

TEXT //
CHARLOTTE SEIDEL

GENERAL BIOGRAPHY CHARLOTTE SEIDEL

Charlotte Seidel, born in 1981, in Hamburg, lives and works in Paris. Her works were presented in many exhibitions places, as well as film festivals, in Paris (not. Palais de Tokyo, Fondation Ricard, Biennale de Belleville, Centquatre, Fondation Gulbenkian), Geneva (not. Piano Nobile), Berlin (not. 48h Neukölln), Dallas (Dallas contemporary), Hiroshima (Hiroshima Art Document). She participated in residencies like Le Pavillon, in Palais de Tokyo, and Embassy of Foreign Artists, in Geneva.

LE TEMPS DES POMMES

with Louis-Cyprien Rials, Marcos Avila Forero, Jenny Feal, Sun Choi, RohwaJeong,
Paula Castro, Charlotte Seidel, Kihoon Jeong, Yangachi, Afour Rhizome

Collaboration between the Dohyang Lee and the contemporary art space ETE 78, Ixelles, Belgium

September 15th - October 06th 2018



ÉTÉ 78

The title of the exhibition **Le temps des pommes** refers to the song *The time of cherries* *, written by Jean Baptiste Clement (1836 - 1903) in 1867. This song sings originally the summer, the beauty of the nature and the nostalgia for a lost time. It is then associated with the Paris Commune **, because of its author, who participated in.

“ Change the world, change the life for the happiness of all ”, such was the dream of the people who participated in. For the exhibition *Le temps des pommes*, the artists think over from past to present about the world and the social, political, economic, ideological history while having a visionary analysis.

Born in 1981 in Paris, **Louis-Cyprien Rials** attended theater lessons at the conservatory, in France, before discovering photography in Japan, where he lived for many years. He is the winner of the SAM PROJECTS 2017 Prize.

His work documents through photographs and videos a world devoid of humans. All that remains are the forms and terrains conducive to disorientation and contemplation. Through an exploration of the possible representations of landscapes from micrographics to satellite imagery, by changing the scale of these studies, he proposes to the viewer a space as free to the imagination as to pareidolia. In this universe of the retreated and forgotten being, this documentation of abandoned scenography, of monuments - natural or not - of ruins , traces recorded in geography, reveals a piece of humanity as seen through the prism of his absence.

Graduated in 2010, from the Ecole Nationale Supérieure des Beaux-Arts of Paris, **Marcos Avila Forero** (born in 1983, in Paris) is invited to the 57th Venice Biennial (2017) Viva Arte Viva by the curator Christine Macel.

The curator Daria de Beauvais, said : “ Videos, frescoes/murals, objects, sculptures, performances or installations, the work of Marco Avila Forero always seems to evoke an off-screen : a meeting, a story or a process it keeps track of. His micro-fictions made of bits and pieces seek to build up a collusion between times and places that seem at odds rather than demonstrate or document. The richness and poetry of this work come from the visit and the diversion of the boundaries... At times of increased and dematerialised flaws, Marcos Avila Forero broaches the duration and materiality of movings/shiftings and migrations, provides meaning and substance that are too often neglected... The human being is also central in his work. It is the one who paradoxically waits at the edges waiting forever “ the good moment ” to jump ahead/lead the way. ”

Jenny Feal is born in 1991 in Havana, Cuba, and obtained a Master from the Ecole Supérieure des Beaux-Arts de Lyon in 2016. The same year, she won the Renaud prize for the installation *Te imaginas*.

For her, objects are part of our daily life and they testify not only a physical or functional trajectory, but also symbolic. Through her work, the artist takes existing objects with proper lives that belong to a specific context. Because of its reproduction or transformation, a distance and a feeling of strangeness are caused in the spectator's experience. The thin line between personal and collective items is determined by the introduction of super cial and daily objects, loaded with symbolic, historical, social and political dimensions. Cuba is a reference and an endless source.

Sun Choi, born in 1973, lives in Seoul, South Korea. He graduated from the Hongik University in Séoul in 2003. He won the grand prize of the SongEun Award in 2013.

For Sun Choi “ the artist had vague questions about art. And he made efforts to make those vague questions more clear and tried to put those efforts into practice. Leaving behind the past irrationality of contemporary Korean art, which overlaps with his time, he found it difficult to figure out what on earth art is and what we can call artistic. In front of the vagueness created by Western-oriented conventional wisdom about art, the misery of reality that you and I can clearly witness is paradoxically artistic enough. There are two conflicting factors existing at the same time in his “work” that is presented as art: visible and invisible, material and immaterial, clear and unclear, and artistic and inartistic. He is creating artworks in hope that “ art ” will vanish.”

