



Artist News Clippings (Highlights)

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Kim Jee-Yun | b. 1974 in Seoul, South Korea

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SUMMARY

English

- **SCMP Post Magazine (Online)** (31 January, 2023)
- **SCMP Post Magazine (Offline)** (31 January, 2023)
- **Littledotrice** (11 February, 2023)

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- **顯影 PhotogStory** (14 February 2023)
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- **Wednesday Journal** (31 January 2023)

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SCMP Post Magazine (Online)

Posted 31 January, 2023

<https://www.scmp.com/magazines/post-magazine/short-reads/article/3208433/mixed-race-children-and-how-they-are-perceived-subject-photography-exhibition-m-hong-kong>

Post Magazine

Post Magazine / Short Reads

Mixed-race children and how they are perceived is the subject of photography exhibition 'm<other>' in Hong Kong

Featuring subjects from Hong Kong and Shanghai, Kim Jee-yun's 'm<other>' is 'about racial awareness' and perceptions of differences between 'a mother and a child'

The mother of a mixed-race teenager herself, the South Korean artist is interested in how the children of multiracial families establish their identity

Kim Jee-yun
Published 17 Jan 2022



A portrait of a mother and her child featured in 'm<other>', which explores identity in multiracial families in Hong Kong and Shanghai. Photo: Soluna Fine Art

South Korean Kim Jee-yun did not have to look far for inspiration for her photography project, "m<other>". It started with her personal story about intermarriage and mixed-race children.

"'M<other>' is about racial awareness and the perceptions towards the different external appearances of a mother and child, and the development of self-representation in mixed-race teenagers," Kim says. "I took portraits of mothers and their mixed children who were friends, neighbours and people I met through social media."

Most visuals were captured in Hong Kong, where Kim is now based with her Chinese husband, while some were taken in Shanghai.

"'M<others>' will be Kim's first solo exhibition in Hong Kong and comprises photographs and videos from the 10-year project. It will be held at Soluna Fine Art, in Sheung Wan, from February 2 to March 2.



A photo from the new "m<other>," exhibition, showing a mother with her mixed-race son. Photo: Soluna Fine Art

A mix of East and West, Hong Kong, she says, "gives rise to interracial families and concerns for their child's identity, which vary depending on age, the level of education and the environment they grow up in".

Initially the project focused on the visible differences between mother and child, such as skin and hair colour.



Kim Jee-yun, the Korean-born, Hong Kong-based visual artist behind the project. Photo: Soluna Fine Art

"When my eldest child became a teenager, the focus shifted to the identity and self-representation of mixed adolescents," she says. "I found that interracial families negotiate their identities within diverse societies, with age, education and place of upbringing affecting attitudes."

August Sander, a German portrait and documentary photographer whose ambitious project "People of the 20th Century" is a visual record of the German populace was a major inspiration.

"From the early 1920s until his death [in 1964], Sander took portraits of hundreds of German citizens and categorised them by social type and occupation, from farm labourers to circus performers to prosperous businessmen and aristocrats," says Kim.



Kim cites "People of the 20th Century" by German photographer August Sander as an inspiration for her work. Photo: Soluna Fine Art

"Sander once said, 'The portrait is your mirror. It's you.' He believed that, through photography, he could reveal the characteristic traits of people. He used these images to tell each person's story; their profession, politics, social situation and background".

Ten per cent of proceeds from exhibition sales will be donated to Mother's Choice, a Hong Kong charity that cares for pregnant women and girls in crisis, and for babies and young children awaiting adoption.

Some of the children featured in the series were adopted.



Kim says her exhibition is about racial awareness and the perceptions towards the different external appearances of mothers and children in interracial families. Photo: Soluna Fine Art

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CONVERSATIONS (2)



Kijie Knott

1 response

After many years with the Post, Kijie Knott found her calling on the culture and lifestyle desk. She writes about the environment, animal welfare, food and the arts.

Photography | Hong Kong | Hong Kong culture | Art



SCMP Post Magazine (Offline)

Posted 31 January, 2023

UP FRONT

HOME FROM HOME | CLIFF BUDDLE

A walk in the park

One of the delights of life in Hong Kong is escaping the crowds and taking a hike in the spectacular country parks.

