



FRIEZE LONDON

Booth B40
October 9 - 13, 2024

Johyun Gallery

Lee Bae

b. 1956

Lee Bae focuses on the expressive potential of charcoal as a medium. Over the course of nearly three decades, Lee has dedicated himself to creating a diverse range of iterations of Korean painting through his use of charcoal and abstract forms that are self-sufficient and rich in spiritual and energetic qualities. By exploring immanent notions such as yielding, respiring, and circulation, which are embodied by charcoal as a material, Lee's work resonates with themes of life and death, absence and presence, light and shadow, form, and emptiness. Lee's oeuvre spans a wide range of mediums and forms, from drawings to canvas-based works, as well as installations, with each new work serving to expand upon his unique vision and approach. Lee's works have been featured at museums and institutions worldwide including: Phi Foundation, Montreal, Canada; Indang Museum, Daegu; Wilmotte Foundation, Venice; Fondation Maeght, Saint-Paul de Vence; Musée des Beaux-Arts, Vannes; and Musée Guimet, Paris. Among many others, Lee's work is in the permanent collections of museums including the National Museum of Contemporary Art, Gwacheon; Seoul Museum of Art, Seoul; Leeum-Samsung Museum of Art, Seoul; Fondation Maeght, Saint-Paul de Vence; Musée Guimet, Paris; Baruj Foundation, Barcelona, and Privada Allegro Foundation, Madrid.



Lee Bae
Brushstroke Sculpture A-25, 2024
Bronze
185 x 160 x 150 cm
Edition 1 of 3



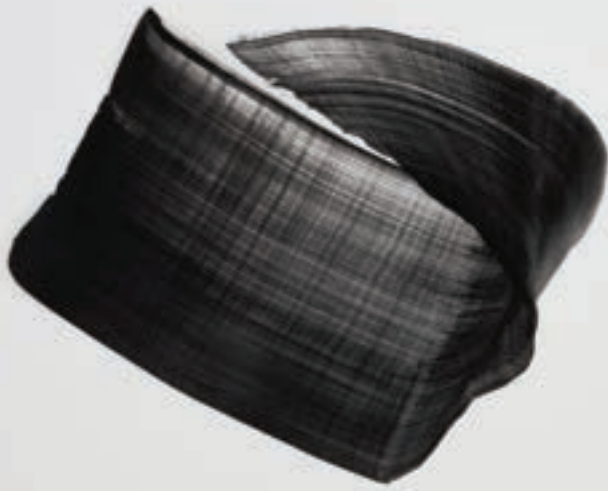


Lee Bae
Brushstroke A21, 2024
Charcoal Ink on Paper
260 x 170 cm





Lee Bae
Brushstroke A46, 2024
Charcoal Ink on Paper
260 x 170 cm





Lee Bae

Brushstroke A45, 2024

Charcoal Ink on Paper

260 x 170 cm





Lee Bae
Brushstroke A16, 2024
Charcoal Ink on Paper
220 x 152 cm





Lee Bae
Brushstroke A18, 2024
Charcoal Ink on Paper
220 x 152 cm





Lee Bae
Brushstroke A20, 2024
Charcoal Ink on Paper
220 x 152 cm



**FRIEZE
LONDON**

FRIEZE MASTERS

Booth D10
October 9 - 13, 2024

Johyun Gallery

Nam June Paik

b. 1932 - 2006

Nam June Paik, a pioneering media artist from South Korea, was born in Seoul in 1932 and passed away in the United States in 2006. His remains are interred in Seoul, New York, and Germany. Some of his major works include *Moon is the Oldest TV* (1965), *TV Garden* (1974), and *Good Morning Mr. Orwell* (1984). Despite suffering a stroke in 1996, which left him physically disabled, he continued to create and exhibit his work.

In 2000, a major retrospective titled *The World of Nam June Paik* was held at the Guggenheim Museum in New York, Rodin Gallery in Seoul, and the Ho-Am Art Museum. Paik received numerous prestigious awards, including the Golden Lion at the Venice Biennale (1993), the Kyoto Prize in Japan (1998), the Goethe Medal in Germany (1998), and the Order of Cultural Merit (Geumgwan) from South Korea (2000). In August 1997, *Capital*, a German economics magazine, ranked him 8th among the world's top 100 artists. In 2006, *Time* magazine named him one of the Asian Heroes.



