

Frieze London



Booth B24

VIP Preview: 9–10 October 2024

Public: 11–13 October 2024

KUKJE GALLERY

Anish Kapoor
Chung Chang-Sup
Daniel Boyd
Gerhard Richter
Gimhongsok
Ha Chong-Hyun
Haegue Yang
Heejoon Lee
Jae-Eun Choi
Jean-Michel Othoniel
Jenny Holzer
Jina Park
Julian Opie
Kibong Rhee

Kim Yong-Ik
Kim Yun Shin
Koo Bohnchang
Kwon Young-Woo
Kyungah Ham
Lee Kwang-Ho
Lee Seung Jio
Michael Joo
Park Seo-Bo
Roni Horn
SUPERFLEX
Suki Seokyeong Kang
Wook-kyung Choi

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.



**Sonic Sphere with Enthralling Tetrad —
Chevron-Ornamented Copper and Nickel**

2016-2018

powder-coated steel frame, powder-coated
metal mesh, casters, turbine vents, nickel and
copper plated bells, split rings

108 x 87 x 88 cm

EUR 80,000



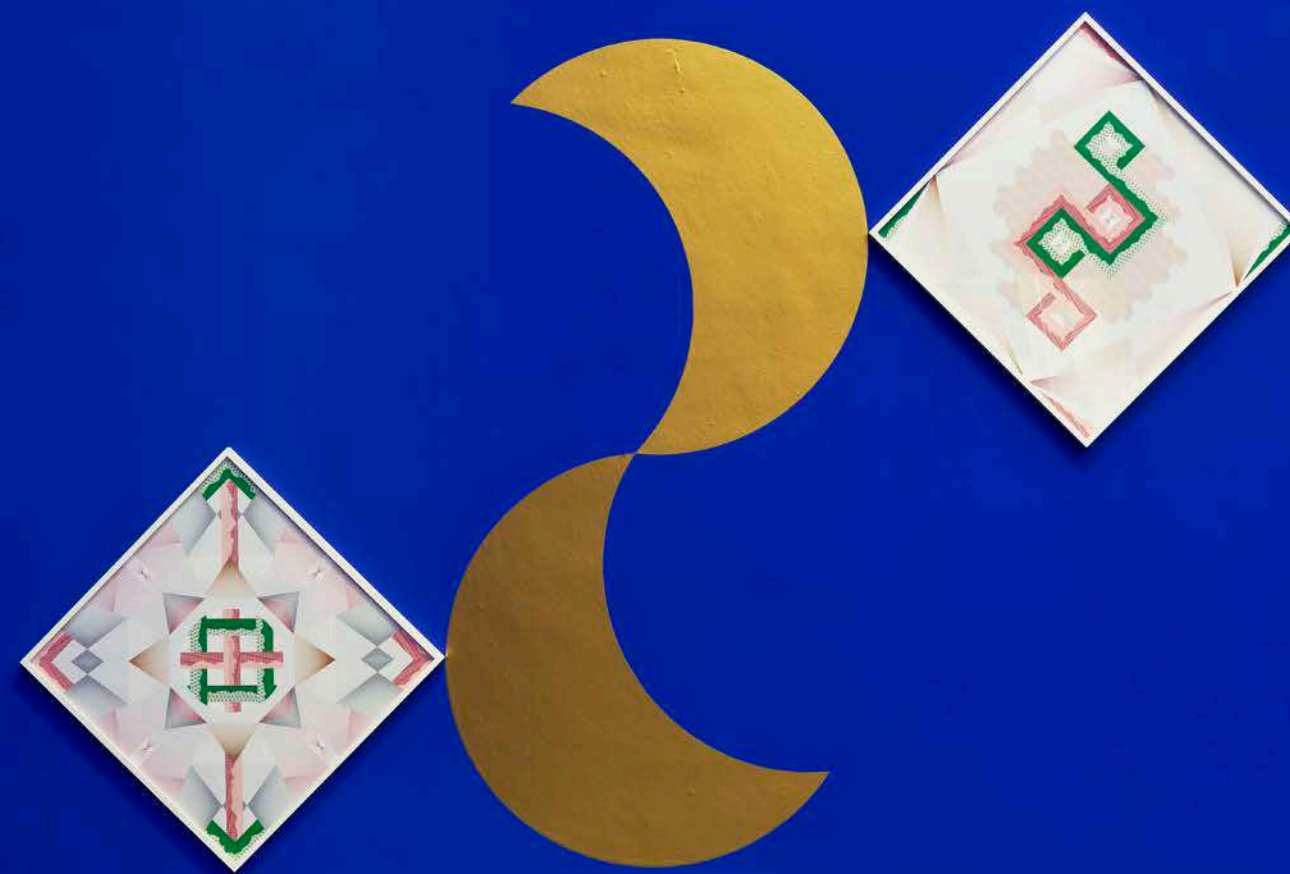
Chained Half Moon — Trustworthy #258

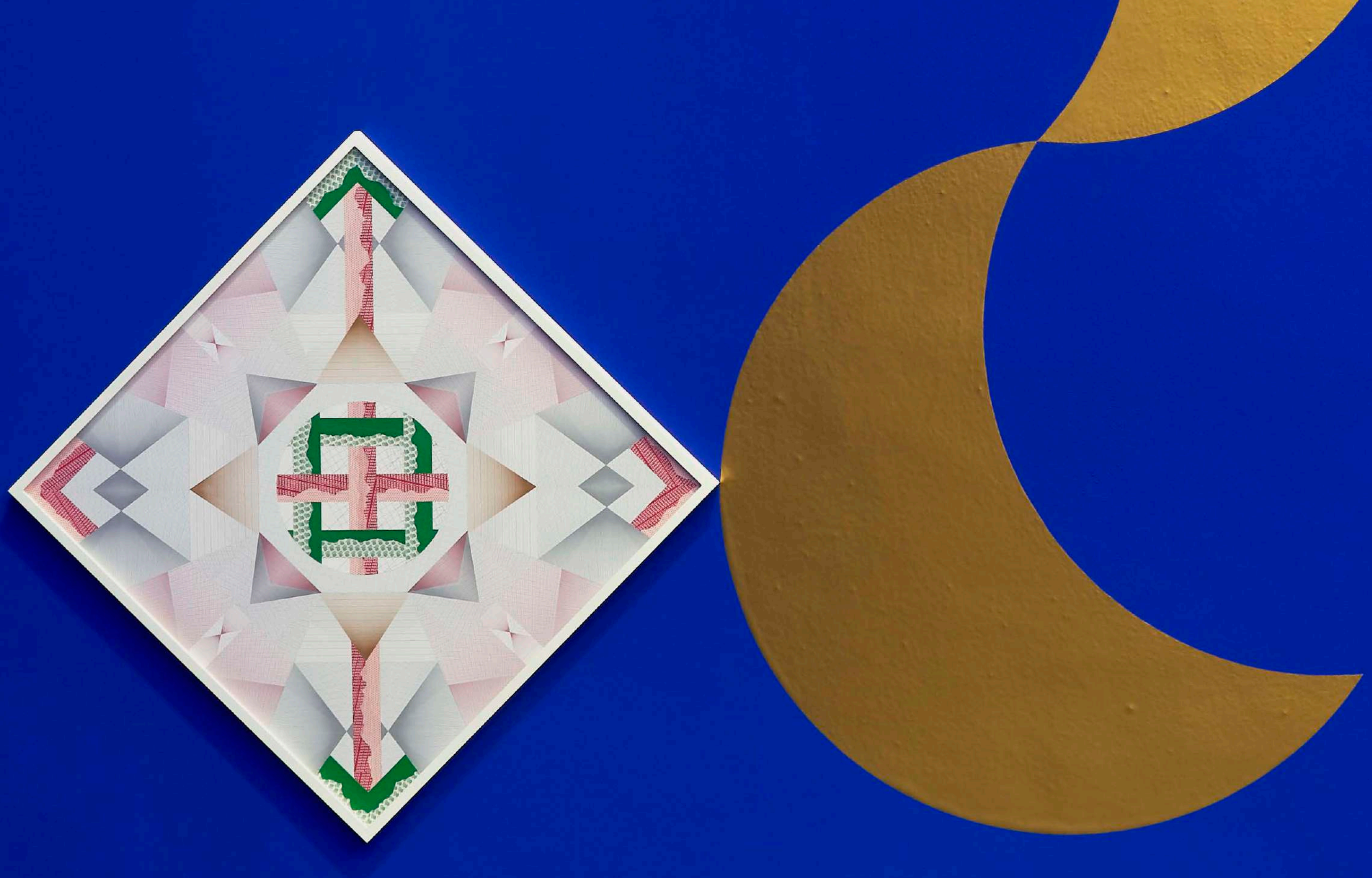
2015

various security envelopes and graph paper on
cardboard, framed, self-adhesive vinyl film

2 parts, 72.2 x 72.2 cm, each

EUR 50,000





Installation view of *Haegue Yang: Several Reenactments*, S.M.A.K., Stedelijk Museum Voor Actuele Kunst, Ghent, Belgium, 2023. Photo: Dirk Pauwels

