

Art Basel in Basel

Booth B12

VIP Preview: 11–12 June 2024

Public: 13–16 June 2024

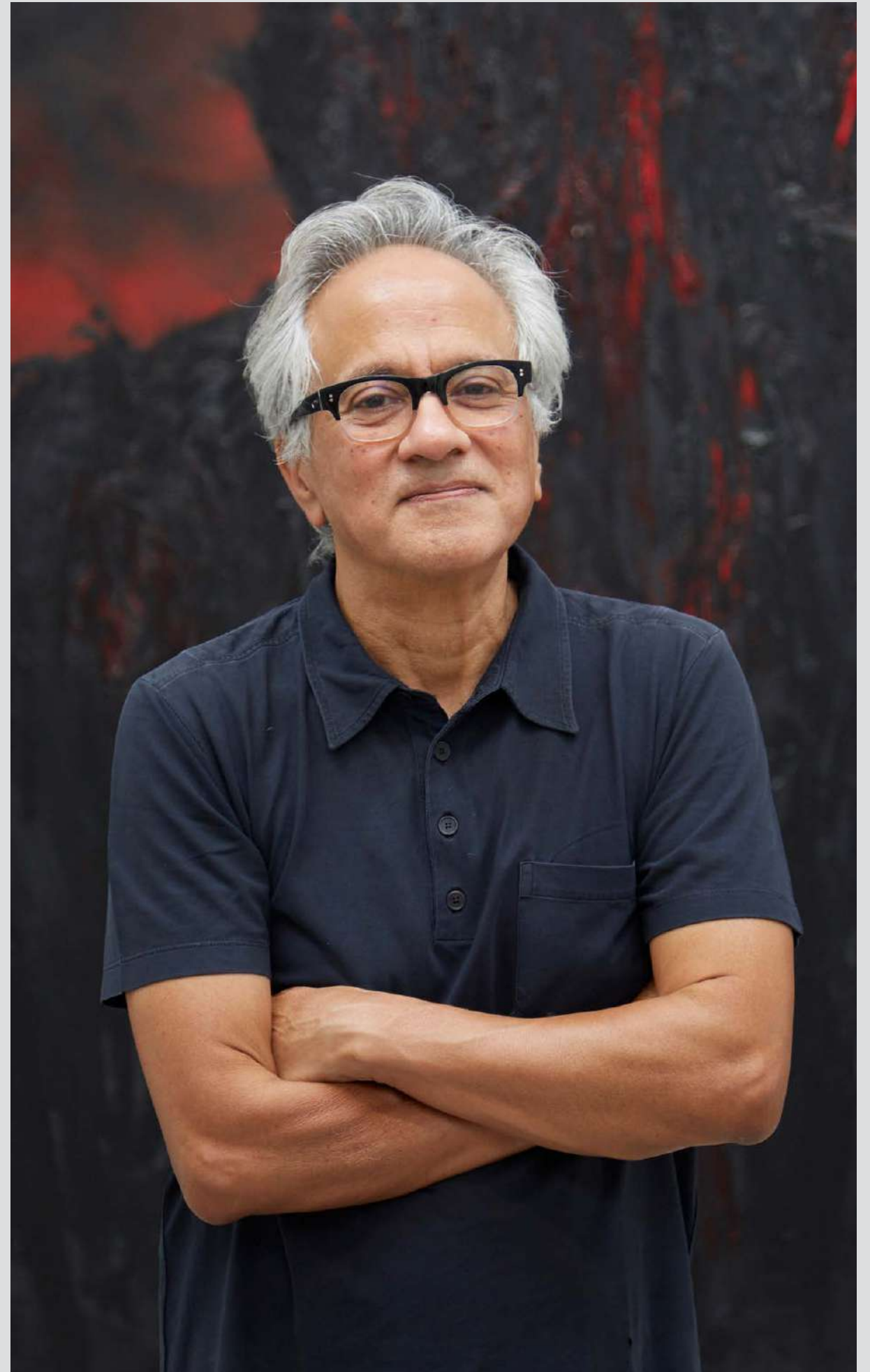
KUKJE GALLERY

Anish Kapoor
Bill Viola
Byron Kim
Chung Sang-Hwa
Daniel Boyd
Gerhard Richter
Gimhongsok
Ha Chong-Hyun
Haegue Yang
Heejoon Lee
Jean-Michel Othoniel
Jenny Holzer
Jina Park
Kibong Rhee
Kim Yong-Ik
Kim Yun Shin

Kwon Young-Woo
Kyungah Ham
Lee Kwang-Ho
Lee Seung Jio
Lee Ufan
Louise Bourgeois
Park Chan-kyong
Park Seo-Bo
Robert Mapplethorpe
Roni Horn
Suki Seokyeong Kang
Sungsic Moon
SUPERFLEX
Ugo Rondinone
Wook-kyung Choi
Yeondoo Jung

Anish Kapoor

Anish Kapoor (b.1954) was born in Mumbai, India and travelled to England in 1973, where he studied sculpture at the Hornsey College of Art and Chelsea College of Arts. His recent solo exhibitions include that at Gallerie dell'Accademia di Venezia and Palazzo Manfrin, Venice, Italy (2022); Modern Art Oxford, UK (2021); Museum of Contemporary Art and Urban Planning, Shenzhen, China (2021); Houghton Hall, Norfolk, UK (2020); Pinakothek der Moderne, Munich, Germany (2020); Fundación PROA, Buenos Aires, Argentina (2019); Central Academy of Fine Arts Museum and Imperial Ancestral Temple, Beijing, China (2019); Serralves, Museu de Arte Contemporânea, Porto, Portugal (2018). Kapoor represented Britain at the 44th Venice Biennale in 1990, for which he was awarded the Premio Duemila Prize. Kapoor also received the Turner Prize the following year. His works are permanently exhibited in the most important collections and museums internationally, and many of his public artworks have become iconic landmarks around the world.



After

2022. gouache on paper
101 x 66 cm

GBP 85,000



Ha Chong-Hyun

Ha Chong-Hyun (b.1935, Korean) lives and works in Seoul since graduating from Hongik University, in 1959. As a leading member of Korea's Dansaekhwa movement, Ha gained prominence combining painting traditions from both the East and the West. Working with muted earth tones on burlap and hemp canvases and challenging the strict delineation between sculpture, painting, and performance, Ha was instrumental in defining Korean modernism. His early interest in unorthodox materials including barbed wire, newsprint, and scrap lumber was a direct response to the context of postwar Korea, and today the artist continues to balance aesthetic concerns and an innovative technique within a historical milieu. In *Conjunction* series, a lifelong project that he began in 1974, Ha celebrates the painterly process by combining physical labor and mindful action into powerful abstract compositions. Rather than applying paint to the front of the canvas, the artist begins by applying it to the backside after which he forces it through the canvas onto the fabric's front. This process is referred to as *bae-ap-bub* in Korean, which translates as "back pressure method." In applying the paint verso, the wet medium records the dense texture of the woven ground as it is pushed through, thereby alluding to what is typically hidden. Pairing his *bae-ap-bub* technique with the utilization of the tools he made himself to lay down thick impasto lines, Ha Chong-Hyun transforms each painting into a visceral three-dimensional surface.



Conjunction 23-61

2023. oil on hemp cloth

227 x 182 cm

USD 540,000



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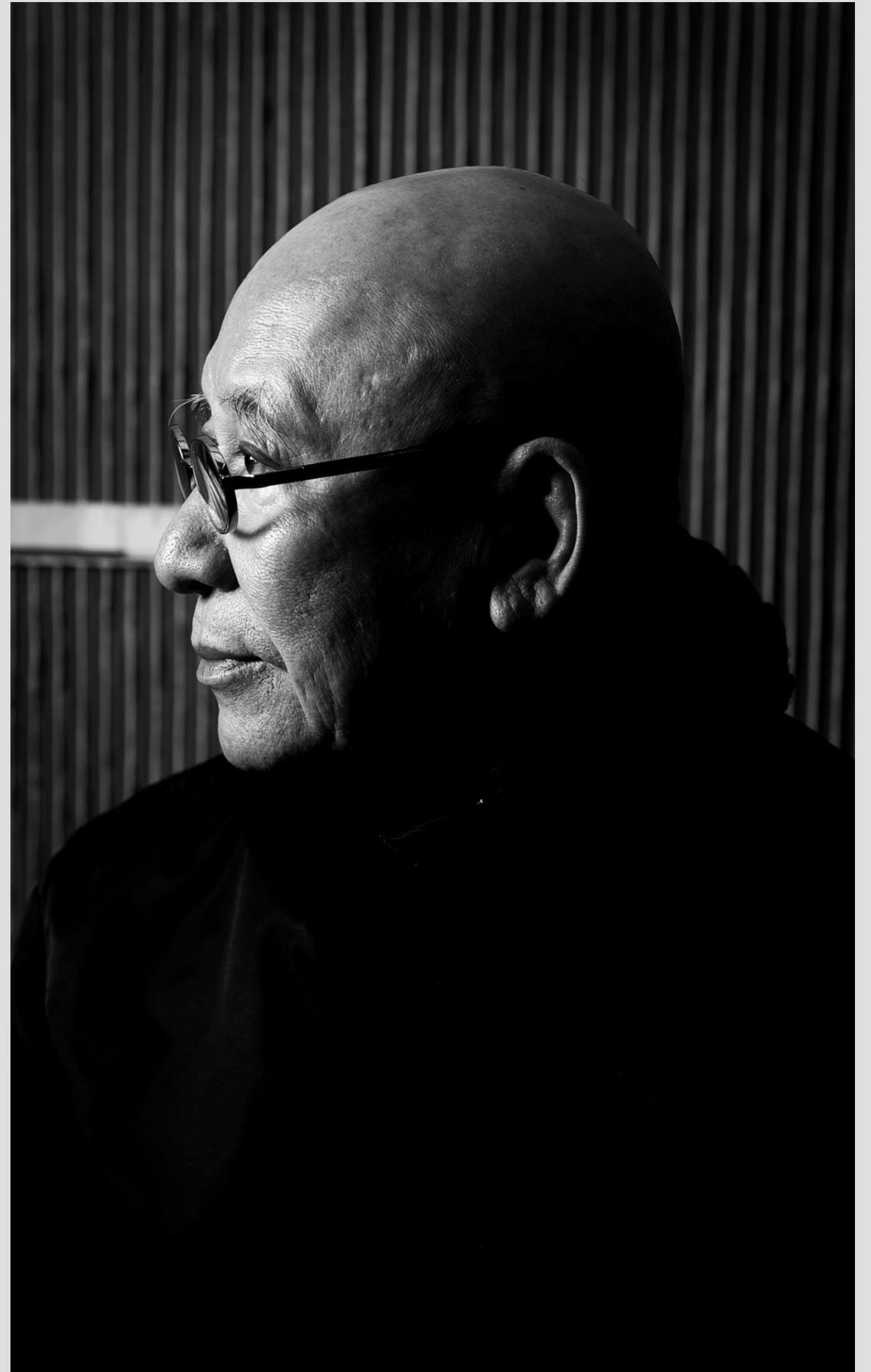
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Park Seo-Bo

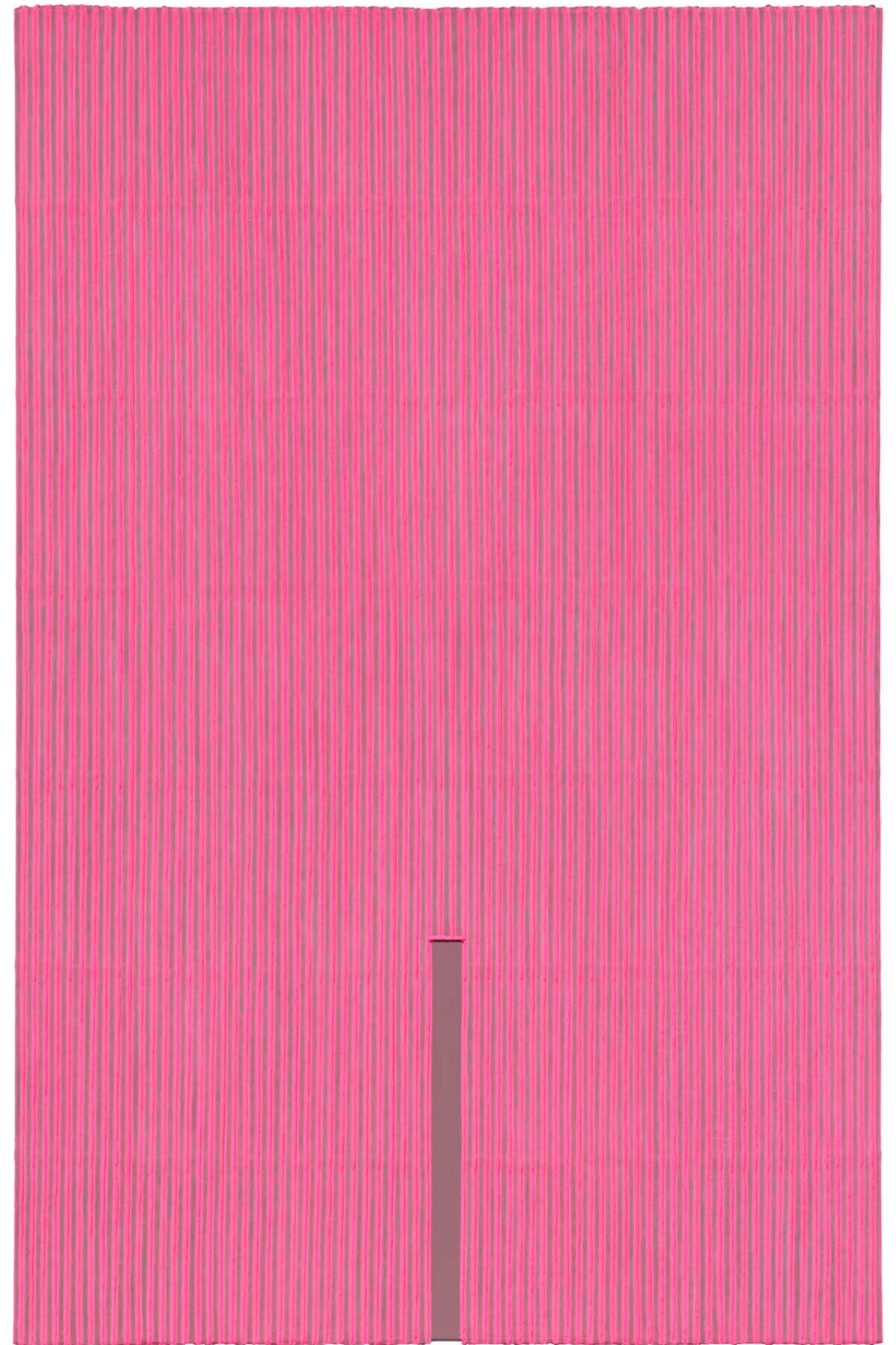
Park Seo-Bo (1931-2023, Korean) is one of the most important and influential artists in modern Korean art history, who is among the first artists to introduce abstraction into the conservative art world of the 1950s. Characterized by simplicity and dynamism, his works evoke a state of deep meditation in the viewer's mind, a result of the artist's steadfast commitment to pushing boundaries and embracing new vocabularies of expression for over 60 years of practice. Park's exploration of materials and the conceptual framework of abstraction have consistently resulted in new and influential bodies of work, most representatively the *Écriture* series, in which the artist uses *hanji* (traditional Korean paper) and employs simple but dramatic gestures that allude to a rudimentary language that reflects a uniquely Korean spirituality. One of the forerunners of Dansaekhwa, Park's works that ceaselessly merge both his inner and outer presence on the canvas are widely acclaimed both in Korea and abroad.



