



Jayoon Choi, "Heeseung Chung." ArtAsiaPacific, November/December 2014.

132
Yokohama



YOKOHAMA TRIENNALE
Yokohama Museum of Art

135
Seoul



HEESEUNG CHUNG
PKM Gallery

138
Jakarta



HERI DONO
Art:1 New Museum

139
Singapore



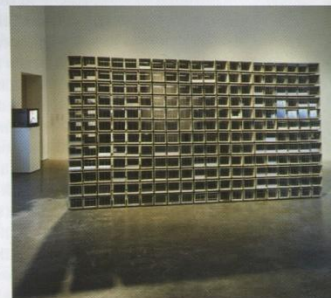
YEE I-LANN
Silverlens

140
New Delhi



**THE SHAPE THINGS
WILL TAKE**
Gallery Espace

145
New York



HERE AND ELSEWHERE
New Museum

Reviews

SEOUL

PKM Gallery

HEESEUNG CHUNG

Opposite page

MICHAEL LIN

Untitled Gathering

2008

Emulsion on 320 wood stools, dimensions variable.

Photo by Michael Young for ArtAsiaPacific.

This page

HEESEUNG CHUNG

Untitled

2014

Archival pigment print, 225 x 156 cm.

Courtesy the artist and PKM Gallery, Seoul.

Heeseung Chung's eponymous solo show was the final exhibition at PKM Gallery's temporary space before their move to a permanent new home. The show—consisting of four photographs and two installations—may have been disappointing in quantity but was arresting in its content, which transformed a small and challenging space into a conceptual jewel box.

Visible from the sidewalk through the gallery's glass facade was *Untitled* (2014), an imposing photograph of a nude woman's back and her worn hands held together in prayer. Below *Untitled* was another installation, *Tout ce qui nous arrive de bien et de mal ici-bas était écrit là-haut* (2014), a stack of five black-and-white offset prints in which only the top image, a view of the sky, is visible. The work was placed atop *Table-Diderot-Table* (2014), a four-cornered gray table missing one leg, which, despite its handicap, stood solidly on three legs, seemingly hovering above the floor. Upstairs in a mezzanine area hung an untitled black-and-white photograph of two leaves (2013), while on the ground level below the mezzanine were two smaller photographs, *Room with revolving doors -1* and *-2* (both 2014), showing a rectangular, medium-density-fiber structure on a wooden floor.

All six works originate from Chung's "Still Life" series—an ongoing portfolio of photographic "sketches" that realize visceral images from the artist's mind. Arising from her impulse and intuition, the photographs give us more or less what the human eye can see: straightforward images of the body, plants and other objects at eye level,

or prosaic views of the sky shot in natural light. Despite the effortless feel to the works, they are in fact the result of Chung's painstaking effort to find the exact, alchemic moment when the sunlight brushes over the tableaux and materializes visions of her consciousness. Yet the photographs are as elegant as they are uncanny, capturing not only the physical subjects, but somehow also the emotions, moods and thoughts that linger invisibly and occupy the two-dimensional "shells" of the figure or objects.

Over the past few years, Chung has sought to push the limitations of photography. Using the "Still Life" series as a starting point, she allows the images to reemerge in different shapes and forms. For example, the aforementioned untitled photograph of two leaves, previously just part of a publication that catalogues "Still Life," appears for the first time as an individual artwork. The two *Room with revolving doors* pieces are variations of another work of the same name—comprising three piles of offset prints—which was shown earlier this year at "ARTSPECTRUM," Leeum, Samsung Museum of Art's biennial exhibition. In *Tout ce qui nous arrive de bien et de mal ici-bas était écrit là-haut*, five bands of color are visible on the side surfaces of the prints, which hint at the various images hidden within the pile. These photographs were also granted another dimension at PKM; looking below from the mezzanine, the view of the offset prints atop *Table-Diderot-Table* appeared two-dimensional, like a single, framed photograph.

Even without having seen Chung's earlier projects, it was evident that, with all of her works, detail is very important to the artist. The black-and-white photograph displayed on the gallery's upper level melted into an office wall covered with silvery gray felt. The reddish hue of the floor in *Room with revolving doors -1* and *-2* picked up the red tint of the gallery's peculiar wooden floor and walls. The palette of the *Room with revolving doors* pieces—flesh tone against a dark olive color—echoed that of the nude torso in nearby *Untitled*, presenting uncanny similarities between inanimate objects and the human body. Taken together, the details created the sense that Chung's subjects—both visible and invisible—were inhabiting the gallery.

We live in an age where smartphones and the internet make it possible to instantaneously create, reproduce and derive images; we can build our own cyber-identities and construct virtual universes. Experiencing Heeseung Chung's exhibition, viewers became part of a larger tableau—a world in which the artist submits to the transformative nature of the modern photographic image, but also exposes the ambiguous relationship between truth and reality in today's image-saturated society.

JAYOON CHOI

