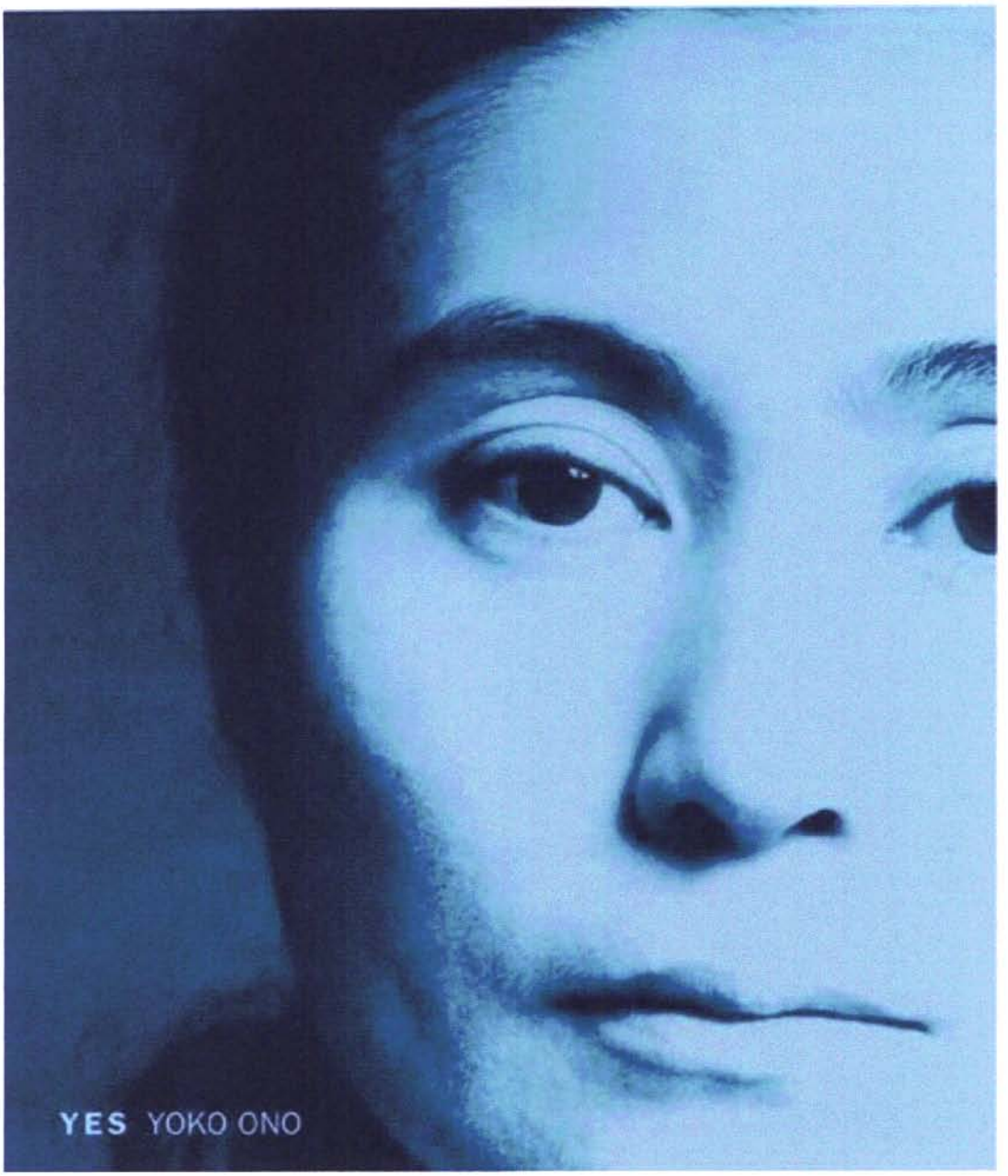
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YES YOKO ONO

YES YOKO ONO



Japan Society, New York
and Harry N. Abrams, Inc., Publishers

ALEXANDRA MUNROE
WITH JON HENDRICKS

WITH ESSAYS BY
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EXHIBITION SCHEDULE:

Walker Art Center, Minneapolis
March 10–June 17, 2001
www.walkerart.org

Contemporary Arts Museum, Houston
July 13–September 16, 2001
www.camh.org

MIT–List Visual Arts Center, Cambridge, Mass.
October 18, 2001–January 6, 2002
web.mit.edu/lvac/www

Art Gallery of Ontario, Toronto
February 22–May 20, 2002
www.ago.on.ca

San Francisco Museum of Modern Art
June 22–September 8, 2002
www.sfmoma.org

Other venues in North America and Asia to be announced

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Acknowledgments

The guiding inspiration of this exhibition and publication, YES YOKO ONO, has been to construct a useful and illuminating survey of Ono's art in all media over a crucial period in the history of late modernism. Such an undertaking would have been impossible to achieve without the generous cooperation of the artist herself. I am grateful for the unwavering faith that Yoko has shown toward me and this project since we first began working together in 1995. Over the years, she has shared her insights and reminiscences and provided extraordinary background on the forces that have shaped her work. Her keen perception and wonderful humor have enriched our discussions, as has her boundless intellectual spirit and sense of the supernaturally divine. Yoko also gave tremendous attention to the authors during the research of their texts—an accessibility that has assured this book lasting authority.

Ono once said that a dream you dream alone is only a dream, but a dream we dream together is reality. Sam Havadtoy has made this project possible at every stage and at all levels of production, and I thank him for his constant support, leadership, and creative input. His dedication to Yoko Ono's art is the mainstay of YES.

Jon Hendricks, who has worked with Ono as curator and archivist since 1989, first revealed Yoko's seminal conceptualism to me while I was researching an earlier exhibition of postwar Japanese art. His profound and detailed knowledge of her work has informed this exhibition and book and has inspired numerous discoveries. It has been a rare privilege to work with Jon as consulting curator on this project. His essay here on Yoko Ono and Fluxus sheds light on Yoko's Fluxus history, and his compilation of the Anthology of artist's writings offers rich and provocative testimony to Yoko's unique artistic vision. Jon guided the authors through the artist's archives, suggested directions for research, and his manuscript reviews helped fine-tune each author's thinking, including my own. In thanking Jon we are appreciative as well of Joanne Hendricks and Aurora Hendricks. We also thank Sara Seagull for her assistance in many ways.

This exhibition draws primarily from three collections: the artist's collection, New York; The Gilbert and Lila Silverman Fluxus Collection, Detroit; and the Gilbert and Lila Silverman Collection, also in Detroit. We are grateful to these collections for their generous loans. We also acknowledge the Collection Archiv Sohm, Staatsgalerie, Stuttgart, and Jon and Joanne Hendricks for lending important work to this show.

At the artist's Lenono Photo Archive, Karla Merrifeld supplied with marvelous calm and order a seemingly endless request for press clippings, broadcast recordings, and photographs representing Ono's entire career. Her assistance with many aspects of this book's research contributed to the success of our production. Curt Fritzeen also facilitated our work at the artist's office, Studio One. We thank them for their support and cooperation.

Shows have a way of being conceived simultaneously as books, and YES was from the start an Abrams publication. I am grateful to publisher Paul Gottlieb for his enthusiastic support of this project and for his vision of the book's significance. A monograph of this scope could not have been accomplished without the talents of Margaret Chace, Vice President and Managing Editor, and Nicole Columbus, editor, who supervised its publication. At Japan Society Gallery, Annie Van Assche compiled the photographs—a daunting task—and oversaw all new photography, scanning, and photo research. She worked tirelessly in coordinating many aspects of this project. General Editors Reiko Tomii and Kathleen M. Friello did a masterful job of compiling the manuscripts, editing this book, and working closely with its eighteen authors. Dr. Tomii was instrumental in conceptualizing and organizing the Yoko Works section. We were fortunate to engage John Bigelow Taylor and Diane Dubler to produce new photography of Yoko Ono's objects and ephemera that are featured throughout. In Jerusalem, Oded Lobl photographed several works on view at the Israel Museum, for which we are most grateful. All other photographers who contributed to this book are listed under photography credits. Our thanks also go to Lisa Overton of Big Pink for her assistance on the scanned material. I am grateful also to research assistants Fergus McCaffrey and Midori Yoshimoto, and to translators Dr. Tomii and Ms. Yoshimoto for making so many previously unknown Japanese texts available to us. The book's superb design is the work of Miko McGinty. Rachel Tsutsumi assisted Miko in organizing the photographic material and in typesetting.

The range of Yoko Ono's work demanded an equally wide range of expertise. YES YOKO ONO features essays and contributions by leading scholars and critics in the visual arts, film, music, performance studies, and cultural history, and we are indebted to the following individuals for their important texts on Ono. For Part II, On Yoko: David A. Ross, Director, San Francisco Museum of Modern Art; Murray Sayle, writer on Japan for *The New Yorker*; and Jann S.

Wenner, Publisher of *Rolling Stone* magazine. For Part III, Yoko Works: Bruce Altshuler, Director of Studies for Graduate Programs, Christie's Education; Kevin Concannon, Adjunct Professor, Virginia Commonwealth University; Edward M. Gomez, critic and novelist; Chrissie Iles, Curator of Film and Video, Whitney Museum of American Art; Joan Rothfuss, Associate Curator of Visual Arts, Walker Art Center; Kristine Stiles, Associate Professor, Duke University; and Midori Yoshimoto, Ph.D. Candidate, Department of Art History, Rutgers University. This section, arranged in catalogue raisonné format, provides an in-depth history and appreciation of Ono's work that should inspire a serious re-appraisal not only of her art but of conceptualism itself. Special thanks are due to these authors for their scholarly expertise. Global perspectives on Ono's recent work have been supplied by curators who have first-hand experience presenting her projects: Kai Bauer, former commissioner of visual arts programming, Langenhagen, and currently independent curator, Stuttgart; Achille Bonito Oliva, independent curator, Rome, and 1993 commissioner of the Venice Biennale; Nanjō Fumio, independent curator, Tokyo; Pablo J. Rico, independent curator, Spain; and Lars Schwander, Curator, Fotografisk Center, Copenhagen. Part IV represents an extensive documentary and research effort on the part of Jon Hendricks and the team of Kevin Concannon and Reiko Tomii.

This exhibition travels to several venues in North America. I am grateful to David Ross, Director of the San Francisco Museum of Modern Art, for his early and abiding interest in this show and to each of my colleagues who signed up early for the tour: Kathy Halbriech, Director, and Joan Rothfuss, Associate Curator, Walker Art Center; Marti Mayo, Director, and Dana Friis-Hansen, former curator, Contemporary Art Museum, Houston; and Jane Farver, Director, MIT List Visual Arts Center, Cambridge. We look forward to watching Yoko Ono's art and thought expand with new meaning in today's world.

When I assumed the directorship of Japan Society Gallery in spring 1998, my plans for this exhibition were well underway. I am grateful to Ambassador William Clark, Jr., President of Japan Society, for his enthusiastic embrace of this project and for his belief in its importance within the overall programming of the Society. John Wheeler, Vice President, and Carl Schellhorn, Vice President and Treasurer, have also provided support throughout. Each of the following individuals contributed to Japan Society's presentation: Elizabeth Costa, Director, and Diana Foster, Assistant Director, Development; Paula Lawrence, Director, Performing Arts; Kyoko Hirano, Director, Japan Society Film Center; Kate Cohen, Director, Communications, and Ruth Kaplan, press consultant; Ruri Kawashima, Director, and Katharina Belting, Senior Program Officer, U.S.-Japan Program.

