

TEXT //
CLARISSA BAUMANN

GENERAL BIOGRAPHY CLARISSA BAUMANN

Clarissa Baumann (1988), is an artist born in Rio de Janeiro. She possesses a double cursus as she graduated from the Escola Superior de Desenho Industrial da Universidade do Estado do Rio de Janeiro and the National Superior Fine Arts School of Paris. She was also trained in contemporary dance in the Angel Vianna Escola e Faculdade de Dança. Clarissa Baumann has been part of many exhibitions like *Les Voyageurs* at the École Nationale Supérieure des Beaux Arts de Paris, in 2015, *Laboratoire Espace Cerveau*, at Station 1(0) Institut d'art contemporain à Villeurbanne, and mainly at *Salon de Montrouge* in 2016 in which she is the winner of the *Beaux-Arts de Paris Prize* and the *Adagp Révélation des Arts Plastiques Prize*. In 2017, she has been part of *Biennale Jeune Création Européenne* at Beffroi de Montrouge and in *Les mains sans sommeil* at Palais de Tokyo, in Paris. An exhibition with the same name occurred in 2018 at Ginza Maison Hermès in Tokyo, Japan. Concerning those two exhibitions, their origin could be tracked in 2015, when she was in a residency, inside the silversmith Puiforcat in Pantin, organised by the Fondation d'Entreprise Hermès. In 2018, she joined the Master EXERCE, a programme for young choreographers-researchers hosted by the Centre Chorégraphique de Montpellier, directed by Christian Rizzo, and she has benefited a solo show inside the Dohyang Lee Gallery. Her work was highlighted through an interview cast in ARTE Creative, *L'Atelier A* and she was remarked and supported by influential persons like Alfred Pacquement, Marie Cantos and Ann Veronica Janssens.

GENERAL WORK CLARISSA BAUMANN

Passing in transit between technical drawing, plastic arts and dance, the research of Clarissa Baumann puts a question to the place of the body and daily actions in the middle of a constructivist and functional conception of the world. Taking the shape of a play between short-lived processes and various media that question the limits between visible and invisible, her work builds itself from actions occurring on contexts and already existing relations.

The movement of the commonplace or functional gestures to which we do not pay anymore attention in the daily life reveals various wefts of organizations that surround us. Action can skip between its various systems to reveal its limits, borders, permeability, humor or its rigor.

Pushed until their surpasement or disappearance, the multiple dimensions of the gesture question our relationship with human scale in a contemporary world more complex than ever : What is the origin of an action? What are its temporal and spatial progresses? Until where could it be visible? How does it continue to exist?

galerie dohyanglee

Gold, Incense & Myrrh

EXTENSION UNTIL APRIL 17TH 2021

with Alexandra Riss, Alice De Mont, Aurélien Mole, Claire Adelfang, Clarissa Baumann, Charlie Jeffery, Charlotte Seidel, Elisabeth S. Clark, Ellande Jaureguiberry, Emmanuel Tussore, Eric Tabuchi, Jenny Feal, Jesus Alberto Benitez, Jihee Kim, Joongho Yum, Julie Savoye, Kristina Solomoukha, Kihoon Jeong, Kyoo Choix, Laëtitia Badaut Haussmann, Laurent Fiévet, Laurent Mareschal, Louis-Cyprien Rials, Marie-Jeanne Hoffner, Marcos Avila Forero, Minja Gu, Namhee Kwon, Natalia Villanueva Linares, Paula Castro, Pierre Leguillon, Radouan Zeghidour, Raphaël Tiberghien, RohwaJeong, Romain Vicari, Ronan Lecreurer, Sun Choi, Stéfan Tulépo, Tami Notsani, Tadzio, Thomas Wattebled, Timothée Chalazonitis, Violaine Lochu, Yue Yuan, Zohreh Zavareh

If artists do retrospectives, galleries do so to remember their existence. Indeed, we conceive the Dohyang Lee Gallery, not as an inanimate place, but as a living organism that evolves. For the special ten years anniversary, in a global context marked by the pandemic, artists the gallery met previously come back with gifts to share with the public and art lovers.

