

An abstract painting with a rich, textured surface. The composition is dominated by large, overlapping shapes in vibrant colors: a central yellow-orange area with dark brown, brush-like strokes; a large green area with fine, light green lines and dots; a dark blue area with horizontal brushstrokes; and a brown area with a grid of small black dots. The overall style is expressive and layered, with visible brushwork and a sense of depth.

# Frieze Seoul

Booth A29

VIP Preview: 4 September 2024

Public: 5–7 September 2024

**KUKJE GALLERY**

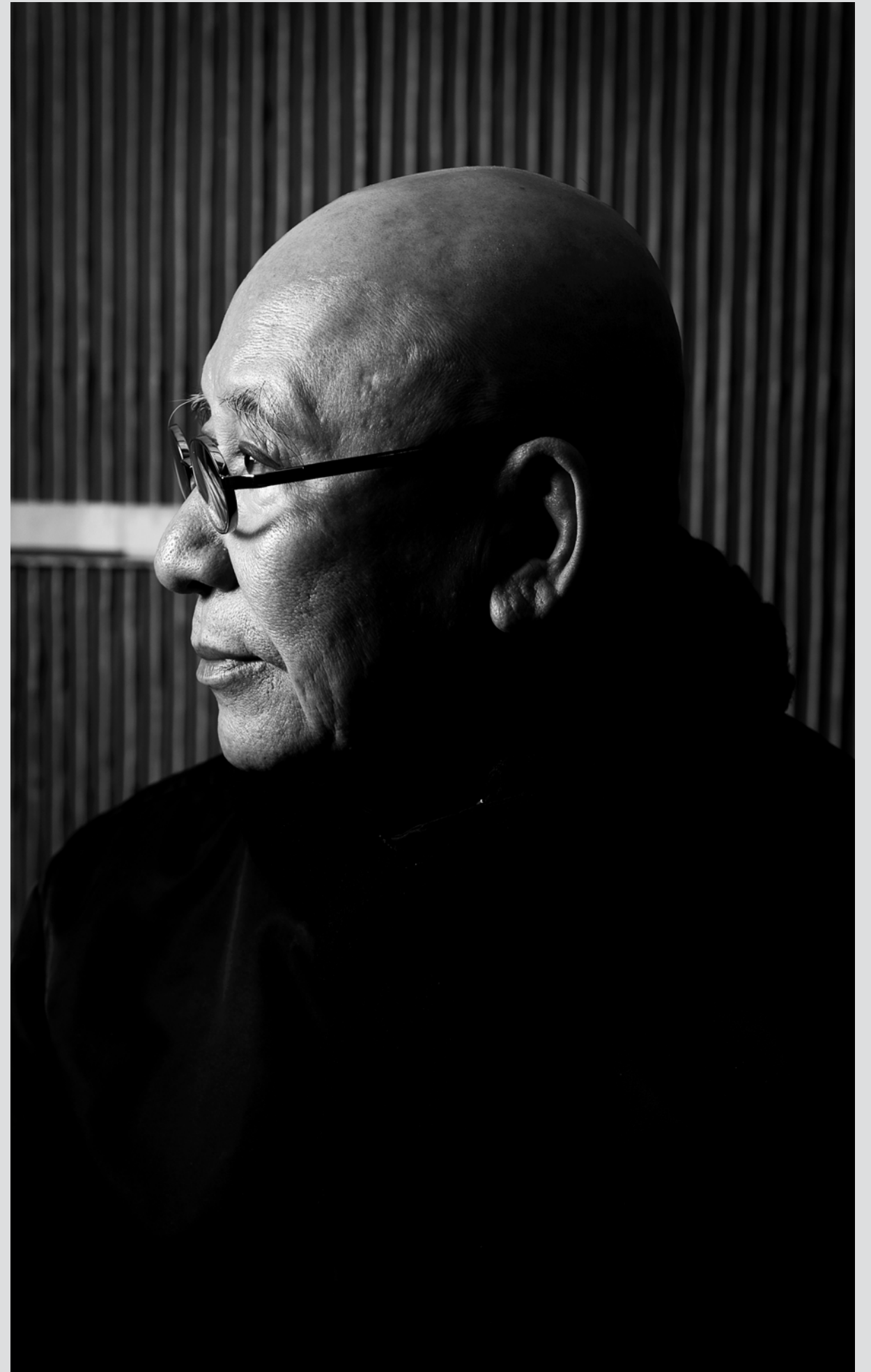


Ahn Kyuchul  
Anish Kapoor  
Bill Viola  
Byron Kim  
Candida Höfer  
Chung Chang-Sup  
Daniel Boyd  
Gimhongsok  
Ha Chong-Hyun  
Haegue Yang  
Heejoon Lee  
Hong Seung-Hye  
Jae-Eun Choi  
Jean-Michel Othoniel  
Jenny Holzer  
Jina Park  
Julian Opie  
Kibong Rhee  
Kim Yong-Ik

Kim Yun Shin  
Koo Bohnchang  
Korakrit Arunanondchai  
Kwon Young-Woo  
Kyungah Ham  
Lee Kwang-Ho  
Lee Seung Jio  
Louise Bourgeois  
Michael Joo  
Park Seo-Bo  
Robert Mapplethorpe  
Roni Horn  
Suki Seokyeong Kang  
Sungsic Moon  
SUPERFLEX  
Ugo Rondinone  
Wook-kyung Choi  
Yeondoo Jung

# Park Seo-Bo

Park Seo-Bo (1931-2023, Korean) is one of the most important and influential artists in modern Korean art history, who is among the first artists to introduce abstraction into the conservative art world of the 1950s. Characterized by simplicity and dynamism, his works evoke a state of deep meditation in the viewer's mind, a result of the artist's steadfast commitment to pushing boundaries and embracing new vocabularies of expression for over 60 years of practice. Park's exploration of materials and the conceptual framework of abstraction have consistently resulted in new and influential bodies of work, most representatively the *Écriture* series, in which the artist uses *hanji* (traditional Korean paper) and employs simple but dramatic gestures that allude to a rudimentary language that reflects a uniquely Korean spirituality. One of the forerunners of Dansaekhwa, Park's works that ceaselessly merge both his inner and outer presence on the canvas are widely acclaimed both in Korea and abroad.

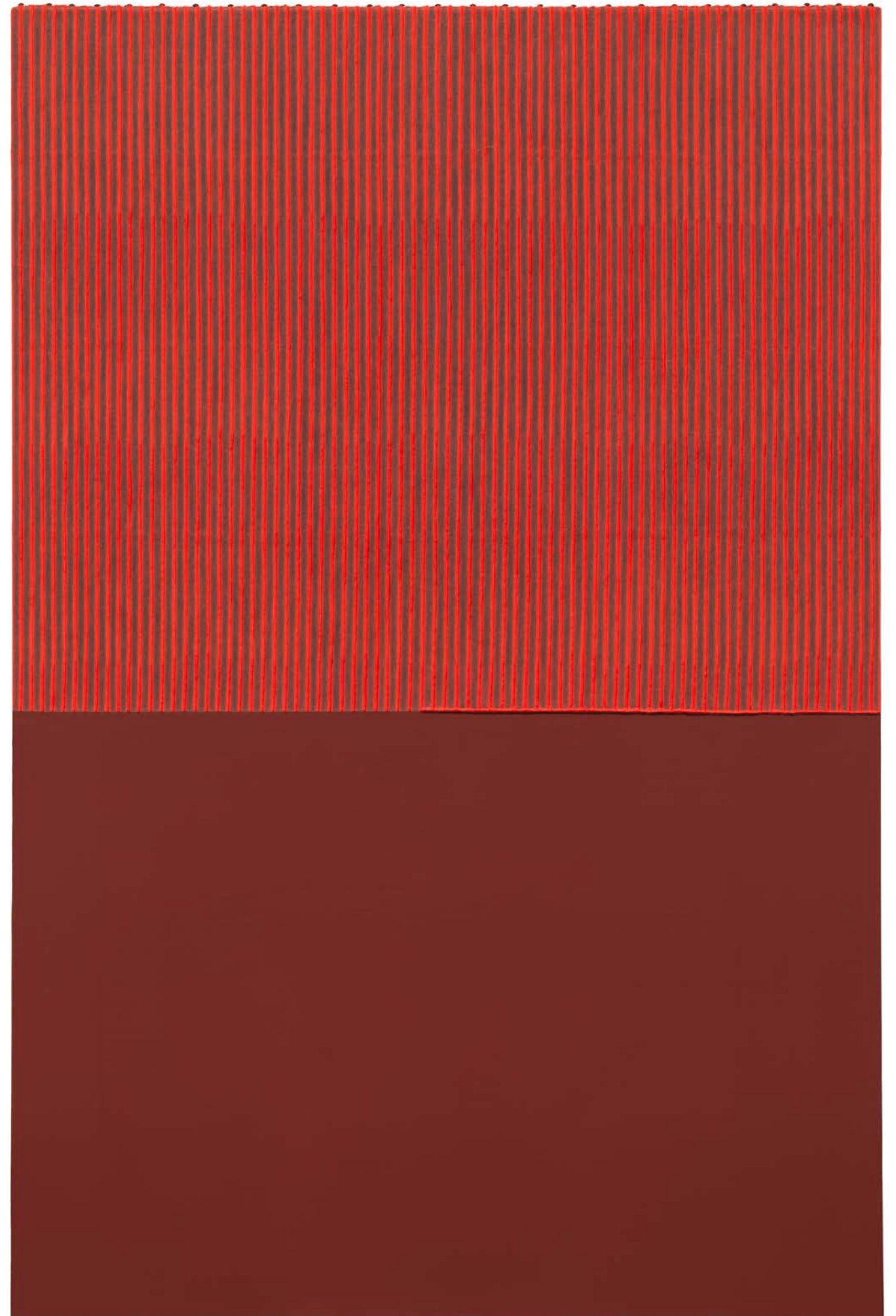


**Écriture No. 080121**

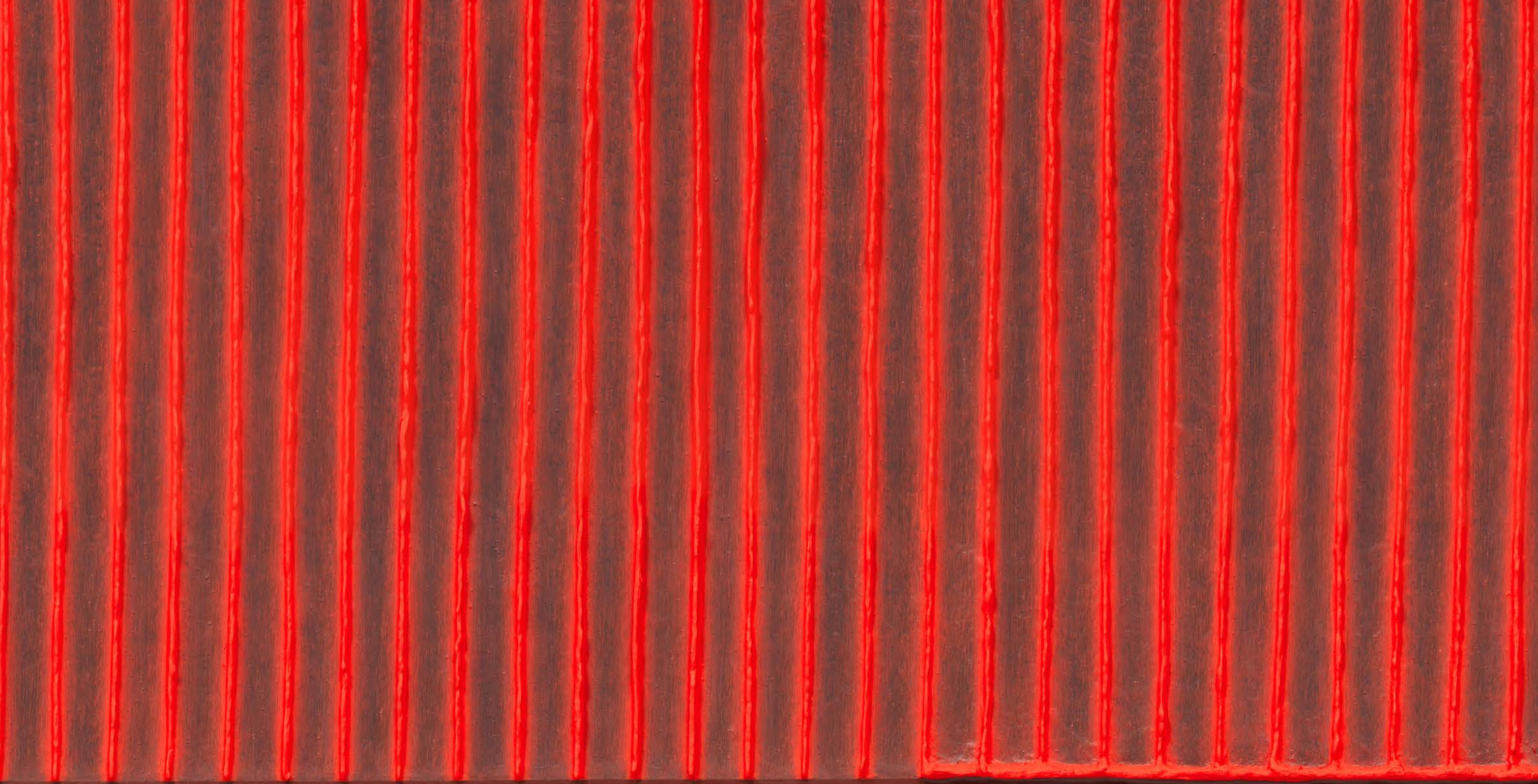
2008

mixed media with Korean *hanji* paper on canvas

195 x 130 cm









# Kim Yun Shin

Kim Yun Shin (b.1935, Korean) is a pioneering first-generation Korean female sculptor, whose free-spirited artistic journey includes her sculptures in wood, stone, as well as lithographs. Captivated by Argentine wood in 1984, the artist relocated to explore new materials and established Argentina as her artistic base. Her signature series, *Add Two Add One, Divide Two Divide One*, reflects the concept of 'two becoming one through interaction, then splitting again to become two different ones', as the works elucidate the sculptural process of adding one's spirit onto wood, partitioning the space, and ultimately completing a work of art. Based on her philosophical thoughts on nature and the universe, Kim brings the natural attributes of material to life and demonstrates both a sense of uniqueness as well as universality that transcends time and place. Born in 1935 in Wonsan, Gangwon province (North Korea), Kim graduated from the Department of Sculpture at Hongik University, Seoul, and left to study at École Nationale Supérieure des Beaux-Arts, Paris, specializing in Sculpture and Engravings. Kim returned to Korea in 1969, and before moving to Argentina, led the Korea Sculptress Association as well as participating in exhibitions including the 12th Sao Paulo Biennale (1973) and Young Artist Exhibition (1975, 1983). In 2008, Kim Yun Shin Museum opened in Buenos Aires, presenting Kim's inexhaustible artistic vigor, and earlier this year, Kim held a solo exhibition titled *Kim Yunshin: Towards Oneness* at Nam-Seoul Museum of Art, Korea. Approaching the age of 90, Kim continues to create works that deeply resonate with life.







