

(ENG) Yoko Ono Transmission
KUNSTHAL CHARLOTTENBORG
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(TABLE 1) A selection of early works by Yoko Ono. New York, Tokyo and Kyoto.

NEW YORK, 1961

Following a three-person concert at the Village Gate and a solo exhibition at George Maciunas' AG gallery, Yoko Ono created her own debut performance in New York at the Carnegie Recital Hall. Her debut was a radical concert, where she invited her artistic colleagues to perform with her. From the beginning her conceptual artistic ideas of instructions, inclusion and spreading the works to a larger audience were present.

YOKO ONO & FLUXUS

Yoko Ono was very influential on the formation of the Fluxus movement, founded by George Maciunas, who admired Yoko Ono's conceptual art, license, and ideas of participation. Fluxus became a network of radical international artists in the early 1960s. Yoko Ono became a part of the Fluxus movement through Maciunas. She performed at Fluxus concerts and published works through Fluxus. The graphic monogram ("Homage to Yoko Ono", 1962) forms Yoko Ono's name, and is Maciuna's tribute to her.

TOKYO & KYOTO, 1962/1964

Following the debut in New York, Yoko Ono returned to Japan. In Tokyo she mounted a similar radical concert as the one in New York. She also created an exhibition of "Instructions for Paintings" that the audience could participate in or complete in their mind.

ON INSOUND

An early instruction piece where Yoko Ono guides the audience to perform a conceptual work of art. The work was presented together with other radical pieces, including "Cut Piece", at her concert in Kyoto in 1964. Yoko Ono challenged the idea that the artist herself has to make the work. For her, the concept, the artistic idea, is essential. In 1962, she asked her husband at the time, Toshi Ichiyanagi, to write Yoko Ono's "Instructions for Paintings" down on sheets of paper - removing even her handwriting from the "creative process" - and let it be up to others to execute her ideas in their minds. These were exhibited the Sogetsu Art Center in 1962. Yoko Ono's artistic instructions are also the comprehensive concept in "Grapefruit", published by the artist on July 4, 1964 in Tokyo.

NEW YORK, 1965/1966

In 1965, Yoko Ono created a new concert at Carnegie Recital Hall in New York. She performed "Cut Piece", where she sits on the stage and the audience is invited to come, one at the time, and cut a piece of her clothes.

JUDSON GALLERY, NEW YORK, 1966

The gallery was originally founded by a minister who invited a number of beat-poets and artists such as Claes Oldenburg, Jim Dine, Tom Wesselmann, Allan Karpow, Dan Flavin and Allison Knowles to exhibit and run the gallery. In 1966, Jon Hendricks, co-curator of the exhibition at Kunsthall Charlottenborg, reopened the gallery as part of his conscientious objection to military service. Jon Hendricks was behind the exhibition The Stone with the participation of Yoko Ono and other artists.

At the The Stone environment the audience had to fill out Ono's questionnaire and remove their shoes before entering. At the same time, the audience was given a bag that they put over their bodies. Inside the bags, participants could remove their clothes or just sit in the blank bags. They could see out but from the outside they were opaque. The Stone included among other things "Single Word Pieces". Yoko Ono has used a number of ideas from the environment later in other installations and works.

SALES LIST, 1965 & TO THE WESLEYAN PEOPLE (WHO ATTENDED THE MEETING), 1966

The Yoko Ono Sales List and the text "To The Wesleyan People (who attended the meeting)" were both published in connection with the The Stone and later reissued in Yoko Ono's "Grapefruit". The pieces on the sales list could be purchased, but with the many conceptual works and very varied prices, Yoko Ono challenged the sale of more traditional works of art in galleries. Later, Yoko Ono also created "Is Real Gallery" - a conceptual gallery that existed only in the mind.

(TABLE 2) A selection of early works by Yoko Ono. London.

DIAS / AFRICA CENTER / INDICA GALLERY LONDON, 1966

Yoko Ono was invited to participate in DIAS (Destruction In Art Symposium) and to perform two nights at the Africa Center in London, and subsequently she was invited to exhibit at the INDICA Gallery in London. Here she exhibited "Unfinished Paintings and Objects by Yoko Ono". Here the idea of the unfinished work "Unfinished" further explored. Ono also used these concerts in "Unfinished Music". It is also at this exhibition she created "Yes Painting" and the first time she exhibited the work "All White Chess". There were also a number of works with reference to the sexual revolution in the exhibition, among other things a work titled "Revolution" consisting of a diaphragm, a condom, and birth control pill. The original poster for the exhibition is displayed next to the original exhibition catalog. The text on the poster could be read only if the audience folds it. This exhibition created a lot of attention.

