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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Silverman Fluxus Archives	IV. B. 1

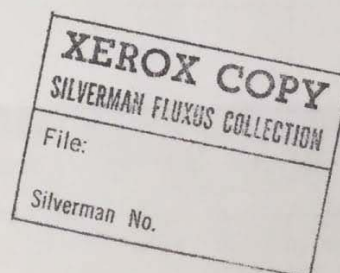
Chambers street Loft series
organized by Yoko Ono and La Monte Young

- 1) December 18 & 19, 1960 "Terry Jennings two performances"
- 2) January 7 & 8, 1961 "Music by Toshi Ichihashi"
- * 3) January 26 & 28, 1961 "Music of Philip Corner"
• changed at last moment to Judson Memorial Church
- 4) February 25 & 26, 1961 "Music and Poetry of Henry Flynt"
- 5) March 4 & 5, 1961 Joseph Byrd
- 6) April 8 & 9, 1961 "Poetry, Music, & Theatre Works
Jackson Mac Low"
- 7) April 28, 29, & 30, 1961 "Three evenings of picnic and
electronic music by Richard Maxfield"
- 8) May 19 & 20, 1961 "Compositions by La Monte Young"
- 9) May 26 & 27, 1961 Simone Morris
- 10) June 3, 4, 5, 6, 7, 1961 "An Environment by Robert Morris"
- 11) June 28, 29, 30, 1961 "BLIND a happening by
Dennis Lindberg"

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	Silverman Fluxus Archives	IV. B. 1

Y.O. Loft Series Org. LY # 7.0.

- 1) Dec. 18, 19, 1960 Terry Jennings concert
- 2) Jan 7 & 8 1961 Toshi Ichihara
- 3) Feb 25 & 26 Haring Flight
- March 4 & 5 '61 Joseph Byrd
- April 8 & 9 '61 Jackson Mac Low
- April 28, 29, 30 1961 Richard Maxfield
- May 19 & 20 '61 La Monte Young
- May 26 & 27 '61 Simone Morris
- June 3, 4, 5, 6, 7 '61 Bob Morris environ
- June 28, 29, 30 Dennis Lindberg



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	IV. B. 1

1960

TERRY JENNINGS

two performances
Sun. Dec. 18 & Mon. Dec. 19
8:30 P.M.
at
Yoko Ono's studio
112 Chambers
top floor

Terry Jennings will perform his own compositions on piano and saxophone, and compositions written especially for him by Richard Maxfield, Terry Riley, and La Monte Young.

Also performing: Toshi Ichijanagi, Kenji Kobayashi, and La Monte Young.

Terry Jennings is from California and will be here until December 20.

Informal and come prepared to sit on the floor.

\$1.00 donation

This is the first of a series presented by La Monte Young

Other evenings will include
music: George Brecht Joe Byrd John Cage Walter De Maria Bob Dunn
Henry Flynt Toshi Ichijanagi Dennis Johnson Richard Maxfield
Terry Riley Christian Wolff La Monte Young
poetry: Joe Byrd David Degner Henry Flynt Hans Helms Jackson
Mac Low Yoko Ono Diane Wakoski James Waring
plays: Jackson Mac Low Phil Reys
machinery: Bob Morris
events: Bob Morris Simone Morris La Monte Young
others by others to be arranged

THE PURPOSE OF THIS SERIES IS NOT ENTERTAINMENT

There will be no public announcements. If there are names to be added to the mailing list, please send them to

La Monte Young
Apt. 1G
119 Bank St.
N.Y. 14, N.Y.

XEROX COPY
SILVERMAN FLUXUS COLLECTION

File:

Silverman No.

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TERRY JENNINGS

two performances
Sun. Dec. 18 & Mon. Dec. 19, 1960
8:30 p.m.
at
Yoko Ono's studio
112 Chambers
top floor

Some of the following compositions will be performed:

20:07:12 PIANO PIECE (Dec. 58) 2 min 12 sec Terry Jennings
0:04:31 PIANO PIECE (June 60) 4 min 31 sec Terry Jennings
20:15:45 PIANO PIECE (Nov. 60) 15 min 45 sec Terry Jennings
above pieces played by the composer
20:04:48 PIECE FOR TWO INSTRUMENTS 4 min 48 sec Terry Jennings
Terry Jennings & La Monte Young, saxophones
MOTHS (1960) Terry Jennings
tape composition
ECHOES (1960) Terry Jennings
tape composition
0:12:44 PIECE FOR SIX STRINGS (1960) 12 min 44 sec Terry Jennings
(on tape)
00:09:06 STRING QUARTET (1960) 9 min 06 sec Terry Jennings
(on tape)
PIECE FOR SAXOPHONE AND BASS (1960) Terry Jennings
Terry Jennings, saxophone; Scott La Faro, Bass

WIND for Terry Jennings (1960) Richard Maxfield
for tape & saxophone
Terry Jennings, saxophone
ENVELOPE (1960) Terry Riley
Toshi Ichiyangi, piano; Terry Jennings,
saxophone; Kenji Kobayashi, violin; La Monte Young
an invisible poem sent to Terry Jennings for him to perform
(Feb. 1960) La Monte Young

Intermission will be announced.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	IV. B. 1

MUSIC
by
TOSHI ICHIYANAGI

two performances
Sat. Jan. 7 & Sun. Jan. 8
8:30 p.m.
at
Yoko Ono's studio
112 Chambers St.
top floor

FOR STRINGS #2) simultaneous performanceJan., 1961
MUSIC FOR PIANO #3)

Kenji Kobayashi, violin; Toshi Ichiyanagi, piano

MUSIC FOR ELECTRIC METRONOMEApril, 1960
Bob Dunn, Toshi Ichiyanagi, Jackson Mac Low, Richard Maxfield,
Toshiro Mayuzumi, Simone Morris, David Tudor and La Monte Young.

MUDAI #1 for La Monte YoungDec., 1960
La Monte Young

MUSIC FOR PIANO #4 for David TudorDec., 1960
David Tudor, Toshi Ichiyanagi

- - - - - Intermission - - - - -

KAIKI FOR KOTO for John CageDec., 1960
Toshi Ichiyanagi, koto

MUDAI #2 for John CageDec., 1960
La Monte Young

IBM for Merce CunninghamDec., 1960
Bob Dunn, Toshi Ichiyanagi, Kenji Kobayashi, Jackson Mac Low,
Richard Maxfield, Toshiro Mayuzumi, Simone Morris, Yoko Ono,
David Tudor and La Monte Young.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	IV. B. 1

MUSIC
by
TOSHI ICHIYANAGI

two performances
Sat. Jan. 7 & Sun. Jan. 8, 1961
8:30 p.m.
at
Yoko Ono's studio
112 Chambers St.
top floor

FOR STRINGS #2)
MUSIC FOR PIANO #3) simultaneous performanceJan., 1961

Kenji Kobayashi, violin; Toshi Ichianagi, piano

MUSIC FOR ELECTRIC METRONOMEApril, 1960
Bob Dunn, Toshi Ichianagi, Jackson Mac Low, Richard Maxfield,
Toshiro Mayuzumi, Simone Morris, David Tudor and La Monte Young.

