

**HOP
LEAN**

**CONFRONT AND
DECONSTRUCT**

FEMINIST

**ART
LIST**

KIM HONG-HEE

PHAIDON

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Book Project', in which she meditated on the significance of the changes to the medium of the book in the electronic era. Created by placing LED lights inside sculptures of books cast in transparent resin, her 'Digital Books' differed from the exclusively visual focus of printed books by demanding a synaesthetic perception engaging the whole body. The work evoked the 'digital' moment and anticipated how media might expand in the future. Later, these 'Digital Books' would undergo a significant change in content, taking on themes related to her identity as a Korean female artist. In her 'Digital Books' and projection work, she began re-examining the activities of Korean women from the past: Joseon-era poets, such as Heo Nanseolheon and Shin Saimdang; 'new women' working in art and culture, such as Na Hye-Sok and Kim Il-yeop; pioneers in medicine, such as Esther Park; independence activists whose names have been lost to history; women drafted into sexual slavery by the Japanese military; as well as other female activists from various classes during the Japanese occupation. Challenging Western- and male-centric discourse with her critical and reflective work, Kang established herself as a feminist media artist.

Through her practice, the artist Young-Hae Chang critiques the state of civilization, speaking about human instincts, social contradictions and institutional hypocrisy on sensitive and provocative topics, such as sex, power and capital. Her work breaks down the divisions between inner psychology and outer reality as well as unconsciousness and consciousness, drawing connections between these dichotomies while also oscillating between them. She also explores desire, a main theme of her work, through collapsing these boundaries. To her, desire is a primitive drive that politicizes the individual and the psychological, enabling the ego to transition from the Oedipal prison. In *Finding Hosooni*, a sexually explicit sculpture made of adhesive tape and wire that was included in the 1999 'Patjis on Parade' exhibition, the artist presented a strange spectacle of group sex between male and female tigers. As if challenging the conventional eroticism that both objectifies and mystifies women, she bestowed the authority of a queen bee to one female tiger depicted as enjoying sex with five male tigers.

In 1999, Chang formed the web artist duo YOUNG-HAE CHANG HEAVY INDUSTRIES with her partner Marc Voge and began the text flash animation series 'The Samsung Project'. Pairing fast-flowing texts with self-composed music, the works borrow the language of advertisements to represent the ubiquitous power of the Samsung corporation. The dry but intense fragments of text emphasize the unconscious desires language can inspire. Here, the object of that desire is Samsung, the presence of which is so inescapable it elicits feelings of attraction and alienation, and of fragmentation and reconstruction within the individual.

2000s: THE EMERGENCE OF POST-SINSAEDAE AND THE RE-EXAMINATION OF DIASPORA FEMINISM

While feminist art of the 2000s existed as a continuation of the postmodern feminism of the 1990s led by *sinsaedae* of the period, the baton would soon be passed on to a 'post-*sinsaedae*' that emerged out of a backdrop of alternative spaces and residencies. The theme that served as its artistic driving force was that of identity surrounding globalism and nomadism. Travelling between Korea and foreign countries with neo-nomadic or cosmopolitan sentiment, these new artists, who characterized

themselves and their work as a global hybrid model, presented an international and multicultural artistic vision that transcends Koreaness or Asianess. Among the prominent *sinsaedae* artists of this period were Kyungah Ham, Sora Kim, Haegue Yang, Yeesoookyung, Chung Seoyoung, Sanghee Song, siren eun young jung, Yang Ah Ham, MeeNa Park and other artists who created contemporary nomadic art with cosmopolitan or bohemian sensibilities that belonged to nowhere.

Some pioneering examples of nomadism can be found in the fabric and bundle works that Kimsooja began presenting in the early 1990s. By introducing contemporary nomadic implications to bundles that evoked associations with an escape from repression, especially by women, the artist broadened typical 'women's issues' into matters of cultural migration, displacement and diasporas. Kyungah Ham's 'Chasing Yellow' series (2000–2001) is also highly significant in a nomadist context. While travelling through Japan, China and countries throughout Southeast Asia, Ham sought out strangers who were dressed in yellow or carrying yellow objects to speak with them about their lives. The chance encounters mediated by the colour yellow gave her a sense of the true meaning of karmic connections – that which came about as a matter of destiny – and of nomadic liberation that transformed the random into the inevitable. Active in New York, Nikki Lee investigated the concept of assimilation with other cultural spheres through a photography project for which she joined and collaborated with various groups, such as Latinx, punk, lesbian and hippy communities. Taking on alter egos as she presented herself as a lonely traveller – a plump elderly woman, an office girl, a stripper or a drag queen – she represented the marginalization and loneliness experienced by peripheral 'others'. With her documentation of transformation and peregrination, she explored the concept of a multiple entity that transcended barriers of ethnicity and culture – a multicultural 'third self'.

