

Excerpt from Marsha Meskimmon, *Transnational Feminisms, Transversal Politics and Art: Entanglements and Intersections*, (London: Routledge, 2020), p. 142.

To describe Ono's work as a resonant, vibrational practice permits making a number of important connections between and across its material, conceptual, intellectual and political frames, and significantly here, provides a final connection between IMAGINE PEACE as art, and a feminist transversal practice of peace as 'relational work'. [67]

Aesthetically, Ono's practice is internally iterative and resonant, and not insignificantly, she described the phrase around which the project coheres, 'imagine peace', as a mantra. [68] Thoughts, ideas and concepts are materialized in words, sounds, gestures, objects and images that repeat through and across differences of time, space and genre. It is also profoundly participatory, maintaining its radical aesthetic contingency through distributed agency; the work emerges in its transmission with/in, between, through and across many differentially situated, embodied participants. Ono's work is never *finished*, where that term suggests 'complete'; rather, it always admits of the possibility of further elaboration in future perfect. These aesthetic strategies facilitate the mutual becoming of subjects and worlds in and through directed imagining, irenic attention, where *attention* is both an embodied, entangled, stretching toward, and a mode of care.

Not surprisingly, particular forms and materials are perennially reprised within Ono's practice (music, sound and scores, water, light and sky), and particular gestures, such as the affirmative 'yes', the relational instruction, and the resonant smile, emerge time and again, unfolding variations on a theme. Each of these might be understood to manifest a mode of vibrational practice that materializes imagination to create both powerful fictions (the future possibility of peace) and affective economies (intersubjective bonds and solidarities) that have 'real' political and ethical effects.