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Memo 6

To: Yoko Ono catalogue-authors
Fr: ArtPros (Reiko Tomii and Kathleen Friello)
Date: September 10, 1999

Subject: Figure lists for cat. texts
=====

As soon as possible, could you send us a preliminary list of figures you want to accompany your essay, entries, and/or documentary sections? The final list will be due when your text is submitted. However, we would appreciate a preliminary list now.

A detailed memo about photos will go out soon.

Thanks, as always, for your attention and cooperation

Kathleen and Reiko</HTML>

cc: John Handrichs 343-0661

- ① Per our discussions, the memo went out.
- ② This is to reconfirm your due dates
Ono + Fluxus 9/27
Anthology 10/4

Please call me, when they are ready.
We can discuss the delivery.

Thank you

Reiko

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Pre Fluxus and Y.O. influence on Fluxus

Yoko Ono and Fluxus

- Chambers st. Loft events
- A G Gallery events
- A G Gallery show
 - concept
 - license
 - participation
 - instruction Pieces
 - Performance
- Carnegie Recital Hall concert G.M. photo
paradise for Fluxus
concerts
- G.M. Plan to publish Grapefruit as Fluxus book
- Perpetual Fluxfest
- Y.O. sales List
- Works for Fluxus smile self portrait
Fluxus I see code 7
- Films No 4 smile match in Fluxfilm Anthology
- 13 day Dance Festival in VTRE # 5.
- John & Yoko FluxFest - maze
- VTRE # 9 - North more Events etc.
- Bo Wooster

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- Everson Museum show
- Everson Museum Catalogue Box
- (· John Lennon pieces) collaborate
3 spoons) etc.
4 spoons
see codex

Dispensers
etc.

see codex

swing

+

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ART PROS

Reiko Tomii, Ph.D.
Kathleen M. Friello

Editing Services ■ Japanese Translation

Memo 17

February 11, 2000

To: Jon Hendricks

Fr: Reiko Tomii/Kathleen Friello

Enclosures:

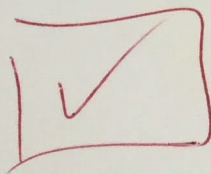
1. Anthology "spell checking" material
(only relevant pages included)

Please call me to discuss the return. (Just in case you need to use it, we are enclosing a FEDEX form addressed to Kathleen; or you can drop it with me or I will send a messenger, etc.)

In general, you may put "check mark" in ink or red to approve suggested corrections. Otherwise, please mark what you want to do (don't change it, change it "THIS WAY," etc.)

? in circle means "We have a question... What do you want to do about it? Do you want to do in this way or in another way (please specify)?, etc."

①



02/12/00
went over
w/Kathleen

201-963-3472

Reiko Tomii, Ph.D. ■ 95 Christopher Street, #3D ■ New York, NY 10014 ■ Tel/Fax: 212-924-5898 ■ RTomii@aol.com

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-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 metracal to clams, though, at least it's something different.
I should say.

Sometime
or
Sometimes
?

From
Grapefruit...
4 pp

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16

-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 lollipops are getting sandy.)

lollipops *ok*

take off sweater.

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-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 flush?

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

miss you
please

20

let's

85

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-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

0 (?) ok

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double space? no

facsimiles? inclusions?

universal; environment

AOS, the opera

enviroment

The first scene: The ~~hall~~ should be completely dark.

Any number of performers may have their own newspapers of any date, and of any language. The performer should read the newspapers by putting a match on, he should only read from the newspaper when the match is lit. The piece

will end when all the performers have finished reading their newspapers. The performers should read from what-

ever line that comes into their view. You may discontinue

reading the newspaper when your match supply is out or

you may go near another's light and try to read. The whole

scene should be very quiet. Each one ~~xx~~ does not have to ca-

rry his own supply of matches, they can take matches from

others, some may use flashlights.

The second scene: The enviroment should be completely dark.

Bind any number of performers tightly with strings, from

the head to the toe, so that it is impossible for them to

AOS call

their

another's

quiet

environment

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AOS, the opera

The first scene: The ^{enviroment} ~~hall~~ should be completely dark.

Any number of performers may have their own newspapers of any date, and of any language. The performer should read the newspapers by putting a match on, he should only read from the newspaper while ^{his} ~~the~~ match is lit. The piece will end when all the performers finish reading ^{their} ~~thier~~ newspapers. The performer should start reading from whatever line that comes into his view. You may discontinue reading the newspaper when your match supply is out or you may go near ^{another's} ~~anothers~~ light and try to read. The whole scene should be very ^{quiet} ~~quite~~. Each one ~~xx~~ does not have to ca

~~rry~~ his own supply of matches, they can take matches from others, some may use flashlights. The second scene: The ^{environment} ~~enviroment~~ should be completely dark.

Bind any number of performers tightly with strings, from the head to the toe, so that it is impossible for them to

double space? ^{no}

fac. inclusions?

universal;
environment

their

another's

quiet

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AOS ,Opera

-2-

move, two dancers should carry the performers one by one

on the stage and pile them up, they may stop and rest

and breath ~~when ever~~ they wish to, the piled up performers

should try their best to move around as much as possible

and as quick as possible, whith out making any ~~xxxx~~ noise.

The scene will end when all the performers are piled up

on the stage. The performers may include the following move

ments in there movements if possible: pulling off other

performers clothing or shoes, flashing a light (flahs light ~~lightingxxxxxxx~~ to see other)

, lighting a match to performers burn thier skin, etc. The dancers may lie down and rest if they wish to, or light a cigarette, or eat, or read inorder to rest during the labor (drink or read also)

The third scene: ~~xxx~~ ^A tape of the performance of the first

and the second scene, pluse any number of tapes of any

kind may be voice of animals or other living things should be all (should be all in voice) ~~xxxx~~ together -

the scene will end when the first scene, second scene tape

is over, though it may be played in any speed. The envir-

oment should be completely lighted.

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AOS, Opera

-3-

The fourth scene: The enviroment should be completely dark

Several performers, not less then two should have a discussion ~~qu...~~,

the contents of the discussion can be any one subject the language they

use can be any language or signal in voice, or otherwise. Examples of hte

possible subject: cooking, gramitical conjugation, mathitical, or

~~syntactical~~ semantical problems, bird talk, etc. Two performers prefere

lines? and it should be extremely quiet. The performers may be seated in any pos

or postion, they do not have to face each other, the posture or the post

is exhausted. The scene should have moving sceneary as follows:

that they have selected should be unchanged until the end.

Several dancers should be behind a large canvas put across the stage,

they may use scissors, or other instrumnts to cut out holes on any place

of the canvas and stick portions of their body, sticks, large poles, flash-

lights matches etc. Cigerattes, incence can be used also, the whole thhing

should be very quiet. A large bag which enclodes all the performers can

be use dalso in place of the canvas.

The fifth scene: one of the performers should go on shouting until exhausted

the enviroment should be completely dark the performer may use any violence

against himself during the performance such as cutting hairz, banging head

on the wall drinking liqour, drugs, etc.

Fin

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-3-

AOS, Opera

The fourth scene: The environment should be completely dark

Several performers, not less than two should have a discussion question,

the contents of the discussion can be any one subject the language they

use can be any language or signal in voice, or otherwise. Examples of the

possible subject: cooking, grammatical conjugation, mathematical, or

syntactical semantical problems, bird talk, etc. Two performers preferred

lines? and it should be extremely quiet. The performers may be seated in any posture, the scene will end when the discussion

or position, they do not have to face each other, the posture or the position is exhausted. The scene should have moving scenery as follows:

that they have selected should be unchanged until the end.

Several dancers should be behind a large canvas put across the stage,

they may use scissors, or other instruments to cut out holes on any place

of the canvas and stick portions of their body sticks, large poles, flash-

lights matches etc. Cigarettes, incense can be used also, the whole thing

should be very quiet. A large bag which includes all the performers can

be used also in place of the canvas.

The fifth scene: The environment should be completely dark.

the environment should be completely dark the performer may use any violence

against himself during the performance such as cutting hair, banging head

on the wall drinking liquor, drugs, etc.

Fin

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16

Notes in connection with the Opera

The scenes can be played consecutively at one concert or it can be played separately, or the time can be set so that the whole

Opera can be played by natural light. For an example, performing the scenes requiring darkness after dark, or performing the scenes requiring lightness after dawn and have an intermission until the next darkness.

Note when the performers are bound together, they can be bound together with toilet bowls, beer cans, typewriters, chairs, and

ladders

ladders

Typed on back of Page 1

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Leningrad

to be
corrected

(21)

18

BRONZE AGE

During my 1987 trip to the Soviet Union to attend a peace conference, I visited the beautifully restored Summer Palace just outside Leningrad. Each room had two photos on the wall side by side -- one taken in the czarist period and the other taken just after the room was destroyed by the Nazis. The sepia photos of the palace in its heyday were dreamy; the black and white photos of the rooms after the Nazi destruction had no trace of the dream, and the restored rooms we walked through were brightly colored -- maybe a touch too bright -- like a rouged, old face. It was a story of change and survival. It was a story of all of us.

One day in New York, soon after the trip, I was eating spaghetti in an Italian restaurant with a friend. The friend casually suggested I should do some objects in bronze. The suggestion was so offensive to me that my smile froze and tears ran down my cheek. "This man doesn't know anything about my work," I thought. I realized then that I had an absolute fear of bronze. But why? Then the thought of the sixties flashed in my mind. The air definitely had a special shimmer then. We were breathless from the pride and joy of being alive. I remembered carrying a glass key to open the sky.

I thought I had moved forward right into the eighties and further. But part of me was still holding onto the sixties sky. The eighties is an age of commodity and solidity. We don't hug strangers on the street, and we are also not breathless. When the two big boys shake hands at the summit, maybe it's better that they exchange bronze keys rather than glass ones. In my mind, bronze started to have a warm shimmer instead of the dead weight I had associated it with. Bronze is OK, I thought. Eighties is OK. It has to do. One day, I would become a person who could handle bronze with grace and ease.

y.o. '88
New York

Bronze
Age

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PAGE ONE

STRIP TEASE SHOW

by

YOKO ONO

1 The following script consists of
2 a series of EVENTS that have been
3 performed in Kyoto 1964, Tokyo
4 1964, Carnegie Hall 1965, and
5 Wesleyan University 1966. The
6 script is in two parts - the first
7 of which are events that take place
8 outside of the concert situation,
9 and the second of which are events
10 that constitute the actual per-
11 formance, or, concert events. The
12 first series of events is now be-
13 ing arranged into a gallery show
14 to take place in New York this
15 spring.

16 EVENTS OUTSIDE THE HALL

17 SALE OF THE TAPE OF THE SOUND
18 OF SNOW FALLING AT DAWN

19 The tape, actually an unused
20 recording tape in a box with
21 the above title, will be sold
22 by a performer to the audience
23 priced accordingly by the length
24 of tape they wish to purchase.

25 EXHIBITION OF IN-STRUCTURE

26 IN-STRUCTURE consists of works
27 by Yoko Ono which are actually
28 instructions for works of art.*
29 Some of the IN-STRUCTURE may be
30 instructions that have been
31 completed or partially completed
32 by other artists who have de-
33 cided to follow the instructions.
34 At present the following IN-
35 STRUCTURES have been completed
36 or are in process by the follow-
37 ing artists: "Painting to See
38 the Skies," "Blood Painting,"

*See THE WORKS OF YOKO ONO "Grapefruit," which are instructions for music, painting, event, object and poetry and "Saleslist 1965"

Wesleyan

OK unless it is facsimile

Strip Tease (all)

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PAGE TWO

39 "Eternal Time," "Sky Machine,"
40 "Telephone Piece," "Circle
41 Event," "Painting to Hammer and
42 Nail," "Self Portrait," and
43 "Shadow Painting" - Geoffery
44 Hendricks, Claes Oldenburg,
45 Anthony Cox, Jeff Perkins,
46 Isamu (Noguichi), Minoru Niizuma,
47 Mark di Silvero, John Cage and
48 David Tudor.
49 Some IN-STRUCTURES will actually
50 be done at the time of exhibition.

Noguichi JK
di Silvero JK
actually
at

51 EVENTS FOR PERFORMANCE IN THE
52 CONCERT HALL OR AUDITORIUM

HALL

53 ~~XXXXXXXX~~ WHISPER

54 The word whisper printed in the
55 in the center of single 8X10 card
56 is passed around the audience

8x10 is JK

57 BAG PIECE

58 After the curtain has gone up (or
59 if there is no curtain, at a desig-
60 nated time after the announcer
61 announced the piece) two performers
62 walk onto the stage.

average time: 20'

63 Performers may be two males, two
64 females, or a mixed couple.

65 Performers carry a bag large enough
66 for both to get inside of.

67 Bag made of non-transparent
68 material.

69 Both performers get inside of
70 bag.

71 Both remove all clothing while in-
72 side of bag.

73 Both put all clothing back on.

74 They come out of bag.

75 They exit with bag from stage.

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PAGE THREE

86

86

TAPE PIECE

77 The voices of a comic act telling
78 dirty jokes is sounded over the
79 loud speaker.

average time: 30'

80 The jokes may be in any language.

81 One, two or several people may tell
82 the jokes.

83 In the case of many people this
84 may be done simultaneously.

several
simultaneously

STRIP TEASE FOR THREE

85 First version for curtain:

average time: 5'

86 Curtain rises to show three
87 chairs placed on stage.

88 Curtain descends.

descends

89 Second version for no curtain:

average time: 15'

90 Single performer places three
91 chairs on stage one at a time.

92 Performer removes chairs one at
93 a time.

FLY

94 The word FLY printed in the center
95 of a single 8X10 card is passed
96 around the audience

CUT PIECE

97 First version for single performer:

average time: 30'

98 Performer sits on stage with pair
99 of scissors placed in front of him.

100 It is announced that members of the
101 audience may come on stage - one at
102 a time - to cut a small piece of the
103 performer's clothing to take with them.

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PAGE THREE

85

76

TAPE PIECE

77 The voices of a comic act telling
78 dirty jokes is sounded over the
79 loud speaker.

average time: 30'

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descends

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average time: 15'

91 Single performer places three
92 chairs on stage one at a time.

93 Performer removes chairs one at
94 a time.

95 FLY

96 The word FLY printed in the center
97 of a single 8X10 card is passed
98 around the audience

99 CUT PIECE

100 First version for single performer:

average time: 30'

101 Performer sits on stage with pair
102 of scissors placed in front of him.

103 It is announced that members of the
104 audience may come on stage - one at
105 a time - to cut a small piece of the
106 performer's clothing to take with them.

