

Sophie Jung

Selected Works 2015-2021

Sophie Jung (*1982, lives and works in Basel and London) works across text, sculpture and performance. Her practice navigates the politics of re-, re- and re-presentation of objects in their agency and in their captivity – material, linguistic and ideological – on the precarious pedestals of conflating epistemes.

She has a deep trust in temporary definitions, to be sculpted while furiously lazing on the apron proscenium, the pre-stage, as a fluid messenger between reception and production of time-lined purport.

She employs humour, shame, the absurd, raw anger, rhythm and rhyme, slapstick, hardship, friendship and a constant stream of slippages.

Her sculptural work consists of bodies made up of both found and haphazardly produced attributes and defines itself against the dogma of an Original Idea or a Universal Significance. Instead, it stands as a network of abiding incompleteness, an ever-changing choir of urgencies and pleasures, traumas and manifestations that communally relay between dominant and minor themes.

She's invested in triggering a de-categorizing of concepts and a de-conceptualization of categories, hopes for unholy alliances, cross-material solidarity and assemblages that defy resolution. Her approach to “stuff”—both legible utensil and metaphoric apparition sits somewhere between materialist responsibility and wild becoming. Her writing exists in the tradition of écriture féminine and lives as polyvocal collage, often materialized and extended collaboratively.

Jung received her BFA from the Rietveld Academy, Amsterdam and her MFA from Goldsmiths, London.

In 2015 Jung won a 6 month scholarship at ISCP in New York, in 2016 and in 2019 she won the Swiss Art Award and in 2018 she was the recipient of the Manor Kunstpreis. She is a lecturer at Akademie der Bildenden Künste, Karlsruhe and is an external mentor at Institute for Art Gender and Nature in Basel. She sat on the jury of the Swiss Performance Award from 2017 – 2019 and is currently on the board of Kunsthalle Basel.

Solo Exhibitions

Upcoming

_Swiss Art Awards, Basel (CH)

_Parrhesiades, London (GB)

_Galerie Joseph Tang, Paris (FR)

2021

_The Hindsighters' Children, Vitrine Gallery, London (GB)

_Sanetroyem, E. A. Shared Space, Tbilisi (GE)

2020

_They Might Stay The Night, Casino Luxembourg (LU)

_Unsetting, Istituto Svizzero Milan (IT)

_Preluge, Galerie Joseph Tang, Paris (FR)

2019

_Taxpayer's Money, Frieze Art Fair, London (UK)

_The Bigger Sleep -rehash (hush), Block Universe, London (UK)

_Dramatis Personae, JOAN LA, Los Angeles (US)

_The Day Teaches The Day, Cabaret Voltaire, Zürich (CH)

2018

_The Bigger Sleep, Kunstmuseum Basel Gegenwart, Basel (CH)

_Paramount VS Tantamount, Centre Culturel Suisse, Paris (FR)

2017

_Come Fresh Hell or Fresh High Water at Blain Southern, London (UK)

_Thusly at Primary, Nottingham (UK)

_You You Can Can Not Not Have Have Both, with Elodie Pong at La Rada, Locarno (CH)

_It's Not What It Looks Like, Sophie Tappeiner, Vienna (AT)

_Producing My Credentials, Kunstraum, London (UK)

_Liste Performance Programm, Basel (CH)

2016

_, as we all know, Nosbaum Reding Projects (LU)

_The Weather is Here, Wish You Were Beautiful, Black Box, Casino Luxembourg (LU)

2015

_New Waiting, Temnikova & Kasela, Tallinn (ES)

2014

- _Double, with Shana Moulton, Medienwerkstatt Wien, Vienna (A)
- _Throw Up / On Line @ Kiosk, Haus für Elektronische Künste Basel (CH)

2013

- _Learning About Heraldry, Ceri Hand Gallery, London (UK)
- _Touch that Angel, Touch my Angle, AICA Kiosk (LU)

Selected group shows / projects

2021

- _Curated By, Galerie Martin Janda curated by Francesco Pedraglio, Vienna (AT)

2020

- _Je ne m'ennuis jamais, on m'ennui, Centre Culturel Suisse, Paris (FR)
- _Transmissions, online broadcast curated by Tai Shani, Hana Noorali and Anne Duffau

2019

- _Being Towards The World, Sophie Tappeiner, Vienna (AT)
- _If it's not meant to last, then it's a performance, Vitrine, Basel (CH)
- _Get this, performance at Matt's Gallery, London (UK)
- _Cosmic Procrastination, curated by Guillaume Breton, Rabouan Moussion, Paris (FR)
- _Are We Bodies, performance program by Vlada Tcharyeva, Cabaret Voltaire, Zurich (CH)

2018

- _Extra States - Nations in Liquidation curated by Iliana Fokianaki, Kunsthall Extra City, Antwerp (BE)
- _The First Morning Fest of Unreasonable Acts, curated by Keren Cytter, Palazzo Bentivoglio, Bologna (IT)
- _The Annotated Reader, curated / ed. by Ryan Gander and Jonathan P. Watts, Cork Street Galleries, London (UK)
- _The Power of Now, curated by Samuel Leuenberger and Felicity Lunn at Kunstraum Pasquart, Biel (CH)
- _A Guiding Dog For a Blind Dog, Futura, Prague (CZ)
- _The Ol' Switcheroo, Jupiter Woods, London (UK)
- _New Swiss Performance Now, Kunsthalle Basel (CH)

2017

- _INDIQUE LA FIN SIGNE LA DÉBAUCHE, curated by Guillaume Breton, Atelier Meraki, Paris (FR)
- _Liste Performance Project, curated by Eva Birkenstock, Basel (CH)
- _Again, It Objects, Supplement Gallery, New York (US)

2016

- _Unmittelbare Konsequenzen, Kunst Halle Sankt Gallen, Sankt Gallen (CH)
- _You Talkin' To Me? Galerie Barbara Seiler, Zürich (CH)
- _JUMANJI, Galerie Tatjana Pieters, Gent (BE)
- _Keren Cytter's The First Summer Fest of Western Liberation, Réunion, Zürich (CH)
- _The Printed Room - Works off Paper, curated by Harry Burke, SALTS, Basel (CH)
- _Down To Write You This Poem Sat, Oakville Galleries, Toronto (CA)
- _Tarantallegra, curated by Nicoletta Lambertucci, Hester, New York (US)
- _Not Everything Ties Down / Your Split Ends Are Showing, DKUK Salon, London (UK)

2015

- _Boys, Here comes the Masterplan, Kunsthalle Basel (CH)
- _Steichen! Making of a Legacy, BOZAR (BE)
- _Uncanny Valley, Wying Art Centre, Cambridge (UK)
- _Äppärät, Ballroom Marfa (US)
- _Dear Luxembourg (Yours, Bucktoothed GRL), Nosbaum Reding Projects, Luxembourg (LU)

2014

_Panda Sex, curated by Tom Morton, State of Concept, Athens (GR)
_read the room / you've got to, curated by Quinn Latimer, S.A.L.T.S., Basel (CH)
_Pick-me-ups & pick-ups, ICA London (UK)
_NY-LUX, MUDAM Luxemburg (LU)
_Episode 5: in the beginning, Insitu, Berlin (DE)

2013

_HAUS: towards a messy singularity #fuckfrieze, curated by Jesse Darling and Takeshi Shiomitsu, London (UK)
_Ma(r)king Territories, Haus für Elektronische Künste Basel (CH)
_Implausible Imposters, Ceri Hand Gallery, London (UK)

2012

_A Word for a Play, Kunsthaus Baselland, Basel (CH)
_zeichnen zeichnen, toujours toujours, Kunsthalle Mulhouse, Mulhouse (FR)
_Making Of, Casino Luxembourg Forum d'art contemporain (LU)

Performance / Readings

Moderna Museet, Malmö / David Roberts Art Foundation, London / Bristol Diving School, Bristol / Inland Studios, London / The Common Guild, Glasgow / I Never Read, Basel / Photographers Gallery, London / Jupiter Woods, London / X Marks the Bökship, London / Haus der Kulturen der Welt, Berlin / Space, London, UK / Institute of Contemporary Arts ICA, London / MUDAM, Luxembourg / Wysing Arts Center, UK / Kunsthalle Basel / ISCP, New York / Futura Gallery, Prague / Réunion, Zürich / Horse Hospital for The White Review, London, / Almanac, London, UK / Kunst Halle Sankt Gallen / Liste Performance Project / Royal Academy, London / Slade School of Fine Art, London / Royal College of Art, London / OGR Turin / South London Gallery / Almanac, London / National Gallery, Prague / Frieze Art Fair / Centre Culturel Suisse / Buch Basel / Southbank Centre, London / Kunst Halle Sankt Gallen

Teaching / Lectures / Tutorials

CalArts LA, ZHdK Zürich, Goldsmiths, University of London, RCA - Royal College of Art, London, Institut Kunst, FHNW, Basel, Hyperwerk, Basel, Christies Education, London, Critique et Essais - Écriture de l'art contemporain" Strasbourg's University, Malmö Art Academy, Central Saint Martins, London, Fine Art, the Art & Design Research Centre at Sheffield Hallam University, RA - Royal Academy, London, The Slade School of Fine Art, UCL, University of Huddersfield, Bern University of the Arts, OGR YOU, Turin

Publications of writing in

_Seen from Here, ed. Tim Etchells and Vlatka Horvath
_On Care, ed. Rebecca Jagoe and Sharon Kivland, Ma Bibliothèque
_The Happy Hypocrite, ed. Maria Fusco and Lizzie Homersham, Bookworks
_Konzentration, ed. Ingo Nierman, Fiktion.cc
_Intertitles, ed. Lynton Talbot and Hana Noorali, Prototype Press
_Producing My Credentials, Partisan Hotel
_PALE Journal
_Journal of Visual Arts Practice, Intellect
_Hoax Publication
_Paperwork Magazine I & II
_Jasso
_Looking at Painting
_Brooklin Rail

Education

2015 _ISCP New York
2015 _MFA Fine Art, Goldsmiths, University of London – with distinction
2011 _BA Fine Art, Rietveld Academy, Amsterdam
2009 _BA Photography / New Media ZHdK, Zürich

There Was A Person

Museo di Castelvecchio 2021

As part of Art Verona Performance Programme

Informed improvisation singing the accusations towards early female martyrs back to them through a feminist 1-person choral.

Performance documentation
[VIDEO LINK](#)



sænətrɔ:iəm

E.A. Shared Space, Tbilisi, Georgia 2021

sænətrɔ:iəm

an opera in many stages

an ongoing act

a pack a pact

This exhibition was produced on site with the help of a number of incredible stage professionals during a 6 weeks residency at Propaganda Network in Tbilisi.

It revolves around a pack of singing dogs outside the gallery, the wellness industry during soviet times and now, the particular entertainment formats that branched off of it, the many stray stages left in its wake and industrialized care as a trojan dog.

It ended early 2022 with the death of the leader of the pack, Roy, for whom the head costume seamstress of the National Opera sew a costume. We held a wake in his memory and gathered a crowd to listen to prerecorded singings of Roy, to which his mourning pack responded in chorus.



Thrust Stage

Double branded car door, net curtain, ceramic figure.

sænetroxiem

E.A. Shared Space, Tbilisi, Georgia 2021



warm up in the green room, before we stage a w or sing
Fibreglass Trojan dog, velvet curtains, sound piece of collected arias and choral pieces of five dogs on the steps outside



The Guard en d gate end ga me led ge ge ge or ge or chestra and me
Ceramic dog, a collection of wallpaper from abandoned rooms in a sanatorium loosely pushed to the wall by a found chair, gate with hinges 90 degree turned yet still a gate.

sænətrɔ:iəm

E.A. Shared Space, Tbilisi, Georgia 2021



wall flower tall (the forsaken dressing room)
Building material, sink stand, ceramic figure, insulation wool.

sænətrɔ:iəm

E.A. Shared Space, Tbilisi, Georgia 2021



echo of the kennel b arch in spring (no man's ouverture)
Arched bed spring, dog chain, wallpaper from abandoned rooms in a sanatorium, maquette of an abandoned stage and its back supporting character with main lead unleashed (back)



back supporting character with main lead unleashed (back)
Found chair tipped 90 degrees but still a chair, ceramic dogs, bent rebar poles resembling a hillside or a tangled dog leash

sænətrɔ:iəm

E.A. Shared Space, Tbilisi, Georgia 2021

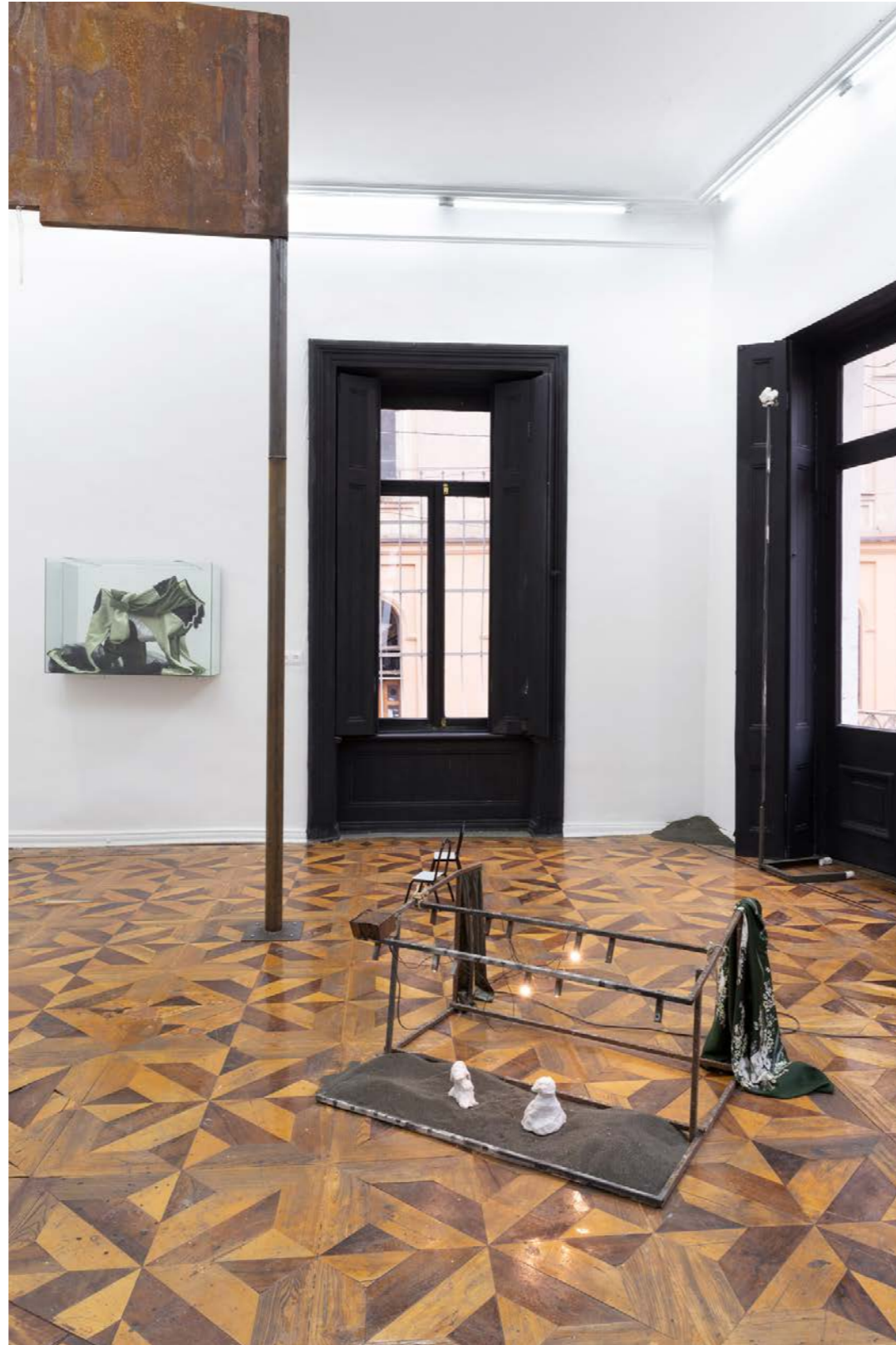


it's the stage that chooses you (upstaged)

Traditional stage maquette in the proportions and shape of the room
it stands, ink and silkscreen of the Tbilisi opera curtain (stage view)
on paper, unfired clay figures.



h arm rest under the b arch, you two (detail)
Wood, ceramic figure.



a costume for the dog
Silk, velvet, tulle, black lace.

