

**BENEATH THE MULTICULTURAL MOSAIC: REPRESENTING
(IM)MIGRATION, DISPLACEMENT, AND HOME IN
CONTEMPORARY CANADIAN ART**

by

Jolene Nichole Pozniak

Department of Art History and Communications Studies
McGill University, Montreal
August 2004

A thesis submitted to McGill University in partial
fulfilment of the requirements of the degree of Master of Arts in Art History.

© Jolene Pozniak (2004)

ABSTRACT

Beneath the Multicultural Mosaic: Representing (Im)migration, Displacement, and Home in Canadian Contemporary Art

Jolene Nichole Pozniak

This thesis examines contemporary Canadian art practices, which aim to challenge the notion of multiculturalism as a purported 'solution' to the cultural, racial and ethnic diversity that comprises the nation. Specifically focusing on the work of Canadian artists, Jin-me Yoon, Kinga Araya and Ken Lum, I explore the mythology surrounding Canada's liberal pluralist politics and problematize the notion of nationalism as operating through a process of exclusion by privileging a white Anglo-Canadian norm. This system of exclusion complicates further the process of (im)migration, therefore, I explore the psychological and 'unhomely' experience of displacement as expressed visually through artistic practice. Furthermore, as a means of addressing multiculturalism and (im)migration, I acknowledge the need for more global modes of thinking, in proposing reconceptualizations of the notions home and nation that favour mobility, hybridity, and change over stable, static and pure definitions that sustain exclusionary politics.

SOMMAIRE

L'exploration de la mosaïque multiculturelle: La représentation de l'(im)migration, de la non-appartenance et du « chez-soi » dans l'art contemporain Canadien.

Jolene Nichole Pozniak

Ce mémoire cherche à examiner des pratiques en art contemporain canadien qui ont pour but de questionner le concept du multiculturalisme en temps que « solution » alléguée à la diversité culturelle, raciale et ethnique dont est composée l'état-nation canadienne. En étudiant surtout les œuvres des artistes canadiens Jin-me Yoon, Kinga Araya et Ken Lum, j'explore la mythologie qui soutient les politiques pluralistes libérales au Canada. Cette dissertation problématise également la notion du nationalisme comme processus d'exclusion qui privilégie une norme anglo-canadienne de race blanche, compliquant davantage l'(im)migration. J'examine ainsi l'expérience psychologique de la non-appartenance, exprimée visuellement à l'instar de la pratique artistique. Finalement, en adressant le multiculturalisme et l'(im)migration de cette approche, je reconnais la nécessité de penser de façons plus globales. Ma proposition est donc de repenser les notions du « chez-soi » et de la nation en mettant de l'emphase sur les thèmes de la mobilité et l'hybridité et non pas sur des définitions statiques et politiquement exclusivistes.

ACKNOWLEDGEMENTS

There are many people who have contributed their time, energy and support to make this project the learning experience it was. I would like to thank Dr. Charmaine Nelson for her encouragement, inspiration, and academic direction throughout the writing of my thesis. I also owe much thanks to Maureen, Susana, and Karin who provided me with the answers to those sticky administrative questions. Very special thanks to Kinga Araya who generously offered her artistic insights, time and resources.

Thank you to my parents, Judy and Dennis, my sister Christine, brother Kevin, and to my friends who listened patiently to my complaints and supported me through periods of "writer's brain-clog." Deepest thanks to Martin. You have always been a tremendous support and have encouraged me to pursue my goals, even if that meant an ocean's distance between us.

TABLE OF CONTENTS

ABSTRACT	2
Beneath the Multicultural Mosaic: Representing (Im)migration, Displacement, and Home in Canadian Contemporary Art	2
SOMMAIRE	3
L'exploration de la mosaïque multiculturelle: La représentation de l'(im)migration, de la non-appartenance et du « chez-soi » dans l'art contemporain Canadien.	3
ACKNOWLEDGEMENTS	4
TABLE OF CONTENTS	5
INTRODUCTION MIGRANT BODIES/MIGRANT SPACES	7
CHAPTER ONE BENEATH THE MULTICULTURAL MOSAIC: CANADA'S MULTICULTURAL POLICY IN CONTEXT	20
The Nation Emerges: Constructing the National Mythology	23
Untaught Histories: Settlement, Immigration, and Canada's "Necessary Others"	30
Artists Interventions: Affecting Public Attitudes	34
Jin-me Yoon: National Geographies Revisited and Revised	36
Kinga Araya: The Politics of Immigration...<i>Disputed</i>	45
CHAPTER TWO EMBRACING DIVERSITY? DISPLACEMENT AND THE SEARCH FOR BELONGING WITHIN THE NATION	50
Subjective Positions Explored: Memoirs on Dislocation	52
Kinga Araya: Exilic Performances	54
Ken Lum: "Foreign"/"Nationals"	66
CHAPTER THREE 'HOMED' IDENTITIES: THE POLITICS OF HOME IN AN 'UNHOMELY' NATION	71
Provisional Homes: Rethinking Home "Away" from Place	74

Jin-me Yoon: Suspended Migrations	77
Kinga Araya: Mobile Homes	85
CONCLUSION	91
BIBLIOGRAPHY	98
WORKS CONSULTED	102
APPENDIX 1	103
LIST OF ILLUSTRATIONS	104

INTRODUCTION

MIGRANT BODIES/MIGRANT SPACES

If I don't want to remain in arid internal exile for the rest of my life, I have to find a way to lose my alienation without losing myself. But how does one bend toward another culture without falling over, how does one strike an elastic balance between rigidity and self-effacement? How does one stop reading the exterior signs of a foreign tribe and step into the inwardness, the viscera of their meanings? Every anthropologist understands the difficulty of such a feat; and so does every immigrant.¹

Issues surrounding migration are being approached with increased scrutiny in this contemporary global climate, which both produces and is product of burgeoning multicultural societies.² The repercussions of immigration are often experienced as exilic states of displacement and struggles with cultural translation, as migrants endure the mental and physical battle to reconstruct a notion of 'home' that does not conform to a static conception of place. Migration, according to the *Oxford English Dictionary*, refers to, "The movement of a person or people from one country, locality, place of residence, etc., to settle in another."³ However, while this definition refers to a physical aspect of migration – from, to, and between locations – migration also refers to the immaterial; that is, to the traversing of thoughts and ideas across disciplines, discourses and psychological states to create new 'locations' of meaning.⁴ These physical, intellectual, and

¹ Eva Hoffman, *Lost in Translation. A Life in A New Language* (Toronto: Penguin Books Canada Ltd, 1990) 209.

² For example, a whole host of postcolonial theorists (i.e. Homi Bhabha and Gayatri Spivak), sociologists (i.e. Augie Fleras), artists and art theorists/historians (i.e. Richard Fung, Monika Kin Gagnon) devote themselves to studying the processes, effects and affect of migrations.

³ OED, "Definition of 'Migration' 1a," *Oxford English Dictionary* (<http://dictionary.oed.com>, date accessed: 4 June 2004).

⁴ OED, "Definition of 'Migration' 2," *Oxford English Dictionary* (<http://dictionary.oed.com>, date accessed: 4 June 2004). "Chiefly with reference to material or immaterial objects, ideas, etc.: the action of passing (or

psychological migrations, rarely take place across smooth terrain allowing for free movement in and out of locations. Rather, migrations often draw attention to the boundaries and borderlines that confine and constrain individuals within institutional structures, policies, bureaucratic 'red tape', and hegemonic practices maintained through societal norms. However, as Trinh T. Minh-Ha suggests, "rather than constituting a privilege, exile and other forms of migration can become 'an alternative to the mass institutions that dominate modern life.'"⁵

Within Canada, these "mass" (federal) institutions require challenging.⁶ Jin-me Yoon, Kinga Araya, and Ken Lum are all contemporary Canadian artists whose work explores multiculturalism, immigration, and the psychological terrain that is traversed through the experiences of displacement and relocation as a means of foregrounding the problematic politics and policies surrounding Canada's multicultural milieu. Additionally, artists such as Jamelie Hassan (Canada), Adal and Pedro Pietri (Puerto Rico), Krzysztof Wodiczko (Poland/Canada/USA), and Rirkrit Tiravanija (Argentina/USA) will be discussed within a more international context, to foreground the politics of home and belonging, and the degree to which national politics operate through a system of exclusion, whereby the

occas. being passed) from one place to another; an instance of this. Also (occas.): the means by which such movement is effected."

⁵ Trinh T. Minh-Ha, "Other Than Myself/My Other Self," *Travellers' Tales: Narratives of Home and Displacement*, Eds. George Robertson et al (New York: Routledge, 1994) 14.

⁶ Department of Justice Canada, *Canadian Multiculturalism Act* (<http://laws.justice.gc.ca/en/C-18.7/31929.html>), date accessed: 15 August 2004). The interpretive section of the *Canadian Multiculturalism Act* specifies "federal institution" as "a) a department, board, commission or council, or other body or office, established to perform a governmental function by or pursuant to an Act of Parliament or by or under the authority of the Governor in Council, and b) a departmental corporation or Crown corporation as defined in section 2 of the *Financial Administration Act*." Excluded from this definition is, "c) any institution of the Council or government of the Northwest Territories or of the Legislative Assembly or government of Yukon or Nunavut, or d) an Indian band, band council or other body established to perform a governmental function in relation to an Indian band or other group of aboriginal people."

process of 'othering' dictates who 'rightfully' belongs within the nation; that is, whose rights are fully acknowledged, and whose are ignored. While the work of the aforementioned artists demonstrates a social responsibility in questioning the politics and policies informing nationalist ideology, I have chosen to focus at length on the work of Kinga Araya, Jin-me Yoon, and Ken Lum, and the means by which their artistic practices articulate and bring visual form to their personal experiences of, and critically related perspectives on migration. As such, their work brings to the fore issues surrounding racism, and ethnic and cultural discrimination within Canada. The German playwright Bertolt Brecht argued, "Art is not a mirror held up to reality, but a hammer with which to shape it." Similarly Araya, Yoon, and Lum carve out an alternative to the status quo, and create space for democratic discourse by challenging, confronting and problematizing the national narrative as derivative of Canada's colonial legacy. An extension of this legacy, multicultural policy in Canada is presented as the recognition of cultural and racial diversity by respecting the individual heritage of all Canadians as well as the collective identity of Canada. Furthermore, it promises to "promote the full and equitable participation of individuals and communities of all origins in the continuing evolution and shaping of all aspects of Canadian society and assist them in the elimination of any barrier to that participation."⁷ However, I argue that this policy provides, in many respects, a façade for racism, inequality and discrimination on various levels in the guise of liberal pluralist politics.

⁷ Department of Justice Canada, *Canadian Multiculturalism Act* (<http://laws.justice.gc.ca/en/C-18.7/31929.html>), date accessed: 15 August 2004). See this website for the entire *Multicultural Policy of Canada*.

Kinga Araya, a white female artist originally from Poland, immigrated to Ottawa, Canada from Italy in 1990. Using the metaphor of 'the walk' her migratory experiences have become subject matter for much of her artist practice. In 1988, one year prior to the fall of communism in Poland, while on a school trip in Italy the artist defected in spite of her lack of money and possessions other than the clothes she wore that day, not to mention the absence of personal contacts in Italy to aid her in this migration.⁸ On the contrary, Jin-me Yoon emigrated from Korea as a child with her family in 1968. As a result she has lived the majority of her life in Canada. Ken Lum is the only artist I have selected who was born and raised in Vancouver, Canada; however, he shares in common a proximity to immigration through his family, and through his experiences as an Asian Canadian man in a nation where citizens are assumed white. His work, like Yoon's and Araya's, effectively challenges notions of Canadian-ness in terms of difference - racial and cultural - as measured against the white-Anglo-Canadian norm. Each artist articulates their multicultural experiences from a particular position, which in and of itself, is telling of dynamics at work within Canada's socio-political structures.

While my investigation into the physical and psychological experiences of migration, displacement and 'home' invests itself in the specificity of Canada's multicultural politics, the impetus for this project is deeply personal, resulting from my own migration to Austria in 2000. Faced with the necessity to learn a new language, adapt to Austrian culture and create a new home for myself, I began questioning the processes at work in the construction of identity, both national and individual. I found myself within a new set

⁸ Personal interview with the artist, Montreal, 26 July 2004, and 6 August 2004.

of borderlines, which at times contained, rather than protected me within my surrounding space. However, as I witnessed episodes of overt racism toward my non-white friends, particularly those who were Turkish and Muslim, I realized that my whiteness offered privilege in even the slightest nuances, such as a greeting when walking into a shop. For myself, unlike others, it was only until I spoke that I was found out; only then was it discovered that I too, was not from there. My experiences have propelled my research toward gaining insight into the means by which signifiers of difference operate to marginalize ‘minorities’, particularly within a Canadian context.

As such, chapter one aims to problematize the notion of multiculturalism in Canada. An officially multicultural nation since 1971, then Prime Minister Pierre Elliott Trudeau ‘reinvented’ Canada as a multicultural mosaic, sublating the “two nations” view for one proposing a single united Canada, largely as a means of quieting Quebec nationalism and ending English-French antagonism.⁹ Thus, the emergence of a Canada composed of multi-cultures, instead of two (French and English), with a renewed emphasis on bilingualism, and individual rights and freedom. However, this metaphor of the multicultural mosaic has led to many misconstrued readings of Trudeau’s vision of official multiculturalism, which is understandable if one acknowledges the degree of paradox embedded within Trudeau’s project.¹⁰ As Augie Fleras and Jean Leonard Elliott contend,

by creating social and cultural space for minority women and men, [Trudeau] established an inclusive yet multicultural Canada, in which minorities enjoyed the

⁹ Augie Fleras and Jean Leonard Elliott, *Engaging Diversity: Multiculturalism in Canada, Second Ed.* (Toronto: Thompson Learning, 2002) 53-56.

¹⁰ *Ibid.*, 54-55.

same level playing field as the French and English. At the same time, he established a Canada that endorsed diversity in principle without actually changing in any fundamental way how power and resources were distributed.¹¹

Official multiculturalism, therefore, fails to carry out in praxis what it promises to do in theory. Furthermore, the degree to which multiculturalism has come to represent the 'Canadian identity' has resulted in blasé mainstream attitudes that fail to challenge the efficacy of this policy.¹² Outside of the mainstream, however, multiculturalism is receiving considerable scrutiny.

The study of multiculturalism has become a sub-discipline with interdisciplinary contributions from sociology, history, political science and anthropology. Scholars from Canada, the United States, Australia, New Zealand and Britain, for example, compare and contrast the evolution of different multicultural contexts.¹³ However, art history's contribution to the study of multiculturalism is often overlooked. Within the field of art history, Canadian scholars are approaching the discipline as a critical strategy for provoking debate surrounding multicultural discourse and critical studies in race and ethnicity. As argued by Monika Kin Gagnon, critical practices in art history, "became a vehicle to constitute a discourse of cultural difference in many different cultural locations - independent, institutional, and mainstream - riddling Canada's cultural topography as it has for the last decade."¹⁴ Historically, visual culture has encompassed a variety of

¹¹ Ibid., 56.

¹² Fleras and Elliott, *Engaging Diversity: Multiculturalism in Canada*, 56.

¹³ See, for example, Ghassan Hage, Stuart Hall, James Clifford, Doreen Massey, Gayatri Spivak, etc.

¹⁴ Monika Kin Gagnon, *Other Conundrums: Race, Culture and Canadian Art* (Vancouver: Arsenal Pulp Press, 2000) 21. Also see Monika Kin Gagnon and Richard Fung, *13 Conversations About Art and Cultural*

mediums and maintained a strong role in 'shaping' the nation.¹⁵ That is, in creating and reinforcing the "imagined community" of Canada. From common-place picture postcards representing smiling, proud Mounties in uniform, to Cornelius Krieghoff's 'playful' winter scenes of *habitants* (ca. 19th century), or perhaps even earlier archives such as François Malépart de Beaucourt's *Portrait of a Negro Slave* (1786), all arguably served as one of the earliest strategies of promoting 'immigration' to the new colony. Therefore, visual culture has been a fundamental tool of the colonial nation building program constitutive of Canada's national narrative, subsequently paralleling the nation's definitions of the model, or desired citizen. Many contemporary Canadian visual artists are currently working to destabilize institutions - both inside and outside of the gallery - that sustain these hegemonic structures. A string of First Nations exhibitions in the early 1990s such as *Indigena: Contemporary Native Perspectives, Land, Spirit, Power* and *The Spirit Sings* attempted (some better than others) to challenge the canons of Western European art traditions, and problematize the histories and narratives constructed over five hundred years of colonization.¹⁶ For example, *Indigena* (1992) was, in part, a response to the growing fervour surrounding the events planned for Canada's 125th Confederate anniversary. In 1989, the National Chief of the Assembly of First Nations, George Erasmus, spoke out at the conference *Towards 1992*, regarding the appallingly

Race Politics, Artexes Ed. (Peterborough: Marginal Distribution, 2002) and, Sunil Gupta ed. *Disrupted Borders: An Intervention in Definitions of Boundaries* (London: Rivers Oram Press, 1993).

¹⁵ In terms of defining *visual culture*, this term encompasses far more than one would typically described as 'art'. For example, I include cultural artefacts such as maps into my definition, as this undoubtedly is an important factor in defining Canada, and in tracing its trajectory as a nation. *Visual art* - an aspect of visual culture - will be used when referring to objects, performances, and movements specific to what is typically considered the field of art.

¹⁶ Obviously, this refers to the 500 years since Christopher Columbus set sail in 1492.

Euro-centric and ignorant perspectives that continue to efface the Native presence within the nation's history. Erasmus stated:

It was an insult to the First Nations of this country when the Premiers and the Prime Minister were going to tell the world that there were only two 'founding peoples,' that there were two 'distinct societies.' They had the audacity or the ignorance not to recognize that it is Canada - nowhere else in this world - that the indigenous people call home, and if we are not 'distinct' here, where in the hell are we 'distinct'?¹⁷

Indigena - a culmination of essays, performances, painting, installations, videos and photos by Aboriginal artists within Canada - voiced indigenous perspectives on art, culture, history and philosophy, without 'begging' for validation from Western Euro-Canadian 'authorities.'¹⁸ Furthermore, as Loretta Todd argues, the state's role in ensuring the "cultural genocide and assimilation" of indigenous peoples pervades discourses on Native art and aesthetic theory within the mainstream and along the peripheries, as dominant values become the only 'legitimate' means of interpreting art forms.¹⁹ Thus, the organizational structures of many museums often provide a ranking system for art, placing the canonical European 'treasures' on top while the 'lesser' art forms are usually relegated to less than ideal locations in the basement.²⁰

¹⁷ Gerald McMaster and Lee-Ann Martin, "Statement by George Erasmus," *Indigena: Contemporary Native Perspectives* (Vancouver: Douglas & McIntyre, 1992) 9.

¹⁸ Gerald McMaster and Lee-Ann Martin, "Introduction," *Indigena: Contemporary Native Perspectives* (Vancouver: Douglas & McIntyre, 1992) 15.

¹⁹ Loretta Todd, "What More Do They Want?" *Indigena: Contemporary Native Perspectives* (Vancouver: Douglas & McIntyre, 1992) 76-77.

²⁰ See, for instance, John Lau, "Please Wait by the Coat Room," *Out There: Marginalization and Contemporary Cultures*, Eds. Russell Ferguson, Martha Gever, Trinh T. Minh-Ha, and Cornel West (Cambridge, Massachusetts: MIT Press, 1990) 282, and James Clifford, "On Collecting Art and Culture," *Out There*.

Similarly, Nikos Papastergiadis underscores the problematic within identity politics by addressing the double standard between so-called 'Western' (translated: 'white') artists and artists of colour, arguing that difference is only perceived as existing between Euro-American art and non-Euro American art. Furthermore, this tendency of mainstream art criticism to dissect the 'otherness' from anything that is deemed to deviate from Western art practices reinforces the notion that Euro-American art is the standard from which all else is measured and compared.²¹ Papastergiadis provides the example of Rasheed Araeen, an artist who has lived in London for over thirty years, well versed in contemporary art practices and international art discourse, yet he is still referred to as a 'Pakistani artist' by critics. Race, gender, and sexuality provide vast strings of labels available for cutting and pasting onto art and artists to suit the needs of the artistic institutions. Yet white Canadian artists, as is demonstrated in the work of Kinga Araya, are distinguished as cultural and linguistic 'others'. Because whiteness is normalized, it evades recognition as a racial construct and the means by which one's belonging to the nation is measured. I engaged in an ongoing struggle with this issue throughout the writing of this thesis. How should one approach the construct, *race*? In order to *de-normalize* whiteness, must it first be emphasized? By lifting the veil and including *male*, *heterosexual*, and *Christian* to the list of distinctions that tilt the binary scale, can one then begin to problematize this logocentric mode of thought that has come to dominate all institutions, political and otherwise?

²¹ Nikos Papastergiadis, *Crossings* (Ottawa: National Gallery of Canada, 1998) 46.

The field of art history, as both discipline and institution, is *slowly* moving from 'old' to 'new' practices. Its departure from an era of connoisseurship that severed the discipline and created the dichotomy between 'high' and 'low' art parallels the centre/periphery divide in society.²² Measured against the desirable norm, the latter terms are negated or subjugated based on visual signifiers of difference.

Societal norms are powerful forces that determine one's sense of belonging within a specific location; that is, they create the 'us'/'them' dichotomy that enunciates the 'other', the 'stranger', or the 'foreigner' within a given society. The connection between cultural and racial identity and the geographical and social attributes of place is articulated through nationalism. However, such connections also occur within smaller communities or local cultures that construct comparably stable and singular imagery that call upon visual signifiers of difference to demarcate those who belong from those 'others' who *clearly* belong somewhere else.²³ Physical attributes such as race and sex are the 'quickest' means of making this distinction, however, language also proves to be a major barrier preventing one from breaking through marginalized or estranged positions within society, as is elaborated on in chapter two particularly in the work of Kinga Araya.

Displacement is the focus of chapter two, and has been eloquently described by the writer Eva Hoffman as an estranged or exilic state of not fully belonging anywhere: "Like a tourist in a new city, who has no particular neighbourhood and who therefore is always confronting 'the city' as a whole, I, an incompletely assimilated immigrant, am always

²² The 'old' and 'new' art historical practices are largely distinguished by the current usage of methodology that underscores issues dealing with gender, sexuality, post-colonialism, etc.

²³ Doreen Massey, "Introduction," *A Place in the World? Places, Cultures and Globalization*, Eds. Doreen Massey and Pat Jess (New York: Oxford University Press, 1995) 2.

confronting 'the Culture.'"²⁴ This state of 'homelessness' that Hoffman describes is an 'unhomely' experience, characterized by a difficulty and struggle in relocating oneself within the gamut of new sights, smells, tastes, and traditions. Furthermore, within the discourse of Canadian nationalism, this aspect of the 'immigrant experience' often results in a lack of community, language, acceptance and rights, yet it certainly evades mention in *Citizenship and Immigration Canada* booklets, let alone within the pages of the national narrative. The experience of displacement, of belonging neither fully 'here' nor 'there' takes place within those exilic liminal spaces that Homi Bhabha suggests are creative spaces, which allow for the reconceptualization of culture and identity.

Adopting a migratory conception of nation and 'home' alleviates the pressure of subscribing to concrete, stable notions that ignore the true heterogeneity and fluidity of place. Place connotes a specificity of location with a more or less 'pure' identity. As Madan Sarup argues, "Though we know that place is often about tradition, we often forget that tradition, too, is always being made and remade. Tradition is fluid, it is always being reconstituted. Tradition is about change - change that is not being acknowledged."²⁵ Such mobile conceptualizations of place are expanded upon in chapter three, positing alternative modes of rethinking 'home'. As a means of addressing the inadequacy of multiculturalism and (im)migration policies, I argue for a more global reconceptualization of 'home' and nation that favours mobility, hybridity, and change over stable, static and pure definitions that sustain exclusionary practices through the

²⁴ Eva Hoffman, *Lost in Translation*, 220.

²⁵ Madan Sarup, "Home and Identity," *Travellers' Tales: Narratives of Home and Displacement*, Eds. George Robertson et al (New York: Routledge, 1994) 97.

maintenance of a coherent national identity. The art works chosen for this project disrupted tired conceptions of place that fail to acknowledge the creative potential of 'interstitial space' as a means of challenging the stasis of the national narrative.

Artistic initiatives such as *Indigena*, *Race and the Body Politic*, or the National Gallery of Canada's *Crossings* (and of course, the artists I have selected for this thesis – Jin-me Yoon, Kinga Araya, and Ken Lum) pose a challenge to hegemonic practices reflected in both national and artistic politics. In reference to Ken Lum's piece *There is no place like home*, Kitty Scott notes the public positioning and provocative nature of Lum's work, suggesting that through his artistic practice the artist is "seeking a more democratic discourse".²⁶ I agree with Scott, and argue further that this is a common objective shared by each artist mentioned in this paper, and underscores the potential of art as a tool or strategy for opening public space to allow for more innovative discourse. These artists occupy artistic positions that depart from the dictates of the mainstream art institutions. As such, their works potentially become suturing devices - connective tissues - that cross racial, cultural and linguistic gaps and borders, engaging the audience through a process of recreation and regeneration. Similarly, in referring to the works featured in the National Gallery of Canada's exhibition *Crossings* Diana Nemiroff argues:

a work of art may be just such a locale-creating bridge in a contemporary world of shifting frontiers and entangled identities. Boundaries, both in their figurative sense and in their political manifestation as borders, exist not only to contain a particular reality, but, as Heidegger insisted, to define the beginning of something different. Hence, a multitude of crossings are both possible and necessary. By challenging the notions of an authentic identity; by questioning the transparency of language; by reminding us of the fluidity and instability of corporeal and psychic boundaries; by probing the nature of memory and loss; by affirming the

²⁶ Kitty Scott, "Ken Lum Works with Photography," *Ken Lum Works with Photography* (Ottawa: National Gallery of Canada, 2002) 12.

existence of global networks of trade and cultural communication, both today and in the past; by imagining new gestures of community, the artists...offer new understanding of place and belonging and, I believe, new locales for dwelling.²⁷

With this in mind, rather than thinking of migration simply in terms of geographical relocation, it can become a means of traversing the ideological borders that maintain stable notions of nation and home. As a means of affecting public policy within Canada, this migratory mode of thinking encourages that we begin to approach not only our national politics, but also our personal lives in a more democratic way.

