

K20

Press kit
September 26, 2024
page 1/15

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Press Kit: YOKO ONO. MUSIC OF THE MIND

YOKO ONO. MUSIC OF THE MIND

September 28, 2024 – March 16, 2025

K20 – Kunstsammlung Nordrhein-Westfalen, Düsseldorf

Press preview: Thursday, September 26, 2024, 10 am at K20

Press conference: Thursday, September 26, 2024, 11 am at K20

With:

- Susanne Gaensheimer, Director Kunstsammlung Nordrhein-Westfalen, Düsseldorf
- Patrizia Dander, Curator of the exhibition

Content

K21

Press Text Exhibition

Opening, Supporting Program

Exhibition Preview

Annex (biography, quotes)

Download press information and images:

Installation views:

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Kunstsammlung Nordrhein-Westfalen presents major solo exhibition by YOKO ONO

The Kunstsammlung Nordrhein-Westfalen, in cooperation with Tate Modern, presents a comprehensive solo exhibition celebrating the groundbreaking and influential work of artist and activist Yoko Ono (b. 1933 in Tokyo). Ono is a trailblazer of early conceptual and participatory art, film and performance, a celebrated musician, and a formidable campaigner for world peace. Spanning seven decades of the artist's powerful, multidisciplinary practice from the mid-1950s to now, **YOKO ONO. MUSIC OF THE MIND** traces the development of Ono's innovative work and its enduring impact on contemporary culture. The exhibition in K20 brings together over 200 works including instruction pieces and scores, installations, films, music and photography, revealing a radical approach to language, art and participation that continues to speak to the present moment. Ono's practice occupies a pioneering position within Conceptual Art and Fluxus and thus deeply resonates in Düsseldorf – a city with a rich history in both these international art movements.

K21

Ideas are central to Ono's art, often expressed in poetic, humorous and profound ways. The exhibition starts by exploring her pivotal role in experimental avant-garde circles in New York and Tokyo, including the development of her "instruction pieces" – written instructions that ask readers to imagine, experience, make or complete the work. Some exist as a single verb such as FLY or TOUCH. Others range from short phrases like "Listen to a Heartbeat" and "Step in all the puddles in the city," to tasks for the imagination like "Painting to be Constructed in your Head." Each word or phrase aims to stimulate and unlock the mind of the reader. Previously unseen photographs show Ono's first Instruction Paintings at her loft studio on 112 Chambers Street in New York – where she and composer La Monte Young hosted experimental concerts and events – and in her first solo exhibition at AG Gallery in 1961. The typescript draft of Ono's ground-breaking self-published artist book Grapefruit (1964), compiling her instructions written between 1953 and 1964, will be displayed in its entirety. Visitors are invited to activate Ono's instructions, exchanging handshakes with strangers in Painting to Shake Hands (1961), concealing themselves in the interactive work Bag Piece (1964) – first performed by Ono in Kyoto, in the same concert in which she performed her iconic work Cut Piece (1964) –, or bringing their shadows together in Shadow Piece (1963).

In 1966 Yoko Ono moved to London where she ended up staying for five years. This is where she became embedded within a countercultural network of artists, musicians and writers, meeting her future husband and longtime collaborator John Lennon. Key installations from Ono's influential exhibitions at Indica and Lisson Gallery will feature, including Apple (1966) and the poignant installation of halved domestic objects Half-A-Room (1967). Ono's banned Film No. 4 ("Bottoms") (1966-7) which she created as a "petition for peace" will be displayed alongside material from her influential talk at the Destruction in Art Symposium, in which she described the fundamental aspects of her participatory art: 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. Visitors will be able to participate in White Chess Set – a game featuring only white chess pieces and a board of white squares, with the instruction “play as long as you can remember where all your pieces are” – a work first realized in 1966 that demonstrates Ono’s anti-war stance.

Key themes that recur throughout Ono’s work will be explored across decades and mediums. This includes the “sky” which appears repeatedly as a metaphor for peace, freedom and limitlessness. As a child fleeing Tokyo during World War II, it was in the constant presence of the sky that Ono found solace and refuge. It appears in the instruction piece Painting to See the Skies (1961), and the 1966 installation SKY TV, broadcasting a live video feed of the sky above K20. The artist’s commitment to feminism will be illustrated by documentation of the performance Cut Piece as well as key films including FLY (1970-1), in which a fly moves over a naked woman’s body while Ono’s vocals chart its journey, and Freedom (1970), depicting Ono as she attempts and fails to break free from her bra. In a section devoted to Ono’s music, feminist anthems such as Sisters O Sisters (1972), Woman Power (1973) and Rising (1995) embolden women to build a new world, “Have courage / Have rage,” amplifying Ono’s works that denounce violence against women.