In the Gallery, Assistant Director Jane Rubin superbly managed every aspect of this exhibition and its ambitious tour. As I struggled with my new balancing act of directing a museum and curating an exhibition, Jane compiled much of the object research that forms the basis of this show. Together with Curator of Education, Annie Van Assche, they have made YES everything we ever dreamed of. Others whose hard work helped realize this project are Assistant to the Director, Takahide Tsuchiya, and Gallery interns Cynthia Elden, So Young Lee, Mori Oda, and research associate Hyunsoo Woo.

The Gallery benefits from its Art Advisory Committee, chaired by Samuel Sachs, II, and the Friends of Japan Society Gallery. I am thankful for their support and encouragement of new directions and scholarship in the field of Japanese art.

Alexandra Munroe
Director, Japan Society Gallery
and Exhibition Curator

Nothing IsReal: Yoko Ono's Advertising Art

KEVIN CONCANNON

Among Yoko Ono's artistic accomplishments, possibly the least recognized are her various series and works for advertising media (created as early as 1964), which clearly manifest the strategy of institutional critique that would in later years be considered a hallmark of Conceptual Art. From *IsReal Gallery* (1965) through *War Is Over!* (1969) and beyond, these works in many ways prefigure the trajectory of Conceptual Art's development through the 1960s and into the 1970s.

Although a number of authors have noted the importance of Ono's advertising works in passing, it is only very recently that they have been considered in any depth.[1] Even such a widely publicized project as *War Is Over!* (billboards, posters, and ads created with John Lennon) has received little art historical or critical attention.[2] This scholarly oversight can be explained in part by the fact that "ad art" is yet to be recognized as a separate category of artmaking. Artists' billboards are often understood as "installation art,"[3] postcards as "mail art," and print ads as a type of "artist's page." And some of Ono's advertising works have also been categorized simply as "scores."

The sphere of advertising allowed Ono to reach far wider audiences with her characteristic participation works than would otherwise have been possible. For works that are explicitly intended to be completed in the viewer's mind, advertising is an especially potent medium. Whereas the conventional objective of advertising is to encourage consumption, Ono's ads encourage creation. Draw a circle; drill a hole; swim in your sleep. Hovering between the real and the imaginary, Ono's art offers a virtual reality that the viewer must help construct, tangibly or conceptually. The aim of this chapter is to introduce Ono's advertising works and to prepare a foundation for understanding their significance in the history of Conceptualism.

The first advertisements as such that Ono placed in a magazine or newspaper were two *IsReal Gallery* ads in *The New York Arts Calendar* (no. 36). One was a full-page display in the March 1965 issue, which advertised "Circle Events" at *IsReal Gallery*.[4] According to the ad, "circle events" could be ordered on different materials (leather, silk, glass, canvas, or others), in varying sizes (from 3¼ x 2" to 40 x 24"), for the price of "about $250."[5] The exhibition dates were given in the listings page as March 3–31, and the gallery described as open twenty-four hours a day. No address was offered, but a telephone number was listed. The magazine's next issue featured another ad for *IsReal Gallery*, this one offering "Hole Events," also on "leather, silk, glass, canvas, or other material to order."[6] *IsReal Gallery*, however, existed only in the pages of *The New York Arts Calendar* and in the minds of the artist and her readers.

The *IsReal* advertisements are among the earliest examples of Conceptual Art in an advertising medium, coming three years before Dan Graham's *Figurative* (fig. 9.2) in the March 1968 issue of *Harper's Bazaar*, a work that is generally cited in this regard.[7]

Graham's ad, a cash-register tape with the title *Figurative by Dan Graham*, appeared sandwiched between advertisements for Warner bras and Tampax tampons.[8] The coincidence of *Figurative*'s place-

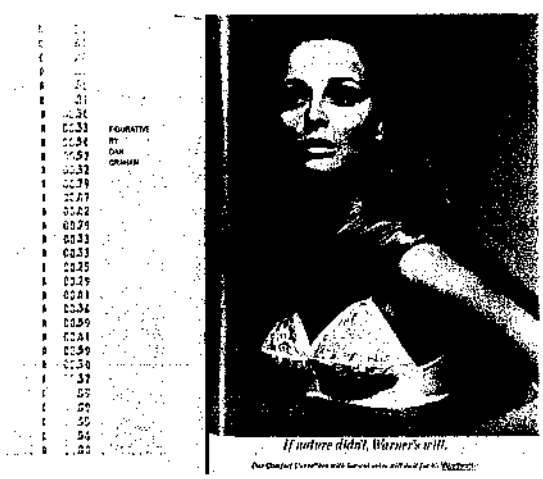


FIGURE 9.2
DAN GRAHAM,
FIGURATIVE, 1968.
ADVERTISEMENT IN
HARPER'S BAZAAR,
MARCH 1968

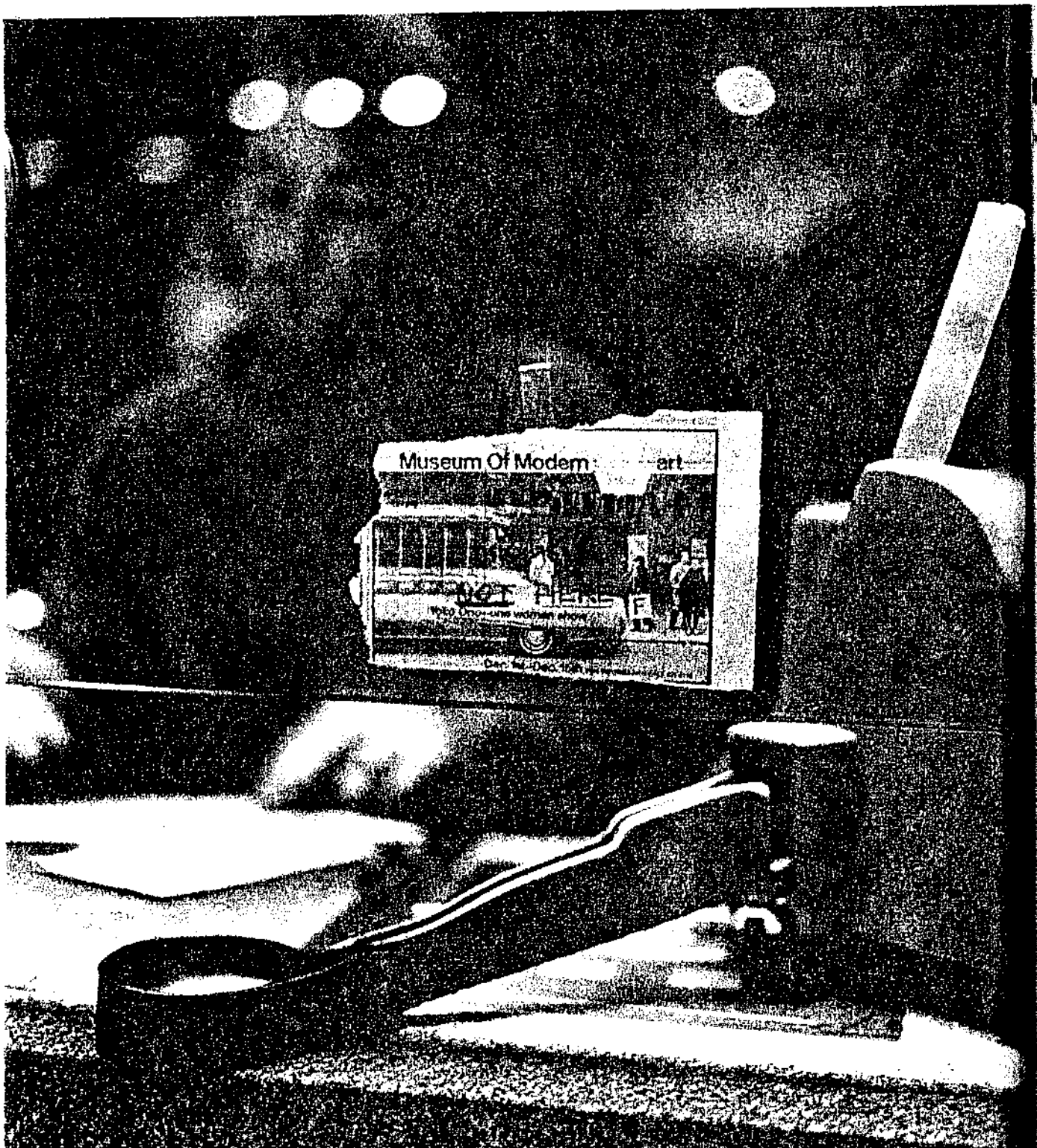


FIGURE 9.1
ADVERTISEMENT FOR *MUSEUM OF MODERN [F]ART* IN MOMA TICKET WINDOW. FROM ARTIST'S BOOK / EXHIBITION CATALOGUE, 1971

Nothin

KEVIN CO

ment adjacent to an ad for bras extends the pun inherent in the work, which—to an art-savvy reader—already suggests a play between "figurative art" and the column of "figures" on the tape. In an essay titled "My Works for Magazine Pages: 'A History of Conceptual Art'" (1985), Graham offers this explanation of the work:

> I became involved with the art system accidentally when friends of mine suggested that we open a gallery.... At our gallery, John Daniels, we gave Sol Lewitt a one-man show, and presented several group shows that included all the proto-Minimalist artists.... However, the gallery was forced to close at the end of the first season due to bankruptcy.... Through the actual experience of running a gallery, I learned that if a work of art were not written about and reproduced in a magazine, it would have difficulty attaining the status of "art." It seemed that to be defined as having value (that is, value as "art"), a work had only to be exhibited in a gallery and then to be written about and reproduced as a photograph in an art magazine. It was this record of the no-longer-extant installation, along with more accretions of information after the fact, that became the basis for the art work's fame and, to a large extent, its economic value.[9]

Ono's *IsReal Gallery* was constructed of little more than these "accretions of information": in it, she effectively conflated the exhibition and its documentation. The *Draw Circle* and *Drill Hole* works—actually blank rectangles—were "reproduced" in *The New York Arts Calendar* as illustrations, "documenting" works available at an immaterial gallery. (Curiously, in the same March 1965 magazine in which the first *IsReal Gallery* ad appeared, Graham had an advertisement as well—for his very real, soon-to-be-bankrupt gallery, John Daniels.[10])

As with much Conceptual Art, language and geometry are both implicated in the *IsReal Gallery* works. (Indeed, the ads prominently feature the phrase "concept art.") The name itself suggests the nation of Israel (enough to confuse the typesetter who gave it as such on a listings page of *The New York Arts Calendar*) and was in fact inspired by the name of prospective patron Sylvia Israel, for whom the artist created *Eternal Time* in 1965 (no. 13). And as Ono had pointed out in her 1962 article "The Word of a Fabricator," circles and lines are abstract concepts—"a perfect circle and a perfect line which we have not encountered except in our conceptual world."[11] The ads, moving from "Circle Events" to "Hole Events," even showed a progression in dematerialization: a circle might be rendered in one material or another, whereas a hole is defined by the lack of a given material; it is immaterial by definition.

