

The Other Side of a Mirror

Few people will remember the exhibition titled "Time and perspective" by Jung Jungwha, held at To Art Space in February 1992. Like so many exhibitions that rent a certain space for a short period time and then disappear leaving only the catalogues drawing no attention at all. The reason I recommend Jung Jungwha is not because she is the European art scene for ten years, though she is not familiar to domestic art circles yet because of her academic background abroad. Somehow I'd like to make a belated review on her solo exhibition two years ago and to take note of her future activities.

In "Time and Perspective" two years ago, Jung Jungwha displayed an installation work, making full use of the whole building where her exhibition was held. As far as my knowledge which deserved the term "installation". It was far from the usual "installation" which sets up something in the given space. By "installation" something, what she did was to vitalize the whole space only to deconstruct the installed structure. The repeated present, reflection of the present, reflection of that reflection, the other side of a mirror seen through another mirror.... In the Alice-in-Wonderland-like space created by the jumble of time consciousness, she provided the audience with a most interesting experience to "be faced with" himself ceaselessly who just passed.

Passing through the entrance of the gallery decorated with arcade style, and down to the narrow stairs, the audience comes to meet the exhibition hall. Right in front is hung a large size photo of the building's facade in which the entrance is replaced with a mirror. The distance from the entrance to the wall of the exhibition enter the hall comes to meet again the entrance he passed a moment ago, facing his own figure of stepping down the stairs. Again, while looking around the exhibition hall, he is beset with the confusion of time and space between the photo and mirror, between mirror and mirror, between mirror and the transparent mirror and through the movement of a video camera that projects all the audience including himself. What he doesn't think is a mirror actually happens to be one that reflects his appearance. On the other hands, what surely seems to be a mirror is, in fact, the other sides of a mirror that slowly emerges through another black mirror. Encountering his own puzzled appearance through the monitors on the wall, the audience plunges deeper and deeper into the 'perspective of time' without the vanishing point.

"In my work, the 'window' plays a very important role. I take special interest in windows because they are the only part opened in architecture. It is the very border between inside and outside. Besides, to me, their transparency have a great appeal."

Jung's work starts from the interpretation of the building's structure. Once finishing the calculation of all the closed and opened places, the size of compartmental space and the path of flow, she begins to install the 'window'. For her, 'window' becomes an instrument either to interpret or to deconstruct the window appears as the varied forms of photo, mirror, transparent mirror or TV monitor. Though these windows, the solid structure put in disorder. At other time, both the inside and outside overlap though the logical method of perspective or they disappear all together into the transparent mirror. Time does not flow sequentially from the past to the future, but is selected in repetition and at random among a certain precarious, accidental as well as impulsive volume surrounding oneself. Time thus selected is neither the past nor the present nor the future but belongs to 'any time -always in the progressive form'. Like the infinite depth created by two mirrors facing each other, with both of their surfaces reflecting each other, time here is proliferated on the axis of 'progressive form'.

If so, Jung' theme is closer to 'time' than the 'window'. Also she can be called photo artist or frame-artist, for she frames time. The frame she uses is the window, mirror, photo or TV monitor. Through this frame of time, the building and its structure, and further, reality itself strike us weird and uneasy. Invited to the labyrinth of time which is forever elusive, we are made to be represented, duplicated, reflected and deconstructed, repeating the disappearance and reappearance. It is meaningless to ask what time it is because like Alice, we never arrive on time.

Jung Hunyee/Art Critic