

Manifestos

by Ay-o
by Philip Corner
by W.E.B. DuBois Clubs
by Oyvind Fahlström
by Robert Filliou
by John Giorno
by Al Hansen
by Dick Higgins
by Allan Kaprow
by Nam June Paik
by Diter Rot
by Jerome Rothenberg
by Wolf Vostell
by Robert Watts
by Emmett Williams



1966
A Great Bear Pamphlet
New York

Manifestos

Originally published in 1966 as a Great Bear Pamphlet by Something Else Press.

ubuclassics

www.ubu.com

Series Editor: Michael Tencer

MANIFESTOS

Contents

Ay-o, page 7
Philip Corner, page 8
W.E.B. DuBois Clubs, page 9
Oyvind Fahlström, page 11
Robert Filliou, page 16
John Giorno, page 17
Al Hansen, page 19
Dick Higgins, page 21
Allan Kaprow, page 23
Alison Knowles, page 5
Nam June Paik, page 25
Diter Rot, page 27
Jerome Rothenberg, page 28
Wolf Vostell, page 29
Robert Watts, page 18
Emmett Williams, page 30
About the contributors, page 31

Word Power

by Alison Knowles

manifesto

Definition - a public declaration, usually of a sovereign or person claiming large powers, showing intentions and motives; a statement of policy or opinion issued by an organization, party or school.

From the above word, make as many three-, four-, five-, six-, seven-, eight- or nine- letter words as possible, using only one form of a word - for example, “eat” or “ate,” not both. Compare your list with that on the next page.

Answers to Manifesto Puzzle

aeon	fan	ism	nest	sit
aft	fast	item	net	site
aim	fasten	main	nit	sofa
ain	fat	man	nite	soften
ain't	fate	mane	noise	soma
ait	feast	manifest	note	some
amen	feat	manse	oaf	sot
ament	feint	mast	oast	stain
amine	feist	mat	oats	steam
amino	fen	mate	often	stem
ane	fest	mean	omen	stein
ani	fie	meat	omit	stoma
anise	fin	met	one	stone
ant	fine	mien	onset	tam
ante	fist	mine	safe	tame
atom	fit	mint	same	tan
atone	foam	mist	sane	tea
east	foe	mite	sate	team
eat	foist	moan	seam	ten
eft	font	moat	seat	tie
emit	infest	moist	set	time
eosin	inmate	most	seta	tin
etna	inmost	mote	seton	tine
fain	inset	name	sift	toe
faint	into	nates	sin	tome
fame	ion	neat	sine	tone

Rainbow Manifesto

by Ay-o

Cover your head with a yellow hat because Tristan Tzara didn't cover his head with one in 1916, 1918, 1919 and 1920.

Wear a violet coat because Jean-Paul Sartre, who said *it hasn't been sufficiently noted that the constructions, paintings and poem-objects of Surrealism were the manual realization of sterilities by which the sceptics of the Third Century B.C. justified their perpetual "epoche."* After which, Carneades and Philo, sure of not compromising themselves by an imprudent adherence, lived like everybody else. In the same way, the Surrealists, once the world is destroyed and miraculously preserved by its destruction, can shamelessly give full play to their immense love of the world never wore one.

Wear red gloves because fifteen years ago I was blamed by a Japanese Communist for not painting a red flag.

Wear orange pants because $\text{Circumference} = 2 \pi r$

Wear green socks because the area of the circle $= \pi r^2$

Put on blue shoes

but $\pi = 3.141592653589793238462643383279502884$

197169399375105820974944592307816406286208998628034825342117
067982148086513282306647093844609550582231725359408128481117
450284102701938521105559644622948954930381964428810975665933
446128475648233786783165271201909145648566923460348610454326
648213393607260249141273724587006606315588174881520920962829
254091715364369036001133053054882046652138414695194151160943
305727036575959195309218611738193261179310511854807446237996
274956735188575272489122793818301194912983367336244065664308
602139494639522473719070217986094370277053921717629317675238
467481846766940513200656812714526356082778577134275778960917
363717872146844090122495343014654958537105079227968925892354
201995611212902196086355441911971602977461130996051870721134
9999998372978049951059731732816096318475024459455 ...

by Philip Corner

Western Civilization is done with.
and America has been deceived to be thought that
she was ever a part of it.
Any culture worker who doubts this has yet to
find the way.
The one who would deny it branded himself a most
virulent kind of reactionary and deprived
his work of all worth.
We, stand to renew a world.
We have as equals the job in making that
One World.
Each of us regardless of his particular form of
arrested civilization - will do it or opt out of
the coming world culture.
All degrees of possibility and variation,
are now opened.
No-one may further represent any Tradition.
The inheriting resource from the whole of history -
free for use.
Each man will make himself, as he is become part
of the union.
Limits are henceforth of vision never of permission.

