

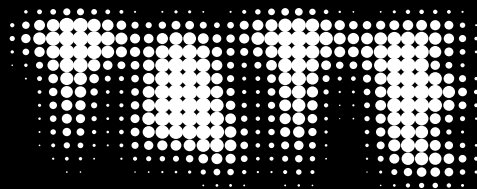
YOKO ONO MUSIC OF THE MIND

15 FEBRUARY – 1 SEPTEMBER 2024

LARGE PRINT GUIDE



Please return after use



CONTENTS

Concourse	4
Entrance Room	14
Room 1	16
Room 2	22
Room 3	43
Room 4	61
Room 5	81
Room 6	120
Room 7	125
Room 8	135
Room 9	138
Exit Concourse	143

YOKO ONO MUSIC OF THE MIND

Large Print Guide Sequencing

All rooms sequenced clockwise from the entrance of room

CONCOURSE

Concourse

WISH TREE

Make a wish

Write it down on a piece of paper.

Fold it and tie it around a branch
of the wish tree.

Ask your friend to do the same.

Keep wishing.

y.o.

Yoko Ono

Wish Trees for London

First realisation of **Wish Tree** 1996,

exhibition realisation 2024

Olive trees, pens, paper tags with string

‘As a child in Japan, I used to go to a temple and write out a wish on a piece of thin paper and tie it around the branch of a tree. Trees in temple courtyards were always filled with people’s wish knots, which looked like white flowers blossoming from afar.’

Ono has been installing variations of **Wish Tree** around the world since 1996. You are invited to write your wishes for peace and tie them to the branches of the trees.

Over 2 million wishes have been collected by Ono. The wishes continue on in connection with the **IMAGINE PEACE TOWER** in Iceland, which Ono established in memory of her late husband John Lennon.

Courtesy the artist

X88618

YOKO ONO: MUSIC OF THE MIND PLAYLIST

This curated playlist of Yoko Ono's music features 70 tracks from albums and singles produced between 1969 and 2018. Ono began exploring the voice as an instrument in the early 1960s during a series of radical performances in New York. Known for this groundbreaking early work and use of experimental vocalising techniques she is also recognised as one of the most prolific songwriters of the last century. This playlist highlight's Ono's output as a singer songwriter in more conventional pop-rock and electronic structures. It also includes collaborations with other musicians on remixes of her own music.

Concourse Exhibition Entrance

YOKO ONO: MUSIC OF THE MIND

YOKO ONO: MUSIC OF THE MIND celebrates the work of artist and activist Yoko Ono (born 1933). The exhibition explores Ono's conceptual practice, foregrounding ideas over objects, alongside her ongoing campaign for world peace. It takes its title from the artist's desire to stimulate the imagination. Ono notes, 'The only sound that exists to me is the sound of the mind. My works are only to induce music of the mind in people ... In the mind-world, things spread out and go beyond time.'

The exhibition traces Ono's radical approach to art, language and participation, from her early 'instruction' pieces to her recent, large-scale installations. It covers seven decades of Ono's expansive practice, from 1955 to today. During this time, Ono moved between Japan, the US and the UK, before settling in New York in 1971. Following a loose chronology, the exhibition highlights recurring ideas and themes in Ono's work, making connections across time and place.

Ono's art takes many forms. It includes scores, performances,

objects, film, music, sound and events. In 1964, Ono published **Grapefruit**, her foundational book of instruction works. These concise texts, somewhere between poem and score, aim to unlock the mind. Instructions are presented throughout the exhibition, calling you to participate, often with others.

Ono invites you to realise her artworks – to construct paintings in your mind, perform inside a bag, play a game of chess and share your memories and wishes. But, most importantly, Ono invites you to imagine. This collective call to action is a provocation to change the world, one wish at a time.

A dream you dream alone is only a dream.

A dream you dream together is reality.

Yoko Ono

As part of **YOKO ONO: MUSIC OF THE MIND**, works by Ono are presented across Tate Modern. You are invited to share your wishes for peace on **Wish Trees for London** directly outside the exhibition. Find Ono's instruction **Painting to Be Constructed In Your Head ('Observe three paintings carefully. Mix them well in your head.')** in the free collection displays. **PEACE is POWER** is presented on the windows of the Restaurant on Level 6 of the Natalie Bell Building.

Concourse image:

Yoko Ono with **Half-A-Room** 1967, installed at **Half-A-Wind** Show, Lisson Gallery, London, 11 October–14 November 1967.
Photograph © Clay Perry / Artwork © Yoko Ono

Yoko Ono

EYEBLINK / Fluxfilm No. 15

1966

Film, 16mm, shown as video, black and white Duration: 2min
40sec

Directed by Yoko Ono

Included in the **Fluxfilm Anthology** compiled by George
Maciunas, 1966

Courtesy the artist

X8807

Yoko Ono

Wish Trees for London

First realisation of **Wish Tree** 1996,

exhibition realisation 2024

Olive trees, pens, paper tags with string

'As a child in Japan, I used to go to a temple and write out a wish on a piece

of thin paper and tie it around the branch of a tree. Trees in temple courtyards were always filled with people's wish knots, which looked like white flowers blossoming from afar.'

Ono has been installing variations of **Wish Tree** around the world since 1996. You are invited to write your wishes for peace and tie them to the branches of the trees.

Over 2 million wishes have been collected by Ono. The wishes continue on in connection with the **IMAGINE PEACE TOWER** in Iceland, which Ono established in memory of her late husband John Lennon.

Courtesy the artist

X88618

YOKO ONO: MUSIC OF THE MIND PLAYLIST

This curated playlist of Yoko Ono's music features 70 tracks from albums and singles produced between 1969 and 2018. Ono began exploring the voice as an instrument in the early 1960s during a series of radical performances in New York. Known for this groundbreaking early work and use of experimental vocalising techniques she is also recognised as one of the most prolific songwriters of the last century. This playlist highlight's Ono's output as a singer songwriter in more conventional pop-rock and electronic structures. It also includes collaborations with other musicians on remixes of her own music.

Yoko Ono

EYEBLINK / Fluxfilm No. 15

1966

Film, 16mm, shown as video, black and white Duration: 2min
40sec

Directed by Yoko Ono

Included in the **Fluxfilm Anthology** compiled by George
Maciunas, 1966

Courtesy the artist

X88075

ENTRANCE ROOM

Entrance Room

Yoko Ono

Telephone Piece

Concept 1964, recorded 1971

Audio

Duration: 30sec

Taken from different releases of the album **Fly** 1971, Apple Records

Courtesy the artist

X88573

Yoko Ono

This room moves at the same speed as the clouds.

1966, exhibition realisation 2024

Vinyl on wall in the artist's handwriting

From **The Blue Room Event** 1966

Courtesy the artist

X88974

ROOM 1

Room 1

[Wall Text]

LIGHTING PIECE

Yoko Ono spent most of her childhood in Tokyo, Japan, also living for short periods in the US. Music and performance were an important part of Ono's family life and early education. She studied classical music and learnt how to translate everyday sounds into musical notation.

In spring 1945, during the Second World War, US Army Air Forces bombed Tokyo. Ono, aged 12, was evacuated to the countryside, where food and other essentials were in short supply. Ono and her younger brother, Keisuke, would lie on their backs, look up at the sky and escape in their imaginations. She remembers, 'we exchanged menus in the air and used our powers of visualization to survive'. Ono describes this as 'maybe my first piece of art'.

In August, the US Army dropped the first atomic bombs on the cities of Hiroshima and Nagasaki, bringing about Japan's surrender and ending the war. Ono notes that 'those experiences of the early days cast a long shadow in my life'.

Following the end of the war, Ono returned to Tokyo, later attending Gakushūin University as its first female philosophy student. She left after two semesters to join her parents in New York State. In 1953, she enrolled at the liberal arts college Sarah Lawrence, studying poetry and musical composition. During this period, Ono developed some of her earliest instructions. These include **Lighting Piece** – ‘Light a match and watch till it goes out’.

This gallery presents three expressions of **Lighting Piece**: the instruction, a performance and a film. Together, they reveal Ono’s ongoing process of interpreting, realising and imaginatively transforming ideas. Specific actions, words, imagery and themes recur across her practice and echo throughout the exhibition.

Yoko Ono

Lighting Piece

Concept 1955, printed c.1963–4

Typewritten card with ink

From **Typescripts for Grapefruit**

1 of 151 typewritten cards

Ono wrote this instruction in 1955, later printing it in her book **Grapefruit** (1964).

As a young person, Ono was highly sensitive to sound. At times, she tried to block out the noises around her, hiding in a dark room at her parents' house and covering her ears with sanitary pads held by gauze. She repeatedly lit a match and watched it flicker and burn until the sounds in her mind disappeared along with the flame.

Courtesy the artist

X89665

Yoko Ono

**FILM NO. 1 ('MATCH') / Fluxfilm
No. 14**

1966

Film, 16mm, shown as video, black and white Duration: 5min
4sec

Directed by Yoko Ono

Based on **Lighting Piece** 1955

Included in the **Fluxfilm Anthology** compiled
by George Maciunas, 1966

Under Ono's direction, photographer Peter Moore captured the striking of a match using a high-speed camera, shooting at 2,000 frames per second. Played back at the standard rate of 24 frames per second, the action now unfolds in slow motion. As the flame slowly fades, our attention is drawn to the passing of time.

The companion film **EYEBLINK / Fluxfilm No. 15** is projected outside the exhibition.

