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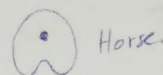
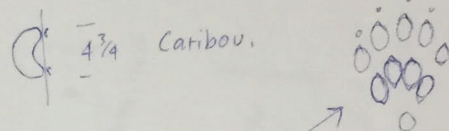
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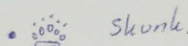
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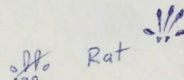
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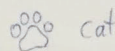
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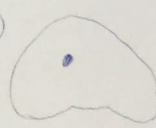
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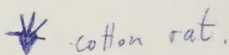
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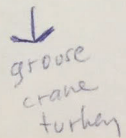
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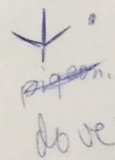
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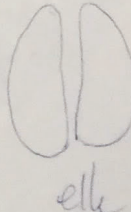
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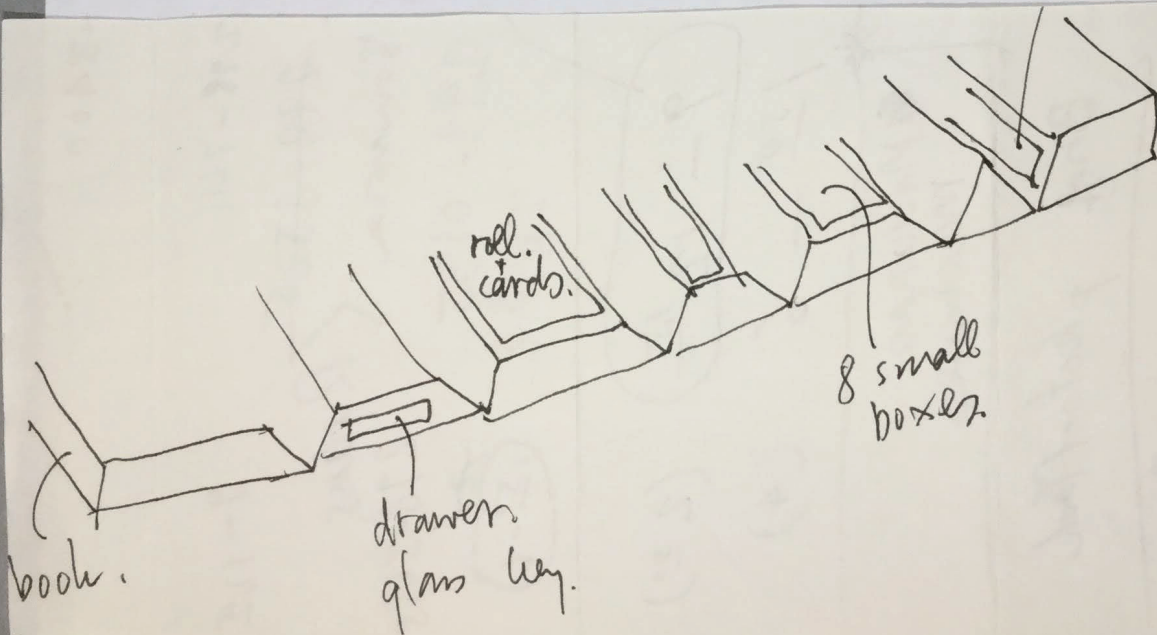
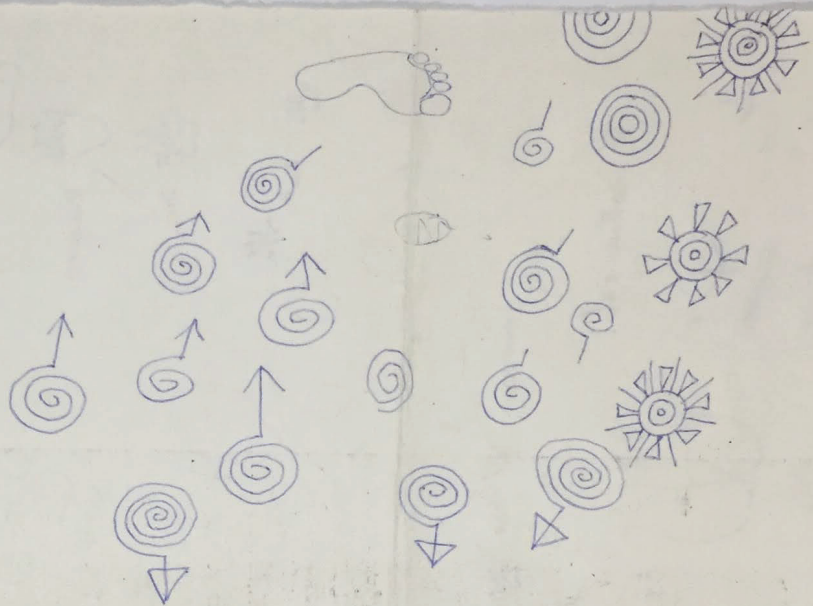
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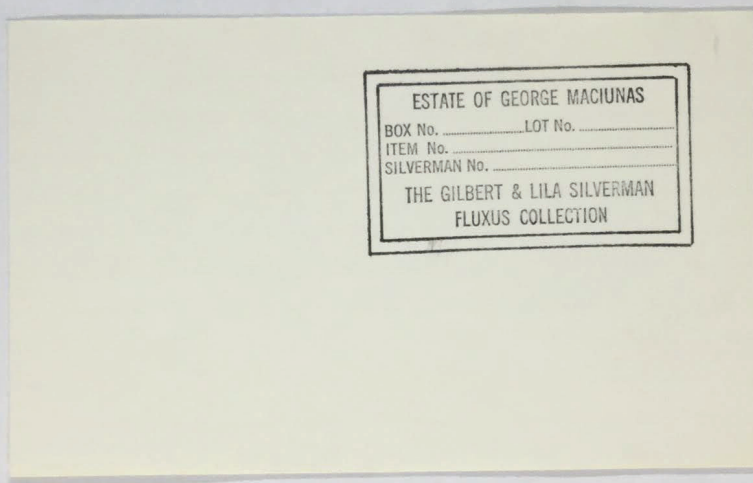
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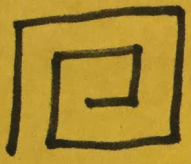


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Yoko's ,

Footprints
Water clock

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AMERICA'S INDEPENDENT MOTION PICTURE MAGAZINE

FILM CULTURE

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8 ARCHITECTURAL PIECES

dedicated to a phantom architect

1965 Spring

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

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

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

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

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

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

Build a dotted line house.

Let people imagine the missing parts (a)

Let people forget about the missing parts (b)

Build a house with walls which come into existence only with the particular prism effect created by sunset.

If necessary, some walls or parts of the walls can be made of material other than light.

Door Piece

Make a tiny door to get in and out so that you have to bend and squeeze each time you get in...This will make you aware of your size and about getting in and out.

—*1964 Spring*

Build a house that serves only to make way for moonlight.

(Record chamber—to record moonlight. Smell chamber—to smell moonlight. Bathtub—very high up in the air for moonbathing. Theatre—to operate on people who've been badly moonburnt. Storage room—with various cupboards to keep and weigh moonlight, etc.)

Colour Event

Build a house that has no colour anywhere. Make one large room in the end of the house and place a colour machine in it. Put one inch square red cards in the machine which come out one at a time as you put a dime in.

Live a month in the house and get one red card out at the end of the month.

—*1960 Spring*

Build a one-way see-through house (use one-way mirror).

a) See through only from the outside so your life takes a form of a living confessional.

b) See through only from the inside so the city, the trees and the sky will be part of your house.

Build a house that serves only to make way for the rain.

Wetbed.....nice and cool to make love in. Spiral staircase for the rain to run spirally. Rooms that change rain into different fountains of various movements. Rooms that change rain into one hundred pieces of happy music. A house that allows rain to be part of it and therefore the thought of a rainy day is not an unpleasant one anymore.

Balance Piece

a) Build a room with a strong electric magnet set on the left side wall so everything in the room is drawn to the left a little in time. This will be a good balance for your mind which is going to the right a little in time.

b) When the city is covered with snow keep your room messy. When the snow creates a mess in the city by melting about, keep your room tidy. Or vice versa.

c) Think of other secret ways of balancing situations and the world that you know of but are not aware that you know of. Do them.

—*1958 Winter*

Balance Piece II—for Peace

a) Politicians should wear pink transparent loose robes or pajama-like outfits without the bottoms at all times.

b) A priest should wear a bright red suit with one sleeve and bell bottom pants with his penis exposed at all times.

c) The army should wear drag (cocktail party type flair skirts) and highheel shoes with jewelry (earrings, etc.)

—*1969 Spring*

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Everson Version

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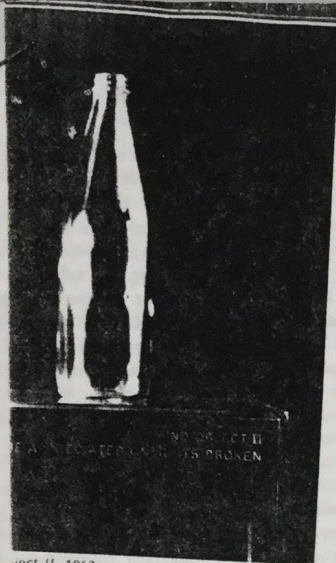
A DETAILED, ITEMIZED STATEMENT OF COSTS FOR EVERSON MUSEUM SHOW, PAID THROUGH GEORGE MACIUNAS

A	objects from July 4th schedule, part I, deduct: crying machine, backward signs, remote light switch, instant guru (deductions amounting to \$ 550) original bill was for \$ 5,000, adjusted amount:				\$ 4,450
1	water event invitation, 700 copies	a) design and typesetting	\$ 200		
		b) plastic bags and envelopes	\$.60		
		c) printing, 2 versions	\$ 40		
		d) labor: wetting, stuffing, sealing	\$ 200	Total	\$ 500
1	research for addresses, labor, time to obtain addresses from some 10 different sources				\$ 200
2	disappearing announcement, 5000 copies	a) design and typesetting	no charge		
		b) photographic paper, air shipped	\$ 300		
		c) printing on plate maker	\$ 500		
		d) hand scoring and cutting, labor	\$ 150		
		e) envelopes	\$ 50	Total	\$ 1,000
3	poster design and mechanical (without printing)				\$ 400
4	box catalogue, design only				\$ 1,400
4	box catalogue production, 100 copies	a) raw boxes, Best Wood Box Co.	\$ 1000		
		b) vinyl backing, research & material	\$ 200		
		c) paints and sealers	\$ 40		
		d) foam for drawers	\$ 20		
		e) various cards (400 copies)	\$ 40		
		f) small plastic boxes	\$ 200		
		g) photos of objects (1000 copies)	\$ 300		
		h) calligraphy prints (rush double charge)	\$ 200	Total	\$ 2,000
5	unpacking crates, repacking, loading truck, 2 trips with truck, truck charges, gasoline, tolls, driver etc.				\$ 600
6	new objects:	a) water clock (two balls touching) 4ft. x 4" plexiglass tube	\$ 150		
		b) 4 vending machines: acorn, tears, air, catshit, \$100 each + capsules	\$ 400		
		c) two large jig-saw paintings, canvas on plywood, \$250 each:	\$ 500		
		d) corner and wrap around paintings with gold-leaf frame, \$150 each:	\$ 300		
		e) 20 miniature paintings, carved frames, texts, photostats, \$30 each:	\$ 600		
		f) small guitar \$20 and vials for broken vase fragments: \$30	\$ 50	Total	\$ 2,000
		l) chocolate chess set, and molds			\$ 400
		n) giant guitar, materials, cabinet-maker, string-maker, draftsman			\$ 2,000
7	water event plexiglass stands, tubes, plexiglass discs, labels				\$ 500
7	water event glassware: dinner & coffee set for 4, stainless ware, vases, jars, (also vase broken in TV event) binoculars etc.				\$ 400
9	6th dimension, 200 gas masks \$ 700, lenses \$ 200, labor for removing canisters and inserting lenses \$ 300, total:				\$ 1,200
12	portrait of John Lennon, 8' x 12' cabinet	a) raw cabinets without doors	\$ 1000		
		b) labor & materials for 100 doors	\$ 1000	Total	\$ 2,000
18	edible clothes for 3 models (at Hala Pietkiewicz, 152 Hawthorne ave. N.J.)				\$ 3,000
19	150 stainless steel smile boxes,	a) materials, stainless steel tubing, cut	\$ 450		
		b) deposit to All Craft, fabricating co.	\$ 300	Total	\$ 750
20	1000 plastic smile boxes (with mirrors)	a) stainless steel camera type mirrors	\$ 400		
		b) plastic boxes, with imprinting	\$ 500		
		c) gluing mirrors, labor	\$ 100	Total	\$ 1,000
21	200 plastic listen boxes (with shells and labels glued in)				\$ 200
22	rubber stamps	a) 12 different foot print rubber stamps, 20 of ea (+ research for prints)	\$ 600		
		b) 12 different blue room rubber stamps, 10 each (with texts)	\$ 250		
		c) 50 colored ink pads	\$ 150	Total	\$ 1,000
23	8000 This is not here newspapers	a) typesetting all text	\$ 200		
		b) drawing plans (Shael Shapiro)	\$ 100		
		c) mechanicals	\$ 200		
		d) printing 8000, rush (double) charge	\$ 1100	Total	\$ 1,600
25	1000 fit to die posters				\$ 100
26	1000 you are here posters (+ cost of 17 x 17 halftone)				\$ 150
27	2400 tickets for Lennon Tours, type, mechanicals and printing, cutting				\$ 100
28	1000 danger plastic boxes, boxes with imprint: \$400, inserts with imprint and hole: \$600				\$ 1,000
30	5 workers brought from NYC to help museum staff and air fare for workers without return tickets				\$ 1,100
31	charge by Shael Shapiro to help supervise installation at museum				\$ 400
32	printing 1000 copies of film poster	a) copy negatives, prints and halftones	\$ 150		
		b) printing (rush, double charge)	\$ 350	Total	\$ 500
33	many postcards (did not count) on chromkote paper				\$ 200
34	design of titles for film ERECTION				\$ 500
35	design of titles for film IMAGINE (+ set up charge)				\$ 500

TOTAL CHARGED AND PAID

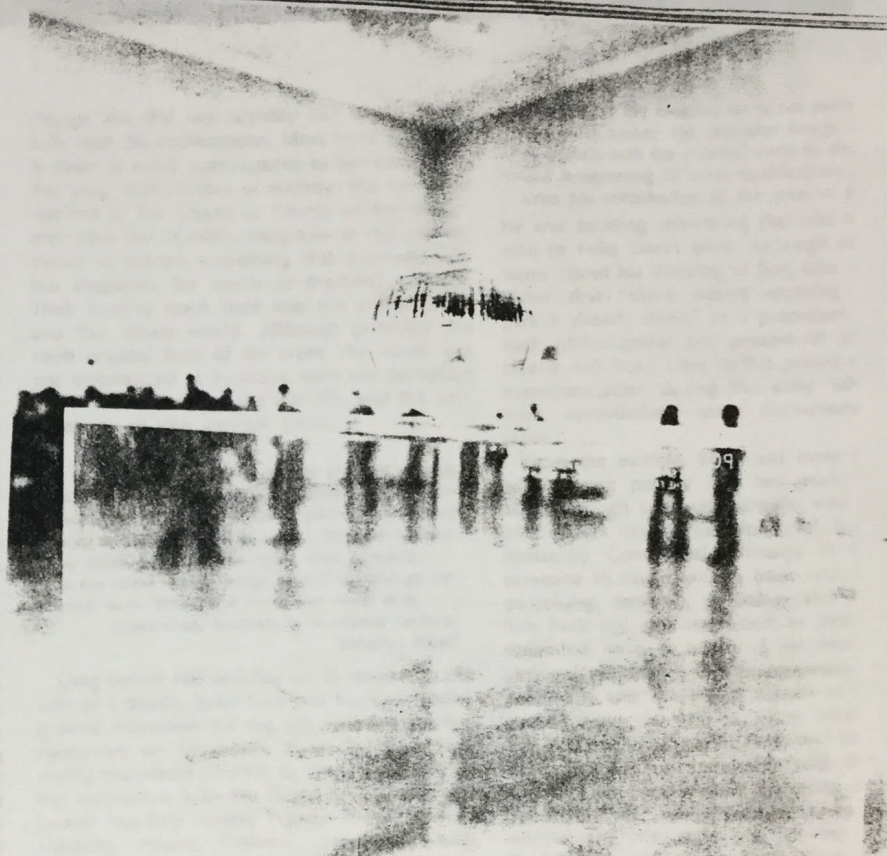
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Object II, 1962.

glass, 3" diameter, 1964. "This sphere will be gets to the far corner of the room in your mind."