Ono has increasingly used her art and global media platform to advocate for peace and humanitarian campaigns, initially collaborating with her late husband John Lennon. The billboard campaign ‘WAR IS OVER!’ (IF YOU WANT IT) (1969) used the language of advertising to spread a message of peace. The film BED PEACE (1969) documents the second of the couple’s “bed-in” events staged in Amsterdam and Montreal, during which they spoke with the world’s media to promote world peace amid the Vietnam War. Kunstsammlung Nordrhein-Westfalen will also stage Ono’s recent project Add Colour (Refugee Boat), first activated in 2016, inviting visitors to add blue paint to white gallery walls and a white boat while reflecting on urgent issues of crisis and displacement.

The exhibition 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.” This expansive logic also extends to the exhibition format itself. As part of the exhibition, works by Ono are presented across K20. Visitors are invited to share their wishes for peace on a Wish Tree (1996) close to the entrance of the exhibition. Ono’s instruction Painting to Be Constructed in Your Head (“Observe three paintings carefully. Mix them well in your head.”) (1961) will be on view in the recently inaugurated collection display. And PEACE is POWER (2017) will spread to both the façade of the museum as well as to the windows of Salon20, where it will guide the view from the inside of the museum onto Düsseldorf’s lively Grabbeplatz. Throughout the month of October, a new activation of Yoko Ono’s campaign to THINK PEACE, ACT PEACE, SPREAD PEACE, IMAGINE PEACE – PEACE is POWER (2024) will be displayed at Köbogen. It will send out Yoko Ono’s timely call for peace way beyond the museum walls.

K20

Press kit
September 26, 2024
page 4/15

YOKO ONO. MUSIC OF THE MIND is organized by Tate Modern, London in collaboration with Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

The exhibition is curated by Patrizia Dander, former Head of Curatorial Department, Kunstsammlung Nordrhein-Westfalen, and Juliet Bingham, Curator, International Art, Tate Modern, with Ursula Pokorny and Catherine Frèrejean, Assistant Curators, Kunstsammlung Nordrhein-Westfalen, and Andrew de Brún, Assistant Curator, International Art, Tate Modern.

The exhibition 'YOKO ONO. MUSIC OF THE MIND' is supported by STRÖER and Shiseido Ginza Tokyo.

Media Partner of the Exhibition
Monopol Magazin

Exhibition catalogue

Yoko Ono. Music of the Mind

Edited by: Juliet Bingham, Jon Hendricks, Connor Monahan, Susanne Gaensheimer, Patrizia Dander

Contributions by: Sanford Biggers, Juliet Bingham, Patrizia Dander, Catherine Lord, Helen Molesworth, Yasufumi Nakamori, Yoko Ono, Barbara Rose, Naoko Seki, David Toop, Kira Wainstein, Andrew Wilson

German (The digital English copy is available via presse@kunstsammlung.de or in hardcover via Tate modern.), March 2024, 304 pages, 256 illustrations., 3-sided trimmed paperback, 240 mm x 172 mm, 42,- EUR

K21

Media Partner of the Kunstsammlung Nordrhein-Westfalen
Frankfurter Allgemeine Zeitung

Sponsored by the Ministry of Culture and Science of the State of North Rhine-Westphalia

Supporting Program

Opening of the Exhibition

Friday, September 27, 2024, 7 pm

K20

Speakers:

- Susanne Gaensheimer, Director Kunstsammlung Nordrhein-Westfalen, Düsseldorf
- Patrizia Dander, Curator of the exhibition

Sneak Peek – Preview for Young Adults

Even before the official opening, high school, college, and university students and trainees are invited to experience the exhibition and talk with special guests. This time, our guest is Antonia Alessia Virginia Beeskow, a sound artist from Düsseldorf.

Friday, September 29, 2024, 4 – 5.30 pm

Free admission with student ID card

Art-diary for children

The art-diary guides children through the exhibition and invites them to engage creatively and playfully. The impulses are closely linked to Yoko Ono's work. For example, the booklet can be unfolded into a map that can be designed in such a way that it can be used to get lost.

