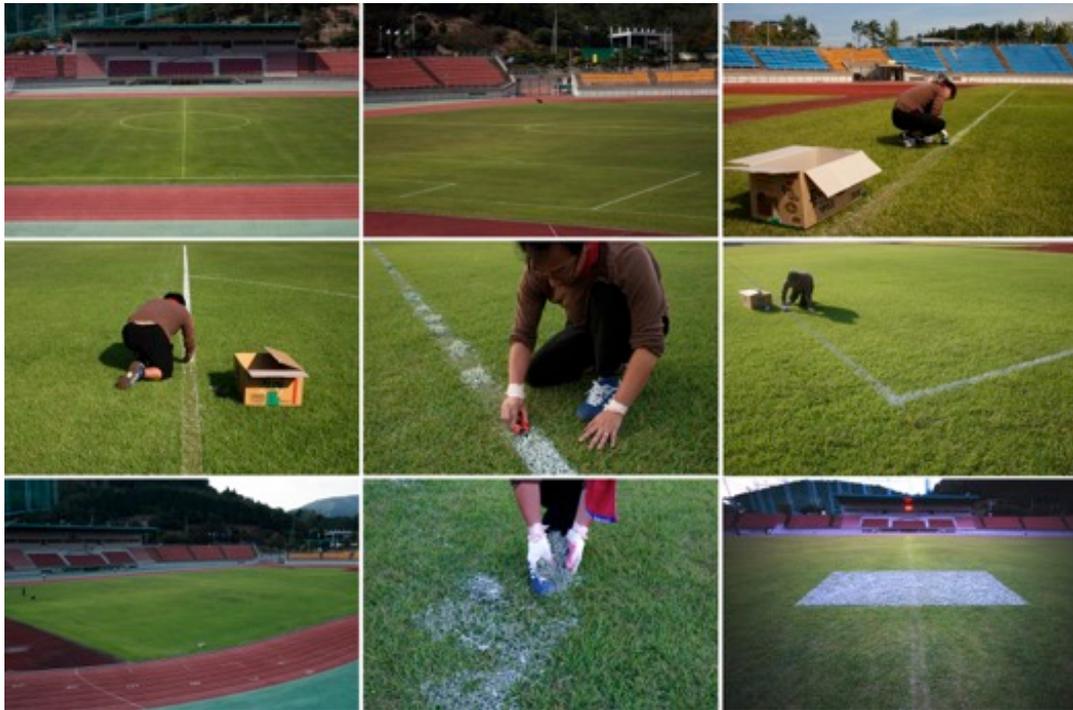




## LEE Wonho *The weight of the vacuum*



*The White field III*, 2011 (process) © Wonho Lee, Courtesy of Yumiko Chiba Associates

**May 9 (Tues.) - June 17 (Sat.), 2017**

**Venue : Yumiko Chiba Associates viewing room shinjuku**

Park Grace Shinjuku Bld., 206, 4-32-6 Nishi-Shinjuku, Shinjuku-ku, Tokyo 160-0023

\*Closed on Sundays, Mondays, and National Holidays

**Talk Event : May 9 (Tues.) 19:00 – 20:00 \*Booking required.**

**Wonho Lee, Naoki Yoneda** (Curator, The National Art Center, Tokyo) and **Motohiro Tomii** (Artist)

**Venue : Tsunohazu Chiiki Center 7F, Conference Room A** (4-33-7 Nishi-Shinjuku, Shinjuku, Tokyo 160-0023)

**Opening Reception : May 9 (Tues.) 20:00 – 21:00**

**Venue : Yumiko Chiba Associates viewing room shinjuku**

\*The reception will be held at Yumiko Chiba Associates viewing room shinjuku after the talk event. (It is 1 minute walk from Tsunohazu Chiiki Center.)

