

Portfolio.



Kyu Sang Lee

2015 - 2023

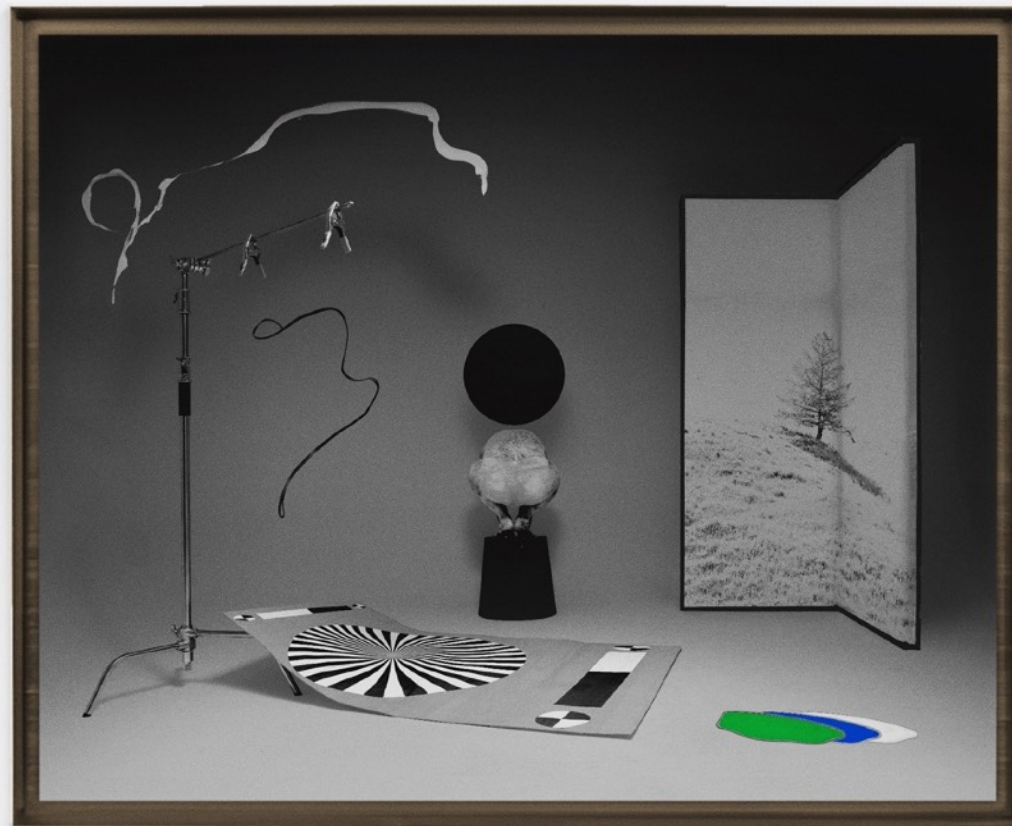
Kyu Sang Lee was born in Seoul, educated in Cape Town and currently works in Leipzig. His diverse geographical experiences have cultivated a deep interest in the integration of cultures and history, as living in such varied locations has enriched his understanding of the intertwining of different cultural and historical contexts.

Lee's constructed photographs explore the themes of disharmony and cultural collision, seeking transcendence through universal elements such as time.

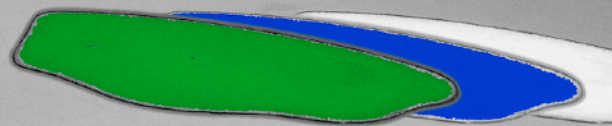
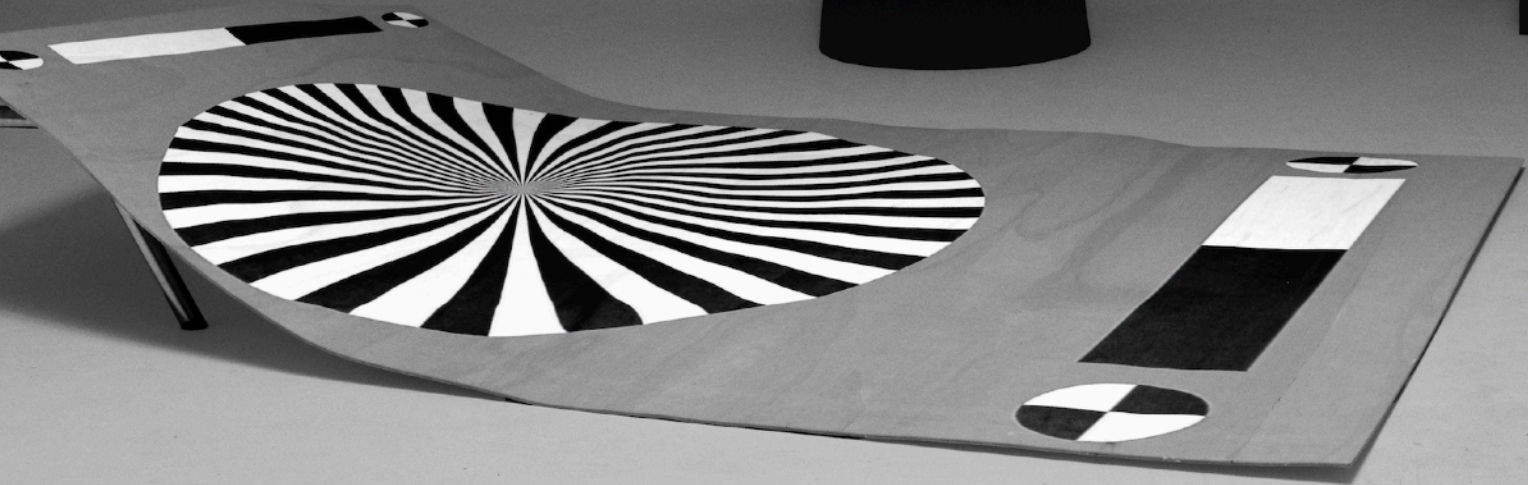
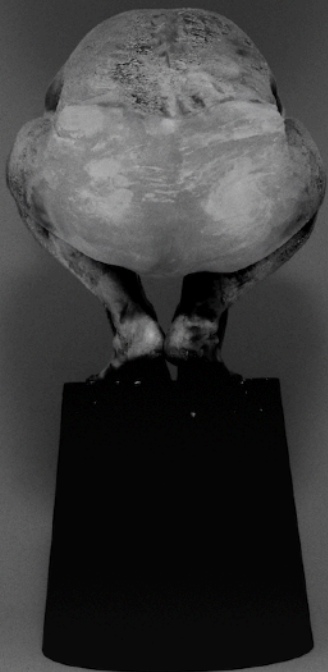
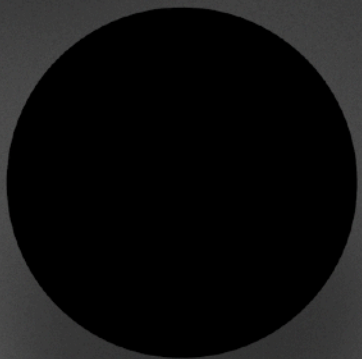
The artist's utilisation of chroma key green delves into the intersection of technology and aesthetics. This colour, commonly employed in photographic and film industry, epitomises the burgeoning chasm between human elements and advancing technology. Yet it serves as a bridge, linking technological progress with expanded human expression and experience.

Utilisation of chroma key green in Lee's photographic images symbolises his encounter with diverse cultures, histories and geographies. Lee's formative experience of relocating and integrating into different environments closely resonate the contrasting states within the artist's photographic images, where black and white images coexist with vivid hues.

The specific use of chroma key green stems from its distinctive ability to stand out, allowing for seamless replacement with other digital images. This unique characteristic, while allowing it to stand out, also enables the integration of any other colours or images, demonstrating its versatile adaptability. This vibrant colour, despite its conspicuousness, conveys the harmonising power of embracing all hues, representing the artist's ongoing quest for a place of belonging amidst constant transition.



The Absurd Dance no. 1
2023
Giclée print on Hahnemühle photo rag
200 x 160 cm
Edition of 8 + 2 APs

