

When Yoko Ono and John Lennon's *Bed-In* was first performed in 1969, it inspired mixed reactions of outrage and awe. The event not only utilized Lennon's celebrity status to promote world peace in a situation that would not involve violent protesting, it also directly confronted the press in regards to the duo's highly profiled relationship.

As a child raised in the East and watching the televised *Bed-In*, I vaguely remember the bewilderment of my conservative elders as they observed with disapproving eyes the notorious antics of Ono and Lennon. Perceived as a wild card, Lennon's involvement in the event only confirmed the candid eccentricities of the West while Ono was considered a renegade when it came to observing the traditionally inconspicuous nature of the Asian sensibility. In retrospect, I believe that it was the outlandishly

wig - intensely forecasting a surreal experience. Venturing forward, visitors encounter a second room sustaining hundreds of incense sticks individually mounted in the gallery's hardwood floor. The lingering essence and the white-walled surroundings hark back to the Zen-like aesthetic popularized by Fluxus in their heyday, another nod to Ono. The final room yields the presence of Min and deSouza comfortably tucked in bed, appropriately clad in pajamas, with an array of scrap paper, artificial hair and flowers. The bed is positioned against a wall of mirrors, where one can also see a reflection of a projected image of the bed and performers on the opposing wall. The visitors are broadcast live via webcam on the gallery's website. This dual image of oneself heightens the self-consciousness of one's participation, an occurrence the

What initially fascinated Min about Ono was her manufactured appearance as the unconventional and cunning Asian woman who supposedly corrupted a clean-cut, candy-mouthed Beatle adored by millions. Few failed to acknowledge Ono's established position as an artist, rather, she was the woman who caused the break-up of the world's most successful band. As a young emigrant growing up in the United States, Min indirectly experienced the turbulence resulting from Ono's relationship with Lennon. Children, she said, teased her and called her "Yoko" for no reason other than the fact that she was visibly Asian. Min confesses that her performance as Ono, among other things, accomplishes her childhood yearning to embrace her once ill-begotten namesake, proving once and for all to the bullies, au contraire.

tées séparément dans des artistes du du Chili et d'Europe seconde, proposant la relève québécoise d'art et la nature du tation judiciaire a l les œuvres sans met dans le circuit artist

Si le bonheur (et vers) est associé à di moins à la définition qu'est est parsemée vres de l'exposition ses plus tangibles r pluriel et forme pari de grâce qui ne son

En ce sens, plusi de familiarité et pou même le plus étranj contemporain, un c motifs, de formes et la pratique d'activités souvent libératrices

À cet égard, les tants composant le Frédéric Caron et Pi sur des présentoirs formaient des univ jardinage, de la cuis rappelant certains d eurent les différents aime parfois s'abso fois une fuite et un j la dimension du « f. place sensible dan: duisant une mise e même de l'artisanal Amalgame de l'a la performance inst: toute empreinte de judicieusement situ une rue passante d convival de denim, sins et de tatouages pris part les partici Manif d'art.

Quant au monu constituait l'arc de t naire de Jean-Philipp tecturale et l'art pop sentant de sympath jours: balade en fan loisirs de fin de sem d'occupations habit carne néanmoins u

Comme alternat d'autres œuvres s'i échantillons de para être aussi plus artif de tous les jours. L'installation inter ter au visiteur le rév Dieu en lui procura du personnage anir Quant à l'œuvre de C par le mouvement o une chambre circulai étourdissant, presqu tanée de la conscien

Dans cette aven étonnant vertige de l blanc, lumineux et ti Savoie. Y répondait le tendu par Martin Bc Roch qui s'en trouvi confondants. Au cc des sensations de p d'obscurité, de réali trouble de la croyan

Autrement, c'est a nous conviaient cert aussi communs qu' temps passés dans le souvent que les attrai et mythiques contré Dissimulée sous rectangulaire, l'amé l'esprit du xviii^e siè privée du faste de V (2002) de Yannick Pi et riches moulures: visiteur qui y pénétr

Tout près, c'est conçoit la Miss Mon tableau qui, par se sufflait à la fois la s ses manifestations n paillards sur lesque livrant aux voluptés

On ne pouvait ai ironique, parfois m manifestations du b diennes ou accessi qu'une consolation é félicité entière et éte

Aussi, de ces mat souvent un souffle pe œuvres inspirait a lations des Cooke-Sas incessant d'une mac



YONG SOON MIN AND ALLAN DESOUSA, *Will **** for Peace*, 2000-03, PERFORMANCE STILL; PHOTO: PAUL LITHELAND, COURTESY OBORO.

exhibitionist aspect of *Bed-In* that prompted the condemnation of Ono and Lennon in the view of the conventional Asian. The oddness of two celebrities wanting to share their private space with millions of curious viewers not only seemed "unnecessary," it also conjured up ideas of bizarre and ritualistic cults due to the duo's Svengali-like appearances in their white bedclothes. It was a scene that posed a threat to the tried and trusted attributes of the banal everyday, and was thus regarded as a "bad example" for a then-impressionable young me. When Yong Soon Min and Allan deSouza's collaborative performance, coyly titled *Will **** for Peace*, arrived in Montréal, it was little surprise that those apprehensive feelings instilled in me from watching the original *Bed-In* made their resurgence.