Écriture No. 110211

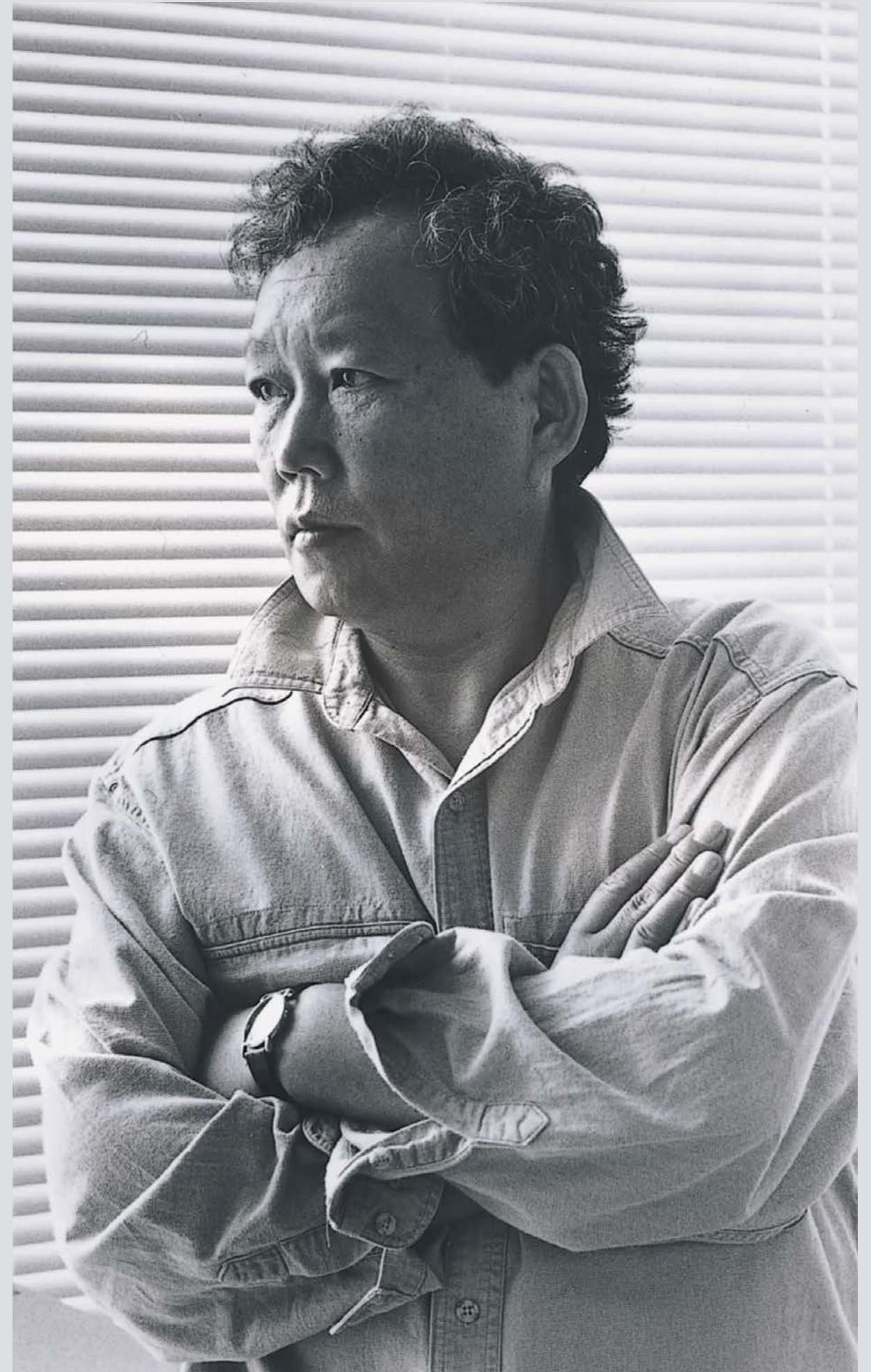
2011. mixed media with
Korean *hanji* paper on canvas
200 x 130 cm

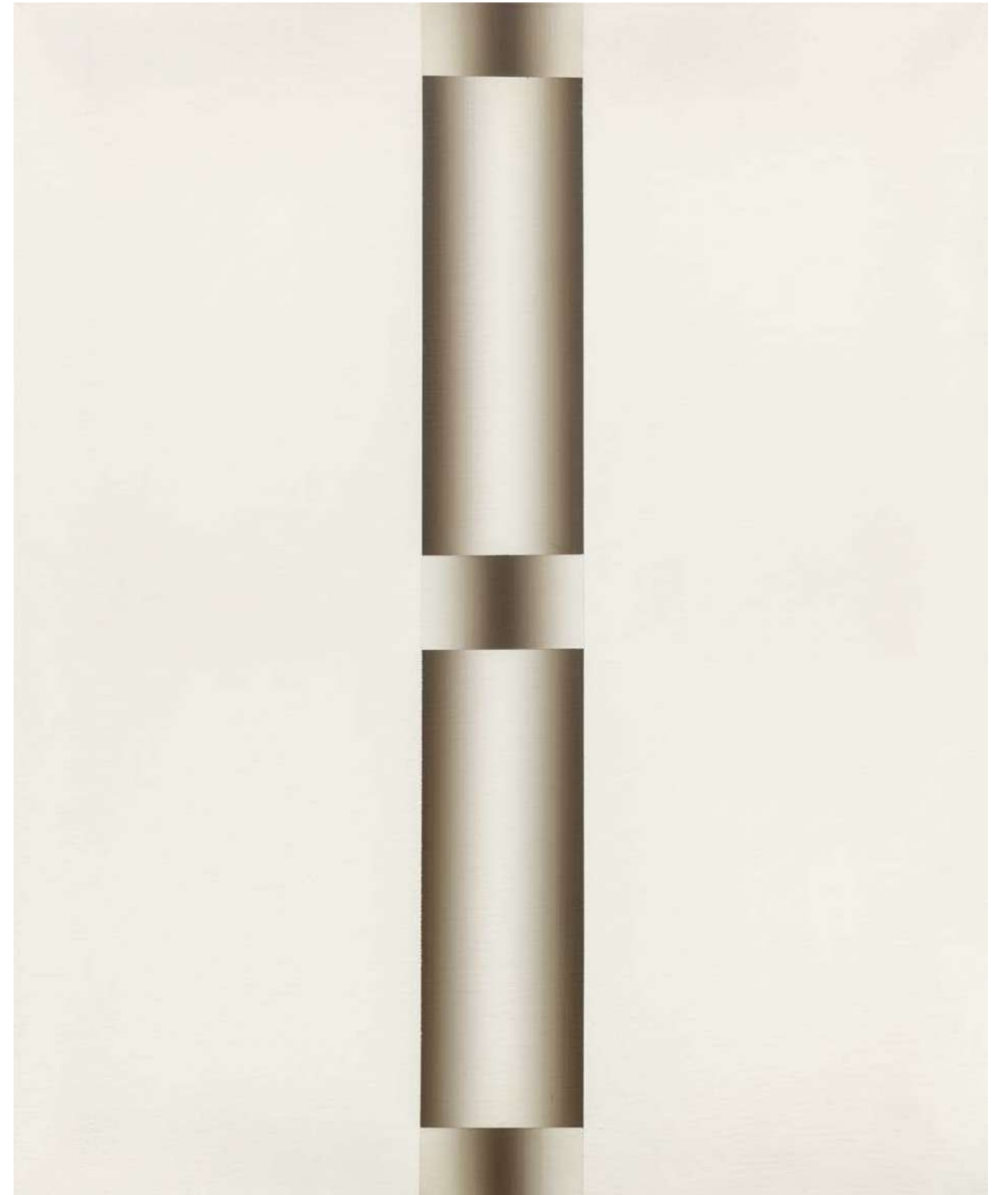
USD 540,000



Lee Seung Jio

A pioneer of Korean geometric abstract painting, Lee Seung Jio (1941-1990, Korean) occupies an unparalleled position in the history of Korean modern art. With the debut of his trademark series *Nucleus* in 1967, he paved the way for Korean geometric abstractionism and thereafter rigorously formulated a unique and original formal language in an unceasing manner for over 20 years before his early death. Since the latter half of the 1970s, Lee expanded his artistic oeuvre in relation to the Dansaekhwa movement, pursuing monochrome paintings of neutral colors and adopting Korean traditional paper, *hanji*, as an artistic medium. Characterized by cylindrical forms reminiscent of “pipes,” his paintings not only symbolize modern civilization but also challenge the notion of opticality, evoking a sensory illusion that oscillates between the two-dimensional flatness and three-dimensional structure as well as the abstract and the figurative. Sharing the title of “Nucleus” — meaning core — Lee’s works are a crystallization of his life-long contemplation and pursuit of the truly pictorial, demonstrating the essence of modernist abstract painting. His works are in the collection of prominent institutions worldwide, including The Museum of Modern Art, New York; National Museum of Modern and Contemporary Art, Korea; Seoul Museum of Art, Seoul; Leeum Museum of Art, Seoul; and Deutsche Bank, Seoul, among others.





Nucleus 89-40

1989. oil on canvas

65 x 53 cm

USD 100,000

Robert Mapplethorpe

Robert Mapplethorpe (1946-1989, American) was born in 1946 in Floral Park, Queens, and received his BFA from the Pratt Institute, Brooklyn, in 1963. He has held solo exhibitions at renowned institutions all over the world including the Solomon R. Guggenheim Museum, New York (2019, 2005, 2004); Los Angeles County Museum of Art (2016, 2012); Grand Palais, Paris (2014, 1988); Whitney Museum of American Art (2008, 1988); and the Institute of Contemporary Art, University of Pennsylvania, Philadelphia (1988). In honor of Mapplethorpe's career, his work was posthumously curated by critically acclaimed artists and filmmakers including David Hockney, Catherine Opie, Sterling Ruby, Cindy Sherman, Sofia Coppola, and Pedro Almodóvar. Before his untimely death in 1989 due to complications from HIV/AIDS, Mapplethorpe created print editions from over two thousand images, in addition to Polaroids and other unique artworks.





Ken Moody

1983. silver gelatin

50.8 x 40.6 cm

Ed. 7/10

USD 20,000 plus applicable taxes



Thomas and Tara

1986. silver gelatin

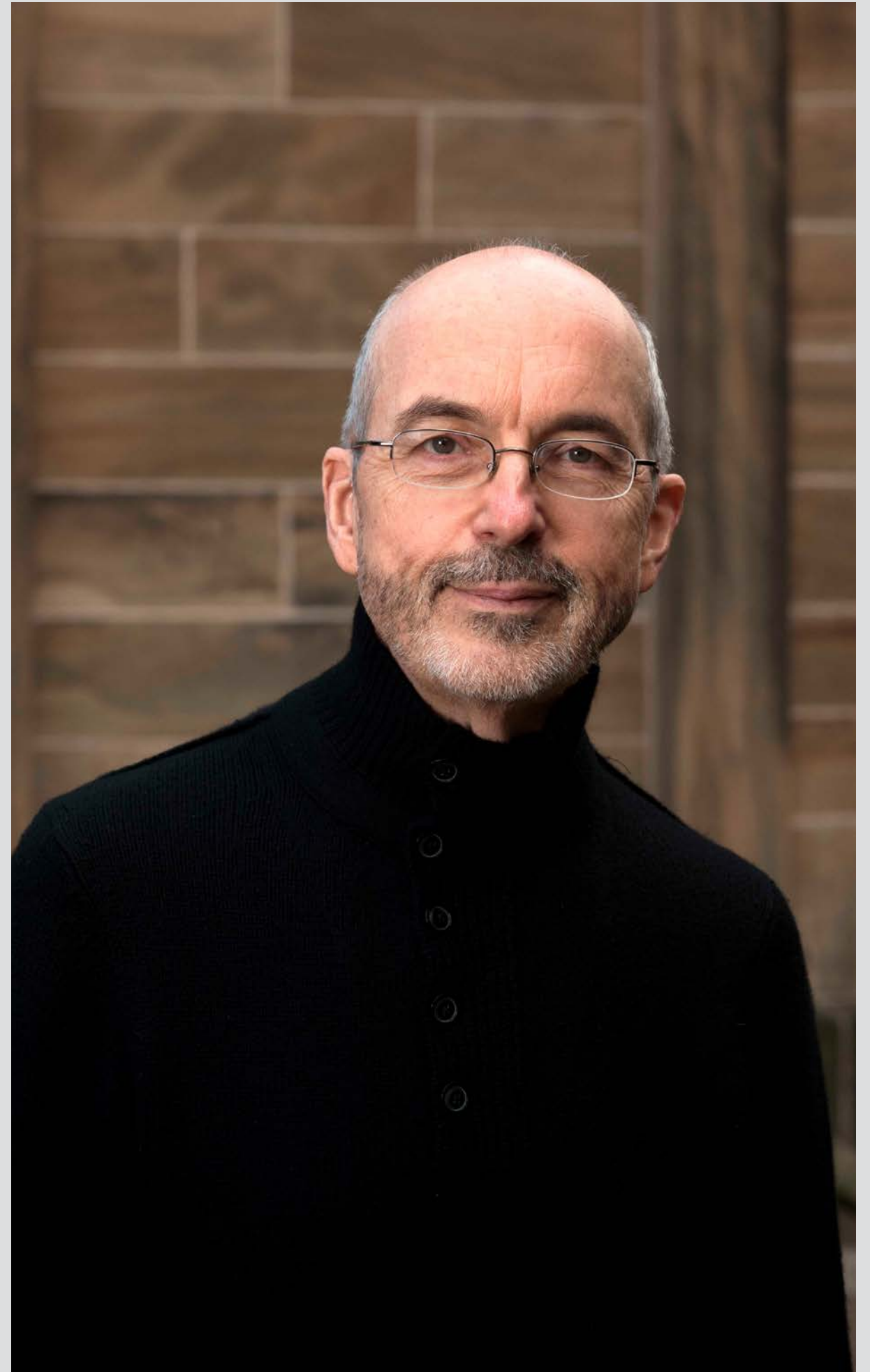
60.9 x 50.8 cm

AP 1/2

USD 15,000 plus applicable taxes

Bill Viola

Bill Viola (b.1951, New York) has been instrumental in establishing video as a vital form of contemporary art, and in so doing has helped to greatly expand its scope in terms of technology, content, and historical reach. For 40 years, he has created videotapes, architectural video installations, sound environments, electronic music performances, flat panel video pieces, and works for television broadcasts. Viola's video installations employ state-of-the-art technologies and are distinguished by their precision and direct simplicity. Viola uses video to explore the phenomena of sense perception as an avenue to self-knowledge. His works focus on universal human experiences—birth, death, the unfolding of consciousness—and have roots in both Eastern and Western art as well as spiritual traditions. Using the inner language of subjective thoughts and collective memories, his videos communicate to a wide audience, allowing viewers to experience the work directly, and in their own personal way.



