

ARTWORKS LIST //

ECO (.....) ECO (.....) ECO (.....)

galerie dohyanglee

eco (.....) eco (.....) eco (.....) part I

An exhibition 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**

15.10.2022 – 19.11.2022

ARTWORKS LIST

1a. Amalia Laurent

LES PERSIENNES

2019, cotton, pigment, batik, rotin, digital printing on nylon, 50 x 70 cm, unique piece

Textile art and printing techniques predominate in her work, integrating the richness of a Franco-Indonesian culture. Batik, an Indonesian fabric printing technique, is a leitmotif of her creations. It is the artist MasTatang, master of Batik in Tembi, Indonesia, who transmitted to her the philosophy and know-how of Batik. Ancestral technique, Amalia Laurent understands the Batik in all its contemporaneity, as the projection of a territory, the map composed of signs to be decoded, or the support of a dialogue between history and stories.

To the mastery of ancestral techniques is added that of digital printing; the use of natural pigments, colors extracted from fruits, barks or trees mingles with that of chemical processes. All materials are medium, textile, paper or plastic, thin or thick, opaque or translucent, rigid or fluid. The immersion in the pattern, often of the order of the game, appeals to the themes of childhood, dreams and tales in nature or everyday life.

Fiavel



1b. Amalia Laurent

LES PERSIENNES

2019, cotton, pigment, batik, rotin, digital printing on nylon, 50 x 70 cm, unique piece





2a. Clarissa Baumann

ERA MAR, NOTES POUR UN DÉPLACEMENT ENTRE LE PALAIS DES BEAUX-ARTS ET LES BORDS DE LA SEINE AVEC UN COQUILLAGE PORTÉ PRÈS DE L'OREILLE.

2015 - Archives of the performance plan d'évasion, plan d'invasion, plan d'appropriation ; Epson P20 000 pigment inkjet printing on Museum Etching Hahnemühle 350g, glued on Dibond, 20 x 30 cm, edition of 5 + 2 AP

ERA MAR

Notes for a travel with a shell put over the ear, like an earphone ...

1. Open a window of the exhibition space, face the landscape, hear the sound of the street fill the silent room, let the humming of cars circulate between the artworks ;
2. Walk between the artworks of the first floor, go down the steps until the ground floor, open the doors of the building, cross the street and stop at the level of the Seine river ;
3. Follow the Seine, enter the tunnel under the point of Carousel and go down the three steps of the quay. Stop very close to the edge of the water. Observe the stream. Continue by the tunnel, observe its airhole, hear the breath which crosses the space ;
4. Get out of the tunnel, go back up until the level of the street, (walk, if possible, alongside a passant speaking to the phone), come back to the exhibition building, go up walking. Stop next to the warm air outlet of the landing. Turn back to the exhibition space, close the window ;
5. Go up to the level of the street and return to the exhibition building, walking, if possible, parallel to a passerby speaking on the telephone ;
6. Approach the first floor landing hot air outlet, warm up a bit ;
7. Walk back to the showroom to return to the starting point close the window ;

plan d'évasion, plan d'invasion, plan d'appropriation

Twenty-two walks carried out between October 20th and 25th and October 29th to November 22nd 2015 with the visitors of the exhibition *Les Voyageurs* aux Beaux Arts de Paris.

This series of movements is the extension of the walkings realized in Rio de Janeiro some months preceding the exhibition.

One of these promenades, entitled Era Mar, begins with the sight of the Musée du Louvre, from the window of the Palais des Beaux Arts. This walk is connected to an promenade interrupted until Caju, district of the harbour zone of Rio de Janeiro where we still find the old House of Sea Baths of D. João VI, emperor of Portugal, who settled down in Brazil , after fleeing Napoleon's troops.

With the progressive excavations during the centuries, the region is cut by fast traffic motorways and viaducts today. The House of Baths is almost inaccessible to pedestrians, and also isolated by frequent episodes of violence.



2b. Clarissa Baumann

SPIRALOOPING

2017 - HD video, loop, color, sound, 3'30", edition of 5 + 2 AP

2c. Clarissa Baumann

SPIRALOOPING, NOTES POUR UN MOUVEMENT INSPIRÉ D'UNE VISITE AU SPIRAL JETTY DE ROBERT SMITHSON.

2017 - Epson P20 000 pigment inkjet printing on Ultra Smooth Hahnemühle 305g, 35 x 55 cm, edition of 10 + 2 AP



Also known for its construction in 1970 – six thousand tons of displaced rock and earth – that for its disappearance two years later, submerged by the waters of Great Salt Lake, the Smithson spiral pier became an icon of Land Art, and its existence is surrounded by multiple stories: documents on an existing monument, quests for a vanished action. In September 2015 I had the opportunity to go to Rozel Point to visit the famous spiral, reappeared since 2003.