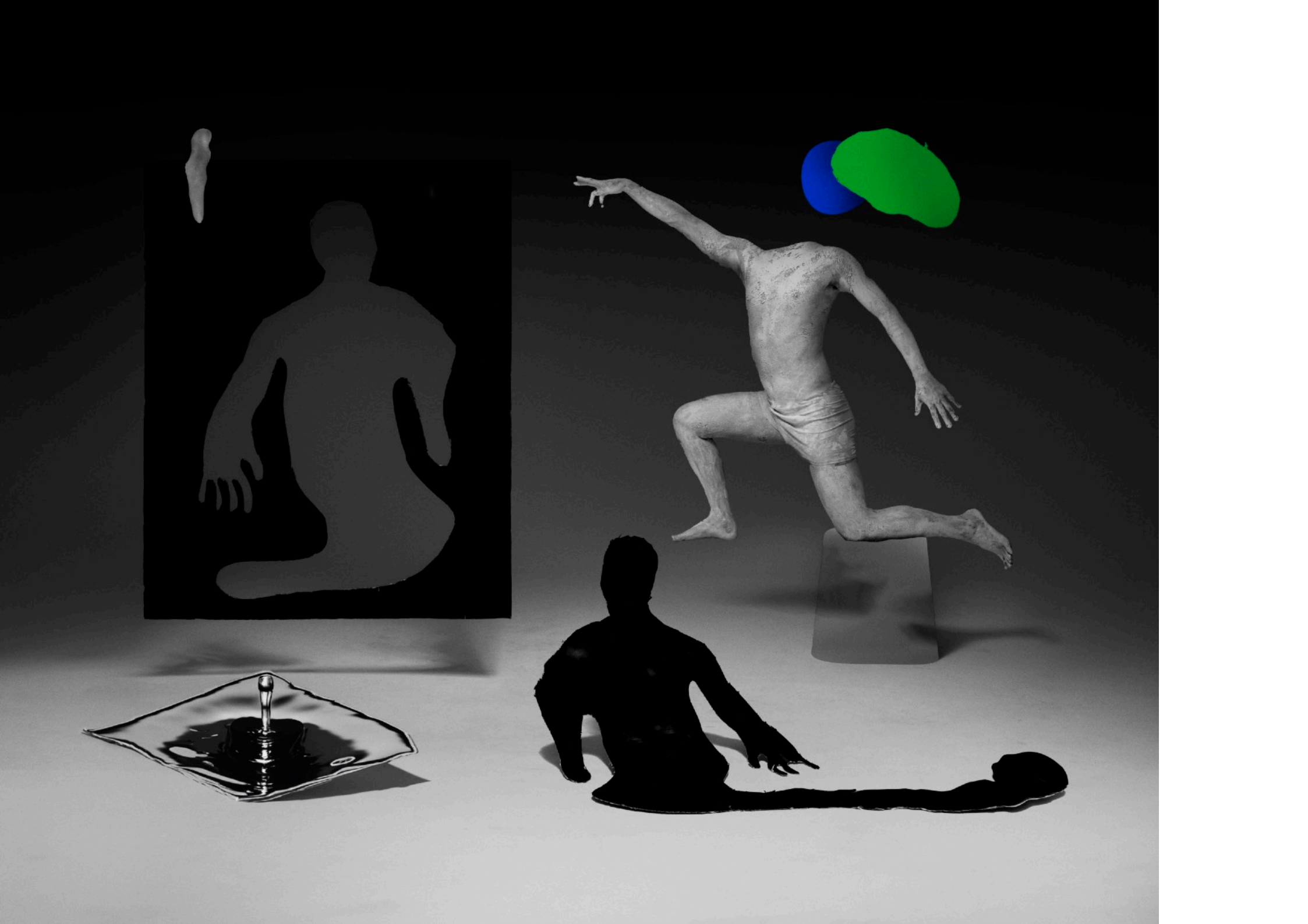




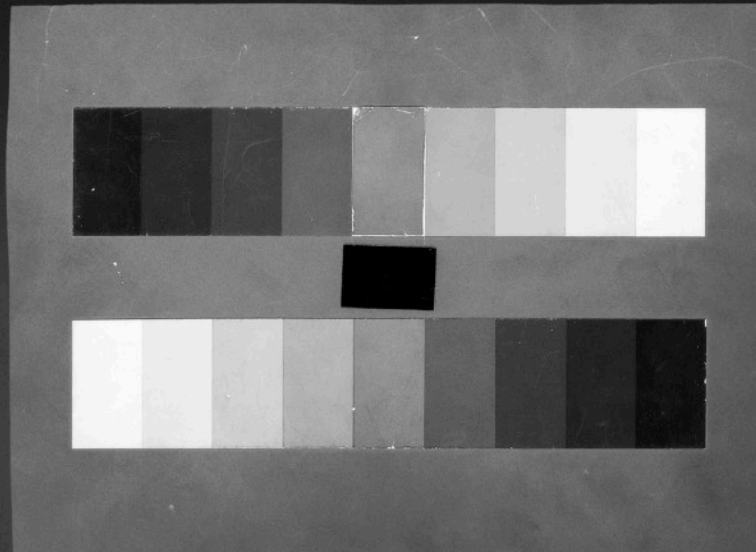


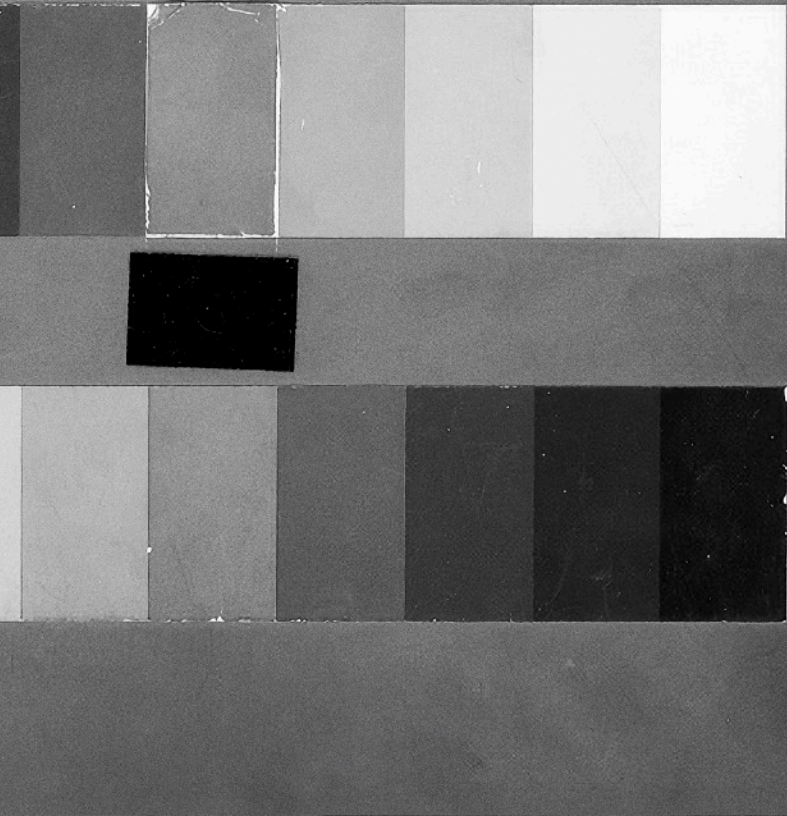
The Absurd Dance no. 2
2023
Giclée print on Hahnemühle photo rag
200 x 160 cm
Edition of 8 + 2 APs





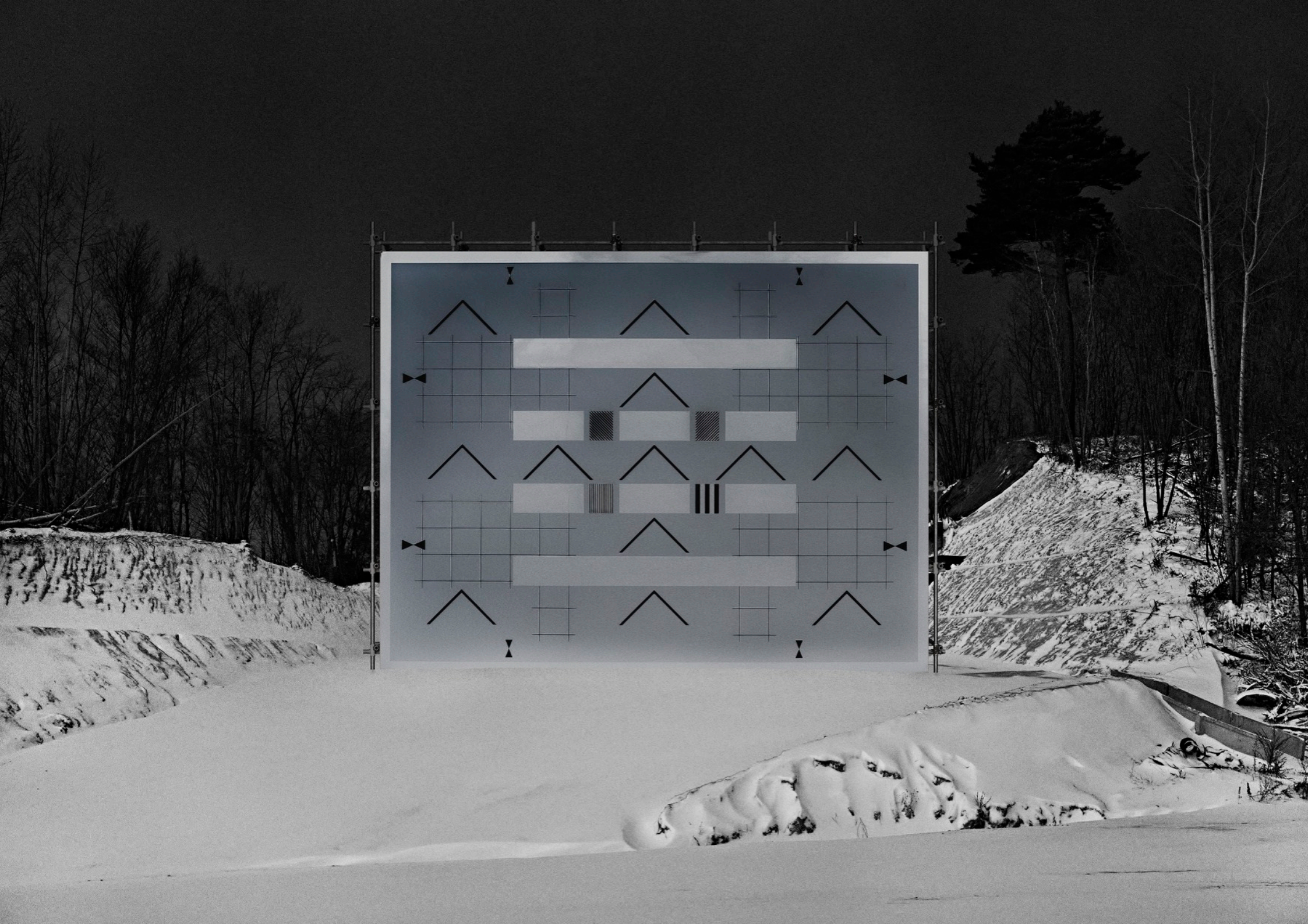
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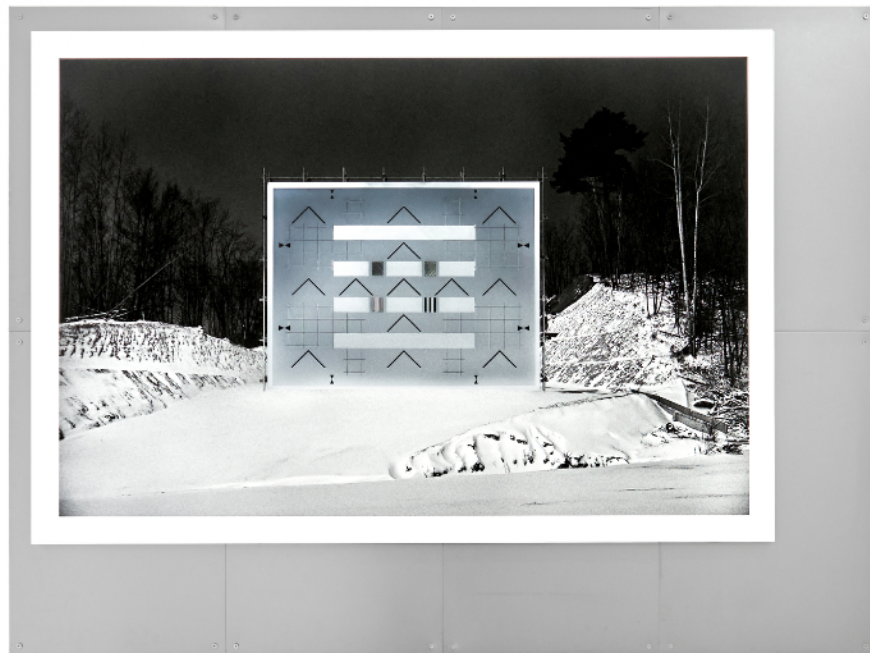




Untitled
2023
Giclée print on Hahnemühle photo rag
140 x 100 cm
Edition of 8 + 2 APs







Much like the transition of chroma key green from a practical/technical characteristic to an aesthetic one, this shift is a recurring theme in Lee's practice.

By situating the 'focus sheet,' an inherently functional image, within a landscape, its original purpose begins to fade, leaving only visual quality in its wake. This collision between diverse worlds or systems does not solely mirror the artist's history; it also comments on the ontology of the images we observe.

Sigil No. 1

2023

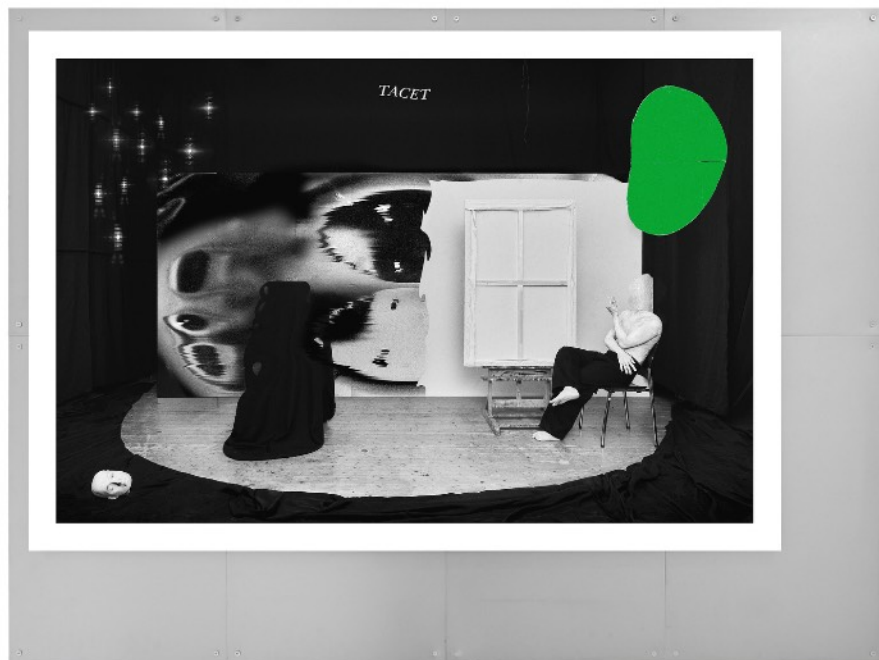
Giclée print on Hahnemühle photo rag

136.2 x 94.1 cm

Edition of 8 + 2 APs

TACET





Tacet and the Portrait of a Headless
2023
Giclée print on Hahnemühle photo rag
136.2 x 94.1 cm
Edition of 8 + 2APs



Matisse and the People of Night
2017
Giclée print on Hahnemühle Baryta
84 x 117 cm
Edition of 5 + 2 APs







A Trembling Soul Where the Time Flows Quietly Over the Waves
2017
Giclée print on Hahnemühle Baryta
42 x 50 cm
Edition of 5 + 2 APs





Dancing Along Alone
2017

Giclée print on Hahnemühle Baryta
50 x 42 cm

Edition of 5 + 2 APs



Ein kleines Nachtfoto no.1 & 2
 2017
 Giclée print on Hahnemühle Baryta
 12 x 15 cm
 Edition of 5 + 2 APs



Self Portrait with TULIP
2017
Giclée print on Hahnemühle Baryta
24 x 30 cm
Edition of 5 + 2 APs



The Universe
2016
Giclée print on Hahnemühle Baryta
24 x 30 cm
Edition of 5 + 2 APs

In Lee's works, a consistent theme emerges: the examination of discord between incongruent elements. *The New Altar* illustrates a disparity in both time and medium, fostering a unique dialogue within this incongruity. The practicality of chroma key green becomes irrelevant in the context of Renaissance-era art, due to technological constraints. Hence, chroma key green transitions from a functional to purely aesthetic role. Historical individual identities fade, emphasising colour and form, leading to a disjunction in the amalgamated timeframe.



