

Identity would seem to
be the garment with
which one covers the
nakedness of the self
in which case, it is best
that the garment be
loose, a little like the
robes of the desert
through which robe
one's nakedness can
always be felt, and
sometimes, discerned.
This trust in one's
nakedness is all that
gives one the power to
change one's robes.

Mistaken Identities

Essay

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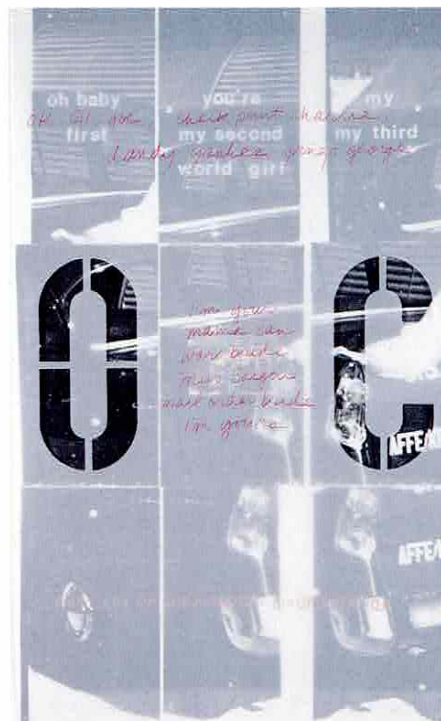
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Fig. 18a
Yong Soon Min
deCOLONIZATION, 1991
detail
Cat. no. 11



parent culture as it intersects with the immigrants' experience of America.

The official designation of Yong Soon Min and the late Theresa Hak Kyung Cha is Korean American. Yet in both artists' cases, the appellation is further distinguished as "1.5 generation Korean American," meaning someone born in Korea but brought up in the U.S. (not first-generation American, but not considered fully Korean—another "neither/nor" in the calculus of ethnic and cultural identity).

Murdered in New York City in 1982 at the age of 31, Cha left behind her a rich and allusive body of work, including videotapes, book art, collage, and assemblage in addition to an anthology of film theory.²⁷ (Her performance work, unfortunately, was not documented.) The theoretical sophistication and complexity of Cha's work, demonstrated throughout these media, is no less striking than its austere and poetic beauty. A highly refined aesthetic sensibility was joined to a rigorous and speculative intelligence that drew from an equally wide range of disciplines—film theory, linguistics, semiotics, and psychoanalysis. Although protean in form, Cha's work is quite consistent in its preoccupations, which center on issues of displacement—geographic, cultural, linguistic, historic. Of these it was preeminently language that functioned as the master trope for the wounds of exile. In one artist's statement, she characterized her work as "looking for the roots of language before it is born on the tip of the tongue." This temporal "before" is

fasziniert war, sondern auch von deren flüchtigen und evokativen Eigenschaften, ihrer Verbindung mit dem Gedächtnis, mit der Subjektivität und mit dem Unbewußten. Und obwohl die eigentliche Quelle ihres Werks direkt aus der Erfahrung der Immigration und des Exils kommt—dem Verlust der Muttersprache und dem Trauma der Entwurzelung—läßt es sich auch als ein Werk sehen, das vor allem die Schwierigkeit zeigt, eine "Sprache" zu finden, in der man "anders" sprechen kann. Eine solche Sprache wäre eine Form der künstlerischen Rede, die einerseits den Signifikanten aus seinen Fesseln befreit, sein freies Flottieren ermöglicht, andererseits aber auch eine Art Vereinigung mit dem Zuschauer anstrebt, eine gemeinschaftliche Sinnproduktion. Dies muß man im Zusammenhang mit feministischen Versuchen einer Umgestaltung und Veränderung von Ausdrucksformen sehen—vor allem der Sprache—die von den symbolischen Strukturen und der Logik des Patriarchats bestimmt sind.