Gwan Pok = contemplating waterfall)

Manifesto of the W.E.B. DuBois Clubs

Two years ago, in June 1964, over 600 delegates met at the Longshoremen's Union Hall in San Francisco to form the W.E.B. DuBois Clubs, now the largest and fastest-growing socialist youth organization in the country. They came from socialist and Marxist campus discussion groups, from the more radical sections of the civil rights movement, from the beginnings of a united peace movement, and from a sprinkling of community action projects. Although we started with a predominantly student base, the young people at the founding convention included many workers and unemployed kids. This community section was marked by strong Negro and Puerto Rican representation. The political spectrum present ranged from militant activists through more amorphous types of socialists to communists.

We were formed and we now exist to fill a unique position in the political and cultural life of our youth and the country as a whole. We see our role as that of building a youth movement that contends for political power on the basis of radical solutions to the problems confronting young Americans; that is, we work to generate thought and action around academic freedom, student say in curriculum, inclusion of socialist perspectives in class content, and the hiring of Marxist intellectuals on college teaching staffs, maintenance and expansion of free tuition, the defense of 2-S deferrals and elimination of

the draft.

Aside from this campus program, we are building clubs and the start of a movement in the communities around the fights for greater recreational and cultural facilities, real equal and quality education, job creation and meaningful job training for useful, secure and well-paying jobs.

Looming over all and helping to unite the various campaigns is the necessity to end Johnson's wars for American economic colonialism (especially to end the genocide for which our GIs are now dying in Vietnam).

We feel that our efforts must be directed towards radical alternatives because we know that the abovementioned points are no slight imperfections in a generally humanistic social system. They are an intricate part of the fabric; they stem directly from a corporate system orientated towards profit above people, where the base of power resides in a relative handful of huge corporate interests.

The sole life drive of this class is towards expansion of its power and enlargement of its treasure regardless of human cost and national and social aspirations. This group is even prepared to make the supreme sacrifice in our name on a worldwide scale. Its power reaches out like an octopus to secure control in all important areas of American life, in all cultural, ethical and political standards. With their men

pulling the punches in the daily press, TV, movies, plays, school texts and even in the trade union leadership, they seem to have us at all doors. They are hard at work molding national mentality and custom patterns amenable to their social institutions.

What is needed is a social revolution; a complete revamping of the value system and of man's relationship to man. What is needed is the elimination of the present class power structure and its reconstruction whereby power is transferred into the hands of the working people (all mental and physical productive workers, white collar wage slaves included), the youth and students. The great liberating American industrial and technological forces must be freed from monopoly capitalist domination in order to transform society from our primitive productive stage to the level of culture and creativity where war and poverty will disappear forever; where our social outlooks can advance well beyond the "New Frontier" horizon to that imminently possible but totally unfulfilled American promise.

But the old ruling circles do not die willingly - rather in their desperation they become even more ruthless and seek to pervert all the hard-won American democratic rights (cf. the Attorney-General's McCarran Act attack on the DuBois Clubs and the whole peace movement, accompanied by dynamiting and beatings).

A spectre is haunting the world. It has many faces. Internationally, it appears in the guise

of Uncle Sam in a cop's uniform using American guns, rockets and napalm to make Santo Domingo, Vietnam, Thailand, Puerto Rico, Brazil, Algeria and Ghana safe for Goodyear, Esso and friends. It will go anywhere and meet with anyone to show its appendectomy scars and twist arms. It is Madison Avenue yes-men sanctimoniously espousing the war's rising food costs and death lists at home and sweettalking the 3.2 limit on wage increases to prevent inflation. It is the ashen-faced labor statesmen honeymooning in Bar Harbor hotels to ease us into automation for the benefit of the few while white fights black and old strangles young for ever-diminishing lobs. It is the "bullet-headed slim-waisted make-out artist" doing public-relations facelifting on non-functioning democratic forms as a veil for racial and class disenfranchisement and economic tyranny. It is the flashing neon proclamation of the ultimate, all-exclusive individual "I'm gonna make me a star, an ESPing, LSDing hero" despite its own shallow impossibility.

This is the line-up; this is what the movement confronts, is what the movement is growing against despite everything. And as a vital youth organization of 4,000, as socialist educators, learners and activists we are growing too. We are advancing slowly but surely, our feet planted firmly on the ground of Delancey, Lenox, El Barrio, the campus and the shop, our eyes dead center, our vision through the ages and towards the next forward horizon.

PEACE, JOBS, FREEDOM

Take Care of the World

by Oyvind Fahlström

I. Art - Consider art as a way of experiencing a fusion of “pleasure” and “insight.” Reach this by impurity, or multiplicity of levels, rather than by reduction. (The fallacy of some painting, music, etc.; satori by mere reduction. The fewer the factors, the more they have to be “right,” “ultimate.”)

The importance of *bisociation* (Koestler). In painting, factual images of erotic or political character, for example, bisociated, within a game-framework, with each other and/or with “abstract” elements (character-forms, cf. my statements in *Art and Literature* 3) will not exclude but may incite to “meditational” experiences. These, in turn, do not exclude probing on everyday moral, social levels.

