

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 *Adap 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.

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**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.

**Gu Minja**, 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 received 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 personal 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