The art diary also provides information in child-friendly language about selected works of art in the exhibition and about Yoko Ono's thoughts and actions. The children have plenty of space for their own ideas and can document their visit to the exhibition in the art-diary. The art-diary is aimed at children of primary school age and above. Families with younger children can also use the booklet by exploring the tour together.

Performance

Performances inspired by Yoko Ono by Jimmy Robert and Mira Mann

Saturday / November 23, 2024 / 5:00 pm / Free admission

Film

Films by Yoko Ono from morning to evening

Saturday / January 1, 2025 / 11 am – 6 pm / Free admission with exhibition ticket

Music

The editors of grapefruits, a feminist fanzine from Düsseldorf and Cologne, are putting together a one-day music program. They will present the special issue of their magazine dedicated to Yoko Ono and invite other musical acts.

Saturday / February 2, 2025 / 12 noon – 5.30 pm / Free admission

Guided Tours**An Overview of the Exhibition**

Sundays / 3 – 4 pm / Fee: € 3 / Registration required

and on _OPEN HOUSE. KPMG Evenings / Free admission / Registration on site

Guided tours for children (ages 5 and up)

See the exhibition and then get creative yourself!

September 29: Who is YOKO ONO, anyway?

October 27: Doing things by halves

November 24: Imagination: Your superpower

K20

Press kit
September 26, 2024
page 6/15

December 15: Won't she get into trouble?

Sundays / 3:00 – 4:30 p.m.

Free admission, registration required

Make a wish!

Linklaters Theme Day for the whole family

A full day of workshops, guided tours, and activities for young and old at K20

Sunday / January 19, 2025 / 11 am – 2 pm / Free admission

Workshops for children

The Secret Life of Nature (ages 5 – 6)

"I love you, Earth!" Yoko Ono has written on large billboards. She invites us to measure clover leaves, to look at the sky through a hole, and to give all the clouds a name. In this workshop, we follow Yoko Ono into urban nature, searching for the colors of autumn and discovering the secret life of nature in the park.

Thu. – Fri. / October 17 – 18, 2024 / 10 am – 1 pm

Fee: €16 plus €3 for materials / Registration required

Grapefruit – A Dance Workshop (ages 8 – 12)

What does a grapefruit have to do with dance? And what does "MUSIC OF THE MIND" mean? In this dance workshop, we will take you on an exciting and moving journey through Yoko Ono's exhibition, transforming her texts and works into dance. Together, we will create our own choreographies to perform in the museum. No dance experience necessary!

Sat. – Sun. / January 4 – 5, 2015 / 2 – 5 p.m.

Fee: € 16 / Registration required

K21

Exhibition Preview

Katharina Sieverding

November 1, 2024 – March 23, 2025

Kunstsammlung Nordrhein-Westfalen, Düsseldorf

Press Preview: October 31, 2024, from 10 am at K21

Press Conference: 11 am

Opening: October 31, 2024, 7 pm at K21

The Kunstsammlung Nordrhein-Westfalen is honoring the work of the internationally renowned Düsseldorf-based photographer Katharina Sieverding (b. 1941 in Prague) with a major survey exhibition. The multiple award-winning artist became famous for her iconic close-ups of her own face and her large-format photographs, which she was one of the first to introduce to the art world in the mid-1970s.

K20

Press kit

September 26, 2024

page 7/15

With a strong background in theater studies, she records, dissects, and diagnoses historical and contemporary issues and social wounds, making gender boundaries fluid and questioning the power and abuse of images. Her monumental works, which can be categorized as performance, body art, and experimental film, have added a new dimension to photography. In the context of her interdisciplinary thinking and work, she understands photography as a malleable and transformable material.

To this day, Katharina Sieverding's work takes a political stance: on National Socialism and the question of German identity against the backdrop of anti-democratic forces, but also on global issues. Her works deal with the causes and consequences of wars and their complex constellations of power and violence, as well as with mankind's destructive exploitation of planet Earth. Even when her works refer directly to current events, they seem timelessly contemporary.

At K21, in addition to key works from the artist's nearly sixty-year career, her extensive archive will also be included in the exhibition for the first time as an open space for discourse.

Curator: Isabelle Malz

The exhibition *Katharina Sieverding* is made possible by NATIONAL-BANK AG and is supported by the Kunststiftung NRW, the Landschaftsverband Rheinland, the LEAP Society, and Ströer.

