In an increasingly urbanized civilization we tend to forget the power of Nature. The four artists we present at ART15 relate to nature and the forces of nature - each in a different way.

The photographer Helene Schmitz is interested in the relation between man and nature. As opposed to the presentation of nature as the Lost Paradise which has been recurrent throughout history of art Helene Schmitz shows an almighty nature with only one agenda: Survival and permanent evolution disregarding Man’s ambition for control and order.

Pipaluk Lake provokes “planned accidents” by exploiting the alchemy of glass and metal. Her sculptures appear as “stopped movements of material” that hold a beauty recalling water, rocks, ice, stalactites or an underwater world. Her works seems as a prolongation of Nature’s own principles.

Esben Klemann uses the soft clay to construct rigorous grid structures that he subjects to fire and gravity. Thus the manmade construction is transformed by the subtle forces reigning inside the kiln... The desire of the artist to see and discover how the elements will interact with his creation materializes in the sculptures through a playful approach.

Min Jung-Yeon has observed nature very intensively since her earliest childhood. In her refined yet very powerful drawings and paintings she combines detailed knowledge of organic and mineral structures with geometric and architectural elements. These different “natures” are revealed either as “specimens” that allow us to have a closer look - or they meet in ambiguous embraces of tender support or fatal “caresses”.

N A T U R E   O N   T H E   M O V E
Exhibition project for ART15
A whole section of Western art and literature attributes a kind of innocence to nature and links it to the metaphor of Paradise Lost...
Far from the idyllic vision, Helene Schmitz focuses on the more obscure side of nature, on its insatiable, menacing, sometimes cruel aspects, the way it is represented and the projections we associate with it.

In her latest series, *Earthworks*, she photographed the remains of a colonial mining enterprise implanted at the beginning of the 20th century in the Namibian desert. The site was quickly abandoned; the fauna and climate being too hostile. The sand then seeped into the abandoned places until it occupied every space, recreating dunes and reaching the ceilings.

The artist questions these fascinating places where nature and culture meet and overlap, in creations that attract irreparably and yet at the same time cause anxiety... This ambiguity is manifest in the formal approach through the coexistence of great sobriety and an exaltation of colour and light.

*Helene Schmitz was born in Sweden in 1960. She currently lives and works in Stockholm. She started to show her own creations in the nineties in France and in Scandinavia but also in the USA, South America and Japan. The Institution Dunkers in Helsinborg just hosted her retrospective show Borderlands. In May 2015 the Swedish national mail edited a stamp with one of her photos. Part of her activity is dedicated to publishing books: She was nominated twice for the August Prize and was awarded the Swedish Publishing prize in 2007 and 2012.*
HELENE SCHMITZ

The Green Room

133 x 103 cm (unframed: 128 x 98 cm) | photo, digigraphy | edition: 3 copies + 1 A.P. | 2015
HELENE SCHMITZ

Earthworks

103 x 133 cm (unframed: 98 x 128 cm) | photo, digigraphy | edition: 3 copies + 1 A.P. | 2015
HELENE SCHMITZ

The Blue Room
103 x 133 cm (unframed: 98 x 128 cm) | photo, digigraphy | edition: 3 copies + 1 A.P. | 2015
Pipaluk Lake’s works of art offer the vision of magma in a continuous state of transformation. The works provoke numerous associations: strange flowers and imaginary growths, submarine creatures, crystals, stalactites, stalagmites... These sculptures formed by stopped movements reverse the preconceived ideas on glass - its coldness, its rigidity. They manage to give a physical existence to visions and sensations that materialize themselves in our world for a brief moment. Here the imaginary confronts itself with elements, with matters and their rules.

The letting go represents an important element in art: it is the moment where the artist forgets his or her intention, his or her will, to follow what presents itself in the process of creation and to be carried along like a “tool”. Pipaluk Lake falls within this register: she seeks to discover, to go beyond the limits of the known, of the “technically possible”. It is an aesthetic that questions the idea of beauty and ugliness; that places on the same level the sophisticated and the rough, the noble and the poor matters.

The vision of her works raises the question of their creation, which process is narrated by the matter itself. One reads in it the more or less visible meeting of the glass, made fluid by the heat, with the metal that structures, orients and supports.

