

1963-09-24

SENDER

Henning Christiansen

RECIPIENT

Dick Higgins

FACTS

Document type:

Letter

Sender's location:

Jenslev

Recipient's location:

New York

Mentioned people:

Eric Andersen

Jed Curtis

Terry Riley

Archive:

HC Arkiv Møn

TRANSCRIPTION

To a dick-man to whom my Best was not enough....

Our "international happening" was not a international one, it had got a new name, "HAPPENING GROSSO" because so many thing was happened so many different places. I do not really like your thought about an anti-national (maybe its now the same to you) because the anti-national doing natually will refresh the national feeling. My own knowing is that I do not accept the national feeling or thaught, il n'existe pas. But about Zelotisme there I feel that its important to try and try if people can go threw there own limit, that thinking that now about all thing around and I will not be confront with anything that spoil my personal world.

About the rabbit-composition, it was marveles and it run all over the country, we were starting it by walking around betwen people with snaps asking if they wanted one, the people who wanted one was taken in the naked and thrown in the rabbit-cabins where they got all that beer and snaps, cakes and coffee they could drink and was really good persons we have got in there they were very druk, and one of them (a young english man) was so happy that he run into the house and spoiled my piano, he want to lay down in it, Terry Riley got that nice idea that it was good and pretty if he put a shovelful sand inside my grand piano and plant a flower in it. I like it very much but the sand was wet and my piano hated it.

Jed Curtis was performing only in pantalettes with a viking-helmet on hi's poor head. At first he was walking around in my little village playing on a little flute and telling people hat there was a concert tonight and they only had to come. He made a wonderful thing, he climed up on our roof speaking to the sky. It was marveles to look at him up there in the beautiful late-summernight. Later he give th audience pornografipictures (an old lady was so angry that she went away and did not come bach) He also was sawing with my best saw in a good stone, the sparks flyed around him. He told me the he was not interested in if people was there or do not was there, he did it only for himself a accept it, but I am not sure that he really ment it, why did he run around in the village?

Eric was sawing too in the garden, small wood-pieces in very small pieces an then afterwards he shoot on the wood-pieces with an air-gun.

Afterwards he was alking on ski, about 5 km, out in the country, noone followed him (I like that composition because I know that feeling that many things happen, that I do not know about) I was reading poetries, very seriousness poetries, I was crying, sceraming so that my voice broked down and so much that the audience could not understand a word. We also put people in a room ,closed the door and began making noice on the

roof so that they broke out of the windows. Jed's girl Eva Bigus was painting the hole house, inside and outside, with yellow, she painted so many jew-stars.

It was a kind of report...

About clarifications:

I want that a composition has to be many-headed (vieldetig) with relation to our life, our social life too. I want to find a possibility for frisky social life as a syntese of Zen and european-american dynamic life and the really african body-life.

I give my pieces a title that clear gives what is happening, that the composition has many other aspects must other people findout themselves (they have lot of time for that) \_I want a concret title

\_My best friend Eric A. now gives irrelevant titles, forinstans:

Opus 11a (work number) or Opera 14 (works number)

Its is consequence, but an attitude.

He also has tried to give more titles for the same composition:

Hommage a Eric Andersen - Acognitive Culture - European Shades - A Part of a Consequence of Absolute Art

Maybe it is not enough.

You call it forinstens "Graphis 118" og then the audience will mean that they shall meet with a abstradt doing. Of course the doing is abstract, but haw wonderful it is concret too and haw marvellous it is poly-symbolic (I know i, symbolic we can't talk about it, it's not a good tune) You retreat for the undelicious title forinstens: Five Walkers or walking or the terrible talk: Career-life. Never mind I understand you.

Caramels? I love it or I hate it (sometime they are too sweet, but it is a good thing to surprise my mouth with)

Inwards - outards. It is very good for people to look at each other. Who are looking to whom? I like ver much that people (the audience) always will try to do something even if they will not. And they do nothing then it is the best composition "in the world" And you has to give me a million dollars even if you are poor right now. I think it is enough to turn their back to the audience (the audience has not (performed two times) up to the scene and sat down looking at the one with the back.

An artist who is not responsible for anything.....

If he was, then he could not try.....

IS MY MOTHER RESPONSIBLE FOR ME??????????????????

I want to write with your frog-frend, hiding for the police (what a gay) But I will be very happy the day when I can write and talk american like danish

(Why shall I talk danish, damned) Esperanto, I have tried but-but-but-but.  
BUT-MUSIC or BUT?

I will try to get threw the mechanical problems, thanks. Than I can not  
make you happyby reading my american but only by what I am saying,  
maybe it is better for that.

Friday 9/27 Concert in Nikolaj Kirke..... 9/30 Concert too, same place. I  
will write a lap.

Goschj

Henning Christiansen

KILDER TIL  
DANSK  
KUNSTHISTORIE

NY CARLSBERGFONDET

Jenslev d. 24/9-63

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