

FRIEZE SEOUL

Booth B14

September 4 – 7, 2024

Ether Schipper

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**EXHIBITION OPENINGS DURING
THE FRIEZE WEEK IN SEOUL**

TOMASZ KRĘCICKI
GENTLE SPIN

ESTHER SCHIPPER, SEOUL
AUGUST 31 – OCTOBER 26, 2024
WWW.ESTHERSCHIPPER.COM

Image (detail): Tomasz Kręcicki, **Off...on**, 2024,
oil on canvas, 126 x 190 cm (49 5/8 x 74 3/4 in) (TK 068)



ANCIKA YI
THERE EXISTS ANOTHER EVOLUTION BUT IN THIS ONE

LEEUM MUSEUM OF ART, SEOUL
OPENING SEPTEMBER 5, 2024
WWW.LEEUMHOAM.ORG

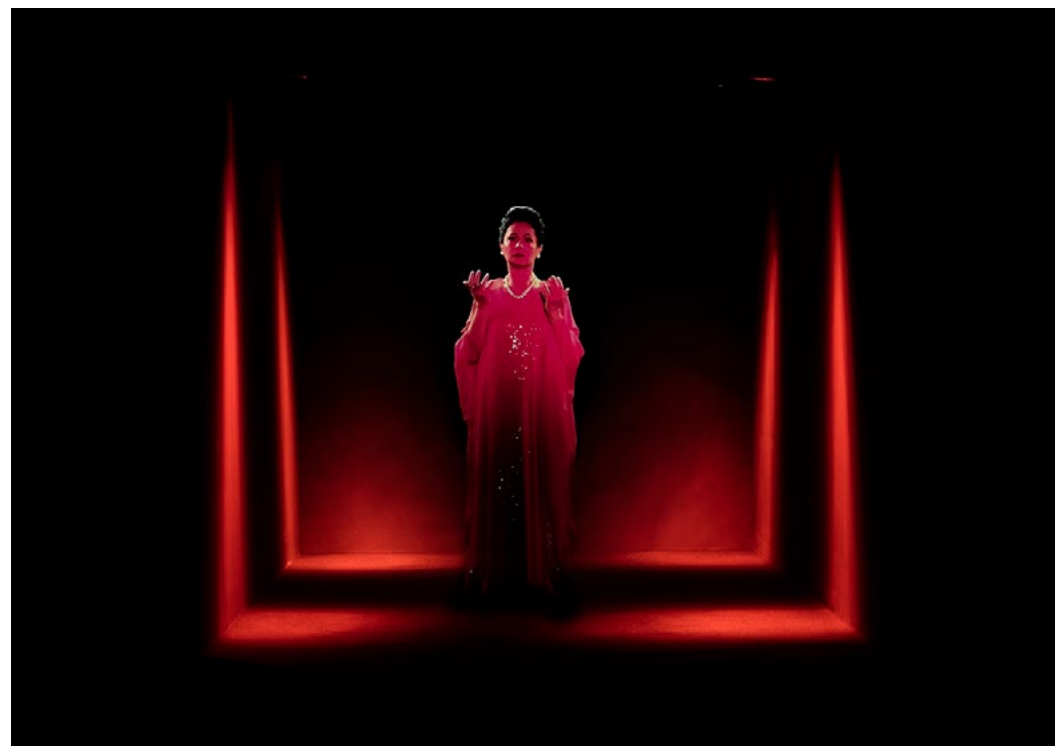
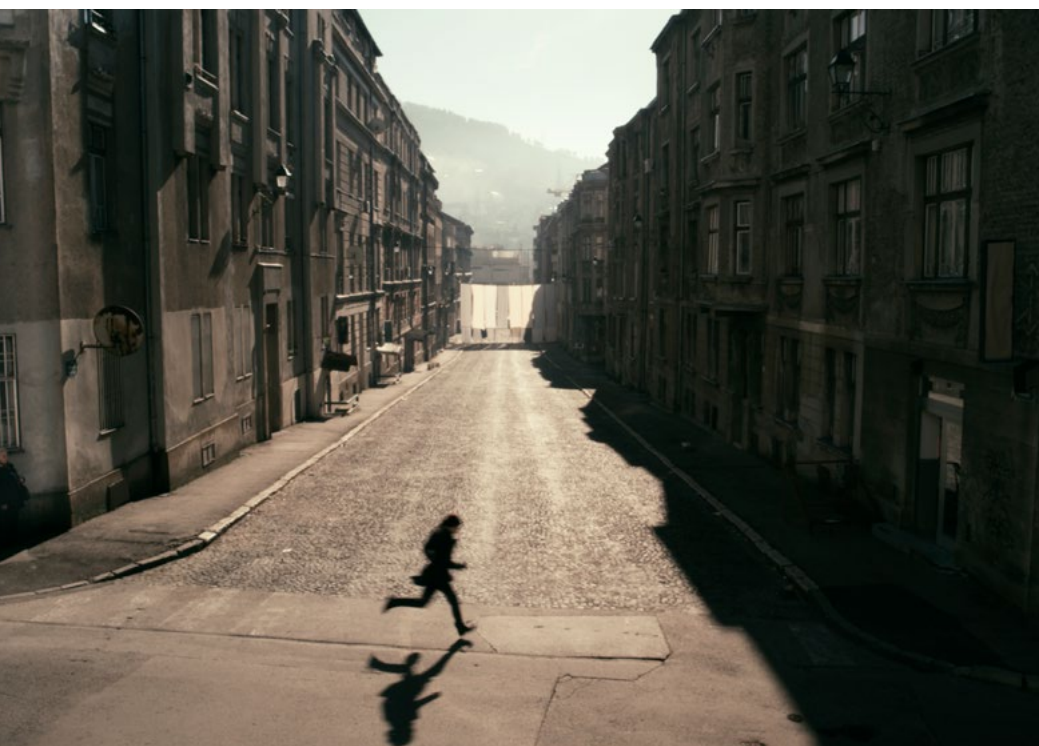
Detail: Anicka Yi, **Lithic Infinite**, 2023-2024, PMMA optical fiber, LEDs, silicone, acrylic, epoxy, aluminum, stainless steel, steel, brass, motors and microcontrollers, 117,2 x 67,3 x 67,9 cm (46 1/8 x 26 1/2 x 26 3/4 in) (AY1 047)



**PORTRAIT OF A COLLECTION. WORKS FROM PINAULT COLLECTION
WITH DOMINIQUE GONZALEZ-FOERSTER, ANRI SALA AND ANICKA YI**

SONGEUN ART SPACE, SEOUL
SEPTEMBER 4 – NOVEMBER 23, 2024
WWW.SONGEUNARTSPACE.ORG

Images, right top: Dominique Gonzalez-Foerster, **OPERA (QM.15)**, 2016, HD video, projector, screens, media player, amplifier, speakers, lights, curtains, duration 8:30 min (DGF 277).
Left: Anri Sala, **1395 Days Without Red**, 2011, single-channel HD video, 43:46 min.
Right bottom: Anicka Yi's works, exhibition view **Avant l'orage**, Bourse de Commerce/Pinault Collection, Paris (2023)



FRIEZE SEOUL

Booth B14

September 4 – 7, 2024

PHILIPPE PARRENO



Exhibition view: Philippe Parreno, **Voices**, Leeum Museum of Art, Seoul (2024)

Philippe Parreno

Marquee, 2024

Transparent Plexiglas, 6 neons (ø 14 mm), 107 LED lightbulbs

143,3 x 77,8 x 70,2 cm (56 3/8 x 30 5/8 x 27 5/8 in)

(PP 443)

Philippe Parreno (b. 1964) radically redefined the exhibition experience by taking it as a medium, placing its construction at the heart of his process. Exploring the possibilities of the exhibition as a coherent “object” rather than as a collection of individual works, it becomes a veritable open space, a format that differs on each occasion, and a frame for things to appear and disappear.

Philippe Parreno’s **Marquee** belongs to an ongoing body of work that the artist started in 2006.

The work consists of translucent acrylic glass parts with flickering light bulbs and neons. The work is installed hung from the ceiling. The light bulbs and neon lights flicker alternatively according to individual lighting programs conceived by the artist.

Parreno’s **Marquees** are unique pieces, individual in their form, light effect and construction. The artist’s **Marquees** combine lighting techniques that are almost a thing of the past (such as incandescent bulbs and neon tubes) with modern acrylics that are milled, shaped and formed according to the latest fabrication methods. Marquees first appeared at the beginning of the 20th century. The glowing, flickering porch roofs in front of entrances to cinemas and theaters were announcing movie titles and names of actors. Placed over the entrance of a gallery a **Marquee** by Philippe Parreno usually announces an exhibition event or a performance that takes place at the venue. The light-lit planes of the **Marquees** carry no text, thus the works play with a level of abstraction and acquire a different meaning according to the context of an exhibition and imagination of the viewer. The artist built his first **Marquee** on occasion of the exhibition **Interior Cartoons** at Esther Schipper in Berlin (2006). Parreno’s biggest **Marquee** to date was installed inside the Turbine Hall at Tate Modern in London, on occasion of the artist’s 2016 Hyundai Commission: **Anywhen**.



Philippe Parreno, **Marquee**, 2024,
transparent Plexiglas, 6 neons (ø 14 mm),
107 LED lightbulbs, 143,3 x 77,8 x 70,2 cm
(56 3/8 x 30 5/8 x 27 5/8 in) (PP 443)



Video: Philippe Parreno, **Marquee**, 2024,
transparent Plexiglas, 6 neons (ø 14 mm),
107 LED lightbulbs, 143,3 x 77,8 x 70,2 cm
(56 3/8 x 30 5/8 x 27 5/8 in) (PP 443)



Detail: Philippe Parreno, **Marquee**, 2024, transparent Plexiglas, 6 neons (ø 14 mm), 107 LED lightbulbs, 143,3 x 77,8 x 70,2 cm (56 3/8 x 30 5/8 x 27 5/8 in) (PP 443)



Exhibition view: Anicka Yi, **A Shimmer Through The Quantum Foam**, Esther Schipper, Berlin (2023)

Anicka Yi

Skeletons All The Way Down, 2024

High density foam, distressed chrome finish

94 x 116,8 x 9,5 cm (37 x 46 x 3 3/4 in)

(AYI 054)

Anicka Yi's (b. 1971) practice is cross-disciplinary and presents knowledge from art, science and technology in compelling formal articulations. Known for her multi-sensory approach to art making, Yi has radically expanded the notion of what an artwork can be and transformed exhibitions into embodied encounters. Drawing on a notion of otherness rooted in scent and taste, Yi's works allow her audience to viscerally experience complex issues relating to social and racial prejudice, racism, ecology, climate change, biological extinction, machines and artificial intelligence.

Anicka Yi's **Skeletons All The Way Down** consist of a high density foam panel with lustrous chrome finish, Anicka Yi's wall-mounted panel imagines an paleontological archeological find.

The overlapping, smothering, cross hatching forms of the Precambrian Panels imagine the wild short-lived pathways of early evolution on the planet. Within these panels we see evolution in more reckless ways: beginning, abandoning, and short circuiting in delirious directions. Coated with a distressed chrome effect invoking machines of the industrial age, the Precambrian Panels clash ancient and modern fossil records.

Today the intense global production of plastic and consumer electronics has begun to alter the geological record, leaving a series of "techno fossils" as well as new types of rock, such as "Fordite" and "plastiglomerate." The Precambrian Panels juxtapose this legacy of human activity in the Anthropocene epoch with fossilized traces of ancient and often abandoned evolutionary trajectories.

The Precambrian epoch marks Earth's formation 4.6 billion years ago and represents more than 80 per cent of the geological record. During this era, Earth's earliest life forms embarked on peculiar and enigmatic evolutionary ventures, giving rise to an eccentric cast of ancient characters. These earliest evolutionary pathways, marked by divergences and abrupt endings, resemble so many abandoned experiments or preparatory sketches.

Yi's meditations on the "Precambrian" first appeared in her exhibition *In Love With The World* at Tate Modern, as part of a series of "scentscapes" or fragrance combinations that mimicked planetary atmospheres spanning the Precambrian epoch to the Industrial Revolution. In this series, Yi's practice of "biofiction", as coined by art historian Caroline A. Jones, stretches into deep time through prehistoric epochs. Yi sees the Precambrian age as a fertile ground for her expanded concept: "prehistoric biofiction."

On Thursday, September 5, 2024, the Leeum Museum of Art opens Anicka Yi's solo exhibition, Yi's first museum solo show in Asia.



Anicka Yi, **Skeletons All The Way Down**, 2024, High density foam, distressed chrome finish, 94 x 116,8 x 9,5 cm (37 x 46 x 3 3/4 in) (AY1 054)



Anicka Yi, **Skeletons All The Way Down**, 2024
High density foam, distressed chrome finish
94 x 116,8 x 9,5 cm (37 x 46 x 3 3/4 in)
(AY1 054)



Detail: Anicka Yi, **Skeletons All The Way Down**, 2024, High density foam, distressed chrome finish, 94 x 116,8 x 9,5 cm (37 x 46 x 3 3/4 in) (AY1 054)



Exhibition video: Anicka Yi, *A Shimmer Through The Quantum Foam*, Esther Schipper, Berlin (2023)

PIERRE HUYGHE



Foreground: a person wearing Pierre Huyghe's **Idiom**, 2024, golden LED screen mask (plastic, copper, steel, nylon, aluminium, foam, PVC, rubber, metal) with real time voice generated by Artificial Intelligence, 31 x 19,5 x 19 cm (12 1/4 x 7 5/8 x 7 1/2 in) each, edition of 15 (PH 199).

Background: Pierre Huyghe, **Camata**, 2024, robotics driven by machine learning; self-directed film, edited in real time by artificial intelligence; sound, sensors, dimensions variable, edition of 5 (PH 200).