**Song of My Soul 2017-10**

2011-2017

acrylic and oil on canvas

100 x 100 cm





**Song of My Soul 2009-243**

2009

acrylic and oil on canvas

24 x 30 cm

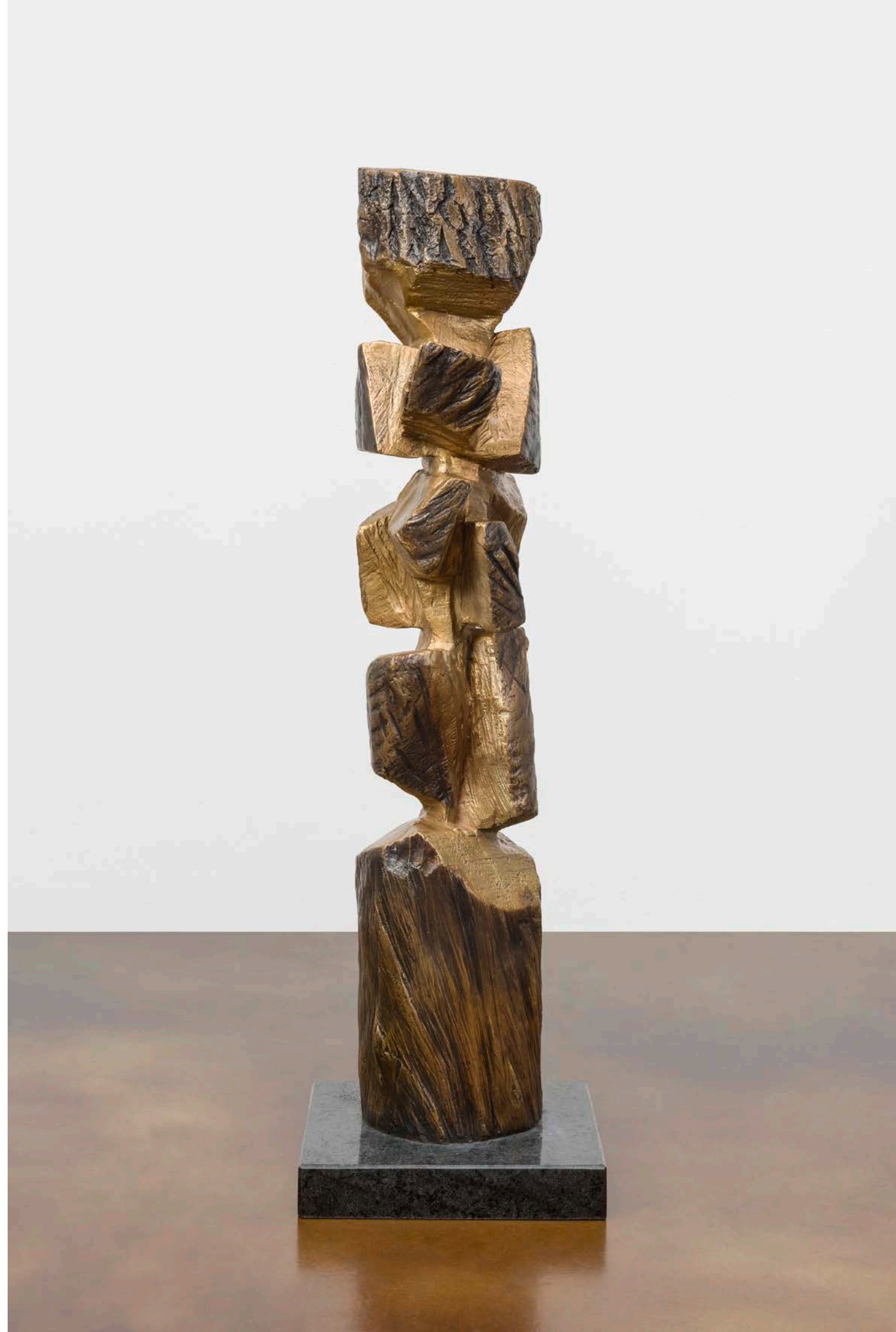


**Vitality of Earth 1978-3E1**

2024

bronze

119 x 35 x 35 cm







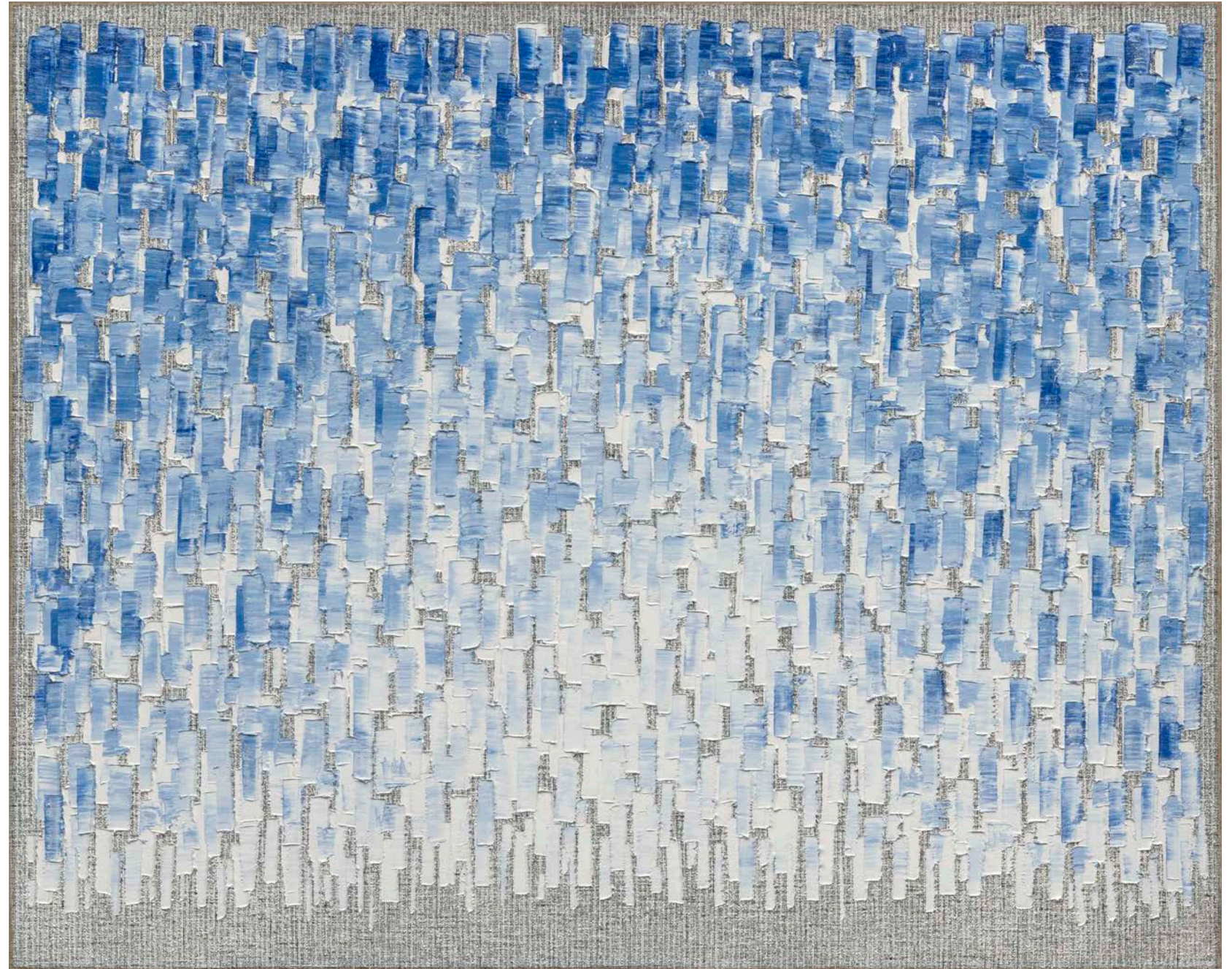


# Ha Chong-Hyun

Ha Chong-Hyun (b.1935, Korean) lives and works in Seoul since graduating from Hongik University, in 1959. As a leading member of Korea's Dansaekhwa movement, Ha gained prominence combining painting traditions from both the East and the West. Working with muted earth tones on burlap and hemp canvases and challenging the strict delineation between sculpture, painting, and performance, Ha was instrumental in defining Korean modernism. His early interest in unorthodox materials including barbed wire, newsprint, and scrap lumber was a direct response to the context of postwar Korea, and today the artist continues to balance aesthetic concerns and an innovative technique within a historical milieu. In *Conjunction* series, a lifelong project that he began in 1974, Ha celebrates the painterly process by combining physical labor and mindful action into powerful abstract compositions. Rather than applying paint to the front of the canvas, the artist begins by applying it to the backside after which he forces it through the canvas onto the fabric's front. This process is referred to as *bae-ap-bub* in Korean, which translates as "back pressure method." In applying the paint verso, the wet medium records the dense texture of the woven ground as it is pushed through, thereby alluding to what is typically hidden. Pairing his *bae-ap-bub* technique with the utilization of the tools he made himself to lay down thick impasto lines, Ha Chong-Hyun transforms each painting into a visceral three-dimensional surface.







**Conjunction 24-10**

2024

oil on hemp cloth

180 x 227 cm



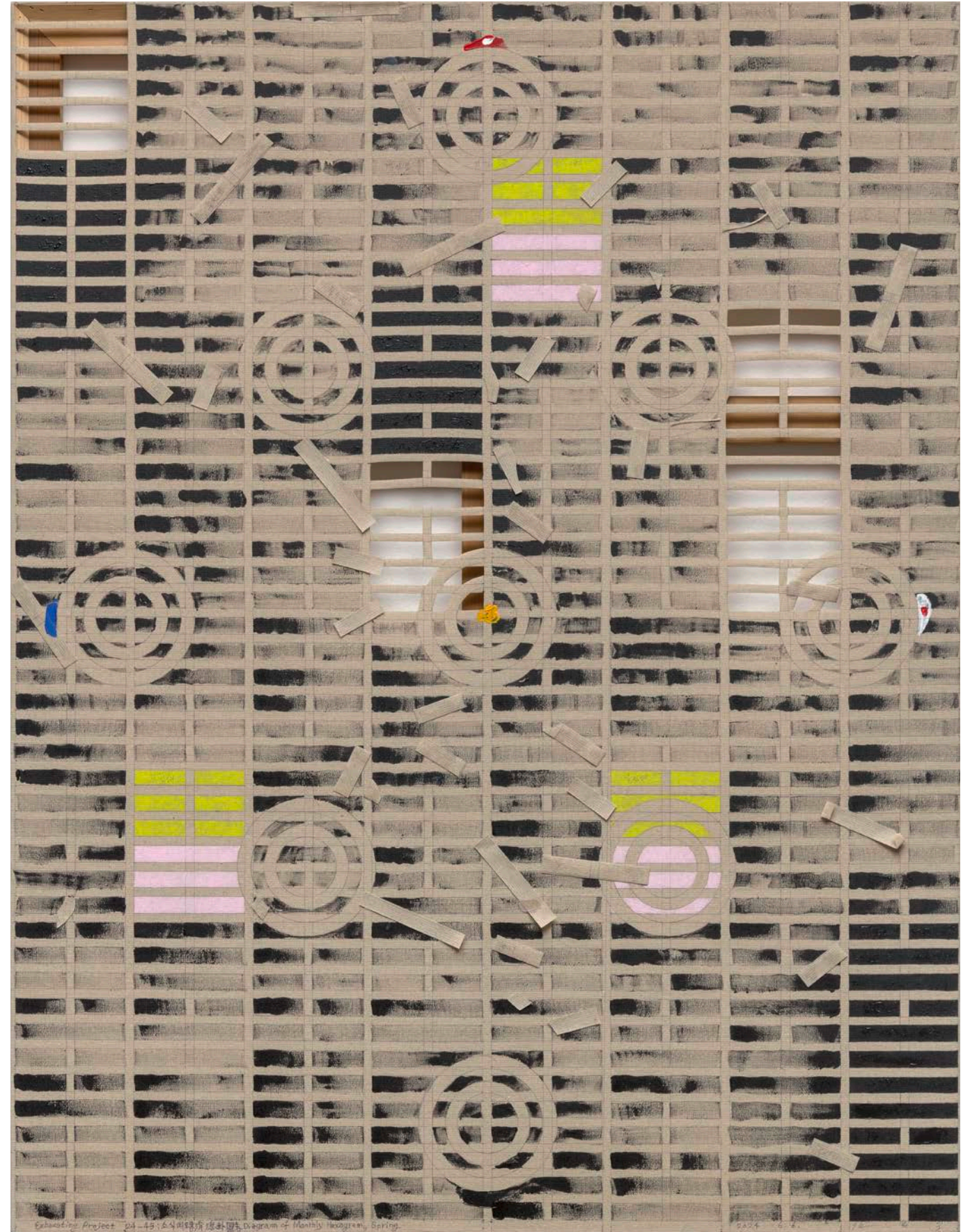
# Kim Yong-Ik

Kim Yong-Ik (b.1947, Korean) entered Korean painting circles in the mid-1970s and has established himself as one of the leading artists in Korean contemporary art. Kim has continuously experimented with his works going through the mainstream of Korean art, such as conceptual art, folk art, and public art while maintaining his independent position. Kim began his new series titled *Exhausting Project* on December 31, 2018, in which he has proposed to exhaust all the art supplies he has left in his studio, including all his paints and colored pencils, during his remaining lifetime. For this project, Kim has sectioned the canvas into small parts to evenly accommodate all colors, resulting in geometric shapes that meet the 'low entropy' lifestyle he has always pursued as an artist. Kim continuously reflects on contemporary life and culture, seeking to ensure that art, however reconfigured, survives. Particularly, the recent pandemic experienced by humanity has catalyzed a shift in his artistic practice. He draws symbolic meanings from the philosophy of the prominent Chinese classic, *I Ching (Book of Changes)*, offering an alternative art of living called for in this turbulent age. As such, Kim has continued to reflect and respond to his times, posing questions of what art can do and how we can be, pursuing an artistic journey of his own.

