

# Sophie Jung

## *Come Fresh Hell or Fresh High Water*

29 November 2017 – 13 January 2018

Private View:

Tuesday 28 November, 6-8pm, with live performance from 6.30pm

Further performances:

Saturday 16 December 2017, 5pm

Saturday 6 January 2018, 5pm

Saturday 13 January 2018, 5pm

Places are limited, sending an [RSVP](#) is advised

Blain|Southern London

4 Hanover Square

London W1S 1BP

For the second in Blain|Southern's new series of exhibitions, collectively titled *Lodger*, its curator Tom Morton has invited the artist Sophie Jung to develop a new sculptural installation, accompanied by a performance that exists as both a live event and a looping video work. For this exhibition, *Come Fresh Hell or Fresh High Water*, Jung will transform Blain|Southern's lower gallery into an environment that recalls at once a bunker, an ice cellar, a Brechtian stage set, and a dressing room. Scale, here, is subject to sudden glitches, and the most mundane of objects – coffee mugs, shower curtains, hat stands – hum with histories, ironies, and a simmering sense of fury.

Jung is a storyteller. In her sculptural installations – and the performances and texts that attend them – she weaves free-wheeling, deeply idiosyncratic, and sharply funny narratives, which draw on everything from pop culture to philosophy, the idlest of thoughts to the most heartfelt of convictions. Both objects and language are prone to slippage in this work. Form and content is always shifting shape.

From one angle, Jung's practice might be described as a skewed form of 'show and tell', in which she uses live monologues and audio and video soliloquies to introduce visitors to the objects she's assembled in the gallery space. But if her performances begin life as a loose verbal (and gestural) commentary on the ideas embedded in her sculptures, then they very quickly grow into something else, like an annotation that has overrun the margin of the page, and spilled into the outside world.

The self that Jung presents in her monologues is chronically digressive, and given to making cavalier leaps of logic. By turns gawky and swaggering, sultry and manic, easily distracted and full of desperate focus, she seems driven by the need to link up her every stray thought, no matter how disparate, letting nothing go to waste, until her words begin to resemble a sprawling, eccentrically edited wiki. A partial inventory of what Jung terms the 'things/concepts/objects/stuff' that feed into *Come Fresh Hell or Fresh High Water* includes: Van Gogh's 1886 painting *Shoes* (the most pondered over footwear in Western philosophy); the similarities between Winnie the Pooh and Voltaire's *Candide*; the military bearing of many of Henry Moore's busts; Brecht's *Mother Courage*; Hélène Cixous's notion that women 'write in white ink'; her own grandmother's long-hidden artistic practice; wheelie bins; aeroplane emergency doors; ice packs; permafrost; the layout of Sigmund Freud's study; the DNA restriction enzyme known as NotI; and Billie Whitelaw's 1973 performance of Samuel Beckett's one-person play, *Not I*. From such material, Jung braids her narrative. We might think of her as a hybrid of a Google-enabled bricoleur and the *Basler Schnitzelbänggler* – a jester-figure who features in the carnival of Jung's sometime-home town of Basel, and who holds up a mirror to the world's hypocrisy, folly and vice.



Sophie Jung, *Come Fresh Hell or Fresh High Water*, 2017  
Courtesy the artist and Blain|Southern

Just as Jung destabilises her sculptures by treating them as something approaching props, she appears to frequently derail her performances, falling prey to hesitations, salty asides, bursts of song, Tommy Cooper-esque object gags, and groan-inducing puns. Storytelling, here, is not about authority, or beginnings, middles and endings, but about the contingency of knowledge, and of meaning. It is also about taking pleasure in the dexterity – and the multiplicity – of a single human voice.

A publication accompanying the exhibition, with texts by Sophie Jung and Tom Morton, will be available from 16 December 2017.

## Notes to Editors

### About the artist

Sophie Jung (b.1982, Luxembourg, lives and works in London and Basel) was educated at the Gerrit Rietveld Academie, Amsterdam, NE and Goldsmiths College, London, UK. In 2016, she won the Swiss Art Award.

Selected solo exhibitions include: *It's Not What It Looks Like*, Sophie Tappeiner, Vienna, AT (2017); *Producing my Credentials*, Kunstraum, London, UK (2017); *Death Warmed Up*, Liste Performance Project, Basel, CH (2017); *New Waiting*, Temnikova & Kasela, Tallinn, EE (2015); *Learning About Heraldry*, Ceri Hand Gallery, London, UK (2013)

Selected group exhibitions and projects include: *Unmittelbare Konsequenzen*, Kunst Halle Sankt Gallen, CH (2016); *Tarantallegra*, Hester, New York, US (2016, curated by Nicoletta Lambertucci); *Jungs, hier kommt der Masterplan*, Kunsthalle Basel, CH (2015); *Äppärät*, Ballroom Marfa, Texas, US (2015); *Panda Sex*, State of Concept, Athens, GR (2014); *read the room / you've got to*, SALTS, Basel, CH (2014, curated by Quinn Latimer)

### About Lodger

*Lodger* is a new series of exhibitions at Blain|Southern, conceived by the writer, curator, and Contributing Editor for frieze magazine, Tom Morton. Running concurrent to the exhibitions in the central space, *Lodger* expands Blain|Southern's programme into new territories, often spotlighting a younger generation of artists.

Tom Morton's exhibitions include *Äppärät* at the Ballroom Marfa, Texas, US (2015), *British British Polish Polish* at the CSW Ujazdowski Castle, Warsaw, PL (2013) the touring survey *British Art Show 7: In the Days of the Comet* (2010/11, with Lisa Le Feuvre), and *How to Endure* at the 1st Athens Biennale, GR (2007). He has worked as a curator at Cubitt Gallery, London, UK and the Hayward Gallery, London, UK, and his writing has appeared in numerous exhibition catalogues and anthologies.

### About Blain|Southern

Blain|Southern is a contemporary art gallery based in London and Berlin. The gallery represents an international roster of contemporary artists and is the world-wide representative of The Estate of Lynn Chadwick. The gallery's recent exhibitions include Jake & Dinos Chapman, Michael Simpson, Bernar Venet, Mat Collishaw, Jonas Burgert, Amy Feldman, Tim Noble & Sue Webster and the critically acclaimed group show, *Revolt of the Sage*.

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4 Hanover Square  
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Monday to Friday: 10am - 6pm  
Saturday: 10am - 5pm

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