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Not For Sale: Yoko Ono's Discounted Advertising Art

Kevin Concannon

The life and work of artist Yoko Ono has attracted considerable attention, both critical and journalistic, over the past forty years. Yet, for most of those years, Ono has benefited less from serious critical attention than journalistic derision. And while there is considerable evidence to place Ono in the vanguard of the Conceptual art movement of the 1960s, most histories of Conceptual art continue either to marginalize or completely ignore her.

Tony Godfrey's *Conceptual Art*, for example, published last year by Phaidon Press in its Art & Ideas series, mentions Ono only twice, in both cases in a series of names of Fluxus artists and without any reference at all to her work.[1] Yet Godfrey makes five references to John Lennon, and his introduction, "What is Conceptual Art?" *begins* with seven lines from Lennon's 1970 song, *God*! Another chapter begins with six lines from Lennon's 1971 song, *Imagine*. This latter chapter concludes with an explanation of Conceptual art in terms of these two Lennon songs.[2]

However, Alexandra Munroe has pointed out:

> Although Joseph Kosuth's *One and Three Chairs* (1965)—which presented the dictionary definition of 'chair' alongside a real chair and a photograph of a chair—is recognized as one of the earliest works in the history of conceptual art, in fact it was Yoko Ono who first announced that language, by itself on a gallery wall, is a justifiable form of art.[3]

Munroe was referring to Ono's 1962 exhibition of *Instructions for Paintings* at Tokyo's Sogetsu Art Center, an example of which is *Painting to Be Constructed in Your Head*. Rendered calligraphically in Japanese characters, this work translates as:

> Go on transforming a square canvas in your head until it becomes a circle. Pick out any shape in the process and pin up or place on the canvas an object, a smell, a sound, or a colour that came to your mind in association with the shape.[4]

In taking this very radical step of exhibiting instructions only at Sogetsu, however, Ono's conceptual intentions were somewhat obscured by Japanese tradition, in which calligraphy is seen as an art form in and of itself.[5] Ono specifically addressed this point in a catalogue of that Sogetsu show published 33 years later in 1995:

> To make the point that the instructions were not themselves graphic images, I wanted the instructions to be typed. But in those days, regular typewriters for the Japanese language were not available. Only professional printers and newspapers had typesetting machines. So I thought of the next best thing, which was to ask Toshi Ichiyanagi to print out the instructions by hand. He complied. My handwriting was too emotional, even when I tried to print—it looked like I was asking people to appreciate the visual aspect of the writing itself. Toshi was able to do a very neat job —close to typesetting, since, as a composer, he had experience in copying his own scores for print.[6]

Thus Ono's Japanese background seems to have simultaneously inspired and obscured this important early step toward Conceptualism.[7] As this paper hopes to demonstrate, while histories of Conceptual art continue to neglect her, Ono can rightly

1 *Tony Godfrey,* Conceptual Art *(London: Phaidon Press Limited, 1998).*

2 Godfrey 144.

3 *Alexandra Munroe,* Japanese Art after 1945: Scream against the Sky *(New York: Harry N. Abrams, Inc., 1994) 218.*

4 Jon Hendricks, ed., *Instructions for Paintings by Yoko Ono* (Budapest: Gallery 56, 1993) unpag.

5 Ono had exhibited written instructions (in English) alongside several objects in her exhibition at the AG Gallery in New York the previous year. One of these instructions was recently found and is featured in the exhibition, *Global Conceptualism: Points of Origin: 1950s-1970s* originated at the Queens Museum of Art in New York in April 1999.

6 *Yoko Ono,* Instruction Paintings *(New York: Weatherhill, Inc., 1995) 5-6. Toshi Ichiyanagi is a composer to whom Ono was married at the time.*

7 *The issue of Conceptualism as an international phenomenon was compellingly addressed in the exhibition,* Global Conceptualism: Points of Origin, 1950s-1980s, *originated at the Queens Museum of Art in April 1999. My conversations with Reiko Tomii, co-curator of the Japanese section of this exhibition, have been extremely helpful.*

claim precedence not only in the employment of text as art but for the use of advertising as a medium for Conceptual art as well.

