

Fall 2018

Untamed

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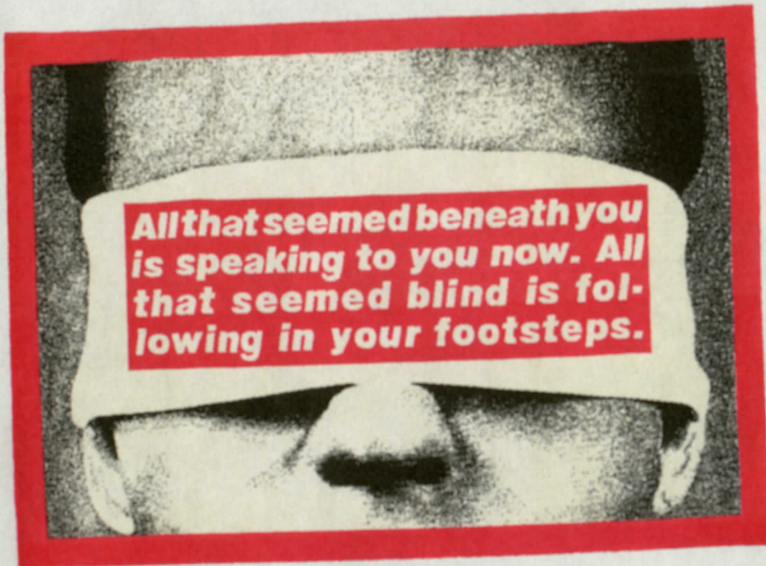
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untamed

WMST
101
Fall 2018.



- BARBARA
KRUGER

CHAPMAN . . . UNIVERSITY

Untamed

*"You were once wild here. Don't let them tame you."
-Isadora Duncan, mother of modern dance*

Now before we get any further, first off...

Hey!, hi!, what's up?!, how's your dog?, did you watch How To Get Away with Murder last night?

Now that we've settled that...

"Untamed", which is named and based upon the quote above, is a celebration of female artists (more specifically female artists of color). We wanted to bring you some interesting details about some very exciting and important women and how their work goes beyond the canvas, beyond the page, beyond the performance space and transcends into everyday life.

We hope that after you read this, you too will discover that art and inspiration are everywhere, but most importantly ... they're inside you.

Lots of love, and keep roaring, you lioness/lion/cub!

Xoxo,

Norma, Kyla, Corinne

FRONT COVER BY : PAULINE YANG

QUICK FACTS

1948

BORN IN NEW YORK CITY, NY

BEGAN DRAWING AT THE AGE OF

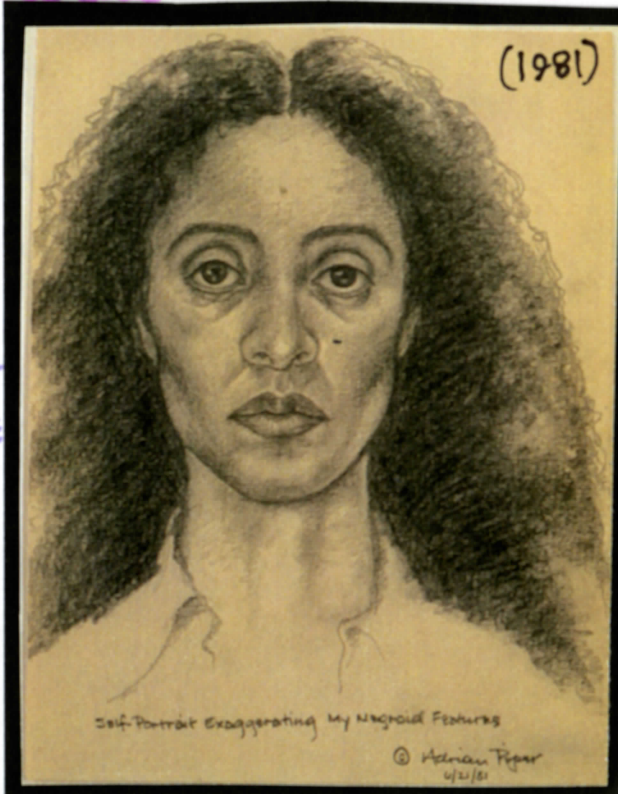
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1987

