

mac

PRESS RELEASE

LYON



YOKO ONO
Lumière de L'aube
09.03 – 10.07.16

From 09 March to 10 July 2016,
the three floors of the mac^{LYON}
are devoted to the work of Yoko Ono,
conceptual from the very beginning
and which encompassed performance,
instructions, film, music and writing.

This first French retrospective,
entitled *YOKO ONO Lumière de L'aube*
gather more than hundred works,
from the illustrated poems of 1952
to the big installations of 2016,
but also film, performances, etc.

Faithful to the spirit of the work
of Yoko Ono, the exhibition has
of course to be seen, but also to be heard
and above all to be experienced.

THE EXHIBITION BY THIERRY RASPAIL	5
YOKO ONO BY JON HENDRICKS	6
YOKO ONO BIOGRAPHY	9
MORE ABOUT YOKO ONO	21
PUBLICATIONS	25
ABOUT THE MUSEUM	28
PRESS VISUALS	32

Musée d'art contemporain de Lyon
Cité internationale
81 quai Charles de Gaulle
69006 LYON - FRANCE

T +33 (0)4 72 69 17 17
 F +33 (0)4 72 69 17 00
 info@mac-lyon.com
 www.mac-lyon.com

Opening hours

Wednesday to Friday:
 from 11am to 6pm
 Saturday and Sunday:
 from 10am to 7pm

Admission

Full rate: 9 euros
 Concessions: 6 euros
 Free for visitors under 18

Access

→ By car
 Along "Quai Charles de Gaulle,"
 Lyon Parc Auto-Carparks P0 et P2,
 special rate for museum visitors:
 45 minutes free
 Ride sharing:
 www.covoiturage-pour-sortir.fr
 → By bus, "Musée d'art
 contemporain" stop
 - Bus C1, Gare Part-Dieu/Cuire
 - Bus C4 Jean Macé/Cité internationale
 - Bus C5, Bellecour/Rillieux-Vancia
 → by bike
 - Several Velo'v stations are located
 around the museum
 - Cycle lane from the Rhône's banks
 to the Museum

The exhibition

Co-curators:
 Thierry Raspail, Jon Hendricks
 Project manager:
 Isabelle Bertolotti, assisted
 by Marilou Laneuville,
 Marion Malissen
 Production manager:
 Thierry Prat

Press contacts

Heymann, Renault Associées
 Agnès Renault, Bettina Bauerfeind
 T +33 (0)1 44 61 76 76
 b.bauerfeind@heymann-renoult.com
 www.heymann-renoult.com



THE EXHIBITION BY THIERRY RASPAIL, EXHIBITION CO-CURATOR

In a little less than seven years, from 26 October 1955 to 25 May 1962, between New York and Tokyo, Yoko Ono broadened the ambit of the visual arts to cover hitherto unexplored areas. By pushing the plastic quality of art to the point of invisibility, to a mere shout, by using the body, by identifying with the present and the incomplete, and by inviting all and sundry to join in and create or interpret her scores, she was effectively writing a new page in the history of art.

It all began with a few sentences in a student newspaper (it was a legitimate text in fact). And the story continued in a loft, on a stage, in a theatre, called itself a concert, was performed in several versions with the text reshaped and recomposed, then with sounds overlaid and pre-recorded, with Yoko sharing out the roles, the functions and interpretations among artists, musicians and choreographers, and leaving it up to anyone who wanted to to continue the work wherever they liked, or leaving it as a text even when the work was (as it might also be) a painting.

What she was doing was poetry, performance, events, sound, music, conceptual art, painting—but it was also a probing of the status of an *original* and, above all, a response to it; a response to the time and mode of its radical existence—the *present* (the way the work can be constantly updated and put into a different context)—, a response to the *interpretation*, to the *transcription* and the *uncompleted* nature of the work, the contribution of the *other*, and the *sharing* of it; the social implications and status of *music* and, on a broader level, *art in general*: “I think of my music more as a practice than a music. The only sound that exists to me is the sound of the mind... My paintings... are all instruction paintings (and meant for others to do)... my interest is mainly in ‘painting to be constructed in your head’!” Yoko Ono’s entire oeuvre exists between these two ideals whose obviousness was for a long time held to be naive: *Yes* and *Imagine*.

It was during the “soirées” at 112 Chambers Street that Yoko presented her first “Instruction Paintings”: *Smoke Paintings*, *Painting To Be Stepped On*, *Shadow Piece*, and *Pea Piece*, *Add Color Painting*. She wrote about these in 1966²: “Instruction Painting separates painting into two different functions: the instructions and the realization. The work becomes a reality only when others realize the work. Instructions can be realized by different people in many different ways. This allows infinite transformation of the work that the artist himself cannot foresee, and brings the concept of ‘time’ into painting”. It is clear from this that Yoko Ono considers that her oeuvre is expressly designed to be *definitively* uncompleted, to be capable of being performed by *anyone* and of being *re-worked* over time, and *re-performed* on any occasion. And it follows that, since they can be performed *anywhere* and at any time, her works have little need of the support of a museum or gallery.

So over the course of 6 years and 8 months, almost by sleight of hand, Yoko Ono brought about a veritable Copernican revolution. Her ideas of text and text-score, instructions, sound, stage, collectives and multiple versions

opened incredible vistas for her, which she would go on to broaden and develop in her subsequent works.

We have every reason to wonder why Yoko Ono was thought of (particularly in Europe) as playing a minor role, when she so clearly exerted a major influence on the creation of the Fluxus “spirit” (which she refused to identify with, however). *Yes* and *Imagine* suited her well enough.

These days, her work is essential viewing; it is utterly relevant.

I was keen, however, for us to present an exhibition that would be totally faithful to the work and in harmony with the principle of the instructions, and that would respect its “spirit”.

And so, because Yoko’s work contains *time* within itself, this retrospective does not operate in chronological order, even though the dialogue opens with *Instruction Paintings*.

And, because the visual art contains *sound*, or vice versa, Yoko’s music has not been in any way “isolated” in the exhibition space in order for it to be heard. On the contrary, it radiates from all the walls. And Yoko Ono has generously agreed to make her own playlist—which should be looked at, or rather listened to, as just so many instructions.

Because the *original*, in its generally accepted sense, is no longer an original for Yoko but rather a beginning—that is to say the diagram of a story to be experienced—, we have given preference to versions of the works that can be *practised* by a wide public. This is the lesson Yoko Ono teaches us, a lesson in experimentation and sharing.

So, visitors to the exhibition are confronted by *En Trance* on every floor—it is neither an entrance nor at the entrance; they discover *AMAZE* with a toilet seat (a nod back to the amplified flushing noise that was part of the score at the Village Gate concert) and, amongst many other things: a reworked *Water Event*, *Half-A- (bourgeois) Room*, a maximally extended *Play It By Trust*, a *Yes Painting* that one climbs onto, and a *Kitchen Piece* performed by 10 chefs who each create a “soup” for the occasion..., and so on.

“And so on” is an eloquent comment on the work of Yoko Ono, as I feel it provides an excellent “instruction” for work in progress, which is the basis of all her creation.

But, for Lyon, she has chosen the title *Lumière de L’aube*. It is generic, in so far as *Lumière* [Light] is one of the keywords of her oeuvre. At the same time, it is rooted in the city’s history because it inevitably recalls that strange invention, which its creators, the *Lumière Brothers*, predicted would never catch on, namely, the cinema. And for such a young work, Yoko Ono’s, this title is a beautiful beginning, a very nice opening.

1 23 January 1966, *To the Wesleyan people*. Yoko Ono wrote this text after a concert/lecture titled *Avant-garde in Japan* at the Davison Art Center Gallery, Wesleyan University, in Middletown, Connecticut. At the event she performed *Breath Piece*, *Wind Piece* and *Wall Piece* and had the feeling that she had not been understood.

2 Catalogue *Yoko at Indica*, London, Indica Gallery, 1966.

YOKO ONO

BY JON HENDRICKS, EXHIBITION CO-CURATOR

Yoko Ono is an artist whose thought-provoking work challenges people's understanding of art and the world around them. From the beginning of her career, she was a conceptualist whose work encompassed performance, instructions, film, music, and writing.

Ono was born in Tokyo in 1933, and moved to New York in 1953, following her studies in philosophy in Japan. By the late 1950s, she had become part of New York City's vibrant avant-garde activities. In 1960, she opened her Chambers Street loft, where she hosted a series of radical performances and exhibited realizations of some of her early conceptual works. In 1961, she had a one-person show of her *Instruction Paintings* at George Maciunas' legendary AG Gallery in New York, and later that year, she performed a solo concert at Carnegie Recital Hall of revolutionary works involving movement, sound, and voice. In 1962, she returned to Tokyo, where, at the Sogetsu Art Center, she extended her New York performance and exhibited her *Instructions for Paintings*. In 1964, Ono performed *Cut Piece* in Kyoto and Tokyo, and published *Grapefruit*, a book of her collected conceptual instruction pieces. At the end of that year, she returned to New York. In 1965, she performed *Cut Piece* during her concert at Carnegie Recital Hall, *Bag Piece* during a solo event for the *Perpetual Fluxus Festival*, and she performed *Sky Piece to Jesus Christ* during the *Fluxorchestra* concert at Carnegie Recital Hall that September. In 1966, she made the first version of *Film No. 4 (Bottoms)*, and realized a collaborative installation *The Stone*, at the Judson Gallery. In the fall of 1966, she was invited to take part in the *Destruction in Art Symposium* in London, and later that year, held one-person exhibitions at the Indica Gallery, and the Lisson Gallery the following year. During this period, she also performed a number of concerts throughout England. In 1969, together with John Lennon, she realized *Bed-In*, and the worldwide *WAR IS OVER! (IF YOU WANT IT)* campaign for peace.