Gold, Incense & Myrrh is a title that illustrates this idea of generosity from the artists in such difficult times. “ Gold ” invites us to celebrate together the precious and unalterable place that art occupies in our lives. “ Incense ” invites us to seek the sublime in ourselves. “ Myrrh ”, invites us to look back in ourselves with our own fragility, strength and humanity.

The works of **Alexandra Riss** (born in 1992) oscillate between observation of the real and construction of a fiction. She disposes of memories and objects that surround her in vibrant compositions, convinced that the best way to address others is from her own experience. Far from being only props, objects become actors, witnesses, hoarders of silent stories. The work is ultimately all this: it is a history, it is of time and successive states, it is at the same time a material and immaterial presence.

“ Although the rigorous discipline of the index doesn't seem to match with the irrational surrealism of her characters, it is tempting to relate **Alice De Mont's** (born in 1985) work in the specific history of art in Belgium, rooted both in René Magritte's surrealism and Joëlle Tuerlinckx's conceptual practice (Tuerlinckx used to be her teacher in Brussels)... Alice De Mont uses her sculptures as props to be handled by characters who perform in her films trying to find the right spot for the work in the space – the scale varies from a floor plan to the exhibition room to an underground archival storage facility... ” are the words the curator Florence Ostende uses to describe her works.

According to Céline Poulin, “ the practice of **Aurélien Mole** (born in 1975) has defined an essential obsession around which all his work as an artist or curator seems to revolve : the apparition. Appearance, in its connection of course with the techniques of image production, but also in its fundamental relationship to the truth... ”

Claire Adelfang (born in 1984) is interested in the natural environment transformed by man and the indirect traces of its presence, building a silent and contemplative dialogue between man and his history. Her photographic practice focuses mainly on abandoned or emerging architectures, in particular industrial or military remains but also emblematic places and often inaccessible to the public. It is then that she seeks to emphasize the unreal character of these environments.

Clarissa Baumann (born in 1988) investigates the poetic, phonetic, fictional and cultural fissures embedded in the almost invisible gestures of everyday life or in the narratives of the places and people she meets. The archive generated by these encounters becomes a territory where intimate and emotional personal references intersect and blend with historical discourses and artistic re-appropriate productions. Her practice crosses multiple disciplines (choreography, sound, text) creating dialogues between body, architecture and memory.

The practice of **Charlie Jeffery** (born in 1975) is processual : he bases his work on materials found on-site, exploring their properties and altering their values. For him the language question remains fundamental : expression, rhythm and tension make language a supple, malleable medium bearing the stamp of exponential, sometimes absurd or unpredictable characteristics.

galerie dohyanglee

“madeleine”

with Alexandra Riss, Clarissa Baumann, Doyeon Gwon, Elisabeth S. Clark, Jenny Feal,
Yue Yuan, Emmanuel Tussore, Kihoon Jeong, Minja Gu, Namhee Kwon

May 23rd - June 27th 2020

*“ And suddenly the memory returns. The taste was that of the little crumb of madeleine which on Sunday mornings at Combray, when I went to say good day to her in her bedroom, my aunt Léonie used to give me, dipping it first in her own cup of real or of lime-flower tea. The sight of the little madeleine had recalled nothing to my mind before I tasted it; perhaps because, ... , that their image had dissociated itself from those Combray days to take its place among others more recent; perhaps because of those memories, so long abandoned and put out of mind, nothing now survived, everything was scattered... ”**

The exhibition entitled *madeleine*, approaches the notions of memory, past time, present time, future time, material and intangible. Each presented artist proposes his or her interpretation in his or her own way, from which we can draw certain encounters. Invocation of memories, which can be worked as frozen or continuous materials. Work on the memory of living and non-living beings, from an archaeological, essential or historical perspective. The effects of time, paradoxes on sensations, the materiality of the object are taken into account.

