

YOKO ONO

ONE

WOMAN

SHOW

1960–1971



YOKO ONO ONE WOMAN SHOW

YOKO ONO: ONE WOMAN SHOW, 1960-1971

YOKO ONO

ONE WOMAN SHOW

1960–1971



MAP PEACE

Colour the map
with your heart.

I love you.
Yoko
December 2014

Klaus Biesenbach and Christophe Cherix

With contributions by
Julia Bryan-Wilson, Jon Hendricks, Yoko Ono, Clive Phillpot, David Platzker,
Francesca Wilmott, and Midori Yoshimoto

The Museum of Modern Art, New York

6	FOREWORD Glenn D. Lowry	<u>1964–1966</u>
7	ACKNOWLEDGMENTS	126 INTRODUCTION Jon Hendricks
11	YOKO ONO'S LIGHTNING YEARS Christophe Cherix	132 SKY PIECE TO JESUS CHRIST 134 SKY MACHINE 136 DO-IT-YOURSELF DANCE FESTIVALS 138 THE STONE
21	FOR POSTERITY: YOKO ONO Julia Bryan-Wilson	144 YOKO'S VOICE Yoko Ono
31	ABSENCE AND PRESENCE IN YOKO ONO'S WORK Klaus Biesenbach	148 SELECTED PRESS CLIPPINGS
	<u>1960–1962</u>	<u>1966–1969</u>
42	INTRODUCTION Francesca Wilmott	150 INTRODUCTION Clive Phillpot
48	CHAMBERS STREET LOFT SERIES	156 DESTRUCTION IN ART SYMPOSIUM
54	TOUCH POEM #5	158 YOKO AT INDICA
58	PAINTINGS & DRAWINGS BY YOKO ONO	164 FILM NO. 4
68	WORKS BY YOKO ONO	168 LION WRAPPING EVENT 170 HALF-A-ROOM
70	YOKO'S VOICE Yoko Ono	174 YOKO'S VOICE Yoko Ono
74	SELECTED PRESS CLIPPINGS	182 SELECTED PRESS CLIPPINGS
	<u>1962–1964</u>	<u>1969–1971</u>
78	INTRODUCTION Midori Yoshimoto	188 INTRODUCTION David Platzker
84	WORKS OF YOKO ONO	194 PLASTIC ONO BAND
92	TOUCH PIECE	198 BED-INS
94	MORNING PIECE	200 WAR IS OVER!
100	GRAPEFRUIT	204 FLY
106	CUT PIECE	208 MUSEUM OF MODERN (F)ART
110	BAG PIECE	214 YOKO'S VOICE Yoko Ono
114	YOKO'S VOICE Yoko Ono	224 SELECTED PRESS CLIPPINGS
118	SELECTED PRESS CLIPPINGS	231 WORKS IN THE EXHIBITION 234 SELECTED BIBLIOGRAPHY 240 TRUSTEES OF THE MUSEUM OF MODERN ART

YOKO ONO'S LIGHTNING YEARS

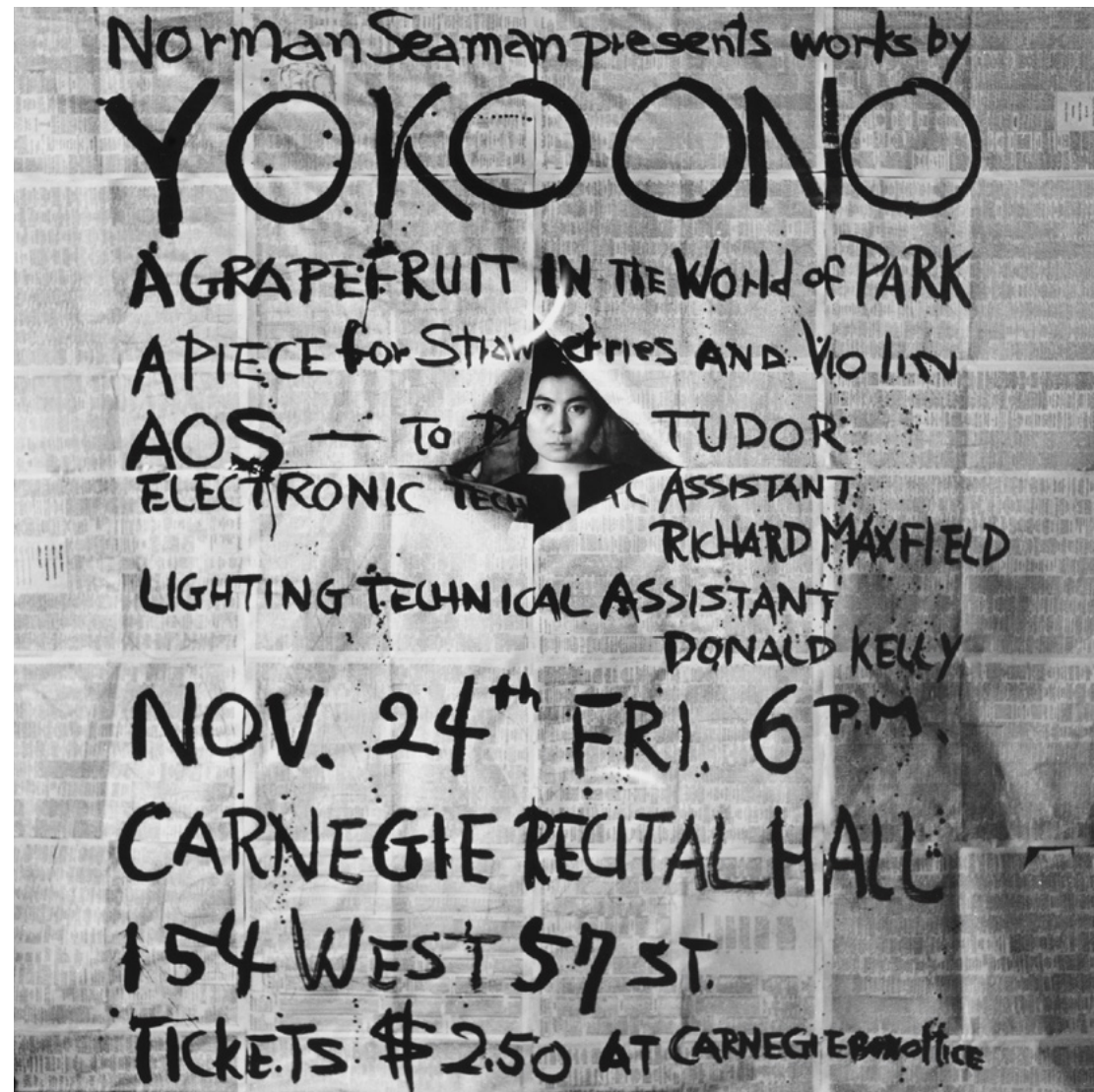
Christophe Cherix

In 1955–56, while studying at Sarah Lawrence College in Westchester County, New York, an institution at the time devoted solely to the education of women, Yoko Ono published short texts and poems in the school newspaper, *The Campus*. One of these contributions was a story titled “Of a Grapefruit in the World of Park” (figs. 2, 3), which appeared in the October 26, 1955, issue and would be of considerable importance to the development of her work in the years to come.¹

Ono left Sarah Lawrence in the spring of 1956, after meeting experimental composer Toshi Ichiyanagi, whom she married later that year. She kept working on the text in the subsequent years and, through successive versions, developed it into a score for a performance work titled *A Grapefruit in the World of Park*. The work was first presented in a group evening of music and poetry, in April 1961, at the Village Gate in New York. Other interpretations of the piece followed, including in the artist's performance at the Semaine Internationale de Musique Actuelle, Montreal, in August 1961, and in her first two solo concerts, held at Carnegie Recital Hall, New York, in November 1961 (fig. 1, pp. 68–69) and at the Sōgetsu Art Center, Tokyo, in May 1962 (pp. 84–91). In these events, *A Grapefruit in the World of Park*, whose manuscript had been written by a twenty-two-year-old student still very much unaware of what was happening around her,² was presented alongside other works by Ono, in which key figures of the period, such as Yvonne Rainer and Tatum Hijikata, participated. Bridging Ono's early years, from 1955 to 1962, *A Grapefruit in the World of Park* provides an opportunity to better understand both the unfolding and the singularity of her practice.

The original story, which calls to mind a theater piece, features a small group of mostly undefined characters in a park at the end of a company picnic, including a tall girl, a beautiful boy, an old, fat man, and a little girl. The plot centers on an unwanted grapefruit. The fruit cannot be thrown away, the reader is told, as food should not be wasted and the wastebasket is already full. The story quickly turns to the quandary of what can be done with the grapefruit. The beautiful boy starts by throwing the fruit into the air, and, when the tall girl asks him what else can be done with it, he sticks a pencil into it. Perhaps reacting against such a wasteful gesture, the girl laments about how she had only ten dollars to buy the food for the picnic. The boy, under the girl's gaze, then enacts a series of actions that today might evoke the staging of a performance: first peeling the grapefruit's skin, then dividing it into portions, and finally squeezing its flesh. Without being explicitly ordered to, the boy is led to destroy the fruit with his own fingers after having painstakingly prepared it, thus adding an unexpected dramatic ending to a story that began in the most mundane way. “His nostrils were slightly expanded, and his breath was quiet but violent,” according to the narrator, describing the boy after he had completed the act.

The association between violence and the everyday, often revealed through people's interactions with one another, is a theme that would remain central to Ono's work in the following decade, from *Voice Piece for Soprano* (1961), which asked participants to scream against the wind, the wall, and the sky, to *Cut Piece* (1964; pp. 106–9), in which the members of the audience are invited to cut away the performer's clothing. Ono's 1955 story also includes other elements that would later play an important



1. Photograph conceived as poster for
Works by Yoko Ono at Carnegie Recital Hall,
 New York. 1961. Gelatin silver print,
 9 15/16 x 7 15/16" (25.3 x 20.2 cm). Poster: Yoko Ono.
 Photograph: George Maciunas

role in her work. The text starts, for instance, with people turning their bodies to the sky—a sky “too high,” the narrator puzzlingly observes—and ends with an almost magical wind, which “crossed over the table, and gradually dried up the pasted skin and the row of the [grapefruit’s] seeds.” These motifs of the sky and the wind reappeared with force in the 1960s in a number of Ono’s works, such as *Painting for the Wind* (1961) and the media installation *Sky TV* (1966), which broadcasts in real time an image of the sky on a television monitor. “Of a Grapefruit in the World of Park,” in which nature, through the sky and the wind, bookends the story, shows that already in the mid-1950s Ono counterbalanced images of violence and darkness—the closing, for instance, tells us that “all vanished together into darkness”—with moments of pure contemplation and utter serenity.

Around the time that Ono wrote “Of a Grapefruit in the World of Park,” she also started performing, privately and among friends, one of her oldest recorded works, *Lighting Piece* (pl. 25). The piece, which was not publicly presented until the 1961 Carnegie Recital Hall concert,³ similarly brings together elements of plain beauty and latent violence. The instruction simply states: “Light a match and watch till it goes out.”⁴

One of the overarching characteristics of Ono’s work is that it doesn’t always require a public setting, such as a gallery, a museum, or a theater, to exist. It represents a notable shift from a past generation of artists dealing with the readymade and the everyday. Some of the most daring works of the twentieth century, from Marcel Duchamp’s *Fountain* (a urinal on a pedestal) to John Cage’s *4’33”* (a musical score according to which performers are required not to play their instruments), are difficult to understand without taking into account the public nature of their presentation.⁵

When *A Grapefruit in the World of Park* was presented to the public in 1961, the text (figs. 4–15) was significantly different, both in its syntactic structure and its symbolic connotations, from the earlier version. Ono preserved details from the original—such as the sky’s being too high and the need to purchase all the picnic’s food with ten dollars—but edited the wording, redistributing the material and intertwining it with new text. The piece, now divided into twelve parts, reads not as a story but rather as a long freeform poem. The grapefruit itself takes on new significance with the added verses. The fruit is no longer fresh and juicy, but dry and wrinkled. The phrase “baby carriage” appears isolated in a strophe, devoid of any connection to the rest of the poem, and a chorus emphasizes even further the poem’s morbid tone:

let’s count the hairs of the dead child
 let’s count the hairs of the dead child

At the Village Gate, Ono read the text onstage, while various contributors—Cage, Ichiyanagi, David Tudor, and La Monte Young, among others⁶—performed according to her instructions, for instance by laughing aloud or playing atonal music. The piece fit well into the New York avant-gardist atmosphere of the moment. At times, the work was irreverent—as when a toilet was heard flushing during the action—and at others somber and dark, but as a whole it was deeply personal and experimental in its attempt to bring together poetry, music, theater, and performance.

The grapefruit, a citrus hybrid, would soon become a metaphor for hybridity in Ono’s work, conveying both a personal point of view—her crossing of the Eastern and Western worlds—and a new artistic approach able to combine existing disciplines. When, in 1964, Ono self-published a collection of her instruction works in Japan, a book of prophetic importance to the art of the 1960s, she titled it *Grapefruit*, capturing in a single word a period of her life.

Grapefruit (pp. 100–105) is divided into five chapters. One of them, the second, is devoted to painting. The emphasis is surprising for an artist who had previously

WEDNESDAY, OCTOBER 26, 1955

THE CAMPUS

PAGE NINE

PERSPECTIVES

"WHERE BEAUTY CANNOT KEEP HER LUSTROUS EYES"

I only yawn waking, quiet as the caged sea, calmed by the moon; When from a bursting chord, naked in the sudden air, When from a sculptured skull, unfurled in flaming requiem, I only sigh, crumpling, like a dying weed;

When from the nightingale's golden song, towering eternal, I neither leap in joy, like the raging sea, stirred by the moon, Nor wall in memory of my melting paradise; When all these are spun in shadow drowning truth;

Then I am dust within the golden urn, sightless— Just as the caged sea and like the dying weed;

(This poem has previously been printed in the Sarah Lawrence Literary Magazine)

IT SURE IS FUNNY...

By Pat Walters

Sometimes I think it is pretty funny how you can get rolling along on a mental cloud and all of a sudden, bingo, the wind gets knocked right out from under you. Take today, for example; today was smug day for me. I spent the whole morning gloating over last night. In my opinion last night was an all out success.

I have a friend, that's the safest way to put it, who has not only an MG but a Jaguar. Merely to possess a friend with such wonderful endowments is cause for great rejoicing for a person who is accustomed to friends whose only assets are sturdy Buster Browns. But not only do I have a friend, at least temporarily, but I have a friend who has friends who also have MG's. Thus, and somewhat indirectly, I almost consider myself a member at large of the Westford Sportscar Association.

So what happens, but after spending the whole week jumping to the window at the slightest drop of a valve in a motor, he finally comes over and asks me out. He asks my roommates also to come out with his friends. How nice, I am thinking at the time. How nice for them that they know me, that I know him, and that we can all go racing around in the cars.

There is something so absolutely neat about those cars that whenever I get in one I am screaming many decibels down inside myself. I wouldn't say neat if I knew a better word, but that's just it, they're neat.

So we all went out, and we all raced around, and everyone was happy in the extreme, and I more than anyone.

Here we have today, and here I am thinking how I am not only lucky but possibly clever to be able to provide this sort of enjoyment for my roommates.

As I have said, I gloat.

Until eight o'clock, that is, when my roommate, and at this point I must emphasize that we are besides roommates, likable to each other, which is not always the case, says to me, "I have a confession to make." "Oh! I say, thinking she has used my razor and left the blade dull, since for once I didn't stab myself." "Oh!" and then, "Well, ok, what is it?" "Harry called me up tonight and asked me to the movies." For several seconds I am thinking I have a spastic mind and I have heard wrong. For the word Harry is synonymous in my mind with the person who owns not only the MG but the Jaguar. Calmly and with superhuman effort, I achieve a quavering casualness of voice. "Well, I say 'Why didn't you go?' 'I thought you might mind' she says innocently. 'Mind?' I say, thinking I am out of mine. 'Why no, you should have gone right ahead.' The air on her side of the room clears and I am heading back to the bathroom to see if I can find another razor blade.