Lifespans

2012. color high-definition video on flat panel display mounted vertically on wall

155.5 x 92.5 x 12.7 cm

23:22 minutes

performers: Kwesi Dei, Sharon Ferguson

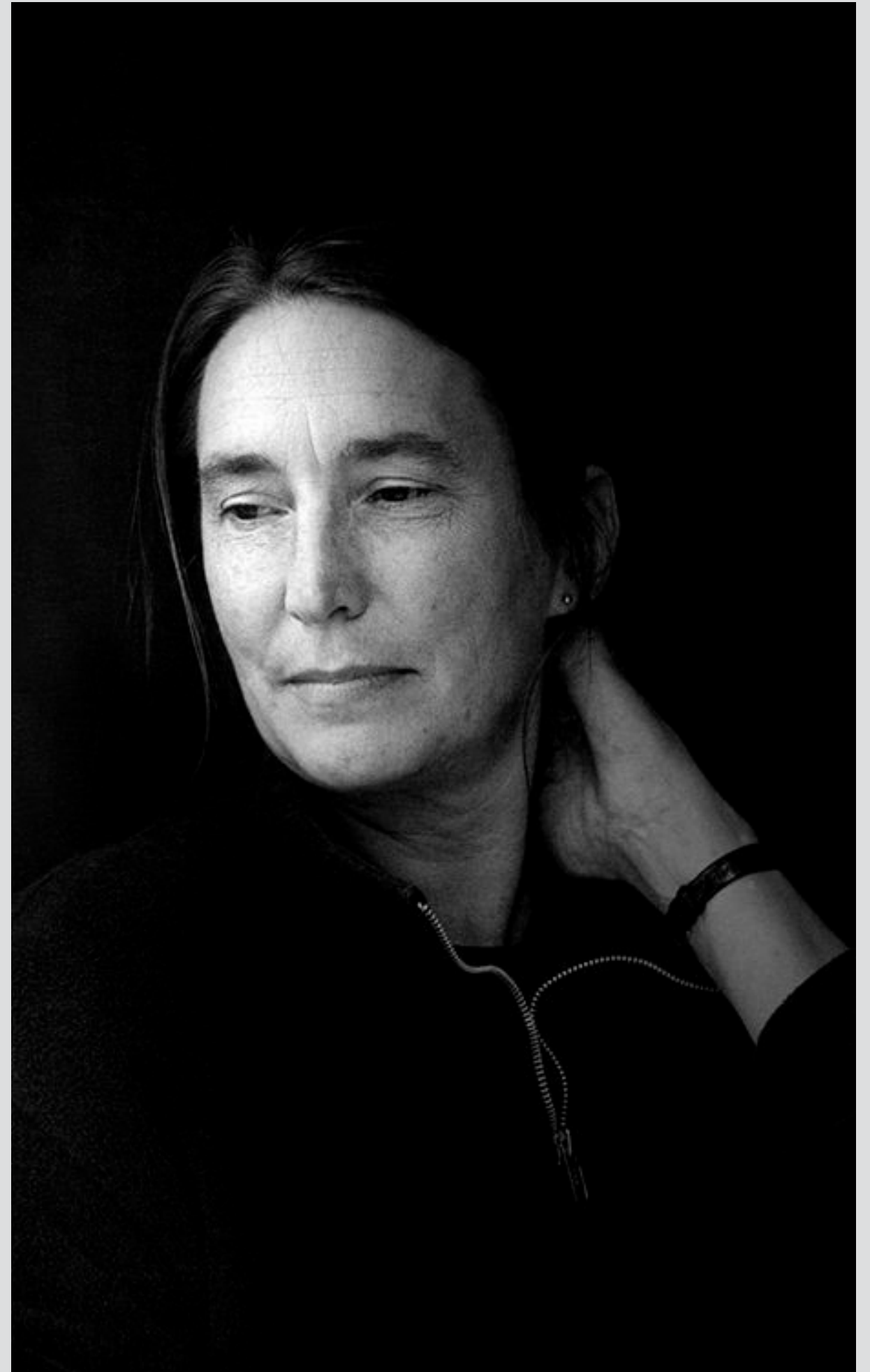
Ed. 2/5

USD 230,000



Jenny Holzer

Jenny Holzer (b.1950, American) is an installation and Conceptual artist best known for her use of the light-emitting diode (LED) screen, and her widely recognized *Truisms* series. Holzer began experimenting with language in the form of installations, anonymous public works, and flyers. In 1977, Holzer began her first truly public series, *Truisms*, consisting of provocative one-line aphorisms printed in an italic bold font, confronting the viewer through the unsettling element of truth in each proclamation, such as “men are not monogamous by nature” and “money creates taste.” Such concise allegations elicit public discussion, directly engaging viewers in a larger discourse on society that often broaches polemical issues. Holzer is often compared to the American artist Barbara Kruger, who shares a similar affinity for prompting public debate through text. Because of the adaptable nature of Holzer’s art, her work has been adapted for commercial manufacturing, and can be seen on t-shirts, stickers, tote bags, paper weights, benches, and even sarcophagi. Holzer’s work has received much public attention, and has been placed in public areas like Times Square in New York City, as well as projected on the facades of prominent buildings. Her work is represented in museum collections worldwide, and, in 2008, the Whitney Museum in New York organized *Protect Protect*, a retrospective of Holzer’s work.

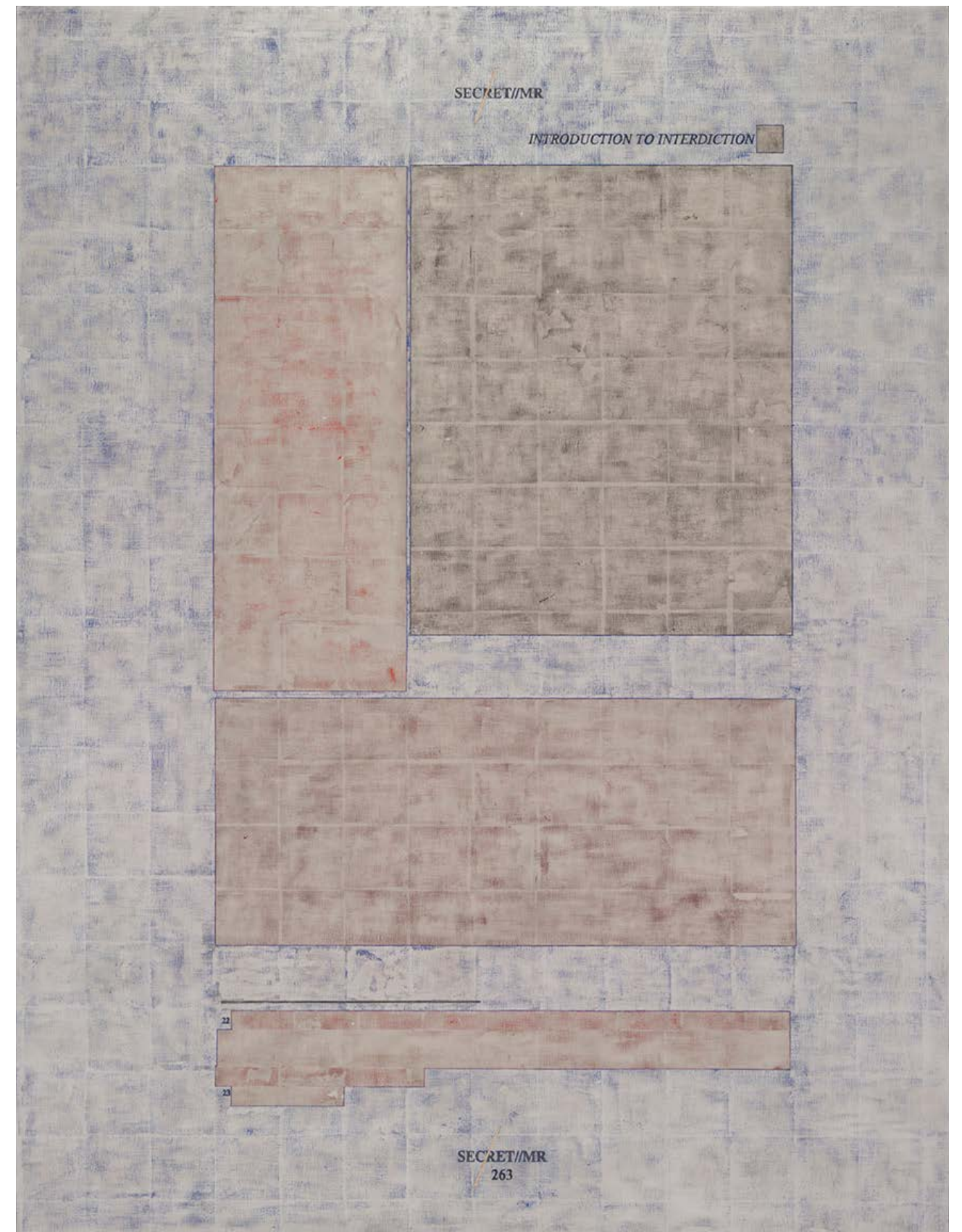


INTRODUCTION TO INTERDICTION

2024. caplain, moon gold and platinum leaf
and oil on linen

147.3 x 111.8 x 3.8 cm

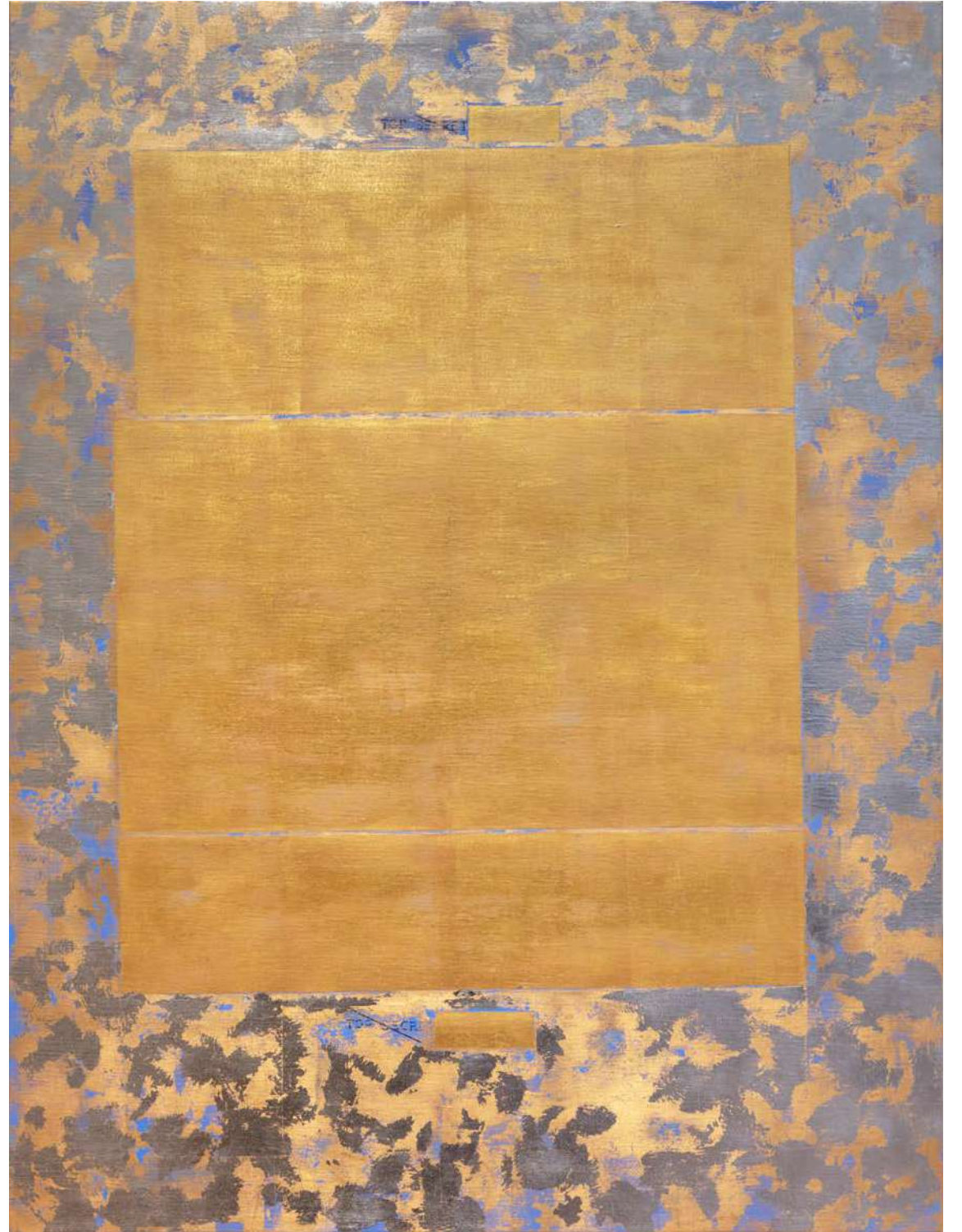
USD 400,000



25

2022. 24k gold, palladium, platinum
and red gold leaf and oil on linen
61 x 46.2 x 3.8 cm

USD 185,000



~~TOP SECRET~~

Roni Horn

Born in 1955 in New York, Roni Horn studied at the Rhode Island School of Design (BA) and Yale University (MFA). Since the mid-1970s, she has experimented with a wide range of media that encompass sculpture, photography, drawings, and books, exploring the perceptual and visual experiences of mankind within nature. Her works are grounded in a practice of incisive philosophical inquiry and material study centered around nature, identity, and duality. Horn's broad oeuvre consistently challenges identity politics by dissecting and juxtaposing images and texts with objects, creating deeply resonant dialogues between the different mediums. By capturing the continuous motion inherent in water, light, and weather, the artist crystallizes her broader interests in the relationships between landscape, human identity, and objects.



Frick and Fracks

2018-2022. gouache and/or watercolor on paper

8 units, 42.2 x 32.4 each, framed

113 x 142 cm, overall dimension

USD 225,000





El Greco Changes Here

1993. gouache and watercolor on paper

20.3 x 25.4 cm

USD 50,000

Kim Yun Shin

Kim Yun Shin (b.1935, Korean) is a pioneering first-generation Korean female sculptor, whose free-spirited artistic journey includes her sculptures in wood, stone, as well as lithographs. Captivated by Argentine wood in 1984, the artist relocated to explore new materials and established Argentina as her artistic base. Her signature series, *Add Two Add One, Divide Two Divide One*, reflects the concept of 'two becoming one through interaction, then splitting again to become two different ones', as the works elucidate the sculptural process of adding one's spirit onto wood, partitioning the space, and ultimately completing a work of art. Based on her philosophical thoughts on nature and the universe, Kim brings the natural attributes of material to life and demonstrates both a sense of uniqueness as well as universality that transcends time and place. Born in 1935 in Wonsan, Gangwon province (North Korea), Kim graduated from the Department of Sculpture at Hongik University, Seoul, and left to study at École Nationale Supérieure des Beaux-Arts, Paris, specializing in Sculpture and Engravings. Kim returned to Korea in 1969, and before moving to Argentina, led the Korea Sculptress Association as well as participating in exhibitions including the 12th Sao Paulo Biennale (1973) and Young Artist Exhibition (1975, 1983). In 2008, Kim Yun Shin Museum opened in Buenos Aires, presenting Kim's inexhaustible artistic vigor, and earlier this year, Kim held a solo exhibition titled *Kim Yunshin: Towards Oneness* at Nam-Seoul Museum of Art, Korea. Approaching the age of 90, Kim continues to create works that deeply resonate with life.