I walk along the pier, accompanied by all the memories that precede me – photos, stories, drawings, videos... I can feel the axis of space and my body moving, while the horizon flattens and my scale becomes tiny in the desert all around. Perhaps I am looking for, in sensation, a rebound or a connection with a few words of Smithson on this place: "a cyclone motionless in the horizon, an undulating landscape touched by an oscillating light, an earthquake muted, a feeling of static rotation..." Going back and forth between the narratives of a place I know at a distance and the concrete feeling of being in the space at hand.

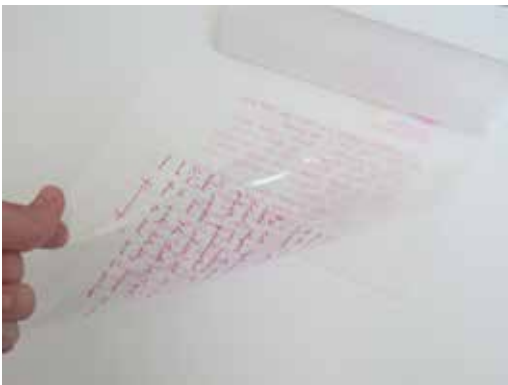
It is finally the appearance of a small round stone on this path that brings me back to a simple instinctive gesture and anchors me to this place. The stone, I take it in my hands and throw it as far as possible on the lake. This movement - the arm approaching the body and then projecting a solid material into the air becomes my ephemeral monument, my pocket Spiral Jetty to carry.

Clarissa Baumann

3. Elisabeth S. Clark

AFTERWORD

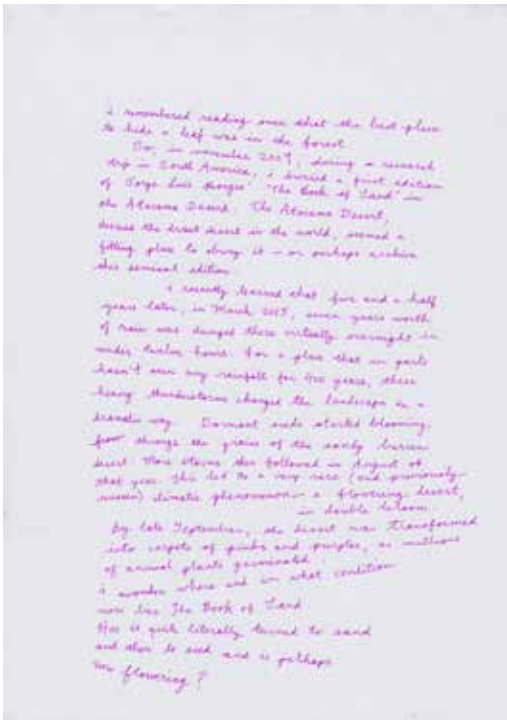
2016 - dry letter gloss transfer with silicone coated matt backing tissue, staples, fluorescent pink tape, 16 x 25 cm, edition of 5 + 2 AP. Colored postcards, unique pieces



A photograph of a lush blanket of flowers. Not sand – flora. A desert in bloom. Is this even possible? In the distance, rolling sandy dunes locate the image, a reminder of where we are. The Atacama Desert, transformed into a spectacular blossoming. Accompanying this photograph is a handwritten text in colourful varying hues of pink and purple ink. A bright, cheerful display of watercolour(ed) text. It makes me think of these dormant moist seeds hidden amongst the grains of sand, absorbing all that rainfall and now springing forth, painting the world's driest place with vibrant colour.

(Writings of the artist describing the artwork 'Afterword' above.)





4. Emma Passera

THE HIGHT PRIESTESS

2022 - glass, mirrors, pole dance shoes, resin eggs with insects, 100cm x 45 cm x 30 cm, unique piece



Emma Passera's artistic practice intersects installation, video and sculpture from objects found near her studio. Whether it is material from metal foundries or waste, each of the elements associated by Emma Passera contribute to translate an aesthetic of chaos and the in-between. Her works consist of fragile arrangements, transmuted in perennial matter and invoke by their assembly, the question of the emancipation of gender stereotypes

5a. Emmanuel Tussore

TAS DE BÉTON

2021 - concrete sculpture installation, variable dimensions, unique pieces



Emmanuel Tussore makes mouldings of logs and branches. Revisiting the action of the mason, he fills with concrete, formworks made of wood bark that he removes once the material hardened. Wood pile or "concrete pile"? The sculptures have the whiteness of ashes and the rigidity of corpses, derisory and useless still lifes, their ambiguity forces laughter. Have pieces of mineralized, fossilized wood failed there, remnants of an endangered nature? The artist appropriates the theme of vanities related to the environment. He questions our relationship to the Earth and the stakes of its preservation.