Alexandra Riss, born in 1992 in Clamart, lives in Paris and Tours. She graduated in 2016 from the Ecole Supérieure d'art et de design Tours - Angers - Le Mans. In 2019, she exhibited at the *64th Salon de Montrouge* where she won the *Kristal Prize*. The works of Alexandra Riss oscillate between observation of the real and construction of a fiction. She disposes of memories and objects that surround her in vibrant compositions, convinced that the best way to address others is from her own experience. In this dream space, all objects are facets of an intimate reality of the artist. Like the heroic deeds that founded a legend character, it is the staging evoked, narrated or just imagined that reveals the power of things. Far from being only props, objects become actors, witnesses, hoarders of silent stories. The work is ultimately all this: it is a history, it is of time and successive states, it is at the same time a material and immaterial presence.

Clarissa Baumann (1988) is an artist born in Rio de Janeiro. She possesses a double cursus as she graduated from the Escola Superior de Desenho Industrial da Universidade do Estado do Rio de Janeiro and the École nationale supérieure des Beaux-Arts of Paris. She was also trained in contemporary dance in the Angel Vianna Escola e Faculdade de Dança. Clarissa Baumann is the winner of the *Beaux-Arts de Paris Prize* and the *Adagp Révélation des Arts Plastiques Prize* in 2016 through the *Salon de Montrouge*. Passing in transit between technical drawing, plastic arts and dance, the research of Clarissa Baumann puts a question to the place of the body and daily actions in the middle of a constructivist and functional conception of the world. Taking the shape of a play between short-lived processes and various media that question the limits between visible and invisible, her work builds itself from actions occurring on contexts and already existing relations. Pushed until their surpassement or disappearance, the multiple dimensions of the gesture question our relationship with human scale in a contemporary world more complex than ever : What is the origin of an action? What are its temporal and spatial progresses? Until where could it be visible? How does it continue to exist?

Doyeon Gwon is a Korean artist, born in 1980, who lives and works in Seoul. He studied German Literature in Hanyang University and graduated in Photographic Arts in Sangmyung University of Seoul in 2016. In 2019 his work was rewarded with the *ILWOO Photography Award*. Gwon explores the relationships between knowledge, memory, visual and language through the medium of photography. The artist expresses the subjects that are transformed by losing their primary function as photographic objects. Leaving only the outer shell, this object comes into harmony with its temporality. Doyeon Gwon uses less the medium of photography to archive the time that consists of materiality, than to revisit the photographic object that served as archive.

Elisabeth S. Clark, born in 1983, lives and works in Londres and in France. She received her MA from the Slade School of Fine Art in 2008 and a BA from Goldsmiths University in 2005. Her participation in the 2017 Lyon Biennale “*Les Mondes Flottants*” was noticed. Elisabeth S. Clark's art practice is engaged in translation processes, of both a physical and linguistic nature, encouraging a sensitive perception of our environment and the spaces we occupy. By transforming poetry into a visual, sensual and imaginative experience, she proposes to reconsider the materiality of language itself as well as the expression it elicits. In this way, language reaches beyond itself to see, to think and feel in stillness.

Jenny Feal (1991, Havana) obtained a Master from the Ecole Supérieure des Beaux-Arts de Lyon in 2016, where she currently lives. The same year, she won the *Renaud Prize* for the installation *Te imaginas*. Her works were exposed in the MAC Lyon during the Lyon Biennale "*Là où les eaux se mêlent*", in 2019. For her, objects are part of our daily life and they testify not only a physical or functional trajectory, but also symbolic. 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.

Yue Yuan was born in 1989 in China. He currently lives and works in Paris. In 2019, he graduated from the École nationale supérieure des Beaux-Arts of Paris. In 2019, the artist won the *Agnès b. Prize for the Contemporary Art*. He was selected for the 68th edition of *Jeune Création* (2018) and the *65th Salon de Montrouge* (2020). Yue Yuan seeks to give special attention to trivial moments of daily life. It is in fact the notion of spatial perception that leads the whole work, deployed in installations, photographs, actions and sounds. In his career, the reconstruction of the urban experience is accentuated in his in-situ interventions, he weaves a strong link with his context. These stories, through his personal observations and conceptual commitment, depict everyday life in a universe of absurdity, magic, poetry and humour.