Courtesy the artist

X88078

Yoko Ono

Lighting Piece

Concept 1955, photographed 24 May 1962,
printed 2024

3 photographs, gelatin silver print on paper

Performed by Yoko Ono in **Works of Yoko Ono**, Sogetsu Art
Center, Tokyo

Photographs by Yasuhiro Yoshioka (1934–2002)

These photographs show Ono performing **Lighting Piece** during her event-based programme and exhibition **Works of Yoko Ono**. This concert was made up of 'inaudible sounds', 'sounds that reached the sky' and 'breaths', according to an article written by her then husband, composer and musician Toshi Ichiyanagi. Ono noted: 'I wanted most things to be performed in the dark, thereby asking the audience to stretch their imaginations. A glimpse of things was seen by occasionally lit matches and torches. This went on for four hours.'

Courtesy the artist

X88826–28

ROOM 2

Room 2

Minoru Niizuma 1930–1998

Chambers Street Loft Series, New York

c.1960–1

Projection, black and white,
showing 37 photographs

These photos show those who either participated in or attended these events, including John Cage, Simone Forti, Toshi Ichiyanagi, Kenji Kobayashi, Toshirō Mayuzumi, Jackson Mac Low, Charlotte Moorman, Isamu Noguchi, Yoko Ono, Robert Rauschenberg, David Tudor and La Monte Young.

Courtesy the artist

X88848

These photographs were taken in the loft that Ono rented at 112 Chambers Street. Together with composer La Monte Young, she organised a series of events at the loft. They provided a stage for avant-garde figures, including Ono, to share their work. Artists Marcel Duchamp, Isamu Noguchi

and Robert Rauschenberg, choreographer Simone Forti, art collector Peggy Guggenheim, and composers John Cage, Richard Maxfield and David Tudor were among the figures who attended and participated. Ono displayed calligraphic works and **Instruction Painting** canvases. She also realised instructions, including **Painting to Be Stepped On, Add Color Painting** and **Kitchen Piece**, splattering sumi ink and throwing left-over food on a long stretch of suspended canvas.

George Maciunas 1931–1978

Yoko Ono with **Painting to See in the Dark (Version 1)** 1961

Entrance to the exhibition

Yoko Ono, Toshi Ichiyanagi,
and Jonas Mekas

17–30 July 1961, printed 1993

3 photographs, gelatin silver print on paper

From **Paintings & Drawings by Yoko Ono**, AG Gallery, New York, 17–30 July 1961

The Museum of Modern Art, New York, the Gilbert and Lila Silverman Fluxus Collection Gift, 2008
X88679, X88977–8

Yoko Ono

Painting to Be Stepped On

1961, exhibition realisation 2024
Sumi ink on canvas, ink on paper

Courtesy the artist
X88520

Yoko Ono

Part Painting or Painting Until It Becomes Marble "To Richard"

1961
Sumi ink on paper

Courtesy the artist
X88521

Yoko Ono

Waterdrop Painting (Version 1)

1961, exhibition realisation 2024

Sumi ink on canvas, bottle with stopper

This work will be activated intermittently
by Tate staff.

Courtesy the artist

X88522

Yoko Ono

Paintings & Drawings by Yoko Ono, AG Gallery, New York,
17–30 July 1961

All printed 1993 other than

Painting in Three Stanzas, printed 2023

12 photographs, gelatin silver print on paper

Photographs by George Maciunas (1931–1978)

The Museum of Modern Art, New York, the Gilbert and Lila
Silverman Fluxus Collection Gift, 2008

X88979–87, X89713–15

Top row (left to right):

Shadow Painting

Waterdrop Painting (Version 1 and 2)

Time Painting

Painting to See in the Dark (Version 1)

Middle row (left to right):

Painting to Be Stepped On

Painting to Let the Evening Light Go Through

A Plus B Painting

Painting to See in the Dark (Version 2)

Bottom row (left to right):

Painting for the Wind

Smoke Painting

Painting in Three Stanzas

Waterdrop Painting (Version 1)

These photographs show Ono's **Instruction Paintings** exhibited at AG Gallery during her first solo exhibition. Most of the works comprise a canvas and a verbal or written instruction inviting the viewer to complete the painting. Ono recalls, 'when people came, I took them around to each painting and explained what the function

of each piece was ... I remember Isamu Noguchi stepping on **Painting to Be Stepped On** with a pair of elegant Zohri slippers.'

You are invited to interact with the recreation of **Painting to Be Stepped On** displayed on the floor nearby.

Tate's team will intermittently activate **Waterdrop Painting**.

Yoko Ono

Toilet Piece

1961, recorded 1971

Audio, mono

Duration: 30sec

Released on the album **Fly** 1971, Apple Records

Courtesy the artist

X88910

Alongside her exhibitions in New York and Tokyo, Ono staged concerts and events. These included periods of complete darkness, electronic sounds and performers with contact microphones taped to their bodies.

She brought an element of the absurd and irreverent to her concerts in New York by intermittently playing the amplified sounds of a flushing toilet. Ono titled this work **Toilet Piece**.

Her concerts in Tokyo included **The Pulse**, in which performers made sounds while tackling mathematical problems on stage, and **Audience Piece to La Monte Young**, where performers stared at the audience until the audience left.

The audio of **Toilet Piece** and documentary photographs of **The Pulse** and **Audience Piece to La Monte Young** are in this room.

George Maciunas 1931–1978

Photograph conceived as a poster for **Works by Yoko Ono**,
Carnegie Recital Hall, New York

24 November 1961

Photograph, print on vinyl

Poster by Yoko Ono

The Museum of Modern Art, New York/Scala, Florence
X88988

Ono's concert included **AOS – To David Tudor**, an 'opera' conducted almost in darkness, only illuminated by matches and torches, and **A Grapefruit in the World of Park**. The latter was a poem-like performance score, adapted from a story that Ono had written in 1955. Ono read the text onstage while some 20 artists, composers, musicians and dancers, including George Brecht, Trisha Brown, Jackson Mac Low, Jonas Mekas, Yvonne Rainer, David Tudor and La Monte Young, followed her instructions, laughing aloud or playing atonal music. In the original story, a group of characters discuss what to do with an unwanted grapefruit before peeling and eating it.

[Wall Text]

CONCERTS AND INSTRUCTIONS

In 1956, aged 23, Ono moved to New York City, eloping with Japanese composer and pianist Toshi Ichiyanagi (1933–2022). In 1960, she began renting a loft at 112 Chambers Street in Lower Manhattan. Ono and composer La Monte Young (born 1935) programmed concerts and events there, providing a forum for artists, musicians, dancers and poets. Ono performed in other artists' concerts and installed her instruction-based paintings for the first time.

In July 1961, Ono's first solo exhibition opened at AG Gallery in Manhattan. **Paintings & Drawings by Yoko Ono** included more than fifteen **Instruction Paintings** which were realised through the participation of the artist, visitors or the environment. A few paintings had written instructions, but Ono communicated most by word of mouth. AG Gallery was owned by architect and designer George Maciunas (1931–1978), who later founded Fluxus. An international network of artists and composers, Fluxus opened up definitions of what art could be, promoting 'living art, anti-art'. Ono played an active role in the formation of this loose collective and later participated in Fluxus performances and events.

Less than a year later, Ono exhibited more than thirty

instructions for paintings at her exhibition at Sogetsu Art Center, Tokyo. This time, her words were presented without accompanying canvases. It marked a decisive conceptual shift in her practice and the history of ideas-based art. Paint was replaced by language and the viewer 'completed' the artwork, either physically or simply in their mind. The idea took primacy over the object.

During this period, Ono performed a series of concerts and events in both New York and Tokyo. She invited other artists to join her in these highly experimental interpretations of her instructions. The resulting performances combined poetry, atonal music, vocalisation and amplified sounds.

Yoko Ono **The Pulse** 1962, photographed 24 May 1962.
Performed by (left to right): unknown, Yoriaki Matsudaira, Toshirō Mayuzumi, Yūji Takahashi, Toshi Ichiyanagi, Kenji Kobayashi and Kuniharu Akiyama in **Works of Yoko Ono**, Sogetsu Art Center, Tokyo. Photograph by Akio Nonaka.
Courtesy Shinchosha Publishing Company

Yoko Ono **Audience Piece to La Monte Young** 1962, photographed 24 May 1962. From **Works of Yoko Ono**, Sogetsu Art Center, Tokyo. Two photographs by Yasuhiro Yoshioka (1934–2002). Courtesy the artist © Sogetsu Foundation

Second image (left to right): Yoriaki Matsudaira (2nd), Yoko

Ono (4th), Kenji Kobayashi (6th), Nobuaki Kojima (7th),
Tatsumi Yoshino (8th), Kazutada Tsubouchi (9th), Santarō
Tanabe (15th) and Toshi Ichiyanagi (20th)

Third image (left to right): Yoko Ono (2nd), Kenji Kobayashi
(4th), Nobuaki Kojima (5th), Kazutada Tsubouchi (6th), Tatsumi
Yoshino (9th), Santarō Tanabe (12th) and Kuniharu Akiyama
(standing)

PAINTING TO HAMMER A NAIL

Hammer a nail into a mirror, a piece of glass, a canvas,
wood or metal every morning. Also, pick up a hair that
came off when you combed in the morning and tie it
around the hammered nail. The painting ends when the
surface is covered with nails.

1961 winter

PAINTING FOR A BROKEN SEWING MACHINE

Place a broken sewing machine in a glass tank ten or twenty
times larger than the machine. Once a year on a snowy
evening, place the tank in the town square and have every-
one throw stones at it.

1961 winter

PAINTING TO BE CONSTRUCTED IN YOUR HEAD

Look through a phone book from the beginning to end thoroughly. List all the combinations of figures you remember right after that.

1961 winter

PAINTING TO LET THE EVENING LIGHT GO THROUGH

Hang a bottle behind a canvas. Place the canvas where the west light comes in. The painting will exist when the bottle creates a shadow on the canvas, or it does not have to exist. The bottle may contain liquor, water, grasshoppers, ants or singing insects, or it does not have to contain.