This would hold true equally for theater. In two short plays of mine, “The Strindberg Brothers” and “Hammarskjöld on God,” performed in Stockholm, dance-like “pure” sequences are interlocked by an actual interview with an aged couple on the cost of living and a representation of the Swedish crown prince burning himself like a Buddhist monk. An interview with a sex-change case is both documentary and pure sound (yells).

2. Games - Seen either as realistic *models* (not descriptions) of a life-span, of the Cold War balance, of the double-code mechanism to push the bomb button - or as freely invented rule-structures. Thus it becomes important to stress relations (as opposed to “free form” where everything can be related to anything so that in principle nothing is related). The necessity of repetition to show that a rule functions - thus the value of space-temporal form and of variable form. The thrill of tension and resolution, of having both conflict and non-conflict (as opposed to “free form” where in principle everything is equal).

Any concept or quality can be a rule, an invariable. The high notes or yells of the sex-change interviewer in “The Strindberg Brothers” (see section I above), replacing and cued to the exact length of her questions, constitute a rule as well as the form-qualities

of a painted, magnetized metal cut-out. The cut-out is an invariable as form, outlook. As long as another element is not superimposed on it, the cut-out will never vary visually, but its meaning will vary depending on its position. Rules oppose and derail subjectivity, loosen the imprinted circuits of the individual.

3. Multiples - Painting, sculpture, etc., today represent the most archaic art medium, depending on feudal patrons who pay exorbitantly for uniqueness and fetish magic: the “spirit” of the artist as manifested in the traces of his brushwork or at least in his signature (Yves Klein selling *air* against a signed receipt in 1958).

It is time to incorporate advances in technology to create mass-produced works of art, obtainable by rich or not rich. Works where the artist puts as much quality into the conception and the manufacturer as much quality into the production, as found in the best handmade works of art. The value of variable form: you will never have exactly the same piece as your neighbor. I would like to design an extensive series of puppet games, sold by subscription, in cut-out sheets; or 3-D dolls (BARBIES FOR BURROUGHS project). And *robot theater*: elements arrange themselves by computer programming.

4. Style - If bisociation and games are essential, style is not. Whether a painting is made in a painterly, in a hard-edge graphic or in a soft photographic manner is of secondary interest, just as documentary, melodramatic and dance-like dimensions can interweave in a play. I am not much involved in formal balance, “composition” or, in general, art that results in mere decorative coolness (art that functions primarily as rugs, upholstery, wallpaper). Nor am I concerned with any local cute pop or camp qualities per se, be they the thirties, comics, Hollywood, Americana, Parisiana, Scandinavianisms.

5. Essentials - In order to seem essential to me a material, content or principle does not only have to attract me “emotionally,” but should concern matters that are common and fundamental to people in our time, and yet be as “fresh,” as untainted by symbolism, as possible. I deplore my incapacity to find out *what is going on*. To find out what life, the world, is about, in the confusion of propaganda, communications, language, time, etc.

Among the things I am curious about just now: where to find (and make a film of) the *life geniuses*, individuals who manage to put the highest degree of artistry (cre-

activity, happiness, self-fulfillment) in every phase of their living. What are the relations and possibilities in art-and-technology, new media? Chemical/electrical brain stimulation and ESP. Opera-theater-Happenings-dance. Europe-Russia (?-China); isolate and incite the U.S.A. Concerts (dance, music, lectures, etc. of the Cage-Yvonne Rainer type) in Russia. "Political" performances in China - the nonparadox of presenting the official Chinese outlook with the esthetic conventions of New York performances, and vice versa.

6. Risk reforms - Attitude to society: not to take any of the existing systems for granted (capitalist, moderately socialized or thoroughly socialized). Refuse to presume that "sharpness" of the opposite systems will mellow into a worthwhile in-between. Discuss and otherwise influence the authorities toward trying out certain new concepts.

The reforms mentioned below are of course not proposed with the huge, rigid warfare states like China, Russia or the U.S.A. in mind, but rather small welfare states like Sweden, groping for goals. The reforms are all more or less risky - which should be considered an asset: they will appear not as another series of regulations, but as events that might somewhat shake the chronic boredom of well-fed aimlessness and shove the country in question into international prominence.

7. Arms - Complete and unilateral disarmament (apart from a small permanent force submitted to the United Nations). Small countries will soon have to make the choice between this and acquiring nuclear weaponry anyway. The risk of disarming is minimal, as only other small countries now (or even later with nuclear arms) can be deterred. This step would, among other things, release tax-income, man- and brainpower for other reforms.

8. Terror - Instead of prisons, create forcibly secluded, but large, very complete and very "good" communities (everyday Clubs Méditerranés) where offenders could gradually find satisfying ways of living without further offenses. The risk would of course be the suffering of victims, with potential offenders no longer deterred (a "10th Victim" situation?).