JOHN LENNON

It was in conjunction with her exhibition at INDICA that Yoko Ono meet John Lennon. He later explained that he was taken by Yoko Ono as soon as he saw "Yes Painting". The positive message spoke directly to him. John Lennon approached Yoko Ono and asked permission to hammer a nail into her "Painting to Hammer A Nail" which was another work in the exhibition. Yoko Ono replied that it cost 6 shillings. He said he had no money and replied "I'll hammer in an imaginary nail then ...". Thus, both understood that a special artistic relationship was established between the two. John Lennon and Yoko Ono then started to create a series of shared works, including Air Bottles for her Half-a-Wind Show at Lisson Gallery.

LISSON GALLERY LONDON, 1967

The illustrated text is from the Half-a-Wind Show at Lisson Gallery in 1967. The text explains Yoko Ono's ideas for the exhibition and her artistic philosophy in general. In the same year, she performed "Music of the Mind" at the Saville Theater, where she also showed the film "Film No. 4" in the men's toilet.

LION WRAPPING EVENT ON TRAFALGAR SQUARE, 1967

The Lion is the symbol of England's empire. Without permission, Yoko Ono succeeded in wrapping the sculpture with cloth.

DO IT YOURSELF DANCE PIECE / LETTERS BY YOKO ONO, 1966/1967

"do it yourself dance piece" and "Letters by Yoko Ono" are early examples of how Yoko Ono expresses her conceptual works directly on the ad pages in magazines.

(TABLE 3) MULTIPLES & EDITIONS

Multiples can be described as mass-produced art. The idea of publishing multiples is to get the art out to as many people as possible since multiples, like everything else mass produced, are cheaper than unique art. Some of Yoko Ono's multiples cost as little as 25 cents or less. Yoko Ono still creates multiples that are available at very reasonable prices today.

THIS IS NOT HERE, 1971

The exhibition *This Is Not Here* at the Everson Museum Syracuse, New York in 1971 was Yoko Ono's first retrospective solo show. She invited John Lennon to be a guest artist. Also for the "Water Event" work, she invited a number of artists and others to participate, among others Danish artists Eric Andersen and Per Kirkeby, who created containers for water and Yoko Ono added conceptual water. She hired George Maciunas to create parts of the exhibition from her instructions. Yoko Ono lived in London at the time. He also assembled the "Everson Catalog Box" which is exhibited. The idea of the box was that it in itself should be regarded as a retrospective exhibition, and therefore contains a series - both old and new - of works by Yoko Ono and guest artist John Lennon.

COLOR - FLY - SKY, 1992

A number of Yoko Ono catalogues are designed as multiples and small artworks in themselves. This applies, for example to the catalogue for the exhibition *Color - Fly - Sky* from 1992 at the Museum of Contemporary Art in Roskilde. Next to the catalogue is Ono's "A Key to open a Faded Memory", which is a signed edition of 40 copies, made especially for the museum.

DOT DRAWINGS, 1995-

Edition released in Japan with a series of prints of Yoko Ono's ink dot drawings, titled "Franklin Summer".

IMAGINE PEACE, 2007

The box is published as a catalogue for the exhibition *Imagine Peace* at The University of Akron and contains a number of multiples of Yoko Ono.

DREAM, 2009

Fondazione Benetton exhibited Yoko Ono's "DREAM" billboards throughout Northern Italy during the 2009 Venice Biennial, where she also received the Golden Lion. Together with the show of billboards, they released the edition "DREAM".

(TABLE 4) GRAPEFRUIT

GRAPEFRUIT, 1964

In pursuit of trying to remove herself from the work, Yoko Ono worked on a book of instructions written on typewriter. These "Typescripts for Grapefruit" are displayed on the wall. "Grapefruit" was the preliminary culmination of her development of the concept of conceptual art when Yoko Ono released it. Yoko Ono originally sent George Maciunas the instructions for a Fluxus Edition. These instructions were not published by Fluxus, Yoko Ono chose instead to publish "Grapefruit" herself in Japan on June 4, 1964. This First Edition was printed in fewer than 500 copies. In 1970, a large American publisher published "Grapefruit" in a new so-called First Edition that contains both original and new material. "Grapefruit" is translated into many languages; it is one of the most published artist books in the world and is still a global bestseller today.

MUSEUM OF MODERN Fart, 1971

Yoko Ono announced the conceptual exhibition *Museum of Modern Fart* in the *New York Times* and *Village Voice*. The exhibition did not physically exist, but Yoko Ono used the prominent museum in Manhattan as a background for the conceptual exhibition and as a feminist comment, when female artists were largely excluded from exhibitions at MoMA. Outside the museum, Yoko Ono had placed a man with a sandwich sign that interviewed visitors to the museum about what they thought of the (non-existing) exhibition. These interviews are part of a film at the exhibition at Kunsthall Charlottenborg.