Ono is, of course, widely known for the 1969 poster action, *War is Over!*, created in collaboration with John Lennon. For this event, launched 15 December 1969, the couple commissioned billboards and posters in 12 cities: Athens, Berlin, Hong Kong, Los Angeles, Montreal, New York (Figure 1), Paris, Port-of-Spain (Trinidad), Rome, Tokyo and Toronto.[8] In the language of each city where they were sited, the billboards declared "War is Over!/ If You Want It/ Happy Christmas from John and Yoko." *War Is Over!* extended its impact through other media as well, including postcards and The Peace Station Network, as detailed in *Billboard* magazine in an advertisement Ono and Lennon placed on 24 January 1970 offering "Free John and Yoko Station Breaks and ID'S, Plus the Regular John And Yoko Peace Report" (Figure 2).[9]

It had, in fact, been Ono's long-standing vision to turn advertising—and the mechanisms of the media and the marketplace—to humorously ironic and critical ends within the context of her multi-media artistic practice. While it remains little known to this day, Ono had been making art with advertising—and with great wit—for several years prior to getting together with Lennon. In the March 1965 issue of *The New York Arts Calendar*, for example, Ono placed a full-page display advertisement for "Circle Events" at the "IsReal Gallery" (Figure 3).[10] The advertisement offered "Circle Events" on "leather, silk, glass, canvas, or other material to order, 3 1/2" x 2" to 40 x 24, about $250." The exhibition dates were March 3-31, and the gallery was open 24 hours. No address was offered, but a telephone number was listed. Of course, the IsReal Gallery existed only in the pages of *The New York Arts Calendar* and in the minds of the artist and her readers. In fact, the IsReal advertisement is among the earliest examples of conceptual art in an advertising medium, coming a full three years before Dan Graham's *Figurative* in the March 1968 issue of *Harper's Bazaar*, the work that scholars generally cite in this regard—and generally with an incorrect date. (Kosuth's 1965 date for *One and Three Chairs* has been challenged in the literature as well.[11] It is clear that he first *exhibited* his Conceptual works no earlier than February of 1967.)

Graham's *Figurative*, for example, was featured in the 1995 exhibition *Reconsidering the Object of Art 1965-1975*, with a date of 1965. This confusion may stem from the fact that, while the actual advertisement did not appear until 1968, Graham has dated to 1965 a related work, "Scheme for Magazine Page 'Advertisement'"—in the same 1995 exhibition. This latter work shows a cash register tape 'framed' in a drawn box with the title, date, and signature at the bottom. The 1968 publication of *Figurative* featured a similar cash register tape with the title "FIGURATIVE BY DAN GRAHAM" to the right of the register tape.[12] In *Harper's Bazaar*, the ad appeared sandwiched between advertisements for Warner bras and Tampax tampons.[13] The coincidence of *Figurative*'s placement immediately 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,'" Graham offered 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. . . . Furthermore, with few

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

9 The advertisement appeared in *Billboard* (24 January 1970): 49.

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

11 *Benjamin H.D. Buchloh, for example, has characterized Kosuth's claimed dates for his* Proto-Investigations *(the series in which* Chairs *is included)—1965 and 1966—as unverifiable. He cites interviews with several artists, including Graham, who were close to Kosuth during this period yet had not seen or heard of these pieces until their first exhibition in February 1967 at a show Kosuth himself had organized at the Lannis Gallery. Buchloh also states that On Kawara, whose studio Kosuth visited frequently at that time, produced documented word paintings during the same period. See Buchloh's "Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions,"* October *55 (1990) 122-23, note 18.*

12 While the cash register tapes featured in the two Graham works are clearly not identical, the exhibition checklist for *Reconsidering the Object of Art 1965-1975* presents both works under a single listing (dated 1965) as "original source materials and publication documentation." In both cases, store name and date are lacking. See Ann Goldstein and Anne Rorimer, *Reconsidering the Object of Art 1965-1975* (Los Angeles: The Museum of Contemporary Art, 1995) 124-25, 325.

13 *Harper's Bazaar* (March 1968): 90.

> exceptions, art magazines are supported by advertisements from art galleries. When the advertiser's exhibitions are reviewed and made a matter of record in the art magazines, the works shown are guaranteed some kind of value as "art" and can be sold on the art market. Sales yield profits, which allow galleries to purchase additional advertisements in art magazines and to sustain the art system in general.[14]

The "IsReal Gallery," of course, was a fiction.[15] But Ono had actually proposed her *Circle Event* for exhibition at the Leo Castelli Gallery. In her letter to gallery director Ivan Karp dated 4 January 1965 Ono discussed her proposal for the exhibition of blank canvases on which gallery visitors would be invited to draw circles. The letter refers to a meeting between Karp and Ono's husband at the time, Tony Cox. She begins: "Dear Ivan, Thank you so much for seeing Tony Cox. Yes, it is necessary to sell the paintings, isn't it, if you have to spend $3000 for a show."[16] Karp apparently declined her proposal, and she countered with an alternative which called for Castelli's artists to draw the first circles, after which they could be sold. Karp's reply, simply dated "Winter," and in his own handwriting, says in part:

> Dear Yoko, 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, fiercely Western and concrete—not materialistic, mind you—perish the thought, but terribly concrete.[17]

Ono had previously realized the *Circle Event* as a postcard distributed in 1964, and in a 1962 article titled "Word of a Fiction-Teller" in the Tokyo-based *Sogetsu Art Journal*, Ono wrote about the significance of circles and lines, stating that "[m]y current interest is in such a world of fictional rules—[t]he assumption and realization of a perfect circle and a perfect line that we have not encountered except for in our conceptual world.[18] Ono's conceptual intentions with her *IsReal Gallery Circle Event* are thus well documented.

