

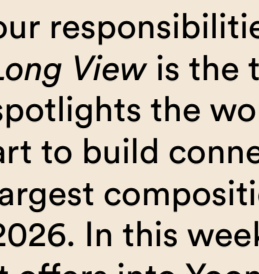
NOVEMBER 22, 2024

HONOURING A LONG VIEW BY JIN-ME YOON ON THE NATIONAL GALLERY OF CANADA FAÇADE

The artist's largest work to date and its reimagining of the historical, political, and ecological entanglements between sites of national significance.



Jin-me Yoon, *Jin-me Yoon: Honouring a Long View*, 2024, National Gallery of Canada, Ottawa.



Jin-me Yoon

Last month, the National Gallery of Canada (NGC) unveiled a monumental photcollage, *Honouring a Long View*, 2024, installed on the institution's south façade by award-winning, Vancouver-based artist Jin-me Yoon (b.1960). As documented in the Art Canada Institute publication *Jin-me Yoon: Life & Work* by Ming Tiampo, for more than three decades, Yoon has produced lens-based works that ask viewers to look with, rather than at, the sites and subjects framed by the camera. From examining and reframing inherited representations of history, place, and the diasporic self to interrogating issues related to colonialism and the environment, Yoon's art provokes questions about our responsibilities to, and relationships with, the world we inhabit. *Honouring a Long View* is the third in the NGC's series *Leading with Women*, an initiative that spotlights the works of prominent Canadian artists and explores the power of art to build connections between communities. *Honouring a Long View*—Yoon's largest composition to date—will be displayed on the NGC exterior until spring 2026. In this week's newsletter, we take a closer look at the work, the insights it offers into Yoon's wider artistic practice, and what it says about the iconic landmark in the nation's capital.

Sara Angel

Founder and Executive Director, Art Canada Institute

YOON'S INTERVENTIONS WITH THE CAMERA



Jin-me Yoon, *A Group of Sixty-Seven* (front detail), 1996, Vancouver Art Gallery.

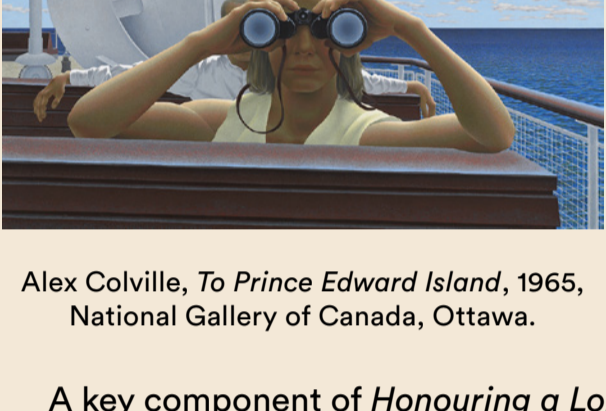


Jin-me Yoon, *A Group for 2067* (*Pacific Flyways*), 2022, courtesy of the artist.

In the early 1990s, Yoon emerged onto the art scene in Canada. In works such as *A Group of Sixty-Seven*, 1996 (above left), she pictures members of Vancouver's Korean Canadian community in front of iconic landscape paintings by Lawren S. Harris (1885–1970) and Emily Carr (1871–1945). In the portrait above (a detail of the work), Yoon's mother is posed in a manner evoking the tradition of horrific portrait and forms of state-mandated photography (such as a passport photo), her body partially obscuring a view of Harris's *Maligne Lake, Jasper Park*, 1924. Combining and contrasting her mother's likeness with Harris's creative interpretation of the land, Yoon reveals how both art forms—portraits and landscapes—shape meaning. More than two decades later, in *A Group for 2067* (*Pacific Flyways*), 2022 (above right), Yoon reimagines her most recognizable work with a new generation of Canadian youth of Korean ancestry.

Read more about [A Group of Sixty-Seven](#), 1996

POLITICS OF LOOKING



Alex Colville, *To Prince Edward Island*, 1965, National Gallery of Canada, Ottawa.



Jin-me Yoon, *Long View 1*, 2017, courtesy of the artist.

A key component of *Honouring a Long View* is a photograph picturing Yoon holding binoculars up to her eyes (above right). Directly confronting the viewer, the image is a nod to art historical references, most notably the female tourist in the painting *To Prince Edward Island*, 1965 (above left), by Alex Colville (1920–2013). Through this reference, Yoon ties herself and Canada to her family's origins in Korea, where the culture of spectatorship and military surveillance is represented by press photographs of North Koreans and South Koreans looking at each other across the peninsula's Demilitarized Zone. Pointing blackened lenses toward the skyline of the nation's capital, Yoon addresses the politics of looking. She interrogates who maintains the right to survey and lay claim to a place.

