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TEXT JI TAEJIN

Graduate of the École nationale supérieure des Beaux-Arts in Paris, Élodie Dornand’Oh (ÉDOh) centers her practice on drawing, installation, and sculptural composition. Upon leaving the Beaux-Arts in 2003, her work was defined by monumental wall drawings. Very soon, however, her concerns expanded as she embraced new media and built her practice around multiple forms of research. Driven by the desire to avoid confinement within a single discipline, her artistic process unfolds as a constantly renewed adventure, guided by the refusal to produce “ready-to-exhibit” works.

She settled in Seoul, South Korea, in 2005, where she fully committed herself to artistic creation. Her recognition grew through participation in several major exhibitions on the Korean contemporary scene. For ***Korean-Eyesed***, she presented a panorama capturing the city and the everyday life of Koreans.

In ***Cabinets de Curiosités***, she collected and assembled remnants of industrial civilization for their symbolic as well as aesthetic value. Her sculptures express the circulation of bodies and objects within the urban space, while questioning how certain objects acquire intimate meaning, becoming triggers of memory. Like a storyteller, she reveals the layers of this urban archaeology in the Cheonggyecheon district of Seoul, unfolding the site’s mythology, the story of rapid economic growth since the 1970s and the often-overlooked sacrifices of the “Korean miracle.”

With ***Instant Mirror***, ÉDO explores our relationship to the image in the age of narcissistic immediacy. More than a mere reflective device, the exhibition becomes a space for dialogue and introspection, inviting visitors to question their ambiguous relationship with their own image. Rather than offering simple or critical answers, she encourages a personal encounter with one’s own reflection.

With ***The Shadow of a Star***, ÉDO weaves a sensitive dialogue between the sky, outer space, and the singular architecture of

the Zaha Museum. Situated in a strategic location, high on a mountain like a suspended observatory, the museum becomes the starting point for both an inner and cosmic journey. Through three observation stations and a series of luminous installations, visitors are invited to cross into the unknown - a nearly untouched territory where imagination meets reality. The story begins with a meteorite fallen into the gallery: its light flickers and slowly fades, its final shimmer echoing like the last breath of a distant star.

Other solo exhibitions punctuate her path: ***Preparedness*** (2011, drawing exhibition, Gahoedong60 Gallery, Seoul); ***Course of Evanescence*** (2013, site-specific project, Beppu, Japan); ***The Shadow of a Star*** (2014, installation, Zaha Museum, Seoul); ***Traditional Makgeolli Factory*** (site installation, Hamchang); ***Traversée*** (2015–2016, drawing exhibition at Paik Hae Young Gallery, Seoul, and Villa des Arts, Paris, as part of the France-Korea Year); ***Archeology of the Future*** (2017, installation at SeMA and Culture Station Seoul 284); ***Pause*** (2020, installation for Arles Contemporain); and ***Écaille de Ginkgo*** (2020, sculpture for the Croisière site, summer exhibitions of Actes Sud, Arles).

She has taken part in several artist residencies (**SeMA, Cheonggye Art Studio, Beppu project**) and co-authored *Croquis de Corée* (Sketches of Korea, L’Atelier des Cahiers) with anthropologist Benjamin Joinau — an illustrated guide to Korean culture reflecting her curious and empathetic gaze on contemporary society.

Whether working with ceramics, screen printing, drawing, or sound, ÉDOh explores the invisible connections between the personal and the collective. Her energy and curiosity, fueled by aesthetic sensitivity and social awareness, form the vital core of her work — one that resonates deeply and enduringly.

