

Art Basel Miami Beach 2024

Gallery Baton | F24 | Selected Artworks

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-Constellation 022-III

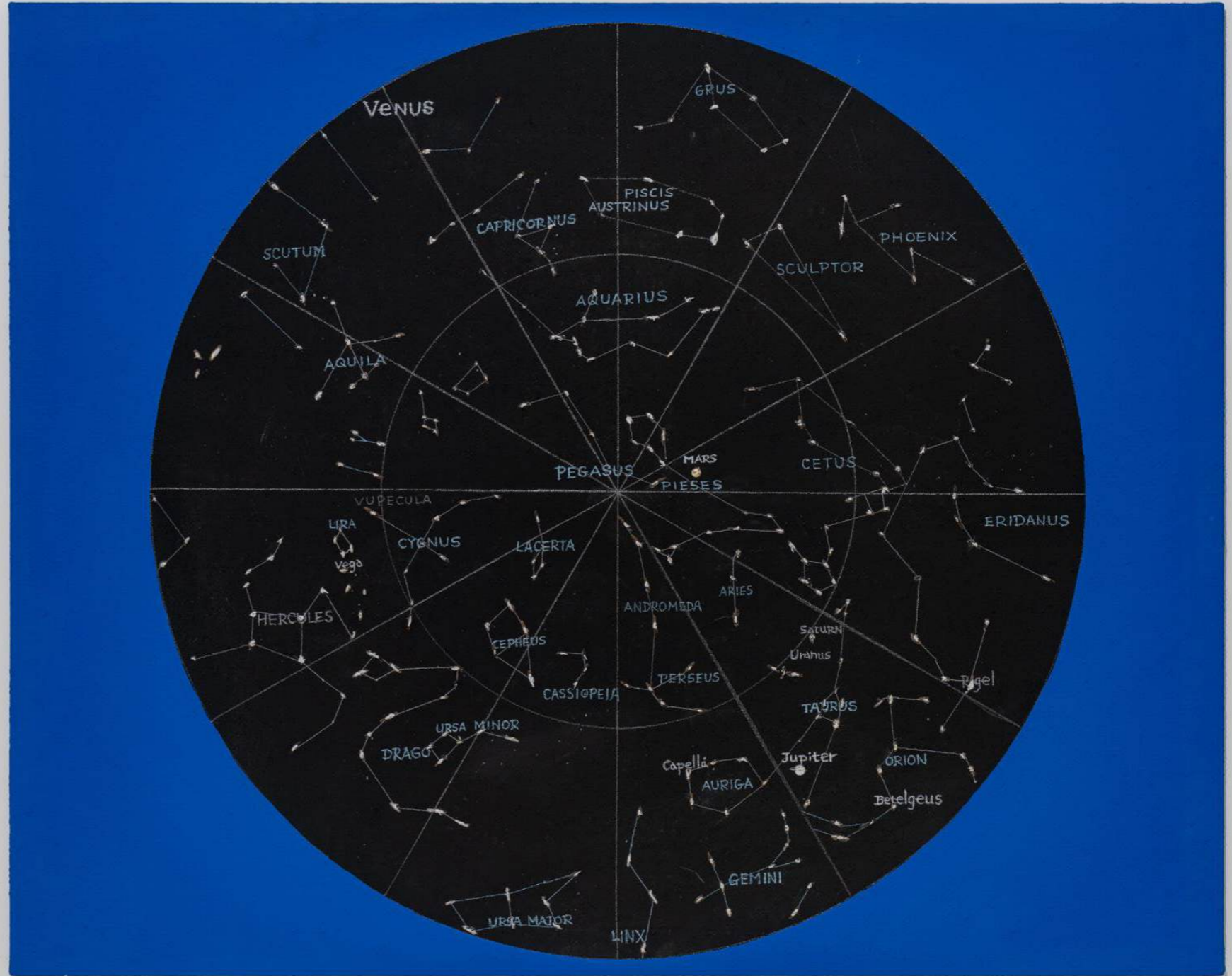
2022

object painting

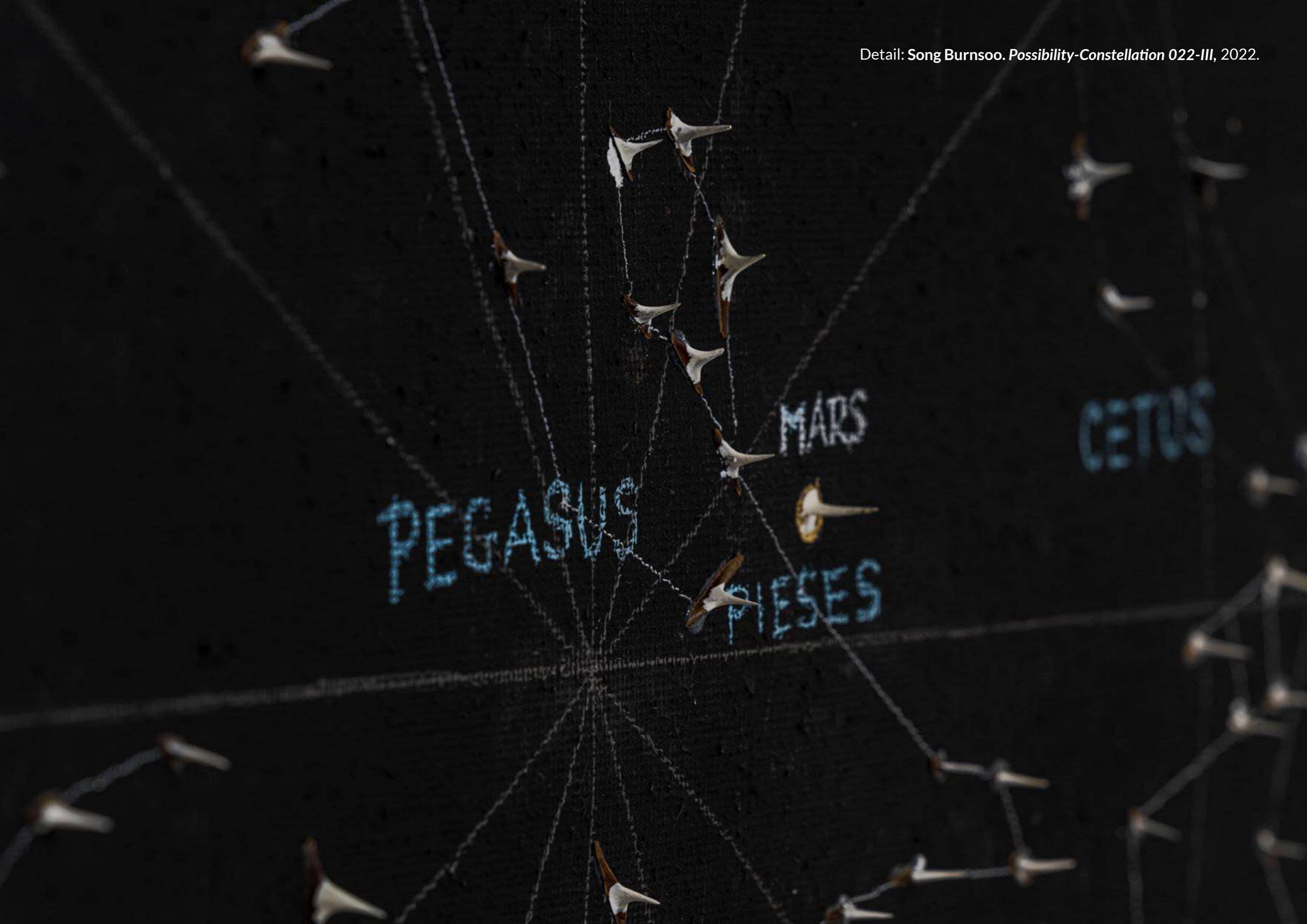
50.98 x 63.78 x 2.36 inches

129.5 x 162 x 6 cm

USD 48,000







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 Omniverse, Museum SAN, Wonju, KR
- 2020 White Night, Dark Day, Gyeonggi Museum of Modern Art, Ansan, 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
Conversional Spring, Since Then, Daejeon Museum of Art, Daejeon, KR
- 2012 Dansaekhwa : Korea Monochrome Painting, National Museum of Modern and Contemporary Art, Gwacheon, 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
- Samyang Corporation, KR

Koh San Keum

Rectangle (Han Kang, I Do Not Bid Farewell)

2024

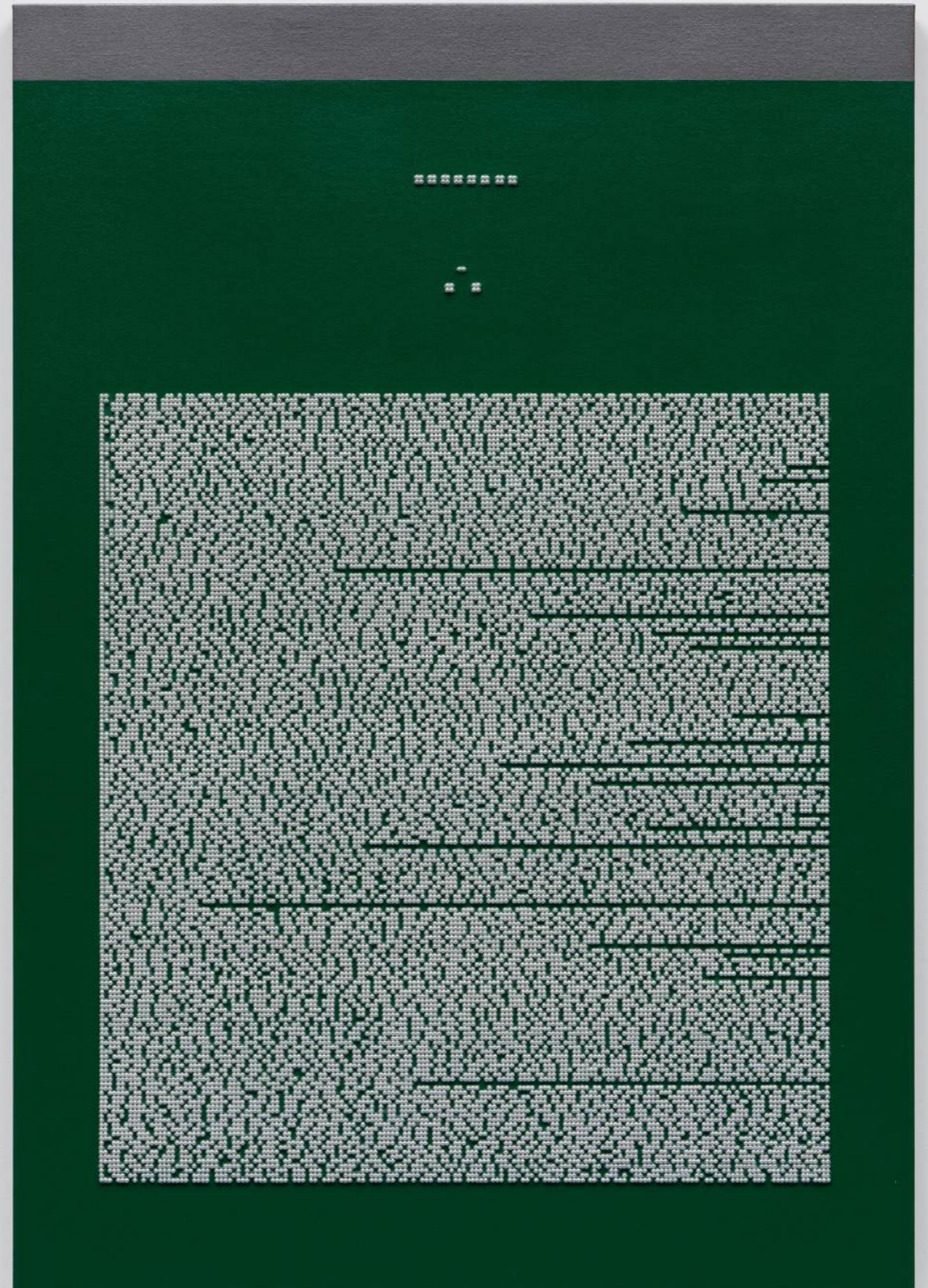
4mm artificial pearl beads, acrylic paint,

fabric on wooden panel

47.24 x 33.07 inches

120 x 84 cm

USD 20,000





Koh San Keum

AS IF IT'S YOUR LAST (BLACKPINK)