MUDAI #1 for La Monte YoungDec., 1960
La Monte Young *counting Beans*

MUSIC FOR PIANO #4 for David TudorDec., 1960
David Tudor, Toshi Ichianagi

- - - - - Intermission - - - - -

KAIKI FOR KOTO for John CageDec., 1960
Toshi Ichianagi, koto

MUDAI #2 for John CageDec., 1960
La Monte Young

IBM for Merce CunninghamDec., 1960
Bob Dunn, Toshi Ichianagi, Kenji Kobayashi, Jackson Mac Low,
Richard Maxfield, Toshiro Mayuzumi, Simone Morris, Yoko Ono,
David Tudor and La Monte Young.

side 1
"IBM"
Jan 7, 1961
David Tudor
Mayuzumi
Dunn
Mac Low
Ono
Young
S. Morris
Maxfield
↓
29 min 20 sec.

side 2
"IBM"
Jan. 8, 1961
Dunn
Mac Low
Ono
Byrd
Maxfield
↓
Time 30 min 34 sec.

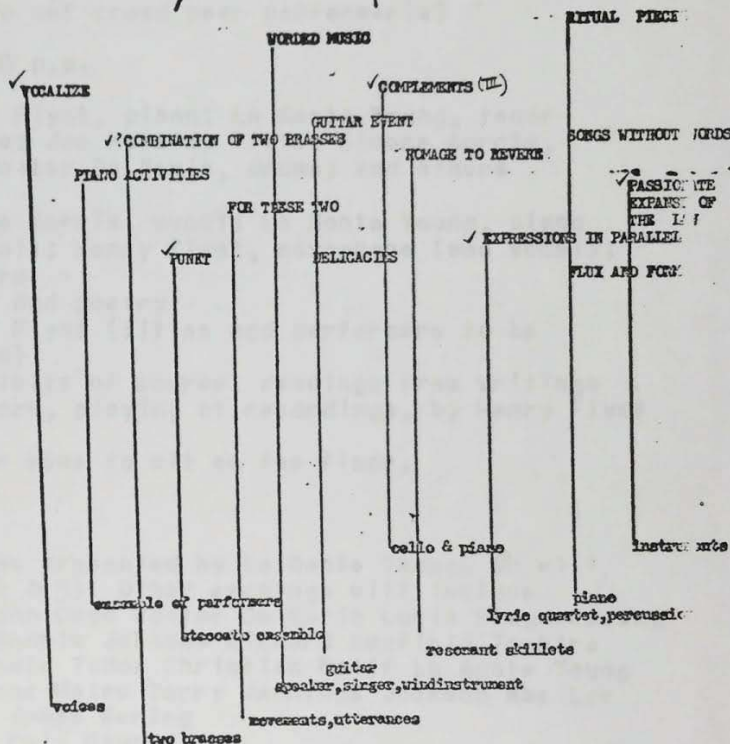
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1961

changed, at last moment, to
Judson Church *

FRIDAY EVENING JANUARY TWENTYSIXTH EIGHTTHIRTY PM
SUNDAY AFTERNOON JANUARY TWENTYEIGHTH THREE O'CLOCK
(different program each performance)
at yoko ono's studio 122 CHAMBERS STREET
No contribution

music of Philip Corner



- | | | | |
|-----------------|-----------------|------------------|--------------------|
| Ralph Zeitlin | Skip Korman | Larry Poon | Stacy Arins |
| Diak Higgins | Michael Corner | Harriet Harder | David Dushler |
| Charles Adams | Jackson Polow | Kenji Katsuyoshi | Melchior Goldstein |
| Florence Taitow | Arlene Gelstein | Philip Corner | Vincent Wright |
| Terry Jennings | Norman Harder | Tony Frusella | |
| Alicia Kaculab | Joseph Byrd | Jack Glick | |
| Angel Baldonado | Norman Kaponson | Jean H. H. H. | |
| Michaela Zell | | DeYoung Chang | |

from Judson Arts' Program Archives
Judson Memorial Church

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MUSIC and POETRY
of
HENRY FLYNT :

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

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

Sunday, Feb. 26 at 2:30 p.m.
Jazz

by Henry Flynt, piano; La Monte Young, tenor
saxophone; Joe Kotzin, flute; Simone Morris,
vocal; Walter De Maria, drums; and others

Flynt-music

by Simone Morris, vocal; La Monte Young, piano
(and vocal); Henry Flynt, saxophone (and vocal);
and others

compositions and poetry

by Henry Flynt (titles and performers to be
announced)

possibly exhibits of scores, readings from writings
on his work, playing of recordings, by Henry Flynt

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

\$1.00 donation

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

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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(5)

March 4 & 5, 1961

"Joseph Byrd"

@ Yoko Ono's Chambers street loft

need program

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	IV. B. 1

96% 1961

POETRY, MUSIC & THEATRE WORKS

JACKSON MAC LOW

TWO PERFORMANCES

Saturday, 8 April 1961: 8:30 p.m. (sharp) to Midnight

Sunday, 9 April 1961: 3:00 (sharp) to 6:30 p.m.

at Yoko Ono's Studio

112 Chambers St. -- top floor

1. from 5 BIBLICAL POEMS.....December 1954/January 1955
 5.2.3.6.5., the 3rd biblical poem (solo)
 21-22.29., the 5th biblical poem (for 3 simultaneous voices)
 the 1st biblical play
2. RUSH HOUR (solo poem-realisation of lost piano piece).....January 1955
3. 4 PIANISSIMO PIECES (for solo piano).....October 1955
4. DONA RITA, JOSEPH CONRAD.....(solo poem).....Winter 1958
5. PEAKS & LAMAS (poem: simultaneous version).....Spring 1958/Autumn 1959
6. SADE SUIT (poem in 13 parts: simultaneous version).....Summer 1959
7. SEPTEMBER PACK (solo poem).....September 1959

10' intermission

8. VERDURIOUS SANGUINARIA, a play for 4 people.....January/ February 1961
9. AN ODE TO IRIS FROM THE 1 CHING.....(solo poem).....FEBRUARY 1960
10. NIGHT WALK, for VBW (long solo poem).....February 1960
 *The Holy Grail: LaMonte Young The Isle of Wight: Diane Wakoski
 Edward Eggleston: J. Mac Low Catherine: Simone Morris

10' intermission

11. Group of solo poems from STANZAS FOR IRIS LEZAK.....May/September 1960
12. A PIECE FOR SARI DIENES.....December 1960
 sounds by: Joseph Byrd, Robert Dunn, Toshi Ichihyanagi,
 J. Mac Low, Simone Morris, Shimon Tamari, LaMonte Young
13. Group of ASYMMETRIES (solo poems).....September 1960/March 1961
14. ASYMMETRIES (simultaneous version: 7 methods).....September 1960/March 1961

10' intermission

15. AN ASYMMETRY FOR LAMONTE YOUNG (solo: LaMonte Young).....January 1961
16. P# FOR SIMONE MORRIS (piano: JML; voice & actions: Simone Morris).....January 1961
17. THANKS, a simultaneity for people (everyone present) Dec. 1960/February 1961
18. A SERMON (solo sermon).....September 1960
19. A PIECE FOR RECORDER, RIGHT HAND MOVING.....February 1961
 recorderists: C.V.J. Anderson, J. Mac Low, Shimon Tamari
20. GATHA.....(simultaneity).....March 1961
 Readers in simultaneities: C.V.J. Anderson, Joseph Byrd, Robert Dunn,
 Spencer Kolst, Joan Kelly, Robert Kelly, Iris Lezak, JML, Simone Morris,
 John Perreault, Shimon Tamari, Diane Wakoski, LaMonte Young

