

Petzel

Frieze Seoul 2024

Sean Landers &
Emily Mae Smith

Booth A6
September 4-7



Emily Mae Smith

Emily Mae Smith debuts two new paintings, which represent plant and fungus forms as allegorical devices within her new paintings. Florae are longstanding influences in Smith's work, having incorporated ginkgo leaves, iris flowers, and wheat stalks in past compositions.





Emily Mae Smith
Forest Gleaner
2024
Oil on linen
67 x 38 inches
170.2 x 96.5 cm
(EMS 24/010)
\$175,000



Forest Gleaner depicts a fungi-headed broom figure sitting atop a moss-laden skull, timeworn signposts of both regeneration and memento mori, respectively. Smith consistently revisits the gleaner archetype, a person who gathers crops left behind by harvesters. Contemplative and slightly reclined, Smith's recurring broomstick figure serves as the artist's avatar, an extended metaphor of the painter's hand, a tool of domestic labor, and a genderpunked phallic allusion. Through her signature, sly sensibility, Smith places the broom far beyond its traditional use-value scenario, pushing centuries-old referents into new fields of feminist critique.



Emily Mae Smith
Bleeding Hearts
2024
Oil on linen
51 x 67 inches
129.5 x 170.2 cm
(EMS 24/007)
\$200,000



The bleeding heart, which also grows in bushes near Smith's studio, bears various cultural resonances, functioning as a double-edged harbinger of both true love and unrequited romance. With roots in Chinese mythology and later appearing in Victorian flower code, the bleeding heart serves as the subject of Smith's picture, rounded in vibrant colors and elastic gradients. Smith's bright red droplets, hanging along a curved, spindly branch, arch atop a spectral, golden hour sky, a smooth expanse dotted with glossy pools of liquid.

ME
WORTHY
OF
DISTRUST



BUT I
AM
TRYING
TO
SURVIVE
JUST
LIKE
YOU.



Sean Landers

Sean Landers debuts four new paintings, depicting a tiger, a panda, and two rabbits, each foregrounded in the midst of aspen trees bearing existential inscriptions. For over a decade, Landers has developed his animal portrait series, reinventing his ever-evolving relationship to image and text. Landers often cites René Magritte's "période vache" and Surrealism in his transformative, trompe-l'œil treatment of surfaces.





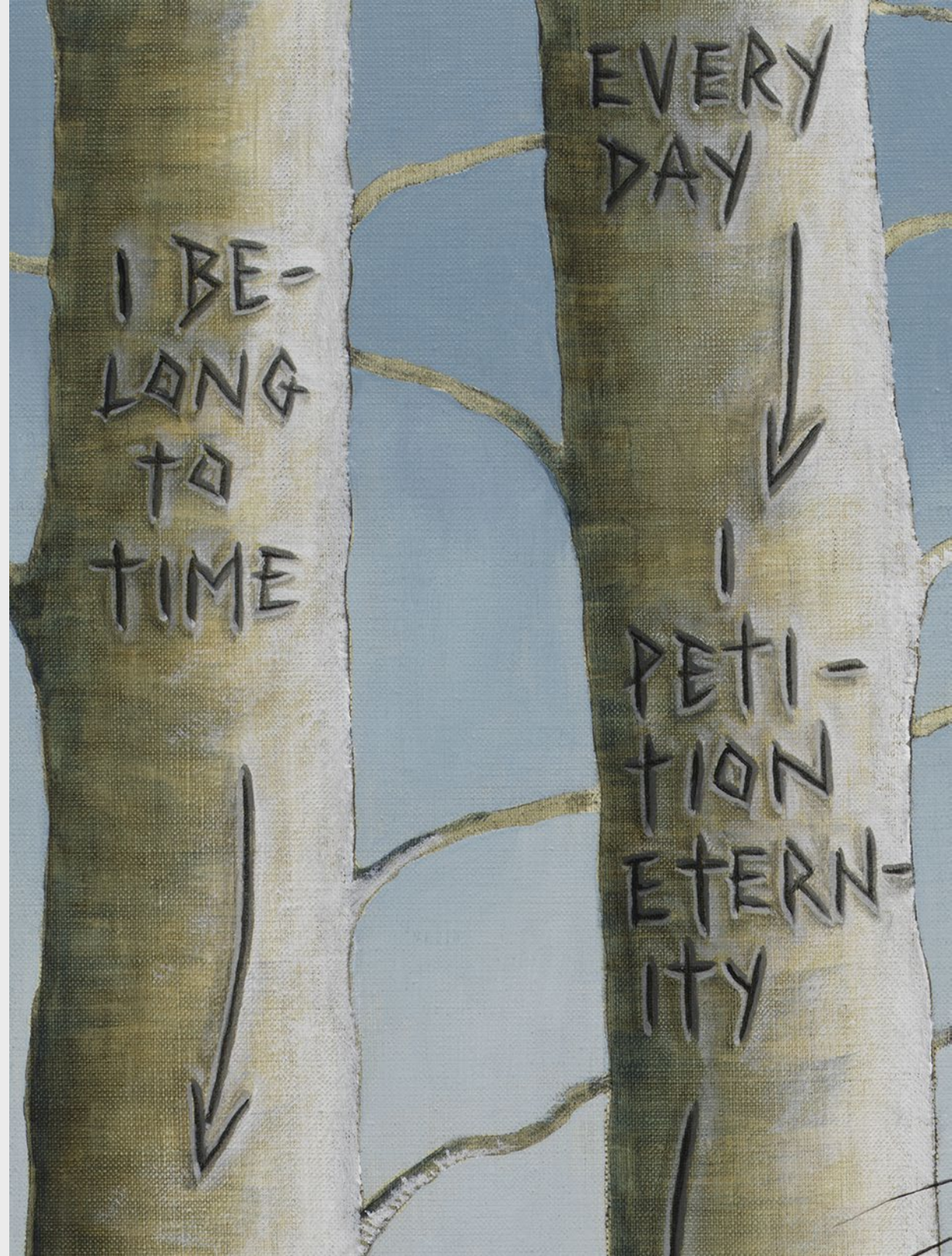
Sean Landers
I Belong to Time
2024
Oil on linen
36 x 30 inches
91.4 x 76.2 cm
(LS 24/002)
\$100,000