Curiously, in the same March 1965 issue of *The New York Arts Calendar* in which Ono's *IsReal Gallery* ad appeared, Graham had an advertisement as well—for his very real, soon-to-be-bankrupt gallery, John Daniels. When asked recently if he was familiar with Ono's *IsReal Gallery* ad, Graham replied that he was not. And when informed that it was one of only a handful of full-page ads in the same issue in which his own ad for the Neo-Plastics exhibition at Daniels appeared, Graham stated "I didn't look at my ads."[19] Although Ono's humorous appropriations of advertising media for her art predate the advertising works of Graham by three years—and her text-based works arguably predate Kosuth's by five years—her work remains little known, while that of Graham and Kosuth has achieved canonical status within the history of Conceptual art.

In the April/May 1965 issue of *The New York Arts Calendar* Ono placed another ad for "IsReal Gallery," this one offering "Hole Events," also on "leather, silk, glass, canvas, or other material to order" (Figure 4).[20] As with *Circle Events*, the *Hole Event* focuses on an abstract concept. While a circle might in fact be rendered in one material or another, a hole is defined by the lack of a given material; it is immaterial by definition.

The following year, Ono placed three advertising pieces in the London-based magazine, *Art and Artists*.[21] As with the *New York Arts Calendar* pieces, the ad space was donated by the publisher, in this case, Ono's friend Mario Amayo. The three pieces/ads were: *Fountain Piece*, October 1966 (Figure 5); *Mouthpiece*, November 1966 (Figure 6); and *Do It Yourself Dance Piece/Swim in Your Sleep*, December 1966 (Figure 7). *Mouthpiece* was first published in Ono's *Do It Yourself Fluxfest* (designed by Fluxus founder George Maciunas) as part of *Fluxus 3 newspaper eVenTs for the pRicE of $1 (Fluxus News-*

14 *Dan Graham, "My Works for Magazine Pages: 'A History of Conceptual Art,'" in* Rock My Religion *(Cambridge: MIT Press, 1993) viii-xvi.*

15 In 1966, Tony Cox (to whom Ono was then married) 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." While the prospectus promised an early June opening, the project was never brought to fruition. In a conversation with the author on 28 April 1999, Ono stated that Cox simply appropriated the name for an unrelated venture. 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 IsReal ads were placed in the *New York Arts Calendar*. A copy of this document is held in the Jean Brown Archives at the Getty Research Institute, Los Angeles.

16 Copy of letter sent to Ivan Karp Jan 4, 1965. Courtesy Yoko Ono.

17 Reply from Ivan Karp to Ono's letter of 4 January 1965. Courtesy Yoko Ono.

18 *Yoko Ono, "Word of a Fiction-Teller,"* Sogetsu Art Journal *24 (May 1962). Draft translation by Midori Yoshimoto; edited by the author.*

19 Telephone interview with Dan Graham, 1 March 1999.

20 Thanks to Barbara Moore of Bound and Unbound in New York for locating this citation.

21 The three pieces/ads were: *Fountain Piece*, *Art and Artists*, 1.7 (October 1966): 44; *Mouthpiece*, *Art and Artists*, 1. 8 (November 1966): 39; and *Do It Yourself Dance Piece/Swim in Your Sleep*, *Art and Artists*, 1.9 (December 1966): 73. *Mouthpiece* was first published in Ono's *Do It Yourself Fluxfest* (designed by George Maciunas) as part of *3 newspaper eVenTs for The pRicE of $1* (*Fluxus Newspaper No. 7*, February 1966). Another piece from *Do It Yourself Fluxfest* was published in the January 1968 issue of *The Promethean: A Symposium for Liberal Religious Youth* (Boston), apparently unknown to Ono until pointed out to her by this author in 1996. Thanks to Clare Storey and Adrian Glew of the Tate Gallery in London (Library and Archives, respectively) for assistance in locating these citations.

paper No. 7) of 1 February 1966.

Perhaps the best-known of her published print advertising pieces is *Museum of Modern (F) art* of 1971. 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 (Figure 8).[22] A "this is NOT here" notice placed in the MoMA ticket window is possibly a humorous reference to the title of the exhibition Ono did have at the time—in Syracuse, New York, at the Everson Museum.[23] The ad also included a mail-in order form with which one could purchase the catalogue (which did exist). Not only did Ono publish a catalogue for the putative 'exhibition,' she also documented it—through the responses of visitors interviewed as they left the museum—in her 7-minute 1971 film *The Museum of Modern Art Show*.

