

Jean Shin, "Projects 81" MoMA QNS, through Sept 27 (see Museums).

Over the past few years, Jean Shin's installations of found objects have demonstrated a mastery of the urban art of scavenging. The residue of everyday life—discarded umbrellas, socks abandoned in dryers, pant cuffs left over from alterations—has provided her with an array of materials burnished with the patina of prior human use. While Shin's installation at MoMA QNS employs materials and strategies she has explored in the past, it introduces a new element of sociological site specificity.

Situated in a corridor leading from the lobby to the galleries, the installation initially appears to be colorful murals painted on two facing walls,

composed of cleverly interlocking shapes. But soon the identities of the shapes come into focus: the scooped front of a dress bodice, the sleeve from a man's shirt, a necktie with its Hermès

tag still intact. All are splayed, flattened and affixed to the wall with starch. For this project, Shin invited MoMA staff members—from the director to the guards—to contribute one piece of clothing each. Art-world black dominates one end of the corridor, morphing into blue and then into suburban pastels. A tangled lattice of cuffs and plackets, seams and pockets hangs from the ceiling above.

Passing between the walls of this cross-section of the MoMA workforce, you can't help but play the game of matching garments (the Geoffrey Beene shirt, the Gap blouse) to positions. Skillfully balanced on the cusp of abstraction and representation, formal innovation and cultural investigation, this installation offers a promising new direction for Shin's work.

—Eugenie Tsai



Jean Shin, installation view of *Projects 81*, 2004.