5b. Emmanuel Tussore

TAS DE BÉTON

2021 - concrete sculpture, variable dimensions, unique piece

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6a. Guillaume Lépine

ENCRE MARBRÉES (2)

2022 - digital printing on fabric (cotton gauze), 139 x 182 cm, unique pieces

My research in visual arts reveals the fluid and mobile aspect of my idealtyp of painting. My painting practice takes advantage of the possibilities that it maintains with the tools and materials that animate it. It is an oscillation between image and painting, a path without beginning or end that is drawn and reversed in the very exercise of its start: try, miss, try again. Through simple gestures and more or less sophisticated techniques, I make complex surfaces to reveal the plasticity constitutive of the pictorial experience. To do this, I use the materiality of the color, the malleability of the shape, the density of the space and the grain of the surface. Inspired by the editing work of 20th and 21st century iconographers and the notion of recalcification of manual know-how (reskilling), I develop a polymorphic and plural pictorial project that reflects the diversity of contemporary pictorial production. Through games of free association and comparison, I weave complexes and constellations within my pictorial work to reveal contrasts and contradictions. In doing so, I question the linear progression of my pictorial practice and I affirm a pendular identity: between this, between that. In doing it, undoing it and redoing it, my work constantly refers to the possible table as to the completed table. I develop a poetic and generous pictorial project that evokes the image surplus that inhabits our world while reflecting on the role of painting in our post-internet experience of images.

6b. Guillaume Lépine

ENCRES MARBRÉES (12)

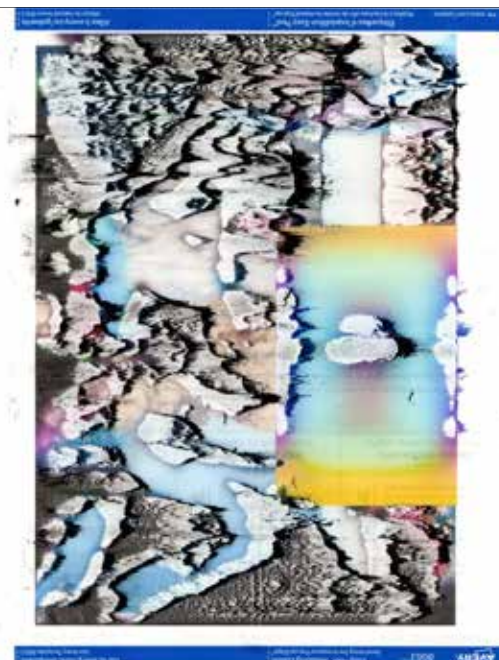
2022 - digital printing on fabric (cotton canvas), 139 x 182 cm, unique pieces



6c. Guillaume Lépine

ENCRES MARBRÉES (24)

2022 - digital printing on fabric (cotton gauze), 139 x 182 cm, unique pieces



6d. Guillaume Lépine

PÂTISSERIE (12 X 16) #2

2022 - acrylic painting on wood pannel, 40,6 x 25,4 cm, unique piece



6e. Guillaume Lépine

PÂTISSERIE (12 X 16) #1

2022 - acrylic painting on wood pannel, 40,6 x 25,4 cm, unique piece





7. Jenny Feal

FRAPPEZ FORT

2020 - books detail, earthenware, sponge, 37 x 25 x 20 cm, unique pieces. Production Fondation d'entreprise Martell

A la sombra y con sombreros, it is an installation presented with elements loved by the artist: two hats, a hammock and a guayabera . These objects were built around a repetition of the combination of the colors red and white. The hats represent the yarey (straw) hat, incongruous in this interior space, in this cold and somewhat dark atmosphere, which changes with the natural light that invites to enter the room. Made of glass, these hats cool and freeze in this strange space. These hats are not there to protect from the sun, but to evoke it. They could also evoke the lack of human presence, the lack of someone's head to wear them. The hammock symbolizes a fusion of two colors, red and white, which represent two opposite ideologies in Cuba. They are intermingled and designed to accommodate only one visitor at a time. The latter's body is suspended to allow his or her thought to take over this library as a reading, inviting him or her to adopt another dimension of the space, to enter, somewhere, a little more. At the top, also hanging, a glass feather lets a red light to pass over the hammock. This representation of the individual plumage is similar to the human body of the spectator that rests slightly and horizontally, in the suspended hammock. The "pen" floats, without any problem, on the top of this air-filled vat, lightened by the ink that flows from it. Blood-colored ink, strange, and the story begins and ends there. This red ink witnesses a historical, symbolic, political and social violence, evidenced by a shadowy stain on the white cloth of the hammock. Once the visitor is on the hammock, the shadow of the red ink stain appears on the torso of the lying human body. Linked to this experience, a guayabera is placed as a vow, on a modest wooden shelf. She also has a red stain, this time well dispersed in the depths of this garment. Was it worn by a peasant? These everyday objects are part of an enigmatic story, of a disappearance. The spectator may think that this person will never return, because everything is absent. This library hasn't a language written with words, but full of dusted poetry, empty and plain, intuitive without words.