RohwaJeong, made by **Yun-hee Noh** (Seoul, 1981) and **Hyeon-seok Jeong** (Seoul, 1981), is a visual artist couple from Seoul, South Korea. More than a duo, it is a unique and unsplitable being. Their work observes and pays attention to relations changing in various times and spaces, and makes efforts to capture them effectively in their works. In particular, they try to probe into diverse relations among individuals and the individuals' detailed conflicts arising from their roles in the relations. This is a movement to get away from the majority's subjective and violent eyes that interpret all phenomena around in somewhat lazy and stereotyped judgment. Accordingly, it sometimes appears to be a situation or state that may induce various interpretations of a certain relation through works. In 2019, the duo participates in the 12th Gwangju Biennale, Imagined Borders, in South Korea.

Paula Castro, born in Buenos Aires in 1978) lives and works in the same city. She approaches the drawing through landscapes and imaginary concepts compound of points and lines. Representation of the realm of imagination and mind, the world is regarded as a " body " of infinite points on which the surface is in movement in the time and space. Things found everywhere (photos, words, places) are the origin of her works. Forms and thoughts constantly change and are transformed into an organic whole of lines and points, ideas and concepts, imaginary and real places. Her drawings are the result of a visual modification or a mysterious meeting between literature and line.

Charlotte Seidel, born in 1981, in Hamburg, Germany lives and works in Paris. According to Isaline Vuille, this artist harvests a sensitive art of the invisible, of the absence and ephemeral, often taking place in situ, poetically to magnify details. Creating small intensities emerging from the continuous stream of events and images surrounding us, Charlotte Seidel uses the reality as material, a sometimes banal everyday life, common histories, isolating familiar elements to which we do not necessarily pay attention. Encouraging people to take a closer look on our environment, the practice of Charlotte Seidel made, piece by piece, something that could be called *poetry of everyday life*.

Kihoon Jeong was born in 1980, and he is currently living and working in Seoul, South Korea. The world of Kihoon Jeong's artwork is about unique attitude/action which resists against huge system, standardized groups, unified culture and forced regulation. His work begins with the question that if we are not able to transform social structure and custom at the collective dimension, what would we do ? He goes counter to vanity, neglected things, irregular activity and the logic of market through attempting minute modification of microscopic units at a partial level and making a backward movement from the logic of power within social structure.

Yangachi was born in 1970 in Busan, South Korea and was graduated of a B.F.A in sculpture from the University of Suwon and a Master in media arts from the Yonsei University, in Seoul. He is interested in the screen, movie, surveillance. The artist accumulates episodes, collects information and transforms them into " signs " to edit them by sequence. He proceeds then in superimposing signs and puts them in a relationship of explanation. Yangachi spreads his reality and his experiences and reflects them in the contemporary Korean society to criticize it.

Afour Rhizome (or A4 Rhizome or A4rizm) is one of artist's names chosen by Kyoo Seok Choi (born in Seoul, South Korea, in 1976), graduated from the Paris VIII University. This name rather neutral indicates his work and his project of a construction of the archives of knowledges, works of art and oneself. The choice of the name questions : " what is an artist ? "

One of his works is named *Balls of Dictionnary* in which a sheet of the " recovered " Petit Robert dictionary is transformed into a ball by keeping the visibility of the number of page, it is tidied up in a "collected" jewelry box and is presented. Some balls are sold in separately with a price fixed freely by the buyer to the flea market. The routes of these objects, the sale prices, the dates and the places of sale, the names, the email addresses of the buyer and the details of expenses are documented. This document is integrated into the process of construction of this work and is also exposed as an element of the work.

Exhibition place address :
78 rue de l'Été, B -1050 Ixelles, Belgium
Saturdays 22.09, 29.09, 06.10 / 2pm - 6pm and on rendez vous
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* NB : https://en.wikipedia.org/wiki/Le_Temps_des_cerises

