

## CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

①

① Fluxus is a complex art movement, with roots deep set into many springs. George Maciunas, the shaper and form-giver of Fluxus, reaches back to such divergent sources as the Roman circus, Baroque mimicry and Byzantine iconoclasm, and in the more recent past to Dada and Futurist sound poetry, abstract calligraphy, Futurist Brutalism, Russolo's *Art of Noise*, Dada Theater, Vaudeville, Marcel Duchamp and the idea of the readymade, and the Lef and Novi-Lef Constructivists of Russia. More immediate influences were cited: George Mathieu's Battle of Boudine, which George Maciunas credits as influence on Fluxus performance, and especially John Cage. Or, as George Maciunas wrote of Fluxus in a 1965 Manifesto "...the fusion of Spike Jones, Vaudeville, gag, children's games and Duchamp."

② George Maciunas envisaged a force of disparate artistic concerns, forms and individuals: a global confluence of ideas. He had studied architecture at Cooper Union and Carnegie Institute of Technology and did post-graduate work on Siberian archaeology and the art of migrations. George Maciunas had first come into contact with Yoko Ono during the series of events that she and LaMonte Young had produced at her loft on Chambers Street during the winter of 1960-1961. Although Yoko Ono did not present an evening of her own works during the Chambers Street series, she did perform in other artists' concerts and had installed several of her own pieces in various situations in the loft. These included "Shadow Painting", "Add Color Painting", "Kitchen Piece" (1960-winter), "Smoke Painting" and "Painting To Be Stepped On" a work which she had placed on the floor, and remembers having hoped that Marcel Duchamp would notice it when he came to the loft for a concert, but he didn't. George Maciunas was so impressed with the series that he decided to present a similar series at the uptown gallery that he and Almus Salcius ran on Madison Avenue, called the AG Gallery. This series was started in the spring of 1961 and continued through the end of July 1961. The final exhibition which he presented at AG Gallery, a show titled "Paintings & Drawings by Yoko Ono" opened on the afternoon of Sunday July 16. This extraordinary show consisted of works Yoko Ono had already presented at her Chambers Street Loft with the addition of a number of new works also having to do with process, concepts and license. The works themselves were for the most part crude canvases whose surfaces had been altered with washes of sumi ink, with accouterments, protrusions and entrenchments. A commonality of this group of works was the attachment of a score, instruction or script, provided in written or verbal form. There was another group of works in the show which George Maciunas had insisted upon showing, of abstract calligraphy that he thought he might be able to sell, thinking that the conceptual/process works had little chance of being sold. finding buyers

insert I



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	I.146

inserts  
 I during Yoko Ono's AG gallery show,  
 the final three events in the  
 Maciunas series were also <sup>scheduled</sup>  
 to take place on Jan 16<sup>th</sup> "works  
 by Henry Flynt", Jan 23<sup>rd</sup> "works  
 by Walter de Maria" and Jan 30<sup>th</sup>  
 "Nothing by Ray Johnson"  
 following the <sup>3-5pm</sup> opening  
 preview of Yoko Ono's Exhibition  
~~from~~



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

(2)

④ ~~The idea of presenting the new works in a program series was an idea that George Maciunas took from the Chambers Street series, and applied it to AG Gallery and then applied it to his ambitious plans for Fluxus festivals.~~ It was during Yoko Ono's exhibition in July 1961 that George Maciunas was actively trying to formulate his ideas for <sup>an international</sup> ~~an art~~ movement, and was searching for a name. One day he came to the gallery and discussed his vision, asking Yoko Ono if she could think of a name for the movement. <sup>we can choose</sup> She couldn't, and in any case told him that she was not terribly interested in groups, or in working as part of a group. The next day, George Maciunas came into the gallery and was very excited. He had come up with the name for his movement, "Fluxus" a word that means change and fluidity, a flushing out of bodily waste, an element to solidify and harden metal.

INSERT FEB 63 MANIFESTO

③ <sup>wer AG Gallery</sup> The ideas that Yoko Ono was working with in this show were to have a profound effect on George Maciunas's evolving desire to form <sup>start and shape</sup> ~~an art movement~~, which would become Fluxus. Obviously, <sup>these</sup> ~~the~~ ideas were that of conceptual painting, and also the idea of license, of letting someone else complete the process, so that the artists <sup>if</sup> did not have to do it by themselves. These were works that would be completed in the viewers mind. The ones by license would be completed by the viewer, who would engage with them, <sup>the work</sup> ~~re. burn them~~ like do-it-yourself things, which impressed George Maciunas, because it meant that the artist <sup>was</sup> ~~were~~ removing themselves from the process. <sup>we</sup> ~~George Maciunas~~ liked this a lot, and it became one of the underpinnings of Fluxus works, where <sup>we</sup> ~~an artist~~ would give George Maciunas an idea, and then George Maciunas would interpret the contents and produce the edition as a cheap, repeatable mass-produceable art object, thus undermining, in his mind, the preciousness of art.

a strategy devised by Maciunas where an artist



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

performance

5 That autumn, Yoko Ono prepared for her next project, the concert at Carnegie Recital Hall on November 24, 1961, with a program featuring "A Grapefruit in the World of Pain for strawberries and violin" and "AOS to David Tudor." Yoko Ono and George Maciunas devised an idea for a poster for the concert, which was a photograph taken by George Maciunas of a hand-lettered poster for the concert painted with black ink and brush on numerous sheets of newspaper taped together. George Maciunas then made a series of photographs of Yoko Ono interacting with the poster, backlit, peering through it and sitting on the poster. None of these photographs were utilized as the poster at the time of the concert, however the idea of interaction and function reappears in later George Maciunas-designed posters within Fluxus newspapers, which served simultaneously as posters for Fluxus performances. An example of this is Poster No. 3 which is a photograph of a kind of ballet of Fluxus artists on the fire-escape of the Flux Shop and Mail Order Warehouse on Canal Street. The idea of using a photographic documentation of an event or activity appears in a number of other instances as well. An entire page of a Fluxus newspaper is given over to a poster for a Fluxus event which then, as a single page, can be isolated and distributed as a poster-announcement.

pos. refer  
to Hired center  
VTR posters

6 Yoko Ono's use of Carnegie Recital Hall for a concert of new and radical music and performance was set into George Maciunas's mind as a possibility for using established venues to stage subsequent Fluxus events. The first large series of Fluxus concerts in Europe titled *Fluxus Internationale Festspiele Neuester Musik* were staged in the Hörsaal des Städtischen Museum, Wiesbaden, Germany, September 1 through 23, 1962. Following that, on his return to New York George Maciunas staged two major Fluxus concerts at Carnegie Recital Hall, the first on June 27, 1964 titled "Fluxus Symphony Orchestra Concert" and the second on Sept. 25, 1965 titled "Flux Orchestra Concert at Carnegie Hall."

When Yoko Ono's debut recital as a young musician, an emerging musician's normal course was to rent an established recital hall, such as Carnegie Recital Hall, to present their work.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

7

Shortly after Yoko Ono's November 24, 1961 concert George Maciunas departed for Wiesbaden Germany where he continued to expand his plans for fluxus concerts and to promote his publications. Yoko Ono remained in New York until early 1962 and took part in the January 8th benefit concert at the Living Theater, a fund-raiser to pay the printer of "An Anthology", performing her piece, The Chair #1. "An Anthology" was a publication edited by LaMonte Young and designed by George Maciunas containing a collection of scores, notations and writings characterized as "chance operations, concept art, anti art, indeterminacy, improvisation, meaningless work, natural disasters, plans of action, mathematics, dance constructions, compositions, music, poetry, essays, stories and diagrams" by various artists and including a work by Yoko Ono. An Anthology has been described as the model of the form for the Fluxus Year Boxes that George Maciunas was planning.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

8 ~~Shortly after, Yoko Ono traveled to Japan, where she toured with John Cage, presenting her exhibition of Instructions for Paintings at Sogetsu Art Center, May 1962. During this period from 1962 until her return to New York in late 1964, the first great burst of Fluxus activities occurred in Europe, and surprisingly, Yoko Ono is only slightly represented in those early~~ <sup>was shown</sup>

concerts. For instance, the September 1, 1962 Wiesbaden concert program lists her work "A Piece for Sky" and the September 9 concert lists a performance of her work "The Pulse" among the concert program of 14 works. "The Pulse" is also listed on the November 25th program at the Fluxus Musik Og Anti-Musik det Instrumentale Teater at Allée Scenen in Copenhagen, Denmark.

9 Yoko Ono is also listed on the poster for Festum Fluxorum, Fluxus at Musik und Antimusik Das Instrumentale Theater at the Staatliche Kunstakademie, Dusseldorf, February 2 and 3, 1963 and "Questionnaire" by Yoko Ono is listed on the program at the June 27, 1964 at Fluxus Symphony Orchestra in Fluxus Concert at Carnegie Recital Hall, and on the second part of the program with Chieko Shiomi with "Reply to Questionnaire."



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

## Yoko Ono Objects

(A) The sphere of Fluxus encompasses a variety of activities, all coordinated to a greater or lesser extent by George Maciunas, as shaper of events, programmer of Fluxus concerts, producer of most Fluxus editions, editor and designer of Fluxus publications, and philosophical mold of the movement. In the early plans for Fluxus, besides series of Fluxus concerts to be held in various countries around the world, Maciunas planned to produce Fluxus Yearboxes -- anthologies of very new work being done around the world as well as compilations of historical precedant movements relevant to Fluxus. These anthologies were to come in two types: regular and Luxus, which would contain additional inserts of original objects, films, records, etc. Eventually, these Yearbox anthologies evolved into combined publications containing both two dimensional and three dimensional materials.

(B) Another early publishing idea for Fluxus was to publish scores of Fluxus artists to be distributed as widely as possible using a system pioneered by Peters Editions, publishers of John Cage's scores. This system was to have a master original and then a blueprint or ossolith copy could be made on demand. This notion of production quickly evolved in 1963 to the idea of publishing the complete works of a selected group of Fluxus artists, using a different format than the Peters Edition paradigm (example). This was put forward in Fluxus Newsletter No. 5, January 1st, 1963:

It has been decided to publish in addition to FLUXUS YEARBOXES (which are of an encyclopedic-anthological character) also special collections of single authors and special items-works of single authors.

1. Special collections will comprise whenever possible, the complete works of a single author, to be contained in a box which will be perpetually renewable and expandable as long as the author is living and constantly producing new works. A basic box will be issued containing works up to 1962 and supplements will be issued every coming year or less frequently depending on quantity of new works produced. New boxes will be added to first issues as the first ones are filled up.
2. Special items will consist of films, magnetic tape, objects etc., that will be reproduced or produced by authors themselves or Fluxus and sold through Fluxus distribution system in USA, West and East Europe and Japan.

80% of the profits from the sale of such collections and items will be assigned to the authors. The remainder will be retained by Fluxus.

These special editions together with the Fluxus Yearboxes should establish a significant library of good things being done these days, a kind of present-day Shosoin warehouse.

--- typescript from Fluxus Newsletter No. 5, January 1, 1963 Ehlhalten, Germany]



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

This newsletter was sent by Maciunas to the following artists:

George Brecht	Nordenstrøm
Robert Filliou	Claes Oldenburg
Alfred Hansen	Yoko Ono
Dick Higgins	Nam June Paik
Toshi Ichiyanagi	Benjamin Patterson
Allan Kaprow	Stan Vanderbeek
Takehisa Kosugi	Robert Watts
Gyorgi Ligeti	Emmett Williams
Jackson Mac Low	La Monte Young
Richard Maxfield	

(C) Yoko Ono is the only woman on the list. The list reveals a certain direction that Fluxus is taking at this moment. An attempt is made to include artists from Asia, Europe and North America. It is also notable that Maciunas was trying to focus on a core group of artists whose work he felt represented the core ideas of Fluxus. In subsequent newsletters in April and May, Maciunas dropped Kosugi, Ligeti, Nørdstrom, Hansen, Oldenburg and added Henry Flynt, Jonas Mekas, Robert Morris, Walter de Maria, Daniel Spoerri, Ben Vautier, Thomas Schmit. \* [ see footnote]

(D) The first work that Maciunas planned to produce of Yoko Ono's for Fluxus was her collected instructions, or scores. In an early draft of a letter that Yoko Ono wrote to Maciunas from Japan, she characterizes the works for him in the following manner:

Instructions for P.  
Instructions for Po  
Instructions for M.  
Instructions for E  
Instructions for O

The pieces here are works of 1952-64.  
There are more pieces of this period  
That I can send you by next mail which  
I intend to include in the book.

On 1960 spring, I decided to instructionalized  
Poetry.

On 1961 summer, I decided to instructionalized  
Painting. Also, time was given to Painting as in life.

After 1960 fall, some of my music  
Pieces are meant to spread by word of  
Mouth, therefore, do not have score  
or written instructions. This method

---continues---



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

is essential of the pieces since the gradual change which occurs in the piece by word-spreading is also part of the piece. If you want to know of these pieces, please ask people who already know of them. Some of my pieces were dedicated to the following people. Sometimes they were informed, but sometimes not.

[scratched out was the following key:

P - Painting  
Po - Poetry  
M - Music  
E - Event  
O - Objects ]

(Unsent, typed draft of a letter to George Maciunas, n.d. early 1964, collection of the artist.)

Work progressed on this project slowly, due to the enormous number of projects that Maciunas had taken on during this period. Of them, only George Brecht's Water Yam and Robert Watts's Events were completed. At a certain point, Yoko Ono decided to publish the work herself in Japan, titled Grapefruit. It was advertised in Fluxus Newspaper No. 2, February 1964, as such, and appeared on July 4th of that year. In a February 1, 1965 letter to Ben Vautier, George Maciunas writes "... when I return I will mail you completed works of Yoko Ono. Many very good pieces. She is now in New York. One of the best composers. I will send you my own copy as soon as I microfilm it, ok?....."

