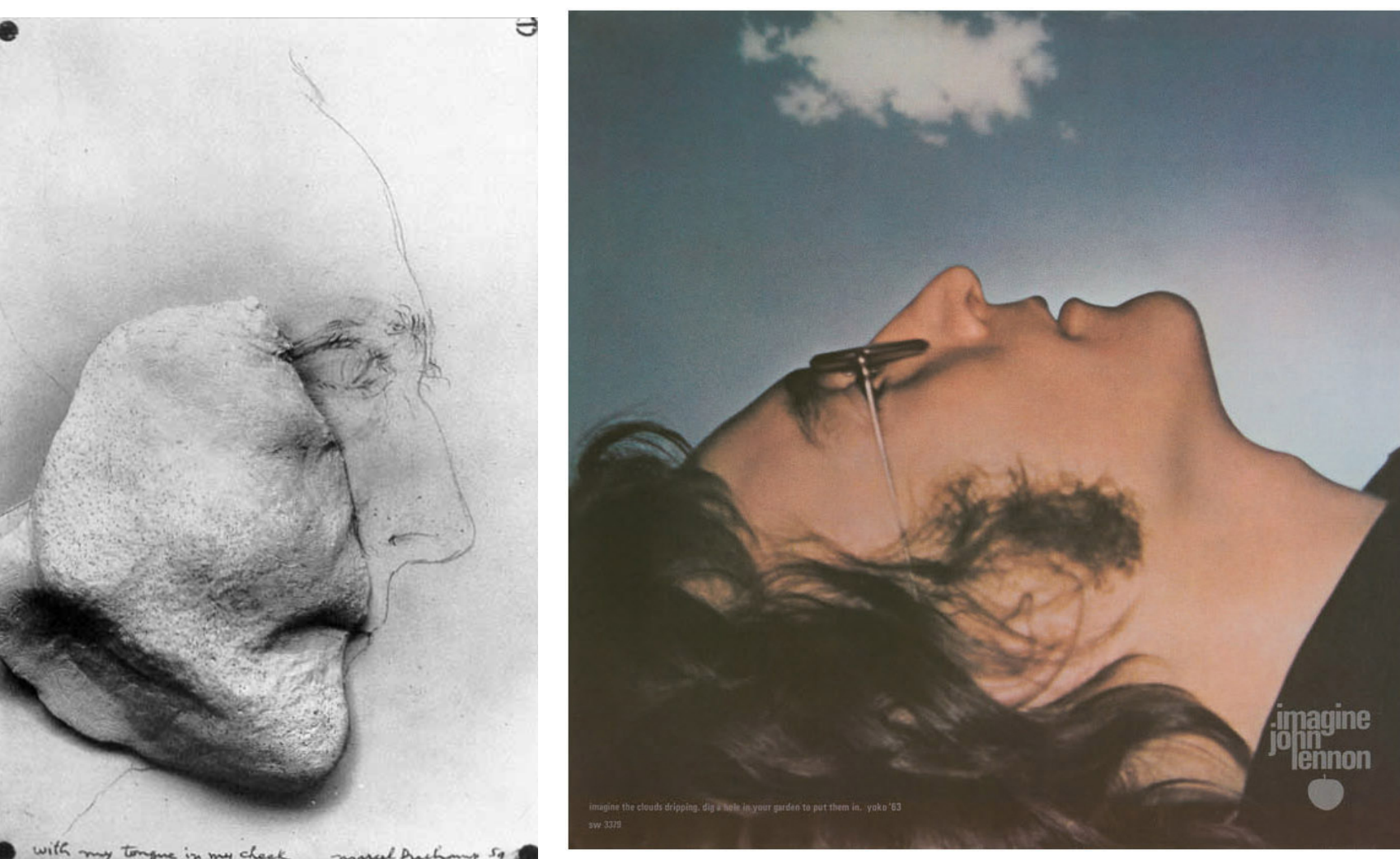


# The offset image object margin line: Dada Fluxus Pop

Brian Kain: [bkain@pobx.com](mailto:bkain@pobx.com)  
 Suzi Garner: [suzi.garner@gmail.com](mailto:suzi.garner@gmail.com)



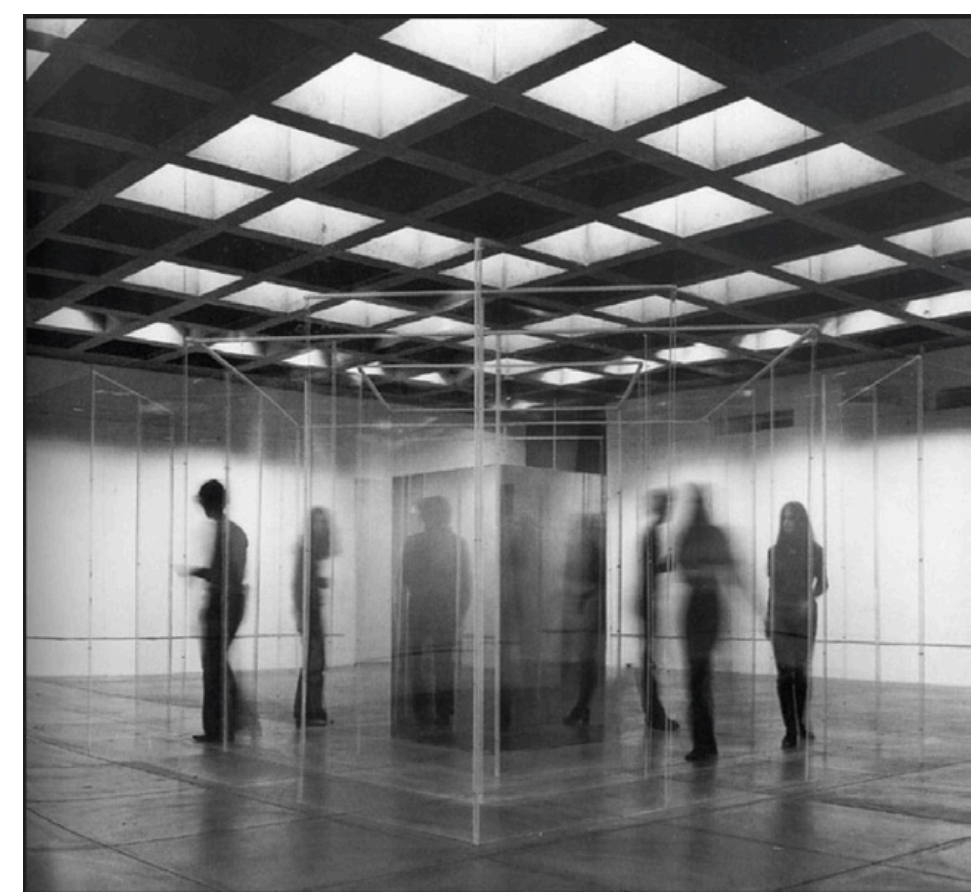
Marcel Duchamp, *With My Tongue in My Cheek*, 1959. [Fig.1]



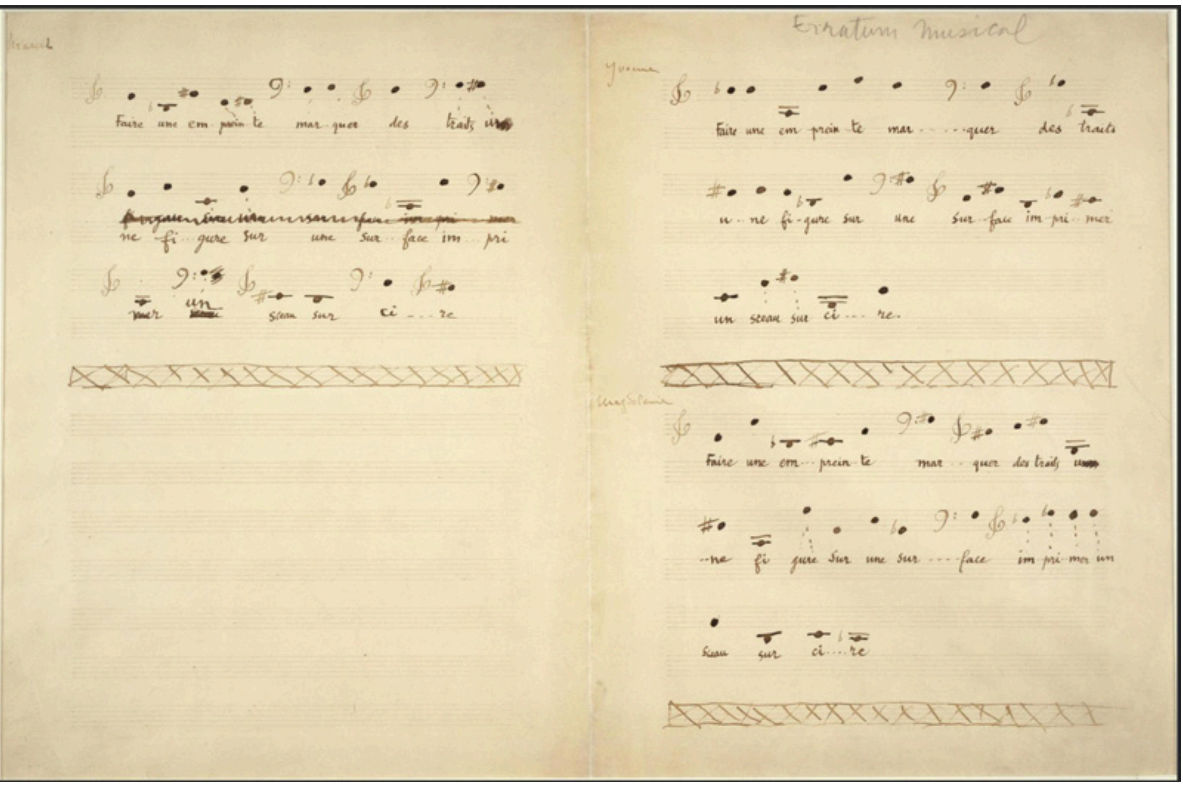
Yoko Ono, *Imagine* album cover design and photography, July 1971. [Fig.2]



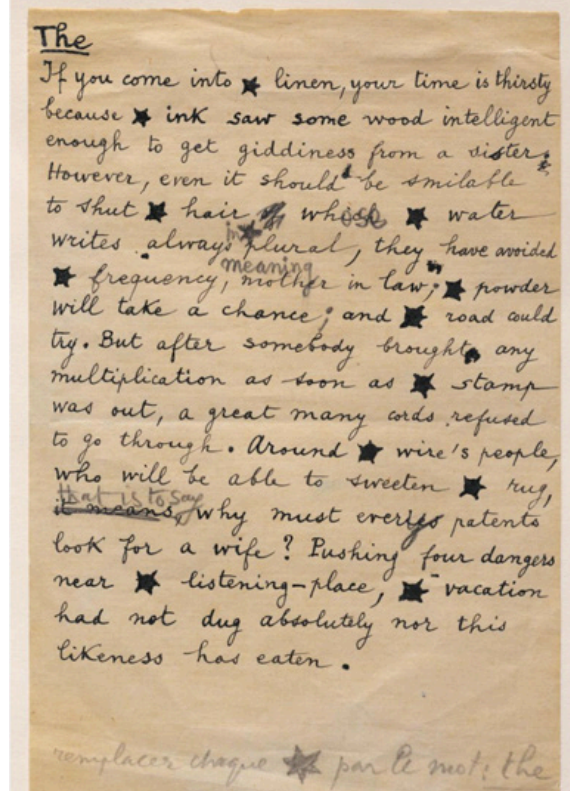
Yoko Ono *Sky Piece for Jesus Christ*, performed during Fluxorchestra at Carnegie Recital Hall, New York, September 25, 1965 / document photography: Fred W. McDarragh [Fig.3]



Yoko Ono *A Maze*, 1971 installation view, Yoko Ono: *This Is Not Here*. Everson Museum, Syracuse, NY, 1971. Photo by Iain Macmillan. [Fig.4]



Marcel Duchamp, *Erratum Musical*, 1913 – Faire une empreinte; marquer des traits; une figure sur une surface; imprimer un sceau sur ciré (To make an imprint; mark with lines; a figure on a surface; impress a seal in wax). [Fig.5]