Unsetting

in collaboration with Elena Radice
Istituto Svizzero, Milan, 2021
Curated by Gioia Dal Molin

“Unsetting” is an invented term which recalls on the one hand the reverse of a setting, a scene or even a stage, and on the other it implies a ‘refusal to set’—a sun, but perhaps also a system, an era. Stepping into this somewhat unsettling, even disconcerting scenario and onto this stage we are greeted by a cornered, slightly misshapen, black half-sun that does not want to set, miraged by the shiny ground back into a whole. “Unsetting” works as a unifying installation with objects, drawings, and sound and is in essence nourished by a workshop which I held together with Elena Radice ten days before the exhibition’s opening. Departing from theory-based questions about the dis/embodiment of language, about the mechanisms of power and exclusion inherent in it and about the revolutionary potential of a collective messing with it, the participants of the workshop and us created collective texts which in their polyphony try to break the claim of representation of language and the individual voice. Some of the sculptures exhibited in the space were already present during the workshop and served as friction, reference objects or even instruments. Walking between the objects on a rather uncertain ground, the 17-minute sound work —at times loud and sometimes soft—that was composed from “text sculptures”, which were created in the workshop, resonates polyphonic in our ears. The objects, figures, and voices on the stage of “Unsetting” extend this moment of perception and challenges the dominant voice with a choralwhispering, talking, shouting. The ecclesiastical lectern placed in the centre of the exhibition room is an exact miniature of the Istituto Svizzero’s relative dimensions, which are reminiscent of a church nave. It is an example of institutional, clear, exposed and unambiguous speech and at the same time aims to create a reference to the context: the headquarters of the Istituto Svizzero as the official Swiss cultural institution in Italy, in the immediate vicinity of the Swiss Consulate General in Milan and the branch of UBS. In other words, institutions that stand for a ruling value system, a ruling language regime that, despite repeated harsh criticism, does not want to set. And so the pig-shaped police mug—as a further indication of a regulating, ordering power—continues to stand, a little bit leaky, untouched on the podium. Confronted with the question of solidarity versus obedience I wanted the body in space to question itself: Where do I stand, who do I align myself with? Do I long to speak from the pulpit or join the polyphonic, whirling, unruly choir that surrounds me? Which voice can and will I embody? And which voice embodies me, even against my will?



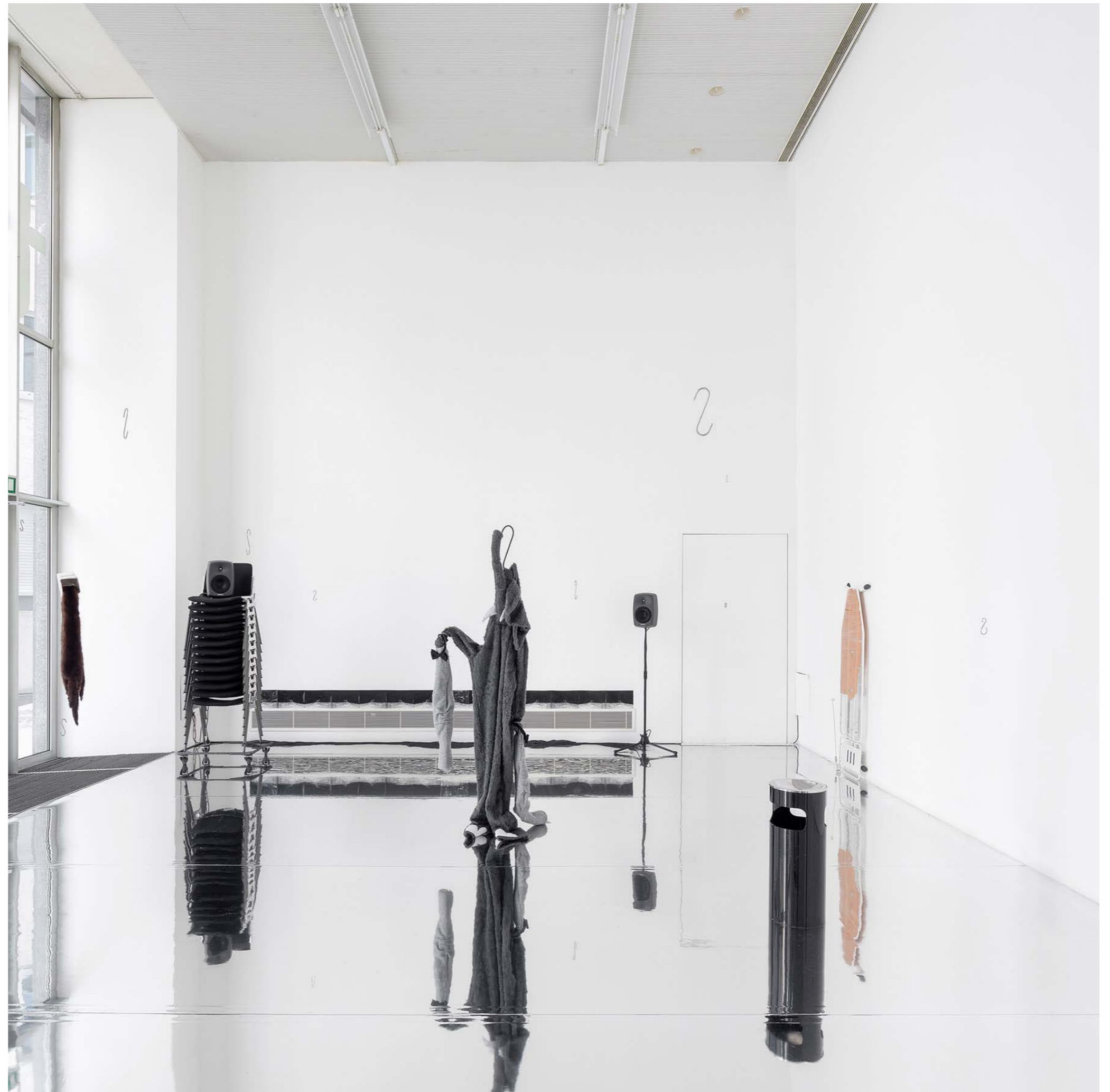
Unsetting

in collaboration with Elena Radice
Istituto Svizzero, Milan, 2021

A video walk-through filmed by Elena Radice
[VIDEO LINK](#)

An artist talk with Cédric Fauq and
Barbara Casavecci
[VIDEO LINK](#)

Institutional Font (congregational collection est. 1789)
(detail)

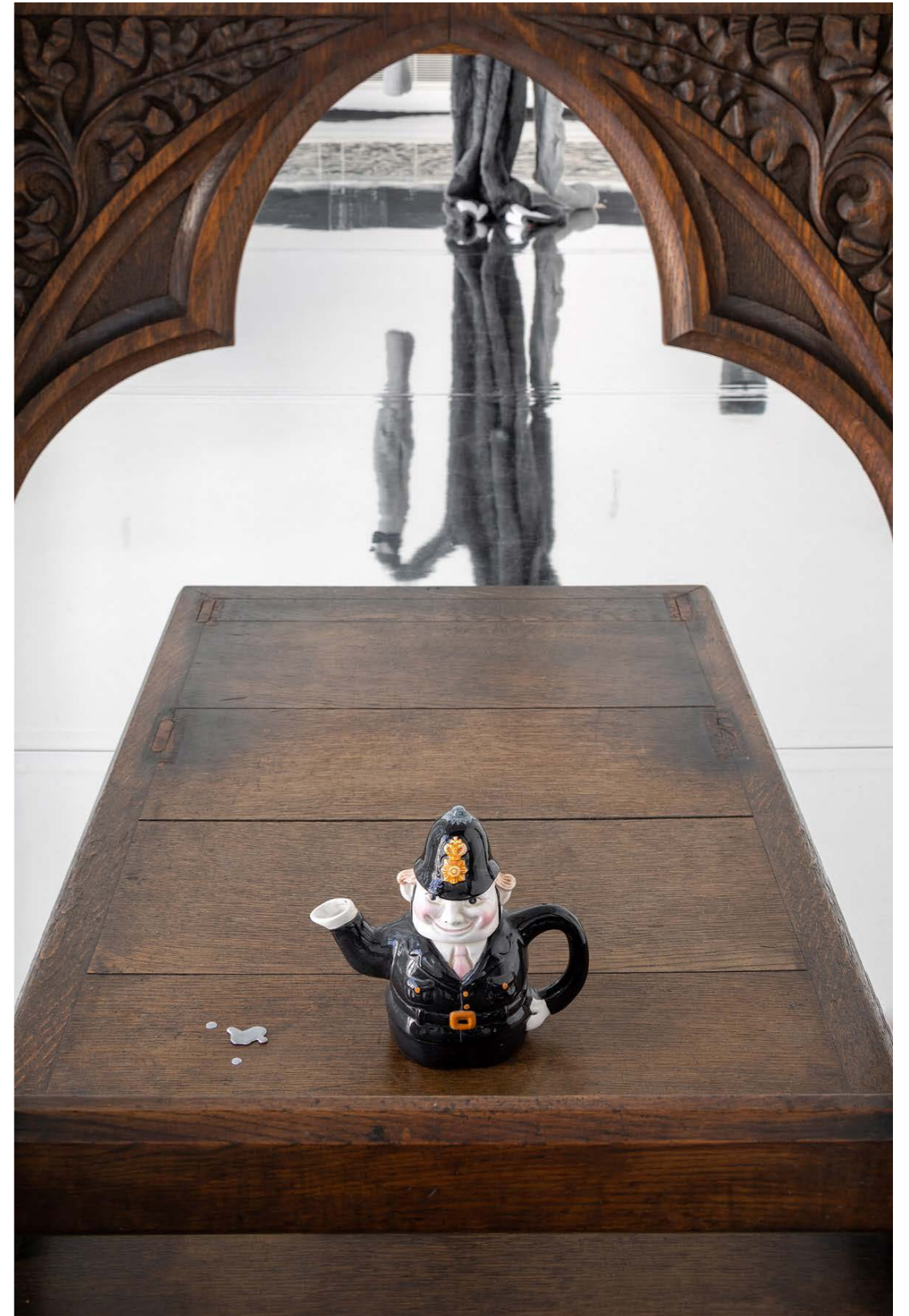


Unsetting

in collaboration with Elena Radice
Istituto Svizzero, Milan, 2021

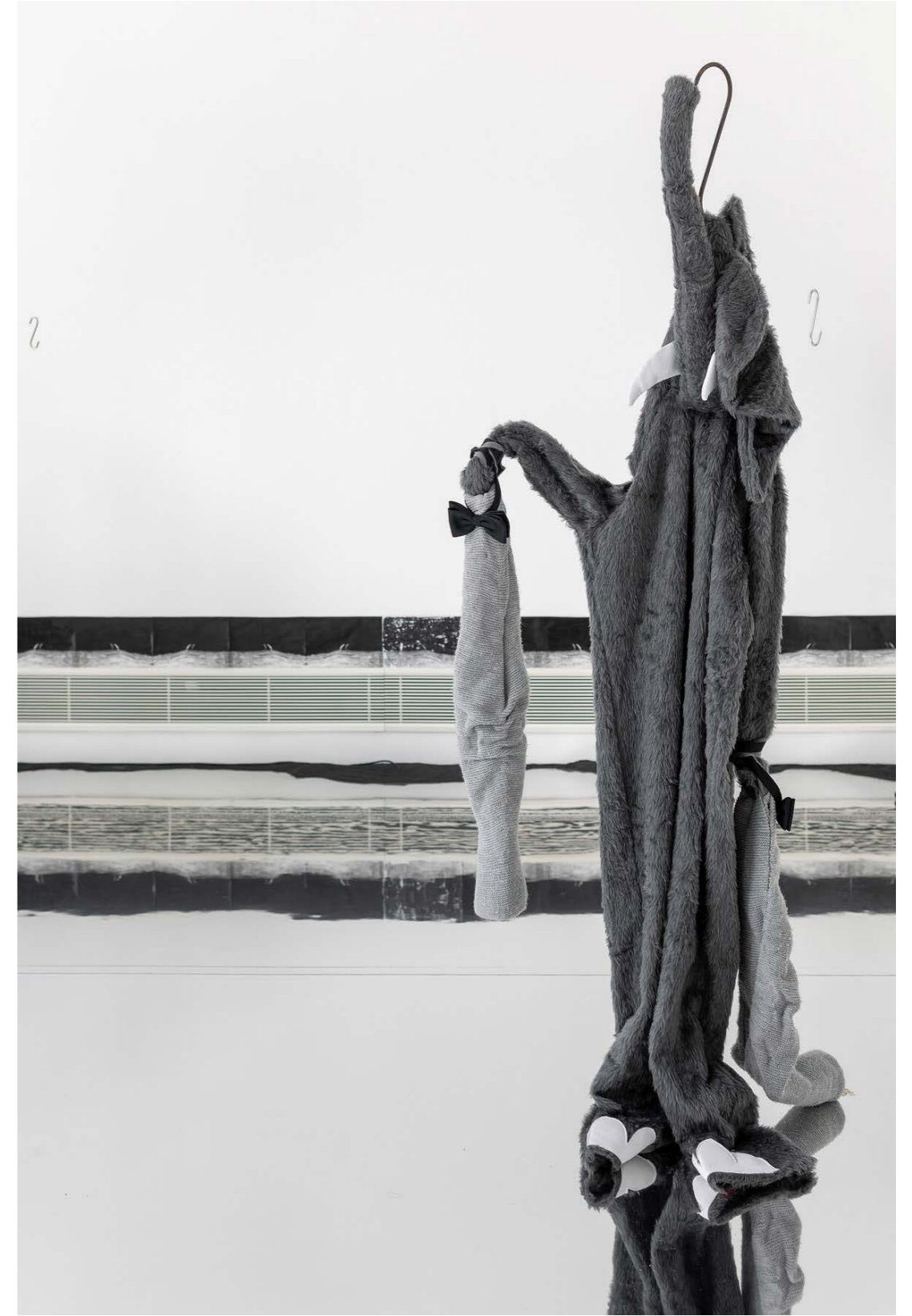


Just A Spoken Word (ideologicalstateapparatusususus)



Unsetting

in collaboration with Elena Radice
Istituto Svizzero, Milan, 2021



The Hang (ed.) Men tally is sever (ed.) all (corporeal: nails in the trunk, flies at the base) TRUNKS III

Unsetting

in collaboration with Elena Radice
Istituto Svizzero, Milan, 2021



The Vantage Point



Gen. de Famation (spouting Off. Fed. In Formation)

Unsetting

in collaboration with Elena Radice
Istituto Svizzero, Milan, 2021



*(The/De) Capt (ive/ain) TRUNKS I – Composed, 2020
and The Shadow Cabinet DRUNKS I – Decomposing*



Partners. Or Arbattoiry Barricade (xx net (x))



Thirst trap (trans. Taufbecken)

They Might Stay The Night

Casino Luxembourg, Luxembourg 2018

Working across text, sound, sculpture and generally considered a performance artist reading or ad libbing the sculptures' polyvocal excursions, They Might Stay The Night is the artist's first major sculptural (only) show. An assembly of agents, a collection of uncollectables, they stand as a network of abiding incompleteness, an ever-changing choir of urgencies and pleasures, traumas and manifestations that communally relay between dominant and minor themes with their material conditions and conditionings go on try to list en loudly. Try to matter, they try to matter as matter that is both legible utensil, metaphoric apparition and autonomous plurality on a mission or asleep. Made from found, stolen, borrowed and haphazardly made attributes,

confused limbs of limbo'tic inhabitants itants itants I tanz noch lang nicht ausgetantzt, jahrzehntel unverbracht the ancient re gymnasts can't go home yet rehearsal for better condition ex- or elocution less on out of nightm air is crisp the sky is blue,

they are set in a space made/not made (who can tell these days the days oh the days) for them, against a picturesque, counter-simulacric twee yet structurally brutal backdrop of Luxembourg's National Savings Bank (on which Disney famously modelled his theme park), the former Gestapo villa, National symbols and multinationals' headquarters upon headquartered and feathered on freshly-tarred roads and in the far distance, overlooking what a piece of tourist couture in the giftshop down the road calls "the original country of dreams". Within the Mediterranean Baroque of the Casino Luxembourg they mimic and counter, in a permanent haze of excited exhaustion, unsure of where to next, ready to roll a pair of dice or raid a pair of banks or just to sleep. For a bit, or a good long time. Collectively interrupted and corrupted views with eyes patched around and into a greater hole. A troupe of awkward comrades, not good exactly, but full of leaky compassion and anti-heroic manoeuvres, they query metaphoric apparition by way of delving into sub-conscious scripting territories around hallucinations of materialist manifestations.

Yesterday's players whisper into the s'hell of significance they howl across the smoker's valley and through the tower chained at the b'ankles too skinny for capt you're one of us or are you one of us? Are you one or are you many times asked never responded the result in the tip of my toe is sprained across the floor in bitesized nuggets. Tree times a slaythee if you breathe a word. What even is a word a world I was going to say

word. On the streets is nothing, a decomposed entity sighing out of tune. Not one showed up to their refinal floor-bored ambulation before always already having had your back turned on you through a mirror staged a coup of milk of tears of ripped up bed spring's been cancelled too so we lie softer. Such as: Stability in ruffled feathers. Not as: Sweet dreams in tethers cos when the bailiffs come to change the locks on your pretty little head you skip to the beat of no drum roll over and contract in time with a hungry intest in tests they didn't show up the stats and figures were on our side and drooping but backstage. Wouldn't you too, you've been walking loops for too long to adjust pace in a place unlevelled too shevelled for peace by peace the n/r ations run out of a hoard a crowd a pit full of come rad raids the cupboards and dims the light, some Re spite in a beam of lied about the pillar of socie a sigh. Aspirational constriptions rolled up and shoved from palm to palm off offer of a better deal. The pie chart'er flight of fancy sectioned into segmental image or an orange or anger in the wake of a tangerinable resultimately specululation. I have yet to pro fit for work despite respirational constrictions. All or nothing lab or no thing for a wreath for a wrath.

Hands up hands down hands wringing all around my ears the bell announces a tie: for and against sincerity sin certainty con dition condition.

Ancore!

A chore!