ONE WOMAN SHOW, 2015

In 2015 MoMA opened an official solo show of Yoko Ono's art, where they again used the title *Museum of Modern Fart*. The exhibition catalogue for the official Yoko Ono One

Woman Show exhibition from 2015 is displayed next to the original Museum of Modern Art publication. The original catalogue includes both snapshots of New York of John Lennon and Yoko Ono's sites as well as a range of interactive conceptual works. John Lennon and Yoko Ono published ads for the work that could be purchased for a dollar. The ads had their private phone numbers that people could call to order the work.

(TABLE 5 & 6) MUSIC

Record covers have since 1962, where Yoko Ono designed the cover for Toshiro Mayuzumi's Nirvana Symphony, been part of her artistic work. And from 1968 she also started publishing music herself.

Together with John Lennon, Yoko Ono released three albums, Unfinished Music No. 1 + 2 and Wedding Album, which were experimental and created a degree of turmoil at the present time. Her music was far from the mainstream and popular records that people connected with John Lennon and The Beatles.

Yoko Ono has always used her records as an entry into the public, to spread - in particular - her feminist message, but also political ideas in the broader sense. "Imagine", "Power to the People" and "Give Peace a Chance" are examples of John & Yoko's way of mixing the "popular culture" distribution with their political opinion.

The Vietnam War in particular was a wound that many people worldwide struggled and demonstrated against. The song "Give Peace A Chance" (1969) became the defining song for popular opposition to the Vietnam War in the United States when it was launched on the couple's "War is Over!" campaign (1969). John Lennon and Yoko Ono were part of the opposition and created the background for ending the war.

Some Time in New York City was probably the album with the most direct political statement. In addition to the Vietnam War, the conflict was also in Northern Ireland and other relevant war zones. On her own single "Now or Never" from 1973, Yoko Ono also used a photograph from the My Lai Massacre on the cover.

UNFINISHED MUSIC NO. 1: TWO VIRGINS, 1968

John Lennon and Yoko Ono's first music release Unfinished Music No. 1: Two Virgins provoked the established pop music standards by showing them naked on the cover of the album. As a result, it would have to have an extra paper sleeve outside to be sold in the shops. A part of the record consists of real sounds.

GIVE PEACE A CHANGE / REMEMBER LOVE, 1969

Plastic Ono Band was a "conceptual" band that had no fixed structure, but could be expanded and contracted according to what suited their projects. It was a new form of organization in relation to The Beatles, which was firmly structured and unbreakable in the public. Plastic Ono Band appeared more like a base from which one could create new constellations, new ideas. "Give Peace a Chance/Remember Love" was the opening single with Plastic Ono Band and became a hit on the charts.

WEDDING ALBUM, 1969

Wedding Album was in many ways a showdown for The Beatles, pop music and popularity. Wedding Album was a box set of a number of objects such as "Bagism", which Yoko Ono had been working on for a long time. Many of the record's songs consisted of real life sounds.

LIVE PEACE IN TORONTO, 1969

As part of the Live Peace in Toronto release, a 13-month "John & Yoko Calendar" was added as a free gift.

YOKO ONO / PLASTIC ONO BAND & JOHN LENNON / PLASTIC ONO BAND, 1970

The same day, John Lennon and Yoko Ono released two separate LPs that correspond to each other with an almost identical front cover and a portrait of themselves as children on the back. The LPs were more accessible and introduced the Plastic Ono Band to a wider audience.

POWER TO THE PEOPLE, 1971

In March 1971, the couple released the hit "Power to the People" with Yoko Ono's "Open Your Box" as the b-side. That same year, Yoko Ono released the album Fly and John Lennon and Yoko Ono wrote Imagine, whose cover was created by Yoko Ono with text designed by Fluxus' creator, George Maciunas.

SOME TIME IN NEW YORK CITY, 1972

On the cover of the album Some Time in New York City, John Lennon and Yoko Ono used a newspaper design that they had previously used for their exhibition This is Not Here. There are two editions of the record; one with typewriter script and one with handwriting. The handwritten edition was a censored version published in Spain under the dictator General Franco.

DOUBLE FANTASY, 1980 / WALKING ON THIN ICE, 1981

John Lennon had turned to other activities for a while and when he started playing again, it was with Double Fantasy in a confrontational dialogue with Yoko Ono, each of whom performed every other song. The album was barely released when John Lennon was murdered. Yoko Ono released the single "Walking on Thin Ice" which the couple had just finished before John's death. In a number of the following records, Yoko Ono confronted her sorrow while preserving her political commitment. This is seen on the Starpeace album which was her opposition to President Ronald Reagan's "Starwars" programme and the new ideas to fight wars in space.

ONOBX, 1992 / RISING, 1996

A significant part of Yoko Ono's back catalogue appeared in the CD box set, Onobox. She had always seen the LP as a good format for her art. Nevertheless, the CD format had begun to progress at lightning speed. When Yoko Ono released Rising in 1996, it seemed that she had come out on the other side of her sorrow and also grown musically.