In der Videoarbeit *Exilée* (Fig. 17) aus dem Jahr 1980, zu der ursprünglich auch ein Film gehörte, der auf die Wand projiziert wurde, in die der Monitor eingelassen war, erkundet Cha sowohl die wirkliche, bei der Bewegung von einem Ort zum anderen verfloßene Zeit (von Korea nach Amerika, 10 Stunden 23 Minuten) als auch deren mehr abstrakte und internalisierte Manifestationen. Standbilder von Wolken—aufgenommen aus einem Flugzeug—rufen eine zusätzliche Empfindung räumlicher und zeitlicher Bewegung hervor, während Chas Stimme traurig die verschiedenen Verluste des Exils intoniert: "kein name/außer dem gegebenen/letzter...abwesender...name/ohne namen/ein nullname/



Fig. 18b
 Yong Soon Min
deCOLONIZATION, 1991
 installation view
 Cat. no. 11

important: it signals Cha's fascination not only with the materiality of language (Korean, English, or French) in its aural, written, and visual dimensions, but also with its elusive and evocative properties, its links to memory, subjectivity, and the unconscious. And while the well-springs of Cha's work are related directly to the experience of immigration and exile—the loss of the mother tongue and the trauma of displacement—her work can nonetheless be seen to foreground the difficulty of finding a “language” in which to speak “otherly.” Such a language would be a form of artistic speech that both unshackles the signifier—allows for its free play—yet promotes a form of communion with the spectator, a collaborative production of meaning. This needs to be understood in the context of feminist attempts to remodel and transform those aspects of expression—particularly language—marked by the symbolic structures and logic of patriarchy.

In the 1980 tape *Exilée* (fig. 17), which in its original form included a film projected upon a screen wall within which the video monitor was placed, Cha explores both the literal, elapsed time of movement from one place to the other (Korea to America, ten hours and 23 minutes) as well as its more abstract and internalized manifestations. Still images of clouds seen from a plane further evoke the sensation of spatial and temporal passage, while Cha's voice mournfully intones the various losses of exile: “no name/none other than given/last...absent...name/without name/a no name/between name.” In this, as in other works, a linkage is implied between the difficulties of cultural and linguistic displacement and the problematic relations of women to speech and identity.

Yong Soon Min is almost an exact contemporary of Cha's, and in fact the two were friends at Berkeley, where both were students in the 1970s. As Min has described her own artistic trajectory, engaging issues of identity as a subject for her art was a consequence of her politicization as a Korean-American woman artist. Women artists of color are, it needs hardly be said, doubly affected by mutually reinforcing operations of racism and sexism.

Like most of the artists in the exhibition, Min must negotiate the double bind of what could be termed the hyphenated artist (e.g., woman-artist, black-woman-artist, Asian-American-woman-artist, etc.). To the extent that such an artist excludes the psychic and cultural components of her own formation, she forecloses the specificity of vision and her art; to the extent that she embraces the singularity of her identity, and makes it an

zwischenname.” Damit wird—wie in anderen Arbeiten auch—eine Verbindung zwischen den Schwierigkeiten der kulturellen und sprachlichen Dislozierung und dem problematischen Verhältnis von Frauen zu Sprache und Identität nahegelegt.

Yong Soon Min gehört fast genau zur selben Generation wie Cha, die beiden waren Freundinnen in Berkeley, wo sie in den 70er Jahren studierten. Nach Soon Mins eigener Beschreibung ihrer künstlerischen Entwicklung war die Auseinandersetzung mit Fragen der Identität als Gegenstand ihrer Kunst eine Folge ihrer Politisierung als koreoamerikanische Künstlerin. Farbige Künstlerinnen sind, wie man wohl kaum betonen muß, doppelt von den einander verstärkenden Wirkungen von Rassismus und Sexismus betroffen.

Wie die meisten Künstlerinnen in dieser Ausstellung muß Min mit dem Double-bind des sogenannten “zusammengesetzten” Künstlers fertigwerden (Künstlerin, schwarze Künstlerin, asiatoamerikanische Künstlerin usw.). Sofern eine solche Künstlerin die psychischen und kulturellen Komponenten, die sie geprägt haben, ausschließt, verwirft sie von vornherein das Besondere ihres Blicks und ihrer Kunst; sofern sie die Einzigartigkeit ihrer Identität akzeptiert und zu einem integralen Bestandteil ihrer Arbeit macht, gibt sie den geheiligten Boden des “reinen” Künstlers auf. Im Augenblick schafft das Interesse der Kunstwelt am Multikulturalismus die Bedingungen für die Sichtbarkeit des zusammengesetzten Künstlers; aber ob es sich dabei nur um eine vorübergehende Mode handelt oder wirklich um einen grundlegenden Wandel in der Kunstpolitik, läßt sich nicht sagen. Wie dem auch sei, Soon Min hat sich jedenfalls selbst dazu geäußert, was das Eingehen der Kunstproduktion auf die Umstände der asiatoamerikanischen Identität bedeutet:

