

A woman with short dark hair, wearing a patterned green and black top and light blue jeans, stands on a rocky outcrop. She is looking directly at the camera. The background is a vast, frozen lake with a mountain range in the distance. The sky is clear and blue.

JIN-ME YOON

Life & Work

By Ming Tiampo

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BIOGRAPHY

An award-winning artist whose insights about social justice, colonialism, and the environment were ahead of their time, Jin-me Yoon (b.1960) has created stunning photography, video, and performances that provoke viewers with urgent critique and a vision for better futures. Her creative vision emerged from a childhood that began in rural Korea and took her to a new life in Vancouver, giving her a complex understanding of multiple realities. While she first became known for works that questioned Canadian narratives and challenged anti-Asian histories, her later projects explore global networks and diasporas, demonstrating how colonialism and unrestrained development bankrupt both humanity and the planet. Living and

working on the traditional unceded territories of the Musqueam, Squamish, and Tsleil-Waututh First Nations (Vancouver), Yoon produces work that has international relevance and is located within networks that place her alongside discourses in contemporary art, global Asias, global diasporas, and Indigeneity.

EARLY LIFE

Jin-me Yoon was born in 1960 in Seoul, Korea. Her parents, Chung Soon Chin (Jewel) and Myung Choong Yoon (Michael), were both born in 1935 and raised in Korea during the 1930s and 1940s, when the country was a Japanese colony. After Japanese rule ended in 1945, Korea was divided into the Soviet-backed North and the American-backed South. Conflict began soon after partition, culminating in the Korean War (1950-53) and military dictatorships.



Chung Soon Chin Yoon holding Jin-me Yoon, c.1960, photographer unknown.

For Chung Soon and Myung Choong, militarism was never far from their experience, and it shaped their everyday lives. Yoon grappled with this fact in one of her early works, *Screens*, 1992, which features a class picture of her mother on a school trip to visit an American naval ship. The commemorative photograph was given to Chung Soon and the other students, along with a handful of candies. Recounting this moment, Yoon's mother ironically commented on this seemingly innocent, yet ideologically loaded gesture, which Yoon featured in her installation: "If a ship is this big and nice, how much nicer can America be! Perhaps I may go there, if only in my dreams??"¹

Yoon's father went to Canada in 1966 to study pathology in Vancouver, and the family followed two years later, after immigration reforms in 1967 sought to end discrimination on the basis of race. Inspired by Canada's universal health care and wishing to leave behind the imperialist history between the United States and Korea, the Yoon family immigrated to British Columbia, where Myung Choong started his medical practice.



LEFT: Chung Soon Chin and Myung Choong Yoon at Gimpo International Airport, Seoul, before his departure to Canada in 1966, photographer unknown. RIGHT: Yoon extended family welcoming family visiting from Korea at the Vancouver International Airport, c. 1975, photographer unknown.

The journey to Canada in 1968 took Yoon and her family on an overnight layover through Tokyo, a visit that exposed her to the fast-paced growth of 1960s Japan. She remembers that her uncle arranged for the family to stay in a high-rise hotel and gifted them an Olympus camera for their new lives in Canada, as photography was important to both Yoon's uncle and her father.

The contrast with their lives in Korea was striking, as her memories of postwar Seoul are of a landscape of horizontality and a street whose most notable structure was a three-storey building. By contrast, on Yoon's journey, the views from the airplane and Tokyo itself were pure verticality, shaping her earliest ideas about progress. She recalls looking down on commuters from a high-rise building, seeing "all of the heads from above, moving like ants."² This precipitous shift in perspective re-emerged years later in her exploration of horizontal movements, migration histories, and minoritized subjects in opposition to top-down perspectives, official narratives, and universalizing claims. It can be seen in works such as *The dreaming collective knows no history (US Embassy to Japanese Embassy, Seoul)*, 2006, and *As It Is Becoming (Seoul)*, 2008.



Jin-me Yoon, *As It Is Becoming (Seoul)* (video still), 2008, multi-channel video installation, dimensions variable, durations various: 2:12 to 5:57.

Upon arrival in Canada, Yoon began attending school in East Vancouver, where she was given an English name by a family friend: Alina. Photographic images of consumerism, as seen in advertising, were ever-present, a striking contrast with the material culture of Korea, where late capitalism had not yet taken hold. Yoon was transfixed by the images available in her new environment; her father would bring home glossy magazines such as *National Geographic*, *Reader's Digest*, and luxury publications filled with ads for watches and cruises from the waiting room of his medical practice. From the age of twelve, Yoon would transform these pictures into collages, and she comments that "it was not making images, but receiving images that stimulated my creativity. I was a little semiotician, really! The space of image making was really about the space of images and the work that they did on you."³

In particular, she used collage to create her own worlds, critically engaging with popular culture and tourism through her artworks, which were counternarratives to the mass media representations that she saw in the magazines her father brought home. She comments, "I knew that the world was not as it was portrayed, and that we did not have to accept it.... That [insight] was from the experience of migration."⁴ Moving from rural Korea, where she lived with her grandparents in North Jeolla province, to Seoul, then to Tokyo, and finally to Vancouver, provided Yoon with a collision of cultures, speeds, languages, and values as well as a profound understanding of dislocation—an effect that can be described as contrapuntal.⁵ Yoon learned to combine these multiple worlds through the medium of collage, which has persisted in her work in different forms throughout her career.

Caught between Korean, hauntings of Japanese, English, and French, Yoon understood language as political, and linked to histories of trauma, loss of language, and migration—a theme that she took up years later in *between*

departure and arrival, 1997. In high school, Yoon discovered the power of gesture and dance, which she added to her already deep engagement with visual culture. Her art historical education consisted of childhood visits to temples in Korea combined with the curiosity that she brought to the *Time Life Library of Art* that her parents collected, which introduced her to Henri Matisse (1869-1954) and Marcel Duchamp (1887-1968). She had studied ballet as a child, but as a teenager she became aware of modern dance through a high school teacher who introduced her to Martha Graham (1894-1991). It was in art school that the work of Yvonne Rainer (b.1934), Anna Halprin (1920-2021), Simone Forti (b.1935), and Merce Cunningham (1919-2009) helped Yoon to see ordinary movements as dance and first connected her early excitement for dance to visual art. Of particular importance to Yoon's later work was the interest she took in the ways in which ordinary movements could be full of expression and energy. She became fascinated by the intersection of gesture, performance, and meaning making.



Yoon family in Iri (now Iksan), North Jeolla Province, date unknown, photographer unknown.



LEFT: Marcel Duchamp, *Nude Descending a Staircase (No. 2)*, 1912, oil on canvas, 147 x 89.2 cm, Philadelphia Museum of Art.

RIGHT: Henri Matisse, *Still Life with Aubergines (Intérieur aux aubergines)*, 1911, glue tempera on canvas, 212 x 246 cm, Musée de Grenoble.

STUDIES, TRAVEL, AND POLITICAL AWAKENING

Yoon entered the University of British Columbia (UBC) in 1978, where she began the Arts One program in the Humanities and was struck by its unthinking Eurocentrism, which constructed white male narratives, creative production, and philosophical writings as universal. “There were no real critical frameworks where I didn’t feel like I had to squeeze into where I didn’t belong,” she said.⁶ Thus, although the training that she received at UBC provided her with a foundation of ideas, it was also an experience of alienation that did not address large parts of her intellectual and cultural identity—a deficiency that has informed her research and work.

Time away from school travelling was as important to Yoon’s education as that spent in the classroom. In her third year at UBC she joined the Canada World Youth Program, which sent her to India, opening her perspective on the world and helping her to understand colonialism from yet another point of view as India grappled with its own colonial history. In 1983 she went to South Korea intending to stay for a year, but she continued her travels elsewhere in Asia after seven months. Living in a society entrenched in the Cold War and steeped in its militarized culture, Yoon was constantly reminded of the fragility of the armistice between North and South Korea.



On June 30, 1983, KBS launched a television special titled *Finding Dispersed Families*. The live broadcast featured South Koreans who had lost family members during the upheaval of the Korean War. During the live broadcast, the family members would describe their lost sibling, child, or parent, and in some cases, even reunite with them for the first time in thirty years. People sat in the street and watched the broadcast as illustrated in this image. Courtesy of KBS Archives, photographer unknown.

The tension Yoon herself felt made Korea’s difficult histories tangible. Around her, she could see the physical consequences of Japanese colonization (1910–45), the partition of the Korean peninsula between Soviet and American occupation zones after the Japanese surrender (1945–48), and the still unresolved Korean War (1950–53), followed by the militarization of both Koreas. This period was important in solidifying her understanding of Korea’s role as a pawn in global geopolitics, laying the foundations for her later work on colonialism and militarism.

After graduating with a BA in Psychology, Yoon took an art history course, which introduced her to new ways of engaging critically with the world. With little previous artmaking experience, she embarked upon a BFA at Emily Carr College of Art (now Emily Carr University of Art + Design) in Vancouver (1985–90). Yoon recalls the art school environment being stimulating and liberating, with her professor Ian Wallace (b.1943), a pivotal figure in the development of Vancouver photo-conceptualism, organizing a steady stream of interesting artists, intellectuals, and cultural theorists through the Art Now class. Yoon also participated in the Simon Fraser University Visual Art Intensive Art Seminar,

where a visit by Mary Kelly (b.1941) and Griselda Pollock (b.1949) in 1989 had an important impact on her work, providing models for thinking about difference and identity through feminist vocabularies and framing motherhood as a subject of artistic inquiry.⁷ Within Emily Carr, Yoon was also drawn to progressive feminist professors such as Marian Penner Bancroft (b.1947), Sara Diamond (b.1954), Landon Mackenzie (b.1954), and Sandra Semchuck (b.1948), who helped her to develop a critical approach to this exciting, but largely Eurocentric and masculinist, environment. As a result, Yoon felt empowered to articulate her criticisms, and she began to agitate for a more inclusive curriculum.

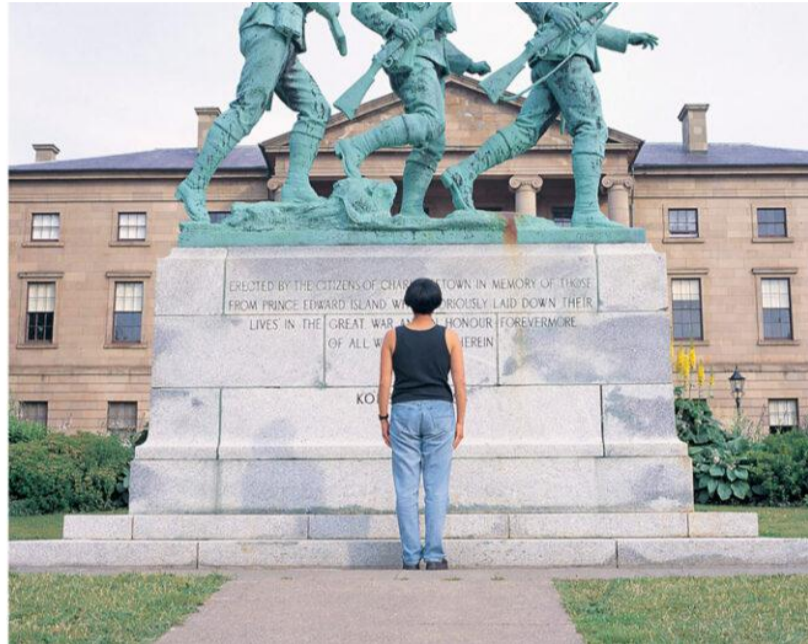
In 1987 Yoon moved to New York City temporarily, where she was initiated into two diametrically different art worlds that impacted her development. On the one hand, she witnessed the workings of the New York gallery system, with its skyrocketing prices for established Neo-Expressionist painting by artists such as Julian Schnabel (b.1951) and Jean-Michel Basquiat (1960-1988). On the other hand, Yoon also experienced the world of activist art through the works of the group Act Up, artist Jenny Holzer (b.1950), and others during the AIDS epidemic and the harsh social policies of the Reagan years. These artists, as well as graffiti artists such as Lady Pink (b.1964), inspired her to imagine how her critical engagements with culture could be staged in the public sphere.



LEFT: Jin-me Yoon in New York City, 1987, photographer unknown. RIGHT: Pride march in New York City with Act Up activists, 1987, Directphoto Collection.

Yoon followed her BFA with MFA studies at Montreal's Concordia University. Professors such as art historians and curators Renée Baert, Jessica Bradley, Penny Cousineau, and Reesa Greenberg and artist Lani Maestro (b.1957) shaped Yoon's thinking, as did a PhD reading group on postcolonial theory that she attended alongside Saloni Mathur.⁸ In the context of the Kanasake Resistance (Oka Crisis) (1990), the Gulf War (1990-91), and 1980s identity politics, Yoon made deep friendships with people whom she debated and with whom she danced into the night, thinking across communities and learning the "politics of what it meant for us to be together."⁹

Of particular importance to her thinking was her friendship with artist Arthur Renwick (b.1965) of the Haisla First Nation, with whom she attended both Emily Carr and Concordia. Through Renwick and Gitksan artist Eric Robertson (b.1959), Yoon met other Indigenous artists and activists, and began to reflect upon her own complex position as an implicated subject—a settler of colour on Indigenous lands.¹⁰ This awareness would later emerge in works such as *A Group of Sixty-Seven*, 1996, and *Touring Home From Away*, 1998.



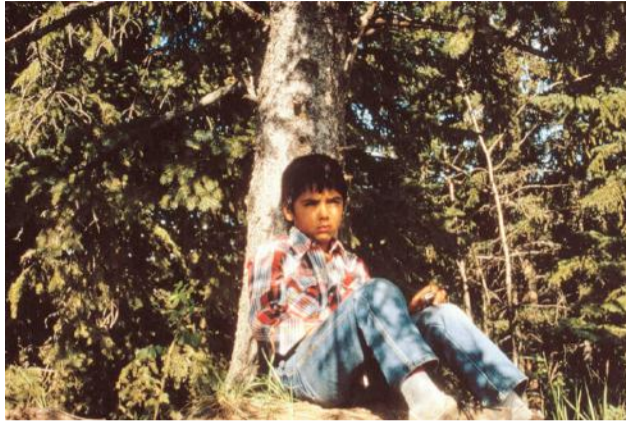
LEFT: Arthur Renwick, *Wet'suwet'en*, British Columbia, 2005, pigment print on archival paper flush mounted to archival board, edition of 5, 60.9 x 60.9 cm. RIGHT: Jin-me Yoon, *Touring Home From Away* (front panel), 1998, series of 9 diptychs (recto and verso), black anodized double-sided lightboxes with lifochrome translucent prints with polyester overlam, 66 x 81 x 13 cm.

TRANSNATIONAL VANCOUVER 1980S-1990S

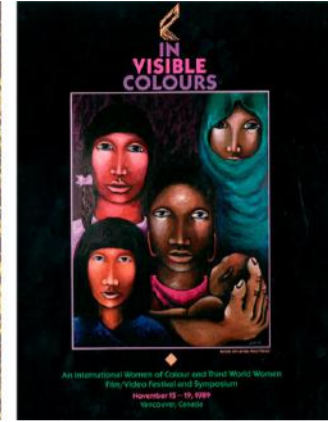
Yoon's early career developed across many different intellectual, artistic, and cultural communities, linked through a transnational network of artists, friends, and colleagues. One important early influence was *Others Among Others*, an exhibition in which Yoon participated while she was still a student at Emily Carr. It was part of the landmark *In Visible Colours: Women of Colour and Third World Women Film/Video Festival and Symposium*, 1989, co-organized by Lorraine Chan and Zainub Verjee (b.1956). As Sara Diamond later wrote, it was "one of the most important provocations that brought the discourse around race and gender into Vancouver's nebula."¹¹ Held in November, the five-day event included several screenings of projects by directors based in Canada, including *Richard Cardinal: Cry from a Diary of a Métis Child* (1986) by Alanis Obomsawin (b.1932); *The Displaced View* (1988) by Midi Onodera (b.1961); and *Black Mother Black Daughter* (1989) by Sylvia D. Hamilton (b.1950).

Verjee had moved to Vancouver from London, England, and under her leadership *In Visible Colours* served as an important link between discourses of race and gender in Vancouver and the Black British Art movement, connecting the distinctive yet understudied anti-colonial and anti-racist art scene in Vancouver to larger national and international contexts.¹² These networks capture the transnational Vancouver in which Yoon thrived and which she helped to build. Grassroots connections linked artists through personal relationships, exhibitions, conferences, and archive projects—ties that were distinct from the slightly later rise of the “global contemporary” facilitated by the types of relationships fostered by biennial art exhibitions and the global art market.¹³

Yoon began to show works such as *(In)authentic (Re)search*, 1990, in Vancouver galleries, becoming conscious of her role as a Vancouver artist who had been trained within the intellectual contexts of Vancouver photo-conceptualism, yet departing from those models with artwork that “is as much about who is represented as how.”¹⁴ While her focus on systems of representation—a critique that addresses how images are constructed—owes its intellectual rigour to that training, with projects such as *Souvenirs of the Self*, 1991, her work went further, to engage seriously with form and consider how representation is mobilized to construct identities, histories, and nations. Yoon’s 1989 introduction to Mary Kelly and Griselda Pollock, as well as *In Visible Colours*, were as significant to her artistic formation in Vancouver as photo-conceptualism.



LEFT: Alanis Obomsawin, *Richard Cardinal: Cry from a Diary of a Métis Child* (video still), 1986, film, 29 minutes, National Film Board of Canada, Montreal. RIGHT: Poster for *In Visible Colours: Women of Colour and Third World Women Film/Video Festival and Symposium*, 1989.





Jin-me Yoon, BFA Graduation Exhibition, Emily Carr Institute of Art & Design, 1990, photographer unknown.

Upon graduation Yoon was hired by Vancouver's Simon Fraser University, in the School for the Contemporary Arts, an interdisciplinary department. The classes she taught combined studio and theory, bringing critical perspectives from the Frankfurt School, psychoanalysis, and semiotics into studio classes, and decentring these approaches to address race, gender, sexuality, and Indigeneity.¹⁵

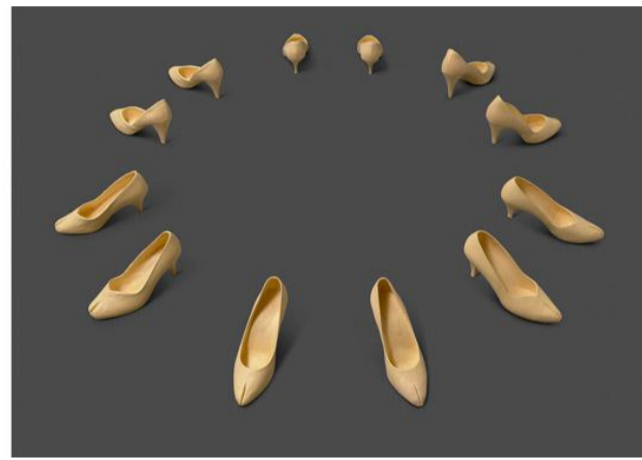
The Vancouver Association for Noncommercial Culture provided an important context for Yoon's early work, solidifying her own practice as an artist who is also a public intellectual.¹⁶ The group's focus on creative initiatives to impact the public sphere and its strong, independent, artist-run culture were influential to her practice as she was coming of age as an artist.¹⁷ Yoon contributed to two projects for the association in collaboration with curator and artist Susan Edelstein.¹⁸ *Questions of Home I*, 1994, was a part of the Benchmarks project, and consisted of a bus bench painted in the red and white stripes of the Canadian flag, forming the background to this conversation: "Where are you from? No, where are you really from?" to which the response, "Really, I'm Canadian" is given, echoing the microaggressions that Canadians of colour endure on a regular basis from strangers. This indictment of "nice" racism,



LEFT: Jin-me Yoon and Susan Edelstein, *Questions of Home I*, 1994, Benchmarks at Robson and Thurlow, Vancouver Association for Noncommercial Culture Fonds, Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver.
RIGHT: Installation view of Ken Lum's *There is no place like home* in 2001, at the Kunsthalle, Vienna.

raising awareness of the perspectives of racialized Canadians and starting conversations about belonging in the public sphere, was ahead of its time, alongside, for example, *There is no place like home*, 2001, by Ken Lum (b.1956).

Yoon soon became a prominent figure in the growing discourse on race, identity, nation, and gender in Canada, alongside other artists and filmmakers working toward social justice such as Dana Claxton (b.1959), Laiwan (b.1961), Melinda Mollineaux (b.1964), Loretta Todd, Henry Tsang (b.1964), and Paul Wong (b.1954) in Vancouver; Jamelie Hassan (b.1948) in London; and Richard Fung (b.1954) and Helen Lee (b.1965) in Toronto. Faye HeavyShield (b.1953) and Laiwan were, and continue to be, important artistic reference points, providing Yoon with models for negotiating politics and aesthetics in their work.



LEFT: Jamelie Hassan, *Meeting Nasser*, 1985, five black and white photographs mounted on Masonite, three VCR videotapes and two laminated sheets, dimensions variable, Art Gallery of Nova Scotia, Halifax. RIGHT: Faye HeavyShield, *Sisters*, 1993, shoes altered with plaster, gesso and acrylic paint, 105 cm (outside diameter installed), McMichael Canadian Art Collection, Kleinburg, Ontario.

Yoon's art appeared in both Asian Canadian exhibitions in the 1990s as well as shows that addressed the intersection of racial marginalization and Indigenous dispossession. Her work *(Inter)reference Part I, (Im)permanent (Re)collection*, 1990, was included in the influential *Yellow Peril: Reconsidered, 1990-91*, curated by Paul Wong, which defined a field of Asian Canadian art in Canada across East Asian communities. Yoon's projects were also important in establishing solidarity discourses across diasporic and Indigenous communities. Shown in dialogue with artists such as Rebecca Belmore (b.1960), Sarindar Dhaliwal (b.1953), and Sharyn Yuen (b.1956) in *Margins of Memory*, 1993, curated by Renée Baert, Yoon emerged as an important intersectional artist whose work posed fundamental questions about settler-colonialism, race, and the construction of nation.



LEFT: Research images for *(Im)permanent (Re)collection*, c.1980s, contact sheet. Yoon's *(Im)permanent (Re)collection*, 1990, was created as part of the artist's BFA Graduation exhibition at Emily Carr Institute of Art & Design, Vancouver. The installation consisted of text on wall, Duratrans backlit and colour photographs, and clothing in a three-drawer display case (64 x 64 x 87 cm). RIGHT: Jin-me Yoon, *(Inter)reference Part I, (Im)permanent (Re)collection* (detail), 1990, photo-based installation elements: 3 drawer display cases, books, text on wall, colour transparencies, photographs, clothing, 64 x 64 x 87 cm.

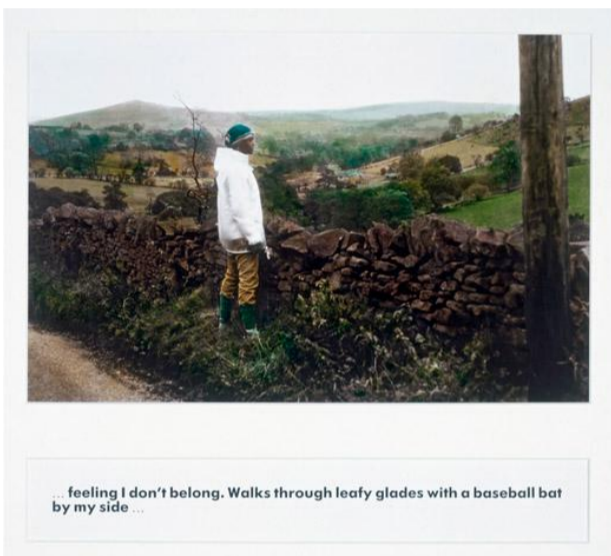
Yellow Peril and *Margins of Memory* formed part of a larger fabric of cultural activities in the 1990s for Asian Canadian artists, and BIPOC artists in Canada more generally, including exhibitions such as *Self Not Whole: Cultural Identity and Chinese-Canadian Artists in Vancouver*, 1991, curated by Henry Tsang and *Racy Sexy: Race, Culture and Sexuality*, 1993, curated by Karin Lee and Tsang; the foundation of Minquon Panchayat, a national coalition of racialized artists that formed in 1992; and conferences such as *Writing Thru Race*, 1994.¹⁹

Yoon was situated within these conversations on identity politics in Canada and also in the United States and Britain, becoming a part of the growing grassroots networks that linked larger Third World and diasporic discourses. This wider field of solidarity practices emerged as a repositioning of the presentation of the "global" as spectacle for North Atlantic audiences in exhibitions such as *Magiciens de la Terre*, 1989, at the Centre Pompidou in Paris, a show that was global in scope, but primitivised Asian, African, and Latin American artists as exotic "magicians." Of particular importance to these transnational anti-colonial and anti-racist discourses were exhibitions such as *The Decade Show: Frameworks of Identity in the 1980s*, 1989, and the 1993 *Whitney Biennial* in New York, and, in the UK, *The Other Story: Afro-Asian Artists in Postwar Britain*, 1989.



Installation view of *Magiciens de la terre*, Pompidou Centre, Paris, 1989. Mike Chukwukelu's *Ijele (Prison)*, 1989, is partially visible on the left, and Barbara Kruger's *On n'a plus besoin de héros (We Don't Need another Hero)*, 1989, appears on the right.

Yoon created her own imagined community on her bookshelves, which she filled with publications and photocopies handed to her by other artists from sources such as the Institute of Contemporary Arts in London, the legendary theoretical journal *Third Text*, and the British photography magazine *Ten.8*.²⁰ She actively engaged with and addressed this community, making work (such as *Souvenirs of the Self*) that was in dialogue with Black British artist Ingrid Pollard (b.1953), whose work she saw in *Ten.8*, and Indigenous artist James Luna (1950–2018), whose letters–filled with catalogues, flyers, and found objects–Yoon still discusses with enthusiasm.²¹ In particular, Luna’s *Artifact Piece*, 1987/90, was an important impetus for her thinking about museums as a site of representation and identity formation.



LEFT: Ingrid Pollard, ‘...feeling I don’t belong. Walks through leafy glades with a baseball bat by my side...’, 1987, gelatin-silver print, coloured by hand, 25.5 x 38.8 cm, Victoria & Albert Museum, London, U.K. RIGHT: James Luna, *Artifact Piece*, 1987/90, installation at the Museum of Us, San Diego, in 1987, photograph by Robin Holland.

Becoming known for her work questioning cultural identity and nationhood, she was invited to a conference in Barcelona in 1993, *American Visions: Artistic and Cultural Identity in the Western Hemisphere*, where she considered the question “what does it mean to be an American?” alongside artists such as Gerald McMaster (b.1953) and Coco Fusco (b.1960).²² In 1999, she fully took her place as artist in these transnational anti-colonial and anti-racist networks when her work was included in the international touring exhibition *New Republics: Contemporary Art from Australia, Canada, and South Africa*, 1999, co-curated by Indian-Canadian-British photographer Sunil Gupta (b.1953) and Australian curators Edward Ward and Clare Williamson.

ASIAN TRAJECTORIES

By the early 1990s, Yoon was beginning to garner international attention, particularly through exhibitions expanding the field of contemporary Korean art. In 1993 she was invited to show her work *Screens*, 1992, in *Across the Pacific: Contemporary Korean and Korean-American Art* at the Queens Museum of Art in New York (now the Queens Museum) and the Kumho Museum in Seoul. Curated by Jane Farver, Minne Jungmin Hong, Elaine Kim, and Lee Youngchul, the show connected her to the Korean and Korean diasporic art worlds, giving her work a

larger transnational context in which to resonate.²³ She continued to develop this important network of artistic and professional relationships throughout her career.

This sense of a globally dispersed community of the Korean diaspora was reinforced in 1994, when Yoon was invited to speak at "Articulations of Korean Women," a conference at the University of California, Berkeley co-organized by the Center for Korean Studies and the Asian American Studies department, continuing her dialogue with scholar and curator Elaine Kim, and introducing her to curator Eungie Joo and artist Yong Soon Min (b.1953). It was an event intended to build community—in Kim's words, an opportunity to "explore together questions of history, identity and representation" and "celebrate Korean North American women with the experience of turning the world upside down."²⁴ Through this gathering, Yoon met other women from the Korean diaspora, such as curator Myung Mi Kim, scholar Chungmoo Choi, and Laura Hyun Yi Kang, who featured *between departure and arrival*, 1997, Yoon's first video installation, on the front cover of her book *Compositional Subjects: Enfiguring Asian/American Women* (2002).²⁵



Jin-me Yoon, *Screens* (detail), 1992.