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PAGE FOUR

18

107 Performer remains motionless
108 throughout the piece.

109 Piece ends at the performer's
110 option.

111 Second version for audience:

112 It is announced that members
113 of the audience may cut each others
114 clothing.

115 The audience may cut as long
116 as they want.

117 * PIECE FROM AOS

118 Theatre or auditorium is without average time: 20'
119 light.

120 It is announced that members of
121 audience must find their own means
122 of light for the ".....search...."

123 It is announced that a snake, butterfly,
124 rabbit, grapefruit or a body, or any
125 thing the announcer thought he wished
126 to see on the day of production, has
127 been released or hidden in the audience
128 and the audience must find it.

129 Two performers who have been tightly
130 bound together with rope then proceed
131 from one wing or side of stage to
132 the other wing or side and back as
133 quickly as possible and without
134 making any audible sound.

135 The two performers must be tightly
136 bound together, back to back, or
137 front to front, or side to side, or
138 with one performer upside down, or
139 in any position in which they may
140 be tightly bound together. Attached
141 to their bounds must be tin cans,
142 bottles or any objects that would
143 make noise upon movement.

*The title of the piece is the word which the announcer has
chosen to say has been released or hidden. Whatever it is, it
should not actually be released or hidden, but only announced to
that effect.

any-thing or
any thing ← this

bonds? pos. bindings

Chosen
OK

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PAGE FIVE

144 CLOCK PIECE
 145 Alarm clock is placed on stage and
 146 set to ring at an undisclosed time.*
 147 It is announced that the piece will
 148 be finished when the alarm clock
 149 rings.

-----END-----

*In the performance at Sogetsu Kaikan, Tokyo, an alarm clock was used on which the face and hands had been removed so that it was impossible to know what time the clock had been set to.

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150 ALTERNATE PIECES WHICH MAY BE USED
151 IN THIS SHOW:

152 RUBBING PIECE

153 First version for one or many
154 performers:

155 One, two, or many performers are *one*
156 instructed to rub themselves - or
157 each other.

158 The piece ends when the performer(s)
159 wish to stop.

160 Second version for audience:

161 It is announced to the members
162 of the audience that they may rub
163 each other.

164 The audience should rub as long
165 as long as they want.

166 TOUCH PIECE

167 First & second versions exactly
168 the same as Rubbing Piece only the
169 word Touch is substituted for the he
170 word Rub.

171 BREATHING PIECE

172 First version for one or many
173 performers:

174 One, or a number of performers
175 sit on the stage.

176 It is announced that the members
177 of the audience may come up on to
178 the stage and listen to the body
179 functions of the performer(s).

180 The piece ends when the performer(s)
181 decide that it should end.

182. It is announced that the members
183 of the audience may listen to
184 each others body functions.

185. The audience should listen as long
186 as they want.

out to come
other's ok

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PAGE SEVEN

18

187

WALL PIECE*

188 First version for one or many performers: ✓

190 One or a number of performers
191 repeatedly knock his or their
192 head(s) against the wall(s) on
193 the stage or in the theatre or
194 auditorium or place of per-
195 formance.

place of performance

196 The piece ends when the performers
197 decide that it should end.

198 Second version for audience:

199 It is announced that the members
200 of the audience may knock their
201 heads against the wall(s) of the
202 auditorium or theatre or a udience
203 area.

204 The audience should continue as
205 long as they want.

Wesleyan ✓

*Performed at Wesleyan University in Place of CLOCK PIECE.

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FLY - A DOUBLE ALBUM

FLY is the last track of the record but it has been made the first just when my last album was finished and was out in the street. It was made in our bedroom in the Regency Hotel in New York on Xmas 1970 on a nagra operated by John. I was thinking that I must make a sound track for my film FLY which was just near completion. Then John suggested maybe we should knock it off before the 10 o'clock news that night. It was that casual. We did it in one take, as most of my things are done.

I don't believe in doing things over. When I was painting one day it suddenly occurred to me that there is no line that you can go over. If you go over a line, the line that you went over is a totally new line.

When you use correctocopy to correct typing mistakes, you don't go over the letters with the right letters. With the correctosheet you have to find the same line again with the exact wrong letters you typed before. You can erase the mistakes and type over the correct letters by this seemingly illogical fact.

It looks like there is some philosophical connections between. I don't seem to be able to find the word for it now. But I believe in doing things over, and unless it is a really bad first take.

Another story: This is about a Japanese painter who was asked by a lord to do a painting. The lord waited a year and nothing has come. He sent a messenger to the painter. The painter came out and said, "Oh, o.k., just a minute" or something and did one stroke painting while the messenger was waiting in the next room. The messenger returned with the painting and told the lord what had happened. The lord was very angry and arrested the painter. "You insulted me by making me wait for a whole year for the painting and on top of that, you used only a second to finish the painting. What was that!" something to that effect. The painter calmly replied, "Every day of the year that I was not painting, I was preparing for the painting, the painting may have been one stroke and it may have taken only a second to do it, but the whole year of pain and joy were in that stroke. The year was a necessary time."

I used to do things like fast five days before a concert to prepare my mind for the performance-because the performance was not my skill but the state of mind. I was in at the time. Whenever I pick up a mike, I'm aware that every minute of 38 years goes into it, whether I like it or not.

What I did in Fly was what I wanted to do for 10 years, so I was very satisfied when I did it. I thought of making an album around this piece. It took almost a whole year after that to finally complete the album, though. Another Xmas is coming very soon. The winter is cold and tough - and you have to crawl a long way before you fly. Winter is age. Cold makes you go slow. Fly is a monologue in three stages.

Section one - monologue

Section two - monologue in a dialogue form:

John played his guitar against the playback of my voice from section one. The guitar tape was then reversed and put together with my voice tape, so that the voice and the guitar ran in two opposite directions as separate monologues.

Section three - monologue in a triologue form: John played his guitar against the reversed playback of tape section two. John's guitar tape made in this process was reversed and played while I did my voice. When the guitar tape was over

occurred

(12)

16

stet

Fly
Call but 1 pg
3 pp

7
yes, JZ

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FLY - A DOUBLE ALBUM

FLY is the last track of the record but it has been made the first just when my last album was finished and was out in the street. It was made in our bedroom in the Regency Hotel in New York on Xmas 1970 on a nagra operated by John. I was thinking that I must make a sound track for my film FLY which was just near completion. Then John suggested maybe we should knock it off before the 10 o'clock news that night. It was that casual. We did it in one take, as most of my things are done.

I don't believe in doing things over. When I was painting one day it suddenly occurred to me that there is no line that you can go over. If you go over a line, the line that you went over is a totally new line.

When you use correctocopy to correct typing mistakes, you don't go over the wrong letters with the right letters. With the correctosheet you have to first go over the same line again with the exact wrong letters you typed before. Only then you can erase the mistakes and type over the correct letters. I'm always fascinated by this seemingly illogical fact.

It looks like there is some philosophical connections between these stories but I don't seem to be able to find the word for it now. But the point is I don't believe in doing things over, and unless it is a really bad take, I believe in the first take.

Another story: This is about a Japanese painter who was asked by his lord to do a painting. The lord waited a year and nothing has come of it. He sent a messenger to the painter. The painter came out and said, "Oh, o.k., just a minute" or something and did one stroke painting while the messenger was waiting in the next room. The messenger returned with the painting and told the lord what had happened. The lord was very angry and arrested the painter. "You insulted me by making me wait for a whole year for the painting and on top of that, you used only a second to finish the painting. What was that!" something to that effect. The painter calmly replied, "Every day of the year that I was not painting, I was preparing for the painting, the painting may have been one stroke and it may have taken only a second to do it, but the whole year of pain and joy were in that stroke. The year was a necessary time."

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and my voice was still going, John played the radio against my voice.

Monologue is a reminiscence of my old days. I used to search for musicians who had the same state of mind as I to make musical dialogues with. But I had never met anyone who can really do that with me on the level that I was thinking of. Female artists for some reason, didn't have enough experience in expressing themselves with instruments-maybe they went for usage of more direct instrument which was one's own body - and the male artists used to be caught in whatever brilliance they had possessed and was not free. So I ended up always in doing a monologue. John is the first person I met who knows how to be free, and that is why he plays such a very important role in all my pieces. For instance, you see that section 3 of Fly is a guitar solo with voice accompaniment rather than the other way around.

Most of the pieces in this album are centered around a dialogue between my voice and John's guitar. John and I crawl, roll, and fly together. John brought in musicians that are fine Samurais. John, as a rhythm guitarist, leads the rhythm track, he pushes them, drops them, chases them and frees them. He makes it easy for them to fly with me. Listen to Ringo and Jim Keltner's drumming, Klaus Voormann's bass, Chris Osborne's guitar and listen to the intricate conversation that goes between all of us in Mind Train. Chris Osborne came from a guitar shop to sell a guitar to John. He stayed and played.

Thanks to John and the Plastic Ono Band. Thanks to Yoko's wisdom for allowing it to happen - rather than controlling note by note, to push her ego. Maybe she is a bit too proud about it, but let's not be too hard on her.

Note on Joe Jones Tone Deaf Music Co.:

I was always fascinated by the idea of making special instruments for special emotions - instruments that lead us to emotions arrived by their own motions rather than by our control. With those instruments, I wanted to explore emotions and vibrations which have not been explored as yet in music. I thought of building a house on the hill which makes different sounds by the wind that goes through different windows, doors and holes. (Re: Grapefruit: paperback edition out now!!!) Ten years ago I met Joe Jones who's been making such instruments almost unnoticed. This time, Joe built me 8 new instruments specially for this album which can play by themselves with minimum manipulation. (Turning switches only.)

I'm very happy about what happened with "Airmale" and "You" as a result of my session with Tone Deaf Co.. "Airmale" is Yang and "You" is Yin. "Don't Count The Waves" is the water that connects the two Ying and Yang islands. "Airmale" expresses the delicateness of Male. "You" expresses the aggressiveness of female. "You" has all the feminine resentment, moan and animal satisfaction in it. Finally, there is just a wind blowing over a sand hill over white dried female bones, but still, with emotion. The wind created by tape feedback is what I always wanted to do a rock number with a tape loop of feedback as a riff. But this will do for now.

When I was in Sarah Lawrence, which was before I joined the avant-garde, and in London around 1967-8, which was when I was feeling very miserable, I composed many songs. Mrs. Lennon is in that category of songs, but unlike "Remember Love" and "Who Has Seen The Wind," I felt it was recorded very well. Mrs. Lennon was meant to be a joke on me, and also an anti-war song. The lyrics were made in 1969 and the music was finished this month in New York during the recording session.

Midsummer New York is about the deep insecurity I have in me that I associate with my life in New York before I met John. The lyrics were made last year, though I always wanted to make a song that uses the word "shaking" with a double meaning, since I discovered the usage of the word in rock songs in 1968.

Midsummer New York

When I was
state
reason
were
yes

Mrs. Lennon
Mrs. Lennon

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two (which is a mobile number) and one (which is an immobile number) exist together equally. Paradox makes three extremely active towards inside, but not very active outside. While two is a travelling number, three is a whirling number (it moves forward spirally). After three, all numbers are combination of States of one, two and three.

FIVE

Five is a number that very rarely exists on earth but exists very much in the sky (such as points of stars-but you know that even the five points of stars actually do not exist.) Unlike one (0 & 2), TWO (4 & 8) and three (6&9), five has no corresponding numbers in the series. In this sense it is very similar to 7.

In our bodies, it exist only on our hands and feet - as if that is the sign from the sky in us. The parts of our bodies where 5 exist are the only parts that has something to do with physical connections to things outside our bodies. Our hands reach to other things and our feet takes us to other places with the help of a travelling number 2. 5 is a connection number - and just as the fingers do not work unless the thumb move in an opposite direction from the rest of the fingers, five will be immobile unless it has different or opposite elements (one, two, and three) in it.

SEVEN

Seven is a conceptual number. Seven, like five, is a number you cannot find in our bodies (more so than five), or in the nature around us. I call it a conceptual number or number of music because we divide the musical scale into seven. (In time, we can only see it in the division of the week), and like five, it has no corresponding numbers.

NINE

Nine is a corresponding number of 3 and 6. Nine is superactive. Spacially, it is the closest of the numbers to circle. As a force it has a spirally forward movement as does three.

But despite all the words, music itself exist somewhere else and was made by pure instinct (that goes for me, too J.L.) and nothing else. Flashes of imagery and emotions.

Yoko Ono ~~XXXXXX~~
~~XXXXXXXXXXXXXXX~~
 Fall, 71
 St. Regis Hotel, New York
 For Crawdaddy

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either reproduced
in facsimile or
wtype

All
(with question
on "build a
house...")

28

ff

Q will this be
typed?

PIECES DEDICATED
TO
GEORGE MACVINAS
,
THE PHANTOM ARCHI
TECT

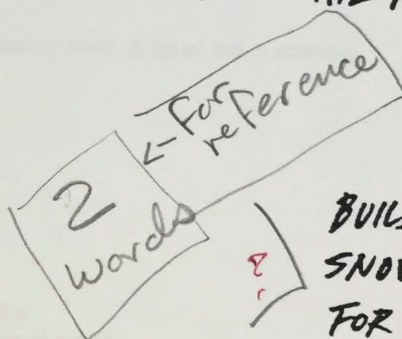
Macivnas

BUILD A HOUSE
WHICH IS TRANSPARENT
ONLY FROM THE OUTSIDE (A)
ONLY FROM THE INSIDE (B)

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BUILD A HOUSE
ON THE HILL
THAT SCREAMS
WHEN THE WIND BLOWS

MAKE DIFFERENT WINDOWS
FOR DIFFERENT SCREAMS
AND FOR DIFFERENT AIR
EXPERIENCE IN THE ROOMS



BUILD A DOTTED
LINE HOUSE

BUILD A GLASS BOX
SNOW SLED
FOR WINDS TO PULL

LET PEOPLE IMAGINE
THE MISSING PARTS (A)
LET PEOPLE FORGET ABOUT
THE MISSING PARTS (B)

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OK

(26)

Build a house on snow with a glassbox base which works as a snowsled for winds to pull and slide (a)

Build a glassbox snowsled and stay inside and watch. Let the winds lead you to places (b)

Build a house (on a hill) that screams when the wind blows.

Open different windows that make different screams and make different air experiences in the rooms.

see → GM Arch.
Handwritten -
both
2 words

- From *The Soundless Music* (original text in Japanese)
1950

(27)

A floating city
The second level world
Upstairs on the clouds
Mountains and rain roaring underneath
Like venice, we have to commute by
boat through air currents to visit
each others floating houses.
Cloud gardens to watch all day.

V

From *THE SOUNDLESS MUSIC* (original
text in Japanese) 1950

From Grapefruit '71
"venice"
+
"each others"
- going by that version?
ho

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16

BUILD A HOUSE
THAT SERVES ONLY
TO MAKE WAY FOR
THE MOONLIGHT

TERRACE FOR PEOPLE
TO GET MOONBURN²
CUPS, PONDS, BATHTUBS
TO BE FILLED ONLY WITH
MOONLIGHT, ETC²

For reference

NB -
2 words

BUILD A GLASS/BOX
SNOW/SLED
FOR WINDS TO LEAD

BUILD A HOUSE
THAT SERVES ONLY TO
MAKE WAY FOR THE RAIN

comma or ?