Nam June Paik

Life is Drama, 1990

Wooden Television Cabinet, Television Aerials, Metal, Oil Paint, Laquer, Wood, DVD Player, Two DVDs 26m 36s loop

188 x 119 x 65 cm

USD \$450,000

Park Seo-Bo

b. 1931 - 2023

Park Seo-Bo was a seminal figure in Korean contemporary art. He was one of the founding members of the Dansaekhwa movement, which emerged in the early 1970s post-war Korea and has since gained international recognition. In the late 1960s, Park began the 'Ecriture' series by repeating pencil lines over wet monochromatic painted surfaces. Later, he expanded the language through the introduction of hanji (traditional Korean paper) and color. The work is brought into being through the process of repetitive actions of pasting, scraping, scratching, and rubbing. It delicately balances drawing and painting in a quest for emptiness through reduction. Park's work has been exhibited internationally, including: Museum of Fine Art, Boston; the Venice Biennale; Samsung Museum of Art, Seoul; Singapore Art Museum; Kunsthalle Wien, Vienna; Tate Liverpool, UK; Brooklyn Museum, New York; and Expo 67, Montreal. Park's work is included in the collections of the Solomon R. Guggenheim Museum, New York; M+, Hong Kong; Guggenheim Abu Dhabi, UAE; The National Museum of Contemporary Art, Seoul; and the K20, Kunstsammlung Nordrhein-Westfalen, Düsseldorf.



Park Seo-Bo
Ecriture No. 6-74, 1974
Pencil and Oil on Canvas
130 x 162 cm
Price on Request





Park Seo-Bo

Ecriture No. 000105, 2000

Black Ink, White Clam and Oyster Shell and Glue with Korean hanji Paper on Canvas

130 x 97 cm

USD \$470,000



Park Seo-Bo

Ecriture No. 911104, 1991

Acrylic with Korean hanji Paper on Canvas

18 x 26 cm

USD \$80,000



Claude Viallat

b. 1936

Claude Viallat was born in 1936 in Nîmes and he still lives and works there. He attended the École des Beaux-Arts in Montpellier from 1955 to 1959, and later studied in Raymond Le-Gault's studio at the Beaux-Arts in Paris in 1962-63. Viallat is recognized as one of the founding members and key figures of the Support/Surface movement in France, along with a group of artists that included Daniel Dezeuze. Experimenting with the physical and structural aspects of painting, Viallat began working on industrial tarpaulins without stretchers, covering them with the same endlessly-repeated abstract shape. By reproducing the shape using a stencil, in a variety of colors and on different surfaces such as upholstery fabrics, rugs, and recycled materials, Viallat eradicated the notion of a "subject" and explored the meaning of the creative gesture and the status of the work of art. In 1982, Viallat held a retrospective exhibition at the Pompidou Center and represented France at the Venice Biennale in 1988. In addition to his artistic career, he has also worked as a teacher in various art schools including Nice, Limoges, Marseille, Nimes (where he was a director for many years), and Paris at the École Nationale Supérieure des Beaux-Arts de Paris. His works can be found in many public collections, including at the Musée National d'Art Moderne - Centre Georges Pompidou in Paris, MOMA in New York, Musée des Beaux-Arts in Montréal, and National Museum of Art in Osaka.



Claude Viallat
1978/018, 1978
Acrylic on Black Canvas
212 x 122 cm
EUR €80,000



Claude Viallat

1981/024, 1981

Acrylic on Orange Tent Fragment in 3 Parts

170 x 240 cm

EUR €80,000



Lee Bae

b. 1956

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Lee Bae

Issu du feu Au-1, 1998

Charcoal on Canvas

152 x 102 cm

USD \$157,000







Lee Bae
Nid d'oiseau 7, 1999
Charcoal
D.30 cm
USD \$25,000



Lee Bae
Nid d'oiseau 10, 1999
Charcoal
D.30 cm
USD \$25,000



Kwon Dae Sup

b. 1952

Kwon Dae Sup's white porcelain (baekja) faithfully reproduces the moon jars (dalhangari) that were produced during the late Joseon Dynasty, spanning the latter half of the 17th century and well into the 18th century. The rotund jar stands just above 40cm, its creamy white, rich. The porcelain clay is made of the finest sediments, high-quality kaolin impurities completely removed. From the choice of raw clay to the techniques of achieving kiln temperature, Kwon has inherited the essence, form, and techniques of the Joseon Dynasty's royal pottery. However, this is not to suggest that he replicates rediscovered techniques. Instead, he anchors the Moon Jars firmly in traditional culture while embracing modernity in his own unique manner. Kwon's moon jar hemispheres are slightly deformed-yet-balanced. The unassumingly naivety of the misaligned hemisphere offers a certain solace, a stability. The texture of the surface is also varied. Kwon is wary of his work being tagged as moon jars (dalhangari). The moon jars of the Joseon era were clearly not the same as his creations, and an attachment to the full moon may only limit interpretation and imagination.