RISING REMIXES, 1996

With Rising Remixes, Yoko Ono created renewed interest in her music. Producers like Tricky and Yuka Honda updated Yoko Ono's former basic tracks. In 2001, she released her own so-called white-label (without copyright!), including remixes of one of her most controversial songs "Open Your Box" from her debut LP. These remixes created a whole new musical era for Yoko Ono. Young producers saw a great beauty - and a common reference - in her way of creating music and singing. Yoko Ono's music began to appear on Billboard's Dance Charts and at US discotheques. Here she quickly moved to the first place, and afterwards Yoko Ono's - to the public - controversial songs and way to sing turned into one hit after the other. As late as 2016, the double LP Yes, I'm a Witch Too released new remixes, as well as "official" white-labels started to appear on maxi singles.

(TABLE 7) MERCHANDISE

Like the release of multiples and editions, Yoko Ono has throughout the years created a series of merchandise with works frequently given away for free, or sold for small sums.

REMEMBER, 1999

The bottle containing the word "Remember" was a personal Christmas gift from Yoko Ono, sent directly to friends. It was never for sale.

PIECES OF SKY, 1998

The puzzle pieces were originally contained in military helmets hanging upside down from

the ceiling and the audience could take the pieces out and away from exhibition.

MAP PIECE, 2001

Produced for Yoko Ono's exhibition at The Walker Art Center in Minneapolis. The book contains blank pages, inviting participation.

BADGES

"Free me, free you..." was released as part of The Walker Art Center's free access Monday (Free Monday). "Word Pieces" and "Imagine Peace" are other examples of Yoko Ono working with badges. These badges are usually given free of charge at exhibits so people could carry the messages further into the world.

A BOX OF SMILE, 1971

Produced by the Fluxus-artist George Maciunas and sold in the bookstore at the Everson Museum during Yoko Ono's exhibition. The box contains a mirror at the bottom, when it open one see oneself and smiles.

ONOCHORD FLASHLIGHT

Yoko Ono "ONOCHORD" is used to flash the signal "I Love You". "I" (1 long) "Love" (2 long) "You" (3 long). The signal is illustrated on postcards. The "ONOCHORD" film is also in the exhibition.

ILLY CUPS

All cups except one has painted 'breaks' which, according to the messages that Yoko Ono has written on the saucers, have occurred in certain places in the world in various disasters and wars like Hiroshima (August 6, 1945), My Lai (March 16, 1968) and New York (December 8, 1980 - John Lennon's murder).

(TABLE 8) MAIL

As a method of involving the audience to spread her artistic messages, Yoko Ono has published a series of postcards with works over the years.

In conjunction with the exhibition at Kunsthall Charlottenborg, in collaboration with PostNord, two stamps have been created by Yoko Ono. This is the first time that Yoko Ono has published her art in stamps form.

(TABLE 9) A selection of Yoko Ono movie scripts.

Six films are shown in the exhibition and other will be shown in special film programs in the Charlottenborg Art Cinema,

(TABLE 10) BILLBOARDS

Yoko Ono has distributed her works on billboards and in other forms in the public spaces. This is where you will most clearly experience Yoko Ono's desire to spread her conceptual art to a large audience. Messages such as "DREAM", "IMAGINE PIECE", "FLY" and "WAR IS OVER!" have been spread throughout the last decades on billboards in big locations around the world including London, New York, Beijing, Um El Fachem, Kassel, Copenhagen among others.

As part of the exhibition YOKO ONO TRANSMISSION at Kunsthall Charlottenborg, the works "FLY", "DREAM", "FEEL" and "OPEN WINDOW" will be installed on more than 900 bus stops throughout Denmark in cooperation with AFA JCDecaux.

WAR IS OVER!

The most famous peace campaign is "WAR IS OVER!" that Yoko Ono created with John Lennon. The campaign has today been translated into many languages and continues through Yoko Ono's website Imaginepeace.com, where you can keep track of where the campaign is in progress.

TOILET THOUGHTS

"Toilet Thoughts Film No. 3" was a campaign launched in Copenhagen in connection with Yoko Ono's exhibition at Fotografisk Center in Copenhagen in 1997. Visitors were invited to put the posters on walls in public toilets and to photograph them over a period of time. The exhibited photos have been taken by the audience and sent to the exhibition organizer Lars Schwander, who is also a co-curator at the exhibition at KC.

As part of the campaign, Ekstra Bladet also published "Film No. 3" in 1997 and encouraged readers to hang it in toilets and participate all over the country. In collaboration with Ekstra Bladet, the work is re-published in the newspaper on the opening date of the exhibition at Kunsthall Charlottenborg on October 12th 2017.