

TEACHER RESOURCE GUIDE
FOR GRADES 10–12

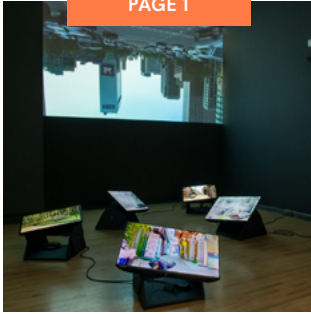
LEARN ABOUT
THE BIG QUESTIONS
through the art of
JIN-ME YOON

ART CANADA INSTITUTE | **INSTITUT DE L'ART CANADIEN**



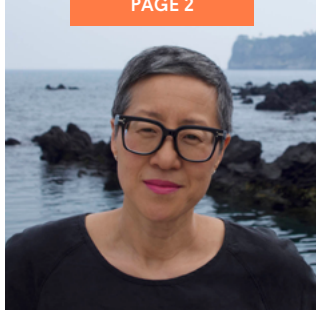
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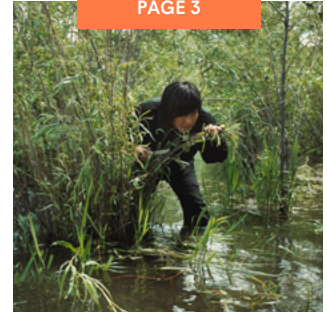
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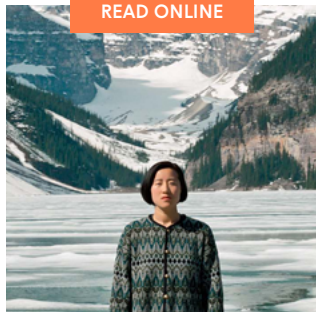
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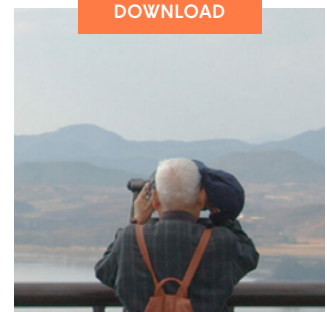
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READ ONLINE



**JIN-ME YOON: LIFE &
WORK BY MING TIAMPO**

DOWNLOAD



**JIN-ME YOON
IMAGE FILE**

RESOURCE OVERVIEW

This teacher resource guide has been written to complement the Art Canada Institute online art book [Jin-me Yoon: Life & Work](#) by Ming Tiampo. The artworks within this guide and images required for the learning activities and culminating task can be found in the [Jin-me Yoon Image File](#) provided.

With a career that spans over three decades, contemporary artist Jin-me Yoon (b.1960) has consistently explored some of the deepest corners of philosophical thought. Through photography, video, performance, and installation, Yoon's site-specific art has made visible the hidden assumptions in modes of representation, the interconnections between humans and the non-human world, and the entanglements between lived experiences and official histories. The learning activities in this guide follow the artist's career-long engagement with the "big questions" she draws out at sites of significance. Through direct and meaningful encounters with her work, students are invited to consider the intricacies of developing their own perspectives on the things that matter most: their relationships to the self; their relationships with others; and the shared histories we all embody.

Curriculum Connections

- Grades 10–12 Visual Arts
- Grades 11–12 Philosophy
- Grades 11–12 Humanities
- Grades 11–12 History
- Grades 10–12 Media Studies

Themes

- Historical perspectives
- Philosophical inquiry
- Relationality
- Site-specific histories
- Visual representation



Fig 1. Jin-me Yoon, Installation view of *As It Is Becoming (Seoul)*, 2008, at Kamloops Art Gallery, 2022.

Teaching Exercises

The exercises in this guide explore the theme "The Big Questions" as encountered in site-specific artworks by Jin-me Yoon.

- Learning Activity #1 – Terms of Inclusion: Perspective and Representation ([page 4](#))
- Learning Activity #2 – The Big Picture: Creating Relational Histories ([page 6](#))
- Culminating Task – Grounded in Place: Exploring Sites of Significance ([page 8](#))

A Note on Using This Guide

The learning activities included in this guide encourage students to critically explore questions connected to self-representation, terms of "difference," and constructing a point of view. They also include learning steps that are collaborative and necessitate active and respectful listening within the classroom space. Conversations that arise from these learning activities will touch on students' own personal experiences, so it is necessary that a class culture of respect has been established before the activities are introduced.