Jenny Feal



8a. Joon Yoo

FUTURE

2021 - 3 quadrichromic photoetchings (cyan, yellow, magenta, fluorescent pink) on 100% cotton 300g Hahnemühle paper, paper dimensions 125 x 106cm each etching, printed image dimensions 110 x 80 cm each etching, edition of 5 + 1 AP

With *future*, I continue her emotional research on the future.

Here I deploy all the evocative force of this unknown and abstract space that escapes us, unlike the present or the past. If we are still allowed to dream and to project ourselves, we constantly encounter the uncertainty of the future.

Soap bubbles give shape to this ambivalence, between a positive feeling suggested by the reflection of a mountain landscape and the fragility of their sculptural composition. The placement of these three soaps associated with the word "future" creates an outstanding emotion.

The image comes from a scientific journal that studies some of the remarkable properties of soap bubbles, including how they reconfigure to reach the minimum surface when there are more than two.

The soap bubble motif is recurring in my work, in line with her representations in art history. I consider here how the soap bubble reflects the fundamental laws of the universe through the observation of its scientific properties and its ability to solve complex spatial problems.



Joon Yoo

8b. Joon Yoo

THINKING ABOUT MOVEMENT

2019 - 3 paper collages of architect paper on arche paper 300g, graphite coloring, 31 x 41 cm each collage, unique pieces

I was looking for a form of movement.

This form may want to resemble the diffraction of light as the rainbow but also resemble the motion of time. A force that extends its presence through centrifugal force and a willingness to levitate. For there to be harmony on the paper surface, I thought of inconsistent shadows, not corresponding to their subject.

Joon Yoo



9. Julia Gault

LA GOUTTE CHARGÉE DE TERRE

2022 - raw earthenware, thread, copper tubes, steel pipe clamp, variable dimensions (23 meters long necklace), unique piece

Evoking at the same time a large rosary, and a water leak, The earth-laden drop is a sculpture that praises the indomitability of the material, with this necklace of 23 meters long, of raw clay pearls, which is tensioned with fragments of copper tube. This sculpture speaks of our desire to control and contain matter, a gesture often vain, because it is opposed to the fluidity, the informality, the permanent movement that are the forces of nature.



10a. Laure Tiberghien

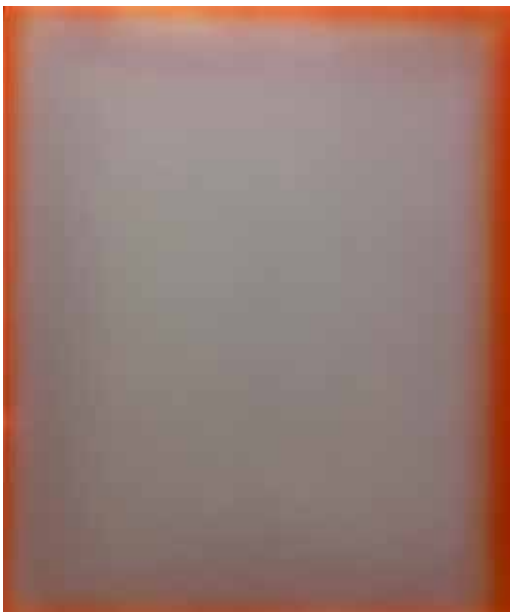
MÉTÉORES #3

2021 - unique printing chromogen, frame, glass, 50 x 60 cm, unique piece

Laure Tiberghien explores the limits of the photographic medium by questioning its two fundamental elements, light and time.

Over the course of her experiments, she freed herself from the constraint of the subject to return to the simplest photographic tool, the image in its very materiality. What she fixes, without trapping it, is the recording of the direct action of light rays on a sensitive surface.

She also works the moving image in correlation with the still image. Using these elements, she creates photographic or filmic objects that are not reproducible and therefore unique. Seeking to explore the light spectrum and materialize this invisible, Laure Tiberghien welcomes all kinds of light and proposes images that become as much meditative spaces as a return to the essence of photography.



10b. Laure Tiberghien

MÉTÉORES #5

2021 - unique printing chromogen, frame, glass, 50 x 60 cm, unique piece



11. Laurent Fiévet

WHISTLE 14 - JOHANNA

2015 - loop video, sound, color, 4'05", edition of 5 + 2 AP

The series *Whistle* and *New Whistle* talk about gender, femininity, place and status of women in society, and more specifically on the international art scene.

It is also about a subjectivity that defines an intimate relationship to oneself and the exposure or concealment of that dimension, or, on the contrary, of the relation to an otherness which reveals various natures of attentions directed as much to the other as to the image or the work of art and restores a vast panorama of behaviors towards this entity. This question of the functioning of our gaze and the mechanisms involved in our perception, and more particularly with regard to the work of art, constitutes the main field of investigation of Laurent Fiévet's artistic research

Today, the *New Whistle* series brings together nearly 200 video loops that revisit film excerpts that systematically depict a woman, a cage and a bird. It embraces more than a century of film history, without distinction of genres, periods, geographies and status of films revisited and points to the evolution of the representation of women during this period.