Fluxus Newspaper No. 2, February 1964, published an

7 image of her baby Kyoko, her score "Instructions for Poem No. 86 (Fly)" and the following notice: "Collection of works by Yoko Ono, \$3.00 before \$6.00 after publication. Subscribe to Grapefruit Apt. 1001 Kanna Bldg., 53 Kannomachi, Shibuya, Tokyo, Japan." E

In an introductory text, Yoko Ono characterized the works in Grapefruit as works of "insound" and "instructure". The "insound" works are performance pieces, sound pieces and poems, some possible to be performed physically, and others possible to be perform only in the mind. The "instructures" are the conceptual instructions for paintings and other works. Grapefruit has subsequently gone through many editions and printings, to become perhaps the widest distributed artist book ever made, fulfilling in a sense, Maciunas's dream of mass-producing Fluxus works.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

12

Following the publication of Grapefruit, Yoko Ono returned to New York in late 1964 and was immediately engaged in many projects both in and outside of Fluxus. These projects included "Draw a Circle Event" for which hundreds of cards were sent in the mail, with the invitation to draw a circle and return it to Yoko Ono, which was certainly Fluxus-like, but done independently. Another independent project, Part Painting Series 5, 1965, typeset and printed by George Maciunas, consisted of a white paper square glued onto a red ~~sheet~~<sup>strip</sup> of paper, with a handwritten number and a printed text indicating that it was one of 10,000 similar parts, to be put together in the future. She also produced her own "Ono's Sales List" in 1965, which to some extent mimicked Fluxus price lists, with certain works offered on it that were simultaneously listed on Fluxus lists, including one version of Self Portrait.

G

Self Portrait, a recurrent work of Yoko Ono's offered by Fluxus, appeared in Fluxus I, the first great Fluxus Anthology produced by George Maciunas and also as an individual work. Both versions appeared in 1965. The first version was made by the artist and consisted of a small mirror signed on the back, and placed in a rubber-stamped manila envelope, giving the title and date with a handwritten notation "(framed) imaginary" and signed again. The second version, from 1965 appeared in some copies of Fluxus I, as a small round mirror inserted into a rubber-stamped manila envelope and bound into the body of the anthology. Within Fluxus, Self-Portrait metamorphosizes into two or possibly three distinct works. One is Box of Smile [see Joan Rothfuss pp. xx]. The second incarnation is Flux Smile Machine, produced by George Maciunas, initially credited to Yoko Ono, then credited to Maciunas with a dedication to Yoko Ono, and eventually credited to Maciunas only. The work consists of a plastic box containing a gadget that would physically force a smile when inserted into the mouth. Each label for the work was a unique cut-out from a dental publication of people of different cultures showing their teeth, onto which Maciunas typed the title, artist's name, and sometimes a date. A third embodiment of Self Portrait, Fluxfilm No. 4, 1966, entitled "Disappearing Music for Face", is credited by George Maciunas to Chieko Shiomi but considered by Yoko Ono at the time of the filming to be her work. The film was shot using a high speed camera and depicted the "transition from smile to no-smile" and was performed by Yoko Ono. This simultaneous attribution, or confused attribution is not uncommon in Fluxus, where several artists could be credited for the same work in different situations. Two years later in 1968, Yoko Ono made a film titled Film No. 5. Smile (a.k.a. "Portrait of John as a Young Cloud") using high speed cameras showing John Lennon's face with a smile. The film lasts 51 minutes.

G



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	I.946

13 In March of 1965, Yoko Ono realized her second Carnegie Recital Hall concert, for which George Maciunas served as Technical Assistant. The program included "Bag Piece", "Strip Tease for Three", "Clock Piece" and "Cut Piece."

28 Find out about other pieces in Perp Fluxfest

14 On June 27, 1965 Yoko Ono performed Bag Piece at the Perpetual Fluxfest at Cinematheque, 85 East Fourth Street. In Bag Piece, two people climb into a large black bag on the stage floor, slowly take off their clothes, move about and then put their clothes back on, all from within the bag. The suggestive performance, ripe with implication of unseen possibilities, is actually innocent activity. This weekly series of single artist performance events started with Yoko Ono and continued the following week with Shigeko Kubota's Vagina Painting, followed by concerts of Eric Andersen, James Riddle and others.

15 ALTERNATE PARAGRAPH: ----- inverts above-----

In summer of 1965, George Maciunas produced the continuation of the Perpetual Fluxfest at Cinematheque in Greenwich Village, New York. This weekly series of solo artist performance evenings started with Yoko Ono, continued the following week with Shigeko Kubota's Vagina Painting, followed by concerts of Eric Andersen, James Riddle and others. On June 27, 1965 Yoko Ono performed Bag Piece at the Perpetual Fluxfest, in which two people climb into a large black bag on the stage floor, slowly take off their clothes, move about and then put their clothes back on, all from within the bag. The suggestive performance, ripe with implication of unseen possibilities, is actually innocent activity.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

On September 12, 19, and 26th, Yoko Ono announced an event titled "Morning Piece (1964) to George Maciunas" on her roof. It <sup>had been</sup> first realized in Tokyo in May 24 and 31st, 1964. In it, dates and times of "future mornings" were labeled on handwritten papers and glued to thick shards of glass, offered for sale and priced according to date. In the New York event, Yoko Ono laid out bits ---(*chunks*)-- of sea glass on a gridded tabletop labeled with a date and price for each "morning".

Less than two weeks later the second historic Fluxus Concert at Carnegie Recital Hall took place. The admission tickets for the concert were imprinted balloons, that had to be inflated and were popped for entry. The programs designed by George Maciunas, folded into paper airplanes, were sailed into the audience by the performers. Yoko Ono's Touch Poems were exhibited in the Carnegie Recital Hall reception room, which was turned into a Fluxshop where an exhibition of Fluxus products was displayed. The Fluxus Orchestra members wore T-shirts decorated with hairy chests or breasts. The evening was conducted by La Monte Young. Yoko Ono's works performed that evening were described on the press release as "the most recent composition by this first counterpart in Japan of George Brecht and Ben Vautier, and first performance of 4 pieces for orchestra to LaMonte Young 1962." Her "Sky Piece to Jesus Christ" calls for a chamber group to perform a piece by Mozart or other classical composer and to continue playing as long as they possibly can, while other performers wrap the musicians in gauze bandage, continuing to wrap the entire bodies of the musicians with their instruments until they cannot play. They are then led off the stage.

Alternate - use score directly ----- "Orchestra is bandaged together and dragged off the stage."



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

(I) Another 1965 work Soundtape and or film of the snow falling at dawn, advertised as available through Fluxus, but almost certainly only produced by Yoko Ono, consisted of a small looped sound-tape in a tiny metal cannister. It was listed in a Fluxus advertising handbill as:

(I) Soundtape and  
or film of  
the snow  
falling at dawn

25¢ per inch

types:

A: Snow of India

B: Snow of Kyo

C: Snow of Aos

--(n.d. ca. 1965)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

Yoko Ono had been scoring films since publishing of "Six Film Strips By Yoko Ono" in Tokyo in June 1964. In the winter of 1965-66 Yoko Ono began making her "Film No. 4 (Bottoms)" (aka. Fluxfilm No. 16) nearly 4 minutes long, in New York. The performers were her friends and acquaintances and it consisted of tightly framed images of the performer naked buttocks walking forward. This film was first distributed as one of the films in the Fluxfilms anthologies. This collective Fluxus work also included Yoko Ono's Eyeblink, filmed with a high-speed camera, nearly three minutes long, and is the image of a single eye blink performed by Yoko Ono. Number 1 (Fluxfilm No. 14), a film based on her work "Match Piece", also filmed with a high speed camera and approximately 3 minutes long. It consists of a match being struck, which almost goes out, flares up again and finally goes out, and has a sexually charged quality.

19  
pos. bits in  
H

The winter of 1965-66 was a period of intense activity for both Yoko Ono and Fluxus. That winter, in late December or early January, Yoko Ono made Film No. 4 (Fluxfilm No. 16), a radical film of naked walking buttocks. \*\*\* [see footnote] [see C. Isles] This 5 minute and 30 second film was included in all versions of the Collective Fluxfilms anthologies, and was used in the following ways: in the short version of Fluxfilms (40 minutes); the long version of one hour and 40 minutes; packaged as an 8mm film loop with a hand-held viewer, as an individual Fluxus edition with a Fluxfilms label; and as an 8mm film loop included in all versions of Flux Year Box 2 together with other Fluxus films; and additionally as a continuous projected loop in a film and sound environment scheduled in the Fluxfest Presentation of John Lennon and Yoko Ono. In yet another incarnation, two stills from the film were used by George Maciunas for Fluxus wallpaper (ca. 1971).

H

Film No. 4 (Bottoms) was refilmed later in London in the winter of 1966-67, and expanded to an 80 minute film with an out-of-synch soundtrack of the making of the film. This film created a sensation in London and was banned by the Board of Censors.

Yoko maintained contact with George Maciunas while she lived in London during the winter

21

from 1966



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

??? Re-work--

(J) The next big project that Yoko Ono and George Maciunas worked on was Do It Yourself Fluxfest Presents Yoko Ono Dance Co., a thirteen day dance festival published in 3 newspaper eVenTs for the pRicE of \$1 (Fluxus Newspaper No. 7), Feb. 1, 1966. Fluxus Newspaper No. 7 entitled 3 newspaper eVenTs for the pRicE of \$1 featured photographs of recent Flux Concerts on the front page, and then devoted the remaining pages each to individual artists Ben Vautier, Yoko Ono, and James Riddle. Yoko Ono's page, first titled "Do-It-Yourself Fluxfest Presents Yoko Ono & Dance Co." consisting of a page of images for Yoko Ono's pieces, designed by George Maciunas, some to be performed in the mind or by oneself, others for public places at designated times and locations. The work is a graphical representation of the different works, divided into 20 sections, used as a full page poster and also to be cut up into individual cards. The multiple uses are both conceptual and functional. These graphic images and colorful scores were used in a number of publications about Fluxus and later evolved in the London version in fall of 1967 into "Yoko Ono's Thirteen Days Do-It-Yourself Dance Festival" from which several of the images were used in Art and Artists as artworks within the advertising spaces and then evolved into other uses.

(K) Subsequently, Yoko Ono went on to use this work in a variety of ways. First, pieces found their way into Art and Artists as advertising art [see Concannon]. Then, Yoko Ono made her own graphics, revised the texts and issued the work as "Yoko Ono's 13 Days Do-It-Yourself Dance Festival", and then, in a slightly altered form, was reprinted in the 1970 editions of Grapefruit.

??  
(18) Fluxus Newspaper No. 7 entitled 3 newspaper eVenTs for the pRicE of \$1 featured photographs of recent Flux Concerts on the front page, and then devoted the remaining pages each to individual artists Ben Vautier, Yoko Ono, and James Riddle. Yoko Ono's page, first titled "Do-It-Yourself Fluxfest Presents Yoko Ono & Dance Co." consisting of a page of images for Yoko Ono's pieces, designed by George Maciunas, some to be performed in the mind or by oneself, others for public places at designated times and locations. The work is a graphical representation of the different works, divided into 20 sections, used as a full page poster and also to be cut up into individual cards. These graphic images and colorful scores were used in a number of publications about Fluxus and later evolved in the London version in fall of 1967 into "Yoko Ono's Thirteen Days Do-It-Yourself Dance Festival" from <sup>original</sup> which several of the images were used in Art and Artists as artworks within the advertising spaces and then evolved into other uses.

18  
Does same bits



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

(L) The next great period of Yoko Ono's activity with Fluxus occurs in 1970, when George Maciunas offers to produce a Yoko Ono and Fluxus festival in New York.

(L) [Edits to follow:]

Fluxfest Presentation of John Lennon & Yoko Ono +  
Ap.11 - June 12, 1970

Bag Productions Inc.  
Tittenhurst Park,  
Ascot, Berkshire.  
Ascot 23022

Dear George,  
The reason I want this to be Yoko & John and not YOKO ONO is because the whole thing is nicer if it is like a dialogue between Yoko and John with a chorus by Fluxus.

~~Don't worry that I have only sent you 3000 dollars because that is only for the rental and preliminary expenses.~~

~~Call us for final check up when you receive this letter,~~

Love,

John & Yoko

1. I am sending the original copy of "Fit to Die" poster we've made which is the second of our Peace Poster Event. (first was the "War Is Over")  
I also send one without the "Fit to Die" red writing on so you can blow it up to a large size to maybe fill the shop window and then add the fit to die writing in red.
2. Also 4 photostat copies of A. B. drawing by John & Yoko which (you choose the one you like - large drawings or small drawings.) can be used as the cover of a catalogue for Yoko & John & Flux series in shop. The catalogue should have just three quotes from me re: (++) [see insert on last page]
3. If you think it makes sense - Please print copies of Lisson Gallery catalogue and/or all the film catalogues, maybe, to sell or give them to people.
4. Also our "Making friends among Pigs" Poster (enlarge to shop window-size) which you can use for one of the week's shopwindow.
5. Also, Acorn Pieces catalogue of Coventry Sculpture Show - we have presented two Acorns in Coventry show - we planted them in one hole - one in the west of the hole and one in the east of the hole.
6. Also some week do you want to add Apple piece (fresh apple) re: Indica catalogue - which was for sale for 600 dollars (one apple) and it is now Collection of John Lennon (Just buy regular green apple from Grocery to use



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

Y.O. and Fluxus Draft .2 - 2/09/00 15

For George Maciunas

PROGRAM.

FLUXFEST PRESENTS Yoko Ono & John Lennon

- Do-It-Yourself by Yoko & John & Everyone
- Ticket by John & Everyboat
- Measure by Yoko & John & Hi-Red-Center
- Blue Room by Yoko & John & Fluxmasterliars
- Weight & Water by Yoko & John & Fluxfiremen
- CAPSULE by Yoko & John & Fluxstatecenter
- Portrait of John Lennon as a Young Cloud by Yoko & Everycloud
- The Store by Yoko & John & Fluxfactory
- Examination by Yoko & John & Fluxschool

-----  
Do-It-Yourself

I will leave it to your judgement as to the selection of my pieces for this week. But try to read Indica & Lisson catalogues and select some from them, too. John's piece instruction "take two eggs - (1869, London Derry / John Lennon) and display two eggs if you want to.

3. Ticket ticket to anywhere (1970 London, John Lennon)

4. Measure

I want to give you my new piece in addition to my old one in Grapefruit.

Measure from the store to the nearest water (1970 London, Yoko Ono)

John's piece:

Measure from the nearest water to the store (1970 London, John Lennon)

Add Hi-Red Centre to this.

