

galerie dohyanglee

ARTWORKS LIST //
DORIAN GRAY

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GRAY

An exhibition with

Sixtine De Thé, Apolline Lamoril, Laurent Mareschal, Lina Benzerti, Jérémy Chabaud, Yezoi Hwang, Eva Giolo & Alessandro De Marinis

29.04 – 27.05.2023

ARTWORKS LIST



1a. Sixtine De Thé

UNTITLED 1

SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA

This series was produced in the modeling workshops of the Musée des Arts Décoratifs in Paris.

The objects photographed are models reconstructed by the museum's restoration teams – replica portraits of missing bodies – dedicated to the presentation of clothing during fashion exhibitions.

Their manufacture serves to fill the empty fold of the garment. The interior is carefully measured, and allows to guess the space that the body occupied. We then choose a mannequin according to an elementary historical morphology; and from the archetype, we move to the named body (we will not always know where the border is), when the mannequin is finally completed with pieces of cotton wool, and finds form and architecture of the missing body.

It was these bodies dreamed of in a hollow, sediments and the remains of a body at the origin of a garment which alone is preserved, which seized me, and I wanted to translate, by photographing them, their placid, forgetful, racorny breathing. Objects with their own score that the eye is forced to recognize, they are this kind of memory graft, this almost surgical attempt to repair absence, on which my photographic work focuses.

The nine models selected were systematically photographed under six poses: front, three-quarter right, right profile, back, three-quarter left and left profile.

The presence series includes about fifty images.

Sixtine de Thé

1b. Sixtine De Thé

UNTITLED 2

SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA



1c. Sixtine De Thé

UNTITLED 3

SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA



1d. Sixtine De Thé

UNTITLED 4

SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA



1e. Sixtine De Thé

UNTITLED 5

SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA



1f. Sixtine De Thé

UNTITLED 6
SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA



1g. Sixtine De Thé

UNTITLED 7
SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA





1h. Sixtine De Thé

UNTITLED 8

SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA



1i. Sixtine De Thé

UNTITLED 9

SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA

1j. Sixtine De Thé

UNTITLED 10

SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA



1k. Sixtine De Thé

UNTITLED 11

SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA



1l. Sixtine De Thé

UNTITLED 12

SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA



1m. Sixtine De Thé

UNTITLED 13

SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA



1n. Sixtine De Thé

UNTITLED 14

SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA



1o. Sixtine De Thé

UNTITLED 15

SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA



1p. Sixtine De Thé

UNTITLED 16

SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA



1q. Sixtine De Thé

UNTITLED 17

SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA



1r. Sixtine De Thé

UNTITLED 18
SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA



1s. Sixtine De Thé

UNTITLED 19
SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA



1t. Sixtine De Thé

UNTITLED 20
SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA



1u. Sixtine De Thé

UNTITLED 21
SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on 2 mm expanded PVC, 60 x 40 cm, edition of 5 + 2 EA



1v. Sixtine De Thé

UNTITLED 22

SERIES MANNEQUINAGE

2017 - inkjet printing (mate ultrasmooth paper) glued on dibond, 120 x 80 cm, edition of 5 + 2 EA



1w. Sixtine De Thé

TIÈDE SANS TOI

2019 - inkjet printing (mate ultrasmooth paper) glued on dibond, 50 x 50 cm, edition of 5 + 2 EA



These images retain the result of an experiment: the analog print of a face in the palm of a hand.

It starts with a question: what images would appear on a body subjected to the chemical processes of photographic revelation ? How would this singular surface, the palm – an intimate space so magical that one can read fate – react to what would come to inhabit it?

2a. Apolline Lamoril

SANS TITRE (BRISENO)

SERIES LOS MANOS

2023 - beetroot anotype on paper, 28 x 20 cm, edition of 3 + 2 AP



Cropping are done on painted portraits of the historical rectors of the University of Guadalajara, Mexico, powerful and political figures. Centered on the hands of the notables, they reveal a literal grasp of knowledge, science, but also hollow gestures, with a single purpose of representation. The images are then reproduced in anotype, a photographic technique that uses plant juice and their reaction to sunlight to print images. Because of the impossibility of fixing the process, the images are destined to continue to reveal themselves and disappear in the medium term, marking the gap between these official portraits, carefully preserved, bound to reach the posterity and precariousness of a reproduction that will soon fade away, and criticizes these images of power.

Los Manos, close to *las manos*, hands, is a slang pointing to a manly friendship uniting a group, and here cynically echoes this caste of powerful white men in a Mexican society weighing on chronic racism and machismo.

Made with the support of Dos Mares, Paos GDL, DRAC PACA.

