

An abstract painting featuring thick, expressive brushstrokes in a variety of colors including yellow, orange, blue, green, purple, and pink. The composition is dynamic and layered, with some areas appearing more textured than others. The background is a mix of these colors, creating a rich, multi-colored field.

LEHMANN MAUPIN

**Frieze Masters**  
**Booth B9**  
**October 9 – 13, 2024**  
**The Regent's Park, London**

NEW YORK    SEOUL    LONDON

[lehmannmaupin.com](http://lehmannmaupin.com)



**Kim Yun Shin at Frieze Masters  
Studio, curated by Sheena Wagstaff  
Booth B9  
October 9 – 13, 2024  
The Regent's Park  
London NW1 4LL**

On the 20th anniversary of the gallery's participation in the fair, Lehmann Maupin returns to Regent's Park with presentations at both Frieze London and Frieze Masters.

At Frieze Masters, Lehmann Maupin will present a selection of sculptures and paintings by Korean artist Kim Yun Shin in the Studio section, curated by Sheena Wagstaff. This presentation marks the gallery's inaugural participation in the fair's sector dedicated to 20th century works. Concurrent to the fair, Kim's work is on view in *Foreigners Everywhere*, the 60th International Art Exhibition of La Biennale di Venezia. In early 2025, Kim will have her debut solo exhibition in the United Kingdom at Lehmann Maupin London.



Kim Yun Shin, *Foreigners Everywhere*, the 60th International Art Exhibition of La Biennale di Venezia, 2024.

A selection of historically significant sculptures (from the 1970s–2000s), three historical paintings (from the 1970s), and a selection of recent paintings (from 2012–present) by Korean artist Kim Yun Shin will be on view in the Studio section of Frieze Masters. Kim's sculptural practice engages with the fundamental qualities of materials and nature, navigating themes of confrontation, introspection, and coexistence. Using solid wood as her primary medium, she visualizes the intersection between nature, time, and history, reconsidering the very essence of human existence. Her early sculptures from the 1970s are deeply rooted in traditional Korean hanok architecture, which uses a distinctive technique

that joins wooden blocks without nails. Her paintings are marked by distinctive surface fragmentation; across her compositions, large sections gradually divide into smaller shapes. The resulting artworks evoke a primordial energy, at once expansive and concise, concentrated and diffused. The presentation will also include a selection of ephemera from Kim's studio in Seoul, reconstructing her creative environment.

Selections from several series will be on view at the booth. In the artist's acclaimed *Song of My Soul* paintings, Kim creates by process of addition and reduction, using a knife to apply and scrape off paint. These invented "scapes"—land, sea, sky—convey an embodiment of Kim's emotional and spiritual connection to a place, rather than any formal geographic location, emphasized via the repeated title *Song of My Soul*. Similarly, Kim's more recent sculptural series *Tree Full of Songs*, where she paints on cast bronze, functions as an expression of the artist's spiritual energy. Meanwhile, sculptures from Kim's historic and ongoing *Add Two Add One Divide Two Divide One* series are assemblages of terracotta-hued natural wood—algarrobo, indigenous to South America—stacked vertically and scarred with angular notches and planes. The resulting objects appear like sprouting plants or gestural figures, evoking both human and animal forms.



**To view additional images and information about the artworks, please [CLICK HERE](#).**



KIM YUN SHIN

*Song of My Soul 2010-100*

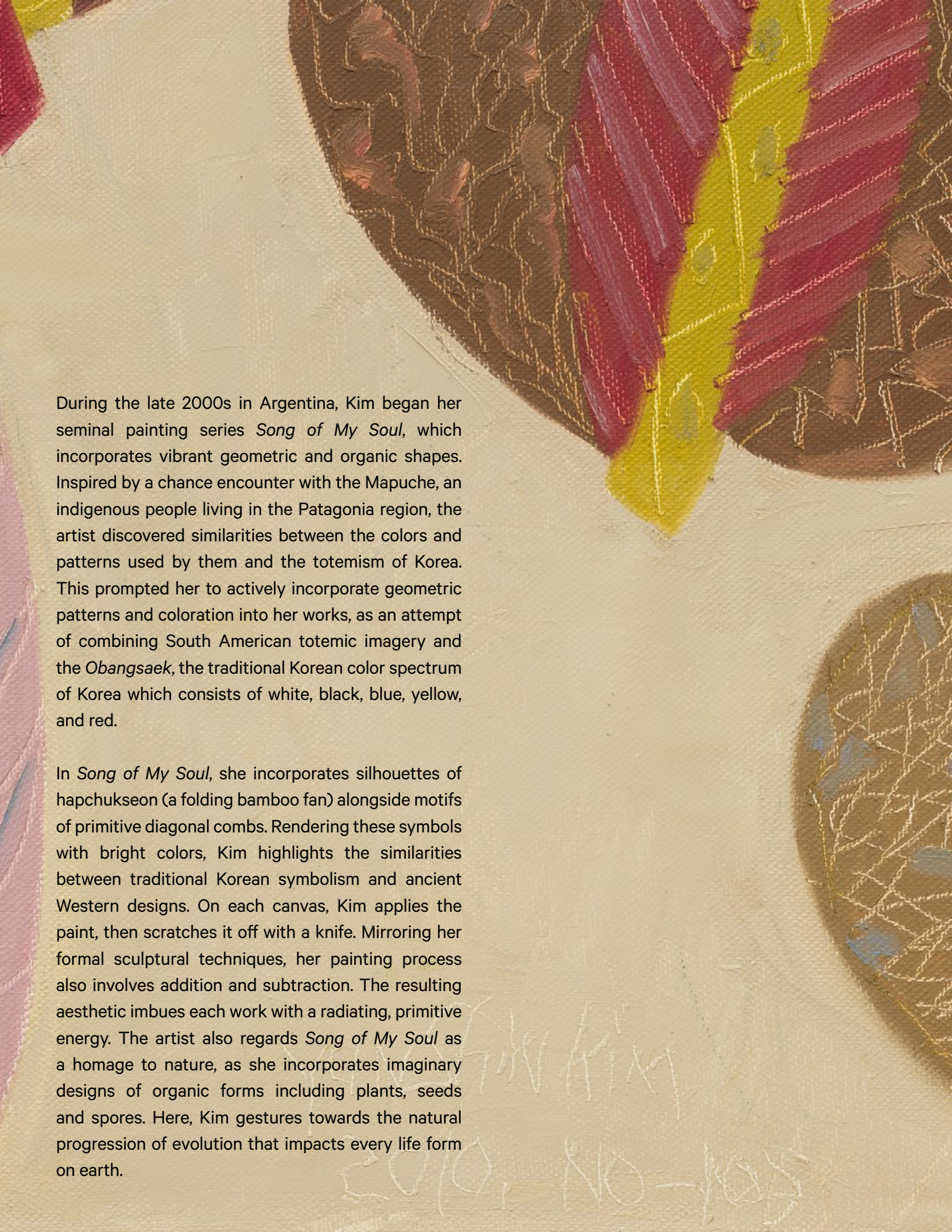
2010. Oil on canvas

39.37 x 39.37 inches (100 x 100 cm)

LM37463

\$70,000 USD plus applicable VAT





During the late 2000s in Argentina, Kim began her seminal painting series *Song of My Soul*, which incorporates vibrant geometric and organic shapes. Inspired by a chance encounter with the Mapuche, an indigenous people living in the Patagonia region, the artist discovered similarities between the colors and patterns used by them and the totemism of Korea. This prompted her to actively incorporate geometric patterns and coloration into her works, as an attempt of combining South American totemic imagery and the *Obangsaek*, the traditional Korean color spectrum of Korea which consists of white, black, blue, yellow, and red.

