

Frieze London 2024

Gallery Baton | C21 | Selected Artworks

GALLERYBATON

SONG BURNSOO

GALLERYBATON



송번수 SONG BURNSOO

1943 Born in Gongju, KR

Lives and works in Yongin, KR

Song Burnsoo is a leading figure of Korean modernism and avant-garde featuring his own practice by encompassing a wide range of art. He has been dedicating himself over a half century to figure the unique identity of Korean contemporary art. His practice has expanded to the religious reflection on human existence through lifelong investigation, and shows outstanding achievements not only in the contemporary art but also in the realm of religious art.

At his early phases until 1970s, he encountered the social injustice and raised a voice of criticism by working on intense and provocative prints by borrowing pop art elements. Song began to work with the tapestry as a medium during his years in Paris. The tapestry became a catalyst that drew Song's popular acclaim and critical distinction of his artistic practice. Works that combine titles that reflect personal experiences and have a vision effect on objects with sophisticated weaving, not just the level of depicting objects, are still considered his representative style. The motif of 'thorn' is also concretized gradually from the mid-1970 after his studying in Paris. Starting to describe roses with distinctive sharp thorns in prints, the thorn becomes the persona of Song as he deeply engaged in a spiritual reflection through the ups and downs of life. The assemblage of thorn-shaped reliefs generates a keen sense of tension as though they penetrated the actual surface of the canvas and encourages the audience to appreciate multi-layered psychological states such as pain and sacrifice or despair and hope with a more tangible approach. In recent years, extending every further on the symbolism given to the 'thorn', Song took a new approach on the new value of thorn to reproduce individual units of planets, constellations, and their clusters as objects echoing the master's monologue who witnessed the wonders of the world in mind.

SELECTED SOLO EXHIBITIONS

- 2024** **Song Burnsoo—Possibility series, Gallery Baton, Seoul, KR** [*Learn More](#)
- 2022** **Know Yourself, Gallery Baton, Seoul, KR** [*Learn More](#)
- 2017** **Song Burnsoo—Pantomime of 50 Years, National Museum of Modern and Contemporary Art, Gwacheon, KR**
- 2007 40 Years of Burnsoo Song, Youngeun Museum of Contemporary Art, Gwangju, KR
- 2001 Song Burnsoo, Museum of Maga, Yongin, KR
- 1994 Song Burnsoo, Total Museum of Contemporary Art, Seoul, KR
- 1977 Song Burnsoo, Stockholm Cultural Center, Stockholm, SE

SELECTED GROUP EXHIBITIONS

- 2024 45cm, Chapter II, Seoul, KR [*Learn More](#)
- 2023-24** **Only the Young: Experimental Art in Korea, 1960s–1970s, National Museum of Modern and Contemporary Art(MMCA), Seoul, KR; Solomon R. Guggenheim Museum, New York, US; Hammer Museum, LA, US**
- 2020 In Lieu of Higher Ground, Gallery Baton, Seoul, KR [*Learn More](#)
- 2005 Metamorphoses—The Art of Woven Tapestry, Past and Present, Museum of Fine Arts Budapest, Budapest, HU
- 2001** **International Tapestry Exhibition, Museum of Fine Arts Budapest, Budapest, HU**
- 1999 Beyond the Sea: Song Burnsoo and Fukumoto Shigeki Dual Exhibition, Ilmin Museum of Art, Seoul, KR; Itami Craft Center, Osaka, JP

SELECTED COLLECTIONS

- National Museum of Modern and Contemporary Art, KR
- Seoul Museum of Art, KR
- Busan Museum of Art, KR
- H.Q of Korean U.N., CH
- National Museum of Budapest, HU

Song Burnsoo
Possibility 022-KI
2022
object painting
100 x 80 x 8.5 cm

USD 30,000





Song Burnsoo

Possibility 024-EII

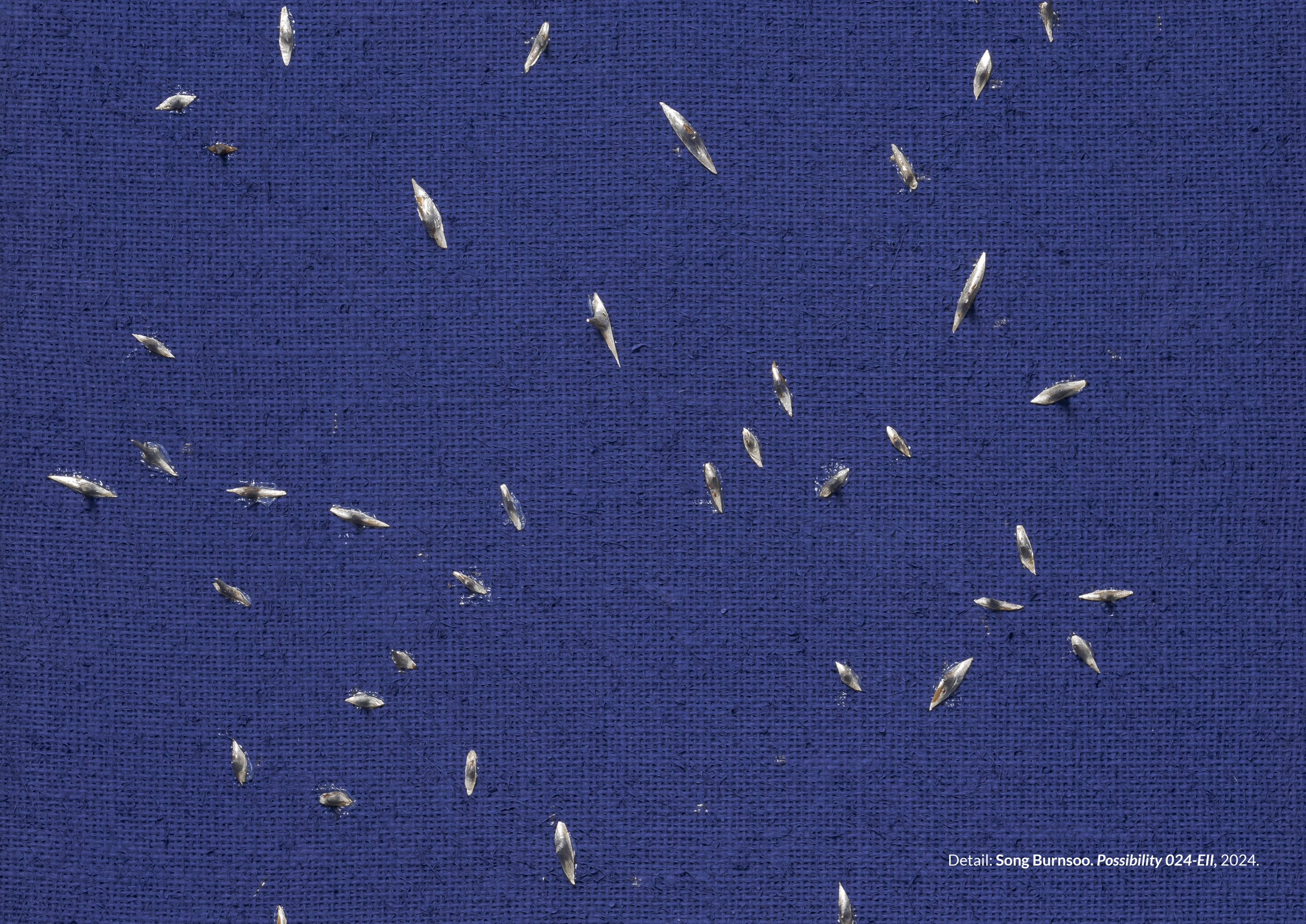
2024

object painting

45.5 x 38 x 4.5 cm, 50 x 42.5 x 6 cm framed

USD 12,000





Detail: Song Burnsoo. *Possibility 024-EII*, 2024.

BIN WOO HYUK

GALLERYBATON



빈우혁 BIN WOO HYUK

1981 Born in Seoul, KR

Lives and works in Berlin, DE

The main theme of the works by Bin Woo Hyuk is his attitude and time while reacting to the external stimulation such as memory and experience. He visited a forest in Berlin to empty out psychological agitation and complex inner thoughts from past memories, and he constantly delivered them onto canvases. The forests, lakes and parks are places he often visited and found great peace and meditation.

In recent works, without familiar typical figures of the forest, the giant plane of the work gives a glimpse of its original motif through only other adjacent figurative paintings. When he delivers the landscapes onto his canvas, he concentrates on them by removing narrative elements rather than conveying any implications and criticism. When Bin could not find the landscape of Berlin, he began to fill this sense of emptiness caused by the forest's absence by concentrating on imaginary locales or scenery seen from airport runways and the inside of airplanes. In this process, he discovered the existence of 'marble walls'. The obscure patterns of the walls offered Bin a reprieve as he wandered in the midst of a void trying to once again regain the forest. His artistic subject matter shifted completely.

SELECTED SOLO EXHIBITIONS

- 2024 **Die Eberjagd, Gallery Baton, Seoul, KR** [*Learn More](#)
- 2022 Spotlight Series I: Promenade, Chapter II, Seoul, KR [*Learn More](#)
- 2021 **Promenade, Gallery Baton, Seoul, KR** [*Learn More](#)
- 2019 3pm on Sunday, Chapter II, Seoul, KR
- 2018 **Luftzeichner (Air Pursuer): Quantum-Jump-2017-4-Person-Relay-Show, Gyeonggi Museum of Modern Art, Ansan, KR**
- 2017 Luftwald (Air Forest), Gallery Baton, Seoul, KR [*Learn More](#)
- 2014 Arkadia, Gallery Baton, Seoul, KR [*Learn More](#)
Stirring Still, OCI Museum of Art, Seoul, KR

SELECTED GROUP EXHIBITIONS

- 2022 A Departure from a Daily Life, a Discovery of Taste, SeMA Bunker, Seoul, KR
Indexing the Nature: From Near and Far Away,
Gallery Baton at No.9 Cork Street, London, UK
- 2021 **Collection_Opening Hacking Mining, Seoul Museum of Art, Seoul, KR**
- 2020 Painting, Gyeonggi Museum of Modern Art, Ansan, KR

SELECTED COLLECTIONS

- National Museum of Modern and Contemporary Art, KR
- Seoul Museum of Art, KR
- Gyeonggi Museum of Modern Art, KR
- Sungkok Museum, KR
- OCI Museum of Art, KR
- The Bank of Korea, KR
- Maryland Institute College of Art, USA
- Ho Bee Land Limited, SG
- Parkseobo Foundation, KR