WHO IS JIN-ME YOON?



Fig 2. Jin-me Yoon, photograph by Jae Woo Kang.

Jin-me Yoon was born on July 16, 1960, in Seoul, Korea. In 1966, her father went to Canada to study pathology in Vancouver, and the family followed two years later. The journey to Canada involved an overnight layover in Tokyo where Yoon recalls looking down from a high-rise building to see the heads of commuters from above. This shift in perspective subconsciously laid the foundation for explorations of altered sightlines and shifting ideas of the body, relationality, time, and space—critical concerns that Yoon examines in her multimedia practice.

Yoon began her postsecondary studies in 1978, first earning a BA in Psychology from the University of British Columbia and then a BFA from Emily Carr College of Art (now Emily Carr University of Art + Design)

in Vancouver. While attending Emily Carr in the late 1980s, Yoon was taught by prominent artists such as Ian Wallace (b.1943) and Marian Penner Bancroft (b.1947), who facilitated opportunities for Yoon to expand her training in critical theory and empowered her to think about difference and identity through an intersectional feminist lens.

Yoon followed her BFA with MFA studies at Concordia University in Montreal, where she continued to develop her career across many different intellectual, artistic, and cultural communities. Upon her graduation in 1992, Yoon was hired by Simon Fraser University to teach in the interdisciplinary School for the Contemporary Arts. Yoon was also becoming a prominent voice in the growing anti-colonial discourse on race, identity, and nation, creating photographic works such as *Souvenirs of the Self*, 1991, and *A Group of Sixty-Seven*, 1996. Along with artists such as Jamelie Hassan (b.1948) and Faye Heavyshield (b.1953), Yoon is cited for playing an important role in shaping critical examinations of race and representation for racialized and Indigenous artists in Canada.

Since the 1990s, Yoon has garnered national and international attention for her lens-based works engaging with themes connected to diasporic histories. In 2006, Yoon was invited to do a six-week residency at Ssamzie Space in Seoul, Korea's first alternative art space. This transformative stay led to the creation of a series of lateral crawling works including *The dreaming collective knows no history*, 2006, which explores how history is carried by the body intergenerationally through time and space.

Yoon is one of the most significant contemporary artists working in Canada today. Her recent works, such as the experimental [video](#) *Dreaming Birds Know No Borders*, 2021, continue to reflect on historical entanglements of body and place by poetically unfolding the experience of migration with calls to reimagine interconnections with the land. In 2022, Yoon received the prestigious Scotiabank Photography Award in recognition of her more than three-decades-long career.



Fig 3. Jin-me Yoon, *A Group of Sixty-Seven* (front detail), 1996. Perhaps one of Yoon's most recognizable works, this series demonstrates how photographic images shape meaning.



Fig 4. Jin-me Yoon, *As It Is Becoming (Seoul)* (video still), 2008. Yoon's mid-career video works critiqued conditions of visual mastery by shifting to a horizontal axis, a move that radically alters the viewer's line of sight.



Fig 5. Jin-me Yoon, *Dreaming Birds Know No Borders* (video still), 2021. In this video, Yoon connects lands on the unceded ancestral territory of the Tsleil-Waututh Nation with lands located near the DMZ (Demilitarized Zone) between North and South Korea.

NATIONAL & WORLD EVENTS



Fig 6. Propaganda pamphlet showing a North Korean soldier dividing the Korean peninsula with a knife, while a UN soldier tries to put it back together, c.1950.



Fig 7. Canadian Sherman tanks on the move in Korea, July 1952.



Fig 8. Embassy of the Republic of Korea in Ottawa, Ontario.



Fig 9. Canada Post, Multiculturalism commemorative stamp designed by Friedrich G. Peter, issued on April 5, 1990.

After years of political and military conflict, Korea is annexed as a colony of the Empire of Japan in 1910.

Following the end of the Second World War, Japan is forced to surrender its occupation of Korea, which becomes a partitioned state, divided into the Soviet-backed North and the American-backed South.