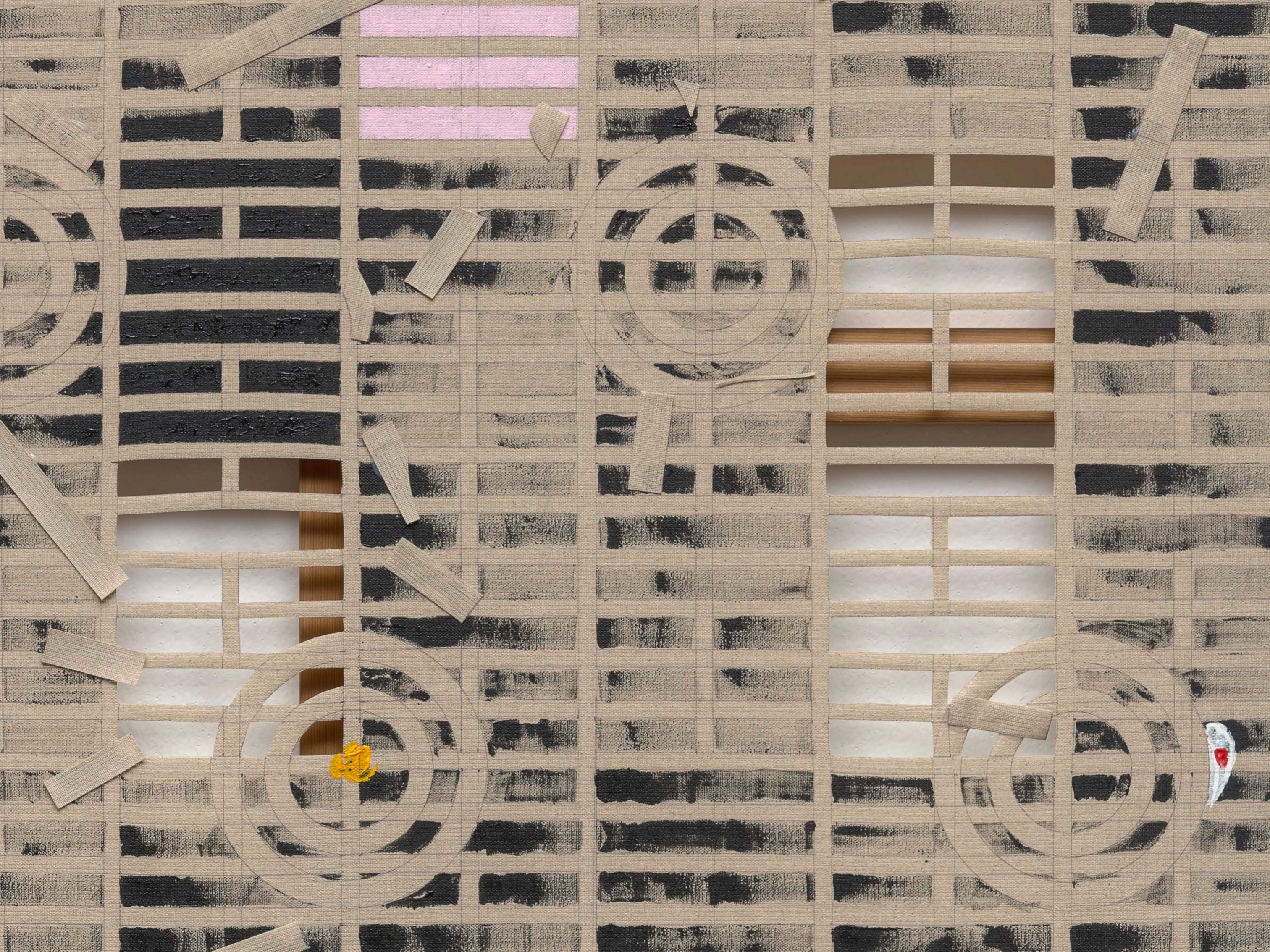




**Exhausting Project 24-45:**  
**Diagram of Monthly Hexagram, Spring**  
2024  
acrylic on canvas  
145.5 x 112.1 cm











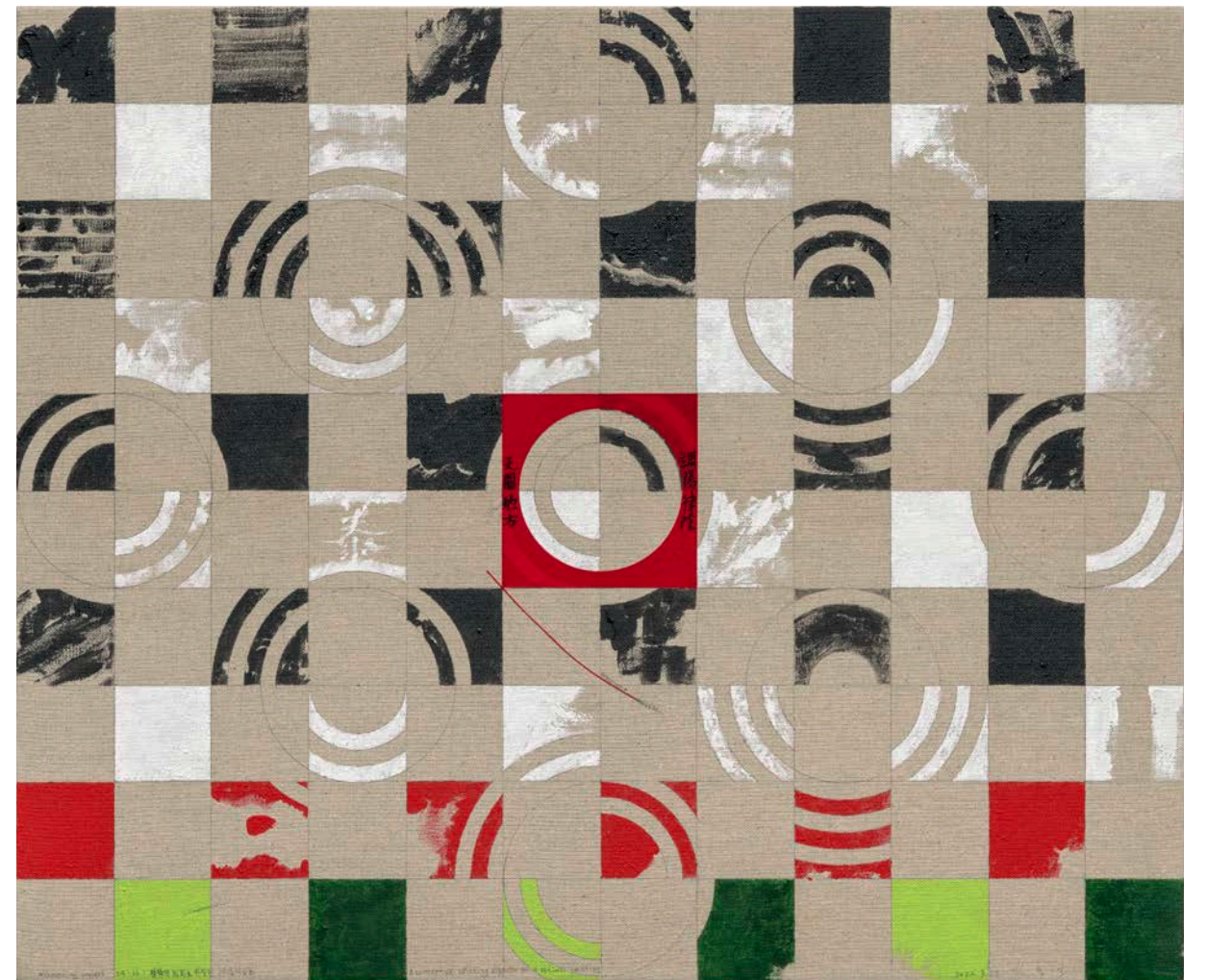
**Exhausting Project 24-22:  
Conceptual Painting Disguised  
as a Retinal Painting**

2024

acrylic and black rubber board on canvas

45.5 x 53 cm





**Exhausting Project 24-26:  
Conceptual Painting Disguised  
as a Retinal Painting**

2024

acrylic and red vinyl sheet on canvas

60.5 x 72.5 cm



# Wook-kyung Choi

Wook-kyung Choi (1940-1985, Korean) was born in Seoul, Korea and passed away at the age of 45. After graduating from the College of Fine Arts at Seoul National University in 1963, Choi moved to the United States where she lived and worked for nearly fifteen of her twenty-year career as a professional artist. With strong influence from Abstract Expressionism and Pop Art, which were trending in the United States at the time, Wook-kyung Choi made a lasting contribution, challenging orthodoxy within Korea and establishing the importance of individual practice independent from mainstream ideas of the Korean local art scene. Throughout her oeuvre, Choi explored a wide range of modes and mediums, including abstract paintings, ink drawings and collages as well as figure drawings.







Untitled

1966

ink on paper

32 x 25.5 cm



# Lee Seung Jio

A pioneer of Korean geometric abstract painting, Lee Seung Jio (1941-1990, Korean) occupies an unparalleled position in the history of Korean modern art. With the debut of his trademark series Nucleus in 1967, he paved the way for Korean geometric abstractionism and thereafter rigorously formulated a unique and original formal language in an unceasing manner for over 20 years before his early death. Since the latter half of the 1970s, Lee expanded his artistic oeuvre in relation to the Dansaekhwa movement, pursuing monochrome paintings of neutral colors and adopting Korean traditional paper, *hanji*, as an artistic medium. Characterized by cylindrical forms reminiscent of “pipes,” his paintings not only symbolize modern civilization but also challenge the notion of opticality, evoking a sensory illusion that oscillates between the two-dimensional flatness and three-dimensional structure as well as the abstract and the figurative. Sharing the title of “Nucleus” — meaning core—Lee’s works are a crystallization of his life-long contemplation and pursuit of the truly pictorial, demonstrating the essence of modernist abstract painting. His works are in the collection of prominent institutions worldwide, including The Museum of Modern Art, New York; National Museum of Modern and Contemporary Art, Korea; Seoul Museum of Art, Seoul; Leeum Museum of Art, Seoul; and Deutsche Bank, Seoul, among others.







**Nucleus**

1976-1977

oil on canvas

90 x 90 cm



# Robert Mapplethorpe

Robert Mapplethorpe (1946-1989, American) was born in Floral Park, Queens, and received his BFA from the Pratt Institute, Brooklyn, in 1963. He has held solo exhibitions at renowned institutions all over the world including the Solomon R. Guggenheim Museum, New York (2019, 2005, 2004); Los Angeles County Museum of Art (2016, 2012); Grand Palais, Paris (2014, 1988); Whitney Museum of American Art (2008, 1988); and the Institute of Contemporary Art, University of Pennsylvania, Philadelphia (1988). In honor of Mapplethorpe's career, his work was posthumously curated by critically acclaimed artists and filmmakers including David Hockney, Catherine Opie, Sterling Ruby, Cindy Sherman, Sofia Coppola, and Pedro Almodóvar. Before his untimely death in 1989 due to complications from HIV/AIDS, Mapplethorpe created print editions from over two thousand images, in addition to Polaroids and other unique artworks.