Ono has made a number of films, including *Fly* and *Rape*, and many records, including *Fly*, *Approximately Infinite Universe*, *Rising* and *Between My Head and the Sky*. She has had numerous exhibitions in museums throughout the world, including traveling exhibitions organized by the Museum of Modern Art Oxford and the Japan Society in New York. In 2009, she exhibited *ANTON'S MEMORY* at the Bevilacqua Foundation in Venice, and received the Golden Lion for Lifetime Achievement from the Venice Biennale. Among numerous recent exhibitions, in 2010, she exhibited *I'LL BE BACK* at the Studio Stefania Miscetti in Rome, and *DAS GIFT* at the Haunch of Venison in Berlin. In 2011, she showed participatory installation pieces at the Wanås Foundation in Sweden, and the Yokohama Triennale, and held four one-person exhibitions in Tokyo, New York, and Hiroshima, including *Road of Hope—Yoko Ono 2011* at the Hiroshima City Museum of Contemporary Art, where she was honored with the prestigious 8th Hiroshima Art Prize for her dedicated peace activism.

In February 2013, *YOKO ONO: HALF-A-WIND SHOW—A RETROSPECTIVE* opened at the Schirn Kunsthalle Frankfurt, traveled to the Louisiana Museum of Modern Art in Denmark, Kunsthalle Krems in Austria, and closed in September of 2014 at the Guggenheim Bilbao in Spain. *YOKO ONO: ONE WOMAN SHOW, 1960-1971* opened at The Museum of Modern Art in New York in May 2015. It has received widespread critical acclaim; Holland Cotter of the *New York Times* writes "... it was worth the wait..." and "demonstrate[s] how radical this artist's early experiments with language and performance [is]."

In 2007, she created the permanent installation *IMAGINE PEACE TOWER* on Viðey Island, Iceland, and continues to work tirelessly for peace with her *IMAGINE PEACE* campaign.

Jon Hendricks is an art historian, artist, and Fluxus Consulting Curator of the Gilbert and Lila Silverman *Fluxus* Collection at the Museum of Modern Art, New York, and curator of Yoko Ono exhibitions. He was the curator of the Ben Vautier retrospective in mac^{LOON} in 2010.



Yoko Ono at her Chambers Street loft, New York City
Winter, 1960-61
Left to right: Yoko Ono, Simone Forti, John Cage,
David Tudor, unidentified, La Monte Young, Toshi Ichiyanagi,
Toshi Mayazumi, Isamu Noguchi, unidentified
Photo by Minoru Niizuma / Courtesy of Yoko Ono



Yoko Ono, *Cut Piece*, 1965

↓ *Cut Piece*, the most famous of Yoko Ono's performances, created a sensation in the art world in 1964-65. Kneeling impassively on stage (in the traditional posture of a Japanese woman), the artist invited spectators to come up and cut pieces from her clothes.

This evoked questions about the body, its vulnerability, the contradictions of private and public, exhibitionism, voyeurism and domination and violence in human relationship.

Cut Piece: "Instead of giving the audience what the artist decides to give, the artist gives them what the audience decides to take." Yoko Ono in an interview, 1974

"It usually is performed by Yoko Ono coming on the stage and in sitting position, placing a pair of scissors in front of her and asking audience to come on the stage, one by one, and cut a portion of her clothing (anywhere they like) and take it. The performer, however, does not have to be a woman".

Yoko Ono, *Painting To Hammer A Nail*, 1961/1966



YOKO ONO BIOGRAPHY (SELECTION)

Biography/Statement, 1966

Biography

born: bird year
early childhood: collected skyn
adolescence: collected sea-weeds
late adolescence: gave birth to a grapefruit
collected snails, clouds, garbage
cans, etc. Have graduated many
schools specializing in these
subjects

at present: traveling as a private lecturer of the
above subjects and others

recipient of Hal Kaplow Award

Statement

People went on cutting the parts they do not like of
me finally there was only the stone remained of me
that was in me but they were still not satisfied and
wanted to know what it's like in the stone.

y.o.

P.S. If the butterflies in your stomach die, send
yellow death announcements to your friends.

Published in *The Stone* (New York, Judson Gallery, 1966)

Yoko Ono, published in *The Stone*, Judson Gallery, 1966

18 February 1933

Born in Tokyo (Japan). Her mother, Isoko Yasuda, comes from a family with a long tradition in banking. Her father is Yeisuke Ono, whose ancestors include samurai and nobles. Although trained as a pianist, Yeisuke Ono decides on a career as a banker.

1937-1940

Yoko Ono begins piano lessons. She receives a classical musical education and is encouraged to listen to everyday sounds and transcribe them in musical notes.

"It started with music. I was trained as a musician since my pre-school years. My mother put me in a very special school called Jiyu-Gakuen in Japan, before I went to the elementary school. Jiyu-Gakuen, which translates as "School of the Free Spirit", gave early musical training to pre-school children. We learnt perfect pitch, harmony, playing the piano and composing simple songs. Some very famous Japanese composers came out of this school." Yoko Ono in "Yoko Ono Talking", Nick Johnstone

"One of the most important things I learnt in school, though I only knew how important it was in hindsight, was to listen to the sounds in one's

own environment. We received homework in which you were supposed to listen to the sound of the day, and translate each sound into musical notes. This made me into a person who constantly translated the sounds around her into musical notes as a habit." Yoko Ono in "Yoko Ono Talking", Nick Johnstone

1945

Yoko Ono and her brother and sister, are evacuated from Tokyo to Karuizawa to escape the bombing during the Second World War. Beginning of a difficult period when money and food are scarce.

"Towards the end of the Second World War, I looked like a little ghost because of the food shortage. I was hungry. It was getting easier to just lie down and watch the sky. That's when I fell in love with the sky, I think." Yoko Ono, *Acorn*, 2013

"Lying on our backs, looking up at the sky through an opening in the roof we exchanged menus in the air and used our powers of visualization to survive." Yoko Ono

April 1946

The Gakushuin school reopens. Yoko Ono enrolls.

1951

Yoko Ono graduates and is accepted into the philosophy department of Gakushuin University, as the first woman to enter the department.

1952

Yoko Ono writes *The Soundless Music* and *An Invisible Flower*.

1953

She moves with her family to New York and enrolls at Sarah Lawrence College.

1956

Yoko Ono leaves Sarah Lawrence College and marries Japanese composer Toshi Ichiyanagi.

1958

Yoko Ono is friends with John Cage. She meets Morton Feldman, Richard Maxfield, David Tudor and Merce Cunningham.

1960

She opens her loft at 112 Chambers Street for performances, concerts, etc.; she works out the programming with La Monte Young. *The Chambers Street Loft Series* of events is attended by John Cage, Marcel Duchamp, Isamu Noguchi, George Maciunas, Peggy Guggenheim, Jasper Johns, and Robert Rauschenberg, amongst others. It is considered to be one of the most striking series of events of the time.

1961

George Maciunas presents Yoko Ono's first personal exhibition in the AG Gallery which he has opened with Almus Salcius at 925 Madison Avenue (NY). She exhibits her *Instruction Paintings* as paintings (e.g. *Painting For The Wind*, *Painting To Be Stepped On*. Some of them had already been displayed at 112 Chambers Street.

First concert titled *Works of Yoko Ono* takes place at Carnegie Recital Hall, New York (including three pieces: *A Grapefruit in the World of Park*, *A Piece for Strawberries and Violin* and *AOS - To David Tudor*).

1962

She returns to Tokyo. She organizes a concert and exhibition of her own works (her *Instructions for Paintings*, written in Japanese in text form, with no painting) at the Sogetsu Art Center. Yoko Ono and Toshi Ichiyanagi tour in Japan with John Cage.

1963

Yoko Ono marries Anthony Cox. On 3 August 1963 their daughter Kyoko is born.

1964

Yoko Ono performs *Cut Piece* in Kyoto and Tokyo, and publishes *Grapefruit* the same year. She returns to New York.

“It’s nice to keep oneself small, like a grain of rice, instead of expanding. Make yourself dispensable, like paper. See little, hear little and think little.” Yoko Ono, extract from *Grapefruit*, 1964

1965-66

She presents *Cut Piece* during her concert at the Carnegie Recital Hall, *Bag Piece* in the course of a solo “event” at the *Perpetual Fluxus Festival*, and realises *Sky Piece to Jesus Christ* during the Fluxorchestra concert at the Carnegie Recital Hall.

First participation in Moorman’s project *Annual New York Avant-Garde Festival*. (until 1980)

Many members of the New York art scene take part in *Film No.4* including Ben Patterson, James Tenney, Pieter Vanderbeek, and Carolee Schneemann.

Bag Piece is realized again the following year in a very different form under the title *The Stone* at the Judson Gallery, New York.