Arthur
10:49-73 p. 92

YOKO ONO AT SYRACUSE "THIS IS NOT HERE"

EMILY WASSERMAN

The mind is omnipresent, events in life never happen alone and the history is forever increasing its volume. The natural state of life and mind is complexity. At this point, what art can offer (if it can at all—to me it seems) is an absence of complexity, a vacuum through which you are led to a state of complete relaxation of mind. After that you may return to the complexity of life again, it may not be the same, or it may be, or you may never return, but that is your problem . . .
(Yoko Ono, New York, 1966)

The job of an artist is not to destroy but to change the value of things . . . in order to change the value of things, you've got to know about life and the situation of the world. You have to be more than a child. That is the difference between a child's work and an artist's work. That is the difference between an artist's work and a murderer's work. We are artists. Artist is just a frame of mind. Anybody can be an artist. It doesn't involve having a talent. It involves only having a certain frame of mind, an attitude, determination, and imagination that springs

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naturally out of the necessity of the situation.
(Yoko Ono, Cannes Film Festival, May, 1971,
and "This is Not Here," Oct., 1971)

may be, as someone has suggested, that Ono is "one of the best known unknown" today. Her October retrospective of fifty years of work at the Everson Museum of Syracuse, N.Y. drew eager crowds who were familiar with Yoko Ono's identity as the wife of rock music star John Lennon, but who had virtually no prior acquaintance with the artist's singularly wide range of her art. It includes painting, objects, sculpture, music, performance art, films and filmscripts, notational poetic texts (compiled into the book, *Grapefruit*), plans, and other often humorously whimsical and imaginative pieces. One of the paradoxes of much publicized marriage — a fact which should not be ignored for its symbolic linking of a formerly underground, avant-garde female artist with one of the major hero figures of pop culture in the world — is that it has afforded her ready access to any public vehicle she might desire to convey her artistic concerns. And yet, if anyone has paid close attention to Yoko Ono's actual work. It is an odd situation, notable at a time when media are proliferating at an extraordinary rate, and when esthetic culture is undergoing a rapid democratization process. Certainly the notational aspects of the publicity she and her husband have received for their political and personal activities have overshadowed the kind of scrutiny, and in some ways it is unfortunate. The show at Syracuse, which occupied almost the entire museum, therefore demanded more serious consideration, not so much for the provocative personality which Yoko Ono has always been, but for the specific work at hand. "Guest artist" John Lennon's part in the show consisted of adding a number of pieces in response to preexisting works of Yoko's; to the extent this diverted proper attention. Most importantly, however, the show raised some interesting problems about the generalizing of a privately based, avant-garde spirit her work is nationally represented. It came out of a context of thinking incubated over ten years ago, that the world is now receiving its due regard. The world wasn't ready for it then, and the question may be posed as to whether it is any more ready for her work now. Has the audience truly changed, or is it primarily interested in a star, or in a media personality?

Yoko Ono was born on February 18th, 1933, at 3:30 p.m. in Tokyo. Since she was a child, she has been trained in both Western and Eastern modes of musical composition. By the time she was eighteen, still in Japan, she was experimenting with graphic scores and soon after, at Lawrence College in Bronxville, N.Y., she studied some improvisational music. There, while working in philosophy, music, and writing, she heard of John Cage, whom she later met and admired as a great revolutionary composer, al-

though she did not identify her work specifically with his explorations. Ideas have apparently been of more consequence to her thinking in this area, than rhythm or melody. She has often referred to her pieces as "music of the mind," with their use of either imaginary or raw sounds, meant to express something that is emotionally too desperate for words or rhythmic patterns. Their sources reach back into the subconscious and the dream world. Although probably the most original field of her work, the music was not emphasized at Syracuse, with the exception of the soundtrack for the film *Fly*, and the performance of one musical event.

If my music seems to require physical silence, that is because it requires concentration to yourself—and this requires inner silence which may lead to outer silence as well. I think of my music more as a practice (*gyo*) than a music ... in the mind world, things spread out and go beyond time. There is a wind that never dies.

(Yoko Ono, footnote to Wesleyan Lecture, January, 1966)¹

Long before her peculiar world-renown as the wife of a Beatle, Yoko Ono had her own underground reputation for the loft concerts she had sponsored on Chambers Street in New York, during the winter of 1960 to 1961, as well as for her association with the Fluxus group, and with people like Bob Morris, Yvonne Rainer, Richard Maxfield, Simone Whitman, Lamonte Young, and others who had all used the loft, and participated in their own and her performances there. Concerts, poetry, dances, and other events such as Happenings were presented for a small audience of similarly involved artists and friends. This community constituted a true avant-garde which could not air its work elsewhere at the time. Although many of these people shared some interests, a commitment to the originality of their work, and a certain "esoteric pride" in what they were doing, tracing out the particular strands of reciprocal influence seems futile at this point, beyond the reference to an atmosphere of cooperative energy. The self-involvement was, for the most part, more intense than the active exchange of information.

Yet in general, one can say that this group's esthetic was defined by its concern with stretching concepts, its attempts to focus and alter states of consciousness through the traditional avant-garde theater techniques of either boring and frustrating or alienating and irritating an audience as well as by encouraging its partisanship and participation.² Another significant factor to this milieu was the impact of Marcel Duchamp. The publication of his writings by Robert Lebel during 1959, in a volume which contained the essay "The Creative Act," surely had its effect on these artists. Like him, they frequently emphasized that the concept should take precedence over the object. When Duchamp stated that:

All in all the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by decision and interpreting its inner qualifications. The artist adds his contribution to the creative act.

he was positing something that was truly vital to Yoko Ono's work. Although she knew about his thinking at first, later she realized that "there wasn't anything he hadn't already done" as a precedent. Such philosophical and procedural aspects clearly link Yoko Ono to this period of experimentation during the early '60s. In New York, nevertheless, some distinctions were made.

From the earliest, Yoko was more concerned with getting people into her work than with being active, though still quite singular way. Much of the work itself is participational, but insistently Conceptual. Through it she kept someone in touch with a basic unit of perceiving, thinking, or doing, and then brought him back out into the world to deal with a simplified form in terms of his own personal experience and discernment. The meditative and theoretical aspects of her work caused critics, as well as fellow artists, to see her as a "Conceptual" artist early on.³ Even at that time, she was uncomfortable with the sound of the classification, preferring to call it "con art," which seemed closer to the humorous and interactive side of the Duchampian suggestion being that it was much like a classic "con man," requiring an audience (victim) a kind of faith in, and a ciation of his (esthetic) "trickery," in order for it to work effectively. As in this "creation," Yoko's art does not become a record of somebody is attracted or involved or how to carry out its premises.

Since "completion" of one of Yoko's works always in terms of someone else's eye, the Syracuse retrospective was subtitled "A Collection of unfinished paintings and sculpture."

All my works in other fields have an Event. ... Event, to me, is not an assimilation of other arts as Happening seems to be. It is not an extrication from the various sensory perceptions. It is not a *get togetherness* as most have are, but a dealing with oneself. Also, it is script as happenings do, though it is something that starts its moving—the closest it may be a *wish* or *hope* ... After one's mind, by dispensing with visual, and kinetic perceptions, what will come out? Would there be anything? I wonder. Events are mostly spent in wonderment; never experience things separately ... and why the happening, which is a fusion of sensory perceptions ... but if that is so, the more reason and challenge to create a sensory experience isolated from other sensory experiences, which is something rare in life. Art is not merely a duplication of life.

(Yoko Ono, footnote to Wesleyan Lecture, New York, January, 1966)

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"This is Not Here" recalls an exhibition during a gallery show in 1961, at which a cabinet that was interfering with the exhibition space was tagged "this is not here" in the spirit of Magritte's famous painted phrase "Ceci n'est pas une pipe." Later this phrase was incorporated into Yoko Ono's work. These projects suggested the replacement of street signs with more abstract ones, such as "fly" instead of "go," "dream" instead of "go," or "this is not here" notices instead of "no parking" signs. On a less humorous level, it is meant to inform the viewer that it is all in his or her mind, and that he shouldn't depend on the work in front of him, unless he is willing to look beyond the initial looking experience. It goes along with it. These instructional statements are the kernel of Yoko Ono's work, and they often resemble Zen Buddhist koans or aphorisms in their cryptic brevity and poetic economy. Although her primary influences came from the East, her nature and its subtle shifts in mood and phenomena — sky, sun, moon, clouds, wind — are part of an oriental concept of an alogical and ambivalent approach to things is also a substructure of her pieces, binding their diverse forms together like a delicate web.

The organization of the Everson show, which filled the new building's shop, basement, bathroom and two upper floors with paintings, sculptures, objects of every description, and film screenings, was initiated by James Harithas, the museum's director. Assembled by the artist, along with assistants from nearby Syracuse University, the relatively haphazard look of things as the exhibition started, probably resulted from the community effort. But the versatility of the work bettered the confusion, and was one of the more fascinating and challenging facets of the retrospective. Yoko Ono has never limited herself to one medium. Her dictum is that any process or form is an acceptable channel for communicating, given the real need to project a message. She has said that anybody can take one of her ideas and employ it. "I'm Yoko Ono — please use me," constitutes the signature of the pieces, like a complimentary ticket. But there seemed to be some contradiction between this generous, open attitude towards sharing information and inspiration and the simultaneous campaign for specific historical recognition of a body of sustained, personal creative effort and productivity. While she recognizes that some segment of her audience still demands to know when an idea was generated, or how it occurred chronologically, in order to be convinced of its authenticity or meaningfulness, Yoko maintains the view that any element capable of bringing people into the experience of the work is valid material. This means that anything from nostalgic or diaristic footnoting by date, to advertising, to the use of T-shirts bearing the title of the show like a revolutionary flag or emblem is justifiable. Re-

processing and inverting the McLuhanesque idea, she proclaims: "The message is the medium." (Yoko Ono, 1969)

Yoko Ono often speaks of the sources of pain and desperation which force a person to finally want or need to create. Her own artistic background in an environment where women were included, but also tolerated and condescended to as creative personalities, is certainly a leitmotif for this discussion. But her point is that despair (or even the "morbidity" of which she has occasionally been accused) is a natural thing, bred out of sensitivity to and awareness of society's present conditions. The self-admission to such desperate needs for love, appreciation, or understanding will ultimately cause anyone to communicate, even on an unconscious level. But there has to be an authentic need, and she hopes that her various works will elicit some capacity for that kind of openness. While they do not pretend to offer infallible esthetic therapy, her pieces constantly probe at one's operating faculties, and they often tackle fundamental problems of psychological receptivity and perceptual mechanics. Most of the "Events" deal with the un-

The reason I want people to burn Grapefruit after they read it is because it is going against the nature to go back. . . . No one can take you anywhere; it is your footsteps that take you to places. (Yoko Ono, 1966)

The museum shop provided kits relating to Yoko's city plans for changing street signs and vending machines (e.g., "sky machines instead of coke machines"), or other urban fixtures to be more pleasant or unsettling ones. This would be one way of permeating the world outside of museums and galleries, at least imaginatively, if not actually. A rubber stamp of footsteps, with a blue print of the show was offered, with the suggestion that the viewer use his stamped tracks as a chart of his own experience at the Everson exhibition, sending it on to a friend somewhere else to recreate the diagrammed day in another environment. Many of the pieces evoke this possibility for the transfer or extension of simple somatic processes like laughing, coughing, smelling, or listening, beyond their immediate time span or space.

"Take the sound of the stone aging." (Tape Piece I, Autumn, 1963)



Yoko Ono, Instruction Paintings 1961

"Take the sound of the room breathing: at in the morning, in the evening, before hour as well." (Tape Piece II, Autumn, 1963)

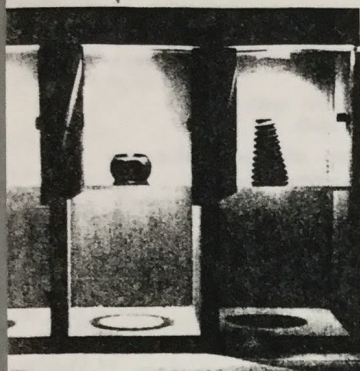
"Listen to the sound of the earth turning." (Tape Piece, Spring, 1963)

The ground floor of the museum house, like *Painting to Shake Hands Through*, or *to Let the Evening Light Go Through*, a plexiglass labyrinth called *Amaze*, whose cubicle was a two-way mirror-walled containing a toilet! Although it is not a difficult puzzle, the structure forces you to participate in a Conceptual event by making something as familiar as a toilet. It is to observe yourself in terms of some experience (like your earliest encounter with training), in order to relate your personal processes back outwards, ultimately events.

"Use your blood to paint. Keep painting until you faint (a.). Keep painting until you die (b.)." (Blood Piece, Spring, 1963)

On the first floor, paintings and objects were in the majority. Such instructional or poetic and short stories in form. As with Japanese, it is necessary for the reader to find unstated factors (temporal, situational, on his own experience of the moment, and everything is always an unfinished process, including human beings, it seemed to Yoko to try to incorporate that kind of dissolved, organic time sense into her work. Like *Fresh Apple* illustrate this concept, an apple is set on a pedestal, simply it will, until only its seed is left. It will sprout again. The blank white background of the paintings which were first exhibited at George Maciunas' small and temporary Museum gallery during midsummer in 1963.

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dows, 1961.

this slow, organic (and nonmechanical) time, because they require someone to complete their directives either within or outside of their framework. The long, and often discontinuous period required to accomplish the directives connects everyone who participates in the work at any time past, present, or future.

A dream you dream alone may be a dream, but a dream two people dream is a reality.

(Yoko Ono, October, 1971)

Six filmscripts, written in 1964, were also treated this way — available to whomever might want to make a version of them. The movies become actual only when they are repeated and realized by other film makers. The instruction paintings and "do-it-yourself" works are perhaps most indicative of the artist's intentions vis à vis the history of both avant-garde and more classic traditional forms:

My paintings, which are all instruction paintings (and meant for others to do) came after collage and assemblage (1915) and happening (1905) came into the art world.... Among my instruction paintings, my interest is mainly in "painting to construct in your head".... The movement of the molecule can be continuum and discontinuum at the same time.... There is no visual object that does not exist in comparison to or simultaneously with other objects, but these characteristics can be eliminated if you wish.... The painting method derives as far back as the time of the Second World War, when we had no food to eat, and my brother and I exchanged menus in the air....

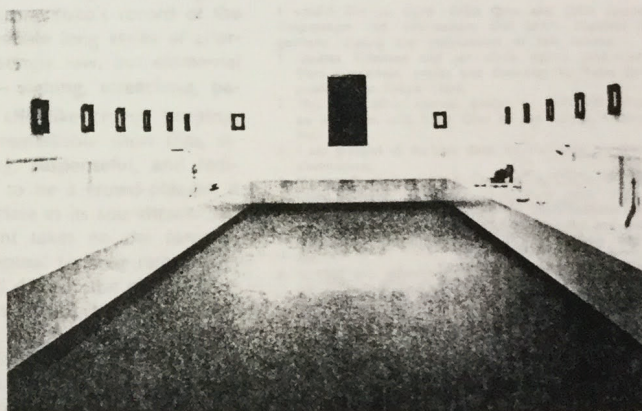
(Yoko Ono, footnote to Wesleyan Lecture, Jan., 1966)

At Syracuse, and in the text of her book *Grapefruit*, a number of these paintings were shown or documented. *Painting in Three Stars* has a watered vine growing over the painting until it covers the canvas, withers, or the vine vanishes — a growth, death, and obscuring cycle (Summer, 1961). *Painting to Exist Only When It Is Copied* (originals to be destroyed; Spring, 1964). *Smoke Painting*, where a canvas is lit with a cigarette or candle, the smoke observed, and the painting considered "completed" only when it disappears (Summer, 1961); *Painting to be Stepped On* (Winter, 1960); or *Painting to Hammer a Nail In* (Spring, 1962) are also worth mentioning here. *Part Piece* is composed of small, step or puzzlelike units of white canvas meant to be hung in different rooms or sites, and later realized by the viewer or owner in his dreams (1962). Although the happenings certainly contributed the groundwork for the participational bent of these works, the main and distinguishing feature was to isolate an experience and to refocus it both conceptually and physically. According to Yoko Ono, painting can be separated into two functions — instruction and realization. It can be realized in different ways, which

allow(s) for the infinite transformation of a work of art that the artist himself can't foresee... eliminates the usual emphasis put on the original painting and art comes down from the pedestal it has been on. The artist gives the "idea" — like air or sun — and anybody can use it and fill themselves according to the size and shape of his own body.⁷



aze, 1970. (All photos: Iain MacMillan.)



Yoko Ono, Room of 24 Part Paintings, 1964.

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of pieces in the show reiterate the small, diverse parts in relation to a larger, cumulative unity.

Everything is a molecule (until it becomes part of a larger totality). A molecule cannot be seen without light. The weight of the light changes the molecule. So you can never really see a molecule until it is to be a molecule.

