

galerie dohyanglee

ARTWORKS LIST //
ADVENTSKALENDER

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An exhibition of the artworks by **Anna Jaccoud, Carolina de la Roche, Charlotte Seidel, Darius Dolatyari-Dolatdoust & Sarah-Anaïs Desbenoit, Elisabeth S. Clark, Hugo Béhérégaray, Jade de Rooster, Jérémy Berton, Jot Fau, Mackerel Safranski, Moongi Gim, Namhee Kwon, Natalia Villanueva Linares, Radouan Zeghidour, Ronan Debosque, Sarah Illouz & Marius Escande, Sun Choi and Yeonjin Oh**

14.12 – 28.12.2024

ARTWORKS LIST

1a. Anna Jaccoud

SANS TITRE OU CALLIGRAMME (PLIÉS SERIES)

2024

Typographic drawing with machine on drawing paper, 53 x 47 cm, unique piece



I claim an invitation to a turning of the gaze in a reconsideration of our relationship with the environment and our way of living... I invent myself and apply processes, where the gesture and its tool plays the primary role, which reflect and integrate chance, space, writing, drawing result of an action, the register of the workshop, poetry...

In games of folding, words, mastery my sculptures, my modules and my typographic drawings are incorporated, concern themselves at the same time as they exchange their natures. In their dialogue, a new language with futuristic forms is released.

Anna Jaccoud

1b. Anna Jaccoud

SANS TITRE (SONDÉS SERIES)

2024

Typographic drawing with machine on drawing paper, 53 x 47 cm, unique piece



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Anna Jaccoud



1c. Anna Jaccoud

COIN 3

2024

White painted MDF wastes, coating, squares, 135 x 38 x 48 cm, unique piece

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Anna Jaccoud



2.a Carolina de la Roche

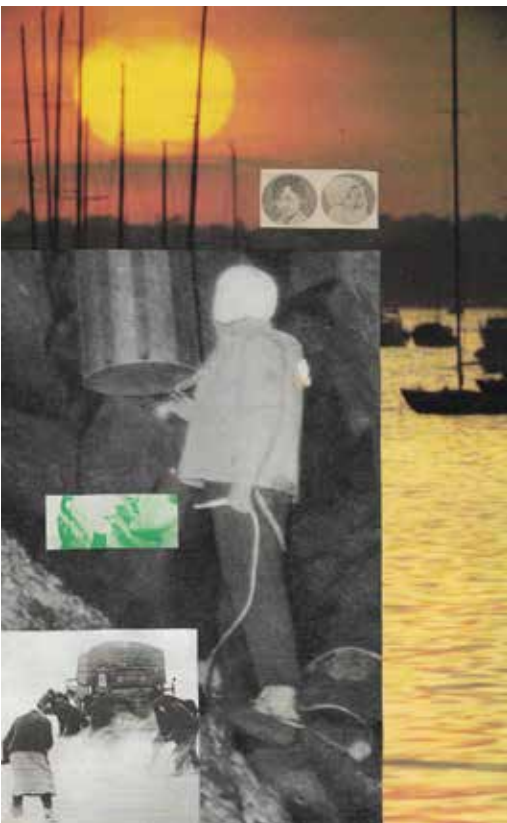
CONVULSION FÉBRILE

2024

Oil on canvas, 41 x 33 cm, unique piece

In my compositions, I explore the tension between innocence and violence. By questioning the fractures that mark the intimate and collective memory, I materialize metaphors that will try to overturn perspectives, awaken the senses and stimulate the imagination.

Carolina de la Roche



2.b Carolina de la Roche

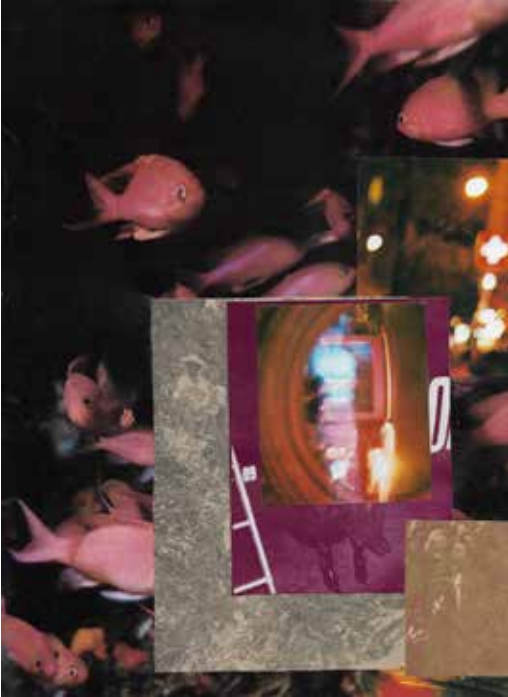
MISE EN ABÎME

2024

Collage on paper, frame, 26 x 16 cm without frame, 30 x 24 cm with frame, unique piece

In my compositions, I explore the tension between innocence and violence. By questioning the fractures that mark the intimate and collective memory, I materialize metaphors that will try to overturn perspectives, awaken the senses and stimulate the imagination.

