

ALMINE RECH

# Frieze Seoul

Booth C25

September 4 — 7, 2024



**Gioele Amaro**  
*Waiting, 2024*  
Ink and varnish on canvas  
100 x 81 cm  
39 1/2 x 32 in

Subject to Availability

Gioele Amaro usually defines himself as a digital painter, and he handles pixels with a painter's skill, although he does not actually paint. His digital artworks are intended to leave the virtual realm and become physical objects — paintings. This movement from a transcendent form with fluid properties to an immanent form is at the heart of the artist's approach. Printed on canvas and varnished, his artworks question the history of painting, foregrounding a new history, that of a reproducible digital image. In this uninhibited back-and-forth between the real and the virtual, the artist steps into a meta-world where time and space are elements of a world in continuous construction. These blurred images, which can be dismantled and put back together again, are symptomatic of the contemporary world.

A master of the art of synthesis, Amaro combines, transforms, and blurs the boundaries to construct a dialogue between traditional mediums (painting, photography, drawing) and new technologies. His work is digitally painted, then printed on canvas. He then meticulously reworks each canvas, applying several layers of varnish. By bringing his own touch to this original technique, Amaro shifts figurative representation into the abstract and captures the essence of the subject from real life.

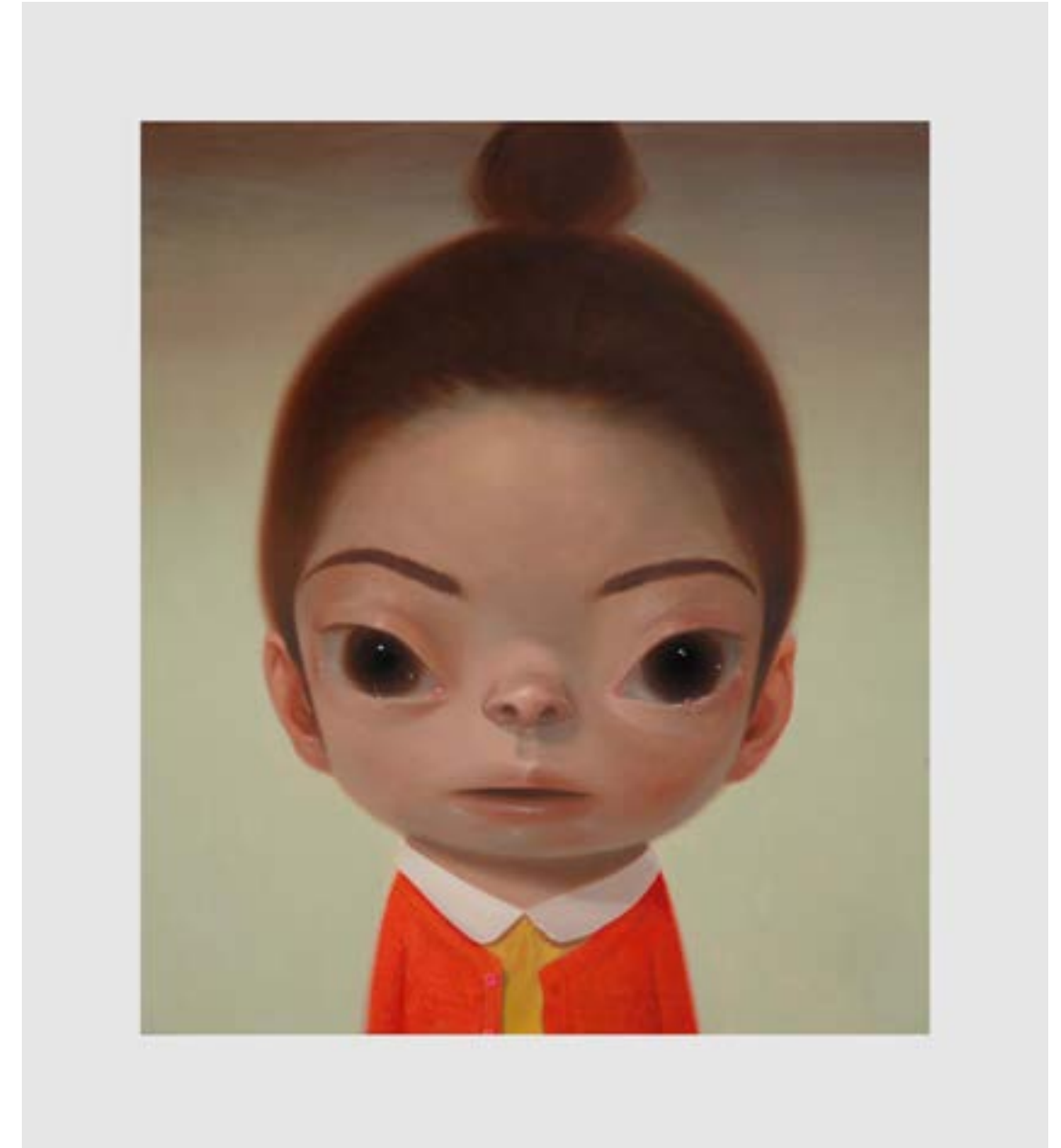


“I have always found it easier to pick up inspirations from my past experiences as it helps me approach my paintings with a sense of truth. My works are like a mirror in which I see a reflection of myself. Very often it is where I would criticize the undoing of my past self as well as impart some hopes to my future self.

Still, at the same time, I enjoy challenging myself to create works that can trigger an emotional response from other people. That is why I leave cues and symbolisms, as a conversation starter. Everyone has their own interpretations and I love it when people attempt to decipher the perplexing images. All of this is part of the human experience that affects the concept and visual aspects of my works. My style evolves in line with my experiences, references, and environment. However the iconography remains the same: little children, pop culture icons, mythological creatures, panoramic natural landscape, dreamlike scenes - in short, pop surrealism.

