

galerie dohyanglee

## *Gold, Incense & Myrrh*

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 Hausmann, 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

Opening on December 11th and 12th 2020 between 2 pm and 7 pm

11.12.2020 – 27.02.2021

Break for holidays between 20.12.2020 – 11.01.2021

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.

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**Charlotte Seidel** (born in 1981) is according to Isaline Vuille, harvesting a sensitive art of the invisible, of the absence and ephemeral, often taking place in situ, poetically to magnify details. 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*.

**Elisabeth S. Clark's** (born in 1983) interdisciplinary fine art practice explores the topography of language, of time, of sound, of thought and of performance as well as our systems of classification and definitions surrounding these landscapes. Elisabeth S. Clark adds, removes, establishes protocols and often refers to literature, music or science. Through a slighthness of touch, Elisabeth S. Clark carefully interweaves what is already " there ", to accentuate, isolate and question the ephemeral, integral and changing qualities of the " Human Being ". Such simple but provocative acts further elucidate " what is ". Her slight appropriations, often very playful and seemingly absurd on first glance, imbue deeper insights upon further reflection and consideration.

The work of **Ellande Jaureguiberry** (born in 1985) is most often based on science fiction narratives, poems or myths and shows his interest in forms of language and communication. Through the shy presence of familiar elements from his daily environment and raw materials, Ellande Jaureguiberry seeks to disturb the limits of art and functionality, to erase what limits an object to a function, and conditions both to a space and a thought... Liquid, movement and softness also have their importance because by dispelling the sharpness of the form and the vision, they allow to question this tangible reality that the artist flees.

**Emmanuel Tussore** (born in 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.

Spontaneity and imminent disappearance of an object seem to be the two axes that can sum up the work of **Eric Tabuchi** (born in 1959) artist photographer : " Things rarely come to me from blank, I am rather someone who picks up signs and at a certain point I stop, I look at what I picked up and I see in which direction it leads me... So I will devote more energy to photographing what is likely to disappear in the near future rather than what is there for a good time. I suppose that there is indeed a notion of urgency that makes us rather attracted by the idea of memorizing what is disappearing rather than freezing something that is alive and well and doing quite well. "

For **Jenny Feal** (born in 1991), 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 superficial and daily objects, loaded with symbolic, historical, social and political dimensions. Cuba is a reference and an endless source.

Florence Ostende says that **Jesús Alberto Benítez** (born in 1978) is greatly influenced by music, particularly by Death Metal and experimental electro-acoustic music. He thinks of photographs as different possible versions of the same piece of music, whence the importance of concrete activity in the studio as a constant means of assimilating outside contingencies and including production mistakes. He likes to imitate some of the effects of these, such as, for example, creased paper, wrinkles on the canvas, crushed fabric, traces of the scanner, and uneven margins... The ephemeral nature of the materials he uses has influenced his interpretation of Physics, in particular theories of the origins and constitution of matter and space-time.

**Jihee Kim** (born in 1983) is interested in the relationship between " text and 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 that evokes her imagination.

**Joongho Yum** (born in 1965) represents the marginal place instead of the glittering facade and the structure on top of the metropolis. In the non-recognized corners of the city, he uses his deep observation to examine in a microscopic way our lives for commonplace things. However, he does not get on with objects in his images, and rather takes an indifferent attitude.

The work of **Julie Savoye** (born in 1987) is centred on the sensibility contained in geometry. She makes series on various supports and tries to highlight all the possible line movements, as literally than figuratively through paints, volumes, drawings and videos.

**Kristina Solomoukha's** (born in 1971) projects often take a collaborative form and are the occasion for travels abroad for research. The artist's interest in anthropology and history takes form as a transnational and transhistorical analytical approach to images that are produced by collectives and societies. Her work, which ranges from writing to drawing, from recording to installation, questions the political and social dimension of images.

The work's world of **Kihoon Jeong** (born in 1980) is about unique attitude/action that resists against huge system, standardized groups, unified culture and forced regulation. His works poetically unveil stories of time and labour, but in a subtle way confront the competitive social frame that enforces speed and efficiency. Using construction tools with speed during labour hours, Kihoon Jeong, destroys, dissolves, dislocates, and grinds ordinary objects through repetitive gestures.

The artistic practices of **Kyoo Choix** (born in 1976) concern the transitions between an archive system and a system of art, a linguistic system and a monetary system, a structure of nature and a communicational structure.

**Laëtitia Badaut Haussmann's** (born in 1980) artistic works revolve around the notion of para-architecture. Her research is situated at the intersection of several fields including domesticity, psychology and feminism. Her practice is centred on the concept of design and its history as a social and political expression. She works with sculpture, installation, image, text, video, sound ; the exhibition being her main medium.