It occurs to me that this is a lot of interior hysterics for the mere loss of a good ride, and almost immediately, it occurs to me that perhaps the car isn't the loss I am mourning. Harry's shaggy crew cut flashes before my brain. It was so... well, I just like that haircut.

Now I am thinking that this may all be a clever device to make me jealous, not that I am the jealous type or anything, and I am thinking that I am

(Continued on Page Ten)

Of A Grapefruit In The World of Park by Yoko Ono

A grapefruit remained on the table when the picnic was over. And the people from the M. company lay down on the green, turning up their stomachs contentedly to the sky.

"Who wants to finish this?" asked a tall girl. They all glanced at the grapefruit. It was a greenish yellow thing, with little wrinkles around it.

"Why don't you throw it away?" "Oh, you can eat this. Besides, the waste basket is too full."

The girl stood there without wasting her movement. People began to talk again of nothing in particular. The sky was too high. And the voices sounded unusually small in the warm, lazy afternoon air. People's minds flew away between the clouds. And a girl, dozing under a willow tree, fancied that the dropping dew on her cheeks were the kisses of her lover.

"Oh, these people, wasting food!" said the tall girl.

"Give me that. Let's do something with it." A beautiful boy got up and came to the table. He took the grapefruit and threw it into the air. It turned awkwardly, and dropped into his hands again.

"What can you do with it?" asked the girl. "Oh, well..."

Then she said that it was late, and people weren't cooperating with her at all to clean up. "Look at all this mess. You know, there are some who came from the end of the town. They really have to go home early. Besides, the park is closing in a few minutes. It seems as if I'm the only one's who awake around here."

The boy just answered yeah, yeah, automatically, and stuck a pencil into the grapefruit. "And think of it! I had to get this food all for ten dollars! What can you buy with ten dollars for this many people? I wanted to make it

anyway, you know... not popcorn and coke and anything. But what can you do? Sue was supposed to help me this year, but well, she can't be of much help. Of course I admit that I like it in

"Look, that cloud is moving!" said someone lying in the grass.

"It was between those trees before. See?" There was no answer. The sound of the street car was heard.

"So I think it's good if they systematize that way, you know" said the tall girl, lowering her voice without reason.

"Yeah."

Just then the watchman called out loudly in the distance.

"Oh, it's closing." And, turning around, the girl shouted to others, "It's closing."

People stood up slowly and began to fix themselves. Women straightened their hair. And men brushed grass from the women's shoulders.

"Let's go," growled an old, fat man. The boy wiped his sticky fingers on the grass.

"Betty: Stop that, we're going now!" A little girl came running.

"Are we going, Mommy?" "Look how you're perspiring. You'll catch cold, pussy. Hurry and put your sweater on."

"The hot, mommy. Can't I have that grapefruit? Mommy..."

"Oh, somebody has eaten it already. Now put on your jacket, too. It's really getting chilly."

The ball rang again, and a group of boys who were playing baseball at the far end of the park began to break up.

"Closing!" shouted the watchman, continuously. (Continued On Page Ten)

POEM

Of orange and Indian paint-brush Is the lambent scape. Modest shapes cohabit With sky-throat obliques In seek of blue. At our feet, improvised acorns lie Midst attitudes of decay And of curl wind-punctured, a testimony To blood-lets. Vermillion it is said.

Erica Hennefeld



JAZZ BAND

By JULIE BROWN

PAGE TEN

Of Mice and Men

(Continued from Page Five) will open the door to those who will go further. His work is essential. It opens the doorways to a program such as ours. I agree with him one hundred per cent as far as he has gone, but I don't believe he will ever be able to solve the racial, economic and political problems of the United States in a final and conclusive manner.

This is, of course, only a small part of the program of the National Renaissance Party. It is not the type of program which is likely to gain many adherents in this country. This is essentially a non-militaristic nation, and a program which puts men into a uniform almost identical with that of Hitler's Storm Troopers (the NRP uniform has a bolt of lightning in place of Hitler's swastika) is not likely to get very far.

The NRP is not really a threat to American democracy, and it should not be the cause for anyone's alarm. But it is interesting to note that something like this exists and, in fact, has existed for twenty years. As long as freedom of speech and of association exist, groups like the NRP will exist, too. And, if freedom of speech and association no longer exist, it will be because groups like the National Renaissance Party have somehow managed to gain control.

Religious Panel

(Continued from Page Three) with religious commitments" and in a college there is always a "wide diversity of denominations."

Mr. Heeny disapproved of departments teaching religion, for the understanding which comes with religion does not always occur in a classroom.

Dr. Taylor made clear his opinion on how religion makes itself felt on a campus. "Not by professors to harrass moral principles, but by a genuine need on the part of American youth to know the values implicit in religious faith."

Reverend Merton stressed the importance of the church "to carry on the tradition of faith."

He felt that there is a dilemma which faces students when they are from a family or community where standards are already set and then must face new surroundings and new standards.

The topic of how a campus (such as Sarah Lawrence) becomes concerned with religion led the speakers in different directions. It was suggested that a church on campus would be the only binding religious force. But others felt that various traditions and denominations found on a campus make this impossible. Rabbi Maccohy disapproved of some colleges having compulsory chapel — where you can see students reading their assignments or writing letters.

Some of the students expressed a desire for a non-denominational religious room which would be open at all times. It was also suggested that guests from all houses of worship could be invited to speak to students on their religions.

Dr. Taylor and the faculty present remarked that the system at Sarah Lawrence is designed "to help students so that they may enter into the society in which they live with their own commitments and beliefs. Sarah Lawrence does not wish to superimpose a set standard of beliefs."

"If you want to stay thin, don't drop in"

GALLOWAYS DELICIOUS HOMEMADE PIES

Merce Cunningham

(Continued from Page Two) equally understandable, obnoxious questions surface. He struck me as an usually thoughtful and creative man. I believe, quite simply, that he is preaching nothing about life; doing very little about our souls. That he is, in fact, a man who is dedicated to, and delighted with, movement. Strangely enough this is terribly hard for an audience to accept. It seems that with dance, as is so often true with modern art, people have an almost pathological urge to intellectualize the material or problem.

It was a very worthwhile adventure, for my money, because it did raise these questions. It did make you think. It was exciting. What people saw was movement abrupt, lyrical, absurd, childlike, in execution. People were amazed, bored, fatigued and self-conscious. The evening gave you all the relaxation and satisfaction of a charley horse. I was easily the most enthusiastic and confused person there.

Grapefruit

(Continued from Page Nine) "Closing." The girl repeated absent-mindedly while her mother tied the bow of her bonnet.

People started to leave, and soon the park was all cleared out. The faint wind crossed over the table, and gradually dried up the pasted skin and the row of the seeds. The sound of the closing gate permeated the dusk. A bird hopped on the table and picked up a little piece of green leaf. For a while, the place turned into a pool of warm lights.

Even the mossy bark of the old trees glittered gold. But then, before long, the green, the clouds and the park, all vanished together into darkness. The seed stayed shining till the last, like a reflected spot inside the retina, and went out.

It Sure Is Funny

(Continued from Page Nine) playing right into someone's hands. But then I am thinking that Harry could have done it without offering to take her to the movies, and this I intend to brood over. When I go I have to go date.

My roommate did wreck that razor. She has a lot of annoying habits. She has the gall to sing in the shower now when I am trying to concentrate. Well, it sure is funny...

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shown little interest in traditional painting. Rather than images of paintings, the publication offers instructions for paintings in which the paint and brush are often relegated to a secondary role. A number of these instructions were realized on the occasion of the artist's first solo exhibition, at AG Gallery, New York, in July 1961 (pp. 58–67). At least three of them had already been enacted a few months earlier, during the Chambers Street Loft Series (pp. 48–53), a run of performances and concerts held in Ono's loft.

At AG Gallery, in at least two instances, Ono presented a text written on a sheet of paper next to an exhibited work. In 2008, she mentioned that she had “asked Toshi Ichiyanagi to write out cards explaining the functions to display on the side of each painting . . . [but] he managed to write [only] two cards.”⁷ The text, from 1960, for *Painting to Be Stepped On* (1960/1961; pl. 13) states:

A WORK TO BE STEPPED ON

For *Painting in Three Stanzas* (1961; pl. 11), a piece of canvas with a vine stuck through it, we read:

It ends when its covered with leaves,
It ends when the leaves wither,
It ends when it turns to ashes,
And a new vine will grow, _____

The first text offers the viewer the opportunity to physically interact with the work—even at the risk of damaging it—while the other implies that a number of upcoming changes in the painting, not explicitly dependent on the participation of the viewers, need to happen for the work to be complete. According to Ono's explanation, these texts state the “functions” of the exhibited works—so, in other words, the particular activities intended for each painting. “The works on display all had some function,” Ono further explicated.⁸ *Painting to Let the Evening Light Go Through* (1961) filtered the light at the end of day, while two pieces titled *Waterdrop Painting* (1961; pl. 14) received drops of water.

The status of the texts displayed in the exhibition, or of the verbal commentaries that replaced them when no text was given, is different from that of the instructions shown by the artist the following year, at Sōgetsu Art Center in Tokyo. On this occasion, the instructions, composed and translated by Ono and handwritten in Japanese by Ichiyanagi, were simply hung on the walls, clearly meant to be considered works themselves (pls. 28–31). In 1995, Ono explained: “I did a show of instruction paintings at AG Gallery in New York, but that was exhibiting canvases with instructions attached to them. Displaying just the instructions as paintings was going one step further, pushing visual art to its optimum conceptualism.”⁹

Most of the works shown at the AG Gallery are presumed to be lost, and only a few have been realized again by the artist since the exhibition. We know the content of the show thanks to photographs taken by one of the gallery's founders, George Maciunas. Maciunas treated photography as a means “to create an inventory of world art,”¹⁰ photographing, for instance, building facades, details of sculptures, and city views “with a very sharp focus in the depths of the image, devoid of human beings and traffic.”¹¹ He shot Ono's exhibition with the same eye toward intelligibility and comprehensiveness that he demonstrated in his previous photo campaigns. The works are unexpectedly documented at close range, with only a few overall installation shots, as if the photographer considered the paintings to exist primarily on their own and not necessarily in their relationship to the visitors.

The AG Gallery was located on the second floor of a small building on Madison Avenue, on New York's Upper East Side. Maciunas made a number of significant

alterations to the space in order to turn it into a gallery environment. He removed the plaster from some of the walls, thus exposing the original bricks, and altered the ceiling. The Fluxus archivist Barbara Moore, who didn't see Ono's installation but came to the gallery early on, remembers that Maciunas had “arch[ed] large sheets of semi-translucent heavy paper stock between the [ceiling] beams.”¹²

Ono installed her works without frames or pedestals. The pieces of canvas and sheets of paper were simply affixed to the walls or to a translucent screen installed in front of the gallery's front windows (pl. 16). *Painting to Be Stepped On*, *Waterdrop Painting (Version 1)*, and *Waterdrop Painting (Version 2)* were on the floor, in locations that vary from photograph to photograph, suggesting that some works were moved over the course of the exhibition. A long table stood before the window screen with additional items displayed on it, including *Painting Until It Becomes Marble*.

Overall, the works didn't compete with the architecture but let themselves be absorbed by it. Ono seems to have intentionally positioned her paintings, made of unprepared canvas, against the rough brick walls and on the worn tiled floor, and her drawings, consisting of black ink on white paper, on the plastered white walls. The impression of the work merging with its surroundings was reinforced by the hanging of ink drawings on both sides of the translucent screen, two on the front side and one on the back.

At AG Gallery, the feeling of a unified display was further reinforced by the fact that all the pieces of canvas had been cut from the same roll, which Ono had acquired a few months earlier from an army surplus shop during the Chambers Street Loft Series. A photograph shows that a large portion of canvas had been hung in the loft, essentially creating a makeshift backdrop and surface for actions performed by the artist.

Ono's contributions to the Chambers Street Loft Series and the staging of her first exhibition attest to how crucial a role the environment plays in the conception of her work. A similar interest is seen in a body of work made a decade earlier: Robert Rauschenberg's White Paintings, created at Black Mountain College, in North Carolina, during the summer of 1951. Cage, who was a friend and supporter of Ono, first captured the groundbreaking nature of Rauschenberg's achievement, when, in 1961, he described the monochromatic panels as “airports for the lights, shadows, and particles.”¹³

Neither Ono's early paintings nor Rauschenberg's White Paintings are to be understood solely in relation to their materiality. What gives them the status of works of art is less the canvases that constitute them than the process of interaction and change triggered by their display. In some ways, they exist only while they are being experienced, very much as live performances would. As Rauschenberg explained, “My black paintings and my white paintings are either too full or too empty to be thought—thereby they remain visual experiences. These pictures are not Art.”¹⁴ Similarly, Ono's works are not intended as art in and of themselves. *Painting to Be Stepped On*, for instance, does not have to be stepped on, but it must be placed on the floor, within reach of visitors. Its materiality remains secondary to its ability to generate potential activities in the viewer's mind. Perhaps like nothing before it—Rauschenberg's White Paintings included—Ono's works are performative by nature. They exist primarily by means of their being shown to the viewer.

In November 1966, five years after the AG Gallery exhibition, Ono opened a show at Indica Gallery in London (pp. 158–63), only her second solo gallery exhibition to date. The presentation featured Ono's first body of sculptures. For one of these, she placed a fresh apple on a tall transparent pedestal that had been specially designed for it (pl. 70). The work comes with no instruction: the engraved plate affixed to the pedestal contains only a title, *Apple*. If *Apple* can be seen as

-1-

dark.
 where is this?
 this is the park
 (but I smell metal in the air.
 no, it's the clovers.
 are they bleeding?
 is this a room?
 no, it's the sunset.
 would you like to speak to the dead?
 oh, no I only come here to peel the grapefruit.
 is it too cold?
 it's too warm, the sky's too high...people are turning
 up their stomachs contentedly to the sky. your voice
 sounds unusually small in the afternoon air. your minds
 fly away between the clouds, and the drooping dew on the
 cheeks is like the kisses of your lovers.
 flush toilet

-2-

don't peel it.
 is he the one who killed you?
 everything seems so right in the park.
 yes, doesn't it.
 even the grapefruit.
 oh, no, not the grapefruit.
 yes, even the grapefruit.
 do you want to peel it?
 why don't you throw it away, it's wrinkled.
 (it's wrinkled!)
 it's wrreeeeekled.....
 let's count the hairs of the dead child
 let's count the hairs of the dead child
 room light

-3-

do you like clams?
 I like clams, only it's hard to peel them though.
 you peel clams?
 oh, yes, you do. it's good for you they say.
 I didn't know that. I must try that sometimes.
 now, don't hurt your fingers.
 no, I won't.....
 they look so juicy...now let's try
 how is it?
 I prefer metracol to clams, though, at least it's something different.
 I should say.

-7-

one.
 it's getting dark. the flowers are still white though.
 (or are they waste papers?)
 (is this the park?.....
 ()
 ()
 look, that cloud is moving it was between those trees before, see?
 cabbage.

-8-

one day his bones touched mine, I was happy.
 you like bones?
 yes, they make you feel comfortable, I guess.
 (wipe your fingers on the grass.
 it's sticky.
 the lollypops are getting sandy.)
 take off sweater.

-9-

do you like my baby carriages?
 oh, it's simply wonderful! the curve, the shining wheels,
 everything is just right. (is it empty?)
 I shine it every day with vinegar, and take off the smell with
 perfumes.
 Yoko back.

-4-

dinner ready!
 (did you hear that?)
 (yes?)
 (how ghastly?)
 (sometimes it's too much isn't it?)
 (yes, it's just too much for me)
 let's count the hairs of the dead child
 let's count the hairs of the dead child
 nine.
 baby carriage

-5-

I have to squeeze lemons.
 yes, and we must live, we must do something, something constructive,
 I guess.
 let's not leave the room let's stay. let's live longer so we can
 drink tea together.
 that will be nice. but that's a dream.
 six.
 TWO (emphasize)

-6-

twenty-one
 joe, joe, is that your tie flying in the sky?
 oh, no, it's the lark isn't it?
 but larks don't fly. (it's zipped into the sky)
 who's Joe?
 oh, I've never met him. but I know that he has long fingers.
 long nails too?
 no, just long fingers. and he can squeeze lemons very well.
 I heard his voice once like fragments of broken mirror. it's
 that we can't keep voices like we keep mushrooms.