Pop surrealism, with its contradictions and absurdities continue to be my approach towards harmonious balance. I suppose, I am now at this point in my career where can safely assume certain trademarks - or forces - in my works. Pop surrealism as the visual genre and personal reflections as the object of my artistic pursuit.”

— Roby Dwi Antono



**Roby Dwi Antono**

*Jenar, 2024*  
Oil on Canvas  
150 x 130 cm  
59 x 51 in

Subject to Availability











Farah Atassi  
*Mechanical Cabaret 5, 2023*  
Oil and glycerol on canvas  
180 x 250 cm  
71 x 98 1/2 in

Subject to Availability

Farah Atassi unabashedly embraces her profound knowledge of and admiration for modernist painting, from Pablo Picasso and Fernand Léger to Georges Braque. As Atassi says 'the references and allusions in my paintings are not hints for the educated observer: they are formal propositions that need to be understood in their claim of universality'. Her subjects have now been distilled into the genres and classic stereotypes of the history of painting: these are mostly still lifes and feminine models - never men - who pose seated on rocking chairs, inside a studio or, as the artist indicates, 'on set', that is to say inside an action that is certainly minimal yet scripted. The titles of her paintings give an indication of her methodical exploration of these stereotypes: *Woman in Profile*, *Seated Nude*, *Model In Studio*, *Still Life With Palette and Roses*.

Thus articulated, her painting leaves a little room for wordiness, favoring a form of permanence over the literal expression of the Zeitgeist and his vicissitudes.

Confronted with its own history, the question of the subject quickly vanished in favor of the exploration of the possibilities offered by a history of forms that obviously is necessary unfinished











Oliver Beer (British, born 1985) creates sculptures, installations, videos, and immersive live performances that reveal the hidden properties and musicality of objects, bodies, and architectural sites. His social and familial relationships often become the blueprint for multidisciplinary works that engage with intimate and universal concerns, such as the transmission of musical memories and the personal and cultural meanings invested in the objects we possess. For his Resonance Project (2007–), vocal performances stimulate the natural harmonics of built structures, creating a disarmingly visceral relationship between the audience and interior space. Beer's sculptural practice dissects the material world and the traces we leave on it by slicing and reassembling common objects to create new meanings and forms.

The artist's work has been the subject of many solo and group exhibitions, notably at Met Breuer, Metropolitan Museum of Art and MoMA PS1, New York; London Mithraeum Bloomberg SPACE, London; Centre Pompidou, Opéra Garnier, Fondation Louis Vuitton, Palais de Tokyo and Chateau of Versailles, Paris; the Musée d'Art Contemporain, Lyon; Queensland Gallery of Modern Art, Australia; Ikon Gallery, Birmingham; WIELS, Brussels and the Sydney, Istanbul and Venice biennales. Beer was part of the British Art Show 9 and has also held residencies at the Palais de Tokyo, the Watermill Centre, Sydney Opera House and the Fondation Hermès. He studied musical composition at the Academy of Contemporary Music, London; visual art at the University of Oxford; and theory of cinema at the Sorbonne, Paris.



**Oliver Beer**

*Resonance Painting (Sometimes I look up at the sky & remember how much you mean to me)*, 2024

Pigment on canvas

180 x 200 cm - 70 1/2 x 78 1/2 in (unframed)

183.3 x 203.4 x 6 cm - 72 x 80 x 2 1/2 in (framed)

Subject to Availability







**Jenny Brosinski**

*I'd always loved to feed the ducks, 2024*

Oil, oil stick, spray paint and charcoal on canvas

180.5 x 170.5 x 2.7 cm

71 x 67 x 1 in

Subject to Availability

Jenny Brosinski was born in Germany, 1984 and currently lives and works in Berlin, Germany. Brosinski's minimalistic abstract paintings challenge the limits of mark-making. Brosinski's paintings are typically light and pure, portraying incompleteness. While using her intuitive process, Brosinski reveals abstract shapes, playful text and gestural strokes on raw canvas, which has a fast, automatic feel. The large-scale abstract paintings are dominated by the bursts of colour on a beige, bare background.

Jenny Brosinski has received both her bachelor and masters degrees from Weissensee Academy of Art, Berlin. Brosinski has exhibited in many countries around the world, including; UK, Belgium, Germany, Italy, Denmark, Australia and USA. Brosinski's works have also been acquired by the MMCA National Museum of Modern and Contemporary Art collection, Korea; Public Collection of the City of Gothenburg, Sweden; and Kai Loebach Collection, USA.









Back in the 1990s, Brian Calvin began developing a figurative, non-narrative, pictorial style. Landscapes and portraits steeped in his Californian roots dominated this work. Close-up treatment of subjects, highly composed structures, as well as luminous colors laid flat endow these large-scale paintings with a strange temporality. In observing his technique of pictorial economy, one gradually comes to see a type of abstraction in his representation of certain details. They reveal, even greater still, the true finality of his work, reaffirming the primacy of a visual reflection on painting itself and its possibilities.

“I prefer to experience abstraction through the creation and tending of images. Painting provides the medium.”

— Brian Calvin



**Brian Calvin**  
*Violet*, 2024  
Acrylic on canvas  
177.8 x 142.2 cm  
70 x 56 in

Subject to Availability











**Brian Calvin**  
*Brainstorm*, 2024  
Acrylic on canvas  
61 x 48.3 cm  
24 x 19 in

Subject to Availability









Ha Chong-Hyun came to prominence with his Conjunction series in the early 1970s. These early experiments have led him to build his signature style, pushing the paint from the back to the front of hemp cloth. As a leading member of the movement known as Dansaekhwa, or “monochrome painting”, he has consistently used material experimentation and innovative studio processes to redefine the role of painting, playing a significant role bridging the avant-garde traditions between East and West. Committed to redefining modern art and rejecting mainstream academic trends, Ha developed a process that converted physically demanding studio processes into abstract compositions. In his most recent work, Ha has expanded upon his practice of transforming three-dimensionality into a two dimensional surface by experimenting with new ways to add materiality and a sense of volume to colour.



