

Yoon is an artist who deploys photography, rather than a photographer per se. Essentially, her work is an *undoing* of photography in her move toward painting. Yoon explores ways of creating a different kind of illusory order, and probes the enigma of semblances by questioning and substituting what photography offers: the fixed illusion of the photographic truth. The reverse sides of the *Rag Face* series reveal a different kind of indexical function. The photographic index has been replaced with another kind of index: the traces of the sewing.

Yoon Ji Seon carries on her iconoclastic gestures by muddying the pristine: by sewing the photographs, contaminating or complicating photography, which is often mistakenly believed to provide the truth for its evidentiary function, and relies on exacting processes to produce quality prints. In Yoon's work, photography is subsumed to the unplanned searching for form through sewing, traditionally associated with domestic labor assigned to women. Furthermore, Yoon's work oscillates between the two poles: simultaneously offering semblance of appearance yet destabilizing it both ontologically and formally. While her early attempts at sewing her photographs were inspired by a Surrealist intervention in the everyday object, as time wore on, her recent work has become more and more painterly, and has since acquired a life of its own. Yoon's work consists of the cacophony of doubles that do not quite match up: of the photographic and sewn faces, and of recto and verso. She cultivates a sense of instinct to reveal what feels to be inevitable in the creative process of destruction of her photographs.

Thus, Yoon's work operates against the very nature of photography, which each time captures the visible world into a single fixed image. The etymology of photography can be roughly defined as "drawing in light." In *Rag Face*, the drawing takes place in the form of colored threads that cover up the photograph. It is an antidote to the inherent nature of photography, which develops the latent image deposited into the emulsion, which is then fixed for permanence. By contrast, Yoon uses the already fixed photographic image only as a latent image to develop what is yet to come.

Young Min Moon (artist / critic)

This text is an excerpt from "Locating *Rag Face*: The Enigma of Semblances," in *Yoon Ji Seon*, Hatje Cantz, 2014.