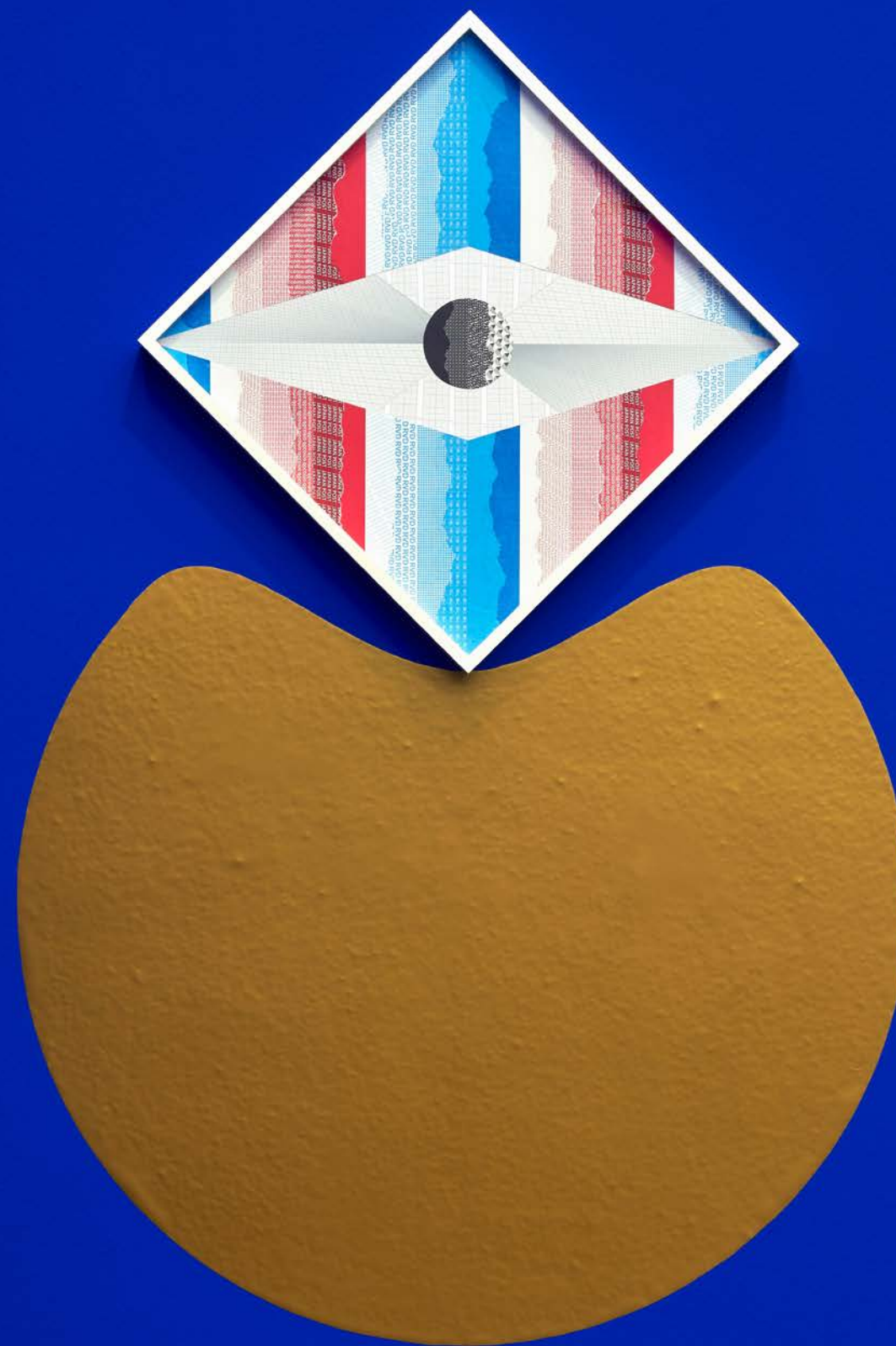
A Nip of Full Moon — Trustworthy #255

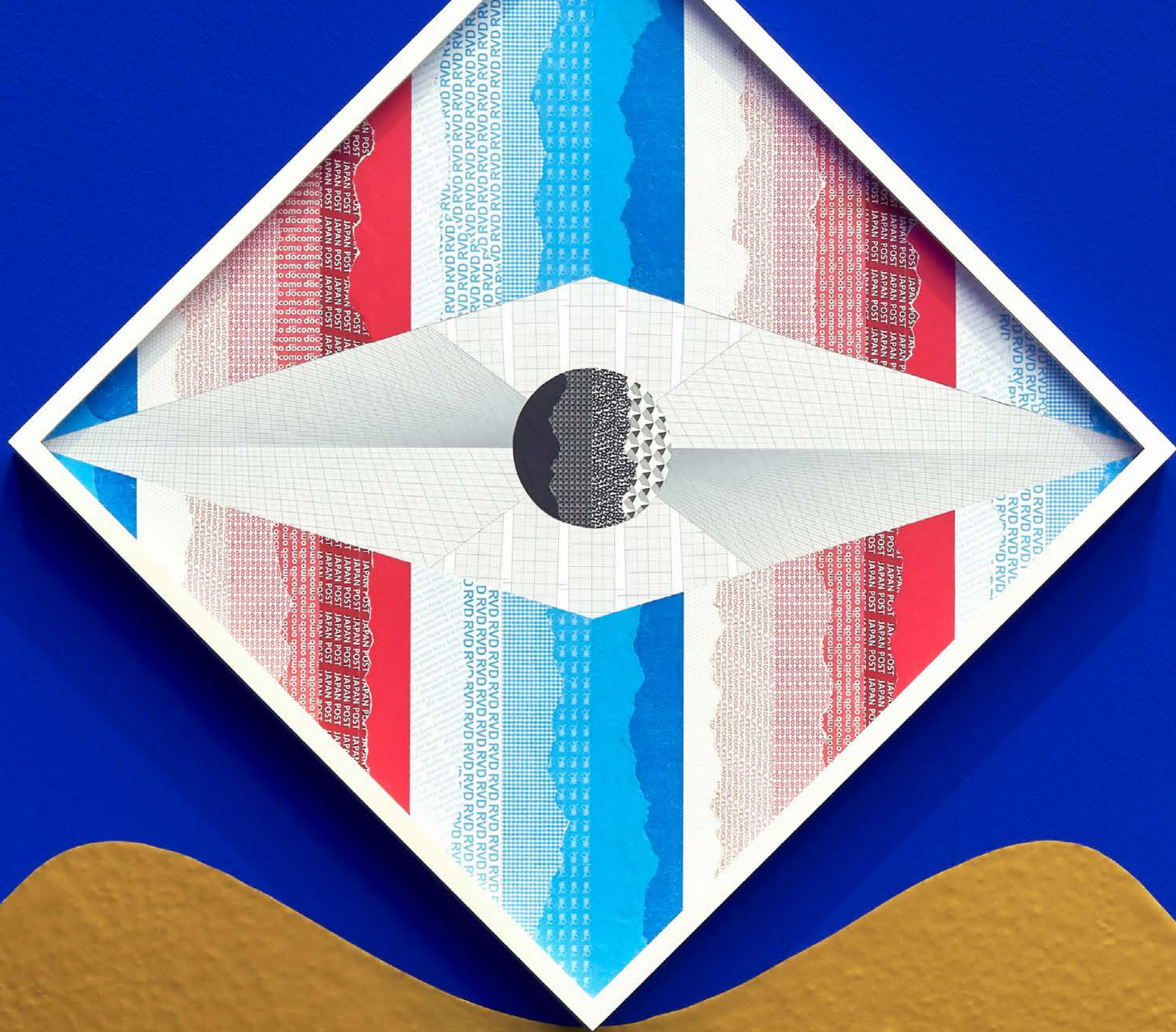
2015

various security envelopes and graph paper on
cardboard, framed, self-adhesive vinyl film

36.2 x 36.2 cm

EUR 27,000





Installation view of *Haegue Yang: Several Reenactments*, S.M.A.K., Stedelijk Museum Voor Actuele Kunst, Ghent, Belgium, 2023. Photo: Dirk Pauwels



**Ocean-Butterfly Hinge Serenity Soul Glyph —
Mesmerizing Mesh #255**

2024

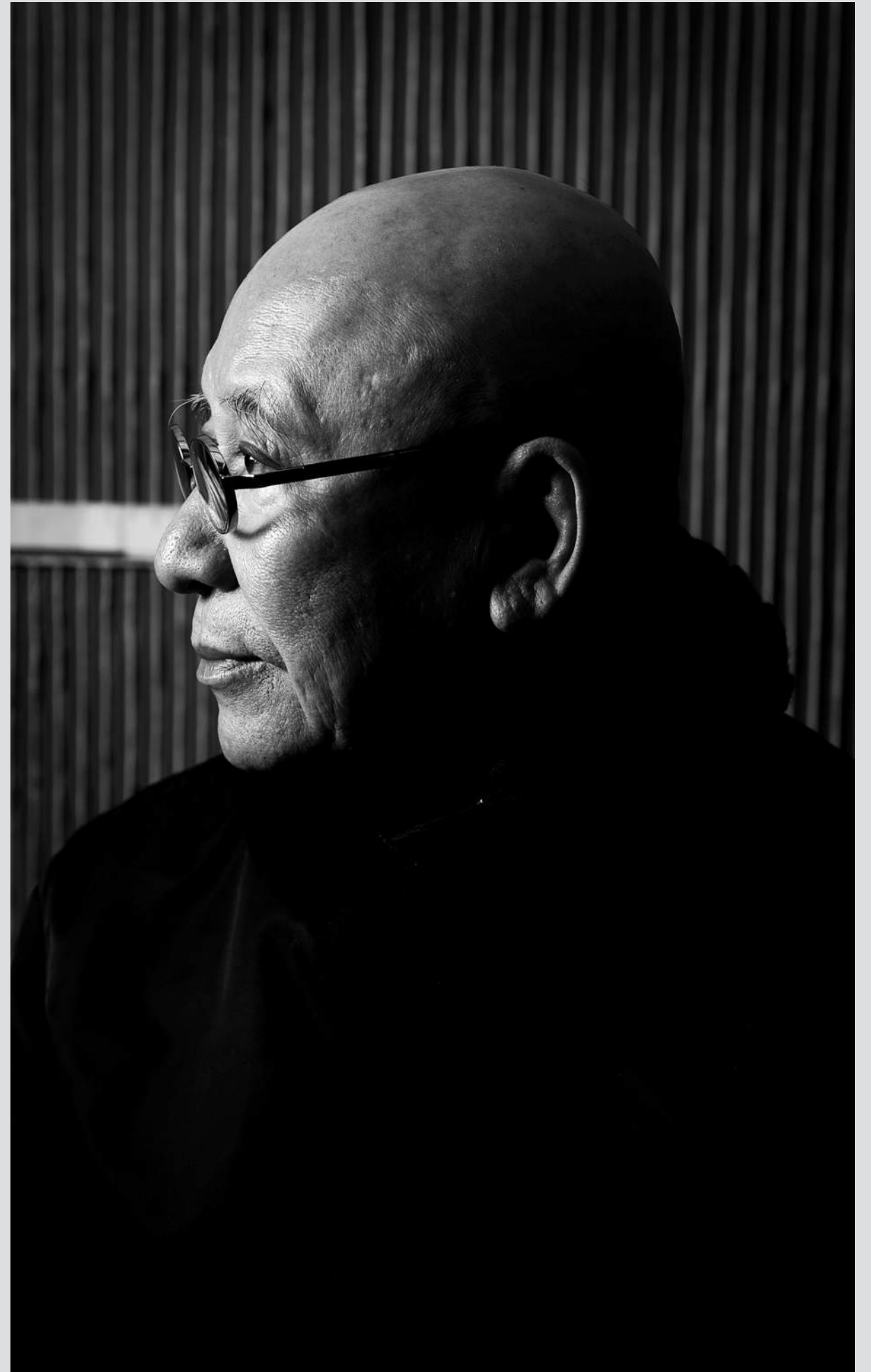
hanji, washi, origami paper on alu-dibond, framed

62 x 62 cm

EUR 32,000

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. 980131

1998

mixed media with Korean *hanji* paper on canvas

73 x 60.5 cm

USD 240,000



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.