-10-

did you know that I had to get this food all for ten dollars?
 what can you get with ten dollars for this many? I wanted to make
 it nicer, you know...not grapefruit's and clams, anyway, but what
 can you do?...well, it makes you feel good to do something for
 others. I'm not complaining of being in charge of these things.
 but...are you listening? (giggle) you look so pale....I guess it's
 this light or are you dead?
 eighteen.
 eightennnnnnnn
 ei...
 Yoko wear sweater
 chair upside down
 hat bit come in

-11-

it's closing
 (oh, it's closing.)
 are you bleeding?
 lets go. (lets not go.)
 is it too wrinkled? (stop peeling!)
 peas porridge hot
 stop that. we're going now!
 some like it hot-
 does it still flesh?
 oh yes...yes....I must remember that. it's so hard to keep track
 of things you know.
 they all go.
 are you going, mommy?
 look how you are perspiring. you'll catch cold, pussy. hurry and
 put on your sweater.
 it's hot mommy, can't I have something to drink?
 they're all gone, honey, now put on your jacket, too, it's getting
 chilly.
 closing!
 hat light out

-12-

three.
 is the park gone? did it get tired of us?
 the grapefruit is still shining on the table. the seeds, the pieces
 of hard skin.
 I'm tired. do you have a lemonade?
 is that your hair lying on the floor? or is that the grass.
 it's not isn't it? does it ever dry?
 the room is filled with light. do you feel it?
 the room is full of hairs.
 the wind has stolen my hay.
 (could we ever get out?)
 where's my lemonade? don't I get a lemonade?
 are you dead?
 oh, no thank you. I only came here to peel you.
 electronic metro - some tin and off
 light out half
 after electronic metronome

sculpture, then it's because of its mode of display—inviting viewers to go around it—and its three-dimensionality. The work is also, however, a readymade item—an object chosen, rather than created, by the artist. To complicate things further, it is a perishable item that requires replacement with every new showing. Not only does the fruit-as-artwork thus resist fetishization and commodification, but our focus shifts from the apple to the action of choosing it and displaying it to the public. As a result, each presentation of *Apple* should be regarded as a unique and singular performance of the work. The piece encapsulates precisely what makes Ono's art so essential to our time: its capacity to always be in the present and to never make us look back.

NOTES

1. Ono contributed to four other issues of *The Campus*: those dated May 4, 1955; May 11, 1955; September 28, 1955; and April 25, 1956.
2. See Edward M. Gomez, "Music of the Mind from the Voice of Raw Soul," in Alexandra Munroe and Jon Hendricks, eds., *Yes Yoko Ono* (New York: Japan Society and Harry N. Abrams, 2000), p. 237n9.
3. In the Carnegie Recital Hall concert, Ono performed the piece, albeit without calling it by name, as part of *AOS—Tō David Tudor*.
4. Yoko Ono, *Grapefruit* (Tokyo: Wunternaum Press, 1964), n.p.
5. Duchamp first proposed *Fountain* to the American Society of Independent Artists for inclusion in their inaugural exhibition, in 1917. The work was rejected. Cage's *4'33"* debuted at Woodstock's Maverick Concert Hall in 1952.
6. About the participation of Cage and Young, not listed in the program, see the 1971 letter from Yoko Ono to George Maciunas excerpted in the present volume, p. 70.
7. Yoko Ono, "Summer of 1961," in Jon Hendricks, ed., with Marianne Bech and Media Farzin, *Fluxus Scores and Instructions: The Transformative Years* (Detroit: Gilbert and Lila Silverman Fluxus Collection, and Roskilde, Denmark: Museum of Contemporary Art, 2008), p. 40. This volume, p. 72.
8. *Ibid.*
9. *Yoko Ono: Instruction Paintings* (New York: Weatherhill, Inc., 1995), p. 5.
10. Thomas Kellein, *The Dream of Fluxus: George Maciunas, An Artist's Biography* (London and Bangkok: Edition Hansjörg Mayer), p. 27.
11. *Ibid.*, p. 28.
12. Barbara Moore, e-mail to Francesca Wilmott, August 6, 2014.
13. John Cage, "On Robert Rauschenberg, Artist, and His Work," *Metro 2* (May 1961): 43.
14. Robert Rauschenberg, quoted in Hubert Crehan, "The See Change: Raw Duck," *Art Digest* 27, no. 20 (September 15, 1953): 25.

1960–1971

1960–1962



1. Yoko Ono with *Figure* (1926–30, cast 1937) by Jacques Lipchitz, The Museum of Modern Art, New York, c. 1961. Photograph: Minoru Niizuma

On Sunday, December 18, 1960, Yoko Ono opened the doors of her New York loft, at 112 Chambers Street, for an evening of piano and saxophone music headlined by California composer Terry Jennings. It was the inaugural event in what became known as the Chambers Street Loft Series (pp. 48–53). Organized by Ono and La Monte Young, a composer who had recently relocated from California, the series featured programs by notable artists, musicians, and dancers, such as Henry Flynt, Simone Forti, Jackson Mac Low, Richard Maxfield, Robert Morris, and Young himself. On that brisk winter evening, at the threshold of the new decade, Ono helped initiate a six-month series that was to significantly shape the direction of art in the 1960s.

Ono had discovered the fourth-floor walk-up through Japanese artist Minoru Niizuma two months earlier, while visiting downtown Manhattan.¹ Ono and composer Toshi Ichianagi, her husband at the time, were living on the Upper West Side, working various jobs and conducting cultural demonstrations for New York's Japan Society. Born in 1933 in Tokyo, Ono had moved to New York State and enrolled in Sarah Lawrence College in 1953. She had previously been studying at Tokyo's Gakushūin University, but wanted to be closer to her family, which had relocated to Scarsdale. In 1956, Ono left her music composition and literature studies at Sarah Lawrence to marry Ichianagi and pursue a life in New York City as an artist.

During the 1950s, Ono and Ichianagi established relationships with critical figures in the New York art scene, including John Cage, whose class in experimental composition at the New School for Social Research inspired an interest in chance and improvisation in the rising generation of artists and musicians.² Although Ono and her friends were beginning to find venues in which they could perform and exhibit their work, opportunities were limited.

When Niizuma learned that Ono was looking for an affordable space in which to present both her work and the work of others, he suggested renting a loft in downtown Manhattan's warehouse district.³ Greenwich Village, approximately twenty blocks uptown, had been the stomping ground of artists and musicians since the Beat Generation colonized it in the mid-1950s. Midtown, meanwhile, housed New York's blue-chip concert halls. Though it seemed illogical to open her space so far south, Ono, after seeing the loft on Chambers Street, whose rent was \$50.50 per month, envisioned a new frontier in which artists could present their work without the constraints of established institutions. "The night after I looked at that space," she recalled, "I felt my whole fate was sealed."⁴

Ono transformed the low-ceilinged, gray-paneled loft into a vibrant meeting place for artists. She borrowed a baby grand piano from a friend and created makeshift furniture with fruit crates.⁵ Her favorite feature of the space was its skylight. "When you were in the loft," she explained, "you almost felt more connected to the sky than to the city outside."⁶

Jennings's program inaugurating the loft series extended over two evenings and included multiple performers, setting a precedent for the ten events that followed. Though the series skewed toward experimental music, a number of programs also incorporated visual art, dance, and performance, such as Forti's *Five*

Dance Constructions & Some Other Things and Morris's large-scale installation *An Environment*. Notable art-world personalities attended the series, including Cage, Jasper Johns, Robert Rauschenberg, Marcel Duchamp, Isamu Noguchi, Peggy Guggenheim, and Max Ernst, who visited around the time of his spring 1961 Museum of Modern Art retrospective. Ono, however, grew frustrated with her male peers, who expressed little interest in her work. She reflected, "There was no mention that I should have a concert there, and I wasn't going to be the one to mention it."⁷ Despite never featuring in a program of her own, Ono participated in the works of others and presented, unannounced, at least six new pieces in the loft: *Kitchen Piece*, *Smoke Painting*, *Pea Piece*, *Painting to Be Stepped On* (pl. 13), *Shadow Painting* (pl. 15), and *Add Color Painting*.⁸

Ono's lease for 112 Chambers Street contained a typewritten addition stating that the unit would serve as "an art studio for painting on canvas and like material."⁹ Though the lease neglected to specify the loft's various other functions, it did note Ono's use of canvas, which figured prominently in her work at the time. Ono purchased a large amount of the material from an army surplus store and used it to create the majority of her above-mentioned pieces at the loft. A number of these were carried out on a long stretch of the canvas that—as seen in a few of the existing photographs from the time (see, for example, pl. 3)—Ono had hung along one wall of the space. The six pieces she created for the loft series represent some of the earliest public enactments of her "instructions," which she had been conceiving since the mid-1950s. Such instructions generally consist of short written directives specifying actions to be carried out by Ono, by other participants, or by natural phenomena like sunlight. At Chambers Street, the artist realized many of the instructions herself. The instruction for *Kitchen Piece* reads: "Hang a canvas on a wall. Throw all the leftovers you have in the kitchen that day on the canvas. You may prepare special food for the piece."¹⁰ Beate Sirota Gordon, who in 1958 became the first performing arts director of the Japan Society, recalled witnessing Ono's performance of *Kitchen Piece* and *Smoke Painting* in the Chambers Street loft:

Yoko ran to the refrigerator, took out some eggs, ran to a wall covered with a huge piece of white [canvas] and hurled the eggs onto the [canvas]. Then she ran back and got some jello which she also threw at the wall. Then she splattered some sumi-ink on the [canvas] and used her hands as paint brushes. When the painting was completed, she took a match and set fire to the [canvas]. . . . Luckily, John Cage had warned Yoko to put a fire retardant on the [canvas] so it burned slowly, and we escaped a fiery death.¹¹

In the midst of the Chambers Street Loft Series, Ono was preparing for a three-person program, *An Evening of Contemporary Japanese Music & Poetry*, with Ichiyanagi and Toshiro Mayuzumi at the Village Gate in Greenwich Village. In anticipation of the concert, which took place on April 3, 1961, the three performers worked with Niizuma to create a series of publicity images. Along with traditional head-shots, Niizuma took photographs of the smartly dressed trio positioned around the baby grand piano in Ono's loft. When the *New York Times* published one of Niizuma's images alongside a review of the concert, however, Ono had been cropped out of the group (p. 74).¹² Although she was one of the headlining artists, the article only cursorily discussed her contributions, focusing mainly on the performances of her male counterparts.

Ono's primary contribution to the Village Gate concert was an adaptation of her short story "Of a Grapefruit in the World of Park," which had first appeared in the Sarah Lawrence College newspaper in 1955 (pp. 14–15).¹³ The original narrative revolved around a grapefruit, abandoned on a park table after a picnic. The 1961 performance script introduced darker elements, including the lines, "Would you like to speak to the dead?" and "Is he the one who killed you?"¹⁴ In the performance,

Cage, Ichiyanagi, Young, and other musicians responded to Ono's spoken recitations, creating a jarring soundscape. The *Times* reported that the composition "called for instrumentalists to improvise sounds according to written, rather than notated, instructions, and their effects were supplemented by the amplified flushing of a sanitary facility."¹⁵

In the spring of 1961, Ono learned that Lithuanian architect and designer George Maciunas, inspired by the concerts he had attended at her Chambers Street loft, was developing a performance program for his Upper East Side gallery, located at 925 Madison Avenue. Maciunas ran the gallery with his friend Almus Salcius, who had been operating his own space in Great Neck, Long Island. They called their gallery the AG Gallery, at once combining the initials of their first names and referencing the avant-garde. Maciunas oversaw the gallery's concert program, while Salcius organized visual art presentations.¹⁶ Maciunas also programmed a few exhibitions and invited Ono to present her first solo show in the space.

Paintings & Drawings by Yoko Ono (pp. 58–67) ran from July 17 to July 30, 1961. Ono recalled that attendance was slim, as many New Yorkers had vacated the city for the summer.¹⁷ Nonetheless, a number of important figures visited the show, including Cage, Flynt, Gordon, and Noguchi. The presentation centered on a group of instruction paintings, consisting of at least twelve canvases, and a small accordion-fold book, *Painting Until It Becomes Marble*. (The book by that title illustrated in pls. 17 and 18 may not be the same version shown at AG.) Ono also exhibited a selection of calligraphic ink drawings on paper. At least three of the instruction paintings, *Painting to Be Stepped On* (pl. 13), *Shadow Painting* (pl. 15), and *Smoke Painting*, had been realized in her loft, though it is possible that new versions of them were shown at AG. Whereas Ono had enacted some of the instructions herself at Chambers Street, here she distanced herself from the work by calling for viewer participation.

Each canvas was assigned an instruction that Ono communicated to visitors verbally or, in a few cases, on adjoining handwritten cards. For example, next to *Painting in Three Stanzas* (1961; pl. 11)—a canvas punctured by a vine—a short text encouraged viewers to imagine the work undergoing a cycle of death and rebirth (pl. 12). Such division between a work's physical and conceptual manifestations was acutely expressed in the catalogue for Ono's 1966 London exhibition *YOKO at INDICA*: "Instruction painting separates painting into two different functions: the instructions and the realization. The work becomes a reality only when others realize the work. Instructions can be realized by different people in many different ways. This allows infinite transformation of the work that the artist himself cannot foresee, and brings the concept of 'time' into painting."¹⁸ Ono viewed her paintings not as finished works of art, but rather as mutable propositions dependent upon external conditions and the ways in which viewers interpreted her instructions.

At the time of Ono's show, Maciunas could no longer afford to pay the gallery's electricity bill, and thus, in a break from his usual evening hours, kept the exhibition open only during the daytime. Ono reflected, "Sunlight streaming through the gallery windows cast shadows on the canvases—making beautiful, natural changes to them throughout the day."¹⁹ Indeed, the realization of one work, *Shadow Painting* (pl. 15), relied entirely on that play of shadows over its surface.

The AG Gallery exhibition marked the first time that Ono's instruction paintings were presented together as a group. Only one year later, at the Sōgetsu Art Center in Tokyo, she exhibited just the text-based instructions (pls. 29–31), encouraging visitors to realize the paintings in their minds without her direct supervision or her canvases as a guide. By renouncing her artistic authority and privileging a work's idea over its material form, Ono anticipated developments in Conceptual art.

Around the time of Ono's AG show, Maciunas asked her if she could think of a name for the circle of artists, musicians, and dancers who had exhibited and performed together at venues like 112 Chambers Street and his gallery. Ono, however, had little interest in being subsumed under an artistic movement. She recalled: "The next day, George said 'Yoko, look.' He showed me "the word 'Fluxus' in a huge dictionary. It had many meanings, but he pointed to 'flushing'. . . . thinking it was a good name for the movement. 'This is the name,' he said. I just shrugged my shoulders in my mind."²⁰ Maciunas went on to establish Fluxus as an international group, in part inspired by the instructions, scores, and events that he first saw in the work of Ono and her peers.

Just days after her AG exhibition closed, Ono traveled to Montreal to perform *A Grapefruit in the World of Park* in the Semaine Internationale de Musique Actuelle—a weeklong festival of new music and performance, organized by Canadian composer Pierre Mercure. As with her instruction paintings, *A Grapefruit in the World of Park* took a different form each time it was carried out, and in this performance Ono introduced props, including a garden hat hanging twenty feet above the stage. The *Montreal Star* recounted this latest incarnation as follows: "As Miss Ono read her lines (picked at random from the script), she was accompanied by a large number of loudspeakers through which was played a tape recording of what might have been the cries of some creature in a terminal stage of idiocy. Sample lines from Miss Ono's script: 'Let's count the hairs of the dead child.' 'Drink Pepsi-Cola.'"²¹

A few months later, on November 24, 1961, Ono presented another version of *A Grapefruit in the World of Park* during her first solo concert, *Works by Yoko Ono* at Carnegie Recital Hall (pp. 68–69). Approximately twenty artists, musicians, and dancers participated in the performances, including Byrd, Jennings, Mac Low, Yvonne Rainer, and Young. Carnegie Recital Hall seated 299 people at the time, and, according to an account in the *New York Times*, the venue "was packed" for the concert.²² Throughout the evening, Ono used various strategies to engage her audience, such as turning the lights on and off, using microphones to amplify the sound of performers, and positioning a man at the back of the room in order to elicit fear in the audience that someone was behind them.²³

As with the Village Gate concert, Ono carefully considered publicity for the event. She created a poster by piecing together newspaper pages, over which she hand-painted the concert details in large text. Maciunas, ever a master of marketing, photographed Ono with the poster in a series of promotional images that were ultimately never distributed (p. 12, fig. 1). The official concert program featured an image by Niizuma of Ono standing in MoMA's sculpture garden alongside what appears to be Germaine Richier's 1952 bronze *The Devil with Claws* (pl. 19). Other images from the session show Ono jovially posed with works including Gaston Lachaise's *Standing Woman* (1932), Pierre-Auguste Renoir's *The Washerwoman* (1917), and Jacques Lipchitz's *Figure* (1926–30, cast 1937; pl. 1).