5. Blue Room

The whole room should be completely white with maybe one chair, one table (also white)

Display 2 sets of 4 spoons in the shop window

One set should have a sign reading "3 spoons" by Yoko Ono London 1967 (It's in the Lisson Gallery catalogue)

The other set (Exactly the same set) should read "4 spoons" by John Lennon, London 1970

One soft rubber ball (white) somewhere in the room with a sign saying "This sphere will be a sharp point when it gets to the far side of the room in your mind" by Yoko Ono. 1964.

A standing needle somewhere in the room (re: Indica Gallery catalogue photo) with the sign saying "forget it" Yoko Ono 1966.

There should be another needle (exactly the same one next to it with a sign saying "needle" John Lennon 1970)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

Y.O. and Fluxus Draft .2 - 2/09/00 16

(L)

There should be a cup on a table with a sign saying "Not to be appreciated until it's broken" Yoko Ono 1966

"Mend" 1966 Y.O. (there should be broken pieces of a cup)

There should be a sign under the window saying

"This window is 2000 ft. long. Yoko Ono. 1967"

"This window is ----- ft. long (*the actual footage*) John Lennon 1970

A big chest or box (also white) that occupies a large space and looks heavy with a sign saying "This is not here" Y.O. 1967

Other signs:

"A straight line exist only in your mind" Y.O. 66 / Y.O. 70

This Line is a part of a large sphere" (long straight Line, of part of the structure of the room) Y.O. 70

Use Ashtray (don't leave any Ashtray around) -Y.O. '66

NO SMOKING -J.L. '70

Do Not Disturb -J.L. '70

STAY UNTIL THE ROOM IS BLUE - Y.O. '66

Also, sign outside

Spring, rain, sky, wind, etc. (according to the weather of the day) by Yoko Ono '67.

5. Weight & Water

All the pieces should read Yoko & (whoever brought the piece)

John's pieces

Weight piece - A dry sponge (Yoko & John '70)

Water piece - A wet sponge (Yoko & John '70)

6. CAPSULE

Our contribution to this week will be a 8mm home movie by John & Yoko and we will make it and send it to you - it will be the world premiere of this piece. Also, please display our film catalogues and sell them or give them away (you must reprint them 1000 or 2000 copies each?)

7. instructions for this is "Open and Close" by Yoko Ono 1967 London (there is a open and close piece in Grapefruit, too if you can find it, but this 1967 version is a theatre piece and there is three versions. One is many, many, doors, cupboards, etc, to open. Other is despite the instruction, when people come, there is nothing for them to open and close, third is all the things are closed tight so they cannot be "opened and closed". I thinkd 1st version is best for this shop.

8. THE STORE

Select any of my pieces you like

John's piece for this is tin money (with smooth surface) which you can put in vending machine instead of real money - to cheat, you know. (1970, John Lennon)

Examination

John's question is

"What time is it?" 1970, London



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

Y.O. and Fluxus Draft .2 - 2/09/00 17

(L)

mine, you can select or make up. Or let people guess.  
"guess what my question is " Y.O. 1970 London  
and put many other questions by many other artists please.

†† (inserts to 1st section)

quotes from writings by Yoko Ono

1. It's 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. (Re: Lisson Gallery catalogue)

and

2. Water Talk - (re: Grapefruit) Simon Schulster copy
3. There's no two mouthsalike in the world. Don't worry about being unique. The problem is how to be similar. — Unit Magazine, London)

Also, our spoon pieces in the shop window should say

A. Three spoons by Yoko Ono B. Four Spoons by John Lennon

So it is like A. B. works, you know.

MINIATURE PAINTING should be somewhere in "John Lennon as a Young Cloud" week and don't put anything under the microscope – let microscope have a title "John's smile". (you look in the microscope to see John's smile – imaginary, you know)

[end of section to be edited]



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

Y.O. and Fluxus Draft .2 - 2/09/00 18

(M)

This ambitious project was only partially realized. Many of the activities were recorded in no.8 all photographs copyright nineteen seVenty by PeTer MooRE (Fluxus Newspaper No. 9). Many of the works that were realized were either participation pieces based on earlier works of Yoko Ono's, including ideas and concepts from her AG Gallery show, her Blue Room Event and her London Indica and Lisson Gallery shows. The following works of Yoko Ono are identified as realized during the Fluxfest Presentation of John Lennon & Yoko Ono +:

Add Color Painting

Air Dispenser

Body Accessories

Crying Machine Dispensing Tears

Draw Circle Painting

Forget It

Kitchen Piece

Look Alike Boxes of Different Weight

Machine Devouring Deposited Objects

Masks of Yoko Ono and John Lennon

Mend

Not To Be Appreciated Until It's Broken

Painting To Be Stepped On

Painting To Hammer A Nail

Pieces Hidden in Look-alike Containers. Chess Set

Portrait of John Lennon As A Young Cloud

Rain

Sky

Sky Dispenser

Smoke Painting

Spring

Stay Until The Room Is Blue

This Is Not Here

This Line Is A Part Of A Large Sphere. A

Straight Line Exists Only In Your Mind

This Sphere Will Be A Sharp Point When It Gets

To The Far Side Of The Room In Your Mind

This Window Is 2000 Feet Wide

Three Spoons

Use Ashtrays For Ashes (probably John Lennon and Wind)

Then, there also was to be an environment with films by various Fluxus artists, including Fly and Film No. 4.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

22

of 1969-70. During the winter of 1969-70 George Maciunas invited her to create a series of Fluxus events in New York. In a letter to George Maciunas she wrote: "The reason I want this to be Yoko & John and not Yoko Ono is because the whole thing is nicer if it is like a dialogue between Yoko and John with a chorus by Fluxus." This was to become "Fluxfest presents: John & Yoko & Flux" or "John & Yoko & Flux." The poster was a stunning graphic by George Maciunas with images collaged into the windows of one of New York's cast-iron building facades.

----- INSERT PROGRAM -----

23

The festival took place at Joe Jones' Tone Deaf Music Store on North Moore Street, on the cobblestone street in front, and at 80 Wooster Street, one of the original FluxHouse Coops, and home to the Anthology Film Archives at the time. George Maciunas lived in the cellar of the building and some of the events took place in the labyrinth of hallways and corridors. An entire Fluxus Newspaper No. 9 devotes more than half of the newspaper to photographs of the festival.

WORD COUNT - 3571

24

RE: John & Yoko & Flux --Yoko did not attend the festival



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

Y.O. and Fluxus Draft .2 - 2/09/00 19

----- FOOT NOTES -----

Of these groups of artists Fluxus produced collected works, as follows:

Brecht -- Water Yam 1963  
 Kosugi -- Events 1964  
 Watts -- Events 1964  
 La Monte Young -- LYO 1964  
 Spoerri -- L'Optique Modern date??

and individual editions by others. ~~Independently, as follows:~~

Dick Higgins published Jefferson's Birthday/Postface; Allan Kaprow published Happenings, Ben Vautier published Ben Dieu and Yoko Ono published Grapefruit.

independent  
 ## see y.o. note

\*\*\* Re: Films

Two other films of Yoko Ono were included in the Fluxfilm Package. Eyeblink performed by Yoko Ono and credited to Anonymous:

Eyeblink was filmed with a high speed camera. It is the image of a single eye blink, and lasts about three minutes when projected normally. A good deal of confusion exists about the authorship of the work, and its Fluxfilm number. In the Fluxfilms catalogue, Fluxfilm No. 9, Eyeblink, is listed as Anonymous and lasting one minute, and Fluxfilm No. 15 is not included. In Fluxus Newspaper No. 8, Eyeblink is given the Fluxfilm No. 15, lasting 5 minutes, and no artists credit, and Fluxfilm No. 9 is called "ONE," lasts one minute and costs \$6. In Maciunas' notes on Fluxfilms, Fluxfilm No. 9 is called "One Blink," and lasts one minute. Then periodically, Maciunas takes credit for the work, although in his letter to Ben Vautier in 1966, he refers to "Blink by Yoko Ono". My feeling is that Fluxfilms No. 9 and 15 are the same film. Further, Maciunas at the time was working with optical manipulation. Ono was using simple images and commonplace events with sexual overtones. So there is no doubt in my mind that the film Eyeblink is by Ono. (--Jon Hendricks, Fluxus Codex p. 418)

The other film also contained in the Fluxfilm package is Yoko Ono's Number. 1, Fluxfilm No. 14. This film is based upon Yoko Ono's 1955 score:

LIGHTING PIECE

Light a match and watch till it goes out.

y.o. 1955 autumn

In the Fluxus version, shot with a high speed camera, the match is seen being held between two fingertips. It ignites, into a burst of flame, seems to flicker out, and then re-ignites. There is almost a sexually charged feeling to the film.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

- ① overview of Fluxus and Yoko's role in it.
- ② Yoko's objects, <sup>Film</sup> & other works for Fluxus
- ③ Yoko's Performance work in Fluxus
- ④ Conclusion



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

the summer of  
 In 1964 George Maciunas produced a <sup>(1)</sup>  
 poster for a Perpetual Fluxus Festival to  
 be held at the Washington Square Gallery,  
 528 West Broadway in New York City.  
 starting late <sup>that</sup> summer or early fall,  
 and continuing  
 every two weeks ~~on~~ "in perpetuity"  
 (perhaps) Maciunas planned to present  
 concerts, events and other activities  
 of many of the artists connected  
 with Fluxus at that time as  
 well as evenings of Fluxus Films  
 Fluxus Games, and collective concerts.  
 "Yoko Ono: From Grapefruit" was scheduled  
 for February 19<sup>th</sup>. By the end of  
 1964, however, The Perpetual Fluxus



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

Festival was dislodged from the ②  
Washington Square Gallery and  
by summer found a new home  
at The Cinematheque in The East  
End Theater 85 East 4<sup>th</sup> St.

The ~~reviv~~ revived festival started  
June 27<sup>th</sup> 1965 with an evening  
of works by Yoko Ono. The  
program was very sparse - Bag  
Piece where two performers <sup>on stage</sup> take off  
their shoes, climb into a large  
black bag ~~on stage~~, take off  
their clothes - moving around  
a lot, perhaps taking a nap



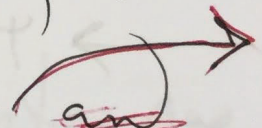
The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: I. 946
---------------------------------------	--	--------------------------

Then get dressed and <sup>(3)</sup>reemerge  
from the bag. Beat Piece

A group of performers\* lie on top  
of one another on the stage  
and listen to each others

heartbeats. (heart<sup>(?)</sup>beat) Yoko ~~also~~ remembers  
this taking ~~a~~ a long time to perform

\* including Nam June Paik, Shigeo  
Kubota, <sup>Yoko Ono,</sup> Tomoy Cox, Bill and Mimi Waring  
and others.

Yoko Ono also remembers a performance  
of Wall Piece for Orchestra ~~and~~ 

a version of sky piece for orchestra  
was also possibly  
~~performed~~ performed although I have not  
yet found photographs or other documentation  
of this. Yoko Ono remembers that La Monte



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

→ That was performed by  
George Maciunas "who nearly  
killed himself". The score reads

WALL PIECE FOR ORCHESTRA to Yoko Ono

Hit a wall with your head.

1962 winter



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

Young was not present for (4)  
 this performance. ~~as~~ (he was the  
 conductor of the Fluxus concert at  
 Carnegie Recital Hall in September  
 where another version of sky  
Piece for Jesus Christ was

performed with a large group.  
 Yoko remembers wrapping a small  
 group of performers - not an orchestra -  
~~but~~ at the June event. One

week later, Shigeo Kubota perform<sup>ed</sup>  
 her ~~the~~ now famous Virginia Painting  
 in the same space.



The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: I. 946
---------------------------------------	--	--------------------------

DUMP

9) Yoko Ono is listed as part of the editorial committee for Fluxus on the Fluxus Yearboxes, Version B, Sept. 1962, as part of the festival plan Fluxus News-policy letter No. 2 on July 12, 1962, and as one of the 19 recipients of Newsletter No. 5, January 1, 1963.

During this period there were numerous concerts in Germany, France, England, Holland, Scandinavia. Yoko Ono's presence was surprisingly small, perhaps due to her physical absence while in Japan. On the other hand, she was doing a lot of work on her own in Japan. During this period George Maciunas was developing the idea of publishing the collected works of Fluxus artists, Yoko Ono among them. He was preparing to publish the complete works or major projects of LaMonte Young, George Brecht, Daniel Spoerri, Robert Watts, Thomas Schmidt, Ben Patterson, Ben Vautier, Toshi Ishiyanagi, Robert Filliou, Emmett Williams, Nam June Paik, Henry Flynt, Allan Kaprow, Dick Higgins as well as Yoko Ono. The problem was that George Maciunas was spreading his efforts so thin, and his resources were so limited that few of the projects could actually become realized. Of them, only George Brecht's Water Yam, Robert Watts's Events, and eventually very few were published. Although announced by Fluxus, Yoko Ono's collected works were ultimately self-published in Tokyo on July 4, 1964 as "Grapefruit." In a February 1, 1965 letter to Ben Vautier, George Maciunas writes "... when I return I will mail you completed works of Yoko Ono. Many very good pieces. She is now in New York. One of the best composers. I will send you my own copy as soon as I microfilm it, ok?....."

10 In the first edition of Grapefruit, Yoko Ono published a letter to George Maciunas as an introduction to the book.

Dear George:

Most of my pieces are meant to be spread by word of mouth, therefore, do not have scores. This means is very important since the gradual change which occurs in the piece by word spreading is also part of the piece. Paik suggested that I send you a piece he likes which is one of the word spreading pieces. I have thought over quite a bit about it, since he was right to suggest the piece because it is also one of the very few pieces that is easy to perform. But I think I will not change my mind about maintaining the piece as a word-spread piece..... \*

\*word-spread pieces are not included in this text



The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: I. 946
---------------------------------------	--	--------------------------

During the same time,

- 9) Yoko Ono is listed as part of the editorial committee for Fluxus on the brochure prospectus for Fluxus Yearboxes, Version B, Sept. 1962, as part of the festival planning committee on the Fluxus News policy letter No. 2 on July 12, 1962, and as one of the 19 recipients of Fluxus Newsletter No. 5, January 1, 1963.