Post-Conjunction 21-506

2021

mixed media

117 x 91 cm

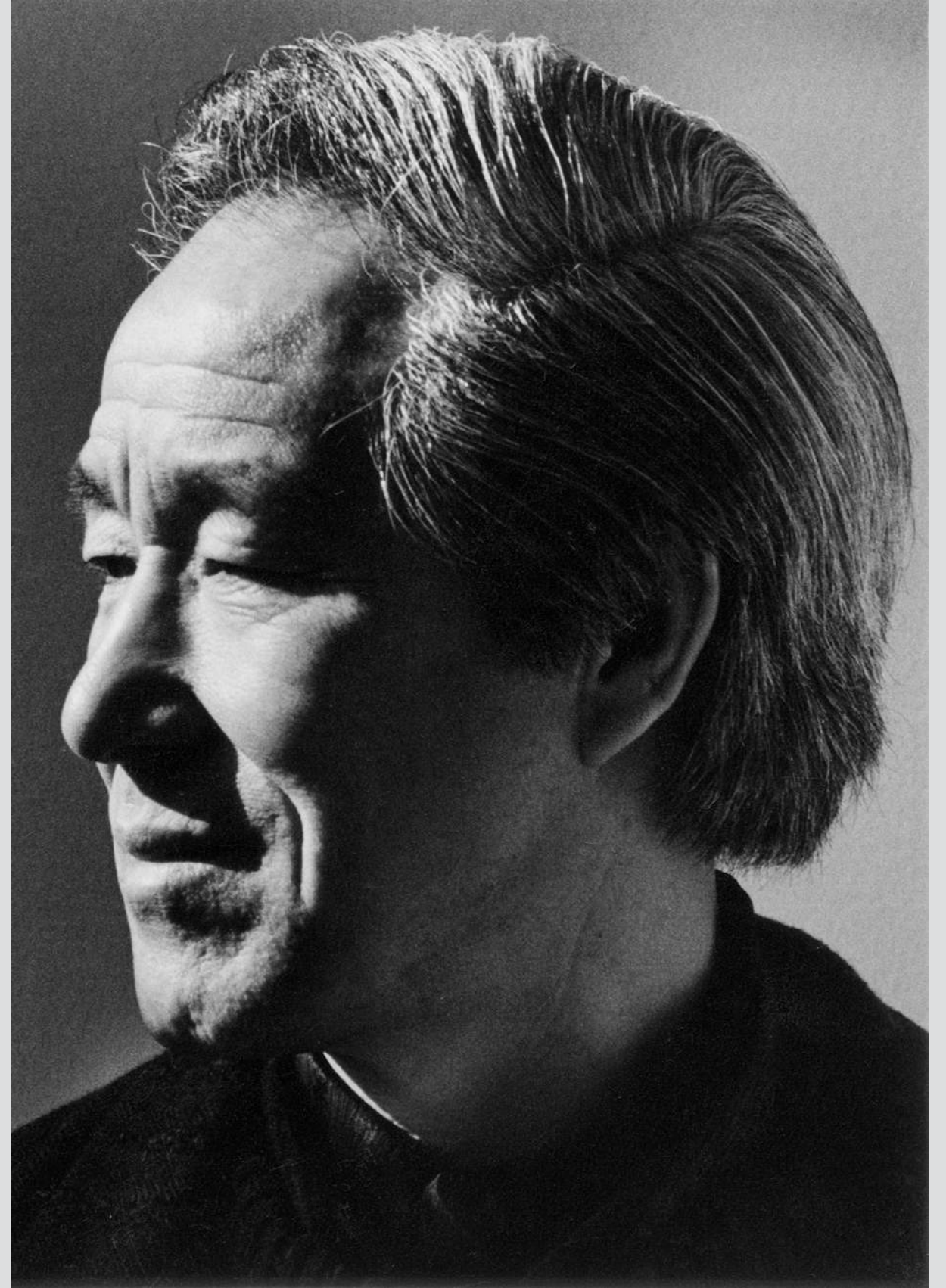
USD 253,000

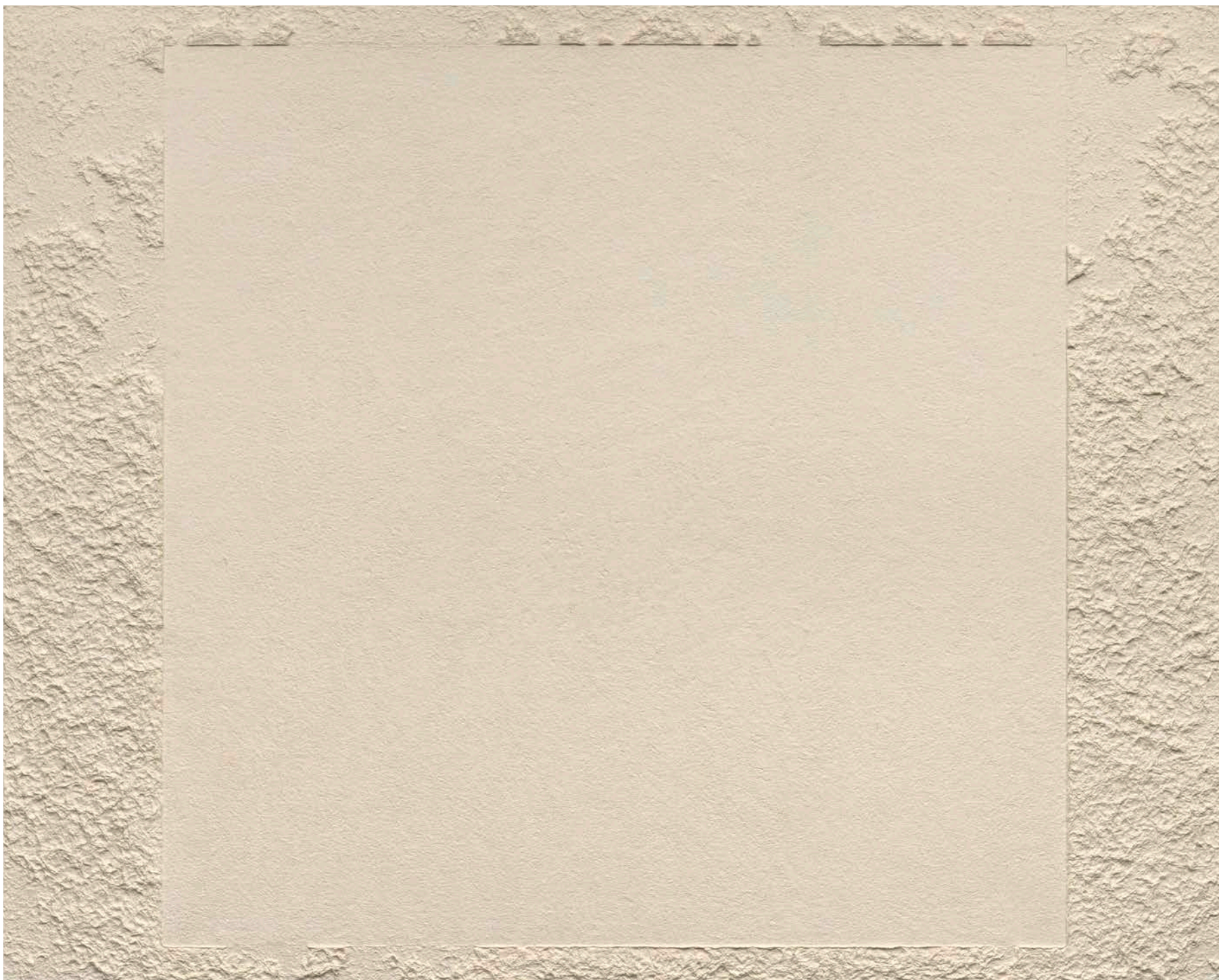




Chung Chang-Sup

The unique works of Chung Chang-Sup (1927-2011, Korean) have been called “unpainted paintings,” in which he molds traditional Korean paper known as *tak* after soaking it in water. A unique characteristic of Chung's work is that pigments are not added to the paper pulp; his works are byproducts of the artist's perseverance and the physical changes undergone by the paper medium when soaked in water. The discrete, muted tones that manifest in the works are based on the length of time the paper is soaked in water before being applied with handmade glue onto the canvas support. Chung's work reflects his Taoist belief that an artist's practice must balance manmade materials and nature in a unified act of making, ultimately seeking the essential value of man through nature. The artist's choice medium of *tak*, which is made out of mulberry bark and serves as an embodiment of the simplicity of nature, is an essential element within his practice to facilitate his endeavor to imbue formal qualities in the beauty of coexisting with nature and its rules. Chung effectively delivered his belief in what he termed as the “unity between the thing and the self” through his works, based on the ideology of union with nature, one of the most resonant themes of the Dansaekhwa movement. Chung Chang-Sup was the subject of a major retrospective at the National Museum of Modern and Contemporary Art, Gwacheon, in 2010. He has also been widely exhibited in group exhibitions including *When Process becomes Form: Dansaekhwa and Korean Abstraction* in collaboration with the Boghossian Foundation, Brussels (2016), *Dansaekhwa*, an official Collateral Event in the 56th Venice Biennale (2015), *Dansaekhwa: Korean Monochrome Painting* at the National Museum of Modern and Contemporary Art, Gwacheon (2012), *Korean Abstract Painting_10 Perspectives* at Seoul Museum of Art (2012), *Korean Abstract paintings: 1958-2008* at Seoul Museum of Art (2008), *Working with Nature: Traditional Thought in Contemporary Art from Korea* at Tate Liverpool (1992), and the 8th Bienal de São Paulo (1965).





Meditation 21705

2001

tak(best fiber) on canvas

181.8 x 227.3 cm

USD 165,000

Kwon Young-Woo

Early in his career, Kwon Young-Woo (1926-2013, Korean) explored figurative abstraction using Chinese ink, a common Korean painting material, before deciding to use *hanji* (traditional Korean paper) in 1962 as the primary medium for his artistic production. By renouncing the brush and the traditional emphasis on painting a picture, and opting to use his fingers to cut, tear, puncture and glue the paper together, Kwon put repetitive action and the paper's materiality and tactility at the forefront of his practice. His focus on the delicate *hanji*'s layered texture led to three-dimensional shapes and rhythmic compositions that cover the entire surface, and such innovative techniques were praised for reinvigorating Korean painting materials and creating a new vocabulary that expanded the definition of traditional Korean painting. Kwon has become one of the leading artists of the Dansaekhwa movement as his works were presented in the historic exhibition *Five Korean Artists, Five Kinds of White* held at Tokyo Gallery in 1975. However, it is fair to say that Kwon has always conducted his own artistic experiments. For instance, while residing in Paris in the 1980s, he created works painted with both Western (gouache) and Eastern (ink) mediums, allowing the color to permeate into the paper's torn edges. These paintings depend on the unpredictable encounter between the paper and the paint, thereby showcasing the vital role of the material. Accordingly, he suggested a modern alternative to the inherent dichotomy of the Western approach of separating the paint from the canvas, and the subject from the object.





Untitled

1992

gouache, Chinese ink on Korean paper

170 x 224 cm

USD 275,000

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

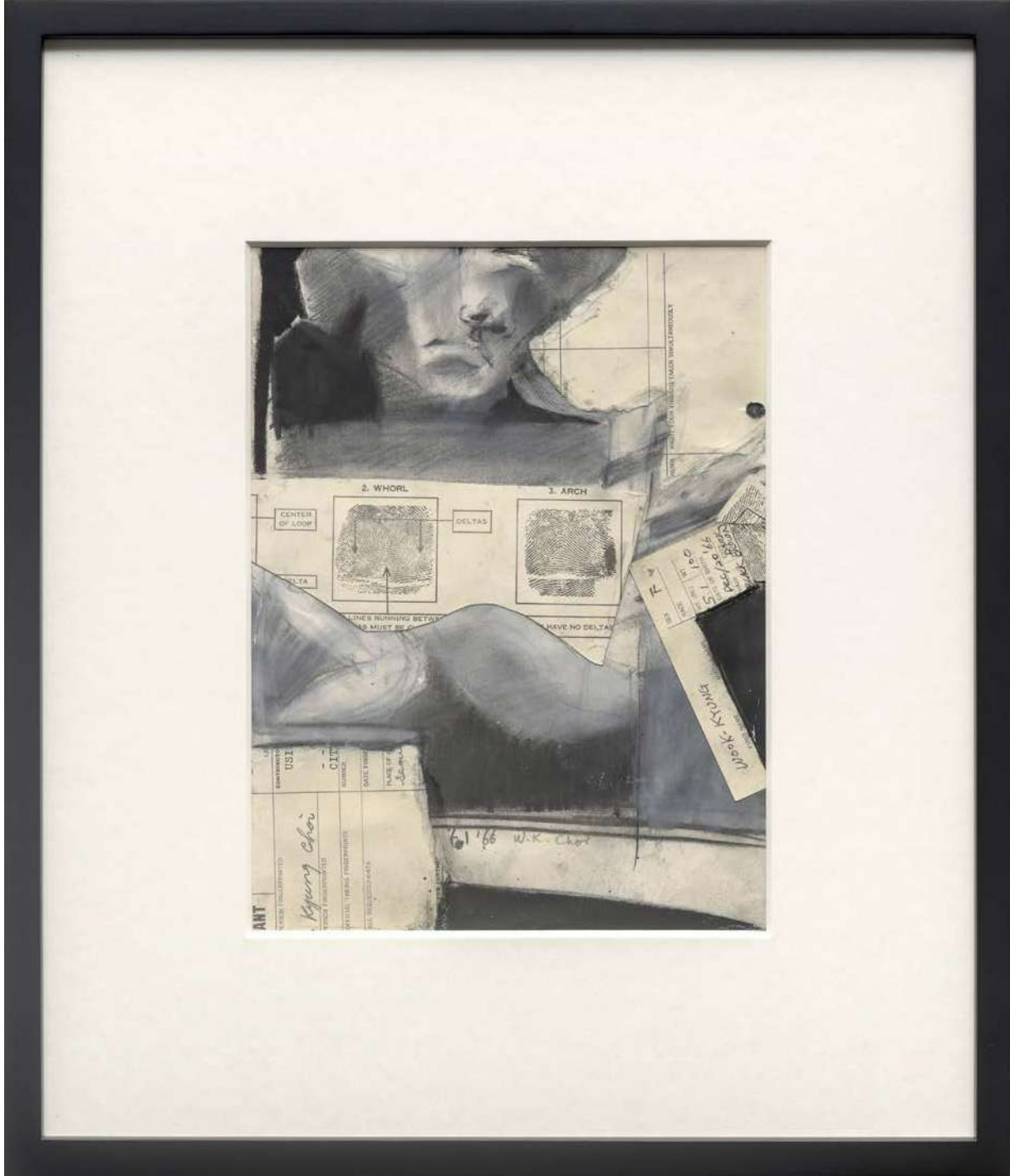
1964

charcoal and conté on paper

48 x 30.5 cm

USD 24,000





Finger prints for Immigration application

1966
collage on document paper
26 x 19.5 cm
45 x 38.5 cm, framed

USD 13,000



HUMB RIGHT FOUR FINGERS TAKEN SIMULTANEOUSLY

2. WHORL

3. ARCH

CENTER OF LOOP

DELTAS



DELTA

... LINES RUNNING BETWEEN ...
... AS MUST BE CL ...

... HAVE NO DELTAS ...