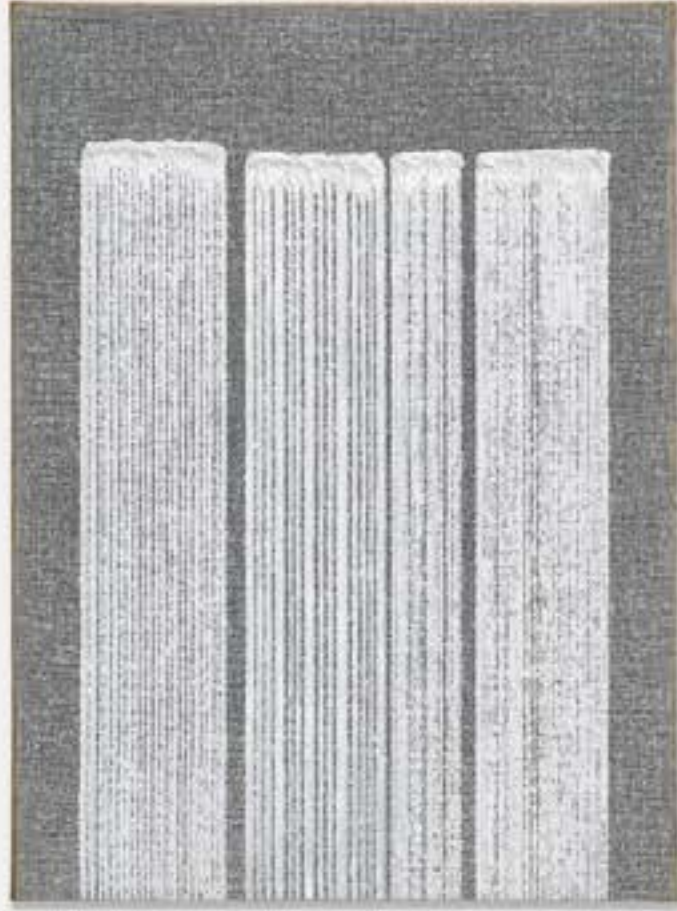
**Ha Chong-Hyun**  
*Conjunction 21-105, 2023*  
Oil on hemp cloth  
130 x 97 cm  
51 x 38 in

Subject to Availability













Ha Chong-Hyun  
*Conjunction 23-40*, 2023  
Oil on hemp cloth  
130 x 97 cm  
51 x 38 in

Subject to Availability











Timothy Curtis [b. 1982] is a self-taught artist from Philadelphia, where he was first introduced to the arts via graffiti writing as a young child. Following his release from a lengthy prison sentence Curtis moved to New York City where he established a focused studio practice in 2015. While incarcerated he threw himself into studying art history, drawing, and painting and was able to use his studies to form a mural painting crew consisting of artists sentenced to life in prison, painting educational murals around the prison campus to teach, motivate and add color to the otherwise drab environment.

Despite remaining on parole since his release in late 2015, Curtis has gone on to have solo presentations in Tokyo, New York City, Berlin and was included in the group exhibition *The Pencil is a Key: Drawings by Incarcerated Artists*, organized by Claire Gilman of The Drawing Center, New York City (2019). He was recently included in *Negotiating Grids* at Pennsylvania Academy of the Fine Arts, Philadelphia, US (2022), and the group show *Echos of Picasso* at Museo Picasso Málaga in September 2023.



**Timothy Curtis**

*Philadelphia Wild Flowers No.1, 2024*

Oil paint, oil stick, acrylic, wax crayon on poly cotton canvas

152 x 152 cm

60 x 60 in

Subject to Availability













**Jorge Galindo**  
*Os Uivos das Celas 11, 2023*  
Oil and glued wallpaper on canvas  
120 x 100 cm  
47 x 39 1/2 in

Subject to Availability

Jorge Galindo was born in 1965 in Madrid, Spain. Trained in the workshops of the Círculo de Bellas Artes in Madrid, his artistic oeuvre spans more than three decades. Over the past thirty years, Jorge Galindo has made paintings which often synthesize elements of collage. Using a range of materials, his lush and colorful surfaces are executed in an energetic, sometimes chaotic style.

Galindo's work has been exhibited internationally including at the Hamburger Bahnhof, Berlin; Hirshhorn Museum, Washington D.C.; Museo Nacional Centro de Arte Reina Sofía, Madrid; and the Hammer Museum of Art, Los Angeles, CA. The Hall Art Foundation Schloss Derneberg presented an exhibition of Galindo's work in 2022 and his solo show *Las flores salvajes* was at CAC Málaga in 2023.

Galindo lives and works in Toledo, Spain.











**John Giorno**  
*YOU GOT TO BURN TO SHINE*, 2018  
Acrylic on canvas - in four parts  
284.48 x 284.48 cm  
112 x 112 in

Subject to availability

The work of John Giorno embraces two disciplines: poetry and art, which have been a source of mutual fascination and inspiration for the artist. Harboring a close kinship with William Burroughs, Robert Rauschenberg, and Andy Warhol, for whom he starred in the famous film, *Sleep* (1963), Giorno is recognized today as one of the most influential poets of his generation. He is also considered the inventor of Performance Poetry, and of Dial-A-Poem - a free telephone line to connect listeners to recordings of original works of poetry. Giorno's words transform to images in his Poem Paintings which are short excerpts from his writings, phrases that have continually haunted him. At the crossroads between poetry, visual arts, music and performance, Giorno's work directs itself toward a broad public, redefining the capabilities of poetry and linguistic form.



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Jameson Green's psychological parables are rendered in a visual language which is steeped in the grandeur of art history, inflected with comics and illustration, and filtered through a highly introspective lens. References of Goya and Picasso are also notable in many of Green's pieces. His works often bring in aspects dealing with social and political injustice, human struggle, freedom, and the eternal connection of life and death are often portrayed through crowded and narrative rich scenes.