LEFT: Cover of *Compositional Subjects: Enfiguring Asian/American Women* (Durham: Duke University Press, 2002) featuring Yoon's *between departure and arrival*, 1997. RIGHT: Newspaper clipping about "Articulations of Korean Women," in *KoreAm Journal*, 1994.

Soon after, Yoon's work also began to be shown in Japan, with her first exhibition at the Yokohama Citizens' Gallery, in the show *Artists Today: Asia-Pacific Universe: Contemporary Art from Australia, Canada, China, India, Japan, and the Philippines*, 1995. There, Yoon connected with other artists and curators from Asia and its diasporas such as Yoshiko Shimada (b.1959), who would form part of her artistic and intellectual world. Reflecting on the deep bonds forged through these networks, Shimada notes, "We don't meet often, but I consider her as my soul sister."²⁶

Yoon also attracted critical attention from art historians such as feminist powerhouse Kim Hong-Hee. She wrote about Yoon's work in relation to that of Korean diasporic artists Theresa Hak Kyung Cha (1951-1982) and Yong Soon Min, contributing to Yoon being perceived primarily as a feminist artist in Korea.²⁷ In this context, Yoon was framed as part of a first generation of Korean diasporic artists who rose to international prominence. Their concerns with postcolonial issues, gender, identity, language, and migration were at the forefront of critically engaged contemporary art in Korea, and they became a focal point for a Korean art scene committed to exploring global issues.



Jin-me Yoon, Installation view of *As It Is Becoming (Seoul)*, 2008, multi-channel video installation, dimensions variable, durations various: 2:12 to 5:57, at Kamloops Art Gallery, 2022, photograph by Scott Massey.

In 2006, Kim Hong-hee invited Yoon to do a six-week residency at Ssamzie Space in Seoul, one of the first alternative spaces in Korea, where she was the founding director.²⁸ This was Yoon's first extended stay in Korea since 1984, and it ushered in a new phase in her art that moved beyond racialization and identity and into an engagement with migration and transnational histories. The residency catalyzed the works in the second half of her career, including lateral crawling performances that explore the relationship between colonialism and modernity, such as *The dreaming collective knows no history (US Embassy to Japanese Embassy, Seoul)*, 2006, and *As It Is Becoming (Seoul)*, 2008, and recent projects that analyze the consequences of colonialism's extractive logics through the Anthropocene Era, such as *Other Hauntings (Dance)* and *Other Hauntings (Song)*, 2016, and *Testing Ground*, 2019.



Jin-me Yoon, *Testing Ground* (video still), 2019, single-channel video, 9 minutes, 29 seconds.

LIFE CYCLES

Yoon's art has always featured her own body and the bodies of her intimates—her parents, her husband David, her children, and her friends. She integrated family photographs into her early works (*Inter*)reference Part I, (*Im*)permanent (*Re*)collection, 1990, and *Screens*, 1992, and family members were among the participants in *A Group of Sixty-Seven*, 1996, and *Touring Home From Away*, 1998. Her viewers have seen her children grow up, and her parents, who lived with her in an intergenerational household, age. These slivers of autobiography entangle with Yoon's critical practice and performative stagings, giving her work an emotional register that warms its intellectual rigour. Balancing on a razor's edge between fiction and documentary, she both critiques current representational frameworks and proposes more hopeful ways of living and being. The births of her children Hanum in 1994 and Kihan in 1997 prompted *Intersection*, 1996–2001, a series of works that reflect on the subject of motherhood.



LEFT: Jin-me Yoon, *Intersection 2* (left panel detail), 1998, chromogenic print, 143.5 x 109.2 cm. RIGHT: Jin-me Yoon, *Intersection 2* (right panel detail), 1998, chromogenic print, 143.5 x 109.2 cm.

The *Intersection* series also connects to Yoon's feminist commitments, forged in dialogue with Mary Kelly (whom she met in Vancouver in 1989) and artist Elizabeth Mackenzie (b.1955), at a time when women's artistic production and biological reproduction were still not completely naturalized as being compatible. More recently, in works such as *Long View*, 2017, Yoon turns once again to life cycles and her family, in particular to her adult children and her parents in their twilight years. Works featuring her father took on additional poignance when she displayed his sequence from *Turn*, 2019, at his funeral, transforming artwork into memorial.



Jin-me Yoon, *Turn* (video still), 2019, single-channel video, 10 minutes, 4 seconds.

Yoon's understanding of life's fragility and the interconnection of generations has in recent years provoked a reckoning with our place as beings on planet Earth. After initially going to Hornby Island on an art school field trip in 1985, Yoon started visiting with her family. Attracted by its bohemian art community and their experiments in living lightly on the land, she forged a deep connection to this place.

Friends from the community appear in works such as *Living Time*, 2019, which features artists Wayne and Anne Ngan, as well as Tina and Wayne Wai. She writes of the deep sense of rootedness and belonging that she feels on Hornby in relation to her hosts—the K'ómoks First Nation and the natural environment itself: "No small thing to feel emplaced as an immigrant, especially as rural places in Canada are largely inscribed by whiteness as the centre.... But from a different foundational base, privileging Indigenous people leads to an entirely different set of preoccupations about the future and our place in it, focussed on an intermingling with other humans and non-humans that is temporally expansive, based on respect, reciprocity and restraint."²⁹



Jin-me Yoon, *Living Time*, diptych #1 (left panel detail), 2019, inkjet print, 71.44 x 76.52 x 3.81 cm.

RECOGNITION

Yoon's early works (1991–2002) have become touchstones in the articulation of Canadian identity and race, entering into the public imagination through exhibitions, collections, and academic studies. *Souvenirs of the Self*, 1991, is in the collection of the National Gallery of Canada, and *A Group of Sixty-Seven*, 1996, is held by the Vancouver Art Gallery and Library and Archives Canada, intended for the Portrait Gallery of Canada. Both have featured prominently in national and international exhibitions. Within Canada, these projects often function as question marks that provoke reflection on Canadian identity. Within other settler-colonial contexts, such as Australia or South Africa, they provide a vocabulary for connecting anti-colonial and anti-racist art worlds. Within Asia, Yoon's art complicated notions of Asian identity, providing an intersectional exploration of Asian art with Asian diasporas in what has now come to be known as "global Asias."³⁰

Yoon's mid-career works (2003–15) have received significant attention, although the complexity of projects such as *This Time Being*, 2013, have made them purposely less available as consumable icons than her earlier artworks. They were often misunderstood as being about multiculturalism and a desire for inclusion in national narratives. In contrast to this conventional assumption,

Yoon's later artworks, such as *Fugitive (Unbidden)*, 2003-4, provoke viewers to engage and think deeply about the much larger questions she is raising. As explorations of the ways in which history and trauma are carried by the body intergenerationally through time and space, they have been the subject of challenging and high-profile exhibitions.

In 2004, Susan Edelstein curated the solo show *Unbidden* at the Kamloops Art Gallery, which also travelled to the National Gallery of Canada's Canadian Museum of Contemporary Photography. It was followed by another prominent solo exhibition at the Centre culturel canadien in Paris, *Passages through Phantasmagoria*, in 2008, with a parallel exhibition, *As it is Becoming*, at Catriona Jeffries Gallery in Vancouver. Writing in *Canadian Art*, reviewer Charlene K. Lau captured the importance of the show in bringing Canadian perspectives on race and migration to Europe: "It seems Paris would need this kind of challenging identity-based work more in its public spaces."³¹



Jin-me Yoon, *Souvenirs of the Self (Lake Louise)*, 1991, printed 1996, chromogenic print laminated to plexiglass, 167.6 x 223.5 cm, CMCP Collection, National Gallery of Canada, Ottawa.



LEFT: Jin-me Yoon, *Fugitive (Unbidden) #3*, 2004, chromogenic print, 99.5 x 99.5 cm, National Gallery of Canada, Ottawa. RIGHT: Jin-me Yoon, *The dreaming collective knows no history (US Embassy to Japanese Embassy, Seoul)* (video still), 2006, single-channel video, 18 minutes, 8 seconds.

More recently, in the context of Yoon's later work, such as *Untunnelling Vision*, 2020, which explicitly engages with her positionality as a guest on Indigenous land, her lateral crawling works like *The dreaming collective knows no history (US Embassy to Japanese Embassy, Seoul)*, 2006, are being re-read by Indigenous scholars such as Dylan Robinson as acts of resistance to colonial infrastructures and "reparative perception" by "return[ing] her body into relationship with place."³²

As the complexity of Yoon's work unfolded, her stature as a forerunner in her field began to be acknowledged with career honours. In 2017, Yoon was commissioned to make *Long View* for *Landmarks/Repères*, a program created for Canada's sesquicentennial. In 2018, she was inducted as a fellow of the Royal Society of Canada. From 2019 to 2022, she was the subject of a two-part touring survey, *Living Time from Away and Here Elsewhere Other Hauntings*, curated by Anne-Marie St-Jean Aubre at the Musée d'art de Joliette in Quebec, which was shown in seven sites across Canada, including an online presentation at the Carleton University Art Gallery.



LEFT: Jin-me Yoon, *Turning Time (Pacific Flyways)*, 2022, 18-channel video, durations variable, installation view in the exhibition *About Time* at the Vancouver Art Gallery in 2022, photograph by Ian Lefebvre. RIGHT: Scotiabank CONTACT Photography Festival award ceremony for Jin-me Yoon, 2022.

In 2020, Yoon showed *Untunnelling Vision* at Truck Contemporary Art in Calgary as a part of the Mountain Standard Time Performative Art Biennial. Two years later, she was granted a solo exhibition of recent works at the Vancouver Art Gallery, *About Time*. As well, her work was featured in *Asia Forum* at the Venice Biennale, and she received the prestigious Scotiabank Photography Award, Canada's highest honour for photography.

Yoon's newest works, *Untunnelling Vision*, 2020, and *Mul Maeum*, 2022, display the maturity of an artist who has long reflected on what it means to be human in the context of great inhumanity and planetary environmental crisis; who understands the histories that individuals carry within them; and who sees the importance of future-focused proposals articulated in hope for generations to come. Mobilizing her parallel research on settler-colonialism in Canada and colonialism in Korea to better understand the ways in which extractive logics have led our society to the current planetary crisis, Yoon explores ways of thinking multidirectionally about repairing the past and defining shared futures.³³

In 2015, after spending nine years unearthing haunted stories close to the ground in lateral crawling works, Yoon began to seek ways of building futures, asking, "How do we move forward from current conditions in the context of inherited histories of colonialism?"³⁴ The first project to emerge from this inquiry was *Untunnelling Vision*, 2020, a work that highlighted Indigenous-immigrant relations through community-based conversations and workshops.



Jin-me Yoon, Installation view of *Carrying Fragments (Untunnelling Vision)*, 2020, painted fabricated rocks and rubble, dimensions variable (in foreground); *Other Way Through (Saekdong Skies)*, 2020, inkjet canvases and birch wood, 185 x 74 x 80 cm (in midground), TRUCK Contemporary Art Gallery, Calgary, photograph by Brittany Nickerson.

Yoon's current and future projects, *Mul Maeum*, 2022, *Pacific Flyways*, and *Listening Place*, continue this inquiry, working toward the creation of a place for Indigenous-immigrant relations that respects Indigenous land rights and generates the conditions for the co-creation of a world that does not replicate oppressive structures, but is instead premised upon reciprocity and respect.



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Jin-me Yoon, photograph by Ian Kenji Barbour.



KEY WORKS

Jin-me Yoon's early works take on Vancouver photo-conceptualism and transform it into a vehicle for challenging the construction of Canada's national narratives. She later connected her critical perspectives on Canada to larger narratives of colonialism, exploitation, and extraction, focusing in particular on the difficult histories that she inherited from the country of her birth, Korea. Ultimately, her stirring art combines video, performance, and social practice to reimagine our relationships to each other and to the planet in order to build more hopeful futures.

SOUVENIRS OF THE SELF 1991



Jin-me Yoon, Installation view of *Souvenirs of the Self* (postcard set), 1991

Six perforated colour postcards, 15.2 x 10.1 cm each

Various collections

Photograph by Sean Fenzl / Nanaimo Art Gallery, 2017

Created when Jin-me Yoon was still a graduate student at Concordia, *Souvenirs of the Self* is the breakout work that established her as an important voice in Canadian art. The project is a set of six picture postcards that feature the artist posing alone at five tourist sites in Banff, Alberta: a vitrine at the Banff Park Museum, the Banff Springs Hotel, a memorial for Chinese railway labourers, Lake Louise, and Banff Avenue. The last postcard depicts Yoon in the same rigid, expressionless pose before a group of smiling white tourists, their tour bus, and the racialized Asian driver. The series plays upon the discomfort that Yoon's and the driver's racialized bodies insert into the depictions of Canada staged in these images for the tourist industry, which in the 1990s assumed a white-settler-colonial national identity. The dissonance is underscored by captions, each of which comprises two sentences: one an imperative that commands our attention to tropes of white Canadian settler-colonial mythologies, and the second a third-person description suggesting the perspective of the racialized Asian woman in the photographs.

The English words on the backs of the postcards (captions are in French and English) read as follows:

1) Banff Park Museum—Marvel over the impressive collection of Western Canada's natural history museum. She looks with curiosity and imagines life beyond the rigid casings.

2) Banff Springs Hotel—Indulge in the European elegance and grandeur of days gone by. She remembers being told that tradition is something you can always count on.

3) Bankhead (1904-1922)—Explore the riches to rags drama of this historic coal mining town. She discovers that Chinese workers lived on the other side of the slack [i.e., slag] heaps.

4) Lake Louise—Feast your eyes on the picturesque beauty of this lake named to honour Princess Louise Caroline Alberta, daughter of Queen Victoria. She discovers the lake on a sunny day; before that she does not exist.

5) Banff Avenue—Banff has been charming visitors from around the world for over a hundred years. She has trouble finding that perfect souvenir for herself.

6) Rocky Mountain Bus Tour—Come and enjoy the great Canadian wilderness. As they parted she wished them all a safe journey home.

The first part of each pair of sentences naturalizes and, in some cases, glamorizes European settler-colonialism; the second challenges it. These playful sentences unravel the claims of objective representation made by museums, the tourist industry, and photography itself, prompting the viewer to ask: Who is Canadian? Whose land is this? Yoon puts the question this way: “Who is the rightful and naturalized national subject, especially given the ongoing history of colonization vis à vis the First Nations peoples?”¹

By posing as a postcard set and not necessarily announcing itself as art, the work disarms the spectator. In this way, it inserts itself into the public sphere in the spirit of non-commercial culture with the artist as public intellectual. This stance is very important to Yoon’s art, which has consistently thrust itself into the public sphere, and delved into socially engaged practices. In a typical move, Yoon employs strategies from Vancouver photo-conceptualism for political ends, here using staged and self-conscious poses and framings to interrogate the conditions of nationhood and belonging.

When she created *Souvenirs of the Self*, Yoon was interested in identity politics and Black British Art, as represented by works such as *Artifact Piece*, 1987/90, by James Luna (1950-2018), and *Pastoral Interlude*, 1987, by Ingrid Pollard (b.1953). The project also plays on the racialization and perceived otherness of



Jin-me Yoon, *Souvenirs of the Self (Rocky Mountain Bus Tour)*, 1991-2000, transmounted colour print, MacKenzie Art Gallery, Regina.



LEFT: Tseng Kwong Chi, *New York, New York*, 1979, gelatin silver print, 40.6 x 40.6 cm, Yancey Richardson Gallery, New York. In the series *East Meets West*, 1979-89, Tseng posed as a Chinese statesman in front of iconic tourist sites to play with and challenge Western stereotypes. RIGHT: Rosalie Favell, *The Collector / The Artist in Her Museum*, 2005, inkjet print, 81.2 x 82.5 cm, National Gallery of Canada, Ottawa. Favell inserted herself and her family photos into American painter Charles Willson Peale’s *The Artist in His Museum*, 1822, to disrupt the historical work’s colonial view and present a “world where Indigenous peoples claim the right to exhibit their own culture and history.”



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tourist photographs explored in the East Meets West series, 1979-89, by Tseng Kwong Chi (1950-1990). More recently, it has resonated with works such as *The Collector / The Artist in Her Museum*, 2005, by Rosalie Favell (b.1958), and the Miss Canadiana series, 2002-ongoing, by Camille Turner (b.1960). It has been widely exhibited, and Yoon has also produced the photographs from the series in different physical formats.

A GROUP OF SIXTY-SEVEN 1996



Jin-me Yoon, Installation view of *A Group of Sixty-Seven*, 1996

Two grids of 67 framed chromogenic prints for a total of 134 prints and 1 name panel,
47.5 x 60.5 cm each

Vancouver Art Gallery and Portrait Gallery of Canada / Library and Archives Canada,
Ottawa

Photograph by Rachel Topham Photography / Museum of Vancouver

A Group of Sixty-Seven is perhaps Jin-me Yoon's most recognizable work. Existing in multiple formats, it consists of two grids of sixty-seven portraits of the Korean Canadian community in Vancouver standing in front of two paintings: *Maligne Lake, Jasper Park, 1924*, by Lawren S. Harris (1885–1970) and *Old Time Coast Village, 1929–30*, by Emily Carr (1871–1945). Yoon created it in 1996, the year that the National Gallery of Canada's *The Group of Seven: Art for a Nation* travelled to the Vancouver Art Gallery—which was one year after the second referendum on Quebec sovereignty, the same year the Royal Commission on Aboriginal Peoples recommended a public inquiry into residential schools, and a year before the handover of Hong Kong to China and a large increase in immigration from Hong Kong to Vancouver. In this fraught environment, *Art for a Nation* asserted white, anglophone settler-colonial narratives, trumpeting the Group of Seven's appropriation and mastery of Canadian landscape in painted form.¹

The work repeats the strategy of *Souvenirs of the Self*, 1991, in juxtaposing Asian bodies with iconic Canadian landscapes, but with a representational twist. The photographs are obviously constructed, using visual repetition and stiff, formal poses to call to mind official portraiture, passport photos, and photographs of ethnic types taken by anthropologists,

and they demonstrate that a photographic image is not a transparent window on reality but rather a form of representation that functions as a framing device to shape meaning. Yoon calls attention to how painting functions in a similar fashion in Harris's and Carr's art, showing how their landscapes are not neutral representations, but settler-colonial claims to *terra nullius*. In combining and contrasting the people and the paintings, Yoon challenges the racialization that puts Asian bodies beyond the purview of a constructed national identity and demonstrates how white settler-colonialism stages its fictions.

In this, her first foray into social practice and institutional critique, Yoon invited sixty-seven members of the Korean Canadian community (bringing attention to 1967 as the year that restrictions on Asian immigration to Canada were finally lifted) to dinner and conversation at the Vancouver Art Gallery. Reclaiming the space with the heady scent of kimchi, friendly community chatter, and discussions of racism in Canada, Yoon created portrait events with each of the sitters in front of both paintings, whose meanings were recast through this new encounter.

The resulting photographs sparred with the art historical interventions of Vancouver photo-conceptualism, such as *The Destroyed Room*, 1978, by Jeff Wall (b.1946) (which references *The Death of Sardanapalus*, 1827, by Eugène Delacroix [1798-1863]), and mounted a challenge to the Group of Seven and Canadian landscape painting that has been taken up by other artists. Just months after *A Group of Sixty-Seven*, Lawrence Paul Yuxweluptun (b.1957) mounted his own critical dialogue with Emily Carr: his trees, stolen back from Carr, are haunted with



LEFT: Jin-me Yoon, *A Group of Sixty-Seven* (front detail), 1996, chromogenic print, 47.5 x 60.5 cm, Vancouver Art Gallery. RIGHT: Lawren S. Harris, *Maligne Lake, Jasper Park*, 1924, oil on canvas, 122.8 x 152.8 cm, National Gallery of Canada, Ottawa.



LEFT: Lawrence Paul Yuxweluptun, *Indian World My Home and Native Land*, 2012, acrylic on canvas, 304.8 x 213.3 cm. RIGHT: Shawna Dempsey and Lorri Millan, *Lesbian National Parks and Services*, 1997.



Haida ancestors.² Shawna Dempsey and Lorri Millan engage in an analogous dialogue with the naturalized heterosexuality of the Canadian landscape in *Lesbian National Parks and Services*, 1997; and *The Value of Comic Sans*, 2016, by Sonny Assu (b.1975) imagines urban Indigenous graffiti artists from Carr's future descending into her paintings to reclaim them.

BETWEEN DEPARTURE AND ARRIVAL 1997

Jin-me Yoon, Installation view of *between departure and arrival*, 1997
Two-channel video installation, print on mylar scroll, dimensions variable, 9 minutes,
51 seconds
Photograph by Paul Litherland / Musée d'art de Joliette, 2019

Jin-me Yoon's first exhibited work to incorporate video and audio, *between departure and arrival* is a room-sized installation. First shown at Vancouver's Western Front artist-run centre in 1997, it was also Yoon's departure from projects that critique social constructions of national identity primarily through visible markers of race, such as *Souvenirs of the Self*, 1991, and *A Group of Sixty-Seven*, 1996. It marked her entry into a practice that addresses time, history, and memory—consciousness—through an aesthetics of displacement that explores the experience of occupying multiple languages, cultures, and locations at once.

The work consists of four parts. The entry to the installation space is marked by clocks: two clocks when it was installed in Vancouver, and three when installed elsewhere, to signal entangled time schemes—for instance, Seoul, Vancouver, and Toronto in the case of the 1997 show at the Art Gallery of Ontario. A video of clouds, taken from an airplane whose window is occasionally visible, fills the back wall of the installation, in front of which hangs a mylar scroll printed with an image of the top of a Korean woman's head, her hair hanging in two strands,

split down the middle. Hidden behind the scroll is a small video screen displaying a collage of historical footage depicting Asian immigrants to Canada and the events that displaced and controlled their movements: the construction of the Canadian National Railway in the late 1800s, which relied on Chinese labourers; a Chinese head tax certificate (c.1885–1923); scenes of the West Coast fishing industry, which brought Japanese fishermen to Canada; images of Japanese internment in British Columbia during the Second World War; and the Korean War (1950–1953).



Jin-me Yoon, Installation view of *between departure and arrival* (detail), 1997, at the Musée d'art de Joliette in 2019, photograph by Paul Litherland.

The succession of videos becomes a palimpsest of memories carried and difficult histories that extend into the present. Yoon ends the sequence with a view from the back seats of taxis being driven through the streets of Vancouver and Seoul, as if she is trailing the camera behind her as she navigates present realities. A female voice-over accompanies the video collage:

She was mid-sentence, mid-flight, somewhere over the Pacific. She felt this familiar, peculiar sensation, as if her body were splitting apart. Apart. Straight down the middle, the way her grandmother wore her hair. Split, like the country of her birth. Wound. All detached at the navel, but not the same. Not all torn, ripped and scattered. She, with her broken tongue. Scar. Marking north. Marking south. 38th Parallel.

Speaking. Speaking of this slash. She. The violence of this/that, either/or, us/them, subject/verb/object. She. A dwelling between a here, a there.

Yoon unites two types of mobility—the global nomad (time zone clocks, airplanes) and the diasporic subject (difficult histories, splitting, scars); each is layered upon the other, complicating the racialized distinction between expatriate and migrant. Situating the experiences of migration and movement in actual bodies and biographies, *between departure and arrival* grounds the weightlessness of clouds seen from an airplane in entangled histories, while allowing different forms of mobility to shape consciousness and identities.

INTERSECTION 3 2001



LEFT: Jin-me Yoon, *Intersection 3* (left panel detail), 2001
Chromogenic print, 207 x 161 cm

RIGHT: Jin-me Yoon, *Intersection 3* (right panel detail), 2001
Chromogenic print, 207 x 161 cm

Jin-me Yoon's *Intersection* series, 1996–2001, begun shortly after the births of her children Hanum in 1994 and Kihan in 1997, courageously addresses the ambivalences of life when maternity and creative practice coexist. In *Intersection 3*, the artist appears as a powerful orator in one panel, her stance taken from period photographs of Lenin speaking to the public in 1919, and as Madonna with Child in the other panel. In spite of the affirming iconography, however, in both images something is amiss, as she spits milk in her fiery tirade and her gaze fails to connect with the baby that she cradles. The diptych is one of five works inspired by the contradicting demands that Yoon faced as a practising artist and mother, as well as by Mary Kelly's (b.1941) seminars on feminism held in Vancouver in 1989. The series also depicts Yoon in various scenes of death, as if killed by patriarchal oppression, next to images of children, usually in states of unsupervised joy and misery.

As with Kelly's *Post-Partum Document*, 1973–79, which interjected the subject of motherhood into the discourses of Conceptual art, Yoon's *Intersection* series wrestles with Vancouver photo-conceptualism. The works are pitched perfectly

to draw attention to what Monika Kin Gagnon calls the “symbolic absence” of the maternal body in the all-male Vancouver movement, and the masculinist discourses and environment of the art world more broadly.¹ The subjects are posed against richly coloured backgrounds to underscore the blatant artifice of the compositions. Bodily fluids feature prominently, framed cleverly to take on masculinist creative ejaculations through critical engagements with *Self Portrait as a Fountain*, 1966–67, by Bruce Nauman (b.1941) and *Milk*, 1984, by Jeff Wall (b.1946).



LEFT: Jin-me Yoon, *Intersection 5* (left panel detail), 2001, chromogenic print, 207 x 161 cm. RIGHT: Jin-me Yoon, *Intersection 5* (right panel detail), 2001, chromogenic print, 207 x 161 cm.

Two of the diptychs, *Intersection 2*, 1998, and *Intersection 5*, 2001, consist of high-angle shots of Yoon splayed out on the floor in a theatrical enactment of milk-stained death, and in their emphatic use of horizontal formats to convey a sense of abjectness, they recall the Centerfolds series, 1981, created by Cindy Sherman (b.1954). Both series allude to concealed systemic violence—in the case of Sherman, of the male gaze, and in the case of Yoon, of a workplace and art world built for white male subjectivities. Erupting with life-giving milk and rage, Yoon’s artist performs the act of asking, “Can artists be both culturally productive and biologically reproductive? Can a racialized, feminist subject be an art historical subject?”

FUGITIVE (UNBIDDEN) 2003–4



LEFT: Jin-me Yoon, *Fugitive (Unbidden) #3*, 2004
Chromogenic print, 99.5 x 99.5 cm
National Gallery of Canada, Ottawa

RIGHT: Jin-me Yoon, *Fugitive (Unbidden) #5*, 2004
Chromogenic print, 76.2 x 76.2 cm

Fugitive (Unbidden) is a transitional work that moves Jin-me Yoon's art into reflections on difficult histories and the mobility of memories that immigrants carry from one place to another. It consists of four videos—*Grassland*, *Underbrush*, *Jungle-Swamp*, and *Channel*—as well as a series of photographic works of performance. The first three videos feature Yoon as a black-clad figure, evocative of a Hollywood ninja or a Viet Cong resistance fighter, prowling through bamboo groves in Pioneer Park, Kamloops, British Columbia. Yoon is seen variously crawling, hiding behind boulders or in stands of grass, jumping into water, and holding a knife. *Channel* is very different in tone, dominated by images of water and melancholy tranquillity: Yoon floats down a river like Ophelia in *Hamlet*, wearing a *hanbok*, the traditional Korean dress.

The dual forms of representation in *Fugitive (Unbidden)* capture two of the very restricted and gendered modes available to Asian bodies even up to the early 2000s—that of enemy in war, and that of feminized (often sexualized) victim. By playing both roles, and emphasizing the artificiality of her performance, Yoon exposes the stereotypes that are imposed on Asian bodies through popular culture and the ways in which Asian subjects are constituted (if at all) in the media through one-dimensional portrayals.