WET BED
SPIRAL STAIRCASE FOR
THE RAIN TO RUN SPIRALLY
etc.

i.c. 7 yes

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18

BUILD A HOUSE
WITH WALLS. WHICH
COME INTO EXISTANCE
ONLY WITH THE PARTICULAR
PRISM EFFECT CREATED
BY SUNSET

existence

Break long
second line
?

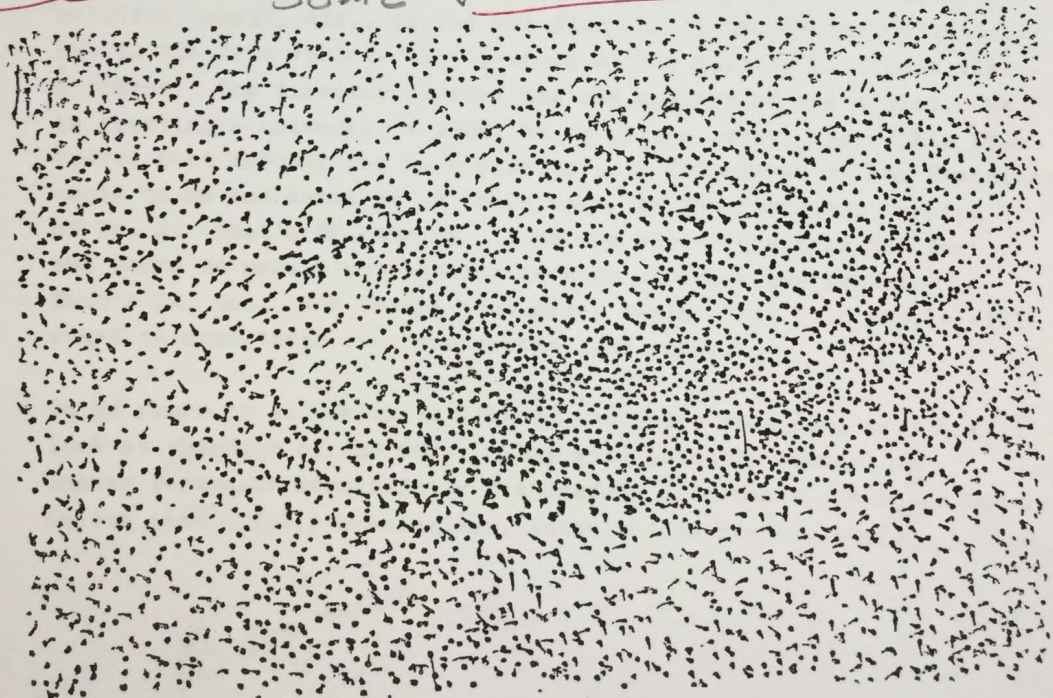
SPRING,
1965
Yoko Ono

OR
(PARTS OF)
IF NECESSARY
SOME WALLS CAN BE
MADE OF MATERIAL
OTHER THAN LIGHT

2nd
Z line to read
KORV

~~Yoko~~

Some or (parts of) walls can be
Some (or parts of) walls can be



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On Film No. 4 (in taking the bottoms of 365 saints of our time)

Film
No. 4
(all)

... get serious at all. They have this delicate outside their bodies, which goes up and down first of all having it outside your body is If I were a man I would have a fantastic to the point that I wouldn't be able to do a inconsistency of it, like carrying a chance time alarm or something. If I were a man I would always be laughing at myself. Humour is probably something the male of the species discovered through their own anatomy. But men are so serious. why? Why violence? Why hatred? Why war? If people want to make war, they should make a colour war, and paint each other's city up during the night in pinks and greens. Men have an unusual talent for making a bore out of everything they touch. Art, painting, sculpture, like who wants a cast-iron woman, for instance.

The film world is becoming terribly aristocratic, too. It's professionalism all the way down the line. In any other field: painting, music, etc., people are starting to become iconoclastic. But in the film world - that's where nobody touches it except the director. The director carries the old mystery of the artist. He is creating a universe, a mood, he is unique, etc., etc. This film proves that anybody can be a director. A film-maker in San Francisco wrote to me and asked if he could make the San Francisco version of No. 4. That's OK with me. Somebody else wrote from New York, she wants to make a slow-motion version with her own behind. That's OK, too. I'm hoping that after seeing this film people will start to make their own home movies like crazy.

In 50 years or so, which is like 10 centuries from now, people will look at the film of the 60's. They will probably comment on Ingmar Bergman as meaningfully meaningful film-maker, Jean-Luc Godard as the meaningfully meaningless, Antonioni as meaninglessly

Bergman

30 18

Keep

Other's

02

02

02

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On Film No. 4 (in taking the bottoms of 365 saints of our time)

(30) 18

I wonder why men can get serious at all. They have this delicate long thing hanging outside their bodies, which goes up and down by its own will. First of all having it outside your body is terribly dangerous. If I were a man I would have a fantastic castration complex to the point that I wouldn't be able to do a thing. Second, the inconsistency of it, like carrying a chance time alarm or something. If I were a man I would always be laughing at myself. Humour is probably something the male of the species discovered through their own anatomy. But men are so serious. why? Why violence? Why hatred? Why war? If people want to make war, they should make a colour war, and paint each other's city up during the night in pinks and greens. Men have an unusual talent for making a bore out of everything they touch. Art, painting, sculpture, like who wants a cast-iron woman, for instance.

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other's
02

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02

Bergman
02

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18
 meaningful, etc., etc. Then they would come to the No. 4 film and see a sudden swarm of exposed bottoms, that these bottoms, in fact belonged to people who represented the London scene. And I hope that they would see that the 60's was not only the age of achievements, but of laughter. This film, in fact, is like an aimless petition signed by people with their anuses. Next time we wish to make an appeal, we should send this film as the signature list.

My ultimate goal in film-making is to make a film which includes a smiling face snap of every single human being in the world. Of course, I cannot go around the whole world and take the shots myself. I need cooperation from something like the post offices of the world. If everybody would drop a snapshot of themselves and their families to the post office of their town, or allow themselves to be photographed by the nearest photographic studio, this would be soon accomplished. Of course, this film would need constant adding of footage. Probably nobody would like to see the whole film at once, so you can keep it in a library or something, and when you want to see some particular town's people's smiling faces you can go and check that section of film. We can also arrange it with a television network so that whenever you want to see faces of a particular location in the world, all you have to do is to press a button and there it is. This way, if Johnson wants to see what sort of people he killed in Vietnam that day, he only has to turn the channel. Before this you were just part of a figure in the newspapers, but after this you become a smiling face. And when you are born, you will know that if you wanted to, you will have in your life time to communicate with the whole world. That is more than most of us could ask for. Very soon, the age may come where we would not need photographs to communicate, like ESP, etc. it will happen soon, but that will be "After the Film Age".

Yoko Ono
 London '67

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FILM NO. 6

A CONTEMPORARY SEXUAL MANUAL (366 sexual positions)

by yoko ono copyright '68

1½ hr. colour separate soundtrack. cast: a woman, a man and a child.

The whole film takes place in a bedroom with a large double bed in the center and a window at the foot of the bed.

The film is a family scene of a quiet couple and a four years old daughter lying on the bed for the whole night. All they do is just sleep, and the 366 sexual positions are all in the mind of the audience.

The delicate change of positions made by the threesome has a slow dance movement quality to it on one hand, and a comfortable domestic nature (scratching each other, etc.) on the other.

① ^{sketch} The contemporary sex, unlike what you see in blue films, reflects the complexity of our society, and it is subtle and multi-leveled. So in this film, you never see an obvious position as two people on top of each other, or actually making love in any form. They very rarely exchange words with each other and when they do, the sound is not synchronized so all you see is their mouth moving. But there is definitely an air of peaceful unity and coziness among the three.

There are occasional breaks that take place in the film: going to the toilet, for instance, (in which case, all you see is one of them getting up and going out of the room and come back).

The camera will start panning from under the bed, then the foot of the bed, gradually goes up, and finally up over their heads until the window at the foot of the bed starts to cover the whole screen. This camera movement can be compared to the moon rising and then disappearing at the other end in the time space of 1½ hr.

The soundtrack in contrast to the screen consists mainly of tragic conversations between a couple who are about to split, whimpering of a child, whispers, sighs and love groans. Also, a sound-tape from a trafalgar square soap-bubble happening comes in as if they are sounds in a dream of one of them, or of the three, while they sleep. At dawn, milkbottle rattling and bird sounds will come in, and the film will end with increasingly heavy bird sound.

From
13 Films

four years old

mouths

coming

bed

T S ? ok

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all pages
Feminization

THE FEMINIZATION OF SOCIETY

- What Women Can Be And Do -

I

The issue of female liberation has now become the talk of the world. Talk is welcomed as long as it does not lead one to dead-end cynicism. Remember the story about the 8 legged monster who somehow managed to walk until somebody asked him how he was walking? The public fuss over the issue is alright, too, as long as it does not divert ones attention from the real effort to gain freedom. The feminist movement faces this danger now, because of the way it's been received by the public, who practically cheered over the movement. The majority of men greeted it with a condescending and deceiving smile, while the black movement met with blind hatred. The media immediately picked up the issue as an ideal space-filler. Unless we, women, become more strongly aware of what is really happening, and, instead of focusing our energies on more light-hearted public gestures such as the bra-burning, start to transform the issue into a serious revolution, the movement will fade away as another happening of the decade.

Let's get we, women,
We, women, had made attempts at revolution many times in the past. In the 20s, 30s, to the 60s, each time winning a little more. Maybe you will say that this time there is a definite qualitative difference in our revolution from the past ones. I only know that this time we must not let it die as another attempt. The aim of the feminist movement should not just end with getting more jobs in the existing society, though we should definitely work on that end as well - as long as the reality of it exists, but we have to keep on going until the whole of the female race is freed.

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- 2 K6

How are we going to go about this? This society is the very society which killed female freedom: the society which was built on female slavery. If we want to achieve our freedom within the framework of the existing social set-up, we have to rely on understanding and help from men who practically run the society. But contemporary men are too steeped in the game of competition and following social rituals themselves to even consider giving way to women. Maybe through sheer effort and sense of justice men might make a gesture to accept female rights. (•) But a situation which is created by force and which has no basic inevitability in its motive can sustain only so long. It's likely that it would end up in men making another token gesture of allowing maybe a few comely Smith graduates on TV News Reports (an effort that is not very difficult to make even for the worst of the male chauvinists) or set up a few all-blond rock groups (that's what they're dreaming of, anyway) and call it liberation - some snowjob! The clever ones will succeed in moving into elitist jobs, kicking both men and women on their way up. The average woman will go back to producing babies again, or perhaps settle for (a) less time-consuming affairs and husband swapping, all in the age-old attempt to solve her frustration with diversions.

The major change in the contemporary revolution compared to the past ones, is the issue of lesbianism. Lesbianism as an initial influence on female liberation front was a good one. It helped women to crawl out of their womb and realize that they didn't have to necessarily rely on men for relationships: that they had a choice: she didn't have to spend 90% of her life in waiting, finding and living for men. But if the alternative of that was to find a woman that replaced the man in her life, so she could build her life around another female or females, it wasn't very liberating. True, that some sisters learned to love women more deeply through lesbianism, but others simply went after their sisters in the same manner that male chauvinists did. The ultimate goal of female liberation is not just an escape from male oppression. Our aim is to liberate ourselves from precisely that

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H6

way of thinking: that we can only consider our liberation through men: that we have to always relate to what men do to us and for us. How about liberating ourselves from our various mind trips such as ignorance, greed, masochism, fear of God and social conventions? Lesbianism, to many, was a means to express their rebellion towards the existing social set-up through sexual freedom, and in that sense, it worked. But we find our minds unfocused from lesbianism when we face the problem of procreation and childcare. It's hard to dismiss the importance of paternal influence so easily. And since we face the reality that, in this global village, there is not very much choice but to coexist with men, we might as well find a way to do it and do it well.

①
②
1920s Tokyo
I like the structure -

In the 1920s Tokyo, a woman in the feminist movement committed suicide due to deep shame she had felt after making a feminist lecture, during which time she had farted, resulting in an explosion of laughter among the audience.

OK
Nikki

The problem of procreation and childcare is a very important one. We definitely need a more positive participation of men on childcare. But how are we going to do this? We will lose in the end if the only choice we have is to demand it by force. In a most enlightening TV symposium I watched recently, Nicky Giovanni, a young intelligent black poetess, spoke of the importance of sharing childcare between men and women. James Baldwin, a poet of the last generation, a male chauvinist but an inspiring one at that, replied with startling honesty how he felt as a man who was forced into that position: "I can't give a performance all day in the office and come back and give a performance at home". He's right. How could we make men share the responsibility of childcare in the present social

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conditions where his job in the office to him is a mere "performance" and where he cannot relate to the role of childcare except as, again, a "performance"? *OK*
 The contemporary men must go through a very major change in their thinking before they volunteer to look after children, before they even start to want to care. Their jobs must cease to be a "performance" before they could stop to think of taking care of children as "performance". *OK*

Childcare, the most important issue for the future of our generation is not a pleasure anymore to the majority of men and women in our society because the whole society is geared to living up to a Hollywood cum Madison Avenue image of men and women and a way of life that has nothing to do with childcare. We are in a serious identity crisis. The society is driven by neurotic speed and force accelerated by greed and frustration of not being able to live up to the image of men and women we have created for ourselves: the image, which has nothing to do with the reality of people. How could we be an eternal James Bond and Twiggy and raise three kids on the side? So we pass on our kids tactfully to babysitters, nursery school and high school teachers, which happen to be the three of the most underpaid people of our time. How could we help not to do this when our wives constantly complain about our incapability in material earnings comparing us with Onassis and when we are living under constant threat of losing our husbands to girls on the street with false eyelashes with the never-had-a-baby-or-a-full-meal look. In such an image-driven culture, a piece of reality, like a child, becomes a direct threat to our very false existence. *OK*
the three most?
three of the most?
SP
Onassis *OK*

The only game we play together with our children is star-chasing: sadly, not stars in the sky, but "Stars" who we think have achieved the standard of the dream image we have imposed on the human race. We cannot trust ourselves anymore, because we know that we have not made it. Because we know that we are, well... too real. The fact that we are not fake should make us happy, but instead, we are forever apologetic

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- 5 *fb*

for being real. Excuse me for shitting, excuse me for farting, excuse me for making love and smelling like a human being, instead of that odorless celluloid prince and princess image out there on the screen.