1961 summer

PAINTING FOR THE WIND

Cut a hole in a bag filled with seeds of any kind and place the bag where there is wind.

1961 summer

PAINTING IN THREE STANZAS

Let a vine grow. Water every day. The first stanza – till the vine spreads. The second stanza – till the vine withers. The third stanza – till the wall vanishes.

1961 summer

PAINTING TO SEE THE SKIES

Drill two holes into a canvas. Hang it where you can see the sky.

(Change the place of hanging. Try both the front and the rear windows, to see if the skies are different.)

1961 summer

PAINTING TO ENLARGE AND SEE

Write five hundred telephone numbers on a canvas in a space as large as your palm. The numbers can be overlapped with one another. Also, the numbers can all be the same. Observe the drawing by enlarging it with a microscope. Also, you may take a picture of the drawing and enlarge it to the size you prefer.

1961 summer

SMOKE PAINTING

Light canvas or any finished painting with a cigarette at any time for any length of time. See the smoke movement. The painting ends when the whole canvas or painting is gone.

1961 summer

PAINTING FOR THE BURIAL

On the night of the full moon, place a canvas in the garden from 1 a.m. till dawn. When the canvas is dyed thoroughly in rose with the morning light, dismember or fold it and bury. The ways of burial: 1) bury it in the garden and place a marker with a number on it. 2) Sell it to the rag man. 3) Throw it in the garbage.

1961 summer

PAINTING UNTIL IT BECOMES MARBLE

Cut out and hang a painting, design, a photograph, or a writing (printed or otherwise), that you like. Let visitors cut out their favourite parts and take them. For example, if the visitor likes red, let him take all the red parts. Ask many visitors to cut out their favourite parts until the whole thing is gone. Also, instead of cutting the parts out, you may ask them to paint black ink over them. In case of the writing, you ask the visitor to cut out his favourite letter or word.

1961 summer

PAINTING TO SEE THE ROOM

Drill a small, almost invisible, hole in the center of the canvas and see the room through it.

1961 autumn

WATERDROP PAINTING

Let water drop. Place a stone under it. The painting ends when a hole is drilled in the stone with the drops. You may change the frequency of the waterdrop to your taste. You may use beer, wine, ink, blood, etc. instead of water. You may use typewriter, shoes, dress, etc. instead of stone.

1961 autumn

PAINTING TO SHAKE HANDS

(painting for cowards)

Drill a hole in a canvas and put your hand out from behind. Receive your guests in that position. Shake hands and converse with hands.

1961 autumn

A PLUS B PAINTING

Cut out a circle on canvas A. Place a numeral figure, a roman letter, or a katakana on canvas B on an arbitrary point. Place canvas A on canvas B and hang them together. The figure on canvas B may show, may show partially, or may not show. You may use old paintings, photographs, etc. instead of blank canvases.

1961 autumn

A PLUS B PAINTING

Let somebody other than yourself cut out a part of canvas A. Paste the cut out piece on the same point of canvas B. Line up canvas A and canvas B and hang them adjacent to each other. You may use blank canvases or paintings or photographs to do this piece.

1961 autumn

PORTRAIT OF MARY

Send a canvas to a Mary of any country and have her paste her photograph. Have her send the canvas to the next Mary of any country to do the same. When the canvas is filled up with photographs of Marys', it should be sent back to the original sender. The name does not have to be Mary. It, also, can be a fictional name, in which case the canvas will be sent to different countries until a person with such a name will be found. The object to paste on the canvas does not have to be a photograph. It can be a numeral figure, an insect or a finger print.

1962 spring

PAINTING TO BE CONSTRUCTED IN YOUR HEAD

Hammer a nail in the center of a piece of glass. Imagine sending the cracked portions to addresses chosen arbitrarily. Memo the addresses and the shapes of the cracked portions sent.

1962 spring

PAINTING TO BE CONSTRUCTED IN YOUR HEAD

Observe three paintings carefully. Mix them well in your head. Collect the figures that you remember. Select a number that you associate with it. Place the number on a canvas. Instead of paintings, you may use photographs, wrapping papers, newspapers, recipes, etc.

1962 spring

PAINTING TO BE CONSTRUCTED IN YOUR HEAD

Imagine dividing the canvas into twenty different shapes. Make the exact model of each piece and send it to an address arbitrarily chosen. Write the twenty addresses on the corresponding shapes of the pieces on the back of the canvas.

1962 spring

PAINTING TO BE CONSTRUCTED IN YOUR HEAD

Go on transforming a square canvas in your head until it becomes a circle. Pick out any shape in the process and pin up or place on the canvas an object, a smell, a sound, or a colour that came to your mind in association with the shape.

1962 spring

PAINTING TO SEE THE SKY

Yoko Ono

Instructions for Paintings

1961–2

22 works, ink on paper

Handwritten by Toshi Ichiyanagi (1933–2022)

The Museum of Modern Art, New York, gift of the Gilbert B.
and Lila Silverman Instruction Drawing Collection, Detroit,
2018

X88014–35

Each text is an instruction for an artwork to be realised, whether in real life or in your mind. While Ono's **Instruction Paintings** shown at AG Gallery comprise both an instruction and a physical artwork for the viewer to engage with, these **Instructions for Paintings** are only an instruction. The idea itself is the work of art. This shift marked a key moment in the history of conceptual art. To avoid the emotion of her own handwriting, and unable to acquire a Japanese typewriter, the instructions were neatly handwritten in Japanese by Ono's husband Toshi Ichiyanagi. They were shown in the lobby outside Ono's first concert in Japan in 1962.

Each Japanese instruction is accompanied by a corresponding text in English.

Invitation to **Works of Yoko Ono**, Sogetsu Art Center, Tokyo

24 May 1962

Ink on paper

Designed by Yoko Ono and Kōhei Sugiura

This invitation was for Ono's first concert in Japan. It lists each work she performed next to an embossed number, providing a tactile element to the invitation. The performance took place at Sogetsu Art Center, a hub for experimental artists and a link between the New York and Tokyo art scenes. Ono presented 16 works onstage. They featured sounds, such as performers' movements captured by contact microphones, and actions, such as sawing chair legs. She also presented her **Instructions for Paintings** in the lobby outside of the concert.

Courtesy the artist

X88829

ROOM 3

Room 3

[Wall Text]

STRIP TEASE SHOW

Ono travelled to Tokyo in 1962 and ended up staying for two years. During this time, she connected with many artists, some of whom she had already met in the US. She was part of an artistic community challenging and subverting mainstream culture.

Ono joined Ichiyanagi, who had arranged an exhibition and concert titled **Works of Yoko Ono** at Sogetsu Art Center, Tokyo. She displayed her **Instructions for Paintings** in the lobby next to the concert hall. Thirty prominent members of Tokyo's avant-garde performed in the concert. Ono instructed the audience to seek out kehai (vibration), look into their inner worlds and focus on their senses. Ichiyanagi and Ono also organised and participated in a Japanese concert tour with two US composers and experimental musicians: John Cage (1912–1992) and David Tudor (1926–1996). Ono presented bold interpretations of Cage's pieces.

During this period, Ono met and married US filmmaker Anthony Cox (born 1937). Between 1963 and 1967, Cox

helped produce and promote Ono's activities in Tokyo, New York and London. In 1964, Ono presented **Contemporary American Avant-Garde Music Concert: Insound and Instructure** at Yamaichi Hall, Kyoto. As part of the concert, Ono performed **Cut Piece** for the first time. She sat silently onstage wearing her best suit while the audience cut away pieces of her clothing.

Before returning to New York in 1964, Ono held a farewell concert at Sogetsu entitled **Strip Tease Show**, featuring **Cut Piece**, **Bag Piece** and **Striptease for Three**. To 'strip', she explains, means 'not to reveal to others' but to 'discover something hidden in humans' and a 'stripping of the mind'. The idea of exploring one's self united many of the pieces Ono presented at her Japanese concerts.

Yasuhiro Yoshioka 1934–2002

John Cage's **Music Walk** 1958

9 October 1962, printed 2024

Photograph, gelatin silver print on paper

Performed by John Cage, David Tudor, Yoko Ono and Toshirō

Mayuzumi (left to right) at Tokyo

Bunka Kaikan

Sogetsu Contemporary Series 17: John Cage and David Tudor

9–10 October 1962, printed 2024

Photograph, gelatin silver print on paper

Yoko Ono (foreground), John Cage, Yūji Takahashi, Toshi Ichiyanagi and unidentified (left to right) performing at Tokyo Bunka Kaikan

Courtesy Sogetsu Foundation

X88836–7

Yasuhiro Yoshioka 1934–2002

Sogetsu Contemporary Series 18: John Cage and David Tudor

12 October 1962, printed 2024

Photograph, gelatin silver print on paper

Yoko Ono performing at Kyoto Kaikan Second Hall

John Cage, Yoko Ono, David Tudor and Kenji Kobayashi (left to right)

October 1962, printed 2024

Photograph, gelatin silver print on paper

Performing at NHK, Tokyo

Courtesy the artist X88681

Courtesy Sogetsu Foundation X89720

John Cage 1912–1992

**Aria and Solo for Piano with
Fontana Mix**

1957–8, recorded 17 October 1962, released 2012 Audio,
stereo

Duration: 22min 41sec

Performed by Yoko Ono (voice), David Tudor (piano) and John
Cage (assistant performer) in **Sogetsu Contemporary Series
18: John Cage and David Tudor**, Mido Kaikan, Osaka

Released on the album **John Cage Shock Vol. 2** 2012, EM
Records & Omega Point, under incorrect title: **26'55.988" for
2 Pianists & A String Player**

0'00"

1962, recorded 24 October 1962, released 2012 Audio, stereo

Duration: 18min 9sec

Dedicated to Yoko Ono and Toshi Ichiyanagi

Performed by John Cage in **Sogetsu Contemporary Series 19:
John Cage and David Tudor**, Sogetsu Art Center, Tokyo

Released on the album **John Cage Shock Vol. 3** 2012, EM
Records & Omega Point

Private collection

X88999, X89580

Ono and her husband Toshi Ichiyanagi joined composers John Cage and David Tudor on their tour of Japan in 1962. **Aria and Solo for Piano with Fontana Mix** features Ono on vocals and combines three of Cage's compositions, while **0'0"** is dedicated to Ono and Ichiyanagi. In this performance of **0'0"**, Cage copied out the instruction for the composition: 'In a situation provided with maximum amplification (no feedback), perform a disciplined action.' The sound of Cage's writing was amplified through contact microphones. The tour had such an impact on the Japanese public that it came to be known as the 'John Cage Shock'.