During this period

there were numerous concerts in Germany, France, England, Holland, Scandinavia. Yoko Ono's presence was surprisingly small, perhaps due to her physical absence while in Japan. On the other hand, she was doing a lot of work on her own in Japan. During this period George Maciunas was developing the idea of publishing the collected works of Fluxus artists, Yoko Ono among them. He was preparing to publish the complete works or major projects of LaMonte Young, George Brecht, Daniel Spoerri, Robert Watts, Thomas Schmidt, Ben Patterson, Ben Vautier, Toshi Ishiyangi, Robert Filliou, Emmett Williams, Nam June Paik, Henry Flynt, Allan Kaprow, Dick Higgins as well as Yoko Ono. The problem was that George Maciunas was spreading his efforts so thin, and his resources were so limited that few of the projects could actually become realized. Of them, only George Brecht's Water Yam, Robert Watts's Events, and eventually very few were published. Although announced by Fluxus, Yoko Ono's collected works were ultimately self-published in Tokyo on July 4, 1964 as "Grapefruit." In a February 1, 1965 letter to Ben Vautier, George Maciunas writes "... when I return I will mail you completed works of Yoko Ono. Many very good pieces. She is now in New York. One of the best composers. I will send you my own copy as soon as I microfilm it, ok?....."

10 In the first edition of Grapefruit, Yoko Ono published a letter to George Maciunas as an introduction to the book.

Dear George:

Most of my pieces are meant to be spread by word of mouth, therefore, do not have scores. This means is very important since the gradual change which occurs in the piece by word spreading is also part of the piece. Paik suggested that I send you a piece he likes which is one of the word spreading pieces. I have thought over quite a bit about it, since he was right to suggest the piece because it is also one of the very few pieces that is easy to perform. But I think I will not change my mind about maintaining the piece as a word-spread piece..... \*

\*word-spread pieces are not included in this text



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

11 Yoko characterized the works in Grapefruit as works of "insound" and "instructure". The "insound" works are performance pieces, sound pieces and poems, some possible to be performed physically, and others possible to be perform only in the mind. The "instructures" are the conceptual instructions for paintings. Grapefruit has subsequently gone through many editions and printings, to become perhaps the widest distributed artist book ever made, fulfilling in a sense, Maciunas's dream of mass-producing Fluxus works.

27 Although not a Maciunas production, Grapefruit is considered a Fluxus work because of Maciunas's intention to publish it, its fulfillment of the idea of presenting complete or collected scores and instructions and other performance works

12 a component of Fluxus I. This consisted of a title, an envelope and a mirror. Yoko Ono produced a hand-made version of ~~the~~ Self Portrait, which she distributed. "Self Portrait" evolved into a Maciunas-produced work, "Flux Smile Machine" initially credited to Yoko, then subsequently dedicated to Yoko and

12 credited to Maciunas himself. The Maciunas interpretation of the work was a boxed gadget that would physically force a smile when inserted into the mouth. Yoko's "A Box of Smile" would voluntarily produce a smile when the box was open and one looked into the mirror.

or green



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

20

Another film, Fluxfilm No. 4 entitled "Disappearing Music for Face", credited to Chieko Shiomi, uses a high speed camera and depicts the "transition from smile to no-smile" was performed by Yoko Ono. At the time, she thought she was performing her own work, "Smile" rather than the Shiomi work which calls for a "smile to no-smile." This confusion in Fluxus is a frequent occurrence, where several artists could be credited for the same work in different situations. In any case, three years later in 1968, Yoko made a film titled Film No. 5 Smile (a.k.a. "Portrait of John as a Young Cloud") made at a fast speed of the full frame of John Lennon's smile, projected for 51 minutes.

25 YOKO ONO. and Flux - newspaper



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 146

FROM : 107 W 28

FAX NO. : 212 268 6757

Nov. 19 1999 04:00PM P1

Y.O. and Fluxus 1

Fluxus is a complex art movement, with roots deep set into many springs. George Maciunas, the shaper and form-giver of Fluxus, reaches back to such divergent sources as the Roman circus, Baroque mimicry and Byzantine iconoclasm, and in the more recent past to Dada and Futurist sound poetry, abstract calligraphy, Futurist Brutalism, Russolo's *Art of Noise*, Dada Theater, Vaudeville, Marcel Duchamp and the idea of the readymade, and the Lef and Novi-Lef Constructivists of Russia. More immediate influences were cited: George Mathieu's *Battle of Boudine*, which George Maciunas credits as influence on Fluxus performance, and especially John Cage. Or, as George Maciunas wrote of Fluxus in a 1965 Manifesto "...the fusion of Spike Jones, Vaudeville, gag, children's games and Duchamp."

George Maciunas envisaged a force of disparate artistic concerns, forms and individuals: a global confluence of ideas. He had studied architecture at Cooper Union and Carnegie Institute of Technology and did post-graduate work on Siberian archaeology and the art of migrations. George Maciunas had first come into contact with Yoko Ono during the series of events that she and LaMonte Young had produced at her loft on Chambers Street during the winter of 1960-1961. Although Yoko Ono did not present an evening of her own works during the Chambers Street series, she did perform in other artists' concerts and had installed several of her own pieces in various situations in the loft. These included "Shadow Painting", "Add Color Painting", "Kitchen Piece" (1960 winter), "Smoke Painting" and "Painting To Be Stepped On" which she had placed on the floor, and remembers having hoped that Marcel Duchamp would notice it when he came to the loft for a concert, but he didn't. George Maciunas was so impressed with the series that he decided to present a similar series at the uptown gallery that he and Almus Salcius ran on Madison Avenue, called the AG Gallery. This series was started in the spring of 1961 and continued through the end of July 1961. The final exhibition which he presented at AG Gallery, a show titled "Paintings & Drawings by Yoko Ono" opened on the afternoon of Sunday July 16. This extraordinary show consisted of works Yoko Ono had already presented at her Chambers Street Loft with the addition of a number of new works having to do with process, concepts and license. The works themselves were for the most part crude canvases whose surfaces had been altered with washes of sumi ink, with accouterments, protrusions and entrenchments. A commonality of this group of works was the attachment of a score, instruction or script, provided in written or verbal form. There was another group of works in the show which George Maciunas had insisted upon showing, of abstract calligraphy



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.146

FROM : 107 W 28

FAX NO. : 212 268 6757

Nov. 19 1999 04:00PM P2

Y.O. and Fluxus 2

that he thought he might be able to sell, thinking that the conceptual/process works had little chance of being sold.

The ideas that Yoko Ono was working with in this show were to have a profound effect on George Maciunas's evolving desire to form an art movement, which would become Fluxus. Obviously, the ideas were that of conceptual painting, and also the idea of license, of letting someone else complete the process, so that the artists did not have to do it by themselves. These were works that would be completed in the viewers mind. The ones by license would be completed by the viewer, who would engage with them, i.e. burn them, like do-it-yourself things, which impressed George Maciunas, because it meant that the artist were removing themselves from the process. George Maciunas liked this alot, and it became one of the underpinnings of Fluxus works, where an artist would give George Maciunas an idea, and then George Maciunas would interpret the contents and produce the edition as a cheap, repeatable mass-produceable art object, thus undermining, in his mind, the preciousness of art.

The idea of presenting the new works in a program series was an idea that George Maciunas took from the Chambers Street series, and applied it to AG Gallery and then applied it to his ambitious plans for Fluxus festivals. It was during Yoko Ono's exhibition in July 1961 that George Maciunas was actively trying to formulate his ideas for an art movement, and was searching for a name. One day he came to the gallery and discussed his vision, asking Yoko Ono if she could think of a name for the movement. She couldn't, and in any case told him that she was not terribly interested in groups, or in working as part of a group. The next day, George Maciunas came into the gallery and was very excited. He had come up with the name for his movement, "Fluxus" a word that means change and fluidity, a flushing out of bodily waste, an element to solidify and harden metal.

## INSERT FEB 63 MANIFESTO

That autumn, Yoko Ono prepared for her next project, the concert at Carnegie Recital Hall on November 24, 1961, with a program featuring "A Grapefruit in the World of Park", "A Piece for strawberries and violin" and "AOS to David Tudor." Yoko Ono and George Maciunas devised an idea for a poster for the concert, which was a photograph taken by George Maciunas of a hand-lettered poster for the concert painted with black ink and brush on numerous sheets of newspaper taped together. George Maciunas then made a series of photographs of Yoko Ono interacting with the poster, backlit, peering through it and sitting on the poster. None of these photographs were utilized as the poster at the time of the concert, however the idea of interaction



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

FROM : 107 W 28

FAX NO. : 212 268 6757

Nov. 19 1999 04:01PM P3

Y.O. and Fluxus 3

and function reappears in later George Maciunas-designed posters within Fluxus newspapers, which served simultaneously as posters for Fluxus performances. An example of this is Poster No. 3 which is a photograph of a kind of ballet of Fluxus artists on the fire-escape of the Flux Shop and Mail Order Warehouse on Canal Street. The idea of using a photographic documentation of an event or activity appears in a number of other instances as well. An entire page of a Fluxus newspaper is given over to a poster for a Fluxus event which then, as a single page, can be isolated and distributed as a poster-announcement.

Yoko Ono's use of Carnegie Recital Hall for a concert of new and radical music and performance was set into George Maciunas's mind as a possibility for using established venues to stage subsequent Fluxus events. The first large series of Fluxus concerts in Europe titled *Fluxus Internationale Festspiele Neuester Musik* were staged in the Hörsaal des Städtischen Museum, Wiesbaden, Germany, September 1 through 23, 1962. Following that, on his return to New York George Maciunas staged two major Fluxus concerts at Carnegie Recital Hall, the first on June 27, 1964 titled "Fluxus Symphony Orchestra Concert" and the second on Sept. 25, 1965 titled "Flux Orchestra Concert at Carnegie Hall."

When Yoko Ono's debut recital as a young musician, an emerging musician's normal course was to rent an established recital hall, such as Carnegie Recital Hall, to present their work.

Shortly after Yoko Ono's November 24, 1961 concert George Maciunas departed for Wiesbaden Germany where he continued to expand his plans for fluxus concerts and to promote his publications. Yoko Ono remained in New York until early 1962 and took part in the January 8th benefit concert at the Living Theater, a fund-raiser to pay the printer of "An Anthology", performing her piece, The Chair #1. "An Anthology" was a publication edited by LaMonte Young and designed by George Maciunas containing a collection of scores, notations and writings characterized as "chance operations, concept art, anti art, indeterminacy, improvisation, meaningless work, natural disasters, plans of action, mathematics, dance constructions, compositions, music, poetry, essays, stories and diagrams" by various artists and including a work by Yoko Ono. An Anthology has been described as the model of the form for the Fluxus Year Boxes that George Maciunas was planning.

Shortly after, Yoko Ono traveled to Japan, where she toured with John Cage, presenting her exhibition of Instructions for Paintings at Sogetsu Art Center, May 1962. During this period from 1962 until her return to New York in late 1964, the first great burst of Fluxus activities occurred in Europe, and surprisingly, Yoko Ono is only slightly represented in those early



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

concerts. For instance, the September 1, 1962 Wiesbaden concert program lists her work "A Piece for Sky" and the September 9 concert lists a performance of her work "The Pulse" among the concert program of 14 works. "The Pulse" is also listed on the November 25th program at the Fluxus Musik Og Anti-Musik det Instrumentale Teater at Allée Scenen in Copenhagen, Denmark.

Yoko Ono is also listed on the poster for Festum Fluxorum, Fluxus at Musik und Antimusik Das Instrumentale Theater at the Staatliche Kunstakademie, Dusseldorf, February 2 and 3, 1963 and "Questionnaire" by Yoko Ono is listed on the program at the June 27, 1964 at Fluxus Symphony Orchestra in Fluxus Concert at Carnegie Recital Hall, and on the second part of the program with Chieko Shiomi with "Reply to Questionnaire." During the same time, Yoko Ono is listed as part of the editorial committee for Fluxus on the brochure prospectus for Fluxus Yearboxes, Version B, Sept. 1962, as part of the festival planning committee on the Fluxus News-policy-letter No. 2 on July 12, 1962, and as one of the 19 recipients of Fluxus Newsletter No. 5, January 1, 1963. Fluxus Newspaper No. 2, February 1964, published an image of her baby Kyoko, her score "Instructions for Poem No. 86 (Fly)" and the following notice: "Collection of works by Yoko Ono, \$3.00 before \$6.00 after publication. Subscribe to Grapefruit Apt. 1001 Kanna Bldg., 53 Kannomachi, Shibuya, Tokyo, Japan." During this period there were numerous concerts in Germany, France, England, Holland, Scandinavia. Yoko Ono's presence was surprisingly small, perhaps due to her physical absence while in Japan. On the other hand, she was doing a lot of work on her own in Japan. During this period George Maciunas was developing the idea of publishing the collected works of Fluxus artists, Yoko Ono among them. He was preparing to publish the complete works or major projects of LaMonte Young, George Brecht, Daniel Spoerri, Robert Watts, Thomas Schmidt, Ben Patterson, Ben Vautier, Toshi Ishiyangi, Robert Filliou, Emmett Williams, Nam June Paik, Henry Flynt, Allan Kaprow, Dick Higgins as well as Yoko Ono. The problem was that George Maciunas was spreading his efforts so thin, and his resources were so limited that few of the projects could actually become realized. Of them, only George Brecht's Water Yam, Robert Watts's Events, and eventually very few were published. Although announced by Fluxus, Yoko Ono's collected works were ultimately self-published in Tokyo on July 4, 1964 as "Grapefruit." In a February 1, 1965 letter to Ben Vautier, George Maciunas writes "... when I return I will mail you completed works of Yoko Ono. Many very good pieces. She is now in New York. One of the best composers. I will send you my own copy as soon as I microfilm it, ok?....."



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

FROM : 107 W 28

FAX NO. : 212 268 6757

Nov. 19 1999 04:03PM P5

Y.O. and Fluxus 5

In the first edition of Grapefruit, Yoko Ono published a letter to George Maciunas as an introduction to the book.

Dear George:

Most of my pieces are meant to be spread by word of mouth, therefore, do not have scores. This means is very important since the gradual change which occurs in the piece by word spreading is also part of the piece. Paik suggested that I send you a piece he likes which is one of the word spreading pieces. I have thought over quite a bit about it, since he was right to suggest the piece because it is also one of the very few pieces that is easy to perform. But I think I will not change my mind about maintaining the piece as a word-spread piece..... \*

\*word-spread pieces are not included in this text

Yoko characterized the works in Grapefruit as works of "insound" and "instructure". The "insound" works are performance pieces, sound pieces and poems, some possible to be performed physically, and others possible to be perform only in the mind. The "instructures" are the conceptual instructions for paintings. Grapefruit has subsequently gone through many editions and printings, to become perhaps the widest distributed artist book ever made, fulfilling in a sense, Maciunas's dream of mass-producing Fluxus works.