September 1966

Yoko Ono and Anthony Cox move to London. She is invited to the *Destruction in Art Symposium*, one of only two women invited. Yoko Ono realises *Shadow Piece* in a courtyard that had been bombed during the Second World War. She draws the shadows of the participants, also referencing the bombing of Hiroshima which had left traces of victims’ bodies etched into the asphalt. She gives a lecture on 11 September at the Africa Centre, and presents *Two Evenings with Yoko Ono* on 28 and 29 September. Notable items on the programme are *Cut Piece* and *Bag Piece*.

On 9 November 1966, she meets John Lennon the day before the opening of her one-woman show, *Unfinished Paintings & Objects by Yoko Ono*, at the Indica Gallery, London.

“What art can offer (if it can at all—to me it seems) is an absence of complexity, a vacuum through which you are led to a state of complex relaxation of mind.

After that you may return to the complexity of life again, it may not be the same, or it may be, or you may never return, but that is your problem.” Yoko Ono, *To the Wesleyan People*, 1966

“When Hammer A Nail Painting was exhibited at Indica Gallery, a person came and asked if it was alright to hammer a nail in the painting. I said it was alright if he pays 5 shillings. Instead of paying the 5 shillings, he asked if it was alright for him to hammer an imaginary nail in it. That guy was John Lennon. I thought, so I met a guy who plays the same game I played.” Yoko Ono, *Some Notes on the Lisson Gallery Show*, 1967

1967

Yoko Ono presents the long version of *Film No. 4 (Bottoms)*. The film, made in London in the winter 1966-67, was initially censored in Great Britain but is finally released in 1967.

Half-A-Wind Show at the Lisson Gallery (London); Yoko Ono presents the installation *Half-A-Room* among other works.

1968

Yoko Ono and John Lennon, together, make the films *Two Virgins* and *Film No. 5 (Smile)*, and bring out their first joint album *Unfinished Music No. 1: Two Virgins*.

Circa 1968, Yoko Ono creates the Plastic Ono Band: **“Plastic Ono Band is a musical group which believes that ‘the message is the music’, and the communication of it is the performance. Whoever has a message is therefore part of the group.”** Yoko Ono

Yoko Ono, *Bag Piece*, 1964
Performed by the artist and Tony Cox, August 11, 1964, during *Farewell Concert: Strip-Tease Show*, Sogetsu Art Center (Sogetsu Kaikan Hall), Tokyo, Japan
Photograph by Yasuhiro Yoshioka
Courtesy of Yoko Ono



1969

Marriage of John Lennon and Yoko Ono on 20 March 1969 in Gibraltar. First *Bed-In for Peace* during their honeymoon in Amsterdam, followed by a second in Montreal.

Launch of their world campaign for peace *WAR IS OVER! (IF YOU WANT IT)*.

1970

Release of Yoko Ono’s first solo album *Yoko Ono/Plastic Ono Band*. Yoko Ono makes the films *Freedom, Fly*, and *Apotheosis* in collaboration with John Lennon. They are screened at several film festivals.

1971

Release of her album *Fly*.

Yoko Ono and John Lennon make the films *Erection* and *Imagine*.

Yoko Ono presents her retrospective *This Is Not Here* at the Everson Museum of Art, Syracuse (New York), John Lennon is guest artist. Maciunas assists in the production of the exhibition and the catalogue.

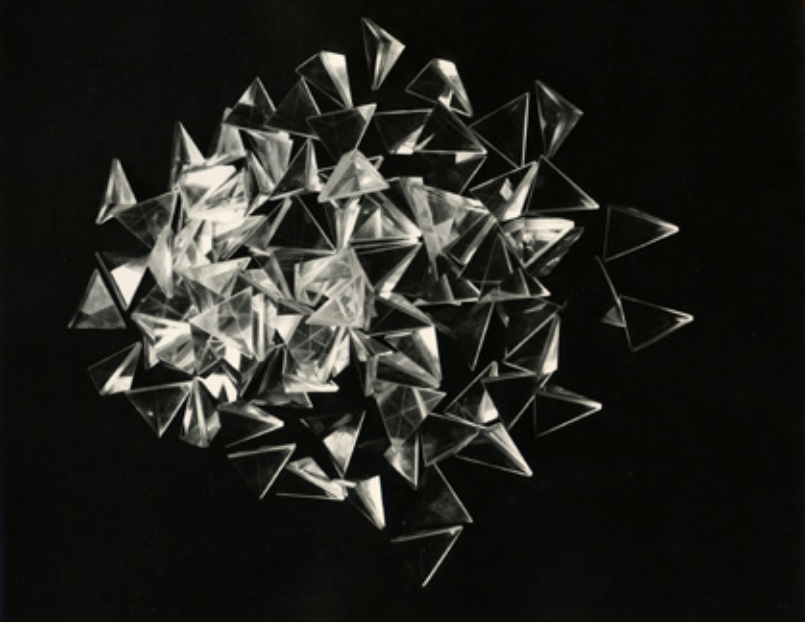
Yoko Ono presents *Water Event* and *AMAZE* for the first time as well as several *Dispensers*.

She creates a conceptual exhibition, *Museum of Modern (F)art* at the Museum of Modern Art, New York, without the Museum’s permission, taking out ads in the *New York Times* and the *Village Voice* for the imaginary exhibition.

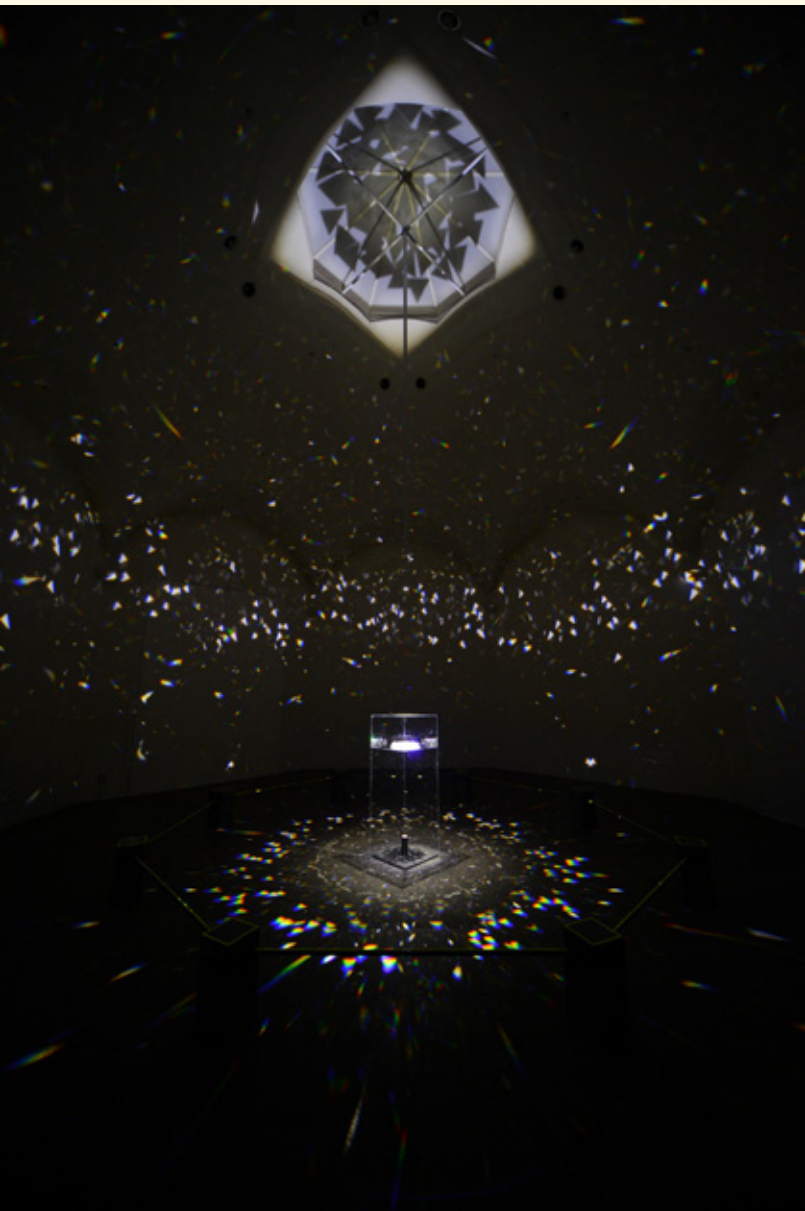
1972

Yoko Ono and John Lennon receive the *Positive Image of Women Award* from the *National Organization of Women* for their song *Woman Is the Nigger of the World and Sisters, O Sisters*.

Yoko Ono’s works are included Documenta 5, Kassel (Germany).



Yoko Ono, *Parts of A Light House*, 1966



Yoko Ono, *Parts of A Light House*, 1966/2013



Yoko Ono, *Play It By Trust* (Valencia version), 1966/1997

↓ “For playing as long as you can remember where all your pieces are.” Yoko Ono

Yoko Ono and John Lennon, *WAR IS OVER! (IF YOU WANT IT)*, 1969





Yoko Ono, *Half-A-Room*, 1967





Yoko Ono, *Sky TV for Hokkaido*, 1966/2005

1973

Yoko Ono records the albums *Approximately Infinite Universe* and *Feeling The Space*.