Carolina de la Roche



2.c Carolina de la Roche

BLESSURE À VIF

2024

Collage on paper, frame, 27 x 21 cm without frame, 30 x 24 cm with frame, unique piece

In my compositions, I explore the tension between innocence and violence. By questioning the fractures that mark the intimate and collective memory, I materialize metaphors that will try to overturn perspectives, awaken the senses and stimulate the imagination.

Carolina de la Roche



3.a Charlotte Seidel

KASTANJEBOOM (MARRONNIER, JARDIN ANNE FRANK, PARIS)

2024

Latex printing on blue paper, 15 x 34 cm, 15 x 36,6 cm, edition of 3 + 1 AP.

Two detailed photos were taken of the chestnut tree trunk descending from the Anne Frank tree. From her hiding place in Amsterdam, where she lived for about two years, she had seen a chestnut tree, which she described several times in her diary. Alas, it fell in 2010 during a storm. Chestnuts were taken from it and planted in different places around the world, including at the Jardin Anne Frank in Paris. I have picked chestnuts from this tree and I hope they will germinate.

Charlotte Seidel



3.b Charlotte Seidel

LARMES

2024

Installation, shells, mermaid tears, variable dimensions, unique pieces

"Mermaid tears" are plastic micro-balls used as a raw material in industry. Lost at sea during production or transport, they have been found on the beaches of the French Atlantic coast since the 1970s.

Charlotte Seidel



4a. Darius Dolatyari-Dolatdoust & Sarah-Anaïs Desbenoit

RED ROOM

2024

Set, 4:3 video, 36'54", sound, colour, mixt techniques, edition of 5 + 2 AP

Performers artists : Darius Dolatyari-Dolatdoust and Anaïs Commaret

Variable dimensions

Sarah-Anaïs Desbenoit (Images, Lights), Darius Dolatyari-Dolatdoust (Ceramics, Textiles and Choreography), Mathilin Bernard (Chair), Faustine Benton, Asma Berrouachedi and Audrey Gambier (Set assistants), Paul Lajus (Sound), Quentin L'helgouac'h (Camera assistant)

Red Room is a video performed in collaboration by Sarah-Anaïs Desbenoit and Darius Dolatyari-Dolatdoust during their residency at the Fiminco Foundation. Shot in a setting entirely designed by the artists in artificial light, the film shows a series of actions, from sunrise to sunset, in a fictional and chimerical hybridity, appealing to the universe of the tale and reverie. Through a fixed point of view, the video is focused on untangling and deconstructing the looks on the place of the body in our daily environments and gestures...

Darius Dolatyari-Dolatdoust & Sarah-Anaïs Desbenoit



4b. Darius Dolatyari-Dolatdoust & Sarah-Anaïs Desbenoit

POIS VERTICAL

2024

Candlestick in enameled ceramics, variable dimensions, unique piece



4c. Darius Dolatyari-Dolatdoust & Sarah-Anaïs Desbenoit

POIS PYRAMIDE

2024

Candlestick in enameled ceramics, variable dimensions, unique piece



4d. Darius Dolatyari-Dolatdoust & Sarah-Anaïs Desbenoit

CARAFE

2024

Carafe in enameled ceramics, variable dimensions, unique piece



4e. Darius Dolatyari-Dolatdoust & Sarah-Anaïs Desbenoit

TASSES

2024

Cups in enameled ceramics, variable dimensions, unique pieces



4f. Darius Dolatyari-Dolatdoust & Sarah-Anaïs Desbenoit

CARREAUX

2024

20 Tiles in enameled ceramics, variable dimensions, unique pieces



5. Elisabeth S. Clark

WITH, MERE, NEAR, TOGETHER [AVEC, SIMPLE, PROCHE, ENSEMBLE]

2020

China peas with pins, grey cardboard boxes, ribbon, 6 x 6 x 6 cm, edition of 25

This work presents a tiny sculpture. A portable and transitory artwork – not designed to stay in one place but rather to be carried with you or worn.

Each 'pea' is unique and is made in porcelain and then enameled, and affixed with a steel pin to fasten it to a garment or a pocket or a mattress or other.