In *Song of My Soul*, she incorporates silhouettes of hapchukseon (a folding bamboo fan) alongside motifs of primitive diagonal combs. Rendering these symbols with bright colors, Kim highlights the similarities between traditional Korean symbolism and ancient Western designs. On each canvas, Kim applies the paint, then scratches it off with a knife. Mirroring her formal sculptural techniques, her painting process also involves addition and subtraction. The resulting aesthetic imbues each work with a radiating, primitive energy. The artist also regards *Song of My Soul* as a homage to nature, as she incorporates imaginary designs of organic forms including plants, seeds and spores. Here, Kim gestures towards the natural progression of evolution that impacts every life form on earth.

2010, No. 105





KIM YUN SHIN

*Song of My Soul 2010-101*

2010. Oil on canvas

39.37 x 39.37 inches (100 x 100 cm)

LM37459

\$70,000 USD plus applicable VAT





KIM YUN SHIN

*Song of My Soul 2009-3*

2009. Oil on canvas

35.43 x 35.43 inches (90 x 90 cm)

LM37254

\$60,000 USD plus applicable VAT





KIM YUN SHIN

*Song of My Soul 2006-10*

2006. Oil on canvas

35 x 35 inches (89.5 x 89.5 cm)

LM37252





KIM YUN SHIN

*Song of My Soul 2013-64*

2013. Oil on canvas

35.43 x 35.43 inches (90 x 90 cm)

LM37253

\$60,000 USD plus applicable VAT





KIM YUN SHIN

*Song of My Soul 2016-71*

2016. Oil and acrylic on canvas

3 panels, each: 59 x 47.2 inches (150 x 120 cm)

Overall: 59 x 141.7 inches (150 x 360 cm)

LM37344

\$240,000 USD plus applicable VAT





KIM YUN SHIN

*Tree Full of Songs 2024-8V1*

2024. Acrylic on bronze

18.11 x 12.59 x 6.69 inches (46 x 32 x 17 cm)

LM37347

\$45,000 USD plus applicable VAT



*Tree Full of Songs* is a series of colorful “painting sculptures” cast in aluminum and bronze. For the artist, using metal instead of wood in this series was a way of expressing the spiritual energy she felt in her eighties, as well as marking her return to Seoul from South America. The phrase “painting sculpture” demonstrates a central tenet of Kim’s practice—to continuously contemplate “the integration of painting and sculpture in an organic way”.







KIM YUN SHIN

*Tree Full of Songs 2024-33V1*

2024. Acrylic on bronze

15.74 x 15.35 x 6.29 inches (40 x 39 x 16 cm)

LM37348

\$45,000 USD plus applicable VAT





KIM YUN SHIN

*Stacking Wishes*

1970s. Wood from old Korean architecture

29.53 x 5.51 x 3.94 inches (75 x 14 x 10 cm)

LM37455

\$100,000 USD plus applicable VAT



Kim Yun Shin's seminal series *Stacking Wishes* is inspired by her interests in architecture and philosophy. Kim was specifically inspired by the wooden fittings of hanoks (traditional Korean houses), which utilize an architectural technique called 'Gyeolgu-beop' where, instead of using nails, the components are fitted together by carving slots, creating interlocking joints or grooves. Locating the philosophical in these architectural techniques, Kim emulated these formal approaches when creating sculptures. Both visually and through its title, *Stacking Wishes* also invokes the Buddhist meditation practice of stacking stones as a form of prayer and devotion, as well as Jangseung, a traditional Korean totem pole. The motif of stacked stones can be commonly found in Zen Buddhist gardens, and is a visual representation of creating order amidst the world's chaos. *Stacking Wishes* highlights Kim's connection to Buddhist spirituality and philosophy, a core and enduring tenet of her oeuvre.







KIM YUN SHIN

*Stacking Wishes 2*

1978. Wood from old Korean architecture  
37.01 x 5.91 x 3.94 inches (94 x 15 x 10 cm)

LM36907

\$115,000 USD plus applicable VAT





KIM YUN SHIN

*Vibration Series 2018-50*


2018. Oil and acrylic on canvas

39 x 47 inches (100 x 120 cm)

LM37257

\$70,000 USD plus applicable VAT





During the late 2000s in Argentina, Kim began her seminal painting series *Vibration*. Through a chance encounter with Mapuche, an indigenous people living in the Patagonia region, the artist discovered similarities between the colors and patterns used by them and the totemism of Korea. This prompted her to actively incorporate geometric patterns and coloration into her works, as an attempt at combining the totemism of South America and the *Obangsaek*, the traditional Korean color spectrum of Korea which consists of white, black, blue, yellow, and red.

In *Vibration*, Kim layers lines, patterns and colors, generating a dynamic rhythm that radiates throughout the canvas. Mirroring her formal sculptural techniques, her painting process also involves addition and subtraction. On each canvas, Kim applies the paint, then scratches it off with a knife. The resulting aesthetic imbues each work with a radiating, primitive energy. For Kim, this convergence and divergence of these densely layered shapes and colors mimics the effect of ripples and the movement of causality within the universe.