2024

4mm artificial pearl beads, acrylic paint,
fabric on wooden panel

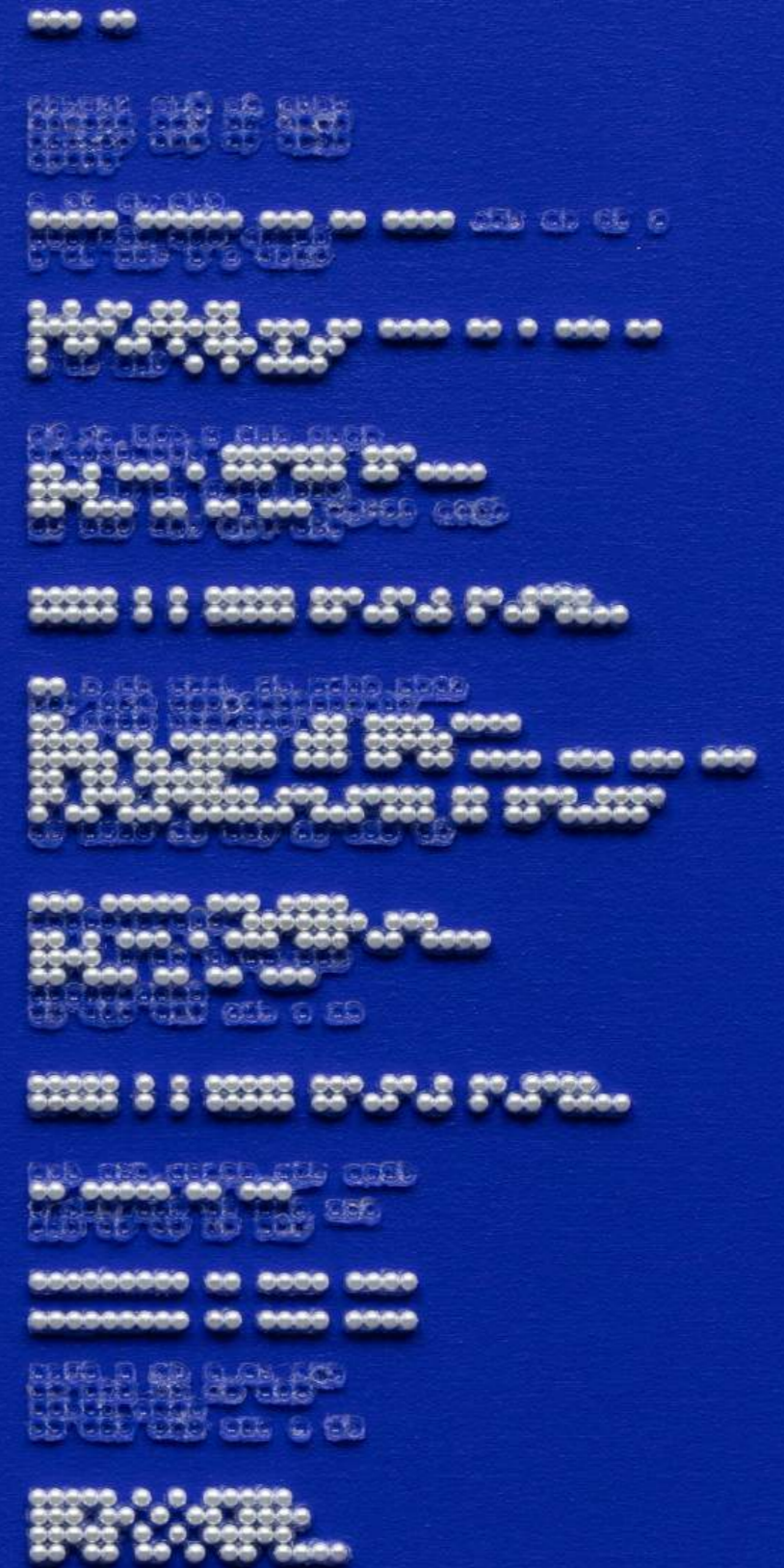
20.87 x 31.5 inches overall,

20.87 x 15.75 inches each, 2 pieces

53 x 80 cm overall, 53 x 40 cm each, 2 pieces

USD 12,000





KOEN VAN DEN BROEK

GALLERYBATON



쿤 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

W Silver Dr

2024

traffic paint and tar on canvas

180 x 135 cm

EUR 44,000





Detail: Koen van den Broek. *W Silver Dr*, 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**
- 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
- Wallace Arts Trust, New Zealand

Peter Stichbury

Hyacinth Swan

2024

oil on linen

75 x 95 cm

USD 46,000



Detail: Peter Stichbury. *Hyacinth Swan*, 2024.



Peter Stichbury

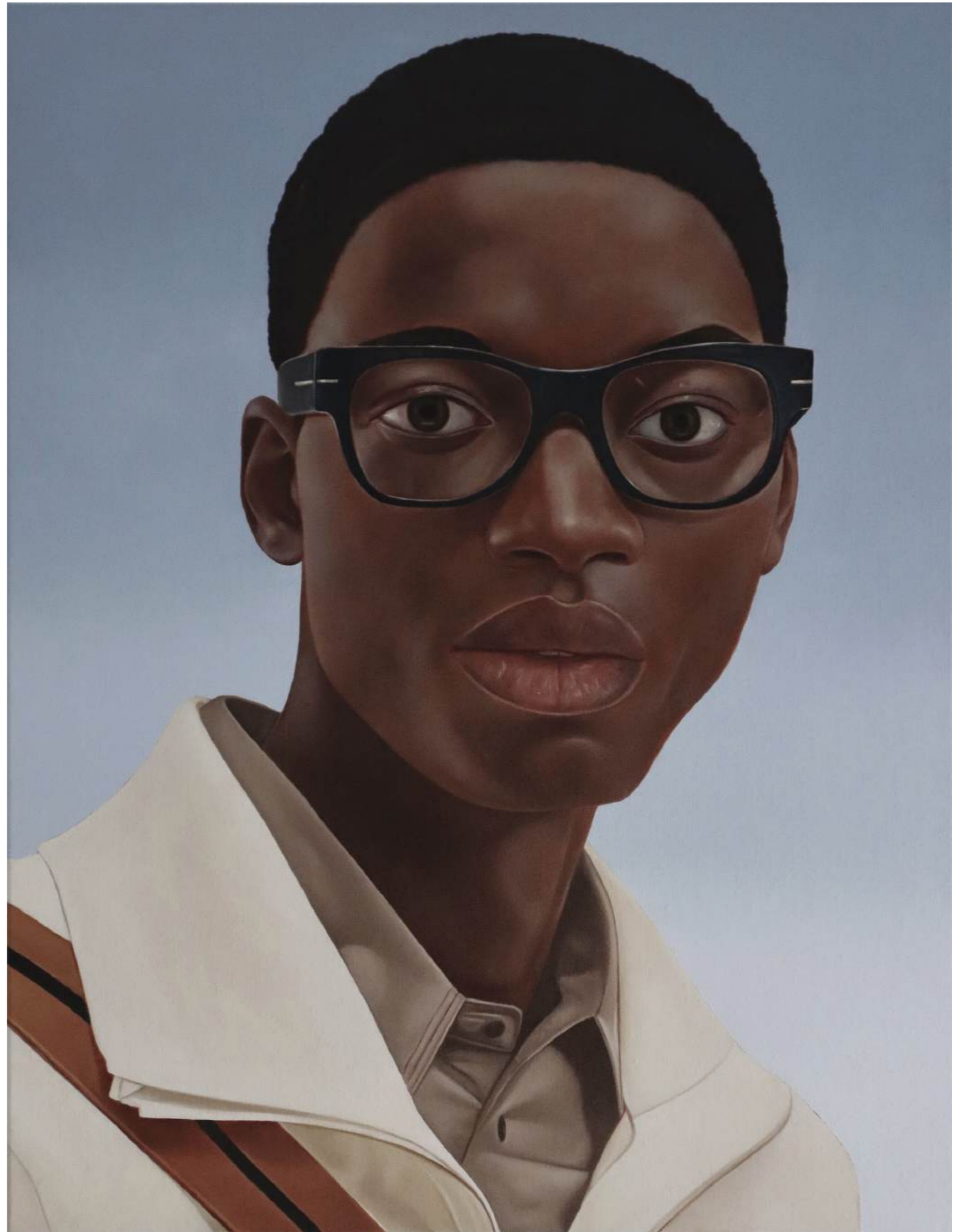
Oraculus

2024

oil on linen

77.5 x 60 cm

USD 40,000



GALLERYBATON

Detail: Peter Stichbury. *Oraculus*, 2024.



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

Horn and Brush

2017-2022

acrylic on canvas

63.78 x 102.36 inches overall

63.78 x 51.18 inches each, 2 pieces

162 x 260 cm overall

162 x 130 cm each, 2 pieces

USD 35,000



Detail: Bae Yoon Hwan. *Horn and Brush*, 2017-2022.



Bae Yoon Hwan
Can you hear Reindeer?
2024
mixed media on canvas
51.3 x 63.86 inches
130.3 x 162.2 cm

USD 22,000



Detail: Bae Yoon Hwan. *Can you hear Reindeer?*, 2024.



LIAM GILLICK

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

Unassigned Pleasure Parameter

2024

powder coated aluminium

78.74 x 1.77 x 1.77 inches

200 x 4.5 x 4.5 cm

USD 60,000



GALLERYBATON



Detail: Liam Gillick. *Unassigned Pleasure Parameter*, 2024.

