

**Press release**

**Min Jung-Yeon**

**Désert plein – soif, sommeil, silence**

November 29<sup>th</sup>, 2022 - March 11<sup>th</sup>, 2023

Centre Culturel Coréen - Espace d'exposition 1

**PRESENTATION TO THE PRESS :** Tuesday, November 29<sup>th</sup> at 4p.m. – with Min Jung-Yeon

**PRIVATE VIEW :** Tuesday, November 29<sup>th</sup> from 6p.m. to 8p.m.

The exhibition is part of a collaboration between the **Centre Culturel Coréen**, the **MNAAG - Musée National des arts asiatiques - Guimet** and the **Galerie Maria Lund**, initiated on the occasion of the *Carte blanche* offered to Min Jung-Yeon at the MNAAG in 2019-2020.



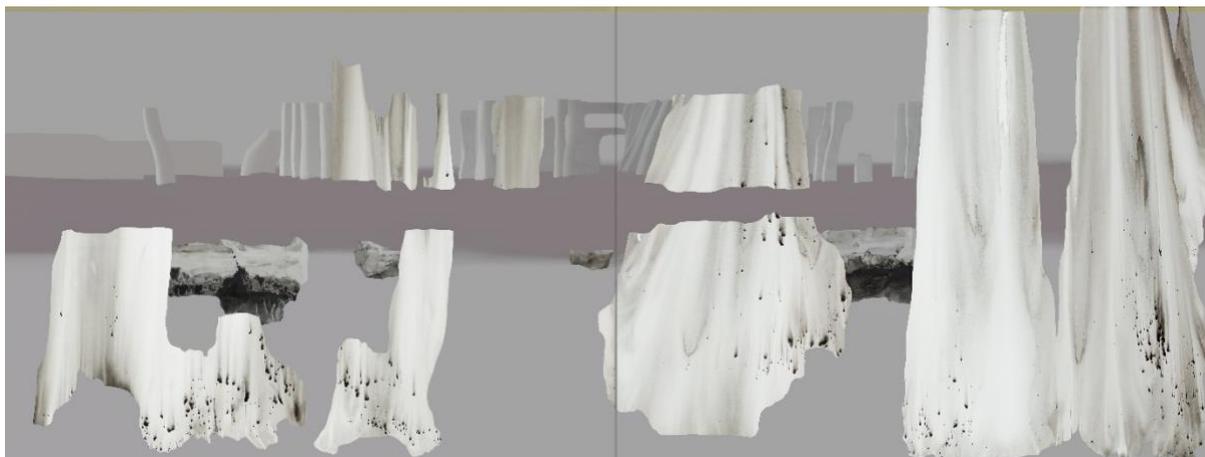
*La table éphémère*, 2022, acrylic on canvas, 130 x 162 cm

Min Jung-Yeon invites us to a dreamlike world which is nevertheless closely linked to our own. Her monumental and immersive installation *Tissage* (Weave), presented at the MNAAG in 2019-2020, dealt with memory and reconciliation in the symbolic form of a forest with unfathomable depths. Since then, her work has developed a new fluidity to evoke the perpetual movement of our reality. The free and uncontrolled gesture is intertwined with carefully drawn forms to awaken associations with the body, the landscape, the cosmos. Min Jung-Yeon's fascination with contemporary science, including quantum physics, and traditional Asian philosophy combine here; it is a question of emptiness and fullness, of dark matter, of energy and temporality, but also of emotions.



한국문화원  
Centre Culturel Coréen

20 rue la Boétie 75008 Paris  
Tel : 01 47 20 83 86  
www.coree-culture.org



*Silence* – diptycon, 2022, acrylic on canvas, 150 x 400 cm

The artist's lived experience is interwoven with universality. Struggle is a recurring topic – that between elements of opposing natures and that of our emotions. With ***Désert plein – soif, sommeil, silence*** (Full desert – thirst, sleep, silence), Min Jung-Yeon summons a space of open perception where desire and thirst are need and drive, sleep is absence and presence, and silence one of the most intense states. The desert is full!