The series proceeds by collection and sets of variations that also have a reflexive dimension regarding the museum device and the approach of the collector. Independently, each of the montages is in fact likely to weave with the spectator the same type of ties that develop in the films women with bird cages. In the context of an exhibition, they can be presented individually as well as invited to respond in various combinations.



12. Marcos Avila Forero

ARQUITECTURAS DE LA MEMORIA

2013 - photography glued on aluminium, wooden frame, American wooden box, 40 x 60 cm, edition of 30 + 3 AP.

Tale, edition Les Amis du Palais de Tokyo / GDM... unique piece
Collection Artothèque de Brest

Through the photograph of an abandoned house in the middle of the forest, as well as a story spread over six chapters, where the fiction, the censored historical archive and the collected testimony are mixed together, this project draws on the historiographic concept of micro-history to stage, through the internal monologue of a character who embodies the struggles for land of Colombian peasant organizations, the fragile structure of memory.



13a. Masahiro Suzuki

FRAGMENTS ENCADRÉS N° 1-2 : ÉVOLUTIFS

2022 (2017 in Montrouge) - woven flame cotton fabric (Chita in Aichi, Japan). Indigotier vegetable tincture (Indigo Design in Rudrapur, India) with henna. Vegetable ink with sawdust of the pernambuco bow. Rope found at the Old Port and dyed. Marbles collected in Carrara during the bike trip in 2013, shell found on the Blue Coast and glued with stained glue, small branch and bauxite stones collected in Sommières (Gard), scraps of canvas collected in the workshop La Calade in Marseille, Small lichens gleaned from La Motte-Leyrat (Creuse), 17,9 x 17,3 x 6,9 cm, La Motte-Leyrat (Creuse), France.



13b. Masahiro Suzuki

FRAGMENTS ENCADRÉS N° 0 : ÉVOLUTIFS

2022 (2017 in Marseille) - friend Joppe's pebble, collected paint residues, burnt plastic cork found on the Blue Coast and painted, broken glass, painted and recollected, wall debris collected in Alexandria (Egypt), scraps of canvas collected in the La Calade workshop in Marseille, brick debris found in the ruin of Notre-Dame de la Salette in Marseille, cardboard dyed at Quesnel-Aubry (Picardie). Industrial wood, 16,3 x 16,8 x 7 cm, La Motte-Leyrat (Creuse), France



13c. Masahiro Suzuki

ASSEMBLAGE N° 4-1 : REVISITÉ

2022 (2015 in Aix-en-Provence) - twill and Canvas cotton fabric (Chita in Aichi [Japan]), Boesner cotton canvas, 1908 dated old sheets. Indigotier vegetable tincture (Indigo Design in Rudrapur [India]) with henna. Vegetable inks: roots of garance harvested and ground in Lauris (Luberon), petals of sophora japonica collected in Lourmarin (Luberon), cosmos harvested in the Convent - Juxtapoz workshops in Marseille, arched sawdust of the pernambuco, extract of Indian mulberry chlorophyll, Campfire wood, sappan wood. Chestnut box, 22 x 17 x 6 cm, La Motte-Leyrat (Creuse), France

In my approach «from the stone to the petal», I analyze, observe finds and fragments collected as an archaeologist, sometimes by binding them on the horizontal and vertical plan, this gives the series entitled *Fragments encadrés*. In addition, various materials are reconstructed in a new form of symbiosis, as a given micro medium, such as the series entitled *Assemblage*.

The legends of the works describe my experience in different environments, the various techniques, and especially the sedimentation of time. For example, *Assemblage N°4-1: revisité* is a renewal of a piece made in 2015. In a chestnut box, scraps of fabrics dyed with vegetable inks made by the artist are presented as samples, of « cores ». We see the fragments of my great bicycle journey in the first series of *Fragments encadrés N° 0 : évolutifs* and also in the series of *Fragments encadrés N° 1-2 : évolutifs*. All the fragments of my lived moments are found in anachronistic temporality, which are reinterpreted or rearranged as the « search of oblivion ».



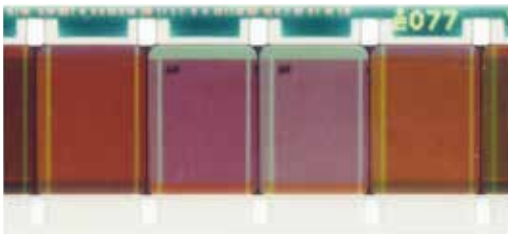
14. Minja Gu

BOILED POTATO

2019 - 2020 - installation, 32 pieces, boiled potatoes peels on cardboard, 24 x 18 cm each piece, unique pieces

Minja Gu's works appear frail and intimate, and almost indistinguishable from everyday life. Gu is predominately interested in what society uses and then discards. She recycles back into presence and with grace, wit and poetry the many supposedly valueless remnants of daily consumerism, such as leftover coffee cups or plastic bags. In addition to her physical artistic production she also initiates activities that run in parallel, or could be considered parasitic to everyday participation in society. These have included running the marathon at her leisure to complete it in a day-and-a-half, a time-period too slow and also not grandiose enough for the media to remain interested, and a ' symposium ' on love that involved a quite plausible and again totally unspectacular 12 hour get-together for women of the same age on a roof-top.