As an outgrowth of nomadism, or perhaps from a perspective of awakened postcolonialism, the post-1990s Korean art world began showing a great interest in female diaspora members and particularly in the Korean American artists Theresa Hak Kyung Cha and Yong Soon Min, and Korean Canadian artist Jin-me Yoon. As can be discerned from the various symposia and exhibitions that have focused on them, these artists adopted themes of migration, exile and diaspora, related conflicts based on their own experiences and showed the intersecting repression based on ethnicity and gender that female migrants face by exploring issues of ethnicity that had been ignored by mainstream, white feminism. If Cha, Min and Yoon were responsible for opening the path for Korean postcolonial feminism, diaspora artists who came later, such as Sowon Kwon and Mina Cheon, have distinguished themselves from their predecessors through a new phase of postcolonial feminist art based on their internalization, conceptualization and aestheticization of the cultural experience of migration.

New York-based Sowon Kwon focused on the alienated margins and feminine realms that have been otherized as peripheral presences in the patriarchal order. While establishing certain political implications with its inversion of binary hierarchies – Western vs Eastern culture, society vs the home – her work has softened them with ambivalent nuances based on the use of intertextuality and allegory. In her primarily blueprint- and video-based series 'Average Female' (1996), she used furniture as a cultural signifier and symbol of the complex legacy of paternalism. Reflecting on the relationship of women with the home, interiors, furniture, design and decoration, the series raised issues of the cultural meaning of womanhood. The artist, with

the bizarre deployment of women and furniture that broke away from patriarchally constructed proportions, violated and disrupted the symbolic sense of the home as a place of comfort and stability. The 'average female' became a stylized, neutral form based on ergonomic templates from which female-gendered characteristics have been removed. Nevertheless, what 'gendered' it was the surrounding circumstantial evidence, such as furniture and home interiors. By depicting a woman with abnormal proportions, Kwon was exposing the inherent gender inequalities contained in the concepts of 'normal', 'standard' and 'average', while implicating the home as a mechanism of oppression that has given rise to these inequalities.

The Korean American new media artist Mina Cheon is known for her 'Polipop' art that combines politics with Pop art. Her provocative work has offered an accessible visual entry point through their employment of Pop art's bold colours, but is layered with content that reflects a rigorous critical consciousness associated with postcolonial political art. Her *Half Moon Eyes* (2004), an early interactive multimedia work, comments on North Korean women's supposed half-moon-shaped eyes as markers of natural beauty and purity. The piece documents her travels through the demilitarized zone (DMZ) into North Korea, confronting the schism between the reality of North Korean hardship and the South Korean fetishization of North Korean imaginary. The same year's installation *99 Miss Kim(s)*, comprising ninety-nine identical military female dolls, reveals the paradoxical coexistence of collectivity and individuality within the Koreas. As an extension of Polipop, *Eat Choco-Pie Together* (2013), dedicated to North Korean defectors, was an audience-participation performance, in which the onlookers consumed the favourite snack of North Korea, Chocopies, together. Her video series 'Video Art History Lessons by Professor Kim' (2017), delivered by her alter-ego Kim Il Soon and sent into North Korea through various media carriers, was undertaken as an attempt to improve human rights in North Korea through education. Through these works, Cheon has embodied the historical trauma surrounding the division of the Korean Peninsula and responds to the Koreas' bifurcated power and scattered hegemonic struggle seen through a complex lens proposing a transnational social justice and gender-equity societal system.

Members of this later generation of diaspora artists have sidestepped the narcissistic pitfalls of essentialist feminism with their deconstructionist sensibility, standing side-by-side with their post-*sinsaedae* feminist peers in Korea, thus broadening the spectrum of Korean postmodern feminism. For the diaspora and other post-*sinsaedae* artists of the 2000s, for the artists who attempted to merge with others and the outside world through a post-boundary energy and commitment to liberation in a symptom of globalization and diversification of the centre, issues of multiculturalism, diaspora narratives and dual identity became collective sentiments evincing a hybrid dynamism. Within this climate, artists Sanghee Song and siren eun young jung, who grew up in the mid- and late 1990s amid the wave of 'young feminism' centred on the university movement, practised fully fledged 'feming out' feminism by reducing the problem of identity to gender and representation. Even today, because of individuals like them who wage battles of discourse and praxis while calling for a strategic disengagement from patriarchal structures, postmodern feminism of the 2000s remains valid as a contemporary feminism of our age.