03
Still, most of us women hope that we can achieve our freedom within the existing social set-up, thinking that, somewhere, there must be a happy medium for men and women to share freedom and responsibility. But if we just took the time to observe the very function of our society: the greed-power-frustration syndrome, we would soon see that there is no happy medium to be achieved. For the competitive, power-orientated, and success driven lot of us - and let's face it, we are just as image-driven as men. The only way to do it and satisfy our tremendous need as well, is to inch by inch, take over all the best jobs and eventually conquer the whole world, leaving a strongly bitter male stud-cum-slave class, moaning and groaning underneath us. This is alright for an afternoon dream, but in reality, that will obviously be another drag.

Women are going through a very initial stage of revolution now. Just as the blacks have in the past. We are now at a stage where we are eager to compete with men on all levels. But probably women will go to the next inevitable stage which the blacks have already reached, and realize the futility of competing and trying to be like men. Women will realize themselves as they are, and not as beings comparative to or in response to men, but as total beings with full and natural instincts in addition to intellect. In result, the feminist revolution can take a more positive step in the society: that is, to offer a feminine direction.

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III

KG

A professor who lives in a three tatami room in Tokyo (one tatami is a size of a mat for one person to lie down on) says he needs one tatami for himself, another for his companion, and the third for the two to breathe in. "In order for me to keep a room larger than three-tatami in an overpopulated city like Tokyo, I have to use additional energy to fight for it. Any possession that is more than what you need belongs to someone who needs it. I don't want to waste my energies keeping it".

He further claims that there are two poverty lines in this world. One is where you starve, the other is where you have excess possession. He's donated all his books to the local library, which was his only possession.

In their past two thousand years effort, men have shown us their failure in their method of running the world. Instead of falling into the same trap that men fell in, women can offer something that the society never had before in result of the male dominance. That is the feminine direction. Of course, the question will be what is femininity and masculinity? The stereotype idea of femininity and masculinity really has nothing to do with the true nature of men and women. In fact, most people in our society definitely show both masculine and feminine tendencies at the same time, if anything. But to some extent, both men and women have enacted the stereotype characters of themselves in the society believing in their own myths, and as a result, quite apart from what men and women really are, so-called masculine and feminine tendencies do prevail in our society as characteristics of the society itself, and it is these characteristics that I am referring to. What we can do is to take the society which contains both characteristics, and bring out the more feminine

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- 7 K6

nature in the society, rather than the masculine one which is now at work as a very negative force. We can thus make more positive usage of the feminine tendencies of the society which, up to now, ^{have or} ~~has~~ been either suppressed or dismissed in our society as a side to be ashamed of or, even, as a character that is harmful, impractical and/or irrelevant in the making of the society. I am, in fact, proposing the feminization of society, to use the feminine tendencies of the society as a positive force to change the world. Obviously, a feminine society is not to be mistaken for a female dominated society.

The contemporary society is competitive, logical (inasmuch as the society makes an attempt or pretense of basing its thinking on logic), and power-orientated in its structure. ^{Hypocrisy or} ~~Hypocrisy, violence and chaos~~, is the result of it. We can change the society, now with feminine hand, or rather with feminine intelligence and awareness, into a basically organic, non-competitive one, that is based on love rather than reasoning, the result of which is balance, peace, and contentment. We can evolve rather than revolt, come together rather than claim independence, and feel rather than think. Now, these are characteristics that are considered feminine and which men despise in women. But have they done so well by avoiding the development of these characteristics within themselves?

Already, in the glimpse of the new world, we see feminine wisdom working as a positive force. I ^{or} ~~refer~~ to the feminine wisdom and awareness based on reality, intuition and empirical thinking, rather than images, logistics and ideologies. The whole youth generation idiom of "love and peace" "come together" "feel and touch", ^{or} ~~and~~ their dreams are in a feminine direction. The most advanced field of communication: ^{or} ~~telepathy~~, is also a phenomenon which can only be developed in a highly feminine climate. The feminine sensibility can definitely blossom in the society not in the sense of 17th century witch practice, but in a way that it is connected to understanding of nature and its future solution. The problem is, just as women, feminine tendencies in the society have never been given a chance to

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blossom, whereas the masculine tendencies overwhelms it.

What the society needs now is not speed accumulated by competition and invention of faster and faster machines, nor so-called reality based on rational and practical thinking. The outcome of such reasoning is at best two to four dimensional perception of reality, which is a limiting observation of life. What we need now is patience and natural wisdom - of a pregnant woman, awareness and acceptance of our natural resources - what is left of them, and existence of our bodies and feelings. Let's not kid ourselves and think of us as an old and matured civilization. We are by no means mature. But that is alright. That is beautiful. Let's slow down, and try to grow organically, and as healthy as a newborn infant, the aim of female revolution will have to be a total one, eventually making it a revolution for the whole world, since we can never separate ourselves from the world. As the mothers of the tribe, we share the guilt of the male chauvinists, and our face is their mirror, as well. It's good to start now, since it's never too late to start from the start.

Yoko Ono
December, 1971
New York City

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03/27/00 17:28 FAX

STUDIO ONE

+ J HENDRICKS

001

S T U D I O O N E

1 West 72nd Street, New York, NY 10023
ph: (212) 595-5130 fx: (212) 877-0168

TO: Jon Hendricks

Date: March 27, 2000

FAX #: (212) 343-0661

RE: Karla Merrifield

FROM: Karla Merrifield

Total # of pages: 6

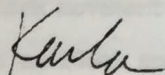
If there is a problem with this transmission please call.

Dear Jon:

Here are three writings YOKO asked me to send to you. They are:

1. Introduction for Grapefruit
2. The Word of a Fabricator
3. Notes on Sky Piece for Jesus Christ

Regards,



Karla Merrifield

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THE FEMINIZATION OF SOCIETY

- What Women Can Be And Do -

I

The issue of female liberation has now become the talk of the world. Talk is welcomed as long as it does not lead one to dead-end cynicism. Remember the story about the 8 legged monster who somehow managed to walk until somebody asked him how he was walking? The public fuss over the issue is alright, too, as long as it does not divert ones attention from the real effort to gain freedom. The feminist movement faces this danger now, because of the way it's been received by the public, who practically cheered over the movement. The majority of men greeted it with a condescending and deceiving smile, while the black movement met with blind hatred. The media immediately picked up the issue as an ideal space-filler. Unless we, women, become more strongly aware of what is really happening, and, instead of focusing our energies on more light-hearted public gestures such as the bra-burning, start to transform the issue into a serious revolution, the movement will fade away as another happening of the decade.

We, women, had made attempts at revolution many times in the past. In the 20s, 30s, to the 60s, each time winning a little more. Maybe you will say that this time there is a definite qualitative difference in our revolution from the past ones. I only know that this time we must not let it die as another attempt. The aim of the feminist movement should not just end with getting more jobs in the existing society, though we should definitely work on that end as well - as long as the reality of it exists, but we have to keep on going until the whole of the female race is freed.

*This is the original
Final - 1
text before
being edited
for my times
save for later
use*

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How are we going to go about this? This society is the very society which killed female freedom: the society which was built on female slavery. If we want to achieve our freedom within the framework of the existing social set-up, we have to rely on understanding and help from men who practically run the society. But contemporary men are too steeped in the game of competition and following social rituals themselves to even consider giving way to women. Maybe through sheer effort and sense of justice men might make a gesture to accept female rights. . But a situation which is created by force and which has no basic inevitability in its motive can sustain only so long. It's likely that it would end up in men making another token gesture of allowing maybe a few comely Smith graduates on TV News Reports (an effort that is not very difficult to make even for the worst of the male chauvinists) or set up a few all-blond rock groups (that's what they're dreaming of, anyway) and call it liberation - some snowjob! The clever ones will succeed in moving into elitist jobs, kicking both men and women on their way up. The average woman will go back to producing babies again, or perhaps settle for a less time-consuming affairs and husband swapping, all in the age-old attempt to solve her frustration with diversions.

The major change in the contemporary revolution compared to the past ones, is the issue of lesbianism. Lesbianism as an initial influence on female liberation front was a good one. It helped women to crawl out of their womb and realize that they didn't have to necessarily rely on men for relationships: that they had a choice: she didn't have to spend 90% of her life in waiting, finding and living for men. But if the alternative of that was to find a woman that replaced the man in her life, so she could build her life around another female or females, it wasn't very liberating. True, that some sisters learned to love women more deeply through lesbianism, but others simply went after their sisters in the same manner that male chauvinists did. The ultimate goal of female liberation is not just an escape from male oppression. Our aim is to liberate ourselves from precisely that

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way of thinking: that we can only consider our liberation through men: that we have to always relate to what men do to us and for us. How about liberating ourselves from our various mind trips such as ignorance, greed, masochism, fear of God and social conventions? Lesbianism, to many, was a means to express their rebellion towards the existing social set-up through sexual freedom, and in that sense, it worked. But we find our minds unfocused from lesbianism when we face the problem of procreation and childcare. It's hard to dismiss the importance of paternal influence so easily. And since we face the reality that, in this global village, there is not very much choice but to coexist with men, we might as well find a way to do it and do it well.

II

In the 1920s Tokyo, a woman in the feminist movement committed suicide due to deep shame she had felt after making a feminist lecture, during which time she had farted, resulting in an explosion of laughter among the audience.

The problem of procreation and childcare is a very important one. We definitely need a more positive participation of men on childcare. But how are we going to do this? We will lose in the end if the only choice we have is to demand it by force. In a most enlightening TV symposium I watched recently, Nicky Giovanni, a young intellegent black poetess, spoke of the importance of sharing childcare between men and women. James Baldwin, a poet of the last generation, a male chauvinist but an inspiring one at that, replied with startling honesty how he felt as a man who was forced into that position: "I can't give a performance all day in the office and come back and give a performance at home". He's right. How could we make men share the responsibility of childcare in the present social

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conditions where his job in the office to him is a mere "performance"-and where he cannot relate to the role of childcare except as, again, a "performance"? The contemporary men must go through a very major change in their thinking before they volunteer to look after children, before they even start to want to care. Their jobs must cease to be a "performance" before they could stop to think of taking care of children as "performance".

Childcare, the most important issue for the future of our generation is not a pleasure anymore to the majority of men and women in our society because the whole society is geared to living up to a Hollywood cum Madison Avenue image of men and women and a way of life that has nothing to do with childcare. We are in a serious identity crisis. The society is driven by neurotic speed and force accelerated by greed and frustration of not being able to live up to the image of men and women we have created for ourselves: the image, which has nothing to do with the reality of people. How could we be an eternal James Bond and Twiggy and raise three kids on the side? So we pass on our kids tactfully to babysitters, nursery school and high school teachers, which happen to be the three of the most underpaid people of our time. How could we help not do this when our wives constantly complain about our incapability in material earnings comparing us with Onnassis and when we are living under constant threat of losing our husbands to girls on the street with false eyelashes with the never-had-a-baby-or-a-full-meal look. In such an image-driven culture, a piece of reality, like a child, becomes a direct threat to our very false existence.

The only game we play together with our children is star-chasing: sadly, not stars in the sky, but "Stars" who we think have achieved the standard of the dream image we have imposed on the human race. We cannot trust ourselves anymore, because we know that we have not made it. Because we know that we are, well... too real. The fact that we are not fake should make us happy, but instead, we are forever apologetic.

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for being real. Excuse me for shitting, excuse me for farting, excuse me for making love and smelling like a human being, instead of that odorless celluloid prince and princess image out there on the screen.

Still, most of us women, hope that we can achieve our freedom within the existing social set-up, thinking that, somewhere, there must be a happy medium for men and women to share freedom and responsibility. But if we just took the time to observe the very function of our society: the greed-power-frustration syndrome, we would soon see that there is no happy medium to be achieved. For the competitive, power-orientated, and success driven lot of us - and let's face it, we are just as image-driven as men. The only way to do it and satisfy our tremendous need as well, is to inch by inch, take over all the best jobs and eventually conquer the whole world, leaving a strongly bitter male stud-cum-slave class, moaning and groaning underneath us. This is alright for an afternoon dream, but in reality, that will obviously be another drag.

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III

A professor who lives in a three tatami room in Tokyo (one tatami is a size of a mat for one person to lie down on) says he needs one tatami for himself, another for his companion, and the third for the two to breathe in. "In order for me to keep a room larger than three-tatami in an overpopulated city like Tokyo, I have to use additional energy to fight for it. Any possession that is more than what you need belongs to someone who needs it. I don't want to waste my energies keeping it". He further claims that there are two poverty lines in this world. One is where you starve, the other is where you have excess possession. He's donated all his books to the local library, which was his only possession.

In their past two thousand years effort, men have shown us their failure in their method of running the world. Instead of falling into the same trap that men fell in, women can offer something that the society never had before in result of the male dominance. That is the feminine direction. Of course, the question will be what is femininity and masculinity? The stereotype idea of femininity and masculinity really has nothing to do with the true nature of men and women. In fact, most people in our society definitely show both masculine and feminine tendencies at the same time, if anything. But to some extent, both men and women have enacted the stereotype characters of themselves in the society believing in their own myths, and as a result, quite apart from what men and women really are, so-called masculine and feminine tendencies do prevail in our society as characteristics of the society itself, and it is these characteristics that I am referring to. What we can do is to take the society which contains both characteristics, and bring out the more feminine

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Yoko Ono
December, 1971
New York City

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STUDIO ONE

HENDRICKS

2001 01

For "Prima fest di un altro mondo"

WISH TREE for Milano
Yoko Ono '96

Make a wish. Write it down on a piece of paper. Fold it and tie it
around a branch of the Wish Tree.

On FLUXUS - dedicated to Gino
Yoko Ono '96

FLUXUS is FLUX: the act of continuous flow and change.
During the exhibition, do not let the artists' statements about Fluxus
stay on the wall like words carved on stone. Paint over the wall with
the color you like. Keep painting. y.o. '96

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Yoko Ono Performance pieces & Events

the color painting
the dispenser
Baby's Head
A Box of Milk
Clock Project
crowding in
Drawing Project Dispensing Room
Eyes One & Dance Co.
The Circle Painting
The Color Catalogue Box
The Bag
The Milk film
The Environment
The Project
The Project
The Project

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yoko ono objects

Add Color Painting

Air Dispenser

Body Accessories

A Box of smik

clock project

crowding in

crying machine dispensing tears

yoko ono & Danec Co.

Draw circle Painting

Everson catalogue Box

Eye Bag

Eye Blink film

~~* Film Environment~~

~~Film No. 4~~

~~Film No. 1~~

~~Film of snow falling at Dawn~~

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(2) talk about:

Grapefruit

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~~Flux Film's Package~~ collective

~~Flux Year Box 2~~ collective

~~Fluxus I~~ collective

~~Fluxus Wall Paper~~

Fly film

Footprints boxed by mantras w/ y.o. names

Forget It

~~Grapefruit~~

Grapefruit No. 2

Homage to Yoko Ono by G.M.