Vasif Kortun



15. Minjung Kim

AUSTRALIAN PAPER

2015 - 16mm color film with Oxberry down shooter and digitally scanned, 2'20", edition of 5 + 2 AP

« I have 1400 combination of color charts which belong to me from when I was in graphic design area. When I learned the mechanism of light on film, I wanted to transfer all the color combinations on the paper to film emulsion. I wanted to celebrate by myself that I arrived to the RGB world from the CMYK world. A series of offset dots on the paper were set down on the film grains. »

Interview with Desistfilm (<https://desistfilm.com/new-filmmakers-minjung-kim/>)



16. Mijung Shin

BAM ISLAND

2020 - unique channel video, color, sound, 19'41", edition of 5 + 1 AP

For the past two years, the artist has traced the places erased by Seoul's urban development during the 20th century, and the trajectories of memory contained within them. Known today as Bam (Chestnut) Island, the island of Yuldo in the work used to form part of a single island with Yeouido in the middle of the Han River. In February 1968, the Korean government demolished Bam Island for the sake of its Yeouido development plan and improved currents in the Han River. The island disappeared beneath the water's surface, but it began to re-emerge in the 1980s. The artwork shares artistic imagery to recreate the Bam Island landscape based on personal records that contain the memories of displaced resident Lee Il-yong (b. 1936) and relics from his life.



17a. Namhee Kwon

EMPTY NOTES / NOTES VIERGES

2001 - 2022 - sewing and drawing on fabric, 29,7 x 21 cm, series of unique pieces

It is a work expressed by sewing, and drawing a sheet of paper with horizontal lines drawn on a fabric. In this work there is the vague sensibility that can be felt when a paper sheet contains poetry or some thoughts. The artist intend to be felt those sensibilities through the texture and visual sense of the white fabric without text.

Namhee Kwon



17b. Namhee Kwon

A PORTRAIT OF A BOOK / PORTRAIT D'UN LIVRE

2001 - 2022 - photography, frame, glass, 21 x 30 cm, edition of 5 + 2 AP

I took a photograph of an old book which only a few people borrowed through many decades from the library. I wished to take his portrait of his life. While I was looking for a book in the library, an old book accidentally fell at my feet. It has published in 1920s, this book, older than me, has been waiting for someone to find it on the bookshelf for a long time. When you open the cover, you can see the dates that someone borrowed it. It has been touched only two or three times over a period of several decades. I decided to leave the portrait of the book as a photograph.

Namhee Kwon



17c. Namhee Kwon

I AM SAFE / JE SUIS SAUVE

2001 - 2022 - photography, glued on Dibond, aluminium 2mm, 56,8 x 80 cm, edition of 5 + 2 AP

This work is one of the artist's emotional sign series, and it signifies the vague fear about existence matter of the modern people. It is a phrase that you implicitly repeat to yourself every day to survive in society. The content translation of the phrase is 'I'm safe, nothing can harm me. Whatever happens.'. The reason why English language was used reflects that the artist's intention to give universal resonance to the audiences around the world by using a global language.



18a. Radouan Zeghidour

SABOTAGE

2022 - ceramics, enamel, 34 x 27 cm around, unique piece

Radouan Zeghidour's installations reflect a certain strangeness of the world, a chthonian relation to matter and light. His work imposes a slow and progressive reading, like the path imposed by the contemplative reading of a Flemish painting. The eye progresses, circumvents, follows and then sinks, and takes with it the body invited to participate, to perceive the many dimensions in which it may or may not engage. He builds complex spaces that are the stenographic translations of the journeys he makes, braving most of the time the forbidden in order to discover and seize underground and abandoned places, Kind of like adventurers would like to visit unexplored corners of the Earth.

Escape the everyday, the city, the bitumen. Radouan Zeghidour, an explorer of the city and its basements, does not transcribe ethereal poetry, does not do a sociological reading but returns the experience by looking at what is underneath, these strata abandoned to themselves.

If he sometimes evokes the enjoyment of conquest of the mountaineer who reaches inaccessible places, it is because his work is the restitution of these explorations that he shares with the public. He chose to focus on invisible details, residues, colours and materials that make up this unknown and yet so close world. Orpheus descended into the underworld, bringing back works of art, prints and dust.