The New Altar no. 1
2023
Archival Giclée print
120 x 100 cm
Edition of 5 + 2 APs



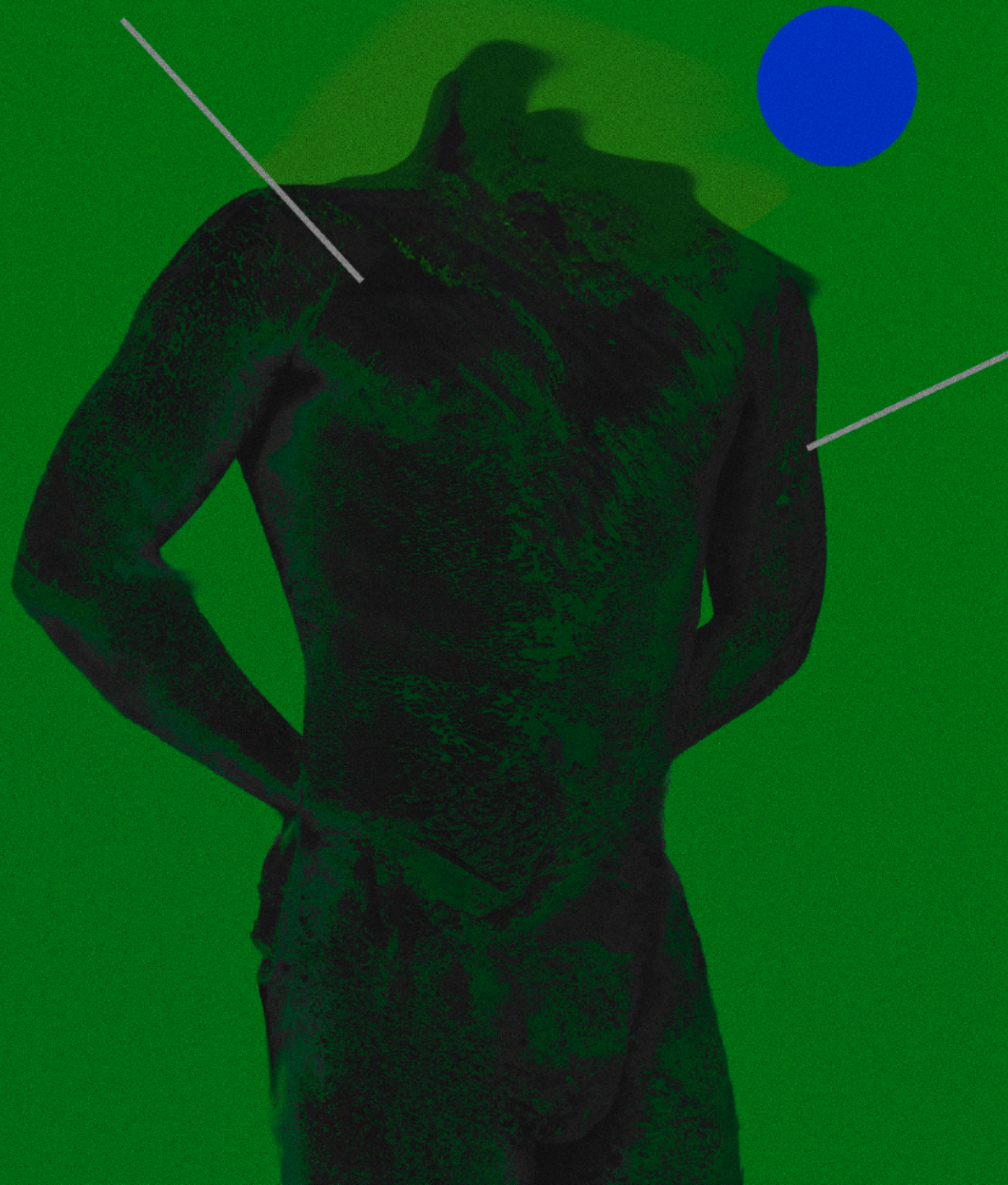


The New Altar no. 2
2023
Archival Giclée print
120 x 100 cm
Edition of 5 + 2 APs





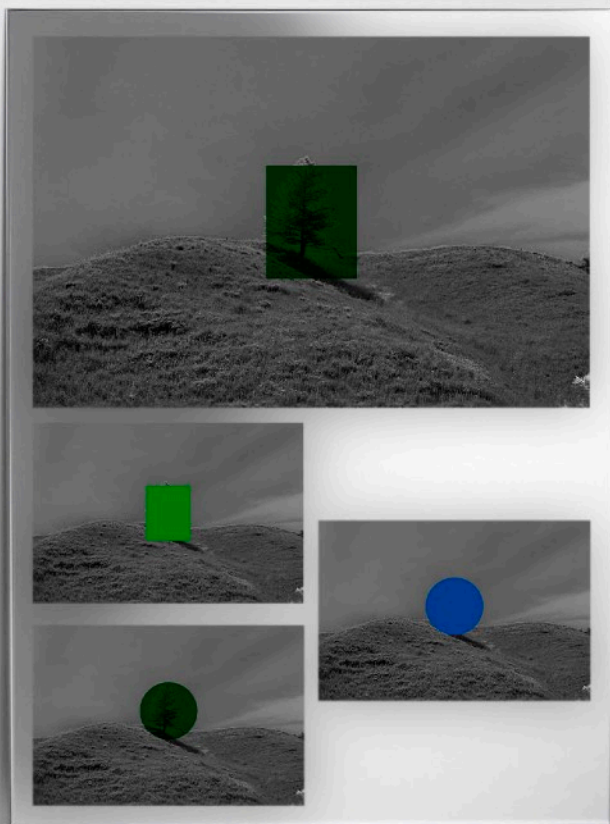
The New Altar no. 3
2023
Archival Giclée print
150 x 120 cm
Edition of 5 + 2 APs





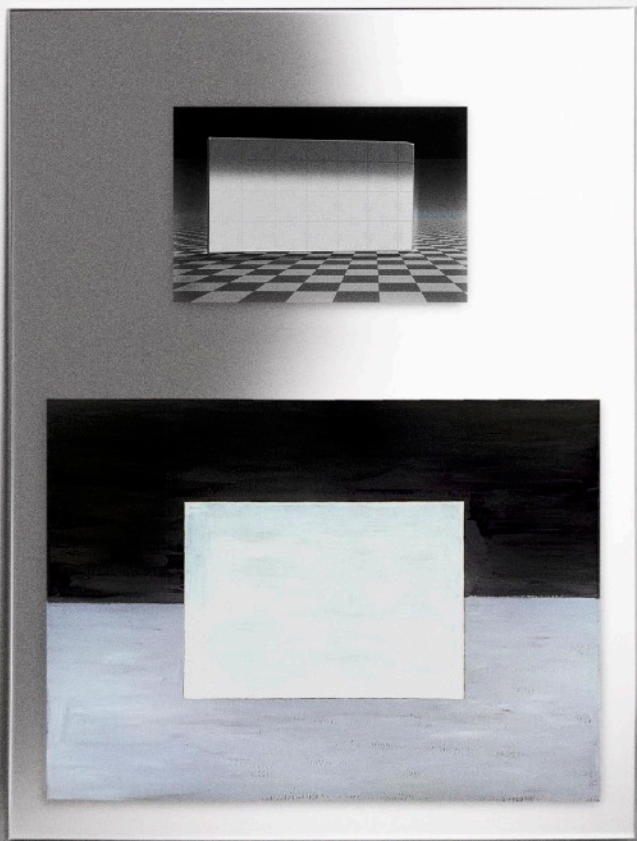
The New Altar no. 4
2023
Archival Giclée print
150 x 120 cm
Edition of 5 + 2 APs





Composition no. 1
2023
Archival Giclée print, steel
150 x 120 cm
Edition of 5 + 2 APs



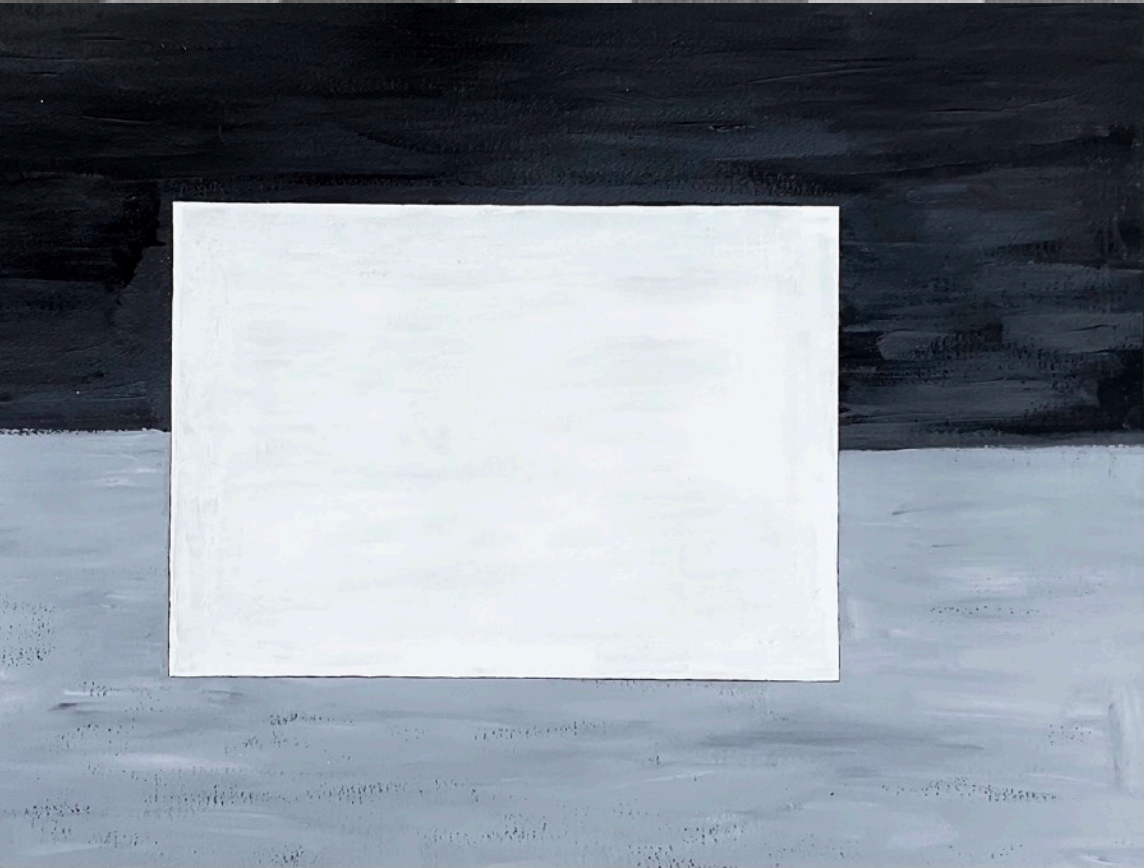


Composition no. 2
2023

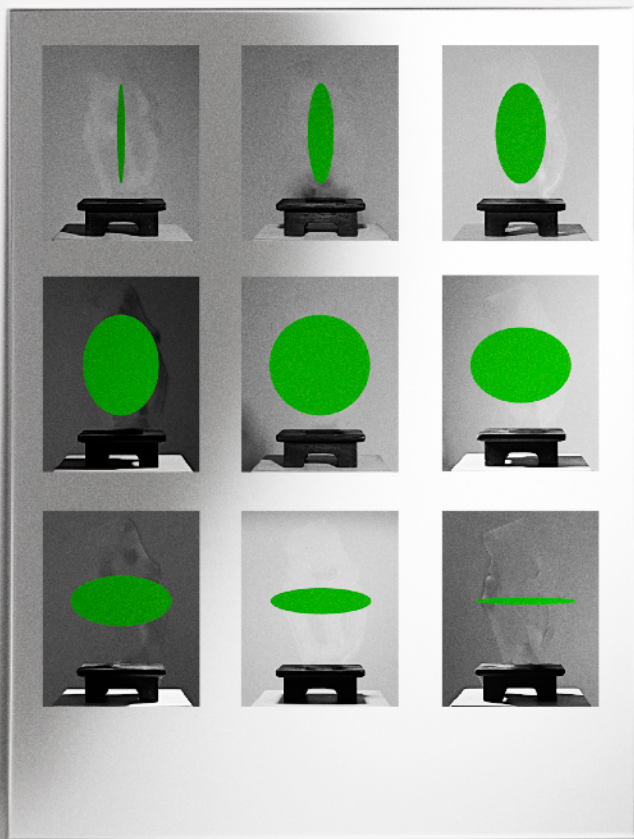
Archival Giclée print, paper, acrylic paint, steel