BECAME THE 1ST TENURED AFRICAN AMERICAN WOMAN PROFESSOR IN THE FIELD OF PHILOSOPHY

SELF-PORTRAIT EXAGGERATING MY NEGROID FEATURES

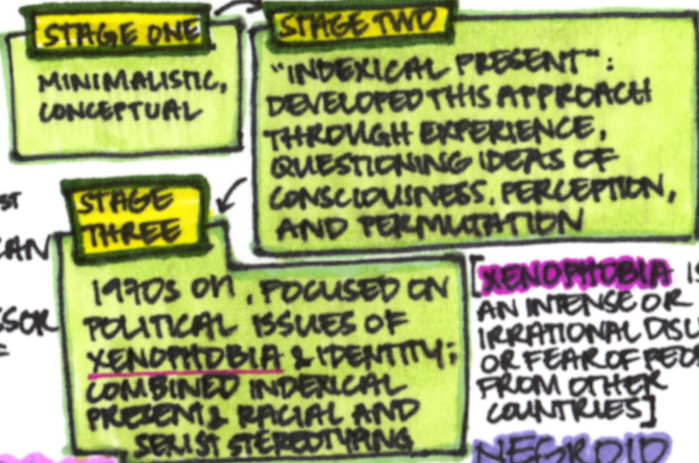
SITUATED IN FRONT OF A MIRROR, PIPER DREW THIS SELF-PORTRAIT, DELIBERATELY EMPHASIZING CERTAIN PARTS THAT ARE OFTEN ASSOCIATED WITH THE STEREOTYPICAL IDEA OF A BLACK PERSON. THE PIECE ACTS AS A TOOL TO MOK SOCIETY'S IGNORANCE AND INABILITY TO SEE BEYOND THE SURFACE. THE SPECTATOR IS ENCOURAGED TO MONITOR THEIR THOUGHTS AND



ASSUMPTIONS, BOTH THE CONSCIOUS AND UNCONSCIOUS ONES. WE ARE ALSO CHALLENGED IN CONFRONTING OUR PREJUDICES. PIPER HERSELF BELIEVES THAT ALL ONE MUST DO IS LOOK CLOSELY AT THOSE FEARS TO SEE THEY ARE WHAT MAKES EACH PERSON COMPLETELY INDIVIDUAL.

ADRIAN PIPER

the evolution of Adrian Piper's art



XENOPHOBIA IS AN INTENSE OR IRRATIONAL DISLIKE OR FEAR OF PEOPLE FROM OTHER COUNTRIES

NEGROID FEATURES

Dear Friend,
I am black.
I am sure you did not realize this when you made/laughed at/agreed with that racial remark. In the past, I have attempted to alert white people to my racial identity in advance. Unfortunately, this invariably causes them to react to me as pushy, manipulative, or socially inappropriate. Therefore, my policy is to assume that white people do not make these remarks, even when they believe there are no black people present, and to distribute this card when they do.
I regret any discomfort my presence is causing you, just as I am sure you regret the discomfort your racism is causing me.

THE CALLING CARDS EXEMPLIFY HOW PIPER OFTEN BRINGS HER ART TO THE REALITY OF THE PRESENT, TAKING HER PERSONAL THOUGHTS AND A WORK & PLACING THEM INTO THE ACTIVE ENVIRONMENT WE CALL LIFE. MY CALLING (CARD) NUMBER ONE ALLOWED PIPER TO ASSERT HER IDENTITY WITHOUT BEING ACCUSED OF BEING MANIPULATIVE. IT PROVIDED HER WITH THE OPPORTUNITY TO QUESTION THE POWER OF SPEECH, AS WELL AS TO EDUCATE OTHERS BY GIVING OFFENDERS A CONCRETE EXPERIENCE OF WHAT IT'S LIKE TO BE THE OBJECT OF A STEREOTYPE. THE SECOND CARD FOCUSED ON HER IDENTITY AS A WOMAN USING THE SAME PRINCIPLES AS THE FIRST. SHE OFTEN FOUND HERSELF ALONE IN A PUBLIC SPACE WHEN SOMEONE WOULD TRY TO HIT ON HER & COULDN'T TAKE "NO" FOR AN ANSWER. IN RESPONSE, SHE CREATED THIS CALLING CARD.