By evoking a certain idea of a journey at the end of the night that he transposes into a physical and metaphysical journey in the city, he builds an urban wandering with no predictable, uncertain but adventurous outcome. Radouan Zeghidour then evokes the interminable journey of Ulysses constantly diverted from his path, in particular to meet sirens so that their irresistible and seductive song leads him, as the artist says, «to the bottom of a chasm»

Matthieu Lelièvre



18b. Radouan Zeghidour

DEGRADATION

2021 - ceramics, enamel, 30 x 26 cm around, unique piece

18c. Radouan Zeghidour

SANS TITRE

2022 - latex, 68 x 27 cm around, unique piece



19a. Yue Yuan

JARDIN ANONYME

2021 - installation, 20 flyers printings, 30 x 45 cm each. Several plants, variable dimensions, unique pieces



Since the beginning of 2021, I have been taking photographs of every person carrying a plant that I pass on the street. I then decided to create a garden of anonymous people evoking the chance and the movements of the city, from this collection of photographs. The collective imagination is summoned here to bring together in one room singular tastes and rituals. This garden also meets that of Gilles Clément who collects seeds from all over the world, scattered in the earth over time and different migrations. I also want to recreate the idea of a shared garden, like an urban botanist that involves an invisible Micro-society, that is, an imperceptible network of each other.

Yue Yuan



19b. Yue Yuan

MAP FOR YOUR EARS

2021 - foldable map of Paris, blue stickers, 25 x 11 cm, edition of 3

I marked the places where I heard birds singing. This is a map for a sound walk in Paris. A map still evolving and changing that explores the confrontation between human living space and that of animals.

Yue Yuan



20a. Zohreh Zavareh

L'AVENIR DANS L'OEUF

2021 - egg shell, silicone, variable dimensions , unique pieces

So let's move on, see how it all communicates. On the table, facing the chair, are the two broken pieces of an egg shell. In between, a small puddle of crushed white. Where we would have expected yellow, the mouth of a beast (a little human, a little feline) grows in opaque and brilliant matter. We are beginning to understand that in this way of doing art, one thing is often true for another: ants for hair, a head of chimera for egg yolk... They do not stick to this slimy appearance, these heads: here they replace the door handles at the four corners of the former bishopric, suspended like orphan gargoyles. Not only is there talk of metamorphosis here, but these presences that arise from things point their gaze in the direction of a place that reveals its secrets in dribs and drabs...

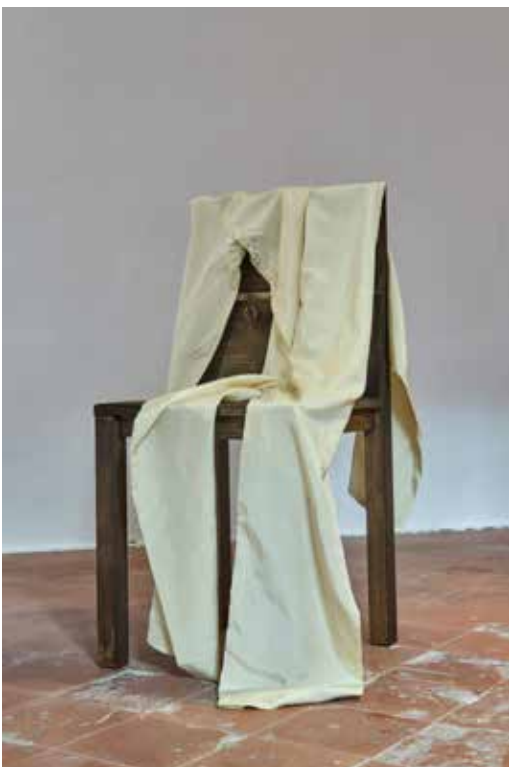
Franck Balland



20b. Zohreh Zavareh

JE L'AI ATTENDU DEVANT UN LAC, IL EST ARRIVÉ AVEC DES MOTS EN MAIN

2021 - printing on paper prototype, 147 x 15,5 cm, edition of 10 + 2 AP



20c. Zohreh Zavareh

COSTUME D'INTRANQUILITÉ POUR LE PERSONNAGE PRINCIPAL

2021 - fabric, acrylic painting, wooden chair, variable dimensions, unique pieces

An exhibition by Zohreh Zavareh, on this very specific point, therefore has nothing of a health walk for anyone who clings a little too much to the desire to understand everything. Too many outstanding issues, too many red flags.

I use this last term voluntarily, because you may have noticed: on the ecru suit that rests on the chair, small ants stick together at the neck, armpits, pubis, between the thighs.... From afar, of course, it looks like very black hair on a light skin. When you approach in re-bragging, there's no doubt about it. It's paint. And it represents ants. The combination could be a flesh-colored scene costume – a nude illusion in a dressed version. But this is already a projection and this simple fact remains: this soft body shell has no hair, but ants that squat at the joints.