The artists have been touring the United States with *Will **** for Peace* since 2000. In the advent of the United States' declaration of war on Iraq, Min and deSouza decided to showcase *Will **** for Peace* internationally. (Incidentally, the original *Bed-In* was performed at Montréal's Queen Elizabeth Hotel. Those who know little about Lennon and Ono can at least recall the copious media coverage it generated during its week-long duration.) The work of Min and deSouza explores issues surrounding cultural displacement and political representation. Both husband and wife left their eastern birthplaces at a fairly young age and have since spent a great deal of their lives examining and dissecting the effects of the Western environment on the state of their cultural identity. deSouza emigrated to England from Kenya while Min, born in Korea, moved with her family to the United States at the age of eight. Their collective experiences of emigrating and relocating are fundamental to their collaborative and independent works. While *Will **** for Peace* does embody the irony characteristic of Min's and deSouza's works, the performance preserves the sincerity Ono and Lennon maintained with regards to promoting world peace.

Upon entering the space of *Will **** for Peace*, one is accosted by a metronome, mounted on a pillow, ticking away, with a paper eye and wearing a long Ono-inspired

artists heartily welcome in the tradition of the original *Bed-In*, in which Ono and Lennon encouraged television viewers to partake in the event from the comfort of their own bed.

Min and deSouza consciously slip into John and Yoko-mode, though this eventually proves to be awkward when someone asks about the artists' feelings regarding the work. Beckoning the timid to join them in bed, the duo thrust folded newspaper, pens and scissors into unsuspecting hands. A major portion of the experience involved an elaborate procedure in which visitors were asked to crop pieces of hair from the artists' tangled hairpieces, fill in the blank in a speech bubble printed with "Will ____ for Peace," and attach the hair and bubble onto an ever-growing paper duvet. Min revealed that the "peace blanket" would be sent to Ono herself, in acknowledgment of her role in recent antiwar protests.

The duo's ongoing obsession with Ono and Lennon has been sustained since their 2000 "happening," *Flux Us*.

The motivations behind the performance proved as dizzily idealistic as the original *Bed-In*, though it did recall Ono and Lennon's strategy to call attention to the seriousness of war through humour. Min and deSouza made the *Bed-In* their own by incorporating the presence of the audience into the performance, daring visitors to engage with them in a televised situation. Much like a Fluxus exercise, the outcome was unpredictable and spontaneous because the event extended, via live webcam, beyond the conventions of the gallery. Recalling Ono's countless compositions of art formulas, one could easily imagine her approving a reprisal of one of her most infamous projects. Min confirmed Ono's consent by referring to the vase of white roses propped in a corner of the room as a gift sent by "her friend Yoko in New York" on the occasion of the opening. > ADELE CHONG

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Manif d'art, 2^e édition

Espace GM et autres lieux | Québec | 1^{er} - 31 mai 2003

La seconde édition de la Manif d'art de Québec, biennale vouée à la promotion et à la diffusion de l'art actuel, a permis au public d'apprécier les œuvres de plus de soixante-dix artistes. Pour les accueillir, on comptait sur un espace principal ainsi qu'une vingtaine d'organismes collaborateurs situés dans le quartier populaire Saint-Roch, lequel a été l'objet ces dernières années d'une spectaculaire revitalisation, célébrée par les uns pour la relance économique qu'elle motive et décriée par d'autres pour le processus de gentrification qu'elle engendre. Le renouveau de ce quartier, qui compte parmi les plus pauvres au pays,

pourrait avoir inspiré en filigrane le thème sous lequel les œuvres ont été sélectionnées et réunies: *Bonheur et simulacres*. En plus des expositions dans différents lieux, la Manif d'art a été l'occasion de diverses activités: colloque, ateliers de création, midis-rencontres avec des artistes, présentations vidéo et cinématographiques, danse et exposition internationale d'art postal qui ont stimulé la participation et les échanges entre public et artistes.

C'est sous la gouverne du commissaire invité Bernard Lamarque que les deux principales expositions collectives ont été réalisées dans un espace unique, bien que présen-