Jameson Green (b.1992) lives and works in Bronx, NY. He has an MFA from CUNY Hunter College (2019) and a BFA from School of Visual Arts (2014).

**Jameson Green**  
*Preacher Man*, 2024  
Oil on linen  
152.4 x 139.7 cm  
60 x 55 in

Subject to availability











Los Angeles artist Alex Israel's practice explores the iconography of his hometown, the Hollywood film industry, and the cult of celebrity, embracing its clichés and styles, and posits Los Angeles as central to an understanding of American culture and the American dream. In his paintings, sculptures and installations – including also elements from talk shows and performance art – he conveys, transforms and comments on this city's mythology and aesthetic. In his artistic practice, Israel becomes an intermediary, translating the ephemeral nature of celebrity and the city's cinematic allure into tangible experiences. His pieces are not just visual entities but narratives that question and reflect on the societal constructs of success and glamor.

Israel's portfolio extends beyond the canvas, encompassing a multidisciplinary approach that includes sculpture, film, and collaborative projects. His self-portraits and skyline backdrops are just the entry points into a broader discourse on the intersection of art and the manufactured realities of the entertainment industry.

With each exhibition, Alex Israel invites the audience to navigate the narrative arc of his career. His works have been showcased in prestigious institutions such as the Los Angeles County Museum of Art, the Centre Pompidou in Paris, and the Whitney Museum of American Art in New York.



**Alex Israel**  
*Self-Portrait (Still Life with Avocado)*, 2023  
Acrylic on sintra  
61 x 50.8 x 2.5 cm  
24 x 20 x 1 in

Subject to availability





SPRING

hot









**Allen Jones**  
*The Studio*, 1985  
 Oil on canvas  
 244 x 233 cm  
 96 x 92 in

Subject to availability

Allen Jones is one of Britain's most distinguished artists from the pioneering Pop Movement, with paintings and sculptures in many important international collections, including the Tate Gallery and the Victoria & Albert Museum in London, the Museum of Modern Art in New York, the Hirshhorn Museum and Sculpture Garden in Washington DC, the Museum of 20th-Century Art in Vienna, the Wallraf-Richartz Museum in Cologne, the Moderna Museet in Stockholm and the Stedelijk Museum in Amsterdam..

Commissions have included large scale mural projects for Fogal in Basel and Zurich, and two major London restaurants; monumental steel sculptures for London Bridge City, the Chelsea and Westminster Hospital, London, Taikoo Place in Hong Kong and Glaxo SmithKline world headquarters, London. In 2006 he installed 10 metre high sculpture commissions for the Yuzi Paradise Sculpture parks in Shanghai and in Guilin, China. Two large works have more recently been acquired by the city of St Louis, USA and the Barada Foundation in Lisbon.

He has designed for the Royal Ballet and the Ballet Rambert in England, and for West Deutsche Television in Cologne and Thames Television in the UK. Additionally, he has designed three books and had a further four books published about his work.

He was elected a Royal Academician in 1986, and was a Trustee of the British Museum from 1990 to 1999, now an Emeritus Trustee. In 2007 he was awarded an Honorary Doctorate of Arts at Southampton Solent University.











South Korean artist Joung Young-Ju paints unique cityscapes inspired by her native country. Softly lit at twilight, her works capture sprawling urban scenes that stretch beyond view, speckled with flickering lights that hint at a dense yet unseen human presence.

Born in 1970, Young-Ju spent her youth drawing the buildings in her village before leaving South Korea to study Fine Art in Paris. After graduating, she returned home where she climbed Nam Mountain and saw the downtown of Seoul, lit at dusk. While her paintings are rooted in such experiences, they are also symbolic of Korean society. The city or the hill village reflect poverty and affluence. The artful illumination of these spaces imbues the painted narrow streets, reclining walls and aged rooftops with authenticity; these spaces feel inherently lived-in.

Joung Young-Ju creates these images by crumpling and unfolding traditional Korean paper upon which she paints her work. By creasing, scratching and wrinkling the paper, the artist evokes a way of life that feels authentically dilapidated, used and reused; and yet it retains a distinctly warm and peaceful atmosphere. The medium itself has endured a wearing process, just as the buildings it presents.

These paintings do not beautify or exaggerate, they are honest representations of exposed bricks, slate rooftops and rusted gates. These homes are reflections of their humble occupants, dimly lit and ageing, we are absorbed into this world at a fleeting moment of natural beauty before darkness descends. At the centre of this peaceful transition lies a sacred domestic routine, where each light represents a life, faintly glowing amongst the hum of the living city.



**Youngju Joung**  
*Memory 109, 2024*  
Paper on canvas, acrylic  
130.3 x 162.2 cm  
51 1/2 x 64 in

Subject to availability













**Minjung Kim**  
*Red Mountain, 2022*  
Watercolor on mulberry Hanji paper  
43 x 72 cm - 17 x 28 1/2 in (unframed)  
56 x 85 x 4 cm - 22 x 33 1/2 x 1 1/2 in  
(framed)

Subject to availability

Born in Gwangju, South Korea, in 1962, Minjung Kim studied calligraphy and watercolor painting from an early age and went on to major in oriental painting as an undergraduate and graduate student at Hongik University in Seoul. She then studied abroad at Milan's Accademia di Belle Arti di Brera. During her studies in Europe, she was deeply inspired by artists like Constantin Brâncusi, Carl Andre, and Brice Marden.

Over the past two decades, she has presented her works in Italy, Switzerland, China, the UK, the US, and Mexico, among other countries. She has been the subject of solo exhibitions at renowned galleries and museums around the world, including Macro (Museo d'Arte Contemporanea Roma), Rome (2012); Hermès Foundation, Singapore (2017); White Cube, London (2018); Langen Foundation, Neuss (2019); and Hill Art Foundation, New York (2020).

She introduced her works in Korea in the exhibition *Traces* (2015) at OCI Museum of Art, Seoul; her solo exhibition *Paper, Ink and Fire: After the Process* (2017) at Gallery Hyundai, Seoul; and the international invitational exhibition *Making the Void, Filling the Void* (2018) at Gwangju Museum of Art, Gwangju.