Bin Woo Hyuk

Dahme

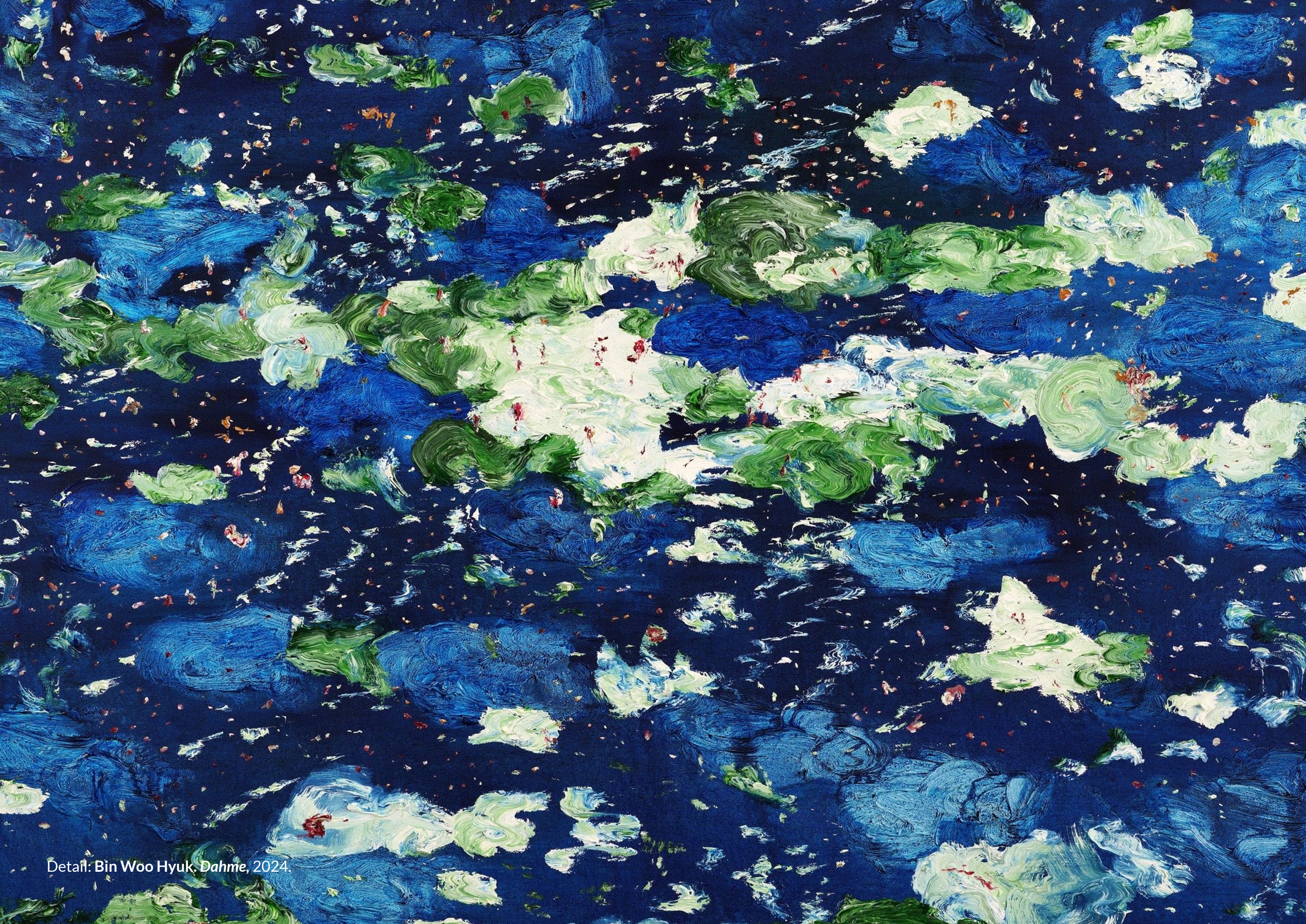
2024

oil on linen

130 x 160 cm

USD 21,000





Detail: Bin Woo Hyuk. *Dahme*, 2024.

Bin Woo Hyuk

Uferweg

2023

oil on canvas

41 x 45 cm

USD 3,500



KOH SAN KEUM

GALLERYBATON



고산금 KOH SAN KEUM

1966 Born in KR

Lives and works in KR

Koh San Keum, a conceptual artist, translated texts consumed as social symbols, such as novel, newspaper, poetry, essays and law books into material objects in her work. She responds to books and sentences she has been mesmerized by which have considerably influenced her thoughts. The selective sentences that she is particularly responsive to play a crucial role in developing the unique identity and the essence of the artist's philosophy.

By deploying 4mm artificial beads one by one onto panels depending on numbers of the words and spacing of them, this procedure allows semantic context of the sentences to be hidden, whereas it underlines not only the artist's imagination and energy, but also a visual formativeness and an aesthetic impression stem from the texts. Koh's work involves a heavily labor-intensive process in which the artist herself arranges tens of thousands of artificial pearls over the panels' ivory surface achieved by repeating painting and sanding acrylic paint, one by one. The texts delivered by the pearl beads break away from their functional part as a symbol, at last reach the state of Post-nationalism. They eventually are reborn as a new level of language, universal and neutral, basically responding to human sense of sights. Converted into a pearl, the text emancipates itself at last from its obligation to function as a symbol, and becomes something that is postnational and post-ethnic.

SELECTED SOLO EXHIBITIONS

- 2022 Unveiling Differently, Noblesse Collection, Seoul, KR
- 2019 Infinite Tolerance, Gallery Baton, Seoul, KR** [*Learn More](#)
- 2016 Homage To You - Capital and Love, Gallery Baton, Seoul, KR** [*Learn More](#)
- 2012 Homage To You, Sun Contemporary, Seoul, KR
- 2003 Koh San Keum, Williamsburg Art Historical Center, New York, US

SELECTED GROUP EXHIBITIONS

- 2024 Korean Embroidery in Modern Times: The Birds Trying to Catch the Sun, National Museum of Modern and Contemporary Art Deoksugung, Seoul, KR**
- 2023 SeMA-Project A, The Art Archives, Seoul Museum of Art, Seoul, KR
- 2022 Indexing the Nature: From Near and Far Away, Gallery Baton at No.9 Cork Street, London, UK
- 2020 White Night, Dark Day, Gyeonggi Museum of Modern Art, Ansan, KR
Special Exhibition: Hangeul, Celebrating 100th Anniversary of Chosun Ilbo, Chosun Ilbo Museum, Seoul, KR
- 2019 The Square: Art and Society in Korea 1900-2019, National Museum of Modern and Contemporary Art, Gwacheon, KR
- 2018 With Weft, With Warp, Seoul Museum of Art, Seoul, KR

SELECTED COLLECTIONS

- National Museum of Modern and Contemporary Art, KR
- Seoul Museum of Art, KR
- Gyeonggi Museum of Modern Art, KR
- Seoul National University Museum of Art, KR
- Pohang Museum of Art, KR
- Mongin Art Center, KR
- Samyangsa, KR

Koh San Keum

Where the Wind Rises (Kim Kwang-seok/Lee Jin-ah)

2022

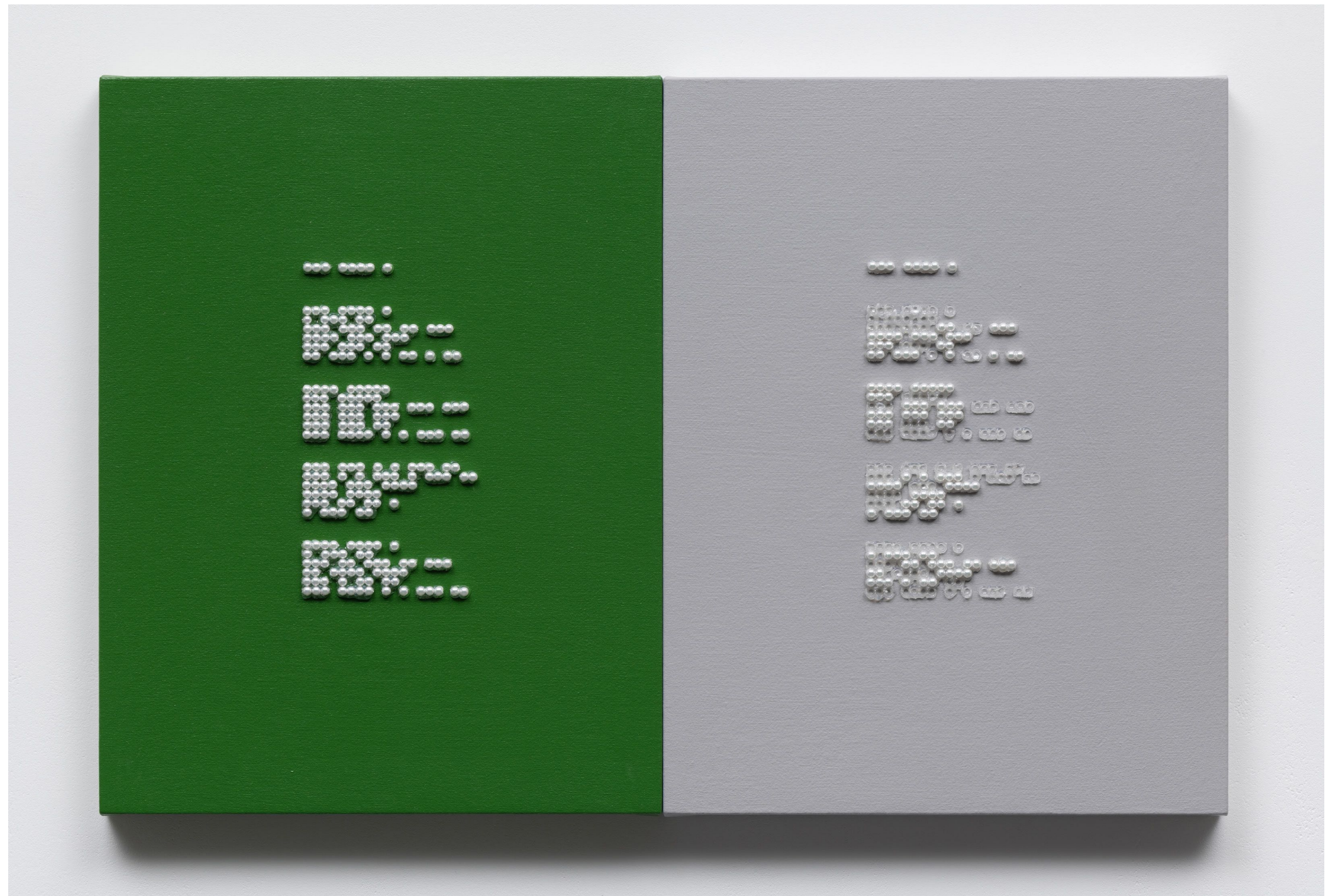
4mm artificial pearl beads, acrylic paint,

