Press Release

AUGMENTED MEMORIES

SEUNGHWAN LEE – LUDOVIC NINO

Tuesday Nov. 18 - Sunday Nov. 30, 2025.
Daily 12am > 7pm and and appointment (Closed on Monday).

Opening reception with the presence of the artists :
Wednesday Nov. 19 - 6pm > 9pm.

Night opening :
Thursday Nov. 27 until 9pm.

Display of ceramics by Karin Dessag.

galerie arnaud Lebecq
4, rue des Guillemites - galerie Cecilia F.
75004 Paris - metro : Hôtel de Ville (M1), Pont Marie (M7), Châtelet.

galerie arnaudLebecq

“Augmented Memories” explores memory as a field of permanent reinvention, where the past merges with the present through instruments, narratives, and landscapes. The exhibition features two artists with connections with Asia, Seunghwan Lee and Ludovic Nino, focusing on how memory is constructed, distorted, and enriched, either filtered by algorithms or anchored in the historical layers of territories.

Seunghwan Lee
Algorithmic landscapes : between data and reality.

Seunghwan Lee, 48.421610 - 2.719037, 2025, Acrylic and ink on canvas, 70 X 70 cm

Lee Seunghwan, artist from Korea, is exploring memory as a field of negotiation between reality and its algorithmic representation.
His work centers on hybrid practice, where in situ observation of landscapes - like those of the *“Forêt de Fontainebleau” series (Forest of Fontainebleau”* - is confronted with interpretations generated by artificial intelligence. By loading GPS coordinates and visual data into AI tools, the artist generates images that he then reworks with acrylic paint or drawing, creating works that fluctuate between documentary fidelity and digital distortion.
These landscapes, neither fully real nor entirely fictional, reveal the contradictions between what we perceive and what technology produces as a representation of our environment.

By revealing the visual artifacts and aesthetic choices of AI, Lee questions how our technological tools are reshaping our relationship with memory and territory.
His works turn into subjective maps, where intimate knowledge of places overlaps with interpretations shaped by algorithms, inviting viewers to question the reliability of their own perceptions.
For Lee, memory is not a data, but a dynamic construction, constantly reinvented through the lens of contemporary technologies.

Ludovic Nino
Crossed Roots : Colonial Memories and Plant Resilience.

Ludovic Nino - 2023 - Deconstruct n°2 - ink on paper - 26.5X29.5 cm

Ludovic Nino addresses memory as a network of interconnected narratives, where landscapes become silent guardians of colonial histories and cultural resistance.

His new series, *“Les Figuiers”* (“The Fig Trees”), draws inspiration from the parallels he creates between the Caribbean and Taiwan, two territories shaped by complex colonial heritages.
Fig trees, with their invasive roots, become metaphors of the layers of memory that remain alive despite historical changes.
In his drawings made with ink, Nino overlays symbols of resistance from Maroon communities in the Caribbean with traces of Japanese colonization in Taiwan, where these trees symbolize both the oppression and resilience of local populations. His works perform as visual archives, where each fig tree carries fragments of narratives that are often marginalized or forgotten.

By portraying these trees simultaneously suffocating and preserving the vestiges of the past, Nino highlights how collective memory takes root in landscapes, transforming them into silent but persistent testimonies of cultural conflict and adaptation.
For Nino, memory is not simply a heritage: it’s a living process, where the past and the present constantly confront and reinvent each other.

SEUNGHWAN LEE

Seunghwan Lee

Seunghwan Lee, born on January 7, 1989, is a Korean visual artist exploring the mutations of our connection with nature in our digital society. He lives and works between South Korea and France.

After graduating in visual arts from the École Nationale Supérieure d'Art et de Design in Nancy, he specialized in sculpture at the Académie Royale des Beaux-Arts in Brussels. He then obtained a master's degree in Visual Arts and Contemporary Creation at the University of Paris 1 Panthéon-Sorbonne, where he is actually completing a PhD under the supervision of Marion Laval-Jeantet. His thesis, entitled **“Will reality, constantly virtualized by algorithms, collapse?”**, explores the implications of algorithmic quantification on our perception of the living organisms and ecosystems.