Emmanuel Tussore (1984) is interested in the notion of transit shaking up the very idea of borders. Drawing on history and current events, his multidisciplinary practice explores a tragic world in which the notion of disappearance is predominant.

Kihoon Jeong was born in 1980, and he is currently living and working in Seoul, South Korea. His work has been the object of many exhibitions in Art Sonje Center, Kumho Museum of Art and Seoul Museum of Art, Seoul (2015), Incheon Art Platform (2014), Art Space Pool and Songeun Art Space, Seoul (2011).

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 works poetically unveil stories of time and labor, but in a subtle way confront the competitive social frame that enforce speed and efficiency. Using construction tools with speed during labor hours, Kihoon Jeong, destroys, dissolves, dislocates, and grinds ordinary objects through repetitive gestures.

Minja Gu, is an artist born in 1977 who lives in Seoul. Firstly she took courses of philosophy in the Yonsei University and later graduated from the Korean National University of Arts. She was part of the ISCP studio program residency (2011) and HISK Gent (2015). Minja Gu recieved the *10th Annual SongEun Art Award*. In 2018, she was part of the selection of four artists for the *Korea Artist Prize*, an annual award with an exhibition organised by the MMCA (National Museum of Modern and Contemporary Art, Korea) and the SBS Foundation.

Her work mainly consists of the performances and videos that revisit ideas related to the universal objects of human experience such as labor, time, and love. Her works defamiliarize our received ideas taken for granted as true. The artist's experience of residency programs in various cities, especially the city where daylight saving time is practiced has led her to explore her interest in the artificiality of civilization that taints the natural element of time.

Namhee Kwon, born in 1971, is a Korean artist who lives and works in Paris. Graduated in 1997 from the Hongik University of Seoul, she later graduated from Goldsmiths College of London in 2002. She benefits a personnal exhibition *A Writer's Diary* in the Cite Internationale des Arts, Paris (2015) and in 2019 at Tenderbooks, London. Namhee Kwon is a Korean conceptual artist, interested in representing literary and poetic impressions of everyday life through a visual language, and using text and symbols to alter the visual perceptions of her surroundings.

* PROUST Marcel, *Du côté de chez Swann*, GF Flammarion, Paris, 1987, p. 140-145

PROTOPOÈME : SOL, SONO & URUBUS a solo show by Clarissa Baumann

December 08th - December 22nd 2018 // January 08th - February 02nd 2019

Performance by Clarissa Baumann, *Passarada*, with Kidows Kim and Olavo Vianna
on Saturday December 08th at 7 pm

How can language construct a sense of closeness with the world? How can it translate an awareness of the surrounding space? And what could be said if this language were to become inaudible, having dispensed with words? These are the questions posed by Clarissa Baumann in her monographic exhibition at the Dohyang Lee Gallery. The title *Protopoem: Sol, Sono & Urubus*, in this regard, announces slow, aerial tones – sun, sleep and the vulture, when translated from the Portuguese – even if their French pronunciation suggests other colours: ground and sound, whereas urubus resonates through its strangeness and leads us to an imaginary idiom. Under these conditions, the *protopoem* could be the language primer of an intuition that nothing can confirm. Only momentum and groping movements, as if it remained suspended between two airs, destined to operate in perpetual incompleteness.

We notice straight away that Clarissa Baumann's propositions suggest a retreat from immediacy in her evocations and interpretations. Performance, video and text attest to this, since her manner of proceeding by reunification and interconnections seems to circumscribe a form of reality composed of different layers, which would have gone astray in a single form. Without losing any of the poetry that befits instigations whose outlines are not always perceivable, Clarissa Baumann's intended trajectory proceeds in this manner by accumulating symptoms and hidden suggestions, based, nevertheless, on a text by Angolan author Jose Eduardo Agualusa, *Milagrário Pessoal* : two passages are exhibited on the gallery walls. The narrative, between fable and fiction, relates a series of events in which a character inherits a language comparable to that of birds. The writing, as well as the narration, plays with neologisms and phonetics in order to draw connections between language, spatiality and animality. A notion of territory is highlighted, in particular when its appropriation operates not only on the mode of convention or arrangement, but through abstract, intuitive gestures, those composed by the body, voice, memory and, assuredly, language.