After her 1971 exhibition in Syracuse was overrun by Beatles fans who literally stole the show—or at least parts of it—Ono did not have a one-person museum exhibition again until 1989. Since then, she has been prolific, returning often to her strategy of advertising intervention.[24] In 1994, for example, Ono's *A Celebration of Being Human*, a project in the small German town of Langenhagen, featured thousands of black and white images of a pair of bare human buttocks, reproduced on billboards, bus stops, kiosks, banners hung from lampposts, posters hung in shop windows, T-shirts, umbrellas and "postcards handed out free in this suburb of 50,000 inhabitants."[25] A text accompanied the image: "A Celebration of Being Human. We are beautiful. We are fun. We are mammals without tails." Upon being asked if she wasn't a bit behind the times, as advertising executives had long been exploiting the promotional value of a well-formed bottom, she told the German news magazine *Der Spiegel* "Sure, but those are small, stylish, cute arses. I'm advertising a really nice average bum."[26] The exhibition, she told *The Independent*, "is designed to make viewers wonder about the subject and to prompt thoughts of peace. Art, as a part of peace, is beautiful."[27]

The Langenhagen project, of course, is related to her 1967 *Film No. 4 (Bottoms)*, a collection of 365 human bottoms filmed at close range as their owners walked on a specially constructed turnstile, creating four constantly shifting quadrants on the cinema screen.[28]

Her 1996 *Fly* project for the Anderson Gallery in Richmond, Virginia, used a variety of advertising media. Beyond the walls of the Anderson Gallery, on billboards, T-shirts, and posters throughout Richmond, Ono's enigmatic word art engaged its audience in a simple yet rich flight of the imagination: fly—noun; verb; adjective; work of art. A word alone, lacking grammatical context—the viewer was left to create its meaning. As a noun, it might refer to an insect or a pant zipper. In British slang, 'fly' is an adjective, meaning 'alert; clever; sharp.'[29] An African-American speaker might describe someone as 'fly,' meaning 'fast and ecstatic; brash; good or great.'[30] And as a verb, it might suggest fleeing—or more hopefully—the boundless freedom of unaided human flight. She said:

> I like the idea of flying. I'm not talking about the idea of flying on a plane or anything like that. It's just [that] a conceptual idea of flight is beautiful. And so I did a lot with flying. It's a conceptual flight. And I want to encourage people to do that. [31]

In *Fly*, language itself is a medium for visual art, and a broad range of information and experience lies compressed in these three letters, awaiting realization and actualization in the mind of the viewer. Ono's art is less an object than an active verb. Taking the form of billboards, posters, banners, and T-shirts, as it did in Richmond, *Fly* operates in the wider social realm of advertising, deliberately encountering viewers in places and situations that are unexpected.

For Ono, the fascination with language and word play came quite naturally. "My first language is Japanese. When you learn English, you always say 'Is this an adjective or adverb or a verb or a noun?' And we're always aware of the fact that some words are both." Speaking of her *Fly Piece* (1963), a related work published in her 1964 artist's book, *Grapefruit*,[32] Ono has stated "My feeling is that I'm just throwing a pebble in the water, and it is going to create a ripple. I'm not going to control

22 The Village Voice, *2 December 1971, 25.*

23 "This Is Not Here," Ono's first museum retrospective exhibition, was presented by the Everson Museum in October and November of 1971.

24 While numerous examples could be cited, due to space limitations, this paper details only a small sampling of such projects since 1989.

25 *"Yoko Ono Inundates Hanover Suburb with 70,000 'moon-shots,'"* Agence France Presse *(wire report), 26 October 1994. See also Kai Bauer and Michael Stephan,* Vor Ort 1994, *exhibition catalogue (Langenhagen: Schul- und Kulturamt der Stadt Langenhagen, 1994). In September and October 1996, one of these billboards was erected near London's Euston Station as part of the project* The Visible and the Invisible: Re-presenting the Body in Contemporary Art and Society *(21 September-26 October 1996, Euston, London), sponsored by the Institute of International Visual Arts. A series of satellite exhibitions, installations and events occurring simultaneously in 'non-art' sites in the Euston area during the autumn, 1996, it combined new commissions and work not previously seen in the UK by fifteen international artists.*

26 *As reported in* The Herald *(Glasgow), "Yoko Touches Bottom as Town Takes Cheek to Heart," 1 November 1994, 4.*

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

28 The original (much shorter) version of *Film Number Four* was featured in the *Fluxfilms* collection of 1966. In that version, the actors walked through a space with the camera following. The turnstile was created for the feature-length version of 1967.

