

YOON JI-EUN

Voyager vers l'inaccompli - Travelling towards the unfinished

drawing – relief – mobile

16. 09 – 31. 10. 2021

OPENING

Thursday, September 16th, 5 pm – 8.30 pm

TALK

Saturday October 16th at 5.30 pm – A talk between **Yoon Ji-Eun** and art historian and curator **Elora Weill-Engerer**.

SUNDAY OPENING

Sunday, October 31st, 2 pm – 6 pm – www.marais.guide

A fragment can have two meanings: it can lead to destruction or achievement.

Life often finds itself between destruction and a desire to achieve (...)

In the end, it is a struggle between utopia and void.

Yoon Ji-Eun, July 2021

Suddenly, a blinding light. Shapes appear, move and waltz, lifted by an invisible breeze. It's all about suppleness, angles, textures and colors. By looking closely, fragments reveal themselves: they are hair, trees, legs, architectures, blades of grass.... YOON Ji Eun's latest works tell the story of a world admittedly cracked and floating, but a world that is also stratified, organic and cyclic. In a movement from inwards to outwards, the artist seizes images of division, separation, reshaping or even dispersion. She describes how she sometimes lets herself daydream and feels projected into space. A couple of brief instants, airy and miniscule, she is almost weightless and comes close to void and light.

Confronted with a world in transition, a reality that she cannot grasp, YOON Ji-Eun chooses to take some perspective and reacts by means of figures and shapes decomposing and immaterializing. Bi and tri-dimensionality are not the only ones cohabiting in her drawings on papers and sculpted woods. The artist activates yet another dimension, which is both temporality and musicality. If certain compositions strike in their verticality, others are multi-focal for everything to appear undulating, shapeshifting, moving. Light and void thus create a world of possibilities. The world can transform and rise again. Grace, utopia and nothingness engage closely with each other.

Notions of travels and temporality have been at the chore of YOON Ji Eun's work for a long time. Scenes from dreams were embedded in everyday life moments, interiors, landscapes. In 2019, antique statues were part of contemporary environments (metro stations, urban architectures, rifts in the landscape), giving life to one of her fundamental concerns, our complex relation to time and reality. YOON Ji Eun felt such a presence, such life in these sculptures and thousand-year-old expressions that a bridge between these far-apart times had been built. In 2020, a residency at the Institut Français in Saint-Louis, Senegal, deeply influenced the artist. She came back struck by the discovery of a societal reality so different from what she knew, marked by the colonial past, lights and nuances she had never considered. Numerous drawings and a praxinoscope were born from this encounter under the sign of synchronicity and erosion of time. From now on, another color, a fluidity and a blur have made their way into YOO Ji-Eun's work.

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Travelling towards the unfinished marks a new chapter. YOON Ji-Eun gives space to turbulence, fragments, glimpses. The world is no longer a static and unalterable frame where one circulates in an almost cyclic manner. The world is instability, mutation, conversion and made of strata that materialize a continuity. Thus, certain drawings unveil horizontal stripes entirely covering the paper. Between these stripes, brightness pierces through, like vision between shutters. Fragile points travel across these spaces in a regular rhythm, specimen, mini-worlds and markers minutely depicted.

Elsewhere, the tunnel is a metaphor for a fractioned and split vision. Obscurity, this visual void experienced through a passage in a tunnel materializes as planes of white alternating with planes of fluid colors. Entire sheets are covered by distinct fragments.

Wood reliefs are another proposition. The medium's discrete veins recall its organic nature. Areas with multiples colors can be read, contrasting with those drawn with a simple pencil. Vertical shapes are erected, planted like incisions in the composition's fluidity. Their tridimensionality is even more reinforced by the raw work of the knife and gouge that suggest a pending brutality. In some places, mini-shapes of color explode, bringing a breath, a wind, a sound...

With this new ensemble of works, YOON Ji-Eun makes the promise of a poetic journey in the realms of doubt and the indefinite, and *in fine*, allows us to embrace a certain relinquishment in favor of a permanent potential.

background

Yoon Ji-Eun (born in 1982, South Korea) graduated in fine arts (Hongik University, Seoul, 2003 and ENSBA, Paris, 2005). Her work was acknowledged early on and selected for **the 55th Salon de Montrouge** (2009) and for the event **Jeune Création** in Paris (2010), as well as for the **David-Weil Drawing Prize** (2008). In 2012, **the Maison des Arts de Créteil** welcomed a solo exhibition of her work: *Ce que je trouve (pas) chez elle (What I do (not) find in her)*. The collaboration with the GALERIE MARIA LUND started in 2012 with her participation in the group exhibitions *Archipelago* and *12x12*, followed the next year by her solo show *Mirages* (2013) and her participation in *Here comes the sun* (2015). In 2018, Yoon Ji-Eun took part in the exhibition *Artist and Location* at the **CICA Museum, Gyeonggi-do**, South Korea. The following year, she was awarded the **D-DESSIN fair prize**, which consisted in a residency at the Villa N'dar at the Institut Français in Saint-Louis (Senegal), where her personal exhibition *Travel in my head - Synchronicities* took place in 2020. Yoon Ji-Eun's work has been presented in many fairs, in France and abroad: **ART ON PAPER**, Brussels (2013), as well **YIA ART FAIR**, Paris (2015) and **YIA ART FAIR**, Brussels (2016), at **ASIA NOW** (2019) and at **D-DESSIN**, Paris (2019 and 2020).

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