TATSUO MIYAJIMA

GALLERYBATON



미야지마 타츠오 TATSUO MIYAJIMA

1957 Born in Tokyo, JP

Lives and works in Ibaraki, JP

Tatsuo Miyajima is the pioneer of Japanese media art and is one of the internationally significant figure in media artist who focuses digital media as LEDs used for electronic watches and displays to meditate on fundamental questions about life, death, and the cycle of time. Based on the trans-generational universality of the LED's simple mechanism, he explores meta discourse about visualizing interpretations of time and the concept itself.

Since the 1980s, he has embraced Western pluralism and Eastern philosophy, and selected numbers, a symbol of logic, as his own formative language, bringing philosophical ideas through life and death into his work. In addition, Each work represents a unique number permutation expressing the infinite value of the universe in the list of numbers. Intangible time is visualized in a way that is expressed as the life and death through repetitive cycles, and Tatsuo contains his thoughts on time, life, death, and reincarnation, which are the inevitable fate of man. The lights that flash in its own cycles inspire the viewer's psychological and emotional sympathy by reflecting thoughts of each individual's relative passage of time.

SELECTED SOLO EXHIBITIONS

- 2023** **Infinite Numeral, Gallery Baton, Seoul, KR** [*Learn More](#)
- 2022** **Time, Het Noordbrabants Museum, 's-Hertogenbosch, NL** [*Learn More](#)
Changing Landscape / Changing Museum,
Skulpturenpark Waldfrieden, Wuppertal, DE [*Learn More](#)
- 2020** **Connect with Everything, Gallery Baton, Seoul, KR** [*Learn More](#)
Tatsuo Miyajima: Chronicle 1995-2020, Chiba City Museum of Art, Chiba, JP
- 2019** **Tatsuo Miyajima, Santa Barbara Museum of Art, Santa Barbara, US** [*Learn More](#)
Sky of Time, Espoo Museum of Modern Art, Espoo, FI [*Learn More](#)
Tatsuo Miyajima: Being Coming, Shanghai Minsheng Art Museum, CN [*Learn More](#)
- 2016** **Tatsuo Miyajima: Connect with Everything, MCA Australia, Sydney, AU** [*Learn More](#)
Time Waterfall, Art Basel official program, Hong Kong, HK
- 2011 Three Time Train / Counter Voice on the Wall, Kunstmuseum St. Gallen, CH
Lokremise St. Gallen, St. Gallen, CH

SELECTED COLLECTIONS

- British Museum, UK
- Tate Collection, UK
- San Francisco Museum of Modern Art, US
- Museum of Contemporary Art Chicago, US
- Dallas Museum of Art, US
- National Gallery of Canada, CA
- Mori Art Museum, JP
- Hiroshima City Museum of Contemporary Art, JP
- National Museum of Modern Art, Kyoto, JP
- Museum of Contemporary Art Tokyo, JP
- National Museum of Modern and Contemporary Art, KR
- Leeum Museum of Art, KR

Tatsuo Miyajima

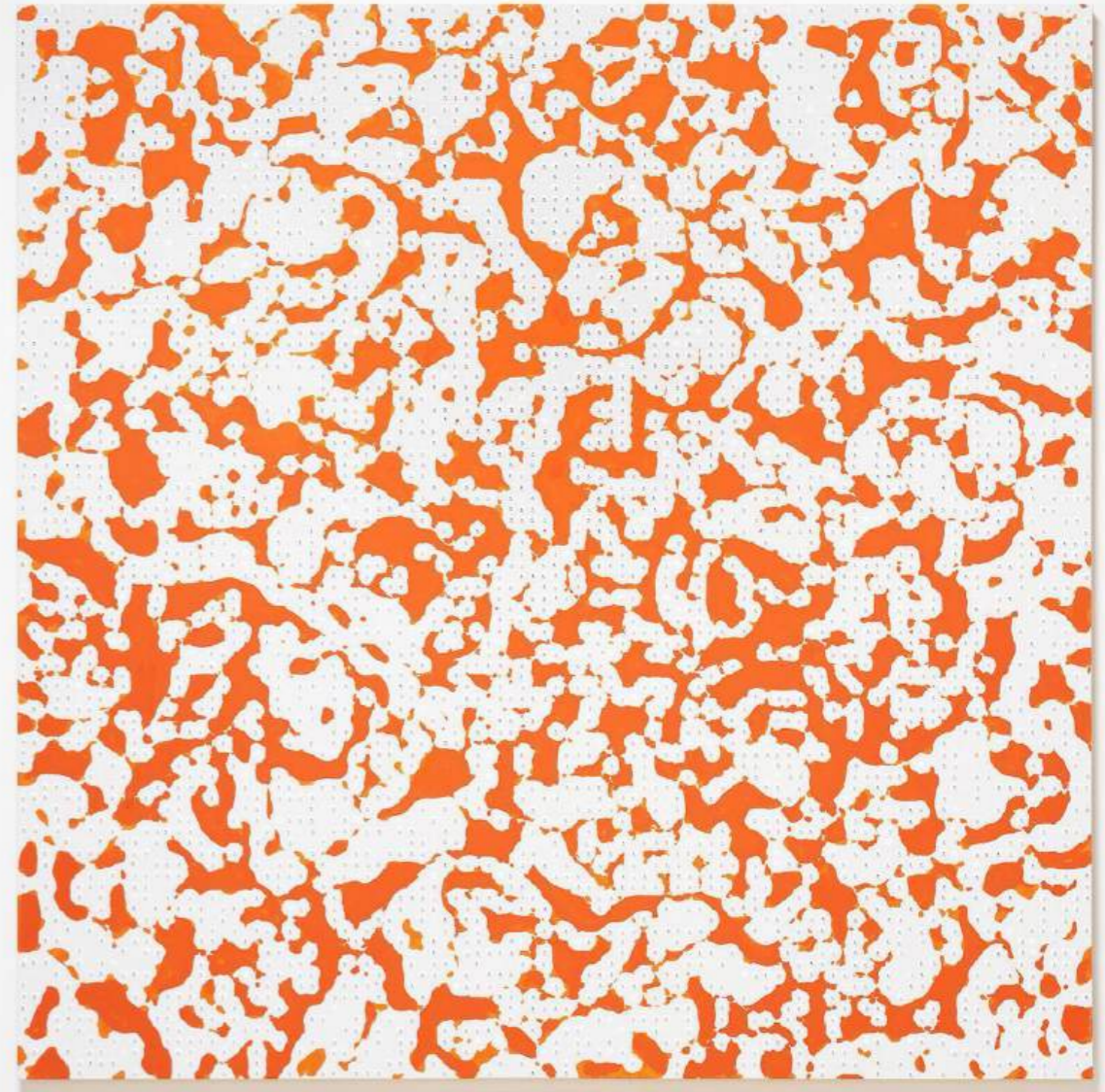
Numerical Beads Painting - 003

2022

acrylic on canvas, numerical beads, pencil

194 x 194 cm

USD 120,000





Detail: Tatsuo Miyajima, *Numerical Beads Painting - 003*, 2022.