K21

Media partner of the Kunstsammlung Nordrhein-Westfalen:
Frankfurter Allgemeine Zeitung

Supported by the Ministry of Culture and Science of the State of North Rhine-Westphalia

Annex

Biography

Yoko Ono is an artist, musician, and activist.

Born in Tokyo, 1933, Ono grew up in Japan, with periods spent abroad in San Francisco and New York. She was the first woman admitted to the philosophy program at Gakushuin University, Tokyo, where she studied before moving to New York in 1953 to attend Sarah Lawrence College.

In 1956 she settled in Manhattan with her then husband, composer Toshi Ichiyanagi. Immersed in a community of artists and composers, Ono began to develop her own art practice, often in the form of instruction, inviting the viewers' participation. In 1960 Ono rented a loft on Chambers Street in Lower Manhattan and began organizing performances and events in the space, becoming a vital part of the New York avant-garde scene.

In 1961, Ono's first solo exhibition was held at George Maciunas' AG Gallery in New York. *Painting To Be Stepped On*, a work of canvas placed on the floor with a card inviting the viewer to step on it, was one of several *Instruction Paintings* exhibited. Later that year Ono gave a performance at Carnegie Recital Hall of works involving movement, sound, and voice including, *AOS – To David Tudor*, and *A Grapefruit in the World of Park*.

K21

In 1962, she returned to Tokyo, where at the Sogetsu Art Center she debuted new performances including, *The Pulse*, and exhibited her *Instructions for Paintings*, a progression from works shown at AG Gallery, this time comprised of only written instruction, marking a key moment in the history of conceptual art. Later that year she performed with John Cage on a concert tour throughout Japan. In 1964, Ono performed *Cut Piece* and *Bag Piece* in Kyoto and Tokyo, and self-published *Grapefruit*, her foundational book of instructions.

In 1965 Ono returned to New York, continuing to perform and stage events, pioneering new ways of disseminating her art through advertising and postcard events, and began making her own films, including Film No. 4, *Match* and *Eyeblink*.

In the fall of 1966, Ono was invited to London to perform and lecture in the *Destruction in Art* Symposium. Remaining in London, Ono had a solo exhibition at Indica Gallery, and Lisson Gallery the following year, showing new conceptual object-based works like *White Chess Set*, *Apple*, and *Half-A-Room*. During this period, she continued to make films, including a new version of *Film No. 4 (Bottoms)*, and presented a series of performances, including her concert tour *Music of the Mind*.

At her Indica Gallery exhibition Ono met John Lennon, beginning a personal and artistic relationship in art, film, music, and activism. By 1968 their conceptual events to promote peace had become world-wide news, including the Bed-In for Peace held in an Amsterdam hotel room during their honeymoon in 1969 and later in Montreal.

In the early 1970s Ono's activities, along with Lennon, primarily centered around music and activism, releasing five solo and collaborative albums over three years. In 1971 Ono had her first retrospective exhibition, *This Is Not Here*, at the Everson Art Museum. Later that year, *Museum of Modern [F]art*, Ono's unofficial conceptual exhibition at the museum was advertised in the Village Voice and documented as a new film.

In 1973, Ono and Lennon announced the birth of a new conceptual country, Nutopia, with "no land, no boundaries, no passports, only people." In 1975 the birth of their son Sean Ono Lennon influenced the couple's decision to take a break from public life.

In August 1980, Ono and Lennon returned to the studio to record their first album together since 1972. *Double Fantasy* was released in November and went on to win the 1981 Grammy Award for Album of the Year. Less than a month after its release, Lennon was shot and killed outside their home in New York.

Emerging from the tragedy of Lennon's death, Ono immersed herself in making music, releasing several albums during the decade. "It was the music that made me survive" Ono said. After a long absence from exhibiting her art in museums and galleries, Ono's 1989 solo exhibition at the Whitney Museum of American Art, *Yoko Ono: Objects, Film*, signaled a renewed interest in her art, which continued to be exhibited extensively across the world.

In 2000 *Yes Yoko Ono*, a retrospective exhibition originating at the Japan Society Gallery in New York toured to thirteen international venues over four years. In 2007, Ono unveiled the *IMAGINE PEACE TOWER* on Videy, an island off the coast of Reykjavik, Iceland, giving a permanent home to her and Lennon's long-standing commitment to world peace. In 2009 she was awarded the Golden Lion for Lifetime Achievement at the 53rd Venice Biennale. That same year, Ono released *Between My Head and the Sky*, her first studio album as Plastic Ono Band since 1973. In 2018, Ono released her thirteenth solo studio album, *Warzone*.

