

## MIN JUNG-YEON

### Croquez la pomme

painting & drawing

02.02.2025 > 15.03.2025

**PRIVATE VIEW** Saturday 1<sup>st</sup> February – 4 pm > 8 pm

**SUNDAY OPENING** Sunday 9<sup>th</sup> February – 2 pm > 6 pm

**MEET THE ARTIST** Sunday 9<sup>th</sup> March at 4 pm

**Min Jung-Yeon** will be **conversing with art historian and curator Amélie Adamo** as part of *s'émerveiller* (marvel), an art tour hosted by participating galleries throughout 2025.

The confusion between these two diverse human activities –inventing stories and finding traces in order to find something– is the origin of the incomprehension and distrust of science shown by a significant part of our contemporary culture. The separation is a subtle one: the antelope hunted at dawn is not far removed from the antelope deity in that night's storytelling. The border is porous. Myths nourish science, and science nourishes myths. But the value of knowledge remains. If we find the antelope, we can eat.

Carlo Rovelli, *Seven Brief Lessons on Physics* –translated by Simon Carnell and Erica Segre, Riverhead Books New York, 2016

**Myth is born from the unfathomable, from the unintelligible, from the paradoxical –from an unmanageable reality... Myth is defined as “a usually traditional story of ostensibly historical events that serves to unfold part of the world view of a people or explain a practice, belief, or natural phenomenon”.\* It is in essence a dramatization of elements of physics and symbols, put together in order to carry philosophical, metaphysical, or social messages. Min Jung-Yeon loves myths, tales, and philosophy, as much as she is fascinated by space, quantum physics, and our cosmos –endlessly explored by science, yet with forever undefined dimensions. In her work, these thinking processes overlap with her own experience to create a metaphorical universe. The artist's sixth exhibition at Galerie Maria Lund, *Croquez la pomme* (Bite the Apple), echoes the proverbial apple, the forbidden fruit eaten by Eve. With this title, Min Jung-Yeon invites us to existential questioning: the questioning of the idea of balance as a source of happiness, the questioning of the concepts of obedience and submission against those of freedom and curiosity, as well as the questioning of the very notion of *fault* –the woman's, she who let herself be tempted first, moved by a desire to know, to face the unknown... *Croquez la pomme* incites us to dare, to discover, to explore the core of the apple.**

Min Jung-Yeon often constructed complex perspectives, presented like a stage. With her new works comes the desire to blur the line between form and perspective. Surfaces, shapes, and backgrounds interlock, transparencies and outlines overlap, and thus is born a momentum, with planes in seemingly constant motion. In some places, an element is depicted with as much detail as under a microscope, whilst in others, a thin veil hovers and covers it all. This world is at times an organic one, or mineral, aquatic, aerial –or all of them, all at once. Min Jung-Yeon makes us doubt what is presented to us, maintaining some tension between the known and the unknown. Visions, knowledge, emotions, and dreams are mirrored in an expression combining formidable precision with undefined planes. Here we find some elements of the artist's lexicon: those tunnels that interconnect and transport, the shadow landscapes reminiscent of a setting in a videogame or in comics, but also of Asia's landscape painting tradition. The artist continues her search for fluidity and textures too. Through the repetition of adding and removing material, Min Jung-Yeon creates deposits, similar to those observed in nature on a rock or on a tree, in imitation of the writing of life and time.

\*Source: Merriam-Webster Online Dictionary, entry 1a, <https://www.merriam-webster.com/dictionary/myth>, seen on 17/12/2024.

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Anyone who has seen some of the artist's works knows how delicately she works on colour. In her new paintings and drawings, her colour palette evolves in a direction that is evocative of the Orient, where juicy greens, azure blues, and deep pinks add character to each work. Nuances overlap so as to imperceptibly shift from one tone to the other. Here we see a glimpse of a fossil blushing, and find our view of an otherwise static formation thus challenged.

With *Croquez la pomme*, Min Jung-Yeon demonstrates the need to "bite": to dig deep, to question, to leave the comfort zone. Her recent creation, a monumental installation entitled *La mer blanche* (The White Sea; Pont-Scorff, 2024), further liberated her relationship to space, including the one within a bi-dimensional medium. Formations like markers arise in nameless landscapes. In parallel, flutterings and flights can be seen. This way, the artist refers to the fundamental dichotomy between what *is* at a given time and what *is transforming*. A sense of wonder and a particular energy radiate from the luminous visions she creates, in an infinite potential of narratives.

## background

**Min Jung-Yeon** was born in 1979 in Gwangju, in the Republic of Korea. In 1997, she moved to Seoul to study fine arts 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 different exhibitions in many international institutions: **MAMC+ Musée d'art moderne et contemporain de Saint-Étienne Métropole** (2012), **State Museum of Oriental Art** (Moscow, 2017), **National Taiwan Museum of Fine Arts** (Taichung, 2010), **MNAAG – Musée National des arts asiatiques – Guimet** (Paris, 2019-2020). As part of the *Saison des arts 2021* at the **Château de Chaumont-sur-Loire**, she presented the installation *Tissage*. In winter 2022-2023, the **Centre Culturel Coréen, Paris** hosted her show *Désert plein – soif, sommeil, silence*. During the spring of 2023 Min Jung-Yeon was part of the *Immortelle* exhibition at **MO.CO**, Montpellier, and during the summer 2023 the **Suquet des Art(iste)s**, Cannes, dedicated a solo show, *Effluves d'un temps éphémère*, to her work. In the early summer 2024, the artist did a residency at the **Atelier d'Estienne – Le Centre d'Art Contemporain de Pont-Scorff (Morbihan, France)** followed by a solo show *Autres soleils* as part of the art tour *L'Art chemin faisant*.

In France, her work has become part of important collections such as the **MAMC+ Musée d'art moderne et contemporain de Saint-Étienne Métropole**, **Musée National des arts asiatiques – Guimet**, and the **Musée Cernuschi**, as well as the **Société Générale's** collections.

**Min Jung-Yeon's work has been the subject of several publications**, including her first monograph, *Hibernation*, published in 2009, followed by the catalogue of her solo exhibition at the MAMC+, *Demander le chemin à mes chaussures* (2012). A special edition of *Beaux-arts Magazine* is dedicated to her work and to her show at the Musée national des arts asiatiques – Guimet (2019). A catalogue was published by Éditions Bernard Chauveau in the summer of 2023 for her show *Effluves d'un temps éphémère*. During the summer of 2024, a catalogue on her exhibition *Autres soleils* was also published.

**Her collaboration with Galerie Maria Lund dates back to 2010**. The gallery has hosted five of Min Jung-Yeon's solo shows: *Mémoire de la serre* (2012), *Hier je comprenais mieux qu'aujourd'hui* (2015), *La lettre de Pluton* (2018), *L'aube après la nuit* (2020), and *Mais le paysage est encore là* (2023). **Besides, the gallery has presented her work in many fairs:** Drawing Now – Paris (2011, 2012, 2013), YIA Art Fair – Paris (2014, 2015), ART 2014, and ART 2015 – London (2014, 2015) ASIA NOW – Paris (2018, 2019, 2020), Luxembourg Art Week (2022), Enter – Copenhagen (2023), ART PARIS (2016, 2024), as well as part of the exhibition *Nul homme que la lune n'ait vu* (2022), a collaboration with the Ancienne Nonciature, Brussels.

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