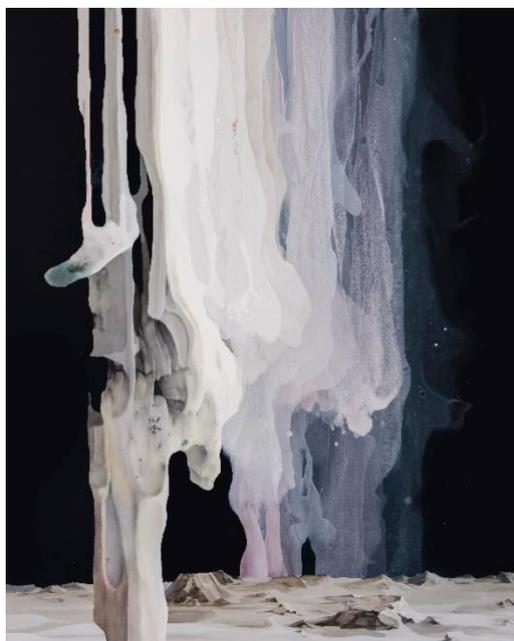


*Silence 2* - diptycon, 2022, acrylic on canvas, 150 x 300 cm

Min Jung-Yeon has a great mastery of drawing and painting and her current approach goes beyond a simple technical demonstration. Her expression effortlessly alternates between very meticulous drawing and more fluid, even abstract gestures.

The circuit of *Désert plein – soif, sommeil, silence* allows visitors to gradually enter into Min Jung-Yeon's landscapes, until the last stage of the journey which culminates with the monumental and immersive installation *Tissage* which was created for the exhibition *Carte blanche à Min Jung-Yeon*, MNAAG – Guimet, 2019-2020. The title refers to Min Jung-Yeon's desire for reconciliation

through her work – a place where emotions and contradictory elements are expressed and battle it out between themselves. These contrasts can be found in the elements of the installation itself: organic birch trunks entangled with copper pipes and overlaid with white feathers, like the huge wings of birds. Feathers inspired by a shamanic rite of passage between worlds. Mirrors bring confusion and new visions which escape the artist's control.



*Pluie douce*, 2022, acrylic on canvas, 162 x 130 cm

**The exhibition is accompanied by a text by the art critic and curator Amélie Adamo. Here is an excerpt:**

[...] Min Jung Yeon's new works reflect a singular coherence and evolution in the artist's production. Of course, they are part of the same attempt to reconcile and confront heterogeneous elements, at the boundary between reality and unreality. But they have shed a complex form of accumulation of shapes and colours to spawn towards something simpler, where emptiness and abstraction have taken a primordial place. Permanent control of the gesture and mental anticipation have given way to more lightness, abandon and chance. [...]

Without a doubt, in these new landscapes, Min Jung Yeon is still talking about her interior worlds. But something within her has shifted. Formerly, through complexity, through saturation, there was the expression of a teeming interiority, speaking of many things at once. Now, the artist seems to have concentrated on capturing a single element, a single emotion. [...]

**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, she 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*. During the spring of 2023, Min Jung-Yeon will be taking part in the *Immortelle* exhibition at **MO.CO** (Montpellier) and during the summer, the **Suquet des Art(iste)s** (Cannes) 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**.

**For more information: [www.coree-culture.org](http://www.coree-culture.org)**

**To book a guided tour, please contact: [info@coree-culture.org](mailto:info@coree-culture.org)**



Min Jung-Yeon in her studio in front of the work *Tissage*, August 2019, © David Aymon

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## CONTACTS

### Exposition

Mme Haeyoung-yoomine KIM

01 47 20 85 45

[ymkim@coree-culture.org](mailto:ymkim@coree-culture.org)

### Presse

Mme Sung Eun LEE

01 47 20 86 48

[se.lee@coree-culture.org](mailto:se.lee@coree-culture.org)

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