Kitchen Piece

Look Alike Boxes of different wgt. (like white chess)

Machine devouring deposited objects

magnification Piece

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Masks of Yoko & John

Mend

Not to be appreciated 'till its broken

Painting to be stepped on

Painting to Hammer a Nail

[Part Painting series 5]

Pieces Hidden in look alike containers chess

Portrait of John Lennon as a young child

Rain

Rubber stamps Blue Room Event. footprints

Scores of works by Yoko Ono

self Portrait

shadow Box

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sky

sky dispenser

snake

snake painting

sound tape of snow falling at Dawn

spring

stan until the Room is Blue

This line is part of a large sphere
 this sphere will be a sharp point when
 it gets to the far side of the Room in

This window is 2000 Ft wide

Three spoons

use Asher for Asher

Utre 9

water clock

water Event (Everson)

wind

your wish

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0728

PIECES DEDICATED
TO
GEORGE MACUINAS
,
THE PHANTOM ARCHI
TECT

BUILD A HOUSE
WHICH IS TRANSPARENT
ONLY FROM THE OUTSIDE (A)
ONLY FROM THE INSIDE (B)

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BUILD A HOUSE
WHICH IS TRANSPARENT
ONLY FROM THE OUTSIDE (A)
ONLY FROM THE INSIDE (B)

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BUILD A HOUSE
THAT SERVES ONLY
TO MAKE WAY FOR
THE MOONLIGHT

TERRACE FOR PEOPLE
TO GET MOONBURN,,
CUPS, PONDS, BATHTUBS
TO BE FILLED ONLY WITH
MOONLIGHT, ETC

BUILD A GLASS BOX
SNOW SLED
FOR WINDS TO LEAD

BUILD A HOUSE
THAT SERVES ONLY TO
MAKE WAY FOR THE RAIN

WET BED.....
SPIRAL STAIRCASE FOR
THE RAIN TO RUN SPIRALLY
etc.

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BUILD A HOUSE
ON THE HILL
THAT SCREAMS
WHEN THE WIND BLOWS

MAKE DIFFERENT WINDOWS
FOR DIFFERENT SCREAMS
AND FOR DIFFERENT AIR
EXPERIENCE IN THE ROOMS

BUILD A DOTTED
LINE HOUSE

BUILD A GLASS BOX
SNOWSLED
FOR WINDS TO PULL

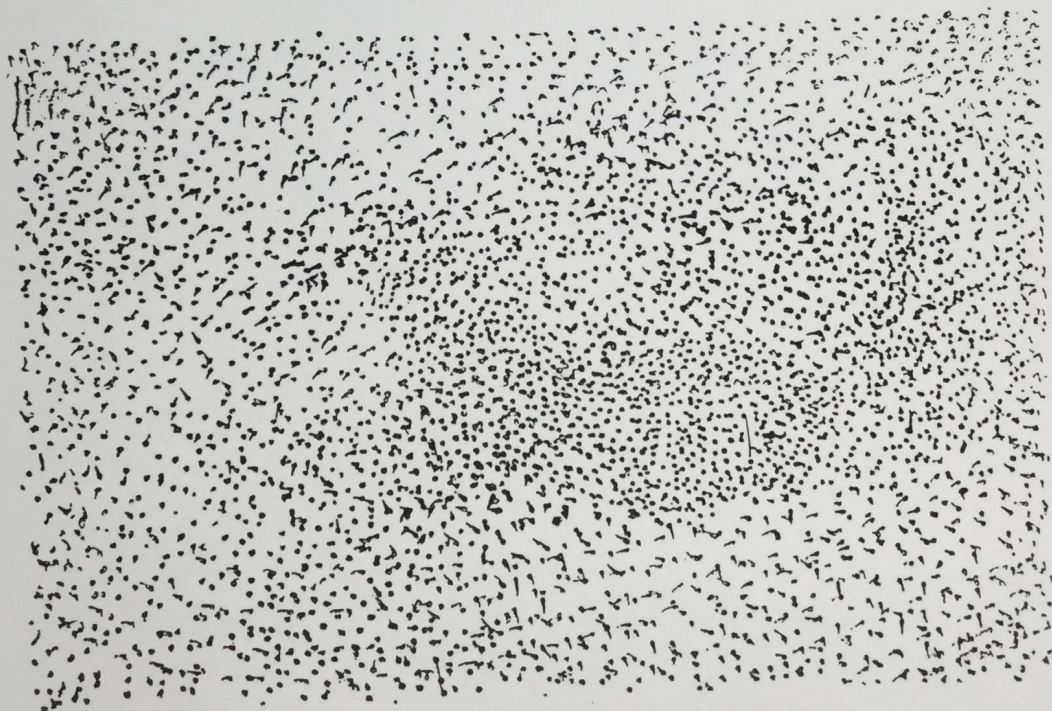
LET PEOPLE IMAGINE
THE MISSING PARTS (A)
LET PEOPLE FORGET ABOUT
THE MISSING PARTS (B)

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BUILD A HOUSE
WITH WALLS. WHICH
COME INTO EXISTANCE
ONLY WITH THE PARTICULAR
PRISM EFFECT CREATED
BY SUNSET

OR
(PARTS OF)
IF NECESSARY
SOME WALLS CAN BE
MADE OF MATERIAL
OTHER THAN LIGHT

SPRING,
1965
Yoko Ono



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FROM : KM Friello >ART PROSK

FAX NO. : 2019633472

Feb. 12 2000 07:25PM P2

note - M = em dash

(17)

YOKO ONO
1 WEST 100TH ST.
NEW YORK, 10025

JANUARY 23, 1966

To The Wesleyan People (who attended the meeting)
On a footnote to my lecture of January 13th, 1966

When a violinist plays, which is incidental: the arm movement or the bow sound?

Try arm movement only.

If my music seems to require physical silence, that is because it requires concentration to yourself and this requires inner silence which may lead to outer silence as well.

I think of my music more as a practice (gyo) than a music.

The only sound that exists to me is the sound of the mind. My works are only to induce music of the mind in people.

It is not possible to control a mind-time with a stopwatch or a metronome. In the mind-world, things spread out and go beyond time.

There is a wind that never dies.

My paintings, which are all instruction paintings (and meant for others to do), came after collage & assemblage (1915) and happening (1905) came into the art world. Considering the nature of my painting, any of the above three words or a new word can be used instead of the word, painting. But I like the old word painting because it immediately connects with "wall painting" painting, and it is nice and funny.

Among my instruction paintings, my interest is mainly in "painting to construct in your head". In your head, for instance, it is possible for a straight line to exist-not as a segment of a curve but as a straight line. Also, a line can be straight, curved and something else at the same time. A dot can exist as a 1, 2, 3, 4, 5, 6, dimensional object all at the same time or at various times in different combinations as you wish to perceive. The movement of the molecule can be continuum and discontinuum at the same time. It can be with colour and/or without. There is no visual object that does not exist in comparison to or simultaneously with other objects, but these characteristics can be eliminated if you wish. A sunset can go on for days. You can eat up all the clouds in the sky. You can assemble a painting with a person in the North Pole over a phone, like playing chess. This painting method derives from as far back as the time of the Second World War when we had no food to eat, and my brother and I exchanged menus in the air.

There maybe a dream that two dream together, but there is no chair that two see together.

all to be
M
Universal:
maintain
Brit. Spellings
of colour,
honour,
etc.
yes,
do not change
either way.

ok
dimensional

I think so
may be?

color
no
Brit.

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FROM : KM Friello >ART PROSK

FAX NO. : 2019633472

Feb. 12 2000 07:25PM P3

I think it is possible to see a chair as it is. But when you burn the chair, you suddenly realize that the chair in your head did not burn or disappear.

The world of construction seems to be the most tangible, and therefore final. This made me nervous. I started to wonder if it were really so.

Isn't a construction a beginning of a thing like a seed? Isn't it a segment of a larger totality, like an elephant's tail? Isn't it something just about to emerge-not quite structured-never quite structured... like an unfinished church with a sky ceiling? Therefore, the following works:

A venus made of plastic, except that her head is to be imagined.

A paper ball and a marble book, except that the final version is the fusion of these two objects which come into existence only in your head.

A marble sphere (actually existing) which, in your head, gradually becomes a sharp cone by the time it is extended to the far end of the room.

A garden covered with thick marble instead of snow-but like snow, which is to be appreciated only when you uncover the marble coating.

One thousand needles: imagine threading them with a straight thread.

I would like to see the sky machine on every corner of the street instead of the Coke machine. We need more skies than Coke.

Dance was once the way people communicated with God and godliness in people. Since when did dance become a pasted-face exhibitionism of dancers on the spotlighted stage? Can you not communicate if it is totally dark?

If people make it a habit to draw a somersault on every other street as they commute to their office, take off their pants before they fight, shake hands with strangers whenever they feel like, give flowers or part of their clothing on streets, subways, elevator, toilet, etc., and if politicians go through a tea house door (lowered, so people must bend very low to get through) before they discuss anything and spend a day watching the fountain water dance at the nearest park, the world business may slow down a little but we may have peace. To me, this is dance.

All my works in the other fields have an "Event bent" so to speak. People ask me why I call some works Event and others not. They also ask me why I do not call my Events, Happenings.

Event, to me, is not an assimilation of all the other arts as Happening seems to be, but an extrication from the various sensory perceptions. It is not "a get togetherness" as most happenings are, but a dealing with oneself. Also, it has no script as happenings do, though it has something that starts it moving-the closest word for it may be a "wish" or "hope".

Happenings here, happenings
(i.e.) elsewhere in text -
make all alike?

(like Dada, Fluxus, etc.)

if Event has caps - so too Happenings

XM

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	Silverman Fluxus Archives	I.939

FROM : KM Friello >ART PROS<

FAX NO. : 2019633472

Feb. 12 2000 07:26PM P4

At a small dinner party last week, we suddenly discovered that our poet friend whom we admire very much was colour blind. Barbara Moore said, "That explains about his work. Usually people's eyes are blocked by colour and they can't see the thing."

After unblocking one's mind, by dispensing with visual, auditory, and kinetic perceptions, what will come out of us? Would there be anything? I wonder. And my Events are mostly spent in wonderment.

In Kyoto, at Nanzenji Temple the High Monk was kind to let me use one of the temples and the gardens for my Event. It is a temple with great history, and it was an unheard of honour for the Monk to give permission for such a use, especially to a woman. The Event took place from evening till dawn. About fifty people came with the knowledge that it will last till dawn. The instruction was to watch the sky and to "touch". Some of them were just fast asleep until dawn. Some sat in the garden, some on the wide corridor, which is like a verandah. It was a beautiful full moon night, and the moon was so bright, that the mountains and the trees, which usually looked black under the moonlight, began to show their green. People talked about moonburn, moonbath, and about touching the sky. Two people, I noticed, were whispering all about their life to each other. Once in a while, a restless person would come to me and ask if I was alright. I thought that was very amusing, because it was a very warm and peaceful July night, and there was no reason why I should not be alright. Probably he was starting to feel something happening to him, something that he did not yet know how to come with, the only way out for him was to come to me and ask if I was alright. I was a little nervous about people making cigarette holes on the national treasure floors and tatami, from being high on the moonlight, since most of the people were young modern Japanese and some French and Americans. But nothing like that happened. When the morning breeze started to come in, people quietly woke up their friends, and we took a bath, three at a time, in a bath especially prepared for us at that hour of day. The temple bath is made of huge stone, and it is very warm. After the bath, we had miso soup and onigiri (rice sandwich). Without my saying anything about it, people silently swept the room and mopped the corridor before leaving. I did not know most of them, as they were mostly Kyoto people, and they left without giving their names. I wonder who they were.

At another time, also in Kyoto, before the Nanzenji Event, I had a concert at Yamaichi Hall. It was called "The Strip-tease Show" (it was stripping of the mind). When I met the High Monk the next day, he seemed a bit dissatisfied.

"I went to your concert", he said.

"Thank you, did you like it?"

"Well, why did you have those three chairs on the stage and call it a strip-tease by three?"

"If it is a chair or stone or woman, it is the same thing, my Monk."

"Where is the music?"

"The music is in the mind, my Monk."

"But that is the same with what we are doing, aren't you an avant-garde composer?"

"That is a label which was put by others for convenience."

"For instance, does Toshiro Mayuzumi create music of your kind?"

"I can only speak for myself."

"Do you have many followers?"

"No, but I know of two men who know what I am doing. I am very thankful for that."

note: I have a second Xerox that includes the last lines - no questions

⑤ makes it more amazing!
? → honest
ok

I don't know
of a huge stone
pos. leave as is

ok (ov)

ok (ov)

slot
stories
7

T ok

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FROM : KM Friello >ART FROSK

FAX NO. : 2019633472

Feb. 12 2000 07:27PM P5

Another Event that was memorable for me was "Fly" at Naigwa Gallery in Tokyo. People were asked to come prepared to fly in their own way. I did not attend.

*** *see note on Happening* *yes cap.*
 People talk about *happening*. They say that art is headed towards that direction, that *happening* is assimilating the arts. I don't believe in collectivism of art nor in having only one direction in anything. I think it is nice to return to having many different arts, including happening, just as having many flowers. In fact, we could have more arts, "smell", "weight", "taste", "cry", "anger" (competition of anger, that sort of thing), etc. People might say that we never experience things separately, they are always in fusion, and that is why "the happening" which is a fusion of all sensory perceptions. Yes, I agree; but if that is so, it is all the more reason and challenge to create a sensory experience isolated from other sensory experiences, which is something rare in daily life. Art is not merely a duplication of life. To assimilate art in life, is different from art duplicating life.

But returning to having various divisions of art does not mean, for instance, that one must use only sounds as means to create music. One may give instructions to watch the fire for 10 days in order to create music in the mind, or drink water once a month to create a vision in one's mind.

The mind is omnipresent, events in life never happen alone and the history is forever increasing its volume. The natural state of life and mind is complexity. At this point, what art can offer (if it can at all to me it seems) is an absence of complexity, a vacuum through which you are led to a state of complete relaxation of mind. After that you may return to the complexity of life again, it may not be the same, or it may be, or you may never return, but that is your problem.

Mental richness should be worried just as physical richness. Didn't Christ say that it was like a camel trying to pass through a needle hole, for John Cage to go to heaven? I think it is nice to abandon what you have as much as possible, as many mental possessions as the physical ones, as they clutter your mind. It is nice to maintain poverty of environment, sound, thinking and belief. It is nice to keep oneself small, like a grain of rice, instead of expanding and make yourself dispensable, like paper. See little, hear little, and think little.