NAME

SEX **F**

RACE

HT. (IN.) **5.1**

WT. **100**

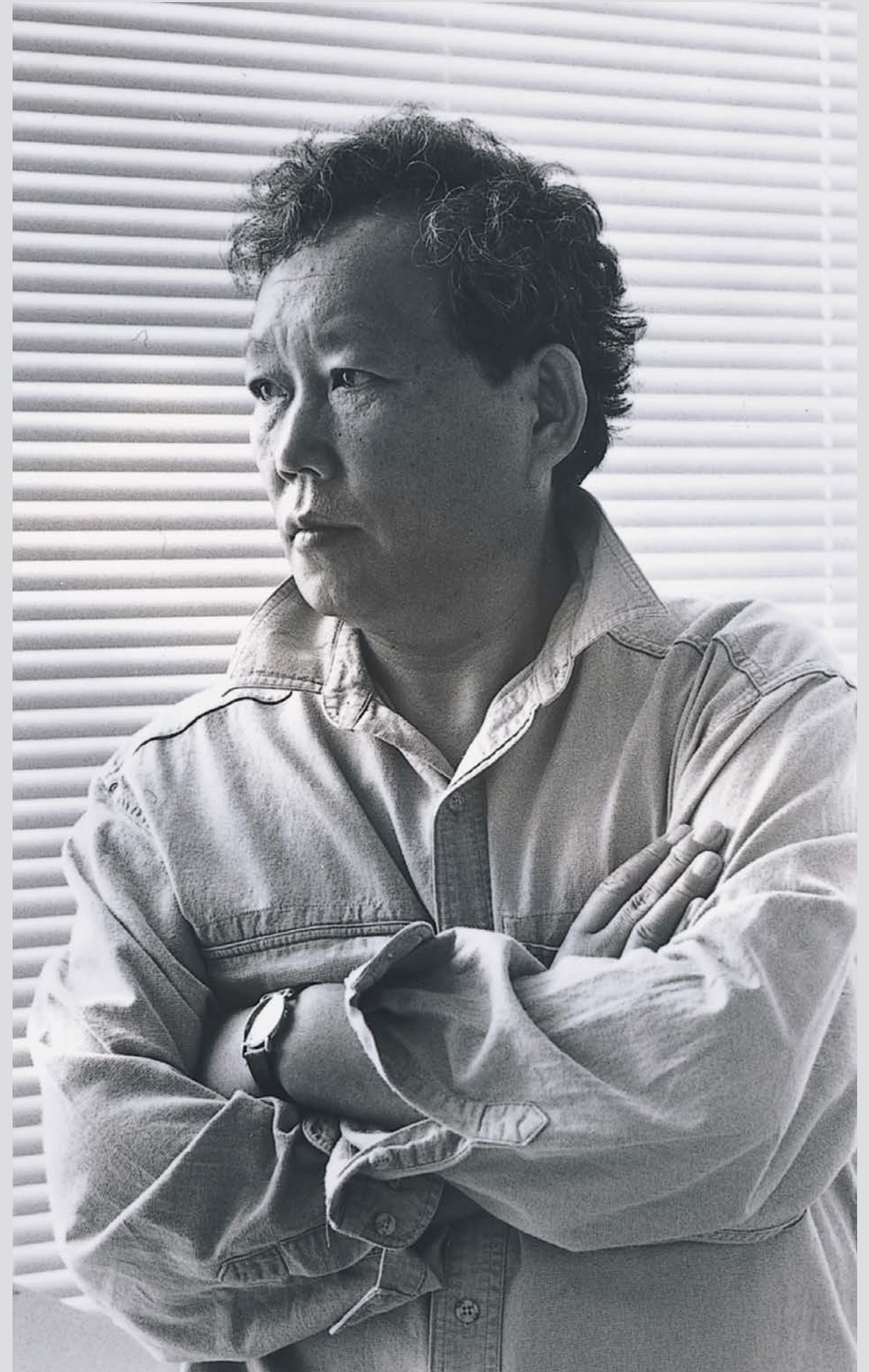
DATE OF BIRTH **Dec/30/1996**

EYES **Brown**

HAIR **Black**

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 73-18

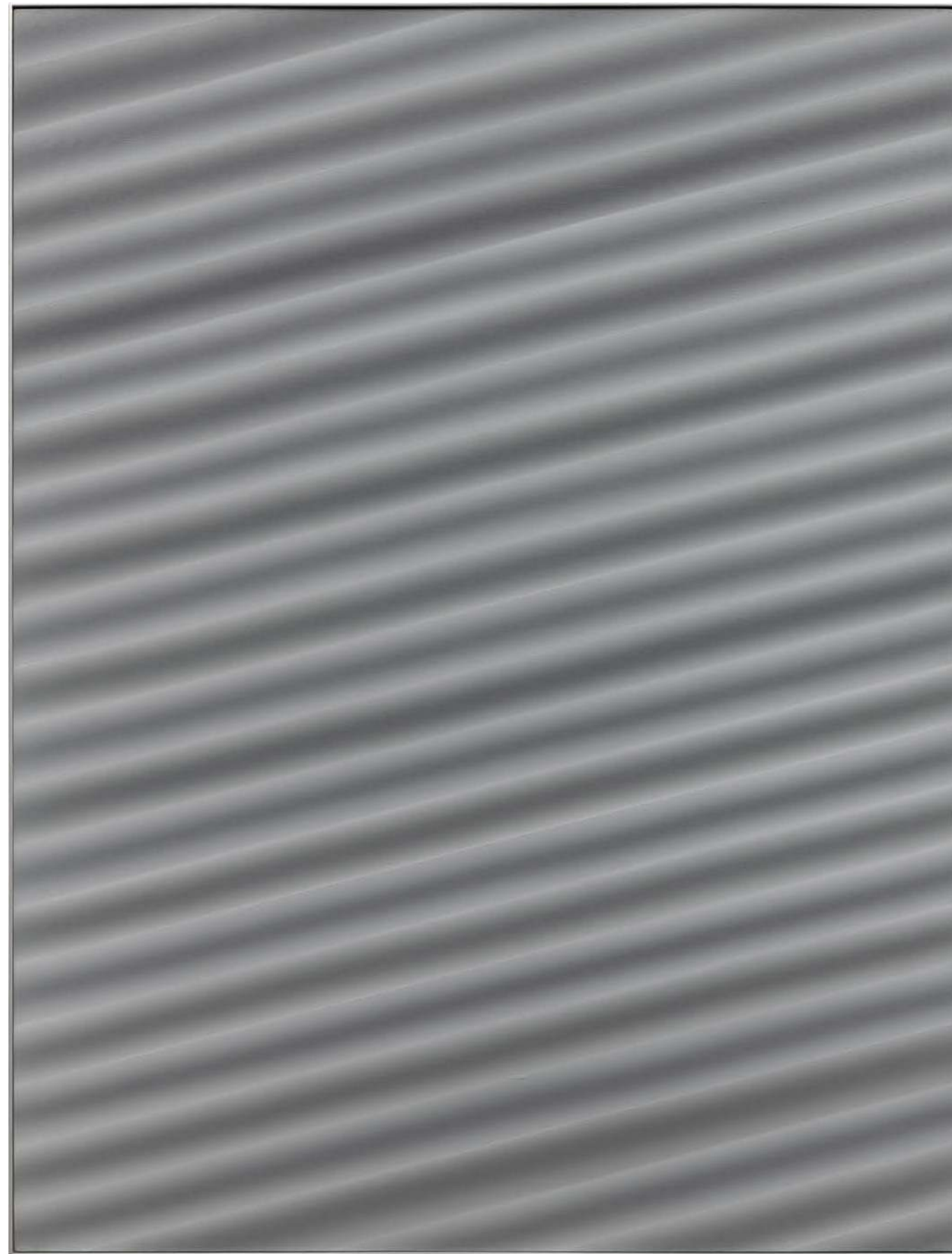
1973

oil on canvas

172 x 130.5 cm

173.6 x 132 cm, framed

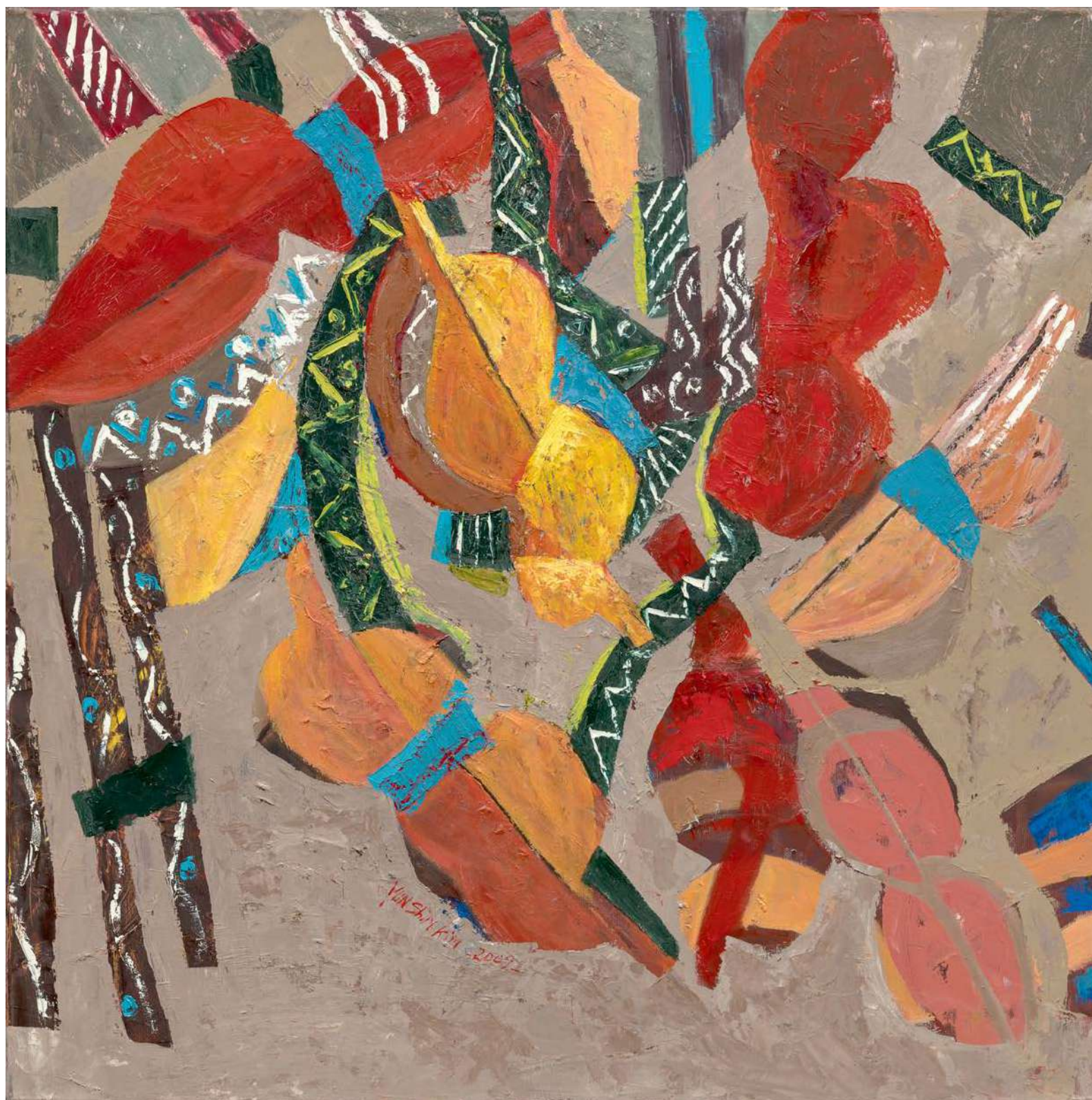
USD 340,000



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 Kim held a major solo exhibition titled *Kim Yunshin: Towards Oneness* at Nam-Seoul Museum of Art, Korea (2023) and participated in the 60th Venice Biennale (2024).





Song of My Soul 2009-187

2009

oil on canvas

100 x 100 cm

USD 70,000

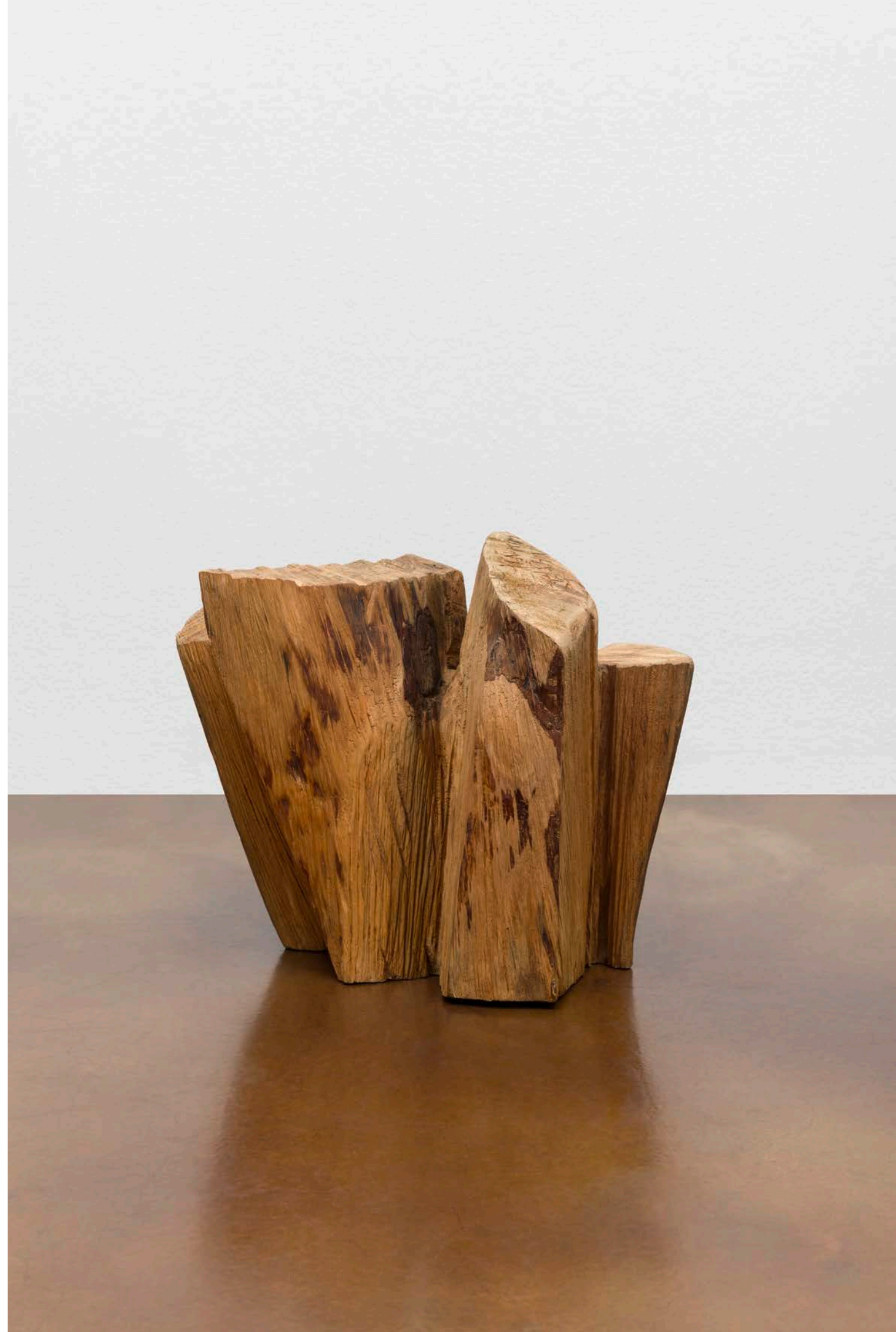
**Add Two Add One,
Divide Two Divide One 1992-11**