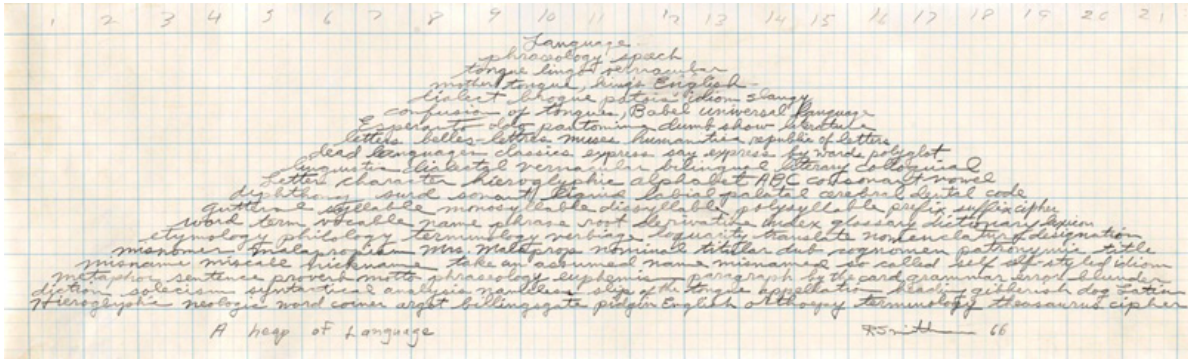
Marcel Duchamp, *The 1915*. [Fig.6]



Bruce Nauman, *Manipulation of the T Bar*, 1966. [Fig.7]



Yvonne Rainer, *Trio A (The Mind Is A Muscle)*, 1966/1978. [Fig.8]



Robert Smithson, *A Heap of Language*, 1966. [Fig.9]



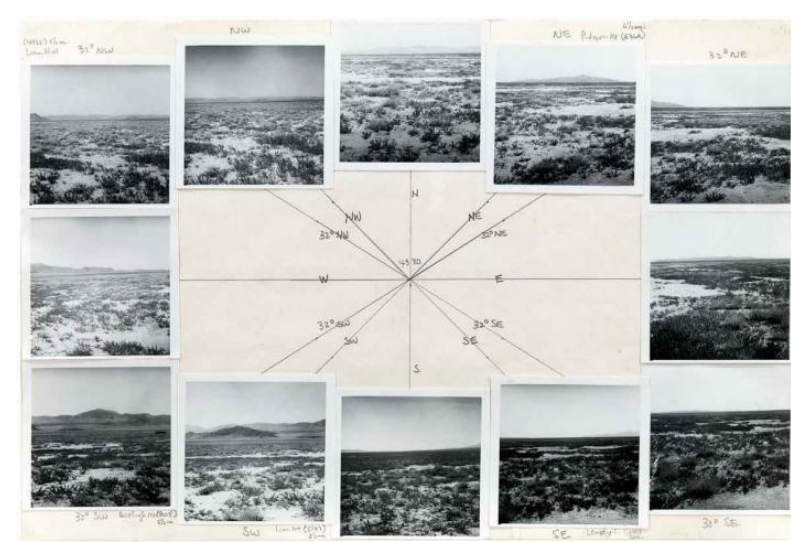
Nancy Holt & Richard Serra, *Boomerang*, 1974. Amarillo, TX public television. [Fig.10]



George Brecht, *Water Yam*, 1963. [Fig.11]



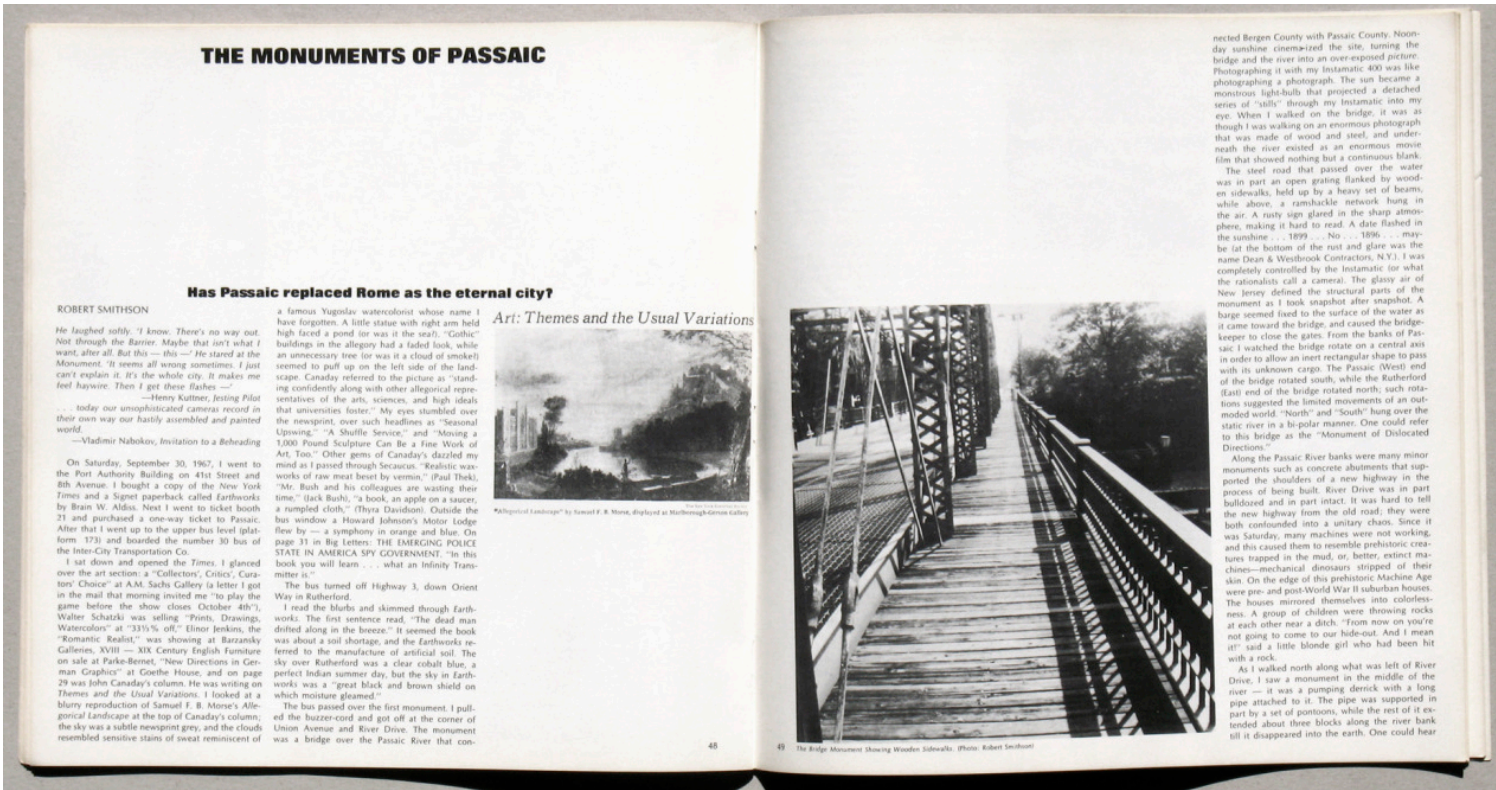
David Hammons - *Blitz-aard Ball Sale*, Cooper Square, New York, 1983. [Fig.12]



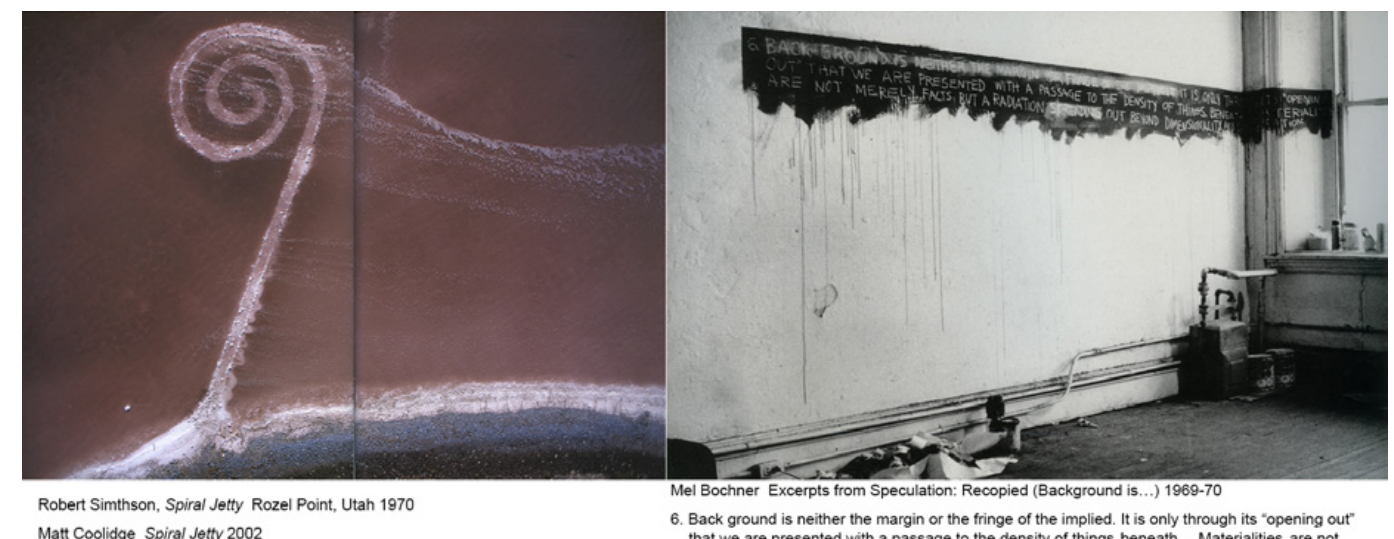
Nancy Holt, *Preparatory Drawing of 'Sun Tunnels'*, 1975. [Fig.13]

Six Years: The dematerialization of the art object from 1966 to 1972: a cross-reference book of information on some esthetic boundaries: consisting of a bibliography into which are inserted a fragmented text, art works, documents, interviews, and synopses, arranged chronologically and focused on so-called conceptual or information or idea art with mentions of such vaguely designated areas as minimal, anti-form, systems, earth, or process art, occurring now in the Americas, Europe, England, Australia, and Asia (with occasional political overtones), edited and annotated by Lucy R. Lippard.

Lucy Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, Studio Vista, London, 1973. [Fig.14]



Robert Smithson, "The Monuments of Passaic". Art Forum, 1966. [Fig.15]

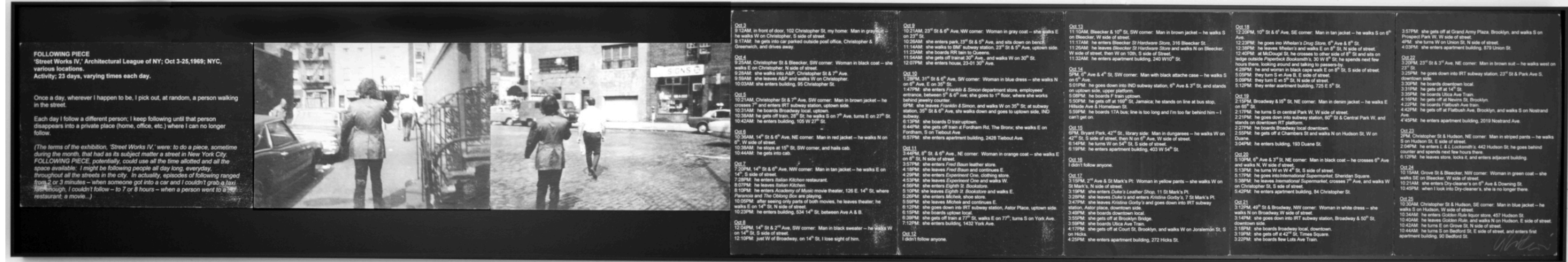


Matt Coogler, *Spiral Jetty, Rozel Point, Utah* [Fig.16]

Mel Bochner, *Excerpts from Speculations 1969-70* [Fig.17]

1966  
 Robert Rauschenberg, *Orange and Blue*, 1965. A black and white photograph of a man in a dark coat, surrounded by many small, white, rectangular blocks.

