

MIN JUNG-YEON

Mais le paysage est encore là (But the landscape is still there)

painting and drawing

27.01 – 18.03.2023

- OPENING** Thursday, January 26th – 5pm > 8.30pm
- SUNDAY OPENINGS** Sunday, January 29th – 2pm > 6pm
Sunday, February 26th – 2pm > 6pm
- VISITS** Friday, January 27th – 4:45pm *Pre-booking required*
Saturday, January 28th – 2:30pm *Pre-booking required*
at **Centre Culturel Coréen** – 20 rue de la Boétie, 75008 Paris.
- TALK** **Thursday, March 2nd at 7.30pm: Min Jung-Yeon** in conversation with **Amélie Adamo, critic and exhibition curator** in the context of the exhibition **Désert plein – soif, sommeil, silence** at the **Centre Culturel Coréen** – 20 rue de la Boétie, 75008 Paris.
- EVENTS** **29.11.2022 > 11.03.2022 - Désert plein – soif, sommeil, silence**
Korean Cultural Center, Paris
11.03 > 4.06.2023 – participation in **Immortelle** at **MO.CO, Montpellier**
15.05 > 3.09.2023 – solo exhibition at **Suquet des Art(iste)s, Cannes**

*What do these landscapes represent? What's left. After the vain beliefs, after the failures.
After all that had been solidly built, which we thought we had anchored on an iron base, suddenly vacillates and implodes
like a clump of earth. What's left. After solitude, after the night.
When yesterday's illusions have been silenced and we have yet to write in a secret language, for what we don't know to
return at dawn. What's left. Almost nothing. Or almost everything.*

Amélie Adamo

excerpt from a text written for Min Jung-Yeon's exhibition: *Désert plein – soif, sommeil, silence*, 2022

An all time metaphor, Min Jung-Yeon's landscapes evolve with her.

Her work took on a new fluidity and a powerful gestural quality with the creation of her monumental installation *Tissage*, which was presented at the MNAAG – Musée national des arts asiatiques Guimet in 2019-2020. An energy was released and now contributes its impetus, sometimes violent, sometimes like a gentle exhalation. The compositions, once entirely thought out, now go with the flow, closely coexisting with the thoroughness of which the artist is capable. Opposites and their struggles, recurring subjects in her work, have melted into an intimate embrace, if not a face-off.

In the past, round edges and angles clashed in dense compositions. Henceforth, the artist's work conveys a more pacified sensation: the relationship between matter and void presents a new balance.

Min Jung-Yeon creates to better erase and recreate. Brush strokes, prints, fluid materials of diluted acrylic on canvas. In this process, fossilised times accumulate and overlap: Skeletons, rocks, visions and dreams appear

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in perspectives which are often strange. Amongst her landscapes, we find those of her childhood in the Korean countryside, those glimpsed or dreamed, or those anchored in her visual memory, including the imaginary landscapes of Ahn Gyeon, a great figure of fifteenth-century Korean art.

Reality is a dream, and dream becomes reality. The seasons pass, the emotions surge forth; lights and thoughts come and go. The intense hues, powerful contrasts and mirages of summer give way to autumn, and occasionally to nostalgia. The landscape is experienced from within, the sun becomes scarcer, spring is still only a promise.

The

memory we were looking for is lost, leaving behind only matter, colour, gesture... The eyes scrutinise, forms stand out and manifest themselves: cliffs, stalactites, stalagmites and suddenly a line, a drip, or a flat area of colour impose themselves. The works are presented to us in a frontal, almost scenic and horizontal way, but they also display a verticality, that of strata. Thus Min Jung-Yeon establishes a temporality: her own.

background

Min Jung-Yeon was born in 1979 in Gwangju in the Republic of Korea. In 1997, she moved to Seoul to study fine art at Hongik University. After her studies, the artist left her native country to attend the Fine Arts Academy in Paris (ENSBA), where she studied under Jean-Michel Alberola. She graduated in 2006. Since then, the artist has lived in France. Min Jung-Yeon's work (drawing, painting and installation) has been the subject of many solo exhibitions in international institutions: **Musée d'art moderne et contemporain de Saint-Etienne Métropole – MAMC+** (2012), **State Museum of Oriental Art** (Moscow, 2017), **National Taiwan Museum of Fine Arts** (Taichung, 2010), **Musée National des arts asiatiques – Guimet** (Paris, 2019-2020). As part of the *Saison des arts* at the **Château de Chaumont sur Loire** (2021), she presented the installation *Tissage*. Currently the **Korean Cultural Center** in Paris is hosting her solo show **Désert plein – soif, sommeil, silence** (until 11.03.2023). During the spring of 2023, Min Jung-Yeon will be taking part in the *Immortelle* exhibition at **MO.CO** (Montpellier, 11.03 – 4.06.2023) and during the summer, the **Suquet des Art(iste)s** (Cannes, 15.05 – 3.09.2023) will be devoting a solo show to her art.

In France, her work has been acquired by important public collections, namely those of the MAMC+ de Saint-Etienne Métropole and the Musée National des arts asiatiques – Guimet.

Min Jung-Yeon's work has been the subject of several publications, such as her first monograph *Hibernation*, published in 2009, followed by the catalogue of her solo exhibition at the MAMC+, *Demander le chemin à mes chaussures* (Asking my shoes for the way). *Beaux-Arts* magazine devoted a special edition to her work and her recent *Carte blanche* exhibition at the Musée national des arts asiatiques – Guimet.

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