

## Jane Mulfinger

### 30 UNDERWOOD STREET

On the subject of guilt, the American photographer, Larry Clark, writes that it often drives us to confess. 'What is hoped for is absolution, but we will even accept punishment. Either will relieve the unpleasant experience of guilt'. In contrast, argues Clark, 'shame begs for privacy.'

This complex subject is broached by Jane Mulfinger in her installation 'Regrets'. Regrets, solicited from 60 anonymous sources, are sandblasted on to rear-view mirrors – a metaphor for memory, looking back and so on. The

mirrors are suspended on steel rods in a partially darkened space, so that it is possible to make out only tantalising fragments of the painful confessions. The mirrors also scatter projected images of maps on to the gallery wall, but again it is impossible to decipher them or the blurred texts. The result is frustrating. On the one hand, we experience the power and voyeuristic thrill of being in the role of the confessor; on the other, the annoyance of unsatisfied curiosity. By laying bare the struggle between the desire for disclosure and secrecy in the mind of the penitent, Mulfinger also addresses the ambivalence of the guilty conscience. *Tania Guha.*

