

Cut Piece By Yoko Ono

Anna Ioanes

Yoko Ono's Cut Piece (1964) Kevin Christopher Concannon, Yōko Ono, 1998

Performance, Memory, and the Body Stripped Bare Julia Bryan-Wilson, 1999

The Theatrics of Performance Art Jieren Ma, 2020 In 1965, Yoko Ono, a Japanese performance artist, performed Cut Piece at Carnegie Hall in New York City. During the performance, Ono sat on stage and invited the audience to come up, cut off, and take a piece of her clothing. With the audience cutting a piece one by one, the behaviors from the previous participants impacted the later people's actions and the reflections from the auditorium. This study was undertaken in an effort to understand better Ono's artistic invention for Cut Piece: inspiring her audience to critically consider the outside world, including the interrelationships with other people and the existence of the established art institutions, with the support of the concert hall. By performing the piece at Carnegie Recital Hall instead of an art museum or art gallery, Ono promoted audience members to play two roles: observer and performer in her constructing artistic situation. According to the theatrical ideas of alienation and empathy, the two roles could guarantee the audience to both obtain critical thinking and emotional experience. Due to the revolution of Carnegie Hall from the private organization to non-profit one, Ono also waged an act of institutional critique, which criticized the functions and services of art institutions, especially the education for the public and the display of artworks. Therefore, through exploring new possibilities of a conventional musical hall, Ono specifically achieved her artistic and political goal of evoking audience members' critical rethink.

Radical Gestures Jayne Wark, 2006-08-14 Performance art was finally recognized as an art form in its own right in the 1970s. In Radical Gestures Jayne Wark situates feminist performance art in Canada and the United States in the social context of the feminist movement and avant-garde art from the 1970s to 2000. She shows that artists drew from feminist politics to create works that, after a long period of modernist aesthetic detachment, made a unique contribution to the re-politicization of art.

Work Ethic Helen Anne Molesworth, M. Darsie Alexander, Julia Bryan-Wilson, Baltimore Museum of Art, Des Moines Art Center, Wexner Center for the Arts, 2003 Examines the proliferation of new ways of making art in the 1960s by focusing on the changed organization of work in society at the time. Co-published with The Baltimore Museum of Art in conjunction with an exhibition of the same name.

Painful Forms Anna Ioanes, 2025-10-21 In the wake of World War II, Americans struggled to grasp the shifting scale of violence brought on by the nuclear era. To grapple with the overwhelming suffering of the sociopolitical moment, new ways of thinking about violence—as structural, systemic, and senseless—emerged. Artists and writers, however, challenged the cultural impulse to make sense of these new horrors, mobilizing what Anna Ioanes calls “aesthetic violence.” Searching for the strategies artists employed to resist the normalization of new forms of crushing violence, Ioanes examines the works of major cultural figures, including Kara Walker, James Baldwin, Andy Warhol, Yoko Ono, and Toni Morrison, as well as lesser-known artists such as playwright Maryat Lee and riot grrrl figure Kathleen Hanna. Grounded in close reading, archival research, and theories of affect, aesthetics, and identity, *Painful Forms* shows that artists employed forms that short-circuited familiar interpretive strategies for making sense of suffering and, as a result, defamiliarized commonsense notions that sought to naturalize state-sanctioned violence. Rather than pulling heartstrings, stoking outrage, or straightforwardly critiquing injustice, Ioanes argues, aesthetic violence forecloses catharsis, maintains ambiguities, and refuses to fully make sense, allowing audiences to experience new ways of thinking, feeling, and knowing about suffering.

Cutting Performances James M. Harding, 2012-06-26 A thoughtful and engaging contribution to the field that will have a sustained and lasting impact on the way feminist performance is defined and understood, as well as on how feminist histories and historiographies continue to challenge and transform the larger field of performance. ---Charlotte Canning, The University of Texas at Austin Harding forcefully challenges and destabilizes the male-centered Eurocentric genealogy of the avant-garde, which he claims is an uncontested, linear, positivistic history, unproblematicized by theory. Then he argues that this gendered biased version of the European avant-garde is carried over into American historiography . . . A forceful case for a revisionist history. ---Daniel Gerould, The City University of New York Graduate Center *Cutting Performances* challenges four decades' worth of scholarship on the American avant-garde by offering a provocative reconceptualization of the history of avant-garde performance along feminist lines. Focusing on five women artists (Elsa von Freytag-Loringhoven, Gertrude Stein, Yoko Ono, Carolee Schneemann, and Valerie Solanas) whose performance aesthetics made prominent use of collage techniques, James M. Harding sheds light on the cultural history of the avant-garde and the role that experimental women artists played in that history. He investigates the prominent position that collage technique occupied within the artists' performance aesthetic, and the decisively feminist inflection that their work gives to collage as a mode of avant-garde expression. The radical juxtapositions in their works produce the powerful effects of making the familiar strange and establishing contexts from which new understandings may emerge. Harding examines the performative dimensions of collage in experimental, feminist redefinitions of the literary, graphic, and theatrical arts, filling a void in a scholarly discourse that, while ostensibly about the vanguard, has lagged well behind other significant theoretical and historiographical currents. *Cutting Performances* not only challenges assumptions that have governed scholarship on the American avant-garde but also