**Laurent Fiévet** (born in 1969) creates montages and video installations using images, mainly extracted from the great classics of the cinema. He confronts, works them rhythmically and redeploys them for his exhibitions. Organized in thematic series, his works propose various types of reflections upon the Image and its ways of perception. Fundamentally ambivalent and giving to many registers of interpretation, they contain numerous aspects of historic, sociological and political critics, while moving our view on daily life, question the dysfunctions of our individual and collective memory.

**Laurent Mareschal** (born in 1975) uses unexpected ways. According to Anna Olszewska " during the displacement of symbolic contexts, a simple gesture becomes the support to a political confrontation, a game turns into a desperate fight against time, a friendly meeting around an ephemeral installation gives rise to historical stories. Between engagement and subtlety, his projects draw strength from the experience of those who share them. "

The work of **Louis-Cyprien Rials** (born in 1981) documents through photographs and videos a world devoid of humans. All that remains are the forms and terrains conducive to disorientation and contemplation. 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.

According to Marianne Lanavère " the singularity of the work of **Marie-Jeanne Hoffner** (born in 1974) is to combine an openly subjective view with a structural analysis of the space: the gestures of drawing, organic matter, the cuts, applied to the real space and its representations in the form of models, technical drawings or maps, participate in this double experience of the physical reality and the imaginary that runs through it. In these works there is often a subtle back and forth between physical presence and distance, between sensitive perception and the search for objectivity. "

Curator Daria de Beauvais says about **Marcos Avila Forero** (born in 1983): " 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 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. "

The work of **Minja Gu** (born in 1977) mainly consists of the performances and videos that revisit ideas related to the universal objects of human experience such as labour, 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 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.

Curator Jean de Loisy says about **Natalia Villanueva Linares** (born in 1982), “ she makes all moments of her life a moment of creation. Nothing escapes her metamorphic ability and her intention to instil poetry in ordinary situations of life. All possible materials are transformed by her poetry into pure energy... ”

**Paula Castro** (born in 1978) 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.

Vincent Romagny says about **Pierre Leguillon** (born in 1969) that he “accumulates documents, whether historical or taken from daily life, to constitute his work from the images that surround us... Thus the works of Pierre Leguillon strive to weave new semantic links around images often already known, reproduced or filmed, especially within monstration devices that change and split the status... Pierre Leguillon, urges us to free ourselves from a too literal reading of images, but also from a contemporary confusion in the face of the flow of images whose multiplication no longer allows us to grasp their meaning.”

“ In search of exile in a city that is a desert, I have surveyed Paris like one searches into a dusty attic. I have accumulated traces of forbidden places whose fragments put together end to end constitute a concrete herbarium. Thus, from the Tempus Fugit of Virgil succeeds today an Alibi Fugit. The Elsewhere is a remnant, which rests only under the ruins of a modernity that has almost swallowed them up. And the full herbarium of Paris, the compass oriented to the outside, I try today to feed it from other parts discovered along Voyages. ” So does **Radouan Zeghidour** (born in 1989) explain his work, based on in situ interventions, is looking for Elsewhere.

**Raphaël Tiberghien** (born in 1988) explores the borders between the language and plastic shapes, using mainly sculpture, edition and sound installation. He seeks to register his interventions in mobility between disciplines to release new coherences.

**Rohwajeong**, formed by **Yun-hee Noh** (born in 1981) and **Hyeon-seok Jeong** (born in 1981), is a duo of visual artists from Seoul, South Korea. More than a duo, it is a unique and inseparable being. Their work observes and pays attention to relations changing in various times and spaces, and makes efforts to capture them effectively. 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.

Each intervention by **Romain Vicari** (born in 1990) 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.

Marie Cozette, director of the CRAC OCCITANIE says that “ **Ronan Lecreurer** (born in 1988) practises the sculpture as a science of assembling : the secret mechanics that oversee the elaboration of his works testify of this art of collage and montage, where the elective affinities between images, objects, tales, gestures and techniques distil a latent confusion ”.

For **Sun Choi** (born in 1973), “ 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.”

According to Anne-Lou Vicente, **Stéfan Tulépo** (born in 1989) is a “ tailor-engraver-gatherer, tireless surveyor, gleaner, collector. Stéfan Tulépo patiently traces his way through a constructive, quasi-archaeological poetics of the material and form punctuated by small attentions, happy finds and touches of (re)creative humor. The artist works conscientiously and intuitively to develop an expanded practice of sculpture, halfway between figuration and abstraction, which proceeds both from extraction techniques of matter and from a fragmentary writing on the mode of assembly.

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.