Kwon was born in Seoul in 1952 and graduated from Hongik University's Department of Art in 1978. After seeing white porcelain in Insadong, he studied pottery at Nabeshima in Kyushu for five years starting in 1979. In 1995, he held the first domestic exhibition at the Deokwon Art Museum. After that, he held solo exhibitions at the Seomi & Tuus Gallery (2009-2014), the Axel Vervoordt Gallery (2015, 2018 Belgium), and the Park Ryu Sook Gallery (2019, 2020). In 2009, he participated in Design Miami and Triennale di Milano (2013). He held group exhibitions at the Seoul Museum of Art, Mountain Art Foundation (2014), and the Paris Ornamental Museum (2015), and various exhibitions at the Bavarian National Museum (Monaco 2016), Art Geneva (Swiss 2016), and Ginza Six Gallery (Japan 2017). He was named the best artist of the Korea Art Critics Association in 1998. His work is included in the collections of the Leeum Samsung Museum, the Korean Folk Museum, the Guimet Museum (France), the Russia National Museum, St. Petersburg, (Russia), and the Chicago Institute of Art (USA).



Kwon Dae Sup
Moon Jar, 1998
White Porcelain
52 x 52 x 58 cm
USD \$60,000



Kwon Dae Sup
Narrow-Neck bottle, 1996
White Porcelain
23 x 23 x 43 cm
USD \$12,000



Kwon Dae Sup
Ink Stone, 1994
White Porcelain
11.3 x 3.7 x 3.5 cm
USD \$2,000



Kwon Dae Sup
Knee Inkstone Water Dropper, 1994
White Porcelain
10 x 11 x 10 cm
USD \$2,000



Kwon Dae Sup
Incense Flower, 1994
White Porcelain
4 x 3.5 x 6.5 cm
USD \$2,500

Kim Chong Hak

b. 1937

Kim Chong Hak, often referred to as Flower's Painter, is celebrated for his abstract art that emphasizes the inherent beauty of nature. His creative process involves internalizing the joy found in nature and reimagining it onto canvas. In the 1980s, Kim immersed himself in the Seoraksan Mountain, both in theme and living, inspired by its distinct seasonal traits, with a different name for each season. He still speaks fondly of his time in the mountains and his artistic expression of the seasons' colors. His work has been featured in major international exhibitions and projects, including: the Busan Museum of Art, Busan; Vitality at Galerie Perrotin, Paris; Musée Guimet, Paris; SeMA Nam Seoul Living Art Museum, Seoul; Whanki Museum, Seoul; Ewha Museum, Seoul; Kumho Museum, Seoul. Kim Chong Hak's work is in the permanent collections of many museums including the National Museum of Korea; National Museum of Modern and Contemporary Art, Korea; Leeum, Samsung Museum of Art, Korea; Seoul Museum of Art, Korea; and Busan Museum of Art, Busan, Korea. Currently, the Kim Chong Hak Museum is in plans to be built in Busan, whereas the Architect Kengo Kuma participates as a designer.



Kim Chong Hak

Untitled, 2012

Acrylic on Wooden Tray

Painting 32.4 x 50.2 cm, Tray 42 x 58 cm

USD \$38,000





Kim Chong Hak

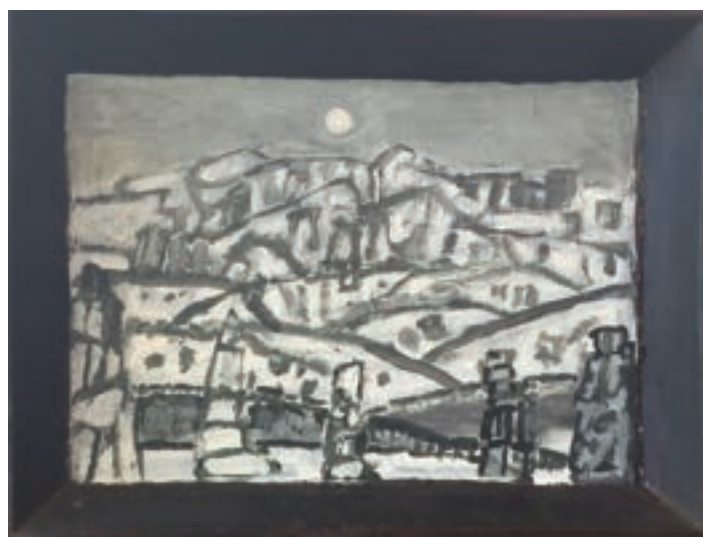
Untitled, 1998

Acrylic on Wooden Tray

Painting 29.5 x 28.5 cm, Tray 42.5 x 41.5 cm

USD \$27,000





Kim Chong Hak

Untitled, 1996

Acrylic on Wooden Tray

Painting 33.2 x 23.5 cm, Tray 39.7 x 40 x 9 cm

USD \$22,000

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MASTERS**