Beyond the statement it makes about Hollywood representations of Asian bodies, *Unbidden* also articulates the post-traumatic experiences of immigrants from war-torn countries. Yoon created the videos in response to the fiftieth anniversary of the armistice that ended the fighting in the Korean War in 1953, to explore how intergenerational histories of strife have been carried in the body, across oceans and continents, before their bearers' resettlement in Canada. Seemingly innocuous Canadian geographies are reimaged as fugitive landscapes of conflict by Yoon's characters, who are haunted by unbidden memories as they run, crawl, and hide. Standing in relation to other histories of war and violence in the context of immigration and settler-colonialism in Canada, the project speaks to bodies unbidden to this land, and seeks liberation through solidarity.¹



Jin-me Yoon, Installation view of *Unbidden (Channel)*, 2003, single-channel video, 11 minutes, 11 seconds; *(it is this/it is that)*, 2004, photograph diptych, 74 x 126 cm each, at the Musée d'art contemporain des Laurentides, photograph by Lucien Lisabelle.

THE DREAMING COLLECTIVE KNOWS NO HISTORY (US EMBASSY TO JAPANESE EMBASSY, SEOUL) 2006



Jin-me Yoon, *The dreaming collective knows no history (US Embassy to Japanese Embassy, Seoul)* (video still), 2006
Single-channel video, 18 minutes, 9 seconds

In *The dreaming collective knows no history (US Embassy to Japanese Embassy, Seoul)*, a video created during a residency at Ssamzie Space in Seoul, Korea, Jin-me Yoon drags herself along the ground between the Japanese and United States embassies in Seoul. The two sites summon up the histories of Japanese colonialism in Korea (1910-45) and American imperialism through the long Cold War that continues to station over 25,000 troops in South Korea. Yoon conjures up these violent histories through her evocation of war-ravaged bodies and physical struggle in her performance, memories that are suppressed in a contemporary Korea focused on the slick and shiny promises of advanced capitalism. Ahead of its time, *The dreaming collective knows no history* makes a critique of Korea's breakneck speed of progress and its human toll that has now become a focus of Korean popular culture in films such as *Parasite* (2019) and the TV series *Squid Game* (2021).

As Yoon pulls herself along the pavement on a platform, well-dressed businesspeople walk by without making eye contact or stare from a safe distance, as if embarrassed by her presence and worried about contagion. The experience for the viewer is not as easily distanced, as the video's sound insists on being noticed. We hear the scraping vibrations of the wheels, Yoon's laboured breathing, and the jerking sounds the board makes as she pushes it

along the ground. Physical effort, friction, and difficulty come into focus as we watch Yoon's painful progress from a symbolic site of colonial oppression (the Japanese embassy) to one of contemporary subjugation and complicity (the American embassy), the toll on her body evident with every movement. The work launched a series of mid-career projects that create alternative paradigms of thought, experience, and representation beyond the future-focused historical amnesia of postwar modernity.

With *The dreaming collective knows no history*, Yoon revolted against the onwads and upwards velocity of economic progress that surrounded her and pivoted her black-clad body from a vertical axis, as seen in *Fugitive (Unbidden)*, 2003-4, to a horizontal one, exploring the urban environment laterally. In some of the works from this period, Yoon disfigured her body with a variety of prosthetic devices, in order to conjure up deeply suppressed memories and ugly political truths. In others, she passed through urban landscapes, her horizontal movements designed to upend modernist, progress-focused visual narratives and to explore undercurrents of contemporary history and society. The topsy-turvy world she elicits is embodied in multiple elements in works such as *As It Is Becoming (Seoul)*, 2008, which incorporates several videos of crawling performances in an installation. With videos on monitors placed on the ground or projections shown upside down, Yoon compels a reorientation of the spectator's body as they view the work.



Jin-me Yoon, *As It Is Becoming (Beppu: Atomic Treatment Centre)* (video still), 2008, single-channel video, 10 minutes, 33 seconds.

Letting go of millennia of evolution that brought humans to their bipedal stance, Yoon assumes a horizontal posture in order to probe humanity's difficult histories through bodily experience. These lateral crawling works are in dialogue with the endurance art of the 1960s and 1970s, and they are often compared with William Pope.L's (b.1955) crawls through the streets of New York City in a business suit or a Superman costume. While both artists level their criticism at capitalism, Pope.L's crawls are a comment on its failure, whereas Yoon's works address its success. Pope.L sought to bring dignity to people experiencing homelessness and degradation on the streets; Yoon reveals anxieties and war memories that lie just beneath the surface of life in a still-militarized yet newly prosperous Korea.

Ahead of their time, these works lay bare the consequences of the unresolved Cold War in Asia obscured by the economic success of the "Asian Tigers"—South Korea, Taiwan, Hong Kong, and Singapore. These regional histories of global significance were later taken up by artists such as Koizumi Meiro (b.1976) in



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Voice of a Dead Hero, 2010, in which the artist, dressed as a Japanese war veteran, crawls through the streets of Tokyo haunting contemporary shoppers, or Ho Tzu Nyen (b.1976) in *Hotel Aporia*, 2019, which awakens the long-concealed histories of Japanese imperialism in Asia.

BENEATH 2012

Jin-me Yoon, Installation view of *Beneath*, 2012

Multi-channel video installation, wood, glass, mirrors, steel, and bricks, dimensions variable, duration various: 42:36 to 45:20 minutes

Vancouver Art Gallery

In 2006 Jin-me Yoon began a series in which she abandoned the bipedal stance assumed by modern man and investigated the world from a horizontal perspective, propelling her black-clad figure along the ground on a rolling platform in a variety of historically significant landscapes. With *Beneath*, she took her performance to the streets of Vienna, crawling from Sigmund Freud's residence and medical office to the Heldenplatz, where in 1938 Hitler announced the annexation of Austria to Nazi Germany.

She had started the series during a residency at Ssamzie Space in Seoul, Korea, where she addressed the rapid pace of postwar development that ushered in an era of historical amnesia in Korea and explored the physical and psychic toll of economic progress on the body. *Beneath* was one of the final works in the series: created at a time when the right-wing populist Freedom Party was gaining momentum in Austria with its anti-immigrant message, it sought to probe Europe's unconscious.

The specific route that Yoon took followed the Ringstrasse, where Freud walked daily until he was no longer free to do so, because he was Jewish. As Yoon comments, "I don't think the father of the so-called unconscious could have been anything else than an Other."¹ Using a series of projections, architectural structures, and refracting mirrors, this installation asks: What do we see when we look beneath the surface? What histories of trauma underlie our current realities?



Heldenplatz in Vienna, Austria, in 1938, photographer unknown. This image depicts a Nazi rally at the Hofburg Palace in Vienna, Austria, where Adolf Hitler announced the annexation of the Federal State of Austria into the German Reich.

THIS TIME BEING 2013



Jin-me Yoon, *This Time Being*, #9, 2013
Chromogenic print, 45.7 x 55.8 cm

This Time Being, #9, is one of nine sculptural portraits Jin-me Yoon created by draping, hanging, and propping a soft rubber sculpture in a variety of outdoor environments. Yoon's most abstract, formal series, *This Time Being* is a highlight that indicates the central importance of constructed form throughout her oeuvre, even when form might appear to be secondary to content. With this project, Yoon turns to the non-human world to reimagine relationality. By virtue of the precarious positioning of the rubber, which moulds itself to its environment, the works in the series imagine a reality in which humans rethink their relationships to their environment and to each other and let go of their primacy in the world.

In this, the series is similar to *Relatum*, 1969/2012, a body of work in which the artist Lee Ufan (b.1936) allowed stone blocks to drop onto sheets of glass,

foregrounding conditional and provisional relations. Unlike Lee's *Relatum*, which exists purely on geological and philosophical scales, Yoon's *This Time Being* works also evoke human relationships and material histories.

Yoon recounts that the portraits were shot on Hornby Island, where the artist has made a home for several decades, and many are sited in the gardens of close friends Wayne and Anne Ngan, who also feature as subjects in *Living Time*, 2019, where lived time is contrasted with geological time.

Here, the material reads as an outsider. The rubber itself, although synthetic, alludes to colonial histories of rubber production and circulation, and seems somewhat out of place in these Edenic settings. Leaning, folding, and drooping, the material emplaces itself lightly, and builds relationships of gravitational interdependence with its new ecosystem. In these unexpected spaces, new sets of temporary and contingent relationships are created, opening the possibility of a new and relational sculptural form.



Lee Ufan, *Relatum* (formerly *Phenomena and Perception B*), 1969/2012, glass and stone, stone: 35.5 x 50.8 x 36.8 cm, glass: 200 x 240 cm.

OTHER HAUNTINGS 2016



Jin-me Yoon, *Other Hauntings (Dance)* (video still), 2016
Single-channel video, 8 minutes, 14 seconds

Other Hauntings (Dance) and *Other Hauntings (Song)* are two video works that Jin-me Yoon created in 2016, telling the story of the Gureombi rocks on Jeju Island, South Korea, an outcropping of sacred stones upon which a naval base was built in 2012. The military installation generated enormous controversy and political resistance due to Gureombi's importance as a home for endangered species and sacredness for *haenyo* divers—it is a UNESCO World Natural Heritage site, a World Geological Park, and a Human and Biosphere reserve.¹ Before the court decision that upheld the base's construction, protesters interrupted building seven times; in addition to their environmental concerns, opponents perceived the project as promoting American rather than Korean defence goals. Fully 94 per cent of the island's residents opposed the base, which now hosts American and Canadian warships in addition to Korean forces. It also welcomes cruise ships, making visible the linkages between the military-industrial and tourist complexes, a key connection that Yoon frequently alludes to in her oeuvre.

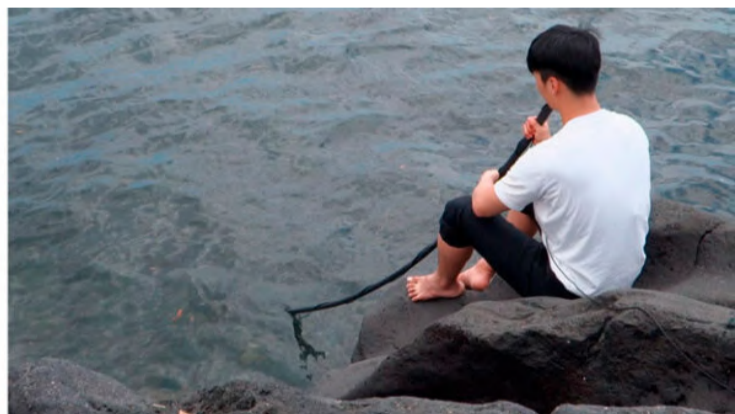
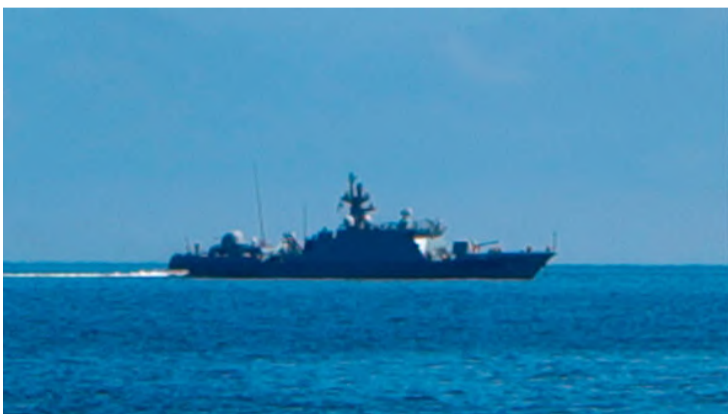
In *Other Hauntings (Dance)*, the story of the Gureombi rocks is narrated by an activist and dancer from Pusan, South Korea. Her hands flit gracefully as she addresses the camera. She invites the viewer to imagine her body as the rocks themselves, gesturing to her hips and knees as she describes the island's volcanic rock.



LEFT: Jin-me Yoon, *Other Hauntings (Dance)* (video still), 2016, single-channel video, 8 minutes, 14 seconds. RIGHT: Gureombi rocks on Jeju Island, South Korea, 2012, photograph by Adria Otte.

As she speaks, her image begins to fade, and an androgynous figure dressed in fatigues with seaweed hair flickers into view, haunting the narrative with a queered ghost of South Korea's militarization and the Korean peninsula's long Cold War, extending decades beyond the armistice of 1953.

Despite its activist narrative, the work is not documentary. Ultimately it is an artwork that is committed to creating a language for expressing deep encounters between the human and non-human within this sacred natural environment. As the narrator speaks, her words do not simply provide information, but rather they elicit her relationship with the island, and with Yoon herself. Yoon translates spontaneously, hesitantly, with an immigrant's grasp of the language of her homeland that is both intimate and fragile. Mid-interview, strong winds shake the camera—as if the island were asserting itself as a part of the conversation—prompting Yoon to comment, interrupting her translation. As the figure with the seaweed hair appears, bells ring, as if signalling the presence of the supernatural. Multiple planes of being exist simultaneously in this work, each one haunting the others—the natural, the supernatural, the social, the political, the military-industrial, the touristic, the emplaced, the diasporic, the here, the elsewhere. All share an ecology and force us to think about coexistence on the scale of geological time.



LEFT: Jin-me Yoon, *Other Hauntings (Song)* (video still), 2016, single-channel HD video, 7 minutes, 20 seconds. RIGHT: Jin-me Yoon, *Other Hauntings (Song)* (video still), 2016, single-channel HD video, 7 minutes, 20 seconds.

Other Hauntings (Song) tells Gureombi's story through a peace song that Yoon heard sung by Father Mun Jeong Hyeon, a pro-democracy activist who was awarded the Gwangju Prize for Human Rights in 2012. Inspired by the spirit of Father Mun Jeong Hyeon, a young man walks through a forest path whose powerful presence is made visible through experimental camerawork veering on abstraction. He stops at what resembles an abandoned resort ringed with palm trees and blighted with empty swimming pools, then keeps walking. A maid, groundskeeper, and well-dressed client all make an appearance. At the



water's edge, he begins to sing to the island through a hydrophone inserted into the water through a construction pipe, repurposing the materials of development. He sings urgently, passionately, to the island below the surface of the concrete layer, bringing to mind the dancer's comment that only the surface of the rock had been damaged and that, below, Gureombi is still alive, still present. As he sings, once again the camera begins to shake, evincing an energetic force and a palimpsest of histories. As military ships come into view, the multiple valences of the site are cleared away for the military-industrial complex, but their presence is still felt.

LONG VIEW 2017



Jin-me Yoon, *Long View, #1*, 2017
Chromogenic print, 83.8 x 141 cm

A commission for *Landmarks/Repères*, a program created for Canada's sesquicentennial, *Long View* is a video and photographic work in which Jin-me Yoon explores historical, military, and personal threads that connect geographies across the Pacific Ocean. The work is anchored by a photograph of the artist looking out toward the sea with binoculars, echoing images seen in the media of North and South Korean soldiers mutually surveying each other. She gazes toward Korea from Long Beach in Pacific Rim National Park Reserve, on the traditional territories of the Nuu-chah-nulth Nations (which include the Toquaht and Yuułu?it?ath First Nations): both theatres of war during the Second World War and the Cold War, both sites of personal importance to Yoon. Her family joins her on the beach, appearing in the video, creating a hole and then a mound in the sand.

With its distinctive binoculars, the photograph echoes modernist tropes of (male) spectatorship such as *The Theatre Box*, 1874, by Pierre-Auguste Renoir (1841-1919) and Alex Colville's (1920-2013) perspective on the female gaze, as seen in *To Prince Edward Island*, 1965. Through the focus placed on the instrument of seeing—the binoculars—Yoon juxtaposes the way that opticality claims space (the photograph) against embodied experiences of land and

histories (enacted in the video).¹

Yoon interweaves the there with the here, contrapuntally layering different sites and histories.²

The video begins with Yoon's parents and children digging a hole on the beach and making a mound next to it. The activity evokes, among many other things, the childhood belief that one could dig a hole through to the other side of the world (and that everything is connected), Korean burial mounds, the passing of generations, and the evanescence of life. This act resonates with a number of artistic "earthworks" from the mid-1960s, such as *Hole*, 1965, by Group I of Kobe, who for eleven days dug a ten-metre hole and filled it back in, in an act of collective Sisyphian futility; *Placid Civic Monument*, 1967, created by Claes Oldenburg (1929-2022) and dug by a professional gravedigger in a rectangular shape that referenced the Vietnam War; and *Phase-Mother Earth*, 1968, by Sekine Nobuo (1942-2019), in which the artist created a perfectly cylindrical hole and a matching protrusion in the landscape, giving the impression of a plug having been removed from the earth temporarily, until the elements returned it to its original phase.³

Yoon's hole straddles the logics of Oldenburg's and Sekine's works, both referencing war histories and also presenting phenomena as phenomena: a hole, after all, is what we apprehend directly as a hole, and not an idea as expressed through a hole. As Lee Ufan describes Sekine's work, it is "not the transformation of an idea into a world of its own, but an event in which the internal and external interact."⁴ Following the digging of the hole and the creation of the mound, Yoon's video cuts to the mound being eroded by time, dusted with snow, and merging with the ocean. Her intervention, however, has an enduring existence, as the hole also becomes a site of memory in the video. A black-clad figure appears and steps into the hole, releasing a maelstrom of abstractions and montaged images that link Yoon's two emotional landscapes of Korea and Canada, creating a topsy-turvy world that conjures an oceanic state: a making of worlds that resists the ordered opticality of the gaze.



LEFT: Alex Colville, *To Prince Edward Island*, 1965, acrylic emulsion on canvas, 61.9 x 92.5 cm, National Gallery of Canada, Ottawa. RIGHT: Pierre-Auguste Renoir, *The Theatre Box (La Loge)*, 1874, oil on canvas, 80 x 63.5 cm, The Courtauld Gallery, London.



LEFT: Jin-me Yoon, *Matters Flows and Forces*, 2018, transmounted chromogenic print, 180.3 x 274.3 cm. RIGHT: Nobuo Sekine, *Phase-Mother Earth*, 1968, earth and cement, cylinder: 270 x 220 cm, hole: 270 x 220 cm, installed dimensions variable, photograph by Osamu Murai.

UNTUNNELLING VISION 2020



Jin-me Yoon, *Untunnelling Vision* (video still), 2020
Single-channel video, 21 minutes, 26 seconds

Jin-me Yoon's *Untunnelling Vision* is a multimedia installation, the production of which also included elements of social practice and performance. The main focus of *Untunnelling Vision*, the video, is structured in three parts, which use different camera techniques to embody multiple conceptions of time, resisting linear settler-colonial narratives of progress, evolution, and development. Complementing the video are site photographs, performance remnants, and the photographic sculpture *Other Way Through (Saekdong Skies)*, which literally and metaphorically proposes multiple ways through tunnels, a symbol of unbridled development. *Untunnelling Vision* marks a watershed in Yoon's oeuvre, in that it explicitly connects past, present, and future, building the groundwork for other conditions and new possibilities.

The video opens on a carousel, where paintings recalling the landscape traditions of Europe spin by. A train passes, then the video cuts to black and white footage of tourists in what appears to be a frontier town—the Heritage Park Historical Village in Calgary, Alberta, Canada's largest living history museum. The camera follows two figures, Yoon's son, Hanum Yoon-Henderson, and Seth Dodginghorse, an Indigenous artist living on the Tsuut'ina Nation, as they walk through the nearly abandoned Heritage Park together. This segment conveys a sense of constructed past-ness through the use of black and white imagery and stuttering, interrupted pacing, giving the impression that the men are visitors from the future, bearing witness to the ways in which colonial narratives are constructed through landscape painting, museums, and tourism.

This first section intercuts between Heritage Park and a tunnel at a nearby site that connects Calgary to Tsuut'ina Nation. Yoon-Henderson and dodginghorse walk through this tunnel under construction, a symbol of speed and progress, blasting straight through the land, "standing in for worldviews that privilege a direct route from point A to point B."¹ Their steps echo and they begin to play with sound. One throws rocks, another stomps their feet, and they begin to create a musical soundscape.



Jin-me Yoon, *Untunnelling Vision* (video still), 2020, single-channel video, 21 minutes, 26 seconds.



Jin-me Yoon, *Upon the Wreckage* (*Untunnelling Vision*), 2020, inkjet print, 86.4 x 130.2 cm.

The second section of the video is set on a piece of the Tsuut'ina Nation's land that the Canadian armed forces leased for war simulations. Strewn with rubble, it was later used as the set for the Canadian movie *Passchendaele*, 2008, which tells of a First World War battle that has a symbolic place in the story of Canada's independence from Britain. This part of the video includes an important scene that reflects the results of three years of relationship-building and workshops between Yoon, Tsuut'ina, and other artists based in Mohkinstsis (Calgary). During these gatherings, open to Indigenous and racialized people, and co-facilitated with the artist's sister, social justice advocate Jin-Sun Yoon, the group

explored inherited histories of colonialism, seeking to think beyond siloed habits of “tunnel vision.” Yoon does not equate different histories and positions, but instead seeks to put them into relation—a theme that she threads through the work with formal strategies, in particular through her use of sound. In this scene, each of the participants improvises an instrument made from detritus found on site. Beginning tentatively, the sound eventually resolves into a composition that is not dominated by one single theme or melody.

The third section of the video builds on the collaborative soundscape of the previous part, with a scene showing participants passing fabricated rocks painted in Korean saekdong colours, witnessed by Korean and Tsuut’ina elders. These passages are intercut with scenes showing the trickster figure Rubble the Clown, who haunts the site with the absurdity of the human presence behind the landscape’s ruin. The segment comes to a close with images of grasses and skies turned inside out, as Yoon flattens 360 degree camera images into two dimensions, as if centring perspectives from earth and sky.

This utopian vision of interrelationality with nature is interrupted at the end of the work, however, when the scene cuts to black and plunges into water, looping the video back to its beginning, with its critique of progress and extractivist modernity. As if waking the viewer from a dream, Yoon brings us back to our current reality, underpinned by a singular narrative of progress. *Untunnelling Vision* warns of the earth’s ruin, linking it to the devastation of settler-colonialism, the wreckage of Korea that Yoon experienced as a child, and the ongoing damage caused by development at all costs.



LEFT: Jin-me Yoon, *Rubble in Rubbleland (Untunnelling Vision)*, 2020, inkjet print, 50.8 x 67.4 cm. RIGHT: Jin-me Yoon, *Rubble (Untunnelling Vision)*, 2020, inkjet print, 66.5 x 55.4 cm.

MUL MAEUM 2022



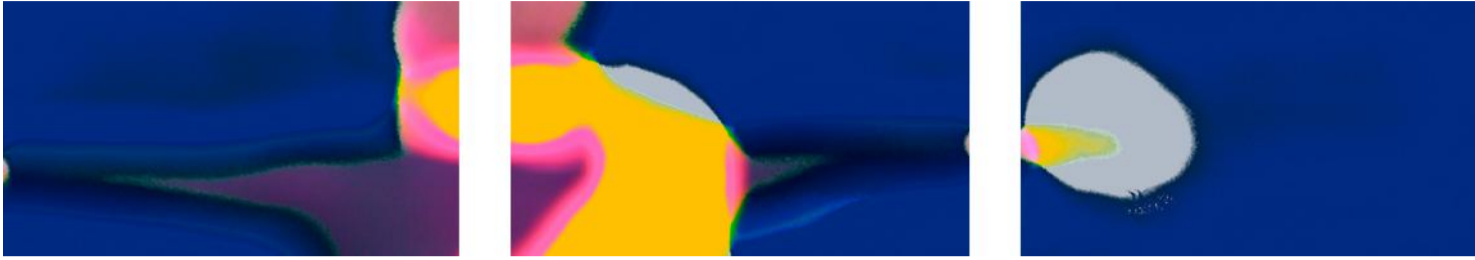
Jin-me Yoon, *Mul Maeum* (video still), 2022
Three-channel video, 30 minutes, 48 seconds

Mul Maeum, meaning water-heart-mind, is a three-channel video and photographic series that reimagines human and planetary connectivities by weaving together three Korean sites through the flow of water. Linking these sites through visual and sonic waterscapes as well as through the work's circular structure, Jin-me Yoon creates a poetics of migration, inspired by Édouard Glissant's *Poetics of Relation*, that emphasizes flow and entanglement in both human and non-human worlds, as opposed to categorization, separation, progress, and control.



Jin-me Yoon, *Mul Maeum* (video still), 2022, three-channel video, 30 minutes, 48 seconds.

The film begins on touristic Jeju Island, South Korea, with a story of new beginnings and radical hospitality—the journey of a family of Yemini refugees who found protection there in 2018, prompting discussions in Korea about identity and belonging. As we hear the fragile adolescent voice of the daughter, Fatima, singing, we see her family digging a hole on the beach, an action performed by Yoon's own family in *Long View*, 2017. This simple act of digging a hole seems at once playful and profound, functioning in this work as a metaphor for digging new roots, setting in motion new life. The refugees are welcomed by a Jeju woman who, as she dances, is transformed into jewel-toned orbs that pulse with joy and movement, cinematically suggesting the possibility of new forms of radical openness and togetherness.



Jin-me Yoon, *Mul Maeum* (video still), 2022, three-channel video, 30 minutes, 48 seconds.

This sense of precarious possibility is followed by loss, as the work transitions from a poetics of migration in the human world to the degradation of mobility and environment in the non-human world. Plunging the viewer underwater, the camera resurfaces at Saemangeum Seawall, the longest dyke in the world, which has left the East Asian-Australasian Flyway parched and disrupts the migration of 330,000 birds every year. The landscape is empty, dry, littered with abandoned boats and haunted by mysterious wooden Jangseung poles, carved by activists in protest of the seawall. As opposed to the lush cinematography of the sections on Jeju, the sections on Saemangeum are executed using choppy hand-held camera movements and images mostly drained of colour, which are set against the sound of airplanes and military exercises from the air base that has been built on the former estuary. Melancholic and raw, these segments capture the environmental costs of industrialization, militarism, and unrelenting progress.



Jin-me Yoon, *Mul Maeum* (video still), 2022, three-channel video, 30 minutes, 48 seconds.

Air raid sirens and images of searchlights cut in to bring the third site into the work: the Demilitarized Zone (DMZ) between North and South Korea. This four-kilometre-wide zone along the ceasefire line of 1953 is ironically the most biodiverse region in both Koreas, providing refuge to six thousand species of flora and fauna that pass freely across the world's most militarized border. Over the outline of binoculars, used by tourists on the South Korean side of the border to observe the North Korean side, Yoon presents a pedestrian view of the North Korean "Other" farming, walking, and biking, as well as moving images of birds walking, flying, and murmuring. This pastoral image gives way to black and white archival footage of Koreans migrating during the Korean War, which Yoon then layers with film of migrating birds, surfers in the water, and parachutes that resemble jellyfish. These contrasting images of forced migration and closed borders juxtaposed against ethereal visions of freedom of movement in the human and animal worlds resonate poignantly, again questioning the consequences of modernization.



Jin-me Yoon, *Mul Maeum* (video still), 2022, three-channel video, 30 minutes, 48 seconds.

The film ends with a return to Saemangeum, with footage of construction on the estuary and an aggressive vertical pan of the monument that was built to the sea wall. The sound of jets taking off reminds us of the nearby Gunsan air force base. Once the camera shoots up the side of the monument, viewers are confronted with a split screen, which creates a silent memorial in place of the monument for what has been lost in the anthropocentric drive for progress. *Mul Maeum* then loops, returning to a horizontal camera angle, taking us back to the remaining migrating birds in the estuary, the water suggesting the interconnectedness of our planetary ecosystems and our lives.



Jin-me Yoon, *Mul Maeum* (video still), 2022, three-channel video, 30 minutes, 48 seconds.

A woman with short dark hair, wearing a patterned cardigan, light blue jeans, and brown shoes, stands on a rocky outcrop. She is looking directly at the camera. The background is a vast, frozen lake with patches of snow and ice, and snow-capped mountains in the distance.

SIGNIFICANCE & CRITICAL ISSUES

Jin-me Yoon's conceptually driven projects interrogate issues of social, historical, and planetary importance filtered through the lens of migration. Her early works were foundational in establishing an artistic critique of race, representation, and settler-colonialism in Canada during the 1990s. Her later projects employ video and photography in a socially engaged practice, and advocate for a structural critique of colonialism and the extraction of territory, labour, and resources from the land and its people. Within Canada and internationally, Yoon's art has been ahead of its time in exploring these issues.