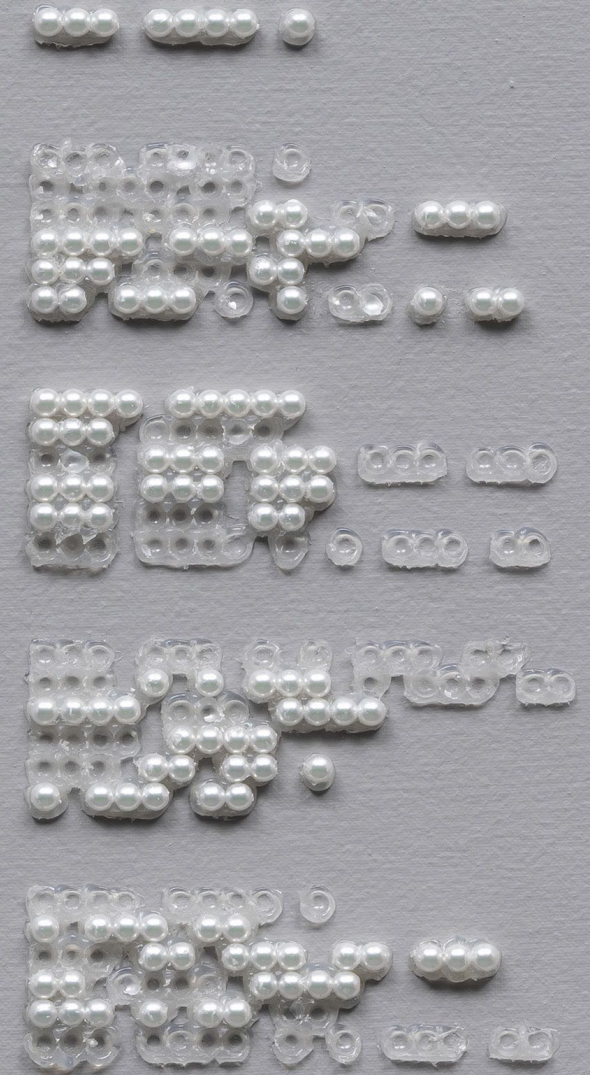
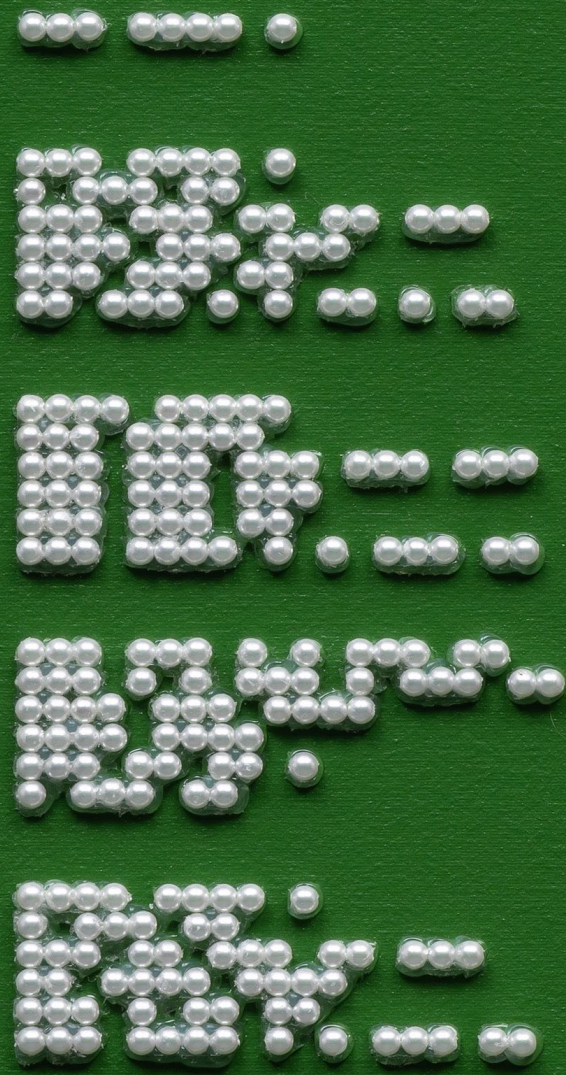
fabric on wooden panel

34 x 52 cm overall

34 x 26 cm each, 2 pieces

USD 8,000





LIAM GILICK

GALLERYBATON



리암 길릭 LIAM GILLICK

1964 Born in Aylesbury, Buckinghamshire, UK

Lives and works in New York, US

Liam Gillick is an important and influential figure in the contemporary art world. His practice spans multi-disciplinary fields including the production of artworks, public installations, and critical writing. Since the beginning of the 1990s, Gillick has explored structural notions of the built world and the dynamics of space. Especially when the neo-liberal consensus drew keen attention as a practical form of globalization, Gillick started having an interest in a phenomenon in which modern aesthetic systems collide and coexist with new political and social agendas. Producing artworks, public installations, texts and critical writing about a series of issues derived from this phenomenon and its influence upon members of society, he made significant contributions to establish the term Relational Aesthetic, one of the central theories of contemporary art. His text works deployed alongside structures made from colorful supplementary architectural materials such as Plexiglas and aluminium create dramatic tension behind a sleek and controlled sense of aesthetics. Through analysis of social structures and often contradictory aesthetic approaches, he redefines 'relations' among humans, circumstances, life and art. His aluminium constructions in carefully chosen colors alongside texts and graphic wall works extend his interest in the exhibition as an art form in its own right. All of this is bound together by enigmatic use of titles that further stimulate speculation on the part of the viewer.

GALLERYBATON

SELECTED SOLO EXHIBITIONS

- 2023** **The Alterants, Gallery Baton, Seoul, KR** [*Learn More](#)
Filtered Time, Pergamonmuseum, Berlin, DE [*Learn More](#)
- 2021** Four Steps and a Leap, Blanc International Contemporary Art Space, Beijing, CN
The Knot of Which I Speak Cannot be Knotted, Gallery Baton, Seoul, KR
[*Learn More](#)
The Work Life Effect, Gwangju Museum of Contemporary Art, Gwangju, KR
- 2018** **There Should Be Fresh Springs..., Gallery Baton, Seoul, KR** [*Learn More](#)
- 2009** How are you going to behave? - A kitchen cat speaks, German Pavillion,
The 53rd Venice Biennale, Venice, IT
- 2005 Texte court sur la possibilité de créer une économie de l'équivalence,
Palais de Tokyo, Paris, FR
- 2003 Projects 79. Liam Gillick: Literally, MoMA QNS, New York, US
- 2001** **Annlee You Proposes, Tate Britain, London, UK**

SELECTED COLLECTIONS

The Museum of Modern Art(MoMA), US
The Solomon R. Guggenheim Museum, US; ES
The Albright Knox Museum, US
Arts Council Collection, UK
Tate Britain, UK
Le Centre Pompidou, FR
FER Collection, DE
Lenbachhaus Museum, DE
Foundation Centro de Arte de Salamanca, ES
Mamco, Musée d'Art Moderne et Contemporain, CH
Museum der Angewandten Kunst, Vienna, AT
Fundación Jumex, MX
Leeum Museum of Art, KR

Liam Gillick

Keepage Channelled

2020

powder coated aluminum

32 x 90 x 8 cm

USD 70,000



Liam Gillick

Keepage Channelled

2020

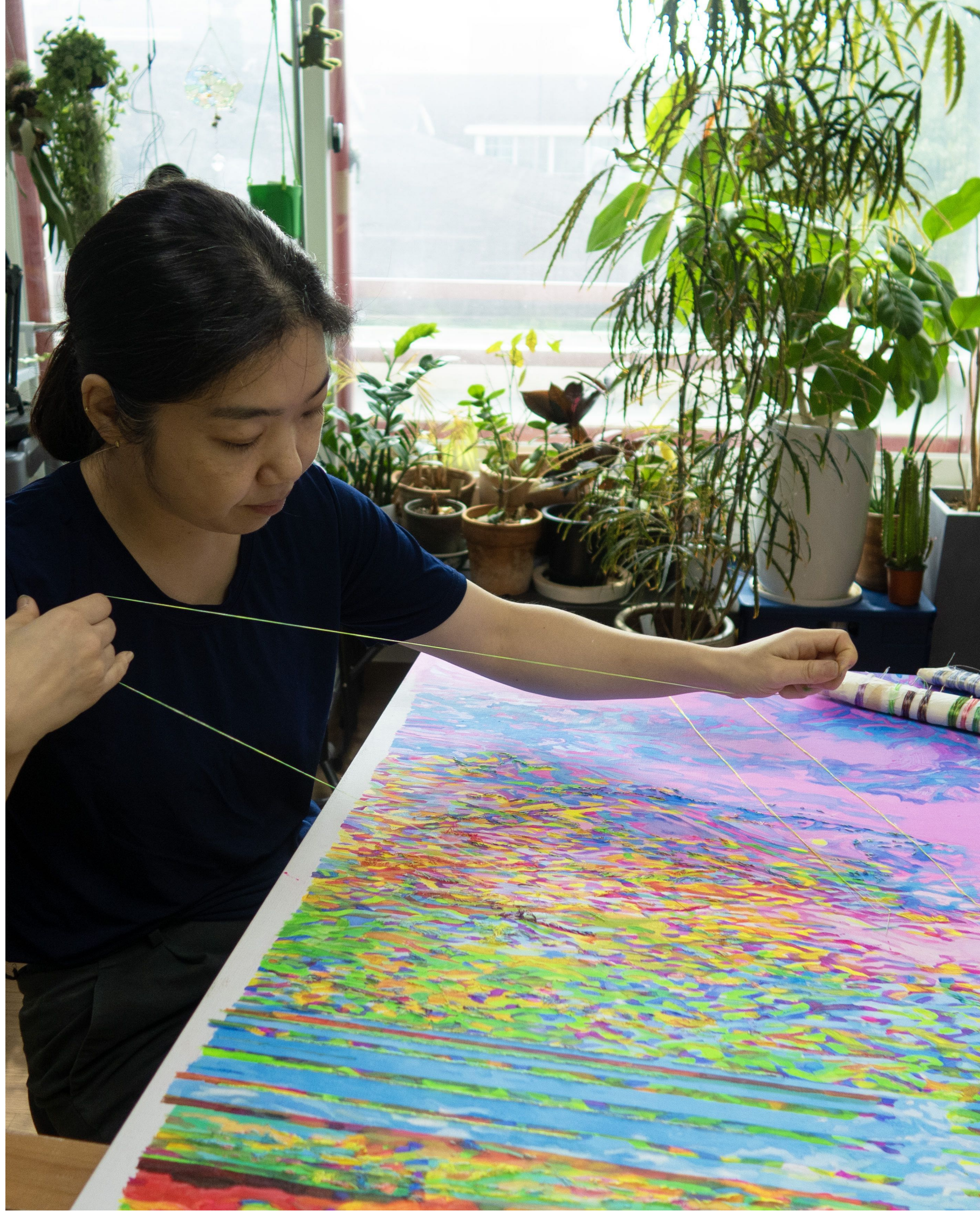
powder coated aluminum

32 x 90 x 8 cm



CHOI SOO JUNG

GALLERYBATON



최수정 CHOI SOO JUNG

1977 Born in KR

Lives and works in Seoul, KR

Choi Soo Jung attempts to experiment the conditions of traditional painting and seek pictorial ways to break limits beyond the canvas. She has been working to explore the memory and narrative that could be seen beyond the surface through the painting, which is a physical image on the surface, and between painting and space, and the image that activates in narratives.

Choi focuses on the physicality of creating and revealing images, and comprehensively explores the physical distance and psychological distance between the artist and the painting, and the distance that occurs in the relationship between the work and the audience. By applying tactile effects using sewing thread to the surface of a painting where working time is physically accumulated, the artist reveals images and spaces beyond the limits of the surface. In her recent works, Choi took a new approach on the scenery re-encoded on the basis of the RGB color mechanism. It still has the appearance of the original image while it is seen as three-dimensional causing an optical illusion in which the outlines are smudged. Applying her unique expression, Choi gradually extends the distance between the observed object and the flat canvas. She focuses on the senses and states of her mind while painting, and the essence of the painting she perceives. Her brush strokes create a volume over the surface of the canvas and bring a formative order and rhythm implying light beyond the canvas.

