

YOKO ONO

b.1933 Tokyo, Japan

Add Colour Painting: I Love U (for London)

1966/2006. Canvas, wood, plexiglass, (labeled cardboard box), chair, paints, paintbrush. 33 x 45.1 x 2.8 cm. Edition of 21 (inc 4 Artist proofs). Signed and numbered

In September 1966 Yoko Ono travelled to London to participate in the Destruction In Art Symposium (DIAS), organised by Gustav Metzger, presenting her ideas in public lectures and performances, and private conversations during the month-long event. Through Mario Amaya, the editor of *Art & Artists*, Ono met John Dunbar and was offered an exhibition at Indica. The new work was cool and non-emotive. Empty white surfaces whose size and relationship to the wall marked them unmistakably as paintings. Or, 'paintings-to-be', since all the works at Indica were listed as "unfinished", including 'Add Colour Painting', wood panels with cutout perspex covering, brushes, and paints. Blank, white, and waiting, these paintings were an open invitation.

An installation of mostly white and transparent objects, the Indica show was in many ways her most cohesive of the decade, both visually and conceptually.

- Joan Rothfuss/Bruce Altshuler, "The Early Conceptual Work of Yoko Ono," *Yes Yoko Ono*, (New York: Japan Society and Harry N. Abrams, 2000).

"I call this Add Colour Painting. It is very important to have art which is living and changing. Every phase of life is beautiful; so is every phase of a painting" Yoko Ono, *Sunday Telegraph*, 27 November, 1966

"In the Indica gallery there is a blank canvas called Add Colour; everyone is allowed to have a go, one-colour-per-person, and the picture is declared 'finished' the moment it is purchased" Mario Amaya, *Financial Times*, 12 November, 1966

Literature: **Art & Artists** December, 1966. **International Times, No 3** November 14-27, 1966. **The Guardian** 11 November, 1966. **Sunday Telegraph** 27 November, 1966