

## 2010 Afterimage

galleryDOWNTOWNfrancois laffanour

Choï Byung-Hoon turns a piece of furniture into nothing less than a work of art. He makes a twofold commitment, inviting us not only into the world of things utilitarian but also into the world of reflection and meditation.

These Stones, polished at great length, gradually transformed into pebbles, and majestically erected, give off an impression of serenity, tranquility and harmony. We are in the realm of Taoism and Zen, and nature in all her sublime simplicity speaking for herself. Choï Byung-Hoon reveals the natural beauty of stones and different sorts of wood by fashioning his furniture as close as possible to natural forms, thus drawing us towards the essential- furniture that bestrides time and fashions, and links with the collective imagination by way of its very simplicity.

The beauty of these long, rectangular table tops, made with endlessly polished wood, delicately set upon natural stone legs which seem, in contrast, so solid, and this subtle and thoroughly balanced construction invite us to reflect, and also gently contemplate, and find an infinite tranquility.

Choï Byung-Hoon subscribes to that particular approach of ambiguity somewhere between sculpture and furniture. Like Noguchi, but also like Ron Arad (also represented by Downtown Gallery), Choi creates sculptures as much as he creates furniture; both interest him in the same way and end up intermingling; so, with a seat, we do not know if we are looking at a seat which has an artistic form, or a sculpture we can sit on.

This uncertainty perforce opens up a new avenue for artists, an area of investigation that André Bloc had a hunch about, back in his day, when, in 1953, he created his group Espace, which would alter the boundaries between the arts and promote the idea of artistic synthesis.