In a short 1966 essay titled "On Circle Event," in the publication for the collaborative environment *The Stone*, Ono explains the origins of *IsReal Gallery*, as well as her related "Draw Circle" postcard (fig. 14.11):

> The circle painting idea was taken to a gallery for a possible presentation. They did not like the idea. They did not know exactly what was going to be shown.
>
> "Are we going to show circles?"
> "No, we are going to ask people to come and draw circles."
> "But what will be on the canvas before that?"
> "A blank canvas will be alright."
> "Are we going to show blank canvases?"
> "We are not going to show, we are going to prepare."
> "But what then is the point of the show? Can't you draw a few circles before they draw?"
> "Is that necessary?"
> "Don't you think your circles will be better than theirs, that is, your being an artist and all that?"
> "Do you think so?"
> "But if somebody wants to buy the painting, for instance, what are they going to buy?"
> "They can buy blank canvases, or they can buy the unfinished painting and take it home and ask circles to be added on each time they have a guest. They can go on adding circles that way and it will be an endless painting."
>
> But the gallery did not like the idea. So Tony Cox and I opened a gallery called "IsReal" and put the circle painting on sale. This gallery was even listed in one of the art magazines under the "gallery index" but the only physical thing that existed was the phone number.[12]

The gallery referred to is Leo Castelli. An exchange of letters in January 1965 between Ono and Castelli director Ivan Karp documents her proposal and its rejection. In her letter to Karp, dated January 4, 1965, Ono refers to a meeting between Karp and Anthony Cox (presumably described above) and counters with a proposal that Castelli invite a group of well-known artists to contribute a circle to the proposed painting, thus making it more salable.[13] Among the artists she cites are Robert Rauschenberg, Jasper Johns, Max Ernst, Marcel Duchamp, and Isamu Noguchi. Karp's reply reads, in part,

> Thank you so much for your urgent missive. It is indeed laden with pungent metaphysics and adventurous aesthetics. It seems now, however, after your clarified and detailed exposition that the kind of show you have in mind fails to suit our temperament which is essentially restless, driven, aggressive, fiercely Western and concrete—not materialistic mind you—perish the thought—but terribly concrete.[14]

It would be a few years still before Conceptual Art became part of the program at Castelli.

The *IsReal Gallery* ads clearly fit Graham's conception of his own advertisement as institutional critique. Although Graham's *Figurative* has been highlighted in previous studies of Conceptualism, several interventional uses of advertising and other print media have recently been brought to light. For example, in 1966, a year after Ono's *IsReal*, Latin American artists Eduardo Costa, Raúl Escari, and Roberto Jacoby proposed, as Alexander Alberro explains, "to 'derealize' objects by presenting accounts to newspapers and magazines of artistic exhibitions and events that did not in fact take place."[15] Again, the resemblance to Ono's work is remarkable.

A few notable earlier examples of this strategy exist. One is Ray Johnson's ad for *his* imaginary gallery, Robin Gallery, in the pages of the *Village Voice* in the summer of 1964. Critic David Bourdon explains that "Robin" was a pun on the former Reuben Gallery, "the birthplace of happenings."[16] "[The Robin Gallery] never held an exhibition though it was always advertising an 8-man show of George

Brecht, George Herms, and Ray Johnson. The eight (two threes make an eight) was usually on its side signifying infinity."[17] Bourdon's story documents the "closing" of this imaginary gallery a month after the "opening" of *IsReal*. He also notes that Johnson "detests commercial art galleries," which might allow an inference of the Robin Gallery ads as institutional critique as well. But although Johnson's ad for the July 30 issue of the *Village Voice* announces one such eight-man show with no address, phone number, or dates,[18] it is not immediately clear to the reader that the Robin Gallery is not "real." Another ad on the same page, for example, simply states "Paintings by Beaudreau at Stanley's," also lacking location or contact details. And another Robin Gallery ad from the September 17 issue of the *Village Voice* further confuses the question of real vs. imaginary. It states (in its entirety): "Ray Johnson & other Living Americans in 38-man show at Robin Gallery, Section B2, 1st Ave & 27th St./Hours: 7–8, Mon., Wed., Fri.; 2:30–4, Tues., Thurs., weekends & holidays."[19] The Robin Gallery, then, seems to exist as something between an art world in-joke and a conceptual artwork, and it certainly warrants further study. Ono was apparently unaware of Johnson's gallery at the time, recalling, "After I did the IsReal Gallery, somebody told me that George Brecht did it before me, or something to that effect.... However, I think it's nice that so many of us were thinking in the same direction, if that was the case."[20]

Another example is a work by Ono's fellow Tokyo Fluxus artist Yasunao Tone, *Tone-Prize Composition* advertisement, unearthed by art historian Reiko Tomii and included in the 1999 exhibition *Global Conceptualism*. Tone's ad pokes fun at the independent exhibition system and award exhibition programs then common in Japan. The ad, which appeared in the September 1964 issue of *Ongaku geijutsu* (Music art), begins:

> Call for Entries: 1st Tone-Prize Composition
> Tone Prizes are given to all entries.
> Deadline: October 1st
> Certificates will be mailed in lieu of official announcement: in early October.
> There is no restriction on form or content. However, phenomena will not be accepted for they are impossible to present; instead, please submit texts, etc.[21]

Contact information and other details are followed by the announcement that all winners automatically qualify for a series of other awards, each named after an artist or composer—one of whom is Yoko Ono. A request for further information would have yielded a Tone-Prize application (fig. 9.3), which included the following special note regarding qualification for the Ono Award: "Ono Award, given by Yoko Ono, will be open to works by male composers only. [Entrants] are required to present 'face and forms,' i.e., a photograph and data for weight, height, bust size, etc."[22]

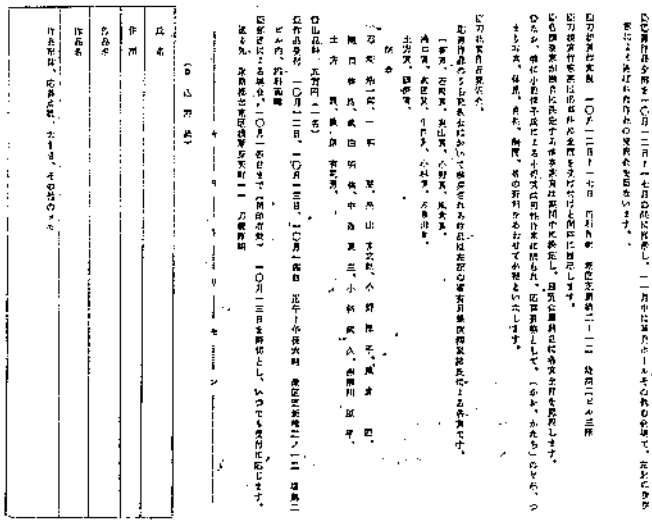


FIGURE 9.3
YASUNAO TONE, APPLICATION FOR *TONE-PRIZE COMPOSITION*, 1964

Whereas Tone's competition event did in fact take place, Ono's *IsReal Gallery* had no physical incarnation at the time the ads appeared. Although there was an effort to incorporate *IsReal Gallery* as a legal entity,[23] the shift and slide between the real and the virtual—and perhaps the propensity for the latter—characterizes Ono's humorous appropriations of advertising media in the mid-1960s. In a sense, unlike conventional advertising, Ono's ads implicitly acknowledge that the goods or services on offer are often better imagined than actually had.

This play between real and imaginary is demonstrated by at least two works before *IsReal* in which the artist used direct mail advertising. In a postcard from early 1964, she invites recipients to her *Touch Poem No. 3* in Nigeria, Africa, on March 33, 1964 (no. 35). The date of March 33 makes it clear that this event takes place only in the reader's mind. Ono

used this same strategy in her postcard *Miss Ono's Tea Party*, probably from early 1966 (fig. 9.4; see no. 35). Professionally printed postcards were at that time (as today) commonly used in Japan for personal holiday greetings and were thus relatively easy to produce.[24]

After *IsReal*, Ono's deployment of advertising media became more interventional. A case in point is the three ads—*Fountain Piece*, *Mouthpiece*, and *Do It Yourself Dance Piece (Swim in Your Sleep)*—Ono placed in the fall of 1966 in the London-based magazine *Art and Artists* (no. 38).[25] These works are varyingly related to Ono's dance instructions published in her *Do It Yourself Fluxfest* (designed by Fluxus founder George Maciunas) as part of *VTRE*, or *3 newspaper eVenTs for the pRicE of $1* (Fluxus Newspaper No. 7), in February 1966 (fig 2.16). This festival actually began as an ad for *"Do It Yourself" Dance Festival* in the *Village Voice* that announced it as a subscription event (fig. 9.5).[26]

Although the dance instructions in *VTRE* could be more properly thought of as an "artist's page" (one of three in the newspaper) than an advertising work, the *Art and Artists* realizations are clearly advertising interventions, contextualized as such by their placement within the magazine's pages among other ads and listings. The works thus began as a dance festival of the mind, the participants for which were solicited through an ad in the *Village Voice*, and ended up as instructions realized within advertising spaces. With the *Art and Artists* realizations, Ono conflates the solicitation of participation and the product offered. Whereas *Village Voice* readers were required to send money for instructions to be delivered by mail, *Art and Artists* readers were offered instructions outright.

Perhaps the best known of Ono's published print advertising pieces is *Museum of Modern [F]art* of 1971 (no. 40; fig. 9.1). No longer the "starving artist," Ono placed a paid display advertisement in the *Village Voice* announcing her (again, purely conceptual) "one-woman show" at the Museum of Modern Art. The works associated with *Museum of Modern [F]art* as a whole extend the implicit institutional critique evident in the earlier *IsReal Gallery* works. *IsReal Gallery* mainly existed for the comparatively small readership of *The New York Arts Calendar*, but Ono's putative MoMA show was presented to the much wider audience of the *Village Voice*. Further complicating the boundary of the real and the virtual, Ono published a "catalogue" as an artist's book and also documented it in a film, *The Museum of Modern Art Show*.

Ono's advertising work gained a worldwide audience with the *War Is Over!* campaign, created in collaboration with John Lennon (no. 39). For this event, launched on December 15, 1969, the couple commissioned billboards and posters in twelve cities: Athens, Berlin, Hong Kong, London, Los Angeles, Montreal, New York, Paris, Port-of-Spain (Trinidad), Rome, Tokyo, and Toronto.[27] In the language of the city where they were sited, the billboards and posters declared: "WAR IS OVER! / IF YOU WANT IT / Happy Christmas from John & Yoko." As Ono had appropriated the medium of the professionally printed postcard popular for Japanese holiday greetings for her *Touch Poem No. 3* and several other works, *War Is Over!* similarly echoes the British practice of placing advertisements with holiday greetings in lieu of sending cards.[28] *War Is Over!* extended its impact through other media as well, including newspaper ads, postcards, and The Peace Station Network.[29]

In 1989, Ono began creating advertising works again on a significant scale, at first re-creating her signature *War Is Over!* works as postcards, banners, and wall paintings in conjunction with her museum exhibitions. Indeed, one could argue that the *War Is Over!* campaign was renewed in earnest in January of 1983 with Ono's placement of a full-page ad, "Surrender to Peace," in the *New York Times* (fig. 14.31), proposing a Nationwide Peace Poll:

> The Poll should be authorized and organized by the Congress as a national undertaking for the sake of expedience alone, with the balloting through the media to minimize administrative expense.[30]

The *IsReal Gallery* ads literally provided a space in which readers could contribute circles or holes; "Surrender to Peace" offers an opportunity for col-

Miss Ono's Tea Party

There will be a tea party given by Miss Ono as follows:

January 31, 1956 Come prepared to touch eachother.