** NB : https://en.wikipedia.org/wiki/Paris_Commune

INTÉRIEURS (INTERIORS)

a solo show by **Charlotte Seidel**

December 09th - December 23rd 2017 // January 09th - January 27th 2018

Maybe you won't believe this. A little clover has grown out of the stem of another four-leaved clover linked itself to a five-leaved clover (*366*, 2017). What incredible luck and fortunate coincidence were combined to allow for such a godsend? Between two downpours, surprized by a ray of sun, a rainbow has been formed. Now it has been brought into the gallery (*arc*, 2017), just as fortunately as the clovers, while the sun captured on film kisses a tree, imposing its authoritative presence by erasing part of the trunk (*small kiss*, 2017). Looking up to the ceiling, one perceives an enigmatic, stunningly simple sentence. Addressed to a solitary, elevated spectator, its evocative power fills the nostrils and brings him/her down to the ground : « summer rain on asphalt » (*toi et moi*, 2017). Water has been poured into two glasses; the hem of liquid ready to gush forward is held in a fragile balance on the crystal surface to merge in a febrile trouble spot (*nothing ever happened*, 2014). Another quite as enigmatic phenomenon can also be perceived: plants are shaken by silent laughter (*folie*, 2017). From the Taiwanese jungle to the German forest, what kind of a strange sweep of gestures, facts and absent objects – a priori – of any quality, has **Charlotte Seidel** choreographed here?

The artist has taken luck into her hands. She has searched for as many four-leaved clovers as there are days in the year. She has looked – and we look with her – for “what is the most difficult to discover”¹. She has come across what is neither a region nor a locality, even less so a spectacle. “Insignificant”, “without truth, without reality, without a secret”², with neither subject nor object, “with no event”³, where apprehending everyday life seems impossible. The moment one lives everyday life, it remains “unperceived”⁴. Could this be one of the reasons for **Charlotte Seidel**'s commitment? Steeped in an everydayness that we ignore, we can only make sense of the ordinary by enrolling it into a coherent whole, a posteriori. Besides, Maurice Blanchot acknowledges that, at most, we can “review everyday life”⁵. Impossible to see for the first time; once it has taken place, it has already been missed. Do the works presented here allow us to review it?

In the gallery's basement, the walls breathe, and the tide seeps through what could be assimilated to the crypt of an Early Christian church. **Charlotte Seidel** has chosen to display an empty cloche here, which no longer protects anything. The glass is blurred by traces of mineral salts, suggesting evaporation. And not just any evaporation : that of water from Lourdes. The miracle has disappeared. All that remains is the mark of an absence, presented as an apparition (*sans titre*, 2017). Would that also be what the empty seat, still warm from a vanished presence, suggests (*Joseph*, 2005/2017)? The artist asks us to believe her, in the manner we believe in the everyday rituals that rule our lives. Coins have rusted on a sheet of watercolour paper. They draw a deficient composition, dancing on a musical score on which the notes are spoiled, leaving the mark of their passage as if they were at the bottom of a fountain (*Il arrive qu'on aperçoive les étoiles*, 2017). The circles formed by oxidation remind us of the ochre stains on old photographs yellowed by time – the time it takes to make them disappear and lead us think of what has been (*Yesterday*, 2013). At the same time, *travelling* (2013) takes us right up close to a blurred image whose very slow apparition almost extinguishes it. Do **Charlotte Seidel**'s works honour something aside from themselves? Could their manifestation serve an exterior finality? Her works bear something religious within themselves and appeal to our credulity. Located in our everyday life, born from the most indistinguishable ordinariness, they allow us to review the vacuity of our beliefs, our superstitious gestures and forms of bigotry. Like *memento mori* placed in a space inhabited by something similar to the sacredness of a church, these works reveal the obsolete beauty of the ordinary, the incapacity to escape time's grasp, and the vanity of having believed in it.

Sophie Lapalu

Translated in English by Emmelene Landon

¹ Maurice Blanchot, *La Parole quotidienne* (1962), in *L'Entretien infini*, Gallimard, Paris, 1969, p. 355.

² *Ibid.*, p. 357.

³ *Ibid.*, p. 363.

⁴ *Ibid.*

⁵ *Ibid.*, p. 358.

MOUSAÏ / MUSES

with **Charlotte Seidel, Jihee Kim, Sara Acremann, Rohwajeong,
Elisabeth S. Clark et Louis-Cyprien Rials**

February 06th – March 12th 2016

Nine sisters... each of them received a present they will donate to the whole humanity... Eloquence, history, lyric poetry, music, tragedy, rhetoric, dance, comedy, astronomy. Such gifts are blessings for us, human beings, who try to explain our existence, to brighten it up, to share experiences or simply leave a track. The exhibition MOUSAÏ / MUSES invites six artists with literature and the time that goes by as a basis. References to art history for Charlotte Seidel, Jihee Kim, with her bold and unexpected associations which make her inspiration free, the lyricism we feel when reading Sara Acremann's letter on a personal event, the scenario of the life's ordinary condition with Rohwajeong, the subtle and intellectual reflection upon the language and the verb by Elisabeth S. Clark and finally the three ceramic bowls containing rhythmic incantations for curses or blessings of Louis-Cyprien Rials, illustrate various aspects of the gifts that human beings possess, and express through literature.