**Lisa Lyon**

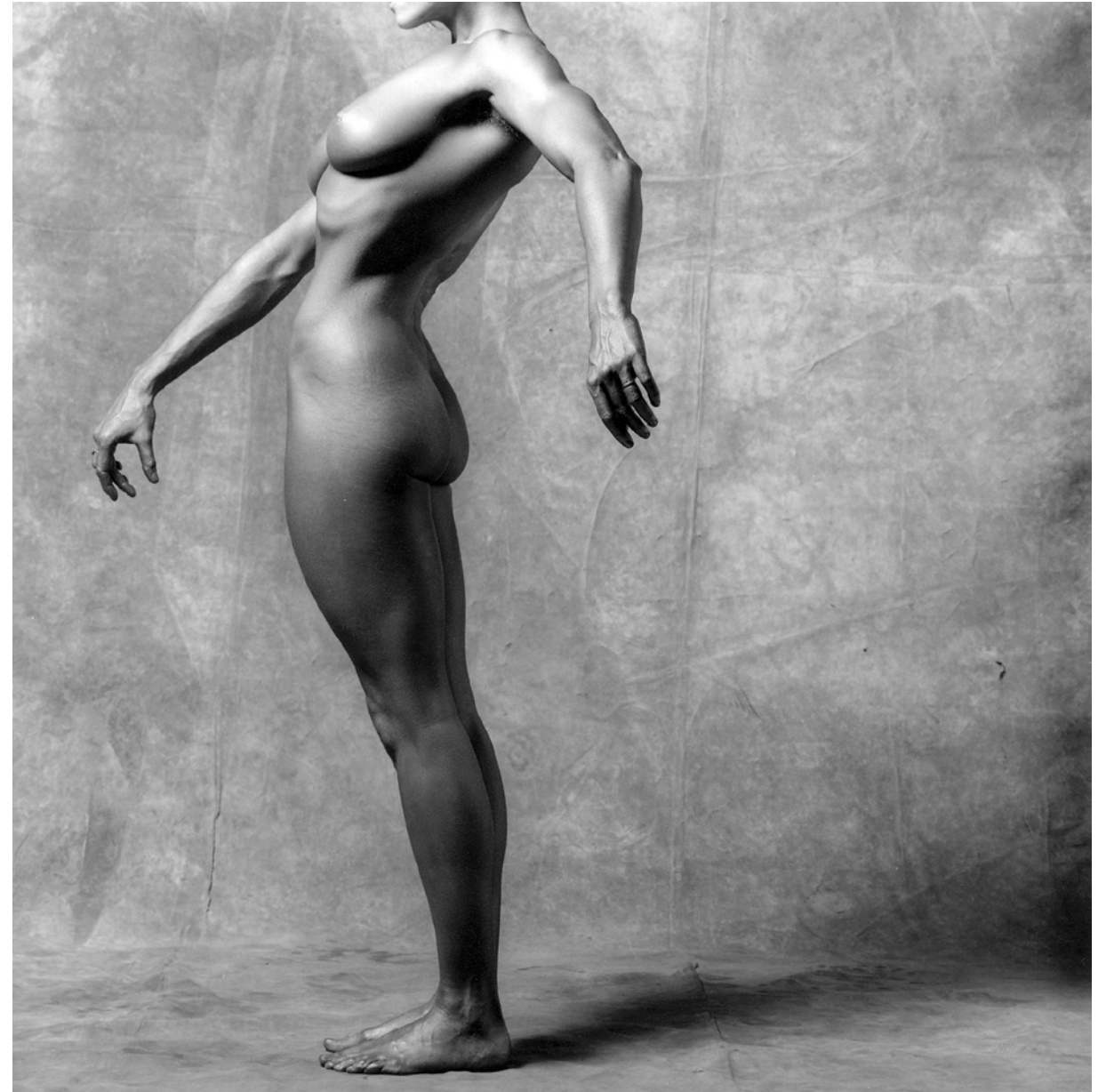
1982

silver gelatin

50.8 x 40.6 cm

AP 1/2





**Lisa Lyon**

1981

silver gelatin

50.8 x 40.6 cm

Ed. 9/10





**Lisa Lyon**

1980

silver gelatin

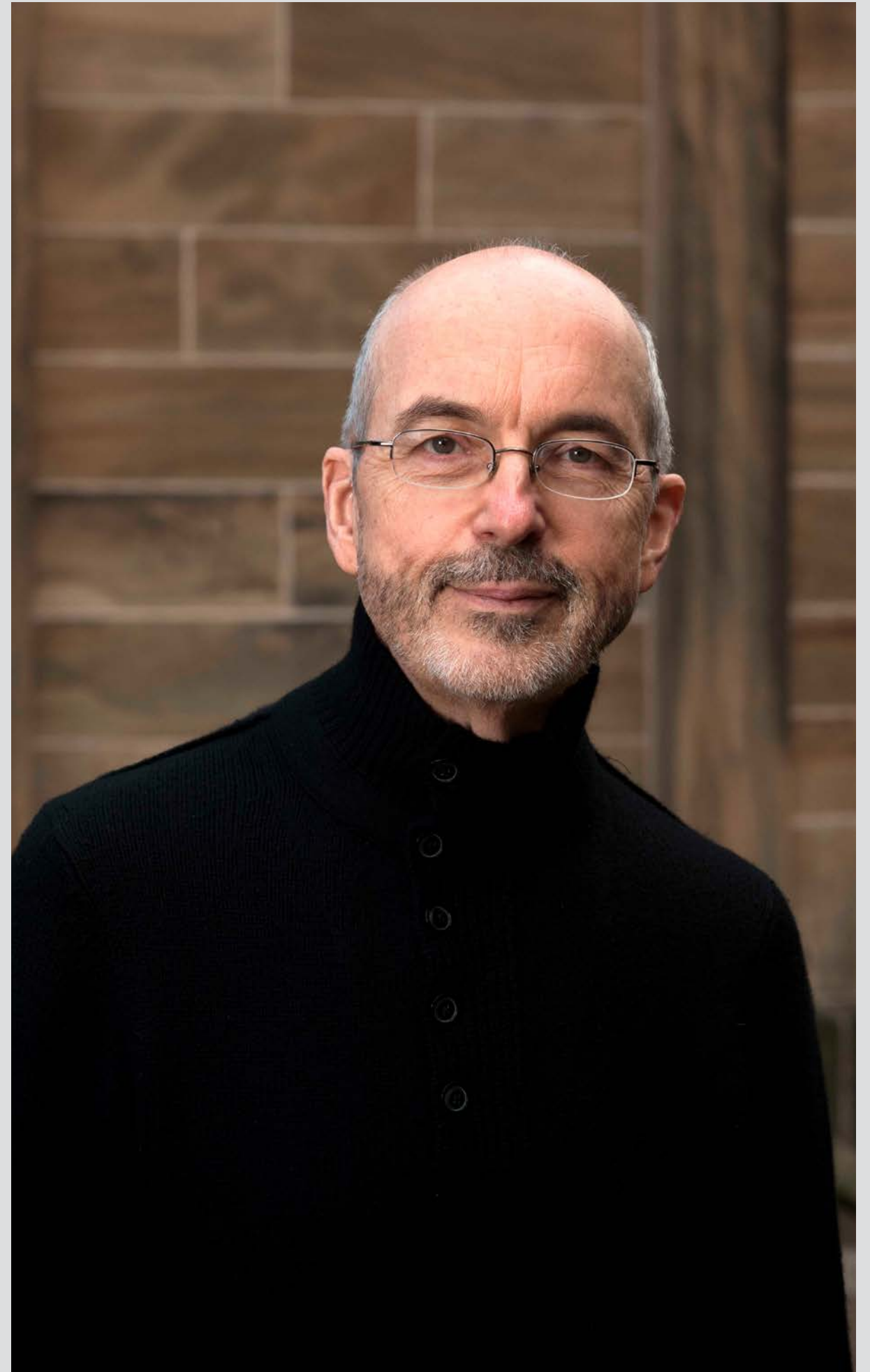
50.8 x 40.6 cm

Ed. 11/15



# Bill Viola

Bill Viola (1951-2024, American) has been instrumental in establishing video as a vital form of contemporary art, and in so doing has helped to greatly expand its scope in terms of technology, content, and historical reach. For 40 years, he has created videotapes, architectural video installations, sound environments, electronic music performances, flat panel video pieces, and works for television broadcasts. Viola's video installations employ state-of-the-art technologies and are distinguished by their precision and direct simplicity. Viola uses video to explore the phenomena of sense perception as an avenue to self-knowledge. His works focus on universal human experiences—birth, death, the unfolding of consciousness—and have roots in both Eastern and Western art as well as spiritual traditions. Using the inner language of subjective thoughts and collective memories, his videos communicate to a wide audience, allowing viewers to experience the work directly, and in their own personal way.





**Delicate Thread**

2012

color high-definition video on flat panel  
display mounted vertically on wall

155.6 x 92.5 x 12.7 cm

28:31 minutes

performers: Elizabeth Olin, Andrei Viola

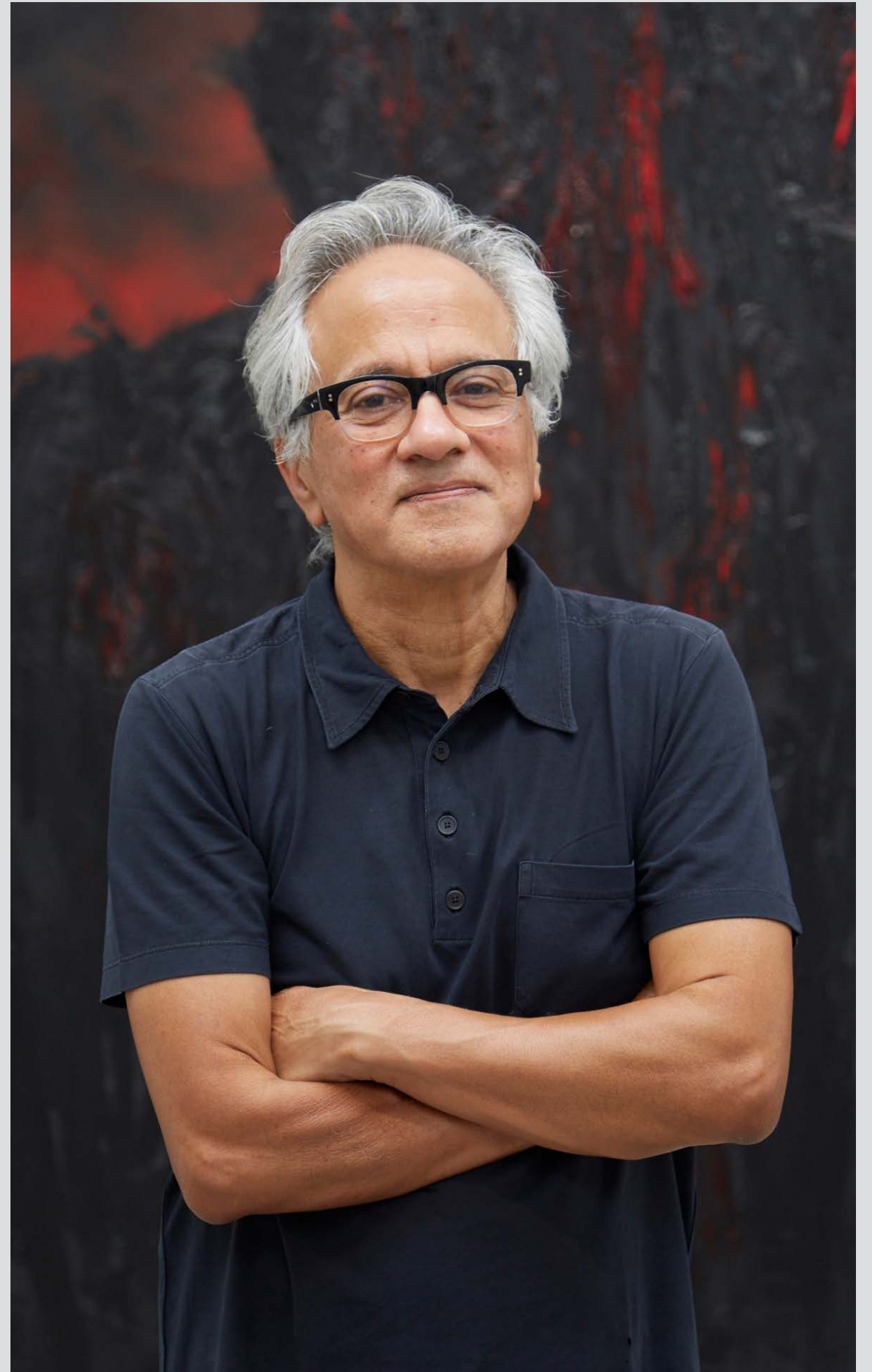
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# Anish Kapoor

Anish Kapoor (b.1954) was born in Mumbai, India and travelled to England in 1973, where he studied sculpture at the Hornsey College of Art and Chelsea College of Arts. His recent solo exhibitions include that at Gallerie dell'Accademia di Venezia and Palazzo Manfrin, Venice, Italy (2022); Modern Art Oxford, UK (2021); Museum of Contemporary Art and Urban Planning, Shenzhen, China (2021); Houghton Hall, Norfolk, UK (2020); Pinakothek der Moderne, Munich, Germany (2020); Fundación PROA, Buenos Aires, Argentina (2019); Central Academy of Fine Arts Museum and Imperial Ancestral Temple, Beijing, China (2019); Serralves, Museu de Arte Contemporânea, Porto, Portugal (2018). Kapoor represented Britain at the 44th Venice Biennale in 1990, for which he was awarded the Premio Duemila Prize. Kapoor also received the Turner Prize the following year. His works are permanently exhibited in the most important collections and museums internationally, and many of his public artworks have become iconic landmarks around the world.





**Magenta**

2020

stainless steel, lacquer

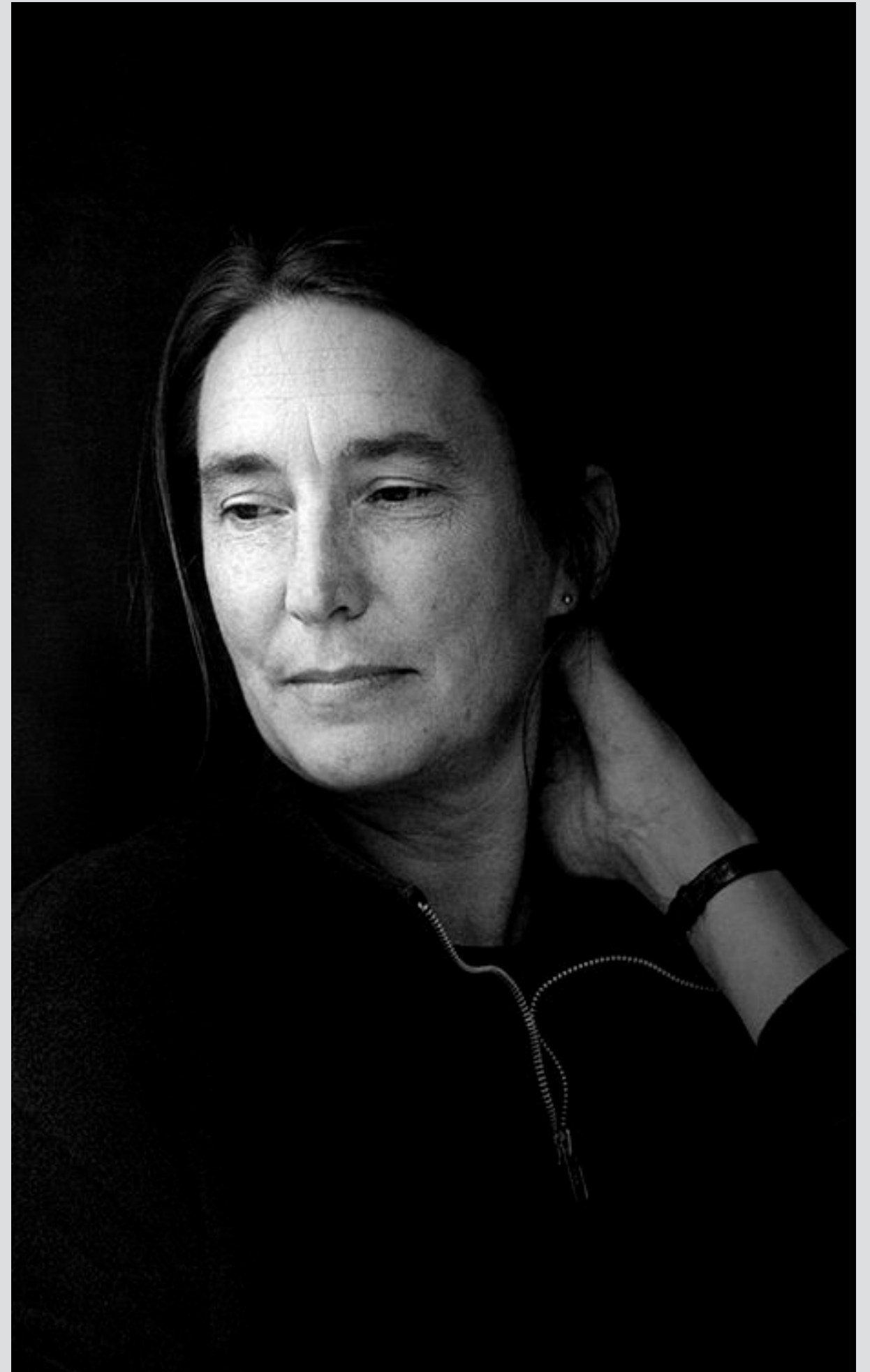
90 x 90 x 9.5 cm





# Jenny Holzer

Jenny Holzer (b.1950, American) is an installation and Conceptual artist best known for her use of the light-emitting diode (LED) screen, and her widely recognized *Truisms* series. Holzer began experimenting with language in the form of installations, anonymous public works, and flyers. In 1977, Holzer began her first truly public series, *Truisms*, consisting of provocative one-line aphorisms printed in an italic bold font, confronting the viewer through the unsettling element of truth in each proclamation, such as “men are not monogamous by nature” and “money creates taste.” Such concise allegations elicit public discussion, directly engaging viewers in a larger discourse on society that often broaches polemical issues. Holzer is often compared to the American artist Barbara Kruger, who shares a similar affinity for prompting public debate through text. Because of the adaptable nature of Holzer’s art, her work has been adapted for commercial manufacturing, and can be seen on t-shirts, stickers, tote bags, paper weights, benches, and even sarcophagi. Holzer’s work has received much public attention, and has been placed in public areas like Times Square in New York City, as well as projected on the facades of prominent buildings. Her work is represented in museum collections worldwide, and, in 2008, the Whitney Museum in New York organized *Protect Protect*, a retrospective of Holzer’s work.





**PATRIOT**

2022

oil and leaf on linen

203.2 x 157.5 x 3.8 cm





# Roni Horn

Roni Horn (b.1955, American) born in New York studied at the Rhode Island School of Design (BA) and Yale University (MFA). Since the mid-1970s, she has experimented with a wide range of media that encompass sculpture, photography, drawings, and books, exploring the perceptual and visual experiences of mankind within nature. Her works are grounded in a practice of incisive philosophical inquiry and material study centered around nature, identity, and duality. Horn's broad oeuvre consistently challenges identity politics by dissecting and juxtaposing images and texts with objects, creating deeply resonant dialogues between the different mediums. By capturing the continuous motion inherent in water, light, and weather, the artist crystallizes her broader interests in the relationships between landscape, human identity, and objects.





**Frick and Fracks**

2018-2022

gouache and/or watercolor on paper

8 units, 38.1 x 27.94 cm each, framed

113 x 142 cm, overall dimension





# Candida Höfer

Candida Höfer (b.1944, German) was born in Eberswalde, Germany. Having expressed interest in photography during childhood, Höfer first began her career at the age of nineteen as an apprentice at a photography atelier that dealt with advertisements, architecture, and fashion. She entered the Kölner Werkschulen (Cologne Academy of Fine and Applied Arts) in 1964 and studied art and photography, and worked as a freelance photographer upon graduation. Candida Höfer's works have been shown at documenta11 (2002) in Kassel, Germany, as well as having represented Germany alongside Martin Kippenberger at the national pavilion of the 50th edition of La Biennale di Venezia (2003) in Italy. Höfer was the recipient of the Outstanding Contribution to Photography award by the Sony World Photography Awards in April of 2018. Her works can be found in major collections including the Museum of Modern Art in New York, the Centre Pompidou in Paris, the Bibliothèque nationale de France, the Museum Ludwig in Cologne, the Moderna Museet in Stockholm, the Museo Centro de Arte Reina Sofia in Madrid, Museo Guggenheim Bilbao, the National Museum of Modern and Contemporary Art in Seoul, the Rubell Family Collection in Miami, and the Friedrich Christian Flick Foundation in Zürich. Candida Höfer currently resides and practices in Cologne.