The body is the Bodhi Tree
 The mind like a bright mirror standing
 Take care to wipe it all the time
 And allow no dust to cling. @Shen-hsiu

There never was a Bodhi Tree
 Nor bright mirror standing
 Fundamentally, not one thing exists
 So where is the dust to cling? @Hui-neng

y.o.

keep divisions marked with asterisks, x x x etc. exactly as here *yes?*

no the history (of life)

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FROM : KM Friello >ART PROS<

FAX NO. : 2019633472

Feb. 12 2000 07:28PM PS

18-
(18)

Some Notes on the Lisson Gallery Show y.o. October '67 London

I think of this show as an elephant's tail.

Life is only half a game. Molecules are always at the verge of half disappearing and half emerging.

Somebody said I should also put half-a-person in the show. But we are halves already.

I think so
Sang?

Seng, Sung, Sang, Sing and Song were good musicians. The princess asked them to play for the concert of the midsummer night of the warmest day in Li-Fung. It was a tradition in Li-Fung for the best musicians to get together and play for the people all night and soothe the air from the heat. Seng said he would not play because he did not have enough time to prepare. Sung immediately went into an intensive and elaborate preparation. Sang did nothing. He wandered around the fields until the day came. On the night, Seng was not there. Sung's music overwhelmed people. Sang went on the stage, and when he sung, the warm wind went through his lungs and came out, transformed into the most beautiful music. It was the warm wind that made the music, he said. Sing did not even sing. He just stood on the stage and smiled, and the smile sent vibrations into people's mind, and they heard, they heard their minds tingling, and they smiled back. Do you know anything about Song? People say that he was too pure, and one day, he just suddenly turned into air and was assimilated into the skies.

ok
space

It is sad that the air is the only thing we share. No matter how close we get to each other, there is always air between us. It is also nice that we share the air. No matter how far apart we are, the air links us.

The switch piece is meant to be mass-produced. By using this switch, you can dispense with a large part of language communication. Instead of shouting to your husband who is in the bath that the dinner is ready, you can turn on the light in the bathroom from the kitchen. Instead of calling your wife and telling her that you are coming home, you can just turn the light in her room from 500 miles away and she will know that you are on your way home, etc., etc. I would have a whole room of lights, like a light flower garden, and see which friends are tuning in.

When "Hammer A Nail" painting was exhibited at Indica Gallery, a person came and asked if it was alright to hammer a nail in the painting. I said it was alright if he pays 5 shillings. Instead of

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FROM : KM Friello >ART PROS<

FAX NO. : 2019633472

Feb. 12 2000 07:28PM P7

- 2 -

paying the 5 shillings, he asked if it was alright for him to hammer an imaginary nail in. That was John Lennon. I thought, so I met a guy who plays the same game I played. This time John suggested how about selling the other half of my half-a-matter objects in bottles. It was such a beautiful idea I decided to use it even though it was not mine.

Some practical and tangible future plans:

The light house is a phantom house that is built by sheer light. You set up prisms and at a certain time of the day, under a certain evening light which goes through the prisms, the light house appears in the middle of the field like an image, except that, with this image, you can actually go inside if you wanted to. The light house may not emerge every day, just as the sun doesn't shine every day.

The wind house is a house on a hill. The rooms and the windows are so constructed so it makes music, like a whistle, depending on the wind that goes through.

Moon-music: This is a well that is receptive to the moon-tide and makes music according to the tide. When we were fish, the sea-water surrounded us. When we came on ground, we carried the sea inside us. Our blood structure is 90% salt-water. There's a very strong tie between us and the moon-tide. They say that when you die a natural death it is invariably when the tide is low. You should have the moon-music in your house like you would have a clock. And when it sings, you will remember the connection.

TV to see the sky: This is a TV just to see the sky. Different channels for different skies, high-up sky, low sky, etc.

Seawater

⊕
Saltwater

one word

yes, but yoko has a special way of saying things that would be taken away if corrected so please leave as originally written with (—)

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FROM : KM Friello >ART PROS<

FAX NO. : 2019633472

Feb. 12 2000 07:29PM PB

WHAT IS THE RELATIONSHIP BETWEEN THE WORLD AND THE ARTIST?

Many people believe that in this age, art is dead. They despise the artists who show in galleries and are caught up in the traditional art world. Artists themselves are beginning to lose their confidence. They don't know whether they are doing something that still has value in this day and age where the social problems are so vital and critical. I wondered myself about this. Why am I still an artist? And why am I not joining the violent revolutionaries? Then I realized that destruction is not my game. Violent revolutionaries are trying to destroy the establishment. That is good. But how? By killing? Killing is such an artless thing. All you need is a bottle in your hand and you can kill. But people who kill that way most often become the next establishment after they've killed the old. Because they are using the same method that the old establishment used to destroy. Violent revolutionaries' thinking is very close to establishment-type thinking and ways of solving problems.

I like to fight the establishment by using methods that are so far removed from establishment-type thinking that the establishment doesn't know how to fight back. For instance, they cannot stamp out John and Yoko events Two Virgins, Bed Peace, Acorn Peace, and War is Over! Poster event.

Artists are not here to destroy or to create. Creating is just as simple and artless a thing to do as destroying. Everyone on earth has creativity. Even a housewife can create a baby. Children are just as creative as the people whom society considers artists. Creative artists are just good enough to be considered children. Artists must not create more objects, the world is full of everything it needs. I'm bored with artists who make big lumps of sculpture and occupy a big space with them and think they have done something creative and allow people nothing but to applaud the lump. That is sheer narcissism. Why don't they at least let people touch them? Money and space are wasted on such projects when there are people starving and people who don't have enough space to sleep or breathe.

The job of an artist is not to destroy but to change the value of things. And by doing that, artists can change the world into a Utopia where there is total freedom for everybody. That can be achieved only when there is total communication in the world. Total communication equals peace. That is our aim. That is what artists can do for the world!

In order to change the value of things, you've got to know about life and the situation of the world. You have to be more than a child.

That is the difference between a child's work and an artist's work. That is the difference between an artist's work and a murderer's work. We are artists. Artist is just a frame of mind. Anybody can be an artist. It doesn't involve having a talent. It involves only having a certain frame of mind, an attitude, determination, and imagination that springs naturally out of the necessity of the situation.

Examples of today's living artists:

There was a temple in Japan called the Golden Temple. A man loved it very much as it was, and he couldn't stand the thought of anything happening to it. He felt the only way he could stop anything from happening to it was to burn it down, and he did. Now, the image of the temple was able to stay forever in his mind as a perfect form.

There was a man who made a counterfeit one thousand yen. It circulated with no trouble at all. The man traveled to another city and circulated another counterfeit one thousand yen. If he had made lots of counterfeit money he could have been discovered right away. But he wasn't interested in making lots of money. He wanted to have fun and play a subtle game. The police went wild and announced that if anybody found a counterfeit one thousand yen they would get two thousand yen as a reward if they came to the police station. This man changed the value of money by his actions.

In this very same sense, we have artists today whose works move beyond the gallery space and help change the world: Abby Hoffman, Jerry Rubin, Paul Krassner, for instance, and many others. They radiate something that is sensitive and artistic in a very renaissance sense, when the majority of so-called artists these days are hardcore businessmen. Message is the medium. There are only two classes left in our society. The class who communicates and the class who doesn't. Tomorrow I hope there will be just one. Total communication equals peace.

Men can destroy/Women can create/Artists revalue.

Y.O., Cannes Film Festival, May, 1971

Abbie ok

I don't know
same problem as
Westday
= Cole

Is?
Over!
yes

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FROM : KM Friello >ART PROS<

FAX NO. : 2019633472

Feb. 12 2000 07:24PM P1

Art Pros

Kathleen M. Friello
Reiko Tomii, Ph.D.

Editing Services ■ Japanese Translation

Date: December 12, 1999

From: Kathleen M. Friello
fax: 201-963-3472

To: Jon Hendricks
fax: 212-343-0661

Re: Additional proofs of Anthology Texts

Dear Jon,

I'm sending you marked texts for To the Wesleyan People, Some Notes on the Lisson Gallery Show, and What Is the Relationship...

On To the Wesleyan People, I had marked em-dashes (—) for my attention, since these show up on this ms. as simple hyphens; please ignore these marks. I'm sending you xeroxes of xeroxes through the fax, so the quality may not be the best. If you have any problems reading these, please let me know.

In addition to these texts, I have corrections for "Words of a Fabricator" (Alexandra consulted Yoko on the title change). These include corrections of simple typos and minor errors, as well as word queries similar to those we've already worked on. In addition to these, I have a few questions about specific words and phrases. Should I send these to you?

We can review these as before, or you may return marked faxes to me via FedEx. If you have any questions, please call me.

Thanks for your time and attention,

Kathleen

rec. 02/12/00
go over w/
Kathleen
☒

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Jon Hendricks

02/13/00

Dear Kathleen

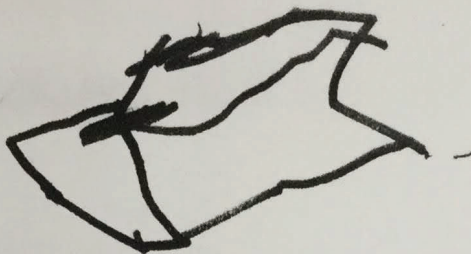
Here are my notes on your
corrections and questions -
I cannot find your phone #, please
call it's my notes are ~~annot~~

Clear -

regards
J —————

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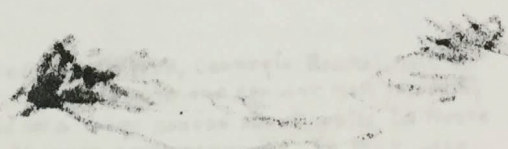


originals in
y.o. collection

9 concert pieces for John Cage

by Yoko Ono

Dec. 15 '66 London



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Hide piece

Hide.

1961 New York
by Yoko Ono

This piece was first performed in New York, Carnegie Recital Hall, 1961 by turning off the light completely in the concert hall including the stage, and Yoko Ono hiding in ~~the~~ a large canvas sheet while La Monte Young and Joseph Byrd made soft voice accompaniment. In 1962, also in total darkness, in T-Kyo, Sogetsu Art Center, Tone struggled to get out of the bag he was put in. In London, Jeannette Cochrane Theatre, 1966, Yoko Ono hid behind a 3 foot pole on the centre of the stage.

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Yoko Ono
New York

This piece was first performed in New York by 5 people for 1 audience. This was not deliberate but partly due to the subway strike at that time. The water was boiled until it was evaporated, which took two hours. In London, McMill. The boiling of the water, the size of the pot, etc. was on the stage. The actual boiling of the water was p by Noa Latham at John Latham's flat. The evaporat water was announced again from the stage.

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Promise Piece

Phonise

1966 by Yoko Ono
London

This was first performed in Jeanette Cockburn Theatre in London, 1966. Yoko Ono, as a last piece of the night, broke a vase on the stage and asked people to pick the pieces and take back home, promising that they would all meet again in 10 years and put the vase together.

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Touch Piece 1962

touch.

by Yoko Ono
New York

This piece was performed many times in different places of Europe, America & Japan. Usually, the lights were put off and the audience touched each other from 10 minutes to sometimes over two hours. In Nanzen temple, Kyoto, it lasted from evening till dawn. In London, people started to whistle the theme song of "Bridge of River Kwai" which became a chorus. The original version was touch object and was exhibited first at the living theatre lobby on 1962.

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Sweep Piece

Sweep.

1962 Tokyo
Yoko Ono

This was first performed 1962 in Tokyo, Sogetsu Art Center
by Mizutani as simultaneous performance during 4 hours
concert of works by Yoko Ono. It was performed in London
Jeannette Cockburne theatre, 1966 as a solo piece by Yoko
Ono, sweeping from one end of the stage to another.

Karla - This is the photo that
I was referring to - please show
to who note several people sweeping

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JAN-10-00 MON 05:51 PM JAPAN SOCIETY

FAX NO. 2127151262

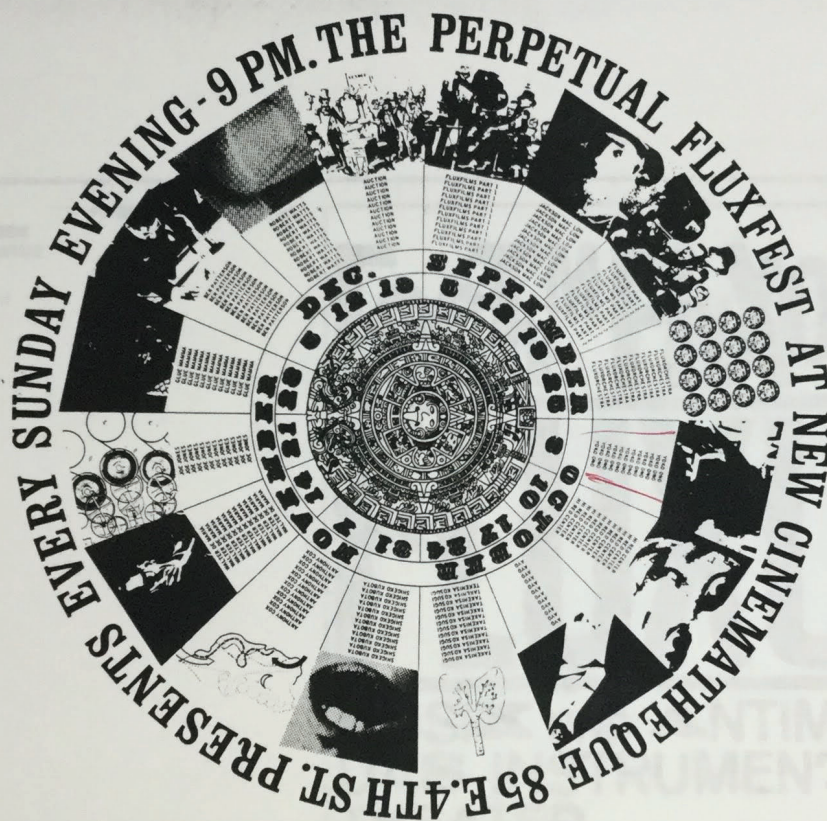
P. 03



Karla - This is the photo that
I was referring to - please show
to Yoko - note several people wrapping
J.

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page 2 and 3 of Fluxus Vaudeville Tour/Fluxus



Fluxus Newspaper No 8
July '65

4

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I.939

NY 2 & 3, 1963

FLUXORUM/FLUXUS/MUSIK
MUSIK DAS INSTRUMENTALE

Kunstakademie, Düsseldorf

7 cm

by George Maciunas

Printed black on white stiff paper.

