

TEXT //
YUE YUAN

GENERAL BIOGRAPHY YUE YUAN

Born in 1989 in China, Yue Yuan graduated from the Central Academy of Fine Arts in 2014, and studied literature at Sorbonne Paris 3 University for a year. In 2019, he obtained his diploma at the Ecole Nationale Supérieure des Beaux-Arts de Paris and won the *Agnès b. Prize for Contemporary Art*. His works have been exhibited in Paris, Beijing and Tokyo. Between 2018 and 2020, he was selected for the 68th edition of Jeune Création and the 65th edition of the Salon de Montrouge. In 2021, Yue Yuan was invited to the Chengdu Biennale in China and was selected to join the HISK Gent residency program for 2022 and 2023. In 2021, he is the winner of the *ADAGP Révélation Arts-Plastiques Prize*, and will have a solo show in Paris, France, curated by Julien Arnaud, in November 2022.

GENERAL WORK YUE YUAN

My work is not to produce art objects, but to produce art events. So I am both an artist and a curator, and for me they just play different roles in an event.

I think we live in a fluid society, all present things are transitory and in ux. It is possible and even necessary to anticipate their eventual disappearance. This is why my artistic practice escapes the present not by resisting the flow of time but by collaborating with it. Through these series of events, I made my own identity and history, and I try to re-think my position in our society in the everyday routines. Often I use daily events and personal experiences as a tool to reflect on contemporary life.

It is my pleasure to share some information about these events with you, through photos, texts and websites. If they can stay in your memory – because for me our bodies are moving art museums - you can carry them anywhere.

Yue Yuan

JETSAM & FLOTSAM

A solo exhibition of the works of Yue Yuan
Curated by Franck Balland

With the support for the galleries / exhibition of  Centre national des arts plastiques
(National Centre for Visual Arts).

July 09th - August 13th 2022

Dear Yue,

I hope you're well since we last wrote to each other. As for me, coming back to Paris and the cool air (which I hope will stick around for a while), did me a lot of good. Heat literally fries my neurons.

Sorry I took so long to send you this text. You probably didn't know, but I'm a very slow writer. I need to start over several times before finding what seems to be the right entrance, the axis on which to consider things from a position that doesn't weigh upon one's work or that isn't too austere for readers – it goes without saying that I don't always find it... In spite of everything, I increasingly avoid a generic approach, and make do with what the proposition inspires me, or what I feel it seeks to create.

In this instance, I've decided to write you a letter. Admittedly in a particular style, since it's not a letter addressed to you alone: I'm publically addressing several thoughts to you by this means (and I'm not inventing anything, it's been done before, as you know). You may ask: why this form and not another? I'd like to reply that the maritime aspect, which you allude to in several places in this exhibition, encouraged me to adopt this type of correspondence, but I'm not sure that this romantic parabola (vaguely romantic, indeed) really interests me. Let's say that I see a way of prolonging an exchange based on the pieces exhibited in the gallery: stretching out the echo of your questions by introducing other remarks in return.

Is this comprehensible? Let's take the title, for example, that you explained to me when we last met. I wasn't acquainted with the maritime signification, and even the reference to the two moray eels in *The Little Mermaid* didn't ring a bell. You told me (and it's my turn now to spread the information to the readers of these lines) that each work designates a specific type of rubbish. *Flotsam* derives from the verb to float, and qualifies objects which have surfaced after an accident or a shipwreck. These objects have been thrown overboard without any *initial intention*. The nuance is essential, because *jetsam*, on the contrary, means that the objects were deliberately thrown into the sea ("thrown", the stem of the word is still there), to try to lighten a damaged vessel, for example. This nuance is essential from a juridical point of view, because the matter is totally different. *Flotsam*, as remains of the accident, can be reclaimed by the owners of the vessel if the objects are recuperated by other persons. *Jetsam*, since the crew deliberately threw them overboard in order to save the craft, belong to those who recuperate them from the sea (if they do indeed intend to keep them, of course). I wonder if you were familiar with that particular point and, if the exhibition could consist of objects belonging, in your view, to one or the other of these categories: *flotsam* and *jetsam*. (I also thought that if maritime law was applied on land, it would be the end of capitalism, and the beginning of something that certainly wouldn't be much more cheery – but that's another story).

