

ADVENTSKALENDER

Collective exhibition with Anna Jaccoud, Carolina de la Roche, Charlotte Seidel, Darius Dolatyari-Dolatdoust & Sarah-Anaïs Desbenoit, Elisabeth S. Clark, Hugo Béhérégaray, Jade de Rooster, Jérémy Berton, Jot Fau, Mackerel Safranski, Moongi Gim, Namhee Kwon, Natalia Villanueva Linares, Radouan Zeghidour, Ronan Debosque, Sarah Illouz & Marius Escande, Sun Choi and Yeonjin Oh

December 12th – December 28th 2024

It is a tradition to wait for Christmas and count the days on the Advent Calendar. This end of the year is a time for waiting, introspection and reflection, but also for hope in better days and joy.

Reading a book is a way to patiently wait. The Dohyang Lee Gallery invites visitors to its **Adventskalender*** (Advent Calendar) which forms a large library where everyone can find own's « book » that will go with.

- Works devoted to the various ways of making the « drawing ».

Typography and folding are the means for **Anna Jaccoud** (born in 2001), to invent a language with futuristic forms and to dialogue with materials. **Hugo Béhérégaray** (born in 1995) develops a graphic universe inspired by what he sees and experiences, as well as *ligne claire* (clear line) drawing comics. The colours he uses are bright.

In the field of drawing, how can we forget collage? The compositions of textures and materials of **Carolina de la Roche** (born in 1999), stimulate the imagination and create harmony among apparent disorder, while **Jade de Rooster** (born in 1992) seeks to blur the boundaries between art and craft by making hand-made collages from silkscreened, cut-out, and reassembled papers. What the tradition creates, Rooster modernizes, questions and deforms it.

In terms of painting **Sun Choi** (born in 1973), exhibits a work called *Non Drawn Painting* where he relies on the action of natural pigments of glasswort for its scarlet red colour as if it vomited blood, applied to a sheet. The material and the immaterial, the visible and the invisible collide in his practice. **Yeonjin Oh** (born in 1993), in a practice between photography, engraving and painting, lets chemicals help her in her artistic practice. Their traces eventually dictate the works whose images are abstract and varied.

The drawing is a support of animation. **Mackerel Safranski** (born in 1984), realizes an animation named *Feed the light*, from 100 drawings. Her drawings are visual translations of her experiences, memory and feelings. In *Feed the light*, she built a narrative where animals and plants co-evolve after learning that butterflies are breeding edible plants.

- Works on society, economy, memory.

The sculptures of **Jérémy Berton** (born in 1986), make the great gap between popular culture and the great history of art. The objects are a pretext to bring a challenge and a criticism of society and its economy as in the resin objects *Red Gold* and *Welcome Stranger*. The physical reality of the artworks *Camion 1, 2, 3*, is in contrast with the gradual dematerialization of the currency, which means that the vehicles depicted are certain to disappear. In *Sometimes I Have Bad Days*, the softness of form is contradicted by the rigid material of the sculpture. The mask of the hero refers in a metonymic way to a face whose expression is to be imagined by the viewer.

Elisabeth S. Clark (born in 1983) questions the topography of language, time, sound, thought, performance, as well as our systems for classifying and defining these fields. In *With, mere, near, together* she highlights a small ceramic pea, which is a small « weight » in French, denoting not only a physical weight but also an intellectual or metaphysical one. Is it the pea from Hans Christian Andersen's tale or is it the common vegetable?

For **Charlotte Seidel** (born in 1981), the poetry of everyday life is an essential element. However, it does not prevent work on general concepts. The “mermaid tears” of *larmes* (tears in French) are the result of marine pollution that threatens ecosystems in oceans and seas. Taken individually a tear is harmless but their massive accumulation makes them harmful and problematic. *kastanjeboom* is a photo that pays tribute to a chestnut tree, descending from the tree that Anne Frank saw from her hiding place in Amsterdam. Symbol of hope, of freedom for people who have been in lockdown during the COVID-19 crisis can understand.

Moongi Gim (born in 1993) uses inexpensive and reusable materials. The composition and images of the installation must be drawn freely, without any restriction based on its location. While attending a fair in Barcelona, he had the idea of creating a piece among the series *Poor Piece*, according to this city. He decided to take inspiration from a Woody Allen film and named it *Vicky, Cristina, Barcelona*. This mysterious and almost incomprehensible title blurs the tracks, like the inextricable trio (or quartet) of lovers in the movie.

- Works on presence, sharing, collective.

Jot Fau (born in 1987), works with existing materials and approaches the human body and soul as permeable entities. The question of skin and layers is of paramount importance in her works such as *Charnellement modelé* or *Things both great and small*. These objects become like living objects.

On the contrary, **Namhee Kwon** (born in 1971), is interested in the representation of literary and poetic impressions in everyday life through a visual language. *An impression of a Lecture* and *Someone* are works that evoke the gradual erasure of an image but paradoxically what remains. It could also be the memory of an individual's existence.

The video performance by **Darius Dolatyari-Dolatdoust** (born in 1994) in collaboration with **Sarah-Anaïs Desbenoit** (born in 1992) *Red room*, is theatrical. The decor and accessories designed by the artists recall the fantasized atmosphere of the tales of the *One Thousand and One Nights*, inviting to dream. The work questions the collective forms of masculinity (red, pink and black evoke, according to the artists, the universe of bullfighting, especially the matador's dress, an icon of masculinity).

Another colourful universe, by **Natalia Villanueva Linares** (born in 1982). 3 works from the *Dual* series are exhibited in several states. *Poématique* is a perforated surface, *Palette*, a volume composed of several papers of coloured silk, wrinkled, folded and packed in coloured bricks. *Couleur* is a work in the form of pots that contain the liquid that served to tinge the bricks and mixed. These three works are all the result of a collective performance. The relationship to colour and community may be influenced by the artist's Peruvian origin. In the Inca Empire, colours were used to replace writing on quipus. Moreover, the organization of their society was based not on the individual (except the Inca) but on communities called ayllus.

- Works about environment, nature.

Radouan Zeghidour (born in 1989), after his experience of urban life, now resides in the mountains. He records the metamorphoses that cross the Alps Mountains (the 2030 OG tend to accelerate these changes) and pays tribute to landscapes. To the common past that resurface in the melting glaciers, these territories also present themselves as the future of all.

The duo **Sarah Illouz & Marius Escande** (born in 1997 and 1994) collaborated with inhabitants of the Roya valley to make sheep wool felt. Inspired by the tradition of botanical plates, they achieve an amazing synthesis between the plant and animal world. Felt is a material of the past and future, they say while emphasizing their low technology and thrifty approach.

Ronan Debosque (born in 2003) sees art as a direct experience and delivers a representation he wants to be honest. The work *Diorama* is a device that wants to reveal the elusive (here the mist) but does not want to freeze it. It offers a form to what is formless.

* **Adventskalender** is the German name for Advent Calendar.