SELECTED SOLO EXHIBITIONS

- 2024 (forthcoming) The 11th Chongkundang Yesuljisang, Sejong Museum of Art, Seoul, KR
- 2023 square_bi:tjlfhgadfdagggg, Museumhead, Seoul, KR [*Learn More](#)**
- 2019 A Profound_Fire, Ice and the Silence, BOAN1942, Seoul, KR
- 2015 Interminable Nausea, SeMA Emerging Artist, Amado Art Space/ Lab, Seoul, KR
- 2013 A Song of Stone, Samil-ro Changgo Theater, Seoul, KR
- 2010 No Man's Land, Kuenstlerhaus Bethanien, Berlin, DE

SELECTED GROUP EXHIBITIONS

- 2024 SeMA Public Space Project Coupling, Seoul Museum of Art Seosomun Main Branch, Seoul, KR**
Korean Embroidery in Modern Times: The Birds Trying to Catch the Sun, MMCA Deoksugung, Seoul, KR
- 2022 Indexing the Nature: From Near and Far Away, Gallery Baton at No.9 Cork Street, London, UK**
The Flexible Boundaries, Gallery Baton, Seoul, KR [*Learn More](#)
- 2020 Embroidered on Memory, Sehwa Museum of Art, Seoul, KR
- 2018 Digital Promenade, Seoul Museum of Art, Seoul, KR
- 2014 The Light, Ha Jung-woong Collection Special Exhibition, Gwangju Museum of Art, Gwangju, KR

SELECTED COLLECTIONS

- National Museum of Modern and Contemporary Art, KR
- Seoul National University Museum of Art, KR
- Moran Museum of Art, KR
- CAN Foundation, KR
- Koreacenter, KR
- SIMONE, KR

Choi Soo Jung

Portrait Landscape

2020

acrylic and embroidery on canvas

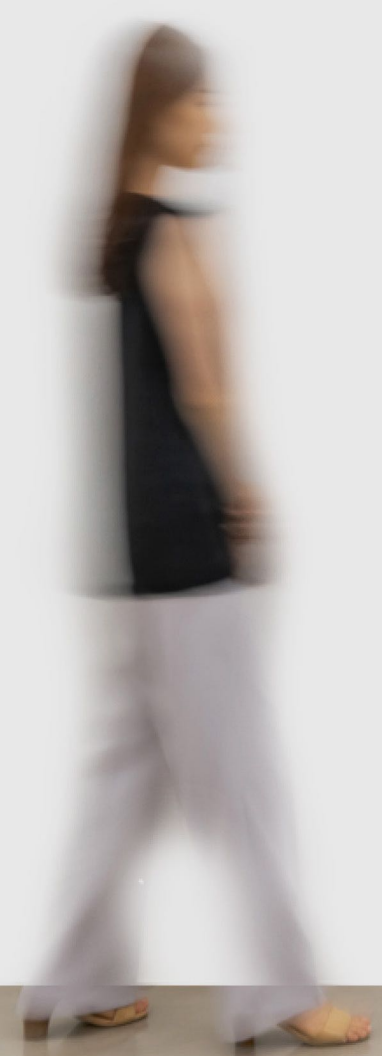
150 x 150 cm

USD 28,000



Detail: Choi Soo Jung. Portrait Landscape, 2020.





Choi Soo Jung
Portrait Landscape
2020
acrylic and embroidery on canvas
150 x 150 cm

Choi Soo Jung

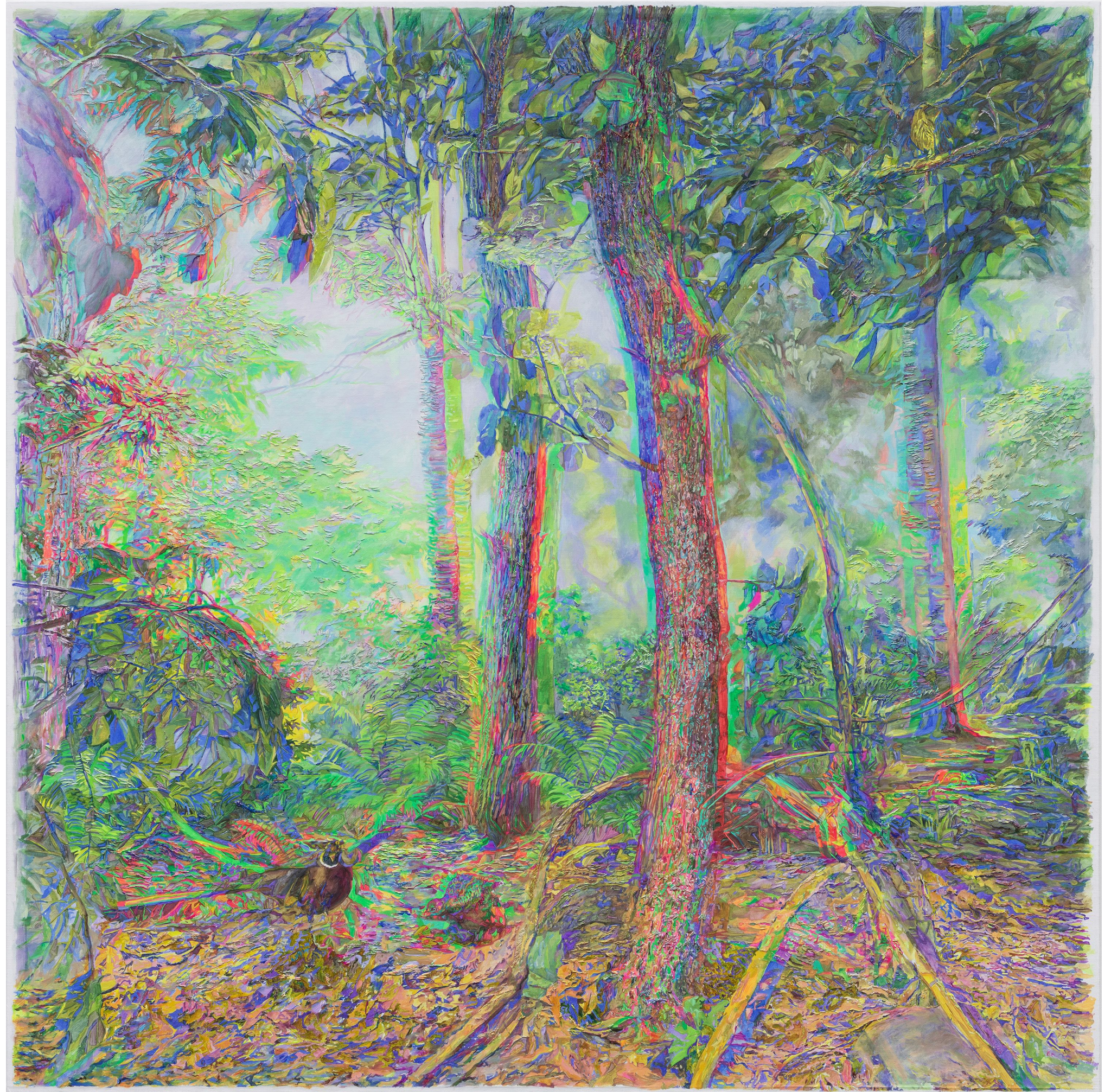
square_bit 02

2023

acrylic and embroidery on canvas

150 x 150 cm

USD 28,000



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Detail: Choi Soo Jung. *square_bit* 02, 2023.



DOKI KIM

GALLERYBATON



김덕희 DOKI KIM

1980 Born in Busan, KR

Lives and works in Busan, KR

Doki Kim takes a profound interest in the various layers of the world, including space and nature, society and culture, matter and energy, and time and space. Using immaterial media such as light, heat, gravity, and language, she creates works that explore the 'phenomena' that occur in the interaction of matter. Continually questioning 'what' we are and 'how' we exist, Kim's work is scientific, philosophical, sometimes poetic, and shamanic. Through her multi-media installations that operate in various ways, the artist invites viewers to open their senses and engage as a passionate interpreter of her work.

Doki Kim lives and works in Busan. She has participated in group exhibitions at Ha Jungwoong Museum of Art(2023), Busan Museum of Art(2023), MoCA(2021), and Boan1942(2020). Her work is represented in the collections of MoCA Korea, Tokyo University of the Arts Museum.

SELECTED SOLO EXHIBITIONS

- 2024** **The Apple and The Moon, Gallery Baton, Seoul, KR** [*Learn More](#)
- 2022 Swallowing Voice and Meeting the Moon, YOUNGJUMANSION, Busan, KR
- 2021 Death of a Ghost, Hongti Art Center, Busan, KR
- 2020 Deep and Sharp Night, Art Lab + Spielraum, Busan, KR
- 2018 Quantization, Kim's Art Field Museum, Busan, KR

SELECTED GROUP EXHIBITIONS

- 2023** **Phase Variation, Ha Jungwoong Museum of Art, Gwangju Museum of Art, Gwangju, KR**
Vision and Perspective 2023: My Young & Sad Days, Busan Museum of Art, Busan, KR [*Learn More](#)
- 2022 ART ACCENT 2022, BEXCO, Busan, KR
Disinfection Be Sterilization, Space Sarang Farm, Gimhae, KR
- 2021 SENSORY GRAMMAR 2021 The MoCa Collection, MoCa Busan, Busan, KR
- 2020 Time to Ramble, Mt.Sujeong + ilmac Cultural Foundation, Busan, KR
- 2019 Duality of light, Seodong Art Creation Space, Busan, KR
Time to Ramble, Choryang Mt.Gubong, Busan, KR
Tsushima ART FANTASIA 2019, Tsushima, JP
BUSAN It exists now as it was then, F1963 Suckcheon Hall, Busan, KR
- 2018 Go up and Down, ilmac Cultural Foundation, Busan, KR

SELECTED COLLECTIONS

- Museum of Contemporary Art Busan, KR
- Tokyo University of the Arts Museum, JP

Doki Kim

Day Sky and Dark Star

2024

LED displays, electric wires, speaker,
video loop (8min 37sec)

LED displays: 54 x 78 x 7 cm

installation dimensions variable

USD 55,000



GALLERYBATON



Detail: Doki Kim, *Day Sky and Dark Star*, 2024.

Doki Kim

Partial Solar Eclipses

Stork Flight

2024

LED display, video loop (2min 11sec)

25.8 x 25.8 x 7.5 cm

USD 5,000



GALLERYBATON



Installation view: Doki Kim, 'The Apple and The Moon', Gallery Baton, Seoul, 2024

JIMOK CHOI

GALLERYBATON



최지목 JIMOK CHOI

1981 Born in Seoul, KR

Lives and works in Paju, KR

Jimok Choi suggests new interpretations and alternative perspectives contrasting to rigid formality and stereotypical view towards the traditional painting. He has developed a unique artistic style by working with painting, installation, and performance.

After receiving an MFA from the Muthesius Kunsthochschule in Germany, he has been presenting ready-made works as a way of offering alternatives to the forms and formats of common visual art mediums. In 2023, he created an original painting series in relation to 'Afterimage'. The painting series about 'Afterimage' is a rich pictorial archive of afterimages left on his retinae exposed to an overwhelming light. The documentations delivering his resistance against ever-changing optical stimuli are multifarious, although they are responses of a single organ—eyes; therefore, his practice encourages the audience to contemplate the arbitrary relation between experiences per se and how they visually manifest.