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

63.86 x 51.3 inches

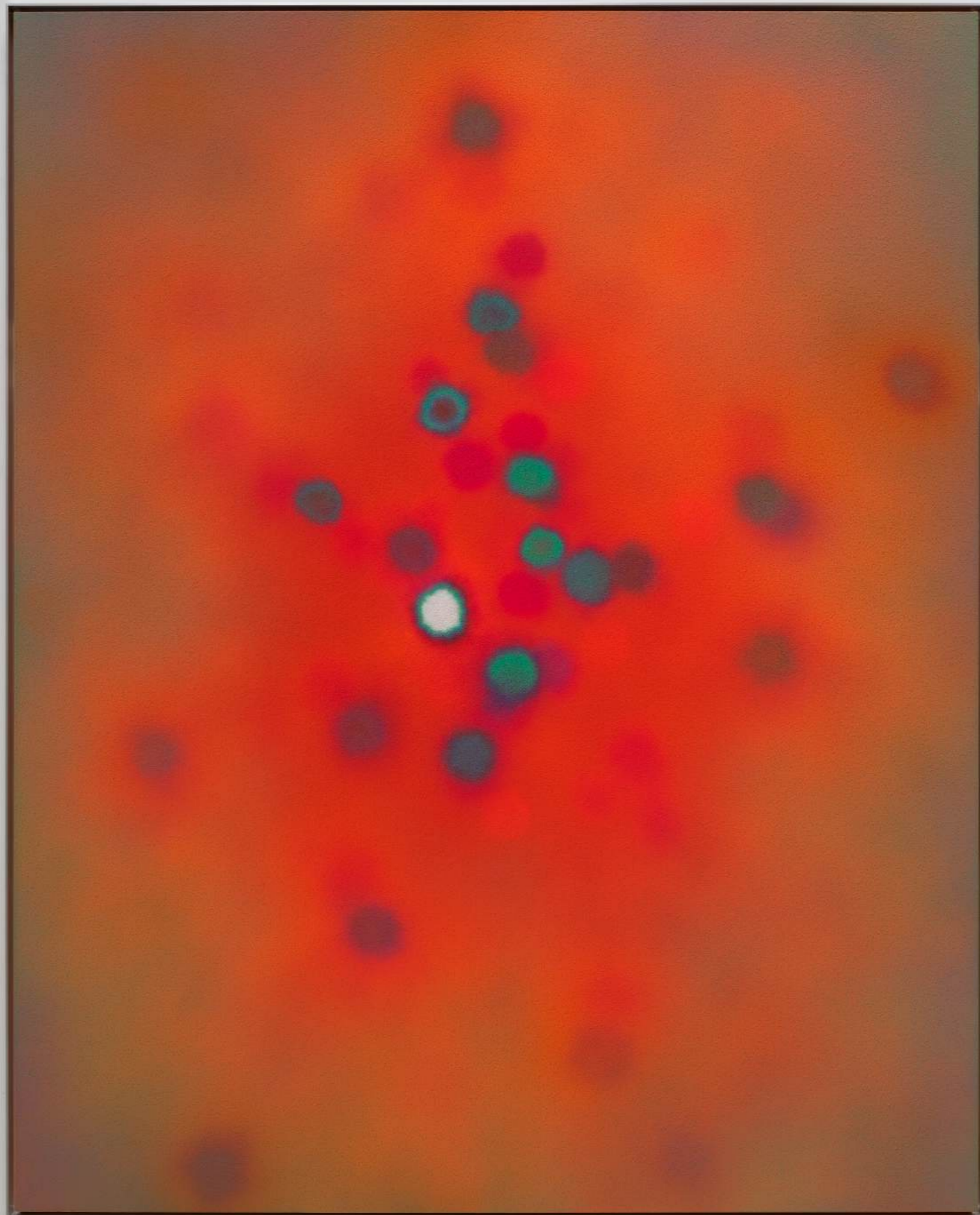
64.96 x 51.97 x 1.57 inches framed

162.2 x 130.3 cm

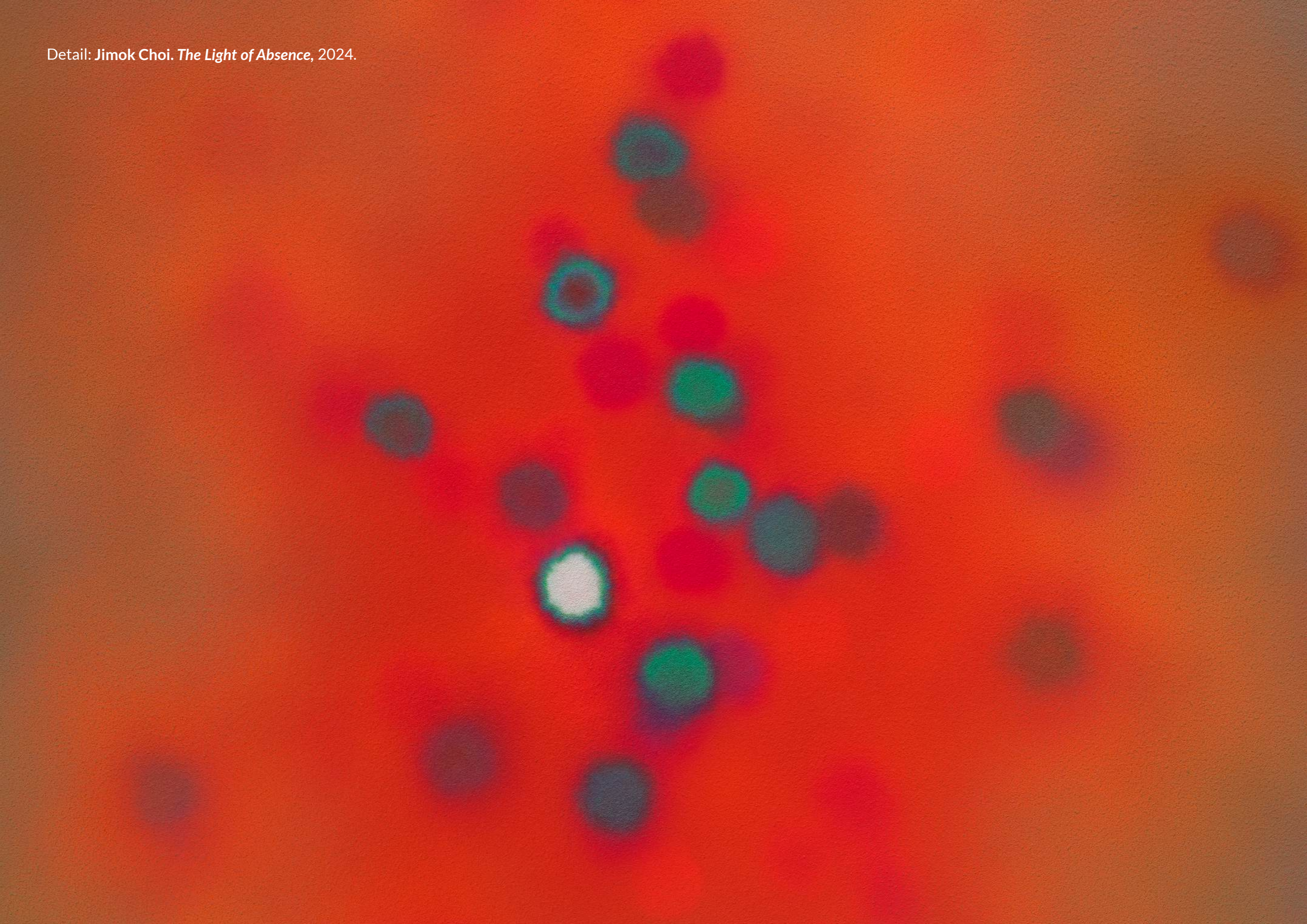
165 x 132 x 4 cm framed

USD 23,000

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



Jimok Choi

Shadow of the Sun

2024

acrylic on canvas

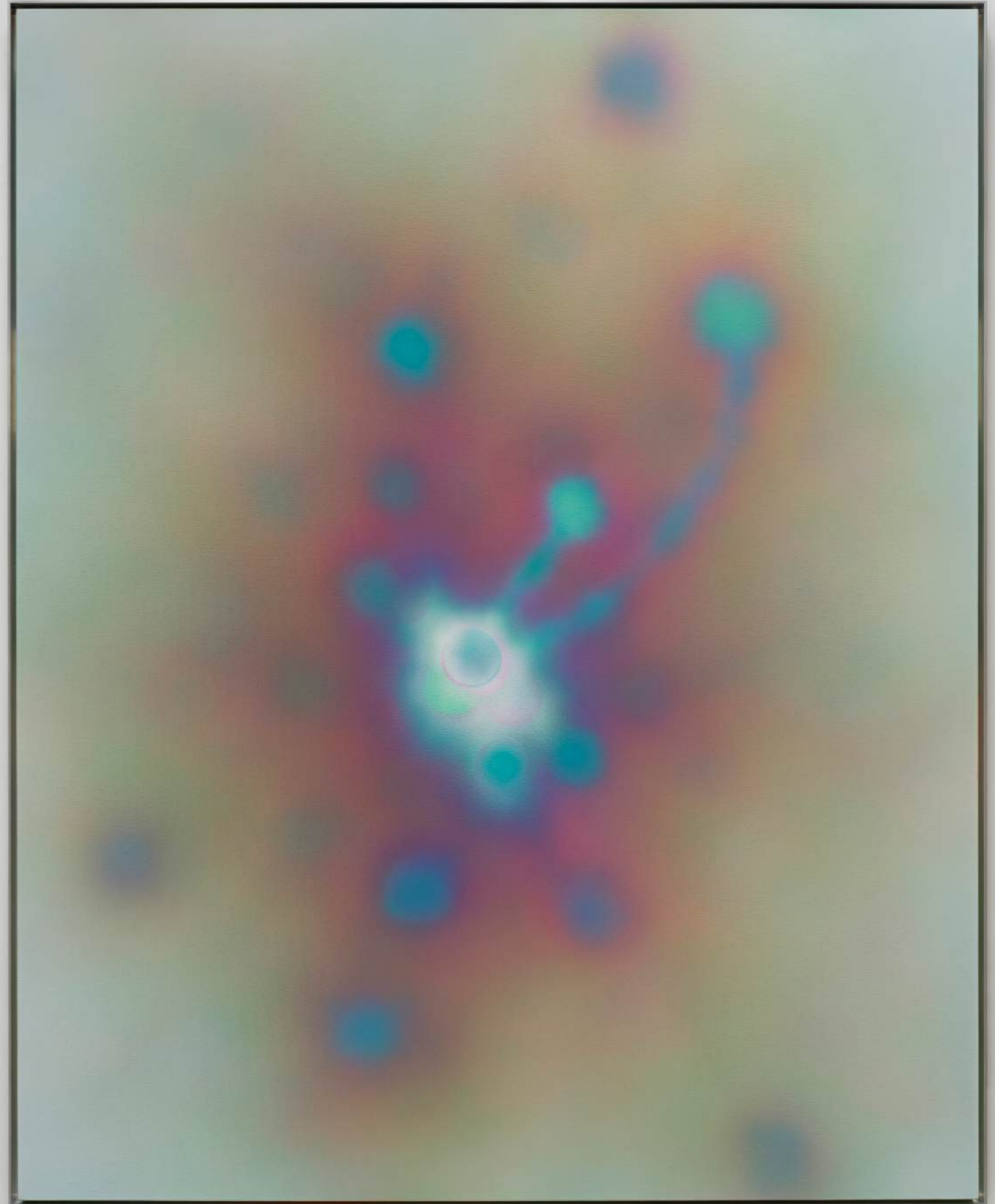
63.86 x 51.3 inches

64.96 x 51.97 x 1.57 inches framed

162.2 x 130.3 cm

165 x 132 x 4 cm framed

USD 23,000



GALLERYBATON

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

Suddenly a darkness came over me...

2024

oil pastel on paper

183 x 112 cm

202 x 131 x 5 cm framed

EUR 50,000



SUDDENLY A DARKNESS CAME OVER ME BUT INSTEAD OF BLURRING THINGS I SAW INTENSE AREAS OF COLOR AND A WORLD FULL OF ACTIVITY, FIRST HIDDEN IN THE DAYLIGHT, OPENED UP.



Detail: Rinus Van de Velde. *Suddenly a darkness came over me....*, 2024.

YUICHI HIRAKO

GALLERYBATON



유이치 히라코 YUICHI HIRAKO

1982 Born in Okayama, JP

Lives and works in Tokyo, JP

Yuichi Hirako has been exploring the coexistence and interdependent relationship between nature, flora, fauna, and humans with his styles full of metaphors and symbols. Through the hybrid character, he utilizes the diverse qualities of painting, sculpture and installation to create a three-dimensional representation of the unique themes behind his work.

Born and raised in Okayama Prefecture in Japan, a prefecture with a rich natural environment, he began to realize during his time at university in London that the main reason for urban green spaces and interior plants was to provide human comfort. He became conscious of the question of whether it was their fate to be transplanted into artificial places, subjected to basic growth controls, and then die out. He developed this into the central theme that underpins his work.

The central plot of his work is that a human-like character lives a nomadic existence in a forest on the other side of the world, living in symbiosis with other sub-features including cats and dogs. Deploying these characters plays a key role in multiplying the work's complex narrative, building detailed storylines that diverge in layers from the central theme. When the group of artists presenting character-based paintings is attracting considerable attention in this contemporary era, Hirako's practice manages to obtain its singularity as he not only organically combines classical art with formal aesthetics and structural mechanism of the current media art but internalizes them.