\$1.00 donation -- It may be necessary to sit on the floor

This is #5 in the series presented by LaMonte Young. #6 will be Richard Maxfield (April 29 & 30). Other evenings will include music: George Brecht, John Cage, Walter DeMaria, Lucia Diugoszewski, Robert Dunn, Dick Higgins, Dennis Johnson, Toshiro Mayuzumi, Terry Riley, David Tudor, Christian Wolff, LaMonte Young, poetry: David Degner, Hans Helms, Terry Jennings, Yoko Ono, Diane Wakoski, James Waring, machinery: Bob Morris, something else: Bob Morris, Simone Morris. Others to be arranged -- No public announcements. Send names for mailing list to: LaMonte Young, Apartment 1-G, 119 Bank Street, New York 14, New York

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1961

Compositions
by
La Monte Young

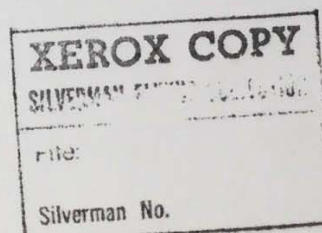
May 19 & May 20 8:30
at
Yoko Ono's studio
112 Chambers St.

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

intermission

Composition 1961 #15 (July 2, 1961)
Composition 1961 #16 (July 15, 1961)
Composition 1961 #17 (July 28, 1961)
Composition 1961 #18 (August 10, 1961)
Composition 1961 #19 (August 23, 1961)
Composition 1961 #20 (September 5, 1961)
Composition 1961 #21 (September 18, 1961)
Composition 1961 #22 (October 1, 1961)
Composition 1961 #23 (October 14, 1961)
Composition 1961 #24 (October 27, 1961)
Composition 1961 #25 (November 9, 1961)
Composition 1961 #26 (November 22, 1961)
Composition 1961 #27 (December 3, 1961)
Composition 1961 #28 (December 16, 1961)
Composition 1961 #29 (December 31, 1961)

performers: La Monte Young Robert Dunn



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1961

Compositions
by
La Monte Young

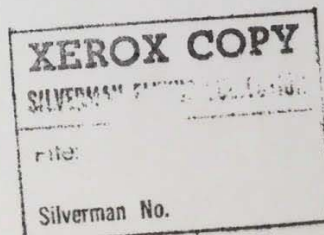
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Composition 1961 #11 (May 11, 1961)
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Composition 1961 #13 (June 6, 1961)
Composition 1961 #14 (June 19, 1961)

intermission

Composition 1961 #15 (July 2, 1961)
Composition 1961 #16 (July 15, 1961)
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Composition 1961 #23 (October 14, 1961)
Composition 1961 #24 (October 27, 1961)
Composition 1961 #25 (November 9, 1961)
Composition 1961 #26 (November 22, 1961)
Composition 1961 #27 (December 3, 1961)
Composition 1961 #28 (December 18, 1961)
Composition 1961 #29 (December 31, 1961)

performers: La Monte Young Robert Dunn



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1961

Three evenings of picnic and electronic music
by Richard Maxfield

Bring food if you care to eat; free wine will be furnished.

There will be electronic music with and without soloists.

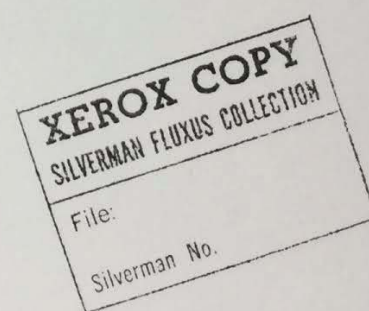
The soloists will include David Tudor, La Monte Young, and others.

The program will be completely different each evening.

\$1.00 donation each evening.

The music will take place from 8:30 to 10:30, but you may come and go, and feel free to move around.

at Yoko Ono's Studio, 112 Chambers Street, top floor
Friday, Saturday and Sunday, April 28, 29, and 30th



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⑨

May 26 & 27, 1961

Simone Morris
"5 dance constructions, + some other things"
at Yoko Ono's Chambers Street Loft

need Program

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AN ENVIRONMENT

by Robert Morris

at Yoko Ono's studio

112 Chambers Street

top floor

OPEN:

Saturday June 3 9-12pm

Sunday June 4 9-12pm

Monday June 5 9-11pm

Tuesday June 6 9-11pm

Wednesday June 7 9-11pm

Contributions appreciated

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BLIND
a happening
by Dennis Lindberg

June 28, 29 and 30
8:30 pm
Yoko Ono's studio
112 Chambers St. NYC
top floor

performers: Jake Bair
Charles Cost
Dennis Lindberg
Bill Spiller

\$1.00 donation

the program will be similar each evening

no more than 30 can participate in a single performance

no one can be admitted after the performance has begun

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DATUM DATE	<div>Happenings & Fluxus</div> <div>1) AUTOR, TITEL, FORM 2) ORT, VERANSTALTER 3) DOKUMENTATION</div> <div>1) AUTHOR, TITLE, FORM 2) PLACE, ORGANIZER 3) DOCUMENTATION</div>
22.03.61	1 A. KAPROW, A SPRING HAPPENING (happening) 2 reuben gallery, N.Y. 3 P, S: m. kirby: happenings, E.P.Dutton, N.Y. 1965 j. johnston: 'happening at the reuben gallery' art news vol. 60, no. 4, 1961 j. johnston: 'ingenious womb' the village voice, N.Y. april 6, 1961
00.03.61- 00.07.61	1 AG - GALLERY (GEORGE MACIUNAS) PERFORMANCES musica antiqua et nova: mar. 25-apr. 16-may 14 lecture-demonstration festival of electronic music: may 7, 21, 28 - works by r. maxfield festival of electronic music: june 4, 18, 11, 25 - works by j. cage, hirsch, d. higgins, j. mac low, e. brown, j. mc dowell, d. johnson, b. morris, p. davis, j. fischer concerts of new sounds + noises: june 10, 17, 24 - works by t. ichiyanagi, j. mac low, j. byrd cinema frontiers (4 evenings of surrealism): may 9, 16, 23, 30 - film of s. peterson, w. maas bread + AG: literary evenings: mar. 14, 21, may 12, 26, june 23, 30 (diane di prima + leroi jones/j. mac low) 2 AG-gallery, 925 madison ave. 73 st. N.Y.C., g. maciunas 3 -I- -incomplete list-
18.04.61	1 R. WHITMAN, MOUTH (theatre piece) 2 reuben gallery, N.Y. 3 -I-, R: m. kirby: happenings E.P.Dutton, N.Y. 1965
11.05.61	1 A. KAPROW, NIGHT (a happening for ann arbor) 2 university of michigan at ann arbor, open house 61 (festival) 3 S: A.K.: five happenings, new writers 4, calder + boyars, london 1967
14.05.61	1 B. PATTERSON, SITUATIONEN FUER 3 KLAVIERE, DUO FUER STIMME UND STREICHER, KOMPOSITION FUER PAPIER, DE-COLL/AGES SOLO FUER WOLF VOSTELL 2 koeln, am buttermarkt 1, am pegel, haro lauhus 3 I, s. bonk: 'musik mit papier', neue rheinzeitung 25. 5. 1961(R)
15.05.61	1 W. VOSTELL, DE-COLL/AGE SOLO, DE-COLL/AGE-COLLAGES (aktion * environment) - [ausst. 15.5.-28.5.1961] 2 buttermarkt 1, koeln, haro lauhus 3 I, R: j.a. thwaites: 'das huebsche und das haessliche', deutsche zeitung v. 23.5.1961, s. bonk: 'musik mit papier', neue rheinzeitung v. 25.5.1961 -mr-: 'unschoepferische pause', ? - v. 16.5.1961
00.00.61	1 (PERFORMANCES AT YOKO ONO'S STUDIO) s. morris: 5 dance constr. + some other things may 26, 27, r. morris: envi- ronment, june 3-7, d. lindberg: happening-blind june 28-30, ph. corner: music of philip corner jan. 62, 26+28, la monte young series: t. jennings: dec. 1960, 18+19, 2. t. ichiyanagi: jan. 61, 7+8, music, 3. h. flynt: music + poetry, feb. 61, 25+26, 4. j. byrd: music + poetry, mar. 1961 4+5, 5. j. mac low: april 61, 8+9, 6. r. maxfield: april 61, 29+30, 7. compositions by la monte young, may 1961, 19+20 2 yoko ono's studio, 112 chambers st. top floor, N.Y.C. 3 -I-

