



Fig 1 - Lee Jin Woo | Untitled | 113 x 167 cm | Hanji paper and charcoal | 2019



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LEE JIN WOO - MIN JUNG-YEON - SHOI - YOON JI-EUN

LEE JIN WOO

Being absorbed by matter, making one with it, disappearing in it, going elsewhere... For Lee Jin Woo, creation is meditation. His work process is long, physically demanding and repetitive, like a prayer recited over and over again. The spectator is in front of a dark bark landscape, a rock landscape or an almost transparent aerial one. A veil seems to float, luring but impenetrable. The eye lingers, tries to go through the surface, finally it is also caught in the matter and taken elsewhere.

Deposits of time, emotion, colour and light, the artist's works bring together strata of *Hanji* paper - thin, semi-transparent - and layers of wood charcoal - a matter made lighter by the burning process. Sometimes pigments, especially blues, are added.

Lee Jin Woo builds a space and time, a world of light; a universe where even storms and breezes are noiseless. In front of these rectangles and squares of matter, both rustic and refined, dense and mute, an original universal manifests itself. Through his labour as primitive and knowledgeable as farming land, where furrows deepen, are covered, after each passage, where harvest is followed by another ploughing, by sowings, seasons, and History, Lee Jin Woon builds, adds, passes, erases and starts over.

*Arte povera*, minimalism, relation to void... Lee Jin Woo's work falls in line - with his specific signature - into Korean contemporary tradition. The heritage of the generation of *Dansaekwha* artists intersects here with Lee Jin Woo's distinctive and specific urge for immersion, absorption, and even disappearance.



Fig 2 – Min Jung-Yeon | *Un lac somnolent* | 31,3 x 44,5 cm | ink and colour pencil on paper | 2014

Fig 3 – Min Jung-Yeon | *Somewhere and here* | 15,7 x 16 cm | Indian ink and acrylic on paper | 2019

## background

**Lee Jin Woo** (born in Seoul, South Korea in 1959) regularly exhibits in Korea, China and Europe. His work is featured

in the collections of the **Musée Cernuschi** in Paris and was presented in the museum's exhibition *Séoul-Paris-Séoul* in 2015-2016 and very recently in the exhibition *Escale coréenne* (2018-2019). In 2016 and 2017, the Korean newspaper *Chosun Ilbo* welcomed solo exhibitions of the artist in Seoul, which were immensely successful. 2017 was also the year of his first personal exhibition in Japan at the BTAP Tokyo Gallery.

The Galerie Maria Lund has been collaborating with Lee Jin Woo since 2006 and has welcomed six personal exhibitions of the artist. The most recent, *Eranthis*, took place in spring 2019 at the same time as his first show in Spain at the gallery Michel Soskine Inc, Madrid. Lee Jin Woo's work has also been featured in numerous fairs such as at **ASIA NOW 2018**, **Art Paris** (2016-2017), **Art on Paper** fairs (2010-2013, Brussels), **KIAF** (2008-2011, 2015-2017, Seoul). and **Art Basel** (2018, Hong Kong and Miami).

The French publishing house **Actes Sud** dedicated a monograph to Lee Jin Woo in 2016.

## MIN JUNG - YEON

**A light mist that spreads to immediately disappear or an imposing shape that envelops, suffocates, devours... Nothing is static in the extremely delicate world of Min Jung-Yeon. Nothing is completely real and nothing is completely imaginary either. Her works resembles scenic, frontal compositions, where, when looking at them, one holds one's breath in order to see what happens next. Agitation and calm, full and void succeed one another. Figurative elements deriving from the most acute observation skills cohabit with abstract areas. The perfectly mastered touch meets the aleatory gesture. Free fluidity and control interact to evoke the big existential flow. Contraries meet, face each other and struggle. *Change of scenery. And it starts all over again...***

**The works are the expression of the artist's intimate being and her belonging to a contemporary history. Min Jung-Yeon's profound interest in sciences, specifically the exploration of space, is linked to her intense observation of nature since childhood. She is also very attached to her origins, a Korea torn between consumerism and tradition, where the shamanistic heritage is still deeply rooted. Drawings, paintings, volumes, installations - Min Jung-Yeon is at ease in every dimension, from the infinitely small to the monumental.**

## background

**Min Jung-Yeon** (born in 1979, South Korea) graduated in Fine Arts (Hongik University, Seoul, 2003 and the Academy of Fine Arts in Paris (ENSBA), 2006). Showing regularly in Asian and European galleries since 2004, the artist has been collaborating with the Galerie Maria Lund since 2010. The gallery hosted three solo exhibitions of her work, *Mémoire de la serre* (*Memories from a greenhouse*, 2012), *Hier je comprenais mieux aujourd'hui* (*Yesterday I understood today better*, 2015) and *La lettre de Pluton* (*Pluto's letter*, 2018) and has shown her work in fairs (**Drawing Now**, Paris, 2010, 2011 and 2012, - **YIA**, Paris 2014 and 2015 - **Art Paris**, 2016 - **ASIA NOW**, Paris 2017 and 2018) as well as in group shows.

