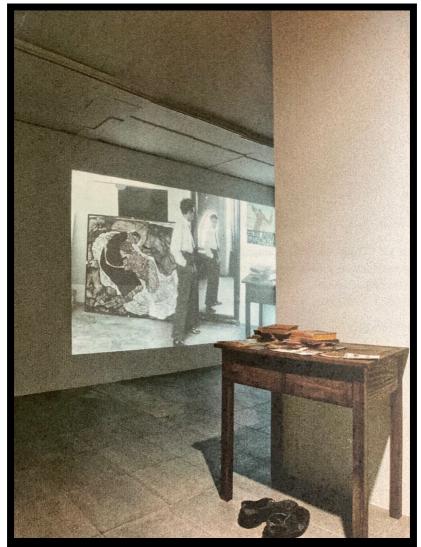
III-leaflet (6/7)



"Figure 1.8 Yongseok Oh, *Classic No. 1915* (detail), single handed video looped, separate furniture set (table, poster frame, shoes, books, postcards). Source: Courtesy of the artist." (Schneider 2021, p.14 [my scan]).

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[crossover]

KHiO

III—leaflet (6/7)

When an image crosses over from an image-frame to move alongside it, and claim an adjacent vantage point to the first (while also changing in such a way that a change occurs, an effect of the shift) there occurs simultaneously a reeffecting of the image contents in the first frame. An example of this is the work Classic No. 15 [recto] by Yongsok Oh. Itself an example of highjacking.

That is, détournement. But no longer in a broad sense: a precisation of détournement is within reach—precisation in the sense of a clarification on how the problem is set. In the cover image [recto] the movement from the first to the second frame, is marked by the change of the scenery. In the second frame only the shoes are left, and materials on the table: the poster is gone.

The second frame re-effects the first, because it is now not just a *video*-loop, but a part of a *sculptural* installation. So, moving the image to the second frame—the changes *marking* the transportation—changes the perception of what we see in the first frame: the *ontology* changes, and the gap between them is *temporal*. What we are seeing are at *different* times. Is it past/future?

An explanation for why they materialise differently—the one video, the other present objects—is *time*: the viewer is thereby offered the alternatives of understanding the contents of the second frame as *second* in time; or, alternatively, the second frame *preempts* the contents of the video (in which case it comes before). The work shows and demonstrates the workings of a *mirror*.

Not a mirror in narrow sense—as displayed as a *third* within the first frame but based on an understanding of what a mirror *does*: which is to re-effect the relationship between two developments. In this case, two *narrative* developments. But which also could be two technological sequences: as *sequence* and *con-sequence* they head to the *same* place, but follow *different* paths.

A case in point of a mirror is therefore *metalepsis*. A trope based on the notion and perception that the two frames are *causally* connected. *Classic No.* 15 relies—in this sense—on metalepsis. In this aspect of how the problem is set, it doesn't matter whether the two frames are causally *entangled* (as they *could* be) or we *think* they are. We are meant to read the work this way.

The fact that we *cannot* decide which one it is, determines the *material*: this undecidability is therefore part of the materiality of the work. And for this reason they are *out of the orbit* of montage: the unity of *time*, *place* and *action* cannot be established. The possibility of agency is resident of the *gap*, while the unity of time and place are disrupted. It is intended: action is *imminent*.

In sum, there is a play between 3 frames: however, at the difference between the triangle discussed in **leaflet 4/7**, we are nothing to support/disclaim the reality of what we see. Rather, were are seduced by something that might be an optical illusion: a mirror-trick, of sorts. The *optical illusion*, of course, already exists in the first frame. An ontological shift, however, prompts *fiction*.

Contrary to the illusion, fiction is marked by the real. Which is why the Yongsoek Oh's work taunts the *viewer* with a narrative. The viewer cannot decide whether/not s/he is part of this narrative, or somehow implicated by it. Virtually it is something that could happen. This is where we are here. Actually it is something that *occasionally* will happen. Cf, the next/final **leaflet 7/7**.