EXAMINING NATION

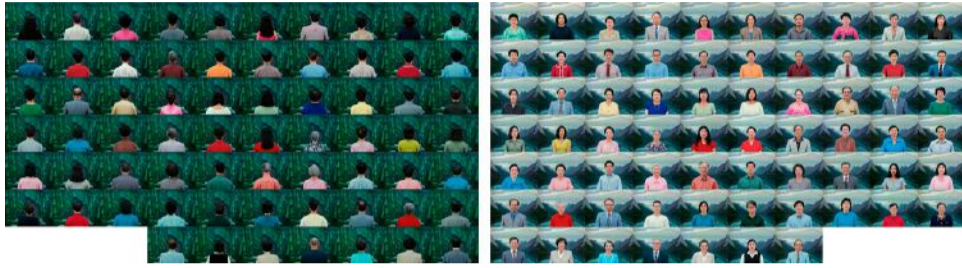
Jin-me Yoon's art has been at the forefront of conceptual practices that connect intersectional issues of social and environmental justice through a critique of colonialism and an exploration of migration.

Early works such as *Souvenirs of the Self*, 1991, *A Group of Sixty-Seven*, 1996, and *Touring Home From*

Away, 1998, established Yoon as a

leading voice interrogating questions of race, gender, identity, and nation through their dispassionate examination of Canada's founding mythologies. In other words, her work demonstrated the ways in which museums, landscape painting, and the tourist industry shaped the public imagination of who and what is Canadian, creating a vision of Canada that erased the presence of Indigenous peoples and categorized people of colour as foreign. These important projects were foundational in creating a more complex visual language of Canada and challenging settler-colonialism and the idea that the nation was built upon *terra nullius* or empty land. This clear and eloquent vision of Canada has been repeatedly featured in prominent exhibitions, both nationally and internationally. Notably, *A Group of Sixty-Seven* was a conceptual hinge for curator Diana Nemiroff's exhibition *Crossings*, 1998, at the National Gallery of Canada, which argued for embodied global perspectives rooted in Canada's rich migration histories.¹

Globally, Yoon's work has provided a visual vocabulary for eloquently cross-examining national mythologies by fracturing the idea that nation and ethnicity are the same. She was featured prominently in Vasif Kortun's Third Istanbul Biennial, *Production of Cultural Difference*, 1992, as well as in *The New Republics: Contemporary Art from Australia, Canada, and South Africa*, 2000-1, which was curated by Sunil Gupta (b.1953), Edward Ward, and Clare Williamson and toured internationally. On that occasion, she exhibited *Regard*, 1999, a sculpture that positions two of the photographs from *A Group of Sixty-Seven*—specifically those depicting Yoon and her mother—facing each other. In the show, the significance of Yoon's work to the anti-colonial art worlds of Australian and South African artistic discourses became apparent, as did her engagement with the British Black Arts movement.



Jin-me Yoon, *A Group of Sixty-Seven*, 1996, two grids of 67 framed chromogenic prints for a total of 134 prints and 1 name panel, 47.5 x 60.5 cm each, Vancouver Art Gallery and Portrait Gallery of Canada/Library and Archives Canada, Ottawa.



Jin-me Yoon, Installation view of *Regard*, 1999, transmounted prints with metal frames, wood sawhorses, print: 99 x 123 cm each; sawhorse: 95 x 141 x 68.5 cm. This image depicts Yoon's sculpture *Regard* installed as part of *The New Republics: Contemporary Art from Australia, Canada, and South Africa*, at the Australian Centre for Contemporary Art, Melbourne, 2000.

Yoon's early work also received significant attention in Asia, where it was shown to highlight connections between Asian and North American artistic practices. With its explicit foregrounding of language, history, and migration, Yoon's art enabled Asian audiences to imagine the cultural presence of Asians in diaspora in exhibitions such as *Across the Pacific: Contemporary Korean and Korean-American Art*, 1993, at the Kumho Museum of Art in Seoul and the Queens Museum of Art in New York (now the Queens Museum). More recently, *Souvenirs of the Self (Lake Louise)* featured as the signature image for the National Gallery of Canada's 2017 sesquicentennial exhibition *Photography in Canada 1960-2000*.

ART FOR AN INTERDISCIPLINARY WORLD

Yoon's art has garnered serious scholarly attention from a range of different disciplines, including art history, Asian studies, literary studies, geography, sound studies, and visual culture. Although the critical reception and exhibition of her visionary mid-career and later projects have been slow to catch up with the importance of the work, both have been gaining momentum in recent years.

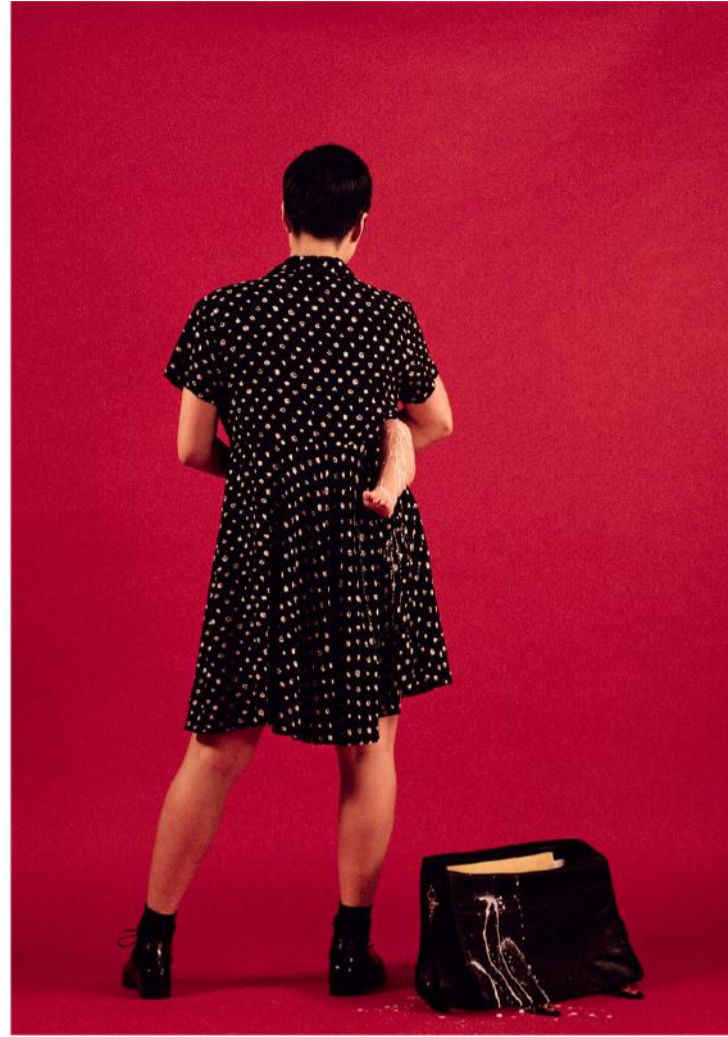
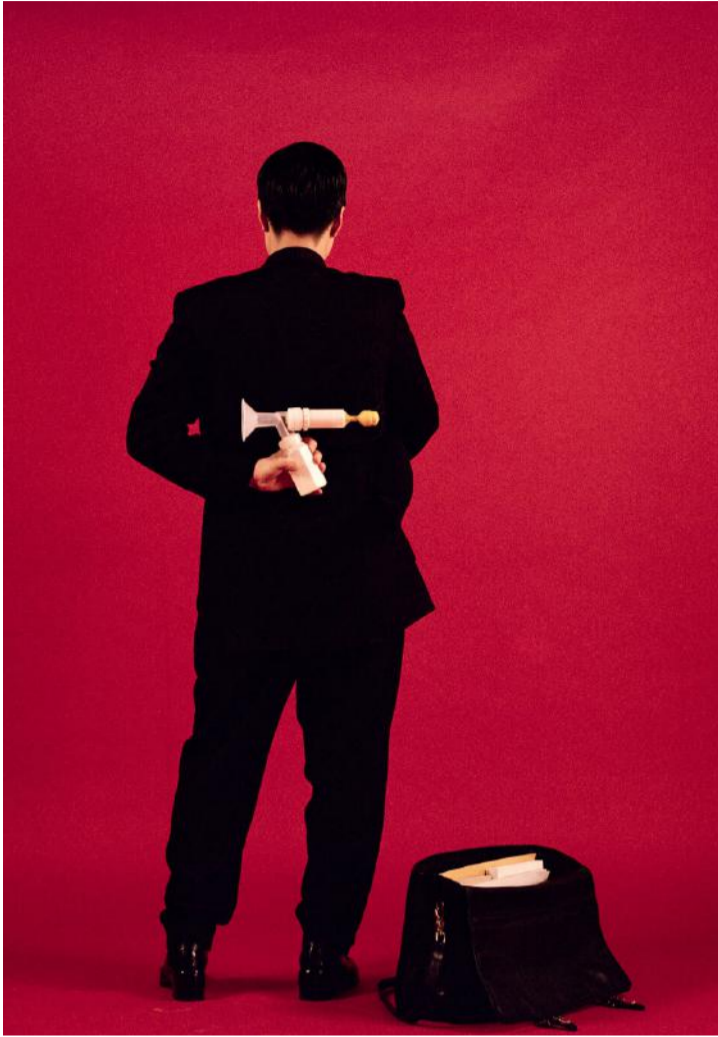
As discourses seeking to define new human relationships with the environment beyond colonial logics of resource extraction gained prominence through the writings of theorists such as Karen Barad, Édouard Glissant, and Sylvia Wynter, Yoon's prescience and significance came into clearer view. In 2019, she received her first career survey, *Here Elsewhere Other Hauntings* (an exhibition that went on to tour until 2022), and the following year she showed *Untunnelling Vision* at Truck Contemporary Art in Calgary as a part of the Mountain Standard Time Performative Art Festival. In 2022, Yoon's inclusion in *Asia Forum* at the Venice Biennale, her one-person show *About Time* at the Vancouver Art Gallery, and her receipt of the Scotiabank Photography Award, Canada's highest honour for photography, signified the reception that critics and curators have come to give her challenging and important oeuvre.



Cover of a trilingual (Korean, French, English) digital publication produced by Carleton University Art Gallery, Ottawa, in conjunction with "Here Elsewhere Hauntings (an experiment in pandemic times)", a solo exhibition of Jin-me Yoon's work presented at CUAG in 2021, curated by Anne-Marie St-Jean Aubre and produced by the Musée d'art de Joliette.

BODIES, IDENTITIES, MEMORIES

Yoon's art is concerned with the question of how bodies carry perceptions, stereotypes, and histories. While her earliest work, such as *Souvenirs of the Self*, 1991, is focused on perceptions of race and representations of settler-colonial nationhood, it is also intersectional, addressing both race and gender simultaneously and later, in the Intersection series, 1996-2001, the maternal body. From 2003 onwards, Yoon built upon her early explorations of race and gender, interrogating the body as a site of memory, as she does in *Fugitive (Unbidden)*, 2003-4. In other words, in Yoon's oeuvre, the body goes from being a racialized and gendered *cipher*, onto which the viewer projects their own meaning, to being a *site of experience* that holds intergenerational histories of trauma and migration. As well, Yoon addresses the possibility of working relationally to enable the solidarity needed for healing to take place.



Jin-me Yoon, *Intersection 1* (diptych), 1996, transmounted chromogenic prints, 141 x 98 cm each.

In works such as *Souvenirs of the Self*, and *A Group of Sixty-Seven*, 1996, Yoon uses the visual vocabularies of tourist snapshots (*Souvenirs of the Self*) and of passport and ethnographic photography (*A Group of Sixty-Seven*) to show how racialized bodies are portrayed as not belonging in the Canadian context. *Souvenirs of the Self*, for instance, plays on depictions of Canada staged for the tourist industry, which in the 1990s assumed a white-settler-colonial national identity. Yet these images are not about wanting to belong but are rather a critique of the terms of inclusion, revealing the narrative structures that are used to construct Canadian identity and state a claim to Indigenous territories that in many cases remain unceded (including in British Columbia, Yoon's home province).

In this respect, Yoon's early work is a consideration of the racialization of bodies, and it resonates with that of artists engaged in identity politics such as Laiwan (b.1961), Ken Lum (b.1956), and Paul Wong (b.1954) in Canada; James Luna (1950–2018) and Coco Fusco (b.1960) in the United States; and Ingrid Pollard (b.1953) in the United Kingdom. Like Laiwan, Fusco, and Pollard, Yoon also addresses the intersectionality of racialized and gendered bodies—she is the most prominent racialized woman artist of her generation to do so in Canada. Thus, Yoon's early projects—which have been featured in many national exhibitions—played an important role in shaping discourses about race and representation for racialized and Indigenous artists such as Camille Turner (b.1960) and Rosalie Favell (b.1958), whose artistic practices interrogate the spaces of beauty pageants and museums.

The Intersection series is Yoon's most overtly feminist work. Using theatricality, artifice, and scale that refer directly to Vancouver photo-conceptualism (a carefully controlled pictorial environment and allusions to both art history and advertising), the photographs in this series launch a pointed critique at the movement's masculinist claims to universalism and its lack of discursive space for racialized and gendered artists who were excluded from the movement. Yoon asserts the maternal, feminine, and racialized body almost aggressively, in one image spitting out milk while holding the controls for a slide projector or camera shutter release. This gesture reclaims the agency of the female subject in response to *Picture for Women*, 1979, by Jeff Wall (b.1946), where the shutter release is controlled by the male figure in the photograph—because here, Yoon is presenting a picture *by* a (racialized) woman.



Camille Turner, *Hometown Queen*, 2002, composed by Camille Turner, photos by Patrick Ellard and Barbara Greczny.



LEFT: Jeff Wall, *Picture for Women*, 1979, transparency in lightbox, 142.5 x 204.5 cm, Courtesy of the artist. RIGHT: Jin-me Yoon, *Intersection 3* (left panel detail), 2001, chromogenic print, 207 x 161 cm.

Mid-career, Yoon continued to develop her critique of photo-conceptualism with works that reject its concern with the gaze, or visual mastery. For instance, in *The dreaming collective knows no history (US Embassy to Japanese Embassy, Seoul)*, 2006, she moves her body and her point of view from a vertical to a horizontal axis, gliding along the ground with her abdomen on a wheeled platform. This pivot enacts a critical mind-body shift from the surveying mind-eye (visual mastery) to the sensing body. Similarly, in *As It Is Becoming (Seoul)*,

2008, Yoon swivels not only her own experiencing body, but also those of the viewers, who must adjust their own positions in order to view the work, which is installed upside down and on the floor.

Rather than critiquing the gaze, in this series of works Yoon renders it incidental by giving up the practice of staging her images. Crawling on the ground through sites of contested memory in guises that, sometimes with the aid of prosthetic devices, draw attention to the abject body, Yoon opens herself up to radical encounters. In *The dreaming collective knows no history (US Embassy to Japanese Embassy, Seoul)* she delves into the histories of Japanese colonialism and American imperialism in Korea by moving between the Japanese and United States embassies in Seoul; in 2012's *Beneath* she probes the collective unconscious of European modernism in the Vienna of Sigmund Freud, where civilization and barbarism coexisted in the 1930s. In 2010, Koizumi Meiro (b.1976) similarly represented the postwar body in *Voice of a Dead Hero*, where the artist crawled along the ground dressed as a Japanese soldier in central Tokyo, haunting shoppers who had long forgotten about the spectre of Japan's imperial past.



LEFT: Jin-me Yoon, *As It Is Becoming (Seoul)* (video still), 2008, multi-channel video installation, dimensions variable, durations various: 2:12 to 5:57. RIGHT: Koizumi Meiro, *Voice of a Dead Hero*, 2010.

Yoon's latest projects, such as *Living Time*, 2019, *Untunnelling Vision*, 2020, and *Mul Maeum*, 2022, are her most eloquent reflections on how the body carries history, and how memories travel from one world to another, poetically unfolding the experience of diaspora and migration. While these themes have informed her entire oeuvre, the early works treated diasporic experience as subject matter, while the later ones employ diasporic subjectivity as a philosophical framework—a way of understanding and framing the world. Yoon's perspective here is best described using Edward Said's notion of contrapuntalism, which is a term that originally comes from musicology, where it describes the interaction of multiple musical lines intertwining to create polyphony.²

Living Time foregrounds the intergenerational transmission of traumatic histories through bodies across oceans and continents, whereas in *Untunnelling Vision* Yoon seeks to set multiple traumas, histories, and possibilities of connection in relation to one another. In the penultimate scene, which features BIPOC participants joining to create polyphony using musical instruments of their own making, Yoon's contrapuntal vision for a future comes into focus. *Mul Maeum* takes this awareness of multiple dimensions and experiences even further, to include birds and the planet we live on, in order to imagine new

relational futures beyond colonialism, militarism, and the Anthropocene Era—the current geological age in which human activity is responsible for geological, environmental, and climate change.



Jin-me Yoon, *Mul Maeum* (video still), 2022, three-channel video, 30 minutes, 48 seconds.

LANDS, HISTORIES, ENVIRONMENT

Just as bodies carry memories, lands carry histories. In placing her own body and the bodies of her family and friends in juxtaposition with different lands in works ranging from *Touring Home From Away*, 1998, which features Prince Edward Island, to *Long View*, 2017, which features Pacific Rim National Park Reserve, Yoon's art reveals the ways in which these bodies activate histories of trauma, war, nation-building, militarism, colonialism, and settler-colonialism through entangled collective histories.

Yoon's work questioning settler-colonial claims to the land, its stewardship, and the construction of nationhood emerged in the 1990s against the backdrop of Canada's ongoing identity crisis, which was punctuated by the Kanesatake Resistance (Oka Crisis) in 1990 and the second referendum on Quebec sovereignty in 1995. A rejection of multiculturalism as a model for inclusion of people of colour into the settler-colonial state, Yoon's projects were prescient in their insistence on decolonization. For example, *A Group of Sixty-Seven*, 1996, was an early critique of the Group of Seven and its use of landscape painting to claim lands that were constructed as empty for the settler-colonial nation. Strategically situated against the exhibition *The Group of Seven: Art for a Nation*, 1996, at the Vancouver Art Gallery (organized by the National Gallery of Canada), this foundational work in the history of Canadian art was at once an early work of socially engaged art, institutional critique, and a critical reimagining of the relationship between photography and painting that exceeded the aspirational claims of Vancouver photo-conceptualism.



Exhibition banner for *The Group of Seven: Art for a Nation* at the National Gallery of Canada, Ottawa, in 1995.

In *Touring Home From Away*, Yoon demonstrates how the tourist industry remakes the land into a white settler-colonial playground of leisure destinations that erase Indigenous presence and exclude racialized bodies, imagining these

Canadians as perpetual foreigners. In the work, Yoon enacts a structural critique of settler-colonialism by bringing attention to ancestral burial grounds that have become a golf course. She stands alongside John Joe Sark, Keptin of the Mi'kmaq Grand Council, who was appointed as Mi'kmaq ambassador to the Vatican and the United Nations Human Rights Commission in Geneva in 1994. They look away from the viewer, inviting us to see the land from an unaccustomed perspective, mirroring the work that Sark was doing to bring Indigenous perspectives to international bodies. Rather than agitating for inclusion into white settler-colonial structures, Yoon questions the fundamental colonial structures and assumptions of Canada; instead of seeking to benefit from the situational privilege of settlers of colour on Canadian soil, she foregrounds Indigenous leaders. With *Touring Home From Away*, Yoon began a continuing process of developing treaty relationships that aim at reparative coexistence.



Jin-me Yoon, *Touring Home From Away* (back panel), 1998, series of 9 diptychs (recto and verso), black anodized double-sided lightboxes with lifochrome translucent prints with polyester overlam, 66 x 81 x 13 cm.

Growing out of her critique of colonialism and its attendant focus on modernity and progress, in the 2010s Yoon turned to consider the question of our relationship to the land through the lens of the Anthropocene. For Yoon, the extractive and violent relationship we have to the land is a consequence of post-Renaissance paradigms that have placed humans at the apex of a natural world that is literally measured according to human scales, ordered according to

European knowledge structures, and imagined to be at our disposal. This analysis is echoed by the work of Indigenous and decolonial climate activists such as Indigenous Climate Action (established in 2015), Walter Mignolo, and Kathryn Yusoff, as well as by the digital publication and artwork *Feral Atlas: The More-Than-Human Anthropocene*, 2020-21.³ Several of Yoon's highly researched projects, such as *Other Hauntings (Song)*, 2016, *Long View*, 2017, *Living Time*, 2019, and *Testing Ground*, 2019, consider how the use of land for military bases and testing sites continues to haunt the present. *Untunnelling Vision*, 2020, takes these themes even further, as it warns of the human and environmental devastation triggered by the "tunnel vision" of colonialism, militarism, and extractive capitalism, but also offers us pathways of "relaxing into relation."⁴



LEFT: Anna Lowenhaupt Tsing, Jennifer Deger, Alder Keleman Saxena, and Feifei Zhou, *Feral Atlas: Empire–Anthropocene Detonator Landscape* (Stanford: Stanford University Press, 2021). RIGHT: Jin-me Yoon, Installation view of *Other Hauntings (Song)*, 2016, single-channel HD video, 7 minutes, 20 seconds, at the Nanaimo Art Gallery, 2017, photograph by Sean Fenzl.

Since 2012, Yoon's work has explored relationships with the land that extend beyond human communities. In works such as the *Living Time* photographs of 2019, human figures—friends, relatives, and residents from the artistic community of Hornby Island—are dwarfed by the trees that give them shelter. Here Yoon plays on Vancouver-based photographer Marian Penner Bancroft's (b.1947) portrait of the tree that was the site of the first Mennonite gathering in South Russia, *By Land and Sea (Prospect and Refuge)*, 1999-2000. In Yoon's *Living Time* photographs, the tree functions as a site of emplacement or literal rootedness, but also as source of life. The figures lie among the tree's roots, a horizontal image of co-dependency with the Earth as well as the evanescence of human life when measured in geological years.



LEFT: Marian Penner Bancroft, *By Land and Sea (Prospect and Refuge): The 700-year-old oak at Chortitza, site of the first Mennonite gathering in South Russia in 1789*, 1999-2000, C-print, 86.5 x 114.5 cm. RIGHT: Jin-me Yoon, *Living Time*, diptych #1 (right panel detail), 2019, inkjet print, 71.44 x 76.52 x 3.81 cm.

RELATIONALITY AND COMMUNITIES

“Relationality” is a term used extensively by Yoon to describe her work, on the level of both theory and practice. Yoon understands individuals and environments as being mutually entangled, such that they shape each other. Within this dynamic is an insistence on the singularity of particular histories and identities—especially difficult histories—that also advocates for multidirectional dialogue. This is how relationality enters into Yoon’s practice, activating exchanges and building solidarities across siloed communities in projects such as *Untunnelling Vision*, 2020.

Yoon’s early work, most notably *Souvenirs of the Self*, 1991, has sometimes been understood as advocating for the inclusion of racialized immigrants into the settler-colonial narrative of Canadian multiculturalism. This is a misreading. Yoon is more ambitious than that, proposing a new poetics of relation that imagines different ways of being and being together that constitute a repudiation of official multiculturalism. In the worldview of relationality—a concept taken from the critical essays of the Martinique poet Édouard Glissant⁵—identities are not fixed and siloed, but rather are articulated in relation to others. This worldview accounts for the way Yoon’s work expands from its early focus on Canada’s nation-building project into a critique of colonialism in Canada and Korea, to then move on to its later concern with strategies of repair, radical hospitality, and the environment.



Jin-me Yoon, Installation view of *Souvenirs of the Self*, 1991, 6 inkjet prints on laminated polyester, each 185.4 x 121.9 cm, at the Kamloops Art Gallery, photograph by Scott Massey.

In the early work *A Group of Sixty-Seven*, 1996, Yoon creates social relationships as part of the photographic strategy. As opposed to the practice of Jeff Wall, who staged every aspect of the subjects within the image as a mode of self-contained and self-referential “picture-making,” the subjects of *A Group of Sixty-Seven* exist outside the image, in relation to each other and to Yoon. Yoon did not simply photograph these members of the Korean Canadian community; she shared a meal with them, as well as memories of their experiences of displacement and racism as immigrants to Canada. The resulting images are relational, challenging viewers to consider whether and why they might see racialized bodies as anomalous against the settler-colonial depictions of land in paintings by Emily Carr (1871–1945) and Lawren S. Harris (1885–1970). The images also function as an archive of a community, piercing through the artwork’s presence as museum piece with an emotional charge for viewers who have parallel experiences or personally know the individuals pictured.⁶

In *Touring Home From Away*, 1998, and *Untunnelling Vision*, 2020, relationality takes a different turn, as Yoon makes a structural critique of white settler-colonialism that brings together the concerns of racialized immigrants and Indigenous peoples. In both works, the two communities think with and alongside one another with the intention of transforming worldmaking practices from extraction to interdependence. *Touring Home From Away* shows Yoon with John Joe Sark, Keptin of the Mi’kmaq Grand Council, gazing over a golf course that used to be ancestral burial grounds, unlearning immigrant claims to belonging within settler-colonial structures. For *Untunnelling Vision*, Yoon organized a series of workshops entitled “Relation Making in the Context of

Racism and Settler-Colonialism,” led by her sister Jin-Sun Yoon, an activist and community organizer. These put Indigenous and racialized youth in conversation with one another through practices of deep listening and sharing.

The resulting conversations were informed by the American physicist and feminist philosopher Karen Barad’s notion of “intra-action,” a term that describes how it is *through* encounters with others that individuals are constituted and shaped in relation to one another. This term is an important one for Yoon, as a model of relationality that reconfigures our notions of individualism.⁷ These conversations shaped the radically relational performances for *Untunnelling Vision*. Here Yoon, like Barad, theorizes relationality as a mode of co-constituting beings, and of searching for new ways of being in the world.



Jin-me Yoon, Installation view of *Touring Home From Away*, 1998, series of 9 diptychs (recto and verso), black anodized double-sided lightboxes with lifochrome translucent prints with polyester overlam, 66 x 81 x 13 cm each, at the Musée d'art de Joliette in 2019, photograph by Paul Litherland.



LEFT and RIGHT: Graphic recordings by Tiaré Jung / Drawing Change from the workshop “Relation Making in the Context of Racism and Settler-Colonialism,” for Untunnelling Vision Anti-Racism Workshop facilitated by sister Jin-sun Yoon, Calgary, 2019.

This Time Being, 2013, is a series of abstract sculptural portraits in which form is created through relation. A soft piece of rubber is twisted, smoothed, draped, and transformed in a *pas de deux* with its surroundings, always itself but also in constant physical relation to them. Interpenetration of the human and non-human worlds is a focus of Yoon’s most recent work, especially *Mul Maeum*, 2022, where she uses formal tactics to represent the flow of migrating birds and of people through three sites on the Korean peninsula that are connected by water. Flow, both depicted (of water, of birds, and of people) and formally embodied (through experimental camera work, collage, and coloured abstractions), suggests ways of knowing beyond strict binary categories, and ways of being that are necessary for more sustainable futures.



Jin-me Yoon, *This Time Being*, #5, 2013, chromogenic print, 55.8 x 45.7 cm.

ENGAGEMENTS WITH TIME

Time figures in Yoon's oeuvre as subject matter, medium, scale, and philosophical inquiry. As subject matter, time tracks the lives of Yoon's family as photographic subjects. This practice brings into view the passage of time, as in the Taiwanese American performance artist Tehching Hsieh's (b.1950) *One Year Performances (Time Clock Piece)*, 1980-81, where he photographed himself

punching a time clock once an hour for a year, but sidesteps the artificiality of modern systems of timekeeping, what the French philosopher Henri Bergson calls “objective time,” focusing instead on “la durée” or the experience of passing time.⁸ Over the course of Yoon’s oeuvre, viewers have seen her mother and father age, and her son and daughter grow from wailing babies (in *Intersection 2*, 1998, for instance) into eloquent young adults. In works such as *Long View*, 2017, where her parents and children appear on the beach, Yoon creates new worlds and relations with her family, friends, and communities. Family, in other words, is bound up in a world-making practice in her work that unfolds over time: its own world, with its own internal time.



LEFT: Tehching Hsieh, *One Year Performance, First Three Hours and Last Three Hours*, 1983–1984, still images from 16mm film. © Tehching Hsieh. RIGHT: Jin-me Yoon, *Turn* (video still), 2019, single-channel video, 10 minutes, 4 seconds.

When Yoon embraces video and performance, she begins to treat time as medium, situating her work within an intergenerational history of bodies, or historical time. Her first video work, *between departure and arrival*, 1997, emphasized this temporal engagement with an installation of two clocks on the wall indicating literal and emotional time zones. The 2006 *The dreaming collective knows no history (US Embassy to Japanese Embassy, Seoul)* is a work of durational performance art. Here, the slowness of Yoon’s horizontal journey through the city is a necessary contrast with the breakneck pace of progress against which the work is posed. It reveals the undercurrents of that progress—what is sacrificed and what is lost to South Korea’s single-minded devotion to forward momentum.