2010s: ADVENT OF THE 'NET FEMI'

The period from the mid- to late 2010s saw the emergence of so-called 'Net Femi' (online feminism),⁵ a social media-based movement with values and attitudes that distinguished it from past generations. Net Femi surfaced through a subversive hashtag campaign against the backdrop of the global #MeToo movement, the drive to decriminalize abortion in Korea and the shockwaves triggered in the Korean culture and arts community by incidents of sexual assault. As society as a whole was sent into an uproar over the 2016 murder of a woman at Seoul's Gangnam subway station combined with various other incidents that triggered feelings of rage, despair, accusation and sympathy among the younger generation, the art world contributed its own collective activities to the feminist wave, resulting in a powerful feminism that emphasized radical essentialism and queer representation. The nonprofit art space Hapjungjigu, the visual arts webzine *Agrafa Society* and the visual arts collective No New Work have established themselves as platforms of creation and planning practising political activism and aesthetic feminism with an indomitable drive and intellectual power. Movement-based solidarity collectives, such as the Association of Women Artists (AWA) and the Women's Association of Culture and Arts (WACA) have exemplified experimental, subversive activism in their aesthetic feedback in response to radical phenomena in the online feminist communities represented by 'Megalia' and 'Womad'.⁶

Comparing developments in Korean feminist art from the Minjoong feminist art movement of the 1980s to the Net Femi with the history of women's movements in the West, we see how feminism as a historical phenomenon has been both local and supra-local. Feminism can be broadly divided into two stages: the Women's Movement – lasting from the end of the eighteenth century to the beginning of the twentieth century – and the feminism of contemporary today. If the humanistic liberal women's movement of the previous century, which fought for suffrage and labour rights based on the Enlightenment and the idea of freedom and equality, is the first wave of feminism, the feminism of the 1960s and 1970s, which paved the way for contemporary feminism with calls for social and cultural equality inspired by the French student revolution of 1968, can be called the second wave. The second wave developed in two phases: Marxism and socialism-based feminism, and radical feminism. While the former aimed to break down patriarchy and capitalism through the socialist revolution under the theory of 'double structure' – that capitalism and the patriarchy together were the cause of women's oppression – the latter claimed to eliminate patriarchy as well as discriminatory practices. During this period, the feminist art movement advocated essentialism that emphasized the physiological nature of women and femininity from the thinking of radicalism. Their radicality has meant achieving equality between men and women by digging into the source of women's oppression. In this respect, it can be said that the equality pursued by the second wave was sexual and cultural, different from the structural equality held by the first wave.

The third wave is represented by the postmodern feminism of the 1980s and 1990s. Postmodern feminism can be divided into more branches because it actively embraces various disciplines, such as psychoanalysis, postmodernism, poststructuralism, postcolonialism and ecology. The feminism of differences advocated for by French neo-feminism emphasized women's physical, psychological and linguistic characteristics and differences rather than equality. Unlike radical essentialists in the 1970s, they focused on exploring the unpolluted primitive nature

Theresa Hak Kyung Cha
White Dust from Mongolia, 1980
unfinished black-and-white
16mm film
25 mins