Exhibition view: Pierre Huyghe, **Liminal**, Punta della Dogana – Pinault Collection, Venice (2024)

Pierre Huyghe

Idiom, 2024

Real time voice generated by Artificial Intelligence, golden LED screen mask (plastic, copper, steel, nylon, aluminium, foam, PVC, rubber, metal)

Single mask

31 x 19,5 x 19 cm (12 1/4 x 7 5/8 x 7 1/2 in) each

Edition of 15

(PH 199)

EXHIBITIONS:

Summer Exhibition, Fondation Beyeler, Riehen/Basel (May 19 – August 11, 2024)

Pierre Huyghe, **Liminal**, Punta della Dogana – Pinault Collection, Venice (March 17 – November 24, 2024)

Pierre Huyghe's (b. 1953) practice spans many media, including live situations, films, objects and drawings. His exhibitions are living organisms, in which interdependent, biotic and abiotic, real and symbolic agents – animals, humans, machines – are co-evolving. Those, indistinguishable, are self-organizing in a dynamic and unstable mesh, navigating between necessity and contingency.

Pierre Hughe's **Idioms** continue the artist's use of masks invested with systems of conveying information, and in this most recent, AI generated iteration, develop a language. To the artist, **Idiom** masks house a disembodied subjectivity which speaks through them.

Cast from resin, from the outside the Idioms appear as golden or brass-colored helmets, worn over the face and parts of the head. Inside the mask sensors, speakers and LED lights are housed. Partially translucent, the LED in the interior become noticeable when light is emitted.

A technologically sophisticated sensorium is housed inside the mask, gathering information about the environment. The data collected extends human perception and includes sight, face recognition, sound and other environmental conditions.

Inside the resin-cast shell an apparatus is housed that produces sound and emits lights—articulating in new language the collected information. This language appears ineffable: Produced by a digital version of an altered human voice box, the language sounds both unpronounceable and not comprehensible to humans. A neural network is continuously developing this self-generated language, a process of learning that continues beyond the actual time of exhibiting the work.

The human wearer of the mask is witnessing the live emergence of a new language and with it a disembodied subjectivity speaking through the **Idiom**.

Masks first appeared in Huyghe's breakthrough film **The Host and the Cloud** where they identified extra-diegetic protagonists who had privileged access to information. The luminescent masks feature prominently in the film, identifying figures who had the power to intervene in the action of the other participants, taking an extra-diegetic role in these proceedings. Filmed, the masks obscure the face with a bright shield of light. In previous exhibitions, notably the 2014-2015 retrospective (traveling to Centre Pompidou, Paris, Museum Ludwig, Cologne, and LACMA, Los Angeles) and his 2015 solo exhibition at the Sprengel Museum, Hannover masked performers were an integral part of the exhibition concept.



Exhibition video: Pierre Huyghe, **Liminal**, Punta della Dogana – Pinault Collection, Venice (2024)



Pierre Huyghe, **Idiom**, 2024, golden LED screen mask (plastic, copper, steel, nylon, aluminium, foam, PVC, rubber, metal) with real time voice generated by Artificial Intelligence, 31 x 19,5 x 19 cm (12 1/4 x 7 5/8 x 7 1/2 in) each, edition of 15 (PH 199).
Exhibition view: **Summer Exhibition**, Fondation Beyeler, Riehen/Basel (2024)

Pierre Huyghe, **Idiom**, 2024, golden LED screen mask (plastic, copper, steel, nylon, aluminium, foam, PVC, rubber, metal) with real time voice generated by Artificial Intelligence, 31 x 19,5 x 19 cm (12 1/4 x 7 5/8 x 7 1/2 in) each, edition of 15 (PH 199).

Exhibition view: Pierre Huyghe, **Liminal**, Punta della Dogana – Pinault Collection, Venice (March 17 – November 24, 2024)



ANN VERONICA JANSSENS



Exhibition view: Ann Veronica Janssens, **spring show**, Esther Schipper, Berlin (2024)

Ann Veronica Janssens

Magic Mirror Chill Sapphire, 2024

Dichroic laminated glass consisting of crash glass, float glass and gelatin filters

120 x 120 x 2 cm (47 1/4 x 47 1/4 x 3/4 in)

Edition of 1

(AVJ 279)

32 Rosalyn Light Blocks (609), 2024

Cast glass

40 x 48 x 48 cm (15 3/4 x 18 7/8 x 18 7/8 in)

Edition of 3

(AVJ 281)

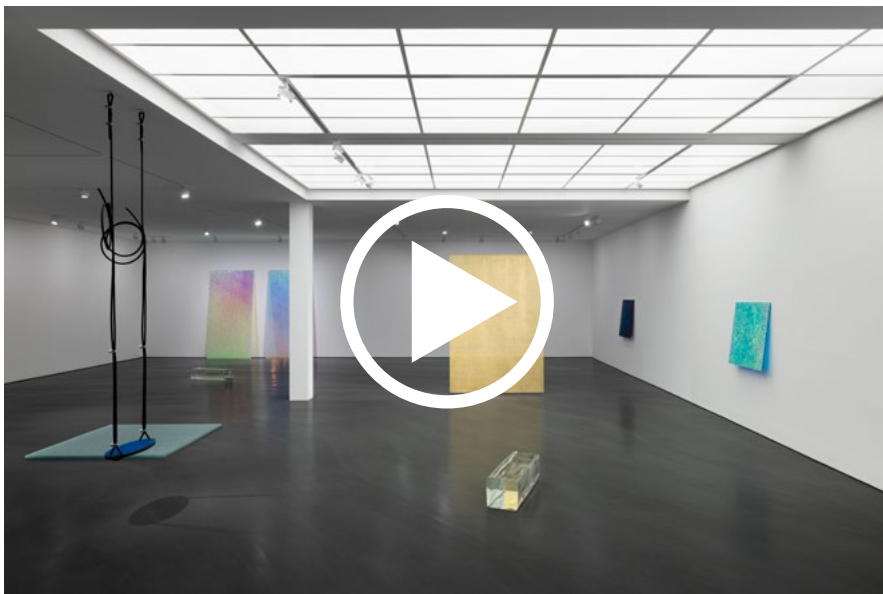
Ann Veronica Janssens's (b. 1956) works exude the impression of great simplicity yet creates vivid experiences of the act of seeing, evoking a heightened awareness of the changeability and fleetingness of the individual perception.

The 120 x 120 cm work entitled **Magic Mirror Chill Sapphire** consists of three layers of glass. Sandwiched between two intact panes, the central pane has been broken into thousands of sections. It is securely preserved in its fragile state, yet the pattern that is created by the shattering that appears to originate from the center of its upper edge also gives the work a sense of movement.

The iridescence is created by a dichroic polyester film between the sheets of glass. Dichroic filters allow light to pass selectively and limit its reflections to a particular small range of colors. While the foil creates a dominance of two colors, the iridescent effect creates a wider spectrum. As one moves around the work, each cracked seam reflects the light at different angles, creating variant shapes and colors.

32 Rosalyn Light Blocks (609) consists of 32 blocks made of transparent apricot-colored glass. Small inclusions of bubbles have been allowed to remain and become more or less visible according to the way the light hits the work.

The work belongs to a series and evolves from Ann Veronica Janssens' previous experiments, such as her constructions of cement blocks, reminiscent of Carl Andre's sculptures made of stacked firebricks. Here, the glass has replaced the cement and plays with the light and the characteristics of the material.



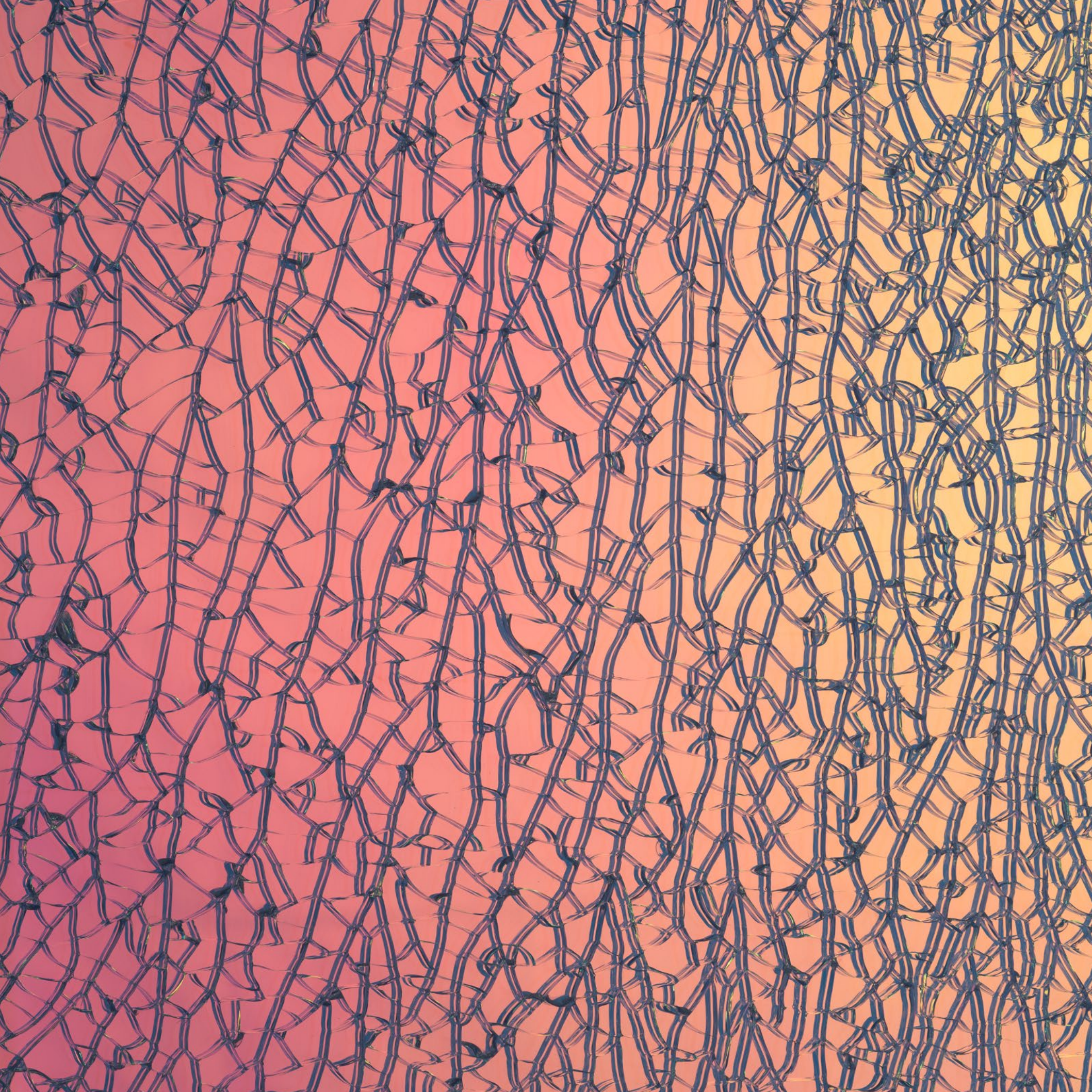
Exhibition video: Ann Veronica Janssens, **spring show**, Esther Schipper, Berlin (2024)



Ann Veronica Janssens, **Magic Mirror Chill Sapphire**, 2024, dichroic laminated glass consisting of crash glass, float glass and gelatin filters, 120 x 120 x 2 cm (47 1/4 x 47 1/4 x 3/4 in), edition of 1 (AVJ 279)

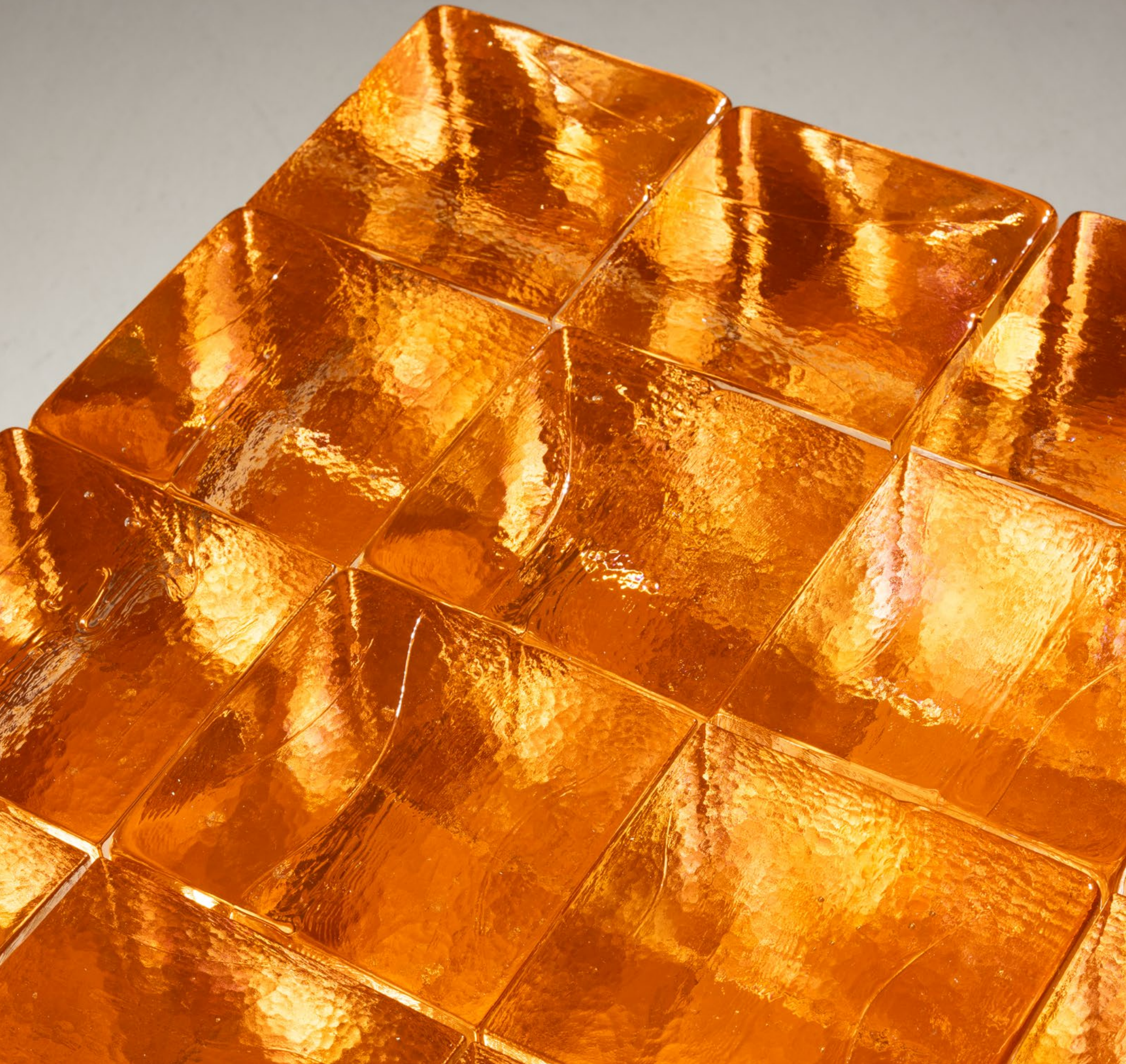


This and next page (detail): Ann Veronica Janssens, **Magic Mirror Chill Sapphire**, 2024, dichroic laminated glass consisting of crash glass, float glass and gelatin filters, 120 x 120 x 2 cm (47 1/4 x 47 1/4 x 3/4 in), edition of 1 (AWJ 279)





