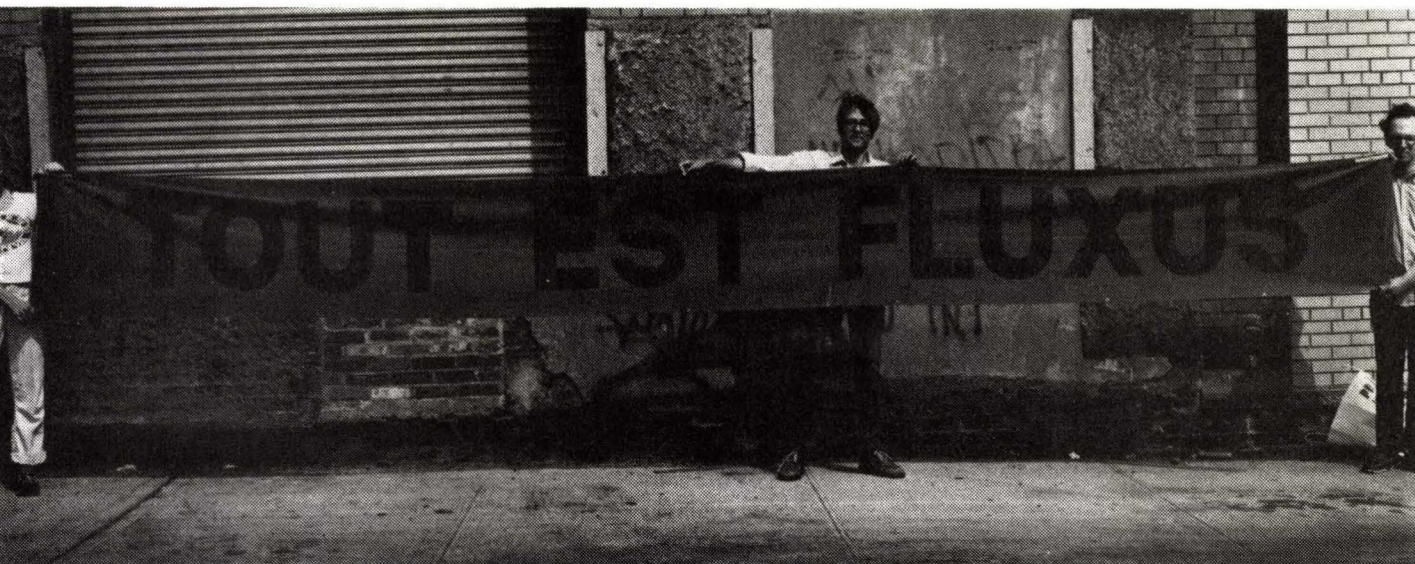
Another copy, similar to Silverman N°449.

451c.

Ben Vautier
FLUX BOX CONTAINING GOD

FLUXUS EDITION, component of FLUX-KIT "D"
(1961) n.d./
9.3 X 12 X 1.6 cm

A white plastic box with the label on the lid. The box
is openable (never having been sealed) and it is
apparently empty.



>462.I

Ben Vautier
TOUT EST FLUXUS

made by the artist
1978
66.2 cm X 6 m 25 cm

A banner, painted black on red cloth with stapled overlap, grommets and velcro. This banner was made by Ben to be exhibited in the series of Fluxus exhibitions organized in homage to George Maciunas after his death. Signed and dated, Ben 1978. ▲

>467.I

Yoshimasa Wada
"An Adapted Bagpipe with Sympathy"

drawing
ca. 1981
28 X 21.7 cm

Red ballpoint pen on white personal stationery.

Reproduced in Section II: instruction drawings

>467.II

Yoshimasa Wada
"Earth Horns" and "Alligator"

drawing
ca. 1981
28 X 21.7 cm

Red ballpoint pen on white personal stationery.

Reproduced in Section II: instruction drawings

<470.I

Robert Watts
"Yam Festival Concerns"

ca. 1962 and later
28.1 X 21.6 cm

A group of about 80 events written in blue ballpoint pen on yellow lined paper, 2 sides. "Yam Festival Concerns" which appeared at one time as a title, has been scratched out. "Yam Fest 1962-63/ Fluxum 1962-64/ Monday Night Letter" all are scratched out so it's not clear whether this is a group of events gathered together from various sources and written here, or a first-time writing of the events with the above identifying note having to do with where they were used and therefore written later. At least some of the pieces appear in the Fluxus Edition of Watts' Events.

Reproduced in Section II: instruction drawings

<470.II

Robert Watts
"Events"

n.d. ca. 1962
28.1 X 21.6 cm

Holograph pencil on yellow lined paper, 1 side. Several TRACE events plus a Duet for Tuba and "adopt a position on rain." Some were used in the Fluxus Edition of Watts' Events.

Reproduced in Section II: instruction drawings

<470.III

Robert Watts
"T.V. Events for February, 1963"

before Feb. 1963
28.1 X 21.6 cm

Holograph blue ballpoint on yellow lined paper, 1 side, for 2 events: "First Event" and "Last Event." These works were done in response to George Maciunas' request for T.V. Events (see letter from George Maciunas to Robert Watts, Dec. 1962, Silverman N° <240.V)

Reproduced in Section II: instruction drawings

>471.I

Robert Watts
notes about an order for objects for Yam Festival Delivery Events

1962
28 X 21.6 cm

Blue ballpoint pen on yellow lined paper. Notes about an order for imprinted pencils (see: a-z series/pencils Silverman N° >483.IX) and imprinted objects for Yam Festival Delivery Events (Silverman N° 471.)

Reproduced in Section II: instruction drawings

>471.II

Robert Watts
notes about an order for objects for Yam Festival Delivery Events

1962
28 X 21.6 cm

Blue ballpoint pen on yellow lined paper. Notes about an order for imprinted doilies, (see: "Yam Festival Placemat", Silverman N° 474) and other imprinted objects used for Yam Festival Delivery Events (Silverman N° 471)

Reproduced in Section II: instruction drawings

>471.III

Robert Watts
notes about an order for Pens

April 16, 1963
28 X 21.6 cm

Blue ballpoint pen on yellow lined paper. Notes about an order of imprinted ballpoint pens. These pens were used for Watts' Pen Dispenser (Silverman N° <483.I) and a-z series/pens (Silverman N° >483.III) From empirical information there are indications that the pens were originally intended for use as a part of the Yam Festival.

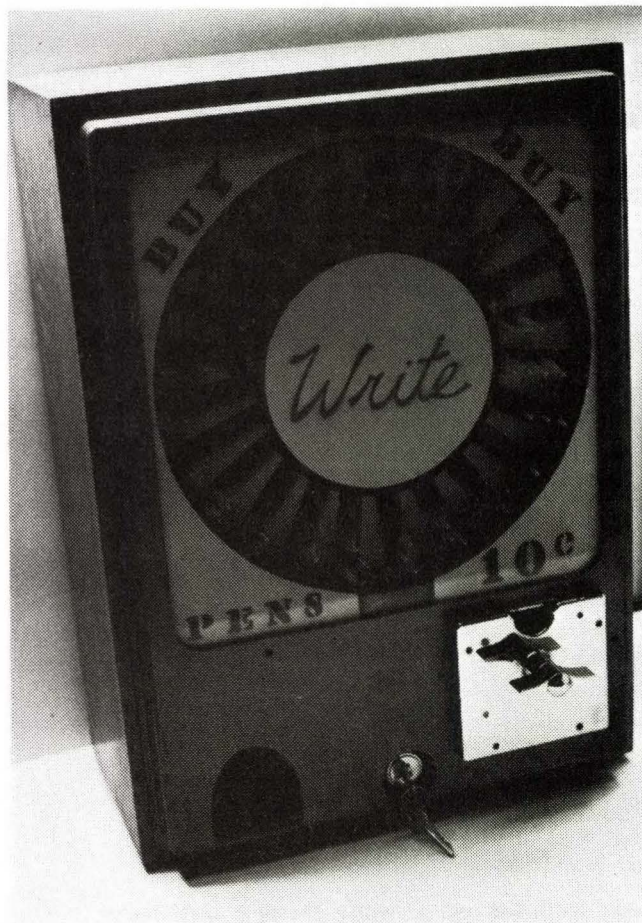
Reproduced in Section II: instruction drawings

<483.I

Robert Watts
PEN DISPENSER

Produced by the artist
ca. 1963
43.2 X 30.5 X 21.3 cm

A commercially produced pen dispenser that dispenses ballpoint pens. Some have the following text: "R. Watts/for YAM MFG.CO./Dispense (sound)/Possess (reward)/Dispose (action)". These pens were also included in Robert Watts' a-z series as "Fluxus kk (a) pens \$.25" ▼

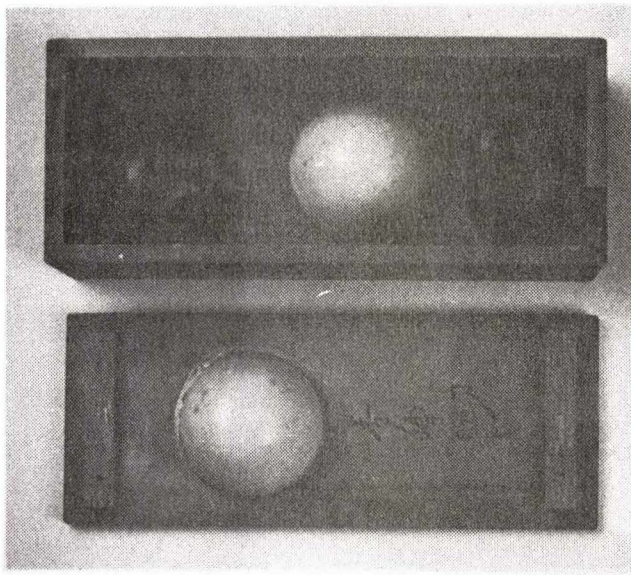
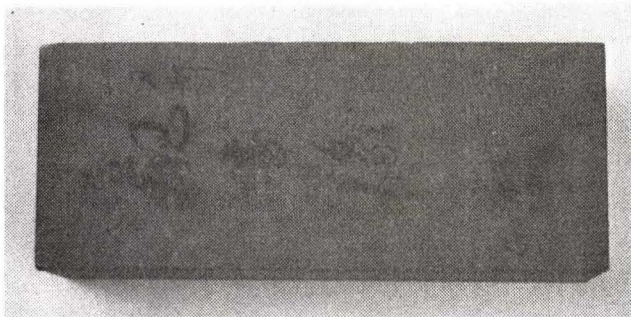


<483.II

Robert Watts
EGG BOX

FLUXUS EDITION (FLUXUS kb)
made by the artist
ca. 1963, before March 1964
6.6 X 16.6 X 5.2 cm

A Japanese wood box with "COXUS.K" stencilled on the lid as well as the original Japanese characters and an additional "G-11" in ink. Inside on the bottom are mounted 3 plaster half-egg shapes, each painted a different color: 1 blue, 1 white, 1 red. On the inside of the lid is mounted another plaster half-egg shape, painted yellow, which fits into the bottom in a seemingly impossible manner. The work is shown in a photograph published in cc Valise e TRangle, Fluxus Newspaper # 3, March 1964. (Silverman N° 551). Also see: Silverman N° <483.IV "Editions for Fluxus Clarified" which among other things lists "Coxus k R,W,B Half Eggs coxus" which has a check mark next to it. ▼



<483.III

Robert Watts
HOSPITAL EVENT

altered picture
ca. 1963
10 X 14.9 cm

A black and white cut-out image of a ship, from a book or magazine, altered with black ink and various colors.

Reproduced in Section II: instruction drawings

<483.IV

Robert Watts
"Editions for Fluxus Clarified"

ca. 1963, before March 1964
27.9 X 21.5 cm

Holograph blue ballpoint pen on yellow lined paper with a list of "Rocks in boxes" and also mentioning Egg Box (see: Silverman N° <483.II) There is also a list of made-up words rhyming with Fluxus, a poem, and a sketch for "cut out. Paste to keyhole" which appears in some of Watts' Events boxes.

Reproduced in Section II: instruction drawings

<483.V

Robert Watts
"Things as Chrome Goods/Events"

ca. 1963
2 sheets, 28.2 X 21.6 cm each

Carbon copy on yellow lined paper, 1 side of 2 sheets. A list of things as chrome goods, and a number of events--some of which are included in the Fluxus Edition of Watts' Events.

Reproduced in Section II: instruction drawings



INTRODUCTION TO FLUXUS kk a-z series

The FLUXUS kk a-z series of Robert Watts, which is advertised in Fluxus Newspaper #3, was assembled by the artist in 1982 and 1983 using, where possible, objects that would have been sent out in 1964 or subsequent years and in instances where those objects no longer existed, finding suitable substitutes. This is indicated in the 2nd date after each work. The glass display case was chosen by the artist in 1982 to hold the entire series and is therefore now an integral part of the work. There is a certain relationship of the a-z series to the Yam Festival Delivery Events of 1962 and 1963. (see the list "from the Yam Festival Warehouse" in the Yam Festival Newspaper, Silverman N° 545.), however it wasn't until 1982 that an attempt was made to assemble the entire group.

>483.VII

Robert Watts
Display case for Fluxus kk a-z series

readymade
1982
33.5 X 61.5 X 61 cm

An antique curved glass front display case with glass sides and top, mirrored bottom and inside of back hinged door, with metal sheathed frame and base.

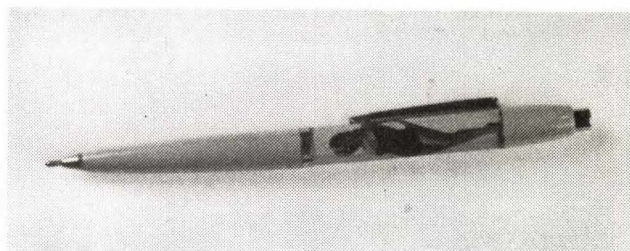
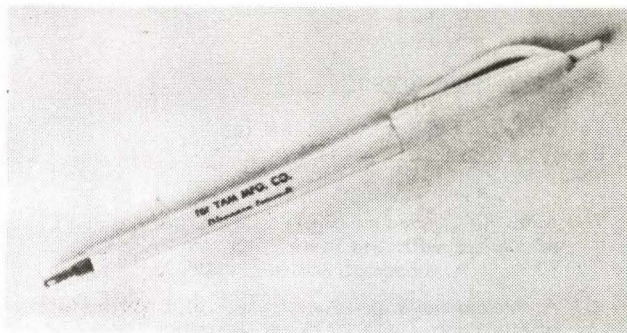
>483.VIII

Robert Watts
a-z series/pens \$.25

FLUXUS EDITION/FLUXUS kk (a)
1964/1982 [the pen dispenser pen dates from April 1963]
14 X approx 1.5 cm diam.

(1) A pen from the Robert Watts Pen Dispenser (Silverman N° <483.I) with the text "R.Watts/for YAM MFG.CO./Dispense (sound)/Possess(reward)/Dispose (action) "

(2) A commercially produced ballpoint pen "made in Denmark". Blue plastic with a photographic image of a naked woman which when turned upside down a bathing suit appears. This pen was chosen by Watts in 1982 to represent the work. ➤



>483.IX

Robert Watts
a-z series/pencils 10c

FLUXUS EDITION/FLUXUS kk (b)
manufactured for the artist.
1964/1963
19 X .7 cm diam

Commercially produced lead pencils with erasers, which the artist had imprinted with various messages in ca. 1963. Only 1 pencil would have been sent per order of Fluxus kk (b) although the artist would have selected one of a variety of pencils.

1. green pencil with the word "YES" imprinted in gold.
2. blue pencil with the word "YES" imprinted in gold.
3. red pencil with the word "YES" imprinted in gold.
4. green pencil with the word "NO" imprinted in gold.
5. red pencil with the words "BED CRICKET" imprinted in gold
6. yellow pencil with the words "BED CRICKET" imprinted in gold.
7. orange pencil with the words "BED CRICKET" imprinted in gold.
8. green pencil with the words "BED CRICKET" imprinted in gold.
9. green pencil with the words "YAM FESTIVAL" imprinted in gold.
10. red pencil with the words "YAM FESTIVAL" imprinted in gold.
11. commercially produced yellow pencil "'autograph' made by VENUS 736 N° 2" with an area marked off in white and the words "Yam Yellow" rubber-stamped on. See Silverman N° 29. This work is by George Brecht and was made by him. These pencils would also have been used for Yam Delivery Events.
12. The original mailing box 10.3 X 20.4 X 2 cm from the manufacturer: "'Pencils'/1034 Clinton Street Hoboken, New Jersey", addressed to "Bed Cricket c/o R.Watts/RD#2/Lebanon, N.J." ➤



>483.X

Robert Watts

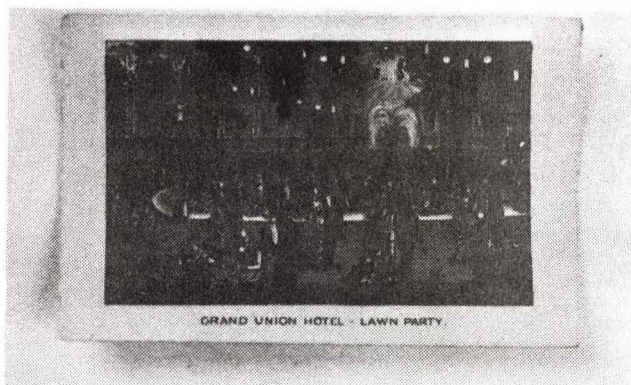
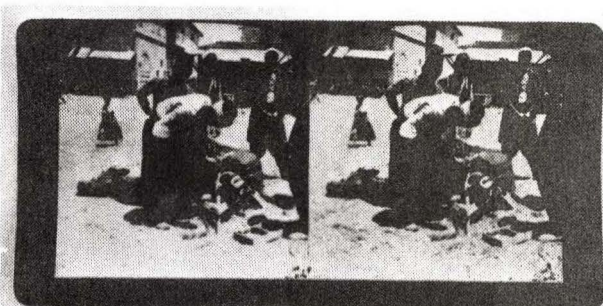
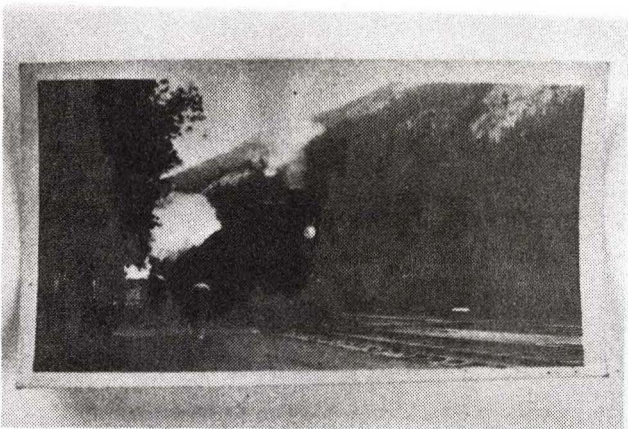
a-z series/photographs \$1, \$2

FLUXUS EDITION/FLUXUS kk (c)

Readymade

1964/1964

1. A found black and white photograph, 8 X 13.1 cm, of a train, with the inscription on the back: "3-C.P.R. Locomotives/6-27-38"
2. A commercially produced black and white stereoptic photograph, 8.8 X 17.8 cm, entitled "Shoeing a Buffalo, Tarsus, Syria."
3. A 19th century lithograph, 7.5 X 11.7 cm, of the "Grand Union Hotel--Lawn Party"



>483.XI

Robert Watts

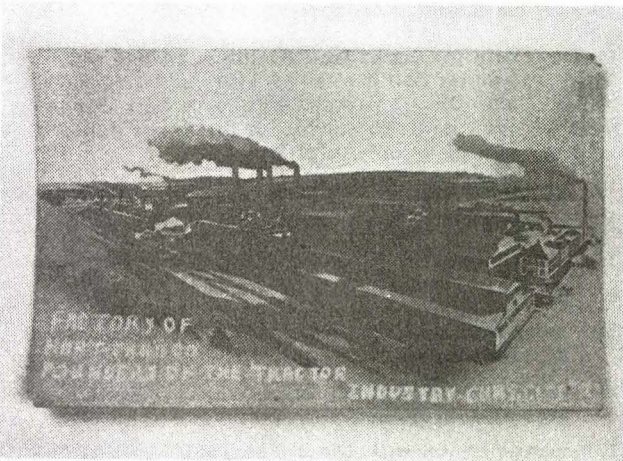
a-z series/postcards 15c

FLUXUS EDITION/FLUXUS kk (d)

readymades

1964/

1. Commercially produced antique postcard of "Rapids, Big Thompson River, Estes Park, Colo." 8.6 X 13.7 cm
2. Commercially produced antique postcard, 8.8 X 13.9 cm, of "Factory of/Hart-Part Co/Founders of the tractor/..."



>483.XII, actually Silverman N° <506.1

Robert Watts

a-z series/soap \$1 and up

FLUXUS EDITION/FLUXUS kk (e)

1964/1966 (1983)

soap: 4.9 X 7.8 X 2.2 cm

container: approx. 6.5 X 9.5 X 4 cm

This work is located elsewhere in the collection and is a unique work made in 1966. The artist designated this piece in 1983 to serve as FLUXUS kk (e) soap. However, in 1964 the piece intended was a cast lucite bar of soap with a thin coating of actual soap on it. That work exists only in prototype and is presently lost. Also at that time the artist had made a wooden bar of carved Lux Soap which is in another collection. Both of these would have been the more expensive versions of the work.

>483.XIII

Robert Watts
a-z series/lighter \$8

FLUXUS EDITION/FLUXUS kk (f)
readymade
1964/1963(?)
4.5 X 9.5 X 3 cm

A commercially produced "Foxhole Lighter" made by Imco., in its original box with instructions for use.

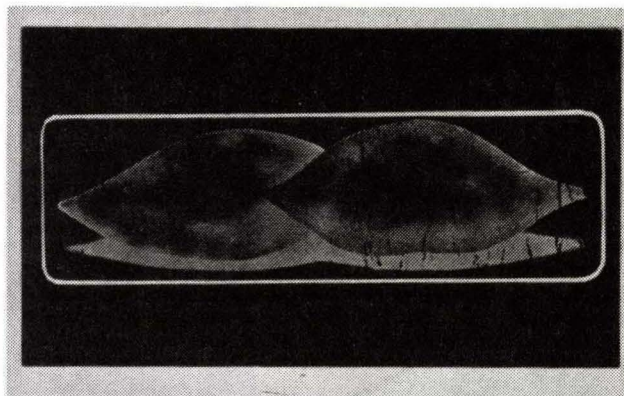


>483.XIV

Robert Watts
a-z series/yams \$1 and up

FLUXUS EDITION/FLUXUS kk (g)
manufactured for the artist
1964/1983
9 X 16 cm

A Yam Postcard identical to Silverman N° 470, from Watts' edition of 1962, made for the Yam Festival. The artist states that originally this work might have had something to do with real yams or chrome yams, and as the price indicates, would not have been a Yam Postcard.

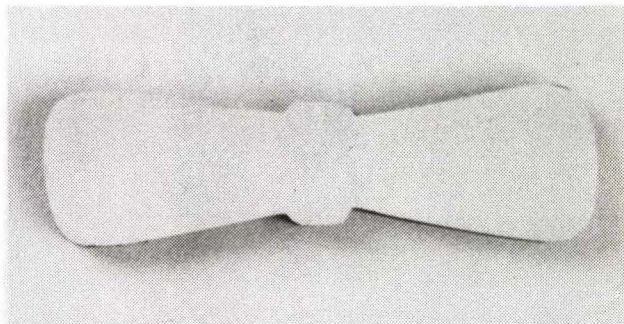


>483.XV

Robert Watts
a-z series/necktie \$2 & up

FLUXUS EDITION/FLUXUS kk (h)
made by the artist
1964/1964
3.4 X 12 X 1 cm

A cut out bowtie shape, white plastic laminated on varnished plywood.



>483.XVI actually Silverman N° 475.

Robert Watts
a-z series/tire \$8 & up

FLUXUS EDITION/FLUXUS kk (i)
readymade, altered by the artist
1964/
25.6 X 9 cm

This work, which exists elsewhere in the collection as Yam Ride (Silverman N° 475) was originally made in conjunction with the Yam Festival and would have been used as a Delivery Event. This same tire would also have been used as FLUXUS kk (i) tire.

>483.XVII missing, not yet in the collection

Robert Watts
a-z series/briefcase \$1 & up

FLUXUS EDITION/FLUXUS kk (j)
readymade
1964/

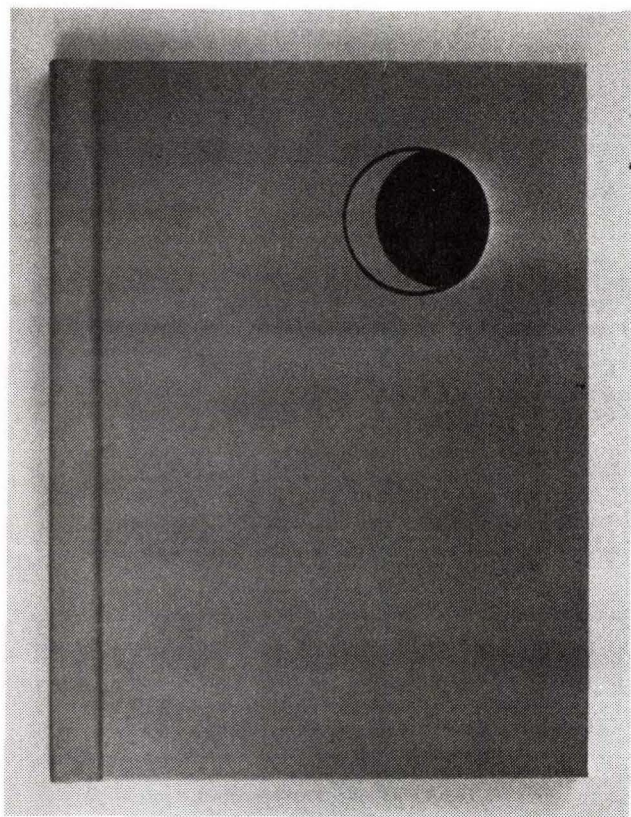
The work would have been a cheap black plastic type briefcase with a "new" type of fastener that stayed closed when you shut the case.

>483.XVIII

Robert Watts
a-z series/book \$1 & up

FLUXUS EDITION/FLUXUS kk (k)
readymade
1964/1983
22 X 16.5 cm

A hardbound book The New Moon by Herbert S. Zim.

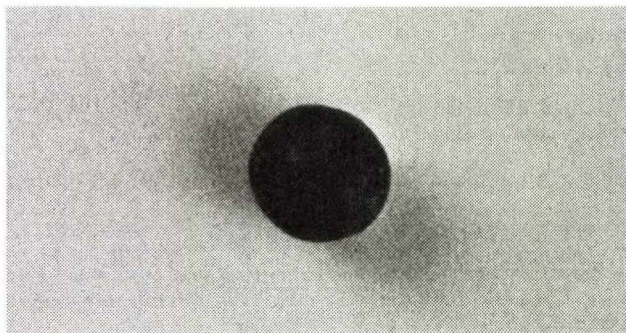
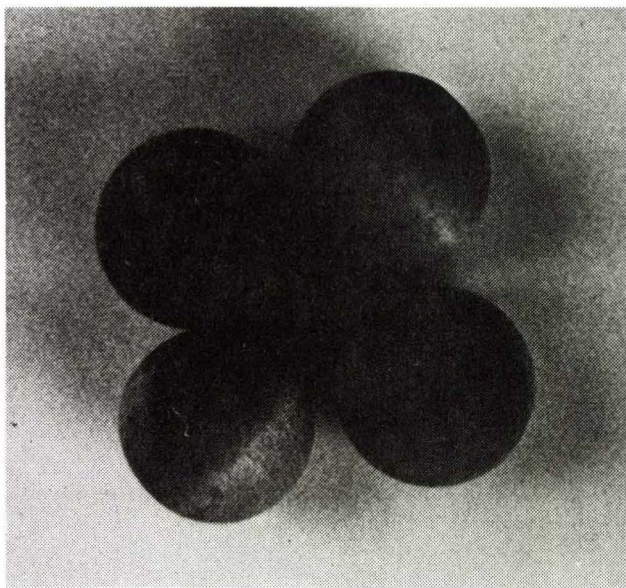
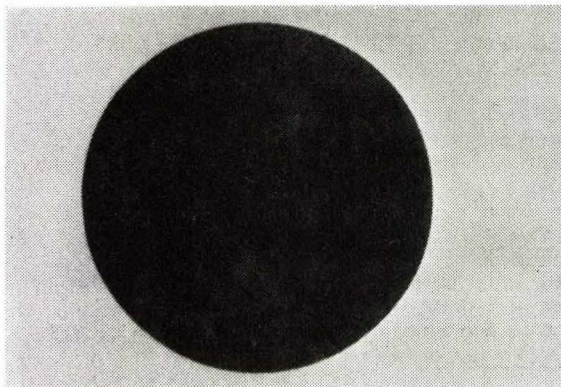


>483.XX

Robert Watts
a-z series/ball 75¢

FLUXUS EDITION/FLUXUS kk (m)
readymade
1964/1964

1. A hardwood ball, 8 cm diam., made from 2 pieces of wood glued together and lathe turned with a hole through the middle, flattened top and bottom.
2. A 3 cm diam. lathe turned hardwood ball with a hole through the middle with one end slightly flattened (3 identical copies).
3. A 1.5 cm diam. clay marble with a reddish glaze.



>483.XIX missing, not yet in the collection

Robert Watts
a-z series/magazine \$1 & up

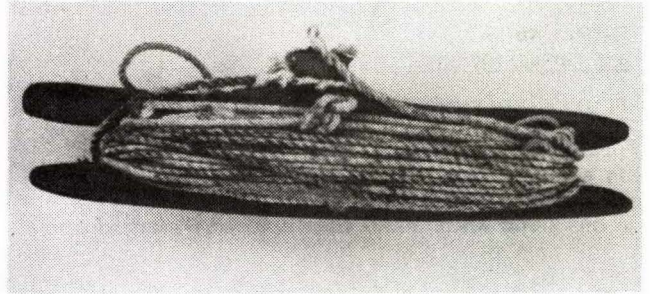
FLUXUS EDITION/FLUXUS kk (l)
readymade
1964/1964

>483.XXI

Robert Watts
a-z series/string 10c

FLUXUS EDITION/FLUXUS kk (n)
readymade
1964/1964
20 X 5.5 cm

Soiled white twine wound on a handmade wooden spindle.



>483.XXII not yet in the collection

Robert Watts
a-z series/socks \$2

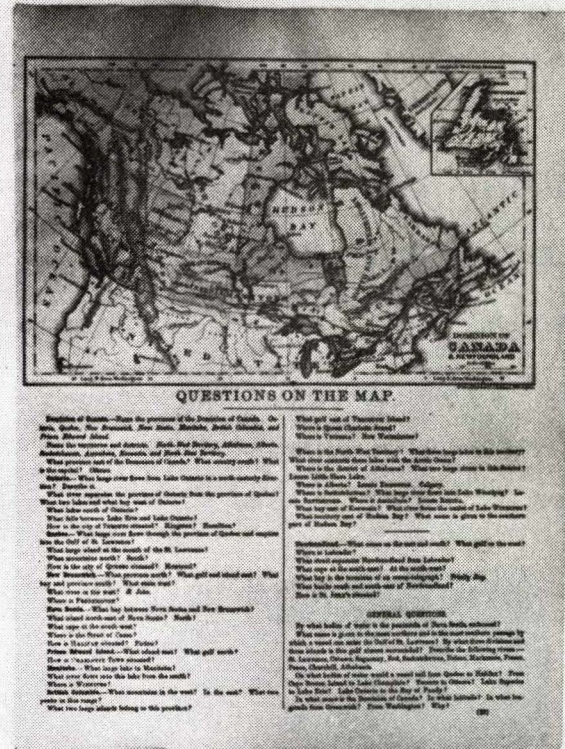
FLUXUS EDITION/FLUXUS kk (o)
1964/

>483.XXIII

Robert Watts
a-z series/geography 50c & up

FLUXUS EDITION/FLUXUS kk (p)
readymade
1964/1964
31 X 23 cm

A map of the Dominion of Canada and Newfoundland and "Questions on the Map" page 23, cut from an old geography book. There is a triangular razor cut affecting the map, probably produced by cutting another map. ➤



>483.XXIV

Robert Watts
a-z series/psychology \$1

FLUXUS EDITION/FLUXUS kk (q)
readymade
1964/1964 (?)
6.2 X 5.7 cm

A black and white printed image of a man's face enduring stress. Images from this series were used by the artist in making Yamflug/5 Post 5 stamps, Silverman N°<479.II-III, and images from the printed stamps, Silverman N° 479., were used by Maciunas for the poster for the Fluxus Symphony Orchestra in Fluxus Concert, Silverman N°s 637. & 552.

41 different images from the same series and a browned torn envelope with Watts' signature on it. ➤

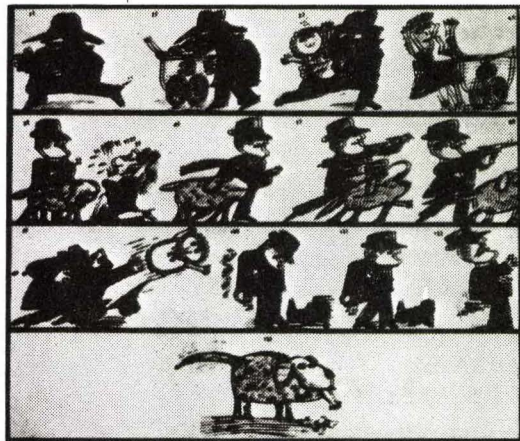


>483.XXV

Robert Watts
a-z series/zoology 15c

FLUXUS EDITION/FLUXUS kk (r)
readymade
1964/1964
15.6 X 18.2 cm

A black and white printed cartoon cut from a magazine. ➤

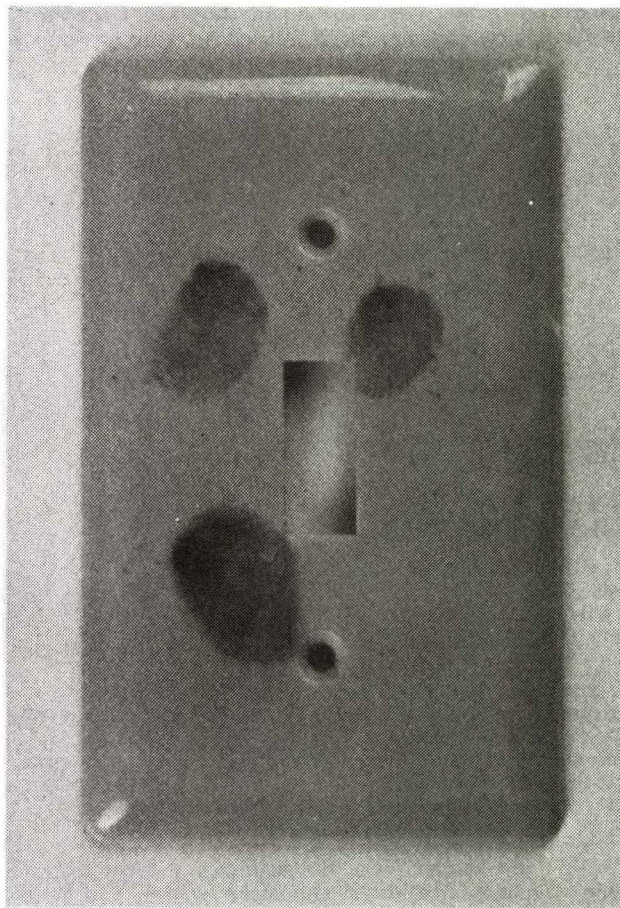


>483.XXVII

Robert Watts
a-z series/fingerprints 10c and up

FLUXUS EDITION/FLUXUS kk (t)
made by the artist
1964/1983
11.5 X 7 cm

A commercially produced G.E. cream colored plastic light switch plate with 3 black fingerprints. ▼



>483.XXVI

Robert Watts
a-z series/pornography 25c and up

FLUXUS EDITION/FLUXUS kk (s)
readymade
27.7 X 20.8 cm

A black and white printed photograph cut from a magazine with the image of a bare breasted woman reclining on a couch in a suggestive pose. ▼



>483.XXVIII not yet in the collection

Robert Watts
a-z series/smear 25 cents

FLUXUS EDITION/FLUXUS kk (u)

1964/

>483.XXIX

Robert Watts
a-z series/sex, male \$15

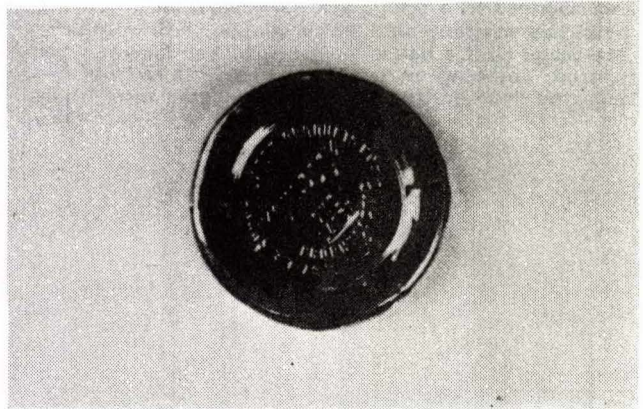
FLUXUS EDITION/FLUXUS kk (v)

readymade

1964/1983

4 cm diam.

A KOIN-PACK latex prophylactic manufactured by L.E.Shunk Latex Products Co. Akron O. Originally this work and "sex, female" would have been objects purchased from a sex shop, probably inflatables such as "auto-suck."



>483.XXX

Robert Watts
a-z series/sex, female \$25

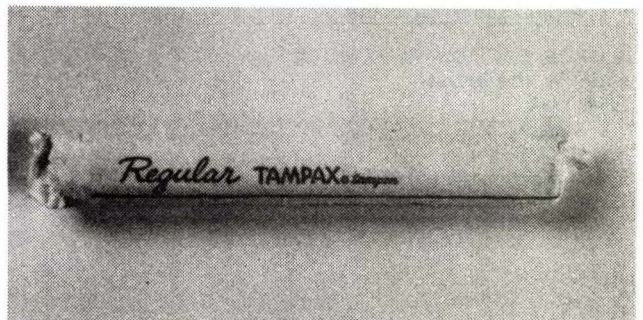
FLUXUS EDITION/FLUXUS kk (v)

readymade

1964/1983

14.5 X 1.5 cm diam.

A "Regular Tampax tampon" in its original wrapper. See note on previous work.



>483.XXXI

Robert Watts
a-z series/assorted tools 75¢ & up

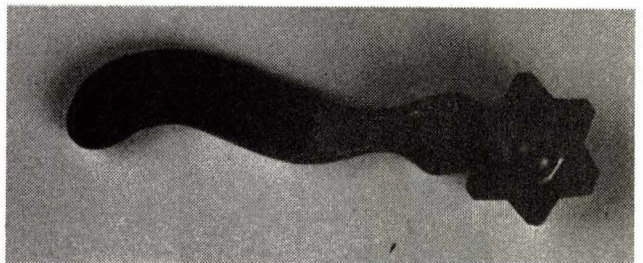
FLUXUS EDITION/FLUXUS kk (w)

readymade

1964/1964

12 X approx. 3.5 cm

A steel tool with moveable parts "HJONTH LATHE & TOOL CO. BOSTON pat. Jul 30 1907"



>483.XXXII

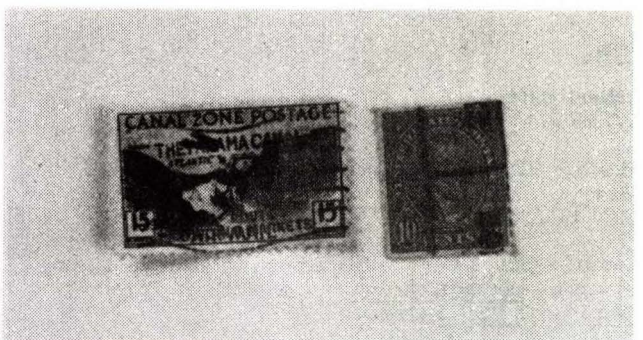
Robert Watts
a-z series/stamps U.S. 10¢, other 15¢

FLUXUS EDITION/FLUXUS kk (x)

readymade

1964/1964

1. A cancelled 10¢ U.S. postage stamp 2.5 X 2.1 cm, with an image of Pres.Monroe, issued as part of a series in 1923.
2. A cancelled 15¢ Canal Zone airmail stamp 2.5 X 4 cm, ca. 1920.



>483.XXXIII

Robert Watts

a-z series/Blind date \$15

FLUXUS EDITION/FLUXUS kk (y)

readymade, decoupage

1964/1964 [1983]

12.2 X 6.9 cm

A color photograph reproduction cut from a magazine and mounted on a stiff black cardboard on which the artist has written, on a white sticker, "Blind date". The image is of a naked woman with her face and body painted, standing in her living room. It is from a magazine devoted to people seeking dates with others.

>483.XXXIV

Robert Watts

a-z series/35mm slide any subject 50¢, special order \$2

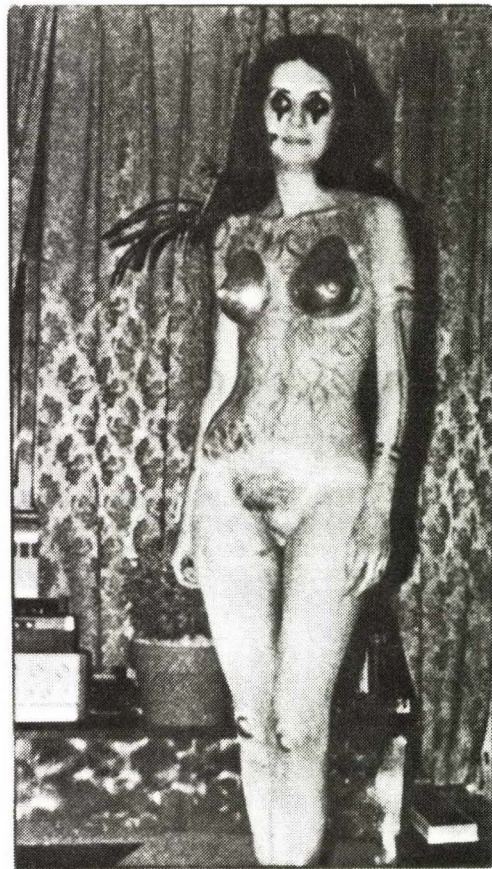
FLUXUS EDITION/FLUXUS kk (z)

made by the artist

1964/1964

5 X 5 cm

A 35mm color transparency slide with an image of a cornfield, taken by the artist.



489a.

Robert Watts
EVENTS

FLUXUS EDITION, component of FLUX-KIT "D"

1964/

13 X 18.2 X 3.1 cm

Another copy similar to Silverman N° 489., containing 69 scores, message card three, a block of 25 red Yam Flug/5 Post 5 stamps.

<496.1

Robert Watts

ROCKS MARKED BY WGT.

FLUXUS EDITION (FLUXUS kW), component of
FLUX-KIT "D"

1964/

9.3 X 12 X 2.3 cm

a 7-compartment translucent box with an "anatomical arm holding a globe" motif label on the lid. Contains 7 rough pebbles with dabs of white paint and Maciunas' holograph numbers signifying weights, unvarnished.

(reproduced on following page)

496a.

Robert Watts

ROCKS MARKED BY WGT.

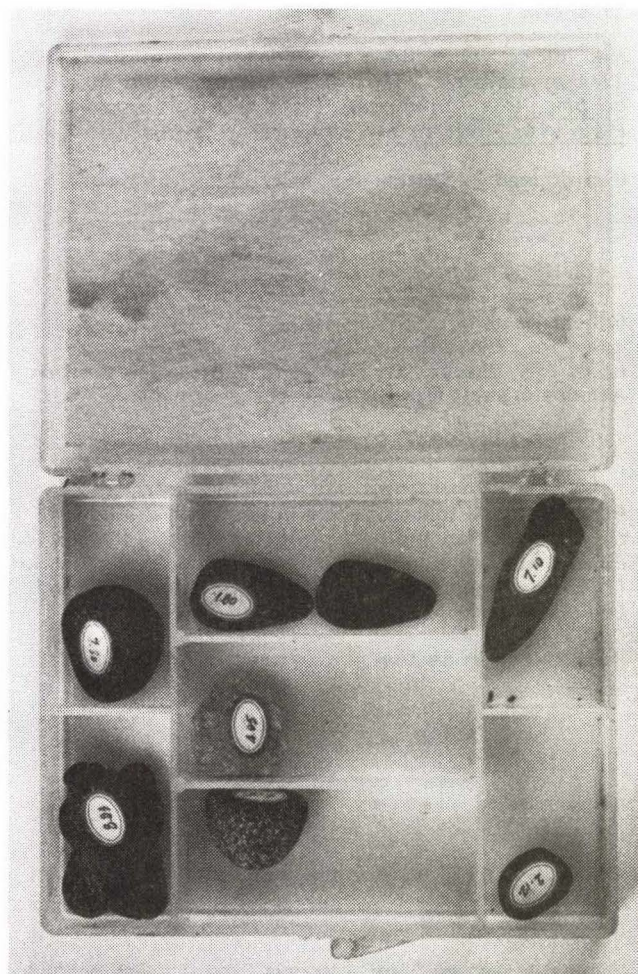
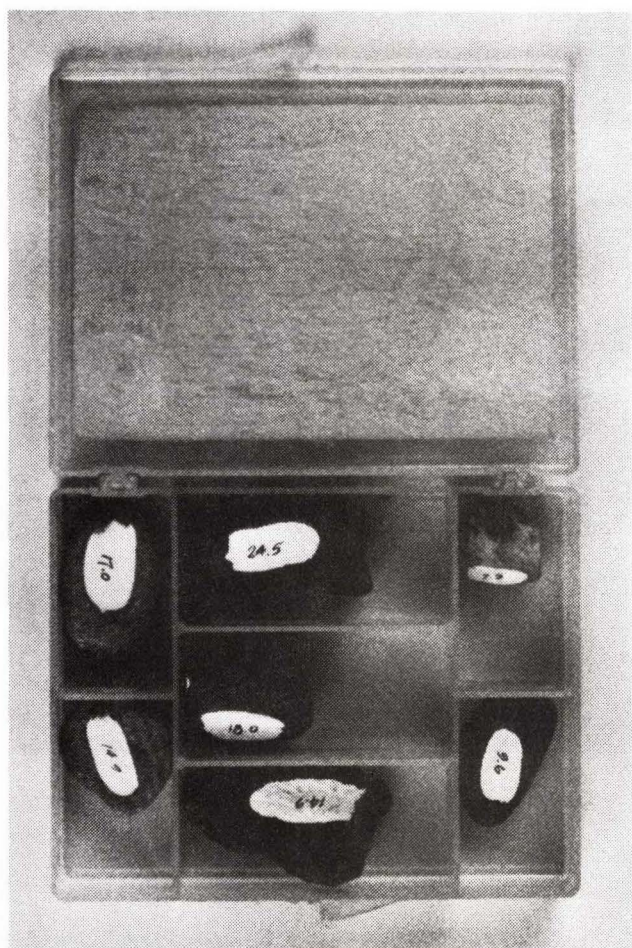
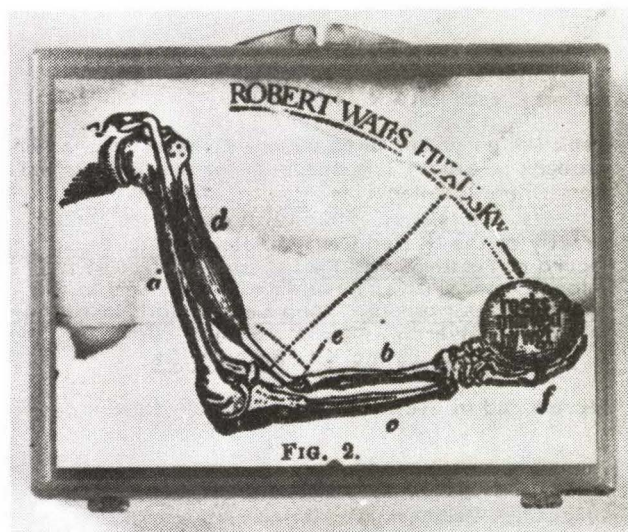
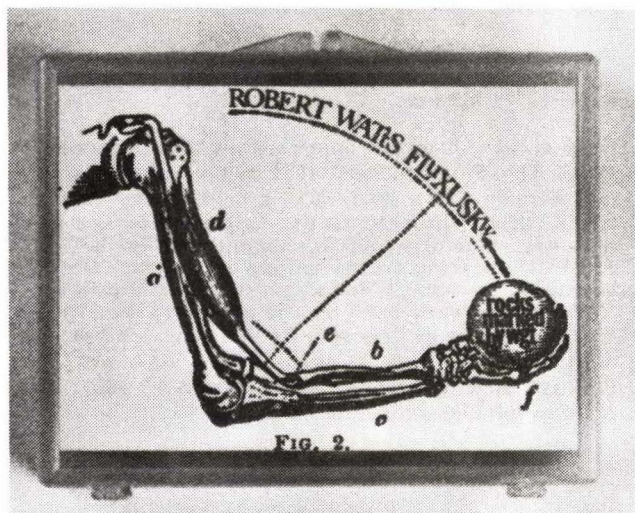
FLUXUS EDITION (Fluxus kW)

1964/

9.4 X 12 X 2.3 cm

A 7-compartment plastic box, an "anatomical arm holding globe" motif label on the lid, mounted backwards. Contains 7 pebbles of different sorts, each with an oval red and white adhesive and the holograph weight notations.

(reproduced on following page)



<499.I

Robert Watts
lists

1965
2 sheets, each 28.1 X 21.7 cm

Black ink on yellow lined paper, 2 sheets, signed on the back of each. The headings for the various lists are: Grades, Categories, Health, Work Habits, Subjects, Vocations. The health categories relate directly to the Hi Red Center Hotel Events / Fluxclinic Record of Features and Feats, June 4, 1966 at the Waldorf Astoria (see: Silverman N° 162) and to the Fluxfest Presentation of John Lennon and Yoko Ono, 1970 (see: Silverman N° 592). Subject categories relate to Sleeping Kit, Eating Kit, Bathing Kit.

Reproduced in Section II: instruction drawings

<499.II

Robert Watts
notes for Events and Lightswitch Plate with Fingerprint
and Fingerprint Kit

1968 (probably earlier)
28 X 21.6 cm

Red ink on yellow lined paper, signed and dated in 1983 on the back. This work includes ideas for Fingerprint Box (Silverman N°s 499-501), Lightswitch Plate with Fingerprint (Silverman N°s <507.Ia.--507.)

Reproduced in Section II: instruction drawings

<499.III

Robert Watts
notes for "Classified Ads"
notes for "Fluxus: Environment or Situation kit (in Attache case)/timekit, .." and other projects.

1964 (possibly later)
28.1 X 21.7 cm

Red and black ink on yellow lined paper signed and dated in 1983 on the back, with a number of ideas for Fluxus works including Bathing, Sleeping, Sitting kits (see: Silverman N°s 474 and <508.I-III) and Timekit (Silverman N°s 511-515)

Reproduced in Section II: instruction drawings

<501.Ia.

Robert Watts
FINGERPRINT

FLUXUS EDITION, component of FLUX-KIT "D"
1965/
12 X 9.3 X 1.6 cm

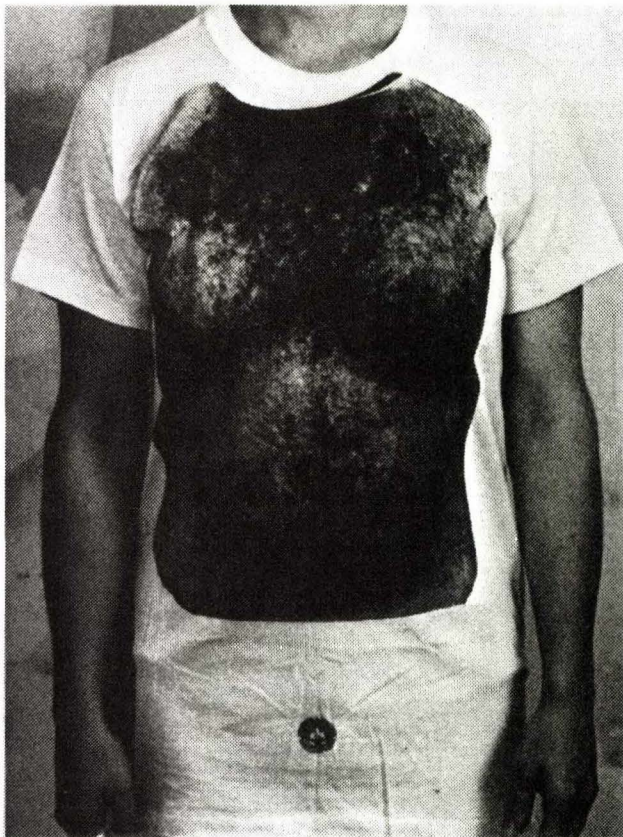
A plastic box with white bottom, red lid with a black on red label. Contains hardened plaster of paris with a grey fingerprint.

<504.I

Robert Watts
FLUXSHIRT, MALE

FLUXUS EDITION (FLUXUS km)
1965/1965
approx. 73 X 73 cm

Grey photo-silkscreen on a commercially produced "MOR-TEX Fine Knitwear 100% cotton" white t-shirt, size medium. The image is of a bare, hairy-chested man's torso. Underneath the central image is a logo with the image of an Aztec face and the words "FLUX-SHOP" appearing on the tongue and a text "Designed & tailored by Robert Watts" surrounding the face. These shirts were worn by the orchestra during the Flux Orchestra at Carnegie Recital Hall Concert, Sept. 25, 1965, and the costumes are visible in Fluxus Newspaper #7, 1966 (Silverman N° 568) photographs of the performers. ▼



>505.II

Robert Watts
drawing for playing cards

1971
28 X 21.5 cm

Blue ballpoint on yellow lined paper, signed on the back. There were evidently a number of ideas for decks of playing cards that Watts worked on to be Fluxus Editions. The earliest is mentioned in Maciunas' letter to Watts, early 1963 (Silverman N° >240.VI) and there is a partial prototype for a Fluxus Edition (Silverman N° >505.I)

Reproduced in Section II: instruction drawings

<506.II

Robert Watts
drawing for Flux Pee Kit

ca. 1970/71 (probably ca. 1966/67)
28 X 21.6 cm

Black ink and colored pencils on yellow lined paper, signed and dated on the back in 1983. A finished instruction drawing for a proposed Fluxus Edition which was realized in prototype (Silverman N° 506).

Reproduced in Section II: instruction drawings

<506.III

Robert Watts
" For Fluxus Book Events "

1966
28.1 X 21.6 cm

Black ink on yellow lined paper, signed on the back. The drawing of an outline of a head with the letters "SP" is used in some of Watts' Events boxes.

Reproduced in Section II: instruction drawings

<508.X

Robert Watts
drawing for CLOUDS/"Portable Cloud/Balloon Cloud"

1965 or 1966
28 X 21.6 cm

Pencil and black ink on yellow lined paper with areas previously cut out by the artist, signed on the back. This work is a preliminary study for Watts' cloud works, including Desk Cloud, Silverman N° <508.VI through <508.VIII.

Reproduced in Section II: instruction drawings

<508.XI

Robert Watts
drawing for CLOUDS/"Bread Cloud" and drawing for maps.

1966
28.1 X 21.6 cm

Black ballpoint pen on yellow lined paper, signed on the back. This drawing relates to the previous work and has a note to "get Maciunas to do cloud" written on it, which is the first indication of the idea being used for a Fluxus Edition.

Reproduced in Section II: instruction drawings

<508.XII

Robert Watts
drawing for table

1965
28.1 X 21.6 cm

Black ink on yellow lined paper, signed on the back. Drawing for various table projects which seem to anticipate Fluxfurniture/Dining Table, meal being eaten, see: Silverman N° >508.I.

Reproduced in Section II: instruction drawings

<508.XV

Robert Watts
drawings for clothes, tables, clouds, food ...

1965 or 1966
28.1 X 21.7 cm

Black ink on yellow lined paper, signed on the back. Ideas for a number of projects which were realized by Fluxus and Implosions, including Flux Jewelry/pearls, (Silverman N° <508.V), Desk Cloud (Silverman N°s <508.VI-VIII), Male Underpants (Silverman N° 517), Female Underpants (Silverman N° >517.I), Fluxfurniture/Dining Table (Silverman N° >508.I), and the Flux Placemat series (Silverman N° <508.I-III)

Reproduced in Section II: instruction drawings

<508.XVI

Robert Watts
drawings for clothes

1966 (probably 1965)
28.1 X 21.7 cm

Black ink on yellow lined paper, signed and dated in 1983 on the back. Includes various ideas for Tee-shirts and other garments, including Fluxshirt, male (Silverman N° <504.I) and Fluxshirt, female.

Reproduced in Section II: instruction drawings

<508.XVII

Robert Watts
drawing for "Photo Laminated Meal"
drawing for windows and doors

1965
28.2 X 21.7 cm

Black ink on yellow lined paper, signed on the back. Part of the page has been previously cut out. This work relates to Fluxus laminated tabletops and to a planned edition of windows and doors.

Reproduced in Section II: instruction drawings



>508.I

Robert Watts/Peter Moore
working model for the proposed Fluxus Edition for
FLUXFURNITURE/DINING TABLE, meal being eaten.

made by the artists
ca. 1967
105 X 111.8 cm

An uncropped photograph with the 2 hands of 1 of the diners cut in the following ways: left hand is cut almost entirely around the outline of the fingers with the background cut away entirely between thumb and forefinger and between forefinger and middle finger and plate; right hand cut across the knuckles. ▼



>514.I



Robert Watts
FLUX TIMEKIT

A blue plastic box with the label on the lid. Contains 5 pairs of various beans and peas, 4 kernels of corn, a number of oat and wheat seeds and a single little black seed. (reproduced on previous page)

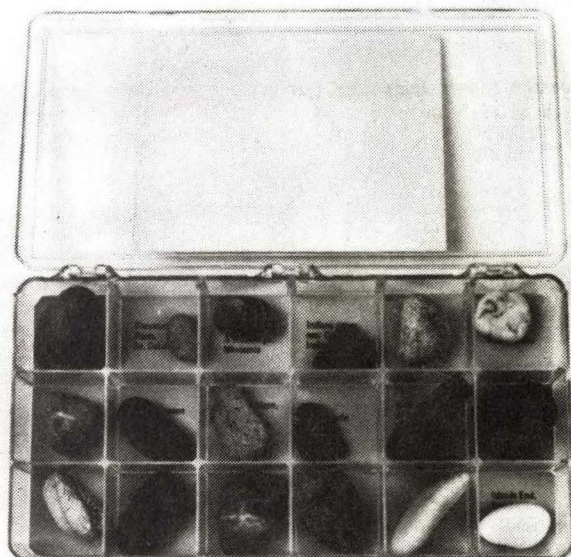
Robert Watts
notes for Light Box

A carbon copy on yellow lined paper, signed on the back, with notes for "Light Box - Bob Watts to G. Maciunas" (see: Silverman N^os <519.1 - 519)

Reproduced in Section II: instruction drawings

Robert Watts
FLUX ATLAS

An 18-compartment transparent plastic box with a 12.2 X 9.2 cm label on the lid. Contains 18 rocks from the following places: Mouth of/Klamath River/No. California; Cheyenne river/Wasta,/So.Dakota; between/Blue Earth/& Winnebago/Minnesota; Indiana dunes,/near Chesterton/Indiana; Basement,/80 Wooster St./New York; Stonington/beach,Maine; Green river,/Utah; Big Thompson/Canyon,/National Park,/Colorado; Lake Michigan,/between/Milwaukee &/Kenosha,/Wisconsin; Oberlin/Ohio; West branch of/of Susquehanna/River near,/McEwensville,/Pennsylvania; Eastern Point/facing harbor,/Gloucester,/Cape Ann,/Massachusetts; Oxnard/California; Colorado river/at Marble Gorge/Lee's Ferry/Arizona; Biloxi/Gulf of Mexico/Mississippi; Delaware bay/Water gap/N.J.side; Cape Hatteras/No. Carolina; Islands End,/Greenport,/Long Island,/New York. The identifying label for each rock is typewritten on blue paper and placed at the bottom of each compartment. ▲ ►



<524.IV

Robert Watts
notes for Chest of \$ Bills

1977
3 elements, 20.2 X 12.4 cm each

Black ink on white paper, signed on the back of each.
Ideas and calculations for the Fluxus Edition Chest of \$ Bills (Silverman N° 524)

Reproduced in Section II: instruction drawings

529b.

La Monte Young
L Y 1961 (COMPOSITIONS 1961)

FLUXUS EDITION (FLUXUS h)
component of FLUX-KIT "D"

1963
9 X 9.2 cm

Another copy, identical to Silverman N° 529.

542b. and c.

Fluxus Preview Review

Published by FLUXUS, components of FLUX-KIT "D"
1963
3 leaves glued together and rolled, printed two sides.
167.2 X 9.9 cm

543e.

(FLUXUS NEWSPAPER ROLL) EKSTRA BLADET

Published by FLUXUS, component of FLUX-KIT "D"
1963
2 leaves glued together, printed two sides, rolled.
114.5 X 20.9 cm

557b.

Vacuum TRapEzoid, Fluxus Newspaper #5

Edited by George Maciunas
Published by FLUXUS, component of FLUX-KIT "D"
March 1965
4 pp.
55.7 X 43.3 cm

<613.I

June 9, 1962
KLEINEN SOMMERFEST/"Apres John Cage"

Galerie Parnass, Wuppertal
14.8 X 21.1 cm
flyer

Printed black on stiff white paper. On the front are holographic additions by George Maciunas, listing the enlarged program for "Apres John Cage". This program was presumably the one used by Rolf Jährling to introduce the Kleinen Sommerfest, as this enlarged order is followed in the tape recording of the event. There are also some additional holographic notes in another hand, possibly Jährling's. On the back are holographic notes in Maciunas' hand, for three planned Fluxus concerts in Düsseldorf, Essen, Weisbaden. There are also holographic notes in another hand about the Heinz Wendel Quartett.

<613.III

June 9, 1962
KLEINEN SOMMERFEST/"Apres John Cage"

Galerie Parnass, Wuppertal
Cassette Tape Recording

A tape recording of the introductory remarks for Kleinen Sommerfest/"Apres John Cage"; the speech of George Maciunas' "Neo Dada in den Vereinigten Staaten" translated into German and read by C. Caspari; Ben Patterson's "Duo" performed by Patterson and Pearson; Patterson's "Variation for Kontrabass" performed by Patterson; George Maciunas' "Hommage to Adriano Olivetti" performed by The Group; "Ear Music" by Terry Riley; Dick Higgins' "Consellation no.2", performed by The Group.

The original tape recording was made by Galerie Parnass and this copy was made from a copy of the original.

<613.IIIa. and b.