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Y.O. LSA Series Orig. LY

- 1) Dec. 18, 19, 1960 Terry Jennings concert
- 2) Jan 7 & 8 1961 Toshi Ichihyama
- 3) Feb 25 & 26 Henry Flynt
- March 4 & 5 '61 Joseph Byrd
- April 8 & 9 '61 Jackson Mac Low
- April 28, 29, 30 1961 Richard Maxfield
- May 19 & 20 '61 La Monte Young
- May 26 & 27 '61 Simone Morris
- June 3, 4, 5, 6, 7 '61 Bob Morris environment
- June 28, 29, 30 Dennis Lindberg

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Y.O. LSH Series Org. LY#Y.O.

Dec. 18, 19, 1960 Terry Jennings Concert

Jan 7 & 8 1961 Toshi Ichihyama
Henry Flynt.

March 4 & 5 '61 Joseph Byrd

April 8 & 9 '61 Jackson Mac Low

April 28, 29, 30 1961 Richard Maxfield

May 19 & 20 '61 La Monte Young

May 26 & 27 '61 Simone Morris

June 3, 4, 5, 6, 7 '61 Bob Morris Environ.

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December 18, 1960-June 30, 1961

Yoko Ono's Chambers Street Loft Concerts

112 Chambers Street

New York, New York

-obtained loft and series of avant garde events at her loft

Reviews:

Photographers:

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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December 18, 1960-June 30, 1961

Yoko Ono's Chambers Street Loft Concerts

112 Chambers Street

New York, New York

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Reviews:

Photographers:

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: IV. B. 1
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for yoko

Jon -

THOUGHT YOU MIGHT
LIKE TO SEE THIS -
MANUSCRIPT PAGES
FROM "THE ONLY WOMAN
IN THE ROOM" BY
BEATE GORDON - TO BE PUBL.
MARCH 1998. DO YOU KNOW
WHICH "NEWSPAPER REPORTER"
SAW THIS "HAPPENING"?
PLEASE SEND THE XEROX
OF 1964 GRAPEFRUIT
IF YOU WOULD BE SO KIND!

WELCOME BACK!

TALK TO YOU
SOON.

Kevin

KODANSHA INTERNATIONAL LTD.

1-4, Chitose, Chitose, Bunkyo-ku, Tokyo 112, Japan
Telephone: 03-3344-0491, Fax: 03-3344-1560

Sept. 22, 1997

Dear Mr. Concanan,

I hope this helps. In return,
perhaps you could persuade your
friends to buy copies of the book
when it comes out in March next
year - The Only Woman in
the Room

Best wishes,

Stephen Shaw

10/23/97

Dear Yoko -
This is Beate Gordon's
text about your performance at
Chamber's street etc.
that I told you about.
best

FAX copy of
Text to Yoko.

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home, I would stick my head into The Asia Society to see how the lighting had been set up in the hall. He looked dubious. I promised I would only stay ten minutes and then go home to bed, which I did.

On Monday, I went to The Asia Society and saw the first performance, which the children enjoyed tremendously. For the next month, I happily went to The Asia Society every day for two hours, then went home, did my arm exercises, and went to bed.**

Our greatest concern in bringing up our children was giving them a thorough education. They were exposed to music, theater, languages and travel. / We spent several summers in Mallorca, (where Geoffrey could practice his Spanish. Both of the children visited the Soviet Union, where Nicole could use her Russian.

**Although Mallorca was beautiful and the swimming, bicycling and sunning were fun, after the third summer, Nicky and Geoffrey got bored and missed their friends in the U.S. Nicky was fifteen and Geoffrey was eleven years old. They kept on pestering me to arrange an introduction to the Beatles through my friend Yoko Ono who was in London at the time. Since we were returning to New York through London, they thought it would be a perfect opportunity. The Beatles were at the height of their popularity, and constantly badgered by "fans," and so, reluctantly, I called Yoko and asked if she could arrange a meeting. She said it would be difficult but that she would try. When we arrived in London, we stayed with my Aunt Roeschen, and just as we were having dinner, a call come in from Yoko saying that if we

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came over right away to the EMI recording studios, the Beatles would be in a recording session and John Lennon would take them in -- only the children, Yoko said, she and I would have to stay out. I grabbed the children, got a taxi and rushed over to EMI. Yoko had told me which entrance to take so we could avoid the people who always hung around EMI. We entered the building, and Yoko, looking very pale, ushered us in. A few moments later, John Lennon appeared and took Nicky and Geoffrey into the studio. For two hours Yoko and I talked and drank coffee in the small anteroom while the children enjoyed what they later told me was the highlight of their young lives. Yoko told me of her difficult position in England, of the hate mail she was receiving, of the hostility of the other Beatles -- I told her that I was worried about the way she looked, that she should go to a doctor and get a thorough physical examination.

I had known Yoko for many years, since the time she was a student at Sarah Lawrence College. She had been a very pretty and elegant young woman, and I remembered her sitting on my living room couch radiantly happy with her fiancé, the young composer/pianist Toshi Ichiyanagi. When they got married, her parents had been very upset. They didn't even want to give a wedding reception, but were finally convinced by the Japanese community to do so. Joe and I, and the executive director of the Japan Society, Mr. Overton, were invited to this affair. We were the only Caucasians there. I think Yoko and Toshi hoped that we would be able to convince the parents that marrying a musician

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was not such a shameful thing. The parents, of course, knew my father, and the newlyweds thought that would help, too. But nothing did. The parents were adamant, and did not want to help the young couple in any way.