This and next page (detail): Ann Veronica Janssens, **32 Rosalyn Light Blocks (609)**, 2024, cast glass, 40 x 48 x 48 cm (15 3/4 x 18 7/8 x 18 7/8 in), edition of 3 (AVJ 281)



UGO RONDINONE



Exhibition view: Ugo Rondinone, **burn to shine**, Museum SAN, Wonju (2024)

Ugo Rondinone

blue orange nun, 2024

Painted bronze

120 x 64,4 x 43,2 cm (47 1/4 x 25 3/8 x 17 in)

(UR 700)

Ugo Rondinone (b. 1964) is recognized as one of the major voices of his generation, an artist who composes searing meditations on nature and the human condition while establishing an organic formal vocabulary that fuses a variety of sculptural and painterly traditions. The breadth and generosity of his vision of human nature have resulted in a wide range of two-dimensional and three-dimensional objects, installations, videos, and performances. His hybridized forms, which borrow from ancient and modern cultural sources alike, exude pathos and humor, going straight to the heart of the most pressing issues of our time, where modernist achievement and archaic expression intersect.

blue orange nun is a unique sculpture that belongs to Ugo Rondinone's body of work, **nuns + monks**. The sculpture is made of two parts – the body and the head – that form the basic shape of a human body wrapped in a cloak. Cast in bronze, the sculptures were conceived from limestone models. The work can be presented on an artist-designed concrete pedestal.

The sculptures in the series present themselves in an “archaic” beauty that brings to mind two other groups of works by the artist: the raw stone figures of **Human Nature** in Rockefeller Plaza, 2013, and the neon-colored stone mountains **Seven Magic Mountains** in the desert of Nevada, 2016. These groups are the study and enjoyment of naturally formed stones as objects of beauty and contemplation, and in turn generate personal, meditative states of looking in which the boundaries between the outside world and internally visualized spaces break down. In doing so, Rondinone makes sculptures of what it means and feels like to see, whether this is understood to be a physical or metaphysical phenomenon.

The series **nuns + monks** continues to address this dual reflection between the inner self and the natural world. Just as the external world one sees is inseparable from the internal structures of oneself, **nuns + monks** allows such layers of signification to come in and out of focus, prompting the viewer to revel in the pure sensory experience of color, form and mass while simultaneously engender in an altogether contemporary version of the sublime.

The creation of these works was nourished by Rondinone's assiduous frequentation of the medieval sculpture department at the Metropolitan Museum in New York, and in addition by a powerful confrontation with Giacomo Manzù's cardinals (born Giacomo Manzoni, 1908-1991), whose own particular modernity, permeated by a classicism that defies time and categorization, inevitably corresponded to Rondinone's interest.



Visualization: Ugo Rondinone, **blue orange nun**, 2024, painted bronze, 120 x 64,4 x 43,2 cm (47 1/4 x 25 3/8 x 17 in) (UR 700)



Visualization: Ugo Rondinone, **blue orange nun**, 2024, painted bronze, 120 x 64,4 x 43,2 cm (47 1/4 x 25 3/8 x 17 in) (UR 700)

THOMAS DEMAND



Exhibition view: Thomas Demand, **The Stutter of History**, The Museum of Fine Arts, Houston (2024)

Thomas Demand

Daily #37, 2024

Dye transfer print, framed

59 x 45 cm (23 1/4 x 17 3/4 in) (unframed)

67,5 x 54 cm (26 5/8 x 21 1/4 in) (framed)

Edition of 6

(TD 230)

Daily #38, 2024

Dye transfer print, framed

59 x 45 cm (23 1/4 x 17 3/4 in) (unframed)

67,5 x 54 cm (26 5/8 x 21 1/4 in) (framed)

Edition of 6

(TD 231)

Thomas Demand (b. 1964) trained as sculptor. His photographs are generally based on found press photographs. He builds elaborate models using colored paper and cardboard which he then photographs. Often the depicted images include oblique references to historically important sites or events. No writing appears in the recreated images. The life-sized mock-ups are then destroyed.

In 2008 the artist began the series **Dailies**, based on images of small incidents of commonplace events that the artist took with his cell phone camera. **The Dailies** is the first series for which Thomas Demand has used dye transfer printing. This method is known for the saturated colors, spatial depth and durability of the print, but also for its long production time.

The creation of the images of the **Dailies** series, like other works by Thomas Demand, entails the building of a detailed model. Yet because of the apparent fleetingness of images of everyday objects, taken with his cell phone camera, this emphasis on duration creates an interesting paradox. This impression is further emphasized by the series' use of the labor-intensive and time-consuming dye transfer printing technique.

Unlike Demand's other works, the **Dailies** contain no specific references. Yet, even if we have too little information to construct a narrative, our imagination begins to construct a scenario for these vignettes. They recall moments of drifting attention in which our gaze is briefly arrested by an object we may have seen many times without ever noticing a formal aspect that now catches our eye.

What looks like classic photography still-life also marks Demand's attention to the proliferation of amateur pictures shared in social media channels, or, as the eminent art historian Hal Foster puts it: "Certainly our shared media memory is a deep subject of Demand's work, and the **Dailies** also point to a mnemonic dimension buried in the trivia of our lives."

Daily #37 depicts a classic white, terrycloth slipper lodged between a door and the surface of the floor. The surrounding environment is neutral. The colors are earthy tones of brown and taupe, making the wedged white slipper the focal point of the composition.

Daily #38 depicts a filled black bucket on a gray surface. The surface of the liquid in the bucket appears in blue, as if reflecting a bright sky with a few light clouds. The liquid mirrors the color of the very sky one forgets to gaze up at, only to be reminded of its existence through fleeting reminders like the one depicted by Demand.



Thomas Demand, **Daily #37**, 2024, dye transfer print, framed, 59 x 45 cm (23 1/4 x 17 3/4 in) (unframed), 67,5 x 54 cm (26 5/8 x 21 1/4 in) (framed), edition of 6 (TD 230)



Thomas Demand, **Daily #38**, 2024, dye transfer print, framed, 59 x 45 cm (23 1/4 x 17 3/4 in) (unframed), 67,5 x 54 cm (26 5/8 x 21 1/4 in) (framed), edition of 6 (TD 231)

RYAN GANDER



Exhibition view: Ryan Gander, **The Markers of Our Time**, Tokyo Opera City Art Gallery, Tokyo (2022)

Ryan Gander

Irresistible Force Paradox (Mint Green L22R), 2024

Aluminum, automotive paint
180 x 122 x 5 cm (70 7/8 x 48 x 2 in)
(RG 475)

A Moving Object, or Neoliberal Drivers, 2024

Bronze, enamel paint
14 x 13 x 8 cm (5 1/2 x 5 1/8 x 3 1/8 in)
(RG 473)

A Moving Object, or Improvised Solutions, 2024

Bronze, enamel paint
20 x 9,5 x 9,5 cm (7 7/8 x 3 3/4 x 3 3/4 in)
(RG 474)

The work of Ryan Gander (b. 1976) evokes fictional spaces, institutions and figures. His practice is extremely varied, unified more by a conceptual vision than by formal appearance.

Ryan Gander's series of paintings **Irresistible Force Paradox** draw on "action marks" the artist appropriated from the Tintin strips of cartoonist Georges Prosper Remi (1907-1983), popularly known as Hergé. Gander isolates the action marks from their original contexts and transposes them onto aluminum sheets coated with high-gloss automotive paints that match Porsche colors. Displaced and abstracted onto a monochrome background, the action marks become ambiguous effects, leaving the viewer to imagine their cause.

In Gander's words, the paintings "convey a sense of irony and futility; an 'Irresistible Force Paradox,' if you will. In many cultures and religions, this futility is not a negative thing, but a way of understanding what it means to be human. In Western traditions, we understand the human condition as a journey from point A to point B; however, it seems more logical and rational to understand it as a circular movement that is self-perpetuating and eternal. Nothing is wasted, nothing is lost. It is only transferred from one thing to another, metamorphosing and changing form."

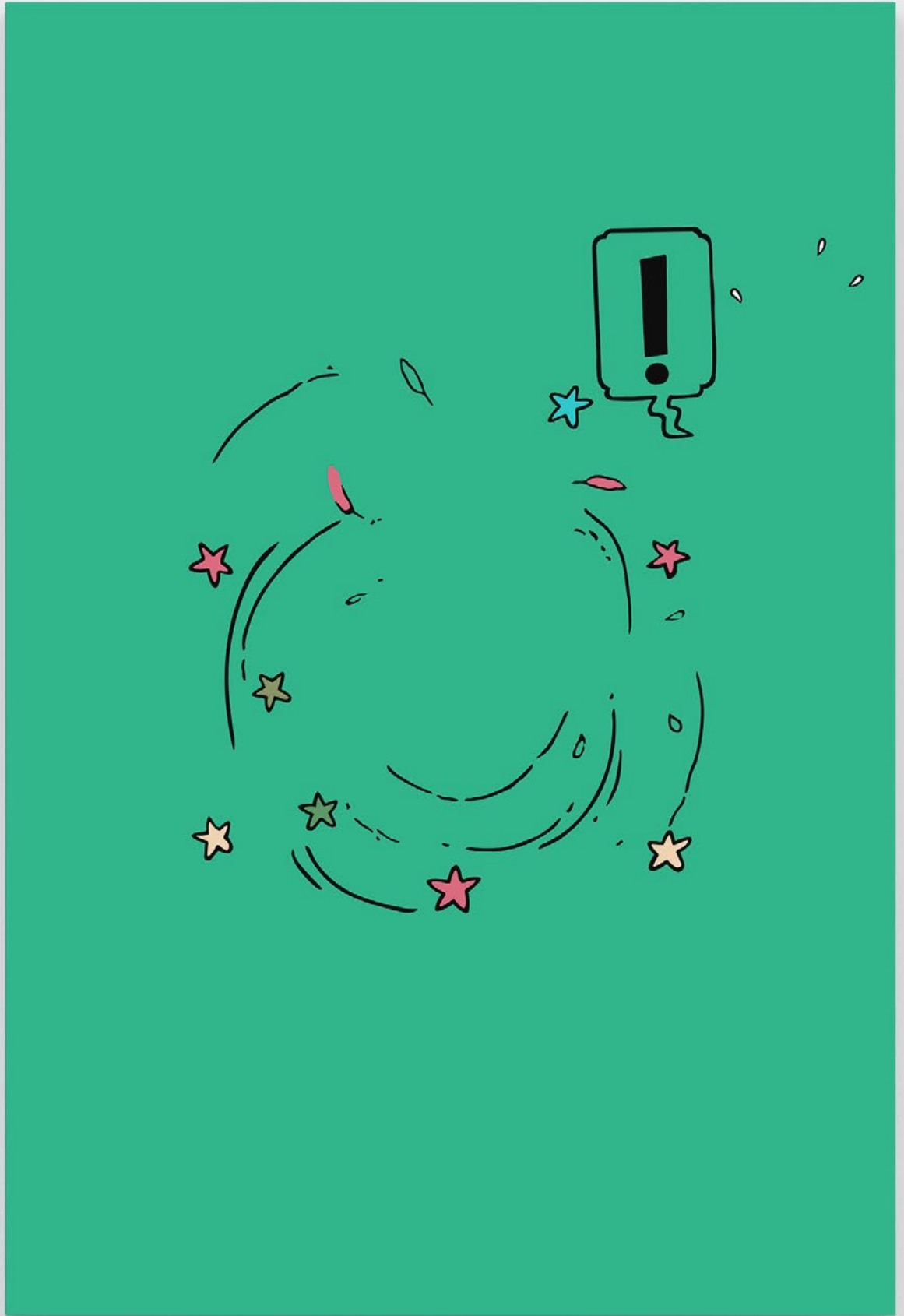
A Moving Object, an ice cream cone sits upside down on the floor, as if it has accidentally been dropped a moment ago. The ice cream is still solid near the cone and melting away where it has made contact with the floor.

Made from painted bronze, the two small life-size sculptures allude in a playful manner to profound and existential issues. Ryan Gander observed a child dropping an ice cream and came to understand this experience as a primary lesson of regret: before this incident, everything was perfectly fine, but afterwards, everything has changed. It is not possible to go back in time to undo the occurrence – even the most intense regret will not help achieve that. Thus as a temporal marker, the dropped ice cream not only stands for one-time decisive points on the linear axis between past and future, but also for the futility of regret, perhaps especially that of an adult regarding childhood.