Value: having to find out what makes a "good" community; corralling the discontented part of the population; finding out if punishment deters; finding out if a major part of the population will turn criminal in order to be taken care of in a closed com-

munity rather than live in the open one.

9. Utilities - Free basic food, transportation and housing paid through taxes.

Risk: "No one will care to work." Value: true equality - everyone paying taxes according to what he or she earns. As opposed to the present token equality, where an apple costs differently to each buyer.

10. Profits - Steer away from redundant, self-revolving production (five to ten

different companies producing the same detergent - competition mainly on the level of marketing gimmicks) by letting government agencies assign projects to the two or three most qualified bidders (like military contracts plus limited competition). What to be produced thus will be decided centrally by the country; how to produce, by the manufacturer; and how to divide the profits, by manufacturers and workers. An attempt to combine planning and incentive. The risk of less variety and lack of incentive outweighed by the chance to diminish the alienation in ordinary blindfolded work; of replacing publicity with information; and primarily to divert brain- and manpower to neglected fields like housing, pleasure, education, etc.

11. Politics - Government by experts and administrators. Delegate the shaping

of policies and the control of experts to a body of "jurors" replaced automatically at given intervals, chosen from outstanding persons in all fields. Abolish politicians, parties, voting. Perhaps have referendums. Voting and active participation on mainly regional, labor and such levels where participation is concrete and comprehensible.

Find and channel some geniuses into creative administrative and diplomatic work, instead of excluding them from such leadership. Risk: nothing can be worse than the present predicament of power games on local and global levels between smalltime politicians whose sole expertise lies in acquiring and keeping power.

12. Pleasure - "The ecstatic society." Research and planning in order to develop

and mass produce "art" as well as "entertainment" and drugs for greater sensory experiences and ego-insight. New concepts for concert, theater and exhibition buildings; but first of all *pleasure houses* for meditation, dance, fun, games and sexual relations (cf. the "psychedelic discothèque" on the West Coast, and the multiscreen discothèques of

Gerd Stern and Andy Warhol). Utilize teleprinter, closed-circuit TV, computers, etc., to arrange contacts, sexual and other. Incite to creative living, but also approve “passive” pleasures by means of new drugs - *good drugs*, strong and harmless, instead of perpetuating the use of our clumsy, inherited drugs, liquors, stimulants. Refine the activating (consciousness-expanding) new drugs. And develop euthanasia drugs to make dying easy, fast and irrevocable for terminal cases and prospective suicides.

The risk of people not caring to work anymore would be eliminated by the fact that people would have superficial benefits attractive enough to make it worthwhile to work in order to obtain them.

A proposition, a problem, a danger and a hunch

by Robert Filliou

A refusal to be colonized culturally by a self-styled race of specialists in painting, sculpture, poetry, music, etc..., this is what "la Révolte des Médiocres" is about. With wonderful results in modern art, so far. Tomorrow could everybody revolt? How? Investigate.

A problem, the one and only, but massive: money, which creating does not necessarily create. A *Principles of Poetical Economy* must be written. Write it.

A danger: soon, and for thousands and thousands of years, the only right granted to individuals may be that of saying "yes, sir." So that the memory of art (as freedom) is not lost, its age-old intuitions can be put in simple, easily learned esoteric mathematical formulae, of the type $a/b = c/d$ (for instance, if a is taken as hand, b as head, c as foot, d as table, hand over head can equal foot on table for purposes of recognition and passive resistance. Study the problem. Call the study: *Theory and Practice of A/B*.

A hunch: works can be created as fast as the conceiving brain. You say aloud "blue," blue paint, or light, appears on canvas, etc ... This is already done to light rooms and open doors. Eventually no more handicraft: **Winged Art**, like winged imagination. Alone or with others work this out, thus further illustrating the 1962 action-manifesto *l'Autrisme*, during the performance of which performers ask one another, then each member of the audience

what are you doing?

what are you thinking?

and, whatever the answer, add:

do something else

think something else

by John Giorno

We hold
these truths
to be self-evident,
that all men
are created equal,
that they are endowed
by their Creator
with certain unalienable Rights,
that among these are
Life,
Liberty
and the pursuit of Happiness.