Lucy Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, Studio Vista, London, 1973. [Fig.18]



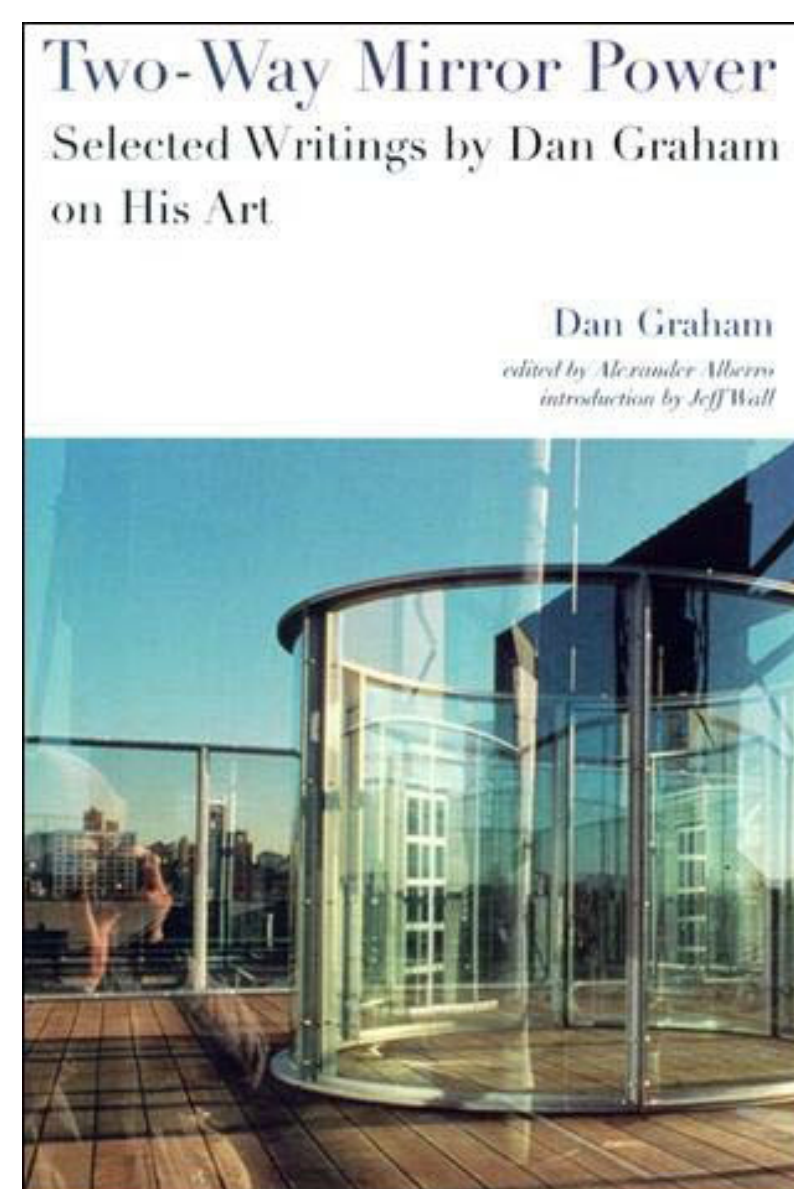
Vito Acconci, *Following Piece "Street Works IV"*, 1969. -> <https://www.artsy.net/artwork/vito-acconci-following-piece-street-works-iv-1>. [Fig.19]

*The Aesthetics of Silence*  
 SUSAN SONTAG  
*Styles of Radical Will*

Susan Sontag, *Styles of Radical Will*, Farrar, Straus and Giroux, New York, 1969. [Fig.20]



Vito Acconci *Twelve Pictures 1969*. w/ Robert Smithson & Nancy Holt seated in the audience. [Fig.21]



*Two-Way Mirror Power: Selected Writings by Dan Graham on His Art*, The MIT Press, 1999. [Fig.22]



Dan Graham, *Performer/Audience/Mirror*, 1975. [Fig.23]



Dan Graham, *Present Continuous Past(s)*, 1975. [Fig.24]



Yoko Ono, *Cut Piece*, performed on March 21, 1965 at Carnegie Recital Hall, New York. [Fig.25]

marcel duchamp john cage  
 REUNION, along with DVID ELDOR, GERON NEDINA, and DAVID BERMAN  
 EAT - experiments in art and technology with BILLY KILYER, director of Bell Telephone  
 PUBLIC SUPPLY - any amount of any used you choose to phone in (800-4601) will be incorporated  
 TEA - technological experiments in art with UDO KASEMETS  
 SUPERSYSTEMS UDO KASEMETS LES LEVINE MAX NEUHAUS JOHN GORNO  
 ryerson institute  
 50 gould st. tel: 366-5344

Program from "Reunion," Gordon Ryerson Institute, Toronto, Ontario on March 5, 1968 (courtesy the John Cage Trust) [Fig.26]



Emile de Antonio, (1973). *Painters Painting* (clip) w/ Bridget Berlin & Andy Warhol in front of Factory mirror / Warhol recording & Berlin mentioning Marcel & Teeny Duchamp. [Fig.27]



John Cage, "Reunion," Gordon Ryerson Institute, Toronto, Ontario on March 5, 1968. Players: John Cage, Marcel Duchamp, and Teeny Duchamp. Musicians: David Behman, David Tudor, and Lowell Cross (photo by Shigeko Kubota, courtesy the John Cage Trust). [Fig.28]

Art is necessarily bound up in the situation where it is produced and where it is experienced. You can emphasize this, or you can emphasize where it is produced or where it is experienced, and emphasize the situation. The relationship exists in any case, and, either as artist or as audience, we are in a situation analogous to a swimmer who may fight the surf, dive through it and struggle against it until he gets out beyond where the surf is noticeable, or else this swimmer can roll with the waves. Dick Higgins, Postface (1964) Dick Higgins, *Postface*, Something Else Press, New York 1964  
<https://www.imagingpeace.com/archives/2680> [Fig.29]

Intermedia  
 Dick Higgins  
 with an Appendix by Hannah Higgins  
 1965

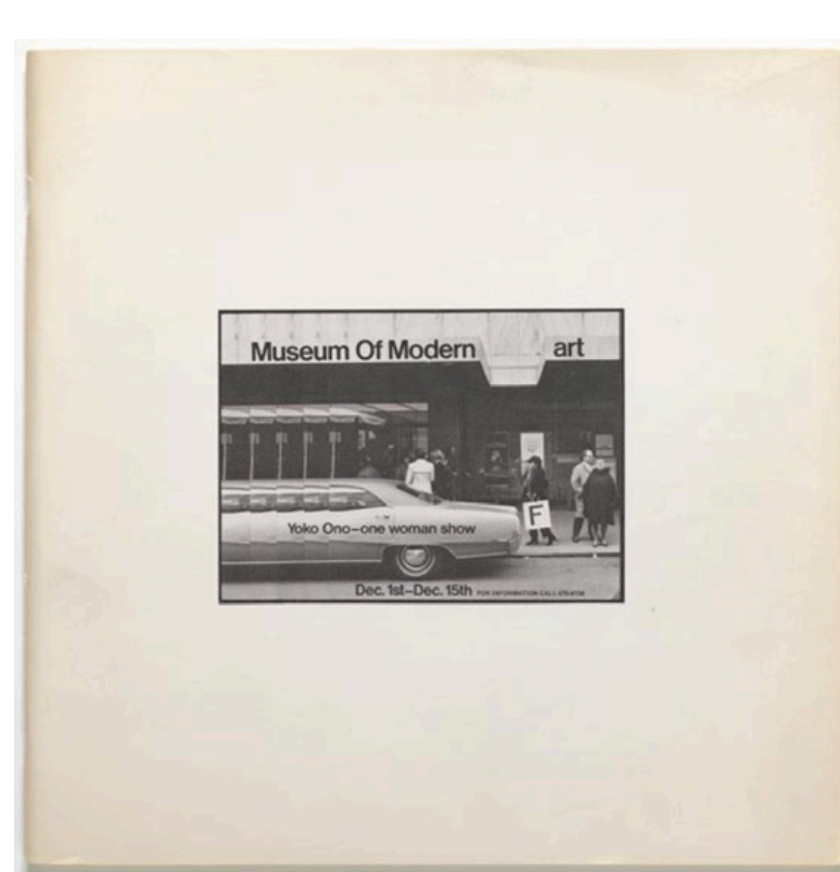
Much of the best work being produced today seems to fall between media. This is no accident. The concept of the separation between media arose in the Renaissance. The idea that a painting is made of paint on canvas or that a sculpture should not be painted seems characteristic of the kind of social thought-categorizing and dividing society into nobility with its various subdivisions, untitled gentry, artisans, serfs and landless workers...

... the social problems that characterize our time, as opposed to the political ones, no longer allow a compartmentalized approach. We are approaching the dawn of a classless society, to which separation into rigid categories is absolutely irrelevant. This shift does not relate more to East than West or vice versa. Castro works in this case fields. New York's Mayor Lindsay walks to work during the subway strike. The millionaires eat their lunches at Horn and Hardart's. This sort of populism is a growing tendency rather than a shrinking one.

Higgins, Dick and Hannah Higgins, "Intermedia," *Leonardo*, vol. 34 no. 1, 2001, p. 49-54. Project MUSE muse.jhu.edu/article/19818. [Fig.30]

SPACE WADDELL  
 STEVENSON  
 EAST 77 STREET  
 NASSOS DAPHNIS  
 LEO CASTELLI  
 BRUCE NAUMAN  
 420 WEST B'WAY  
 Museum Of Modern art  
 AS ART  
 GALLERY JASON AVE.

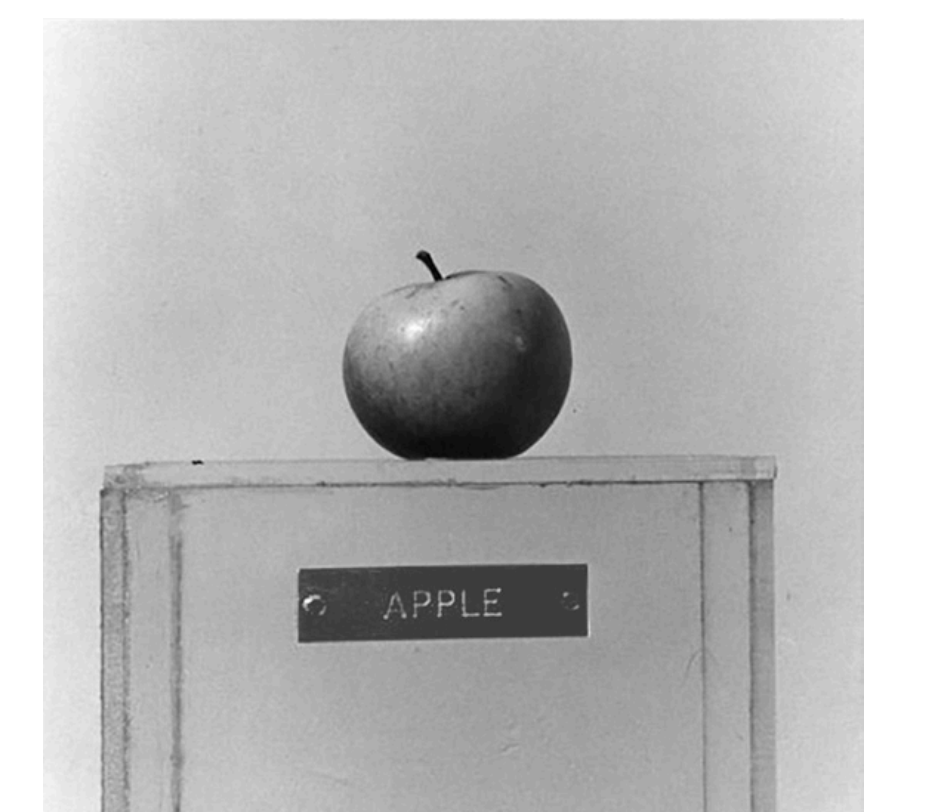
Yoko Ono, advertisement (publication unknown), 1971 <http://artistsbooksandmultiples.blogspot.com/2015/09/yoko-ono-museum-of-modern-art.html>. [Fig.31]



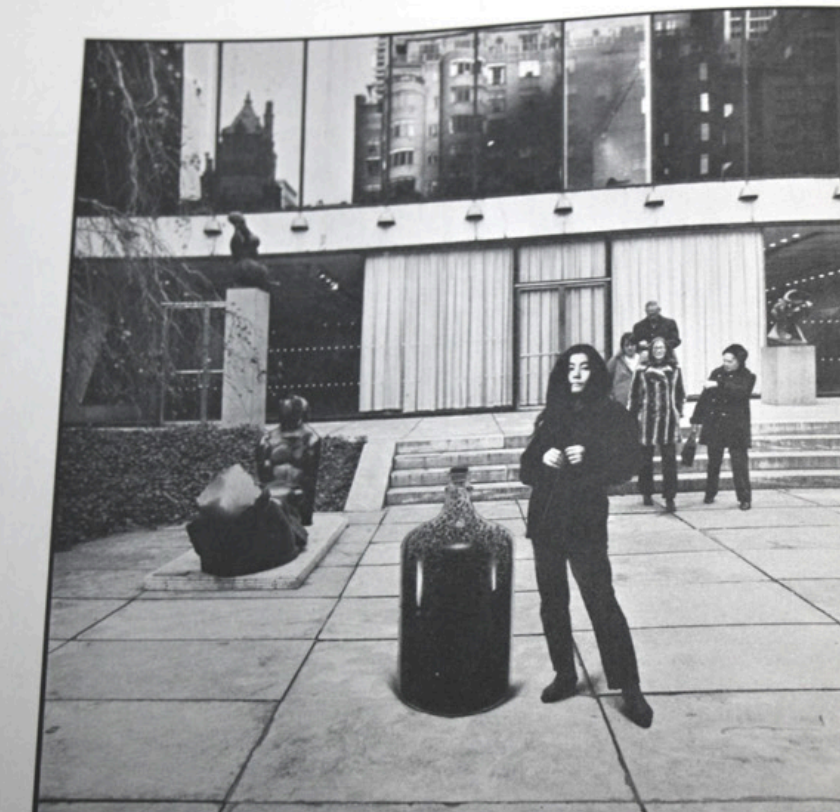
Yoko Ono, *Museum of Modern (F)art* booklet. 1971. [Fig.32]