(2) copies from the master cassette (actually, copy "a" was made as a master simultaneous with the above copy)

>674.1

April 18-24, 1970

FLUXFEST PRESENTS JOHN & YOKO

Tickets by John Lennon and Fluxtours

FLUXUS Printing, component of FLUX-KIT "D"
envelope size: 11.7 X 17.3 cm

In this present state, the tickets are in an envelope
with Maciunas' holograph title. For information on
this event, see the chronology in Fluxus etc., page 397.
The tickets included here are:

George Maciunas: Facsimile ticket, Grolier Club
Exhibition, 1893; Ticket to Perham's Opera...;
facsimile ticket to visit the House of Commons, 1885;
London Underground Ticket: London to Dublin

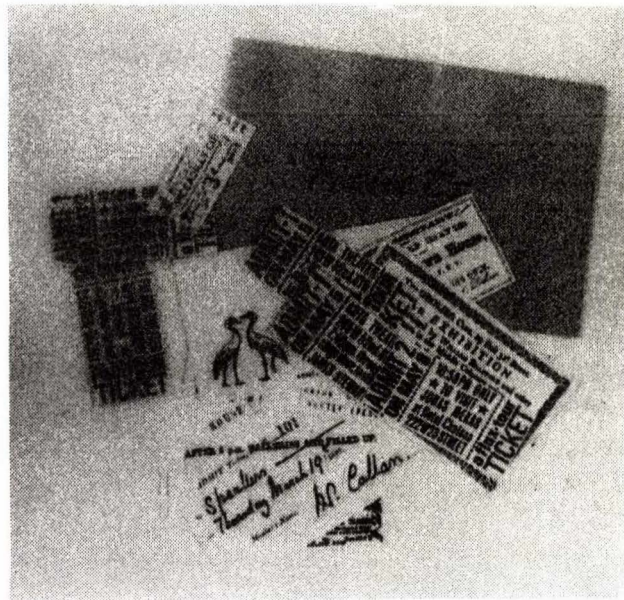
Artist not known: Hunter College Playhouse;
"Elephant Steps"; "TICKET"; member's day of the
New York Zoological Society, June 12, 1947.

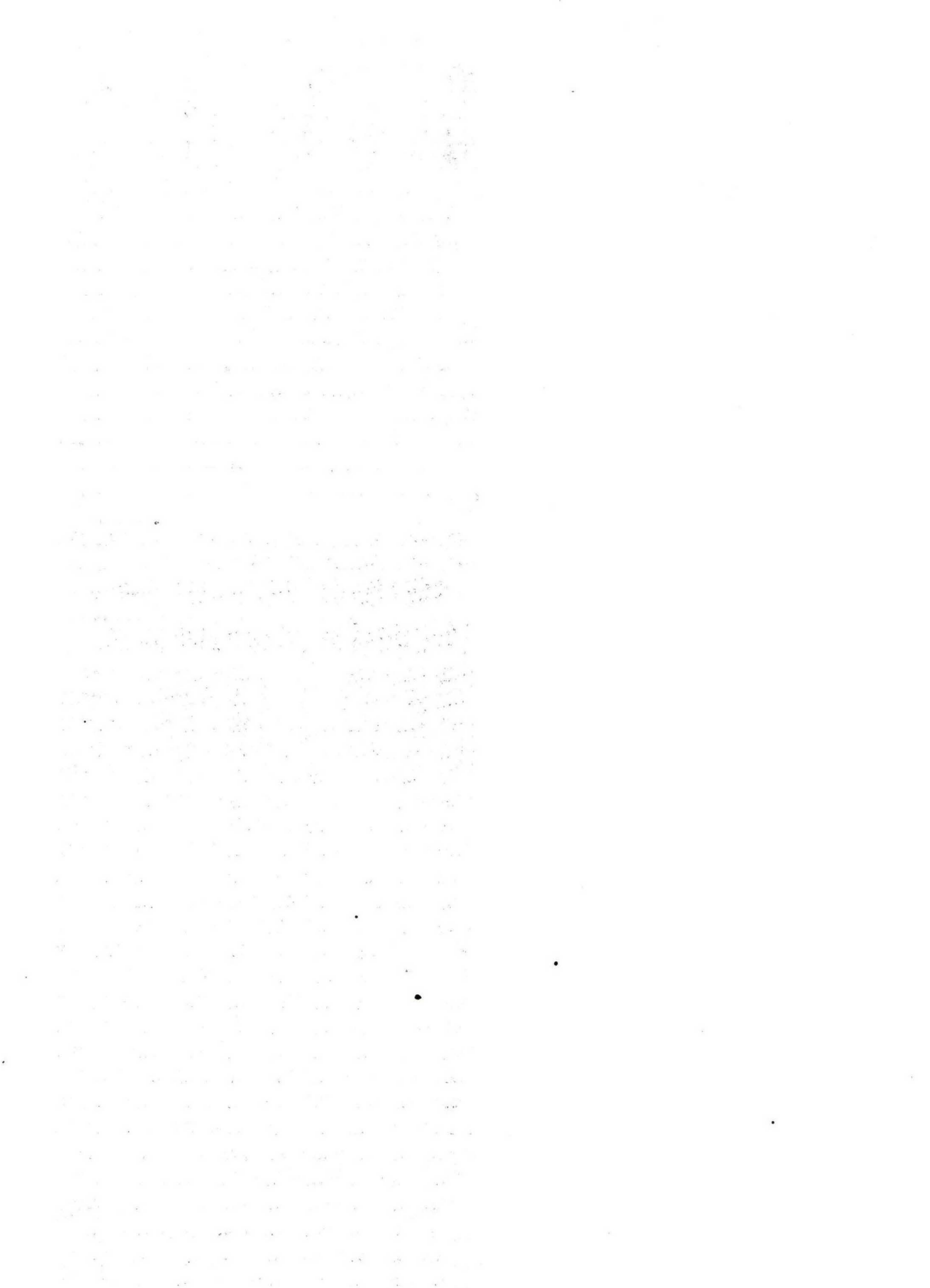
Two of John Lennon's: Cortland Alley, N.Y.C.
(desolate narrow street)

Two of Ben Vautier's: Audience Piece No. 5
(Tickets to locked up theater)

Yoshimasa Wada: One of "Lauren Bacall"; two of
"Jimmy Stewart"; one of "Jonas Mekas"; two of
"La Monte Young".

►

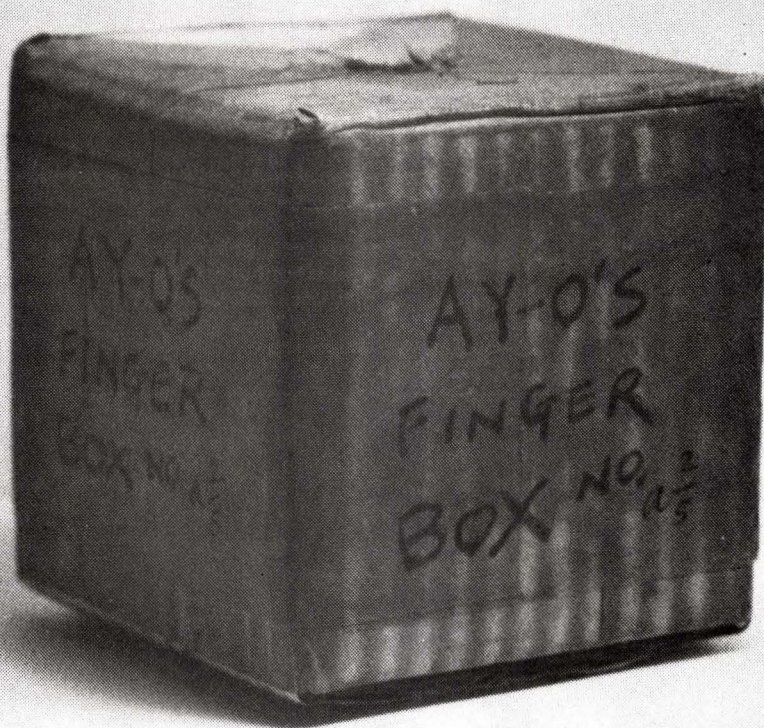




SECTION II

**FACSIMILES OF INSTRUCTION DRAWINGS
FOR FLUXUS AND RELATED WORKS**

The captions under the reproductions of instruction drawings in **Section II** are intended as a quick reference.
Titles and descriptive titles appear in the catalogue entries in **Section I**.



Thanks for letting me know about the Bonwit Tellers window projects. Interesting to think about...would like to work something out with you. Don't agree about the "corner" or wall and floor panels to set off the furniture though, unless the panels added something themselves. For example suppose the panels were large photos. Say a white chair with an elaborate black or red dogs leash on the seat had as a floor panel a full-size photo taken from under the chair (as tho the foto were a mirror), and over the edge of the seat only a tail shows, in the foto. Back panel is full-size negative with perhaps a clear glass pitcher of milk and an empty clear glass bowl on the seat, but as-is (not mirror-image) view, or view can be as-is and sideways (foto turned 90°).

Other suggestions: Rainbow ladder with open umbrellas hung on rungs. White table and two white chairs set as for lunch, in front of full-size or larger foto of same table and chairs, table covered with jump-ropes, or cheese graters, or tooth-brushes. Wooden clothes tree as in slide, with raincoat, in front of foto in which raincoat & umbrella are wet.



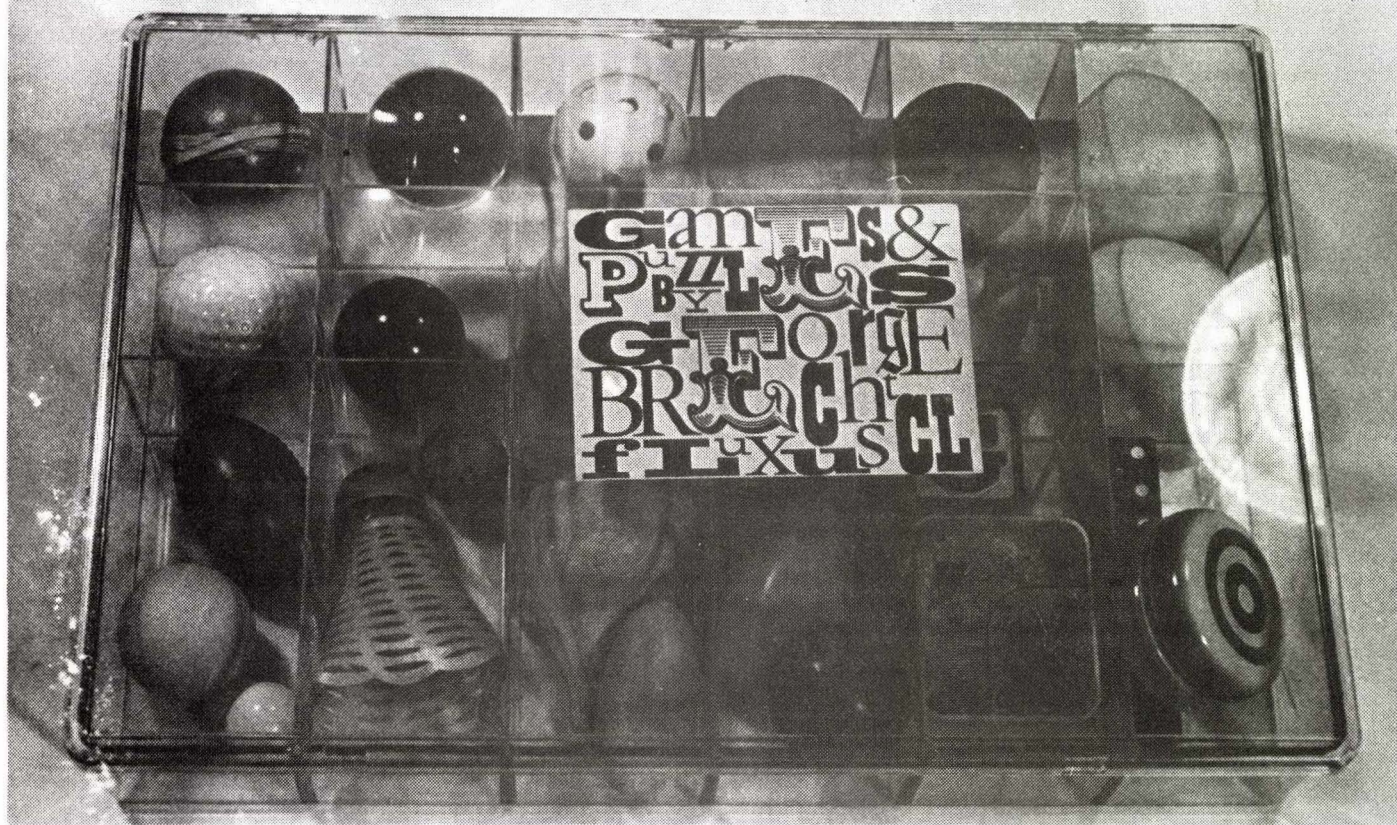
I have some new things like signs, scores, etc on big scale which might also work in if you could give me a bit more of an idea how the things would be used (f.ex., independently of the dresses, coats, etc being displayed?)

or: white ladder,
violet blue, green,
yellow, orange,
+ red
umbrellas

Here's a method for getting random combinations of images for the montage pics. Clumsy, but I can't think of a simpler one, as I would judge there is more difference between the images from different rolls than between images on the same roll, so exposures and rolls should be equally carefully randomized. If you make a three-column table, like below. Then run down a random-number table (or the final digits from a column of telephone numbers) choosing digits from 2 to 6, giving how many images to use in each montage. Do the same, using final 3 digits from phone numbers to get the roll numbers, having numbered the rolls beforehand. Repeat choosing terminal digits between 01 and 36 to get the exposure number to use from each roll. So the start of the table might look like this:

No. of Images (2-6)	Roll No. (001-150)	Exposure No. (01-36)
3	115	13
	027	21
	083	05
2	103	32
	006	26

So the first montage has 3 images, the 13th exposure on roll 115, the 21st exposure on roll 27, and the 5th exposure on roll 83. The second montage has the 32nd exposure from roll 103 and the 26th exposure from roll 6. Etc. Tedious but thorough, I think.



bp

line

curve

curvi-linear

==

vowel or
cons.

c | c | i
(with line)

vowel or letter

cons. + vowel

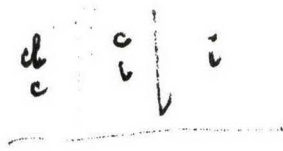
letter

or

aggregate (word) or
comb. of sylls.



Same



a — 5 kinds

e — 2 kinds

v — 2 kinds

o — 3 kinds

iphthongs — 2 kinds

u — 4 kinds

neutral

b b t d k g

b t k

b d g

m n ng

l (clear or dark)

f v th th s, z sh zh r h

w y

j = dzh, kw

tsh ks, qs, ksh, qzh

1 $\bar{e}$ high front tense (eve, be)
 (long)
 highest, farthest forward
 nearest front of all vowels in Eng.

$\bar{e}$ (high front lowered) here, fear

2 $\bar{e}$ (mid front lowered) end, sun

$\hat{e} = \hat{a}$ (there, care)

$\bar{e}$ evade

$\bar{e} =$ neutral vowel = $\bar{a} = \bar{e} = \bar{i}$

$\bar{i}$ (ice) (high front-like)

$\bar{i}$ high front lowered (bit) (same as $\bar{e} =$ here)

$\bar{i}$ neutral

$\bar{o}$ long (old) (mid back tense vowel)

$\hat{o}$ (low $\bar{o}$) (low " " rounded ")

$\bar{o}\bar{e}$ (more) (forced) (short)

$\bar{o}$ (not, odd) short

oi ($\hat{o} + \bar{i}$) (oil)

$\bar{o}\bar{o}$ (food) (high back tense rounded)

$\bar{o}\bar{o}$ (foot) (" " lax ")

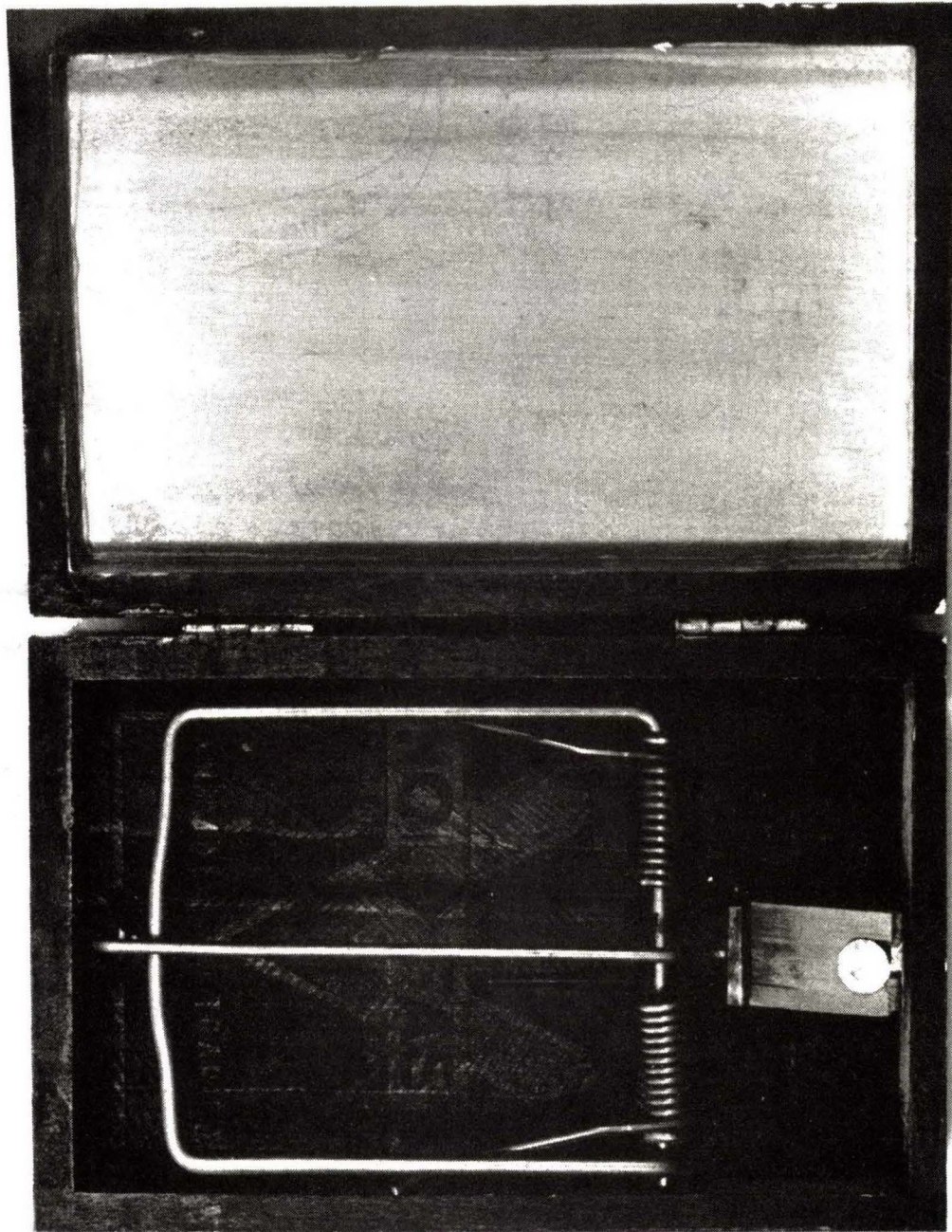
ou (out) ($\hat{a} \rightarrow \bar{o}\bar{o}$)

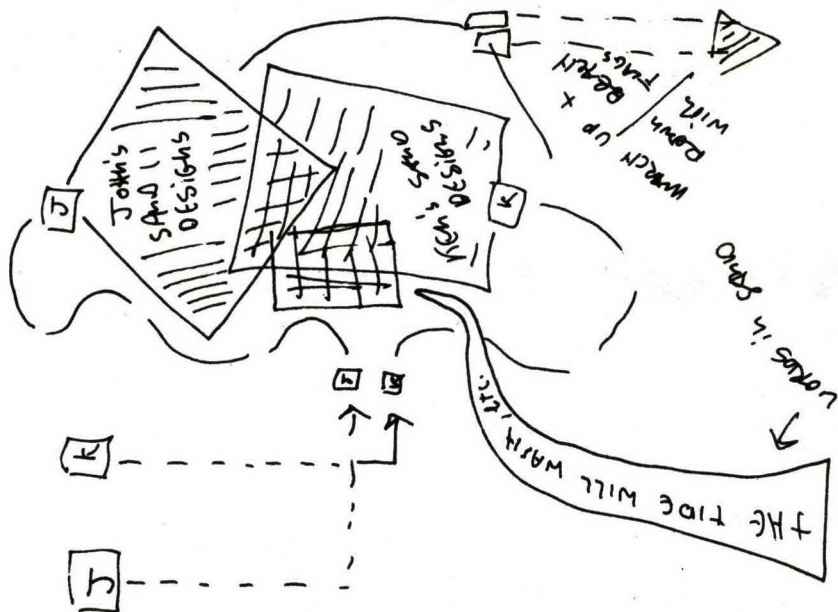
$\bar{u}$ (use, cube)
 (close to $\bar{o}\bar{o}$) + a y sound

$u = \bar{o}\bar{o} =$ pull

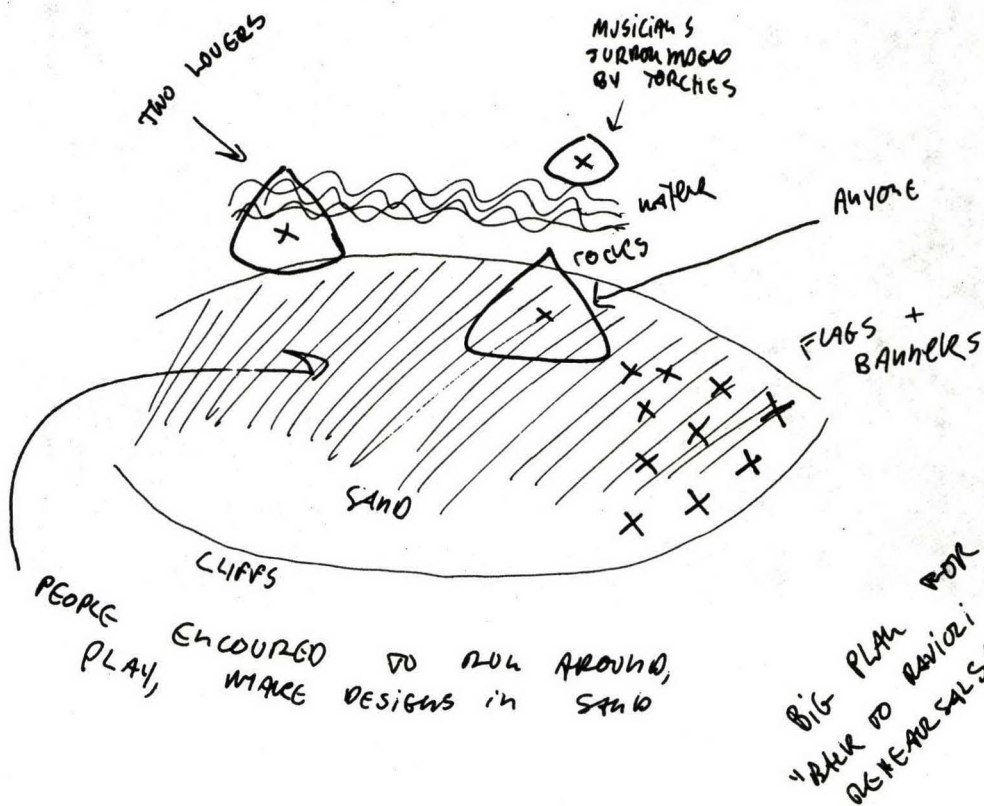
$\bar{u}$ (short) sun
 central unrounded

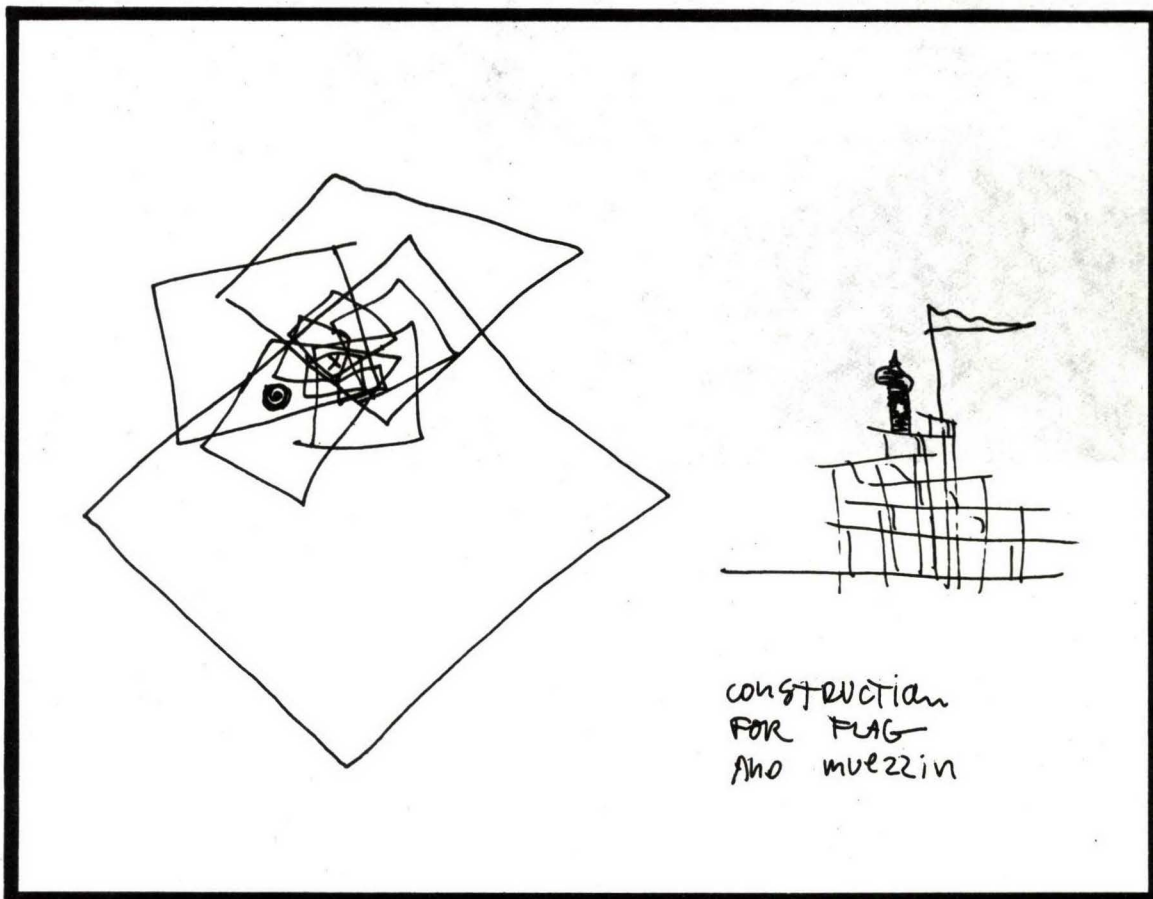
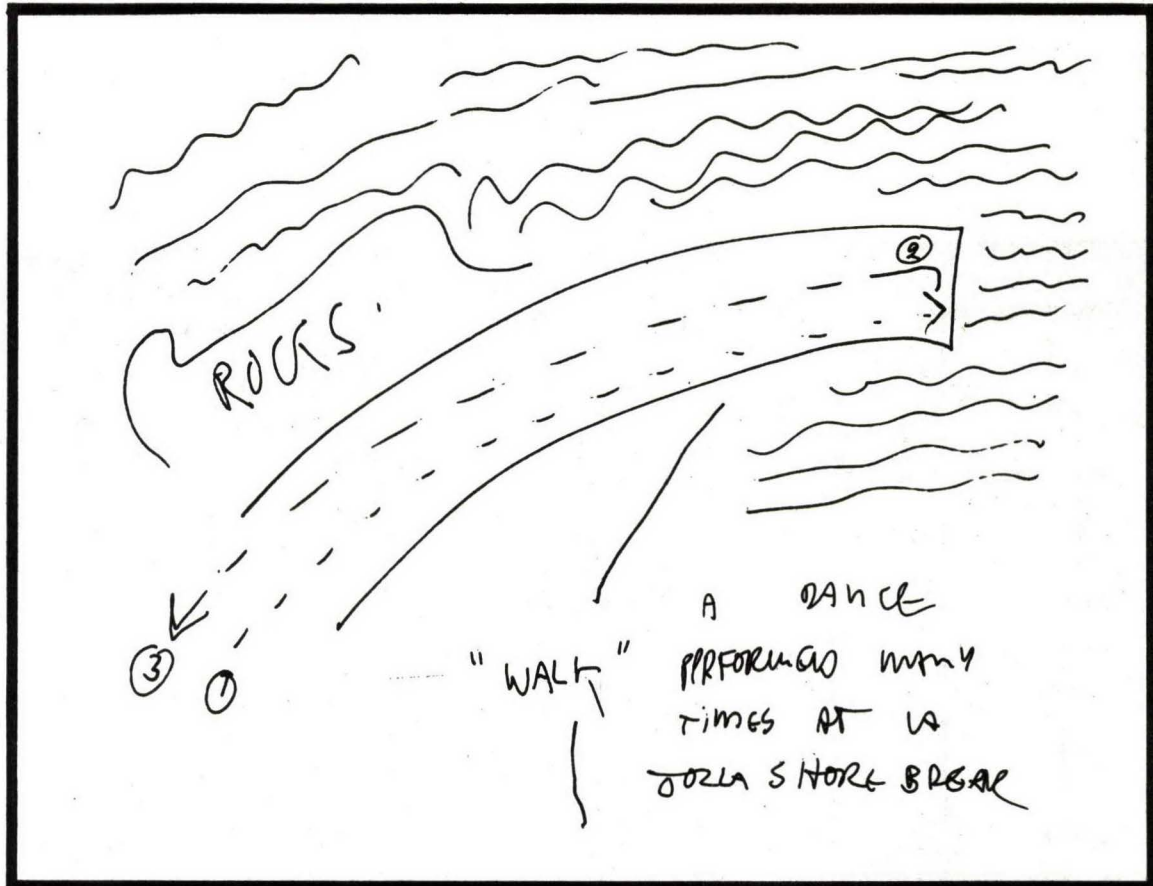
$\hat{u}$ (central)
 form

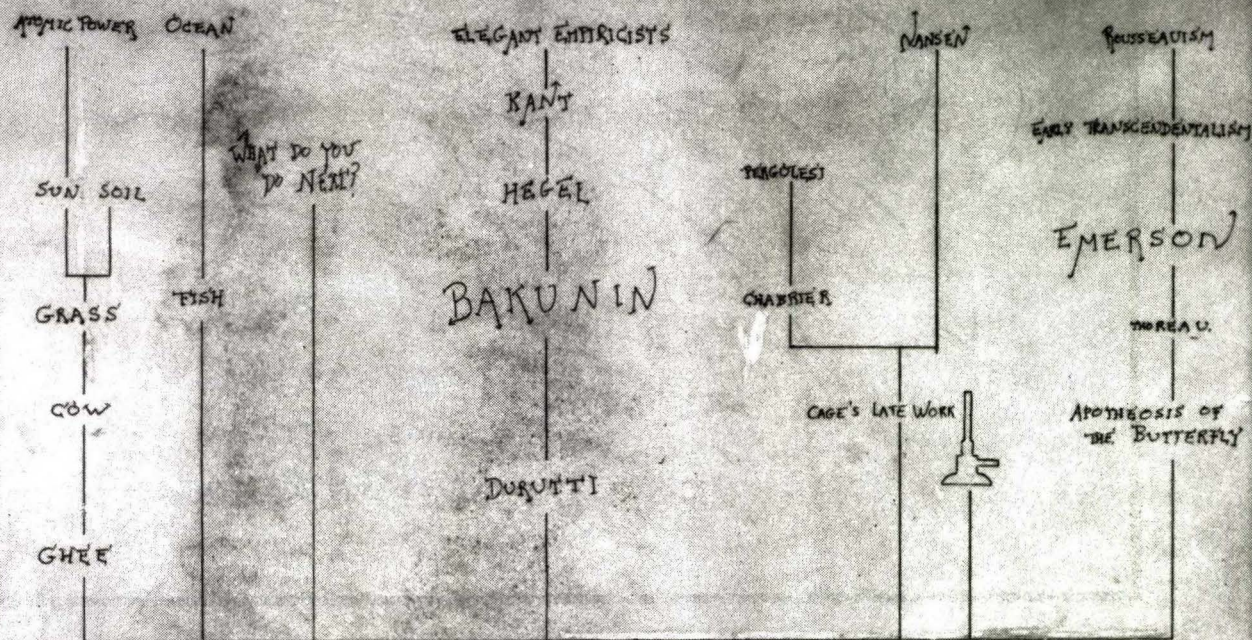




Friedman's
 "Back to Ravioli DEHEARSAL #3"
 AT WIND+SEA BEACH
 PERFORMING W/ JOHN STRAND







LA MONTE
YOUNG



DISPEPSIA

HABITS

BOWEL DIFFICULTIES

SENSE OF SPACE

Good Will

ENERGY

Dick Higgins Spring '62

actions
in
FLUXUS
group

WOODEN SWORDS AND
SABRES (CHILDREN'S TOYS) AND
PAPER CAPS ARE GIVEN TO
ALL PEOPLE GATHERED IN A
CLOSED SPACE

A MUSKETEER FILM MAY BE
GIVEN BEFORE

THE PARTICIPANTS
PUT ON DRESSES
OF NO SENSE
AT ALL

PAPER-BIRDS ARE
GIVEN TO ALL OF THE
CROWD

EVERYBODY
IS GIVEN AN ARTICLE

A HALL OF
CURVED MIRRORS
AS IN A LUNAPARK

AN AIMLESS
MARCH THROUGH
TOWN



A BLACK FARE
BY TRAIN

COLORS PRINTINGS
TO BE CUT OUT

MANY THOUSAND
SHEETS OF WHITE
PAPER FALLEN DOWN
FROM THE SKY ON THE
STREET

PUT OFF ALL
TO BE NAKED

WRITE
WORD

AKTUAL

ON ALL THINGS
OF YOURS

✓
ON YOUR DOORS
ON YOUR DRESS
ON YOUR WINDOWS
ON YOUR BODY
E.T.C.

BE

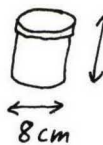
POLITICAL

!

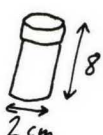
PLAY IT!



For the "Review of the Univ. of Avant garde Hindurism"
I have the following items which you may want to use in
some way. (I can have 100 of each very soon)

1. Jars.  10cm. glass with metal screw-on cover.
8cm

2. Nose drop bottles.
with dropper. 

3. Medicine (pill) jar.  8cm. (like one I sent you)
2cm

4. Little animals (live) of all kinds.  (like ones I sent you)

5. Books (all kinds) law books, stores, encyclopedias etc. catalogue.

6. Adding machine tape

8. Old plans, structural details.

9. Pieces of plastic, construction materials.

10. Many - many rubber bands, paper clips.

11. Many automobile parts (from my Chevrolet which fell apart
like motor parts, speedometer, door handles, tyres. of parts of them.
windshield wiper - many many items.

12. Pages from bibles, history books etc.

13. Much glue

14. Calender pages (many)

15. Many coat hangers. (wood or metal) I can get 100 any time
etc. etc.

I will write more after I investigate the Army junk yard
(I will also ask Emmett Williams for his list.)

16. I can get many many childrens toys. (old ones)

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

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

which disappeared
when music
with gregorian
chant

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

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

Dear Robertus Septimius James Watts. Received your 2 letters, NICE BOX OF ACCESSORIES & CUT-OUTS - READY MADE & VERY, NICE EVENTS (quickies)

We will include in Fluxus; your \$ bill, playing cards (VERY NICE), Old writing, bills etc. pres. Kennedy (TV program). The cattle branding signs & the "branded" woman's thigh right behind it. In Luxus fluxus we will include accessories. In festival for Sept. we will include your: 2 inches, Event 13 (VERY GOOD!). Costume for Ticket Seller! Object for Lobby. In Later festivals we will include more. KEEP SENDING GOODIES. It is never too late. We can include them in other issues, like Japanese or East European or French. You are not particular about nationalities? We will include in Fluxus I, all events ~~for~~ you sent. You can still send for Fluxus I till Aug. 25th. Ones you send later - we can include in other editions. Besides we can always perform them. Send also the clippings & accessories. Luxus Fluxus has no dead line - since it will be assembled only when an order comes for it. Let me know if you need money for postage (mailing all these things).

Request: Please send as soon as you can photo, drawing or what of yourself or whatever you wish to represent you PLUS - some notes, biographical or geographical on yourself or anything else for inclusion in Festival program booklet we are doing. (which includes all participants, contributors - composers etc.) & FLUXUS.

Replies: ① I can print \$ bills. HOW MANY ?? What kind of paper? Funny paper? like cardboard, wrapping paper, toilet paper, glass-transparent paper. What????? You have some preferences or should I choose. Or maybe we a little of all kinds of paper. Plate may not be of use to you, since the German offset press here uses slightly different grip, unless you can adopt the grip to US offset. Let me know. The only difficulty will be mailing \$ bills by APO. I may lose APO deal. So maybe we figure some way of shipping by or via some traveler. German mail no good either since then U.S. customs opens packages. I will look for travelers going back to states.

② Posters by separate - slow printed matter mail.

KEEP SENDING OTHER EVENTS - we can include them in following festivals. In Paris, Copenhagen, Amsterdam, Düsseldorf, Luxembourg, Vienna, Poland etc. etc ← all are arranged for 1963.
Best regards & ards George.

Dea Rro Bert: Received your letter & will cooperate fully to swindle anyone you desire.
Thanks very much for your very nice events & no event, I liked especially the Casual event. We will do that in our street demonstration in Düsseldorf - Feb.

KEEP SENDING NICE THINGS
like events, ready mades, things etc. etc.
KEEP SENDING.

Questions.

1. Would you care to have all your past & future works published under one cover or in box - a kind of special fluxus edition. This could be sold separately or as part of fluxus yearbox.
I am going to publish such special Fluxus editions containing complete works of:

George Brecht.
Ben Patterson
Emmett Williams
Thomas Schmit
Nam June Paik (maybe)
Henry Flynt.
Robert Filliou.
La Monte Young.

This project - if continued could result in a nice & extensive library of - or "encyclopaedia" of good works being done these days. A kind of Shosoin warehouse of today.

One condition however. I will finance & distribute these books, boxes, supply you with a few 100's. for your own \$.

BUT → I must have exclusive right to publish them AND ALL YOUR FUTURE WORKS.

A kind of Faust - Mefisto, Cage - Peters deal. All works will be copy-righted (internationally) so no copies will be permitted & no performances without some \$ to you.

Let me know your thoughts on this.

2. I will move in 1964 to Japan & establish there a permanent "collective farm":
I am asking several people & you whether ~~if~~ to join me there at 1964.
I would ^{initially} invest in farm & we could subsist by growing our own food & doing little things like composing, performing, fluxing around.

publishing all kinds of things, swindling
idiots & robbing the fat capitalists.

People to join may be: Emmett Williams, Fillion,
N. J. Park (?), Ben Patterson, Higginnes, etc. etc.
I wrote Geo. Brecht & Richard Maxfield also.

Let me know your thoughts on this
subject too.

Please think up some TV events. We will have a
special TV performance late Feb. Program
will be only 1 hour long, so event should
not be too long. We will do your 2", &
Event 13.

Fluxus I deadline now is closed,
~~the~~ all works are at printer who is scratching
his head to the bone.
It should be out in Jan. Will send
you a few copies.

Respectful regards — George.

Just got your fat envelope with
lots of text.

merry Xmas to you,

Will write glowing report to University
& Flux them ALL OVER.

Dear Robert: I got your letter on the last day in the hospital (they did not succeed in curing me!) so I was not able to do the hospital events - first I would be too tired and then had no dice. (I am not writing too small?) Now about the contents of your letter: boxes etc. I mean we could publish a 100 boxes each containing objects which you would "mass produce" like in a factory - pencils that don't write, leaking ink bottles etc. Lollipops chrome plated - all wonderful stuff - NO PHOTOGRAPHS, - BUT OBJECTS - Like a suitcase of goodies. Then why flatten out people - easier to flatten out animals like frogs, catch 100 frogs put in press - & we put in book. Or maybe can get people from morgue - flatten (they will increase in size very much, so then they either must be cut to 100 pages or folded like newspaper.) So I suggest for box to do like this: Like a traveler's suitcase a "travelers kit", sell for maybe \$50 or so. Then inside all compartmentalized. In one card events the + in another playing cards - those cards (playing cards) are VERY NICE - You should do the whole pack - then we reproduce. Like Brecht is making a set which I will have specially reproduced. Then in other compartments - the objects, bronze pencils etc. etc - all mass-produced. Then another compartment with photographs of 2 kinds - one a kind of large objects that can't fit in case another of film studies - stills - Then there can be special offer to sell film at a price, say, if it costs to print \$340 - sell film for \$500. Or another idea - I can get in England for one \$ little hand operated 8 mm projectors - for one eye. They work only for loops. - So why don't you specially make a 8 mm film loop !!! & ~~we~~ or several loops - and we include those loops with the \$1 eye projector - they work very well. I can get them cheaper if I buy in big quantities - but you must design films in loops - any diameter loops. Tell that to George too - maybe he wants to think up something too. Then the box can contain flattened animals, or books of all kinds. So the suitcase can be sold as a whole or only parts of - each compartment separately. We can advertise say in New Yorker & say for \$50 this "hand crafted attaché case" with all that a businessman-traveller needs" - & maybe sell 100 of them, then we make another 100 or start a factory !!! (I am not writing too small?) By all means send a chick in a box to me (not Japan) send APO 666 since starting next (I mean this Monday) I will be at APO 666, & that is only 1 zone rate - very cheap. Those Yam lectures - things - I am very interested. But I think we should have a COMMON FRONT - CENTRALIZATION of all such activities. Yam there, Fluxus here, - not so good, why not combine all into one effort - So we can make World Revolution with Yamflux ??? Then there is problem of duplication. We will arrive in Nov - December (I mean myself, Paik & Schmit) & hope with the help of you all to make big Festum Fluxorum, but then if you are making that now, then maybe we should not do a Fluxorum? I mean there is this problem with audience etc. They won't know what's coming what's going & we will end up ~~we~~ losing IDENTITY. So I think all PROLETARIANS SHOULD UNITE !!! COMMON FRONT. !!! etc. etc. I wrote this to Brecht but he was evasive - you talk with him on this. My efforts now are to enlist good people like Schmit, from Japan & East Europe - & there are many there. But it needs propaganda effort. That's why we push so hard with Fluxus festivals, so we start catching good fish. Now Schmit is very good (still only 19 but very promising) Paik is very good but Vostell in his shitty Dewollage screwed up Paik. Paik is preparing a terrific exhibit with many nice things, & Vostell trying to beat all others (especially Fluxus) to deadlines prematurely took some things of Paik (of least significance) & published them. So doing more harm than good to Paik. Next weekend I will go to Wuppertal where Paik is completing setting up his "exhibit" and make a very detailed photo-reportage of his TV sets, pianos etc. etc. - all very interesting. Also the pissing contents we did in Düsseldorf (before I got to hospital) was very nice. - 8 guys standing around a tub and pissing - the longest piss won - It was terrific music. (& the tub was heavy to carry of from stage!) Eventually Schmit will be better than Paik. Schmit is now staying in my place helping out with Fluxus work, typing, packing, tape copies - AND this special Paik's review of "Ava" Monthly review of Avant Garde "Hindivism" which we are going to mail out sometimes frequently (um. will be getting "Review" soon) That's another of Paik's

hospital) was very nice. - 8 guys swimming around a tub -
 It was terrific music, (& the tub was heavy to carry of from stage!)
 Eventually Schmit will be better than Paik. Schmit is now staying in my place helping
 out with Fluxus work, typing, packing, tape copies - AND this special Paik's review
 of "Ava" Monthly review of Avant Garde "Hinduism" which we are going to mail out
 sometimes very frequently (you will be getting this "Review" soon) That's another of Paik's
 "Music for mail" Supposedly a secret - so don't tell anyone except Brecht,
 & This Vostell is a swindler. He is such an imitator that it goes beyond being comical.
 Anything he sees which he thinks is "the thing to do" he does next few months later.
 So when I started to work on Fluxus (leisurely) Out he rushed with his Decollage - which
 is a very sloppy affair - because he does not consult authors - just grabs what he can (whether
 copyrighted or not) & rushes to print it. He stole from me Flynts and Ligetis essay for Decollage 3
 In decollage 2 he included La Monte even though it is copyrighted in that ANTHOLOGY.
 He included some of my things - incomplete - which made not the slightest sense when printed
 the way he did. That's how he operates. & Now he sees those Fluxus events, so
 he comes with his "Decollage musique" takes a glass stand behind the glass (audience in front
 of glass & throws a cake into the glass & then smears the thing, and he does the same thing - the only thing
 over and over and over. And I hate see these cakes go - I think its immoral to destroy food, besides
 I like cakes. (I am not writing too small?). So Vostell is coming to New York this Spring to throw
 the cake. He thinks he may do it at your Yarn festivals !! Anyway he wants to get more material for
 his "Decollage". He like most Germans can't see someone else doing what they should be
 doing. After all "Deutschland ist über Alles". Hans Stockhausen & and Helms are others like
 Vostell - Nationalistic megalomaniacs. Except for Tomas Schmit (who himself is very sceptical
 of Germans) I don't see any promising Germans - just a bunch of pretenders towards greatness
 and imitators. (This decollage business was done by Hains & Dufrene while Vostell did not even know that
 french word.) But now he is the "high-priest" of decollage. - That's enough about Vostell.
 You will meet him this spring & form your own opinion.
 While I was writing this letter they released me from the hospital - so that my days of leisure
 have ended and I must finish this letter & start working 8 hours a day on crap.
 That fine pen got fouled up so must use another pen. Your letter, you know.
 the one to the hospital did not have my name on the envelope HA! HA!
 So what do they do? they open to see to whom it could be &
 what do they find? the Hospital Events HA! HA! & the cards, -
 It almost got to the nurses, but unfortunately nurses do not distribute
 mail. That ~~was~~ dangerous.
 (could have been)

So please let me know ~~on what~~ your opinions - ideas etc on:

1. suggested Watts - compartmentalized suitcase - "attache" case
2. loop - films -
3. COMMON FRONT - ! **VERY IMPORTANT!**
 CENTRALIZATION - IDENTITY ETC ETC -

Send me those film studies, - pictures - SEND - KEEP SENDING
 ALL THINGS! (I may have in few months the \$340 to send
 you for film copy) I will write after I see Paik's "exhibit"

Best regards - George.

P.S. What's this Arriflex movie camera? Who makes it? let me know
 manufacturer - I have fake import forms - I could maybe get direct from factory.
 Need any Japanese equipment?

Salute to Robert! Your last hospital event is terrific! (all tapes done now), Paik has exhibit for next 2 weeks at Wuppertal where I was yesterday - got one room for fluxus, so I set 3 things of yours: the 3 playing cards, puzzle, and the hospital event which the visitors can perform. In case some pictures disappear during exhibit - can you send others that could be printed? (for your box-edition). In that room I also set various cards of G. Brecht + light event in front of switch, keyhole over keyhole, TABLE = table, on top of a table, position, exit etc, 2 things of Ben Vautier (very good man!) & various "poems" of Tomas Schmitt. We thought a future to integrate our festivals with these "exhibits" (we will add a TV set from Paik & his 2 "prepared" toy pianos). So could you send me more objects of your own that we could exhibit, pencils, etc, etc. Paik's exhibit was VERY GOOD! He had one piano, the all keys underpinned so none could be depressed - very good! Then he had 2 "prepared pianos" & one key depressed - radio inside piano - on another key connected to vacuum cleaner (also inside) another to house lights, so when you depress - all lights are off. Then many objects pop-out when other keys depressed - very nicely prepared. I photographed all I could (some with long exposures to show movement) but many things cannot be pictorially documented. (like house lights). Then he had 12 TV sets also "prepared" - rewired, & with signals from generators, radios, tape recorders fed-in. So some show distorted images, some just abstractions, like a single line the thickness of which you can control by TV dials. VERY NICE distortions. Some images move like on a cylinder - so one sees them move up (right side up) and then down - upside down.

Paik apparently studied electronics for whole year or 2 to have those TV sets prepared (and all done secretly without anyone knowing). He is full of "secrets", very strange person this Paik. He will be in New York end of April and wants to meet you all Yam people. Maybe you & George can come to N.Y.C. some day, otherwise Paik will get lost going into N.J.

Fluxus I \$2000 (now 400 pages - thick) is 80% completed - very slow printer! but I think I will have them ready end of March - so I can mail several copies to you for possible Yam may - distribution. Quota in US is 200. I will send 40 each to you, G. Brecht, Jackson M.L., Dick Higgins & J. Mekars. If all of them can be sold say in a year, then Fluxus can become self supporting & I can rapidly increase the rate of publishing all these goodies. Right now Tomas Schmitt stays in my place & puts full time on putting together G. Brecht box, Spoeris & Dufréne book on spectacles, Emmett Williams "complete works" & French Fluxus (2). By summer we should be ready to work on next projects - so don't delay too long on your things - send them, say by April or early May. → MORE PLAYING CARDS!!!

We are postponing the 2 month East European tour for so to Summer 1964 because of delay in visa process etc, besides USSR is VERY SLOW in accepting fluxus & I want to flood them with FLUXUS - fests in every town maybe right across Siberia. (In which case we would end-up in a Japanese fluxus & I would remain there permanently & set up a printing shop with some Japanese help.)

So next definite Fluxus festival will be Florence. Nov. this year we come to New York (including Paik & Tomas Schmitt), so we must start propaganda early this summer. Are you getting Charles theatre for May Yam? That theatre owes me some favours, so they should be very cooperative. Best regards - George.

this space is empty.

Kaprow book (maybe early summer) plus Paik's "review" of course.)

BOB: Got your letter with newspaper. VERY NICE NEWSPAPER! George had sent one earlier SO NOW I HAVE TWO NEWSPAPERS!!!! I sure could sell 100 papers, why not send me 100 by parcel post via APO. we shall have a little festival in London (July 6) & maybe repeat one in Paris & later Florence (??) So I could easily sell 100 during these festivals. I have already printed Fluxus B. (Spoerri - Dufréne) & am sending 200 to New York 40 to ea: yourself, George, Dick, JML, Mekas. Fluxus I still at printer & printer getting very confused with dozen different kind of papers, page sizes, shapes, loose cards, sheets, foldouts, so will delay another 3 weeks but I think it will get to N.Y. by May 11th. which is when Yamday takes place? Also will have George Brecht "complete works". By Fall I should have some 6 Fluxus issues: US Fluxus, French Fluxus, Nam June Paik Flux, Brecht Flux, Spoerri Flux (done), Emmett Williams Flux & Fillias Flux. Then when I get to N.Y. could do your box, Ben Patterson & Tommo Schmitt. Eventually I will acquire a press myself, for dealing with those stupid printers drains my patience (I am not writing too small??) It looks like I will have to clear out of Army job on quick notice. I have been given warning signals from some friends. w It seems some investigators are digging up matter which I thought was beyond their reach, so that for a few months I may be "disappear" & become unreachable. May come to N.Y. earlier than planned, like in September. It all depends on when it becomes too hot for me to stay on job. I would have to clear out before such heat wave, but very close to it, since I need the money & cortisone which they give away to me. (I must build up a good reserve of cortisone for the "difficult" days ahead). So please send 100 newspapers while the APO lasts. I will send fluxuses as soon as they come out the other end of the idiot printer. Also VERY IMPORTANT.

PLEASE SEND OBJECTS FOR EXHIBITS Not bulky objects, objects that would fit into automobile. (like that babe in a box that you promised) (not bronze covered). I am ordering some 8mm proj. for you (they will send directly to you) Dick Higgins has some if you wish to see them sooner. Meanwhile, I am sending you a book you can read when you feel you need relief from fecal or barium impactions. The nails I sent you should be used in conjunction of a hammer or similar device. BIG QUESTION!!!

The hospital event pictures, we exhibited in Wuppertals Gallery Parnass (Paik's exhibit) & visitors hammered so hard the pictures are damaged. Can we substitute others in other exhibits & in Fluxus? (I can still include it)?? OK with you? (like the picture from your puzzle & one with the brand) (both being printed up). Let me know as soon as possible or send substitute pictures with red dots.

Also please get in touch with JONAS MEKAS (c/o FILM VULTURE) G.P.O. Box 1499, New York 1. Tel. OR 7-9539 !!! They have many contacts with distributors & could

distribute widely your film PLUS, they will organize a grandiose FLUXUS ARMORY SHOW OF NEW AMERICAN PANOGRAPHY (during Fall together with fluxus fest)

Mekas has several things in Fluxus 1, & co-edits for cinema contributions. Good man. Incidentally, Tomas Schmit is preparing your bathroom (weight) scale so we can exhibit it. That scale is a very good idea! (this pen I got is very fine)



REGARDFULL REGARDANT REGARDS

George:,,



line in orbit. (out of it)

G. Maciunas
P.O. Box 180
New York 10013



THIS SIDE OF CARD IS FOR ADDRESS

Robert M. Watts
R.D. 2 Lebanon N.J.

Bob.

I hear you are sick ~~and~~ & have nothing
to do. I can paste the postage stamp
frames - but ~~send me~~ that's not
much work. It would not pay
shipping all these sheets, but you
could build a Cash register
for fluxus shop OK? $\uparrow$ Very important!

Build one where instead of sum in \$
funny pictures come out & objects,
and maybe sounds. — OK? —
Get well with cash register George.

Salute to Ben! We are now in process of printing the French FLUXUS which includes many of your very nice pieces - the "holes" terrame vague - vomit bottles, box of gold, etc. etc. In fact I like your things so much I think we should print a special Fluxus edition of your works only - a kind of expandable - yearly additive "complete works of Ben Vautier" Fluxus box. We are publishing such "solo" boxes of George Brecht, Emmett Williams, Daniel Spoerri's spectacle collection, Ben Patterson & few others. I think you should certainly join these Fluxus "soloists" - so that we can build up a good library of good things being done nowadays. Fluxus finances all publication, so you do not have to pay anything. You get 50% of profits from sales in exchange for exclusive rights you give to Fluxus i.e. no other publisher should publish your works without our mutual agreement, since all Fluxus materials are copyrighted. I am presently hospitalized and may have to stay there another 10 days, but as soon as I am released I will send you Fluxus box no. 1. (U.S. issue) & "concerts" - programs, photographs etc. etc. With a wild "concert" in Düsseldorf (in which we ended with a pissing contest) we completed our "winter offensive" against all the bourgeois reactionaries, dogmatists & Stockholmism. This spring we shall travel to Yugoslavia, Poland & USSR giving more of our "concerts". Would you like to join us? We shall drive with big auto so there will be room for people and many of our "instruments" & objects. Would you like us to perform some of your pieces? Maybe you could compose some anti-music etc. - that we could perform. In Düsseldorf we performed one good piece in which the whole audience was covered with very large sheets of paper like a collapsing tent, so we performed next piece while they were trying to extricate themselves from that paper covering them all. At first fail. And all audience chairs rearranged in pyramids, upside down - backwards, so audience had to spend the first 10 minutes just getting themselves seated and then this paper came down on them. Generally the "concert" was very successful. I will send more detailed descriptions after I am out of hospital. Meanwhile please consider my offer: (I mean 2 offers) one - to send me continuously - all your compositions for your own Fluxus solo box and secondly for thinking up events - that we could perform in our future "concerts" something like the "kick in the pants" but applied to larger audience, it would be.

Absender: George Maciunas
FLUXUS
6241 Ehlhalten / Tr.
 Postleitzahl: west
Germany. Gräfliche Str.
 (Straße und Hausnummer oder Postfach)

be kind of difficult to kick all audience one by one giving each signed certificate. Also let us know whether you could join during late May + June in our trip. We did one ending piece in which we show the lights of and left (all performers left) leaving the audience in darkness waiting for that "last piece" which we performed by walking out & leaving them alone. You will read all this in Fluxus I. Meanwhile best regards from Fluxus and myself.
 George.

Please send your things directly to me. No need to burden Spoerri with it since he has to re-mail all to me.
 OK?

POSTKARTE
 182
 WIESB
 5.3.65
 10
 Ben Vautier.
 18 Ave Francois Grosse,
 Nice
 FRANCE

Dear Ben:

Long since I have written to you, but now I write very important details in regards to Fluxus Festival will start April 1st & continue to Mid May. If you can, come last week of March. (have some time for preparation.)

Fillion may come also.

Shiomi, Kolsugi, Park will come definitely. Daniel Spoerri is now here but must leave just before festival begins.

We want to perform several of your pieces and also sell your bottled dirty water (in labeled wine bottles) and mystery boxes (by mail & through exhibits.)

So any money coming from these sales would be yours.

You never sent me english texts of your theatre events, also more photographs you promised.

Please send these by ship mail (no need to spend much money on air mail).

We are printing now a monthly Fluxus newspaper in which we put lots of your pieces. I am sending you by ship mail January and February issue.

What's new in Nice?

Best regards

George.

P.S. We are packing your mystery boxes in nice carton boxes - the following items:

1. In flat boxes 30x30x1 cm - dust
2. In wood boxes 20x20x5 cm - egg shells
3. In carton boxes 25x25x25 cm - garbage: chipped plaster, used mimeograph stencils, dried up tea bags (used), orange skins, etc.

each in separate boxes.

Each box sold for \$2 nicely sealed, so there is no way to tell what is inside unless you open.

Is that OK? We call them "Ben Vautier Mystery box no. —"

nicely silk screened on box. Fluxus no. n.

that is your identification no letter.

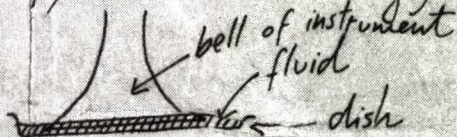
OK?

This will be very practical since we can dispose of garbage by this money and even get money for it.

Dirty water - we shall collect in wine bottles - water from bath water, dish water etc. etc. OK?

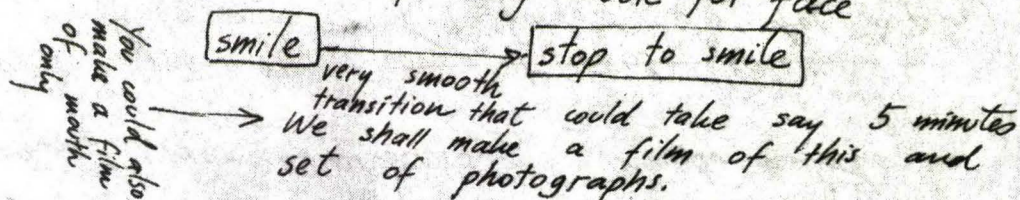
Let me know whether you would be coming & send those english texts of your theatre events !!!

④ Nice new piece of AVO. Blow large bubbles from wind brass instruments (without mouthpiece). To make bubbles you must take a flat wide dish, fill only a little with special bubble making fluid (soap & glycerine or something) like this → insert bell into fluid



so fluid will form thin film in bell, when you blow at other end a giant bubble will come out. Very good piece when done correctly.

Chieko Shiomi - disappearing music for face



SECOND FOLD

P.S. You could now easily make a ~~film~~ FLUXUS film festival with 4 films:

1. Paila Zen for film (transparent blank film) about 20 or 30 minutes.
2. Shiomi - disappearing music for face 5 or 10 minutes.
3. Dick Higgins - mouth film - (we are sending you a loop of this) - it's eating motion of mouth in continuous loop - could play 30 minutes.
4. Jackson Mac Low - Tree movie. - just film from tripod a tree for an hour or so.

De-art-emas: Thanks for your letter and new compositions. I liked them very much, especially the first piano piece and nos;2,35,165 of the Sanitas. I would like to include them in our new festivals, which by the way will be more selected and concentrated. (3 concerts only).

Several questions:

1. Could you send me all your works (they do not have to be in english translations): the complete Sanitas, etc.etc. OK?
2. Would you be interested to offer me exclusive rights to publish your works (which may mean all your works, if the rest of Sanitas is as good as other things you sent me). I have similar arrangement with Ben Patterson, Filliou, George Brecht, Robert Watts, La Monte Young. (the kind of arrangement Cage has with Peters editions). The advantage of such arrangement ~~is~~ is that such works can be combined with fluxus year-boxes (them being boxes), or sold separately, or parts combined with fluxus. The works will be copyrighted when published, which means their performances will be controlled by yourself through fluxus, and indiscriminate copy prohibited. Besides Paik and Filliou, you are the only European (Paik is not European anyway) whom I offered such arrangement, because I think, next after Paik and possibly Nordenstroem you are the best European composer of events & action music. My one condition however (like that of any other serious publisher) is that once you agree or decide to offer your works for publication and they are accepted, they can not be offered and published by any other publisher. This is necessary to protect my investment in printing and distribution. I lost a few hundred marks ~~by~~ already, by printing Ligeti & Flynt and then eliminating the works ~~that~~ because of Vostells fast dealings. Since fluxus will be copyrighted as a whole I can not legally include materials that already appeared in print. Such "preview" type appearance of fluxus materials in other publications like Decollage is therefore very harmful to me financially and I must insist thus on "conventional" publishers conditions. OK? If you offer to me exclusive rights to publish your works, I am bound ofcourse to publish all that you submit (once I agree initially) just as you are bound to submit the works to no one else but me (once you agree initially) it is as sort of "Faust" arrangement. Let me know your thoughts on this. I will hold on printing the things you sent me untill I hear from you.
3. Keep thinking on TV ideas.
4. Would you be interested to earn some money by translating other fluxus materials for me??? Presently I am paying n 8 pf. per typed line of translation, which is very little payment, but unfortunately that is all I can afford to pay.

Dear Tomas:
You can sign my name. Letter sounds OK. Use Fluxus letterhead maybe. (?) maybe it looks too "avant-garde" (?) Better then not to use.
If you don't pass exam. I will pick you up, and I will drive large Ford (not sell it) & then I can take more books with me. It will be just a question of having enough gasoline or money for gasoline.

NOW THE FESTIVAL: (Amsterdam one)

I hope printing won't cost much since I am short on money too.
Write de Ridder & ask him to invite or send free tickets to the press ← very important for our NY Fluxus to get newspaper reviews !!!!!

Included is "Festum Fluxorum" title:
Address, date & ticket information - can be added by De Ridder.
Program I suggest as follows: [type it with IBM on special paper & mail] to De Ridder

Street compositions

Nam June Paik - Zen for the street
Dragging suite & quartet for strings
100 meter race.

Tomas Schmit - Street ready-mades (cards on autos, buildings)
Street montage (revising existing posters etc.)

Ben Patterson - A very lawfull dance, (at some busiest street corner)

La Monte Young - 1961 Compositions.

George Maciunas - Homage to La Monte Young.

George Brecht - 3 yellow Events, 3 Piano pieces 1962.

Ben Vautier - certificates (Ben may come, I wrote him.) & other street pieces.

Robert Watts - Washroom event (in specific public toilet if there are any in Amsterdam).

Emmett Williams - Counting song (all versions would be wonderful in the street)

type all that
on IBM
(in English)
maybe

Theatre compositions (must translated into dutch ?)

Nam June Paik - Chair prelude (if chairs are loose or can be prepared, roped off etc.)
if nothing can be done with chairs but they are numbered then:

Tomas Schmit - Sanitas 165
Emmett Williams - Voice piece for La Monte Young & counting song with Alison Knowles - simultaneous child Art piece

Ben Patterson - Paper piece (You must look in Amsterdam for cheap news-type-paper like the roll you had. we brought to Düsseldorf, look for such papers at newspapers - they usually have large supplies of half used-up rolls.)

Daniel Spoerri - Hommage a l'Allemagne (this should eat the dispell the notion among Dutch that we are neo-nazis)

George Brecht - Saxophone solo

Arthur Kropcke - Drip music (2 versions) stage from papers (if he does not come we can substitute Pattersons - Pond.)

Emmett Williams - Alphabet symphony (only if he comes himself)

Dick Higgins - Constellations 7 & 4.

Robert Watts - 2 inches ← Emmett Williams - 4 directional song of doubt for 5 voices (2 versions)

Benjamin Patterson - Septet (Tomas Schmit Variation)

Jackson Mac Low - Letters for Iris, numbers for silence.

