

re:balancing
Dongho Kang
Jookyung Lee

2 April – 8 May, 2021

re:balancing All perceived emotions and thoughts are closely connected to space-time. The pandemic has changed daily lives, reducing the overall social structure. There is a loss of balance and disorder in the present. People habitually turn to their smartphones, constantly scrolling through meaningless information. The overflowing information online is unremarkable, further blurring the line between truth and falsehood. We need to recognize the necessity of readjusting our perspectives, “re:balancing” our focus on the rapidly shifting present.

Dongho Kang’s paintings emerge from looking at objects without purpose, then contemplate reinterpretation of the moment when its meaning becomes unclear or expanded in a particular situation. The artist pays attention to thrillers’ production methods as seen in David Fincher’s *Gone Girl* (2014), Robert Altman’s *Short Cuts* (1993), and Bong Joon-ho’s *Parasite* (2019), in which everyday items transform into the unexpected, such as weapons. He creates confusion in the viewer’s visual perception and uses distorted images of objects as the primary material for his work. Black is common in both his earlier oil paintings and more recent works in acrylics but holds a different purpose respectively. In *Rotisserie* (2017) and *Seoul Forest* (2017), black plays a role in maximizing the afterimage or mobility embedded in the image of rotating chicken and people walking in the park. On the other hand, thin layers of acrylic paint are piled or wiped off in *Twin Peaks* (2021) and *Two Cups* (2021), wherein the subtle gradation of black in chiaroscuro emphasizes the authenticity of the object. Dongho Kang’s realistic descriptions in his acrylic paintings become increasingly surrealistic as approached.

Jookyung Lee’s analog photography highlights the unique glint of black and white contrast in gelatin silver print. The artist shoots with the medium-sized Rolleiflex and Pentax 67; however, he mainly uses the standard lenses to capture a scene in a visual angle and visual field similar to the human eye. Most photography takes place sporadically, without artificial direction, in daily life rather than at a particular time and place.

As in Untitled (Burnt toast), Seoul, 2018. (2021), Lee captures traces of his surroundings as is with immediacy, but the printing process of adding surfaces to those random locations and objects is more elaborate and planned. *As in Untitled (Empty lot), Seoul, 2021. (2021)*, the distinctively phased black and white spectrum in Jookyung Lee’s photographs reveals more clarity when elements with different textures contrast within a single frame.

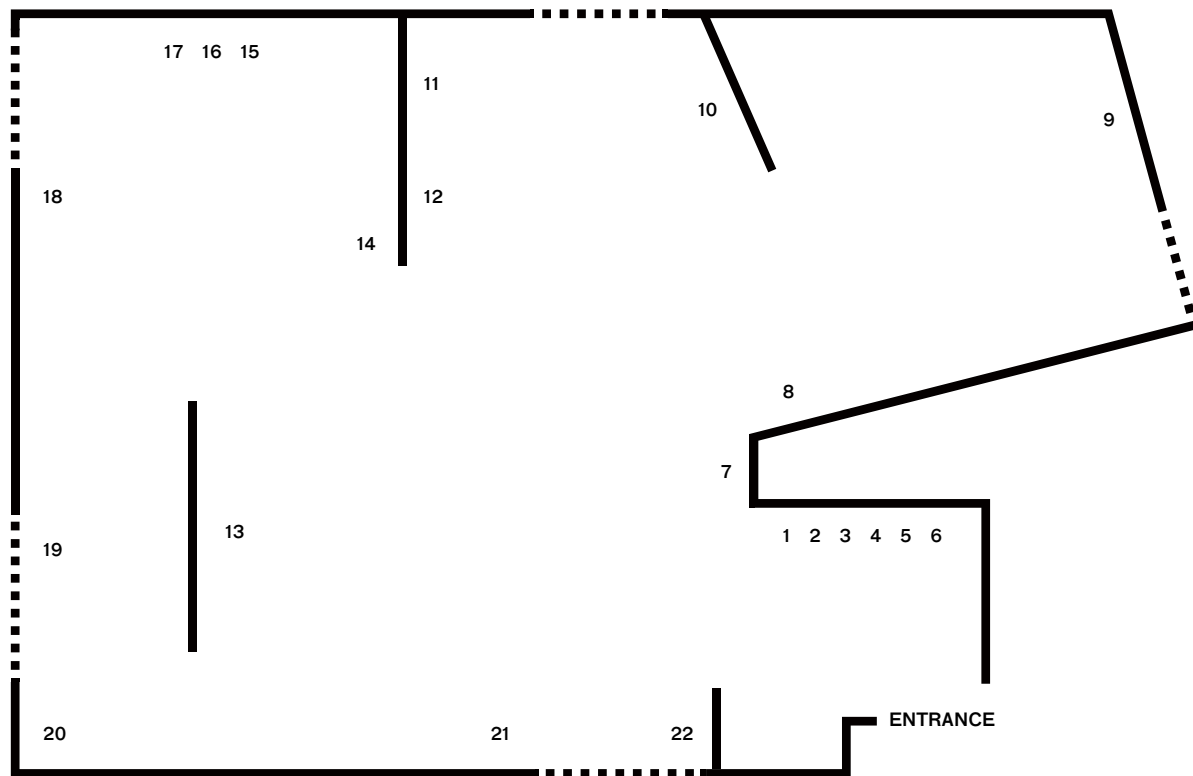
“To see beings and things in their separate parts. Render them independent in order to give them a new dependence.”