MANIFESTO

Lettuce Manifesto by Al Hansen

Lettuce bring art back into life
Lettuce forget theaters and perform in the world
Lettuce go over and around the real-estate men
Lettuce move out into streets, subways and luncheonettes
Lettuce perform in life with no warnings
Lettuce create repertory companies on shoestrings
Lettuce concentrate on the portability of the Indian and the Arab
Lettuce shape
Lettuce dig the possiprobabilities
Lettuce perform on roofs, in airplanes, on ferryboats and in trees
Lettuce combine life and art, overlap and interpenetrate them
Lettuce give men and women credit
Lettuce think theater as a painting or collage in time and space
Lettuce think music as a haiku or a sculpture
Lettuce think architectural works as dances
Lettuce make works that open like parachutes, flowers, umbrellas and presents
Lettuce work like velvet clocks with soft friendly rules
Lettuce understand as much as possible
Lettuce bravely face the challenge of anarchistic situations
Lettuce be noble colleagues and work for the best good of each piece
Lettuce accept the limitations and work within them
Lettuce destroy all limitations in us and around us
Lettuce reverse the Broadway tradition and emit love towards the audience
Lettuce do the hard thing and make pieces that say what's wrong with
 American education
Lettuce develop the new idea of politics that Kennedy demonstrated
Lettuce drop paneloads of ham sandwiches in cellophane, and mirrors and
 beads on the

Viet Cong

Lettuce drop paneloads of National Geographics and Playboy magazines on the
Viet Cong

Lettuce drop paneloads of Australian rabbits on Viet Nam and get all that jungle eaten up

Lettuce then drop recipes for rabbit meals in Vietnamese

Lettuce drop portable radios and flashlights and Martex towels and Hershey bars and jigsaw puzzles and checkers sets and gold sneakers and go games and playing cards and Popular Mechanics hunting-lodge plans and how-to-build-a-pirogue kits

Lettuce fight the war with experimental Happenings and time-space-art criteria

Lettuce drop fancy swagger sticks and chromium-plated bicycles and shiny wrist watches
on Viet Cong privates

Lettuce drop how-to-start-a-small-business pamphlets in Vietnamese and enclose \$50 in
their money in each pamphlet.

Lettuce drop fill-in-the-numbers painting kits of
Buddha, Christ, Mao, Pamela Tiffin,
Tuesday Weld and Sylvie Vartan

Lettuce drop plane tickets and expense money for holidays to fancy places

Lettuce drop films of Laurel & Hardy and Chaplin
and W. C. Fields and Ben Turpin and
especially the inscrutable Buster Keaton

A Something Else Manifesto by Dick Higgins

When asked what one is doing, one can only explain it as “something else.” Now one does something big, now one does something small, now another big thing, now another little thing. Always it is something else.

We can talk about a thing, but we cannot talk a thing. It is always something else.

One might well emphasize this. It happens, doesn't it? Actually, everybody might be in on this Something Else, whether he wants it or not. Everyman is.

For what is one confined in one's activity? Commitment on a personal level can be plural. One can be committed to both salads and fish, political action and photographic engineering, art and non-art. One does, we hope, what seems necessary, or, at least, not extraneous, not simply that to which one has committed oneself. One doesn't want to be like the little German who hated the little Menshevik because the little German always did his things in a roll format, and when the little Menshevik did that kind of thing too, the little German got into a tizzy. If one is consistent and inconsistent often enough nothing that one does is one's own, certainly not a form, which is only a part of speech in one's language. One must take special care not to influence oneself. Tomorrow one will write Schubert's Fifth Symphony, cook some kohlrabi, develop a non-toxic epoxy, and invent still another kind of theater; or perhaps one will just sit and scream; or perhaps...

When you touch a fact it is a fact. No idea is clear to us until a little soup has been spilled on it.

So when we are asked for bread, let's give not stones, not stale bread. Maybe we have no bread at all, anyway. But why not give a little chicken?

Let's chase down an art that clucks and fills our guts.

by Allan Kaprow

Once, the task of the artist was to make good art; now it is to avoid making art of any kind. Once, the public and critics had to be shown; now the latter are full of authority and the artists are full of doubts.

The history of art and of esthetics are on all bookshelves. To this pluralism of values, add the current blurring of boundaries dividing the arts, and dividing art and life; and it is clear that the old questions of definition and standards of excellence are not only futile but naive. Even yesterday's distinction between art, anti-art and non-art are pseudo-distinctions which simply waste our time: the side of an old building recalls Clifford Still's canvases, the guts of a dishwashing machine doubles as Duchamp's "Bottle Rack," voices in a train station are Jackson Mac Low's poems, the sounds of eating in a luncheonette are by John Cage, and all may be part of a Happening. Moreover, as the "found-object" implies the found-word, -noise or -action, it also demands the found-environment. Art not only becomes life, but life refuses to be itself.

The decision to be an artist thus assumes both the existence of a unique activity and an endless series of deeds which deny it. The decision immediately establishes the context within which all of one's acts may be judged by others as art, and also conditions one's perception of all experience as probably (not possibly) artistic. Anything I say, do, notice, or think, is art - whether or not desired - because everyone else aware of what is occurring today will probably (not possibly) say, do, notice, and think of it, as art at some time or other.

This makes the identification of oneself as an artist an ironic one, attesting not to talent for a specialized skill, but to a philosophical stance before elusive alternatives of not-quite-art, or not-quite-life. "Artist" refers to a person willfully enmeshed in the dilemma of categories, who performs as if none of them existed. If there is no clear difference between an Assemblage with sound and a "noise" concert with sights, then there is no clear difference between an artist and a junkyard dealer.