FestTM FLUXORM! FLUXUS

MUSIK UND ANTIMUSIK
DAS INSTRUMENTALE
THEATER

Staatliche **K**unstakademie
Düsseldorf, Eiskellerstraße
am 2. und 3. Februar 20 Uhr
als ein **C**olloquium für die
Studenten der **A**kademie

George Maciunas
Nam June Paik
Emmet Williams
Benjamin Patterson
Takenbisa Kougi
Dick Higgins
Robert Watts
Jed Curtis
Dieter Hülsmanns
George Brecht
Jackson Mac Low
Wolf Vostell
Jean Pierre Wilhelm
Frank Trowbridge
Terry Riley
Tomas Schmit
Gyorgi Ligeti
Raoul Hausmann
Caspari
Robert Filliou

Daniel Spoerri
Allison Knowles
Bruno Maderna
Alfred C. Santen
La Monte Young
Henry Flynt
Richard Maxfield
John Cage
Yoko Ono
Jozef Patkowski
Joseph Byrd
Joseph Beuys
Griffith Rose
Philip Corner
Achov Mr. Keroochev
Kenjiro Ezaki
Jasunao Tone
Lucia Dlugoszewski
Istvan Anhalt
Jörgen Frilsholm

Toshi Ichihyanagi
Cornelius Cardew
Pär Ahlbom
Gherasim Luca
Brion Gysin
Stan Vanderbeek
Yoriaki Matsudaira
Simone Morris
Sylvano Bussotti
Musika Vitalis
Jak K. Spek
Frederic Rzewski
K. Penderecki
J. Stasulenas
V. Landsbergis
A. Salcius
Kuniharu Akiyama
Joji Kuri
Tori Takemitsu
Arthur Köpcke

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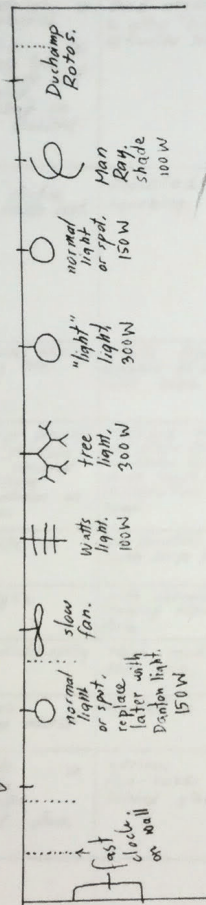
flux

flux (flüks), n. [OF., fr. L. *fluxus*, fr. *fluere*, *fluxum*, to flow. See **FLUENT**; cf. **FLUSH**, n. (of cards).] 1. Med. a flowing or fluid discharge from the bowels or other part; esp., an excessive and morbid discharge: as, the bloody *flux*. or

ca. 1976

Jean Archive clg.

? JJ music boxes
prepared -
no time
or projector floor
projecting star shaft.



2 Clocks - compact display

Yokos shadow box

fast clock - 6m

Watts - undulating mirror

6m - blinking eyes.

Wall -

Window - Watts raining.

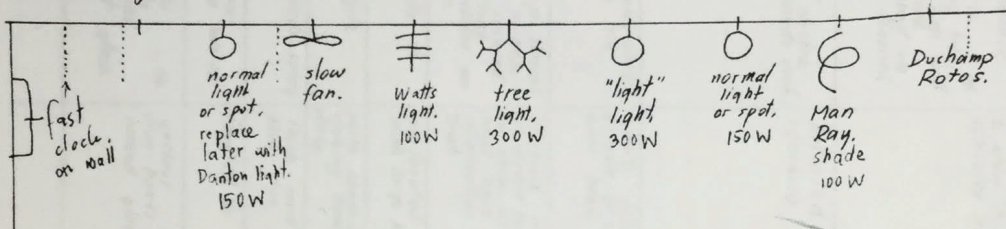
Other electrical devices
Floor - Joe Jones - quartet.

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ca. 1976

Jean Archive clg.

?
J.J. music boxes
prepared -
no-tune
or projector
projecting on floor
Moore's stair shaft.



Other electrical devices
Floor - Joe Jones - quartet.

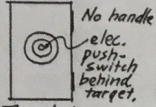
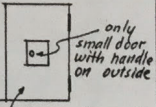
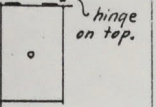
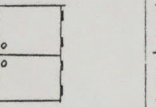
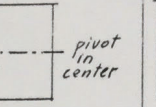
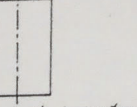
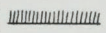
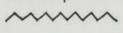
2 Clocks - compass + degrees
Yoko's shadow box
fast clock - GM
Watts - undulating mirror
GM - blinking eyes.

Window - Watts raining.

ON:
George Maciunas
Nam June Paik
Emmett Williams
La Monte Young
Jackson Mac Low - 965 Hoe Ave., New York
Dick Higgins - 423 Broadway, New York
Benjamin Patterson
Jonas Mekas - GPO Box 1499, New York
Daniel Spoerri - 24 rue Mouffetard, Paris
Jean Clarence Lambert - 69 avenue de la République, Paris
Josef Patkowski - ul. Kaliska 9 m 10, Warszawa
Henry Flynt
Toshi Ichihyanagi - Apt. 1001, Takakura, Tokyo
Yoko Ono
Jean-Pierre Wilhelm
Heinz-Klaus Metzger
Arthur Koppke - Nicolai Kirche, Kunstbühne, Berlin
Karl Erik Weilin
Sylvano Busotti - Via E. Forlanini 68, Milano
Michael Horowitz - 15 Holland Park Avenue, London
Robert Page
Kurt Schwertsik
Pierre Mercure - 5627 Woodbury, Montclair, New Jersey
Tomas Schmitz - 5000 Köln-Mülheim, Germany

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	Toilet no.1 Bob Watts	Toilet no.2 Paul Sharits	Toilet no.3 Joe Jones	Toilet no.4 G. Maciunas	Toilet no.5 Ayo	Toilet no.6 collective
Doors - method of opening	 No handle elec. push switch behind target. To get in: throw super ball to target on door. hitting center will activate switch & open door. To get out: sit down on seat.	 only small door with handle on outside. Large door with handle on inside. Access via small door with arm to open door from inside.	 hinge on top.	 2 separate doors on top of each other.	 pivot in center.	 pivot in center vertical axis.
Doors display on interior side of door	Game-ball rolling down a maze.	paper sound (delaminating accordion) when small door opened. Inside display: Flux clocks *	Wind-up movements. * Electric String trio on side wall of stall, switched on when flushed	Bird organ * & other bulb activated tricks.	Finger holes *	Chess boards can be played by 2 people swinging door around. One person inside another outside the stall. (Takako Saito)
Toilet seat	Seat with elec. switch controlling door. Door with spring, held in closed position with lock. Lock opens by solenoid switch. When seat sat upon - door opens. When seat empty door closes.	Adhesive-covered daily with double-face adhesive tape)	Hot-with electric coil inside seat.	Inflated & squeaking.	Stiff brush bristles facing upward. 	Corrugated  Wet Paint sign. (John Lennon)
Toilet flushing	Releases mist of smells: lysol, chlorox, moth flakes, coffee, turpentine, cloves, alcohol, vanilla.	Starts recorded laugh or toilet sounds like farts.	activates electric string trio.	starts fine drizzle of rain over head.	detergent suds in tank when flushed foam comes out the bowl.	starts faucet in sink.
Toilet bowl display	colored water from tank. Blue, then clear then blue again.	Floating rubber shit. secured by string.	George Brecht ball puzzle: Balls secured by string. Instructions on bottom.	Mirrors in periscope fashion to show action, must have elec. illumination in bowl.	foam -	Boiling water (John Lennon)
Toilet paper	Mylar-* metallic finish	stuck together	\$ bills *	perforated with large holes	Rainbow colors	De Ridder paper games printed.
Paper towels	dirty - 2nd. hand with foot prints.	stuck together	fragile	with chemical making hands dirty.		
Sink faucet	soapy water	flushes toilet no. 5	upwards spray	thick mud or thin glue.		
Mirror	undulating * motorized	covered with opaque window cleaner. Must be wiped off ea. time.	Filliou-collage mirror	faceted *		
Medicine cabinet	Rocks marked by volume in c.c. Time kits.	cleanliness kit * etc. behind glass	Foods * Drinks napkins behind glass.	various * flux-boxes behind glass.	Vending machine-dispensing Relics - holy shit, by Geoff Hendricks	Vending machine dispensing air capsules by Yoko ono.
soap	thin coat on plastic facsimile					

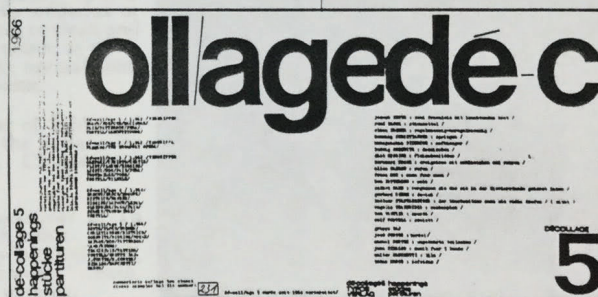
Xerox copy
ca 1972
check,
Art & Artists

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IMAGE 5

Designed by Wolf Vostell,
New York
Typos Verlag, Frankfurt
1966
4 x 2 cm

Printed on stiff white card boards, contained
in a fold-out paper box with title and index
printed in black. Contains object-like works
by Beuys, Block, Bremer, Christiansen, Diet-
rich, Gosewitz, Higgins, Hoeke, Kaprow, Mon,
Patterson, Rahn, Ruehm, Vautier, Vostell,
members of Zaj, and others. This copy is
numbered 231/500.



CULTURE

Winter, 1966 'Expanded Arts Issue'
by Jonas Mekas, New York City
1966, printed both sides.
43 cm

Designed by George Maciunas; offset black
on white paper, includes *Fluxfest* section.

card/manifesto/information
starting with 'Fluxus HQ P.O. Box
New York 10013 ...'

ed by Fluxus, New York City
1966
card, printed 1 side
16 cm
ed and written by George Maciunas

Offset black on white card stock. Lists a
variety of Fluxus activities and artists, and
contains the manifesto 'Flux-Art-Nonart-
Amusement forgoes ...'

1966

FLUXUS HQ P.O. BOX 180 NEW YORK 10013
FLUXSHOPS AND FLUXFESTS IN NEW YORK
AMSTERDAM NICE ROME MONTREAL TOKYO
V TRE-FLUXMACHINES-FLUXMUSICBOXES
FLUXITTS-FLUXAUTOMOBILES-FLUXPOST
FLUXMEDICINES-FLUXFILMS-FLUXMENUS
FLUXRADIOS-FLUXCARDS-FLUXPUZZLES
FLUXCLOTHES-FLUXORGANS-FLUXSHIRTS
FLUXBOXES-FLUXORCHESTRA-FLUXJOKES
FLUXGAMES-FLUXHOLES-FLUXHARDWARE
FLUXSUITCASES-FLUXCHES-FLUXFLAGS
FLUXTOURS-FLUXWATER-FLUXCONCERTS
FLUXMYSTERIES-FLUXBOOKS-FLUXSIGNS
FLUXCLOCKS-FLUXCIRCUS-FLUXANIMALS
FLUXQUIZZES-FLUXROCKS-FLUXMEDALS
FLUXDUST-FLUXCANS-FLUXTABLECLOTH
FLUXVAUDEVILLE-FLUXTAPE-FLUXSPORT
BY ERIC ANDERSEN - AYO - JEFF BERNER
GEORGE BRECHT-GIUSEPPE CHIARI-ANT-
HONY COX-CHRISTO-WALTER DE MARIA
WILLEM DE RIDDER-ROBERT FILLIOU
ALBERT FINE-MI RED-CENTER-JOE JONES
H.KAPLOW-ALISON KNOWLES-JIRI KOLAR
ARTHUR KOPCKE-TAKESHI KOSUGI-SHIGE-
KO KUBOTA-FREDRIC LIEBERMAN-GYONGI
LIGETI-GEORGE MACIUNAS-YOYO ONO-BEN-
JAMIN PATTERSON-JAMES RAVEL-DITER
ROTT-TAKAKO SAITO-TOMAS SCHMIT-CHIEKO
SHOHJI-DANIEL SPIERRI-STAN VANDER-
BECK-BEN VAUTIER-ROBERT M. WATTS
EMMETT O. WILLIAMS-LA MONTE YOUNG
FLUX-ART-NONART-AMUSEMENT FORGOES
DISTINCTION BETWEEN ART AND NONART.
FORGOES ARTIST'S INDISPENSABILITY,
EXCLUSIVENESS, INDIVIDUALITY, AMBITION,
FORGOES ALL PRETENSION TOWARDS SIG-
NIFICANCE, RARITY, INSPIRATION, SKILL,
COMPLEXITY, PROFUNDITY, GREATNESS,
INSTITUTIONAL AND COMMODITY VALUE.
IT STRIVES FOR MONOSTRUCTURAL, NON-
THEATRICAL, NONBAROQUE, IMPERSONAL
QUALITIES OF A SIMPLE NATURAL EVENT,
AN OBJECT, A GAME, A PUZZLE OR A GAG.
IT IS A FUSION OF SPIKES JONES, GAGS,
GAMES, VAUDEVILLE, CAFE AND DISCHORD.

EDMAN (FLUXUS WEST)
letter

Written regarding 'New Flux Center, Flux
Activities, Flux Classes' at Fluxus West.

FROM: FLUXUS WEST/ FRIENDLY

1967

podbury, Mo
in-Mulheim,
lorlanti 68
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19 avenue d
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Joe Ave., N
way, New Y

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I. 939

fluxus

flux (flüks), *n.* [OF., fr. *L. fluxus*, fr. *fluere*, *fluxum*, to flow. See **FLUENT**; cf. **FLUSH**, *n.* (of cards).] 1. *Med.*

a A flowing or fluid discharge from the bowels or other part; esp., an excessive and morbid discharge; as, the bloody *flux*, or dysentery. **b** The matter thus discharged.

2. Act of flowing: a continuous moving on or passing by, as of a flowing stream; a continuing succession of changes.

3. A stream; copious flow; flood; outflow.

4. The setting in of the tide toward the shore. Cf. **REFLUX**.

5. State of being liquid through heat; fusion. *Rare*.

6. A fusible glass used as a base for enamels; also, an easily fusible enamel used as a ground for enamel painting.

7. *Chem. & Metal.* **a** Any substance or mixture used to promote fusion, esp. the fusion of metals or minerals. Common metallurgical fluxes are silica and silicates (acidic), lime and limestone (basic), and fluorite (neutral). **b** Any substance applied to surfaces to be joined by soldering or welding, just prior to or during the operation, to clean and free them from oxide, thus promoting their union, as rosin.

8. *Math.* The integral over a surface of the normal component of a vector field. Cf. **STOKES' THEOREM**.

9. *Photom.* = 1st LIGHT, 18 b.

10. *Physics.* **a** The rate of flow or transfer of fluid or of energy across a surface. **b** By analogy, the surface integral of a vector distributed over a surface. Cf. **ELECTROSTATIC FLUX**, **MAGNETIC FLUX**.