29 *William Morris, ed.,* The American Heritage Dictionary of the English Language *(Boston: Houghton Mifflin Company, 1978) 507.*

30 *Clarence Major, ed.,* Juba to Jive: A Dictionary of African-American Slang *(New York: Viking/Penguin Books USA Inc., 1994) 177.*

31 Telephone interview with Yoko Ono, 4 September 1996. All unattributed quotes are from this interview.

the ripple."[33] The viewer must construct his or her own mental image when confronted with a piece such as *Fly* (1996).

Language and geometry are both implicated in the *IsReal Gallery/Circle Event* piece. The name itself suggests the nation of Israel (enough to confuse the typesetter who listed it as such on another page of *The New York Arts Calendar*), a nation literally materialized only 16 years earlier in 1948, but in existence for more than two millennia. As Ono had pointed out in her 1962 Sogetsu article, circles and lines are abstract concepts—"a perfect circle and a perfect line that we have not encountered except for in our conceptual world." Ono's 1965 *IsReal Gallery* ads clearly fit Graham's conception of his 1968 ad as institutional critique.

The *IsReal Gallery*, however, is not the first such use of a published advertising medium. Art historian and independent curator Reiko Tomii has recently rediscovered an earlier related work that she included in the exhibition, *Global Conceptualism: Points of Origin, 1950s-1980s*, which originated at the Queens Museum of Art in New York in April 1999. The work is by Ono's fellow Tokyo Fluxus artist Yasunao Tone. The Tone ad known as the *Tone-Prize Composition* 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,* begins:

> Call for Entries: 1st Tone-Prize Composition
> Tone Prizes are given to all entries.
> Deadline: October 1.
> 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. . . .[34]

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*, which included the following special note regarding qualification for the Ono Award: "Ono Prize, 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."[35] In a recent conversation, Tone confirmed that Ono did indeed provide this information for the ad.[36]

While the *Tone-Prize Composition* ad appears to be the first use of magazine advertising space as a medium for Conceptual art, Ono had on at least two previous occasions used direct mail advertising for similar purposes. In a postcard from early 1964, Ono invited recipients to her *touch poem no. 3* in Nigeria, Africa, on March 33rd, 1964 (Figure 9). And in another direct mail piece of the same period, recipients were invited to an unspecified event on May 31, 1964 (Figure 10). In this latter case, the location is given simply as "YOKO ONO ROOF" with no street address; in the former case, the date of March 33rd makes it clear that this event takes place only in the reader's mind.

Within the history of Conceptual art then, Ono is clearly a leader—not only in terms of text as art (as Alexandra Munroe has already demonstrated), but also in the use of advertising as a medium for art, and as institutional critique.

Virginia Commonwealth University

32 Originally published in a limited edition of 500 copies by the Wunternaum Press in Tokyo in 1964, it was republished by Simon and Schuster in 1970 and by their Touchstone Books division in 1971 (as a paperback).

33 Telephone interview with Yoko Ono, 4 September 1996.

34 Cited in Reiko Tomii, "Concerning the Institution of Art: Conceptualism in Japan," in Philomena Mariani, ed., *Global Conceptualism: Points of Origin 1950s-1980s* (New York, Queens Museum of Art, 1999) 21.

35 Tomii 21.

36 Telephone Interview with Yasunao Tone, 23 February 1998.

Figure 1. Yoko Ono and John Lennon, *War Is Over!*, billboard installed in Times Square, New York City, 1969. Copyright Yoko Ono; courtesy Lenono Photo Archive.

WAR IS OVER!

IF YOU WANT IT

COMMUNICATIONS CAN BRING PEACE
JOHN AND YOKO LENNON
WARMLY INVITE YOUR RADIO OR TV STATION TO JOIN THE PEACE STATION NETWORK

Stations already committed to the peace race

CKGM AM, Montreal	CHUM AM, Toronto	KGO FM, San Francisco
CKGM FM, Montreal	CHUM FM, Toronto	WSEO FM, Kalamazoo
CJON AM, St. John's, Newf.	WABC FM, New York	WIVC FM, Peoria
CJCN AM, Grand Falls, Newf.	KQV FM, Pittsburgh	KSEA FM, San Diego
CJOX AM, Grand Banks, Newf.	WQYZ FM, Detroit	WLAV FM, Grand Rapids
CJON TV, St. John's, Newf.	WLS FM, Chicago	WKVU AM, Morgantown
CJCN TV, Grand Falls, Newf.	KXYZ FM, Houston	KLBK FM, Lovett
CJOX TV, Grand Bank, Newf.	KABC FM, Los Angeles	WNOB FM, Cleveland

You are Welcome Regardless of Nationality or Country

FOR FREE JOHN AND YOKO STATION BREAKS AND ID'S, PLUS THE REGULAR JOHN AND YOKO PEACE REPORT: *WRITE, WIRE OR CALL* —

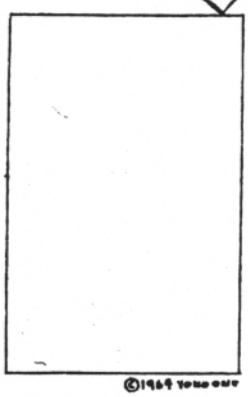
THE PEACE STATION NETWORK
BAG PRODUCTIONS (CANADA) LTD.
120 AVENUE ROAD, TORONTO, CANADA
Phone (416) 964-0959

DO YOU CARE?