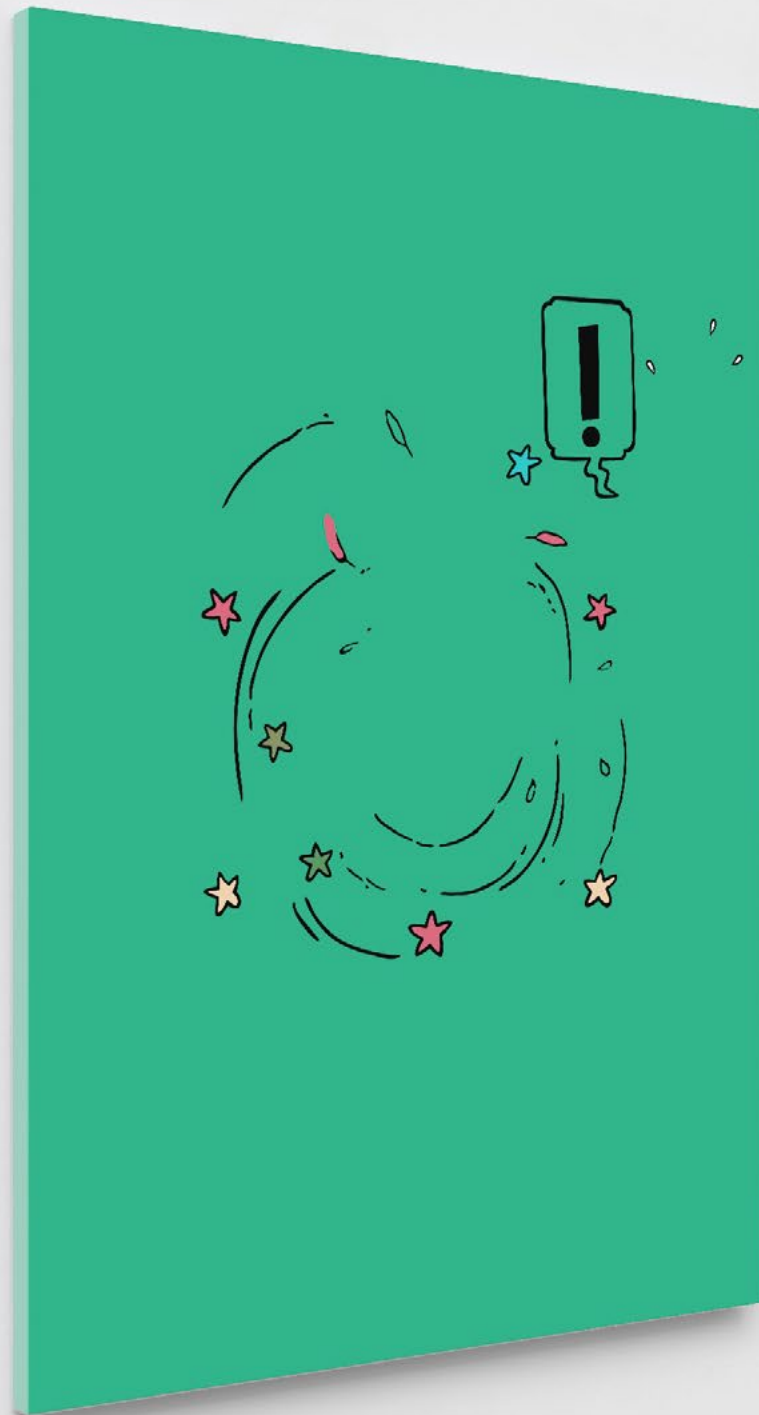
A Moving Object juxtaposes the fragility of the representation with the strength of its actual materiality – as bronze, the ice cream is "frozen" in its state of beginning dissolution. In addition, as cast of a dropped ice cream, the work combines notions of the intentional and the accidental.



Reference image for **Irresistible Force Paradox (Mint Green L22R)**: the comic The Birds of Tintin: Part 1 by Hergé



Visualization: Ryan Gander, **Irresistible Force Paradox (Mint Green L22R)**, 2024, aluminum, automotive paint, 180 x 122 x 5 cm (70 7/8 x 48 x 2 in) (RG 475)



Visualization: Ryan Gander, **Irresistible Force Paradox (Mint Green L22R)**, 2024, aluminum, automotive paint, 180 x 122 x 5 cm (70 7/8 x 48 x 2 in) (RG 475)

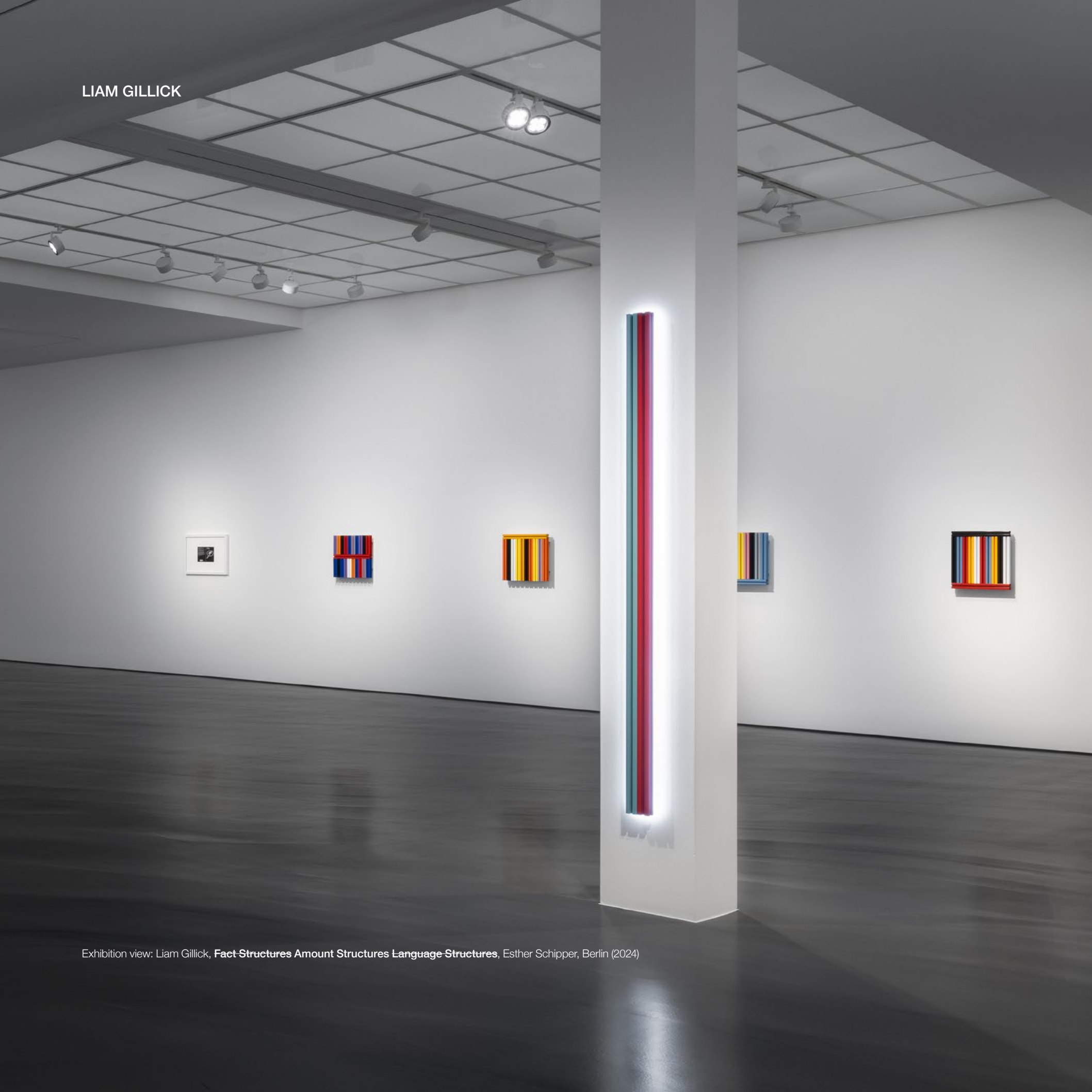


Ryan Gander, **A Moving Object, or Neoliberal Drivers**, 2024, bronze, enamel paint, 14 x 13 x 8 cm (5 1/2 x 5 1/8 x 3 1/8 in) (RG 473)



Ryan Gander, **A Moving Object, or Improvised Solutions**, 2024, bronze, enamel paint. 20 x 9,5 x 9,5 cm (7 7/8 x 3 3/4 x 3 3/4 in) (RG 474)

LIAM GILLICK



Exhibition view: Liam Gillick, **Fact Structures Amount Structures Language Structures**, Esther Schipper, Berlin (2024)

Liam Gillick

Orange Network Flow Problem, 2024

Powder-coated aluminum accompanied by an artist print
45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part)
(LG 1155)

Blue Flow Line, 2024

Powder-coated aluminum accompanied by an artist print
45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part)
(LG 1156)

Liam Gillick (b. 1964) deploys multiple forms to expose the new ideological control systems that emerged at the beginning of the 1990s. Gillick's work ranges from small books to large-scale architectural collaborations.

The wall-mounted works **Orange Network Flow Problem** and **Blue Flow Line** are from a new body of work employing prefabricated aluminium t-slot extensions that are custom powder-coated. Tightly aligned, the brightly colored elements form a square of horizontal and vertical lines. The distinctive four-leaf shape of the t-slot extension elements is visible on the edges.

The works are accompanied by a print of a unique book jacket design that features a short quote by the philosopher and social scientist Otto Neurath, and, on the right, the cover proper of a book, an image of a thought bubble with a schematic drawing. This unique motif relates to the notion of a new visual language and also functions as the announcement of a potential publication.

The work draws conceptually on a standardized system developed by Neurath and Gerd Arntz in the 1920s to simply represent complex statistical information, known as the Vienna Method or, beginning in 1935, as ISOTYPE (International System of Typographic Picture Education).

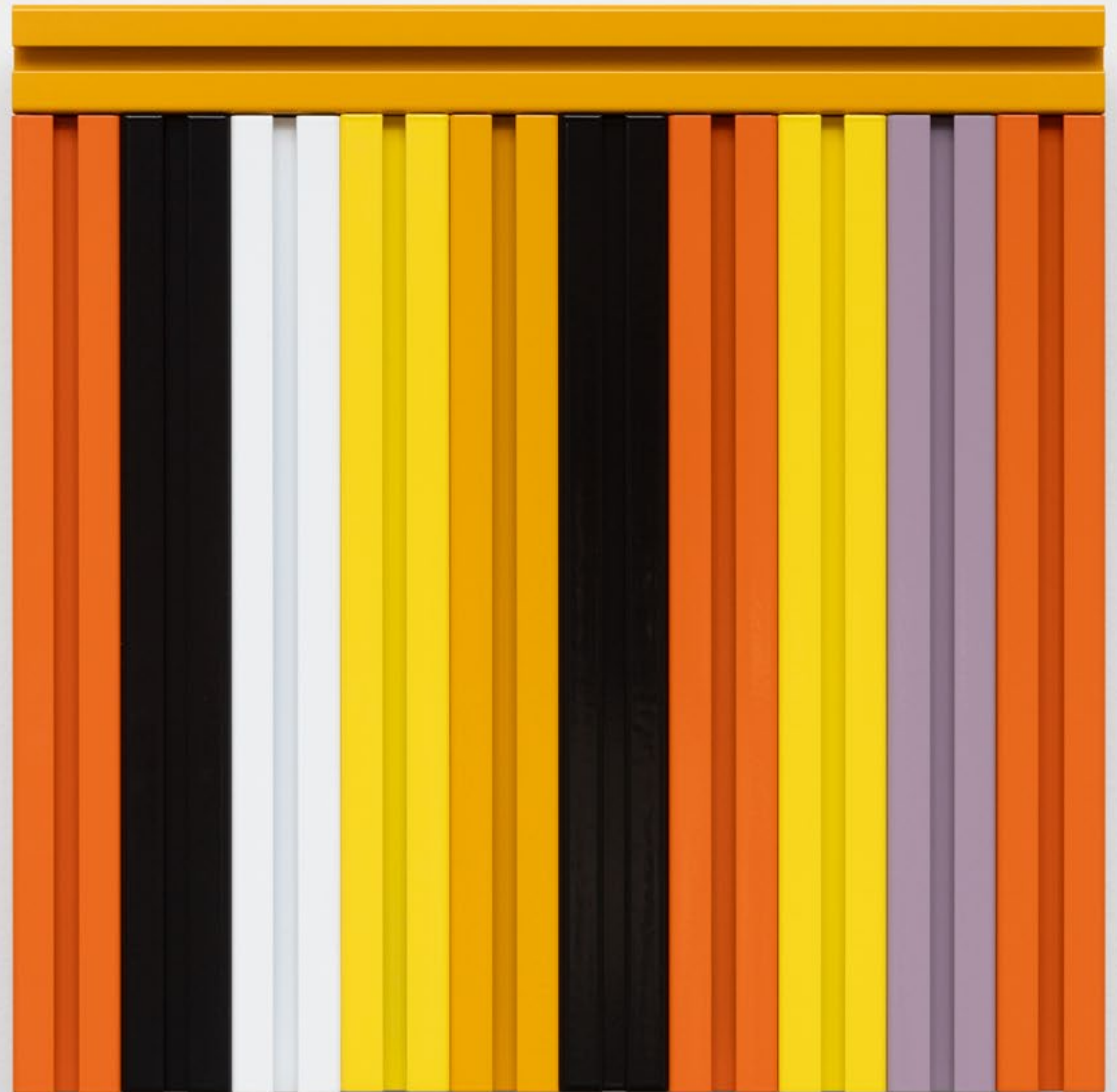
An integral part of this work, displaying the framed print is nonetheless optional. It can be installed alongside the work or separately.