January 32, 1966 Come prepared to cut eachother.

January 33, 1976 Come prepared to fly.

Those who wish to attend will please check the date you wish to attend and send $100 or donation per party, to Miss Yoko Ono, Empire State Bldg., N.Y.C. 1, N.Y.

FIGURE 9.4
MISS ONO'S TEA PARTY,
POSTCARD, 1966

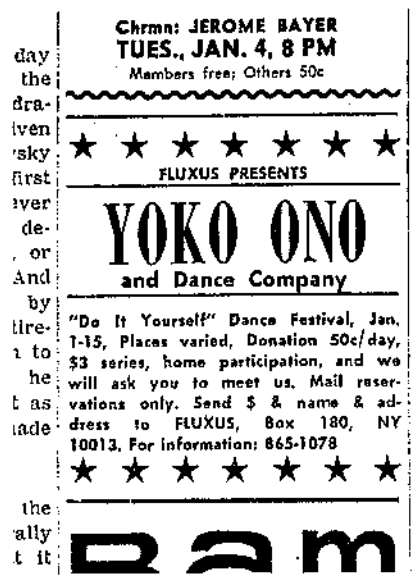

Chrmn: JEROME BAYER
TUES., JAN. 4, 8 PM
Members free; Others 50c
★ ★ ★ ★ ★ ★ ★
FLUXUS PRESENTS
YOKO ONO
and Dance Company
"Do It Yourself" Dance Festival, Jan. 1-15, Places varied, Donation 50¢/day, $3 series, home participation, and we will ask you to meet us. Mail reservations only. Send $ & name & address to FLUXUS, Box 180, NY 10013. For information: 865-1078
★ ★ ★ ★ ★ ★ ★
ram

FIGURE 9.5
ADVERTISEMENT FOR
"DO IT YOURSELF"
DANCE FESTIVAL IN
VILLAGE VOICE,
DECEMBER 1965

lective action through the mass media.[31] Since then, the explicit mixing of art and life has become a hallmark of Ono's advertising projects, as exemplified by, among others, the 1994 project *A Celebration of Being Human*, in Langenhagen, Germany (pls. 65a–e), and the 1996 *Fly* billboards in Richmond, Virginia (no. 41). Ono's remark in response to a journalist's query at the time of the Langenhagen event perhaps best sums up her philosophy in advertising works—that they are "designed to make viewers wonder about the subject and to prompt thoughts of peace. Art, as a part of peace, is beautiful."[32]

Over the course of a career that has evolved from the confines of the international avant-garde to the headlines of popular magazines and other mass media, Ono developed a Conceptualist practice that parallels her personal circumstances. As the *IsReal Gallery* works critique the market realities and other politics of the art world, later works such as *War Is Over!* offer an implicit critique of the art of politics. Specifically, as the *IsReal Gallery* works exploit the centrality of marketing to the art world, *War Is Over!* operates from the precept that politics is largely conducted through the media as well. As Ono told *Penthouse*, "We're using our money to advertise our ideas so that peace has equal power with the meanies who spend their money to promote war."[33] And as the developing culture of celebrity in which Ono found herself cast with increasing regularity became more and more engaged with the world of politics proper, Ono and Lennon seized the moment for positive change.[34] Although Ono's advertising works can rightly be seen as institutional critique, the critique is offered in positive and empowering terms. With their blank rectangles as the central illustrations, the *IsReal Gallery* ads literally valorize "nothing," while at the same time empowering the reader with the potential for the creative act. Likewise, the *War Is Over!* campaign does not denounce war or those who wage it, but rather suggests that the power to create peace is *ours*: *War Is Over! If You Want It*.

Ono has stated that all her work is a form of wishing,[35] and this might be what lends her advertising works their special power. For advertising, too, works from the premise of desire. The difference, of course, is that conventional advertising operates by provoking desires that can be fulfilled by their clients' products, whereas Ono's faith in the power of wishing to create positive vibrations is freely shared.

NOTES

1. References to Ono's advertising works are, for example, found in Emily Wasserman, "Yoko Ono at Syracuse: 'This Is Not Here,'" *Artforum* 10, no. 5 (1972): 73, n. 6; and Carlo McCormick, "Yoko Ono Solo," *Artforum* 27, no. 6 (1989): 120–21. More recently, her advertising works have been discussed in Concannon, "Yoko Ono's *Cut Piece* (1964): A Reconsideration," thesis (1998); Jon Hendricks, "Terrain Vague" in *Wish Trees for Basil*, exh. cat. (1998); and Concannon, "Not for Sale: Yoko Ono's Discounted Advertising Art," *Athanor* 17 (1999): 77–85.

2. For example, *Billboard: Art on the Road* (1999), an exhibition and catalogue by the Massachusetts Museum of Contemporary Art, makes no mention at all of *War Is Over!* in its history of artists' billboards.

3. See, for example, *Blurring the Boundaries* (San Diego: Museum of Contemporary Art, 1997), which discusses the museum's billboard projects within the context of "installation art" (136–37).

4. Thanks to Janis Ekdahl of the Museum of Modern Art Library in New York for assistance in locating this citation.

5. An error in the paste-up of the ad resulted in the transposition of the first and second lines, so that the ad actually reads: MATERIAL TO ORDER 3½" X 2" TO 40 X 24 ABOUT $250/CIRCLE EVENTS ON LEATHER SILK GLASS CANVAS OR OTHER. This error was corrected in the next month's ad.

6. Thanks to Barbara Moore of Bound and Unbound in New York for bringing this ad to my attention.

7. Graham's *Figurative* has often been cited with an incorrect date. For example, it is reproduced in the catalogue for the 1995 exhibition *Reconsidering the Object of Art* with a date of 1965. This confusion may stem from the fact that Graham has dated to 1965 a related work, *Scheme for Magazine Page "Advertisement"*, in the same 1995 exhibition. The latter work shows a cash register tape "framed" in a drawn box with the title, date, and signature at the bottom. Although the cash register tapes are clearly not identical, both works are presented under a single listing (dated 1965) as "original source materials and publication documentation" in the exhibition checklist. See *Reconsidering the Object of Art: 1955–1975*, exh. cat. (Los Angeles: The Museum of Contemporary Art, 1995), 325. In both works, store name and date are lacking on the register tape (ibid., 124–25).

8. *Harper's Bazaar* (March 1968): 90–91.

9. Dan Graham, "My Works for Magazine Pages: 'A History of Conceptual Art,'" originally written in 1985; published in *Dan Graham*, exh. cat. (Perth: Art Gallery of Western Australia, 1985); reprinted in *Rock My Religion* (Cambridge: MIT Press, 1993), xviii–xx.

10. Graham does not recall having seen Ono's *IsReal* ad, one of only a handful of full-page ads, in the same issue in which his Daniels show was advertised (telephone conversation with author, 1 March 1999).

11. Ono, "The Word of a Fabricator" (1962, translated by Yoko Ono 1999; Anthology 12).

12. Ono, "On Circle Event" in *The Stone*, exh. cat. (1966), n.p.

13. See Ono, letter to Ivan Karp (1965; Anthology 13).

14. Ivan Karp, letter to Ono (1965; Anthology 13).

15. Alexander Alberro, "Reconsidering Conceptual Art, 1966–1977" in *Conceptual Art: A Critical Anthology*, ed. Alexander Alberro and Blake Stimson, (Cambridge: MIT Press, 1999), xxvi. See also Eduardo Costa, Raúl Escari, and Roberto Jacoby's "A Media Art (Manifesto)" (1966), made available in an English translation for the first time, in Alberro and Stimson, 2–4. Mari Carmen Ramírez discusses their media interventions in her essay "Tactics for Thriving on Adversity: Conceptualism in Latin America, 1960–1980" in *Global Conceptualism: Points of Origin, 1950s–1980s*, exh. cat. (New York: Queens Museum of Art, 1999), 66.

16. David Bourdon, "Art: The Robin Gallery," *Village Voice*, 8 April 1965, 14.

17. Ibid.

18. *Village Voice*, 30 July 1964, 9.

19. *Village Voice*, 17 September 1964, 13. The gallery address corresponds to that of Bellevue Hospital. This ad most likely was placed by Andy Warhol: in "Art: The Robin Gallery," Bourdon states that Warhol, Johnson's friend, had advertised Johnson's hospitalization for hepatitis at Bellevue as a Robin Gallery Event.

20. Ono, e-mail to author, 21 January 2000.

21. Cited in Reiko Tomii, "Concerning the Institution of Art: Conceptualism in Japan" in *Global Conceptualism*, 21. Also of note in Tomii's essay is Matsuzawa Yutaka's ad in another art magazine, advertising an exhibition of conceptually imagined works titled *Independent '64 Exhibition in the Wilderness*. The magazine's publication date is not clear, but the advertised exhibition dates of 3–9 December suggest the ad appeared following Ono's return from Japan to New York in September 1964. Curiously, Matsuzawa's ad notes "installation/deinstallation date: past, present, future," recalling Ono's earlier *Touch Poem III* (1964; no. 35).

22. Ibid. Tone has confirmed that Ono did indeed provide this information for the ad (telephone conversation with author, 23 February 1998). The requested information is quite similar to information appearing in the liner notes for Ono's 1973 LP album, *Feeling the Space*. Along with each musician's name and instrument, the band credits list birthdates, telephone numbers, height, weight, and chest, waist, and hip measurements for the all-male ensemble.

23. In 1966 Anthony Cox (then Ono's husband) distributed a "Prospectus" for the "Is-Real Gallery Incorporated" with a budget for the rental and operation of an actual gallery in which the installation of *The Stone*, first presented at the Judson Gallery in March 1966, was to have a "permanent home." The prospectus promised an early June opening but the project was never fully realized. Ono stated that Cox simply used the name for an unrelated venture (conversation with author, 28 April 1999). The document's past-tense reference to the Judson Gallery installation and promise of an early June opening place it within a two-month period between the end of March and the end of May 1966—at least one year after the Is-Real ads were placed. A copy of this document is held in Jean Brown Archives, Getty Research Institute, Los Angeles.

24. Thanks to Reiko Tomii for this information.

25. I am grateful to Jon Hendricks for bringing these works to my attention.

26. "Fluxus Presents Yoko Ono and Dance Company," advertisement, *Village Voice*, 23 December 1965, 17; and 30 December 1965, 11. A phone number was added to the second week's ad.

27. Dorothee Hansen, "War Is Over!" in *John Lennon: Drawings, Performances, Films*, ed. Wulf Herzogenrath and Dorothee Hansen (Stuttgart: Cantz Verlag, 1995), 172.

28. The practicality of such a strategy was noticed at the time by some writers. See, for example, Robert J. Herguth's column, "Herguth's People: John and Yoko Find an Easy Way to Stamp Out Christmas Card Woes," *Chicago Daily News*, 15 December 1969. For information about the British practice of using ads in lieu of cards, see Gloria Emerson, "Ads Act as Yule Cards for Some Britons," *New York Times*, 25 December 1969, 4.

29. See "War Is Over!" *Billboard* (24 January 1970): 49. "Radio Peace," an example of the "free John and Yoko station breaks and IDs" offered to participating media in this ad, can be heard on the CD accompanying *Let's Have a Dream: Omaggio a John Lennon*, exh. cat. (Rome: Promotore Gini O Graphics, 1990).