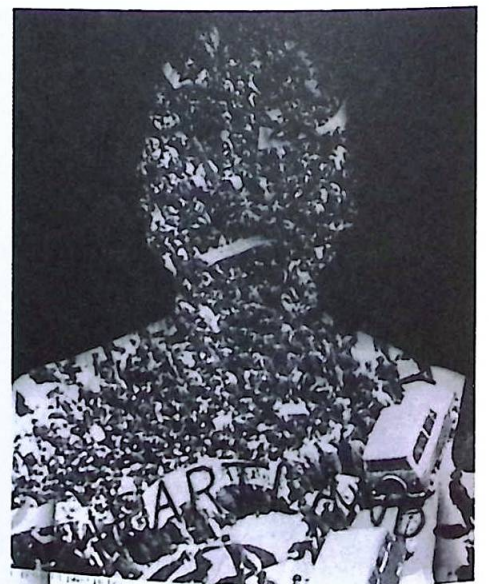
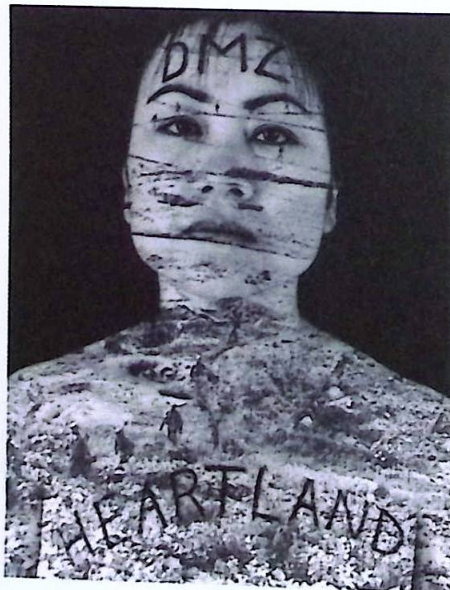
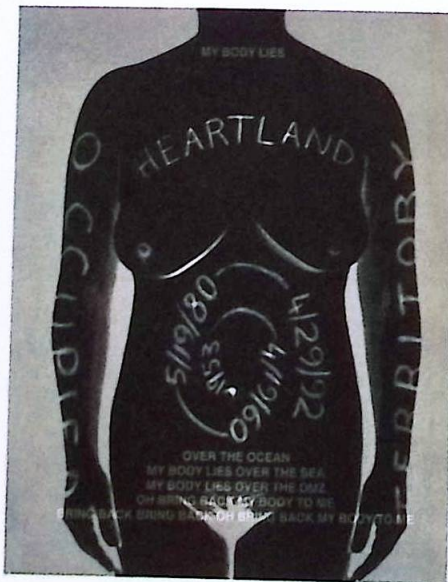


and her feelings of frustration: 'I am in spite of everything seeing the great presence of women, the woman's space, the women holding the weight of all Asian societies, or is that a grandiose generalization?'¹⁰ In terms of narrating the 'herstory' of marginalized women throughout her work, Cha established herself as a pioneer of Korean postcolonial feminist art without even realizing it.

YONG SOON MIN: CULTURAL ACTIVISM

Yong Soon Min also makes the pain of displacement, losing one's native language and identity crisis central themes in her work. However, hers can be distinguished from the approach of Theresa Hak Kyung Cha in that she politicizes postcolonial issues through direct statements instead of using metaphors for returning and frustration. Although she worked alongside Cha as a fellow student at Berkeley, Min's political consciousness and cultural activism truly emerged after she moved to New York in 1981. The background behind her ideological shift is deeply rooted in a criticism of Korea's political situation, including the Gwangju Democratization Movement and the experience of witnessing the Bu-Ma (Busan-Masan) Democratic Protest during a visit to Korea in 1979.¹¹ Min was exposed to feminism of colour and multiculturalism when she joined the Asian American Art Alliance in 1984, and began to take an interest in issues related to the diaspora, race and the developing world. Her experience from joining the Korean American cultural organization Binari in 1986 led to her working as a member of Young Koreans United, and she also connected with Minjoong art as she became aware of the events in Gwangju. Inspired by the decolonization declaration in the 1990s,¹² Min has devoted herself to colonial/postcolonial theory and feminism, and remains active in many roles to this day, including as a professor, theorist, author, exhibition planner and panellist.

Min has experimented with multimedia and post-genre pieces, including photography, language, text and drawing in the context of conceptual art. In particular, she has broadened her political scope through the use of images and text in tandem. Her early work *American Friend* (1984) was created using photographs of a US military officer and her father, who worked as his interpreter. The phrase 'American friend' is printed large and in English at the foot of the image, while another text



