

DOOSAN Gallery Seoul is excited to announce Yongju Kwon's solo exhibition *Casting* from July 4 to August 11, 2018. His work takes on various forms, from video works that question the value of art in social structure, to installations that shed light on the social implications of objects that are discarded or are easily found in our daily life around us, and the tension in the energy that they emit. This exhibition presents an unfamiliar landscape in plaster casts of the familiar objects demonstrated in Kwon's past works such as *Buoy Light*, *Waterfall*, and *Solidification*.

Making labor-intensive sculptural works employing the body since late 2000s, the artist has been creating his own language between artistic activities and laboring for living. In his works, therefore, there is a natural and persistent appearance of waste and construction materials often found in sites of labor, as well as cleaning tools like brooms and burlap sacks and other objects such as paint brushes, electrical wires and ropes. The unique form and order, distinctive in each object produced in the society, is combined and integrated by the artist, creating odd unpredictable images.

The formal reference to Kwon's recent work presented in this exhibition can be traced back to the work *Waterfall* shown in his solo exhibition *Solidification* held at Art Space Pool in 2016. Unlike the numerous previous versions of *Waterfall* where blue tarp and other various objects are piled up, *Waterfall* (2016) shown in this exhibition takes the form of all those objects covered by tarp, with water actually flowing over it. To capture the sensibility stirred up by such strange image, Kwon stacked up the objects, wrapped them up in blue tarp, then made a cast of it in plaster. The streams of fluid plaster continuously poured over the tarp in order to make the cast capture the thousands of layers of moments taken in the process of making the strong solidified landscape in white rather than flowing water. As the vibrant blueness of the tarp is eradicated and the texture of the material is partially wiped out, the work leads the viewer to a nother kind of landscape to imagine the moment of dynamic gestures, taken just before it all hardened still.

Yongju Kwon (b. 1977) received his B.F.A. of Landscape Architecture from University of Seoul. He has held solo exhibitions at DOOSAN Gallery New York (2017, New York, N.Y, U.S.A), Art Space Pool (2016, Seoul, Korea), D Project Space (2014, Seoul, Korea), SEOUL ART SPACE MULLAE (2011, Seoul, Korea) and Insa Art Space of the Arts Council Korea (2010, Seoul, Korea). He has also participated in group exhibitions at Seoul Museum of Art (2018, Seoul, Korea), Korean Cultural Center (2017, Tokyo, Japan), CR Collective (2017, Seoul, Korea), Seoul Museum of Art (2017, Seoul, Korea), Art Space Pool (2017, Seoul, Korea), Gallery 175 (2017, Seoul, Korea), INDIPRESS (2016, Seoul, Korea), DOOSAN Gallery New York (2016, New York, N.Y, U.S.A), Gyeonggi Museum of Modern Art (2015, Ansan, Korea), National Museum of Modern and Contemporary Art Gwacheon (2014, Gwacheon, Korea), Seoul Art Space Geumcheon (2014, Seoul, Korea), DOOSAN Gallery Seoul (2014, Seoul, Korea), Gallery Factory (2013, Seoul, Korea), Culture Station Seoul 284 (2012, Seoul, Korea), Art Space Pool (2011, Seoul, Korea) and BOAN 1942 (2009, Seoul, Korea).