(Yoko Ono, New York, Oct., 1971)

5-14 (1942), a transparent box with mirrors embedded in its sides, converts the space into six different sizes; while Shad-
ow's objects with different silhouettes, shadows of the same size and shape. It is an intricate view of that number of moving
In ten years by those who gathered fragments. Film No. 4 (365 naked
But the film, recorded as peace petition signs, London, in 1968) is a bizarrely hypnotic
camera view of that number of moving
of course, 365 units of anything could
employed just as easily — days
degrees of rotation around one's head,
to demonstrate that although
an individual entity, sheer accumu-
lation has the effect of dissolving the unique
universal. The sight of so many pos-
sibilities when it gets boring or tedious, also
and iconoclastic note. The room
Four Part Paintings was another
with its tiny scraps of paper all
labeled, and each square labeled with
a code relating to its contents: one
was the 1/100th part of an atomic
bomb, another, a fraction of the Mona
Lisa, etc. All of the paintings again em-
phasize that any particle is really the same if
small enough, although it seems to us that
it is distinct on a larger scale.

The floor contained imaginary pieces
in the Weight Room, in which
objects of their normal density or gravity
were lifted; indications like "imagine
(empty) museum planters"; and
comparative pieces where John Lennon re-
produced older works of Yoko's like an amia-
bague. Water Room was a collection
contributed by guests, to which the
viewer was invited to add only the water. (In
fact, it turned out to be Conceptual,
actual water.)

month that the Everson show was
on WNET, Channel 13, aired an hour
of Ono's work on its Free Time series,
Oct. 14th. The program was largely ex-
posed pieces: Grapefruit in the
world (mind music), film shorts, Think/
Tank, Bag Piece, or Fly per-
forming Lennon and others, and several
paintings. An elliptical form of inter-
play between Yoko and moderator
who appeared as the "Mad Hatter")

threaded things together. Although the osten-
sible message of the show was communication
— that everyone can have access to the possibil-
ity of a creative experience if they open them-
selves to their resources of imagining and pro-
jecting, through the expression of real needs —
the results seemed to illustrate problems that
are still intrinsic to Yoko Ono's work. For ex-
ample, during *Question Piece* (first performed
publicly in 1962 at the Sogetsu Art Center in
Tokyo), in which the audience was told there
would be a question session, the principals would
only reply with questions. The live studio audi-
ence did not catch on readily, at least not with-
out a certain amount of resentfulness or antagon-
ism. Most of the time when we think we are
communicating by answering each other's ques-
tions, we are not really doing so; therefore, the
strategy was to make the questioners turn their
inquiries into more direct, affirmative statements.
It seemed that such techniques, which are pe-
culiar to avant-garde activities that were more
literally directed at the alienation of an unap-
preciative mass audience, were here only serv-
ing to perpetuate the frustration of noncommuni-
cation. Although the audience did gradually pick
up on the process, they left feeling partly con-
fused or put-upon. The more open and inquisi-
tive nature of the piece was obviously glossed
over. It was a curious, partially successful experi-
ment in television theater, that made one ask
whether methods that were developed initially
with the aim of annoying and shocking an insen-
sitive or uncultured audience, could now be ex-
tended to incorporate it on a meaningful, and
truly receptive popular level?

The film *Fly* is another case in point here,
since it is one of Yoko's more recent realizations.
In the movie, a nude woman lies absolutely mo-
tionless, while the camera pans close to her
body, following a fly as it moves along her con-
tours in slow motion; she only twitches after a
seemingly endless stretch of time, when the in-
sect reaches the most sensitive part of her gen-
itals. The soundtrack (from Yoko's record of the
same name) is a 22 minute long series of alter-
nately soothing or gratingly raw, but elemental
female vocal noises — sighing, screeching, pa-
thetic humming, and childlike crying, burping,
choking, etc. It is a remarkable short film, si-
multaneously agonizing, suspenseful, and tedi-
ous. Certainly not apt to be a crowd-pleaser, it
is as difficult to appreciate as its soundtrack. "Art
as a radar environment takes on the function
of indispensable perceptual training rather than
the role of a privileged diet for the elite." (Mar-
shall McLuhan, *Understanding Media: The Ex-
tension of Man*, p. x.)

The exhibit at the Everson Museum, and the
activities and performances surrounding its pre-
sentation raised some important questions about
the relationship of the avant-garde to an increas-
ingly democratized mass culture as well as about
the legitimacy of the movement towards Con-
ceptualism in art. Almost all of Yoko Ono's
significant ideas were present in her work be-
fore her meeting with Lennon; yet there is no do-
ubt that the liaison enabled her to push the "do-
it-yourself" feature of that work into wider ac-
cess of both cooperation and publicity. A mean-
ingful distinction can be made between Yoko
and that of the people with whom she
was associated in New York, even from the be-
ginning, since its Conceptual focus was more
optimistic and constructive than theirs. While
her tactics were couched in an historically more
open and hermetic avant-gardism, the basic tone of
her work was not as mocking as that tradition.
The intention is to tap a wider audience's poten-
tial for sensitive understanding, rather than to re-
ject it.

At this juncture therefore, one is prompt-
ed again to ask whether or not the attraction
to participation is a genuine and enduring co-
mitment on the part of those who come to
the work, or whether it is just a momentary
novel creative process for them? Can a per-
son approach such work as a naive and untuto-
red viewer and still become sincerely involved,
or will its implications remain as arcane and es-
oteric as avant-garde work has usually been? Yoko
eventually induce communication on a wide
spread, universal level, provoking self-obs-
ervation and a real willingness to understand and
communicate? Or will this kind of work remain
in the realm of charming and fragile person-
al fantasy?

The interest of the show lies in its ability
to pose rather than resolve such questions. Yoko
Ono deserves recognition from the art commu-
nity on her own account, for accomplishments
that received slight notice during a significant
period in the early '60s, when most of the new
media were not yet interested in, or geared
to recording advanced artistic activities. She was
a part of that fertile milieu, and her thinking con-
tinues to extend and explore its premises.

I would like to thank Yoko Ono and John Lennon for
cooperation and information, and James Harithas for his
gestions, during the preparation of this review.

1. Quotes indented and set aside, unless otherwise noted
from *Grapefruit*, works and drawings by Yoko Ono, origi-
nally published in Tokyo, 1964.
2. This, and other textual quotes or historical references,
are an interview with Yoko Ono by the author, October 15,
New York.
3. I am grateful to Barbara Rose for clarifying my thinking on
observation.
4. Marcel Duchamp, "The Creative Act," in Marcel Duchamp
transl. George Heard Hamilton, New York, 1959, p. 79.
5. An article by Yoko Ono and her then-husband, Anthony,
appeared in the now defunct magazine *Art and Artists*, De-
cember 1966, which was entitled "Yoko Ono and Conceptual
Art."
6. In 1965 she advertised a gallery called "Isreal Gallery" in
an art magazine, and consequently received many calls for
information about its current exhibitions. But it only existed
as a telephone number, and the "shows" were imaginary
in the minds of inquiring reporters and callers. Like
the recent placement of some clever ads for a supposed
"woman show" and a catalogue associated with the Mu-
seum of Modern Art, New York, actually a documented, city
event starting unobtrusively at MOMA (then photograph
in true "this is not here" fashion).
7. Wall label, "This is Not Here," Everson Museum of Art,
Duchamp, note 4 above.
8. As demonstrated on *Free Time*, WNET, Channel 13, Oct.
14, 1971.

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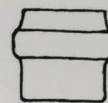
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WATER TALK

you are water
i'm water
we're all water in different containers
that's why it's so easy to meet
someday we'll evaporate together

but even after the water's gone
we'll probably point out to the containers
and say, "that's me there, that one"
we're container minders
y.o. '67



yoko ono
with john
lennon as
guest artist will
have a show titled
this is not here to
commence at everson museum,
syracuse, new york on oct. 9 '71

yoko ono wishes to invite you
to participate in a water event
(one of the events taking place
in the show) by requesting you
to produce with her a water
sculpture, by submitting a water
container or idea of one which
would form half of the sculpture.
yoko will supply the other half
— water. the sculpture will be
credited as water sculpture by
yoko ono and yourself.
the sculpture will be displayed
throughout the duration of the show.
please reply before sept. 20 to:
yoko ono/apple, 1700 broadway
n.y., n.y. 10019 tel: (212) 582 5533

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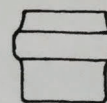
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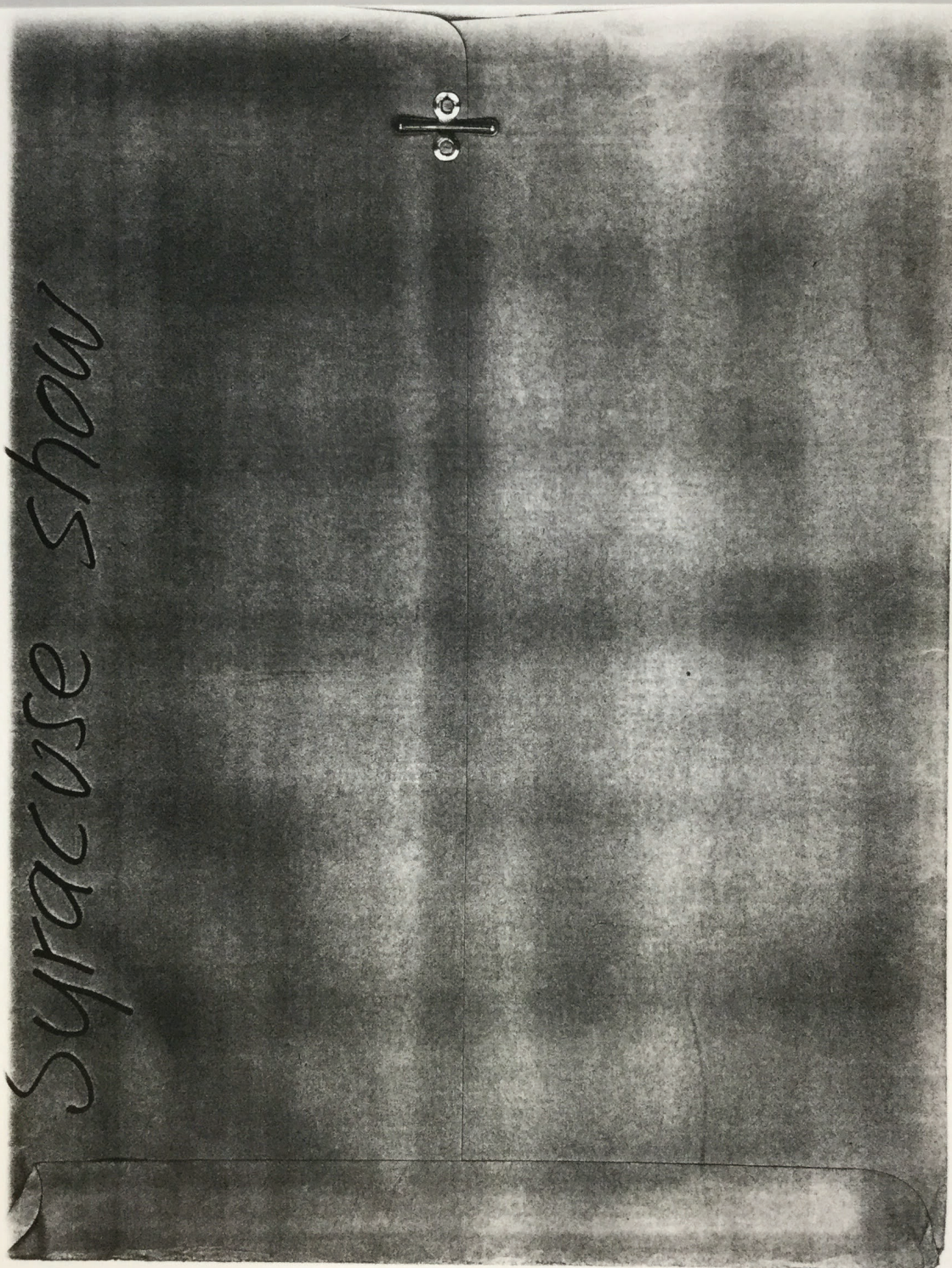
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Syracuse show



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veg. animal, mineral - chocolate. enter thru tel. booth. John L. birthday 2 Oct 9. home - 315-446-1902 212-989-5680

Syracuse show

6th dimension, largest ring all white, stair locked door upstairs. marks - shield - slightly very dark plastic. gas - see nothing.

New objects, + Retrospective, tubular plastic stands.

London objects, Toilet - boiling, record.

water Exit - grille gate, J.L., small box 10. sledge hammer, egg, rock.

weight - lead feather, light chair, lead hankiechief. • pillow, basketball, ping pong ball, shoe heavy + light door.

egg - heavy light.

blue room, sound proof closet • celotex walls, newspaper door. clay pot, with small yes, + magn. glass.

do-it-yourself - baroque frames, Frankenthaler 10-4" x 13-1/4". Pigs & Lewis 103 x 14 1/2. Furrows 8-8" x 20".

portr. of J.L. doors, - all museum openings. + wall of cabinets - antiques, holograms?

Clock movie - film of time Ken Jacobs - 3d. shadows.

Film loops

Concert

Full size plastic-clear maze - toilet inside - 1/4" 1/4" 16 4x8 max 67x102 64 48 32 16 160x8 40 pc

Fashion show - edible clothes. Giant Guitar.

Announcement card - disappearing ink, except tel. (palm, tower)

Poster - "This is not HERE." printed Sept. 17

Water announcement - 500 wetts note in plastic envelope

Catalog - layout Sept. 17 Arch. dwgs } Ara fashion ill. / Perdenian.

New objects

disappearing up, edic chess, variable sand timer - wrong selection juke box, mixed switches

flats down. Touch. flats up. expands, abstract.

Simon & Shuster Jonathan Dolger 630 5th, CI 5-6400

Dispensers - acorns out. mold for use - J & Y - Perdenian.

This is not here must find exit from this room. Guest artist J.L.

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reg. animal, mineral - chocolate.

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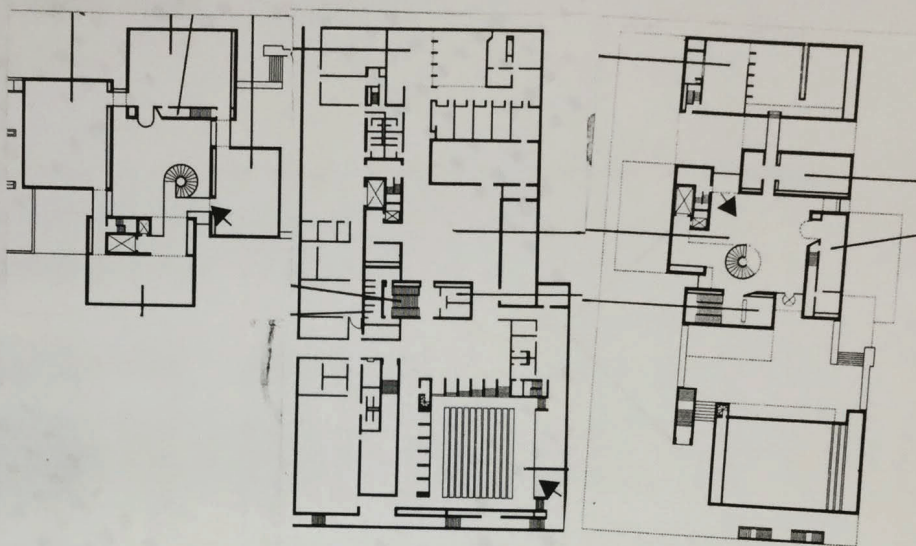
Mold for ice - J.L. - Perdenian

Guest artist J.L.