KIM YUN SHIN

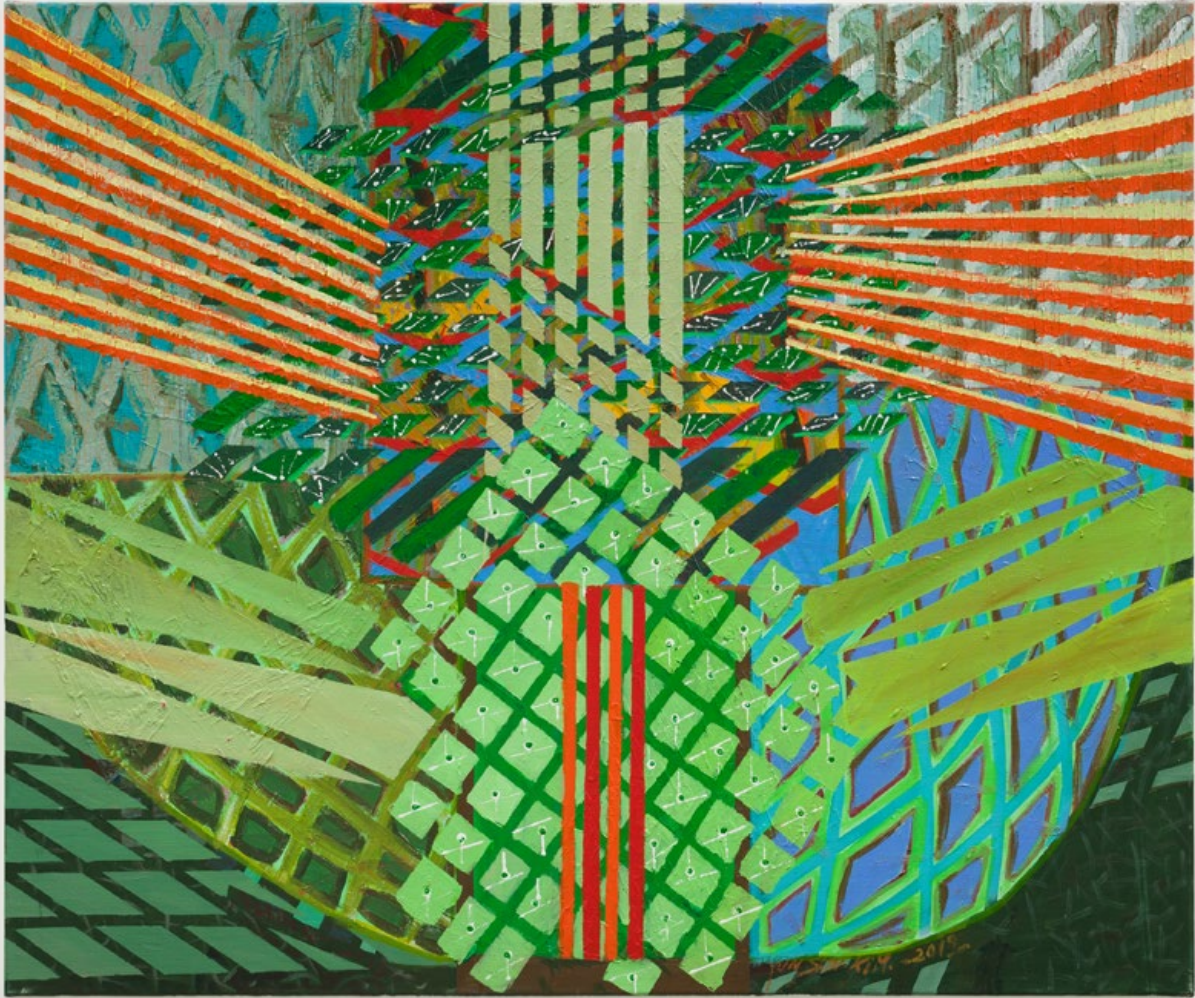
*Vibration Series 2019-4*

2019. Acrylic on canvas

35.43 x 35.43 inches (90 x 90 cm)

LM37255

\$60,000 USD plus applicable VAT



KIM YUN SHIN

*Vibration Series 2019-4*

2019. Oil and acrylic on canvas

39 x 47 inches (100 x 120 cm)

LM37256

\$70,000 USD plus applicable VAT





In Kim Yun Shin's *Longing* series, the artist depicts an abstract rendering of the night sky from her hometown of Wonsan. As a child, the artist used to fall asleep under a tree whilst staring at stars, imagining that they were telling her stories. The series title *Longing* evokes both the nostalgia and yearning the artist feels for her childhood and her hometown, which she can no longer visit because it was incorporated into North Korea in 1945.

KIM YUN SHIN

*Longing 2023-1*

2023. Acrylic on canvas

31.49 x 39.37 inches (80 x 100 cm)

LM37345

\$60,000 USD plus applicable VAT





KIM YUN SHIN

*Longing 2023-5*

2023. Acrylic on canvas

31.49 x 39.37 inches (80 x 100 cm)

LM37346

\$60,000 USD plus applicable VAT





KIM YUN SHIN

*Add Two Add One Divide Two Divide One* 2001-10

1998-2001. Algarrobo wood

22.64 x 18.5 x 15.55 inches (57.5 x 47 x 39.5 cm)

LM37224

\$85,000 USD plus applicable VAT

Kim Yun Shin's seminal series *Add Two Add One Divide Two Divide One* is inspired by her interests in architecture and philosophy. Kim was specifically inspired by the wooden fittings of hanoks (traditional Korean houses), which utilize an architectural technique called "Gyeolgu-beop" where, instead of using nails, the components are fitted together by carving slots, creating interlocking joints or grooves. The title *Add Two Add One Divide Two Divide One* also represents what became a foundational and defining philosophy throughout Kim's work. This phrase signifies a phenomenon in which two

disparate entities interact to become one, then divide to become two again, with each becoming its own entity—mirroring the Gyeolgu-beop technique. Fusing formal techniques and spiritual philosophy, for the artist, this phenomenon speaks towards her spiritual orientation towards artmaking, where in the process of creating the artist and the art become one, and eventually are separated into their own entities upon completion—"I go through the process of immersion where nature, the material, and I become one."







KIM YUN SHIN

*Add Two Add One, Divide Two Divide One 2022-6b*

2022. Acrylic on zelkova tree

54.33 x 26.38 x 26.38 inches (138 x 67 x 67 cm)

LM37014

\$150,000 USD plus applicable VAT





KIM YUN SHIN

*Add Two Add One Divide Two Divide One 1992-454*

1990. Lapacho wood

44.88 x 18.5 x 17.72 inches (114 x 47 x 45 cm)

LM37222

\$115,000 USD plus applicable VAT





KIM YUN SHIN

*Add Two Add One, Divide Two Divide One 2022-14*

2022. Acrylic on wood

18.50 x 17.32 x 14.17 inches (47 x 44 x 36 cm)

LM37458

\$80,000 USD plus applicable VAT





KIM YUN SHIN

*Add Two Add One Divide Two Divide One 2010-132*

2010. Algarrobo wood

16.9 x 20.86 x 17 inches (43 x 53 x 44 cm)

LM37453

\$80,000 USD plus applicable VAT



KIM YUN SHIN

*Myth of the Constellations*


1972. Ink on canvas

27.55 x 20.67 inches (70 x 52.5 cm)

LM37460

\$100,000 USD plus applicable VAT





In *Myth of Constellations*, Kim Yun Shin renders the memory of sparkling stars in the sky from her childhood in her hometown of Wonsan. As a child, the artist used to fall asleep under a tree whilst staring at stars, imagining that they were telling her stories. The size of the artist's brushstrokes vary throughout each canvas, each a representation of the constellations that reside in her memory. Aware of the fleeting nature of these moments, *Myth of Constellations* evokes a longing for her childhood and the nostalgia for home.





KIM YUN SHIN

*Myth of the Constellations*

1972. Ink on canvas

27.55 x 20.67 inches (70 x 52.5 cm)

LM37461

\$100,000 USD plus applicable VAT





KIM YUN SHIN

*Myth of the Constellations*

1972. Ink on canvas

27.55 x 20.67 inches (70 x 52.5 cm)

LM37462

\$100,000 USD plus applicable VAT



## LEHMANN MAUPIN

Rachel Lehmann and David Maupin co-founded Lehmann Maupin in 1996 in New York. Since inception, Lehmann Maupin has served as a leading contemporary art gallery with locations in the U.S., Europe, and Asia. For over 25 years, Lehmann Maupin has been instrumental in introducing international artists in new geographies and building long-lasting curatorial relationships. Known for championing diverse voices, the gallery's program proudly features artists whose work challenges notions of identity and shapes international culture. Today, the gallery has permanent locations in New York, Seoul, and London, as well as team members based in Hong Kong, Shanghai, Singapore, and Palm Beach. In recent years, with growing opportunities in new markets, the gallery has opened seasonal spaces in Aspen, Palm Beach, Taipei, Beijing, and Milan.

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## ON VIEW

### Dominic Chambers

#### *Meraki*

October 8 – November 9, 2024  
London

### Liza Lou

#### *Painting*

September 5 – October 12, 2024  
New York

### Oren Pinhassi

#### *Losing Face*

September 10 – October 12, 2024  
New York

### Nari Ward

#### *ongoin'*

August 28 – October 19, 2024  
Seoul





LEHMANN MAUPIN

**Frieze London**  
**Booth C13**  
**October 9 – 13, 2024**  
**The Regent's Park, London**



## Billy Childish at Frieze London

### Booth C13

October 9 – 13, 2024

The Regent's Park

London NW1 4LL

On the 20th anniversary of the gallery's participation in the fair, Lehmann Maupin returns to Regent's Park with presentations at both Frieze London and Frieze Masters. At Frieze London, Lehmann Maupin will exhibit a solo presentation of new paintings by British artist Billy Childish. The artist will be present at the booth during key days of the fair, where he will paint on site.