**Stiftsbibliothek St.Gallen I 2021**

inkjet print

180 x 162.9 cm, image

184 x 166.9 cm, framed

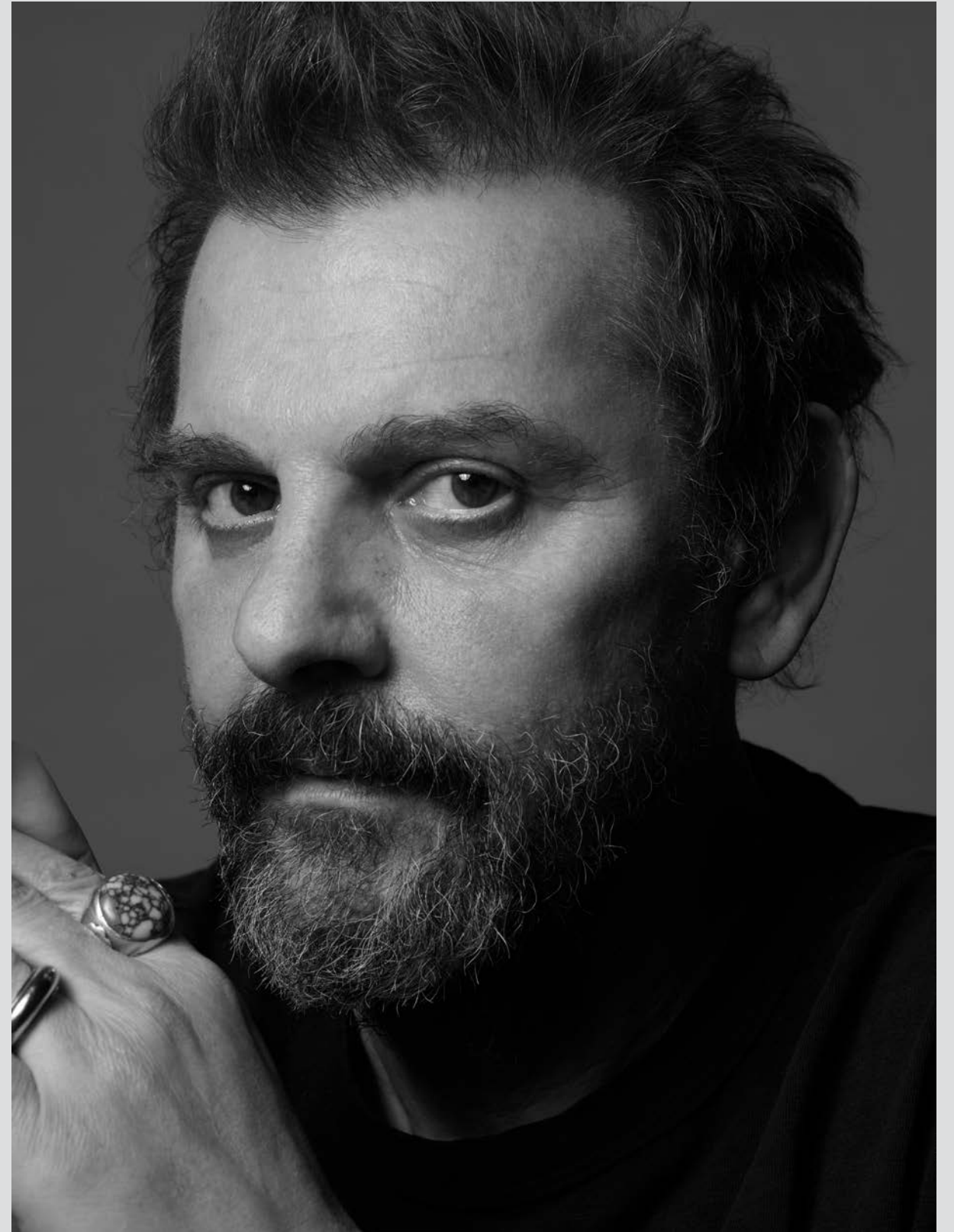
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# Ugo Rondinone

Ugo Rondinone (b.1964, Swiss) was born in Brunnen, Switzerland, and currently lives and works in New York. He is one of the most acclaimed international contemporary artists of his generation. His sculptures, paintings, drawings, and site-specific installations span a tremendous range of materials and conceptual vocabularies, yet they are all joined by his remarkable balance of wit, lyricism, and generosity coupled with a deep commitment to humanity. Over the past two decades, he has created a strikingly diverse body of work that confronts and celebrates the passage of time, the beauty and vulnerability of nature, and the humor that resides in everyday love and loss. This dynamic can be seen in the way his work moves between observing nature and his interest in observing an inner world using metaphors of seclusion and isolation. Merging this poetic sensibility with material innovation and ingenuity, his work has been seen in celebrated exhibitions around the world including critically acclaimed site-specific exhibitions that have inspired countless visitors including human nature at Rockefeller Plaza in New York where he showed nine massive bluestone sculptures (2013); seven magic mountains, a public art project comprised of seven towers of colorful boulders at a desert in Nevada (2016); and the Gardens of Versailles in France where he exhibited the sun (2017-2018).





**orange red nun**

2021

painted bronze

120 x 38 x 55 cm

68 x 43 x 43 cm, pedestal





# Kibong Rhee

Kibong Rhee (b.1957, Korean)'s work is characterized by a sublime visual vocabulary and refined sense of detail coupled with an inventive use of materials. Inspired by questions of flux and impermanence, his paintings and sculptures explore the conceptual meaning and mechanics of change. Rhee frequently employs the theme of impermanence – a physical process found in nature that arouses a sense of beauty, desire, and nostalgia. Rhee's work focuses on the point where physical phenomenology can elicit a transcendental experience. Especially fascinated by the many manifestations of water, Rhee's poetic tableaux evoke a rare balance of sensuality and meditative distance.







**Mistygraphy – the Green**

2024

acrylic and polyester fiber on canvas

107.2 x 107.2 cm

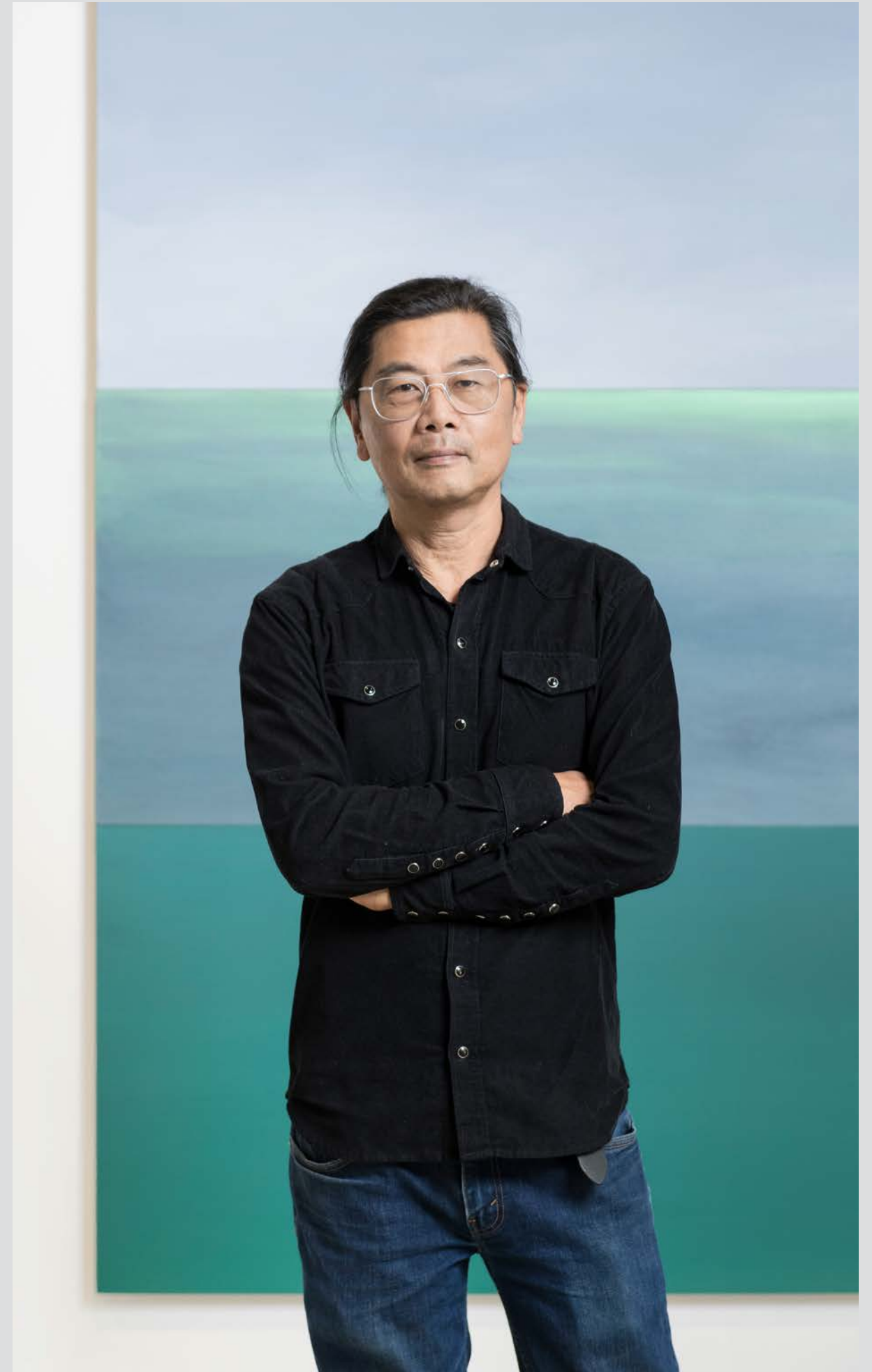






# Byron Kim

Byron Kim (b.1961, American) was born in La Jolla, California, and currently lives and works in Brooklyn, New York. Kim received his BA in English Literature from Yale University in 1983 and later attended the Skowhegan School of Painting & Sculpture in 1986. He is currently a Senior Critic at Yale University School of Art. The artist depicts a fragment of a whole with a high degree of precision, challenging the ways of reading a monochrome painting. *Sunday Painting* is an ongoing series that Kim has been working on every week from 2001 onwards. Meditating on the subtle differences in each Sunday's sky formation, he paints the appearance of the sky on small canvases and writes diaristic entries recounting the emotions and thoughts he had at the time and place of completing the work. Likewise, *B.Q.O.* is a new, ongoing series of paintings composed of three panels, which provide viewers with an immersive and visceral experience of being submerged. Oscillating between his innermost experience and the expansive connection between humans and nature, Byron Kim's paintings offer a space for meditation while simultaneously raising many questions regarding our relationship with nature.



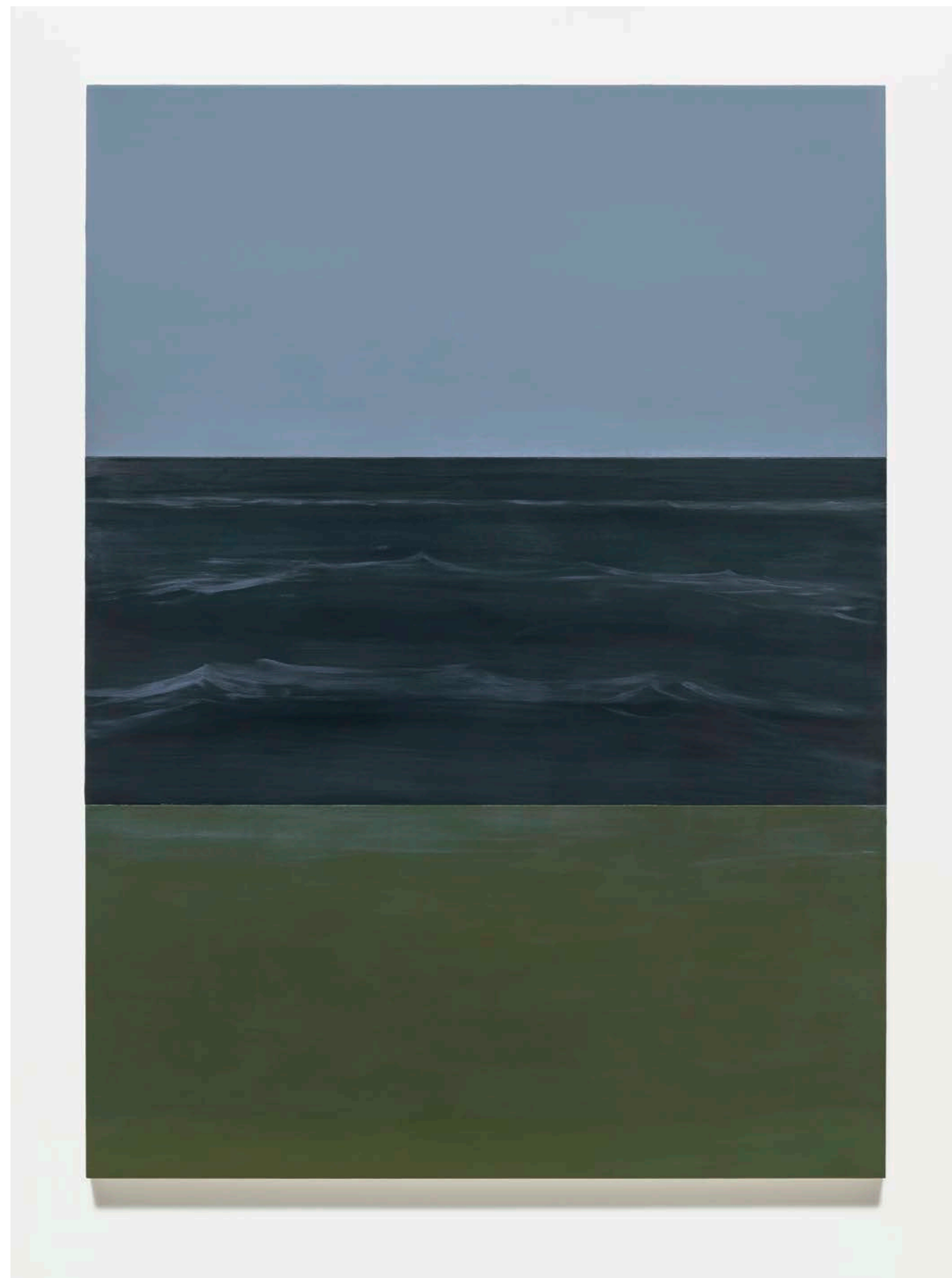


**B.Q.O. 42 (Marine Layer 3)**

2023

acrylic on canvas

208 x 152 cm





# Michael Joo

Michael Joo (b.1966, American) was born in Ithaca, New York and is based in Brooklyn, New York. A John Simon Guggenheim Memorial Foundation Fellow since 1998, Joo received an MFA from the Yale University School of Art in 1991. He is both a Senior Critic in Sculpture at Yale University and a Mentor in the Columbia University MFA program. Working at the intersections of art, science, and belief, Joo has engaged in a multidisciplinary practice that elaborates on his consistent inquiries into perception, identity, and liminality. His work challenges the traditional boundaries between science and humanities, nature and humankind, fact and fiction, and high and low culture. Joo has held solo exhibitions at numerous institutions and galleries including Art Sonje Center, Seoul (2018); Kukje Gallery, Seoul (2017); Freer | Sackler, part of the Smithsonian Institution, Washington, D.C. (2016); and The Aldrich Contemporary Art Museum, Connecticut (2014). He has participated in past group exhibitions at institutions across the globe, including Palazzo Malta, Venice (2024); Philadelphia Museum of Art (2023); Brooklyn Museum, New York (2021); National Museum of Modern and Contemporary Art, Gwacheon (2016); and the Whitney Museum of American Art, New York (2015, 2000). In 2001, Michael Joo was selected to represent the Korean Pavilion at the 49th Venice Biennale, together with Do Ho Suh.