On January 8, 1962, Ono participated in a benefit to raise money for a publication titled *An Anthology*. Published by Young and Mac Low and designed by Maciunas, *An Anthology* brought together poetry, instructions, scores, and other texts by over twenty artists, including Ono. Many of the contributors would soon become identified with Fluxus. Maciunas moved to Germany in late fall 1961 and continued to send his designs back to Young and Mac Low in the United States, while they worked on raising the funds necessary to print and assemble the volume. Held at the Living Theatre, the January event featured Ono's *Touch Poem #5* (c. 1960; pp. 54–57)—a small booklet containing hair and collaged pieces of paper—in the lobby and *The Chair #1*, a performance in which Ono interacted with a chair on the dramatically lit theater stage.

As Fluxus gained momentum, many of Ono's friends began to disperse internationally. On March 3, 1962, Ono departed for Tokyo, joining Ichiyanagi, who had returned

to Japan the previous summer. Though she planned to stay for only two weeks to do a concert, she remained until September 1964.²⁴

In the roughly sixteen months leading up to her departure from New York, Ono had not only co-organized the highly influential Chambers Street Loft Series, presented her first one-woman exhibition, and performed her first solo concert, but had also nurtured ideas and relationships that would more fully develop during the decade ahead. The collaborative, process-oriented artworks that Ono and her peers boldly put forward during these early years set the tone for their work in the remainder of the '60s. And yet, Ono was also unafraid to stand alone. She brazenly imagined a future in which she—a Japanese woman whose often immaterial artworks contrasted starkly with modernist precedents like the sculptural giants she had posed beside at MoMA—would expand the scope of our institutions to accommodate works that exist primarily in the mind.

— Francesca Wilmott

NOTES

1. See Yoko Ono, interview by Julia Peyton-Jones and Hans Ulrich Obrist, in *Yoko Ono: To The Light* (London: Koenig Books Ltd., 2012), p. 37.
2. Ono and Ichiyanagi attended just one of Cage's classes. See Edward M. Gomez, "Music of the Mind from the Voice of Raw Soul," in Alexandra Munroe and Jon Hendricks, eds., *Yes Yoko Ono* (New York: Japan Society and Harry N. Abrams, 2000), p. 237n12.
3. See Yoko Ono, interview by Peyton-Jones and Obrist, p. 37.
4. Yoko Ono, quoted in Nell Beram and Carolyn Boriss-Krimsky, *Yoko Ono: Collector of Skies* (New York: Harry N. Abrams, 2013), p. 37.
5. Robert Palmer, "On Thin Ice—The Music of Yoko Ono," in liner notes to *Onobox*, six compact discs, Rykodisc RCD 10224/29, 1992.
6. Yoko Ono, quoted in Beram and Boriss-Krimsky, *Yoko Ono*, p. 38.
7. Yoko Ono, quoted in Jonathan Cott, "Yoko Ono and Her Sixteen-Track Voice," *Rolling Stone*, no. 78 (March 18, 1971): 26.
8. See Jon Hendricks, "Yoko Ono and Fluxus," in Munroe and Hendricks, *Yes Yoko Ono*, p. 39; and Yoko Ono, interview by Liza Cowan and Jan Alpert, September 11, 1971, audio-tape, Pacifica Radio Archives, Los Angeles.
9. Standard Form of Loft Lease, December 1, 1960, The Gilbert and Lila Silverman Fluxus Collection Archives, IV.B.1., The Museum of Modern Art Archives, New York.
10. Yoko Ono, *Grapefruit* (Tokyo: Wunternaum Press, 1964): n.p.
11. Beate Sirota Gordon, "The Only Woman in the Room: A Memoir" (manuscript, 1997), pp. 175–76, The Gilbert and Lila Silverman Fluxus Collection Archives, IV.B.1., The Museum of Modern Art Archives, New York. Published by Kodansha International in 1998. The manuscript version of the text has been quoted here, as it contains greater detail than the published version. Gordon mistakenly refers to the canvas as paper in this passage.
12. Ross Parmenter, "Contemporary Japanese Offering at the Village Gate Proves Unusual Fare," *New York Times*, April 4, 1961. This volume, p. 74.
13. The Village Gate concert program additionally listed Ono's composition AOS, with vocals by Simone Forti, though it was attributed to Toshi Ichiyanagi. It is unknown whether Ichiyanagi performed an interpretation of Ono's work at the concert.
14. The original typescript score is reproduced in this volume, pp. 18–19.
15. Parmenter, "Contemporary Japanese Offering."
16. Owen F. Smith, *Fluxus: The History of an Attitude* (San Diego: San Diego State University Press, 1998), p. 33.
17. Yoko Ono, "Summer of 1961," in Jon Hendricks, ed., with Marianne Bech and Media Farzin, *Fluxus Scores and Instructions: The Transformative Years* (Detroit: Gilbert and Lila Silverman Fluxus Collection, and Roskilde, Denmark: Museum of Contemporary Art, 2008), p. 40. This volume, p. 73. Subsequent citations are to the text's appearance in this volume.
18. *YOKO at INDICA* (London: Indica Gallery, 1966), n.p. The quote cited here is unattributed in the original text but is considered to have been Ono's, and retains the spelling from the original source.
19. Ono, "Summer of 1961," p. 72.
20. *Ibid.*, p. 73.
21. Eric McLean, "Novelty in Sound Motif of Festival," *Montreal Star*, August 7, 1961.
22. Alan Rich, "Far-Out Music Is Played at Carnegie," *New York Times*, November 25, 1961. This volume, p. 76. The hall capacity was confirmed in an e-mail to the author from Robert Hudson, associate archivist, Carnegie Hall, June 19, 2014.
23. Cott, "Yoko Ono and Her Sixteen-Track Voice," p. 26.
24. Ono, interview by Cowan and Alpert.

CHAMBERS STREET LOFT SERIES

112 Chambers Street, New York
December 18, 1960–June 30, 1961

In December 1960, Yoko Ono rented a loft in downtown Manhattan, on the top floor (the fourth) of a building located at 112 Chambers Street. She not only used the space as a studio but also offered it as a venue for artists, musicians, dancers, and composers struggling to find a place in a contemporary performance scene dominated by Midtown concert halls. Over the course of six months, Ono and La Monte Young presented the Chambers Street Loft Series. Ono recalls that there were as many as two hundred attendees on any given evening. These included art-world figures such as John Cage, Marcel Duchamp, Peggy Guggenheim, Jasper Johns, and Robert Rauschenberg.

Each of the eleven artists participating in the series was given a scheduled time slot (usually two evenings) to present his or her program. Several works combined visual art and performance, blurring the distinctions between mediums. Simone Forti's *Dance Constructions*, for example, included *Huddle* (1961), a performance in which participants climb atop one another to form an ephemeral human sculpture. Robert Morris's installation *An Environment* (1961) provided a performative experience for visitors, who walked through *Passageway*, a plywood corridor painted gray that gradually narrowed and curved away from the entrance to the loft, with the faint sound of a heartbeat playing from above.

Though Ono did not present a program of her own, she participated in various works by others. Additionally, she installed her instruction-based paintings for the first time, demonstrating some of them on a horizontal stretch of canvas that she had hung in the space. She also used canvas for most of the works in her exhibition at AG Gallery that summer. Several of these works, such as *Painting to Be Stepped On* (1960/1961; pl. 13) and *Shadow Painting* (1961; pl. 15), were displayed during the Chambers Street Loft Series, although Ono may have made new versions of them for the AG presentation.

SCHEDULE FOR THE CHAMBERS STREET LOFT SERIES

All events took place at the 112 Chambers Street loft except for Philip Corner's. Unless otherwise noted, information reflects that which appears in the concert programs. The initial series schedule, as devised by Ono and La Monte Young, extended through Young's performances. The contributions by Simone Forti, Robert Morris, and Dennis Lindberg were added later.

DECEMBER 18-19, 1960

Terry Jennings
Two Performances
With Toshi Ichiyangi, Kenji Kobayashi,
Scott La Faro, and La Monte Young

JANUARY 7-8, 1961

Toshi Ichiyangi
Music
With Robert Dunn, Kenji Kobayashi,
Jackson Mac Low, Richard Maxfield,
Toshiro Mayuzumi, Simone Forti,¹ Yoko Ono,
David Tudor, and La Monte Young

JANUARY 26-28, 1961

Held at Judson Memorial Church
in Greenwich Village

Philip Corner
Music
With Charles Adams, Styra Avins, Ansel
Baldonado, David Busher, Joseph Byrd,
Du-Young Chung, Michael Corner, Terry
Fracella, Jack Glick, Arlene Rothlein,²
Malcolm Goldstein, Dick Higgins, Terry
Jennings, Joel M. Katz, Alison Knowles,
Kenji Kobayashi, Jackson Mac Low, Herbert
Marder, Norma Marder, Norman Masonson,
Skip Merems, Larry Poons, Florence Tarlow,
Vincent Wright, Ralph Zeitlin, and
Nicholas Zill

FEBRUARY 25-26, 1961

Henry Flynt
Music and Poetry
With Walter De Maria, Joe Kotzin, Simone
Forti, and La Monte Young, among others

MARCH 4-5, 1961

Joseph Byrd
Music and Poetry
With Chester Anderson, Judith Dunn,
Robert Dunn, Charlotte Greenspan, Toshi
Ichiyangi, Iris Lezak, Jackson Mac Low,
Richard Maxfield, Simone Forti, Yoko Ono,
David Tudor,³ Diane Wakoski, and
La Monte Young

APRIL 8-9, 1961

Jackson Mac Low
Poetry, Music & Theatre Works
With Chester Anderson, Joseph Byrd, Robert
Dunn, Spencer Holst, Toshi Ichiyangi,
Joan Kelly, Robert Kelly, Iris Lezak,
Simone Forti, John Perreault, Shimon
Tamari, Diane Wakoski, and La Monte Young

APRIL 28-30, 1961

Richard Maxfield
Three Evenings of Picnic and
Electronic Music
With David Tudor and La Monte Young,
among others

MAY 19-20, 1961

La Monte Young
Compositions
With Robert Dunn

MAY 26-27, 1961

Simone Forti
Five Dance Constructions &
Some Other Things
With Ruth Allphin, Carl Lehmann-Haupt,
Marni Mahaffay, Robert Morris, Steve
Paxton, Yvonne Rainer, and La Monte Young
(audiotape)

JUNE 3-7, 1961

Robert Morris
An Environment

JUNE 28-30, 1961

Dennis Lindberg
Blind: A Happening⁴
With Jake Bair, Charles Cost, and
Ben Spiller

1. Simone Forti, then married to Robert Morris, appears throughout the programs for the series as Simone Morris.

2. Arlene Rothlein, as she is commonly known, was married to Malcolm Goldstein and was credited in the program as Arlene Goldstein.

3. David Tudor is not listed in the program for the event, but Joseph Byrd has indicated that he was one of the performers. See Joseph Byrd, interview by Klemen Breznikar, *It's Psychedelic Baby Magazine*, February 9, 2013, <http://psychedelicbaby.blogspot.com/2013/02/joseph-byrd-interview.html>.

4. Ono does not recall this performance and may not have been present for it.



2. Yoko Ono with friends at her loft during the Chambers Street Loft Series, 1960 or 1961. Left to right: Ono, Simone Forti, John Cage, David Tudor, Kenji Kobayashi, La Monte Young, Toshi Ichianagi, and (standing on Ono's *Painting to Be Stepped On*) Toshiro Mayuzumi and Isamu Noguchi. Photograph: Minoru Niizuma



3. Unidentified performance in the Chambers Street Loft Series. 1961. Background: Yoko Ono's *Add Color Painting* (1961) and other works in progress. Photograph: Minoru Niizuma



4. Yoko Ono during the Chambers Street Loft Series. 1960 or 1961. Photograph: Minoru Niizuma

MUSIC and POETRY
of
HENRY FLYNT

two concerts
at
Yoko Ono's studio
112 Chambers St.
top floor

Saturday, Feb. 25 at 8:30 p.m.: experimental concert
Jazz, Flynt-music, or poetry will be improvised
by Henry Flynt and possibly others
informal - do not crowd near performer(s)

Sunday, Feb. 26 at 2:30 p.m.
Jazz
by Henry Flynt, piano; La Monte Young, tenor
saxophone; Joe Katzin, flute; Simone Morris,
vocal; Walter De Maria, drums; and others
Flynt-music
by Simone Morris, vocal; La Monte Young, piano
(and vocal); Henry Flynt, saxophone (and vocal);
and others
compositions and poetry
by Henry Flynt (titles and performers to be
announced)
possibly exhibits of scores, readings from writings
on his work, playing of recordings, by Henry Flynt

It may be necessary for some to sit on the floor.

\$1.00 donation

This is #3 in the series presented by La Monte Young. #4 will
be Joseph Byrd (March 4 & 5). Other evenings will include
music: George Brecht, John Cage, Walter De Maria, Lucia Dlugoszewska,
Bob Dunn, Dick Higgins, Dennis Johnson, Richard Maxfield, Yoshio
Mayuzumi, Terry Riley, David Tudor, Christian Wolff, La Monte Young
poetry: David Dagner, Hans Helms, Terry Jannings, Jackson Mac Low,
Yoko Ono, Diane Wakoski, James Waring
plays: Jackson Mac Low, Phil Rey
machinery: Bob Morris
somethingelse: Bob Morris, Simone Morris
others to be arranged

No public announcements. If there are names to be added to the
mailing list, please send them to La Monte Young
Apt. 1-G
119 Bank Street
N. Y. 14, N. Y.

Compositions
by
La Monte Young

May 19 & May 20 8:30
at
Yoko Ono's studio
112 Chambers St.