²⁷ Diana Nemiroff, *Crossings* (Ottawa: National Gallery of Canada, 1998) 39.

CHAPTER ONE

BENEATH THE MULTICULTURAL MOSAIC: CANADA'S MULTICULTURAL POLICY IN CONTEXT

Canada's espousal of official multiculturalism has contributed greatly to its reputation as a tolerant, racially and ethnically diverse nation that embraces the notion of cultural and racial equality through the symbolic appropriation of the mosaic metaphor.²⁸ However, beneath the mosaic, there lies a paradox. While Canada might receive international accolades regarding its standard of living when placed upon the world stage, discrimination and the infringement of Aboriginal, racial, and ethnic minority rights continues to persist within the nation. Its position as the first and foremost country in the world to become an officially multicultural society, according to Augie Fleras and Jean Lock Kunz, "has not exempted Canada from being criticized as a 'racist' society with a penchant for denying or excluding those who fall outside the mainstream."²⁹ Upon closer examination one begins to see through the cracks of the mosaic, which reveal the problematic upon which the discourses of multiculturalism and tolerance are constructed. The *Multiculturalism Act* proposes tolerance regarding cultural diversity. However, when one looks critically at the notion of tolerance the mosaic starts to crumble, exposing the paradoxical nature of this discourse and the underlying divide it sustains between those

²⁸ By official multiculturalism, I am referring to the policy passed by Prime Minister Pierre Elliott Trudeau in 1971, which I will expand upon further in this chapter.

²⁹ Augie Fleras and Jean Lock Kunz, „Preface," *Media and Minorities: Representing Diversity in a Multicultural Canada* (Toronto: Thompson Educational Publishing, Inc., 2001) vii. Fleras and Kunz underscore this paradox by juxtaposing declarations of praise from a United Nations Development Agency, with Canada's acceptance of the UN's Nansen medal in 1986 for assisting international refugees.

who are conceived as 'tolerant' and 'tolerated.'³⁰ According to Ghassan Hage, "the tolerated are never just present, they are positioned," therefore suggesting that 'tolerance' is a practice of power rather than a passive gesture of acceptance or equality.³¹ The larger question surrounding this problematic involves the manner in which Canada's policy of multiculturalism determines where these lines drawn, and according to what criteria.³²

Geographical markings define the parameters of the nation, creating borders that separate and contain so as to label and identify those inhabiting the land as *Canadian*. However, the aforementioned paradox suggests the existence of socio-political barriers that perpetuate a differential standard for Canadians on the basis of racial and cultural distinctions. In this chapter, I will demonstrate the manner in which the bureaucratization of the national narrative has shaped Canada's politics, resulting in the continuation of hegemonic practices that remain veiled by liberal pluralist policies. By problematizing the origins from which the nation's discursive practises emerged, I will underscore the historical development of Canada's identity as one reliant on the politics of exclusion. Paradoxically, as Madan Sarup suggests, "it is though legislation that we improve the status of foreigners, and yet it is precisely with respect to laws that foreigners exist."³³

These issues are expanded upon in the artistic practices of Kinga Araya and Jin-me Yoon,

³⁰ Ghassan Hage, *White Nation: Fantasies of White Supremacy in a Multicultural Society* (New York: Routledge, 2000) 78-116. Hage contends, 'practices of tolerance' are structured to appear morally 'good' and inclusive, but actually promote exclusionary politics. Such practices reinforce the dichotomies, 'us/them' 'here/there', whereby those who *rightfully belong* 'here' can pick and chose which 'others' and how many of 'them', can be positioned in the most inoffensive and unobtrusive manner.

³¹ *Ibid.*, 90.

³² As a reminder to the reader, multiculturalism, to summarize the definition stated in my introduction, proposes to respect and recognize cultural and racial diversity through the full and equitable participation of all individuals in Canadian society.

³³ Sarup, "Home and Identity," 99.

who challenge further the assumptions regarding Canada's national identity and the parameters of 'Canadian-ness' --- parameters which create homes for some and spaces of containment for 'others'. While Yoon and Araya differ in their formal usage of artistic media, both artists share many similarities regarding content. As 'immigrants' to Canada, Yoon's and Araya's artistic practices enunciate their experiences and insights into notions of cultural identity within Canadian politics. However, while Jin-me Yoon focuses more directly on issues pertaining to race, Kinga Araya's art underscores the discriminatory processes of her more recent immigration to Canada from Poland in 1990, whereby ethnic and linguistic signifiers of difference operated to contain and isolate her within the nation's multicultural grid. Therefore, in using this artistic framework for my analysis I will articulate the problematic of multiculturalism, and approach the notion of migration, both into and within the country, as a process reflected in the negotiation of identity. The dialogue established within and between each work functions to dismantle hegemonic ideologies by way of allowing the viewer to relocate her/himself within a space that often reveals itself as the cultural aporia between 'here and there/ us and them.'

Tracing the trajectory of such discourses involves delving into the mythology from which Canada emerged as a nation. After all, it would be difficult for one to concede that Prime Minister Pierre Elliott Trudeau's push for an official policy of multiculturalism in 1971 suddenly remedied a national discourse still bearing the scars of its colonial legacy.³⁴ Nor

³⁴ For further reading on Canada's legacy of colonialism see Richard J.F. Day, *Multiculturalism and the History of Canadian Diversity* (Toronto: University of Toronto Press, 2000), *Racism, Eh? A Critical Inter-Disciplinary Anthology of Race and Racism in Canada*, Eds. Camille A. Nelson and Charmaine A. Nelson (Concord: Captus Press Inc., 2004) and *Painting the Maple: Essays on Race, Gender, and the Construction of Canada*, Eds. Veronica Strong-Boag, Sherrill Grace, Avigail Eisenberg and Joan Anderson (Vancouver: UBC Press, 1998).

does multiculturalism dissipate or destabilize the unequal distribution of power, which provides the basis for a structure that enables, sustains and perpetuates the existing socio-political inequality.³⁵ At the core of this problematic lies a chasm that extends the length of the national discourse, which persists in its reliance on a dichotomous foundation that maintains the unequal access to societal privilege. Despite the *appearance* of Canada as successful in the creation of a multicultural society harmonious in its ethnic, racial and linguistic diversity, a divide between the centre and periphery remains. Multicultural policy has fallen short in fostering a politic that breaks down the socio-political barriers that provide a 'home' for some citizens and a sense of 'homelessness' for others. As such, the policies of the nation remain rooted within hegemonic practices of exclusion, which although renamed and rephrased under the guise of liberal pluralist politics, persist nonetheless.

The Nation Emerges: Constructing the National Mythology

Benedict Anderson defines the nation as "an imagined political community... because the members of even the smallest of nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion."³⁶ Visual art has long since played a role in the construction and dissemination of Canada as an "imagined community". Stoic portraits of Prime Ministers, or rugged landscapes by *The Group of Seven* function like the unifying symbol of the

³⁵ Hage, *White Nation*, 78-104. I will elaborate further on Hage's ideas pertaining to the discourse of tolerance later in this chapter.

³⁶ Benedict Anderson, *Imagined Communities. Reflections on the Origin and Spread of Nationalism*, Revised Ed. (New York: Verso, 1991) 5-6.

national flag. Similarly --though under the broader banner of visual culture-- the proliferation of maps identifying the boundaries and terrain of the land contributes to the linkage forged between geography and the 'character' of the nation, as imagined through the national mythology. However, the discourse of nationalism is ultimately rooted in a politics of exclusion, which when perceived from a benign perspective acts to simply demarcate the borderlines that separate one nation from the next. In effect, the exclusionary practices that maintain external national boundaries are also responsible for the burgeoning of the nation vis-à-vis the creation of internal limitations manifested in the stratification of society. According to Anderson, the development of print capitalism, and its role in the dissemination of beliefs and experiences created "the idea of a sociological organism, moving calendrically through homogeneous, empty time,"³⁷ thus, establishing a cultural system - collectively shared ideas and beliefs- which in and of itself constitutes the norms and mores that ultimately sustain the nationalist politic of exclusion. Class, race and gender are among the various criteria that establish one's legitimacy and desirability as a citizen.³⁸ Therefore, it is imperative to gain an understanding into the manner in which one's sense of belonging to the nation is undermined by ideologies that aim at excluding those persons who deviate from the prescribed norm from which Canada's multicultural discourse is constructed.

Despite the formation of identity politics and affirmative action, according to Homi Bhabha multiculturalism nonetheless maintains, "a norm given by the host society or

³⁷ Benedict Anderson, *Imagined Communities. Reflections on the Origin and Spread of Nationalism, Revised Ed.* (New York: Verso, 1991), 26. This idea of a sociological organism is said by Anderson, "to be a precise analogue of the idea of the nation."

³⁸ Himani Bannerji, *The Dark Side of the Nation: Essays on Nationalism, Multiculturalism and Gender* (Toronto: Canadian Scholars' press Inc., 2000) 65-67.

dominant culture, which says that these cultures are fine but we need to locate them in our own grid."³⁹ With regard to Canada's politics of diversity, Augie Fleras and Jean Leonard Elliott suggest that 'diversity' as a concept becomes hypostasised and contributes to the conception of cultures as fixed and separate rather than fluid and changing. Furthermore, they contend that, "This is the metaphor of the cultural mosaic carried to its extreme: individuals are slotted into pre-existing cultural categories without much option of choice; society is seen as a panorama of culturally different tiles locked into place by a mainstream grout."⁴⁰ Within the mainstream, the privileging of a 'mythical norm' described by Audre Lorde as "white, thin, male, young, heterosexual, Christian, and financially secure"⁴¹ ultimately excludes vast portions of the population, not to mention deprives one from experiencing the true organicity and heterogeneity of being human. According to Lavie and Swedenburg,

[we] live in human bodies that embody difference because they refuse homogenization; because they are not allowed to assimilate into the compulsory heterosexual, legally married, middle-class white citizenry; or because they define the 'normal' (white) against which difference is measured. Such differences, however are culturally learned and then naturalized as essence.⁴²

Therefore, despite the celebration of diversity that has become the axiom of Canadian multiculturalism, the hegemonic forces operating within this discourse nonetheless undermine the true heterogeneity within society, as cultural difference is translated from

³⁹ Homi Bhabha and Jonathan Rutherford, "The Third Space: Interview with Homi Bhabha," *Identity: Community, Culture, Difference*, ed. Jonathan Rutherford (London: Lawrence & Wishart Limited, 1990) 208.

⁴⁰ Fleras and Elliott, *Engaging Diversity: Multiculturalism in Canada*, 19.

⁴¹ Audre Lorde, "Age, Race, Class, and Sex: Women Redefining Difference," *Out There: Marginalization and Contemporary Cultures*, Eds. Russell Ferguson, Martha Gever, Trinh T. Minh-Ha, and Cornel West (Massachusetts: MIT Press, 1990) 282.

⁴² Lavie Smadar and Ted Swedenburg, "Introduction," *Displacement, Diaspora and Geographies of Identity* (USA: Duke University Press, 1996) 11.

'we' *the nation* into 'us' *the centre*, pushing the 'other' to the margins under the guise of identity politics.

Dichotomies operate to sustain and conceal the power differential in society. Madan Sarup underscores this inequality suggesting that dichotomies "split the human world into a group for whom the ideal order is to be erected, and another which is for the unfitting, the uncontrollable, the incongruous and the ambivalent."⁴³ Within the American multicultural context activists and artists are addressing this issue. Exhibitions such as *C.A.R.A. (Chicano Art: Resistance and Affirmation)* foster discourse surrounding the discrimination and essentialization of racial and ethnic minorities in the U.S., and more specifically of Chicano/a culture. In her research on Chicano/a art and the *C.A.R.A.* exhibition, Alicia Gaspar de Alba has argued,

The bottom line of multiculturalism is difference, and difference has never had power in this country. Difference gets melted down, exoticized, stereotyped, invisibilized. On the one hand, difference becomes 'Santa-Fe style' or a Benetton label, or a funding category. On the other hand, difference gets denied a public education, health services, and a descent place to live. Difference forgets its history, its name, itself.⁴⁴

Exhibitions like *C.A.R.A.* provide the voice of dissent required to create a fissure in the status quo if one hopes to establish a society that values open and democratic discourse. In Canada the adoption of Official Multiculturalism presents itself as the *solution* to the 'problem' of diversity; a veneer that conceals the makers of its discourse for whom such policy provides a legitimized, socially sanctioned means of maintaining hegemonic

⁴³ Sarup, "Home and Identity," 101.

⁴⁴ Alicia Gaspar de Alba, *Chicano Art Inside/Outside the Master's House: Cultural Politics and the C.A.R.A. Exhibition* (Austin, USA: University of Texas Press, 1998) 20. This quote pertains to the organization of the C.A.R.A. exhibition, which was, in part, a refusal to blend into the grey zone of multiculturalism, which is to say that ethnic minorities, and all 'others' who share a different past than one considered constitutive of American (and in other cases Canadian) nationalism, are relegated to a marginalized, or sub-citizenry.

control over diversity and cultural difference. If, as Benedict Anderson suggests, "Communities are to be distinguished not by their falsity/genuineness, but by the style in which they are imagined,"⁴⁵ then it is imperative that one begins to unpack Canada as an imagined community and chip away at the mosaic in order to see what lies beneath its construction.

Historically, there has been little to no change in the powerful hands that manage Canada's cultural diversity. As Gaylene Gould contends, "white boys still retain the power."⁴⁶ However the manipulation, or management of diversity has needed to become more systematic, institutional and bureaucratic due to the growth of the nation, its problematic 'others', and the contemporary climate of so-called political correctness. Embedded within the origins of the nation is a history of colonialism, exploitation and discrimination that continues to structure the discourse within which Canadian politics derive. For example the dispute within Parliament during the latter 1980s and early 1990s over the right of baptized Sikhs to join the RCMP marks but one account that demonstrates the manner in which the maxims of tolerance and equality, with respect to cultural diversity, are proven to have distinct limits and borders.⁴⁷ The wearing of turbans was perceived to threaten the 'imagined community' upon which a mythology was

⁴⁵ Anderson, *Imagined Communities*, 6.

⁴⁶ Monika Kin Gagnon and Richard Fung, *13 Conversations About Art and Cultural Race Politics*, *Artexes Ed.* (Peterborough: Marginal Distribution, 2002) 94.

⁴⁷ Melanie C.T. Ash, "But Where Are You Really From? Reflections on Immigration, Multiculturalism, and Canadian Identity," *Racism, Eh? A Critical Inter-Disciplinary Anthology of Race and Racism in Canada*, Eds. Camille A. Nelson and Charmaine A. Nelson (Concord: Captus Press Inc., 2004) 403. Ash clarifies that turbans are worn by baptized Sikhs.

constructed involving Canada and its benevolent Mounties.⁴⁸ A more recent incident similarly demonstrates the parameters of 'tolerance', revealing not only the shortcomings of multiculturalism, but also the insistence of its policy makers to 'stick' to the national story. As Eva Mackey recounts, the outraged Minister of Indian Affairs, Robert Nault, demanded an apology from the Grand Chief of the Assembly of First Nations, Mathew Coome Come for publicly announcing at the *UN Conference on Racism*, that racism, discrimination and marginalization continue to afflict the lives of indigenous peoples in Canada.⁴⁹ Nault's repudiation of this fact demonstrates the reliance on the discourse of tolerance to uphold the mythology that sustains the national narrative and propagates the notion of a tolerant mainstream. As such, instances of racism appear isolated rather than systematic, thus presenting multiculturalism as a fully functioning and non-problematic policy.⁵⁰ Furthermore, in order to maintain the imbalance of power between the 'tolerated' and the 'tolerant,' Ghassan Hage suggests that the discourse of tolerance (specifically referring to the Australian multicultural context from which his research stems) not only implies racism's eradication from mainstream society, but it also attempts to conceal the fact that this seemingly universal discourse is evidently linked to practices of exclusion.⁵¹ By underscoring "Multicultural tolerance...[as] a form of symbolic violence,"⁵² Hage reveals the limits of this discourse -- limits which are demarcated by "those whose threshold of tolerance is represented by the state and who do not need to deploy personal

⁴⁸ Eva Mackey, *The House of Difference: Cultural Politics and National Identity in Canada* (Toronto: University of Toronto Press Incorporated, 2002) 34.

⁴⁹ Eva Mackey, *The House of Difference: Cultural Politics and National Identity in Canada* (Toronto: University of Toronto Press Incorporated, 2002) preface xv-xvi. This example underscores the myth of tolerance that overshadows the problematics of multiculturalism.

⁵⁰ Hage, *White Nation*, 78-81.

⁵¹ *Ibid.*, 79.

⁵² *Ibid.*, 87.

violence to maintain their vision of national space." ⁵³ Moreover, suggesting that someone, or group is tolerant does not eliminate their power and potential to act with intolerance. ⁵⁴ It merely reaffirms the power of the 'tolerant'. ⁵⁵ Rather than acting to eradicate this imbalance of power, paradoxically multiculturalism conceals it, and in effect creates cultural diversity while simultaneously serving to contain cultural difference. ⁵⁶

At the heart of this unequal power structure lie essentialist attitudes toward racial and cultural identity. Jamelie Hassan's installation "Is this Pornography?" (*Shame* from *The Trilogy*, 1990, fig. 1) contextualizes the breadth of this problematic across borders into the politics and policies of other multicultural countries. While at a U.S. customs office in Brownsville, Texas in July of 1987, Hassan was interrogated by an officer regarding her national identity, despite assuring the officer of her Canadian citizenship. The following excerpt reveals the essentialist attitudes toward racial and ethnic identities (particularly when pitted against the white-Anglo norm) affecting other nations, and underscores the corrosiveness of prejudice regarding the rights citizenship:

Q: I noticed your name is Arab.

A: That's right.

Q: Where were you born?

A: Canada.

Q: You from Arabia?

A: No.

⁵³ Ibid., 93.

⁵⁴ Ibid., 86-87.

⁵⁵ Ibid., 87.

⁵⁶ Bhabha and Rutherford, "The Third Space: Interview with Homi Bhabha," 208.

Q: What country are you from?⁵⁷

The questioning continued in this repetitive manner until, with a look of satisfaction as though he had finally found a legitimate reason for interrogating Hassan, the inspections officer discovered a bag containing two wrapped parcels. Much to his disappointment, he unwrapped three pre-Columbian Mexican figurines.⁵⁸ Conferring with his colleague about these findings, the officer asked the ridiculous question that serves as the title of Hassan's work, "*Is this Pornography?*"⁵⁹ Obviously Hassan did not meet the mental picture the officer had of 'Canadian-ness'. Moreover, while this installation certainly does underscore the discriminatory 'managing' of racial difference pervading multicultural contexts outside Canadian borders, more importantly it becomes a means for creating discourse. The inherently public nature of this work openly challenges the status quo. Through this installation, Hassan questions the treatment and permeability of border crossings, and in turn challenges the viewer (myself included) to do the same.

Untaught Histories: Settlement, Immigration, and Canada's "Necessary Others"

The containment that is at the heart of Canada's national mythology is the place from which the "necessary Other" sprung.⁶⁰ Richard Day insists on the public nature of the discourse on Canadian diversity, contending that, "it had always involved state sponsored

⁵⁷ Jamelie Hassan, "'Shame': From The Trilogy," *Disrupted Borders: An Intervention in Definitions of Boundaries*, ed. Sunil Gupta (London: Rivers Oram Press, 1993) 116.

⁵⁸ Gayatri Chakravorty Spivak, "Inscriptions of Truth to Size," *Inscriptions: Jamelie Hassan* (Regina: Dunlop Art Gallery, 1990) 18-21. *Shame*, and the two other parts of *The Trilogy* reference book titles by Salman Rushdie.

⁵⁹ Hassan, "'Shame': From The Trilogy," 115-116.

⁶⁰ Mackey, *The House of Difference*, 13.

attempts to define, know, and structure the actions of a field of problematic Others (Savages, Quebecois, Half-Breeds, Immigrants)."⁶¹ Furthermore, Day suggests the Canadian government obfuscates the tenets of multiculturalism so as to "provide its policy with an unearned history and reality."⁶² This reality includes a silenced history of the extermination of Native populations, the presence of slavery, internment camps, and racist immigration policies, all of which found justification for the means required to keep 'others' from threatening the unity and identity of the nation. For example, the notion of climatic unsuitability was justification for a racist immigration policy that prevented persons of colour from inhabiting the country - a derivative of the Canada First Movement from the late nineteenth-century.⁶³ This movement relied on a linkage between the environment and the character of the nation as a northern and rugged land - cold, strong, and pristine - uncontaminated by the hedonism and tyranny that characterized the warmer and racially heterogeneous U.S.⁶⁴ The construction of Canada as a racially homogenous nation comprised of the French and the English effaced the Aboriginal presence in the imagining of the nation, allowing for the assertion of the myth that, "Canada was considered naturally superior because it had not diluted its northern blood."⁶⁵ Moreover, the persistence of this mythology presented Canada as an empty land, awaiting settlement, and provided the justification for additional policies that marginalized Native populations further still.⁶⁶

⁶¹ Richard J.F. Day, *Multiculturalism and the History of Canadian Diversity* (Toronto: University of Toronto Press, 2000) 5.

⁶² Day, *Multiculturalism and the History of Canadian Diversity*, 6.

⁶³ Mackey, *The House of Difference*, 29-34.

⁶⁴ *Ibid.*, 30-31.

⁶⁵ *Ibid.*, 31.

⁶⁶ *Ibid.*, 30.

The evolution of this management system found more “politically correct” means of managing difference by adopting the language of bureaucracy associated with official multicultural policy. According to Richard Day much policy-making thrives on the creation of crises and the construction of fear in order to enact the appropriate policy that provides a suitably tolerant solution to the critical problem.⁶⁷ For example, past policy reports have relied on the “flood” metaphor with respect to the statistics on immigration in order to instil a sense of urgency great enough to require the drafting of policies that would manage and contain the situation before it became 'uncontrollable'.⁶⁸ Moreover, during the nation-building phase in the late nineteenth and early twentieth century, Canada's gates were opened to allow migrants into the country to do the 'dirty work' in English Canada.⁶⁹ For example, Roxana Ng underscores the indentured labour system, which brought Chinese men into Western Canada for the expansion of the railway. However, so as not to spread the "yellow menace" these men could not bring their wives and children with them to Canada, and they were forbidden to have sexual relations with white women.⁷⁰ This *flow* of immigration into the country underscored the government's need to organize, manage, and maintain control over racial and cultural difference. While more current policies might lack the drama of the 'deluge' they nonetheless contain a similar underlying message that the national identity is at risk if the "foreigners" within

⁶⁷ Day, *Multiculturalism and the History of Canadian Diversity*, 19.

⁶⁸ Day, *Multiculturalism and the History of Canadian Diversity*, 19. Day notes examples of vocabulary-“flow”, “influx”, and “vast tide” - used to describe the immigration that took place during this time, thus allowing for the subtle division between us/them, authentic/inauthentic, problematic/unproblematic.

⁶⁹ Roxana Ng, "Racism, Sexism, Nation Building," *Race Identity and Representation in Education* (New York: Routledge, 1993) 55.

⁷⁰ Ng, "Racism, Sexism, Nation, Building," 55.

the nation cannot be accounted for and positioned within the social grid.⁷¹ For example, recent proposed amendments to Quebec's immigration laws indicate racial profiling, targeting certain regions for specific exclusion, particularly immigrants applying from Asia or North Africa.⁷² Quebec's immigration minister Michelle Courchesne released a statement regarding Bill 53, which proposes a system of quotas for foreign nationals who want to settle in Quebec.⁷³ To be sure, Canada's federal immigration policy is far from flawless and has its own built-in (point) system of discrimination that favours Western European immigrants over applicants from developing nations.⁷⁴ Beyond the centre, Madan Sarup suggests the immigrant has replaced the deviant as the marginal figure in contemporary society and underscores further the notion that among this caste of 'outcasts', persons of colour "perform the function of marking the boundary."⁷⁵

Within the image of the nation, race has persisted as a means of identifying, positioning and locating those who do not fall within the dominant (white) picture of the Canadian citizen. The legacy of Canada's mythology as the *true, north, strong and homogeneously white* nation has resulted in the proliferation of hyphenated identities which set apart

⁷¹ Chantal Mouffe, "For a Politics of Nomadic Identity" *Travellers' Tales: Narratives of Home and Displacement*, ed. George Robertson...[et al.] (New York: Routledge) 105. Mouffe suggests that within democratic nations, the lack of an external enemy requires the creation of an internal one: "The foreigners are portrayed as endangering national identity and sovereignty..."

⁷² Allan Thompson, "Quebec May Limit Newcomers" *Toronto Star* (June 5, 2004) L.05. and Editorial, "Immigration Quotas Wrong", *The Montreal Gazette* (Montreal: June 3, 2004) A26.

⁷³ Allan Thompson, "Quebec May Limit Newcomers" *Toronto Star* (June 5, 2004) L.05. Also see: Deirdre Meintel and Sylvie Fortin, "Introduction: The New French Fact in Montreal: Francization, Diversity, Globalization" *Canadian Ethnic Studies* (Calgary: 2002, vol. 43, Iss. 1) 1-4.

⁷⁴ Both the Quebec and the Canadian immigration policies operate using the point system.

⁷⁵ Sarup, "Home and Identity", 103.

'Canadian-Canadians' from a vast continuum of 'other-Canadians' on the basis of racial and cultural difference. According to Erin Manning,

the obsession with 'Canadian identity' perpetuates a violent discourse of national exclusion that is masked in the myth of Canadians as a harmless, open, and generous people. For despite that the discourse of generosity and benevolence prevails within the Canadian national imagination, the categories of 'us' and 'them' remain standard practices at points of entry, where the language of the nation has not become polyvocal.⁷⁶

Moreover, the under- or mis-representation of racial minorities in the mass media⁷⁷ propagates assumptions that reduce cultural identity into a singular, large, essentialized mass of related ethnicity, perpetuating the divide between so-called 'Canadian' culture and multicultures.⁷⁸ The hidden criteria that establishes Canadian authenticity exists as a system of hierarchies that define one's belonging to the nation according to the degree to which one deviates from the prescribed societal norm. Racial, ethnic, cultural, linguistic, gendered and sexual differences are among the most apparent markers that provide the basis for the marginalization of 'other-Canadians' within the multicultural mosaic.