must find exit from this room

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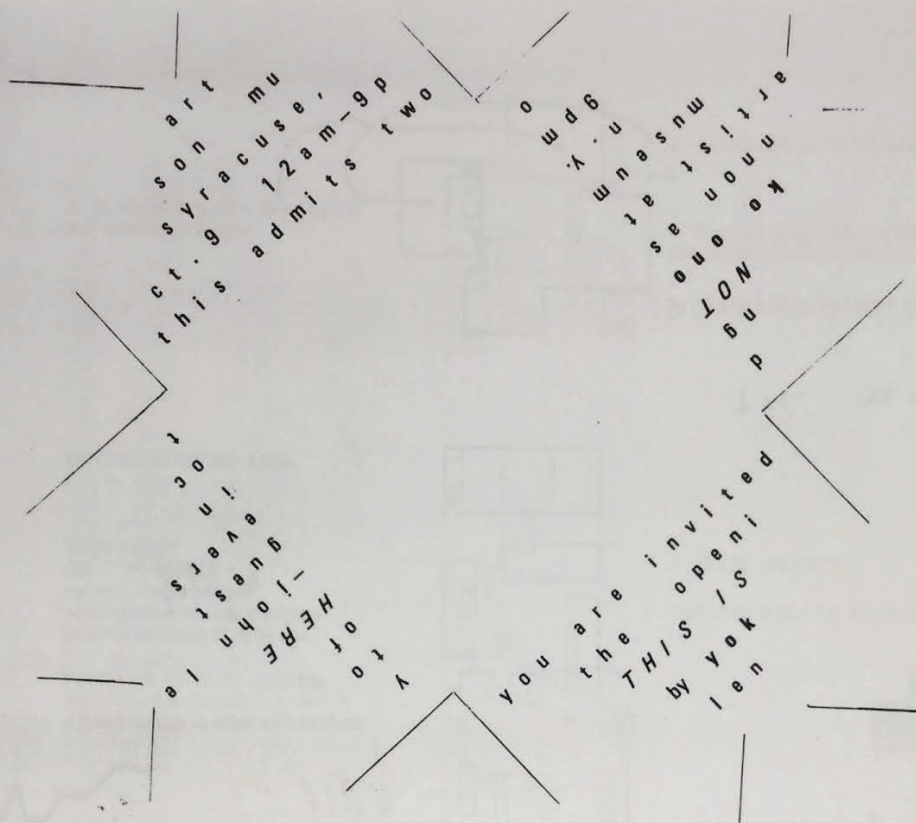


↑ neg - 1 to 2 on 8 1/2 x 11
pos. - S.S. as neg. "
both. matte

Maciunas

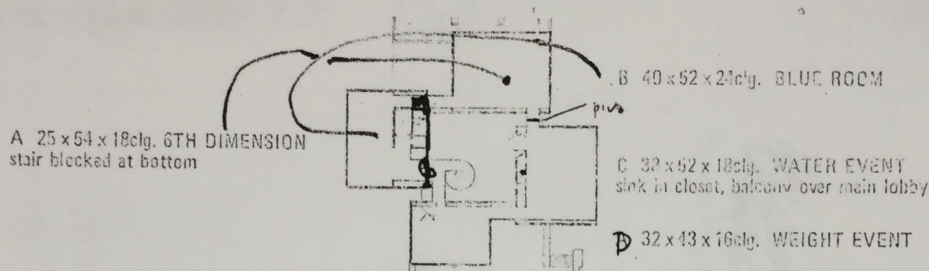
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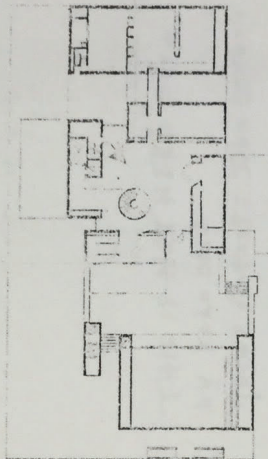
\$35. 0X, 12"

KITCHEN & DINING AREA

MAIN LOBBY
DO IT YOURSELF
hat rack from sculpture
paintings covered with plexiglass
or white paintings of same size

PORTRAIT OF JOHN LENNON
AS A YOUNG CLOUD
2 doors leading to room with cabinets

Wavy line
0001
Wavy line



F 19x35 OBJECTS

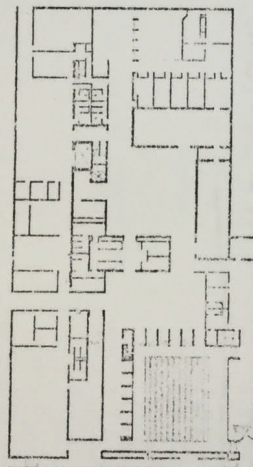
VENDING MACHINE ARCADE]



10 = 1
11 = 2
12 = 3

LIBRARY filled with GRAPEFRUIT only

PUBLIC TELEPHONE (INSTANT GURU)
PUBLIC TOILETS



PLEXIGLAS MAZE, 16x16

SOUNDPROOF ROOM

THEATRE

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This Is Not Here Show

by Yoko Ono

Guest Artist: John Lennon

Realized and Produced by George Maciunas
assisted by:

except,

This Is Not Here Newspaper edited by John Lennon
Peter Bendry
printed by
**SECURITY
PRINTING CO.**

"THIS IS NOT HERE" Show

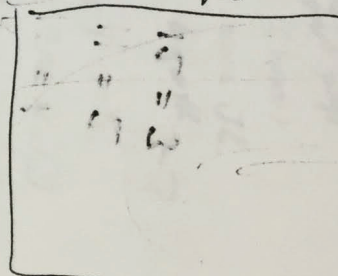
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~~Fluxus~~
~~George Maciunas~~
~~John Lennon~~
~~Peter Bendry~~

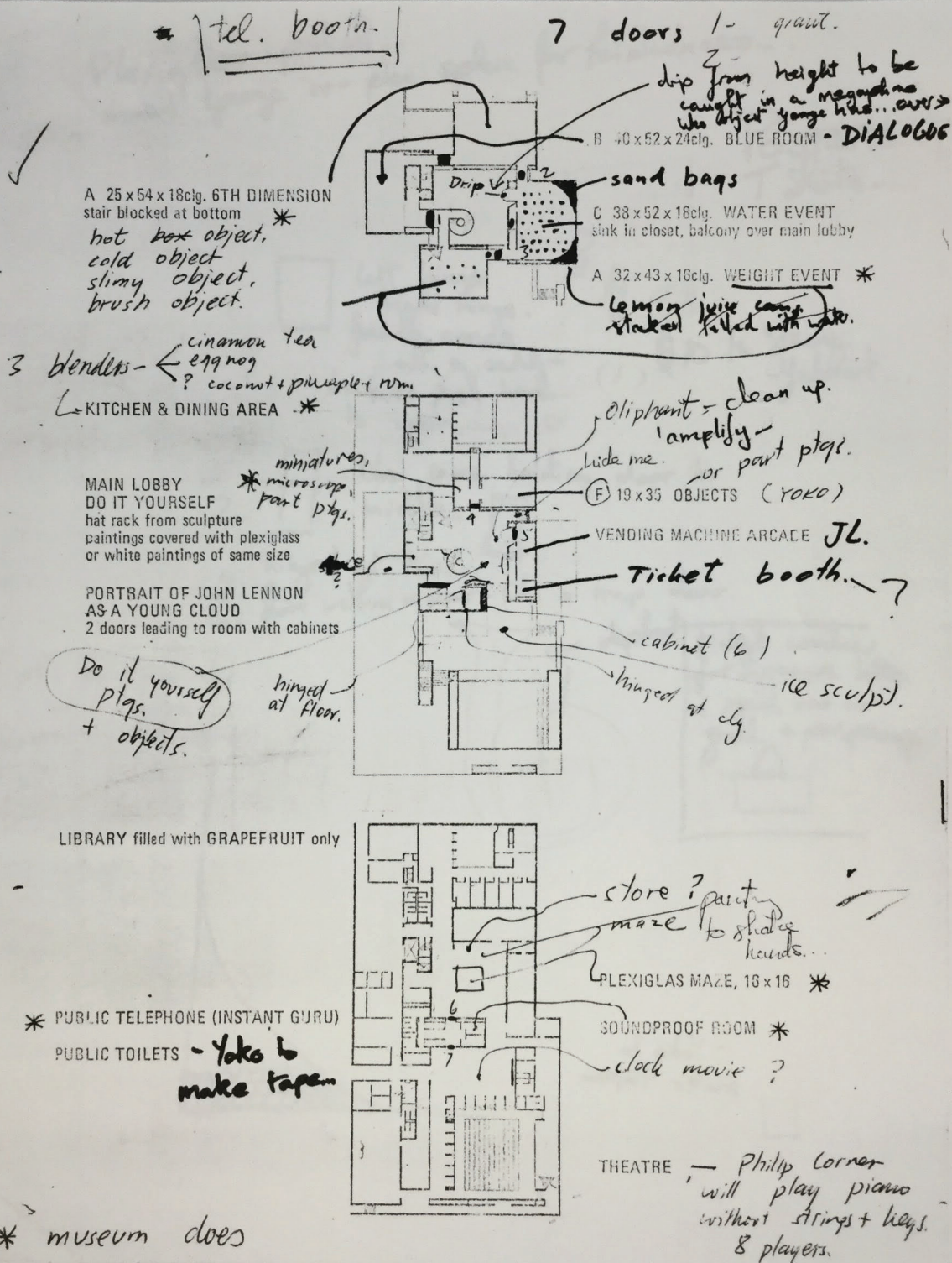


edited by
~~John Lennon~~
Peter Bendry

This Is Not Here Newspaper ~~edition~~ printed by

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
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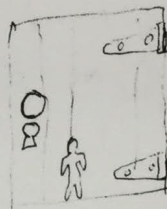


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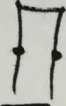
Plexiglass polish...
removal sponge re-plan. sphere for faintness...

POSTERS...
T shirts...

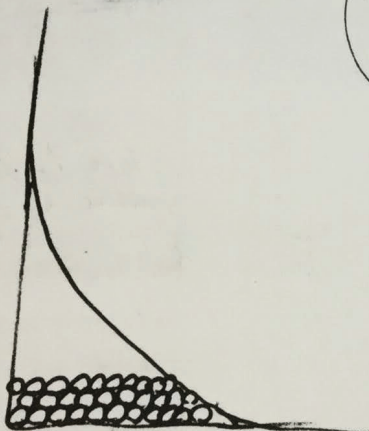
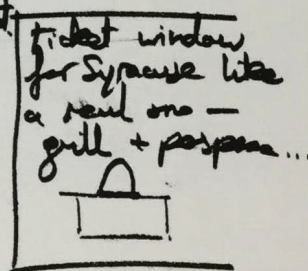
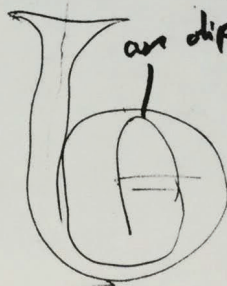
1.  left hinge
right hinge.
handle comes
off, a catch-
have to push hard
to open.



(1) \$10 to Steve
Jebhart...

2.  two pins holding door in
middle.

3. hinged at top...
4. Door within a door - like a trap door.



of color -
magical colors



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ceiling pty + ladder - spyglass

Bsmt

ten table & snitch table

Maze

empty pty. -
stands - only

3 booths

chair behind hole pty

→ Film clock ←

Hall pty. away -
blank pty.

corner
pty.

sound

proof -

(notes)

alarm

clad -

spring

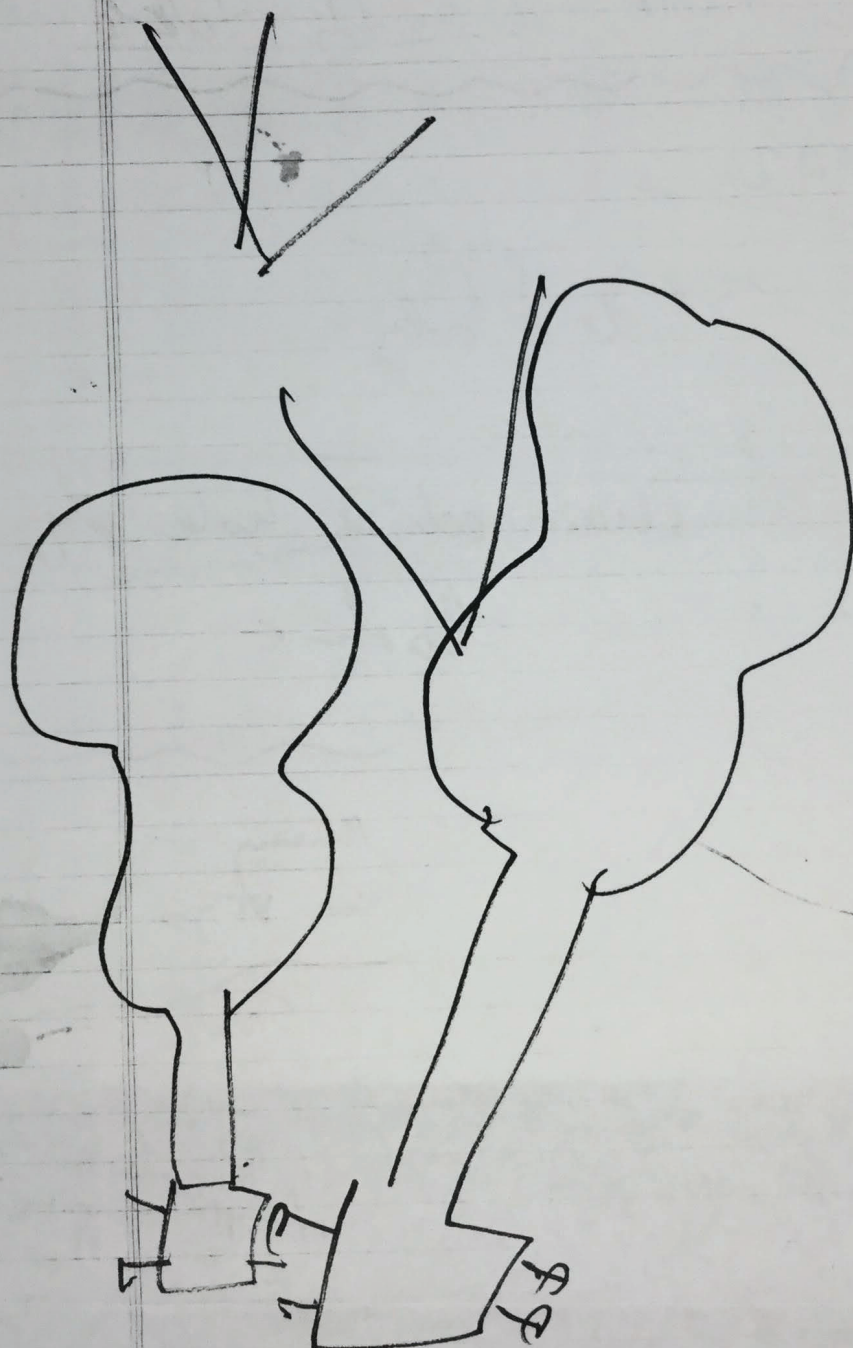
shock

fake teeth
glance rim
3 balls

in box

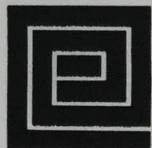
chair
upside
down
for

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EVERSON MUSEUM OF ART

401 Harrison Street, Community Plaza, Syracuse, New York 13202 315 474-6064

oct 9 through 27

September 1, 1971

Mr. George MacLunas
80 Wooster
P.O. Box 180
New York, New York 10013

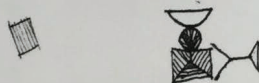
Dear George:

Enclosed you will find floor plans and a basic layout of the museum interior. If you should need a more detailed set of plans, do not hesitate to call me and I will get them to you as soon as possible.