For me, this was a lifeline during the pandemic, when Covid-19 restrictions made going for a walk one of the few forms of leisure possible. My treks in the hills kept me sane and were enjoyable even when I had to wear a mask.

Hiking in Hong Kong has become increasingly popular, but it carries risks. There were more than 1,000 rescue operations last year and eight hikers died in the first five months. You need to navigate the heat, the humidity and pollution while not slipping on the steep, isolated slopes.

The wildlife is both a wonder and a worry. Watch out for creepy caterpillars, scary spiders, wild boar and venomous snakes. I once came face to face with a big Chinese cobra.

I knew I would miss the thrill of hiking Hong Kong-style when moving back to Britain last year. But the High Weald of Kent also has much to offer. It lacks the vertiginous hillsides, stunning cityscape and sweeping sea views of Hong Kong, but there is still much beauty to be found.



The landscape here is quintessentially English. I tramp through fields of sheep. The view takes in medieval churches, traditional east houses, weathered boarded Kentish cottages and ancient oak trees. There is even a little steam train. It is as if time has stood still.

Over the past few months, I have seen the fields turn from a parched yellow during the summer heatwave to vibrant green when the rain finally arrived and then white with the onset of frost. They were first cracked by heat, then flooded by downpours and later circled in snow.

There are foxes, badgers, robin redbreasts and pheasants, along with the cows and horses. But you still have to watch yourself. The welcome package at my rented cottage warns bikers to beware of bulls. A woman walking a dog in Sussex, not far away, was trampled to death by cows in the summer.

There are lots of canine encounters. They mostly want to lick you to death, but my wife was bitten by an overly enthusiastic sheep dog. And we are occasionally pursued by a flock of friendly sheep.

The weather presents different problems. Gone is the searing summer heat of Hong Kong. Now I am wading through mud or, when it freezes, imagining to slip on my feet. Ever tried running on ice? I wouldn't recommend it.

Like so many aspects of life in Hong Kong and Britain, hiking involves big differences, but both places have much to offer. We all have to take our chosen path and hope we are heading in the right direction.



Images in "mother", a photography exhibition focusing on interracial families, by Kim Jee-yun (Deluxe) Pictures; Soloma Fine Art

ON OUR RADAR | KYLIE KNOTT

Mixed emotions

South Korean Kim Jee-yun did not have to look far for the inspiration for her photography project, "mother". It started with her personal story about intermarriage and mixed-race children.

"Mother" is about racial awareness and the perceptions towards the different external appearances of a mother and child, and the development of self-representation in mixed-race teenagers." Kim says. "I took portraits of mothers and their mixed children who were friends, neighbours and people I met through social media."

Most visuals were captured in Hong Kong, where Kim is now based with her Chinese husband, while some were taken in Shanghai.

"Mother" will be Kim's first solo exhibition in Hong Kong and comprises photographs and videos from the 10-year project. It will be held at Soloma Fine Art, in Shering Wan, from February 2 to March 2.

A mix of East and West, Hong Kong, she says, "gives rise to interracial families and concerns for their child's identity, which vary depending on age, the level of education and the environment they grow up in".

Initially the project focused on the visible differences between mother and child, such as skin and hair colour. "When my eldest child

became a teenager, the focus shifted to the identity and self-representation of mixed adolescents," she says. "I found that interracial families negotiate their identities within diverse societies, with age, education and place of upbringing affecting attitudes."

August Sander, a German portrait and documentary photographer whose ambitious project "People of the 20th Century" – a visual record of the German populace – was a major inspiration.

"From the early 1920s until his death (in 1964), Sander took portraits of hundreds of German citizens and categorised them by social type and occupation, from farm labourers to circus performers to prosperous businessmen and aristocrats," says

Kim. "Sander once said, 'The portrait is your mirror. It's you.' He believed that, through photography, he could reveal the characteristic traits of people. He used these images to tell each person's story, their profession, politics, social situation and background."

Ten per cent of proceeds from exhibition sales will be donated to Mother's Choice, a Hong Kong charity that cares for pregnant women and girls in crisis, and for babies and young children waiting adoption. Some of the children featured in the series were featured.