A new series of landscape paintings by Billy Childish will debut at the booth. Childish's artistic practice is all encompassing, spanning poetry and prose, punk rock music, and photography, printmaking, and painting. Known for his vivid, emotionally charged paintings on warm linen canvas, the artist works quickly and intuitively to realize each work, sketching the underlying composition in charcoal within a hand-drawn frame and using a rich palette of oil paint to render light, shadow, volume, and form. The subjects in Childish's paintings are often taken from his immediate environment—the River Medway in South East England, self-portraits, the chalk cliffs of Margate, and images of his family make frequent appearances. The artist's work also veers into the imagined world, with the artist finding inspiration everywhere, from film scenes, to historical photographs, to his own internal dreamscapes.

In this new series, Childish depicts scenes inspired by time spent in California with his family. The works on view depict a series of quietly beautiful landscapes as the seasons change; Childish's primary subjects include rocky mountainscapes, the rising and setting sun, swimmers immersed in flowing water, snow covered river banks, and pine trees standing tall. At once tangible and surreal, his landscapes forge a connection between this world and the beyond, between the spiritual and the material. In works like *sun, tahoe* and *at edward's crossing* (both 2024), the artist remembers that connection with the transcendent is often most accessible through the direct experience of natural beauty.

Childish will be present at the booth on October 9th and 10th starting at 12PM to paint on-site and discuss his practice with viewers.



Additional highlights, presented in an internal viewing room at the gallery's Frieze London booth, include three new paintings by **McArthur Binion**, on the heels of his solo exhibition at the Peter Marino Foundation in Southampton, NY; a new painting titled *Kite Flyer in Red* by **Dominic Chambers**, whose debut solo exhibition in the United Kingdom *Meraki* is on view at Lehmann Maupin London; a recent work by **Liza Lou**, whose new body of work *Painting* is currently on view at Lehmann Maupin in New York; and two new paintings by **Tammy Nguyen**, whose solo exhibition *Timaeus and the Nations* opens at the Sarasota Art Museum in Sarasota, FL on October 20th; as well as new and recent works by artists including **Loriel Beltrán**, **Mandy El-Sayegh**, **Teresita Fernández**, **Arcmanoro Niles**, **Catherine Opie**, **Tony Oursler**, **Oren Pinhassi**, and **David Salle**. Notably, the gallery will also present a neon work by **Tracey Emin**.

**To view additional images and information about the artworks, please [CLICK HERE](#).**





**BILLY CHILDISH**

*the creation*

2024. Oil and charcoal on linen

96 1/16 x 72 1/16 inches (244 x 183 cm)

LM37729

€85,000 EUR plus applicable VAT





**BILLY CHILDISH**

*at edwards crossing*

2024. Oil and charcoal on linen

72 1/16 x 96 1/16 inches (183 x 244 cm)

LM37734

€85,000 EUR plus applicable VAT





**BILLY CHILDISH**

*moon and rocks, tahoe*

2024. Oil and charcoal on linen

72 1/16 x 72 1/16 inches (183 x 183 cm)

LM37732

€70,000 EUR plus applicable VAT





**BILLY CHILDISH**

*leaning tree with moon*

2024. Oil and charcoal on linen

72 1/16 x 120 3/32 inches (183 x 305 cm)

LM37731

€100,000 EUR plus applicable VAT





**BILLY CHILDISH**

*sun, tahoe*

2024. Oil and charcoal on linen

83 7/8 x 72 1/16 inches (213 x 183 cm)

LM37730

€75,000 EUR plus applicable VAT



BILLY CHILDISH

*ice river*

2024. Oil and charcoal on linen

48 1/32 x 48 1/32 inches (122 x 122 cm)

LM37735

€40,000 EUR plus applicable VAT





BILLY CHILDISH

*moon and tree tahoe*

2024. Oil and charcoal on linen

83 7/8 x 72 1/16 inches (213 x 183 cm)

LM37738

€75,000 EUR plus applicable VAT



**BILLY CHILDISH**

*moon from sausalito*

2024. Oil and charcoal on linen

83 7/8 x 72 1/16 inches (213 x 183 cm)

LM37733

€75,000 EUR plus applicable VAT





**BILLY CHILDISH**

*treading water, edwards crossing*

2024. Oil and charcoal on linen

60 1/32 x 60 1/32 inches (152.5 x 152.5 cm)

LM37739

€50,000 EUR plus applicable VAT



BILLY CHILDISH

*sun at tahoe*

2024. Oil and charcoal on linen

60 1/32 x 60 1/32 inches (152.5 x 152.5 cm)

LM37737

€50,000 EUR plus applicable VAT





BILLY CHILDISH

*trees salute the moon*

2024. Oil and charcoal on linen

48 1/32 x 48 1/32 inches (122 x 122 cm)

LM37736

€40,000 EUR plus applicable VAT



**BILLY CHILDISH**

*now protected i step forth 2*

2024. Oil and charcoal on linen

24 x 18 inches (61 x 46 cm)