Ono's work has continued to be honored with numerous exhibitions in some of the world's most prestigious international venues, including The Museum of Modern Art in New York (2015) and Tate Modern in London (2024).

In a career spanning more than seventy years, Ono's work as an artist and activist remains singularly relevant and continues to challenge the boundaries of artist and audience.

Quotes

On art and being an artist:

'I don't believe in collectivism of art nor in having only one direction in anything... Art is not merely a duplication of life. To assimilate art in life is different from art duplicating life.' **To the Wesleyan People, 23 January 1966**

'Art is the desire to be truthful.' **Hans Ulrich Obrist & Yoko Ono: The Conversation Series Vol. 17: Interview IV -Artistic Freedom, Inspiration and Space Transformers (Telephone Interview, April 2009) p.75**

'Art, for me, is about survival for my mind - like, if I don't do these things, then I might become insane or something. So it helps you keep your sanity just to do it. You have to release your emotion in order to keep your sanity.' **Interview Magazine. 26 November 2013**

'Anybody can be an artist. It doesn't involve having a talent. It involves only having a certain frame of mind, an attitude, determination, and imagination that springs naturally out of the necessity of the situation.' **What Is the Relationship Between the World and the Artist? May 1971**

'Artists are not here to destroy or to create. Creating is just as simple and artless a thing to do as destroying. Everyone on Earth has creativity.' **What Is the Relationship Between the World and the Artist? May 1971**

On imagination:

'Whatever I can contribute is in the imaginary field... Because I have a very limited body; for instance, as an artist I can't even stretch my own canvas. And also I'm lazy, and so instead of going on a trip, which is unpleasant anyway because you have to cope with wind, and dust, and all sorts of things like that, I'd rather stay in a small room and just dream about it. All my instructions came about from that. I hate to make my hands dirty with paint and all that. I'm not one of those physical painters who love to just soak their hands in paint. So all my paintings are imaginary instructions, and my music is imaginary, too, so when you go into my concert you just hear your mind music.' **The American Art Tapes: Voices of Twentieth-Century Art by John Jones & Nicolette Jones p. 256 (interviewed 11 April 1966)**

'I think people are gradually getting more and more inclined to... communicating without using physical effort, but mental effort.' **The American Art Tapes: Voices of Twentieth-Century Art by John Jones & Nicolette Jones p. 256 (interviewed 11 April 1966)**

On her instructions:

'Since my pieces are meant to be spread by word-of-mouth, most pieces only have titles or very short instructions... my music is performed only to induce a situation in which people can listen to their own mind music. Therefore maximum silence is required in presenting the pieces. Also, every performance should be considered a rehearsal and unfinished.' **9 Concert Pieces for John Cage, 15 December 1966**

K20

Press kit
September 26, 2024
page 11/15

'Soon there will be no need for artists, since people will start to write their own instructions or exchange them and paint.' **Letter to Ivan Karp, 1965**

'In your head, for instance, it is possible for a straight line to exist - not as a segment of a curve but as a straight line. Also, a line can be straight, curved and something else at the same time... A sunset can go on for days. You can eat up all the clouds in the sky. You can assemble a painting with a person in the North Pole over a phone, like playing chess.' **To the Wesleyan People, 23 January 1966**

'I think painting can be instructionalised. Artist, in this case, will only give instructions or diagrams for painting - and the painting will be more or less a do-it-yourself kit according to the instructions. The painting starts to exist only when a person follows the instructions to let the painting come to life. From there on, the painting goes through a life transformation, by people adding their own efforts to the painting, according to or, sometimes, against the given instruction, thus taking an active part in the existence of the painting.' **Letter to Ivan Karp, 4 January 1965**

[on Grapefruit] 'I wasn't sure if people would get it. I wasn't creating for people. I was creating for myself.' **Interview Magazine, 26 November 2013**

K21

'Ideas came to me like I was tuning into some radio from the sky. I was always frustrated that I couldn't realize most of my ideas. But by instructionalizing my artwork I was, in effect, delegating the final outcome of it to others... The instructions became more and more conceptual as well. In the conceptual world, you did not have to think about how an idea could be realized physically. I could be totally daring.' **Yoko Ono - Hans Ulrich Obrist, The Conversation Series, vol. 17: I - Mix a Building and the Wind, New York, November 2001 p.10**