If you enjoy our Friday newsletters, please consider becoming an ACI benefactor. Take part in a passionate community of Canadian art lovers who support our work and make it possible. Charitable receipts are given for all donations.

LONG VIEW VIDEO



Jin-me Yoon, *Long View* (video still), 2017, Vancouver Art Gallery.

Honouring a Long View is a composite of images derived from *Long View*, 2017, a photograph and postcard project with an accompanying video of the same name. The opening sequence of the video (above) features Yoon's children and parents digging a hole into the sandy shore of a beach in Yoon's Rim National Park Reserve, situated on the ancestral lands of the Nuu-chah-nulth Peoples, on the west coast of what is now Vancouver Island. *Long View* is a poetic meditation on how this landscape is intimately connected—historically, politically, and ecologically—to geographies across the Pacific, in particular, to Yoon's family's homeland in Korea. The video culminates with an experimental montage sequence that juxtaposes images of local flora and fauna with archival footage from the Korean War (1950–53).

Read more about [Long View](#), 2017

HONOURING A LONG VIEW



Jin-me Yoon, *Jin-me Yoon: Honouring a Long View*, 2024, National Gallery of Canada, Ottawa.

Honouring a Long View expands the thinking that Yoon began in the 2017 *Long View* project, proposing different ways to connect with place beyond official state narratives. Drawing attention to the land—and how we relate to it—Yoon examines how the NGC, as a site that represents the nation's art history, relates to its location on the ancestral and unceded territory of the Algonquin (Anishinaabe) Peoples. While creating *Honouring a Long View*, Yoon considered how its images—especially the dominant figure of a woman looking through binoculars—would dialogue with landmarks in the NGC's vicinity, such as the monument to Canadian peacekeepers and the U.S. Embassy, which are located nearby on Sussex Drive.

Learn more about [Honouring a Long View](#), 2024

HOW WE RELATE



Jin-me Yoon, *Untunnelling Vision* (video still), 2020, courtesy of the artist.

Yoon's monumental *Honouring a Long View* is a continuation of her approach to image-making that responds to geographic sites. The epic installation builds upon methods she has used in previous works such as the video project *Untunnelling Vision*, 2020. The scene above is the culmination of three years of research and relationship-building workshops in which Yoon engaged with local BIPOC artists. Shot on Tsuut'ina lands near the city of Calgary, the video proposes a vision for a more just and liveable future. With its site-sensitivity to the NGC's location on Anishinaabe lands, *Honouring a Long View* brings together many conceptual threads in Yoon's practice, including those concerned with the ethics and aesthetics of relation.

Read more about [Untunnelling Vision](#), 2020

THANK YOU TO OUR BENEFACTORS

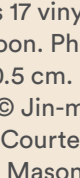
The ACI is a not-for-profit educational charity that receives no government financing or public support. Our work is made possible by an important circle of [friends, patrons, and benefactors](#).

If you would like to support our important work, please see [this page](#).

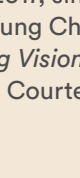
Follow us on social media



Facebook
artcaninstitute/



Instagram
@artcaninstitute



X (Formerly Twitter)
@artcaninstitute

Image Credits: [1, 7] Jin-me Yoon, *Jin-me Yoon: Honouring a Long View*, 2024, chromogenic prints in digital format, reproduced across 17 vinyl panels. Collection of the artist. Courtesy of the National Gallery of Canada, Ottawa. Photo: NGC. [2] 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. [3] Jin-me Yoon, *A Group for 2067* (*Pacific Flyways*), 2022, 1 of 18 inkjet prints, 66 x 82.6 cm. Courtesy of the artist. © Jin-me Yoon. [4] Alex Colville, *To Prince Edward Island*, 1965, acrylic emulsion on Masonite, 61.9 x 92.5 cm. Collection of the National Gallery of Canada, Ottawa, Purchased 1966 (14954). Courtesy of the National Gallery of Canada. © NGC. Photo: NGC. [5] Jin-me Yoon, *Long View 1*, 2017, chromogenic print, 83.8 x 141 cm. Courtesy of the artist. © Jin-me Yoon. [6] Jin-me Yoon, *Long View* (video still), 2017, single-channel video, 10:03. Collection of the Vancouver Art Gallery, Gift of the artist in memory of Myung Choong Yoon, 2019 (VAG 2019.23.7). Courtesy of the artist. © Jin-me Yoon. [8] Jin-me Yoon, *Untunnelling Vision* (video still), 2020, 4K and 360-degree single-channel video, 21:26. Courtesy of the artist. © Jin-me Yoon.