Installation views

[LINK](#)

Interview by Anastasia Chaguidouline for culture.lu

[LINK](#)

Interview by Louisa Behr for Passe-Avant

[LINK](#)

Review for Mousse Magazine by Philomena Epps

[LINK](#)



They Might Stay The Night

Casino Luxembourg, Luxembourg 2018



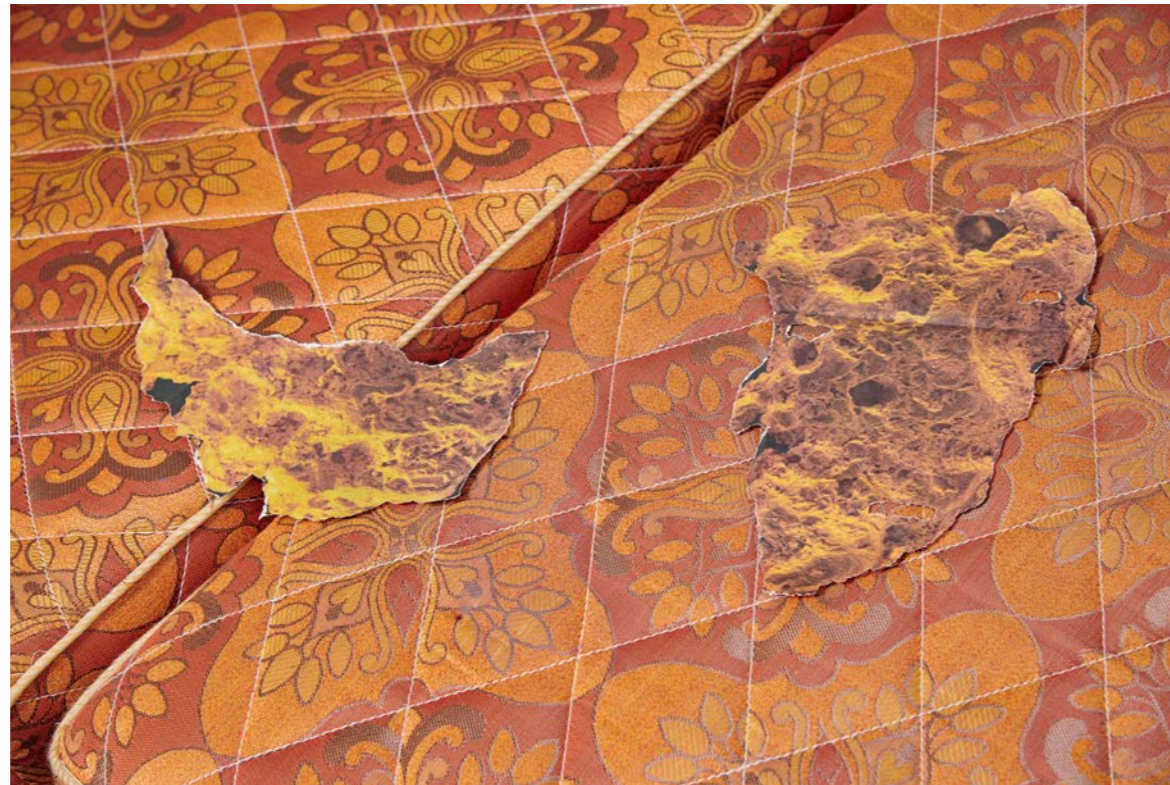
The Queen
The Ancient Regime's lower half, hyena's tail



The Best
Cardboard box, miniature three-piece suite, light switches

They Might Stay The Night

Casino Luxembourg, Luxembourg 2018



The Sleepers

Family mattresses, newspaper rippings by Germaine Hoffmann with The Imposter, 2020, Dairy produce trolley, black fishnet leotards

They Might Stay The Night

Casino Luxembourg, Luxembourg 2018



The Sleazer

Gaming chair, stickers, art-deco model design chairs, leotard, sound file.

They Might Stay The Night

Casino Luxembourg, Luxembourg 2018



The Unseating



The Golden Why-oh-whyfe
Gypsum, driftwood, sink base, cricket pad.

They Might Stay The Night

Casino Luxembourg, Luxembourg 2018



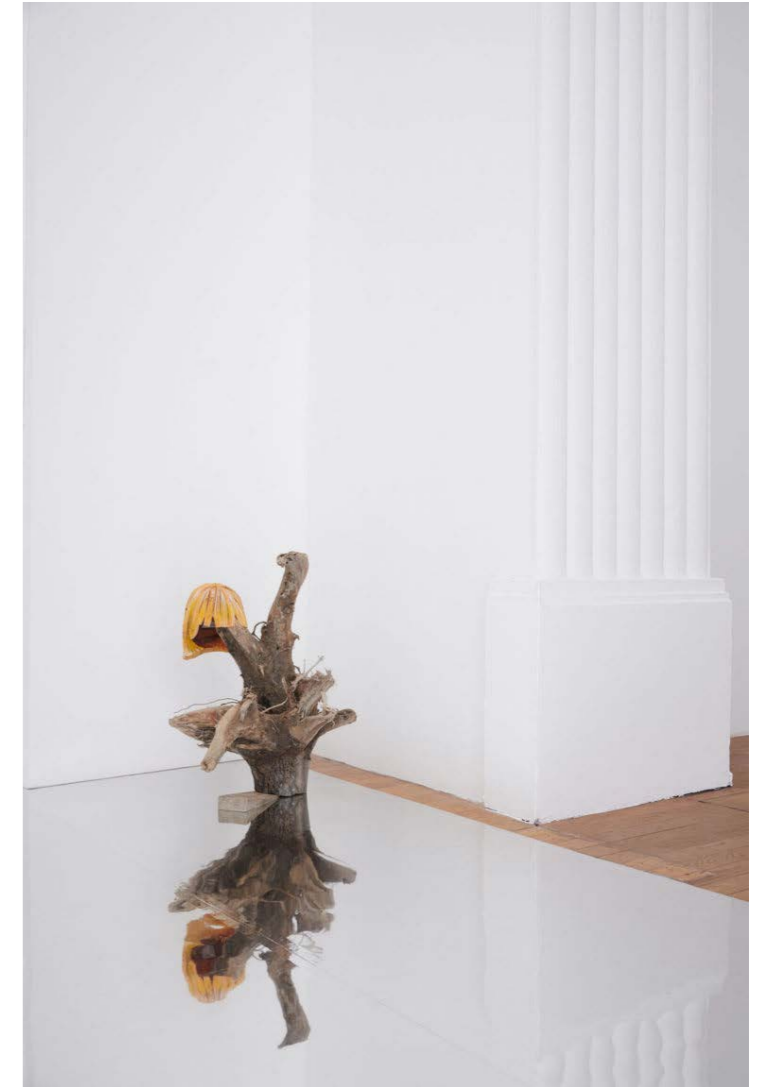
The Matrimoney all hanging
Mattresses, 4 types of string, industrial ventilator



The cup underfloweth against a will she won't she / The Ra bit skint
Dentist chair, rabbit fur, bunny PJs, rusty wire, drum head, A5 folder with ink cup (Regula Hügli)



The Warrior
Iron ship door, photograph of a number of women who chose to wear their colliers over their blouse and right they are, industrial paper roll, camera obscura image by the artist 2007, tree branch



Candide
Tree trunk, rubber wig, wedge

They Might Stay The Night

Casino Luxembourg, Luxembourg 2018

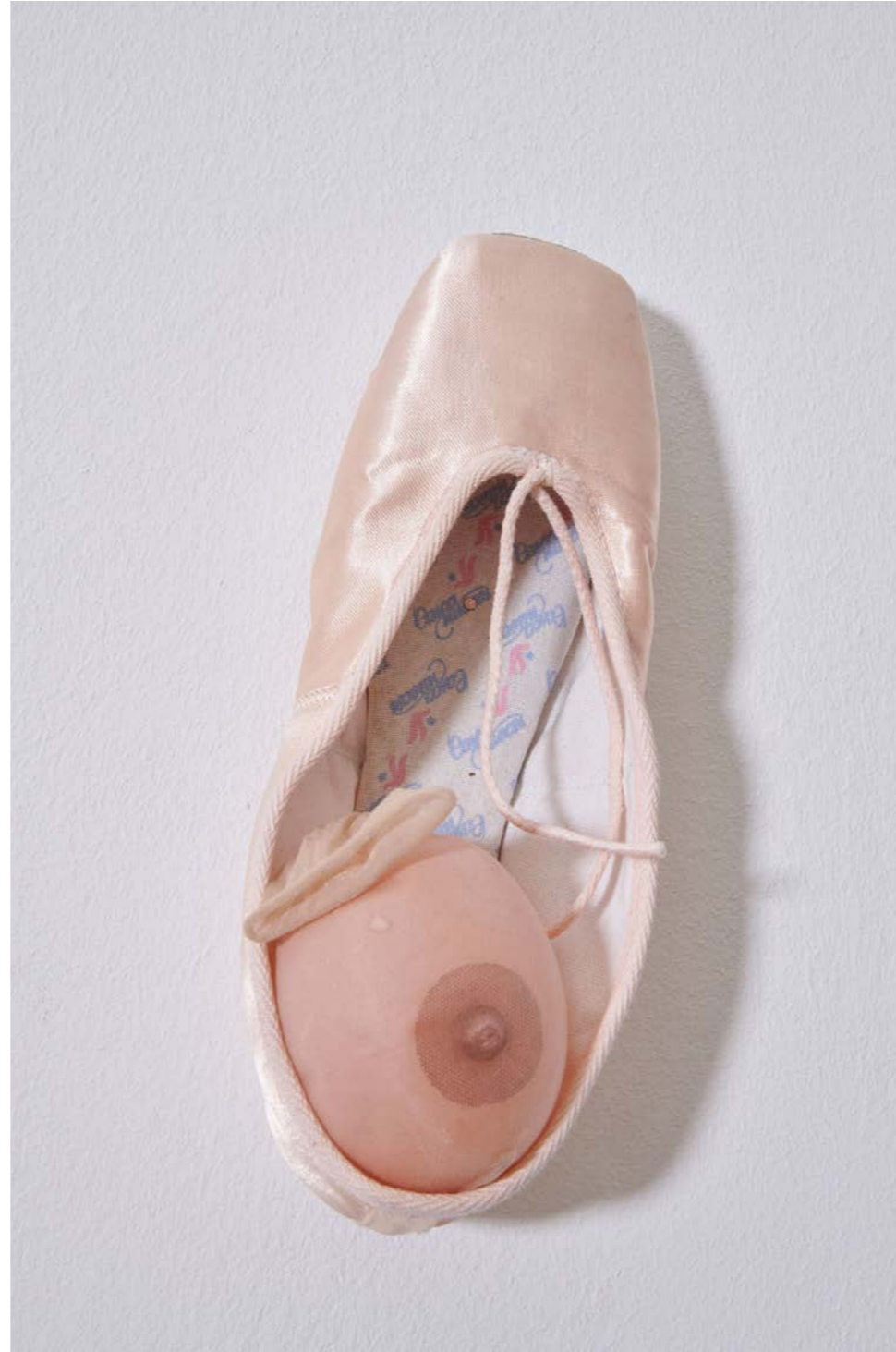


Raidiactors and the Good Scent
Fox fur, radiator, devalued currency, Henry Mooreish busts

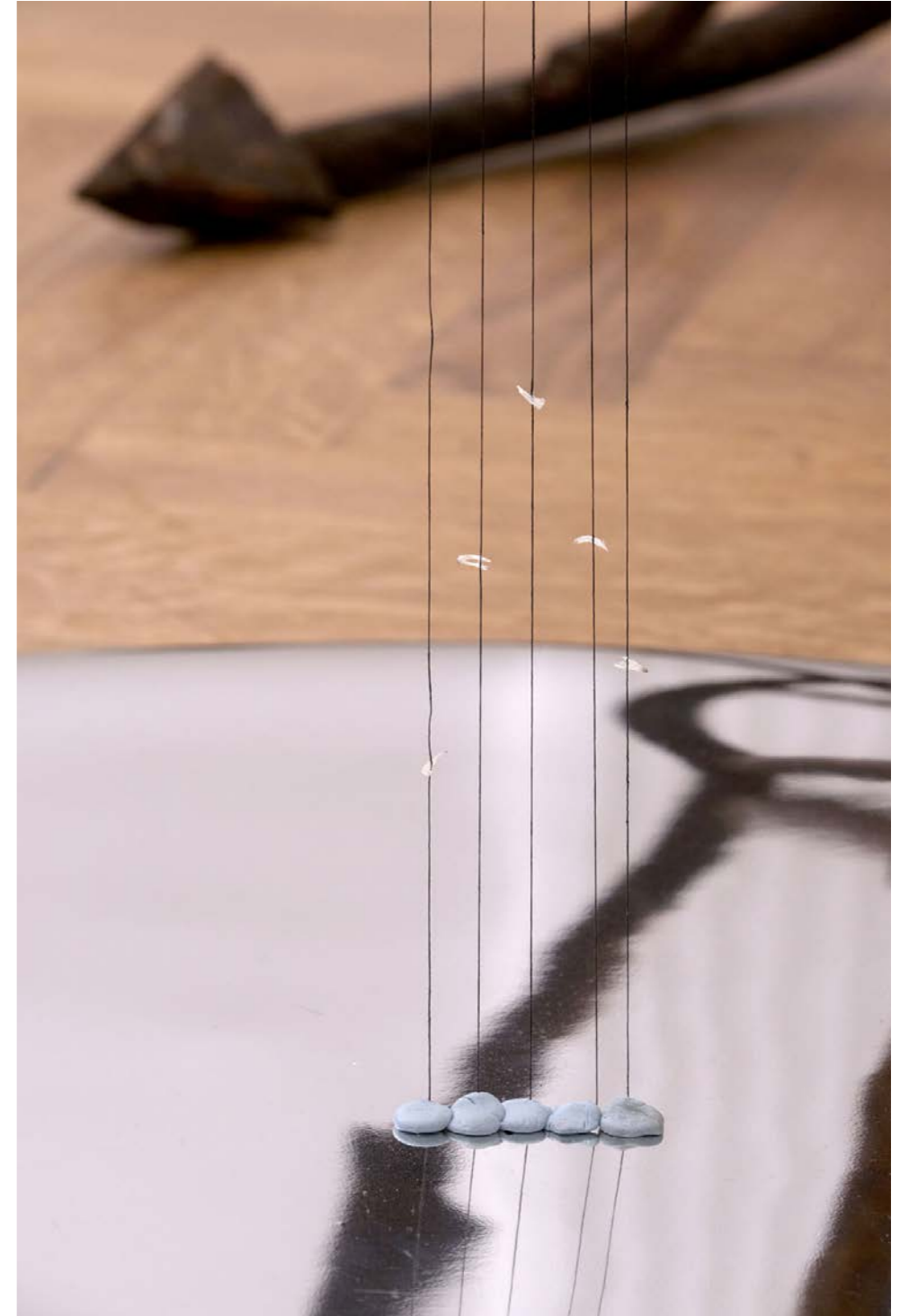


They Might Stay The Night

Casino Luxembourg, Luxembourg 2018



The Pointe (detail)
Metal window barrier, ballet shoes, latex breast-balls, silver vinyl, duck silhouette sticker



(Vocal Rage) The Ancore (detail)
Anchor, string, pop shield, cat's claws, blue-tac, silver vinyl

They Might Stay The Night

Casino Luxembourg, Luxembourg 2018



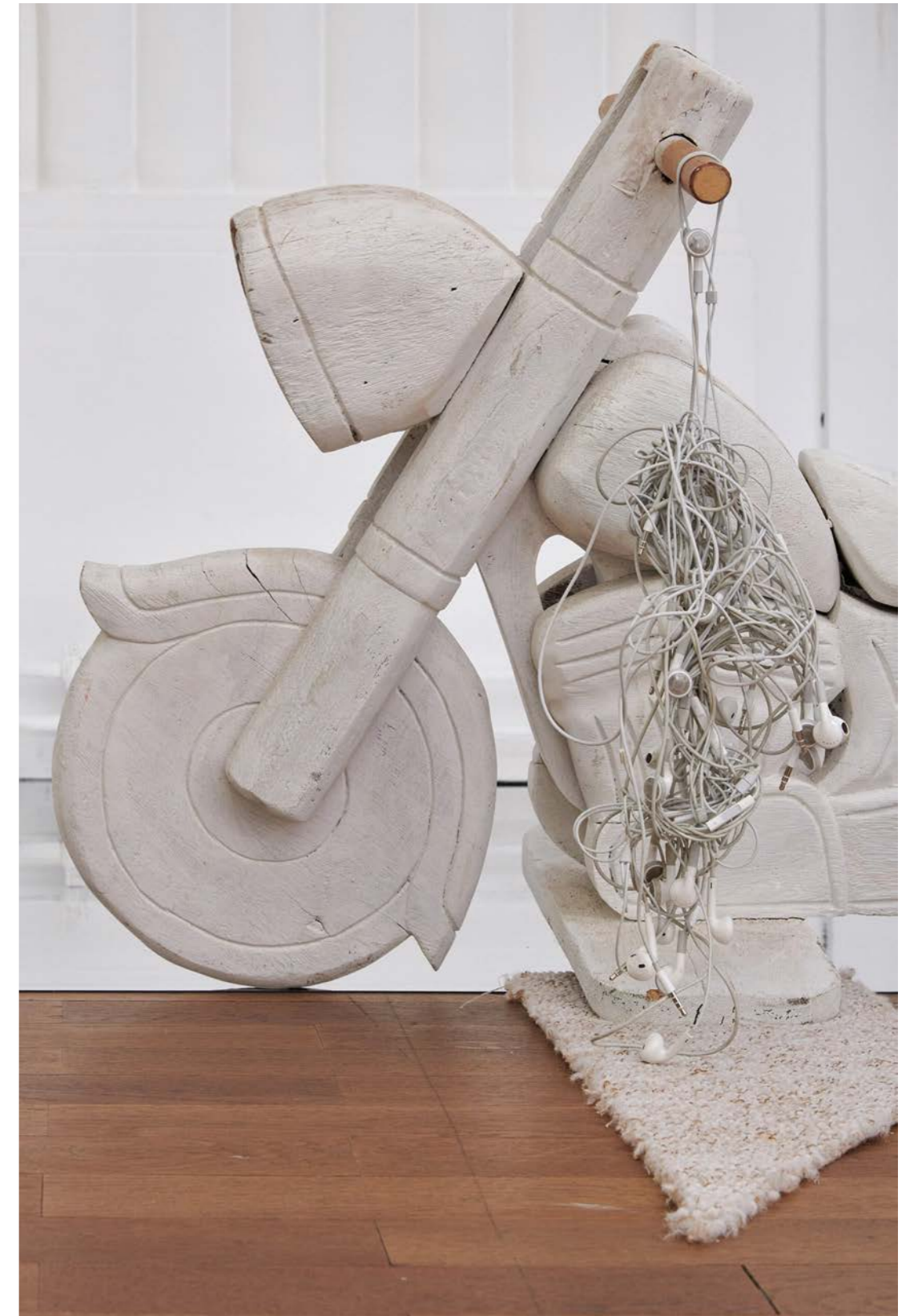
Nahcis
1980 "design classic", nacre fish coming up for air.