Nam June Paik - one for violin solo.

George Maciunas - In Memoriam to Adriano Olivetti.

Tomas Schmit - Sanitas 35

" " piano piece no. 1 for G.M. ← Gyorgy Ligeti - Trois bagatelles.

La Monte Young - " " no 2 for David Tudor.

Toshi Ichihyanagi - piano piece no. 5 (only if they have an upright)

George Brecht - piano piece 1962.

Nam June Paik - Fluxus contest

George Brecht - ~~Word event~~ Direction

" Word event.



Exhibits.

George Brecht - 10 items.
Robert Watts - hospital event, playing cards, weighing scale
Tomas Schmit - poems
Ben Vautier - "living sculpture" & other items
Walter De Maria - event for audience
Nam June Paik - all the things you will do.

In addition we can play electronic music - maybe before concert,
or somewhere during if De Ridder can get equipment - without
any cost.

Richard Maxfield - cough music
pastoral symphony
steam
radio
night music

John Cage - Fontana mix.

~~I do.~~ Add anything you think would fit in Amsterdam.
We should not try to do it in too ~~much~~ a large a scale -
like your proposals for N.Y. festival documentaire: - locking doors,
announcing concert next day etc, etc. the hall would cost too much
& we didn't have so much time while there.

Just received letter from Ben Vautier !
very enthusiastic letter. - Nice festival absolutely confirmed
You will have to get there July 21 to help preparations etc.
If I drive with large Ford I could take you to Nice on that
date. Vautiers efforts are very interesting. He will get Monte Carlo
TV. also maybe a band to march the streets (they could all - p each
musician play a different march - simultaneously or all play one tone
or play nothing but hold instruments in playing position etc, etc, etc.
All sounds very good.
Question - you think you could support yourself between London
and Nice - 2 weeks? I would say (if I go with Ford)
you could easily sleep in Ford - since it is so large. (we take your mattress
then) Eating would not be more expensive than Köln. OK?
then you could travel with me from London to Nice, leisurely
via Loire valley, Poitou, Mediterranean etc, etc. -
I still don't know whether Emmett can afford but I will
talk him into going. Spoerri does not want to go, says he is not
100% fluxus.

I will write again with further news re. Nice.
Let me know whether De Ridder needs anything more &
how he is making out.
Regards - George.

Dear Tomas:

How is London reacting to your presence? Comfortable floor?
As I understood from John Cale we were to do the following, (which I will review and suggest alternates).

① Emmett Williams - Counting song (should be first)
I also would suggest: voice piece for La Monte Young, which should be also announced only after its performance.

② Your piano piece no. 1.
You could do my piano no. 1. just before yours
You would position piano in center which would be the piece & then announce your piece.

③ Robert Watts - 2 inches. I forgot to give you the roll of 2 inch paper! Try to obtain some. The roll I have is an unused roll for adding machine. You could also make some up by gluing strips together & then rolling it.

Alternate:

Robert Watts - hospital event. Get picture of Queen or Kennedy or MacMillan, anything like that put 3 marks (or only one) and hit ~~in~~ quickly and strongly with stick having rubber or felt ball on end. Griffith Rose has such hammers. Borrow from him OK? or:

Watts - event 10. The one we did in Amsterdam, with matches & bell or gong.

④ Nam June Paik - one for violin solo.
do this only if you can get a violin free.

Alternate:

Zen for street - just when audience is coming in - do in street.

⑤ my olivetti. Do it only if performers can do in strict time. I forgot to give you a metronome. So you must borrow one or get conductor.

Do following:

1. Bowler hat - dressed formally!
maybe someone can come in tails (frak) and with silk hat top hat (cylinder)? That would be good.

2. Military salute. Maybe you could get a real officer in fancy uniform???

3. Umbrella - normally dressed in street clothes.

4. Bow towards audience (sharp bow)

5. Sit on chair

6. Bow away from audience (only if you can get fat man.

7. Point towards audience (someone dressed as a priest or a lawyer with wig !!!)

8. Zip fly - someone like a beatnik or bum.
(do only if uni permits).

strict time.

So you must borrow one conductor.

Do following:

1. Bowler hat - dressed formally!
maybe someone can come in tails (frak) and with silk hat top hat (cylinder)? That would be good.

2. Military salute. Maybe you could get a real officer in fancy uniform???

3. Umbrella - normally dressed in street clothes.

4. Bow towards audience (sharp bow)

5. Sit on chair

6. Bow away from audience (only if you can get fat man.

7. Point towards audience (someone dressed as a priest or a lawyer with wig !!!)

8. Zip fly - someone like a beatnik or bum.
(do only if university permits).

⑥ Dick Higgins - Constellation no. 7

With pots, gongs, bells, AND helmet if you could obtain. Try to obtain many soldiers. Or borrow their helmets.

⑦ George Brecht - Drip music
both versions. But again I forgot the nose droppers.

Alternate

His quartet - if you can borrow 4 string instruments.

Alternate - or better a MUST

His Word Event - EXIT. at end of concert.

Try to squeeze-in also the following:

⑧ Toshi Ichiyanagi - piano music no. 5
Score enclosed ~~draw~~ don't follow all horizontal lines. Numbers indicate seconds from beginning. (or long counts)

⑨ Ben Patterson - septet - balloon, dart, -
whistle version.
You need balloons for this.
Maybe John Cale can get some for you.

Don't spend any money !!!

⑩ - Emmett. 4 directional song of doubt.
You have whistled,
Emmett will bring scores.

Don't loose whistles !!! or darts!

In case the press in London interviews you & asks you ~~to~~ to explain about Fluxus you can write or quote our Fluxus manifesto & throw towards audience.

① Purge (dictionary description)

Purge the world of Europeanism, bourgeois sickness, intellectual, professional, commercial culture. Purge the world of dead art, imitation, artificial, abstract art, serial art etc, etc.

② Tide (dictionary description)

Promote living art or living non-art to be fully grasped by all peoples, not only critics, dilettantes, intellectuals and professionals.

③ Fuse (dict.)

Fuse the cadres of cultural, social & political revolutionaries into an united front & action.

You can mention the fact that the ones ~~enjoying & comprehending~~ that enjoyed our concerts most (in Wiesbaden & Paris) were simple unsophisticated people like Housemeister, workers etc. (and usually children) And the ones most opposed were all the pseudointellectuals — the cultural elite: Stockhausen, Helms, etc. the exponents of "intellectual art".

Best regards to you & John Cale
& best of luck, George.

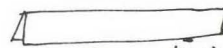


New Olivetti variation: follow gestures of the 4 figures above (holding bible in other hand) Repeat gesture assigned to you whenever your number comes up. May also use various Buddha gestures (while sitting in lotus posture). This variation to be presented in church or temple or in monasteries by monks (they could do this during whole days since they have nothing else to do).

I was lucky to find in Paris
 4 bowler hats! one top hat!
~~an~~ 2 helmets! (french world war type)
 and 4 pince-nez!!!! (thats why
 I will have to sleep in my car
 for the whole month to pay for
 that generator and those hats.
 But we will be able to offer good
 performance - all well dressed up.
 You must bring a good suit or
 at least ask your mother to
 make a high collar for you
 like this.



pin.

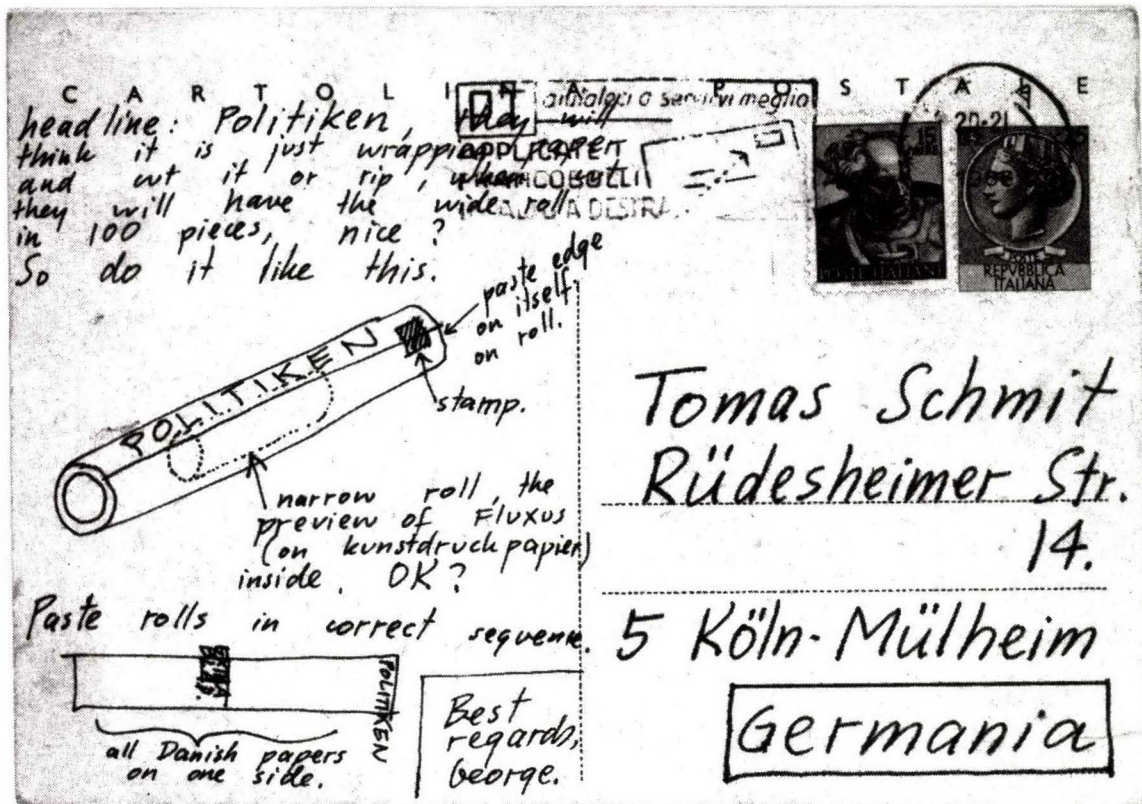


when straight.

you understand?
 at least we can make paper collars
 for all. Then we can perform
 Olivetti only with bowler hats
 (all with high collars & pince-nez)

I asked Ben Vautier to obtain 4
 violins, but I don't know whether
 he will be able.

Dear Tomas: Got your letter when I found Bussoffi at home, Monday.
 I will take care of Citroën. Theo will take it to his shop at no cost.
 Too bad I took out insurance on it - such waste.
 I won't be able to come to Copenhagen - very low on money.
 (will just be enough to get to New York & pay printer - after
 I sell the big car). But maybe I could get to Amsterdam
 (I can take you there then). De Ridder wrote TV may offer
 some time for Fluxus broadcast. So I have mailed him some
 special TV pieces (Brecht, Higgins, La Monte, my Olivetti for 4 TV
 cameras aimed at some other place, performer at switch board, etc).
 So, please think! think up quickly special TV
 pieces & send them to De Ridder !!!!!
 (pieces that would not be filmed but rather pieces
 for their equipment, studio, technicians etc, you understand?
 Not "artificial" pieces but more like your Samtas
 with numbered seats. OK?
 Another request: could you prepare a dozen or so
 Fluxus long rolls. (paste them carefully! straight!)
 maybe some Köln printer can do them for you quickly.
 & send a few out. (as drucksache by boat to
 few N.Y. people: Higgins, Flynt, Mac Low, Brecht, La Monte,
 Watts, Mekas, etc.) OK? also to ~~Poland~~ (not necessary
 I will be there). Just New York, I will pay post.
 Send them this way: take small, narrow roll & wrap
 it in wide - newsprint roll then paste edge on itself,
 so that when they get it they will just read



I have also mailed to you a package, which contains:

- a) labels for george brecht box, glue them by applying wet sponge to the back. Apply them to box quickly & quickly press the edges & surface, otherwise they don't stick well. Experiment for best way. I enclosed one box that I did. It came out OK.
- b) 60 of each card for brecht. The set is complete. It was not complete before, it did not have music compositions, but I am sending the new cards to De Ridder.
sell for 10 DM → Each 60 cards ~~are~~ wrapped. Don't loose those cards. They are very expensive! Maybe you could send 10 completed boxes to Denmark & 10 to Sweden. OK?
- c) calling cards of all fluxus people etc - - extra batch of your own cards.
- d) few booklets of La Monte Young 1961 compositions - can be sold for 4 DM ea.
- e) few rolls of Emmett's long opera & poem.

second item: You also seem to imply that Fluxus people should turn into professional Fluxus performers.

FLUXUS IS ANTI-PROFESSIONAL

if you have read the manifesto. Eventually Fluxus people must obtain their "art" experience from everyday experiences, eating, working etc. — not concerts etc.

Concerts serve only as educational means to convert the audiences to such non-art experiences in their daily lives.

I frankly can't understand what you mean when you say you can't be more useful to Fluxus by not working?

Useful by doing what? What were you doing the first week?

Fluxus should become a way of life not a profession.

You should go to university & study mathematics. That would be much more useful to Fluxus than your turning into a beatnik — that's useless to Fluxus. Ted Curtis is absolutely of no value to Fluxus. There is not a single Fluxus man in N.Y. who is not working. Even Al Hansen & Jackson Mac Low is working. Since Fluxus tends towards substitution of non-art with non-art there would be no need for artists & the artists therefore should find another profession to earn a living, otherwise they become same kind of parasites that the very artists are (against which Fluxus is set). Do you understand the whole position?

OPEN FOLD BOTTOM

AND APPLY PRESSURE TO

MOISTEN FLAP W/

Now let me get into the "ideological" field. I will first explain in very brief & clear terms (a) Fluxus objectives then (b) answer questions you brought. Then you will be able to make up your mind whether you wish to be associated with Fluxus. If you decide to dissociate yourself - We shall relinquish our copyrights (on your works) to you, return your works & formally expel you from Fluxus movement. OK? The decision is yours, not ours.

(a) FLUXUS objectives are social (not aesthetic). They are connected to the group of LEF group of 1929 in Soviet Union (ideologically) and concern itself with: Gradual elimination of fine arts (music, theatre, poetry, fiction, painting, sculpt- etc. etc.) This is motivated by desire to stop the waste of material and human resources (like yourself) and divert it to socially constructive ends. Such as applied arts would be (~~the~~ industrial design, journalism, architecture, engineering, graphic-typographic arts, printing etc.). → these are all related most closely related fields to fine arts and offer best alternative profession to fine artists. (All clear till now?).

Thus Fluxus is definitely against art-object as non-functional commodity - to be sold & to make livelihood for an artist. It could temporarily have the pedagogical function of teaching people the needlessness of art, including the eventual needlessness of itself. ~~there~~ It should not be therefore permanent. (Incidentally one good way of teaching is by satirizing art & satirizing avant-garde art! or itself! - you will notice this in the 1st. V TRE newspaper I have ~~enclo~~ am mailing as printed matter to you). Fluxus therefore is ANTI-PROFESSIONAL (against professional art ~~and~~ or artists making livelihood from art ~~or~~ or artists spending their full time, their life on art.).

Secondly FLUXUS is against art as medium ~~of~~ or vehicle promoting artists' ego, ~~since~~ applied art should express the objective problem to be solved not artists' personality or his ego. ~~it is there~~ Fluxus therefore should tend towards collective spirit, anonymity and ANTI-INDIVIDUALISM - also ANTI-EUROPEANISM (which Europe being the place most supporting most strongly - & even originating the idea of - professional artist, art-for-art ideology, expression of artists' ego through art etc. etc.).

These ~~to~~ FLUXUS concerts, publications etc. - are at best transitional (a few years) & temporary until such time when ~~a~~ fine art can be totally eliminated (or at least its institutional forms) and artists find other employment. It is very important ~~that~~ therefore that you find ~~the~~ a profession from which you could make a living. This is as brief as I can write it.

(b) Answers to your ideological questions:

1. There is no such thing as amateur or professional revolutionary. Revolution is for participation of all, not ~~the~~ only ones who are "professional" revolutionary. One basic requirement: a revolutionary should not practice something he is trying to overthrow (or even worse - making a living from it). Therefore Fluxus people should not make a living from their Fluxus activities but find a profession (like applied arts -) by which he would do best Fluxus activity. Fluxus is not an abstraction to do on leisure hours - it is the very non-fine-art work you do. (or I will eventually do). The best Fluxus "composition" is a most non personal, "ready-made" one like Brechts "Exit" - it does not require any of

us to perform it since it happens daily without any "special" performance of it. Thus our festivals will eliminate themselves (and our need to participate) when they become total readymades (like Brecht's art). Same applies to publications & other ~~read~~ transitional activities. 3.

2. In answer to your question — FLUXUS way of life is 9 am to 5 pm working socially constructive and usefull work — earning your own living, 5 pm to 10 pm. → spending time on propagandizing your way of life among other idle artists & art collectors and fighting them, 12 PM to 8 a.m. sleeping (8 hours is enough). You can't very well propagandize the social aspect of Fluxus by being socially parasitic! it is a contradiction. The first question people ask is: well if you are against art as socially useless — and a parasitic activity, what are you doing to earn your living? You can't answer "living off my mother!" it's an absurd answer. (because you are being just as parasitic as an artist living off the society without contributing anything constructive). You will note that best revolutionaries are all actually working, practicing what they preach & propagandize! Thus Castro, runs a government besides making speeches, (propaganda). Can you imagine him only making speeches & let some one else run the government? All LEF revolutionaries of 1929 were working as journalists or applied artists. All Fluxus people (with exception of Paik & yourself) are working ~~as~~ in some fields — some applied art, some unrelated fields.

(c) Therefore — we came to a decision to ~~in~~ advise you of choosing a field — applied arts or unrelated field — training yourself for it and then working in it. This will be your Fluxus activity — working at socially usefull work & enjoying it without a needing to do art on spare "after work" hours. You then also have a choice of dissociating yourself from Fluxus & becoming a ~~totally~~ social parasite & beatnik. Give careful thought to it & let me know by next mail. We shall hold copyrights meanwhile.

Reasons for our copyright arrangements:

- ① eventually we would destroy the authorship of pieces & make them totally anonymous — thus eliminating artists "ego" — Author would be "FLUXUS". We can't depend on each "artist" to destroy his ego. The copyright arrangement will eventually force him to it if ~~his~~ he is reluctant. 4.
- ② When we hold copyright collectively we propagandize the collective rather than the individual. Thus
- ③ It ~~helps~~ helps FLUXUS ~~not~~ is noted after each FLUXUS copyrighted composition it helps to propagandize the broader — collective aspect of the composition. For instance: your piece is reprinted or performed ~~by~~ with notice of "by permission of FLUXUS." People then know there must be more like these — & find out about Brecht, Shiommi, Paik etc. Same works in reverse when someone performs Shiommi — interested people find out via FLUXUS about Brecht, Paik, yourself etc. Do you understand?

Dear Robert. ^{one} I have your FLUXPOST stamps printed (in black & blue) 2000 copies, but not perforated. Perf. costs \$40 & I could not afford it. If you can wait till March 1st. (when I return to N.Y.) then OK. If you would like it done sooner, then you could pick-up the printed stamps at Zaccar, 237 Lafayette & take it to Supreme Bookbinder, 704 Broadway. Or call Zaccar WA 5-2615 & explaining to Supreme how you wish to have it ~~be~~ perforated. When I return on mardh Kubota will issue the 1st. of the 1965 Fluxus newspapers (including things you sent me for newspaper.). Also we shall start another "perpetual Fluxus festival" this time at the Cinematheque theatre. Mekas won't go bankrupt as fast as Wash. Gallery. Before we make a schedule I want everyone to determine their preferred dates so as to avoid the screwing I got at Washington Gallery (from Brecht, La Monte & you). So please let me know by mid Feb. your preferred date & how you will call your event. You can write to my box no. Another request: FLUXUS 2 yearbox is now in planning stage & I am requesting various people to contribute Book events especially flipbook films (I have prepared your full moon, but need more.) Also more things like your Hosp. event, trace or Vautiers "turn page". Best Regards, George.

Fluxus 2 will be a more selected collection of people: Arto Brecht, Broun, De Maria, Kubota, Kosugi, Bob Morris, Ben Patterson, John Shimizu, Vautier, Watts, La Monte Young, & Saito.

Geo. Maciunas
Jackson Manor
1321 North 14 St.
Phoenix, Arizona 85009

PHOENIX, ARIZ.
21 JAN 1965

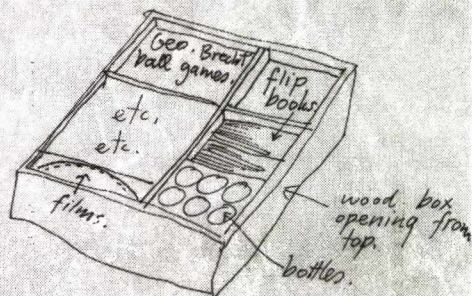
"ABCD" MANOR
BETTER BUSINESS WIDE
4c
U.S. POSTAGE

THIS SIDE OF CARD IS FOR ADDRESS

Bob M. Watts
Rd. 2, Lebanon, N.J.

Now we are preparing Fluxus no. 2. Which will be not a book like no. 1, but at a box like drawing, with various small items in it, like flip-books (movies) bottles, small games, - all kinds of loose items, a kind of GAME BOX.

So please send me also ~~at~~ anything you think will fit into such miniature Flux-kit. Maybe record ~~sh~~ you can make least 60 pages to work well. We also will issue only 100 copies. for this ~~will~~ you have time till mid Summer. OK?



By the way I don't think I ever described to you the FLUXUS OLYMPIC Games, we had in November. You can organize such FLUXUS OLYMPIAD very easily. What we did was prepare various implements as follows.

Badminton rackets: 1. rubber balloon instead of netting -
2. we sometimes used balloon instead of shuttle (badminton ball)

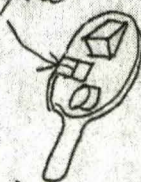


2. rubber band netting on rackets, so when you hit the shuttle hard, it always got stuck into the racket netting.

3. Racket with a large hole, etc.

Ping Pong.

1. Racket with can of water attached to it.
2. Racket with various pieces of wood glued to surface so the ball would bounce into the wrong directions, like this.

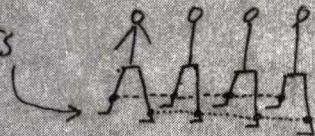


etc, etc.

then we had a game on the floor (like tennis) with badminton rackets having one meter long handles. playing with ping-pong ball (on floor).

FIRST FOLD

then we had "throwing rubber balloon javelin" - who could throw further,
then a race where 4. people with their feet tied-up like this had to race (run) against other 4.



they ~~all~~ had to the 4 had to go much in step like a locomotive to be able to get anywhere, etc, etc.

If you are interested, I will write of more games. We can buy rackets, at \$1 each. If you would like me to buy for you let me know.

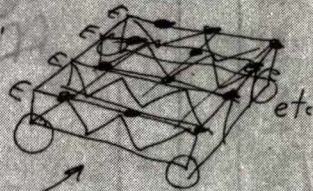
Best regards — George.

Fluxkit now has also object by Christo and Oldenburg.
& Hi Red Center. & Christo has a bundle of wrapped
artificial flowers, Oldenburg - a rubber cows udder attached
to cover, so when you open cover of kit, udder pops
down. Oldenburg is also doing 3 solo Fluxkits.
One with a rubber did. dinner which pops - up when
you open suitcase. Another with various destruction
machines: grinders, squeezers, crushers, and many
objects to be destroyed.

This spring we will ~~do a~~ by construct a bicycle for
100 people and ride up 5th Avenue.

& maybe a snow-event
in Bob Watts place if
it snows. and one
in town if it does not snow.

something like
this with
a space frame
construction.
& saddles, but no steering.



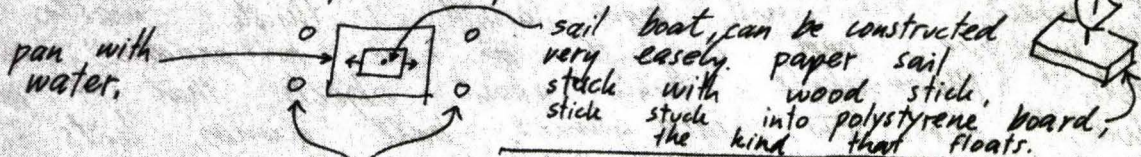
since we have about 4 cubic meters of artificial snow,
we could dump from a high building.

Did I mention of our 8mm film loops for
Fluxus II ?? (you will have your 50 cards in Flux II)
but maybe you would like to do a loop also?
2 ft long / 8mm (or 4 ft / 16mm) You can just
send me "script" or tell what to do and
I can have the film made. OK? let me know
soon!

Dear Ben,

You are doing superb FLUXWORK! Paris & Nice concerts sounds terrific! But you could perform some new pieces. They are described in the VTRÉ I mailed, same newspaper that has your 50 propositions on a page. The front page in the newspaper held by audience is described about 12 new pieces. I will describe them here:

1. George Brecht: quartet for winds.



2 teams of wind players blow wind through their trumpets over sail, trying to push boat to opposing team. Winner is the team that blows boat to opponent. can be played by 2 players, or 4, or 6, or 8.

2. George Brecht - symphony no. 3, "on the floor",

a good piece for orchestra. orchestra sit on edge of chair. conductor enters, readies every one, orchestra puts instruments in ready position, conductor gives signal, orchestra falls to the floor, by slipping down from chairs.

3. Tony Cox - Tactical pieces,

Wind players shoot small pellets from prepared wind instruments, you must insert tubes of diameter like pebbles into wind instr.

Stri ~~instrum~~ Violins are strung with rubber bands and paper ~~clips~~ missiles shoot → . Winds shoot at strings, and vice versa. Player when hit must leave stage. Conductor acts as referee.

Dear Ben.
Now I can reply to your letter with suggestions for various Flux items.
THEY ARE ALL GREAT !!! I will print labels for them all.

- False Flux box by Ben
- Flux clock (2 clocks, one right, one defective) by Ben
- Flux shop locations (atlas) by Ben
- Flux useless objects, maybe should be called Flux sampler? by Ben
- Flux dots
- Flux contents, maybe call Flux drink? or Flux wine by Serge Oldenbourg - (planter in bottle.) I like his idea, very nice & easy to produce.
- Flux art collections by Allocco
- Flux light by Ben (could have many variations, like a 8 volt light with 115 volt cord, so it would burn out as soon as you switched it on.)
- Flux egg (maybe too fragile)
- Flux mobile - (seeds) VERY GOOD! by Ben or Annie?
- Flux certificates, OK! by Ben
- Flux anything box, by Ben
- Flux nothing " " "
- Flux painting " " "
- Flux food mystery food " ! VERY GOOD & easy to produce using ready-made cans. OK!
- Flux suicide Kit by Ben
- Flux catalog. by Ben (dictionary) OK!!
- Flux card missing card set VERY GOOD & easy !!!
- Flux colors OK!
- Flux declarations.

Your card game idea sounds very good! Please work on it & send it to me. If you like, we can add funny but related pictorial matter each card. We can do it in winter.

VERY IMPORTANT !!!

The filmmakers Co-operative is publishing a what they call "Intermedia Catalog" in which will be listed all performance pieces, very much like you suggested. (for easy distribution). I thought also to print all Flux pieces in one newspaper. (in very small type).

So I need AS QUICKLY AS POSSIBLE !!!

All your pieces. (also of your followers) translated into English, which can be abbreviated & incorrect, please do it TODAY & mail as long as it is, FAS.

Include all your pieces 1961 - like Jaime Ben, La Piece,

Combat, Greue, Dynamite, Douche I, II, Hold-up, etc. etc.

also Vol. II 1964 - then Publik Variations I - etc. etc.

Incidentally them for a Film-co-op deadline.

They will send this catalog with their Film catalog to various Universities, etc., so performances can be arranged through

Film Co-op.

So PLEASE HURRY - translate today, work all night.

a recent Flux man - Jeff Berner will be going Oct - Nov - Dec to East Europe to arrange various conferences. Within these countries would most likely be Ben. Please let me know if you will be able to join him. The reason I am not going is twofold: NO MONEY & not buying a FLUXHOUSE, in which we will have a FLUXSHOP

Flux theatre and 3 floors for us to occupy for living studios.
 The reason we can do it (with) is due to a recent "Experimental Housing" bill which loans money to artists to convert loft buildings & convert them to own use. So we have a building (6 floors, 32 ft x 95 ft) with central air conditioning, bath + kitchen, install elevator, with workshops, darkrooms etc, for use of occupants. All occupants become part owners, a real collective or KOLHOZ.

Another new development: We are working on FURNITURE
 Peter moore: Venetian blinds; you pull one way - get all dressed (full size) pull another way - get all undressed (photo).
 Rug - nude girl all spread out (photo production) like a bear rug
 Tables: illuminated full size photos (Spaerri's 35 variations) 7

FIRST FOLD

DO NOT USE TAPE OR STICKERS TO SEAL

NO ENCLOSURES PERMITTED

AÉROGRAMME • PAR AVION

Bern Vautier
 32 rue Tondutti de
 Nice, FRANCE



FLUORIS P. O. BOX 180 NEW YORK, N. Y. 10013



SECOND FOLD

Bob Watts - a disorderly desk (all photographic), or one top with full size photo of girls' crossed legs, so when you sit on correct side it looks as if these legs belong to you. very funny effect.
 15" x 15" One has 25 clock faces printed, but one has real clock arms moving, although from distance they all look alike.
 another is like medicine cabinet, 1st. door - you see back of head of squeezed front face. 2nd. door - has photo dish (like radar screen) so you see 50 faces of yourself.
 N.Y. Times photographed them all for a special furniture feature for September Sunday magazine should give us finally our 1st. publicity here. If you like, think up new furniture ideas, and I will manufacture them, I will ship some of them to you as soon as I have some money.
 Best regards - George

Dear Ken,
Finally completed the giant "Expanded Arts" catalogue
& am attending quickly to long neglected matters.
Lots & lots of projects to do.
First to review your projects:

I got all "just for you" items for your kit.

I don't have yet buttons for Garnisht kigele.

Clippings - I like that very much, the best
of all you have done.
Try to fit into the small plastic
box with 7 compartments, like
the suicide kit.
newspaper clipping can be as large
as cover & be right under cover.

cancellation stamp. This is the very next
thing I will have done.

Cleanliness kit - how does that go?
you never described it.

Friedman Fluxkit. I would suggest that
it include:

small plastic boxes:

1. Open & shut case
2. Garnisht kigele
3. Cleanliness kit *
4. Clippings *
5. Mandatory happening
6. * boxed events * (all printed events)
7. portrait - mirror *
8. Corsage kit * (I like that very much too.)
9. cut-out doll. *

special compartments for:

- | | |
|------------------------|------------------|
| 1. procession kit | 5. Just for you |
| 2. Moebius Strip | 6. sound tapes |
| 3. Tablemap | 7. roll of tape. |
| 4. Cancellation stamp. | |

* still have to make labels.
As you see there will be delay in
production of the entire kit, since we
must have all components ready.
Let's just concentrate doing one thing at
a time. By end of January I
will do another ganged up label job,
so I will try to do at least all labels.
I will start with: Clippings
in that order: events
corsage kit
cleanliness kit,

When we have all plastic boxes
or at least 6 of them ready,
we can make a box [leather
camera case) where only 6
plastic boxes will fit. & have
a Friedman Fluxkit no. 1.
Then when we have other items ready
can fit a larger case & call
that no. 2, etc, etc. - OK?

Dear Paul
Just received your collection of paper events-in-a-box. ABSOLUTELY SUPERB - FIRST RATE. I really enjoyed them.
We will certainly distribute them, \$10 is fine. Maybe \$15 list price, so \$10 price would be to Galleries etc.
I can think of 3 places where a box could be shipped as soon as possible to be included in Fluxus shows:

1. Galleria Arturo Schwarz, Via Gesù 17, Milano.
2. The Egg and the Eye, 5814 Wilshire Blvd. Los Angeles,
3. Arch/do, Via pioltti de bianchi 19, Milano (Best European archives on avant garde) Cal. 90036

Or better still, send about 10 to us, we will build nice wood boxes for them & then send the 3 with wood boxes. Will credit you for \$100. (+ for ~~us~~ more \$\$ for what you have sent us already). We (ourselves that is) won't be selling anything in New York untill we open our own Fluxshop in a building we are trying to purchase with a 100% FHA loan. Sometimes in March - May. Meanwhile we may sell a few to multiples in N.Y.C.

In a few days I will ship to you our newest FLUXKIT, which now has some 30 small boxes, 25 of them entirely new, and 4 bottle events. Would like to include some of your 'paper events' in the KIT. OR - best of all, after you receive the kit - study carefully the spaces involved, boxes available, bottles, flat spaces, and maybe you can ~~use~~ propose some object or event to fit a plastic box or an available space, then I could reproduce it, so there would be no cost to you. Also can design label unless you have particular label ideas. Maybe you can share the FLUXKIT with your brother, since we are sort of short of kits, them being rather expensive to produce.

We put your 4 loops both in Fluxus II and Fluxfilm program. We would like to send you at least 8mm print of the entire 1 1/2 hour film package.

I mean, you could ~~at~~ lend the kit to your brother for his November Fluxfilm plans. Next year we could spare a kit for him too.

Can you organize various events in St. Cloud's ??

I have enclosed a program of a grandiose FLUXFEST to be held in Prague in October, then later in San Francisco. Maybe your brother could do a similar FLUXFEST in his town. If needed I could ship various items for the fest. (lend them) like horns, violins, inflatable legs, darts, etc, etc. A sort of FLUXFEST KIT which we ship around places. Let me know, if you plan anything, in ~~advance~~ so we can schedule our in advance fest kit.

I don't know whether I mentioned our involvement now in making furniture - mostly utilizing 15" wood cubes as cabinets, lamps, tables, "musical chairs" (sitting seat sitters activates some event inside the chair, like rolling balls, squirting water etc.) If you also using photo laminations on table tops, - like table after meal, or a messy desk top, or photo of girls crossed nude legs - same size, so any sitters behind legs looks like the crossed legs were part of the sitters. If you have any furniture ideas, let us know.

Shortage of \$ still delays reproduction of FLUXUS II, but should be able to do in November.

Does Dave Thompson * teach in Indiana Univ. ?? Could he also organize events there? I will have to write him soon, also to Bob Grimes.

How did you collect the paper events from such diverse geographical locations? Were they all together at one time? Because in case of the original Fluxus group, the people were all together & then spread out like the first apostles.

Will await with anticipation the "word movie" & "nothing" for next fluxfilm edition. I think the 1st (actually 2nd) version will be printed into 4 of 16mm and about 20 - 8mm, before we make 3rd. program. Early in 1967 we will rent again the 10,000 frames per second camera, so that we could shoot any film you would propose if you send us detailed instructions. (or visit us in N.Y. yourself.)

Important information!

We just finished experimenting with Kodak 7362 film, which is not used in cameras, but is the only available film with extreme contrast, very good film for graphics; titles etc. The ASA index comes out to be about 2 or a little less - maybe 1.6 just about right. for single frame exposures could figure 2.5, the sample was shot on sunlight, regular presstype on white paper illustration board. Film is a negative type, but processed as positive, so your lab. must know how to process. Best thing about this film is, that it is almost 4 times cheaper than any camera film, figures about 1¢ per foot, comes in 400 ft. rolls with core for about \$4.50.

Best regards,

George

THE PROGRAM FOR THE PALACE THEATRE

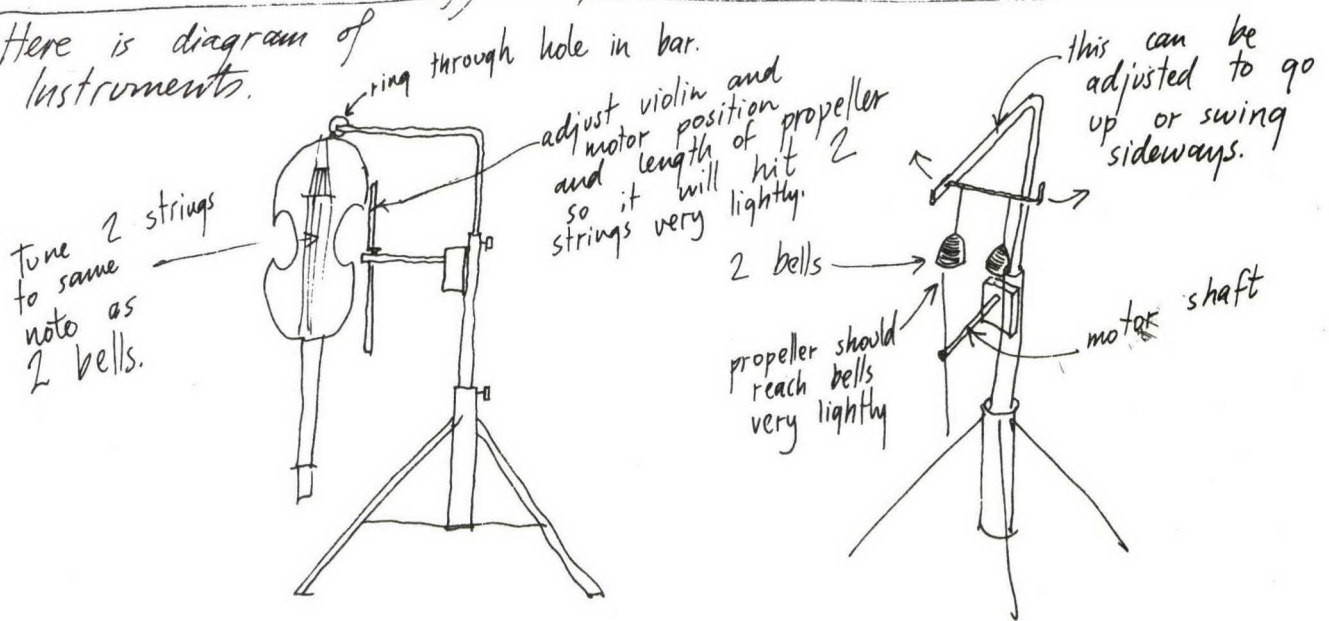
1564 Broadway, New York, N.Y. 10036

765-4771

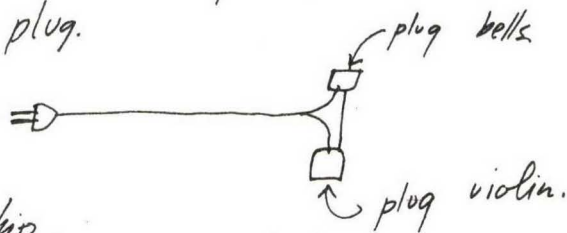
TO:
FROM:

Kodak does not know index no. so this we had to figure out by trial & error.

Here is diagram of
instruments.



Always use half voltage for these instruments
use special plug.



Later I will ship
2 aerophones (same 2 notes)
so you can play 4 together.
If you sell these instruments, they should go for
\$40 each.

Try to fix violin if possible, if not, let me know
and I will send another.

DEAR KEn,

am trying to type on this idiotic typewriter
which won't type caps. also example of new letterhead
on the right side. am sending a pack to you, they are
square and can be typed with head on right or top or
bottom.

Very quick additional note on films for potential buyer.
We have some 20 loops, which he could buy each 4 feet
on 16mm say for 20 dollars or 8mm for half that price.
With these loops he can have a flux wall paper show
since many are patterns like dots or lines, from the
artype film. incidentally, i should be able to ship
to you the 8mm fluxfilm package in a few weeks, this
pack contains all the loop material for flux wallpaper
shows, you need some 10 to 20 8mm projectors, and
ofcourse white walls and ceilings if you project it
on them. you could show say 20 loops of yoko onos
walking behinds of 20 different people, or numbers so
arranged you have them shift in numerical order, etc.etc,
improvise your own arrangement. cut up the first package
into loops and then i will send second package for
uncut version. could use here a few dollars for all
these films. can't you get some over from all that
stuff i shipped to you. ????

best regards, George



FLUXUS, OR
FLUXATLAS
FLUXBOOKS
FLUXBOXES
FLUXCARDS
FLUXCHESS
FLUXCLOCK
FLUXCURES
FLUXDANCE
FLUXESTRA
FLUXFAKES
FLUXFESTS
FLUXFILMS
FLUXGAMES
FLUXGROUP
FLUXHOUSE
FLUNITURE
FLUXJOKES
FLUX-KITS
FLUXMEALS
FLUXMUSIC
FLUXORGAN
FLUXPAPER
FLUXPOEMS
FLUX-POST
FLUX-QUIZ
FLUXSHOPS
FLUXTHING
FLUXV-TRE
FLUXWATER
FLUX-WEAR
FLUX-WORK
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(FLUX-HQ)
PO BOX:180
NEW YORK,
N.Y. 10013
FLUX-WEST
K.FRIEDMAN
6361 ELM-
HURST DR.
SAN DIEGO
CAL.92120
FLUX-EAST
M.KNIZAK
NOVY SVET
19,PRAGUE
C. S. S. R.
FLUXSOUTH
B. VAUTIER
32 RUE TON-
DUTTI DE
L'ESCARENE
NICE A.M.
FRANCE
FLUXNORTH
KIRKEBY 40
BULOWSVEJ
KØBENHAVN
V DENMARK

You could do the following yet:

(2)

Collective projects

1. Table-map-chart

2. Apron design. - on paper disposable apron.

That's a project we may make some money, by selling it to large beer company, to be used as premium.

Got already some designs:

1. Engraving of Napoleon's front, full size, so when apron is on, person seems to have Napoleon front.
2. Back of person - nude, - photo
3. front of person holding tray with beer can.
4. Emperor ~~A~~ Alexander II holding beer can [engraving & collage.]
5. Photo of Greek & Roman statue, full

all these are match full size wearer of apron.

3. Paper jewelry design. - printed on

self adhesive clear or opaque plastic, die-stamp-out. You stick-on your body or clothing these stamped die cut items.

- Got already:
1. Engravings of old jewelry.
 2. human parts - photos [nipples, navels, etc. - full size]
 3. Photos of tattoos.
 4. Ink blots, cigarette burns.
 5. Medals, buttons, zippers, etc.

4. Postage Stamps. will have 100 stamp sheet, each row of 10 by different Flux-man. so you could send

so you could send material as follows:

(3)

Photos - any size, (will reduce.)

Screened clippings or veloxes - about 100 screen - $\frac{1}{2} \times \frac{3}{4}$ "

(like Fluxstamp window)

Drawings any size (will reduce)

george

George Maciunas

Dear Paul,

I have been receiving some wonderful stuff from you. Films- Word movie is great. Could we color version too, Flux-package has 2 short color films, which we print separately & then splice-in. Though all are silent. At least for a while they will to save on costs.

Maybe by Summer we can do something about sound & then include your sound version. On second thought, why not

include your present color-sound version & specify the whole 1200 ft reel to be played through sound system, so there will be lots of white noise and then suddenly a bit of sound and color. * May live up the entire package this way. Yes, when you have chance and \$, please send sound and color version

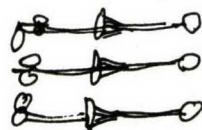
Then, I got a box full of good ideas, boxes with zippers, hairy boxes with furry animals, with tangled-up thread, some really great! So we up here decided to go ahead with several right away, and I am designing labels for

the following:

label
↓

label design incorporating
↓ following pictorial mth.

1. Wall poem - typographic
2. Match-self lighting box - fireworks picture
3. Exploding balloon - baroque balloon rising into sky.
4. Zippered "keep box closed" box - ^{chest} front of emperor Joseph with Passementerie front



like
hussar
uniform.

5. ~~Human~~ Human - mouse trap - photo of actual human trap (case) put up somewhere as amusement piece in a park.
6. Tangled-up thread - photo of seaman making knots
7. Artists inspiration - very sentimental-romantic poet thinking with turned-up eyes. - Byron or someone like this.

Later in the year could do : hairy inside
furry animal in furry box,
Black - pin box, etc.

Incidentally your paper event box, [rolls, folds etc.] we are putting in a 9" x 3" jar, so it will be a "jar of rolls", label showing people folding or doing something with rolls.

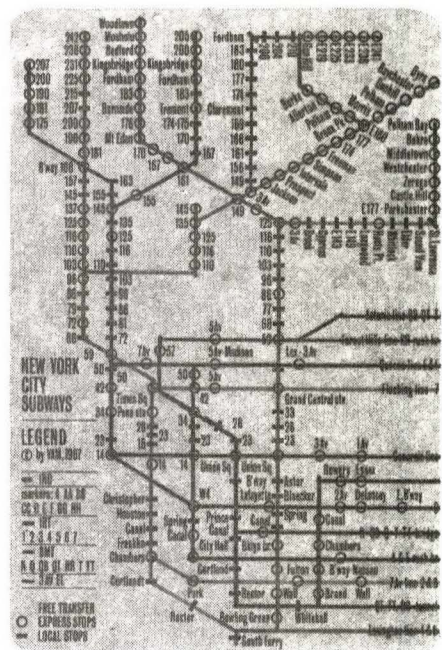
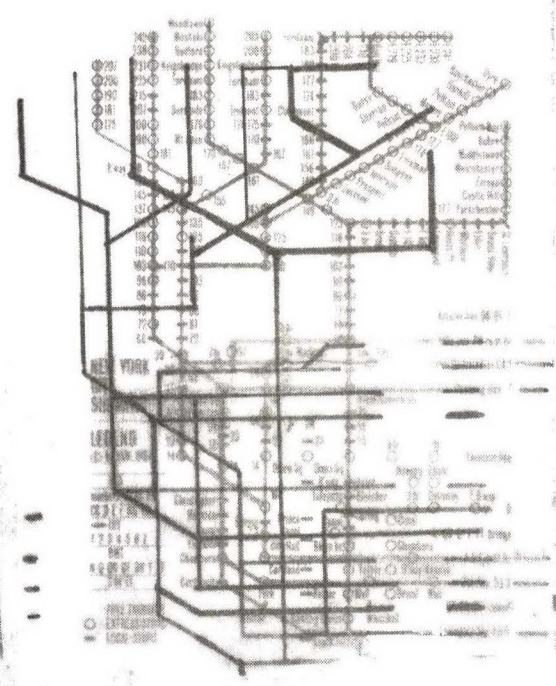
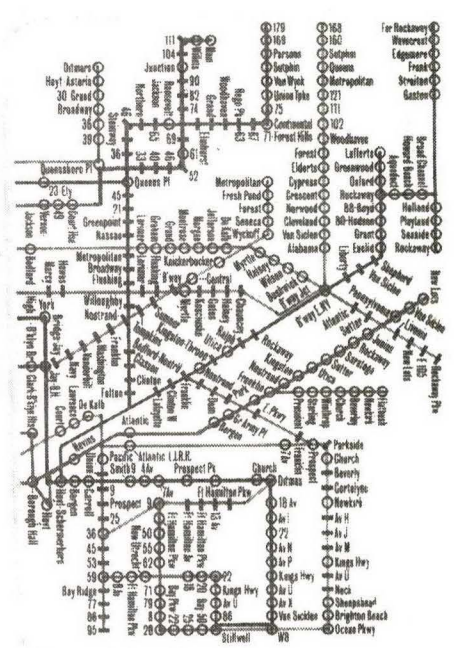
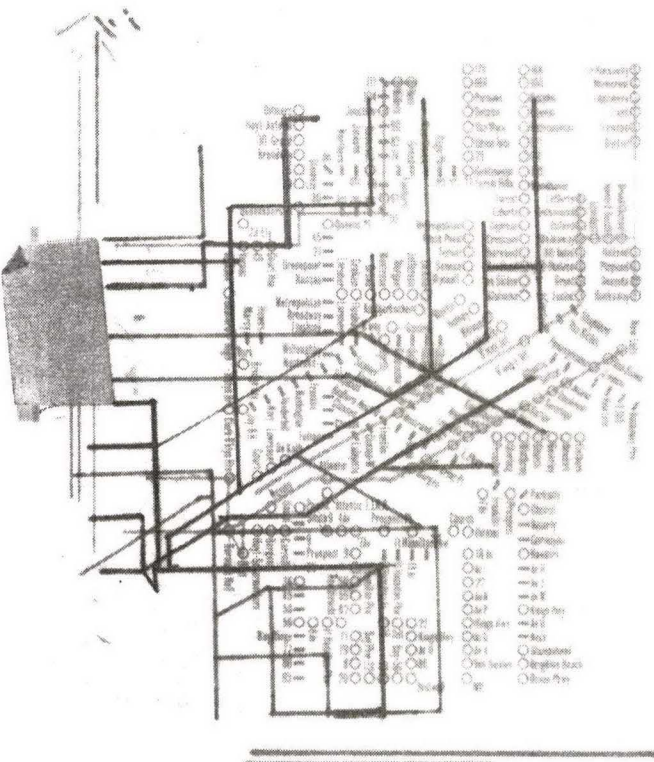
If you like I could send for your approval all label designs before they are printed.

Your brother is sending some great stuff too.

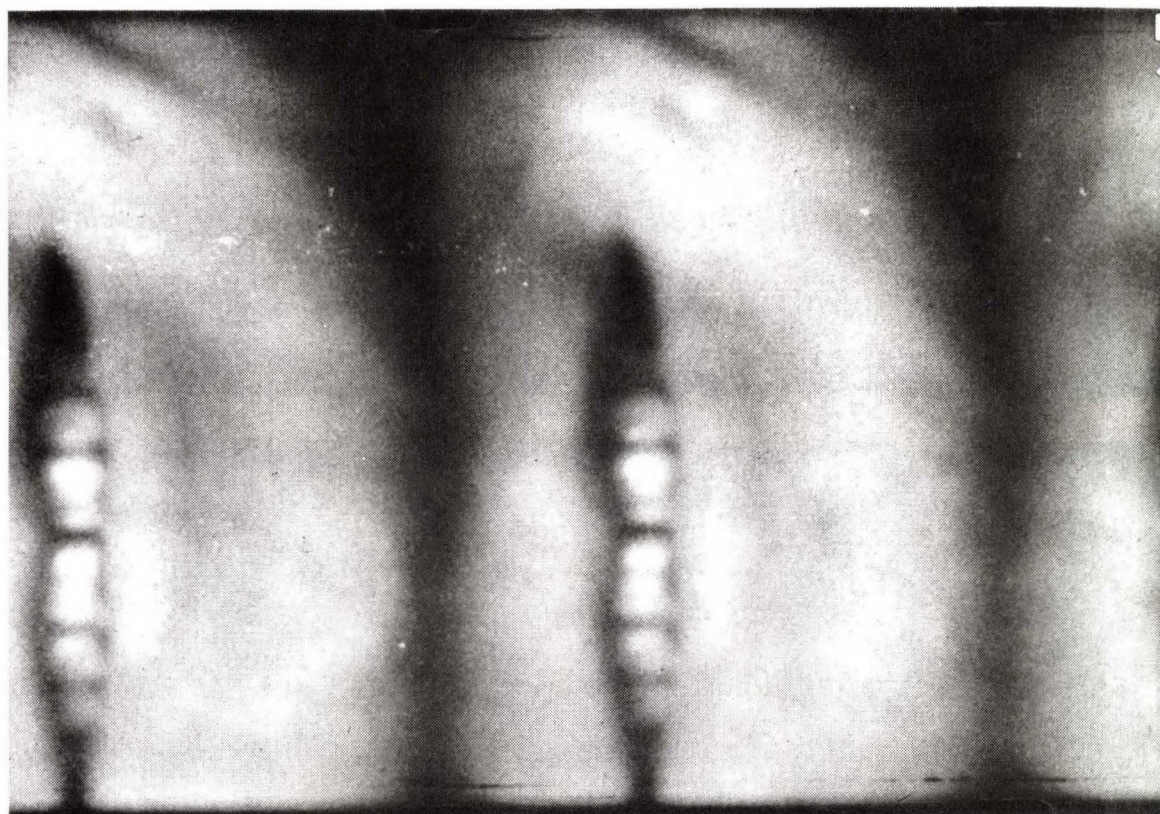
Hope you have some ideas on the collective projects mentioned in this news letters.

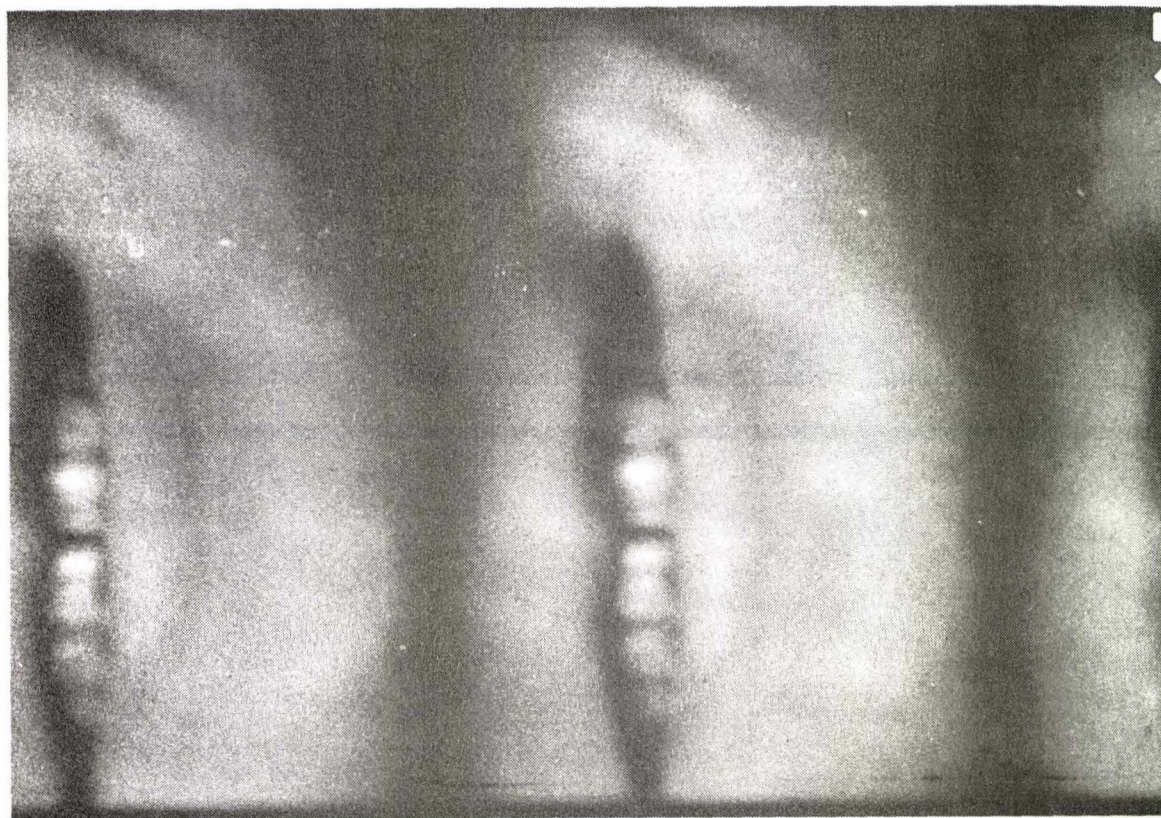
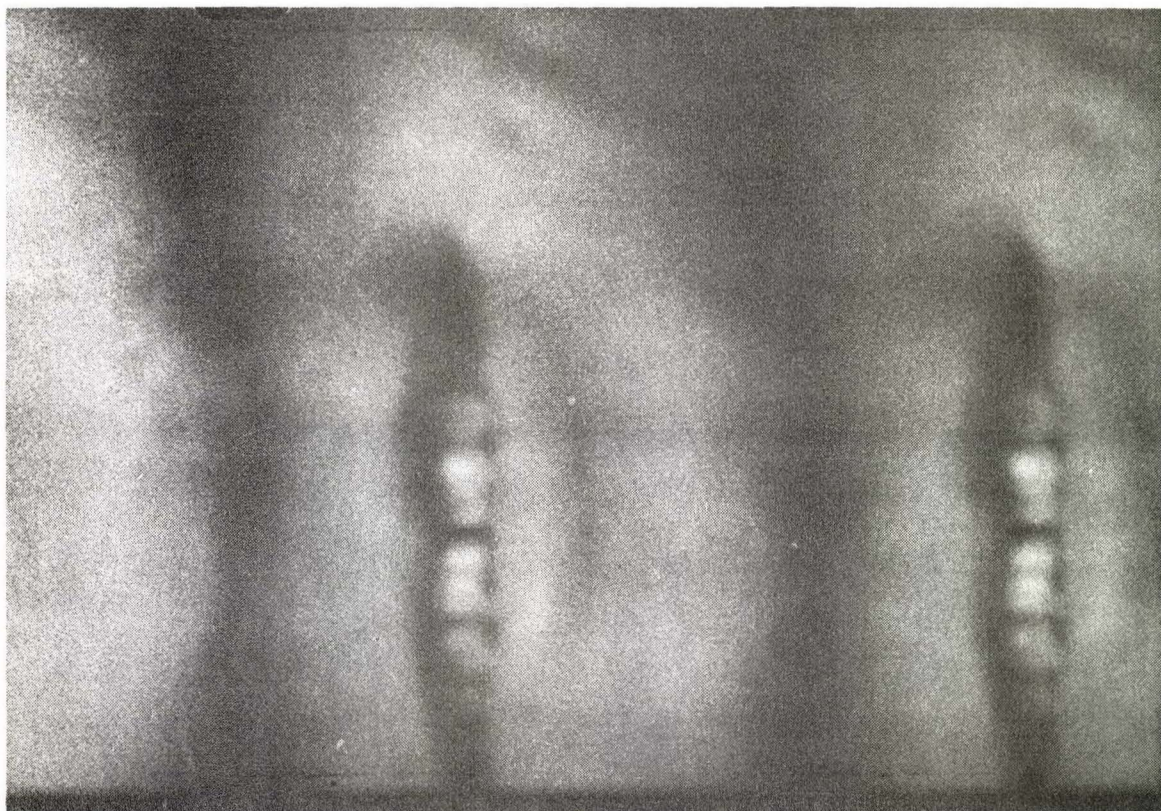
You are very highly regarded here & in Europe by flux-people like Bob Watts, Ben Vautier, George Brecht, Knižak & myself & four.

Best regards — George.

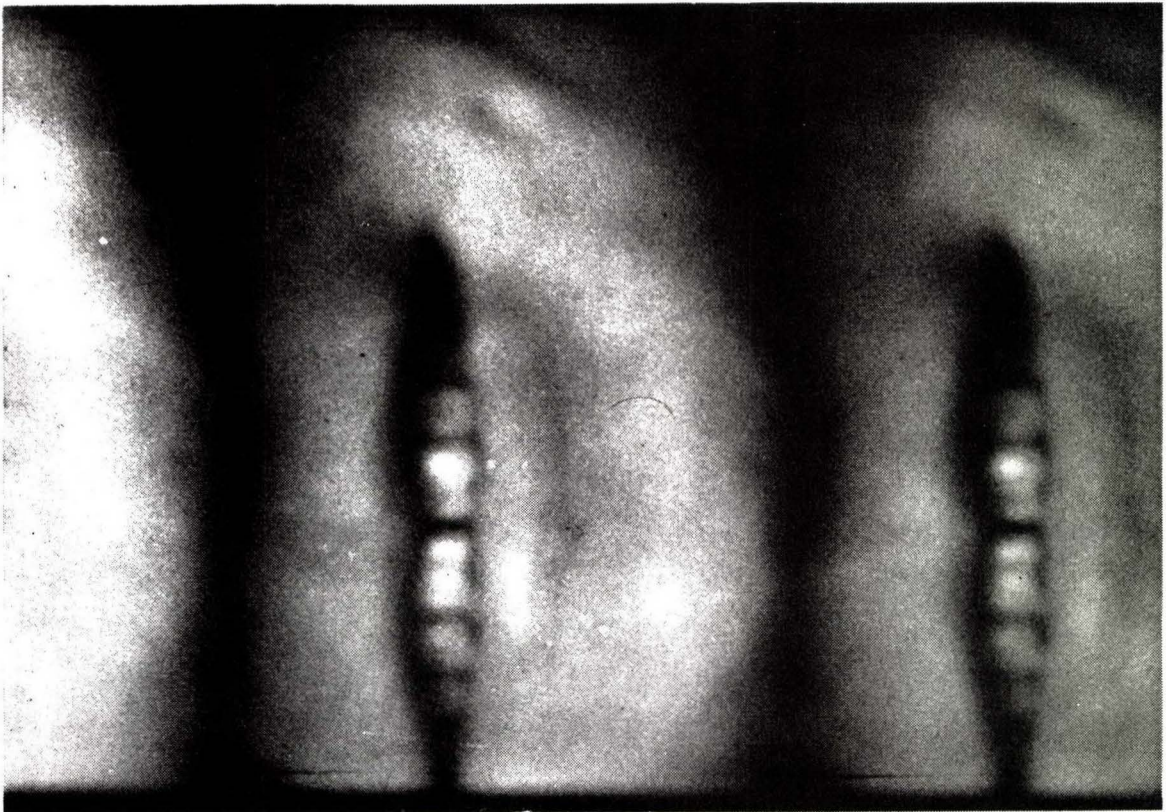


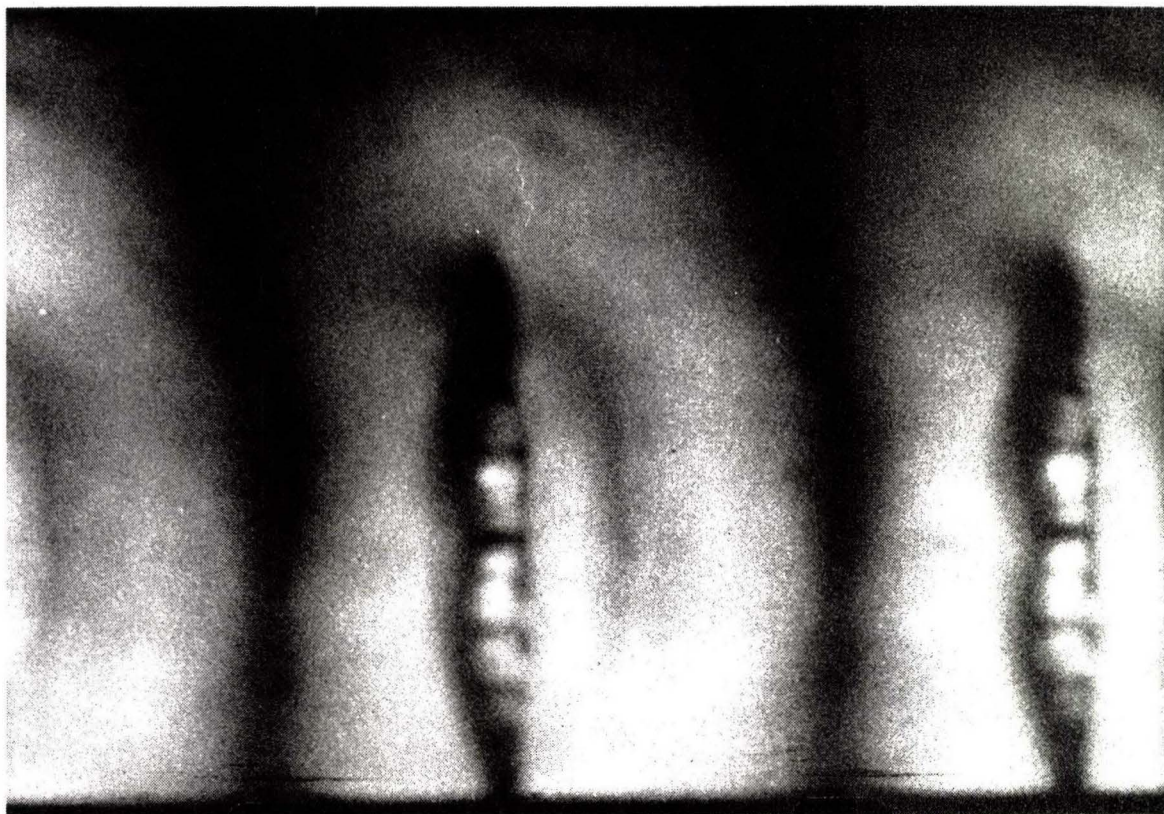
The films I am sending
contain in beginning
material for loops which
should be cut up &
used for film environments.
The actual Flux film
program starts with
1st. title - since
loops are untitled.