Artists Interventions: Affecting Public Attitudes

According to Esses, Dovidio, and Hodson, whose research focuses on the multicultural contexts of Canada and the US, public attitudes toward immigration have the potential to influence public policy, day-to-day social interaction, and the nation's perception on

⁷⁶ Erin Manning, „Preface," *Ephemeral Territories. Representing Nation, Home and Identity in Canada* (Minneapolis: University of Minnesota Press, 2003) xvii-xviii.

⁷⁷ See Fleras and Kunz, *Minorities and the Media*, for an in depth analysis on the representation of 'visible minorities' in the mass media..

⁷⁸ Bannerji, *On the Dark Side of the Nation*, 9-10.

belonging; that is, who is part of the in-group of the “imagined community”.⁷⁹ Yoon’s and Araya’s contributions to the realm of visual art bring to the fore issues pertaining to immigration, race and discrimination. Outside of the Canadian context, other artists are similarly working to challenge multicultural policies and hegemonic practices that mask the racism and ethnic determinism embedded within national politics. For example, the collaboration *El Puerto Rican Embassy/El Passport Project*, founded in 1994 by visual artist ADAL and poet/playwright Reverendo Pedro Pietri states as part of its mandate,

*El Puerto Rican Embassy represents a new generation of experimental Puerto Rican artists working at the margin of established art movements – who take risks which illuminate contemporary issues, question established cultural aesthetics and challenge dominant political issues.*⁸⁰

This artistic-political initiative utilizes the construction of a symbolic identity in the form of *El Puerto Rican Passport Project* (1994, fig 2) to address the purpose of the passport as a means of identifying individuals, and the differential rights that citizenship accords certain groups on the basis of cultural identity.⁸¹ *Nuyoricans Out of Focus* (1996, fig 3), a component of *El Puerto Rican Passport Project* was comprised of twenty blurred, computer generated passport photos of Puerto Ricans. The photos were at times distorted so that age, race and gender became an ambiguous blur, probing the viewer to question the problematic policies that prevent Puerto Ricans from full participation as citizens of

⁷⁹ Victoria M. Esses, John F. Dovidio, and Gordon Hodson, "Public Attitudes Toward Immigration in the United States and Canada in Response to the September 11 2001 'Attack on America'," *Analyses of Social Issues and Public Policy* (London, Ontario: The Society for the Psychological Study of Social Issues, 2002) 70-71.

⁸⁰ Adal Maldonado, "El Puerto Rican Embassy," *El Puerto Rican Embassy* (www.elpuertoricanembassy.org/index.html, date accessed: July 8, 2004).

⁸¹ Adal Maldonado, "El Passport," *El Puerto Rican Embassy* (www.elpuertoricanembassy.org/elpassport.html, date accessed: July 8, 2004).

the U.S.⁸² This project, along with the aforementioned by Hassan, aims to challenge and disrupt the dominant discourse perpetuating the passive mode of acceptance generally directed at the governing socio-political structures. Rather than contribute to building a society of lemmings lulled into submission, these artists -Yoon and Araya included- chip away at the multicultural façade to reveal that there is indeed far more that lies beneath the mosaic than most are willing to acknowledge.

Jin-me Yoon: National Geographies Revisited and Revised

Jin-me Yoon's work *Souvenirs of the Self* (1991, fig.4) operates to challenge the viewer's assumptions of national identity, with respect to racial difference and the dichotomous pairing of the authentic/inauthentic citizen by juxtaposing herself in a series of six colour photographs, against various sites in and around Banff, Canada. *Souvenirs of the Self* appeared as a series of six perforated postcards, and was also exhibited as a gallery installation, wherein each laminated Ektacolour supra mural photograph was enlarged to the dimensions 246.5cm × 183 cm.⁸³ Accompanying each image is a descriptive textual passage written in the third person singular with translations in English, French, Japanese, Chinese, and Korean. This textual integration obfuscates the purpose of the work, as it becomes unclear whether it functions as a personal tourist photo or the typical

⁸² Guillermo Moscoso, "Facts regarding Puerto Rican Citizenship," *Puerto Rico Herald*, (<http://www.puertorico-herald.org/issues/1997-98/misc/moscoso-970917.shtml>), date accessed: 4 August 2004). Excerpt: "During the Spanish regime, Puerto Ricans living here were Spanish subjects who did not enjoy the full rights and privileges enjoyed by their counterparts in Spain. However, Puerto Rican Spanish subjects living in Spain enjoyed full rights and privileges. (The same is the case now with Puerto Rican U.S. citizens living in the mainland United States.)"

⁸³ Hyun Yi Kang, "The Autobiographical Stagings of Jin-me Yoon," *Jin-me Yoon: between Departure and Arrival* (Vancouver: Western Front, 1998) 28, 29.

commercial souvenir picture postcard.⁸⁴ However, Yoon's postcards clearly deviate from the traditional one's purchased at tourist shops around Banff. The title work of the series shows an Asian woman (Yoon) stiffly standing in front of a display case, or cabinet of curiosities, at the Banff Park Museum. The caption on the back of this postcard reads, "Marvel over the impressive collection of Western Canada's natural history museum. She looks with curiosity and imagines life beyond the rigid casings."⁸⁵ The inscription carries double, if not multiple meanings, as 'she' undoubtedly refers to the woman in the photo, yet she does not look with curiosity into the cabinet of curiosities behind her. Rather, she stands rigidly, expressionless, staring straight ahead, possibly imagining her life beyond the rigid casings of race and gender within Canada's history of 'naturalization'. Furthermore, while short descriptive text is a common characteristic of the public, commercial souvenir, here, it is almost eerie and certainly atypical in comparison to the mundane, innocuous captions accompanying most postcards. This ambiguity does not dissipate as one examines the other images and texts within the strip. Each begins in an almost deceptive manner, energetically inviting the unassuming viewer to, "Come and enjoy", "Feast", "Explore", "Indulge", and "Marvel over", the various historical sites Banff, Alberta has to offer.⁸⁶ However, this enthusiasm is soon dampened and the illusion of this beautiful, pristine mountain location is quickly altered. Captions that might begin with a cheerful invitation to, "Explore the rags to riches drama of this historic coal-mining town" conclude disconcertingly with, "She discovers that Chinese workers lived on the

⁸⁴ Kang, "The Autobiographical Stagings of Jin-me Yoon," 30. Kang borrows from Susan Stewart's notion of the souvenir as both personal and non-commercial, like a private photo album, and commercial and public, like tourist postcards.

⁸⁵ Jin-me Yoon, *Souvenirs of the Self: A project of six postcards by Jin-me Yoon* (Banff: Walter Phillips Gallery, Banff Centre for the Arts, 1991).

⁸⁶ Kang, "The Autobiographical Stagings of Jin-me Yoon," 30.

other side of the slack heaps."⁸⁷ Furthermore, that this detail of Canadian history, which is written in the nation's two official languages, *and* in Japanese, Chinese, and Korean attempts to revise Canada's past and present, which relies on a narrative that conveniently omits the 'other' cultures, races and histories that disrupt the coherence of the "imagined community."

The entire series contains images of Yoon posed in front of the Banff Spring Hotel, Lake Louise, Banff Avenue, Bankhead, a bus with what appears to be a senior citizen's tour group, and as mentioned, in the Banff Park Museum. That Yoon chose the Rocky Mountains as the 'backdrop' for these photographs is significant as Canada's rugged landscape and cold climate have contributed largely in the construction of the national narrative, and the propagation of Canada's identity a pure, pristine, strong, moral – and white- Northern land. Furthermore, with regard to this problematical construction of national identity, Doreen Massey contends that quite often identities are defined simply because of the visible presence of what is imagined *not* part of the national identity. For example, rather than define French, or Parisian culture, the presence of a Kentucky Fried Chicken Franchise reaffirms that French identity is assumed to be what Kentucky Fried Chicken is not.⁸⁸

Similarly, as Etienne Balibar argues, the construction of so-called 'true nationals' and 'false nationals' operates through the reversal process of the language of discrimination.

⁸⁷ Yoon, *Souvenirs of the Self*. This caption appears on the back of the image of Bankhead.

⁸⁸ Doreen Massey, *Space, Place and Gender* (Minneapolis: University of Minnesota Press, 1994) 8. Massey draws from the work of Schiller, who adds, "A McDonald's outlet in Kyoto hardly expresses the Japanese ethos."

Thus, "the racial/cultural identity of 'true nationals' remains invisible but is inferred from...the quasi-hallucinatory visibility of the 'false nationals' - Jews, 'wops', immigrants, *indios*, *natives*, blacks."⁸⁹ This obvious racism underscores the divide created between the centre and the periphery, as the ideology within nationalism ultimately enforces the 'us/them' dichotomy that regards the 'visible minority' as far too visible. Moreover, and perhaps more importantly, the 'invisible' majority evades critical analysis because of its normalized position within the national imagination. However, it must be emphasized that the identity is constructed largely due to the so-called 'negative space' occupied by the so-called 'inauthentic' citizen. Without the periphery, there would be no centre.⁹⁰ Yoon's positioning of her gender, race, ethnicity and sexuality against this landscape underscores further the normalization of Canadian-ness with whiteness, as her somewhat displaced posture enunciates the perception of the landscape as naturalized against a figure that appears somewhat intrusive or alien.⁹¹ Yoon's body appears awkward on account of her neutral posture and facial expression, thus emphasizing her 'otherness' while masking the normalized (though equally contrived) positioning of the landscape within the photograph. Furthermore, *Souvenirs of the Self* prompts the viewer to question the assumption of citizenship. That is, who takes their citizenship for granted, while 'others' require additional means of proving their status. *Souvenirs of the Self* is a means through which the artist interrogates the connection between geography and national identity as she questions, "the constructed 'nature' of Canadian identity. Imaged in the heroic setting

⁸⁹ Homi Bhabha, "Culture's 'In- Between,'" *Questions of Cultural Identity*, ed. Stuart Hall and Paul du Gay, (London: Sage Publications, 1996) 55. Here Bhabha is drawing from the work of Etienne Balibar.

⁹⁰ Mouffe, "For a Politics of Nomadic Identity," 108-109. See Chantal Mouffe's article for an explanation of the notion of the constitutive outside.

⁹¹ Kang, "The Autobiographical Stagings of Jin-me Yoon," 24.

of the Canadian Rockies, can I as a non-Western woman enjoy a 'naturalized' relationship to the landscape?"⁹²

Jin-me Yoon's hybrid position as a Canadian citizen of Korean origin is reflective of the paradox that transpires with naming and nationalism. The piece forces the viewer to confront her/his assumptions regarding national identity as her ambiguous identity allows one to speculate if she is posing as the host or the guest, Canadian or Korean, a tourist or a citizen, or all of the above. The ambiguous situation Yoon creates in this staging underscores the conundrum of identity; that is, the perceived need to identify Yoon (and 'others') in a singular, coherent manner. That Yoon can assume identifications with all of these categories, and more, may or may not enter the viewer's imagination. Yet the staging of her body foregrounds the degree to which her femaleness and Asian-ness become the means through which she is identified, subsequently excluding all other possible identifications. Furthermore, by drawing attention to the visibility of race and gender when measured against whiteness and maleness, Yoon demonstrates the systematic 'othering' prevalent in Canada. Within the discipline of visual art, she is not simply an artist described according to her practices. Rather, she is a female Korean-Canadian artist, who carries a label that is rarely, if ever, attached to heterosexual, white male artists. That it is "necessary" for art institutions to identify Yoon this way makes it all the more necessary that her artistic practices underscore issues of racism that otherwise remain couched in the midst of multicultural policy.

⁹² Germaine Koh, "Jin-me Yoon," *Crossings*, ed. Diane Nemiroff et al (Ottawa: National Gallery of Canada, 1998) 182.

Within the Canadian ethos, cultural difference is upheld, in part, through the creation of the hyphen, which allows for a suturing of racial and cultural prefixes to the 'Canadian' suffix. However, the hyphen is an accessory offered to only those citizens who, in some way or another, deviate from the Anglo-white norm, which serves as the normalized centre from which all 'others' are positioned as the inauthentic counterpart to the authentic and invisible (Canadian)-Canadian. According to Nikos Papastergiadis,

Under the political machinations of multiculturalism, the most prominent forms of representing identity are the loud and resolute calls for distinctiveness and purity. This strategy is contradictory, for it tends to draw clear boundaries and insist on the uniqueness of distinct 'ethnic' communities, while demanding that the mainstream culture dismantle its boundaries and debunk its own claims to superiority.⁹³

Within the conundrum of identity politics, a tension persists regarding the desire to either assert or efface one's identity.⁹⁴ The artist, Jimmy Durham notes this paradox, suggesting the pressure to be 'one or the other', 'either/or', 'authentic or inauthentic' in a reductive manner that constructs identity as singular and contained: "One is either authentic (asserting one's cultural/ethnic identity, which is often essentialized) or suspect (effacing one' cultural/ethnic identity) according to the politics of representation."⁹⁵ By broadening the spectrum of identity it becomes apparent that Jin-me Yoon assumes each, and any, of these positions. Therefore, *Souvenirs of the Self* effectively disrupts the imagined Canadian identity by drawing attention to the dichotomous pairings constitutive of the Canadian narrative. In doing so, Yoon replaces this linear, tidy version of '[his]story' with an ambiguous one that questions the privileged inclusion of a centre ---reflective of the

⁹³ Papastergiadis, *Crossings*, 56.

⁹⁴ What I'm referring to particularly is the deliberate prefixing of 'French'-Canadian, as a means of separating this cultural identity from the dominant Anglo-Canadian one.

⁹⁵ Papastergiadis, *Crossings*, 62.

'whiteness' inscribed within national ideologies--and the exclusion of racialized bodies, silenced and written out of the historical narrative.⁹⁶ From this perspective, *Souvenirs of the Self* mirrors Homi Bhabha's concept of cultural translation. Bhabha argues that cultural translation is an act that "denies the essentialism of a prior given original or originary culture."⁹⁷ Thus suggesting, "that all forms of culture are continually in a process of hybridity."⁹⁸ Furthermore, Yoon's interactions within this space allow for the articulation of alternative histories and a rethinking of the efficacy of Canadian multicultural policy.

Similarly, *Group of Sixty-Seven* (1996, fig 5) addresses the notion of containment and utilizes the image of a grid to challenge the controlled allotment of 'tiles' within this multicultural mosaic.⁹⁹ In particular, Yoon underscores the location of 'other' cultures within Canada's national-historical narrative in order to deconstruct many of the notions and assumptions concerning Canadian identity. The work features the photographs of sixty-seven Canadians of Korean descent from Vancouver's Korean Community Centre, who pose individually in front of Lawren Harris's *Maligne Lake, Jasper Park* (1924, fig.6) while facing Emily Carr's *Old Time Coastal Village* (1928-29, fig.7). The title of Yoon's installation has an obvious reference to the *Group of Seven*, which Harris was a

⁹⁶ Kang, "The Autobiographical Stagings of Jin-me Yoon," 32-34.

⁹⁷ Bhabha and Rutherford, "Interview with Homi Bhabha," 211.

⁹⁸ Ibid., 211.

⁹⁹ See Nemiroff, *Crossings*, 28.

part of. The title also references the year 1967, when Canada's immigration policy opened to allow in certain groups of East Asians.¹⁰⁰

Simultaneously locating and containing each individual, the grid pattern utilized in *Group of Sixty-Seven* invokes associations with Canada's multicultural mosaic. Again, like in *Souvenirs of the Self* the viewer's interpretation plays an important part in ascertaining whether this mosaic is part of, or separate from the Canadian national narrative conjured by the inclusion of Harris' and Carr's paintings. Harris and Carr utilized Canada's rugged landscape as subject matter for much of their works, and thus provided the mould for 'Canadian' art.¹⁰¹ However, Yoon contributes an alternative social dimension to these Canadian landscapes by including each individual's narrative within the parameters of Canadian culture. In doing so, she re-opens a space (much like Bhabha's concept of the 'third space') within the national discourse to allow for an alternative community to be imagined. That is, Yoon's work articulates a notion of hybridity and heterogeneity that challenges the histories constitutive of Canada's national narrative, while relying on interpretations of this piece to indicate the degree to which this narrative has been absorbed and internalized by its Canadian audience.

The various exhibition locations of this work also affect the manner of interpretation. For example, an additional set of the *Group of Sixty-Seven* hangs in the Vancouver Korean Community Centre, and therefore doubles as a collection of portraits, or perhaps more

¹⁰⁰ Monika Kin Gagnon, "Other Conundrums," *Jin-me Yoon: between Departure and Arrival* (Vancouver: Western Front, 1998) 56-58.

¹⁰¹ See Nemiroff, *Crossings*, 28.

politically, it reinforces the need to include all Canadians (not only white Canadians of European descent) within the national narrative.¹⁰² *A Group of Sixty Seven* was exhibited at the Vancouver Art Gallery following the 'Art for A Nation' show where Harris' *Maligne Lake* was highlighted as a significant contribution to Canada's cultural history, therefore establishing a context for those who would likely attend both shows.¹⁰³ Moreover, upon Yoon's insistence, Emily Carr's *Old Time Coastal Village* was installed upstairs, thus reinforcing further the artist's linking together of past traditions and present circumstances as a means of negotiating identity. By referencing these icons of Canadian history, culture and nationalism, the artist explains,

I want the work to operate as a critical mirror to position each viewer within a particular narrative of Canada and how national identities have been naturalized. Who can take national identity for granted and who cannot? All this leads me to think about Homi Bhabha's astute statement, that in a liberal democracy, diversity is heralded as a marker of civility, and yet operates as a containing device.¹⁰⁴

Thus, Yoon's work underscores the problematic posed by multiculturalism, as it questions the inclusive and exclusive strategies concealed within dominant assumptions of, and identifications with, Canadian nationalism.

James Clifford's assumptions regarding national collections of cultural artefacts are indicative of the status accorded to Harris' and Carr's works. Clifford's analysis focuses on the taxonomy of cultural forms as existing in a parallel relationship between the

¹⁰² Gagnon, "Other Conundrums," 60. Yoon states her objective for this work as a critical questioning of Canada's narrative and multicultural act, thus stressing the fact that other cultures (she is emphasizing Korean culture here) need to be included within Canada's mosaic.

¹⁰³ Ibid., 56-58. The information I have obtained concerning Yoon's contextual staging of *A Group of Sixty-Seven* can be referenced throughout Gagnon's interview with Jin-me Yoon.

¹⁰⁴ Gagnon, "Other Conundrums," 65.

formation of the 'individual self' and the 'cultural self.'¹⁰⁵ Furthermore, not only is this collecting not arbitrary, whether personal or cultural, but it is also "tied up with nationalist politics, with restrictive law, and with contested encodings of past and future" which operate to create an essentialized depiction of Canadian identity.¹⁰⁶ *Group of Sixty-Seven*, therefore, provokes the viewer to question the development of national identity. The artist subsequently employs this 'third space' as a creative aporia where the construction of alternative narratives can occur through a process of identifications, rather than by demanding that one subscribe, in an 'either/or' fashion, to a singular notion of identity.

Kinga Araya: The Politics of Immigration...Disputed

Kinga Araya's piece *De Gustibus Non Disputandum Est/There is No Dispute About Taste* (1996 fig.8), like Yoon's work, enunciates the bureaucratization of the national narrative into Canada's multicultural politics. Araya's immigration to Canada from Italy in 1990 is an experience that remains a prevalent topic in much of her artistic practice, and throughout her works the metaphor of the 'Walk' recurs, tracing back to her first unofficial performance piece, when she 'walked' off a school bus during a field trip in Italy, and simply kept 'walking'. Her initial migration from Poland to Italy led the artist

¹⁰⁵ James Clifford, "On Collecting Art and Culture," *Out There: Marginalization and Contemporary Cultures*, ed. Russell Ferguson et al (Massachusetts: MIT Press, 1990) 142-143. Clifford draws many of his conclusions from the work of C.B. Macpherson, who has suggested that the formation of the individual self emerged in the seventeenth century by means of collecting. This is not to say that identity was non-existent prior to this, however, what Macpherson referred to was the taxonomic system that assigned value to different personal objects, or as Clifford succinctly states, "the self that must possess but cannot have it all learns to select, order, classify in hierarchies - to make 'good' collections."

¹⁰⁶ Ibid., 143. Clifford actually cited the work of Richard Handler here, who stresses the value and meaning inscribed in collections, personal and/or national.

nearly two years later, to take up *Landed Immigrant*¹⁰⁷ status in Ottawa, Canada in 1990. Her experiences are articulated in this multi-media video installation/performance piece, which not only provokes and challenges the politics of immigration, but also according to Araya, "problematizes a contemporary socio-political *status quo*, where lived and experienced reality stands in an opposition with a 'narration of the nation'".¹⁰⁸ The artist collected, during the six years leading up to this piece, official government documents and rejection letters from prospective employers, which were then transposed onto cream-coloured cotton fabric to create this outfit consisting of a long dress, jacket, underwear (both bra and panty), shoes, and handbag.¹⁰⁹ Araya's struggles during immigration were collected, designed, tailored and performed as a 'walk' through the streets of Ottawa, Canada. The end product culminated as an installation showcasing her new "Canadian garments" and two thirty minute videos - one documenting Araya's walk, the other, of Araya standing in her 'multiculturalism' bra and panty reading out loud these letters of rejection. The artist's multi-media performance/installation is, in part, a commentary on the formation of identity in the face of rejection. Like many immigrants, Araya encountered a reality incongruous with Canada's reputation as a nation that generously welcomes and encourages new residents to partake in the opportunities this country has to offer. However, the official government labels that accompany one's new status function as a means of containing and positioning newly arrived immigrants within the nation, and Araya experienced the degree to which these markers constrain one's mobility (particularly upward) within society. Without having received any prior consultation or

¹⁰⁷ This label has since been changed to *Permanent Residence* status.

¹⁰⁸ Artist's statement for *De Gustibus Non Disputandum Est/There is No Dispute About Taste*

¹⁰⁹ Artist's statement for *De Gustibus Non Disputandum Est/There is No Dispute About Taste*.

notification, the label 'New Worker' was inscribed onto her official documentation under the heading 'Occupation', which resulted in constant rejection and unemployment during the six years that followed, despite her efforts and countless interviews.¹¹⁰ Furthermore, that the performance took place as a walk through the streets of Ottawa, of which some specific sites included Parliament Hill, the Employment Centre at the University of Ottawa, and the Main Power Employment Centre, allowed Araya to confront Canadians within the nation's capital.¹¹¹ While performing this walk, bystanders took notice of the artist, stopping to read what resembled a giant mobile newspaper.¹¹² However, at the University of Ottawa Employment Centre, the staff responded nervously to the artist's request for information regarding jobs, asking her if she was there for employment or as an art project. When the artist indicated that her visit served both purposes, the staff administered her toward a bulletin board containing jobs related to the arts, which ironically was empty. Thus, spontaneously adding an additional layer to her performance - the "fictive employment centre," and the fictive presence of arts related jobs. Nevertheless, Araya's search for employment was not restricted to artistic fields. Access to employment in any field -even babysitting- was impossible, resulting in a period of roughly five years characterized by difficult and stressful financial circumstances.¹¹³

This is an aspect of multiculturalism that fails to make an appearance in the national narrative, yet by performing *De Gustibus Non Disputandum Est*, Araya's private and

¹¹⁰ Personal interview with the artist, Montreal, 6 August 2004.

¹¹¹ Artist's statement for *De Gustibus Non Disputandum Est/There is No Dispute About Taste*, and personal interview, Montreal, 6 August 2004.

¹¹² Personal interview, Montreal, 6 August 2004.

¹¹³ Interviews with the artist, Montreal, 26 July 2004 and 6 August 2004

personal documents are revealed in and to the public, exposing bureaucracy's faceless rejecters through the display of their names and signatures, while at the same time confronting, challenging and refuting the stereotype of the grateful and acquiescent guest in the host country. By performing her piece, Araya steps beyond the limits that define her role as an immigrant, and in doing so, reveals the government's need to categorize, classify, and manage its tolerable others by defining space for 'them', within the mosaic. The private enters the public, opening up a new space to examine and challenge the limits of multiculturalism.

De Gustibus Non Disputandum Est underscores the colonial ideology passed down from French and British rule to maintain hegemonic control by containing and manipulating the nation's internal 'others'. This is a continuation in the tradition of colonial 'gift giving', whereby the conquered receives "the gift of a superior civilization,"¹¹⁴ and it remains embedded within the discourse of Canada's current Immigration Policy. Araya's experience runs counter to the promise of the *Multiculturalism Act* to "promote the full and equitable participation of individuals and communities of all origins in the continuing evolution and shaping of all aspects of Canadian society and assist them in the elimination of any barrier to that participation."¹¹⁵ Moreover, in questioning the government's purpose in inscribing this label 'New Worker' onto her documents, the nation's agenda becomes all the more obvious. As a new resident to Canada, official

¹¹⁴ Day, *Multiculturalism and the History of Canadian Diversity*, 102. According to Day, the ideology behind colonization is one in which the colonizer presents the act of conquer as a 'win-win' situation where the conquered "receive the gift of a superior civilization."

¹¹⁵ Canadian Heritage, "Canadian Multiculturalism Act R.S., 1985, c.24 (4th Supp)," *Multiculturalism* (http://www.pch.gc.ca/progs/multi/policy/act_e.cfm, date accessed: 27 August 2004)

government policies restricted Araya's mobility as a means of locating her within the multicultural grid.

In performing *De Gustibus Non Disputandum Est*, the artist refused to remain within the margins. She refused to accept the role assigned to her - that of the grateful immigrant - and in doing so created a new space or what Bhabha suggests is, "[a] third space, [which] displaces the histories that constitute it, and sets up new structures of authority, new political initiatives..."¹¹⁶ Like Yoon's works, Araya aims to disrupt the centre/periphery relationship that exists in Canadian society despite official multicultural declarations that suggest otherwise.

¹¹⁶ Bhabha and Rutherford, "The Third Space: Interview with Homi Bhabha", 211. In linking the concept of the third space and hybridity to Araya's artistic practice, her work offers the possibility for "other positions to emerge." That is, her performances open up a creative space, which allows for the possibility that eventually the discourse might open up enough to allow for change.