Liam Gillick's new works draw on the artists long-standing interest in how ideologies find form. In the course of recent large-scale institutional projects, in particular **Filtered Time** at the Pergamon Museum in Berlin in 2023, Gillick has developed a new underlying narrative in response to his continued engagement with the history of standardized graphical systems.

The work is related to Gillick's search for an elusive visual language with which to address contemporary social and economic conditions.

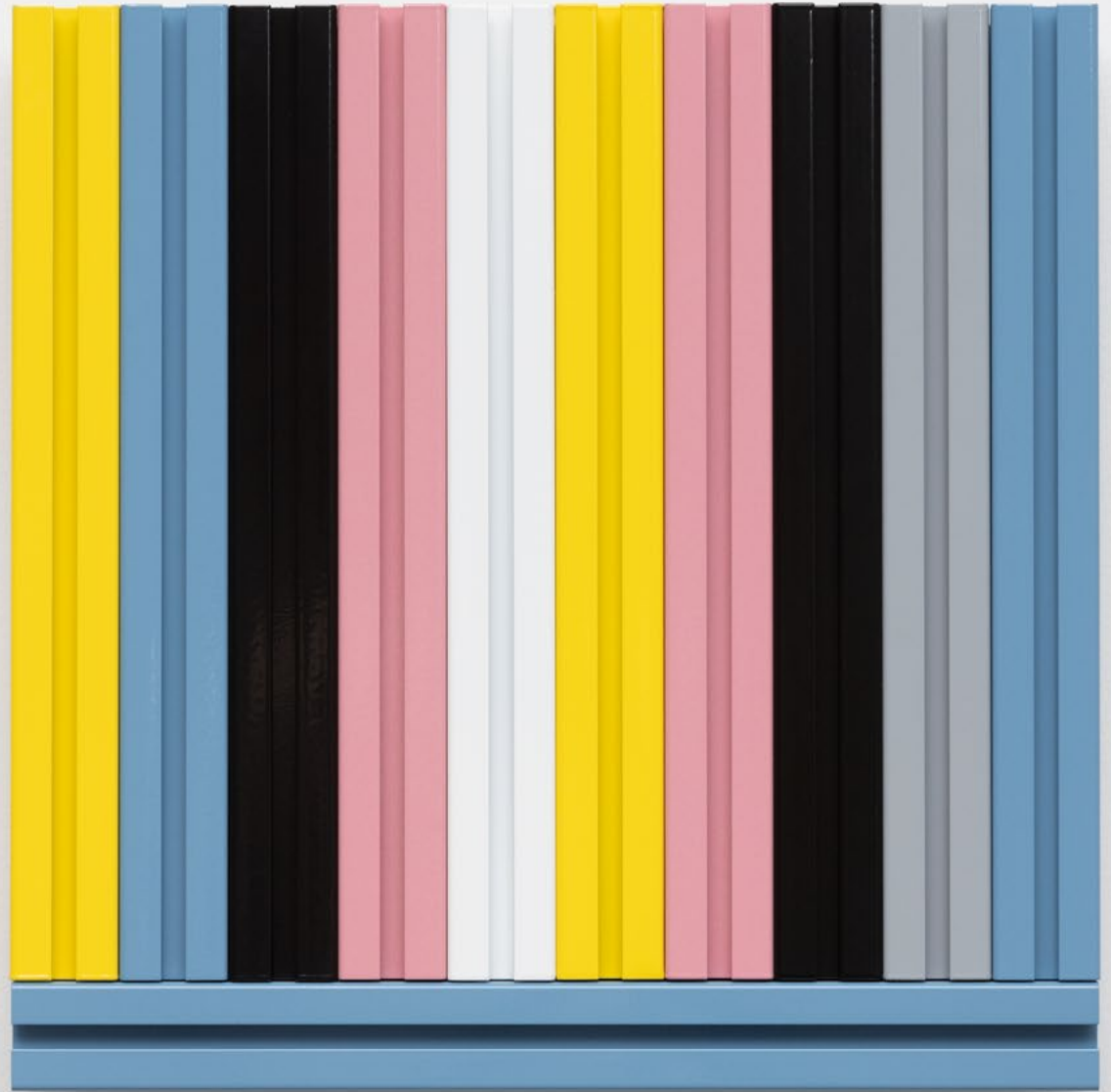


Two artist's prints accompanying the works:
Orange Network Flow Problem (top) and **Blue Flow Line** (bottom)

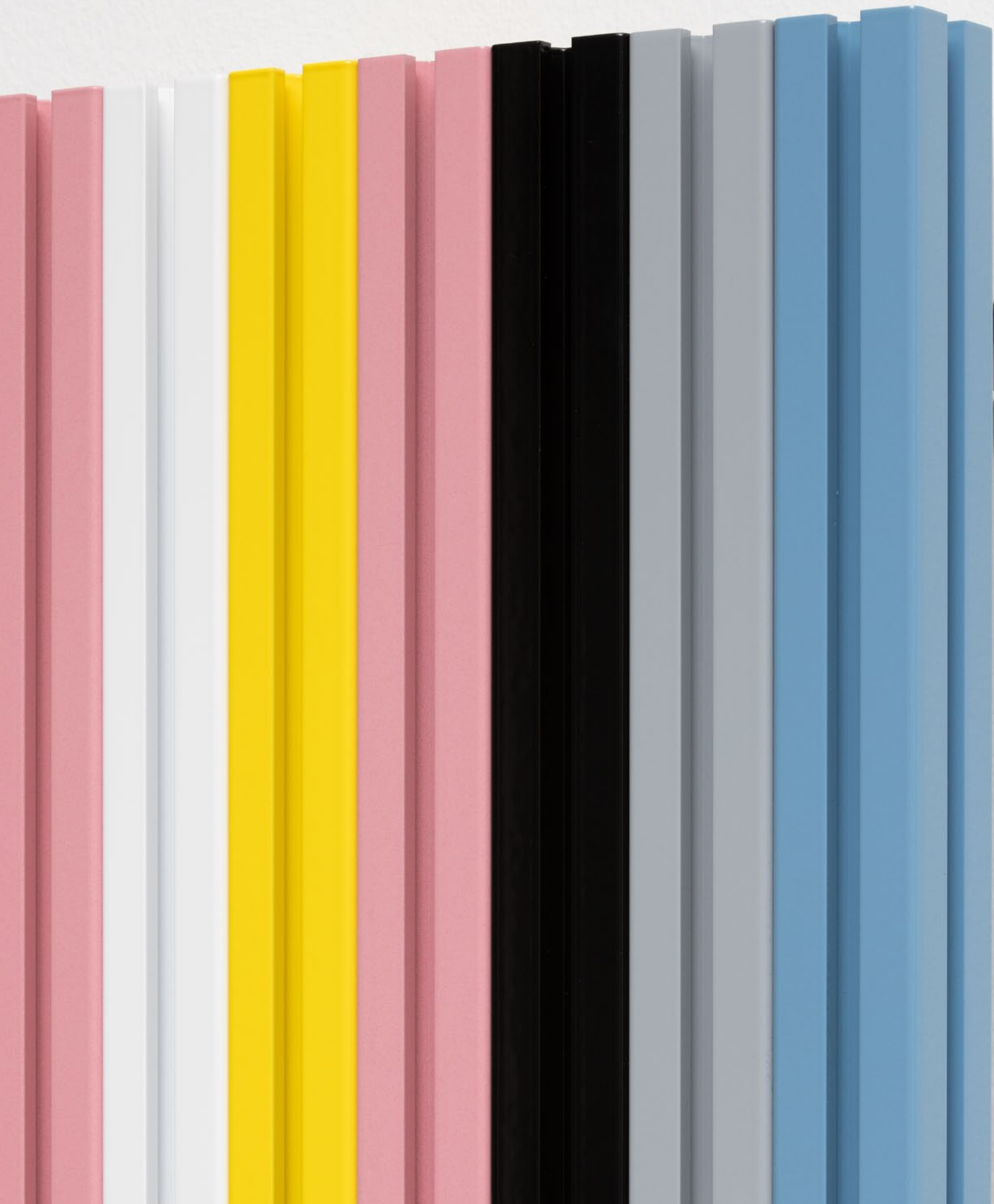


This and the next page (detail): Liam Gillick, **Orange Network Flow Problem**, 2024, powder-coated aluminum accompanied by an artist print, 45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part) (LG 1155)





This and the next page (detail): Liam Gillick, **Blue Flow Line**, 2024, powder-coated aluminum accompanied by an artist print, 45 x 45 x 4,5 cm (17 3/4 x 17 3/4 x 1 3/4 in) (aluminum part) (LG 1156)





Exhibition view: **Prix Jean-François Prat 2024**, Fonds de dotation Bredin Prat Paris (2024)

Hyunsun Jeon

Untitled, 2024

Watercolor on canvas

91 x 65 cm (35 7/8 x 25 5/8 in) (unframed)

(HJ 075)

Lovers, 2023

Watercolor on canvas

145,5 x 112 cm (57 1/4 x 44 1/8 in) (unframed)

(HJ 076)

Apple and Circle, 2024

Watercolor on canvas

100 x 50 cm (39 3/8 x 19 3/4 in) (unframed)

(HJ 078)

Circle, Square, Triangle, 2024

Watercolor on canvas

100 x 50 cm (39 3/8 x 19 3/4 in) (unframed)

(HJ 080)

The Scene of Small Things, 2023

Watercolor on canvas

55 x 150 cm (21 5/8 x 59 in) (unframed)

(HJ 081)

The works of Hyunsun Jeon (b. 1989) use a distinct palette including greens and blues associated with Korean painting. Executed in watercolor, Jeon's paintings focus both on a material flatness (a smooth and often matte surface) but of representation itself. Her iconography includes shapes read intellectually and intuitively as three dimensional but with an artful two dimensionality that highlights the insistent flatness of her compositions.

Executed in watercolor on canvas, Hyunsun Jeon's paintings focus both on a material flatness (a smooth and often matte surface) but of representation itself. Her iconography includes shapes read intellectually and intuitively as three dimensional but with an artful two dimensionality that highlights the insistent flatness of her compositions.

A particularly significant and frequent motif is the cone. To Jeon the cone, a classical geometric shape that has also featured prominently in mathematics, became a stand-in for undecidability. It could appear flat or spatial, but to the artist it signals ambiguity in a broader sense. Amidst other specific motifs, a cone appeared simultaneously as important protagonist and unimportant blank. As Jeon has said: "It was like a black hole sucking in all the viewer's effort to decipher the painting's narrative, thus, the cone had a very clear reason for existence. A cone gradually became so important that it finally lost its function and disappeared, dispersing fragments and fractions of solid shapes all over."

Jeon's paintings are explorations of shifting shapes and forms that take on meaning only to shed it again. While Jeon draws on geometric shapes and everyday objects, her paintings also employ a formal language of simplified landscapes reminiscent of early digital imagery, sometimes even alluding to pixelated glitches.



Visualization: Hyunsun Jeon's works to be presented at Frieze Seoul 2024



Left: Hyunsun Jeon, **Untitled**, 2024, watercolor on canvas, 91 x 65 cm (35 7/8 x 25 5/8 in) (unframed) (HJ 075).

Right: Hyunsun Jeon, **Lovers**, 2023, watercolor on canvas, 145,5 x 112 cm (57 1/4 x 44 1/8 in) (unframed) (HJ 076)

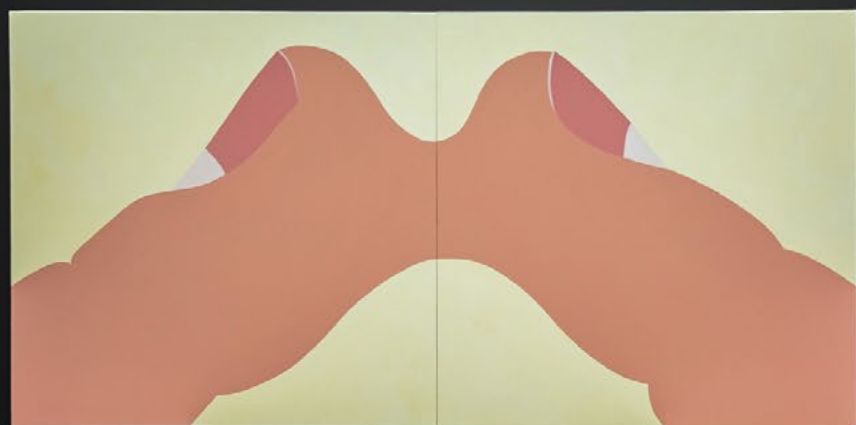


Left: Hyunsun Jeon, **Apple and Circle**, 2024, watercolor on canvas, 100 x 50 cm (39 3/8 x 19 3/4 in) (unframed) (HJ 078).

Right: Hyunsun Jeon, **Circle, Square, Triangle**, 2024, watercolor on canvas, 100 x 50 cm (39 3/8 x 19 3/4 in) (unframed) (HJ 080)



Hyunsun Jeon, **The Scene of Small Things**, 2023, watercolor on canvas, 55 x 150 cm (21 5/8 x 59 in) (unframed) (HJ 081)



Exhibition view: Tomasz Kręcicki, **Light as a feather**, Longlati Foundation, Shanghai (2024)

Tomasz Kręcicki

02:43, 2024

Oil and sand on canvas

120 x 120 cm (47 1/4 x 47 1/4 in)

(TK 067)

Tomasz Kręcicki's (b. 1990) major theme has been a kind of bathos: the mockery of earnestness, undercutting aspirations through absurdity, jokes, and wit. At the same time, works depicting everyday objects such as long wires to repel birds, push pins or even a loose button, can evoke a sense of anxiety and foreboding created by the implied physical threat and the cryptic nature of the implied narrative content. Kręcicki's subject matter then is inherently existential, addressing both contemporary politics and its repercussions on the individual.