Failed attempts to reunify the two ideologically divided Korean states result in the Korean War.

Canada formally establishes diplomatic relations with South Korea.

The Canadian government introduces a points-based system to rank potential immigrants, removing race and nationality as discriminating factors impacting eligibility.

An official multiculturalism policy is established by the government.

1910-1945

1945

1950-1953

1960

1963

1967

1968

1971

1978-1990

1996

2004-2012

2016-2021

2022

JIN-ME YOON'S LIFE

Jin-me Yoon is born in Seoul, Korea, on July 16, 1960.

Yoon and her family join her father in Canada, immigrating officially in 1971.

After completing her BA in Psychology at University of British Columbia, Yoon enrolls in a BFA program at Emily Carr College of Art. She follows her BFA with MFA studies at Concordia University in Montreal.

Yoon creates *A Group of Sixty-Seven*, a photographic installation featuring sixty-seven portraits of the Korean Canadian community in Vancouver.

Several prominent solo exhibitions, beginning with *Unbidden*, mark a shift in Yoon's career towards more durational works.

Yoon is commissioned to make *Long View for Landmarks/Repères*, a program created for Canada's sesquicentennial.

Yoon wins the Scotiabank Photography Award, Canada's highest honour for lens-based art.



Fig 10. Chung Soon Chin Yoon holding Jin-me Yoon, c.1960.



Fig 11. Jin-me Yoon at her BFA Graduation Exhibition, Emily Carr Institute of Art & Design, 1990.



Fig 12. Jin-me Yoon, *Fugitive (Unbidden) #3, 2004*. This is a transitional work in Yoon's oeuvre that moves her art into reflections on difficult histories and the mobility of diasporic memory.



Fig 13. Jin-me Yoon, photograph by Ian Kenji Barbour.

LEARNING ACTIVITY #1

TERMS OF INCLUSION: PERSPECTIVE AND REPRESENTATION

How does representation work? What underlying assumptions support modes of representation? Can we exercise agency in representation? These questions are at the heart of Jin-me Yoon's early career work *Souvenirs of the Self*, 1991, a series of six postcards in which the artist poses in front of tourist sites in Banff, Alberta. This series was foundational in probing the impact that constructed images have on external perceptions of identity and nationhood—and reflecting (mis)perceptions back onto the viewer. Inspired by Yoon's exploration of the collage method as counter-narrative, in this activity students will create collaged self-portraits to critique inherited representational frameworks, analyze perspectives, and activate agency.

Big Idea

Building a perspective

Learning Goals

1. I can use my critical thinking and creative skills to analyze a piece of artwork and make specific observations about what is being represented, how it is represented, and what the underlying assumptions of the representation might be.
2. I can identify a perspective being presented in an artwork.
3. I can create a visual counter-narrative that makes visible both the representation and its assumptions.

Materials

- [Jin-me Yoon Image File](#)
- [Jin-me Yoon: Life & Work](#)
- “Who is Jin-me Yoon?” biographical handout ([page 2](#))
- Access to photographic technology
- Chart paper
- Paper, scissors, glue

Process

1. Introduce students to Jin-me Yoon using the biographical handout.
2. Divide students into small groups and ask them to build a shared definition of the following key terms on chart paper, using the prompt questions as a guide.
 - Representation: What matters in a representation?
 - Perspective: What factors contribute to building a perspective? How are assumptions made? What is a point of view?
 - Agency: How can we exercise agency in representation?



Fig 14. Jin-me Yoon, *Souvenirs of the Self (Lake Louise)*, 1991. In each photograph from this series, Yoon poses in the same expressionless pose in front of tourist destinations in Banff, Alberta.

Learning Activity #1 continued

3. As a reading exercise, assign students the sections entitled “Bodies, Identities, Memory” and “Souvenirs of the Self” in *Jin-me Yoon: Life & Work*.
4. Share images from *Souvenirs of the Self* using the Image File, and ask students how the key terms examined in Step 2 are evoked in this work.
5. Once students have a solid understanding of the role of perspective in *Souvenirs of the Self*, ask them to review their constructed definitions, and explain how they will use these definitions as the basis of their collages.
6. Prompt students to identify an instance in their own lives where they were misrepresented and develop a collage self-portrait that represents this viewer’s perspective. Explain that the **agency** in this project lies in their ability to take other people’s perspectives that they have encountered, and reflect it back on to their viewers.