150 x 120 cm

Edition of 5 + 2 APs

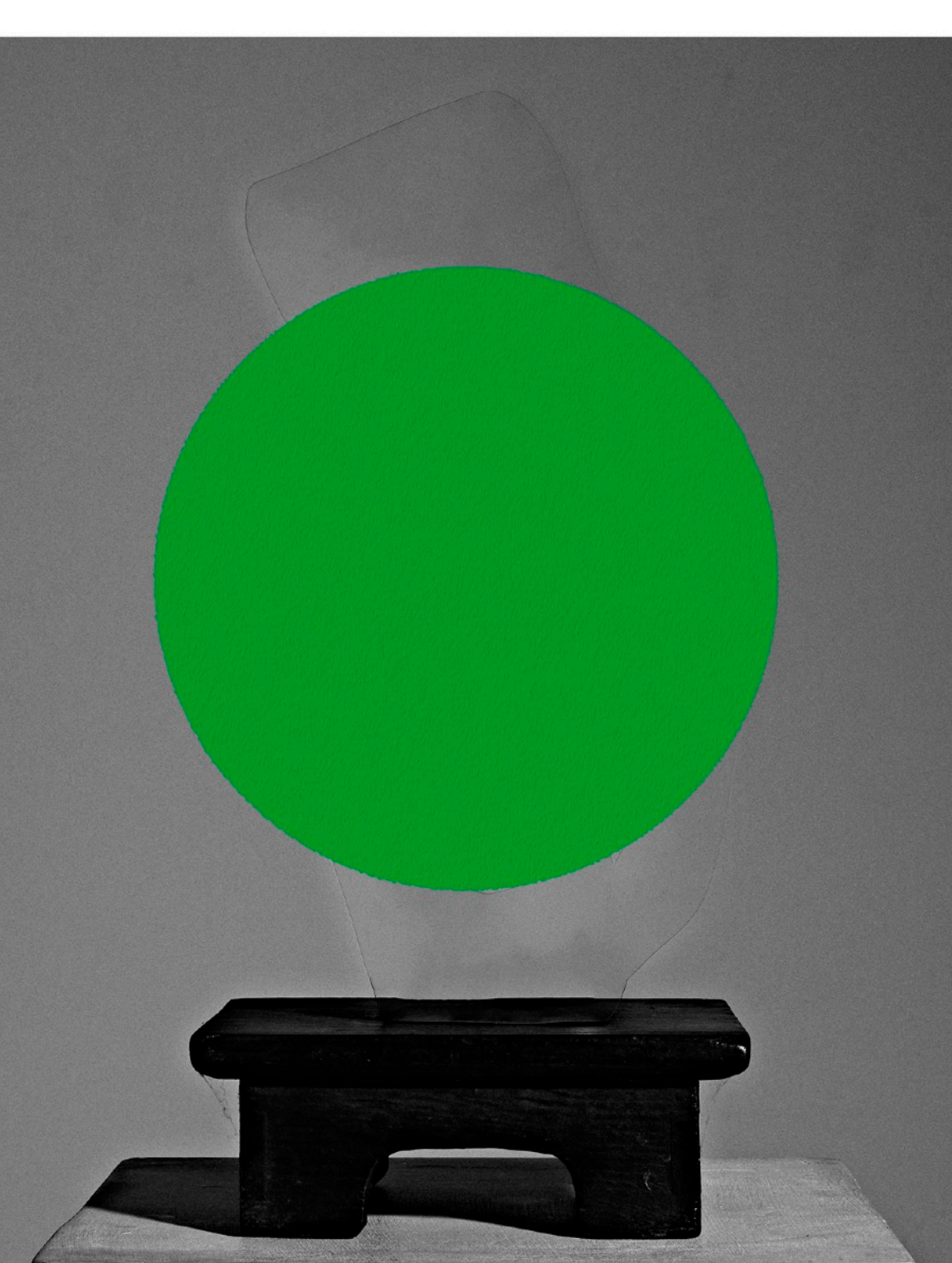


This work presents a stark contrast, juxtaposing two distinct views of the same scene: one is a digitally constructed three-dimensional space, and the other is a realm of pure aesthetic. This intersection resonates Lee's overarching artistic theme, reflecting his exploration into disharmony and cultural collision. The artwork embodies his commitment to exploring the delicate balance between technological advancement and aesthetic expression. Much like his use of chroma key green, this piece stands as a testament to Lee's journey through diverse cultures and geographies, symbolizing his quest for unity and understanding in a world marked by continuous change and integration.



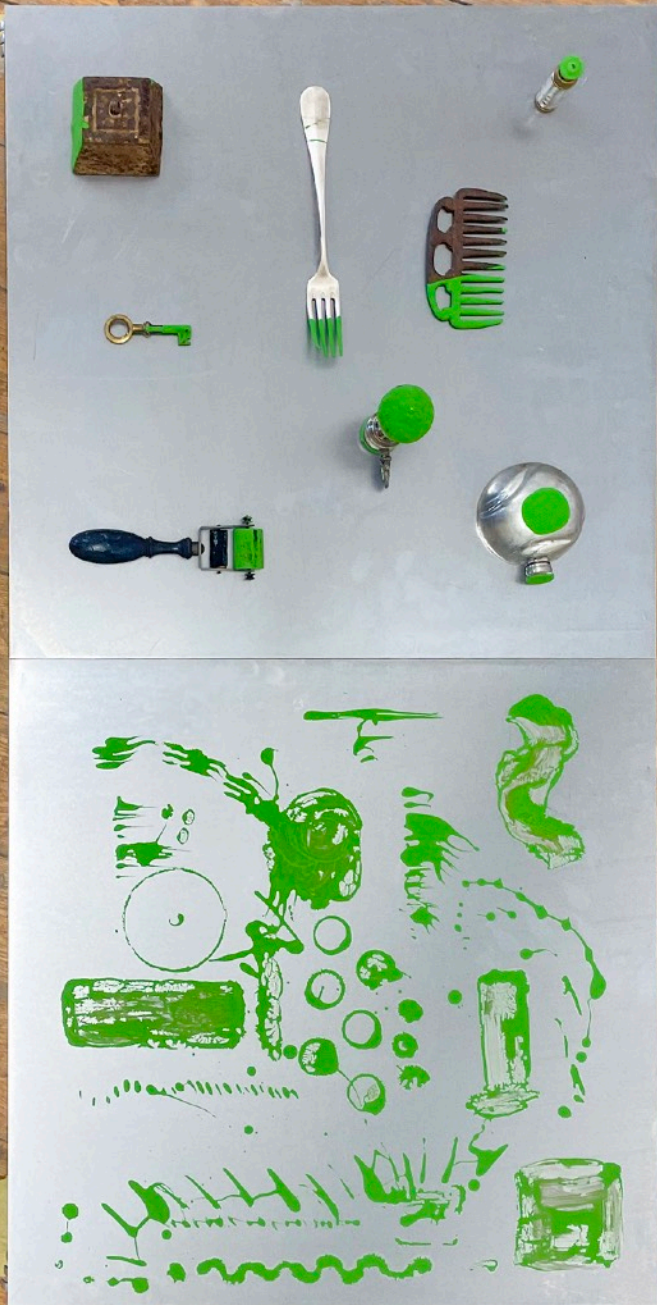
Composition no. 3
2023

Archival Giclée print, Chroma key green paint, steel
150 x 120 cm
Edition of 5 + 2 APs

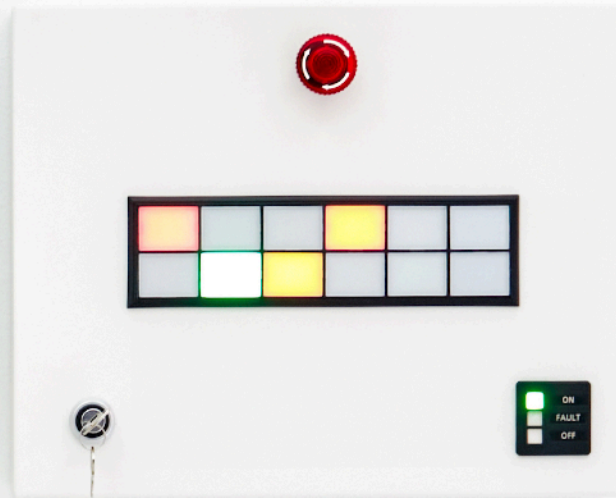




Drawing Set for Study no. 1, through its transformative use of found objects, resonates with Lee's artistic practice of navigating varied cultural landscapes, symbolising his continuous effort to reconcile disparate elements and histories into a cohesive narrative. This artwork underscores the theme of integrating differing contexts and origins, much like the artist's personal experience of harmonising contrasting cultural backgrounds and forging a sense of belonging in constantly changing environments.



Drawing Set for Study no. 1
2023
Objects, colour, paper and metal
Size variable





Drawing Set for Study no. 1 emerges as a collection of discovered items, now transformed into drawing instruments. This transformation mirrors Kyu Sang Lee's deep-rooted interest in integrating varied elements of culture and history, a reflection of his diverse geographical experiences. Despite their unintended original purpose, these repurposed objects resonate with Lee's engagement in harmonising and transcending contrasting states.

Life No. 1 [left]
2023

Steel, electronic parts, light bulbs, plastic buttons
40 x 32 cm
Edition of 5 with 1 APs

Life No. 2 [right]
2023

Steel, electronic parts, light bulbs, plastic buttons
40 x 32 cm

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P-0

0 1 3 9 2 1 4 1 0 7 8 5 6

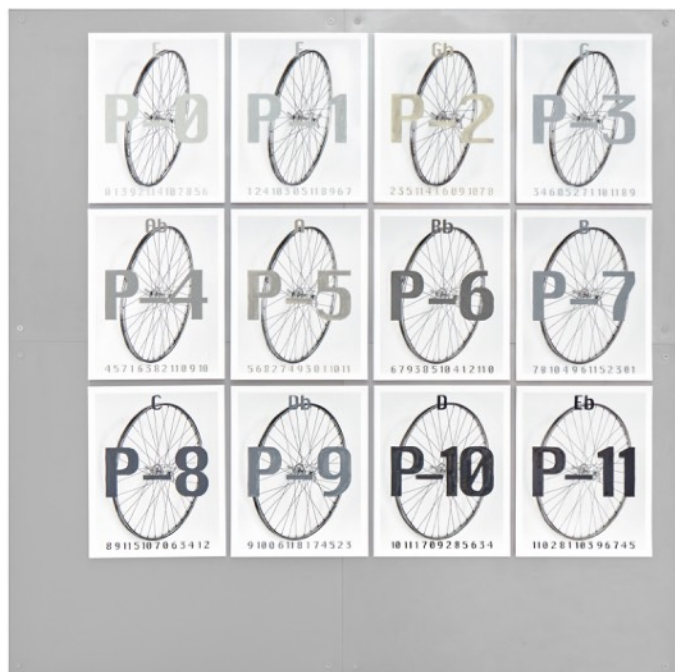
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P-11

1 1 0 2 8 1 1 0 3 9 6 7 4 5



In Bearing Between the Wheel and the Cycle, is the work which explores collision of the