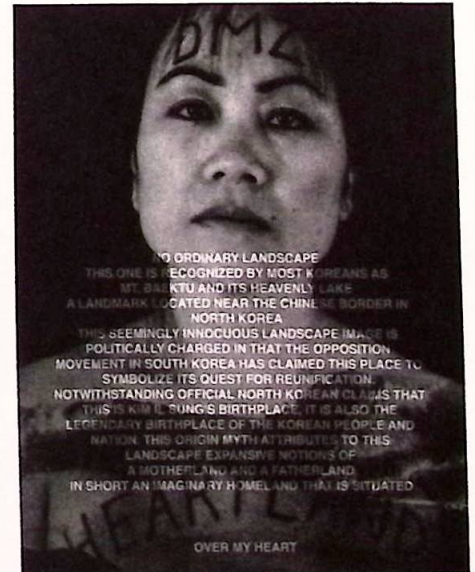
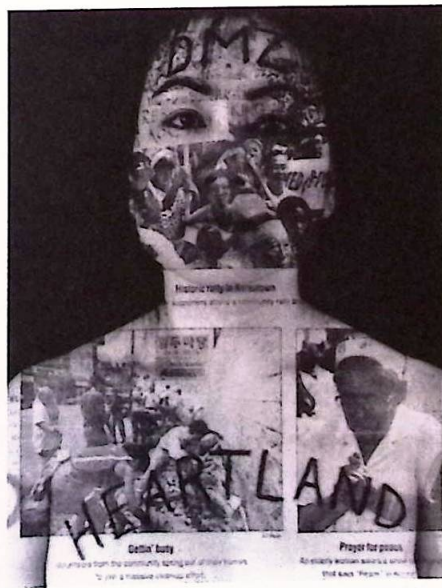
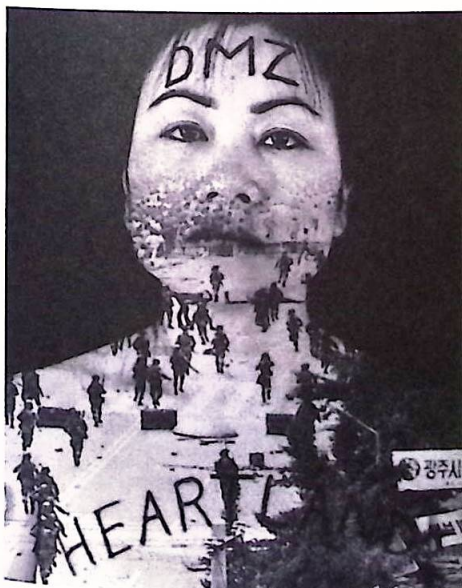
left:
 Yong Soon Min
Make Me, 1989
 4 black-and-white photographs
 and photocollages
 portraits by Jungjin Lee
 each 51 x 41 cm (20 x 16 in)

below:
 Yong Soon Min
Defining Moments, 1992
 6 gelatin silver print and
 etched glass
 photographs by Allan deSouza
 each 51 x 41 cm (20 x 16 in)

criticizing American imperialism is handwritten in Korean on the wall at the back of the image. The juxtaposition of printed English and handwritten Korean alludes to the differences between Korea and the United States, as well as the asymmetrical relationship between two nations that are 'friends' but can never be 'true' friends. *Make Me* (1989) is a psychological portrait that consists of four photographs in which Min contorts or covers her face with her fingers to satirically represent the confusing and unstable identity of immigrants. As if underscoring the triangular relationship between the United States, Korea and herself, the four photographs are inscribed with the words 'model minority', 'exotic emigrant', 'assimilated alien' and 'objectified other'.

The six-part collage work, *Defining Moments* (1992) also juxtaposes image and text. The first part is a nude photo of Min rendered in black with geopolitically loaded terms, such as 'heartland', 'occupied' and 'territory', inscribed on her chest and arms. Dates spiral from her navel, presenting a record of the karmic relationship linking defining moments in Min's personal history with those of Korean history. For example, '1953' is both the year in which the Korean War ended and the year of Min's birth, while '4/19/60' refers to the date of the April Revolution as well as the year that she immigrated to America. The date '5/19/80' is noted for the Gwangju Democratization Movement that sparked Min's political consciousness, while '4/29/92' refers to the first day of the Los Angeles riots, which was a pivotal moment in the lives of Korean Americans.¹³ Min's unclothed body is a reference to the oppressed body of the other in patriarchal and colonial history, and at the same time, it is a metaphor for the growth point of existence, the origins of history and the archetypal female body symbolized by the navel. As Min herself stresses, this piece is 'practical and metaphorical proof of the feminist slogan that the personal is the political'.¹⁴

The work also includes photo portraits showing her upper body and face with 'DMZ' inscribed on her forehead and a collaged image of various texts and photo scenes on her chest. These works give off a certain tension, as if her own body – as a female member of the Korean diaspora, as the signifier of an invaded country and a symbol of Mother Earth – is fully charged with the dangers of the demilitarized zone (DMZ). The DMZ is one of the most frequently recurring themes in Min's political art, and she perceives it as a heavily armed military and political zone rather than a demilitarized one. In the installation work *DMZ XING* (1994), Min built a circular structure and had immigrants to Korea from Vietnam, Cambodia, Laos and other countries write their own stories on the inside walls. By relating the narratives of refugees through interpretive statements rather than journalism, Min sought to reveal the complex and darker aspects of history surrounding the margins, 'the other' and marginalized individuals. *Kindred Distance* (1996) is a piece that focuses on the