**Add Two Add One,
Divide Two Divide One 2020-1**
2020. acrylic on recycled wood
120 x 29 x 16 cm

USD 40,000





Song of My Soul 2011-72

2011. oil on canvas

80 x 80 cm

USD 45,000





Vibration 2019-6

2019. acrylic and oil on canvas

100 x 120 cm

USD 60,000

Kim Yong-Ik

Kim Yong-Ik (b.1947, Korean) entered Korean painting circles in the mid-1970s and has established himself as one of the leading artists in Korean contemporary art. Kim has continuously experimented with his works going through the mainstream of Korean art, such as conceptual art, folk art, and public art while maintaining his independent position. Kim began his new series titled *Exhausting Project* on December 31, 2018, in which he has proposed to exhaust all the art supplies he has left in his studio, including all his paints and colored pencils, during his remaining lifetime. For this project, Kim has sectioned the canvas into small parts to evenly accommodate all colors, resulting in geometric shapes that meet the 'low entropy' lifestyle he has always pursued as an artist. Kim continuously reflects on contemporary life and culture, seeking to ensure that art, however reconfigured, survives. Particularly, the recent pandemic experienced by humanity has catalyzed a shift in his artistic practice. He draws symbolic meanings from the philosophy of the prominent Chinese classic, *I Ching (Book of Changes)*, offering an alternative art of living called for in this turbulent age. As such, Kim has continued to reflect and respond to his times, posing questions of what art can do and how we can be, pursuing an artistic journey of his own.





**Exhausting Project 24-4: Conceptual
Painting Disguised as a Retinal Painting**

2024. acrylic on canvas

45 x 53 cm

USD 15,000

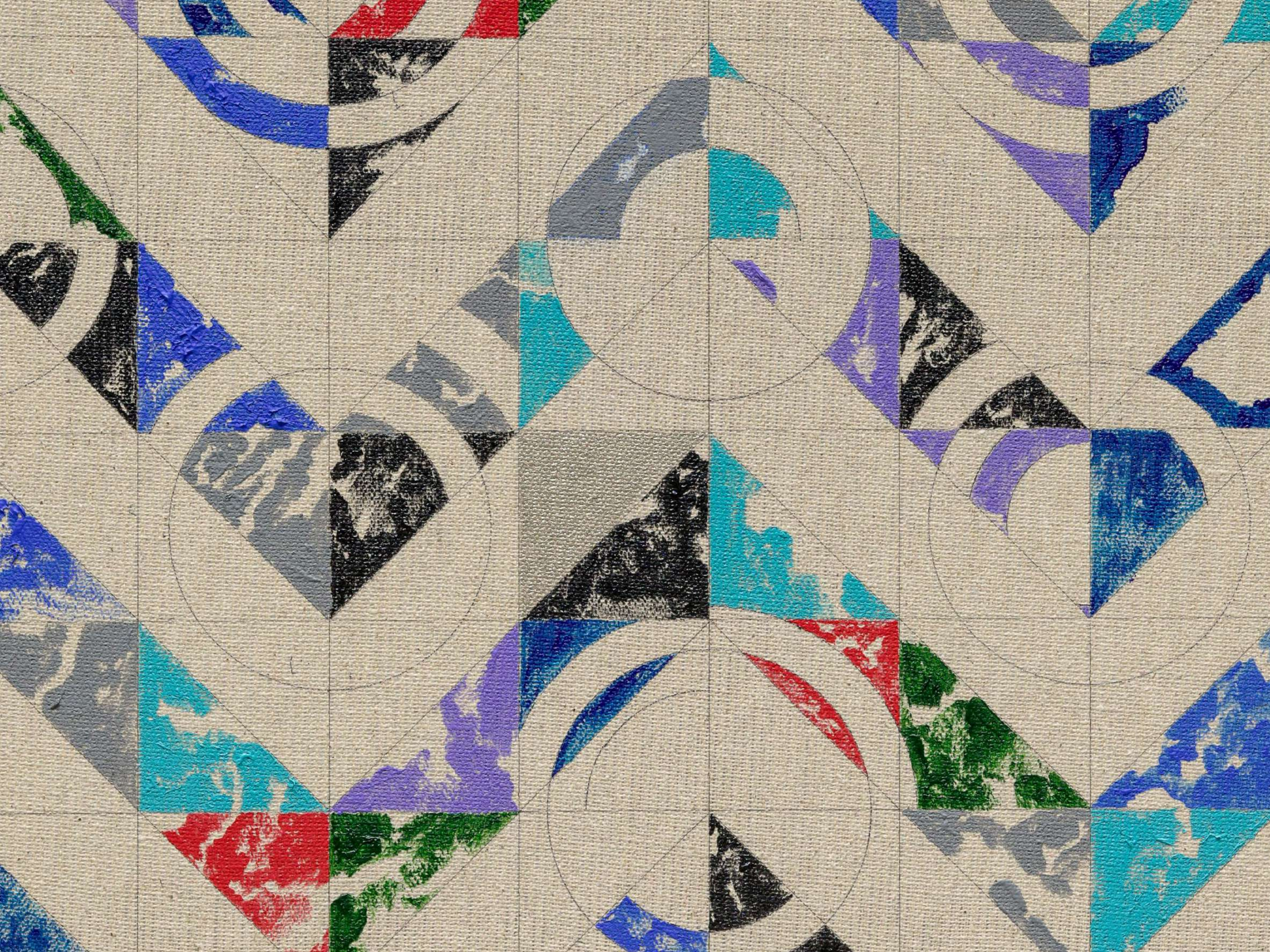


**Exhausting Project 23-22: Conceptual
Painting Disguised as a Retinal Painting**

2023. acrylic on canvas

45 x 53 cm

USD 15,000



Wook-kyung Choi

Wook-kyung Choi (1940-1985) was born in Seoul, Korea and passed away at the age of 45. After graduating from the College of Fine Arts at Seoul National University in 1963, Choi moved to the United States where she lived and worked for nearly fifteen of her twenty-year career as a professional artist. With strong influence from Abstract Expressionism and Pop Art, which were trending in the United States at the time, Wook-kyung Choi made a lasting contribution, challenging orthodoxy within Korea and establishing the importance of individual practice independent from mainstream ideas of the Korean local art scene. Throughout her oeuvre, Choi explored a wide range of modes and mediums, including abstract paintings, ink drawings and collages as well as figure drawings.





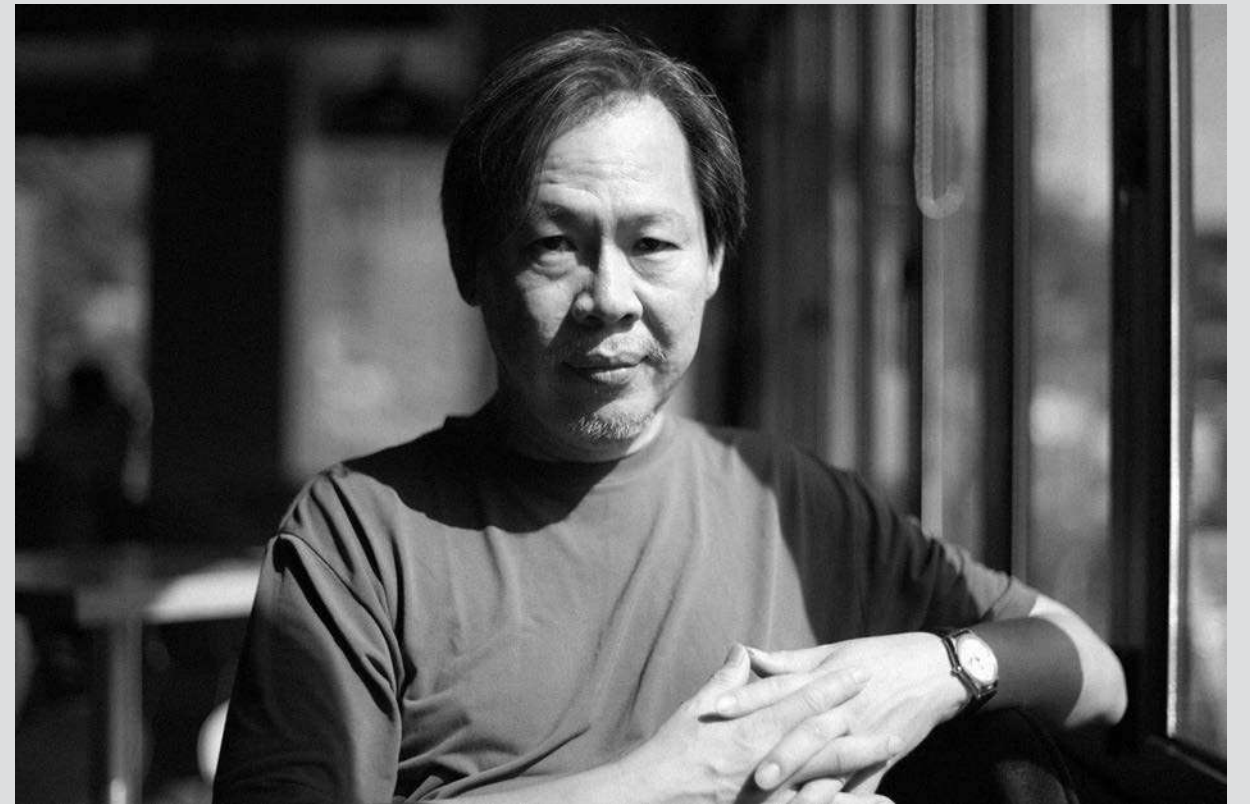
Untitled

1964. acrylic on paper
65.5 x 50.5 cm, image
74 x 58 cm, framed

USD 79,000

Park Chan-kyong

Park Chan-kyong (b.1961, Korean) is a media artist, film director, and writer based in Seoul. His work examines Korean society, framing the rapid socioeconomic development of the past century while chronicling the often reckless pursuit of Western modernization and economic growth, through subjects including the Cold War and traditional Korean religions. Park graduated from Seoul National University in 1988 with a BFA in Painting, and the California Institute of the Arts with a MFA in Photography in 1995. He served as the Artistic Director of the SeMA Biennale *Mediacity Seoul* in 2014. His major works include *Belated Bosal* (2019), *Citizen's Forest* (2016), *Manshin: Ten Thousand Spirits* (2013), *Night Fishing* (2011, co-directed with Park Chan-wook), *Sindoan* (2008), *Power Passage* (2004-2007), and *Sets* (2000). Park's work has been exhibited internationally in numerous solo and group exhibitions including the National Museum of Modern and Contemporary Art, Korea (2019), Haus der Kulturen der Welt, Berlin (2017), Taipei Biennial (2016), Anyang Public Art Project (2016), Iniva, London (2015), Art Sonje Center, Seoul (2013), and Atelier Hermès, Seoul (2008, 2012). Park was awarded the Hermès Korea Missulsang in 2004, and the Golden Bear for Best Short Film at the 61th Berlin International Film Festival in 2011 for *Night Fishing*. His works are included in the collection of major art institutions, such as the Solomon R. Guggenheim Museum, New York; the National Museum of Modern and Contemporary Art, Korea; KADIST, Paris and San Francisco; Musée des Beaux-Arts de Nantes, Nantes; M+, Hong Kong; Leeum, Samsung Museum of Art, Seoul; Seoul Museum of Art; Gyeonggi Museum of Modern Art, Ansan; and Art Sonje Center, Seoul.

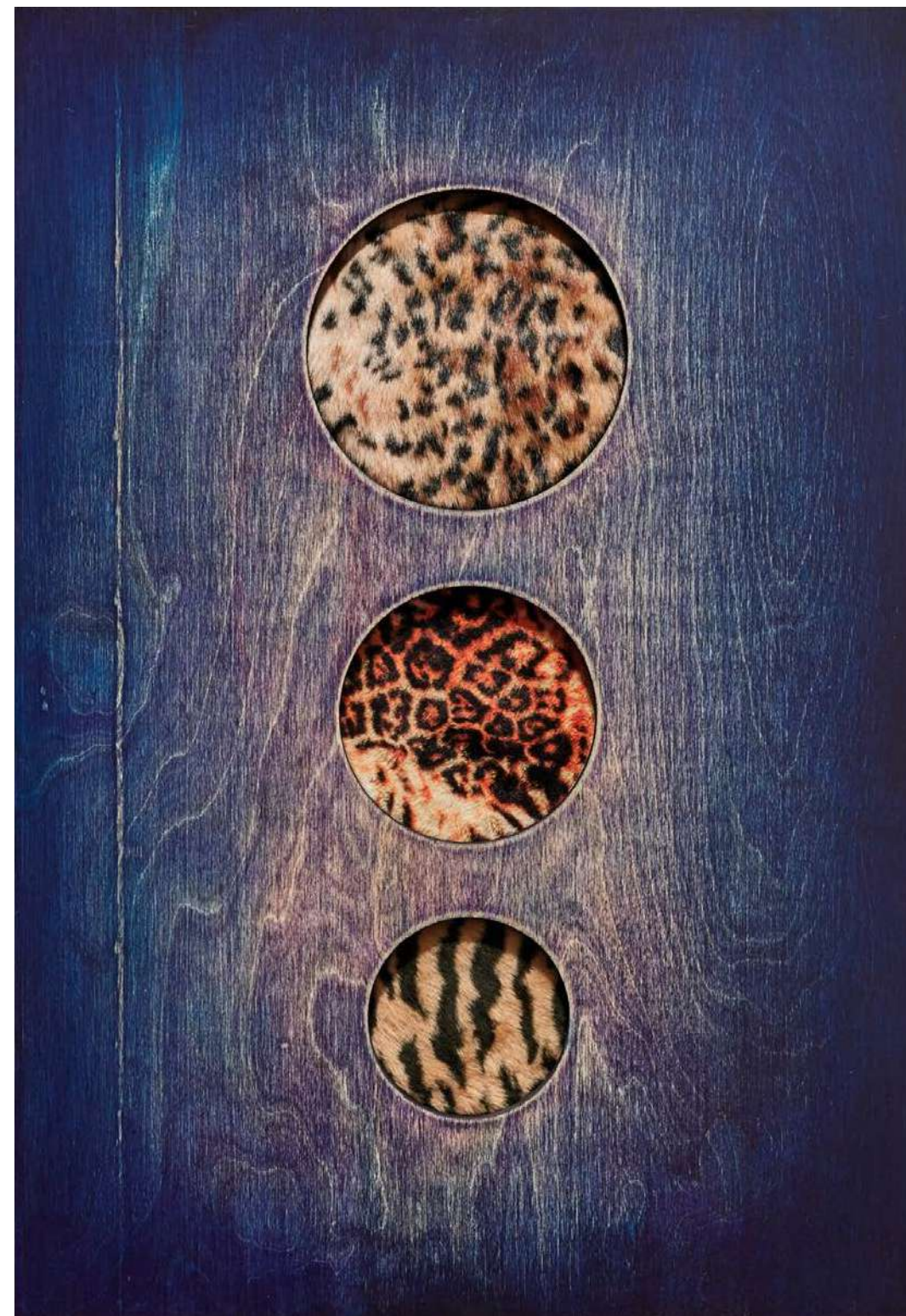


Bright Stars 3

2017. fake tiger skin, *dancheong* (traditional multicolored pigments) on a birch plate