...es steht viel auf dem Spiel, wenn man über die Identität einer marginalisierten Gruppe wie der der Asia-toamerikaner zu sprechen versucht, vor allem wenn es um die Künstler und Kulturarbeiter dieser Gruppe geht, die man in gewisser Weise als doppelt marginalisiert betrachten könnte. Es ist nicht einfach damit getan, die Beschaffenheit und die Merkmale der individuellen und/oder kollektiven Identität von Asia-toamerikanern und deren Kulturproduktion zu beschreiben. Unsere kulturelle Identität ist zu einem immer umstritteneren Gebilde geworden, überflutet von komplexen und gegensätzlichen Führungs-, Besitz- und Authentizitätsansprüchen von zahllosen Seiten, erwarteten wie unerwarteten. Sofern es in den Kämpfen von Menschen aus der dritten Welt hauptsächlich um Landrechte und Selbstbestimmung geht, geht es bei der Bestimmung unserer kulturellen Identität in diesem Land zwangsläufig auch um die Eroberung eines Territoriums—die Beanspruchung eines Ortes und die Behauptung einer Position gegenüber den herrschenden kulturellen Kräften—um unseres eigenen kulturellen Zusammenhalts und Wohlergehens willen.²⁸

integral aspect of her artmaking, she cedes the high ground of the unhyphenated designation "artist." At the moment, the art world's embrace of multiculturalism provides the conditions for the hyphenated artist's visibility, but whether this represents the fashion of the moment or a substantive shift in aesthetic politics is impossible to know. In any case, Min has herself written about the implications of adjusting art production to the circumstances of Asian-American identity:

...there is much at stake in an attempt to address the identity of a marginalized group such as Asian-Americans and specifically, the artists and the cultural workers of this group who may perhaps be considered to be doubly marginalized. It is not simply a matter of describing the make-up and characteristics of the individual and/or collective identity of Asian-Americans and their cultural production. Our cultural identity has become ever more a contested entity inundated with complex and contradictory claims of authority, authenticity and ownership from a myriad of sources, expected and unexpected. Insofar as much of the primary struggles of Third World people are about land rights and self-determination, our own determination of cultural identity here necessarily also involves a struggle for territory—claiming a place and asserting a position in relation to dominant cultural forces—for our own cultural integrity and well-being.²⁸

In the installation excerpted from the work entitled *deCOLONIZATION* (fig. 18a–b), consisting of a seven-foot-long traditional Korean robe and four image/text panels mounted on the wall, Yong Soon Min weaves together the shards of personal history. The presiding metaphors are that of overlay and overlap: the sepia-lettered Korean verse marked on the diaphanous robe, which by virtue of scale is a commanding presence; the dense interweaving of photocopied images with various texts; the "screen" of frosted mylar through which one views three of the panels; and the mix of biographic reminiscence with literary and historic reference. The poem, entitled "Home," is repeated in English translation on the back of the robe.

Whether the semitransparent robe is to be interpreted as synecdoche for motherland and Korean woman, as one curator has suggested, or as emblematic symbol of a Korea that is as much subjective as geographic, is less significant than the palimpsest-like quality of *deCOLONIZATION*'s organization, in which different layers of an elusive and mercurial identity are simultaneously in play. Here too, the concept of identity as bricolage seems apposite, given that Min's deployment of signs of "Korean-ness" are at once discrete, decontextualized, aggregate.

In der Installation, die der Arbeit mit dem Titel *deCOLONIZATION* (Fig. 18a–b) entnommen ist und die aus einem über zwei Meter langen traditionellen koreanischen Festgewand und vier an der Wand installierten Bild/Text-Tafeln besteht, setzt Soon Min die Scherben ihrer eigenen Geschichte zusammen. Die vorherrschenden Metaphern sind die der Überlappung und Überlagerung: da sind die sepia-roten koreanischen Verse auf dem transparenten Gewand, das wegen seiner Größe den Raum beherrscht; die dichte Verflechtung von fotokopierten Bildern mit verschiedenen Texten; die "Mattscheibe" aus beschichtetem Mylar, durch die man auf eine der Tafeln blickt; und die Mischung aus biographischen Erinnerungen und literarischen und historischen Bezügen. Das Gedicht mit dem Titel "Home" wird auf der Rückseite des Gewandes in englischer Übersetzung wiedergegeben.