Yoko Ono

Cut Piece

1964, photographed 11 August 1964, printed 2024

2 photographs, gelatin silver print on paper

Performed by Yoko Ono in **Yoko Ono Farewell Concert: Strip Tease Show**, Sogetsu Art Center, Tokyo

Photographs by Minoru Hirata (1930–2018)

Courtesy the artist

X88849, X88995

[Vitrine]

Ono debuted **Cut Piece** and **Bag Piece** during **Contemporary American Avant-Garde Music Concert** in Kyoto. The event was part of a three-day programme which included an overnight stay at Zen Buddhist temple Nanzenji. At the temple, Ono presented **Touch Piece**, giving participants the simple instruction 'touch', to be interpreted as they wished.

Before returning to New York, Ono had one final concert in Tokyo, **Yoko Ono Farewell Concert: Strip Tease Show**, where she performed **Strip Tease For Three**. Three empty chairs were placed on stage and the audience watched them for several minutes until either the curtain was drawn or the chairs removed.

Tickets for **Three Kyoto Events**

20–22 July 1964

Print on paper

Contemporary American Avant-Garde Music Concert,

Yamaichi Hall, 20 July 1964

Evening till Dawn, Nanzenji Temple, 21 July 1964

Symposium, French Cancan Coffee House,

22 July 1964

Courtesy the artist

X88834

Programme for **Contemporary American Avant-Garde Music**

Concert: Insound and Instructure, Yamaichi Hall, Kyoto

20 July 1964

Print on paper

Courtesy the artist

X88996

Tickets for **Yoko Ono Farewell Concert: Strip Tease Show**,
Sogetsu Art Center, Tokyo

11 August 1964

Print on paper

Courtesy the artist

X88835

Announcement for **Yoko Ono Farewell Concert: Strip Tease Show**, Sogetsu Art Center, Tokyo

11 August 1964

Print, letterpress on paper

Courtesy the artist

X88833

Yoko Ono

Cut Piece

1964, photographed 21 March 1965, printed 2024

3 photographs, gelatin silver print on paper

Performed by Yoko Ono in **New Works of Yoko Ono**, Carnegie
Recital Hall, New York

Photographs by Minoru Niizuma (1930–1998)

Courtesy the artist

X88992–4

Courtesy the artist

X88079

Yoko Ono kneels motionless onstage while audience members cut away pieces of her clothing with a pair of scissors. According to Ono, 'It was a form of giving, giving and taking. It was a kind of criticism against artists, who are always giving what they want to give. I wanted people to take whatever they wanted.'

Cut Piece is one of Ono's most well-known works and she has performed it several times. She states that her performance in Paris in 2003 was 'against ageism, against racism, against sexism, and against violence'. She has also invited others to perform the work, including cellist and artist Charlotte Moorman and, more recently, musician and producer Peaches.

Yoko Ono

AD for Bagwear

1966

Offset on paper, 3 sheets

From the exhibition catalogue for **The Stone**, Judson Gallery, New York, March 1966

Courtesy the artist

X88989

Yoko Ono

Bag Piece

1964, photographed 11 August 1964, printed 2024

3 photographs, gelatin silver print on paper

Performed by Yoko Ono and Anthony Cox in

Yoko Ono Farewell Concert: Strip Tease Show, Sogetsu Art Center, Tokyo

Photographs by Yasuhiro Yoshioka (1934–2002)

Courtesy the artist

X88830–32

Yoko Ono

Bag Piece

1964, exhibition realisation 2024

Performance, sewn cloth, wall hooks

Courtesy the artist

X88622

In **Bag Piece**, one or more performers remove their shoes, enter a black bag onstage and carry out various activities while inside. This may include moving around, removing their clothes or even taking a nap. The movements of the performers within the bag create a fluctuating sculpture.

Ono has also invited the public to participate in **Bag Piece**. During the 1966 exhibition **The Stone** at Judson Gallery in New York, viewers were invited to fill in a questionnaire that asked absurd, philosophical questions before entering the bag. **Ad for Bagwear**, shown nearby, was included in the exhibition publication.

Yoko Ono

Bag Piece

1964, photographed 27 June 1965, printed 2015

6 photographs, gelatin silver print on paper

Performed by Yoko Ono and Anthony Cox in **Perpetual Fluxfest**, Cinematheque, New York.

Photographs by George Maciunas (1931–1978)

The Museum of Modern Art, New York, the Gilbert and Lila Silverman Fluxus Collection Gift, 2008

X88250–55

Ono comments: 'When I did the **Bag Piece**, we go in the bag, and we're very different.

And also, we see the world through it, actually. And there's a big difference between the world and us, that way. By being in a bag, you show the other side of you, which is nothing to do with race, nothing to do with sex, nothing to do with you know, age, actually. Then you become just a spirit or soul. And you can talk soul to soul. I like that idea. To become something totally different. And that's what you actually experience in the bag.'

Yoko Ono

Strip Tease for Three

1964, photographed 11 August 1964, printed 2024

Photograph, gelatin silver print on paper

Performed in **Yoko Ono Farewell Concert: Strip Tease Show**,
Sogetsu Art Center, Tokyo

Photograph by Yasuhiro Yoshioka (1934–2002)

Courtesy the artist

X88838

Yoko Ono

Strip Tease for Three

1964, exhibition realisation 2024

3 wooden chairs

Courtesy the artist

X89000

Yoko Ono

Script for **Strip Tease Show**

Published 1966

7 sheets, mimeograph on paper

Courtesy the artist

X89450

ROOM 4

ROOM 4

[Wall Text]

GRAPEFRUIT

Ono and Cox's daughter, Kyoko, was born in Tokyo in 1963. During this time, Ono continued creating instructions and performed some of them in public. In 1964, she published **Grapefruit** through her own imprint, Wunternaum Press. It includes more than 200 instructions divided into five sections: **MUSIC, PAINTING, EVENT, POETRY** and **OBJECT**. Each instruction is dated by the year of its conception, from 1953 to 1964.

The grapefruit is a recurring motif for Ono. She notes, 'I named my first book of instructions with the name of the fruit I loved'. Ono sees the grapefruit as a hybrid between an orange and a lemon. To her, it represents 'East and West, the two cultures in my life'. The fruit reflects her identity as a 'spiritual hybrid', never feeling at home, either in Japan or the US.

Ono's instructions can be completed by anyone, some physically, some only in the mind. They act like musical

notation that can be played by anyone to create their own work. Ono performed them many times, collaborating with artists and musicians across Japan and the US at small participatory events and major concerts.

Ono also presented her conceptual works for sale, offering a playful critique of the commercial art world. She staged events in Japan and New York where she sold shards of broken glass labelled with future dates. She also created **Ono's Sales List**, a mail-order catalogue of both physical and conceptual works. These included recordings of the sound of snow falling, touch poems, and works that were never made, such as the book **Grapefruit II**.

[Vitrine]

Yoko Ono

Birth Announcement and Announcement for Grapefruit

1963

Envelope with ink and stamped ink additions, containing 5 offset sheets

Courtesy the artist

X88261

In 1963, Ono issued an announcement for the birth of her daughter, Kyoko, and her forthcoming book, **Grapefruit**. A compilation of instructions written between 1953 and 1964, **Grapefruit** conveys Ono's ideas during this period and is considered one of her foundational texts and a cornerstone of conceptual art. **Typescripts for Grapefruit**, covered in Ono's handwritten notes, can be seen nearby. Many of the instructions in **Grapefruit** have been realised as physical artworks, through performance, participation, film, painting and sculpture. Others are intended to be carried out entirely in the mind.

You are invited to carry out **Shadow Piece** and **Painting to Shake Hands** nearby.

Yoko Ono

Grapefruit

1964

Offset printed

2 artist's books (first edition, Tokyo)

Publisher Yoko Ono, under the name Wunternaum Press,
Tokyo

Edition of 500

Tate Archive, Nimai Chatterji Collection, TGA 200610 Z06004

Courtesy of Jon Hendricks X88847

Yoko Ono

Typescripts for Grapefruit

c.1963–4

151 typewritten cards, with ink and graphite

Introductory material (No. 1–3)

MUSIC (No. 4–55)

PAINTING (No. 56–95)

EVENT (No. 96–137)

POETRY (No. 138–143)

OBJECT (No. 144–151)

Courtesy the artist

X88523

Yoko Ono

Shadow Piece

Concept 1963, first performed 1966, exhibition realisation
2024

Performance, instruction, pen, spotlight

Please use the pencils provided to trace around another
person's shadow, or your own, on the canvas.

Courtesy the artist

X89451

SHADOW PIECE

Put your shadows together until
they become one.

y.o.