establishes a context to rethink the history of American avant-garde performance along feminist lines. It will appeal to audiences interested in theater history and performance studies as well as those interested in the cultural history of the avant-garde and the role that feminist experimental artists have played in it. James M. Harding is Professor of English at the University of Mary Washington. His other books include *Not the Other Avant-Garde: Transnational Foundations of Avant-Garde Performance* (with John Rouse); *Restaging the Sixties: Radical Theaters and Their Legacies* (with Cindy Rosenthal); and *Contours of the Theatrical Avant-Garde: Performance and Textuality*. Illustration: Carolee Schneemann in *Eye Body-36 Transformative Actions* (1963) Action for camera (Photograph by Erró). Reproduced by permission of Carolee Schneemann.

Performing Endurance Lara Shalson, 2018-10-18 In *Performing Endurance*, Lara Shalson offers a new way of understanding acts of endurance in art and political contexts. Examining a range of performances from the 1960s to the present, including influential performance art works by Marina Abramović, Chris Burden, Tehching Hsieh, Linda Montano, Yoko Ono, and others, as well as protest actions from the lunch counter sit-ins of the US civil rights movement to protest camps in the twenty-first century, this book provides a formal account of endurance and illuminates its ethical and political significance. Endurance, Shalson argues, raises vital questions about what it means to exist as a body that both acts and is acted upon, from ethical questions about how we respond to the bodies of others to political questions about how we live in relation to institutions that shape life in fundamental ways. In addition, *Performing Endurance* rethinks how performance itself endures over time.

Artists Respond Melissa Ho, Thomas Crow, Erica Levin, Mignon Nixon, Martha Rosler, Smithsonian American Art Museum, 2019-04-02 Published in conjunction with the exhibition of the same name, on view at the Smithsonian American Art Museum, Washington, DC, March 15, 2019 to August 18, 2019.

Love and RelAsianships Nina Lee Aquino, 2009 Works that represent cultures from all over Asia and the place those cultures have in Canada.

The Art of Participation Rudolf Frieling, San Francisco Museum of Modern Art, 2008-10-28 The first fully illustrated survey of participatory art and its key practitioners, published in association with the San Francisco Museum of Modern Art. This new survey covers the rich and varied history of participatory art, from early happenings and performances to current practices that demand audience interaction. As the hallmarks of Web 2.0--browsing, sharing, collecting, producing--increasingly permeate every aspect of society, this timely project reveals the ways in which artists and viewers have approached the creation of open works of art. The featured artists include Marina Abramovic and Ulay, Vito Acconci, Joseph Beuys, John Cage, Janet Cardiff, Lygia Clark, Kit Galloway and Sherrie Rabinowitz, Dan Graham, Hans Haacke, Allan Kaprow, Lynn Herschman Leeson, Antoni Muntadas, Yoko Ono, Nam June Paik, and Erwin Wurm. Original essays by Rudolf Frieling, Boris Groys, Robert Atkins, and Lev Manovich identify seminal moments in participatory practice from the 1950s to the

present day. A rich array of plates introduce work by all the artists in the accompanying exhibition, with reproductions of significant projects by other major figures--from Helio Oiticica, Joan Jonas, and Gordon Matta-Clark to Rirkrit Tiravanija and SUPERFLEX--rounding out the survey.

PAJ, 2007

Frieze, 2003

Emergência Do Contemporâneo Miki Okabe, Kensuke Saito, Keiko Suzuki, 2016

The Act, 1986

Bits & Pieces Put Together to Present a Semblance of a Whole Walker Art Center, Joan Rothfuss, Elizabeth Carpenter, 2005 One of the premier institutions of contemporary art in the country, the Walker Art Center also holds an important collection of over 11,000 objects from the early twentieth century to the present. These holdings reflect the Center's renowned multidisciplinary program, and include paintings, sculpture, prints, photography, film, video, installations and digital arts that range in date from classic early Modernist to cutting edge contemporary.

Documents, 2001

The New Yorker Harold Wallace Ross, Katharine Sergeant Angell White, 1975

P-form, 1986

The Contemporary Review, 1968

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