Following the publication of Grapefruit, Yoko Ono returned to New York in late 1964 and was immediately engaged in many projects both in and outside of Fluxus. These projects included "Draw a Circle Event" for which hundreds of cards were sent in the mail, with the invitation to draw a circle and return it to Yoko Ono, which was certainly Fluxus-like, but done independently. Another independent project, Part Painting Series 5, 1965, typeset and printed by George Maciunas, consisted of a white paper square glued onto a red sheet of paper, with a handwritten number and a printed text indicating that it was one of 10,000 similar parts, to be put together in the future. She also produced her own "Ono's Sales List" in 1965, which to some extent mimicked Fluxus price lists, with certain works offered on it that were simultaneously listed on Fluxus lists, including one version of Self Portrait, a component of Fluxus I. This consisted of a title, an envelope and a mirror. Yoko Ono produced a hand-made version of the Self Portrait, which she distributed. "Self Portrait" evolved into a Maciunas-produced work, "Flux Smile Machine" initially credited to Yoko, then subsequently dedicated to Yoko and



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

FROM : 107 W 28

FAX NO. : 212 268 6757

Nov. 19 1999 04:03PM P6

Y.O. and Fluxus 6

credited to Maciunas himself. The Maciunas interpretation of the work was a boxed gadget that would physically force a smile when inserted into the mouth. Yoko's "A Box of Smile" would voluntarily produce a smile when the box was open and one looked into the mirror.

In March of 1965, Yoko Ono realized her second Carnegie Recital Hall concert, for which George Maciunas served as Technical Assistant. The program included "Bag Piece", "Strip Tease for Three", "Clock Piece" and "Cut Piece."

On June 27, 1965 Yoko Ono performed Bag Piece at the Perpetual Fluxfest at Cinematheque, 85 East Fourth Street. In Bag Piece, two people climb into a large black bag on the stage floor, slowly take off their clothes, move about and then put their clothes back on, all from within the bag. The suggestive performance, ripe with implication of unseen possibilities, is actually innocent activity. This weekly series of single artist performance events started with Yoko Ono and continued the following week with Shigeko Kubota's Vagina Painting, followed by concerts of Eric Andersen, James Riddle and others.

ALTERNATE PARAGRAPH: ----- inverts above-----

In summer of 1965, George Maciunas produced the continuation of the Perpetual Fluxfest at Cinematheque in Greenwich Village, New York. This weekly series of solo artist performance evenings started with Yoko Ono, continued the following week with Shigeko Kubota's Vagina Painting, followed by concerts of Eric Andersen, James Riddle and others. On June 27, 1965 Yoko Ono performed Bag Piece at the Perpetual Fluxfest, in which two people climb into a large black bag on the stage floor, slowly take off their clothes, move about and then put their clothes back on, all from within the bag. The suggestive performance, ripe with implication of unseen possibilities, is actually innocent activity.

-----

On September 12, 19, and 26th, Yoko Ono announced an event titled "Morning Piece (1964) to George Maciunas" on her roof. It was first realized in Tokyo in May 24 and 31st, 1964. In it, dates and times of "future mornings" were labeled on handwritten papers and glued to thick shards of glass, offered for sale and priced according to date. In the New York event, Yoko Ono laid out bits ---(*chunks*)-- of sea glass on a gridded tabletop labeled with a date and price for each "morning".



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

FROM : 107 W 28

FAX NO. : 212 268 6757

Nov. 19 1999 04:04PM P7

Y.O. and Fluxus 7

Less than two weeks later the second historic Fluxus Concert at Carnegie Recital Hall took place. The admission tickets for the concert were imprinted balloons, that had to be inflated and were popped for entry. The programs designed by George Maciunas, folded into paper airplanes, were sailed into the audience by the performers. Yoko Ono's Touch Poems were exhibited in the Carnegie Recital Hall reception room, which was turned into a Fluxshop where an exhibition of Fluxus products was displayed. The Fluxus Orchestra members wore T-shirts decorated with hairy chests or breasts. The evening was conducted by La Monte Young. Yoko Ono's works performed that evening were described on the press release as "the most recent composition by this first counterpart in Japan of George Brecht and Ben Vautier, and first performance of 4 pieces for orchestra to LaMonte Young 1962." Her "Sky Piece to Jesus Christ calls for a chamber group to perform a piece by Mozart or other classical composer and to continue playing as long as they possibly can, while other performers wrap the musicians in gauze bandage, continuing to wrap the entire bodies of the musicians with their instruments until they cannot play. They are then led off the stage.

*Alternate - use score directly -----* "Orchestra is bandaged together and dragged off the stage."

Fluxus Newspaper No. 7 entitled 3 newspaper eVenTs for the pRice of \$1 featured photographs of recent Flux Concerts on the front page, and then devoted the remaining pages each to individual artists Ben Vautier, Yoko Ono, and James Riddle. Yoko Ono's page, first titled "Do-It-Yourself Fluxfest Presents Yoko Ono & Dance Co." consisting of a page of images for Yoko Ono's pieces, designed by George Maciunas, some to be performed in the mind or by oneself, others for public places at designated times and locations. The work is a graphical representation of the different works, divided into 20 sections, used as a full page poster and also to be cut up into individual cards. These graphic images and colorful scores were used in a number of publications about Fluxus and later evolved in the London version in fall of 1967 into "Yoko Ono's Thirteen Days Do-It-Yourself Dance Festival" from which several of the images were used in Art and Artists as artworks within the advertising spaces and then evolved into other uses.

Yoko Ono had been scoring films since publishing of "Six Film Strips By Yoko Ono" in Tokyo in June 1964. In the winter of 1965-66 Yoko Ono began making her "Film No. 4 (Bottoms)" (a.k.a. Fluxfilm No. 16) nearly 4 minutes long, in New York. The performers were her friends and acquaintances and it consisted of tightly framed images of the performer



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

FROM : 107 W 28

FAX NO. : 212 268 6757

Nov. 19 1999 04:05PM P8

Y.O. and Fluxus 8

naked buttocks walking forward. This film was first distributed as one of the films in the Fluxfilms anthologies. This collective Fluxus work also included Yoko Ono's Eyeblink, filmed with a high-speed camera, nearly three minutes long, and is the image of a single eye blink performed by Yoko Ono. Number 1 (Fluxfilm No. 14), a film based on her work "Match Piece", also filmed with a high speed camera and approximately 3 minutes long. It consists of a match being struck, which almost goes out, flares up again and finally goes out, and has a sexually charged quality.

Another film, Fluxfilm No. 4 entitled "Disappearing Music for Face", credited to Chieko Shiomi, uses a high speed camera and depicts the "transition from smile to no-smile" was performed by Yoko Ono. At the time, she thought she was performing her own work, "Smile" rather than the Shiomi work which calls for a "smile to no-smile." This confusion in Fluxus is a frequent occurrence, where several artists could be credited for the same work in different situations. In any case, three years later in 1968, Yoko made a film titled Film No. 5, Smile (a.k.a. "Portrait of John as a Young Cloud") made at a fast speed of the full frame of John Lennon's smile, projected for 51 minutes.

Film No. 4 (Bottoms) was refilmed later in London in the winter of 1966-67, and expanded to an 80 minute film with an out-of-synch soundtrack of the making of the film. This film created a sensation in London and was banned by the Board of Censors.

Yoko maintained contact with George Maciunas while she lived in London during the winter of 1969-70. During the winter of 1969-70 George Maciunas invited her to create a series of Fluxus events in New York. In a letter to George Maciunas she wrote: "The reason I want this to be Yoko & John and not Yoko Ono is because the whole thing is nicer if it is like a dialogue between Yoko and John with a chorus by Fluxus." This was to become "Fluxfest presents: John & Yoko & Flux" or "John & Yoko & Flux." The poster was a stunning graphic by George Maciunas with images collaged into the windows of one of New York's cast-iron building facades.

----- INSERT PROGRAM -----

The festival took place at Joe Jones' Tone Deaf Music Store on North Moore Street, on the cobblestone street in front, and at 80 Wooster Street, one of the original FluxHouse Coops, and home to the Anthology Film Archives at the time. George Maciunas lived in the cellar of the building and some of the events took place in the labyrinth of hallways and corridors. An entire Fluxus Newspaper No. 9 devotes more than half of the newspaper to photographs of the festival.

WORD COUNT - 3571



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

FROM : 107 W 28

FAX NO. : 212 268 6757

Nov. 19 1999 04:05PM P9

Y.O. and Fluxus 9

JH - Notes-----out takes-----

RE: John & Yoko & Flux --Yoko did not attend the festival

YOKO ONO. and Flux - newspaper

pre-fluxus

parallel-Fluxus

post-Fluxus

fluxus-like

Although not a Maciunas production, Grapefruit is considered a Fluxus work because of Maciunas's intention to publish it, its fulfillment of the idea of presenting complete or collected scores and instructions and other performance works

Find out about other pieces in Perp Fluxfest

Jon - 9 pages total  
p. 10 was blank



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

Y.O. and Fluxus Draft .2 - 2/09/00 9

NEW SECTION -- 2/09/00

## Yoko Ono Objects

The sphere of Fluxus encompasses a variety of activities, all coordinated to a greater or lesser extent by George Maciunas, as shaper of events, programmer of Fluxus concerts, producer of most Fluxus editions, editor and designer of Fluxus publications, and philosophical molder of the movement. In the early plans for Fluxus, besides series of Fluxus concerts to be held in various countries around the world, Maciunas planned to produce Fluxus Yearboxes -- anthologies of very new work being done around the world as well as compilations of historical precedant movements relevant to Fluxus. These anthologies were to come in two types: regular and Luxus, which would contain additional inserts of original objects, films, records, etc. Eventually, these Yearbox anthologies evolved into combined publications containing both two dimensional and three dimensional materials.

Another early publishing idea for Fluxus was to publish scores of Fluxus artists to be distributed as widely as possible using a system pioneered by Peters Editions, publishers of John Cage's scores. This system was to have a master original and then a blueprint or ossolith copy could be made on demand. This notion of production quickly evolved in 1963 to the idea of publishing the complete works of a selected group of Fluxus artists, using a different format than the Peters Edition paradigm (example). This was put forward in Fluxus Newsletter No. 5, January 1st, 1963:

It has been decided to publish in addition to FLUXUS YEARBOXES (which are of an encyclopedic-anthological character) also special collections of single authors and special items-works of single authors.

1. Special collections will comprise whenever possible, the complete works of a single author, to be contained in a box which will be perpetually renewable and expandable as long as the author is living and constantly producing new works. A basic box will be issued containing works up to 1962 and supplements will be issued every coming year or less frequently depending on quantity of new works produced. New boxes will be added to first issues as the first ones are filled up.
2. Special items will consist of films, magnetic tape, objects etc., that will be reproduced or produced by authors themselves or Fluxus and sold through Fluxus distribution system in USA, West and East Europe and Japan.

80% of the profits from the sale of such collections and items will be assigned to the authors. The remainder will be retained by Fluxus.

These special editions together with the Fluxus Yearboxes should establish a significant library of good things being done these days, a kind of present-day Shosoin warehouse.

--- typescript from Fluxus Newsletter No. 5, January 1, 1963 Ehlhalten, Germany]



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

Y.O. and Fluxus Draft .2 - 2/09/00 10

This newsletter was sent by Maciunas to the following artists:

George Brecht	Nordenstrøm
Robert Filliou	Claes Oldenburg
Alfred Hansen	Yoko Ono
Dick Higgins	Nam June Paik
Toshi Ichiyanagi	Benjamin Patterson
Allan Kaprow	Stan Vanderbeek
Takehisa Kosugi	Robert Watts
Gyorgi Ligeti	Emmett Williams
Jackson Mac Low	La Monte Young
Richard Maxfield	

Yoko Ono is the only woman on the list. The list reveals a certain direction that Fluxus is taking at this moment. An attempt is made to include artists from Asia, Europe and North America. It is also notable that Maciunas was trying to focus on a core group of artists whose work he felt represented the core ideas of Fluxus. In subsequent newsletters in April and May, Maciunas dropped Kosugi, Ligeti, Nørdstrom, Hansen, Oldenburg and added Henry Flynt, Jonas Mekas, Robert Morris, Walter de Maria, Daniel Spoerri, Ben Vautier, Thomas Schmit. \* [ see footnote]

The first work that Maciunas planned to produce of Yoko Ono's for Fluxus was her collected instructions, or scores. In an early draft of a letter that Yoko Ono wrote to Maciunas from Japan, she characterizes the works for him in the following manner:

Instructions for P.  
Instructions for Po  
Instructions for M.  
Instructions for E  
Instructions for O

The pieces here are works of 1952-64.  
There are more pieces of this period  
That I can send you by next mail which  
I intend to include in the book.

On 1960 spring, I decided to instructionalized  
Poetry.

On 1961 summer, I decided to instructionalized  
Painting. Also, time was given to Painting as in life.

After 1960 fall, some of my music  
Pieces are meant to spread by word of  
Mouth, therefore, do not have score  
or written instructions. This method

---continues---



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 146

Y.O. and Fluxus Draft .2 - 2/09/00 11

is essential of the pieces since the gradual change which occurs in the piece by word-spreading is also part of the piece. If you want to know of these pieces, please ask people who already know of them. Some of my pieces were dedicated to the following people. Sometimes they were informed, but sometimes not.

[scratched out was the following key:

P - Painting  
Po - Poetry  
M - Music  
E - Event  
O - Objects ]

(Unsent, typed draft of a letter to George Maciunas, n.d. early 1964, collection of the artist.)

Work progressed on this project slowly, due to the enormous number of projects that Maciunas had taken on during this period. Of them, only George Brecht's Water Yam and Robert Watts's Events were completed. At a certain point, Yoko Ono decided to publish the work herself in Japan, titled Grapefruit. It was advertised in Fluxus Newspaper No. 2, February 1964, as such, and appeared on July 4th of that year. In a February 1, 1965 letter to Ben Vautier, George Maciunas writes "... when I return I will mail you completed works of Yoko Ono. Many very good pieces. She is now in New York. One of the best composers. I will send you my own copy as soon as I microfilm it, ok?....."