CHAPTER TWO

EMBRACING DIVERSITY? DISPLACEMENT AND THE SEARCH FOR BELONGING WITHIN THE NATION

The conceptualization of place is integral to the discourse of nationalism, and moreover, to theories of migration. Notions of place connote stable and specific locations often signifying the abstraction, 'home'.¹¹⁷ According to Erin Manning, the politics of the nation are reflected in this concept of 'home', insofar as nationalism is reliant on exclusionary politics for the construction of national identity.¹¹⁸ To "be at home" within the nation might, therefore demand that one "belong to a system that has always been written in the name of exclusionary governance."¹¹⁹ Subsequently, a sense of displacement, estrangement, and/or 'homelessness' often follows from within the places of internal exile - marginalized positions - inhabited in the "imagined community" of the nation.¹²⁰ Edward Said underscores the psychological side effects of this exilic state, insofar as "Nationalisms are about groups, but in a very acute sense, exile is a solitude experienced outside the group: the deprivations felt at not being with others in the communal habitation."¹²¹ However, within this chapter I will explore the exilic state of 'unhomeliness', rather than journey further into the policies of the Canadian nation-state.

¹¹⁷ I refer to place as a specific point or location within space. Place is individualized, unique, and conceptually thought of as stable in comparison to space. See Henri Lefebvre *The Production of Space* or Yi-Fu Tuan *Place and Space*

¹¹⁸ Erin Manning, *Ephemeral Territories*.

¹¹⁹ Manning, "Preface", *Ephemeral Territories*, x.

¹²⁰ Borrowing again from Benedict Anderson's notion of the nation as an imagined community. Also see Smadar Lavie and Ted Swedenburg in *Displacement, Diaspora and Geographies of Identity* (Durham, NC: Duke University Press, 1996) 4. The authors regard displacement as "a range of positionings of 'Others' in relation to the forces of domination and vis-à-vis other 'Others'." 4

¹²¹ Edward Said, "Reflections on Exile," *Out There: Marginalization and Contemporary Cultures*, Eds. Russell Ferguson (City: The New Museum of Contemporary Art and the Massachusetts Institute of Technology, 1990) 258.

My objective, therefore, is to arrive at a greater understanding the psychological aspects of displacement.

In this chapter I will refer to displacement in line with Said's definition as "a solitude experienced outside the group." Through an artistic analysis of Kinga Araya's sculptural performances - *Orthoepic Exercise* (1998, fig 9.) and *Peripatetic Exercises* (1998, fig.10), and Ken Lum's five hundred and forty square meter digital print, *There is No Place Like Home* (2000, fig.11), I will explore the emotive aspects of migration and displacement, whereby, according to Stuart Hall, "Migration is a one way trip. There is no 'home' to go back to."¹²² That is, in the process of (im)migration, one is likely to experience an 'unhomely' feeling, an estrangement to place; of belonging neither 'here' nor 'there'. My analyses of Araya's and Lum's works underscore the manner in which linguistic and racial signifiers of difference are measured against a naturalized white-Anglo Canadian norm. Such markers of difference displace and isolate individuals from assuming the status of the so called, 'Canadian-Canadian', regardless of whether one's origins began in Canada or elsewhere. Araya's sculptural performance pieces articulate her experiences with acculturation, linguistic struggle, and displacement during her migration from Poland to Italy, and then to Canada in 1990. Her work, as a performance incites public engagement, and has been presented internationally. Similarly, Canadian born artist, Ken Lum has exhibited his billboard sized photographic installation internationally – having first been shown in Vienna, Austria. The explicitly public nature of Lum's work brings 'out into the open' issues pertaining to displacement as the result of racial discrimination.

¹²² Iain Chambers, *Migrancy, Culture, Identity* (New York: Routledge, 1994) 9.

Furthermore, that both artists have presented their works on various continents, countries, and cities underscores the global aspect of these issues. As empowering tools for communication, both Araya and Lum utilize their art as a means of underscoring and challenging linguistic and racist boundaries, which function to silence those voices that dare to be heard beyond the margins.¹²³

Subjective Positions Explored: Memoirs on Dislocation

My time in Austria greatly influenced my perspectives on the experience of displacement and the degree to which factors such as race, ethnicity, gender, age, and socio-economic status can affect the process of relocation. For me, language posed a major challenge. Once I had finally grasped an understanding of the German language, which allowed *me* to be understood, I still had to contend with the local Tyrolean dialect. Surmounting this boundary, nonetheless did not remedy my dislocation and I remained designated as an 'other' despite my efforts. Underestimating how alienating a force language is, I desired greatly to become part of the 'centre' where I imagined I could locate this sense of 'being-at-home;' of belonging. *Trying* to fit in may not always yield the desired result of acceptance, and while assimilation might appear to be the solution, Ryszard Kluszczyński argues, "as attractive as it may seem, the promise is empty."¹²⁴ I did eventually find community---a community of 'Ausländer' like myself; some English speaking, others Turkish, Japanese and Bulgarian. We all recognized our status as outsiders and faced the

¹²³ Michael Richardson, *The Experience of Culture* (London: Sage Publishing, 2001) 63. Richardson writes, "If art is to be distinguished from language, is it not also because art goes beyond limits of language and refuses to accept the sort of framework that language relies upon? The aim of art is often impossible: it strives to express what cannot be expressed."

¹²⁴ Ryszard W. Kluszczyński, "Travel - Identity-Narration," *Hybris. Kinga Araya* (Bytom: Bytomskie Centrum Kultury, 2003) 42.

same challenges with language, employment and acceptance; the latter two circumstances were evidently more difficult for those who were visible minorities, and I recognized that despite my marginalization, my whiteness located me within a more privileged social space that was, quite often, not as readily accessible to 'other' friends.

Our coping strategies differed. Some ignored their marginalization, some resented it, and some internalized it. I internalized mine, and then resented it. I clung to things that made me 'feel at home', and in my community of foreigners I acquired a sense of belonging. What Hannerz calls, a "dream of *belonging*; to be, for once, *of* the place not merely *in*"¹²⁵ is, to a large degree, a type of "homeness deficit"¹²⁶ that can manifest itself in a variety of ways. Nostalgia became the means from which I construed my conception of the nation as home. I experienced an inflated sense of Canadian pride and a temporary nationalistic blindness that disabled my perception to see beyond Canada's slogans involving mosaics and multicultural utopia, and I longed to be back in this imaginary 'land of milk and honey.' However, unlike many 'others,' I was undeniably sheltered and protected from the truly harsh realities of migration. As Edward Said underscores, "Expatriates may share in the solitude and estrangement of exile, but they do not suffer under its rigid proscriptions."¹²⁷ I had support from my partner – both emotional and financial - which admittedly afforded me the security of a mobility that verged on cosmopolitanism. This

¹²⁵ Zygmunt Bauman, "From Pilgrim to Tourist – or a Short History of Identity," *Questions of Cultural Identity*, Eds. Stuart Hall and Paul du Gay (London: Sage Publication, 1996) 30.

¹²⁶ Ulf Hannerz, "Where We Are and Who We Want to Be," *The Postnational Self: Belonging and Identity*, Eds. Ulf Hedetoft and Mette Hjort et al. (Minneapolis: University of Minnesota Press, 2002) 222. Hannerz suggests 'homeness deficit' as resulting when certain qualities of home no longer exist, such as a significant change in one's neighbourhood, new sights, smells and tastes, etc.

¹²⁷ Said, "Reflections on Exile," 262.

impulse to maintain mobility conflated with the contemporary global climate echoes Hannerz's suggestion that, "although we like the 'roots' metaphor, what human beings actually have are feet, and so the certainty of staying in a place is false."¹²⁸ Sure enough, after two years characterized by encounters with both internal and external, physical and mental boundaries and barriers, I returned to Canada – this time to Montreal. I realized the ambiguous permeability of borderlines, which proved to be at once both impenetrable walls and friendly passable gates; that is, depending on whom, and into what territory one crosses. Furthermore, I understood more clearly, as Said underscores, that these "Borders and Barriers, which enclose us within the safety of familiar territory, can also become prisons, and are often defended beyond reason or necessity."¹²⁹ The lived reality of Canada as a culturally diverse country that assumes an arboreal structure rather than the rhizomatic one purported through the mosaic metaphor has yet to receive official government acknowledgement. Therefore it is imperative that we begin to separate theory from praxis, and look beyond the rose-coloured hue of the cultural mosaic.

Kinga Araya: Exilic Performances

This experience of "discomfort, difficulty, pain and uncertainty"¹³⁰ is embodied in Kinga Araya's sculptural performance *Orthoepic Exercise/Device* (1998, fig. 9), wherein the

¹²⁸Hannerz, "Where We Are and Who We Want to Be," 219.

¹²⁹Said, "Reflections on Exile," 265.

¹³⁰ Magdalena Ujma. Interview with Kinga Araya, "Light Trauma," *Hybris. Kinga Araya* (Bytom: Bytomskie Centrum Kultury, 2003) 16. Specifically to the entire Hybris project of which the two pieces discussed are a part of. Also see Ryszard W. Kluszczyński, *Kinga Araya. Grounded*. (Warsaw: Centre for Contemporary Art, 2000) 11.

artist undergoes an investigation into the "poetics and politics"¹³¹ of speech and walking. Araya donned an iron helmet from which a two-meter long iron spike, weighing twenty-four kilograms jutted forth as an extension of her tongue. The work is both an *Exercise*, that is, a performance piece, and a prosthetic *Device*, exhibited as a sculpture. Araya deliberately chose to work with iron, leaving its formal characteristics untreated to further emphasize the material's associations with the iron age, mythology and the tribal worship of this metal as a 'secret stone', and of course its connotations with the 'iron curtain' and her days growing up in communist Poland.¹³² The prosthesis is supported mid-length by an iron pronged pole, without which the artist's neck and jaw could not withstand its weight. The *Orthoepic Device* is a prosthetic tongue, a sword, a tool, a weapon, a device that assists, and one that handicaps. If perceived as a tool for language, it is awkward and invasive. It causes her to drool and bears no resemblance to Araya's 'mother tongue'. Furthermore, as prosthesis it does not function as an extension of the body that facilitates speech and language, but rather, it silences the artist, save for the scuffing noise she makes with each slow step, as she pivots around the support pole performing her *Orthoepic Exercise*. Potentially this 'tongue' could become a powerful sword - a weapon that penetrates the silence, allowing her voice to be heard. However, the helmeted iron apparatus resembles a coat of armour, yet it cannot protect the foreigner from the experience of displacement. Instead, it evokes the pain, trauma, and torture of her exilic

¹³¹ Ujma, "Light Trauma," 15.

¹³² Interview with the artist, 6 August 2004.

state - "an unbearable lightness of being"¹³³ - as she continues farther along on her nomadic journey.

On one level, the performance can be read from a feminist perspective critical of gendered conceptualizations of place, whereby Doreen Massey has argued, "The mobility of women is often perceived as a threat to the patriarchal order."¹³⁴ From this point of view, the pole performs a dual function; or rather, it provides Araya with a threatening ultimatum. If she remains motionless, it offers safety. On the other hand, if she chooses to move, it threatens her with injury and instability. As a supportive structure, the tines hold up the artist's prosthetic tongue, preventing it, and her, from crashing to the ground. However, under the pretence of offering security and safety, it restricts and controls her movement, thus underscoring the opposition between stability/security/home, and mobility/risk/homelessness. Stable and bounded notions of identity, place and home reflect masculine modes of thought, which support the violence inherent within a hierarchical system comprised of oppositional pairs such as masculine/feminine, where the former term is privileged while the latter is relegated to a position of secondary importance.¹³⁵ However, such a stable notion of place is not an option for Araya, and despite the risks implied, she nonetheless chooses mobility.¹³⁶ Slowly, she turns in circles, shuffling her feet, articulating sounds of resistance through laboured travel.

¹³³ Ryszard W. Kluszczyński, *Kinga Araya. Grounded*. (Warsaw: Centre for Contemporary Art, 2000) 11. I am drawing from Kluszczyński's use of this metaphor.

¹³⁴ Massey, *Space, Place and Gender*, 11-13.

¹³⁵ Massey, "A Place in the World?", 66.

¹³⁶ While I do not want Araya's personal background to dominate my analysis of her works, it is an important aspect nonetheless. On an interview we had (Montreal, 26 July 2004), she told me of the day she 'escaped' from Poland in 1988, just one year prior to the fall of communism. The risk she took was

The artist's hybrid identity recalls Stuart Hall's suggestion that "identities are about questions of using the resources of history, language and culture in the process of becoming rather than of being: not 'who we are' or 'where we come from' so much as what we might become, how we have been represented and how that bears on how we might represent ourselves."¹³⁷ The experience of immigration for Kinga Araya resembles both a battle and a journey, wherein the artist perceives herself as both warrior and nomad. Through the 'Walk', she forges various identifications in the process of crossing boundaries, creating intersections through space and place. The identities of place and person are hybrid entities that morph with each interaction and intersection. As such, hybridity denies essentialized and contained notions of Canadian, Italian or Polish identity, and instead leaves behind the traces of, and identifications with experiences, both local and global. According to Nikos Papastergiadis,

the deterritorialization of culture requires us not only to rethink the significance of place, but also to re-examine the processes by which cultural change occurs. Cultures, which were once seen to be meaningful because they were presumed to be discrete, stable, coherent, and unique, are now increasingly seen as interconnected, dynamic, fragmented, and amorphous.¹³⁸

Araya's performance is, in part, a refusal to participate in a dialogue of oppositions, and her continuous movement creates a space of hybridity - of undecidable questions followed by undecidable answers. Her work morphs, changing constantly, juggling elements of sculpture, performance, prosthesis, and documentation video; creating a new

immense. Araya was in Rome, on a field trip to visit the Pope. She had no money, no belongings, no clothes, she could not speak Italian, yet she began her walk; an event she refers to as her first performance.

¹³⁷ Stuart Hall, "Who Needs Identity?" *Questions of Cultural Identity*, Eds. Stuart Hall and Paul du Gay (London: Sage Publications, 1996) 4.

¹³⁸ Papastergiadis, *Crossings*, 44.

art form with each change in movement. The artist's exploration into the concept of prosthesis stems, in part, from her interest in the politics of communication as a process in the on-going engagement and struggle with one's self and environment. She explains, "In our daily life we constantly use prostheses; our bodies, our eyes, our knowledge of the world is continuously corrected through various types of prostheses."¹³⁹ However, for Araya, these devices reflect a sense of 'lack' that is far more psychological than physical, although by wearing her sculptures - "luxurious instruments of torture"- elements of physical pain do enter into each performance.¹⁴⁰ Though she utilizes prostheses, her limbs remain intact, thus making the use of these devices all the more difficult,¹⁴¹ much like the handicapping labels attached to 'immigrants', which remain intact and fixed despite the absence of any physical disability. Correspondingly, Edward Said contends,

There is a popular but wholly mistaken assumption that being exiled is to be totally cut off, isolated, hopelessly separated from your place of origin. Would that surgically clean separation were true, because then at least you could have the consolation of knowing that what you have left behind is, in a sense, unthinkable and completely irrecoverable.¹⁴²

Like Araya's limbs to her body, there is no complete and final severing of ties --of identifications-- with Poland, Italy and Canada.

In her sculptural performances, Araya describes "a desire to use a language, but also a defeat, an assertion of the impossibility of competent communication in that language."¹⁴³

¹³⁹ Ujma, "Light Trauma," 28.

¹⁴⁰ Ujma, "Light Trauma," 29, 31.

¹⁴¹ Ujma, "Light Trauma," 29, 31.

¹⁴² Edward Said, *Representation of the Intellectual: the Reith Lectures* (Toronto: Random House of Canada Limited, 1994) 48.

¹⁴³ Ujma, "Light Trauma," 31.

Similarly, *Peripatetic Exercise/Device* (1998, fig.10) explores the process of language acquisition when complicated by various intersecting cultural identities, drawing from her personal narrative to express her migratory journey across and between borders, from Poland, to Italy and finally to Canada. The artist once again articulates her experiences using the metaphor of the 'Walk' to convey her engagement with the new culture and language. As a sculptural prosthetic, the *Peripatetic Device* exists as two cast-iron half-spheres onto which her footprints are moulded perhaps reflecting the two continents that have thus far provided the backdrop for her narrative. Araya places one foot at a time into each "iron shoe" and steadies herself in preparation for her violin performance, whereby she plays Vivaldi's *Concerto in A Minor*, a piece deeply rooted in her childhood memories of Poland.¹⁴⁴ The task is an exercise in balance, perseverance and determination much like immigration - a balancing act between the languages and cultures of various areas of the globe with which one identifies and has left their 'footprints'. An understandably difficult task, the concerto is continually interrupted as she loses her balance, nearly falling off her 'platform'. Unstable and unpredictable, the hemispheres wobble increasingly as her playing gains momentum, clanking together like the awkwardness of translation from one culture to another. The violin stands in for Araya voice, but her fragmented playing disrupts communication. Nevertheless, she perseveres through this painstaking process.

Her iron shoes make standing difficult, walking impossible, and her instability continually disrupts her bodily formation that creates a pyramid tracing the trajectory of

¹⁴⁴ Kluszczynski, Kinga Araya. *Grounded*, 11.

her migration. She holds the violin, evocative of her life in Poland - memories, song, language, all acquired through childhood. She tries to maintain this part of her identity, balancing it with her other cultural 'selves', but her equilibrium is set off kilter by other elements, memories, languages and experiences from her late adolescence and adulthood in Italy and Canada. The artist's prosthesis assures the delivery of an incoherent, unpredictable performance. She has not yet mastered this balancing act, but her perseverance suggests that she will. As Julia Kristeva suggests,

You improve your ability with another instrument, as one expressed oneself with algebra or the violin. You can become a virtuoso with this new device that moreover gives you a new body, just as artificial and sublimated - some would say sublime. You have a feeling that the new language is a reconstruction: new skin, new sex. But the illusion bursts when you hear, upon listening to a recording, for instance, that the melody of your voice comes back to you as a particular sound, out of nowhere, closer to the old spluttering than to today's code.¹⁴⁵

Kinga Araya's physicality expresses the internal struggle of the exilic state, which exceeds the parameters of language as a means for communication. As Iain Chambers argues, "Language is not primarily a means of communication; it is, above all a means of cultural construction in which our very selves and senses are constituted."¹⁴⁶ The poet Antoni Slonimski described the inadequacies of linguistic translation in capturing the fine nuances of culture. This was one of the greatest forms of alienation for Slonimski, whose identity rested largely on witticism. That his jokes were forever *lost in translation* proved reason enough for him to leave London in 1951 and return to his native Poland.¹⁴⁷

Slonimski's example suggests that migration demands a fragmentation of the self, in order

¹⁴⁵ Julia Kristeva, *Strangers to Ourselves*, trans. Leon S. Roudiez (New York: Columbia University Press, 1991) 15.

¹⁴⁶ Chambers, *Migrancy, Culture, Identity*, 22.

¹⁴⁷ Stanislaw Baranczak, "Tongue-Tied Eloquence: Notes on Language, Exile, and Writing," *Altogether Elsewhere: Writers on Exile*, ed. Marc Robinson (Winchester, MA: Faber & Faber Inc., 1994) 243.

to reinvent one's self anew. Yet, how does one reconcile these pieces of the self, which threaten to fracture off permanently, or as in Slonimski's and Araya's case, threaten to be subsumed by the weight of a foreign prosthesis? Trinh T. Minh-Ha underscores this conundrum contending that language is often taken for granted to the extent that one often fails to see the instability, mobility, and heterogeneity of language, which suggests, "[it] can only live on and renew itself by hybridizing shamelessly and changing its own rules as it migrates in time and space."¹⁴⁸ Language, like identity, is organic. It feeds off experience, and will burgeon or wither, depending on its surroundings. Nevertheless, as Chambers argues, "Our previous sense of knowledge, language and identity, our particular inheritance, cannot be simply rubbed out of the story."¹⁴⁹ Araya's linguistic migrations between Polish, Italian, English, and French, create pockets within the self, keeping on hand these aspects with which she identifies, collects and re-arranges in typical post-modern fashion.¹⁵⁰

In the beautifully moving autobiography *Lost in Translation - A Life in a New Language*, Eva Hoffman recounts her experiences with migration and displacement, and her struggle to relocate her identity after moving from Krakow to Vancouver. She articulates her feelings of displacement as she departs from her Edenic homeland to this alien space of exile. Different language and custom estrange her from her peers and her journey as an immigrant proves to be a mixture of isolation, loss and rage.¹⁵¹ Her narrative begins with

¹⁴⁸ Trinh T. Minh-Ha, "Other Than Myself/My Other Self," *Travellers' Tales: Narratives of Home and Displacement*, Eds. George Robertson et al (New York: Routledge, 1994) 14.

¹⁴⁹ Chambers, *Migrancy, Culture, Identity*, 24.

¹⁵⁰ 26 July 2004. During an interview with Araya, we discussed this notion of language and the hybrid identity, where the artist suggested the notion of various linguistic selves.

¹⁵¹ Hoffman, *Lost in Translation*, 203. Hoffman's reference to 'immigrant rage.'

childhood and the transition she encounters not only with adapting to the 'Canadian way of life', but to an unwelcomed adolescence that compounds her insecurity and lack of belonging in a world of hairspray and lipstick that resembled little of the freedom she recalled from her childhood in Poland. This process of acculturation, the creation of a new 'Canadian' shell for Hoffman, does little to ease her sense of loss, and instead she "[feels] less agile and less self-confident with every transformation."¹⁵² Her memoirs evoke images of an 'unhomely' alien body:

My shoulders stoop, I nod frantically to indicate my agreement with others, I smile sweetly at people to show I mean well, and my chest recedes inward so I don't take up too much space - mannerisms of a marginal, off-centered person who wants both to be taken in and to fend off the threatening others.¹⁵³

Hoffman's crisis with identity does not end with the onset of adulthood. Rather, she becomes more perplexed by notions of place and the means by which one lays claim to identity, as she matures and later moves to the United States. The negotiation of identity is vexing, and she struggles to "choose from identity options available all around," resembling her overwhelming experience when first inside a Canadian supermarket, having to choose one particular brand of toothpaste from an aisle that seemed to provide an endless supply of choices.¹⁵⁴ While Hoffman's narrative is at times undeniably coated with a sticky sense of nostalgia, to negate the legitimacy of her experiences on account of this would be to ignore an aspect of displacement reflective of the experience of migration; that is, the undeniable connection between place, human emotion, and

¹⁵² Hoffman, *Lost in Translation*, 109. "I can see in these women's eyes that I'm a somewhat pitiful specimen - pale, with thick eyebrows, and without any bounce in my hair, dressed in clothes that have nothing to do with the current fashion. And so they energetically set out to rectify these flaws...but I feel less agile and less self-confident with every transformation."

¹⁵³ Hoffman, *Lost in Translation*, 110.

¹⁵⁴ Hoffman, *Lost in Translation*, 160.

meaning.¹⁵⁵ Hoffman's writing provides an outlet through which she can relay her experiences of immigration; however, many immigrants experience harsh, 'unhomely' conditions with no such vehicle for expression.

The artist Krzysztof Wodiczko created a series of instruments designed to enable immigrants to reclaim their voices by communicating their feelings of estrangement, isolation and loneliness through a public recounting of their personal narratives. Within various urban spaces throughout North America and Europe immigrants have utilized Wodiczko's devices as a means of challenging stereotypes and debunking 'immigrant myths' that contribute to hostilities toward, or the alienation of foreigners within the new social context.¹⁵⁶ One such instrument, the *Alien Staff* (1992-93 fig.11), resembles a contemporary version of shepherd's rod wherein a small video monitor and loudspeaker are embedded within, and integral to the device's efficacy.¹⁵⁷ The immigrant/operator holds the *Alien Staff* upright with the monitor directed toward the public or a specific individual(s) who has stopped to investigate this peculiar 'urban shepherd.' Furthermore, the video screen provides a close-up view of the immigrant/operator, positioned at a length that meets the viewer's eye level. As a prosthetic of sorts, the staff functions to facilitate communication between immigrants and non-immigrants as a means of removing a stigmatizing label, and revealing an individual. Moreover, the

¹⁵⁵ Gillian Rose, "Place and Identity: A Sense of Place," *A Place in the World?*, ed. Doreen Massey (New York: Oxford University Press Inc., 1995) 88-89. Rose suggests that place is associated with feeling and belonging.

¹⁵⁶ Regarding immigrant myths, an example that comes to mind is the trite claim that immigrants live off tax payers' dollars, or take jobs from citizens or 'locals'.

¹⁵⁷ Krzysztof Wodiczko, *Critical Vehicles: Writings, Projects, Interviews* (Cambridge, Massachusetts: MIT Press, 1999) 104.

immigrant/operator becomes an ethical and legal advisor to other immigrants who are isolated and alone in their own struggles, as the staff also functions as a container for legal documents of all sorts. While the *Alien Staff* presents itself as a suturing device between immigrants and non-immigrants within multicultural contexts, there is a very melancholic and dismal aspect about this project that applies not only to multicultural societies, but perhaps to all societies in general. It is striking that it takes the addition of an inanimate object and a minor public spectacle in order to have one's voice heard, to be listened to, and to speak for oneself - as oneself - in official public space.

Wodiczko's work, like Araya's makes visible and audible, the struggles of migration and the exilic experience of displacement. Canadian multicultural policy fails to address these issues, and as a result contributes to the stigma often attached to foreigners - or 'visible minorities'- as inconveniences to society. However, when the 'other' is *allowed* to speak, or is finally listened to, the centre's desire to hear an 'authentic' voice often leads to reductive and essentialist notions of cultural identity.¹⁵⁸ Assimilation, acculturation and tokenism appear to be the bi-products of identity politics. As Sneja Gunew contends, "the whole notion of authenticity, of the authentic migrant experience, is one that comes to us constructed by the hegemonic voices," thereby suggesting that policies such as affirmative action do not adequately address existing racial, and cultural discrimination.¹⁵⁹ Rather than break down structural inequality, cultural stereotypes are exacerbated while providing a camouflage for liberal pluralist politics. Similarly,

¹⁵⁸ Ulrike Erichsen, "A 'True-True' Voice: The Problem of Authenticity," *Being/s in Transit. Travelling, Migration, Dislocation* (Atlanta, GA: Rodopi, 2000) 193-203.

