

1. Yoo Hye-Sook | untitled | 73 x 100 cm | acrylic and graphite on canvas | 2018

GALERIE MARIA LUND

YOO HYE-SOOK

Hearths - Foyers

3. 05 - 16. 06. 2018

OPENING: Thursday May 3rd from 6pm to 9pm with the artist present.

MUSICAL PERFORMANCE: Sunday June 3rd at 4.30pm: c-o-r-p-s-e-x-t-é-r-i-e-u-r

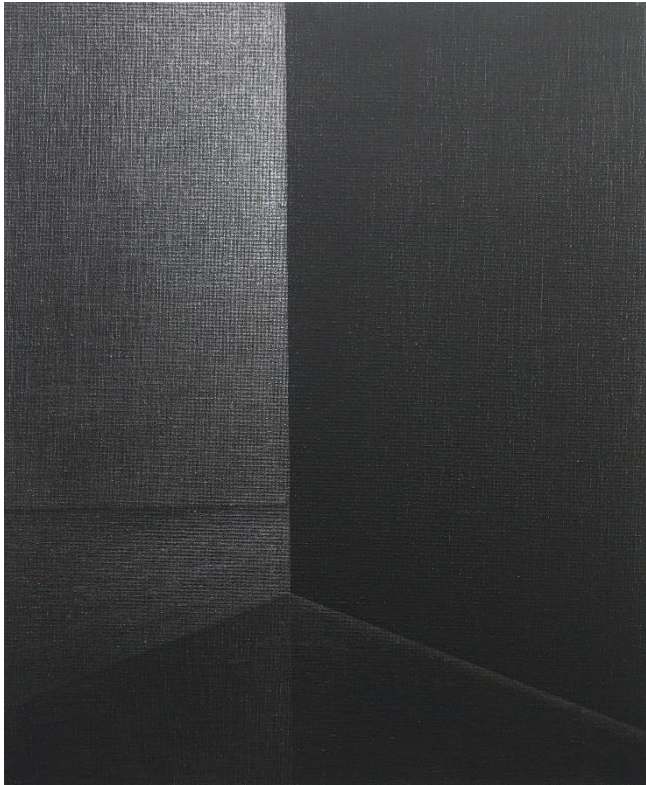
Tristan Pradelle (alto saxophone) - Alexandre Perrot (double bass) - Makoto Sato (drums)

READING (in French): Thursday June 7th at 8pm: La Liseuse presents an extract of *A l'origine notre père obscur*, a novel by Kaoutar Harchi. Reading: Olivia Dalric - Voice direction: Caroline Girard

You have never been there and you will never go, but you know this place although it does not exist. Contradictory, yes and no. In her recent works, Yoo Hye-Sook suggests a space, a location she knows without knowing it, a place that isn't one, but provokes a reaction. For her, it's about the exploration of an indefinite, born from the simple pleasure of hearing and seeing the pencil go over the canvas. A space, resulting from the meeting of matters: first the artist lays matte black acrylic backgrounds on which thousands of graphite lines reveal surfaces on the surface that little by little become perspectives that create a place: a wall, an opening, what one discerns as a room, an anonymous angle. But soon, this vision reverts into a nameless abstract geometric composition as the surrounding light interacts with the artwork all the time playing tricks on perception ; a vision appears and then morphs. The shiny graphite matter captures and reverberates light while creating the luminosity that allows the geometric shapes to "emerge" from the black surface.

bridges

What is at stake here? The artist says she's looking for a type of void, undetermined, an artwork that stays open enough to give way to imagination. Hers first and then the viewer's. Black is a darkness that unifies, that unites