**Untitled (Pleochroic)**

2016

silver nitrate and epoxy on canvas

147.3 x 147.3 cm



# Kyungah Ham

Kyungah Ham (b.1966, Korean) adopts a variety of medium, including painting, installation, video, and performance to produce conceptual works. In the 'Embroidery Project,' ongoing since 2008, Ham creates images and texts with digital tools and transposes them into blueprints smuggled from a third country through an intermediary, into North Korea. While the local artisans weave the embroidery stitch by stitch for long enduring hours, they are exposed to different colors, images, and texts, undergoing artistic communication with the artist and expanding their imagination. Upon their journey back to the artist, Ham's works face unpredictable situations where they become lost or confiscated due to force majeure, or even where the middleman doesn't show up. The *SMS* and *Morris Louis* series exemplify the laborious project the artist has pursued for many years. Beyond the tangible result as an artwork displayed within the space, her work seeks to impose visibility on otherwise indiscernible elements, as the work's caption denotes the 'invisible' mediums behind the process, such as "middle man," "smuggling," "bribe," "anxiety," "censorship," "confiscation," "ideology," "secret code," as well as the hours of labor and political and historical events. Her works are in the permanent collection of prominent institutions worldwide, including the National Museum of Modern and Contemporary Art, Korea; Leeum Museum of Art, Seoul; Seoul Museum of Art; Victoria & Albert Museum, London; UBS Collection; and Uli Sigg Collection, Switzerland.





**Abstract Weave / Morris Louis**

**Alpha Upsilon 1960 SS03**

2019

machine embroidery on cotton,  
collected internet world news and stories,  
rayon and cotton threads, tassel, wooden frame

148 x 191 cm









# Haegue Yang

Haegue Yang (b.1971, Korean) lives and works in Berlin, Germany and Seoul, South Korea. Yang's practice spans a wide range of media, from paper collage to performative sculpture and large-scale multi-sensorial installation, often featuring everyday objects, in addition to labour-intensive woven sculptures. Articulated in her abstract visual vocabulary, her anthropomorphic sculptures often play with the notion of 'the folk' being a cultural idea, while also attempting to transcend it as being a mere tradition of specific cultures. Her multisensory environments suggest uncontrollable and fleeting connotations of time, place, figures, and experiences that connect us in this non-sharable field of perception.





**A Matter of Fact (from Dan) —  
Square Asymmetry**

2024

aluminum venetian blinds, powder-coated aluminum  
and stainless steel hanging structure,  
powder-coated stainless steel wall rails,  
steel wire rope, LED tubes, cable

99 x 162 x 42 cm









**Pale Fairy Powerlining Soul Sheet**

**— Mesmerizing Mesh #242**

2024

*Hanji, washi, origami paper on alu-dibond, framed*

92 x 62 cm





**Pale Paradisaeidae Humming Soul Sheet**

**— Mesmerizing Mesh #243**

2024

*Hanji*, washi, origami paper on alu-dibond, framed

92 x 62 cm





# Suki Seokyeong Kang

Suki Seokyeong Kang (b.1977, Korean) employs painting, installation, video and choreography in an ever-expanding vocabulary. She not only extracts narratives from her own body and history but also uses research to explore and reinterpret traditional forms and methodologies from Korean culture, weaving them together into a unique system of formal logic. Kang is particularly interested in contemporary translations of the concept of *true view* (眞景) as a framework to question the position of an individual in today's society. As her different bodies of work organically evolve and overlap inside her discursive practice, the artist continually engages narrative frames, space and time to summon past voices through the perspective of the present. In this way, her installation and videos present an axis of history around which individual experiences can be oriented and grow. Suki Seokyeong Kang studied Oriental Painting at Ewha Womans University, Seoul, and Painting at the Royal College of Art, London. She is currently a professor of Korean Painting at Ewha Womans University.





**Mountain — hours #24-02**

2023-2024

bronze

approx. 54.5 x 39.5 x 12 cm

approx. 32 x 52.5 x 11.5 cm





**Jeong — step #10**

2023-2024

color on silk mounted on

Korean *hanji* paper, thread, wood frame

110 x 80 x 6 cm







**Jeong — step #06**

2023-2024

color on silk mounted on

Korean *hanji* paper, thread, wood frame

55 x 80 x 6 cm



# Lee Kwang-Ho

Lee Kwang-Ho (b.1967, Korean) utilizes diverse painterly techniques to truthfully represent his subjects, demonstrating extreme realism on canvas. This realism does not lose itself in its representation but forms a tactile and emotional language. Since 2017, as part of the *Landscape series*, Lee painted the wetlands of Kepler Track that he visited during his travel to New Zealand. To intensify the unique sensations of the swamp's surface and its plants, Lee scratched the canvas with printmaking tools and stamped paint with rubber brushes, creating a realistic and tactile landscape. Born in 1967, Lee Kwang-Ho received his B.F.A. in painting in 1994 from College of Fine Arts, Seoul National University, and an M.F.A. in Western painting in 1999 from the same university. Since 1996, he has participated in numerous solo exhibitions including significant shows at Kukje Gallery and Johyun Gallery. He has also participated in more than ninety group exhibitions at various art institutions, including Seoul National University Museum of Art and Gyeongnam Art Museum in 2013, Saatchi Gallery in London and Jeonbuk Museum of Art in 2012, Seoul Museum of Art and National Museum of Modern and Contemporary Art, Deoksugung in 2011, and Prague Biennale in 2009. His works are included in the collections of National Museum of Modern and Contemporary Art, Seoul Museum of Art, Gyeonggi Museum of Art, and Jeju Museum of Art.







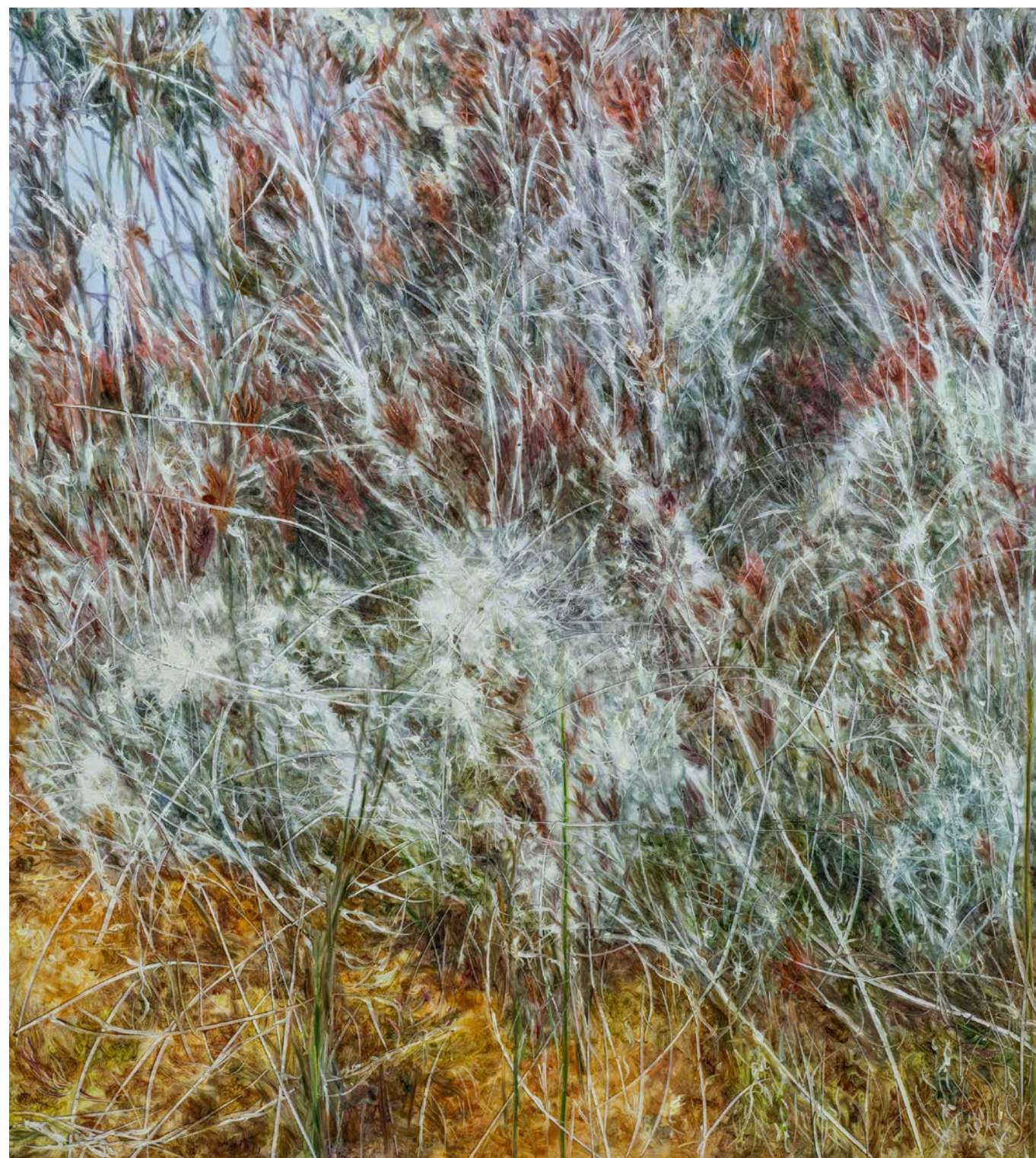
**Untitled 4592**

2024

oil on canvas

160 x 150 cm





**Untitled 4819-23**

2023

oil on canvas

90 x 81 cm



# Jae-Eun Choi

Jae-Eun Choi (b.1953, Korean) does not limit her practice to a single medium but rather spans through sculpture, installation, architecture, photography, moving image, and sound to examine concepts of infinite time and the transient nature of existence. Her works exhibit both architectural-scale grandeur and meticulous aesthetic sensibility, as seen in the series *Nobody Is There – Somebody Is There and World Underground Project*. Since 2015, Choi has developed a project titled *Dreaming of Earth*, an ambitious and collaborative project seeking peaceful sustainability in the Demilitarized Zone of the Korean Peninsula. Through innovative interpretations of space and the interconnectedness of humans and nature, Choi continues exploring the cycle of life in her work. Choi moved to Japan in the mid-1970s, where she enrolled in the Sogetsu School of Ikebana and was influenced by members of the Fluxus movement in the 1980s. Her recent solo exhibitions include that at Ginza Maison Hermès Le Forum, Tokyo, Japan (2023); Misa Shin Gallery, Tokyo, Japan (2022); Hara Museum of Contemporary Art, Tokyo, Japan (2019, 2010); National Gallery Prague, Czech (2014); Kukje Gallery, Seoul, Korea (2012). Choi further participated in major international group exhibitions, namely the Arter Museum, Istanbul, Turkey (2023); the 15th Venice Architecture Biennale (2016); and the Japan Pavilion at the 46th Venice Biennale (1995).







## When We First Met

2023

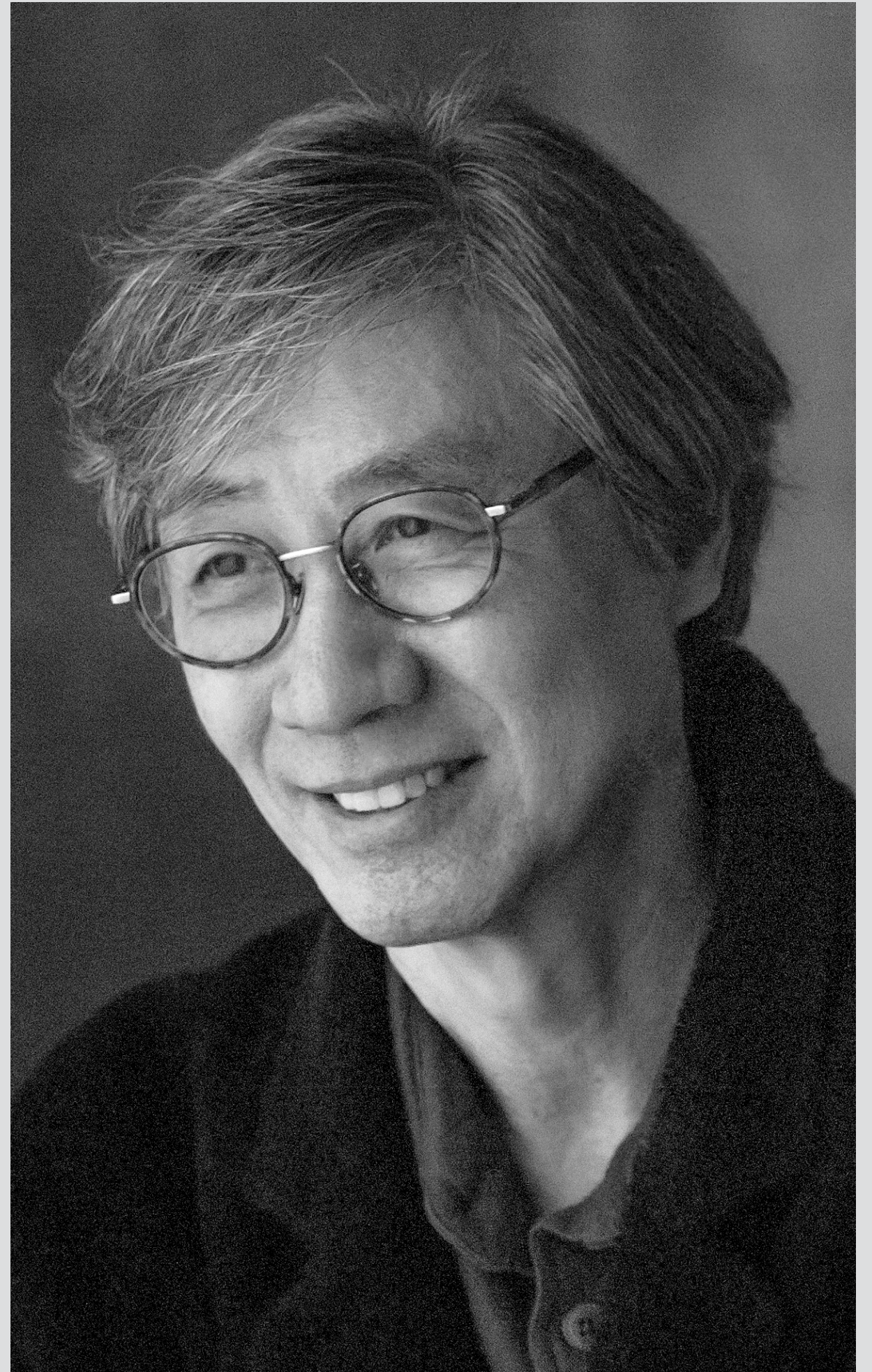
pressed plants on 15 lacquered wooden boards

31 x 22.5 x 3 cm, each panel



# Koo Bohnchang

Koo Bohnchang (b.1953, Korean)'s constant investigation into the possibilities of photography has played a pivotal role in establishing the medium as a major genre of contemporary art in Korea. After studying in Germany, Koo returned to Korea in the early 1980s. Rejecting the documentary style then in vogue, Koo focused on composing and exhibiting fine art photography thereby establishing himself as a hugely influential member of the burgeoning contemporary art community. Committed to using photography as a means to communicate with the world, the artist has continued to experiment and push the boundaries of the medium. While his work initially began as a reserved meditation on nature, it has evolved to encompass an expansive and ongoing project of viewing and reinterpreting Korean cultural artifacts through a modern lens. His best-known series *Vessels* explores the harmony between the white porcelain masterworks of the Joseon Dynasty (1392 – 1897), the camera, and the artist. The series in particular has played a seminal role in expanding his practice within the context of an artistic journey woven in coincidence and necessity.