30. Ono, "Surrender to Peace," advertisement, *New York Times*, 24 January 1983, B10. This opinion ad provokes the question of whether her op-ed pieces and paid opinion ads (some of which were jointly written with Lennon) should be considered in the context of her advertising works in particular and artmaking in general. These "opinion pieces" include, among others, the following works placed in the *New York Times*: "The Feminization of Society," 23 February 1972 (see Anthology 24); "Feeling the Space," 24 August 1973; Ono and Lennon, "A Love Letter from John and Yoko to People Who Ask Us What, When, and Why" (advertisement), 27 May 1979; "In Gratitude" (advertisement), 18 January 1981; and "Strawberry Fields Forever" (advertisement), 28 August 1981.

31. This use of polling can be traced back to "Draw Circle" postcard (1965), a work related to *IsReal Gallery*. See Chronology, 1965, spring.

32. Ono, in Maryann Bird, "People: Artful Yoko's Piece of Cheek," *Independent*, 28 October 1994, 15.

33. Ono, quoted in Charles Childs, "Penthouse Interview: John and Yoko Lennon," *Penthouse* (October 1969): 29, 34.

34. Ono, of course, had been actively promoting peace with her art before her famous partnership with Lennon. Well-known examples include *White Chess Set* (1966; no. 25); and the film *No. 4 (Bottoms)* (1966; no. 43), characterized by Ono as a "petition for peace."

35. Ono, "All My Work Is a Form of Wishing" (n.d.) in *In Facing*, exh. cat. (1990).

35 *Touch Poem No. 3,* 1964

Postcards in English and Japanese
each 3⅞ x 5⅞" (9.1 x 14.7 cm)
Collection of the artist

Ono created and distributed *Touch Poem No. 3* during early 1964 in the form of a postcard, in English and Japanese versions. The English version is in three parts: a nonsensical phonetic phrase credited to Nam June Paik;[1] date and location information for the event performance; and an instruction to "Wash your hair well before attending." The Japanese version lacks Paik's epigraph. The location given for the performance is "Nigeria, Africa," and the obviously fictional date is "March 33rd, 1964."

Touch Poem No. 3 is a realization of an instruction piece first published in *Grapefruit* (1964):

> TOUCH POEM III
>
> Hold a touch poem meeting at somewhere
> in the distance or a fictitious address
> on a fictitious day.
>
> 1964 spring

An earlier, related work in the same publication is:

> TOUCH POEM FOR GROUP OF PEOPLE
>
> Touch each other.
>
> 1963 winter

Ono performed the latter version with audiences on numerous occasions. In a program-flyer presumably distributed at her performance of *Touch Poem* [for Group of People] at the *3rd Annual New York Avant Garde Festival* in September 1965, Ono offered a history of the work:

> touch poem was first exhibited in the lobby of the Living Theater in New York City on January 8 '62 in the evening of AN ANTHOLOGY.
> it was then exhibited at the Sogetsu Art Center in Tokyo for the evening of WORKS BY YOKO ONO.
>
> touch poem, the audience participation piece, was first performed in NAIQUA GALLERY, february, 1964. since then it was performed in Kyoto, Nigeria, Berlin, Florence, Aachen and New York.

Here, Ono describes two types of *Touch Poem*—objects (fig. 14.5)[2] and performances—and treats "real" and "imaginary" performances without distinction. The Kyoto and New York references most likely are to actual performances she gave in these cities. The references to Berlin, Florence, and Aachen correspond to performances by Charlotte Moorman and Paik on their European tour in June 1965. And the Nigerian performance refers, no doubt, to the work under discussion. The conflation of real and imaginary performances underlines the work's conceptual nature.

Another postcard work, *Miss Ono's Tea Party* (fig. 9.3), extends the idea of the imaginary performance as defined in *Touch Poem III* and first realized in *Touch Poem No. 3*. Probably dating from January 1966, it invites recipients to one of three tea parties to take place on January 31, 1956; January 32, 1966; and January 33, 1976. For each date, a different instruction is offered: the first advises, "Come prepared to touch each other."

KC

NOTES

1. Paik's nonsense phrase is a string of Japanese *katakana* syllables (*ma, mi, mu, me, mo*), with accent marks that in conventional use suggest "hard" pronunciations (e.g., "g" would be the hard pronunciation of "k"). In this case, however, since "m" lacks a hard sound, the phrase is unpronounceable.

2. The object version of *Touch Poem* is a booklet of "poem to touch," which consists of strips of paper as text and strands of hair as illustration.

LITERATURE: Concannon, *Athanor* (1999)

マ″ミ′ム″メ′モ″——Nam June Paik

touch poem no. 3
yoko ono
place : Nigeria, Africa
time : March 33rd, 1964

wash your hair well before
attending

タッチ・ポエム 第三回
小野 洋子
場所 : ナイジエリア・アフリカ
時 : 3月33日・1964

髪をよく洗つて来る事。

PLATE 35A
TOUCH POEM NO. 3,
1964 (ENGLISH VERSION)

PLATE 35B
TOUCH POEM NO. 3,
1964 (JAPANESE VERSION)

36 *IsReal Gallery,* 1965–66

full-page advertisements published in *The New York Arts Calendar* 2, no. 6 (March 1965) and no. 7 (April/May 1965)
magazine: 5¼ x 7" (13.3 x 17.8 cm)

In spring of 1965, Ono placed advertisements for her conceptual gallery IsReal in two issues of *The New York Arts Calendar*, a magazine of gallery listings. The *IsReal Gallery* ads offered two "events" by the artist: *Circle Event* and *Hole Event*.[1] Space for the ads was donated by the magazine's publisher, Marshall Matusow.[2]

Ono conceived the idea of *IsReal Gallery* when Ivan Karp, director of Leo Castelli Gallery, declined to exhibit Ono's *Circle Painting* on the grounds that his gallery was interested in work that was "fiercely Western and concrete—not materialistic mind you—perish the thought—but terribly concrete."[3] The gallery's name was inspired by a patron, Sylvia Israel, to whom Anthony Cox had negotiated the sale of Ono's *Eternal Time* (no. 13).[4]

Ono's *IsReal Gallery* advertisements are among the earliest manifestations of Conceptual Art as advertising, as well as institutional critique. With *IsReal*, Ono mocks the gallery system by attempting to sell work that challenges the notion of artistic authorship: a blank canvas to be completed by the purchaser, offered by a gallery that exists only as documentation in an art magazine.

While the physical gallery did not exist, Ono did use the name to sell her art. A flyer from 1965, for example, offers a "beautifully framed portrait of Mona Lisa by Yoko Ono" for five dollars. Interested parties are advised to make out and mail checks for that amount to *IsReal Gallery* at 87 Christopher Street (actually Ono's apartment). This request suggests that the conceptual gallery actually had a bank account as well.[5]

Ono also designed stationery for the gallery, which spread the *IsReal* logo from the very top to the very bottom of the page. To use the stationery in any conventional manner would result in the obliteration of any part of the writer's text that ran across the black lettering of the logo. The stationery in this respect may be compared to Ono's *A Plus B Painting* of 1961, in which text or a picture on one layer of canvas can only be partially seen through a hole on a second layer that covers it (pl. 2d).

KC

NOTES

1. As its ad had been placed in the magazine, IsReal Gallery was mentioned in that month's listings section and was given a reproduction (of *Circle Event*) in the March issue.

2. Marshall Matusow is Harvey Matusow, best known for his controversial role in the McCarthy hearings, which he described in the book *False Witness* (1955). The magazine folded after the April/May 1965 issue.

3. Ivan Karp, letter to Ono (1965; Anthology 13).

4. Ono, e-mail to author, 10 August 1999.

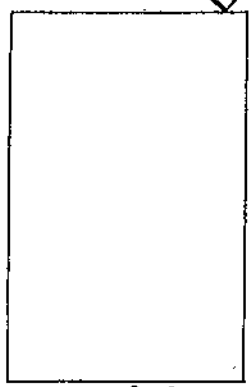
5. In a document titled "Prospectus for Presenting 'The Stone,'" issued by Anthony Cox probably in April 1966, a bank account number for IsReal Gallery is listed, along with a claim that the account held assets of $2,250. According to Cox, *IsReal Gallery* was legally incorporated (conversation with author, July 1999).

LITERATURE: Ono, "On Circle Event," *The Stone*, exh. cat. (1966), n.p.; Wasserman, *Artforum* (January 1972); McCormick, *Artforum* (February 1989); Concannon, *Fly*, exh. cat. (1996), 12; Hendricks, *Wish Trees for Brazil*, exh. cat. (1998), 28; Concannon, *Artforum* (January 1999); ———, *Athanor* (1999)

PLATE 36A
ADVERTISEMENT FOR *ISREAL GALLERY: CIRCLE EVENT*, MARCH 1965

CONCEPT ART INSTRUCTURE INSOUND

DRAW CIRCLE



YOKO ONO
IsReal Gallery

MATERIAL TO ORDER 3 1/4"× 2" TO 40 × 24 ABOUT $250

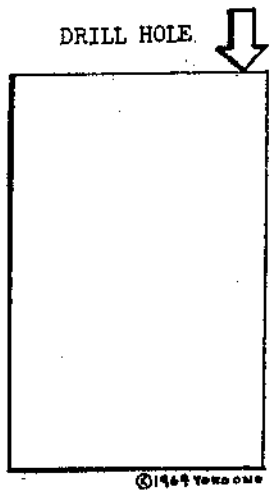
CIRCLE EVENT ON LEATHER SILK GLASS CANVAS OR OTHER

IsReal Gallery TELEPHONE OR 7 8871

PLATE 36B
ADVERTISEMENT FOR *ISREAL GALLERY: HOLE EVENT*, APRIL/MAY 1965

CONCEPT ART INSTRUCTURE INSOUND

DRILL HOLE



/ONO
IsReal Gallery

HOLE EVENT ON LEATHER SILK GLASS CANVAS OR OTHER MATERIAL TO ORDER 3l/4"x 2" TO 40"x 24" ABOUT $250.00

IsReal Gallery Tel: WA 5 4793

37 *Ono's Sales List*, 1965

mimeographed typed sheet
14⅛ x 8¾" (35.8 x 22 cm)
Collection of the artist

Ono's Sales List catalogues a broad variety of works by the artist in the form of a price list printed on a legal-size sheet of paper. Many items on the list, such as *Sky Machine* and *Self Portrait*, were apparently sold to paying customers. Some of the offered items clearly did not exist. *Grapefruit II*, for example, is offered at a prepublication price of five dollars, but was never produced. Of the "events" offered, *Circle Event* and *Hole Event* were realized as advertisements for *IsReal Gallery* (no. 36). The first event, however, "to let pink snow fall and cover your town—guaranteed not to be artificial," offered as both a score and a performance, was unlikely to be performed, even at the $2,000 asking price.

Ono has described her *Sales List* as a "Walking out of the ivory tower and getting down to business kind of feeling. It's a list of what's sold in a conceptual market, if you will!"[1]

Apparently distributed in the autumn of 1965, the list was featured by writer John Wilcock in his column for the *Village Voice*.[2] Inquiries were directed to Ono at a New York address that was, in fact, the office of Norman Seaman, her friend who presented her 1961 and 1965 Carnegie Recital Hall concerts. Wilcock's column (which presumably generated requests for the list, if not sales) concluded, "you won't be able to afford many of the items but the sales list is free."

A related work from the previous year, *Notice*, offered "mornings" for sale. This handwritten sheet complete with order form itemized mornings that had been previously sold at events in Tokyo on May 24 and 31, 1964, along with a list of previous purchasers and mornings still available.