SELECTED SOLO EXHIBITIONS

- 2023** **The Light of Absence, Chapter II, Seoul, KR** [*Learn More](#)
- 2022 Logic-Enter Outside, Kim Chong Yung Museum, Seoul, KR [*Learn More](#)
- 2020 OPEN, Kang Contemporary, Berlin, DE
- 2019 PAINTING, CAN-Foundation, Seoul, KR
- 2018 The Living Room, KUNST & CO, Flensburg, DE
- 2016 Den Ort Verlassen/ ALLES MUSS RAUS, Berlin Weekly, Berlin, DE
- 2014 HOSPITAL, Künstlerhaus, Lauenburg, DE

SELECTED GROUP EXHIBITIONS

- 2024** **Vanishing, Emerging, Gyeonggi Museum of Modern Art, Ansan, KR** [*Learn More](#)
- Metamorphosis, Kim Chong Yung Museum, Seoul, KR** [*Learn More](#)
- 2023** **Brilliant Cut, Gallery Baton, Seoul, KR** [*Learn More](#)
- Faint Afterglow, Gallery Baton, Seoul, KR [*Learn More](#)
- 2022 Half Opened Door, Chapter II, Seoul, KR [*Learn More](#)
- 2019 Totale Installation, Neue Kunst Initiative, Berlin, DE
- 2018 Burgfestspiele II, Neuer Saarbrücker Kunstverein, Wilhelmsburg, Ulm
- 2014 Muthesius Prize, Kunsthalle zu Kiel, DE
- LOVE AIDS RIOT SEX 3, Kunstquartier Bethanien, Berlin, DE
- REDREDRED, SCHAU FENSTER Raum für Kunst, Berlin, DE
- 2013 Gottfried Brockmann Prize, Stadtgalerie Kiel, DE
- 2011 The Uncanny XXYZ-Men, Freies Museum, Berlin, DE

SELECTED COLLECTIONS

- Chapter II, KR
- Seoul Council of Art Museums, KR
- Incheon Bank Art, KR

Jimok Choi

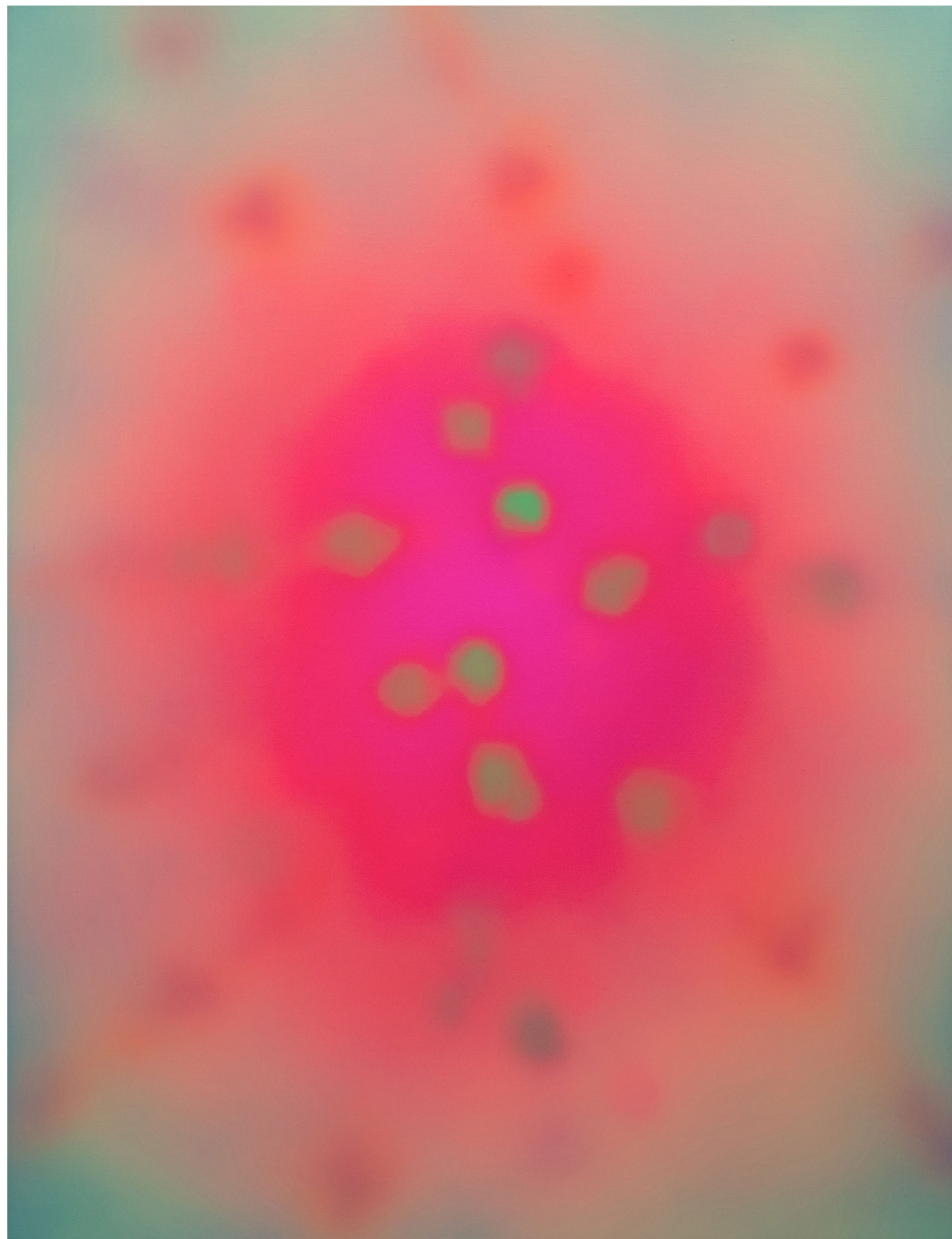
The Light of Absence

2024

acrylic on canvas

145.5 x 112.1 cm, 147.6 x 114.5 x 4 cm framed

USD 20,000



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Detail: Jimok Choi. *The Light of Absence*, 2024.

Jimok Choi

Shadow of the Sun

2023

acrylic on canvas

130 x 97 cm, 132.5 x 99.5 x 4 cm framed

USD 17,000



GALLERYBATON

Detail: Jimok Choi. *Shadow of the Sun*, 2023.

SUZANNE SONG

GALLERYBATON



수잔 송 SUZANNE SONG

1974 Born in US

Lives and works in New York, US

Suzanne Song's work explores the realm of 'space,' probing its boundaries as a conceptual, non-material entity. By establishing spatial conditions aligned with her unique perceptual understanding, Song renders her paintings and installations using minimal lines and a subdued color palette. Employing techniques like trompe-l'oeil, she subtly challenges the historical pursuit of verisimilitude in painting while emphasizing the materiality of her supports. Song's geometrically abstract canvases transcend the two-dimensional plane, blurring the line between sensory perception and representation.

The interplay between color, texture, and abstract shape serves as the cornerstone of Song's artistic practice. Conceptually intricate yet aesthetically delicate, she meticulously examines the interplay between horizontal and vertical lines, as well as the dynamics of space and place. Consequently, her series of shaped canvases explore the portrayal of empty space, a theme that Song continually revisits and reinterprets throughout her career.

In this context, her recent works examine the interaction between light and canvas, capturing the nuanced manner in which light illuminates the surface, a sensation she delicately invokes by foregrounding geometrical elements in a minimalistic manner. Balancing between exterior and interior realms, reality and its representation, Song's spaces exude a timeless quality, transcending historical constraints, while simultaneously interrogating painting as a canonical form.

SELECTED SOLO EXHIBITIONS

2024 **Near Distance, Gallery Baton, Seoul, KR** [*Learn More](#)

2018 **Open Surface, Gallery Baton, Seoul, KR** [*Learn More](#)

2015 INTERVALS, Gallery Baton, Seoul, KR

2011 Interplay, Doosan Gallery, New York, US

2007 Replica, Michael Steinberg Fine Art, New York, US

SELECTED GROUP EXHIBITIONS

2024 45cm, Chapter II, Seoul, KR [*Learn More](#)

2023 **Lagrange Point, Gallery Baton, Seoul, KR** [*Learn More](#)

Faint Afterglow, Gallery Baton, Seoul, KR [*Learn More](#)

2022 Between Texts and Textiles, Bienvenu Steinberg & J, New York, US

2020 EFAbstract, EFA Project Space, New York, US

2019 Rock, Paper, Scissors, C24 Gallery, New York, US

2018 Active Beige, Foley Gallery, New York, US

2016 Twenty Sixteen, Smack Mellon Gallery, New York, US

2015 January, Mixed Greens Gallery, New York, US

The Search for The Real, DeBuck Gallery, New York, US

HONORS/ AWARDS

2008 New York Foundation for the Arts Fellow in Painting, New York, US

2000 Honor Award, George R. Bunker Award, Yale School of Art, New Haven, US

1998 Second Place, Emerging Artists, Maryland Federation of the Arts, Annapolis, US

1997 Fine Arts Undergraduate Citation Award, Clemson University, Clemson, US

SELECTED COLLECTIONS

RISD Museum, Rhode Island School of Design, US

Parkseobo Foundation, KR

Suzanne Song

Dawn Betwixt

2024

acrylic pigment on linen

162cm x 130cm

USD 35,000



GALLERYBATON

Detail: Suzanne Song. *Dawn Betwixt*, 2024.

Suzanne Song

Repli (BW)

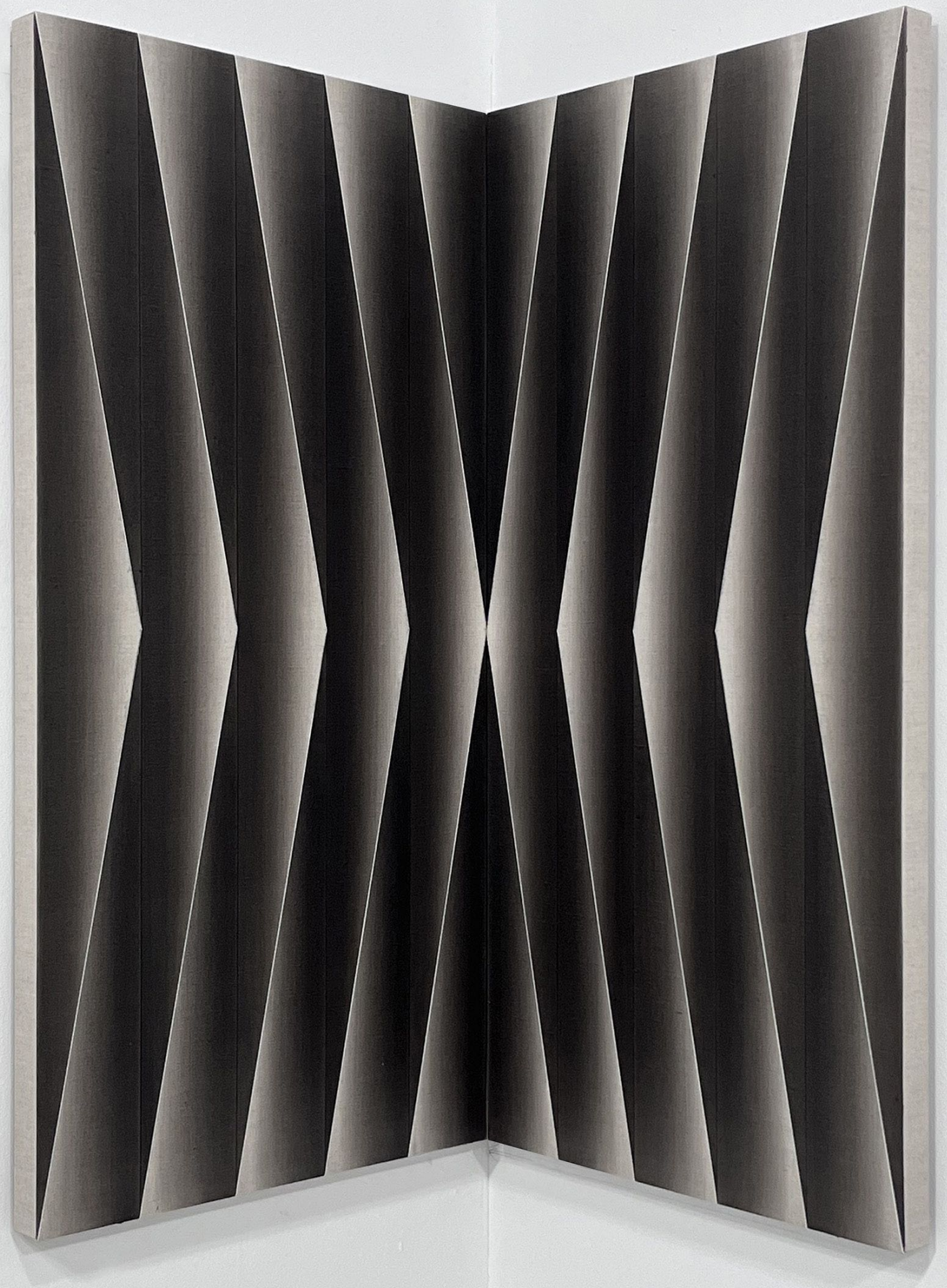
2024

acrylic pigment on linen

77 x 67 x 27.4 cm framed

76.2 x 38 cm each, total 2 pieces

USD 22,000





Suzanne Song. *Repli (BW)*, 2024.