LM37066

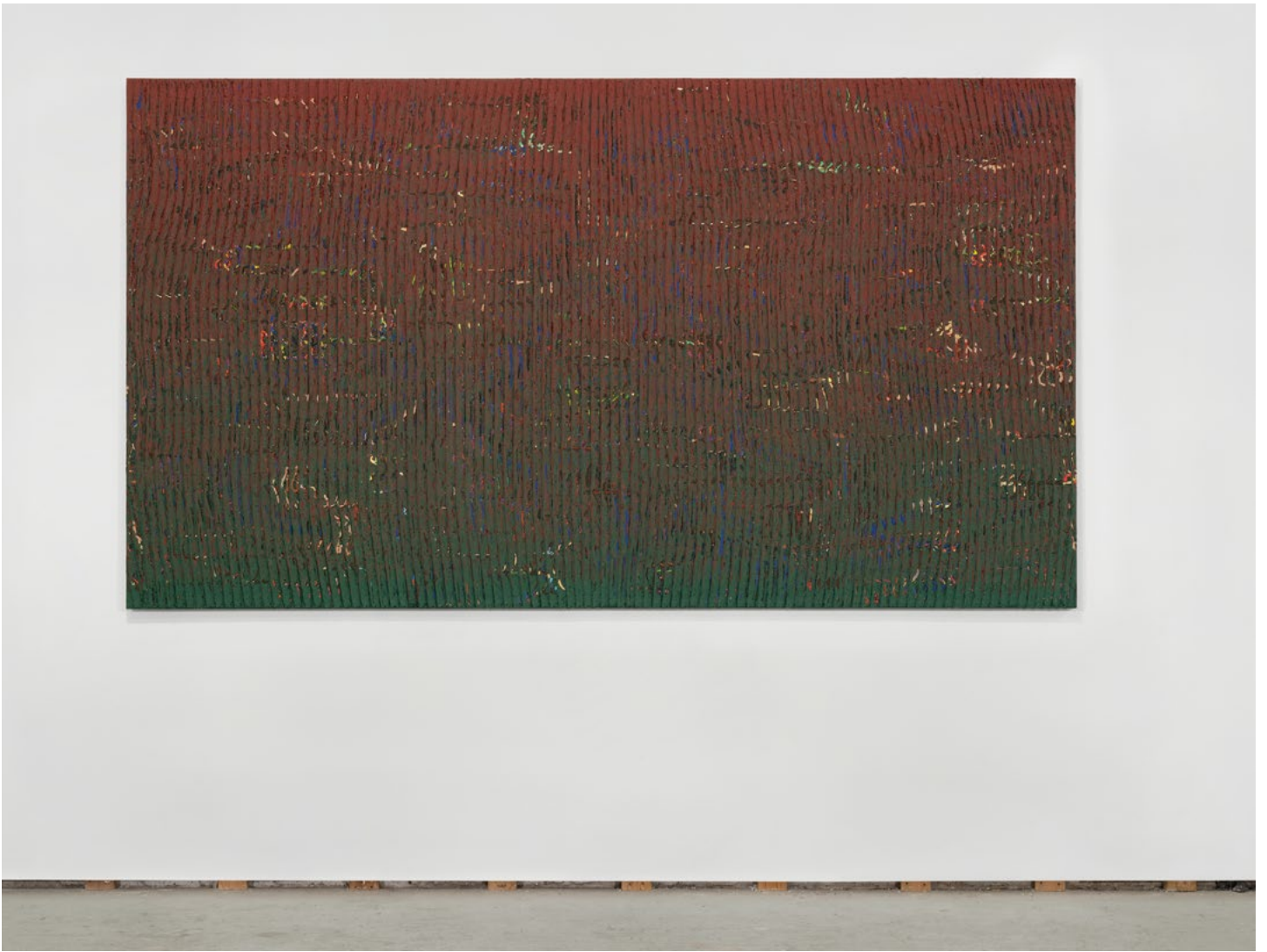
€15,000 EUR plus applicable VAT



# ADDITIONAL HIGHLIGHTS







LORIEL BELTRÁN

*Dark Path/Dark Past*

2024. Latex paint on panel

60 x 108 inches (152.4 x 274.3 cm)

LM36800

\$80,000 USD plus applicable VAT





LORIEL BELTRÁN

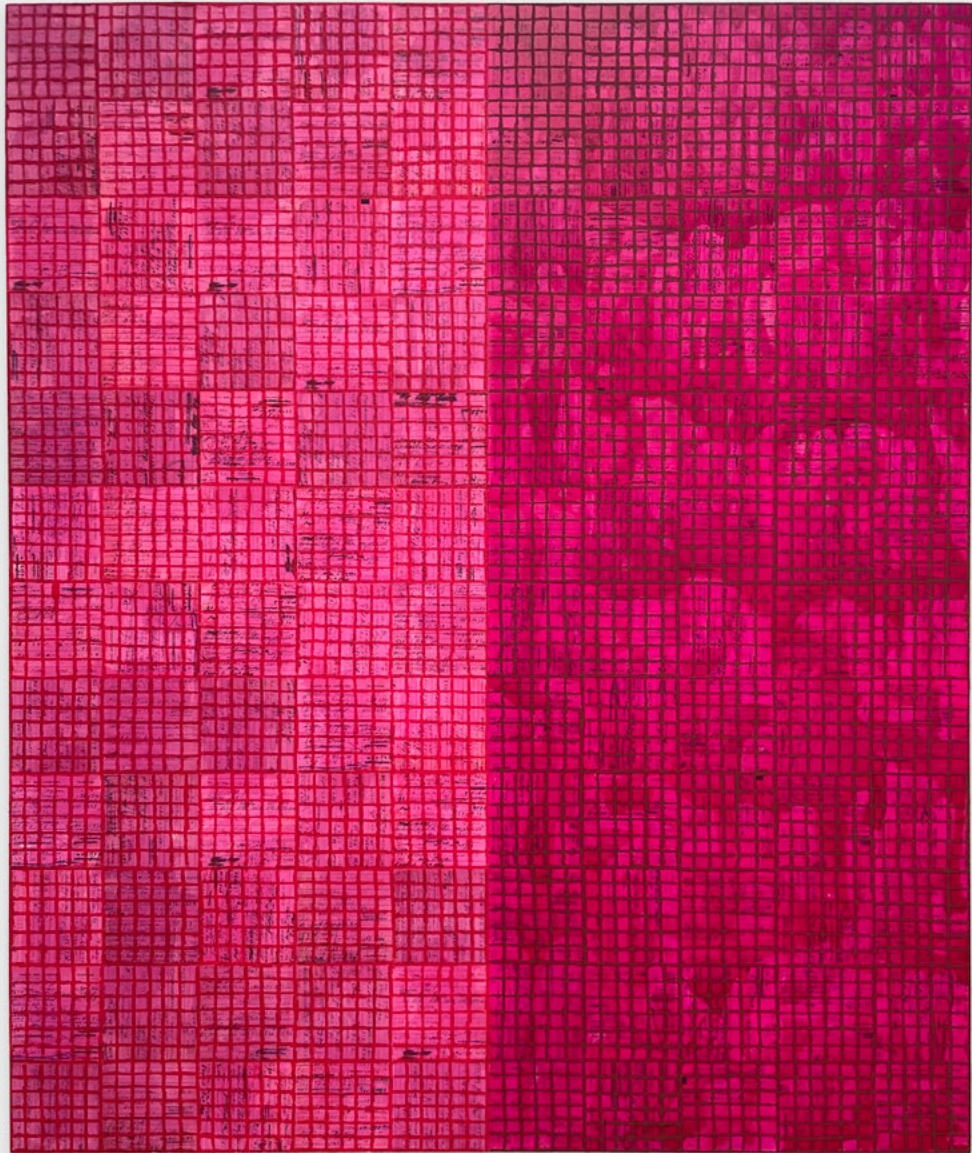
*Light red light green*

2024. Latex paint on panel

75 x 40 inches (190.5 x 101.6 cm)

LM36801

\$45,000 USD plus applicable VAT



MCARTHUR BINION

*dna:sketch*

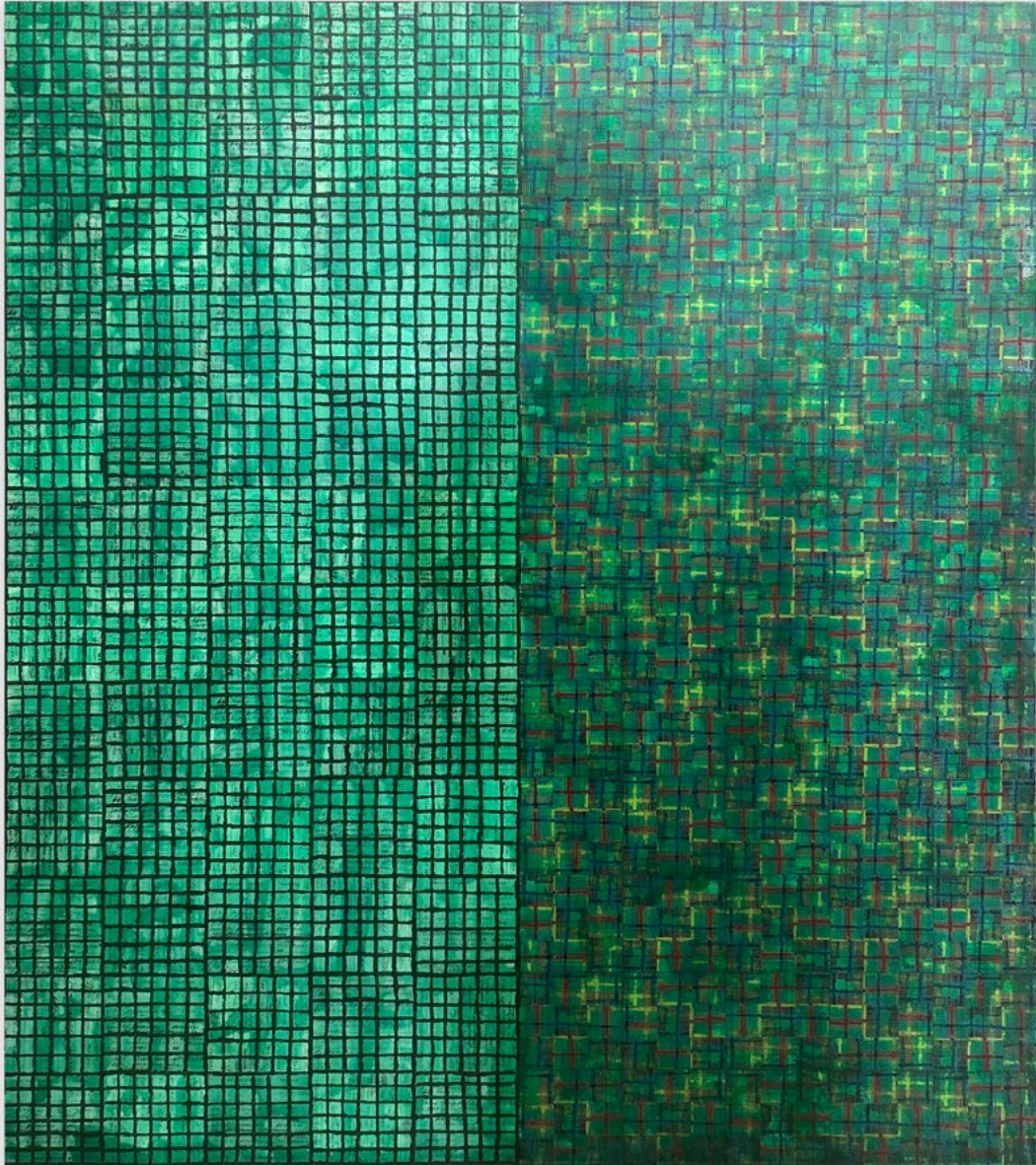
2024. Paper, ink, and paintstick on board