1974

Yoko Ono goes on a brief Japanese tour and performs with the Plastic Ono Band at the Koriyama One Step Festival. She records the album *A Story*.

9 October 1975

Birth of Sean Ono Lennon.

August 1980

After 5 years of voluntary absence, John and Yoko decide to steal the limelight with their joint album *Double Fantasy*; it is a huge success.

8 December 1980

John Lennon is assassinated.

1981

Yoko Ono makes the music video *Walking On Thin Ice* and releases the album *Season of Glass*, which reaches 49th place in the world charts.

1982

She receives a Grammy Award in the category "Best album of the year" for *Double Fantasy*. Launch of the album *It's Alright*.

1985

Launch of the album *Starpeace*.

1989

One-woman show *Yoko Ono: Objects, Films* at the Whitney Museum of American Art, New York (USA).

Solo exhibition *Yoko Ono: The Bronze Age* at the Cranbrook Academy of Art Museum, Bloomfield Hills, Michigan USA and at the FIAC, Grand Palais, Paris.

1990

Solo exhibitions in London, Tokyo, Milan, Geneva... *The Films of Yoko Ono* at the Institute of Contemporary Art, Boston (USA) and *Yoko Ono: En Trance* at the Randers Kunstmuseum, Randers (Denmark).

Takes part in the Venice Biennale.

1991

Exhibition *Yoko Ono: Peace! Fridur!* at the Reykjavík Municipal Art Museum (Iceland).

She forms the *Peace Choir* with her son Sean Lennon and Lenny Kravitz, along with artists as diverse as Peter Gabriel, MC Hammer, Little Richard, Cyndi Lauper and Iggy Pop, as a protest against the Gulf War.

1992

Solo exhibition *Endangered Species 2319-2322* at Mary Boone Gallery, New York. It tours to Stiftung Starke, Berlin, Ludwig Museum, Budapest, Centre for Contemporary Art, Warsaw and Wacoal Art Center / Spiral Garden, Tokyo.

Release of *Walking On Thin Ice*, a compilation of the best of her songs, recorded between 1972 and 1985. The sleeve notes of the album include a text by Yoko Ono, extracts from *Grapefruit* and quotations from artists including David Bowie, Eric Clapton and Cyndi Lauper.

The album is rated one of the 50 greatest albums of all time in the category "Women who rock" by *Rolling Stone Magazine*.

Solo shows in Amsterdam, Berlin, Santa Barbara, Langenhagen, Cologne.

Yoko Ono creates *New York Rock*.

1995

Exhibitions in Florence, Copenhagen, New York, Majorca, Trento, Berlin... Concert in Itsukushima Shrine, Japan.

Release of her remix album *Rising*.

1996

Yoko Ono is one of the first artists to take part in "exhibitions" on the Internet, (*Internet 1996 World Exposition*). She presents *Yoko Ono: One Woman Show* on the Internet site of the Los Angeles Museum of Contemporary Art.

Exhibitions *Yoko Ono: 75 Windows on Rodeo Drive*, Beverly Hills, *Acorns: 100 Days with Yoko Ono*, Japan and *Yoko Ono: Fly*, Anderson Gallery, Virginia Commonwealth University, Richmond.

1997

Exhibitions *Yoko Ono and Fluxus* at the Royal Festival Hall/South Bank Centre, London, *Conceptual Photography* at the Fotografisk Centre, Copenhagen and *Yoko Ono: Have You Seen a Horizon Lately?* at the Contemporary Arts Center, Cincinnati and at Museum of Modern Art, Oxford (UK).

Her solo exhibition *En Trance-Ex It* presented in Alicante and Valencia (Spain) tours to Mexico City, Buenos Aires (Argentina), Montevideo (Uruguay), Santiago (Chile).

1998

The exhibition *Have You Seen the Horizon Lately?* tours to Edinburgh, Munich, Belfast, Colchester, Helsinki, Jerusalem.

Exhibition *Yoko Ono: Wish Trees for Brazil*, Brasilia and Bahia.

1999

Exhibition *Yoko Ono: Open Window*, Umm El-Fachem (Israel).

2000

Japan Society in New York runs a major retrospective: *Yes Yoko Ono*.

The exhibition tours for several years in 20 museums throughout the world, including: Walker Art Center, Minneapolis (USA); MIT List Visuals Arts Center, Cambridge (Massachusetts, USA); Art Gallery of Ontario, Toronto (Canada); San Francisco Museum of Modern Art (USA); Rodin Gallery, Seoul (South Korea); Museum of Contemporary Art, Tokyo (Japan); Hiroshima City Museum of Contemporary Art, Hiroshima (Japan).

Yoko Ono is included in the Sydney Biennale.

Installation *Freight Train* in Berlin.

"All my works are a form of wishing."
Yoko Ono in *Yes Yoko Ono*, 2000

2001

Freight Train is included in the Yokohama Triennale.

Exhibition *Yoko Ono - Impressions* at the Villa Tamaris, La Seyne-sur-mer. Release of the album *Blueprint for a Sunrise*.

2002

Yoko Ono creates the *LennonOno Grant for Peace*, to be awarded every two years.

2003

Exhibition *Yoko Ono: Women's Room* at the Musée d'Art moderne de la Ville de Paris.

Yoko Ono: *Freight Train* at P.S.1 Contemporary Art Center, New York and at the Detroit Institute of Arts.

Yoko Ono performs *Cut Piece* at the Théâtre du Ranelagh, Paris.

2004

Yoko Ono is included in the Liverpool Biennale with *My Mommy Was Beautiful*.

2005

Film No. 5 (Smile), 1968, is exhibited at the 8th Biennale de Lyon, *Expérience de la durée*.

OnoChord Documentary is screened at the Musée d'art contemporain, Lyon.

Permanent installation *Sky TV for Hokkaido* in Japan.

9 October 2007

Inauguration of the *Imagine Peace Tower* (Reykjavík, Iceland).

In 2007, release of the album *Yes! I'm a Witch* (Remix), on which Yoko Ono collaborates with artists of very different backgrounds, including Peaches, Cat Power, Le Tigre, and The Flaming Lips.

Release of the album *Open Your Box*.

2008

Yoko Ono is included in the Liverpool Biennale with *Sky Ladders*.

Retrospective exhibition *Between The Sky And My Head* at the Kunsthalle Bielefeld (Germany) and at the Baltic Centre for Contemporary Art, Gateshead (UK).

2009

Yoko Ono creates the *Courage Award for the Arts*, a grant awarded each year to artists, musicians, collectors, curators, or writers, who have shown courage in their works. (2009: Gilbert & Lila Silverman, La Monte Young & Marian Zazeela; 2010: Guerrilla Girls, Printed Matter, Émile Zola; 2011: Simone Forti, Jean-Jacques Lebel, Meredith Monk, Yvonne Rainer; 2012: Nabeel Abboud-Ashkar, Sabine Breitwieser & Jenny Schlenzka, Kate Millett, Carolee Schneemann, Martha Wilson; 2013: Julian Assange; 2014: Laurie Anderson, Valie Export, Marianne Faithfull, Gustav Metzger; 2015: Ornette Coleman, Jeffrey Deitch, Toshi Ichianagi, Jonas Mekas)

Yoko Ono revives the Plastic Ono Band with Sean Lennon. Release of the album *Between My Head and the Sky*.

Exhibition *Anton's Memory* at the Fondazione Bevilacqua, Venice.

Yoko Ono receives the Golden Lion for Lifetime Achievement at the 53rd Venice Biennale.

2010

Exhibitions *I'LL BE BACK* at the Studio Stefania Miscetti in Rome, and *DAS GIFT* at the Haunch of Venison in Berlin.

Exhibits *Balance Piece* at the MACRO, Roma.

2011-2012

She receives many prizes, including the Hiroshima Art Prize, the Oskar Kokoschka Prize, and the Lifetime Achievement Award at the Dublin Biennale.

2012

Exhibition *Yoko Ono: TO THE LIGHT* at the Serpentine Gallery, London.

Exhibition *Yoko Ono: I Want You To Remember Me...* at the Gallery 360°, Tokyo.

Release of the album *Yokokimthurston*, a collaboration with Sonic Youth's Thurston Moore and Kim Gordon.

2013

The retrospective *HALF-A-WIND SHOW* opens at the Schirn Kunsthalle, Frankfurt (Germany), to mark her 80th birthday. It tours to the Louisiana Museum of Modern Art de Humlebaek (Denmark), the Kunsthalle Krems (Austria) and the Guggenheim Museum, Bilbao (Spain).

Exhibition *YOKO ONO: WAR IS OVER! (IF YOU WANT IT)* at the Museum of Contemporary Art, Sydney, Australia.

Yoko Ono presents *Arising*, in the exhibition *Personal Structures*, Palazzo Bembo, Venice Biennale.

Ex It installed during ICASTICA Biennale, Arezzo, Italy.

Yoko Ono takes part in the 12th Lyon Biennale, *Entre-temps... Brusquement, et ensuite*. She exhibits *My Mommy is Beautiful*, 1997, the film *Cut Piece*, 1964, and *Summer Dream*, 2012.

Release of the album *Take Me to the Land of Hell*.

Yoko Ono's works are included in the Aichi Triennale.

Yoko Ono is curator of the Meltdown Festival at the Southbank Centre in London.

2014

She performs with the Plastic Ono Band at the Glastonbury Festival (United Kingdom).