In this way, each pea becomes a tiny imperfect spherical shape to carry and keep with you, near to you, whether physically or in your mind. This permits the work to remain in close proximity to one's self rather than remain physically present in the exhibition space. (like a little cloud, or thought, or scruple...)

Petit poi(d)s, in French, significantly both refers to a 'pea' and to a 'tiny measure/unit of weight'. Both the gesture and the sculpture itself encourages quiet pondering of Hans Christian Andersen's literary fairy tale, *The Princess and the Pea* and other literary references to 'pebbles'. A playful pun intended to identify one's physical sensitivity, this scruple begs to sculpturally consider not only Andersen's delightful tale but also that of the wider role, task and impact of art.

The work becomes a simple gesture (an offer – from me to you) and a form that might provoke thought and spark contemplation about the weight of work, of an idea, or an activity. This 'petit poids' designates not only a physical but also an intellectual or metaphysical weight. It is a form, like the title suggests, that becomes with, mere... together... raising both individual and collective questions. What do we as communities hold powerful, influential, consequential, considerable?

Through a hospitable gesture and an encounter with the tiniest of sculptures, I hope this work might encourage individual and collective exchanges and sharing, whilst inciting tremendous imaginational scope. May our gestures define us and may this 'petit poids' remind us of this fact and of the power of: with, mere, near, together.

Elisabeth S. Clark



6a. Hugo Béhérégay

LA VILLE

2023

Ink and acrylic on paper, 124 x 140 cm, unique piece



6b. Hugo Béhérégaray

LES OISEAUX

2023

Ink and watercolour on paper, 32 x 24 cm, unique piece



6c. Hugo Béhérégaray

LE CHÂTEAU

2023

Ink and watercolour on paper, 32 x 24 cm, unique piece



6d. Hugo Béhérégaray

LE TRAFFIC

2023

Ink and watercolour on paper, 32 x 24 cm, unique piece



6g. Hugo Béhérégaray

WHEEL OF FORTUNE

2022

Watercolour on paper, 30 x 29,5 cm, unique piece



6e. Hugo Béhérégaray

LA CAMPAGNE

2023

Felt and pencil on paper, 29,5 x 21 cm, unique piece



6f. Hugo Béhérégaray

LA LOGIQUE

2023

Felt and pencil on paper, 24 x 32 cm, unique piece



6h. Hugo Béhérégay

LA RENCONTRE DE JANVIER
2023
Ink on paper, 29,5 x 21 cm, unique piece



6i. Hugo Béhérégay

CRINGE MEA CULPA
2022
Ink on paper, 29,5 x 21 cm, unique piece

6j. Hugo Béhérégay

L'ANIMATION OFFENSIVE

2022

Ink on paper, 32 x 24 cm, unique piece



6k. Hugo Béhérégay

MOTEUR

2022

Ink on paper, 32 x 24 cm, unique piece





7a. Jade de Rooster

BARGELLO

2023

Collage of silkprinted papers on wood board, 60 x 45 cm, unique piece

From her interest in traditional craft techniques, especially the one of domino wallpaper, the work of Jade De Rooster is divided into successive layers. In a perspective of modernization and play, it takes its origin in the appropriation of the process and finds its definitive expression in the alteration of technique and the deformation of aesthetic codes.

Through the wallpaper, infinite palette of possibilities around the pattern and color, she seeks to question the boundary between art and craft.

She uses a variety of inspirations, from modifying traditional textile patterns to digital imagery, and also from striking aesthetic experiences that she has experienced, for example, while travelling.

Self-taught in learning these skills, Jade De Rooster tends to master each step by positioning herself in the current of do it yourself.

Jade de Rooster



7b. Jade de Rooster

HEXAGON

2023

Collage of silkprinted papers on wood board, 60 x 45 cm, unique piece

From her interest in traditional craft techniques, especially the one of domino wallpaper, the work of Jade De Rooster is divided into successive layers. In a perspective of modernization and play, it takes its origin in the appropriation of the process and finds its definitive expression in the alteration of technique and the deformation of aesthetic codes.

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Jade de Rooster



7c. Jade de Rooster

HONEYCOMB

2023

Collage of silkprinted papers on wood board, 60 x 45 cm, unique piece

From her interest in traditional craft techniques, especially the one of domino wallpaper, the work of Jade De Rooster is divided into successive layers. In a perspective of modernization and play, it takes its origin in the appropriation of the process and finds its definitive expression in the alteration of technique and the deformation of aesthetic codes.