2b. Apolline Lamoril

SANS TITRE (ROULEAU 1)

SERIES LOS MANOS

2023 - red cabbage anotype on paper, 28 x 20 cm, edition of 3 + 2 AP



2c. Apolline Lamoril

SANS TITRE (LIVRE 3)

SERIES LOS MANOS

2023 - spinach anotype on paper, 28 x 20 cm, edition of 3 + 2 AP



2d. Apolline Lamoril

SANS TITRE (STYLO)

SERIES LOS MANOS

2023 - spinach anotype on paper, 28 x 20 cm, edition of 3 + 2 AP





2e. Apolline Lamoril

SANS TITRE (MONTRER 2)

SERIES LOS MANOS

2023 - red cabbage anothotype on paper, 28 x 20 cm, edition of 3 + 2 AP



2f. Apolline Lamoril

SANS TITRE (LA CIGARETTE)

SERIES LOS MANOS

2023 - red cabbage anothotype on paper, 28 x 20 cm, edition of 3 + 2 AP

2g. Apolline Lamoril

SANS TITRE (MONTRER 3)
SERIES LOS MANOS

2023 - beetroot anothotype on paper, 28 x 20 cm, edition of 3 + 2 AP



2h. Apolline Lamoril

SANS TITRE (LIVRE 1)
SERIES LOS MANOS

2023 - beetroot anothotype on paper, 28 x 20 cm, edition of 3 + 2 AP



2i. Apolline Lamoril

SANS TITRE (ROULEAU 2)

SERIES LOS MANOS

2023 - spinach anotype on paper, 28 x 20 cm, edition of 3 + 2 AP



2j. Apolline Lamoril

SANS TITRE (MONTRER)

SERIES LOS MANOS

2023 - red cabbage anotype on paper, 28 x 20 cm, edition of 3 + 2 AP

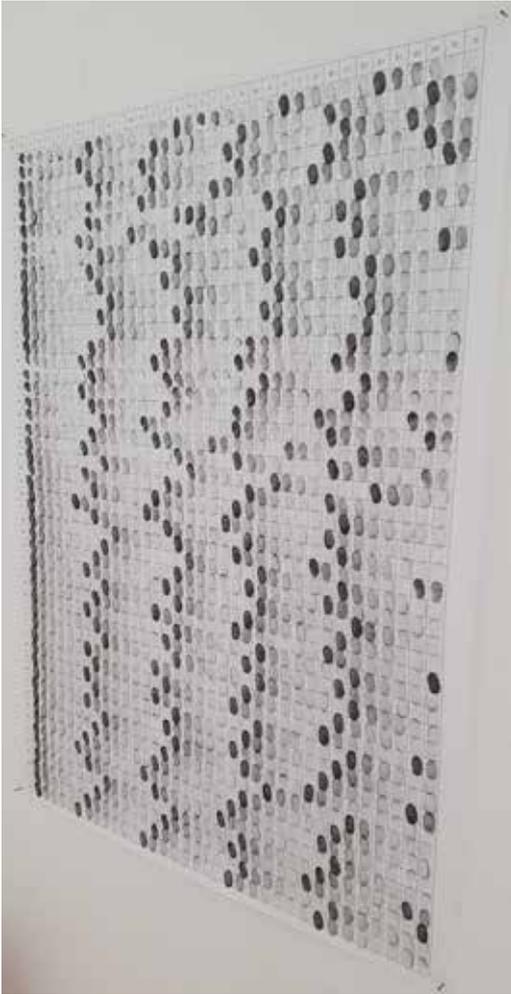


3. Laurent Mareschal

WRAPPED AROUND MY FINGERS

2021 - digital prints with black ink on 120 g coated paper, 119 x 84 cm, unique piece

Wrapped Around My Fingers evokes the poetic metric, that of a scan with the rhythm set to that of the breath. The inspiration refills the finger in ink, the exhalation gradually discharges it as the lungs empty. These fingerprints that distinguish us from all others are written here in this pulsational and abstract poem that speaks of ourselves and our daily rites to materialize time in orderly traces.



4a. Lina Benzerti

COLÈRE DE LA NATURE

2021 - photograph printing on rhodoïd and light box, 48,5 x 13,2 x 81,2 cm (light box), 70,8 x 42,5 cm (rhodoïd), unique pieces

This installation highlights the emotions that implode and hide behind the diagnosis of a disease, for the patient or the relatives.





4b. Lina Benzerti

PHARMACIE

2023 - mini cyanotype printings in a medicine organizer, 14,8 x 21 cm, unique piece

How could the souvenir become the medicine, the cure to forgetting ? Auto-medication through images, fragments of ourselves.