Composition 1960 #10	to Bob Morris (October 1960)
Composition 1961 #1	(January 1, 1961)
Composition 1961 #2	(January 14, 1961)
Composition 1961 #3	(January 27, 1961)
Composition 1961 #4	(February 9, 1961)
Composition 1961 #5	(February 22, 1961)
Composition 1961 #6	(March 7, 1961)
Composition 1961 #7	(March 20, 1961)
Composition 1961 #8	(April 2, 1961)
Composition 1961 #9	(April 15, 1961)
Composition 1961 #10	(April 28, 1961)
Composition 1961 #11	(May 11, 1961)
Composition 1961 #12	(May 24, 1961)
Composition 1961 #13	(June 6, 1961)
Composition 1961 #14	(June 19, 1961)

intermission

Composition 1961 #15	(July 2, 1961)
Composition 1961 #16	(July 15, 1961)
Composition 1961 #17	(July 28, 1961)
Composition 1961 #18	(August 10, 1961)
Composition 1961 #19	(August 23, 1961)
Composition 1961 #20	(September 5, 1961)
Composition 1961 #21	(September 18, 1961)
Composition 1961 #22	(October 1, 1961)
Composition 1961 #23	(October 14, 1961)
Composition 1961 #24	(October 27, 1961)
Composition 1961 #25	(November 9, 1961)
Composition 1961 #26	(November 22, 1961)
Composition 1961 #27	(December 5, 1961)
Composition 1961 #28	(December 18, 1961)
Composition 1961 #29	(December 31, 1961)

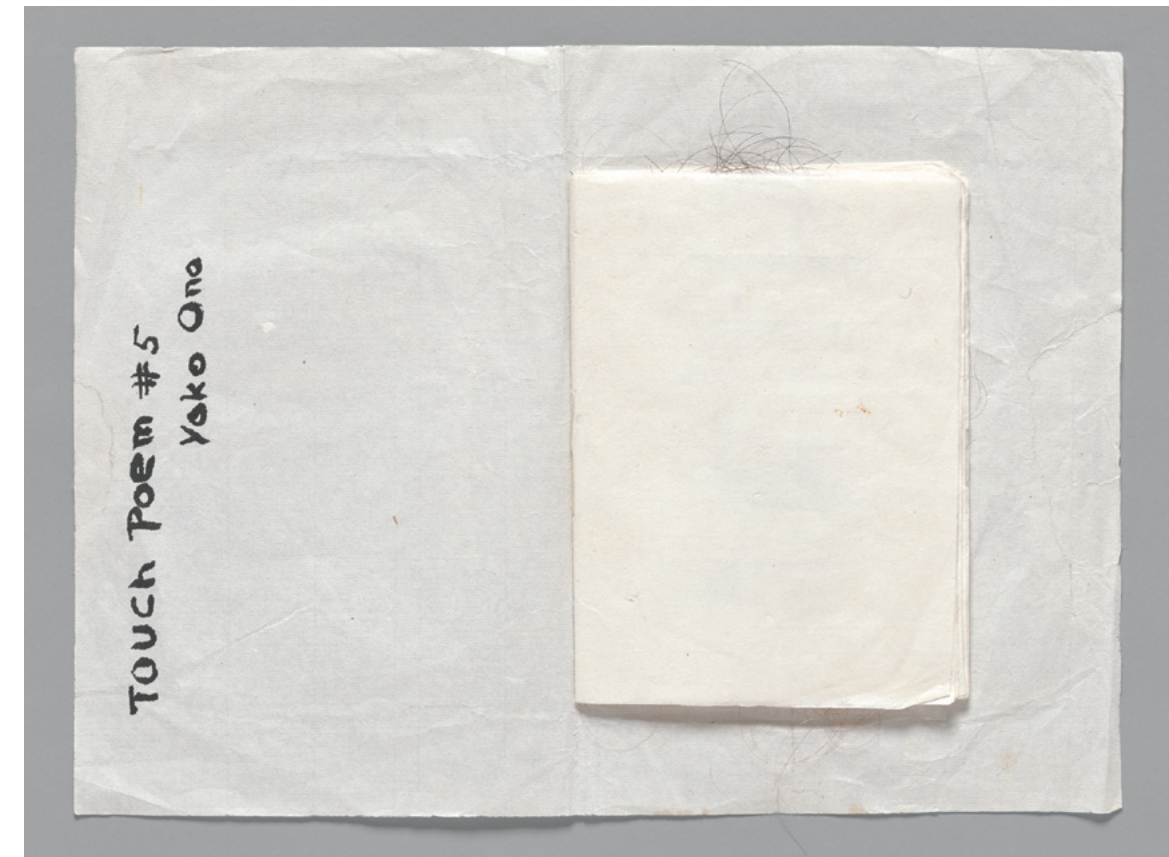
performers: La Monte Young, Robert Dunn

TOUCH POEM #5

c. 1960

Touch Poem #5 is a handmade booklet whose thirty-two pages are punctuated with locks of black and red hair (Ono's own and that of a friend) and horizontal strips of cut white paper. Containing no written text apart from the title, the poem turns the act of reading into a tactile encounter—viewers can run their hands over the pages to experience the various textures and the staccato patterns of the paper collage elements, which differ in length and seem to be arranged according to a numeric or linguistic logic.

One of Ono's earliest extant artworks, *Touch Poem #5* was likely the fifth such object of a series, although no record remains of numbers one through four. It was first shown in the lobby of the Living Theatre, New York, on January 8, 1962, during a benefit concert for *An Anthology*, a publication edited by La Monte Young that included contributions by many artists who had participated in the Chambers Street Loft Series (pp. 48–53). In May 1962, Ono showed the work again—though possibly a new version of it—at the Sōgetsu Art Center, Tokyo, on the occasion of her concert and exhibition there (pp. 86–91). Throughout the 1960s, Ono explored the theme of touch in various formats, including postcards, instructions, and performances.



7 and 8 (next page). *Touch Poem #5*. c. 1960. Human hair, cut-and-pasted paper, and ink on paper, open 9 $\frac{7}{8}$ x 13 $\frac{7}{16}$ " (25 x 34.1 cm); closed 9 $\frac{7}{8}$ x 6 $\frac{7}{8}$ " (25 x 17.5 cm)

Touch Poem #5
Yoko Ono



PAINTINGS & DRAWINGS BY YOKO ONO

AG Gallery, New York

July 17–30, 1961

Paintings & Drawings by Yoko Ono, Ono's first solo exhibition, took place in July 1961 at the short-lived AG Gallery, located at 925 Madison Avenue. Artist and designer George Maciunas and his friend Almus Salcius, an art dealer at the time, codirected the gallery. All the works on view in Ono's exhibition were made earlier that year or completed during the course of the show, and are now lost or no longer extant.¹

The paintings were manifestations of Ono's instructions, which were communicated verbally to visitors or written on cards placed beside the pieces. (Some of these works were first realized during the Chambers Street Loft Series, though different versions might have been shown at AG.) Most works required the participation of the artist or visitors. *Smoke Painting* involved burning holes in a piece of canvas with either a cigarette or a candle; according to the instruction, the work was completed only when the canvas had been entirely destroyed. *Painting to Be Stepped On* (pl. 13) was placed on the floor and meant to be walked upon. (The circle of canvas in *Waterdrop Painting [Version 1]* [pl. 14] was cut from *Painting to Be Stepped On* and was installed nearby, with a bottle of water hung from the ceiling above it [pl. 16]). Other works relied on their environment to be realized. *Shadow Painting* (pl. 15), for instance, was a piece of canvas over which sunlight streaming through the windows (and through a translucent screen installed in front of them) cast shadows of the window framework and the lettering on the glass.

The drawings were sumi-ink compositions on sheets of white paper and referred to the tradition of Japanese calligraphy. One work loosely resembled a musical staff missing the fifth line; another consisted of a field of black ink that almost entirely covered the sheet.

Painting Until It Becomes Marble, an accordion-fold book, was displayed alongside a bottle of sumi ink on a table placed before the windows and the translucent screen placed in front of them.² According to the instructions for the piece, later published in the artist's book *Grapefruit* (1964; pp. 100–105), visitors were asked "to cut their favorite parts until the whole thing is gone" or, alternatively, "to paint black ink over them."³

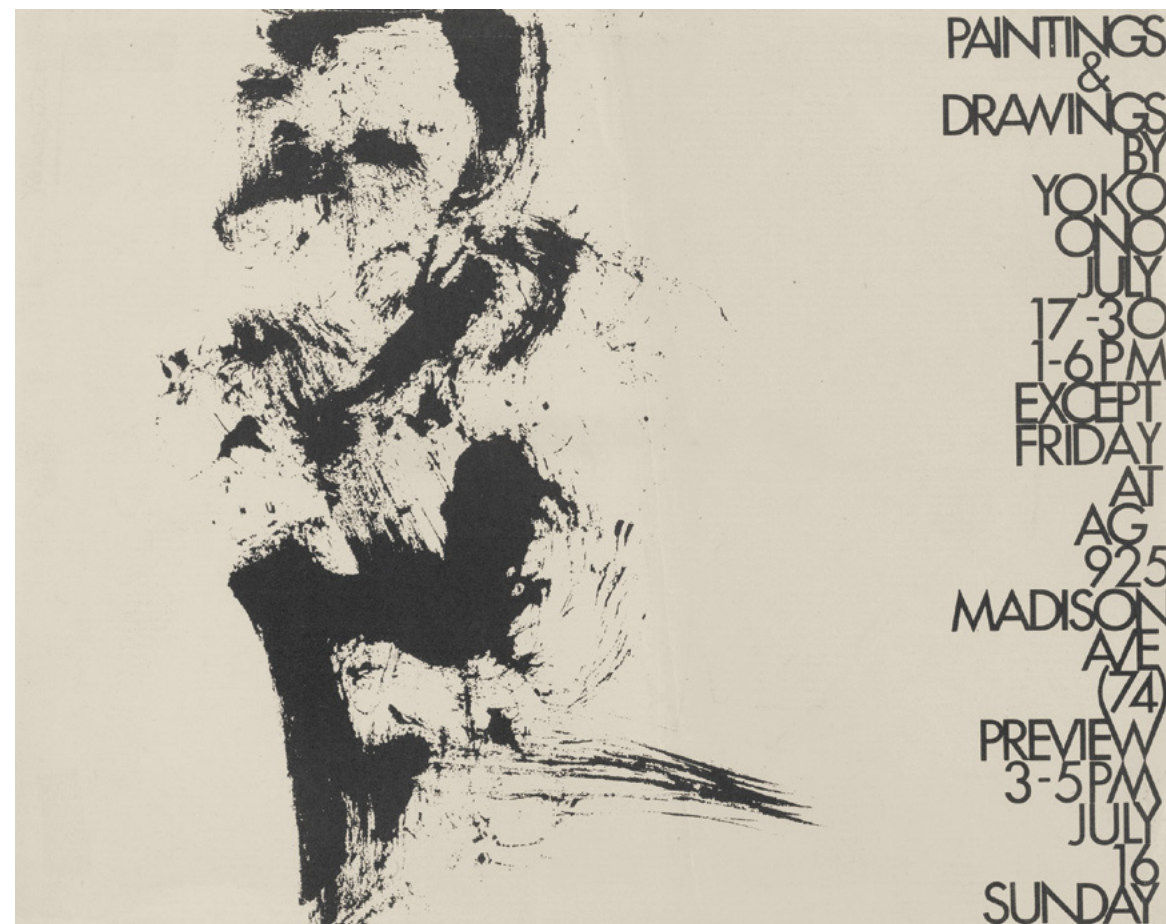
1. The following paintings are known to have been included: *Painting to Be Stepped On* (pl. 13); *A plus B Painting*; *Painting for the Wind*; *Painting in Three Stanzas* (pls. 11, 12); *Painting to Let the Evening Light Go Through*; *Painting to See in the Dark (Version 1)* (pl. 9); *Painting to See in the Dark (Version 2)*; *Painting Until It Becomes Marble*; *Shadow Painting* (pl. 15); *Smoke Painting*; *Time Painting*; *Waterdrop Painting (Version 1)* (pl. 14); and *Waterdrop Painting (Version 2)*.

2. The book by that title illustrated in this section [pls. 17, 18] may not be the same version that was shown at AG.

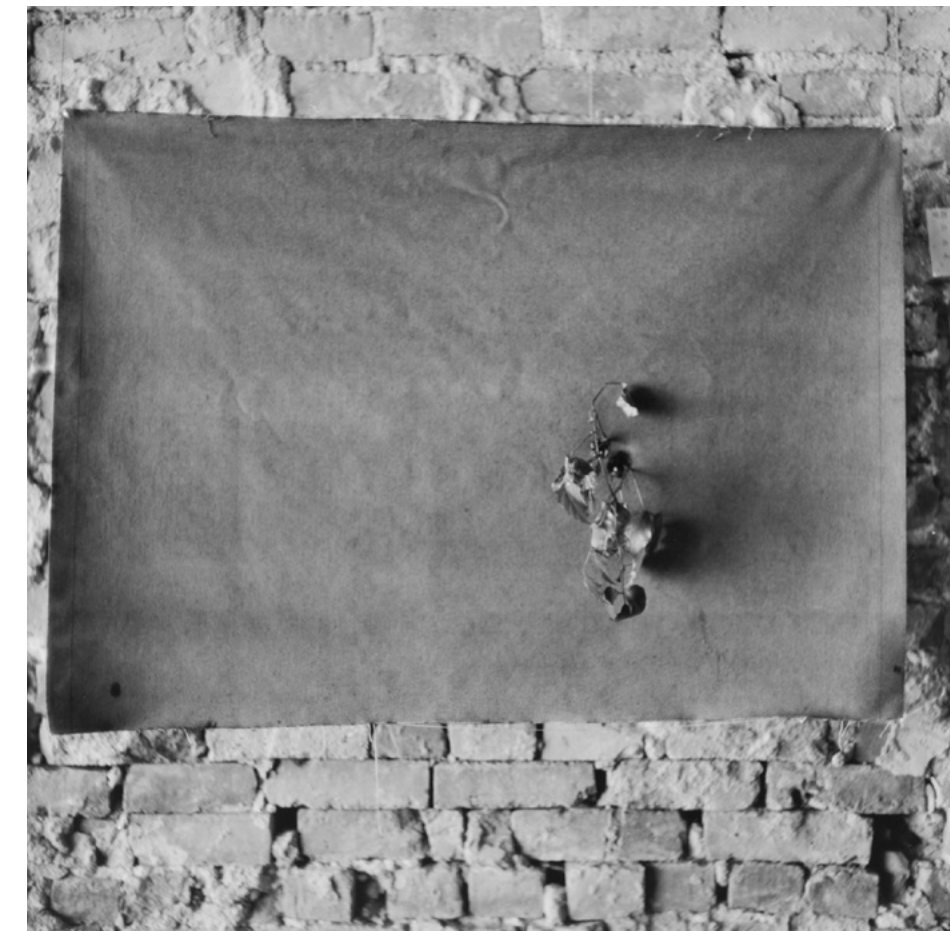
3. Yoko Ono, *Grapefruit* (Tokyo: Wunternaum Press, 1964), n.p.



9. Yoko Ono with *Painting to See in the Dark (Version 1)* (1961), at AG Gallery, New York, July 1961. Photograph: George Maciunas



10. Poster for *Paintings & Drawings by Yoko Ono*. 1961.
Designed by Yoko Ono and George Maciunas. Offset, 8 x 10 $\frac{3}{16}$ " (20.3 x 25.8 cm)



11. *Painting in Three Stanzas*. 1961. Installed in
Paintings & Drawings by Yoko Ono. Sumi ink on canvas with vine,
dimensions unknown. Instruction (pl. 12) partially visible at
upper right. Photograph: George Maciunas

It ends when its covered with leaves,
It ends when the leayes wither,
It ends when it turns to ashes,
And a new vine will grow, _____

12. Instruction for *Painting in Three Stanzas*. 1961.
Handwritten by Toshi Ichianagi. Ink on the
back of an AG Gallery program announcement card,
3 $\frac{3}{8}$ x 10 $\frac{3}{8}$ " (8.5 x 27 cm)