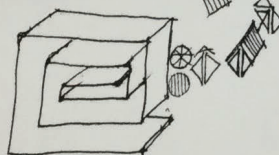
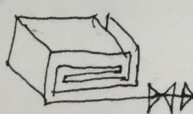
Sincerely,

David A. Ross
Assistant to the Director

DAR/ma



8x10 - 100



Printing out -
portrait proof.
not developed

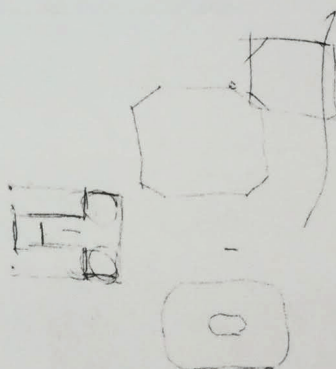
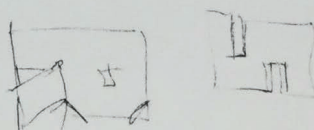
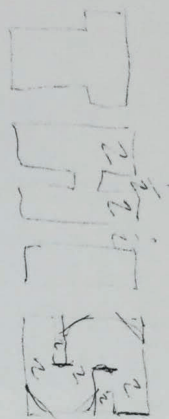


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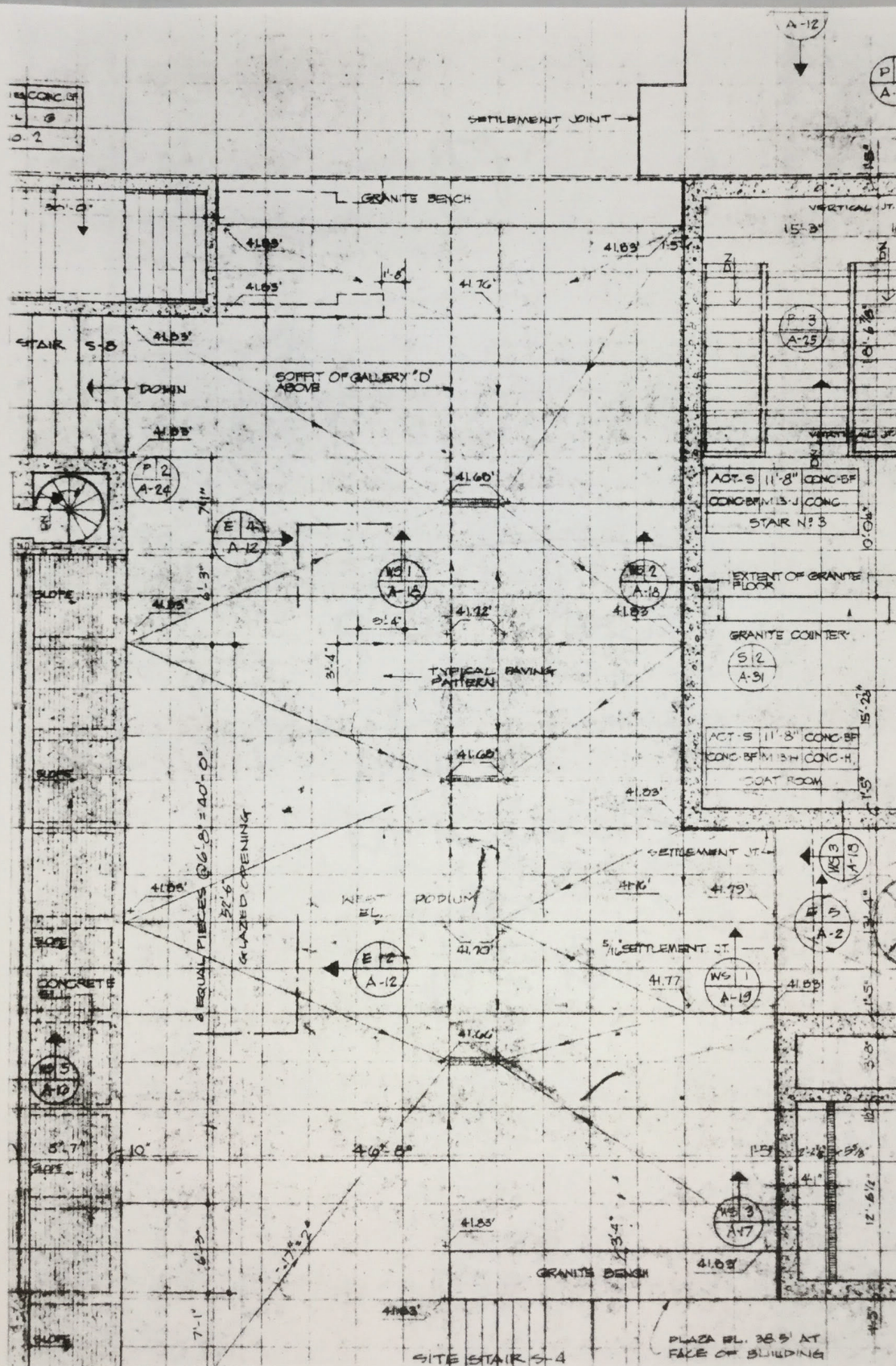
BY YOKO ONO • JOHN LENNON - GUEST ARTIST AT EVERSON MUSEUM OF ART
SYRACUSE, N.Y.

OCT 9 - 27



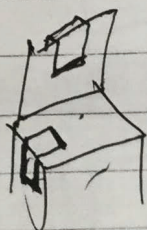
2 1/4
2 3/4
2 1/4

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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corner ~~ptg~~



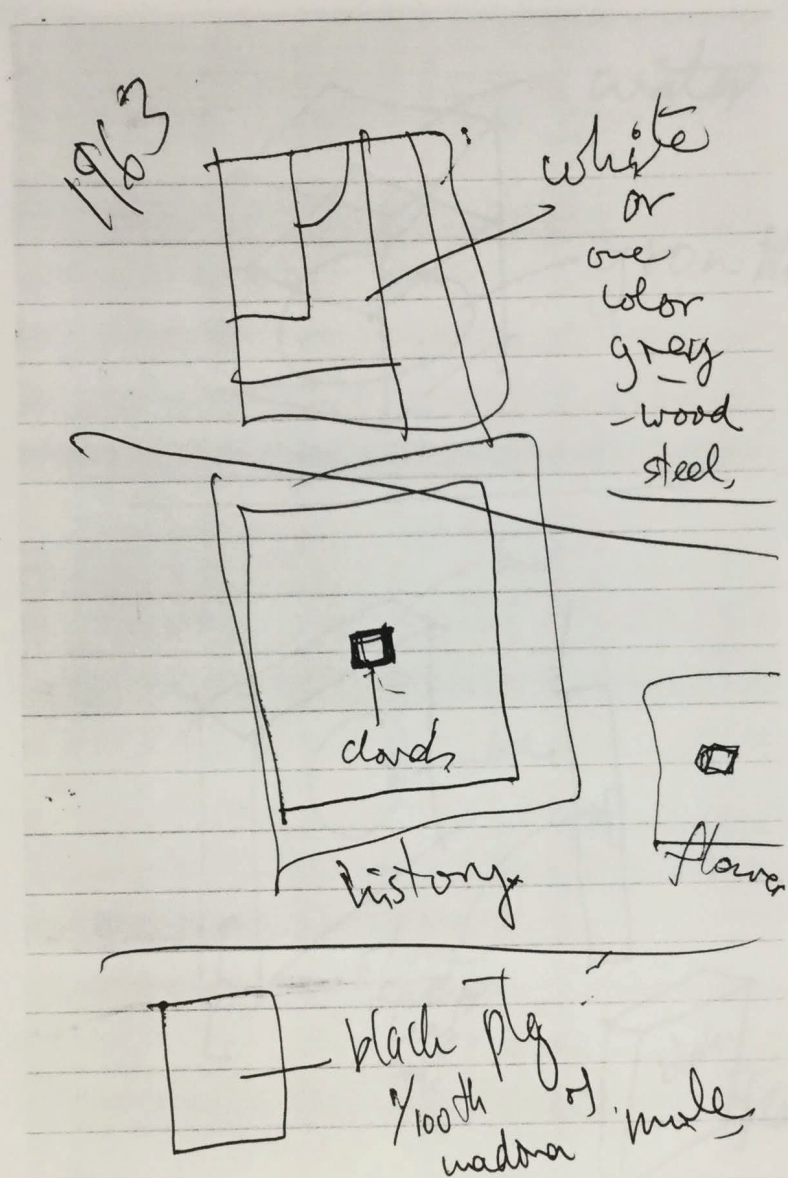
glass shoe
photo

brake
not in jewelry
box.

10 yrs - return

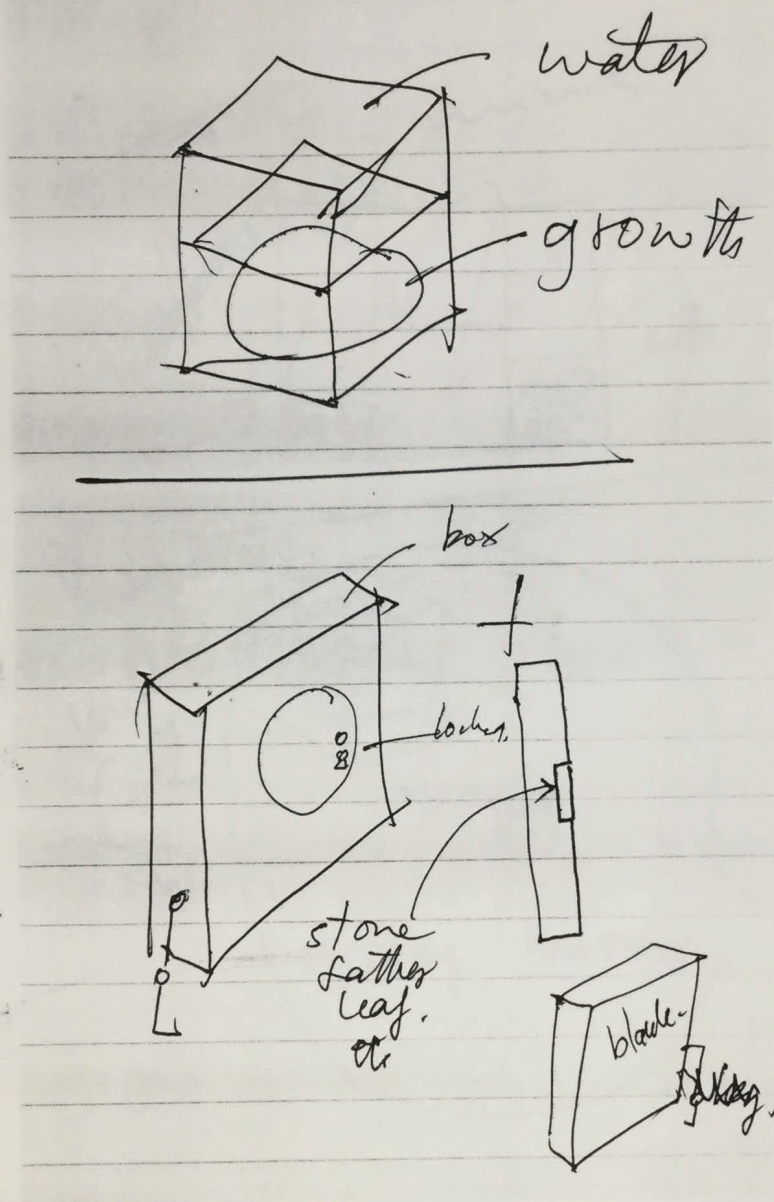
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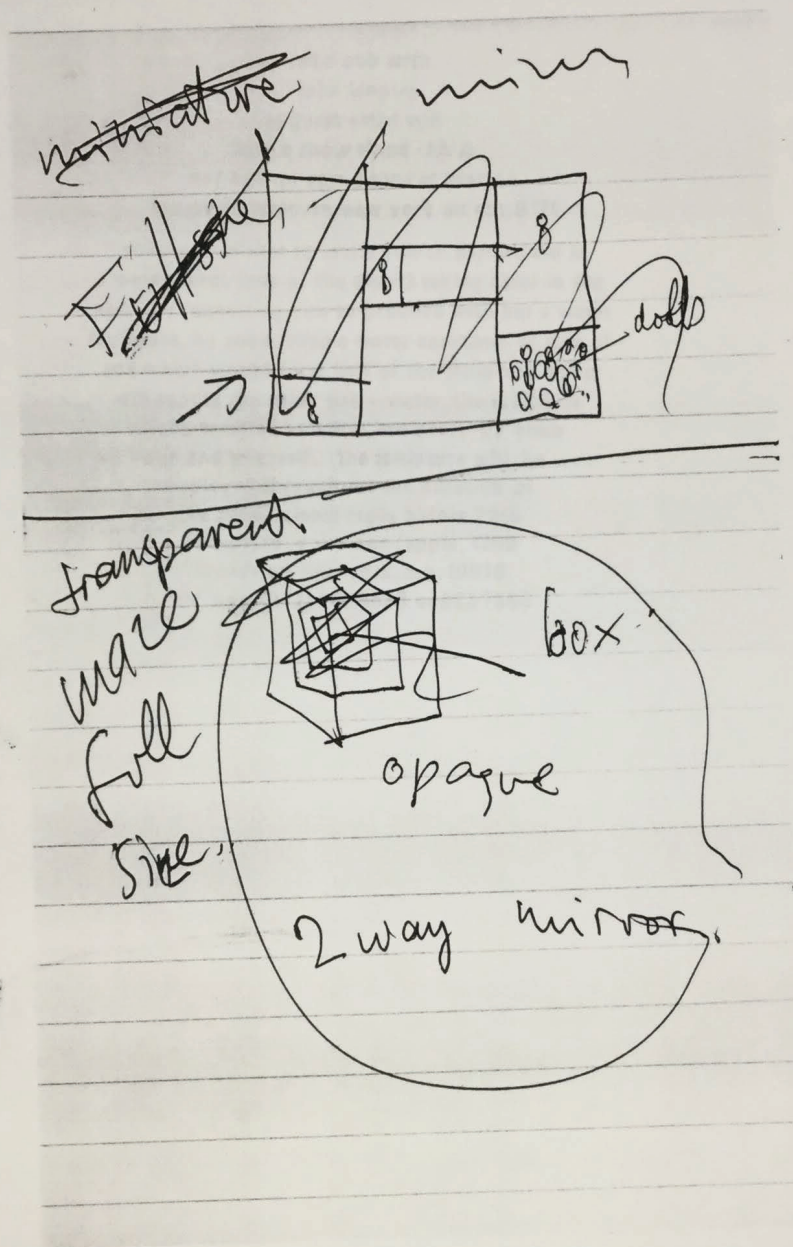
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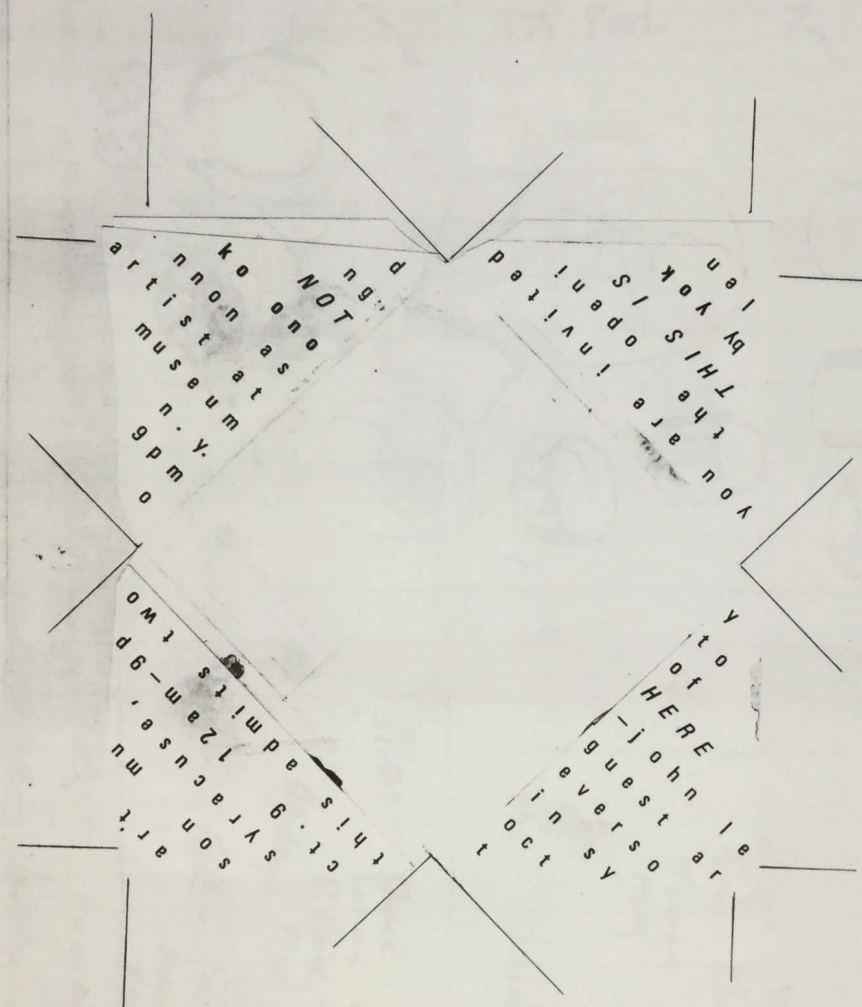
yoko ono with
john lennon
as guest artist will
have a show titled *this is*
not here to commence at everson
museum, syracuse, new york on oct.9 '71

yoko ono wishes to invite you to participate in
a water event (one of the events taking place in the
show) by requesting you to produce with her a water
sculpture, by submitting a water container or idea of
one which would form half of the sculpture. yoko
will supply the other half— water. the sculpture
will be credited as water sculpture by yoko
ono and yourself. the sculpture will be
displayed throughout the duration of
the show. please reply before 20th
of sept. to: yoko ono/apple, 1700
broadway, new york, n.y. 10019
tel. nos: (212) 582 5533 or 925 7360

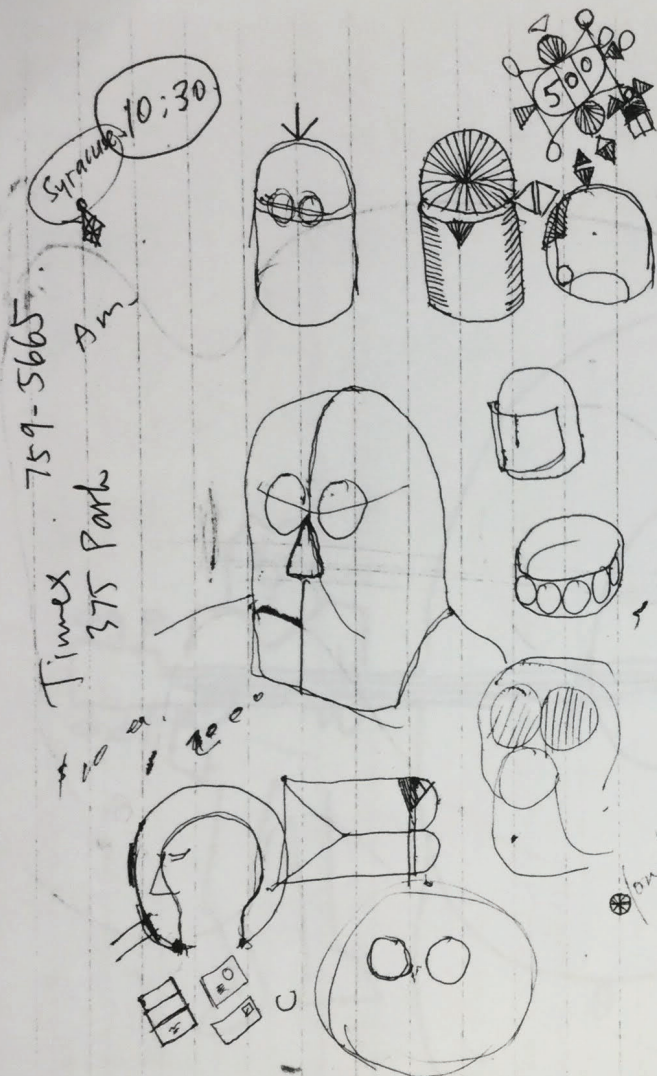
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50 copies.