Ob das halbdurchsichtige Gewand nun als Synekdoche für Mutterland und koreanische Frau zu interpretieren ist, wie eine Kuratorin gemeint hat, oder als emblematisches Zeichen für ein Korea, das in gleichem Maße subjektiv wie geographisch ist, ist weniger entscheidend als der palimpsest-artige Aufbau der Arbeit, in der verschiedene Schichten einer ungreifbaren, wandelhaften Identität gleichzeitig miteinander im Spiel sind. Auch hier scheint es angemessen, von einem Konzept der Identität als Bricolage zu sprechen—vor allem angesichts dessen, daß Soon Min die Zeichen des "Koreanischen" auf eine Art einsetzt, die diese zugleich für sich stehen läßt, entkontextualisiert und miteinander verknüpft. Und in dem Maße wie *deCOLONIZATION* sich explizit auf einen historischen Prozeß der Selbstbestimmung bezieht, dem selbst wieder die Spuren früherer Beherrschung eingeschrieben sind (im Falle Koreas die Dominanz durch China, Japan und—in Südkorea—die USA), reflektiert die Arbeit auch die stets unvollständigen und vorläufigen Prozesse der Identitätsfindung und Selbstdefinition.

Im weitesten Sinne betrachtet führt das Problem, das sich aus dem Fragemodus ergibt, in dem die Künstler von *Mistaken Identities* die unzähligen Stränge der subalternen, zusammengesetzten oder Weder/Noch-Identitäten präsentieren, zurück auf die Bedingungen der Möglichkeit der politischen Äußerung. Wenn in der künstlerischen Praxis Identitäten in all ihrer historischen Bedingtheit, Mehrdeutigkeit und Unentschiedenheit dargestellt werden—wenn die möglichen Identitäten in all ihrer Konstruiertheit artikuliert werden—, von welcher Basis aus will man dann eine Kunstpolitik betreiben, die Eigenständigkeit und kulturelle Mitbestimmung einfordert und den herrschenden Diskurs in Frage stellt? Gibt es, so könnte man fragen, so etwas wie eine vorläufige Identitätspolitik, etwas wie

EL PLAN DE DELANO

We, the undersigned, gathered in Pilgrimage to the capital of the State in Sacramento, in penance for all the failings of Farm Workers as free and sovereign men, do solemnly declare before the civilized world which judges our actions, and before the nation to which we belong, the propositions we have formulated to end the injustice that oppresses us.

We are conscious of the historical significance of our Pilgrimage. It is clearly evident that our path travels through a valley well known to all Mexican farm workers. We know all of these towns of Delano, Fresno, Madera, Modesto, Stockton, and Sacramento, because along this very same road, in this very same valley the Mexican race has sacrificed itself for the last hundred years. Our sweat and our blood have fallen on this land to make other men rich. Our wages and working conditions have been determined from above, because irresponsible legislators who could have helped us have supported the rancher's argument that the plight of the farm worker was a "special case." They saw the obvious effects of an unjust system, starvation wages, contractors, day hauls, forced migration, sickness, and subhuman conditions.

The farm worker has been abandoned to his own fate—without representation, without power—subject to the mercy and caprice of the rancher.

We are suffering. We have suffered unnumbered ills and crimes in the name of the Law of the land. Our men, women and children have suffered not only the basic brutality of stoop labor, and the most obvious injustices of the system; they have also suffered the desperation of knowing that that system caters to the greed of callous men and not to our needs.

Now we will suffer for the purpose of ending the poverty, the misery, and the injustice, with the hope that our children will not be exploited as we have been. They have imposed hunger on us, and now we hunger for justice. We draw strength from the very despair in which we have been forced to live. WE SHALL ENDURE.

This Pilgrimage is a witness to the suffering we have seen for generations. The penance we accept symbolizes the

suffering we shall have in order to bring justice to these same towns, to this same valley. This is the beginning of a social movement in fact and not in pronouncement.