Yoko and Toshi became disciples of John Cage, and started appearing in "happenings." It was the beginning of the avant-garde movement in New York, in the late fifties and early sixties, and they were very successful at it. But they had difficulties making ends meet. I tried to provide *Arbeit* for them -- that is the German word the Japanese use to describe part-time work. Toshi took part as a pianist in the programs I produced for schools and colleges, and Yoko demonstrated calligraphy, recited haiku, folded origami and performed the tea ceremony at various functions. When she entertained at my son's birthday party she created a paper face instead of the usual donkey -- instead of "pin the tail on the donkey," it was pin the eyes, mouth, etc. ^{on} ~~of~~ the "face." She was very creative.

I remember vividly the day Joe came back from a class he had taught at Queens College. He had invited Yoko to demonstrate the tea ceremony to his students. Yoko, clad in kimono, went through the whole ceremony, and in her excellent English narrated and explained each gesture -- the meaning of the steam rising from the boiling kettle, the use of the ceramic tea bowls, the philosophy of leaving all worldly thoughts behind while contemplating the beauty of the scroll hanging in the *tokonoma* (the special niche in the Japanese living room), and the flower arrangement.

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She told them that the entrance to the tea ceremony room was low and narrow, so that the samurai, who crawled through the space, had to leave his swords behind.

When it was all over, Joe asked the class, "Are there any questions?"

There was only one: "Do the Japanese take sugar in their tea?" I often wondered whether this contributed to Joe's decision to give up teaching!

I also remember going to Yoko's first "happening." Joe offered to drive me down but said he would not attend.

I said, "Why don't you come. It's something new, something you have never seen before."

Joe replied, "I don't want to give respectability by my presence to something I do not believe in."

I laughed and said, "But this is a private affair, no one important will be there, there will only be a few people, and I'm sure it will be fun." Nevertheless, Joe refused.

When I went up the rickety stairs of the old wooden loft building, I was flushed with anticipation. The large room was bare except for a few wooden beer barrels which served as seats and a large refrigerator. There were only a few people, but there was a newspaper reporter in attendance.

Yoko ran to the refrigerator, took out some eggs, ran to a wall covered with a huge piece of white paper and hurled the eggs onto the paper. Then she ran back and got some jello which she also threw at the wall. Then she splattered some sumi-ink on the

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paper and used her hands as paint brushes. When the painting was completed, she took a match and set fire to the paper. At that moment, looking at all the wood around me, I said to myself, this serves you right for not listening to Joe. You are now going to die in a fire in a Soho loft! Luckily, John Cage had warned Yoko to put a fire retardant on the paper so it burned slowly, and we escaped a fiery death.

Another time, Yoko invited me to an art exhibit of her work. Before going, I warned my seven-year-old Nicky not to say anything to Yoko. I was afraid she might make some derogatory remark. The exhibit consisted of plants hung on the wall, peeping through burlap which had holes burned in it, and a bottle of sumi-ink which hung from the ceiling upside down and slowly dripped ink onto a wetted burlap cloth on the floor. I congratulated Yoko. Nicky said nothing.

When we left the building I asked her, "Well, what did you think?"

She replied, "I thought it was great."

I said, "Well, why didn't you tell Yoko?" and Nicky replied, "You told me not to say anything."

As Yoko and I chatted about these memories and the present situation they had led her to, I felt sorry, that now, after two unhappy marriages, when she had finally met the man she loved, she was having such a hard time psychologically and physically.

The two hours passed quickly, and then Nicky and Geoffrey emerged radiant with joy. Not only had they been at a Beatles

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

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

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

4.0. to George Maciunas
3 Dec 1971

STANDARD FORM OF LOFT LEASE
The Real Estate Board of New York, Inc.

party of the second part, hereinafter referred to as TENANT,
Witnesseth: Landlord hereby leases to Tenant and Tenant hereby hires from Landlord
 the fourth floor,

which Tenant agrees to pay in lawful money of the United States which shall be legal tender in payment of all debts and dues, public and private, at the time of payment, in equal monthly installments in advance on the first day of each month during said term, at the office of Landlord or such other place as Landlord may designate, without any set off or deduction whatsoever, except that Tenant shall pay the first monthly installment on the execution hereof ~~and the lease be a renewal~~ and the lease be a renewal in the event that, at the commencement of the term of this lease, or thereafter, Tenant shall be in default in the payment of rent to Landlord pursuant to the terms of another lease with Landlord or with Landlord's predecessor in interest. Landlord may at Landlord's option and without notice to Tenant add the amount of such arrearages to any monthly installment of rent payable hereunder and the same shall be payable to Landlord as additional rent.

like material,

[illegible][illegible]

Window Cleaning 8. Tenant will not clean, nor require, permit, suffer or allow any window in the demised premises to be cleaned, from the outside in violation of Section 202 of the Labor Law or of the rules of the Board of Standards and Appeals, or of any other board or body having or asserting jurisdiction.

8. Tenant at its sole expense shall comply with all laws, orders and regulations of Federal, State, County and Municipal Authorities, or with any direction of any public officer or officers, pursuant to law, which may require it to perform any duty upon Landlord or Tenant with respect to damaged premises, fire or other cause of loss. Tenant shall not do or permit to be done any act or thing upon Landlord's premises which would void or make unenforceable any insurance policies covering the building or in conflict with a part, and fixtures and property therein, of which damaged premises form a part, and any act or thing upon said premises which shall or might result in Landlord's any liability or responsibility for injury to any person or persons.

wherein, except on the order or direction permitted by the Fire Department, Board of Fire Underwriters, Fire Insurance Rating Organization, or other authority having jurisdiction, and then only in such quantity and manner of storage as will not increase the rate for fire insurance on the building which demised premises form a part, or on property located therein, over that in effect prior to this lease. If by reason of failure of Tenant to comply with the provisions of this paragraph, the fire insurance rate shall be increased, then Tenant shall pay the increase in the fire insurance rate at the beginning of this lease or at any time thereafter be higher than it otherwise would be, then Tenant shall reimburse Landlord, or its affiliates, paid out hereunder, for that part of all fire insurance premiums thereafter paid by Landlord, which portion shall be so charged because of such failure or use by Tenant, and shall make such reimbursement upon the first day of the month following such action by Landlord. In any action or proceeding brought by Landlord or its affiliates against Tenant, the New York Fire Insurance for the building or demised premises, or the fire insurance rates for said premises, shall be conclusive evidence of the facts therein stated and of the several items and charges in the fire insurance rate then applicable to the building or demised premises. In the event of any fire, explosion, or other loss on the demised premises, the premises are not inflammable, combustible or explosive fluid, material, chemical or substance, or cause or permit any odors of corrosive or other processes, and any unusual or other objectionable odors to permeate the premises, or if the premises are not used for the purpose set forth in premises, that the premises are not used for the purpose set forth in premises, that the premises are not used for the purpose set forth in premises, shall not relieve Tenant from the foregoing duties, obligation and expenses.