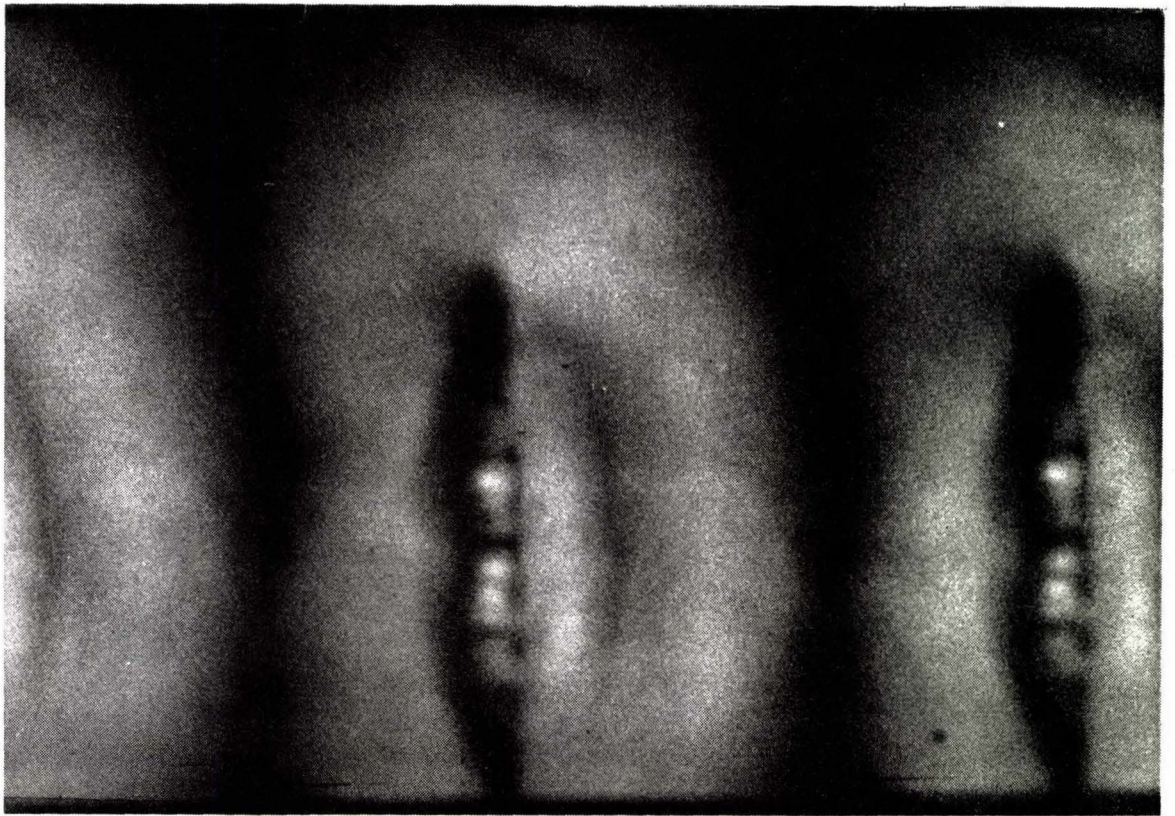


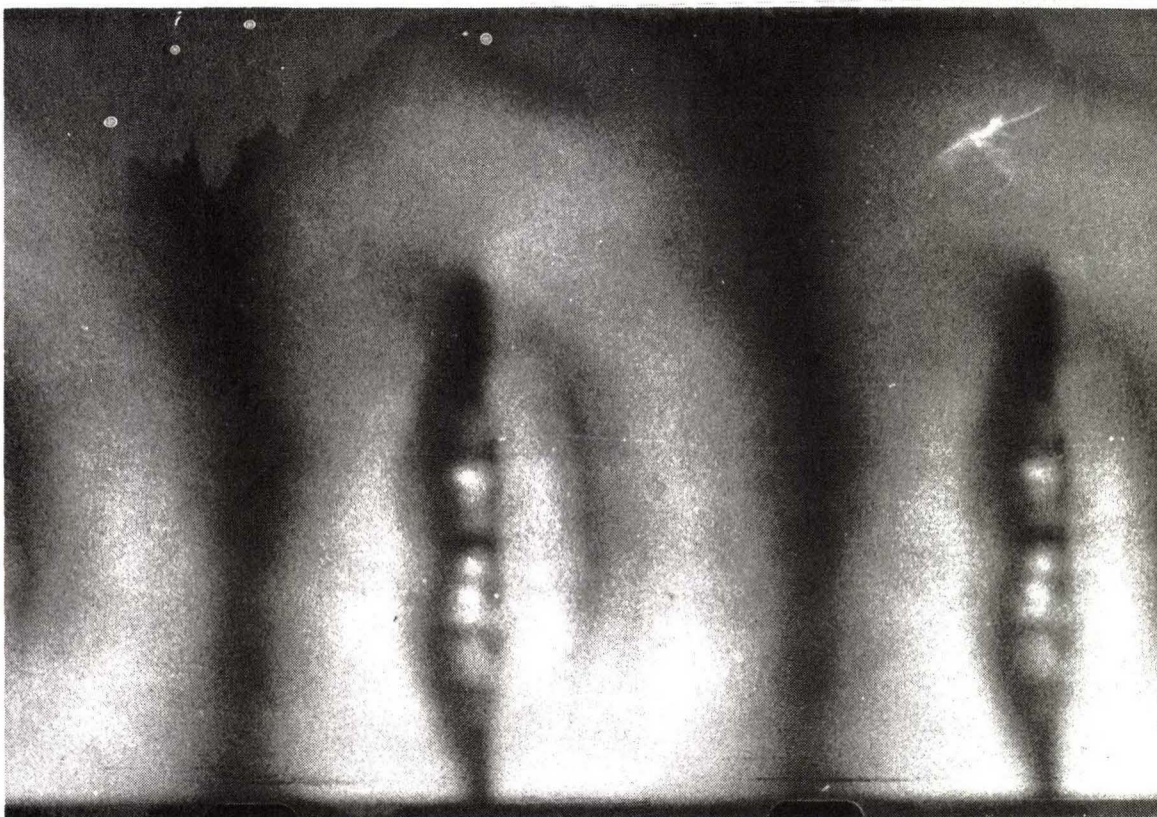


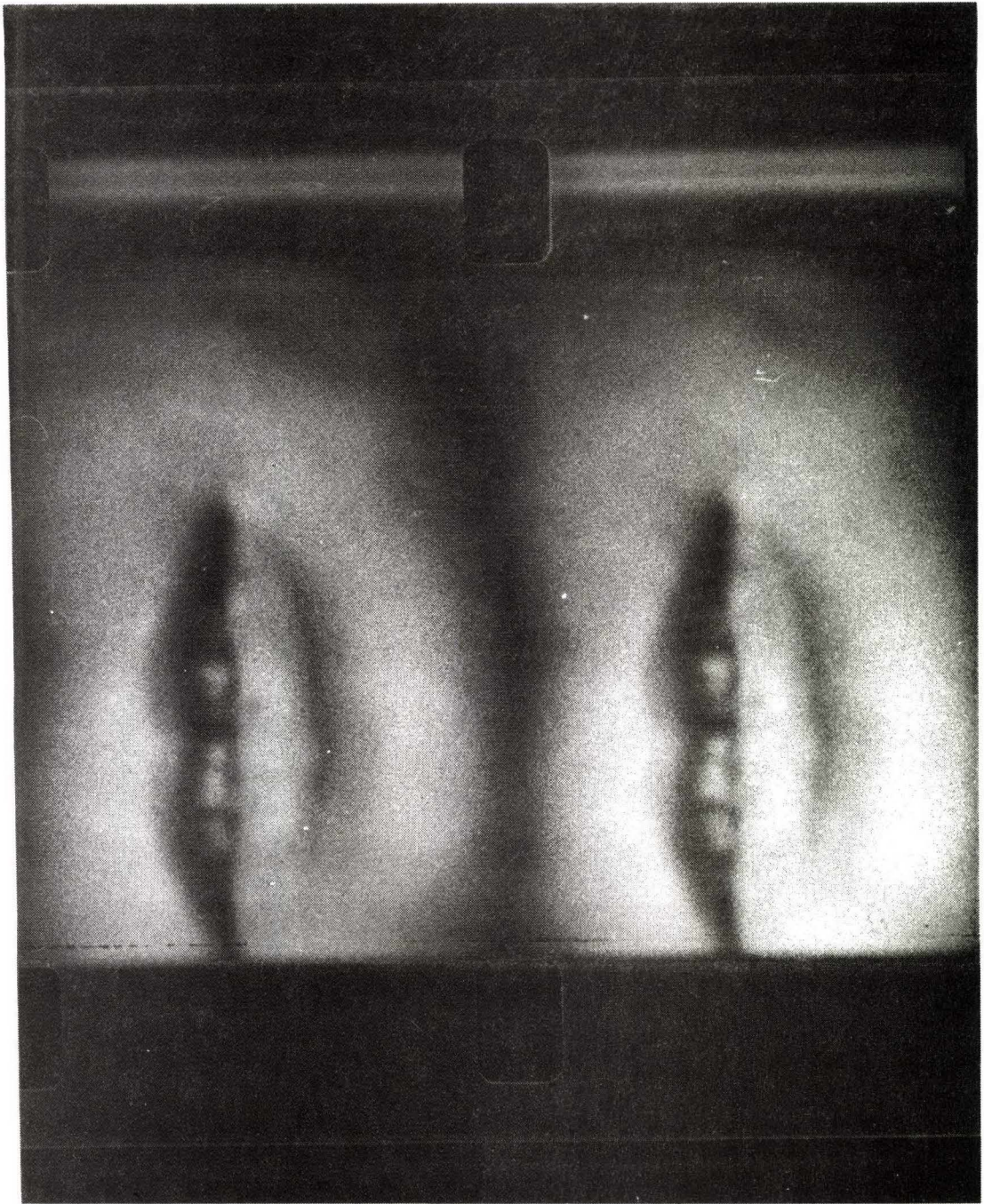


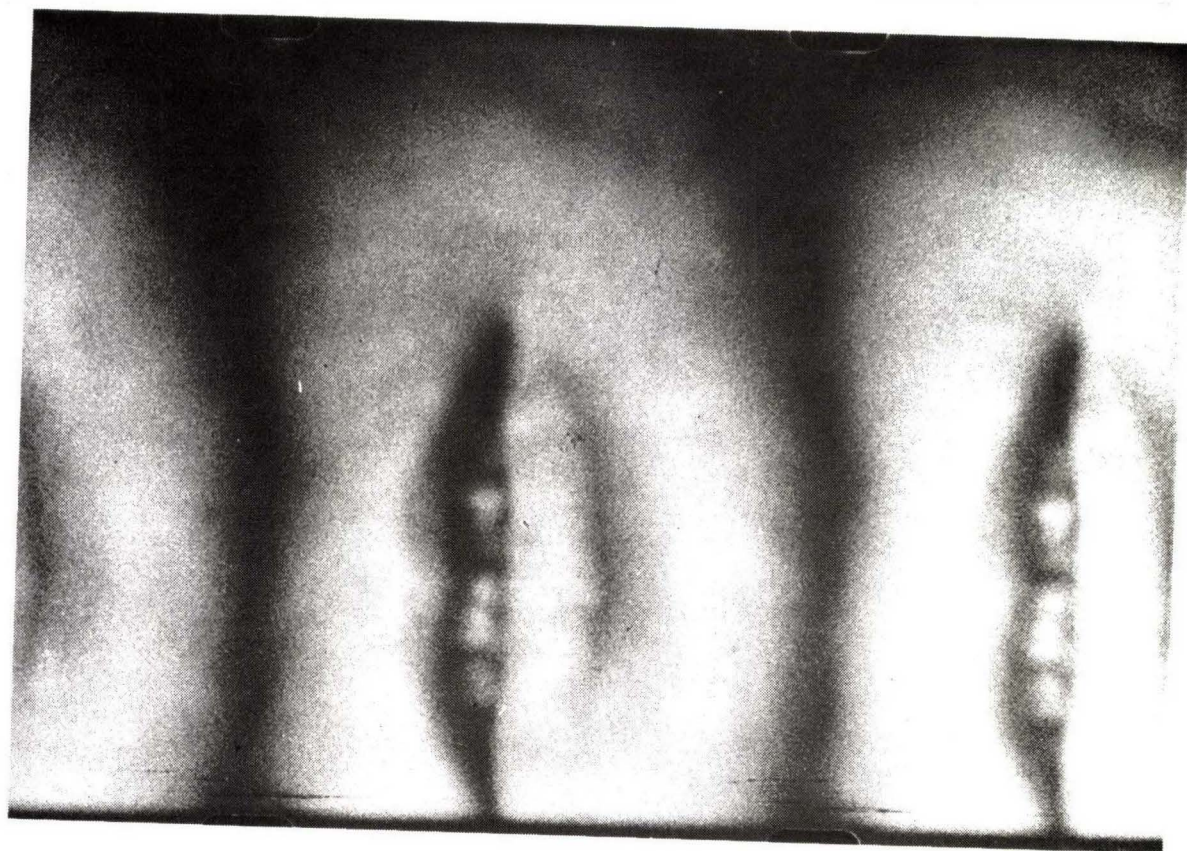


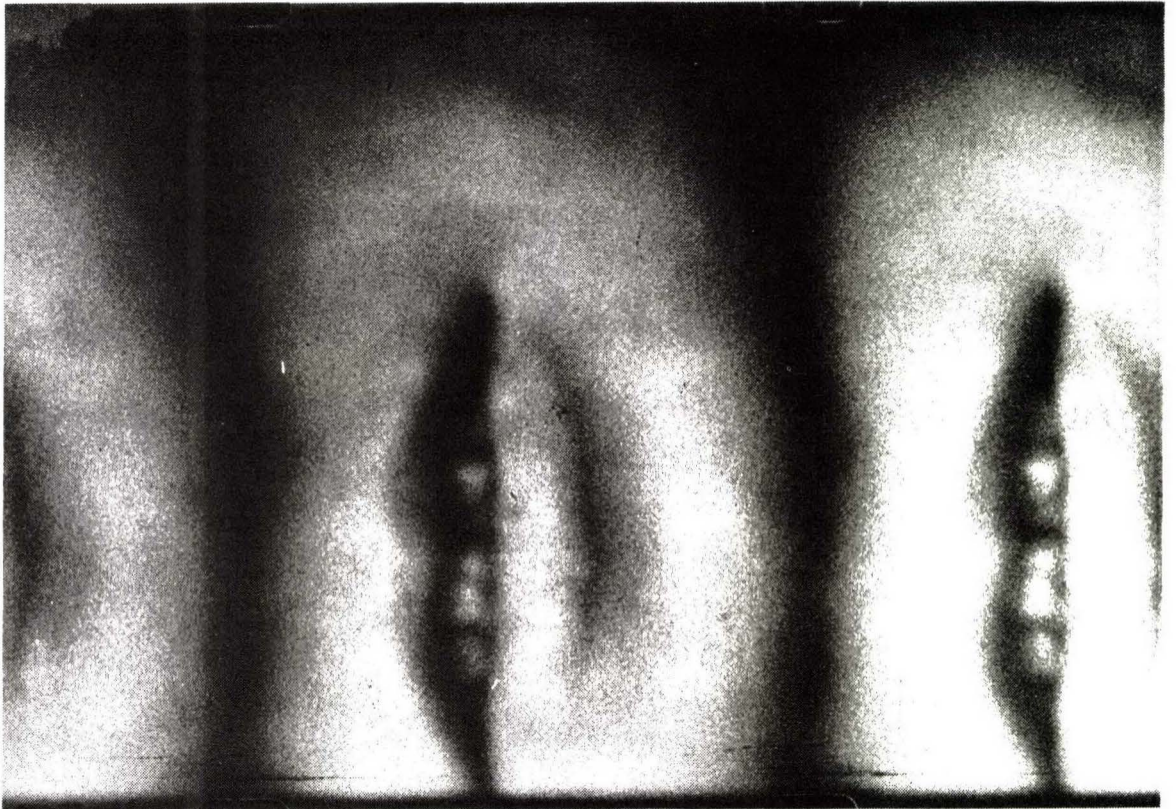






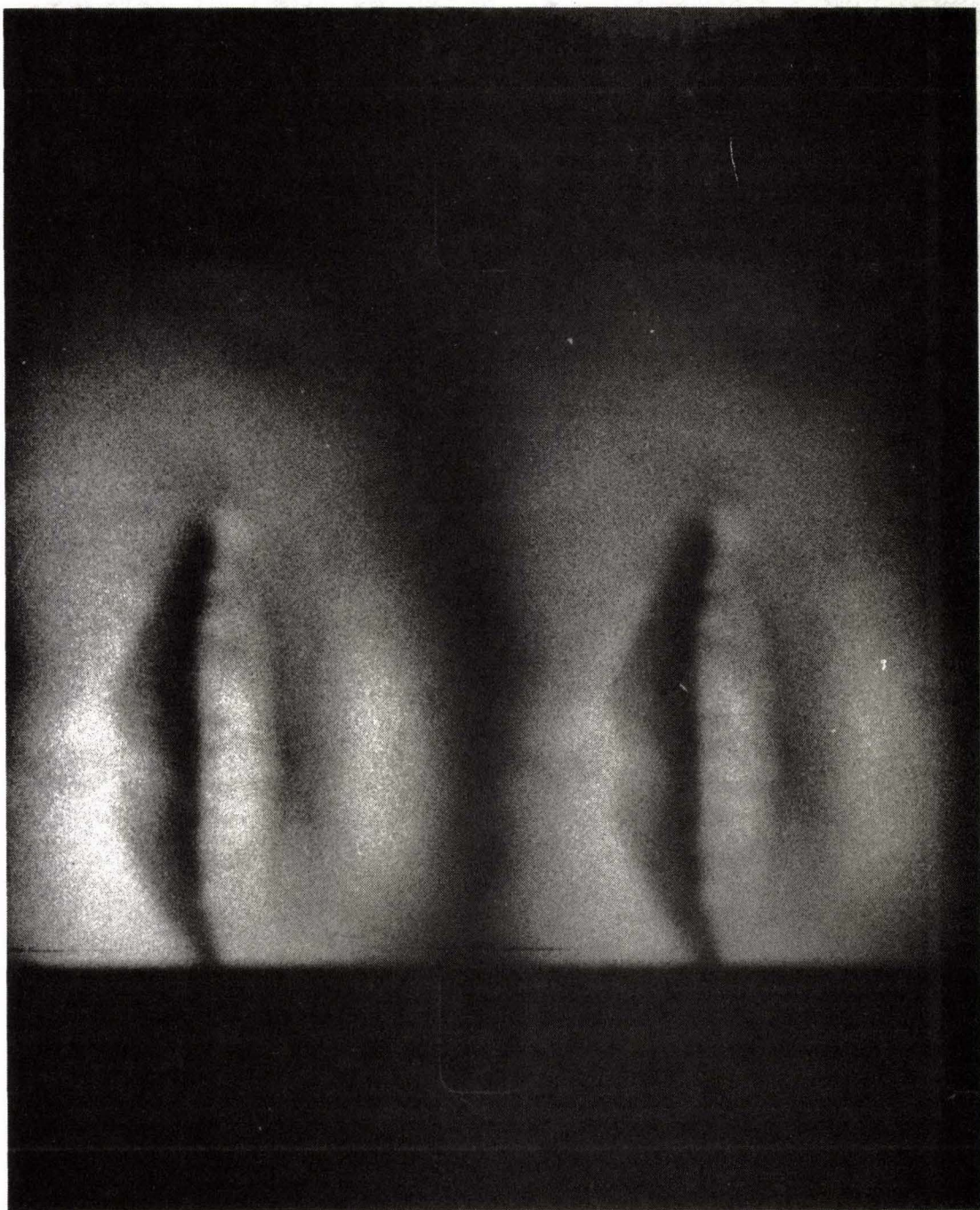






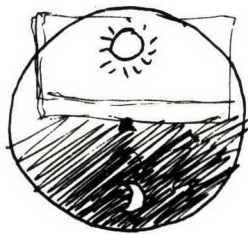




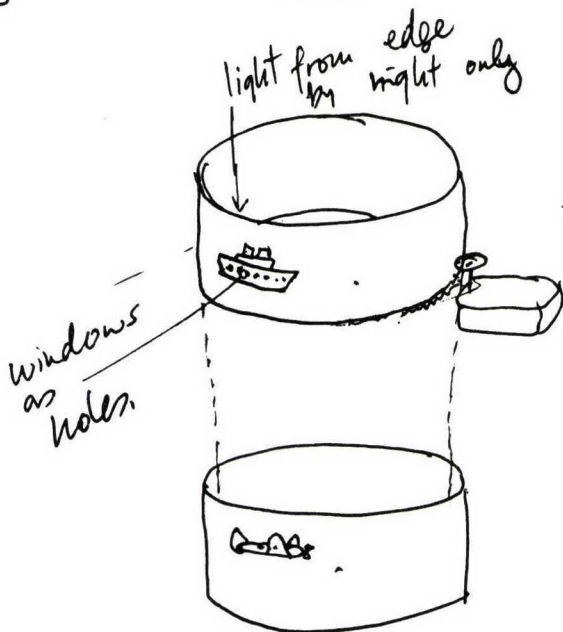
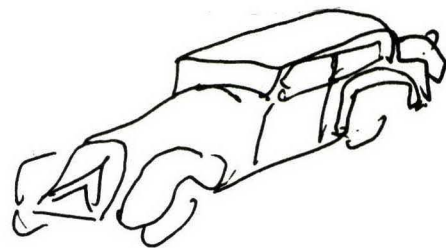






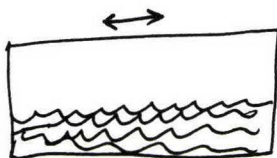


one revolution — 24 hrs.

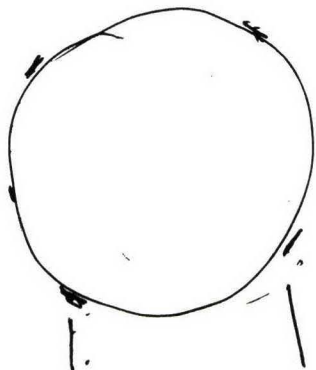


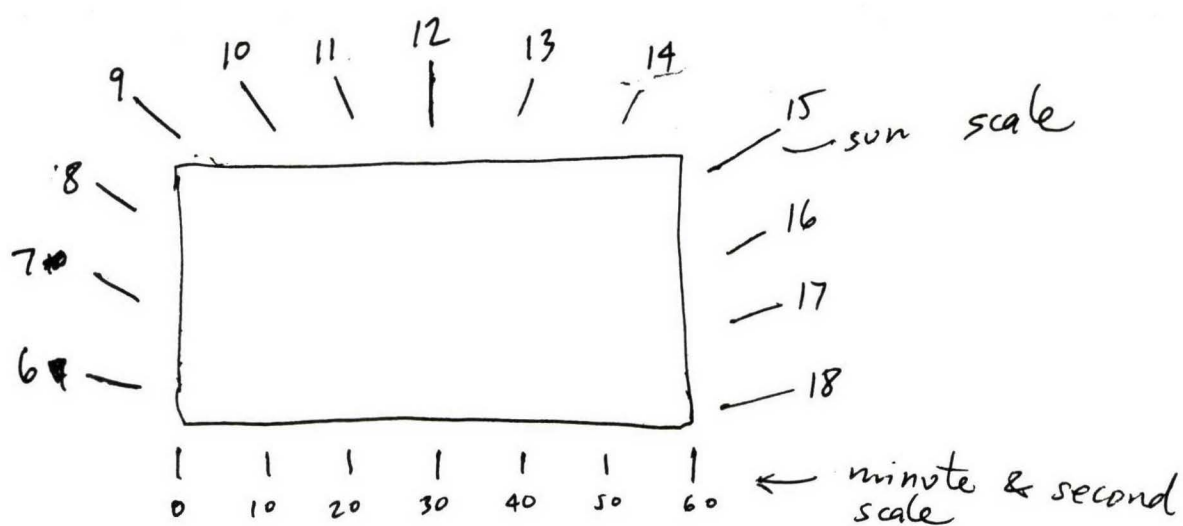
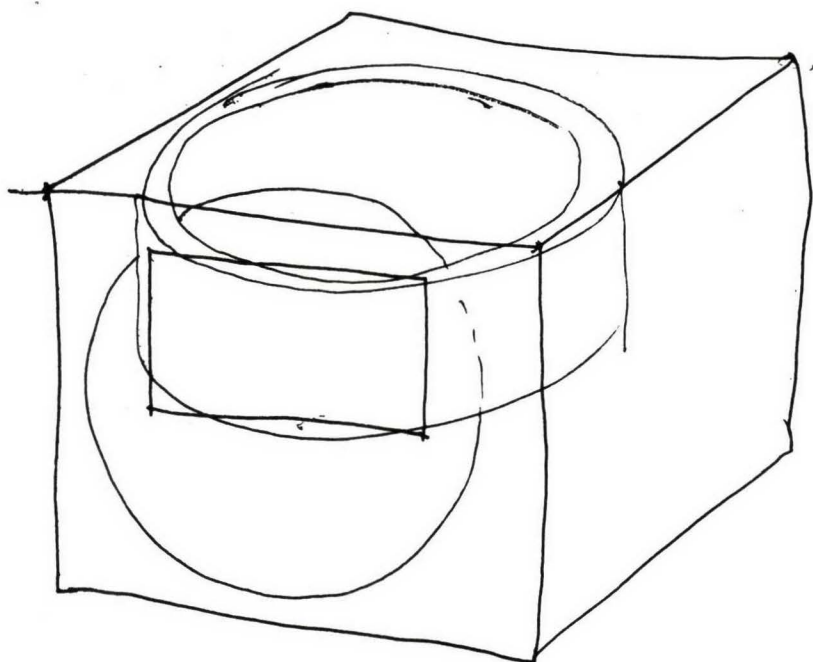
photographiz clear.
4 ^ boats on ^ cylinder
one revolution - 4 hours.

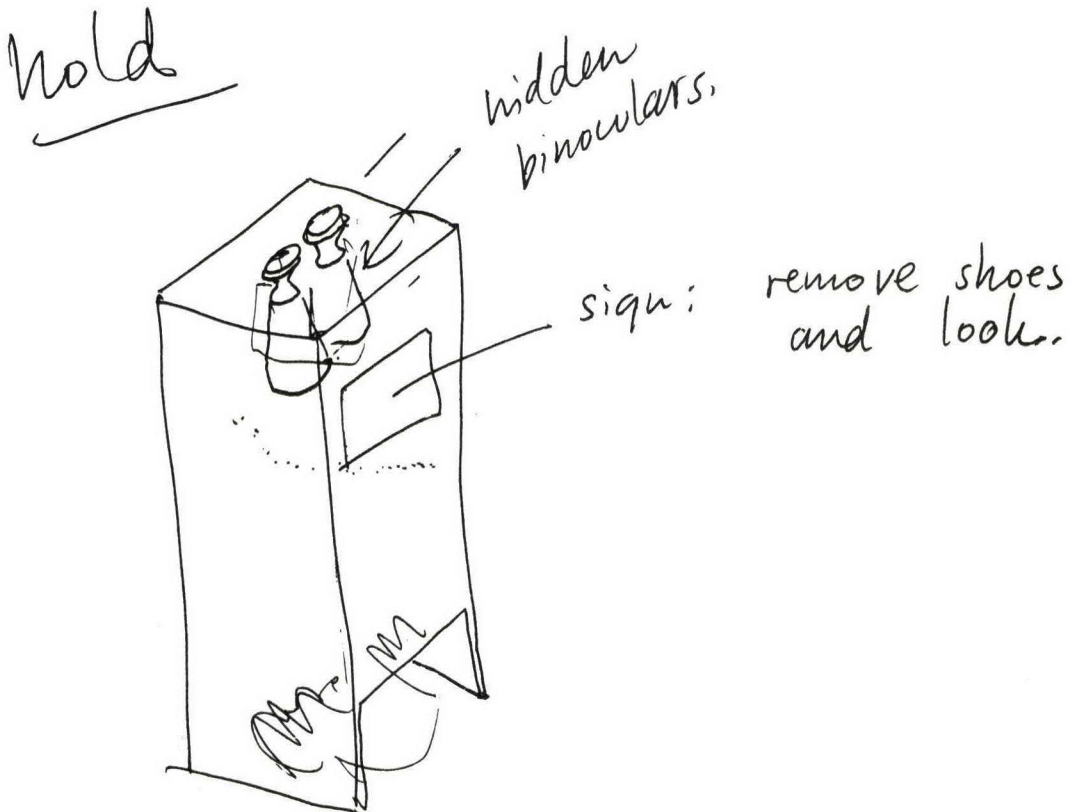
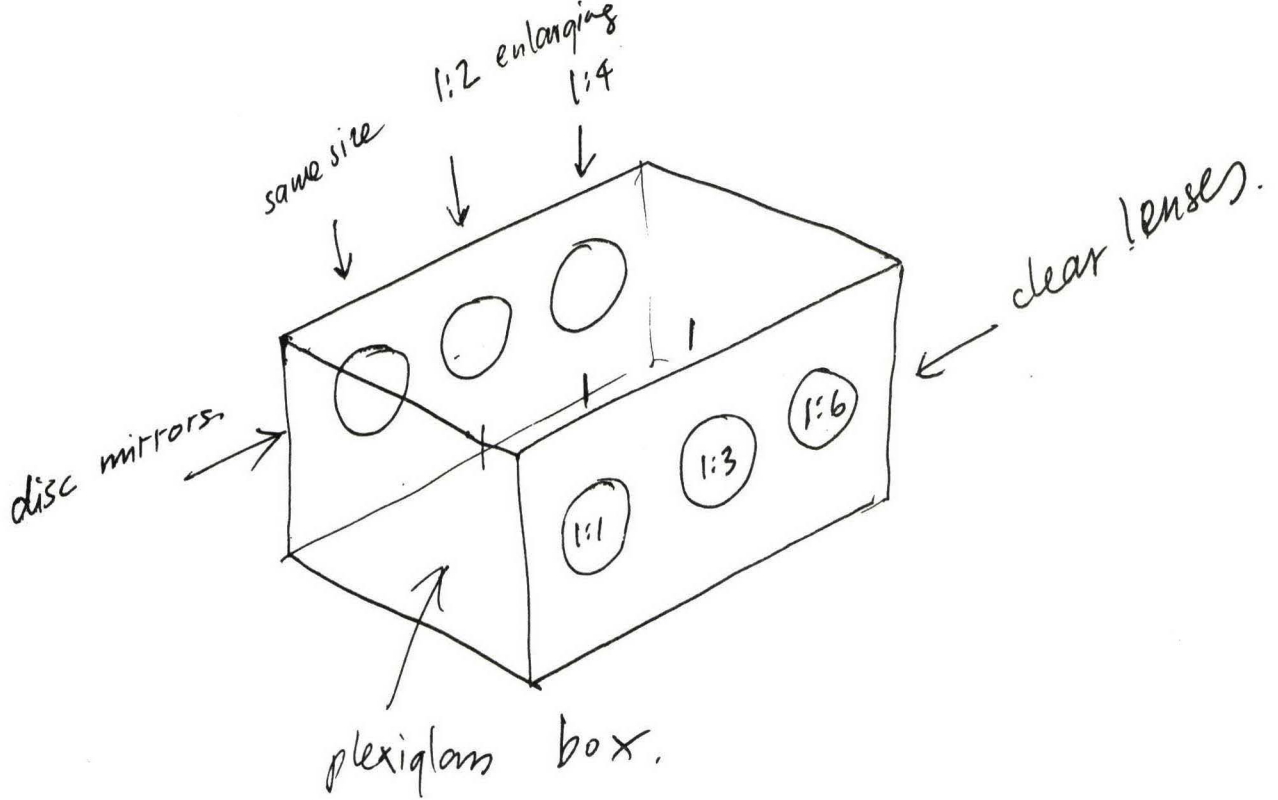
4 airplanes on cylinder
one revolution - 4 minutes



← sea movement







Dear Alison,
Here is my idea for the
- Identical Lunch -

Put tuna fish, wheat toast, lettuce
butter, soup or buttermilk -
all into blender - blend
till all is smooth - drink it,
Best regards,
George -

Mon 4 so far paid lent - 100 by Times 40 ABS - (N) stat continue recording. Weintraub called - paid telephone - \$86.50 to John \$10 for ad. vi. Noon - Amy, Carla, Yoshi 141 W. Order steel deck - Inland Ryerson Constr. Products Great Neck, 516-487-5114 3" N 5 1/2" 18 Ga. 139 lbs. 10' 11" x 19' 6" (20') (N) job. HF. call Bill to bring invoice June 11 Call U.S. Steel. fixed Joes AC, - fixed elev. bell. mailed boat letters - new plan. Re-revised fixtures + Schultz I stereo	Tue 5 Job Lot: 7 vinyl am. Anthol - xerox boat letter. take 2 bags prop. Millner - @ envelopes continue calling floor decks mail to R Korklanete PM - with HF to Anthol xeroxes Phone - brought iron steel decks - ✓ Amsco Sales Co, 786-6363 28-10 384v. LIC. NY 11101 Mr. Koch. H. Robertson, section 21-16 Ga. (N) job. \$1.35/Hr = \$297.75 Letter for Goodman 5th floor - cant use plumbing for a/c took out half old wiring - replaced temporary with stuff Elev. switch again cut v. \$200 fr. Anthol - Don \$80 structuralite \$30 Called - Diana Kurz - my max. 12,000 Friday deadline called: Charles Du Bach UL 2-3275 home. Walston Rd. Tenent Harbor, Maine 207-372-6716 Chess piece - spike them.	Wed 6 tools @ job - Millner. Cleaned boiler rm. controls. Sidewalk - lenses. fr. Marlene - \$20 } to Don own \$20 } \$40 Job Lot - \$10 foods. Gave Marlene - Schutz II. - CA 65473 6 PM - fr LMY neigh. fan. Call Diana Kurz. got \$7 (N) job	Th 7 Fix Joes AC. Sidewalk - final epoxy - lenses. Marquard - envelopes. epoxy - 3D candleabra - (N) Sam Got from - \$20 fr. Marlene. Loft: Power Booth (plumber). Richard. 6:30 Almas - 8mm prop. VHS for Chinese dumplings - \$4
June 11 Call U.S. Steel. fixed Joes AC, - fixed elev. bell. mailed boat letters - new plan.	12 Letter for Goodman 5th floor - cant use plumbing for a/c took out half old wiring - replaced temporary with stuff Elev. switch again cut v. \$200 fr. Anthol - Don \$80 structuralite \$30 Called - Diana Kurz - my max. 12,000 Friday deadline called: Charles Du Bach UL 2-3275 home. Walston Rd. Tenent Harbor, Maine 207-372-6716 Chess piece - spike them.	13 9:30 Immigr. Tone Job Lot - spackle. Tape recorder - one ✓ 10 days. Pats car. Call: Almas + Hala - Fri. ✓ lv. - 1230 (M) leaves. 3 - (M) train Paris. Goodies exch. to Cooperin. - muted ✓ call - Bob Even - (N) 8PM - pick up also paint prepare boxes for jobbies + prop.	14 Montauk * yes or 6:30 AM. Friday. + Hala + Yuri - chers. * Postponed Peter Beard. 516- MO-85483 end of old Montauk Highway Call: Nishan Balikian 5 Beekman 227-4711 1-2 only - home. 201-265-1416 ms offer \$5000 5 - contract. Charles Du Bach - 6 at \$200 to Don \$80 fr. Anthol. Structuralite \$30 max.
18 millner - (N) card job. Weintraub + filler visit. Geoff on way to Higgins Took: (S) 1000 no. 3, boxed, paid Light list. gifts - home box, shirt, slacks. (N) plywood for 3 cubes - \$30 heavy bolts + 3/8 drill - \$20 Paul Sharits visit. 4:30 Bob + contract 5 Brown 8000 - John 2000 self 4000 Bar 2000 will need \$3000 Letters - 17th fl. & 2nd. new coop info. ✓	19 Deliver plan to Balikian. Expect \$ for (N) Bob's bank - 5000 Amy - \$1500 + 500 (N) Flash Art - \$2000 or Yamashita Broome - \$2000 min. Anthol - \$1000 - Balikian Anthol - got \$200 bater. drugs \$15 Don \$50 Foods 5 7-80 wood. meeting -	20 deliver to Balikian Millner - card job. ✓ Job Lot - foods etc - 10 ✓ 56 Fire extinguisher - 10 ✓ (N) lumber - \$80 2 hand truck wheels - 4 ✓ Loft info. to: Don \$ Margot Breier 647 Bway - black dg. 533-2386 Juz-4240 Even - (N) jobs. Cemented last floor batch.	21 from Marlene: \$40 Lab - St. Vincent hosp. (?) Library - return books ✓ Goodies - exch. Ulysses End. alb. to Guerin. Loft info. photos + dancer Bob Wood 477-3122 103 - 3 Ave. + Marlene Lette Eisenkorn & Moore. \$20 (N) jobs compl.
25 9 - visit to see 141W. ABS - stat - photo + screen of mural photo. Need Best box - \$100 Waintraub - \$175 Down Lumber - 100 meter rm. clean up. Dave. 3 passage, paint Wash. Baruch called Okim will settle for 10000? for self. Fire back rents + 10000? for self. Fire without interest. escape. pm start. Even - Flash Art m/b - specs for ABS. Carbage box out.	26 (N) Job Lot. took upon Tape recorder, not yet. to (N) Give Flash A, \$2000 - Pollidon Army deposit \$1500 - Dave + to 141W. Stolen: Elec. tools. hand saw, small drill, polisher-sander, sc belt sander, sc radio, \$100 worth - tools. Baruch called. Town, more cubes. 2 PM - Measures photograph test + hand. Delivery of stl. ded.	27 If nothing fr. either 345WB. or Broome call Yamashita \$3000 + Anth-Balikian - 1000 ✓ Job Lot. Fix door buzzer. Town - aqua. Balikian - Don \$70 even. fr. (N) \$500 converted to, \$175 to Weintraub Jun. red. \$80 each + 20 cash - Best Box \$200 cash - sewing maids - Do Laundry + floors. Don \$70	28 Town - All day. Wfg. for Flash Art - Jeli - ✓ Compo - ? Libr. - Nigel + Harbelle distrib. Peter Moore - \$100 fr. (N) - to Rob. \$80 Sauv job - 226-7992 Bill half final wall Weintraub told about 53 Wood 25' x 40' x 4 = \$60,000 \$10 10
2 Call & see Sila Screeners * Got 141W. front door key. Don + Bill Anthol - Fluor film - England. 141W Test Lab, \$25 + letter to Mayor 5 - Yoshi to 141W. + measure, Received Lien notice 152W. 141W Plans, move (M) + Don	3 to (N) all day, measure - 8 AM + Bill + Rob. takes also 4 platf. all day at Mainwarch Den at returned 8 PM	4 see Baruch. ? Test Lab \$ 10 - Jernon Davis H - Halls. paint conc. patch. clean hall. saw machine. IBM - France. (N) \$45 Bowery - \$20 Foods 4 3 mop heads \$6 Loft: Lili Poskur 677-7378	5 Job Lot - floor paint. Call Baruch * Shael - plans & \$45 ✓ Vernon Davis - plans + keys. (12:42 - (M) arrives Sat.) Metroliner - 6th floor. tenant - perm. on. retire Even - paint hall floor - ? Flooded brnt - plans, worth 8 hrs. !

Fr ^{Gave me} \$500 late. 8 ① In town - pick up envelopes 8 AM - Lib. Goodies - each. 2 rec. 3 records to Bill - total. - 8 ② H.E. = \$12 spoke with Diana Kira - now they want interest. my max. - \$12,000	Sat 9 Redraw boat plan - 86' Clean up table - v Complete ① job. record - v complete maps. Don paint stair hall. Kevin hall light toilet light.	Sun 10 test tapes. 11 - tape - Indian.	Vytautas Gobuzar 43-40 167 St. Flushing NY 11358 HI-5-2189 Raccoon 1st. keys. Anthid. property. Debts - Dr. 50 Yuri 300 Hala 600 + 400
Take tape recorder to repairman - 15 152 W. deadline - no over. to. 100. call Gobuzar 141 W - alternate conf. ABS stat - ① logos. Last buyer for Broome; Jeffrey Pomerantz & Marvin Bevans 109 E 79 - NY 21. 628-5583 - Marvin. July 535-6536 - Jeff. deadline their lawyer. Merlan Friedman JU 2-7600 x 8577	Listen to all recently recorded tapes. 16 prepare + complete ① job. grommets hampshire	Future income - 17 \$80,000 for boat + 300/mo fr. 141 W. & 200/mo fr. 150 Green + 200/mo fr. apartment Danton - \$30,000 (boat + trip) + monthly.	36 & 100 more tax. Best box 184. Lab - Bendinert Schlesinger 3 Av. 10 St. Mosler Safe Co. 1561 Grand blvd. Hamilton, Ohio. Robert Rossberg publicity dept.
Bob to Martha's W for 2 weeks. - 22 check with tape rec. repairs. ① visits have ready. rough iron v. decide mural tel. book ad. v sign - v cards - v 2 boxes + ① 4 paint. ① Job lot - raspberry syrup. Town - ① discuss lights all day. v Goodies - mentored. Library - v supervising ① plastic sign \$9 Received fr. Bob \$5000 gave to ① to deposit, same day Loir valley guide \$4	aprony lends - sidewalk 23 clean: table bird cage v clean strong room. Received fr. Flash Art \$2000 fr. Bob. \$5000 141 W. 10 ft. Shirlann Smith 431-3856 20 E.B way. (Technique's friend).	put hose on test sidewalk. 24 England - notes & map. 141 W closing \$1,000 Amy 12,000 Yoshi 3,000 + Mrs G. 6,000 Broome 8,000 - 2000 deposits Amy x 2 12,000 Yoshi Bob, Bank - or Broome Lo.B. Michelson Shirl. Smith.	Dennis Oppenheim Cart news copies microscopic slide of crystals 1x500 Rob. Pollidori 962-2044 Hollis Melton 300 W 17 - SA EN-2-3995 243-1147
Yamasaki \$1000 OK. 29 Anthid - Balilijan - 1000 Fluxhouse 1000 to ① ① bills - Received: cash 200 → Bill, boxes 175 - Best boxes 80 } Lumber. Bill. 45 } all. hall 100 → printer. final plast.	if no response from 30 Pomerantz - letter to Dr. Bahl. 16,000 & 5000 dem. 2 yrs Re-order - Nagel, + Crown Bahlis Letter to Calif. mag. \$7 2.3 - Bevans & Pomerantz Grace \$500 deposit. 30 day deadline will try to raise entire cash. Final Broome - with acc. 9 - Amy's father. ① received from 152 W + Okin Call Yoshi, notice → not court.	July I Final epoxy - sidewalk ✓ France notes - ✓ real Ring back - ✓ ① 6 hrs. ✓	① 12,000 ✓ Scheme 1. W.B. sold. W.B. - 12,000 1/2 Scheme 2. Broome 1001 Broome 5000 deposits - } 7000 Yamasaki - Anth. Flash Art 1/2 Scheme 3 no sale. Bobs car - 8000 Bobs bank - 4000 etc - 1 1/2 partnership. Scheme 4 no sale. Bobs bank 5000 - acc. 3000 - from Anthid - 1000 deposits 2000 Amy 2 for work
Bob returns. No. 6 Amy to give another \$1,000 to Yoshi + Lumber. + at rent. paint doors - blue-green wash floors - take off from stairs - paper. Noon - Balilijan, + Job Lot. 3-5 Mrs. Gobuzar. to see 141 W. x 2 or 3 rear. Clean up mess in store rm. paint floors wash floors ch. Flood continues. Open sewer \$45 from for self \$15 bldg.	write 141 W offer 7 to Dr. Bahl. Clean bird cage. Moore - pick up prints no ① arrives. 12:42 Get Chinese or Greek food. \$4 Store - rm. ✓	Plans 141 W. ✓ 8 Store rm. ✓ call Susan Hoffman - Shirlann Smith - deadline. French tour notes	345 WB → ① 410 ft @ 12 = 48,000 9,000 from W. 152 W. 5000 fr. Br. ? 2000 reserve. from Broome: 141 W. Rent. ✓ Yoshi - ✓ Bill ✓ 5000 Halla ✓ Lumber ✓ Robert ✓ Flash Art ✓ Balilijan ✓ from 345 WB. Bob, 5000

July 9 have \$20 call Weinkrantz - rent at closing. All day - more (M) returned 4:30 from Anthol, \$250 ↓ to Bill - \$120 to Don - \$20 IBM - French four notes - Bob Watts returned.	Tue 10 1/2 day - change lock - safe rm. 3:30 to help Tone with charter. (he waited since 7th) Fails returned. Eve - with Shirlean Smith & her friend - 141 W - IBM - 141 W plans. Town - returned Libri books. built cover over narrow garden.	Wed 11 9 - Rob - \$80 (me 65) 10 - Job Lot - 11 - Anthol - Xerox plans 141W. PM - home - Balilujan. call Weinkrantz, Baruch & switch air conditioners? 35 1 day - prepare to Don \$42 2 + paint doors. called Bob. Drugs \$5 water ✓ 2 boxes. garbage out fr. elev. rm. ✓	Thu 12 Drugs \$5 Library deadline. 10 - Shipoko. paint doors. Swift storage rm - limit personal liability 141 W. on 152 W - 2 choices. enjoin their sale. I. decide. do nothing, then sue - this Kawakami says WB got 10,000 PM - Balilujan will guarantee to Shirlean return of renovation money. call Shirlean Smith says OK. will guarantee return of \$1100. on renovation if deal not thru.
16 pay rent to Weinkrantz Balilujan Lumber 141 W. - met. studs Job Lot - ? order. Call Gollay - need fire & clear note prony fr. walls + steel arch. order 7 doors - \$700 Bill. complete lap. Don - 141 W. dead. Job Lot - pots, hardware - \$20 Sidewalk posts - over. 9 - Meet. Pomerantz + Bevans + Bob	17 Drugs - \$7 sill screener - Orig. repros - 6 Greene. 24x24 - 255 / piece 24x36 - 345 8 1/2 x 11 - 255 slat deals or 4 sp. Bill pay bd. + canopy. Don 11 Die cut - Artistic Die from roll. Baruch discuss 141 W. Borrowed Paint floor-hall edges + last door sill \$40 Broome - disconnect DC. 5 - Larry Miller. 6 - to (N) pick car.	18 Store deadline - All at (N) store with car - bring paint - roller + pan. light strip + plate. self - electric - Bill + Don - pay bd. + v canopy. Robert - paint ✓ Don - paint. ✓ 6 reasid lps. \$24 } 42. 8' track \$18 pick pay bd. + gyp. bd. \$20 2x6x8 (N) returns. call -	19 3:30 Bill + car in Best - car in Town: Gollay - yes: + ABS or comp. 9:30 Larry Miller. early act. AM. Peter M. photos ✓ more lunch. (M) visit. return Bill Don + Rob. Floor. Stiff etc. stop. Door sill & paint floor edges. Have JJ agreement my name out. (Valantis in) Eve pick check fr. Susan Hefling. still does not have.
23 See Balilujan \$1000 Canal Lumber \$2000 bratt boxes. Yoshi \$2000 ✓ Lights for boxes. Bill Job Lot. spackle. sand boxes, etc. spackle. ✓ 1 - Balilujan. \$2000 Tape rec. ✓ 2 - Kevin's brother. checks 300. Get fr. Yoshi \$500 cash 200 NY, Tel. \$100 & Miller \$100 Bob - return \$220 need parking meter dead. Frederick of H - \$100K	24 Delivery of studs only with Bill + Kevin's brother. All day (N) * self: canopy elec. clq. track. wall boxes. Bill: clq. holes hang wall boxes AC. duct. Job Lot 2nd shellac belt sand paper, etc. Pearl paint, spackle el. Large bolt cutter. ABS stat. 27* Eve - 3 furniture out of TEK. * Flash Art Job. 10 car.	25 Bank - tell I forgot signature Tape rec. ✓ Danton lights → (N) * from Amy \$1000 → partitions From John L. \$100 \$3000 check → All day at (N) * Bill - theatre. 160 @ TEK 280 boxes (N) 1st. wed. 150 (N) last " 150 } 640 Hala + Yuri - 1000 Doors - 1000 fr. (N) Tape recorder - cash \$600 Mittler 100 dicks → Telephone 100	26 * all day at (N) lights. → window saps. Dr. Park. 50 Anthol 40 Get refrigerator + gave for AC. Japanese sword. one. \$7000 to Baruch. * 300. sign ID, Agreement I give guarantee, state record. Must get 300 rent to Hala. → 300 partition deposit 1800 plumb. Call: Gabuere lawyer - Bernfeld - 421-9040 Tel. Eve - Almus. Gave to Bill \$60 himself - lumber - hardw.
30 Delivery of mts. 3 workers to unload. (N) wall paper hanger. Zaccer * 11 - Hala → \$1000 ✓ PM Town - peg bd. brackets laminator. Lamp ball - \$6. Brackets \$16 + Glass \$58 6 - Order up truck with glass. Eve at (N) till 10 PM Eve to Almus? Don - print sealer. Chris - slip Rob - slip to Hala \$700 cash \$300 check from Shirley. Keep \$300 cash	31 Delivery of steeling unload 12 days? Monteale - ? or Kanda End. 141 W. Rent. fr Amy - 1000 (3mo) Shirley - 300 Amy Yoshi - 140 Rob. 3 fl. to Robert \$102 paid up, Return to Anthol. \$40, Styrene sheets \$6. Plexiglass \$15	Aug 1 1/2 day at (N) All completed (N) store opening 141 W. rent. (1440) Shirlean - 300 Amy 1000 Yoshi 140 cash - Shirlean check 300 ABS → Rent - ad. 141 W - Bsm + 1st fl plan - measure. ✓ Laundry. ✓ Clean table + store. plans bsm + gr. fl. roof. Don 3 fl. unload. Chris - unload. Rob 3 fl. unloads. demolit.	2 Lehigh container \$107* borrow fr. Shael. Job Lot - flowers. lila. floor paint. Bill - start slides - Defrost refrig. v Clean rm. Bird cage. ✓ Rob. 579 Bway (mercer) 50x200x5 400,000 / 85,000 cash \$8/ft. (141 W) 9.3/ft Giant elev. mant 60,000 12,000 fl. 1000 I use 20. 36,000 fl. 1400. 2 fl. 20. should be 4 + 144,000 cash. top more. make 3 armchairs top floor. 30,000 fl. 2 mfg. Call: Gabuere lawyer - Bernfeld - 421-9040 Tel. Eve - Almus. Gave to Bill \$60 himself - lumber - hardw.
6 Talk to 8 & 5.4. about Bway Hdy. 30,000 + 600/mo. Xerox ✓ Reserved fr. Ckin notice of 152 W Auction sale. uk Shirlean \$100 \$2 - (M) 3 - Canal Lumb + 141 W. Storage rm - routine Halter Friedrich to see left - said 14,000 for half. a 24,000 for all (2000 to Chris) Letter to Flash Art. Flux pack 3 - contents San Ginnigiano piece. Rome - support slides, ping pong vending mach. Chris + Don studs + sound bd up: 7R - scrape 7 - sweep. 3 - toilet out. Got from Shirley - \$100 for scraping. \$60 for sealer-paint ABS - Flash A, \$45 to Chris - \$40 Job Lot \$12 Foods \$5 Drugs \$13 Store rm. TV repair. \$12 1/2	7 Call Baruch - 141 W & Yamasaki care. shown Bway Hdy to 8. ✓ Got from Shirley - \$100 for scraping. \$60 for sealer-paint ABS - Flash A, \$45 to Chris - \$40 Job Lot \$12 Foods \$5 Drugs \$13 Store rm. TV repair. \$12 1/2	8 at (N) Friday Take. bx, connectors. TV. Elec. tools. Boots. Fluores. light. 5 lbs extension light. → eucalyptus glues. Do - change sign (forward) Almond change defect, light. 2 lbs. 1.85 complete rear wiring. glue colored clips bring back - spackle Xerox - plans + top. Bill shorts 2:30 Heiner Friedrich. Deliver plan to Balilujan Store rm. clean elev. platf. Bevans called - will have \$700 on 21 st. - John L. - carpentry jobs \$50/day	9 Town - insects scars, illnesses. face anatomy. Paid: Don \$100 (for this week) Rob \$100 for last week. Got fr. Amy \$1000 Yoshi called \$200. I should get from Yoshi. \$563 - Pante 97 Paint 200 cash 200 pick hand truck 7:50 - Danton pick up job Garbage

Fri13 shirlean Smith deadline. (Bill + 8AM - @) - All day. (Robert, take - elec. tools, & boxes, connectors, BX, Gave hammer, fine nails, small table + ficur, \$10 from @ \$105 → @ - hooks, curtains, icons etc. Got safe photo.	Sat at @ 14 Kevin to @ + Robert. Bill to complete, part, self; complete painting doors. ✓ Complete graphic prep. for Flair Art. Peters photos safe - @ - \$5 Maly + bolts - \$10 Tools - \$5 @ 12 hrs. Elec. fixtures.	Sun15 Kevin at @ store. (2 days) Storage rm. ✓ Skandinavia - travel notes, comp. Call: Susan - Moores, Bob	paint hell doors storage rm - all off the floor.
Best Box 20 cash check - need car. Anthol - return \$40 Bowery - strip + spot light Job Lot - fire exting - 20 Tape recorder in & out, from WB. Pay workers \$10,000 at @ continue etc. @ \$84 check to Best Box + @ \$300 check to me Eye - paint floor Clean desk,	21 exit by yard only, clean up table etc. Agreement for Shirlean. order doors. All day at @ Electric - large drdr. off. lights, track, compl. up, wall outlets, reversed ll. track 10. from front. Robert \$180 (1 owe 55) Don - \$90	22 Home - yard, + wall boxes - sand. Fredenh. - 100 from WB - 10,000. Balikijan - 2000 ✓ (cross) Hala + Lori 1,000 ✓ 80 Wood 1000 ✓ met. studs 2000 ✓ 10000 sheet, 1000 ✓ Aug. rent \$500 + 900 fr. buffer. Yoshi (Amy) 1500 ✓ Flash Art 2000 ✓ Workers etc. 900 Cash → 500 ✓ from Buome - 8 5000 - Bob bank 1000 self.	Bill 141 W. - Silkscreeners - 15M - Anthol, prog, clean yard, all platforms out to @ store, paint floor. Dr. Park 50 Floor sander 300 Lab 25 Anthol 40 Bodis - 800 Doors 1000 Tape rec. Tel. bill 100
27 @ pick up: floor platforms Go to @ lettering at home, Japanese sword. Wall posters + envelopes. from \$10.00 cash, 2 Returned to @ for R.R. \$500 to Chris \$100 (my credit H) Don - \$75 Robert Tape recorder. \$73 4 gal. wh. shulac \$26 s.s. cable \$14 Gas - \$3 Tools Hardw. - \$8 delivery. met. studs. Fonte & Sons container - \$97 fr. Yoshi. Gr. Union - \$5 Help with container, plaster. Delivered met. studs, holes. & 1/2 sound boards, Rob minor fire - 3 fl. borrow fr. 20000 \$20.	28 Sword man visits helmet - \$1000 sword - \$200 + cannot IF Reward. Kevin Spot lights. 40 with brother Blilya - 141 W 31 and 1 & days. Eye - paint floor -	29 to @ with light track. ladder. Don - print front, gelatin, rear. Kevin. help elec. Rob - complete div. Self - hang grid track. lights. Received: Jun. 27 - 500 Jun. 28 - 100 Jul. 4 - 45 Jul. 13 - 105 Jul. 20 - 384 Jul. 20 - 20 Total 2250 hate with truck + tools	actual expense. Total @ Bill - 400 Rob - 80 + 100 + 60 Don - 20 + 60 self + Kevin. 20 + 240 Chris - 200 Best Box 200 paint, 100 fr. 10000 Chris - 20000 Received 500. 85 100 500 2000 own: 2000 Aug. Marvin Bevans Jeff Pomerantz 628-5583 535-6536. Jones away Aug. 9 - 28 n. ind. + Oregon.
3 Get another container? to @ All day. Got fr. @ \$20 Chris + Rob containers Rob - 3 Chris help. Bill.	4 See Bevans + Prinsaur on elec. complete plans. All day - storage rm. Chris + Rob complete loading container. fr. 7 & 3 till 6:15 all rubble out	5 Received fr. Amy. June 19 - 1500 Yoshi July 6 - 1000 Yoshi July 28 - 1000 Rent 3 mo. Aug. 2 - 500 Yoshi. camp. Aug. 8 - 1000 self - carpentry Aug. 11 - 1000 4000 more fr. Yoshi - \$40 97 1/2 day - storage rm. clean table Bevny bldg - circular.	LMY called - needs floor cover, for 112 Greene bldg
10 Get another container? to @ All day. Got fr. @ \$20 Chris + Rob containers Rob - 3 Chris help. Bill.	11 Kevin + Chris move to TEK 11 - see Bevans Got another \$1000 fr. Amy. deposit via Bill. 3. checks. Clean table - Paid Chris \$30	12 prepare Mrs. Brown objects. Laundry. Share head. clean up store tables.	should have money in escrow. Alyson Amy - 12,000 ✓ Shirlean - 7,000 ✓ Bob's Room 5000 ✓ Bank 7000 ✓ self - 4000 Brown 2000 Yoshi 4000 3000? Pomerantz, Richards, workers, 150 direct Next mo: Sept. order plants - 141 W. plant tree 80 W.

Aug 13

order paint - \$200
2 tubs - \$200
tiles - \$
drywall gun - \$100
Angus to start, plastering + cement.
ABS stat. insects -
or Zaccar.
Steel to repair my AC?
Received fr. Shirley \$700 for bathrns
fr. Bevans \$600 -

Tue 14

* Must receive shooting
30 Gal. sealer - \$200
Dry wall gun. R. Bass - \$100
2000 screws - \$20
Found new sources - sheetrock.
Invit. from Berlin - seminar
wrote back to inquire who invited.
Zaccar - \$46 - took insects.
Tape recorder \$47.

Wed 15

Mrs. Brown. visit?
to LMY - Anthol. I - \$100
Delivery of Doors \$40
2 Tiles, \$372.15
Bath tubs \$
3PM - LMY avail.
4 1/2 - Bob. ✓
complete pny pny 4
Larry to start, other sheet & tape
Paid Chir \$82.50
15.50
lowe \$70
to this day.

Th 16

Deadline for Bevans \$7500.
for escrow \$ to Baruch
fr. Amy + Shirlean +
Gobvchar (?)
Delivery of sheeting. ✓ *
order Bevans 2x4
Bowery Elec. } \$52 final.
141W + Bevans jobs } pay \$94
some items.
LMY concert -
Bevans, elec. plan, ✓

Delivery sheeting Broome
100 - 4x6 fr.
check fr. Bill \$231.50
leave message on Broome ✓
ABS stat. final.

Noon - (M)
Received fr. Richard \$1000

Bevans returns
Pomerantz will pay.
7500 + 1000 mtb.
Ballance mtb. to ABS.
Flash Art.
Order steel - final 206.59
Order bathrm accessories,
+ MA 200 glue + recessed,
crystal tile - (glazed non slip).
Long discussion Canal Lumb.
Suggested dummy corp. names.
"Good deal Inc."
"Soho Precinct"
Gemac
Anthol to Zaccar.

Amy will pay 24,000
Renov. bal → 3000
2000 Reserve
1000 → workers
Pay all workers
1 - see Balilujan
ask about Bwary.
Delivery fr. Empire Marble \$145
(N) stands epoxy.
4 - Marvin ask worth \$.
+ mtl. 1000
Cash: 3000 xmas + camper \$76
Bwery - intercom - etc. 34
see shael - mond. deadline

Zaccar - check flat.
Call - Weintraub
Baruch.
Pat needs elev. 11 AM.
Delivery Grand Lumb. \$646
4 doors to 141W,
Balane - Broome -

Must have all moneys.
See Bowery elec. 27
pick up sander-Damone \$450
complete clg pty.
Ladder via Bill call. \$100
Balkijan to Don - 80
3000 fr. Amy - depleted
met. to met. screens - \$24
Ladder - ext. #18' - \$50 ✓
Pearl. pt. Lettering - 10
misc. - elec. 5
Pearl print - make up \$23
Letter to Berlin - OK.
Received fr. Bevans \$4000

Town - Lee Sam ✓
to Baruch \$4000 Broome
B - Flooring place - varnishes
clg - conduit + boxes
Reverse floor tiles.
Bevans paid Vernon \$400
Sun, Mon, Tue, Wed, Fr, Sat, Sun 52
From Anthol - \$1000 cards
to Damone \$350 +
100 - Texas chak.
Chris \$ - 182.50
leaves.
Hainers safe.
Vernon 1/2
Vernon 1/2

Tentative do. 29
must have dummy corp.
141 W. corp -
to start Bwary acc. install stove
Sand floor + 1st. coat
self - electric.
structuralite delivery.
more lumber to Broome
Job Lot.
disc sander etc. - 48
Foods - \$12
nails - Broome - \$6
to sheet bathrm
Vernon 1/2

IF move AC.
Find Angus calendar.
Delivery of varnishes
+ floor tile.
+ Lee Sam. ✓
Sand floor + 1st. coat
Drug store.
paid.
Larry \$200
Don \$100
Vernon 1/2

mark off electric 3
Don
pt. patches
windows
etc.

Need 500 cash to bank.
200 fr. Shirley, cash
300 " Amy, for window.
open Good Deal bank account.
collect rents. - Cap. 670
Shirley. 300
Millner pick up.
Got fr. Shirley. 500 →
exch. with Yoshi - cash -
450 to Bill to cover
Friday's checks

in town. New checks
Bowery elec. \$63.
ABS stat. - \$157.25
Flash Art.
S.S. tank - \$60

Town -
Library.
Kitchen cabinets. 6

mark self - electric - cash \$30
Call Bowery - 500' BX
more boxes
dry wall. deep
Mop heads \$3
Broome nails \$10
V.V. ad - workers - \$7
Alcohol + varnishes - \$2
90 jars - \$3
Drugs - \$8
Kevan
to Broome.

Act sewer -
Plumber estimate
8 bathrms - with heater 10,924
Stack - separate.
Heater 14,000 BTU.

At home - answer phn
extra workers - 2
Call: windows
envelopes
Weintraub
Freer -
141 W -
Rob - 3rd cont.

141W - self - elec. clg. fix.
+ 220 line.
Job Lot. \$20
terminator.
Frank

Frank Gonzales - eve. + weekends
\$5
John Ryan - 982-4815
quit. \$5.
Bruce Barnes - 3 wks only.

6:30 - Bob - gave \$1000
discuss - window, floor, wall +
Peters enlarger.