SELECTED SOLO EXHIBITIONS / PROJECTS

- 2024** **Ideal Landscape, Nagi MOCA, Okayama, JP** [*Learn More](#)
New Home, Gallery Baton, Seoul, KR [*Learn More](#)
- 2023** **Journey, Space K, Seoul, KR** [*Learn More](#)
Frieze Sculpture, The Regent's Park, London, UK
- 2022** **Inheritance, Metamorphosis, Rebirth, Nerima Art Museum, Tokyo, JP**
- 2021** **Mount Mariana, Gallery Baton, Seoul, KR** [*Learn More](#)
- 2011 Tokyo Wonder Wall Tochou, The Tokyo Metropolitan Government, Tokyo, JP

SELECTED GROUP EXHIBITIONS

- 2023 The City of Gaia, Asia Culture Center, Gwangju, KR
- 2019 Look and Talk, Sakura City Museum of Art, Chiba, JP
Cygnus Loop, Gallery Baton, Seoul, KR [*Learn More](#)
- 2018 Light, Non-Light, Chapter II, Seoul, KR
- 2013 Tokyo Painting II - Mindscape between interior and exterior,
Tokyo Metropolitan art Museum, Tokyo, JP
- 2010 Tokyo Wonder Wall, Museum of Contemporary Art, Tokyo, JP

SELECTED COLLECTIONS

- Space K, KR
- Parkseobo Foundation, KR
- Lisser Art Museum (The Van den Broek Foundation), NL
- Akzonovel Art Foundation, NL
- Jean Pigozzi Collection, CH
- The Dai-ichi Life Holding, Inc., JP
- By Art Matters, CN
- Modern Media, CN

Yuichi Hirako
Lost in Thought 206
2024
acrylic on canvas
76.38 x 63.78 inches
194 x 162 cm

USD 49,000



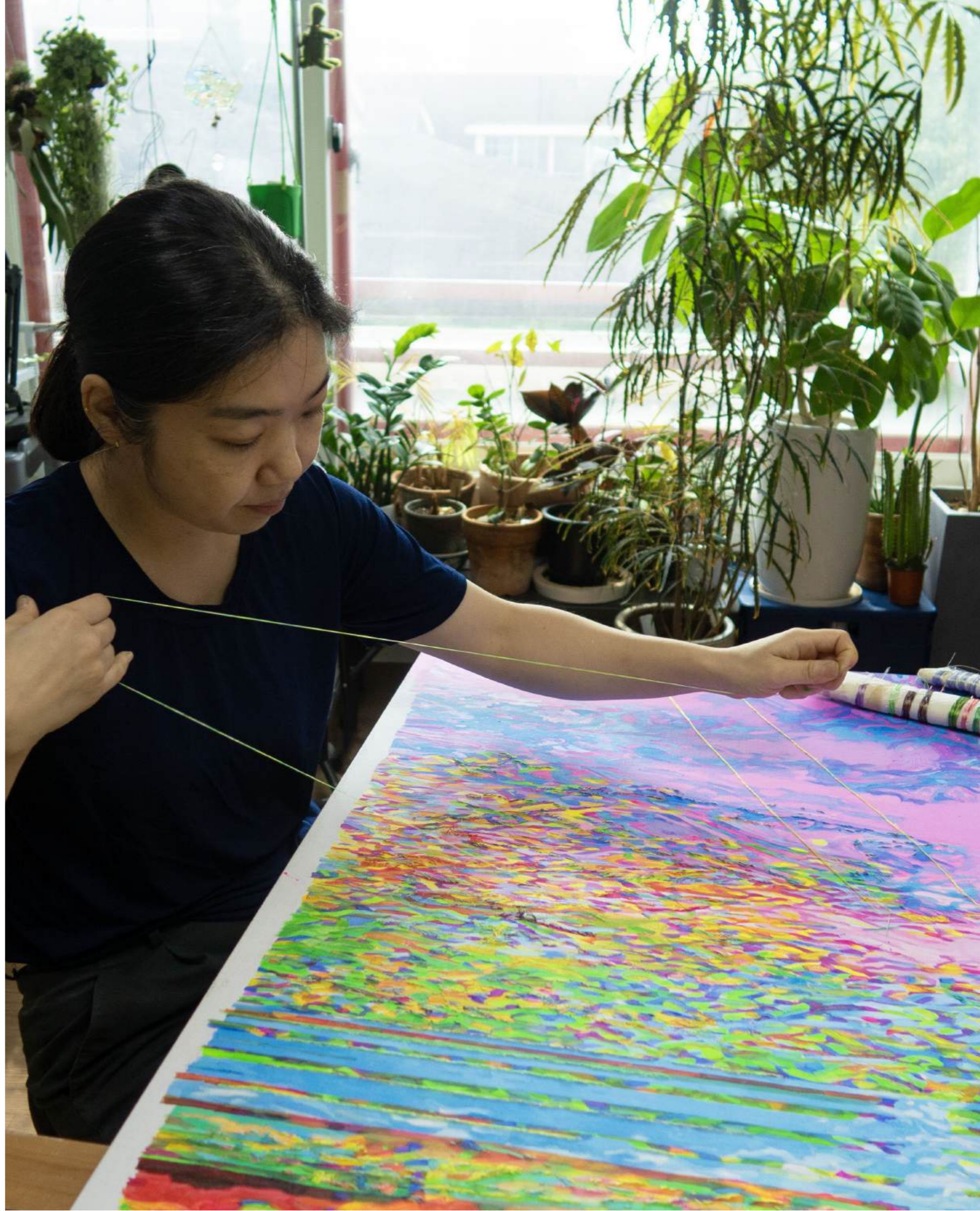
GALLERYBATON

Detail: Yuichi Hirako. *Lost in Thought* 206, 2024.



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 The 11th Chongkundang Yesuljisang, Sejong Museum of Art, Seoul, KR [*Learn More](#)
- 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 Korean Embroidery in Modern Times: The Birds Trying to Catch the Sun, National Museum of Modern and Contemporary Art Deoksugung, Seoul, KR**
- 2022 The Flexible Boundaries, Gallery Baton, Seoul, KR** [*Learn More](#)
- 2020 Embroidered on Memory, Sehwa Museum of Art, Seoul, KR
- 2019 Awaken Dream, Moran Museum of Art, Namyangju, KR
- 2018 Digital Promenade, Seoul Museum of Art, Seoul, KR
- 2015 Intro, MMCA Residency Goyang, MMCA, 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