Min Jung-Yeon was the winner of the third edition of *the Partners' Prize (Prix du club des partenaires)* held by the



**Fig 4 – Shoi | Ombre 2 | 20 x 40 x 28 cm | 31,3 x 44,5 cm | stoneware and black quart | 2019**



**Fig 5 – Shoi | Ne t'inquiète pas, nous ne sommes que poussière | 12 x 16 x 13 cm | stoneware and glaze | 2019**

œuvre était prés **MAMC+ - Musée d'art moderne et contemporain de Saint-Etienne Métropole** and was rewarded with a solo show of her drawings at the museum in 2012 - *Demander le chemin à mes chaussures (Asking my shoes for the way)*, along with the publication of a catalog. Several of her drawings are now part of the museum's collections. She also participated in *Medi(t)ation*, the third *Asian Contemporary Art Biennial* presented in the **Taiwan National Museum of Fine Arts** in 2011. In celebration of the Korean Year in France, her work was presented in the figurative section of the *Seoul-Paris-Seoul* exhibition curated by the **Musée Cernuschi** in Paris. In spring 2017, **The State Museum of Oriental Art in Moscou** welcomed her exhibition *The Memory of Space*. 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 monograph, was published in 2009. Starting November 6th 2019, the **Musée national des arts asiatiques - Guimet in Paris** will welcome the exhibition *Carte blanche à Min Jung-Yeon*.

## SHOI

**The Moon jar (*Dal hangari*)** - a traditional Korean pottery particularly venerated during the Joseon Dynasty, conceived to store food - becomes, in Shoi's hands, a type of self-portrait. The inside holds secrets: dreams, anxieties and desires symbolized by the snake, insects, flowers and this small armless, legless, luscious, headless woman who has been present in her work since 2011. If *My moon jar* is a container of self\*, it is also an evocation of the celestial moon: The star is the artist's confident for unbridled nocturnal talk. *I am a Blackbird* is the counterpart of this work. It evokes the symbolism of the crow, a bird of evil omen and obscurity. Its black feathers, minutely sculpted, also shows how free it is in flight.

Revisiting Korean heritage, popular beliefs but also universal and archetypal symbols, Shoi continues to develop a personal mythology. Creation serves as an exorcism and a surpassing of self in order to break free from the "pot", "this enclosure" the artist goes as far as mistreating. Both sincere and funny, "in your face" and refined, Shoi's ceramic sculptures carry a rich story where civilizations and eras, metaphysic dimensions and aspirations intersect. Most recently, her hope for a reunification of the two Koreas was at the origin of an ensemble of objects inspired by stone, as a symbol of the individual and an element of the land. These works were presented at the 2018 edition of ASIA NOW.

\* In a traditional Korean context "a broken pot" designates a woman who can't remain in her "place"; protected at home, "smooth", silent and beautiful.

## background

**Shoi** (born in 1983, South Korea) is a graduate from the ENSBA, Paris, where she studied under Giuseppe Penone and Jean-Luc Vilmouth (2007-2010). As early as 2007, she participated in collective projects such as *Collection printemps/été 2008* at the **Espace Fondation EDF** and *Projet Cafétéria* with Tadashi Kawamata. In 2012, the Galerie Maria Lund hosted her performance *Mes souffles (My breaths)* in the context of the *Nocturne de la FIAC* as well as an ensemble of drawings in the exhibition *12 x 12*. Her first ceramics were presented during the event *3 days in Paris* (2014). In spring 2016 she participated in the exhibition *Outlining a shelter* at the Galerie Maria Lund. Her



Fig 6 – Yoon Ji-Eun | Une entrée II | 46 x 127,5 cm | pencil and colour pencil, pyrography, acrylic and sculpture on wood | 2019

work was featured in the **2017 and 2018 editions of ASIA NOW** where she drew the media and the collectors' attention.

## YOON JI-EUN

Imagine if the Parisian metro platforms became rice fields, canals and ponds. If the ads on their walls opened to take you far away, into other worlds, into different times.

Yoon Ji-Eun gives shape to dreams, thoughts and memories that run through us at any time and place. She draws and sculpts them, juxtaposes them - in volume or two-dimension - in order to bring life to time, place and action simultaneities. It's about visually transposing the density of an enlarged reality, a complex temporality where space, mind, body, matter, past and present are constantly interacting.

Yoon Ji-Eun carves and burns wood, paints and draws on it by following the wood veins or by going against them with bold geometric shapes. When her medium is paper, she draws, marks or even removes matter. Her recent works often integrate elements of antique sculpture (nereids, horses, lions), incarnated with such delicate pencil strokes that they seem to breathe. But looking closer, the drawing is in fact an abstraction, consisting in matter, pigment dust.

In Yoon Ji-Eun's poetic universe, the mirage is as much reality as it is tangible materiality.

### background

**Yoon Ji-Eun** (born in 1982, South Korea) graduated in fine arts (Hongik University, Seoul, 2003 and ENSBA, Paris, 2005). The artist has been exhibiting regularly in Europe and in her native country for over ten years. Her work was selected for **the 55<sup>th</sup> 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 personal show 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. A selection of Yoon Ji-Eun's works was presented at the **ART ON PAPER 2013** fair in Brussels, as well as at the **YIA ART FAIR, Paris** (2015) and **YIA ART FAIR, Brussels** (2016) where it was very well received. This spring she won the **Prix D-DESSIN 2019** along with a residency at the **Villa N'dar** at the **Institut Français de Saint-Louis (Senegal)**, which will take place in 2020.

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