Jin-me Yoon, *Living Time* (video still), 2019, two-channel video, 23 minutes, 39 seconds.

In her work *Living Time*, 2019, which comprises both photographs and a video, she takes the metaphor of intergenerational histories carried in the body and makes it literal, draping her own body over that of her camouflage-clad son,

who carries her through the woods on his back. Juxtaposed on a second screen, archival footage depicts previous generations of displaced mothers carrying children on their backs to safety during Korean War migrations.

In *Mul Maeum*, 2022, time functions at a geological scale. It measures the outsize importance that humans have attributed to themselves as individuals with respect to the planet, as Yoon advocates for more sustainable and relational living. As with the American interdisciplinary artist Sarah Cameron Sunde's *36.5 / A Durational Performance with the Sea*, 2013, where the artist stands in a tidal area for a full tidal cycle while the water moves around her, Yoon's work juxtaposes historical, or human-scale, time against geological time in a gesture that highlights human vulnerability and the urgency of environmental justice.



Sarah Cameron Sunde, *36.5 / A Durational Performance with the Sea*, 2013.

Yoon's late career engagements with time are philosophically driven, seeking new ways of conceptualizing time and existence. Through the metaphor of carrying, works such as the *Living Time* video reflect upon the question of how memory is carried and passed from one generation to another. Time, for Yoon, is not strictly linear, but affective and living; moments of the past are activated in the present. Space-time is connected through sites or bodies, as Singaporean new media artist Ho Tzu Nyen (b.1976) does in *Hotel Aporia*, 2019, which critically explores repressed Japanese war memories from the Second World War through a cinematic haunting of the Kirakutei, the hotel that hosted a last dinner for the Kusanagi Kamikaze squadron. Similarly, Yoon activates forgotten palimpsests of historical engagement such as the sites of *Testing Ground*, 2019, and *Untunnelling Vision*, 2020, which were used for military exercises.



LEFT: Ho Tzu Nyen, *Hotel Aporia*, 2019, site specific installation: 6 channel video projection, 24 channel sound, automated fans, lights, transducers and show control system. In this image, *Hotel Aporia* is installed at Kirakutei, Toyota City, for the Aichi Triennale, 2019.
RIGHT: Jin-me Yoon, *Testing Ground* (video still), 2019, single-channel video, 9 minutes, 29 seconds.



JIN-ME YOON

Life & Work by Ming Tiampo

In *Testing Ground*, 2019, and *Untunnelling Vision*, 2020, Yoon develops her notion of “vertical time,” which reorganizes modern Western notions of linear time from a principle of abstract chronology to a principle of embodiment in bodies and lands. In vertical time, an image is joined with others from the past or future, and moves through cycles that return and repeat, creating additional layers of meaning and existence. For Yoon, these separate layers can be joined together and reimagined, offering the possibility of repair.



STYLE & TECHNIQUE

Jin-me Yoon's multimedia approach to artistic practice reflects a collage method that she ascribes to her experience as an immigrant, able to see multiple realities at once. Bringing together photography, video, performance, socially engaged art, and a commitment to formal concerns, Yoon mobilizes various ways of seeing and making in individual artworks and in her oeuvre at large in order to layer many points of view, histories, and temporalities.

PHOTOGRAPHY AND REPRESENTATION

More than just a medium for Yoon, the apparatus of photography and the history of representation are an important theme in her oeuvre. As an artist who trained in Vancouver during the international rise of Vancouver photo-conceptualism,¹ Yoon created early work that is highly theoretical and self-reflexive, while being politically engaged—*Souvenirs of the Self*, 1991, and *A Group of Sixty-Seven*, 1996, reference the history and function of photography in fields such as tourism, ethnography, and travel documents, as well as addressing art history. In addition, she considers the politics of

representation, asking who is represented, how, and why. This conceptual approach reveals her critical training in the humanities and her studies with Ian Wallace (b.1943) at Emily Carr College of Art (now Emily Carr University of Art + Design), as well as the important place of Vancouver photo-conceptualism in Yoon's art at the beginning of her career. *Souvenirs of the Self* bears hallmarks of Vancouver photo-conceptualism: the photograph as constructed representation, the appropriation of the postcard format as a mode of advertising for the tourist industry (analogous to photo-conceptualism's use of the light box, another advertising tool), and the art historical reference to a landscape painting by Lawren S. Harris (1885-1970) in *Souvenirs of the Self (Lake Louise)*.

As artist and critic Leah Modigliani points out, however, "no woman artist has consistently been acknowledged as belonging to the [Vancouver School photo-conceptualists]."² Modigliani argues that the marginalization of women artists such as Ingrid Baxter (b.1938) and Marian Penner Bancroft (b.1947) (also one of Yoon's professors) by the masculinist discourses of Jeff Wall (b.1946) and Ian Wallace is not just an omission, but the result of discursive practices that were theoretically dependent upon the exclusion of women as "oppositional to the mission of a self-selective male group."³ Along with Penner Bancroft and others, Yoon developed a feminist response to Wall and Wallace's stated "counter-tradition," critically inserting the gendered and, in Yoon's case, racialized body into the frame and behind the camera, challenging the avant-garde claims of Vancouver photo-conceptualism.



LEFT: Jin-me Yoon, *Souvenirs of the Self (Banff Springs Hotel)*, 1991. RIGHT: Jin-me Yoon, *Souvenirs of the Self (Bankhead)*, 1991.



Taking the photo-conceptualist concern with systems of representation (explored in works such as *Picture for Women*, 1979, by Jeff Wall) and the use of performance in photography as a starting point, Yoon analyzes the ways in which settler-colonial narratives of *terra nullius*, the fiction that Canada was built on empty land, were created and disseminated through landscape painting, museums, monuments, and the tourist industry. Her work was equally concerned with formal, technical, and conceptual issues. For example, in *Souvenirs of the Self*, Yoon uses a long lens and shallow depth of field in order to give the impression of her body having been flattened and collaged into the landscape at Lake Louise, questioning the terms of inclusion into Canada's national narratives by emphasizing her own artificiality. Similarly, the first postcard from the series shows Yoon at the Banff Park Museum, and stages a critique of museums and photography as mediums of national representation, as James Luna (1950–2018)—a long-time friend of Yoon's—did in *Artifact Piece*, 1987/90, in which he lay unmoving for hours in a museum display case.



Souvenirs of the Self



Jin-me Yoon, *Souvenirs of the Self*, 1991, postcard set cover.

Similarly, the diptych in *Touring Home From Away*, 1998, showing Yoon and her son looking up at a First World War monument, points to the exclusionary narratives nations use to memorialize national histories. Like *The Bear Portraits: 1996 F.B.I. Samuel de Champlain Monument #1, Ottawa, Ontario, 1996*, by Jeff Thomas (b.1956), which critiques the portrayal of Indigenous people as anonymous guides at the base of the Champlain Monument on Parliament Hill by re-framing them as the main focus of Thomas's portrait of his son Bear, Yoon's photographs challenge the narratives memorialized in monuments, asking whose history is being remembered, and from what perspective. Taking on the tourist industry, Yoon charts a unique course, thinking through national representations that shape public perceptions in everyday life.



LEFT: Jeff Thomas, *The Bear Portraits: 1996 F.B.I. Samuel de Champlain Monument #1, Ottawa, Ontario, 1996*. RIGHT: Jin-me Yoon, *Touring Home From Away* (back panel), 1998, series of 9 diptychs (recto and verso), black anodized double-sided lightboxes with lifochrome translucent prints with polyester overlam, 66 x 81 x 13 cm each.

In her *Intersection* series, 1996–2001, Yoon breaks with Vancouver photo-conceptualism to launch an explicit feminist critique of it. This body of work takes aim at the movement's high production values, visual mastery of detail, and claims to high-art status through citations of history painting by providing a counternarrative that balances these intellectualized claims with assertions of her own gendered and racialized body. She engages with Jeff Wall's 1984 *Milk*, which is a paradigmatic photo-conceptualist construction of "defeatured landscapes" that evoke alienation within the Capitalist system. Yoon's *Intersection 3*, 2001, playfully challenges the masculinist ethos of Vancouver photo-conceptualism embodied in Wall's *Milk*: in her photograph, milk explodes from her mouth as she holds a remote control for a slide projector or camera cable release.

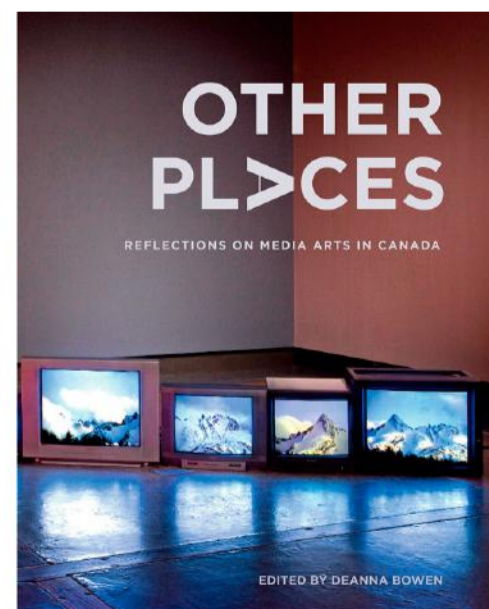


LEFT: Jeff Wall, *Milk*, 1984, transparency in lightbox, 187 x 229 cm, Courtesy of the artist. RIGHT: Jin-me Yoon, *Intersection 3* (left panel detail), 2001, chromogenic print, 207 x 161 cm.

Her action in *Intersection 3* references a history of art that has excluded women and people of colour, except as artists' models: in this scene, she takes charge of the photographic apparatus to control the conditions of her own representation, recalling similar gestures by Tseng Kwong Chi (1950–1990) and Cindy Sherman (b.1954). Yoon's presence as a gendered and racialized artist professes the possibility of mind *and* body, of creative production *and* biological reproduction. After completing the *Intersection* series in 2001, Yoon has approached her relationship to Vancouver photo-conceptualism lightly, continuing to employ the photographic apparatus in a theoretically rigorous practice, yet exploring new avenues opened up through video, performance, and social practice.

EXPERIMENTS WITH VIDEO

For Yoon, the medium of video carries different histories and possibilities than photography. In contrast to photography, which Yoon honed in the context of art school and the rise of Vancouver photo-conceptualism (with its emphasis on creating cinematic effects and desire to join the canons of art history), video was a more experimental medium that arose out of artist-run-centre culture. This activist context amplified certain qualities of video –spontaneity, ease of use, embeddedness in community, and duration. In projects such as



LEFT: Jin-me Yoon and Ian Kenji Barbour on Jeju Island, South Korea shooting *Mul Maeum*, 2019. RIGHT: Cover of *Other Places: Reflections on Media Arts in Canada* (Toronto: Media Arts Network of Ontario and Public Books, 2019).

between departure and arrival, 1997, Yoon used the medium to reflect on questions of interior experience and history, rather than the external constructions of identity and nation that dominated her early photographic work, such as *Souvenirs of the Self*, 1991.

Yoon saw experimental films in Vancouver at the Cinematheque and the Ridge Theatre, and artist videos at artist-run centres such as the Western Front and Video In.⁴ At Emily Carr College of Art (now Emily Carr University of Art + Design), Professor Sara Diamond introduced students to video art and its political dimensions, particularly women's labour history, feminist, and queer video. Yoon drew inspiration from what artist Deanna Bowen (b.1969) identifies as an "alternate set of discourses, practices, and views across the field," addressing a "broad spectrum of intersectional identity-based issues."⁵ The history of these practices is just beginning to be written; Bowen's *Other Places: Reflections on Media Arts in Canada* (2019) pinpoints the critical importance of media arts in opening up a space for Black, Indigenous, disabled, Queer, and visible minority artists.

In this context, Yoon began to investigate video's capacity for duration, which opened up the possibility of exploring interiorized experience rather than exteriorized representation. In Yoon's hands, this led to projects that reflect upon both interiority and history. Inspired by Lisa Steele's (b.1947) *Birthday Suit: with scars and defects*, 1974, and the ways in which Steele visualized her own flesh as an embodied site of memory, Yoon explored the conditions of her own migratory existence in *between departure and arrival*. Judy Radul contends that Yoon's use of video in this installation manifests videographic "consciousness," which pierces through the surface of the identities that Yoon analyzed in her early photographic work. As Radul points out, quoting Bill Viola, "duration is the medium that makes thought possible, therefore duration is to consciousness as light is to the eye."⁶



LEFT: Lisa Steele, *Birthday Suit: with scars and defects* (video still), 1974, black and white video, sound, 12 minutes. RIGHT: Jin-me Yoon, Installation view of *between departure and arrival*, 1997, two-channel video installation, print on mylar scroll, dimensions variable, 9 minutes, 51 seconds, at the Art Gallery of Ontario, Toronto in 1997.

In other video works, Yoon mobilizes duration to make visible what she calls "vertical time," connecting past and present by revealing the palimpsests of history on a particular site or in particular bodies. Arguing that uncomplicated linear narratives sanitize colonialism by focusing on progress and the future at

the expense of the past, Yoon reminds audiences that the past resurfaces in ghostly hauntings. In particular, Yoon uses video montage and cinema techniques in works such as *As It Is Becoming (Seoul)*, 2008, *Long View*, 2017, and *Living Time*, 2019, to exhume difficult pasts and bring attention to histories of militarism and colonialism lurking just under the surface of our everyday lives.

Untunnelling Vision, 2020, and the works that follow it represent a new phase in Yoon's experimental camera techniques and video editing, drawing on the legacies of filmmakers such as Maya Deren (1917-1961), who uses denaturalizing effects and filmic collage in *Meshes of the Afternoon*, 1943, to shift between planes of experience and consciousness (Deren was known for her experimental work in the United States in the 1940s and 1950s). Yoon employs a 360-degree video camera to create images that appear as if they were turned inside out, by processing them as a single view that splays out the entire image across the frame. The pulsating, undulating representations of nature that she creates in this way evoke new intimacies as well as nature's power, not unlike the video in Swiss artist Pipilotti Rist's (b.1962) *Mercy Garden Retour Skin*, 2014. In contrast with Rist's Edenic images, however, Yoon's *Untunnelling Vision* throbs with botanical energy that carries an environmental urgency.



LEFT: Maya Deren, *Meshes of the Afternoon* (film still), 1943, film, 14 minutes. RIGHT: Pipilotti Rist with sound by Heinz Rohrer, *Mercy Garden Retour Skin*, 2014, six-channel HD video installation, sound, carpet, pillows, installation view at the 19th Biennale of Sydney, photograph by James Horan.

In some passages, footage is rendered in fast forward, referring to the acceleration of time within a model of progress that consumes, builds, and transforms at any cost, without consideration of geological, historical, or ecological time. This effect is enhanced through camera work—shaking, and rapid, choppy edits that cut through linear time, again expressing the multi-dimensionality of time, the past coexisting with the present and the future. As in her early works, which foreground the conditions of image-making in photography, in her most recent projects Yoon highlights the malleable temporality of video to reconnect repressed pasts and damaged presents in the hopes of building better futures.



Jin-me Yoon, *Dreaming Birds Know No Borders* (video still), 2021, single-channel video, 7 minutes, 22 seconds.

PERFORMANCE AND THE CAMERA

Yoon's oeuvre begins out of a performative photographic practice that engages with questions of racialization and the construction of national narratives in Canada through projects such as *Souvenirs of the Self*, 1991, and *A Group of Sixty-Seven*, 1996. In these works, she places racialized figures—herself, family, or community members—against sites of national articulation such as a museum display case, iconic Canadian landscape paintings, or popular tourist vistas such as Lake Louise. By performing the portrait event with deliberate artificiality, Yoon creates images that provoke viewers to confront their own assumptions about which bodies belong in these constructed landscapes, questioning their own relationship to the land, and revealing that national narratives and projections of racialized belonging are also constructions.

These works belong to a larger tendency in identity-based art of the late 1980s and 1990s, which includes artists such as Cindy Sherman, James Luna, and Ingrid Pollard (b.1953). Although Yoon was not aware of Tseng Kwong Chi's *East Meets West* series, 1979–89, the two artists share much in common, in terms of staging racialization in public spaces that are assumed to be “multicultural.” In a Canadian context, Yoon gained prominence for this work, which has an important place in a history of performative photography that uses the artist's body to critique structures of national representation.



LEFT: Cindy Sherman, *Untitled Film Still #17*, 1978, reprinted 1998, silver gelatin print on paper, 74.5 x 95 cm, Tate Modern, London. RIGHT: Tseng Kwong Chi, *New York, New York*, 1979, gelatin silver print, 40.6 x 40.6 cm, Yancey Richardson Gallery, New York.

In 2006, with a residency at Ssamzie Space in Seoul, Yoon began a series of performances that used the abject body, crawling along the ground, to challenge Korea's rapid economic progress and repression of its war histories. Beginning with the laboured movements of *The dreaming collective knows no history (US Embassy to Japanese Embassy, Seoul)*, 2006, Yoon used the medium of performance not just as a technique of defamiliarization, but as an embodied exploration of the question of progress in the face of colonialism. Impressed by the verticality (both physical and economic) of the city after not having visited in many years, Yoon asks, "What does it take for a nation to rise to such heights? ... What does the exhausted body of hyper-capitalism look like?"⁷ With increasingly grotesque costumes, as can be seen in *Ear to Ground*, 2012, for instance, this series of performances enters into dialogue with works by Korean performance artist Lee Bul (b.1964), who explored undercurrents of sexuality and the legacies of militarism through her performances evoking the monstrous body in *Cravings*, 1988, and *Sorry for Suffering—You think I'm a puppy on a picnic?*, 1990.



LEFT: Jin-me Yoon, *Ear to Ground* (video still), 2012, single-channel video, 20 minutes, 5 seconds. RIGHT: Lee Bul, *Cravings*, 1988, outdoor performance, Jang Heung, Korea, photograph by Choi Jeong Hwa. © Lee Bul.

Yoon's work in the 2020s pushes further into the realm of performance as a social practice, a strategy she initially explored in the community events she planned for *A Group of Sixty-Seven*. In *Untunnelling Vision*, 2020, she enacted a space of care and healing encompassing subjective and political positions distinct from her own. Yoon seeks to connect traumatic disjunctures, to open up the possibility of new relational futures through experimental editing and mobilizing what she calls the "synthetic real"—deliberately artificial performances and evocations of traumatic pasts through constructed objects that act as "portals" into the present. She signals the presence of the "synthetic real" by using the Pantone equivalents of traditional Korean Saekdong colours⁸ for Rubble the Clown and the painted rocks in *All that is carried (Rocks and Rubble)*, 2020, and for the model of the painted tunnel in *Other Way Through (Saekdong Skies)*, 2020. These instances of the "synthetic real" create a version of what Alison Landsberg calls "prosthetic memory," a form of public cultural memory that Yoon employs to enable relational dialogue.⁹



Jin-me Yoon, Installation view of *Other Way Through (Saekdong Skies)*, 2020, inkjet canvases and birch wood, 185 x 74 x 80 cm, at TRUCK Contemporary Art Gallery, Calgary, photograph by Brittany Nickerson.

SOCIALLY ENGAGED ART

Yoon's work entails a deep commitment to social engagement. This is a little-known aspect of her art, and yet it underlies the aesthetic techniques she has developed over the course of her career. She defined her practice in the mid-1990s, the early years of socially engaged art, and diverged from the most common forms of social practice and relational aesthetics. In Yoon's practice, the social engagement is not on display, but sits alongside the final artwork; it is not created for a public, but for a relational group that is a companion to the artwork. Form and aesthetic expression remain paramount.

Yoon's first foray into this practice was an internet project titled *Imagining Communities* that she created as a pendant to her one-person show of the same name at Artspeak Gallery in Vancouver (1996). The project was an experiment Yoon designed on the still-nascent internet to create a virtual imagined community that could connect Korean and Korean diasporic women through photographic memories of dispersal and partition. The website displayed photographs from the Korean War to the 1990s that were drawn from personal and public archives and invited public



LEFT: Jin-me Yoon, Installation view of *Imagining Communities* at Artspeak, Vancouver, 1996, photograph by Kim Clarke. RIGHT: Jin-me Yoon, Installation view of *Imagining Communities* at Artspeak, Vancouver, 1996, photograph by Kim Clarke.



commentary. In the exhibition, these photographs were wrapped in *bojagi*, or squares of silk, bundling together collective and private memory.¹⁰

Her best-known early experiment with socially engaged art was *A Group of Sixty-Seven*, 1996. Yoon used the Vancouver Art Gallery “like a community centre,”¹¹ inviting in racialized immigrants who had not previously been addressed by this “universal” institution. She states,

Our community has never felt welcome in these spaces. An art gallery is just a space to be used, and through its use it accrues value for respective communities traditionally excluded. Pleasure, eating and talking, using this space and getting together is political.¹²

Yoon gathered the group again a few years later to install the work at the Korean Cultural Centre. After the exhibition, each participant was gifted with their own portrait from the wall. She used the occasion to rekindle community ties and open conversations about race and identity in the context of the Los Angeles riots of 1992: to “shift the focus from Korean nationalism to addressing the need to work in coalition with other communities.... Most importantly, what is our relationship to Aboriginal people in contemporary Canadian society?”¹³

Socially engaged art has taken on a greater role in Yoon’s works in the 2020s. *Untunnelling Vision*, 2020, made relation-making into a form of *intra-action* in a series of workshops, creating a space of understanding that put racism and settler-colonialism into relation. In the workshop “Relaxing into Relation,” BIPOC community members participated in antiracist decolonial conversations, their neurological perceptions of physical boundaries altered by having just emerged from a sensory deprivation chamber.¹⁴ Neither of these actions was overtly materialized, but rather, they were used to create the social foundations for the final artwork. They both contributed to the aesthetics of care enacted by *Untunnelling Vision*, and to Yoon’s long-term objectives of building bridges between communities, each with its own traumatic histories.



Jin-me Yoon, *Untunnelling Vision* (video still), 2020, single-channel video, 21 minutes, 26 seconds.

ABSTRACTION

Yoon uses abstraction to explore the expressive possibilities of lens-based media and its capacity to both represent and embody worlds. In particular, she employs abstraction to shift between multiple ways of being (ontologies) and knowing (epistemologies). She takes inspiration here from the diasporic aesthetic strategies used by Korean American novelist Theresa Hak Kyung Cha in her groundbreaking multilingual book *Dictée*, 1982, to foreground dislocation and fragmented memory.¹⁵

From mid-career onwards, Yoon has used abstraction alongside more realist representational modes in order to explore different ways of embodying emotion and different forms of knowledge that are contained in bodies, lands, and environments. Perhaps counterintuitively, Yoon's use of abstraction increases with the level of research she conducts to create historically grounded and critically engaged narratives, enabling her to embrace both the discursive field and a poetics of politics, as in the work *Untunnelling Vision*, 2020.



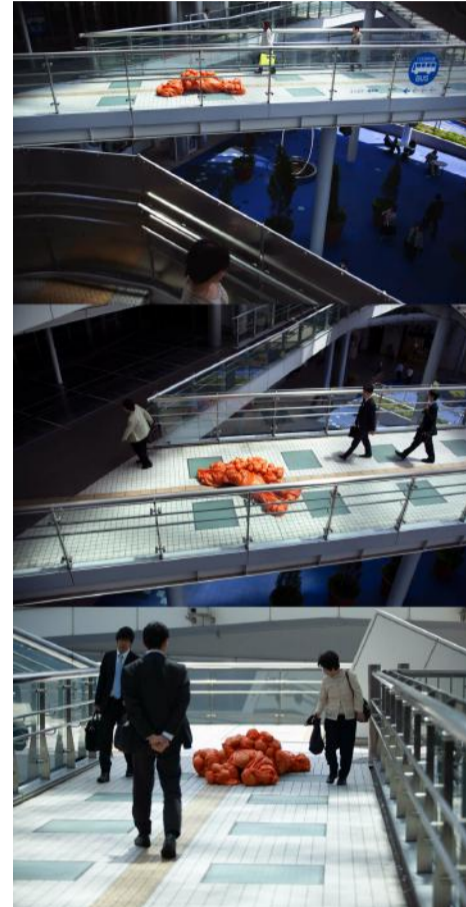
LEFT: Theresa Hak Kyung Cha, *Untitled (the Sand Grain Story)*, 1980, typewritten text and black-and-white photograph on paper, 36.8 x 20.3 cm, Collection of the University of California, Berkeley Art Museum and Pacific Film Archive. RIGHT: Jin-me Yoon, *Untunnelling Vision* (video still), 2020, single-channel video, 21 minutes, 26 seconds.

Abstraction emerges as a companion strategy to representation in *The dreaming collective knows no history (US Embassy to Japanese Embassy, Seoul)*, 2006, where she crawled between the Japanese and the American embassies in

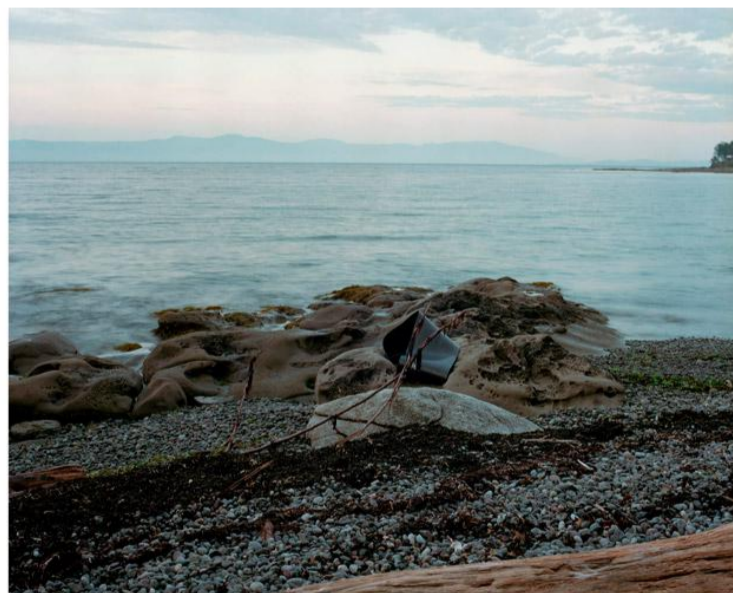
Seoul, pivoting her point of view from a vertical to a horizontal axis in a manner that allowed her to disrupt the disciplinary and logical orders in which she was trained.

This is particularly visible in *As It Is Becoming (Seoul)*, 2008, where her black-clad body moves through the city, head-down, abstracting her human form. In the installation, she places monitors on the ground, drawing upon minimalist and conceptual strategies of the 1960s and 1970s, and inverts the image of the city, freeing the artwork from Western spatio-temporal constructs and the modern obsession with progress and rationality. This enables the exploration of other orders and senses—duration, body, and sound. The result is a dredging of the subconscious of history, an airing of forgotten spaces and repressed memories. No longer focusing solely on the historical and sociological construction of images and perceived realities that exist in the plane of rational thought, Yoon's work delves into the affective and sub-rational.

In *This Time Being*, 2013, Yoon abstracts her body further, from black-clad enigma to non-figurative form. In this series of sculptural portraits, Yoon positions a human-scale sheet of flexible black rubber in various sites on Hornby Island. The sculptural portrait series evokes multiple systems of representation—autobiographical (as an abstraction of Yoon's body), art historical (as a response to minimalism),¹⁶ and material (referring to colonial histories of rubber production and circulation). Its changing meanings and shape resist fixity and reveal the ways in which this body transforms in relation to systems and environments. In this way, *This Time Being* uses the abstract figure as a mode of simultaneously holding and connecting meanings and ways of knowing, refusing fixed binaries and hierarchies.



Jin-me Yoon, *Levels Slash Forward (As It Is Becoming Nagoya)*, 2010/22, chromogenic print, 122 x 61 cm.



LEFT: Jin-me Yoon, *This Time Being*, #7, 2013, chromogenic print, 45.7 x 55.8 cm. RIGHT: Jin-me Yoon, *This Time Being*, #2, 2013, chromogenic print, 45.7 x 55.8 cm.

