



PRESS RELEASE

KOREAN SHAPE

GROUP SHOW: Jaehyo Lee / Meyongbeom Kim / Chul-Hyun Ahn / Hwan Kwon Yi / Seonghi Bahk Osang Gwon / Seung Mo Park / Sung-Tae Park / Jung Kwang Sik / Son Bong Chae / Unzi Kim

From January 30th to March 29th 2014

Galerie Paris-Beijing

Hôtel Winssinger, Rue de l'Hôtel des Monnaies 66
1060 Brussels

Opening on Thursday January 30th 2014 at 6pm

The galerie Paris-Beijing is pleased to announce the upcoming group show *Korean Shape*, an eclectic overview of the Korean contemporary art scene, with a particular focus on the field of sculpture. From the 90's, alongside with the economic development of the country, Korea has progressively built its leading role in the sphere of visual art, by virtue of its sophisticated and dynamic scene. The year 1995 marked a turning point with the creation of the Gwangju Biennale, the first contemporary art biennale in Asia and the establishment of a Korean Pavilion at the Venice Biennale. In the 2000's many galleries and foundations put the country in the spotlight, like Louis Vuitton in 2008 and the auction house Phillips de Pury, in partnership with the Saatchi Gallery in 2009 with the *Korean Eye* exhibition.

Too long overshadowed by Japan and China, its imposing neighbours, Korea is now an expanding market, as evidenced by the growing number of internationally renowned galleries, museums, auction houses, and cultural events.

Keeping with its aim of promoting a new generation of Asian artists, Galerie Paris-Beijing celebrates the creative energy of the *Land of the Calm Morning* with works that combine the use of traditional materials such as wood, metal or charcoal, and the exploration of highly innovative techniques. The selection provides the viewer a glimpse of Korea's perfect balance between its vast cultural heritage and its quest for modernity.

After the exhibition *New Photography in Korea* presented last September, *Korean Shape* is a unique opportunity to discover the universe of 11 emerging Korean artists who are on the verge of an international recognition.

A series of site-specific large-scale installations will be on display on each floor of the Art Nouveau house as well as in the modern outbuilding annexed to the Hotel Winssinger.

PORTFOLIO

JAEHYO LEE

(Hapchen, 1965)

Jaehyo Lee's work shows immense respect for natural materials, but also the will to dominate what nature has provided. The viewer is immediately struck by the perfection of his craftsmanship, and led to reflect on the many long hours of hard physical labour that must have gone into the production of these intricate objects, carved from fine woods such as the juniper.



MYEONGBEOM KIM

(Busan, 1976)

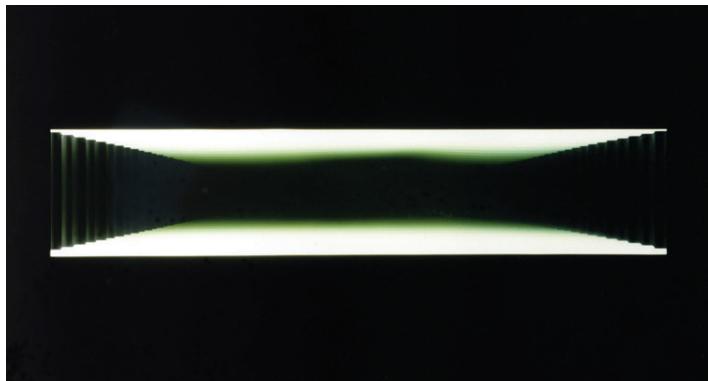
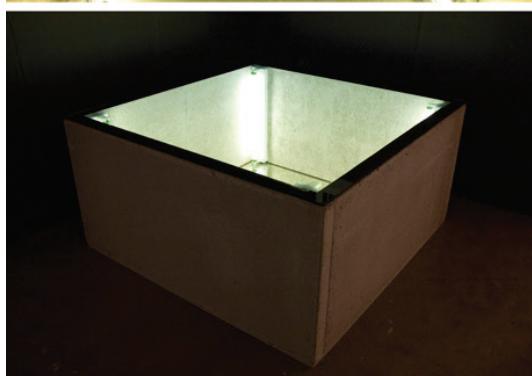
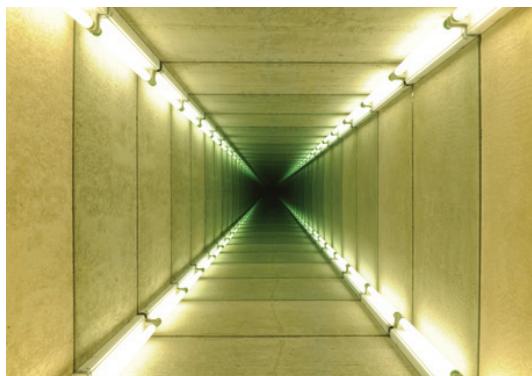
Myeongbeom Kim creates magical atmospheres and unusual experiences through unexpected encounters between everyday objects and astonishing creatures like the scene of a deer whose antlers become branches. He often incorporates suspensions and living creatures confined in light bulbs or helium balloons, to produce a sense of wonderment. Objects transform into other objects, other inexplicably float, and yet others are designed to be entirely useless... Kim's installations and sculptures contain both man-made and natural elements, with the aim to accomplish surreal and dream-like spaces. Also like dreams, Kim's work is playful but not without a latent sense of anxiety.