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Jade de Rooster



8a. Jérémy Berton

WELCOME STRANGER

2021 - 2022

Painted polyurethane resin, varnished plaster, steel rod, 25 x 10 x 22 cm, unique piece

At the top of simple geometric shapes in plaster reminiscent of miniature cash trucks, are enigmatic objects: *Red Gold* and its perfect tomato, *Welcome Stranger* and its golden nugget with extraordinary measurements, they seem to be trying to tell us about a value device or system. The resin objects are inspired by images of our economy and its paradoxes. The entire series, consisting of four pieces, was shown at the exhibition *Les Règles d'or* at the Art space in Pithiviers in April 2023.

Jérémy Berton



8b. Jérémy Berton

RED GOLD

2021 - 2022

Polyurethane resin, varnished plaster, steel rod, 21 x 10 x 21 cm, unique piece

At the top of simple geometric shapes in plaster reminiscent of miniature cash trucks, are enigmatic objects: *Red Gold* and its perfect tomato, *Welcome Stranger* and its golden nugget with extraordinary measurements, they seem to be trying to tell us about a value device or system. The resin objects are inspired by images of our economy and its paradoxes. The entire series, consisting of four pieces, was shown at the exhibition *Les Règles d'or* at the Art space in Pithiviers in April 2023.

Jérémy Berton



8c. Jérémy Berton

SOMETIMES I HAVE BAD DAYS

2021 - 2022

Painted polyurethane resin, magnet, wood box, rope, 50 x 8 x 5 cm, edition of 10

A mask is kept in a wooden box. The apparent softness of the form is contradicted by the rigid material of the sculpture. *Sometimes I Have Bad Days*, the melancholic title, refers in a metonymic way to a face whose expression is to be imagined by the viewer. The mask of the hero is here stored in anticipation of a hypothetical event. The piece is a multiple produced to 10 copies.

Jérémy Berton



8d. Jérémy Berton

CAMION 1

2024

Aluminium bloc, 21 x 10 x 8 cm, unique piece

The shapes of these miniature aluminum trucks are directly inspired by the various models of cash transport vehicles that cross cities loaded with cash. The vehicles with defensive lines are reduced here to blocks that fit together as a construction game. Made in collaboration with a precision mechanic, the trucks are manufactured in milled aluminum. The physical reality of these coins contrasts with the gradual dematerialization of the currency, which means that the vehicles depicted are destined to disappear.

Jérémy Berton



8e. Jérémy Berton

CAMION 2

2024

Aluminium bloc, 25 x 9,5 x 9,5 cm, unique piece

The shapes of these miniature aluminum trucks are directly inspired by the various models of cash transport vehicles that cross cities loaded with cash. The vehicles with defensive lines are reduced here to blocks that fit together as a construction game. Made in collaboration with a precision mechanic, the trucks are manufactured in milled aluminum. The physical reality of these coins contrasts with the gradual dematerialization of the currency, which means that the vehicles depicted are destined to disappear.

Jérémy Berton



8f. Jérémy Berton

CAMION 3

2024

Aluminium bloc, 25 x 8,5 x 8,5 cm, unique piece

The shapes of these miniature aluminum trucks are directly inspired by the various models of cash transport vehicles that cross cities loaded with cash. The vehicles with defensive lines are reduced here to blocks that fit together as a construction game. Made in collaboration with a precision mechanic, the trucks are manufactured in milled aluminum. The physical reality of these coins contrasts with the gradual dematerialization of the currency, which means that the vehicles depicted are destined to disappear.

Jérémy Berton



9a. Jot Fau

CHARNELLEMENT MODÈLE

2023

Cardboard, foam covered with silk, rope, chestnut tree branch, cotton thread, 28 x 35 x 9 cm, unique piece

Bed sheets, bandages, soft blankets, leather and stitches – Jot Fau's work displays mainly through her gestures of wrapping things and gathering them together. It is a process that aims to protect, hide, but perhaps also to reveal the essence of seemingly disparate objects, to transcend them beyond their contextual characteristics. Plastic objects, remains of his or others' childhood, personal relics of friends as well as organic materials found. Treasures from different eras receive a new skin, equipped to inhabit the coherent universe of the artist. She works exclusively with existing materials, convinced that objects are stories in themselves, full lives. Through this belief, the artifacts we surround ourselves with become companions of the trajectories of our lives...

Evelyn Simons



9b. Jot Fau

THINGS BOTH GREAT AND SMALL

2023

Wood covered with velvet, leather, plastic toy covered with leather, portrait embroidered on leather, 71 x 15 x 15 cm, unique piece

Bed sheets, bandages, soft blankets, leather and stitches – Jot Fau's work displays mainly through her gestures of wrapping things and gathering them together. It is a process that aims to protect, hide, but perhaps also to reveal the essence of seemingly disparate objects, to transcend them beyond their contextual characteristics. Plastic objects, remains of his or others' childhood, personal relics of friends as well as organic materials found. Treasures from different eras receive a new skin, equipped to inhabit the coherent universe of the artist. She works exclusively with existing materials, convinced that objects are stories in themselves, full lives. Through this belief, the artifacts we surround ourselves with become companions of the trajectories of our lives...