Dear Friend,
I am not here to pick anyone up, or to be picked up. I am here alone because I want to be here. Alone.
This card is not intended as part of an extended flirtation.
Thank you for respecting my privacy

ONE REASON FOR MAKING AND EXHIBITING A WORK IS TO INDUCE A REACTION OR CHANGE IN THE VIEWER... IN THIS SENSE, THE WORK AS SUCH IS NONEXISTENT EXCEPT WHEN IT FUNCTIONS AS A MEDIUM OF CHANGE BETWEEN THE ARTIST AND VIEWER.

PIPER IS A GENIUS IN INTERRUPTING THE PUBLIC WITH ART, AND ART WITH THE PUBLIC

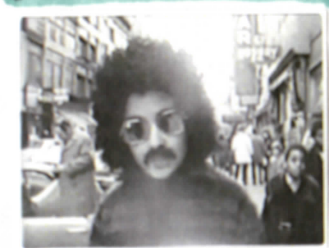


CATALYSIS IV (1970)

SHE USES HER PRESENCE TO PROJECT A "NEUTRAL LOOK," RATHER THAN PLAYING THE ROLE OF A CHARACTER.



SELF-PORTRAIT AS NICE WHITE LADY (1976)



MYTHICAL BEING (1973)

A VARIETY OF MEDIA CAN EXPAND ACROSS PIPER'S WORK, INCLUDING PERFORMANCE ART, DRAWINGS, MULTIMEDIA, TEXTS, VIDEOS, AND INSTALLATIONS. INSTEAD OF THE MANIPULATION OF RACISM, SHE DRAWS UPON INTERPERSONAL ONES.

IF YOU WERE TO MAKE A CALLING CARD, WHAT WOULD IT SAY?

CORINNE

KUSAMA'S **PEEP SHOW** OR **ENDLESS LOVE SHOW** (1966)

THIS PARTICIPATORY INSTALLATION INVITED SPECTATORS TO LOOK THROUGH A PEEPHOLE OUTSIDE OF A BOX STRUCTURE THAT THE WORK WAS CREATED IN. THEY WOULD THEN BE SUBMERGED WITHIN AN ENVIRONMENT PROJECTING AN IDEA OF "INFINITY."



PAIRED WITH A SOUNDTRACK FEATURING POP MUSIC, SPECTATORS WOULD SEE FLASHING LIGHTS AND MIRRORS OF A PEEP SHOW/DISCO FLOOR.

THIS WAS HER WAY OF SHARING HER OWN VISION-ARY PERCEPTION WITH OTHERS. MUCH OF HER WORK, SIMILAR TO THIS ONE, COMBINES KUSAMA'S URGE TO GAIN CONTROL OVER HER HALLUCINATIONS OF INFINITELY REPEATING PATTERNS.

"I WAS VERY AFRAID OF PHALLUSES. I HAVEN'T HAD SEX. AS A CHILD, I SUFFERED A LOT AND I CAME TO HATE SEX. AS A KIND OF ART THERAPY I CREATED LOTS OF SEX, FILLED A ROOM WITH THEM AND I LOST MY FEAR."



KUSAMA COLLABORATED WITH PETER GABRIEL ON HIS VIDEO FOR "LOVETOWN." THE PROMO VIDEO WAS INSPIRED BY THE WORKS OF KUSAMA.



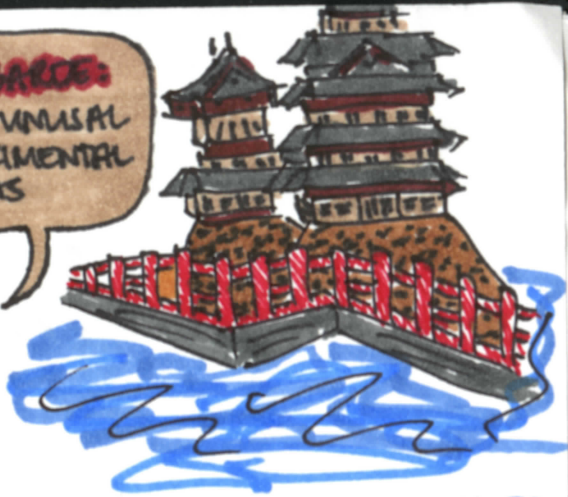
WHAT'S WITH THE DOTS?