2015

Exhibition at the Museum of Modern Art (New York): *Yoko Ono: One Woman Show, 1960-1971*. On this occasion, she plays *Rising* with the Plastic Ono Band during her concert.

Exhibition at the Museum of Contemporary Art, Tokyo (Japan), *Yoko Ono: From My Window*.

Exhibition at the Faurschou Foundation, Beijing (China), *Yoko Ono: Golden Ladders*.

2016

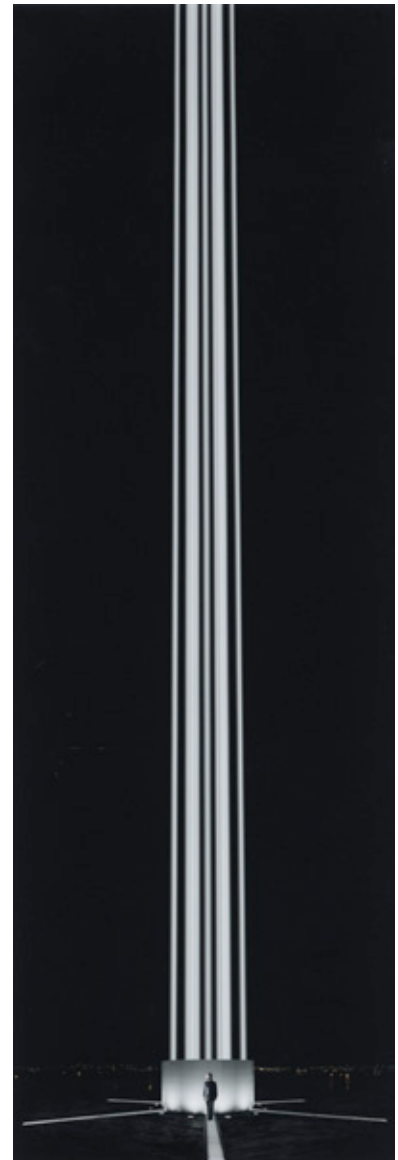
Février 2016: Release of the new album *Yes I'm a Witch Too*.

Yes, I'm a Witch Too will feature collaborations and remixes from Death Cab for Cutie, tUnE-yArDs, Cibo Matto, Sparks, Sean Lennon, Peter Bjorn and John, Miike Snow,

Portugal the Man, and others.

YOKO ONO: TIERRA DE ESPERANZ (LAND OF HOPE), Museum of Memory and Tolerance, Mexico City.

Yoko Ono: Lumière de L'aube. First French retrospective of her works at the mac^{LYON}.



Yoko Ono, *IMAGINE PEACE TOWER*, 2007
Permanent installation, Víðey Island, Reykjavík, Iceland; installation view, 2008
Photo by Stephan Craesneanski
© Yoko Ono



Yoko Ono, *AMAZE*, 1971

↓ “It’s just a wordplay. Not maze, but a maze, but amaze as well, amazing, amazement. It’s a construction where you go inside and walk around. When you walk around it, you will see that it is about life. Every day is an amazement, every day I learn so many things.” Yoko Ono, 2008



Yoko Ono, *Walking On Thin Ice*, 1981

INSTRUCTIONS

The “instructions” created by Yoko Ono are open to all kinds of interpretation and can therefore be carried out in various forms. More than 150 of them were collected, from 1964 on, in the book entitled *Grapefruit*, which is a retrospective in itself. The very first was *Lighting Piece*, written in 1955: “Light a match and watch it till it goes out.” They are often written in the imperative form; they can be realised by anyone who feels like it. An important place is left to the imagination:

“They are a bit like music scores which exist so that anyone can play the composition. What I’ve imagined are art scores. Each visitor can take them up so that their own ‘music’ can be heard in my creations.” Yoko Ono

“Instruction Painting separates painting into two different functions: the instructions and the realization. The work becomes a reality only when others realize the work. Instructions can be realized by different people in many different ways. This allows infinite transformation of the work that the artist itself cannot foresee, and brings the concept of ‘time’ into painting.” Yoko Ono for the Indica Gallery exhibition

“Ideas came to me like I was tuning into some radio from the sky. So I was always frustrated that I couldn’t realize most of my ideas. But by instructionalising my artwork I was, in effect, delegating the final outcome of it to others. It cleaned up my head which was clogged with ideas. Until then, sometimes for financial reasons, sometimes for technical difficulties, I could never realize all the ideas which were literally bombarding me. But now, I could just write instructions. It freed me. I became more and more daring. The instructions became more and more conceptual as well. In the conceptual world, you did not have to think about how an idea could be realized physically. I could be totally daring.” Yoko Ono in “Yoko Ono Talking”, Nick Johnstone

“Ideas are art.

Art is in your mind.

Art is to imagine”

Yoko Ono, *Imagine Yoko*, 2005, from conversations with Orjan Gerhardsson, 2004-2005

SOUND/MUSIC

Yoko Ono’s impact on the arts goes beyond her pioneering conceptual, performance, film, and visual work. She was an important figure in late 20th Century music, and her influence in that field is even more forceful now in the 21st Century. Her music combines an avant-garde interest in new perceptions and experimentation, with an almost romantic sense of emotion and beauty.

One of Ono’s first compositions (*Secret Piece*, written when she was a teenager) was for a single note to be played to the accompaniment of morning birdsong. Similar open-ended musical pieces were featured in her performances in New York City in the early 1960s, and in

her 1964 book of enigmatic, inspiring instructions, *Grapefruit*. But it is her voice that is central to much of her music, her voice as it sings, shouts, cries, and soothes, with anger and with love. Ono’s voice connects us to her spontaneity and passion, and it has connected emotion to the avant-garde; the avant-garde to Rock, Pop and Punk; and feminism and anti-war activism to popular music.

David Garland

September 15, 2015, New York City

At Sarah Lawrence College, Yoko Ono said “My heroes were the twelve-tone composers — Schönberg, Berg, those people — and I was just fascinated with what they could do. I wrote some twelve-tone songs, then my music went into [an] area that my teacher felt was really a bit off the track, and... he said, “Well, look, there are some people who are doing things like what you do and they’re called avant-garde.” Interview with Yoko Ono, 1984

“I met John Cage towards the end of the 50’ through Stefan Wolpe. What Cage gave me was confidence that the direction I was going in was not crazy. It was accepted in the world called “the avant-garde”. What I was doing was an acceptable form. That was an eye-opener for me”. Conversation between Yoko Ono and Hans Ulrich Obrist, New York, 2001 extract from *Yoko Ono / Hans Ulrich Obrist - The Conversation Series*, 2009

“If my music seems to require physical silence, that is because it requires concentration to yourself—and this requires inner silence which may lead to outer silence as well. I think of my music, more as practice than music. The only sound that exists to me is the sound of the mind. My works are only to induce music in the mind of people.” Yoko Ono, *To the Wesleyan People*, 1966

“There’s so many ways of using the throat and the verbal chords; you can use different areas, different parts of the body to express different emotions. As far as influences in my singing, I got a lot of influence from Alban Berg’s operas, like his *Lulu*.

I think I’m still very influenced by it. There’s also a lot of Japanese kabuki influence, from the old Japanese way of singing. There’s one particular kabuki singing style called *hetai*, a kind of storytelling form that’s almost like chanting and requires you to strain your voice a bit. I also listened to tapes of my voice playing backward and tried to make sounds like that. And I listened to Indian singing, Tibetan singing... all that mixed.” Yoko Ono, Interview with Robert Palmer

A PEACE ACTIVIST

This is her web address: <http://imaginepeace.com>

After their marriage in 1969, Yoko Ono and John Lennon decided to turn their honeymoon into a public event devoted to peace. They invented the *Bed-In*, which was a kind of synthesis of the *sit-ins* of the non-violent American black rights movements of the 50s and 60s and the *Human Be-In* of January 1967, which was a prelude to San Francisco's *Summer of Love*.

Yoko Ono and John Lennon led choruses of the pacifist hymn "Give Peace a Chance"—it was the middle of the Vietnam War—, wore white pyjamas and talked from their bed for hours about politics and peace in the world with artists, journalists and militants. While remaining faithful to the examples of passive resistance set by Martin Luther King and Gandhi, Yoko Ono brought all her conceptual power to this performance, calling into question notions of identity and privacy, space and time.

Yoko Ono and John Lennon's *Bed-Ins* were an opportunity for them to use their fame to help various causes. They turned one of Yoko Ono's ideas into what amounted to an advertising campaign. The slogan "War is Over!" was splashed across posters, flyers, newspaper ads, and huge posters in 12 cities across the world: in Times Square (New York), Rome, Berlin, and on the Champs Élysées in Paris; an aeroplane even wrote the message in the sky over Toronto.

In 2002, Yoko Ono created the *LennonOno Grant for Peace* in memory of her husband's activism. It is awarded every two years to people who work for peace in the world. In 2012, in addition to Lady Gaga, winners included Russian punk music group Pussy Riot, American essayist John Perkins, and posthumous awards were made to Rachel Corrie, the activist who was killed in Gaza, and journalist Christopher Hitchens.