Figure 2. Yoko Ono and John Lennon, *War Is Over!*, advertisement in *Billboard*, 24 January 1970.

CONCEPT ART INSTRUCTURE INSOUND

DRAW CIRCLE



YOKO ONO
IsReal Gallery

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

CIRCLE EVENT ON LEATHER SILK GLASS CANVAS OR OTHER

IsReal Gallery TELEPHONE OR 7 8871

Figure 3. Yoko Ono, *IsReal Gallery: Draw Circle Event*, advertisement in the *New York Arts Calendar*, March 1965. Courtesy Barbara Moore.

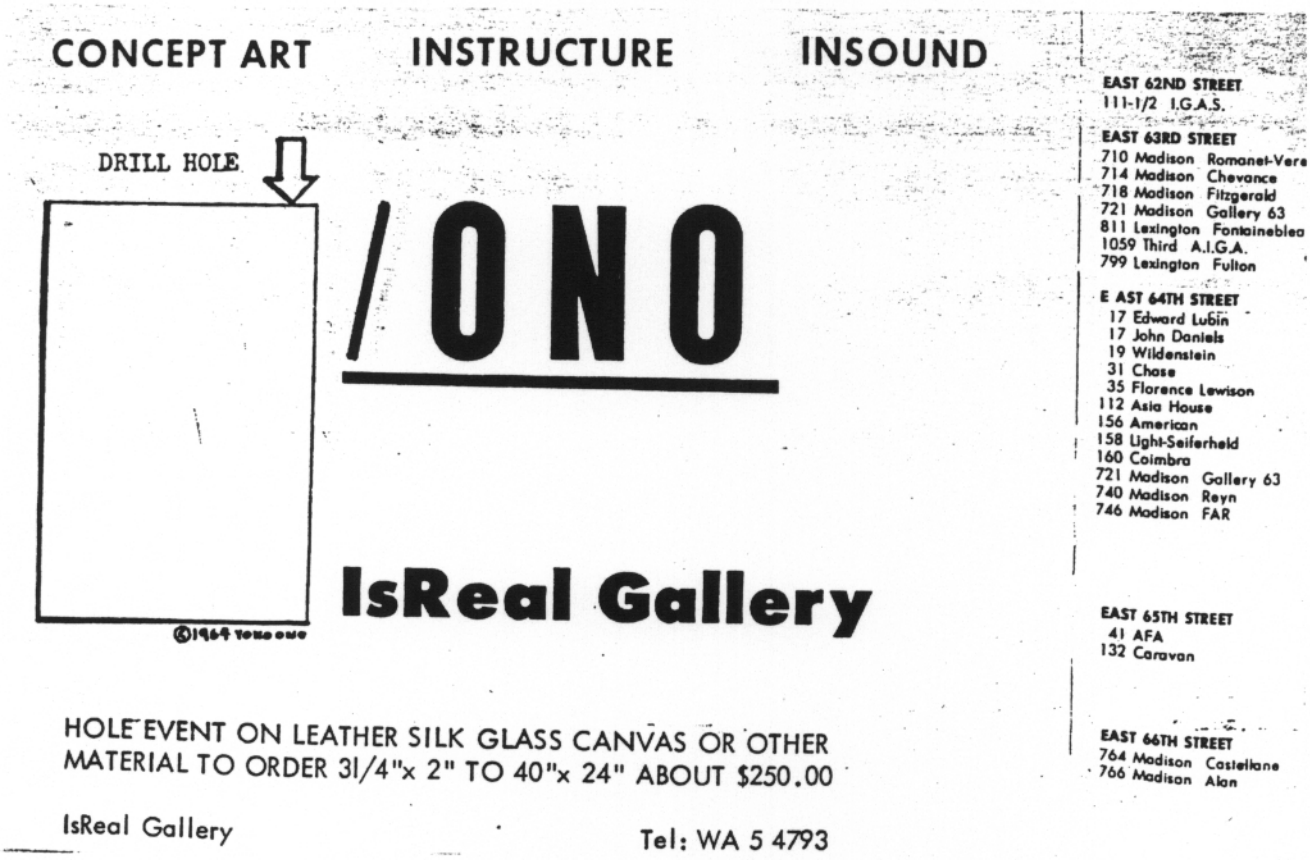


Figure 4. Yoko Ono, *IsReal Gallery: Drill Hole Event*, advertisement in the *New York Arts Calendar*, April/May 1965. Courtesy Barbara Moore.