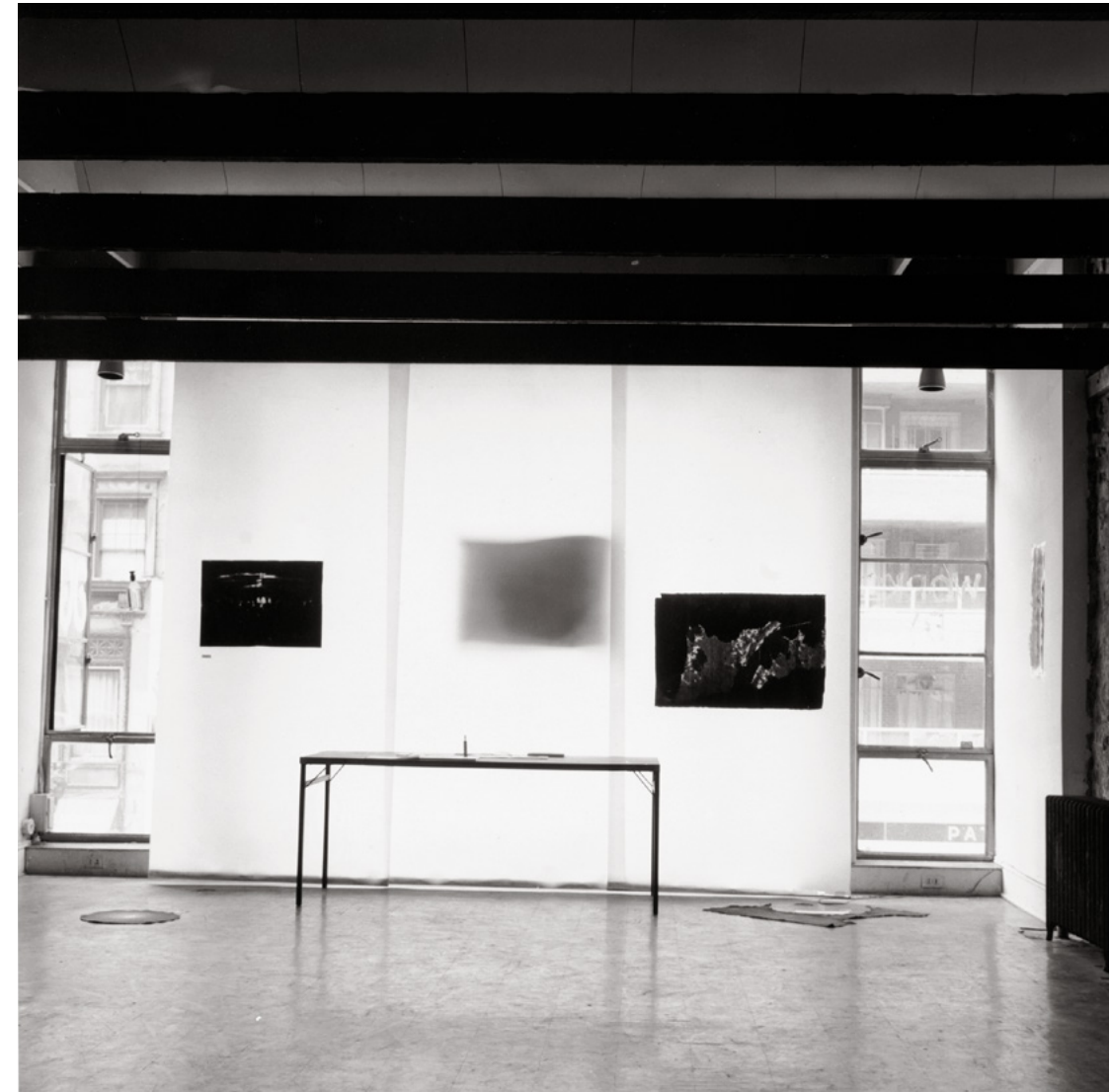
13. *Painting to Be Stepped On*. 1960/1961.
Installed with instruction in *Paintings & Drawings by Yoko Ono*.
Sumi ink on canvas, dimensions unknown.
Photograph: George Maciunas



14. *Waterdrop Painting (Version 1)*. 1961.
Installed in *Paintings & Drawings by Yoko Ono*.
Sumi ink and water on canvas, dimensions unknown.
Photograph: George Maciunas



15. *Shadow Painting*. 1961. Installed in *Paintings & Drawings by Yoko Ono*.
Sumi ink and shadows on canvas, dimensions unknown.
Photograph: George Maciunas



16. View of *Paintings & Drawings by Yoko Ono*.
From left: *Waterdrop Painting (Version 1)* (1961; pl. 14) (on floor);
Painting Until It Becomes Marble (1961) (on table);
and *Painting to Be Stepped On* (1960/1961; pl. 13) (on floor).
Photograph: George Maciunas



17 and 18. *Painting Until It Becomes Marble*. 1961.
Ink on paper, unfolded 6 ¼" x 9' 3 ⅞" (15.9 x 284 cm); folded 6 ¼ x 4 ¼" (15.9 x 10.8 cm)

WORKS BY YOKO ONO
Carnegie Recital Hall, New York
November 24, 1961

Yoko Ono's 1961 Carnegie Recital Hall presentation, her first solo concert, included *A Grapefruit in the World of Park*, *A Piece for Strawberries and Violin*, and *AOS—To David Tudor*. A fourth work, *Hide Piece*, was also performed, although it was not listed on the concert program and may have been incorporated into one of the other performances. About twenty of Ono's friends participated in the Carnegie concert, playing various roles.

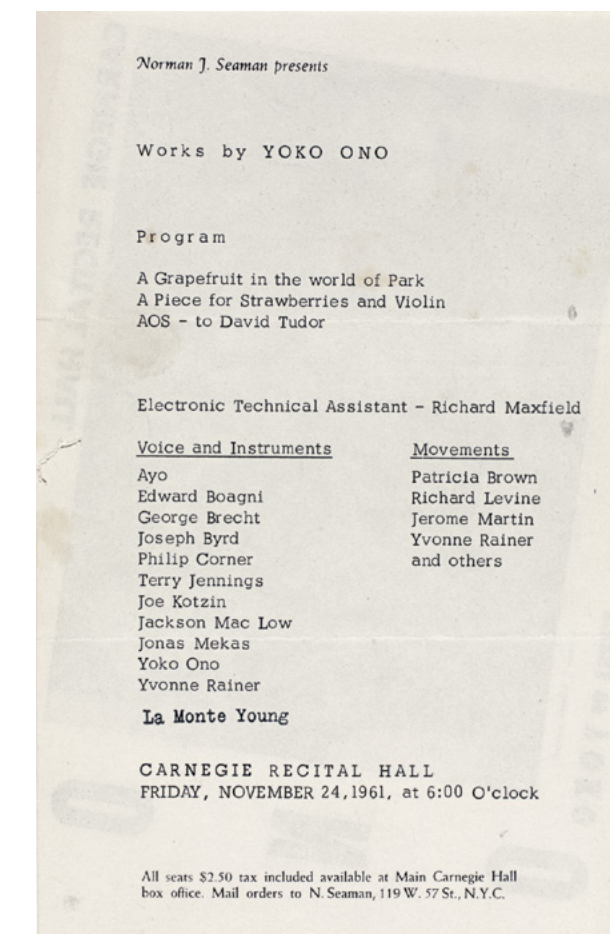
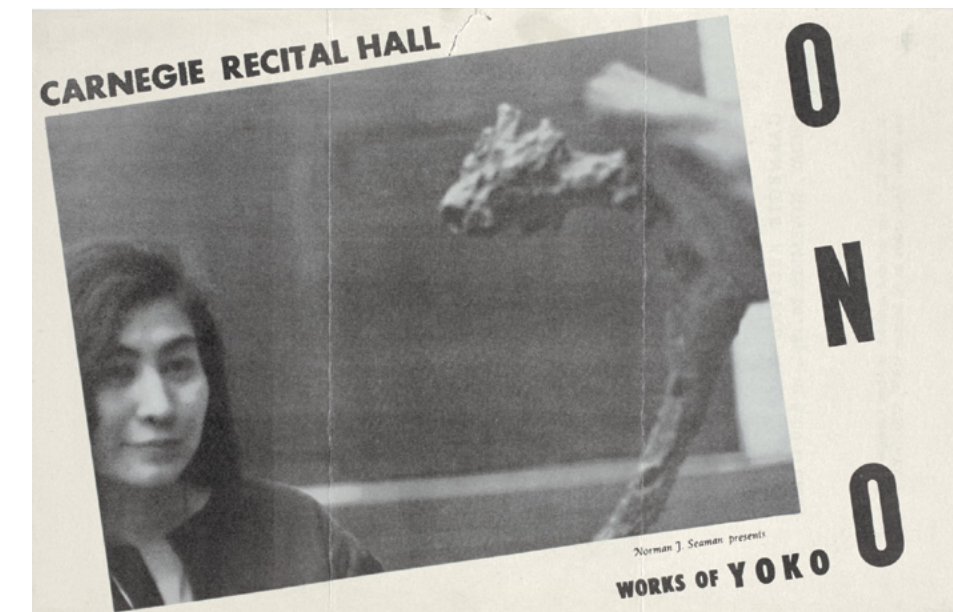
In *A Grapefruit in the World of Park*, Ono recited a text into a microphone on the darkened stage. The text was based on a short narrative she wrote that was published in her college newspaper in 1955 and that unfolds around the peeling and distribution of a grapefruit at a picnic. The performed work, which Ono had first presented in April at New York's Village Gate, was a radically different version, now a series of phrases, sometimes disparate, with macabre elements like the repeated statement, "Let's count the hairs of the dead child."¹ Ono instructed musicians to improvise in response to the verses. As in the Village Gate concert, a performer stationed in the bathroom with a stopwatch and microphone flushed a toilet at designated times, providing a humorous real-world intrusion into the event.

A Piece for Strawberries and Violin comprised, as noted by one reviewer, "neither strawberries nor violin."² Choreographer Yvonne Rainer and another female performer took turns standing up and sitting down. They then began to eat from a table at the center of the stage. This seemingly mundane activity escalated as the sounds of their actions were increasingly amplified by a microphone hidden somewhere nearby. The work ended with the performers smashing their dishes, an unexpected finale highlighted by several critics who reviewed the concert.

The last performance, *AOS—To David Tudor*, was a complex opera, with parts set to a soundtrack consisting of recorded words and mumbblings, Ono's own distinctive vocalizations, and audio playback of events that had been recorded earlier in the performance. In the first act, the lights were turned off and participants attempted to read newspapers by match light. In the next, tin cans and chairs were bound to a group of performers who were instructed to move across the stage without making a noise. Toward the end of the concert, a large canvas was hung across the stage. Dancers cut holes through the material and stuck out their limbs and various objects, such as flashlights, as an audiotape of Ono's vocal improvisations played.

1. Reproductions of the text as it appeared in Ono's school newspaper appear on pp. 14–15. The typescript for the later version appears on pp. 18–19.

2. Alan Rich, "Far Out Music Is Played at Carnegie," *New York Times*, November 25, 1961. This volume, p. 76.



19 and 20. Recto (top) and verso (bottom) of program flier for *Works by Yoko Ono*. 1961. Designed by Ono and incorporating photograph by Minoru Niizuma. Offset, 5 1/2 x 8 1/2" (13.9 x 21.6 cm)

A LETTER TO GEORGE MACIUNAS

CHAMBERS STREET LOFT SERIES

... if you are going to talk about being fair to Jackson MacLow who's credit was taken by Andy Warhol, etc., use the same caution and sense of justice to write about Chamber Street Loft, you shouldn't write as if La Monte Young was the producer just because he has taken the credit for it. I agree with him or you that he was the editor of the Anthology magazine, but I don't agree at all that he was the producer of the shows at my loft. I am not alone in this.

Once I tried to tell you on the phone about what happened in Chamber Street Loft—and you stopped me from talking about it by saying “We don't talk about the past—that's past”. But if you are going to write about “the past”, it's only fair to find out my side of the story of what happened there—because you were not there and didn't know.

For instance, Marcel Duchamp was brought by Earle Brown, not John Cage. In my Village Gate Concert, John Cage, David Tudor, and LaMonte Young performed in my piece as well—this was decided at the last moment, and was done. So I repeat, don't talk about what you don't know.

—Excerpt from a letter by Yoko Ono to George Maciunas,
December 3, 1971.

The idea was mine, and we did it together.

—Yoko Ono, November 18, 2014

SUMMER OF 1961

Early summer, I got a call from one of the artists who did one of the evening performances at my loft on Chambers Street. He said there was this guy who opened a midtown gallery on Madison Avenue and was planning to do exactly what I had been doing in my Chambers Street loft. All the Chamber Street Series artists were now lining up in front of his gallery, the artist said. "The guy got the idea when he came to one of the evenings at your loft. His name is George Maciunas. You were probably introduced. Do you remember him?" I didn't. There were about 200 people attending those evenings at my loft. Many of them wanted to say hello to me. So I might have been introduced to the guy. I felt a bit miserable. "You're finished, Yoko. He's got all your artists." "Oh," I thought, so the Chamber Street Loft series would be over. Finito. That didn't make me feel that bad. So what's next? Then I got a call from George Maciunas himself. He wanted to do my art show in his gallery. Nobody ever thought of giving me a show yet in those days. So the guy who supposedly "finished me off" is now giving me a show? Things work in mysterious ways. I was happy.

It was dusk when I visited the AG gallery for the first time. The staircase in the hall was already half dark. I went upstairs, and the door was wide open. I entered into an already dark room. I heard some people just whispering to each other and laughing in another room. The light was coming from that room. As I walked over, I saw a very handsome man, obviously European, with a beautiful woman sitting together at a table in candlelight. They both looked at me. I remember thinking what a romantic picture the two of them made! There was an IBM typewriter on the table gleaming in the dark. One of the artists had once commented, "That IBM typewriter! That alone must be something. Just means he's rich!" But turns out, everything was not as it seemed.

The very young and pretty woman George was sitting with was actually his mother. They used the candle because the electricity was cut off. And that great looking IBM typewriter? It was a loaner. George also had phones everywhere. There was a story for that, too. He told me his phone service was listed under a new name every month. Whenever his phone was cut off, he just registered a new phone under a new name. Of course, that night I, like the rest of the artists, just thought, "WOW!"

George told me that he wanted to do a show of my artwork. That was to be the last show in this gallery. The electricity was already cut off, so we had to do it just during the day. That did not faze me. So I started to assemble the works I wanted to show. The fact that there was no electricity actually worked to my advantage—sunlight streaming through the gallery windows cast shadows on the canvases, making beautiful, natural changes to them throughout the day. The works on display all had some function. I stood in the gallery, and when people came, I took them around to each painting, and explained what the function of each piece was. I asked Toshi Ichiyonagi to write out cards explaining the functions to display on the side of each painting. Well, he managed to write two cards. One was Painting To Be Stepped On, and the other was Painting In Three Stanzas.

Toshi stopped there. He didn't do any more cards. Why? Why not? You can see those two signs glaring out of those photos from the show that have managed to survive all these years later. I am very thankful for those two cards—without them, no one would ever know that this was my first show of Instruction Paintings.

When George and I finally put up all the paintings, and put a card that said 400 dollars on the side of each painting, we looked at each other. What if somebody bought one painting? What are we going to do then?" If somebody bought one painting, we can go to Europe!" he said. We felt like somebody already bought one. We became so happy we suddenly took each other's hands and danced around the room.

George said we had to have a name for this movement that was happening. "You think of the name," he told me. I said, "I don't think this is a movement. I think it's wrong to make it into a movement." To me, "movement" had a dirty sound—like we were going to be some kind of an establishment. I didn't like that. So I didn't think of any name.

The next day, George said "Yoko, look." He showed me the word "Fluxus" in a huge dictionary. It had many meanings, but he pointed to "flushing." "Like toilet flushing!" he said laughing, thinking it was a good name for the movement. "This is the name," he said. I just shrugged my shoulders in my mind.

The summer of 1961 was very hot, and only few people came to the show. I remember some dear friends who did show up. I remember explaining the Smoke Painting to John Cage, and actually made thin smoke come out of the canvas ... like the smoke you get from burning incense. I remember Beate Gordon and her daughter, Nicky, who were encouraging about my work. That was a nice surprise. Beate called me later, and said, "Yoko, Nicky liked it. I was so scared that she would not like it, that I told her not to say anything. I found out later that she actually liked it and wanted to say something, but I told her not to say anything!" We both laughed. I remember Isamu Noguchi, stepping on Painting To Be Stepped On with a pair of elegant Zohri slippers. All that seems like yesterday.

George had a closet full of very expensive canned goods. They were canned gourmet nobody wanted to buy because they were so expensive. A friend of his had the great idea that it would make a fortune, which it didn't. So George got them. That was our meal every day: canned foie gras. It wasn't bad. But I thought it needed something with it. Just something.

We used to walk around the city. It was warm and rather quiet. Most people on the Upper East Side probably went to the Hamptons or something. We felt good, like we owned the city. Both of us were totally bigheaded people. So, yes, we were the owners of something. Maybe not the city, but something... maybe not so tangible.... As they say, those were the days.

y.o.
April '08



Yoko Ono, Toshi Ichianagi, and
Toshiro Mayuzumi. 1961.
Uncropped photograph by Minoru Niizuma.

Music: Far Out Program



Toshi Ichianagi, left, and Toshiro Mayuzumi, Japanese composers, whose music was performed at Village Gate.

Contemporary Japanese Offering at the Village Gate Proves Unusual Fare

By ROSS PARMENTER

FAR out was the phrase for last night's program at the Village Gate. And what it showed was that Japanese, when they set their minds to it, can go further out than Americans.