'I wanted to give an unfinished work for others to add to, not to merely repeat... In those days, most artists hated the idea of letting anybody touch or vary their works. It was a big step for me, too. I am a perfectionist. I, also, did not like the fact that somebody will touch my work. I did it in spite of myself, in a way. You can say that I did it for my growth, for me to let go my artistic ego. I felt like I was representing the whole artistic community and releasing my ego on behalf of the elitist group of people.' **Mix a building and the wind: An Interview of Yoko Ono by Hans Ulrich Obrist, 2001**

On music:

'I think of my music more as a practice (gyo) than a music. 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.' **To the Wesleyan People, 23 January 1966**

K20

Press kit

September 26, 2024

page 12/15

'When I hear music, my body just starts to move. It has nothing to do with training or anything. That's just me. That's just my body. And I was like that as a child, too.' **Interview Magazine, 26 November 2013**

'Pop music is the people's form, you see. Intellectuals trying to communicate with the people usually fail. ... If I want to communicate with people, I should use their language. Pop songs are that language. They're a very strong form of communication.' **All We Are Saying: The Last Major Interview With John Lennon and Yoko Ono by David Sheff, p.36-7 (interview conducted in 1980)**

'I was doing music of the mind - no sound at all, everybody sitting around just imagining sounds.' **Rolling Stone, 18 March 1971**

'We received homework in which you were supposed to listen to the sound of the day, and translate each sound into musical notes. This made me into a person who constantly translated the sounds around her into musical notes as a habit.' **Yoko Ono - Hans Ulrich Obrist, The Conversation Series, vol. 17: I - Mix a Building and the Wind New York, November 2001 p.7-8**

K21

On the Avant-Garde:

'I met John Cage towards the end of the '50s, through Stefan Wolpe. What Cage gave me was confidence that the direction I was going in was not crazy. It was accepted in the world called "the avant-garde" ... I met all of them: composers and artists. It was a great feeling to know that there was a whole school of artists and musicians who gathered in New York at the time, who were each in his or her own way revolutionary'. **Yoko Ono - Hans Ulrich Obrist, The Conversation Series, vol. 17: I - Mix a Building and the Wind New York, November 2001 p.12-13**

On her Half a Wind Show at Lisson Gallery in 1966:

'I think of this show as an elephant's tail. Life is only half a game. 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.' **Some Notes on the Lisson Gallery Show, October 1967**

On DIAS:

'My work was conceptual. It was certainly not about destroying pianos and smashing cars.' **Art Monthly, Issue 212, Dec 1997 – Jan 1998, p.2**

'I really don't know what destruction means and what it does to you, except that there are many quiet destructions that are taking place that I think is true destruction, such as forgetting, dreaming, or simply thinking, maybe.' **Talk Delivered at the Destruction In Art Symposium (DIAS) in London September 1966**

'In my concerts... I try to give something that is an experience that is not so much for the whole, but for each individual... I consider my pieces to be rehearsals ... that should be finished in, in a dream or something ... I'm trying to give something that is not the ultimate state of mind, but something that leads you into a different dimension of thought and a state of mind. ' **Talk Delivered at the Destruction In Art Symposium (DIAS) in London September 1966**

On feminism:

'Most of us, women, hope that we can achieve our freedom within the existing social set-up, thinking that, somewhere, there must be a happy medium for men and women to share freedom and responsibility. But if we just took the time to observe the very function of our society, the greed-power-frustration syndrome, we would soon see that there is no happy medium to be achieved.' **The Feminization of Society 1971, reproduced in Yes Yoko Ono by Alexandra Munroe and Jon Hendricks p.299-300**

'I am proposing the feminization of society; the use of feminine nature as a positive force to change the world. We can change ourselves with feminine intelligence and awareness, into a basically organic, non-competitive society that is based on love rather than reasoning. The result will be a society of balance, peace, and contentment. We can evolve rather than revolt, come together, rather than claim independence, and feel rather than think. These are characteristics that are considered feminine; characteristics that men despise in women. But have men really done so well by avoiding the development of these characteristics within themselves?' **The Feminization of Society 1971, reproduced in Yes Yoko Ono by Alexandra Munroe and Jon Hendricks p.299-300**