The very atypical work of Pipaluk Lake (born in 1962) has been largely recognized and rewarded (Hempel Glaspris 1999 - Honorable Mention at the 2nd Chongju Int. Crafts Competition 2001, Korea - Silver Medal for the Kunsthåndværkerprisen af 1879) and it is featured in numerous public collections: V&A, London, Corning Museum of Glass, State of New York - Glasmuseum Alter Hof Herding, Germany - Boston Museum of Fine Arts - Kunstindustrimuseet (Museum of Decorative Arts), Copenhagen - The Danish Arts Foundation. Pipaluk Lake has exhibited throughout Europe as well as in China, Korea, Canada, the United States and recently in Australia. In 2012 the public institution Sophienholm (Denmark) presented a retrospective exhibition of the artist - Pipaluk Lake 1987-2012.
Canopy III
47 x 22 x 19 cm | glass and steel | 2014
Drops VII
12 x 20 x 28 cm | glass and steel | 2014
PIPALK LAKE

Drops IX
19 x 24 x 25 cm | glass and steel | 2014
Esben Klemann is an insatiable artist. He experiments, constantly. He tries, he models, destroys, reconstructs - then throws himself into the realization of a gigantic project where the exploration in depth of a form, multiplied again and again until the establishing of a system.

What drives Esben Klemann to this creative hyperactivity, is a will that he waves as an artistic program in itself: escape boredom, flee banality. The well-behaved matters that adorn everyday life, passing by the “Klemann filter”, seem to want to become alive, start a revolution, before going back to their inertia, congealed once again for eternity, immobile witnesses of the beginning of something.

Thus, the gridded ceramic structures, that the artist meticulously constructs, are transformed in the kiln under the weight of heat, of gravity, or of an absurd object placed there.
Esben Klemann speaks of a “systematic incertitude”. The artist puts in place a process that never corresponds to the traditional treatment of the material he has chosen: he strives to perfectly master it until sublimating and exceeding its possibilities. He then watches the mistreated matter respond to his system each time differently, and makes of the accidental an artistic language.

Esben Klemann (born in 1972) has studied at the Royal Academy of Fine Arts in Denmark, before having a number of exhibitions throughout the country, in institutions, (Charlottenborg, Bornholms Kunstmuseum, Vejen Kunstmuseum, Danmarks Keramikmuseum Copenhagen Ceramics, etc.), galleries and in the public space. He was invited by the town of Vejen to install 14 sculptures in concrete in the public space (projet EGNSBETON) for one year and a half (2013 - 2015); This event was concluded by a solo show at the Vejen Fine Art Museum.
Untitled

33 x 25 x 25 cm | stoneware and glaze | 2014
ESBEN KLEMAN

Untitled

35 x 41 x 10 cm | stoneware and glaze | 2014
Untitled
40 x 100 x 4 cm | stoneware and glaze | 2013
For Min Jung-Yeon, creating is a kind of breathing, a cathartic process that allows her to displace her anxieties and her passions out of herself. Straight lines and fluid outlines, feminine shapes and masculine structures... Those opposite and complementary components form the artistic universe of Min Jung-Yeon, who expresses in her works the never-ending creation, construction, evolution and destruction process.

The artist’s drawings and paintings evolve between subjects such as travels, exile and identity questionings as well as the complexity and the absurdity behind the banality of the everyday life.

While working with these topics Min Jung-Yeon is not explicit but metaphoric: Mountains erect themselves, grottos are dug; there are eruptions, scattered rocks and storms rising above the sea. In this manner, Min Jung-Yeon is the heiress of Asian landscape paintings and drawings, where nature represents the state of mind of people who live in it.

Born in 1979 in South Korea, Min Jung-Yeon graduated in Fine Arts (Hongick University, Seoul, 2003 and the Academy of Fine Arts in Paris (ENSBA), 2005). Showing regularly in Asian, European and Middle Eastern galleries since 2004, Min Jung-Yeon was the winner for the third edition of the Partners’ Prize (Prix des Partenaires) organized by the Museum of Modern Art, St. Etienne Métropole. She was rewarded with a solo show of her drawings during the summer of 2012, along with a catalog. 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 monographic publication appeared in 2009.
Min Jung-Yeon

37 x 46 cm | Indian ink, watercolour and acrylic on paper | 2015
M I N  J U N G - Y E O N

50 x 41,5 cm | Indian ink, watercolour and acrylic on paper | 2015
MIN JUNG-YEON

Migrateur I

25,5 x 31 cm | Indian ink and acrylic on paper | 2015
Soudain un souci surgit

19,2 x 22 cm | Indian ink, watercolour and pencil on paper | 2015
Un lac somnolent
31,3 x 44,5 cm | Indian ink and colour pencil on paper | 2014
La fin de la journée
20 x 20 cm | Indian ink, watercolour and colour pencil on paper | 2014
La falaise de la paresse

MIN JUNG-YEON

20 x 20 cm | Indian ink, watercolour and colour pencil on paper | 2014
Le bouton de murmure
15,9 x 15,9 cm | Indian ink and acrylic on paper | 2014
MIN JUNG-YEON

White hole
16,5 x 14 cm | Indian ink and watercolour on paper | 2014
Abris d’un malentendu

15,6 x 15,6 cm | Indian ink and watercolour on paper | 2014
MIN JUNG-YEON

Jalousie
130 x 130 cm | acrylic on canvas | 2014