They Might Stay The Night

Casino Luxembourg, Luxembourg 2018



The pro let air in open the fly the ladder is slipping / The Heist it's called a threevolution
Workers' trousers, silk and three legged, photocopies, medium, stone, view across at the the National Savings Bank: the Spuerkees castle.



Uneasy (detail)
Wooden motorcycle, carpet, earphones

{shakes head} me, berept of sence with pickes of fury fresh ye fill

Winner of the Swiss Art Awards 2019

The Jury's verdict:

The point of reference of this work, which interweaves performance and installation, is the figure of Cassandra, established by the quotation from antiquity in the title. Taken together, all the objects and their shadowy counterparts, all the explanatory fragments of text— some in an idiosyncratic script—and all the song quotations and fragments of sound, along with the mute mime, the performer's lip movements and the audibly intoned song "My Own Peculiar Way", create a pictorial chorus of conflicts. Here lies the work's quality: in Sophie Jung's capacity to address her Cassandra themes in the age of "cat-astrophe" in a way entirely be-fitting the mythologeme of Cassandra from antiquity. Her image performatively narrates the drama of violence and sexuality, social death and political calculation, refusal and self-as-sertion.



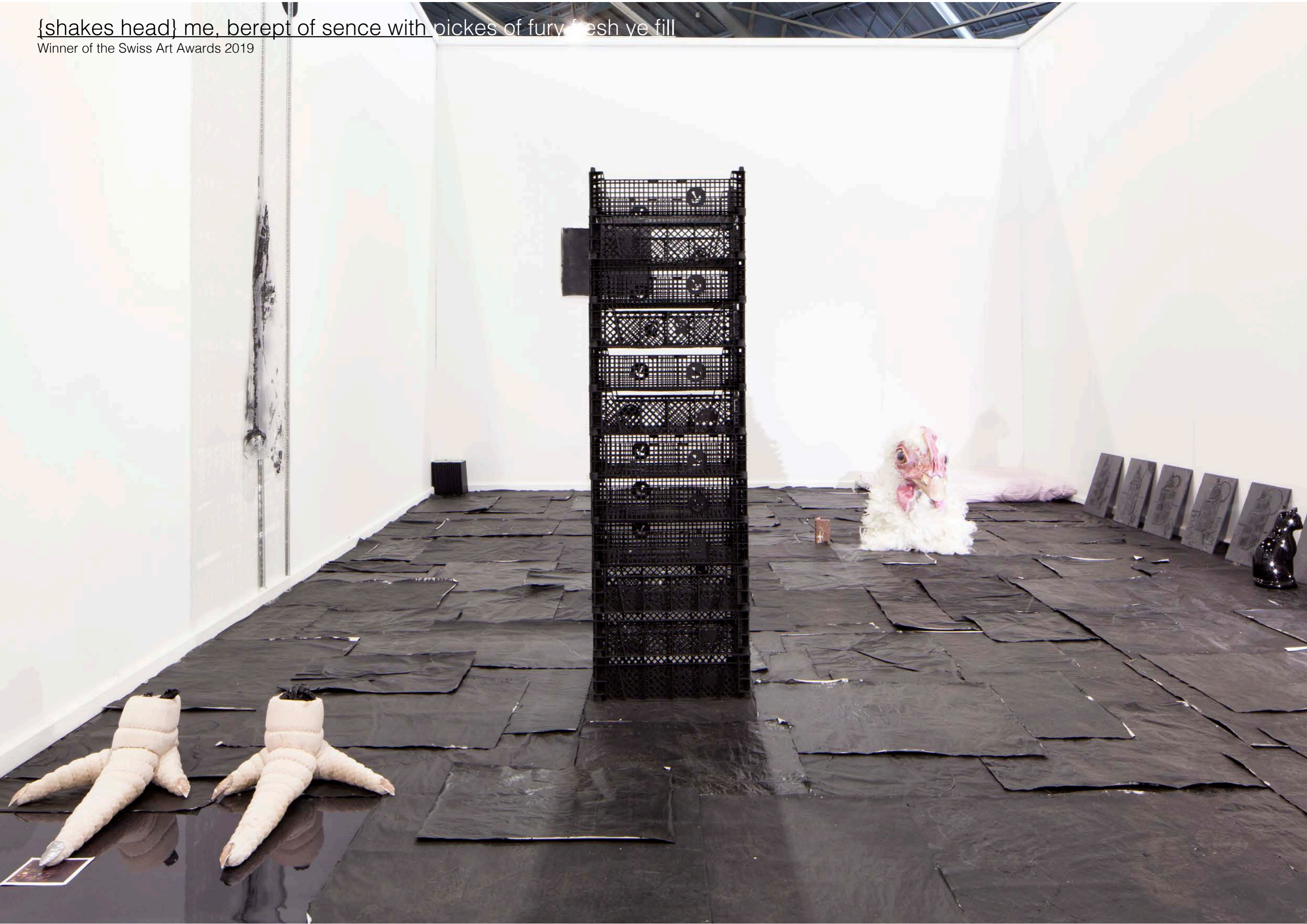
{shakes head} me, berept of sence with pickes of fury fresh ye fill

Winner of the Swiss Art Awards 2019



{shakes head} me, berept of sence with pickes of fury fresh ye fill

Winner of the Swiss Art Awards 2019



Are We Bodies

Cabaret Voltaire, curated by Vlada Tcharyeva, 2019



Are We Bodies

Cabaret Voltaire, curated by Vlada Tcharyeva, 2019



Performance documentation:
[VIDEO LINK](#)

Dramatis Personae

Commissioned by JOAN, Los Angeles 2019

JOAN is pleased to premiere Swiss artist, Sophie Jung's *Dramatis Personae*, an open-ended collaborative performance installation in which a group of professional actors respond to their experience of type-casting within the film industry. Jung's performances weave together fragmented narratives around found objects, using these objects and their attributes as a trigger to produce a text that undoes their single story and derails categorical structure.

In *Dramatis Personae*, latin for the masks of the drama, she has worked closely with the actors on a set of scripts, which tease out and dramatically complicate the socially prescriptive roles they most often find themselves cast into, based on appearance and IRL identity markers. Be it the bubbly side-kick, the sex-worker, the nerdy scientist, the sassy best friend, or the more loaded gang member, these types are all built on grim social-scripting, enforcing the assumptive onto the presumptive.

Her approach, generally process-oriented and anti-conclusionist, has led to a week-long workshop, in which speech acts, movements, and attributes are established through a variety of methods, only to collectively confuse, joyfully trouble, and earnestly merge them again. These typecast roles act as a foil for Jung and her actors to investigate internalized and externalizing otherness and figure out how much or how little is needed to draw up gated identities or to celebrate our porous selves.

In close collaboration with:

Zan Crawford
Sahil Kaur
Joshua Rodriguez
Emily Ann Scott
Keegan Smeza
Katherine Washington

Workshop documentation: [VIDEO LINK](#)



The Bigger Sleep

2018/2019

Kunstmuseum Basel Gegenwart, Basel

Cork Street Galleries for Block Universe, London



The Bigger Sleep

2018/2019

Kunstmuseum Basel Gegenwart, Basel
Cork Street Galleries for Block Universe, London

Sophie Jung (* 1982) combines performance, sculpture and text in her work. Most of her sculptures are made of found materials and objects, which the artist then transforms and reworks into sculptural assemblages, thereby giving them an expanded and expansive horizon of meaning, freed from their previous utilitarian duties. These objects are the basis and source of inspiration for Jung's performances in which the artist negotiates current social political issues. Her work centres around a playful, but at the same time highly complex use of language. The title of the exhibition at the Kunstmuseum Basel I Gegenwart refers to and doubles up on Raymond Chandler's 1939 novel *The Big Sleep*, adapted in 1946 by Howard Hawks into a film noir classic, addressing the (dis)illusions of pre-war America during the Depression. The installation picks up on its mood and extending this forlorn atmosphere drenched in hedonism, disparities and depressed lethargy, to describe a current paralysis, not just in terms of lack of action but more insidiously in terms of emotion. Weaving these affective fragments into narratives that seem to be subject to no logic at all, she embraces the complex nature of language and uses subtle changes to create new levels of meaning, of feeling. Jung thus reflects the present states of those societies, which, in the face of a questionable economic model and unstoppable climate change with disastrous ecological, economic and social consequences, withdraw their culpability and their responsible but unresponsive selves into a lethargy of denial, trauma and overload. *The Bigger Sleep* is a dormant puzzle that cannot be solved. However, its insolubility does not represent a dead end. Instead, it opens up flexible approaches that can, precisely through their illogicality, create re-ordered beginnings of meaning in a shiny, crumbling mirror-world in which nothing seems as it is.



THE BIGGER SLEEP

Libretto design in collaboration with Bo Ah Kim

Reviews, essays and an interviews:

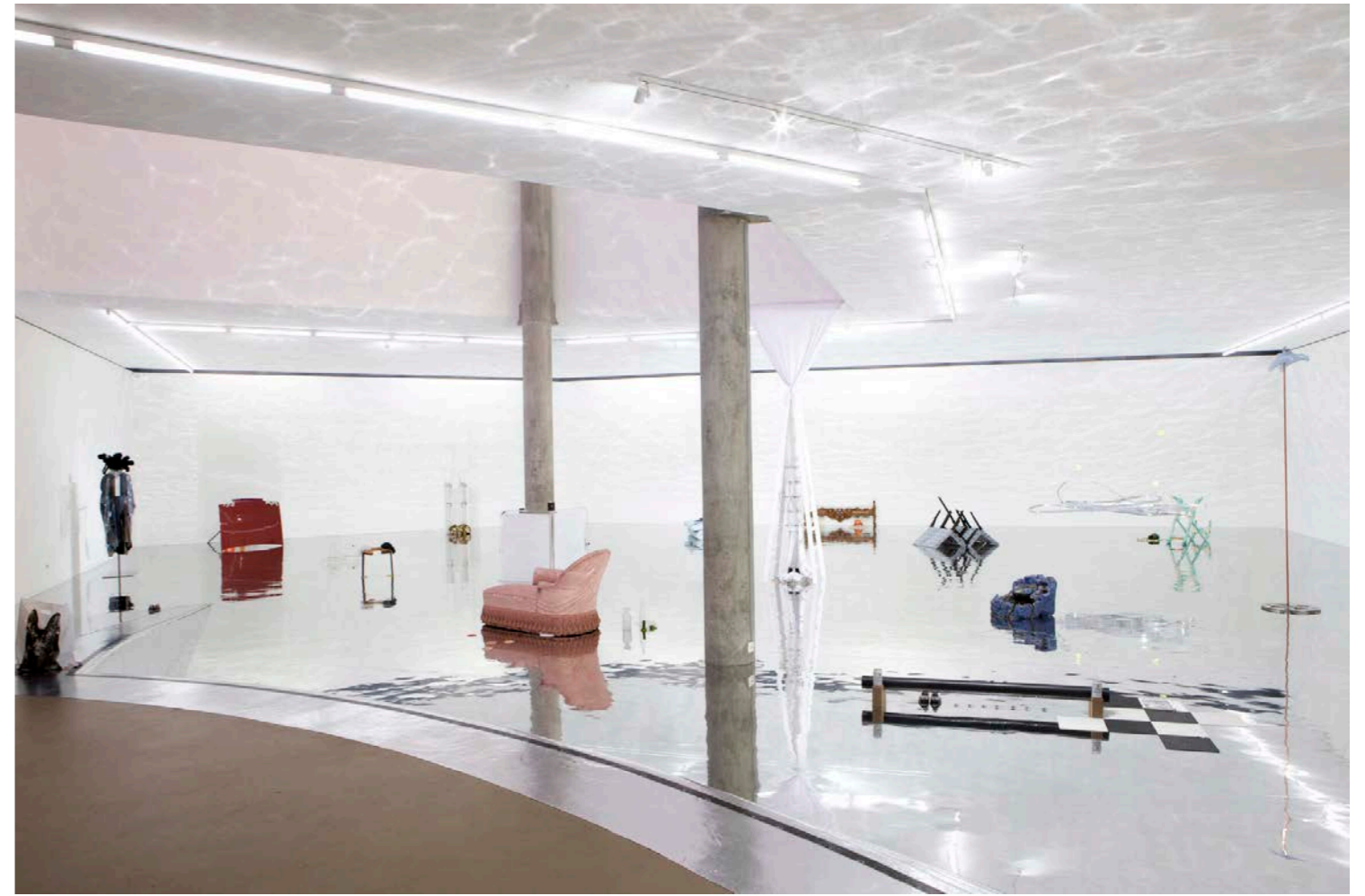
[Frieze](#)
[Flash Art \(print\)](#)
[AQNB](#)
[The Art Newspaper](#)
[The Quietus](#)
[BZ Basel](#)
[Kunstbulletin](#)

Performance documentation: [VIDEO LINK](#)

The Bigger Sleep

2018/2019

Kunstmuseum Basel Gegenwart, Basel



The Bigger Sleep

2018/2019

Frau Welt' is the languid protagonist of the piece, she resides in her glamorously furnished "now-a-clock"-mansion, in which not only her delusion has visibly cracked. We are asked to enter the psychological space of a dimly lit expanse, in which the lethargic haggle between presence and absence, or the speculative and the substantive has become undeniable. A redundant figure, still posturing as rilingly classy, Frau Welt reads her script, veers off, sings and sighs, shrugs and goes on re-hearsing for a future that has long been cancelled while her unnamable servant serves her "burbon after borbon after burbun after borbun" Harnessing the complexities of language, Jung makes subtle alterations to open up new di-mensions of meaning, that throw the theatricality of the real and the authenticity of play-act-ing into relief in a glossy but crumbling world of anticipatory grief, derailed by the "vacuous promises and looped distractions of terminal capitalism", in which nothing seems as it is.



How To Keep You Eyes Half Open & How To Keep Your Eyes Half Closed

Corrugated fibre glass, wedding bouquet (by Laura Morrison and Beatrice Loft Schultz), warning triangles, skull, pumpkin, procession of animals born from Prosecco cork cage wire in wood (by Regula Hügli), bed head-rest or foot-end who cares at this point if it isn't all the same now when will it ever be.