With *Long View*, 2017, Yoon takes these insights about abstraction to her video works, in passages that hover on the edge of narrative between painterly distortions and collaged images. When a figure in black jumps into a hole in the ground, the action sets off a geyser of abstracted forms montaged with flashes of archival images from the Korean War. This sluice opens up a rush of



entangled collective and perhaps personal family memories, sufferings, and histories of war that connect multiple ways of knowing—embodied experiences, intergenerational traumas, and recorded histories.

Combining cinematic camera work and experimental editing techniques, *Long View*, *Living Time*, *Saekdong Seas*, 2020, *Untunnelling Vision*, *Dreaming Birds Know No Borders*, 2021, and *Mul Maeum*, 2022, summon up the ways in which the body and the nervous system hold on to intense experiences of trauma, beauty, love, and sorrow, as well as the ways in which we confront the possibility of our own deaths and the deaths of loved ones. The emotional registers that Yoon explores in these abstracted passages exceed and exist alongside the possibilities of photographic and cinematic realism. The result are works that weave together narrative figuration and critique with affect and embodied histories, producing a poetics of reflection and repair that links past, present, and future.



Jin-me Yoon, *Long View*, #2, 2017, chromogenic print, 83.8 x 141 cm.



The works of Jin-me Yoon are held in public and private collections in Canada and internationally. Although the following institutions hold the works listed below, they may not always be on view.



AGNES ETHERINGTON ART CENTRE

36 University Avenue
Kingston, Ontario, Canada
613-533-2190
agnes.queensu.ca



Jin-me Yoon, *Souvenirs of the Self*, 1991
Six perforated colour postcards
15.2 x 10.1 cm each



Jin-me Yoon, *Intersection 1*, 1996
Transmounted chromogenic
prints
141 x 98 cm each

CANADA COUNCIL ART BANK

921 St. Laurent Boulevard
Ottawa, Ontario, Canada
1-800-263-5588, ext. 4479
artbank.ca



Jin-me Yoon, *Intersection 3*, 2001
Two chromogenic prints
207 x 161 cm each



MACKENZIE ART GALLERY

3475 Albert Street
Regina, Saskatchewan, Canada
306-584-4250
mackenzie.art



**Jin-me Yoon, *Souvenirs of the Self*
(Rocky Mountain Bus Tour), 1991-
2000**

Transmounted colour print

NATIONAL GALLERY OF CANADA

380 Sussex Drive
Ottawa, Ontario, Canada
613-990-1985
gallery.ca



**Jin-me Yoon, *Souvenirs of the Self*
(Lake Louise), 1991, printed 1996**
Chromogenic print
laminated to plexiglass
167.6 x 223.5 cm



**Jin-me Yoon, *Fugitive*
(Unbidden) #3, 2004**
Chromogenic print
99.5 x 99.5 cm



**Jin-me Yoon, *Fugitive*
(Unbidden) #5, 2004**
Three chromogenic
prints
61.5 x 61.6 cm each



JIN-ME YOON

Life & Work by Ming Tiampo

SEOUL MUSEUM OF ART

61, Deoksugung-gil, Jung-gu
Seoul, Korea (Seosomun-dong)
sema.seoul.go.kr



Jin-me Yoon, *Rest*, 2012

C-print
121 x 147 cm

VANCOUVER ART GALLERY

750 Hornby Street
Vancouver, British Columbia, Canada
604-662-4700
vanartgallery.bc.ca



Jin-me Yoon, *A Group of Sixty-Seven*, 1996

Two grids of 67 framed
chromogenic prints for a total of
134 prints and 1 name panel
47.5 x 60.5 cm each



NOTES

BIOGRAPHY

1. Jin-me Yoon, *Screens*, 1992. Quoted and translated in Hyun Yi Kang, "The Autobiographical Stagings of Jin-me Yoon," in *Jin-me Yoon: Between Departure and Arrival* (Vancouver: Western Front Exhibitions Program, 1997), 39.
2. Jin-me Yoon, interview with the author, September 1, 2020, by Zoom.
3. Jin-me Yoon, interview with the author, September 23, 2021, by Zoom.
4. Jin-me Yoon, interview with the author, September 8, 2020, by Zoom.
5. Edward Said uses the term "contrapuntal" to describe an awareness of simultaneously existing in two or more planes at once, a state of being that Said ascribes to exiles, and which I extend to immigrants. He writes: "Most people are principally aware of one culture, one setting, one home; exiles are aware of at least two, and this plurality of vision gives an awareness of simultaneous dimensions, an awareness that—to borrow a phrase from music, is contrapuntal." The term comes from musicology, where it is used to describe a composition which consists of two or more independent melodic lines working against one another. Edward Said, "Reflections on Exile and Other Essays", in *Reflections on Exile and Other Essays* (Cambridge, MA: Harvard University Press, 2000), 398.
6. Jin-me Yoon, interview with the author, September 8, 2020, by Zoom.
7. Kelly and Pollock's visit was organized by Judith Mastai, who was the head of Public Programs at the Vancouver Art Gallery. Mastai spearheaded an important series of public events at the VAG, which have been published as transcripts in the publication series VAG Documents. Pollock's short course was called "Different Perspectives: Perspective on Difference." "Vancouver Art Gallery Association - Public Programs Department," Memory BC, accessed January 2, 2022, <https://www.memorybc.ca/vancouver-art-gallery-association-public-programs-department>.
8. Renée Baert is an independent curator who teaches at Concordia, Penny Cousineau is a photography scholar who teaches at the University of Ottawa, Reesa Greenberg is a celebrated scholar of exhibition history and memory studies, Lani Maestro is a practising artist who represented the Philippines at the Venice Biennale in 2017, and Saloni Mathur is a professor of art history at UCLA.
9. Jin-me Yoon, interview with the author, September 8, 2020, by Zoom.
10. I am borrowing the term "implicated subject" from Michael Rothberg, who argues that the words "victim," "perpetrator," and "bystander" are not adequate concepts for capturing the inherited histories of injustice. Using the term "implicated subject," Rothberg argues that descendants, beneficiaries, and perpetrators are folded into "events that at first seem beyond our agency as individual subjects." Michael Rothberg, *The Implicated Subject: Beyond Victims and Perpetrators* (Stanford: Stanford University Press, 2019), 1.



11. Sara Diamond, as quoted in Zainub Verjee, "In Visible Colours: The Making and Unmaking of the Women of Colour and Third World Women International Film and Video Festival and Symposium," in Deanna Bowen ed., *Other Places: Reflections on Media Arts in Canada* (Media Arts Network of Ontario, 2022), accessed May 16, 2022, <https://www.otherplaces.mano-ramo.ca/zainub-verjee-in-visible-colours/>.
12. Diamond, as quoted in Zainub Verjee, "In Visible Colours."
13. For a theorization of transversal connections, see Liz Bruchet and Ming Tiampo, "Slade, London, Asia: Contrapuntal Histories between Imperialism and Decolonization 1945-1989 (Part 1)," *British Art Studies* 20, <https://doi.org/10.17658/issn.2058-5462/issue-20/tiampobruchet>.
14. Karen Knights, "Essay," *Jin-me Yoon: (Inter)reference, Part II: (In)authentic (Re)search* 4, exh. cat. (Vancouver: The Lateral Gallery at Women in Focus, 1990).
15. Yoon introduced readings by Marcia Crosby, Stuart Hall, Edward Said, Trinh T. Minh-ha, and articles from the postcolonial studies journal *Third Text* into her classes, a practice in which she was ahead of her time.
16. The Vancouver Association for Noncommercial Culture (active 1986-98) was a not-for-profit society founded by eight members who were committed to culture as an engine of social change. The association's funds are currently at the Morris and Helen Belkin Art Gallery at UBC. "Fonds - Vancouver Association for Noncommercial Culture," Memory BC, accessed May 5, 2022, <https://www.memorybc.ca/vancouver-association-for-noncommercial-culture-fonds>.
17. Jin-me Yoon, email to the author, Tuesday, September 14, 2021. See also "Fonds - Vancouver Association for Noncommercial Culture."
18. Edelstein is director of ArtLab Gallery at Western University in London, Ontario.
19. Monika Kin Gagnon, *Other Conundrums: Race, Culture, and Canadian Art* (Vancouver: Arsenal Press, 2000); Xiaoping Li, ed., *Voices Rising: Asian Canadian Cultural Activism* (Vancouver: University of British Columbia Press, 2007); Alice Jim, "Asian Canadian Art Matters," *Asia Art Archive*, 2010, accessed January 9, 2022, <https://aaa.org.hk/en/ideas/ideas/asian-canadian-art-matters-334>; Victoria Nolte, "Artist and Activist Networks: Constituting Asian Canadian Contemporary Art in the 1980s and 1990s," *Artexpte*, August 30, 2018, accessed January 9, 2022, <https://artexpte.ca/en/articles/artist-and-activist-networks-constituting-asian-canadian-contemporary-art-in-the-1980s-and-90s/>.
20. The term "imagined community" is adapted from Benedict Anderson, *Imagined Communities: Reflecting on the Origin and Spread of Nationalism* (London: Verso, 1983). Here, I am using the term to describe a transnational community of anti-racist and anti-colonial artists who connected through print media and other forms of pre-internet community formation.



21. Pollard was nominated for the Turner Prize in 2022.
22. Noreen Tomassi, Mary Jane Jacob, and Ivo Mesquita, eds., *American Visions: Artistic and Cultural Identity in the Western Hemisphere / Visiones de las Américas* (St. Paul, MN: Consortium, 1993).
23. Minne Jungmin Hong, Elaine Kim, and Lee Youngchul connected Yoon to Korean and Korean diasporic artistic networks. Jane Farver would go on to curate one of the most important early exhibitions of global modern and contemporary art, *Global Conceptualism: Points of Origin*, 1999.
24. Elaine H. Kim, quoted in Elisa Lee, "The Articulations Of Korean American Women: Conference In Berkeley Gathers Women Across North America," *Asianweek*, April 22, 1994, 28.
25. Laura Hyun Yi Kang, *Compositional Subjects: Enfiguring Asian/American Women* (Durham: Duke University Press, 2002).
26. Yoon and Shimada met again in Vancouver when Shimada exhibited her work at Centre A in 2001, and again in 2019. Email to the author, November 18, 2021.
27. Kim Hong-Hee, "The Art of Theresa Hak Kyung Cha, Yong Soon Min, and Jin-me Yoon Seen from the Postcolonial Feminist Perspective," in *Women in Art: Modern and Contemporary Art of Korea and Japan* (Seoul: Ewha Women's University Museum Press, 2003), 249-304.
28. Founded in 1998, Ssamzie Art Projects became Ssamzie Art Space in 2000.
29. Jin-me Yoon, email to the author, September 8, 2020.
30. The term "global Asias" is used to refer to an intersection between Asian studies and Diaspora studies or Ethnic studies, two fields that previously operated in separate spheres for historical reasons. Tina Chen and Eric Hayot, "Introducing *Verge*: What Does It Mean to Study Global Asias?" *Verge* 1.1 (2015): 6-15.
31. Charlene K. Lau, "Jin-me Yoon: Passages through Phantasmagoria," *Canadian Art* (February 12, 2009), <https://canadianart.ca/reviews/jin-me-yoon/>.
32. Dylan Robinson, *Hungry Listening* (Minneapolis: University of Minnesota Press, 2020), 256.
33. I am using the term "multidirectional" here to refer to Michael Rothberg's notion of multidirectional memory, which, like Yoon's work, argues for the value of thinking structurally about injustice rather than imagining traumas such as the Holocaust, the Transatlantic Slave Trade, and colonialism as incommensurable. Michael Rothberg, *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization* (Redwood City: Stanford University Press, 2009).



34. Jin-me Yoon, grant proposal for *Untunnelling Vision* (2020).

KEY WORKS: SOUVENIRS OF THE SELF

1. Jin-me Yoon in "Other Conundrums: Monika Kin Gagnon in Conversation with Jin-me Yoon," *Jin-me Yoon between departure and arrival* (Vancouver: Western Front Exhibitions Programme, 1997), 51.

KEY WORKS: A GROUP OF SIXTY-SEVEN

1. Lynda Jessup, "The Group of Seven and the Tourist Landscape in Western Canada, or The More Things Change..." *Journal of Canadian Studies* 37, no.1 (Spring 2002): 144-79. Jessup discusses Yoon's *Souvenirs of the Self* on pages 165-66.

2. Andrew Hunter, "Thou Shalt Not Steal: Lawrence Paul Yuxweluptun and Emily Carr," Vancouver Art Gallery, October 1996-May 1997. Cited in Charlotte Townsend Gault, "Art Claims in the Age of Delgamuukw," in Charlotte Townsend-Gault, Jennifer Kramer, and Ki-Ke-In, eds., *Native Art of the Northwest Coast: A History of Changing Ideas* (Vancouver and Toronto: UBC Press, 2013), 886.

KEY WORKS: INTERSECTION 3

1. Monika Kin Gagnon, "Other Conundrums: Monika Kin Gagnon in Conversation with Jin-me Yoon," *Jin-me Yoon between departure and arrival* (Vancouver: Western Front Exhibitions Programme, 1997), 61.

KEY WORKS: FUGITIVE (UNBIDDEN)

1. "Multidirectional memory" is a term coined by Michael Rothberg to describe the ways in which different historical traumas confront and build upon each other in the public sphere in order to create a discourse for memory practices and healing. Rothberg's original study demonstrated how Holocaust studies and Postcolonial studies engaged in a dialogue that enabled the growth of both discourses, rather than the "competition" between traumas that is often imagined. Michael Rothberg, *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization* (Redwood City: Stanford University Press, 2009).

KEY WORKS: BENEATH

1. Jin-me Yoon, note to the author, January 18, 2020.

KEY WORKS: OTHER HAUNTINGS

1. *Haenyo* divers are female divers of Jeju Island in Korea, who free dive to harvest seafood from the ocean. The *Haenyo* are a semi-matriarchal culture, whose numbers are diminishing with industrialization.

KEY WORKS: LONG VIEW

1. I am using the term "opticality" here to denote the modernist trope of visual mastery and artistic autonomy that was championed most prominently by art critic Clement Greenberg. Caroline A. Jones argues that Greenberg's emphasis on the primacy of the visual was a symptom of the increasing rationalization of all aspects of life in the postwar period. Caroline A. Jones, *Eyesight Alone: Clement Greenberg's Modernism and the Bureaucratization of the Senses*



(Chicago: University of Chicago Press, 2006). For Yoon, video enables a different relation to the world that is situated in time, and is thus embodied and relational.

2. Edward Said uses the term “contrapuntal” to describe an awareness of simultaneously existing in two or more planes at once, a state of being that Said ascribes to exiles, and which I extend to immigrants. He writes: “Most people are principally aware of one culture, one setting, one home; exiles are aware of at least two, and this plurality of vision gives an awareness of simultaneous dimensions, an awareness that—to borrow a phrase from music, is *contrapuntal*.” The term comes from musicology, where it is used to describe a composition which consists of two or more independent melodic lines working against one another. Edward Said, “Reflections on Exile and Other Essays”, in *Reflections on Exile and Other Essays* (Cambridge, MA: Harvard University Press, 2000), 398.

3. Reiko Tomii, “The Discourse of (L)imitation: A Case Study with Hole-Digging in 1960s Japan,” in Jonathan Harris, ed., *Globalization and Contemporary Art* (Boston: Blackwell, 2011).

4. Lee Ufan, “Isō—daichi mata ha Sekine Nobuo no shutsugen” [“Phase—Mother Earth, or, The Arrival of Nobuo Sekine,”], in *Tsuitō: Sekine Nobuo* [Memorial: Nobuo Sekine] (Tama Art University, 2020). Translated by Ashley Rawlings. https://blumandpoe.com/uploads/14300143/1588872651907/Lee_Ufan_Phase_Mother_Earth_or_the_Arrival_of_Nobuo_Sekine_EN.pdf

KEY WORKS: UNTUNNELING VISION

1. Truck Contemporary, “Untunnelling Vision Exhibition Text,” <http://www.truck.ca/untunnelling-vision>.

SIGNIFICANCE & CRITICAL ISSUES

1. Diana Nemiroff, *Crossings*, exh. cat. (Ottawa: National Gallery of Canada, 1998).

2. The term is taken from Edward Said, who uses it to describe an awareness of simultaneously existing in two or more planes at once, a state that Said ascribes to exiles, and which I extend to immigrants. The term comes from musicology, and describes a composition which consists of two or more independent melodic lines working against one another. Edward Said, “Reflections on Exile and Other Essays”, in *Reflections on Exile and Other Essays* (Cambridge, MA: Harvard University Press, 2000), 398.

3. Indigenous Climate Action, accessed May 27, 2022, <https://www.indigenousclimateaction.com>; Walter Mignolo, *The Darker Side of Western Modernity: Global Futures, Decolonial Options* (Durham: Duke University Press, 2011); Anna Lowenhaupt Tsing, Jennifer Deger, Alder Keleman Saxena, and Feifei Zhou, *Feral Atlas: The More-Than-Human Anthropocene* (Redwood City: Stanford University Press, 2021), and *Feral Atlas*, accessed May 27, 2022, <https://feralatlas.org>.



4. This was the title of one of the workshops that Yoon organized for *Untunnelling Vision*. It consisted of inviting workshop participants to spend an hour in a sensory deprivation flotation tank before entering into difficult conversations between Indigenous and racialized immigrant populations.

5. Édouard Glissant and Betsy Wing, *Poetics of Relation* (Ann Arbor: University of Michigan Press, 2021). Glissant argues for a poetics of relation that derives from his analysis of Caribbean culture and identity, which he sees as a confrontation between difficult and sometimes untranslatable histories, positions, and languages. The gradual process of putting what he calls opacities into conversation works towards a transformation of human relations—past, present, and future—that is both aesthetic and political.

6. Roland Barthes, *Camera Lucida*, translated by Richard Howard (New York: Hill and Wang, 1981).

7. Adam Kleinman in conversation with Karen Barad, "Inter-actions," *Mousse* 34 (Summer 2012): 76-81. Jin-me Yoon Studio Archives.

8. Henri Bergson, *Time and Free Will: An Essay on the Immediate Data of Consciousness* (1889), translated by F.L. Pogson, M.A. (London: George Allen and Unwin, 1910).

STYLE & TECHNIQUE

1. Vancouver School photo-conceptualism was a label that was applied to a group of Vancouver photographers around 1990, which consistently included Jeff Wall and Ian Wallace, and also sometimes Roy Arden, Christos Dikeakos, Stan Douglas, Rodney Graham, Arni Haraldsson, and Ken Lum. The term derives from an essay that Ian Wallace wrote in 1988 entitled "Photoconceptual Art in Vancouver," which created an intellectual genealogy for photo-conceptual Art in Vancouver that ran through the text-based practices of conceptual art, Minimalism, and a post-Greenbergian critique of modernism. Ian Wallace, "Photoconceptual Art in Vancouver," in Martha Langford and Geoffrey James, eds, *Thirteen Essays on Photography* (Ottawa: Canadian Museum of Contemporary Photography, 1988), 94-112.

2. Leah Modigliani, *Engendering an avant-garde: The unsettled landscapes of Vancouver photo-conceptualism* (Manchester: Manchester University Press, 2018), 9. Modigliani cites Johanne Lamoureux's theorization of the social process of avant-garde formation in "Avant-Garde: A Historiography of a Critical Concept," in Amelia Jones ed., *A Companion to Contemporary Art Since 1945* (Malden: Blackwell Publishing, 2006), 191-211.

3. Modigliani, *Engendering an avant-garde*, 9.

4. Video In has also been operated as the Satellite Video Exchange Society, Video Inn, and VIVO Media Arts Centre, with Video Out as the distribution arm of the organization. It is artist-run, and it has been producing public programming since 1973. Vivo Archive, accessed July 11, 2022, <http://archive.vivomediaarts.com>.



5. Deanna Bowen, "After (so few and so many) words" in Deanna Bowen ed., *Other Spaces: Reflections on Media Arts in Canada* (Toronto: Media Arts Network of Toronto, 2022).
6. Bill Viola, as quoted in Judy Radul, "At the Station: Notes on *between departure and arrival*," in Jin-me Yoon, *between departure and arrival* (Vancouver: Western Front Exhibitions Program, 1997).
7. Interview with the author, November 17, 2020.
8. Saekdong, which translates as "colourful strips," is a type of rainbow pattern used in Korean clothing and textile arts that has become strongly associated with Korean visual culture.
9. Alison Landsberg, *Prosthetic Memory: The Transformation of American Remembrance in the Age of Mass Culture* (New York: Columbia University Press, 2004). Yoon's "synthetic real" differs slightly from Landsberg's prosthetic memory, in that Landsberg argues that prosthetic memory enables viewers who have not experienced a trauma to *empathize* with those who did, facilitating alliances beyond identity politics. Yoon's "synthetic real" resists over-identification with traumas that are not one's own, but enables understanding across differences.
10. Jin-me Yoon, *Imagining Communities*, May 31–June 29, 1996, accessed September 12, 2022, <https://artspeak.ca/imagining-communities/>.
11. Interview with the author, January 19, 2021.
12. Interview with the author, January 19, 2021.
13. Jin-me Yoon, "Other Conundrums: Monika Kin Gagnon in conversation with Jin-me Yoon," *Between Departure and Arrival*, 59–60.
14. Areum Kim, "We Relate, Therefore We Are: Relation-Making in Jin-me Yoon's Practice," *C Magazine*, Issue 144 (Winter 2020), accessed January 14, 2020, <https://cmagazine.com/issues/144/we-relate-therefore-we-are-relation-making-in-jin-me-yoons-pract>.
15. Theresa Hak Kyung Cha, *Dictée*. (Berkeley: University of California Press, 1982).
16. Briony Fer, "Bordering on Blank: Eva Hesse and Minimalism," *Art History* 17, no. 3 (September 1994): 424–49.



GLOSSARY

Anthropocene

The term applied to the current geological age in which human activity has had a profound effect on the earth and its ecosystems. The Anthropocene is understood by some to have begun in the 1800s with the onset of the Industrial Revolution. Anthropogenic, or human-driven, climate change and global warming are hallmarks of the age.

Art Gallery of Ontario (AGO)

Founded in 1900 as the Art Museum of Toronto, later the Art Gallery of Toronto, the Art Gallery of Ontario is a major collecting institution in Toronto, Ontario, holding close to 95,000 works by Canadian and international artists.

artist-run gallery/centre

A gallery or other art space developed and run by artists. In Canada these include YYZ and Art Metropole in Toronto, Forest City Gallery in London, Western Front in Vancouver, and formerly Véhicule Art Inc., Montreal, The Region Gallery, London, and Garret Gallery, Toronto. Not-for-profit organizations, these centres exist outside the commercial and institutional gallery system. They aim to support the production and exhibition of new artworks, dialogue between artists, and avant-garde practices and emerging artists.

BIPOC

An acronym for Black, Indigenous, People of Colour, the term is applied in North American contexts to centre the experiences of these groups, to recognize that they are impacted by systemic racism, and to demonstrate solidarity among them. The introduction of the term has been traced to 2013 but it has become more widely used since the 2020 racial justice uprisings in response to police brutality.

Bowen, Deanna (American/Canadian, b.1969)

A Montreal-based interdisciplinary artist, educator, and writer whose practice often draws on her Black Prairie pioneer heritage. Bowen is a descendent of Black settlers of Amber Valley and Campsie, Alberta. In examining personal and public archives, Bowen addresses histories of enslavement, migration, and discrimination. She holds a Masters of Visual Studies from the University of Toronto and in 2016 received a John Simon Guggenheim Memorial Foundation Fellowship.

Carr, Emily (Canadian, 1871–1945)

A pre-eminent B.C.-based artist and writer, Carr is renowned today for her bold and vibrant images of both the Northwest Coast landscape and its Native peoples. Educated in California, England, and France, she was influenced by a variety of modern art movements but ultimately developed a unique aesthetic style. She was one of the first West Coast artists to achieve national recognition. (See *Emily Carr: Life & Work* by Lisa Baldissera.)

Colville, Alex (Canadian, 1920–2013)

A painter, muralist, draftsman, and engraver whose highly representational images verge on the surreal. Colville's paintings typically depict everyday scenes of rural Canadian life imbued with an uneasy quality. Since his process was meticulous—the paint applied dot by dot—he produced only three or four paintings or serigraphs per year. (See *Alex Colville: Life & Work* by Ray Cronin.)

Conceptual art

Traced to the work of Marcel Duchamp but not codified until the 1960s, "Conceptual art" is a general term for art that emphasizes ideas over form. The finished product may even be physically transient, as with land art or performance art.

Defeatured Landscapes

In the late 1960s and early 1970s, artists who would come to be associated with Vancouver photo-conceptualism, including Jeff Wall, created works that they categorized as "defeatured" landscapes. These were images of the urban environment that focused on generic industrial areas and city streets. By contrast to romantic approaches to depicting the Canadian wilderness, through these photographs artists hoped to call attention to the conditions of alienation in capitalist society.

Delacroix, Eugène (French, 1798–1863)

A leading French Romantic painter whose use of rich, sensual colours influenced the Impressionists and Post-Impressionists. Following the Romantic tradition, Delacroix portrayed exoticized Moroccan subjects and dramatic scenes from history and contemporary events. His frenzied brushwork conveyed tragedy and emotion. Among his most well-known paintings is *Liberty Leading the People*, 1830.

Duchamp, Marcel (French/American, 1887–1968)

One of the most significant artist-thinkers of the twentieth century, Duchamp influenced Conceptual, Pop, and Minimal art. Best known for the sensational painting *Nude Descending a Staircase (No. 2)*, 1912, he is also recognized for his ready-made sculptures, among them the urinal *Fountain*, 1917, and his "desecrated" *Mona Lisa* print, *L.H.O.O.Q.*, 1919.

Extractivism

The process of removing natural resources from the earth and selling them on the global market. Linked to colonial expansion, capitalism, and neoliberalism, extractivist practices often involve exploitation and contribute to environmental degradation.

Forti, Simone (Italian American, b.1935)

An artist, dancer, and choreographer who was an important figure in the development of experimental dance and Minimalism in the 1960s. Born in Italy, Forti moved to New York in the early 1960s, where she invented a style of dance based on improvisation and natural movements. In 1960, she introduced her Dance Constructions, in which dancers' bodies together form a dance that may also be interpreted as sculpture.



Frankfurt School

The Frankfurt Institute of Social Research was founded in Germany in 1923 and is considered the first Western institution devoted to concepts of social democracy derived from the theories of philosopher Karl Marx and sociologist Max Weber. Theorists associated with the school, such as Theodor Adorno, Herbert Marcuse, and Walter Benjamin, analyzed social and economic systems through a Marxist lens. This approach became known more broadly as “critical theory.”

Fusco, Coco (Cuban American, b.1960)

A New York-based interdisciplinary artist and writer whose videos and performances address the politics of gender, race, and systems of power. Informed by postcolonial, feminist, and psychoanalytic theory, Fusco explores concepts of cultural otherness with a recent focus on Cuba. The recipient of several prestigious awards for her art and her writing, she is also a Professor at the Cooper Union School of Art in New York.

The Gaze

A philosophical, theoretical, and art historical concept that refers to both how we look at a subject and how figures represented within artworks perform looking or being looked at. In the 1970s the notion of “the male gaze,” wherein men objectify women, rose to prominence. The term has been central to film, feminist, queer, psychoanalytic, and postcolonial theory.

Graham, Martha (American, 1894–1991)

A highly influential modern dancer, choreographer, and teacher. Graham’s emphasis on the expressive capability of dance evoked socio-political, emotional, sexual, and visceral themes. The Graham technique, based on angular movements and maintaining opposing tension in parts of the body, offered the first major alternative to classical ballet idioms. In 1926 Graham founded the Martha Graham Dance Company, which continues to receive international acclaim.

Group of Seven

A progressive and nationalistic school of landscape painting in Canada, the Group of Seven was active between 1920 (the year of the group’s first exhibition, at the Art Gallery of Toronto, now the Art Gallery of Ontario) and 1933. Founding members were the artists Franklin Carmichael, Lawren Harris, A.Y. Jackson, Frank Johnston, Arthur Lismer, J.E.H. MacDonald, and Frederick Varley.

Gupta, Sunil (Canadian British, b.1953, New Delhi, India)

A London, U.K.-based photographer, curator, and writer who examines themes relating to queer experiences across cultures, migration, and race. Born in New Delhi, Gupta immigrated with his family to Montreal in 1969 where he took up an interest in photography. He studied in New York, where he participated in the Gay Liberation Movement in the 1970s and in London, where he co-founded Autograph ABP (the Association of Black Photographers) in 1988.