Evelyn Simons



10. Mackerel Safranski

FEED THE LIGHT

2022

Video animation, unique channel, colour, sound, 9'14'', edition of 5 + 2 AP

Drawing and editing : Mackerel Safranski

Script : Mackerel Safranski

Sound and music : Kim Sung Chool

Sources : *La Pesanteur et La Grace*, Simon Weil, translated by Jin Yoon, publication by Moonji Publishing Company

Feed the light is an animation made from 100 felt pen drawings on paper. I made drawings around the images that come to mind; a butterfly that feeds light some edible plants, an idea about illegal migration, a field investigation in the Moolwoondae forest of Dadaepo beach in Busan and I placed these images on the timeline by building a narrative.

By working mainly on the image, I always link light with seeing. Thanks to the truths I learned, visiting several times Moolwoondae and its landscapes, the fact that light is energy and food for plants seemed strange to me and will remain deeply engraved in me. Then, as I continued my research, I learned that butterflies could have edible plants and I built a narrative thinking about animals or insects that take care of plants. Through this, my work reveals Moolwoondae as a space where co-evolution takes place for plants and animals.

Mackerel Safranski



11. Moongi Gim

VICKY CRISTINA BARCELONA

2024

Sculpture being part of the series *Poor Piece*, scotch tape on paper, 70 x 50 x 40 cm, unique piece

Vicky, Cristina, Barcelona is a work inspired by the romantic comedy-drama film directed and written by Woody Allen, released in 2009. The story revolves around two American women, Vicky (Rebecca Hall) and Cristina (Scarlett Johansson), who spend a summer in Barcelona. They find themselves entangled with an emotionally unstable artist, Juan Antonio (Javier Bardem), who is still in love with his mentally unstable ex-wife (Penélope Cruz).

Moongi Gim



12a. Namhee Kwon

AN IMPRESSION OF A LECTURE

2002 refait en 2024

Cotton, 11 x 13,3 x 0,5 cm, unique piece

I drew, cut and sewed this work from a cotton shirt collar. As I attended a conference and my memories of other details faded into a mist, only the color of her shirt came out. The rest is just the collar of a white shirt.

Namhee Kwon



12b. Namhee Kwon

SOMEONE

2002 remade in 2024

Acrylic on cotton, 8 x 9 x 2 cm, unique piece

The work is made from a flattened shirt sleeve and colored with acrylic paint. It also expresses the change that took place around 2002 in my artistic universe, from narrative and explanatory works to minimal works. It is the image that remains of the objects I was looking at and the gradual erasure that I observed on them. It could also be the memory of an individual's existence.

Namhee Kwon



12c. Namhee Kwon

HEO NANSEOLHEON POETRY GENERATOR_WRITE YOURS
2024

Polaroid photo, 8,8 x 10,8cm, unique piece

I propose a digital work to celebrate the memory of the poetess Heo Nanseolheon (1563-1589), emblematic figure in the history of Gangwon province, South Korea. I have interpreted her poems in a modern way, through the means of digital art and an installation of new media, involving so-called tools of artificial intelligence.

This project uses technology to reflect the meaning of poetic texts, which transcend time and geographical spaces, and thus take their place in a rapidly changing world.

Namhee Kwon



12d. Namhee Kwon

HEO NANSEOLHEON POETRY GENERATOR_PHOTO
2024

Digital print on tracing paper, 29,7 x 21 cm, unique piece

I propose a digital work to celebrate the memory of the poetess Heo Nanseolheon (1563-1589), emblematic figure in the history of Gangwon province, South Korea. I have interpreted her poems in a modern way, through the means of digital art and an installation of new media, involving so-called tools of artificial intelligence.

This project uses technology to reflect the meaning of poetic texts, which transcend time and geographical spaces, and thus take their place in a rapidly changing world.

Namhee Kwon

13a. Natalia Villanueva Linares

PALETTE LOD¹¹ (S¹)

2024

Silk paper bricks, with the performance *Lands of Dual¹¹*, 60 x 50 cm, unique piece

By crumpling paper we add milligrams of time, a life time. Our sensitivity unites us with a gesture to the matter. These palettes of gestures are color ranges made of time + colored tissue paper mixed with water from different sources: ocean, lake, rain, snow. Water allows the paper to be shaped into coloured bricks and adds to the palette of uniqueness, a place of origin.