The Bigger Sleep

2018/2019
Kunstmuseum Basel Gegenwart, Basel
Cork Street Galleries for Block Universe, London



Wer Wind Sät Wird Sturm Ernten
Post-It's, wire, aluminium tracking



Is That All There Is?
100 x 150 cm, Photograph on Epson High Gloss

The Bigger Sleep

2018/2019

Kunstmuseum Basel Gegenwart, Basel



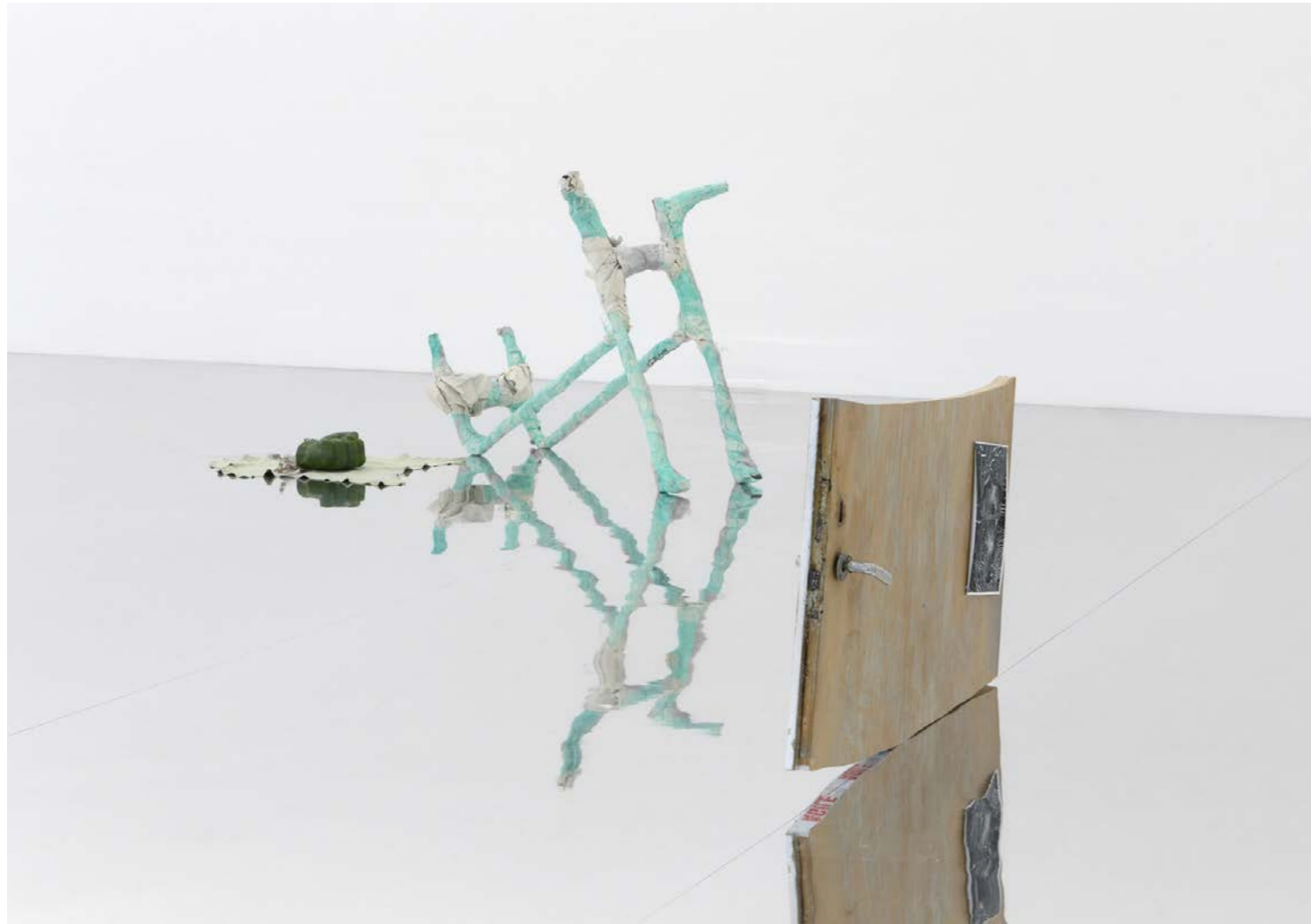
Legions of Decency Blackmail Thy Rubbernecking Fate
(detail)

Citroen bonnet, plastic gloves, buttons, warning cones, toilet rolls painted, metal rod, 5 identical newspaper cuttings

The Bigger Sleep

2018/2019

Kunstmuseum Basel Gegenwart, Basel



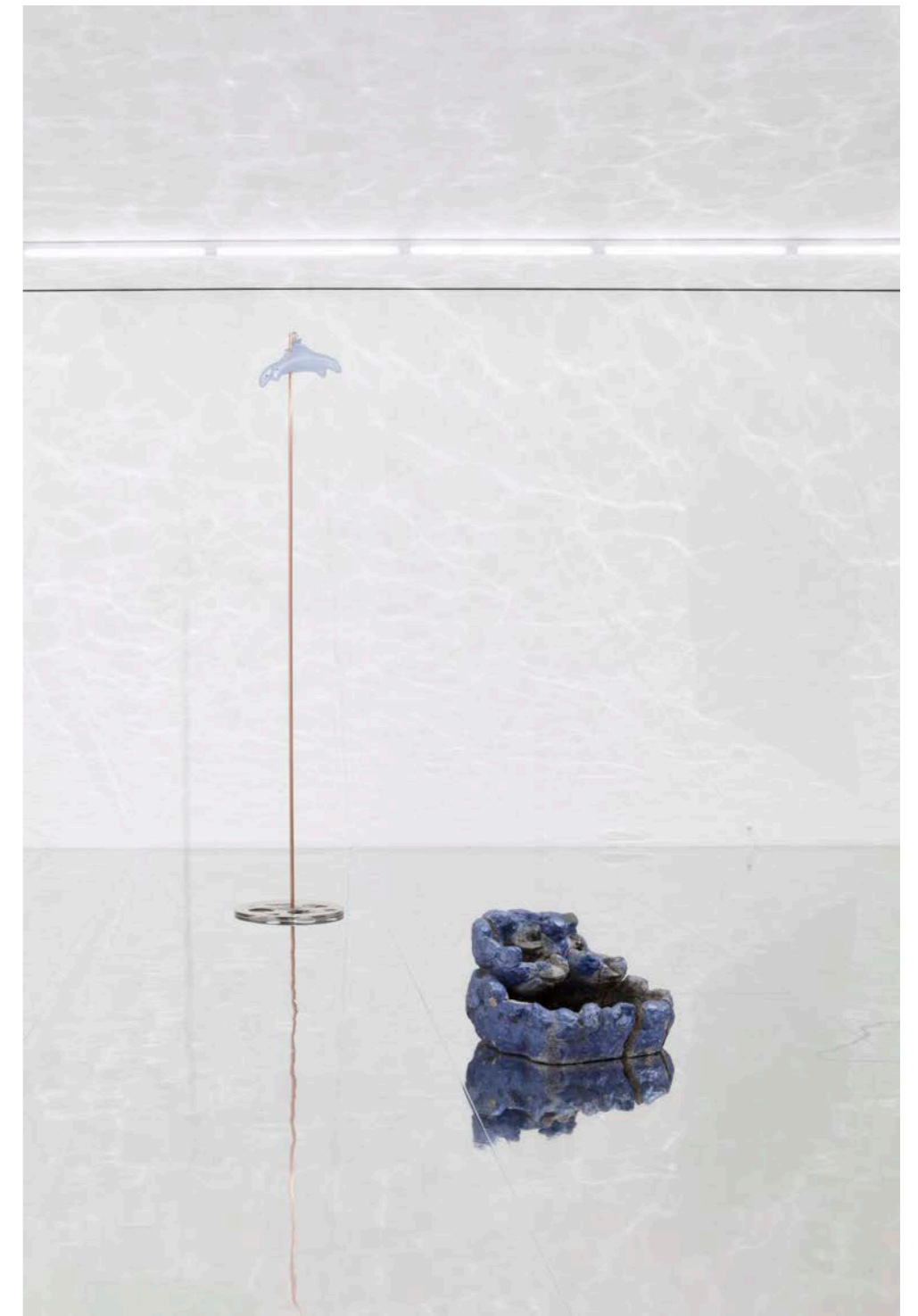
Pegasus (detail)

Hulk glove, green hide, feathers, newspaper rippings, wire animals, wood, cling film.

The Bigger Sleep

2018/2019

Kunstmuseum Basel Gegenwart, Basel



On Sure and Unshore

Film reel, resin swan heads, copper pole, inflatable coat hangers, tar paint

Here's Looking At You

Cracked concrete grotto fountain, grease body outline, A4 photocopy, medium gloss, audio

Paramount VS Tantamount

2018

Commissioned by Kunsthalle Basel for New Swiss Performance Now
Shown at Kunsthalle Basel and Centre Culturel Suisse, Paris

A scripted performance piece in two stages, looking at internalized and externalizing otherness and investigating how much or how little is needed to draw up gated identities or to celebrate porous selves.

My work often plays with shifting identities and with polyvocal selves, is obsessed with categories that are set up only to be broken, types that are to be revealed as messy clusters of random intensities, and is often invested in comparing the stereotype versus the original, only to recognize again, that the stereotype is formed by the eccentric, the distinctive, the exception to the rule that bends all divergences to its particular eccentricities and so establishes a norm. This ultimately demonstrates that any category, any established identity holds its negation, the errant, the exceptional within its very core.

In Paramount VS Tantamount two logics are in battle – the hegemonic Paramount VS the collective Tantamount.

We are introduced to five characters, that, as soon as they step foot on the stage, begin to un-characterize each other, to merge voices, to conflate identities to the point where a temporary essence of a voice is all that is left.

This investigation into eye/dentity (the eye, the teeth, the face as locus for typisation and subsequent (sub-) ordering of subjects) happens through, at, despite of, against and along-side the grandest of themes: evolution, decomposition of previous life-matter by current life matter: the earthworms and the celestial bodies).



We want no perspective we want BLANK
In comes x
My aim is to lend depth and believability to the main story. !
Ing dirt under your nails
Me down by saying: this is your bio and you better believe i
Turns back
Whenever I ask for specificity to my voice less less lesson is
La la la la you turn your back.
V shaped.
Take your gloves off it will be important later on in the plot
under your nails.
Sth was a sth sth, with great big sth and a sth nack for sth.
(you sit back
you sit, back
to door).

“Paramount VS Tantamount”
Screenplay
by
them
Music
to be heard
to be heard as a homage to
Eyedentity
(pl.)
Composer:
has no eyes and carries both male and female sex organs

FADE IN:
LOCATION AND TIME OF DAY
In scare quotes stand “5” characters. They have yet to notice each other. They never will. Scientists have found there is no self.
{applause – CONT’D}
Goo’Girl {description}
The Mechanics of it {description, not getting any younger}
Vexed Nexus {no description}
Happy Chappy {not male, quality bants}
Backstory {prescription}

Mention in Art Agenda

[LINK](#)

Performance documentation

[VIDEO LINK](#)

Paramount VS Tantamount

2018

Commissioned by Kunsthalle Basel for New Swiss Performance Now

Shown at Kunsthalle Basel and Centre Culturel Suisse, Paris

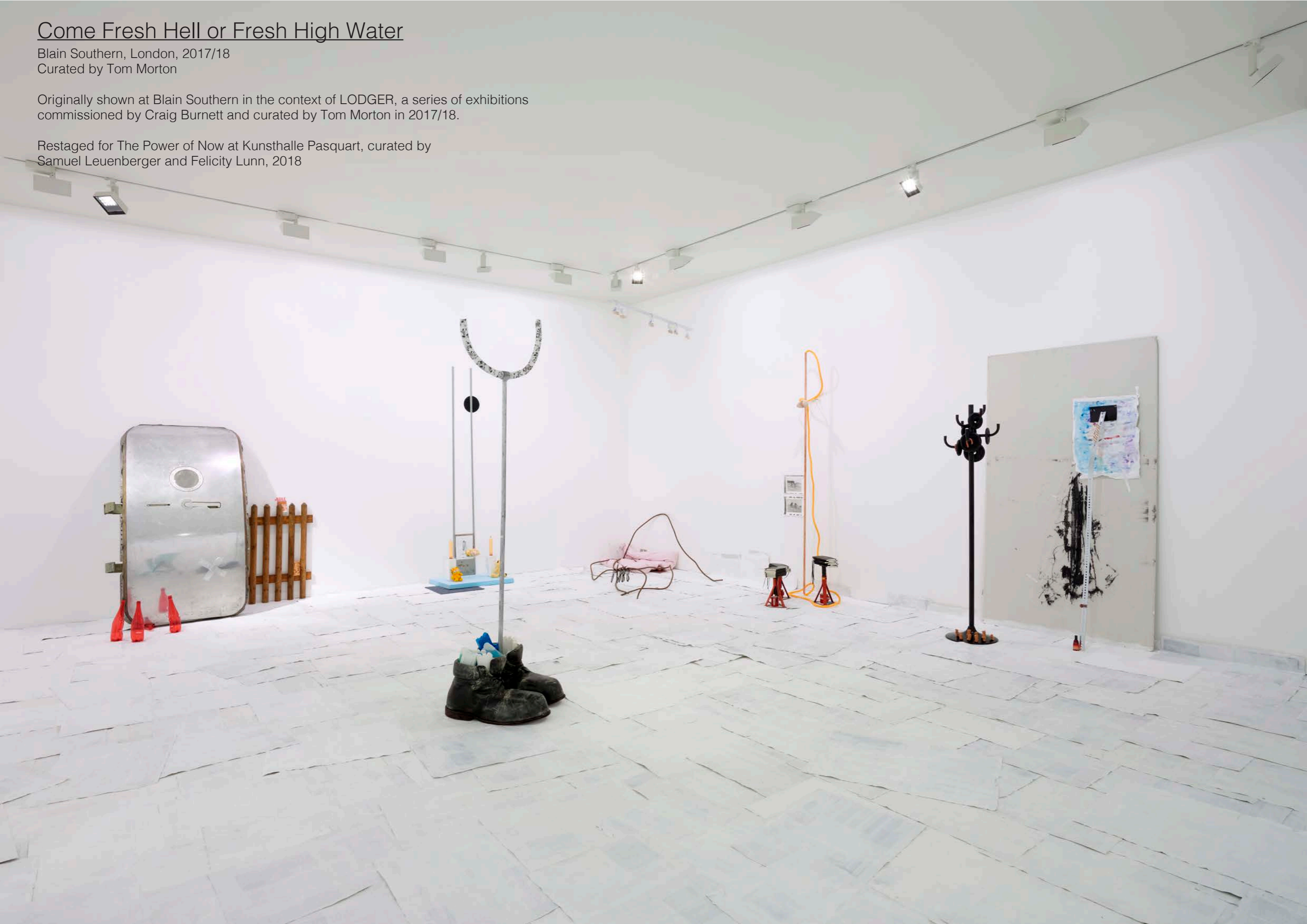


Come Fresh Hell or Fresh High Water

Blain Southern, London, 2017/18
Curated by Tom Morton

Originally shown at Blain Southern in the context of LODGER, a series of exhibitions commissioned by Craig Burnett and curated by Tom Morton in 2017/18.

Restaged for The Power of Now at Kunsthalle Pasquart, curated by Samuel Leuenberger and Felicity Lunn, 2018



Come Fresh Hell or Fresh High Water

Blain Southern, London, 2017/18

Curated by Tom Morton

Sophie Jung rings in the new year with a 'topless' performance mixing Marxism and Mary Poppins. The New Year was emphatically ushered in on Saturday night (6 January) at Sophie Jung's richly idiosyncratic and packed-out performance, which accompanied her sculptural installation Come Fresh Hell or Fresh High Water (until 13 January) at Blain Southern in London. Wearing a "topless" body suit, complete with prominent nipples that simultaneously shielded and caricatured her body, Jung delivered a free-wheeling and often very funny narrative monologue, rich in wide-ranging reference and word play and triggered by the ideas and back stories imbedded in her surrounding sculptures.

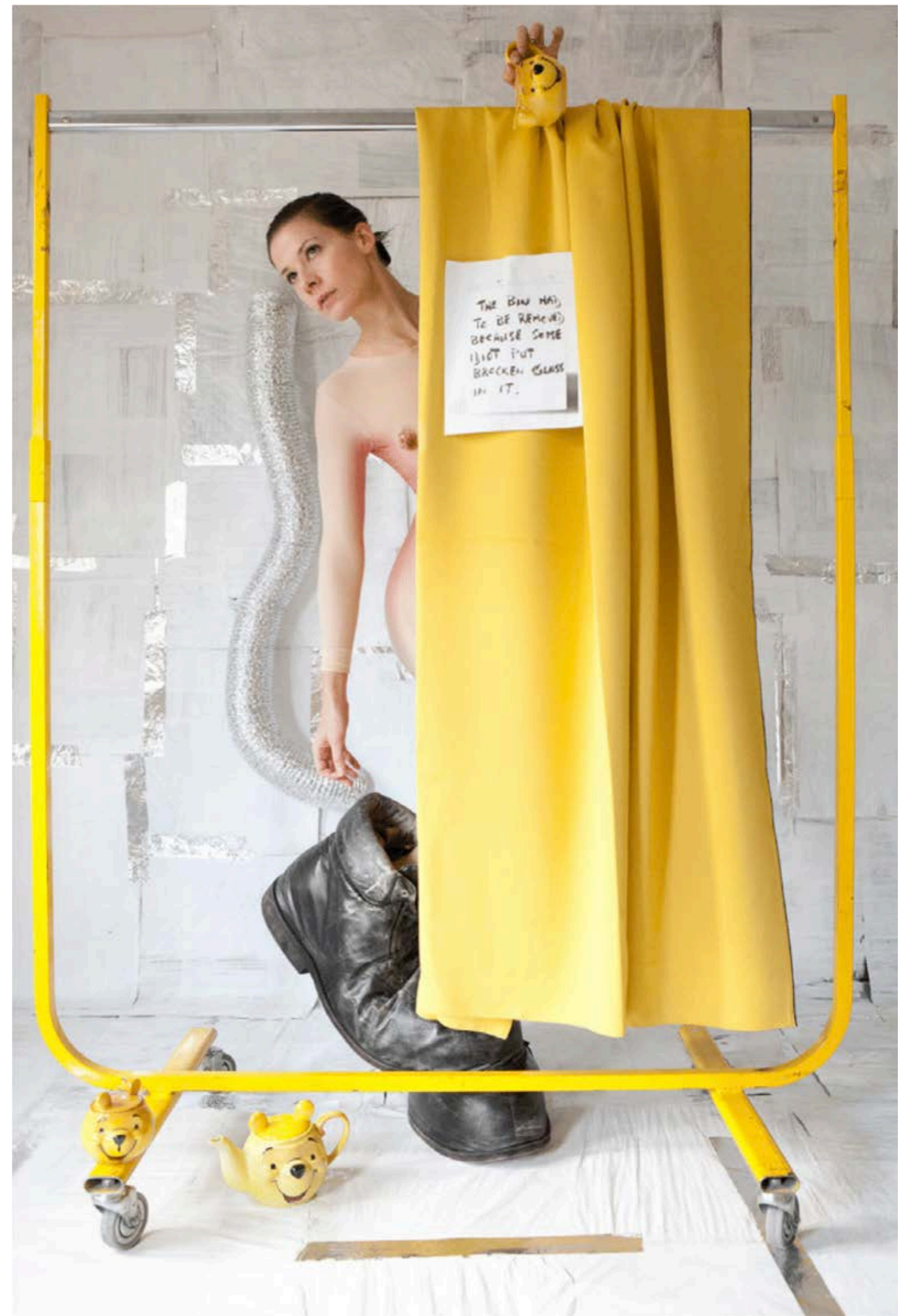
Jung views the eccentric assemblages she creates from an eclectic array of bric-à-brac as "the main actors" in her unfolding live dramas. And like her choice of ridiculously sexualised garb, many reverberate with the deeply disquieting issues that are stalking the start of 2018. For example, the use of flammable cladding on British tower blocks and thrusting presidential hubris are just two of the elements playing through Come to Grief. This teetering tower of mushroom crates is covered in Perspex and each contains a copy of a drawing made by Donald Trump of the Empire State building, which recently sold for \$16,000. But the title is also that of a novel by the British writer Dick Francis, a former jock-ey and author of pot boiling equine novels much loved by the young Jung.