The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: I. 957
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lense sine A B C
piece 1965

shadow pieces - 1, 2, 3
by K.O. 1965

Ringo Starr
Eric Klapton
Tom
may

100 stainless smile
boxes.

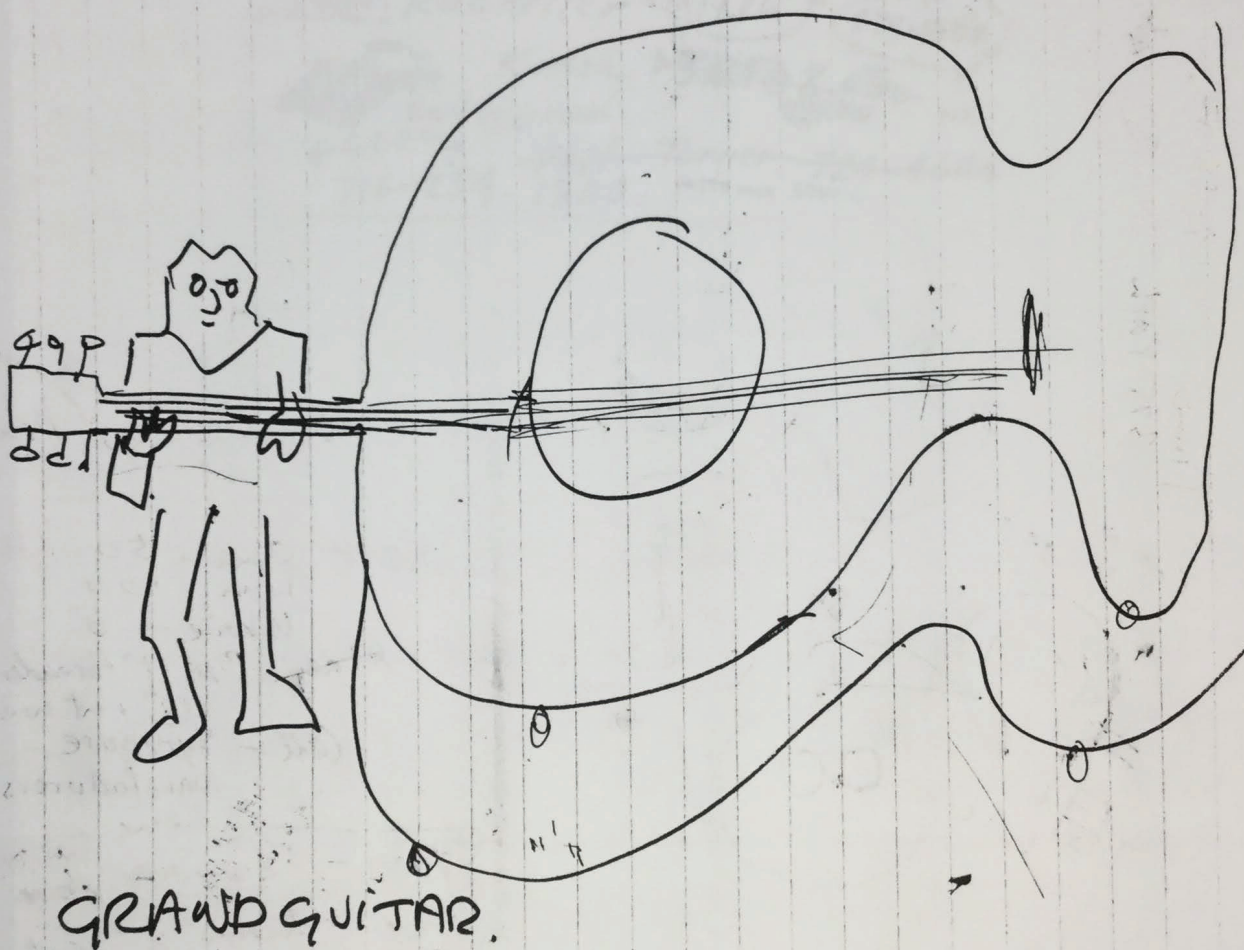
Mon - Shael - 50 (2PM)
Jonas 100
V. Voice - 6 car - ?
All day - Pipe 1" threader, #16 or 7
(N) next wed.
Call - Syracuse
Manufacturers.
Ken

Windmills

Tues. - Engraver (M) Stodetrolin
ABKD.
Wed - home
Thur - FT beach. (Sat - Sun - Syracuse)

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Royalton
245 7 Ave
255-2300

Studio proof paper
printing 20x24 - 200
Rochester 716
Kodak 879-1500
Earl Morrison. NY.
Phil Turner. 724-4644
716-254-1300. customer service.

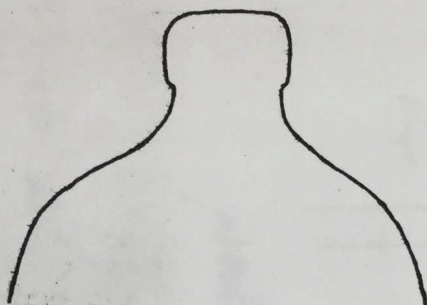
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TR 9-1500
X 200

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	Silverman Fluxus Archives	I. 957

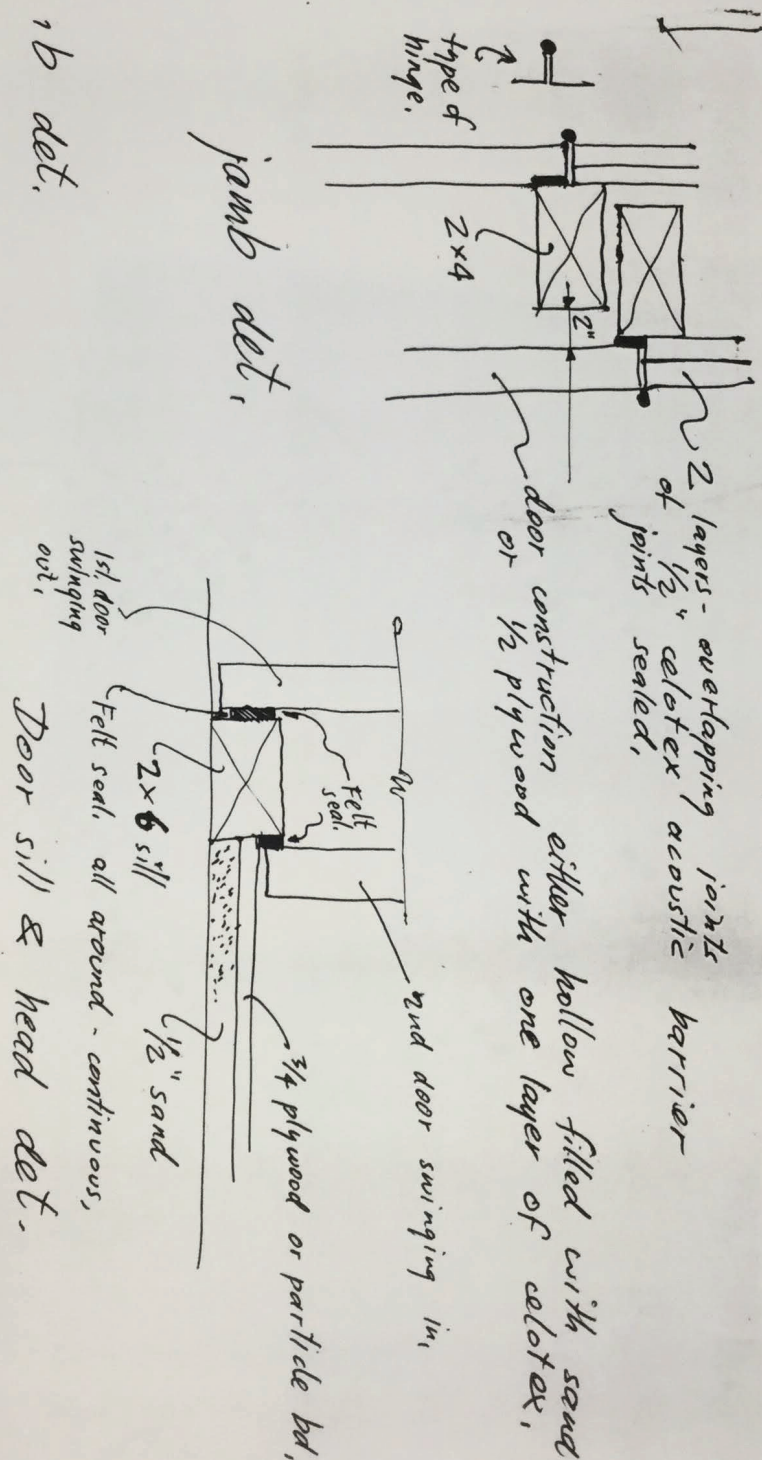


YOKO ONO WITH JOHN LENNON AS
GUEST ARTIST WILL HAVE A SHOW
TITLED *THIS IS NOT HERE* TO
COMMENCE AT EVERSON MUSEUM,
SYRACUSE, NEW YORK ON OCT. 9 '71

YOKO ONO WISHES TO INVITE YOU
TO PARTICIPATE IN A WATER EVENT
(ONE OF THE EVENTS TAKING PLACE
IN THE SHOW) BY REQUESTING YOU
TO PRODUCE WITH HER A WATER
SCULPTURE, BY SUBMITTING A WATER
CONTAINER OR IDEA OF ONE WHICH
WOULD FORM HALF OF THE SCULPTURE.
YOKO WILL SUPPLY THE OTHER HALF
- WATER. THE SCULPTURE WILL BE
CREDITED AS WATER SCULPTURE BY
YOKO ONO AND YOURSELF.

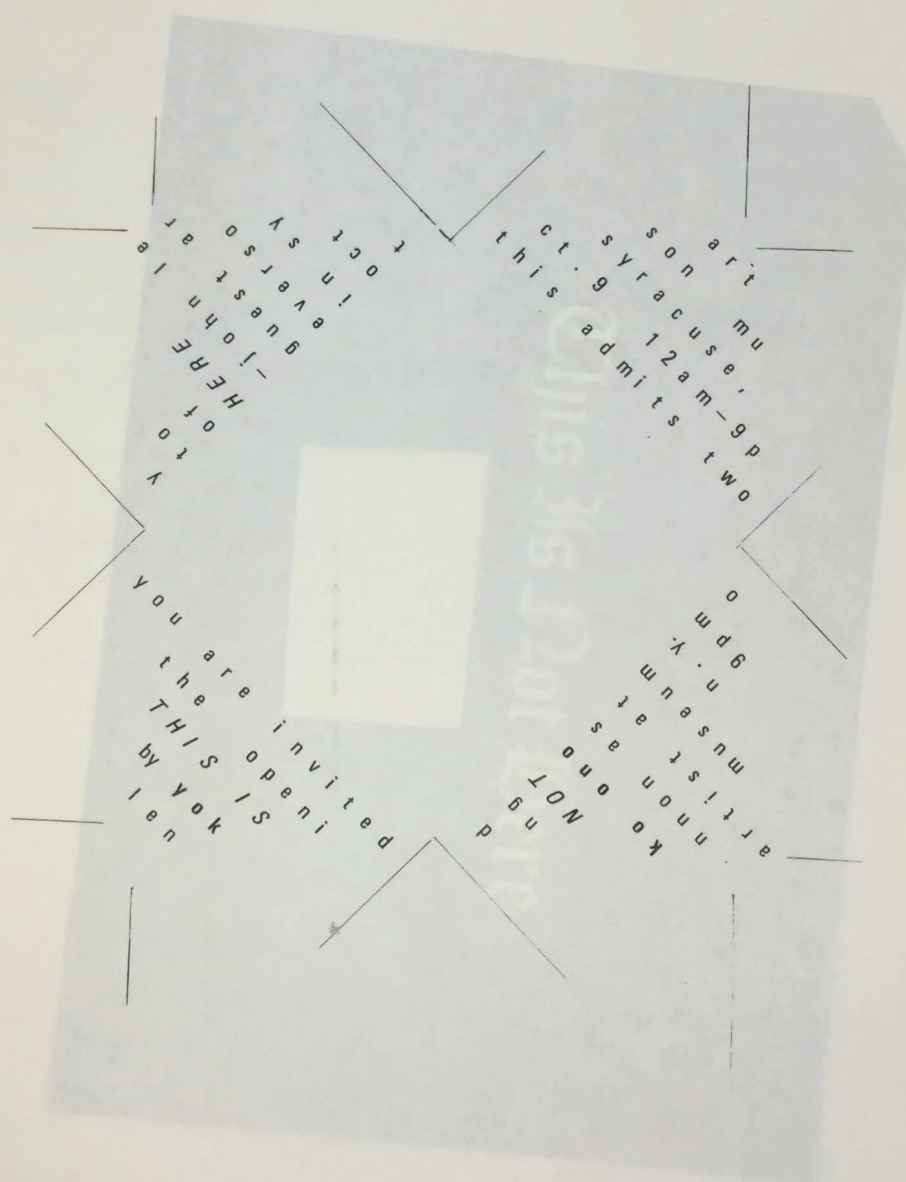
THE SCULPTURE WILL BE DISPLAYED
LASTING THE DURATION OF THE SHOW
PLEASE REPLY BEFORE SEPT. 20 '71 TO:
YOKO ONO/APPLE, 1700 BROADWAY
NEW YORK, N.Y. 10019 TEL (212) 582 5533

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	Silverman Fluxus Archives	I. 957



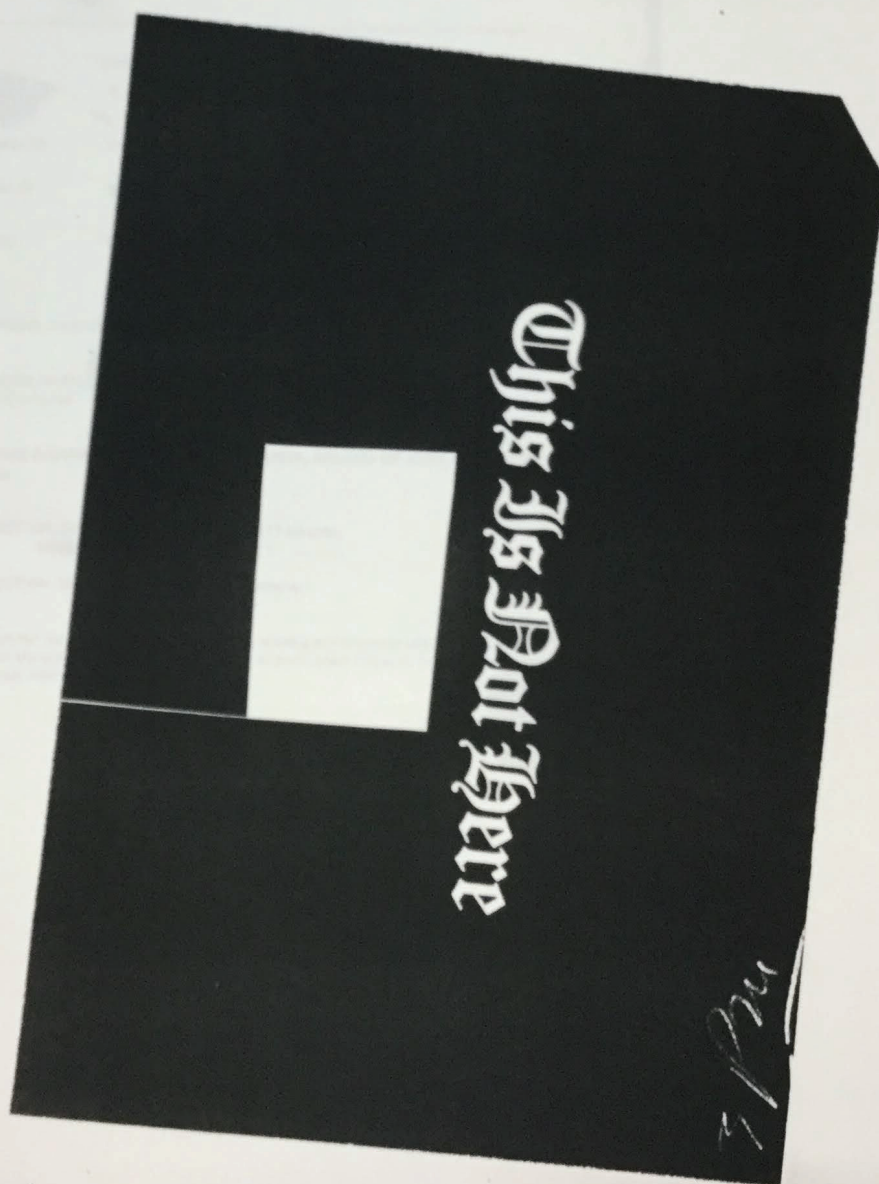
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FILMS BY YOKO ONO-JOHN LENNON

Everson Museum of Art
401 Harrison Street
Syracuse, New York
Tel: 474-6064

	7:30	9:30
Friday, October 15	A	B
		Advance ticket sales
Saturday, October 16	C	D
Sunday, October 17	A	E

	12:00	2:00
Tuesday, October 18	B	C
Wednesday, October 20	D	A
Thursday, October 21	E	C
Friday, October 22	B	D

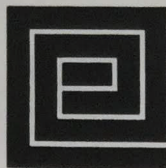
Tickets sold at the door
first come basis.