Natalia Villanueva Linares



13b. Natalia Villanueva Linares

COULEUR LOD¹¹ (S¹)

2024

Glass pots, colours extracted from *Lands of Dual¹¹*, first session, 10 cm diameter x 8 cm per pot, unique piece

By crumpling paper we add milligrams of time, a life time. Our sensitivity unites us with a gesture to the matter. These palettes of gestures are color ranges made of time + colored tissue paper mixed with water from different sources: ocean, lake, rain, snow. Water allows the paper to be shaped into coloured bricks and adds to the palette of uniqueness, a place of origin.

Natalia Villanueva Linares



13c. Natalia Villanueva Linares

POÉMATIQUE XL, LOD¹¹

2024

Kraft paper, acrylic paint, 80 x 50 cm, unique piece

A system of symbols to compose performative gesture scores. These are illustrations that contain the power to be played as scores, individually or during participatory actions with many, to transform matter.

Natalia Villanueva Linares



14a. Radouan Zeghidour

BUREAU D'ÉCHANGE

2012

Néon vert, plexiglas, 150 x 58 x 10 cm, unique piece

Remerciements à Alexis Desbordes pour son beau néon.

... À l'entrée de la galerie, un sigle annonciateur de ce qui s'y poursuivra, est réalisé en néon vert : **Bureau d'Échange**. Un lieu pour échanger sur nos idées et de comprendre ce qui

14b. Radouan Zeghidour

BUREAU D'ÉCHANGE

2012

Néon vert, plexiglas, 150 x 58 x 10 cm, unique piece

Remerciements à Alexis Desbordes pour son beau néon.

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15. Ronan Debosque

DIORAMA

2024

Metal, polymethacrylate, water, ionic fogger with ultrasounds, rubber, water pump, 130 x 90 cm (metal tray), 40 x 40 cm (polymethacrylate tray), unique piece

Diorama is a device that reveals the elusive. Through its transparent walls, it captures the mist, this formless material, and offers it a structure. What usually escapes the eye finds here a tangible presence, an ephemeral existence but one that is graspable.

Thanks to the intrinsic qualities of the device, the glass comes immaterial to the point that one might think there is nothing between the eye and the wall of the tray, thus allowing direct access to the intimacy of the matter. The water, which we see moving around, is transformed and becomes visible in its passage from one state to another.

Far from seeking to freeze the ephemeral, *Diorama* accentuates its transience. This refined framework acts as a revelator: it gives to see the precise moment when the inform is manifested, where the immaterial becomes perceptible, offering a form to what does not have one.

Ronan Debosque

16a. Sarah Illouz & Marius Escande



PISTACHIER TÉRÉBINTHE

2024

Series of 7 felts made of Brigasca sheeps wool, from botanic boards of the 16th century, dyes from Roya valley, 100 x 70 cm front/back, unique piece

Felt made in the context of a residency at the Manufacture de la Roya, in La Brigue, following workshops with the inhabitants of the valley. Each work is a reproduction of a botanical board of a local, tinctorial plant. The color of the background is extracted from the plant. The design is produced with carded wool and spun on a spinning wheel. On the back, there is a phrase that tells a story about the plant, its origin, its extraction method, tincture, or its properties.

Sarah Illouz & Marius Escande



16b. Sarah Illouz & Marius Escande

AIGREMOINE EUPATOIRE

2024

Series of 7 felts made of Brigasca sheeps wool, from botanic boards of the 16th century, dyes from Roya valley, 100 x 70 cm front/back, unique piece

Felt made in the context of a residency at the Manufacture de la Roya, in La Brigue, following workshops with the inhabitants of the valley. Each work is a reproduction of a botanical board of a local, tinctorial plant. The color of the background is extracted from the plant. The design is produced with carded wool and spun on a spinning wheel. On the back, there is a phrase that tells a story about the plant, its origin, its extraction method, tincture, or its properties.

Sarah Illouz & Marius Escande



16c. Sarah Illouz & Marius Escande

SYMPLOCOS PANICULATA

2024

Series of 7 felts made of Brigasca sheeps wool, from botanic boards of the 16th century, dyes from Roya valley, 100 x 70 cm front/back, unique piece

Felt made in the context of a residency at the Manufacture de la Roya, in La Brigue, following workshops with the inhabitants of the valley. Each work is a reproduction of a botanical board of a local, tinctorial plant. The color of the background is extracted from the plant. The design is produced with carded wool and spun on a spinning wheel. On the back, there is a phrase that tells a story about the plant, its origin, its extraction method, tincture, or its properties.