In an introductory text, Yoko Ono characterized the works in Grapefruit as works of "insound" and "instructure". The "insound" works are performance pieces, sound pieces and poems, some possible to be performed physically, and others possible to be perform only in the mind. The "instructures" are the conceptual instructions for paintings and other works. Grapefruit has subsequently gone through many editions and printings, to become perhaps the widest distributed artist book ever made, fulfilling in a sense, Maciunas's dream of mass-producing Fluxus works.

Self Portrait, a recurrent work of Yoko Ono's offered by Fluxus, appeared in Fluxus I, the first great Fluxus Anthology produced by George Maciunas and also as an individual work. Both versions appeared in 1965. The first version was made by the artist



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 146

Y.O. and Fluxus Draft .2 - 2/09/00 12

and consisted of a small mirror signed on the back, and placed in a rubber-stamped manila envelope, giving the title and date with a handwritten notation "(framed) imaginary" and signed again. The second version, from 1965 appeared in some copies of Fluxus I, as a small round mirror inserted into a rubber-stamped manila envelope and bound into the body of the anthology. Within Fluxus, Self-Portrait metamorphosizes into two or possibly three distinct works. One is Box of Smile [see Joan Rothfuss pp. xx]. The second incarnation is Flux Smile Machine, produced by George Maciunas, initially credited to Yoko Ono, then credited to Maciunas with a dedication to Yoko Ono, and eventually credited to Maciunas only. The work consists of a plastic box containing a gadget that would physically force a smile when inserted into the mouth. Each label for the work was a unique cut-out from a dental publication of people of different cultures showing their teeth, onto which Maciunas typed the title, artist's name, and sometimes a date. A third embodiment of Self Portrait, Fluxfilm No. 4, 1966, entitled "Disappearing Music for Face", is credited by George Maciunas to Chieko Shiomi but considered by Yoko Ono at the time of the filming to be her work. The film was shot using a high speed camera and depicted the "transition from smile to no-smile" and was performed by Yoko Ono. This simultaneous attribution, or confused attribution is not uncommon in Fluxus, where several artists could be credited for the same work in different situations. Two years later in 1968, Yoko Ono made a film titled Film No. 5, Smile (a.k.a. "Portrait of John as a Young Cloud") using high speed cameras showing John Lennon's face with a smile. The film lasts 51 minutes.

The winter of 1965-66 was a period of intense activity for both Yoko Ono and Fluxus. That winter, in late December or early January, Yoko Ono made Film No. 4 (Fluxfilm No. 16), a radical film of naked walking buttocks. \*\*\* [see footnote] [see C. Isles] This 5 minute and 30 second film was included in all versions of the Collective Fluxfilms anthologies, and was used in the following ways: in the short version of Fluxfilms (40 minutes); the long version of one hour and 40 minutes; packaged as an 8mm film loop with a hand-held viewer, as an individual Fluxus edition with a Fluxfilms label; and as an 8mm film loop included in all versions of Flux Year Box 2 together with other Fluxus films; and additionally as a continuous projected loop in a film and sound environment scheduled in the Fluxfest Presentation of John Lennon and Yoko Ono. In yet another incarnation, two stills from the film were used by George Maciunas for Fluxus wallpaper (ca. 1971).

Another 1965 work Soundtape and or film of the snow falling at dawn, advertised as available through Fluxus, but almost certainly only produced by Yoko Ono, consisted of a small looped sound-tape in a tiny metal cannister. It was listed in a Fluxus advertising handbill as:



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

Y.O. and Fluxus Draft .2 - 2/09/00 13

Soundtape and  
or film of  
the snow  
falling at dawn

25¢ per inch

types:  
A: Snow of India  
B: Snow of Kyo  
C: Snow of Aos

--(n.d. ca. 1965)

??? Re-work--

The next big project that Yoko Ono and George Maciunas worked on was Do It Yourself Fluxfest Presents Yoko Ono Dance Co., a thirteen day dance festival published in 3 newspaper eVenTs for the pRicE of \$1 (Fluxus Newspaper No. 7), Feb. 1, 1966. Fluxus Newspaper No. 7 entitled 3 newspaper eVenTs for the pRicE of \$1 featured photographs of recent Flux Concerts on the front page, and then devoted the remaining pages each to individual artists Ben Vautier, Yoko Ono, and James Riddle. Yoko Ono's page, first titled "Do-It-Yourself Fluxfest Presents Yoko Ono & Dance Co." consisting of a page of images for Yoko Ono's pieces, designed by George Maciunas, some to be performed in the mind or by oneself, others for public places at designated times and locations. The work is a graphical representation of the different works, divided into 20 sections, used as a full page poster and also to be cut up into individual cards. The multiple uses are both conceptual and functional. These graphic images and colorful scores were used in a number of publications about Fluxus and later evolved in the London version in fall of 1967 into "Yoko Ono's Thirteen Days Do-It-Yourself Dance Festival" from which several of the images were used in Art and Artists as artworks within the advertising spaces and then evolved into other uses.

Subsequently, Yoko Ono went on to use this work in a variety of ways. First, pieces found their way into Art and Artists as advertising art [see **Concannon**]. Then, Yoko Ono made her own graphics, revised the texts and issued the work as "Yoko Ono's 13 Days Do-It-Yourself Dance Festival", and then, in a slightly altered form, was reprinted in the 1970 editions of Grapefruit.

The next great period of Yoko Ono's activity with Fluxus occurs in 1970, when George Maciunas offers to produce a Yoko Ono and Fluxus festival in New York.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

Y.O. and Fluxus Draft .2 - 2/09/00 14

**[Edits to follow:]**

Fluxfest Presentation of John Lennon & Yoko Ono +  
Ap.11 - June 12, 1970

Bag Productions Inc.  
Tittenhurst Park,  
Ascot, Berkshire.  
Ascot 23022

Dear George,  
The reason I want this to be Yoko & John and not YOKO ONO is because the whole thing is nicer  
if it is like a dialogue between Yoko and John with a chorus by Fluxus.

~~Don't worry that I have only sent you 3000 dollars because that is only for the rental and  
preliminary expenses.~~

~~state~~ Call us for final check up when you receive this letter,

Love,

John & Yoko

1.  
I am sending the original copy of "Fit to Die" poster we've made which is the second of our Peace  
Poster Event. (first was the "War Is Over")  
I also send one without the "Fit to Die" red writing, on so you can blow it up to a large size to maybe  
fill the shop window and then add the fit to die writing in red.
2. Also 4 photostat copies of A. B. drawing by John & Yoko which (you choose the one you like - large  
drawings or small drawings.) can be used as the cover of a catalogue for Yoko & John & Flux series in  
shop. The catalogue should have just three quotes from me re: (++) [see insert on last page]
3.  
If you think it makes sense - Please print copies of Lisson Gallery catalogue and/or all the film  
catalogues, maybe, to sell or give them to people.
4. Also our "Making friends among Pigs" Poster (enlarge to shop window-size) which you can use  
for one of the week's shopwindow.
5. Also, Acorn Pieces catalogue of Coventry Sculpture Show - we have presented two Acorns in  
Coventry show - we planted them in one hole - one in the west of the hole and one in the east of  
the hole.
6. Also some week do you want to add Apple piece (fresh apple) re: Indica catalogue - which was  
for sale for 600 dollars (one apple) and it is now Collection of John Lennon (Just buy regular green  
apple from Grocery to use



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

Y.O. and Fluxus Draft .2 - 2/09/00 15

For George Maciunas

PROGRAM.

FLUXFEST PRESENTS Yoko Ono & John Lennon

- Do-It-Yourself by Yoko & John & Everyone
- Ticket by John & Everyboat
- Measure by Yoko & John & Hi-Red-Center
- Blue Room by Yoko & John & Fluxmasterliars
- Weight & Water by Yoko & John & Fluxfiremen
- CAPSULE by Yoko & John & Fluxstatecenter
- Portrait of John Lennon as a Young Cloud by Yoko & Everycloud
- The Store by Yoko & John & Fluxfactory
- Examination by Yoko & John & Fluxschool

-----  
Do-It-Yourself

I will leave it to your judgement as to the selection of my pieces for this week. But try to read Indica & Lisson catalogues and select some from them, too. John's piece instruction "take two eggs - (1869, London Derry / John Lennon) and display two eggs if you want to.

3. Ticket ticket to anywhere (1970 London, John Lennon)

4. Measure

I want to give you my new piece in addition to my old one in Grapefruit.  
Measure from the store to the nearest water (1970 London, Yoko Ono)  
John's piece:  
Measure from the nearest water to the store (1970 London, John Lennon)  
Add Hi-Red Centre to this.

5. Blue Room

The whole room should be completely white with maybe one chair, one table (also white)  
Display 2 sets of 4 spoons in the shop window  
One set should have a sign reading "3 spoons" by Yoko Ono London 1967 (It's in the Lisson Gallery catalogue)  
The other set (Exactly the same set) should read "4 spoons" by John Lennon, London 1970

One soft rubber ball (white) somewhere in the room with a sign saying "This sphere will be a sharp point when it gets to the far side of the room in your mind" by Yoko Ono. 1964.

A standing needle somewhere in the room (re: Indica Gallery catalogue photo) with the sign saying "forget it" Yoko Ono 1966.  
There should be another needle (exactly the same one next to it with a sign saying "needle" John Lennon 1970)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 146

Y.O. and Fluxus Draft .2 - 2/09/00 16

There should be a cup on a table with a sign saying "Not to be appreciated until it's broken" Yoko Ono 1966

"Mend" 1966 Y.O. (there should be broken pieces of a cup)

There should be a sign under the window saying

"This window is 2000 ft. long. Yoko Ono. 1967"

"This window is ----- ft. long (*the actual footage*) John Lennon 1970

A big chest or box (also white) that occupies a large space and looks heavy with a sign saying "This is not here" Y.O. 1967

Other signs:

"A straight line exist only in your mind" Y.O. 66 / Y.O. 70

This Line is a part of a large sphere" (long straight Line, of part of the structure of the room) Y.O. 70

Use Ashtray (don't leave any Ashtray around) -Y.O. '66

NO SMOKING - J.L. '70

Do Not Disturb -J.L. '70

STAY UNTIL THE ROOM IS BLUE - Y.O. '66

Also, sign outside

Spring, rain, sky, wind, etc. (according to the weather of the day) by Yoko Ono '67.

5. Weight & Water

All the pieces should read Yoko & (whoever brought the piece)

John's pieces

Weight piece - A dry sponge (Yoko & John '70)

Water piece - A wet sponge (Yoko & John '70)

6. CAPSULE

Our contribution to this week will be a 8mm home movie by John & Yoko and we will make it and send it to you - it will be the world premiere of this piece. Also, please display our film catalogues and sell them or give them away (you must reprint them 1000 or 2000 copies each?)

7. instructions for this is "Open and Close" by Yoko Ono 1967 London (there is a open and close piece in Grapefruit, too if you can find it, but this 1967 version is a theatre piece and there is three versions. One is many, many, doors, cupboards, etc, to open. Other is despite the instruction, when people come, there is nothing for them to open and close, third is all the things are closed tight so they cannot be "opened and closed". I thinkd 1st version is best for this shop.

8. THE STORE

Select any of my pieces you like

John's piece for this is tin money (with smooth surface) which you can put in vending machine instead of real money - to cheat, you know. (1970, John Lennon)

Examination

John's question is

"What time is it?" 1970, London



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

Y.O. and Fluxus Draft .2 - 2/09/00 17

mine, you can select or make up. Or let people guess.  
"guess what my question is " Y.O. 1970 London  
and put many other questions by many other artists please.

‡‡ (inserts to 1st section)

quotes from writings by Yoko Ono

1. It's sad that the air is the only thing we share. No matter how close we get to eachother, 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. (Re: Lisson Gallery catalogue)

and

2. Water Talk - (re: Grapefruit) Simon Schulster copy
3. There's no two mouthsalike in the world. Don't worry about being unique. The problem is how to be similar. -- Unit Magazine, London)

Also, our spoon pieces in the shop window should say

A. Three spoons by Yoko Ono B. Four Spoons by John Lennon

So it is like A. B. works, you know.

MINIATURE PAINTING should be somewhere in "John Lennon as a Young Cloud" week and don't put anything under the microscope – let microscope have a title "John's smile". (you look in the microscope to see John's smile – imaginary, you know)

**[end of section to be edited]**



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 146

Y.O. and Fluxus Draft .2 - 2/09/00 18

This ambitious project was only partially realized. Many of the activities were recorded in no.8 all photographs copyright nineteen seVenty by PeTer MooRE (Fluxus Newspaper No. 9). Many of the works that were realized were either participation pieces based on earlier works of Yoko Ono's, including ideas and concepts from her AG Gallery show, her Blue Room Event and her London Indica and Lisson Gallery shows. The following works of Yoko Ono are identified as realized during the Fluxfest Presentation of John Lennon & Yoko Ono +:

<u>Add Color Painting</u>	<u>Sky Dispenser</u>
<u>Air Dispenser</u>	<u>Smoke Painting</u>
<u>Body Accessories</u>	<u>Spring</u>
<u>Crying Machine Dispensing Tears</u>	<u>Stay Until The Room Is Blue</u>
<u>Draw Circle Painting</u>	<u>This Is Not Here</u>
<u>Forget It</u>	<u>This Line Is A Part Of A Large Sphere. A</u>
<u>Kitchen Piece</u>	<u>Straight Line Exists Only In Your Mind</u>
<u>Look Alike Boxes of Different Weight</u>	<u>This Sphere Will Be A Sharp Point When It Gets</u>
<u>Machine Devouring Deposited Objects</u>	<u>To The Far Side Of The Room In Your Mind</u>
<u>Masks of Yoko Ono and John Lennon</u>	<u>This Window Is 2000 Feet Wide</u>
<u>Mend</u>	<u>Three Spoons</u>
<u>Not To Be Appreciated Until It's Broken</u>	<u>Use Ashtrays For Ashes (probably John Lennon</u>
<u>Painting To Be Stepped On</u>	<u>and Wind)</u>
<u>Painting To Hammer A Nail</u>	
<u>Pieces Hidden in Look-alike Containers. Chess Set</u>	
<u>Portrait of John Lennon As A Young Cloud</u>	
<u>Rain</u>	
<u>Sky</u>	