"DOTS ARE A SYMBOL OF THE WORLD, THE COSMOS. THE EARTH IS A DOT. THE MOON, THE SUN, THE STARS ARE ALL MADE UP OF DOTS. YOU AND ME, WE ARE DOTS."



YAYOI KUSAMA

AVANT-GARDE:
NEW AND UNUSUAL OR EXPERIMENTAL IDEAS



ENVIRONMENTAL ARTIST, AVANT-GARDE SCULPTOR, PAINTER, NOVELIST, SINGER, FILMMAKER

about her life...

- BORN 1929 IN MATSUMOTO, JAPAN
- HER ART TRANSFORMED FROM PERSONAL THERAPY TO POLITICAL EXPRESSIONS OF REVOLUTION
- LATER IN HER LIFE, SHE PACKED A SUITCASE FULL OF HER DRAWINGS AND WENT TO NY. THE 1ST THING SHE DID WAS GO TO THE TOP OF THE EMPIRE STATE BUILDING, & PROMISED HERSELF SHE WOULD CONQUER NEW YORK & MAKE A NAME FOR HERSELF IN THIS WORLD.
- HER WORKS SHARE A COMMON THEME OF REPETITIVE PATTERNS
- SHE STARTED TO PAINT AT THE AGE OF 10, BUT HER MOM TOOK ALL HER SUPPLIES & TOLD HER SHE COULD NOT MAKE ART. SHE SAID KUSAMA WOULD BE MARRIED & BECOME A HOUSEWIFE
- EXPLORES SEXUALITY, SELF-IMAGE, INFINITY
- HER WORKS REFLECT OBSESSIONS... OBSESSIONS OF FEAR, PHALLUS OBSESSIONS, AND MORE



ART FOR PEACE

"THIS IS ART THAT SHINES... OUT FROM THE BOTTOM OF MY HEART, LOVE HUMAN LOVE."

CORINNE



"The artist is like an abuser of everything, picture, history, and other people."

"A SUBTLETY" SERVES AS A COMMENTARY ABOUT THE RACIST STEREOTYPICAL "MAMMY" AND "AUNT JEMIMA" CHARACTERS THAT ARE SO DAMAGING FOR AFRICAN AMERICAN WOMEN. BY MAKING HER BREASTS AND GENITALIA PROMINENT, WALKER IS RECLAIMING THE WOMANHOOD AND AGENCY OF AFRICAN AMERICAN WOMEN OUTSIDE OF THESE STEREOTYPICAL CHARACTERS.

"GONE: AN HISTORICAL ROMANCE OF A CIVIL WAR AS IT OCCURRED BETWEEN THE DUSKY THIGHS OF ONE YOUNG NEGRESS AND HER HEART" (1994) IS ONE OF WALKER'S MOST FAMOUS PIECES WHERE THE HORRORS OF THE CIVIL WAR ARE DEPICTED THROUGH THE USE OF SILHOUETTE. THE OVERALL THEMES OF THIS PIECE DEAL WITH RACISM, ABUSE, LOSS OF INNOCENCE, SLAVERY AND LACK OF AGENCY.



KARA WALKER

* Born 26 November 1969 in STOCKTON, CALIFORNIA

STYLE

- Conceptual Art
- Silhouette

THEMES

- Racism
- Oppression
- History



THE SILHOUETTE IS ONE OF WALKER'S MAIN FORMS OF EXPRESSION. IT PROVIDES LITTLE INFORMATION ABOUT THE INDIVIDUAL AND IT IS OFTEN DIFFICULT TO IDENTIFY WHERE ONE SILHOUETTE STARTS AND ANOTHER ONE ENDS. THIS IS A TOOL USED TO FORCE THE AUDIENCE TO THINK ABOUT HOW MUCH WE ASSUME ABOUT CERTAIN INSTANCES AND HOW MUCH INFLUENCE STEREOTYPES HAVE ON OUR PERCEPTION OF INDIVIDUALS.