Charlotte Seidel, born in 1981 in Hamburg, is a German and French artist, who lives and works in Paris.

She presents works having relationship with the art history. «...» is a book edited by the artist on the added passages and the modifications of the text made by E.H. Gombrich in his *Story of Art* since the first edition (1950) until the sixteenth (2012). These passages are surrounded by the blank space of a never-ending story. She suggests that art history, could be a living matter, and the perception of a same event changes according to eras. Square Dance and still, are the retranscription of some texts from the *Theory of Colours*¹ by Johan Wolfgang Goethe. The works speak of absences, transparencies, presences, light refraction, and effects the observation of colours produces upon the human sight. For instance, complementary colours would appear inside the «internal» eye after a while observing a coloured surface.

Jihee Kim, born in 1983, in Seoul, graduated from the Goldsmith School of London in 2013. She is interested in the relationship between «text et image» and she has been exploring her drawings by using books. The books Kim normally use as sketchbooks were donated by cities. This project began when she selected some sentences or words from a book. She creates automatic drawings that spread like dominoes - her thoughts, memories and experiences are the starting point which evokes her imagination. Literature provides her sources she could extract a multitude of ideas from. The question of what she has to draw made unexpected images, like for the works To Dark Eyes, Bruce Lee, My tastes are singular, Black Books and Don't touch come from the sensation of the language barrier, she feels in front of English.

Sara Acremann is awarded a Contemporary Literature Bachelor degree and arrived at the National School of Fine Arts of Paris in 2007 then obtains her Master of Arts degree with the congratulations of the jury in 2012. She uses the sound and the textual work, to question the notion of uncertainty -of the author and the spectator, the status of the image and the speech, by building fragile fictions, stories which always lean on observations of the daily reality and spread in the uncertain space of the assumptions. In 2015, she is nominated for the Revelations Emerige Prize and was part of the exhibition *Empiristes*. Le Mail et le Mur is a artwork that takes back an e-mail sent to someone in November, 2013 and carved in the wall. Here we have a testimony where the central event remains absent, where the characters still speak and tell. Language is always embodied even if it changes its shape. Sara Acremann wishes to bring forward the speech and the act to carve in the wall is bold... Will to make this event last forever ?

Rohwajeong, formed by **Yun-hee Noh** (Seoul, 1981) and **Hyeon-seok Jeong** (Seoul, 1981), is a visual artist duo from Seoul, South Korea. More than a duet, it is a unique and inseparable being. They work on human relationships that change through space or the time or on stories of their environment using various mediums. *Das Leben Der Anderen* (2009) is a video which scenario is realized on the basis of the movie *Das Leben Der Anderen* (The life of others)² and reports the various forms of relationships that make society. This movie deals with the mechanism of large-scale espionage practised by Stasi in East Germany. The video of Rohwajeong speaks of natural conflicts, common understanding which grows with time and illusions of the society that surrounds us everyday. The non-verbal communication in this video represents the conversation between two persons whereas the simplicity of this video invites us to look into our daily lives, like for the first time.

Elisabeth S. Clark (born in 1983) is an artist working between London and Paris. She explores the topography of language, time, sound and thought. Her works speak of displacement and disappearance – but also of transformation and appearances. She adds, removes, establishes protocols and often refers to literature, music or science. Her work moves freely between disciplines – whether sculpture, installation, performance, gestures. She shows:

- *When I buried the Book of Sand...*, from the book by Jorge Luis Borges *The Book of Sand*, she saw on a journey to Buenos Aires, in 2009. She bought it and took it for three months while travelling around Argentina. In one of the most dry regions of the world, the Atacama Desert³, she decided to bury the book, remembering the words from the book «the best place to hide a leaf is the forest». Photos and dry transfer are the trace of this action.

- *After a long time or short time*, an artwork being part of the series *Words that don't keep still*, strings of words are like negative sculptures, traces of motion, documentation in the present tense, transforming a short sentence into an imaginary picture or recreating an impression of an ephemeral moment.