Kim's presentation at *The Light, The Shade, The Depth* at Palazzo Caboto in Venice, curated by Jean-Christophe Ammann, received particularly enthusiastic international reviews. Kim participated in the Gwangju Biennale in 2004 and 2018.

Her works are included in the collections of major institutions such as The Leeum Samsung Museum, Seoul, South Korea, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, USA, Princeton University Art Museum, New Jersey, USA, the British Museum in London, UK; RISD Museum, The MET, NY, the Tate Modern, London, among others.











Lerma is a multimedia artist who works primarily in portraiture. Lerma's practice is most responsive to not only the social and material conditions of the cities he inhabits, but also to the works of art put on display by their institutions. He has described his practice as akin to that of a landscape painter, turning his eye into a sieve able to distill and record telling details about worlds physically proximate to him. Of particular interest to Lerma is art history, and how artistic representation produces social and political power. His recent suite of portraits is known for its rejection of character psychology and its distinctively haptic materiality, produced with a custom-mixed acrylic paint that allows for a signature impasto.

Lerma is currently an Associate Professor at the School of the Art Institute of Chicago, where he has taught since 2009. He has had over twenty solo exhibitions at galleries such as Kavi Gupta in Chicago, IL (2020, 2017, 2014), Galerie Xavier Hufkens in Brussels, Andrea Rosen Gallery in New York, NY (2014, 2010, 2006, 2004), and at museums such as the Museum of Contemporary Art Detroit (2014), and the Museum of Contemporary Art in Chicago (2013) His works are represented in numerous collections, including The Saatchi Collection in London, the Museum of Fine Arts, Houston, and the Whitney Museum of American Art.



**José Lerma**  
*Elianis, 2024*  
Acrylic on burlap  
121.9 x 91.4 cm  
48 x 36 in

Subject to availability













Sylvia Ong  
*Cerulean Aria*, 2024  
Oil on canvas  
200 x 200 cm  
78 1/2 x 78 1/2 in

Subject to availability

Born in Kuala Lumpur in 1980, Sylvia Ong is a contemporary artist currently living and working in Dubai, UAE.

She received a Diploma in cinematography and succeeded as a performing artist before seizing the visual art scene. To Sylvia, every place, that she called home, has been a source of deep inspirations to her. This is evident in her latest pursuits as a visual artist. Swiftly, painting turned out to be an ideal new form of expression to her. Combined with her rich experience of traveling and living abroad, her art is fueled by the idea of painting as a fascinating way of communication.

“Moving to Singapore, Bangkok and Dubai allowed me to explore tropical countries, modern cities, mountains, islands, and even the desert. It’s about the feeling, the general atmosphere, and sometimes the memories associated with a place. Meeting a diverse group of people everywhere has also changes me as a person, which also had a deep impact on my identity as an artist.”

Same as with much of her work, Sylvia strives to inspire meaningful conversations between viewer and canvas. She renounces to create too much structure, but instead prefers a more fluid form of storytelling. This is truly becoming part of Sylvia’s identity as an artist and is especially evident in her latest collection. Over the time, she has continuously invited the viewers to clear their minds and to allow her pieces to take them on a journey – not so much to arrive at a certain destination, but simply to let themselves take off.





**Sylvia Ong**  
*Sun in Lyra No. 1, 2024*  
Oil on canvas  
150 x 150 cm  
59 x 59 in

\$ 18,000.00  
Subject to availability





**César Piette**

*Ice Butterfly, 2023*

Acrylic on board

110 x 110 x 4 cm - 43 1/4 x 43 1/4 x 1 1/2 in (unframed)

113 x 113 x 4 cm - 44 1/2 x 44 1/2 x 1 3/4 in (framed)

€ 30,000.00

Subject to availability

French artist César Piette's use of traditional techniques connects him to the history of figurative painting: monochromatic layers, perspective, light, composition, and very significant shading effects. Painted with an airbrush, his "hyperplastic" images include three-dimensional effects, intersecting with design, photography, and advertising. His subjects remain resolutely classical: a nude, a bird, a vanitas. Here, the artificial object is emphasized and the playful nature of the toy is taken seriously and combined with art historical references.







Chicago-born artist Umar Rashid (also known as Frohawk Two Feathers) currently lives and works in Los Angeles. The son of a playwright and actor, Rashid grew up in theatres and soon developed a sensibility for storytelling. Rashid's body of works focuses on a reexamination of European imperialism and touches on subjects such as structural violence and social injustices through a post-colonial perspective. Tired of the traditional, one-sided historical narrative, solely focusing on dominant groups, Rashid feels the urgency to give space to alternative and concurrent versions.

Rashid finds inspiration in everything that surrounds him – from old illuminated manuscripts, Native American ledger drawings, primitive art paintings, Mughal Persian miniature paintings, Indonesian Batik, Hmong story cloth, Egyptian hieroglyphs, Sumerian Babylonian cuneiform, Roman mosaics, Greek black-line pottery, and Japanese woodblock prints to African sculpture. Many of Rashid's works have a political commentary anchored in the darker side of history, but Rashid lightheartedly proposes alternative narratives that play upon power dynamics. Residing somewhere between humor and protest, his works evoke awareness of the majority of individuals whose stories and lives have been erased from history.

Umar graduated with a Bachelor of Arts in Cinema and Photography from Southern Illinois University at Carbondale, IL, USA. His works are in numerous museum collections including, but not limited to, the Brooklyn Museum, Hudson River Museum, Nevada Museum of Art, Santa Barbara Museum of Art, Wadsworth Atheneum Museum of Art, and Zeitz Museum of Contemporary Art Africa in Cape Town, South Africa. He has exhibited internationally, including most recently at MoMA PS 1, Dordrechts Museum, Los Angeles County Museum of Art, Rashid lives and works in Los Angeles, CA.