**Yumiko Chiba Associates viewing room shinjuku is pleased to present *The weight of the vacuum* a solo show of LEE Wonho from Tuesday, May 9.**

In *ARTIST FILE 2015 Next Doors: Contemporary Art in Japan and Korea* an exhibition at The National Art Center, Tokyo, Wonho Lee presented a huge house made of corrugated cardboards which is fresh in our memory. For this work titled *Floating real estate*, Lee used corrugated cardboards which had actually been used as house for the homeless. To acquire them, Lee visited districts in Seoul and Tokyo where many homeless people lived and through price negotiations with them, purchased the corrugated cardboards that they lived in. (The work was shown with the transaction certificates as proof of purchase.) In a capitalist society, a house is considered as a property, an indicator for the owner's degree of richness, and a symbol of wealth, as well as an object of admiration. However, when the homeless who did not possess such socially recognized houses exchanged their houses with cash to place economic value on them, they did not ask for a lot of money. It showed that for them, their houses did not represent assets but more essential values based on protection functions against the outside world, coldness, heat, etc. In this work, Lee questioned the concept of value that we hold; He tried to expose and visualize the human desire represented in the idea of house, as well as superficial and vacant values that capitalist societies attached to it in addition to its essential function as place to live.



This exhibition, which is his first solo show in Japan, presents a work from the series *The White field*. For its creation, Lee went to a football stadium to collect the white powder that was used to draw lines indicating the boundaries of a football field; he then used it to create a new rectangular shaped white field on the floor of the gallery. In a game of sports, the white lines that are drawn according to a specific rule determine the inside and the outside of a field and participants comply with their implications, while judgements are also made according to them. However, when it is separated from the court and transformed into a mass of white powder to be presented in the context of an exhibition space, it loses the original function and the boundary that it once defined becomes no longer valid.

Wonho Lee thus deconstructs values that we normally cherish without questioning them, together with their definitions and reconstructs them into a totally different new dimension, thereby attempting to make us aware of the essential concept without superfluous excess that the difference reveals. His work questions anew the values that are enjoyed without any doubt by those of us who live in capitalist societies.

In conjunction with the show's opening, we will organize a special talk event with the artist, inviting as guest speakers: Naoki Yoneda, the curator of *ARTIST FILE 2015* and the writer of our new research book on Wonho Lee; and Motohiro Tomii, the artist.

## ■ Artist Statement

### The White Field

Space defined by white lines in sports stadiums is open to anyone. However, for some, the white lines indicate their territory, and for others, borders that they must not cross, under certain conditions. Such a characteristic of the white lines in the sports grounds are the ones that gave me an idea to create The white field series. I collected the white lines that segmented the areas on sports grounds, such as line powder with a width of five centimeters drawn on the red soil of a tennis court or painted lines having a width of eleven centimeters on the lawn on a football field, the former with a brush and the latter with scissors. The collected lines were converted into new areas of various dimensions depending on the width and the length that each of them originally had.

Hence, white fields made only of lines that defined regulations, boundaries, and rules were newly established, although they had the shapes of sports grounds. In these white fields, a red soiled tennis court or a green football field which are supposed to have the primal importance have disappeared, whereas the indications of the boundaries, rules and regulations remained, ironically eradicating the original functions that they formally possessed. Thus, white field in turn was reduced to a nullified space. By such resistance towards structure as well as its replacements, I try to have a chance to rethink the regulations and orders in our society.

### Looking for

Around the metro station in the neighborhood of where I live, real estate advertisement bills are posted here and there. Most of them lack the precise information about the environment or location of the property that they advertise and for that reason fail to gain people's confidence. However, their bright colors, flamboyant messages, prices, and the images of finely organized interiors do attract our attentions. The information represented in such bills have no significance in terms of the essential value of 'house' where we inscribe the traces of our life. Rather, they function to invite us into space where the issues of value, possession, desire, reality, survival, excess are complexly intertwined.

After collecting bills in the city, I applied gold leaf on them. Gold leaf as a symbol of a thin and innocent desire that breaks before holding it in hand gives different impressions at a different instance, decorating itself with a different kind of desire. The information given in real estate bills easily sank into the brightness of golden leaf, and it became difficult to acknowledge its existence unless reading it carefully into details. However, when I got close to them, the images of the houses printed on disappeared and their texts, that are exactly the facts about the prices or the sizes of the properties surfaced from the bills with curled edges.

April 2017  
Wonho Lee

**■ Talk Event****May 9 (Tues.), 2017, 19:00 -20:00****Venue: Tsunohazu Chiiki Center 7F, Conference Room A** (4-33-7 Nishi-Shinjuku, Shinjuku, Tokyo 160-0023)**Wonho Lee, Naoki Yoneda** (Curator, The National Art Center) and **Motohiro Tomii** (Artist)

\*Japanese and Korean translations available during the session.