4c Lina Benzerti

MOUTON NOIR

2023 - analog printing on plastic paper, 22,5 x 17 cm (without frame), unique piece



4d. Lina Benzerti

PERTES

2023 - tainted cyanotype, 50 x 65 cm, unique piece

A printing extracted from the series *Patrimoine sentimental* that deals with transmission, fragments and ghosts of feminine links, of mourning and paths to independence.

4e. Lina Benzerti

KYSTE

2023 - tainted cyanotype and sewn leaf, 50 x 65 cm, unique piece

A printing extracted from the series *Patrimoine sentimental* that deals with transmission, fragments and ghosts of feminine links, of mourning and paths to independence.



4f. Lina Benzerti

LE COEUR DU REIN

2023 - tainted cyanotype and gold, 14,8 x 21 cm, unique piece

Contrary to portraits, medical images talk about the inside of our bodies, of what is happening and the way our emotions could hide or otherwise express.



5a. Jérémy Chabaud

NUMÉRO 03 - QUAND MON DOIGT PAR MÉGARDE (AUTO PORTRAIT)

since 2010 - photography printing on 308 g Fige Art RAG paper, 40 x 30 cm (without frame), edition of 8 + 2 AP

This series of works was made following the residency at the Josef and Anni Albers Foundation in Connecticut. They are the testimony of thanks to the texts I love and tell the path of my thought and artistic reflections at that time. Life, nature and the human. This sequence of photos begins as a tribute by "the song of the open road" and ends in questioning ellipse on the transmission. This mixture crosses beloved texts, pictures of works, montages... It is a kind of multi-faceted self-portrait that tries to place a modest human journey in front of the accumulated powers of reflection and creation of others. Desires, aspirations, existential questions and doubts creep in. Death, sex, nature. Joy, friendship and formative encounters.

Foamman is a character whose first appearance was reported at Palais de Tokyo in 2006.

Since this strange character goes through events without really knowing what he is doing there.

Protected by his foam armor, left or imposing, fragile or threatening, mocked or feared, he saw the body in mutation no longer knowing where its limits are.

Jérémy Chabaud



5b. Jérémy Chabaud

NUMÉRO 07 - NUL N'A VU DE POUVOIR SUR TERRE...

since 2010 - photography printing on 308 g Fige Art RAG paper, 40 x 30 cm (without frame), edition of 8 + 2 AP



[94]
Nul n'a vu de pouvoir sur terre
Que n'ait un jour comme un effroi
Tant à sa fin, tant à son début.
[1]
Sébastien Brion. La nuit des fois

Desire, an erect sex, it wets. Phallus or clitoris, the same. Women and men finally equal in the face of the origin of the world and the possible end of empires? Let their wars be silent and fuck! The wheel rotates, the butterflies and bees forage as long as there are open flowers, giving themselves without counting. I love you, a little much, madly, not at all? This rod was known to me as many others came.

Jérémy Chabaud

5c. Jérémy Chabaud

NUMÉRO 12 - DANS LA RUE

since 2010 - photography printing on 308 g Fige Art RAG paper, 40 x 30 cm (without frame), edition of 8 + 2 AP



[1]
Dans la rue on se verra bientôt plus que des enfants,
et on aura toutes les peines du monde à y découvrir un homme.
[1]
Arthur Cravan

My hand impregnated with paint, placed on the paper like a dream of caves, a religious thumbing one's nose to every pedestal.

Jérémy Chabaud

5d. Jérémy Chabaud

NUMÉRO 15 - DÉLICES ET RAGES

(AUTO PORTRAIT AUX PLUMES ET MÉLASSE DE SUCRE BRULÉ)

since 2010 - photography printing on 308 g Fige Art RAG paper, 40 x 30 cm (without frame), edition of 8 + 2 AP

I like to collect the rests and play a moment of disguise, sometimes tragic here knowing how some lynchings tarnish our humanity. Victim or executioner.

Jérémy Chabaud



I-I

Délices et rages, le ciel entier
lève ses yeux comme un ange
en un instant d'absence
accablée d'obscurité.

I-I

Amant Amant, Vieux de son

5e. Jérémy Chabaud

NUMÉRO 23 - WHAT BLURT IS...

(AUTO PORTRAIT À LA MÉLASSE DE SUCRE BRULÉ)

since 2010 - photography printing on 308 g Fige Art RAG paper, 40 x 30 cm (without frame), edition of 8 + 2 AP

Sabbath of witches, processions, joy and sorrow, pleasure and suffering, human chaos and partition. Roots and paths that remember to not reproduce badly.