Then, there also was to be an environment with films by various Fluxus artists, including Fly and Film No. 4.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 146

Y.O. and Fluxus Draft .2 - 2/09/00 19

----- FOOT NOTES -----

Of these groups of artists Fluxus produced collected works, as follows:

Brecht -- <u>Water Yam</u>	1963
Kosugi -- <u>Events</u>	1964
Watts -- <u>Events</u>	1964
La Monte Young -- <u>LYGI</u>	1964
Spoerri -- <u>L'Optique Modern</u>	date??

and individual editions by others, independently, as follows:

Dick Higgins published Jefferson's Birthday/Postface; Allan Kaprow published Happenings, Ben Vautier published Ben Dieu and Yoko Ono published Grapefruit.

independent

## see y.o. note

\*\*\* Re: Films

Two other films of Yoko Ono were included in the Fluxfilm Package. Eyeblink performed by Yoko Ono and credited to Anonymous:

Eyeblink was filmed with a high speed camera. It is the image of a single eye blink, and lasts about three minutes when projected normally. A good deal of confusion exists about the authorship of the work, and its Fluxfilm number. In the Fluxfilms catalogue, Fluxfilm No. 9, Eyeblink, is listed as Anonymous and lasting one minute, and Fluxfilm No. 15 is not included. In Fluxus Newspaper No. 8, Eyeblink is given the Fluxfilm No. 15, lasting 5 minutes, and no artists credit, and Fluxfilm No. 9 is called "ONE," lasts one minute and costs \$6. In Maciunas' notes on Fluxfilms, Fluxfilm No. 9 is called "One Blink," and lasts one minute. Then periodically, Maciunas takes credit for the work, although in his letter to Ben Vautier in 1966, he refers to "Blink by Yoko Ono". My feeling is that Fluxfilms No. 9 and 15 are the same film. Further, Maciunas at the time was working with optical manipulation. Ono was using simple images and commonplace events with sexual overtones. So there is no doubt in my mind that the film Eyeblink is by Ono. (--Jon Hendricks, Fluxus Codex p. 418)

The other film also contained in the Fluxfilm package is Yoko Ono's Number. 1, Fluxfilm No. 14. This film is based upon Yoko Ono's 1955 score:

LIGHTING PIECE

Light a match and watch till it goes out.

y.o. 1955 autumn

In the Fluxus version, shot with a high speed camera, the match is seen being held between two fingertips. It ignites, into a burst of flame, seems to flicker out, and then re-ignites. There is almost a sexually charged feeling to the film.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

old Draft → see new

Y.O. and Fluxus Draft .2 - 2/09/00 9

NEW SECTION -- 2/09/00

check

## Yoko Ono Objects

The sphere of Fluxus encompasses a variety of activities, all coordinated to a greater or lesser extent by George Maciunas, as shaper of events, programmer of Fluxus concerts, producer of most Fluxus editions, editor and designer of Fluxus publications, and philosophical molder of the movement. In the early plans for Fluxus, besides series of Fluxus concerts to be held in various countries around the world, Maciunas planned to produce Fluxus Yearboxes -- anthologies of very new work being done around the world as well as compilations of historical precedant movements relevant to Fluxus. These anthologies were to come in two types: regular and Luxus, which would contain additional inserts of original objects, films, records, etc. Eventually, these Yearbox anthologies evolved into combined publications containing both two dimensional and three dimensional materials.

Another early publishing idea for Fluxus was to publish scores of Fluxus artists to be distributed as widely as possible using a system pioneered by Peters Editions, publishers of John Cage's <sup>Score</sup> editions. This system was to have a master original and then a blueprint or ossolith copy could be made on demand. This notion of production quickly evolved in 1963 to the idea of publishing the complete works of a selected group of Fluxus artists, using a different format than the Peters Edition paradigm (example). This was put forward in Fluxus Newsletter No. 5, January 1st, 1963:

- A. It has been decided to publish in addition to FLUXUS YEARBOXES (which are of an encyclopedic-anthological character) also special collections of single authors and special items-works of single authors.
  1. Special collections will comprise whenever possible, the complete works of a single author, to be contained in a box which will be perpetually renewable and expandable as long as the author is living and constantly producing new works. A basic box will be issued containing works up to 1962 and supplements will be issued every coming year or less frequently depending on quantity of new works produced. New boxes will be added to first issues as the first ones are filled up.
  2. Special items will consist of films, magnetic tape, objects etc., that will be reproduced or produced by authors themselves or Fluxus and sold through Fluxus distribution system in USA, West and East Europe and Japan.

80% of the profits from the sale of such collections and items will be assigned to the authors. The remainder will be retained by Fluxus.

These special editions together with the Fluxus Yearboxes should establish a significant library of good things being done these days, a kind of present-day Shosoin warehouse.

--- typescript from Fluxus Newsletter No. 5, January 1, 1963 Ehlhalten, Germany]



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

Y.O. and Fluxus Draft .2 - 2/09/00 11

is essential of the pieces since the gradual change which occurs in the piece by word-spreading is also part of the piece. If you want to know of these pieces, please ask people who already know of them. Some of my pieces were dedicated to the following people. Sometimes they were informed, but sometimes not.

[scratched out was the following key:

P - Painting  
Po - Poetry  
M - Music  
E - Event  
O - Objects ]

(Typed draft of a letter to George Maciunas, unsent, n.d. early 1964, collection of the artist.)

Work progressed on this project slowly, due to the enormous number of projects that Maciunas had taken on during this period. Of them, only George Brecht's Water Yam and Robert Watts's Events were completed. At a certain point, Yoko Ono decided to publish the work herself in Japan, titled Grapefruit. It was advertised in Fluxus Newspaper No. 2, February 1964, as such, and appeared on July 4th of that year. In a February 1, 1965 letter to Ben Vautier, George Maciunas writes "... when I return I will mail you completed works of Yoko Ono. Many very good pieces. She is now in New York. One of the best composers. I will send you my own copy as soon as I microfilm it, ok?....."

*In an introductory text,*  
Yoko Ono characterized the works in Grapefruit as works of "insound" and "instructure". The "insound" works are performance pieces, sound pieces and poems, some possible to be performed physically, and others possible to be perform only in the mind. The "instructures" are the conceptual instructions for paintings. *and other work* Grapefruit has subsequently gone through many editions and printings, to become perhaps the widest distributed artist book ever made, fulfilling in a sense, Maciunas's dream of mass-producing Fluxus works.

*offence*  
Self Portrait, a (frequent -- recurrent) work of Yoko Ono's published by Fluxus, appeared in Fluxus I, the first great Fluxus Anthology produced by George Maciunas. *and as an* *two versions* *version appeared in* The first version was made by the artist and consisted of a small mirror signed on the back, and placed in a rubber-stamped manila envelope, giving the title and date with a handwritten notation (framed) imaginary and signed again. The second

*individual work*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

Y.O. and Fluxus Draft 3 - 10/10/00 11

is essential of the piece since the gradual change which occurs in the piece by word-spreading is also part of the piece. If you want to know of these pieces, please ask people who already know of them. Some of my pieces were dedicated to the following people. Sometimes they were informed, but sometimes not.

[attached out was the following key:  
P - Painting  
Po - Poetry  
M - Music  
E - Event  
O - Objects]

(Typed draft of a letter to George Maciunas, meant, n.d. early 1964, collection of the artist.)

\* the first announcement in Fluxus for what became Grapefruit was in Preism Review

\* Gm to Ben Vardie - Silverman

Sell Pottery - (reprinted) work of Yoko Ono's published by Fluxus, appeared in Fluxus 1, the first Fluxus Anthology produced by George Maciunas in two versions both around 1962. The first version was made by the artist and consisted of a small mirror signed on the back, and placed in a rubber-stamped manila envelope, giving the title and date with a handwritten notation (number) indicating and signed again. The second



The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: I.946
---------------------------------------	--	-------------------------

\* ~~at the~~ groups of artists Fluxus produced  
~~the~~ collected works:

Brecht - Water Yam 1963

~~Fluxus~~ Kosugi - Events 1964

Watts - Events 1964

La Monte Young - 1961

Spoerri - L'optique moderne

and individual editions by others -

Independently

Dick Higgins published Jeffersons  
Bil Ynden Postface Kaprow Job

~~Environments, Situations & Happenings~~

Vantier published Ben Dieu ~~and~~ ~~State~~  
~~Oldenburg~~ ~~publize~~ and J.O. Grapetmide



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

Y.O. and Fluxus Draft .2 - 2/09/00 10

This newsletter was sent by Maciunas to the following *artists*:

George Brecht  
Robert Filliou  
Alfred Hansen  
Dick Higgins  
Toshi Ichiyanagi  
Allan Kaprow  
Takehisa Kosugi  
Gyorgi Ligeti  
Jackson Mac Low  
Richard Maxfield

Nordenstrøm  
Claes Oldenburg  
Yoko Ono  
Nam June Paik  
Benjamin Patterson  
Stan Vanderbeek  
Robert Watts  
Emmett Williams  
La Monte Young

Yoko Ono is the only woman on the list. The list reveals a certain direction that Fluxus is taking at this moment. An attempt is made to include artists from Asia, Europe and North America. It is also notable that Maciunas was trying to focus on a core group of artists whose work he felt represented the core ideas of Fluxus. In subsequent newsletters in April and May, Maciunas dropped Kosugi, Ligeti, Nørdstrom, Hansen, Oldenburg and added Henry Flynt, Jonas Mekas, Robert Morris, Walter de Maria, Daniel Spoerri, Ben Vautier, Thomas Schmit. *x*

The first work that Maciunas planned to produce of Yoko Ono's was her collected instructions, or scores. In an early draft of a letter that Yoko Ono wrote to Maciunas from Japan, she characterizes the works for him in the following manner:

Instructions for P.  
Instructions for Po  
Instructions for M.  
Instructions for E  
Instructions for O

The pieces here are works of 1952-64.  
There are more pieces of this period  
That I can send you by next mail which  
I intend to include in the book.

On 1960 spring, I decided to instructionalized  
Poetry.  
On 1961 summer, I decided to instructionalized  
Painting. Also, time was given to Painting as in life.

After 1960 fall, some of my music  
Pieces are meant to spread by word of  
Mouth, therefore, do not have score  
or written instructions. This method

---continues---



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

Y.O. and Fluxus Draft .2 - 2/09/00 12

version, from ~~ca.~~ 1965 appeared in some copies of Fluxus I, as a small round mirror inserted into a rubber-stamped manila envelope and bound into the body of the anthology. Within Fluxus, Self-Portrait metamorphosizes into two or possibly three distinct works. One is Box of Smile [see Joan Rothfuss pp.xx]. The second incarnation is Flux Smile Machine, produced by George Maciunas, initially credited to Yoko Ono, then credited to Maciunas with a dedication to Yoko Ono, and eventually credited to Maciunas only. The work consists of a plastic box containing a gadget that would physically force a smile when inserted into the mouth. Each label for the work was a unique cut-out from a dental publication of people of different cultures showing their teeth, onto which Maciunas typed the title, artist's name, and sometimes a date. A third embodiment of Self Portrait, Fluxfilm No. 4, 1966, entitled "Disappearing Music for Face", credited to Chieko Shiomi, ~~which~~ used a high speed camera and depicted the "transition from smile to no-smile," was performed by Yoko Ono. At the time, she thought she was performing her own work, Smile rather than the Shiomi work which calls for a "smile to no-smile." This confusion in Fluxus is a frequent occurrence, where several artists could be credited for the same work in different situations. Two years later in 1968, Yoko <sup>Ono</sup> made a film titled Film No. 5, Smile (a.k.a. "Portrait of John as a Young Cloud") <sup>using a high speed camera's showing</sup> made at a fast speed of the full frame of John Lennon's smile, <sup>farewells</sup> projected for 51 minutes. <sup>the film lasts 51 minutes</sup>

X  
see y.o.  
note

The winter of 1965-66 was a period of intense activity for both Yoko Ono and Fluxus. That winter, in late December or early January, Yoko Ono made Film No. 4 (Fluxfilm No. 16), <sup>radical</sup> a film of naked walking buttocks. [see C. Isles] This 5 minute and 30 ~~second~~ film was included in all versions of the Collective Fluxfilms anthologies and was used in the following ways: in the short version of Fluxfilms (40 minutes); the long version of one hour and 40 minutes; packaged as an 8mm film loop with a hand-held viewer, as an individual Fluxus edition with a Fluxfilms label; and as an 8mm film loop included in all versions of Flux Year Box II together with other Fluxus films; and additionally as a continuous projected loop in a film and sound environment scheduled in the Fluxfest Presentation of John Lennon and Yoko Ono. In yet another incarnation, two stills from the film were used by George Maciunas for Fluxus wallpaper (ca. 1971).