Although it is a commonplace to do so, bringing such acts and thoughts to the gallery, museum, concert hall, stage or serious bookshop, blunts the power inherent in an arena of paradoxes. It restores that sense of esthetic certainty which these milieux once proclaimed in a philistine society, just as much as it evokes a history of cultural expectations that run counter to the poignant and absurd nature of art today. Conflict with the past automatically ensues.

But obviously this is not the issue. The contemporary artist is not out to supplant recent modern art with a better kind; *he wonders what art might be*. Art and life are not simply conmingled; *their identities are both uncertain*. To pose these questions in the form of acts that are neither art-like nor life-like, while at the same time locating them within the framed context of the conventional showplace, is to suggest that there are really no uncertainties at all: the name on the gallery or stage door assures us that whatever is contained within is art, and everything else is life.

Speculation. Professional philosophy of the twentieth century has generally removed itself from problems of human conduct and purpose, and plays instead art's late role as professionalistic activity; it could aptly be called philosophy for philosophy's sake. Existentialism for this reason is assigned a place closer to social psychology than to philosophy per se, by a majority of academicians for whom ethics and metaphysics are a definitional and logical inquiry at best. Paul Valéry, acknowledging philosophy's self-analytic tendency, and wishing to salvage from it something of value, suggests that even if Plato and Spinoza can be refuted, their thoughts remain astonishing works of art. Now, as art becomes less art, it takes on philosophy's early role as critique of life. Even if its beauty can be refuted, it remains astonishingly thoughtful. Precisely because art can be confused with life, it forces attention upon the aim of its ambiguities to "reveal" experience.

Philosophy will become steadily more impotent in its search for verbal knowledge, so long as it fails to recognize its own findings: that only a small fraction of the words we use are precise in meaning; and only a smaller proportion of these contain meanings in which we are vitally interested. When words alone are no true index of thought, and when sense and nonsense today rapidly become allusive and layered with implication rather than description, the use of words as tools to precisely delimit sense and nonsense may be a worthless endeavor. LSD and LBJ invoke different meaning clusters, but both partake of a need for code; and code performs the same condensing function as symbol in poetry. TV "snow" and Muzak in restaurants are accompaniments to

conscious activity which, if suddenly withdrawn, produce a feeling of void in the human situation. Contemporary art, which tends to “think” in multi-media, intermedia, overlays, fusions and hybridizations, is a closer parallel to modern mental life than we have realized. Its judgements, therefore, may be acute. “Art” may soon become a meaningless word. In its place, “communications programming” would be a more imaginative label, attesting to our new jargon, our technological and managerial fantasies, and to our pervasive electronic contact with one another.

March 1966

by Nam June Paik

R **Cybernated art** is very important, but **art for cybernated life** is more important, and the latter need not be cybernated.

(Maybe George Brecht's simplissimo is the most adequate.)



But if Pasteur and Robespierre are right that we can resist poison only through certain built-in poison, then some specific frustrations, caused by cybernated life, require accordingly cybernated shock and catharsis. My everyday work with video tape and the cathode-ray tube convinces me of this.



Cybernetics, the science of pure relations, or relationship itself, has its origin in karma. Marshall McLuhan's famous phrase "Media is message" was formulated by Norbert Wiener in 1948 as "The signal, where the message is sent, plays equally important role as the signal, where message is not sent."



As the Happening is the fusion of various arts, so cybernetics is the exploitation of boundary regions between and across various existing sciences.



Newton's physics is the mechanics of power and the unconciliatory two-party system, in which the strong win over the weak. But in the 1920's a German genius put a tiny third-party (grid) between these two mighty poles (cathode and anode) in a vacuum tube, thus enabling the weak to win over the strong for the first time in human history. It might be a Buddhistic 'third way,' but anyway this German invention led to cybernetics, which came to the world in the last war to shoot down German planes from the English sky.



The Buddhists also say

Karma is samsara

Relationship is metempsychosis

We are in open circuits

by **Nam June Paik**

McLuhan is surely great, but his biggest inconsistency is that he still writes books. He became well-known mainly through books, he doesn't care about the situation, and is excluded from the media for which he evangelizes.

Very very very high-frequency oscillation of laser will enable us to afford thousands of large and small TV stations. This will free us from the monopoly of a few commercial TV channels. I am video-taping the following TV programs to be telecast March 1, 1996 A.D.

7 a.m. Chess lesson by Marcel Duchamp.

8 a.m. Meet the Press. Guest: John Cage.

9 a.m. Morning gymnastics: Merce Cunningham, Carolyn Brown.

10 a.m. Something Else University: collection of unnecessary and unimportant knowledge (Indian incense, Chinese cockroaches, etc.), by David Tudor.

11 a.m. The more meaningful boredom. Jackson Mac Low's 1961 film in which a standing camera focuses on a tree for many hours.