WALKER'S WORK HEAVILY RELIES ON HISTORY, THE BIBLE, AND LITERATURE. AS A FORM OF APPROPRIATION OF THE EUROPEAN TRADITION, WALKER'S TITLES ARE LENGTHY AND WORDY WHICH REFLECT THE HISTORICAL SIGNIFICANCE OF THE PIECES.

WALKER'S WORK IS MAINLY FOCUSED ON RACISM AND THE ECONOMIC AND SOCIAL INEQUALITIES IN THE PRESENT TIME. HER PIECES ARE SELDOM STRAIGHT FORWARD OR CLEAR, WALKER FORCES THE AUDIENCE TO REALLY ANALYZE THE PIECE AND FORM THEIR OWN INTERPRETATIONS OF THE MEANING BEHIND THEM AND THEIR PLACE IN SOCIETY.

NORMA MENDOZA

FRIDA KAHLO



quick facts

* BORN July 6, 1907
* DIED July 13, 1954



- Surrealism
- Magic Realism
- Proto-Realist

STYLES

KAHLO EXPLORED THE CONCEPT OF MOTHERHOOD AND THE WAYS IN WHICH SHE COULD STILL BE A MOTHER WITHOUT HAVING CHILDREN AS SHE SUFFERED THROUGH SEVERAL MISCARRIAGES. THE IMAGERY OF UMBILICAL CHORDS WAS OFTEN PRESENT IN HER WORK. THROUGH RIBBONS, KAHLO WAS CONNECTED TO HER SURROUNDINGS.



HENRY FORD HOSPITAL (1932)

↳ THIS PIECE WAS DONE AFTER KAHLO'S MISCARRIAGE AND IT REPRESENTS SOME OF THE OBJECTS SHE RECALLS FROM THE EVENT. THERE ARE SIX OBJECTS ALL CONNECTED TO KAHLO THROUGH THE USE OF RIBBONS. THE TOP 3 OBJECTS ARE A PELVIC STRUCTURE; LIKELY REPRESENTING KAHLO'S SPINAL INJURIES, A MALE FETUS; REPRESENTING THE SON SHE LOST, AND A SNAIL; ALLUDING TO THE SLOWNESS OF THE OPERATION. THE BOTTOM 3 OBJECTS ARE A MACHINE; MOST LIKELY INSTRUMENTS USED IN THE OPERATION, AN ORCHID; A TOKEN RIVERA HAD GIVEN KAHLO, AND LASTLY A PELVIC BONE; MOST LIKELY REPRESENTING KAHLO'S INJURIES AS WELL. ALL OF THESE OBJECTS ARE CONNECTED TO KAHLO THROUGH RIBBONS REPRESENTING UMBILICAL CORDS, THIS WAS LIKELY KAHLO'S WAY TO FEEL CONNECTED TO HER SURROUNDINGS AND MOTHERLY WITHOUT HAVING A CHILD.

BEFORE KAHLO, ONLY MALE ARTISTS HAD EVER DELVED INTO THE THEMES OF PAIN, LOSS, AND SELF. KAHLO MADE IT POSSIBLE FOR WOMEN TO ANALYZE THESE EMOTIONS THROUGH ART AND THEREFORE UNDERSTANDING THEM AS WELL. SHE BECAME A HIGHLY INFLUENTIAL FEMALE ROLE MODEL FOR ARTISTS

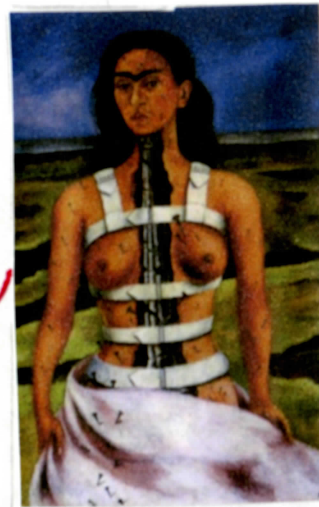


THE TWO FRIDAS (1939)

KAHLO OFTEN FOUND HERSELF ALONE THEREFORE SELF-PORTRAITS WERE HER MOST COMMON FORM OF EXPRESSION. SHE EXPLORED HER GERMAN-MEXICAN IDENTITY AND THE INTERSECTIONALITY BETWEEN BEING AN ARTIST, WIFE AND LOVER.