Fri 17 order & delivery - Bevans - 2x4 - 100p. Rob - 1 spindle - 5 Bowery - only 4th box + 1/2 cone. 10* conduits. Downtown Lumb. \$240 100 - 2x4 x12 screws \$15- Br. Jones Lumb. \$100 paid Don 4 1/2 - Vernon. -	Sat 18 Larry Miller to start spackle Rob - Broome prophyl + ladder Get nails. Food. \$5 v cleaned bird cage v start Flux charts v paint Jonas + hall floor patches.	Sun 19 Vernon Kevin Cms. 2 Vernon + Kevin -> Broome v Fed dog - parking Lot. v IBM - Anthol. v 2) stands - epoxy - Agreement to Heiner F. v New Flux letter v 4-6 - Amy - keys. v Vernon starts at Broome call markers to order IBM - Italic -	Montauk Peter Beard 516 MO 85483 Pat. 431-4385 Thais Latham 250 W 57 St NY 09 Angus 255-5960
24 Italic ball IBM. v \$ for Zaccar. - call @job - 686-1155 \$250 fr. Zaccar v to Rob. \$80 to Chris \$75 } 235 to Dan \$80 } Monday. Received another pack Berlin. Check \$200 to Larry. fr. Bevans \$1000 -> via Bill. (M) pick up stands & teeth.	25 Truck for Amy fr. Yonkers. Rob. to drive + hand truck. rent - 7 9-30 Vernon 9 - Kevin @ printing job + 9 1/2" shrinkage "under new ownership" sign. All day chart IBM v Kevin - Broome - final. v	26 All day - flux chart Recordings - Mrs. Brown - Shiomi no. 3 boxed "20 " no. 4 "20 Flux mouse - 20 4 Ping pong rackets 40 Milton - index 30 Patterson - white meditation 30 Snijm - water 30 LMY booklet 30 Kubota napkins 5 Shariti book - 6 127 Laundry.	Fluxpack Final negs. Fluxchart. (M) job: 686-1155 Texas 713-522-4676
141 W, Closing 31 Amy 24,000 v Shirlon 7,000 v } \$5,000 Bob - Broome 4,000 v } 35,000 ? Banks 7,000 v } \$2,000 Self. @ - 2000 v } Broome 2000 v } Desh. 1000 v } Richard v 1000 v } Vainusaki 1000 v } Anthol. 1000 v } Amy - construct \$2000 v } H. Friedrich } H. Friedrich } Amy - 5000 - reserve 2000 } Anthol. 1000 } (M) pick up fixed staples + teeth.	Sept. 1 Amy's tenant moves. Jessica Harper All day - chart + parts up recordings. & Amy's left. Tenants Floor. Heiner Friedrich called - 10,000 by Oct. 1. Plan by Sep. 15 Eve - clean up table v organize papers	2 chart + recordings Douglass poster * 2. papers. v All day - chart. AM - Broome. TB elec. mark city loc. Pick up flooring + machine from Ken - PM - chart. Laundry.	3 negs to silk screener. \$1000. order all books.
7 Got rent 5 & 8 - Cash \$500 v Rob - 210 v Don - 100 v Bowery. \$16 Screws 46 2x4 (20) Broome \$53 S.S. tank, \$60 checks: Bill - 303 Larry - 180 Al. 162 23 Delivered stl. beams. Got fr. Douglass - \$125 Poster. 4000.	8 Work on electrical - 191W Organized all mlt + tools on cart. AM - this complete TD elec - FM. - 3 hours. Organize papers	9 All day - chart. AM - Broome. TB elec. mark city loc. Pick up flooring + machine from Ken - PM - chart. Laundry.	Marvins AC. 14,000 BTU - \$200
14 9 - Bruce - v Call @job. Serra Peck to call - worker. Cash \$300 -> Deposit work xerox documents for Heiner. 10 gal. paint \$30 Ls + lead \$2 Bruce - 16 John - 6 Frank - 6	15 Chart All day - TB Frank \$26 John 13 1/2	16 Chart Conduits compl. TB. Frank 30 (3 bonus)	3 week from 16. Workshop Experimental Art. Berlin Oct - 10-13 colloquy. GM. machine -> Fluxchart - hist. Kevin to slay in return - Ben? Switzerland call Peter - Sep. 28

Sept 17 Job - Larry \$30 Bowery - \$14 Richard Davis 13 (1st time) Anthol. - Xerox - Heiner docum. Balthuzan → Refused to Rene Bloch gallery - Refused show: 1. too short notice 2. Moorman perf. - 3 yr. boycott of his gal. 3. Cologne - 6 yr. boycott of Germany till Sep. 1976 Bob + Heiner docum.	Tue 18 Daniel Araya - w/tine. Sand fl. Quined doors with thick paint. → Yv. may scrape off → Don Araya \$2 1/2 Rich Davis \$11 M2 - Insurance man. Alcohol. \$3 13 styrene sheet - \$36 borrow fr. Yoshu \$10 Shirley paid 20	Wed 19 cash \$100 fluores. @ fixt. - 20 Job Lot - 10 door track 5 ft fr. Shirley \$19 Paul Bruce - 18 Shirley Gary - 13 1/2 sand - Dan - 17 Frank - 7 Ray - 13 1/2 Floor 92 1/2	Thu 20 Take fluores. fixt. apexy - clamps, tape. All day at (N) got \$100. glue table - (M) got 1 qt. Varnish fix lights - 7 & 8 dismantle saw - load it! Dan out. fountain - fr. + Rich - 10 Frank - 10 Ray - 15 Floor 35
24 Deposit bank - 2000! fr. Shirley 200 cash deposited bank 140. Bill to start - clothes bar + shelves - 7B Don II - 20 supplies	25 Bill to start Amy closet.	26 Alenikoff to move. Town - 10 AM - Mr. Maggott 250 W 57	27 Prepare - rent + tax notices.
Oct 1 Yoshi 500 Marvin 400 8 ft. 900 Shirley 300 - cash pay mortg. II - \$2000 8th floor rent - immud. credit. Job Lot Rosetta Tel. Co. - \$60 sharpened blades - \$15 Town - (M) no film. IBM - Italic ball \$40 Hardware \$7 Bowery mic. \$12	2 chart	3 chart 2 Phi - Maggott.	4 All day at (N) + (M) parcel. hrt. plugs, wire, 3 fluores. hrt.
8	8 Fly - Hypalon - Du Pont 925-3290 with: Coatings & Engineering - Hiedra, Penn. To H. Friedrich. by laws. still needs: file policy. prop. lease, file search why not FCC register? Eve. Rubliev film 2 1/2 hrs scenes: white washed church Attack on Vladimir Bell casting. - nailed scene	9 Berlin Colloquy 10 Workshop Experiment. Art. don't make chart public. 1st. day. Int. → \$10 to Franq 20 to Peggy Ultimatums to Damone + Yoshi - OK. Called for returned of suitcase. Balloons collod. * Mess. 1% of total = 315 sq. ft. only - prop. m. work on Flux pack 3 ✓ prepare all negs ✓ clean table Mailed to Heiner Friedrich - prop. to Dr. Maggott + Joachiminder - chart.	11 2nd day Mr. Stein; SE corner Woost + Grand 25 x 90, 40 x 90, 40 x 75 5 storeys - 2 elevs. 400,000 / 100,000 cash. last batch to: Linda 30 ABS stat. Peggy 10 2. Vertov film "Forward Soviet" 2 hrs. draw - no smoking signs. Clean table
15 Order vinyl cloth to envelope mfg. negs. Cash \$200 Selby Furnit. Hardw. pumps, calipers welder. circ. \$123 1/2 Miller - 17 Don - 17 Douglas - 75 sheep blades - 7 1/2 bul. brd. letters - 4 1/2 mic. hardw. - 4 Alum. tracks - 20 Ronny - 20 Turned boiler AM - 141 W.	16 to Land Brecht object Arrow plg. thread box prototypes - no game box ✓ wd. water yam. ✓ Letters. no. 3 wall hangings, ✓ Bob gave \$1000 deposit no cash. \$2000 yr. 3:30 - Taylor inn ✓ Container - all drums, lumber, elec. cord, + shades. Turned boiler on - 80 W.	17 9 - call - Gallery - Brecht. to - Taylor insur. Mailed to H. Friedrich. JV. Agreem. with signatures. saw H. Friedrich - gave deadline Dec. 1. Die cutter - Allen - 11E4 8 ping pong rackets - \$11 Hack rubber glue - 4 Job Lot + 3 * 2 guitars - \$16	18 Pick up ABS stat negs. to silk screener - see to Zaccar - ad. (via ladder) to Miller. - plate maker. Air pump \$5 met with Chuck. John Bergman - lawyer. 253 Bway rm 1414 wo 2-3155 2K. 2 shower rods - 5 1/2 → (8) Bob to bring. wounds - fridge. ans. ladder photo.

Fri 21 ② SAM brings truck 4th day - Shirley's elec. Varnish fr. Shirley 90 (130) Jessica: spade friend 16 Don I 18 help ex. - Gary 16 ea. Frank 10 6 hrs. Ray 26 Varnish I Floor 96	Sat 22 Jonas. Amy returns. Amy's left deadline. All day - chart Charge Amy: windows - 500 kitchen cabinets - 800 closet. 400 book shelves - Charge Jessica - 500 + shelves 100 Charge Shirley - Varnish II Shirley's sanding. Rich - 16 sand + ptg. Jessica shelves - Ann - 20 Ray 4 (1) Rich - 16 Frank () Ann - 20	Sun 23 Chart. - All day. Sand Shirley. 20¢/ft. Amy's loft: Yoshi 3000 bath 2000 part. 1000 floor - 600 ptg - 1000 elec - 500 ltdm - 800 Varnish III borrowed. Reicher 10 Chuck 20. Peggy - complete TA Rich Frank Ray - } 7D floor.	fluoresc diag.  Amy's floor. Labor - 300 mfrs - 50 enactly 20¢/ft. Total \$550 each Top floor info: Chris Wilmerth 674-0828 Pilgrim CAB-5473 520
Container - 28 Expect. from Amy \$500 (workers) 110 bldg. Shirley - 300 - cash. Mon. 3 50 Greene - ? Mon. Marvin - (elec.) 400 Gender 870 Pay: Bill } predate 3rd. Larry } Alms 30 Carol Lumb. } Don II 18 CMY - 100 } Peggy - 65 Millner N.Y. Tel. Co. Dr. Park.	Chart - 29 1-2 - Marvin - \$400 my credit 230	Chart - 30 organics table, mfr.	3AB loft: 280 Barbara Matthews 260-1603 Public Oil mr. Mangin 722-3000 fr. Robins - 2x11 1000 pieces Watersubtle - \$85 Flash \$190
Alenikoff to move. 5 Meet Weintraub with Chuk Blue Print \$16 Job lot. \$20 - 2 Gal. steam glass Drugs \$12 Markers - wrote Geoff piece - closets + whole that = foam rubber sweep + foam rubber = write bread but nothing when wet.	Chart 6	Chart 7 Clean bird cage Kevin \$19 Peggy & Ann - \$20 Larry - \$50 Trip costs. Bus & tax \$6 Insurance - (year - \$150,000) \$38 Exchanged \$50 to 115DM to Airport fr. 6 PM - mixed call - suitcase to Kola. same back 2 PM.	Chart All week. Rob. leaves. Shirley's floor. 32-9 x 35' = 1150 sq. ft. adjust 1100 = \$220
3rd. day - 12 Zaccar. Blades - 2 - Stockholm - Rayamuna - \$10 ship insect sheet. ✓	4th day public. 13 Fly back - Chart. from Shirley \$20 → Peggy \$6 → Linda 4 → Ann.	14 10 Smoking - sign. ✓ Clean table.	\$ Oct. Expenses Takako \$800
\$1000 fr. Anthol. 19 Bank. Cashed \$200 Drugs \$5 Shower rod - 6 dice (blank) - 5 last Don I 84 Ron 35 Ann - 10 washed plants - brought indoors.	Delivered wood fl. 20 to high. 3000 sq. ft. \$1216 bld. sidewalk barrier. Ron - \$10 cleaned torch. ✓ washed plants. Frank. mail order for stl. roof. Ray. H. Friedrich leaves.	8 ping-pong rackets - * 21 1. styrofoam ball 2. balls 3. rubber tubes - corrug. surf. 4. rubber bulbs 5. hole 6. drum skin over hole? 7. very soft foam. 8. Cleaned room + store. Cleaned bird cage. ✓ Washed plants - brought inside.	All Flumpack 3 to printers + die cutters.

Oct. 1973 22 ABS-stat final. told die maker- sq. corners. Bob-	Tue 23 Front st. sea museum. 3 rubber sand blocks- \$7 Baldrian deliver plans. Need \$2000 to bank. Yoshi- \$1000 Jessica → Bill Amy- \$1000	Wed 24 Tree hole- work out detail. Well- Mail to Italy- fr. Anthol: \$600 deposit bank \$500 bal \$100 → Marlene 15 Ron 45 Yoshi pulls out of * left deal-	Thu 25 To Mark-o-neg? Screen ladder- Pos. screen- vault door } last. ordered tiles- Ron \$4. Bob- need \$2000 for 11 month. Baldrian called- new problems- 80W- no threat. 2141W- oversised now.
ABS- ss. vault print. ✓ 29 Call: - order. Grating- Expanded met, 2-01 SOA. LIC 786-5630 Mc Mac Ginnis. Shure-Tex. 780yds more \$990 Allen carpet to measure. ✓ Town gas- Lasam- check 5 rods. A lot of hardware, Gloves, brushes, tool box Drill- 1/4" Reach traps. } \$50 Eve- cleaned up TEX added to sheets cont.	Concrete- high discharge MA-5-1900 30 4yds @ \$30 ea. - \$120 Ivan karp- ✓ Demol- 2000 Exc. 3-4 ft - 2000 Floor- some shim 12,000 sprinkle, holes, paint 3,000 Plumb- 2 bathmetals 58,000 Partition- 7,000 Extras men 23,500 Radiators 2,000 Plumb 30,000 Light post, Garage door- 1000- AC, Tech. letterheads, stamps, mark to milliner plate maker. ✓ X	Got fr. Shirley \$300 for Nov. rent. 31 Looking for job- Louis 966-7783 9- Sand 1yd. 1-2 Concrete 3yds \$100 cash.	NOV. 1 Wainframe returns, mailed to Takuako \$800. 7:30 Bob. Get David Stern. sleep.
new V.V. ad- hard work- 5 M. Dickinson 226-0630 176 Elizabeth St. apt 4 Sewing machine- \$25 antique w.d. mod. cov. \$25 pym \$35 Earth- cash \$100- ↑ Gr. fl. rest. ABS stat. Hardware- Laundry + decn table. 7:15- 506+ David there. \$	5 Hinders photo maker. Joko to Zaccar + stickers Sextonville work. First cage cleaned- (in) Adrian Taylor- 3-7 (see) history 5 locations	Jonas at TEK- clean up 7 Concrete- \$100 Joachim- \$60 for 5 hrs Hardware- \$20 Ron \$10	8 Peggy \$10
Get truck load 22th- to Die witter \$200 12	self- old, masonry wall for tree well 13 3A deposit \$100 Peggy- \$20 Ron- 20 Ray- 5 Glass- 12 Air hammer 40 rent- 40	met by air pig-pig. (N) pick up. 14 Barbaras job- 586-2040 250 W 57 St.	Deadline - 3A + B 15 Cashed \$100 for 20 yds. earth \$40 new man 15 misc. supplies stick-on to 6 Greene- they want \$700 for 2. to Zaccar- Fluv 3 posters. ask Bob about K'n show. → gave \$1000 (last)
See Tarr Mdg with Foreman. mail chart. V.V. ad- workers- } \$15 19 2 lofts- from Garage man- got written permit. to Chuck Ross for 69W- \$1600 deposited in bank \$400 + 3A, 850-Italy delivered check to 1st mortg. Paul Roberts \$3500. 101 W 31 St.	20 Brecht supplies 10 Dave \$30 Drugs- \$10	Carla arrived. 21 * Mailed 8 pig-pig rackets to Rome- hair new man. Jay \$15 Frank \$10 Earth \$40 IBM- Danton job. 7- Danton- Eve- chart,	Brecht arrives? 22 make 16 of ea. Brecht boxes for Gal. Ray- \$10 Brecht show. Onnasch Gal. 139 Spring. Thanksgiving day at (N) train- 4:20. Chart complete.

Fri 26 Mash-o-Mag-Bob's ladder, Town - cashed \$2000 check, 2 deposited. Cashed \$200 → Ron \$55 Drugs \$15 Tool boxes etc + hardw - 15 4" vent pipe - 8 ordered green carpet for 3A Allen Carpet - Bway + 33 St, @ \$7/sq. yd. Called Selig paper. Ordered 4 pr. 2 1/2 x 2 1/2 L's. x 20' \$80.05	Sat 27 Chart Completed all Shirkeys etc. & Jessica's outfit. - 4 hrs. Started to clean TEK	Sun 28 Chart Sidewalk - complete Cut beams Haywood CA 6-4024 Town: 1 film order 2 Brecht films. adhesive card paper - Die cutter ✓ silk screener, 2 screens Mail to Italy Ping pong +	
Concrete * 2 on sidewalk rearranged beams set on lift. in place. air cards to Italy - v Nov. 15 deadline for \$2000	Chart 3 Torch work. - All day ✓ sidewalk plate off welded rods on L's. Brecht Grl. needs 20 of ea. Brecht: Deck, puzzles, name list, closed Mondays, swim, 100 brace buy object fr. B. - → \$400	Chart 4 Call Amy - about \$1000 Complete all cutting. 2. Amy - David Verzoni 226-0873 167 Elizabeth Old V TRE's + new later newsletter. Cologne book Fluxfest kit, English magazine Exp. Art Chart, Gift-machine Envelope-pouch NYU student will call ↑ lead, Research on Fluxus (via Friedman)	Mezz. lift bms. Fluxpack 3 to Zaccar, 4 items Miller, 9 items ✓ Stick-ons: 2 David Chesquere } 966 6304 Free 5 mo. x 200 \$ Jessica → 200 → Bill Amy \$1000 } Bank Yoshi 1000 } Bob 2000 → II mod Rents
Envelope deadline - pick up. 9 69 W. Insur. with 4 fl. factory - later - \$4000 } \$10,000 after sprin. fixed \$3000 Miller - Fluxpack 3, deposit Amy's \$500 KK fittings \$6 * Eve. @ job 18M.	Chart 10 Al Castrolini birthday. TEK - accounting ✓ for June - Charm - vacuum balls hair etc. epoxy sidewalk Peggy - \$20 lenses. - & each \$125 5 - Connasch Cal - 26 Decks & Lent - winter Yarn - w/d. Thread box 3 wall hangings one of each. V TRE Leo & Huanita Rieloff paid deposit \$100 on 3A 666-8441.	Chart - poster 11 Di Maggio called -	Mezz. lift bms. Lee sam prices. stove - 100 frig, 150 toilet 33 Tub - 100 Trees - Carl Dane Clarke - Facial + Body Prosthetics.
silk screener \$200 from Bob - \$1000 cashed. Larry 10	Chart 17 Deposit on 3A - \$460 Larry 20	Chart - complete, * 18 Deadline A + B.	Chart Anthol - Bob Arwood, 473-3766, Charlie 254-2532 Carla 663-8930
order fr. Canal Hardy. 20 gal. cheap white. Gave charts to: 2 new men. Dick Higgins Barbara Moore 10 to Milan 1 to Rome Jessey 18 Victor 18 Jay - 10 Peggy - 10 Zip-o-tone - 8 alcohol - 5 4 - Zaccar - charts - \$125 set up projector - Brecht. 6:30 Brecht opening 10 - Post to Milan - charts -	opening 26 24 Job Lot - \$26 12 gloves, hose, 6 scrapers, rollers, etc Gr. Union - 5 Bowery - 20 boxes - \$10 Received letters fr - Takako, di Maggio, reply to di Maggio - late Fluxpack 3, slip stick-ons chart - incomplete - 1 publish, save max. effort for Jan Gimignani	Charts to. Jonas Brecht. 25 Ping pong tables printed matter Chart Clinic - Films. ↓ Contemporanea Nov. 28 - 66m x 12m x 13ms Achille Bonito Oliva Incontri Internazionali d'Arte (Chalasso) 36. Pal. Taverna Via di Monte Giordano 1 Rome Tel. 65.44.009	

Nov. Mo. 26 Hired. Tom Deage Michael Anderson #20 } 5 Mike Connors - super 5 Larry Salkin # } 2 Tom Deane } Jeff Harris } Bill Gera - } 141 W. - phy. John Bonnell 10 } drug 3 meet Nancy + Susan. Brecht. 4 watches gold - #25 made 2. Han paid \$1000 for 3WB. 69W.	Tue 27 Job Lot. Brecht watch cases - ping-pong. 6- 69 Woost. meeting, -	Wed. 28 Cash \$100 Toy & Sports shop - for Brecht ball box. Azuma - @Lettering: Todd 17W60 - \$40 Robbins -	Th. 29 Cash \$100 5: - Jones accountant Jacob Friedberg. 175 - 5AVE. 7th. (33rd)
3	4	5	6 Epoxy - Pente - container - 117.70,
Job Lot #30 rollers, locks, brushes, gloves, sanding blocks. Bowery - large order. Manhattan - cement glue, structural. Ken Friedman called - Labels of event boxes. Chart, new boxes fr. relics on List of items I have, list for you - label.	supplies - Drugs \$10.	12 Ordered column straps. \$100 fr. Bank - Glass for TEK \$70 supplies - \$30 to Zaccar - } \$55.5 Path Art Job } Spoke with Fredus - my offer - \$96,000 (in. now) total \$450,000, 8+1, 15 yrs.	13 Colonial CI 5-5400
Received fr. Shirley - \$16.00 for flour sanding. Met. column walls - \$17 Picked up Flash A. envelopes. Jay \$40 Gene \$31 (A) stay overnight. 632 HF 337 Laf. Freespace Alt. Univ.	17 Delivery of vacuum - Medicines - \$10 hammers, shovels, etc - \$20 Miller - } pick up Perforator } Flash A. stuff. from Ivan Karp \$1000 → Andy picks up welder,	19 deposited - Han 500 (demol.) Karp 1000 (1/2 demol.) Mary 500 (1/3 plumb) " 2000 - down - centr.	20 ordered concrete, Job Lot - police lock Tell Al to lower heat, Gifts: boots - Andy \$9 ski gloves - \$12 ski poles - \$12 Bues. harp A - \$4
Mail to Italy via Air - printed \$3 order Bowery - 10 bands 1/2 emt. 20 oct. boxes. Bank \$200 fr. Gr. Jones. 14' studs - TEK.	24 x 31	25 \$1000 to La Monte saw Balaban, John Bergman. to Andy - 10 Bill II 10. Post \$5	26 Got from Richard \$1000 Mary Ob. \$1000 24" spacing of studs * Intercom - Ray Jones starts, \$10

Fri 30 8- (N) needs good letterer, Larry- 1/2 day. Mike- \$400 Michael- \$70 Ren- 40 Jeff- 90 fr. Ivan Karp. Eva- 70 ← \$1000 cash- Larry- 90 plumb. deposit. Tom- 80 Bill 2- 95 Brend- 72 John H.- 74 Arthur- 54 Victor- 100 Jay- 10. Midnight- Heimer Friedrichs deadline after that to Rickard.	Dec. 1	Sun. 2 Wants Loft: Agnes Dennis- 93 Crosby- 966-0288.	
Charge Susan- 280 Labor 160, container 120.	7	8	9
6:30- Jonas conference.			
Bill- 360 Michael 90 Eva 90 Bill 2 120 Mike 170 Victor 61 Bren 118 Ren 105 Tim 80 Andy 51 Larry 95 Jessie 75 John 117 Walt 120 Peter 125 Jay 93 Jeff 98 Don- 108 Dave, 70 Another tek glass- \$70	14	15	set 2nd. bearing for L 16 called Susan G. charge \$80 to clean+load, + used 500 for plumb. A. Fine flows up.
* Concrete \$150 for mezz. Bill, Mike, Jeff, Don, Gene, 2-6- trying. After 6-9 Self+Larry- traveling charge TEK- \$800 Barged own head 4 times! Xmas bones. Gene \$63 John, Peggy, Peter 10 Ann, Don, Jeff 10 ea. 10 Al.- 20. PCB- 2	21	22	23
		Cashed \$40 fr. H.Friedrichs 1-2 Larrys show, Clean halls. ✓ water cement, Cash fr. Heimer \$40 Janush Cat, 1-2 Larry's show knives + wounds - hypnosis tape - chuck panel on roof, Clean -	epoxy candelabra, pack for Italy, Larry's hypnotist: Guy Oshman 684-2564 34 E 38 St. Color prints- Spectra Color, \$1.25 for 8x10.
unloaded vinyl plyd. move beams TEK clean up.	28	29	30
		met Stan Vanderbeek, 2 with (N) + (P) to Idra,	New Years - costumes - fold- Carla, Moors, Walt, Hala, Larry, Bill, Peggy. Ideas.

280. George Maciunas [manuscript notes for diagram] 1973

1st. - Duchamp, Cage —
 2nd. Genor. — 1956 - 63 cage school.
 3rd. " 1963 - 68 Flux. golden Age.
 4th. , 1969 - 73 Avalanche stable - Body -
 Conch topographic.

Kaprow. Flynt.
 Bee. Brecht. LMY. DeWane
 Morris. Higgins. Watts, Ray John
 JML. Pattern
 Filton. Kopp.
 Emmett.
 Ayron

Yoko
 Flux group -
 Kniaz.

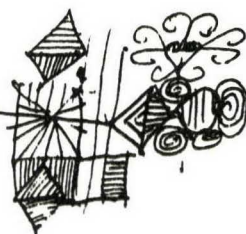
Flux divorce.

June 24, 71.

Divided house = toilet, barber's wife,
cut, bed, mirror, chairs, ^{film cans,}
wardrobe, love seat, ^{two boxes, balloons}
certificate, clothing.

heavy coats pulled apart
yard - ice sculpture, -

Cologne -



Kaprow - saw dust,

Filliou - neon pieces

G. Brecht - furniture - ~~A~~ sparse.

Vautier - obstacle.

Gloff - "dirt" - burned blossoms -
city

Dear Mieko;

Thanks for your letter. I will leave it up to you whether to send back the sword or not. If you take it, and eventually sell it (whenever you have the time) you can use the money for producing Poem no.4, if you think the effort to sell it is not worth the amount it may bring, then send it back, but if you send it back, send it via ship, not by air, since I have to pay for its return. Whichever way you decide will be alright with me.

Meanwhile I am sending in a few days Poem no.3 (few copies) by air, since the west coast ships are still on strike (I think). Don't you think we should produce each poem separately, but in such a form that they could be eventually combined into a single package?

For instance if poem no.4 is microfilmed on 35mm roll (for slide projector), then the same reel could be included into the final box or whatever (maybe a box with partitions for each separate poem).

When I come to Japan, I shall bring more swords then, if the duties are not high. Could you tell me what the duties are? if any.

My best regards to you,

George

Dear Mieko,

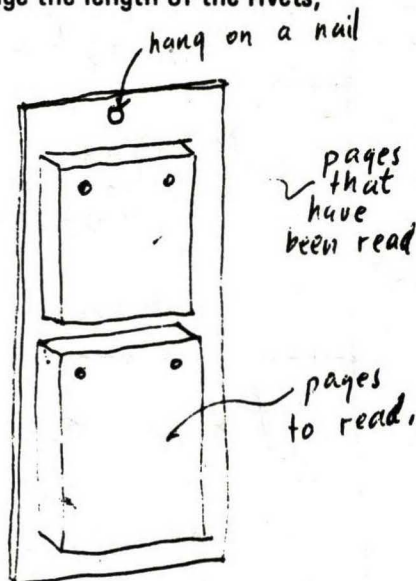
You may have received by now the Poem no.3 and maybe can't figure out the way it suppose to be hung. These are prototypes and I will change the length of the rivets, now however when hung as shown, the pages will tend to fall down (which was the original intention) about 1/3rd of the way, so you must pick up the fallen

pages and hang them on the upper rivets, continuing taking off the pages till the upper rivets hold most of the pages, because they will start falling again when the upper course is full. I could use instead of longer rivets bolts with threads which would also prevent the pages from falling down.

I also will make several models with wood back or thicker leather.

I can send copies to all the participants if you let me know their addresses, I mean addresses of people who are not on my list.

I hope you like the design,
best regards George.



Larry

eye
nose
ear
nose
mouth
mouth
ass.

eye	eye drops hypo syringe?	lense	eye ball
nose	finger ^{syringe} ear wax drops hypo needle? cotton stick	ear stopper	bullet ear phone bullet
ear	inhaler nose dropper-Afrin	cotton? nose ring jewel -capsule	bullet cotton? snuff
nose	whistle cigarette or cigar straw	pacifier super glue	large cork
mouth	tongue stick tooth pick thermometer	lollypop	capsule beans bullet
mouth	tampax syringe candle candle	rubber tube suppositories	condom
ass.			

This newsletter substitutes all the delayed replies or letters, and provide information of recent flux-activities.

1. FLUX NEW YEAR EVE, 1973 - DISGUISES:

- a) Stan Vanderbeek - plastic gallon bottle over face (bottle neck in place of mouth)
- b) Alison Knowles, Bici Hendricks - under a giant dragon
- c) Peter & Barbara Moore, Hala Pietkiewicz, Yasunao Tone - with photomasks of G.Maciunas
- d) Nam June Paik - with a sign saying he is George Brecht
- e) Barbara Stewart - grotesque disguise
- f) Peggy Bruno - as garbage can with a fly above
- g) George Maciunas - inside a cubic meter dice, rolling about, etc.

ENCLOSURES:

Flux history chart
new mail list and list of recent objects
posters of last 2 flux events

2. FLUX NEW YEAR EVE, 1974 - COLORED MEAL:

- Chartreuse, by Vytas Bakaitis
Yellow, by Yasunao Tone, Peter Van Ripper, Simone Forti
Orange, by Amy Taubin
Red, by Ayo, Francene Keery
Violet, by Barbara Moore, Larry Miller, Sarah Seagull
Blue, by Geoff Hendricks
Turquoise, by Callie Angell, Mike Cooper, Jonas Mekas, Hollis Melton
Green, by Jean Brown, Shirley Smith

White, by Alison Knowles

Grey, by Almus & Nijole Salcius

Charcoal, by Shigeko Kubota & Nam June Paik

Black, by Barbara Stewart & Yoshimasa Wada

Transparent, by George Maciunas

3. FLUX HARPSICHORD RECITAL, MARCH 24, 1975 AT 80 WOOSTER ST.

1. Composition 1960, no.13 by La Monte Young, performed by Beth Anderson (playing Bourree I from English Suite no.2 by J.S.Bach)
2. no. 5, 1961 by Toshi Ichinyanagi, perf. by Beth Anderson, Yasunao Tone, Yoshimasa Wada using 9 mallets and wood parts of instrumen.
3. lesson, 1975 by Nam June Paik, perf. by N.J.Paik explaining to the audience on how the feet must be positioned while playing.
4. Incidental music, 1960 by George Brecht, perf. by Nam June Paik & Peter Moore.
5. Harpsichord piece for 7 frogs, 1975 by George Maciunas, perf. by Miller, Tone, Wada, 7 mechanical frogs jumping over strings.
6. Constellation no.4, 1960 by Dick Higgins, perf. by Anderson, Knowles, Kubota, Mathews, Miller, Paik, Tone, Wada, Yoshida
7. Center, 1962 by George Brecht perf. by Miller, Tone, Wada: balancing harpsichord on its side over a basketball (succeeded)
8. Fluxharpsichord 1975 by Joe Jones (constructed by G.Maciunas)
9. Geodesy for harpsichord, 1963 by Yasunao Tone, perf. by self. various objects (feather, ball, pillow etc. thrown from various heights.
10. Piece for acoustic box, 1975 by Yoshimasa Wada, perf. by self. harpsichord & performer inside acoustic box, single sound.
11. Trace for harpsichord, 1975 by Bob Watts, perf. by audience, serving ping-pong balls into harpsichord strings (rebound from cover)
12. Harpsichord piece for 16 fingers, 1975 by Yasunao Tone, 7 performers jammed at keyboard playing two finger remolos simultaneously.
13. 28 Pole Limas, 1975 by Alison Knowles, perf. by Knowles, & Anderson. beans thrown at strings, at various intensities.
14. Symphony no.3, 1964 by George Brecht, perf. by Y. Wada, getting ready to play, then falling off the chair.
15. Keyboard piece no. 1, 1962 by Tomas Schmit perf. by Larry Miller, constructing a tall wood block structure on cover, then opening co..
16. 66° 1975, by Larry Miller, perf. by self, Tone, Wada, Yoshida & Knowles. transporting harpsichord at 66° through exact cut-out in curt..
17. Composition no.12, 1962 by George Maciunas, carrying the harpsichord out of performance area.
18. (actually following no.1) Comp. no.14, 1975 by Maciunas, closed harpsichord opened by inflating animal inside (below cover)

4. FLUX COMBAT WITH NEW YORK STATE ATTORNEY (& POLICE) BY GEORGE MACIUNAS (EVENT IN PROGRESS)

- a) Attorney General's arsenal of weapons: some 30 subpoenas to Maciunas and all his friends, interrogation of his friends, warrant for arrest of Maciunas, search warrants, 4 angry and frustrated marshals and policemen armed with clubs.
- b) Maciunas' arsenal of weapons: humorous, insulting and sneering letters to Attorney General, various disguises (gorilla mask, bandaged head, gas mask, etc.) photos of these disguises sent to Att. General. Flux-fortress (for keeping away the marshals & police: various unbreakable doors with giant cutting blades facing out, reinforced with steel pipe braces, camouflaged doors, dummy and trick doors and ceiling hatches, filled or backed with white powder, liquids, smelly extracts etc. funny messages behind each door, real escape hatches and tunnels leading to other floors, vaults etc. various warning alarm systems. various precautions in entering and exiting the flux-castle. After termination of this combat (possibly flight from New York State) documentation of this event will be published by Maciunas (copies of letters, disguise photos, photos of various doors and hatches and photos of escape etc.)

5. NEW FLUX OBJECTS: ORIFICE FLUX PLUGS, 1974 BY LARRY MILLER

containing various plugs to plug human orifices such as: ear plug, ear wax, earphone, rectal medicine, enema syringe, nose drops, snuff, cotton balls, eye drops, pacifier, cigar, mouth ball, whistle, glass eye, bullet, plaster finger, etc.
Future new object by Larry Miller: Flux-wife (inflatable in attache case)

6. FLUXFEST PRESENTS 12 BIG NAMES, APRIL 21, 1975 (Very large names, about 20ft wide were shown one at a time for about 5 minutes each, to the audience) Since many of the works of chosen big names are imitative of work by smaller names, the large audience attendance must be the cause of the names and not the works. We satisfied the audience therefore by omitting the works altogether and adding instead more big names.

Next newsletter will be in 1976, when the boat and 8 year boat trip commences.

Best regards from
George

George

Ben, Please mail the enclosed postcard back to USA.

April 1, 1975

Mr. Lawrence F. Ravetz
Deputy Assistant Attorney General
State of New York
Department of Law
2 World Trade Center
New York, N.Y. 10047

Dear Sir;

Your so called "investigation" begins to resemble a blindfolded man on a street swinging a large club and hitting lamp posts firehydrants, cats, dogs, parked cars, windows and sometimes a passerby, but never hitting the target which is not even in the street.

Since you are obviously running out of persons to harass, I include some names and their phones. At least these names resemble mine, and that is saying more than trying to subpoena seagulls and other birds.

Machuca	595-2761	Mak Cheuk Ping	673-3242	Macanas	725-8030
Macinnis	689-7607	Makarushka	595-6099	Mao Chun Fan	666-2841
Machinas	533-6937	Ma Chung Ming	227-7867	Matunas	686-7354
Maciukas	595-2765	Ma Sin Kan	477-4093	McCannon	879-4965

And when you are through with them, try these

Bing Ng	226-2538	Rose Stolen	865-4191	Buddy Zzzyp	861-2008
Yip Yick	737-8575	Yan on Ying	431-3447	Shmule Yahn	929-3093

I would also like to take this opportunity to offer a proposition:

I would gladly cooperate and show respect to your investigation and your department if you could show me how the Attorney General has indicted and convicted Dairyalea Milk Co. for having diluted millions of gallons of milk with water. Proof of such action would dispel the impression I seem to have that the prime concern of your department is to harass as many people as possible so as to create new clients for many colleagues of your profession as possible.

I also wish to advise you to teach the neanderthal men in your employ some manners. You should warn them of the dangers in impersonating police officers (which they are not), wrecking various doors, destroying property and assaulting various persons. They should be told that they can attempt to break doors only in the presence of police officers, and possibly possessing a bulldozer or bazooka, since otherwise they will succeed only in breaking their own bones.

It seems incredible that you should continue these Gestapo like and futile methods costing the taxpayers a great deal of money when a simple polite letter would have brought the results you seek.

Yours very truly,



George Maciunas
80 Wooster street (till April 15th, 1975)
New York, N.Y. 10012

cc. to: Mr. Louis J. Lefkowitz, attorney General, Albany, N.Y.
Mr. David Clurman, Director, Bureau of Securities and Public Financing



150 - 1504 P. 144
K + 1 p. de Alfama
F. 144 de Alfama
F. 144 de Alfama

That's me carrying
money in wooden box,
on the way to
Nice.

Your neanderthal men
can meet me in
Nice on May 15
3PM,

George Maciunas

Fabricado
em
Portugal

Mr. Lawrence Ravetz
Deputy Assistant
Attorney General
Dept. of Law
2 World Trade Center
New York, NY 10047
USA

Dear Mielko,

Could you mail me in an envelope
a blank postcard. I need it for
item 4 (on other side) I will write
a message and then send it to you
to mail it to Attorney General
in N.Y. It will look like I am
in Japan. I will do this from
all over the world. Absolutely
confuse him.

Thanks a lot,
George.

Proposal for paper event

(16) or 2 ~~32~~ pages.
22

1. Pages glued "pull" printed.
2. ~~Pages stapled at end.~~
3. Entire 16 page sheet
immerced in beer or chemical.
and then dried.
4. hole through entire book.
5. Stapled edge of 16 pages.
6. cutting + folding instructions.
7. Crumpled & flattened.
8. etc.

Text

Letters to Attorney General,
Prokurator

Maciunas 6.9.76

Dear Armin Hundertmark;

Here are my proposed section for your magazine:

It could be called **FLUX PAPER EVENTS BY GEORGE MACIUNAS**

page 1: dipped in amonia or other smely substance like gazoline, (but one that would not transfer to other pages)

page 2: crumpled and then flatened out

page 3: some raw egg or other food like egg which is without fat so as not to affect other pages, however it will rot and increase in smell, while one smeared with amonia will eventually stop smelling.

page 4: } torn in a series, closer and closer to the binding, like drawing shown:

page 5:

page 6:

page 7:



page 8: } stapled together at edges

page 9:

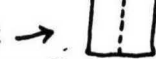
page 10:



page 11: glued together, either with permanent glue or double faced tape, so that the pages can be re-glued after separation.

page 12:

page 13: perforated like postage stamp sheet



page 14: some powder between these two pages, like a spice (cinnamon, pepper,) or best would be sneezing powder, or even ashes.

page 15:

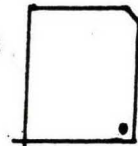
page 16: folded corners like this:



16pages should make up one "signature" or as printers call it, single sheet folded 3 times.

I would also suggest some things for the entire book like:

a small corner cut off, and also at another corner a hole drilled through the whole book. Like this:



I received your two boxes, Ben Vautier and Ken Friedman's, thanks very much.

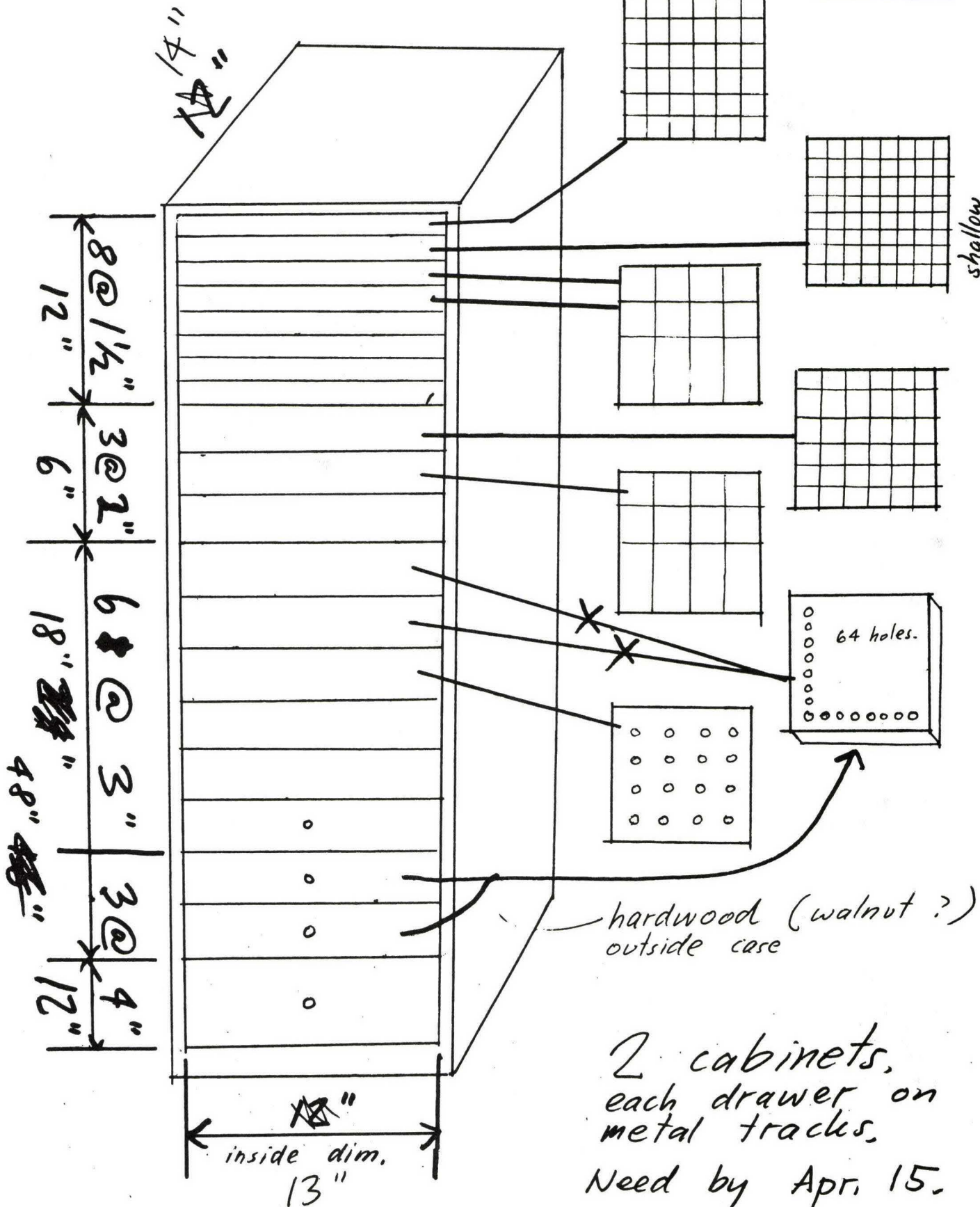
I will send you a selection of flux objects shortly, will include Brecht's Universal machine, and mine Shit anthology, etc.

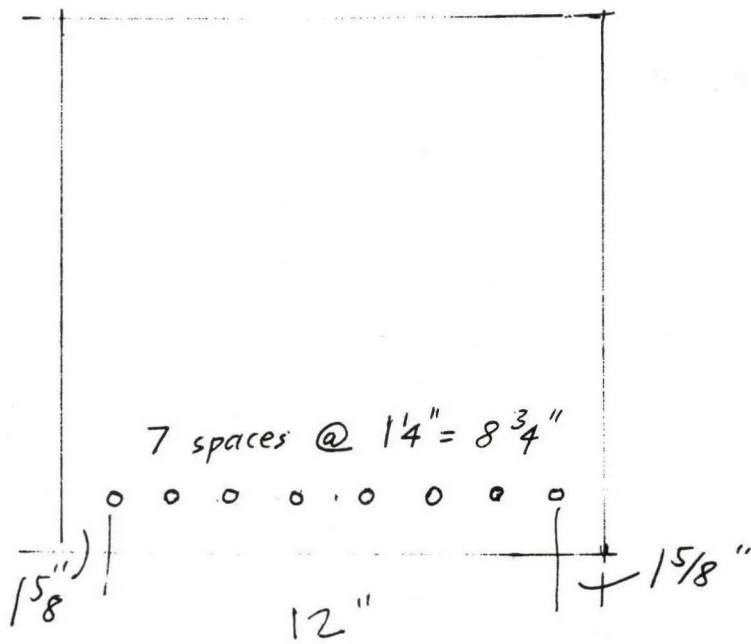
On other side is an up to date version of the Berlin Flux-labyrinth.

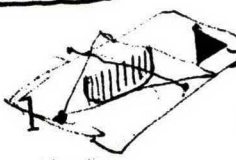
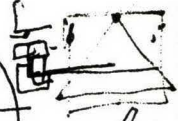
Best regards,

George Maciunas
Box 109B, SR 70
Great Barrington, MA 01230
USA

partitions - thinnest wood, 1/8"

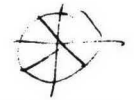




10 @ 1 1/2" 15"   	1 - Monday		GB	
	2 - Shoot out		GM	
	3 - Comb music		GB	
	4 - Foam ^{new year} solid ^{cards} or <u>mystery</u>		GM	
	5 - Relics ✓		Geoff	↑
	6 - Suicide ✓		Ben	
	7 - Shit (or pin ball)		GM	
	8 - Rocks - ✓		Bob	↑
	9 - <u>History</u>		GM	↑
	10 - Larry - ^{or Univ. mach.} or <u>Shiomi</u>		Shiomi	↑

3 @ 2" 6" 	11 - Sound chess ✓		Takako	
	12 - Vatoh ^{or} <u>Shiomi 1</u>		GB	
	13 - Pin ball (or shit) ✓		GM	←

4 @ 3" 12" 	14 - JL viewer ✓		JL	
	15 - Ayo ✓ <u>Elec.</u> ✓		Ayo	
	16 - Takako game ^{or Watts} ^{Light kit} <u>Elec.</u>		Bob	
	17 - <u>Flux films.</u> or -		—	hold.

3 @ 4" 12" 	18 - timer chess ✓		GM	
	19 - spice chess ✓		Takako	
	20 - JJ <u>Elec.</u>		JJ	hold.

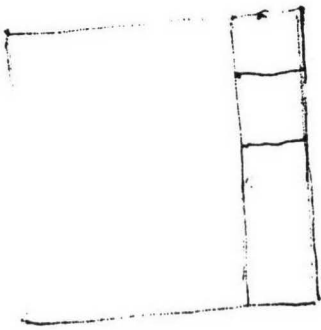
Other possibilities.

Watts - time kit.

14 ready
6 not.

GM - 6
GB - 4
Bob - 2
Takako - 2

JL
Shiomi
Larry
Ayo
Geoff
Ben



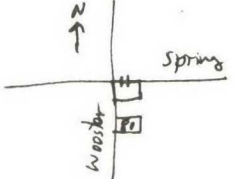
ENT

	JJ & Shomi	
maze	mystery	Monday
	maze hist.	game mystery.
	time	
	rocks	Films
	shit	
	relics	oldenborg light,
	suicide	
	sound ch.	\$
	chess	Valoch
	chess	Ayo

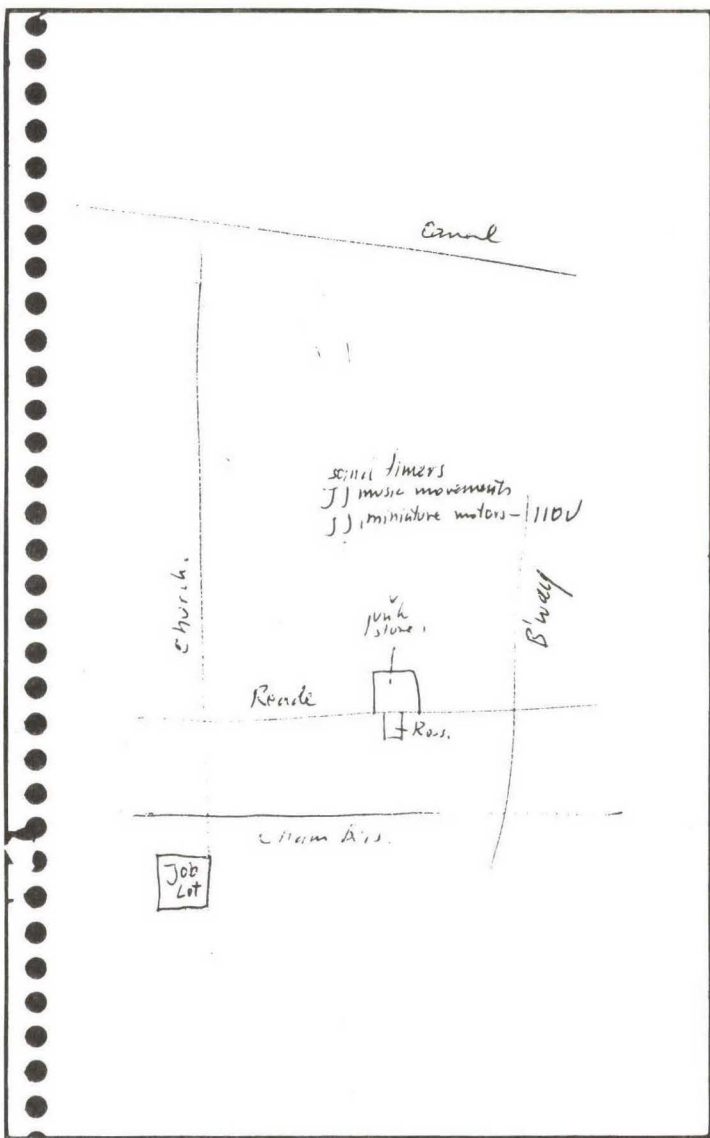
Selby, 22 st,
knobs, tracks. porcelain * 

Fine Hwd, Ludwig - Spring st,
B'way & 2nd st, 2nd
N. Side, 2nd
fine hinges min \$10 - (min order)
(Doesn't want sell)
very 80 wonder st.

Fine Screens
/ have very 80 wonder st.


N ↑
spring
wooden

Best Box . Bond st,
2nd fl
Rejects & new ones.
(will know Geo)



Unravel (Brecht)

2 Boxes

sheet on left - glued with special glue
2 sheets of glass - thinnest

Valoch box (Brecht)



2 boxes for spec.
Use special toys for Geo. Valoch
integrate toys box

Flux cabinet #1

owner Susan Reinhold.

26 E. 75th St. NYC 10021

home 873-3578

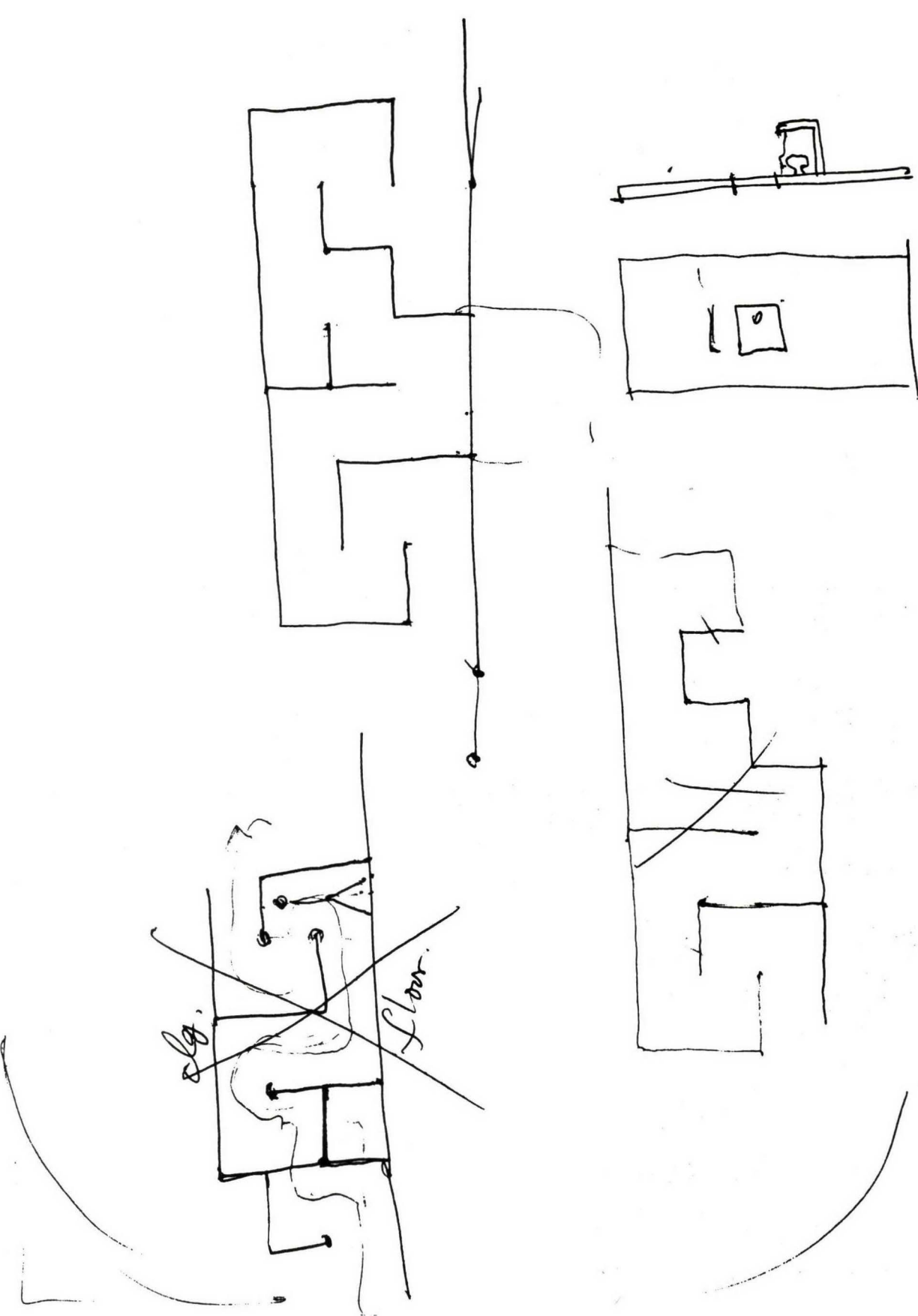
Gall: 734-7999

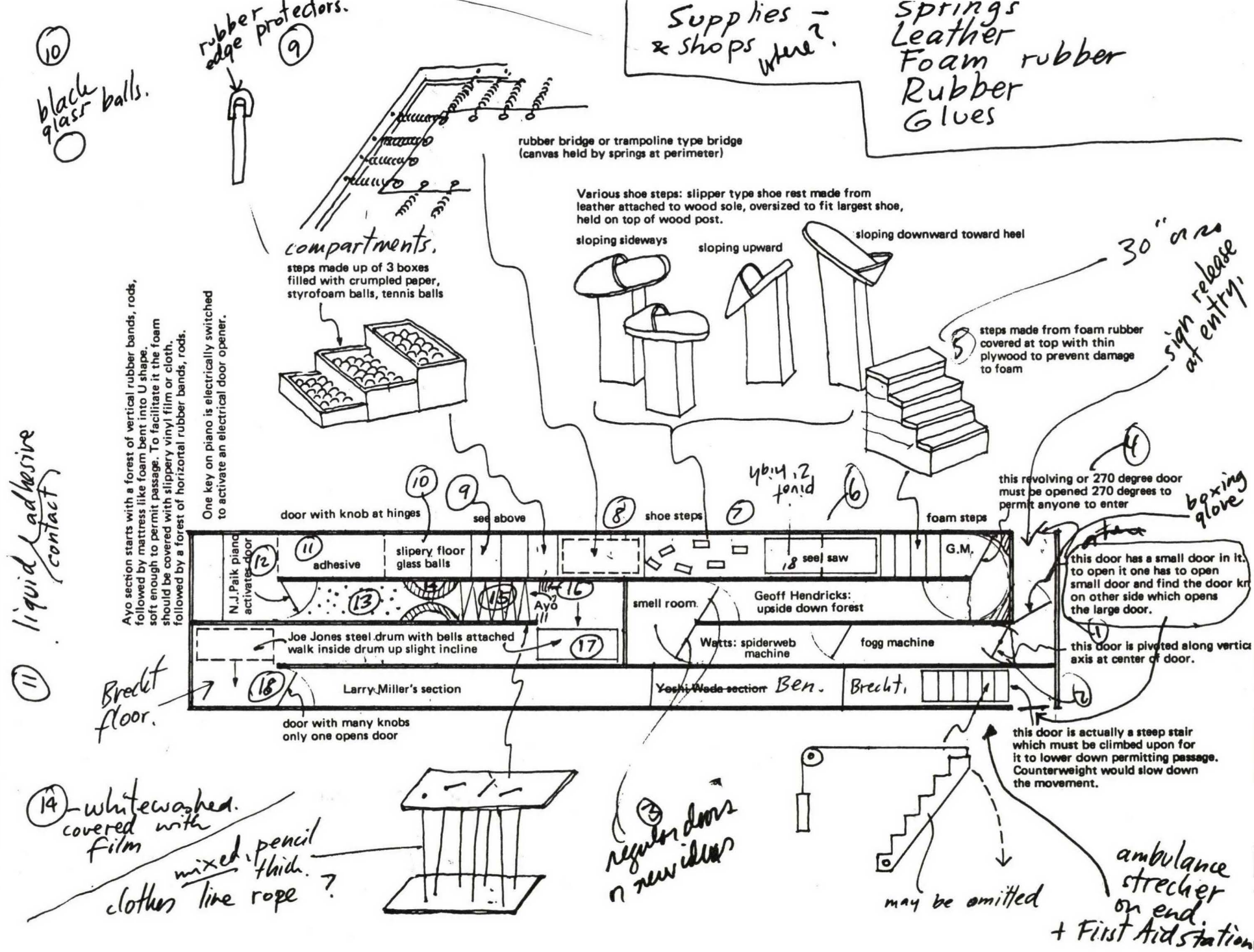


* Perry Future product
Flux product
+ copies

white.

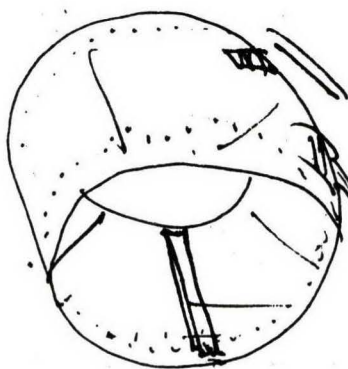




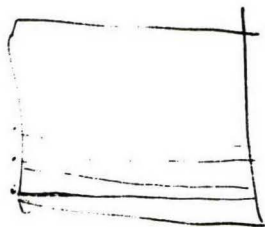
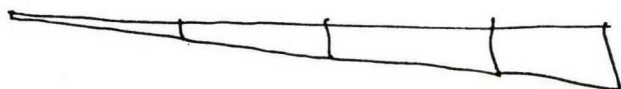
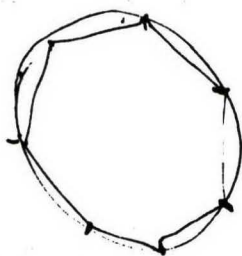


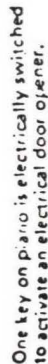
(16) 2 brooms facing each other.

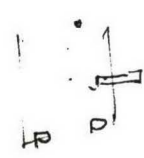
(17) - drum passage needs hand rails
for incline use plywood rails cut at angle.



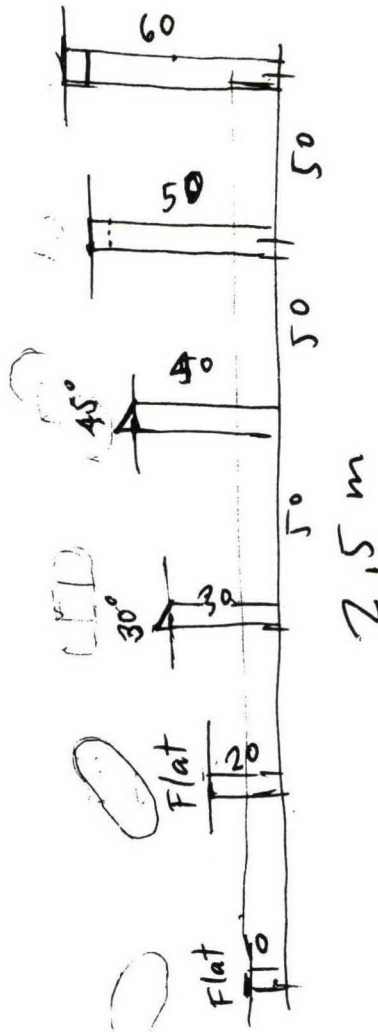
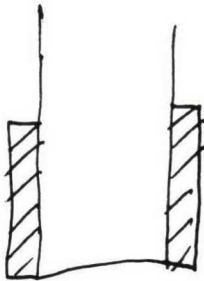
1/4" bolt wood threads,

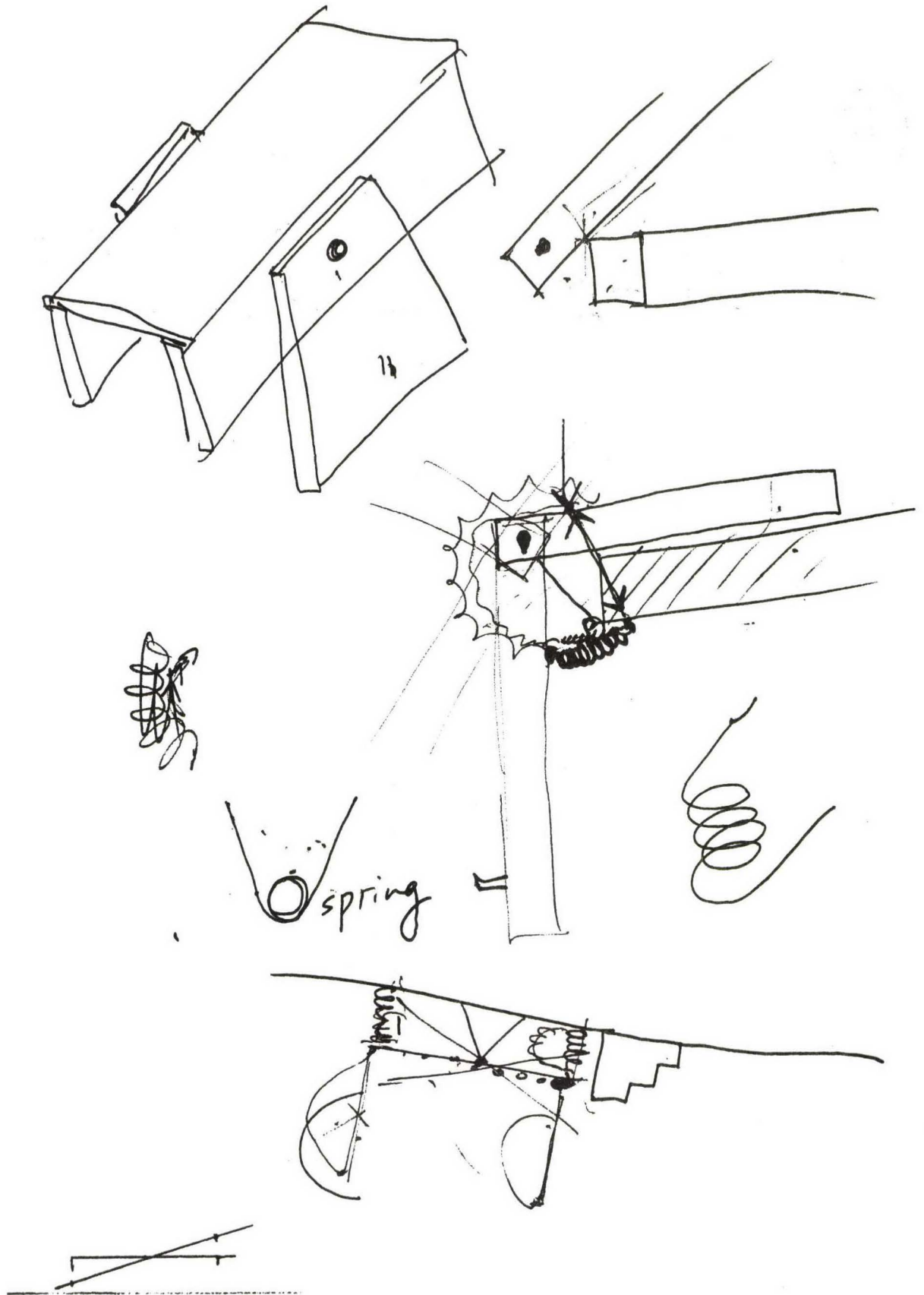




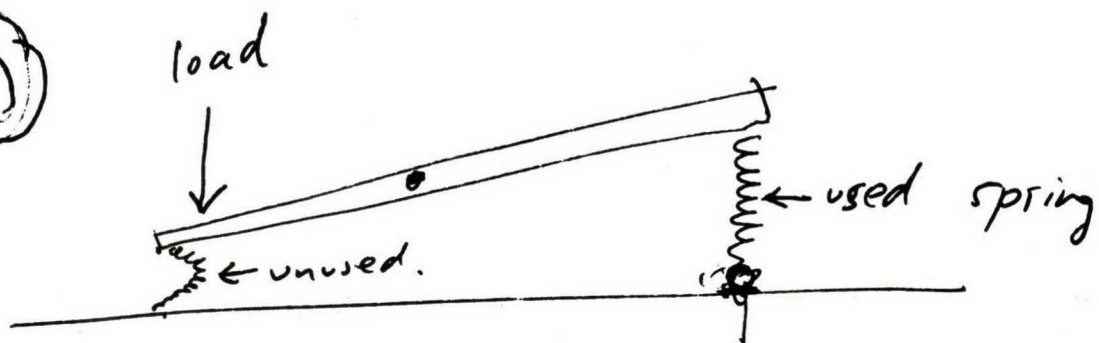


Footsteps:





2



NY,
Charles Ross. 333 W 52
CL 6-5470

Fogger machine no. 1963 -
cow webber, " 1911

manufactured.