Filtered and connected through the unique sensibility of the artist, meanings were made to spark and unexpected associations multiply, as the erudite, the deadly serious and the highly personal all came together in an evening where dense Marxist theory might cut directly to the artist's spirited singing of A Spoonful of Sugar from Mary Poppins. Described by the exhibition's curator, the Frieze contributing editor Tom Morton, as "a skewed form of show and tell," Jung provided both a fitting fanfare for the unpredictable troubled times that lie ahead, while also, more optimistically, celebrating the extraordinary power—and range—of an individual voice. There will be two performances on 12 and 13 January. Catch it if you can.

-Louisa Buck

Online reviews and an interview:

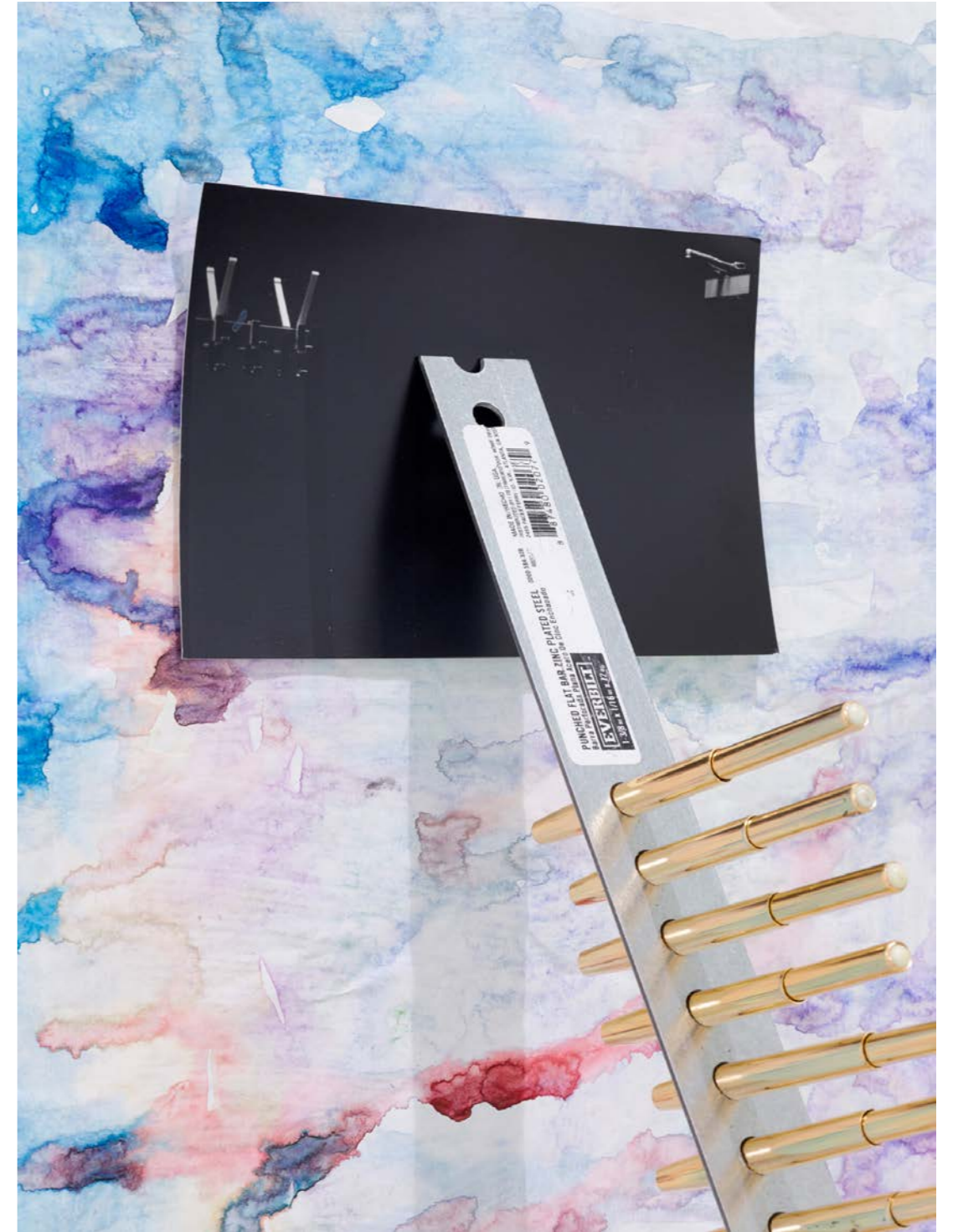
[The Art Newspaper](#)
[Apollo Magazine](#)
[The Double Negative](#)



Digital Photo 100 x 150 cm on Epson Highgloss

Come Fresh Hell or Fresh High Water

Blain Southern, London, 2017/18
Curated by Tom Morton



Come Fresh Hell or Fresh High Water
Plasterboard, tar paint on plastic, Fahrenheit bottles, watercolour on newspaper,
C-print (2008) Everbilt construction rod, eyeliner, coat hanger, weights, clay
sandbags, papier maché; Text.

Come Fresh Hell or Fresh High Water

Blain Southern, London, 2017/18
Curated by Tom Morton



Disillusion or Delusion

Aluminium edging, metal slab, A4 photocopy, bootlegged Garfields, architecture foam, polyester carpet, paper tissues, conditioners, aliens, rubber mat, Perspex; Text.

Come Fresh Hell or Fresh High Water

Blain Southern, London, 2017/18

Curated by Tom Morton

Performance documentation:

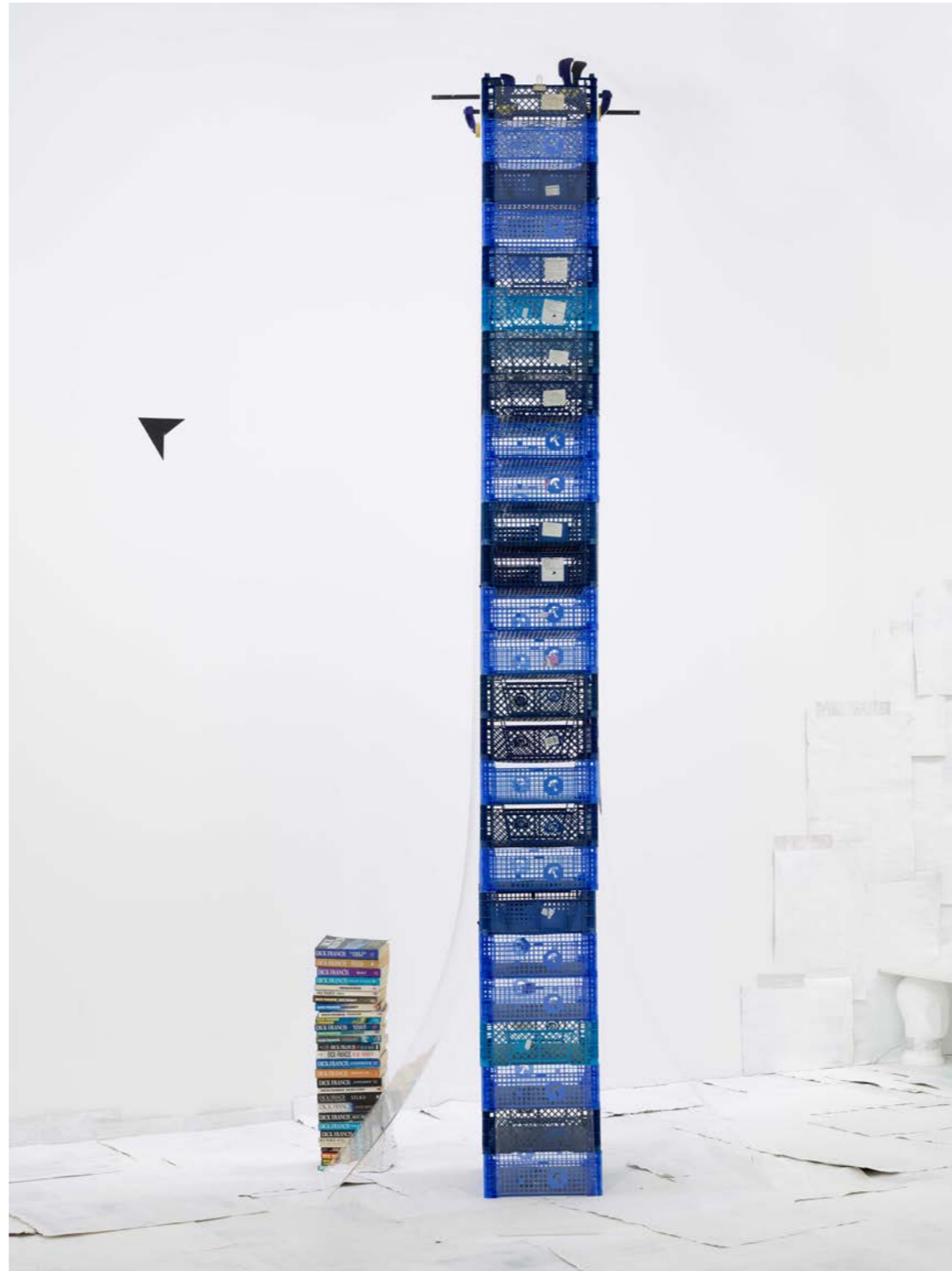
[VIDEO LINKS](#)



Come Fresh Hell or Fresh High Water

Blain Southern, London, 2017/18

Curated by Tom Morton



Come To Grief

Decal, Dick Francis novels („Come to Grief“ on top), mushroom crates, Perspex, clamps, slate, charcoal, silver tape;Text.



Gloves On Gloves Off

Green hide, slate, Polaroids of lamps, bed stead, ear buds, Perspex, cling film, hospital shower curtain, Post-Its in the shape of a 1989 Apple Mac

Come Fresh Hell or Fresh High Water

Blain Southern, London, 2017/18

Curated by Tom Morton



Slash-And-Burn (Not To Be Confused With Scorched Earth. Occupational Burning Redirects Here. Not To Be Confused With Occupational Burnout)
Moleskine, Nescafé promotional cups, copper pole, car jacks, black ink, shoe horns, nylon rope, copper nails, photograph of parents as The Gleaners (copy of C-Print by Peter Burleigh); Text.

Come Fresh Hell or Fresh High Water

Blain Southern, London, 2017/18

Curated by Tom Morton



Passing Ships - Let That Sink In

Ceramic cats, c-print (2008) iron rod, poster, architectural foam, miniature british bins, scissors, cat hair, magnets, tar paint on plastic; Text.

Come Fresh Hell or Fresh High Water

Blain Southern, London, 2017/18

Curated by Tom Morton

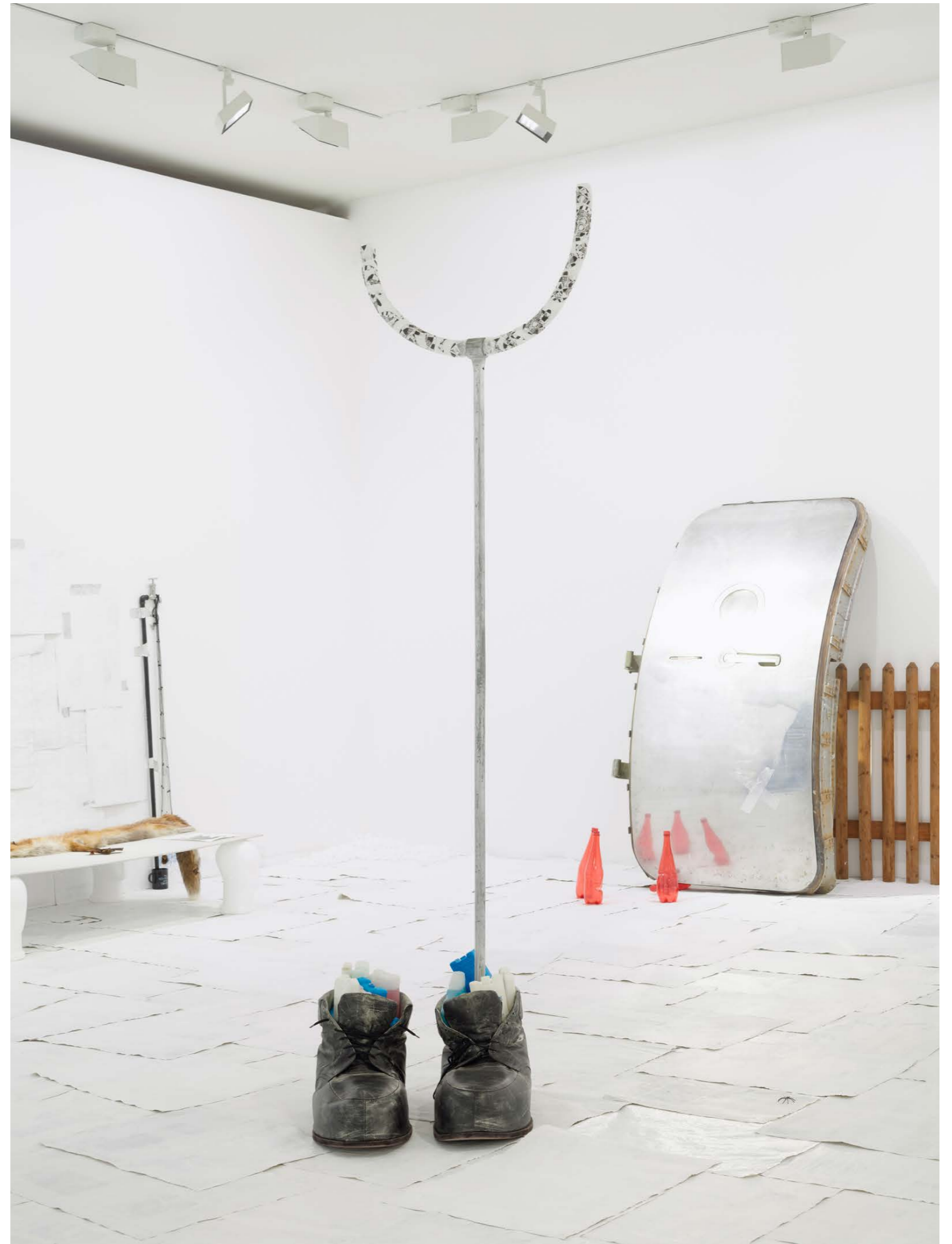


Reserved for Helpers

Plasterboard, dead fox (R.I.P.) golden shower gel from 2000, copper, latex nipple, photocopy, polystyrene heads, mourning veil, 3D printed pene, Phantom of the Opera cup, tap; Text.

Come Fresh Hell or Fresh High Water

Blain Southern, London, 2017/18
Curated by Tom Morton



(From The f'n Dark Opening Of The f'n Worn Insides) EVER ICE

Come Fresh Hell or Fresh High Water

Blain Southern, London, 2017/18

Curated by Tom Morton



Cautionary Tales

Iron rebar, 3D glasses, feather cushion, childhood drawing, Freud's carpet miniature, ceramic peach; Tex

It's Not What It Looks Like

Sophie Tappeiner, Vienna, Austria, 2017



It's Not What It Looks Like

Sophie Tappeiner, Vienna, Austria, 2017



Performance documentation:

Royal C/anon.
[VIDEO LINK](#)

Clap Clap Clap
[VIDEO LINK](#)

Spanische Reitschule
[VIDEO LINK](#)

In With The Metrics
[VIDEO LINK](#)



Tragedy Upon Tragedy

Airplane door, bird stickers, notebook, plastic bottles, resin, metallic tape, photograph (artist's mother) same book in different editions (artist's father in law's collection) rusty bolt, packing foam, tar paint.

It's Not What It Looks Like

Sophie Tappeiner, Vienna, Austria, 2017

Lemme tell you a thing or two about camouflage; while this is the title of one of the works in Sophie Jung's exhibition *It's Not What It Looks Like*, please allow me a few lines on attire.

Although it is often said that “the clothes make the man”, it's not without merit to note that this glib adage is a bastardization of Shakespeare's “for the apparel oft proclaims the man”. More than mere sales pitch, the playwright's line is just but one contained within a longer piece of advice wherein the character Polonius tells his son to live honestly and within his means—the lecture follows with the more frequently quoted “to thine ownself be true”. As platitudinous as this domestic scene from *Hamlet* may seem on first blush, it also portrays the hypocrisy of the speaker, an ostensible apparatchik spy for the play's murderous usurper king. Balanced against the work as a whole, Shakespeare's irony hints that public displays may hide private interests. In political theater the rub between what is broadcast, and what is withheld for those with “in the know” privilege should be resolved through a form of disclosure known metaphorically as ‘transparency’. While this standard attempts to hold corporations, governments, or even museums accountable, it wouldn't be ideal for you to show up to the gallery naked—amongst other things, you just might catch a cold.