"Artists have more power than politicians." Yoko Ono in "Yoko Ono Talking", Nick Johnstone

"Everything we do is a happening. All of our events are directly connected with the society. Even if you cough that will affect the whole world. With anything we do, we're responsible to society too. We would like to communicate with the world. They're the people who share the same feelings about peace. This event is called *Bed-In for Peace* and it's not piece, it's peace. Let's just stay in bed and grow our hair instead of being violent." Yoko Ono in "Yoko Ono Talking", Nick Johnstone

"It was very important that John and I stuck to our ways which was the peaceful way. But the underground people thought we were naive, and the establishment thought we were, if anything, a nuisance, so we got it from both ends. [...] *Bed-In* was theatre. It was a statement on a very theatrical level and I think it was very effective. Basically, we were artists and did it our own way. I think what we did had an effect. For instance, the song, 'Give Peace A Chance'—that was big. It opened possibilities to change the world through songs. Saying 'I love you,' with songs are good, too. But this was about creating political awareness through songs. We did it twice. Once in Amsterdam, and the second time was in Montreal. Never in New York. Although many people, for some reason, think we did it here. We wanted to, but we couldn't. So we thought if we did it in Canada, the message would go right through to the States." Conversation between Yoko Ono and Hans Ulrich Obrist, *New York, 2001 - Yoko Ono / Hans Ulrich Obrist - The Conversation Series*, 2009

"When you make something, even if no one sees it, it affects the world." Yoko Ono, *Imagine Yoko*, 2005, extract of an interview with Kristine Stiles in 2002

INTERACTION

Since the 1990s, Yoko Ono's work has taken the form of *Wish Trees*, which carry a collective message of peace, wishes and hope. Anyone wishing to leave a trace, in the form of words, a drawing, or whatever, on labels hanging from a tree, becomes an actor in a collective movement. As a child in Japan, Yoko Ono wrote wishes on little scraps of paper which she then attached to the branches of trees in temple courtyards. *A Wish Tree* is an invitation to meditate on the meaning of life and the importance of hope, desire and exchange.

All these wishes are then transferred to the Tower in Iceland erected in memory of John Lennon. The *IMAGINE PEACE TOWER* was inaugurated in 2007 on Viðey Island, Reykjavík. This peace memorial sends a column of light into the sky between the dates of John Lennon's birth and his death (9 October - 8 December), from the winter solstice to the New Year (21 December - 31 December), and the first week of spring (20 March - 27 March) in memory of John & Yoko's honeymoon.

Social networks also play an important part in the conception and the elaboration of Yoko's work, *#smilesfilm*, for example, is a "natural" extension of interaction, sharing and interpretation realised with the technology of today.

<http://imaginepeace.com>

<http://mymommyisbeautiful.com>

<https://www.facebook.com/yokofoonpage>

Twitter @yokoono

<https://instagram.com/yokoono>

Official opened on 12 May 2012, at the beginning a back view of Yoko Ono wearing one of her characteristic hats can be seen on most of the posts. Yoko Ono reports that her assistant took the first of these images without her knowledge, and she gave her permission to continue recording those moments because they are a kind of interpretation of her *Hide Piece* (1961).

<https://www.youtube.com/profile?user=YOKOONO>

<https://soundcloud.com/#yokoono>

<https://www.pinterest.com/yokoono>

<https://www.flickr.com/photos/yokoonoofficial/collections>

Yoko Ono, *Wish Tree for Louisiana*, 1996/2013





Yoko Ono, *Morning Beams*, 1997/2013

↓ “This is part of my series *BEAMS*. One day, I went into my kitchen in the morning and found that the room was filled with all sorts of light beams emanating from various objects. There were some wiggly beams, zigzag beams, curved beams. It was amazing. Since then, I keep visualizing light beams emanating from inanimate objects. *Morning Beams* is what I visualized when I saw a photo of the room in MoMA.”
Yoko Ono

CATALOGUE

The retrospective is accompanied by a 496 pages illustrated catalogue, in French and English, with Yoko Ono founding texts translated for the first time into French. The catalogue begins with a foreword by Thierry Raspail, director of the Musée d'Art Contemporain de Lyon, followed by texts about each of the specific aspects of the work, written by Annie Claustres, Mathieu Copeland, Stéphane Davet, Jon Hendricks, Emma Lavigne and Olivier Lussac.



EXHIBITION SPECIAL EDITION

Published by Beaux Arts Magazine for the retrospective in mac^{LYON}, this special edition issue (€9) allows readers to discover Yoko Ono's artistic universe.

MUSEUM BOOKSHOP

These two publications, as well as a large choice of other books dedicated to the artist will be on sale at the book shop situated on the ground floor of the museum. Also on sale are art books, reproductions, art objects, posters, etc. And the new album of Yoko Ono *Yes I'm a Witch Too*, released in France on 12.02.2016.

Yoko Ono, *Helmets (Pieces of Sky)*, 2001





Yoko Ono, *We Are All Water*, 2006

SOME ARTISTS IN THE mac^{LYON} COLLECTION

GEORGE BRECHT

The exhibition ran from 11 October – 25 November 1986 (the first and only retrospective of George Brecht's work during his lifetime). After the exhibition, mac^{LYON} acquired a set of *Event Glasses* and received a donation of a *Void*, made for the exhibition, as well as 26 *Chair Events* (reconstructed and recognized by the artist for the occasion). It is the largest set of works by Brecht ever brought together. *Water Yam* and a few *Flux Boxes* were added to it later.

JOHN CAGE

From 28 September – 30 December 2012, the mac^{LYON} exhibited a work by John Cage from a completely new angle: it was *Cage's Satie: Composition for Museum*. On that occasion the museum was unable to acquire the pieces (they were not for sale) but obtained permission from the John Cage Trust to "re-play" this totally new joint work by the two musicians, within the walls of the museum.

ROBERT FILLIOU

In 1986, the museum acquired one of Robert Filliou's important works, titled *Recherche sur l'origine*, as well as *Work As Play-Art As Thought. Recherche sur l'origine* occupies an unusual space since the work is 89 metres long. In 1991, the museum acquired prototype 00 by Robert Filliou and Joachim Pfeufer, which was designed in 1963 with the title *Le (ou La) Poïpoidrome à Espace Temps Réel*. Since 2000, Bruno Van Lierde's complete collection Robert Filliou editions has been on loan to mac^{LYON}.

DAN FLAVIN

Invited by the museum, Dan Flavin realizes two monumental pieces of work for the entrance of the Palais des Beaux-Arts, in which is situated the museum at the time. The two works, titled *Untitled (to the Citizens of Lyon)* and *Untitled (to Isabelle "the Lovely Lyonnaise")* enter the collection and complete *Untitled (to the real Dan Hill)*, acquired in 1984.

ANNA HALPRIN

From 8 March – 14 May 2006, mac^{LYON} organised the first ever retrospective of work by Anna Halprin. After the exhibition, the museum acquired a set of photographic, sound and graphic pieces by this pioneer of performance.

DOUGLAS HUEBLER

After the solo exhibition dedicated to the works of Douglas Huebler (11 May – 14 June 1989), two *Durations Pieces* and *Crocodile Tears II* enter the collection.

ALLAN KAPROW

In 1993, the mac^{LYON} attempted to acquire Allan Kaprow's *Barriers*, which he had created for the 1993 Biennale. But the work was rejected by the cultural commission. Thanks to the help of Pierre Restany and the FNAC, *Rearrangeable Panels 2*, created in 1958, entered the museum's collection in 2007.

JOSEPH KOSUTH

Kosuth's solo exhibition presented two works distant from 20 years, created in 1966 and 1985. The first one, titled *N'importe quelle vitre de... à placer contre n'importe quel mur de...* is composed of 22 glass plates of 0,6 × 2,70 metres. The

second one, *Zero & Non*, occupies 500 square metres of walls, repeating 22 times the same text coming with blue, yellow and red adhesive. These two monumental works, with *Cathexis n°4*, entered the collection.

SOL LEWITT

From 8 October to 23 November 1987, the museum invites Sol Lewitt and Mario Merz. It entrusts the walls to the first, the floor to the second one. The two *Wall Drawings*, created for the occasion, occupy together 93 metres long and are 4,5 metres high.

GEORGE MACIUNAS / FLUXUS

Between 1995 and 1999, the mac^{LYON} acquired a set of works by George Maciunas and other influential Fluxus artists (including *Mask of Yoko Ono*, 1970).

GUSTAV METZGER

From 15 February – 14 April 2013, under the direction of the artist, the museum produced the biggest auto-creative work by Gustav Metzger: *Supportive*. It was designed for the 3rd floor of the museum and occupied nearly 200 m². It was acquired in 2011. The exhibition was presented in 2015. In 2015, Gustav Metzger made a gift of *Hotplat* to the museum.

NAM JUNE PAIK

In December 1995, the inauguration of the new Museum building, designed by Renzo Piano in the Cité Internationale, coincided with the opening of the 3rd Lyon Biennale. The museum asked Nam June Paik if he would agree to "remake" the 13 "prepared" televisions that he had created in 1963 for Wuppertal, but which had since been lost. Nam June Paik agreed and made 9, which entered the museum's collection in 1997.

BEN VAUTIER

From 3 March to 11 July 2010, the entire museum space was devoted to a huge retrospective of Ben's work. After the exhibition, the artist donated the complete set of his *Gestes* to the museum.