On the sky:

'Lying on our backs, looking up at the sky through an opening in the roof, we exchanged menus in the air and used our powers of visualisation to survive'. **Interview with Alexandra Munroe and Jon Hendricks, August 1997, reproduced in Yes Yoko Ono p.36**

On meeting John Lennon:

'When Hammer A Nail painting was exhibited at Indica Gallery, a person came and asked if it was alright to hammer a nail in the painting. I said it was alright if he pays 5 shillings. Instead of paying the 5 shillings, he asked if it was alright for him to hammer an imaginary nail in. That was John Lennon. I thought, so I met a guy who plays the same game I played.' **Some Notes on the Lisson Gallery Show, October 1967**

K20

Press kit
September 26, 2024
page 14/15

'To me John was a mountain, and I was the wind - I was just blowing around, going from one country to another without a root. By connecting with him, I became anchored.' **Rolling Stone. 1 October 1981**

'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.'
All We Are Saying: The Last Major Interview with John Lennon and Yoko Ono by David Sheff, p.7 (interview conducted 1980)

On herself:

'born: bird year

early childhood: collected skys adolescence: gave birth to a grapefruit

collected snails, clouds, garbage cans, etc. Have graduated in many schools specializing in these subjects'

Extract of Yoko Ono Biography/Statement 1966.

K21

'I was kind of alone. I wasn't valued by people, or if they did value me, it was in a particular way. So I started to feel that if no one else loved me, then I had to love myself. I thought, "Darling, you know you work so hard. You are always trying to do good. But somehow it's not being appreciated. I feel sorry for you." That's what I was thinking at the time - and I kind of like myself for being that one who survived regardless.' **Interview Magazine, 26 November 2013**

'I couldn't get stuck in one place because people kept whipping me, so I always thought, "Go on, do another thing".' **Interview Magazine, 26 November 2013**

'I get very nervous before I get on the stage, but once I'm on the stage, I'm just, you know, me. Nothing hurts me.' **Interview Magazine, 26 November 2013**

'For about two or three years, I wasn't creative. (Anything that I write in poetry it came out something like Nakahara Chuya - a Japanese poet who writes symbolic poems). And while I was not doing anything I was about to go insane. And just to prevent me from going insane - and this sounds sort of dramatic but I really meant it - I used to do silly things like lighting a match and just watch it until it goes off, and so on, and these acts became very necessary for me.' **American Art Tapes p.244 (interviewed 11 April 1966)**

'I was in Tokyo during the Second World War. In the middle of the night, we were woken up to go down into the shelter while the B29s firebombed our city. It was frightening to see fire burning down the houses around us. Eventually, we, the children, were evacuated to the country. The food was scarce. I remember we were always hungry. It was not just food. There was a shortage of everything, even toilet paper. So we managed with what we had and became rather inventive. Those experiences of the early days cast a long shadow in my life. More than half a century later, I still have a hard time throwing away empty paper bags and plastic containers. My children think that's quirky. Well, it must be. I'm glad I amuse them.' **Clash Music**. 3 January 2009

On activism and peace:

'Bed-In was theatre. It was a statement on a very theatrical level. .. I think what we did had an effect. For instance, the song, Give Peace A Chance... opened possibilities to change the world through songs.' **Yoko Ono - Hans Ulrich Obrist, The Conversation Series, vol. 17: I - Mix a Building and the Wind New York, November 2001, p.26**

'I like to fight the establishment by using methods that are so far removed from establishment- type thinking that the establishment doesn't know how to fight back.' **What Is the Relationship Between the World and the Artist? May 1971**

'The job of an artist is not to destroy but to change the value of things. And by doing that, artists can change the world into a Utopia where there is total freedom for everybody. That can be achieved only when there is total communication in the world. Total communication equals peace. That is our aim. That is what artists can do for the world!' **What Is the Relationship Between the World and the Artist? May 1971**

'If people make it a habit to draw a somersault on every other street as they commute to the office, take off their pants before they fight, shake hands with strangers whenever they feel like... the world business may slow down a little bit but we may have peace.' **To the Wesleyan People, 23 January 1966**

'... peace nurtures peace as justice seeds justice. Sanity is allowing dichotomy, unity is discovering empathy, and harmony is a celebration of polarity. 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'. **Surrender to Peace**. New York Times, 25 December 1982