Subordination. 7. This lease is subject and subordinate to all ground or underlying leases and to all mortgages which may now or hereafter affect such leases or the real property of which demised premises form a part, and to all renewals, modifications, consolidations, replacements and extensions thereof. This clause shall be self-operative and no further instrument of subordination shall be required by any mortgagee. In connection with such subordination, Tenant shall execute promptly any certificate that Landlord may request. Tenant hereby constitutes and appoints Landlord the Tenant's attorney-in-fact to execute any such certificate or certificates for and on behalf of Tenant.

Property—
Loss, Damage,
Reimbursement

8. Landlord or its agents shall not be liable for any damage to property of Tenant or of others entrusted to employees of the building, nor for the loss of or damage to any property of Tenant by theft or otherwise. Landlord or its agents shall not be liable for any injury or damage to persons or property resulting from fire, explosion, falling objects, flood, water, rain, wind, or any other cause, or from the use of any building or part thereof, or from any alterations or plumbing works or from the roof, street or sub-surface, or from any other place or by dampness or by any other cause of whatsoever nature, unless caused by or due to the negligence of Landlord, its agents, servants or employees; nor shall Landlord or its agents be liable for any such damage to persons or property of tenants or persons in said building or construction operations in construction of any private, public or quasi public work; nor shall Landlord be liable for any latent defect in the demised premises or in the building of which they form a part. If at any time any windows of the demised premises are temporarily closed, whether by darkened or bricked up panes, or otherwise, whether including, but not limited to, the use of its own cars, Landlord shall not be liable for any damage Tenant may sustain thereby and Tenant shall not be entitled to any compensation therefor nor abatement of rent nor shall the same damage Tenant may sustain hereunder nor constitute an event of default. Within (5) days after rendition of compensation Landlord as herein provided shall pay to Tenant the amount of compensation for damages sustained by or damages or losses sustained or incurred by Landlord due to non-performance or non-compliance with its obligations or failure to observe any term, covenant or condition of this lease. Landlord shall not be liable for any damage to property of Tenant in the demised premises or in the building of which they form a part, or in any structure, Tenant shall not move any safe, heavy or in any future weight, bulky matter, or fixtures into or out of the building, except with Landlord's consent. If such safe, machinery, equipment, freight, bulky matter or fixtures require special handling, Tenant agrees to employ only persons holding a Master Rigger License, to do said work, and that all work in connection therewith shall comply with the laws of the City of New York. Notwithstanding such consent, Landlord, Tenant agrees to indemnify Landlord for, and hold Landlord harmless from and free from damages sustained by its property and for any damages or losses paid out by Landlord in settlement of claims for any damages, claims, as well as for all expenses and attorneys' fees, incurred in connection with all such costs incurred in repaying any damage to the building or its contents.

**Destruction—
Fire or
Other Cause** 9. If the demised premises shall be partially damaged by
fire or other cause without the fault or neglect of Tenant,
Tenant's servants, employees, agents, visitors or licensees,
the damages shall be repaired by and at the expense of
Landlord and the rent until such repairs shall be made shall be apportioned
according to the part of the demised premises which is so damaged by Tenant.

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rent, nor shall such revocation, diminution or regulation be deemed constructive or actual eviction. Any fee or license charge of municipal authorities for such vault shall be paid by Tenant.

Certificate of Occupancy 15. Tenant will not at any time use or occupy the demised premises in violation of the certificate of occupancy issued for the building of which the demised premises form a part, and in the event that any department of the City or State of New York shall hereafter at any time contend and/or declare by notice, violation, order or in any other manner whatsoever that the premises hereby demised are used for a purpose which is a violation of such certificate of occupancy,

a similar proceeding. Landlord at Landlord's option may make such alterations, repairs, replacements and/or decorations in the demised premises as Landlord in Landlord's sole judgment considers advisable and necessary for the purpose of re-letting the demised premises; and the making of such alterations and/or decorations shall not operate or be construed to release Tenant from liability hereunder as aforesaid. Landlord shall in no event be liable in any way whatsoever for failure to re-let the demised premises, or in the event that the demised premises are re-let, for failure to collect the rent thereof under such re-letting. In the event of a breach or threatened breach by Tenant of any of the covenants or provisions hereof, Landlord shall have the right of injunction and the right to invoke any remedy at

Attached to and forming a part of lease between ONE TWELVE FOURTEEN CORPORATION, as LANDLORD, and YOKO ONO, as TENANT, for the fourth floor in the building known as No. 112 CHAMBERS STREET, in the Borough of Manhattan, City of New York, under lease dated December 1st, 1960.

38. The Tenant accepts the premises and appurtenances, including toilets, "as is" after examination and without representation on the part of the Landlord or its agent as to condition, physical or otherwise, and during the term hereof the Tenant agrees that she will not call upon the Landlord for any expenditure for repairs and/or improvements and will make any needful repairs and/or improvements at her own cost and expense.

39. Landlord having made no representation as to the permitted use of the premises and if it becomes necessary to make any alterations to comply with any requirements of any governmental departments having jurisdiction over the premises, the Tenant will do so at her own cost and expense.

40. It is expressly understood and agreed that the demised premises will not be used for residential or living purposes.

41. In the event Tenant does not desire to make the repairs and/or improvements as provided for and required under Article 39 herein, she may at her option cancel this lease by notice in writing as of the end of the calendar month following the day of the notice. In the event that such notice is not received within thirty (30) days after such repairs and/or improvements become necessary she shall be deemed to have exercised her option to continue in possession and to make such repairs and/or improvements.

42. The demised premises are presently vacant and by reason thereof the provisions of the Emergency Rent Control Laws of the State of New York, as amended, are inapplicable thereto.

privilege, if and when so exercised by Landlord, shall cancel and terminate this lease and any such renewal or extension previously entered into between said Landlord and Tenant or the right of Tenant to any such renewal or extension; any right herein contained on the part of Landlord to cancel this lease shall continue during any extension or renewal hereof; any option on the part of Tenant herein contained for an extension or renewal hereof shall not be deemed to give Tenant any option for a further extension beyond the first renewal or extended term. No act or thing done by Landlord or Landlord's agents during the term hereby demised shall constitute an eviction by Landlord, nor shall be deemed an acceptance of a surrender of said premises, and no agreement to accept such surrender shall be valid unless in writing signed by Landlord. No employee of Landlord or of Landlord's agents shall have any power to accept the keys of said premises prior to the termination of the lease. The delivery of keys to any employee of Landlord or Landlord's agents shall not operate as a termination of the lease or a surrender of the premises. In the event of Tenant at any time desiring to have Landlord sublet the premises for Tenant's account, Landlord or Landlord's agents are authorized to receive said keys for such purposes without releasing Tenant from any of the obligations under this lease, and Tenant hereby releases Landlord of any liability for loss of or damage to any of Tenant's effects in connection with such subletting. The failure of Landlord to seek redress for violation of, or to insist upon the strict performance of, any covenant or condition of this lease, or any of the Rules and Regulations set forth or hereafter adopted by Landlord, shall not prevent a subsequent act, which would have originally constituted a violation, from having all the force and effect of an original violation. The receipt by Landlord of rent with knowledge of the breach of any covenant of this lease shall not be deemed a waiver of such breach. The failure of Landlord to enforce any of the Rules and Regulations set forth, or hereafter adopted, against Tenant and/or any other tenant in the building shall not be deemed a waiver of any such Rules and Regulations. No provision of this lease shall be deemed to have been waived by Landlord, unless such waiver be in writing signed by Landlord. No payment by Tenant or receipt by Landlord of a lesser amount than the monthly rent herein stipulated shall be deemed to be other than an account of the earliest any other remedy in this lease provided. This lease contains the entire agreement between the parties, and any executory agreement hereafter made shall be ineffective to change, modify, discharge or affect an abandonment of it in whole or in part unless such executory agreement is in writing and signed by the party against whom enforcement of the lease is sought, and signed by the party against whom enforcement of the lease is sought, and signed by the party against whom enforcement of the lease is sought.