**Gold (PE 025)**

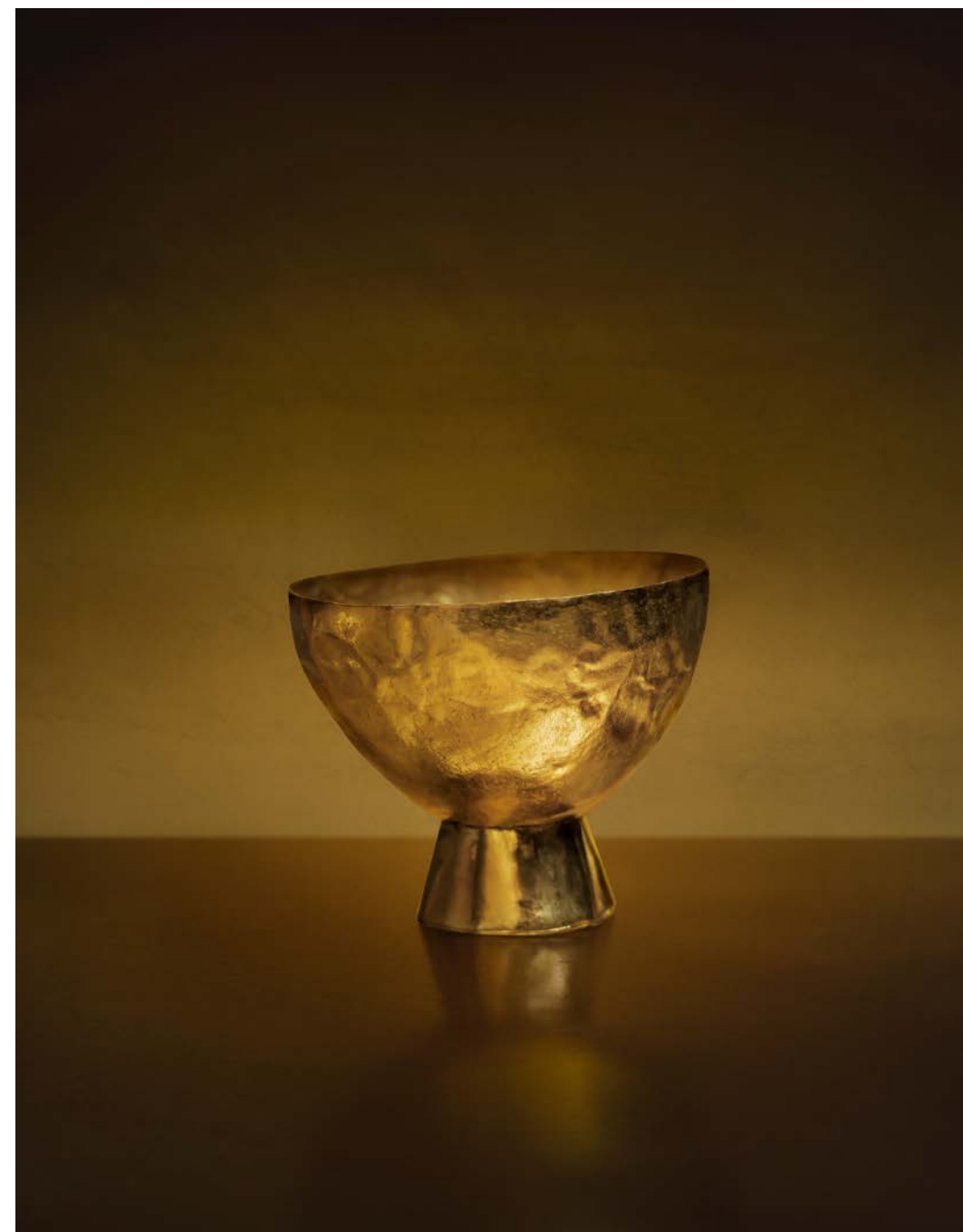
2016

archival pigment print

38 x 30 cm, image

42 x 34 cm, framed

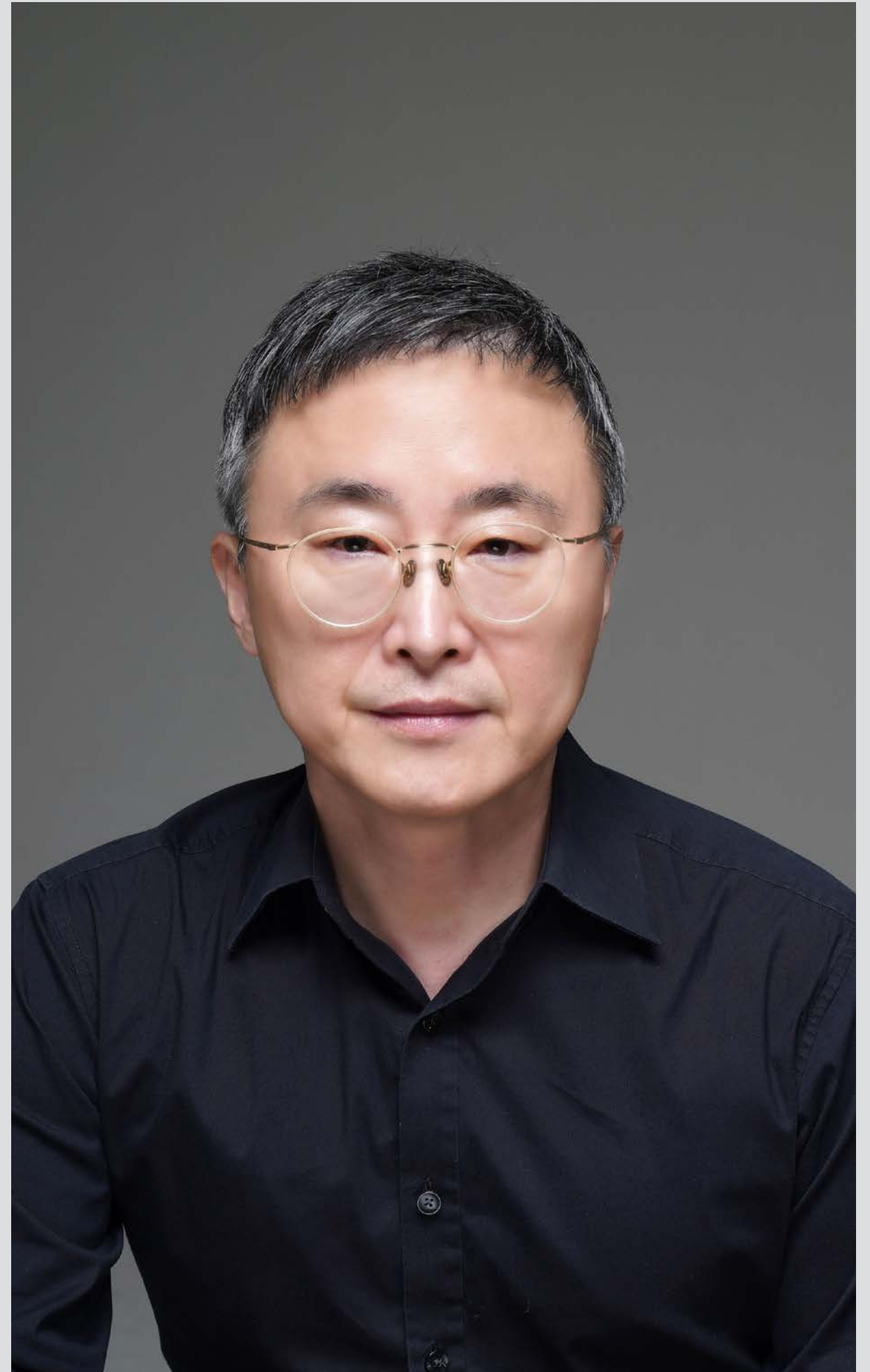
Ed. 1/12





# Gimhongsok

Gimhongsok (b.1964, Korean) born in Seoul graduated from Kunstakademie Düsseldorf in Germany after earning his BA in Fine Arts at Seoul National University. He often uses everyday materials to engage his audience in a dialogue about preconceived, conventional values as found in community and in art. His practice encompasses mediums including film, video, sculpture, painting, and performance. Utilizing spoken text and writing, as well as image and object making, Gimhongsok explores notions of ethics, public space, language, and originality using representation and appropriation. Humorous and ironic, his work challenges the viewer to consider the contradictions and blurred boundaries of fact and fiction, originality and reproduction, the banal and the spectacular. Instead of proposing answers to the questions he raises, Gim encourages an alternate narrative through the viewer's interpretation of the presented forms.







**Bearlike Construction-629**

2013

bronze

105 x 65 x 135 cm

Ed. 1/6 + 2AP



# Yeondoo Jung



Yeondoo Jung (b.1969, Korean) lives and works in Seoul. Jung concentrates on photography, video, and installation works where subjects participate, performance occurs in both direct and indirect ways, and fiction and reality form an affectionate understanding of human lives. Material for Jung's work comes from the everyday lives of people, and as he shares his intention with those involved, he plays with the boundary of visual art and performance. The artist's work is represented in numerous collections worldwide, including the National Museum of Modern and Contemporary Art, Seoul, Leeum Museum of Art, Seoul, Museum of Contemporary Art Tokyo, Museum of Modern Art, New York, Seattle Art Museum, MAC/VAL, Vitry-sur-Seine among others.





**Wall of Blades**

**a set of E2-7, A2-7, A2-5, B2-9**

2024

sugar coated with resin, framed in wood

147.8 x 147.8 x 10.3 cm



# SUPERFLEX

SUPERFLEX is a Danish art collective founded in 1993 by Bjørnstjerne Christiansen, Jakob Fenger and Rasmus Nielsen. With a diverse practice spanning a wide range of media and interests, they challenge the role of the artist in contemporary society and explore the nature of globalization and systems of power. SUPERFLEX describes their work in terms of Tools, thereby suggesting multiple areas of application that can be further modified and redefined by various users. When put to use, they carry the potential to change social, political or economic structures. SUPERFLEX's Tools include but are not limited to public art installations, architectural projects, paintings, sculptures, film and participatory works. SUPERFLEX focuses on transdisciplinary collaboration, with partners ranging from marine biologists to architectural and engineering firms to local communities.





SAVE YOUR SKIN

**Save Your Skin**

2024

LED letters, aluminum structure

37.5 x 124 x 8 cm

Ed. 1/5 + 1AP



# Julian Opie

With public commissions from Seoul to New York, Luxembourg to Zurich and an uninterrupted flow of large museum exhibitions internationally, the work of Julian Opie (b.1958, British) is known throughout the world. Opie's distinctive formal language is instantly recognisable and reflects his artistic preoccupation with the idea of representation, and the means by which images are perceived and understood. "Everything you see is a trick of the light." Opie writes. "Light bouncing into your eye, light casting shadows, creating depth, shapes, colours. Turn off the light and it's all gone. We use vision as a means of survival and it's essential to take it for granted in order to function, but awareness allows us to look at looking and by extension look at ourselves and be aware of our presence. Drawing, drawing out the way that process feels and works brings the awareness into the present and into the real world, the exterior world." Always exploring different techniques both cutting edge and ancient, Opie plays with ways of seeing through reinterpreting the vocabulary of everyday life; his reductive style evokes both a visual and spatial experience of the world around us. Taking influence from classical portraiture, Egyptian hieroglyphs and Japanese woodblock prints, as well as public signage, information boards and traffic signs, the artist connects the clean visual language of modern life, with the fundamentals of art history.