trauma associated with Korea's division along the DMZ based on Min's experience looking out at North Korea from the Unification Observation Tower when she briefly visited in 1995. Using a digital camera, she photographed North Korean clothing, toys and everyday objects displayed on shelves at the tower; overlaying the images with the text 'whe, whe, where, 아워 홈', in a combining gesture typical of her work. Written in a mix of Korean and English, the text asks, 'Why, why, and where is our home?' This piece satirizes the fusion culture of South Korea – in which hamburgers exist alongside soybean paste stew – in contrast with the outdated North Korean institutions and customs. With the dual perspective of an exile, Min observes the economic and technological superiority of South Korea as it objectifies the North with the curiosity of 'travellers', thus giving a new awareness to the difference and distance between Koreans in the North and South.

Min has also been intrigued by the DMZ as a space that lies between the divided Koreas, and as a neutral territory that does not belong to either side. *Bridge of No Return* (1997) is a distillation of her efforts to recontextualize the divided motherland and her own life as an exile. It depicts the actual bridge on the 38th parallel where the two Koreas exchanged prisoners of war. As the name suggests, this was a bridge over which no one made a return journey – the bridge of fate that alludes to the impossibility of returning to one's homeland and being reunited with the past. Min created the S-shaped structure from steel supports with transparent walls, two metres (six feet six inches) high and seven metres (twenty-three feet) long, and attached to it one hundred clocks decorated with pink and blue images, arranged in a line. The pink clocks represent the rose-coloured capitalism of South Korea, while the blue clocks signify the masculine totalitarianism of North Korea. With the connotation that the divided state of Korea has resulted in two half entities, all the pink and blue clocks have only one hand. In between the two walls symbolizing the binary divisions of men/women, capitalism/socialism and North/South, exists the

opposite page:
Yong Soon Min
Mother Load, 1996–2014
(details)
fabric, colour snapshots and
pedestal
dimensions variable

below:
Yong Soon Min
Mother Load, 1996–2014
(detail)
fabric, shoes and pedestal
dimensions variable





third space – a neutral zone that does not belong to either side. This is the DMZ, which is analogous to the artist's own situation: looking on from the edge with a dual identity that is neither fully American nor fully Korean.

Perhaps it is inevitable that identity is a constant theme for Min, who examines issues of nationality, ethnicity, race and political realities. In *Half Home* (1986), Min represents her own dual identity as she poses the existential question 'Am I as Korean as my mother?'¹⁵ while also asking herself what it means to be a female American immigrant from a divided Korea. Translucent tracing paper is hung like banners in front of images and texts affixed to the wall – designed to be pushed back to allow a clear view of what lies behind it on the walls. This is a metaphor for Min's own identity, which becomes divided the instant she claims to be 'Korean'. The artist has explained, 'It goes without saying that history is very important in the formation of my identity. When I felt that I had captured an alternative history, the history of my Korean roots that has been denied and oppressed but still includes role models, it gave me a great deal of strength.'¹⁶ As this statement shows, Min is exploring the problems of self-identity, gender identity and ethnic identity by relating matters of race to the psychology of migrants who are divided between the conscious/unconscious and being Korean/American due to the dual demands of assimilation and dissimulation.

In the context of questions of identity, diaspora artists often look to traditional motifs from their home country. Min uses the *hanbok* (traditional Korean clothing), *bottari* (Korean bundles) and other elements of the past connected to women, but she utilizes them as critical indicators of colonialism and the oppression of women, which distinguishes her work from that of others. For example, in *Dwelling* (1992), placing a *hanbok* with an English book is a critical commentary on the antinomic self caught between nostalgia for the home country and envy of America, as well as on the love-hate relationship between Korea and the United States. *Mother Load* (1996–2014) features an empty wrapping cloth representing the emptiness of women's history; a camouflage-patterned *hanbok* signifying the Korean women drafted into military service by Japan; half a piece of wrapping cloth that stands for the division of Korea; and packed bags expressing the history of migration. This is a critical statement on women's history, with images of Korean women and femininity symbolized by the wrapping cloths. In the 1993 mixed-media sculpture *Ritual Labor of a Mechanical Bride*, Min questions the dual sexual and social roles demanded of women through lifesize replicas of a mannequin, submissive, masochistic phrases read: 'welcome, please walk step by step, all over me, now as always, I am your humble and obedient servant, your comfort girl, your faithful daughter, I am yours'. In contrast, the audio tape repeatedly played by a bowing motorized mannequin, who lowers her head when the audience approaches, declares 'where is my decolonized physical politics, where is my de-armed desire?' The contrasting messages of the text and the voice, which respectively symbolize the blessed bride and the hostess as an object of