Eschewing concerns of production here, communist designers such as Alexander Rodchenko, turned to the uniform as a way to universalize fashion so that everyone, more or less, would come as they are. Whatever good such outfitting could bring, it also presents a rather drab, let alone dehumanizing, existence. Conversely, the total freedom to wear whatever one's heart desires might allow for one form of self-expression; however, it too can misrepresent other characteristics—the clearest cut of these is a parvenu who dons a bespoke blazer bought on credit, that is until that credit catches up with them. As a way to both dialectically, and emotionally resolve these representational paradoxes, Adolf Loos turned to the image of a formal dinner jacket, one which presents a standardized outward style to the world, while the interior lining could be decorated with whatever materials or embellishments the wearer wished to lavish on and for themselves. To Loos, this moral duality could be extended to urbanism as rows of homogenized planar white facades would likewise lend anonymity, and more importantly a freedom from others expression, in public space, while domestic interiors could be as individualized as each resident wished, respectively. Egalitarian (or kinky) as this may seem, Loos' worldview presupposes that the psyche itself can be objectified so that here ‘white’ always signifies neutrality—an idea that today would be rightly decried as utterly Eurocentric.

Whatever his house might have looked like, Einstein allegedly went out of it one- day wearing two different colored socks. When queried why he did as such, he replied ‘I go by thickness, not color’. Hidden within this parable though is not a question of whose view is correct, instead it begs the question: whose window are you looking through?

Procedurally, the works on view before you follow a straightforward methodology, give or take. It begins as the artist scours the streets of a given city, or digs through various repositories to unearth detritus, fragments, or other scrapped things. Many of these objects were mass-produced (read standardized), be they the door of an airplane, a clothes hanger, a stuffed animal or the like. Regardless of their original intention, they were estranged from it. In lieu of forensics, Jung intuitively recombines said objects, and likewise collages them into the totems now before you. At their feet lay diagrams that beguilingly tease you as they parody architectural plans. Just as a general may movie little figures around on a map, each is a speculation, generating another set of moves, which here ultimately lead to a set of associative poems spurred by the forms and logics of each set-piece. Another way to look at this however is to say that they are provocations.

Do you ride a bike? If you do, I'm sure you just jump on it and go, and put little thought into the manner of riding itself. In fact, the process is so habituated that the expression ‘like riding a bike’ means a skill that once learned is never forgotten. Instead of thinking about how you don't really think about how to ride a bike when you ride one, try to remember what it was like to first learn; were you wobbly, did you fall, were you more aware of balance, etc., than you are generally, what did you learn? As with all things, once we master them, or see them everyday, they become banal, taken for granted, and even cliché. Socially this phenomenon of acceptance is known as the status quo. Though the maintaining of relations does have countless merits, when social structures ossify around inequity, for just one many examples, new and lateral forms of thinking are required to creatively break through these formations, and articulate new patterns and ways of being. When I look at Jung's practice, what I see is not what something looks like in the end, but instead I try to find the ways in which the images are spliced. In so doing, I learn how to look again.

– Adam Kleinman
Editor in chief & adjunct curator at Witte de With Center for Contemporary Art, Rotterdam



Clap Clap Clap

Wooden planks, cardboard, cling film, wax candle, rubber aliens, tutu dresses

It's Not What It Looks Like

Sophie Tappeiner, Vienna, Austria, 2017



Spanische Hofreitschule

Horse mask, cardboard tube, xerox, acid bottle, stack of crime books.

It's Not What It Looks Like

Sophie Tappeiner, Vienna, Austria, 2017



Lemme Tell You A Thing Or Two About Camouflage
Hatstands, Pandabear, magnets.

It's Not What It Looks Like

Sophie Tappeiner, Vienna, Austria, 2017



Drawing Cartwheels and Circles Over The Angry Professor's Face
Dumb waiter, cling film, acrylic paint, paper clips, dance shoes, papiermaché, gold laque.



Echophenomena
Plasterboard, 1st page of a Friends fan book, photoalbum page, swing, Moleskine sketch books (used), party soles, concrete, stones, antique shoes.

It's Not What It Looks Like

Sophie Tappeiner, Vienna, Austria, 2017



Grief Knot

Black and dusty perspex, rusty shovel, starched sock, rubber thread, mourning veil, rusty wheel cap, mini pene.

Producing My Credentials

Kunstraum, London, 2017

Liste Performance Project - reframed as stage piece, 2017

South London Gallery - reframed as libretto, 2018

Developed during a six week residency in Kunstraum, Swiss artist Sophie Jung's Producing My Credentials folds writing and performance within a complex environment, where precious items from her vast archive of made and found stuff, watercolour drawings of hermit crabs, papier maché tubes, collected cream jugs, left-over lamp shade carcasses, discarded building material and organic detritus sit side by side. Activated by a series of performances, each will be an undoing of the last, a rewinding, a new beginning – a pre-recorded version of a pre-failed rehearsal or a stuck auto-cue. The total work is a constantly remixing libretto for a never-to-be finished opera on precarity and wobbly legs.

The exhibition is accompanied by a publication with commissioned texts by Paul Clinton, Tom Morton, Megan Nolan and Sally O'Reilly, designed by Kristin Metho.

The ancient art of the memory theatre has been used as a mnemonic technique by Greek rhetoricians to remember complex and long speeches. It is an association of abstract knowledge and physical space, an imagined palace, theatre or house we could walk around in mind, inspecting rooms and objects, to access a vast array or even the sum of all human knowledge. The construction unfolds its actual capacity not by its immaculate but by its irregular design – making knowledge memorable particularly through grotesque, dramat-ic or beautiful architecture.

Jung's memory theatre does not intend to build a flawless architecture. Instead it beautifully ridicules the idea to simply affirm certain knowledge. Through her enduring process of digressions her staged constellation slowly grows to a shimmering lustre of possibilities. Odd little jokes, cause laughter and applause. Sometimes they seem to release the feeling of unease and with its enactment in between the actual and rehearsed, it might remind one of Andy Kaufmann's performances. Jung does not only show how fragile definitions and (hi)stories are woven around objects and predefined conceptions but creates her own com-position of charming language around them. Vicarious embarrassment is not a feeling that detaches us from her. To the contrary, it invites us to get drawn deeper into her personal memory construction, where we soon get consumed by her beguiling architecture of dis-arming words, tales, themes and amusing deviations.

-Christian Lübbert



Kunstraum performance documentation: [VIDEO LINK](#)

This show had mentions and was reviewed in:

[thisistomorrow](#)
[Frieze Magazine](#)
[Elephant Magazine](#)

The Libretto was published online by Partisan Hotel and can be read here: [LINK](#)

Producing My Credentials

Liste Performance Project - reframed as stage piece, 2017



Liste Performance Project



Libretto reading at South London Gallery

Performance documentation: [VIDEO LINK](#)

Unmittelbare Konsequenzen (Direct Consequences)

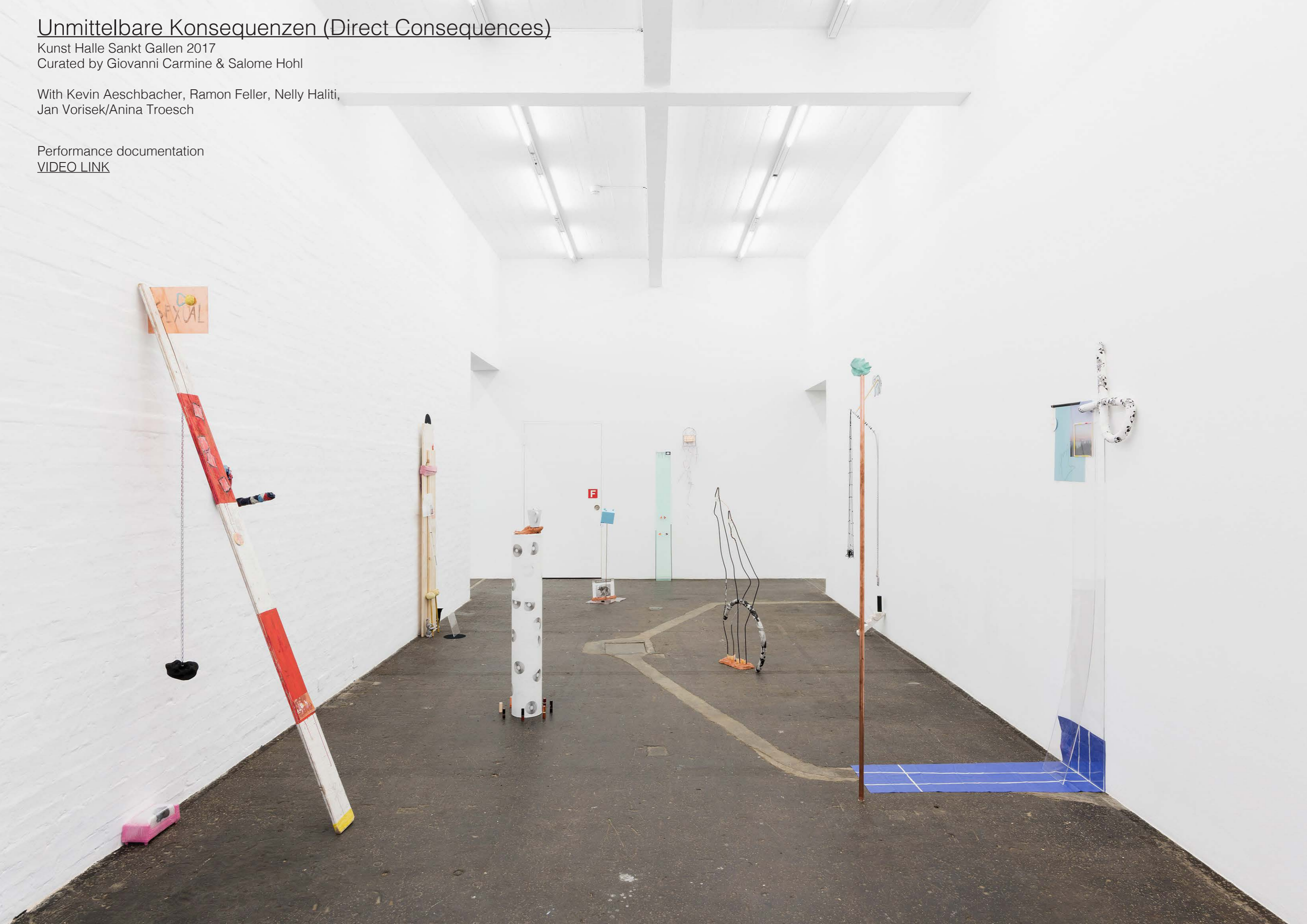
Kunst Halle Sankt Gallen 2017

Curated by Giovanni Carmine & Salome Hohl

With Kevin Aeschbacher, Ramon Feller, Nelly Haliti,
Jan Vorisek/Anina Troesch

Performance documentation

[VIDEO LINK](#)



I wuz born this way...WHAT'S YOUR EXCUSE?

(A Miss Spell to Free Yourself From The Bonds of Patriarchal Undermining in the Workplace)

As part of Tarantallegra, HESTER, New York, US 2016

Curated by Nicoletta Lambertucci

With Lea Cetera, Beth Collar, Natalie Dray,
Mary Hurrell, Dorota Jurczak, Allison Katz,
Melanie Lewiston, Maria Loboda, Liz Magic Laser,
Francesca Martinez Tagliavia, Emily Pope,
Natalie Price Hafslund

Restaged at Galerie Barbara Seiler, Zürich 2016
& Kunsthalle Basel 2018

Performance documentation

[VIDEO LINK](#)



Vintage T-Shirt, leggings, copper ring, copper tube, Perspex folder, photocopy B/W, photocopy colour, iridescent wax magnets, Starbucks cup, swizzle sticks, tar paint, paper clips, venus shells, fossilized worm shit; Performance.

I wuz born this way...WHAT'S YOUR EXCUSE?

(A Miss Spell to Free Yourself From The Bonds of Patriarchal Undermining in the Workplace)

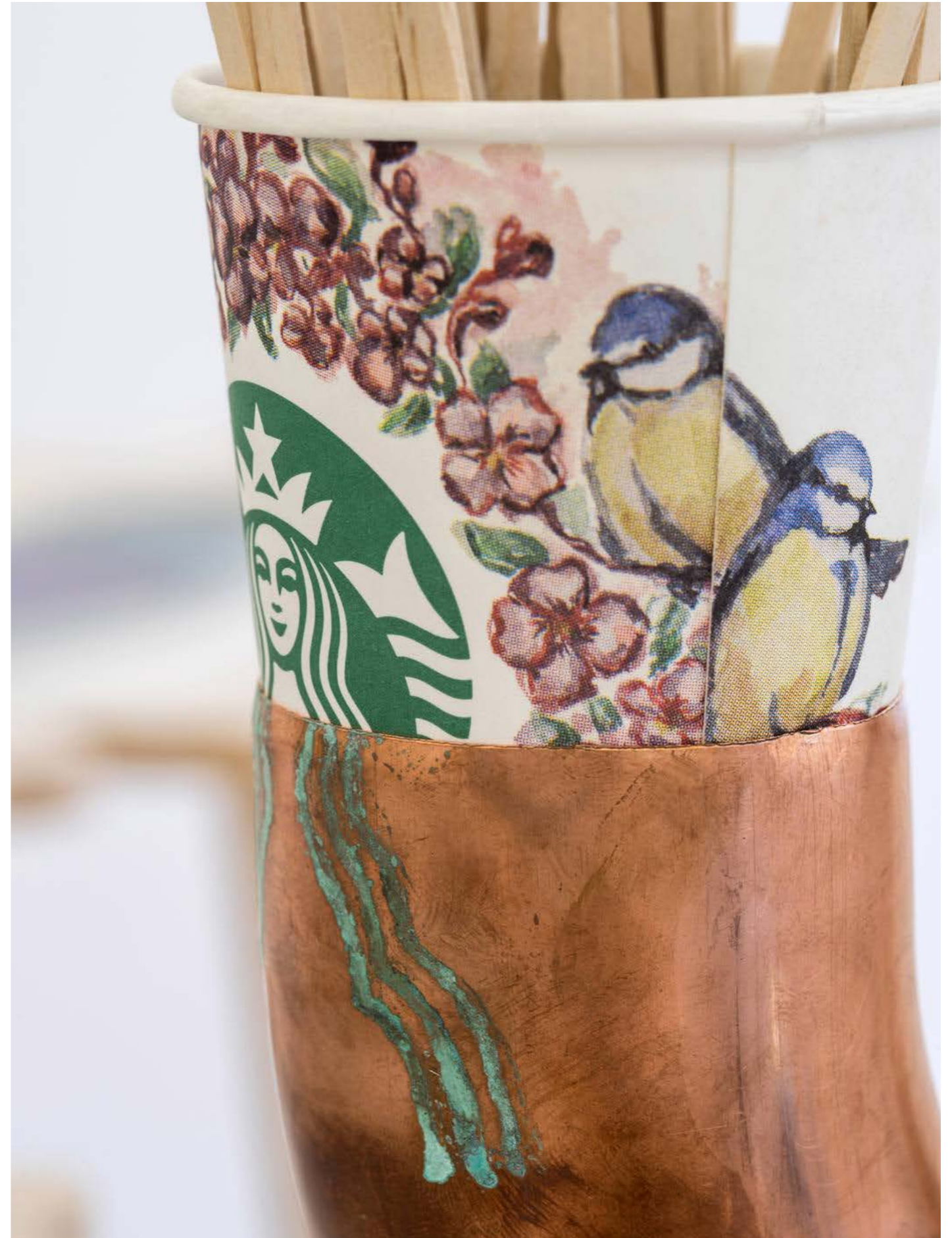
Tarantallegra, HESTER, New York, US 2016



I wuz born this way...WHAT'S YOUR EXCUSE?

(A Miss Spell to Free Yourself From The Bonds of Patriarchal Undermining in the Workplace)

Tarantallegra, HESTER, New York, US 2016



I wuz born this way...WHAT'S YOUR EXCUSE?

(A Miss Spell to Free Yourself From The Bonds of Patriarchal Undermining in the Workplace)

Performed at Galerie Barbara Seiler 2016

Performance documentation: [VIDEO LINK](#)



Club Of The Crowd

or

Word upon Word upon World upon Word upon Word upon World upon World upon Word upon Upon upon Upon word
Upon word Upon world

Local Transport, Southbank Centre, 2016

Keren Cytter's Last Sumer Fest of the Western Revolution, 2016

Performance documentation: [VIDEO LINK](#)



Operation Earnest Voice

As part of Äppärät at Ballroom Marfa 2015
Curated by Tom Morton.

With Ed Atkins, Trisha Donnelly, Melvin Edwards, Cécile B. Evans, Jessie Flood-Paddock, Roger Hiorns, Sophie Jung, Lee Lozano, Marlie Mul, Damián Orte-ga, Charles Ray, Shimabuku, Paul Thek

Sophie Jung's new body of sculpture and performance work made in response to Äppärät creates an associative chain between – among other seemingly disparate phenomena – handheld origami fortune telling devices; handwoven (and hence “unique”) Ikea rugs produced in the developing world; hand gestures that indicate money, salt, resistance and digital navigation; sock puppetry, online and offline; “life hacks” involving fixing drowned iphones with dry rice; deskilling in manual labour and in art.; repetitive strain injuries aquired through manual labour and digital leisure; toxic e-waste and contaminated rice-watering systems through which she arrives at the uncomfortable question of blame and shame with Lady Macbeth’s “out, damned spot!” speech. Her sculptures are accompanied by spoken narratives, which visitor are invited to listen to on a series of iPod shuffles mounted on twin newspaper ads for outmoded cell phones. At the opening of Äppärät she will perform the work Operation Earnest Voice.