and payable when rendered, and the amount of such sums shall be deemed to be, and be paid as, additional rent. Tenant shall, however, have the option of independently contracting for the removal of such rubbish and refuse in the event that Tenant does not wish to have same done by employees of Landlord. Under such circumstances, however, the removal of such refuse and rubbish by others shall be subject to such rules and regulations as, in the judgment of Landlord, are necessary for the proper operation of the building. Landlord reserves the right to stop service of the heating, elevator, plumbing and electric systems, when necessary, by reason of accident, or emergency, or for repairs, alterations, replacements or improvements, in the judgment of Landlord desirable or necessary to be made, until said repairs, alterations, replacements or improvements shall have been completed. And Landlord shall have no responsibility or liability for failure to supply heat, elevator, plumbing and electric service, during said period or when prevented from so doing by strikes, accidents or by any cause beyond Landlord's control, or by laws, orders or regulations of any Federal, State or Municipal Authority, or failure of coal, oil or other suitable fuel supply, or inability by exercise of reasonable diligence to obtain coal, oil or other suitable fuel. If the building of which the demised premises are a part supplies manually operated elevator service, Landlord may proceed with alterations necessary to substitute automatic control elevator service upon ten (10) day written notice to Tenant without in any way affecting the obligations of Tenant hereunder, provided that the same shall be done with the minimum amount of inconvenience to Tenant, and Landlord pursues with due diligence the completion of the alterations.

Security 31. Tenant has deposited with Landlord the sum of \$100.00 as security for the faithful performance and observance by Tenant of the terms, provisions and conditions of this lease. It is agreed that in the event Tenant defaults in respect of any of the terms, provisions and conditions of this lease, including, but not limited to, the payment of rent and additional rent, Landlord may use, apply or retain the whole or any part of the security so deposited to the extent required for the payment of any rent and additional rent or any other sum as to which Tenant is in default or for any sum which Landlord may expend or may be required to expend by reason of Tenant's default in respect of any of the terms, covenants and conditions before or after summary proceedings or other re-entry by Landlord. In the event that Tenant shall fully and faithfully comply with all of the provisions, covenants and conditions of this lease, the security shall be returned to Tenant at the expiration of the term of this lease.

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any time this lease is not restricted to their "re-enter" and "re-entry" as used in this lease as not restricted to their technical legal meaning. The term "business days" as used in this lease shall exclude Saturdays (except such portion thereof as is covered by the insertion of specific hours in Article 30 hereof), Sundays and all days observed by the State or Federal Government as legal holidays.

34. The covenants, conditions and agreements contained in this lease shall bind and inure to the benefit of Landlord and Tenant and their respective heirs, distributees, executors, administrators, successors, and, except as otherwise provided in this lease, their assigns.

Adjacent Excavation— 35. If an excavation shall be made upon land adjacent to the demised premises, or shall be authorized to be made, Tenant shall assist to the person causing or authorized to cause such excavation, licensee to enter upon the demised premises for the purpose of doing such work as said person shall deem necessary to preserve the wall or the building of which demised premises form a part from injury or damage and to support the same by proper foundations without any claim for damages or indemnity against Landlord, or diminution or abatement of rent.

Articles 38 to 40, inclusive, on the rider attached hereto are made a part of this lease. In Witness Whereof, Landlord and Tenant have respectively signed and sealed this lease as of the day and year first above written.

Witness for Landlord:

E. R. Sanderson

Witness for Tenant:

E. R. Sanderson

ONE TWELVE FOURTEEN CORPORATION

By *Yoko Ono*

[L. S.]

ACKNOWLEDGMENTS

CORPORATE LANDLORD
STATE OF NEW YORK,
County of New York, ss.:
On this day of 19 before me

personally came to me known, who being by me duly sworn, did depose and say that he resides in that he is the of the corporation described in and which executed the foregoing instrument, as LANDLORD; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation; and that he signed his name thereto by like order.

INDIVIDUAL LANDLORD
STATE OF NEW YORK,
County of New York, ss.:
On this day of 19 before me

personally came to me known and known to me to be the individual described in and who, as LANDLORD, executed the foregoing instrument and acknowledged to me that he executed the same.

CORPORATE TENANT
STATE OF NEW YORK,
County of New York, ss.:
On this day of 19 before me

personally came to me known, who being by me duly sworn, did depose and say that he resides in that he is the of the corporation described in and which executed the foregoing instrument, as TENANT; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation; and that he signed his name thereto by like order.

INDIVIDUAL TENANT
STATE OF NEW YORK,
County of New York, ss.:
On this day of 19 before me

personally came to me known and known to me to be the individual described in and who, as TENANT, executed the foregoing instrument and acknowledged to me that he executed the same.

RULES AND REGULATIONS

1. The sidewalks, entrances, passages, courts, elevators, vestibules, stairways, corridors or halls shall not be obstructed or encumbered by any Tenant or used for any purpose other than ingress and egress to and from the demised premises, and if said premises are situated on the ground floor of the building the Tenant thereof shall further, at said Tenant's own expense, keep the sidewalks and such directly in front of said premises clear and free from ice, snow, etc.

2. No awnings or other projections shall be attached to the outside walls of the building without the prior written consent of the Landlord. No curtains, blinds, shades, or screens shall be attached to or hung in, or used in connection with, any window or door of the demised premises, without the prior written consent of the Landlord. Such awnings, projections, curtains, blinds, shades, screens or other fixtures must be of a quality, type, design and color, and attached in the manner approved by the Landlord.

3. No sign, advertisement, notice or other lettering shall be exhibited, inscribed, painted or affixed by any Tenant on any part of the outside or inside of the demised premises or building without the prior written consent of the Landlord. Interior signs on doors shall be inscribed, painted or affixed for each Tenant by the Landlord at the expense of such Tenant, and shall be of a size, color and style acceptable to the Landlord. Only the Tenant named in the lease shall be entitled to appear on the Directory Board or Tablet. Additional names may be added in Landlord's sole discretion under the terms and conditions as he may approve.

4. The shades, shades, skylights, windows, and doors that reflect or admit light and air into the halls, passageways or other public parts of the building shall not be covered or obstructed by any Tenant, nor shall any bottles, parcels, or other articles be placed on the windowsills.

5. The water and wash closets and other plumbing fixtures shall not be used for any purpose other than those for which they were constructed, and no sweeping, rubbish, rags, or other substances shall be thrown thereon. All damage resulting from any misuse of the fixtures shall be borne by the Tenant who, or whose servants, employees, agents, visitors or licensees, shall have caused the same.