In this context, the performance *Passarada*, which opens the exhibition, creates an ideal frame for the issues that concern Clarissa Baumann, while offering a certain number of intermediary paths. Coordinated with Kidows Kim and Olavo Vianna, 24 handcrafted wooden decoys are activated among the public, then worn on faces in order to dissimulate features. What appears then is akin to a mask whose physiognomy, between archaic vestige and ritual object, recalls forgotten or fantastical times. The origin of the sound gradually fades away, mixing with the other sound pieces in the gallery. With this in mind, three elements can be specified.

Of utmost importance are the gestures and manner in which hands sculpt meaning in the air. In Clarissa Baumann's work, hands always seem to possess choreographic reality, as can be seen in the video *TAC TAC (Bate-Pedra)*, also on display, in which two stones are struck continually one against the other until fatigue wears them away. Hands, globally, seem to speak of the primordial interaction that every body and being weaves into the immediate surrounding environment, in order to affirm one's presence and capacity of interaction.

Secondly, the fact of dissimulating the face behind these same hands clarifies a narrative in which one makes oneself invisible from the eyes of the world; not because one is afraid of being recognized, but in order to reduce the identity codes we live by. To become imperceptible, unnamed, united to the ample, uniform multitude, like a breath of air, is undoubtedly a way of being inscribed in a cohesive relationship with all that exists. Consequently, one measures the surrounding rhythm and flow, both present and indistinguishable, as can be seen in the video *Araponga*, which plunges us into the vast maze of a jungle, lost among the cries and songs of the thousands of beings who live there.

Thirdly, one considers the proximity with the animal kingdom, not in the perspective of copying it, resembling it or being transformed into one of its representatives, but in order to prolong its roaming. Animals are no different from us as human beings seen from this point of view. They are living beings dealing with their milieu, which is also our milieu, although unknown and invisible. It may be more accurate to perceive, through the language of birds in Agualusa's text, the acquisition of the ability to free ourselves of our humanity overly subjected to arbitrarily decided foundations – what may be called culture – in order to recover an essential standing point, a situation that could be qualified as non-human.

Through Clarissa Baumann's diverse inspirations, one perceives her acute manner of collecting the minute nuances of our surroundings, at times on a banal scale, leading nevertheless to issues of a much wider range. The core of her practice could be defined as the necessity of collecting these nuances, in order to read them and interpret them. It is no coincidence that the question of language, among other themes, appears so insistently in her work. Words personify self-expression in all attempts to address the world, while they also make up for a way of being impregnated by the world. These words, however, are only words; they are interchangeable, and what counts, finally, Clarissa Baumann seems to tell us, is the effusion of sensitivity that flows from them, their texture, especially when they have been collected by using methods other than those of the eyes of the spirit. Within this framework, the exhibition *Protopoem: Sol, Sono & Urubus* invites us to a stance that is both poetic and contemplative.

Julien Verhaeghe, art critic.

ZOOM - Projection III
Les Fileuses (The Spinners)

With **CLARISSA BAUMANN**, **MINIA BIABIANY** and **NATALIA VILLANUEVA LINARES**

January 28th - March 04th 2017

" Parcae, announce his fate... " For this exhibition, we would like to listen to the famous trio from *Hippolyte and Aricie* ¹. There is a strange chance between the fact to display films from three women artists, and the threadly expression that is common to all. However, we will not evoke here nor the ancient goddesses, but the strong originality of each artist and their respective videos. Why not singing *Aguas de Março* ², while pondering about Clarissa Baumann's artworks? From the first lyrics, only the stone would remain, but the end of the road would be replaced by the sea or chance. For Minia Biabiany, the drawing does not tell a linear story but shows a back and forth sight like it were a crossing. Would the moving pictures be memories on blackboard? The profusion of colors, the delicacy of the threads in the installation *Sisters* and the video *Breathing* by Natalia Villanueva makes us wonder about one question : Are the colorful threads which join together a metaphor of the birth of everything, of a common origin, but also we are individualities, as for these threads, with one individual fate?