Sarah Illouz & Marius Escande



17. Sun Choi

NON DRAWN PAINTING

2022

Oriental pigments and gelatin on duvet covers used by salt workers, 268 x 180 cm, unique pieces

The salicornia grows in salt pans and bears its red colour because it absorbs salt from sea water. The artist thought that the salicornia was red because it vomited blood, despite the fact that the salicornia does not bleed. The salicornia looks beautiful because it can stand all obstacles while remaining motionless.

Sun Choi



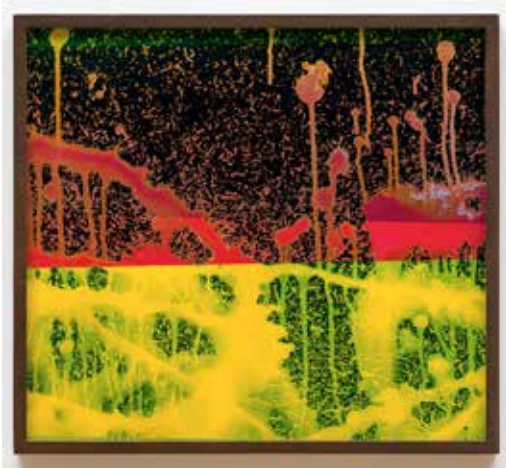
18a. Yeonjin Oh

PASTRY #16

2022

Chromogenic print, dark green frame, anti reflect glass, 34,5 x 45,5 cm (without frame), 37,5 x 48,5 cm (frame), unique piece

In a practice between photography, engraving and painting, Yeonjin Oh lets chemicals help her in her artistic practice. Their traces eventually dictate the works whose images are abstract and varied.



18b. Yeonjin Oh

PASTRY #17

2022

Chromogenic print, dark brown frame, anti reflect glass, 40,5 x 45 cm (without frame), 43 x 47,5 cm (frame), unique piece

In a practice between photography, engraving and painting, Yeonjin Oh lets chemicals help her in her artistic practice. Their traces eventually dictate the works whose images are abstract and varied.



18c. Yeonjin Oh

SOLITAIRE #3

2021

Oil on screen printing film, 29,7 x 21 cm, unique piece

The *Solitaire* series is the result of the artist's oil painting on translucent film paper, which becomes a negative film of the photograph the artist makes. The traces of paint painted on the film paper appear inverted in color and contrast in the *Over All* series, a photographic work, and act as a medium that evokes the relationship between the medium and the medium and the image and the image.



18d. Yeonjin Oh

SOLITAIRE #4

2021

Oil on screen printing film, 29,7 x 21 cm, unique piece

The *Solitaire* series is the result of the artist's oil painting on translucent film paper, which becomes a negative film of the photograph the artist makes. The traces of paint painted on the film paper appear inverted in color and contrast in the *Over All* series, a photographic work, and act as a medium that evokes the relationship between the medium and the medium and the image and the image.



18e. Yeonjin Oh

SOLITAIRE #24

2021

Oil on screen printing film, 29,7 x 21 cm, unique piece

The *Solitaire* series is the result of the artist's oil painting on translucent film paper, which becomes a negative film of the photograph the artist makes. The traces of paint painted on the film paper appear inverted in color and contrast in the *Over All* series, a photographic work, and act as a medium that evokes the relationship between the medium and the medium and the image and the image.



18f. Yeonjin Oh

SOLITAIRE #51

2021

Oil on screen printing film, 29,7 x 21 cm, unique piece

The *Solitaire* series is the result of the artist's oil painting on translucent film paper, which becomes a negative film of the photograph the artist makes. The traces of paint painted on the film paper appear inverted in color and contrast in the *Over All* series, a photographic work, and act as a medium that evokes the relationship between the medium and the medium and the image and the image.



