

In works such as *Souvenirs of the Self*, *A Group of Sixty-seven*, and *Welcome Stranger Welcome Home*, Jin-me Yoon builds deeply reflexive cultural narratives that strike the problematics of national history and instrumental landscapes against the claims of identities pitched through a world system which displaces bodies at the same time as it moves capital. While these works take place in a transnational debate sprung loose by the geographical narratives of center and periphery, and First World cosmopolitanism, they also confront attachments of belonging and displacement refracted through national spaces made material through imagination and the state, yet rendered vulnerable by a world order increasingly competitive, coercive, and corrupt. With a critical glance back, these works are as much speculations on an emergent global geography of production and consumption as they are pointed interventions into Canadian narratives of citizenship, identity, inclusion, and space. Yet Yoon's work cannot be contained within static conceptualizations of the space of the nation state, for her work has consistently torqued the spatial and the temporal, the national and the transnational, and the geographic and the epistemological.

I want to follow Susan Edelstein's proposition that "[w]ith the *Unbidden* project, [Yoon] turns her attention to the active exchange between the psychic and the physical" and that the "subject is no longer primarily about surface exteriority, but is, instead, more akin to embodied consciousness" (Edelstein 20); but I want turn attention to the dialectical sense of space and spatialization that *Unbidden* amplifies. While it is tempting to identify a turn in an artist's work, I do propose that *Unbidden* approaches space with different devices than Yoon's earlier work – not a rupture in a project, but a sharpening of the ways that space is produced at this moment, and how it is produced at a number of scales and through various cultural representations. The deeply historical and contested landscapes (and their representations) that served as "named spaces" and the site of intervention in *Souvenirs of the Self* and *Group of Sixty Seven* do not present the same process of spatialization as the unnamed spaces of *Unbidden*. The dialectical aspect of space and the body in Yoon's work is made more constructive in *Unbidden*. To grasp this dynamic, we have to reappraise the fundamental question Irit Rogoff raises in her book *terra infirma: geography's visual culture*: "How can we read bodies as 'geographically' marked? (145) is inverted to How can we read geography as marked by the body?"

The geographic sites that *Unbidden's* videos and photographs were shot in are dramatically altered by the body and its actions – the active process of spatial production marks these sites by setting cultural references and representations in motion alongside a discourse that has recently become dominant in producing space, particularly national and urban space. *Fear* has been politically mobilized as a pervasive discourse for daily life and has dynamically changed our experience of spaces and places: fear is being instrumentalized as a powerful logic to curtail debate and dissent, and to redefine the role of the state (from "represent and govern" to "serve and protect"). Fear is a dynamic in the process of spatialization. Each of us can identify ways in which cities we are familiar with have changed in the brief years since "security" and the "war on terror" have been picked up locally, nationally and globally: Vancouver's waterfront docks are no longer openly accessible by road; New York, the world's "global city", famously known for being open 24 hours a day has its tunnels barricaded and its subways and train stations guarded; and airports around the world are slowly shifting from ports of entry to privatized prisons combined with shopping opportunities. Although the spatialization of fear has been predominantly urban, it also refigures nature as indefensible, as a security risk. The physically unruly Canadian-USA border is being cleared and trimmed of trees and bush to allow more surveillance from the ground and the air; the Mexico-USA border is becoming more militarized to block the movement of people who are ironically and tragically necessary for the U.S. economy. Alongside this, nature is intensified as a site of capital accumulation – from national parks to the arctic, places that were once inhospitable to super exploitation have been opened up as capitalism itself is naturalized and nature capitalized. Nature has become capital's playground, on one hand, or an unenclosed space where danger can hide out, hatching plans in caves, training furtive armies. As the fortress mentality of fear expands, borders, edges, seams, and unenclosed spaces are redefined as vulnerable. *Fugitive (Unbidden)* leaps, skulks, crawls, and burrows into the production of space through fear by marking geography bodily. Other attributes of the space are blurred as it is produced by fear – for *Fugitive (Unbidden)* makes the landscape a generic and transferable landscape of fear. But, as this spatial production is dialectical, the ambiguously gendered and racially marked body in *Fugitive (Unbidden)* is also caught in fear, peering

askance from behind brush, hiding in a swamp. As dramatic as I've portrayed this, *Fugitive (Unbidden)* adds the jab of the comic into the production of space by fear. This comic intensity is a critique of the goofy depths that the U.S.-defined, yet globally circulated, discourse of fear has sunk to. The colour chart of fear, readiness, and alert that the Department of Homeland Security in the USA devised essentially had no function (or infrastructure) other than to map fear and danger as if it were a sort of new-age chart ("Today is orange")— and this comic aspect was intensified by the fact that the former director of Homeland Security looked like he had merely wandered out a Cold War-era cartoon, speaking a parody of official state language. Likewise, an image in *Fugitive (Unbidden)* in which a black-clad figure creeps, all menacing stealth, along the worn path leading up a bluff to the undefended edge of a suburban expansion is comic, drawing on a cultural stock of images from martial arts movies, spy thrillers, and suburban horror flicks. At this aerosol edge where life-style architecture extends into surplus nature, the docile houses, the colour of band-aids, are fleshy targets.

This staged and performed photograph is a remarkable twist on how geography marks bodies, for — as I've suggested— it is the geography that is marked by the body and its gestures. The space of *Unbidden* is not a text or a message that can be read through national myths of belonging, for to read social space as text, as Henri Lefebvre argues, is to "evade both history and practice" (7). The various images of *Unbidden* produce space by torquing together a general feeling of fear — what Madeline Bunting has called "the dominant currency of our public life" — with poses and staged scenes drawn from a visual culture of suspicion, caution and vulnerability. Drawn from a grammar of film, the images of the knife-wielding mysterious intruder walking in a shallow waterway (to hide footprints, as we all know), pushing aside the thin branches, or the crouched figure set in the centre of the image, using the foreground of dirt and underbrush as cover, are known to us, and their visual reference constructs the landscape, marking the geography. More actively, the triptych of the fugitive boy/girl leaping into shallow water with knife raised is an action shot with continuity problems: hanging mid-air above the water, in the cinematic grammar of Bruce Lee, the fugitive enters! Space and an understanding of geography is produced here by an interplay "between the concrete and material and the psychic conditions and metaphorical articulations of the relations

between subjects, places and spaces" (Rogoff 16). The material landscape with its recognizable features — industrial infrastructure, recreational sites, housing developments — takes meaning on by a politically mobilized discourse of fear being projected onto the landscape and space. Unlike an inner or psychic landscape, this projection is not from the viewing subject, but is culturally produced frame through which the landscape is viewed. *Fugitive (Unbidden)* taps into how space is currently produced through a discourse of fear, but unravels this as a set of codes, gestures, and poses that are deeply embedded socially and historically — extended a Truman-like splitting of the world in two to freeze geopolitics into a Cold War or into George W. Bush's "axis of evil" which equates North Korea, Iran and Iraq. One final turn. This spatialization through fear is deeply and troublingly temporal. For fear constructs the present as a time for defense and preempts any discussion of the shape of the future. Unfortunately this is the model of time that the present form of globalization urges. As Jerome Binde argues, "By giving precedence to the logic of 'just in time' at the expense of any forward looking deliberation, within a context of ever faster technological transfer and exchange, our era is opening the way for the tyranny of emergency" (91). That this echoes Walter Benjamin's thesis that a state of emergency is the rule, not the exception, merely emphasizes how fear — fear of others, fear that the moment for super profits will flash by — is dominant in the present.

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