Yoko Ono

**Pieces for Orchestra to
La Monte Young**

Concept 1962, realised 1965

Transfer lettering and graphite on 5 boards

The Museum of Modern Art, New York, the Gilbert and Lila
Silverman Fluxus Collection Gift, 2008

X88264

Yoko Ono

Piece for Nam June Paik no. 1

1964

Ink on paper

The Museum of Modern Art, New York, the Gilbert and Lila
Silverman Fluxus Collection Gift, 2008

X88076

Yoko Ono

Draw Circle Event

1964–5

Print on paper, ink, pigment, mixed media

Selection of 5 postcard responses sent by the following artists:

Charlotte Moorman (1933–1991)

Carolee Schneemann (1939–2019)

George Maciunas (1931–1978)

Ay-O (born 1931)

George Brecht (1926–2008)

Courtesy the artist

X88911–15

When Ono returned to New York, she immediately immersed herself in the experimental art scene. Her new work used formats including postcards and magazine advertisements.

For **Draw Circle Event**, she distributed postcards with the instruction 'DRAW CIRCLE', a related questionnaire and a return address for the Empire State Building. You can see a selection of responses from fellow artists [here](#).

Ono infiltrated traditional advertising structures, using adverts as both a form of art and a way to try to sell her work.

Yoko Ono

Ono's Sales List

1965

Offset lithograph, ink

Courtesy the artist

X88260

Yoko Ono

Touch Poem #5

c.1960

Human hair, glued paper, ink on paper

Courtesy the artist

X88575

Yoko Ono

Soundtape of the Snow Falling at Dawn

Concept 1963, first realised 1965

Audio tape, acetate reel, ink on cardboard box

Courtesy the artist

X88852

PAINTING TO SHAKE HANDS

(painting for cowards)

Drill a hole in a canvas and put your
hand out from behind.

Receive your guests in that position.

Shake hands and converse with hands.

y.o.

Yoko Ono

Painting to Shake Hands

Concept 1961, first realised 1962, exhibition realisation 2024

Acrylic paint on canvas

Courtesy the artist

X88576

Yōji Kuri born 1928

Aos

1964

Film, 16mm, animation, shown as video,
black and white, and sound (stereo)

Duration: 9min 9sec

Music and vocals by Yoko Ono

Titled after Yoko Ono's **AOS – To David Tudor** 1961

Ono became involved in filmmaking in the early 1960s in New York and Tokyo. She composed and performed the soundtrack for this animation by Japanese cartoonist and filmmaker Yōji Kuri. The name of the film derives from Ono's multi-part 'opera' **AOS – To David Tudor**. The title combines the Japanese word Ao, meaning blue, and the ending of the word chaos.

Courtesy Yōji Kuri and Yuukouu Kurihara

X88683

Motoharu Jonouchi 1935–1986

Shelter Plan

1964

Film, 16mm, shown as video, black and white Duration:
25min

Event by Hi Red Center

Featuring Yoko Ono, Nam June Paik, Yasunao Tone, Masao Adachi and Tadanori Yokoo among others

Estate of Motoharu Jonouchi

X88896

This film documents an invitation-only event organised by Hi Red Center, a Tokyo-based artist collective active between 1962–4. The collective produced radical and socially-engaged 'happenings' that questioned authority and the establishment. Participants at this event, including Ono, were subjected to a thorough examination by the members of Hi Red Center. They took photographs of each participant and registered their name, address, sex, measurements, weight and fingerprints. The collective intended to produce a personalised bomb shelter in a parody informed by Cold War anxiety and the threat of nuclear war.

Chiaki Nagano 1931–2015

Aru wakamono-tachi
(Some Young People)

1964

Film, shown as video, black and white,
and sound (stereo)

Duration: 25min 10sec

Featuring Yoko Ono, Tomio Miki, Yoshihiro Katō, Shin'ichi
Iwata, Nakamura Hiroshi, Ushio Shinohara,
Tanaka Shintarō and Anthony Cox

Nippon Television broadcast 4 October 1964

Transcribing, translating and subtitling by
Midori Yoshimoto

© Nippon Television Network Corporation
X88684

Some Young People documents artists' critical responses to Japan's post-war economic boom and the upcoming 1964 Tokyo Olympic Games. It shows artists and collectives, including Ono, performing in public spaces in Tokyo. They wanted to disrupt what they perceived as 'superficial happiness' in society. Ono's contributions were subtler than the often-destructive actions of her male counterparts. She leaves flowers on the street and later performs **Morning Piece** (shown nearby). She states in the film, 'Art is not a special thing. Anyone can do it ... If everybody were to become an artist, what we call "Art" would disappear.'

Yoko Ono

Announcement for Morning Piece (1964) to George Maciunas

1965

Offset lithograph on paper

Designed by George Maciunas (1931–1978)

Courtesy the artist

X88844

[Vitrine]

Yoko Ono

Mornings for Sale

Types of Mornings

June 11, 1998...

Japanese notice for **Morning Piece**

English notice for **Morning Piece**

1964

5 works, ink on paper

Courtesy the artist

X88839–43

Yoko Ono

English notice for **Morning Piece**

1964

Ink on paper

Courtesy the artist

X88842

Yoko Ono

Morning Piece

1964

Glass, paper, ink, glue

Future mornings:

24 May, 1972, until sunrise

24 May, 1972, all morning

3 February, 1987, until sunrise

3 February, 1987, after sunrise

4 February, 1987, until sunrise

4 February, 1987, all morning

18 February, 1991, until sunrise

3 March, 1991, until sunrise

3 March, 1991, after sunrise
3 August, 1995, until sunrise
3 August, 1995, all morning
8 September, 1995, all morning
16 November, 1996, after sunrise
27 December, 1999, until sunrise
27 December, 1999, after sunrise
27 December, 1999, all morning

Courtesy the artist

X88012

In 1965, Ono sold shards of broken milk bottles in Tokyo, each labelled with a date and time to represent a future morning. One performance was documented in the film **Some Young People**, shown nearby. The following year, Ono sold pieces of sea-worn glass labelled with future mornings from the roof of her New York apartment building. In the film, she says, 'It's a useless act. But by actively inserting such a useless act ... into everyday life, perhaps I can delay culture.'

Yoko Ono

Morning Piece

1964, photographed September 1965,
printed 2024

Photograph, print on vinyl

Performed by Yoko Ono on the roof of
87 Christopher Street, New York

Photograph by Peter Moore (1932–1993)

Courtesy Peter Moore Photography Archive, Charles Deering
McCormick Library of Special Collections, Northwestern
University Libraries

X88846

Yoko Ono

Cough Piece

1961, recorded 1963

Audio, stereo

Duration: 30min 18sec

Courtesy the artist

X88574

Mieko Shiomi born 1938

Disappearing Music for Face / Fluxfilm No. 4

1966

Film, 16mm, shown as video, black and white Duration:

12min 7sec

Performed by Yoko Ono

Included in the **Fluxfilm Anthology** compiled by George
Maciunas, 1966

The Museum of Modern Art, New York, the Gilbert and Lila
Silverman Fluxus Collection Gift, 2008

X88688

ROOM 5

ROOM 5

PAINTING TO HAMMER A NAIL

Hammer a nail into a mirror, a piece of glass, a canvas, wood or metal every morning. Also, pick up a hair that came off when you combed in the morning and tie it around the hammered nail. The painting ends when the surface is covered with nails.

y.o.

Yoko Ono

Painting to Hammer a Nail

Concept 1961, first realised 1966,
exhibition realisation 2024

Painted wood panel, nails, chain, painted hammer

Courtesy the artist

X88081

Poster for **Unfinished Paintings & Objects by Yoko Ono**,
Indica Gallery, London

9–22 November 1966

Poster

Designed by James Dwyer

Courtesy the artist

X90145

In the exhibition **Unfinished Paintings & Objects by Yoko Ono**, each work required completion by the viewer, either in their imagination or as a physical participant, such as hammering a nail into a board. The exhibition took place at Indica Gallery in London. The gallery was a cultural hub run by artist John Dunbar, which attracted figures in the worlds of art, literature and popular music.

John Lennon met Ono for the first time at the exhibition, offering her an imaginary five shillings to hammer in an imaginary nail. Ono said, 'I met a guy who plays the same game I played.'

Yoko Ono

Mending Piece

1966, photographed November 1966, printed 2024

Photograph, gelatin silver print on paper

Yoko Ono preparing the piece for **Unfinished Paintings & Objects by Yoko Ono**, Indica Gallery, London, 9–22 November 1966

Courtesy Graham Keen / TopFoto

X88889

Poster for **Two Evenings with Yoko Ono**, Africa Centre,
London, presented by **Destruction in
Art Symposium**

28–29 September 1966

Print on paper

Courtesy the artist

X88857

Yoko Ono

Voice Piece for Soprano

Concept 1961, photographed September 1966, printed 2024

Photograph, gelatin silver print on paper

Performed by Yoko Ono in **Two Evenings with Yoko Ono**,

Africa Centre, London, 28–29 September 1966, presented by

Destruction in Art Symposium

Photograph by Nigel Hartnup (born 1944)

Published in **Grapefruit**, the instruction reads:

VOICE PIECE FOR SOPRANO

Scream.

1. against the wind
2. against the wall
3. against the sky

1961 autumn

Courtesy the artist

X88858

[Vitrine]

Programme for **Two Evenings with Yoko Ono**, Africa Centre, London, presented by **Destruction in Art Symposium**

28–29 September 1966

Ink on paper

Courtesy the artist

X90492–3

In 1966, Ono was invited to participate in the **Destruction in Art Symposium** in London. Led by artist and activist Gustav Metzger, the symposium was a month-long gathering of international artists, poets and scientists exploring the importance of destruction in the creation of art. A sequence of 'happenings', including Ono's performance of **Shadow Piece**, took place at various locations in London. Ono also spoke at the Africa Centre in Covent Garden where most of the symposium was held. She was the only woman artist to have a solo event there, performing works including **Cut Piece** and **Bag Piece**.