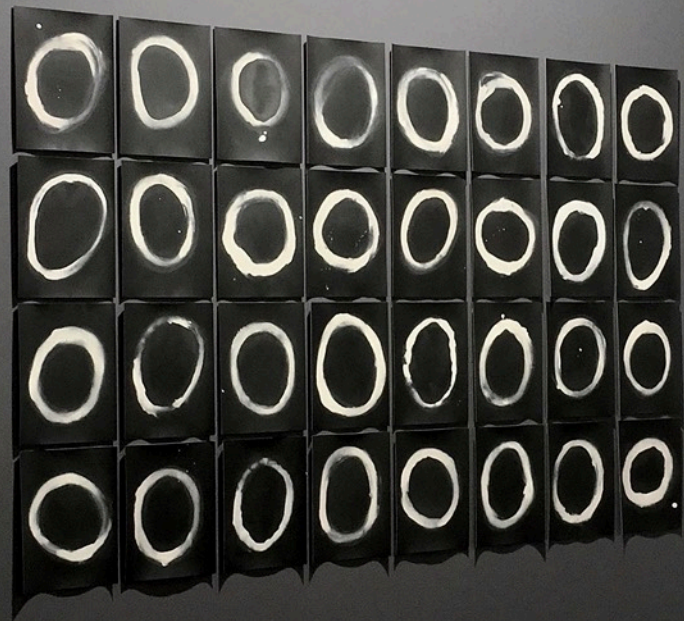


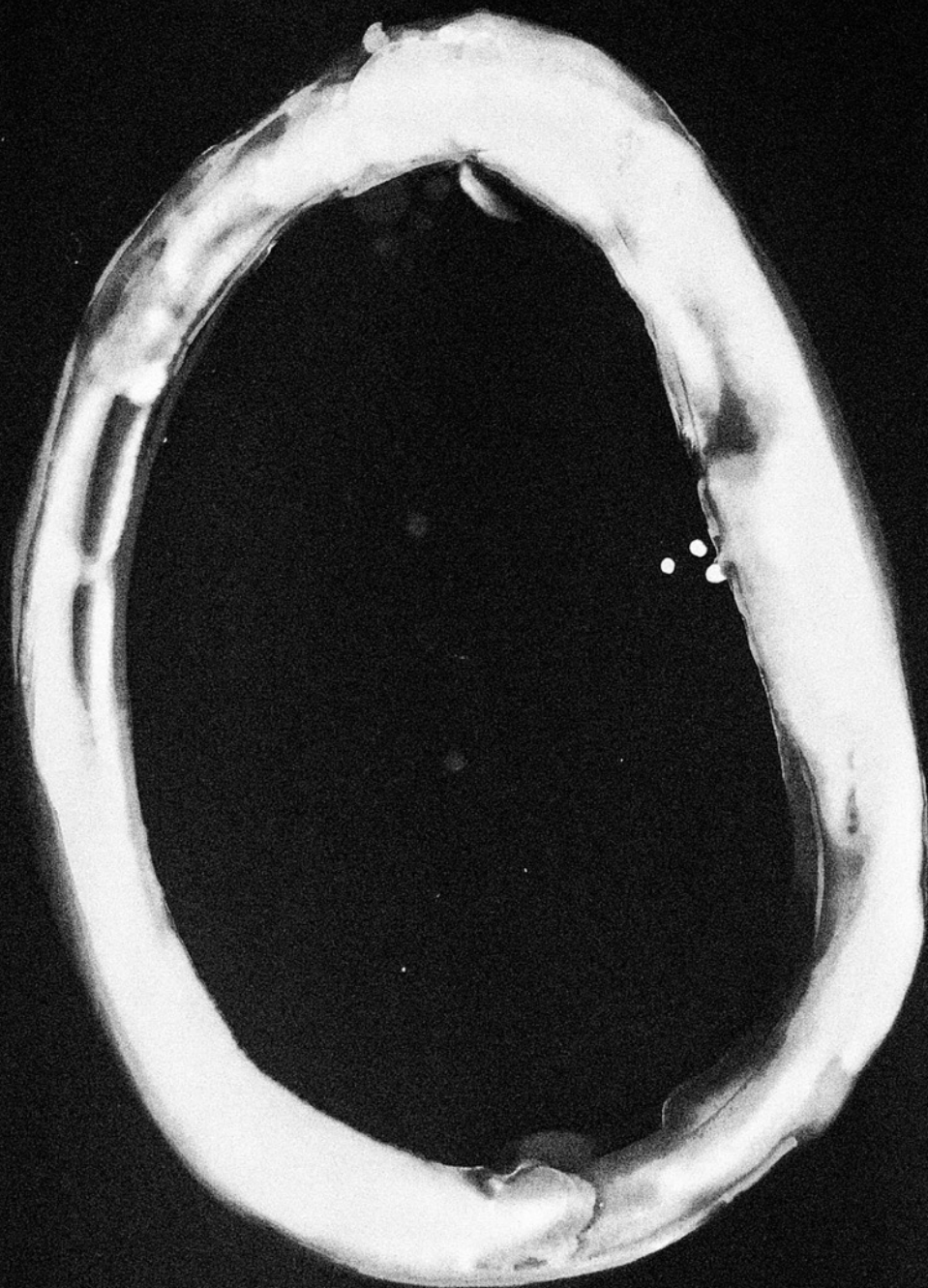
Bearing Between the Wheel and the Cycle
2020
Archival print
100 x 100cm
Edition of 8 + 2 APs





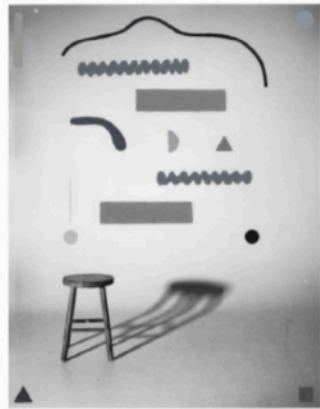
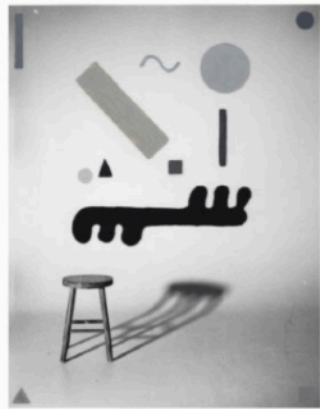
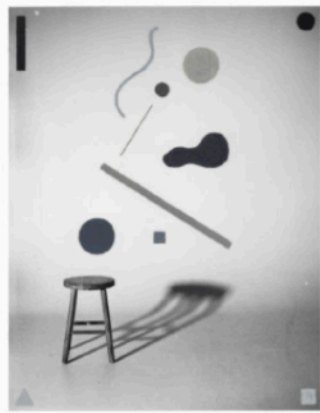
Cry When Flowers Fall in the Morning
2019
Archival print
120 x 160cm
Edition of 5 + 2 APs

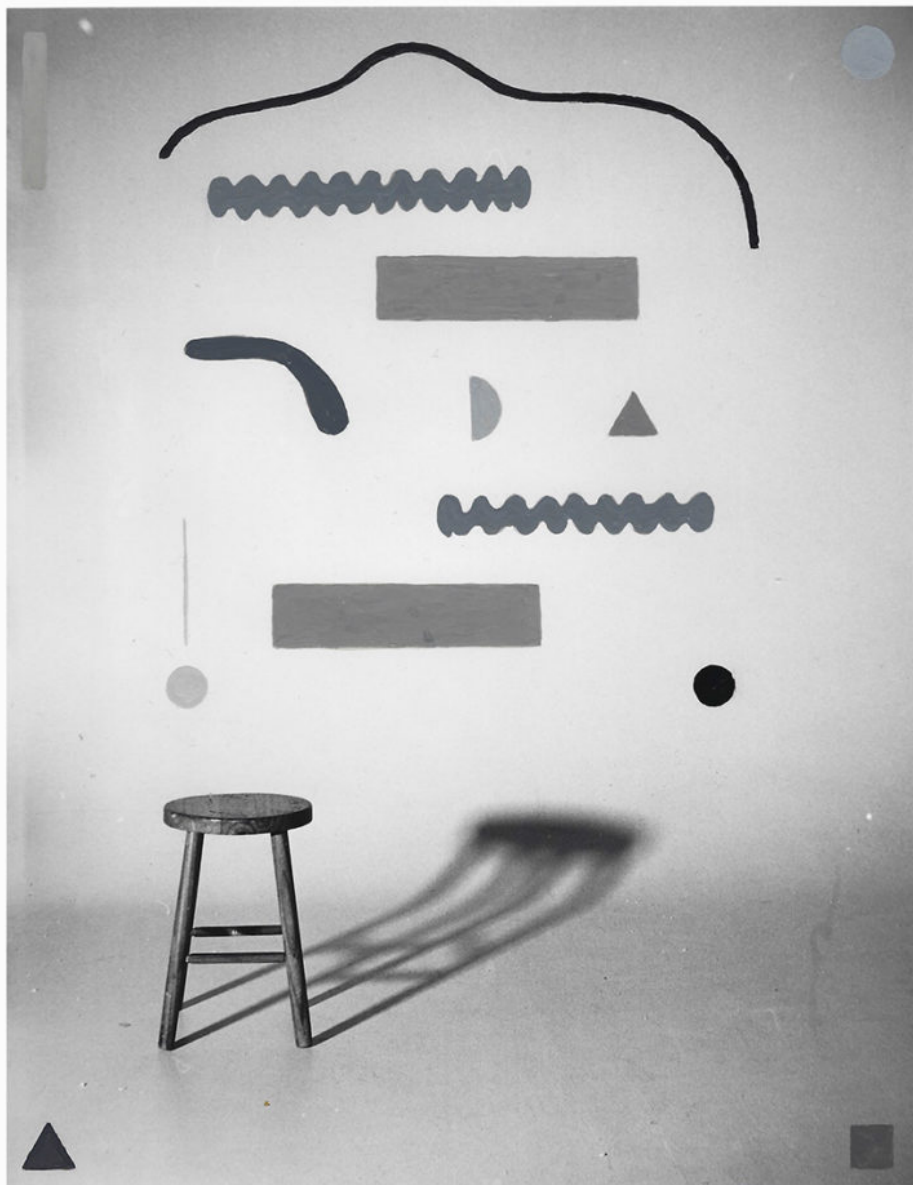




This collection of analogue photographic prints solely records the time of the action executed by the artist. The process of developing these traces doesn't involve the capturing of an image, but focuses exclusively on capturing Time itself.

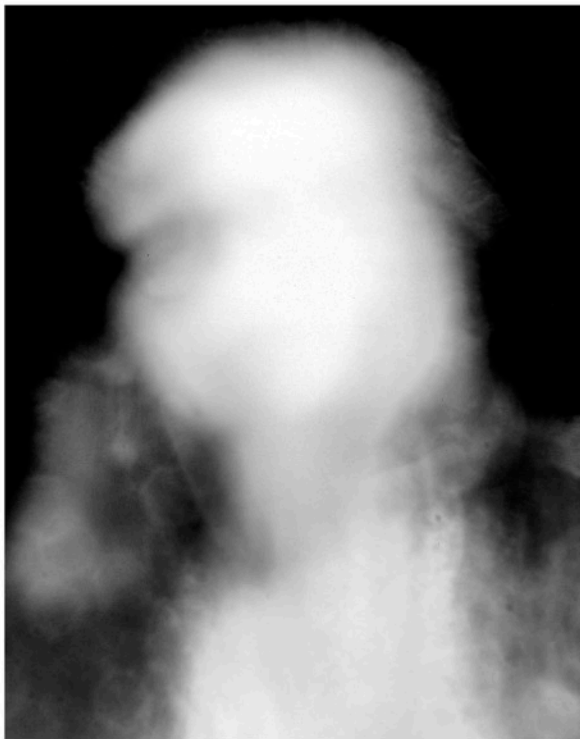
A Motif for Thirty-two Irregular Orbits
2018
Photographic Paper Handprints
142 x 96 cm
Unique edition



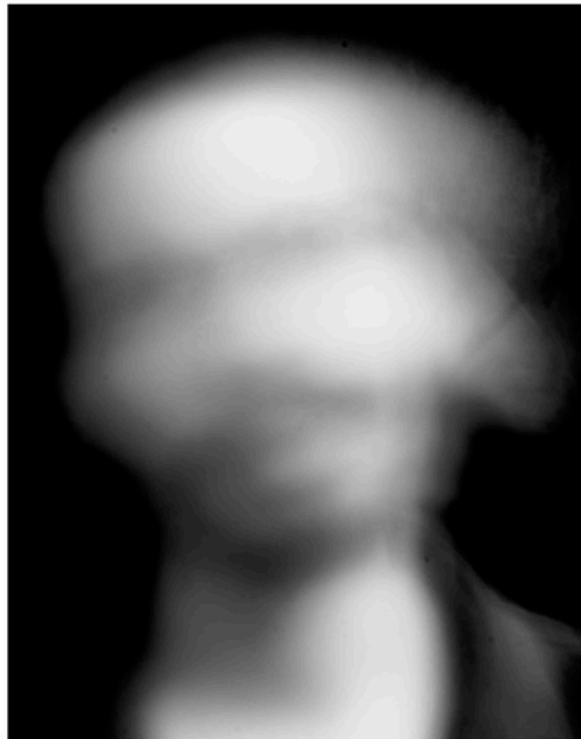


Photographs in Twelve Parts
2018
Fibre base Prints with positive retouch colour
25.2 x 20 cm (each)
Unique edition