Toshiro Mayuzumi, who came here as a visitor last December, and Toshi Ichianagi, who has been studying here since 1954, were the Japanese composers of the evening. The things they dreamed up included pieces played simultaneously, a girl reading inaudible poetry as she hung upside by her knees from a bar, visual rhythm, music played from verbal instructions, and nonobjective sculpture making sounds like wind chimes.

Not content with their own inventions, they combined most of the inventions of American and European composers who are avant-garde now or were in their day. These included Webern pointillism, electronic sound effects, prepared pianos, random sounds, the music of chance and experiments reminiscent of the clavier.

Capping the evening was a poem narrated and staged by Yoko Ono. Miss Ono's work, which was written in English, was called "Of a Grapefruit in the World of Park." It called for instrumentalists to improvise sounds according to written, rather than notated, instructions, and their effects were supplemented by the amplified flushing of a sanitary facility.

Mr. Ichianagi has studied under John Cage and Mr. Mayuzumi came under the influence of Mr. Cage by remote control ten years ago when he first heard, and was enchanted by, a recording of some Cage pieces for prepared piano.

On the basis of his four pieces performed last night, it is difficult to gauge the talents of Mr. Ichianagi, especially since his pieces

were coupled so that they were played two at a time. But there can be no doubt that Mr. Mayuzumi is a man of remarkable and beautiful imagination.

His Pieces for Prepared Piano and Strings (1957), which were introduced here earlier this season by the Contemporary Music Society, get imaginative sounds from the instruments of a string quartet—sounds that extend and complement the sort of sounds possible when a variety of objects are inserted in the strings of a piano. There was no question but that this was real music.

Though the bathing beauty who yanked the wires that set Yasuhide Kobashi's non-objective sculptures in motion was an incongruous visual note, Mr. Mayuzumi's "Sonans Objectivus" was also lovely. This was the one that suggested the wind chimes with the metallic sculpture.

And these delicious sounds were supplemented by the sound of the wooden pieces knocking together when the bathing beauty pulled the wire attached to what looked like a set of unpainted table legs dangling at various unusual angles from a hanging box.

Mr. Mayuzumi's "Bunraku" ingeniously employed a cello so that when David Soyer plucked the strings they suggested a samisen (a three-stringed Japanese instrument resembling a banjo), whereas when he bowed the strings they sounded like an emotional reciter providing the dialogue for a Bunraku puppet play.

Other performers besides Mr. Soyer included David Tudor, pianist, Kenji Kobayashi and La Mar Alsop, violinists, Jacob Glick, violist, and La Monte Young, saxophonist. Simone Morris was the girl who read the poetry hanging upside down from the bar.

Ross Parmenter, "Contemporary Japanese Offering at the Village Gate Proves Unusual Fare," *New York Times*, April 4, 1961.

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L.C.

Yoko Ono [Almus] has made a "smoke" painting. It consists of a grimy unstrung canvas with a hole in it. Into the hole she stuck a burning candle, withdrawing it when the canvas began to smolder and smoke on its own. The painting's limited life was shortened by half a minute for this report, its living presence snuffed out by a damp cloth as soon as the idea became clear. Another picture was accompanied by a poem about life, about death and about the replacement of the ivy growing through two holes in it. \$75-\$400. G.R.S.

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both artists who stress painterly distinctions. Trovato, a painter of considerable experience, emphasizes a singular coloristic relationship

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medy, "Gideon,"
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**M'AFEE,
E, IN DEBUT**

Afee, a baritone
many oratorio
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York recently to
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Baptist Church.
essayed his first
Carnegie Recital
excellent collaborator
Liljestrand at

has a handsome
color and ring-
too penetrating
auditorium in
His performance
of impatience
Haydn's "The
ted to his expe-
rioro. Here his
comfortably fluent,
ext was clearly
e long phrases
with beautiful
and the charm-
aria was fully

massive and fascinating work,
gorgeously scored. Finally, the
Sonata of 1943-44, a weaker
piece perhaps, but not with-
out charm.

There is a half-program
substantial enough for any

Far-Out Music Is Played at Carnegie

ONE thing you can surely
say about today's new
music: the farther out it gets,
the harder it is to describe. It
wasn't always so; thirty years
ago inner anatomical detail
and structural exactitude were
the rage. But now—

Here are some of the things
that happened in almost total
darkness at Carnegie Recital
Hall late yesterday afternoon,
all in the name of music:

Against a taped background
of mumbled words and wild
laughter a girl spoke earnest-
ly about peeling a grapefruit,
squeezing lemons and counting
the hairs on a dead child.

Two dancers stood up and
sat down alternately for some
tween minutes in silence. Then

**EXECUTIVES' GIFTS
BENEFIT G.O.P. MOST**

WASHINGTON, Nov. 24
(UPI)—Officers of the nation's

been all evening, and, of
course, the result was that the
customers didn't want to go
home at all. They were re-
warded with encores. Reward-
ed is the right word.

ALAN RICH.

they sat down to a laden table
and ended by breaking all the
dishes.

A group of men provided a
rhythmic background of "um-
da-da, um-da-da" while a
tape recorded keened and
moaned and spoke words
backwards.

The occasion was a concert
of works by Yoko Ono, and
the hall was packed. The
works were titled, respect-
ively, "A Grapefruit in the
World of Park," "Piece for
Strawberries and Violin" and
"AOS—To David Tudor."

Whether or not time will
prove Miss Ono a master of
musical expressiveness, there
can be no denying her skill at
concocting titles. Especially
since neither strawberries nor
violin were anywhere in evi-
dence.

A. R.

tives totaled \$57,963, the report
said.

An official of the committee
said that the findings might be
used to stimulate political con-
tributions from union members
to the party of their choice.

The Census B
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**IS THERE
FRED ON Y**



Give him the world
gift whisky—CAN

dance

LIFE AND ART

by Jill Johnston

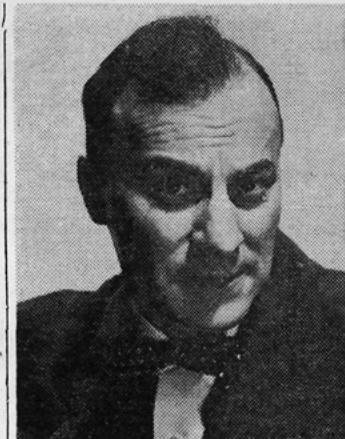
Yoko Ono gave "works" at the
Carnegie Recital Hall on Novem-
ber 24. Yoko Ono combines elec-
tronic sounds, vocal and instru-
mental sounds, body movement,
and movement of properties in
her theatre of events. I was al-
ternately stupefied and aroused,
with longer stretches of stupor,
as one might feel when relaxing
into a doze induced by a persist-
ent mumble of low-toned voices.
A huddle of men in "A Piece
for Strawberries and Violin"

went on like that for quite a
while. Not much happened.
Yvonne Rainer the dancer was
nice to look at as she sat still
on a chair, also as she did an
"exercise" in excruciating slow
motion of bending the knees,
contracting the abdomen, and
grimacing the facial muscles. I
like the ending of this piece.
Miss Rainer and another girl
had been eating uneventfully at
a table center stage. A man from
the huddle joined them. They
begin spitting their pits closer
to the mike—concealed some-
where on the table—and break-
ing or cracking table litter over
it. Another man walked round
the table tearing off pieces of
newspaper, and pretty soon the
table was a scene of muted
carnage.

The boredom of "Aos—to Da-
vid Tudor" split open twice:
when a(nother) huddle of men
made a racket of beer cans tied
to their legs which were bound
with rope; and when three men
rushed in and out alternately
piling up and removing a toilet
bowl and a wierd assortment of
boxes. That was funny. And then
Yoko Ono, I presume it was Yo-
ko Ono, concluded the work with
amplified sighs, breathing, gasp-
ing, retching, screaming—many
tones of pain and pleasure mix-
ed with a jibberish of foreign-
sounding language that was no
language at all.

Paul Taylor

Paul Taylor's concert was lat-
er the same evening, and he
gave another the following even-
ing. Glancing over the list of
works it occurred to me that
Mr. Taylor is presently concern-



JAY BARNEY is featured in the
Equity Library Theatre produc-
tion of John Patrick's "The
Story of Mary Surratt," Decem-
ber 9 through 16 at the Master
Theatre.

ed with satisfying various par-
ties as the need arises. "Insects
and Heroes," for instance, was
commissioned last summer by
the Connecticut College School
of Dance for its annual festival.
That might account for the arti-
ficially contrived subject mat-
ter of the dance, representing
an attempt to mollify and ap-
pease a suspect audience. In any
case Mr. Taylor's repertoire is
masterfully diversified, and one
can only hope that the whole
affair will backfire and leave
Mr. Taylor alone with himself,
or that greater success will
bring about the same condition.
"Junction" was the new
dance, a dance commissioned by
Theatre 1962 and with music by
Bach, good old Bach. A beauti-

Continued on page 14

The Bald Soprano, by Eugene Ionesco
As We Were, by Arthur Adamov.
American Premieres in French,
presented by Le Petit Theatre
with aide of Cultural Service of
French Embassy. Proceeds to
charity. Judson Hall, 165 W. 57,
Dec. 13-15, 8:30. b.o. JU 2-4090.

**SHAW'S
"ARMS AND THE MAN"
DOLLAR TOP THEATRE
HUDSON GUILD**
27 St. Between 9th & 10th Aves.
DEC. 9, 10, 16, 17
Curtain: 8:40 — LO 4-9404

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**OFF OFF-BROADWAY:
SARTRE AND STRINDBERG-TALBOT**

"NEKRASSOV I," by Jean-Paul Sartre, no translator credited, and "IN
PRIVATE ROOMS," an adaptation by Story Talbot from "The Red
Room," a novel by August Strindberg, as presented through last week-
end by and at the Off Boverly Theatre. The Sartre directed by Mike
Winston, the Strindberg-Talbot by Mr. Talbot.

WORKS IN THE EXHIBITION

A number of works, such as *Touch Poem for Group of People* (1963; pl. 32) and *Bag Piece* (1964; pp. 110–13), will be performed with the participation of the public and are not noted on this selected checklist. The checklist also does not include various ephemera, albums, and new realizations or interventions carried out by Yoko Ono on the occasion of the exhibition.

WORKS BY YOKO ONO

Touch Poem #5. c. 1960 (plates 7, 8)
Human hair, cut-and-pasted paper, and ink on paper, open 9 $\frac{7}{8}$ x 13 $\frac{7}{16}$ " (25 x 34.1 cm); closed 9 $\frac{7}{8}$ x 6 $\frac{7}{8}$ " (25 x 17.5 cm)
Private collection

Instruction for *Painting in Three Stanzas*. 1961 (plate 12)
Handwritten by Toshi Ichiyonagi
Ink on the back of an AG Gallery program announcement card, 3 $\frac{3}{8}$ x 10 $\frac{5}{8}$ " (8.5 x 27 cm)
Private collection

Painting Until It Becomes Marble. 1961 (plates 17, 18)
Ink on paper, unfolded 6 $\frac{1}{4}$ x 9' 3 $\frac{1}{16}$ " (15.9 x 284 cm); folded 6 $\frac{1}{4}$ x 4 $\frac{1}{4}$ " (15.9 x 10.8 cm)
Private collection

A Plus B Painting and Smoke Painting. 1961
Burned cardboard with magazine clipping adhered to verso, 6 $\frac{1}{16}$ x 4 $\frac{1}{2}$ " (17.3 x 11.4 cm)
Private collection

Sky Machine. 1961/1966 (plates 57, 58)
Stainless steel dispenser, stainless steel pedestal, and cards with graphite inscriptions, 51 $\frac{3}{16}$ x 16 $\frac{1}{8}$ x 16 $\frac{1}{8}$ " (130 x 41 x 41 cm); each card 1 x 1 $\frac{3}{4}$ " (2.5 x 4.5 cm).
Inscription: "WORD MACHINE PIECE #1 'SKY MACHINE' BY YOKO ONO 1961, REALIZED BY ANTHONY COX 1966"
The Museum of Modern Art, New York.
The Gilbert and Lila Silverman Fluxus Collection Gift, 2008

Add Color Painting. 1961/1966 (plate 69)
Paint, newspaper, and foil on canvas, 15 $\frac{1}{16}$ x 15 $\frac{1}{16}$ " (40.5 x 40.5 cm)
Private collection

Painting to Hammer a Nail. 1961/1966
Painted wood panel, nails, metal chain, and painted hammer, 13 $\frac{3}{4}$ x 10 $\frac{1}{2}$ x 4 $\frac{1}{2}$ " (34.9 x 26.6 x 11.4 cm)
Private collection

Instructions for Paintings. 1962
Twenty-two works corresponding to the following instructions by Yoko Ono:
Painting for a Broken Sewing Machine. 1961 winter
Painting to Be Constructed In Your Head. 1961 winter
("Look through a phone book from the . . .")
Painting to Hammer a Nail. 1961 winter (plate 31)
Painting for the Burial. 1961 summer
Painting for the Wind. 1961 summer
Painting in Three Stanzas. 1961 summer (plate 30)
Painting to Enlarge and See. 1961 summer
Painting to Let the Evening Light Go Through. 1961 summer
Painting to See the Sky. 1961 summer
Painting Until It Becomes Marble. 1961 summer
Smoke Painting. 1961 summer (plate 29)
A Plus B Painting. 1961 autumn
("Cut out a circle on canvas A . . .")
A Plus B Painting. 1961 autumn
("Let somebody other than yourself cut out . . .")
Painting to See the Room. 1961 autumn
Painting to Shake Hands. 1961 autumn
Waterdrop Painting. 1961 autumn
Painting to Be Constructed In Your Head. 1962 spring
("Observe three paintings carefully . . .")
Painting to Be Constructed In Your Head. 1962 spring
("Imagine dividing the canvas into twenty . . .")

Painting to Be Constructed In Your Head. 1962 spring
("Hammer a nail in the center of a piece . . .")

Painting to Be Constructed In Your Head. 1962 spring
("Go on transforming a square canvas . . .")

Portrait of Mary. 1962 spring
("Send a canvas to a Mary of any country . . .")