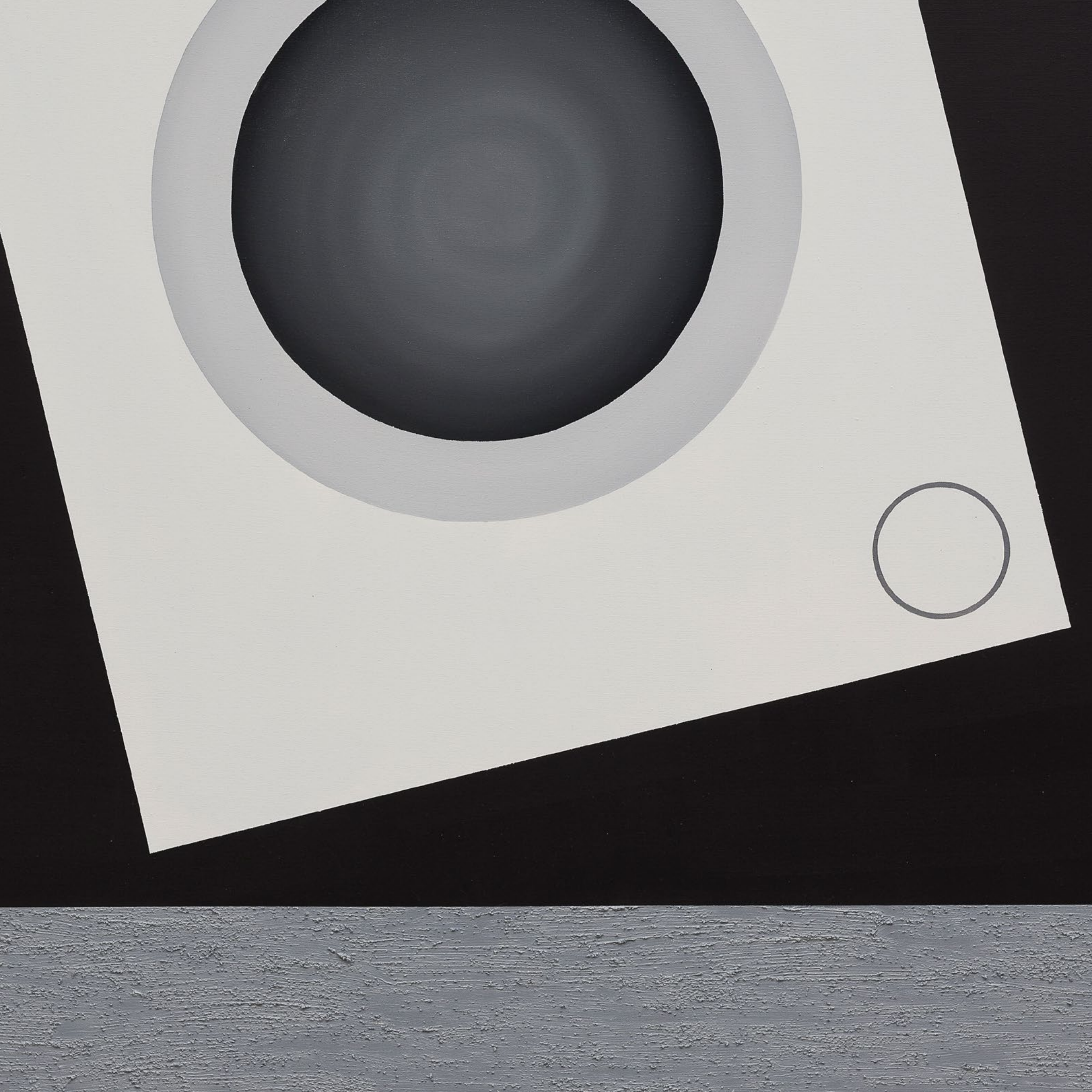
The painting depicts an oversized washing machine, caught dancing above the floor as if in mid-motion. The work makes the rattling of a washing machine palpable, even let us nearly feel its vibrations.

02:43 is a perfect example of Kręcicki's elision of representation and abstraction, of life experience and art history. While its rectangle with its off-center circle is clearly marked as a washing machine—enough detail is provided for us to read it as such an appliance—the painting is not simply a sign to be deciphered. Its flatness plays with the ambivalence inherent in twentieth-century painting's schism between self-referentiality and representation. As such, its forms also draw on the history of abstraction, including Kasimir Malevich's iconic black square, Ellsworth Kelly's dancing shapes, or the enlarged abstracted objects of 1960s Pop Art.

Esther Schipper, Seoul opens the first solo exhibition by Tomasz Kręcicki titled **Gentle Spin**, on August 31, 2024.



This and next page (detail): Tomasz Kręcicki, **02:43**, 2024, oil and sand on canvas, 120 x 120 cm (47 1/4 x 47 1/4 in) (TK 067)



SIMON FUJIWARA



Exhibition view: **Simon Fujiwara: It's a Small World**, The Museum of Contemporary Art Kiasma, Helsinki (2024)

Simon Fujiwara

Who's Iconic Kiss?, 2023

Inkjet print collage, acrylic, gold leaf, charcoal, pastel, acetate on canvas

180,4 x 160,1 cm (71 x 63 in) (unframed)

209 x 189,1 x 8 cm (82 1/4 x 74 1/2 x 3 1/8 in) (framed and glazed)

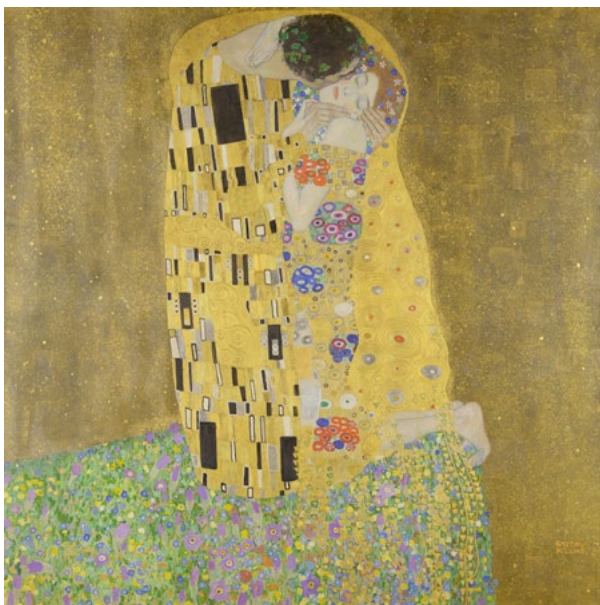
(SF 529)

Over the past decade, Simon Fujiwara (b. 1982) has become known for his staging of large, complex exhibitions that explore the deeply rooted mechanisms of identity construction for both individuals and societies.

Who's Iconic Kiss? Is part of Simon Fujiwara's larger project, featuring his original cartoon character Who the Bær as they explore different iconic artworks throughout art history. In this series, Who is immersed in a world inspired by **The Kiss** by the Austrian painter Gustav Klimt (1862-1918).

In this work two forms of who are sharing a kiss emulating the entangled kiss shared by the figures in Klimt's painting. Who kisses another Who and thus themselves in a way, hinting at self-love and the character's inherent narcissism. Who's oversized tongue is extended out while caressing the neck of the second Who form. Scrupulously applied gold leaf is replaced by a yellow tint and drops of yellow liquids that has been spread unevenly on the surface of the work around the two figures in stark contrast to the great attention to detail present in Klimt's paintings.

As is the case for many of the artists whose work Simon Fujiwara employs in this series, the paintings of Gustav Klimt have reached a point of popularity well beyond the realm of art history. Klimt's paintings and his signature gold leaf have become part of popular culture.



Gustav Klimt, **The Kiss**, 1907–1908, oil and gold leaf on canvas, 180 cm x 180 cm.
Collection of Österreichische Galerie Belvedere, Vienna



Simon Fujiwara, **Who's Iconic Kiss?**, 2023, inkjet print collage, acrylic, gold leaf, charcoal, pastel, acetate on canvas, 180,4 x 160,1 cm (71 x 63 in) (unframed), 209 x 189,1 x 8 cm (82 1/4 x 74 1/2 x 3 1/8 in) (framed and glazed) (SF 529)



This and next page (detail): Simon Fujiwara, **Who's Iconic Kiss?**, 2023, inkjet print collage, acrylic, gold leaf, charcoal, pastel, acetate on canvas, 180,4 x 160,1 cm (71 x 63 in) (unframed), 209 x 189,1 x 8 cm (82 1/4 x 74 1/2 x 3 1/8 in) (framed and glazed) (SF 529)



SUN YITIAN



Sun Yitian, **Tropical Penguin**, 2023, inflatable sculpture. Exhibition view: **Dusts Piles Us Up**, SUHE HAUS x Longlati Foundation, Shanghai (2023)

Sun Yitian

Hi Hi, Bye Bye, 2024

Acrylic on canvas

177 x 133 cm (69 3/4 x 52 3/8 in) each (2 parts)

(SY 032)

Sun Yitian (b. 1991) is best known for her paintings of mass-produced objects, generally based on staged photographs taken by the artist herself. Lovingly rendered in colorful acrylic paint, the surfaces of the inflatable toys or severed dolls heads—both frequent motifs—shine brightly, often with flecks of reflecting camera lights visible.

Sun Yitian is best known for her paintings of monumentally enlarged mass-produced objects lovingly rendered in colorful acrylic paint. The diptych depicts two nearly identical figures, apparently inflatable. Each dressed in a green suit, the figures with large eyes and cartoon-like generalized features are almost indistinguishable except for slight variation of their hairstyles. The most pronounced difference is the position of their respective arms. Both figures have a small name tag on their jacket, one reading Hi Hi, the other Bye Bye. This distinction gives the work a certain humor: what is it that makes one a greeter, the other a sayer of goodbyes?

The artist has depicted the inflated bodies with small apparent production flaws—among them small dents along what appear to be the seams of the plastic figures and misprints where the colors overlap, visible along the wrists and the pupils. These details draw attention to the artificiality of the depicted motif but also highlight the notion of un-reality Sun Yitian's work generally seeks to produce.



Sun Yitian, **Hi Hi, Bye Bye**, 2024, acrylic on canvas, 177 x 133 cm (69 3/4 x 52 3/8 in) each (2 parts) (SY 032)



Detail: Sun Yitian, **Hi Hi, Bye Bye**, 2024, acrylic on canvas, 177 x 133 cm (69 3/4 x 52 3/8 in) each (2 parts) (SY 032)



Detail: Sun Yitian, **Hi Hi, Bye Bye**, 2024, acrylic on canvas, 177 x 133 cm (69 3/4 x 52 3/8 in) each (2 parts) (SY 032)

THOMIAS RADIN



Exhibition view: Thomas Radin, **Hidden in Plain Sight**, Esther Schipper, Berlin (2024)

Thomas Radin

Danse nocturne, 2023

Oil on linen and fabric, artist wood frame
90,2 x 90,4 cm (35 1/2 x 35 5/8 in) (unframed)
105,5 x 94,5 x 4,5 cm (41 1/2 x 37 1/4 x 1 3/4 in) (framed)
(TRA 018)

Sentiments, 2024

Oil on linen, artist wood frame
44 x 44 cm (17 3/8 x 17 3/8 in) each (4 parts) (unframed)
88,2 x 88,2 cm (34 3/4 x 34 3/4 in) (overall) (unframed)
115,5 x 93 x 5 cm (45 1/2 x 36 5/8 x 2 in) (framed)
(TRA 019)

Regardless of the medium, Thomas Radin's (b. 1993) practice is centered in an embodied knowledge formed by his background in dance as well as by growing up between the Caribbean Island of Guadeloupe and France. For Radin, the Black subjects of his paintings, sculptures, performances, and films are carriers of memory and movement.

Danse nocturne is an oil painting on linen and fabric in an artist frame. The painting focuses on an off-center figure whose body disappears under broad, gestural brushstrokes. At the top of the canvas, a face can be seen to be blending in with the surrounding midnight sky and stations itself as an ethereal-like presence. Depicted in a moment of movement, the figure hovers above a white, marble floor. Beyond the figure, a dark blue sky expands into an orange horizon. Swaths of unprimed canvas, characteristic of Radin's practice, are accompanied here by pieces of fabric which give the work a sculptural quality.

The work's title, in English "Nocturnal dance", refers to the core role of movement and dance in the artist's practice, which also includes performance and film. The bold brushstrokes similarly speak to the movement of dance and of painting. Radin has spoken about the importance of water and differently tempered horizons as being references to his own nostalgia and memory for his home country, the Caribbean Island of Guadeloupe, where he was born before moving to France as a boy.

The painting **Sentiments** is divided into four sections, each segment depicting broad, expressive brushstrokes and instances of blank unprimed canvas characteristic of Radin's practice. In the lower section of the work, one sees a pair of feet positioned in the foreground, as if caught in movement or in a gesture of dance. Swaths of unprimed canvas serpentine around the figure's feet and further emphasize the energy of movement in the piece. In the background, a blue sky filled with clouds expands into a yellow, orange horizon.

The work refers to the core role of movement and dance in the artist's practice, which also includes performance and film. The bold brushstrokes similarly speak to the movement of dance and of painting. Radin has spoken about the importance of water and differently tempered horizons as being references to his own nostalgia and memory for his home country, the Caribbean Island of Guadeloupe, where he was born before moving to France as a boy. In this particular work, the horizon is painted in warm colors which could be seen as a metaphor suggesting hope.