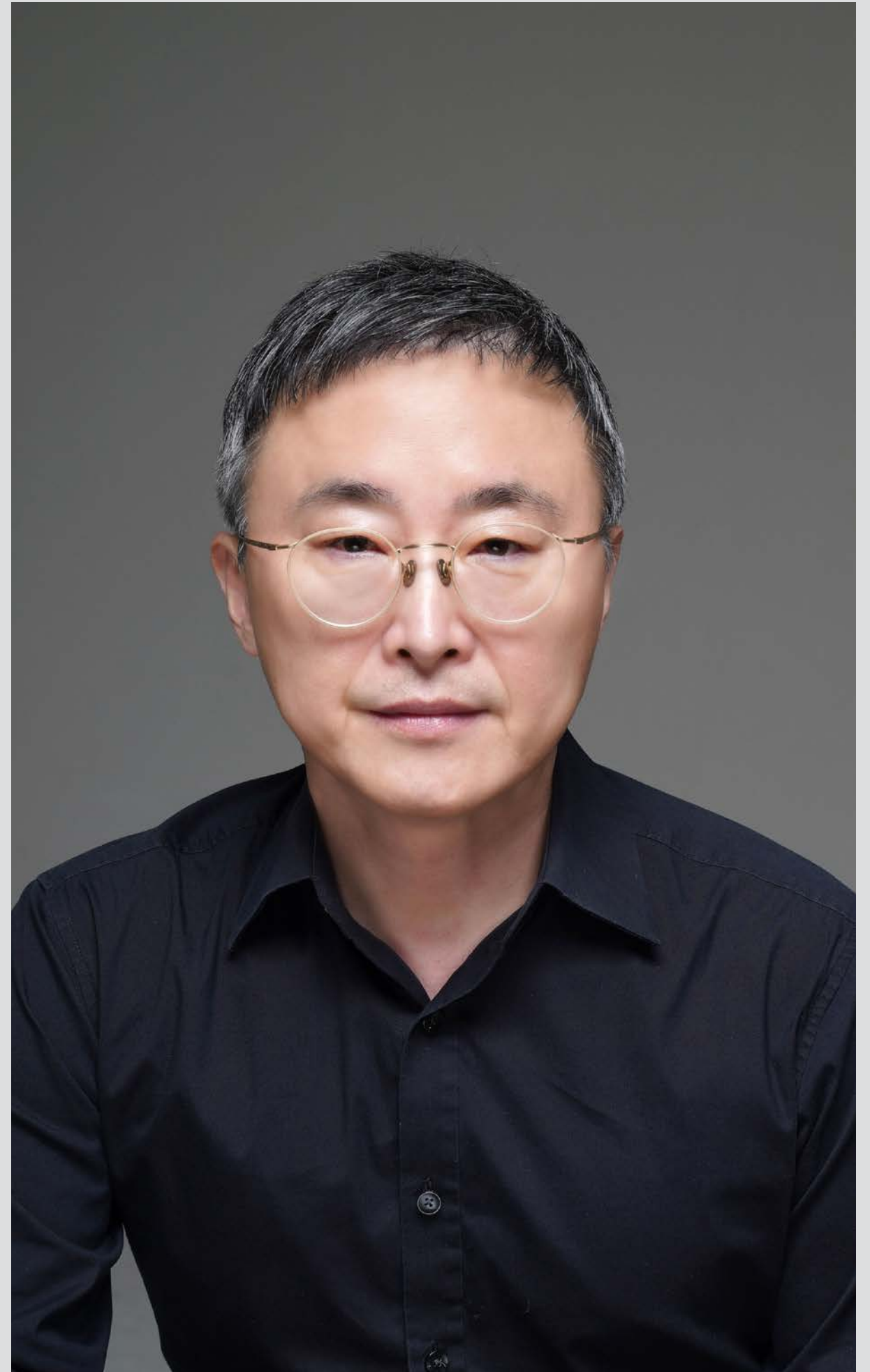
78.5 x 54 cm

USD 8,900



Gimhongsok

Born in Seoul in 1964, Gimhongsok graduated from Kunstakademie Düsseldorf in Germany after earning his BA in Fine Arts at Seoul National University. He often uses everyday materials to engage his audience in a dialogue about preconceived, conventional values as found in community and in art. His practice encompasses mediums including film, video, sculpture, painting, and performance. Utilizing spoken text and writing, as well as image and object making, Gimhongsok explores notions of ethics, public space, language, and originality using representation and appropriation. Humorous and ironic, his work challenges the viewer to consider the contradictions and blurred boundaries of fact and fiction, originality and reproduction, the banal and the spectacular. Instead of proposing answers to the questions he raises, Gim encourages an alternate narrative through the viewer's interpretation of the presented forms.





A Fictional Villain

2024. resin

61 x 27 x 20 cm

USD 29,000



A Pair of High Heels

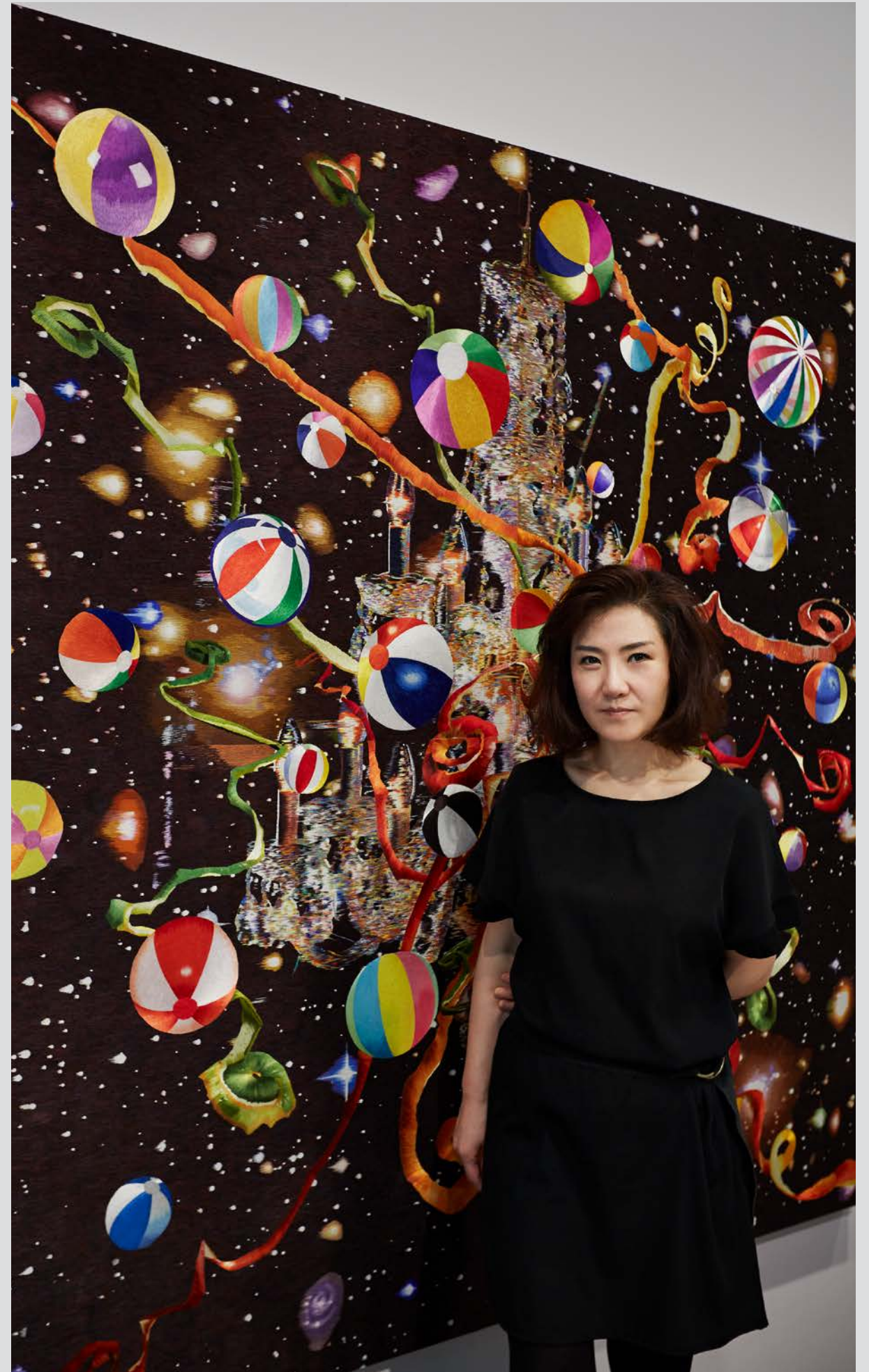
2012. bronze and cement

30 x 31 x 17 cm

USD 24,000

Kyungah Ham

Kyungah Ham (b.1966, Korean) adopts a variety of medium, including painting, installation, video, and performance to produce conceptual works. In the 'Embroidery Project,' ongoing since 2008, Ham creates images and texts with digital tools and transposes them into blueprints smuggled from a third country through an intermediary, into North Korea. While the local artisans weave the embroidery stitch by stitch for long enduring hours, they are exposed to different colors, images, and texts, undergoing artistic communication with the artist and expanding their imagination. Upon their journey back to the artist, Ham's works face unpredictable situations where they become lost or confiscated due to force majeure, or even where the middleman doesn't show up. The SMS and Morris Louis series exemplify the laborious project the artist has pursued for many years. Beyond the tangible result as an artwork displayed within the space, her work seeks to impose visibility on otherwise indiscernible elements, as the work's caption denotes the 'invisible' mediums behind the process, such as "middle man," "smuggling," "bribe," "anxiety," "censorship," "confiscation," "ideology," "secret code," as well as the hours of labor and political and historical events. Her works are in the permanent collection of prominent institutions worldwide, including the National Museum of Modern and Contemporary Art, Korea; Leeum Museum of Art, Seoul; Seoul Museum of Art; Victoria & Albert Museum, London; UBS Collection; and Uli Sigg Collection, Switzerland.



What you see is the unseen /

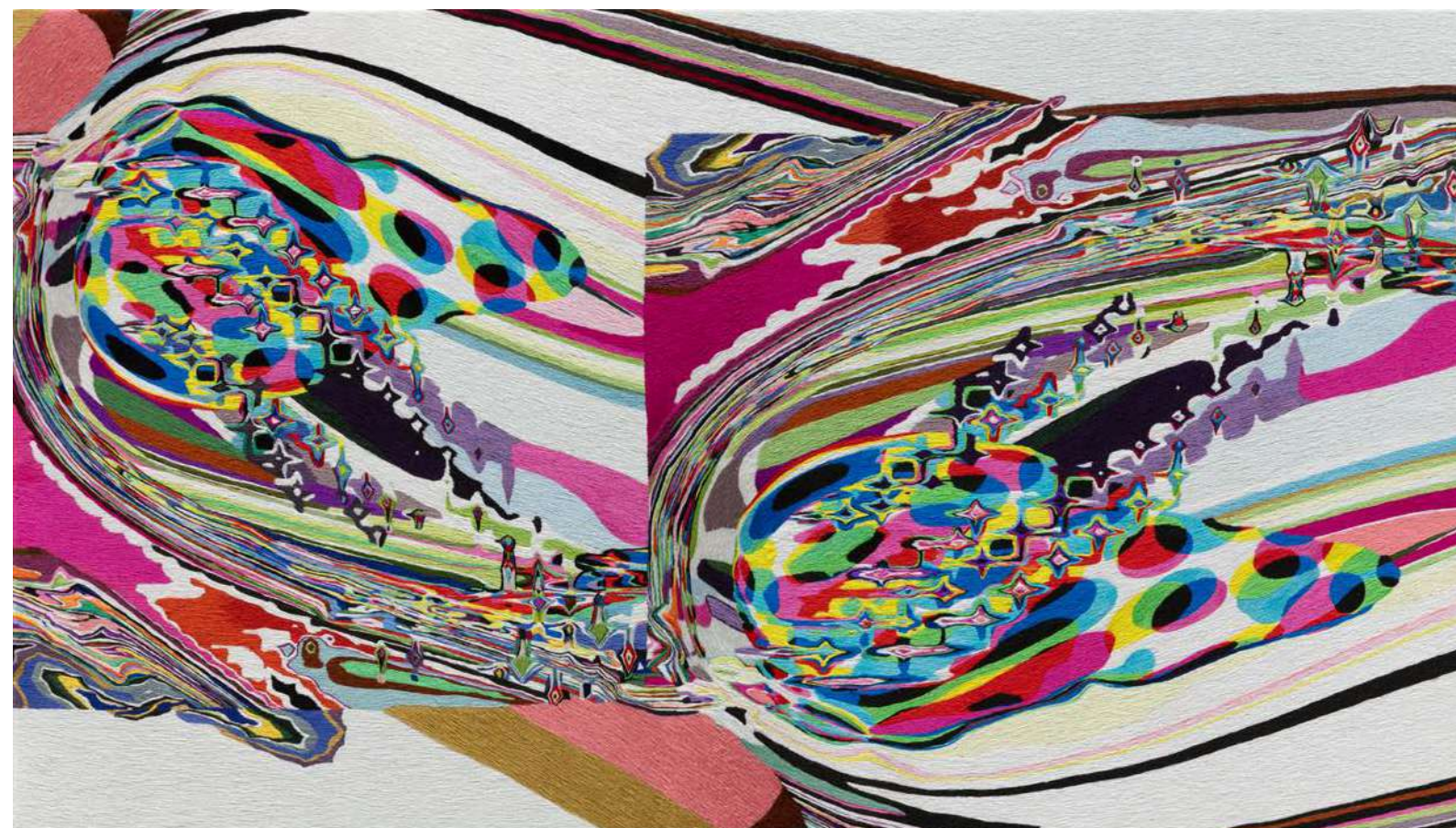
Chandeliers for Five Cities SSK 06-03

2018-2019. North Korean hand embroidery,
silk threads on cotton, middle man, smuggling,
bribe, tension, anxiety, censorship, ideology,
wooden frame, approx. 1200hrs/ 1person

135 x 96 cm

USD 138,000





**Big and Pretty Eyes Wink at Arinamin,
Detail From SMS Series 06**

2018. North Korean hand embroidery,
silk threads on cotton, middle man,
smuggling, secret code, bribe, tension,
anxiety, censorship, ideology, wooden frame
55 x 97 cm

USD 35,000



Yeondoo Jung



Yeondoo Jung (b.1969, Korean) lives and works in Seoul. Jung concentrates on photography, video, and installation works where subjects participate, performance occurs in both direct and indirect ways, and fiction and reality form an affectionate understanding of human lives. Material for Jung's work comes from the everyday lives of people, and as he shares his intention with those involved, he plays with the boundary of visual art and performance. The artist's work is represented in numerous collections worldwide, including the National Museum of Modern and Contemporary Art, Seoul, Leeum Museum of Art, Seoul, Museum of Contemporary Art Tokyo, Museum of Modern Art, New York, Seattle Art Museum, MAC/VAL, Vitry-sur-Seine among others.