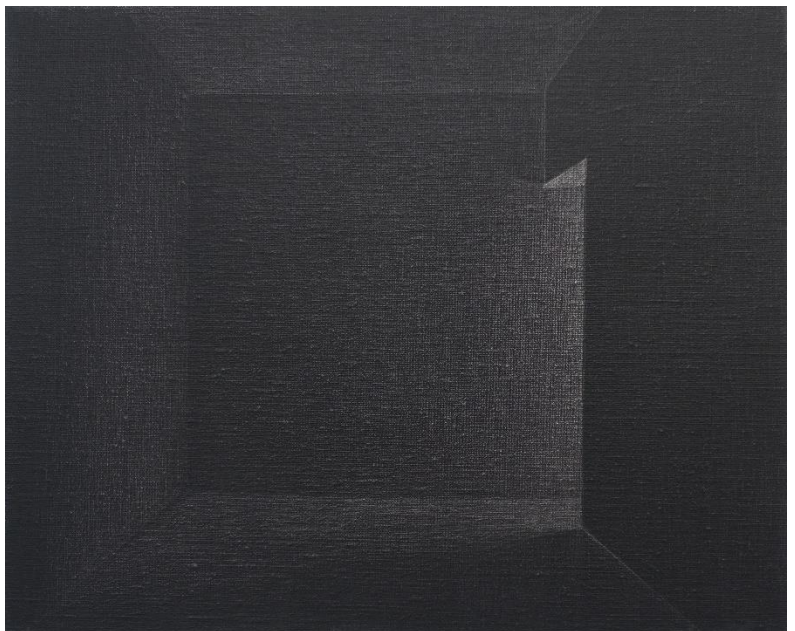
2. Yoo Hye-Sook | untitled | 61 x 50 cm | acrylic and graphite on canvas | 2018

whereas light separates and enables to discern. In life they alternate; both are indispensable. Yoo Hye-Sook wants to awaken our senses by providing bridges between the two through these places where we don't entirely see, where we think we see. When she creates, she slowly moves forward on the black surface feeling her way, shaping while observing. A process which is sensual and instinctive, animal. For this new work, the artist drew inspiration from Edward Hopper's paintings such as *Morning sun* (1952) and *Sun in an empty room* (1963). Moved by these artworks - in which Yoo Hye-Sook particularly loves the light she first takes up the composition principle eliminating human presence to only leave a bed and the sunlight on the walls. She then focuses on a detail to finally move on to the creation of other spaces. Emptied of human presence, these places, these "nowheres" and "everywheres" seem nevertheless inhabited. Like the dark water of a lake which surface glissens with the reflecting light and to which the rhythm of the currents bring a breathing movement, Yoo Hye-Sook's works give the feeling of being animated by invisible lungs. As if the artist had inscribed in it this big breath of nature that stimulates us without us necessarily being aware of it. By working with matters, she brings to life something invisible, original, hard to name, something along what connects us beyond time and substance. It is this presence that carries us, such as the desire of a reunion, in the same way that her previous works with hair or her fur topographies instilled an irresistible desire to touch, to immerse ourselves.

Through these artworks which seem minimalist and almost inscrutable, Yoo Hye-Sook manages to awaken more primary registers, activate our senses, while offering a foray towards an elsewhere. A respite and a reminder.

background

Yoo Hye-Sook (born in 1964 in South Korea) graduated in Fine Arts (Ewha University in Seoul, ENSBA in Paris and Paris VIII University). In 2000, her work was awarded the *Salon de Montrouge prize*. For the past twenty years, the artist has exhibited in Europe and in Asia in institutions (Youngeun Museum of Contemporary Art, Kwangju-2016, *Seoul-Paris-Seoul-Korean Figurations* curated by the Musée Cernuschi at the Mairie du 9e arr., Paris-2015, *Line by line*, National Art Gallery of Indonesia, Jakarta - 2009, *Contemporary Korean Artists in Paris*, Hangaram Art Museum, Seoul - 2009, *Micro-Narratives, tentation des petites réalités*, Musée d'art moderne et contemporain de Saint-Etienne Métropole, Saint-Etienne - 2009), as well as being featured in numerous public and private collections (Soma Drawing Center, Seoul - Suwon Ipark Museum of Art, Suwon - Youngeun Museum Contemporary of Art, Kwangju - Academy of Fine Arts, Paris - Roma Artothek - Art Bank of National Museum of Contemporary Art, South Korea - FMAC, Gentilly, France - Hyundae Munhak Co., South Korea). In 2013 Soma - Drawing Center, Seoul hosted her solo show *becoming* and the following year the Museum of Youngeun, Kwangju welcomed her show *taking the time*. In 2016 Yoo Hye-Sook was an artist in residence at the *Domaine de Kerguéhennec*, Morbihan (France). The Galerie Maria Lund has been representing the artist's work since 2011 when it welcomed her exhibition *Anonymes*. The gallery has also presented her artworks at the fairs *DRAWING NOW* (2011) - *Art on Paper*, Bruxelles (2011) - *Art Gwangju* (2016) and *ASIA NOW*, Paris (2017).



3. Yoo Hye-Sook | untitled | 33 x 41 cm | acrylics and graphite on canvas | 2017

For further information, please contact: Maria Lund or Elise Debacker

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