Draw Circle published in **Art and Artists**, Vol. 1, No. 5

August 1966

Magazine

Tate Archive TGA 20166

Z88777

Art and Artists, Vol. 1, No. 7

October 1966

Magazine

Tate Archive TGA 20166

Z88766

London Look

18 March 1967

Magazine

Cut Piece 1964, performed by Yoko Ono at the Africa Centre,
London, 28–29 September 1966

Photograph by John Prosser

Tate Archive TGA 8714/8/7

Z88774

Tom Picton 1932–2000

Destruction in Art Symposium, Africa Centre, London

13 September 1966, printed c.2006

Photograph, gelatin silver print on paper

Tate Archive TGA 20063

Z88764

Hanns Sohm 1921–1999

Yoko Ono speaking at the **Destruction in Art Symposium**,
Africa Centre, London

11 September 1966, printed 2024

Photograph, gelatin silver print on paper

Staatsgalerie Stuttgart, Archiv Sohm, erworben mit Lotto-
Mitteln 1981
X89624

Yoko Ono

Statement by Yoko Ono at **Destruction in Art Symposium**,
Africa Centre, London

11 September 1966

Audio, stereo

Duration: 12min 42sec

Tate Archive TGA 201617
Z88765

WHITE CHESS SET

For playing as long as you can remember where all your pieces are.

y.o.

Yoko Ono

White Chess Set

1966, exhibition realisation 2024

White chess sets, tables, chairs

Courtesy the artist

X88601

John Lennon 1940–1980

Yoko Ono

WAR IS OVER! IF YOU WANT IT

1969

Photograph, print on vinyl

Billboard on Shaftesbury Avenue, London

Ono and Lennon used their public platform to promote peace. They co-opted the techniques of advertising and political propaganda, using mass media to quickly spread and amplify their message. Ono and Lennon created artworks such as

WAR IS OVER! IF YOU WANT IT, which was distributed in 12 cities around the world through billboards, posters, postcards, and radio and newspaper advertisements.

Photo by Evening Standard/Hulton Archive/Getty Images
X89646

Programme cover for **Ornette Coleman with David Izenzon, Charles Haden, Edward Blackwell and Yoko Ono**, Royal Albert Hall, London

29 February 1968

Print on paper

Courtesy the artist

X89005

Yoko Ono

AOS

Recorded 29 February 1968, released 1970

Audio, stereo

Duration: 7min 6sec

Recorded during rehearsal for a concert at the Royal Albert Hall with Ornette Coleman, Charles Haden, David Izenzon, Edward Blackwell and

Yoko Ono

Released on the album **Yoko Ono/Plastic Ono Band 1970**, Apple Records

Courtesy the artist X89582

Plastic Ono Supergroup

15 December 1969, printed 2024

2 photographs, gelatin silver print on paper

Performing at **Peace for Christmas**, UNICEF event, Lyceum Ballroom, London

Left photograph: Yoko Ono performing **Don't Worry Kyoko (Mummy's Only Looking For Her Hand In The Snow)**

Right photograph: Yoko Ono performing Bag Piece and John Lennon performing **Cold Turkey**

Unidentified photographer

Keystone Press / Alamy Stock Photo X89498

KEYSTONE Pictures USA / Alamy Stock Photo X89013

Yoko Ono

Don't Worry Kyoko (Mummy's Only Looking For Her Hand In The Snow)

Recorded 13 September 1969

Audio, stereo

Duration: 4min 48sec

Recorded during a performance by Plastic Ono Band at the **Toronto Rock and Roll Revival** festival

Released on the album **Live Peace in Toronto 1969** 1969, Apple Records

John Lennon 1940–1980

Yoko Ono

Acorn Event, Coventry Cathedral

15 June 1968, printed 2024

4 photographs, gelatin silver print on paper

Photographs by Keith McMillan (1934–2012)

Courtesy the artist

X89006–9

[Vitrine]

John Lennon 1940–1980

Yoko Ono

Catalogue for **Acorn Event**, Coventry Cathedral

15 June 1968

Offset on paper, staple bound

Artist's book

Courtesy the artist

X89639

John Lennon 1940–1980

Yoko Ono

Acorn Peace

1969

Inscribed box

Ono and Lennon performed **Acorn Event** at the **First National Sculpture Exhibition** in 1968. Together, they planted acorns, one person facing east and one facing west to symbolise

unity across the world. The exhibition was held in the ruins of Coventry Cathedral, a symbolic site of reconciliation for the violence of the Second World War. It was one of the couple's first joint creative projects. In 1969, following their wedding, the couple posted an acorn to 96 world leaders, asking each recipient to plant their own acorn for peace.

Courtesy the artist

X89642

John Lennon 1940–1980

Yoko Ono

Acorn Peace

1969

Photograph, gelatin silver print on paper

Courtesy the artist

X89641

Selection of 3 responses to
Acorn Peace from:

His Majesty Tuanku Ismail Nasiruddin Shah, Yang di
Pertuan Agong, Malaysia

23 October 1969

Prime Minister Golda Meir
of Israel

6 January 1970

Mr Fouche, State President of
the Republic of South Africa

22 January 1970

Ink on paper

Courtesy the artist
X89722-24

John Lennon 1940–1980

Yoko Ono

WAR IS OVER! IF YOU WANT IT

1969

Lithograph on paper

Courtesy the artist

X88676

John Lennon 1940–1980

Yoko Ono

BED PEACE

1969

Film, 16mm, shown as video, colour and sound (stereo)

Duration: 1hour 10min 5sec

Film of **Montreal Bed-In**, 26 May – 2 June 1969

Directed by and starring John Lennon and

Yoko Ono

Filmed by Nic Knowland (born 1941)

Courtesy the artist

X88080

Following their marriage in March 1969, Ono and Lennon hosted week-long **Bed-In for Peace** campaigns in Amsterdam and Montreal. The couple created a media frenzy by inviting peace campaigners and activists to join them in their hotel rooms. While in bed in a hotel in Montreal, joined by Timothy Leary, Petula Clarke, Dick Gregory and Allen Ginsberg, they recorded the track **Give Peace A Chance**. It was quickly adopted by those protesting the American War in Vietnam. Ono explained, 'We're using our money to advertise our ideas so that peace has equal power with the meanies who spend their money to promote war.'

Ono and Lennon began writing and producing music together in 1968, releasing three collaborative albums by the end of the decade. The final of these albums was **Wedding Album**. The first side of the album included the couple calling out each other's names over recordings of their heartbeats. The second side, titled 'Amsterdam', was recorded during their **Bed-In for Peace** campaign. The album came as a box set with printed material, including a reproduction of the couple's marriage certificate.

The couple's first two collaborative albums, **Unfinished Music No. 1: Two Virgins** and **Unfinished Music No. 2: Life with Lions**, are also on display here.

John Lennon 1940–1980

Yoko Ono

Unfinished Music No. 1: Two Virgins

1968

3 album covers

Apple Records/Tetragrammaton

Private collection

X89617, X90146, X90157

John Lennon 1940–1980

Yoko Ono

Wedding Album

1969

Album cover and inserts

Apple Records

Private collection

X89619

John Lennon 1940–1980

Yoko Ono

Unfinished Music No. 2: Life with the Lions

1969

2 album covers

Zapple Records

Private collection

X89618, X90158

Yoko Ono

Ceiling Painting

1966

Ink on paper, glass, metal frame, metal chain, magnifying
glass, painted ladder

Embossed label: FLY

Courtesy the artist

X88583

Yoko Ono

Ceiling Painting

1966

Ink on paper, glass, metal frame, metal chain, magnifying
glass, painted ladder

Embossed label: FLY

Courtesy the artist

X88583

[Wall Text]

APPROXIMATELY INFINITE UNIVERSE

This listening space presents a selection of album covers for records released between 1969 and 2018, alongside a curated playlist.

Ono began exploring the voice as an instrument during a series of radical performances in New York in the early 1960s. The tracks included here highlight Ono's innovative approach to music and sound. They feature open-ended structures, improvised vocals, outtakes and sounds effects.

Between 1968 and 1973, Ono's musical output was prolific. She released music as a solo artist and together with Lennon, including as Plastic Ono Band. A trio of albums produced by Ono and Lennon in the late 1960s – **Unfinished Music No.1: Two Virgins**, **Unfinished Music No.2: Life with the Lions** and **Wedding Album** – reflect their lives and artistic partnership. Ono notes: 'we crossed over into each other's fields, like people do from country music to pop. We did it from avant-garde left field to rock 'n' roll left field. We tried to find a ground that was interesting to both of us. And we both got excited and stimulated by each other's experiences.'

Many tracks connect directly to Ono's artworks and amplify her activist priorities. Some explicitly refer to **Grapefruit** instructions and many reference her engagement with women's liberation. Feminist anthems from the early 1970s to the mid-1990s, including 'Sisters, O Sisters', 'Woman Power' and 'Rising', seek to empower women to 'build a new world', 'have courage' and 'rage'.

Like all her work, Ono's music is uncompromising and outspoken. She explores social and political issues as well as her personal experiences. Her 1981 album, **Season of Glass**, produced following Lennon's assassination in December 1980, is a deeply emotional and public response to her husband's death. Ono comments, 'that was the reason I survived, I think – it was the music that made me survive'.