From the artist statement, it felt that the artist was more interested in the mothers, and their visibility and presence needed to be acknowledged more so than the fathers within the interracial families. I wondered, why not the fathers? Lee wrote in her book that, "Any European employee who violated the colonial etiquette by interracial romance was jeopardizing not only his career but was also risking ostracism... Kenneth Andrew recalled that the first document he had to sign was a promise not to marry a Chinese female (Langford, 1998)". It feels as though the hostility of interracial marriage is mutual between mothers and fathers, so I wonder whether there was something else that the artist felt with mothers that needed to be acknowledged.

Looking at the images, the images of the mothers and their child often took place on the bed, or sofa or a corner of their home. Lying down, sitting or standing, they were stoic with seriousness or slight grin on their faces. Perhaps it carried on from the idea of traditional painting where wider smiles were "associated with madness, lewdness, loudness, drunkenness, all sorts of states of being that were not particularly decorous". Or perhaps the artist wanted the images to represent power and seriousness of these interracial families. Serendipitously, I met the artist on the day of visit. She told me her photographic process, "I asked them to find a place that is comfortable. For example, for a baby it would make sense to have the 2 hours photography session on the bed. I asked them not to smile, because this is documentary photography. During the shooting, I show them the photographs I took. The camera is a mirror to show them how they want to be represented. They changed their pose to adopt to that and we agree together on the final image." The work became interesting in that it is a collaboration with the interracial families in creating a pictorial representation of how they want to be seen. And then what

fascinates me is when the family being photographed have the power to control how they are being represented in images, their choices of poses can also infer how they want others to see them. The power of their presence becomes not only being who they are in front of the camera, but also how they want to be seen by others.

From the clothing that the mothers wore, the objects, and surrounding environment in these portraits, all the works presented in this exhibition reflected social-economic privilege in the interracial families photographed. The artist mentioned to me that the choice of families are those amongst her network – friends, neighbours. Slowly she advertised on social media recruiting mixed-raced families who want to be photographed. How is her method of selecting families to photograph affect the way audience understand and learn about the psychological and emotional depth of interracial families in Hong Kong? Perhaps this is something to explore further too.



© Michelle Chan @ Soluna Fine Art Gallery

Amongst the photographs, one photograph of an Indonesian mother with her baby boy drew my attention. According to the gallerist, she was often mis-represented as the domestic helper. I wonder how her interracial marriage experience is in comparison with the others, especially in relation to the culture of this city Hong Kong. It was a shame that the exhibition only presented the images of family portraits. I felt the exhibition would have been more enriching if sound recordings of interviews about the families' experiences of interraciality were included. I felt this would have given more layers to the body of work and to the theme that the artist wanted the viewers to ponder upon.

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Siu Wai Hang

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顯影 PhotogStory

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Posted 14 February, 2023

顯影 PhotogStory is at Soluna Fine Art.
2 d · Hong Kong · 🌐

Scroll down for English.

【展覽分享】居港韓國攝影師拍攝混血家庭母子/母女 探討大眾對跨種族婚姻及混血兒的觀感

現居香港的韓國攝影師金志倫 (Kim Jee-Yun) 在2010年開始創作「m<other>」系列，作品的源起與她自身的跨種族婚姻和其混血孩子的故事息息相關。作為中西交匯的城市，香港有不少跨種族家庭，她留意到大眾對不同膚色及髮色的母子或母女有不同的觀感，「m<other>」系列透過多幅母親與混血孩子的照片，探討大眾對跨種族家庭的刻板印象，同時關注混血兒的自我身分認同及他們在青少年時期如何自我表現。

m<other>

日期：即日起至3月2日

時間：上午十時至下午六時(週二至六)

地點：上環西街52號 Soluna Fine Art

The Hong Kong-based Korean photographer Kim Jee-Yun is currently exhibiting her project, m<other>, a series of portraits of a mother and her mixed children in Soluna Fine Art gallery in Sheung Wan.

As an intersection between the West and the East, Hong Kong give rise to interracial families and concerns for their children's identity. The decade-long project began with the artist's intermarriage and mixed-race children. Since 2010, m<other> has been interested in racial awareness and perceptions towards child and mother's different external appearances. The exhibition prompts us to reflect on the public's stereotypes of interracial families and how the family background may affect mixed-race children's identities and self-representation.

m<other>

Date: Now till March 2nd

Time: 10am - 6pm (Tues-Sat)

site: [Soluna Fine Art](#), G/F, 52 Sai St, Sheung Wan.

