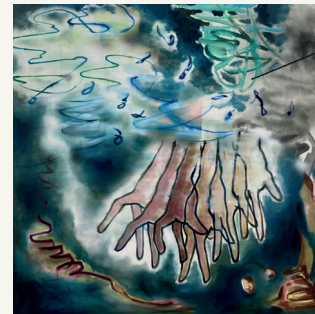


Bongchull Shin

Glass, colours and their interaction with natural or artificial light and the resulting shadows or reflections are key elements of Bongchull Shins room and wall installations. Growing up on his parents' flower farm, his childhood was filled with colors and experiences in nature. The cycle of life, growth and transience, the constant change of light, color and shadow in the rhythm of seasons, day- and night-time have deeply influenced his art formally and conceptually. The "Cubes" works consist of rectangular bodies, that are built from transparent glass panes, that alternate with coloured layers, to form glass cuboids, cubes or elongated stripes. In his "Broken Glass" pieces, he uses the shards of broken bottles to form words and lettering. Formally a sharp-edged wall relief, they also remind of organic structures such as leaves and grassroots. They evoke ambivalent associations, from poetic to hazardous, from aesthetic to contemplative. In a social and spiritual sense, they reflect the antagonism and contradiction of our existence. Conceptual depth and complexity, alongside technical brilliance characterize the work of Bongchull Shin.

Youngjun Lee

Youngjung Lee moves between abstraction and figuration in his works, without strictly separating or dissolving them. He continuously varies his style and colour palette, moving between sparkling tones, expressive brushwork and soft gradients. Nature is being uploaded with phenomena of human and mental states and actions, coupled with humorous-parodistic approaches. The confrontation with biographical experiences, fears and hopes flow into his work alongside social problems, abysses and developments. At times figurative elements can be recognized, but they quickly dissolve into a seemingly unstructured swarm and turmoil of colors and forms, sending the eye of the viewer on an endless journey of discovery and enigma. Although his subjects usually have a deep and harsh background, which becomes conscious through closer inspection of the fragmented symbols and metaphors, he sometimes combines them with ironic and provocative titles. In his artistic works Youngjun dissolves existing references and creates their own space, filled with new relations.



UNDER WATER INTO THE CLOUDS

Bongchull Shin

Youngjun Lee

Jonghoon Im

Jaemin Lee

Where:

Domagk Halle 50

Margarete-Schütte-Lihotzky-Str. 30

80807 München

When:

Friday, 2.10.2020

16.00 Uhr – 21.00 Uhr

Saturday, 3.10. - 10.10.2020

14.00 Uhr bis 18.00 Uhr daily

+ by appointment

How:

Please bring a mask/ Distance and hygiene rules/
/according to the current maximum of visitors there might be waiting time

gefördert von der



Landeshauptstadt
München

DOMAGKATELIERS
gemeinnützige GmbH

Kurator: Dr. Stefanie Staby

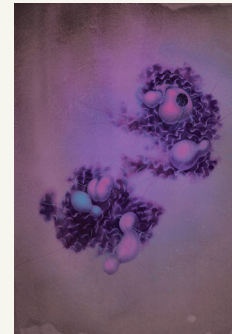
Kuratorische Assistenz: Gloria Holzer B.A.

contact@stabyartprojects.de

UNDER WATER INTO THE CLOUDS

In the exhibition “Under Water - Into The Clouds” at Halle 50 of Munich’s Domagkateliers works by four young Korean artists will be shown from 1.10.2020 to 10.10.2020. They operate in various forms of artistic expression such as painting, drawing, ceramics, sculpture as well as light and sound. Forms, processes and colours of nature are being set in reference to their own spaces of thought and action and oscillate between light and darkness, human existence and allegorical, abstract nature. What they all have in common is their education at the Academy of Fine Arts in Munich in the classes of different professors. In the exhibition, the viewer dives into a world of images, that seem familiar through media but are still puzzling and alienated. A universe that appears to reach from the deep sea up to galactic heights and that touches all senses in a complex crossover.

The ceramic works by Jaemin Lee and his birdhouses relate directly to the underwater world, as well as the drawings by Jonghoon Im show natural phenomena such as flowing cell structures in a variety of organic forms. Bongchull Shin transforms figurative landscapes, pictures and messages into abstracts forms of light and colour, made out of glass. Youngjung Lee changes between abstraction and figuration in his works, continuously varying his style, technique and colour palette, combining seemingly idyllic places in nature with phenomena of human abyss. The representation of nature, human or organic movement and change is not a direct focus, but an indirect reflection and relation to personal themes and experiences. Following this artistic metamorphosis, individual identities between different cultural areas and personal experiences are reflected. Personal content is translated into their own artistic languages, using signs and traces of natural phenomena, which take form through the versatile works.



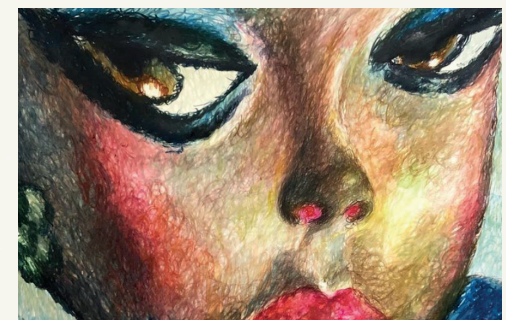
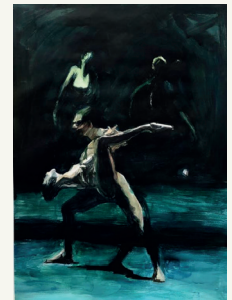
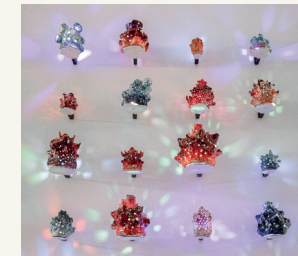
Jonghoon Im

The starting point of Jonghoon Im’s work is the examination of mythological beings that can serve as a metaphor for Eros to visually represent its energy. In his paintings he lets different coloured ink run on wet paper and in the next step he uses stencils that harmonise with the coloured background. Lines drawn directly by hand impulsively go back and forth between the boundaries of the different forms. Through this interplay of intuition and planning, the need for self-protection and the desire for the counterpart, between self-love and love of the other, metamorphoses and hybrids are created. From impressions of a primeval soup teeming with organic cells to utopian-looking small spaceships, light and shadow, foreground and background merge perfectly. The metamorphosis of a thistle, symbolic of discipline and self-protection, transforms its spines, which become dull and loose their power of resistance in order to approach the other. Between defence and desire, a hybrid with tear-shaped spines is created. These striking forms of the different pictorial levels also become three-dimensional objects in his sculptures and allow the viewer to experience this interaction spatially.

Jaemin Lee

The focus of Jaemin Lee’s multifaceted oeuvre is the human being, his essence and complex identity. His work examines social and cultural dynamics and creates a maelstrom of stories and references. In his paintings he deals with the striving for perfection and aesthetics, questions norms, values and traditions, tries to capture the human being behind the façade and thus illuminates the dualism of existence. The process of repetition and perfection is expressed in the series „Mirror Mirror“ and „My America“.

With a multimedia room installation of birdhouses and a wall installation with ceramics in the shape of a sea pineapple, he refers to his Korean roots. They glow in colour during the day and mutate into magical, luminous beings in the dark. The birdhouses are painted with the word “valley” - the Korean term for traditional masks and at the same time for pain, which in turn can be kept away from those masks.



Under Water — Into The Clouds

Domagk Halle 50

2.10.2020 – 10.10.2020

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