LAURENCE WEINER

Invited at the same time than Joseph Kosuth (15 June – 15 July 1985), Laurence Weiner creates *Des masses de métal en train de rouiller répandant des taches sur le sol* for the museum. Six years later, on the occasion of the third Biennale de Lyon entitled *Et tous ils changent le monde...*, Laurence Weiner creates *Farine & Eau (+)(-) Sucre & Sel*. The two works entered the collection since then.

LA MONTE YOUNG ET MARIAN ZAZEELA

The plan for a concert and an installation by La Monte Young and Marian Zazeela to take place during the 1993 Lyon Biennale came to nothing, but the artists were guests of the mac^{LYON} and created a *Dream House* on the 3rd floor. It is the only *Dream House* in a European collection and the most monumental. The work entered the collection in 2007.



View of the Museum of Contemporary Art, Lyon
Photo: Stéphane Rambaud

Created in 1984, the Musée d'Art Contemporain de Lyon [Museum of Contemporary Art Lyon] moved to the Cité Internationale in December 1995 to a building specially designed by Renzo Piano. The museum boasts three floors of exhibition space and a total surface area of 2,800 m². Thanks to its fully modular interior, the exhibition space can be transformed with each new artistic project. A new museum reopens for each exhibition!

The museum shows current national and international artists. Exhibitions, often co-produced with international institutions, focus on all forms of modernity: from sound (La Monte Young, Laurie Anderson, John Cage) to installation (Sophie Calle, Cai Guo Qiang); from choreography (Anna Halprin, Trisha Brown) to painting (Marc Desgrandchamps, Keith Haring, Ben, Robert Combas), and from video (Bill Viola) to performance (Jan Fabre).

Since its creation, the museum privileges a unique policy in terms of collections: it collects exhibitions, which are produced in close collaboration with the artists. There are currently more than 1,300 works of art in its collections which include a large number of monumental works: works over 1,000 m² by artists such as Robert Morris, Abramovic and Ulay. The entirety of the museum's collections, if displayed simultaneously, would require over 30,000 m² of exhibition space.

Every 2 years, the museum welcomes the Lyon Biennial of Contemporary Art, its artistic direction being entrusted to Thierry Raspail, director of the mac^{LYON}.

Furthermore, every 2 or 3 years the museum hosts a large monographic exhibition devoting all three floors of exhibition space to a single artist. Exhibitions have included Andy Warhol in 2005, Keith Haring in 2008, Ben in 2010, Robert Combas in 2012, Erró in 2014 and Yono Ono in 2016!

TO COME TO LYON

Flights at reduced prices
With Air France and KLM Global Meetings



Event: EXPOSITION YOKO ONO Event ID: 26823AF

EASY CAR PARK

Reduced rate for the exhibition visitors at Lyon Parc Auto car parks P0 and P2

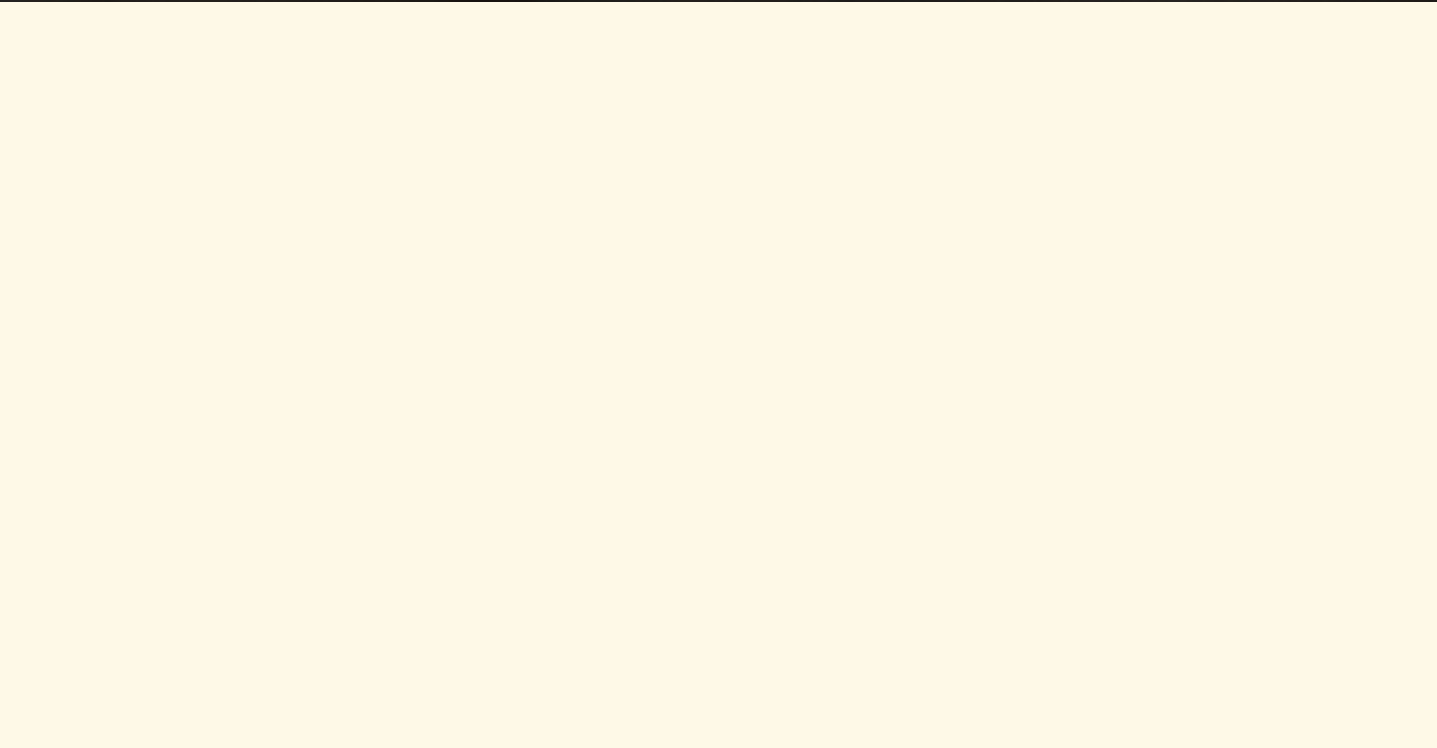
LYON CITY CARD

The essential pass you need to ensure you get the most out of your stay in Lyon! From 22€

Information www.lyoncitycard.com
or www.lyon-france.com



Yoko Ono, *We Are All Water*, 2006

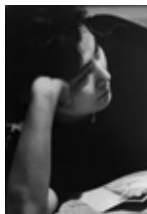


All or part of the works included in this press release are protected by copyright. The copyright to be mentioned along with any/all reproduction(s) should state the following: name of author, title and date of the work, regardless of the provenance of the image or the place of conservation.