As part of their collages, students should choose a significant backdrop—one that contributes to their exploration of representation, perspective, and agency—as their backdrop to stage their image, like Jin-me Yoon does in *Souvenirs of the Self*.

7. As a final step, engage in a class dialogue and gallery walk to share student work.



Fig 15. Jin-me Yoon, *Souvenirs of the Self (Banff Springs Hotel)*, 1991. This series of photographs and accompanying postcard set was created while Yoon was working on her MFA at Concordia University.



Fig 16. Jin-me Yoon, *Souvenirs of the Self (Bankhead)*, 1991. In their postcard forms, the photographs are accompanied by captions that highlight the disconnect between the represented image and the representation the image critiques.



Fig 17. Jin-me Yoon, *Souvenirs of the Self (Rocky Mountain Bus Tour)*, 1991–2000. Yoon uses formal elements to produce staged and conscious representations that interrogate the conditions of belonging to a settler colonial nation.

LEARNING ACTIVITY #2

THE BIG PICTURE: CREATING RELATIONAL HISTORIES

In our interconnected world, what does it mean to be “in relation”? In this activity, students will explore the concept of working relationally through a collective project centred on exploring individual histories within the class, based on sites of significance in their school community. A foundational concept in Jin-me Yoon’s late career work, “relationality” engages with the means of connection between people, communities, environments, and the non-human world. As Ming Tiampo notes, in Yoon’s work this concept is incorporated through a commitment to “activating exchanges”—a strategy visible in multimedia works such as *Untunnelling Vision*, 2020, a piece that connects different historical sites, moments in time, stories, and perspectives.

Big Idea

Activating relations

Learning Goals

1. I can engage in philosophical inquiry to understand concepts such as “relationality” and “interconnectedness” and how they impact perspectives on history.
2. I can work collaboratively with my peers to make a creative work.
3. I can document the creative process.
4. I can apply the elements of art to the creation of a visual work.

Materials

- [Jin-me Yoon Image File](#)
- [Jin-me Yoon: Life & Work](#)
- “Who is Jin-me Yoon?” biographical handout ([page 2](#))
- Audio recording devices
- Drawing materials
- Large sheets of paper
- Photographic technology
- Scissors, tape, glue

Process

1. Start with a consideration of the term “relationality” by assigning students the section entitled “Relationality and Communities” in *Jin-me Yoon: Life & Work*.

As a reading extension, consider key extracts from Édouard Glissant’s text *Poetics of Relation*, with guidance from the teacher.

Have students discuss their understanding of the term in small groups, and submit a written summary as part of their preparatory learning. Discuss as a class, and create a final working definition of the term. Post it in the classroom space.



Fig 18. Jin-me Yoon, *Untunnelling Vision* (video still), 2020.

Learning Activity #2 continued

2. Invite students to research a site in the school surrounds (for example, a space on campus or a place in the neighbourhood). Each student should select a site in the school's vicinity that is significant to them individually, but in different ways, and for different reasons.

Prompt questions to guide students' research might include:

- What draws you to this site?
- What stories are activated at the site?
- What connections to yourself do you make?
- How are the site's stories and your history interconnected?
- How do you now see the site connected to others?

3. While completing their research, ask students to audio record their answers to the questions above and to photograph the site of their choosing from multiple angles. Then, prompt students to create photo montages of their chosen sites.

4. Back in the classroom, ask students to share their photo montages and recordings with the group. The objective of this step is for students to open up multiple histories of the school surroundings through sharing their connections to the sites being explored.

5. Once students have shared their individual perspectives, explain that they will be working on a relational class mural. They should be thinking about rupturing and seaming as they collaborate (two aspects at the heart of collage and montage): rupturing a coherent image and seaming it back together differently as a class.

6. Have students each cut shapes out of their site-specific photo montages. The students should bring their cut-outs together on the floor to find interconnections between the images and stories. After a period of time, create a class mural that captures all of their perspectives in one relational work.