顯影 IG: <https://www.instagram.com/photogstory/>

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cityhowwhy 混血兒與他們的母親

說到「#母親」，有人注重 #血統 的純正，一群人共同流著一種「血」，就有了一個共同的「母親」；也有人覺得血統不重要，堅持「有奶就是娘」的原則，誰用奶餵飽了我，誰就是我「母親」。香港作為一個華洋雜居的城市，#跨種族婚姻 很常見，#混血兒 和他的母親其實流著不完全一樣的「血」，甚至有著不太一樣的外貌，我們並不能簡單地用血統觀念去定義他們的身份以及他們之間的關係。

居港韓裔藝術家 #金志倫 (Kim Jee-Yun) 從2010年起關注跨種族婚姻議題，特別關注混血兒的成長故事。在不同年齡、成長環境下，混血兒們怎樣看待自己？又怎麼看待別人的眼光？金志倫最新個展「m<other>」展出的多幅攝影作品，拍攝了多個混血兒和他們各自的母親，拍攝對象不限於一般人最常想起的白種人和黃種人混血。作品全部都在居家環境中拍攝，雖然十分靜態，但也呈現出他們不同的生活狀態；#種族 間的差異及張力，以最平常的母子關係所化解。這也關乎我們如何看待他們——他們的外貌看似屬於不同種族，但他們的關係卻是再親密不過的母子。

畫廊會將展覽百分之十的收益捐贈予本地慈善機構「#母親的抉擇」，支持他們服務本港孤兒及意外懷孕少女。

m<other>

日期：即日起至3月2日

地點：Soluna Fine Art (上環西街52號地下)

Photo courtesy of Soluna Fine Art

#號外雜誌 #cityhowwhy #citymagazine

#藝術 #攝影 #展覽 #photography #photographer #exhibition #mixedrace

20 February · See Translation



Wednesday Journal

https://www.hksooyo.com/bbs/board.php?bo_table=news&wr_id=33959

Posted 31 January, 2023

WEDNESDAY JOURNAL

SINCE 1993

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솔루나파인아트 김지윤 사진작가 m개인전

홍콩수요자립 기자 | 등록 2023.01.31 18:58



솔루나 파인아트는 홍콩에서 거주 및 활동하는 김지윤 사진작가의 홍콩 최초의 개인전인 m<other>를 2월 2일 성환에 위치한 갤러리에서 개최한다.

m<other>는 김지윤 작가가 지난 10년에 걸쳐 진행해온 사진과 영상 작업으로, 홍콩 및 상하이에서의 거주기간 동안 만난 다양한 국적 및 인종이 다른 결혼을 통해 이루어진 가족과 아이들의 모습을, 엄마의 시선을 중심으로 포착해온 경쾌 다큐멘터리의 성격을 지닌 사진전이다.

m<other>시리즈는 작가 본인의 국제 결혼과 아이들의 양육과정 속에 시작된 질문들을 통해, 다양한 인종과 문화를 배경으로 겪는 개인의 정체성 및 혼성적 세계관의 인식 및 개인과 사회적 관계속에 아끼되는 다양한 내면적 갈등 및 포용의 이야기를 광범위하게 다루고 있다.

본 전시 수익금의 10%는 홍콩내 자선단체인 마더스 초이스(Mother's Choice)에 기부할 예정이며 전시는 2023년 3월 2일까지 관람할 수 있다.

2월 2일 오프닝 리셉션 (목) 오후 5시 - 8시.

Soluna Fine Art

GF, 52 Sui Street, Sheung Wan, Hong Kong



김지윤 작가

한국에서 태어나 현재 홍콩에 거주하고 있는 김지윤(b. 1974)은 주로 사진과 영상 작업을 하는 비주요 아티스트이다. 그녀는 중앙대학교에서 사진학 학사 학위를, 미국 뉴욕 대학교에서 사진 및 비디오 아트 석사 학위를 취득했다. 그녀의 작품은 로레 아트 갤러리, 뉴욕 님브 아트 페스티벌, 토론토 뮤지엄, 서울시립미술관, 주중 한국문화원 등에서 전시됐다.



The End

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