refractionreflection

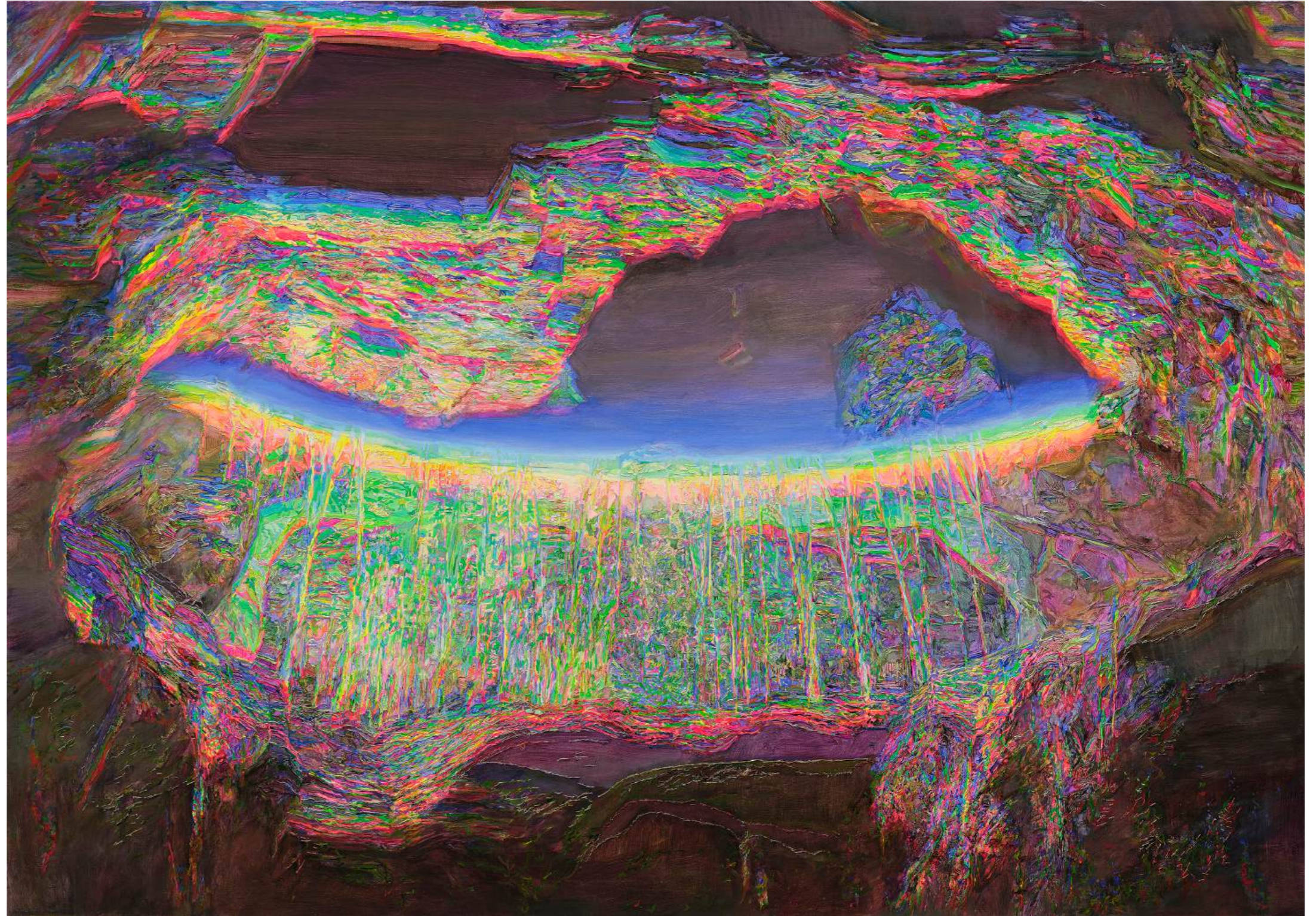
2024

acrylic and embroidery on canvas

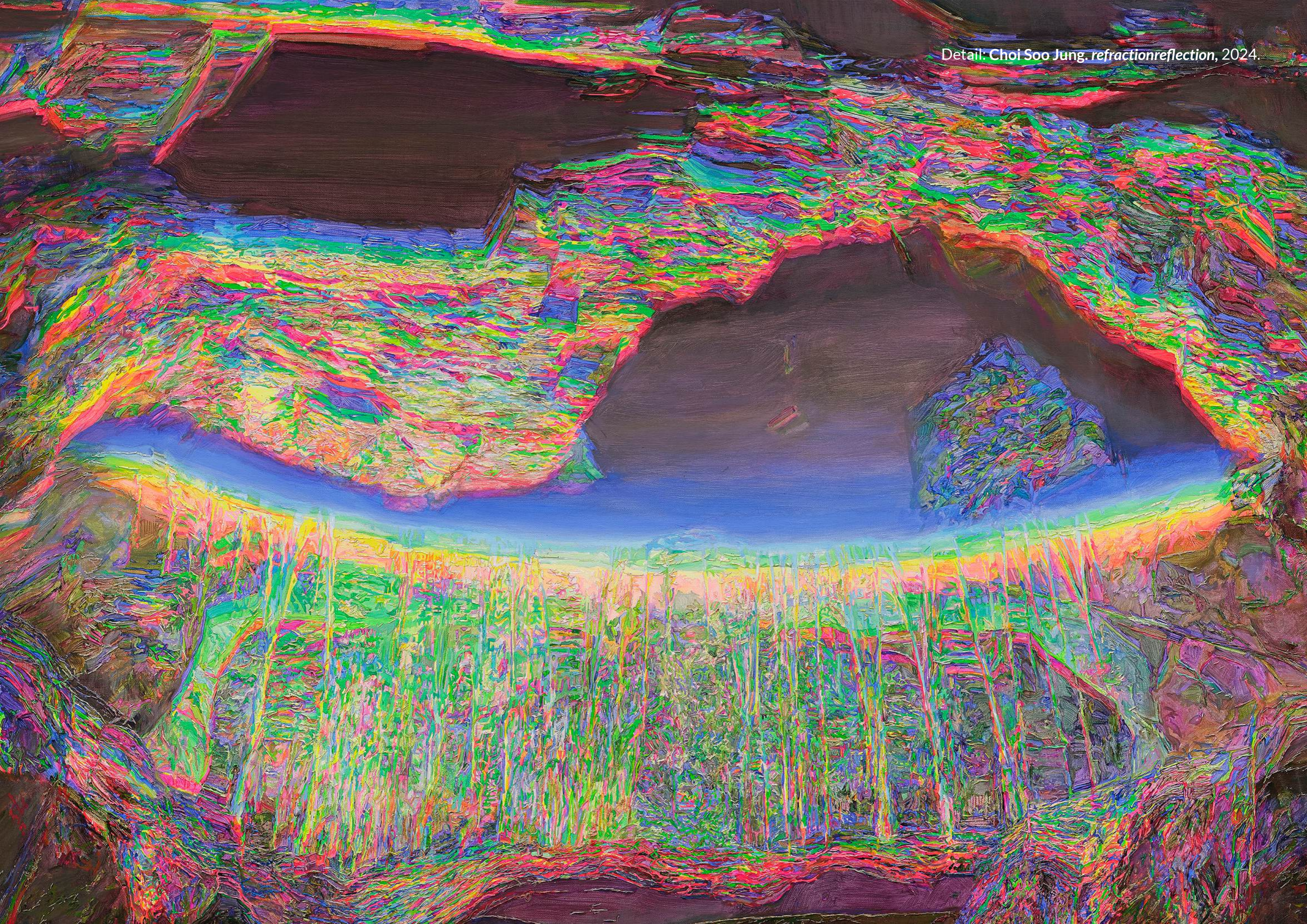
41.34 x 59.06 inches

105 x 150 cm

USD 22,000



Detail: Choi Soo Jung. *refractionreflection*, 2024.



Choi Soo Jung

refractionreflection

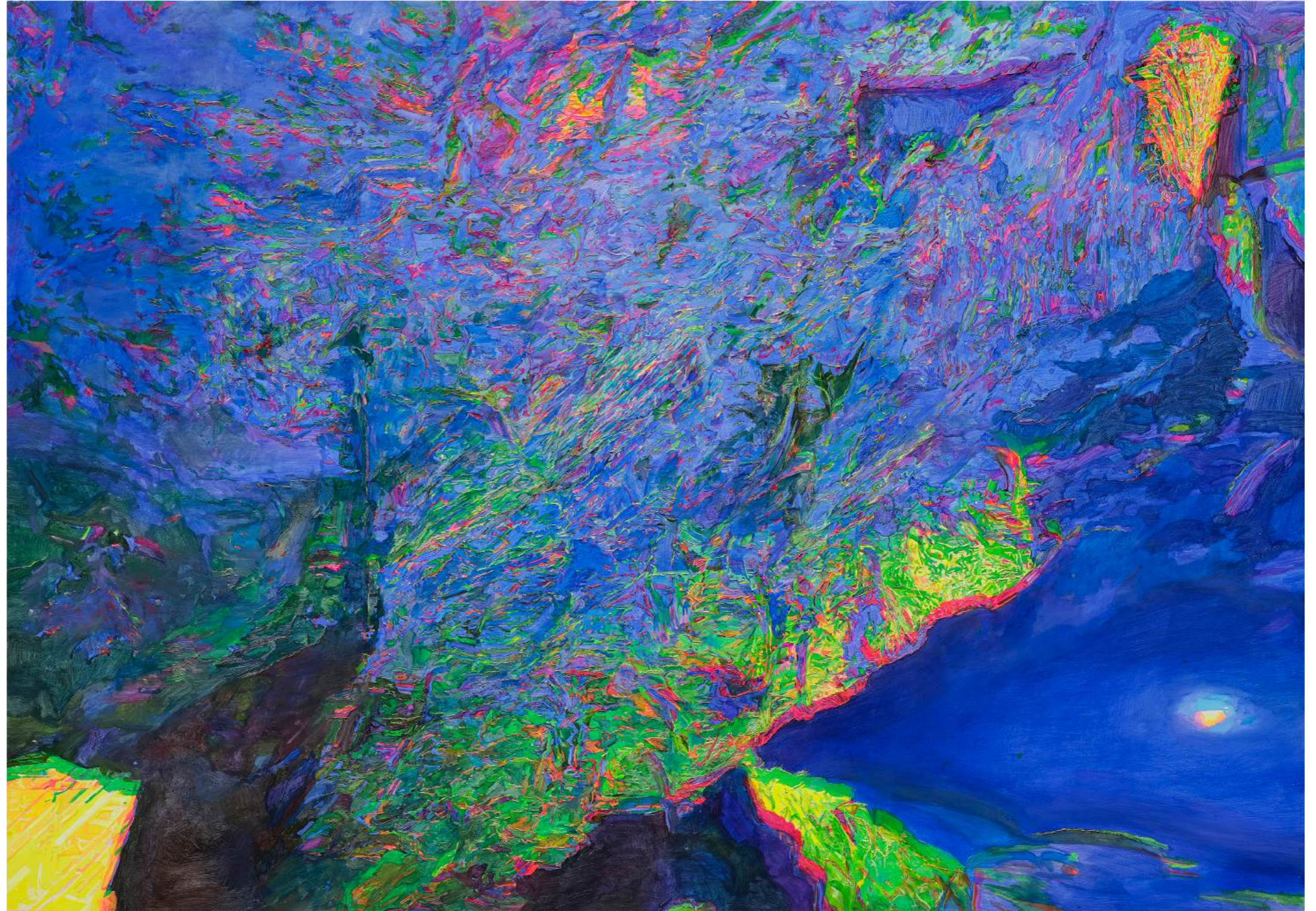
2024

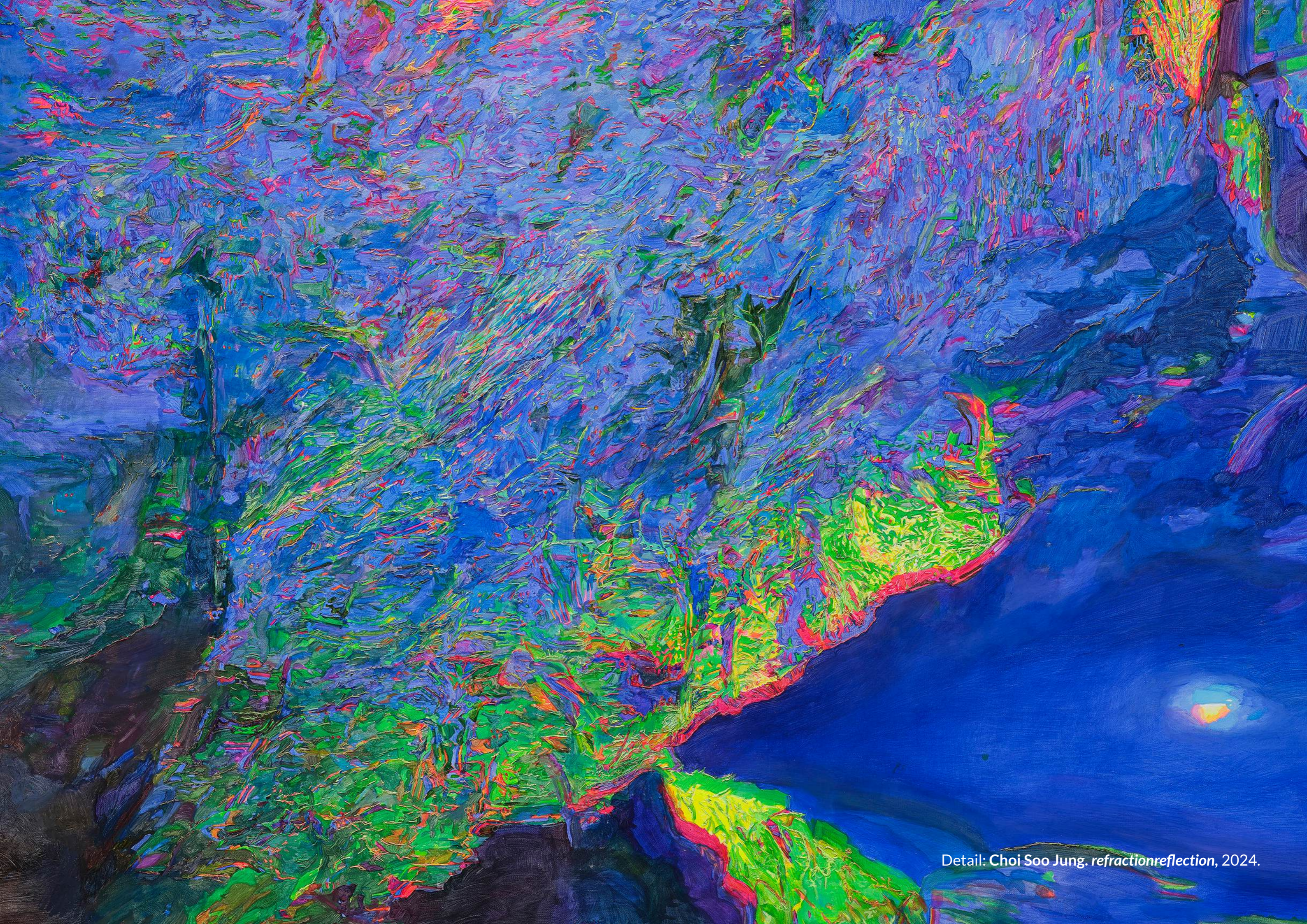
acrylic and embroidery on canvas

41.34 x 59.06 inches

105 x 150 cm

USD 22,000





Detail: Choi Soo Jung. *refractionreflection*, 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