We seek our basic God-given rights as human beings. Because we have suffered—and are not afraid to suffer—in order to survive, we are ready to give up everything, even our lives, in our fight for social justice. We shall do it without violence because that is our destiny.

To the ranchers and to all those who oppose us we say, in the words of Benito Juárez, "Respect for another's rights is the meaning of Peace."

We seek the support of all political groups, and the protection of the government, which is also our government. But we are tired of words, of betrayals, of indifference. To the politicians we say that the years are gone when the farm worker said nothing and did nothing to help himself. From this movement shall spring leaders who shall understand us, lead us, be faithful to us, and we shall elect them to represent us. We shall be heard!

We seek, and have, the support of the Church in what we do. At the head of the Pilgrimage we carry the Virgin of Guadalupe because she is ours, all ours, Patroness of the Mexican people. We also carry the Sacred Cross and the Star of David because we are not sectarians, and because we ask the help and prayers of all religions. All men are brothers, sons of the same God; that is why we say to all men of good will, in the words of Pope Leo XIII, "Everyone's first duty is to protect the workers from the greed of speculators who use human beings as instruments to provide themselves with money. It is neither just nor human to oppress with excessive work to the point where their minds become enfeebled and their bodies worn out." God shall not abandon us!

We shall unite. We have learned the meaning of unity. We know why these United States are just that—united. The strength of the poor is also in union. We know that the poverty of the Mexican or Filipino worker in California is the same as that of all farm workers across the

country, the Negroes and poor whites, the Puerto Ricans, Japanese and Arabians; in short, all of the races that compromise the oppressed minorities of the United States. The majority of the people on our Pilgrimage are of Mexican descent, but the triumph of our race depends on a national association of farm workers. We must get together and bargain collectively. We must use the only strength that we have, the force of our numbers; the ranchers are few, we are many. United we shall stand!

We shall pursue the Revolution we have proposed. We are sons of the Mexican Revolution, a revolution of the poor seeking bread and justice. Our revolution shall not be an armed one, but we want the order which now exists to be undone, and that a new social order replace it.

We are poor, we are humble, and our only choice is to Strike in those ranches where we are not treated with the respect we deserve as working men, where our rights as free and sovereign men are not recognized. We do not want the paternalism of the ranchers; we do not want the contractor; we do not want charity at the price of our dignity. We want to be equal with all the working men in the nation; we want a just wage, better working conditions, a decent future for our children. To those who oppose us, be they ranchers, police, politicians, or speculators, we say that we are going to continue fighting until we die, or we win. We shall overcome!

Across the San Joaquin Valley, across California, across the entire Southwest of the United States, wherever there are Mexican people, wherever there are farm workers, our movement is spreading like flames across a dry plain. Our Pilgrimage is the match that will light our cause for all farm workers to see what is happening here, so that they may do as we have done.

The time has come for the liberation of the poor farm worker. History is on our side. May the Strike go on! Viva la causa!

March 1966

Manifesto and public declaration issued in 1966 by Farm Workers connected with the Delano Grape Strike in California, attempting both liberation and reform in farm labor practice, and, seeking social justice and fairness for the farm laborer.

PLAN DE LA RAZA UNIDA

On this historic day, October 28, 1967, La Raza Unida organized in El Paso, Texas, proclaims the time of subjugation, exploitation and abuse of human rights of La Raza in the United States is hereby ended forever.

La Raza Unida affirms the magnificence of La Raza, the greatness of our heritage, our history, our language, our traditions, our contributions to humanity, and our culture. We have demonstrated and proven and again affirm our loyalty to the Constitutional Democracy of the United States of America and to the religious and cultural traditions we all share.

We accept the framework of constitutional democracy and freedom within which to establish our own independent organizations among our own people in pursuit of justice and equality and redress of grievances. La Raza Unida pledges to join with all our courageous people organizing in the fields and in the barrios. We commit ourselves to La Raza, at whatever cost.