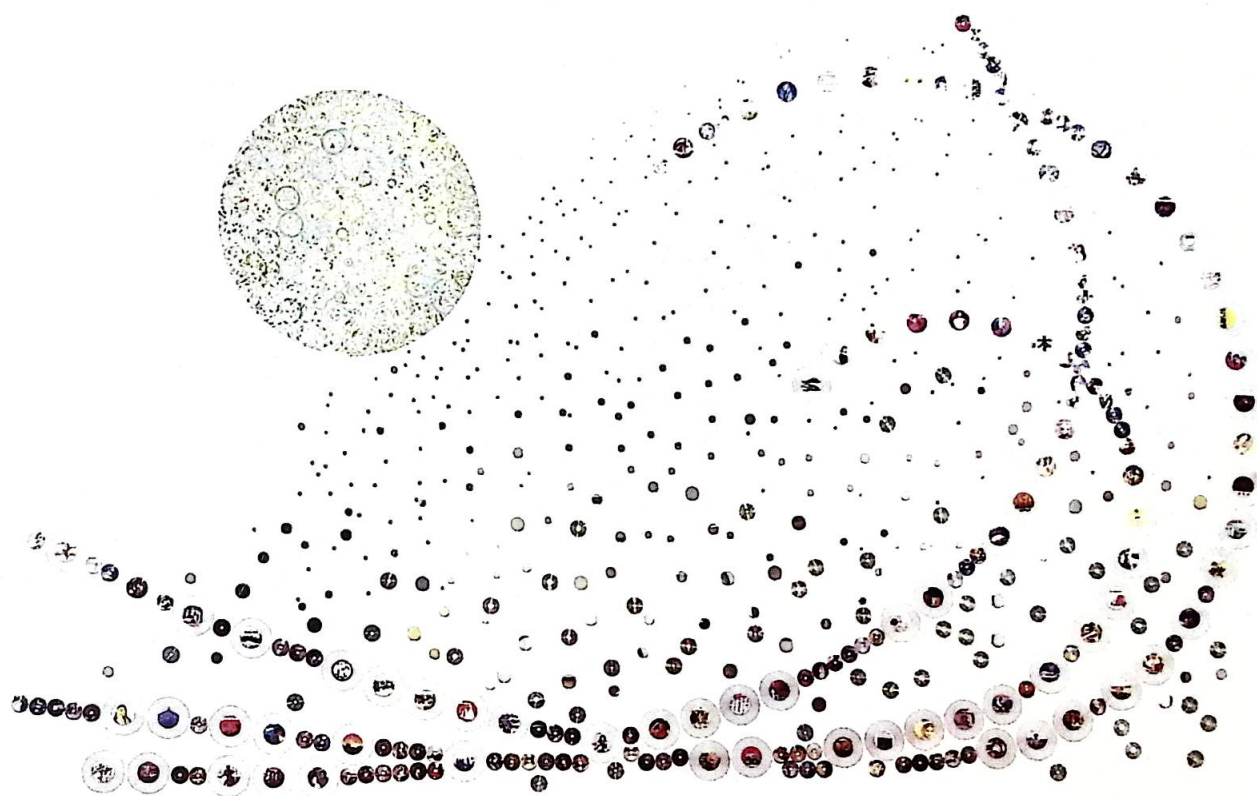
scorn, speak to the multilayered confusion experienced by displaced women at the point where cultural identity and gender identity intersect.