Harris, Lawren S. (Canadian, 1885–1970)

A founding member of the Group of Seven in Toronto in 1920, Harris was widely considered its unofficial leader. Unlike other members of the group, Harris moved away from painting representational landscapes, first to abstracted landscapes and then to pure abstraction. The Group of Seven broke up in 1933, and when the Canadian Group of Painters was formed in 1933, Harris was elected its first president.

HeavyShield, Faye (Káínaiwa-Blood, Kainai First Nation, b. 1953)

A sculptor and installation artist influenced by the geography of southern Alberta and the Kainai community where she was born and raised. HeavyShield utilizes repetition and minimalist forms to reference prairie grass, river currents, wind, and the complications of the body, residential school experiences, and language. She is invested in youth-based community art projects and was a facilitator of *The Shawls Project*, 2016, which combined dance shawls with Edmonton audioscapes to reflect on missing and murdered Indigenous women.

history painting

Introduced as part of the hierarchy of academic painting by the French Royal Academy in the seventeenth century, history painting was the dominant style of European painting from the Renaissance until the nineteenth century.

Monumental in scale and narrative, and often depicting a moral lesson, history painting initially drew on Greek and Roman history and mythology, as well as the Bible, for source material, later including scenes from more recent or contemporary history. In nineteenth-century Britain, history painting served as a way to present scenes showing the extent of the Empire. Today artists such as Kent Monkman have used history painting to explore the legacy of colonialism.

Ho Tzu Nyen (Singaporean, b.1976)

A Singaporean artist and filmmaker whose work incorporates texts, myths, and artifacts as it explores Southeast Asian history and society. He represented Singapore at the 54th Venice Biennale in 2011 with a video installation, *The Cloud of Unknowing*, and since 2020 has produced projects like *Hotel Aporia*, which examine the philosophical work of the Kyoto School, a group of twentieth-century scholars from Japan.

Hsieh, Tehching (Taiwanese American, b.1950)

A Taiwanese artist based in New York who is best known for his five durational *One Year Performances* that blurred the boundaries between art and life as he lived in a cage for a year (1978-79), punched a clock every hour for another (1980-81), lived exclusively outdoors (1981-82), spent a year tied to performance artist Linda Montano with an eight-foot-long rope (1983-84), and vowed not to make or engage with art for a full year (1985-86). His work has had a profound impact on performance artists including Marina Abramović.



Kelly, Mary (American, b.1941)

An influential American conceptual artist, educator, and writer whose large-scale narrative installations examine issues relating to sexuality, identity, and memory. Kelly's *Post-Partum Document*, 1973-79, which intimately explored the mother-child relationship as she cared for her son from birth until age five, is considered a landmark work of feminist art. In the 1990s she produced series addressing the theme of war and more recently has considered historical protests and collective memory in several collaborative projects.

Laiwan (Canadian, b.1961)

Born in Zimbabwe to Chinese parents, Laiwan is a Vancouver-based interdisciplinary artist, writer, educator, and cultural activist who investigates colonialism and works towards decoloniality in her practice. She explores issues of embodiment, urban development, and questions of environment in Vancouver across a variety of media. Laiwan founded the city's Or Gallery, an artist-run centre, in 1983.

Library and Archives Canada

Located in Ottawa, Library and Archives Canada (LAC) is a federal institution responsible for the collection and preservation of the nation's documentary heritage. Previously two separate entities—the National Archives of Canada and the National Library of Canada—in 2004 the institutions were combined. The LAC holds more than 19 million books, 21 million photographs, and 350,000 works of art and is the world's fifth largest library.

Lum, Ken (Canadian, b.1956)

A Vancouver-born, Philadelphia-based artist internationally recognized for his conceptual and often wry work in photography, sculpture, and installation. Known for his diptychs that pair photographic portraits with pithy quotes, Lum has created numerous series that probe contemporary concerns relating to gender, race, and class. Associated since the 1980s with the Vancouver School of photo-conceptualism, he is currently Chair of Fine Arts at the School of Design at the University of Pennsylvania.

Luna, James (Payómkawichum/Ipai/Mexican American Indian, 1950–2018)

A Native American conceptual performance and installation artist known for his modes of using his body to critique institutions. In *The Artifact Piece*, Luna lay with personal objects inside a glass vitrine in a museum and presented himself as an artifact. Luna's provocation and humour aim to confront the audience with the biases of cultural institutions and the dominant culture. In 2005 he was sponsored by the Smithsonian Institution to appear in the Venice Biennale.

Matisse, Henri (French, 1869–1954)

A painter, sculptor, printmaker, draftsman, and designer, aligned at different times with the Impressionists, Post-Impressionists, and Fauvists. By the 1920s he was, with Pablo Picasso, one of the most famous painters of his generation, known for his remarkable use of colour and line.



McMaster, Gerald (Plains Cree, Siksika First Nation, b. 1953)

An artist, educator, and curator, McMaster has worked at national and international institutions, including the National Museum of Man (now the Canadian Museum of History) in Canada and the Smithsonian National Museum of the American Indian in the United States. His artwork, which juxtaposes contemporary pop culture and traditional elements, has been exhibited at the Winnipeg Art Gallery, the McMichael Canadian Art Collection, and SITE Santa Fe, among others.

Minimalism

A branch of abstract art characterized by extreme restraint in form, Minimalism was most popular among American artists from the 1950s to 1970s. Although Minimalism can be expressed in any medium, it is most commonly associated with sculpture; principal Minimalists include Carl Andre, Donald Judd, and Tony Smith. Among the Minimalist painters were Agnes Martin, Barnett Newman, Kenneth Noland, and Frank Stella.

National Gallery of Canada

Established in 1880, the National Gallery of Canada in Ottawa holds the most extensive collection of Canadian art in the country as well as works by prominent international artists. Spearheaded by the governor general, the Marquis of Lorne, the gallery was created to strengthen a specifically Canadian brand of artistic culture and identity and to build a national collection of art that would match the level of other British Empire institutions. Since 1988 the gallery has been located on Sussex Drive in a building designed by Moshe Safdie.

Nauman, Bruce (American, b. 1941)

A major contemporary artist whose diverse conceptual oeuvre explores the meaning, nature, and experience of artworks as well as of human existence. Perhaps best known for his neon signs of the 1960s and 1970s, Nauman has also created performance pieces, films, sculptures, photographs, prints, and holograms.

Neo-Expressionism

An art movement that embraced narrative and highly gestural brushwork, Neo-Expressionism bridged the transition between modernism and postmodernism. Leading Neo-Expressionist artists included Philip Guston, Julian Schnabel, and Christopher Le Brun, who were reacting to the emotional distance of Minimalism and Conceptual art. This revival of Expressionism took hold internationally, and by the late 1970s came to be associated with a group of German artists known as Neue Wilden (literally, "New Wild Ones") or new Fauves.

Obomsawin, Alanis (Abenaki, b.1932)

One of the most celebrated Indigenous documentary filmmakers in the world. The National Film Board of Canada (NFB) first hired Obomsawin as a consultant in 1967. Subsequently, she directed over fifty films for the NFB. Devoting her career to examining the lives and concerns of Indigenous peoples in Canada, she has created such notable documentaries as *Incident at Restigouche* (1984) and *Kanehsatake: 270 Years of Resistance* (1993). Obomsawin was named a Companion of the Order of Canada in 2019.

Onodera, Midi (Canadian, b.1961)

An award-winning filmmaker, a media consultant, and a producer, Onodera rose to prominence during the 1980s with *Ten Cents a Dance (Parallax)*, 1985, and *The Displaced View*, 1989. Her film and video works reflect upon her experience as a Japanese Canadian, a feminist, and a lesbian, and she has produced over twenty-five independent short films.

Pollard, Ingrid (British, b.1953)

A Guyanese-born British photographer and media artist whose portraits and landscape works explore representations of race, identity, and sexuality in English culture. A leading figure in the Black British art movement of the 1980s, Pollard was a co-founder of the Association of Black Photographers in 1988, a photographic arts agency in London now known as Autograph ABP.

Pollock, Griselda (British Canadian, b.1949, South Africa)

One of the foremost feminist art historians, Pollock's groundbreaking contributions to the field include *Old Mistresses: Women, Art and Ideology* (1981, with Rozsika Parker), *Vision and Difference: Feminism, Femininity and Histories of Art* (1988), and *Differencing the Canon: Feminism and the Writing of Art's Histories* (1999). She has also produced monographs on Mary Cassatt, Vincent Van Gogh, and Charlotte Salomon. Pollock is Professor of Social and Critical Histories of Art at the University of Leeds.

Rainer, Yvonne (American, b.1934)

An avant-garde dancer, choreographer, and filmmaker. After moving to New York in the late 1950s, Rainer became one of the principal organizers of the Judson Dance Theater, which served as a centre for avant-garde dance throughout the 1960s. Rainer introduced a Minimalist form of dance that emphasized the variety of movements the body could produce rather than the expression of emotion or drama. In the 1970s, Rainer began creating experimental feature films exploring personal and socio-political concerns.

Renoir, Pierre-Auguste (French, 1841–1919)

One of the foremost figures of the Impressionist movement. Renoir's prints, paintings, and sculptures often depict scenes of leisure and domestic ease. He left the Impressionists in 1878 to participate again in the Paris Salon, the city's officially sanctioned annual art exhibition.

Renwick, Arthur (Haisla, b.1965)

A photo-based artist, curator, educator, and musician born in Kitimat, British Columbia, and currently residing in Toronto, Ontario. Renwick's photographic practice has explored themes relating to Indigenous identity, the impact of industrialization on traditional lands, and First Nations churches as symbols of survivance in the face of cultural assimilation.



Robertson, Eric (Gitxsan, b.1959)

A Vancouver-based mixed-media artist who apprenticed with Haida master carver Iljuwas Bill Reid. Of Gitxsan and European heritage, Robertson examines the relationship between Indigenous and colonial histories in his sculptural work. He has exhibited internationally and produced several public art commissions in British Columbia, Oregon, and Washington State.

Sherman, Cindy (American, b.1954)

A highly influential photographer whose work critically examines gender and identity. Since the mid-1970s, Sherman has portrayed herself in photographs dressed up as popular female archetypes found in film, television, magazines, and advertising. She is one of the foremost figures of the "Pictures" Generation, comprising artists who critiqued the world of mass media using strategies of appropriation, collage, and montage in the 1970s.

Steele, Lisa (Canadian, b.1947)

A Toronto-based video, performance, and installation artist who has played a crucial role in the development of video art. Since 1983 Steele has collaborated solely with Canadian artist Kim Tomczak. Their work explores the human body, often showing the physical changes wrought by age and disease. Steele's best-known solo work is the video piece *Birthday Suit: Scars and Defects*, 1974, in which she identifies and explains each scar on her body on the occasion of her twenty-seventh birthday.

terra nullius

A Latin term used in international law that translates as "nobody's land." It refers to territories that may be occupied, but that do not belong to a state, and has been adopted to legitimize colonization.

Thomas, Jeff (urban-Iroquois, b. 1956)

Photographer and curator whose work is informed by the absent identity of the "urban Iroquois." Thomas seeks to create an image archive of his experiences as an Iroquois man living in cities and to place Indigenous peoples in contemporary urban contexts, sometimes with a wry tone. His series *Indians on Tour* adopts a street photography aesthetic to capture plastic Indigenous figurines within city scenes.

Transnational

A term referring to that which crosses or exceeds national boundaries. It was popularized by American writer Randolph Bourne in the early twentieth century. Bourne proposed it as a way to consider relationships among different cultures. Transnationalism is a growing research field linked to globalization, migration, and diaspora studies.

Tseng Kwong Chi (American, 1950–1990)

A Hong Kong-born American performance artist and photographer whose playful *East Meets West* series features Tseng posing like a Chinese statesman in a "Mao suit" in front of iconic tourist sites in the United States and Europe such as the Statue of Liberty and the Eiffel Tower. A close friend of artist Keith Haring, Tseng documented Haring's work in more than 40,000 photographs.



Vancouver Art Gallery

The Vancouver Art Gallery, located in Vancouver, British Columbia, is the largest art gallery in Western Canada. It was founded in 1931 and is a public, collecting institution focused on historic and contemporary art from British Columbia, with a particular emphasis on work by First Nations artists and, through the gallery's Institute of Asian Art, on art from the Asia Pacific Region.

Vancouver photo-conceptualism

Also known as the Vancouver School, the term originated in the 1980s in reference to a group of artists in Vancouver, including Jeff Wall, Roy Arden, Stan Douglas, Ian Wallace, Ken Lum, and Rodney Graham, who diversely incorporated conceptual art's concerns into their photographic practices. These include Wall's staged tableaux, Douglas's historical recreations, and Lum's pairings of photographs and text. The movement, while not always embraced by those who fall under its label, has had an international impact on contemporary photography.

Vancouver School of Art

Originally founded in 1925 by the British Columbia Art League as the Vancouver School of Decorative and Applied Arts, the school changed its name to the Vancouver School of Art in 1936. In 1980 it became the Emily Carr College of Art and, in 2008, obtained university status as the Emily Carr University of Art and Design.

Wall, Jeff (Canadian, b. 1946)

A leading figure in contemporary photography since the 1980s, whose conceptual, life-size colour prints and backlit transparencies often refer to historical painting and cinema. Wall's work exemplifies the aesthetic of what is sometimes called the Vancouver School, which includes the photographers Vikky Alexander, Stan Douglas, Rodney Graham, and Ken Lum, among others.

Western Front, Vancouver

A Vancouver artist-run centre founded by eight artists in 1973. A locus of innovative artistic activity throughout the 1970s and 1980s, it played a key role in the development of interdisciplinary, ephemeral, media-based, performance, and electronic art. It remains an important centre for contemporary art and music.

Wong, Paul (Canadian, b.1954)

A Vancouver-based multimedia artist whose works combine video, photography, installation, and performance as they probe issues of race, class, sex, memory, and mortality. An early pioneer of media art in Canada, he is one of the country's leading video artists and the recipient of many prestigious honours including the Governor General's Award in Visual and Media Arts (2005) and the Audain Prize for Lifetime Achievement in the Visual Arts (2016).



Yuxweluptun, Lawrence Paul (Coast Salish/Okanagan, b.1957)

Vancouver-based artist and activist Yuxweluptun merges Northwest Coast motifs with Surrealist visual language to address issues of Indigenous and global concern. Colonial encounters, scenes of environmental destruction, and struggles over sovereignty unfold across his vibrant and imaginative canvases. A graduate of the Emily Carr University of Art and Design, Yuxweluptun's work has been exhibited internationally.

A photograph of a person in a dark hoodie standing on a beach, looking out at a large mound of sand. The sky is overcast and the ocean is visible in the background. The text 'SOURCES & RESOURCES' is overlaid in white on the image.

SOURCES & RESOURCES

Recognition of Yoon's work has come slowly and has been driven primarily by public galleries, artist-run centres, and academic discourse. She was represented by Catriona Jeffries Gallery in Vancouver from 1996 to 2014, and she has been honoured with several major exhibitions in recent years, most notably *About Time* (Vancouver Art Gallery, 2022) and *Jin-me Yoon: Scotiabank Photography Award* (The Image Centre, Toronto, 2023). Significant publications addressing all periods of Yoon's work have been authored by prominent academics such as Sarah Casteel, Penny Cousineau-Levine, Iyko Day, Lynda

Jessup, Hyun Yi Kang, Martha Langford, Erin Manning, and Dylan Robinson. Furthermore, a generation of emerging curators and intellectuals such as Areum Kim, Victoria Nolte, Liz Park, and Joni Low are adding to the scholarly attention devoted to Yoon.



LEFT: Jin-me Yoon, Installation view of *As It Is Becoming (Seoul)*, 2008, multi-channel video installation, dimensions variable, durations various: 2:12 to 5:57, at Kamloops Art Gallery, 2022, photograph by Scott Massey. RIGHT: Jin-me Yoon, Installation view of *Carrying Fragments (Untunnelling Vision)*, 2020, painted fabricated rocks and rubble, dimensions variable (in foreground); *Other Way Through (Saekdong Skies)*, 2020, inkjet canvases and birch wood, 185 x 74 x 80 cm (in midground), TRUCK Contemporary Art Gallery, Calgary, photograph by Brittany Nickerson.

SELECTED SOLO EXHIBITIONS

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- 1990** *(In)authentic (Re)search*, Women in Focus Gallery, Vancouver.
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- 1991** *Souvenirs of the Self*, Edmonton Art Gallery; Walter Phillips Gallery, Banff.
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- 1992** *Screens*, Gallery Bourget, Concordia University, Montreal.
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- 1996** *Imagining Communities (bojagi)*, Artspeak Gallery, Vancouver.
Souvenirs of the Self, Red Eye Gallery, Rhode Island School of Design, Providence.
-
- 1997** *between departure and arrival*, Western Front Gallery, Vancouver.
-
- 1998** *A Group of Sixty-Seven (Gifting Set)*, Korean Community Centre, Vancouver.
-
- 2002** *Welcome Stranger Welcome Home*, Glenbow Museum, Calgary.
Touring Home from Away, Presentation House Gallery, North Vancouver.
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- 2004** *Unbidden*, Kamloops Art Gallery.
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- 2005** *Unbidden*, Mount St. Vincent Art Gallery, Halifax; Oakville Gallery.
Open House, Video In, Vancouver.



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- 2006** *Unbidden*, National Gallery of Canada (Canadian Museum of Contemporary Photography), Ottawa; Ssamzie Space, Seoul; Kenderdine Art Gallery, Saskatoon.
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- 2007** *Unbidden*, Southern Alberta Art Gallery of Alberta, Lethbridge.
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- 2008** *Passages through Phantasmagoria*, Centre culturel canadien, Paris.
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- 2009** *Connecting to Collections*, Glenbow Museum, Calgary.
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- 2013** *Reservoir, Gallery II*, Washington State University, Pullman, Washington.
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- 2014** *Extended Temporalities*, Pollock Gallery, Meadows School of the Arts, SMU Dallas.
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- 2017** *Long View*, LandMarks2017/Repères2017, Pacific Rim National Park Reserve.
Spectral Tides, Nanaimo Art Gallery.
Other Hauntings, Momenta, Biennale De L'Image, Montreal.
Iyodosana:gives-on-and-with, Korean Cultural Centre, Ottawa.
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- 2018** *Transnational Currents: Here and There Across the Pacific*, ArtspaceC, Jeju City.
-
- 2019** *Living Time From Away/Temporalités depuis l'ailleurs*, Musée d'art de Joliette.
Here Elsewhere Other Hauntings/Ici ailleurs d'autres spectres, Musée d'art contemporain des Laurentides, Saint-Jérôme.
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- 2020** *Untunnelling Vision*, Truck Gallery (in partnership with M:ST), Calgary.
Ici ailleurs d'autres spectres, Musée régional de Rimouski.
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- 2021** *Living Time From Away*, Musée des beaux-arts de Sherbrooke.
Here Elsewhere Other Hauntings (an experiment in pandemic times), Carleton University Art Gallery, Ottawa.
Ici ailleurs d'autres spectres, Musée d'art de Rouyn-Noranda.
Dreaming Birds Know No Borders, Corrigan Nature House, North Vancouver.
-
- 2022** *About Time*, Vancouver Art Gallery.
Here Elsewhere Other Hauntings, Kamloops Art Gallery; Southern Alberta Art Gallery, Lethbridge.
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- 2023** *Jin-me Yoon: Scotiabank Photography Award*, The Image Centre, Toronto.
Long Time So Long, Evergreen Cultural Centre, Coquitlam.
Dreaming Birds, Becoming Crane, Carleton University Art Gallery, Ottawa.



SELECTED GROUP EXHIBITIONS

- 1989** *Others Among Others*, a parallel exhibition to *In Visible Colours: Third World and Women of Colour Film/Video Festival and Symposium*, Women in Focus Gallery, Vancouver.
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- 1990** *Yellow Peril Reconsidered*: Oboro, Montreal; Gallery 44, Toronto; Plug-In Inc., Winnipeg; Eye Level Gallery, Halifax; Galerie Saw, Ottawa; Contemporary Art Gallery, Vancouver.
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- 1991** *Heroic Romance*, U.B.C. Fine Arts Gallery, Vancouver.
-
- 1992** *Art and Photography*, Seoul Art Center.
A Group of Seven, Third Istanbul Biennial of Contemporary Art.
Souvenirs of the Self, Korean American Arts Festival, Berkeley.
Caught Between the Sheets, Los Angeles Photography Center.
Body Takes, Toronto Photographers Workshop.
Travel Documents, SF Camerawork, San Francisco.
Know No Boundaries, Public art project for Skytrain Station, Vancouver.
Heroic/Romance, Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver.
Le Mois de la Photo a Montreal, Maison de la Culture Marie-Uguay, Montreal.
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- 1993** *Across the Pacific: Contemporary Korean and Korean-American Art*, Queens Museum of Art, New York.
Art About Public Issues, Artropolis, Vancouver.
Margins of Memory, Art Gallery of Windsor.
Book Ends and Odd Books: Publications Refuting Conventional Form, Walter Phillips Gallery, Banff.
Social Subjects, YYZ, Toronto.
World of Difference: Art, Tourism and Cultural Dialogues, Euphrat Gallery Cupertino, Cupertino, California.
Corpus, Mendel Art Gallery, Saskatoon; Walter Phillips Gallery, Banff.
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- 1994** *Picturing Asia America: Communities, Culture, Difference*, Houston Center for Photography.
Benchmarks: A Public Project, collaborative site-specific work with Susan Edelstein, Association for Noncommercial Culture Fonds, Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver.
Generations, Burnaby Art Gallery.
Book Ends and Odd Books: Publications Refuting Conventional Form, Artspeak, Vancouver.
Telling...Stories, Randolph Street Gallery (School of the Art Institute of Chicago).
A/PI Eclectic*, Seattle Central Community College Art Gallery.
Across the Pacific: Contemporary Korean and Korean-American Art, Kumho Museum, Seoul.
Channel: OPEN Project, Ideal Copy, Kyoto.



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- 1995** *Artists Today, Asia-Pacific Universe: Contemporary Art from Australia, Canada, China, India, Japan, Philippines*, Yokohama Citizens' Gallery.
Picture Theory, YYZ, Toronto.
The Spectacular State: Fascism and the Modern Imagination, Fotobase Gallery, Vancouver.
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- 1996** *Topographies: Aspects of Recent British Columbia Art*, Vancouver Art Gallery.
Vancouver Perspectives, Yokohama Citizens Gallery.
The Culture of Nature, Kamloops Art Gallery.
Fertile Ground, Agnes Etherington Gallery at Queens University, Kingston, Ontario.
Before the Land-Behind the Camera, Canadian Museum of Contemporary Photography, Ottawa.
Pushing Image Paradigms: Conceptual Maneuvers in Recent Photography, Portland Institute for Contemporary Art.
Urban Fictions, Presentation House Gallery, North Vancouver.
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- 1997** *Vancouver Perspectives*, Taipei Fine Art Museum.
Browser, Artropolis '97, Vancouver.
Extreme Close Up: The Body, Kenderdine Gallery, University of Saskatoon, Saskatchewan.
Jin-me Yoon and Kim Yasuda: The Distance Between, Art Gallery of Ontario, Toronto.
State(s) of Nation, Confederation Centre of the Arts, Charlottetown.
Fertile Ground, Oakville Galleries.
Before the Land, Behind the Camera, Owens Art Gallery, Mount Allison University, Sackville, New Brunswick.
Iceflow (Website Exhibition), Images Independent Film and Video Festival, Toronto.
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- 1998** *Unbound Geographies/Fused Histories*, A Space, Toronto.
Crossings/Traversées, National Gallery of Canada, Ottawa.
Korean WRAPsody: The Visual Legacy of Pojagi, Korean American Museum, Los Angeles.
Before the Land, Behind the Camera, Galerie d'art de Sudbury; Tom Thomson Memorial Art Gallery, Owen Sound, Ontario; Illingworth Kerr Gallery, Alberta College of Art, Calgary; Frederick Horsman Varley Art Gallery of Markham, Unionville, Ontario.
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- 1999** *Recollect*, Vancouver Art Gallery.
The New Republics, Lethaby Gallery, Central Saint Martins College of Art & Design, London; Bluecoat Gallery, Liverpool; Canada House, London.
Unbound Geographies/Fused Histories, A Space, Toronto.
L'autre en soi/The Other Within, Musée Regional de Rimouski.
Lost Homelands, Confederation Centre Art Gallery, Charlottetown; MacKenzie Art Gallery, Regina.
Face to Face: Four Centuries of Portraits, Vancouver Art Gallery.
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- 2000** *The New Republics*, Australian Center for Contemporary Art, Melbourne; Canberra School of Art; UniSA Art Museum, Adelaide; Edmonton Art Gallery.



Beaver Tales, Oakville Galleries.

Image and Light, History and Influence: Film and Photographic Works, Charles H. Scott Gallery, Vancouver.

Lost Homelands, Leonard and Bina Ellen Art Gallery, Montreal.

2001

Portraits: Unsettled Subjects, Mount Saint Vincent University Art Gallery, Halifax.

Facing History: Portraits from Vancouver, Presentation House Gallery, North Vancouver.

Signal & Noise Festival of Contemporary Media, Video In Studios, Vancouver.

25 Artists, 25 Years, Leonard and Bina Ellen Art Gallery, Concordia University, Montreal.

2002

Containers, Marronnier Art Center, Seoul.

East Asian Women and Herstories, Seoul Women's Community Centre.

Family, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut.

This Place, Vancouver Art Gallery.

Lost Homelands, Kamloops Art Gallery; Art Gallery of Mississauga.

2003

Home and Away, Vancouver Art Gallery.

MosaiCanada: Sign and Sound, Seoul Museum of Art.

In Place: Selections from the MacKenzie Art Gallery Collection, MacKenzie Art Gallery, Regina.

Feigned Memories, University of Lethbridge.

2004

Revealing the Subject, Art Gallery of Peterborough; Visual Art Centre of Clarington, Bowmanville, Ontario.

Thriller, Edmonton Art Gallery.

Facing History: Portraits from Vancouver/Visages de l'histoire: Portraits de Vancouver, Centre culturel canadien, Paris.

Re-reading the 80s: Feminisms as Process in Vancouver, Belkin Satellite, Vancouver.

2005

Classified Materials: Accumulations, Archives, Artists, Vancouver Art Gallery.

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2006

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Visions, Tank Loft Contemporary Art Centre, Chongqing.