\*Admission free, Booking required, Seating capacity: 20

\*For booking, send an email with your name, address, and telephone number to [event@ycassociates.co.jp](mailto:event@ycassociates.co.jp)

\*If you do not receive a reply from the gallery, please contact us during gallery hours.

**Naoki Yoneda** (Curator, The National Art Center, Tokyo)

Born in Kyoto, Japan. Joined the National Art Center, Tokyo in 2007. Curated exhibitions at the National Art Center, Tokyo, include, *Artist File 2015: Next Doors—Contemporary Art in Japan and Korea* (2015, traveling to the Museum of Modern and Contemporary Art, Korea, Gwacheon, 2015-16), *Divisionism from van Gogh and Seurat to Mondrian* (2013), and *GUTAI: The Spirit of an Era* (2012) among others. Author of *Graphic Images of Piet Mondrian and Theo van Doesburg in Hikikomisen 2013* (Organizing Committee of *Hikikomisen 2013*, 2013), *Sophie Taeuber: Design Theory in 1910s and 1920* in *NACT Review*, The National Art Center, Tokyo, (2015) and others. Lives in Tokyo.

**Motohiro Tomii** (Artist)

Born in Niigata in 1973, He is currently living in Kanagawa. He adds a minimum touch to the ready-made objects in order to release the object from the fixed definition then explore new possibility of "sculpture" which holds color or shape as a formative element. Recent major exhibitions include: *Re-Modernologio phase2: Observation and notation*, Aomori Contemporary Art Centre, Aomori Public University (2011); *Tokorozawa Biennial of Contemporary Art SIDING RAIL ROAD 2011* Tokorozawa City Lifelong Learning Promotion Center, Former Tokorozawa School Lunch Center Number Two, Saitama (2011); *Yokohama Triennale 2011*, Yokohama Museum of Art (2011); *MOT Annual 2011*, Museum of Contemporary Art Tokyo (2011); *Water and Land – Niigata Art Festival 2012*, Bandaijima site, Niigata (2012); *Manhattan in Pinhole – Thermodynamics of the Sun*, Tochigi Prefectural Museum of Fine Arts (2013); *combine'-still-* Yumiko Chiba Associates, Tokyo (2013); *Niigata Creation Museum in Motion*, Niigata City Art Museum, Niigata(2014); *Twentieth Anniversary Special MOT Collection Chronicle 1995-*, Museum of Contemporary Art Tokyo, Tokyo(2014); *Composition for Clay*, Yumiko Chiba Associates, Tokyo(2015); and *Artist File 2015 - Next Doors: Contemporary Art in Japan and Korea*, The National Art Center, Tokyo, Japan/National Museum of Modern and Contemporary Art (2015-2016); *Motohiro Tomii: connecting images*, Yumiko Chiba Associates, Tokyo (2017.) Along with every day-updated Today's sculpture series on his Twitter, he works as a critic to consider the existing exhibition space or system.

**■ Opening Reception****May 9 (Tues.), 2017, 20:00-21:00****Venue : Yumiko Chiba Associates viewing room shinjuku**

\*The reception will be held at Yumiko Chiba Associates viewing room shinjuku after the talk event.

It is 1 minute walk from the venue of the talk event.

**■ Research Book**

In conjunction with the exhibition, a research book will be published.

**Wonho Lee's Objects**

Written by Naoki Yoneda

Book Design by Hiroyuki Onuma

Published by Yumiko Chiba Associates

Publication Date : April 28 (Fri.), 2017, ¥1,000 (plus 8% tax)

A5, 24 pages, Bilingual in Japanese and English, Monochrome printing

ISBN978-4-908338-08-3 C0070 1000E

\*Available at bookstores throughout the country, the YCA viewing room shinjuku or YCA online store

<http://ycassociates.thebase.in/>

**■ Wonho Lee – Artist Profile**

- 1972** Born in Suncheon, Korea. Lives and works in Seoul, Korea.  
**2009** Aufbaustudium, Staatliche Akademie der Bildenden Künste Stuttgart  
**2007** Diploma, Dep of Sculpture, Staatliche Akademie der Bildenden Künste Stuttgart  
**1999** M.F.A. in Painting, Hongik University  
**1997** B.F.A. in Painting, Hongik University