**Umar Rashid**

*Lenape Laura Mars and the Mankillers come to the Hollywood Nebula.*, 2024

Acrylic, ink, and spray paint on canvas

152.4 x 152.4 cm

60 x 60 in

Subject to availability











**Taryn Simon**

*Thirty-year natural gas contract between Gazprom and China National Petroleum Corporation. Shanghai, China, May 21, 2014, 2015*

Archival inkjet print and text on archival herbarium paper in mahogany frame

215,9 x 186,1 x 7 cm

85 x 73 1/4 x 2 3/4 In

Edition 2 of 3 + 2 AP

Subject to availability

Taryn Simon directs our attention to familiar systems of organization—bloodlines, circulating picture collections, criminal investigations, mourning rituals, ceremonial flower arrangements—making visible the contours of power and authority hidden within them. Incorporating mediums ranging from photography and sculpture to text, sound, and performance, her works are informed by research on and with institutions including the U.S. Department of Homeland Security, the International Commission on Missing Persons, and the Fine Arts Commission of the CIA.

Simon's work is in the collections of the Metropolitan Museum of Art, New York; Tate Modern, London; Solomon R. Guggenheim Museum, New York; the Museum of Modern Art, New York; Centre Pompidou, Paris; Kunstmuseum Lucerne; and Los Angeles County Museum of Art. Her work has been exhibited with Fondazione Prada at Venice Biennale (2022), the New York Public Library (2021), Aichi Triennale (2019), Massachusetts Museum of Contemporary Art, North Adams, Massachusetts (2018–2019); Artangel in Islington, London (2018); Louisiana Museum of Modern Art, Humlebaek, Denmark (2016–2017); Park Avenue Armory, New York (2016); Albertinum, Dresden (2016); United Nations, New York (2016); Galerie Rudolfinum, Prague (2016); Garage Museum of Contemporary Art, Moscow (2016); the 56th Venice Biennale (2015); Jeu de Paume, Paris (2015); Ullens Center for Contemporary Art, Beijing (2013); Museum of Modern Art, New York (2012); Tate Modern, London (2011); Neue Nationalgalerie, Berlin (2011); Whitney Museum of American Art, New York (2007); and MoMA PS1, Long Island City, New York (2003). Simon's honors include the Guggenheim Memorial Foundation Fellowship in Photography and a Photo London Master of Photography award.







The American abstract painter Vivian Springford (1913-2003) provides a fascinating case study of a mid-century American woman artist. Working first in an Abstract Expressionist and then in a Color Field vocabulary, she was active in multiple facets of the New York art world from the 1950s to 1970s, during which time she had solo and group exhibitions with the Great Jones Gallery, the Preston Gallery, Women in the Arts, and the Visual Arts Coalition.

With an emphasis on gesture, dripping, and splattering, Springford's works of the 1950s bore a clear connection to Abstract Expressionism. The primary influence of her early work came from East Asian arts and letters, particularly Chinese calligraphy, Taoism and Confucianism. She credited the Chinese-American painter Walasse Ting, whom she met in the mid-1950s, with introducing her to Asian culture. Part of what attracted her about calligraphy as a technique was the fact that it cannot be altered once a mark is made. Her use of this technique resulted in "one-shot" paintings: virtuosic works made in a single go, without alteration or revision.

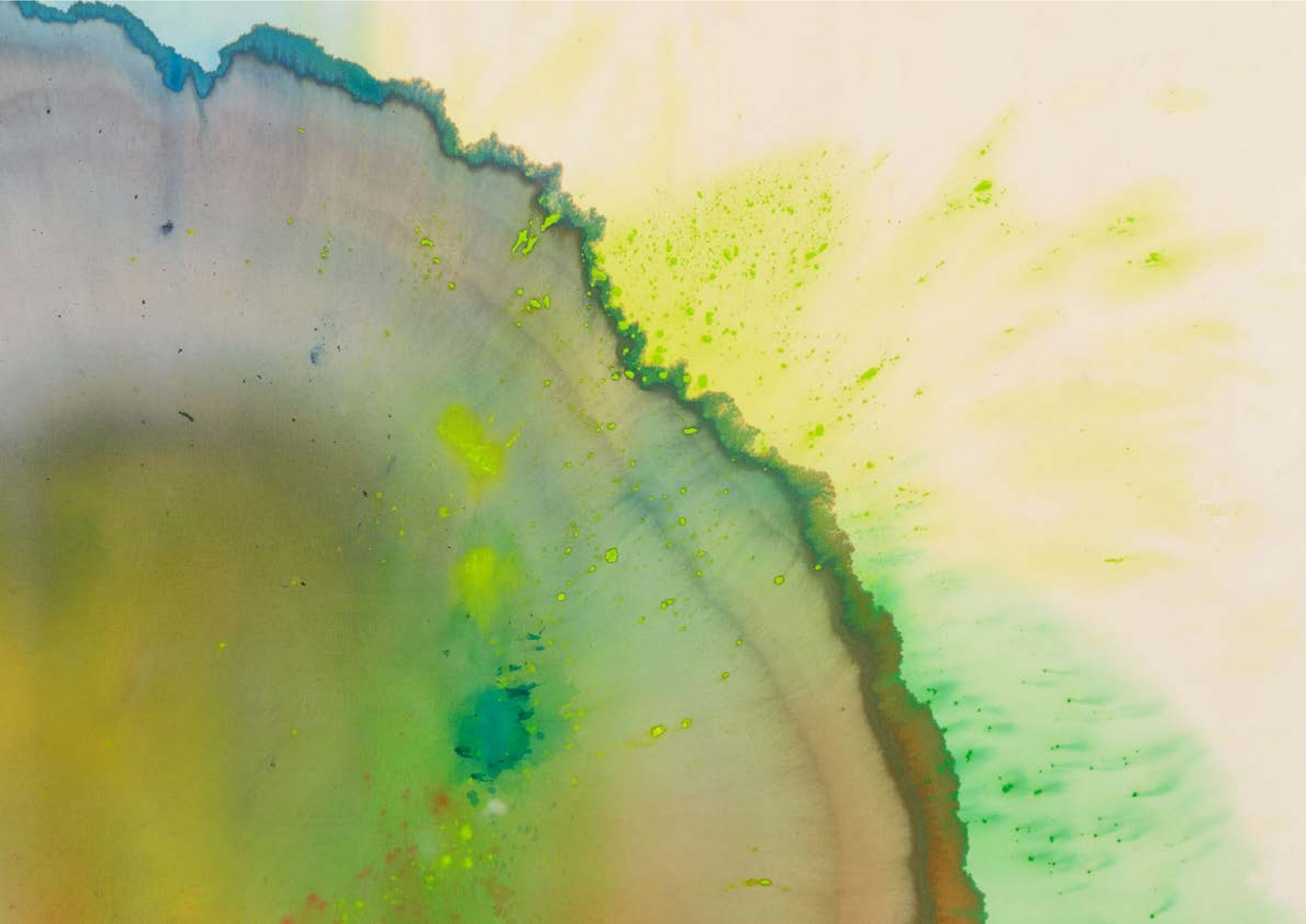
By 1970 Springford had developed a manner of stain painting that was distinctively her own. Her use of thinned paint on raw or thinly-primed canvas, which she developed with her calligraphic paintings of the late 1950s, developed into more abstract and wash-like marks, with stained colored lines expanding into floods of color. This stylistic approach aligns with the Color Field painters' exploration of stain painting as a primary mode of mark-making.