1992

wood

35 x 42 x 23 cm

USD 65,000



Tree Full of Songs 2023-33V2

2024

acrylic on bronze

40 x 39 x 16 cm

Ed. 2/3 + 1AP, each unique

USD 45,000



Kim Yong-Ik

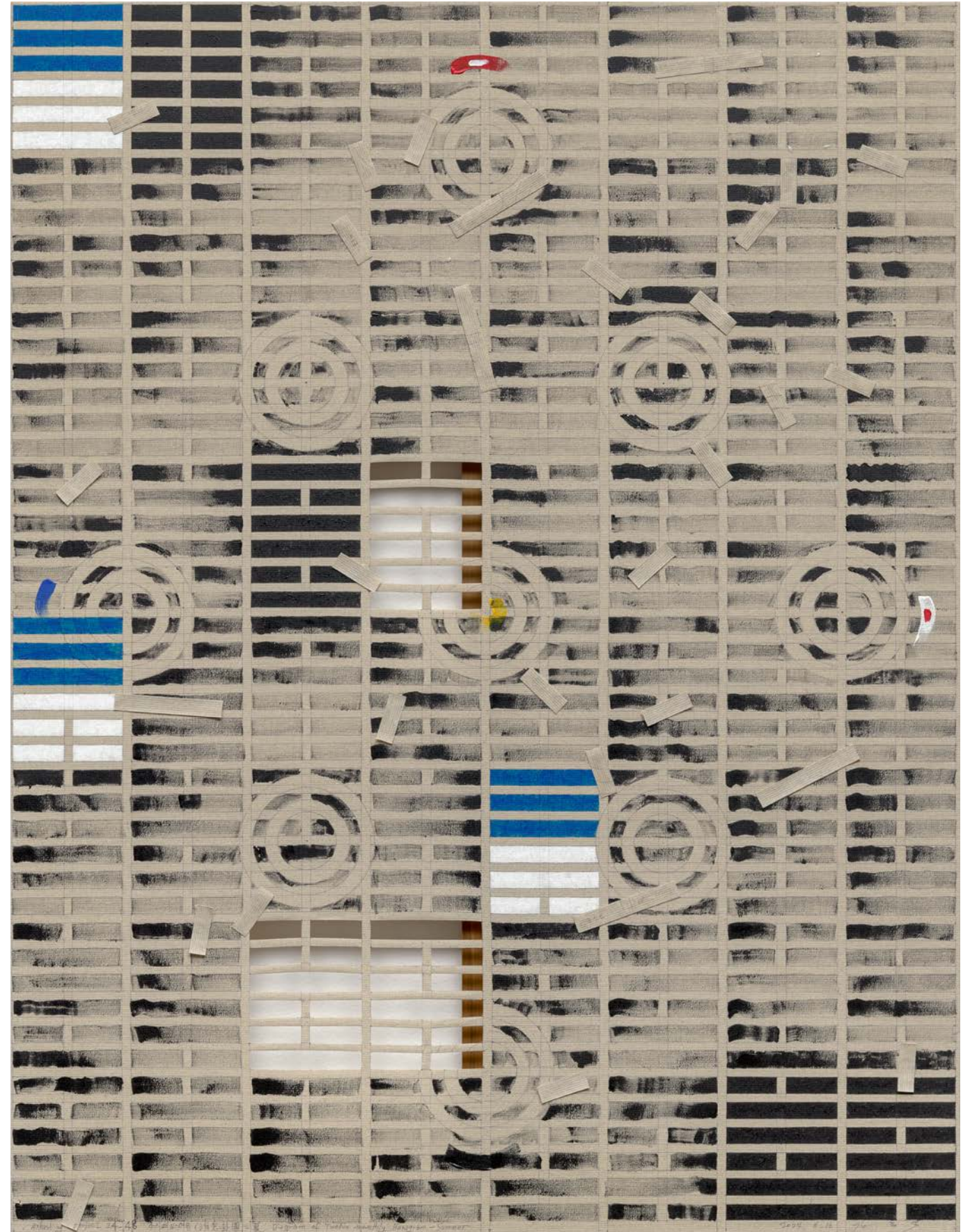
Kim Yong-Ik (b.1947, Korean) entered Korean painting circles in the mid-1970s and has established himself as one of the leading artists in Korean contemporary art. Kim has continuously experimented with his works going through the mainstream of Korean art, such as conceptual art, folk art, and public 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 24-48:
Diagram of Monthly Hexagram, Summer
2024**

acrylic on canvas
145.5 x 112.1 cm

USD 70,000





**Exhausting Project 24-19: Conceptual
Painting Disguised as a Retinal Painting**

2024

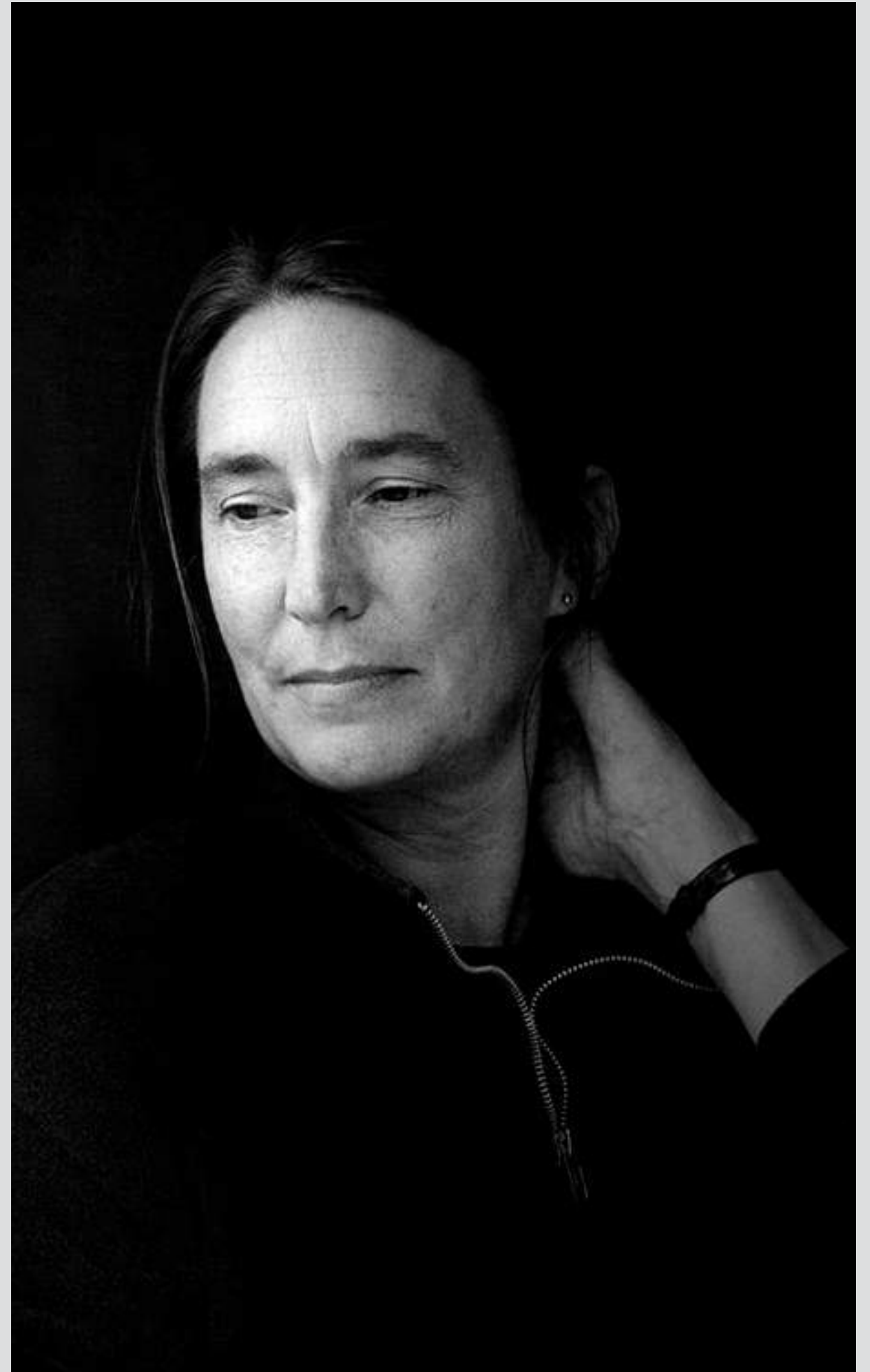
acrylic and ink on canvas

45.5 x 53 cm

USD 15,000

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.



BIT

2023

platinum and red gold leaf and oil on linen

147.3 x 111.8 x 3.8 cm

USD 400,000



inappropriate activities

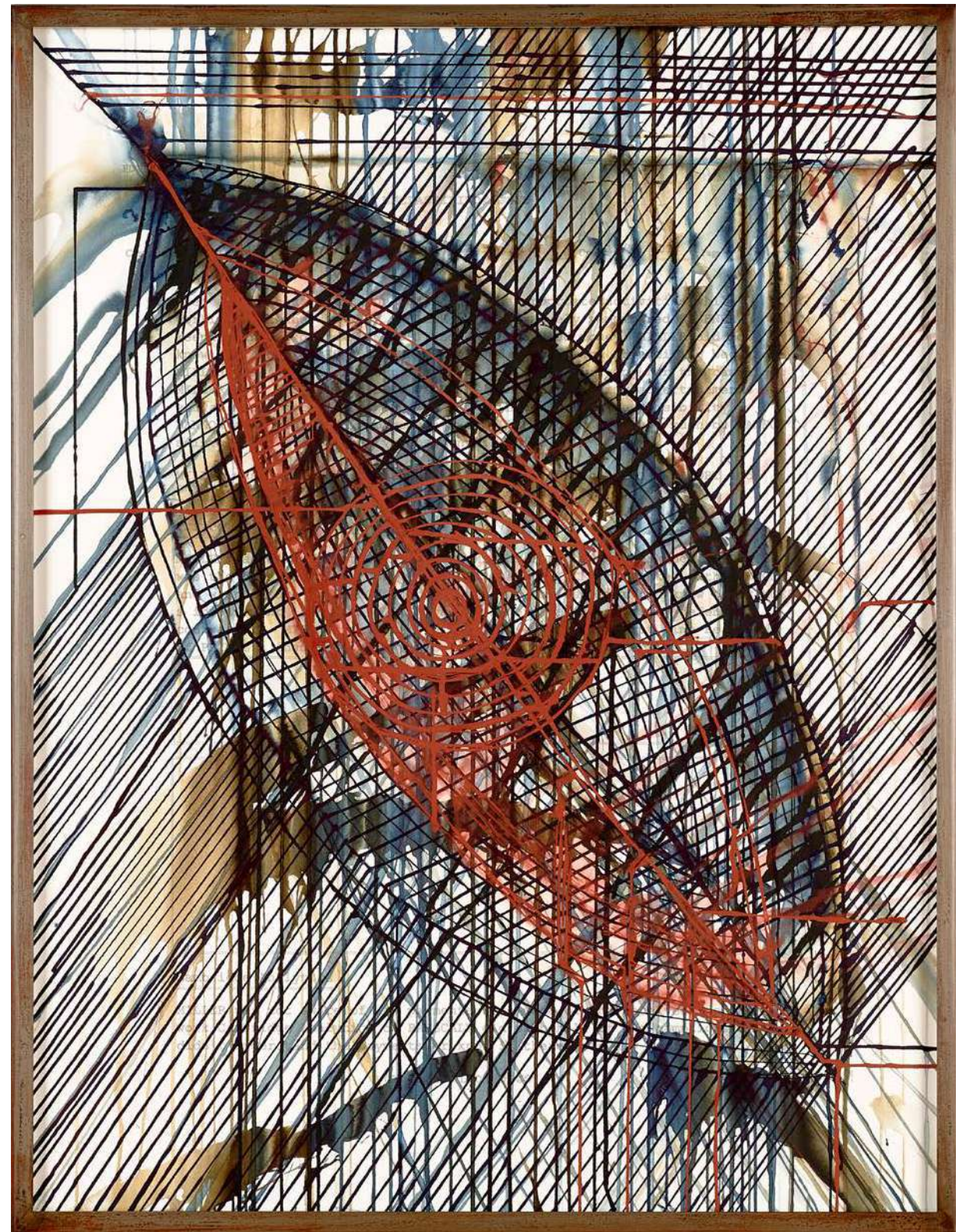
2020

graphite and watercolor on paper

90.8 x 69.2 cm

94.6 x 73 cm, framed

USD 55,000



federal crime

2020

graphite and watercolor on paper

90.8 x 69.2 cm

94.6 x 73 cm, framed

USD 55,000



Kibong Rhee

The work of Kibong Rhee (b.1957, Korean) 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.