Here and Elsewhere – Seile

2016. multi-layered photographic collage, sound

62 x 98 x 13 cm

Ed. 1/3 + 2AP

EUR 18,000

Haegue Yang

Haegue Yang (b.1971, Korean) lives and works in Berlin, Germany and Seoul, South Korea. Yang's practice spans a wide range of media, from paper collage to performative sculpture and large-scale multi-sensorial installation, often featuring everyday objects, in addition to labour-intensive woven sculptures. Articulated in her abstract visual vocabulary, her anthropomorphic sculptures often play with the notion of 'the folk' being a cultural idea, while also attempting to transcend it as being a mere tradition of specific cultures. Her multisensory environments suggest uncontrollable and fleeting connotations of time, place, figures, and experiences that connect us in this non-sharable field of perception.



The Randing Intermediate — Moka Spider

2024. rattan, stainless steel frame, LED bulb, cable

100 x 80 x 80 cm

EUR 92,000



Sonic Rope — Aureate Triangle

2023. PVD-coated stainless steel bells, split rings

400 x 4 x 4 cm

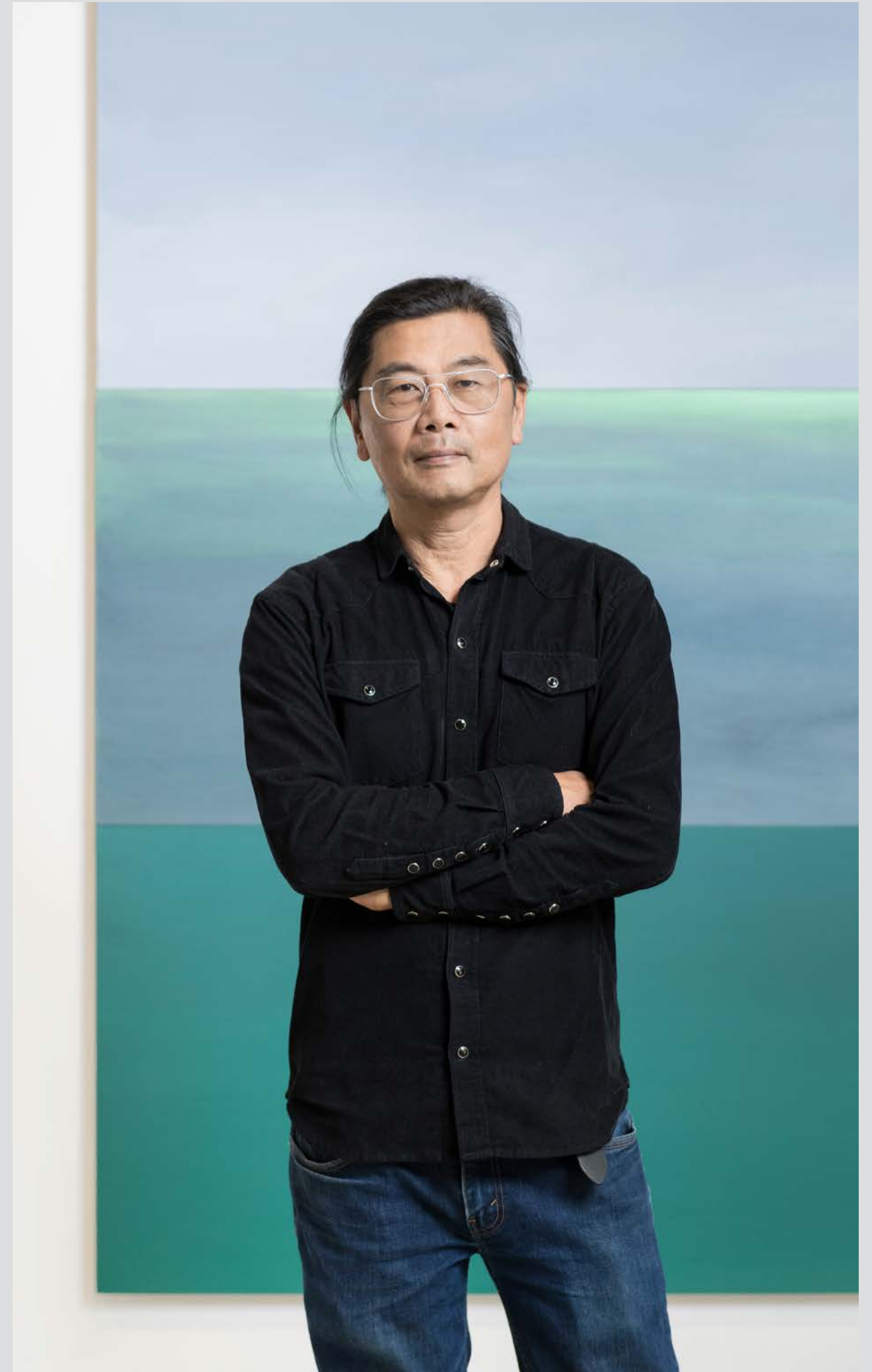
Edition of 10 + 2AP

EUR 18,000



Byron Kim

Byron Kim (b.1961, American) was born in La Jolla, California, and currently lives and works in Brooklyn, New York. Kim received his BA in English Literature from Yale University in 1983 and later attended the Skowhegan School of Painting & Sculpture in 1986. He is currently a Senior Critic at Yale University School of Art. The artist depicts a fragment of a whole with a high degree of precision, challenging the ways of reading a monochrome painting. *Sunday Painting* is an ongoing series that Kim has been working on every week from 2001 onwards. Meditating on the subtle differences in each Sunday's sky formation, he paints the appearance of the sky on small canvases and writes diaristic entries recounting the emotions and thoughts he had at the time and place of completing the work. Likewise, *B.Q.O.* is a new, ongoing series of paintings composed of three panels, which provide viewers with an immersive and visceral experience of being submerged. Oscillating between his innermost experience and the expansive connection between humans and nature, Byron Kim's paintings offer a space for meditation while simultaneously raising many questions regarding our relationship with nature.

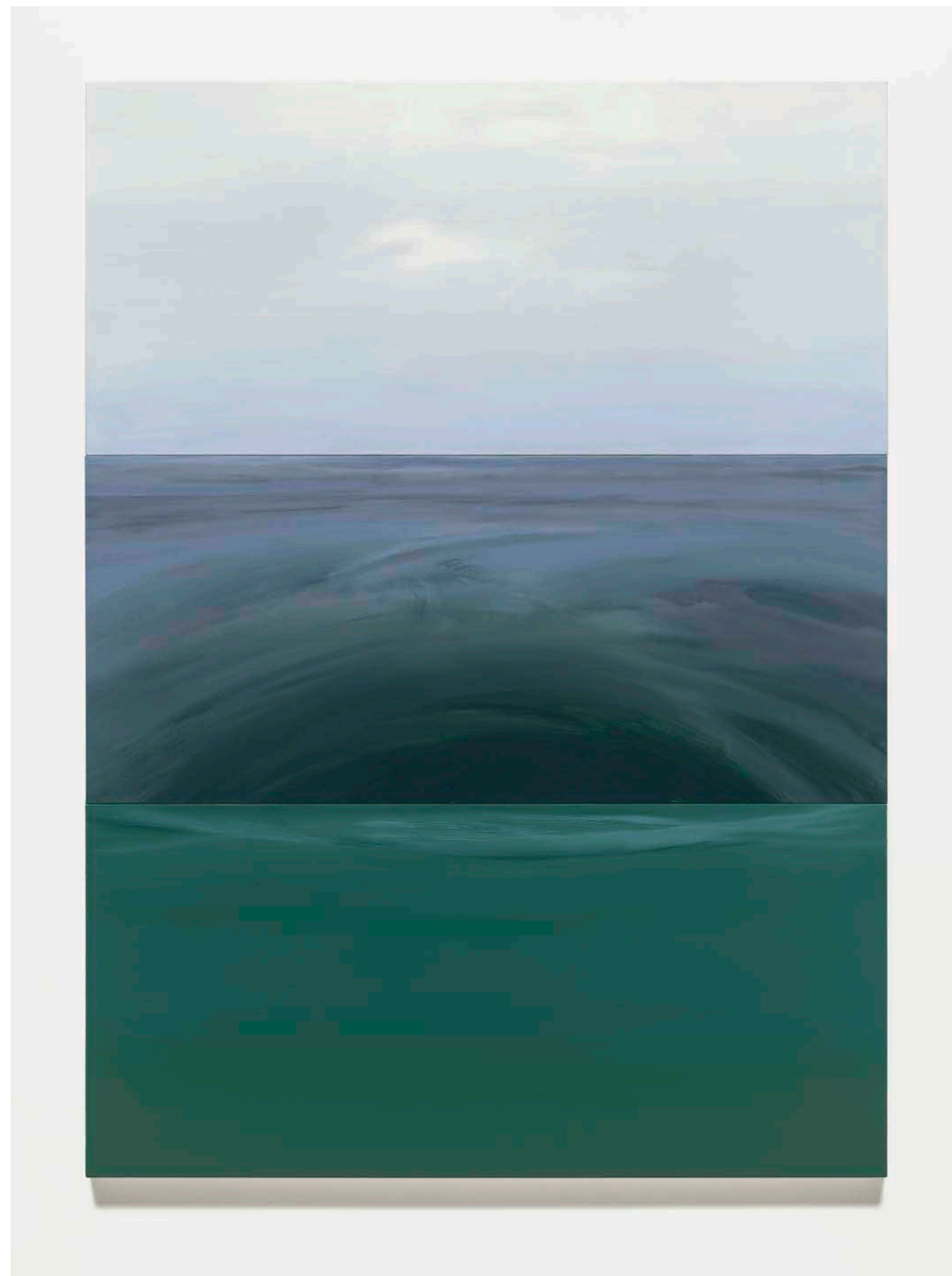


B.Q.O. 32 (Toward La Jolla Canyon)

2022. acrylic on canvas

208 x 152 cm

USD 100,000



Suki Seokyeong Kang

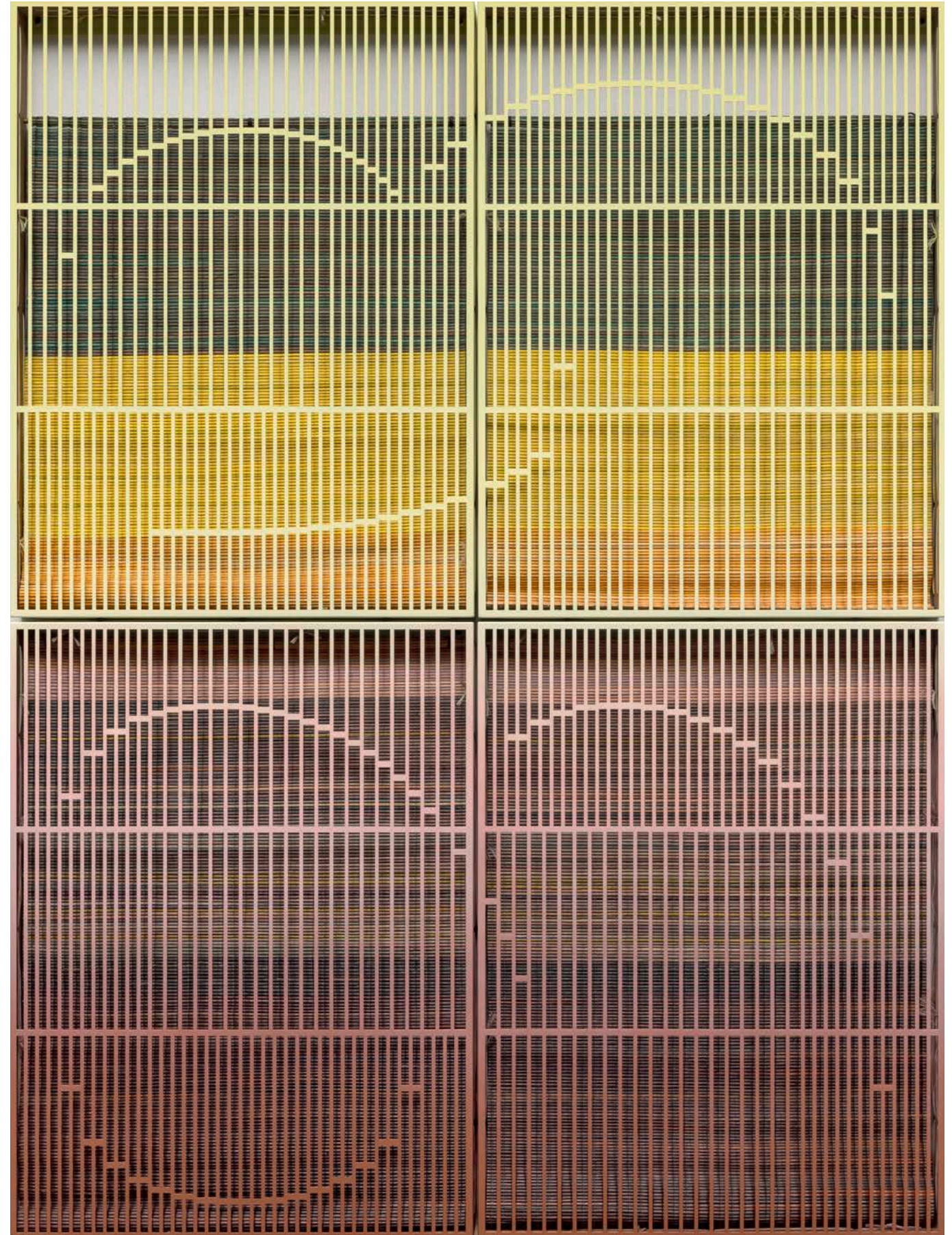
Suki Seokyeong Kang (b.1977, Korean) employs painting, installation, video and choreography in an ever-expanding vocabulary. She not only extracts narratives from her own body and history but also uses research to explore and reinterpret traditional forms and methodologies from Korean culture, weaving them together into a unique system of formal logic. Kang is particularly interested in contemporary translations of the concept of *true view* (眞景) as a framework to question the position of an individual in today's society. As her different bodies of work organically evolve and overlap inside her discursive practice, the artist continually engages narrative frames, space and time to summon past voices through the perspective of the present. In this way, her installation and videos present an axis of history around which individual experiences can be oriented and grow. Suki Seokyeong Kang studied Oriental Painting at Ewha Womans University, Seoul, and Painting at the Royal College of Art, London. She is currently a professor of Korean Painting at Ewha Womans University.