Sean Landers
It's A Wonderful Life
2024

Oil on linen
38 x 32 inches
96.5 x 81.3 cm
(LS 24/003)
\$110,000

The use of text in Landers's work can be traced back to the early 1990s, when the artist covered his canvases with dense, automatic writings. Landers inscribes this confessional thread into these arborglyph works, referencing the 19th century folk tradition of aspen etchings by Basque shepherders, who recorded their days of solo, nomadic travel across the Western United States. His anthropomorphized animals, rendered with shrewd detail, gaze back at the viewer, alongside lines of text which illustrate thought.





Sean Landers
No One Eats
2024
Oil on canvas
40 x 34 inches
101.6 x 86.4 cm
(LS 24/004)
\$120,000



Sean Landers
Cuteness = Cynicism?
2024
Oil on linen
34 x 28 inches
86.4 x 71.1 cm
(LS 24/001)
\$100,000

Landers's pairing of text and image imbues his wildlife portraits with existential awareness, while also revealing the artist's autobiographical account on the role of the painter. The aspen trees also liken to conceptual radices running through Landers's oeuvre: one tree represents a larger, interconnected organism, as they grow along extensive root systems. Text reappears in new modes across Landers's painting and sculpture, yet is ever-grounded in the artist's core methodologies.



Additional Works

We are delighted to showcase new and specially curated works in our third participation in Frieze Seoul. The works noted by Landers and Smith, as well as a selection of works by Petzel artists including Charline von Heyl, Sarah Morris, and Pieter Schoolwerth will be available at Petzel's stand at Frieze Seoul, Booth A6.





Emily Mae Smith
Morning Glory
2023
Oil on linen
10 x 8 inches
25.4 x 20.3 cm
(EMS 23/056)
\$30,000



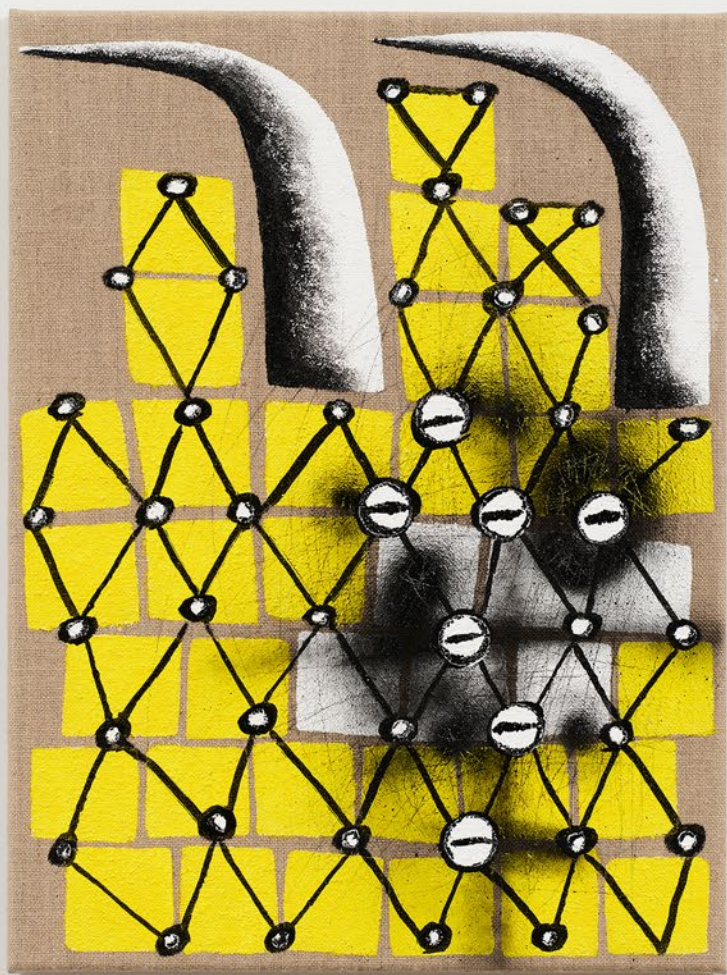
Emily Mae Smith
Blue Jean
2023
Oil on linen
10 x 8 inches
25.4 x 20.3 cm
(EMS 23/009)
\$30,000