**Selected Solo Exhibitions**

- 2015 *Rarities and Masterpieces story*, Geumcheon Art Space PS 333, Seoul, Korea  
2014 *I'm not there*, Kim Chongyung Museum, Seoul, Korea  
*Between looking and seeing*, Brigitte March Galerie, Stuttgart, Germany  
2013 *Story*, Kunst doc, Seoul, Korea  
2012 *Between looking and seeing*, Lugworm gallery in Suncheon-bay garden expo, Suncheon, Korea  
*Addressee Unknown*, Kwanhoon Gallery, Seoul, Korea  
*Void*, Hongeun Art Center, Seoul, Korea  
*Lost Landscape-The white field*, Brigitte March Galerie, Stuttgart, Germany  
2011 *The white field*, Gallery Jungmiso, Seoul, Korea  
2009 *Zeitausschnitt (Time exposure)*, Stuttgarter Kunstverein e.V, Stuttgart, Germany  
*9.69sec*, Project space White Heat, Stuttgart, Germany  
*re-reflexion*, Brigitte March Galerie, Stuttgart, Germany  
2007 *umstellen*, Kunstverein Ludwigsburg, Ludwigsburg, Germany  
2000 *A story-portrait*, Dukwon gallery, Seoul, Korea

**Selected Group Exhibitions**

- 2017 *The City of Homeless*, Yunseul Art Gallery, Kimhae, Korea  
2016 *The City of Homeless*, Arko Art Center, Seoul, Korea  
2015 *ARTIST FILE 2015\_Next Doors: Contemporary Art in Japan and Korea*, The National Museum of Modern and Contemporary Art Korea, Seoul, Korea  
*ARTIST FILE 2015\_Next Doors: Contemporary Art in Japan and Korea*, The National Art Center, Tokyo, Japan  
2014 *Intro Intro*, Workshop gallery of National Museum of Modern and Contemporary Art Korea, Seoul, Korea  
*Liquid times*, Seoul Museum of Art, Seoul, Korea  
2013 *Things varying in form-from things to begins* (The special Exhibition celebrating Gwangju Design biennale 2013) Gwangju Museum of Art, Gwangju, Korea; Seoul  
*New & Now-SeMA's New Acquisitions*, Seoul Museum of Art, Seoul, Korea  
2012 *Historical Parade; Images From Elsewhere*, Seoul Museum of Art, Namseoul Annex, Seoul, Korea; CAS, Osaka, Japan; Artlab Aichi, Nagoya, Japan  
2011 *Song-Eun Art Award*, Song-Eun Art space, Seoul, Korea  
2010 *Der erste Impuls*, Brigitte March Galerie, Stuttgart, Germany  
2009 *U.S.B - Emerging Korean Artists in the World 2009*, Hangaram Art Museum, Seoul, Korea  
*DEUXPIECE* Project space DEUXPIECE, Basel, Switzerland  
2007 *Freischwimmer*, Kunstzentrum Karlskaserne, Ludwigsburg, Germany  
2006 *Vorfahrt: Public Art Project on Birkenwald Street*, Birkenwald Street, Stuttgart, Germany  
2005 *Promenadenmischungen: Public Art Project*, Ettringen and Kunstverein Wilhelmshöhe, Ettringen, Germany

**Public Collections**

Seoul Museum of Art, Seoul, Korea  
Songeun Art Foundation, Seoul, Korea  
Staatsgalerie Stuttgart, Stuttgart, Germany  
Ditzingen City Culture Department, Ditzingen, Germany

---

For further information or images, please contact Yumiko Chiba Associates.

E-mail: [info@ycassociates.co.jp](mailto:info@ycassociates.co.jp) Tel. +81-3-6276-6731 <http://www.ycassociates.co.jp>

Office: Park Grace Shinjuku Bldg. 316, 4-32-6, Nishi-Shinjuku Shinjuku-ku, Tokyo 160-0023 Japan.

Opening Hours: 12:00 - 19:00 (Closed on Sundays, Mondays, National Holidays)