¹⁵⁹ Gayatri Spivak, "Questions of Multi-culturalism," *The Post-Colonial Critic. Interviews, Strategies, Dialogues* (New York: Routledge, 1990) 60.

tokenism causes one to bear the burden of reductive representation, whereby the token individual comes to stand in and speak for all 'others' who are lumped into the same essentialist category of race and/or ethnicity.¹⁶⁰ It is a difficult task, Madan Sarup argues, for the migrant "who has crossed the border [and] seeks a place to make a 'new beginning' to start again, to make a better life."¹⁶¹ And establishing a sense of belonging proves challenging, as boundaries often function to separate those who belong to a place from those who do not.¹⁶² Different identities move in and out of spaces, migrating in-between cultures, defying the validity of barriers in maintaining stable notions of place, culture and identity. Fluidity and impermanence govern the formation of identity, yet difference is the means by which the process of othering ultimately determines on which side of the border one belongs. How does the experience of displacement affect one's sense of self in the on-going process of identity formation? As I mentioned in the previous chapter, there is a divide within Canada that suggests the presence of so-called authentic 'Canadian-Canadians' who fit unproblematically within the national mythology. Meanwhile, marginal spaces are left available to 'other-Canadians' who can be differentiated and excluded on the basis of racial, ethnic, cultural, linguistic, and religious difference. The 'impartiality' of this subcategory is demonstrated through the exclusion of not only those citizens who immigrated to Canada, but also any 'other-Canadians' who can be discriminated against on the basis of racial, ethnic or linguistic difference.

¹⁶⁰ Gayatri Spivak, "Explanation and Culture: Marginalia," *Out There: Marginalization and Contemporary Cultures* (Cambridge, Massachusetts: MIT Press, 1990) 380.

¹⁶¹ Sarup, "Home and Identity," 94.

¹⁶² Rose, *A Place in the World?*, 99.

Within Quebec, language creates the divide that defines me as 'other' in terms of Quebecois culture. Similarly, while in Austria language and my conspicuous accent identified me as a foreigner. However, in both circumstances, my whiteness concealed traces of my cultural otherness. Furthermore, with regard to my identity as 'Canadian,' I pass for what is considered 'Canadian-Canadian', thus avoiding the dreaded question I have heard directed so often toward my 'other-Canadian' friends: "But where do you really come from?"¹⁶³ Because my race is naturalized - an invisible whiteness against which all else is measured - the privilege of whiteness prevents me from fully comprehending race as a signifier of difference. At best, I can gain a better understanding though my gender - my position as a woman, which at times I wish could be invisible, turned male, or at least made void of any traces of sexuality. To recognize the other in ourselves would be (one would think) the means to becoming a more pluralistic and understanding society. However, as Julia Kristeva suggests, the realization of one's own "strangeness" is the point from which, out of fear, a separation begins and the foreigner is marked out through the process of othering.¹⁶⁴

Ken Lum: "Foreign"/"Nationals"

The 'foreigner'¹⁶⁵ engages in a process of continuous justification - explaining who they are, where they come from, and where they belong. Ken Lum's piece *There is no place*

¹⁶³ I believe the demographics of Canada determine the degree to which this question is asked. For example, growing up in Alberta, I was frequently asked where I came from; that is, my cultural/familial background, something I have not experienced in Quebec, leading me to believe that the hierarchy of otherness is organized differently.

¹⁶⁴ Kristeva, *Strangers to Ourselves*, 2-3.

¹⁶⁵ "Foreigner", particularly with reference to Ken Lum's *There is no place like home*, is used metaphorically and applied to anyone who is somehow marginalized. To feel like a foreigner is to feel out of place and not 'rightfully' belonging.

like home (2000 fig.12) enunciates the tension and struggle that results when the marginalized become far too visible and vocal for the centre; when the migrant pauses long enough to establish a sense of belonging to a place.¹⁶⁶ Like the artistic practices of Yoon and Araya, Lum's artistic repertoire thrives on the combination of various media and locations, both inside and outside of the conventional gallery setting. Official public spaces were selected to exhibit the billboard sized colour photographic installation *There is no place like home*. The work relied on the integration of photography, bright background colours and text, which varied linguistically according to location. In Vienna, Austria where it was first shown, the text appeared in English. Subsequent versions, like the one in Montreal, Canada, appeared only in the French equivalent, while the version shown in the nation's capital - Ottawa, Canada – was exhibited as an inter-textual mingling of both French and English.¹⁶⁷ Each phrase corresponds with a photograph of an individual, mouth slightly open, appearing as though in mid-sentence. According to Lum, the text operates on three levels:

First, it functions contrapuntally: it adds an auditory and textual dimension. Second, the text alters the face of the picture. Thus, the text functions both within the logic of picture and outside of it. Third, the text represents a form of address, showing that the portrait itself is a kind of address.¹⁶⁸

The first photograph is of a young white woman, who evokes the smiling image of a tourist on vacation as her accompanying text below reads in light blue letters against a fresh green background, "Wow, I really like it here. I don't think I ever want to go home!" The next image is of a woman roughly the same age; however, this woman is

¹⁶⁶ Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 2002) 138.

¹⁶⁷ Scott, *Ken Lum Works with Photography*, 12.

¹⁶⁸ Scott, *Ken Lum Works with Photography*, 23.

probably Muslim, as she wears what looks like a Hijab, or headscarf. Moreover, her face appears tired, sad, and drained of the excitement and energy we see in the previous photo. The accompanying caption is positioned above the image, yet the deep red textual background seems to almost exert an actual force on the woman, as she slumps down into the couch. Queasy green letters read, "I'm never made to feel at home here. I don't feel at home here." Next, an Asian man voices his anger and feelings of exclusion through bodily gesture and a textual counterpart that states, "I'm sick of your views about immigrants. This is our home too!" Despite an area of 'greyness' that exits for speculation about *whose views* the man refers to specifically, the final image in this work might lend an interpretation, as an angry white man poses with clenched fist and snarling lips, as his caption reads, "Go back to where you come from! Why don't you go home?" Positioned in between these two angry men are a young black girl, and a middle-aged woman. The young girl differs from the others in that her mouth remains closed in a sad and frustrated pout, appearing to think, rather than speak the words, "I don't want to go home Mommy. I don't want to go home." The middle-aged woman looks worn down, as though she had certainly seen better days. Above her, in black and white, the text reads, "You call this a home? This ain't no goddamn home."

The work problematizes the notion of official multiculturalism as Canada's 'solution' in creating a harmonious culturally and racially diverse society. *There is no place like home* disrupts this fantasy, or at least suggests that the lived reality of racial and ethnic minorities in Canada might have evaded the attention of the government's policy makers. Kitty Scott foregrounds the Realist tendencies in Lum's work, suggesting it functions to

reveal the actual lived realities of individuals rather than idealized ones.¹⁶⁹ Each individual/image is isolated by their individual positions - of race, gender, age, ethnicity, and financial status - but they are nonetheless related by the experience of displacement. The common denominator here has more to do with 'homelessness' than it does with the notion of 'home'. Edward Said has referred to the experience of displacement as a "median state" underscoring the paradoxical nature of cultural identity, as faced not only by exiles and émigrés, but by all individuals who are identified as *strangers* and *foreigners* within mainstream society.¹⁷⁰ This is certainly the case in Canada, when 'other-Canadians' are distinguished from 'Canadian-Canadians' on the basis of racial and ethnic differences, and subsequently relegated to a level of sub-citizenry, as is expressed in the images in Lum's work. This work was exhibited directly across from Parliament Hill, in Ottawa, suggesting further, a desire to create a public forum for discussion regarding Canadian multiculturalism.

Initially, *There is no place like home* was exhibited in 2000 on the wall of the Kunsthalle in Vienna, Austria, as part of the museum in progress. This was a particularly tense period in Austrian politics on account of the coalition of Joerg Haider's Freedom Party with the governing People's Party. Specifically situated in the midst of a traffic circle, Jeff Derksen describes *There is no place like home* as a series of "static images in a moving urban landscape."¹⁷¹ The notion of movement is key to interpreting Lum's work. For

¹⁶⁹ Scott, *Ken Lum Works with Photography*, 14.

¹⁷⁰ Edward Said, *Representations of the Intellectual: The Reith Lectures* (Toronto: Random House, 1994) 49.

¹⁷¹ Jeff Derksen, "Fixed City and Mobile World: Urban facts and Global Forces in Ken Lum's Art," *Ken Lum Works with Photography*, 38.

despite the first person textual component, each contrived image is dependent upon the viewer's perceptions of the identities and social positions of each individual photographed. Moreover, Lum sets up a comparative field, that forces the viewer to position her/himself in relation to this images. Thus, meaning - like identity - is always changing and in flux regardless of location, social constraints, or national politics that insist identity be perceived as consistent, stable, and easily categorized and positioned.

Displacement, as exhibited in both Araya's and Lum's work is an exilic state exacerbated through the exclusionary politics of the nation, which marginalizes some groups while privileging others on the basis of racial and ethnic difference. In both their works, the artists articulate a lack of autonomy characteristic of the exilic state. This isolation and alienation of individuals within Canada prevents them from 'belonging' to, or 'feeling at home' within the nation. According to Robinson, "If 'home' is not simply a shelter, then it is about micro tactics of be(long)ing – the ways in which we make space meaningful in moving."¹⁷² However, when one's mobility is restricted, as both artists have demonstrated through their work, place is bound to become more of a prison than a home.

¹⁷² Robinson, "Being Somewhere," 20.

CHAPTER THREE

‘HOMED’ IDENTITIES: THE POLITICS OF HOME IN AN ‘UNHOMELY’ NATION

What we have inherited – as culture, as history, as language, as tradition, as a sense of identity – is not destroyed but taken apart, opened up to questioning, rewriting and re-routing. The elements and relations of our identities can neither be put back together again in a new, more critically attuned whole, nor be abandoned and denied. The zone we now inhabit is full of gaps: an excess that is irreducible to a single centre, origin or point of view. In these intervals, and the punctuation of our lives, other stories, languages and identities can also be heard, encountered and experienced. Our sense of being, of identity and language, is experienced and extrapolated from movement: The ‘I’ does not pre-exist this movement and then go out into the world, the ‘I’ is constantly being formed and reformed in such movement in the world.¹⁷³

In the preceding quote, Iain Chambers posits a conception of identity born out of fluctuation, fluidity, and change. Yet despite this notion, and the increased globalization that contributes to such migratory modes of thinking and living, we continue to conceive a notion of ‘home’ that is singular and stable when in reality our lives and identities are not. The adages, ‘*There’s no place like home*’, ‘*Home is where the heart is*’, and associations with things that are ‘*home-made*’ indicate a nostalgic specificity of place, a core or centre of stability. This human need for coherence and order is understandable, while at the same time, it resembles an exercise akin to forcing a square peg in a round hole – it simply does not fit. Certainly this singular mode of thought alleviates a sense of cognitive dissonance for some, while becoming an unrelenting source of it for others in this current global climate characterized by increased migrations and accompanying considerations over cultural and racial identity and the constitution of ‘home’. For many individuals, there truly is no *place* like home, yet the pressure to define oneself in terms

¹⁷³ Iain Chambers, *Migrancy, Culture, Identity*, 24.

of where one lives, or one's place of origin persists. Historically, Canada has provided a stable home for some, while creating veritable prisons for others, one example being the internment of Canadians of Japanese descent during World War II. I have not yet decided whether I think Canada's policy makers have become more 'civilized' in their bureaucratic handling of migration, or if they have simply become more practiced in obscuring their discriminatory biases towards certain racial and ethnic groups within Canada. However recent initiatives proposed by Canada's Immigration Minister, Judy Sgro, proposing to crack down on religious institutions that 'harbour' refugees and asylum seekers transparently reveals the government's urgent need to position 'foreigners' at a manageable distance.¹⁷⁴ Judging by this account, maintaining a coherent national identity requires drastic measures.

Psychologically, perhaps as individuals we imagine a solid, unfragmented identity, held together through a connection to place - our childhood homes, the cities we live, and the nations to which our citizenship belongs. As Chambers suggests, "It is this knot, the interminable tying together of the stories across the 'resistance to identity at the very heart of psychic life', that holds us together."¹⁷⁵ Thus far, I have examined the means through which nationalism provides a 'home' for individuals and groups, permitting they fit unproblematically and unthreateningly within the national mould. In this chapter, I will

¹⁷⁴ See for example, *The Globe and Mail*, Monday July 26, 2004 A4.

¹⁷⁵ Iain Chambers, *Migrancy, Culture, Identity*, 25-26. So that the reader does not misconstrue Chambers' intended meaning, he suggests further: "Still, I would suggest, we are now beginning to learn to act in the subjunctive mode, 'as if we had' a full identity, while recognizing that such a fullness is a fiction, an inevitable failure. It is this recognition that permits us to acknowledge the limits of our selves, and with it the possibility of dialoguing across the subsequent differences – the boundary, or horizon, from which, as Heidegger points out, things unfold: both towards and away from us." Therefore, I do not argue against the author's perspective, but rather against the usefulness of maintaining a singular conception of identity.

explore the notions of identity and home, positing an alternative framework to those dependent upon stable conceptualizations of self and place. I suggest that 'home' be reconsidered in terms of a sense within the self, rather than through rigid spatial definitions reliant on specific physical and geographical representations of one's 'origins'. That is, I argue for a departure from 'thinking-home' in terms of house, city, or country. To define is "To determine the boundary or spatial extent of; to settle the limits of."¹⁷⁶ I aim to problematize definitions of 'identity' that presume a sealed off and contained notion of the 'self', while consequently underscoring the security/confinement dialectic that results from such stable and singular notions of identity. For, as Catherine Robinson contends,

In order to question the ways in which researchers, governments and communities come to represent 'home' and 'homelessness', there is a need to question both an individual physical and mental bracing against the other and the assuredness of self or place that we might seek to protect or uphold by differentiating and defining 'home' and 'homelessness' in particular ways.¹⁷⁷

My objective is to demonstrate identity as a fluid, ambiguous construct through both artistic and theoretical analyses in order to contextualize a sense of being 'at-home' in an alternative framework, within a position of liminality. Furthermore, I will utilize theories of migration to contribute, in both a literal and metaphorical manner, to the creation of alternative concepts surrounding the processes of identity formation as a veritable diffusion within and between spaces, both external and internal to the self. Jin-me Yoon and Kinga Araya explore notions of home and identity, hybridity and migration as an

¹⁷⁶ OED, "Definition of 'to define' 2a," *Oxford English Dictionary* (<http://dictionary.oed.com>, date accessed: 14 August 2004).

¹⁷⁷ Catherine Robinson, "Being Somewhere," *Journal Space and Culture*, Eds Ron Shields, Joost van Loon and Greg Elmer (Ottawa: Carleton University, 11/12 2001) 12.

oscillation between spaces.¹⁷⁸ By exploring Jin-me Yoon's installation *Between Departure and Arrival* (1996-97, fig.13), and Kinga Araya's unofficially titled performance piece, *House for Sale* (2004), I will underscore elements of hybridity that defy singular definitions of identity while concurrently allowing the emergence of divergent conceptualizations of 'home' that depart from traditional notions that remain problematically rooted in and to place.

Provisional Homes: Rethinking Home "Away" from Place

Madan Sarup queries: "It is usually assumed that a sense of place of belonging gives a person stability. But what makes a place a home?"¹⁷⁹ Perhaps this question needs to be expanded upon further by asking, "What makes a home a place?" That is, is it really necessary to conceive of home in terms of place? As Ulf Hannerz contends, both literally and figuratively, "Home is a bit of a prison," thus implying the need for some individuals to break free from place in order to seek out other opportunities and avenues.¹⁸⁰ A literal aspect of his statement relates, in part, to Nelson Mandela's final period of imprisonment at the Victor Verster prison compound.¹⁸¹ Paradoxically, although Mandela remained confined to this place for over a year, the comfortable cottage that became his 'home' afforded him simple freedoms that were previously denied during

¹⁷⁸ Mike Featherstone, *Spaces of Culture: City-Nation-World*, Eds. Mike Featherstone and Scott Lash (London: Sage Publications, 1999) 10. In accordance with my previous usage of the term hybridity, follow Featherstone and Lashes definition: "Hybridity points to the situation of being neither inside nor outside a culture, but in a third space on the borderline, where one is inside and outside at the same time."

¹⁷⁹ Sarup, "Home and Identity," 94.

¹⁸⁰ Ulf Hannerz, "Where We Are and Who We Want to Be," *The Post-National Self: Belonging and Identity*, Eds. Ulf Hannerz and Mette Hjort (Minneapolis: University of Minnesota Press) 220.

¹⁸¹ Ulf Hannerz, "Where We Are and Who We Want to Be," 216.

his years of hardship on Robben Island.¹⁸² Here, Mandela was able to explore his senses. He could enjoy the warm sun on his skin, decide what and when to eat, swim and walk when he pleased, and most importantly, he could uphold personal and social interconnections with his friends and family. What Mandela's experience at Victor Verster suggests, on a slightly more metaphorical level, is the precarious nature of home. For some individuals 'home' can become a prison, whereas for others, (as in Mandela's case) prison can become a 'home'.

We have come to model our homes, Erin Manning suggests, after the exclusionary politics of the nation. Manning argues, "We must therefore develop an awareness that, as we mortgage our lives, and construct fences and walls, install security systems and guard dogs, we are offering unwavering support to a vocabulary that is at the heart of the imaginary of the nation."¹⁸³ Furthermore, this offer of security and protection betrays the citizen's right to exist as a fully autonomous being, as it implies dependence or at least a reliance on other forces, suggesting that we are all, to a certain degree, well versed in the language of 'unhomeliness' in the quest for belonging. Significantly, the loss of one's mobility, the relinquishing of freedom to develop a sense of belonging, the inability to create and maintain social interconnections and community are all 'unhomely' experiences. Perhaps those who take these liberties for granted do not feel compelled to re-think the possibility of 'home' as anything other than a place. However, when such freedoms are not enjoyed easily the ability to relocate and transport this sense of 'home' often involves challenging the status quo, especially if as Catherine Robinson contends,

¹⁸² Ibid., 217.

¹⁸³ Manning, "Preface," *Ephemeral Territories*, xvi.

“It is these ‘homeplaces’ which order my vision where ever I go. It is these homeplaces, that ironically allow any of us to leave... a base that we might jump from, knowing return is always possible and always at some point, desired.”¹⁸⁴

This 'ordering of vision' must be challenged as a means of discovering other possible ways of seeing, and other possible ways of living. An unrelenting search, or longing for 'home' *as place* is propelled, perhaps by a longing for freedom and/or a desire for autonomy. What is required, instead, is a reconsideration of 'home' as a construct that compliments rather than contradicts the migratory process of identity. However, in returning to Robinson's definition of 'homeplaces', by adding the plural suffix of 'place' to home she acknowledges the connection between home and place, although there are undoubtedly traces of nostalgia and stasis embedded within her notion of the 'homeplace'. Deceptively, memory often freezes time, compressing and compiling events and experiences to form a cohesive and comprehensible package. Therefore, in response to the possibility of a 'return', 'home' is not so much a *place* that one returns to, as it is an *idea(s)*. A person's ideas about home can be transported and reproduced to mimic various patterns of 'home', whether this includes warm apple pie, or a repetition of relationships steeped in abuse. Said ideas can also be *changed* and *transformed*. Home is carried within the self. It is what we know and what we can identify with. Like identity, it is a continuous process of experience that depends less on the acquisition of a mortgage than it does, as bell hooks contends, on “ever changing perspectives, [and] a place where one discovers new ways of seeing reality, frontiers of difference.”¹⁸⁵ Visual art, as I have

¹⁸⁴ Robinson, "Being Somewhere", 8.

¹⁸⁵ Ibid., 9. Robinson cites Bell Hooks in Wardhaugh, 1999: 92.

previously mentioned, contributes greatly to this ordering of 'vision' and 'knowledge'. Rather than contributing to the dominant discourses on home, the artists in this thesis instead challenge these hegemonic practices.

Jin-me Yoon: Suspended Migrations

In her multimedia installation, *Between Departure and Arrival* (1996-97, fig.), Jin-me Yoon explores the notion of the 'third space' as a transitory state experienced during migration.¹⁸⁶ However, while Yoon utilizes media invoking literal and physical states of migration between departure and arrival, there is an insistence to adopt a more metaphorical definition of migration. The suspended 'in-between' state of cultural hybridity bridges the gap isolating culture. It is an identification with culture, yet does not require a commitment of belonging exclusively to one particular cultural identity. Yoon's installation is a fusion of the identifications that embody her life, expressed not only by her specific choice in content, but also through the diverse assemblage of materials used to construct this piece which includes three clocks, a video projection and monitor, speakers and a photographic Mylar scroll. As Madan Sarup contends, "the concept of home seems to be tied in some way with the notion of identity - the story we tell of ourselves and which is also the story others tell of us. But identities are not free floating, they are limited by borders and boundaries."¹⁸⁷ Ultimately, within Canada's multicultural context, these borders and boundaries are often derivative of a national

¹⁸⁶ Koh, "Jin-me Yoon," 182.

¹⁸⁷ Madan Sarup, "Home and Identity," 95

narrative that supports essentialist notions of race and ethnicity in relation to Canadian-ness. Therefore, in Yoon's installation, past and present fuse to create an interstitial time frame while the audio-visual component murmurs and flickers, creating the impression that the viewer is hovering in an undetermined in-between space. The work evokes varying degrees of both isolation and irresolute openness, conveying an ambiguous state of containedness and freedom; of being somewhere and nowhere all at once.

Within the contained space of the gallery, the viewer is initially confronted with three clocks "displaying the current time in Seoul, Korea, Vancouver, Canada, and the site of the installation, measuring intangible emotional distances,"¹⁸⁸ all of which create a web of interconnections to the artist. On account of Yoon's emigration occurring early on in her childhood, the majority of her life experience has occurred thus far in Canada's west coast. One could speculate the artist has forged strong identifications with this region, and has chosen to materialize this time-space by including the clock labelled Vancouver, Yoon's current place of residence.¹⁸⁹ The third clock operates in the immediate present - the here and now - and signifies not only Yoon's identification with herself as an artist, but also signifies a creative space that continues to (re)emerge anew. Her work foregrounds the migrant experience; neither departing nor arriving fully, but rather remaining somewhere in-between.¹⁹⁰ Each passing second of time indicates a reinvention of space and identity, regardless of how seemingly insignificant or imperceptible. The life within the space of the gallery - the life within this immediate present is in continual

¹⁸⁸ Koh. "Jin-me Yoon," 182. The reason I cite such an insignificant detail is because of the incongruity I have encountered in descriptions I have read and the images I have found.

¹⁸⁹ Gagnon, "Other Conundrums," 69.

¹⁹⁰ Erin Manning, *Ephemeral Territories*, 25.

motion, flux and change, even if one is not always cognizant of this fact. Moreover, the immediate present is never a vacuous, pure space, but rather a time-space continuum constantly affected by intersecting cultures and identities. Judy Radul posits an interpretation suggesting that the different standards according to which the clocks are set are reflective of the incongruous standards allocated to individuals, regarding citizenship and national identity.¹⁹¹ Radul's analysis provides a broad spectrum of theoretical speculation that becomes all the more prevalent as the viewer makes his/her way into the adjacent room.

Upon entering this adjunct of the installation the viewer's attention is drawn to the far wall, which is filled with video-projected clouds filmed from the window of a plane, thus evoking the sensation that one is suspended in abstract time and space – between departure and arrival. In front of this abyss of cloud and sky hangs a Mylar scroll with a transposed image of a woman's head, her hair parted in the traditional manner and style worn by Korean women. Behind this scroll, or perhaps I should say *concealed behind*, is a monitor embedded within the wall, playing a nine minute film loop composed of archival film footage from Thomas Edison's 1898 'Train Ride Through Kicking Horse Pass,' intersperse with clips from a 1950's newsreel and recent video scenes of taxi rides throughout Vancouver and Seoul.¹⁹² Through the integration of audio-video media, continuously juxtaposed layers unfold. The artist's choice in working with both film footage and video excerpts provides a contrast between the traditional and the

¹⁹¹ Judy Radul, "At The Station," *Jin-me Yoon: between Departure and Arrival* (Vancouver: Western Front, 1998) 14.

¹⁹² Radul, "At The Station," 19.

contemporary, whereby the former demands a greater degree of consideration and choice in determining the recording of scenes, while the latter permits a more haphazard and spontaneous filming practice.¹⁹³ Moreover, the generic city-scenes counter the specificity of the historical footage, while train rides and taxi rides suggest through the metaphor of travel and mobility, alternative means of crossing boundaries and borderlines in the process of constructing narratives, identities and histories.¹⁹⁴

Edison's film depicts episodes from the darker underbelly of Canadian history. That such narratives evade mainstream acknowledgement is increasingly apparent upon realizing that Yoon unearthed this relic from the British Columbia provincial archives.¹⁹⁵ The film shows Asian immigrants in Canada, working alongside the railway, jumping to the sides of the track to escape the approaching train. Make shift beds and a camp fires trace out a history of exploitation and discrimination as the film loop continues its cycle, surveying elements and events within Canada's history including Chinese Head tax documents and "Chinese labourers and Japanese-Canadian WWII internees in transit" – those 'internal enemies' for whom the rights of citizenship did not exist.¹⁹⁶ The film footage that includes scenes from Japanese internment camps unveils the false promise of citizenship; the prejudicial offering of protection and security to some but not to 'others'. Racial prejudice resulted in relinquishing the protections of citizenship, which Radul contends was perceived by the government as "a potential breaching of Canadian boundaries by

¹⁹³ Radul, 20.

¹⁹⁴ Ibid., 20. Also see Gagnon, "Other Conundrums," 65.

¹⁹⁵ Gagnon, "Other Conundrums," 65.

¹⁹⁶ Radul, "At The Station," 15.

those of Japanese descent."¹⁹⁷ Therefore, the construction of the camps/internal borders was deemed an *appropriate* and *necessary means* of containing these Canadians within their own country. 'History' is further complicated as one continues to watch the film's depiction of Canadian troops awaiting their 'duty' in the Korean war subsequently contrasted against scenes of Korean citizens fleeing their homes.¹⁹⁸ Both the troops and the Korean citizens experience a migratory state characterized by uncertainty and identities in flux. Furthermore, the images of the Canadian troops in Asia are culturally inverted as the film loops back to the scenes of Asian indentured workers in Canada.

Yoon effectively establishes an oscillation of juxtaposed images, whereby the viewer becomes situated 'in-between', left to process this ambivalent compilation of events, images, and histories, which problematize singular and stable conceptions of home and identity. The viewer inhabits the space of a traveller en route to no place in particular, looking out the window, observing the complex terrain; a broken up landscape, fragmented and reconstituted as "a present written by the past."¹⁹⁹ As such, the film loop provides a portal into the contingencies of histories, foregrounding the divergent perspectives and the degree to which these narratives determine a standard, which comes to define the parameters of 'home' within the nation. That is, whether one's belonging is unconditional, or based on a series of fluctuating conditions and terms. On the opposite side of the installation, speakers are embedded into the wall, projecting softly spoken Korean phrases that consequently situate the viewer within liminal space -- a crevasse

¹⁹⁷ Ibid., 18.