7. As a final step, have students include the narratives they recorded in Step 3 as accompanying audio recordings. If the mural is mounted in a public space in the school vicinity, QR codes can be scanned and viewers can listen to the students' individual perspectives.



Fig 19. Jin-me Yoon, *Untunnelling Vision* (video still), 2020. This multimedia installation encompasses elements of social practice and performance.



Fig 20. Jin-me Yoon, *Untunnelling Vision* (video still), 2020. The video for this work is structured in three parts, which use different camera techniques to picture multiple concepts of time, resisting colonial narratives of progress.



Fig 21. Jin-me Yoon, *Upon the Wreckage* (*Untunnelling Vision*), 2020. This photograph pictures a parcel of Tsuut'ina Nation land located outside of the city of Calgary, a site that the Canadian armed forces leased for war simulations.

CULMINATING TASK

GROUNDED IN PLACE: EXPLORING SITES OF SIGNIFICANCE

How might sites of historical significance be understood if we looked beyond official narratives? One of the noteworthy developments in Jin-me Yoon's mid-career work was her exploration of the "horizontal axis": a physical vantage point that allowed the artist to adopt and embody a different point of view. In works such as *The dreaming collective knows no history*, 2006, the artist takes to the ground to explore distinctions between representations of "official" histories alongside suppressed histories that have been obscured. With this approach as a guide, in this activity students will engage in explorations of perspective, bringing into relief the multiple and co-existing histories at a site of significance.

Big Idea

Multiple perspectives on history

Learning Goals

1. I can perceive that there are multiple historical perspectives.
2. I can work collaboratively with my peers to make a creative work.
3. I can conduct historical research and properly cite my sources.
4. I can use artwork to build understanding and inspire questions about the world around me.

Success Criteria

To be added to, reduced, or changed in collaboration with students.

1. Participation in group work is visible through active listening, respect, sharing, and contributing to written summaries.
2. The research portfolio includes images and written summaries, and is thoughtful, clear, and edited.
3. Creative work follows formal guidelines, and is completed to the best of the student's ability. It is clear that the student has worked to demonstrate their ability to showcase the techniques and conventions learned in class.

Materials

- [Jin-me Yoon Image File](#)
- [Jin-me Yoon: Life & Work](#)
- "Who is Jin-me Yoon?" biographical handout ([page 2](#))
- Large sheets of paper
- Markers, pencils, pens
- Video recording device
- Video editing software

Process

1. As a preparatory learning task, have students select media images that show a historical event or landmark. Divide the class into groups of three and ask students to briefly share their images with each other.



Fig 22. Jin-me Yoon, *The dreaming collective knows no history (US Embassy to Japanese Embassy, Seoul)* (video still), 2006. One of Yoon's "lateral explorations" of embodied histories and sites of significance, this video was created during a residency at Ssamzie Space in Seoul.

Culminating Task continued

2. Show a selection of the student's media images.
Lead a class discussion about what versions of history are visible in the images and prompt them to consider which narratives may be missing.
3. As a reading exercise, assign the section entitled "The dreaming collective knows no history" from *Jin-me Yoon: Life & Work*.
4. Project images of this work from the Image File.
Have students recap the context in which *The dreaming collective...* was made, and how the "horizontal axis" engages that context.

Note that the artist's choice of being horizontal marks an intervention in the site, bringing a new perspective into relief: it allows us to see something typically not represented and therefore to re-orient how we see the site.

5. Ask students to make observations about what feels different about this approach to understanding historical perspectives by comparing images from *The dreaming collective...* to some of the media images they considered in Step 2.
6. Next, assign students their creative project, explaining that they will be tasked with creating short videos based on a site of historical significance. This site may be an official monument or landmark, or it could be an everyday site teeming with invisible histories. The goal of the creative project is to design an intervention that brings into relief a historical narrative of the site that is not the official version.

7. As a class, brainstorm three possible sites of historical significance that students can access easily. Place students in groups of three, and have each group choose one of the three sites to explore.
8. Have students delegate research tasks within their groups to start to understand the historical perspective they wish to pursue. Research will involve visiting the site and creating and photographing three performative gestures to describe how it feels to be there (e.g. slumping or jumping), talking to people in the area about the site, as well as reading and synthesizing archival information connected with the site.