PETER STICHBURY

GALLERYBATON



피터 스틱버리 PETER STICHBURY

1969 Born in Auckland, NZ

Lives and works in Auckland, NZ

Peter Stichbury has established his own world and established his presence in the United States and Oceania, working on portraits featuring specific storylines and meticulous portrayals of characters. Based on documents, chapters from his elaborate, exhaustively researched case studies are characterized by clear character descriptions, such as traditional portraits, and he visualizes the tension and identity of the objects in storylines by giving narratives to individual characters.

Peter Stichbury has been grappling with this subject, his fascination sparked by an experience in childhood of an object he could not identify moving slowly across the midday sky above him and has firmly established UFO as the current thematic focus of his practice. Rigorously researching media data, declassified government documents from several nations, academic reports and video footage of UFO, Peter Stichbury analyses and pays particular attention to the materials especially related to individuals in their 20s and early 30s. He believes that people of this age group can have unbiased views on certain absurd occurrences since they are still at the premature stage in terms of mentality. The depiction style that restrains each person's individuality as much as possible is a visual metaphor that represents the loss of emotion about the firm truth that has usually been believed. In his recent works, Stichbury reconstructs a portrait of a related Greek mythical figure by observing and realizing consciousness. The palely bright skin tone and the delicate, fascinating facial depiction of the character give the work an aesthetic completeness.

SELECTED SOLO EXHIBITIONS

- 2022** **Limited Hangout, Fine Arts, Sydney, Sydney, AU**
- 2021 Ecology of Souls, Michael Lett Gallery, Auckland, NZ
- 2019 Animals of God, Fine Arts Sydney, Sydney, AU
- 2017** **High Strangeness, Gallery Baton, Seoul, KR** [*Learn More](#)
- 2016** **Anatomy of a Phenomenon, Nevada Museum of Art, Reno, US** [*Learn More](#)
- 2008** **The Alumni, Te Tuhi, Auckland, NZ** [*Learn More](#)

SELECTED GROUP EXHIBITIONS

- 2022** **Indexing the Nature: From Near and Far Away, Gallery Baton at No.9 Cork Street, London, UK**
Among Friends: Three Views of a Collection, The FLAG Art Foundation, New York, US
The Truth is Out There, The Dowse Art Museum, Lower Hutt, NZ
- 2019 Now, Then, Next: Time and the Contemporary, Christchurch Art Gallery Te Puna o Waiwhetü, Christchurch, NZ
- 2018 Light, Non-Light, Chapter II, Seoul, KR
- 2016 Bad Hair Day, Christchurch Art Gallery, Christchurch, NZ
- 2015** **Ways of Recording, Gallery Baton, Seoul, KR** [*Learn More](#)
- 2015 Unpacked—Treasures from Te Papa, Whangarei Art Museum, Whangarei, NZ
- 2007 Art of The Nation/Contemporary Focus, Museum of New Zealand Te Papa Tongarewa, Wellington, NZ

SELECTED COLLECTIONS

- Museum of New Zealand Te Papa Tongarewa, NZ
- Auckland Art Gallery, NZ
- Christchurch Art Gallery, NZ

Peter Stichbury
Lynda Jones, 1979
2017
oil on linen
60 x 50 cm

USD 34,000



GALLERYBATON



BAE YOON HWAN

GALLERYBATON



배윤환 BAE YOON HWAN

1983 Born in Chungju, KR

Lives and works in Jeju, KR

Bae Yoon Hwan has explored consistently on the movements and unique aspects of Korean figurative art since the millennium, encompasses painting, video art, installation and graffiti. Influenced by the Internet Era, he has collected rich references from the internet to build his own style. Rather than simply arranging images, Bae's developed the narrative within a canvas by giving the role of individual images within a structure that has sprouted and multiplied infinitely from his imagination.

In his early works, Bae infused his thoughts and imaginations influenced by repeated exposure in information overload through a dynamic brushstrokes. His works consists of abrupt utterances of fragmental and anecdotal stories instead of following a coherent storyline in a large-scale canvas; it is a manifestation of his original figurative 'Automatism.' He then expands his artistic practice to sculptures and videos, conceiving a multi-layered in a feature-length story, and organizing a way of visualizing it in series. In *Road to Studio B* (2018, single channel video, 11min 40sec), he combined drawings, installations, and clay art that are produced by steps in stop motion animation techniques to figure Bae's desire for the aesthetic pursuit and his dedication. Bae's latest painting reflects the current social incidents of global phenomena. Scenes featuring personified animals and depicting them humorously are designed to lower the seriousness of veiled references in the painting could give, or to keep universal pictorial purity against them.

SELECTED SOLO EXHIBITIONS

- 2022** **What? In My Back Yard?!, Gallery Baton, Seoul, KR** [*Learn More](#)
- 2019 Record of Destruction, Chapter II, Seoul, KR
- 2018 At The Old Ball Game, Doosan Gallery, New York, US
- 2017** **Breathing Island, Gallery Baton, Seoul, KR** [*Learn More](#)

SELECTED GROUP EXHIBITIONS

- 2024** **(forthcoming) The 24th Songeun Art Award Exhibition, Seoul, KR**
SeMA Omnibus: At the End of the World Split Endlessly, Seoul Museum of Art Seosomun Main Branch, Seoul, KR
Map Reading of Painting, Daegu Art Museum Daegu, KR
- 2023** **Maniera, DOOSAN Gallery, Seoul, KR**
- 2022** **The Flexible Boundaries, Gallery Baton, Seoul, KR** [*Learn More](#)
The Poetic Collection, Seoul Museum of Art, Seoul, KR
- 2020 Interlaced, OCI Museum of Art, Seoul, KR
- 2019** **Cygnus Loop, Gallery Baton, Seoul, KR** [*Learn More](#)
Elephant, Shadow, Wind, Gyeonggi Museum of Modern Art, Ansan, KR
- 2018 Digital Promenade, Seoul Museum of Art, Seoul, KR

SELECTED COLLECTIONS

- National Museum of Modern and Contemporary Art, KR
- Seoul Museum of Art, KR
- Museum of Contemporary Art Busan, KR
- Cheongju Museum of Art, KR
- Daegu Art Museum, KR
- Seoul Metropolitan Government, KR
- Seongnam Cube Art Museum, Seongnam Arts Center, KR
- UP Chemicals Co., Ltd., TH

Bae Yoon Hwan
Forest_Peanut Butter Affair
2024
oil, acrylic on canvas
65.1 × 90.9 cm

USD 10,000



Detail: Bae Yoon Hwan. *Forest_Peanut Butter Affair*, 2024.



Bae Yoon Hwan
Stock Choco on the Top
2024
acrylic on canvas
65.1 × 90.9 cm

USD 10,000



Detail: Bae Yoon Hwan, *Stock Choco on the Top*, 2024.



LEE JAESEOK

GALLERYBATON



이재석 LEE JAESEOK

1989 Born in Daejeon, KR

Lives and works in Cheonan, KR

Lee Jaeseok has been exploring the subject of similarities between human bodies and objects for several years based on his own experiences in the military service. It is important to contemplate the significance and implication of signs in Lee's works for understanding his outlook. Signs appeared even in his prior works could be seen as 'the second name' schematically given by the artist to several means such as machines, goods or even temporarily confined people under strict order to achieve an ideal goal the peculiar group sought.

In recent works, he managed to expand spatial staging of the painting by engaging with the elements of the universe such as the moon, solar eclipse and the law of gravity. The sophisticated adaptation of visually familiar landscape without exaggeration allows his paintings to have a sense of silence as composed as the vacant space they have. His artistic practice which mysteriously portrays boundaries between individuality and society, regulation and desire, and life and mortality represents the pure power of universal stories.

SELECTED SOLO EXHIBITIONS

- 2023** **Exceptionally complex, yet elegantly engineered., Gallery Baton, Seoul, KR** [*Learn More](#)
Trajectory of the Spearhead, Chapter II, Seoul, KR [*Learn More](#)
- 2021 Inventory, Seoul Museum of Art (SeMA) Storage, Seoul, KR
The Boundary, Hakgojae Design | Project space, Seoul, KR
- 2018 ARTLAP Daejeon, LeeUngno Museum M2 Project-room, Daejeon, KR

SELECTED GROUP EXHIBITIONS

- 2024 (forthcoming), Schema Art Museum, Cheongju, KR
- 2023** **Landscape of Life: How are you today?, Ulsan Art Museum, Ulsan, KR**
DMZ Exhibition: Checkpoint, DMZ Open Festival, Paju, KR
Hysteria: Contemporary Realism Painting, Ilmin Museum of Art, Seoul, KR
Faint Afterglow, Gallery Baton, Seoul, KR [*Learn More](#)
- 2022 Collected Landscapes, Gwangju Museum of Art, Gwangju, KR
Turing Test An AI's Lover Confession,
Seoul National University Museum of Art, Seoul, KR
- 2020 Cocoon2020, Space K, Gwacheon, KR
- 2019 Next Code 2019, Daejeon Museum of Art, Daejeon, KR
- 2018 New Drawing Project, Chang Ucchin Museum of Art, Yangju, KR
- 2017 Artist Project POP-UP LAB, Daejeon Museum of Art Creative Center, Daejeon, KR

SELECTED COLLECTIONS

- National Museum of Modern and Contemporary Art(Art Bank), KR
- Daejeon Museum of Art, KR
- CNCITY Energy, KR
- KOLON, KR
- BY ART MATTERS, CN

Lee Jaeseok

Trajectory

2024

acrylic on canvas

162.2 x 130.3 cm

USD 22,000



Detail: Lee Jaeseok. *Trajectory*, 2024.