**Dance 3 figure 4 step 2.**

2022

mosaic tiles

121 x 59 cm



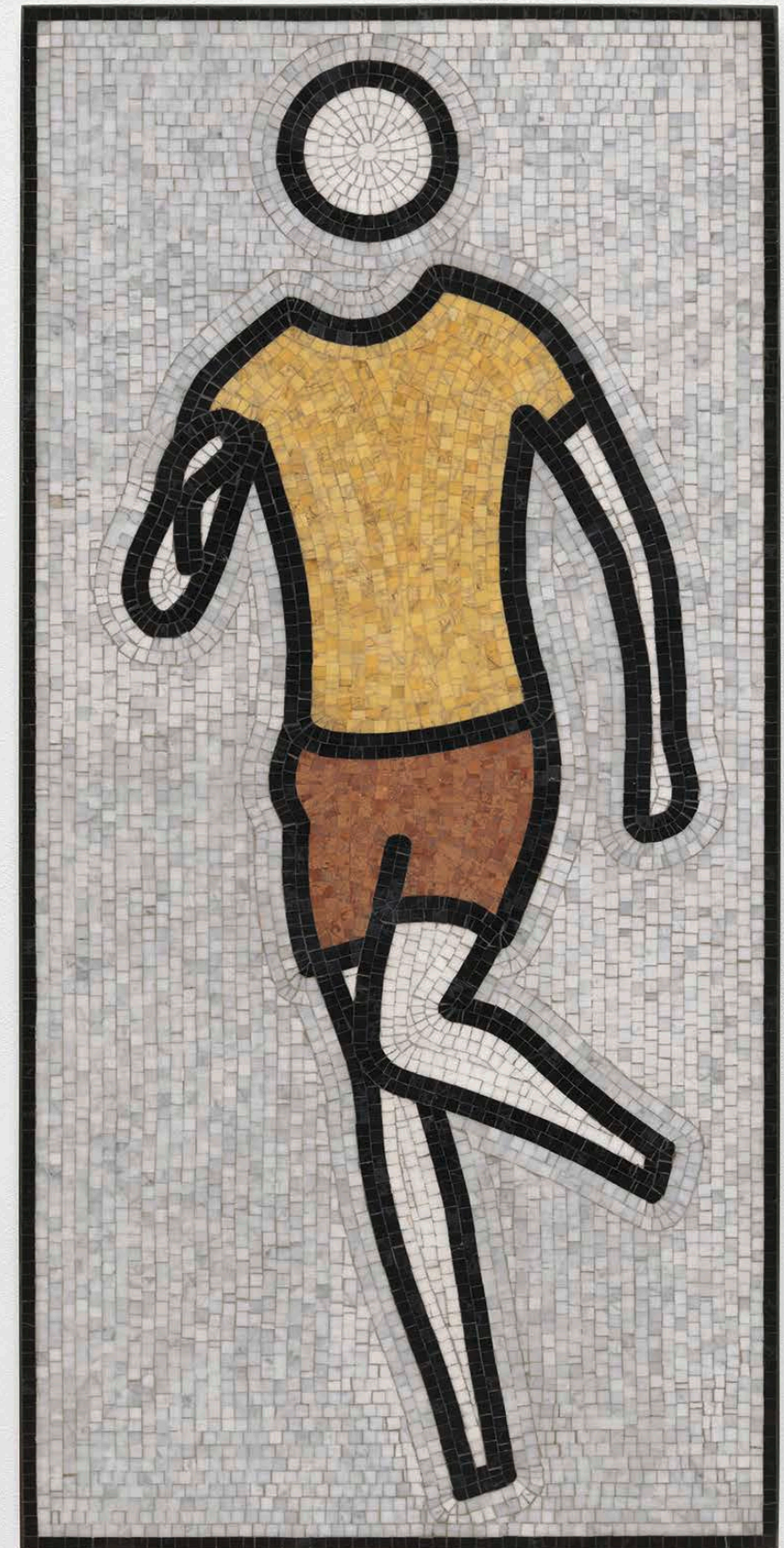


**Dance 3 figure 2 step 2.**

2022

mosaic tiles

121 x 59 cm







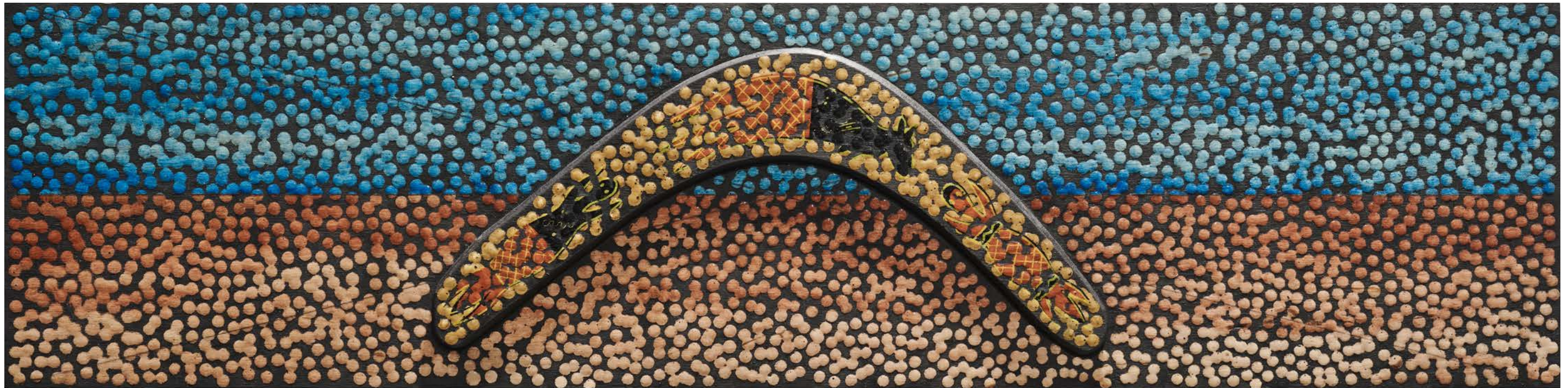


# Daniel Boyd

Daniel Boyd (b.1982, Australian) engages with his Aboriginal heritage by consistently reinterpreting established perspectives of Australian colonial history. Boyd's paintings are covered with clear white dots of glue, which are superimposed onto images of icons that played significant roles in the formation of the nation's history. Each dot acts as a "lens" through which the artist views the world. Using a technique that borrows from Australian Aboriginal dot painting, these numerous lenses facilitate the artist to read the world as multiple histories instead of a singular narrative. Amalgamating the dualities between black and white, darkness and light, the viewer takes on an active role in connecting the domains between the positive and the negative, and realigning the viewpoints between the past and present. Hence, the artist offers the viewers an opportunity to fill and enlighten the dark void of the unknown with individual knowledge and different backgrounds, completing the picture as one enters and exits through disparate vantage points. In 2023, Boyd presented his first international solo exhibition at Gropius Bau, followed by a second iteration of the retrospective at the Institute of Modern Art, Brisbane.







**Untitled (GJOOP)**

2024

oil, watercolor, pencil, found boomerang  
and archival glue mounted on wooden panel

80 x 20 cm



# Korakrit Arunanondchai

Korakrit Arunanondchai (b.1986, Thai) born in Bangkok moved to the United States in 2005 to study art. He received B.A. from Rhode Island School of Design(RISD) in 2009, and M.A. in Columbia University in 2012 under the advise of Rirkrit Tiravanija, another pioneering contemporary Thai artist. Arunanondchai's kaleidoscopic oeuvre traverses from video and performance to large-scale installation. Having experienced both Eastern and Western culture while growing up, the artist deftly combines heterogeneous cultural factors from the two sides of the world. Particularly focusing on Buddhist and Animist framework of Thailand, as well as on popular culture, he looks to mythical concepts including 'ghost' and 'spirituality.' Such superstitious themes draw stark contrast with another frequently used commercial material found in his paintings: bleached denim fabric. Denim is a universal yet localized material that originated in the West that symbolizes society of popular culture and consumption. By harmonizing contemporary pop culture with indigenous shamanism, he seeks to straddle the realms of ambivalent values, such as gender and nationality or reality and fantasy.





**Nostalgia For Unity**

2024

acrylic polymer on metallic foil on  
bleached denim on inkjet print on canvas

203.2 x 147.3 cm









# Jina Park

Jina Park (b.1974, Korean) takes references from everyday snapshot photography and translates them onto canvas as paintings. Taking advantage of the representational and expressive capacity of both photographic and painterly mediums, Park experiments with ways to reconfigure time, perspective, and movement on a pictorial plane. The artist portrays specific scenes of exhibition installation sites, performance rehearsals, and nighttime excursions, and with the platform of paintings, Park presents the non-dramatic and passing moments anew. Simply defining painting as “both an image and a material,” Park focuses on its unique materiality. As her working process concentrates on repetitive physical contact with the canvas, the transient moment captured with the camera is reconstructed on the canvas over a prolonged period of time, resulting in a pictorial space with a unique temporality. Jina Park’s paintings that merge multiple photographs and times are an exceptional painterly take on the visual and sensible world.





**Storage 01**  
2010  
oil on canvas  
230 x 172 cm





# Ahn Kyuchul

Ahn Kyuchul (b.1955, Korean) graduated from Seoul National University in 1977 with a BFA in Sculpture. He was an editor of *Art Quarterly* from 1980 to 1987, and also participated in the artists' collective "Reality and Utterance" in 1985. The artist later moved to Germany in 1988 to attend Staatliche Akademie der Bildenden Künste Stuttgart, completing both undergraduate and research programs. He currently serves as a professor at the School of Visual Arts, Korea National University of Arts. During the early 1980s in Korea, Ahn became critical of the monumental sculptures that were thoughtlessly and repetitively erected without any consideration of their social context. Motivated by his observations, Ahn was compelled to create a small series of paper clay and plaster molds, called *Story Sculpture*. Through this series of narrative scenes made with simple and widely used materials, Ahn's work criticized the sculptural norms of the time. After his studies in Germany, the artist began to develop his use of language as well as his representative "object sculpture" works that imbue everyday objects with new contextual significance. The various strands of Ahn's practice reflect the artist's long experience as a journalist. Working for seven years, this professional experience honed his writing skills and conceptual discipline, which today is the foundation for his artistic practice. Ahn's works are in the permanent collections of the National Museum of Modern and Contemporary Art, Korea; Leeum, Samsung Museum of Art; Amorepacific Museum of Art; and Wooyang Museum of Contemporary Art. He was awarded the 19th Kim Se Choong Sculpture Award in 2005.







사다리란 삶은 하늘과 땅을 가리키는 화살표이다.  
하늘은 위로, 땅은 아래를 향한다. 사다리는  
높은 곳에 오르고, 낮은 곳에 이른다. 둘 다  
영남에서 시작한다. 사다리는 허공을 지난 삶  
이긴 삶은 지구를 품는다. 사다리는, 둘 다  
높이 향하는 것을 보고 알 수 없는 것을 말한다. 방향이다.  
신기 동성물 은근 이데아에 다가가기 위해 사다리가  
있다면, 우리가 걸고 있는 지혜의 어둠을 밝히는 무지개  
때깔 흙의 비밀을 깨닫기 위해 삶이 있다. 한 걸음  
대기를 머리를 바라보고 우리를 매번으로 만드는 도구이고,  
매일 한 걸음 우리를 발음하는 고고학의 도구이다. 그들이  
없었다면 우리는 비로소 하늘을 알지 못했을 것이다.  
그럼에도 그것들은 의도치 않게 사용되고, 자신들의  
주인을 배신할 수 있다. 그것들은 가짜 예언의 도구,  
진실을 묻어버리는 도구, 추악의 도구가기도 하다.

## Ladder

2024

pencil and oil pastel on paper

38.1 x 50.8 cm





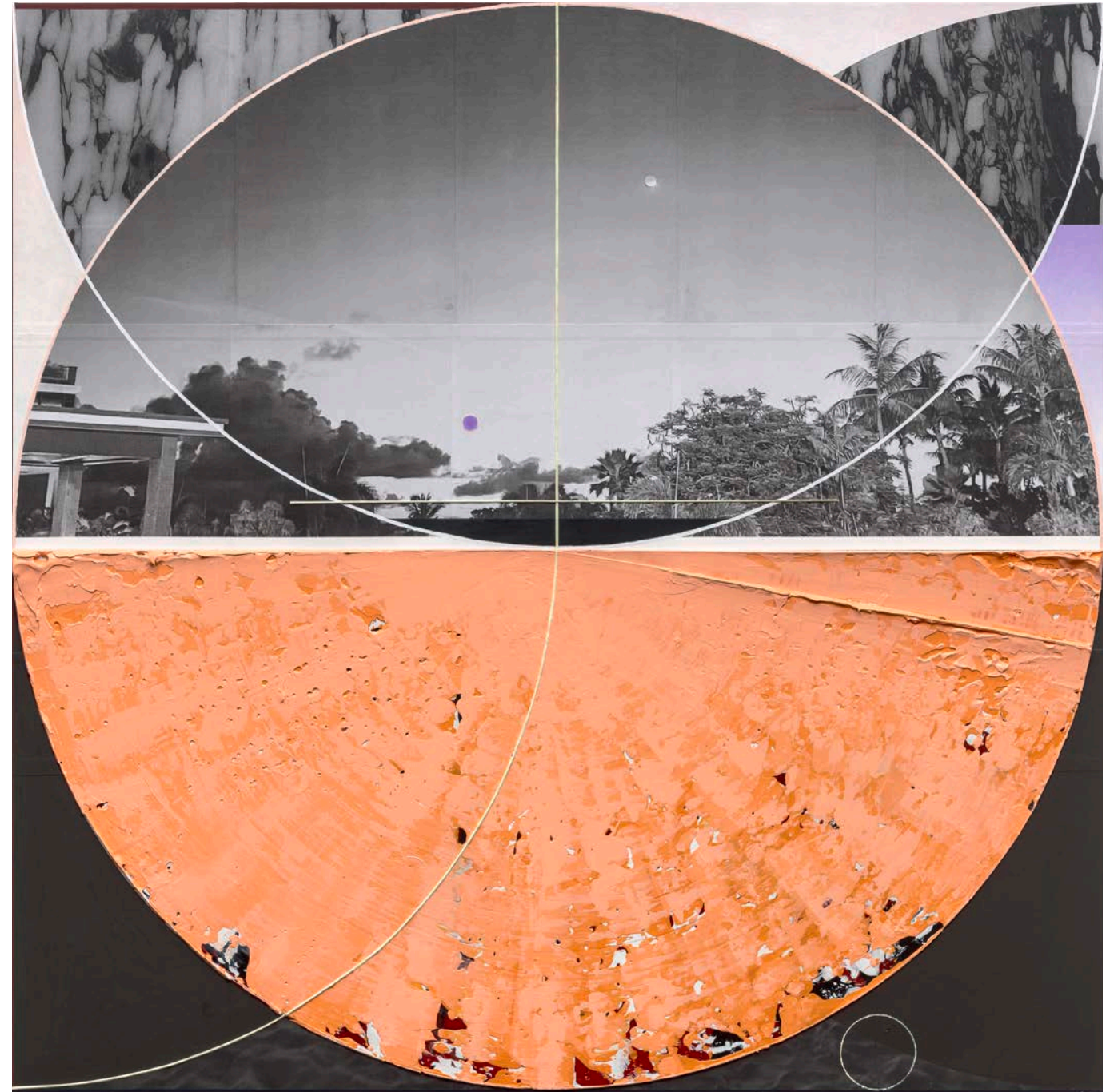


# Heejoon Lee

Heejoon Lee (b.1988, Korean) transfers the images he gathered from the scenes of his life into abstract paintings. From his immediate surroundings to the faraway foreign lands he traveled, these accumulated images of his experience and daily life are collected, edited, and painted by the artist, with the addition of geometric shapes. This composition of instant moments, with the texture of layered paint and time, creates a new space on the canvas. Thus, Lee moves beyond simply recreating his visual experience on canvas toward creating a spatial experience in which the architecture and painting coexist within the frame, for his viewers to inhabit a space the artist has now invited them into. He received his BFA in Painting and Sculpture from Hongik University in 2012 and received his MFA in Fine Arts at Glasgow School of Art in 2014. Selected solo exhibitions include Kumho Museum of Art, Seoul (2023), Kukje Gallery, Busan (2022), Space So, Seoul (2021), Incheon Art Platform, Incheon (2021). Lee has participated in group exhibitions at distinguished institutions within Korea and abroad, including Seoul Museum of Art (2024); ARKO Art Center, Seoul (2023); Songeun, Seoul (2023, 2022); Art Sonje Center, Seoul (2021); Ilwoo Space, Seoul (2020); Nam-Seoul Museum of Art, Seoul (2019). He was selected as an Artist-in-Residence at CAN Foundation (2024), Seoul Museum of Art Nanji Residency (2023), Seoul Art Space Geumcheon (2022), and in 2019, he received the first prize of the “New Hero” award, hosted by *Public Art*. His works are in public collections at the Seoul Museum of Art and MMCA Art Bank at the National Museum of Modern and Contemporary Art.







**Night Walk**

2024

acrylic and photo-collage on canvas

91 x 91 cm



### **Kukje Gallery Seoul**

48-10, Samcheong-ro, Jongno-gu,  
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Closed on Mondays

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