Mole Richardson
937 N. Sicamore Ave
Hollywood 90038.

Rene

Gallery - Schaper str. 11, 211-31.45
home - Regensburger str. 27.

\$400 Salary advance from
Berlin

Advance fr. Rene Bloch

\$1000

↳ went into
Past shipment &
Aug. 19th. shipment:
which among other
~~\$200~~ supplies contains
\$2000 worth
of flux objects

Let him advance
\$500 from his
gallery on account of
objects -

Fogger
cow. web.

Dear Rene;

Enclosed is the final plan of labyrinth with a few details which I will describe here starting from entry.

General remarks: All doors should be openable from entry side only. the reverse of them should have no knobs so as not to allow some of the people to return. Anyone entering **MUST** go through the whole labyrinth.

First door at entry is one with a small (about 10cm square) door with its own knob. one has to open it and find pass the hand through, looking for the knob of the big door on other side that will open door. This way only smart people will be able to enter. Anyone passing that door will be able to pass all obstacles. Idiots will be prevented from entering. There should be no instruction written on the door. Next door is like a revolving door, revolving along a vertical axis at center and preferably revolving one way. One enters then the room with fogg machine. That room should have a roof and should be quite dark. Incidentally, the money (\$1000) arrived too late to have the machine delivered in time for container, so that now we have to mail it or bring it with ourselves or with Larry.

The next door could have a sticky knob or very soft one (rubber bulb) and one enters the room with spider webb machine. This should also have a ceiling but not be as dark. The next door could have a hot knob (one with an electric heating element) or without knob but with push plate that is being heated. We will think of something else if that is too complicated to realize. the third Watts room will be with some smell, it should also have a roof. The smell could be either burning tar, or sulfur or hashish, we will think of something. It could be a different smell for each day.

The next door could be pivoted horizontally at center, so that one has to stoop under to get through. The following room is by Geoff Hendricks which is a kind of upside down forest. The floor should be a photomural of clouds, could be black and white, and you should order one locally right away. (one meter wide by whatever length you can get, like 3 or 4 meters). A number of dry branches should be attached to the ceiling. This room should also have a ceiling.

You will notice, that I bunched up all rooms that require a ceiling. The ceiling could have a plastic grass. They make a kind of grass rug. I hope you can get it in Berlin, otherwise we will have to bring it with ourselves. To protect the photomural on the floor from wear, it should be covered with clear plastic or glass. The sides could have thicker evergreen branches attached to the wall (but always upside down). The next door I call 270 degree door. To open it, or rather to pass through it, one has to walk back 270 degrees, because otherwise there is no room to pass it, through it one enters my own passage way. 1) one climbs a foam stair. the foam should be covered with thin plywood or masonite to protect the foam from wear but be thin enough to allow some bending. It will be a kind of springy step. at the top of it or about 50cm high one steps at the raised part of a see-saw. To prevent a sudden fall, the see-saw should be kept in that position with a counterweight or heavy automobile type spring. as one slowly walks forward, the see-saw will tip the other way bringing the walker back to floor level. 3) next, one proceeds upward again by way of shoe steps. These will need some more explanation. Slipper like shoe rests should be made from leather or canvas uppers nailed to wood or plywood soles, big enough to allow another shoe slip in and out easily. these slippers should be mounted on wood posts continuously rising to 50cm height at the end of the run. They should be placed in various contorted positions, toes sloping down or up, sideways, so as to make the "walk" awkward and difficult but not impossible. There should be something like either water, or upward facing nails or some other dangerous material on the ground below to prevent the walker from just walking on the ground. 4) next, one enters on a rubber bridge, which could be either from heavy rubber sheet held like suspended bridge or from perimeter by being wrapped around wood frame or a trampoline type canvas held around perimeter by springs as shown on drawing. this bridge should be at 50cm. height. 5) to step down one would step into 3 descending boxes, first filled by crumpled newspapers to the total height of 50cm, next with styrofoam balls or just plain crushed styrofoam to the height of about 34cm, next with rubber balls to the height of about 17cm. 6) then one enters upon "slippery floor" covered by small glass black balls that I shipped from New York. 7) the last panel should be an adhesive floor that could be either covered with liquid adhesive that dries to be an adhesive or with double adhesive faced tape. I don't know if the liquid type is available in Berlin. this ends my section. One enters then a space of Paik which contains a piano. One of the keys (preferably a black, sharp key) should be fixed to switch on electrical momentary switch which would buzz open the door lock (standart magnetic door opener used in apartments), the door should be self closing, and the key near enough to allow the same person to press the key and hold or push the door open. This door would lead to Ayo's section which would start with a vertical forest of thick rubber bands (rods) You will have to experiment to find best thickness. My guess would be about 5mm round, bought in a drum as a continuous rubber rod. It could be "woven" between a perforated floor and ceiling panel without ever cutting it. The next obstacle would be two mattresses or foam rubber sheets bent as shown touching each other, but soft enough to permit one to squeeze between them. But since foam is a very non-slippery material, they should be covered with slippery fabric or vinyl or other plastic film. These covers could be painted with white wash (liquid chalk) which would smear all people passing between the mattresses. Next would come a "horizontal" rubber band forest, which could be constructed same way as the vertical, except the perforated panels would be at both facing walls. Next one enters the steel drum, about 2m diameter and 1m wide, welded from steel plate about 3mm thick. little bells and other noise makers should be attached on the inside near the perimeter not to be in the way of the person walking. The person would step inside and walk, making the drum roll forward. There should be rails on both walls to make this walk easier. The floor should be just enough inclined upward to allow the drum return to starting position by itself, but not too steep to make walk impossible. Exiting Joe Jones musical drum, one faces Larry Miller's door, which would contain many door knobs, maybe as many as 20 or 30, all turning, but only one actually opening the door. He is still designing his section. I know that he wants to build a perspective stair (one getting smaller and narrower,) also was thinking of floor covered with rubber nails, which may be difficult to obtain. I am leaving the rest of the corridor as reserve for people who may respond yet, people I have asked to contribute: George Brecht, Yoshi, Ben Vautier. The last door would be a sort of step like fire escapes used in New York. At first it would look like a steep stair leading into the ceiling, but would slowly lower itself when person starts stepping up on it. The stair would require a counter weight to

permit it to come down not too suddenly.

You should have someone start the construction now, especially of things that are easily understood, since Larry will not have enough time to do the whole labyrinth. His function should be to do difficult things or items that are designed too late. Our or my function will be to solve design problems that neither your worker or Larry could solve. I hope there will be very few of those.

Let me review now all the materials I have taken to be shipped in the container. All packages were numbered.

1. & 2. Joe Jones (built by me) machine to play on harpsichord strings. this will connect to the relay of the aerophone (no.5)
3. & 4. is a wall, made up from panels (maybe will arrive broken, but easily fixed) of containers of all the food I ate and drank within one year. You can use that in your gallery or any other place that has a blank wall.

5. Aerophone (black box) by myself, contains 12 bird sounds and a relay, making them go on and off in a pattern. I use the relay for switching the harpsichord machine (disconnecting the aerophones). The aerophone can also be played continuously. that's a 110 Volt unit, just as the harpsichord machine. I hope you have transformers.

6. Joe Jones and my orchestra. Generally Joe designed string and percussion instruments and I designed aerophones. I will assemble them. They can be played together with the black box because there enough inputs to plug in outside instruments. These can be played continuously in your gallery or any other place. The instruments on stands can be sold for maybe \$150 each. But I would not like to sell the aerophone, since no one makes these blowers anymore.

7. Box containing glass balls for labyrinth.

8. Carton containing one chest with \$ bills by Watts, (price \$100) and one Valoche by George Brecht (\$100)

9. Carton with tails and top hat for the harpsichord concert.

10. Film, which is about one hour long. Enclosed is the program.

11. bar with motors, part of the harpsichord machine.

12. Water clock by Yoko Ono and myself (collaborative project), I will prepare it for exhibit. It should be suspended from the center by strings against a wall.

13. Carton with the following flux items for your gallery with prices shown:

2 Universal machines by George Brecht \$200 each. 3 rock atlases by Watts at \$100 each, 1 grinder chess set by myself, with some pieces missing, but I wanted to include in the container as many bulky things as possible. I can bring with me all missing smaller items. that's \$80. One shit anthology by myself \$80, one Orifice box by Larry, empty, but he will bring the contents.

14. Ayo's finger box. Several containers there are empty, they will contain water, cream, powder etc. I will insert them and prepare the whole box. Inside the box is Shiomi spatial poem no.1 \$100, and a basket ball that we need for the harpsichord concert. Incidentally Ayo box price is \$300.

Incidentally, the prices listed are to you. You should add reselling prices. I will have to bring with myself all smaller boxes, since I did not have time to make them. Smaller boxes are cheap, \$3 to \$10 each.

Regarding the harpsichord concert, we will need plywood sheel large enough for the harpsichord to stand on. also sheet of paper, large enough to permit the harpsichord to go through an opening within it. We may also need a ladder. and someone good enough to play: "Les Baricades misterieuses" by F. Couperin or either Musete de Choisi or Musete de Taverni also by Couperin. I will bring all the other required devises needed for the concert.

The ping pong table could be set up next to the labyrinth. Maybe 2 tables, I will bring all the rackets. To save on airfare, I may send them by parcel post, if I can send them early enough.

When we figure the exchange for the chest of drawers you produce. I would like to get 2 chests if possible.

Please notice my new address, I am there most of the time. Send all letters and telegrams, tickets etc. to this address:

MACIUNAS, BOX 109B, SR 70, GREAT BARRINGTON, MASS 01230, TEL.: (413) 229 - 6640

As soon as I know of all the harpsichord pieces we will perform, I will send you the program. I would like to know meanwhile who would assist us in performing. Tomas Smidt? One piece by Tone requires 11 performers. Myself, Watts, Larry, Paik, Yoshi, Shigeko, Schmidt makes 8, we will need 3 more.

I will write soon, meanwhile, best regards

George



PS. I did not make for myself a xerox copy of this letter, since I did not want to wait another day before mailing it out, so would you please make a copy and hold it. You can give me in Berlin.

Dear Rene:

Instant Idea

psychically charged
to release idea.

water +

idea put into
mud. ←
contained

	K	Q	B	K	R	P.
Vegetables vs.			turnips or carrots.			radish
Fruits	lime					cherries

To take N.Y.

Spices -

Pepper P ✓
Asafoetida K
Cummin Seed R ✓
Turmeric Kn ✓
Coriander B
any pepper, Q

to
Larry

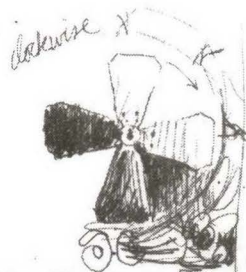
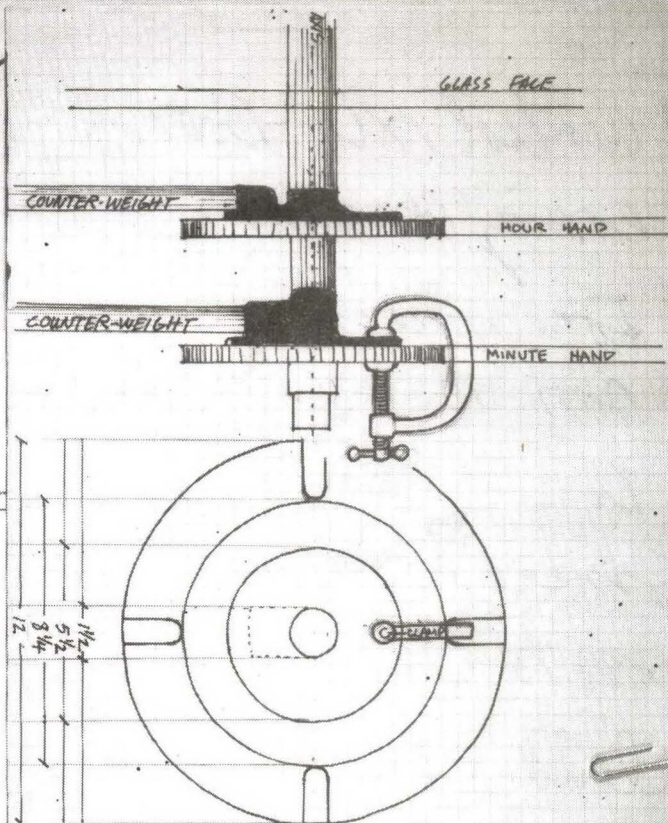
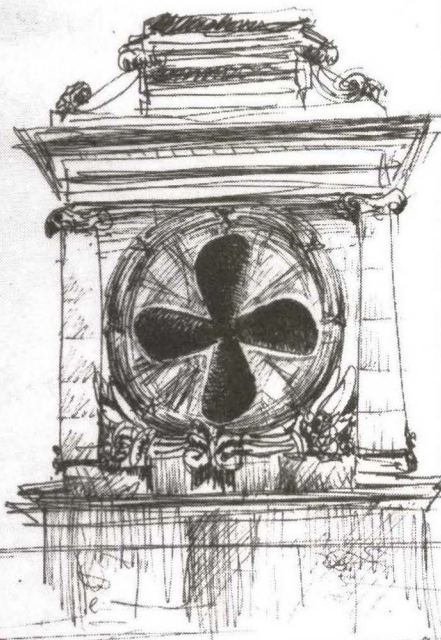
Cinnamon P ✓
Anise Q ✓
Cloves B ✓
Mace or nutmeg R ✓
Ginger Kn ✓
Vanilium K -

actually from

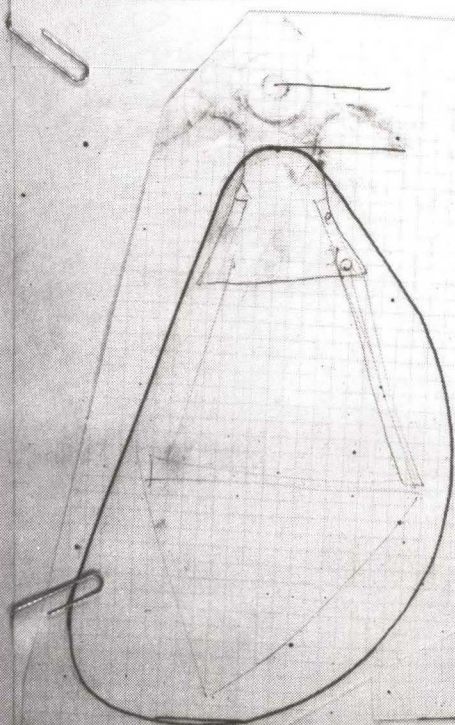
Harry Ross
small downtown
use 1 jar
from screws etc. - each
put screws in 100"
empty small
boxes, size

+
Test tubes &
cork samples. - must be
very accurate from
Milan Labs on Spring St.
just E off Lafayette.

Installation plans &
 templates for
 "A Winder for Lower Manhattan"
 @ The Clocktower 5K
 & Miller
 P88

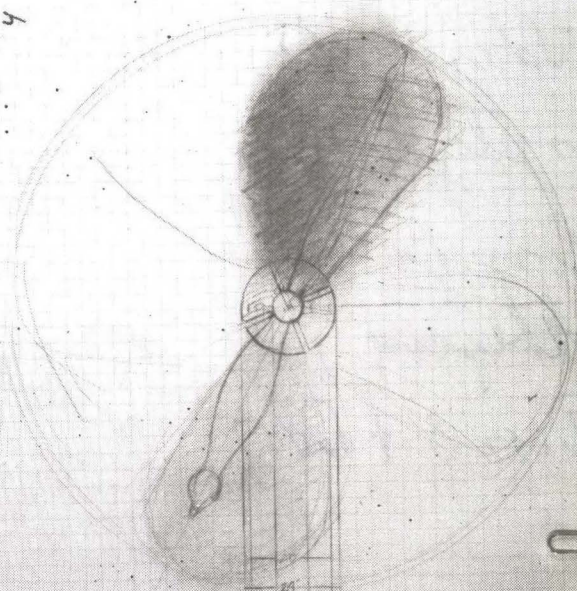


UNIT $\square = 4''$



template
 2 winder pan
 4/8" x 4" ply 4

36



Just

- | | |
|--------------------------|---------------------------|
| (1) Centrol axis - Door. | (18) Ayo |
| (2) Boxing Glove Door | (19) Drum |
| (3) Fog machine. | (20) Mary Knicker |
| (4) Door to Web machine | (21) Dark Maze |
| (5) Door to Smell room | (22) Balloon room |
| (6) Smell room | (23) Ben - |
| (7) Door to Cloud room | (24) Brecht. |
| (8) Cloud room | (26) Door with small door |
| (9) 270° Door | |
| (10) Foam Steps | |
| (11) See Saw | |
| (12) Shoe Steps | |
| (13) Rubber Bridge | |
| (14) Empty Steps | |
| (15) Glass Bolls | |
| (16) Adhesive | |
| (17) Piano + Door | |

④ release table or shelf at entrance.

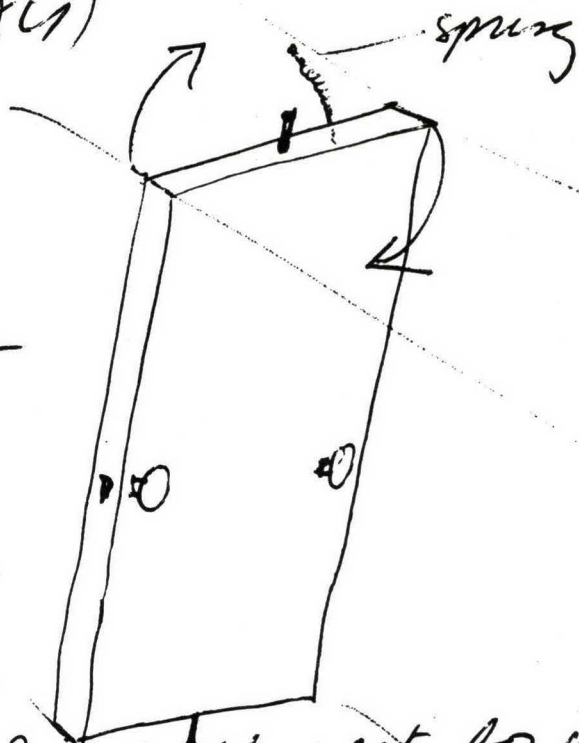
needed:

Compose release (+ sign to explain)
form + have printed.
(should be given to attendant or put in
a box before entry)



① Door - (Control Axis)

This door is installed
except for knobs.
Hinges are hidden by
trim ^{to enter}. Person must
turn both knobs
& enter clockwise. It
springs back to place.
all doors will have
then padding to buffer
continuous closing.
test as entry instead of boxing glove.

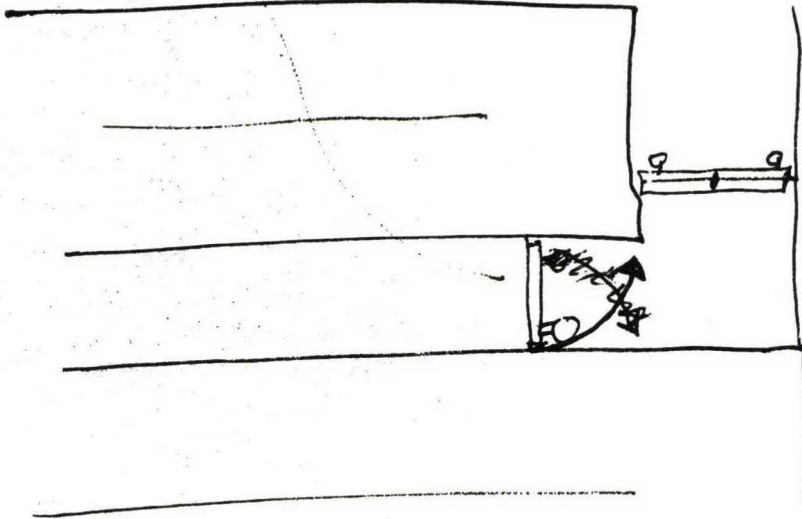


needed: padding to
buffer closing.

I made this 1st for intelligence

② Door (Boxing Glove)

2



materials yet needed: Boxing Glove

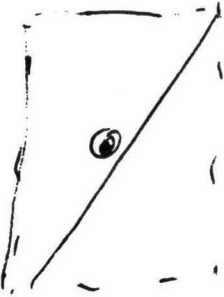
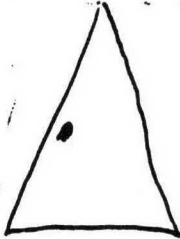
Bob^{or you} should design this. If we must buy 2 gloves to get one, then we should design it to use both gloves. Maybe one for head + one for groin. I suggest ~~right~~ ^{left} handed door-pulling to open bringing gloves into position. Perhaps they should stop at door plane so no one with glasses or soft groin is hurt.

③ Fog Machine - I assume we will want a ceiling. There are materials at academia ready & easy for this.

④ Door - (to spider web room) ⑤ Door (to ³ small room)
 we need idea for this and next door

perhaps: 1. loud noise when opened
 (maybe siren or
 whoopee cushion or
 Joe Jones style)

2.  narrow door
 (hard for fat people)

3.   Triangular
 doors
 or
 eccentric shape
 - easy to make
 (no curves)
 or 

could be fairly narrow
 with strong spring - hard
 to open. But unfair to
 weak people.

(6) Smell room

4

needed: smells

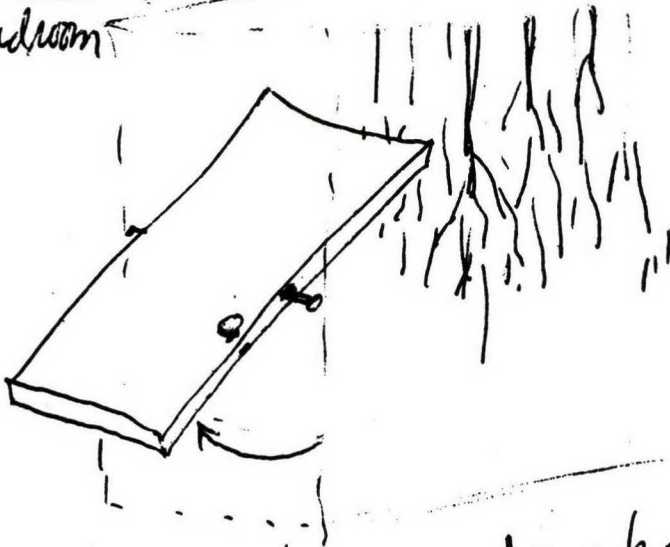
perhaps the entry door here could be whoopee cushion or whoopee cushions somewhere on floor to make a fart sound. Then we could have sulphur smell. I will have assistant locate a novelty and gag store to inquire:

also: we could have unmarked aerosol cans with various smells so people could spray.

(7) Door (to Hendriks room)

(8) Cloudroom

needed: photo
+ twigs



Here I suggest we make a horizontal axis door - with ~~door~~ near normal position. This makes people go in squatting position which

(Continued)

15

is a good transition to upside down room. Re: photo. I was unable so far to locate or get someone to locate suitable clouds in Hendriks style. They should be easily distinguished in figure/ground relationship. Rene offered Gerhard

Richter painting reproduction of clouds but I declined - I felt Geoff would not like using another artist's clouds - so I requested by telegram Hendriks post-cards. If you did not bring them, I have a slide by Rene that is suitable - so in either case we deliver to the photo lab as a priority 1st thing Monday. This would be good thing for Bob or myself to do. I am told it takes a week - so timing is O.K. I am also told the Academie has plexiglass available for covering the photo. I suggest we authenticate that ~~is next day or so~~ Monday. In case of cutting, we have table saw.

Re: Twigs Today I have arranged to look for some. Also there are Academie grounds I am told. And weeds out side of doors in Academie Patio.

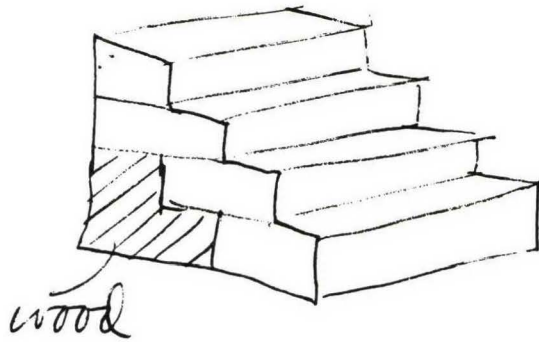
P.S. Twigs seem abundant - low priority

⑨ Door (270°)

16

I have materials & solution for this.
Installation on Monday.

⑩ Foam Steps (these are completed) needed: then covering (possibly)

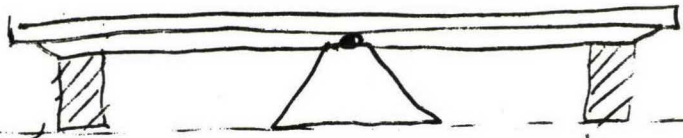


These are completed, except gluing. There were many kinds of foam available. I picked a substantial kind. ~~and to~~ They may not need a covering - if so I suggest ~~using the~~ then rubber found ~~at the~~ at the same store as rubber bridge material. We should use a pliable covering instead of masonite, etc.

(11) See Saw

needed: spring or cushion system

This is nearly completed. Perhaps instead of springs, we can use foam again.



FOAM

Monday, we can experiment with foam at hand. I located a firm with a wide variety of foams and they cut to size.

(12) Shoe Steps

waits for you
~~materials on hand~~

(14) I held on this until your arrival to determine volumes and expense of filling materials.
~~not~~ wood on hand.

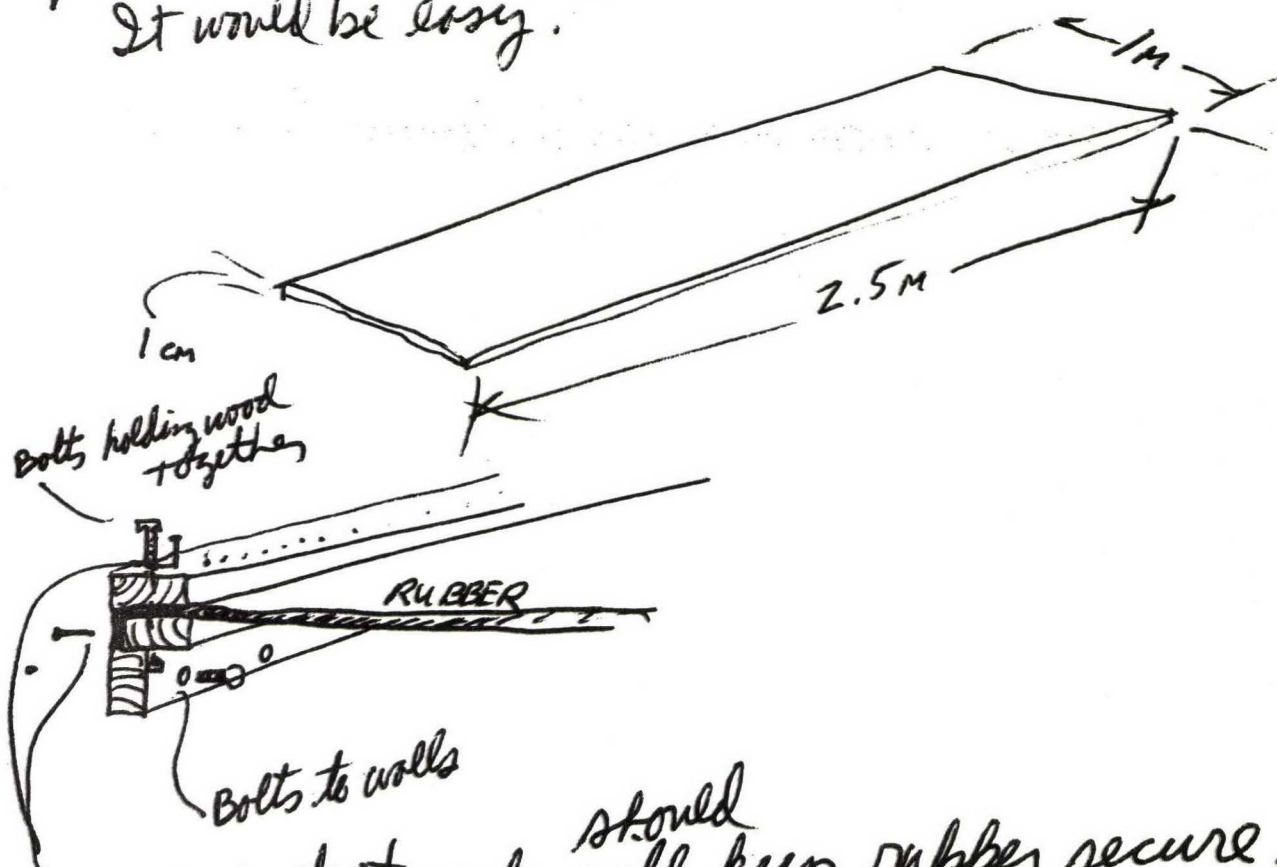
13 on following page

(13) Rubber Bridge:

18

needed: Rubber

This too, I held to wait for your consultation. There is a firm we visited that has a variety of sheet and tube rubbers as well as a collection of Carol Street type rubber products. I suggest this method ^{instead of spring}. It would be easy.



NAILS at short intervals ^{should} keep rubber secure.

For a significant experience, I suggest above dimensions. Rubber firm suggested approx. 1cm thickness, but they have many choices. Above dimensions equal about 130 MARKS (60-70%)

(15) Glass Balls waits for you [9]

I have not had a chance to unpack the container you shipped.

(16) Adhesure: must be located.
on Monday, an assistant can inquire
by phone

(17) Piano and electric door

needed: system to activate buzzer-latch.

We have the piano in the building, I am told.
We can bring it in place Monday. I have
the buzzer-latch, ~~but did not~~ and wired
to Prodenie, but did not buy switch.
I wait for Bob - is a good job for him.

(18) Also needed: rubber tubing

Again here, I located at the rubber firm
many possibilities. The best was silicone
rubber, but it is not so cheap. They also
have other tubing that is pretty elastic.
(continued)

(18) (continued)

110

I delayed these selections until your arrival. We can discuss money, etc. I suggest we go here together since I have scouted the place some what.



This I have bought.
2 soft foam pieces
of pink color (~~like~~)

I thought Ayo would
like pink as a
vagina-like birth
experience. Also I have

ordered 2 kilos of foam scraps at
20 marks only to stuff inside. It may

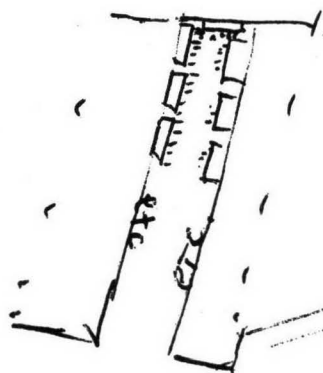
be sufficient as is without poly-urethane
+ white wash. We can introduce white wash
else where.

(continued)

18 (continued)

11

I have brush example available - it is very good - soft - again I only located until we allot budget. This would cost about 80-90 MARKS.



also: at Rubber firm. They have soft gloves that are easily inflated for 1m per pair. They could be introduced somewhere.

19 Rolling Drum :

this was ~~ordered~~ ordered at the time of my arrival. It will be about \$850 and is 2 meters diameter. Also we get rails provided. We should only have to skin the rails.

Delivery date is to be this Thursday. I am told. I suggest a foam or spring buffer at the track's downhill end.

*

(20) DOT - many knobs
we have all materials

112

(21) Dark Maze

materials needed:

Strobe Flash +
Switching design

They have some noraply and
mosonite at Academie that
can be used

(22) Balloon Room -

needed: Balloons by quantity
and inflation method.

Today an assistant should locate
this ~~figure~~ and price. we must
figure volume. Balloons should
be various colors + sizes. Plastic
doors (2 poly-urethane sheets) I have +
wire for above.

(23) - Ben - no word yet 113

(24) - Brecht - " " "

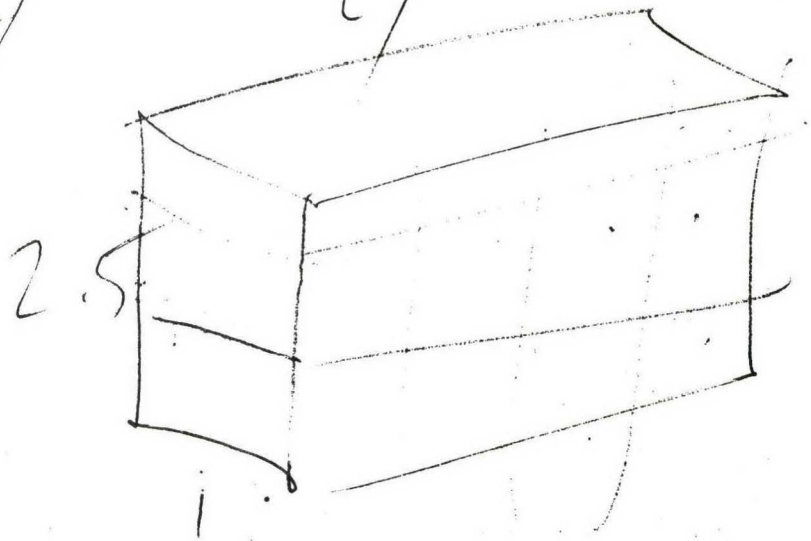
(26) Door - Small door inset
materials available.

* ask me - I have additional idea.

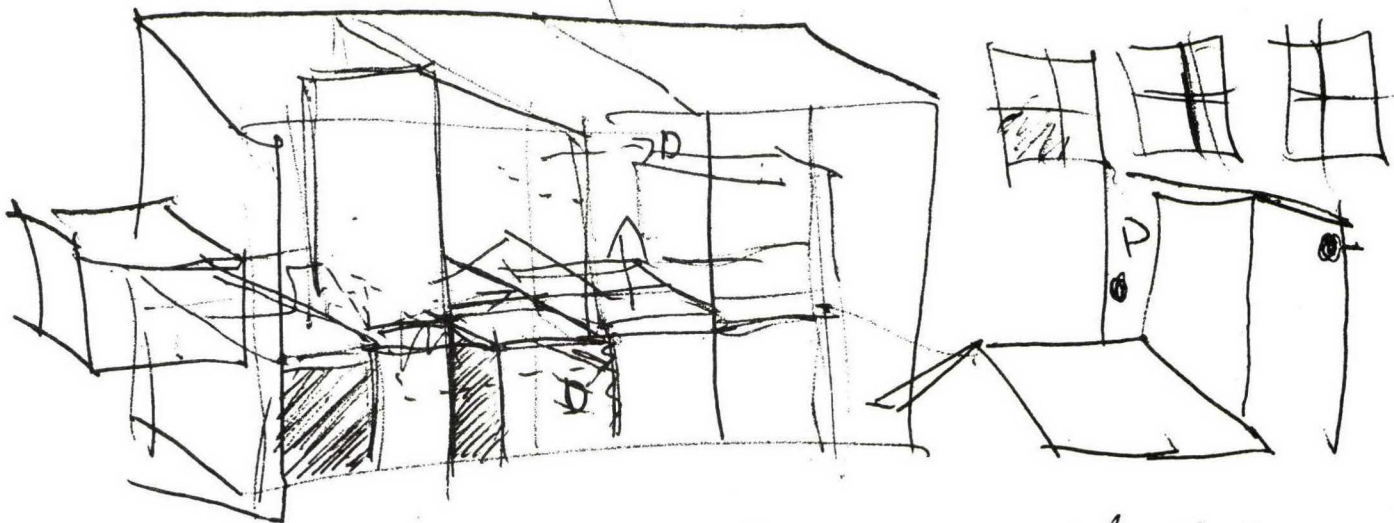
Balloons

$$1 \times 2.5 \times L = 10 \text{ sq. M.}$$

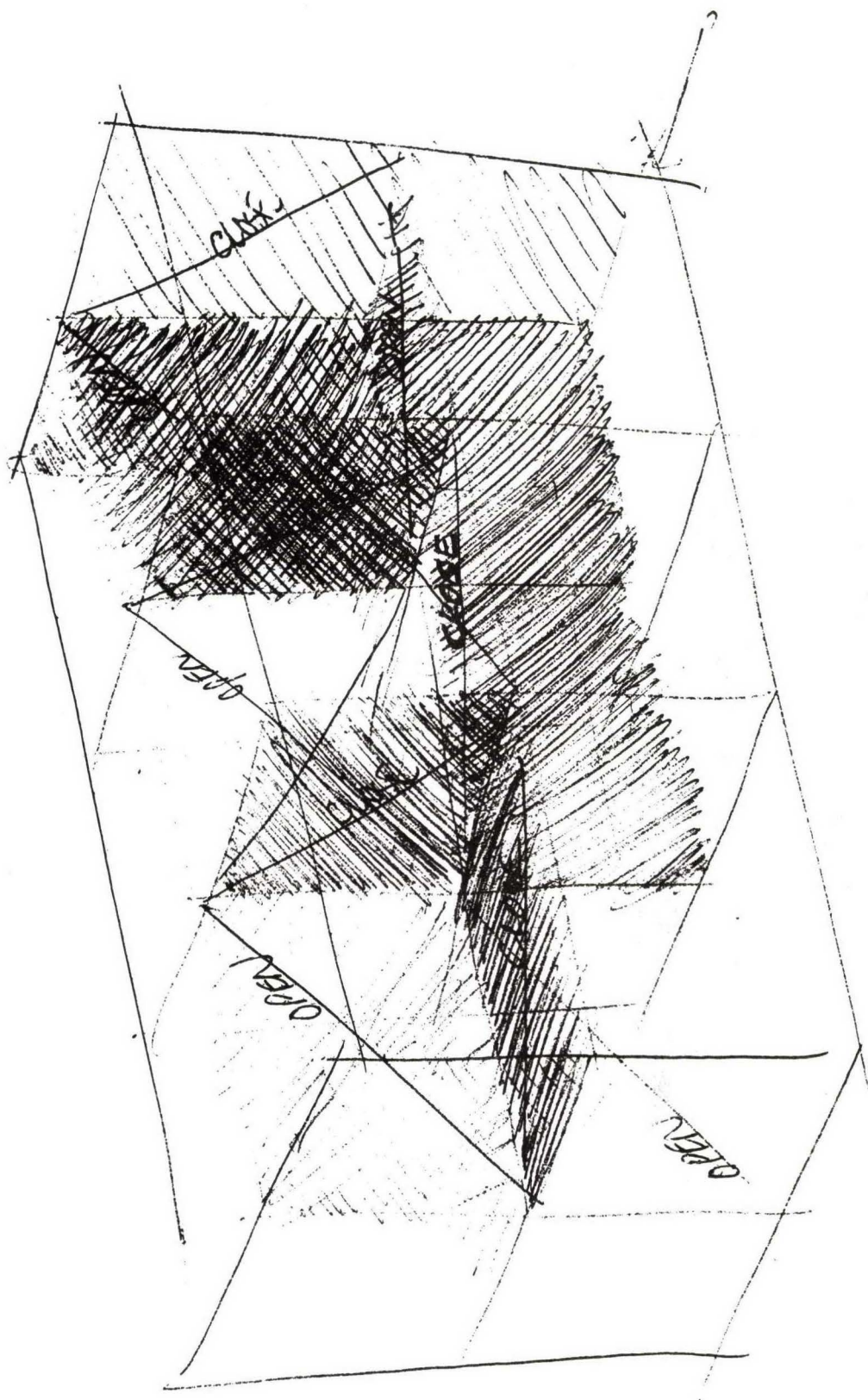
- 800 - 1000 balloons
- Basketball size
- for 10 sq m,
- air
- pins

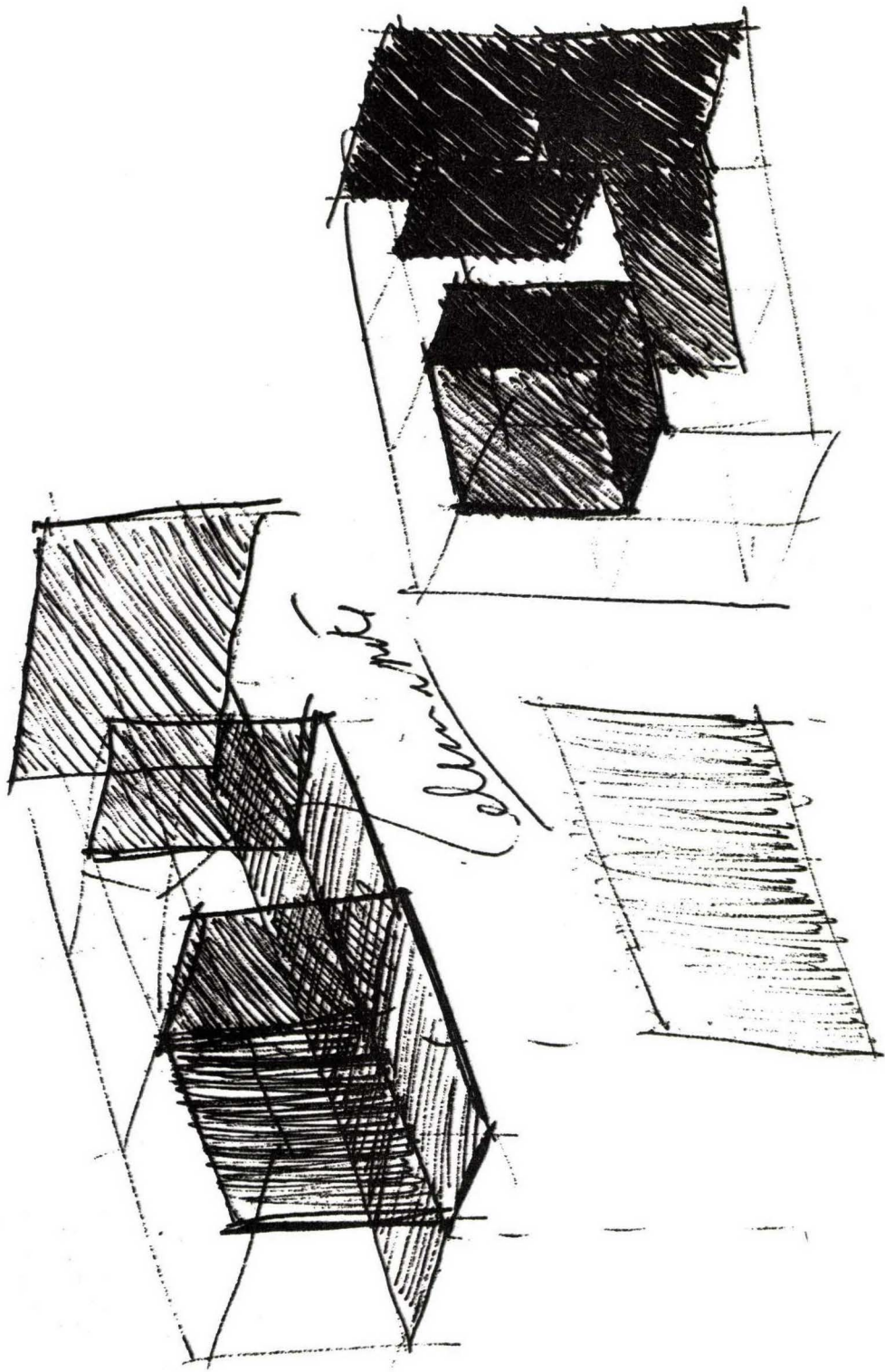


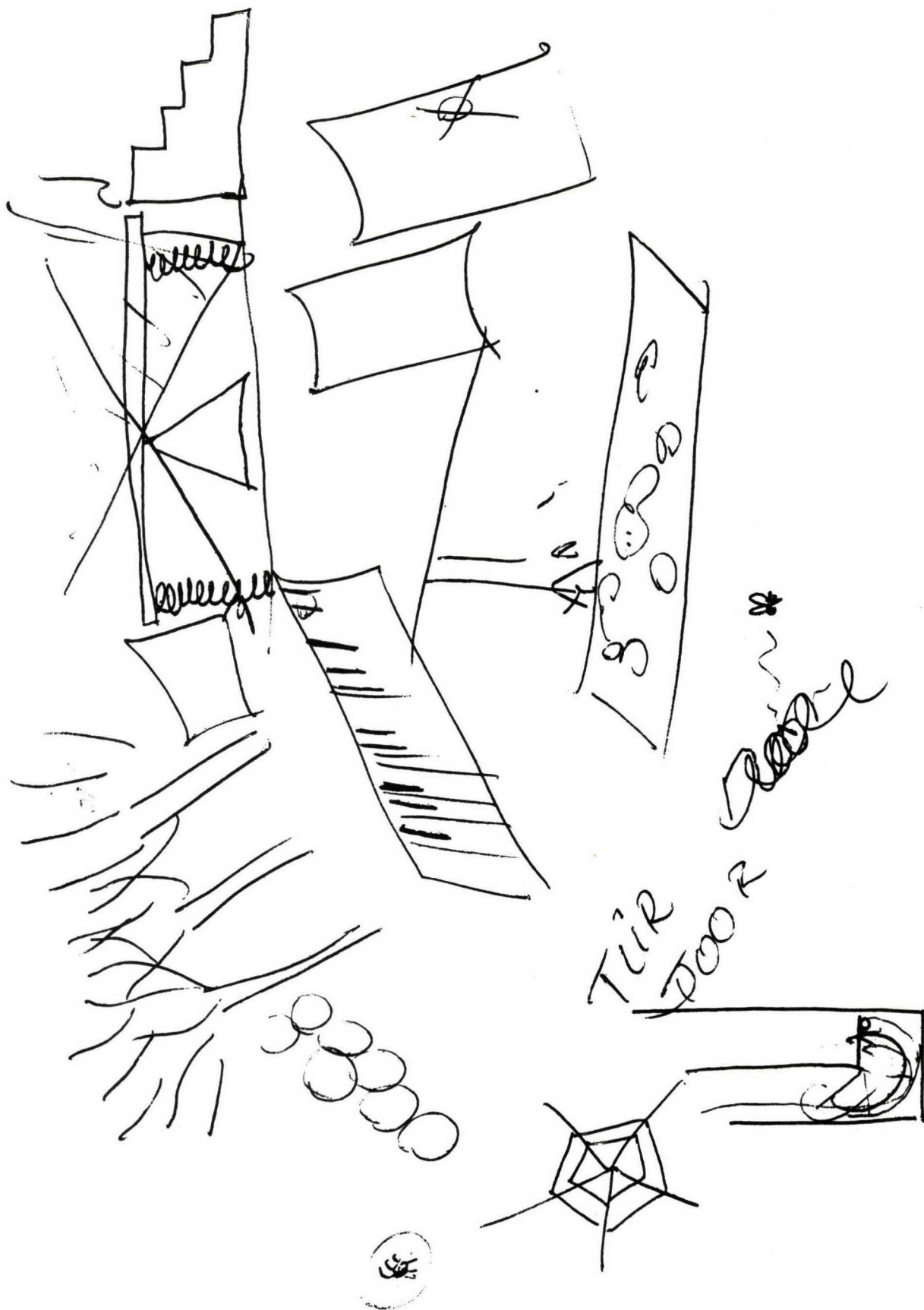
* Floor.

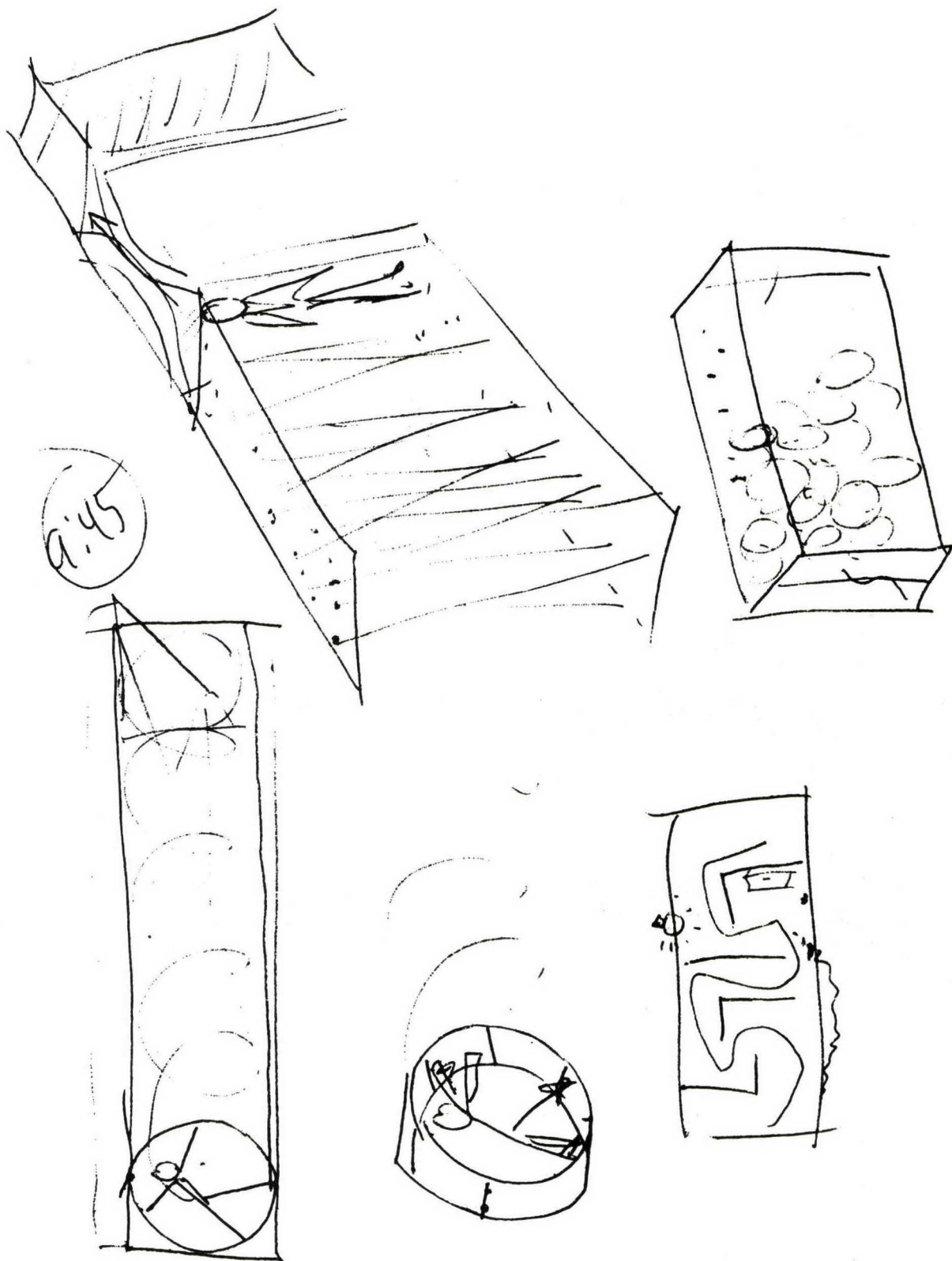


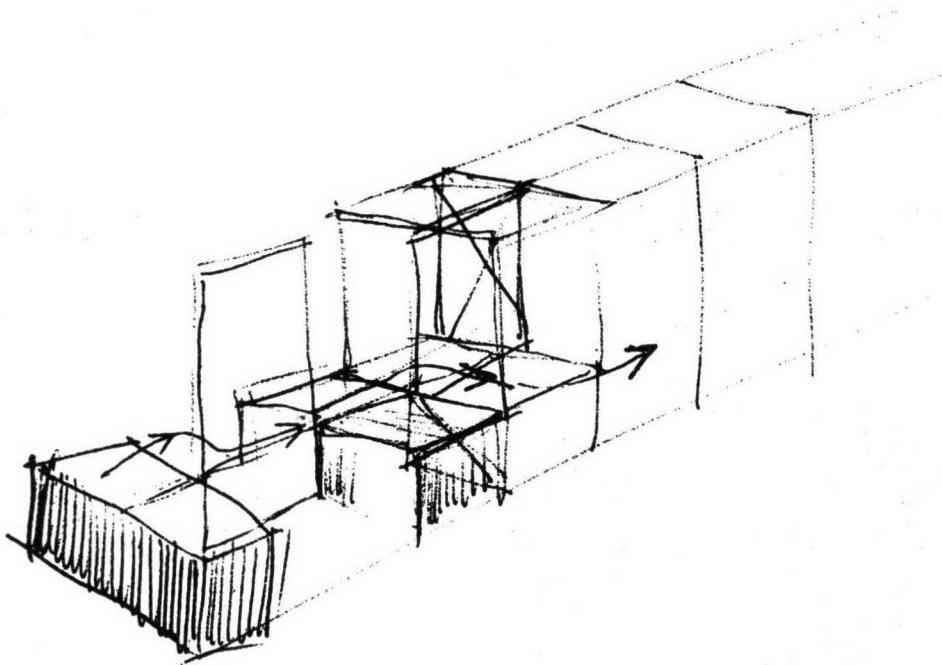
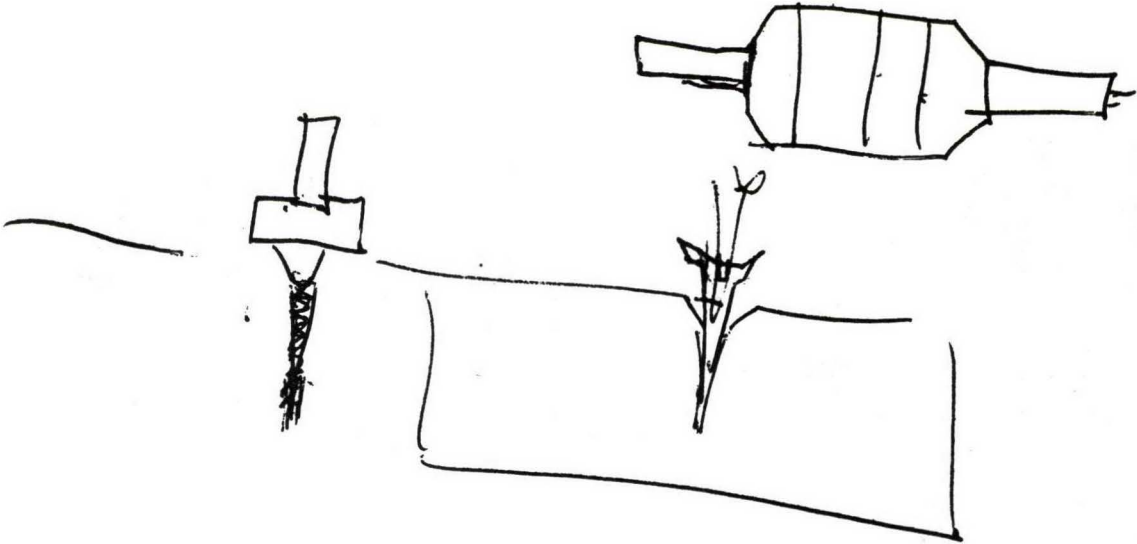
Notes for Release - if you are smart & lucky allow
5 minutes.
... .. of moderate mess
10 m
... .. be stopped 1 hour.