- *Choon*, a word invented by the artist. The word was first spotted in Samuel Beckett's novel *Watt*. He used it (spelt it) phonetically to imply the verb to «tune», but with a Dublin accent. However, the artist would argue that it was no mistake that Beckett would choose to specifically (he tunes the verb «to tune»!). While creating this verb, she is interested in its use, the evolution and the modification of the language.

Louis-Cyprien Rials, born in 1981 in Paris, practises photography and video art. After attending theatre lessons at the conservatory, his aspiration to independent creation ways leaned him to choices that marked his artistic career. In 2005, he left and lived for three years in Tokyo and organised his first exhibition, *Koban*. Since his return from Japan, he lives between Paris, Brussels and Berlin and continues his researches. In 2010, he went on a first bike journey to entire closed areas, he sees as «unintentional nature parks». In 2012, he finished his first experimental fiction, the impersonal western *Nessuno*, and keeps involving in the creation of videos between art and meditative documentary, with the projects *Holy Wars*, *Dilmun Highway* (Bahrain, 2014) and *Mene, Mene, Tekel, Upharsin* (Iraq, 2015).

Mene, Mene, Tekel, Upharsin - Bols are three ceramics in biscuit, new evolutions of a Sassanian tradition to engrave curses in incantation bowls turned to the ground. Texts, translated with the help of the Collège de France, are written in Judeo - Aramaic on the faces of these objects. One of them is a blessing for the selfless and beneficial man, while the two others promise fire to the persons responsible for wars and contemporary predations. Those ceramics are along with the video *Mene, Mene, Tekel, Upharsin*, where we can see an eternal fire. Rials explains the ceramics are like realised form this fire.

Dohyang Lee Gallery

1. The *Theory of Colours* shows how colours could be perceived in many circumstances, yielding to a physiological approach.

2. *Das Leben Der Anderen* (The life of others), 2006, written and directed by Florian Henckel von Donnersmarck.

3. The Atacama Desert is located in the north-east of Chile and is one of the most dry deserts in the world. It is full of natural resources as copper, iron and lithium. Currently, in 2015, providential rains made some of the vegetation grow in some places inside the desert.

LANDSCAPE ON LANDSCAPE

with **Paula Castro, Julien Creuzet, Marie - Jeanne Hoffner, Romain Vicari, Minia Biabiany, Elizaveta Konovalova, Charlotte Seidel and Joongho Yum**

November 29th - December 27th 2014

In the exhibition *Landscape on Landscape*, natural landscapes were reinterpreted, worked on by the man and the nature reinvests landscapes created by the man. The artists propose approaches of the landscape, as architecture, sound, reconstruction, abstraction, interpretation, demolition and finally reconstruction.

Paula Castro, is an Italian Argentinian artist, born in 1978, and graduated in 2002, from the University of Buenos Aires. She lives and works between Buenos Aires and Paris.

She approaches the drawing through a representation of the realm of imagination and mind. The world is interpreted as a "body" of infinite points on which the surface is in movement inside time and space. *Horizon tendu* is a work interested in exploring the limits and the balances of power. The idea of passivity the horizontal line generates contrasts with the tension produced by two elements, which make this line exist. *First advice to the spectator* (from the book *Como ver un cuadro* by Cordova Iturburu) and *The notebooks of Malta Laurids Brigge* (excerpt where girls are drawing a landscape inside a museum, from the book by Rainer Maria Rilke) are two sound artworks where the artist reads a chapter of each of these books.

Julien Creuzet, artist from Martinique Island, was born in 1986 in Blanc Mesnil, France. He is graduated in 2011 from the ESAM Caen and joined Le Fresnoy studio, in 2012.

The exhibition space becomes for him, an archipelago world, interdisciplinary, made up of sculptures, installations, videos, drawings, performances and poems. The notion of creolization feeds its formal practice. It makes the, often painful, History, something beautiful and transformed. *Standard and Poor's, Vent étrange, dans le jardin de Yeyette, rose*, reminds Joséphine de Beauharnais, whereas the video *En suspens...*, is made from a poem by Julien Creuzet. Concerning the artwork *Standard and Poor's, Vieux cailloux*, in his drawing practice, he uses different types of images. Trance/transe is an additional notion, which is part of his drawings. It allows him to question movement, the one that produces the drawing and the state of mind guiding the gesture.

Marie-Jeanne Hoffner, was born in Paris in 1974. She is graduated in 1999 from the National Fine Arts School of Nantes (ENSBA Nantes).