¹⁹⁸ Ibid., 15.

¹⁹⁹ Ibid., 19.

that separates the auditory from the visual.²⁰⁰ Yoon's installation opens up a space that allows the viewer to explore various avenues of interpretation, which bridge this gap as migration is witnessed across boundaries and borders. For, as Judy Radul contends, a border acts "as both a progenitor and a limiter of identity."²⁰¹ Therefore, paradoxically, boundaries can be a source of creative empowerment, while simultaneously containing the self within 'unhomely' parameters. For despite the limitations posed by the margin, there also exists a potential for opening up spaces where the narratives of the self can be written, and rewritten.

As is implied with the idea of crossing borders, movement is integral to Yoon's works. The moving video images effectively echo the notion of a continuous process of identity formation through change, which Yoon suggests is also reinforced by the projected clouds.²⁰² Such ambivalent crossings are exemplified in Radul's interpretation that, "[the] historical reality of bodies which actualize national, racial, gender, and class boundaries by 'crossing' acts as a gravitational force which pulls at Yoon's free-floating subject."²⁰³ On one level, the weighty force of a history of discrimination anchors the object into position, imposing onto the individual an identity that places her or him within the national grid. However, such narrative constructions - whether of the self or nation - are precisely what Yoon problematizes in *Between Departure and Arrival*. She evades such isolated positionings, and creates a series of identifications with her past and present, drawing from both Korean and Canadian culture, the baggage of history and the

²⁰⁰ Gagnon, "Other Conundrums," 69.

²⁰¹ Radul, "At the Station," 17.

²⁰² Gagnon, "Other Conundrums," 68.

²⁰³ Radul, "At the Station," 18.

ramifications these have on her various positions as a woman, an artist, and a 'visible minority.' All of these identifications demonstrate the plural and hybrid nature of identity. As Featherstone and Lash contend, "Hybridity points to the situation of being neither inside nor outside a culture, but in a third space on the borderline, where one is inside and outside at the same time."²⁰⁴ It is a constant migration that thrives on even the most unobtrusive moments of flux. Like the clocks in the gallery, each second that passes merges the "intangible emotional distances,"²⁰⁵ in order to sustain the necessary regeneration and (re)growth from which identity develops. Consequently, this hybrid notion of identity operates concurrently to deconstruct the oppositions and assumptions linked to problematic notions of 'home,' and its relationship to nationalism and citizenship, weaving together past and present in an evocation of alternating states of consciousness through the use of audio-video media.²⁰⁶ Yoon's video images connote continual processes of motion and change-- a conception reinforced further, Radul suggests, by the work's title, whereby, "movement, not arrival, is the governing principle."²⁰⁷ Furthermore, the recurrent motif of the Korean woman's hair not only contributes aesthetically to this piece, but also underscores the very nature of the 'multicultural' identity. The hair is a signifier of hybridity and ambivalence.²⁰⁸ Yoon's departure from Korea and arrival in Canada places her somewhere in-between, along the border zones that Lavie and Swedenburg perceive as "phenomena that blow up --both

²⁰⁴ Featherstone, *Spaces of Culture*, 10.

²⁰⁵ Koh, "Jin-me Yoon," 182.

²⁰⁶ Radul, "At The Station," 13.

²⁰⁷ Ibid., 13.

²⁰⁸ Kobena Mercer, "Black Hair/Style Politics," *Out There: Marginalization and Contemporary Cultures*, Eds. Russell Ferguson, Martha Gever, Trinh T. Minh-Ha, and Cornel West (Cambridge, Massachusetts: MIT Press, 1990). See Mercer's article, which outlines the historical significance of hair as a biological marker used for racial identification.

enlarge and explode ---the hyphen: Arab-Jew, African- American"²⁰⁹ and in Yoon's case, Korean-Canadian. This "third time space" is a position that is at once creative, ambiguous, and ambivalent; a threshold between the past and present, signifying an oscillation -- a pushing toward, and a pulling away from, cultural identity. In Yoon's installation, the clouds allow one to drift away, free and weightless. But the hair, the roots, the tradition (familial and/or cultural) pulls one back. Thus, as Catherine Robinson suggests, "family is part of the pull of the landscape which brings us back."²¹⁰

The oppositions and juxtapositions in Yoon's work characterize the ambivalent state of cultural, ethnic, and racial hybridity. To alleviate this tension by imagining a coherent sense of place (for example, neighbourhood, city or nation) - a locality where one envisions identity taking root - is a comforting strategy. Yet it is one, I believe, largely supported by nostalgic and fixed notions of identity that offer very little room for expansion and change within the human psyche. Nonetheless, one can hardly deny the tendency, the emotional desire and urge, to feel a sense of rootedness to place.

Paradoxically, it is this desire that most often results in the crises of identity experienced in the search for home and belonging. The correlation between 'place' and 'home' has its roots, according to Yi-Fu Tuan, in the notion of stasis. He suggests that if "we think of space as that which allows movement, then place is pause; each pause in movement makes it possible for location to be transformed into place."²¹¹ How long, then, must one

²⁰⁹ Smadar and Swedenburg, "Introduction: Displacement, Diaspora, and Geographies of Identity," 16.

²¹⁰ Robinson "Being Somewhere," 7.

²¹¹ Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 2002) 6.

“pause [to make] it possible for a locality to become a centre of felt value”?²¹² Is it not possible for notions of identity and place to be conceived in accordance with the continual flux, movement, and migration that more aptly describes the current global environment? The migrations within locations and between places result in the predicament of deterritorialization, whereby as Trinh T. Minh-Ha contends, “it is both I and It that travel; the home is here, there, wherever one is led to in one’s movement.”²¹³

Kinga Araya: Mobile Homes

Kinga Araya's performance, *House for Sale* (Unofficial title, 2004, fig. 14), challenges stable concepts of 'home' along side stereotypes associated with immigrants. The piece is, in part, an exercise in transformation, as each exhibition performance changes and morphs, incorporating a variety of elements ranging from Araya sitting on a chair eating ice and garlic, to the artist walking through the exhibition space, dragging along her 'domestic pet' - a white plastic rat on a string-leash.²¹⁴ Meanwhile an audio-video recording of the artist reading a letter from a fellow exiled artist, Guia Rigvava, projects on a background wall, while simultaneously slides of Araya's artistic projects and explorations into exile overlap her image. Rigvava's letter (Appendix 1) is read by Araya in both English and Italian, and describes Rigvava's views on deterritorialization, being an exiled artist from Georgia living in Germany.

²¹² Ibid., 138.

²¹³ Minh-Ha, "My Other Self/Other Than My Self," 13.

²¹⁴ The performance took place in June 2004, once in Sardinia (Italy), and twice in Rome (Italy).

In one particular performance of *House for Sale*, Araya appears nude from the waist up 'wearing' only a commercial sign, 'House for Sale' attached to her front accompanied by an 'Exit' sign fixed to her back. A small light, concealed behind the sign, illuminates the artist's face in the darkened outdoor performance space, enhancing her presence and naked vulnerability. The only piece of clothing she wears is a tattered skirt -- symbolic and evocative of family memories, times of hardship and migration. It belonged to her grandmother who fled to Lithuania to escape religious persecution from Russia. Shortly thereafter, though not by choice, Araya's grandmother and mother migrated to Poland.²¹⁵ Leaving behind significant monetary and sentimental possessions, this item of clothing was one of the few material traces of 'home' Araya's grandmother brought with her to Poland. This skirt is of incredible symbolic value to Araya, not only because of its connection to her grandmother, but also because it was among the few items she herself possessed at the time of her first migration from Poland to Italy. In a sense, the skirt signifies an inherited tradition of nomadism - a 'rootedness' in migration passed down across lines of family and culture.

During this performance, the artist prepares to eat an onion, peeling away its first layers. Every action performed creates an increasingly complex, multi-layered matrix of meaning. The audio-video recording and the projected slides provide a context for Araya's performance, as she walks around the exhibition space, rat in tow symbolically evoking associations with Canada and Poland as a bright red bow contrasts against the rodent's plastic white body, resembling a culturally hybrid, red and white, Polish-

²¹⁵ Personal interview, Montreal, 6 August 2004. Also in *Hybris*. Kinga Araya, though not as detailed.

Canadian mascot. Araya's bareness provides a contrast to the image of 'home' as a cherished container that houses not only our selves but also our beloved possessions. As a means of personalizing space to signify our attachment and belonging, we embellish our homes, using specifically chosen materials to speak for our characters; things with which we identify. Madan Sarup underscores this point in contending, "Many homes become private museums as if to guard against the rapid changes that one cannot control."²¹⁶ Yet, the artist's 'house' - her body - contains few embellishments save for her signage, skirt, and very unorthodox pet - an unwanted household pest, which is nevertheless cared for and outfitted with the pretty red ribbon. In between bites of onion, Araya mingles among the inhabitants of the exhibition space. She approaches individuals, entering their personal space, inviting physical contact, while simultaneously measuring the distance and comfort level between herself and the viewer. At times she approaches in silence. Sometimes she softly repeats the title from one of Rigvava's works: "I am a measure of your intelligence." The responses vary. Some welcome Araya's engagement by receiving a kiss, while others simply watch with amusement as the events unfold. For some, Araya's performance is disconcerting, and they back away in discomfort to avoid breathing in the pungent reminder of the artist's snack.

While there are undeniable elements of the absurd, nonsensical and humorous in *House for Sale*, the artist nevertheless underscores important issues pertaining to migration, deterritorialization and 'home', while provoking and poking fun at hackneyed stereotypes surrounding 'the immigrant'. Araya presents herself, on one level, as an intrusion to a

²¹⁶ Sarup, "Home and Identity," 94.

stable community. She introduces her awkward, unconventional habits to this art-going Rome audience, presenting her self as an interruption to the status quo - a smelly, uncivilized, onion-eating, rat-keeping misfit. Stranger. Immigrant. The performance echoes Ulf Hannerz's notion of 'homeness deficit' whereby a sense of lack is felt when one no longer experiences the traits or qualities they have come to associate with their idea of 'home'.²¹⁷ According to this theory, such 'unhomeliness' operates on various levels; for example, the changing shape of one's neighbourhood may result in the 'homed' suddenly feeling 'homeless'. That is, the community becomes unrecognizable as new inhabitants move in, 'taking over' and bringing with them their own ideas of what constitutes a 'home'. For both newcomers and 'locals' "there may be strange noises, sights, tastes, and smells," which vary in the degree to which they are embraced or rejected, welcomed or contested, a site of community or a site of conflict.²¹⁸ As a 'newcomer' entering this community, Araya moves into the viewer's space and assesses her reception. Does she threaten her audience? Make them uncomfortable? Offend, disgust, or repulse them with her bad breath and repugnant pet?

The performance *House for Sale* is, in part, an experiment in the art of 'migration'. Araya attempts to become a house unto herself. While she can create a 'home' within the self, there are, nonetheless, other factors upon which she must depend – legislation, citizenship, and bureaucratic red tape of all sorts. She is unable, though she tries, to exist as a wholly autonomous subject.²¹⁹ During a recent interview with the artist, she

²¹⁷ Hannez, "Where We Are?" 222-223.

²¹⁸ Ibid., 222-223.

²¹⁹ Personal interview, Montreal, 6 August 2004. Discussion about the autonomy of the self.

described her increasing awareness of this fact. With every migration she has realized that there are always forces over which one has little or no control. The very fact that *House for Sale* was performed in Rome is testimony to this. The difficulties the artist encounters in trying to show her works in Canada echoes the “space-bound action” Madan Sarup refers to as that which is limiting to the agent, defying one’s existence as a wholly autonomous being. Such action differs from Sarup’s corresponding notion of “space-based action”; actions which one can still move on from.²²⁰ Such boundaries indicate to the artist (not very subtly at times) that in some respects she does not ‘belong’ in Canada.²²¹ Her most ‘homely’ space, she contends, is created during travel, at moments in transit, in changing time zones, at airports, train stations, and transitional geographies. As she transports her ‘home’ through the performance space she invites people into her unusual habitat, until finally the performance concludes with the artist finding a place to sit, on a set of stairs leading nowhere.

Araya has referred to her work as a celebration of nonsense, or her attempt at trying to make sense out of nonsense.²²² Perhaps ‘nonsense’ is actually underrated in terms of providing an alternative means of ordering our national policies, and structuring our ‘homes’ and identities. Internationally, other artists are similarly challenging this ‘order’. For example, the artist Rirkrit Tiravanija explores in his artistic practices the parameters of community and home by blurring the definitions of place. His art projects such as *Untitled, (free)* (1992 fig.15) often involve an inversion of the exhibition location, by

²²⁰ Sarup, “Home and Identity,” 95.

²²¹ Personal interview, Montreal, 6 August 2004.

²²² Ibid.

creating a communal area within the gallery space where the artist creates a gathering space, for cooking, eating, and talking.²²³ As Tiravanija demonstrates, these comfortable 'homely' feelings can be re-established and recreated through one defining ingredient: inclusion. The need to categorize, contain and neatly package ourselves is perhaps the greatest boundary to be traversed. According to Robinson,

the inability to classify, name, codify lends itself to a violent panic through which ambiguity and liminality are named as difference...this violence is taken up in the need to brace ourselves against that which threatens precarious borders of imagined identity...²²⁴

Both Jin-me Yoon and Kinga Araya utilize their art to contribute to the untangling of these problematic discourses within Canada, which aim to protect through confinement, and include by excluding in defining the parameters of 'home' within the nation. To enable our identities to flourish as "a process of becoming not being"²²⁵ the 'homes' that we create for ourselves must be addressed, questioned and redressed so as not to mimic and contribute to the nations politics of exclusion.²²⁶

²²³ Nemiroff, *Crossings*, 27.

²²⁴ Robinson, "Being Somewhere," 12. It should be noted that Robinson's article specifically addresses issues of homelessness in the context of the 'homeless' and economically disadvantaged. However, her work demonstrates the need to classify, and manage any group within society, that is considered for one reason or another, problematic.

²²⁵ Stuart Hall, "Who Needs Identity?" 4.

²²⁶ Erin Manning, *Ephemeral Territories*, 45. In her analysis of the film *Fugitive Pieces* Erin Manning contends, "In a refusal to become complacent ... Jacob understands that he is accommodated only insofar as he remains homeless – that is, housed outside the realm of the violent discourse of state sovereignty."

CONCLUSION

Within this thesis I have attempted to debunk the mythology surrounding Canada's multicultural policy, suggesting a need to examine further the institutional, bureaucratic and systematic practices that sustain the societal division between the centre and the periphery. As such, I have described the means by which the discipline of art history critically approaches issues of race and ethnicity in order to foster an open and democratic discourse regarding multiculturalism. Although my research focus surrounds Canadian contemporary art history, an interdisciplinary approach proved a successful strategy for interpreting such inherently political art works. As a means of problematizing Canada's national narrative, Jin-me Yoon, Kinga Araya and Ken Lum utilized their work to posit alternative histories and discursive strategies that upset the balanced picture of Canadian multiculturalism. However, in concluding this project, I will review the key issues surrounding multiculturalism, displacement and home, the means by which the dominant discourse maintains a system of inequality, and the manner in which artistic production contributes toward the nation's social well being.

Throughout this thesis, I have underscored the tendency for policy to conceal rather than remedy the divide between the centre and the periphery in Canadian society. And while I can attempt to live my own life in a more democratic manner, scepticism finds its way into my thoughts as I wonder if a day will arrive when people will be allowed to cross borders as freely as money and technology; a day when human beings matter more than commerce. Canadian multicultural politics are a manifestation of the hegemonic discursive practices underlying the nation's socio-political structures. As I underwent an

historical mapping of the construction and perpetuation of Canada's national narrative in chapter one, I found beneath the multicultural mosaic the remnants of colonization, layer upon layer cemented together to create the bureaucratic policy that infiltrates and influences the lives of Canadians daily. By introducing the works of Kinga Araya and Jinme Yoon, whose artistic practices enunciate this problematic, I explored the evolution of the nation as an "imagined community" -- a community that these artists criticize for operating within a politics of exclusion. For example, in *Souvenirs of the Self and Group of Sixty-Seven*, Yoon underscores the erasure and mis-representation of 'other' Canadians by exploring the notion of national identity, specifically questioning the manner in which Canadian-ness is equated with whiteness. Yoon's works address the means by which physical markers of difference impinge on one's 'authenticity' as a Canadian citizen.

As a child in school, I learned about a Canada discovered and built out of the "imagined community" founded by the French and the English, and subsequently settled by a population of supposedly white Euro-Canadian immigrants. There was never any significant mention of First Nations and 'racial minorities' within Canada's nation-building phase. Moreover, I can hardly recall seeing any pictures in my history books of anyone who was not white, save for a gratuitous sketch of an Aboriginal chief perhaps, meant to demonstrate Canada's benevolence toward an entire culture that was in effect wiped out. I was taught that Canadians were not like the Americans. We did not have slaves. We did not kill off the Native population. We were *benevolent* in our *colonization*. I can only hope changes have occurred since in the curriculum, providing at least some sign that this society is willing to accept a legacy that includes slavery, the cultural

genocide of Native populations, and the deployment of internment camps for suspect 'other'-Canadians.

By acknowledging these events in Canada's past, we can begin to unpack our current policies that extend from the national narrative. For example, Kinga Araya's performance *De Gustibus Non Disputandum Est/There is No Dispute About Taste*, underscores the bureaucratization of the national narrative through Canada's immigration policy. In her work, she demonstrates the deployment of this policy (through the fabric assemblage of government letters) as a means of containing and locating the immigrant within the national grid. The claim of 'tolerance' purported by official multicultural policy reveals itself as exercise of power, operating discursively to create a racially and ethnically harmonious façade for the unequal power relations that sustain intolerance in the first place. We do not have to perpetuate this politic of exclusion. However, herein lies the conundrum: if nationalism is based on a politic that creates 'ours' and 'theirs', and separates 'us' from 'them', can a nation survive without a sense of nationalism?

Nationalism provides a sense of belonging for some, and an aching sense of displacement for 'others'. In this divide between the centre and the periphery, the experience of displacement refers to the alienation and 'unhomeliness' that occurs through the process of othering. Chapter two foregrounded the psychological affect of this exilic state, which is more often than not, part and parcel of the immigrant experience. As such, Kinga Araya's *Orthoepic Exercise/Device* and *Peripatetic Exercise/Device*, and Ken Lum's *There is no place like home* explored the processes of linguistic, ethnic and racial othering that occurs despite Canada's reputation for integrity and equality regarding cultural and racial

difference. To exist in-between two cultures - neither fully belonging in either - exerts itself as a crisis of identity. As Zygmunt Bauman argues:

One thinks of identity whenever one is not sure of where one belongs; that is, one is not sure how to place oneself among the evident variety of behavioural styles and patterns, and how to make sure that people around would accept this placement as right and proper, so that both sides would know how to go on in each others' presence. 'Identity' is a name given to the escape sought from that uncertainty.²²⁷

Identity is a process of continual change and instability, yet reductive assumptions of place and person obfuscate the heterogeneous nature of both terms. The result is an exclusionary politic that ultimately creates a dichotomous system: 'insiders/outside'; 'us/them', positing the former as stable and homogeneous in contrast to the latter. Therefore, in the third chapter on 'home', I underscored hybridity as an alternative to this violent hierarchy of dichotomous pairs that prohibits an articulation of identity beyond the constraints of the centre-periphery relationship. By refusing to comply with stable notions of identity, by submitting oneself to the openness, uncertainty and fluidity of hybridity, an alternative conceptualization of home and nation becomes possible. Hybridity and migration are concepts explored at length in Jin-me Yoon's installation *Between Departure and Arrival* and Kinga Araya's performance *House for Sale*. These concepts suggest an affinity with movement, heterogeneity, inclusion - all of which are more apt in describing 'home,' or a sense of 'homeliness,' than the aforementioned exclusionary notion of nationalism.

²²⁷ Bauman, "From Pilgrim to Tourist," 19.

The art historical strategies employed in my research approached the issues multiculturalism, displacement, and home as a means of broadening these discourses within Canada's multicultural society and the discipline of art history. The arts have undertaken a number of critical initiatives toward dismantling the hegemonic discourse governing Canadian politics, by scrutinizing Canada's multicultural policy and exploring the manner in which difference becomes marginalized. Events such as *In Visible Colours*; *About Face, About Frame*; *It's A Cultural Thing/Minquon Panchayat*; and *Writing Thru Race: A Conference for First Nations Writers and Writers of Colour* took place between 1989-1994, across various artistic disciplines encompassing film and video, visual art, and literature.²²⁸ However, the arts, too, assume marginal positions in society. The lack of both federal and provincial funding to sustain and promote the growth of such disciplines would suggest the governments' priorities lie elsewhere. A recent newspaper article reporting on the latest CanWest survey outlined the billions of dollars currently infused into university campuses across Canada. However, as the article states:

After years of funding cutbacks, university administrators are loath to complain about any dollars thrown their way. But even some in this circle freely admit an imbalance has surfaced - research over teaching space, and the sciences over the arts.²²⁹

Furthermore, of the one hundred and sixty-four new academic buildings or additions soon to be erected throughout Canadian universities, nine have been allotted for the faculties of

²²⁸ Monika Kin Gagnon, *Other Conundrums*, 51-71.

²²⁹ Sarah Schmidt, "Research Trumps Teaching: All Those Building Cranes You See on Campus? Chances Are They're Not for Building Classrooms" *Edmonton Journal* (January 15, 2005) Insight.

arts and social sciences and a measly four for the fine/contemporary arts.²³⁰ This hardly comes as a surprise, and only reinforces my suspicion that when government bureaucrats allocate funding, the arts and humanities are perceived as expensive hobbies incapable of turning out productive workers who live to feed the country's economy. What does this mean for artists like Jin-me Yoon, Kinga Araya and Ken Lum who, to a large degree, depend on government grants to create and show their work? What does this mean for the continuation of critical disciplines like art history?

According to Robert Rosehart, president of Wilfred Laurier University in Waterloo, Ontario,

Everybody is caught up in the 'c' word (commercialization) these days. There's a lot of quality of life that does not involve commercializing some widget. When I look at some of the stuff around citizenship and democracy, that is very important, and should be recognized.²³¹

The unfair distribution of funding -- to the arts and within the arts-- is challenged by the aforementioned artistic initiatives. These conferences, Gagnon suggests, problematize dominant assumptions of what constitutes the Canadian public. Therefore, she argues:

By applying for public cultural funding, the conferences insisted that the government recognize the politics of cultural difference functioning in Canada: that gatherings of First Nations artists/ writers and artists/ writers of colour are culturally productive spaces that should be valued by institutions.²³²

²³⁰ Ibid.

²³¹ Sarah Schmidt, "Research Trumps Teaching: All Those Building Cranes You See on Campus? Chances Are They're Not for Building Classrooms" *Edmonton Journal* (January 15, 2005) Insight.

²³² Gagnon, *Other Conundrums*, 70.

The institutional discrimination embedded within this hierarchical system must be dismantled. My impatience with this system builds as I realize that change does occur, but happens in slow 'baby steps.' The top of the pyramid needs to crumble. These positions of power can no longer be reserved for the "white boys" Gaylene Gould refers to. Our social behavioural strategies, Audre Lorde argues, are patterned from a definition of *difference* that translates into that which is either inferior or superior - the superior categorically owned by the societal norm.²³³ Furthermore, she argues for equality through our *differences* in order to dissolve the patterns of oppression this definition of difference is predicated upon. That is, by *recognizing* differences in this manner, we can "devise ways to use each others' difference to enrich our visions and joint our struggles."²³⁴ However, the responsibility for evoking social change does not belong solely to those individuals who fall outside the white, thin, male, heterosexual, Christian, upper-middle class norm. Alleviating oneself of social responsibility perpetuates this system of discrimination regarding race, ethnicity, gender, sexuality, age, and class. After all, democratic discourse does not begin inside the Canadian parliamentary system. It begins with the manner in which we chose to live our lives.

²³³ Audre Lorde, "Age, Race, Class, and Sex: Women Redefining Difference", 286.

²³⁴ Ibid., 286.

BIBLIOGRAPHY

- Anderson, Benedict. *Imagined Communities. Reflections on the Origin and Spread of Nationalism, revised Ed.* New York: Verso, 1991.
- Ash, Melanie C.T. "But Where Are You Really From? Reflections on Immigration, Multiculturalism, and Canadian Identity." *Racism, Eh? A Critical Inter-Disciplinary Anthology of Race and Racism in Canada*. Eds. Camille A. Nelson and Charmaine A. Nelson. Concord: Captus Press Inc., 2004.
- Bannerji, Himani. *The Dark Side of the Nation: Essays on Nationalism, Multiculturalism and Gender*. Toronto: Canadian Scholars' Press Inc., 2000.
- Barabas, Diana. "Artists Experiencing Immigration: How We View Our Artistic Expression in the Context of Dramatic Change." Montreal Concordia University: Not published, 2000.
- Baranczak, Stanislaw. "Tongue-Tied Eloquence: Notes on Language, Exile, and Writing." *Altogether Elsewhere: Writers on Exile*. Ed. Marc Robinson. Winchester, MA: Faber & Faber Inc., 1994.
- Bauman, Zygmunt. "From Pilgrim to Tourist – or a Short History of Identity." *Questions of Cultural Identity*. Eds. Stuart Hall and Paul du Gay. London: Sage Publication, 1996.
- Bhabha, Homi. "Culture's 'In- Between'." *Questions of Cultural Identity*. Eds. Stuart Hall and Paul du Gay. London: Sage Publications, 1996.
- Bhabha, Homi, and Jonathan Rutherford. "The Third Space: Interview with Homi Bhabha." *Identity: Community, Culture, Difference*. Ed. Jonathan Rutherford. London: Lawrence & Wishart Limited, 1990.
- Canadian Heritage. "Canadian Multiculturalism Act R.S., 1985, c.24 (4th Supp)." *Multiculturalism*. http://www.pch.gc.ca/progs/multi/policy/act_e.cfm, date accessed: 27 August 2004.
- Chambers, Iain. *Migrancy, Culture, Identity*. New York: Routledge, 1994.
- Chantal, Mouffe. "For a Politics of Nomadic Identity." *Travellers' Tales: Narratives of Home and Displacement*. Ed. George Robertson et al. New York: Routledge, 1994.
- Clifford, James. "On Collecting Art and Culture." *Out There: Marginalization and Contemporary Cultures*. Ed. Russell Ferguson et al. Massachusetts: MIT Press, 1992.
- Day, Richard J.F. *Multiculturalism and the History of Canadian Diversity*. Toronto: University of Toronto Press, 2000.
- Department of Justice Canada, *Canadian Multiculturalism Act* (<http://laws.justice.gc.ca/en/C-18.7/31929.html>), date accessed: 15 August 2004).

