

OPEN MIND ART SPACE

INA JUNGSMANN *Transpacific Exposures*

NOVEMBER 3 - 30, 2018

OPENING RECEPTION:

SATURDAY, NOVEMBER 3, 7-10 PM

OPEN MIND ART SPACE

11631 SANTA MONICA BLVD.
LOS ANGELES, CA 90025

GALLERY HOURS: TUES - SAT, 11AM - 6PM
AND BY APPOINTMENT



Ina Jungmann, *Tularosa Crystal*, 2014
Fujiflex Crystal Archive print mounted on aluminum
49 × 27.6 inches (124.5 × 70.1 cm)

(LOS ANGELES, CA) - Open Mind Art Space is pleased to present *Transpacific Exposures*, a solo exhibition featuring photography by Los Angeles-based artist, Ina Jungmann. An opening reception for the artist will be held on Saturday, November 3rd from 7:00 PM - 10:00 PM. The exhibition will be on view from November 3rd through November 30th, 2018.

Combining the concepts of memory, history, and dreams, Jungmann's photographs manage to capture both the personal and the historical narratives embedded in every location. *Transpacific Exposures* is composed of two bodies of work: "Sleeping Indian"/"Super Bloom" features large scale semi-abstract photographs of vast American landscapes, and "Tokyo, Nagoya, Kyoto" is made up of smaller snapshots from her travels to Japan that are more intimate in size and content. Jungmann's perspectives vary from externally surveying to spontaneously interacting with different subjects and scenes. Perspectives begin to fuse together and blur the boundaries between representation and abstraction. In both series, Jungmann captures those in-between moments that always represent the living experience, while leaving space for imagined realities.

In the "Sleeping Indian"/"Super Bloom" series, multiple exposures are created solely in the camera at the moment of capture, and Jungmann chooses not to fully see or control the outcome. What was once a representation of a place and time becomes something closer to an idea, a feeling, or a thought. In her newer body of work, "Tokyo, Nagoya, and Kyoto", Jungmann captures moments of recent travels, wherein personal snapshots may take on different meanings and narratives by the viewer. With both series lies the potential for multiple moments, stories, and meanings to exist beyond their initial moment of capture.

As in Jungmann's piece titled *Tularosa Crystal*, the scale and subject matter is evocative of the romantic tradition of landscape painting, with the thin layers of image on top of image transforming portions of the scene into fields of color, patterns, and mirrored surfaces. Familiar elements are obscured, though Jungmann leaves just enough recognizable details so that the photographs hover between the real and the imagined, symbolizing those intangible objects the mind produces as the body physically traverses through places and spaces. Like memories, Jungmann's photographs represent partial realities embedded with fragments of dreams, fiction, personal histories, and recollections of the past.

Photographer Ina Jungmann takes an art form known for faithfully capturing a moment in time and uses it to explore our fractured relationship with place, hope and memory. Fascinated by people's ability to perceive place in terms of present, past, and future, Jungmann uses multiple exposures to create high-end art pieces that are textured, nuanced, and at times otherworldly. Her photographs have been widely exhibited in Los Angeles, Germany, Syria, and Poland. Educated at UCLA and the Burg Giebichenstein University of Art and Design in Halle, Germany, she studied with acclaimed photographers James Welling and Rudolf Schäfer. She is honored to be mentored by Japan's Miyako Ishiuch.