— Bresson, Robert. *Notes on Cinematography*. (trans. Jonathan Griffin) Urizen Books, 1977, p. 46.

Dongho Kang (b.1994) lives and works in Seoul. He received his BFA in Fine Art from Korea National University of Arts, and his MFA from the same institution. He has held solo exhibitions *Bastards, Keep in Touch Seoul, Seoul* (2020) and *NEVERMORE, Weekend & 2/W, Seoul* (2019), while his work has been shown in multiple group exhibitions, including at Kimsechoong Museum.

Jookyung Lee (b.1982) studied Cultural Anthropology at Bowdoin College, and is currently active in Seoul. Solo exhibitions include *Everyday Gravity, 17717, Seoul* (2019) and *#1, Reissue Coffee Roasters, Seoul* (2015). His work was also exhibited in the group show *Layers, Layers, Layers* by collective Heyeon at Changcheon-dong 53-37, Seoul (2020).

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- 1 Jookyung Lee, *Untitled (Contrails)*. Seoul, 2018., 2021, Gelatin silver print, 18,9×15,4cm
- 2 Dongho Kang, *Tunnel*, 2017, Oil on canvas, 20×20cm
- 3 Jookyung Lee, *Untitled (Sheet metal)*. Seoul, 2019., 2021, Gelatin silver print, 19,1×15,4cm
- 4 Dongho Kang, *Long Goodbye*, 2017, Oil on canvas, 22,7×12cm
- 5 Jookyung Lee, *Untitled (Lamp shades)*. Seoul, 2018., 2021, Gelatin silver print, 15×19cm
- 6 Dongho Kang, *Seoul Forest(left)*, 2017, Oil on canvas, 23×16cm
- 7 Jookyung Lee, *Untitled (Shadow on bridge)*. Seoul, 2021., 2021, Gelatin silver print, 15,2×15,3cm
- 8 Dongho Kang, *Rotisserie*, 2017, Oil on canvas, 45,5×53cm
- 9 Jookyung Lee, *Untitled (Cat tail)*. Seoul, 2019., 2021, Gelatin silver print, 32,3×40,3cm
- 10 Jookyung Lee, *Untitled (Burnt toast)*. Seoul, 2018., 2021, Gelatin silver print, 40,2×32,3cm
- 11 Jookyung Lee, *Untitled (Apartment rooftop)*. Seoul, 2019., 2021, Gelatin silver print, 32,2×32,3cm
- 12 Dongho Kang, *George Kaplan*, 2016, Acrylic on canvas, 34,8×27,3cm
- 13 Dongho Kang, *Two Cups*, 2021, Acrylic on canvas, 100×80,3cm
- 14 Dongho Kang, *Red Fork*, 2020, Acrylic on canvas, 45,5×53cm
- 15 Jookyung Lee, *Untitled (Empty lot)*. Seoul, 2020., 2021, Gelatin silver print, 32,2×32,3cm
- 16 Jookyung Lee, *Untitled (Magnolias)*. Seoul, 2019., 2021, Gelatin silver print, 23,5×29,5cm
- 17 Jookyung Lee, *Untitled (Dark alley)*. Seoul, 2018., 2021, Gelatin silver print, 15,4×18,9cm
- 18 Jookyung Lee, *Untitled (Dog in mountain)*. Seoul, 2019., 2021, Gelatin silver print, 40,2×32,3cm
- 19 Dongho Kang, *Seoul Forest(right)*, 2017, Oil on canvas, 23×16cm
- 20 Dongho Kang, *Twin Peaks*, 2021, Acrylic on canvas, 80,3×130,3cm
- 21 Jookyung Lee, *Untitled (Graffiti)*. Seoul, 2020., 2021, Gelatin silver print, 32,2×32,2cm
- 22 Dongho Kang, *Grown-up*, 2017, Oil on canvas, 27,3×34,8cm