This would mean, in any case, that certain pieces had floated onshore here, if they really are *flotsam*. Personally, I have to admit that I don't really believe in this story. I think there is a form of honesty in your work that excludes this type of gymnastics: who would be convinced that all or a part of what is here is the result of a happy aquatic drama bailed out by the gallery? To the best of my knowledge (and please let me know if I'm wrong), I don't believe either that you are referring to concepts in order to form a décor. The small model at the entrance of the exhibition makes it clear: space, here, is constructed, materially and symbolically, and yet it's still a model, which is less formed by the works than by the place that receives them.

What I believe, in reality, is that the place (or broadly speaking, the exhibition space) allows you to highlight certain situations that, in different circumstances, would go unnoticed. It is indeed something else to store empty wrapping material in an immaculate space, designed to receive a priori precious objects, than it is to store them in the yellow recycling bin. You have to admit that it provides a certain form of elevation. However, if it's a "transfiguration of the banal", as proposed by Danto, this reveals to us less the intrinsic qualities of this scrap than the currents they followed to arrive here (the maritime metaphor once again), or drifted towards.

galerie dohyanglee

And so the title given to this exhibition seems to reveal that which, outside the space dedicated to the monstration of the propositions you create, falls into the categories of choice or non-choice, or accidents: a way of making art that is not reduced to the cloistered space of the studio but, faithful to what constitutes any daily activity, is based on the given aspects of the many unnoticeable parameters.

I would like, before finishing, to go back to the notion of belief, barely mentioned before when it came to “transfiguration.” On my behalf, remembering several precedent propositions (one that consisted of stealing a wish, or a coin, in the Trevi fountain, for example, or exchanging a lemon from a Carrefour supermarket by one from a Monoprix supermarket), I feel that it occupies a central position in your practice. We can immediately eliminate the religious dimension of the term and point towards a system of thoughts consisting of attributing a particular power to a thing which, in the case of your work, is often perfectly ordinary. You alternatively (and sometimes simultaneously) assert the factice quality of this belief, as much as its almost sacred dimension. And you question this notion once again, in the basement, through your collection of imperfect objects by precisely evaluating their defects, reaching towards the quest of the perfect outcome. Belief in an industrial production that perfectly conforms to the ideal it proposes is confronted here with the logic of the product flow, in which every factory-fresh object will necessarily reach the shops. It is gratifying, and I think you will agree with me, that places of art allow this broken promise to be shown – and this failure, since it is not situated in the established way of doing things, is the unique reason of their added value as works of art. It seems to me that we are grasping the double movement here once again.

That's all for now. Feel free to make any useful corrections. Until then, I wish you an excellent preparation. We'll meet again very soon.

Yours,

Franck

éco (.....) éco (.....) éco (.....) part I

with Amalia Laurent, Clarissa Baumann, Elisabeth S. Clark, Emma Passera, Emmanuel Tussore, Guillaume Lépine, Jenny Feal, Joon Yoo, Julia Gault, Laure Tiberghien, Laurent Fiévet, Marcos Avila Forero, Masahiro Suzuki, Minja Gu, Minjung Kim, Mijung Shin, Namhee Kwon, Radouan Zeghidour, Yue Yuan, Zohreh Zavareh

October 15th - November 19th 2022

« Our home is burning and we are still looking somewhere else »¹

The Dohyang Lee Gallery invites you to the first part of the collective exhibition *éco (.....) éco (.....) éco (.....)*. For this title that approaches a trinity of notions, deliberately hidden to leave one's imagination free, we propose an interpretation knowing that *eco*² is a prefix which comes from the ancient Greek word *oikos*³ (house).

We thus suggest an analogy with the house (in the meaning of architectural building), which is composed of three major elements, the structure, the skin and its environment.

éco (.....) or *économie*⁴ (economy). The economy frames and structures societies. In this sense, it allows their physical existence. Like architectural structures, they can be solidary with each other (community systems or communism), or on the contrary assert an ostentatious audacity of power (capitalism). Auguste Choisy (1841 - 1909) stresses the primordial importance of the structure in terms of architecture. The architectural form is conditioned, according to him, by societal developments and not by a purely individual and arbitrary gesture.

