

highway geometry

kim insun space willing n dealing

The first installation work titled <eyes> that you face when entering the door to the venue, is the incarnation of the artist herself. Through the landscapes depicted in the exhibition space, park sunmin has placed various types of lenses throughout the venue as if displaying her numerous open viewpoints and vision. These viewpoints can be found in the images of micro-close range vision shown in the video work <nearsighted jungle(single channel video, 2015)>, the momentary gaze encountered in the speedy itinerary in <highway geometry 2(two channel video, 2015)> series, the video installation depicting the change of the sun and the moon, and the playful gaze in between this change in <waltz(mixed media, 2015)>.

<highway geometry> presented by Space Willing N Dealing is park sunmin's premier solo exhibition. Prior to this, she had worked under the duo group name 'choi sunghun+park sunmin' and their exhibition career is rich. This means the duo was quite a familiar name to most established artists in the art world, but for Park, it is her first solo show as an artist. One of the lenses hanging near the entrance of the venue reminds us of <L-2.5+R-7.25> which was created in the early days of the duo. The latter work symbolized the duo's unified view while respecting their respective perspective by fitting the glasses with lens of different eye sight; each lens matching each artist's eye. By abandoning this format, it seems that park sunmin has found her own attitude of sporadically revealing herself without any reserve.

This exhibition is composed of diverse media such as video, installation, and photography. We cannot talk about the images created by Park without mentioning the relation with the images created while working as art director for the annual magazine 'Versus'. This connection is made since 'Versus' is characteristic of dealing with the theme of contrast or relative paradigm, opposing the external and internal side of a certain phenomenon or object. In this exhibition, this aspect was well displayed since every exhibit allowed us to search for counter-points that guide us to see the hidden side of the superficial and objective object or phenomenon.

In <waltz(mixed media, 2015)>, eye-less fish swim around the fish tank while radiating all the corporal senses. When they are being fed, they are skillful in finding their food with their movements speeding up, probably by their olfactory sense. The video image displayed as the backdrop of the fish tank is the scene of the sun and the moon in coexistence with lighting moving around. The movement is interesting as if like a dance and the swimming fish are overlapped with the video image, creating an atmosphere of playfulness. The specially composed dreamlike music is in harmony with the movement, like in a scene of a movie. The setting of the theater-like box makes the viewers see through the box. As such, this piece consists of layers of multi-structure with water as environment and the fish in it, the video which surrounds it, time and movement overlapped in the video, the music which flows around, structure which expands auditory and visual senses.

<highway geometry 1(c-print), 2015> is photographic work in expansive format, showing the image of criss-crossing electric wires visible against the sky. Proliferating lines reveal the overlapping time and space, and the artist's attitude of trying to control time. In <highway geometry2 (2 channel video, 12:33), 2015>, this attitude is more flagrant since it is documentary work with strong formativeness created by images, narrative and abstract. The scenes filmed while driving on the highway show the perfection of a geometrical triangle created by two lines that converge toward a single point. The lines that are finally connected to each other are the ever-lasting lane and the guardrail. Then, the camera's view is suddenly stopped while maintaining such image, focusing on a still scene of discarded objects, the abandoned fragments in the city or nature. The artist confronts the viewers with a dead bird, a used glove, plastic fragments that seem to be some debris of an accident, and scribbles; thus objects which were alive or used, and things that lost their meaning are presented through her gaze.

As she had studied biology, park sunmin had created characters by matching the first letter of a botanical scientific name and the silhouette of the relevant plant. The duo choi sunghun+park sunmin wrote letters with this system of script and created the series <code> by photographing the 26 alphabet-plants in a row. In the current exhibition, you can find an installation work which is an expansion of the aforementioned piece; <window, shadow, meadow(mixed media, 2015)>. This work installed on a window is made of images engraved by etching technique on broken glass. A quote from the artist's note, "The shadow of plants did not disappear and became letters." was expressed in this piece as linguistic playfulness since this sentence is invited to be read as an image of the natural shadow made by the sun's movement cast on the work's location.

The huge video work <nearsighted jungle (single channel video, 12:33), 2015> reminds us again of the power of the artist's perspective which controls the sense of space, distance, speed, and scale. And when you helplessly follow the various focal distance that Park's eyes explore freely and the flow of view toward an object, you might be able to realize that the lenses hanging in <eyes> are inviting our own images to enter the landscape made by the artist which resembles a piece of poem. Simultaneously, you could feel that these works presented in her solo exhibition stimulate the tactile sense beyond the visual sense, that her sense is explosively expanding from her prior works. Perhaps, the twinkling cold lenses, the prickly surface of plants and the texture of sloppy or smooth insects' or other animals' skin that can be felt through the pungent air in <nearsighted jungle>, and the broken blades of glass that sharply stimulate the eyes, delude ourselves into believing that we are assimilated with the fully engaged dance-like swimming movements of the blind fish in the fish tank of <waltz>.