**Vivian Springford**  
*Untitled, c. 1973*  
Acrylic on canvas  
228 x 225.4 x 2.5 cm 89  
3/4 x 88 3/4 x 1 1/4 in

Subject to availability












**Keiichi Tanaami**

*Mother and Child No.449 / ピカソ母子像の悦楽 No.449, 2023*

Acrylic on canvas

65.2 x 53 x 2.5 cm - 25 1/2 x 21 x 1 in (unframed)

85.5 x 73 x 7 cm - 33 1/2 x 28 1/2 x 3 in (framed)

Subject to availability

Keiichi Tanaami was born in Tokyo in 1936 and graduated from Musashino Art University. An artist of another breed, he has been active in graphic design, illustration, and fine arts since the 1960s, never heeding the boundaries of mediums or genres but instead aggressively traversing them. Following his graduation in the mid-'60s, he was baptized, so to say, by psychedelic culture and pop art and he broadened his range of work to include animation, silkscreen, cartoon-like illustration, collage, experimental film, painting, and sculpture, which he continues to this day. He was particularly inspired by the experience of meeting Andy Warhol in the '60s, and to this day utilizes the design technique of compilation as he takes on experimental approaches in challenging the dominant problems that exist within the contemporary art world such as art and design, art and product, and the relationship between the everyday and the beautiful.

Tanaami's recent major exhibitions include solo exhibition "Keiichi Tanaami - In Cooperation with Fumetto Comic Festival Luzern" (2019, Kunstmuseum, Luzern), and group exhibitions "International Pop" (2015-2016, traveled to: Walker Art Center, Minneapolis / Dallas Museum of Art, Dallas), "The World Goes Pop" (2015, Tate Modern, London), "Unorthodox" (2015-2016, The Jewish Museum, New York), "Passion: Fan Behavior and Art" (2015-2016, traveled to: Künstlerhaus Bethanien, Berlin / Kunsthaus Nürnberg, Nürnberg / Ludwig Museum - Museum of Contemporary Art, Budapest), "MYSTIFIERS" (2016, National Centre for Contemporary Arts, Moscow), "More Than Cinema" (2020, Pioneer Works, New York), etc.

Furthermore in recent years, many of the world's renown museums have made decisions to add Tanaami's works to their collections, including MoMA (New York), Walker Art Center (Minneapolis), The Art Institute of Chicago, M+(Hong Kong), National Portrait Gallery (Washington) and Nationalgalerie im Hamburger Bahnhof (Berlin).









**Keiichi Tanaami**

*Mother and Child No.444 / ピカソ母子像の悦楽 No.444, 2023*

Acrylic on canvas

65.2 x 53 x 2.5 cm - 25 1/2 x 21 x 1 in (unframed)

83 x 70.5 x 6 cm - 32 1/2 x 28 x 2 1/2 in (framed)

\$ 20,000.00

Subject to availability









**Kim Tschang-Yeul**  
*Gouttes d'eau*, 1984  
Oil and Tinfix on canvas  
89 x 146 cm  
35 x 57 1/2 in

Subject to availability

Kim Tschang-Yeul is one of the greatest Korean painters. Born in 1929 in the north of the then unified Korea, he migrated to the south to escape the communist regime. He subsequently left for New York to pursue his artistic dreams before finally settling in Paris in 1969. There, he began to nurture, over a period of forty years, a unique motif: the drop of water. The waterdrop was the starting point for a singular and iconic body of work, which stands at the confluence of lyrical abstraction, Pop art and Chinese calligraphy. This simple and limpid oeuvre subtly fuses Taoist wisdom, modern conceptual irony and the tragedy of war.