11. *Plant Pathol.* A slime flux.

flux, *v.*; **FLUXED** (flükst); **FLUX'ING**. *Transitive:* 1. To cause to become fluid; to fuse; to treat with a flux.

2. To affect, or bring to a certain state, by subjecting to, or treating with, a flux. "*Fluxed* into another world." *South.*

3. *Med.* To cause a discharge from, as in purging.

Intransitive: 1. To flow freely. *Archaic.*

2. To become fluid; to melt.

3. To undergo a flux; specif., to bleed copiously. *Obs.*

flux (flüks), *adj.* [*L. fluxus*, fr. *fluere*. See **FLUX**, *n.*]

In flux; variable. *Obs.*

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writings he has which it supercedes (for the example, No. 2 and No. 9), and preferably the notice for them also, to the address given on the notice, so they can be destroyed under supervision. Writings will no longer be offered for sale when they are superceded. This plan has been devised to take into account Henry Flynt's continual improving of the canon of his writings. The superceding writings really will render the superceded worthless; usually they will be versions of preceding writings, much improved on the face. Henry Flynt's intention is thus that the superceded drafts be extinct and the superceding versions alone be extant: only the resulting canon will communicate what he intends. If the writings were not issued until they were perfect, they might await issuance indefinitely. It makes sense to buy later-to-be-retuned writings; because it is the only way to study Henry Flynt's ideas now: they serve their purpose, and then are superceded. And they do become so obviously worthless that the subscriber might as well return them even if he were not obliged to. Finally, a writing is really worth the sum of the prices of the writings it supercedes and its cost proper. That a person who has not bought the superceded writings pays less for the quantity of printed paper he ultimately possesses may be regarded as a special introductory offer. It really would be detrimental to *preserve everything; the extinction of the superceded drafts* produces a positive effect in the canon, a superior canon - and the canon Henry Flynt intends.

This announcement is numbered to take into account the possibility that the plan may be changed.

No. 2 Primary Study by Henry Flynt \$0.25

FLUXUS n. LA MONTE YOUNG: COMPLETE WORKS
(incl. 1963) \$4

FLUXUS o. RICHARD MAXFIELD: tapes by special order

FLUXUS p. DICK HIGGINS: Legend of Dark City (color film, 5555ft.) by special order \$1500
Requiem for Wagner the Criminal Mayor (tape, 5 7inch reels) by special order \$50

FLUXUS q. STAN VANDERBEEK: FILMS:

a la mode (b.w. 7min) \$50

mankinda (b.w. 10min) \$125

what who how (b.w. 9min) \$100

wheweeels no. 2 (b.w. 5min) \$85

achoo mr. keroochev (1min 45sec) \$40

FLUXUS r. NAM JUNE PAK: SOUND DIARY, tapes \$2,
\$4, \$6, \$8, \$10, \$12... etc. (by special order)

FLUXUS s. BEN VAUTIER: COMPLETE WORKS \$?

FLUXUS t. TOSHI ICHIYANAGI: COMPLETE WORKS \$?

FLUXUS u. YOKO ONO: COMPLETE WORKS \$?

Scores available by special order:

Toshi Ichiyanagi: IBM for Merce Cunningham, one sheet,
\$0.30

Music for Electric Metronome, one sheet,
\$0.30

Stanzas for Kenji Kobayashi, 6 large
sheets, \$2.00

Music for piano no. 7, 10 large sheets,
\$3.00

Yoriaki Matsudeira: Co-Action for Cello and Piano I, 10
sheets, \$2.00

Yasunao Tone: Anagram for strings, \$0.30

George Yuasa: Projection Esemplastic for piano I, one
large sheet, \$0.30

Dieter Schnebel: Glossolalie (Musik für Sprecher und In-
strumentalisten), 16 large pages \$5

Reactions (Konzert für einen Instru-
mentalisten & Publikum),

large sheet & instructions \$1

Visible Music I (Für 1 Dirigenten und 1
Instrumentalisten),

large sheet & instructions \$1

Visible Music II (Solo für einen Dirigen-
ten) 2 large sheets & instructions \$2

Also available are scores of works by Sylvano Bussotti, Jo-
seph Byrd, Giuseppe Chiari, Philip Corner, Kenjiro Ezaki,
Terry Jennings, Gyorgy Ligeti, Yoko Ono, Griffith Rose,
Yuji Takahashi.

226

537. — DÉCOLLAGE 3

Edited, designed and published by Wolf Vostell
Cologne
December 1962
96 pp., most fold out to double size, plus
advertising insert.
27 x 21.5 cm

Silkscreened wrap around cover printed black on white with letters and images appearing in white. Printed mimeo and offset on many kinds of paper. Includes works by Christo, Flynt, Higgins, Vostell, Paik, Wilhelm and others as well as documentation of Fluxus concerts.

538. **AN ANTHOLOGY** announcement card

Designed by George Maciunas
New York City
1962
appr. 6.7 cm cube

Printed black on white card stock, graphic design text could be folded and glued to form an open cube with the design appearing on inside and outside.

539. AN ANTHOLOGY

Edited by La Monte Young
Published by La Monte Young and Jackson
MacLow, New York City
Designed by George Maciunas
First Edition, 1963
Unpaginated
19.7 x 22.7 cm
Paper covers

Hand-collated single pages, some pages missing words due to close trimming. (In this copy, Jackson MacLow has written in his title). Papers are multi-colored, with a card stock insertion, two foldout pages, two envelopes, etc. Covers are glossy red card stock.

dé coll age

[illegible]

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PUBLISHING AND PERFORMING WORKS BY:

Genpei Akasegawa
Eric Andersen
Ayo
George Brecht *
Stanley Brouwn
Paolo Castaldi
Giuseppe Chiari
Philip Corner
Walter de Maria **
Willem de Ridder **
Robert Filliou
Dick Higgins
Toshi Ichihyanagi
Joe Jones
Allison Knowles
Arthur Koppke
Takenhisa Kosugi *
Shigeo Kubota
Fredric Lieberman
Gyorgi Ligeti
Jackson Mac Low
George MacLunas **
Jonas Mekas
Barbara Moore **
Robert Morris
Simone Morris
Yoko Ono
Nam June Paik
Benjamin Patterson
James Riddle
Diter Rot
Takako Salto
Willem T. Schippers
Tomas Schmit
Chieko Shiomi *
Daniel Spoerri
Ben Vautier **
Robert Watts *
Emmett Williams
La Monte Young

* complete works published by Fluxus
** editorial & administrative work

PUBLICATIONS:

Periodical newspaper: V TRE (4 times per year)
Periodical yearbook-box
Complete works of : George Brecht, Takenhisa Kosugi,
Chieko Shiomi, Robert Watts.
Individual compositions by: Eric Andersen,
Genpei Akasegawa, Giuseppe Chiari, Dick Higgins,
Allison Knowles, Gyorgi Ligeti, Barbara Moore,
Nam June Paik, Ben Patterson, Chieko Shiomi,
Daniel Spoerri, Ben Vautier, Emmett Williams,
La Monte Young, etc.
Production of: objects, films, magnetic tape etc.

FLUXUS FESTIVALS, CONCERTS, EXHIBITS:

WIESBADEN, W.Germany, Sept. 1962, at state museum, 14 concerts
COPENHAGEN, Denmark, Nov. 23-28, 1962, 6 concerts
PARIS, France, Dec. '62, 7 concerts
DUESSELDORF, W.Germany, Feb. 2 & 3 '63, at Art Academy.
AMSTERDAM, Holland, June '63
HAGUE, Holland, June '63
LONDON, England, London University, July '63
NICE, France, July 27-30, '63
COPENHAGEN, "2 internationale koncerter for nyeste instrumentaleater og antiart," Sept. '63
AMSTERDAM, "Internationaal programma nieuwste muziek, nieuwste literatuur, nieuwste theater", Dec. '63
AMSTERDAM, "16th. Fluxus Film Festival", 24 feb. '64
NEW YORK, "Fully Guaranteed 12 Fluxus Concerts", at Fluxhall
April 11 to May 23, '64
NEW YORK, Fluxus Symphony Orchestra Concert, June 27, '64
at Carnegie Recital Hall.
MILAN, Italy, Nov. 16, '64 at Galleria Blue
ROTTERDAM, Nov. 23, '64
SCHEVENINGEN, Holland, Nov. 13, '64
AMSTERDAM, Dec. 6, '64
CAMBRIDGE, England, "1st. international exhibition of concrete phonetic and kinetic poetry", Nov. 28-Dec. 5, '64
NEW YORK, Sept. '64 to Jan. '65, at Washington Sq. Gallery.

Many minor participations not listed.

ART	FLUXUS (ART-AMUSEMENT-VAUDEVILLE)
to justify artist's professional, parasitic and elite status in society,	to establish artist's nonprofessional status in society,
he must demonstrate artist's indispensability and exclusiveness,	he must demonstrate artist's dispensability and inclusiveness,
he must demonstrate the dependability of audience upon him,	he must demonstrate the selfsufficiency of the audience,
he must demonstrate that no one but artist can do art,	he must demonstrate that anything can be art and anyone can do it,
therefore art must appear to be complex, serious, intellectual, concerned with significance, it must appear to be valuable as commodity so as to provide the artist with an income. To raise its value (artist's income and patrons profit), art is made to appear rare, limited in quantity and therefore obtainable and accessible only to rich elite and/or institutions.	therefore art must be simple, amusing, concerned with insignificances, have nothing to make it distinguished, have no commodity or institutional value The value of art must be lowered by making it unlimited, massproduced and therefore obtainable and accessible to the masses. It must go to the streets instead of institutions.

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→ Everson

→ 12 Big Names

→ Time Event

→ Jean Brown's ceiling

→ Maudunas projects for Yoko

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123.

FLUXFILMS
Catalogue

Published by *Fluxus*, N.Y.C.
n.d. ca. 1965
single leaf, printed one side
28 x 21.7 cm

Written by George Maciunas
Possibly a vintage xerox, black on white
paper as issued? Lists information for both
the short version and the long version of
FLUXFILMS.

FLUXFILMS**SHORT VERSION, 40 MIN AT 24 FRAMES/SEC. 1400FT.**

flux-number	author	title	duration	method of production
9	Anonymous	EYEBLINK	1'	High-speed camera, 2000fr/sec. view of one eyeblink *
20	George Maciunas	ARTYPE	4' 20"	Arttype patterns on clear film, intended for loops.
19	Eric Andersen	OPUS 74, VERSION 2	1' 20"	Single frame exposures, color
4	Chieko Shiomi	DISAPPEARING MUSIC FOR FACE	10'	High-speed camera, 2000fr/sec. transition from smile to no-smile. *
7	George Maciunas	10 FEET	0' 45"	Prestype on clear film measuring tape, 10ft. length.
11	Robert M. Watts	TRACE	1' 15"	X-ray sequence of mouth and throat: salivating, e-ting.
24	Albert Fine	READYMADE	0' 45"	Produced in developing tank, color.
26	Paul Sharits	SEARS CATALOGUE 1-3	2'	Single frame exposures, pages from Sears Catalogue
27	"	DOTS 1 & 3		Single frame exposures of dot-screens
28	"	WRIST TRICK		Single frame exposures of hand held razorblade
29	"	UNROLLING EVENT		Single frame exposures of toilet paper event
16	Yoko Ono	NUMBER 4	5' 30"	Sequences of buttock movement as various performers walked. Filmed at constant distance.
31	John Cale	POLICE CAR	1'	Underexposed sequence of blinking lights on a police car.
18	Joe Jones	SMOKE	6'	High-speed camera, 2000fr/sec. sequence of cigarette smoke.
30	Paul Sharits	WORD MOVIE	4'	Single frame exposures of words, color
25	George Landow	THE EVIL	0' 30"	
3	Anonymous	END AFTER 9	2'	word & numeral film (a gag).

LONG VERSION, ADDITIONAL FILMS TO SHORT VERSION

5	John Cavanaugh	BLINK	1'	Flicker: white and black alternating frames.
6	James Riddle	9 MINUTES	9'	Time counter, in seconds and minutes.
10	George Brecht	ENTRY - EXIT	6' 30"	A smooth linear transition from white, through greys to black, produced in developing tank.
12	Robert Watts	TRACE		
13	"	TRACE		
14	Yoko Ono	NUMBER 1	6'	High-speed camera, 2000fr/sec. match striking fire. *
17	Pieter Vanderbeek	5' O'CLOCK IN THE MORNING	6'	High-speed camera, 2000fr/sec. walnuts and rocks falling. *
23	Wolf Vostell	SUN IN YOUR HEAD	6'	Various TV screen distortions & interferences

* camera: Peter Moore

Editing and titles by George Maciunas

Fluxfilms are distributed by FILM-MAKERS' COOPERATIVE, 175 LEXINGTON AVE. NEW YORK, N.Y. &
FLUXFILMS, P.O.B 180, NEW YORK, N.Y. 10013, also in Australia and England.

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SACOM 2

7.4.79 - 11.4.79

SEMANA DE ARTE CONTEMPORANEO MALPARTIDA DE CACERES MUSEO VOSTELL MALPARTIDA - ESPAÑA

ORGANIZADORES: MERCEDES Y WOLF VOSTELL
COORDINADOR: J. J. LANCHO MORENO
INFORMACION: 927/50 27 10
SEÑAS: SACOM 2 / MVM - MALPARTIDA DE CACERES - EL LAVADERO

EL LAVADERO MVM

Día 7. 4. 1979

INAUGURACION

5 tarde

**Duración:
exposición
permanente**

HORAS DE VISITA:
DIAS LABORABLES:
DE 10 A 2 Y DE 5 A 8.
DIAS FESTIVOS:
DE 10 A 2 Y DE 5 A 8.

FLUXUS

Colección presentada por Gino Di MAGGIO

BRECHT, BEN, CHIARI, FILLIOU, HIGGINS,
J. JONES, KAPROW, KNIZAK, KNOWLES, KOEPCKE,
KOSUGI, LA MONTE YOUNG, MACIUNAS, N. J. PAIK,
PATTERSON, SIMONETTI, SCHYMIT, SPOERRI,
VOSTELL, WATTS, E. WILLIAMS, YOKO ONO, ZAJ.

Teatro Morán

CALLE ARGENTINA

Día 8. 4. 1978

9 tarde

FLUX-CONCIERTO

INTERPRETADO POR:

BEN

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} .o. influence of
ideas of the movement

- others can do it. License → production of Fluxus edition
- chambers st 1977 →
- Carnegie Hall concert paradise
- concept - license
- film scores '64 → 66 Fluxus

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'64 manifesto - \$ _____

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Fluxus Effluence

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y.o. & Fluxus

Remember

- Intro
- Influence on G.M. & formation of the movement
- Fluxus Perf
- Fluxus objects
- Fluxus publications
 - Grapefruit
 - VJRE #7
 - VJRE #9
 - Everson Cat. Box
- Conclusion