

MANIFESTOS

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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 Alison Knowles
by Nam June Paik
by Diter Rot
by Jerome Rothenberg
by Wolf Vostell
by Robert Watts
by Emmett Williams

1966



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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.

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 above-mentioned 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

MANIFESTO

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

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Utopian Laser TV Station

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 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 Ichinyanagi and Yoko Ono.

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

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 Hap-

pening 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.

Allison 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.

A checklist of Great Bear Pamphlets

Bengt af Klintberg, The Cursive Scandinavian Salve. Short, lyric Happenings by the brilliant Swedish anthropologist/poet. \$0.80

David Antin, Autobiography. As the title suggests, these are informal recollections and collages by the well-known Brooklyn poet. \$0.80

George Brecht, Chance-Imagery. This 1957 article remains the basic one for the techniques and philosophy of chance in the arts. \$0.80

John Cage, Diary: Change the World (You Will Only Make Matters Worse) Part 3 (1967). The latest in a series of essays in which Cage reflects lyrically on social questions. Printed in two colors structured by chance by the author. \$1.50

Philip Corner, Popular Entertainments. The largest collage composition by the brilliant young composer. \$1.00

Robert Filliou, A Filliou Sampler. Typical short works by the only poet among France's nouveaux realistes. \$0.80

Al Hansen, Incomplete Requiem for W. C. Fields. The gorgeous poem read by the artist in an early (1958) Happening while Fields' movies were projected on his bare chest. \$0.60

Dick Higgins, A Book About Love & War & Death, Canto One. The earliest (1960-1962) section of Higgins' largest work, designed to be read only aloud. \$0.60

Allan Kaprow, Some Recent Happenings. Typical scenarios by the father of the Happening. \$0.60

Allan Kaprow, Untitled Essay and Other Works. The historic statement which accompanied the text of the first published Happening (1958) with a sampling of characteristic scenarios. \$0.80

Alison Knowles, by Alison Knowles. All the early performance pieces and events by the pioneering printer/artist of *Four Suits* fame. \$0.40

Jackson Mac Low, The Twin Plays. Two of this most inventive poet's most exciting experimental



dramas, using identical linguistic formal structures but in different versions of English. \$0.80

Manifestos. Calls-to-arms by Ay-o, Philip Corner, the W. E. B. DuBois Clubs, Oyvind Fahlström, Robert Filliou, John Giorno, Al Hansen, Dick Higgins, Allan Kaprow, Alison Knowles, Nam June Paik, Diter Rot, Jerome Rothenberg, Wolf Vostell, Robert Watts and Emmett Williams. A double pamphlet. \$1.00

Claes Oldenburg, Injun and Other Histories. Two very early scenarios (1958) from before Pop-art. With two drawings. \$1.00

Diter Rot, a LOOK into the blue tide, part 2. die blaue flut ("the blue tide") is this Icelandic innovator's hugest work, and part 1 is a book in itself. These are selected pages from part 2. Heavily illustrated. \$0.80

Jerome Rothenberg, Ritual: A Book of Primitive Rites and Events. A delightful anthology of Polynesian, Melanesian and American Indian events and performance pieces selected and adapted by the well-known poet, translator and editor. \$0.60

Luigi Russolo, The Art of Noises. This Futurist is generally credited with being the father of noise music, and his classic 1913 manifesto, *L'Arte dei Rumori*, has till now been difficult to obtain. \$0.80

Wolf Vostell, Berlin and Phenomena. Two characteristic Décollage/Happening scenarios by Europe's best-known Happener. \$0.80

Emmett Williams, the last french-fried potato and other poems. A small bouquet of typical recent works by one of the founders of Concrete Poetry. \$0.80

A Zaj Sampler. Examples of the highly original and inventive concept performances and non-performances by Spain's first avant-garde group of international importance since the Spanish Civil War. Works by Jose-Luis Castillejo, Ramiro Cortes, Javier Martines Cuadrado, Juan Hidalgo, Walter Marchetti, Tomas Marco, and Eugenio de Vicente. \$1.00



Combination price for the whole series: \$15.00