Lost place A

2024

acrylic and polyester fiber on canvas

141 x 141 cm

USD 70,000



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 0081-1

2024

oil on canvas

116 x 104 cm

USD 20,000





Untitled 4682

2024

oil on canvas

130.3 x 193.9 cm

USD 33,000

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 #23-26

2023

painted steel, brass, leather scraps, silk, thread

approx. 48 x 80.5 x 6 cm

USD 26,000





Mountain #22-11

2022

painted steel, thread, chain
approx. 38 x 90 x 6 cm

USD 26,000

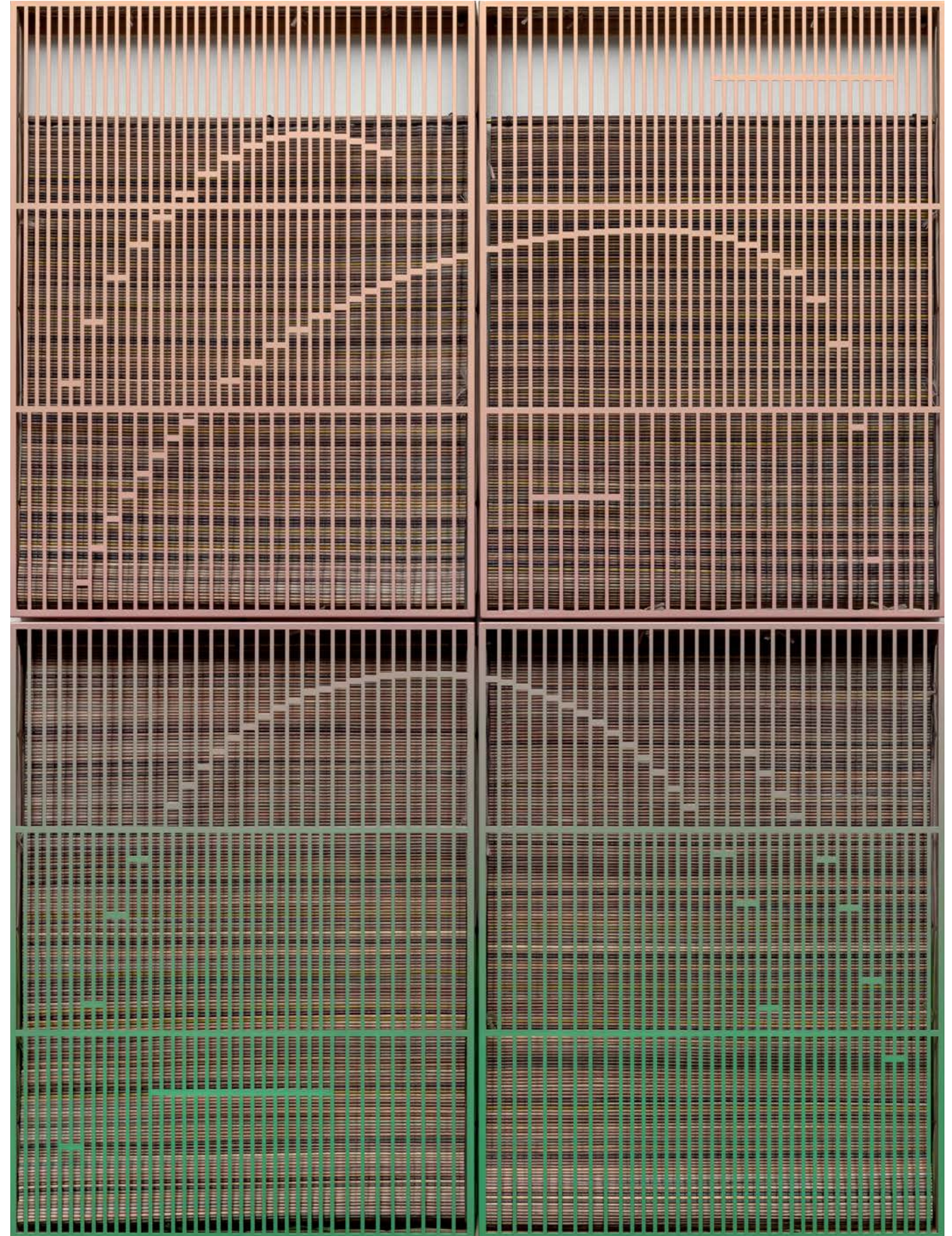
Mat #24-09

2023-2024

painted steel, woven dyed *hwamunseok*, thread,
wood frame, brass bolts, leather scraps

approx. 163.2 x 123 x 8 cm

USD 70,000





Mountain — hours #24-06

2024

bronze

approx. 31 x 118.7 x 15.5 cm

Ed. 1/3 + 1AP

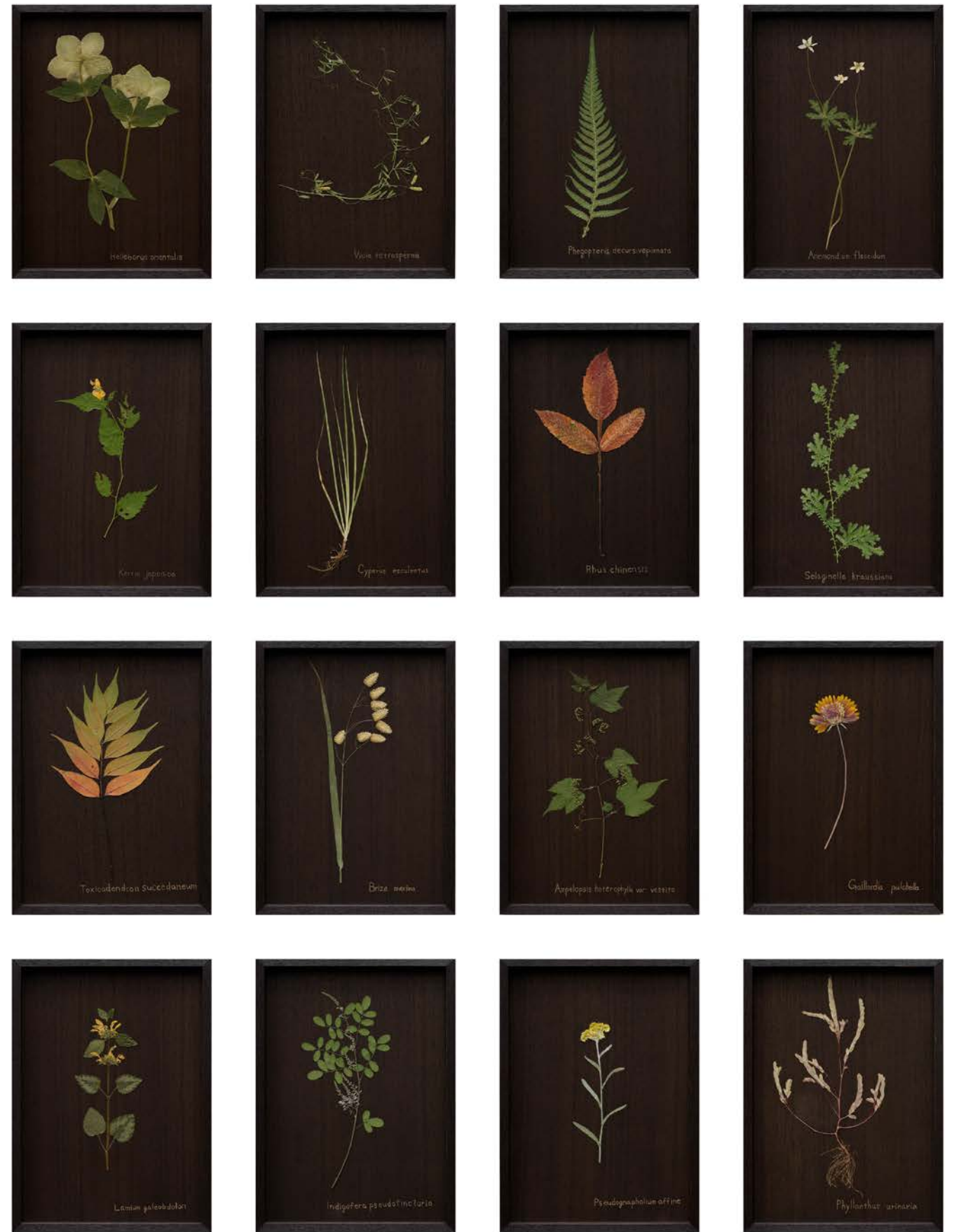
USD 40,000



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

2024

pressed flowers on 16 *urushi*

lacquered wood panel, framed

16 pieces, 31 x 22.6 x 3 cm, each panel

USD 49,500



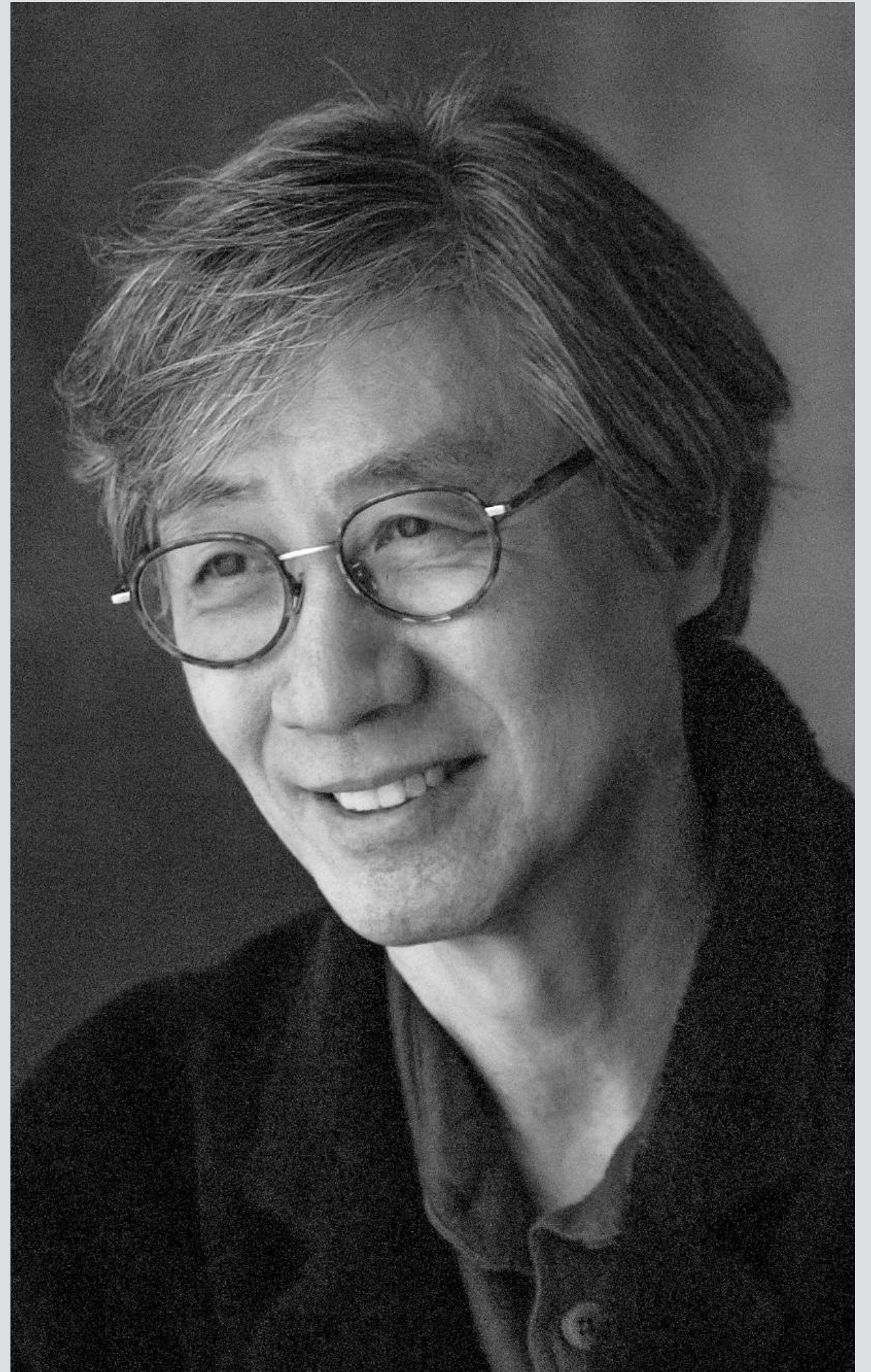
Cyperus esculentus



Rhus chinensis

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.



EWB 01-1

2019

archival pigment print

50 x 40 cm

Ed. 10/10

USD 5,700



EWB 01

2019

archival pigment print

50 x 40 cm

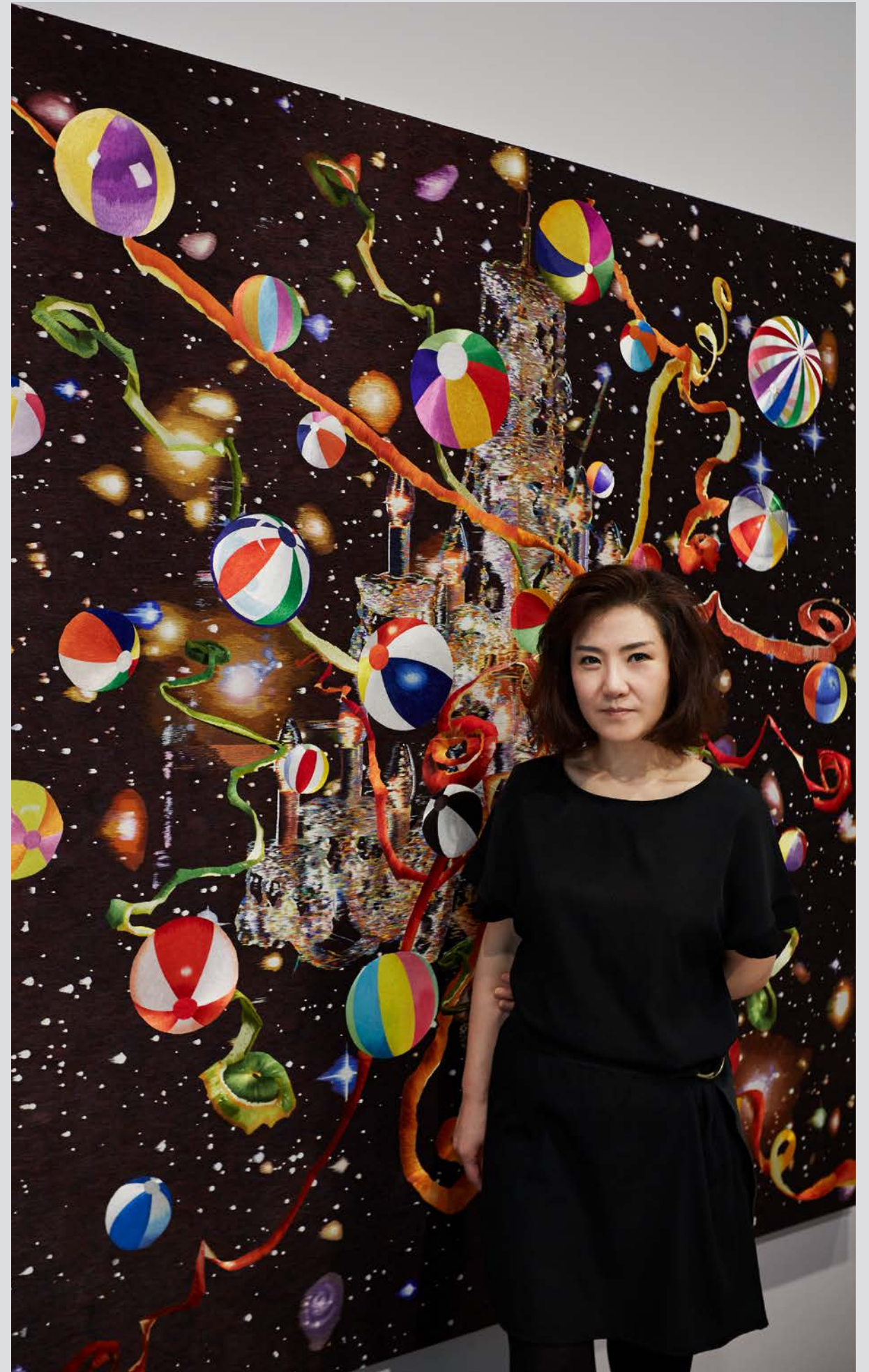
Ed. 9/10

USD 4,200



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.