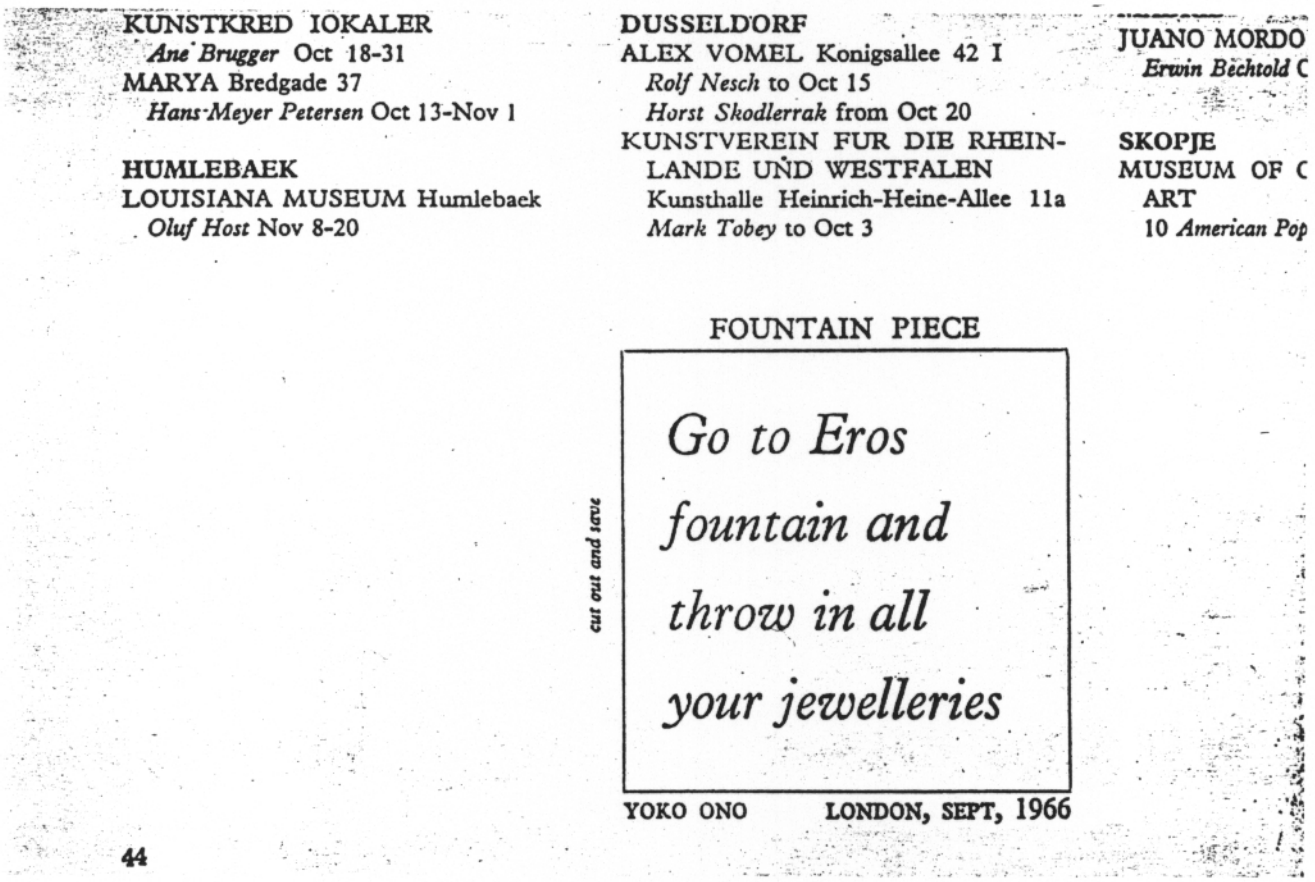
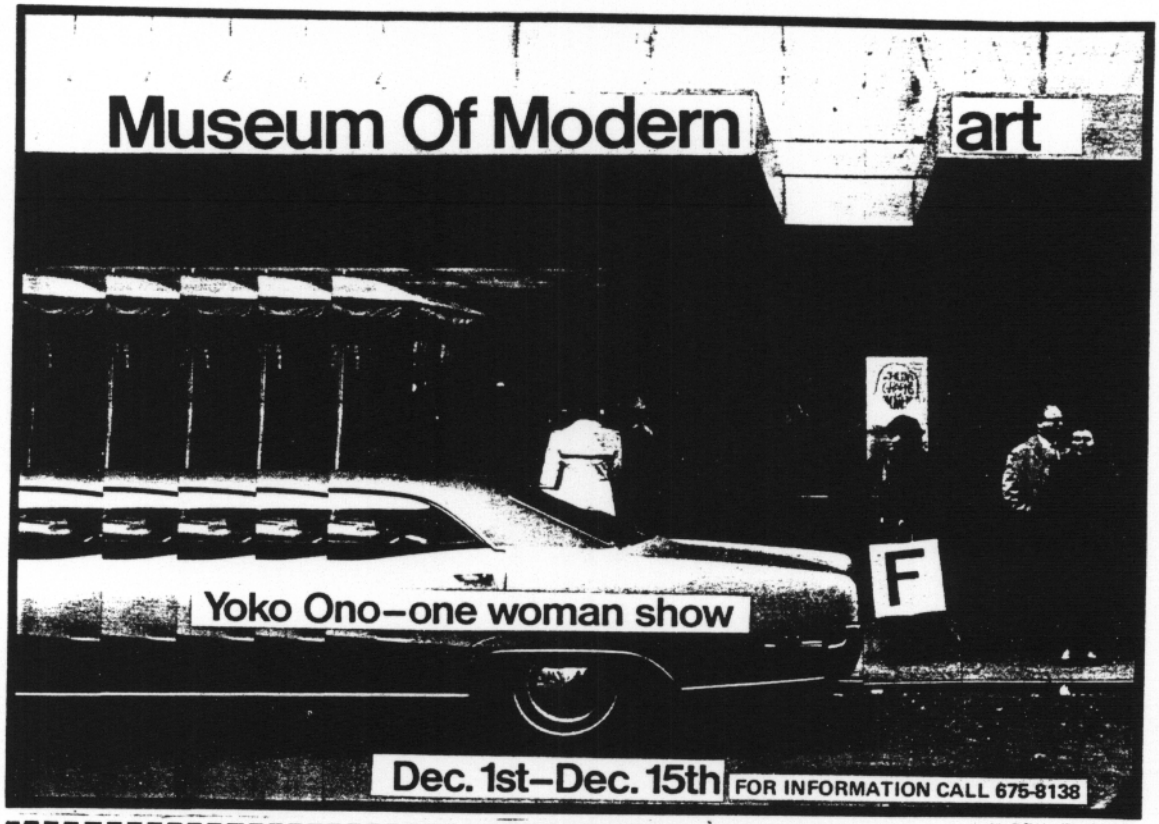