KC

NOTES

1. Ono, e-mail to author, 21 January 2000.

2. John Wilcock, "The Village Square," *Village Voice*, 4 November 1965, and *Los Angeles Free Press*, 12 November 1965, 5.

PUBLICATION HISTORY: self-published, 1965; *The Stone*, exh. cat. (1966); *Yoko at Indica*, exh. cat. (1966); Ono, *Grapefruit* (1970 and later editions); *The Bronze Age*, exh. cat. (Cranbrook 1989); *In Facing*, exh. cat. (1990); *To See the Skies*, exh. cat. (1990); *Wish Trees for Brazil*, exh. cat. (1998)

LITERATURE: Wilcock, *Village Voice* (4 November 1965) and *Los Angeles Free Press* (12 November 1965)

PLATE 37
ONO'S SALES LIST,
1965

ONO'S SALES LIST These Works (c)copyright 1965 by Yoko Ono

orders & inquiries to Yoko Ono, rm711, 119W57th st, nyc 10019 usa

A. SELF PORTRAIT.....$1-
types: with frame.....$5-

B. SOUNDTAPE of the SNOW FALLING at GANS.....25¢ per inch
types: a. snow of India
b. snow of Kyo
c. snow of ADS

C. TOUCH POEMS*.....priced according to material...$150-to $10,000-
types: a. paper set d. hair set
b. flower set e. cloud set
c. water set f. wind set

D. Machines*
types: a. CRYING MACHINE-machine drops tears and cries for you when coin is deposited-.....$3,000-
b. WORD MACHINE-machine produces a word when coin is deposited-.....$1,500-
c. DISAPPEARING MACHINE-machine that allows an object to disappear when button is pressed.....$1,600-
d. DANGER BOX-machine that you will never come back the same from if you get in(we can not guarantee your safety in its use)-.....$1,100-
e. SKY MACHINE-machine produces nothing when coin is deposited-.....$1,500-
f. ETERNAL TIME-a beautiful ETERNAL TIME CLOCK that keeps eternal time-.....$500-

E. Architectural Works*(priced according to contractors' arrangements and cost of property)
types: a. LIGHT HOUSE-a house constructed of light from prisms, which exists in accordance with the changes of the day.
b. WIND HOUSE-a house of many rooms designed so that the wind may blow through creating a different sound for each room.
c. TRANSPARENT HOUSE-a house intended so that the people inside can not see out, and so that the people outside can see in.

F. Paintings
types: a. NAIL PAINTING.....FLOWER PAINTING.....SHADOW PAINTING, and many other great do it your self paintings....$50-
b. PART PAINTING-details upon request, contains ten thousand parts-.....$100-per 3sq inches
c. INSTRUCTURE-scores-.....50¢ a piece
d. PAINTINGS TO BE CONSTRUCTED IN YOUR HEAD-...scores 50¢ a piece

G. GARDEN SETS(priced according to contractors' costs, stones, pebbles, etc.)
types: a. a shallow hole for the moonlight to make a pond
b. a deep hole for the clouds to drip in
c. elongated hole for fog ways
d. stone settings for the snow to cover
e. stones & pebbles set like a dry river bed

H. Letters
types: a. letter to Ivan Karp.....original...$300-
copies.....50¢
b. reply from Ivan Karp.....original.....2¢
copies.....50¢

I. EVENTS
types: a. to let pink snow fall and cover your town-guaranteed not to be artificial-scores.....$1-
performance....$2,000-
b. circle event.....2"x3" free upon request
40"x24".....$150-
c. hole event.....2"x3" free upon request
40"x24".....$150-

J. Record of Events-a complete record of all Events by Yoko Ono since 1951 with photographs and illustrations.....$7-

K. Dance Scores-twentyfive scores.....$3-

L. Music Scores
types: a. actual sound scores.....50¢
b. IMAGINERY MUSIC-scores.....75¢
c. opera scores.....$1-
d. INSOUND MUSIC-scores.....$1.50

M. Underwear(custom made to order)
types: a. special defects underwear for men-designed toaccent your special defects-in cotton.....$10-
in Vicuna.....$175-
b. UNDERWEAR TO MAKE YOU HIGH-for women, discription upon request-.....about $10-to $35-

N. Books
types: a. GRAPEFRUIT-published in Tokyo, July 4, 1964, a limited edition of 500 copies, in English & Japanese, over 200 compositions in Music, Painting, Event, Poetry, and Object, since 1951).....$10-
b. GRAPEFRUIT II-over 200 compositions not published in GRAPEFRUIT, in Music, Painting, Event, Poetry, and Object,(including TOUCH POEMS), to be published in 1966-pre publication price.....$5-
post publication price.....$10-

O. SIX FILM SCRIPTS-includes WALK TO THE TAJ MAHAL-.....$3-

*patents applied for, machines;and models for Architectural Works, may be viewed by appointment, only written requests accepted

38 Advertisements in *Art and Artists,* 1966

Fountain Piece
published in *Art and Artists* 1, no. 7 (October 1966): 44
image: approx. 2½ x 2½" (6.3 x 6.3 cm)

Mouthpiece
published in *Art and Artists* 1, no. 8 (November 1966): 39
image: approx. 4¾ x 3¼" (12 x 8.2 cm)

Do It Yourself Dance Piece (Swim in Your Sleep)
published in *Art and Artists* 1, no. 9 (December 1966): 73
image: approx. 4¾ x 3¼" (12 x 8.2 cm)

Ono continued her advertising works after she moved to London in September 1966. Mario Amaya, the editor of the British art magazine *Art and Artists*, who had invited her to participate in the *Destruction in Art Symposium (DIAS)* in London (no. 33), provided her with free advertising space in the October, November, and December issues.

The three works—*Fountain Piece*, *Mouthpiece*, and *Do It Yourself Dance Piece (Swim in Your Sleep)*—have their distinct histories in Ono's oeuvre. *Fountain Piece* can be traced to the instruction *Central Park Pond Piece*, dated 1956 autumn, first published in *Grapefruit* (1964). *Mouthpiece*, which instructs "Hide Mouth," was concurrently realized on the catalogue cover of *Yoko at Indica*, for Ono's exhibition that November in London (fig. 14.14).

Most significantly, all three relate in differing degrees to *"Do It Yourself" Dance Festival*, a work originally advertised in the *Village Voice* in December 1965. Presented by Fluxus, the "Yoko Ono and Dance Company" event was to take place, according to the ads, during January 1–15, 1966 (fig. 9.5).[1] Although it is unclear whether the festival actually occurred on these dates, her dance instructions, with illustrations designed by George Maciunas, were published in several formats shortly thereafter.

Rolf Nesch to Oct 15
Horst Skodlerrak from Oct 20
KUNSTVEREIN FUR DIE RHEINLANDE UND WESTFALEN
Kunsthalle Heinrich-Heine-Allee 11a
Mark Tobey to Oct 3

FOUNTAIN PIECE

Go to Eros fountain and throw in all your jewelleries

start pond sea

YOKO ONO LONDON, SEPT, 1966



PLATE 38A (FAR LEFT) ADVERTISEMENT IN *ART AND ARTISTS: FOUNTAIN PIECE*, OCTOBER 1966

PLATE 38B ADVERTISEMENT IN *ART AND ARTISTS: MOUTHPIECE*, NOVEMBER 1966



PLATE 38C
ADVERTISEMENT IN *ART AND ARTISTS: DO IT YOURSELF DANCE PIECE (SWIM IN YOUR SLEEP)*, DECEMBER 1966

Among them is a full page of thirteen daily "dance" instructions in *3 newspaper eVenTs for the pRicE of $1* (Fluxus Newspaper No. 7), February 1966, under the title "Do It Yourself Fluxfest" (fig. 2.16). In this version, three instructions varyingly anticipate the *Art and Artists* ads:

> 5th Day. Watch. Go to the nearest fountain and watch the water dance.
>
> 10th Day. Swim. Swim in your dreams as far as you can.
>
> (no day given) Hide Mouth. Hide your mouth at all times. The government should outlaw such indecent exposure.

Although Ono adopted Maciunas's graphics for the *Mouthpiece* ad, she substituted a photograph (by Anthony Cox) of herself asleep on a pillow in the *Swim in Your Sleep* ad.[2]

Ono offered a subscription version of the dance festival in London as well in 1967. The instruction cards prepared for the London festival were illustrated with her own drawings and subsequently reprinted in *Grapefruit* (1970 and later). The work was transformed back into a newspaper ad in May 1999, when Ono's solo exhibition *Impressions* was held in Bergen, Norway.[3]

KC

NOTES

1. "Fluxus Presents Yoko Ono and Dance Company," *Village Voice*, 23 December 1965, 17; and 30 December 1965, 11.

2. In January 1968, the *VTRE* version of "Swim in Your Dreams as Far as You Can" was published, without Ono's knowledge, in *Promethean* (a magazine published in Boston by the group Liberal Religious Youth), edited by Ken Friedman, who was chief organizer of Fluxus West at the time.

3. "Do It Yourself Dance Festival," *Bergens Tidende*, 21 May–4 June 1999.

LITERATURE: Concannon, *Fly*, exh cat. (1996), 12; Hendricks, *Wish Trees for Brazil*, exh. cat. (1998), 30; Concannon, *Athanor* (1999)

39 *War Is Over!* 1969

Yoko Ono and John Lennon

Multimedia advertising campaign, including billboards, posters, handbills, newspaper advertisements, radio spots, and postcards

CHRONOLOGY

December 15 billboards and posters
Put up in twelve cities: Athens, Berlin, Hong Kong, London, Los Angeles, Montreal, New York, Paris, Port-of-Spain (Trinidad), Rome, Tokyo, and Toronto. Text reads, in each city's language: WAR IS OVER! / IF YOU WANT IT / Happy Christmas from John & Yoko

December 15 *Peace for Christmas*
Lyceum Ballroom, London. Benefit concert for UNICEF. *War Is Over!* posters and handbills displayed on stage

December 17 skywriting event
Toronto, upon Lennon and Ono's arrival. Message in smoke; handbills also distributed on the ground

December 17 press conference
Ono and Lennon announce their campaign in Toronto

December 21 newspaper ad
Full-page advertisement placed in *New York Times*, sec. 4, 16

1969–70 Worldwide Peace Campaign
Ronnie Hawkins and Ritchie Yorke travel worldwide with *War Is Over!* posters

1970 *The Peace Station Network* ad
Placed in *Billboard* (January 24)

1970 postcard
Text identical to billboard

1971 "Happy Xmas (War Is Over)"
Single record by John & Yoko/The Plastic Ono Band with the Harlem Community Choir (released December 1)

The best known of Ono's advertising works, *War Is Over!* was created in collaboration with John Lennon as part of the couple's Peace Campaign of 1969–70, launched immediately after their March 20, 1969, wedding during a very public honeymoon in Amsterdam; the first of two *Bed-Ins for Peace* (no. 34). It was at the *Bed-Ins* that the seeds of the *War Is Over!* campaign were sown. Interviewed during the second *Bed-In* in Montreal (May 26–June 1) by *Penthouse* magazine, Ono explained:

> Many other people who are rich are using their money for something they want. They promote soap, use advertising propaganda, what have you. We intend to do the same.... We're using our money to advertise our ideas so that peace has equal power with the meanies who spend their money to promote war.[1]

Ono, of course, had at this point been using advertising in her art for several years. And Lennon, leader of the world's most popular recording group, certainly knew about publicity; but as he later stated, "The poster idea was Yoko's."[2]

On December 15, 1969, Ono and Lennon performed with other musicians as the Plastic Ono Band (also called the Plastic Ono Supergroup) at the *Peace for Christmas* concert at the Lyceum Ballroom in London. *War Is Over!* banners and posters were prominently displayed on and around the stage.[3] This UNICEF charity concert effectively launched the *War Is Over!* campaign in public. That same day, billboards and posters appeared around the world, from London to Hong Kong, Tokyo to New York, in each city's language.[4] When questioned about the cost of this campaign, Lennon told the press that he would send the $72,000 printing bill to President Richard Nixon.[5]

To further propagate their peace message, Ono and Lennon placed full-page ads in print media. The *New York Times* ad on December 21, 1969 replicated the billboards;[6] but an ad in the music-industry magazine *Billboard* on January 24, 1970, went



PLATE 39A
ONO AND LENNON,
WAR IS OVER! 1969.
BILLBOARD INSTALLED
IN TIMES SQUARE,
NEW YORK

a step further, promoting their "Peace Station Network." In it, the two extended an invitation to radio and television stations to join their network, offering as special incentives "free John and Yoko station breaks and ID's, plus the regular John and Yoko Peace Report."