- Erichsen, Ulrike. "A 'True-True' Voice: The Problem of Authenticity." *Being/s in Transit. Travelling, Migration, Dislocation*. Atlanta, GA: Rodopi, 2000.
- Esses, Victoria M., John F. Dovidio, and Gordon Hodson. "Public Attitudes Toward Immigration in the United States and Canada in Response to the September 11 2001 'Attack on America'." *Analyses of Social Issues and Public Policy*. London, Ontario: The Society for the Psychological Study of Social Issues, 2002.
- Featherstone, Mike. *Spaces of Culture: City – Nation - World*. Eds. Mike Featherstone and Scott Lash. London: Sage Publications, 1999.
- Fleras, Augie and Jean Leonard Elliott. *Engaging Diversity: Multiculturalism in Canada, Second Ed*. Toronto: Thompson Learning, 2002.
- Fleras, Augie and Jean Lock Kunz. *Media and Minorities: Representing Diversity in a Multicultural Canada*. Toronto: Thompson Educational Publishing Inc., 2001.
- Gagnon, Monika Kin. *Other Conundrums: Race, Culture and Canadian Art*. Vancouver: Arsenal Pulp Press, 2000.
- Gagnon, Monika Kin. "Other Conundrums." *Jin-me Yoon – Between Departure and Arrival*. Vancouver: Western Front, 1998.
- Gagnon, Monika Kin, and Richard Fung. *13 Conversations About Art and Cultural Race Politics*, Artextes Ed. Peterborough: Marginal Distribution, 2002.
- Gaspar de Alba, Alicia. *Chicano Art Inside/Outside the Master's House: Cultural Politics and the CARA Exhibition*. Austin, USA: University of Texas Press, 1998.
- Gupta, Sunil, ed. *Disrupted Borders: An Intervention in Definitions of Boundaries*. London: Rivers Oram Press, 1993.
- Hage, Ghassan. *White Nation: Fantasies of White Supremacy in a Multicultural Society*. New York: Routledge, 2000.
- Hall, Stuart. "Who Needs Identity?" *Questions of Cultural Identity*. Eds. Stuart Hall and Paul du Gay. London: Sage Publications, 1996.
- Hannerz, Ulf. "Where We Are and Who We Want to Be." *The Postnational Self: Belonging and Identity*. Eds. Ulf Hedetoft and Mette Hjort et al. Minneapolis: University of Minnesota Press, 2002.
- Hassan, Jamelie and Gayatri Chakravorty Spivak. *Inscriptions: Jamelie Hassan*. Regina: Dunlop Art Gallery, 1990.
- Hirsch, Marianne. "Pictures of a Displaced Girlhood." *Displacements: Cultural Identities in Question*. Ed. Angelika Bammer. Bloomington and Indianapolis: Indiana University Press, 1994.
- Hoffman, Eva. *Lost in Translation. A Life in A New Language*. Toronto: Penguin Books Canada Ltd, 1990.
- Kang, Hyun Yi. "The Autobiographical Stagings of Jin-me Yoon." *Jin-me Yoon: Between Departure and Arrival*. Vancouver: Western Front, 1998.

- Kluszczyński, Ryszard W. *Kinga Araya. Grounded*. Warsaw: Centre for Contemporary Art, 2000.
- Kluszczyński, Ryszard W. "Travel - Identity - Narration." *Hybris. Kinga Araya*. Bytom: Bytomskie Centrum Kultury, 2003.
- Koh, Germaine. "Jin-me Yoon." *Crossings*. Ed. Nemiroff, Diane et al. Ottawa: National Gallery of Canada, 1998.
- Kondo, Dorinne. "The Narrative Production of 'Home', Community, and Political Identity in Asian American Theatre." *Displacement, Diaspora and Geographies of Identity*. Eds. Smadar Lavie and Ted Swedenburg. Durham, NC: Duke University Press, 1996.
- Kristeva, Julia. *Strangers to Ourselves*. Trans. Leon S. Roudiez. New York: Columbia University Press.
- Lau, John. "Please Wait by the Coat Room." *Out There: Marginalization and Contemporary Cultures*. Eds. Russell Ferguson, Martha Gever, Trinh T. Minh-Ha, and Cornel West. Massachusetts: MIT Press, 1992.
- Lee, Benjamin. "The Subjects of Circulation." *The Postnational Self: Belonging and Identity*. Eds. Ulf Hedetoft and Mette Hjort et al. Minneapolis: University of Minnesota Press, 2002.
- Lorde, Audre. "Age, Race, Class, and Sex: Women Redefining Difference." *Out There: Marginalization and Contemporary Cultures*. Eds. Russell Ferguson, Martha Gever, Trinh T. Minh-Ha, and Cornel West. Massachusetts: MIT Press, 1992.
- Mackey, Eva. *The House of Difference: Cultural Politics and National Identity in Canada*. Toronto: University of Toronto Press Inc., 2002.
- Maldonado, Adal. "El Passport." *El Puerto Rican Embassy*. www.elpuertoricanembassy.org/index.html, July 8, 2004.
- Manning, Erin. *Ephemeral Territories. Representing Nation, Home and Identity in Canada*. Minneapolis: University of Minnesota Press, 2003.
- Massey, Doreen. *Space, Place and Gender*. Minneapolis: University of Minnesota Press, 1994.
- Massey, Doreen. "Double Articulation. A Place in the World." *Displacements: Cultural Identities in Question*. Ed. Angelika Bammer. Bloomington and Indianapolis: Indiana University Press, 1994.
- Massey, Doreen and Pat Jess, Eds. *A Place in the World? Places, Cultures and Globalization*. New York: Oxford University Press, 1995.
- McMaster, Gerald and Lee-Ann Martin. *Indigena: Contemporary Native Perspectives*. Vancouver: Douglas & McIntyre, 1992.
- Kobena Mercer, "Black Hair/Style Politics." *Out There: Marginalization and Contemporary Cultures*, Eds. Russell Ferguson, Martha Gever, Trinh T. Minh-Ha, and Cornel West. Cambridge, Massachusetts: MIT Press, 1990.

- Minh-Ha, Trinh T. "Other Than Myself/My Other Self." *Travellers' Tales: Narratives of Home and Displacement*. Eds. George Robertson et al. New York: Routledge, 1994.
- Montreal Gazette, Editorial. "Immigration Quotas Wrong." *The Montreal Gazette*. www.yourmailinglistprovider.com/pubarchive/show_message.php?montrealmuslimnews+1801, June 3, 2004.
- Moscoso, Guillermo. "Facts Regarding Puerto Rican Citizenship." *Puerto Rican Herald*. <http://www.puertorico-herald.org/issues/1997-98misc/moscoso-970917.shtml>, date accessed 4 August.
- Nelson, Camille A. and Charmaine Nelson, Eds. *Racism Eh? A Critical Interdisciplinary Anthology of Race and Racism in Canada*. Concord: Captus Press Inc, 2004.
- Nemiroff, Diana. *Crossings*. Ottawa: National Gallery of Canada, 1998.
- Ng, Roxana. "Racism, Sexism, Nation Building." *Race Identity and Representation in Education*. New York: Routledge, 1993.
- O'Neill, Paul. "Washing Your Dirty Linen in Public: Displacement, Deviation and the Heterotopic World of 'Untitled', 1991 by Felix Gonzalez-Torres." *Journal Space and Culture*. Ottawa: Carleton University, 11/12 2001.
- Oxford English Dictionary (<http://dictionary.oed.com>, date accessed: 4 June 2004).
- Papastergiadis, Nikos. *Crossings*. Ottawa: National Gallery of Canada, 1998.
- Radul, Judy. "At The Station." *Jin-me Yoon – between Departure and Arrival*. Vancouver: Western Front, 1998.
- Richardson, Michael. *The Experience of Culture*. London: Sage Publishing, 2001.
- Robinson, Catherine. "Being Somewhere." *Journal Space and Culture*. Eds. Ron Shields, Joost van Loon and Greg Elmer. Ottawa: Carleton University, 11/12 2001.
- Rose, Gillian. "Place and Identity: A Sense of Place." *A Place in the World?* Ed. Doreen Massey. New York: Oxford University Press Inc., 1995.
- Said, Edward. *Representation of the Intellectual: the Reith Lectures*. Toronto: Random House of Canada Limited, 1994.
- Said, Edward. "Reflections on Exile." *Out There: Marginalization and Contemporary Cultures*. Ed. Russell Ferguson et al. Massachusetts: MIT Press, 1992.
- Sarup, Madan. "Home and Identity." *Travellers' Tales: Narratives of Home and Displacement*. Ed. George Robertson et al. New York: Routledge, 1994.
- Sarah Schmidt, "Research Trumps Teaching: All Those Building Cranes You See on Campus? Chances Are They're Not for Building Classrooms" *Edmonton Journal*. January 15, 2005. Insight.
- Scott, Kitty and Martha Hanna, Eds. *Ken Lum Works With Photography*. Ottawa: National Gallery of Canada, 2002.
- Smadar, Lavie, and Ted Swedenburg. *Displacement, Diaspora and Geographies of Identity*. Durham, NC: Duke University Press, 1996.

- Spivak, Gayatri. "Explanation and Culture: Marginalia." *Out There: Marginalization and Contemporary Cultures*. Massachusetts: MIT Press, 1992.
- Spivak, Gayatri. "Questions of Multi-culturalism." *The Post-Colonial Critic. Interviews, Strategies, Dialogues*. New York: Routledge, 1990.
- Strong-Boag, Veronica, Sherril Grace, Avigail Eisenberg and Joan Anderson, Eds. *Painting the Maple: Essays on Race, Gender and the Construction of Canada*. Vancouver: UBC Press, 1998.
- Thompson, Allan. "Quebec May Limit Newcomers." *Toronto Star*. Toronto: June 5, 2004.
- Tuan, Yi-Fu. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press, 2002.
- Ujma, Magdalena. "Light Trauma." *Hybris. Kinga Araya*. Bytom: Bytomskie Centrum Kultury, 2003.

WORKS CONSULTED

- Ang, Ien. "Can one Say no to Chineseness?" *Modern Chinese Literary and Cultural Studies in the Age of Theory: Reimagining a Field*. Ed. Rey Chow et al. Durham, NC: Duke University Press, 2000.
- Bhabha, Homi. "Of mimicry of man: The ambivalence of colonial discourse." *The Location of Culture*. London: Sage Publications, 1994.
- Erickson, Britta. *The Art of Xu Bing. Words Without Meaning, Meaning Without Words*. Washington: University of Washington Press, 2001
- Eyerman, Ron. "Moving Culture" *Spaces of Culture: City – Nation - World*. London: Sage Publications, 1999.
- Hanru, Hou. *On The Mid- Ground*. Hong Kong: Timezone 8, 2002.
- Yang, Alice. *Why Asia? Contemporary Asian and Asian American Art*. Ed. Jonathan Hay. New York: New York University Press, 1998.

APPENDIX 1

Letter from Georgian Artist – Guia Rigvava

Dear Kinga,

I'm writing to you to emphasize the importance of art understood as a critical process which lives on a field of experience. You might remember that we talked about a field of experience which has nothing to do with an artistic genre or any given discourse. I believe that the most critical content from experience is that everybody, everywhere is being deterritorialized, using Giles Deleuze' evocative expression. In America, Africa, Asia Europe, we are all deterritorialized and we have to find a way to reterritorialize on the fields of experiences. As we know it very well, it's going to present a real challenge in artistic production. I looked through your *Hybris* book again and again, and the artistic position you take it something I want to write to you about. It seems to me that your work is very metaphorical and it refers to the notion of exile and displacement. Your art works turn to people and ask them to listen, to pay attention to what you have to say. You want that somebody is touched, and you hope that somebody somewhere will listen. But Kinga what did you find? Is there anybody who needs information? Is there anybody who really cares about your art? We have to understand the importance of our fields of experience. It is critical to remap our nomadic identity that is constantly being deterritorialized. I'm not talking about having a passport identity. I'm talking about finding the most essential and ultimate meaning of a displaced self. When we say, for example, I am the one who would take an ethical position or a subject that exemplifies new fields of experiences, the creative and performative processes in every field relate to our presence that is multiple because it consists of many points of deterritorialization. For example, a man that became a woman is not a woman, but a woman who once was a man. A woman from Poland who has a Canadian passport is not a Canadian. She is a woman from Poland who has a Canadian passport. A man from Georgia who is writing to you in English and lives in Germany is not German. He is Georgian who lives in Germany. It is important Kinga, to be authentic in relation to your field of experience, otherwise your art, to quote Deleuze again, will not stand up. Do not be afraid to ask yourself: Where is my field of experience? I think that the nature of the contemporary creative processes are deconstructive and performative. Try to identify those notions in your field of experience that you share all the time. Be present as identity, not as individuality. Be authentic with relation to your field. Last but not least, please keep in mind the Bergsonian expression: a well posed problem is a problem solved. Hope you enjoy your trip in Italy.

Best Wishes.

Your friend in Exile,

LIST OF ILLUSTRATIONS

- Fig. 1. Jamelie Hassan, *Is This Pornography?*, 1990. Installation. Tables, telephone, telephone answering machine with audio tape, ceramic figure, colour and black and white photo panel Art Gallery, Location unknown..... 105
- Fig. 2. Adal Maldonado, *El Puerto Rican Passport Project*. 2000, Location unknown. 107
- Fig. 3. Adal Maldonado, *Out of Focus Nuyoricans*, 2000. Passport photo. Location unknown. 107
- Fig. 4. Jin – Me Yoon, *Souvenirs of the Self*, 1991 (postcard version). Six postcards in perforated strip. Project for the Walter Philips, Banff, Alberta. 108
- Fig. 5. Jin – Me Yoon, *A Group of Sixty-Seven*, 1996. Overall view and details. 135 framed C-prints, 47.5 x 60.6 cm each, in two grids of 67 prints. Art Gallery, Vancouver 109
- Fig. 6. Lawren Harris, *Maligne Lake Jasper Park*, 1924. 122.8 x 152.8 cm. National Gallery of Canada, Ottawa. 110
- Fig. 7. Emily Carr, *Old Time Costal Village*, 1928-29. 91.3 x 28.7 cm. Art Gallery, Vancouver. 110
- Fig. 8. Kinga Araya, *De Gustibus Non Disputandum Est/There Is No Dispute about Taste*, 1996. Overall view and detail. Performance. Six pieces of clothing: underwear (bra and panty), long dress, jacket, pair of summer shoes and a handbag; the fabric of the clothing is a cream-like cotton, its pattern is made out of van Dycke transfers of different official and personal documents, scaled 1:1, onto the fabric surface. Artist's collection, Montreal. 111
- Fig. 9. Kinga Araya, *Orthoepic Exercise*, 1998. Overall view and detail. Performance. A two metre long, 24 kg iron prosthesis of the tongue is used for free speech exercises while walking around the swivel pole and pointing the sharp-ended wapon at the public. Artist's collection, Montreal. 112
- Fig. 10. Kinga Araya, *Peripatetic Exercise*, 1998. Detail of Peripatetic Device (Two cast iron shoes). Artist's collection, Montreal..... 113
- Fig. 11. Krzysztof Wodiczko, *Alien Staff*, 1992. Artist with device and public performance. Device consists of: High-tech mini monitor, loudspeaker, video player, relic container, electric field sensors. Location unknown. 113
- Fig. 12. Ken Lum, *There is no place like home*, 2000. Acrylic lacquer on vinyl, 4.39 x 20.42 m. Collection of the artist, Vancouver, and museum in progress, Vienna.... 114
- Fig. 13. Jin – Me Yoon, *Between Departure and Arrival*, 1996-97. Details and overall view. Video projection, video monitor, speakers, photographic mylar scroll, clocks. Collection unknown. 115
- Fig. 14. Kinga Araya, *House for Sale (unofficial title)*, 2004. Performance. Rome. 40 min. Video stills courtesy of the artist..... 116

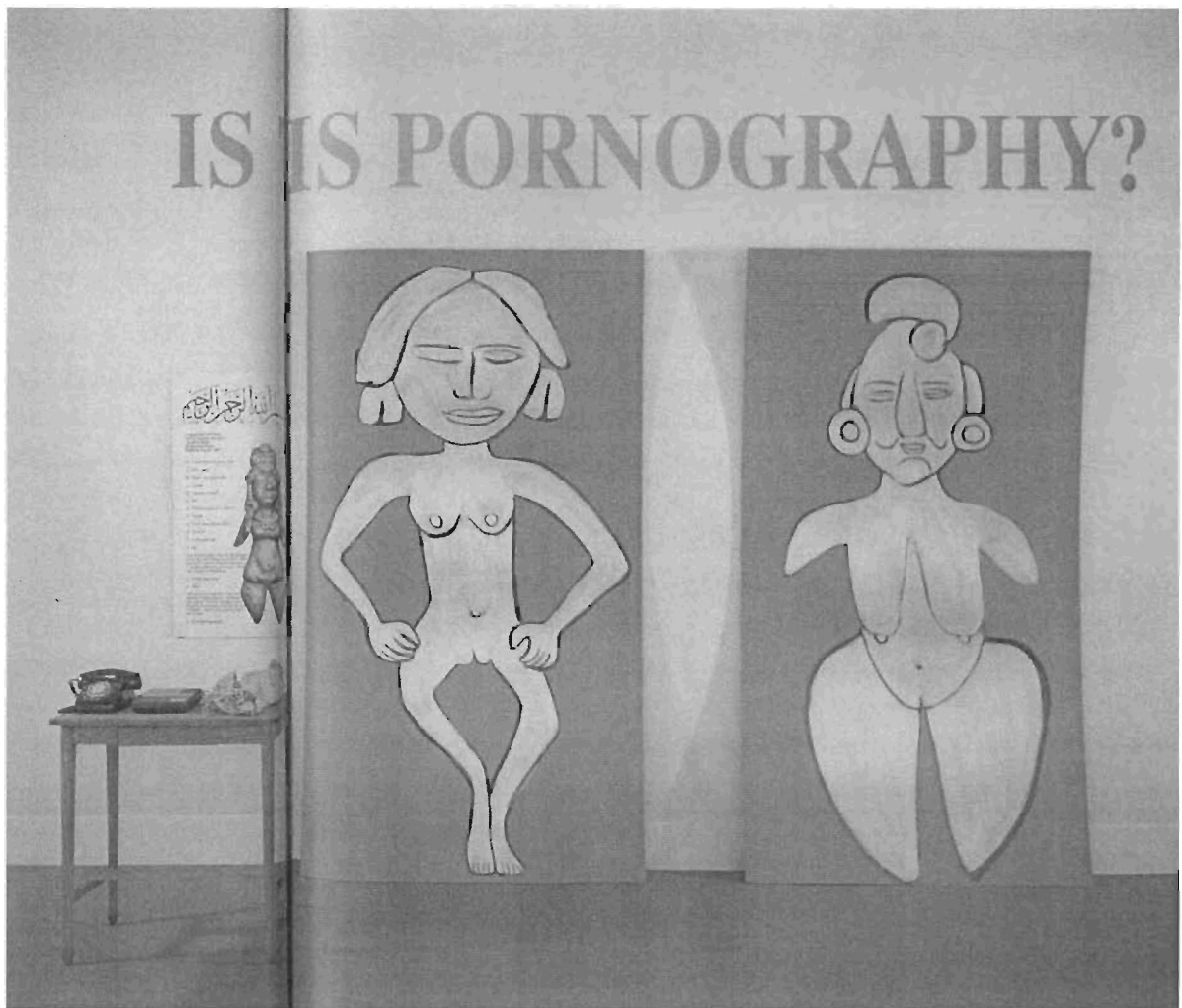


Fig. 1. Jamelie Hassan, *Is This Pornography?*, 1990. Installation. Tables, telephone, telephone answering machine with audiotape, ceramic figure, colour and black and white photo panel Art Gallery, Location unknown.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Excerpt from transcript
of U.S. customs inspection
Jamelie Hassan,
Brownsville, Texas.
Saturday, July 25, 1987

Q. I noticed your name is Arab

A. That's right.

Q. Where were you born?

A. Canada.

Q. You from Arabia?

A. No.

Q. What country are you from?

A. Canada.

Q. Where your parents from?

A. Lebanon.

Q. Is this your bag?

A. Yes

*Asks me to step closer while he goes through
my handbag still holding my passport. After
checking through the pockets of my wallet -
he throws everything down on the customs
table, proceeds to the suitcase.*

Q. Whose bag is this?

A. Mine

*Pulls out a white dress then a bag containing
two brown wrapped parcels. He appears
look satisfied. Opens the packages. Looks
disgusted. Examines the three figures. Sets
them down. Asks a second customs man to
look at them.*

Q. Is this pornography?



Excerpt from Persian romance
Layla and Majnun
Nizami, Hakim Jamal al-din
Abu Mohammed Ilyas ibn Yusuf
ibn Zaki Mu'ayyad
Ganjei, 584 A.H./1188 A.D.

Woman does not keep her promise
not even one in a thousand.

Woman does only what satisfies her.

Woman is faithless from beginning
to end.

Woman loves you — until the next man
appears on the horizon.

Woman is more lustful and passionate
than man.

Woman is not trustworthy.

Woman is a cheat.

Woman is deceitful.

Woman is perverse.

Woman causes suffering; fidelity is not
her game.

Woman is peace on the surface; she is
turmoil within.

Woman's enmity is destructive.

Woman's friendship corrupts.

Woman's qualities are too numerous
to count.

Fig. 1. Detail

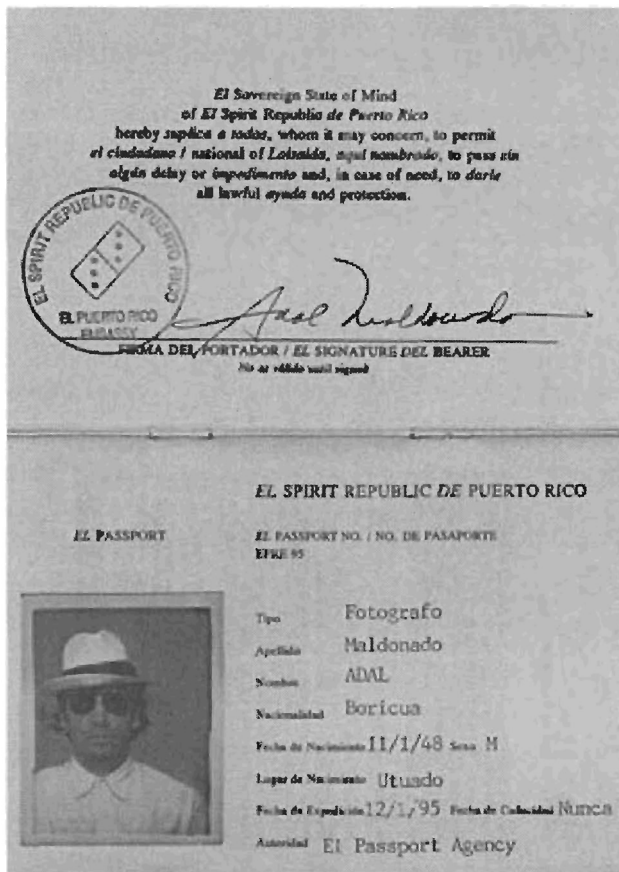


Fig. 2. Adal Maldonado, *El Puerto Rican Passport Project*. 2000, Location unknown.

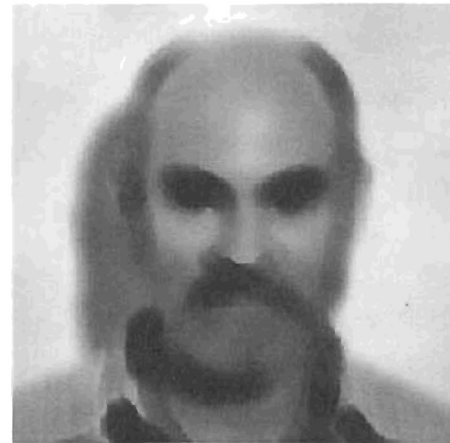


Fig. 3. Adal Maldonado, *Out of Focus Nuyoricans*, 2000. Passport photo. Location unknown.

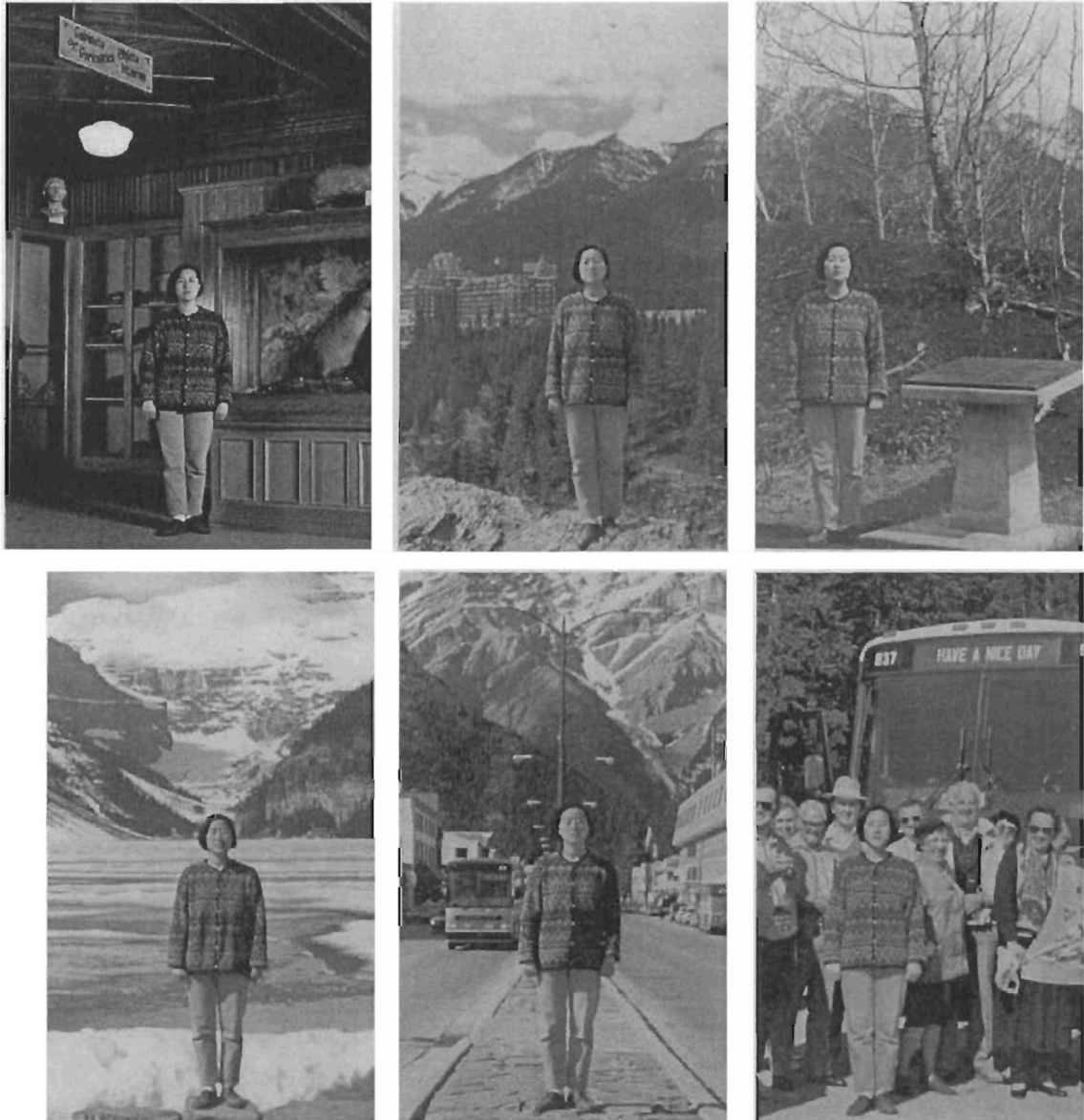


Fig. 4. Jin-me Yoon, *Souvenirs of the Self*, 1991 (postcard version). Six postcards in perforated strip. Project for the Walter Philips, Banff, Alberta.