During the 2000s, Min expanded her perspective beyond Korea to more generally examine Asian identity. This is exemplified by her audience-participatory installation/performance piece featuring a recreation of the legendary 'bed-ins' of 1969 by John Lennon and Yoko Ono. Following *FluxUs* (2000), first staged at The Brewery Gallery, Los Angeles, in which Min set up an interactive bed that encouraged the audience to experience the feeling of a pillow on an undulating platform, she presented *Will **** for Peace*, staged first in 2002 in Minneapolis, then at the Oboro Gallery in Montreal in 2003. Here, as in the *FluxUs*, she showcased a re-enacted performance, video and installation of Lennon and Ono's bed-in, with her then-partner, the Kenyan-born American artist and author Allan deSouza. Visitors to the intricate installation were met with photos of Lennon and Yoko's performances, and, after passing through a set of closed doors, the two artists in bed. Visitors were invited to speak with the couple, indirectly experiencing Lennon and Ono's legendary event. These scenes were broadcast live via video and projected on the wall of the exhibition venue. In this performance, Min replaced cultural and political utterances surrounding race, diaspora and gender with the analogous relationships between couples of the 'British man/Japanese American woman' and the 'African American man/Korean American woman'. In *Movement*, first staged at Asia Society in New York in 2001, then at Smith College Museum in Northampton, Massachusetts in 2008, Min created a wall installation consisting of 150 LPs and CDs assembled from ten Asian countries, including Korea, China, Japan and India. Through this geographical, physical and psychological journey to collect traditional folk music and popular songs from within the region, Min gained insight into the similarities and differences between Asian countries and the modern identity of Asia as understood through power dynamics.

Her critical approach to 'Asia' would subsequently expand to issues of migrant workers. Recognizing that the problematic position of foreign labourers in Korea and Koreans moving overseas form two sides of the same coin, she spent a year in Korea visiting the homes and workplaces of migrant workers, conducting interviews and subsequently producing the documentary video *Moving Target* (2004), presenting it in the solo exhibition 'XEN' at Ssamzie Space Galleries, Seoul that same year. The term 'XEN' used in the title is derived from Greek and denotes 'guest', 'foreigner', 'outsider' or 'invader'. Pronounced as 'zen', it sounds identical to the word for the Eastern religious philosophy. By playing these word games, Min encouraged

Yong Soon Min
*Will **** for Peace*, 2002–3
multimedia installation and
performance with Allan
deSouza at Oboro Gallery,
Montreal, 2003





Yong Soon Min
Movement, 2001–13
 multimedia installation
 dimensions variable

audiences to meditate (zen) on her view of looking at outsiders (xen). The issue of Japanese military sexual slavery¹⁷ is another shameful page in Korea's contemporary and modern history that has continued to haunt Min. Min presented *Wearing History* (2007) in the three-person exhibition 'Nobody' at the Seoul Museum of Art in 2014. In this work, she proposed remembering the tragic history of sex slavery as that which cannot and should not be forgotten, like a part of the body or the items one wears every day. This was a conversation performance in which Min wore everyday clothes bearing text and numbers and shared dialogues with people on the 'comfort women' issue. As a piece that served as political criticism of the Japanese government, *Wearing History* was a further example of Yong Soon Min's cultural activism.

JIN-ME YOON: POLITICS OF IDENTITY

Jin-me Yoon, who was born nine years after Cha and seven years after Min, settled in Canada rather than the United States. Nonetheless, just like the other two, she employs a postcolonial intellect and sensibility to express her experience as a migrant who left her native country in her early years. If the artistic philosophy of Cha and Min was shaped by Berkeley and the conceptual art of San Francisco, the backdrop of Yoon's work seems to be the 'Vancouver School', which founded its own strain of photographic conceptual art beginning in the mid-1990s.

The Vancouver School's conceptual photography is defined by the polarity of purity and heterogeneity, where purity is an extension of the historical avant-garde that is connected to a conscious purism rooted in critical modernism, and heterogeneity comes from a plurality grounded in an understanding of the colonial history of the 'Third World' and its cultural differences. As if to reflect the Vancouver School's critical views and interest in difference, Yoon questions ethnic and national identities and deconstructs Canadian nationalism based on her personal migrant experience.

BLACK JAGUAR
BOMROYA
THERESA HAK KYUNG CHA

CHANG EUNGBOK
EUNJI CHO
YOUNGJOO CHO

CHUNG SEOYOUNG
CRITICAL HIT
KYUNGAH HAM

YANG AH HAM
HYUNSOOK HONG LEE
HONG SEUNG-HYE

YOUNG IN HONG
JANG PA
JOO HWANG

JUNG JUNGYEOP
SIREN EUN YOUNG JUNG
AYOUNG KIM

MYONG HI KIM
NAHEE KIM
SORA KIM

WONSOOK KIM
KIMSOOJA
LEE BUL

LEE EUNSAE
FI JAE LEE
MIRE LEE

SEKYUNG LEE
LEE SOON JONG
YOUNGSOON LEE

MINOUK LIM
YONG SOON MIN
MEENA PARK

PARK YOUNGSOOK
MEEKYOUNG SHIN
SHIN MIN

SANGHEE SONG
HAEGUE YANG
JUHAEE YANG

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WITH
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