Jérémy Chabaud



I-I

- What blurt is this about virtue and about vice ?
The people are and others of evil people are. I need nothing.
My part is not both. There is no virtue's path.
I measure the roots of all that has grown. -

I-I

With Whimsy, Lessons of Crime

5f. Jérémy Chabaud

NUMÉRO 38 - DÈS LORS QU'À TOUT PRIX...

since 2010 - photography printing on 308 g Fige Art RAG paper, 40 x 30 cm (without frame), edition of 8 + 2 AP



1-3
Dès lors qu'à tout prix, compas il,
sans condition lui arriver au crâne,
alors qu'il le regardait comme un imposteur,
il prenait le train repentin.
R. Marianne Baugues, Le jardin de Cézanne

My hand reflected in the pond of the Albers Foundation.

Wonderful writing by Marianne, great painter, delicious memories of our conversations and lunches in the kitchen or garden of the Cézanne workshop in Aix-en-Provence. A still active and founding friendship in my life. Thank you Marianne. Thank you Georgina. Ricochet from one woman to another, from Zola to Cézanne, from Médan to Provence. From writing, painting... The mysteries of destiny, passing through Josef and Anni Albers in Connecticut. Crossing of canopies, air, light, trees, gardens, forests.

Jérémy Chabaud



6a. Yezoi Hwang

HUGGING

2016 - inkjet print on ILFORD GALERIE Gold Fiber Gloss 310 g paper, 30 x 50 cm, edition of 20

She started taking pictures at the age of 16 with a camera her father gave her. For her, who is not good at words and expressions, photography has become a gateway to the world. She started gazing through the camera to understand the world. These photos can be said to be a by-product of her gaze to convey emotions to others. Those who appear in her photos are mainly family and women, whom she wants to comfort. The images are images produced with a long gaze, that is, an attitude of hugging, through light and form.



6b. Yezoi Hwang

EYE

2019 - inkjet print on ILFORD GALERIE Gold Fiber Gloss 310 g paper, 44 x 30 cm, edition of 20

She started taking pictures at the age of 16 with a camera her father gave her. For her, who is not good at words and expressions, photography has become a gateway to the world. She started gazing through the camera to understand the world. These photos can be said to be a by-product of her gaze to convey emotions to others. Those who appear in her photos are mainly family and women, whom she wants to comfort. The images are images produced with a long gaze, that is, an attitude of hugging, through light and form.



6c. Yezoi Hwang

WHITE

2020 - inkjet print on ILFORD GALERIE Gold Fiber Gloss 310 g paper, 70 x 48 cm, edition of 10 + 3 AP

She started taking pictures at the age of 16 with a camera her father gave her. For her, who is not good at words and expressions, photography has become a gateway to the world. She started gazing through the camera to understand the world. These photos can be said to be a by-product of her gaze to convey emotions to others. Those who appear in her photos are mainly family and women, whom she wants to comfort. The images are images produced with a long gaze, that is, an attitude of hugging, through light and form.



6d. Yezoi Hwang

DAD

2016 - inkjet print on ILFORD GALERIE Gold Fiber Gloss 310 g paper, 33 x 50 cm, edition of 5 + 3 AP

She started taking pictures at the age of 16 with a camera her father gave her. For her, who is not good at words and expressions, photography has become a gateway to the world. She started gazing through the camera to understand the world. These photos can be said to be a by-product of her gaze to convey emotions to others. Those who appear in her photos are mainly family and women, whom she wants to comfort. The images are images produced with a long gaze, that is, an attitude of hugging, through light and form.



6e. Yezoi Hwang

STONE

2020 - inkjet print on ILFORD GALERIE Gold Fiber Gloss 310 g paper, 70 x 48 cm, edition of 10 + 3 AP

She started taking pictures at the age of 16 with a camera her father gave her. For her, who is not good at words and expressions, photography has become a gateway to the world. She started gazing through the camera to understand the world. These photos can be said to be a by-product of her gaze to convey emotions to others. Those who appear in her photos are mainly family and women, whom she wants to comfort. The images are images produced with a long gaze, that is, an attitude of hugging, through light and form.

6f. Yezoi Hwang

CIRCLE

2018 - inkjet printing on paper, frame, glass, 24 x 18 cm (without frame), unique piece



6g. Yezoi Hwang

STATUE

2019 - inkjet print on ILFORD GALERIE Gold Fiber Gloss 310 g paper, 90 x 61 cm, edition of 20

She started taking pictures at the age of 16 with a camera her father gave her. For her, who is not good at words and expressions, photography has become a gateway to the world. She started gazing through the camera to understand the world. These photos can be said to be a by-product of her gaze to convey emotions to others. Those who appear in her photos are mainly family and women, whom she wants to comfort. The images are images produced with a long gaze, that is, an attitude of hugging, through light and form.