18g. Yeonjin Oh

SOLITAIRE #56

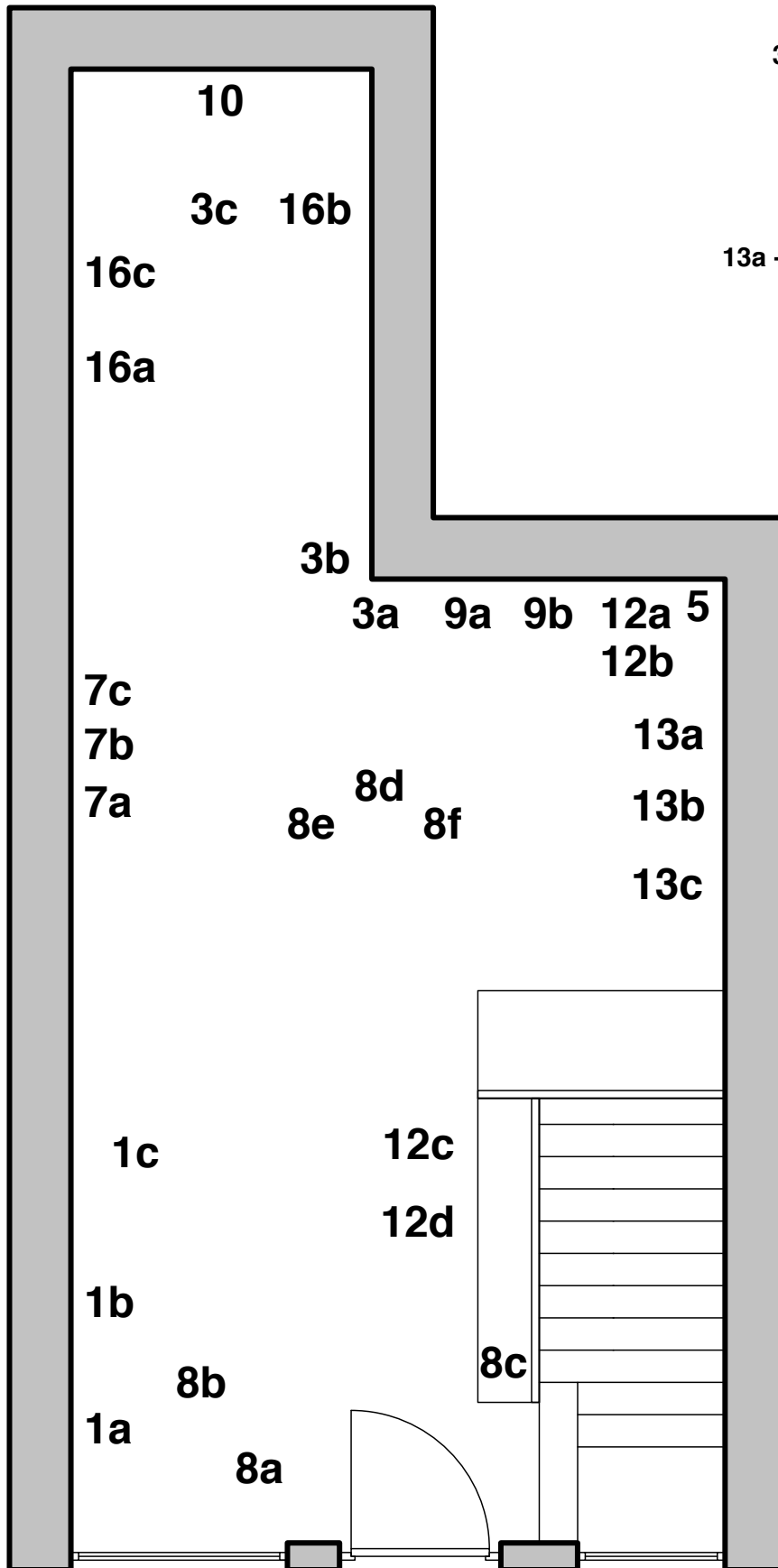
2021

Oil on screen printing film, 29,7 x 21 cm, unique piece

The *Solitaire* series is the result of the artist's oil painting on translucent film paper, which becomes a negative film of the photograph the artist makes. The traces of paint painted on the film paper appear inverted in color and contrast in the *Over All* series, a photographic work, and act as a medium that evokes the relationship between the medium and the medium and the image and the image.

galerie dohyanglee

High level



- 1a - 1c. ANNA JACCOUD
- 3a - 3c. CHARLOTTE SEIDEL
- 5. ELISABETH S. CLARK
- 7a - 7c. JADE DE ROOSTER
- 8a - 8f. JÉRÉMY BERTON
- 9a - 9b. JOT FAU
- 10. MACKEREL SAFRANSKI
- 12a - 12d. NAMHEE KWON
- 13a - 13b. NATALIA VILLANUEVA LINARES
- 16a - 16c. SARAH ILLOUZ & MARIUS ESCANDE

Low level

- 2a - 2c. CAROLINA DE LA ROCHE
- 4a - 4f. DARIUS DOLATYARI-DOLATDOUST & SARAH-ANAÏS DESBENOIT
- 6a - 6d. HUGO BÉHÉRÉGARAY
- 11. MOONGI GIM
- 14a - 14c. RADOUAN ZEGHIDOUR
- 15. RONAN DEBOSQUE
- 17. SUN CHOI
- 18a - 18g. YEONJIN OH