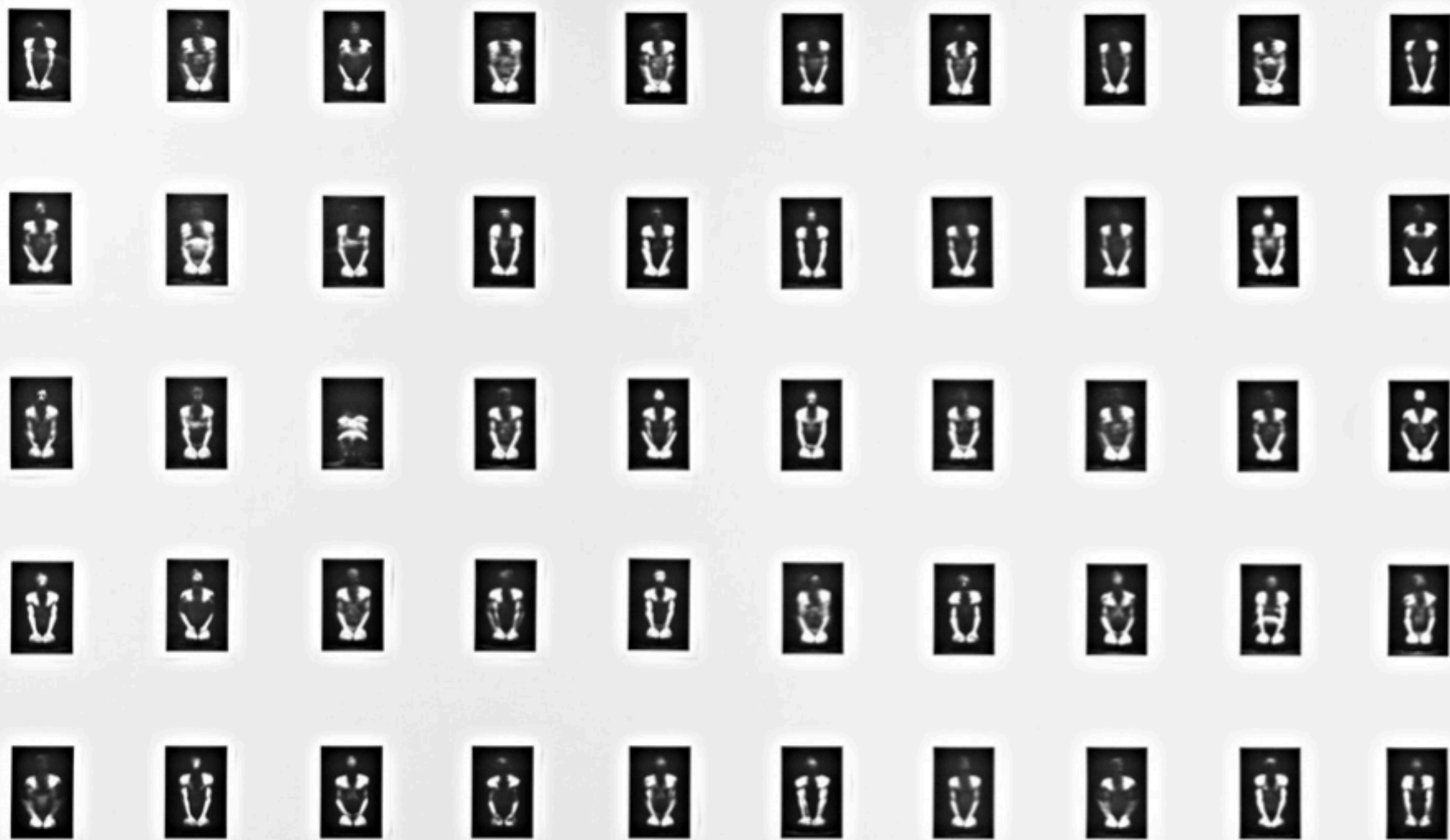




The Festival of Insignificance is a project that amasses a collection of long-exposure photographs. This endeavor meticulously delves into the distillation of personal histories and cultural heritage, retaining only the enduring imprints of time. This exploration of the theme of transcendence through universality is a consistent motif in Lee's artistic oeuvre. The project exemplifies a profound commitment to examining the transcendent themes that unite diverse personal and cultural narratives.



The Festival of Insignificance
2016-2017
Set of Giclée prints
240 x 220 cm
Edition of 5 + 2APs



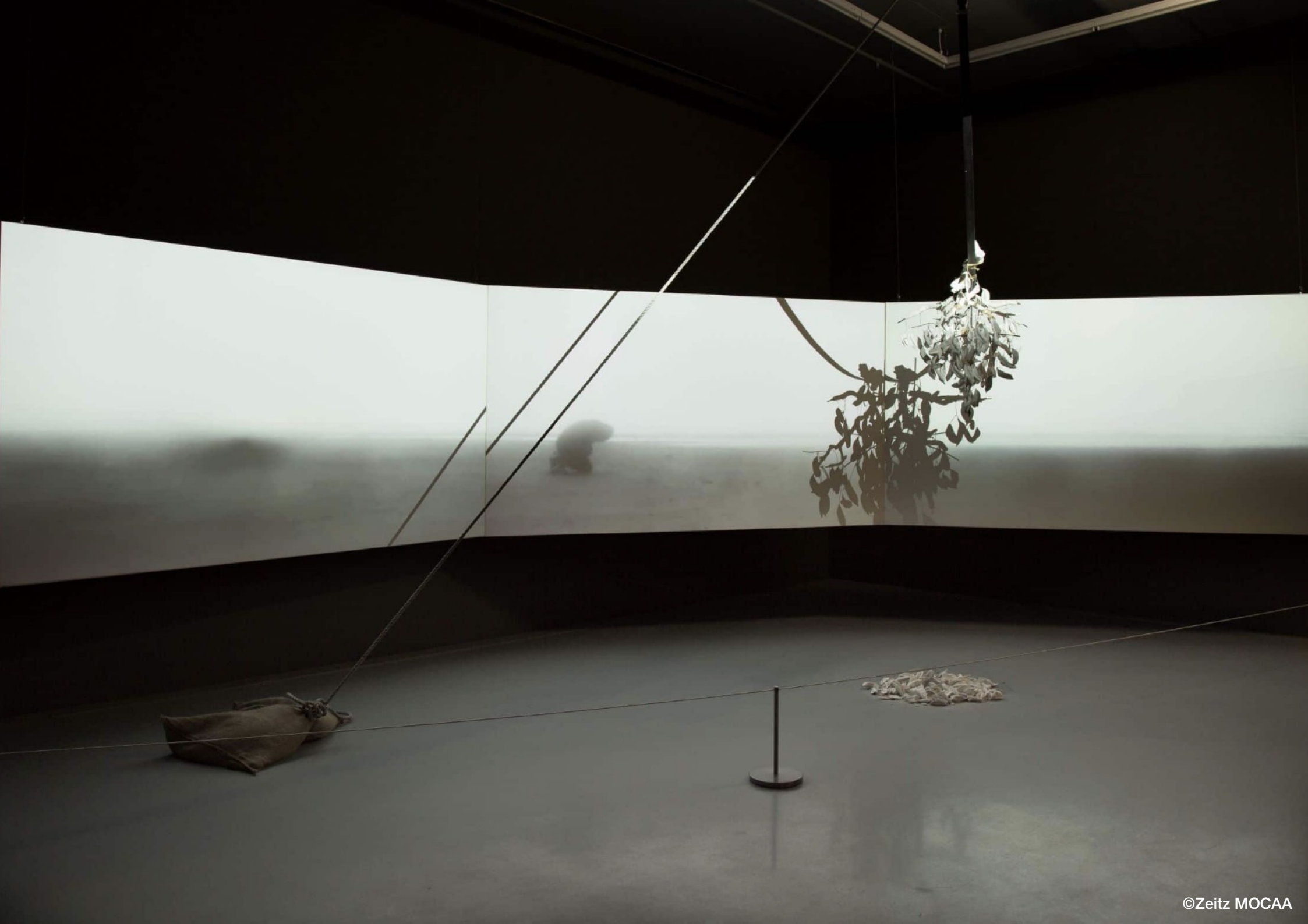


Kyu Sang Lee's practice highlights time as a universal medium, nullifying other cultural and historical characteristics. Through a series of long-exposed photographs, the works place significant focus on time as a universal element within humanity.

From Now to Then
2014
Set of Giclée print photographs
250 x 140 cm
Edition of 5 + 2APs

With an approach to the theme of time, the artist's work reflects on repetition and its relationship with discord and universality, the central theme of fluidity in life. In his photographs, elements of culture and history are meticulously distilled, leaving behind only the essential concept of time that each individual inherently holds. Time, transcending all limitations and differences, becomes a unique unifying entity in his artwork, reinforcing the idea of universal connectedness beyond spatial and cultural boundaries.

Lee's works, embedded in personal experiences of cultural clashes and systemic conflicts, investigates the emergence of new systems or worlds. This examination underscores the intersections identified within conflict, unveiling a shared element within difference and advocating a transcending, universal characteristic.







Still-Life with Three Suspended Bodies is a multimedia installation that examines the intersection of personal histories and collective memories. This exploration melds individual and communal narratives, presenting a cohesive visual and sensory experience. The artwork underscores the interplay of personal and shared histories, highlighting the role of each in the framework of collective memory.

Still-life with Three Suspended Bodies
2017

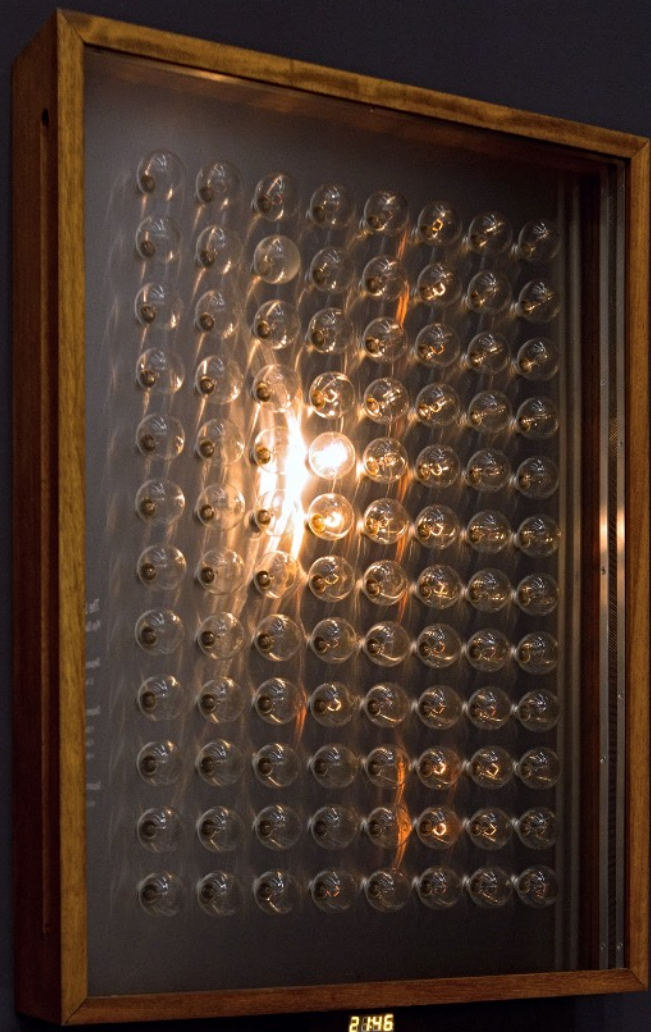
Single channel vides (5:14), plaster of paris, steel,
rope, sandbag & AV equipment

Size variable

Collaboration with Martin Wilson
Temporary loan to Zeitz MOCAA, South Africa.







