

Dwelling

Tina Kim Gallery, New York

By Ken Johnson

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Exhibitions that take a bleak view of life in the modern home have been done, but this one is notable for its quietly spooky surrealism.

In the center gallery hang two Spielbergian photographs staged by Gregory Crewdson, both nocturnal scenes of middle-aged women who have awakened in their bedrooms, looking anxious or terrified, as if some supernatural visitation were at hand.

Ostensibly more realistic but somehow vaguely unsettling are Noritoshi Hirakawa's photographic double portraits of mothers and teenage or older daughters in their homes. In each the mother stands, and the daughter sits; each woman is dressed in the other's style.

In this context, Richard Barnes's photographs of the windowless cabin once occupied by Theodore J. Kaczynski, known as the Unabomber (the cabin was transported intact to an F.B.I. warehouse) look less forensic than emblematic of the isolation and paranoia of modern everyday life.

Two time-based works occupy separate rooms. Yeondoo Jung's "*Evergreen Tower*" is a slide show in which all the projected images portray families posed in their living rooms, all in the same apartment building. Since all the rooms are architecturally identical, the changes in people and décor from slide to slide create a transient, ghostly effect.

In the other room, '*Burn*', a haunting video-projected film by Patrick Jolley and Reynold Reynolds, shows a husband and wife relaxing at home while everything, including their own clothing, their children and a man who has set their sleeping daughter on fire, goes up in flames around them.

Ken Johnson, July 2004