

An Echo,

A Haunting

A Score for Redacted Voices

7.30pm: performance

8.00pm: Q&A with the performers, moderated by
Kledia Spiro

set list:

Death of Samantha

Will You Touch Me

Catman

It Happened

Nobody Sees Me Like You Do

Remember Love

Walking on Thin Ice

Silver Horse

Rising

This piece takes its structure from a series of emails from fourteen years ago when my ex-husband and I were falling in love. I have redacted the emails to only leave reference to Yoko Ono, as well as sporadic mentions of other artists.

The songs selected for this program derive from the emails. They are all written and composed by Yoko Ono and recreated from memory by me.

intro: reader recording outtakes & *Hot Topic* (2001)
by Le Tigre

creator & director: Megan Hyde

performers: Megan Hyde, Elizabeth Karp

dramaturg: Kledia Spiro

sound engineer: Ben Aaron

readers: Ginger Ertz, Alison Hyde, Ginny Hyde,
Leah Skyeck, Elizabeth Sturgis

greeters: Cleo Gordon, Will O Valdes

videographer: Olivia Maday

photographer: Chris Diani

Additional thanks to Riccardo Giacconi, Caitlin Kenney, Kristopher Kraus, Niani Campbell, and the staff at Spontaneous Celebrations, Sara Kendall, Stacy Friedman, Andrew Stearns, and the staff at New Impressions Print Studio, Jacob Vaughn Gushue, and Rick Moody.

This program is supported by a grant from the Mayor's Office of Arts and Culture and the City of Boston.

notes on the songs:

These songs are not covers and are not intended to faithfully recreate the original recordings. They represent a very small selection of Ono's massive musical archive that spans genre. "Death of Samantha" and "Catman" are both from the album *Approximately Infinite Universe* (1973). "Will You Touch Me" is off of *Fly* (1971). "Walking on Thin Ice," "Nobody Sees Me Like You Do," and "Silver Horse" are from her 1981 album *Season of Glass*. "It Happened" was released as the b-side to "Walking on Thin Ice." "Remember Love" was the b-side to The Plastic Ono Band's 1969 single "Give Peace a Chance." "Rising" is the title track of her 1995 album *Rising*.

notes on this piece:

This piece first developed in October 2023 when, sparked by an assignment in my second year of graduate school, I rediscovered an archive of emails. The emails span a 5-month period in 2012 shortly after my ex-husband and I first met and fell in love. The dissolution of our relationship and marriage in 2019 was painful and scary. When I found the emails in 2023, I was taken aback by our effusive love for each other and delightfully surprised by our shared obsession with Yoko Ono's music. Reading the emails required me to reassess how I remembered our relationship and acknowledge both the genuine love and harm that marked it.

I see new things in this piece now too that I didn't when I first began it in 2023. I also see it as a portrait of two artists. Two artists at different stages of their lives and practices finding a deep resonance and home for their unacknowledged and unfulfilled creative yearnings in another artist's work. And the way that shared love opened up a deep "seeing" of the other person.

In 2012, when these emails were being written, Elizabeth Karp and I were co-workers at the Tang Museum at Skimore College and mutual admirers of Ono's work. Inspired by the Plastic Ono Band, a band that had no list of members and could potentially include everyone, Elizabeth and I started a renegade Yoko Ono appreciation group during our Friday lunch hours called *Air Talk*. The meetings ran weekly for a year and were advertised by posters around the college campus. Anyone interested could join us in sharing books, listening to music, and watching performances. Ono gave us an instruction during the Q&A sessions with fans she used to host on Facebook: *on line: it's a map of your brain*. And together with the group, Elizabeth and I curated an exhibition of Ono's sound work at the Tang.

I am not an expert or a scholar of Yoko Ono's work or life. What I am is an admirer of the ways she foregrounds the body, sensation, and emotion in conceptual art. I am an admirer of what I see as the fierce courage, tenacity, and belief in self necessary to continue creating and sharing your work amidst rampant hate projected on to you.

From my perspective, Ono's reputation among mainstream culture has shifted significantly even since 2012. The pervasive myth that she broke up the Beatles seems more commonly understood now as a product of our culture's misogyny and racism. And while her music has found deep admirers, in my opinion it remains the most stereotyped and misunderstood aspect of her vast creative output. I do not presume to know or understand the personal hardships and joys that may have brought these songs into the world, but I do deeply connect with the music and lyrics and can map my own sorrows and pleasures onto them.

about the artists:

Megan Hyde combines elements of performance, sculpture, installation, sound, and video to create work that explores memory, transformation, and desire. She is interested in the possibilities for ritual and space-making to offer new ways of being. She is interested in the aliveness, sentience, and memories of matter, bodies, and things. In addition to her art practice, Megan has worked for over 15 years as an arts administrator, curator, and educator.

Elizabeth Karp (Psychedelic Snakeskin, Rip Rap) is a musician who combines analog and digital instrumentation, tape collage, field recordings, and percussion to perform sound collage music. (Collaborations include Two Suns in the Sky, Swooping Shapes, Zeppi) Elizabeth is also a visual artist and co-curator of Moonbow, a performance series held at The Shaker Heritage Site.

Kledia Spiro is an anti-disciplinary artist and educator working across performance, installation, painting, photography, and expanded reality. Born in Albania and trained as an Olympic weightlifter, she uses lifting as both metaphor and method to explore migration, identity, women's strength, and collective memory. Her work has been presented at the Queens Museum, the Museum of Fine Arts Boston, the Isabella Stewart Gardner Museum, and Times Square, and has been featured in The Boston Globe, Hyperallergic, and WBUR.

Ben Aron is an artist and technologist who lives and works in Cambridge, Massachusetts. His investigations focus on value, economies, and the existential themes inextricably related. Aron holds a Bachelor of Fine Arts from the Massachusetts College of Art and Design where he studied in the Studio for Interrelated Media (SIM), and a Masters of Fine Arts from the Rhode Island School of Design in Digital + Media.

Yoko has been strangely comforting to me lately...