- A TWO VIRGINS, ERECTION, FLY, GIVE PEACE A CHANCE (short), 90 minutes
- B APOTHEOSIS, RAPE, FREEDOM FILM No. 1, JOHN, FREEDOM FILM No. 2, YOKO, 110 minutes
- C GIVE PEACE A CHANCE (feature), INSTANT KARMA, BALLAD OF JOHN AND YOKO, 85 minutes
- D FLY, ERECTION, UP YOUR LEGS FOREVER, 117 minutes
- E FLY, ERECTION, SMILE, COLD TURKEY, 98 minutes

Advance ticket sales for the Friday, Saturday and Sunday evening performances will be available at the Book Center on Marshall Street and the Sales Gallery at the Everson Museum. Admission is \$1.00 for each performance, free to members.

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EVERSON MUSEUM OF ART

401 Harrison Street, Community Plaza, Syracuse, New York 13202 315 474-6064

November 16, 1971

Mr. George Macuinas
80 Wooster St.
New York, N. Y. 10012

Dear Mr. Macuinas:

Enclosed, please find an invoice from the Paramount Cap Manufacturing Co., Inc. for felt hoods which had been ordered for the Yoko Ono Exhibition at Miss Ono's request.

After the order had been placed, Miss Ono decided to use gas masks instead of the caps, but the caps were already in production, and the order could not be cancelled.

I believe this bill should be passed on to Apple, Inc.

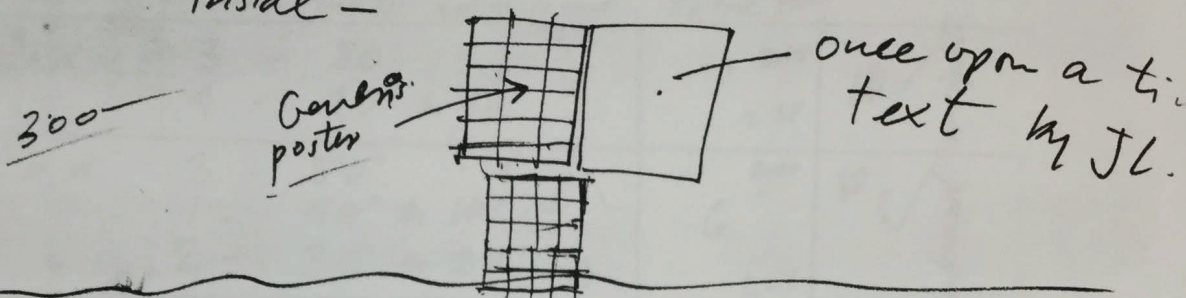
Very truly yours,

(Mrs.) Ruth W. De Herrera

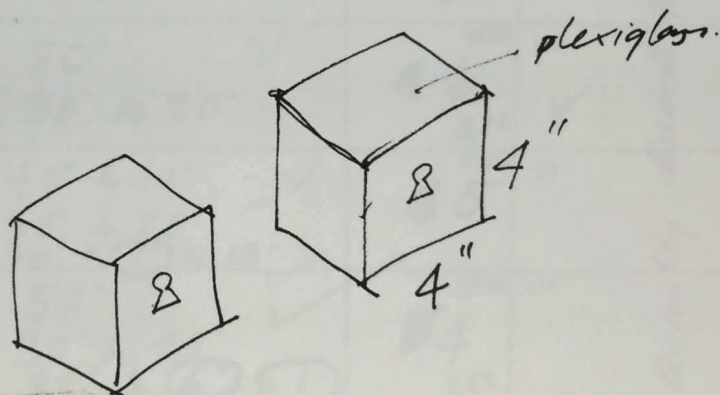
rwd/
Enc. 1
cc: Paramount Cap Manufacturing Co., Inc.

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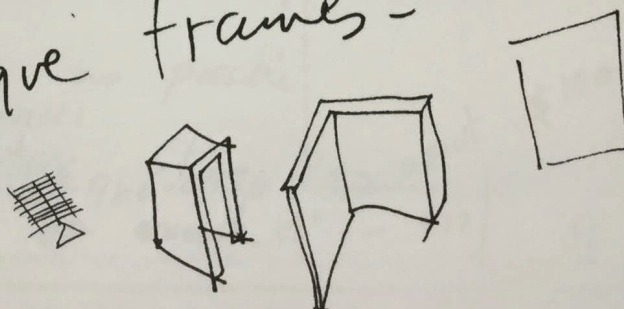
300 New newspaper - outside same
inside -



4000 newspaper.



baroque frames -



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Commercial Plastics 630 B'way

All $\frac{1}{8}$ " wall, clear, without scratches, cut accurately
lengths about 50" 72" (6 ft.) and straight
over 50" made adj. to small lengths.

	Total pieces	
4" o.d. 3 - 50" 4 - 40" & 10" +	7 2.15 2.28	68 ✓
5" o.d. 3 - 50" ✓ 1 - 40" & 10" ✓ 2 - 30" & 20" 12	6 2.40 2.53	60 ✓
6" o.d. 1 - 50" 5 - 40" & 10" }	6 2.65 2.68	64 ✓
7" o.d. 2 - 50" ✓ 4 - 30" & 20" +	6 4.25 4.80	100 ✓
8" o.d. 2 - 40" & 10" ✓ 3 - 30" & 20" 1 - 30" & 7" & 13"	5 5.50 7.50	110
10" o.d. 2 - 50" ✓ 1 - 30" & 20" ✓ 1 - 44" & 6" & 1"	4 7.50 7.53	100
9" o.d. 1 - 44" & 6" 1 - 50"	2 5.95 6.88	24

Also need 8 sheets - ~~black~~ blue vinyl, thinner gage
than enclosed

Deliver as soon as possible
to G. Maciunas
80 Wooster St
call 966-6986
Circled size must be exact. 12" - 9.77.
about \$1000

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$$\begin{array}{r} 215 \\ \times 4 \\ \hline 860 \\ 7 \\ \hline 860.20 \end{array}$$

$$\begin{array}{r} 425 \\ \times 4 \\ \hline 1700 \\ 10200 \\ \hline 1700.660.20 \end{array}$$

$$\begin{array}{r} 114 \\ \times 36 \\ \hline 684 \\ 342 \\ \hline 4104 \end{array}$$

$$\begin{array}{r} 265 \\ \times 4 \\ \hline 1060 \\ 6 \\ \hline 6360 \end{array}$$

$$\begin{array}{r} 550 \\ \times 4 \\ \hline 2200 \\ 6 \\ \hline 13200 \end{array}$$

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YOKO ONO AND JOHN LENNON PROJECTS BEING HANDLED BY GEORGE MACIUNAS - 1971 PART 2

F. DESIGN OF INSIDE COVER SPREAD AND JACKET TYPOGRAPHY OF *FLY*, RECORD BY YOKO ONO

Sept.3

Double record inside cover spread with composite photograph collage of a) Joe Jones instruments playing on the sea shore (photo by Iain Macmillan) b) photo of Hungarian gypsies playing for a wedding superimposed on the beach photo and c) faces of performers superimposed on faces of gypsies. First record jacket with typography only. Second record jacket with Yoko's drawings and superimposed typography.

G. TITLE DESIGN FOR *ERECTION*, FILM BY JOHN LENNON

Sept.18

At end of the film all the titles appear in sequence of single letters till they fill the space occupied by completed fascade.

H. *THIS IS NOT HERE* SHOW AT EVERSON MUSEUM, SYRACUSE, OCT.9, 1971

1. Invitation to participants in water event, typography in form of bottle, wet paper in waterproof envelope. Sept. 3
2. Announcement card on photographic paper totally fading away in few days except for the telephone number Sept. 16
3. Poster saying *This is not here*, possibly with John's and Yoko's faces within type fading away Sept. 9
4. Catalogue, design to be determined Sept. 16
5. Retrospective of past objects shipped from Ascot on tubular (seamless) plexiglass stands of various diameters and heights Sept. 30
6. Exhibit of new objects described in Part 1, item A, with the addition of the following:
 - a) two plastic cubes stacked, top one leaking into the lower one water. A floating object in each cube would touch each other when all the water leaks from top to bottom cube.
 - b) two plastic cubes as above, instead bottom cube contains object that expands when becoming wet.
 - c) automatic dispenser, dispensing acorns
 - d) automatic dispenser dispensing metal slugs (counterfeit coins) for a dime
 - e) automatic dispenser dispensing capsules filled with air
 - f) automatic dispenser dispensing drink in cup made of water soluble paper (melting in water)
 - g) juke box playing wrong selections
 - h) *corner painting* (paintings to wrap around chair edge, corners etc.)
 - i) *cut up paintings*: white painting cut up into various jig saw shapes, little black square titled: *1/100th of Mona Lisa smile*, little white squares, one titled *clouds* (with detailed history of background material) another titled *flower* (also with history)
 - j) glass shoe, one whole, another shattered and in jewelry box (to be returned in 10 years)
 - k) wood hollow panel with small circular compartment, filled with various items and locked, wrong key hanging nearby
 - l) edible chess
 - m) variable sand timer, possibly filled with gas that reacts in various temperatures by affecting flow of sand
 - n) giant guitar, the size of grand piano, playable
7. Water event, invited participants providing the containers, Yoko Ono providing the water Sept. 30
8. Weight event, lead filled feather, pillow, pin-pong ball, basketball, shoe, hat, handkerchief, jacket, fountain pen, telephone etc. "
9. 6th dimension, largest room, all white, the only entry being through a telephone booth. All visitors are offered to wear masks, "

one to see the room from inside, mask with opaque eye glasses; another to see the room from outside, mask with clear glasses. " 300 masks or hoods to be designed and made in black canvas, cloth, felt or soft vinyl. Visitors to be offered chocolate in response to a choice of mineral, vegetable or animal food.
10. Blue room: white room with the following: soft rubber ball with sign: *This sphere will be sharp point when it gets to the far side of the room in your mind.* an upright needle with sign: *Forget it.* Another needle with sign: *Needle.* A cup with sign: *Not to be appreciated until it's broken.* Another one with sign: *Mend.* A very large object with sign: *This is not here.* Long straight line with sign: *This line is a part of a large sphere, a straight line exists only in your mind.* Interior signs: *Stay until the room is blue.* *Do not disturb. Use ashtray for ashes.* Display of 4 spoons: *3 spoons.* Display of 4 spoons: *4 spoons.* A ladder leading to a small ceiling painting with very small word: *yes*, readable only with help of magnifying glass. Soundproof closet for listening to own heart-beat.
11. Do it yourself room. white canvases, framed in baroque frames for *Draw Circle painting*, *Do It Yourself Painting*, *Painting to be stepped on*, *Kitchen Piece*, *Painting to hammer a nail* (3 versions: in ivory, rubber and leather) "
12. Portrait of John Lennon as a young cloud. One wall covered with various chests opening in different ways, doors, fake doors, " photographic doors, 3-D projected doors (by Ken Jacobs), Also all entries into rooms to have various doors, opening in various ways, hinged at floor, ceiling, center, doors cut in half etc.
13. Human maze. 16'x16' maze with 2ft wide passages made from 1/4" plexiglass. Last compartment to be of one-way mirror, " Mirror facing out. Toilet inside (preferably usable)
14. Toilet. Toilet with boiling water, toilet playing *Working Class Hero* when flushed, toilet with foam instead of water, toilet stall doors opening in different ways or opening when not wanted, etc. "
15. Exits: grille gate (by J.L.) small box (by Y.O.) "
16. Film environment, (wall paper) from 4 projected film loops, film program in auditorium "
17. Concert in Auditorium, program to be determined.
18. Fashion show of edible clothes (by J.L.) if not ready, to be held in N.Y.C. Jackets, skirts made from rice paper, sea weeds, bread loaf shoes, steak sandals, long train carrying soup, salad hats, spaghetti skirt, whipped cream hats, banana gloves, grapefruit bra. cheese tie, shirt front, sugar swim suit, salami bermuda shorts etc. Oct.9

I. CATALOG FOR IMAGINARY SHOW AT MUSEUM OF MODERN ART

Nov. 1971

Famous mostly modern masterpieces (paintings and sculpture) turned into household goods and furniture
Detailed outline to follow in Part 3 report, mid September

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Yoko Ono

Yoko Ono's Everson Museum Catalogue Box

1971

15.3 x 17.7 x 15.7 cm ~~open~~ closed

94.7 x 15.3 x 3.9 cm open

mixed media

contains works by Yoko Ono and John Lennon
~~design~~ packaging designed by George Maivnas

The raw boxes were constructed by: Best ~~Box~~
Wood Box Co., New York City.

The work was then assembled by
George Maivnas
Kevin Harrison
Jan Hoffman

Sara Seagull

and sometimes ~~by~~

Joe Jones and Al Hansen.

Maivnas supervised production of the
contents and the assembly. Yoko
Ono and John Lennon would come
by periodically during the assembly.

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as of Nov. 2, 1971:

4^{were} completed
100 box sets & components were ready to
be assembled

~~between~~ 500 ~~and~~ 1000 boxes
were originally considered but
there is no evidence ^{that more than 100} ~~that~~
were completed.

further, a number were damaged
or destroyed, by the flood at Broome St. ~~at which time~~

Sara Seagull remembers ^{that} "only about
100 or less" were ~~are~~ finished, and
that only one or two were
finished for the opening on
Johe Ono's show at the
Everson Museum, October 9, 1971.

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contents:

yoko Ono: Grapefruit

A Touchstone Book Published
by Simon and Schuster N.Y., 1971
1st Touchstone paperback printing

yoko Ono: ~~key~~ "Glass key" [Glass key to open the sky]

contained in a removable drawer ~~with~~
taped to a hard foam support, and protected
by foam rubber

key: 9.5 x 2.8 x .7 cm
foam: ~~14.3~~ 14.3 x 6.6 cm

yoko Ono: This Is Not Here

4pp newspaper format

catalogue for her EVERSON Museum show.

designed by George Marinus

typeset (on IBM) by G.M.

contains numerous texts by Ono

as well as a plan of the exhibition
black offset 55.7 x 43 cm

John Lennon:

"Fold This sheet in Half 9 Times"

offset on ~~old~~ white paper

9.9 x 13 cm

yoko Ono: "Part of Painting slept on By John & Yoko"

black offset on stiff white paper with white
cloth attached.

7.2 x 9 cm ~~example~~ example measured
- variable

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Yoko Ono: "untitled"
 8 white, ^{hinged} plastic boxes -
 empty, but were intended to
 contain: Yoko's ^{Ono's} finger nails
 hair
 tears
 breath
 John's ^{Lennon's} finger nails
 hair
 tears
 breath

2.9 tall x 2.9 x 2.9 plus hinges & snap.