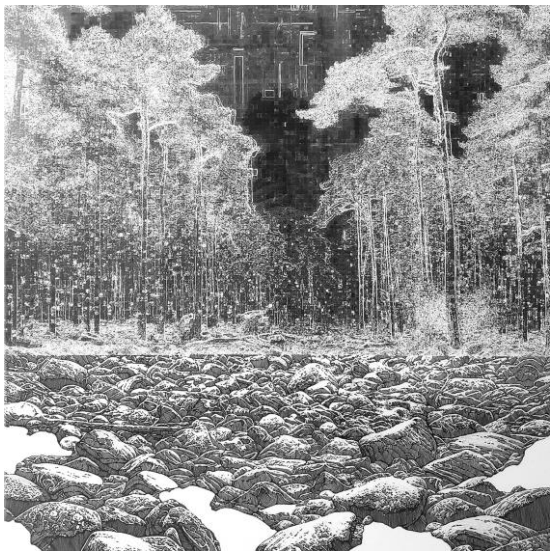
His work focuses on the transformation of natural landscapes by digital technologies. Using his knowledge of the landscapes, GPS data and generative artificial intelligence, he produces hybrid images that are halfway between reality and simulacrum. His iconic series, such as “Terrarium Synthétique - Protocole d'Autonomie” (Synthetic Terrarium - Autonomy Protocol) and “Forêt de Fontainebleau” (Fontainebleau Forest), illustrate this approach : he collects data in the field, feeds them into algorithms, and then reinterprets the results through paintings, drawings, or installations.
His creations unveil the hidden structures of virtual landscapes, highlighting the contradictions between nature's autonomy and its increasing control by technology

Seunghwan Lee is a member of the Association of Young Korean Artists (AJAC France). He has been invited in institutions and galleries in South Korea, France, and Belgium. His solo exhibitions include “Borders of Uncertainty” at the CICA Museum (Gimpo, South Korea) and “Limited Uncertainty” at CYART Gallery (Seoul). He has also participated in numerous group exhibitions.
His projects have also been presented at events such as “GSAF” at ADM Gallery (Seoul), “Être et Paraître” at the Korean Cultural Center (Paris), and “3m²” at Galerie Beaubourg (Paris).

His approach, at the intersection of ecology, philosophy, and new technologies, makes him an emerging figure in contemporary art, inviting critical reflection on the future of ecosystems in our digital world.

SEUNGHWAN LEE

Seungwhan Lee - Fontainebleau Forest n°1 - 2025 - acrylic and print on canvas - 70cmx70cm



Seungwhan Lee - Fontainebleau Forest n°1 - 2025 – drawing and print on paper - 70cmx70cm

Seungwhan Lee - Fontainebleau Forest n°2 - 2025 - drawing and print on paper - 70cm70cm

Seungwhan Lee Fontainebleau Forest n°2 – 2025 – acrylic and print on canvas - 70cmx70cm

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LUDOVIC NINO

Ludovic Nino

Ludovic Nino is a contemporary French-Caribbean artist born in Paris in 1990. Born into a family originally from the countryside of Sainte-Marie in Martinique, he was raised between the metropole and the Creole stories transmitted by his father, which deeply influenced his artistic vision. Graduated from the Beaux-Arts in Paris, he won third prize for contemporary drawing from the Cabinet des amateurs de dessin des Beaux-Arts de Paris in 2019.

His work explores the remnants of colonization, issues of memory, resistance, and cultural mixing through compositions that blend earth, ink, and plant patterns. Nino is particularly attracted to wastelands, ruins, and marginal spaces, which he sees as places of struggle and reappropriation by nature and marginalized cultures. His works, often created with ink or paint, evoke landscapes steeped in history, where Caribbean, Japanese, and Taiwanese heritages meet.

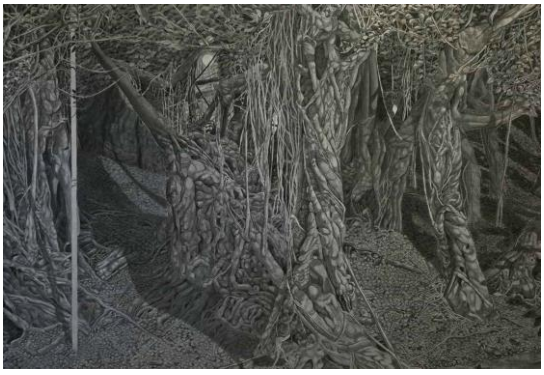
In 2023, he participated in an artist residency in Kaohsiung, Taiwan, at the Kio-A-Thau Art Village, where he developed a series of works inspired by Taiwanese landscapes, Japanese colonial ruins, and native vegetation, particularly banyan and flamboyant trees.
This residency allows him to explore his views on cycles of construction and destruction, as well as the resilience of cultures in the context of colonial history. His recent creations, such as the series “Présence” (2024-2025), illustrate this confrontation between abandoned architecture and invasive nature, symbolizing the metamorphosis of identities and territories.

Ludovic Nino has presented his work in several group and solo exhibitions in France and abroad, notably at the **Salon de Montrouge in 2025**, the Fondation Clément in Martinique, and during the Kio-A-Thau residency in Taiwan.
His artistic approach, combining poetry and politics, questions the traces of the past and the possible reinventions of spaces and memories.

LUDOVIC NINO

Ludovic Nino - Captive Soul . Scene - 2024 - ink on paper - 41X60cm cm

Ludovic Nino – Twirling among banyans - 2024 - ink on paper - 34.5X46 cm



Ludovic Nino – The smiling Soucougan - Agrypnia - 2025 – ink on paper - 41X60 cm

Ludovic Nino – Deconstruct n°2 - 2023 – ink on paper - 26.5X29.5 cm

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