Clive Philpot and Jon Hendricks, *Selections from the Gilbert and Lila Silverman Collection, Museum of Modern Art* (June 2, 1988). [Fig.33]



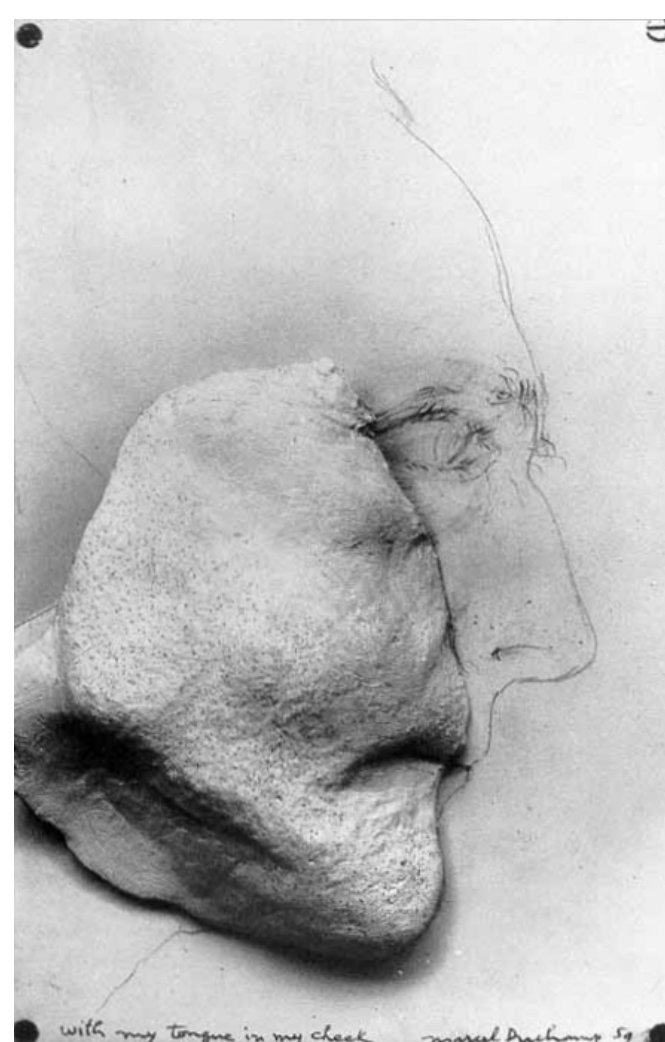
Yoko Ono, *Apple*, installation view from Ono's *Unfinished Paintings and Objects* show, Indica Gallery, London, 1966. [Fig.34]



Yoko Ono, *Museum of Modern (F)art* booklet. 1971 [Fig.32]



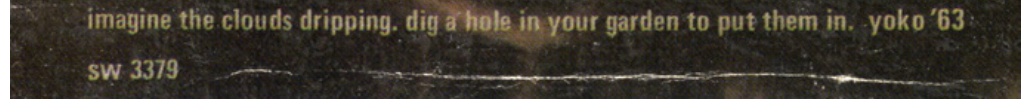
Yoko Ono, *Museum of Modern (F)art* booklet. 1971 [Fig.32]



Marcel Duchamp, *With My Tongue in My Cheek*, 1959. [Fig.1]



Yoko Ono, *Imagine (back cover)* design and photography, July 1971. [Fig.2]



Detail Yoko Ono, *Imagine (back cover)* design and photography, July 1971.



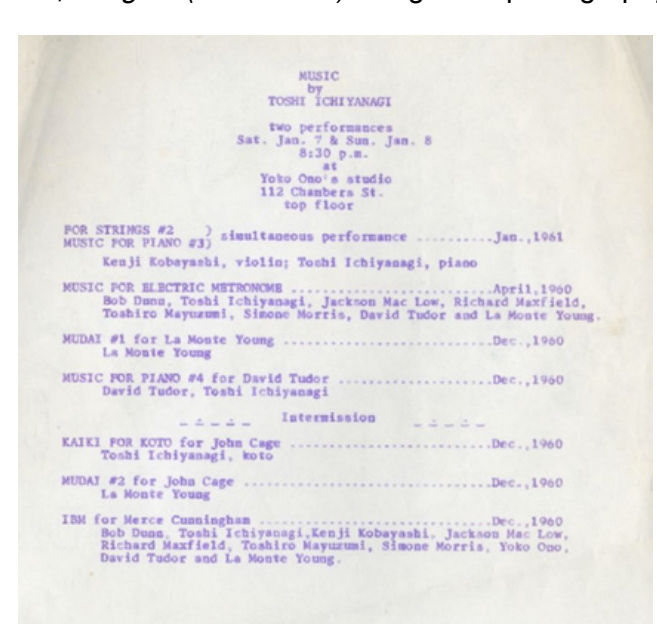
Yoko Ono, *Sky Piece for Jesus Christ*, performed during Fluxorchestra at Carnegie Recital Hall, New York, September 25, 1965 (printed 2014) photography: Fred W. McDarrah [Fig.3]



Yoko Ono, *Cut Piece*, performed on March 21, 1965 at Carnegie Recital Hall, New York. [Fig.35]

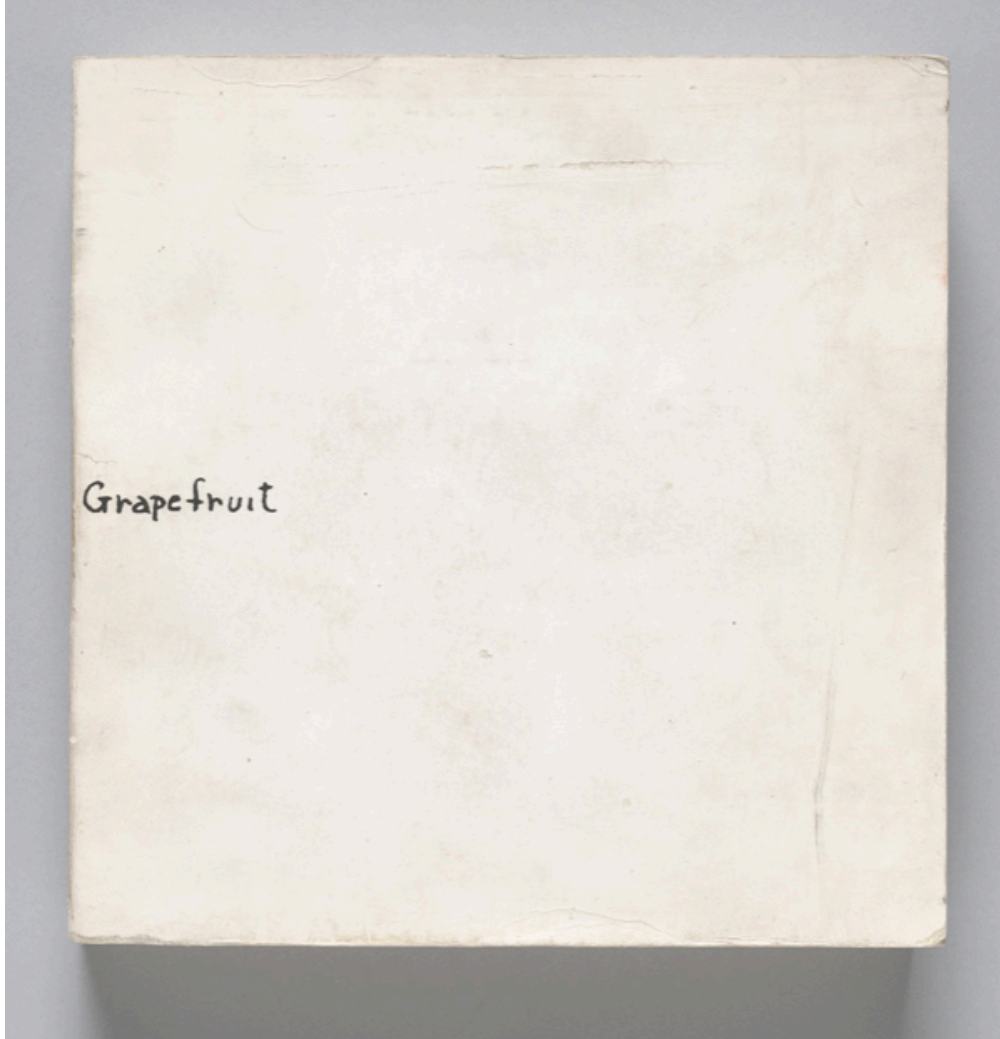
CHAMBERS STREET LOFT SERIES  
December 1960–June 1961

In December 1960, Yoko Ono rented a loft on the top floor of a building located at 112 Chambers Street, in downtown Manhattan. She intended to use the space as a studio but also envisioned it as a place to present new music and ideas, a place unlike any other in the contemporary performance scene dominated by Midtown concert halls. Ono borrowed a baby grand piano from a friend and created makeshift furniture with discarded crates, transforming the low-ceilinged, gray-paneled loft into a vibrant environment. Over the course of six months, Ono and composer La Monte Young presented numerous events by artists, musicians, dancers, and composers, the programs for which are exhibited here. Several works combined music, visual art, and performance, blurring the distinctions between mediums. On any given evening there were as many as two hundred attendees, including art-world figures such as John Cage, Marcel Duchamp, Peggy Guggenheim, Isamu Noguchi, George Maciunas, Jasper Johns, and Robert Rauschenberg.

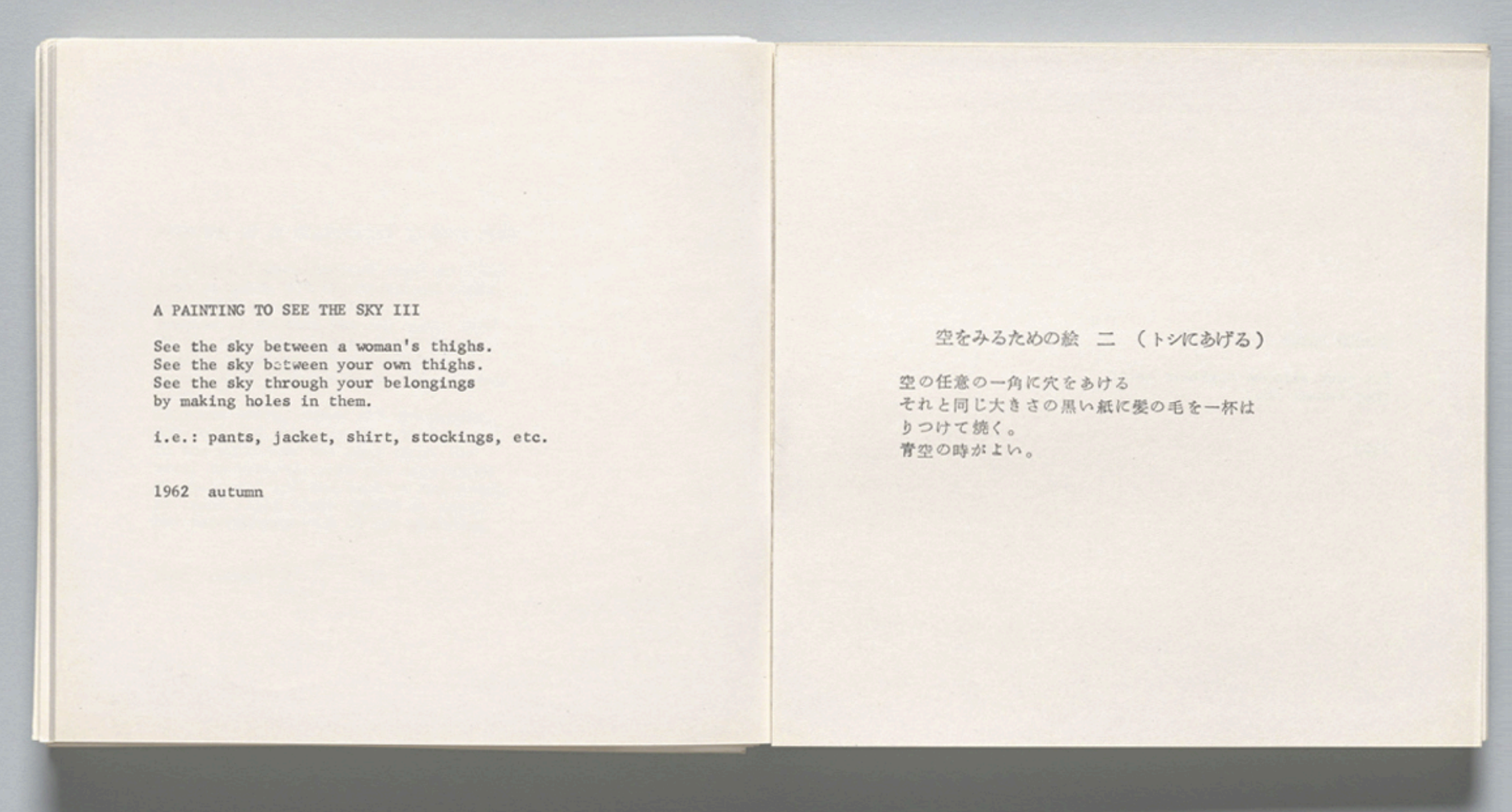


Museum of Modern Art (wall label) "Yoko Ono: One Woman Show, 1960-1971", MoMA, May 17–Sep 7, 2015 [Fig.36]