Yoko Ono: "Painting stepped on By Yoko & John"
 black offset on white paper ^{identification} ~~instruction~~ card
 7.3 x 9.2 cm
 → 2 black shoeprints on white paper
 work: ~~33.3~~ 33.3 x 53 cm
 folded 4 times
 these sheets were stepped on
 (prints) by Yoko Ono and John Lennon

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John Lennon: "You Are Here" 1967

black offset on stiff white paper

~~6.5 x 8.8 cm~~ 6.5 x 8.8 cm

7 x 8.9 cm exp. measured - variable

Yoko Ono: "Painting of 1/100th Part of

Mona Lisa's Mole"

1961

black offset on stiff white paper, black cloth attached

7 x 8.9 cm exp. measured - variable

[John Lennon] "wonsapoatime therenas two Balloons..."

black offset on stiff white paper, folded twice.

12.9 x 28 cm

Yoko Ono: Calligraphy (a)

black offset on white paper

59 x 11.5 cm

Yoko Ono:

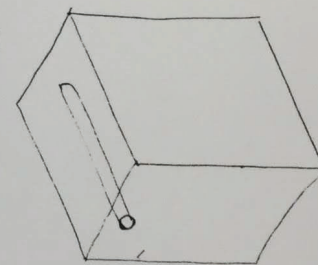
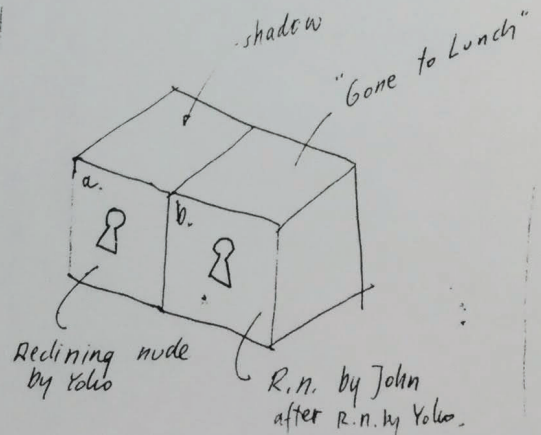
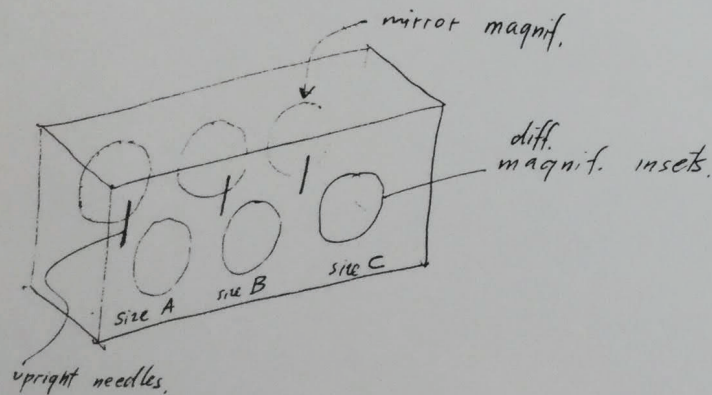
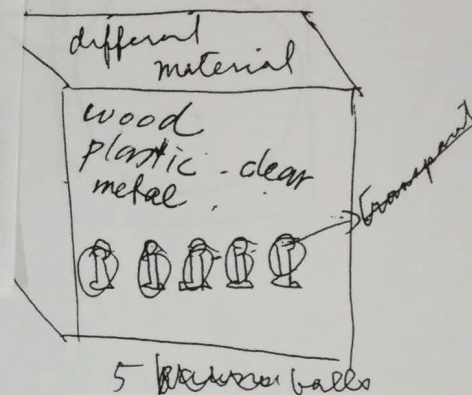
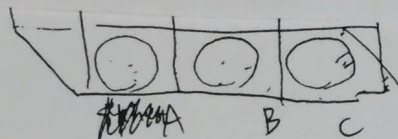
Calligraphy (b)

black offset on white paper

59 x 13 cm

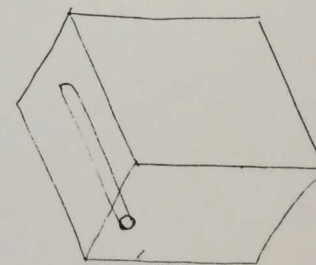
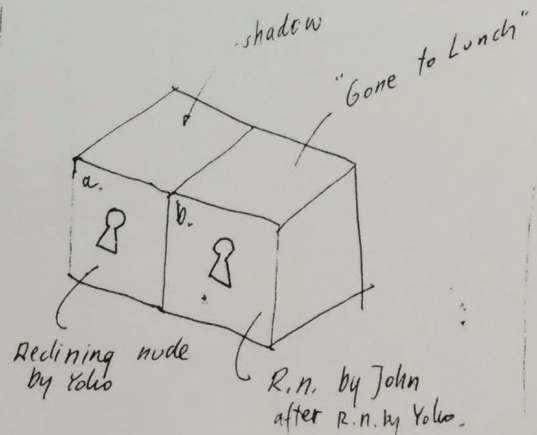
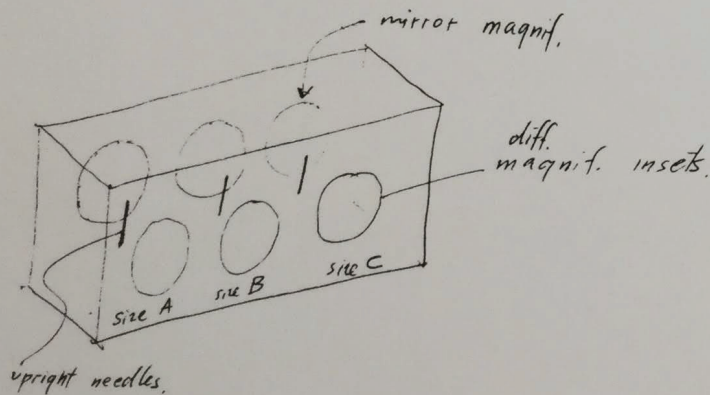
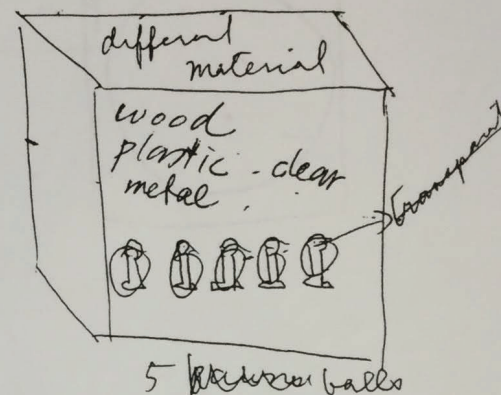
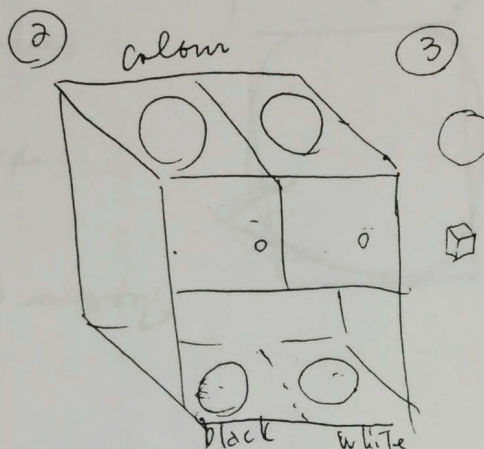
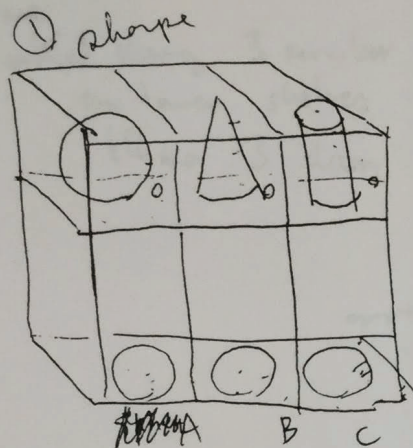
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	I. 957

"John & Yoko Objects"
6. M files in
7.0. Archives



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	Silverman Fluxus Archives	I. 957

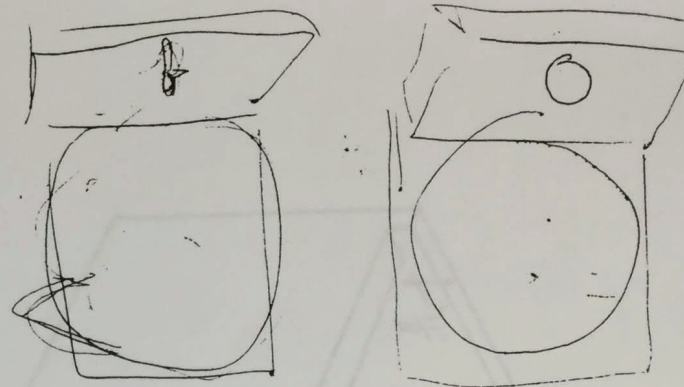
Shadow
pieces



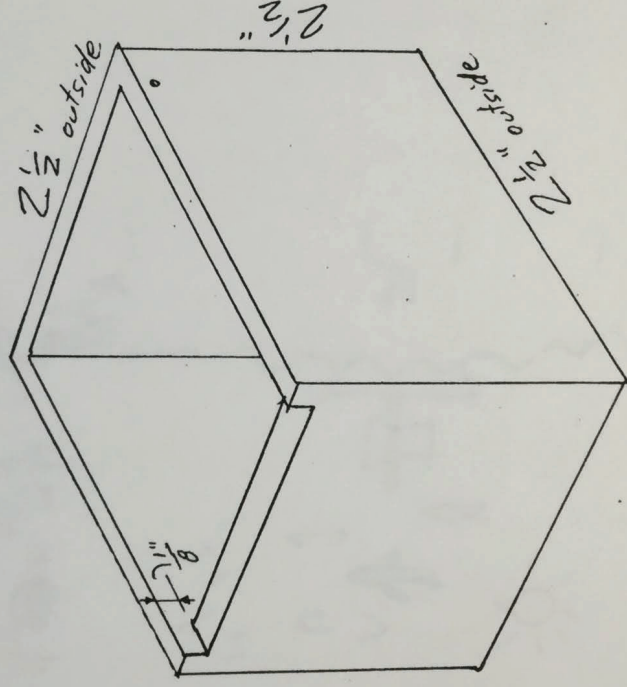
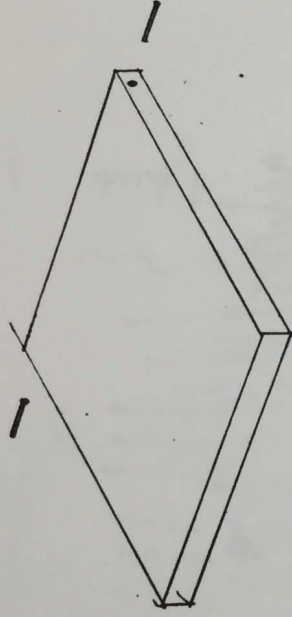
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	Silverman Fluxus Archives	I. 957

one
cabinet strong 3 circular shadows
on lower shelves &
kitchen 3 doors, a spin-

Sharon Price



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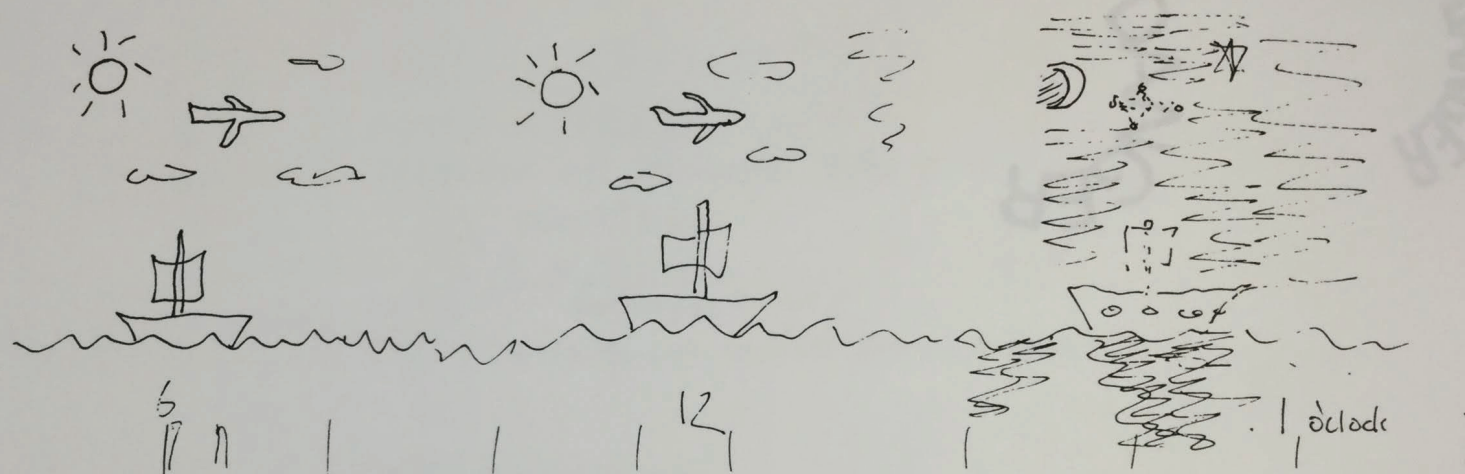
quantity: 150 material: stainless steel, alloy or type imaterial, wall thickness: $\frac{1}{4}$ " or $\frac{3}{16}$ " if possible

For machinist: finish: polished inside and outside, cover from $\frac{1}{8}$ " plate ~~or thicker~~, hinged through two pinholes, snap shut

Need for October 8th, 1971

George Maciunas, 80 Wooster st. New York 10012 tel: (212) 966-6986 (call collect)

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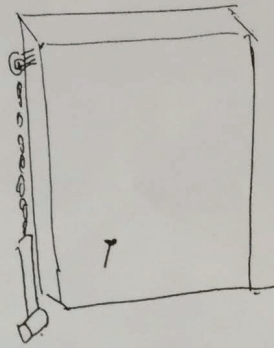
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	Silverman Fluxus Archives	I. 957

Paint to
 Hammer-a-nail-in

DANGER

DANGER

Ivory hammer



board	hammer
steel	glass
ivory	ivory
leather	leather
rubber	rubber

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Museum of Modern Art

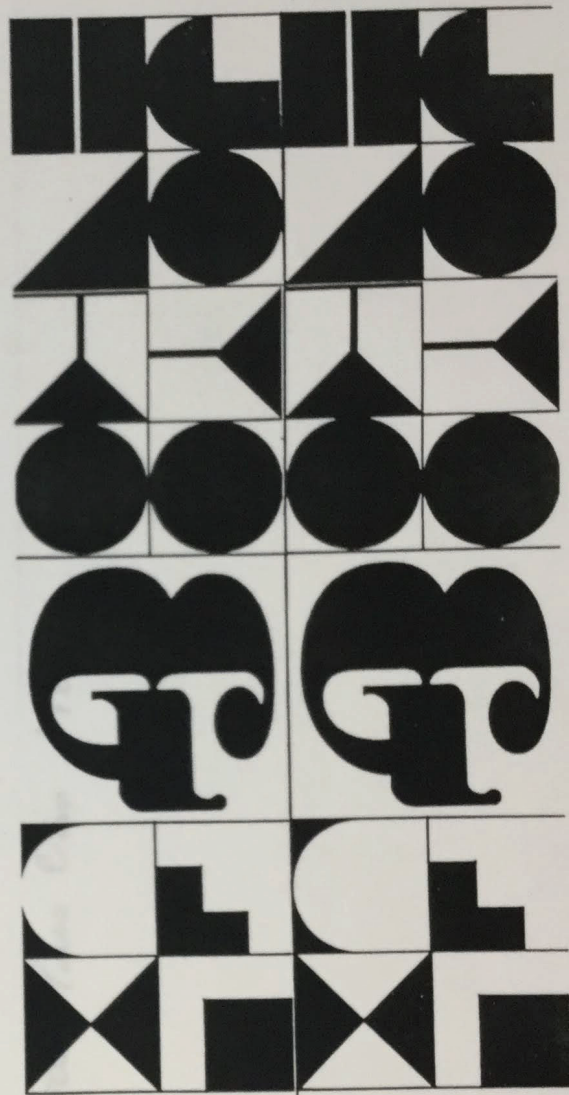
fall 1971.

Yoko Ono
one woman show

with guest artist John Lennon

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7 to 9 1/4



G. Maciomas

7 to 9 1/4 matte 1st. print
 2x on 8 1/2 x 11 Contrast.

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John + Yoko objects

Glove dispenser - "for those who don't want to touch" JL. '69
 Nickelodeon -

Reclining nude A by YO. 1969
 B by JL. 1970

Sizes, ^{piece} Yoko Ono 1969 Size A, Size B, Size C

shadow ^{piece} Yoko Ono 1969
 Shadows.