48 x 40 x 2 1/4 inches (121.9 x 101.6 x 5.7 cm)

LM37522

\$150,000 USD plus applicable VAT





MCARTHUR BINION

*dna:visual ear*

2024. Paper, ink and paint stick on board

48 x 40 x 2 1/4 inches (121.9 x 101.6 x 5.7 cm)

LM37530

\$150,000 USD plus applicable VAT



DOMINIC CHAMBERS

*Kite Flyer in Red*

2024. Oil on linen

72 x 57 inches (182.9 x 144.8 cm)

LM37378

Please inquire





FREYA DOUGLAS-MORRIS

*To find a river*

2024. Oil on canvas

69 x 57 inches (170 x 145 cm)

LM37623

Please inquire





FREYA DOUGLAS-MORRIS

*Snowdrops*

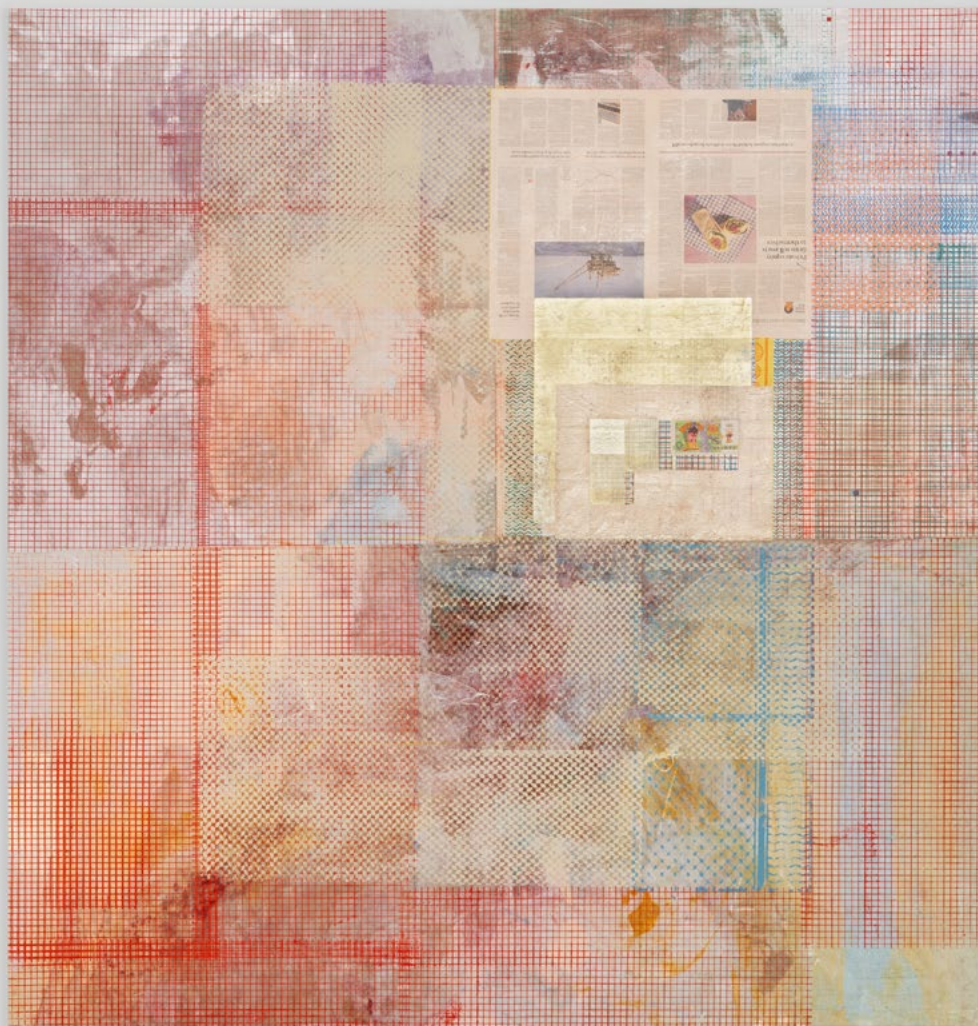
2024. Oil on canvas

72 7/8 x 65 inches (185 x 165 cm)

LM37624

Please inquire





MANDY EL-SAYEGH

*Net-Grid (Burning Square)*

2024. Oil and acrylic on linen with collaged and silkscreened elements and gold leaf

92 1/2 x 88 1/2 x 1 3/4 inches (235 x 225 x 4.5 cm)

LM36717

\$115,000 USD plus applicable VAT



TRACEY EMIN

*Kiss me More*

2015. Gouache on paper

5 13/16 x 4 inches (14.8 x 10 cm)

16 1/4 x 14 1/8 x 1 1/2 inches (41.3 x 35.9 x 3.8 cm), framed

LM22951

Please inquire





TRACEY EMIN

*The Heart Has Its Reasons*

2014. Neon

29 x 62 x 6 inches (73.7 x 157.5 x 15.2 cm)

Edition of 3

LM37470

Please inquire



TERESITA FERNÁNDEZ

*Rise and Fall #23*

2017. Solid graphite and pencil on wood panel

12 x 72 x 2 inches (30.5 x 182.9 x 5.1 cm)

LM25987

Please inquire





TERESITA FERNÁNDEZ

*Manigua (Apparition)1*

2023. Solid charcoal, black sand, mixed media on aluminum panel

84 x 60 x 3 inches (213.4 x 152.4 x 7.6 cm)

