

GALERIE MARIA LUND

MIN JUNG-YEON - SHOI - YOO HYE-SOOK

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9 avenue Hoche  
75008 Paris

MIN JUNG-YEON



MIN JUNG-YEON | Lumière de 17h | 40 x 30 cm | acrylic on canvas | 2017

Questioning space and memory space is the challenge that runs through Min Jung-Yeon's recent work. Recalling places and precise situations, she "enters" the environment and the physical objects connected to an experience, investigating them both visually and emotionally.

If memory is a process in constant evolution, Min Jung-Yeon tries to make the strata that compose it visible. There are structures, environments and precise figurative elements but also abstract plans without a true identity - zones of emotions or a testimony of the materiality of a detail. A visual trace intimately linked to sensations and feelings remains. We are both in the territory of the vague and of the more precise - that complex and elusive space which constitutes our existence and our perception of it in a defined time at a specific moment. Min Jung-Yeon renders this "reality" through a subtle interlacing: vaporous shapes created by thousands of little strokes, precise objects (i.e. her childhood school desk), often carrying a symbolic meaning (a paper with the letter A to mark a beginning) and surfaces made of colors and marks, as a palimpsest of which origin remains unknown.

Colour bolsters the statement: thus, the brightest serve as an entry in the pictorial space and are followed by intermediary tones, more veiled in the depths of the compositions. A visual language and a universe anchored in the experiences of the author assert themselves as a parallel world that characterizes itself by the meeting of the organic, the fluid and structuring elements. Min Jung-Yeon's fascination for the sciences also manifests. The question of the feminine versus masculine is often risen: a difficult dialog where these two forces confront themselves, sometimes merge or live in juxtaposition.

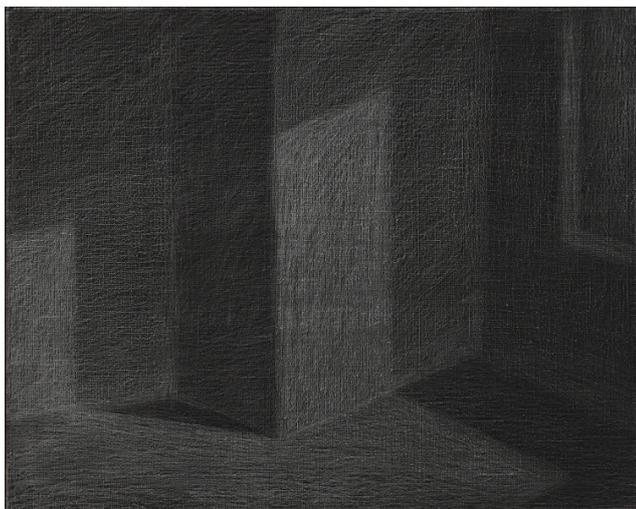
## background

Born in 1979 in South Korea, Min Jung-Yeon graduated in Fine Arts (Hongik University, Seoul, 2003 and the Academy of Fine Arts in Paris (ENSBA), 2005). Showing regularly in Asian and European galleries since 2004, she has been collaborating with the Galerie Maria Lund since 2010. The gallery welcomed two solo exhibitions of her work, *Memory of the greenhouse* (2012) and *Yesterday I understood today better* (2015) and has shown her work in fairs (*Drawing Now*, Paris, 2010, 2011, 2012, *YIA*, Paris 2014 and 2015 and *Art Paris* 2016) and collective exhibitions. Min Jung-Yeon was the winner of the third edition of *the Partners' Prize* held by the *Musée d'art moderne et contemporain de Saint-Etienne Métropole*. She was rewarded with a solo show of her drawings (*Asking my shoes for the way*) in 2012, along with a catalog and several of her works became part of the museum's collection. She also participated in *Medi(t)ation*, the third *Asian Contemporary Art Biannual* presented in the *Taiwan National Museum of Fine Arts* in 2011. Within the celebration of the Korean Year in France, the artist was presented in the figurative section of the *Seoul-Paris-Seoul* exhibition curated by the *Musée Cernuschi* in Paris. This spring, *The State Museum of Oriental Art in Moscow* welcomed her exhibition *The Memory of Space*.

Min Jung-Yeon's work has been the subject of a dozen catalogs and numerous publications in the media in both Europe and Korea. *Hibernation*, a monograph, was published in 2009.