The campaign continued in earnest throughout 1970 with the help of friends Ronnie Hawkins and Ritchie Yorke, who traveled the globe, carrying *War Is Over!* placards and otherwise spreading the peace message.[7] Lennon and Ono also continued their press promotion, telling a Liverpool paper in February, for example, about their "new, improved" product: "We are calling it new blue peace like they do with washing powders."[8] In December 1971, the couple released a single with the song "Happy Xmas (War Is Over)," which incorporated the "War Is Over / If You Want It" slogan as its chorus.

Ono resurrected the campaign in 1989, periodically installing *War Is Over!* billboards and banners in conjunction with her exhibitions. During the 1998 Christmas season, she re-created the original 1969 billboard in Times Square, New York. At this time, Rykodisc (publishers of the *Onobox* CD set and her reissued album series) offered Internet users a live Webcam view of the billboard and an opportunity to submit their photos in front of the billboard for posting on Rykodisc's Web site.

KC

NOTES

1. Charles Childs, "Penthouse Interview: John and Yoko Lennon," *Penthouse* (October 1969), 29, 34.

2. "Cities Get the Lennon Message," *West Lancashire Evening Gazette* (Blackpool, Lancashire, U.K.), 15 December 1969.

3. Ray Connolly described the use of "huge placard WAR IS OVER, on to which coloured slides were repeatedly and quickly flashed" in "Connolly's Discs," *Evening Standard* (London), 17 December 1968. Other photographs show the band members waving *War Is Over!* handbills.

4. At the press conference in Toronto on December 17, 1969, Lennon noted that a billboard in Port-of-Spain, Trinidad, was being arranged by a friend, insinuating that it may or may not have been placed.

5. See, for example, Robert J. Herguth, "Herguth's People," *Chicago Daily News*, 17 December 1969.

6. During this period, Capitol Records of Canada paid for the ads in Canadian newspapers.

7. Bryan Hayter, "Ritchie Yorke Led 69–70 Peace Campaign," *Erin (Ontario) Advocate*, 17 December 1980. They traveled as far as the border of the People's Republic of China and Hong Kong, as documented by, among other news accounts, "Peter Cole's Beat: Peace—The Five-Letter Word Chairman Mao's Men Don't Like," *Evening News* (London), 18 February 1970.

8. James Brewer, "Now John and Yoko Plan a Peace Campaign That's Bluer Than Blue," *Liverpool Daily Post*, 5 February 1970.

RECENT VERSIONS

Banners installed on museum exteriors, unless otherwise noted

1989 postcard
Facsimile postcard included in *The Bronze Age*, exh. cat. (Cranbrook 1989)

1991 banners/postcard
For *Birch Monologue*, Porin Taidemuseo. Banners in English and Finnish; also Finnish banner installed at Helsinki's railroad station. Postcard facsimiled as part of invitation to Ono's performance (February 22)

1991 banner
For *Peace! Friður!*, Reykjavik Municipal Art Museum. English banner from *Birth Monologue* installed

1993 wall painting
For *Color, Fly, Sky*, Stiftung Starke, Berlin. In German. Painted at the exhibition's entrance

1995 newspaper ad
For *Vital Use II*, org. Museum in Progress, Vienna. Full-page ad placed in *Der Standard* (September 13)

1998 billboard/Webcast/postcard
Re-creation of the original 1969 billboard at Times Square (December 1, 1998–January 3, 1999). Live camera shot posted on Rykodisc's Web site. Monochrome postcard subsequently produced by Ono

1999 banner
Installed at Cinematheque, in conjunction with garden installation of Ono's *Ex It*, The Israel Museum, Jerusalem (May). On view as of January 2000

1999 poster event
Kunstbiblioteket og Byens Billede exhibits framed poster on easel at Nikolaj Plads, Copenhagen (June 4–18)

1999 billboard/postcard
For *War Zones*, Presentation House Gallery, North Vancouver (July–August)

2000 billboard
For *Live in Your Head: Concept and Experiment in Britain, 1965–75*, Whitechapel Art Gallery, London. Installed inside (February 4–April 2)

LITERATURE: *Miami News* (15 December 1969); *Philadelphia Daily News* (15 December 1969); *West Lancashire Evening Gazette* (15 December 1969); *New York Times* (16 December 1969); Herguth, *Chicago Daily News* (17 December 1969); *Cincinnati Enquirer* (18 December 1969); Begley, *Los Angeles Tribune* (21 December 1969); Emerson, *New York Times* (25 December 1969); *Framingham News* (7 January 1970); *Champaign-Urbana Courier* (10 January 1970); King, *Los Angeles Times* (18 January 1970); *Rolling Stone* (21 January 1970); Brewer, *Liverpool Daily Post* (5 February 1970); Wenner, *Rolling Stone* (7 February 1970); Cole, *Evening News* (18 February 1970); Sondheim, *Fusion* (20 February 1970); *Sun* (22 May 1970); Hayter, *Erin Advocate* (17 December 1980); Hansen, *John Lennon: Drawings, Performances, Films*, exh. cat. (1995), 172–75; Concannon, *Fly*, exh. cat. (1996), 11–12; Vetrocq, *Art in America* (July 1999); Concannon, *Athanor* (1999)



PLATE 398
ONO AND LENNON,
WAR IS OVER! 1969.
POSTERS INSTALLED IN
BERLIN

40 *Museum of Modern [F]art,* 1971

advertisement published in *Village Voice*, 2 December 1971, p. 25
image: 11⅞ x 12 x ⅜" (30 x 30.5 x 1.1 cm)
Collection of the artist

In its weekly issue of December 2, 1971, the *Village Voice* in New York carried a strange ad in the form of a photograph accompanied by a mail-in book order form. The sign on the edifice in the photo prominently reads, "Museum Of Modern art." The informed reader would notice the irregularity—shouldn't that be "Museum Of Modern Art," and isn't that indeed the revered institution on 53rd Street? Also in the photo is a woman walking under the sign in front of the museum entrance. She is carrying a white paper bag conspicuously marked with the letter "F"! If the "F" is placed in the gap above (in the viewer's mind), the sign now reads Museum Of Modern Fart.

The advertisement was placed by Ono, who was, according to the ad, having a "one woman show" from December 1 through 15...where? The altered photograph, with added sign, recognizably showed the museum entrance. But given the parodic nature of this ad, the question naturally arises.

One answer would be that the exhibition was a purely conceptual incident, although the exhibition catalogue *did* exist.[1] Or, according to the *New Yorker*, "the 'show' consisted of a sandwich man who walked to and fro on the sidewalk in front of the Museum."[2] His sign explained that flies had been put in a glass container having the same volume as Yoko's body, and then placed in the middle of MoMA's Sculpture Garden (fig. 9.6). The flies were released, and a photographer was dispatched to follow them around the city, documenting their travels. The flies could be identified, the sign explained, by their odor, acquired from the artist's favorite perfume also put in the container with the flies. Handbills with the identical text were distributed to bystanders, who were invited to join in the search.

The catalogue, which interested parties could purchase using the ad's order form, "documented" the flight of the flies throughout the city with photographs of the locations where they had been seen, complete with arrows indicating the exact spots. Toward the end of the catalogue is a photograph of the MoMA box office showing on its window the *Village Voice* ad, with the words "THIS IS / NOT HERE" written across it (fig. 9.1). This sign placed on the window may have confused Ono's fans, since only a few months earlier her major retrospective called *This is Not Here* had taken place in Syracuse. Not only did Ono offer a catalogue for the "one woman show," she also documented it in her seven-minute film *The Museum of Modern Art Show* (1971), through interviews with viewers as they left the museum.

In 1996, the *Museum of Modern [F]art* flies reemerged, after twenty-five years, at the Los Angeles Museum of Contemporary Art, and their subsequent travels have been documented on the World Wide Web, expanding further Ono's use of advertising media to document this conceptual event.[3] A "virtual" exhibition from the outset, its current digital incarnation seems entirely appropriate.

KC

NOTES

1. Ono, *Museum of Modern [F]art* (New York, 1971).

2. Hendrick Hertzberg, "A Reporter at Large: Poetic Larks Bid Bald Eagle Welcome Swan of Liverpool," *New Yorker* (9 December 1972), 140. See also *Museum of Modern [F]art*, n.p., for the placard text.

3. *Yoko Ono: One Woman Show*, 16 September 1996–2 January 1997. While the official exhibition dates would suggest otherwise, as of April 2000 the work still existed on the Internet through the Web site http://www.artcommotion.com.

