

NEW YORK

## Jean Shin



Jean Shin condenses her signature transformations of quotidian objects, which have included clothes, shoes, umbrellas, and pillboxes, even further in *Key Promises* (2007), a tight installation of disembodied computer key caps in various configurations. Ranging from the linear to denser amalgams of information overload, at times reading as a sort of monochromatic poetry, the keys reference the speedy, impersonal modes of modern-day communication as well as invoke the spare constructions of

Minimalism. Technology provides a different take on the wood, concrete and Plexiglass pieces of sculptors such as Carl Andre and Donald Judd, diluting the notion of pure formalism with allusions to contemporary issues of mechanization and isolation. Shin has spoken of her interest in such post-Minimalists as Eva Hesse and Lee Bontecou, yet here, with its repetition of geometric shapes and engagement with architectural space, her work demonstrates a simultaneous allegiance to a sort of self-contained vision. The show also includes “Duet,” a two-channel video in which keyboards play out a drama of communication, devoid of human presence, against a backdrop of the familiar tapping of computer keys.

—Amanda Church

**Jean Shin, *Key Promises*, (detail) 2007. Computer command keys, dimensions variable. Courtesy Frederieke Taylor Gallery, New York.**