Fig 23. Jin-me Yoon, *The dreaming collective knows no history (US Embassy to Japanese Embassy, Seoul)* (video still), 2006. In this video, Yoon drags her body along the ground between the Japanese and U.S. embassies in Seoul, summoning histories of Japanese colonialism and American imperialism in Korea.



Fig 24. Jin-me Yoon, *The dreaming collective knows no history (US Embassy to Japanese Embassy, Seoul)* (video still), 2006. Sound is an important element of this work, in which we hear Yoon's laboured breathing as she pushes along the ground on a squeaky wheeled platform.

Culminating Task continued

9. Once they have gathered their research materials into a research portfolio, engage in an in-class creative brainstorming activity to get to know the histories of the sites in which they want to intervene. Tape large sheets of paper to the wall and invite student groups to engage in a continuous drawing brainstorm. Appoint one student per group to draw what they hear as their peers share their research findings. Rotate the drawing role so that each student in their group gets a chance to draw and record.
10. Using their drawing brainstorm as a guide, ask students to propose their interventions. Once they are mapped out, and students have received feedback from the teacher, have them record their interventions together at their site of historical significance. Respect and care should be shown to the environment throughout the creative process.
11. As a concluding step, invite student groups who selected the same sites to edit their video footage together, intercutting amongst the different groups and creating video montages in order to tell multiple histories of the site simultaneously.



Fig 25. Jin-me Yoon, *As It Is Becoming (Beppu: Atomic Treatment Centre)* (video still), 2008. This video series extends Yoon's lateral explorations to sites in Japan, highlighting entangled colonial and wartime histories.

HOW JIN-ME YOON MAKES ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterized the art of Jin-me Yoon. For more information see the [Style & Technique chapter](#) of *Jin-me Yoon: Life & Work* by Ming Tiampo.

RELATIONALITY

“Relationality” is a term Jin-me Yoon has used often to describe both her practice and her theoretical approach to making lens-based works. Aesthetically, Yoon uses collage and montage to bring differing images together. Conceptually, according to author Ming Tiampo, relationality enters into Yoon’s practice as a means for “activating exchanges and building solidarities across siloed communities.” The critical essays of the Martinique-born philosopher Édouard Glissant, including texts from his foundational work *The Poetics of Relation*, are key in understanding how identities are not fixed in Yoon’s practice, but are instead articulated in relation to others.

ENGAGEMENTS WITH HISTORY

Extending from her interest in relationality, Yoon’s works engage with history in different ways. In her early career, Yoon focused on what she referred to as “inherited representations” of history, creating works such as *Souvenirs of the Self*, 1991, that disrupt and critique the construction of white settler colonialism as a historical formation. Yoon’s mode of philosophical inquiry has always considered the land and how it embeds and embodies histories. The artist makes these histories visible, often through the use of abstract camera work that brings seemingly disparate stories and events into relation.

THE CAMERA’S FRAME

For Yoon, the camera is more than an apparatus that captures an image. Instead, the camera is a framing device to tell stories, a tool for social and aesthetic engagement with various forms and modes of representation. Photography was central to Yoon’s early career, with carefully staged works such as *A Group of Sixty-Seven*, 1996, drawing attention to how the photographic image shapes meaning. Yoon took up video in the late 1990s with installations such as *between departure and arrival*, 1997, using the camera to convey how migration shapes one’s relationship to place. Working across photography and video art, Yoon explores the expressive possibilities of lens-based media and its ability to not just represent, but to presence bodies and histories at a site on an experiential level.

SPACE AND TIME

Space and time are important concepts in Yoon’s oeuvre. The artist is careful to consider the spatial experience of her work when it is installed in public, often creating poetic connections between works. Time, on the other hand, figures into Yoon’s work as a subject matter as the artist imagines new ways to visualize how we experience its passing. Viewers have witnessed members of the artist’s family age across a number of her works spanning her career. Her children, for instance, appear young in earlier works such as *Touring Home From Away*, 1998, and as fully-grown adults in later works such as *Living Time*, 2019.