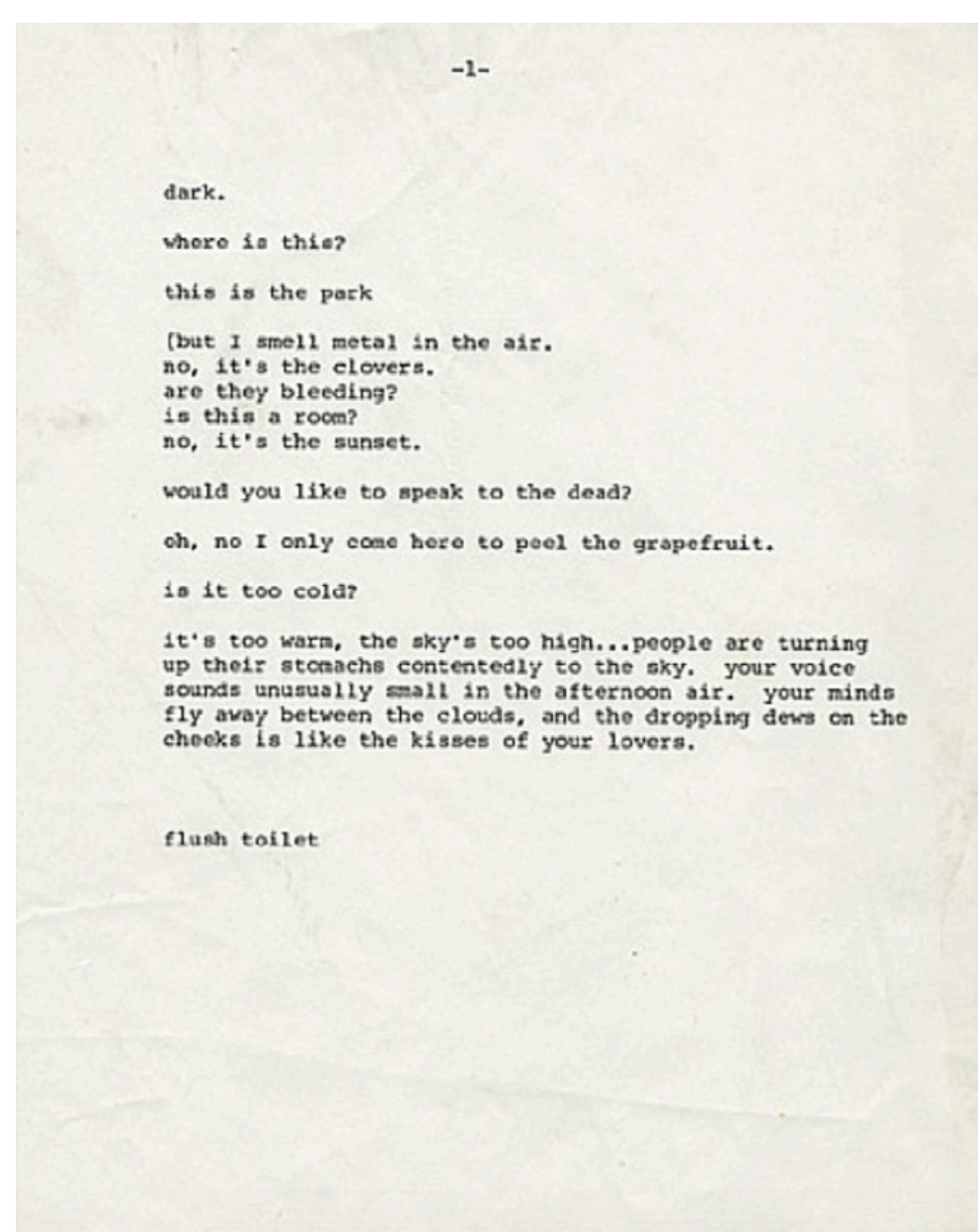
Program of performances, Yoko Ono's Studio, 1960 and Music for Piano No. 4, Toshi Ichihyashi, Pauline Oliveros, David Tudor. [Fig.37]



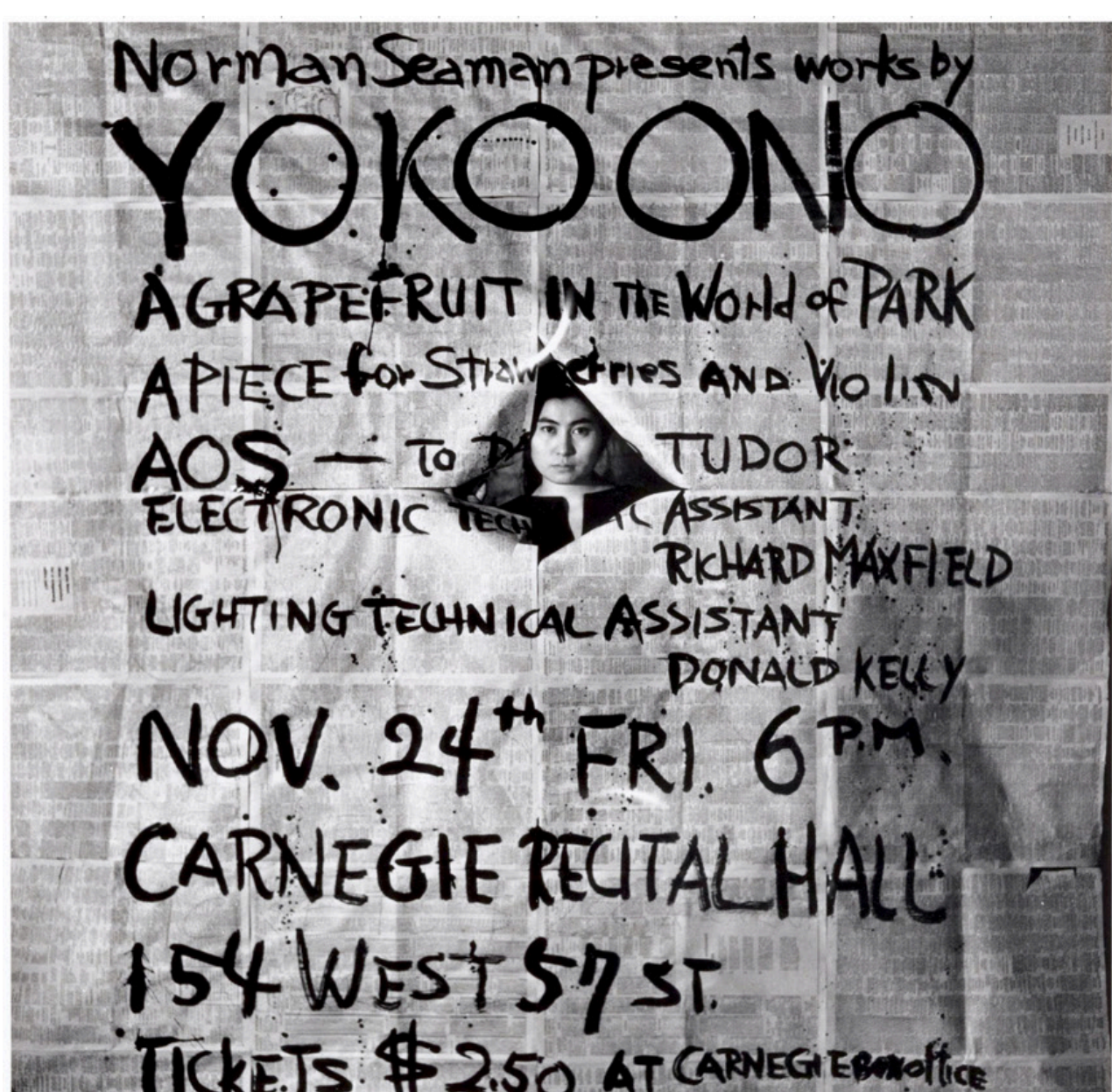
Yoko Ono, *Grapefruit*, (book mock up) 1964, Yoko Ono: One Woman Show: 1960-1971, Museum of Modern Art, May 17 - Sept 7, 2015. [Fig.38]



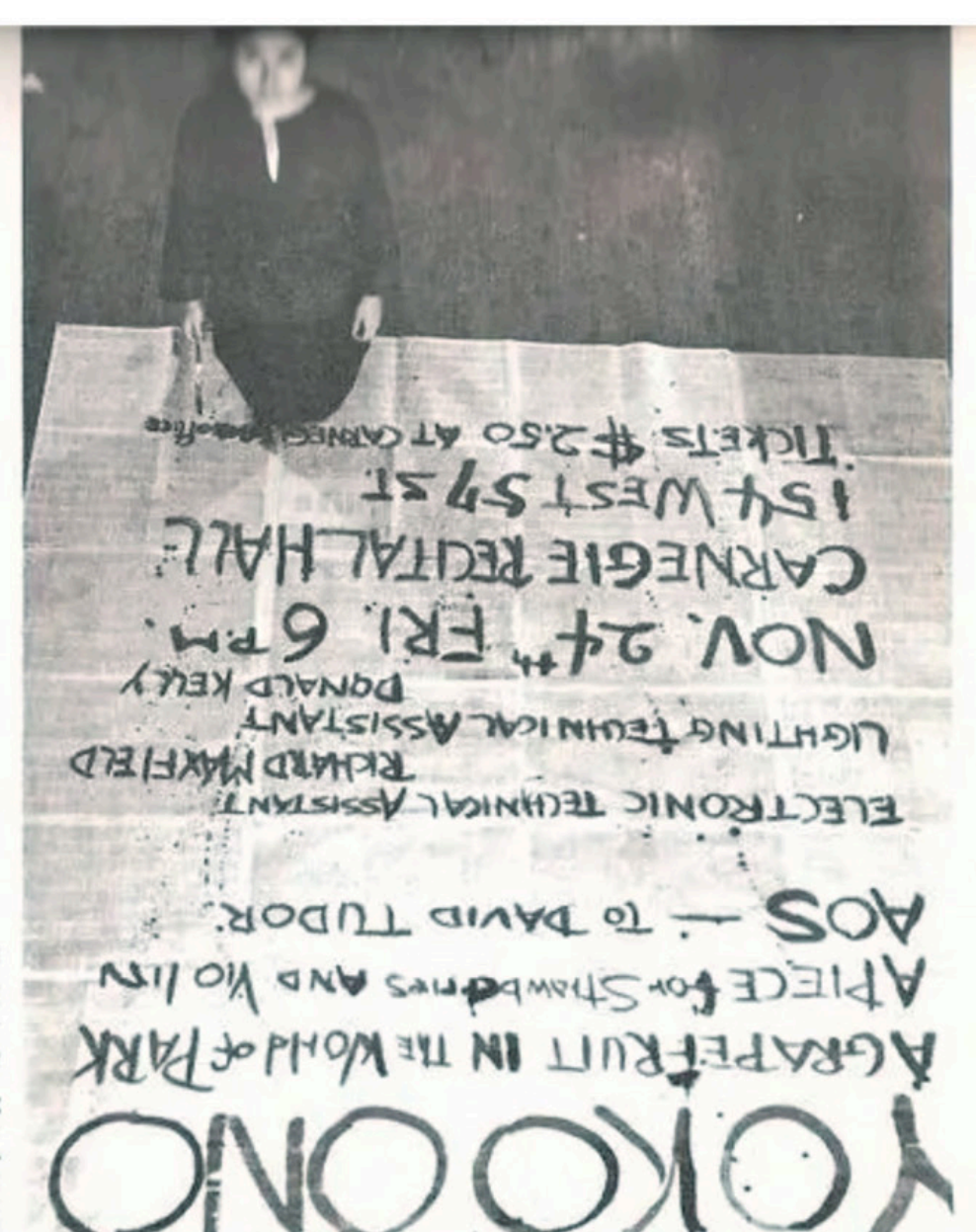
A PAINTING TO SEE THE SKY III  
See the sky between a woman's thighs.  
See the sky between your own thighs.  
See the sky through your belongings  
by making holes in them.  
I.e.: pants, jacket, shirt, stockings, etc.  
1962 autumn