LM36196

\$375,000 USD plus applicable VAT



CHANTAL JOFFE

*Cornflowers*

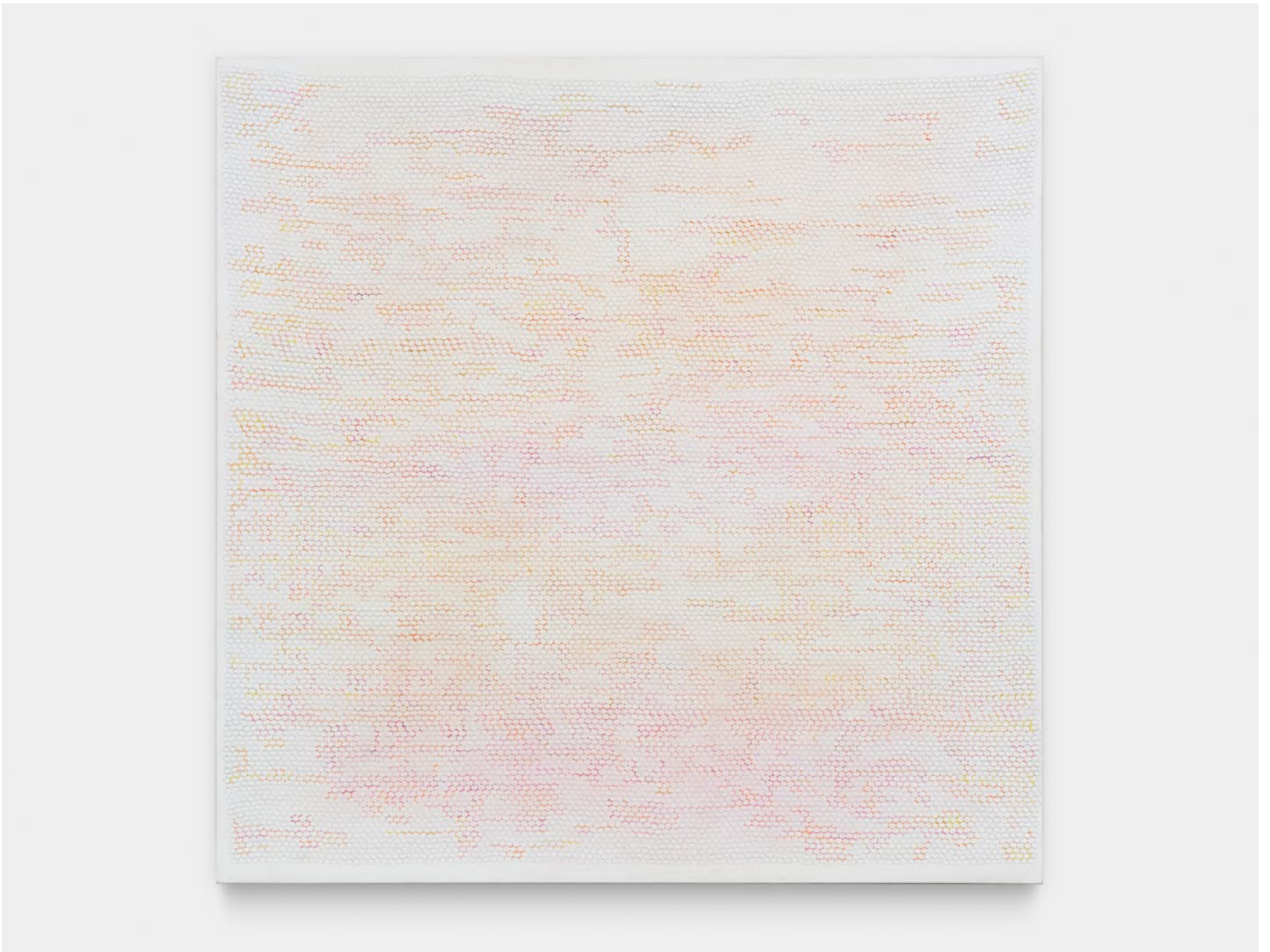
2020. Oil on canvas

39 3/8 x 19 11/16 inches (100 x 50 cm)

LM34997

Please inquire





LIZA LOU

*smell of rain on dust*

2023-2024. Oil paint and graphite on gessoed linen

50 x 50 x 1 3/8 inches (127 x 127 x 3.49 cm)

LM36704

\$150,000 USD plus applicable VAT



TAMMY NGUYEN

*2:4:8 Lift Up Evermore*

2024. Watercolor, vinyl paint, pastel, silkscreen printing, rubber stamping, hot stamping, and metal leaf on paper stretched over wood and gator board panel

57 x 44 inches (144.8 x 111.8 cm)

LM37508

\$60,000 USD plus applicable VAT





TAMMY NGUYEN

*2:4:8 Ram and Owl*

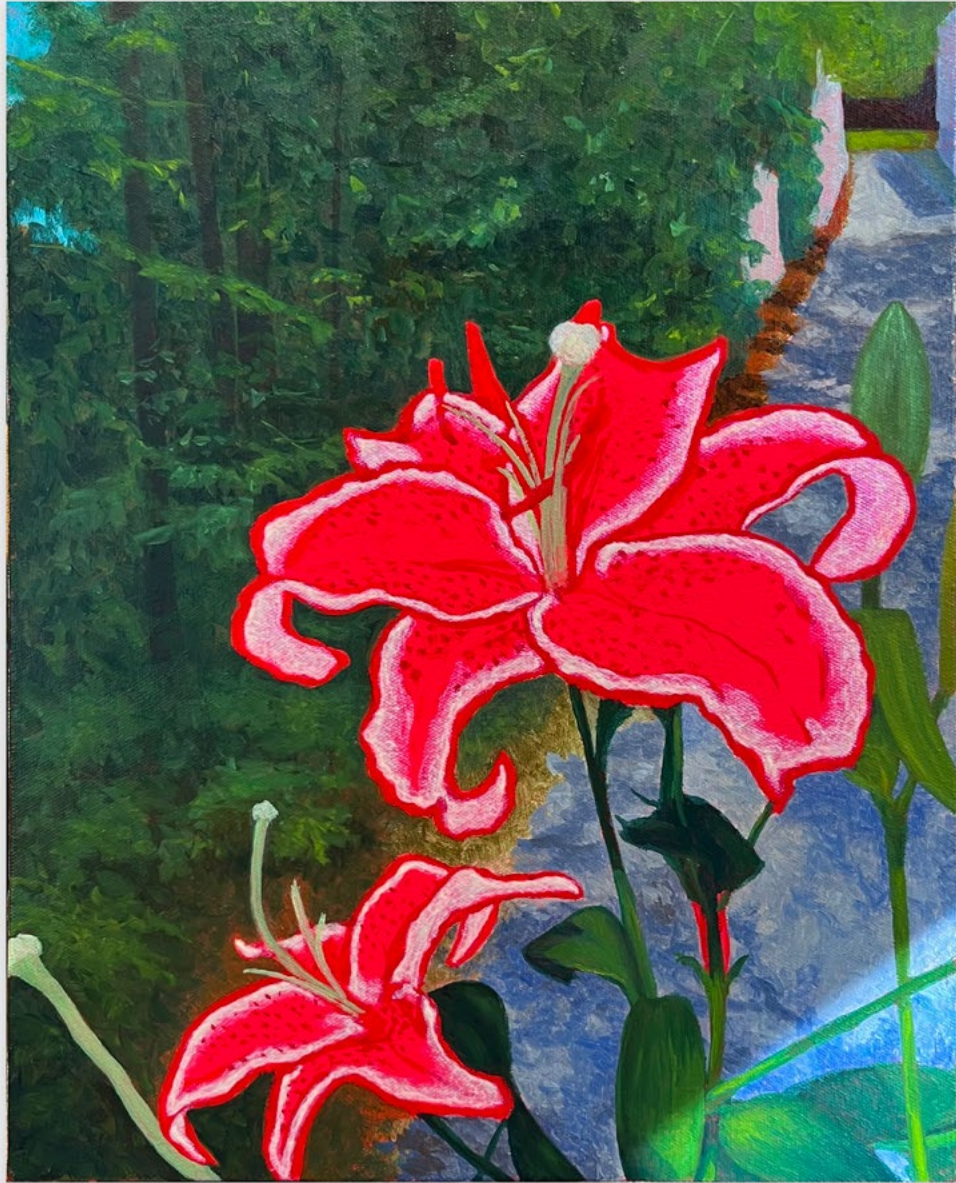
2024. Watercolor, vinyl paint, pastel, silkscreen printing, rubber stamping, hot stamping, and metal leaf on paper stretched over wood and gator board panel

48 x 70 inches (121.9 x 177.8 cm)

LM37521

\$75,000 USD plus applicable VAT





ARCMANORO NILES

*Please Don't Mistake Me for the Man That Didn't Care*

2024.