2007

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- 2008** *ImagiNation: New Cultural Topographies*, Carleton University Art Gallery, Ottawa.
Reverberations, Tank Loft Contemporary Art Centre, Chongqing; Yuangong Art Museum, Shanghai; Museum of Contemporary Art, Shijiazhuang, China.
Women to Watch, National Museum of Women in the Arts, Washington.
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Fabulous Festival of Fringe Film (Screening), Durham.
What Moves Us, Western Front, Vancouver.
Mixed Bathing World, Beppu Contemporary Art Festival.
Grange Prize Exhibition, Centro de la Imagen, Mexico City; Art Gallery of Ontario, Toronto.
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- 2011** *Barroca Nova*, ArtLab, University of Western Ontario, London.
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- 2012** *Through a glass, darkly*, Vancouver Art Gallery.
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- 2019** *A Sense of Site*, Art Gallery of Nova Scotia, Halifax.
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- 2021** *Two Truths and a Lie*, Oakville Galleries.
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A Lingering Shadow, Polygon Gallery, North Vancouver.
Facing Time, Surrey Art Gallery.
The view from here, SFU Audain Gallery, Vancouver.
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Human Capital, Contemporary Calgary.
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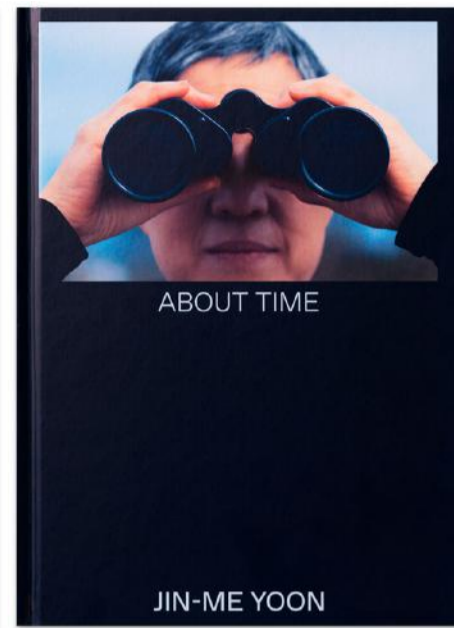
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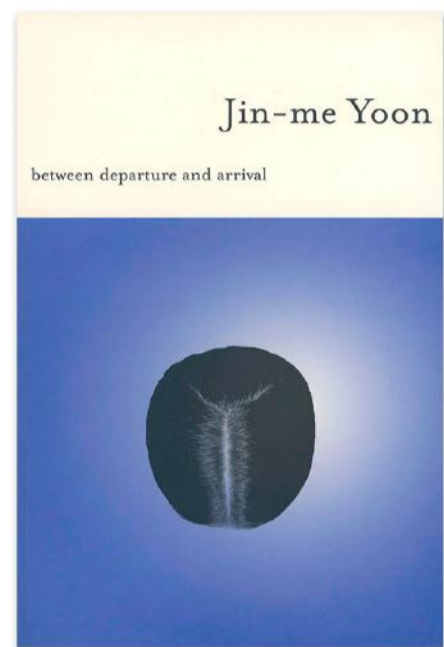
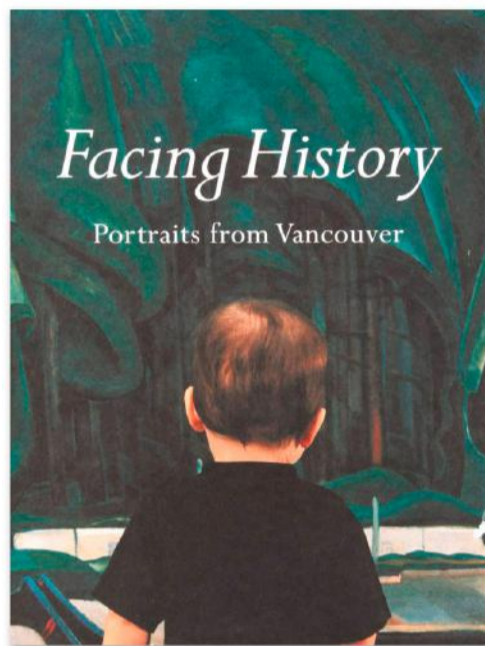
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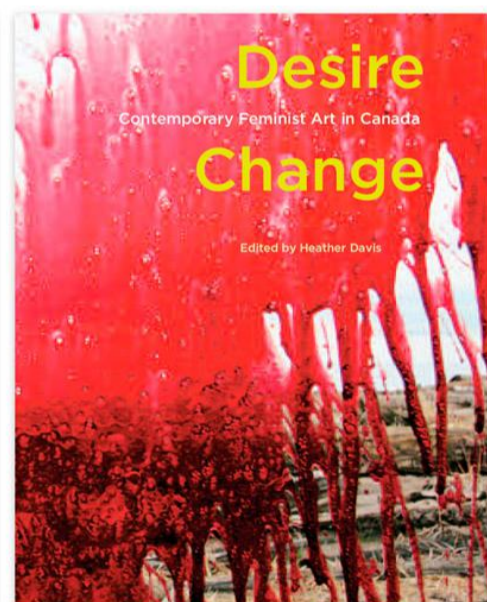
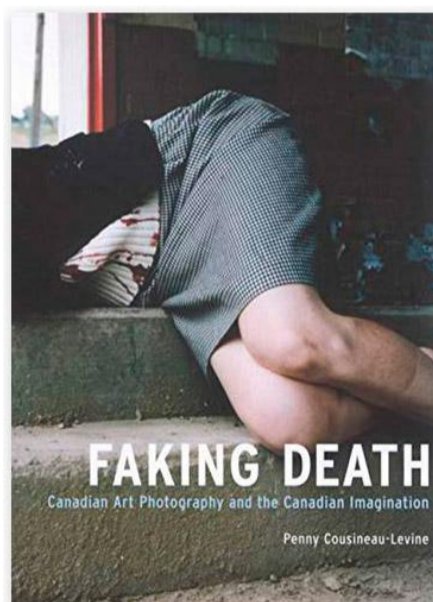
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Care package sent to Jin-me Yoon from James Luna, June 3, 1997.



ABOUT THE AUTHOR

MING TIAMPO

Ming Tiampo is Professor of Art History and co-director of the Centre for Transnational Cultural Analysis at Carleton University. A curator of exhibitions and public engagement, she co-curated *Gutai: Splendid Playground* at the Guggenheim Museum in New York (2013), and she is one of the co-leads of *Worlding Public Cultures*, a transnational forum for research exchange, and *Asia Forum for the Contemporary Art of Global Asias*, a peripatetic discursive platform. A specialist in transnational modernisms, she wrote *Gutai: Decentering Modernism* (University of Chicago Press, 2011), and is interested in comparative diasporas, examining histories of migration post-Empire with an emphasis on artists from Asia, Africa, and Latin America from the former French and British Empires. Her current book projects include *Transversal Modernism/s: The Slade School of Fine Art*, a monograph which reimagines transcultural intersections through global microhistory, and *Intersecting Modernisms*, a collaborative sourcebook on global modernisms.



“While Jin-me Yoon first became known for works that questioned Canadian narratives and challenged anti-Asian histories, her later projects explore global networks and diasporas, demonstrating how colonialism and unrestrained development bankrupt both humanity and the planet....Within Canada and internationally, Yoon’s art has been ahead of its time.”



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From the Author

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From the Art Canada Institute

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Jin-me Yoon, *A Group of Sixty-Seven* (detail), 1996. (See below for details.)

Credits for Banner Images



Biography: Jin-me Yoon. (See below for details.)



Key Works: Jin-me Yoon, *Long View, #1*, 2017. (See below for details.)



Significance & Critical Issues: Jin-me Yoon, *Souvenirs of the Self (Lake Louise)*, 1991. (See below for details.)



Style & Technique: Jin-me Yoon, *Mul Maeum* (video still), 2022. (See below for details.)



Sources & Resources: Jin-me Yoon, *Long View, #2*, 2017. (See below for details.)



Where to See: Jin-me Yoon, Installation view of *Other Way Through (Saekdong Skies)*, 2020. (See below for details.)



Credits: Jin-me Yoon, *A Group of Sixty-Seven* (detail), 1996. (See below for details.)

Credits for Works by Jin-me Yoon



As It Is Becoming (Beppu: Atomic Treatment Centre) (video still), 2008. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



As It Is Becoming (Seoul) (video still), 2008. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



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between departure and arrival, 1997, installation view at Musée d'art de Joliette, 2019. Collection of the artist. Courtesy of the artist. © Jin-me Yoon. Photo credit: Paul Litherland.



Dreaming Birds Know No Borders (video still), 2021. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



The dreaming collective knows no history (US Embassy to Japanese Embassy, Seoul) (video still), 2006. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



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Ear to Ground (video still), 2012. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Fugitive (Unbidden) #3, 2004. Collection of the National Gallery of Canada, Ottawa, purchased 2007 (2007.15). Courtesy of the artist. © Jin-me Yoon.



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A Group of Sixty-Seven (detail), 1996. Collection of the Vancouver Art Gallery, Purchase, 2004 (97.2a-eeeeee), and Collection of the Portrait Gallery of Canada / Library and Archives Canada, Ottawa, Purchase, 2006 (R12594). Courtesy of the artist. © Jin-me Yoon.



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A Group of Sixty-Seven (front detail), 1996. Collection of the Vancouver Art Gallery, Purchase, 2004 (VAG 97.2 a-eeeeee). Courtesy of the artist. © Jin-me Yoon.



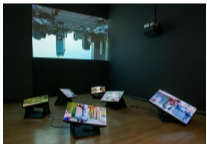
A Group of Sixty-Seven (back detail), 1996. Collection of the Vancouver Art Gallery, Purchase, 2004 (VAG 97.2 a-eeeeee). Courtesy of the artist. © Jin-me Yoon.



A Group of Sixty-Seven (back detail), 1996. Collection of the Vancouver Art Gallery, Purchase, 2004 (VAG 97.2 a-eeeeee). Courtesy of the artist. © Jin-me Yoon.



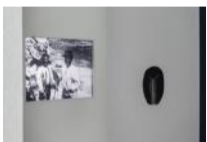
Installation detail of *between departure and arrival*, 1997, at the Art Gallery of Ontario, 1997. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Installation view of *As It Is Becoming (Seoul)*, 2008, at Kamloops Art Gallery, 2022. Collection of the artist. Courtesy of the artist. © Jin-me Yoon. Photo credit: Scott Massey.



Installation view of *Beneath*, 2012. Courtesy of the artist. © Jin-me Yoon. Photo credit: Vancouver Art Gallery.



Installation view of *between departure and arrival*, 1997, at Musée d'art de Joliette, 2019. Collection of the artist. Courtesy of the artist. © Jin-me Yoon. Photo credit: Paul Litherland.



Installation view of *Carrying Fragments (Untunnelling Vision)*, 2020, and *Other Way Through (Saekdong Skies)*, 2020. Collection of the artist. Courtesy of the artist. © Jin-me Yoon. Photo credit: Brittany Nickerson.



Installation view of *A Group of Sixty-Seven*, 1996. Collection of the Vancouver Art Gallery, Purchase, 2004 (VAG 97.2 a-eeeeee). Courtesy of the artist. © Jin-me Yoon. Photo credit: Rachel Topham / Museum of Vancouver.



Installation view of *Imagining Communities* at Artspeak, Vancouver, 1996. Photo credit: Kim Clarke.



Installation view of *Imagining Communities* at Artspeak, Vancouver, 1996. Photo credit: Kim Clarke.



Installation view of *Other Hauntings (Song)*, 2016. Collection of the artist. Courtesy of the artist. © Jin-me Yoon. Photo credit: Sean Fenzl / Nanaimo Art Gallery.



Installation view of *Other Way Through (Saekdong Skies)*, 2020. Collection of the artist. Courtesy of the artist. © Jin-me Yoon. Photo credit: Brittany Nickerson.



Installation view of *Regard*, 1999. Collection of the Australian Centre for Contemporary Art, Melbourne. Courtesy of the artist and the ACCA Archive. © Jin-me Yoon.



Installation view of *Souvenirs of the Self*, 1991. Courtesy of the artist. © Jin-me Yoon. Photo credit: Scott Massey.



Installation view of *Souvenirs of the Self* (postcard set), 1991. Various collections. Courtesy of the artist. © Jin-me Yoon. Photo credit: Sean Fenzl / Nanaimo Art Gallery, 2017.



Installation view of *Touring Home From Away*, 1998. Collection of the artist. Courtesy of the artist. © Jin-me Yoon. Photo credit: Paul Litherland / Musée d'art de Joliette.



Installation view of *Unbidden (Channel)*, 2003; *it is this/it is that*, 2004. Collection of the artist. Courtesy of the artist. © Jin-me Yoon. Photo credit: Lucien Lisabelle.



(Inter)reference Part I, (Im)permanent (Re)collection, 1990. Collection of the artist. Courtesy of Yoon Studio. © Jin-me Yoon.



Intersection 1 (left panel detail), 1996. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Intersection 1 (right panel detail), 1996. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Intersection 2 (left panel detail), 1998. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Intersection 2 (right panel detail), 1998. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Intersection 3 (left panel detail), 2001. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



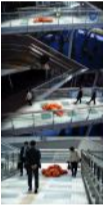
Intersection 3 (right panel detail), 2001. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Intersection 5 (left panel detail), 2001. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Intersection 5 (right panel detail), 2001. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Levels Slash Forward (As It Is Becoming Nagoya), 2010/22. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Living Time (video still), 2019. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Living Time, diptych #1 (left panel detail), 2019. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Living Time, diptych #1 (right panel detail), 2019. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Long View (video still), 2017. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Long View, #1, 2017. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Long View, #2, 2017. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Matters Flows and Forces, 2018. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Mul Maeum (video still), 2022. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Mul Maeum (video still), 2022. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Mul Maeum (video still), 2022. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Mul Maeum (video still), 2022. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Mul Maeum (video still), 2022. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Mul Maeum (video still), 2022. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Mul Maeum (video still), 2022. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Other Hauntings (Dance) (video still), 2016. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Other Hauntings (Dance) (video still), 2016. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Other Hauntings (Song) (video still), 2016. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Other Hauntings (Song) (video still), 2016. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Questions of Home I, 1994, by Jin-me Yoon and Susan Edelstein. Collection of the Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, Vancouver Association for Noncommercial Culture Fonds. Courtesy of the Morris and Helen Belkin Art Gallery. © Jin-me Yoon and Susan Edelstein.



Questions of Home II, 1994, by Jin-me Yoon and Susan Edelstein. Collection of the Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, Vancouver Association for Noncommercial Culture Fonds. Courtesy of the Morris and Helen Belkin Art Gallery. © Jin-me Yoon and Susan Edelstein.



Research images for (Im)permanent (Re)collection, c.1980s. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Rubble (Untunnelling Vision), 2020. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Rubble in Rubbleland (Untunnelling Vision), 2020. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Screens (detail), 1992. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Souvenirs of the Self (Banff Springs Hotel), 1991. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Souvenirs of the Self (Bankhead), 1991. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Souvenirs of the Self (Lake Louise), 1991, printed 1996. Collection of the National Gallery of Canada, Ottawa, Purchase, 1996 (EX-96-88). Courtesy of the National Gallery of Canada and the artist. © Jin-me Yoon.



Souvenirs of the Self (postcard set cover), 1991. Collection of SFU Art Collection, Burnaby, Gift of the artist, 2015 (WA05587). Courtesy of the artist. © Jin-me Yoon.



Souvenirs of the Self (Rocky Mountain Bus Tour), 1991-2000. Collection of the MacKenzie Art Gallery, Regina, purchased with the financial support of the Canada Council for the Arts Acquisition Assistance Program. Courtesy of the artist. © Jin-me Yoon.



Testing Ground (video still), 2019. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Testing Ground (video still), 2019. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



This Time Being, #2, 2013. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



This Time Being, #5, 2013. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



This Time Being, #7, 2013. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



This Time Being, #9, 2013. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Touring Home From Away (back panel), 1998. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Touring Home From Away (back panel), 1998. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Touring Home From Away (front panel), 1998. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Turn (video still), 2019. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



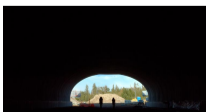
Turn (video still), 2019. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Turning Time (Pacific Flyways), 2022, installation view at the Vancouver Art Gallery. Collection of the artist. Courtesy of the artist. © Jin-me Yoon. Photo credit: Ian Lefebvre.



Untunnelling Vision (video still), 2020. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Untunnelling Vision (video still), 2020. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Untunnelling Vision (video still), 2020. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.



Upon the Wreckage (Untunnelling Vision), 2020. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.

Credits for Photographs and Works by Other Artists



African Notes Parts 1 and 2 (detail), 1983/2021, by Laiwan. Collection of the Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, purchased with support from the Canada Council for the Arts and the Morris and Helen Belkin Foundation, 2021. Courtesy of the Morris and Helen Belkin Art Gallery © Laiwan.



Artifact Piece, 1987/90, by James Luna. Courtesy of the Estate of James Luna and Garth Greenan Gallery, New York. © Estate of James Luna.



The Bear Portraits: 1996 F.B.I. Samuel de Champlain Monument #1, Ottawa, Ontario, 1996, by Jeff Thomas. Collection of the artist. Courtesy of the artist. © Jeff Thomas.



Birthday Suit: with scars and defects (video still), 1974, by Lisa Steele. Collection of the Agnes Etherington Art Centre, Kingston, Purchase, Olympic project funding, 1976 (19-090). Courtesy of VTape, Toronto. © Lisa Steele. © Visual Arts-CARCC, 2022.



By Land and Sea (Prospect and Refuge): The 700-year-old oak at Chortitza, site of the first Mennonite gathering in South Russia in 1789, 1999–2000, by Marian Penner Bancroft. Collection of the artist. Courtesy of the Vancouver Art Gallery. © Marian Penner Bancroft.



Care package sent to Jin-me Yoon from James Luna, June 3, 1997. Collection of the artist. Courtesy of the artist.



Chung Soon Chin Yoon holding Jin-me Yoon, c.1960, photographer unknown. Collection of the artist. Courtesy of the artist.



Chung Soon Chin and Myung Choong Yoon at Gimpo International Airport, Seoul, before his departure to Canada in 1966, photographer unknown. Collection of the artist. Courtesy of the artist.



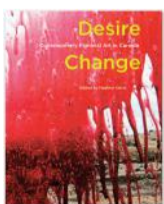
The Collector / The Artist in Her Museum, 2005, by Rosalie Favell. Collection of the National Gallery of Canada, Ottawa, Purchase, 2008 (42458). Courtesy of the artist. © Rosalie Favell.



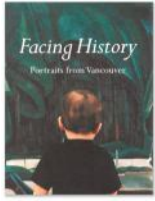
Cover of a trilingual (Korean, French, English) digital publication produced by Carleton University Art Gallery, Ottawa, 2021. Courtesy of Carleton University Art Gallery, Ottawa. © Jin-me Yoon.



Cover of *Compositional Subjects: Enfiguring Asian/American Women* (Durham: Duke University Press, 2002).



Cover of *Desire Change: Contemporary Feminist Art in Canada* (Montreal: McGill-Queen's University Press and Mentoring Artists for Women's Art (MAWA), 2017).



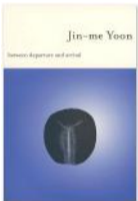
Cover of *Facing History: Portraits from Vancouver* (Vancouver: Presentation House Gallery, 2004).



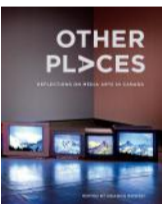
Cover of *Faking Death: Canadian Photography and the Canadian Imagination* (Montreal: McGill-Queen's University Press, 2003).



Cover of *Jin-me Yoon: About Time* (Vancouver: Vancouver Art Gallery; Munich: Hirmir Verlag, 2022).



Cover of *Jin-me Yoon: between departure and arrival* (Vancouver: Western Front, 1998).



Cover of *Other Places: Reflections on Media Arts in Canada* (Toronto: Media Arts Network of Ontario and Public Books, 2019).



Cover of *What does the image stand for?* (Bielefeld: Kerber Verlag, 2017).



Cravings, 1988, by Lee Bul. Courtesy of the artist. © Lee Bul. Photo credit: Choi Jeong Hwa.



Edward Burtynsky and Jin-me Yoon at the Scotiabank Photography Award, 2022.



Exhibition banner for *The Group of Seven: Art for a Nation* at the National Gallery of Canada, Ottawa in 1995. Courtesy of the National Gallery of Canada, Ottawa. Photo credit: NGC.



'...feeling I don't belong. Walks through leafy glades with a baseball bat by my side...', 1987, by Ingrid Pollard. Collection of the Victoria & Albert Museum, London, Accession, 1993 (E.725-1993). Courtesy of the Victoria & Albert Museum. © Ingrid Pollard/SOCAN, 2022.



Feral Atlas: Empire–Anthropocene Detonator Landscape, by Anna Lowenhaupt Tsing, Jennifer Deger, Alder Keleman Saxena, and Feifei Zhou (Stanford: Stanford University Press, 2021).



Graphic recording / Drawing Change from the workshop "Relation Making in the Context of Racism and Settler-Colonialism," 2019, by Tiaré Jung. Courtesy of the artist. © Tiaré Jung.



Graphic recording / Drawing Change from the workshop "Relation Making in the Context of Racism and Settler-Colonialism," 2019, by Tiaré Jung. Courtesy of the artist. © Tiaré Jung.



Gureombi rocks on Jeju Island, South Korea, 2012, by Adria Otte. Collection of Adria Otte. Courtesy of Adria Otte/Flickr. © Adria Otte.



Heldenplatz in Vienna, Austria, 1938. Courtesy of Wikimedia Commons.



Hometown Queen, 2002, by Camille Turner. Compositd by Camille Turner, photographs by Patrick Ellard and Barbara Greczny. Collection of the artist. Courtesy of the artist. © Camille Turner.



Hotel Aporia, 2019, by Ho Tzu Nyen. Collection of the artist. Courtesy of the artist. © Ho Tzu Nyen. Photo credit: Takeshi Hirabayashi.



Indian World My Home and Native Land, 2012, by Lawrence Paul Yuxweluptun. Collection of the artist. Courtesy of Macaulay & Co Fine Art, Vancouver. © Lawrence Paul Yuxweluptun.



Installation view of *Magiciens de la terre*, Pompidou Centre, Paris, 1989. Collection of Centre Pompidou, MNAM-CCI, Kandinsky Library, Paris (EX320). Photo credit: RMN-Grand Palais, Paris / Béatrice Hatala / Konstantinos Ignatiadis. © Barbara Kruger / Sprüth Magers Berlin-London.



Jin-me Yoon. Courtesy of the artist. Photo credit: Ian Kenji Barbour.



Jin-me Yoon. Courtesy of the artist. Photo credit: Jae Woo Kang.



Jin-me Yoon at her BFA Graduation Exhibition, Emily Carr Institute of Art & Design, 1990, photographer unknown. Collection of the artist. Courtesy of the artist.



Jin-me Yoon and Ian Kenji Barbour on Jeju Island, South Korea shooting *Mul Maeum*, 2019, photographer unknown. Courtesy of the artist.



JIN-ME YOON

Life & Work by Ming Tiampo



Jin-me Yoon in New York City, 1987, photographer unknown. Courtesy of the artist.



Lesbian National Parks and Services, 1997, by Shawna Dempsey and Lorri Millan. Collection of the artists. Courtesy of the artists. © Shawna Dempsey and Lorri Millan. Photo credit: Don Lee / The Banff Centre, 1997.



Maligne Lake, Jasper Park, 1924, by Lawren Harris. Collection of the National Gallery of Canada, Ottawa, Purchased 1928 (3541). Courtesy of the National Gallery of Canada. © Estate of Lawren Harris.



Meeting Nasser, 1985, by Jamelie Hassan. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of the Canada Council Art Bank, Ottawa, Ontario, 2003 (2003.79). Courtesy of the Dalhousie Art Gallery, Halifax. Photo credit: Wes Johnston. © Jamelie Hassan.



Mercy Garden Retour Skin, 2014, by Pipilotti Rist with sound by Heinz Rohrer. Courtesy the artist, Hauser & Wirth and Luhring Augustine, Zurich. © Pipilotti Rist. Photo credit: James Horan.



Meshes of the Afternoon (film still), 1943, by Maya Deren. Courtesy of Wikimedia Commons.



Milk, 1984, by Jeff Wall. Collection of the Museum of Modern Art, New York, Acquired through the Mary Joy Thomson Legacy (480.2004). Courtesy of the artist. © Jeff Wall Studio.



Newspaper clipping about "Articulations of Korean Women" featured in *KoreAm Journal*, May-June 1994. Collection of Character Media, Gardena, CA. Courtesy of Character Media. © Character Media.



New York, New York, 1979, by Tseng Kwong Chi. Courtesy of Muna Tseng Dance Projects, New York. © Estate of Tseng Kwong Chi/Muna Tseng Dance Projects.



New York, New York, 1979, by Tseng Kwong Chi. Courtesy of Muna Tseng Dance Projects, New York. © Estate of Tseng Kwong Chi/Muna Tseng Dance Projects.



A North Korean soldier looks toward the South side through a pair of binoculars in between two South Korean soldiers at the demilitarized zone (DMZ) in the Joint Security Area border village of Panmunjom in 2003. Courtesy of Canadian Press Images. © Associated Press Images. Photo credit: Vincent Yu/Associated Press.



Nude Descending a Staircase (No.2), 1912, by Marcel Duchamp. Collection of the Philadelphia Museum of Art, The Louise and Walter Arensberg Collection (1950-134-59).



Old Time Coast Village, 1929-30, by Emily Carr. Collection of the Vancouver Art Gallery, Emily Carr Trust (42.3.4). Courtesy of the Vancouver Art Gallery.



One Year Performance, First Three Hours and Last Three Hours, 1983-1984, by Tehching Hsieh. Collection of the artist. Courtesy of the artist. © Tehching Hsieh.



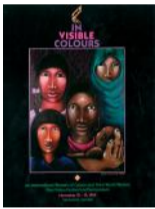
Phase-Mother Earth, 1968, by Nobuo Sekine. Courtesy of the Estate and Blum & Poe, Los Angeles/New York/Tokyo. © Nobuo Sekine Estate. Photo credit: Osamu Murai.



Picture for Women, 1979, by Jeff Wall. Collection of Centre Georges Pompidou, Paris, Purchase, 1987 (AM 1987-1135). Courtesy of the artist. © Jeff Wall Studio.



Post-Partum Document: Documentation IV—Transitional Objects, Diary and Diagram, 1976, by Mary Kelly. Collection of the Zurich Museum. Courtesy of the artist and Mitchell-Innes & Nash, New York. © Mary Kelly.



Poster for *In Visible Colours: Women of Colour and Third World Women Film/Video Festival and Symposium*, 1989. Courtesy of Media Arts Network of Ontario, Toronto.



Pride march in New York City with Act Up activists, 1987. Directphoto Collection / Alamy Stock Photo.



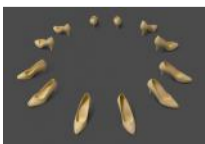
Relatum (formerly Phenomena and Perception B), 1969/2012, by Lee Ufan. Courtesy of the artist and Blum and Poe, New York. © Lee Ufan/SOCAN 2022. Photo credit: Joshua White.



Richard Cardinal: Cry from a Diary of a Métis Child (video still), 1986, by Alanis Obomsawin. Collection of the National Film Board, Montreal. Courtesy of the National Film Board. © Alanis Obomsawin.



Scotiabank CONTACT Photography Festival award ceremony for Jin-me Yoon, 2022. Courtesy of Scotiabank, Toronto.



Sisters, 1993, by Faye HeavyShield. McMichael Canadian Art Collection, Kleinburg, Ontario, Purchase, 1995 (1995.2.A-L). Courtesy of the McMichael Canadian Art Collection. © Faye HeavyShield.



South Koreans watching KBS broadcast *Finding Dispersed Families*, 1983, photographer unknown. Collection of KBS Archives, Seoul. Courtesy of KBS Archives.



Still Life with Aubergines (Intérieur aux aubergines), 1911, by Henri Matisse. Collection of Musée de Grenoble, gift of the artist and his family, 1922 (MG 2161). Courtesy of Musée de Grenoble.



The Theatre Box (La Loge), 1874, by Pierre-Auguste Renoir. Collection of the Courtauld Gallery, London (P.1948.SC.338). Courtesy of the Courtauld Gallery.



There is no place like home installed at Kunsthalle, Vienna, 2001, by Ken Lum. Collection of the artist. Courtesy of the artist. © Ken Lum.



36.5 / A Durational Performance with the Sea, 2013, by Sarah Cameron Sunde. Photo credit: Jonas de Witte.



To Prince Edward Island, 1965, by Alex Colville. Collection of the National Gallery of Canada, Ottawa, purchased 1966 (14954). Courtesy of the National Gallery of Canada. © NGC.



Untitled Film Still #17, 1978, reprinted 1998, by Cindy Sherman. Collection of the Tate Gallery, London, Presented by Janet Wolfson de Botton, 1996 (P11516). Courtesy the artist, Hauser & Wirth and Luhring Augustine, Zurich. © Cindy Sherman.



Untitled (the Sand Grain Story), 1980, by Theresa Hak Kyung Cha. Collection of University of California, Berkeley Art Museum and Pacific Film Archive; gift of the Theresa Hak Kyung Cha Memorial Foundation. Courtesy of the Berkeley Art Museum and Pacific Film Archive. © Theresa Hak Kyung Cha Memorial Foundation.



Voice of a Dead Hero, 2010, by Koizumi Meiro. Collection of the artist. Courtesy of the artist. © Koizumi Meiro.



Wet'suwet'en, British Columbia, 2005, by Arthur Renwick. Collection of the artist. Courtesy of the artist. © Arthur Renwick.



Yoon family in Iri (now Iksan), North Jeolla Province, date unknown, photographer unknown. Collection of the artist. Courtesy of the artist.



Yoon extended family welcoming family visiting from Korea at the Vancouver Airport c.1975, photographer unknown. Collection of the artist. Courtesy of the artist.



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