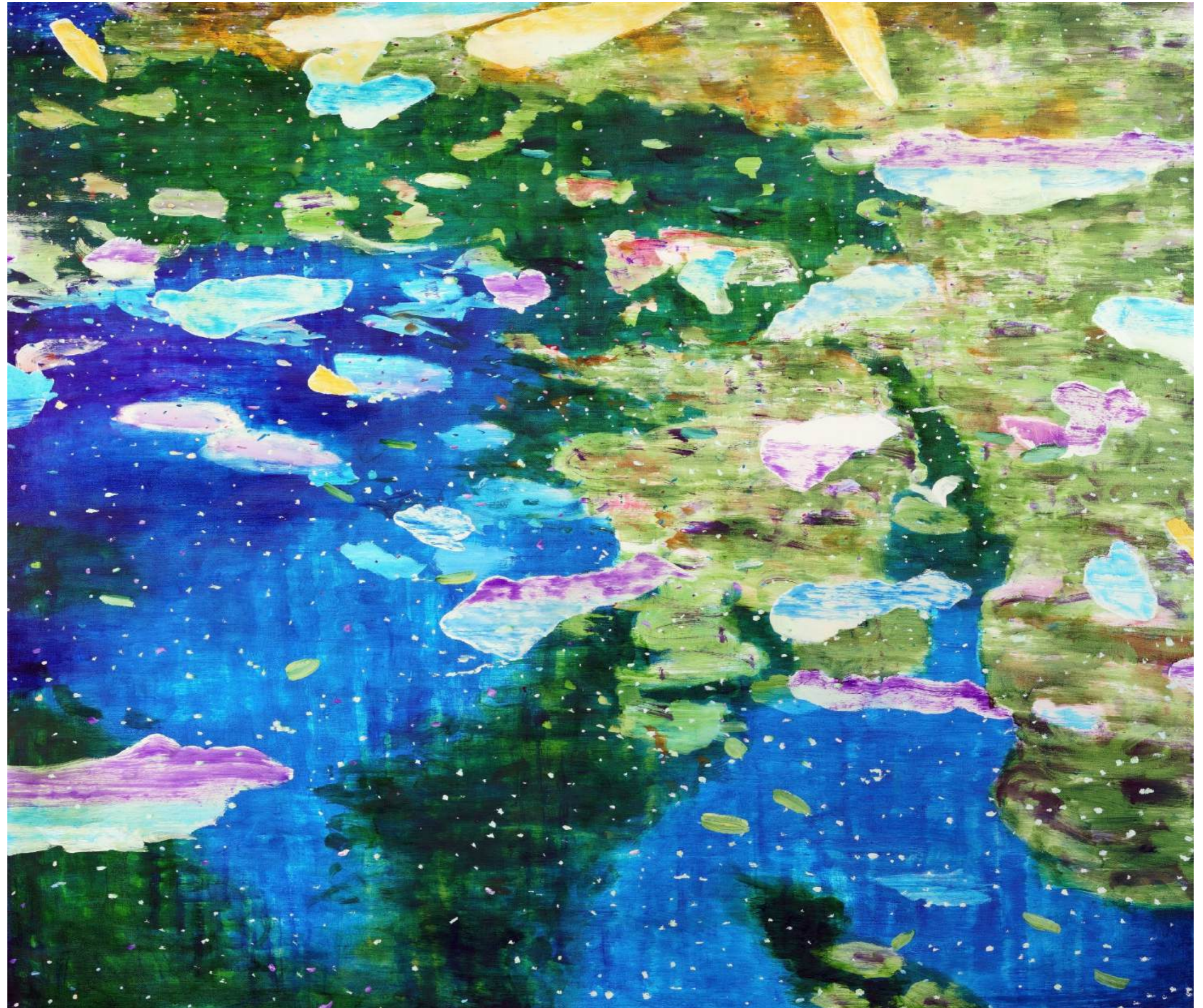
- 2022 A Departure from a Daily Life, a Discovery of Taste, SeMA Bunker, Seoul, KR
Indexing the Nature: From Near and Far Away,
Gallery Baton at No.9 Cork Street, London, UK
- 2021 **Collection_Opening Hacking Mining, Seoul Museum of Art, Seoul, KR**
- 2020 Painting, Gyeonggi Museum of Modern Art, Ansan,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

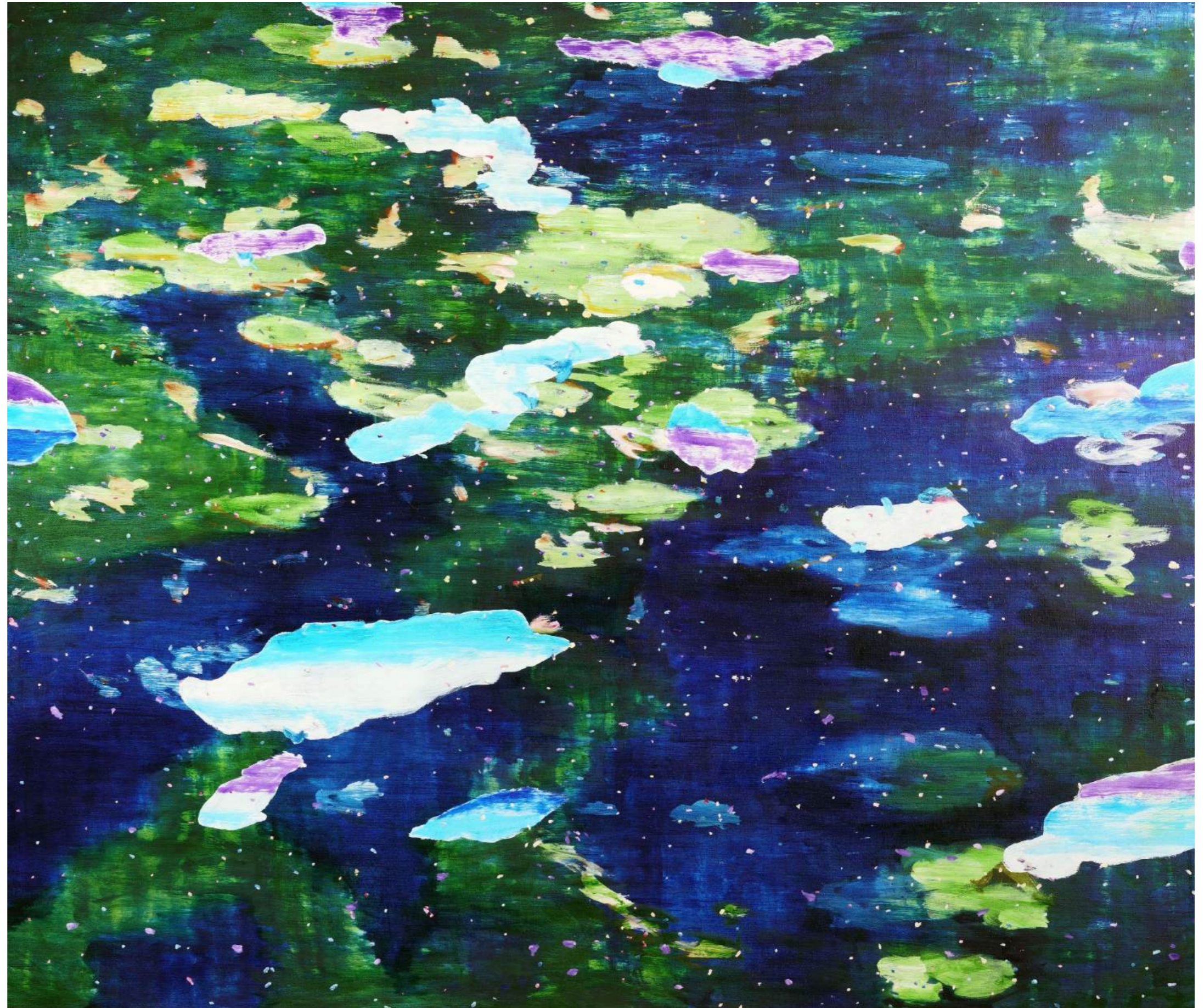
Bin Woo Hyuk
Sanctuary 102
2021
oil on linen
160 x 190 cm

USD 25,000



Bin Woo Hyuk
Sanctuary 101
2021
oil on linen
160 x 190 cm

USD 25,000



Detail: Bin Woo Hyuk. *Sanctuary 101*, 2021.



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 Daejeon Art and Science Biennale 2024: Magnum Opus, Daejeon Museum of Art, Daejeon, KR
Las ruinas circulares 2, 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

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

Tripod

2023

acrylic on canvas

193.9 x 130.3 cm

USD 23,000



Lee Jaeseok

Flag

2024

acrylic on canvas

63.86 x 44.13 inches

162.2 x 112.1 cm

USD 21,000





HOH WOO JUNG

GALLERYBATON



허우중 HOH WOO JUNG

1987 Born in KR

Lives and works in Seoul, KR

Hoh Woo Jung represents his own pure abstraction by consistently exploring infinite possibilities and moderate variations found in the most fundamental combination of lines and faces. He collects images of various objects that emerge with interest in events and thoughts in modern society and expresses the meaning and the hidden side of them in the form of paintings.

The main keyword that features Hoh Woo Jung's work so far is the hidden side. He reveals the hidden side of something through a relationship that could not be accurately defined, such as light and shadow, foreground and background, and individuals and the whole. In his work, various different objects and figures unite, eventually arriving at a state of balance. Such images combining elements of uncertainty, tension, balance and imbalance function as a mechanism through which the artist portrays a sense of anxiety, emptiness and desolateness one habitually confronts in contemporary society. The actual forms of objects have been removed in Hoh's recent work in which the compositions are constructed solely with lines and curves. Surprisingly, such extreme simplicity invites the viewer deeper into the work clarifying the subordinate relationship between the subjects. Recently, Hoh focuses on the work of capturing patterns on the canvas in various colors. By embedding lines that appear to be part of the pattern on the canvas as a limited space, He lets the viewers imagine infinity outside the canvas and explore the relationship between an individual and a whole.

SELECTED SOLO EXHIBITIONS

- 2024** **Panorama, Daejeon Museum of Art, Daejeon, KR**
- 2021** **Score over Score, Chapter II / Chapter II Yard, Seoul, KR** [*Learn More](#)
- 2020 Shade Left Behind, SongEun ArtCube, Seoul, KR
- 2019** **Line, Curve and A Colorful Gesture, Gallery Baton, Seoul, KR** [*Learn More](#)
- 2018 From Saturday to Friday, Cheongju Art Studio, Cheongju, KR
- 2017 Social Fiction, Project Gallery, Gyeonggi Museum of Modern Art, Ansan, KR
- 2015 Monopoly, Centre Culturel Coréen, Paris, FR

SELECTED GROUP EXHIBITIONS

- 2023** **Sense of Direction, Cheongju Museum of Art, Cheongju, KR**
- 2022** **Summer Love 2022, Songeun, Seoul, KR**
Beyond the Line, Kumho Museum of Art, Seoul, KR
Hybrid Baton: Atypical Feast, Gallery Baton, Seoul, KR [*Learn More](#)
- 2021 Selfish Art-Viewer, Seoul Art Space Geumcheon, Seoul, KR
Rain Reading, Doosan Gallery, Seoul, KR
- 2020 Not Open Exhibition, SeMa Nanji Residency, Seoul, KR
- 2019** **The Unstable Objects, Nam-Seoul Museum of Art, Seoul, KR**
- 2018 Beautiful Bridge 3, Cité internationale des arts, Paris, FR

SELECTED COLLECTIONS

- Seoul Metropolitan Government, KR
- Seoul Museum of Art, KR
- Daejeon Museum of Art, KR
- Gyeonggi Museum of Modern Art, KR
- Cheongju Museum of Art, KR
- Jung-Hun Mécénat, KR
- Chapter II, KR

Hoh Woo Jung

Resonance 1

2024

oil, pencil on canvas

46.06 x 35.83 inches

117 x 91cm

USD 12,000



GALLERYBATON

Hoh Woo Jung

Movement 52

2024

oil, pencil on canvas

28.74 x 19.69 inches

73 x 50 cm

USD 7,000



GALLERYBATON

Detail: Hoh Woo Jung. *Movement 52*, 2024.



