

Super Segment

Jung Sungyoon

Press Release

July 19 — August 24, 2024

Whistle is announcing Jung Sungyoon's solo exhibition, *Super Segment*, on view from July 19 to August 24. In the present era, in which the domains that can be automated by machines are gradually expanding and intertwining, Jung explores the internal and external movements of machinery from a sculptural perspective. His sculptural installations visualize cyclical systems and paths through physical movement or mimic specific movements using optical illusions. The six installation works in this exhibition depict the tension, order, compression, expansion, accumulation, and diminution that emerge in the process of energy's transformation into form.



Jung Sungyoon, *Modified Point*, 2024, Motor, steel, PVC, 249.5x175.2x4cm

The scale of *Modified Point* (2024) was constructed to fit the exhibition space. A printed image is attached to a rotating plate in the center of the front right window frame. The image revolving around a central axis casts shadows that evokes three-dimensionality, but the rotational movement reveals its thin cross-section. The vertical axis rotating on both the inside and the outside of the plate continuously modifies the viewer's fixed perspective. In this moment, critical points and boundaries are simultaneously established and blurred.

Love Letter (2024) features two metal pillars in a rotating form. Their rotational movement is in close contact, while maintaining a slight distance. The metal surfaces become each other's halves, forming a hollow circle. The rotating pillars continuously create an empty perimeter. It has been said that steady movements like an orbital speed of 30km/s does not trigger our sensory reception. Yet, Jung chooses the steadiest movements. They achieve something worth observing for a long time in the simplest manner.



Exhibition view: Jung Sungyoon Solo Exhibition, *Super Segment*

Jung's fascination and fear of absolute isolation triggered by the meaningless space in the endlessly expanding universe, such as the celestial bodies that are repeatedly created and destroyed, can be found in two of his pieces. *Heavy Dots* (2024) and *Milky Way* (2024) present themselves as individual points, continuous lines, overlapping surfaces, and repetitions. The connected layers extend from the sharp center to the soft outer curves. The stacked masses press against each other, expanding. The viewer encounters the phenomena of disturbance and collapse within these two isolated systems, inspired by the motifs of stadiums and galaxies.



Jung Sungyoon, *Milky Way*, 2024, Aluminum, PVC, 120×96×30cm

Self-Discipline (2024) takes the form of multiple wheels arranged in a matrix. These aligned wheels silently traverse forward and backward due to their sharp edges, achieving maximum control with minimal friction. This arrangement eliminates the distinctions between front and back and enables seamless motion within the organized silence.

Jung's works, starkly simplified to the point of being clinical, are stripped of the possibility of being read autobiographically or through a singular perspective. Instead, they are rich with allusions to Jung's experiences, providing viewers with substantial information. The cold process of reverse engineering the mechanical mechanisms further simplifies and strengthens Jung's investigations. These objects, imbued with strength, contain only truth and are devoid of fiction. Moving beyond the era of manipulating force to design movement, Jung explores the understanding of force through dismantling, captured in material form.

(Excerpt from *Strength Beyond Strength*, Exhibition Text by Stone Park)



Exhibition view: Jung Sungyoon Solo Exhibition, *Super Segment*

Photo by Ian Yang © Jung Sungyoon and Whistle, 2024.



About the artist

Jung Sungyoon(b. 1973) illustrates the cyclical paths of desires and beliefs through forms that occur in machinery. Jung explores (non-)functional mechanical systems in order to transform movements into structures. Selected exhibitions include <Taste of Grapes>(2021) at Perigee Gallery, <Eclipse>(2014) as part of the SeMA Emerging Artists Support Program at the Seoul Museum of Art, and <Minor Threat<(2016) at the Kim Chong Yung Museum. Jung participated in the residency program at Goyang Studio (National Museum of Modern and Contemporary Art) in 2017 and at the Nanji Residency (Seoul Museum of Art) from 2012 to 2013.

Press contact:

Marketing and Communications

Jisoo You

C. +82 (0)10-6228-8210

press@whistlewhistle.kr

1F, B1F, 12 Hoenamu-ro 13-gil, Yongsan-gu, Seoul