## YOO HYE-SOOK

Desires... Desire to draw, to bring to existence, desire without a name, without a destination... it's a non-identified desire that pushes Yoo Hye-Sook to work. Just using the bare minimum (graphite pencils, acrylic paint, paper and canvas) to better "hear" her interior, her beginnings were drawings of little red beans - one bean a day! By starting with this basic, universal and symbolic subject matter, Yoo Hye-Sook instinctively gave shape to a quest that characterizes her entire work: how to make this "other reality", what is underneath, visible? The agenda is perception or rather *the enigma of perception*; this emergence that plays out through the gaze, the paintbrush strokes and the graphite lines. Whether it is describing a fragment (hair, fur), a mundane object (furniture, pebble or a lump of butter) or the corner of a space, these subjects, though very concrete,



YOO HYE-SOOK | sans titre | 33 x 41 cm | pencil and acrylic on canvas | 2016

## background

Yoo Hye-Sook (born in 1964 in South Korea) graduated in Fine Arts (Ewha University in Seoul, ENSBA in Paris and Paris VIII University). In 2000, her work was awarded the *Salon de Montrouge prize*. For the past twenty years, the artist has exhibited in Europe and in Asia in several institutions (Youngeun Museum of Contemporary Art, Kwangju-2016, *Seoul-Paris-Seoul-Korean Figurations* exhibited at the Musée Cernuschi, Paris-2015, *Line by line*, National Art Gallery of Indonesia, Jakarta - 2009, *Contemporary Korean Artists in Paris*, Hangaram Art Museum, Seoul - 2009, *Micro-Narratives, tentation des petites réalités*, Musée d'art moderne et contemporain de Saint-Etienne Métropole, Saint-Etienne - 2009), as well as being featured in numerous public and private collections (Soma Drawing Center, Seoul - Suwon Ipark Museum of Art, Suwon - Youngeun Museum Contemporary of Art, Kwangju - Roma Artothek - Art Bank of National Museum of Contemporary Art, South Korea - FMAC, Gentilly, France - Hyundai Munhak Co., South Korea). In 2015, Soma - Seoul Olympic Museum of Art welcomed her solo exhibition *mindfull mindless*.

## SHOI

Since the creation of her drawing series "être" (*being*) (2011), a small armless, voluptuous but headless woman has appeared in the universe of Shoi, Korean performer and artist. These scenes drawn in pencil which are Dionysian, crude, funny and tender reveal an intimate world rendered with a mix of naturalist precision and simple contouring. The human being is closely linked to nature to the extent of finding its prolongation in hybrid anthropomorphisms and accumulations. Corals, sea anemone, fish inhabit this submarine world where the small armless and headless "trunk-woman" takes light steps, or becomes an integral part of "tiered pieces" that recall both the universes of Bernard Palissy and Hieronymus Bosch.

Humor also holds an important place, as it is the case when the artist expresses her desire to hide herself by dissimulating a piece of woman in a jug.

A panorama of her personal mythology, Shoi's works - whether ceramic sculptures, drawings or performances - allow to live again, to exorcize and surpass, to go beyond a difficulty - in the spirit of a shamanic ritual. The topic of maternity and the complex and contradictory feelings it inspires is very present. The aquatic element is the symbol of an elsewhere, a libertarian and liberating journey...



SHOI | Notre première rencontre | 13 x 31 x 19 cm | earthenware and glaze | 2017

represent something that goes beyond the rendering of their simple physical shape. On paper or canvas, Yoo Hye-Sook constructs based on a black acrylic background on top of which thousands of pencil strokes enable to create a space or an object by using a negative/positive logic made of alternating materials in interaction with light. A topology emerges, where the spectator's gaze goes back and forth over and over again between a vision of the surface and of an in-depth perspective. Sometimes the intervention can be summarized by almost nothing - a few gestures - but enough to awaken a number of associations and references (i.e. Edward Hopper). A play of appearance and disappearance unfolds. Yoo Hye-Sook lets herself be guided by intuition and instinct and has been developing for the past twenty years a body of work without a model, to let shapes and statements arise through the contact with matter. Filtered by the gaze of the artist, a world both anonymous and familiar is made visible, marked by the animality and sensuality of a sleek-surfaced civilization.

## background

Shoi (born in 1983 in South Korea) is a graduate from the ENSBA, Paris, where she studied under Giuseppe Penone and Jean-Luc Vilmouth (2007-2010). As early as 2007, she participated in collective projects such as *Collection printemps/été 2008* at the Espace Fondation EDF and *Projet Cafétéria* with Tadashi Kawamata. In 2012, the Galerie Maria Lund hosted her performance *Mes soufflés (My breaths)* in the context of the *Nocturne de la FIAC* as well as an ensemble of drawings in the exhibition *12 x 12*. Her first ceramics were presented during the event *3 days in Paris* (2014). In Spring 2016 she participated in the exhibition *Outlining a shelter* at the Galerie Maria Lund.

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