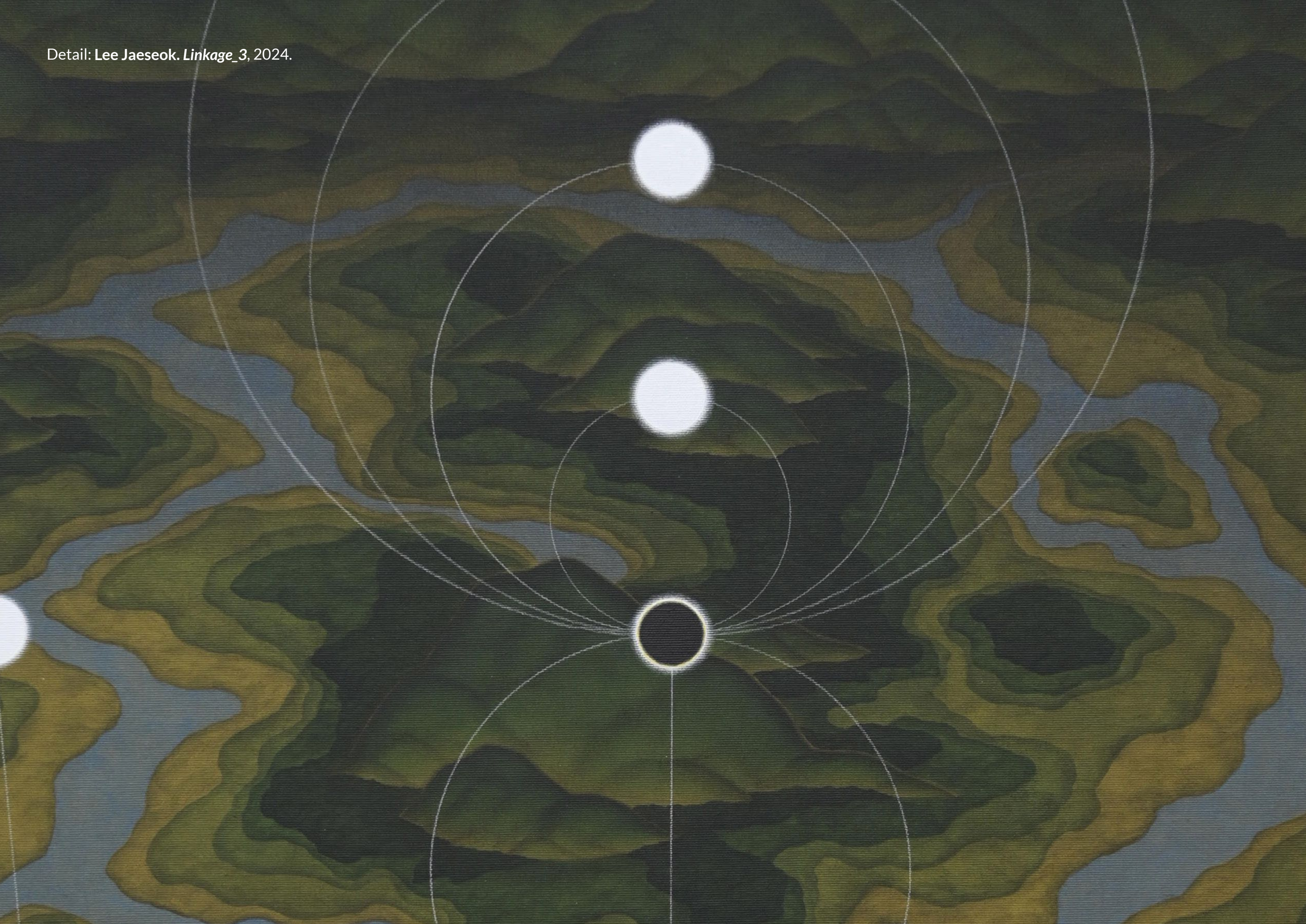
Lee Jaeseok
Linkage_3
2024
acrylic on canvas
100 x 72.7 cm

USD 11,000



GALLERYBATON

Detail: Lee Jaeseok. *Linkage_3*, 2024.



KOEN VAN DEN BROEK

GALLERYBATON



코 반 덴 브룩 KOEN VAN DEN BROEK

1973 Born in Bree, BE

Lives and works in Antwerp, BE

Koen van den Broek has established his presence by developing his own style crossing the boundary of the figurative and abstract, as one of the leading artists from Belgium, a historically significant repository of paintings over centuries and a pivotal place of the European contemporary art. Van den Broek has developed his own unique sense of abstraction with distinctive oil paintings of the modern urban landscape.

He studied architecture before completing MAs in Painting at several universities, exploring figurations of urban constructions such as signposts, car parks, grid-pattern pedestrian passages, bridges and borderlines of roads easily discovered in cities and their peripheries. 'The sheer strength of observation' he has developed as an artist consequently enables him to concentrate on manifesting the traits and significance hidden in symmetric elements and colors of the targets instead of simply regarding them as a substitute framework supporting the city to appropriately function. He has built a particular visual language based upon the observation of building facades and landscapes that are often neglected or forgotten. Being combined with his visual sensibility and original analysis, the landscapes which remain as photographs and their particular tones and uncertainty revealed only through the Polaroid camera not only create a new dimension of elevated sensitivity but provide the higher level of an uplifting idyllic experience difficult to come across within the recent environments of contemporary art.

SELECTED SOLO EXHIBITIONS

2024 **Out of Place, M HKA, Antwerp, BE**

2023 **Of(f) Road, Kunstmuseum Magdeburg, Magdeburg, DE** [*Learn More](#)

2021 **In Between Memory and Dream, Gallery Baton, Seoul, KR** [*Learn More](#)

Through Romance, Lempertz, Brussels, BE

2018 A Glowing Day, Gallery Baton, Seoul, KR [*Learn More](#)

2016 The Land of Milk & Money, Museum Weserburg, Bremen, DE

2015 Sign Waves, Gallery Baton, Seoul, KR [*Learn More](#)

2010 Curbs & Cracks, S.M.A.K., Ghent, BE

2008 This an example of that (with John Baldessari), Bonnefanten Museum, Maastricht, NL

SELECTED GROUP EXHIBITIONS

2024 What's The Story?, Royal Museum of Fine Arts Antwerp, Antwerp, BE

2023 Motel Corona, S.M.A.K., Gent, BE

2022 Project Palace, A Centenary, Bozar, Brussels, BE

2020 Critical Work. For Life and How We Live it, Staatliche Kunsthalle Karlsruhe, DE

2019 Genesis, Lieu d'Art Contemporain, Narbonne, FR

Uit beleefdheid, M HKA, Antwerp, BE

2017 Intuition, Group show during the Biennale of Venezia, Palazzo Fortuny, Venice, IT

SELECTED COLLECTIONS

Los Angeles County Museum of Art (LACMA), US

San Francisco Museum of Modern Art (SFMOMA), USA

Stedelijk Museum voor Actuele Kunst Gent (S.M.A.K.), BE

Museum of Modern Art Antwerp (M HKA), BE

Busan Museum of Art, KR

Kadist Art Foundation, FR

Astrup Fearnley Museet, NO

Koen van den Broek

Blue Border, Red & Green

2024

traffic paint and tar on canvas

180 x 135 cm

EUR 44,000



GALLERYBATON

Detail: Koen van den Broek. *Blue Border, Red & Green*, 2024.



Koen van den Broek

Bacon

2023

traffic paint and tar on canvas

80 x 107 cm

EUR 26,000



Detail: Koen van den Broek. *Bacon*, 2023.



ROSA LOY

GALLERYBATON



로사 로이 ROSA LOY

1958 Born in Zwickau, Sachsen, DE

Lives and works in Leipzig, DE

Rosa Loy has established an international reputation as the main axis of the 'New Leipzig School(NLS)', which is evaluated as the 21st century's first bona fide artistic phenomenon and recall the essence of traditional meaning of painting. Loy releases her own unique painting style, mixing selectively the regional characteristics and historical background of Leipzig that had formally been East German area, tangible and intangible relics of the communist era and fantasy, the heritage of Socialist Realism, Freudianism and Feminism.

She has a particular interest in traditional conceptions of women, femininity. Women are depicted as the subject that helps female is another female being, the pursuit of beauty is self-satisfactory, and she is depicted as the principal agent of labor and active pioneer. Loy uses paint containing casein, the main protein component of milk, instead of oil or acrylic paint. Due to its appealing hue and a high degree of preservability, casein was widely used in ancient fresco paintings whereas in the present era, the development of acrylic and oil pigments led the frequency of its usage to decrease. However, this unique medium fascinated Loy; consequently, she attains her magical style of painting by producing and proficiently applying her own pure colors without additives. Along with romantic expressions and surreal symbols in mythology and imagination, her painting opens up the possibility of various interpretations.

SELECTED SOLO EXHIBITIONS

- 2022** **Lucky Days, Gallery Baton, Seoul, KR** [*Learn More](#)
- 2020 Rosa Loy, Museum der Stadt Bensheim, Bensheim, DE
- 2019 The day, Gutshaus Steglitz, Berlin, DE
- 2017 Bilder Bergen (Photos Bergen), Drents Museum, Assen, NL
Spring, Gallery Baton, Seoul, KR [*Learn More](#)
- 2014** **Green Heart, Gallery Baton, Seoul, KR** [*Learn More](#)

SELECTED COLLABORATIVE & GROUP EXHIBITIONS

- 2024 Bläue, Graphics Foundation Neo Rauch, Aschersleben, DE
Beeldhonger - Hunger nach Bildern, Museum No Hero, Delden, NL
Can't Help but Love Her, Suwon Museum of Art, Suwon, KR
- 2021** **FLOWERS on the BORDER, Rosa Loy & Neo Rauch, Space K Seoul, Seoul, KR**
- 2019 La Torre, Rosa Loy & Neo Rauch, Fondazione Coppola, Vicenza, IT
Feelings, Pinakothek der Moderne, Munich, DE
Voix, Museum der bildenden Künste, Leipzig, DE
- 2018 LohengrinRosa, Loy & Neo Rauch, Villa Schöningen, Potsdam, DE
- 2011** **Leipzig Painters, Gallery Baton, Seoul, KR**

SELECTED COLLECTIONS

- Museum of Modern Art (MoMA), US
- The Museum of Contemporary Art (MOCA), US
- Pinakothek der Moderne, DE
- Galerie Neue Meister, DE
- Deutsche Bank, DE
- Sammlung Essl, AT
- Busan Museum of Art, KR
- Space K, KR

Rosa Loy
Augenmerk
2024
casein on canvas
80 x 60 cm

EUR 18,200





Detail: Rosa Loy. *Augenmerk*, 2024.

RINUS VAN DE VELDE

GALLERYBATON



리너스 반 데 벨데 RINUS VAN DE VELDE

1983 Born in Leuven, BE

Lives and works in Antwerp, BE

Rinus Van de Velde explores circular narratives in virtual, actual and parallel universes by encompassing paintings, installations, sculptures and videos. He builds a unique artistic universe in each work based on primary historical sources such as photographs taken or collected by himself, images clipped from the media, and documentation of historical figures. In particular, the work in which a character with a similar appearance to the artist attracts the concepts of doppelgänger and parallel universe to his artistic practice and finds the expandability of paintings.

His work features a structure of a combination of upper images and lower texts that seems to borrow classical media layouts such as newspaper. By borrowing this traditional layout, he encourages audience to reconsider reality of the situations which the artist describes in his paintings and to continuously infer an allegory between the image and the text. The sentence from Van de Velde operates as a monologue adding a calm, contemplative mood in the image. Through the continuous exploration of materials, the artist has recently presented color drawing using colored pencils and oil pastels. Rather than describing details, the mystery with a dreamy atmosphere is added with an abstract expressions by the characteristic of oil pastel.