éco (.....) or *écologie*⁵ (ecology). Ecology is assimilated to the skin of a house, and becomes the interface between interior and exterior. It organizes their respective relationships, and contributes to the well-being, psychological and physiological balance of each inhabitant through the created atmosphere. The German architect Gottfried Semper (1803 - 1879) emphasized the importance of enveloping materials, through his studies on polychromy, ornamentation, as a testimony of the arts and means of expression at a given time. As our present time at the beginning of the 21st century is concerned with ecological issues, the materiality of our coatings used would be a subject of study for later generations, as an attempt to safeguard natural resources.

éco (.....) or *écosystème*⁶ (ecosystem). We can see the ecosystem as a synthesis where the structure creates a skeleton, the skin wrapping around this skeleton. From this union is formed an interior environment, influenced by the flexibility or rigidity of the structure and the quality of the materials of this skin (visual, plastics...). This same skin is in contact with the outside, which influences the feeling of security or insecurity. We can quote the concepts and achievements of many pioneering architects like Richard Rogers (1933 - 2021) and his sustainable cities, as an attempt to achieve an urban ecosystem for the present and the future.

The works of the main hall make us think of an inner courtyard, like a Roman atrium, with the presence of works allusive to light, water, plant, while those of the lower level, try to integrate nature but with a more mineral aspect and focused on History and the relationships between human being and nature.

1. Jacques Chirac (1932 – 2019), Fourth Earth Summit, September 2th 2002, Johannesburg, South Africa

2. <https://www.oxfordlearnersdictionaries.com/definition/english/eco?q=eco>

3. <https://en.wiktionary.org/wiki/eco>

4. <https://www.oxfordlearnersdictionaries.com/definition/english/economy?q=economy>

5. <https://www.oxfordlearnersdictionaries.com/definition/english/ecology?q=ecology>

6. <https://www.oxfordlearnersdictionaries.com/definition/english/ecosystem?q=ecosystem>

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, Tazio, 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.

Constantly moving from photography to video and in recent years installations and interactive performances, **Tami Notsani** (born in 1972) has been involved in deep consideration of identity, intimacy, memory, transformation and transmission. Her artistic achievements are mainly focused on the image. Anna Olszewska tells about her “ the notion of identity and its relation to History has become a fundamental aspect, especially in her recent performative installations, in which spectators are invited to take part.”

Through more conceptual projects around the notion of “ ma ”, the Japanese term for the interval of time and space, **Tadzio** (born in 1975) continues his research on the time until he perceives its limits and possible extensions, using photography, video and drawing.

Thomas Wattebled (born in 1990) seizes the emblems of our society of the sport and leisure to highlight the unproductive gestures, the figure of the loser and the forms at rest. Through drawings, installations, videos, the artist lingers over details, questions objects, gestures, and rickety things we do not notice. He humorously, fills in the cracks of a society where the word that prevails is PERFORMANCE.

Timothée Chalazonitis (born in 1989) is interested in the tracks left by man and in his desire to keep memories of stories. His practice is literally often connected, to the act of writing, as a need to have a dialogue with a space, architecture and the city-dwellers. He catches the poetry of the moment, of a tension, of an exchange, which is going to be the trigger of a plastic creation.

Violaine Lochu (born in 1987), explores the voice and language. She crosses her own vocal researches with a free new reading of various written or oral traditions, of theoretical reflections, and a sound material collected during her various encounters her artistic practice allows. For each intervention, she explores all the esthetical possibilities of her own voice and tries taking it to a place beyond uttered.

Yue Yuan (born in 1989) 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.

Zohreh Zavareh (born in 1985) pursues through installations, drawings, videos and sculptures, the *invisible*. The constant appeal to words and to its play comes from there : to have a chance to seize things in their fragility. Sowing the silence of interrogation marks, the floating, the indecision which is their – to be this and not be it – can occur then freely.

“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, born in 1984, is a French artist. Trained in the Institut d'Estudis Fotogràfics de Catalunya in Barcelona, he recieved in 2018 the special mention of the *Levallois - Jeune création photographique internationale Award*. He is interested in the notion of moving and jostled the idea of border. His artistic practice combines photography, video, sculpture, drawing, installation and performanc. Tussore nourished himself from the history and its actuality to propose his vision of a tragic works, where disappearance prevails.

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.

Gu Minja, is an artist born in 1977 who lives in Seoul. Fristly 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 artistj, 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