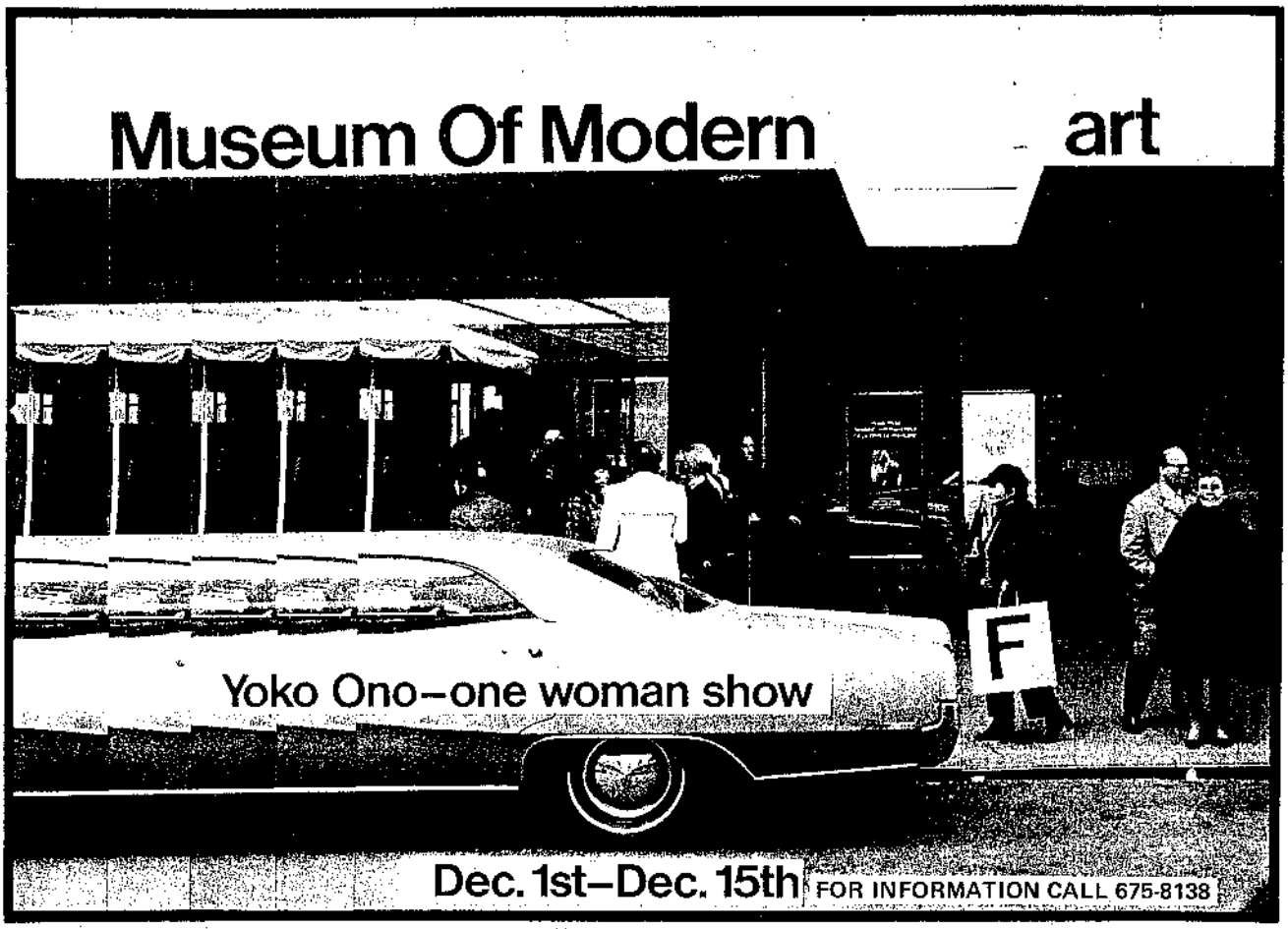
LITERATURE: Hertzberg, *New Yorker* (9 December 1972); Concannon, *Fly*, exh. cat. (1996), 12; ———, *Athanor* (1999)

THE MESSAGE THE SANDWITCHMAN CARRIED IN FRONT OF THE MUSEUM FROM 9 TO 6 EVERDAY OF THE SHOW

FLY	flies were put in a	GEI
LOO	glass container the	STH
KFO	same volume as yoko	EMU
RIT	's body the same pe	SIC
ALL	rfume as the one yo	FLY
WOR	ko uses was put in	LOO
DSA	the glass container	KFO
REV	the container was t	RIT
ERB	hen placed in the e	ALL
SME	xact center of the	WOR
SSA	museum the lid was	DSA
GEI	opened the flies we	REV
STH	re released photogr	ERB
EMU	apher who has been	SME
SIC	invited over from e	SSA
FLY	ngland specially fo	GEI
LOO	r the task is now g	STH
KFO	oing around the cit	EMU
RIT	y to see how far th	SIC
ALL	e flies flew the fl	FLY
WOR	ies are distinguish	LOO
DSA	abla by the odour w	KFO
REV	hich is equivalent	RIT
ERB	to yokos join us in	ALL
SME	the search observat	WOR
SSA	ion & flight 12/71	DSA

JOHNTSALOVELYFLYJOHNTSALOVELYFLYJOHNTSALOVELY

FIGURE 9.6
"THE MESSAGE THE SANDWITCH MAN CARRIED..." FROM *MUSEUM OF MODERN [F]ART*, ARTIST'S BOOK / EXHIBITION CATALOGUE, 1971



YOKO ONO
ONE WOMAN SHOW
Dec. 1st-Dec. 15th, 1971

Please send me____ copies of Yoko Ono's Museum Of Modern Art Show catalogue at $1.00 a copy. This catalogue is a 100 page booklet filled with photographs of the event itself. Enclosed is my payment in the correct amount.

NAME_____

SEX_____

AGE_____

ADDRESS_____

CITY_____

STATE_____ ZIP CODE _____

PLATE 46
ADVERTISEMENT FOR
MUSEUM OF MODERN [F]ART IN *VILLAGE VOICE*, DECEMBER 2, 1971

41 *Fly*, 1996

billboards at five locations in Richmond, Virginia
dimensions variable

Realized in various forms—score, performance, film, music—*Fly* is one of Ono's favorite concepts and themes (nos. 28, 46, 56). In October 1996, Anderson Gallery at Virginia Commonwealth University in Richmond presented *Fly*, a solo exhibition that borrowed its title from her 1963 instruction piece (fig. 8.3). As part of the exhibition, Ono created a series of public works sited around Anderson Gallery and throughout the city. They included five billboards at various locations, a banner at the gallery's entrance, and posters and T-shirts for sale in the gallery shop. The catalogue, which was produced in two versions, also featured the text on its cover.[1] In each case, the word FLY appears alone in capital letters, without grammatical context.

The billboards quite naturally attracted journalistic and popular attention. On the opening day of the exhibition, Richmond's daily newspaper, the *Richmond Times-Dispatch*, thoughtfully advised readers: "It's not subliminal play from the airlines; it's art."[2] Indeed, people seemed puzzled. The *Times-Dispatch* critic began her brief interview with Ono by asking the artist to explain:

> Q: What should people make of the *Fly* billboard?
> A: This particular billboard, it's a message. It's an artwork that's taking the form of a billboard.
> Q: And there are T-shirts and posters with the word on it, too, all for sale.
> A: I'm sure the gallery wanted to make the T-shirts and posters.
> Q: What separates the billboards and T-shirts from advertising?
> A: It's the fact that it's not selling anything.
> Q: Some might argue it's selling your art.
> A: Well. But. It's not. The T-shirts you have to buy anyway. You might buy a blank T-shirt. It's not saying "Buy Coca-Cola." It's just a communication of the idea of flying. The spiritual flight or whatever.[3]

And certainly, the billboards sold nothing in any traditional sense. The only other information on the billboards was a line in small type, in the bottom right corner: "y.o. 1963–1996"; no indication of Ono's name or the details of her exhibition at the Anderson Gallery were included.[4]

The 1996 billboard version of *Fly* finds a particular resonance with its earliest public manifestation: *Untitled (Birth Announcement)* (1963; fig. 14.7). The leaflet, which includes *Instructions for Poem No. 86*, reading simply "Fly," is an advertising work of sorts. It announces the birth of Ono's daughter Kyoko, with a baby picture, and carries an ad for Ono's yet-to-be-published book, *Grapefruit*.

KC

NOTES

1. The catalogue was a box that contained a booklet along with various objects, including stones, acorns, postcards, and a bookmark. It was also produced as an unnumbered signed edition of 100. An overrun of the booklet was also available separately.

2. Sibella C. Giorello, "Yoko Ono's Work No Fly-by-Night Effort," *Richmond Times-Dispatch*, 18 October 1996, C1.

3. Ibid.

4. The Gallery placed a magazine ad to publicize the exhibition, mimicking the artist's style by "virtually" installing a FLY billboard on the VCU sculpture department building which had been demolished recently. See "Yoko Ono: Fly," *Artforum* 35, no. 2 (October 1996), 64.

LITERATURE: Concannon, *Fly*, exh cat. (1996), 9–11; Giorello, *Richmond Times-Dispatch*, 18 October 1996; Concannon, *Athanor* (1999)

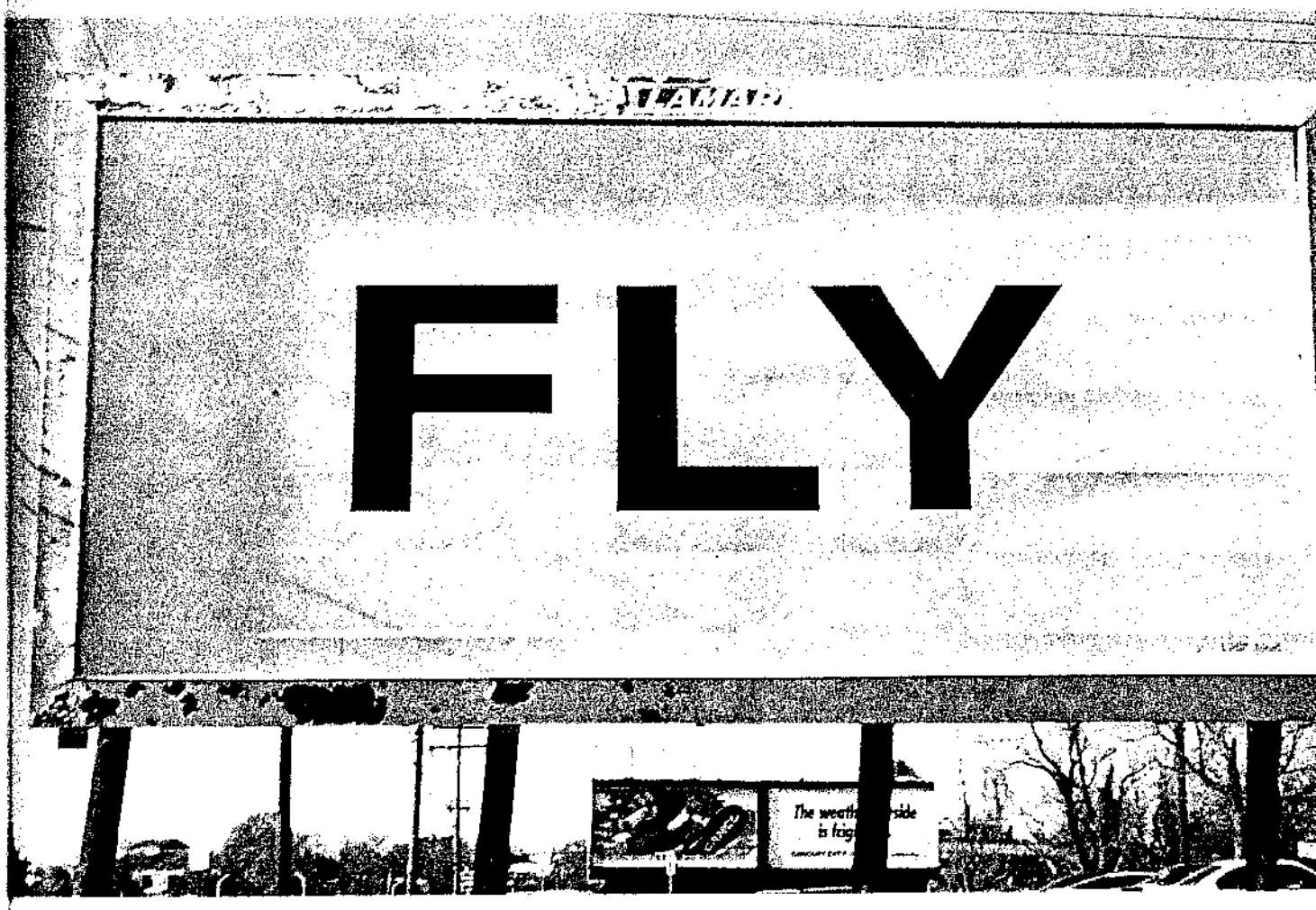


PLATE 41
FLY, 1996. BILLBOARD
INSTALLED IN
RICHMOND, VIRGINIA