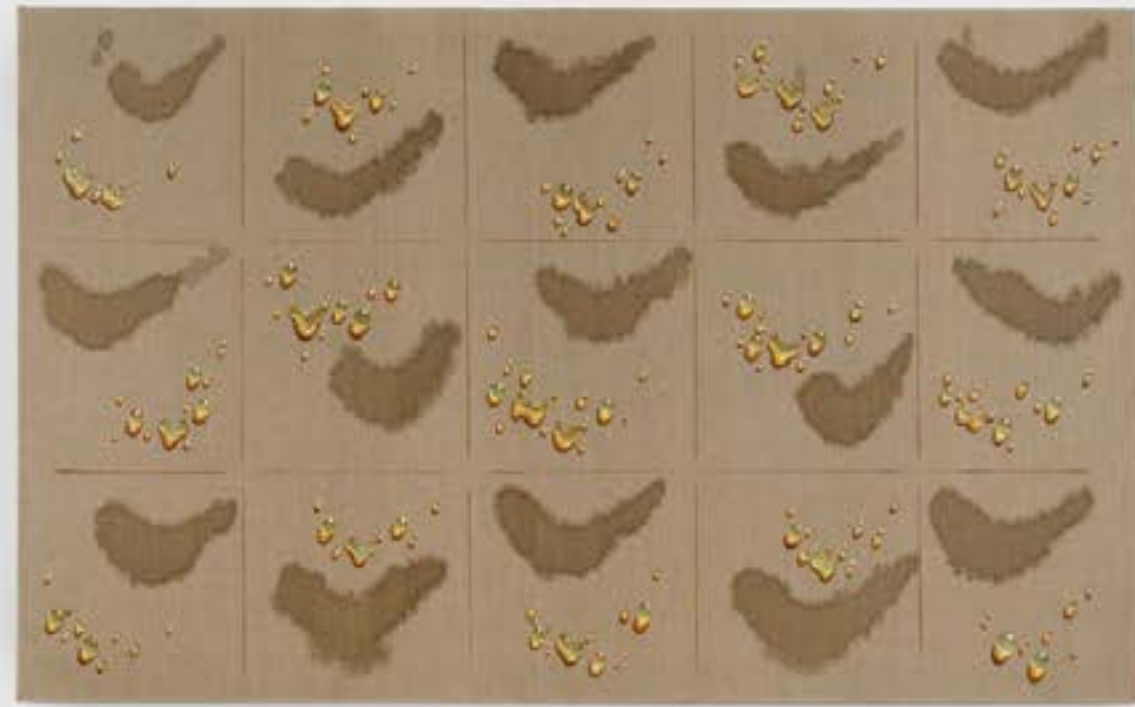
Kim Tschang-Yeul is considered one of the pre-eminent figures in the establishment of contemporary Korean art on the international scene, alongside Nam-June Paik and Lee Ufan. His work has been shown around the world for more than fifty years, recently culminating in several important retrospectives at the Gwangju Museum of Art, Korea, 2014; Taiwan National Museum of Fine Art, Taichung, 2012; Busan Museum of Art, Korea, 2009; National Art Museum of China, Beijing, 2006; and Jeu de Paume National Gallery, Paris, 2004.

The public initiative-based Kim Tschang-Yeul Museum, created in honor of the artist, opened on the island of Jeju, South Korea, in 2016.













De Wain Valentine was born in Colorado and arrived in L.A. in 1965 to teach a course in plastics technology at the University of California, Los Angeles (UCLA). He is regarded today among the earliest pioneers in the use of industrial plastics and resins to execute monumental sculptures that reflect the light and engage the surrounding space through its mesmerizingly translucent surfaces that arrest one's gaze. [...] This technical knowledge, combined with his subsequent experience working with fiberglass-reinforced plastic in boat building shops and painting automobiles, air planes - and even, according to some, UFOs - led to his fascination and artistic involvement with sculptures made out of colored plastic and polyester resin, all materials evoking a futurist era.

**De Wain Valentine**  
*Portal Violet*, 1969 - 2014  
Cast polyester resin  
60 x 42 x 9 cm  
23 1/2 x 16 1/2 x 3 1/2 in

Subject to availability







**Tom Wesselmann**

*Study for Proposed Smoker, 1975*

Pencil and Liquitex on watercolor paper

28.6 x 39.4 cm - 11 1/2 x 15 1/2 in (unframed)

47.9 x 47.9 cm - 19 x 19 in (framed)

Subject to availability

Tom Wesselmann emerged as a pivotal figure in the American Pop Art movement of the 1960s, setting aside abstract expressionism to embrace classical representations. His art, particularly in nudes, still lifes, and landscapes, carved out a unique niche with its integration of collage elements and assemblages.

These works often included everyday objects and advertising materials, reflecting his ambition to create imagery as impactful as the abstract expressionism he revered. Wesselmann is renowned for his 'American Nude' series, marked by sensuous forms and vibrant colors. His 'Standing Still Life' series of the 1970s, featuring free-standing shaped canvases, magnified intimate objects to an impressive scale, showcasing his innovative approach to art.









**Choi Myoung Young**  
*Conditional Planes 18620, 2018*  
Acrylic on canvas  
130.3 x 170 cm  
51 1/2 x 67 in

Subject to availability

Since the mid-1970s, Choi has persistently explored using his body and the relationship between the canvas plane and the medium of paint under the theme of “conditional planes,” repeating and varying physical actions on top of the flat surface to understand painterly existence. In the mid-1970s, the artist produced what are known today as the “sandpaper” and “fingerprint” series. Throughout the mid-1980s and the 1990s, Choi’s repetitive movements took on vertical and horizontal orientations to settle as his unique methodology and style.

Choi often uses the expression “monotonous” to describe his works. Creating superficial space composed of regular units—by performing repetitive actions within the frame of the blank, quadrilateral canvas—can be seen as a daily act of validating existence.

The canvas as a background no longer distinguishes or restrains art and life. Just as the body and the mind are no longer subjects for distinction, the conditional plane is now an existential “platform,” an infinite space that serves to intertwine and reveal the artist’s repetitive actions. This is precisely why Choi’s creative world is a demonstration of “controlling monotony,” something that ceaselessly flows toward infinite variations.













**Choi Myoung Young**  
*Conditional Planes 79-2, 1979*  
Oil on panel  
22 x 34 cm - 8 1/2 x 13 1/2 in (unframed)  
40 x 28 x 6 cm - 16 x 11 x 2 1/2 in (framed)

Subject to availability













**Choi Myoung Young**  
*Conditional Planes 05-16, 2005*  
Acrylic on canvas  
65 x 91 cm  
25 1/2 x 36 in

Subject to availability