Figure 5. Yoko Ono, *Fountain Piece*, advertisement in *Art and Artists*, October 1966. Courtesy Jon Hendricks.

Figure 6. Yoko Ono, *Mouthpiece*, advertisement in *Art and Artists*, November 1966.

Figure 7. Yoko Ono, *Do It Yourself Dance Piece:Swim in Your Sleep*, advertisement in *Art and Artists*, December 1966. Courtesy Getty Research Institute.



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_____

Figure 8. Yoko Ono, *Museum of Modern (F) art*, mechanical for advertisement in the *Village Voice*, 2 December 1971. Copyright Yoko Ono; courtesy Lenono Photo Archive.

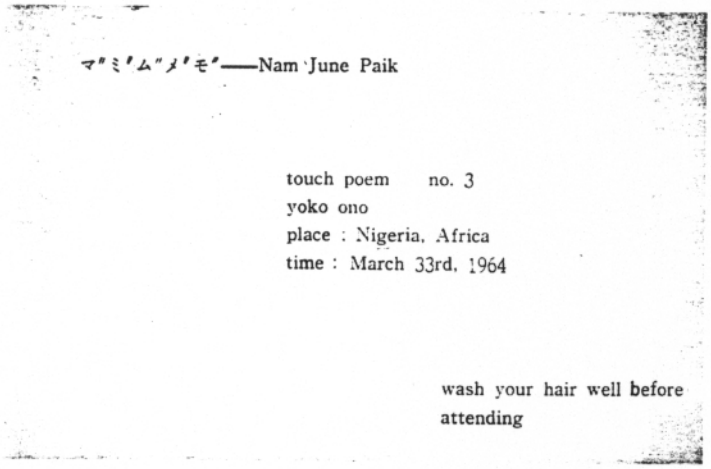


Figure 9. Yoko Ono, *Touch Poem no. 3*, postcard, 1964. Courtesy of the Artist.

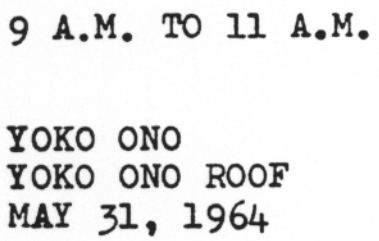


Figure 10. Yoko Ono, *Invitation to Yoko Ono Roof Event, May 31, 1964*, typescript on letter-size paper, 1964. Courtesy of the Artist.

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