(Exhibition text)

Performance documentation: [VIDEO LINK](#)



Operation Earnest Voice
As part of Äppärät at Ballroom Marfa 2015



Operation Earnest Voice
As part of Äppärät at Ballroom Marfa 2015



**BALLROOM
MARFA**



SOPHIE JUNG

2015

TANUM – Handwoven by Skilled Craftspeople, and Therefore Unique

Clothing Solution

23 x 37 inches

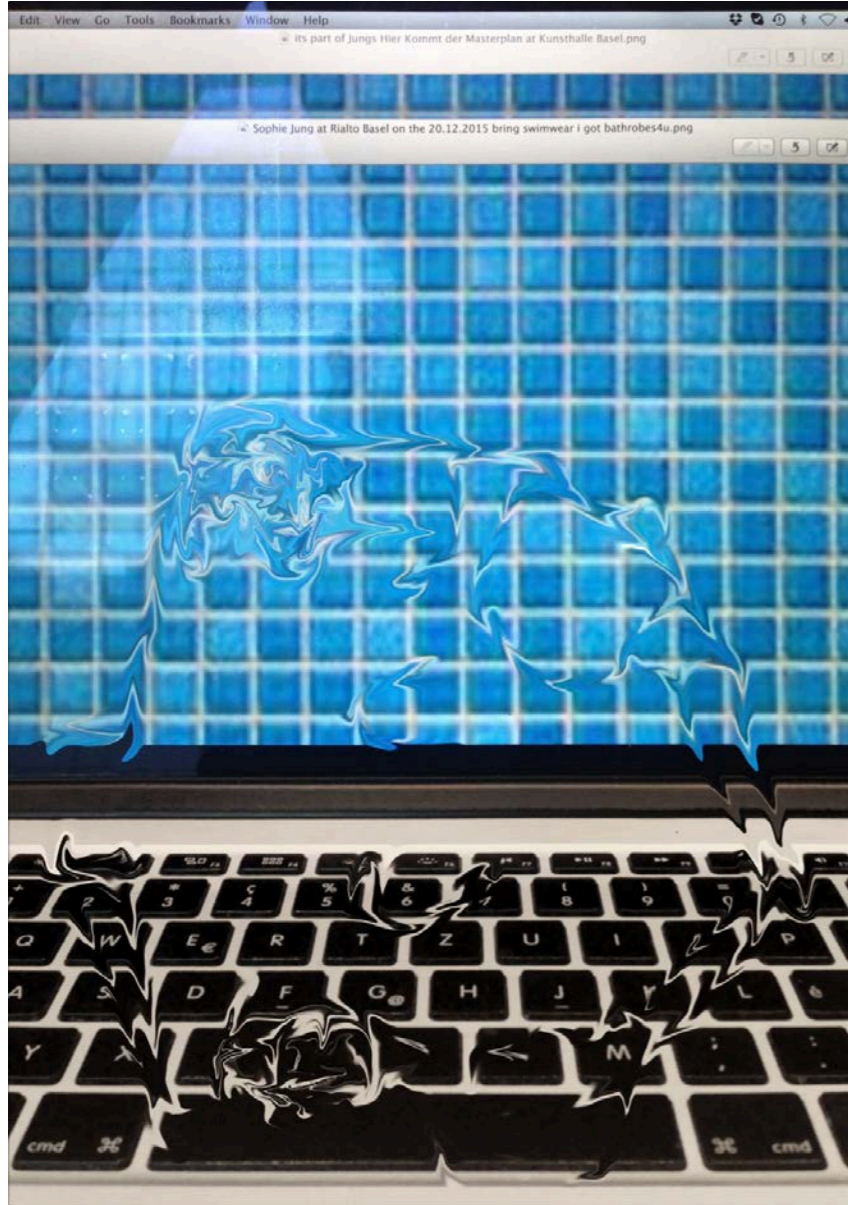
[@real, too]
En, co=?
Nah, cis. Us?

Performance at Hallenbad Rialto for Jungs 2015
As part of Hier kommt der Masterplan, Kunsthalle Basel



[@real, too]
En, co=?
Nah, cis. Us?

Performance at Hallenbad Rialto for Jungs 2015
As part of Hier kommt der Masterplan, Kunsthalle Basel



A0 Poster on blueback



[@real, too]
En, co=?
Nah, cis. Us?

Performance at Hallenbad Rialto for Jungs 2015
As part of Hier kommt der Masterplan, Kunsthalle Basel



Driving The Point Home

Goldsmiths Degree Show 2015
Swiss Art Awards 2016 (winner)



Digital photograph, 60cm x 80cm



Driving The Point Home

Goldsmiths Degree Show 2015
Swiss Art Awards 2016 (winner)
VIDEO LINK



Lithium Base Greece

Silk curtain, paper clay, mini bath tub, oxydizing paint, hemp rope, mini pene, checked baggage tape, lithium base grease, watercolour, box section metal, Perspex, magnet; Text.

Driving The Point Home

Goldsmiths Degree Show 2015
Swiss Art Awards 2016 (winner)

(Moleskine does not have an official pronunciation.
The company claims it is) A Brand With Undefined
National Identity

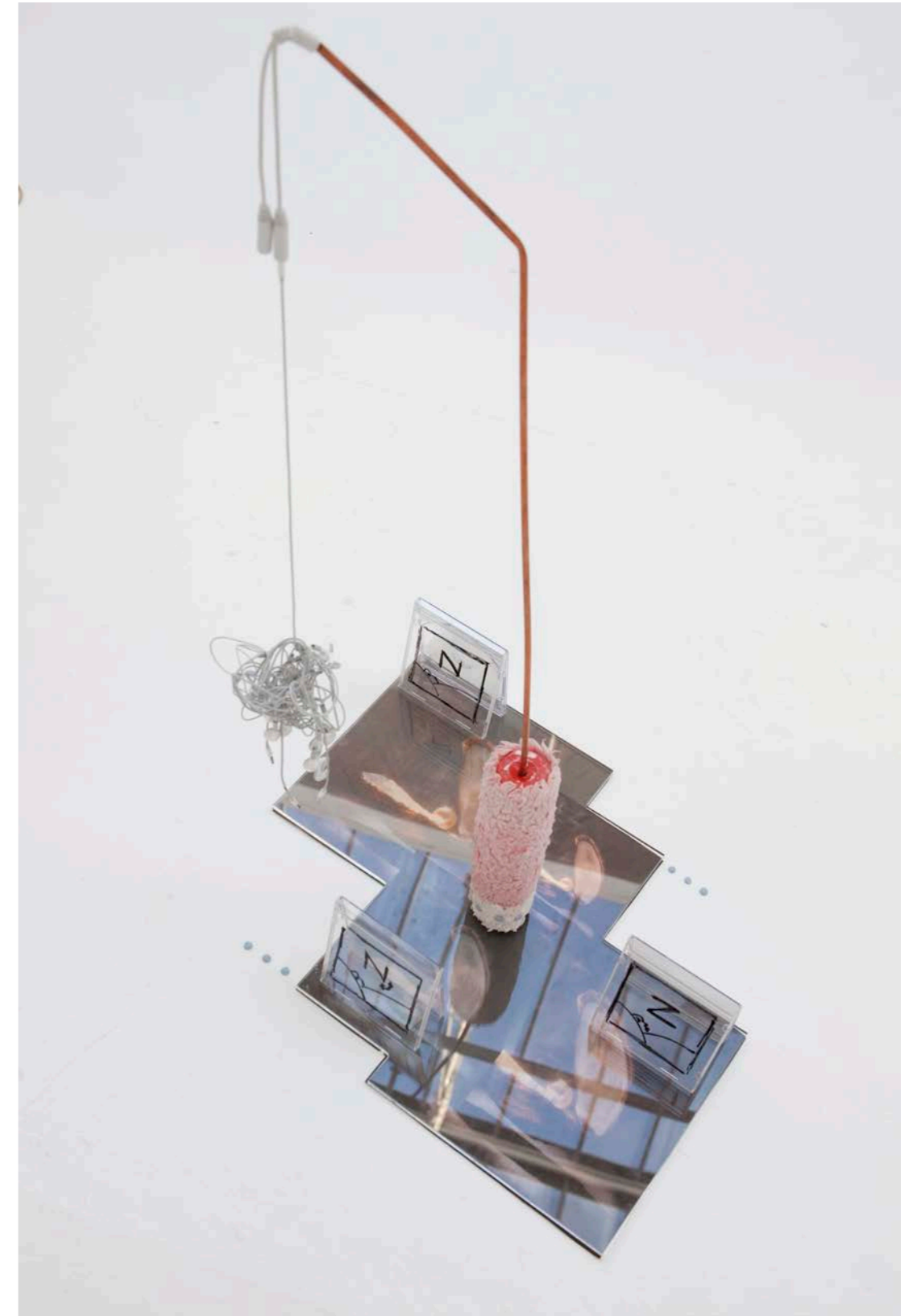
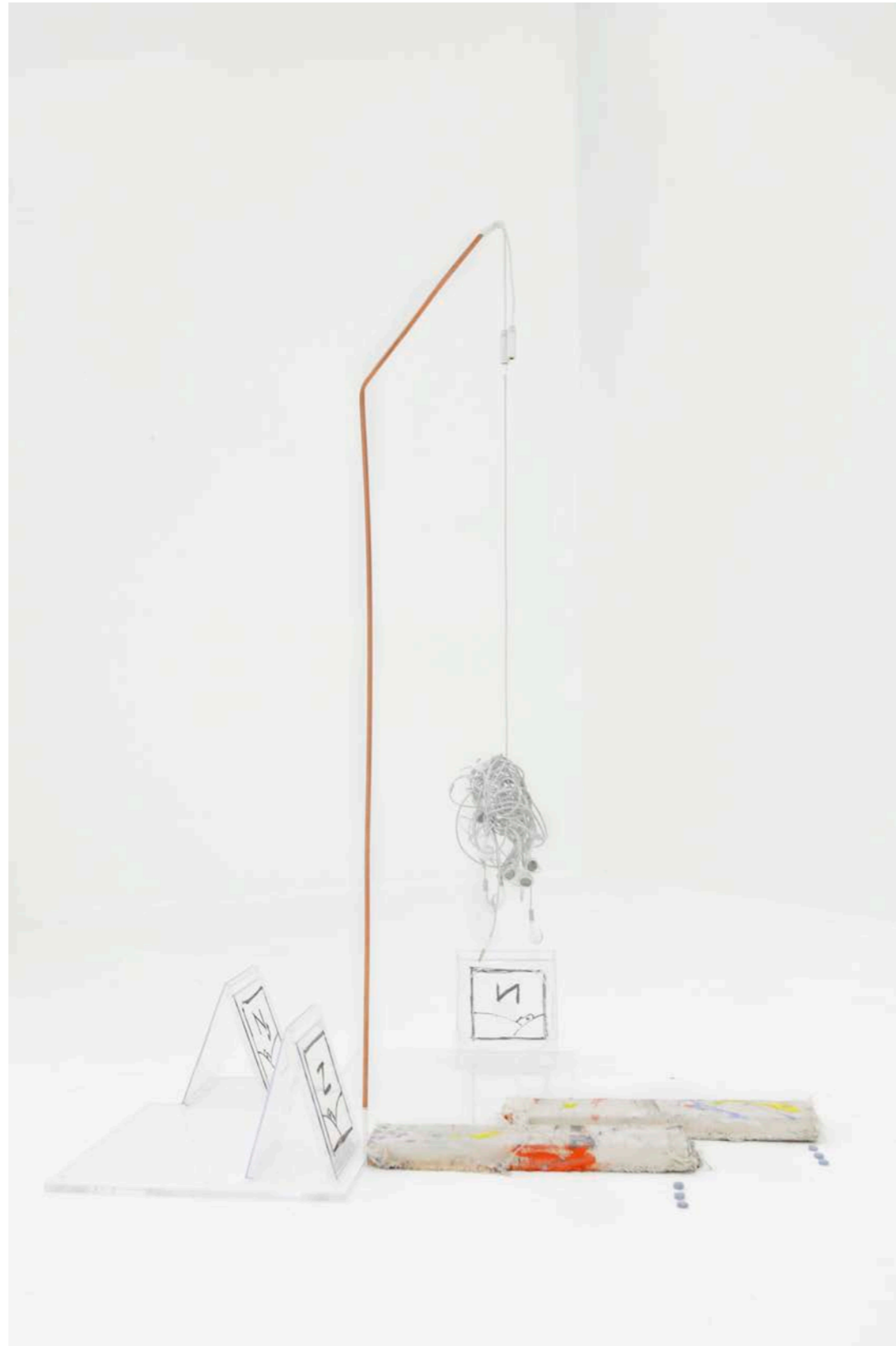
[VIDEO LINK](#)



(Moleskine does not have an official pronunciation. The company claims it is) A Brand With Undefined National Identity
Building site barriers, Born in the USA album cover, miniature IKEA Klippan, silk cartwheel hat; Text.

Driving The Point Home

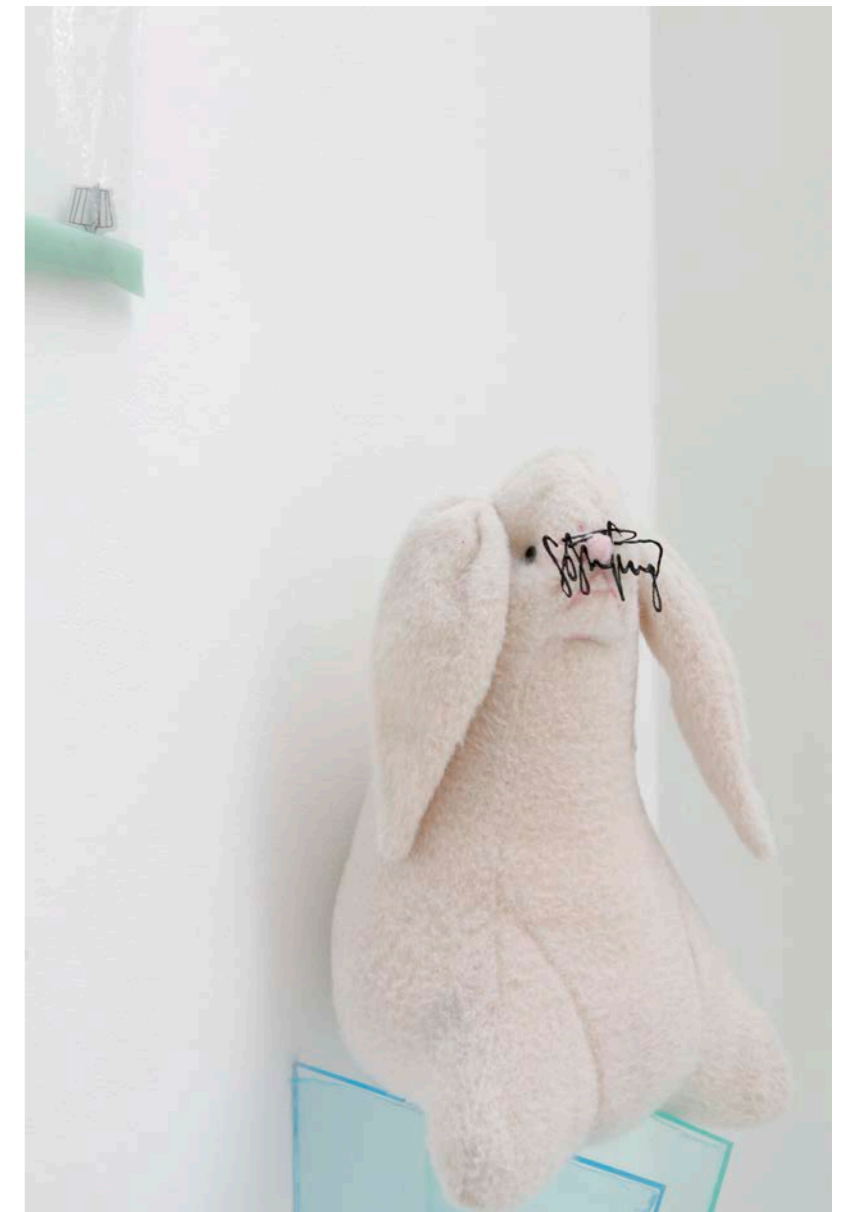
Goldsmiths Degree Show 2015
Swiss Art Awards 2016 (winner)



Oh Dear, It's Not Another Piece About Oysterity, Is It?
4 newspaper ads, CD covers, paint roller, copper stick, earbuds, splitter, blu tack;
Text. [VIDEO LINK](#)

Driving The Point Home

Goldsmiths Degree Show 2015
Swiss Art Awards 2016 (winner)



Signature Piece
Harmless armless rabbit, 3D drawn signature, perspex by two different companies, airport plastic bag, glow in the dark putty; Song. [VIDEO LINK](#)

Driving The Point Home

Goldsmiths Degree Show 2015
Swiss Art Awards 2016 (winner)



Mourning Rise

Copper, sticker, oxydizing paint, PVC painting, Perspex box, mourning veil, copper pole, egg shells, bubble wrap, yellow ink [VIDEO LINK](#)



The Servant Problem (White House Cornered)

Silk curtain, sliced branch, perspex, decal spots, newspaper clippings, paper clips, charcoal drawing; Text.

[VIDEO LINK](#)



Driving The Point Home

Goldsmiths Degree Show 2015
Swiss Art Awards 2016 (winner)



Satyr Play Pen

Wire, seating pads, hide, sugar cubes, watercolour, plastic, blu tack, tar paint.