Thomas Radin, **Danse nocturne**, 2023, oil on linen and fabric, artist wood frame, 90,2 x 90,4 cm (35 1/2 x 35 5/8 in) (unframed), 105,5 x 94,5 x 4,5 cm (41 1/2 x 37 1/4 x 1 3/4 in) (framed) (TRA 018)



Detail: Thomas Radin, **Danse nocturne**, 2023, oil on linen and fabric, artist wood frame, 90,2 x 90,4 cm (35 1/2 x 35 5/8 in) (unframed), 105,5 x 94,5 x 4,5 cm (41 1/2 x 37 1/4 x 1 3/4 in) (framed) (TRA 018)



Thomas Radin, **Sentiments**, 2024, oil on linen, artist wood frame, 88,2 x 88,2 cm (34 3/4 x 34 3/4 in) (overall) (unframed), 115,5 x 93 x 5 cm (45 1/2 x 36 5/8 x 2 in) (framed) (TRA 019)



Detail: Thominas Radin, **Sentiments**, 2024, oil on linen,
artist wood frame, 88,2 x 88,2 cm (34 3/4 x 34 3/4 in)
(overall) (unframed), 115,5 x 93 x 5 cm
(45 1/2 x 36 5/8 x 2 in) (framed) (TRA 019)

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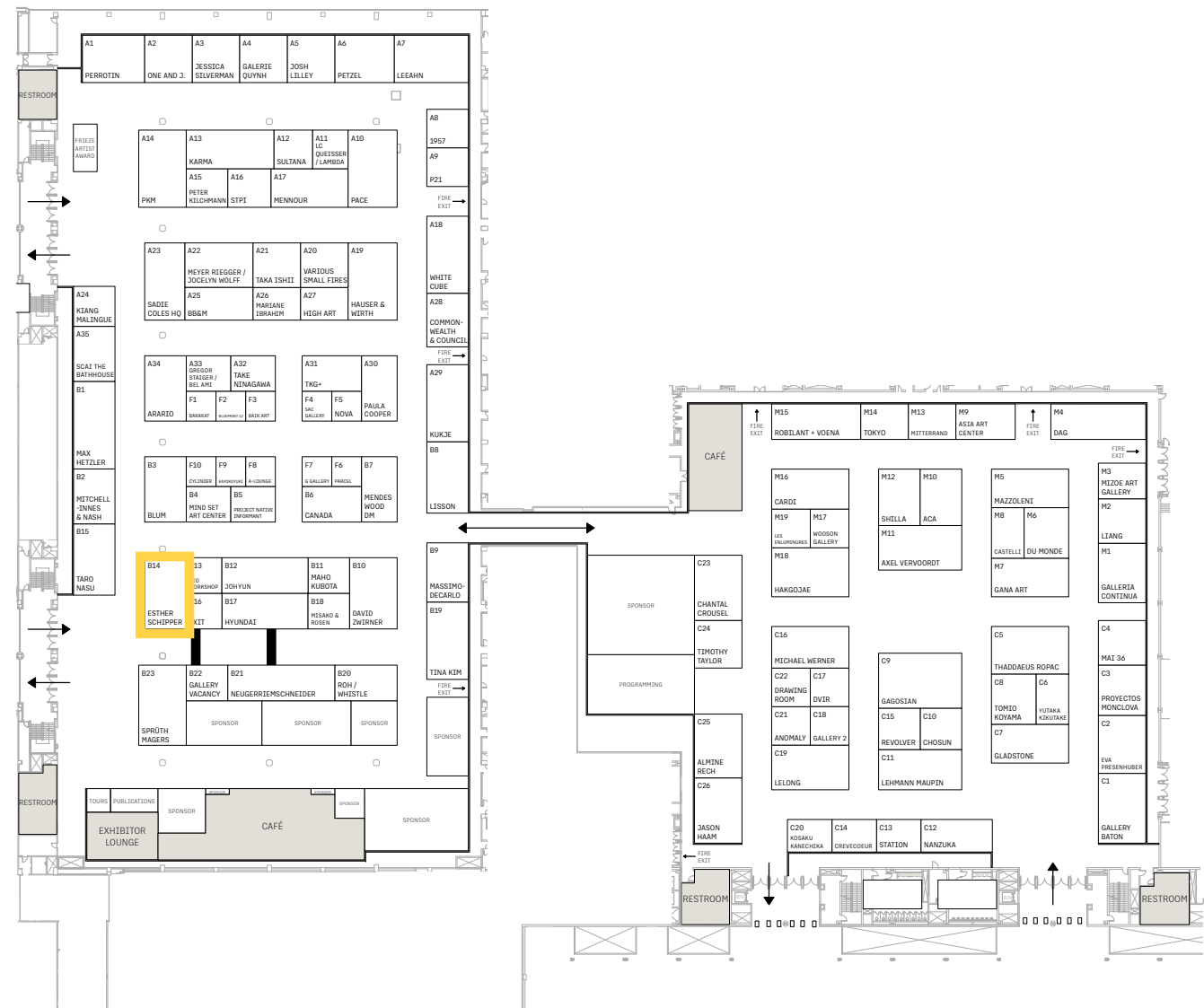
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TOMASZ KRĘCICKI
PHILIPPE PARRENO
THOMIAS RADIN
UGO RONDINONE
SUN YITIAN
ANICKA YI



ARTIST PROFILES

Thomas Demand

b. 1964, in Munich, Germany.

Thomas Demand trained as sculptor. His photographs are generally based on found press photographs. He builds elaborate models using colored paper and cardboard which he then photographs. Often the depicted images include oblique references to historically important sites or events. No writing appears in the recreated images. The life-sized mock-ups are then destroyed.

Institutional solo exhibitions include: **The Stutter of History**, Jeu de Paume, Paris (2023); **The Stutter of History**, UCCA Edge, Shanghai (2022); **Thomas Demand: Mundo de Papel**, Centro Botín, Santander (2021); **HOUSE OF CARD**, Museum-M, Leuven (2020–21); **The Boat is Leaking. The Captain Lied**, Fondazione Prada, Ca' Corner della Regina, Venice (2017); **Thomas Demand**, Nouveau Musée National de Monaco, Villa Sauber – Project Space, Monaco (2016); **FOCUS: Thomas Demand**, The Modern, Fort Worth (2016); **Pacific Sun**, LACMA Los Angeles County Museum of Art, Los Angeles (2015); **Model Studies**, Graham Foundation, Chicago (2013); Museum of Contemporary Art, Tokyo (2012) (traveled to National Gallery of Victoria, Melbourne); **The Dailies**, Kaldor Public Art Projects #25, Sydney (2012); Neue Nationalgalerie, Berlin (2009).

Simon Fujiwara

b. 1982, in London, England

Over the past decade, Simon Fujiwara has become known for his staging of large, complex exhibitions that explore the deeply rooted mechanisms of identity construction for both individuals and societies.

Institutional solo exhibitions include: **Who the Bær**, Prada Oyama, Tokyo (2022); **Simon Fujiwara, Hello Who?**, CIRCA Art, public screenings in London, Seoul, New York, Milan, Berlin, Melbourne, Los Angeles (2022); **new work**, Kunstinstituut Melly, Rotterdam (2021); **Who the Bær**, Fondazione Prada, Milan (2021); **Joanne**, Arken, Skovvej (2019); **Revolution**, Lafayette Anticipations — Fondation d'entreprise Galeries Lafayette, Paris (2018–19); **Joanne**, Galerie Wedding, Raum für zeitgenössische Kunst, Berlin (2018); **Hope House**, Kunsthaus Bregenz (2018); **Joanne**, The Photographers' Gallery, London (2016); **Figures in a Landscape**, Kunsthalle Düsseldorf (2016); **The Humanizer**, Irish Museum of Modern Art, Dublin (2016); **White Day**, Tokyo Opera City Gallery, Tokyo (2016); **The Way**, Yu-un, Obayashi Collection, Tokyo (2016);

RELATED DOSSIERS



Jeu de Paume, Paris (2023)



Centro Botín, Santander (2021)



UCCA Edge, Shanghai (2022)

RELATED DOSSIERS



Who the Bær



Esther Schipper, Berlin (2022)



Fondazione Prada, Milan (2021)

Ryan Gander

b. 1976, in Chester, England

The work of Ryan Gander evokes fictional spaces, institutions and figures. His practice is extremely varied, unified more by a conceptual vision than by formal appearance.

Institutional solo exhibitions include: **The Markers of our Time**, Tokyo Opera City Gallery, Tokyo (2022); **Ryan Gander: The Gift**, East Gallery, Norwich University of the Arts, and Houghton Hall, Norfolk (2022); **The Rates of Change**, Space K, Seoul (2021); **The 500 Million Year Collaboration**, Kunsthalle Bern, Bern (2019); **Good Heart**, Base / Progetti per l'arte, Florence (2018); **The day to day accumulation of hope, failure, and ecstasy**, Laguna Gloria, The Contemporary Austin, Austin (2017); **Faces of Picasso: The collection selected by Ryan Gander**, Remai Modern, Saskatoon (2017).

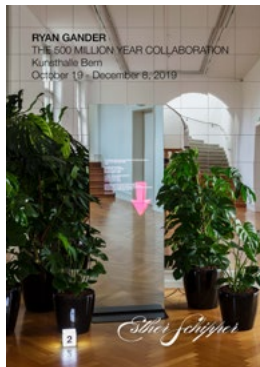
Liam Gillick

b. 1964, in Aylesbury, England

Liam Gillick deploys multiple forms to expose the new ideological control systems that emerged at the beginning of the 1990s. Gillick's work ranges from small books to large-scale architectural collaborations.

Selected institutional solo exhibitions include: **Filtered Time**, Pergamonmuseum, Berlin (2023); **Liam Gillick: Kinetic Energy of Rigid Bodies**, Kunst-Station Sankt Peter, Cologne (2021); **The Work Life Effect**, Gwangju Museum of Art, Gwangju (2021); **Stinking Dawn** (with Gelatin), Kunsthalle Wien, Vienna (2019); **Standing on Top of a Building: Films 2008-2019**, Museo d'Arte Contemporanea Donna Regina, Naples (2019); **Folded Extracted Personified**, Qatar MIA Park, Doha (2019); **The Light is no Brighter at the Centre**, CAC – Contemporary Art Centre, Vilnius (2017-18); **Campaign: An Exhibition in Four Moments**, Museu Serralves, Porto (2016); **All-Imitate-Act**, Stedelijk Museum and Holland Festival, Amsterdam (2015); **From 199C to 199D**, Le Magasin, Grenoble (2014), and **From 199A to 199B**, Hessel Museum of Art, Bard College, New York (2012).

RELATED DOSSIERS



Kunsthalle Bern (2019)

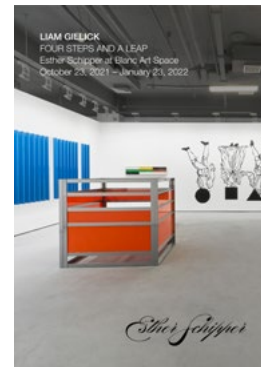


Tokyo City Art Gallery (2022)

RELATED DOSSIERS



Esther Schipper, Berlin (2024)



Blanc Art Space, Beijing (2021)



Public space projects

Pierre Huyghe

b. 1962, in Paris, France.

Huyghe's practice spans many media, including live situations, films, objects and drawings. His exhibitions are living organisms, in which interdependent, biotic and abiotic, real and symbolic agents – animals, humans, machines – are co-evolving. Those, indistinguishable, are self-organizing in a dynamic and unstable mesh, navigating between necessity and contingency.

Institutional solo exhibitions include: **Liminal**, Punta della Dogana – Pinault Collection, Venice (2024); **Chimera**, EMMA – Espoo Museum of Modern Art, Espoo (2023); **Variants**, Kistefos Museum, Jevnaker (2022); **Pierre Huyghe – Offspring**, Kunsten, Allborg (2022); **After UUmwelt**, LUMA, La Grande Halle, Parc des Ateliers, Arles (2021); **Pierre Huyghe, UUMWELT**, Serpentine Galleries, London (2018); **Pierre Huyghe – From Xue Bing's Collection**, Pond Society, organized by the New Century Art Foundation, Shanghai (2018); **Pierre Huyghe: 2017 Nasher Prize Laureate**, Dallas Museum of Art, Dallas (2017); **Pierre Huyghe**, Espace Louis Vuitton Venice, Venice (2017), and **Pierre Huyghe: Untitled (Human Mask)**, Copenhagen Contemporary, Copenhagen (2017).

RELATED DOSSIERS



Punta della Dogana, Venice (2024)

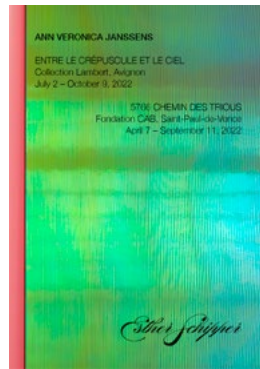
Ann Veronica Janssens

b. 1956, in Folkestone, England

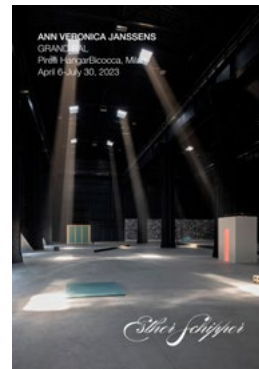
Ann Veronica Janssens's works exude the impression of great simplicity yet creates vivid experiences of the act of seeing, evoking a heightened awareness of the changeability and fleetingness of the individual perception.

Institutional solo exhibitions include: **Grand Bal**, Pirelli HangarBicocca, Milan (2023); **entre le crépuscule et le ciel**, Collection Lambert, Avignon (2022); **23:56:04**, Panthéon, Paris (2022); **5766 chemin des Trious**, Fondation CAB, Saint-Paul-de-Vence (2022); **gam gam gam**, Design Week, Galleria d'Arte Moderna, Milan (2021); **Hot Pink Turquoise**, South London Gallery, London (2021) and Louisiana Museum of Art, Humlebæk (2020); **Ann Veronica Janssens**, De Pont Museum, Tilburg (2018-19); **Ann Veronica Janssens**, Museum of Contemporary Art Kiasma, Helsinki (2018-19); **Naissances latentes**, Le SHED Centre d'art contemporain de Normandie, Notre-Dame de Bondeville / L'Aître Saint-Maclou, Rouen / Musée des Beaux-Arts de Rouen (2017); **mars**, Institut d'Art Contemporain, Villeurbanne/Rhône-Alpes (2017); **Ann Veronica Janssens**, Nasher Sculpture Center, Dallas (2016).