12 a.m. Noon news by Charlotte Moorman. The 1996 Nobel prizes: peace, John Cage; chemistry, inventor of the paper plate; physics, Charles de Gaulle; medicine prize, inventor of the painless abortion pill; literature, Dick Higgins or Tomas Schmit.

1 p.m. Commercials from the Fluxus Department Store, Alison Brand Atom Shoes for the carless society (this shoe is equipped with small wheels, fed by tiny atomic engines, and can travel from Harlem to Wall Street in 15 minutes, eliminating parking

Utopian Laser TV Station

problems).

2 p.m. How to use my "stereo eyes" and Buddha head, by Emmett Williams.

3 p.m. Guided tour of Kurdistan, Turkistan and Kazakstan, by Dick Higgins.

4 p.m. Confessions of a topless cellist, by Charlotte Moorman.

5 p.m. Cantata: "Image Sacrée de Mary Bauermeister," by Nam June Paik.

6 p.m. Stock market report: "How to lose your money quickly," by George Maciunas.

7 p.m. Avant-garde cooking recipes for endless sex, temporary death, controllable dreams, endless unsex, endless youth, by Alison Knowles.

8 p.m. Symposium on modern Platonism: George Brecht, Robert Filliou, Al Hansen, Joe Jones and Ray Johnson.

10 p.m. Baby care, by Diter Rot.

11 p.m. Ars Nova Quartet: Philip Corner, Malcolm Goldstein, Alvin Lucier and James Tenney.

12 p.m. Midnight editorial: Art and Politics, by Wolf Vostell, followed by movies of the 60's (Stan Brakhage, Robert Breer, Adolfas Mekas, Stan Vanderbeek).

1 a.m. Suggestion for tonight: "Bed Techniques of the Ancients," readings in Greek by Christian Wolff.

2 a.m. Goodnight poem: rude chants by Carol Bergé.

3 a.m. Dream music, by LaMonte Young, and Mahjong tournament between Ay-o, Takehisa Kosugi, Toshi Ichiyonagi and Yoko Ono.

6 a.m. Alcohol contest: all-star cast.

by Diter Rot

And I open my mouth, and I teach you, saying,

1. Shitshi shi shi shit hi shitsh:

hit hits itshi sh tshitshit.

2. Shitshi shi shit hits itshi:

hit hitshi sh tsh tshitsh ts itshit.

3. Shitshi shi shi shit:

tsh tshi shits itshits its itshi.

4. Shitshi shi shit hitsh ts itshit hit hitshi shits

itshitshitshi: it hits itshi sh tshits.

5. Shitshi shi shi shitshit:

itsh tshi shits itshit hitsh.

6. Shitshi shi shi shit hi shits:

ishi shit hitsh tsh tsh.

7. Shitshi shi shi shitshitshi:

iit hits itshi sh tshits hit hitshits it hit.

8. Shitshi shi shit hitsh tsh tshitshits its

iitshitshitshi' hits: shi shitsh ts its itshits it hitshi.

9. Shitshi shi sh, hits its itshi shitsh tsh, hit

ihitshitsh tsh, hit hitsh tsh tsh tshits it hits itshits

iits itshits, shi sh tshi!

Mat. 5: 1-9

Program **by Jerome Rothenberg**

- 1) I will change your mind;
- 2) any means (= methods) to that end;
- 3) to oppose the “devourers” = bureaucrats, system-makers, priests, etc. (W. Blake);
- 4) “& if thou wdst understand that wch is me, know this: all that I have sd I have uttered playfully - & I was by no means ashamed of it.” (J. C. to his disciples, *The Acts of St. John*)

by Wolf Vostell

...INSTEAD OF BOMBS...

...AMERICAN PLANES IN VIET NAM...

...SHOULD DROP...

CHEWING GUM	TV DINNERS
VACUUM CLEANERS	LOLLIPOPS
HAMBURGERS	RICE
NEWSPAPERS	BROMO-SELTZER
POLAROID CAMERAS	LIPSTICK
BEATLE RECORDS	SUBWAY TOKENS
TELEVISION SETS	BREAD
HISTORY BOOKS	HARDWARE
BOOKS ON CONCENTRATION	BAGELS
CAMPS	COCA-COLA
OFFSET MACHINES	FIELD GLASSES
SIMULTANEOUS POETRY	SAFETY PINS
SEWING MACHINES	GAS MASKS
CAMPBELL'S SOUP	BATMAN MASKS
FORD FOUNDATION	NYLON SHIRTS
APPLICATIONS	HARPER'S
YELLOW PAGES	BAZAAR
INCOME TAX FORMS	EAU DE
URANOGRAPHICAL BOOKS	COLOGNE
UNIVERSITY BULLETINS	KETCHUP
DINER'S CLUB CARDS	BEANS
HORMONE TABLETS	BUTTERMILK