Emily Mae Smith
Precarious Persuasion Study
2023
Oil on linen
10 x 8 inches
25.4 x 20.3 cm
(EMS 23/061)
\$30,000



Emily Mae Smith
Lily and Lotus II
2023
Oil on linen
14 x 11 inches
35.6 x 27.9 cm
(EMS 23/057)
\$42,000



Charline von Heyl
Paradoxical Lamb #29
2022
Acrylic and pencil on burlap
24 x 18 inches
61 x 45.7 cm
(CVH 23/043)
\$70,000



Charline von Heyl
Anti-Memory #15
2021
Oil and acrylic on burlap
24 x 18 inches
61 x 45.7 cm
(CVH 23/045)
\$70,000



Charline von Heyl
Paradoxical Lamb #3
2022
Oil and acrylic on burlap
24 x 18 inches
61 x 45.7 cm
(CVH 23/032)
\$70,000



Charline von Heyl
Paradoxical Lamb #17
2022
Acrylic on burlap
24 x 18 inches
61 x 45.7 cm
(CVH 23/061)
\$70,000



Pieter Schoolwerth

Texture Tile #5

*(Juul-y Drinks from
the Ceiling of Tears)*

2023

Oil on canvas

30 x 40 inches

76.2 x 101.6 cm

(PS 24/014)

\$25,000





Pieter Schoolwerth
Texture Tile #4B
*(Casting the Origins
of the Conflict)*
2023
Oil on canvas
40 x 30 inches
101.6 x 76.2 cm
(PS 24/003)
\$25,000

Sarah Morris
Lunar
2020–2021
Watercolor on paper
12 x 12 inches
31 x 31 cm
\$15,000 each



Top left: *July 2020*
(SM 21/010)

Top right: *February 2021*
(SM 21/018)

Bottom left: *June 2021*
(SM 21/024)

Bottom right: *October 2021*
(SM 21/028)



Emily Mae Smith
Tool with Box
2021
Oil on linen
67.25 x 38.25 inches
170.8 x 97.2 cm
(EMS 21/042A)
Price upon request

Drawing on the Greek myth of Pandora's box, Emily Mae Smith's *Tool with Box* reframes the misogynist story using her unique visual language. The scene of Pandora's Box was particularly popular in late 19th century European painting circles at the dawn of the Industrial Age. Too big to fit inside the box, Smith's tool holds it in its hands, symbolizing that the myth has outgrown itself. The image makes itself available for dialectical inquiry as we grapple with the conditions of the post-industrial society.



Frieze Seoul 2024 Booth A6

COEX
513 Yeongdong-daero
Gangnam-gu, Seoul 06164

Private Days

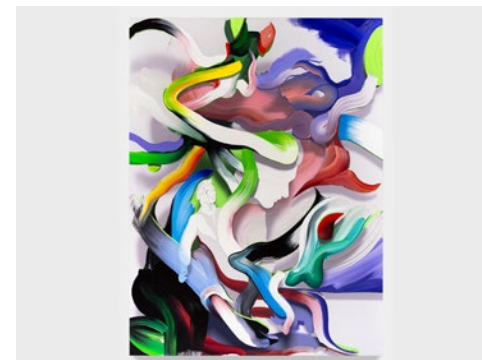
Wednesday, September 4, 11am–7pm
Thursday, September 5, 11am–7pm

Public Days

Friday, September 6, 11am–7pm
Saturday, September 7, 11am–7pm

Pieter Schoolwerth
Supporting Actor

September 5 – October 26, 2024
520 W 25th Street



Kristin Walsh
The working end

September 12 – October 19, 2024
35 E 67th Street



Salon Hannam 2024
Seth Price

September 4–14, 2024
5-6, Dokseodang-ro 29-gil
Yongsan-gu, Seoul 04419



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