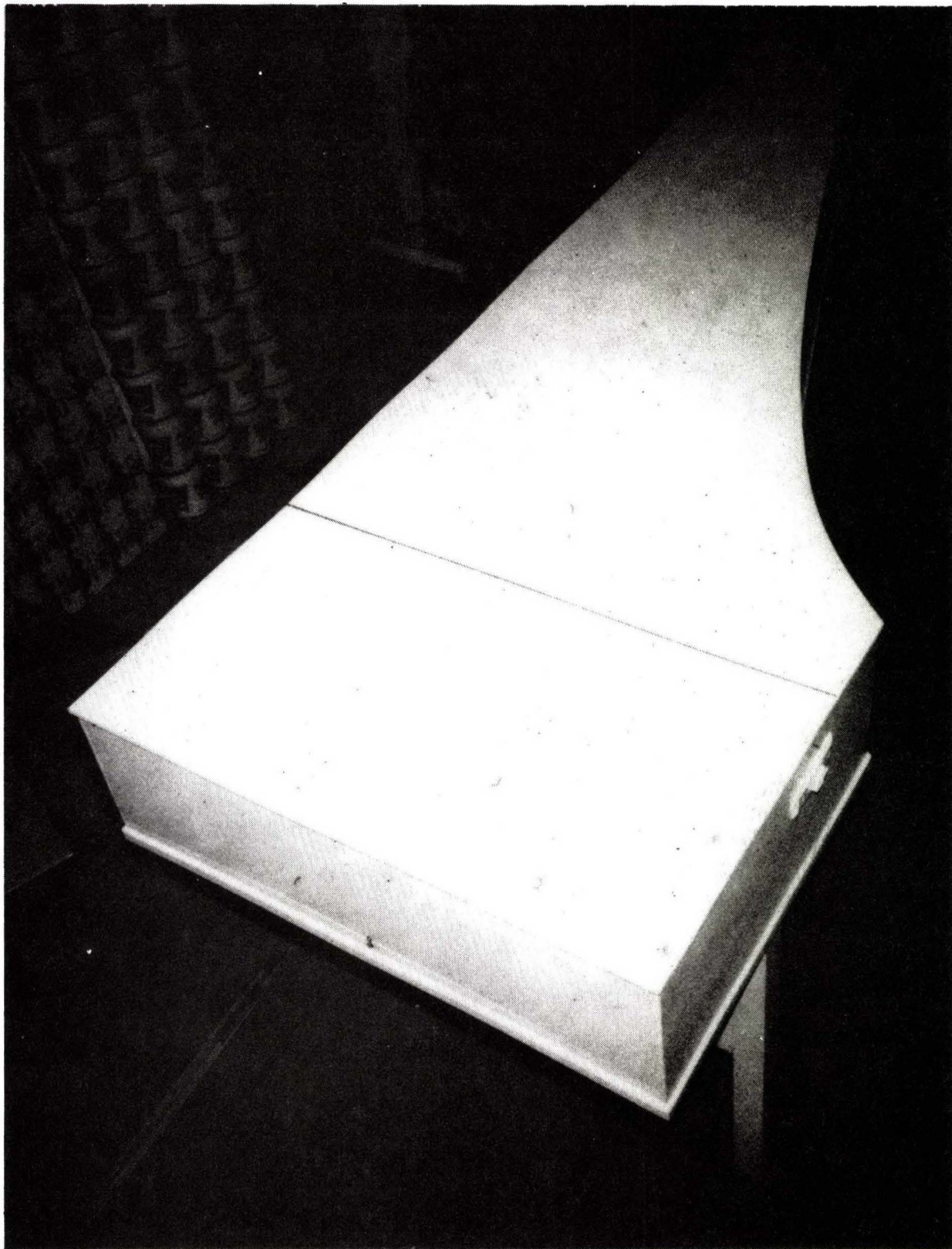


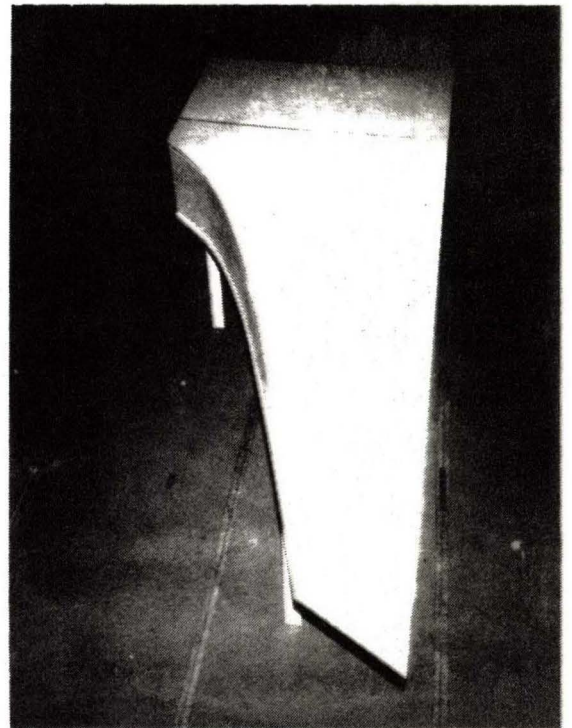
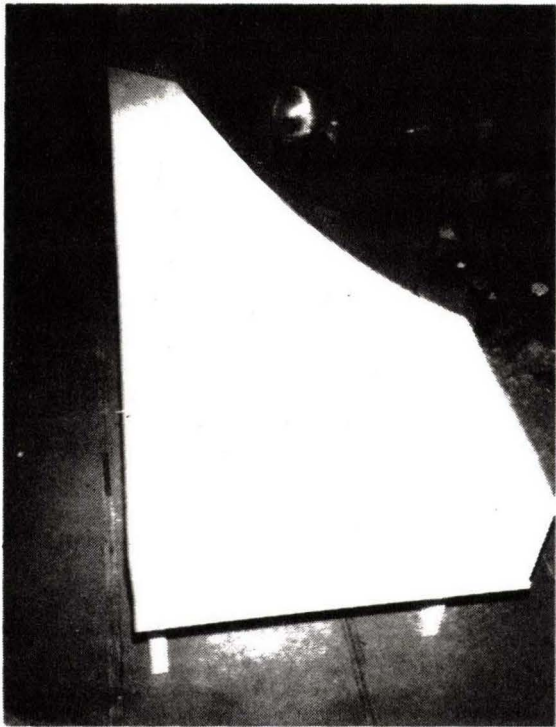








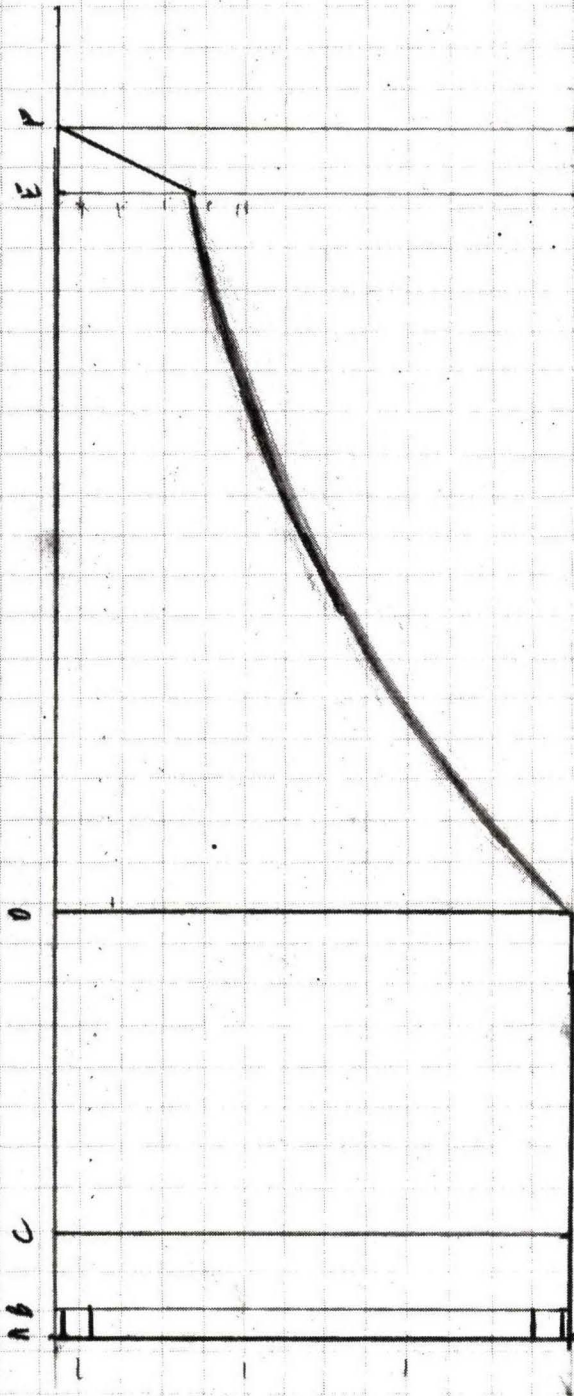


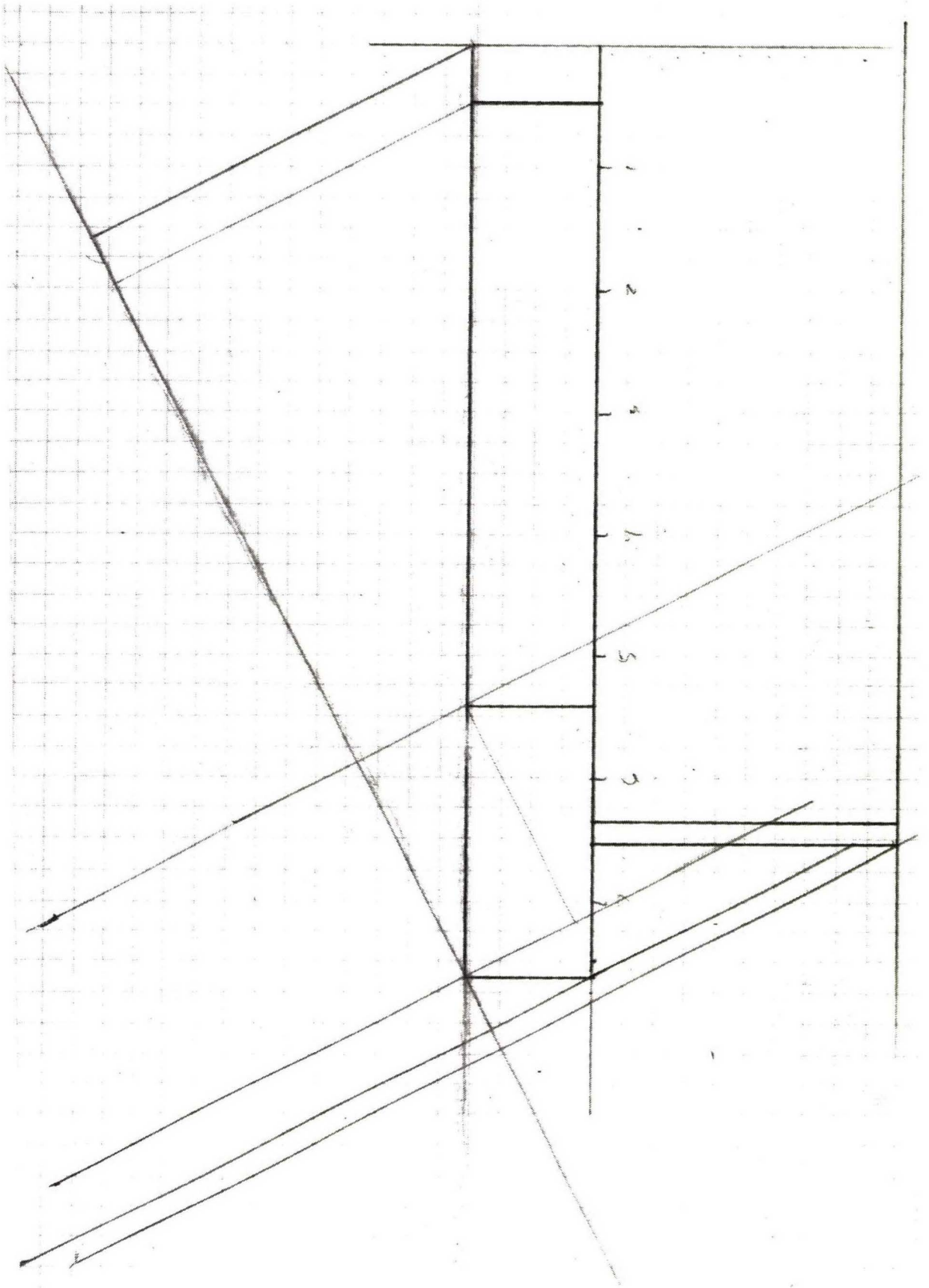


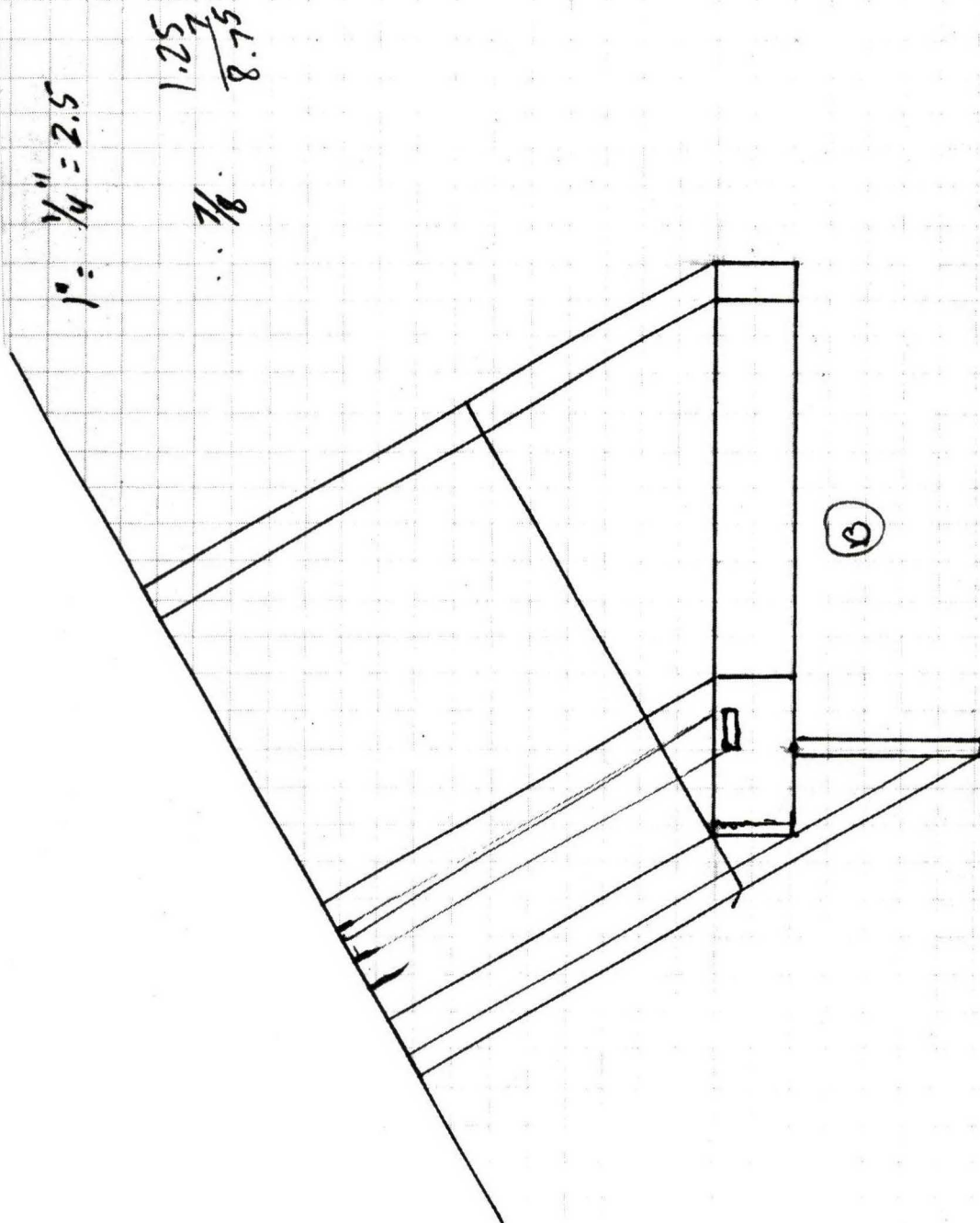
$$\frac{A}{H} = 2.5$$

$$\begin{aligned} AB &= 1.875 \\ BC &= 5 \\ CD &= 19.5 \\ DE &= 43.875 \\ EF &= 4.25 \end{aligned}$$

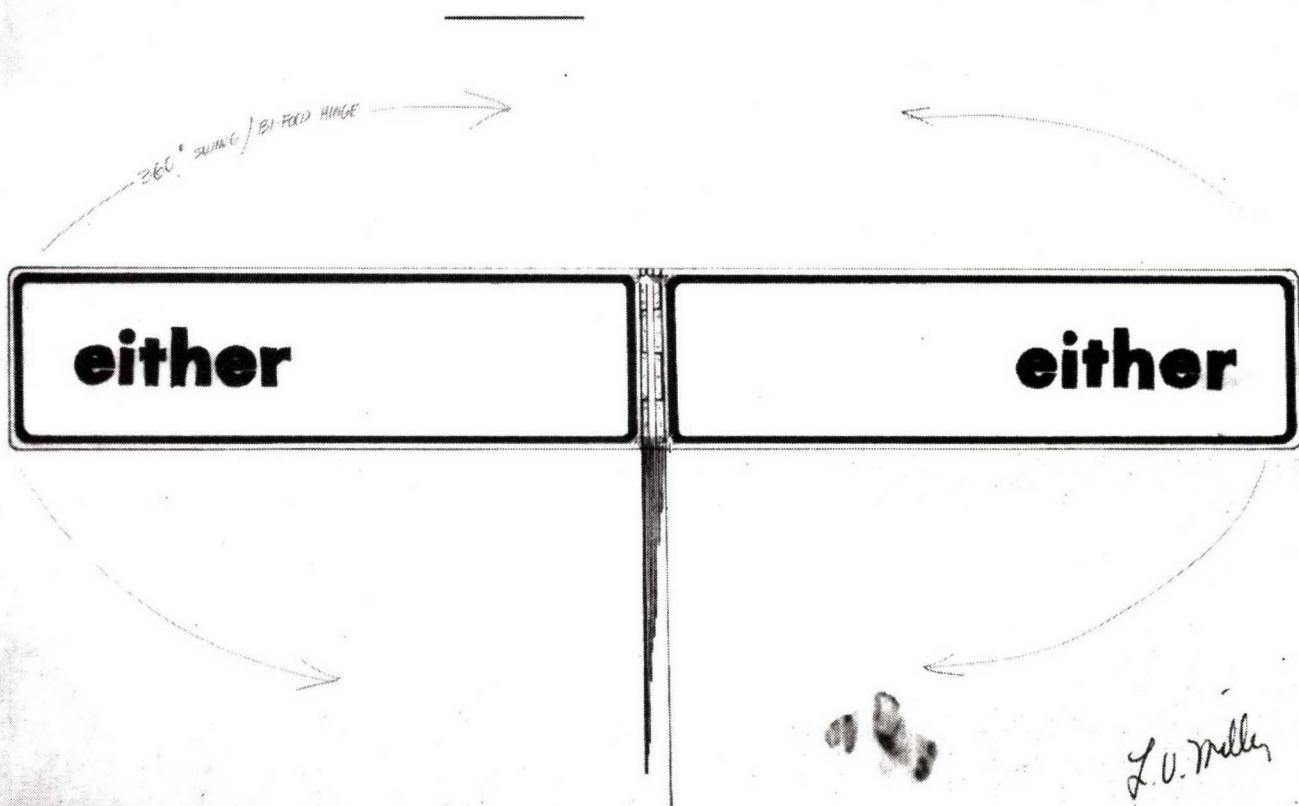
$$\begin{aligned} AB &= 7.5 \\ BC &= 2 \\ CD &= 7.875 \\ DE &= 17.5 \\ EF &= 1.7 \end{aligned}$$



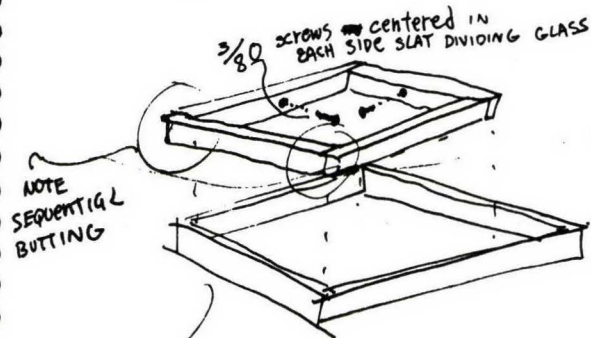








ASSEMBLY & CONTENTS OF UNIVERSAL MACHINE - FLUX BOX BY GEORGE BRECHT

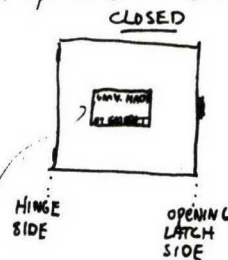


NOTE
SEQUENTIAL
BUTTING

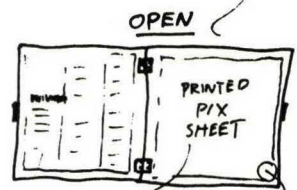
BOX BY BEST BOX
BOND ST.
2ND FLOOR

11 1/16" SQUARE
WITH BODY 1 1/8" OUTSIDE THICKNESS
AND TOP 15/32" OUTSIDE THICKNESS

1st ADDITION TO BOX - PRINTED SHEET OF PICTURES
10 1/2" X 10 1/2". POSITION SHEET ACCORDINGLY WITH
BOX OPENING AS BOOK:



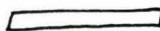
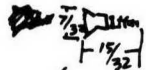
LABEL IS POSITIONED
IS CENTER OF LID
ON CLOSED BOX
OPENING ~~FROM~~ AS
INDICATED ABOVE WITH
"UNIVERSAL MACHINE" READING
AT TOP.



POSITION PICTURE
SHEET IN BOX
WITH THIS ITEM
IN LOWER RIGHT
HAND CORNER AS BOX OPENED
POSITION

W/ 3M SPRAY LABEL GLUE,
POSITION UNIVERSAL MACHINE
INSTRUCTION COPY SHEET IN
ENGLISH OR FRENCH READING
FROM LEFT TO RIGHT IN OPEN
POSITION ON INSIDE OF LID.

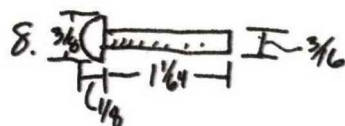
LIST OF OBJECTS IN UNIV. MACH:

1.  BLACK PLASTIC WIRE (ELEC. VARIETY
ABOUT 1/8" DIA. X 1 1/8" LENGTH)
2.  WHITE " " (")
3.  YELLOW " " (")
4.  CLEAR PLASTIC CAPSULE/EMPTY (3/8" larger DIA. X 1")
5.  BRASS WOOD SCREW WITH FLAT, SLOTTED HEAD
6.  BRASS NUT 3/32" THICK, WITH 1/2" OUTSIDE PARALLEL DIA.
AND 5/16" INSIDE DIAMETER
7.  CHROME-PLATED EYE-LET

2nd ADDITION - LAYER OF
10 5/32" SQUARE X
3/32" GLASS OVER
PICTURE SHEET.

3rd ADD SLATS WITH
SMOOTH SIDE UP AND
CONCAVE BOW OF WOOD FACING
THE BOX SIDE TO
COUNTER-WARP.





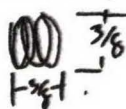
8. ALUMINUM STUD WITH
ROUND HEAD

9. SMALL SPIRAL SEASHELL ABOUT  1/2" APPROX.

10. LARGER " " ABOUT  3/4" APPROX

11.  BRASS PLATED, FLAT METAL
ECCENTRIC SHAPE

12. ONE (OR 2, IF IN OCCURRENCE) ^{METWIND} SPRINGS



13.  WHITE WOODEN,
GOLF TEE

14.  CLEAR PLASTIC
WATCH CRYSTAL

15.  CHROME PLATED (OR STAINLESS STEEL)
ROUND HEAD WOOD SCREW

16. WHITE BALL  DIAMETER
PLASTIC

17. GREEN " "

18. YELLOW " "

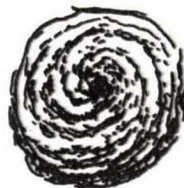
19. RED ORANGE " "

20. BLUE " "

21. BLACK WHITE RED OR ORANGE PLASTIC
NUMERALS REPRESENTING THE EDITION NO.

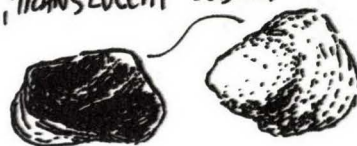
22. e.g.  3/16" THICK

23. MINI- STRAW MAT ABOUT 1 5/16" dia.
X 3/16" THICK



24. POLE LIMA BEAN 

25. SMALL HALF SHELL OF ~~WHITISH~~
WHITE-ISH
WITH PINK OR YELLOW CAST AND OF
THIN, TRANSLUCENT SUBSTANCE



26. BALL EITHER:

 5/8" WOODEN BALL,
DULL WHITE

OR

 5/8" VERY
HARD RUBBER,
CAST BALL

27. VERY SMALL SMOOTH PEBBLE 

28. WHITE
PLASTIC STRAW SECTION
3/16" X APPROX. 1" LENGTH

29. SMALL FEATHER, WHITE
OR SUBEE COLORS.



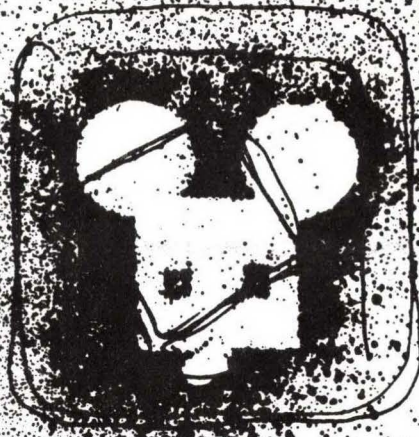
30. SMALL METAL CAR (ADDITION BY G4 3/78)
APPROX.



L. Miller
3/78

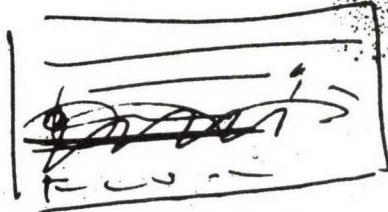


pale yellow →



Logo
plate + butter.

scrap out
nyl. or
STYRO.



False food selection

EXXX

Museum of Artificiality, NYC

Museum of Artificiality, NYC

Artificial Museum, NYC, Claes Oldenburg

Sil.

Production in geo. medium

-Box-production

-production
-cost
-rel.

70 = 7,500

Box 1000 NEW YORK, N. Y. 10013
6590

Claes Oldenburg 1963-66 Exhibition Moderna Museet Stockholm Sept. 18, 1966

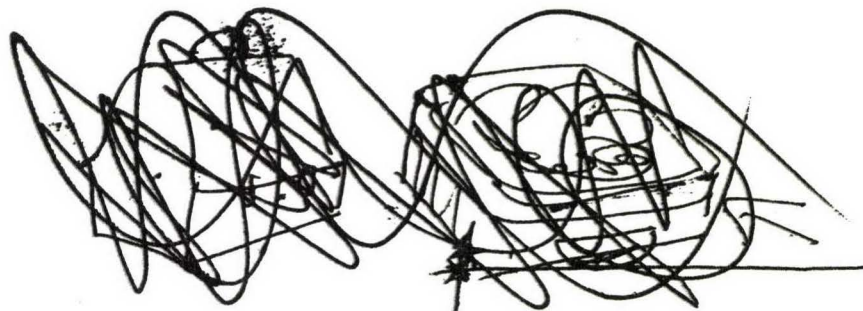
— until Sept 20 —

Spilled things
K. Sullivan

ice cream

- ice cream
- milk
- spit
- vomit

Car:



Soft knob cover.
Sinclair & rush, Inc.
St. Louis 11, Mo.

H. Fishlove & Co.
Chicago 10,
(melted ice cream)
no. 560

Find handypore /
puddles
stains



Piece for Nam June Paik no. 1

Water

3. 27. 1964

Yoko Ono

Zen for TV.

Made originally in 1963. ①
the original TV set lost in
Wuppertal 1967.

Currently in display.

① Vienna Hahn Collection
Stadt Museum
carries the label
the original.

after that I made 4 replicas
as multiples.

- ① Darmstadt. G. Marcus
wing
- ② Copenhagen collector
Hansen.
- ③ Cologne collector of 8/17/68
- ④ this one

It was shown also at (2)
Moma NY (photo)

ref = P.S. 1 but

They don't carry

by My Signature

$\frac{4}{T2}$ was bought in
in (1973) (?)

Biographical made for

Rene Bloch as TV Clock
but he did not show.

He came TV Moon
was strong enough

$\frac{4}{12}$ Can be ~~done~~ (3)
be done - re done -
in any new TV
set!

Can and as follows

Cut off vertical
deflection unit and

Turn TV set 90
degree.

Shall on the
bottom

There are two ways to (4)
cut off vertical
unit

(1) take off vertical
output tube (jump
the heater & pins,

OR

(2) keep all tubes,
and buy a similar
deflected coil
and connect the original
deflect line to the
new coil and WASTE the
power there. *FM*

(3) Any way
please

o Don't think it is an apology ~~for myself~~.

o My TV is not always interesting,
but not always uninteresting.

As ~~the~~ nature,
who is beautiful,
not because it changes beautifully,
but because it
simply ~~is~~ changes.

The core of the natural beauty lies in that

an abundant abundance of "quantity" disa^din^d the
category of "quality," which is used unconsciously confused
with double meanings.

(1) Character

(2) ~~worth~~ (value)

In my ^{experimental} TV the word "quality" means just the "character,"

but not "the ~~worth~~" (value) (- no comparative case!).

A is different ~~than~~ from B.

But not

A is better than B.

Sometimes I need red apple.

Sometimes
red lips.

— ◇ —

Experimental TV is the first "ART" (!), where the "complete crime" is possible. I ^{had} put just a "diode" into the opposite direction, and got the waving "negative" Television. If my epigone^s ^{do} the same thing, the result will be completely ^{the} same. (unlike Webern and Webern-epigone^s).

~~That~~ That means: my TV is not the expression of my personality,
(~~as most compositions is the expression of personality of composers~~ —)
merely but a "physical music", as ^{like} m. ~~Fluxus champion~~ "Fluxus champion", where
the longest pissing-record holder is honoured with national Hymn.

— fascinating game —

more than the art
or
less than the art

I can compose something, which lies.
higher (?) ^{the limit of} than ~~my~~ personality,
or
lower (?), than " "

Therefore (?), perhaps therefore,

The working process and the ^{final} result has little to do.

and therefore
By no previous compositions I was so happy ~~working~~ working as in this TV experiments.

In ~~the~~ usual compositions, we have first the approximate vision of the completed work, [the pre-imagined ^{ideal} "idea" in the sense of plato.], then the working process means the ~~the~~ torturing endeavour to approach to this ^{ideal} "idea", but ~~by the~~ ⁱⁿ electronic

~~the~~ experimental TV, the thing is completely reversed.

I usually I cannot have any vision ^{before working} ~~before~~. First I seek the "way", of which I cannot conceive where it leads to, that means to study the circuit, to try various ^v feed backs, to cut some place, and feed the different waves there, to reverse the phase ^{etc} ~~etc~~. whose ^{technical} detail I omit here ~~to~~ not to lose the "mainstream" as the ~~serial chart~~ ^{of serial music} ~~chart~~ ^{did}. What I need is ~~approximately the~~ ^{approximately the} same kind of "idea", which ~~is~~ ^{is} American publicity agencies used to use. ... ~~the~~ may be key to something new. This ~~kind of~~ modern usage of "idea", has not much to do with "truth", "eternity", "~~eternity~~", "consummation", "ideal", which plato → Hegel thought of this celebrated classical terminology: "idea", ascribed to

f.1. "Kunst ist die Erscheinung ^{der} Idee."

"the art is the appearance of the idea.. (Hegel?)
etc.."

Don't expect from my TV.

shock, ecstasy, expressionism, romanticism, climax, crescendo
~~trance~~ (?), surprise, disappointment, --- for which my

former compositions had the honour to be ~~praised~~ praised.

in Galerie Parnass

One Bull's head made more sensation than 13 TV sets.

justifiably ~~with right~~ these were too intellectual for Wuppertal.
the wise and generous managers.

According to Mr. H. Jähring, who really "managed to" ~~manage~~

manage all the hubbub in his gallery, see-er ~~we~~ should

learn to see "experimental TV."

Blötzman and Monture, very creative collaborating, who realized
many ideas ~~for my~~ better than ~~you~~ I ~~could have~~ imagined (so much to large?)
were left quite cold by my TV sets, but they became day by day
more attracted to the TVs. not finally, for ~~them~~ them, my TV

won all over other "sensational (?) attractions, such as

piano compose, "record - Schaslik", movable ~~independent~~

"magnetic head", "prepared w.c.", "a study of german idiotology,

homage to Rudolf Augstein etc... But for the normal, cold, stupid visitors, who "glances at it for a couple of minutes" ^{such as} at the "stable painting". it is just the distorted TV, just as electronic music was only the noise of anti-High Amplifier 10 years ago.

Don't think this is the apology for myself!

◊

◦ ~~I~~ INDETERMINISM AND VARIABILITY IS THE VERY UNDER-DEVELOPED
 PARAMETER IN ~~THE~~ ~~OPTICAL-ART~~ OPTICAL-ART, although
 this ~~has been~~ the central problem in music, for the last
 several years. [just as the parameter SEX is very under-developed in
 music ~~as opposed~~ to literature and painting].

◦ ~~I utilized~~ intensively
~~I varied~~ intensively
 I "utilized" intensively the live ~~transmissions~~ ~~and its semantic~~ of normal TV programmes,
 — the most variable optical events in 1960'. ~~The form~~
 and semantical

~~The beauty is quite different, and the presentation is~~

The beauty of "distorted Kennedy" is different ~~from~~ the
~~distorted~~ distorted football ~~here~~ or not always beautiful, but
 always stupid ~~various~~ announcer (female).

◦ ~~Every~~ 13 sets suffered to the 13 sets of variation, ~~variability~~,
 — thanks to the complicated circuit ~~(especially~~ ~~—~~
 synchronisation and convergence system). ~~variation possibilities are left.~~ I am proud to
 saying that ~~all~~ 13 sets ~~changed~~ ~~actually~~ the
 inner circuit, although ~~some~~ ~~people~~ thinking that I just simply
 changed ~~only~~ the control button, ~~and tried to re-adjust~~
 my TV's in Groland Parnass.

◦ As the third dimension of variability, the names from ~~the~~
 generator or from V.F. tape recorder are used, to give
 and radio

different rhythms.

o The 4th dimension ^{of variability} is ~~the parallel movements of many independent~~
~~moving sources.~~ ^{of variability} ~~giving~~

Many ^{mystics} ~~mysticians~~ are interested to ^{spring} go out of one ~~row~~ ^{one-way} row - ~~many~~
time - to grasp ~~the~~ "eternity" - - - the ~~longest~~ oldest ~~case~~ disease of
mankind, - - a ~~prostitution~~ ^{is} the oldest profession of woman kind - -
~~low~~ ^{is} so - - - for

To stop at the ^{for it} consummated ~~point~~ ^{is a way} and stopped zero-point ^{to reach that} ~~is a way~~

To perceive ^{simultaneously} ~~parallel~~ flows of many independent movements ^{is} another way.

But poor Joyce should have to write ^{parallelly} ~~parallel~~
~~advancing~~ plots in ^{of one fourth} ~~one of~~ ^{his} books with no-way direction.
he had no ~~order~~ choice, because of "ontology of book."

13! TV ~~gives a further step~~
^{sets} can give "realize" the old dream of ^{mystics} ~~mystical~~
became ^{all} ~~13~~ 13 ^{sets} are independent flows, which can be seen
^{one by one, one after one,} ^{the other} ^{simultaneously} ~~or same time~~, ~~for~~
~~combined~~ with ~~the~~ half-mirror.

But we have only one heart, one focus of the book eyes,
if not a ~~happy~~ ^{happy} "sheer eyes" as ~~body~~ ^{body} ~~found~~ ^{found} ~~on~~ ^{on} ~~illness~~

The ~~simultaneous~~ ^{Squint} flow
Parallel ~~movement~~ of 13 ~~independent~~ ^{movements} ~~flows~~ of TV

^{giving} can realize the old dream of mystics,
although the problem is left unresolved
whether it is possible with our ^{human} ~~physiomy~~ ^{physiomy} (one heart
on breath, one focus of eyes / without - mystic training - - -)

Other and out -
we need rather
no more
TV - no
of course
TV - no

• This reflexion reminds me of the two different

• usage of the word "Ecstasy". (Ex-tasis: ~~in-tation~~
~~means~~ to go out of oneself in Latin)

(1) Common usage:

• completely filled time:

The presence of eternal present:

un- or super-conscious:

abnormal modus of ~~consciousness~~ consciousness,

... like some mystics, who ~~are~~^{is} so concentrated,
that he forget himself. (= go out of oneself)

"The world stoppes for 3 minutes!

eternal 3 minutes! ...

(Dostoevsky) before

It has a dimension of height or depth. <sup>having the
symptom of
Epilepsy</sup>

(2) Very interesting is that Sartre used this
word "Ex-tasis" by the analyzing our
consciousness in quite normal situation. (in his
"l'être et néant")

The consciousness (cogito) is always "l'être
pour soi" (sein für sich). It cannot
unify with himself as the things. (l'être
~~en soi~~ en soi, & sein an sich)

I am ~~always~~, not what I am,
and I am not, what I am.

~~I am condemned to freedom; eternal recurrence.~~

This incessant Ex-tasis (to go-out of oneself)
is the normal & character of the normal conscience;

~~that is~~ free as ~~opposed~~ is opposed to the
^{last} ~~first~~ case of ~~the image~~. no height, no depth.
we are condemned to freedom.

--- --
--- --

Die einzige Verdienst von Dialektik -:-
ist,

dass

die ewige Entwicklung ~~das~~

die ewige Unzufriedenheit
ist.

(~~Akutagawa~~
AKUTAGAWA)

~~I don't want~~

(A) corresponds to (1) fully.

Ⓟ but (B) doesn't to (2).

But there is very important common thing
between (B) and (2)

~~Spencer~~ syl. C

that is..

both don't know the Terminal station,
(B) and 2 conclusion. stopped absolute

recently. crescendo ~~monitory~~ point.
In another world. they are climbing.

relative. schwebend, monable, variable.
~ ~~hiking on the plateau~~ moving unsatisfied

Die ewige Entwicklung
ist

die ewige Unzufriedenheit

→ einzige Verdienst von
Hegels Dialektik

(H. KENTHAUS).

Here let me talk about Zen, although I avoid
it usually because I don't want to become a
salesman of ~~eastern~~ culture, ^{not} as Suzuki was.

ZEN consists of 2 negation.

① first negation.

the absolute is the relative

second negation

the relative is the absolute.

they are ~~known~~ mind experience the trust
negotiation - every day goes on. (mother love
here: youth, fame - etc -)
child

second negotia is harder and important.
the relative is the absolute
The "Now" is the question

what it may be -

the now is 10 mins. or 20 mins.
the now is 20.4 ... or 20.5

then why struggle, why go by why war?
therefore I write in the middle

"how to be satisfied with 70%!"
may my TVs serve to the world
peace!

As the happy

whether ~~whether~~ ① (A) and B. (and) ② ~~to be unified~~
we can or should ^{we}, or should try to unify?

perhaps: I will ~~more~~ add 5 ~~to~~
film projectors. or 2 dies to represent
the mind of ① (A)

Zen consists of two negation.

first negation.

the absolute is the relative.

~~all is not~~

second negation.

the relative is the absolute.

the first is a simple fact, which every mortal should experience. Everything goes away (mother, lover, hero, youth, fame, fortune, child etc. -)

The second negation is more difficult and important.

The relative is the absolute.

that means

The Now is the Utopia.

the Now in 10 minutes is also Utopia,
what it may be

the Now in 20 " "

the Now in 10 year

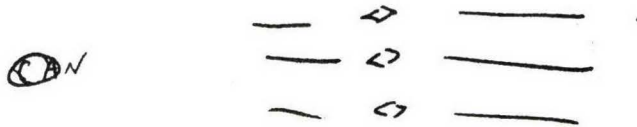
" " 157 "

Then why struggle? why jealousy? why war?
how to be satisfied with 70%!?
MAY my TVs serves for the world peace!

It is why east Asia is unproductive, underdeveloped and poor.

But Jesus christ said.

the poor are happy.



Can, or should, or should we try to unify

①(A) and ②(B) (and) ③?

perhaps: I will add 5 film projectors 2

2 dias projectors to represent the moment of

①(A).

As the happy end.

Sonatine foe Radio

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

1) Put out the light o f your room.

slap the left cheeek of your wife,.

hear this radio very loudly

hera this radio very softly

put an the the light of your room and wake up your chirderen.

ind a commercials just now on the air and dont buty this product foerver.

uy on and pff ths radio 5 times.

urn the radio to DRadio Moscow, hear 5 minutes and come baack to this

radio satatiob

Sing your national Anthem very loudly ,,, weeping.

destroy this radio set and continue to hear with ~~max~~ anoter set.

radio station transjmit following things,.

~~the max~~ radio program of 1931 A D same date/

radio program of ;92; same date.

racording of War news in 1941. Dec 7th

pull.out a vacume tube fromthis rradio set and put it bacik ~~asfse~~

after one minute.

saying Electronics ueber alles

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

narrator say 5 times

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

telephone to your telephone number.

cut of f three pieces of your armpit ahairs and

burn the first piece, tasye the second one, donate the third t
to Fluxus.

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

Hang your self jst for 30 seconds, or hang a doll, which youh had for
long time.

dont breath for 53 seconds,

read today's newspaper and find out.

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

bow to this radio set, which is bringing my voice to you.

telephone immediately to your mayor.

telephone to this radio statin saying ththat it was tethe sebest program you heard
n your life.

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

Put the light of your room.

Print 1/24

1st Part

this is a letter

from Ben
to George Maciunas
For Fluxus Festival

This letter Maciunas got read in a 2nd version on thin paper because when Sweden to send this by
air mail it was too expensive for me so I copied it out in brown paper (1969) - following

(one)

Dear George

This is the third letter

I am starting the first two I lost

• in the shop — I have lots

to write so the whole bloc is

for you — Since you left

• Nice Flucous activities have

been going real fine as you
shall see further on.

Just lets get my trip to New-York straight
after you left I had a car accident
my insurance Company promised to pay~~me~~
for the damages 2000 \$ with which
I meant to come to New-York.
But They have not yet payed us.
● I phoned for the 100th time an
hour ago and asked for an advance
of 1000 \$ maybe they shall

- give it - in that case I shall be in ②
New York for the 1st of April -
I can't be there before because I have
● a big Fleurs festival in Nice on
the 27th of March — (I have you
can read my writing) — (wide fast) — I shall
be IN NEW YORK on the 2ND of April
● for another reason too - Special PLANE
fees are accorded ^{only} for 27 days if
one leaves after the 1st of April

What do you foresee in New-York festival
I could do - ?

① I am sure I will feel lost

② Want I be more of a nuisance
then anything else

③ I could of course invite everybody
to a cocktail party and poison everybody
that would be fine and leave me
alone to finish the festival in beauty

Could you fix that up for me

get sheep flat poison I hunt -
and is more theatrical

You shall receive in a few days
the complete translation of my Review - Bengod
You can pick anything out of you like - kick out too
transform it ^{it} into what-ever ~~way~~ you want
even sign it John Cage -

What about that box you left me? ^{what a big word}
I worked on it and have created quite a good
book out of it - something

I believe New even compared to

● Brecht Monte-Young and Cage.
but of course ^{that} ~~is~~ is only another lie

tell Flynt I appreciate his text
and shall send him Money for them
Some time ago I created Total Art
Match boxes

each match was meant as a piece
to destroy art

I shall send you 20 Boxes

TOTAL ART MATCH BOX
Use these matches to destroy all art Set fire to Museums Manuscripts - Pop art - Ready Mades and as I Ben already signed Everything Burn anything keep east match for this match box.

Get one of these
balloons and blow it
till it bursts

IREMENDOUS 30 FT. BALLOONS



INFLATES TO GIANT 20 to 30 ft. DIAMETER

MONSTER-SIZE balloons! Special Air Force surplus balloon made of genuine Neoprene Rubber for extra durability. Never used. Out of this world (it even looks like a flying saucer when inflated!). Think of the fun you'll have: Draw a picture of a monster on the balloon with luminous paint and inflate it at night. Wow! The neighbors will run screaming! Special limited offer sold at fraction of cost. \$2.00 plus 50c postage and handling

MANY USES . . . absolutely terrific for attracting attention and crowds at Sports Events, Openings, Fairs, Roadside Stands, Gas Stations, etc. ● Great fun at School Games, to promote and advertise Special Events.

**CAPTAIN COMPANY, Dept. MO-17
BOX 6573 PHILADELPHIA 38, PENNA.**

Name.....
Address.....
City..... Zone.....
State.....

I hope George you don't mind too much
my horrible Individualistic Hegelomany.

So trying to push my TOTAL ART

- forward - I often feel as ashamed as a cheap
Salem - but
I remain fundamentally honest

and always finish up by going to
Ceases what I believe belongs to

- That fellow - I hope you understand
that TOTAL ART exists in me absolutely

separate from Fluxus - (Brecht-Cage etc)
or this too at least

Do you still want bowler hats
I have four - Violins - I have three -
Anything else special - books - records -
Do you want the seven Dada Manifests just
republished by Tzanna -
I could send all this by ship but you
must write fast or else they will never
get to New-York in time -

Please don't forget to tell Speer

That - - - - -

So there already
a list of New York activists, and
could you send me information

• don't forget to give my address to others
for information

• If I don't come I shall have
enough money to buy ~~all~~ all
Fluxus publications - at least
three of each - keep them for me

Are ~~these~~ walls I can Posters my Poster's on
I love sticking messages on walls ?

should I prepare some here

Posterung and Writing on
walls are two of my favorite
pastimes . are they possible
in New-York ?

I propose the following Poster

FLUXUS
Free Concert
of Modern
Indeterminate
Music From
12 PM to 13 PM
at
Street Crossing
Just listen for 1 hour

On this One Which is already
all over Nice (in preparation for "Something")

Do Something the World is
Fantastic be Fantastic

- A) Empty your pockets in the street
- B) Take off your shirt
- C) Choose one of these two dots
- D) Go home and bite your mother
- E) Lift your left hand and jump 4 times
- F)
- G) Put your hand here x. and say
I swear Not To kiss any
FLUXUS activity.

POSTERS for Festival



Part I Summer Pieces

now here is a brief review
of what we could call Fluxus and
Total Art activities in Nice since
your departure -

after you left Nue
we did not stop playing pieces

in fact we continued promenade
activity's till we got arrested by the Police
at first we played all your "repertoire"
that is to say all the "classics"
then we had to compose new ones
and I believe some of them are

Very Good You shall have as
detailed as possible a description of
them ~~as possible~~ What is important is that
they all were effectively played no

only thought out

One night on the Promenade by car
I had arrived before the rest of the bunch
and so as not to waste time - I had

put up the black bridge table (do you remember it)
and a stool, as well as the rest of the
material (volans string etc) Already a crowd
had formed itself round me - the others
had not yet arrived and as I had finished
unpacking I sat on the stool in front of
table and wrote on my blackboard

WAIT 4 minutes 33 seconds the crowd

got thicker and thicker - all waiting they ~~didn't~~^{did know} what
and as after 10 minutes my friends did not appear I ^{boxed} packed and left

I have three very good
and I believe New Gesture pieces (created ^{since} 1963)
but they must be seen or filmed ~~but~~

- cannot be described easily - the best
of the three "entitled Homage de F. Fellini"
was created by Trebo brings more
tension than Nam June Paik violin solo

- I shall be pleased to play it in New York

I only ~~need~~ need a Bell - or a Gong for it

Another Night Erelor got under a big black
sheet and started to crawl along the
pennemade it was a fantastic sight, A big
low - black formless thing crawling slowly
among the chairs - he went by instinct
towards the steps that led to the sea -
(The crowd was over 500 by now.) he crawled
down the steps and slowly into the sea.

Another

night (do you remember that ball of string
you left me) two old ladies on a bench
we tied up

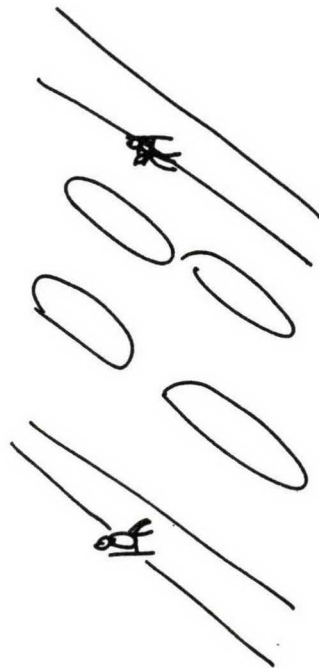
- with it - at first we asked them the permission
to play a small theatre piece they were shy
and said yes so we went round and round
them with that string - a crowd formed.

the two old ladies got frightened but could not
move - the crowd grew bigger - after sometime
we stopped - the crowd stood there looking at those
two old ladies - suddenly one of them started yelling
and the other crying we bolted -

In August we did
graphic 5 of us all dressed up with
umbrellas into the sea

• Ekel created a piece for two chairs
that is to say he took systematically
every position possible for two actors with two
chairs.

one night I had a letter ^{business} to write - and yet
felt like playing too so I did both
and dictated my letter to a friend across the
road we were both seated in chairs each
one opposite each other 8½ at night -
lots of traffic - I yelled and he wrote



One of the Best which got us all arrested

was - LOOK AT ME

I had ~~stuck~~^{put} a chair in the middle of the pavement and sat motionless with a poster

on my lap

theatre piece I look at me it's
sufficient

The crowd got so dense the Police came

and we were all taken to prison for 4 hours

that piece and a few others were so good that we

turned a 16 mm film of them on the Promenade

I shall bring the film with me

after ^{the worst} ~~that~~ we could no more play on the
Promenade - So we rented a Coffeehouse
Backroom - where we composed Cartridge Music
• etc -

yet One day the program was finished and
the crowd was still there expecting more - so -

PONTANI created Inventory - He sat at
a table and Enelo brought him slowly object
after object all he found in the room Pontani would
look at the object and announce it -

EX. a Pair of Glasses - a bottle, a girl, a hat, a shoe -

etc - I liked that piece a great deal
and we used it for "REALITY" on the 24th of January

After that I bought a Car and transformed it into a theatre - We played on the roof - the Police could not say anything because I was ^{paying} ~~stated~~ on my own property

- Well Activty's and New-pieces continued fine -

At last we decided to rent a big theatre.

and buy something big - but No theatre would accept to rent ^{to} us if we were

not officially declared a a Theatrical Troupe

- And even then when that was done we could

only rent a small Theatre 250 seats

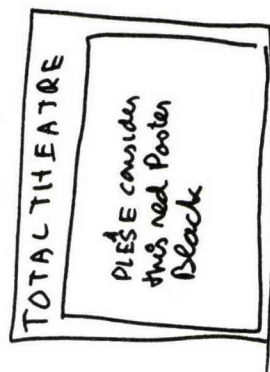
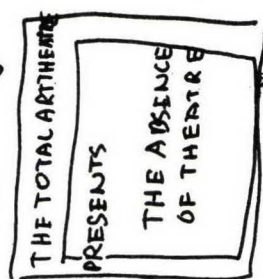
I decided to call the representation

"Reality"

we were just two Partners and Myself
to get the whole thing working
Publishing Actors, etc, Pieces, Material, etc,

The Publicity (joined here in) 1st week we postered up ~~sent~~ red posters with no text written on them about 100 -

A) Posters



B) Invitations - stones etc with address on.

c) We Lost objects on the roads ^{with} (please return to Ben on the 24th of January) at Reading -

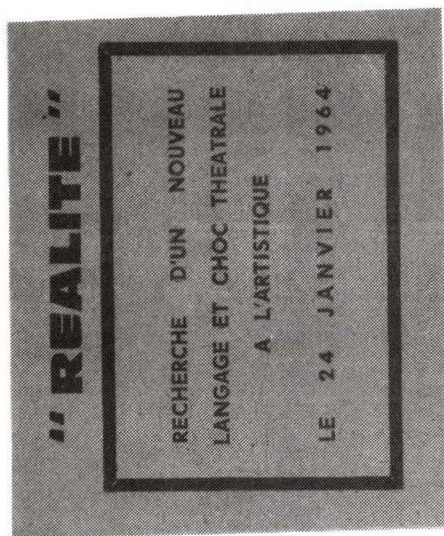
Here is the complete "REALITY"
programme - "Photos Included in this letter"

(it was a great success)
(the piece was reached)

and although the
press did not come
all Nice has been
talking it over -

- ① 15 minutes - TABLE - by George Brecht.
- ② 3 - MITCHES - by Robert Waldo
- ③ Counting Piece by Emmett Williams.
- ④ gloves Dick Higgins -
- ⑤ Homage to Ben Patterson by Pontani
- ⑥ Sanitas II by James Schmidt
- ⑦ 4 Apples by Ben
- ⑧ Chairs by Spoori
- ⑨ Sweeping or Music while you Work by Koopke
- ⑩ Photos will read by Ben
- ⑪ Paper Piece - Benjamin Patterson
- ⑫ Love Song - Pontani (with a rope)
- ⑬ Two Violin Mike Young
- ⑭ two Violin Brecht
- ⑮ Solo Violin Ben June Park
- ⑯ Inventory Pontani
- ⑰ James Schmidt Piano Piece (variation on a table)
- ⑱ Viva Castro - by Ben
- ⑲ Wait 5 minutes - by Ben
- ⑳ Paquet Christo naked girl in a panel.
- ㉑ Homage to F Fellini - Good gesture piece Fredo
- ㉒ Soprano by Ben S yell.
- ㉓ Combat - fight - someone got up and beat me up.
- ㉔ Exd - By Brecht

x



this Pee had great success and brought about great tention

A poster
announced →

Ben shall
shake someone
he does not
know ^{ing} of the
audience

I started looking over everybody - (from the stage)
Then I walked through the alley
staring at each person one by one -
(very important because - everybody gets a bit afraid when
he sees me staring at him)

(if Dick H. plays it and has the courage to bite or slap
somebody it is even better) Announcing it by poster is essential

"reality"

On stage
a white
black board
and a

box of
black paint

x comes

and

writes

any political
slogan

he believes
in

Viva Castro is a Politically
Engaged piece & composed to
prove that Total Theater could
also ~~give~~ Have ^{and give} a Political Meaning

(I wrote very Visibly Viva Castro on a white board¹⁹)

2nd part (double)
of my letter
to George Maciunas
Ben 1964

For

THIS is the Capote SETUP Programme for QUELQUECHOSE I mean to give
SOMETHING. on the 27th of March

- ① 4 minutes MONOTONE By Yves Klein (music)
- ② 2 minutes PIANO PIECE for Terry Riley #1 - Monte Young (with the Piano)
- ③ 4 minutes Day Music - George Brecht
- ④ Violin Solo of - Serge Oldenbourg - (NICE) Shoot an arrow through a Violin
- ⑤ Piano Concert in Hamburg by Jhan Caga by Ben - (10 minutes) Piano, Woman, and instruments
- ⑥ Piano Piece for Christo by PONTANI We pack the Piano up - (necessities)
- ⑦ Tango - Ben (everybody dances the tango)
- ⑧ Musique for a Transition and an Axe by Ben
- ⑨ We look at a Chair - by Ben
- ⑩ Touch a Chair - by Ben
- ⑪ Smile - by Ben
- ⑫ Two girls blindfolded cut across the Public by Ben
- ⑬ Clean Pace #1 By Ridder
- ⑭ Is la Monte Young in the assistance - By la Monte Young -
- ⑮ SHAKE - (very good gesture piece unexplained)
- ⑯ Dali's Bread -
- ⑰ Bathroom - by Ben 1 variation 20 peoples -
- ⑱ 2nd variation 1 girl -
- ⑲ Adriano Olivetti variation - (see in my cell)
- ⑳ 8 positions when I whistle
- ㉑ two de Violon George Brecht shake hands
- ㉒ Ben will be painted in blue.
- ㉓ Piece behind the curtain.
- ㉔ Dynamite for a bad public -
- ㉕ 3 Hens -
- ㉖ Poster "Calm down or else we will walk away"

- 27) Dick Higgins "Gloves"
 28) Hide and Seek By Ben
 29) 5 positions for 1 standing man - by Ben
 30) Zen for head by Nam June Paik
 31) 3 Doors by Goerges Bracht
 32) Push - By Ben
 33) Run - By Ben played by Pontani
 etc etc

the complete programme to last 4 hours. is not yet scheduled.
 it shall be divided into three parts.

the first 1) MUSIC

the second THEATRE

the third DELIRIUM

Delirium represents

10 pieces done

simultaneously

and last quarter of an hour.

as I am quite anxious

as to how the public will

take it -

I need 22 actors for it.

Hens - 1st loss 3 Hens 2 actors
 Paper piece - on stage 2 actors
 Paper piece on the public 3 actors
 Opera piece van USP. 2 actors
 Running piece - 1 actor
 Yelling piece 1 actors and every actors -
 Bomb piece - (no actor) just an explosion -
 Singing piece 1 actors (Tena) shall sing a song -
 Bathing piece in the public a girl takes a bath dressed up
 etc
 etc

"Ready"
The programme is twice as long as
and finishes up with a 15 minute
Panic and Delirium show.

Sam heard at work at it
it comprises quite a few dangerous pieces
such as letting loose hens in the public

Lets resume "Reality"

The place was full up 60% of the Public was
foolish but obedient
20% Cocky and loud
20% Clever and interested
many talked over a lot

The Press snubbed us although I had
taken care to invite them.

The photos were ^{taken} ~~done~~ by a friend -

I really felt a Positif result when.

a few days after about 10 to 15 absolutely
~~was~~ unknown ^{home} peoples mostly young among
which 3 ^{theaters} actors
came to my show with propositions for happenings

Now here are George
some pieces or ideas or influences
just as they came to me
some I have already done
some are only ideas -

^{Can} you Pick choose and transform them as
you like -

put a bag on a table
announce by poster

I shall
take the
bag off the
table

and do it slowly

variations are possible
such as —

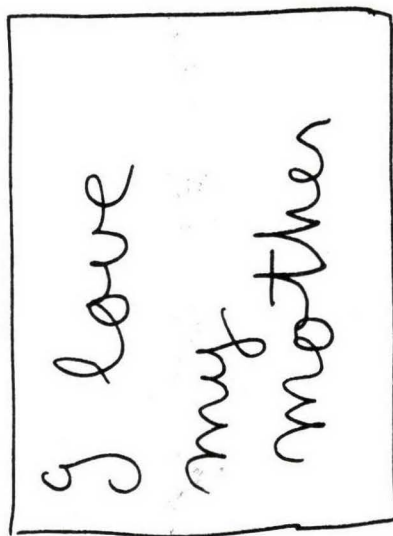
I shall close the box

I shall not take the bag off the table

for an open box

Poster piece

If you love your mother
Put up a Poster



Pul up a POSTER

are you
getting
bored?

why
not
leave?

or another

Push

If you are 3 to 5 on the stage
just start soberley pushing
yourselves off the stage (with both hands)
the last two or last one low

1963

Push II

Just push anything -
a wall
a table
or anything big

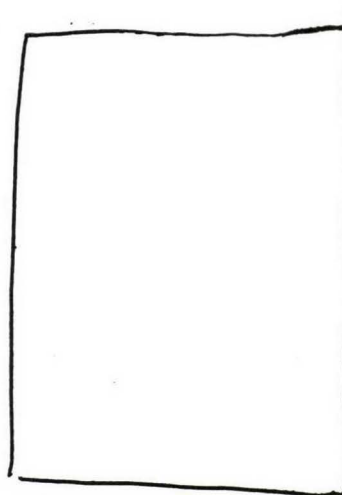
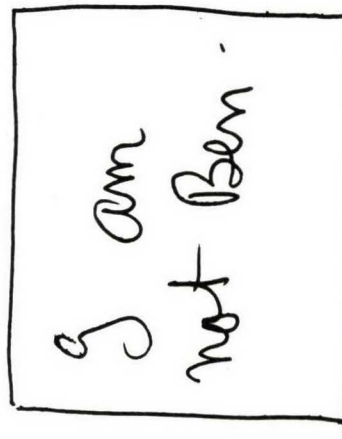
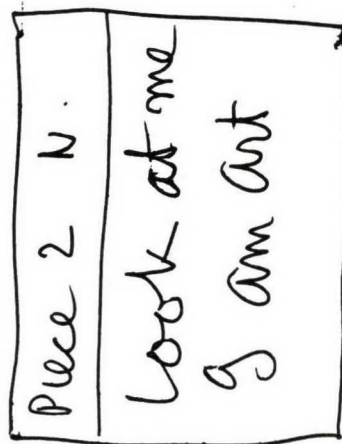
1916
sorry it looks like Mante Young's
piano piece - I hate him for that reason

Take a chain
put it as far as possible

in the street (A) edge of the pavement
(B) middle of the street

Sit on it and stay motionless

hold a poster on your lap
one of these three



I created once in a Cinema a very good Piece
very close to Brecht - I called "Regard"
which means "Stare" or "LOOK"

Pontani and myself on our way to the latrines
started to stare at the ^{five} extinction apparatus
we moved slowly round it very anxious
lacked away, came closer, but never
took our eyes off it

it lasted 4 to 8 minutes we were applauded

Sam Art

I Declare

After me
Art shall
~~be~~ be
impossible
yet don't give up

Turn this page please

that was fine you did it quite well

because I don't want anything that
has an END to it
What then do I want?

announce Cover

- and cover up
a chair or a table with a
big white sheet



stage piece
put up a sign

we will be
back in
10 Minutes

and go and have a
coffee across the road

1963

If the public is good
civance that

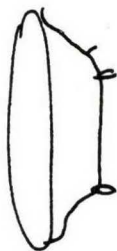
each person
must exchange
with his neighbour
something of his own

1967

delet

If you can find a

Bathtub



two very good pieces are

① Get as soberly as possible
20 people in it standing at first

② Get a girl to get in ~~to~~ it full of
water all dressed up

If the theatre is Big
Let an actor run anywhere anywhere
up and down around and
through the Public
till he is completely exhausted

Ben63

if there is a curtain
play a piece (a noisy one if possible)
behind the curtain -
Just open to Loue

Tango.

Put on a very good tango
and try to get everybody to dance the Tango
(at least all the actors should dance it.)

I shall play this piece on the 27th at "Quelquedance" I think I will be fine
⁴ and ⁴several will dance the Tango in the ally

Mathematics are a pleasure -

ask the Public -
how much make

P.S do it on
a Blackboard
just like at
school -

34 and 6 -
88 and 7
37 less 6

etc -

Answer

MATHEMATICS

this piece reminds my TRUTHS

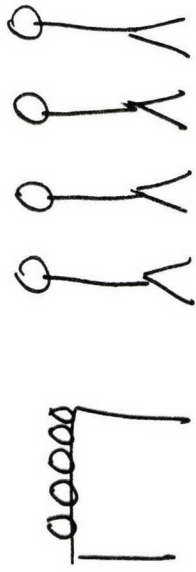
$$\begin{array}{l} \text{Ex } 1+1=2 \\ \text{or } 1+1=3 \end{array}$$

street composition

lie down on your back
and stare naturally at the sky
or people looking at you.

Ben 1963

Natural Selection



- 4 Actors face 1 Table
in which are 5 identical objects
each actor chooses one slowly
and with great calm
and concentration
when all four actors have
chosen the object there remains one
the piece ends.
-

1963

If the public is obedient a very good
Variation to LOOK at the

Do not look at me

- we must before explain that only those
who during the length of the piece shall
not see X will have really felt the piece

then during 4 minutes at least X

must stay on stage or walk

- through the public -

(The piece is a success if they feel the
weight of X presence and - then optical
absence -

Homage to Dali
Have a Baker Bake a 3 Meter
Bread have it brought
through the Public and
leave it on a table or ~~two counters~~
in the alley -

Have somebody for Easter
cousin Dick Huggins
and paint him in Red

Ben 63.

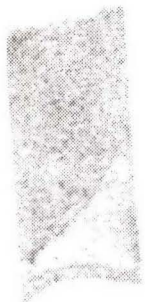
Anybody diging
during Festival in New York
should be considered playing
my piece No 11 - Death 1961.

Vomit piece

eat a lot on stage
then take a pill
and vomit it all
Use a Microphone -

this piece is my wish
to stop composing pieces just like
or barely different George Brecht
or La Monte Young or like this one
which is Dick Higgins style

Detach~~ing~~ and play anywhere -
during 4 minutes -



Variation
play during a piano
concert

Ben is Art

Ben is music

1962

what are ^{you} george?

Have 1 actor carry
something to another
actor further away.
Call it expedition

1963

thus wece is great HENS 1963

hens are cheap
let 3 hens loose
in the public -
watch the nests

Sleep as a work of art



take one after lunch -

ANTI PAIN
work of art
Take it with
some water

Ante-lain
work of art
take it half an
hour before



Ben 1962

Tel Dick Higgins to
sing "Oh my Darling Clementine
as Best he can -
Announce - "Oh my darling Clementine"

Get somebody very ordinary
rather ~~than~~ restless -

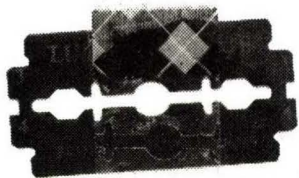
Get him sit on a chair - in a corner of

the stage

during the whole representation -

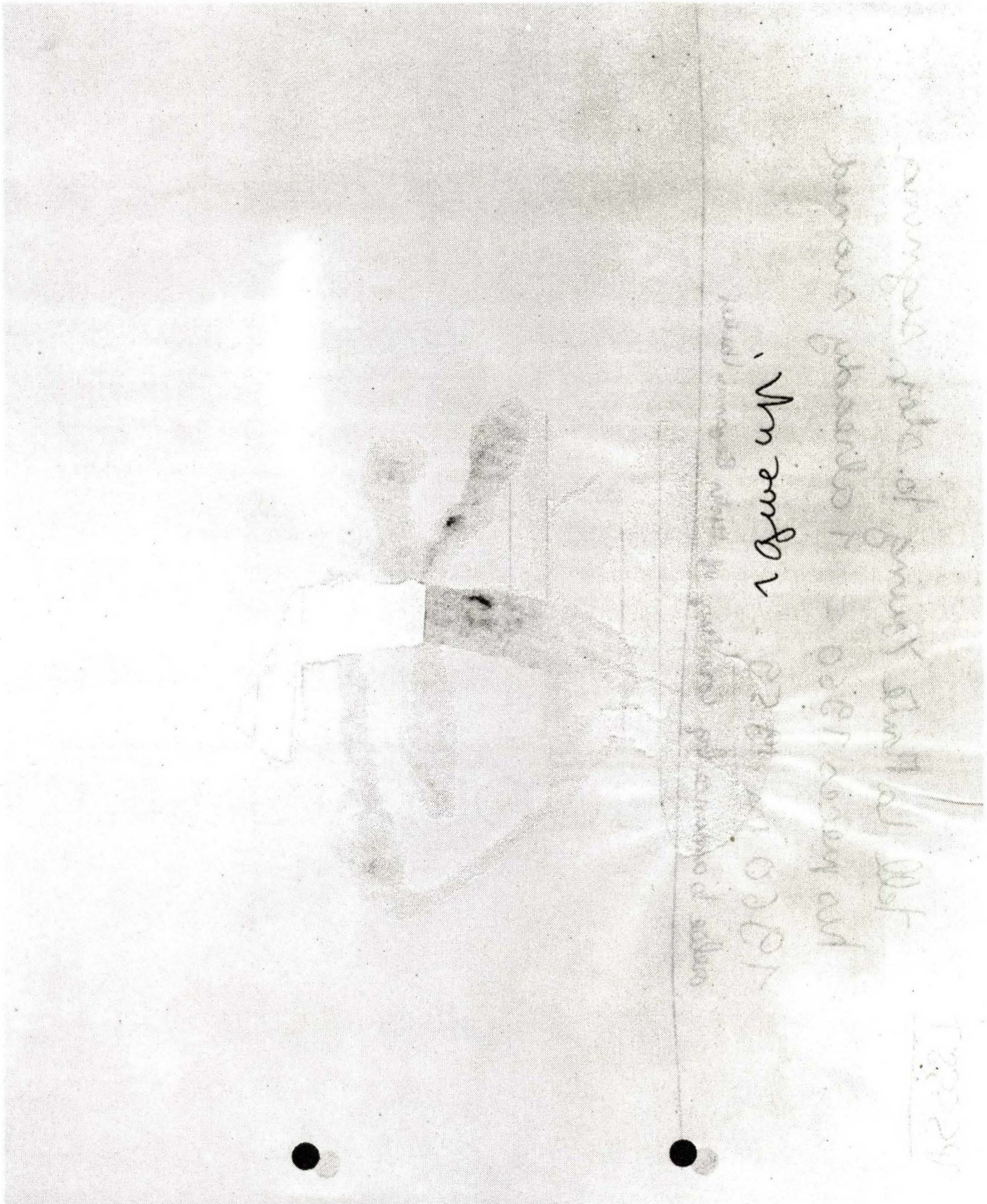
Variation

put a box on pedestal in an alley
leave it there during the whole
representation



**SOLUTION N° 17
LA MORT
ŒUVRE D'ART
CREATION
1960
BEN.**

*The only art-
-piece that lasts
forever is Death
Kill yourself
Piece 7 (1960)*



Vendredi

QSSST

• Tell La Monte Young to stop signing
his pieces 1960 - 1 already signed

1960 in 1959 -

order to announce by Courtesy of Mister Benjamin Vautier

AFTER
ME
THEY WILL
BE NO MORE ART

Declaration 1962

Get as near as you can
to a "Boeing" and listen
to it leave.

Boeing Concert September 1962

Piece for 1 Year

Don't throw anything away -
Keep everything

13 horizontal lines for handwriting practice.

