

## SOPHIE JUNG

1982, Luxembourg (L)

—

EDWARD  
STEICHEN  
AWARD  
LUXEMBOURG  
**2013**

—

THE JURY

**Jean-Christophe Ammann**

Art historian and curator (CH)

**Roxana Marcoci**

Museum of Modern Art,  
New York (USA)

**Kevin Muhlen**

Casino Luxembourg –  
Forum d'art contemporain (L)

—

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While her art and personality are strikingly fresh and insouciant, Sophie Jung places particular emphasis on precise and carefully studied forms. Jung, who works in various media, began her artistic career in photography. Today she also uses videos, performances and installations, which she frequently combines with modern audio or video devices such as MP3 players, smartphones or tablets to create multidimensional works. Most of her works, which are assembled from various materials, contain a narrative, sometimes anecdotal level in part inspired by the artist's personal experience, only to be counterbalanced by light-hearted humor or irony.

Language plays a particularly important role in Jung's practice. The titles of her works as well as her readable, audible or performed texts combine quotation, linguistic deconstruction and performative distancing in Dadaistic tradition with seemingly unrelated objects and representations to trigger certain associations or feelings. The title of the photographic self-portrait *Who's the Potter, Pray, and Who the Pot?* (2010), in which the artist is shown from behind posing as a Victorian pianist, quotes the late 19th-century English translation of a famous Persian quatrain. With the title of *Malo Malo Malo Malo (Lat. I'd Rather Be an Apple Tree Than a Bad Boy in Trouble)* (2013), a conceptual installation evolving from her own childhood drawings, Jung makes in turn reference to a mnemonic for Latin students which Benjamin Britten turned into a children's song in his opera *The Turn of the Screw* (1954).

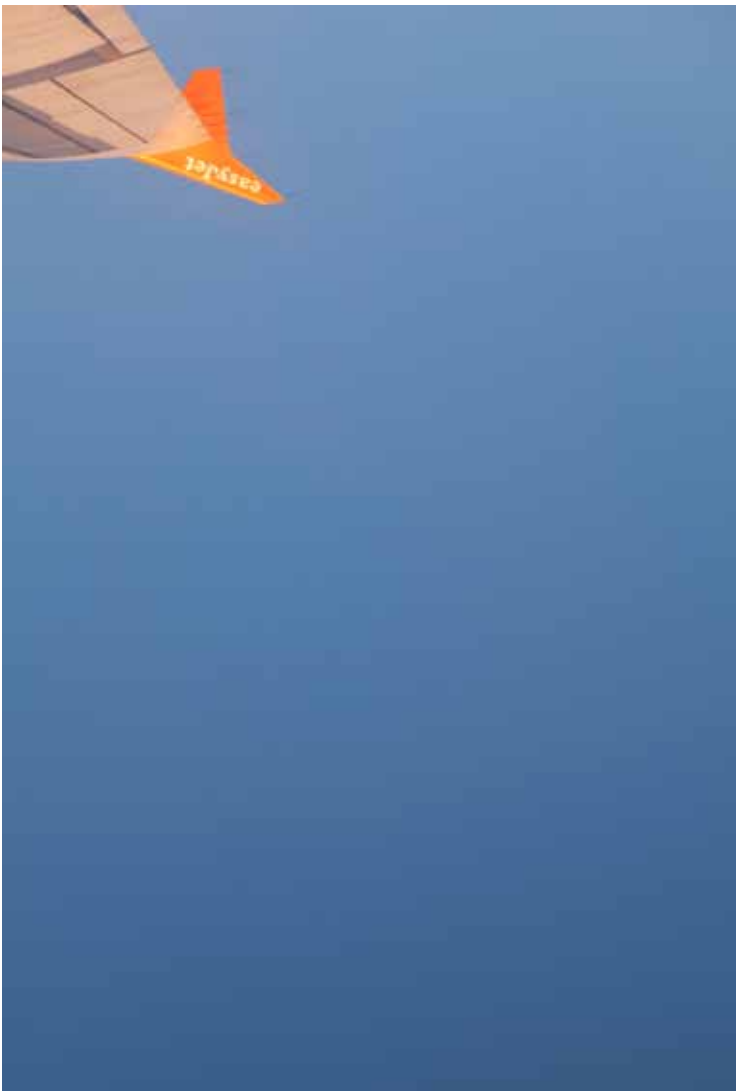
For her installation *Nothing, It Just Waves* (2013) the artist created a complex visual and acoustic game of Q&A combining *objets trouvés* with small screens on which visitors see kaleidoscopic images and word games while hearing tongue twisters.

An accepted part of our daily environment, logos, brands, advertising icons and cartoon figures, as coordinates of our memory, are often imbued with a strong sense of nostalgia. Jung makes use of this characteristic when borrowing the iconography of modern consumer society to punctuate her work with touches of fake longing. The formal stringency and iconographic beauty of the photographic series *easyJet* (2011), which is based on the artist's personal experience of a long-distance relationship, is simultaneously an ironic reflection on this perception.

In her performances Jung often recites texts which, in a mixture of Dadaistic sound poems and poetry slam, combine wordplay with absurd statements. Her performances as well as her videos bear witness to her acting talent, for instance when she makes fun of pensive chattering, her face estranged thanks to a mirroring effect ([www.hydontitellyousomethi.ng](http://www.hydontitellyousomethi.ng), 2013), or when she uses the classical form of a triptych to cast herself three times singing the Kyrie from Mozart's *Great Mass in C Minor* with exaggerated facial expressions in what can be seen as an ironic self-portrait (*Kyrie*, 2011).

Sophie Jung  
*Who's the Potter, Pray, and Who the Pot*, 2010





Sophie Jung  
Left: *easyJet*, 2011  
Right: *Prince*, 2013



Sophie Jung  
*Nothing, It Just Waves, 2013*