Yoko Ono

FILM NO. 4 ('BOTTOMS')

1966–7

Film, 16mm, shown as video, black and white,
and sound (mono)

Duration: 1hour 19min

Directed by Yoko Ono

Courtesy the artist

X88068

FILM NO. 4 ('BOTTOMS') strings together footage of around 200 buttocks. For Ono, they represented 'the London scene today'. Participants included artists John and Barbara Latham, writers George Andrews and Eddie Wolfram, and sculptor David Annesley. The audio includes conversations between the participants, Ono and her husband Anthony Cox. At times, the recordings are deliberately out of sync with the images and mixed with Ono's interviews with the British press. Ono's film score for the work instructed: 'String bottoms together in place of signatures for petition of peace.'

Poster for world premiere
screening of Ono's **FILM NO. 4 ('BOTTOMS')**, Jacey Tatler,
London

8 August 1967
Offset on paper

Courtesy the artist
X88860

Yoko Ono protesting ban on **FILM NO. 4 ('BOTTOMS')**

1967, printed 2024

2 photographs, gelatin silver print on paper

Left photograph by Dennis Hart (1927–2020)

Right photograph by unidentified photographer

Dennis Hart/ANL/Shutterstock X88897

Courtesy Daily Sketch/Shutterstock X89002

The British Board of Film Censors banned **FILM NO. 4
(BOTTOMS)**, deeming it 'not suitable for public exhibition'.
Ono staged a peaceful protest outside their headquarters.
She handed out daffodils to reporters and held up images
from the film with text that asked, 'What's wrong with this

picture?'. Ono told the reporters, 'The whole idea of the film is one of peace. It's quite harmless. It is not in the least bit dirty or kinky. There's no murder or violence.' Eventually, the film was granted an X rating and screened in selected cinemas.

Yoko Ono

A Box of Smile

1967

Sterling silver box, mirror

Engraved: A BOX OF SMILE Y.O. '67

A Box of Smile contains a mirror, inviting viewers to open the box and smile back at their reflection. Ono also hoped to make a film of smiles to humanise victims of violence. She wrote: 'My ultimate goal in film-making is to make a film which includes a smiling face snap of every single human ... if [President Lyndon B.] Johnson wants to see what sort of people he killed in Vietnam that day, he only has to turn the channel. Before this you were just part of a figure in the newspapers, but after this you become a smiling face.'

Courtesy the artist

X88863

Yoko Ono

Half-A-Room

1967

29 domestic objects cut in half, paint

Half-A-Room comprises domestic furniture and objects, such as a high-heeled shoe and a bookshelf, cut in half and mostly painted white. Ono presented the work in her 1967 exhibition **Half-A-Wind Show** at London's Lisson Gallery. Reflecting on the work, Ono said, 'Molecules are always at the verge of half disappearing and half emerging ... Somebody said I should put half-a-person in the show. But we are halves already.'

Courtesy the artist

X88599

John Lennon 1940–1980

Yoko Ono

Air Bottles

1967, exhibition realisation 2024

Glass jars, digital print on paper labels, facsimile

Labels:

half-a-cupboard

half-a-door

half-a-shoe

half-a-jacket

half-a-letter

half-a-life

half-a-music

half-a-painting

half-a-wind

Courtesy the artist

X88600

Yoko Ono

Eternal Time

1965

Clock, stethoscope, acrylic box, acrylic pedestal

Engraved: Happy Birthday Julius, love Sylvia / ETERNAL TIME

By Yoko Ono 3/15/65

Forget It

1966

Stainless steel needle, acrylic pedestal

Engraved: FORGET IT YOKO ONO 1966

Courtesy the artist

X88524-5

Yoko Ono

Apple

1966

Apple, acrylic pedestal with brass plaque

Engraved: APPLE

Pointedness

Concept 1964, first realised 1966

Crystal sphere, acrylic pedestal

Engraved: POINTEDNESS YOKO ONO 1964 / THIS SPHERE WILL
BE A SHARP POINT WHEN IT GETS TO THE FAR CORNERS OF THE
ROOM IN YOUR MIND

Courtesy the artist

X88526-7

These are some of the first artworks Ono created using ready-made objects. **Forget It** is an upright sewing needle placed on a plinth. Ono claimed, 'Once I give the instruction, "Forget It", you can never forget it.'

Eternal Time includes a ticking clock without an hour hand, and a stethoscope, which was originally used to listen to the never-ending sound of time passing.

For £200, the buyer of **Apple** could experience the 'excitement of watching the apple decay'. John Lennon visited the exhibition the day before it opened and met Ono after taking a bite out of **Apple**, although this was not the intention of the work.

Yoko Ono

Lion Wrapping Event

3 August 1967

Film, 16mm, shown as video, black and white,

Duration: 26min 3sec

Directed by Yoko Ono

Courtesy the artist

X88620

Yoko Ono

Wrapping Piece

1961, photographed 26 September 1967,
printed 2024

2 photographs, gelatin silver print on paper

Performed by Yoko Ono in **Yoko Ono: Music
of the Mind**, Bluecoat, Liverpool

Photographs by Sheridan Davies (born 1947)

Courtesy of Sheridan Davies

X88890, X89130

Yoko Ono

Sweep Piece

1962, photographed 26 September 1967,
printed 2024

Photograph, gelatin silver print on paper

Performed by Yoko Ono in **Yoko Ono: Music of the Mind**,
Bluecoat, Liverpool

Photograph by Sheridan Davies (born 1947)

Courtesy of Sheridan Davies

X89126

Yoko Ono

Peek Piece

1961, photographed 26 September 1967,
printed 2024

Photograph, gelatin silver print on paper

Performed by Yoko Ono in **Yoko Ono: Music
of the Mind**, Bluecoat, Liverpool

Photograph by Sheridan Davies (born 1947)

Courtesy of Sheridan Davies

X89004

These photographs show Ono in Liverpool, performing works that encouraged audience participation. During **Peek Piece**, she silently peered out at the audience from behind a white box. For **Promise Piece**, she smashed a vase with a hammer, inviting audience members to take a piece and promise to return in 10 years to put it back together. In **Wrapping Piece**, Ono invited viewers onstage and asked them to wrap her in gauze until she disappeared. The performance was part of a series of concerts called **Music of the Mind** that Ono put on in Liverpool and London.

Documentary footage of **Yoko Ono: Music of the Mind**,
Bluecoat, Liverpool

26 September 1967

Film, 16mm, shown as video, black and white,
and sound (stereo)

Duration: 3min 30sec

Filmed by Granada TV

ITV Archive

X88861

Poster for **Yoko Ono: Music of the Mind**, Bluecoat, Liverpool

26 September 1967

Print on paper

Courtesy the artist

X88862

Invitation for **Music of the Mind: Yoko Ono at The Saville**, The Saville Theatre, London

8 December 1967

Print on paper

Courtesy the artist

X89449

[Wall Text]

'THE MESSAGE IS THE MEDIUM'

This gallery brings together works and performances Ono made in England between 1966 and 1971. During her five-year stay here, Ono connected with artists, musicians and writers, including musician John Lennon (1940–1980), her future husband and long-term artistic partner.

In September 1966, Ono was invited to take part in the **Destruction in Art Symposium** in London. Ono performed several works and gave a talk outlining the fundamentals of her participatory art. They can be summarised as: event-based; engaged with the everyday; personal, partial or presented as unfinished; a catalyst to creative transformation; and existing within the realm of the imagination.

In November that year, Ono opened a solo exhibition at Indica Gallery in London. She exhibited mostly white and transparent objects that were listed as 'unfinished'. Many works were accompanied by an instruction inviting audiences to complete them in their imagination. Ono also supplied materials, allowing visitors to physically complete others.

In the context of the US civil rights movement, second-wave feminism and growing opposition to the American War in Vietnam (1955–1975), Ono's campaigning work gained mainstream interest. Working in collaboration with Lennon, Ono used her art and global media platform to advocate for humanitarian causes and world peace. In the late 1960s, they wrote to world leaders, created billboard campaigns, recorded songs and staged **Bed-In** events. Their message of nonviolence resounded in their song 'Give Peace a Chance', which became an anthem of the international peace movement.

Gwyn Richards (born 1946) **Yoko Ono: Music of the Mind**, Bluecoat, Liverpool, 26 September 1967. Courtesy Gwyn Richards

Yoko Ono **Glass Hammer** 1967, photographed 1967. Yoko Ono holding the work during **Half-A-Wind Show**, Lisson Gallery, London, 11 October – 14 November. Photograph by Clay Perry (born 1940). Courtesy the artist

§

ROOM 6

ROOM 6

Yoko Ono

FLY

1970–1

Film, 16mm, shown as video, colour and
sound (mono)

Duration: 25min

Score and concept by Yoko Ono

Directed by Yoko Ono & John Lennon

Soundtrack by Yoko Ono & John Lennon

Courtesy the artist

X88069

Yoko Ono

Freedom

1970

Film, 16mm, shown as video, colour
and sound (mono)

Duration: 1min 5sec

Directed by Yoko Ono

Soundtrack by John Lennon

Courtesy the artist

X88077

[Wall Text]

FLY

In the room to your left, Ono's 24-minute film **FLY** and one-minute film **Freedom** are screening continuously, one after the other.

Ono and Lennon settled in New York at the start of the 1970s. They continued to collaborate on projects and both **FLY** and **Freedom** were made during this time. Ono has long explored the dynamics of power, vulnerability and violence in her art and music. In these films, she engages with the US women's liberation movement of the late 1960s and 1970s. Second-wave feminism moved beyond the first-wave focus on suffrage, advocating for far greater societal change. For Ono, this includes explorations of power structures, women's oppression and role in society, discrimination and the nature of equality.