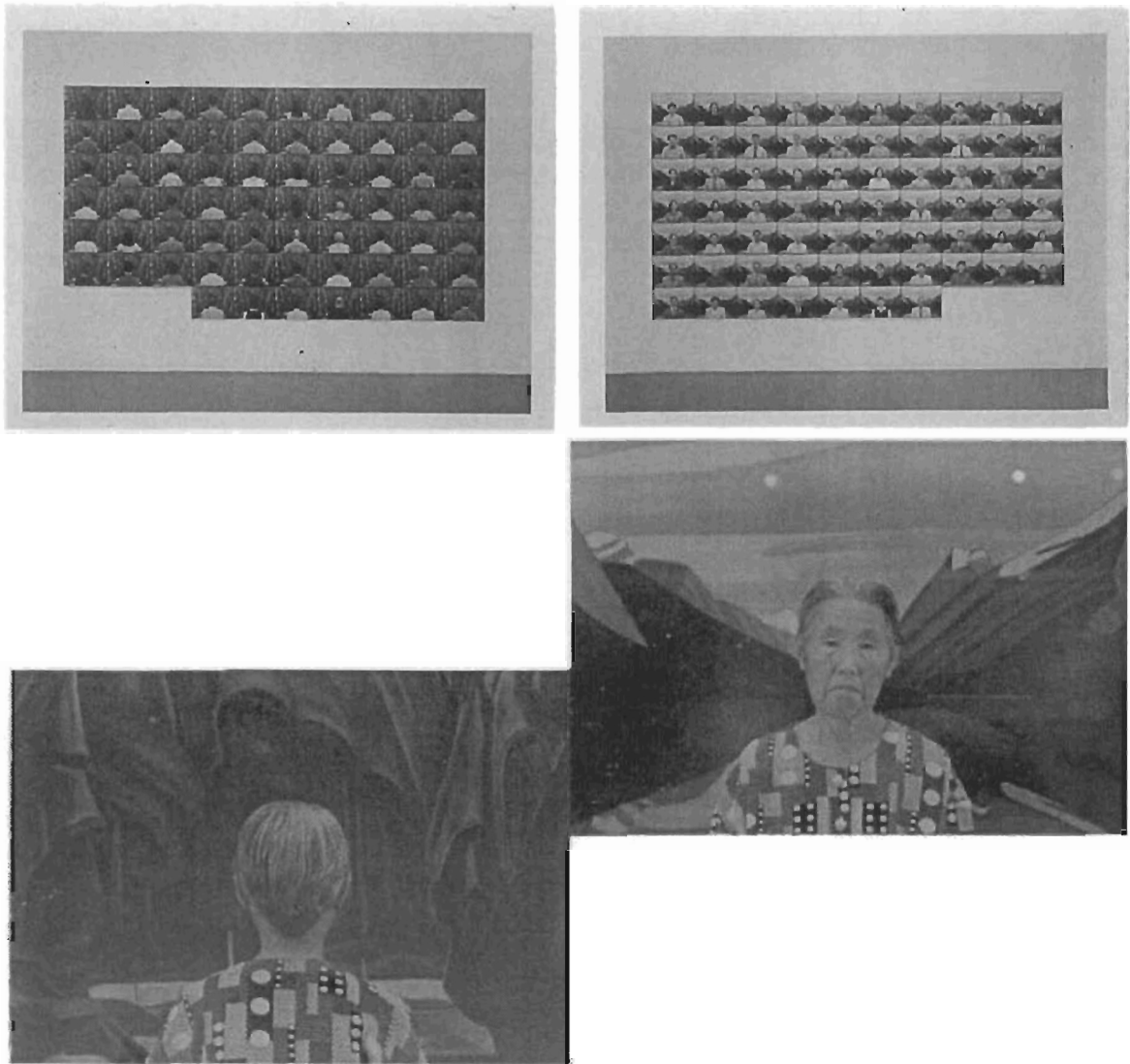


Fig. 5. Jin-me Yoon, *A Group of Sixty-Seven*, 1996. Overall view and details. 135 framed C-prints, 47.5 x 60.6 cm each, in two grids of 67 prints. Art Gallery, Vancouver

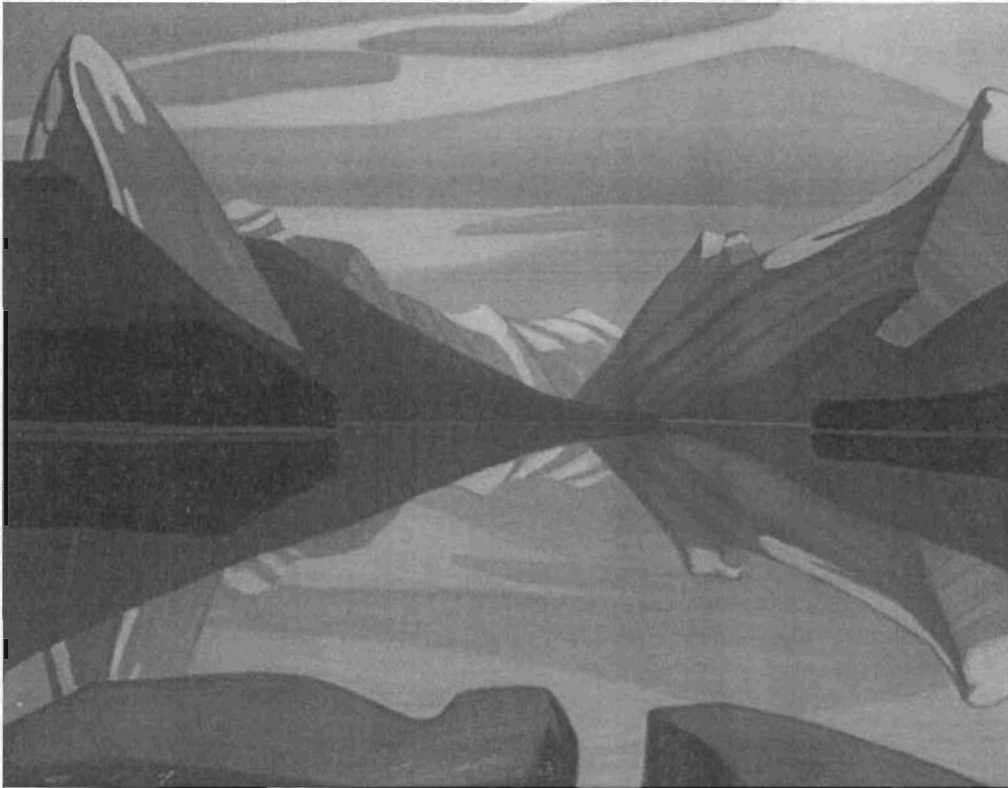


Fig. 6. Lawren Harris, *Maligne Lake Jasper Park*, 1924. 122.8 x 152.8 cm.
National Gallery of Canada, Ottawa.



Fig. 7. Emily Carr, *Old Time Costal Village*, 1928-29. 91.3 x 28.7 cm. Art
Gallery, Vancouver.

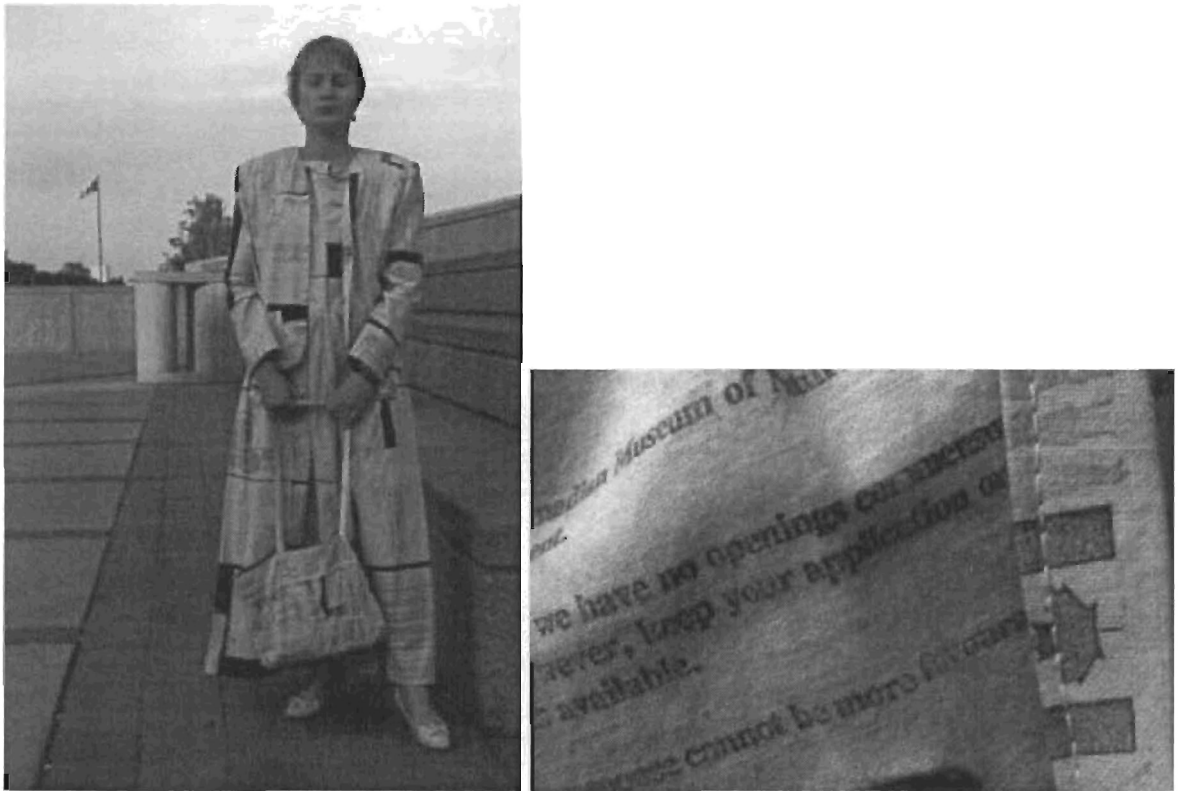


Fig. 8. Kinga Araya, *De Gustibus Non Disputandum Est/There Is No Dispute about Taste*, 1996. Overall view and detail. Performance. Six pieces of clothing: underwear (bra and panty), long dress, jacket, pair of summer shoes and a handbag; the fabric of the clothing is a cream-like cotton, its pattern is made out of van Dycke transfers of different official and personal documents, scaled 1:1, onto the fabric surface. Artist's collection, Montreal.

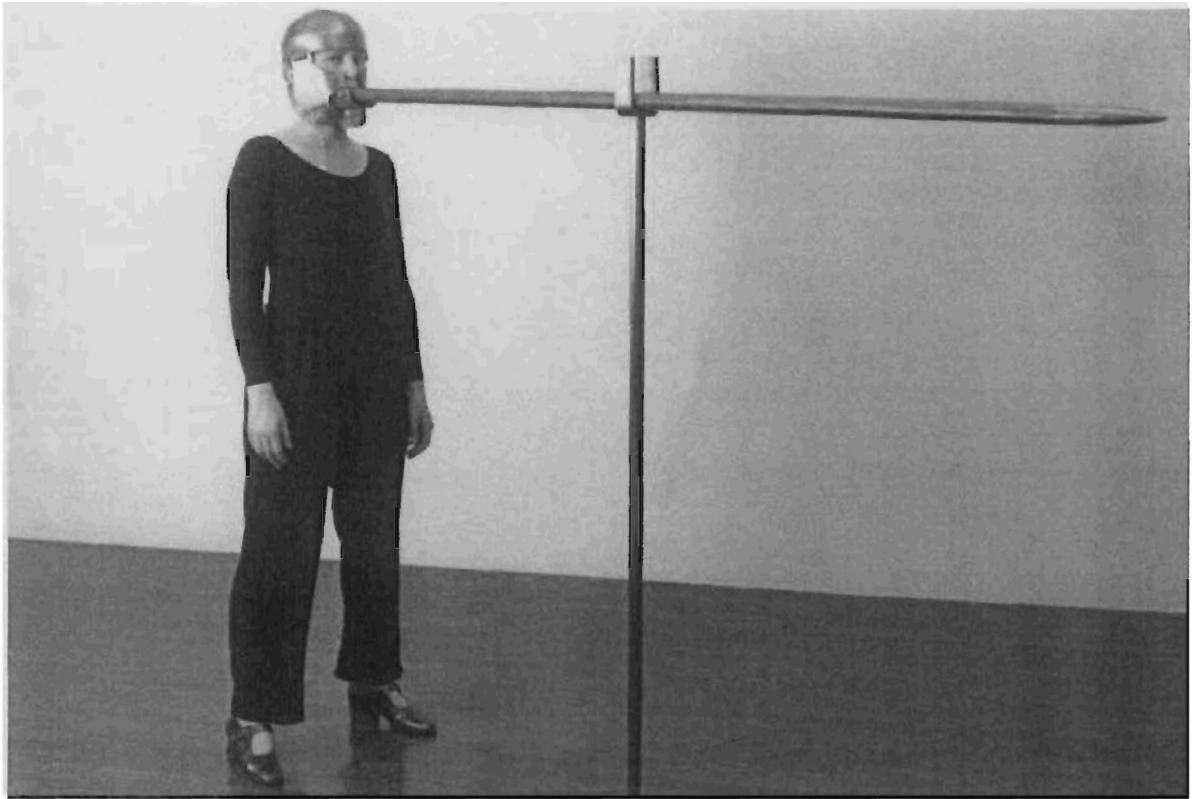


Fig. 9. Kinga Araya, *Orthoepic Exercise*, 1998. Overall view and detail. Performance. A two metre long, 24 kg iron prosthesis of the tongue is used for free speech exercises while walking around the swivel pole and pointing the sharp-ended weapon at the public. Artist's collection, Montreal.

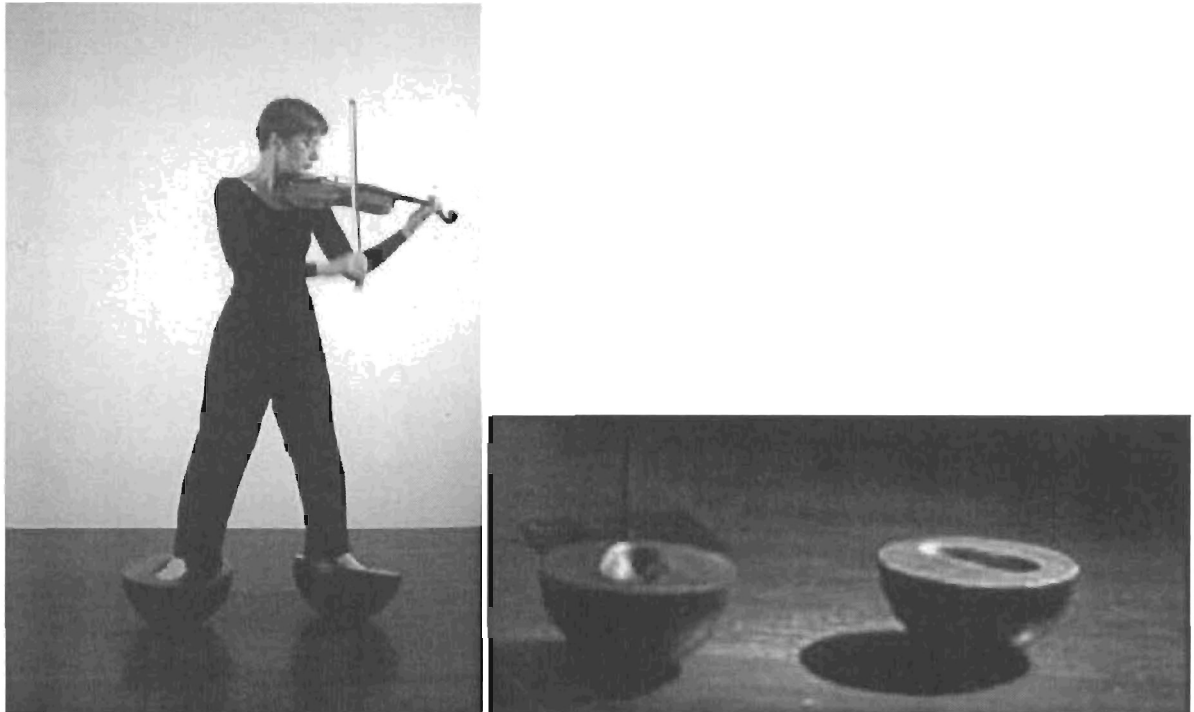


Fig. 10. Kinga Araya, *Peripatetic Exercise*, 1998. Detail of Peripatetic Device (Two cast iron shoes). Artist's collection, Montreal.



Fig. 11. Krzysztof Wodiczko, *Alien Staff*, 1992. Artist with device and public performance. Device consists of: High-tech mini monitor, loudspeaker, video player, relic container, electric field sensors. Location unknown.



Fig. 12. Ken Lum, *There is no place like home*, 2000. Acrylic lacquer on vinyl, 4.39 x 20.42 m. Collection of the artist, Vancouver, and museum in progress, Vienna

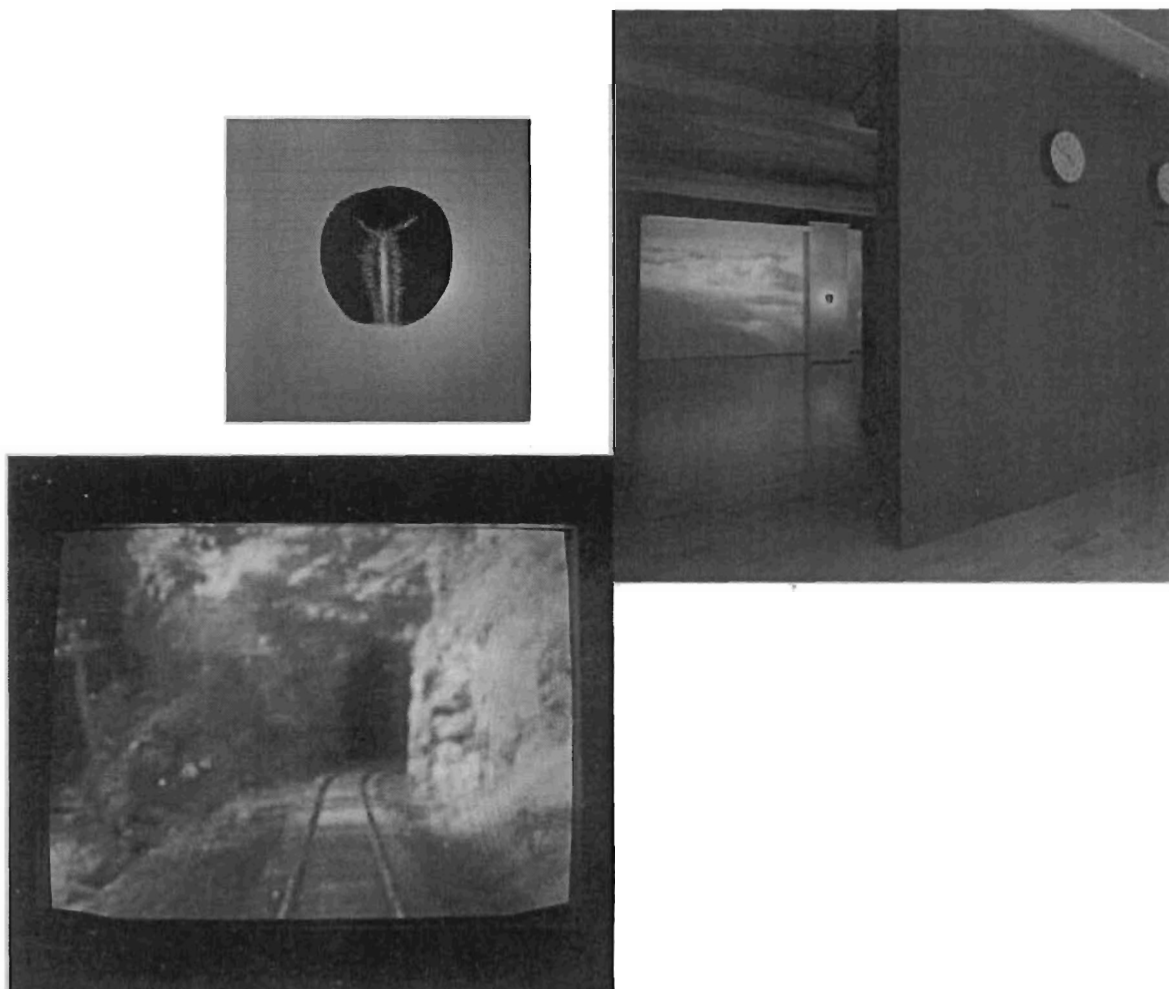


Fig. 13. Jin-me Yoon, *Between Departure and Arrival*, 1996-97. Details and overall view. Video projection, video monitor, speakers, photographic Mylar scroll, clocks. Collection unknown.



Fig. 14. Kinga Araya, *House for Sale (unofficial title)*, 2004. Performance. Rome. 40 min.
Video stills courtesy of the artist.

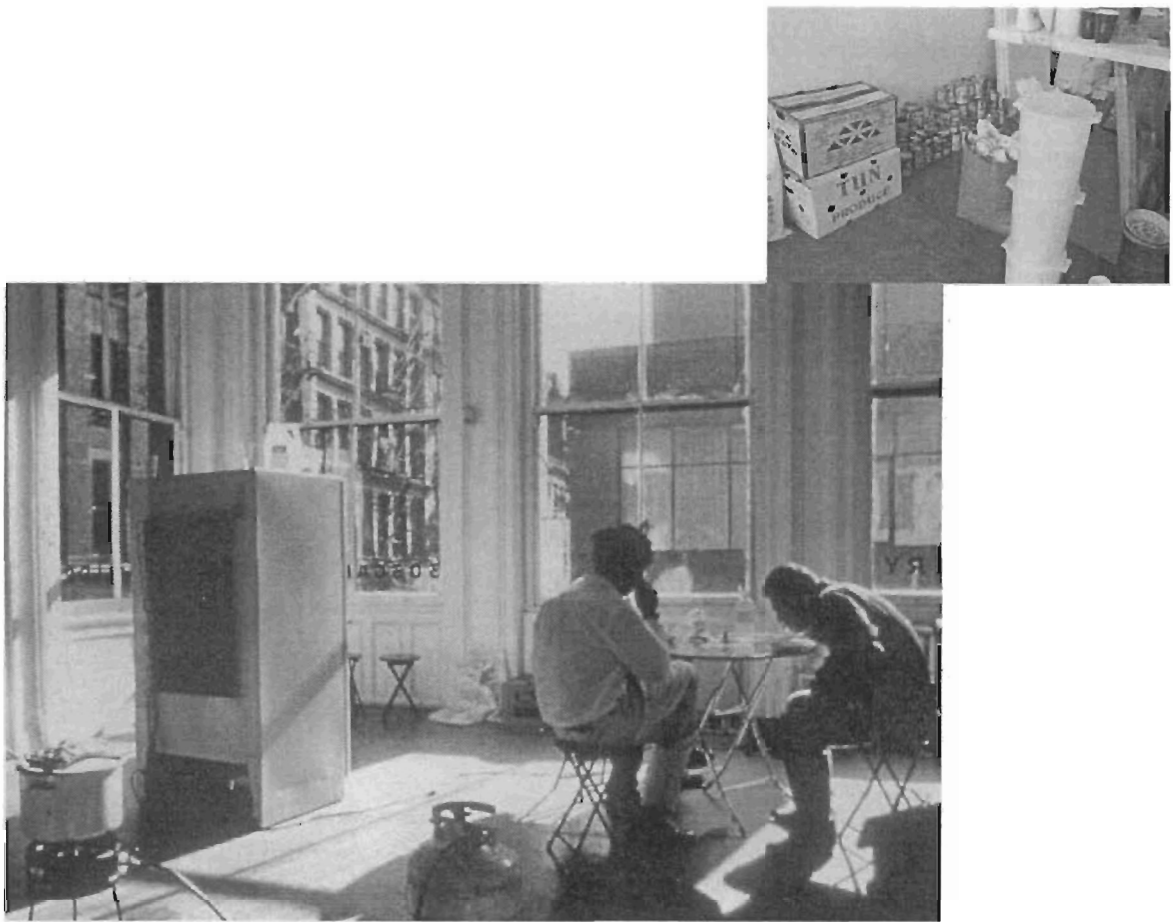


Fig. 15. Rirkrit Tiravanija, *Untitled, 1992 (free)*, Performance. 303 Gallery, New York, Robert J. Shiffler Collection, Greenville, Ohio.