With this commitment we pledge our support in:

1. The right to organize community and labor groups in our own style.
2. The guarantee of training and placement in employment at all levels.
3. The guarantee of special emphasis on education at all levels geared to our people with strong financial grants to individuals.
4. The guarantee of decent, safe, and sanitary housing without relocation from one's community.
5. We demand equal representation at all levels of appointive boards and agencies, and the end to exploitative gerrymandering.
6. We demand the strong enforcement of all sections of the Treaty of Guadalupe Hidalgo particularly the sections dealing with land grants, and bilingual guarantees.
7. We are outraged by and demand an end to police harassment, discrimination and brutality inflicted on La Raza, and an end to the kangaroo court system known as juvenile hall. We demand constitutional protection and guarantees in all courts of the United States.
8. We reaffirm a dedication to our heritage, a bilingual culture and assert our right to be members of La Raza Unida anywhere, anytime and in any job.

Declaration of Independence by Chicano political party, "La Raza Unida," formed in the United States border town of El Paso, Texas by leading members of the Mexican-American intelligentsia.

THE SPIRITUAL PLAN OF AZTLÁN

In the spirit of a new people that is conscious not only of its proud heritage, but also of the brutal "gringo" invasion of our territories, we, the Chicano, inhabitants and civilizers of the northern land of Aztlán, from whence came our forefathers, reclaiming the land of their birth and consecrating the determination of our people of the sun, declare that the call of our blood is our power, our responsibility, and our inevitable destiny.

We are free and sovereign to determine those tasks which are justly called for by our house, our land, the sweat of our brows, and by our hearts. Aztlán belongs to those that plant the seeds, water the fields, and gather the crops, and not to the foreign Europeans. We do not recognize capricious frontiers on the Bronze Continent.

Brotherhood unites us, love for our brothers makes us a people whose time has come and who struggles against the foreigner "gobacho" who exploits our riches and destroys our culture. With our heart in our hand and our hands in the soil, we declare the independence of our mestizo Nation. We are a bronze people with a bronze culture. Before the world, before all of North America, before all our brothers in the Bronze Continent, we are a Nation. We are a union of free pueblos. We are Aztlán.

To hell with the nothing race.

All power for our people.

March 31, 1969

** Public resolution adopted in March 1969 at the first National Chicano Youth Conference (in conjunction with Crusade for Justice Youth Conference), Denver, Colorado.*

Fig. 19a

Armando Rascón
Texts from *Artifact with Three
Declarations of Independence*
1991

And to the degree that *de*COLONIZATION makes explicit reference to an historic process of self-determination which is nevertheless inscribed with the traces of prior domination (in the case of Korea, by China, by Japan, and, in South Korea, by the U.S.), it reflects as well on the always partial and provisional processes of self-fashioning and self-definition.

Considered in its broadest terms, the problem posed by the interrogative mode in which the artists in *Mistaken Identities* set out the myriad skeins of subaltern, hyphenated, or neither/nor identities returns to the conditions of political utterance. If, within art practices, identities are presented in all their contingency, ambiguity, irresolution—if the range of possible identities are articulated in all their constructedness—where are the grounds from which to launch an aesthetic politics of entitlement, cultural enfranchisement, and contestation? Is there, one may ask, something like a provisional identity politics, something akin to Gayatri Chakravorty Spivak's "strategic

Gayatri Chakravorty Spivak's "strategischen Essentialismus", etwas, das je nach den Umständen in Anspruch genommen werden kann—ähnlich dem Baldwinschen Gewand der Identität—gleichzeitig aber heterogene und multiple Identitäten zulässt, die doch genauso zum Bereich des Selbst gehören?

Für Minderheiten ist die Erlangung von Selbstrepräsentation zweifellos ein politisches Muß; die Praktiken der bildenden Kunst sind dabei nur ein Aspekt. Der Akt der Selbstbenennung ist in dieser Hinsicht eine entscheidende, emanzipatorische Handlung. Nehmen wir zum Beispiel Norma Alarcóns Erörterung der politischen Implikationen der Bezeichnung Chicana:

Die Bezeichnung "Chicana" ist nichts, womit Frauen (oder Männer) zur Welt kommen, wie es gewöhnlich bei der Bezeichnung "Mexikanerin" der Fall ist; sie wird vielmehr ganz bewußt und in kritischer Absicht angenommen und dient als Ausgangspunkt für einen erneuten Anlauf, den tradierten Knäuel von Krisen, Verwirrungen, historischen und ideologischen Konflikten und Widersprüchen aufzulösen, der dadurch zustandekommt, daß man gleichzeitig "keinen Namen hat", "viele Namen hat", "seinen