↳ THIS PIECE WAS FINISHED AFTER KAHLO'S DIVORCE HAD BEEN FINALIZED. THERE ARE TWO VERSIONS OF KAHLO PORTRAYED IN THIS IMAGE; ON THE LEFT IS FRIDA IN A TRADITIONAL TEHUANA COSTUME WITH WHAT SEEMS TO BE AN OPEN, OR BROKEN, HEART. ON THE RIGHT IS A MORE MODERN FRIDA WHO SEEMS MORE COMFORTABLE AND INDEPENDENT. KAHLO EXPLAINED THAT THIS PIECE REPRESENTS THE SADNESS AND LONELINESS SHE FELT AFTER HER DIVORCE.

"I PAINT SELF-PORTRAITS BECAUSE I AM SO OFTEN ALONE, BECAUSE I AM THE PERSON I KNOW BEST."



THE BROKEN COLUMN (1944)

WHEN IT CAME TO EXPRESSING SADNESS THROUGH AN ARTISTIC MEDIUM, MEN WERE GIVEN THE LABEL OF "MELANCHOLIC" WHILE WOMEN WERE LABELED AS "DEPRESSED." KAHLO MADE IT CLEAR THAT SADNESS AND MELANCHOLY SHOULD NOT BE GENDERED AND INSTEAD, WOMEN SHOULD BE ALLOWED TO EXPRESS THEIR EMOTIONS WITHOUT BEING LABELED AS HYSTERICAL.

NORMA MENDOZA

Ana Mendieta

BORN → NOV. 18TH, 1948 (HAVANA, CUBA)
 DIED → SEPT. 8TH, 1985 (NEW YORK)



ANA WAS UPROOTED FROM CUBA W/ HER YOUNGER SISTER (THIS CAUSED HER TO QUESTION HER IDENTITY + MADE HER AWARE OF HER... SKIN COLOR // IN CONNECTION W/ NATURE, ANA FOUND A CONNECTION W/ HER ROOTS



"BUTTERFLY" ('75)

A CUBAN-AMERICAN PERFORMANCE ARTIST, SCULPTOR, PAINTER, & VIDEO ARTIST



A MAGIC WOMAN

SHE NEVER CONSIDERED HERSELF A FEMINIST BECAUSE SHE FELT THE MOVEMENT WAS ONLY RELATED TO WHITE MIDDLE CLASS WOMEN

YET

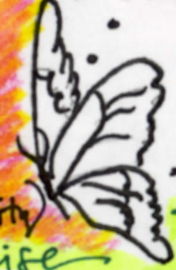
SHE EXPLORED VIOLENCE AGAINST WOMEN + FINDING HER OWN AGENCY AS A W.O.C. SHE EXPLORED VIOLENCE AGAINST WOMEN + FINDING HER OWN AGENCY AS A W.O.C. SHE EXPLORED VIOLENCE AGAINST WOMEN + FINDING HER OWN AGENCY AS A W.O.C.

*NEVER FULLY RECOGNIZED DURING HER LIFETIME - SHE WAS TALKING ABOUT RAPE + CONSENT WHEN IT WAS STILL TABOO

STRESSED THE POWER OF HUMAN CONNECTION

HOW CAN YOU LIBERATE YOUR BODY FROM THE ICONS THAT ENTRAP IT???

she poetry she created is immediately understood when her intimacy + simplicity nature has precise durations, like a butterfly



1973: "MOFFITT BUILDING PLACE" ANA + HER SISTER CAPTURED THE RXNS OF STRANGERS WHO WALKED PAST PIG'S BLOOD. SOME STARED, SOME STEPPED OVER... THE RECORDING REVEALED PEOPLE'S INDIFFERENCE



*INSTEAD OF MAKING A SPECTACLE OF THE BODY! PRESENTS THE AFTER-AFFECTS OF VIOLENCE

ANA urged women to disregard their gender, race + other defining societal practices

HER WORK IMPOSING THE QUESTION: IF A WOMAN WERE TO BE KILLED, WOULD ANY ONE STOP? // THE FAILURE TO ACKNOWLEDGE IS OUR FAILURE TO ADDRESS THE SUFFERING OF THOSE MADE INVISIBLE BY THEIR DIFFERENCE