Another 1965 work Soundtape and or film of the snow falling at dawn, advertised as available through Fluxus, but almost certainly only produced by Yoko Ono, consisted of a small looped sound-tape in a tiny metal cannister. It was advertised in a Fluxus advertising handbill as:



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

Y.O. and Fluxus Draft .2 - 2/09/00 13

Soundtape and  
or film of  
the snow  
falling at dawn

25¢ per inch

types:

- A: Snow of India
- B: Snow of Kyo
- C: Snow of Aos

--(n.d. ca. 1965)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

Y.O. and Fluxus 1

Fluxus is a complex art movement, with roots deep set into many springs. George Maciunas, the shaper and form-giver of Fluxus, reaches back to such divergent sources as the Roman circus, Baroque mimicry and Byzantine iconoclasm, and in the more recent past Dada and Futurist sound poetry, abstract calligraphy, Futurist Brutalism, Russolo's *Art of Noise*, Dada Theater, Vaudeville, Marcel Duchamp and the idea of the readymade, and the Lef and Novi-Lef Constructivists of Russia. Or, as George Maciunas wrote in a 1965 Manifesto "...the fusion of Spike Jones, Vaudeville, gag, children's games and Duchamp." In this list of influences, George Maciunas often added John Cage. — we changed this 4

George Maciunas envisaged a force of disparate artistic concerns, forms and individuals: a global confluence of ideas. He had studied architecture at Cooper Union and Carnegie Institute of Technology and did post-graduate work on Siberian archaeology and the art of migrations. George Maciunas had first come into contact with Yoko Ono during the series of events that she and LaMonte Young had produced at her loft on Chambers Street during the winter of 1960-1961. Although Yoko Ono did not present an evening of her own works during the Chambers Street series, she did perform in other artists' concerts and had installed several of her own pieces in various situations in the loft. These included "Shadow Painting", "Add Color Painting", "Kitchen Piece" (1960 winter), "Smoke Painting" and "Painting To Be Stepped On", which she had placed on the floor, and remembers having hoped that Marcel Duchamp would notice it when he came to the loft for a concert, but he didn't. George Maciunas was so impressed with the series that he decided to present a similar series at the uptown gallery that he and Almus Salcius ran on Madison Avenue, called the AG Gallery. This series was started in the spring of 1961 and continued through the end of July 1961. The final exhibition which he presented at AG Gallery, a show titled "Paintings & Drawings by Yoko Ono" opened on the afternoon of Sunday July 16. This extraordinary show consisted of works Yoko Ono had already presented at her Chambers Street Loft with the addition of a number of new works having to do with process, concepts and license. The works themselves were for the most part crude canvases whose surfaces had been altered with washes of sumi ink, with accouterments, protrusions and entrenchments. A commonality of this group of works was the attachment of a score, instruction or script, provided in written or verbal form. There was another group of works in the show which George Maciunas had insisted upon showing, of abstract calligraphy that he thought he might be able to sell, thinking that the conceptual/process works had little chance of being sold.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

Y.O. and Fluxus 2

The ideas that Yoko Ono was working with in this show were to have a profound effect on George Maciunas's evolving desire to form an art movement, which would become Fluxus. Obviously, the ideas were that of conceptual painting, and also the idea of license, of letting someone else complete the process, so that the artists did not have to do it by themselves. These were works that would be completed in the viewers mind. The ones by license would be completed by the viewer, who would engage with them, i.e. burn them, like do-it-yourself things, which impressed George Maciunas, because it meant that the artist were removing themselves from the process. George Maciunas liked this alot, and it became one of the underpinnings of Fluxus works, where an artist would give George Maciunas an idea, and then George Maciunas would interpret the contents and produce the edition as a cheap, repeatable mass-produceable art object, thus undermining, in his mind, the preciousness of art.

The idea of presenting the new works in a program series was an idea that George Maciunas took from the Chambers Street series, and applied it to AG Gallery and then applied it to his ambitious plans for Fluxus festivals. It was during Yoko Ono's exhibition in July 1961 that George Maciunas was actively trying to formulate his ideas for an art movement, and was searching for a name. One day he came to the gallery and discussed his vision, asking Yoko Ono if she could think of a name for the movement. She couldn't, and in any case told him that she was not terribly interested in groups, or in working as part of a group. The next day, George Maciunas came into the gallery and was very excited. He had come up with the name for his movement, "Fluxus" a word that means change and fluidity, a flushing out of bodily waste, an element to solidify and harden metal.

INSERT FEB 63 MANIFESTO

That autumn, Yoko Ono prepared for her next project, the concert at Carnegie Recital Hall on November 24, 1961, with a program featuring "A Grapefruit in the World of Park", "A Piece for strawberries and violin" and "AOS to David Tudor." Yoko Ono and George Maciunas devised an idea for a poster for the concert, which was a photograph taken by George Maciunas of a hand-lettered poster for the concert painted with black ink and brush on numerous sheets of newspaper taped together. George Maciunas then made a series of photographs of Yoko Ono interacting with the poster, backlit, peering through it and sitting on the poster. None of these photographs were utilized as the poster at the time of the concert, however the idea of interaction and function reappears in later George Maciunas-designed posters within Fluxus newspapers,



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

Y.O. and Fluxus 3

which served simultaneously as posters for Fluxus performances. An example of this is Poster No. 3 which is a photograph of a kind of ballet of Fluxus artists on the fire-escape of the Flux Shop and Mail Order Warehouse on Canal Street. The idea of using a photographic documentation of an event or activity appears in a number of other instances as well. An entire page of a Fluxus newspaper is given over to a poster for a Fluxus event which then, as a single page, can be isolated and distributed as a poster-announcement.

Yoko Ono's use of Carnegie Recital Hall for a concert of new and radical music and performance was set into George Maciunas's mind as a possibility for using established venues to stage subsequent Fluxus events. The first large series of Fluxus concerts in Europe titled *Fluxus Internationale Festspiele Neuester Musik* were staged in the Hörsaales Staedtischen Museum, Wiesbaden, Germany, September 1 through 23, 1962. Following that, on his return to New York George Maciunas staged two major Fluxus concerts at Carnegie Recital Hall, the first on June 27, 1964 titled "Fluxus Symphony Orchestra Concert" and the second on Sept. 25, 1965 titled "Flux Orchestra Concert at Carnegie Hall."

When Yoko Ono's debut recital as a young musician, an emerging musician's normal course was to rent an established recital hall, such as Carnegie Recital Hall, to present their work.

Shortly after Yoko Ono's November 24, 1961 concert George Maciunas departed for Wiesbaden Germany where he continued to expand his plans for fluxus concerts and to promote his publications. Yoko Ono remained in New York until early 1962 and took part in the January 8th benefit concert at the Living Theater, a fund-raiser to pay the printer of "An Anthology", performing her piece, The Chair #1. "An Anthology" was a publication edited by LaMonte Young and designed by George Maciunas containing a collection of scores, notations and writings characterized as "chance operations, concept art, anti art, indeterminacy, improvisation, meaningless work, natural disasters, plans of action, mathematics, dance constructions, compositions, music, poetry, essays, stories and diagrams" by various artists and including a work by Yoko Ono. An Anthology has been described as the model of the form for the Fluxus Year Boxes that George Maciunas was planning.

Shortly after, Yoko Ono traveled to Japan, where she toured with John Cage, presenting her exhibition of Instructions for Paintings at Sogetsu Art Center, May 1962. During this period from 1962 until her return to New York in late 1964, the first great burst of Fluxus activities occurred in Europe, and surprisingly, Yoko Ono is only slightly represented in those early concerts. For instance, the September 1, 1962 Wiesbaden concert program lists her work "A



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

Y.O. and Fluxus 4

Piece for Sky" and the September 9 concert lists a performance of her work "The Pulse" among the concert program of 14 works. "The Pulse" is also listed on the November 25th program at the Fluxus Musik Og Anti-Musik det Instrumentale Teater at Allée Scenen in Copenhagen, Denmark.

Yoko Ono is also listed on the poster for Festum Fluxorum, Fluxus at Musik und Antimusik Das Instrumentale Theater at the Staatliche Kunstakademie, Dusseldorf, February 2 and 3, 1963 and "Questionnaire" by Yoko Ono is listed on the program at the June 27, 1964 at Fluxus Symphony Orchestra in Fluxus Concert at Carnegie Recital Hall, and on the second part of the program with Chieko Shiomi with "Reply to Questionnaire." During the same time, Yoko Ono is listed as part of the editorial committee for Fluxus on the brochure prospectus for Fluxus Yearboxes, Version B, Sept. 1962, as part of the festival planning committee on the Fluxus News-policy-letter No. 2 on July 12, 1962, and as one of the 19 recipients of Fluxus Newsletter No. 5, January 1, 1963. Fluxus Newspaper No. 2, February 1964, published an image of her baby Kyoko, her score "Instructions for Poem No. 86 (Fly)" and the following notice: "Collection of works by Yoko Ono, \$3.00 before \$6.00 after publication. Subscribe to Grapefruit Apt. 1001 Kanna Bldg, 53 Kannomachi, Shibuya, Tokyo, Japan." During this period there were numerous concerts in Germany, France, England, Holland, Scandinavia. Yoko Ono's presence was surprisingly small, perhaps due to her physical absence while in Japan. On the other hand, she was doing a lot of work on her own in Japan. During this period George Maciunas was developing the idea of publishing the collected works of Fluxus artists, Yoko Ono among them. He was preparing to publish the complete works of LaMonte Young, George Brecht, Daniel Spoerri, Robert Watts, and Robert Filliou, Emmett Williams, Nam June Paik -- list others. The problem was that George Maciunas was spreading his efforts so thin, and his resources were so limited that few of the projects could actually become realized. Of them, only George Brecht's Water Yam, Robert Watts's Events, and eventually very few were published. Although announced by Fluxus, Yoko Ono's collected works were ultimately self-published in Tokyo on July 4, 1964 as "Grapefruit." In a February 1, 1965 letter to Ben Vautier, George Maciunas writes "... when I return I will mail you completed works of Yoko Ono. Many very good pieces. She is now in New York. One of the best composers. I will send you my own copy as soon as I microfilm it, ok?....."

1817 WD  
125 li.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

JH

Yoko Ono Writings -- Draft .1 --- 1

Yoko Ono's writings take a number of forms – some are on or about, others are the things themselves. Some explain, some ask questions of us. Frequently her writings lead us here and there, to a better understanding of ourselves and the world about us. Her writings can take the shape of advocacy– “*Take off your pants before you fight, make that the rule*” (1966) and “*The message is the medium*” (1969?) flipping McLuhan's rally cry, and “*War Is Over*” (1969?) with John Lennon's tag “*if you want it*” a powerful vehicle for direct change of attitude– still in use 30 years after it was first declared.

Sometimes Yoko is content to let a single adverb function as the entire writing.

*Fly* (1964)

*Breathe* (1966)

*Imagine* (1966)

*Remember* (1999)

*Dream* (1966) ??

*Touch* (1961) ??

Economy and minimalism become deep paths in the mind, guides, tools, enlighteners, metaphors for living, useful equipment.

*Open Windows* (1997)

*Open Window* (1999)

are two new writings that compel us to consider acting on the idea, and at the same time offering a statement of fact. They are, they can be. It is, it should be done.

“*Have You Seen the Horizon Lately*” (1967) questions where we are and offers an opportunity of vision.

Yoko can intentionally choose words that mean quite different things simultaneously. Within “*A Word of a Fabricator*” (early 1962), “A Word” is a message, it is also an affidavit, a declaration of truth. “A Fabricator” is a constructor, a maker. “A Fabricator” is also a liar, someone who fabricates the truth, so the sentence can read “A message of one who makes things”, an advertisement. “The message of a not truthful person”, a confession, “The true statement of an untruthful person”, a dichotomy, or “true statement of one who makes things”, a guarantee. Each is possible, and when one explores the text that follows, one finds that all apply, and then some, for it is a manifesto of conceptualism, written to be published at the same time as her first exhibition of *Instructions for Paintings*.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I.946

Yoko Ono started writing at an early age. These stories and journals acted as a witness to her thoughts and imagination. In this book we are only considering Yoko's art, so the selection of work all has an art bent to it, other writings can be considered another time. However, art encompasses a vast area of Yoko's work, there is fertile soil to till. The earliest pieces that I have selected date from 1950 and 1952: two architectural pieces from a longer work titled *"The Soundless Music"* and two stories from *"Seven Little Stories."* The concepts in *"A Floating City..."* and *"Build a house on snow..."*, both from 1950, reemerge 15 years later in expanded form in *"Pieces Dedicated to George Maciunas, the phantom architect."* In 1969-70 Maciunas constructed a labyrinth of Yoko's in the *John and Yoko Fluxfest* in New York City. The following year Yoko exhibited *"Amaze"*, a transparent structure with a chamber in the center containing a toilet and three see-through mirrored Plexiglas walls. In 1991 Yoko constructed *"EnTrance"* a gentle architectural structure which serves as a life metaphor, and contains a slide and a tight mirrored corridor, among other elements. *"Build a house..."* contains the line *"Open different windows..."*, an idea adapted recently for works in Switzerland and Israel. George Maciunas, a close friend of Yoko's and the founder of the Fluxus movement, met Yoko only in the winter of 1960-61 at the time of her Chambers Street loft concert events which she organized with LaMonte Young. So with these pieces Yoko incorporated early 1950's works into an expanded 1965 version, then in a revised form expanded them even further. The texts serve both as works in themselves and ideas for participatory sculptural works which followed.

The other two early writings, these from 1952, are quite different. On the surface they are poems, but in each one of the writings is the underlying idea of a later work. The line *"you know, our blood is seawater and we are all sea carriers"* in *"The Connection"* (date) anticipates ideas in *"Water Talk"* (1967). *"You are water / I'm water / We're all water in different containers."* In 1971, as part of her exhibition at the Everson Museum in Syracuse, New York, Yoko realized *"Water Event"* in which she invited a number of people to contribute containers and Yoko added water conceptually to each container or idea of container.

*"Reincarnation"* contains the seed for the underlying philosophy of many of Yoko's transformations: *"Mirror becomes a razor when it's broken / A stick becomes a flute when it's loved."*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 946

Yoko Ono Writings -- Draft .1 --- 3

In 1966 for *The Stone*, (ID) Yoko wrote "*Biography*" and "*Statement*", life experiences made into simple poetic metaphors. "*Statement*" is especially poignant, it is related to "*Cut Piece*" and "*Painting until it Becomes Marble*" with its element of violation and prying, the feeling that others one trying continually lay bare herself and then cut deeper into her soul. The films "*Rape*", "*Fly*" and the sequential visual/verbal work "*Vertical Memory*" are works which also hold strong elements of violation, of the feeling of being used. They function as strong Feminist statements, yet they are more complex than that. They are the thoughts of a radical, of someone who refused to conform to the dictates of the norm, be it class, nation, religion, artistic form or literary convention. A focused determination to do it her way. In "*Biography*" sky becomes a metaphor for freedom, seaweeds have sexual connotations and "*snails, clouds, garbage cans, etc.*" seem to refer to male forms, while "*schools*" are the experiences ---?--- go through. "*If you think...*", "*Finishing Note*" and "*Just me!*" take a more traditional written form and offer insight into profound feelings of the artist during significant timeframes.

965 wd  
4810 char  
19 ¶  
79 lines



The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: I.946
---------------------------------------	--	-------------------------

"Later I learned it was all fake. \$  
An uptown Gallery \$ and on Madison  
Ave at that! Candlelight, a beautiful  
receptionist, ... exposed brick walls - the  
A/G Gallery seemed pretty impressive  
to Yoko one that summer in 1961  
when she traveled uptown from  
the rough edged pushcart and job  
lot district of Chambers street ~~where~~  
in lower Manhattan where she  
~~had~~ lived in her now legendary  
loft. The loft where she and  
La Monte Young presented a  
series of radical new art  
events and concerts during  
the winter and spring of 1960-61.  
Maciunas had attended some  
of these events