SELECTED SOLO EXHIBITIONS

- 2024** **I want to eat mangos in the bathtub, Art Sonje Center and Space Isu, Seoul; Jeonnam Museum of Art, Gwangyang, KR** [*Learn More](#)
- 2023 The Armchair Voyager, Museum Voorlinden, Wassenaar, NL [*Learn More](#)
- 2022** **Rinus Van de Velde, Gallery Baton, Seoul, KR** [*Learn More](#)
Inner Travels, BOZAR—Centre for Fine Arts, Brussels, BE [*Learn More](#)
- 2021 La Ruta Natural, Frac des Pays de la Loire, Nantes, FR
I'd Rather Stay at Home, ..., Kunstmuseum Luzern, Luzern, CH
- 2020** **On Another Plane of Existence, Gallery Baton, Seoul, KR** [*Learn More](#)
The Villagers, Centro de Arte Contemporaneo Malaga, Malaga, ES
- 2019 Utstilling, Baerum Kulturhus, Sandvika, NO
- 2016 Donogoo Tonka, Stedelijk Museum voor Actuele Kunst, Ghent, BE

SELECTED GROUP EXHIBITIONS

- 2022 Abrasive Paradise, Kunsthal KAdE, Amersfoort, NL
- 2020 Prelude: Melancholy of the Future, Museum Dhondt-Dhaenens, Sint-Martens-Latem, BE
- 2019** **Cygnus Loop, Gallery Baton, Seoul, KR** [*Learn More](#)

SELECTED COLLECTIONS

- Stedelijk Museum voor Actuele Kunst (S.M.A.K.), BE
- Museum of Contemporary Art Antwerp (M HKA), BE
- Royal Museums of Fine Arts of Belgium, BE
- Centro de Arte Contemporáneo de Málaga (CAC Málaga), ES
- Museum Voorlinden, NL
- Gemeentemuseum Den Haag, NL
- Art Sonje Center, KR
- Space K, KR
- Parkseobo Foundation, KR

Rinus Van de Velde

I would proceed a little faster if I were you, ...

2023

oil pastel on paper

101 x 112 cm, 120 x 131 x 5 cm framed

EUR 36,000



Detail: Rinus Van de Velde. *I would proceed a little faster if I were you, ...*, 2023.



CHRISTIAN HIDAKA

GALLERYBATON



크리스찬 히다카 CHRISTIAN HIDAKA

1977 Born in Noda, JP

Lives and works in London, UK

British-Japanese artist, Christian Hidaka is known for his own dreamlike figurative and landscape paintings with a unique mood created by the appearance of timeless characters and the saturated, bold colour texture of oil tempera. Fascinated by the history of pictorial space and the evolution of representational methods, his complex mental landscapes, in which his imagination and inner need for self expression are depicted as if they were scenes of a ceremony or an important event, are animated by an intimate associative logic through that disparate temporalities and spatial structures collide in the search for new pictorial forms.

In his signature style, he combines cultural references drawn from his autobiographical experience of Oriental culture with the Western art, such as old Japanese landscapes, science fiction, psychedelic literature, surrealism, futurism and Renaissance painting. In particular, Hidaka's recent interest in perspective reveals that the current impasse in painting is a fusion of two cultural traditions merged together like a hybrid spatial structure combining the Chiaroscuro technique of the Western tradition with the oblique perspective of Asian art.

SELECTED SOLO EXHIBITIONS

- 2023** **Scène dorée, Gallery Baton, Seoul, KR** [*Learn More](#)
- 2022** **Visitors, with Takeshi Murata, Le Forum, Hermès, Tokyo, JP** [*Learn More](#)
- 2021 Tambour Ancien, Galerie Michel Rein, Paris, FR
- 2019 Peter's Proscenium, with Raphael Zarka, Koffler Centre of the Arts, Toronto, CA
- 2018 Unhooked a Star, MNAC, Bucharest, RO
- 2013 Meeting House, CAC La Synagogue de Delme, Delme, FR

SELECTED GROUP EXHIBITIONS

- 2024 Fortuna, MRAC Occitanie, Sérignan, FR
- 2022 Varia Une approche subjective de la creation contemporaine, CAC Meymac, Meymac, FR
- Après Monet, Le MAT, Centre d'Art Contemporain du Pays d'Ancenis, Montrelais, FR
- 2021 Spring, Fondation Thalie, Brussels, BE
- 2019 Chinese Whispers, Recent Art from the Sigg Collection, MAK, Vienna, AT
- 2018 Naturel Pas Naturel, Le Palais Fesch, Musée des Beaux Arts, Corse, FR
- 2017 Flatland / Abstractions narratives #2, Mudam, Luxembourg, LU
- 2011 Polemically Small, Torrance Art Museum, Torrance, California, US
- 2008 UK Pavilion, The 3rd Beijing Biennale, Beijing, CN

SELECTED COLLECTIONS

- Centre National d'Art Plastique, FR
- FRAC Pays de la Loire, FR
- Colas Foundation, FR
- MUDAM Collection, LU
- The Saatchi Gallery, London, UK
- Sigg Collection, CH
- The Israel Museum, IL
- The Frederick R. Weisman Collection, USA

Christian Hidaka
Player with Fire
2021
oil tempera on linen
130 x 161 cm

EUR 25,000



Detail: Christian Hidaka. *Player with Fire*, 2021.



Christian Hidaka
Kirby Variation III
2023
oil tempera on linen
130 x 97 cm

EUR 18,500



GALLERYBATON



Installation view: Christian Hidaka, 'Scène Dorée', Gallery Baton, Seoul, 2023

RHO EUNJOO

GALLERYBATON



노은주 RHO EUNJOO

1988 Born in Seoul, KR

Lives and works in Seoul, KR

Rho Eunjoo has captured the incomplete ambiguous state which could be seen as the time of amorphism on the canvas. She reaches the medium of painting through stages of drawing, modeling, and photography, and focuses on the transmission of senses that may occur as the properties of media and materials change in the process.

She focuses on objects from the urban landscape, including construction sites, unused land that becomes the basis of the city and eventually disappears as a middle ground from the existing world. Through sensory decomposition across various fields, she explores the idea of shape and space through multiple sensory decussation and finds the principles of composition and composition. In the stage of 3D modeling objects to make miniature sculptures before drawing, Rho uses materials that are easy to handle and flexibly reshaped. Her ways of painting remind of the style of Western traditional paintings in that it converges into a point of view in which objects look at the model and draw pictures. Rho Eunjoo's smooth and thin images, applies standard tactics that are faithful only to reproduction with the element of the matière unique to painting removed, producing intense and impossible landscape in the most neutral grey tones.

SOLO EXHIBITIONS

- 2023** **Knot to Leaf, Chapter II, Seoul, KR** [*Learn More](#)
- 2021** **Blue Window, Kumho Museum of Art, Seoul, KR** [*Learn More](#)
- 2019 Walking-Aside, Space Wiling N Dealing, Seoul, KR
- 2013 Situation / Leaning Against, Space Willing N Dealing, Seoul, KR

SELECTED GROUP EXHIBITIONS

- 2024** **(forthcoming) Yu-Hsiu Museum of Art, Nantou , TW**
- 2023** **Anthologia: Ten Enchanting Spells, Buk-Seoul Museum of Art, KR** [*Learn More](#)
Barrrr Parrrr, KT&G Sangsangmadang Chuncheon Arts Center, Chuncheon, KR
- 2022** **The 22nd SongEun Art Award Exhibition, SongEun, Seoul, KR**
The Flexible Boundaries, Gallery Baton, Seoul, KR [*Learn More](#)
- 2021 Dwindles to a Point and Vanishes, Art Sonje Center, Seoul, KR
- 2019 Geometry Beyond Simplicity, Museum SAN, Wonju, KR
- 2018 White Shadows, Wumin Art Center, Cheongju, KR
- 2017 A Summer Place, NANJI Exhibition Hall, Seoul, KR

AWARD

- 2021 Kumho Young Artist, Seoul, KR

COLLECTIONS

- MMCA Artbank, KR
- Wumin Art Center, KR

Rho Eunjoo
Still Light 2
2023
oil on canvas
72.7 x 53 cm

USD 4,000



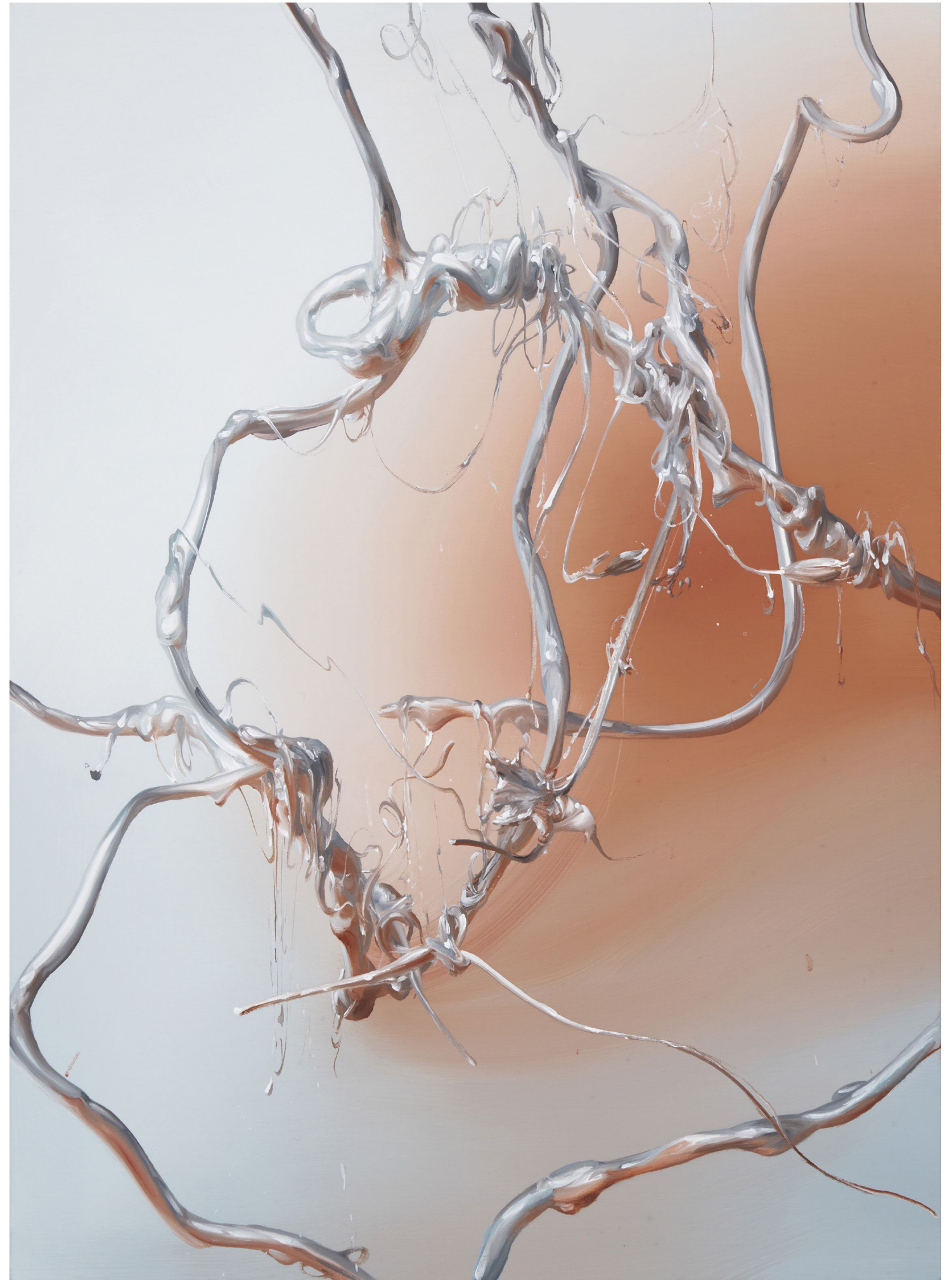
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Rho Eunjoo
Still Light-Orange Wind 4
2024
oil on canvas
72.7 x 53 cm

USD 4,000

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Detail: Rho Eunjoo. *Still Light-Orange Wind 4*, 2024.



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