**Phantom and A Map / “Did you come by
photograph or train?” 2408SS013T**

2024

velvet, rayon, cotton, polyester grosgrain,
herringbone grosgrain ribbon tape,
adhesive, wooden canvas

185.4 x 72.8 cm

USD 40,000

Phantom and A Map / poetry 03WBXS01

2018-2024

North Korean hand embroidery,
silk threads on cotton, middle man, smuggling,
bribe, tension, anxiety, censorship, ideology,
approx. 800hrs/1person, wooden canvas,
aluminum frame

66.1 x 101.1 cm

67.8 x 102.8 cm, framed

USD 70,000





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 Kukje Gallery, Seoul (2024); Art Sonje Center, Seoul (2018); 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.



EP Print (v.4)

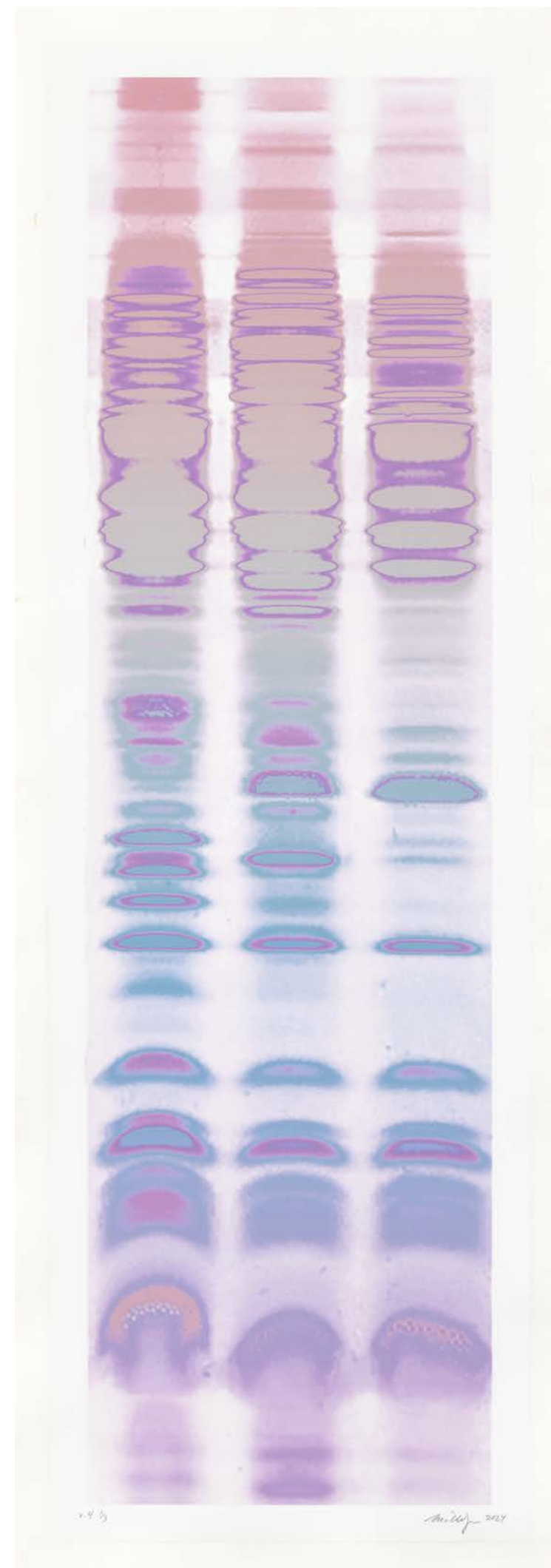
2024

acrylic piezograph on widetone paper

145 x 40 cm

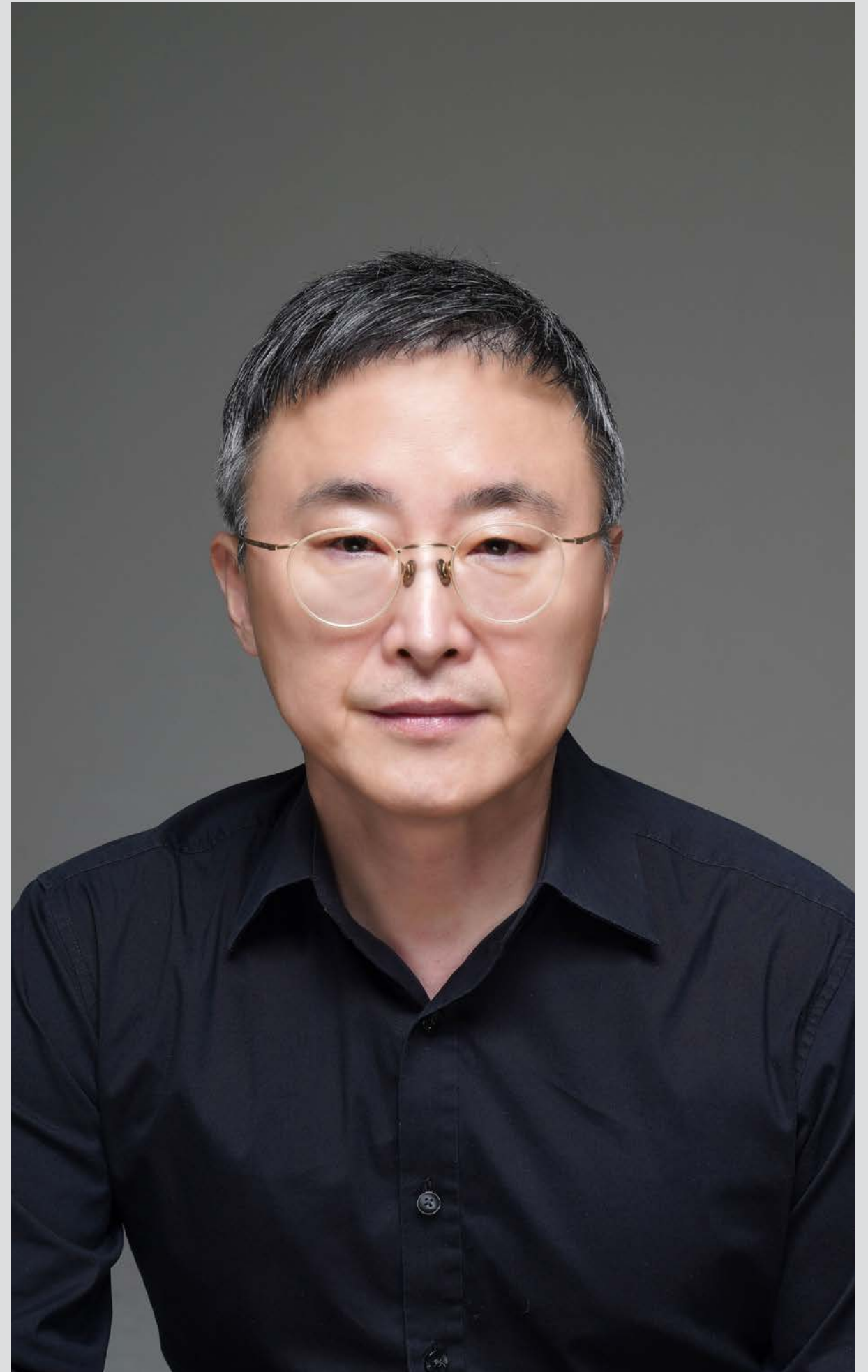
Ed. 1/3 + 2AP

USD 15,000



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.





Untitled (32 hours)

2013

baskets, putty

43 x 29 x 40 cm

USD 10,000



Song for Everyone

2008

resin on plywood board

57 x 57 cm

USD 5,000



Song for Everyone

2008

resin on plywood board

57 x 57 cm

USD 5,000

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.





Walking in Busan. 5.

2023

acrylic paint on stone

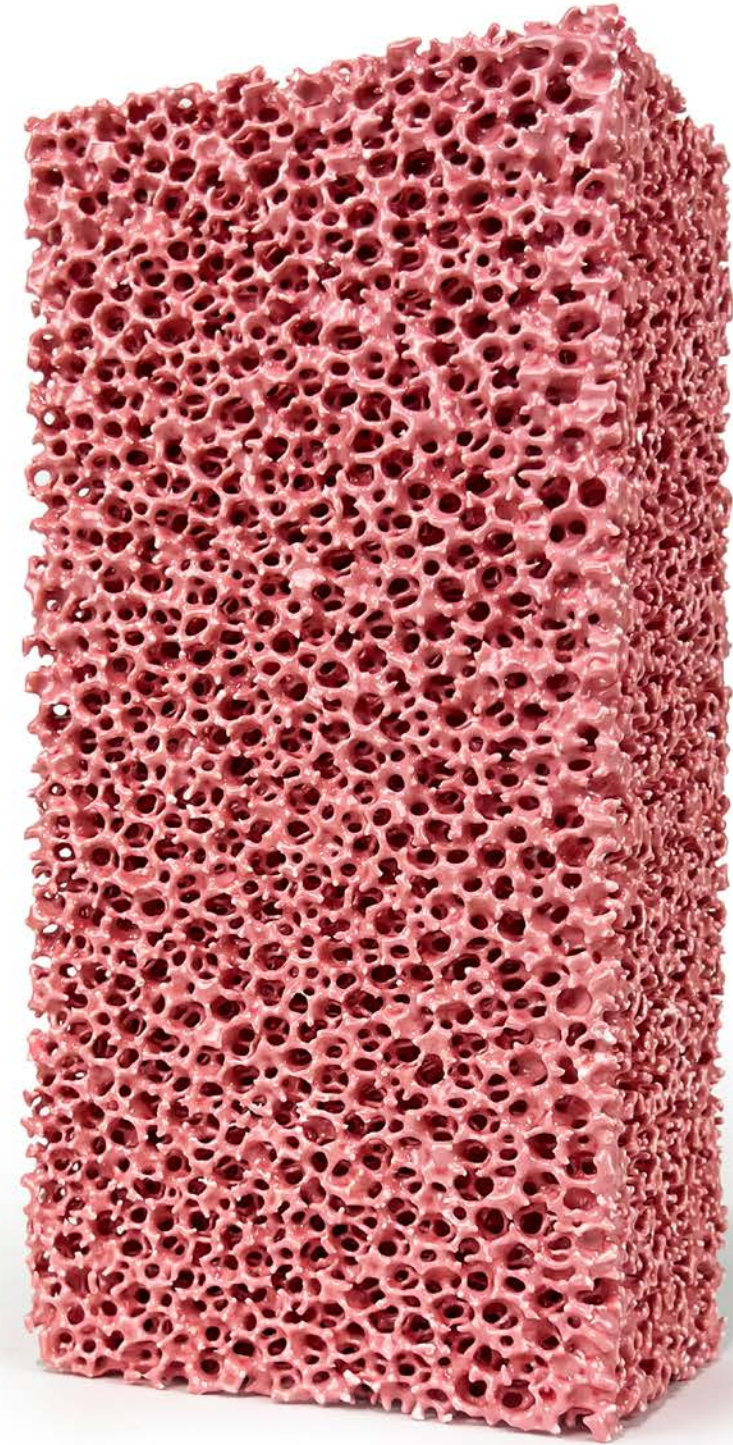
105 x 145 x 3 cm

GBP 85,000

SUPERFLEX

SUPERFLEX is a Danish art collective founded in 1993 by Bjørnstjerne Christiansen (b.1969, Danish), Jakob Fenger (b.1968, Danish) and Rasmus Nielsen (b.1969, Danish). 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.





