

## Moving surfaces of space

In the process of perceiving the object three elements are simultaneously operating: the reality, its reflection projected on the exterior, and the gaze of the observer. Although each of these elements belongs to the different dimension, all of them forge the single experience of perception through the interactive effects of their intricate composition. In Jungwha Jung's works, the relations amongst the real space of the exhibition hall, the representation (or reflection) of that space, and the spectator's view points are so elaborately and scrupulously planned in the space that each of them remains alienated from the others so that none of them gets subordinated to any other. Also each element is placed around the gallery in discordance with the ordinary sequence of time and space just like the false permutation compounds of mathematics, therefore the dynamic relationship between the viewers' vision and the gallery space gets continuously rearranged as in a domino game. Jung's work is composed of a series of procedures that one changed element initiates the transformation the whole range of field.

Jung's installations are based on the reproduction of space and the shifting of that space. She reproduces a wall in the gallery by means of mirror, photograph and video camera, and places that duplicated image on the other wall of the same gallery, thus transferring the real space to another wall. Let's see how she performs it. She takes the photo of the facade of Keumsan Gallery, and hangs the photo on the wall of Keumsan Gallery facing the main entrance. Importantly, she cuts out the reproduced gate on the photograph on which she puts the mirror instead, the size of which is exactly calculated in perspective to the extent that it reflects the real entrance just as it looks. Once pushing the revolving gate of Keumsan Gallery, the spectator first looks at the large black and white photograph of the gallery facade which he or she saw a minute ago and then recognizes the mirror image in the photo that reflects, this time, the visitor oneself who just stepped inside the gallery. The spectator who sees himself or herself on the mirror perceives the other realm of space at the same time. This is just the beginning of a chaos of the spatial dynamics that the spectator is invited to experience in this exhibition. Afterwards, the nine video cameras installed in the various places of Keumsan Gallery take shots of roaming visitors, and transmit those images through the distributing devices to the set of monitors.

The walls are at first very neutral objects because they are two dimensional, composed of none other than lines and planes. But when the represented images of the walls lie side by side or they are crossed each other, the similar images of walls make the boundary between reality and reflection (or reproduction) very ambiguous. Thus the vague relationship is set up between the real and the represented. Moreover, Jung created small constructions on the second floor reminding of the interior of Keumsan Gallery. These miniatures are composed of stairways and compartments together with photographs, mirror, and video camera, thereby further complicating the relationship between spaces. The continuous compositions of reproduction - the reproduction of the real space, the reflection of the reproduction, and the reproduction of the reflection - variously overlaps the images which exist between the observer and the reality. The viewer is unexpectedly located in the bizarre third realm between reality and illusion. This multifaceted spatial conditions become more ambiguous by the images from the video cameras, all defying the sequential narrative orders. Nine video cameras scattered in the gallery register the images and distribute them on the set of six monitors on the first floor and the nine monitors on the third floor, but the monitors do show the images not in regular sequences but in order of combination between their actual and recorded modes. When one finds on the monitor another person's image in the space she herself occupies, the boundary of reality becomes blurred. In the middle of the chaotic circumstances where temporal sequence is destroyed and only fragmented temporal slices remain mingled with each other, the only thing that the spectator is able to perceive are spatial fragments around herself, in other words, reproduced sequences.

In this way, Jung created the space of absurdities, which is destined to go crisscross however we try to organize it, as if we play a puzzle game with a missing piece. Jung's space repeats derivation without return, retaining the completion forever. Perceiving this space cannot be transcendental but exclusively experimental. It is because in this space where the cognitive power is detained rather than made clear, spectators are bound to perceive the whole space through the cumulative pieces of experiences rather than through logical reasoning. While roaming the gallery for a short time, they might either find the answer to the distorted logic of space or become trapped in everlasting mystery. Jung's work is continuously in progress, accompanying the process of quest and revising. The whole interactive process between the shifting of space and the ensuing change of perception is where she starts her work and comes back for more.