CHUL HYUN AHN

(Busan, 1976)

Combining the use of colour, mirrors, lights and other industrial materials, Chul Hyun Ahn creates representations of his investigation of infinite space. Ahn's interest in the gap between the conscious and subconscious compels him to construct illusionistic environments providing a space for contemplation. Ahn's sculpture urges the viewer to consider man's boundless ability for physical and spiritual travel while exploiting the illusion of infinity and the poetics of emptiness. Chul Hyun Ahn has translated geometric painting and the Zen practice of meditation into an art of light, space and technology. His works create an optical and bodily illusion of infinity through apparent limitless space. The notion of the void distinguishes Ahn's work amidst the vast diversity of ways to use the light as an artistic medium since the experiments of the 1920's and particularly since the 1960's.



HWAN KWON YI

(Seoul, 1974)



Hwan Kwon Yi's sculptures are skewed figures and objects in contrast to normal surroundings. Unlike traditional sculptures that are predominantly figurative and realistic, Yi uses computer technology to compress, elongate or distort the original images of his subjects, creating visually striking shapes and forms. These intriguing sculptures seem to exist somewhere between real life and an imaginary world of illusion.

SEONGHI BAHK

(Seoul, 1974)

Seonghi Bahk creates charcoal installations suspended by nylon wires. Whether everyday objects or simple geometric shapes, all his sculptures seem to float in space. The use of a specific material is not negligible. Charcoal is a symbolic element well steeped in the tradition of his native country, where it is widely used for ritual purifications. Another custom was to suspend charcoal wreaths on a front door to announce the birth of a child. A highly symbolic element that refers to the circle of life and the connection between becoming, being and decaying, this “dark matter” reminds us of a classic theme in the history of Western Art, the vanities.



OSANG GWON

(Seoul, 1974)



The surprising life-size sculptures by Osang Gwon push the traditional boundaries of sculpture by creating sculptural three-dimensionality through weightless two-dimensional photographs. From the fascination of the commonality between photographic negatives and the plaster molds, he converts the weightlessness, volume and density of traditional sculptures made of marble and bronze from the fragile lightness of photography.

SEUNG MO PARK

(Seoul, 1969)

Using a meticulous process, sculptor Seung Mo Park creates large-scale sculptures by wrapping objects in aluminium wires. Park's earliest works focused on giving a new meaning to objects as masses, by depriving them of their functionality. Also aluminium is a factor that makes the object unusual due to its neutral and impersonal characteristics. This will to make time stand and preserve the body by capturing the present is a process that reveals a certain analogy with the widespread ritual in Ancient Egypt or Classical Greece to cover the face of the deceased with a golden funeral mask.



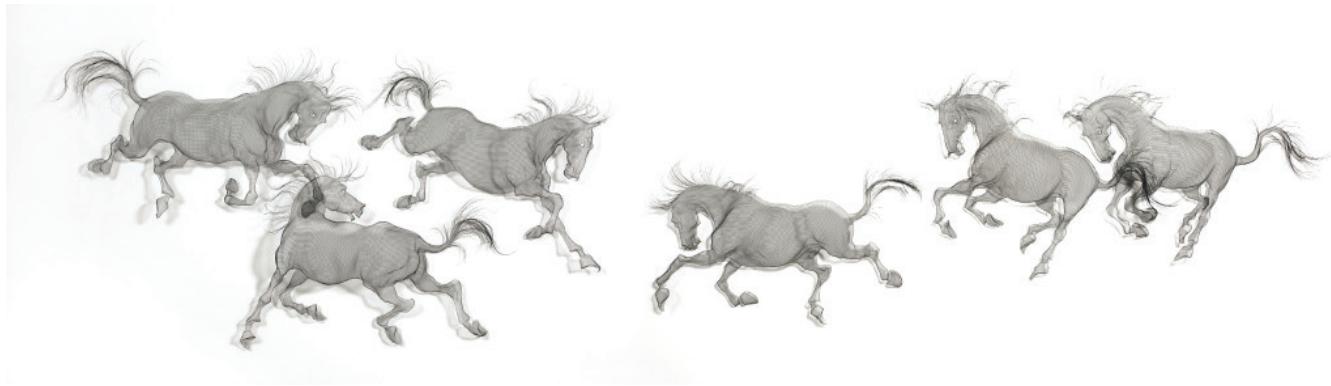
UNZI KIM
(Yecheon, 1960)



In Unzi Kim's video installations we might find many similarities with the aesthetics of a field of Korean cinema in particular with the character of the « female ghost » that is often featured in Korean fantasy movies. Confined within a lightbox a fragile woman appears slowly behind a constant steam. Thanks to his technical mastery, which gives the works, a high degree of realism, the artist makes the viewer wonder about the fate of this ambiguous character.

SUNG TAE PARK

(Kwangju, 1960)



One of the challenges of the contemporary Korean art scene was to combine Western artistic influence with the Korean tradition. Park Sung-Tae successfully achieved this goal.

Throughout history, the horse, symbol of strength and power, has been an on-going subject of Asian art. For the artist the horse is not merely progress, it rather embodies a new kind of creation. His wall sculptures are made from a unique process that exploits aluminium mesh.

JUNG KWANG SIK

(Yecheon, 1965)



At first sight, the works of Jung Kwang Sik present common features with painting. A closer examination reveals bas-reliefs carved from the harsh and irregular surface of granite like a bird's eye views of fascinating natural sceneries. If the perspective plays an important part in his work, texture and material contribute to shape the aesthetics of his works halfway between visual tension and contemplation.

SON BONG CHAE

(Hwasun, 1967)



The mysterious forests of the *Migrants* series by Song Bon Chae reflect the emotional connection the artist has with uprooted people, victims of an industrialized society that forces them to lead a wandering existence in search of a better life.

Superimposing 5 retro-lit polycarbonate panels upon which the artist has painstakingly painted a series of melancholy trees using a fine oil-brush materializes the concept of space-time. These three-dimensional paintings open the gates to a new aesthetic experience.

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