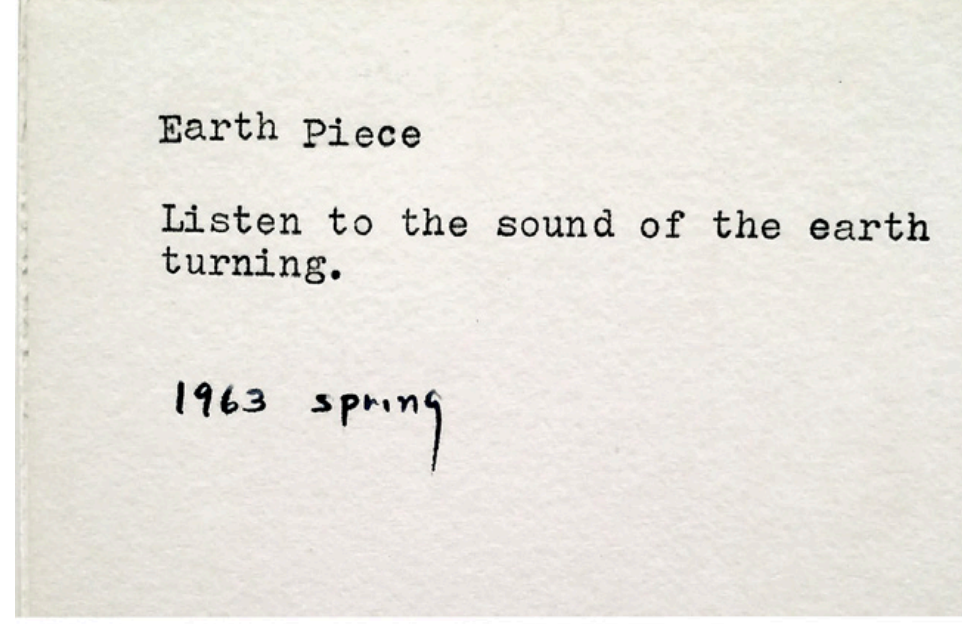
Yoko Ono, *A Grapefruit in The World of Park*. 1961. hand typed script, page 1 of 10. [Fig.39]



Yoko Ono, *A Grapefruit in The World of Park*. 1961. double-page spreads (newspaper), tape, brush and ink. photos: George Maciunas. [Fig.40]



Yoko Ono, *A Grapefruit in The World of Park*. 1961. double-page spreads (newspaper), tape, brush and ink. photos: George Maciunas. [Fig.40]



An entry from the book "Grapefruit" (1964). Ruth Fremson/The New York Times. Review: In "Yoko Ono: One Woman Show, 1960-1971," Text Messages From the Edge Fig.41

Inaudible speech. laughter and atonal music and a toilet flushing were performed while Yoko Ono narrated the text of work. The cellist Charlotte Moorman played the cello during the performance at Carnegie Hall. In the same show AOS was a piece included as part of Of A Grapefruit in the World of Park which was done in total silence in the dark with two people having empty cans and bottles attached to gauze they are wrapped in. They had to walk across the stage silently. <https://www.feenotes.com/database/music/of-a-grapefruit-in-the-world-of-park/>

**ARTFORUM**  
It's a kind of feminine archeology in outline form, quite incomplete.  
In 1963 Carolee Schneemann finished and showed a complete environment that she had been working on all her life, but specifically for over a year, a retrospective of her work up to the age of 23 called *Eye Body*. It was:  
... a full environment both of large panels interlocked by vibrant color areas, broken mirrors and glass, lights, moving umbrellas and material parts. I worked with my whole body—the work of the panels incorporating my own physical scale. I then decided that I wanted my actual body to be combined with the work as an integral material. ... Covered in paint, grease, chalk, ropes, plastic, I reached my body as visual territory. Not only was I using my body, but I explore the image values of flesh as material I choose to work with. The body may remain erotic, sexual, desired, desired but it is as well—erotic material, written over in a text of smoke and gesture discovered by my creative female will.  
Far from being Schneemann's most famous work, or one of those that many people invaded and pursued, *Eye Body* was one of those seminal works that wraps up an artist's experience up to that point and plants the seeds of their future, sometimes to an extent that, in later years, even surprises the artist. Although the credit "Yoko Ono with perhaps being the first to use her body in art, Carolee Schneemann in a grandiose but also private gesture established the mode for which she became famous in the next few years as the woman who uses her own body as her art.  
In order to understand the meaning of anything in this article, I think it is necessary to recall or mention what was going on in New York concerning art at the time of which I am speaking. Every body was talking about Lee Bontecou, Jasper Johns, Roy Lichtenstein, James Rosenquist, Frank Stella, Andy Warhol, and the dealers who were making American art secure in the market, Leo Castelli and Ivan Karp. These apparently child-psycho artists, many of them off and

Castle, T., 1980. Carolee Schneemann: *The Woman Who Uses Her Body as Her Art*. Artforum 1980 [Fig.42]



Carolee Schneemann, *Eye Body #4 from Eye Body: 36 Transformative Actions for Camera* 1963. [Fig.43]



Carolee Schneemann, *Eye Body #21 from Eye Body: 36 Transformative Actions for Camera* 1963. [Fig.44]



Carolee Schneemann, *Four Fur Cutting Boards* 1962-63. [Fig.45]



Carolee Schneemann, *Newspaper Event*, Judson Dance Theater, 1963. photo: Al Giese. Performed at Concert of Dance #3, Judson Memorial Church. [Fig.46]



Carolee Schneemann, *Newspaper Event*, Judson Dance Theater, 1963. photo: Al Giese. Performed at Concert of Dance #3, Judson Memorial Church. [Fig.46]



Carolee Schneemann, *Newspaper Event*, Judson Dance Theater, 1963. photo: Al Giese. Performed at Concert of Dance #3, Judson Memorial Church. [Fig.46]



Carolee Schneemann, *Viet Flakes*, 1965. The film was composed from an obsessive collection of Vietnam atrocity images, compiled over five years, from foreign magazines and newspapers. Schneemann uses the 8mm camera to "travel" within the photographs, producing a volatile animation. [Fig.47]



Bruce Nauman, *Manipulating the T Bar* 1966.

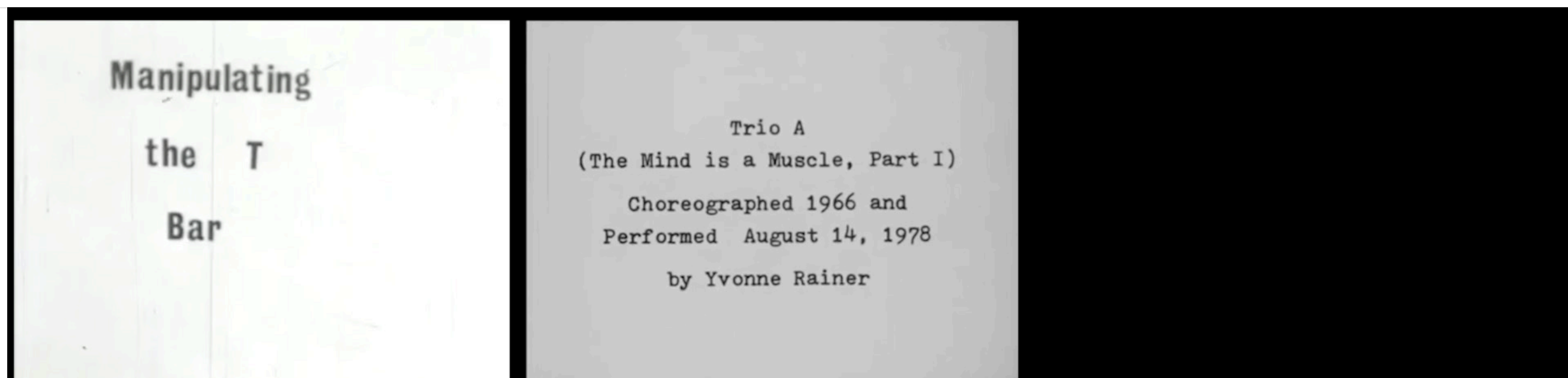


Yvonne Rainer, *Trio A (The Mind is a Muscle, Part 1)* choreographed 1966 and performed Aug. 14, 1978



Dan Graham, *Performer Audience Mirror* 1975

[Fig.48]

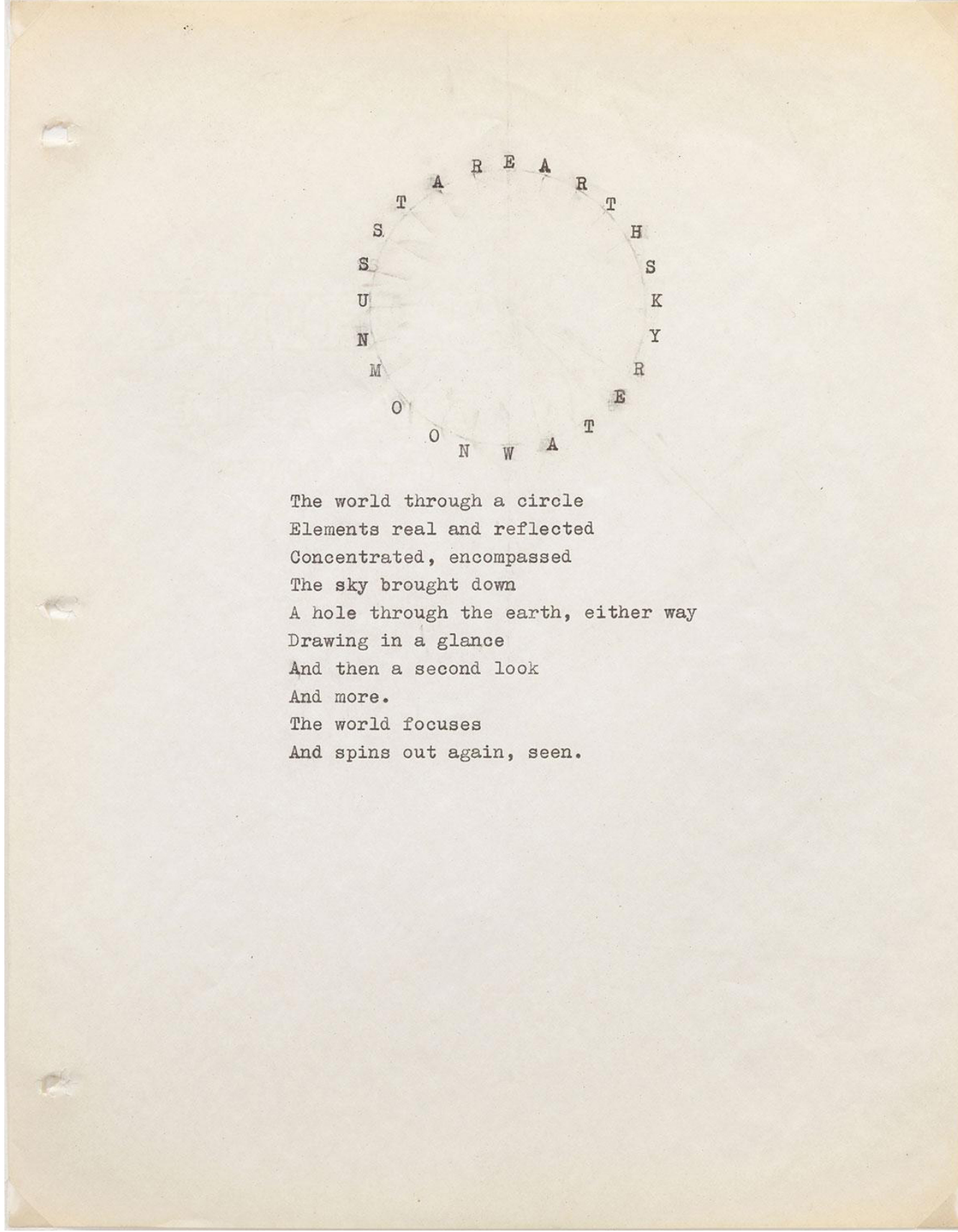


Manipulating the T Bar. Trio A (The Mind is a Muscle, Part I) Choreographed 1966 and Performed August 14, 1978 by Yvonne Rainer

[3.]