16 x 12 inches (40.6 x 30.5 cm)

LM37526

\$45,000 USD plus applicable VAT





ARCMANORO NILES

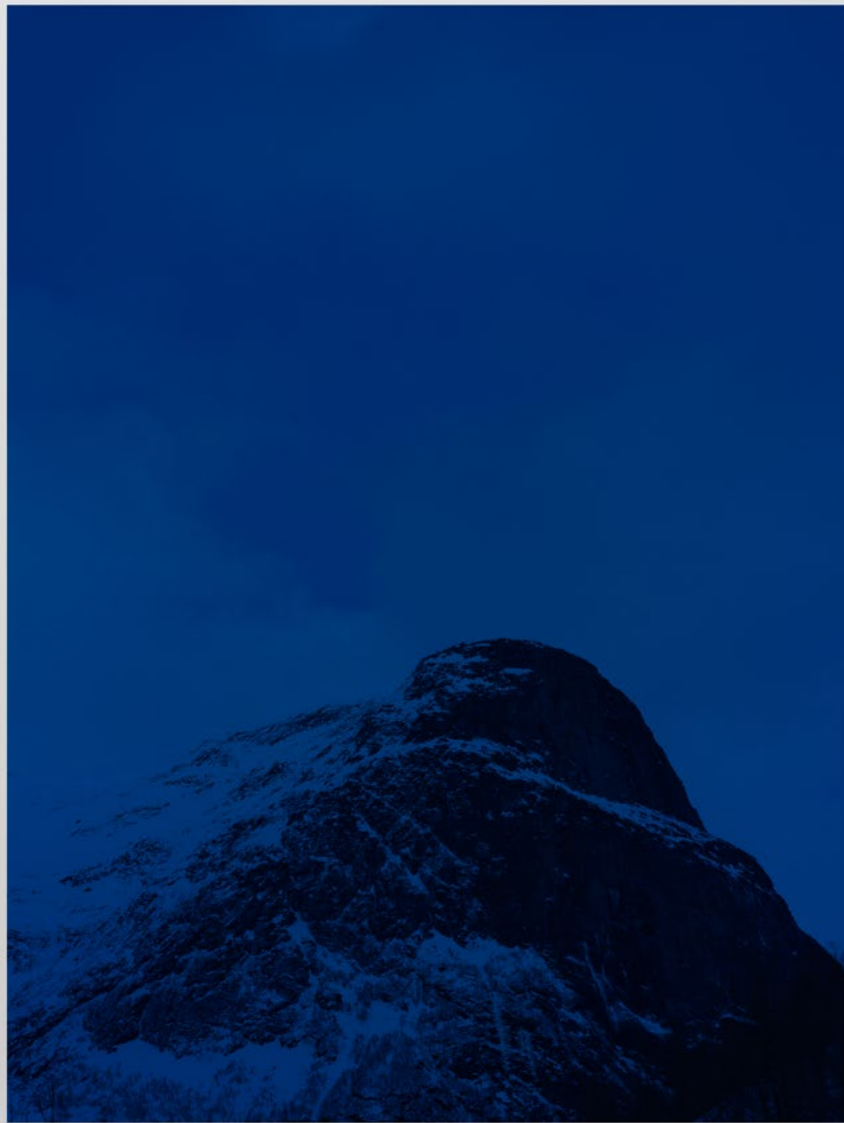
*I Roll Over to Find You're Not There (You Finally Found Someone True)*

2024.

10 1/2 x 14 inches (26.7 x 35.6 cm)

LM37527

Please inquire



CATHERINE OPIE

*Untitled #5 (Norway Mountain)*

2024. Pigment print

77 x 58 inches (195.6 x 147.3 cm)

Edition of 5

LM37228

\$60,000 USD plus applicable VAT





TONY OURSLER

*AmorPH*

2024. Polychromatic mirror acolyte and digital screen

42 x 68 inches (106.7 x 172.7 cm)

37 11/16 x 21 29/32 inches (95.8 x 55.6 cm), television

LM37262

\$150,000 USD plus applicable VAT

[Artwork video](#)



OREN PINHASSI

*Widow's Peak*

2023. Steel, sand, burlap, polymer, rock and pigeon spikes

95 11/16 x 9 13/16 x 18 1/8 inches (243 x 25 x 46 cm)

LM37194

\$24,000 USD plus applicable VAT





DAVID SALLE

*New Pastoral Blouse*

2024. Oil, acrylic, flashe and charcoal on archival UV print on linen

40 x 23 inches (101.6 x 58.4 cm)

LM37356

\$110,000 USD plus applicable VAT



DO HO SUH

*Rubbing / Loving, STPI, Artist Studio 51, 41 Robertson Quay, Singapore, 238236*

2017. Pastel on paper

35 7/8 x 35 7/8 x 3 3/4 inches (91 x 91 x 9.5 cm), framed

LM37694

Please inquire





KIM YUN SHIN

*This Moment 2022-74*

2022. Acrylic on canvas

31 1/2 x 39 3/8 inches (80 x 100 cm)

LM37025

\$60,000 USD plus applicable VAT



KIM YUN SHIN

*Add Two Add One Divide Two Divide One 2001-6*

1992-2001. Algarrobo wood

17 5/16 x 18 1/8 x 15 3/4 inches (44 x 46 x 40 cm)

LM37223

\$80,000 USD plus applicable VAT



## LEHMANN MAUPIN

Rachel Lehmann and David Maupin co-founded Lehmann Maupin in 1996 in New York. Since inception, Lehmann Maupin has served as a leading contemporary art gallery with locations in the U.S., Europe, and Asia. For over 25 years, Lehmann Maupin has been instrumental in introducing international artists in new geographies and building long-lasting curatorial relationships. Known for championing diverse voices, the gallery's program proudly features artists whose work challenges notions of identity and shapes international culture. Today, the gallery has permanent locations in New York, Seoul, and London, as well as team members based in Hong Kong, Shanghai, Singapore, and Palm Beach. In recent years, with growing opportunities in new markets, the gallery has opened seasonal spaces in Aspen, Palm Beach, Taipei, Beijing, and Milan.

### NEW YORK

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### SEOUL

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### LONDON

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## ON VIEW

### Dominic Chambers

#### *Meraki*

October 8 – November 9, 2024  
London

### Liza Lou

#### *Painting*

September 5 – October 12, 2024  
New York

### Oren Pinhassi

#### *Losing Face*

September 10 – October 12, 2024  
New York

### Nari Ward

#### *ongoin'*

August 28 – October 19, 2024  
Seoul