- [1] Yoko Ono, *Lighting Piece*, 1955 autumn / c. 1963-64
Typewriter and ink on white Japanese "Apollo" postcard
Private Collection
© Yoko Ono
- [2] Yoko Ono, *Portrait*, New York City - c. 1960-61
Photo by Minoru Niizuma
Courtesy of Yoko Ono
- [3] Yoko Ono at her Chambers Street loft, New York City
Winter, 1960-61
Left to right: Yoko Ono, Simone Forti, John Cage, David Tudor, unidentified, La Monte Young, Toshi Ichiyangi, Toshi Mayazumi, Isamu Noguchi, unidentified
Photo by Minoru Niizuma
Courtesy of Yoko Ono
- [4] Yoko Ono, *Painting To Hammer A Nail*, 1961/1966
Photo by John Bigelow Taylor
© Yoko Ono
- [5] Yoko Ono, *Cut Piece*, 1965
Performance at Carnegie Recital Hall March 21, 1965
Photo by Minoru Niizuma
Courtesy of Yoko Ono
- [6] Yoko Ono, *Bag Piece*, 1964
Performed by the artist and Tony Cox, August 11, 1964, during "Farewell Concert: Strip-Tease Show," Sogetsu Art Center (Sogetsu Kaikan Hall), Tokyo, Japan
Photograph by Yasuhiro Yoshioka
Courtesy of Yoko Ono
- [7] Yoko Ono, *Match Piece (Film No.1)*, 1966
Still from the film, included in the *Fluxfilm Anthology*
© Yoko Ono
- [8] Yoko Ono, *Parts Of A Light House*, 1966
Photo by Iain Macmillan
© Yoko Ono
- [8] BIS
Yoko Ono, *Parts Of A Light House*, 1966/2013
Installation view in Aichi Triennale 2013, Nagoya, Japan, August 10 - October 27, 2013
Photo by Tetsuo Ito
© Yoko Ono
- [9] Yoko Ono, *Play It By Trust (Valencia version)*, 1966/1997
Installation view in exhibition in *En Trance - Ex It*, Lonja del Pescado, Alicante, June 23 - July 25, 1997
Photo by Miguel Angel Valero
© Yoko Ono
- [10] BIS
Yoko Ono, *Sky TV for Hokkaido*, 1966/2005
Permanent installation, *Sky TV for Hokkaido*, Millennium Forest, Hokkaido, Japan
Photo by Jon Hendricks
© Yoko Ono
- [10] BIS
Yoko Ono, *Sky TV*, 1966/2002
Installation view in exhibition, *Demeter*, Obihiro, Hokkaido, Japan, July 13 - September 23, 2002
Photo by Jon Hendricks
© Yoko Ono
- [11] Yoko Ono, *Do It Yourself Fluxfest Presents Yoko Ono & Dance Co.*, 1966
Offset black and white print, pre-cut into small cards, 56 x 43 cm
Collection mac^{LYON}
© Yoko Ono
- [12] Yoko Ono, *Half-A-Room*, 1967
Artist in her installation *Half-A-Room*, during her exhibition, *Yoko Ono at Lisson: Half-A-Wind Show*, Lisson Gallery, London, October 11 - November 14, 1967
Photo by Clay Perry
© Yoko Ono
- [13] Yoko Ono and John Lennon, *Bed-In for Peace*, 1969
Queen Elizabeth Hotel, Montreal, Canada, May 26 - June 2, 1969
Photo by Ivor Sharp
© Yoko Ono
- [14] Yoko Ono and John Lennon, *WAR IS OVER! (IF YOU WANT IT)*, 1969
Billboard installed in Times Square, New York City
Photo by Yoko Ono
© Yoko Ono
- [15] Yoko Ono, *Bottoms (from Film No. 4)*, 1970
Black and white Offset print, 56 x 43 cm
Collection mac^{LYON}
© Yoko Ono
- [16] Yoko Ono, *Plastic Ono Band*, 1970
Album cover
© Yoko Ono
- [17], [17] BIS, [17] TER
Yoko Ono, *AMAZE*, 1971
Installation views in her one-woman exhibition, *This Is Not Here*, Everson Museum of Art, Syracuse, New York, October 9 - 27, 1971
Photo by Iain Macmillan
© Yoko Ono
- [18] Yoko Ono, *The Everson Museum Catalogue Box*, 1971
Wooden box and vinyl designed for the exhibition *Yoko Ono, This Is Not Here* at the Everson Museum of Art, Syracuse, New York, 9 - 27 October 1971
Signed and dated copy "1994", closed box, 16 x 15 x 17 cm, open box, 15 x 95 x 4 cm
Collection mac^{LYON}
Photo by Blaise Adilon
© Yoko Ono
- [19] Yoko Ono, *Walking On Thin Ice*, 1981
Still production image by Allan Tannenbaum with collage by Yoko Ono, Still image from *Walking On Thin Ice* video
© Yoko Ono
- [20] Yoko Ono, *Family Album (Blood Objects) Exhibit A: Table Setting*, 1993
Photo by William Nettles
© Yoko Ono
- [21] Yoko Ono, *Franklin Summer*, 1994-1998
Installation view in exhibition *Yoko Ono: En Trance*, Andre Emmerich Gallery, New York, April 24 - May 30, 1998; *Play It by Trust (Valencia version)* visible
Photo by Tom Powell
© Yoko Ono
- [22] Yoko Ono, *Wish Tree for Louisiana*, 1996/2013
Installation view, Louisiana Museum of Modern Art, Humlebaek, Denmark, June 1 - September 15, 2013
Photo by Poul Buchard
Courtesy of Louisiana Museum of Modern Art
© Yoko Ono
- [23] Yoko Ono, *En Trance*, 1997
Exhibition: *Half-A-Wind Show*, Louisiana Museum of Modern Art, Humlebaek, Denmark, June 1 - September 15, 2013
Photo by Bjarke Ørsted
© Yoko Ono
- [24] Yoko Ono, *Ex It*, 1997
Artist in her installation *Ex It*, during the exhibition *En Trance - Ex It*, L'Almodi, Valencia, Spain, June 26 - August 10, 1997
Photo by Miguel Angel Valero
© Yoko Ono
- [25] Yoko Ono, *Morning Beams*, 1997/2000
Installation view in exhibition *YOKO ONO EBRO*, Palacio de Sastago, Zaragoza, Spain, February 21 - April 30, 2000
Photo by Jon Hendricks
© Yoko Ono
- [25] BIS
Yoko Ono, *Morning Beams*, 1997/2013
Installation view in exhibition *YOKO ONO. HALF-A-WIND SHOW. A RETROSPECTIVE*, Schirn Kunsthalle Frankfurt, Frankfurt, Germany, February 15 - May 12, 2013
Photo by Norbert Miguletz
© Yoko Ono
- [26] Yoko Ono, *Helmets (Pieces of Sky)*, 2001
Installation view in the exhibition *ANTON'S MEMORY*, Fondazione Bevilacqua La Masa, Palazzetto Tito, Venice, May 28 - September 20, 2009
Photo by Daniele Nalesso
© Yoko Ono
- [27] Yoko Ono, *We Are All Water*, 2006
Partial installation view, *YOKO ONO: BETWEEN THE SKY AND MY HEAD*, Kunsthalle Bielefeld, Bielefeld, Germany, August 24 - November 16, 2008
Photo by Phillip Ottendorfer
© Yoko Ono
- [27] BIS
Yoko Ono, *We Are All Water*, 2006
Artist in her installation, *We Are All Water*, *YOKO ONO: BETWEEN THE SKY AND MY HEAD*, Kunsthalle Bielefeld, Bielefeld, Germany, August 24 - November 16, 2008
Photo by Stephan Crasneanski
© Yoko Ono
- [28] Yoko Ono, *IMAGINE PEACE TOWER*, 2007
Permanent installation, Viðey Island, Reykjavík, Iceland; installation view, 2008
Photo by Stephan Crasneanski
© Yoko Ono
- [29] Yoko Ono, *Balance Piece*, 2010
Exhibition: *Transparency, Art for Renewable Energy*
July 1 - August 22, 2010, MACRO Museum of Contemporary Art, Rome, Italy
Photo by Marco Delogu
© Yoko Ono
- [30] Yoko Ono performing at Cafe OTO, London, 2014
Image from the film *ARISING* in the background
Photo by Dave Hogan
© Yoko Ono
- [31] Yoko Ono, *Freight Train*, 1999/2000
Installation view, Schlossplatz, Berlin, Germany, August 25 - October 1, 2000
Photo courtesy of Stiftung Starke, Berlin
© Yoko Ono



1



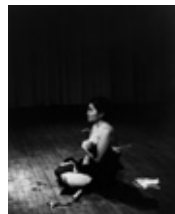
2



3



4



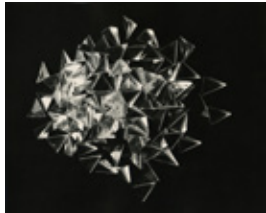
5



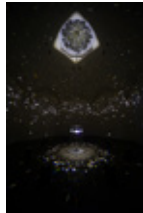
6



7



8



8 BIS



9



10



10 BIS



11



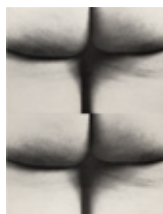
12



13



14



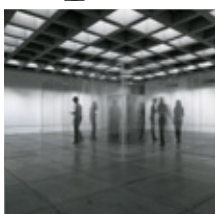
15



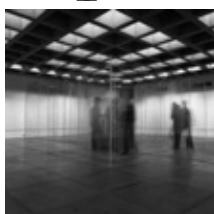
16



17



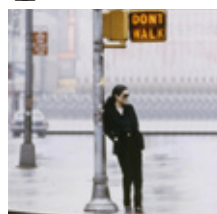
17 BIS



17 TER



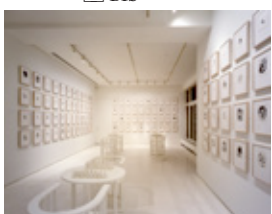
18



19



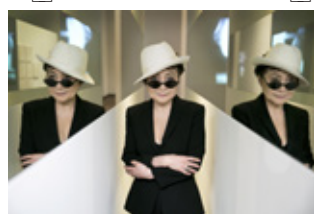
20



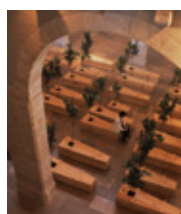
21



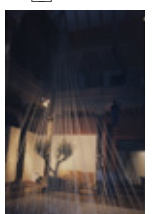
22



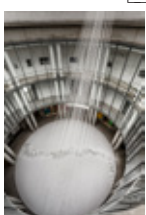
23



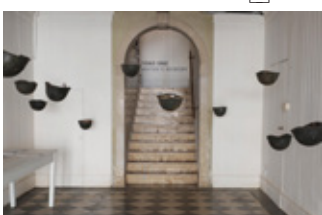
24



25



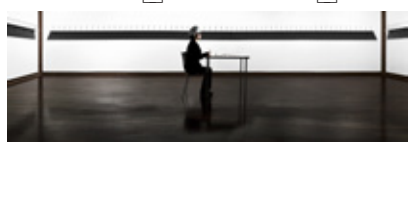
25 BIS



26



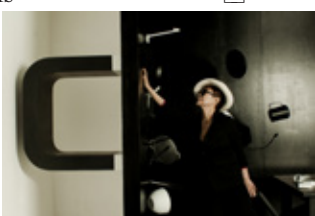
27



27 BIS



28



29



30



31



Yoko Ono in *En Trance*, 1997

YOKO ONO Lumière de L'aube

Yoko Ono, *Balance Piece*, 2010
Exhibition *Transparency, Art for Renewable
Energy*, MACRO, Rome, Italy, 2010
Photo: Marco Delogu © Yoko Ono

