

Time and Perspectives

“Strange to notice all that was related, fluttering so loosely in space.”

Excerpt from *Duineser Elegien* by Rainer Maria Rilke

Since 1986 Jung Jung-wha has worked in a variety of mediums and expressive methods including installation, performance, video, visual poetry, and film. Through a systematic mixture of diverse mediums she has found new possibilities in perception and experience of space-time and situations.

The Time and Perspective exhibition showcases a combination of two installations Jung worked on in Hamburg, Germany. The exhibition shows the elaborate arrangement of a photograph and a mirror in her work *Time and Perspective, Angle 0*, displayed at the University of Fine Arts of Hamburg, Germany, in 1993.

In this work a large black and white photograph is hung on the rear wall of the space. Turning their back to the photograph viewers can look over a building with a stairway on its side through an open door, which is the same scene in the photograph's image. The mirror is captured in the photograph. The mirror shape depends on perspective. Viewed from the location of a half-open door, the door exactly fits the mirror. The photograph and mirror undergo change, dependent on viewer location. Which perspective is correct? Is there a wrong perspective? Does a visual contradiction create a new spatial ambiguity? Does the viewer enter through “Architektur”(architecture+door)?

The *Moving Surface of Space*, executed in 1992, consists of two video cameras, monitors with cathode ray tubes, and two transparent Plexiglas hexahedrons, set on monitors slowly spinning. One surface of the hexahedron is made up of a transparent photograph facing the window of the exhibition space. Another surface is composed of a transparent two-sided mirror. Video cameras, set in space, record the spinning hexahedron. This work shows real space reflected in the mirror; photograph featuring the window side; a scene in the hexahedron's transparent surface; reflections of another hexahedron in the mirror; and monitors showing recorded scenes from two video cameras. Whether the viewer watches the spinning hexahedron or the monitors, this three-dimensional space is interwoven not to be grasped for viewers how this situation is created.

Without ascertaining whether the visible scene is derived from a photograph, a reflection, or a recorded thing; and whether the visible scene is a direct reproduction of reality or a reproduction of copied reality, viewers are caught between video images and a real environment. Although they are in reality, they lose a sense of reality. As this work involves viewers, the artist considers this a performance.

This feature is emphasized in the Seoul exhibition by involving a temporal element, and the artist's serious consideration of the venue's architecture. Upon entering the venue, the viewers remember the place they pass through. The photograph of the glass door (taken from the street side) they enter is hung on a wall opposite the door they enter through a stairway. The door and stairway they pass through second are reflected onto the mirror. But the space, which the viewer just left, is distanced by its own picture: in the center of the photo, exactly inside the entrance door, a mirror is placed, in which the viewer can see himself at the moment of entering the gallery. The space from which the viewer left appears unfamiliar by his own image.

While viewing pieces, viewers remember an ambiguous previous situation through diverse processes with the medium of the photograph of the first glass door taken from the stairway in its inside, and its transparent photograph, and transparent mirror. Change in space and time is further reinforced through the viewers' movements displayed by the video cameras, and viewers coming in and out from the entrance. The deconstruction and combination of multiple space-time is sought after through the principle of modification of similar and associated elements in video images and reproduced video images.

The work *Time and Perspective* uses the video as the concept of a mirror, involving an error in time. Here the mirror has no narcissistic function. Echoing French psychoanalyst and theoretician Jacques Lacan account of the 'mirror stage', the mirror in Jung's installation can neither prove her personal entity nor throw a narcissistic glance. In Jung's work the self is rather alienated from the self. What was perceived a few seconds ago is already forgotten. And as we move in that space, we become distanced and unfamiliar from ourselves, like the faces of other viewers near us.

Whenever we meet our own image in this installation, we have to consider our connection to space. What is the nature of our surrounding space? Is it real; or is the space experienced through a medium? Is it an image in a mirror or a reproduction of my movement?

The artist puts different spaces side by side, mixing time so clearly distinguished in our daily and linear temporal experience. She makes the present sensible as a fleeting moment, as nothing between the past and future. She makes tangible the I as one, which is also always another one, whom we never reach. Jung makes the room which promises us fixed orientation, with four walls to some place, beyond our disposal. Jung's installations cause certainty to sway. They are abysses, into which our ostensible certainties fall; signs for us without identities. For Rilke, "We are not reliably at home, but in airy interchange between time and space."

Dr. Karin Schulze