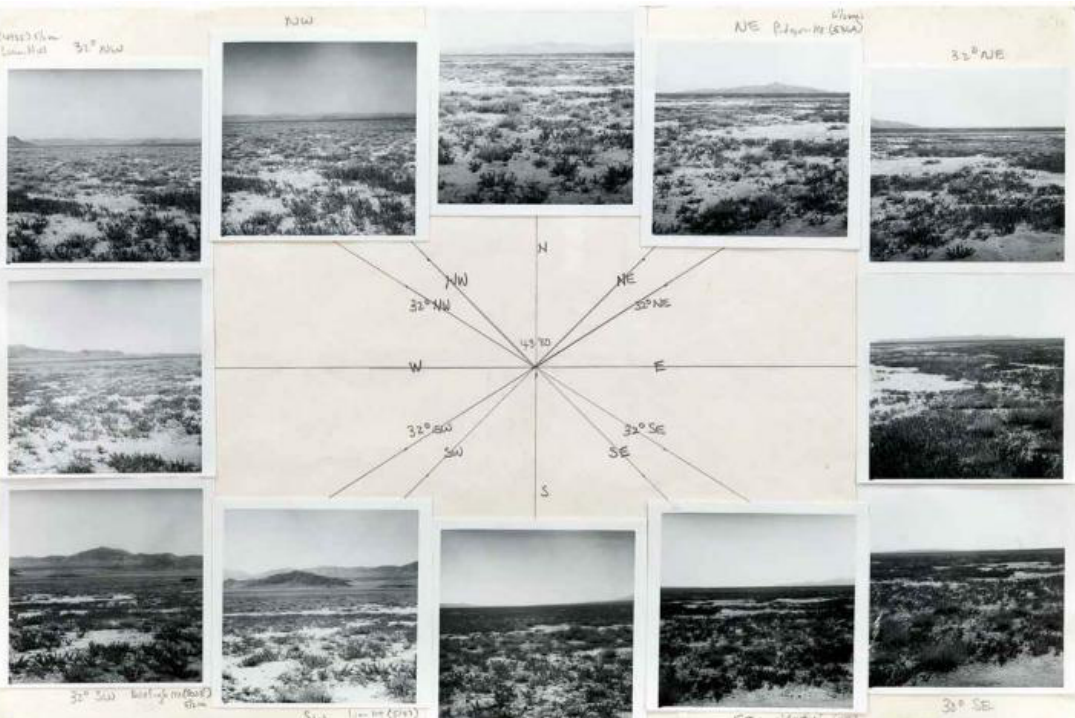
Nancy Holt & Richard Serra, *Boomerang*, 1974, Amarillo, TX public television (video) [Fig.49]



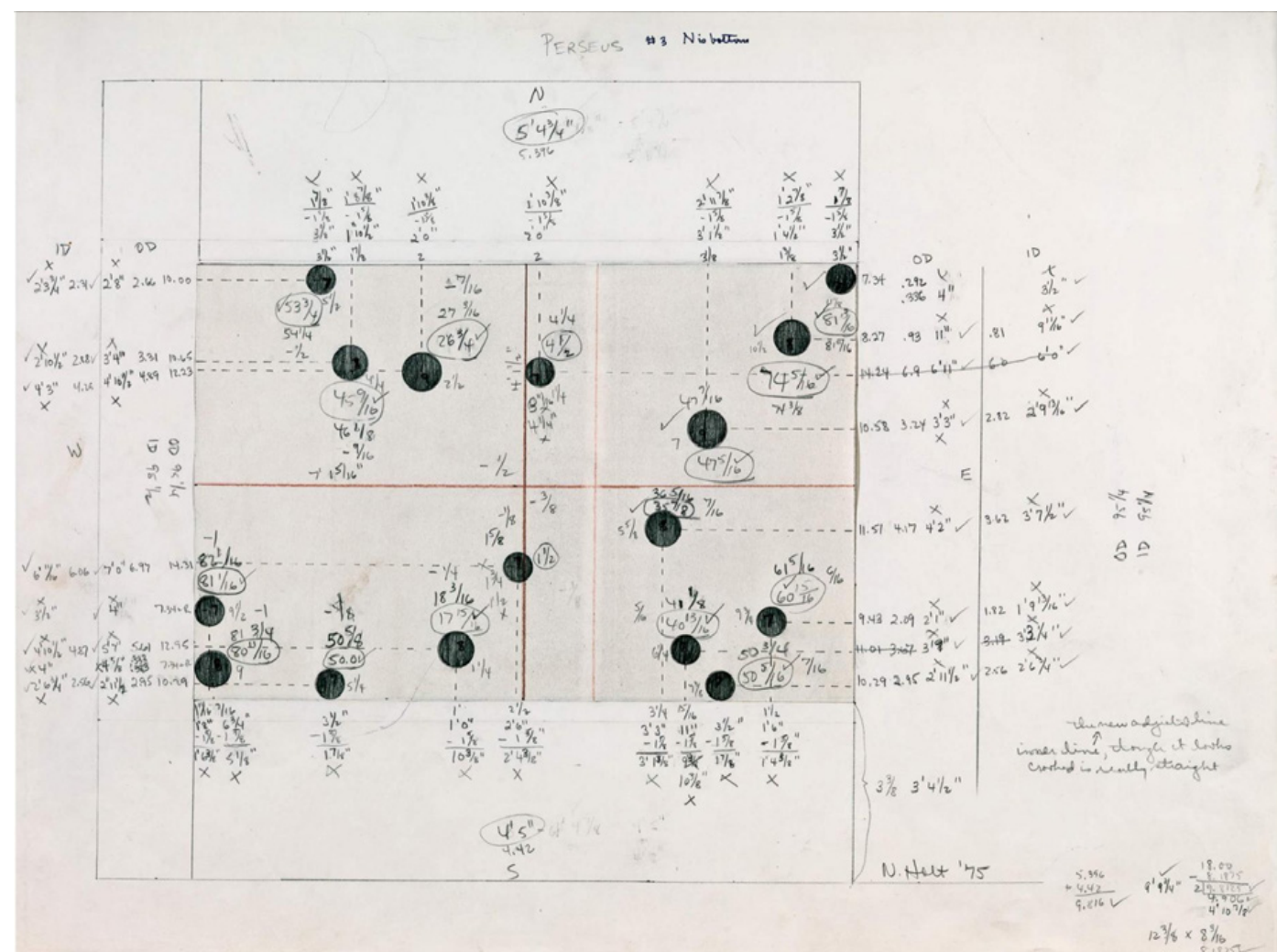
Nancy Holt, *The World Through a Circle*, 1975. [Fig.51]



Nancy Holt, *Sun Tunnels*, 1975. [Fig.52]



Nancy Holt, *Preparatory Drawing of 'Sun Tunnels'*, 1975. [Fig.50]



Nancy Holt, *Drawing for Holes in Perseus (SunTunnels)* 1975. [Fig.53]

[4.]



Vito Acconci, *Following Piece "Street Works IV"*, 1969. [Fig.54] -> <https://www.artsy.net/artwork/vito-acconci-following-piece-street-works-iv-1>



Vito Acconci, *Security Zone*, 1971. [Fig.55]



Vito Acconci, *Security Zone*, 1971. [Fig.56]

[5.]



David Hammons - *Blizzard Ball Sale*, Cooper Square, New York, 1983. [Fig.5]



David Hammons, *Shoe Tree and Pissed Off*, 1981 on Richard Serra's *T.W.U.*, 1980. [Fig.58]



David Hammons discuss *Day's End* with Adam D. Weinberg. [Fig.61]



David Hammons *Blizzard Balls Sale*, Cooper Square, New York. [Fig.57]



David Hammons, showing papers to NYPD on the site of his performance of *Shoe Tree and Pissed Off*, 1981 at Richard Serra's *T.W.U.*, 1980 [Fig.59]



David Hammons, *untitled (African American Flag)* The Studio Museum in Harlem 1990 / 2004. [Fig.60]



Preview: *Day's End* by David Hammons. [Fig.62]



Gordon Matta-Clark, *Days End (Pier 52)* (Exterior with ice) 1975. [Fig.63]



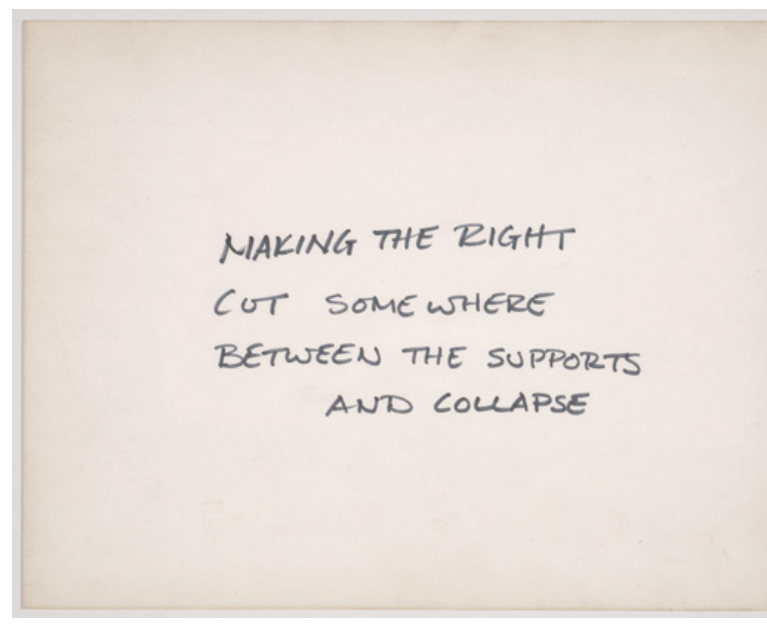
Gordon Matta-Clark, *Days End* (interior view) 1975 [Fig.64]



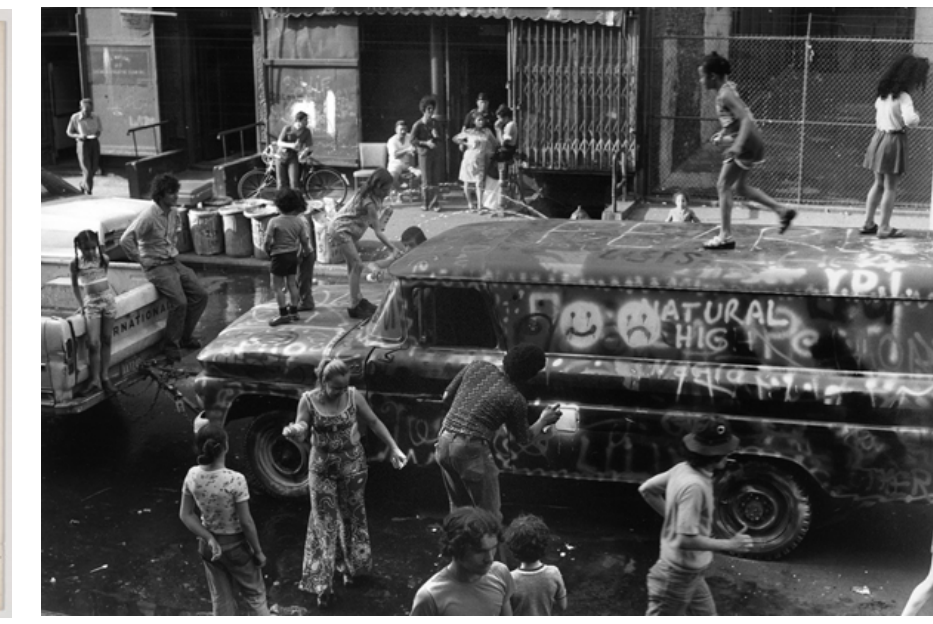
Gordon Matta-Clark *Conical Intersection Paris Biennale* 1975. [Fig.65]



Gordon Matta-Clark *Splitting Englewood*, New Jersey 1974 [Fig.67]



Gordon Matta-Clark, note card, c. 1973-74. [Fig.66]



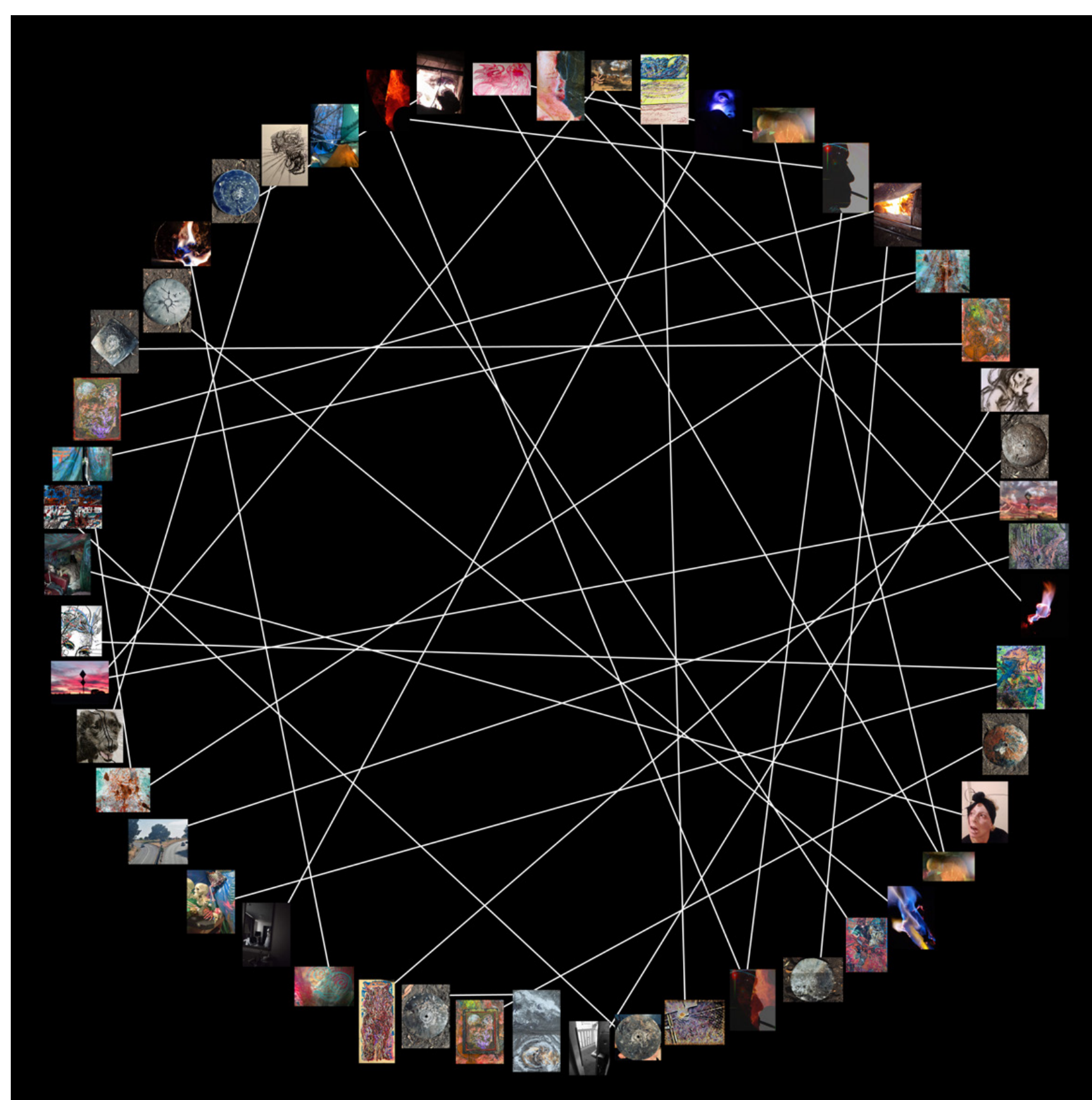
Gordon Matta-Clark, *Grffiti Truck*, 1973. [Fig.69]