7. Eva Giolo

FLOWERS BLOOMING IN OUR THROATS

2020 - 16mm scanned to digital file, colour, sound, 8'37", edition of 5 + 2 AP

Directed, filmed and edited by Eva Giolo

Commissioned and produced by Fondazione in between art film

Co-produced by elephy

Executive producer Leonardo Bigazzi

Sound design by Simonluca Laitempergher

Colourist Lennert de Taeye



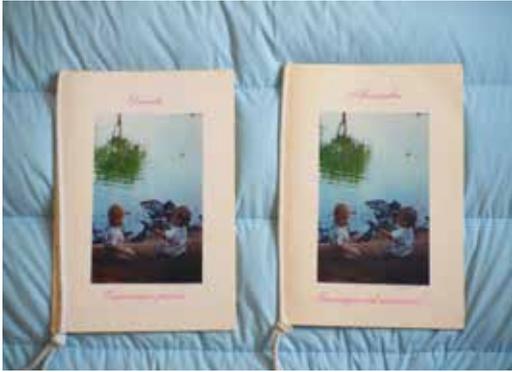
Filmed in 16mm just after the lockdown caused by COVID-19, *Flowers blooming in our throats* is an intimate, poetic portrait of the fragile balances that govern everyday life in a domestic setting. The artist films a group of her friends in their own homes, performing various small actions in accordance with her instructions. Giolo chooses to walk a shifting line where gestures remain symbolically ambiguous, expressing a kind of violence that is not immediately recognizable. Hands try to support or escape, but also to grip or strike, in a subtle interweaving of sounds and references that adds to the viewer's sense of tension and unease. A dialogue of gestures, made up of repeated visual sequences where time is marked by the spinning of a small toy top, as unstable and precarious as the balance of a relationship. The artist repeatedly uses a red filter on her lens, creating a conceptual device that relies on an element of abstraction to conceal and transfigure the image. The mechanical insertion of the filter over the lens thus becomes the simulation of a violent act, immediately changing the way we perceive and remember an action we have seen before. This coexistence of opposites can also be found in the title, which metaphorically suggests how the beauty of a natural phenomenon—and implicitly, love – can turn into a suffocating force.

Leonardo Bigazzi

8a. Alessandro De Marinis

GIANGO E PONCHO

2021 - photography glued on wood, 120 x 80 cm, edition of 3 + 2 AP



Once upon a time there were twins, Pon and Giango.

Pon and Giango are very different from each other, but what they lack in resemblance, compensates in union.

This twin nucleus, born in the 1990s, lived its first years, joyful and eternal, in southern Italy, between the naked and warm atmosphere of the Italian beach and the sterile catechism of their village.

Despite the efforts of Giango, faithful and jealous guardian of the twin integrity, this eternal couple begins to give the first signs of disunity.

He is attracted by the tranquil, comfortable, monotonous heterocentric normality that Giango despises and opposes to the unwavering twin affection.

Giango ensures that this «twins' affair» is not contaminated by the envy and vital dryness of the «nucleless», that is to say those who have not had the privilege of knowing the twin intimacy.

Their rules, their games, their indecipherable language, are constantly tested by the violence and normality of the «nucleless» and the social machine.

Alessandro De Marinis

8b. Alessandro De Marinis

AUTOBRIOGRAPHIE FAMILIALE, ESSAI DE CONSTRUCTION DE SOI

2019 - 2020 - artist book, thesis directed by Judith Abensour, ENSAD, 462 pages, 20 x 24,5 x 3 cm



As I looked at the photos of my family, images were popping up in me, scenes that seemed familiar to me even if I had never experienced them, as soon as I saw one, another immediately arose. The past that escaped me was finally revealed. All this also allowed me to address the question of my identity and to find a kind of motivation in search of myself and the anguish that resided in me. Getting my family used to talking about these photos, slowly and gradually, was very difficult. I helped them, in a sense, to free themselves from the idea that "everything stays in the family". With the members guarding the photos more jealously and the story behind them, it was more difficult. Especially in a family that has lived for generations in a small ignorant village, where appearance reigns, sovereign, and where one seeks to protect one's secrets and family affairs as much as possible, to prevent them from becoming a subject of gossip throughout the village.

Going back to the beginnings of family history, understanding the different family ties, helped me realize a personal transformation. What represented a painting unknown to me became a screen where each character has its place, its *raison d'être*. This work, began with a need for reconciliation with myself, with my memories. Photography enabled the implementation of memory and the triggering of writing.

Alessandro De Marinis