NEW YORK
MARCH 1966

abeeiillmmmsttwy

don quixote	=	deinooqtux
tom jones	=	ejmnoost
david copperfield	=	acdddeefiilopprv
captain ahab	=	aaaabchinpt
emma bovary	=	aabemmorvy
pierre bezuhov	=	beeehioprurvz
raskolnikov	=	aikklnoorsv
huckleberry finn	=	bceefhiklnrruy
lord jim	=	dijlmor
leopold bloom	=	bdellmoooooop
hans castorp	=	aachnoprst
joseph k.	=	ehjkops
frederick henry	=	cdeefhiknrrry
thomas sutpen	=	aehmnopssttu
tom joad	=	adjoomt
		adn
		elst
		aekt
		ffo
		fomr
		eehr!
		eknorwy
		ailpr 1669

Contributors

Ay-o, the Japanese “rainbow” painter-sculptor and Fluxus collaborator, represented Japan at the 1966 Venice Biennale. He lives in New York.

On March 4th, 1966, U. S. Attorney General Nicholas deB. Katzenbach requested the Subversive Activities Control Board to require the **W.E.B. DuBois Clubs of America** to register as a Communist front organization, under the provisions of the McCarran Act. Two days later a dynamite explosion demolished the national headquarters of the organization in San Francisco. They were invited to prepare a manifesto for this collection shortly afterwards.

Philip Corner is a New York-born composer active in the peace and civil rights movements. He studied at the Paris Conservatory, and has been deeply affected by the culture of Korea, where he served with the U. S. Army. Some of his major works, including a series employing Korean-derived calligraphic notations which represent rather than symbolize musical activities, have been published in *The Four Suits* (Something Else Press).

Oyvind Fahlström was born in Brazil in 1928. In Sweden, where he lived from 1929 to 1961, he wrote theater pieces and published *A Manifesto for Concrete Poetry* before turning to painting in 1956. His last one-man show in this country was at the Cordier-Ekstrom Gallery in New York, and he participated in the 1966 Festival for Art and Technology in Stockholm.

Robert Filliou, the French poet, inventor and gallerist, is best known to English-speaking audiences through his *Ample Food for Stupid Thought*, published by the Something Else Press as a book and as a set of postcards.

John Giorno is a young New York poet temporarily residing in Morocco. The Fischbach Gallery in New York is publishing his *We Mean Business*, and his *Subway* was performed at the last Biennale de Paris.

Al Hansen, the poet-collagist-Happener, is the author of *A Primer of Happenings & Time/Space Art* (Something Else Press) and *Incomplete Requiem for W.C. Fields*, Great Bear Pamphlet #5.

Dick Higgins, author of *Jefferson's Birthday / Postface* (Something Else Press) and *A Book About Love & War & Death, Canto One* (Great Bear Pamphlet #2), is mapping out a book of theories and performance constructions to be called *Electronic*

Conversations.

Allan Kaprow, inventor of the Happening concept, is currently director of criticism and experimental research at the Institute of Contemporary Art in Boston. *His Some Recent Happenings* is #7 in the Great Bear Pamphlet series, and the Something Else Press will publish his *Calling: A Big Little Book* later this year.

Alison Knowles, the printer-painter of *Four Suits* fame, is working on an 8-foot-high book that will be exhibited at the International Book Fair in Frankfurt, Germany. Her performance pieces have been collected in Great Bear Pamphlet #1.

Nam June Paik, a Korean composer and performer who lives in New York, is a graduate of the University of Tokyo. He studied music, art history and philosophy at the university of Munich, Freiburg Conservatory and the University of Cologne, and did experimental work in the Studio for Electronic Music of Radio Cologne. He recently exhibited electronic art at the Galeria Bonino in New York.

Diter Rot, German-born writer-painter-designer, divides his time between Iceland and the U. S., where he teaches at the Rhode Island School of Design. His *Monograph* was published earlier this year by Percy Lund, Humphries in London for the William and Noma Copley Foundation, and the Something Else Press is preparing an edition of his collected writings.

Jerome Rothenberg, the poet and editor, is represented in the Great Bear Pamphlet series by *Ritual: A Book of Primitive Rites and Events*. Fulcrum Press recently published his *Between: Poems 1960-1963*.

Wolf Vostell, Germany's leading Happener, is becoming known in this country through exhibitions of his *Dé-coll/age-Happening* notations. His *Berlin and Phenomena* is #9 in the Great Bear Pamphlet series, and the Something Else Press plans for Fall publication his *Dé-coll/age-Happenings*, a comprehensive collection of his scenarios plus a portfolio of his notations.

Robert Watts, who teaches primitive art and art history at Rutgers, exhibited his latest neon and plastic "housewares" at the Bianchini Gallery in New York last March.

Emmett Williams has returned to the U. S. after an absence of 16 years. His latest publications include *13 Variations on 6 Words of Gertrude Stein* (Galerie der Spiegel, Cologne) and the annotated translation of Daniel Spoerri's *Anecdoted Topography of Chance*, published by the Something Else Press.

