

## Lee Ikryeol

In the center of the Classical painting, Delacroix goes to the romantic paintings by Durante's boat.

Lee Ikryeol differentiates the universality of unrealistic objects from romantic objects,  
but his painting to urban impressions as the city changes shape.

Therefore, Lee Ikryeol, as a city's landscape, clearly light of the subject.

This is a figurative form of time.

The shape of light appears as a facet because it does not exist in perspective.

Therefore, this does not exist in volume, so it looks one side.

It exists in the space where each target becomes visible at the same time.

He paints urban scenery and automobile racing scenes.

This can not be painted in a visible position, so it requires drawing.

It is popular like posters, but he puts the impression of Rautrec in color of time.

This make a comparison the impressive color and time the city creates.

Therefore, Lee Ik-ryeol's painting is an impression of experience time.

Rautrec is unable to ride a horse, so he paints his father<Alfonso de Toulouse Rautrec, who is a four-character rider>.

As a car racer, Lee Ikryeol painted a car, but it is different from Rautrec's painting, who can not ride on the horse.

Rautrec seeks to find the light of impressive color that he doesn't experience.

But, Lee Ikryeol directs his own light. That is, he can keep his eye on an impressive time.

Nevertheless, Lee Ikryeol finds out about Rautrec's impressions.

It is an emotional painting place of a strong impression.

This is a place to match with the city to paint a impressive figure.

Therefore, he make flat surface to visible things went back and forth living in mechanized city accidentality from the original object. The object of light is unattainable sense of volume, each contour becomes a scene that meets each contour.

He deviates from the symbolism of the city by focusing on the scene of the city's illustrated canvas. It makes a fantastic impression of perspective on perspective.

The subject of time becomes light and looks like light.

The same light, which stops time of space, creates a place of object in space.

And when the object becomes a place designated by the subject of mean, it become a existence to face time.

Thus, when he look for meaning, his paintings cross the target beyond the chance of coincidence,

he can emulate the impression of Rotreck.

This is because it can be created as an artistic creation by the same poster of Rautrec, which combines the meaning and impression of the subject.

The method of the impression follows the limits of the time to capture a momentary object.

However, Lee Ikryeol captures a suspended target from time and expresses total impression rather than similarity.

And he stop an impressive space and leads to the impression of time.

Writing. Choi, Chuljoo in art review

### **The story of a systems**

#### **20th Ikryeol Lee's Solo exhibition in Chelsea New York (NOV 2017)**

The structure of the painting is a system that tells the difference between a sensible form of detail.

This is an image of the whole(systema) and order(ordnung) which has been repeated in ancient Greece as an image.

Thus, the system in the picture is a set of structural relationships of the image, but the overall shape of the moulded order according to the established principle.

A separate form of the picture in the system is a subsystem that forms a picture to form a structure.

This has an organized social area, consisting of the structure of a painting system, equating to the organisation.

The structure left behind last era is a city.

This leaves a form in architectural structure.

This is a space in the background of that era, which forms a separate space in the system.

A city built like this, reveals the phenomenon of a city in architecture, but it is artificial as a picture.

Therefore, Lee Ik-ryeol wants to talk about a system of painting.

This starts with a meeting of structures in order to form a form of order.

He visits the system of painting in a city like a computer.

Lee Ik-ryeol orchestrates the structure of urban architecture by painting the structure of the city's complex structure as a painting system.

To convey the city image in the form of a structure, he paints the city's landscape of architecture in order to gain access to an art structure.

This is a system that is interlocked to architecture structures as relational paintings.

In this exhibition, Lee Ik-ryeol tries to draw up a system of architecture in the city.

This is painting system where the structure of a painting system forms a structure and forms a city.

The invisible urban system is represented as a an iconic image of visible architecture in the sturcture of painting system.

However, the painting disappears with the actual structure, the city is stuck with the impression of an iconic image.

In other words, the images of an impressive city translate into architectural imagery as an impressive manifestation of his desire

He remains in the category of realism and conventional impressions that show the stage of light and shade.

Therefore, he is influenced by urban impressions as the subject of the relationship to the relationship of the painting system.

This is not the object of painting, but the object of painting as urban impressions.

Thus, he can paint the impressive urban impressions of the present when he goes over the conventional impression of the past.

The system refers to the structure of the impression of the image of the buildings equating the city's impressions of the urban impressions.

He refers to a painting of a pictorial system in line with the notion that it transcends a symbolic structure beyond a conventional image of a conventional impression.

And his impression paint a structured building around the city's reality.

## **Lee Youngha**

**After gaining his knowledge in animation, Young Ha employs a lenticular effect on his works by giving an illusion of depth rendering a moving effect as the image is viewed from different angles.**