

## Room of Perception

Facing Eva Kun's work you immediately sense a simultaneous experiential, contemplative, and wonderfully open ended possibility of interpretation. They expand with the viewer's capacity to experience art without excessive direction.

For instance, when you walk into Eva Kun's installation "Tunnel of Light" and offer it the time required — in the same way a James Turrell light piece requires time — suddenly an exiting world unravels before your eyes. Eva Kun's installation displays great faith in both the visible and the invisible. Seemingly inviting forbidden touch. "Tunnel of Light" seduces you into exploring its depth—like Anisk Kapoor's "When I am Pregnant." "Tunnel of Light" reveals a complex network of interior and exterior; natural and artificial light, which flows through the tunnels, merging beautifully. Eva Kun's artistic inquiry offers the viewer a unique experience of space and light, volume and configuration. It entices you and perhaps even encompasses you. Although you can see above and below it, you can not see beyond its presence. One might isolate the art experience; strip the installation of all concrete manifestation to reduce it to pure phenomenon. The work has a direct effect on the viewer; can alter or extend their limits of thought and perception, which is achieved through Eva Kun's ability to restrict the work's material presence while managing to maintain its physically arresting character, compelling people to stop and pay attention.

Eva Kun's artistic investigation explores the state of consciousness and shape of perception with light and space. She makes all her work a function of space, light, and viewer's field of vision. Her material is often light-reflecting or light-emitting fabric. The surfaces in several of her installations become almost immaterial, taking on the quality of pure light. The work seems not frontal, not linear, not sequential and there appears to be no beginning or end. Eva Kun's work shifts the viewer's attention back and forth from the three dimensional to the intangible, from the exterior to the interior, from the public to the personal.

The inherent features of Eva Kun's works make it somewhat difficult to place into a single artistic discipline. The installations rather lend themselves more to lingering between site specific art and site conditioned art. There are similarities between these artistic disciplines as well as some clear differences. In the former the art is keyed to the oeuvre of the artist. The specific work produced by the artist is in part an architecturally related response to the site. The work remains bound by style, materials and techniques that are already particular to the artist. Site conditioned art draws inspiration from its surroundings, so that the artistic output might be monumental or ephemeral, amiable or aggressive, muted or loud. The viewer's time and place might be set aside by the site conditioned work. The achievable is presence, a moment of transcendence. Site specific work makes the viewer aware of his or her own presence, and of the space in which he or she and the installation in question is situated. Whatever the

presence (as opposed to presentness), the art is a sum of the relationship established between it and the viewer, and the occurrence through which the work is viewed or experienced.

The titles of Eva Kun's works are somehow directional. They often sum up the basic shapes and forms as well as the physical emplacement in a few simple words. This might best be exemplified by the work entitled "In-Between Wall", or the title of the works in the exhibition "Between Floor and Ceiling." Eva Kun's work is non-figurative and yet somehow representational. Moreover it represents possible thoughts, feelings, words and visions in such a way that the viewer can recover, whether intuitively or analytically, what those thoughts, feelings, moods and visions are. Her installations of course do not exist in isolation of their own meaning, but are also situated in and affected by the real world.

I dare to state that Eva Kun's art exemplifies how art leads the mind, and how it exposes what we are initially unaware of. Her work illuminates a hushed beauty that is so often absent in the visual arts, and our mind is the engine that completes the work. Confronted by an installation of Eva Kun, you are bound to become affected.

By Malin Barth