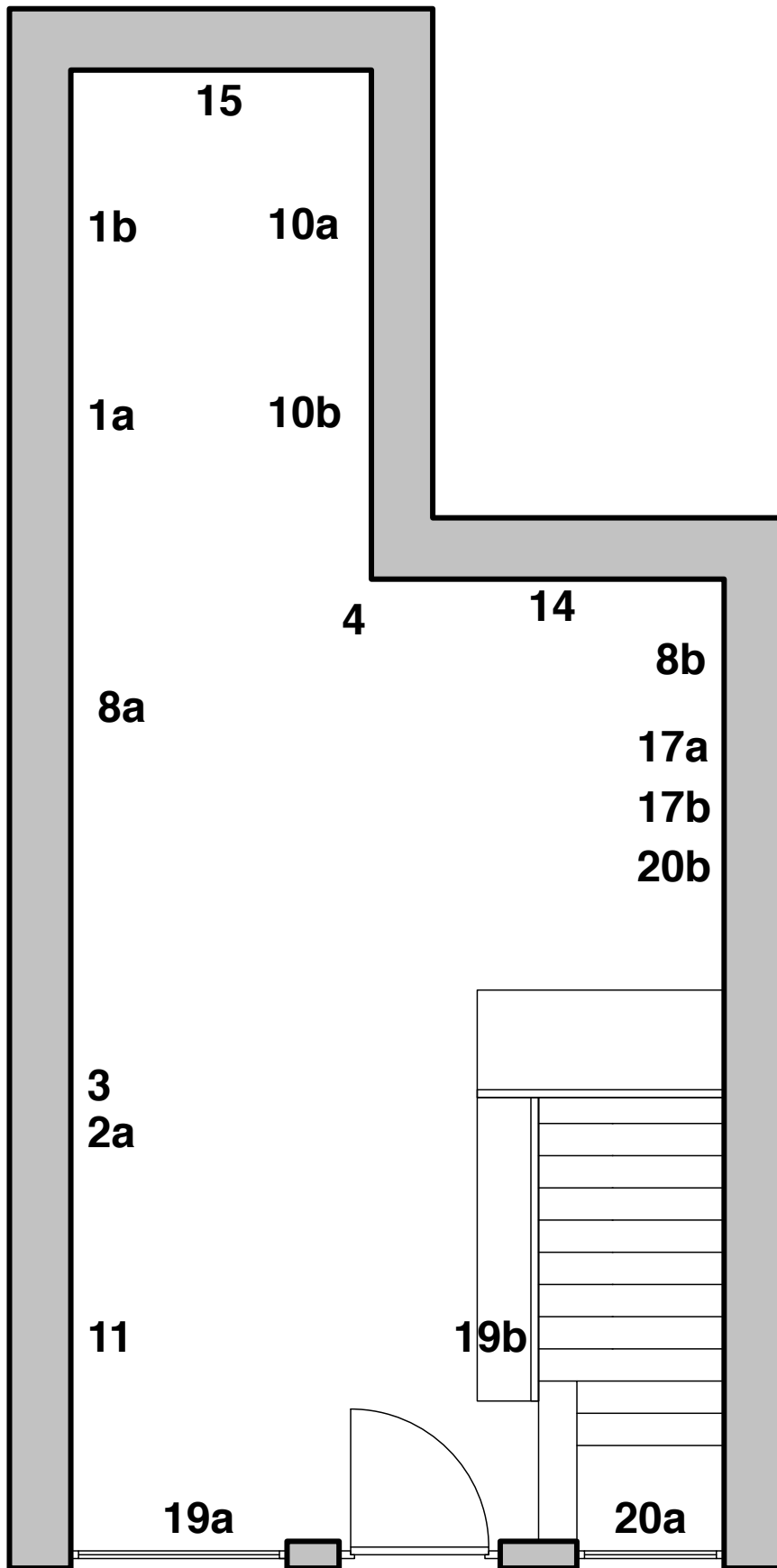
What kind of world do we see these things in, ants? In mythology perhaps: the curse of a god who would punish by tickling insects? After Zeus had decided, Prometheus had his liver blown off every day by a vulture. Could it also be the result of a bad dream, or an ugly fairy tale with a curious morality at the end? No clue will accredit one thesis rather than another...

Franck Balland

galerie dohyanglee

First floor

1. Amalia Laurent
2. Clarissa Baumann
3. Elisabeth S. Clark
4. Emma Passera
5. Emmanuel Tussore
6. Guillaume Lépine
7. Jenny Feal
8. Joon Yoo
9. Julia Gault
10. Laure Tiberghien
11. Laurent Fiévet
12. Marcos Avila Forero
13. Masahiro Suzuki
14. Minja Gu
15. Minjung Kim
16. Mijung Shin
17. Namhee Kwon
18. Radouan Zeghidour
19. Yue Yuan
20. Zohreh Zavareh



Basement

1. Amalia Laurent
2. Clarissa Baumann
3. Elisabeth S. Clark
4. Emma Passera
5. Emmanuel Tussore
6. Guillaume Lépine
7. Jenny Feal
8. Joon Yoo
9. Julia Gault
10. Laure Tiberghien
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20. Zohreh Zavareh