She is interested in the issues of architecture and space perception. *Carbone (blanc)* and *Carbone (noir)* are two photos, of coloured, unfolded carbons, which make a reference to the question of the image reproduction, through the process of transfer, inherent to carbon papers. The photo itself, in its relation subject / medium, leads to a game of visual disorder.

Romain Vicari, born in Paris, in 1990 is an Italian Brazilian artist, graduated from the National Fine Arts School of Paris (ENSBA Paris). He lives and works between São Paulo and Paris.

Each intervention he makes is thought to dialogue and distort the nature of a specific place. The volume and the colour are tools applied to his work in the form of tracks and markings in his in-situ installations. The building materials used are prefabricated. That is what gives an unfinished aspect in its experiments. Each space is a laboratory of possibilities whose environment influences directly what will be produced during his passage, creating a process of interaction between the space and his body, then between the spectator and the space. *Rectangle Lumière*, is a video, where a rectangle of light is projected on the ground. This shape is in constant movement. The paint is then used to keep a track of the passing time. *São Francisco Xavier* is a painting where layers of materials, colours, and textures superimpose, creating dreamlike landscapes.

Minia Biabiany, was born in Guadeloupe Island, in 1988. She is graduated from the National Fine Arts School of Lyon (ENSBA Lyon), in 2011. She lives and works between Paris and Mexico D.F.

Her work questions the interlacing between intimacy and politics from the place and the territory. Her installations in situ consider the space as the origin and build poetics of the place from its features and from objects conveying personal and collective history. Minia Biabiany presents a series *Madras*, where the accumulation of the lines of the madras weaves them as the fabric's threads. The weaving, according to her, is the first architectural gesture, the first movement of enveloping the space. The printings, *Mémoire de l'arbre tissé*, *Dioliba* and *La nuit du bienheureux, architecture intérieure* (which represent landscapes) are reworked with threads build themselves at the same time with the inside / outside relationship, the architecture and the structure of natural elements.

Elizaveta Konovalova was born in 1986, in Moscow. She lives and works in Paris and Moscow, after being graduated in 2010 from the National Fine Arts School of Paris (ENSBA Paris). In 2013 she receives the Bœsner award during the exhibition Jeune Création.

The meeting of a place, a situation, an object, a story constitutes a spontaneous and necessary starting point. Such an approach comes from her will to question the diverse aspects of the world and to protect an experimental approach and a curious look into it. By the confrontation of her intuition to the facts, she tries to establish a dialogue with a context that offers itself to her and to find a plastic way that allows her to develop the right artistic language. *Winter*, made with modelling clay, shows tints obtained by mixture of three colours - white, black and brown. Every tint has a name that matches a characteristic element of the winter landscape of Moscow.

Charlotte Seidel, born in 1981 in Hamburg, is a German French artist, who lives and works in Paris.

Creating small intensities, Charlotte Seidel takes as material the reality of life. Often evoking the absence, her works suggest the warmth of the memories. The diptych *Roadtrip* deals with journey and landscape that flies by. By removing a part of the sensitive layer of the photography, Charlotte Seidel creates blank spaces that arise imagination and incite the spectator to fill the blank spaces with their own stories. *Illusions sur cour* is a video which shows foam sliding slowly from left to right along the sky blue tiles, like clouds, transforming a daily situation in a kind of dreamy entertainment, between inside and outside.

Joongho Yum, born in 1965, in South Korea, graduated from the University Paris VIII. He works between Seoul and Paris.

Joongho Yum depicts the marginal places, of the metropolis. In the unreachable corners of the city, uses his keen observation to microscopically scrutinize our daily lives. He presents the artwork *Geumho dong 1ga 132-7, Seoul, Korea*, where he represents suburbs waiting for demolition. He puts his childhood memories in a city changing day after day. However, there are people and things, in the city that have different opinions. That is what he is interested in.

Dohayng Lee Gallery

Creating small intensities emerging from the continuous stream of events and images surrounding us, Charlotte Seidel uses the reality as material, a sometimes banal everyday life, common histories, isolating familiar elements to which we do not necessarily pay attention. Changing a little (barely) reality, she proposes to shift the perspective, to question our perception and our way of apprehending the world.

Often evoking the absence, her works suggest the warmth of memories and recall the depth of a moment. By stripping all superfluous, they seek to an abstraction creating openings to be invested by anyone. The mostly discreet and subtle works play on interstices and offer space for the deployment of thoughts and possibilities.

Encouraging people to take a closer look on our environment, the practice of Charlotte Seidel made, piece by piece, something that could be called *poetry of everyday life*.

Isaline Vuille