Fig 26. Jin-me Yoon, *Touring Home From Away* (back panel), 1998. In this photo series, Yoon and members of her family (her husband and two young children) pose in front of tourist and commercial sites on Prince Edward Island.



Fig 27. Jin-me Yoon, Installation view of *between departure and arrival*, 1997, at Musée d’art de Joliette, 2019. This was Yoon’s first exhibited work to incorporate video and audio.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *Jin-me Yoon: Life & Work* by Ming Tiampo: <https://www.aci-iac.ca/art-books/jin-me-yoon/>
- [Jin-me Yoon Image File](#) with artworks and images related to this lesson.
- “Who Was Jin-me Yoon?” biographical handout ([page 2](#))
- Timelines of national and world events and Jin-me Yoon’s life ([page 3](#))
- “How Jin-me Yoon Made Art: Style & Technique” information sheet ([page 11](#))

GLOSSARY

Here is a list of terms that appear in this resource guide and are relevant to the learning activities and culminating task. For a comprehensive list of art-related terms, visit the Art Canada Institute’s ever-growing [Glossary of Canadian Art History](#).

Video Art

Refers to artwork created through the use of video, audio, and film technology. It emerged in the late 1960s as commercial and public access to portable video tape recorders increased. Often highly experimental, it can also involve the editing and assemblage of existing footage and media.

Performance Art

A genre of art presented live and in which the medium is the artist’s body in time. The performance may involve multiple participants, as well as the audience. Performance art originated in the early twentieth century with movements like Dadaism and Futurism and found wider prominence in the 1960s and 1970s after the decline of modernism. Common themes of this genre concern the dematerialized art object, ephemerality, the artist’s presence, anti-capitalism, and the integration of art with life.

Installation Art

Mixed-media constructed environments that are often temporary and site-specific. The term originated in the 1970s and marked a shift from the aesthetic, isolated art object to considering its context in everyday life as the source of meaning. Installation art is not merely to be looked at but to be felt as a presence in space by the viewer.



Fig 28. Installation view of Jin-me Yoon, *Turning Time (Pacific Flyways)*, 2022. This 18-channel video installation was included in *Jin-me Yoon: About Time* at the Vancouver Art Gallery in 2022.

EXTERNAL RESOURCES

The following external resources can be used to augment the learning activities and materials provided by the Art Canada Institute. They are to be used at the teacher's own discretion.

Jin-me Yoon Artist Website

<http://www.jin-meyoon.com/>

Vancouver Art Gallery

Audio-described tour of the exhibition *Jin-me Yoon: About Time*

<https://vanartgallery.vag.yourcultureconnect.com/e/jin-me-yoon:-about-time/audio-described-tour>

Scotiabank Photography Award

Jin-me Yoon interview – YouTube video

https://www.youtube.com/watch?v=oNu16nl2deg&ab_channel=Steidl

SFU Galleries

“Laiwan on Jin-me Yoon” – Podcast

<https://www.sfu.ca/galleries/special-projects/current/ListeningtoPictures/LaiwanonYoon.html>

Joni Low, “Embodied Collisions of Space and Time: The Evolving Work of Jin-me Yoon”

<https://ricepapermagazine.ca/2009/09/feature-embodied-collisions-of-space-and-time-the-evolving-work-of-jin-me-yoon-14-3/>



Fig 29. Jin-me Yoon, *Becoming Crane 1 (Pacific Flyways)*, 2022. Yoon imagines non-colonialist futures in this photo series from her later career, which portrays youth of Korean ancestry performing a traditional crane dance.

FIGURE LIST

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Cover Image: Jin-me Yoon, *Long View, #2*, 2017, chromogenic print, 8.3 x 141 cm. Courtesy of the artist. © Jin-me Yoon.

Fig 1. 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. Photo credit: Scott Massey.

Fig 2. Jin-me Yoon. Photograph by Jae Woo Kang.

Fig 3. Jin-me Yoon, *A Group of Sixty-Seven (front detail)*, 1996, chromogenic print, 47.5 x 60.5 cm. Collection of the Vancouver Art Gallery, Purchase, 2004 (VAG 97.2 a-eeeeee). Courtesy of the artist. © Jin-me Yoon.