FLY is based on Ono's 1968 score **Fly (Film No.13)**, which reads, 'Let a fly walk on a woman's body from toe to head and fly out of the window'. It features actress Virginia Lust, real flies 'supplied by New York City' and a multi-layered soundtrack that mixes Ono's voice with guitar instrumentals by Lennon. Ono describes both the woman's body and the fly as representations of herself. The fly carries associations

of dirt and decay while also embodying the concept of a free spirit. Ono frequently explores flight as a physical act and a metaphorical concept. Both act as symbols of liberation and empowerment.

Freedom depicts Ono striving to break free from her bra. The film acts as a commentary on women's struggle to escape societal constraints. Shortly after making the film, Ono wrote her 1971 manifesto, **The Feminization of Society**, noting: 'If we try to achieve our freedom within the framework of the existing social set-up, men, who run the society, will continue to make a token gesture of giving us a place in their world.'

ROOM 7

ROOM 7

[Wall Text]

SURRENDER TO PEACE

This room brings together works from the mid-1960s to 2009. They reveal Ono's use of the sky as a metaphor for freedom and limitlessness, her ambition to heal the self and the world, and her message of peace.

In 1983, Ono placed an advert in the **New York Times** that took the form of an article titled 'Surrender to Peace'. She wrote: 'Our purpose is not to exert power but to express our need for unity despite the seemingly unconquerable differences. We as the human race have a history of losing our emotional equilibrium when we discover different thought patterns in others. Many wars have been fought as a result. It's about time to recognize that it is all right to be wearing different hats as our heartbeat is always one.'

The concepts of trauma and healing run consistently throughout Ono's practice. As a child fleeing the bombing of Tokyo during the Second World War, Ono found comfort

in the constant presence of the sky. She remembers: 'Even when everything was falling apart around me, the sky was always there for me ... I can never give up on life as long as the sky is there.'

Ono is deeply critical of violence, believing the world can start to heal if violence is confronted. Much of her work is an invitation to see the world differently, from another perspective. This approach is encapsulated in a work like **A HOLE** (in the centre of this room). A pane of glass shot by a bullet reads: 'Go to the other side of the glass and see through the hole.'

Yoko Ono

Instruction Painting series

1999

Acrylic paint on canvas

FLY

IMAGINE

YES

REMEMBER

TOUCH

Courtesy the artist

X89011, X89828–30, X89832

Yoko Ono

A HOLE

2009

Engraved glass, shot with a bullet hole, steel frame

Engraved: A HOLE / GO TO THE OTHER SIDE OF THE GLASS AND
SEE THROUGH THE HOLE.

Courtesy the artist

X89645

Yoko Ono

Franklin Summer

1994–ongoing

48 works, ink on paper

Ono began this series of 'automatic drawings' in 1994. They are a form of spontaneous drawing where the artist's subconscious plays a role in the outcome. Using her dot-drawing style, Ono created hundreds of drawings exploring natural forms, sometimes with facial or phallic imagery. She wrote of these works: 'The dots accumulated into a mass and figures emerged from them ... It was very much like what one goes through in meditation.'

Courtesy the artist

X88619

Yoko Ono

SKY TV

1966, exhibition realisation 2024

Closed circuit video installation

Courtesy the artist

X88602

Here, we see the sky above Tate Modern in real time. During the Second World War, Ono and her brother were evacuated from Tokyo to the countryside where food was scarce. They would stare at the sky and imagine their favourite foods. In a biographical statement written in 1966, Ono noted: 'early childhood: collected skies'.

Every iteration of **SKY TV** is a live feed of the sky above the work's location. When Ono first made the work in 1966, it was one of the first ever live-feed video installations. Her use of new instant playback technology in art was radical.

A PIECE OF THE SKY

Take a piece of the sky.
Know that we are all
Part of each other.

y.o.

Yoko Ono

Helmets (Pieces of Sky)

2001

Military helmets, puzzle pieces, instruction

Ono invites you to take a piece of the sky, which she sees as a hopeful symbol of limitless imagination. The pieces are presented in German army helmets from the Second World War, referencing the violent fragmenting of hope through war. Despite being dispersed, the puzzle pieces are still designed to come together and reform the sky. They suggest the possibility for healing through collective action or thought.

Courtesy the artist
X88613

Yoko Ono

SCREAM

2010

Audio

Duration: 5min

Courtesy the artist
X90522

[Vitrine]

Yoko Ono

Museum of Modern [F]art

1–15 December 1971

3 works, offset on paper

Artist's book by Yoko Ono

Photographs by Iain Macmillan (1938–2006)

Courtesy the artist

X88864, X89643–4

In 1971, Ono decided to make her debut exhibition at the Museum of Modern Art, New York, without the museum's knowledge. She placed advertisements in the **Village Voice** announcing **Museum of Modern [F]art, Yoko Ono – One Woman Show** and published a catalogue for the unofficial exhibition. A sign inserted at the museum's entrance claimed that Ono had released hundreds of flies soaked in her perfume into the museum for visitors to find. Ono hired a film crew to ask puzzled visitors leaving the museum for their thoughts on her conceptual exhibition.

Yoko Ono

The Museum of Modern Art Show

2 December 1971

Film, 16mm, shown as video, colour
and sound (mono)

Duration: 6min 43sec

Directed by Yoko Ono

Courtesy the artist

X89010

ROOM 8

ROOM 8

ADD COLOUR (REFUGEE BOAT)

Just blue
like the ocean

y.o.

Yoko Ono

Add Colour (Refugee Boat)

Concept 1960, first realised 2016, exhibition realisation 2024
Wooden boat, paint, brushes, instruction

Courtesy the artist
X88085

[Wall Text]

ADD COLOUR (REFUGEE BOAT)

Add Colour (Refugee Boat) begins as an all-white boat in an all-white room. Ono's instruction for this collective, participatory work reads: 'Just blue like the ocean.' You are invited to contribute your hopes and beliefs in blue and white.

Ono conceived the work after being moved by international press coverage of the hundreds of thousands of refugees risking their lives to travel to Europe by sea. This participatory work invites you to reflect on this urgent and ongoing refugee crisis. The United Nations Refugee Agency predicts that, in 2024, the number of people across the world forcibly displaced and stateless will rise to more than 130 million.

Ono made her first **Add Colour** work at her Chambers Street loft in 1961, splattering sumi ink onto a long stretch of raw canvas. She developed the idea in 1966, at Indica Gallery in London, inviting her audience to add colours to small blank canvases to make a collective work of art. With **Add Colour (Refugee Boat)**, Ono invites us to consider the impact collective action can have. The work encapsulates her belief in human agency and her understanding that 'we are sharing this world' and sharing our responsibility for it.

ROOM 9

ROOM 9

MY MOMMY IS BEAUTIFUL

Write your thoughts
of your mother.
Or pin a photograph
of her to the canvas.

y.o.

Yoko Ono

WHISPER

17 November 2013

Video, projection, colour and sound (stereo)

Duration: 10min 27sec

Performed by Yoko Ono at Sydney Opera House

Recorded at Sydney Opera House

With thanks to the Sydney Opera House Trust

X89615

Yoko Ono

My Mommy Is Beautiful

1997

9 inkjet prints on canvas

Courtesy the artist

X89616

Yoko Ono

My Mommy Is Beautiful

2004, exhibition realisation 2024

15 canvases, paper, pens, tape, table,
chairs, instruction

Courtesy the artist

X88616

[Wall Text]

THE PERSONAL IS POLITICAL

The final room of the exhibition brings together two works that reveal Ono's use of personal experiences and reflection to encourage collective responses.

My Mommy is Beautiful is a two-part work exploring our relationship to our mothers. Suspended at height, a series of photographs embody Ono's humour and humanity. She comments: 'one has to look up at the vagina and the breasts on the ceiling – rather like looking up at your mom's body when you are a baby.' Ono invites you to: 'Write your thoughts of your mother. Or pin a photograph of her to the canvas.' The hope is that the work evolves over the course of the exhibition as an intimate homage to mothers.

Ono states that all her work 'is a form of wishing'. The exhibition closes with **WHISPER**, performed by Ono in her eightieth year. The artist's powerful vocals repeat the words 'I wish ... let me wish'. For Ono, our most important wish is one for peace. In Ono's words:

Power works in mysterious ways. We don't have to do much. Visualize the domino effect and just start thinking PEACE. Thoughts are infectious. Send it out.

The message will circulate faster than you think.

It's Time for Action.

The Action is PEACE

Think PEACE, Act PEACE, Spread PEACE

IMAGINE PEACE

PEACE is POWER!

EXIT CONCOURSE

EXIT CONCOURSE

Yoko Ono

Many rooms, many dreams, many countries in the same space ...

1966, exhibition realisation 2024

Vinyl on wall in the artist's handwriting

From **The Blue Room Event 1966**

Courtesy the artist

X90148

Yoko Ono

PEACE is POWER

2017, exhibition realisation 2024

Vinyl on wall

Throughout her career, Yoko Ono has spread her messages for global peace using billboards, newspaper and magazine advertisements, posters and social media posts. In 2007, she unveiled the **IMAGINE PEACE TOWER** in Iceland. **IMAGINE PEACE** is inscribed onto the tower in 24 different languages.

Since 2017, Ono has also spread the message **PEACE is POWER**.

In addition to this billboard-scale version in English, the phrase appears in 24 different languages on the windows of the Restaurant on Level 6 of Tate Modern's Natalie Bell Building, overlooking the city.

Courtesy the artist

X88972

[Spotify label]

Hear a curated playlist of Yoko Ono's music on Spotify. Covering 1968–2018, the chosen tracks highlight Ono's wide-ranging interests and styles. They include early solo releases that defy categorisation, to more conventional pop-rock and remixes by other musicians. Often emotional and poetic, Ono's music and lyrics challenge our perceptions and understanding of the world around us.

To listen, scan the code using search in your Spotify app.

Please use headphones in the gallery.