Tina Girouard, Carol Goodden, Gordon Matta-Clark in front of the closed-down bodega that would become their restaurant Food, New York, 1971 [Fig.68] Photograph by Richard Landry with alteration by Gordon Matta-Clark

Suzi Garner, *The People Are The Place*

Suzi Garner, *Ashby Shellmound Artists: Ashley Frankum, D'Artagnan Lloyd, Patrick Thomas, Grimm, Bob the Boxer, Laura Berry, and Ray Leichter*. Documentation by Suzi Garner. Date: 2020-2022. [Fig.70]



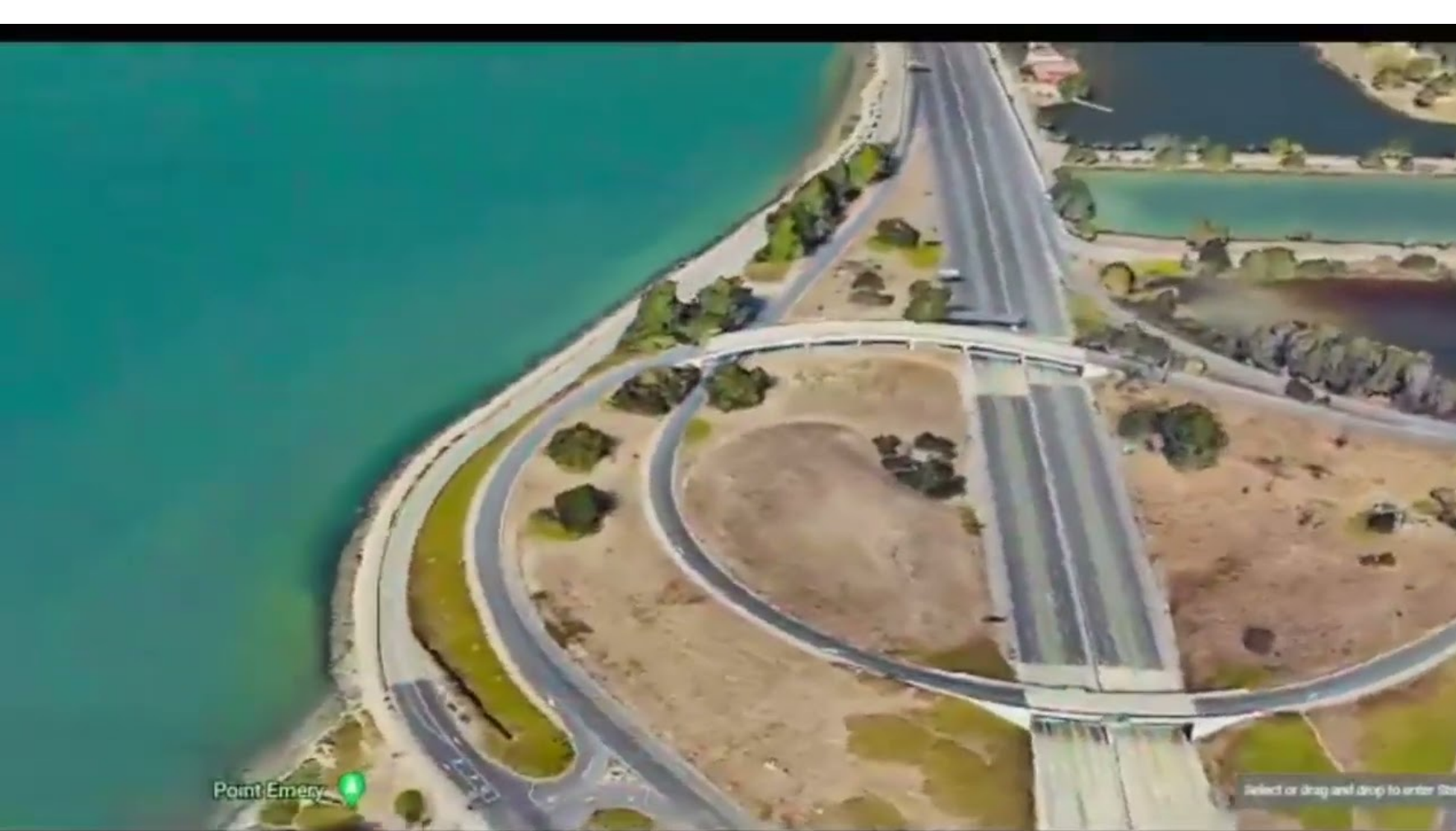
Suzi Garner, *Ashby Shellmound Art Map*. Date: 2021 [Fig.71] <http://www.thepeoplearetheplace.org/pairings>



*Ashby Shellmound Map of a Moment in Time*, created by Ashby Shellmound Artists [Fig.72]



*Ashby Shellmound Map of a Moment in Time*, as published in the March 2022 edition of *Street Spirit* newspaper, edited by Alastair Boone. [Fig.73]



*Ashley's Tent*, Ashby Shellmound Artists [Fig.74]



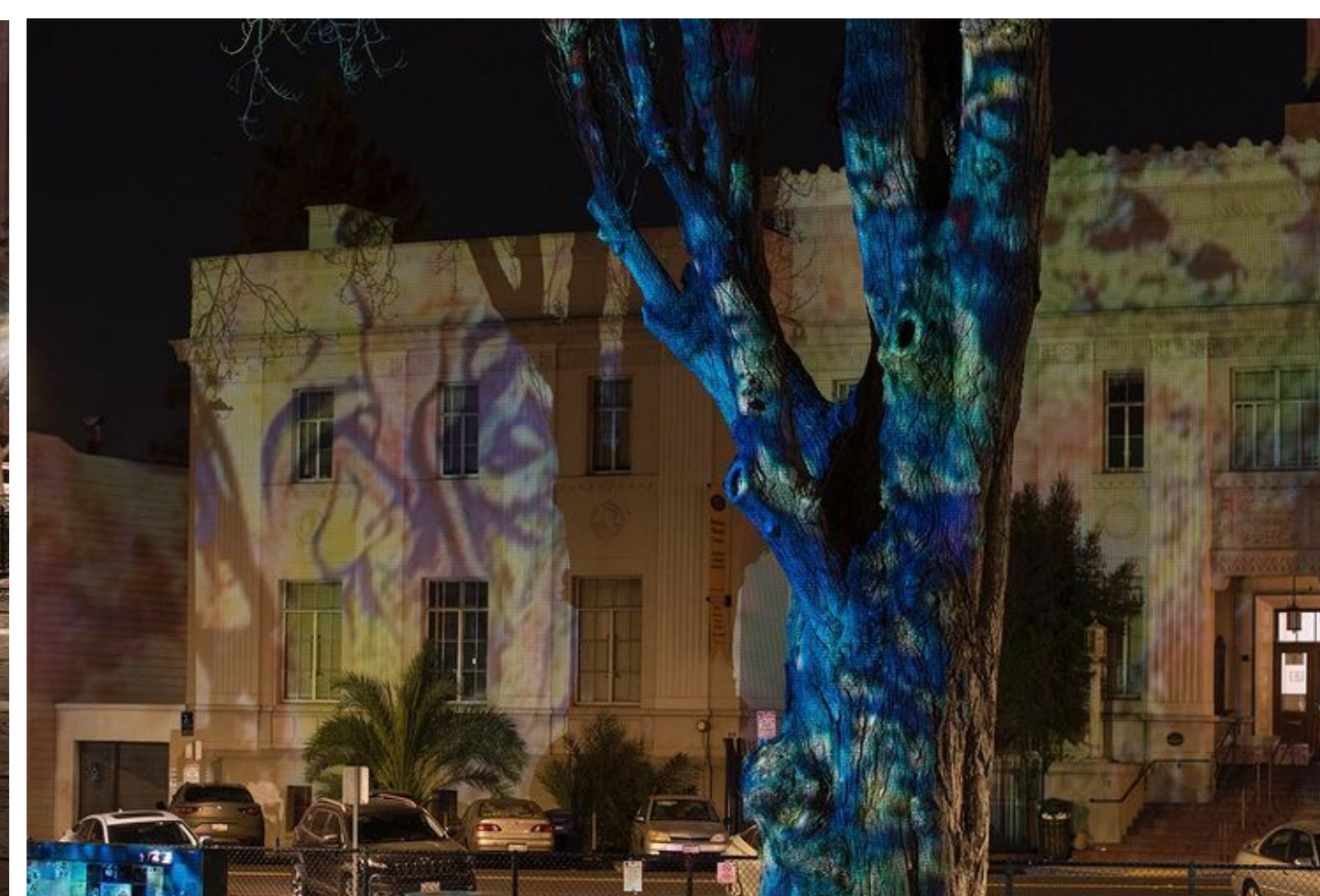
*Text Map of Ashby Shellmound Encampment Area*, published in the March 2022 edition of *Street Spirit* newspaper. Map created by Suzi Garner with text by Ashby Shellmound Artists. Date: 2022 [Fig.75]



Suzi Garner, *The People Are The Place Installation View*, Civic Center Park, Berkeley, CA February 2022. [Fig.76]



Suzi Garner, *The People Are The Place Installation View*, Civic Center Park, Berkeley, CA February 2022. [Fig.77]



Suzi Garner, *The People Are The Place Installation View*, Civic Center Park, Berkeley, CA February 2022. [Fig.78]



Suzi Garner, *The People Are The Place Installation at 4th street studios* [Fig.79]

## Notes [illustrations &amp; sources]

- Prelude:  
Fiona Apple and Paul Thomas Anderson, *Fiona Apple - Across The Universe* 1998. youtube.com. 2022. [online] <https://www.youtube.com/watch?v=RhMEKib86I>
- Fig 1. Marcel Duchamp, *With My Tongue in My Cheek*, 1959. Sculpture drawing: plaster, pencil, paper, and wood. Centre National de Culture Moderne Georges Pompidou, Paris. Publishing cdlib.org. 2022. *Unpacking Duchamp*. [https://publishing.cdlib.org/ucpressebooks/view?docId=ft9w1005ft&chunk\\_id=d0e3309&loc\\_depth=100&brand=ucpress](https://publishing.cdlib.org/ucpressebooks/view?docId=ft9w1005ft&chunk_id=d0e3309&loc_depth=100&brand=ucpress)  
See also Cabanne, Pierre, *Dialogues with Marcel Duchamp*. Amsterdam University Press, 1987; Krauss, Rosalind, *Notes on the Index (Part 1)*, *The Originality of the Avant-Garde and Other Modernist Myths*, The MIT Press, 1986.
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- Fig 3. Yoko Ono *Sky Piece for Jesus Christ*, performed during Fluxorchestra at Carnegie Recital Hall, New York, September 25, 1965 / document photography: Fred W. McDarragh [online] [moma.org](https://www.moma.org/collection/works/associatedworks/187635). 2022. *Sky Piece for Jesus Christ, performed during Fluxorchestra at Carnegie Recital Hall, New York, September 25, 1965*. <https://www.moma.org/collection/works/associatedworks/187635>
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