Fig 4. Jin-me Yoon, *As It Is Becoming (Seoul)* (video still), 2008, multi-channel video installation, dimensions variable, durations various: 2:12 to 5:57. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.

Fig 5. Jin-me Yoon, *Dreaming Birds Know No Borders* (video still), 2021, single-channel video, 7 minutes, 22 seconds. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.

Fig 6. Propaganda pamphlet showing a North Korean soldier dividing the Korean peninsula with a knife, while a UN soldier tries to put it back together, c.1950.

Fig 7. Canadian Sherman tanks on the move in Korea, July 1952. Collection of Library and Archives Canada, Ottawa (PA-115496). Photo credit: Library and Archives Canada.

Fig 8. Embassy of the Republic of Korea in Ottawa, Ontario. Courtesy of Wikimedia Commons.

Fig 9. Canada Post, Multiculturalism commemorative stamp designed by Friedrich G. Peter, issued on April 5, 1990. Courtesy of Canada Post.

Fig 10. Chung Soon Chin Yoon holding Jin-me Yoon, c.1960. Photographer unknown. Collection of the artist. Courtesy of the artist.

Fig 11. 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.

Fig 12. Jin-me Yoon, *Fugitive (Unbidden) #3*, 2004, chromogenic print, 99.5 x 99.5 cm. Collection of the National Gallery of Canada, Ottawa, Purchased 2007 (2007.15). Courtesy of the artist. © Jin-me Yoon.

Fig 13. Jin-me Yoon. Photograph by Ian Kenji Barbour.

Fig 14. Jin-me Yoon, *Souvenirs of the Self (Lake Louise)*, 1991. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.

Fig 15. Jin-me Yoon, *Souvenirs of the Self (Banff Springs Hotel)*, 1991. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.

Fig 16. Jin-me Yoon, *Souvenirs of the Self (Bankhead)*, 1991. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.

Fig 17. Jin-me Yoon, *Souvenirs of the Self (Rocky Mountain Bus Tour)*, 1991–2000, transmouted colour print. 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.

Fig 18. Jin-me Yoon, *Untunnelling Vision* (video still), 2020, single-channel video, 21 minutes, 26 seconds. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.

Fig 19. Jin-me Yoon, *Untunnelling Vision* (video still), 2020, single-channel video, 21 minutes, 26 seconds. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.

Fig 20. Jin-me Yoon, *Untunnelling Vision* (video still), 2020, single-channel video, 21 minutes, 26 seconds. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.

Fig 21. Jin-me Yoon, *Upon the Wreckage (Untunnelling Vision)*, 2020, inkjet print, 86.4 x 130.2 cm. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.

Fig 22. 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. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.

Fig 23. 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. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.

Fig 24. 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. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.

Fig 25. Jin-me Yoon, *As It Is Becoming (Beppu: Atomic Treatment Centre)* (video still), 2008, single-channel video, 10 minutes, 33 seconds. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.

Fig 26. Jin-me Yoon, *Touring Home From Away* (back panel), 1998, series of 9 diptychs (recto and verso), black anodized double-sided lightboxes with ilfochrome translucent prints with polyester overlam, 66 x 81 x 13 cm. Collection of the artist. Courtesy of the artist. © Jin-me Yoon.

Fig 27. Jin-me Yoon, Installation view of *between departure and arrival*, 1997, at Musée d'art de Joliette, 2019, two-channel video installation, print on mylar scroll, dimensions variable, 9 minutes, 51 seconds. Collection of the artist. Courtesy of the artist. © Jin-me Yoon. Photo credit: Paul Litherland.

Fig 28. Installation view of Jin-me Yoon, *Turning Time (Pacific Flyways)*, 2022, 18-channel video installation, dimensions variable, varied durations: 9:33 to 15:23, in the exhibition *Jin-me Yoon: About Time* at the Vancouver Art Gallery, 2022. Photo credit: Ian Lefebvre.

Fig 29. Jin-me Yoon, *Becoming Crane 1 (Pacific Flyways)*, 2022, chromogenic print, 106.7 x 162.6 cm. Courtesy of the artist. © Jin-me Yoon.