RELATED DOSSIERS



Collection Lambert, Avignon | Fondation CAB, Saint-Paul-de-Vence (2022)



Pirelli HangarBicocca, Milan (2023)

Hyunsun Jeon

b. 1989, in Incheon, South Korea

Hyunsun Jeon has invented a unique pictorial language that employs a Korean chromatic palette predominated by greens, blacks, and blues. Her expansive vocabulary of proportion—some simplified passages for example relate to pixelation in early video games—is suspended between symbolic geometry and suggestive landscape conveying an impending sense of poetic absence and artificial presence. Developing a characteristic approach to the medium, Jeon’s works combines the use of traditional Korean pigment and paint suspended in contemporary acrylic polymer to create a variety of distinct surface textures. The geometric forms in her paintings are often echoed in the three-dimensional structures in which she stages her works.

Hyunsun Jeon’s solo exhibitions include: **Meet me in the Middle**, Gallery2, Seoul (2022); Art Basel Hong Kong (solo booth with Gallery2) (2022); **From Fig to Cone**, Gallery2, Seoul (2020); **Red Green Corners**, P21, Seoul (2019); **Parallel Paths**, Alternative Space LOOP, Seoul (2018); **Forests and Swamps**, Weekend, Seoul (2017); **Nameless Mountain**, leehwaik Gallery, Seoul (2016); **The Cone and Conversations**, Place MAK, Seoul (2015).



Dui Jip Ki, Esther Schipper, Berlin (2023)



Introduction

Tomasz Kręcicki

b. 1990, in Żary, Poland.

Tomasz Kręcicki’s major theme has been a kind of bathos: the mockery of earnestness, undercutting aspirations through absurdity, jokes, and wit. At the same time, works depicting everyday objects such as long wires to repel birds, push pins or even a loose button, can evoke a sense of anxiety and foreboding created by the implied physical threat and the cryptic nature of the implied narrative content. Kręcicki’s subject matter then is inherently existential, addressing both contemporary politics and its repercussions on the individual.

Institutional solo exhibitions include: **Light as a Feather**, Longlati Foundation, Shanghai (2024); **XXL**, Muzeum Regionalne, Stalowa Wola (2020); **Spirit level**, Grey House Foundation, Kraków (2019) and **XXL**, BWA Tarnów (2019).

Institutional exhibitions as part of the artist group Potencja include: **Potencja – Humoral Theory: Quattro Stagioni**, Galeria Bielska BWA, Bielsko-Biała (2022), and **Potencja – Humoral Theory**, BWA Zielona Góra (2021).

RELATED DOSSIERS



Selected works



Longlati Foundation (2024)



Preview: Esther Schipper, Seoul (2024)

Philippe Parreno

b. 1964

Philippe Parreno radically redefined the exhibition experience by taking it as a medium, placing its construction at the heart of his process. Exploring the possibilities of the exhibition as a coherent “object” rather than as a collection of individual works, it becomes a veritable open space, a format that differs on each occasion, and a frame for things to appear and disappear.

Institutional solo exhibitions include: **Voices**, Leeum Museum of Art, Seoul (2024); **Echo2**: a Carte Blanche to Philippe Parreno with Arca, Nicolas Becker, and Tino Sehgal, Bourse de Commerce – Pinault Collection, Paris (2022); **La Quinta del Sordo**, Museo Prado, Madrid (2022); **La Quinta del Sordo**, Fondation Beyeler, Riehen/Basel (2021); **Danny / No More Reality**, LUMA, Arles (Permanent); **Echo**, MoMA, New York (2019 – ongoing); **Philippe Parreno: A Manifestation of Objects**, WATARI-UM, Tokyo (2019-20); **Philippe Parreno**, Gropius Bau, Berlin (2018); **Two Automatons for One Duet**, The Art Institute, Chicago (2018); **La Levadura y El Anfitrión (The Yeast and The Host)**, Museo Jumex, Mexico City (2017); **Synchronicity**, Rockbund Art Museum, Shanghai (2017).

RELATED DOSSIERS



Esther Schipper Berlin (2020)



Bourse de Commerce, Paris (2022)



Leeum Museum of Art, Seoul (2024)

Thomias Radin

b. 1993 in Abymes, Guadeloupe.

Regardless of the medium, Thomias Radin’s practice is centered in an embodied knowledge formed by his background in dance as well as by growing up between the Caribbean Island of Guadeloupe and France. For Radin, the Black subjects of his paintings, sculptures, performances, and films are carriers of memory and movement. Movement that tells a story of deep spirituality, inherited, linked to ancient knowledge, yet still evolving and alive.

Thomias Radin’s solo exhibitions include **POLYCHROME - The Myth of Karukera & Cibuqueira**, Galerie Wedding, Berlin (2023); **Kimbé Rêd Pa Moli**, Steve Turner, Los Angeles (2022); **The Myth of Inner Landscapes**, SAVVY Contemporary, Berlin (2019). Amongst his group exhibitions are **Poly: A Fluid Show**, KINDL- Centre for Contemporary Art, Berlin (2023 – 24); **Embodied Spaces: The Body as Architecture**, Strada Gallery, New York (2023); **Les Enchantées**, Frontview, Berlin (2023); **The Garden**, The Curators Room, Amsterdam (2023); **Trangressive: Nonkonforme Zugänge zu Kunst and Stadt**, Kühlhaus Berlin, Berlin (2022); **Non Playable character**, The Fairest, 59th Venice biennale, Venice (2022).

RELATED DOSSIERS



Esther Schipper Berlin (2024)

Ugo Rondinone

b. 1964 in Brunnen, Switzerland

Ugo Rondinone is recognized as one of the major voices of his generation, an artist who composes searing meditations on nature and the human condition while establishing an organic formal vocabulary that fuses a variety of sculptural and painterly traditions. The breadth and generosity of his vision of human nature have resulted in a wide range of two-dimensional and three-dimensional objects, installations, videos, and performances. His hybridized forms, which borrow from ancient and modern cultural sources alike, exude pathos and humor, going straight to the heart of the most pressing issues of our time, where modernist achievement and archaic expression intersect.

The most recent solo exhibitions include: **burn to shine**, Fosun Foundation, Shanghai (2023); **sunrise. east**, Städel Museum, Frankfurt (2023); **the water is a poem unwritten by the air no. the earth is a poem unwritten by the fire**, Petit Palais, Paris (2022); **burn shine fly**, Scuola Grande di San Giovanni Evangelista, Venice (2022); **vocabulary of solitude**, Museo Rufino Tamayo, Mexico City (2022), **life time**, Schirn Kunsthalle, Frankfurt am Main (2022); **nude in the landscape**, Belvedere 21, Vienna (2021–2022).

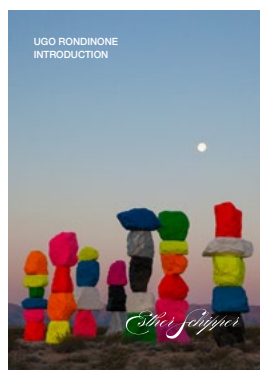
RELATED DOSSIERS

UGO RONDINONE
nuts + monks
Esther Schipper, Berlin
Sept 11 – Oct 17, 2020



Esther Schipper

Esther Schipper, Berlin
(2020)



Introduction

Sun Yitian

b. 1991

Sun Yitian is best known for her paintings of mass-produced objects, generally based on staged photographs taken by the artist herself. Lovingly rendered in colorful acrylic paint, the surfaces of the inflatable toys or severed dolls heads—both frequent motifs—shine brightly, often with flecks of reflecting camera lights visible. The paintings' aesthetic is a quality of the painting process: Seen up close, the photographic precision dissolves, as the painterly and coloristic effects created by the artist's expert application of paint become apparent.

Recent exhibitions include **Bordercrossing: Possibilities and Interactions**, Yuz Museum, Shanghai (2023); **Projection**, Sifang Art Museum, Nanjing (2023); **Nián Nián :The Power and Agency of Animal Forms**, Deji Art Museum, Nanjing (2023); **The Infinite Conversation: 2022 Beijing Biennial "Symbiosis"**, National Base for International Cultural Trade, Beijing (2022); **Summer '22**, Esther Schipper, Berlin (2022); **The Pieces I Am**, Shanghai, UCCA Edge (2022); **Art's Language, Artists' Game**, OCAT Shenzhen, Shenzhen (2022); **The Disconnected Generation**, Song Art Museum, Beijing (2022).

RELATED DOSSIERS

SUN YITIAN
PORTRAIT
Esther Schipper, Berlin
April 28 – May 25, 2023



Esther Schipper

Esther Schipper, Berlin
(2023)



Esther Schipper

Esther Schipper, Paris
(2023)

Anicka Yi

b. 1971 in Seoul, South Korea.

Anicka Yi's practice is cross-disciplinary and presents knowledge from art, science and technology in compelling formal articulations. Known for her multi-sensory approach to art making, Yi has radically expanded the notion of what an artwork can be and transformed exhibitions into embodied encounters. Drawing on a notion of otherness rooted in scent and taste, Yi's works allow her audience to viscerally experience complex issues relating to social and racial prejudice, racism, ecology, climate change, biological extinction, machines and artificial intelligence.

Solo exhibitions include: **Anicka Yi: Metaspore**, Pirelli HangarBicoca, Milan (2022); **In Love With The World**, Hyundai Commission, Turbine Hall, Tate Modern, London (2021); **Life Is Cheap**, The 2016 Hugo Boss Prize, Solomon R. Guggenheim Museum, New York (2017); **Jungle Stripe**, Fridericianum, Kassel (2016); **7,070,430K of Digital Spit**, Kunsthalle Basel, Basel (2015); **6,070,430K of Digital Spit**, List Visual Arts Center, MIT, Cambridge, Massachusetts (2015); **You Can Call Me F**, The Kitchen, New York (2015); **Death**, Cleveland Museum of Art, Cleveland, Ohio (2014).

RELATED DOSSIERS



Esther Schipper, Berlin
(2023)



Introduction

CURRENTLY AT ESTHER SCHIPPER, SEOUL

TOMASZ KRĘCICKI

GENTLE SPIN

AUGUST 31 – OCTOBER 26, 2024

WWW.ESTHERSCHIPPER.COM

Image: Tomasz Kręcicki, **3000**, 2024, oil on canvas, 130 x 100 cm (51 1/8 x 39 3/8 in) (TK 070)



SELECTED CONCURRENT EXHIBITIONS IN SEOUL



THERE EXISTS ANOTHER EVOLUTION BUT IN THIS ONE **ANICKA YI**

LEEUM MUSEUM OF ART, SEOUL

OPENING SEPTEMBER 5, 2024

WWW.LEEUMHOAM.ORG

Detail: Anicka Yi, **Lithic Infinite**, 2023-2024, PMMA optical fiber, LEDs, silicone, acrylic, epoxy, aluminum, stainless steel, steel, brass, motors and microcontrollers, 117,2 x 67,3 x 67,9 cm (46 1/8 x 26 1/2 x 26 3/4 in) (AY1 047)



PORTRAIT OF A COLLECTION. WORKS FROM PINAULT COLLECTION WITH **DOMINIQUE GONZALEZ-FOERSTER, ANRI SALA AND ANICKA YI**

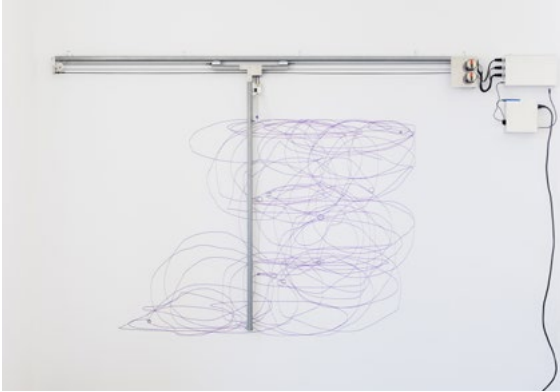
SONGEUN ART SPACE, SEOUL

SEPTEMBER 4 – NOVEMBER 23, 2024

WWW.SONGEUNARTSPACE.ORG

Dominique Gonzalez-Foerster, **OPERA (QM.15)**, 2016, HD video, projector, screens, media player, amplifier, speakers, lights, curtains, duration 8:30 min (DGF 277)

SELECTED CONCURRENT EXHIBITIONS IN SOUTH KOREA



15TH GWANGJU BIENNALE
WITH **ANGELLA BULLOCH, LIAM GILLICK AND PHILIPPE PARRENO**
VARIOUS VENUES, GWANGJU
SEPTEMBER 7 DECEMBER 1, 2024
WWW.GWANGJUBIENNALE.ORG

Angela Bulloch, **Dynamic Stereo Drawing Machine**, 2020, sound-activated drawing machine, ink, metal rails and electronic motor, 170 x 300 cm (66 7/8 x 118 1/8 in) approx. (AB 965)



UGO RONDINONE
BURN TO SHINE
MUSEUM SAN, WONJU
THROUGH DECEMBER 1, 2024
WWW.MUSEUMSAN.ORG

Ugo Rondinone, **yellow red monk**, 2021, painted bronze, height: 400 cm (UR 626).
Exhibition view: Ugo rondinone, **burn to shine**, Museum SAN, Wonju (2024)



COLOR, SHAPE, AND ACTIVE AUDIENCE
WITH **HYUNSUN JEON**
GYEONGNAM ART MUSEUM, CHANGWON-SI
THROUGH OCTOBER 6 2024
WWW.GYEONGNAM.GO.KR

Detail: Hyunsun Jeon, **Fog and Horizon-Fruit**, 2020, watercolor on canvas, 200x400cm

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