Clarissa Baumann is an artist born in Rio de Janeiro. She possesses a double cursus as she graduated from the Escola Superior de Desenho Industrial da Universidade do Estado do Rio de Janeiro and the National Superior Fine Arts School of Paris. She was also trained in contemporary dance in the Angel Vianna Escola e Faculdade de Dança. Clarissa Baumann is the winner of the *Beaux-Arts de Paris Prize* and the *Adagp Révélation des Arts Plastiques Prize* in 2016. Passing in transit between technical drawing, plastic arts and dance, the research of Clarissa Baumann puts a question to the place of the body and daily actions in the middle of a constructivist and functional conception of the world. Taking the shape of a play between short-lived processes and various media that question the limits between visible and invisible, her work builds itself from actions occurring on contexts and already existing relations.

The artist proposes a new installation *Pli, contrepoids* made of a thread that begins from outside the gallery space, then pierces the window and finishes its way wrapped into a street paving stone imported from Rio de Janeiro. The video *Architecture pour la mer* shows a view of Rio de Janeiro in which a sea line crosses horizontally the frame of a window. While trying to add a perpendicular to that horizon, a sewing thread is unwrapped from the inside of the house, crossing the sinous architecture of Burle Marx, the roads, and the sand until the seafront. In *Eloge du hasard*, Clarissa Baumann throws three dice on barges that transport clay along the Seine river. This version of a failed Mallarmé activates an action which result will never be summarized : each barge continues its way : the clay could be poured in various points of the city or continue its infinite route to more distant harbours, in China or Mexico...

Minia Biabiany was born in Guadeloupe Island, in 1988. She graduated from the National Superior Fine Arts School of 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. (from her Caribbean origins). In February, 2016, she introduced and realized collectively the semillero *Caribe*, an educational and artistic experiment questioning concepts of Caribbean authors through the body. The video *Blue spelling...* was realized by accumulation of drawings made by chalk on a blackboard and photographed with a fixed centring. The repetition of drawings and the always jerky changing rhythm of *Blue spelling...* lead an elusive image, which resists to be totally understood. The artwork spells our forgettings, writes a doubt in the black surface and the not linear time of a History made from breaks. A release of body which looks itself; an imagination of the representation of the black body, of how it sees itself and of how its vision of itself builds. In the light sleep, the perception of time differs for the broken echo. The chalk spells in soft speed an exile, and the repetition draws between obstinacy and disappearance.

Natalia Villanueva Linares is a French Peruvian artist who graduated from the National Superior Fine Arts School of Paris with the congratulations from the jury. Her work has been shown in two major exhibitions at the Palais des Beaux Arts in Paris, in galleries and art fairs in Los Angeles, Madrid, Chicago, Peoria, IL (USA), Berlin, and Lima. She is the founder of the art magazine *Ukay-zine*. Natalia has two distinct approaches of her work : she builds moments with a monumental feel for volume and colors and she unveils detail oriented situations charged with an intense metaphorical spirit. She often moves into the destruction of an object to produce transformations, opening the object to others, allowing destruction to become a gesture of distribution in which the notion of devotion is born. Most pieces have a protective role, they sacralize overproduction to highlight a multitude of sui generis imperfections. For *Sisters 1 - 10*, each sister is a metal box of different colors and sizes. These opened boxes are put on a shelf, and contain a quantity of used wooden thread spools. All the threads go out from the box to meet in the same point nailed to the wall. This gesture allows to make visible the contents of each, what they have the thinner and colored. The film *Breathing* captures bunch by bunch, the creation of the piece *Sister n°0*. It is an encounter between the generosity of the object, a part of its history, and the viewer. The action is vital to the becoming of the piece and reveals the symbolic nature of the materials that are offered, little by little, as they are transformed into writing, words hidden from the gaze but present through strong sensitive evidence.

1 : *Hippolyte and Aricie* (1733) is an opera by Jean-Philippe Rameau.

2 : *Aguas de Março* (1972) is a song by Antonio Carlos Jobim.