Mat #24-10

2023-2024. painted steel, woven dyed
Hwamunseok, thread, wood frame,
brass bolts, leather scraps
approx. 163.2 x 123 x 8 cm
4 units, 81.6 x 61.5 x 8 cm each

USD 70,000



Jeong — step #10

2023-2024. color on silk mounted on
Korean *hanji* paper, thread, wood frame
110 x 80 x 6 cm

USD 60,000



Mora 55 x 40 — Nuha #9

2014-2023. gouache, dust, acrylic panel,
silk mounted on paper, silver leaf frame
55 x 40 x 6 cm

USD 35,000





Jean-Michel Othoniel

Born in 1964 in Saint-Étienne, Jean-Michel Othoniel studied at the École Nationale Supérieure d'Arts, Cergy-Pontoise, and is currently based in Paris. Since receiving international recognition for his sculptures made of wax and sulfur at documenta IX in 1992, Othoniel has broadened the scope of his practice by experimenting with a range of mediums, from sculpture to installation. In 2005, the artist showcased *Le Bateau de larmes (Boat of Tears)* (2004), which explored the Cuban refugees' struggle for freedom, at the Unlimited section of Art Basel. In 2011, his major retrospective *My Way* was held at the Centre Pompidou, Paris, and traveled to venues across the globe including PLATEAU, Samsung Museum of Art, Seoul. Othoniel has also participated in a diverse range of public projects; in 2000, he received his first public commission to install *Le Kiosque des Noctambules (The Kiosk of the Nightwalkers)* at the entrance of the Parisian subway station Palais Royal–Musée du Louvre in celebration of the centenary of the Paris metro. His works can be found in many significant collections around the world, including the Centre Pompidou and Fondation Cartier pour l'art contemporain, Paris; Peggy Guggenheim Collection, Venice; Museum of Modern Art and Brooklyn Museum, New York; Mori Art Museum, Tokyo; Budi Tek-Yuz Museum, Shanghai; and the Louvre Museum, Paris.



Photo © Brigitte Lacombe

Precious Stonewall

2024. champagne mirrored Indian glass, wood
33 x 32 x 22 cm

EUR 42,000



Amant Suspendu Rose, Cristal, et Vert

2024. rose, crystal, and green Murano glass,
stainless steel

65 x 15 x 15 cm

EUR 35,000



Sungsic Moon

As the youngest participant to exhibit in the Korean Pavilion at the 2005 Venice Biennale, Sungsic Moon (b.1980, Korean) has garnered a great deal of interest in the art world. The artist depicts fundamental places in contemporary landscapes based on his latent memories and experiences of childhood, generating a discussion of his personal history. His works reflect moments on time spent with acquaintances, strangers, as well as moments that are so familiar that they become overlooked. Using his thin, delicate paintbrush, Moon carefully emphasizes the sharp contours within the canvas and creates a series of drawings built on accumulation of pencil marks, which end up resembling paintings. After his solo exhibition, *Windless Landscape*, at Kimiart Gallery in 2006, Moon participated in the three-man exhibition, *On Painting*, at Kukje Gallery where the artist has been represented following his solo show at the gallery in 2011. In addition, he has participated in in the Changdong artist residency of the National Museum of Contemporary Art Korea, the Nanji Art Studio of the Seoul Museum of Art, and the artist residency of Mongjin Art Space. In 2013, Moon had a solo exhibition at Doosan Gallery in Chelsea, New York, where he was one of the artists-in-residence. In 2019, he held another solo exhibition, *Beautiful. Strange. Dirty.* at Kukje Gallery and introduced the series, *Just life* (2017-2019), which consists of large paintings that incorporate the artist's new technique of scratching into half-dried paint to leave inscribed marks.





break time

2014. acrylic on canvas

100 x 100 cm

USD 48,000



SUPERFLEX

SUPERFLEX is a Danish art collective founded in 1993 by Bjørnstjerne Christiansen, Jakob Fenger and Rasmus Nielsen. With a diverse practice spanning a wide range of media and interests, they challenge the role of the artist in contemporary society and explore the nature of globalization and systems of power. SUPERFLEX describes their work in terms of Tools, thereby suggesting multiple areas of application that can be further modified and redefined by various users. When put to use, they carry the potential to change social, political or economic structures. SUPERFLEX's Tools include but are not limited to public art installations, architectural projects, paintings, sculptures, film and participatory works. SUPERFLEX focuses on transdisciplinary collaboration, with partners ranging from marine biologists to architectural and engineering firms to local communities.



As Close As We Get

2024. pink concrete, gray basalt, and steel rods

37 x 18 x 30 cm

EUR 20,000



Daniel Boyd

Daniel Boyd (b.1982, Australian) engages with his Aboriginal heritage by consistently reinterpreting established perspectives of Australian colonial history. Boyd's paintings are covered with clear white dots of glue, which are superimposed onto images of icons that played significant roles in the formation of the nation's history. Each dot acts as a "lens" through which the artist views the world. Using a technique that borrows from Australian Aboriginal dot painting, these numerous lenses facilitate the artist to read the world as multiple histories instead of a singular narrative. Amalgamating the dualities between black and white, darkness and light, the viewer takes on an active role in connecting the domains between the positive and the negative, and realigning the viewpoints between the past and present. Hence, the artist offers the viewers an opportunity to fill and enlighten the dark void of the unknown with individual knowledge and different backgrounds, completing the picture as one enters and exits through disparate vantage points. In 2023, Boyd presented his first international solo exhibition at Gropius Bau, followed by a second iteration of the retrospective at the Institute of Modern Art, Brisbane.



Untitled (RFTBMLMA)

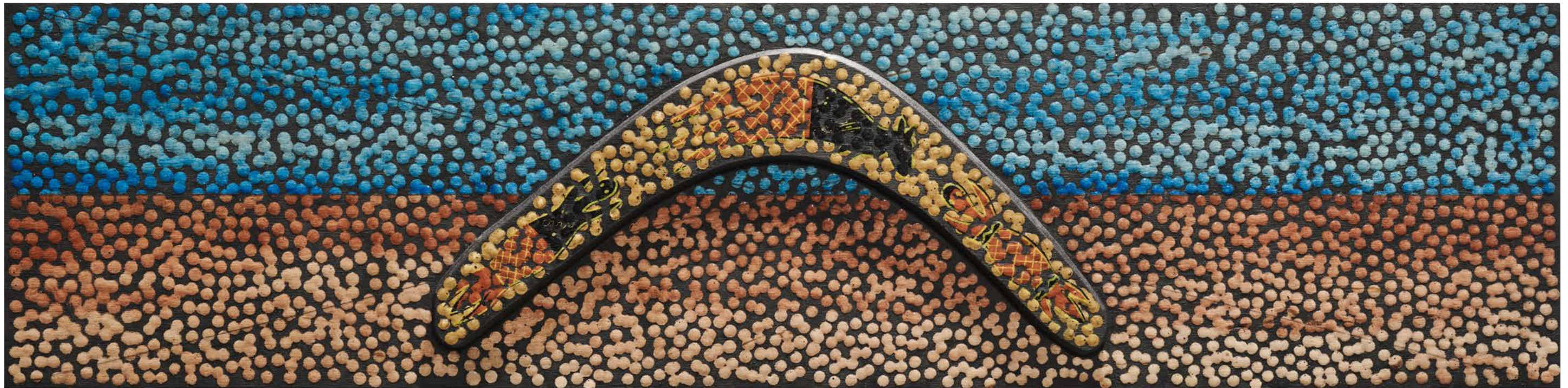
2024. oil, acrylic ochre and archival glue on canvas

70.5 x 50 cm

USD 25,000







Untitled (GJOOP)

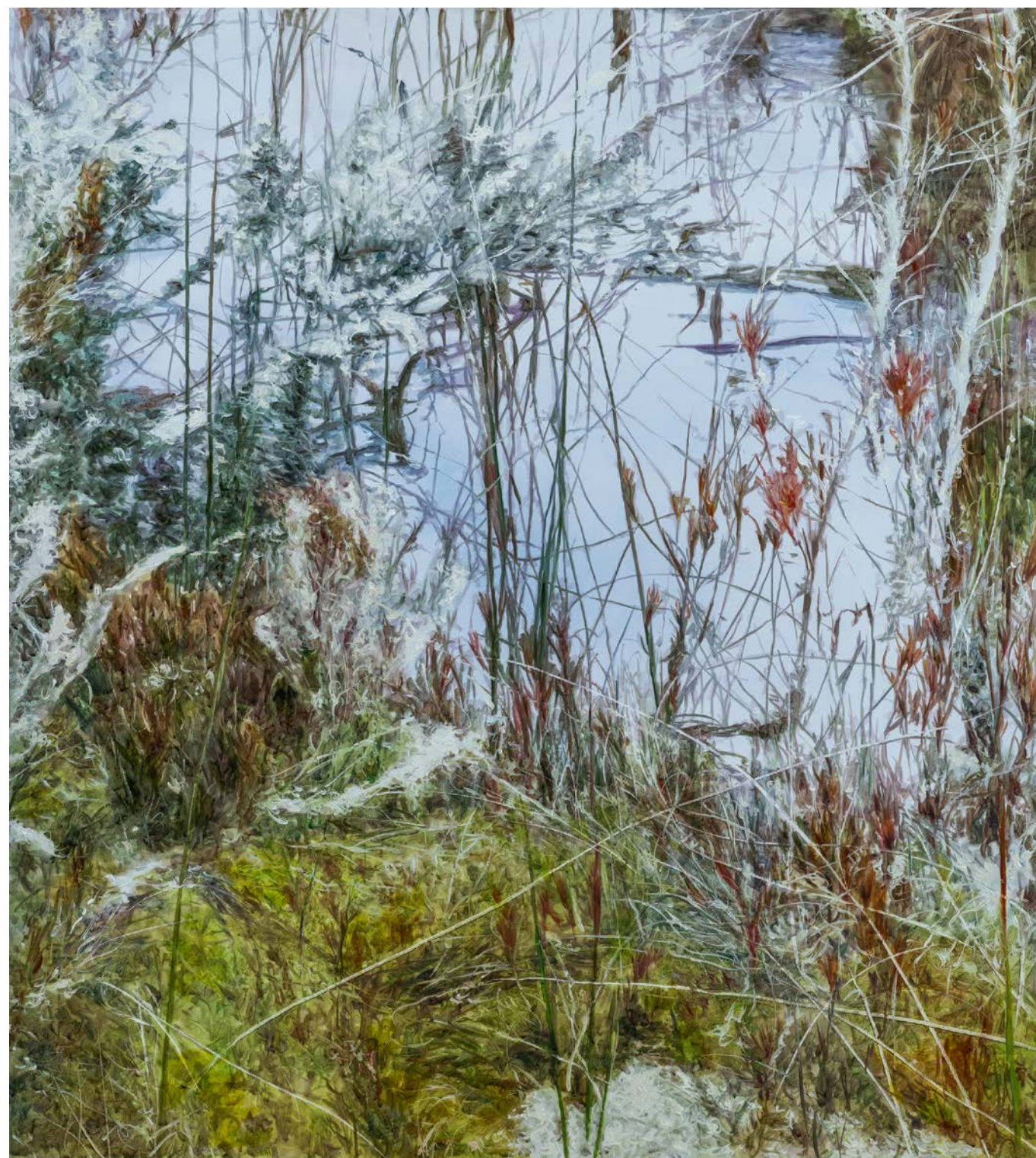
2024. oil, watercolor, pencil, found boomerang
and archival glue mounted on wooden panel
80 x 20 cm

USD 27,500

Lee Kwang-Ho

Lee Kwang-Ho (b.1967, Korean) utilizes diverse painterly techniques to truthfully represent his subjects, demonstrating extreme realism on canvas. This realism does not lose itself in its representation but forms a tactile and emotional language. Since 2017, as part of the *Landscape series*, Lee painted the wetlands of Kepler Track that he visited during his travel to New Zealand. To intensify the unique sensations of the swamp's surface and its plants, Lee scratched the canvas with printmaking tools and stamped paint with rubber brushes, creating a realistic and tactile landscape. Born in 1967, Lee Kwang-Ho received his B.F.A. in painting in 1994 from College of Fine Arts, Seoul National University, and an M.F.A. in Western painting in 1999 from the same university. Since 1996, he has participated in numerous solo exhibitions including significant shows at Kukje Gallery and Johyun Gallery. He has also participated in more than ninety group exhibitions at various art institutions, including Seoul National University Museum of Art and Gyeongnam Art Museum in 2013, Saatchi Gallery in London and Jeonbuk Museum of Art in 2012, Seoul Museum of Art and National Museum of Modern and Contemporary Art, Deoksugung in 2011, and Prague Biennale in 2009. His works are included in the collections of National Museum of Modern and Contemporary Art, Seoul Museum of Art, Gyeonggi Museum of Art, and Jeju Museum of Art.





Untitled 4819-26

2023. oil on canvas

90 x 81 cm

USD 11,000



Untitled 4819-70

2023. oil on canvas

116 x 104 cm

USD 20,000

Jina Park

Jina Park (b.1974, Korean) takes references from everyday snapshot photography and translates them onto canvas as paintings. Taking advantage of the representational and expressive capacity of both photographic and painterly mediums, Park experiments with ways to reconfigure time, perspective, and movement on a pictorial plane. The artist portrays specific scenes of exhibition installation sites, performance rehearsals, and nighttime excursions, and with the platform of paintings, Park presents the non-dramatic and passing moments anew. Simply defining painting as “both an image and a material,” Park focuses on its unique materiality. As her working process concentrates on repetitive physical contact with the canvas, the transient moment captured with the camera is reconstructed on the canvas over a prolonged period of time, resulting in a pictorial space with a unique temporality. Jina Park’s paintings that merge multiple photographs and times are an exceptional painterly take on the visual and sensible world.

