



GALERIE PARIS-BEIJING  
**NEW SPACE**  
**OPENING**  
SATURDAY NOVEMBER 29TH  
**KOREAN SHAPE**



# OPENING 62 RUE TURBIGO SATURDAY NOVEMBER 29th 3:00 PM

Galerie Paris-Beijing is pleased to announce the opening of its new space in Paris / Haut-Marais on the 29th of November 2014.

The new location is 62 rue de Turbigo, in the third neighbourhood.

From 2006, Flore and Romain Degoul have been involved in discovering and promoting a new generation of Asian artists with the opening of their first exhibition space in Beijing. In 2009, they opened a second gallery in Paris, where they had a sudden success with solo shows of Liu Bolin and Yang Yongliang and with a group show exploring the “new photography” in Korea. In 2012 they set a third gallery up in Brussels, in a superb Horta’s building of 800 m2.

The aim of widening the gallery surface comes with the desire of presenting large-scales exhibitions. The 400 m2 of the new Parisian gallery will allow an extended programme including sculptures, installations and video art. Keeping with its focus on the Asian art scene, the gallery opens its boundaries and presents new projects showing the work of the American artist group Ghost of a Dream and the Australian sculptor Alex Seton.

Passionate and vibrant, the new Galerie Paris-Beijing will welcome external curatorial projects and solo exhibitions based on the discovery of emerging artists. An award for Asian video and digital art will be created.

The gallery’s editorial work will develop its editorial work by publishing artist’s catalogues and art books and by opening a book shop space and an e-shop.

The inaugural exhibition of the new gallery, “Korean Shape”, presents an eclectic overview of the Korean contemporary art scene, with a particular focus on the field of sculpture.

Too long overshadowed by Japan and China, its imposing neighbours, Korea has progressively built a leading role in the sphere of visual art, by virtue of its sophisticated, original and dynamic scene. This dazzling development was led at the end of the 80s by cinema and institutions and it is today confirmed by the growing number of museums, auction houses, and internationally renowned cultural events, like the Gwangju Biennale, created in 1995.

“Korean Shape” is a unique opportunity to discover the universe of ten emerging Korean artists who are on the verge of an international recognition. Born in the 70s, they have grown up in the context of a booming country that opened its economic and cultural boundaries in the 80s and 90s. Their works combine the use of traditional materials such as wood, metal or charcoal, and the exploration of highly innovative techniques providing the image of the Korean society, firmly fixed in the tradition, but also launched towards modernity and future.

## **KOREAN SHAPE 29 NOV 14 - 24 JAN 15**

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# HWAN-KWON YI

Seoul - 1974



Hwan-Kwon Yi, A sitting woman, 2012  
©Hwan-Kwon Yi / Courtesy Galerie Paris-Beijing

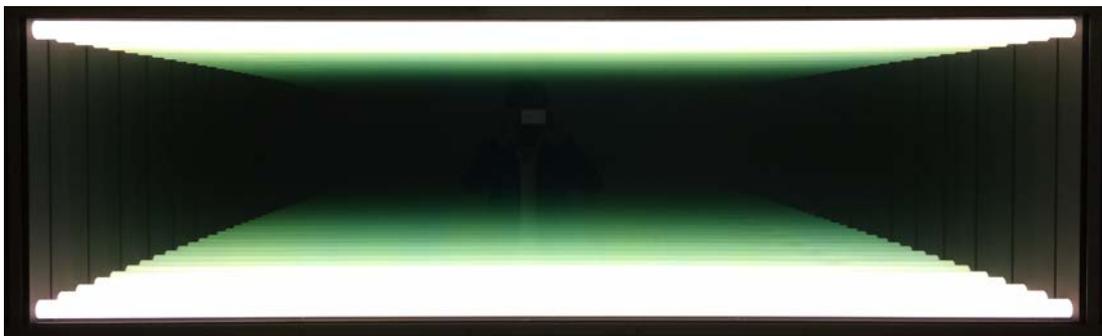


ABOVE : Hwan-Kwon Yi, Ali, 2010  
Hwan-Kwon Yi, Zahra, 2010  
©Hwan-Kwon Yi / Courtesy Galerie Paris-Beijing

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.

# CHUL-HYUN AHN

Busan - 1971



Chul-Hyun Ahn, Emptiness, 2002 ©Chul-Hyun Ahn / Courtesy Galerie Paris-Beijing

Combining the use of colours, 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.

# MYEONGBEOM KIM

B u s a n - 1 9 7 6



Myeongbeom Kim, Deer, 2012 ©Myeongbeom Kim/ Courtesy Galerie Paris-Beijing

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.



Myeongbeom Kim, Untitled, 2013  
©Myeongbeom Kim/ Courtesy Galerie Paris-Beijing

# SEONGHI BAHK

B u s a n - 1 9 7 4



Seonghi Bahk, An aggregate #131110, 2013  
©Seonghi Bahk / Courtesy Galerie Paris-Beijing

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.

# SON BONG CHAE

H w a s u n - 1 9 6 7

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.



Son Bong Chae, Migrant, 2012 ©Son Bong Chae / Courtesy Galerie Paris-Beijing

# OSANG GWON

Seoul - 1974



Osang Gwon, Aztec Pattern, 2013 ©Osang Gwon/  
Courtesy Galerie Paris-Beijing



CI-DESSUS : Osang Gwon,  
Red, 2008



Osang Gwon, Bust, 2012  
©Osang Gwon/ Courtesy Galerie  
Paris-Beijing

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 weightness, 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.



Seung Mo Park, Ju Hyeong Jeong, 2013 ©Seung Mo Park / Courtesy Galerie  
Paris-Beijing

# JAEHYO LEE

Hapcheon - 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.



Jae-Hyo Lee, *Untitled*, 2007 ©Jae-Hyo Lee/  
Courtesy Galerie Paris-Beijing