Painting to See the Sky. 1962 (plate 28)

Handwritten by Toshi Ichiyonagi
Ink on paper, each 9 $\frac{1}{16}$ x 14 $\frac{1}{16}$ " (25 x 38 cm)
Gilbert B. and Lila Silverman Collection, Detroit

Pieces for Orchestra to La Monte Young. 1962/1965
Ballpoint pen on cardstock, and transfer type and graphite on four boards, card 3 $\frac{1}{16}$ x 4 $\frac{1}{16}$ " (7.7 x 12.6 cm); sheet ("TEAR") 3 $\frac{3}{16}$ x 3 $\frac{3}{16}$ " (8.1 x 9.1 cm); sheet ("RUB") 3 $\frac{1}{8}$ x 3 $\frac{1}{4}$ " (7.9 x 8.3 cm); sheet ("PEEL") 3 $\frac{1}{16}$ x 3 $\frac{3}{4}$ " (8.4 x 9.6 cm); sheet ("TAKE OFF") 3 $\frac{1}{8}$ x 5 $\frac{1}{4}$ " (8 x 13.3 cm)
The Museum of Modern Art, New York.
The Gilbert and Lila Silverman Fluxus Collection Gift, 2008

Soundtape of the Snow Falling at Dawn. 1963/1965
Audiotape, metal container, and offset, container (closed) $\frac{3}{4}$ x 1 $\frac{1}{16}$ " (1.8 x 5 cm)
Collection Jon and Joanne Hendricks

Birth Announcement and Announcement for Grapefruit. 1963 (plate 41)
Five offset sheets mailed in envelope, envelope 3 $\frac{1}{4}$ x 7 $\frac{1}{16}$ " (8.3 x 20.2 cm); sheet ("Grapefruit") 14 $\frac{3}{16}$ x 9 $\frac{1}{16}$ " (36 x 25.3 cm); sheet ("No. 81") 9 $\frac{1}{16}$ x 2 $\frac{5}{16}$ " (23 x 5.9 cm); sheet ("first performed by . . .") 9 $\frac{1}{16}$ x 2 $\frac{5}{16}$ " (23 x 5.9 cm); sheet ("No. 86") 9 $\frac{1}{16}$ x 2 $\frac{3}{16}$ " (23 x 5.6 cm); sheet ("the price of the book . . .") 9 $\frac{1}{16}$ x 2 $\frac{1}{16}$ " (23 x 6.8 cm)
Private collection

Typescript for *Grapefruit*. 1963–64
One hundred fifty-one typewritten cards, some with ink additions, each 5 $\frac{1}{2}$ x 4 $\frac{1}{8}$ " (14 x 10.5 cm)
Private collection

Grapefruit. 1964 (plate 42)
Artist's book, offset, each page 5 ⁷/₁₆ x 5 ⁷/₁₆" (13.8 x 13.8 cm); overall (closed) 5 ⁷/₁₆ x 5 ⁷/₁₆ x 1 ¹/₄" (13.8 x 13.8 x 3.2 cm).
Publisher: Wunternaum Press (the artist), Tokyo. Edition: 500
The Museum of Modern Art, New York.
The Gilbert and Lila Silverman Fluxus Collection Gift, 2008

Piece for Nam June Paik no. 1. 1964
Ink on paper, 11 x 8 ³/₁₆" (28 x 21.7 cm)
The Museum of Modern Art, New York.
The Gilbert and Lila Silverman Fluxus Collection Gift, 2008

English notice for *Morning Piece*. 1964 (plate 33)
Ink on paper, 11 ⁵/₈ x 8 ¹/₄" (29.5 x 21 cm)
Private collection

Japanese notice for *Morning Piece*. 1964
Ink on paper, 11 ⁵/₈ x 8 ¹/₄" (29.5 x 21 cm)
Private collection

Sign used in *Morning Piece*. 1964 (plate 35)
Ink on paper, 10 x 14 ³/₁₆" (25.4 x 36 cm)
Private collection

Morning Piece. 1964 (plate 36)
Future mornings:
May 24, 1972, until sunrise
May 24, 1972, all morning
February 3, 1987, until sunrise
February 3, 1987, after sunrise
February 4, 1987, until sunrise
February 4, 1987, all morning
February 18, 1991, until sunrise
March 3, 1991, until sunrise
March 3, 1991, after sunrise
August 3, 1995, until sunrise
August 3, 1995, all morning
September 8, 1995, after sunrise
September 8, 1995, all morning
November 16, 1996, after sunrise
December 27, 1999, until sunrise
December 27, 1999, after sunrise
December 27, 1999, all morning
Glass, paper, ink, and glue, dimensions vary
Private collection

NIGHT AIR JUNE 16 夜 1964. 1964
Glass bottle with ink-on-paper label, 6 ³/₄ x 1³/₁₆" (15.8 x 2.1 cm)
The Museum of Modern Art, New York.
The Gilbert and Lila Silverman Fluxus Collection Gift, 2008

NIGHT AIR JULY 3 NIGHT 1964. 1964
Glass bottle with ink-on-paper label, 6 ⁷/₁₆ x 1³/₁₆" (16.4 x 2 cm)
The Museum of Modern Art, New York.
The Gilbert and Lila Silverman Fluxus Collection Gift, 2008

Cut Piece. 1964
Film by David and Albert Maysles.
Performance by the artist, Carnegie Recital Hall, New York. 1965
16mm film transferred to DVD (black-and-white, sound), 9:10 min.
Private collection

Self Portrait. 1965
Envelope with graphite and stamped ink, containing metal mirror, envelope 2 ⁷/₁₆ x 4 ¹/₄" (6.2 x 10.8 cm); mirror 1 ¹⁵/₁₆ x 1 ¹⁵/₁₆" (4.9 x 5 cm)
The Museum of Modern Art, New York.
The Gilbert and Lila Silverman Fluxus Collection Gift, 2008

Typescript for *Do It Yourself Fluxfest Presents Yoko Ono & Dance Co.* c. 1965
Thirteen typed sheets (twelve originals and one inkjet reproduction), pen additions by George Maciunas and Yoko Ono, some with cut-and-pasted paper, each approx. 8 ¹¹/₁₆ x 5 ⁹/₁₆" (22.1 x 14.2 cm)
The Museum of Modern Art, New York.
The Gilbert and Lila Silverman Fluxus Collection Gift, 2008

Do It Yourself Fluxfest Presents Yoko Ono & Dance Co. 1966 (plate 59)
Designed and produced by George Maciunas
Offset, 22 ¹/₁₆ x 16 ¹⁵/₁₆" (56 x 43 cm).
Publisher: Fluxus Edition
The Museum of Modern Art, New York.
The Gilbert and Lila Silverman Fluxus Collection Gift, 2008

Do It Yourself Fluxfest Presents Yoko Ono & Dance Co. 1966
Designed and produced by George Maciunas
Plastic box with twenty offset cards, box 4 ⁵/₁₆ x 4 ¹/₁₆ x 1¹/₂" (11 x 10.3 x 1.3 cm); each card 4 x 4" (10.1 x 10.1 cm).
Publisher: Fluxus Edition
The Museum of Modern Art, New York.
The Gilbert and Lila Silverman Fluxus Collection Gift, 2008

Match Piece (or *No. 1*). 1966
Realization of the instruction *Lighting Piece*, 1955
16mm film transferred to DVD (black-and-white, silent), 5 min.
Included in the *Fluxfilm Anthology* compiled by George Maciunas in 1966
Private collection

Eyeblink. 1966
16mm film transferred to DVD (black-and-white, silent), 35 sec.
Included in the *Fluxfilm Anthology* compiled by George Maciunas in 1966
Private collection

Apple. 1966 (plate 70)
Plexiglas pedestal, brass plaque, and apple, pedestal 45 x 6 ¹¹/₁₆ x 6 ¹⁵/₁₆" (114.3 x 17 x 17.6 cm)
Private collection

White Chess Set. 1966 (plate 71)
Wooden table, two chairs, and chess set, all painted white, 30 ³/₁₆ x 24 ¹/₁₆ x 24 ¹/₁₆" (77 x 61.1 x 61.1 cm)
museum moderner kunst stiftung ludwig wien

Ceiling Painting. 1966 (plate 72)
Painted ladder, label, metal chain, magnifying glass, and framed ink on paper, ladder 71 ¹⁵/₁₆ x 19 ¹/₄ x 47 ¹/₂" (182.8 x 48.9 x 120.6 cm); framed ink on paper ³/₄ x 25 ¹/₂ x 22 ³/₁₆" (2 x 64.8 x 56.4 cm)
Private collection

Forget It. 1966
Engraved Plexiglas pedestal and stainless steel needle, pedestal 49 ¹³/₁₆ x 12 x 12" (126.5 x 30.5 x 30.5 cm); needle 3 ¹/₄" (8.2 cm)
Private collection

9 Concert Pieces for John Cage. 1966
Ink on paper, fifteen sheets, each 10 ¹/₄ x 7 ⁷/₈" (26 x 20 cm)
John Cage Notations Collection, Northwestern University Library

Mend Piece. 1966/1968
Broken cup, tube of glue, ink on paper, and ink on collaged box, dimensions vary upon installation
Collection Jon and Joanne Hendricks

Sky TV. 1966/2015
Camera, television, and closed-circuit wiring, dimensions vary upon installation
Private collection

Film No. 4. 1966–1967 (plate 75)
16mm film transferred to DVD (black-and-white, sound), 80 min.
Private collection

Wrapping Event. 1967
16mm film transferred to DVD (color, soundtrack absent), 26 min.
Private collection

Three Spoons. 1967 (plate 66)
Plexiglas pedestal, silver plaque, and four silver spoons, pedestal 55 x 11 ¹/₄ x 11 ¹/₄" (139.7 x 28.5 x 28.5 cm)
Gilbert B. and Lila Silverman Collection, Detroit

Half-A-Room. 1967 (plate 79)
Domestic objects cut in half, most painted white, dimensions vary upon installation
Private collection

Glass Keys to Open the Skies. 1967
Four glass keys and Plexiglas box with brass hinges, box 7 ¹/₂ x 10 x 1 ¹/₂" (19.1 x 25.4 x 3.8 cm)
Private collection

A Box of Smile. 1967
Engraved sterling silver box with mirror, 2 ¹¹/₁₆ x 2 ¹/₂ x 2 ¹/₂" (6.8 x 6.4 x 6.4 cm)
Private collection

A Box of Smile. 1967/1971
Engraved plastic box with mirror, 2 ³/₈ x 2 ¹/₈ x 2 ¹/₈" (6 x 5.4 x 5.4 cm)
The Museum of Modern Art, New York.
The Gilbert and Lila Silverman Fluxus Collection Gift, 2008

A Box of Smile. 1967/1971
Engraved wooden box with mirror, 4 ¹³/₁₆ x 4 ¹³/₁₆ x 2 ¹/₂" (12.2 x 12.2 x 6.4 cm)
The Museum of Modern Art, New York.
The Gilbert and Lila Silverman Fluxus Collection Gift, 2008

Film No. 5 (Smile). 1968
16mm film transferred to DVD (color, sound), 51 min.
Private collection

Fly. 1970 (plates 92–94)
16mm film transferred to DVD (color, sound), 25 min.
Private collection

The Museum of Modern Art Show. 1971
16mm film transferred to DVD (color, sound), 7 min.
Private collection

Museum Of Modern (F)art. 1971 (plates 95–97)
Exhibition catalogue, offset, 11 ¹³/₁₆ x 11 ¹³/₁₆ x ³/₈" (30 x 30 x 1 cm). Publisher: the artist, New York
The Museum of Modern Art Library, New York

WORKS BY YOKO ONO AND JOHN LENNON

Air Bottles. 1967
Half-A-Letter
Half-A-Shoe
Half-A-Painting
Half-A-Jacket
Half-A-Door
Half-A-Cupboard
Half-A-Music
Half-A-Wind
Half-A-Life
Glass jars with ink-on-paper labels, dimensions vary
Private collection

Bed-In. 1969
16mm film transferred to DVD (color, sound), 70:56 min.
Private collection

WAR IS OVER! 1969 (plate 87)
Offset, 29 ¹⁵/₁₆ x 20" (76 x 50.8 cm)
The Museum of Modern Art, New York.
The Gilbert and Lila Silverman Fluxus Collection Gift, 2008

SELECTED EPHEMERA

Poster for *Paintings & Drawings by Yoko Ono*, AG Gallery, New York. 1961 (plate 10)
Designed by Yoko Ono and George Maciunas
Offset, 8 x 10 ³/₁₆" (20.3 x 25.8 cm)
The Museum of Modern Art, New York.
The Gilbert and Lila Silverman Fluxus Collection Gift, 2008

Photograph conceived as poster for *Works by Yoko Ono*, Carnegie Recital Hall, New York. 1961 (p. 12)
Poster by Yoko Ono. Photograph by George Maciunas
Gelatin silver print, 9 ¹⁵/₁₆ x 7 ¹⁵/₁₆" (25.3 x 20.2 cm)
The Museum of Modern Art, New York.
The Gilbert and Lila Silverman Fluxus Collection Gift, 2008

Program flier for *Works by Yoko Ono*, Carnegie Recital Hall, New York. 1961 (plates 19, 20)
Designed by Yoko Ono and incorporating photograph by Minoru Niizuma
Offset, 5 ¹/₂ x 8 ¹/₂" (13.9 x 21.6 cm)
The Museum of Modern Art Archives, New York.
The Gilbert and Lila Silverman Fluxus Collection Archives, I.936

Invitation to *Works of Yoko Ono*, Sōgetsu Art Center, Tokyo. 1962 (plate 23)
Designed by Yoko Ono
Offset and letterpress with beansprout, 18 ³/₄ x 4 ¹/₂" (47.6 x 11.4 cm)
Keiō University Art Center and Archives, Tokyo

Invitation to *Works of Yoko Ono*, Sōgetsu Art Center, Tokyo. 1962
Designed by Yoko Ono
Offset and letterpress, 18 ³/₄ x 4 ¹/₂" (47.6 x 11.4 cm)
Private collection

Poster for *Contemporary American Avant-Garde Music Concert: Insound and Instructure*, Yamaichi Hall, Kyoto. 1964
Designed by Yoko Ono
Offset, 38 ³/₈ x 15" (98.1 x 38.1 cm)
Private collection

Tickets for *Three Kyoto Events: Contemporary American Avant-Garde Music Concert: Insound and Instructure*, Yamaichi Hall; *Evening till Dawn*, Nanzenji Temple; *Symposium: I*, French Cancan Coffee House. 1964 (plate 22)
Designed by Yoko Ono
Four offset sheets with ink stamps, each 2 ⁷/₈ x 9 ¹⁵/₁₆" (7.3 x 25.2 cm)
Private collection

Flier for *New Works of Yoko Ono*, Carnegie Recital Hall, New York. 1965
Offset, 11 x 8 ¹/₂" (27.9 x 21.6 cm)
The Museum of Modern Art Archives, New York.
The Gilbert and Lila Silverman Fluxus Collection Archives, I.936

Program for *New Works of Yoko Ono*, Carnegie Recital Hall, New York. 1965
Designed by Yoko Ono
Offset, 11 x 5 ³/₁₆" (28 x 13.5 cm)
The Museum of Modern Art, New York.
The Gilbert and Lila Silverman Fluxus Collection Gift, 2008

Announcement for *Morning Piece (1964) to George Maciunas*, roof of Yoko Ono's apartment building, New York. 1965 (plate 37)
Designed by George Maciunas
Offset, 8 ³/₁₆ x 11" (21.8 x 27.9 cm)
The Museum of Modern Art, New York.
The Gilbert and Lila Silverman Fluxus Collection Gift, 2008

Poster for *DIAS Presents Two Evenings with Yoko Ono*, Africa Centre, London. 1966 (plate 67)
Offset, 23 ¹/₂ x 17 ¹⁵/₁₆" (59.7 x 45.5 cm)
The Museum of Modern Art, New York.
The Gilbert and Lila Silverman Fluxus Collection Gift, 2008

Poster for showing of *Film No. 4*, Jacey-Tatler, London. 1967 (plate 74)
Designed by Yoko Ono
Offset, 13 x 8" (33 x 20.3 cm)
Private collection

Invitation to preview of *Yoko Ono Half-A-Wind Show*, Lisson Gallery, London. 1967
Designed by Yoko Ono
Offset, 10 x 8" (25.4 x 20.3 cm)
Private collection

SELECTED BIBLIOGRAPHY

This bibliography represents a selection of texts and publications that we consulted while researching Yoko Ono's work. For a comprehensive bibliography, including the many articles by and interviews with the artist, see Alexandra Munroe and Jon Hendricks's book *Yes Yoko Ono* (full details below), which also contains reprints of a number of Ono's self-published works.

BOOKS AND OTHER
WRITINGS BY YOKO ONO
In chronological order

"Words of a Fabricator." *SAC Journal*, no. 24 (May 1962): n.p.

Six Film Scripts by Yoko Ono. Tokyo: self-published, 1964.

Grapefruit. Tokyo: Wunternaum Press, 1964.

Ono's Sales List. Self-published, 1965.

"To the Wesleyan People." Insert in *Judson Gallery Presents The Stone by Anthony Cox, Sound Forms by Michael Mason, Eye Bags by Yoko Ono, Film Message by Jeff Perkins, Air: Jon Hendricks*. New York: Judson Gallery, 1966: n.p.

"Yoko Ono Talk Delivered at the Destruction in Art Symposium (DIAS) in London, September 1966." Transcript published in Kerry Brougher and Russell Ferguson, eds., *Damage Control: Art and Destruction Since 1950*. Washington, D.C.: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, 2014, pp. 80–81.

YOKO at INDICA. London: Indica Gallery, 1966.

"Some Notes on the Lisson Gallery Show." In *Yoko Ono Half-A-Wind Show*. London: Lisson Gallery, 1967, pp. 1–2.

Thirteen Film Scores by Yoko Ono. London: self-published, 1968.

"On Paper." In Anthony Barnett, ed., *Nothing Doing in London Two*. London: Curwen Press, 1968, n.p.

This Is Not Here: A Show of Unfinished Paintings and Sculpture. Syracuse, N.Y.: Everson Museum of Art, 1971.

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