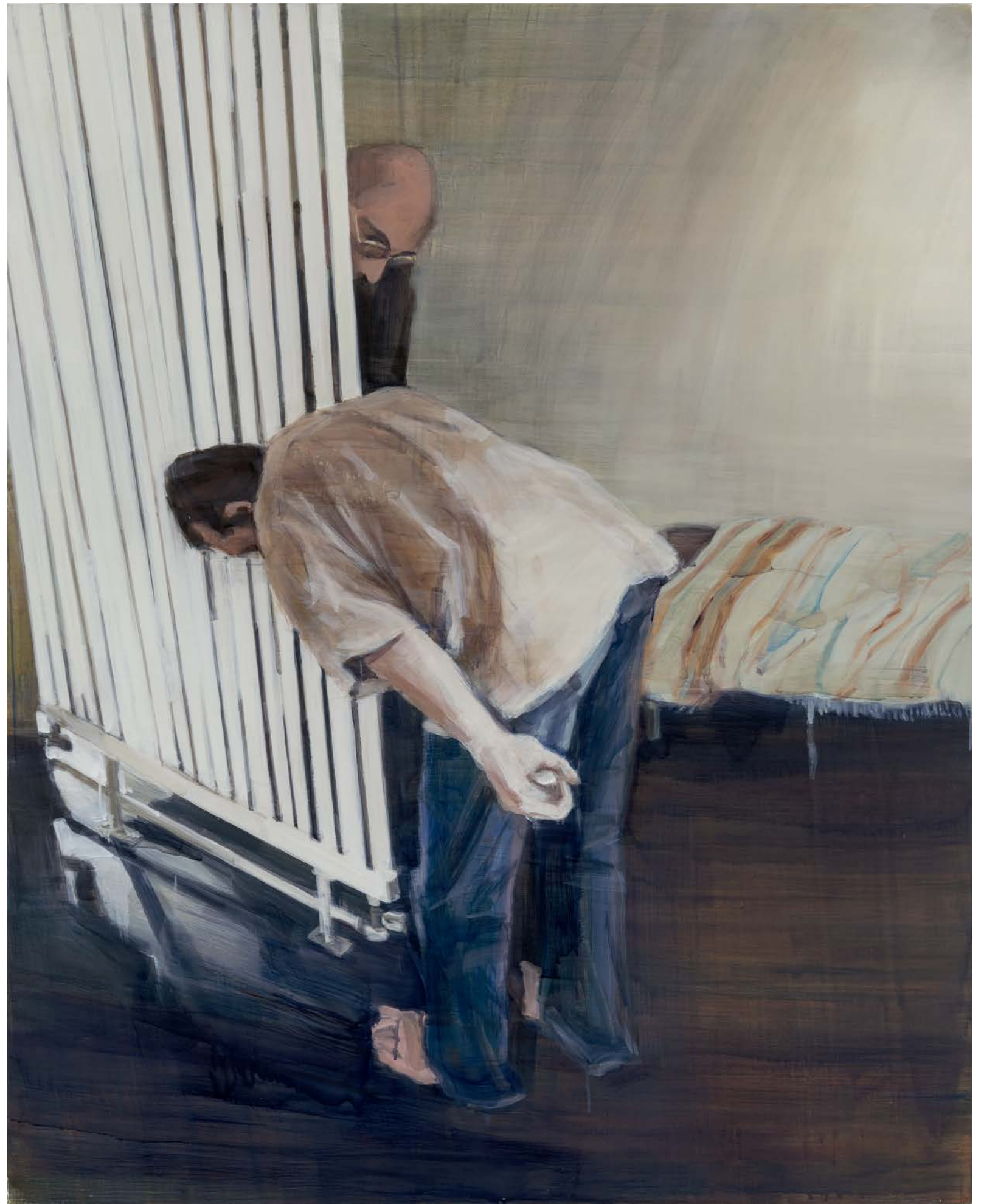


Listening to the Heater

2009. oil on canvas

162 x 130 cm

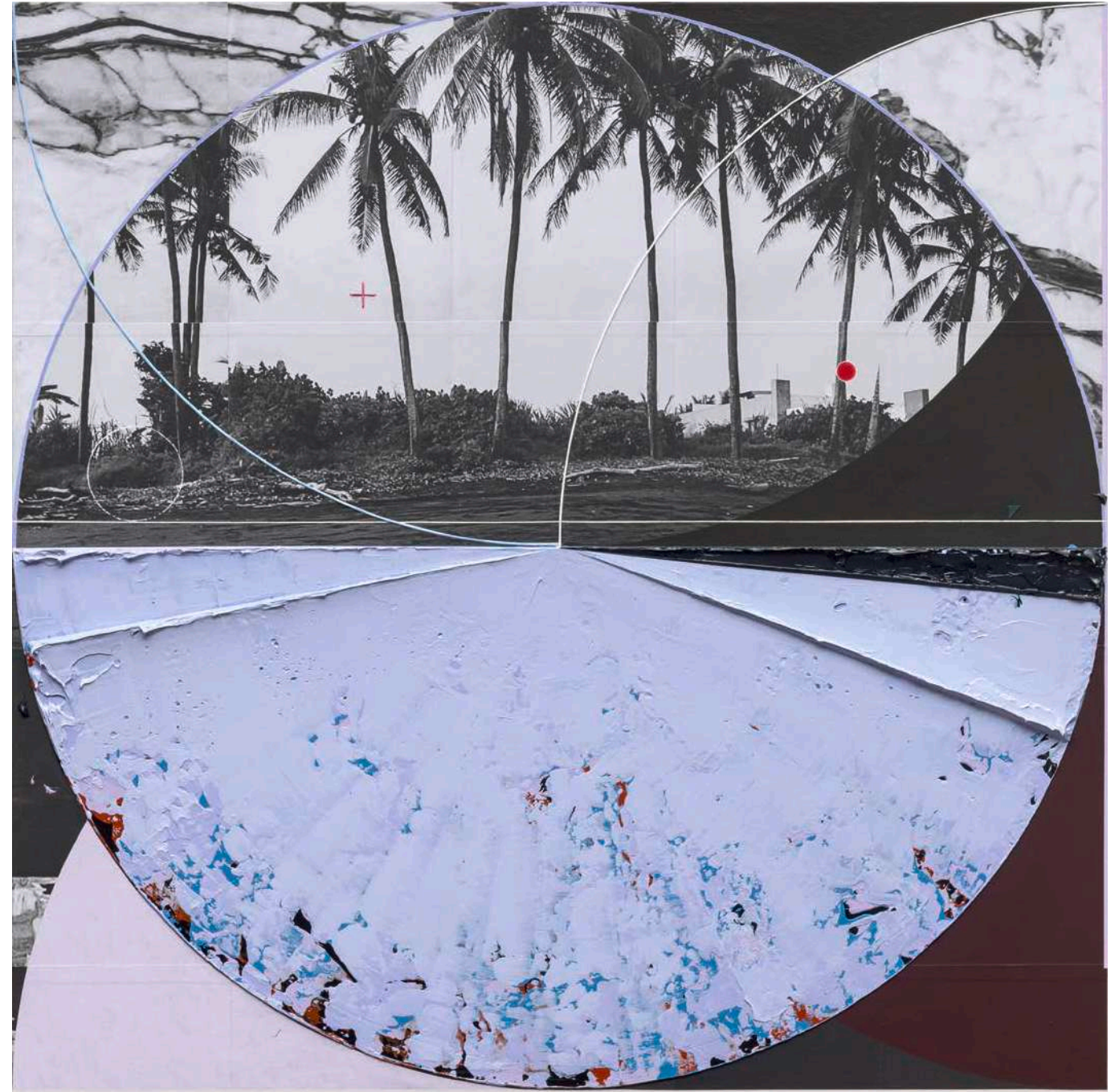
USD 20,000



Heejoon Lee

Heejoon Lee (b.1988, Korean) lives and works in Seoul, Korea. He received his BFA in Painting and Sculpture from Hongik University in 2012 and received his MFA in Fine Arts at Glasgow School of Art in 2014. Selected solo exhibitions include Kumho Museum of Art, Seoul (2023), Kukje Gallery, Busan (2022), Space So, Seoul (2021), Incheon Art Platform, Incheon (2021). Lee has participated in group exhibitions at distinguished institutions within Korea and abroad, including ARKO Art Center, Seoul (2023); Songeun, Seoul (2023, 2022); Art Sonje Center, Seoul (2021); Art Space O, Seoul (2021); Atelier Aki, Seoul (2021); Ilwoo Space, Seoul (2020); One and J Gallery, Seoul (2020); Nam-Seoul Museum of Art, Seoul (2019); Museum SAN, Wonju (2019); Sehwa Museum of Art, Seoul (2019); Artspace Hue, Paju (2019). He was selected as an Artist-in-Residence at CAN Foundation (2024), Seoul Museum of Art Nanji Residency (2023), Seoul Art Space Geumcheon (2022), and in 2019, he received the first prize of the “New Hero” award, hosted by *Public Art*. His works are in public collections at the Seoul Museum of Art and MMCA Art Bank at the National Museum of Modern and Contemporary Art.



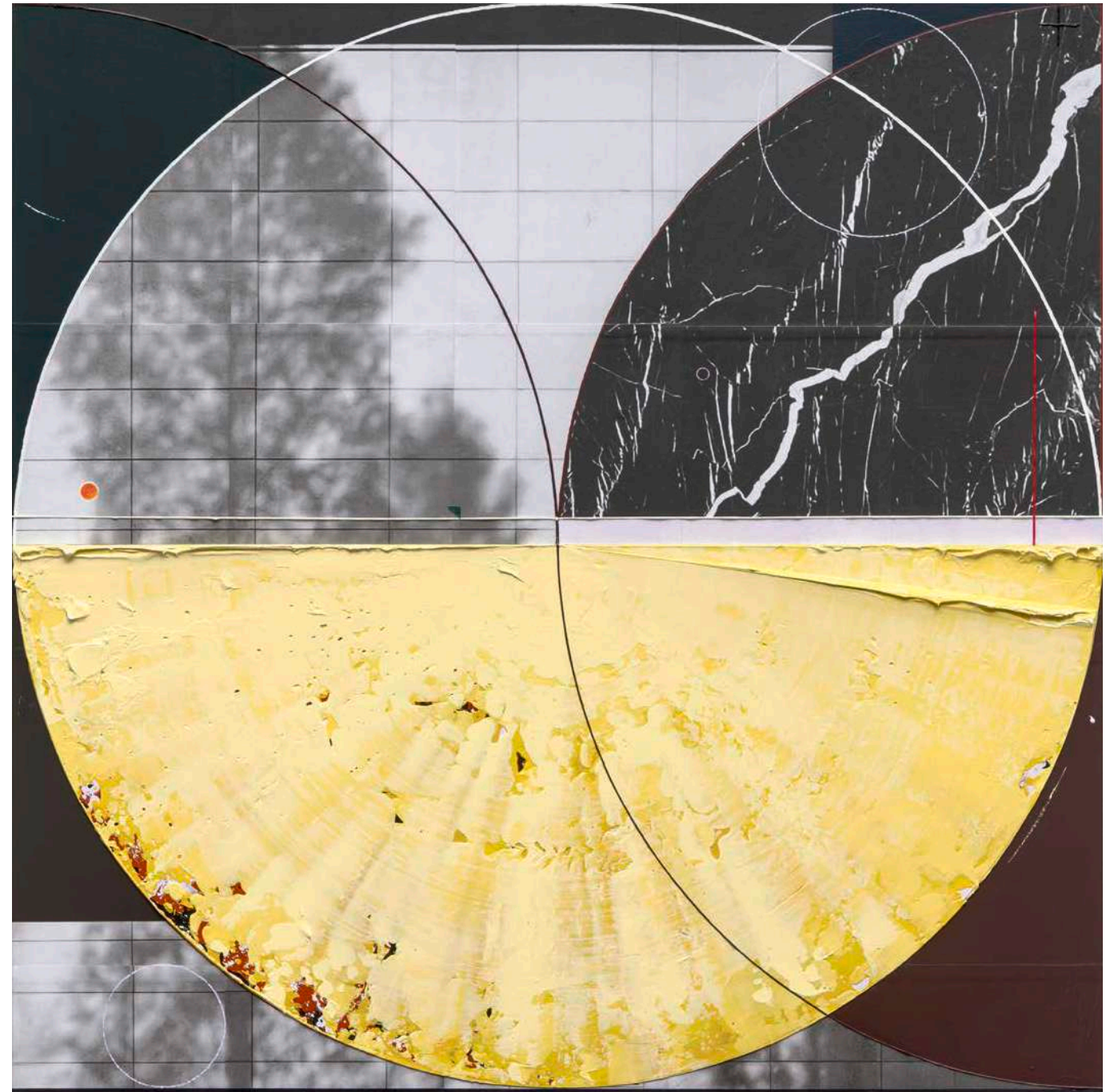


Black Sand and Gentle Waves

2024. acrylic and photo-collage on canvas

91 x 91 cm

USD 8,200

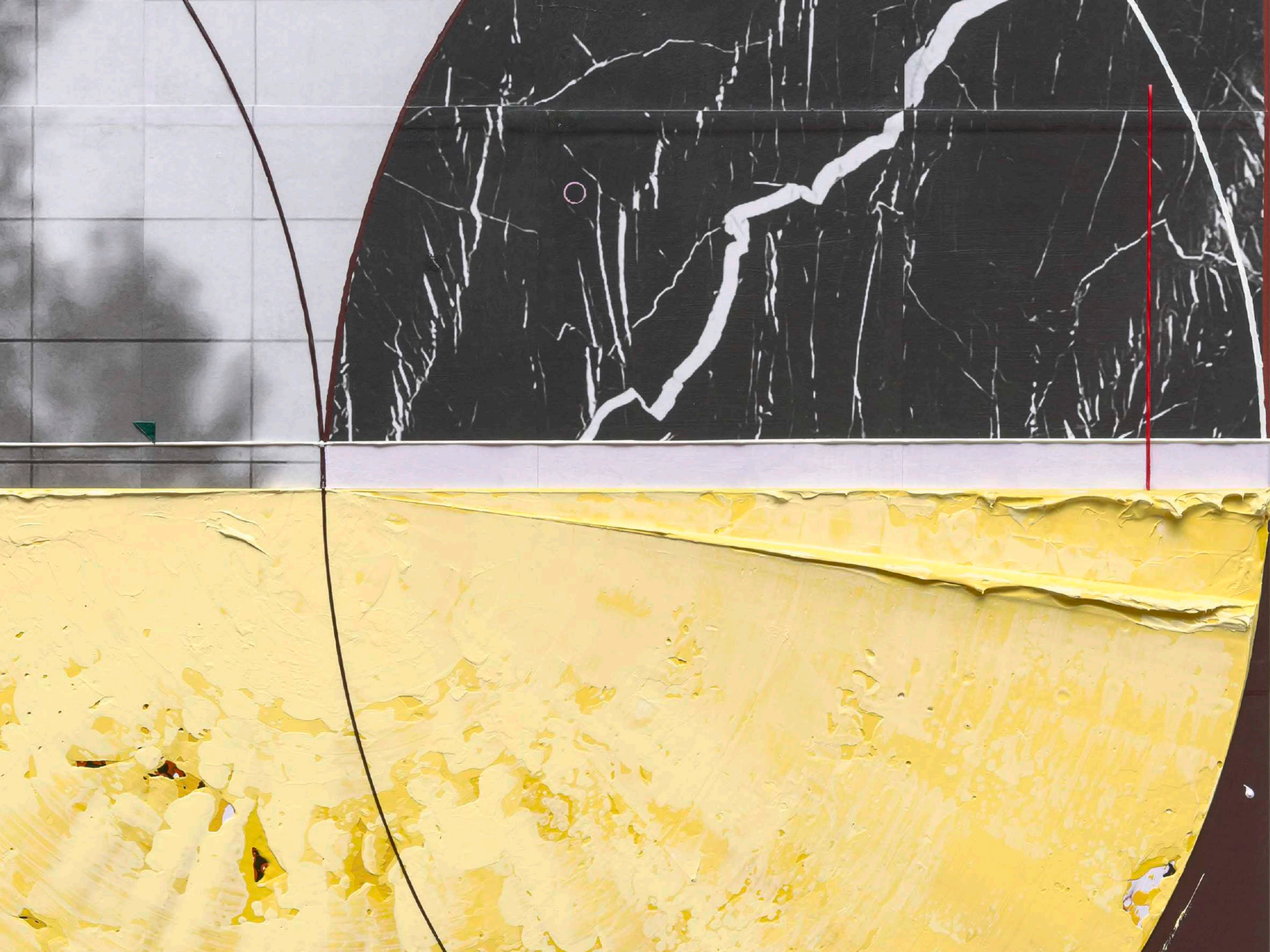


Sunset, Red Lightning, and Circulation

2024. acrylic and photo-collage on canvas

91 x 91 cm

USD 8,200



Kukje Gallery Seoul

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