The Sound of Light: Sequences I-III (2019) is a light/sculptural triptych that intentionally collides two different mediums to create a new dialogue, the recurring theme in Kyu Sang Lee's oeuvre.

The Sound of Light: Sequences I-III
2019
Wood, glass, stainless steel, incandescent light
bulbs & electronics.
64.5 x 88.4 cm [each]
Collaboration with Martin Wilson
Temporary loan to Zeitz MOCAA, South Africa.



The Circle of Love - a project by Kyu Sang Lee in collaboration with Gudskul hosted a public performance as a celebration on amalgamation of various histories and cultural backgrounds of Documenta 15 participants.

The Circle of Love
2022
Performance
Size variable



KYU SANG LEE

Eclectica Contemporary
eclecticacontemporary.co.za



Dancing Along, Alone, 2017 Archival light jet 59.4 x 42 cm
Right: *Ein kleines Nacht*

Kyu Sang Lee (b. 1993) is a visual artist who is currently living and working in Germany but previously lived and studied in South Africa. He works primarily with photography, extending and expanding his use of the medium to also encompass installation and video. Acknowledging photography's capacity to draw on memory, time and space, he focuses on constructing realms of the metaphysical and the surreal. His work is often meditative and contemplative, making use of form as a kind of visual puzzle. A strong aesthetic vocabulary is employed to juxtapose concepts such as dark and light, and time and fate.

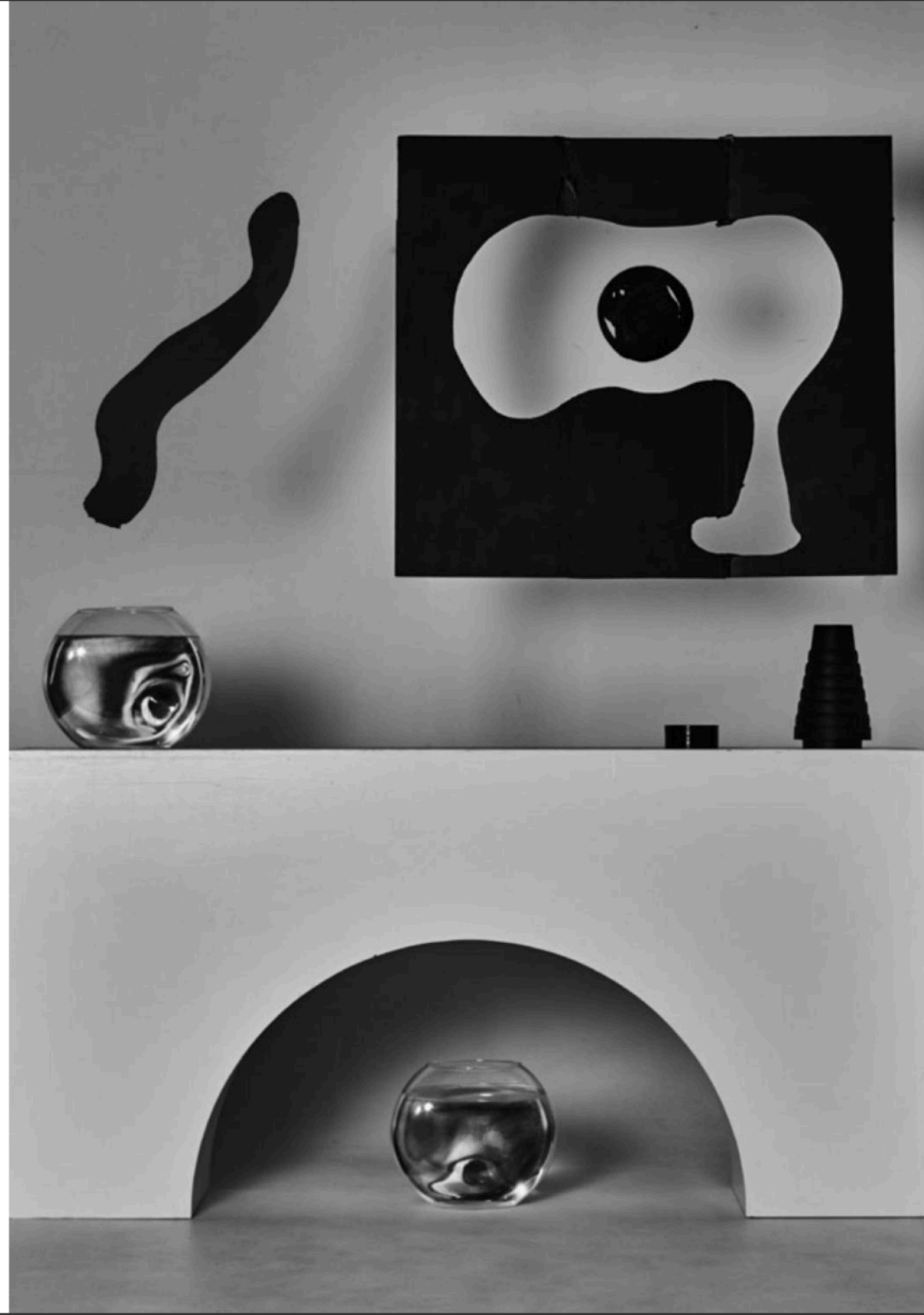
Lee grew up between two very different continents and cultures. His contact with divergent traditions and beliefs impacted his approach to working, specifically towards a consideration of working sensitively and with the intention to create work that is universal. Thematically, through this universal

approach, Lee draws on notions of religion, practices of spirituality and meditation, but also equally considers the transitional spaces, the movement of clouds and architectural creations in cityscapes and rural spaces. In this way, Lee both resists dogma and engages with iconography. By paying attention to no one culture or practice, Lee works laterally to reinforce his intent of finding commonalities despite oppositional or diverging ideas.

Observing that we live in a world that admires only the extraordinary, Lee shifts his focus to what is often thought to be as banal and insignificant. His practice therefore aims to highlight moments of the ordinary, while through his construction of them illustrating the beauty in their familiarity. Both elegant and sombre, the images shown through video, installation and photography work through abstraction and the uncanny to grapple with the everyday.

A significant aspect of Lee's practice is his engagement with other artists and art forms. In previous projects, he has worked with peers to create moving portraits as pictorialized moments of conversations about photography. He has also mused on silence and sounds – creating videos and photographic series alongside composers, paying homage and investigating music as a practice that can traverse borders and cultures.

In 2017, Kyu Sang Lee collaborated with Martin Wilson. The two met while studying at the Michaelis School of Fine Art, and enjoyed working together across mediums through an investigation of space, dimensionality and corporeality. The two reunited to create a second work together two years later. Lee has consistently expressed interest in the universality of music in his work, while Wilson engages with bridging the gaps between science and art by exploring manifestations





Matisse and the People of the night, 2017 glicée print on Hahnehmuhle Baryta, 5 + 2AP 84 x 117 cm

of light and organic materials. In *The Sound of Light – Sequences I – III* (2019), which debuted at the Investec Cape Town Art Fair 2019, the duo met to create a deeply thoughtful and quiet work. Through its display, audiences may recall the set-up of places of worship, of the cinema or of seats in front of windows. In each instance, the viewer is called into a place of quiet thought.

In *The Sound of Light – Sequences I – III* (2019), there is a considered contemplation on time-consciousness. By creating a relationship between time and man, Lee and Wilson show the medium of light and sound as a catalyst. Therefore, the formality of Lee's choices across his artistic practice looks at medium as parallel with specific and pivotal concepts. Lee's investigation of sound continues as he broadens his use of medium to videos and installations. Since the concept of time is a symbol of universality in his practice, he shows that sound and music are convenient and comfortable ways to be conscious of time as in itself. Through his work, Lee highlights that the realization of the passing of time, ironically implies the limit of time: mortality.

Today, when governments and economies are in crisis, and the obsession with the extraordinary via selfies and social media is overwhelming and very loud, Lee's work represents a pause, and a moment of stillness. Through his musing on prescribed distances between continents and communities, Lee's work offers an opportunity to consider the world differently. In this way, Lee shows us how we can choose what to focus on and find beauty within.

Despite only recently graduating, Kyu Sang Lee holds a promising career in the art world. In 2017, he won the Celeste Prize in Photography, juried by Fatos Üstek. He also boasts a handful of awards from the University of Cape Town, including the Cecil Skotnes Award for Most Promising Artist. Since then, he has exhibited with Eclectica Contemporary on numerous occasions, including travelling with them to exhibit in Paris in 2018 and being featured in the Investec Cape Town Art Fair's 2019 SOLO section. Lee's work will be featured at the Zeitz MOCAA from May 2019.

FAY JANET JACKSON

LE SURREALISME COMPOSÉ DE KYU SANG LEE

THE STRUCTURED SURREALISM OF KYU SANG LEE

L'impression immédiate que produit l'œuvre de Kyu Sang Lee est celle d'un dessin automatique qui aurait pris vie. Développé par les surréalistes, le dessin automatique, ou spontané, était utilisé comme un moyen d'expression du subconscient. Contrairement à ces dessins cependant, les photographies de Kyu Sang Lee révèlent un sens extrême de la maîtrise du sujet. Travaillant dans le cadre soigné d'un studio, l'artiste crée ces scènes élaborées et surréalistes en utilisant les techniques de la photographie analogique et de la chambre noire. Traitant la lumière un peu à la manière d'un peintre travaillant l'huile sur la toile, il pare sa composition d'une élégance sombre et confère au sujet un équilibre délicat.

Les formes graphiques ou découpages qui composent l'œuvre « Ein kleines Nachtphoto No.1 » rappellent Matisse et procurent à cette photographie une qualité similaire à celle des célèbres collages du fauviste – formés de divers éléments, apparemment dessinés au hasard, disposés les uns au-dessus des autres. Les ombres projetées par les objets de cette composition aux allures de nature morte soulignent cet effet de couper-coller, apportant avec elles la qualité essentielle de la photographie : la profondeur de champ.

L'œil est un motif récurrent dans l'œuvre de Kyu Sang Lee, où il est aussi loufoque que troublant. Le globe oculaire fou, les paupières décollées, nous rappellent les photographies du maître du surréalisme lui-même, Salvador Dali. Les yeux désincarnés, déformés par la surface

convexe d'un aquarium en verre, évoquent une scène du court-métrage choquant de Luis Buñuel et Dali, « Un Chien Andalou » : une femme, dont la paupière est maintenue ouverte par la main d'un homme, semble avoir le globe oculaire tranché par une lame de rasoir, provoquant l'écoulement d'une matière gélatineuse. Beurk, et ouf !

Il émane de l'œuvre de Kyu Sang Lee un double sentiment de tension et de soulagement assez similaire. Les différents objets entretiennent une relation apparemment précaire les uns avec les autres ; des formes en carton assemblées par du ruban adhésif sont comme suspendues dans l'air. Simultanément, la palette monochrome produit un effet analogique apaisant, et l'agencement soigné des formes permet à notre regard de parcourir librement l'image, trouvant satisfaction dans les contours solides et géométriques.

Né à Séoul, en Corée, et diplômé de la Michaelis School of Fine Art de l'Université du Cap, en Afrique du Sud, Kyu Sang Lee cite une grande variété d'influences. De la musique classique occidentale à l'art contemporain africain en passant par le surréalisme et le postmodernisme, de la philosophie et de la littérature russe à la fiction moderne, son inspiration est hybride et hétérogène (tout comme l'artiste lui-même). Ainsi la fascinante synchronicité de ses compositions exerce-t-elle un large attrait, explorant les multiples tensions entre croyance et subjectivité, mémoire et oubli.

→ KLEINES NACHTPHOTO NO.1, 2018. Impression archives sur papier Hahnemühle Baryta | Archival print on Hahnemühle Baryta. 12 x 15 cm. Courtesy Kyu Sang Lee and Eclectica Contemporary.

« Travaillant dans le cadre soigné d'un studio, l'artiste crée ces scènes élaborées et surréalistes en utilisant les techniques de la photographie analogique et de la chambre noire. »

One's immediate impression of Lee's work is of an automatic drawing brought to life. Developed by the surrealists, automatic or spontaneous drawing was practiced as a means of expressing the subconscious. Unlike automatic drawing, however, Lee's photographs display an exquisite sense of control over his subject matter. Carefully set-up in studio, Lee creates these elaborate, surreal scenes using analogue photography and darkroom techniques. Treating light in much the same way as a painter admixes oils to the canvas, there is a sombre elegance to his composition, a delicate balance between his chosen subject matter.