Interface Brick No. 11

2024

glazed ceramic

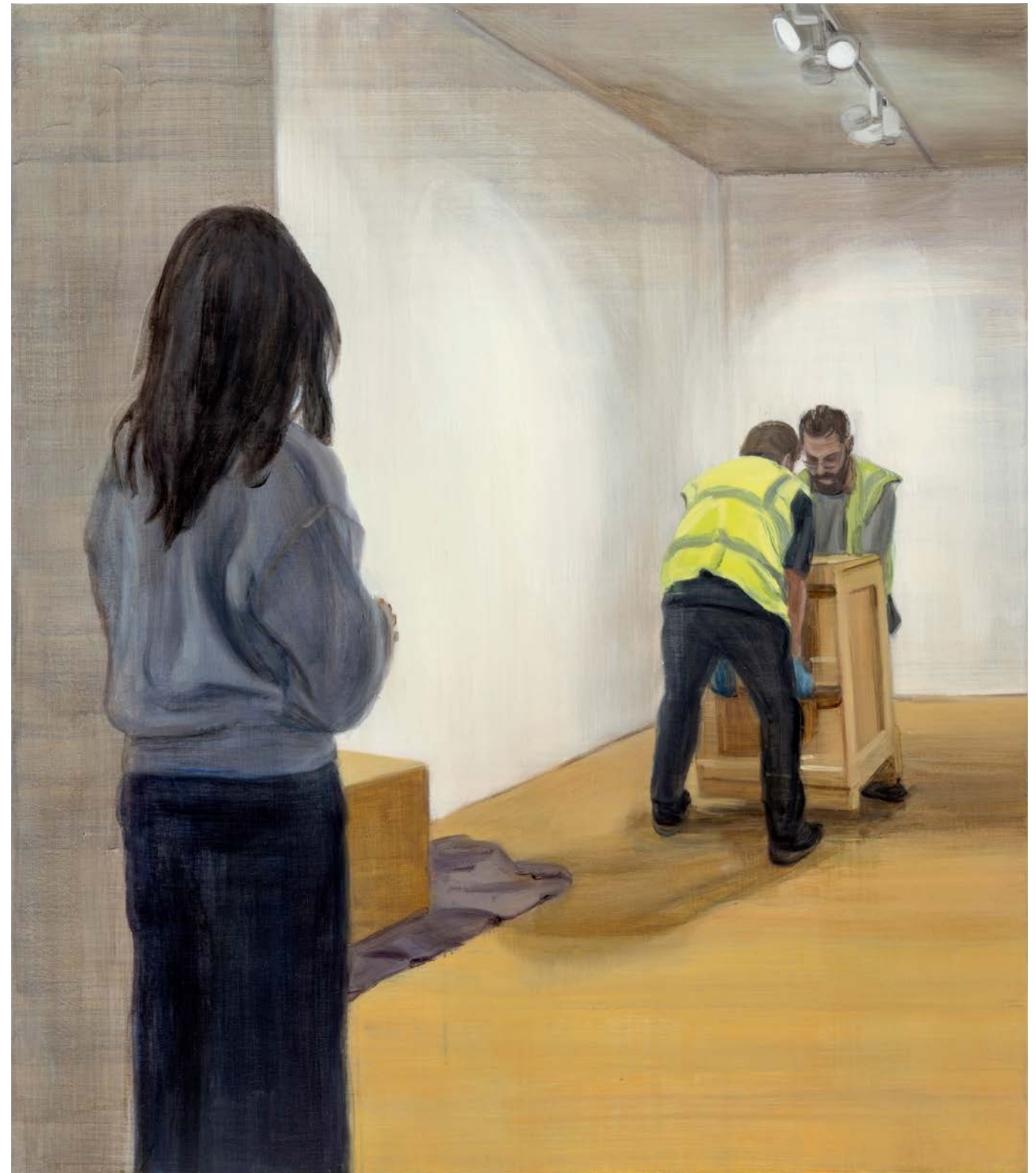
23 x 11.5 x 7.5 cm

EUR 3,500

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.





Crate

2023

oil on linen

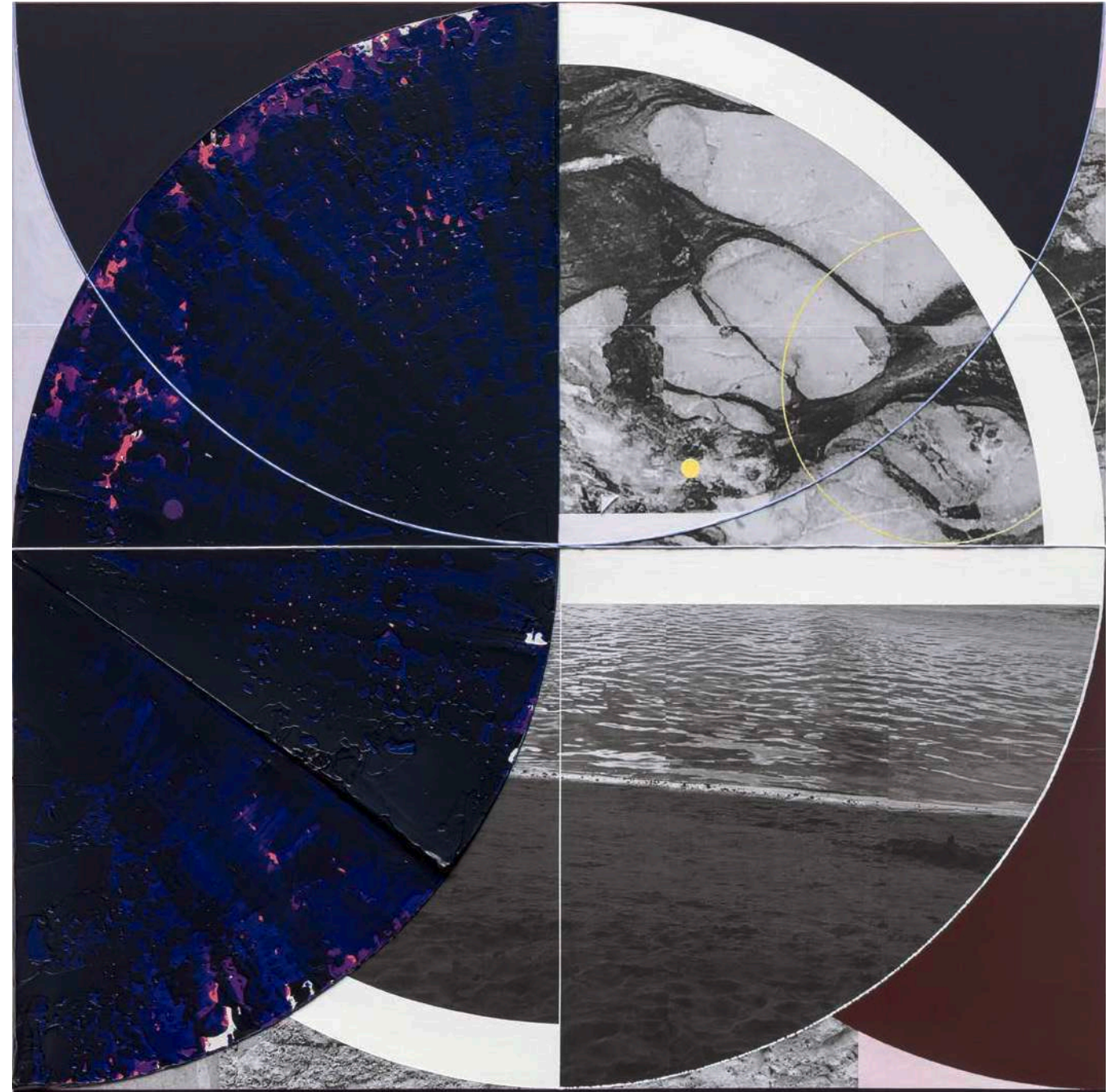
115.5 x 100 cm

USD 13,500

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.





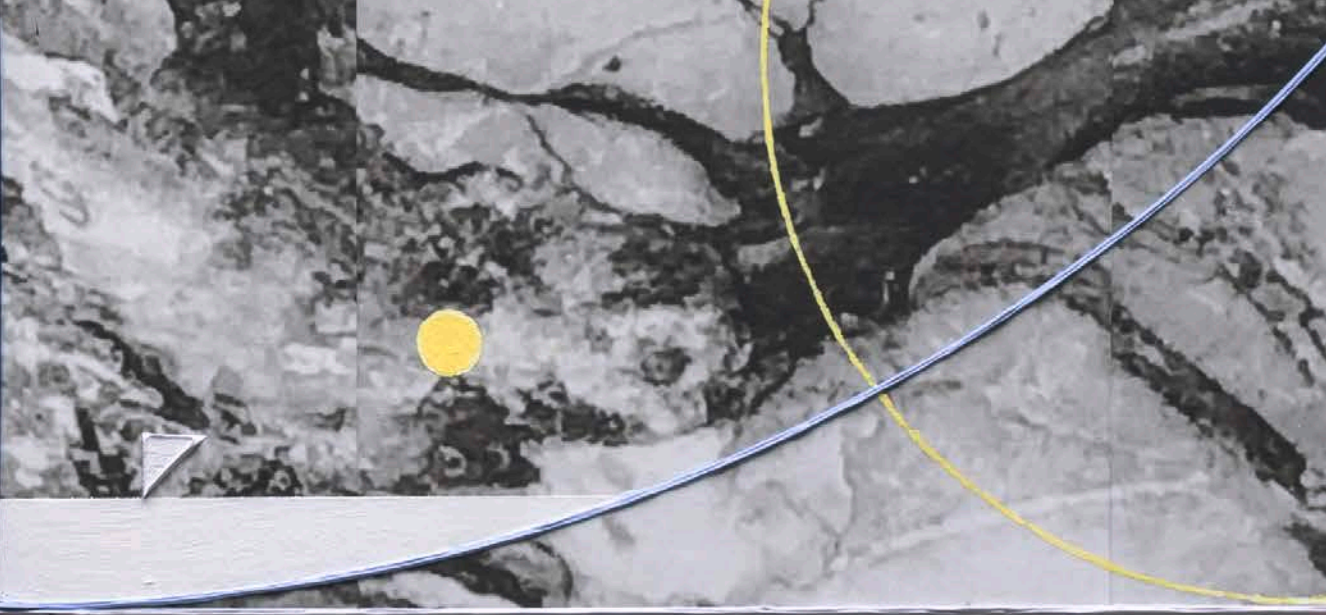
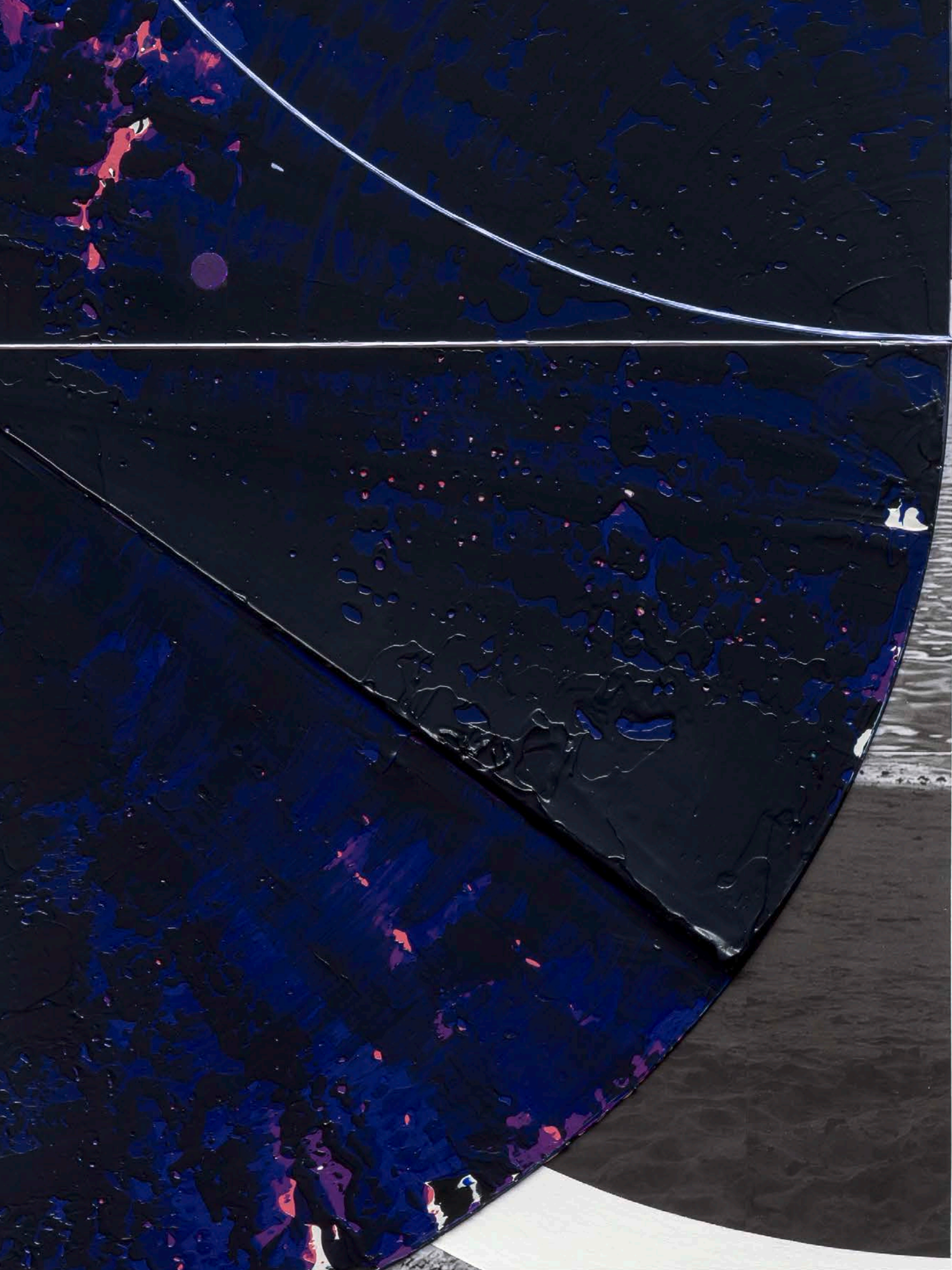
A Lucid Night Sky and Gentle Waves

2024

acrylic and photo collage on canvas

91 x 91 cm

USD 9,000



Kukje Gallery Seoul

48-10, Samcheong-ro, Jongno-gu,
Seoul, Republic of Korea

Mondays to Saturdays: 10 AM – 6 PM

Sundays and Holidays: 10 AM – 5 PM

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Kukje Gallery Busan

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Closed on Mondays

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