PUSHED ETHIC, SEXUAL, MORAL, RELIGIOUS & POLITICAL BOUNDARIES

UNTITLED RAPE SCENE (1973) THE ON-CAMPUS RAPE + MURDER OF SARAH ANN OTTENS INSPIRED THIS PIECE. OUTRAGED BY THE HORRENDOUS NEWS, THIS PIECE BECAME ONE OF HER MOST CONTROVERSIAL. SHE COVERED HER BODY IN BLOOD, TIED HERSELF TO A TABLE + INVITED THE AUDIENCE TO MAKE UP THE SCENE.



THE ON-CAMPUS RAPE + MURDER OF SARAH ANN OTTENS INSPIRED THIS PIECE. OUTRAGED BY THE HORRENDOUS NEWS, THIS PIECE BECAME ONE OF HER MOST CONTROVERSIAL. SHE COVERED HER BODY IN BLOOD, TIED HERSELF TO A TABLE + INVITED THE AUDIENCE TO MAKE UP THE SCENE.



K Y L A

HIGH PRIESTESS OF THE

JAPANESE MULTI-MEDIA QUEEN. ARTIST, SONGWRITER, SINGER, PEACE ACTIVIST, ONE OF THE 1ST PERFORMANCE ARTISTS

小野

洋子

INTERESTING POINT JENI BUT LETS LET YOKO DO THE TALKING

MANY OF HER PIECES INCLUDE INSTRUMENTATIONS: LIKE CLOUD PIECE (1963) OR PAINTING TO HAMMER A NAIL (1961). YOKO GIVES HER AUDIENCE THE RARE OPPORTUNITY TO PARTAKE IN ART + CREATES EXPERIENCES = RELINQUISH HER OWN POWER TO EMPOWER OTHERS.

JOHN: "THE WORLD'S MOST FAMOUS UNKNOWN ARTIST: EVERYBODY KNOWS HER NAME, BUT NOBODY KNOWS WHAT SHE DOES"



Yoko Ono AKA: BORN: FEB. 18TH, 1933

A PIONEER IN PERFORMANCE ART, SHE REJECTED THE IDEA THAT "ART" MUST BE MATERIAL!

HER PIECE "CUT PIECE" = 1ST TO ADDRESS POTENTIAL FOR SEXUAL ASSAULT IN PUBLIC

Yoko @ 85 still uses her platform + something greater than herself



DREW INSPO. FROM MANY SOURCES: FROM ZEN BUDDHISM TO DADA

RACE, CLAYS, GENDER

"BAG PIECE" (1964)

PIECES WERE AMONG THE TO PUSH THE ENVELOPE

1

A FAVORITE OF MINE, PARTICIPANTS WERE INVITED TO REMOVE THEIR CLOTHES & ENTER A BAG... ONO'S WORLD CREATED A SITUATION THAT DIMINISHED POWER OF...

"YOU MAY THINK I'M SMALL, BUT I HAVE A UNIVERSE INSIDE MY MIND" - YOKO



(1969) Yoko & her partner John used their wedding to promote WORLD PEACE

BED-INS: NON-VIOLENT PROTESTS AGAINST WAR (VIETNAM)

HAIR PEACE ↑ BED PEACE

THE CULMINATION OF THE PEACE ACTIVISM ONO + LENON UNDERTOOK WAS A 1971 RECORDING ENTITLED:

WAR IS OVER!

IF YOU WANT IT - once again, all up to us.

EACH TIME WE DON'T SAY WHAT WE WANT TO SAY WE'RE DYING. MAKE A LIST OF HOW MANY TIMES YOU DIED THIS WEEK.

"I LIKE TO FIGHT THE ESTABLISHMENT BY USING METHODS THAT ARE SO FAR REMOVED FROM ESTABLISHMENT-TYPE THINKING, THAT THEY DON'T KNOW HOW TO FIGHT BACK"

A LANDMARK PIECE. BUDDHA + FEMINISM "CUT WOMEN TOO" OFTEN GIVE UP EVERYTHING AMONG FIRST PIECES OF PERF. ART +





René
Gruau

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Black Cat

FIN.