The graphic shapes or cut-outs in Lee's image, "Ein kleines Nachtphoto No.1", are reminiscent of Matisse, and take on a similar quality to the famous Fauvist's paper collages – various components, seemingly drawn at random, layered one on top of another. The shadows cast by the objects in Lee's still-life-like composition emphasise this cut-and-paste effect, bringing with them the defining characteristic of photography: depth of field.

The eye is a recurring motif in Lee's work, and it is as kooky as it is unsettling. The crazed eyeball, lids peeled back, reminds us of photographs of the master of surrealism himself – Salvador Dali. The disembodied eyes – each distorted by the convex surface of a glass fishbowl – recall the scene from Luis Buñuel and Dali's shocking cinematic short, "Un Chien Andalou": A woman, lid widened by a man's hand, appears to have her eyeball sliced open by a straight razor, gelatinous goo oozing forth. Yuck, and whew!

There is a similar sense of tension and relief in Lee's work; each object in a seemingly pre-ca-

rious relationship with the other, cardboard cutouts held together with tape, suspended in the air. Simultaneously, the monochrome palette is a soothing analgesic, the careful arrangement of shapes allows our gaze to roam freely around the image, finding satisfaction in the solid, geometric forms.

Born in Seoul, Korea, and a graduate from the Michaelis School of Fine Art, University of Cape Town, in South Africa, Lee cites a wide variety of influences. From Western classical music, surrealism, and postmodernism to contemporary art from Africa; from philosophy and Russian literature to modern fiction, his inspiration is hybrid and heterogeneous (much like the artist himself). As such, the fascinating synchronicity of his compositions possesses a broad appeal, exploring the diverse tensions between belief and subjectivity, memory and oblivion.

→ kyusanglee.com

Jackson, Fay Janet. "Le Surréalisme Composé de Kyu Sang Lee, *The Art Momentum*, November 2018. <https://theartmomentum.com/wp-content/uploads/2018/11/TAMXPARIS.pdf>



**Observing the Inexplicable:
Kyu Sang Lee's Table of Contents**

by Clare Patrick.

Kyu Sang Lee's work explores the intangible through meticulous and careful interrogations of form, shape, sound and visual codes. Born in Seoul, South Korea, Lee moved to South Africa when he was 12, where he later completed school and an undergraduate Fine Arts degree at the University of Cape Town's Michaelis School of Fine Art. In 2018, he moved to Leipzig to pursue master's in photography, which was then interrupted by conscription obligations in South Korea, catalyzing an enforced rupture but also a period of reframing. Through his work, he begins to explore and untangle his experiences of each locus, while the works intentionally obscure and resist autobiography. *Table of Contents* is a solo presentation of Lee's work and is both an introduction to and reflection of his photographic explorations to date, as well as an offering of ongoing experiments and contemplations in his more recent multimedia work. The work unfolds across a variety of media; having worked in predominantly black and white photography, this exhibition is a departure towards new forms and visual explorations in constructed imagery.

Writing on Lee's work is both futile and integral to accessing the philosophy that binds it. The attempt recalls Tolstoy's musings on the understandings of beauty in relation to art: "as is always the case, the more cloudy and confused the conception conveyed by a word, with the more aplomb and self-assurance do people use that word, pretending that what is understood by it is so simple and clear that it is not worthwhile even to discuss what it actually means"¹. In writing and reading about Lee's practice, a kind of self-assurance is necessary, yet the writing must relinquish itself to the acceptance of the obscure and the mystery layered into the work; that any attempt to explicate may lead one down a rabbit hole of further quandary, and yet this is half of the wonder of it. The images - moving and still - are grounded in an intellectual interaction of research and response which leads the viewer through a maze of questioning and reflection. Is it so simple as a button that is pressed with no outcome, seen in *Life 1&2*? Is outcome and action only measurable by a mirrored reaction. And when so much art today is reliant on an explanation, Lee challenges both the prospective writer and the invited viewer to accept meaning or the dissolution of interpretation through written language and instead give in to universality rather than specificity.

Lee's preoccupations endeavor to remain as universal as possible while also interfacing with the locality of his current environment is evidenced through his abstracted works. The act of abstraction of highly particular imagery is translated altered and transmuted through photographic software to obscure and reconstitute the image into a place-less landscape, as seen in *Sigil No. 1* and *Instant Crush*. In the making of these new landscapes, Lee calls to the

illusory power of images and how they are communicated through interpretation and connotation – highlighting Graham Clarke's warning or reminder that "to read a photograph, then, is to enter into a series of relationships which are 'hidden', so to speak, by the illusory power of the image before our eyes".²

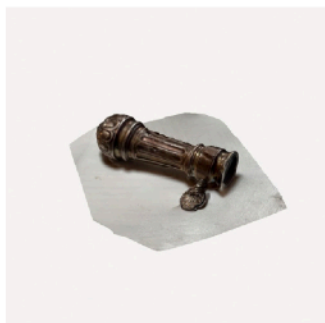
The location of *Table of Contents*, in the city of Leipzig, becomes a grounding factor across the exhibition. The musical history of Leipzig was a significant motivation for Lee's moving to the city and has influenced much of his selection in the musical investigations in his work. Through music, Lee offers a mode of communication and interaction at once technically inaccessible but emotively resonant. The work makes use of the structure and rules of music as a universal means of communication. As he understands, "the style of music varies from country to country, but nevertheless, the basis for all music is not different because music cannot be preceded by the science and laws of sound. Through images, sounds, and installations, my works explore the conflicts, limitations, and beyond of multiple languages". All music is grounded in rhythm and all rhythm is centered around the counting of time; through this universal truth it becomes possible to build new forms that subscribe to these rules. As such, music can be alternate to linguistic communication, offering a set of codes that can communicate differently. He explains: "music challenges the implicit authority of logical and linguistic languages through a set of nonverbal languages".

The repetition of black and white imagery tests boundaries of understanding, assumption and challenges the embedded trust in photography that beguiles the viewer with his subtle and impactful images. Through the investigations he presents, he can suggest a new life through paint or print, reorganize their relationship to each other, and through this process of re-composition, give them a new purpose. Returning often to the grid, Lee's work presents repetition as a kind of meditative exercise that follows the likes of early photographic pioneers such as Eadweard Muybridge or Bernd and Hilla Becher. The grid format allows for a kind of performative documentation, tracing gesture, time, and progression across different subjects. Across the grid, Lee transforms sequences into rhythms, illustrating a musical score or suggesting the interaction of chemicals in photographic processes. In the negative spaces across the grid, there is space for expansion towards the cosmic – in orbits, wheels, cycles.

By layering materials and concept, his work supersedes the definite and encourages reflection. By incorporating defunct or reconstituted tech, he reminds the viewer that "human toolmaking is not limited to the stone instruments of our early ancestors or to the sleek gadgets produced by the modern tech industry. Human cultures also create symbolic devices that structure society. Race, to be sure, is one of our most powerful tools - developed over hundreds of years, varying across time and place, codified in law and refined through custom, and tragically, still considered by many people to reflect immutable differences

between groups".³ Thus, coding is significant in the work, it allows for glimpses into a kind of pattern, or puzzle, piecing together aspects of his thinking and highlights the fusing of influences and cultures across subliminal and metaphoric ques. Veering away from singularly monochromatic works, this exhibition presents colour through the recurring green, in the exhibition. Lee explains that "The colour green appears throughout my works for this show. Paying an ode to it, this so-called chroma key green has a specific purpose to show anything else it desires to show other than its colour itself". Unafraid of contradictions, Lee has learnt to revel in the juxtaposition of politics, access, cultures and discourse he's been surrounded by.

Intention remains a critical element to Lee's practice, evoking Tolstoy's remarks: "Art is not a pleasure, a solace, or an amusement; art is a great matter... The destiny of art in our time is to transmit from the realm of reason to the realm of feeling the truth".⁴ It is through the aesthetic and compositional pleasure present in each of his works that solace can be found - in the subdued, subliminal poking fun at technology and its effects, which each combine to transmit a sense of truth translated through the lens of his thinking. Lee presents work which asks for introspection, playfulness, and humility. As such, this exhibition is the culmination of many explorations Lee has embarked on physically and intellectually - across disciplines, geographies, and socio-political realities.



Drawing Set for Study (detail)
2023
Objects, colour, paper and metal
Size variable

Clare Patrick is a curator, lecturer and writer from Cape Town, South Africa. She holds a Master of Arts degree in Art History from the University of Sussex, along with a Bachelor of Fine Arts degree from the Michaelis School of Fine Art at the University of Cape Town. Her professional experience is extensive, having curated exhibitions and conducted workshops in various locations throughout South Africa, the United Kingdom, France, Ireland, and Morocco.

1. Leo Tolstoy, 1897. 'What is Art', pg. 14
2. Graham Clark, 1997. 'The Photograph', pg. 29.
3. Ruha Benjamin, 2019. 'Race after Technology', pg. 36.
4. Leo Tolstoy, 1897. 'What is Art', pg. 211.

Curriculum Vitae

Education:

2016

Michaelis School of Fine Art, University of Cape Town, [BFA]

2019 - 2021

Military service at the headquarters of the Army (ROKA), KR.

2018 - present

Academy of Fine Arts Leipzig, Hochschule für
Grafik und Buchkunst, Leipzig, Germany. [Meisterstudium]

Lecture:

2017

Cape Town School of Photography, Cape Town, South Africa.

Residency:

2023

L'Air Arts, Cité Falguière, Paris. France

2017

Cape Town School of Photography residency program, Cape Town

Collection/ loan:

Zeitz MOCAA

Awards and nominations:

2023

Ketterer Kunst Masterclass Preis für Junge Kunst, Munich,
Germany.

2020

Minister of Defence Award in Moving Image Competition,
Ministry of Defence, South Korea.

2017

Celeste Prize Winner in Photography, Celeste Prize,
London, UK.

Celeste Prize Finalist, Celeste
Prize, London, UK.

2016

Simon Gerson Prize, Michaelis School of Fine Art, University of
Cape Town.

2014

Cecil Skotnes Award for Most Promising Artist, Michaelis School
of Fine Art, University of Cape Town.

Selected exhibitions

Solo Exhibitions:

2023

Table of Contents, Bistro 21, Leipzig, Germany.

2017

Kyu Sang Lee, Cape Town School of Photography, Cape Town, South Africa.

Group exhibitions and projects:

2023

FNB Art Joburg, Johannesburg, South Africa.
Ketterer Kunst Masterclass Preis für Junge Kunst, Munich, Germany.

2022

Neighbours / Des Voisin.e.s, L'air Arts, Paris, France.
documenta fifteen, Kassel, Germany. [in collaboration with Gudskul]

2021

Between Strangers, Nuweland, Buren, Netherlands.

2020

11:11, Eclectica Contemporary, Cape Town, South Africa.
Peep Show, Cape Town, South Africa [Online exhibition]
Art Rotterdam, Rotterdam, Netherlands.
Tones, Eclectica Contemporary, Cape Town, South Africa.

2019

Satellite, Suburbia Contemporary, Cape Town, South Africa.
Still Here Tomorrow to High Five You Yesterday: Chapter II, Zeitz MOCAA, Cape Town, South Africa.
Cape Town Art Fair [Solo Project], Cape Town, South Africa.

2018

Also Known as Africa, Le Carreau du Temple, Paris, France.
Throwing Shapes, Smith Studio, Cape Town, South Africa.
nano 1.2, Barnard Gallery, Cape Town, South Africa.
Stop Stop Click, Eclectica Contemporary, Cape Town, South Africa.
Cape Town Art Fair, Cape Town, South Africa.

2017

Salad, Smith Studio, Cape Town, South Africa.
SS17, Gallery MOMO, Cape Town, South Africa.
Celeste Prize Exhibition, OXO Tower Wharf, London, UK.
Turbine Art Fair, Johannesburg, South Africa.
Be Kind, Please Rewind, Gallery MOMO, Cape Town, South Africa.
Marked, Eclectica Print Gallery, Cape Town, South Africa.
Paradise Regained, Eclectica Contemporary, Cape Town, South Africa.

2016

Michaelis Graduate Exhibition, Michaelis School of Fine Art, Cape Town, South Africa.
Meditative Moments, Mullers Gallery, Cape Town, South Africa.
By Way of Hand, Cape Town School of Photography, Cape Town, South Africa.
Focus, Jan Royce Gallery, Cape Town, South Africa.

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