CLAIRE FONTAINE



GALLERYBATON

클레어 폰텐 CLAIRE FONTAINE

2004 Founded in Paris, FR

Lives and works in Palermo, IT

The collective artist Claire Fontaine takes a position that challenges the art system's conventions by strongly criticizing the notion of authorship.

Claire Fontaine use existing forms and fills them with political content giving them the existential use value that she pursues, she transforms familiar images into powerful tools to tackle the deep crisis of the contemporary world.

SELECTED SOLO EXHIBITIONS

- 2024** **Beauty is a Ready-made, Atelier Hermès, Seoul, KR**
Left & Right, Hypermamma, Pescia Fiorentina, IT
- 2023 Cancel Patriarchy, Base, Milan, IT
Readymade Emotions, T293, Rome, IT
- 2021 Star Reply Forward Copy Info Delete, Kaunstraum Memphis, Linz, AT
- 2019 a borsa e la vita, Palazzo Ducale di Genova, Genova, IT
- 2018 #displaced, Städtische Galerie Nordhorn, Nordheim, DE
- 2017 The Crack-Up, N.B.K., Neuer Berliner Kunstverein, Berlin, DE
- 2016 Claire Fontaine, Museo Pietro Canonica a Villa Borghese, Rome, IT

SELECTED GROUP EXHIBITIONS

- 2024** **Foreigners Everywhere, Biennale di Venezia, Venice, IT**
- 2023 Someone is getting rich, Tropfenmuseum, Amsterdam, NL
Wer wir sind / Who We, Bundeskunsthalle, Bonn, DE
The World's Library - Conversation Piece, Fondazione Memmo, Rome, IT
- 2022 Pier Paolo Pasolini Tutto è santo. The political body, MAXXI Rome, IT

SELECTED COLLECTIONS

- Les amis du musée d'Israel, FR
- FNAC - Fonds National d'Art Contemporain, FR
- MAC/VAL, Musée d'Art Contemporain du Val-de-Marne, FR
- Fondazione Sandretto Re Rebaudengo, IT
- Fundación/Colección Jumex, MX
- Espacio 1414, PR
- Museum of Contemporary Art, US
- NMNM, Nouveau Musée National de Monaco, MC
- Seoul National University Museum of Art, KR

Claire Fontaine
Untitled (Lament)

2018

industrial frameless LED lightbox with pearl vinyl

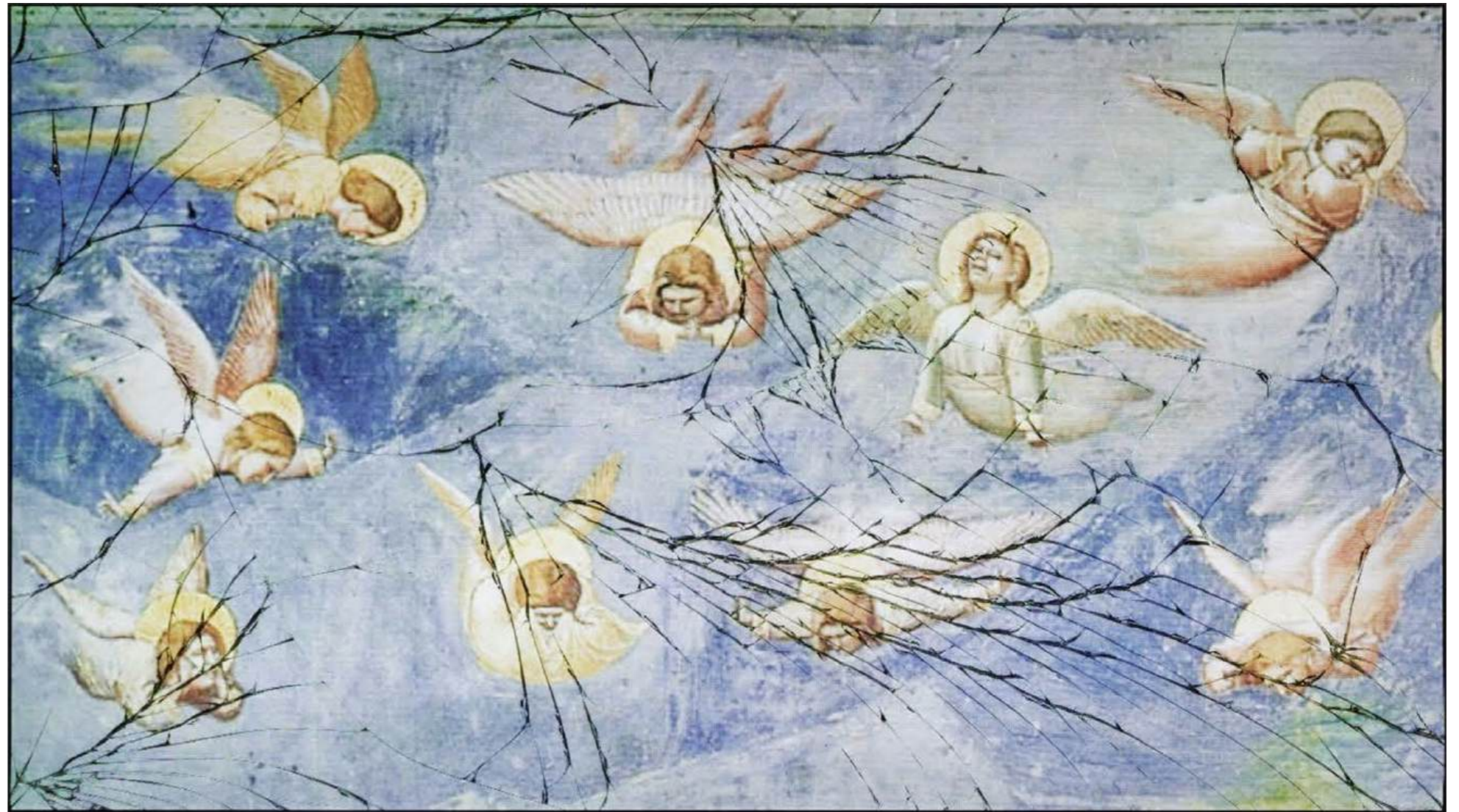
digital print

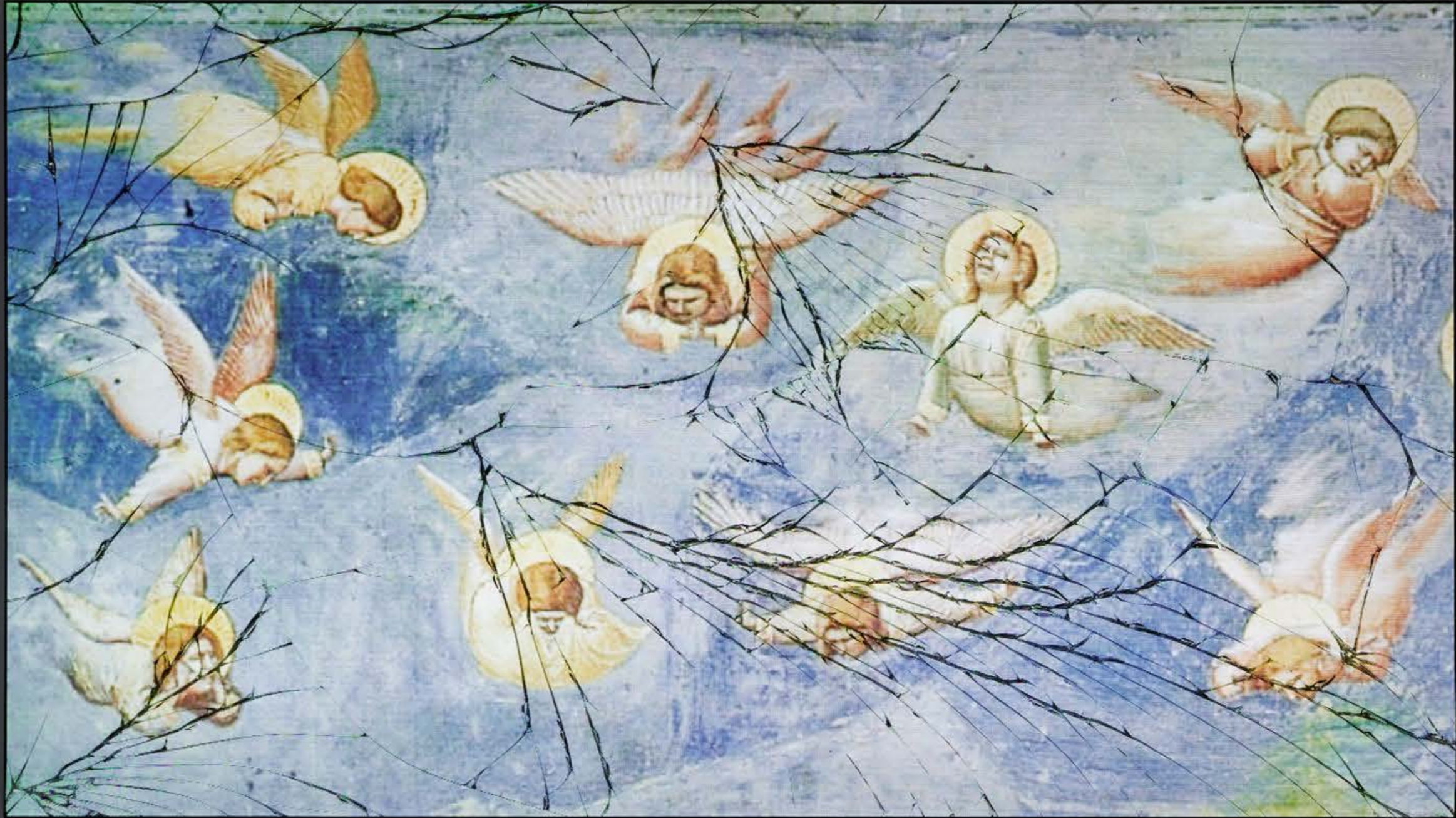
109.06 x 61.42 x 3.94 inches

277 x 156 x 10 cm

AP I/II of an edition of 3 + II AP

EUR 42,000





Installation view: Claire Fontaine, 'Beauty is a Ready-made', Atelier Hermès, Seoul, 2024

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
- Samyang Corporation, KR

Doki Kim

The Moon and Fire

2024

LED, display, electric wires, video loop (2min 30sec)

70.87 x 10.63 x 7.09 inches

180 x 27 x 18 cm

USD 20,000



Detail: Doki Kim. *The Moon and Fire*, 2024.



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