6. No Tenant shall mark, paint, drill into, or in any way deface any part of the demised premises or the building of which they form a part. No boring, cutting or arranging of wires shall be permitted, except with the prior written consent of the Landlord and as the Landlord may direct. No business or other flow covering shall be laid or direct current with the flow of the demised premises, but if any such covering is required by Tenant, an insulating of insulating material, the use of cement or other adhesive non-flammable in water having adequately protect the same.

7. No Tenant shall make, or permit to be made, any unreasonably disturbing noise or disturb or interfere with occupants of this or neighboring buildings or premises or those having business with them whether by the use of any instrument, radio, talking machine, musical noise, whistling, singing, or in any other way.

8. No Tenant, nor any of Tenant's servants, employees, agents, visitors or licensees, shall at any time bring or keep upon the demised premises any inflammable, combustible or explosive fluid, chemical or substance, or cause or permit any unusual or objectionable odors to be produced upon or permeate from the demised premises.

9. The Landlord reserves the right to inspect all freight to be brought into the building and to exclude from the building all freight which violates any of these Rules and Regulations or the lease of which these Rules and Regulations are a part.

10. The Landlord shall have the right to prohibit any advertising by any Tenant, in its opinion, tends to impair the reputation of the building or its desirability and, upon written notice from the Landlord, Tenant shall refrain from or discontinue such advertising.

11. Carrying, soliciting and peddling in the building is prohibited and each Tenant shall co-operate to prevent the same.

12. There shall not be used in any space, or in the public halls of any building, either by any Tenant or by jobbers or others, in the delivery or receipt of merchandise, any kind of truck, except those equipped with rubber tires and side guards.

13. No Tenant shall purchase spring water, ice, towels, or other like service, from any company or persons not approved by the Landlord.

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Subj:	Addendum to Midori Q&A
Date:	3/1/04 9:46:46 AM Eastern Standard Time
From:	Mindtrain9
To:	Jonshendricks

Oh, okay. It was Bungei Shunju, not Fujin Kohron. What was published in Fujin Kohron magazine, also in 1973 or 1974, was the "Nippon Dansei Chinbotsu Sho"...a very important feminist writing which was written by me in Japanese. But when Mr. Iimura's book came out, it gave the impression that Mr. Iimura had translated my english writing into Japanese! This was unfair to me, since the writing of "Nippon Dansei Chinbotsu Sho" was one of my best Japanese writings.

Anyway, the reason I just said "Fujin Kohron," was because I was more concerned about correcting you on the fact that it was never published as an autobiographical book on it's own. Yes. It was Bungei Shunju, first. Later, it was introduced in Mr. Iimura's book, but never published as an independent book of autobiography.

I also want to correct the impression I might have given that I "only" got Chamber Street for "other" avant-garde artists, and not for myself. In my subconscious, I was doing it for all of "us" the loosely connected group of artists, including but not exclusively myself, I suppose. Although introducing my work in that space was not the main inspiration when I first thought of getting the space for such a venture. I was more excited by the "idea" as a revolutionary one, to cut through the dreary tradition of the three uptown concert halls being the only place of presentation of music for composers. Yes. I thought it was revolutionary and I was excited and proud that I thought of it. Sure enough, many of my friends advised me that it was sheer folly to get a space in downtown as a concert space, since "nobody" will go downtown for a concert! But I was so excited by the concept of it, I really didn't care. For some reason, I knew it was very, very important to go ahead. Much later, in fact when I came back to N.Y. around October of 1964 from Tokyo, I found out that what I had started in Chamber Street was much more important than I had ever imagined!

For myself, the space became my own private work space in days when there were no concerts, and a place to be alone in, while I had an apartment I shared with Toshi uptown on Amsterdam Avenue.

I, also, may have given the impression in our Q&A that I was getting the space mostly to introduce Toshi Ichiyanagi's work, like many supportive wives might have done. Since Toshi, at the time, had already received many awards as a composer, (Copeland Award, Lukas Foss award, etc.) and already had public acclaim in the music world, per say, it was certainly not in my awareness to get a downtown space for Toshi to introduce his work.

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Subj:	Q&A
Date:	2/29/04 7:41:06 PM Eastern Standard Time
From:	Mindtrain9
To:	myamamura2000@y
CC:	Jonshendricks

1. Was the idea of inviting people for a private space taken from Japanese Tea culture?

No. It was a wonderful, and then, very original and practical solution I came up with for my avant-garde artist friends, starting with my then husband, Toshi Ichiyanagi, to finally have a space in which we can present their works. In those days, Carnegie Hall, Carnegie Recital Hall and Town Hall were the only concert halls in New York in which composers could present their works. In 1959, Cage was able to present his avant-garde work at Carnegie Recital Hall, not Carnegie Hall, with two other avant-garde composers. We all regarded that as quite a break through. However, the very fact that I came up with an idea to accomodate and help avant-garde artists in general, instead of doing something for myself, was a very feminine thing to have done , I think.

2. Have you started the space because you were woman and didn't have an equal access to the traditional art venues?

No. At that time, not just women artists but all avant-garde artists were suffering from not having access to the traditional art venues. In fact, I did not come up with the idea of the Chamber Street Concert Series for myself at all. But once we started the series, I did assume that I would be presenting my work as well. But that was precisely what the male artists were afraid I would do. There was an unspoken discouragement to that effect. They recommended and lined up concerts of other artists but never suggested presenting my work. I went along with that, thinking that the recommendation of the artists was made according to the merits of the artists and their works. But one day, I heard my friend say, "I bet you want to do your concert, too!" It was said with such disdain, I just said "no, I don't. I won't do it in my place. One day, I'll do it in Carnegie Recital Hall, or something. I'll wait until then." He looked at me like he was surprised by how easily I gave up on the idea of doing my concert in the now "hot" space, but looked somewhat relieved, and did not say anything. At that time, I had no idea that, at the end of that very year, I will be doing a concert in Carnegie Recital Hall!

3. Aside from the conceptual nature of the instruction pieces, were physical aspects of instruction pieces suitable for women's expression? Or it doesn't have much relation to gender.

I didn't think I was making instruction pieces to suit myself or women in particular. But the trials and tribulations I have lived through as a woman in this society, definitely inspired me to create the instructions and effected their physical aspects as well. The more osteracized I was the more the stretch of my imagination had become inspired, powerful and positive, as if that was absolutely necessary for my very survival. The energy I could not get from our miserably failed male society, I got from our planet and the Universe. So be it! yoko ono Feb. 2004

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Add Color.

ca. 1960

Ay-o visited w/friend

4/6/93

Ay-o.

Several canvases
each you can see
morning, sun, etc.

before organizing
events + chambers

heigh Wall
she said you
have to see it
and give me

yo. had canvas for people
to add color

Ay-o threw bucket
paint onto canvas

all/manny art works were
at chambers st.

painting to be stepped on
canvases on wall

Duchamp visited w/ Max Ernst.
(ca. time of his
MOMA show)

1874 -

Ay-o
was at
7.0. loft in '60
with Miss Mori

7.0.
4/6/93

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Feb 18 '61 7.0. Birthday
^{low} huge ~~table~~ table (stained) look

everyone wrote on it -

like a piece

orange crates — as chairs

pos. Arakawa has it.