Astonish me - on these 13 lines
(Send to "Total art center" FLUXUS "32 rue Vauvray de
l'Esplanade")

Place.

whenever you
see Art
think of Ben
Turn your
head and walk
away -

I bet you anything
you have had
enough of my Total Art stuff
it gets on your nerves
doesn't it?

take as many pages as you shall have boxes done
and impregnate them 24 hour in Piss (URINE)
then let them dry - and stick them in white sheets of Paper

Print underneath

PLEASE SMELL
THIS SHEET ^{of Paper} HAS BEEN
EFFECTIVELY LEFT TO
SOAK 24+ HOURS IN MY
PISS _____ BEN .1961

IT effectively smells a great deal

Ben 1962

PIECE N777

Varialum I

Do many place
the wrong thing

Varialum II

Do many place
the right thing

Varialum III

Do many place
anything

Varialum IV

Dint do anything
in any place

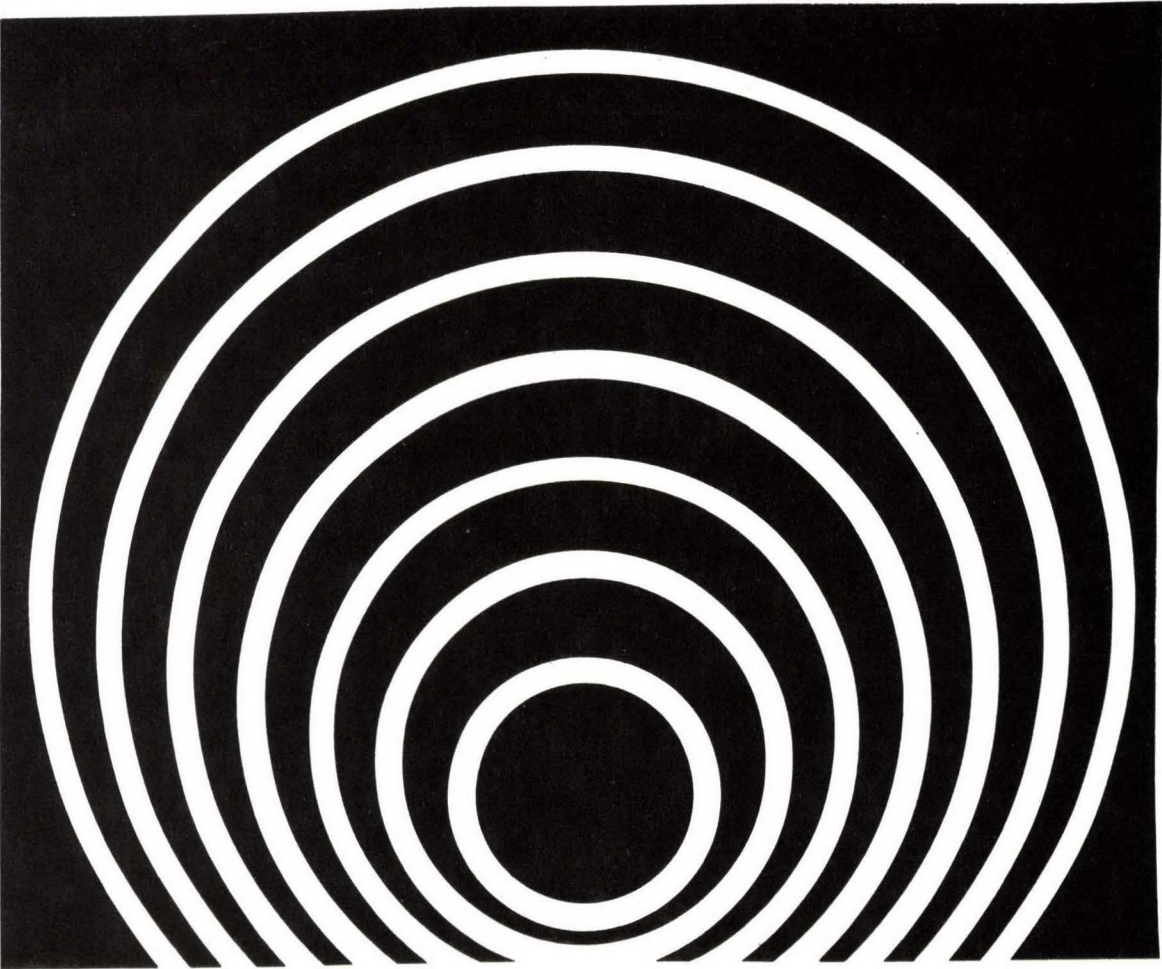
Varialum V

Dint copy Dick Higgins
like I do

one day at the terrace
of a coffee house I met
someone I knew
who asked me what was
I writing -
I answered "I am writing a Book"
after that he asked me
the time - and I told it to him.

Ben 1862.

Turn this page 

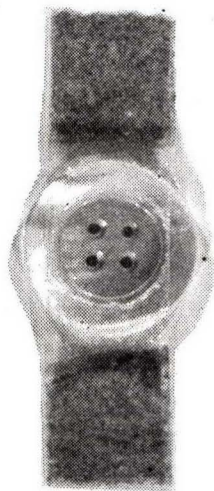


turn this sheet ^{of} paper
you have had enough of it 1963

THIS HOLE IS A WORK OF ART



try to
stop
thinking



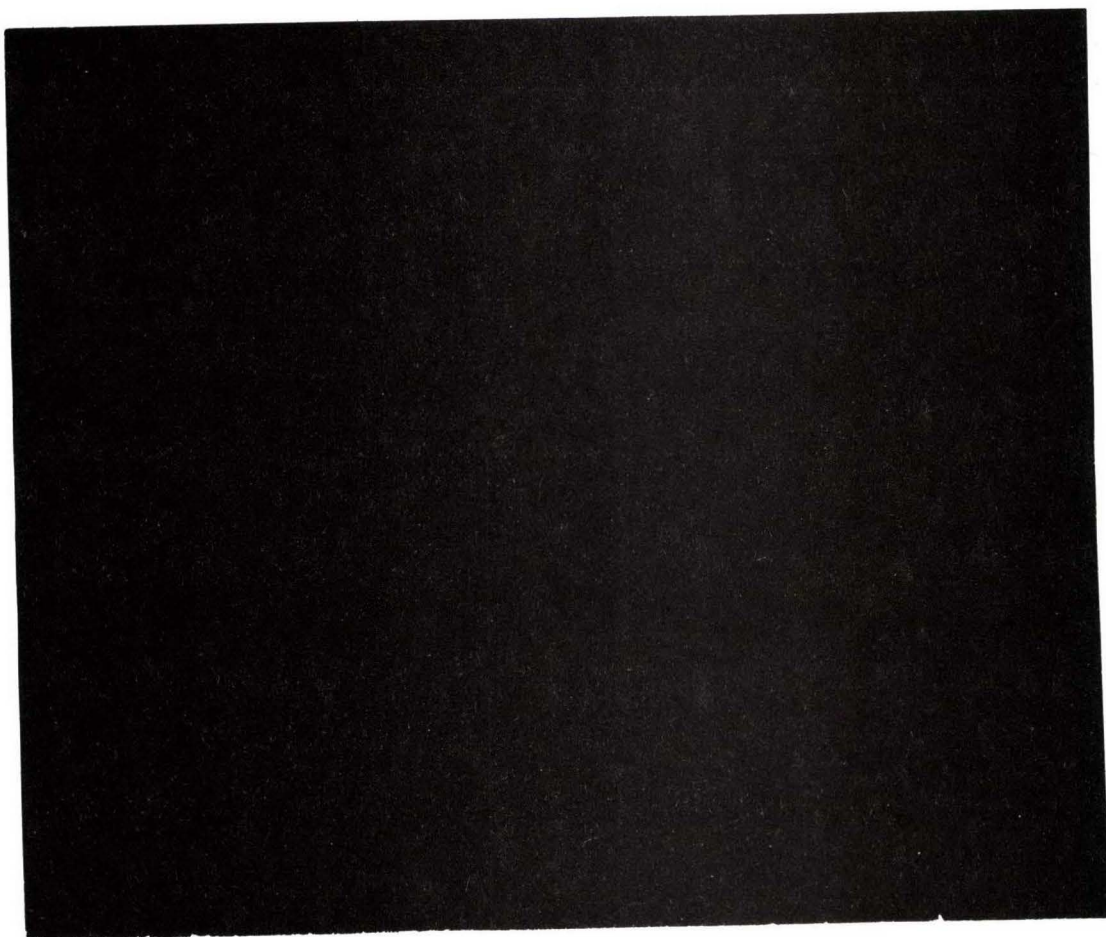
to be seen on
in private
a on stage

Ben 1962

Choose between
these two dots



and yell Heil Hitler!



Cut out and

Put this sheet of black paper on a restaurant
table and stare at it at least 5 minutes - 1963 -

Make a nice juicy
sandwich and eat it
over this page.

Play

hide and seek.

1 actor

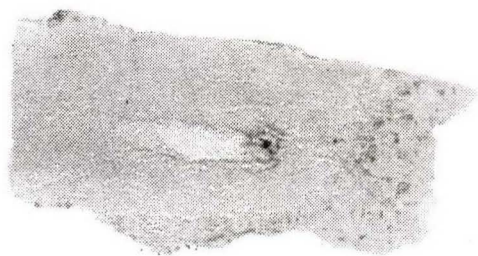
8 to 3 actors hide and one has to look for them.

I am very bad
I have no personality
I copy Brecht Cage. I Iser
Daniel Spoerri - You - Monte Young
Yves Klein Marcel Duchamp
and a bit of everybody
all I can sign
Is the TRUTH. Ben 1963

COMPOSITION MUSICALE 1

**A PARTIR DU
MOMENT OU VOUS
COMPRENEZ CETTE
COMPOSITION TOUT
SON AUDIBLE EST BEN
MUSIQUE.**

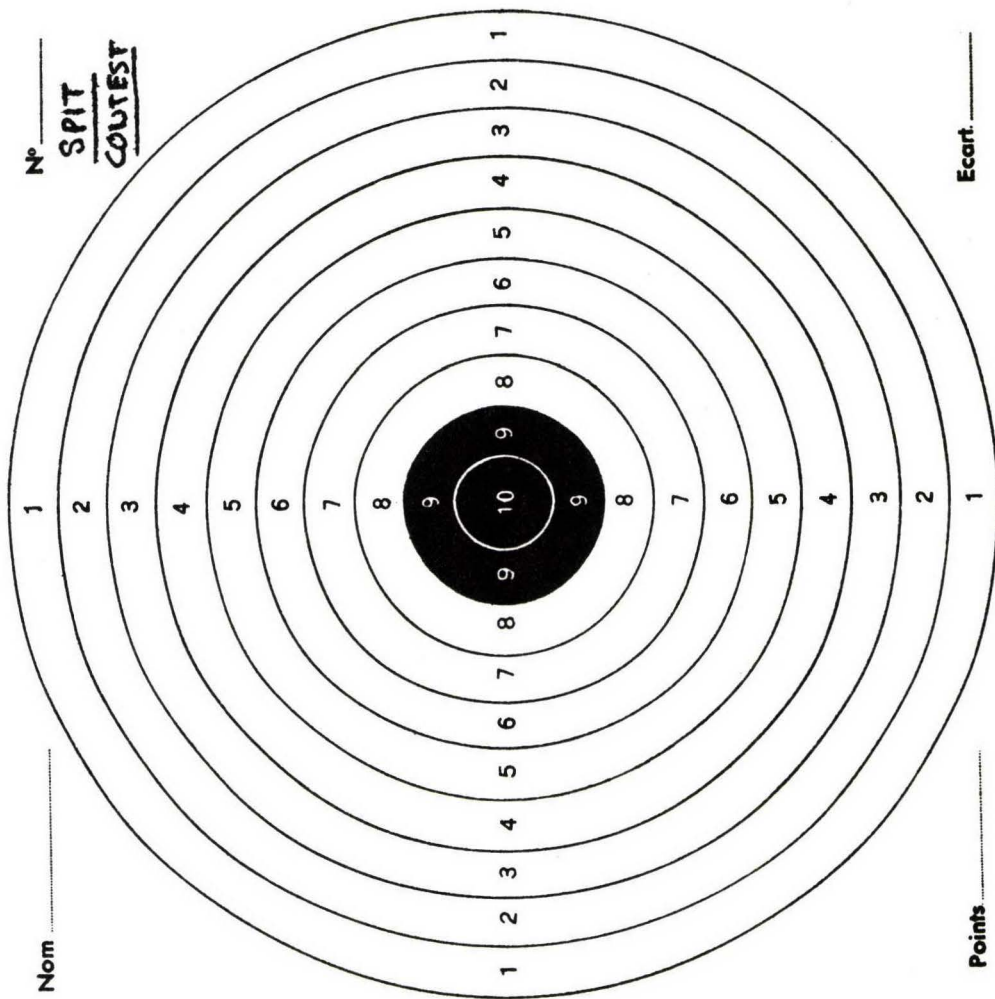
*When you will
have finished
reading this
everything will
have become
music*



THIS card
has been picked
at random from a complete Deck
Find out its meaning

cf sign random

October 1963



Burn and
smell
or do not smell

Variation
put 5 sulphur bombs
in a plate and take
them round the public

Small piece 2

pea

232

pen

peach (11) a soft fruit with a rough stone; Sl. a beautiful girl; Sl. to **peach**, to tell of the wrong-doings of others.

peacock (11-5) a bird with a big brightly coloured tail.

peak (11) the pointed top, e.g. of a rock or hill; the front part of a cap which stands out over the eyes.

peal (19) a loud and continuous ringing of bells.

p'ea-nut (11-8) a hard-shelled seed, white outside, yellow inside, grown under the ground.

pear (29) a fruit.

pearl (99) a jewel, white and round, found in shell-fish; m'other - of - p'earl (8-9+9v+99) the white inside of the shell of certain shell-fish.

peasant (2z) a small farmer or worker on a farm;

peasantry (—1) the people who work on farms.

peat (11) a mass of decayed plants, leaves, etc., cut from the ground and used for burning.

pebble (2) a small stone.

peccad'illo (2-9-1-67) a small unimportant fault.

peck (2) a measure of grain, $7\frac{1}{2}$ litres.

peck (2) to strike at with a pointed thing, as a bird in eating; Sl. **pecker**, the nose; Sl. *Keep one's pecker up* = be cheerful; Sl. **peckish**, hungry.

pectoral (2-9) of the chest, e.g. *Pectoral muscles*.

peculate (2-17-21) to steal.

pec'uliar (1-177-19) one's own; not like any other; strange.

pecuniary (1-177-19-1) of money.

pedagogue (2-9-5) a teacher.

pedal (2) part of a machine pressed by the foot; to **pedal**, to move pedals with the feet.

pendant (2-9) one who tries to show every one how learned he is, who has no idea of relative importance of facts, and talks or writes much about little things which do not matter, passing over things which do matter, who is interested in words and rules rather than in making wise use of knowledge; n. **pedantry** (2-9-1) this character; adj. **ped'antic** (1-3-1).

peddle (2) to sell from door to door; **pedlar** (—9) a man who sells —.

pedestal (2-1) the square or round block upon which a stone figure or pillar stands.

ped'estrian (2-2-19) going on foot.



pedigree (2-1-11) the line of persons (e.g. father, grandfather, etc.) from whom one is descended.

pedlar (2-9) one who sells from door to door.

peek (11) to look at secretly.

peel (11) to take off the outer skin, e.g. of a fruit; the skin so taken off.

peep (11) the cry of a young bird.

peep (11) to look at secretly and for a moment.

peer (19) to look at with half-closed eyes.

peer (19) one of equal rank, a nobleman;

peerless (19-1) without equal; a **peer-age** (19-1j) the rank of nobleman; all the noblemen; a list of noblemen.

peevish (11-1) easily angered like a child.

peg (2) a wooden nail; To **peg away at** = to work patiently; Sl. a glass of strong drink; Sl. *P'eg 'out* = die.

pelf (2) money, wealth.

pelican (2-1-9) a bird

with a very large beak.

pellet (2-1) a little ball,

e.g. of bread pressed

together in the fingers.

p'ell-m'ell (2-2) in a

disorderly rush.

pell'ucid (2-177s1) very

clear, like water.

pelt (2) the skin of an animal.

pelt (2) to throw many things at; *Pelting*

rain = heavy —.

pelvis (2-1) the great bone at the bottom

of the body onto which the legs join.

pemmican (2-1) dried meat.

pen (2) an enclosed place for sheep.

pen (2) an instrument for writing; to

pen, to write carefully.

penalty (2-1) punishment; **penal** (11)

having to do with punishment; **penance**

(2-9-s) suffering given to oneself as a

sign of sorrow for wrong-doing.

pence (2-s) pl. of Penny.

penchant (44s-44s) a liking for.

pendant, **pendent** (2-9) a hanging orna-

ment, e.g. a jewelled ornament hanging

round the neck.

pending (2-1) during; waiting for; not

yet settled.

pendulous (2-17-9) hanging down.

pendulum (2-17-9) a weight swinging

from side to side (e.g. on a large clock).

penetrate (2-1-21) to enter into; to make

a hole in.

penguin (2nggw1) a bird with short legs, not

able to fly; found in very cold countries.

pen'insula (9-1-17-9) a piece of land with

water nearly all round it, joined to the

shore by a narrow neck of land.

penitent (2-1) sorry for wrong done.

penit'entiary (2-1-2-sh9-1) a prison.

penknife (2-41) a small knife kept in the

pocket.

PARTIE DU TOUT
A BEN -

at my Conference - (17 November 1961) I signed the complete contents
of the British Encyclopedia

An incomplete
list of all my works of art
are in the British Encyclopedia

Just change the title
and call it British Encyclopedia
or Incomplete Works of Ben

Buy 30 small pocket
Dictionary and sell them
as my Complete Works.

don't forget to send
me all^y documentation
possible
for ^{new} Puces

PSS

If I can't come to New York
~~perhaps~~ could you please

send me against the necessary

Sum of money ?

meteorological

balloon advertised in

Waister Magazine

I'd love to burst them

I wrote for one but never got it

Do you want 10 more
of my Reviews — free
I am doing good work
with George Brecht's books you
left me

Tell Spoeri he can translate
as he likes anything of mine

of give him^o "Carte Blanche"
even to transform add or create even

sign under my Name - Ben

Could you send me
more pressions as to the minimum
expenses I shall have to
engage in New York.
so that I can calculate
my budget
if sleeping quarters are
too expensive could somebody
put me up?

after "Something" if I don't play
in Nice we shall go and
play in Geneva.

Could you write and send
these photos to Emmett Williams
maybe we could do something
in Paris with Him and Daniel
I have two very good
commitment actors - who believe in it
with me

I have written to ^{my} brother in Geneva
and to a friend who own a theater hall in AlIX
(University town)

and to a another friend at Montpellier
who published a few of my first
poems.

They have all more or less
agreed to settle for a representation

What I would need are New-Pieces
(remember that all authorship's
will scrupulously be observed)

I am sending by air

20 Total Art records

20. Total Art Books

20 Posters

20 of the rest —

do as you want with
them.

Change Total Art into if you want
(Flowers N Ben (Total Small art))

ART INTENTION + PRE-
TENTION - OR DOUBT -
CAN BE SIGNING - OR NOT
SIGNING - CAN BE
COPYING OR NOT
COPYING EVERYTHING
OR ANYTHING - THOUGHT
OR DESTRUCTION - THE REST TOO

BEN = GOD

TODAY THE ... 1964

I. BEN CERTIFY
AUTHENTIC WORK OF ART
N.B. ... (I DON'T SIGN)

I AM NOT A CREATOR
ALL I DO IS COPY. I SIGNED
ISOU. G. BRECHT. J. M. KAGB
MARCEL DUCHAMP. AND
DADA.

I SIGN THE
TRUTH

TOTAL ART MATCH BOX
USE THESE MATCHES TO
DESTROY ALL ART. SET FIRE
TO MUSEUMS - MANUSCRIPTS
POP ART - READY MADES AND
AS I BEN SIGNED EVERYTHING
WORK OF ART - BURN ANYTHING
KEEP LAST MATCH FOR THIS
MATCH BOX - BEN -

I
DO
NOT
SIGN
ANY MORE
'BEN 1961'

POLITICS
IS
ART

CHANGE THE
NOTION OF ART
KILL ART
SEE BEN
EVERYWHERE

TOTAL ART POETRY
JUST SAY ANYTHING
1961

TOTAL ART THEATRE
JUST LOOK AT ME
1962

ART = BEN

TOTAL ART SCULPTURE
PICK UP
ANYTHING
AT YOUR
FEET

SINCE
I BEN
SIGNED
EVERYTHING
ART IS USELESS
SO DESTROY ART

I
SIGNED
FLYNT
SO FLYNT
IS SERIOUS ART
"PLEASE
DESTROY FLYNT"

TOTAL ART
DON'T
THINK
I AM
SURE
OF ANYTHING
I DOUBT
EVERYTHING

I
DID
IT
IN
1949
BEN

COLLECTIF AND
ANONYMOUS ART
IS IMPOSSIBLE
THOSE WHO
PRECONISE IT
ARE HYPOCRITES

ONLY I
BEN
DO
REAL
ANONYMOUS
ART

THE ONLY ABSOLUTE
ART PIECE THAT
LASTS FOREVER
IS DEATH
KILL YOURSELF
- BEN

I
HAVE
ALREADY
SIGNED
EVERYTHING
IN 1958

WHENEVER
YOU SEE ART
THINK OF BEN
TURN YOUR
HEAD AND WALK
AWAY

I COPY
THATS WHY
I SIGN
COPYING
BEN

ART IS A QUESTION
OF CREATION
CREATION IS A QUESTION
OF PRETENTION
I SIGN PRETENTION
THATS WHY
I AM ART

DON'T
STOP
KEEP
ON
PLAYING
THATS MY PIECE
NUMBER N. 34

THE DESTRUCTION
OF ALL ART
I ART TOO
PLEASE TEAR
THIS UP
BEN

THE ESSENCE
OF ART IS
"I DID IT"
I DISCARD THE IT
AND JUST SAY I

STREET COMPOSITION
LIE
DOWN
ON
YOUR
BACK

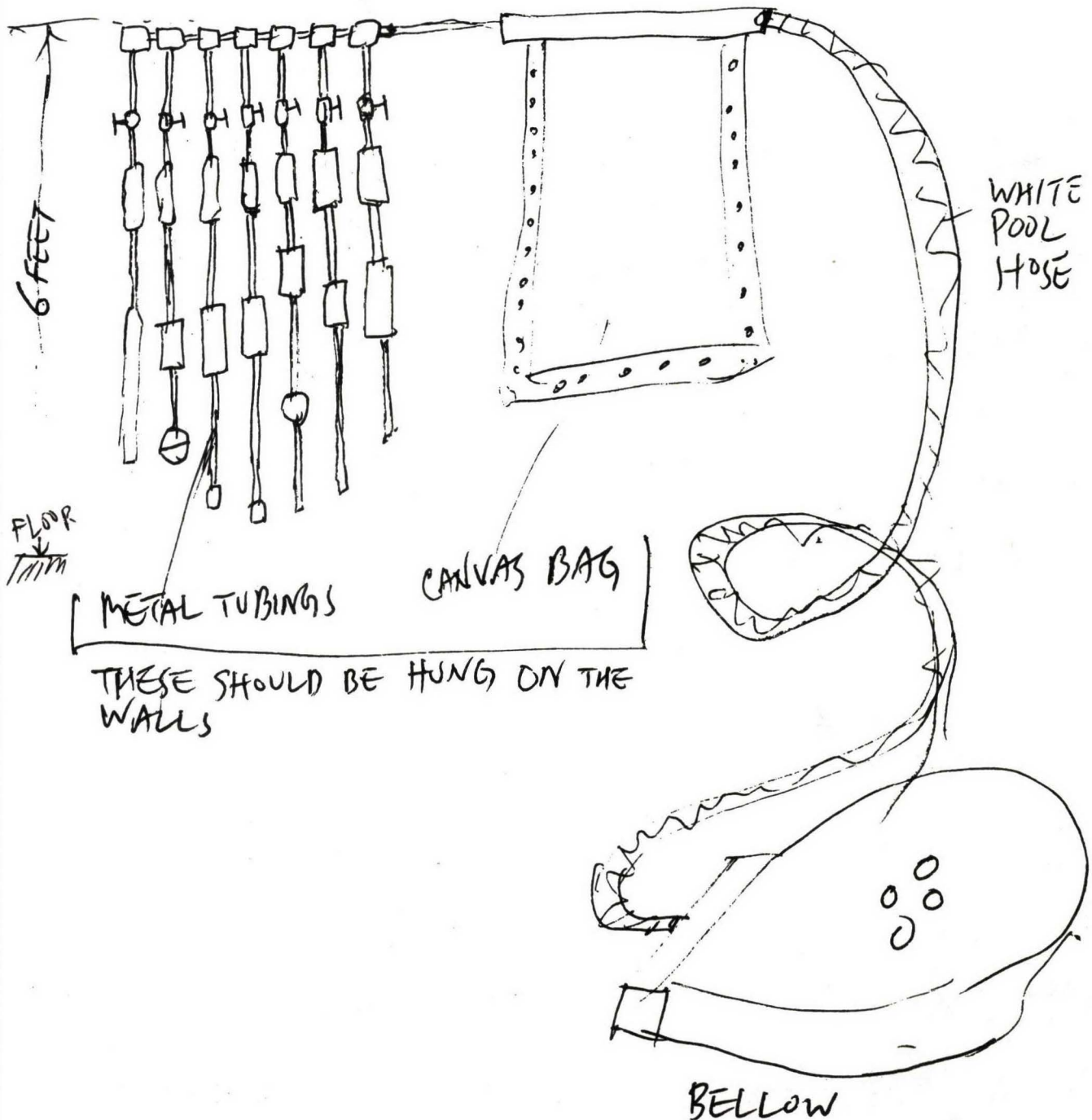
Ben original
design for Fluxus Card
1964

YOSHIMASA WADA

110 MERCER ST.

N.Y. N.Y. 10012

"AN ADAPTED BAG PIPE WITH SYMPATHY" 1979+1981

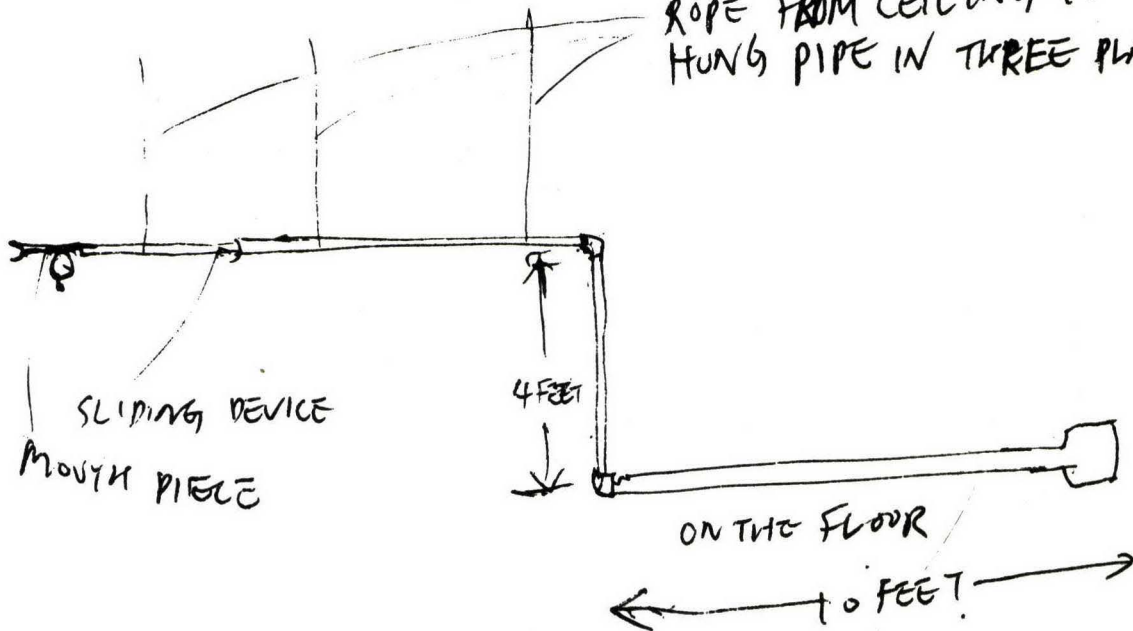


YOSHIMASA WADA

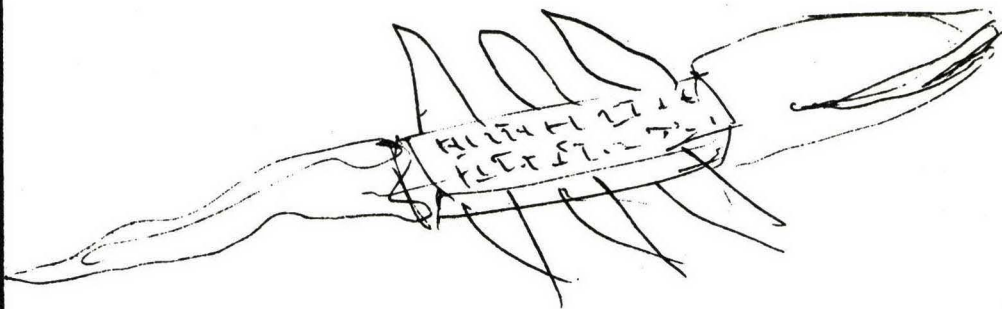
110 MERCER ST.

N.Y. N.Y. 10012

= "EARTH HORNS" 1974. COPPER TUBES
ROPE FROM CEILING TO
HUNG PIPE IN THREE PLACES



= "ALLIGATOR" 1981



ALLIGATOR SHALL LAY ON THE FLOOR

~~Stanley Hotel 1 pm~~ ~~Event Filed~~ ~~Yam Fest 1962-63~~
~~81st & 5th~~
~~Dinner Room Room E1.~~

~~Yam Festival Concerns~~

Start Here



Mailings to people
Events indoors, outdoors,
in machines, ~~at~~ undercover
Events for institutions
Objects & Fashions
Furniture & Signs
Neckties
Words, newspapers,
sayings, configurations

a sunset

skywriting
balls & balloons
specialties & holidays
drawing contests
treasures
mirrors
what stamp to use on what letter
what time is it
what day is it
How to make a calendar
what is new
what is news
How to cross the street
How to make a dollar bill
How to give something away

what is snow
to throw a knife
How to kick a guitar around
the block
draw a straight line
what is an egg like
strike ten matches
write an original play
lost and found
no vacancy
a little bit of country in the city
suitcases
prizes & intermissions
exercise everyday
manifesto
erect a tent
recipes & receipts
look thru a telescope
photograph the city
a beam on a plate
rise & shine
eat the hat on the left
discover something
leave the machine-gun alone
X-ray a horse

I opened my key case and
a moth flew out
ring a church bell
say no to everything
turn on the radio in the washroom
take a number from ~~1 to~~ 000 to 999
photograph the audience
look thru a prism
eat a sandwich every day for one year.
look at a bird
which letter should I open first
how to read a map
how deep is a grave
what is an important measurement
paste something over a keyhole
hang up a spoon
give the key to Dora
eat a yellow apple
saw off a ring around a finger
look thru a blue dish
how many times did the sun shine last year
26 alphabetical kites
roll around in the grass
let the audience do it
push a button
make a new desk
change something

how in the world do you know
paint a picture and hang on wall
copy an old master
paint an automobile from white to black
make a work that cant be signed
tamper with the air conditioning
be influenced by other artists
take a different route every day
work only every other hour ^{do} on
the hour
cut the grass
spoon out the plums
look at your reflection
what can I make
what can you find

Events

① f/h TRACE

Fill french horn with rice
bow to audience

e/e TRACE

Fire canon at cymbal

e/s TRACE

Fire canon at symbol

e/t TRACE

Fire object from cannon
catch in tuba

Duet for Tuba

Prepare tuba to dispense coffee from ^{one} spit valve & cream from other spit valve

At appropriate moment dispense cream, then coffee to another performer.

adopt a position on rain



T.V. Events for February, 1963

Watts

First Event:

Camera zooms in slowly on rectangular hole in wall or flat large enough to accomodate flash camera (4x5). When image of camera is large enough to be effective, flash photo is taken. Cut.

Last Event:

Large flat or studio writing board. To be of such size as to fill format of camera when zoomed in.

One performer in business dress of accountant. During the course of whole program, camera will from time to time show accountant to be engaged in writing on this board, but will never show what is being recorded. This should be done at irregular intervals.

The accountant is actually recording in average penmanship what is happening, by whom, when, weight, size, etc, sort of a log. Writing should be legible only when at end of program board is turned to face camera and camera slowly zooms in to reveal the recorded history. Each group of records should be marked off with box:



24
120

Spencer

Impud

~~988~~
988

24 SG-17285 pencils Yes
" " " No
" " " YAM YELLOW
" " " Lead Pencil
" " " EAT

1 G-23028 E Magic eye gift ball 1.00
15 PG-00034 Made Especially Sewing Machine 1.00
1 K-28379 E Women's Night Driving Shoes 2.49
1 SK-06650 D Alum Sew. Card YAM FESTIVAL 1.00
1 PK-27847 E ~~Paradise Ribbon~~ Gold, Sand, YAM REST 2.98
1 SK-26617 E Parson's Comb DIL 1.00

88 Paid
15.22

98
4.90
8.90
2.99
2.98
14.37

• Kelley Kimball

1pk XK 789 Dollies: YAM FESTIVAL 1.25
1 ~~SG-74~~ Inspired Box 1.00
1 RF49-3 Parson's Tie, Church Name: YAMTIE 3.00

Pius

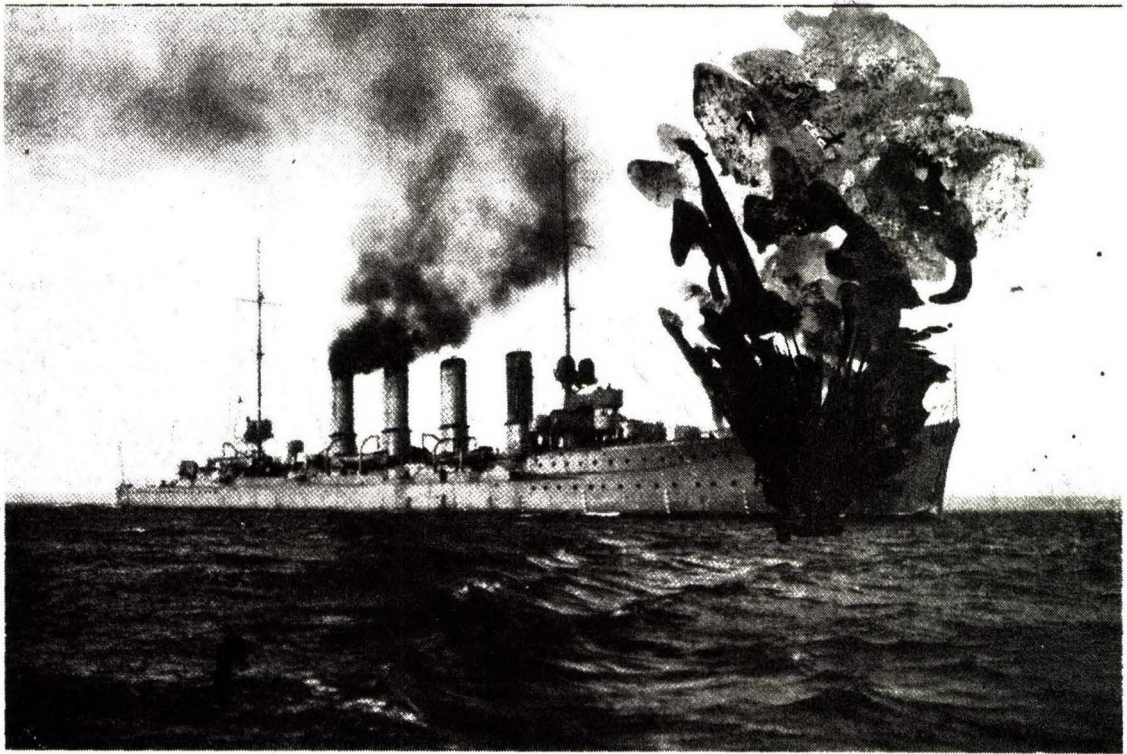
• ~~Rite Week~~
Disposal

250
12.50
15.00
16.25

Disposal (sawing)
Parson's Ribbon
(contaminated)
Disposal (action)

Ribbons in preparation
for YAM FESTIVAL Mfg. Co.

Sent 16.25 4/10/63



~~Robert Watts~~
~~ST 2-57~~

Editions for Fluxus Clarified

The following Editions of Rocks in boxes

zk ~~3~~ color

yk. gray palette

xk number, even

wk kilo

vk pound

✓ uk number, odd

tk negative

✓ lk Felt Board

✓ coxus k

R, W, B Half Eggs (coxus)



duckus luxus

cockus

suckus

fluxus puxus

duxus luxus

duxus luxus

duxus luxus

nuxus wuxus

coxus suxus

coxus

coxus suxus

nuxus fluxus

guxus cuxus

marie ~~the~~ jeanie said I

had a

guxus fluxus

a teenage weenie said I

~~marie~~

meanie jeanie a teenage

ruxus juxus

weenie is better than a

no

Things as Chrome Goods

1. A spectacle on the highway

2. Three hats

3. A devoted relative

4. A supply of garbage

5. Assorted eggs

6. One watermelon

Eat the gas pump

Eat the hat on the left

Eat the fire alarm

Arrange to cut off Al Homan's necktie

Throw a ball

to be caught by a young girl

A cake baker did it

cut the cake

cut the deck

cut the grass

arrange to reduce a person of his wallet

arrange to relieve yourself

take a new job

I opened my key case to find my apartment key
and a moth flew out

I opened a book and the page was not there

I looked at the calendar and the date had gone by

Rain Event

by subscription only

Join a circus

Event

You are ~~not~~ not invited to attend the following:

surround yourself in mystery
play a new role every day for a week

reset the calendar by beginning the week on Thursday

 ← (push button)
TO FIND OUT

have machines
do this?

make a place for a moth

Finger print kit



This car is not for sale

Classified Ads

- Homewrecking: 1. Any home wrecked to any degree you desire
2. We will wreck your home to any extent you wish.

For prospectus write _____

Send dynamite or
other explosive



Fluxus: Environment or Situation Kit (in Attalus case)

one or two place settings
equipment for a bath

" " sleeping
" " sitting



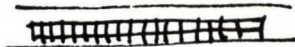
pillow with boundary

time kit such as match, hour glass, limited clock,
~~battery with~~ ~~metronome~~, wind up motor, flare, dye markers
instant animal, plant kit (instant garden), disappearing
photo, object for ice cube, balloon, pencil, soap

photo-electric kit
for events
See Joe Jones
meeting notes

How to print on rolls of paper

Fence (full size)



Infinite ladder

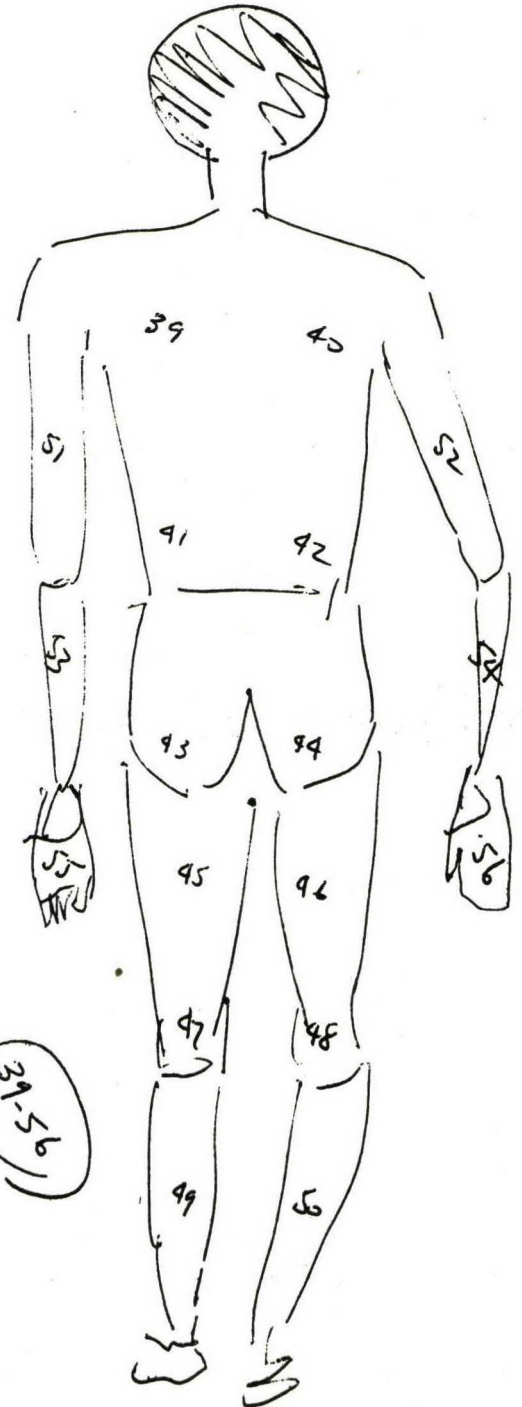
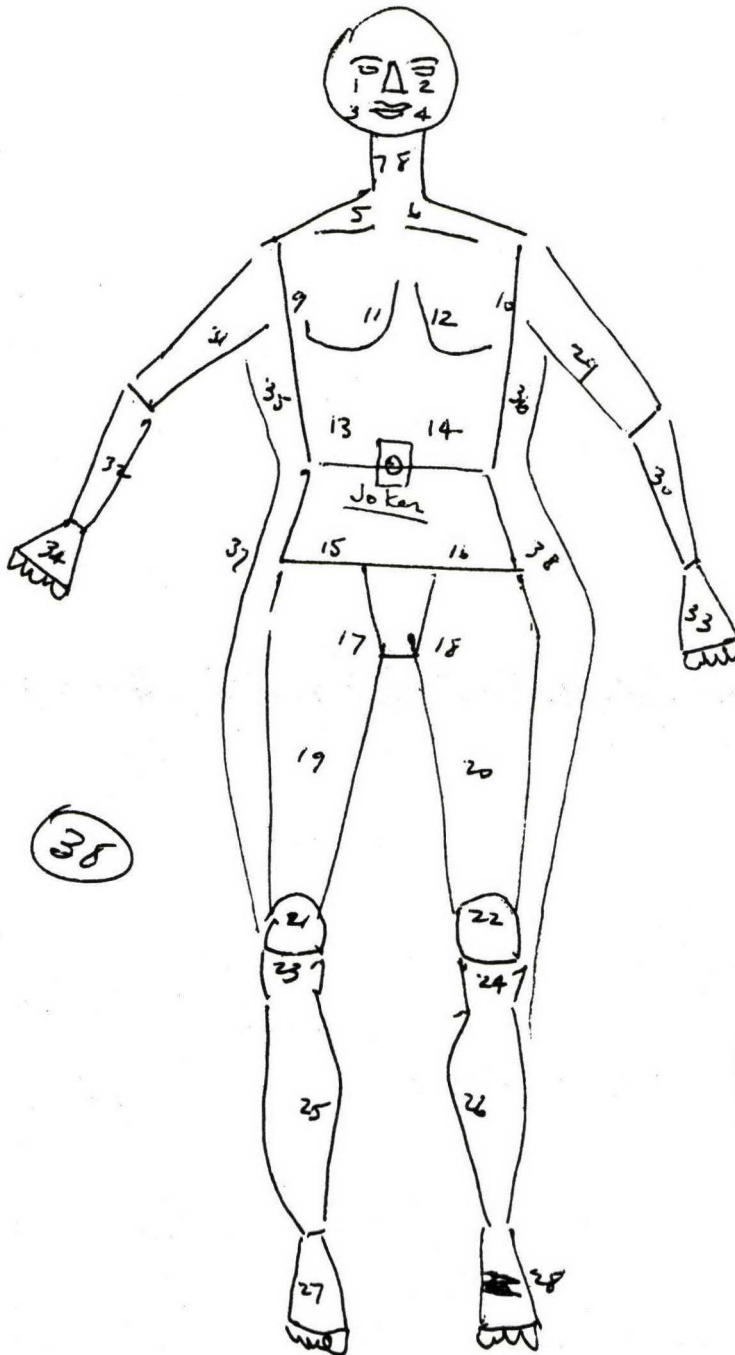


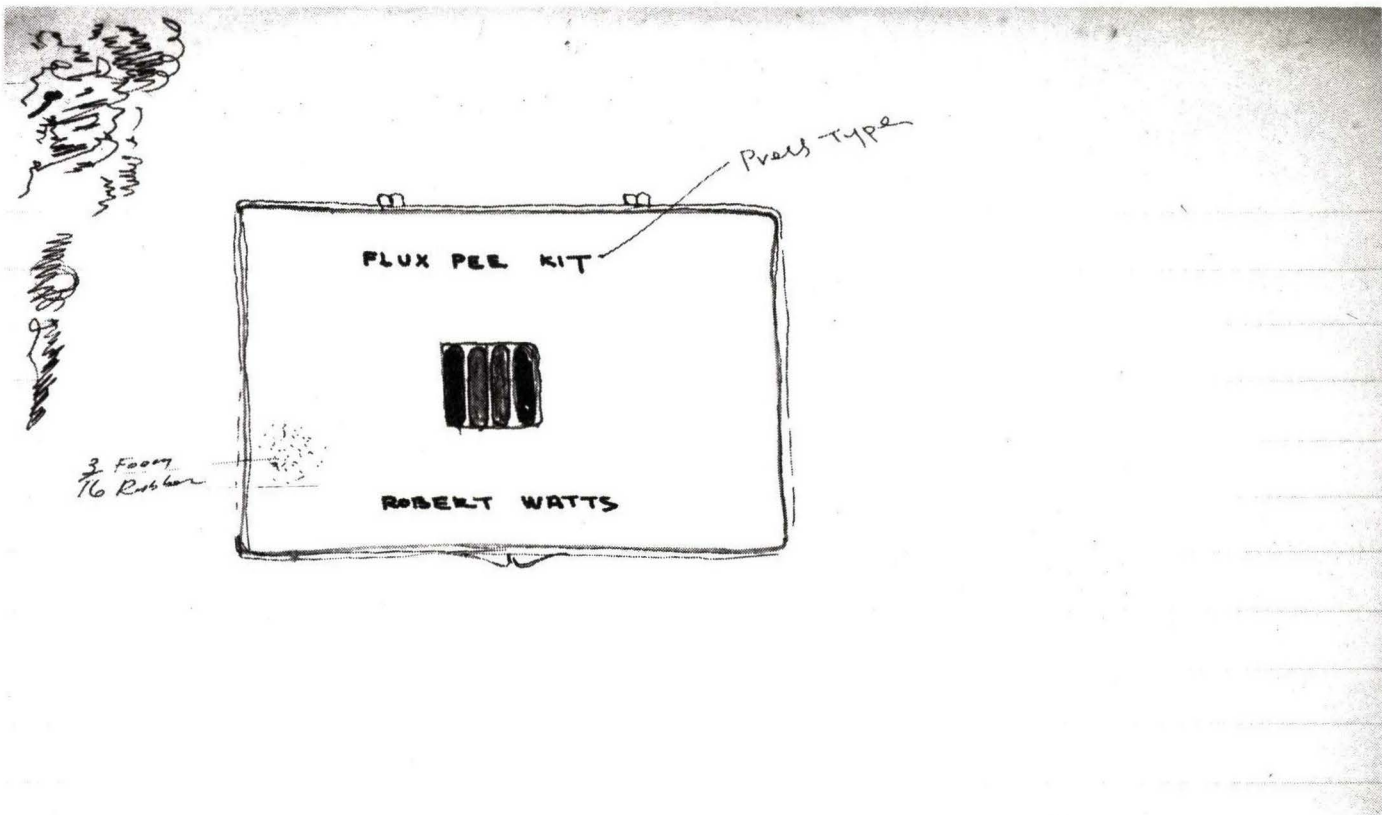
~~Shannon~~ ~~Grier~~

A 2345678910 J Q K

For Playing cards - for G.M.

$$\begin{array}{r} 13 \\ 4 \\ \hline 52 \end{array} + \text{Joker}$$





For Fluxus Book Events



Gelatin



Half Tone



Bread cloud
use new bread
kit from store



Various kinds of maps, laminated, hinged

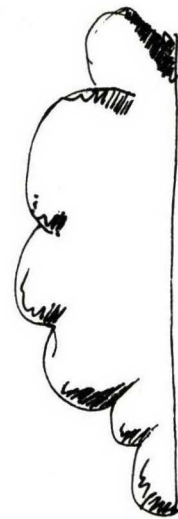
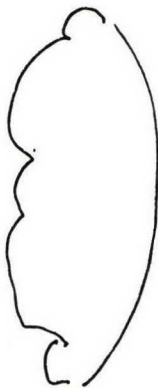


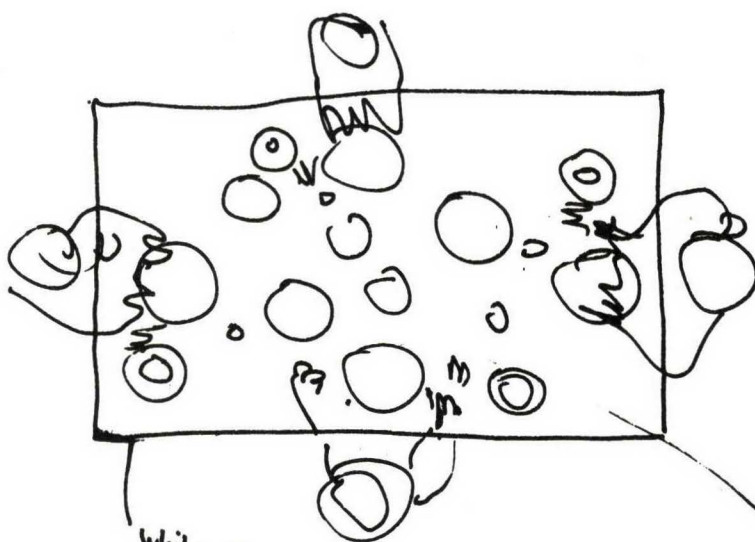
also cloudy

Maybe do series of 3 for Spain?

Set Mammaries to do cloud.

Balloons Cloud
Portable Cloud
Cardboard maybe also
styrofoam moulded

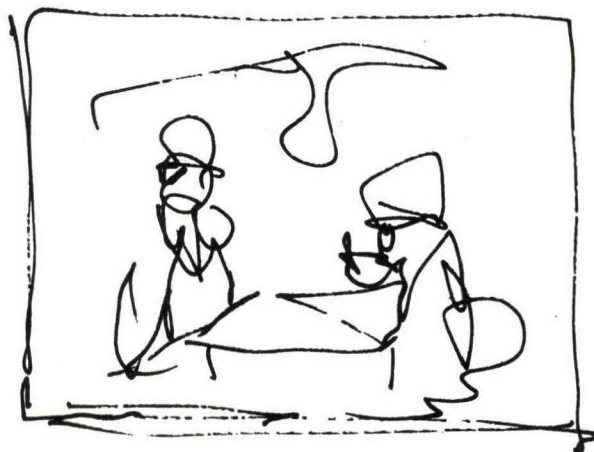




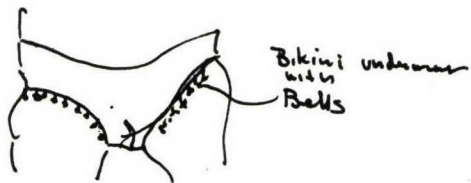
White Formica Table (Std. Item)

Marie Nuel Proj
lean screen on
from above

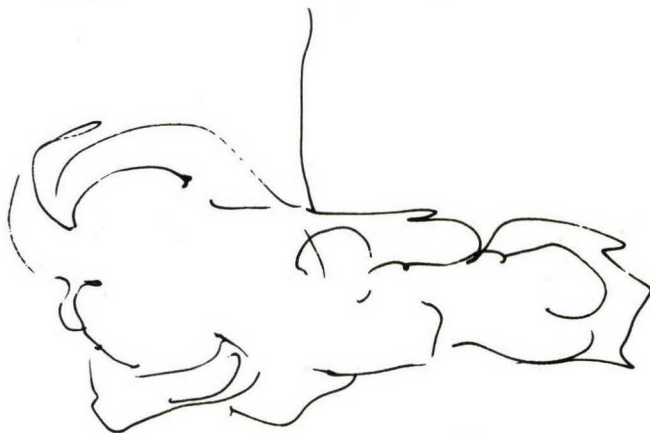
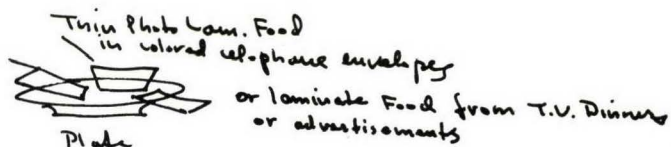
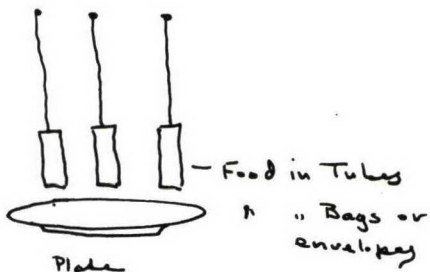
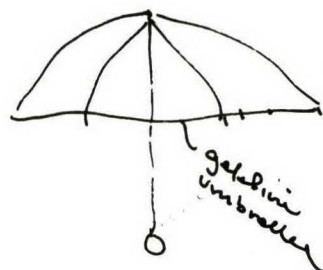
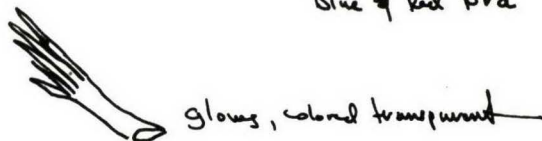
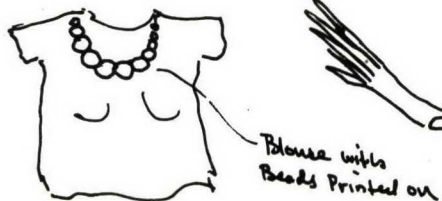
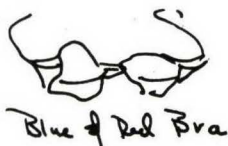
also may be chess game



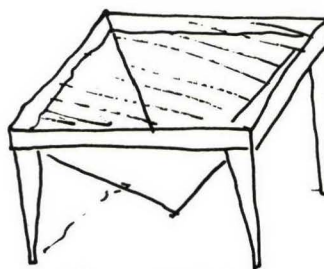
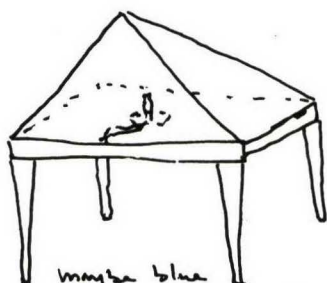
also could take Cerzannes
players, cut out lower
backs of table and project
game in progress.



Colonial Transparent Clothing.



cotton cloud
maybe Blue cotton
or styrofoam



Hopper Table



Tee Shirts

also skin tight
Danskings

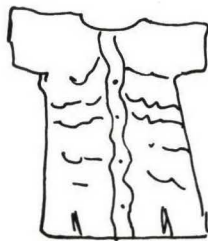


Hairy
chest
on Flash,
White,
White on Black

Front
Back



Female
on Flash
White on
Flash

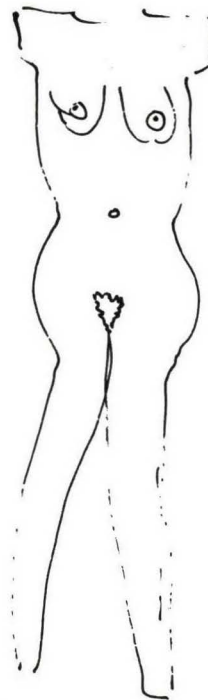


Ladies Blouse

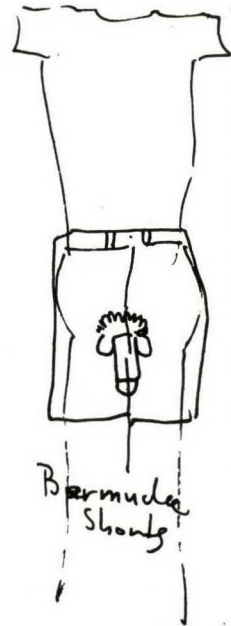
Front
Back



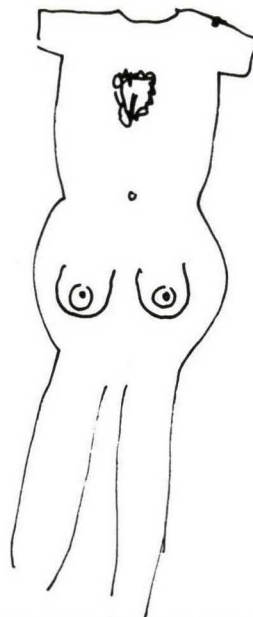
Ready



Black on White
W on B
B on Flash



Bermuda
Shorts

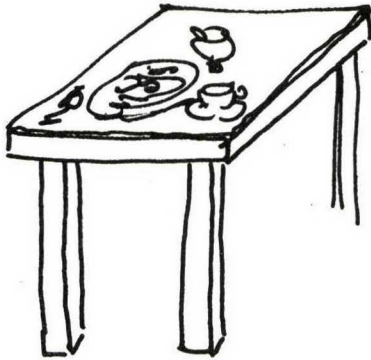


male & female
gloves



Print
Hand
on Nitter

The Laminated Meal



Sted. Tables
maybe Formica.

Landscape
city scape

Flush Door
becomes Photo Door



also looking from outside - to inside
" " " one room to another.

Do a show of Doors, looking at the world from some idea or
point of view.

also windows?

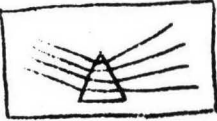
1/14/73

Light Box - Bob Watts To G. Marinias

- ① Diffraction Prism
- ② " Grating
- ⑫ Photo of Light house

- ③ Card:

To see the
Light

- ④ Card: 
Prism Diagram

- ⑤ Book of Matchbox (Main Ray)

- ⑥ Lens 

- ⑦ Card:

BLINK
In. Out

- ⑧ Small Compass ①

- ⑨ Mercury (Switch:)
— reflects light

- ⑩ Small chrome Object

- ⑪ Piece of photo print paper
in Envelope (small)

Paper

Front: Blank on White

Green Ser. No. _____

Back: Green on White

~~3 plates~~

2 plates +

1 ~~changing~~ Ser. No's.
+ Serch.

Total of Three Plates.

2,000,000,

20M Bills

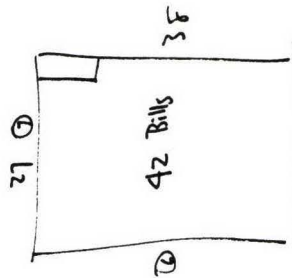
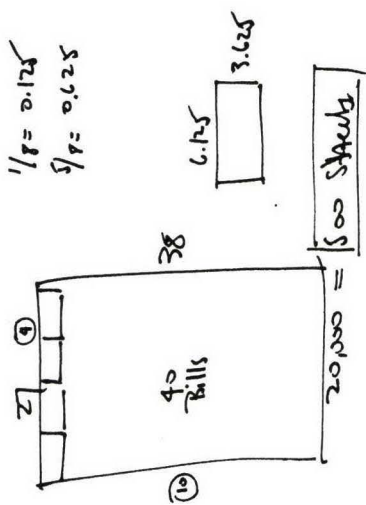
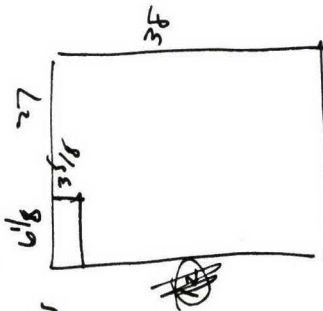
2,000,000 .07

14,000,000

2 000 000 .07

14,000,000

20,000 Bills



* 20,000 Bills = 476 stacks.

Errata

From FLUXUS etc. :

page 68. N° 23

Ausstellung :
stall
Stallausstellung

or:

stall =(stable)
Ausstellung =(exhibition) = Ausst^allung

page 73. N° 33

George Brecht/HARDWARE/Bolt
FLUXUS EDITION (FLUXUS cf)
made by the artist/before Sept. 18, 1961/restored
by George Brecht in 1963 or 1964. This work was
advertised in cc Valise e TRangle, (Silverman
N° 551) as "(FLUXUS cf) Hardware supplied as-is
for use (\$1 & up), Bolt..."

page 75. N° 43

FLUXUS EDITION (FLUXUS cccc) perhaps 1963

page 76. N° 45

CLOUD SCISSORS.../Brecht printing 1964/

page 84. N° 75

probably 1973

page 87. N° 80

1973/1977

page 104. N° 122

add: another copy of James Riddle DOP and a
copy of Joe Jones WIND RADIO

page 148. N° 266

SAFEDOOR 1973

page 181. N° 366

9.3 X 12 X 1.3 cm

page 183. N° 374

in FLUX-KIT "C" (Silverman N° 122) there is
another copy of James Riddle's (E.S.P. Fluxkit)
DOP but that item is not given a separate number.

page 185. N° 379

1965 (a gift at the end of an event that didn't
take place. see: Silverman N° 646)

page 186. N° 384

Takako Saito SOUND GAME

page 199. N° 430

Ben Vautier HOLES. The 2 pieces of stiff yellow
paper are compatible to the early assembling of
this edition and probably bear tiny holes.

page 313. N° 614

July 3, 1962...20 X 36.9 cm...handwritten by
George Maciunas, designed by Robert Filliou and
George Maciunas.

page 133. N° 639

July 6, 1963 A Little Festival of New Music

From FLUXUS etc./Addenda I:

page 45. N° >146.I

Indications from a letter (Silverman N° <252.I)
are that FLUX CLIPPINGS were assembled in 1968.

page 45. N° >146.II

should read:

>146.III... Nov. 17, 1975...

page 49. N° >169.I

Dick Higgins "HAT FOR A HALF WIT"

page 60. N° <235.I

This work no longer is in the collection and the
complete work, which is now in the collection,
is catalogued as N° <235.I in Addenda II.

page 63. N° <258.I

1964/1970(?) see George Maciunas' letter to Ben
Vautier, Feb. 1, 1965 (Silverman N° >242.III).
Although these rackets were acquired in Europe
and thought to have been constructed there for
a performance, it's conceivable they are actually
the rackets made for a Fluxus Olympiad in Nov '64.

page 60. N° <297a,b. should read N° <297.Ia,b.

FLUX PAPER EVENTS...to Armin Hundermark...

page 71. N° >330.I

should read N° >330.II

Larry Miller INTERVIEW WITH GEORGE MACIUNAS

page 84.ff (and page 204 in FLUXUS etc.)

Silverman N°s 446-448 should read 1966/...

page 86. N° <466.I

"DE'COLLAGE" POUR LAUHS

page 86. N° <466.III

Wolf Vostell DE-COLLAGE HAPPENINGS NOTATION
BOX

page 296. N° 85.ff.

Ken Friedman states...

page 299. N° <162.II should read <162.III

We're in the process of working on an Addenda which would concentrate primarily on Fluxus performance.

At that time we would like to make as many corrections and additions as possible to the chronology of Fluxus performance,
which appeared in Fluxus etc. We are grateful to a number of people who have provided information for
these additions and corrections and would appreciate the help of readers to accomplish this.

"

Fluxus is
a pain in
Art's ass !

Blh.