

# FRIEZE SEOUL

Booth No. A34

4 - 7 Sep 2024

Hall C&D, COEX, Seoul



PARK Youngsook

JUNG Kangja

RYU In

Subodh GUPTA

Kohei NAWA

KIM Inbai

SUN Xun

LEE Jinju

Buen CALUBAYAN

Yohan HAN

Gisela McDaniel

ARARIO GALLERY



# SUN Xun

*Tales from the Deep Forest*

2023

Oil on wood, resin

122 x 81 x 4 cm

USD 29,500



**ARARIO GALLERY**

## SUN Xun

*Heroes and Magicians*

2023

Oil on wood, resin

90 x 60 x 4 cm

USD 22,000



**ARARIO GALLERY**







SUN Xun

*The Arabian Nights*

2024

Oil on wood, resin

45 x 60 x 4.3 cm

USD 15,500



ARARIO GALLERY

SUN Xun

*Grand Theater (Front)*

2020

Oil on wood, resin

30 x 40 x 3.5 cm

USD 10,500



ARARIO GALLERY







## SUN Xun

*Knowledge Space*

2021

Oil on wood, resin

30 x 40 x 2.5 cm

USD 10,500



**ARARIO GALLERY**



SUN Xun

*Circus Tent*

2020

Oil on wood, resin

30 x 40 x 3.5 cm

USD 10,500



ARARIO GALLERY



One of the most notable artists in the contemporary Chinese art scene, SUN Xun(b. 1980) has established a prolific body of work characterized by metaphorical imagery, fantastical narratives, and fluid brushstrokes. He continually experiments with a wide range of materials and mediums, including intricate drawings and paintings, woodcut reliefs, stop-motion animation, and installation art. The circus animals depicted in SUN Xun's recent works evoke East Asian shamanism. These anthropomorphized animals inhabit a magical, fictitious world, brought to life with intense strokes and vivid colors. Striking scenes such as a giant owl staring directly at the viewer, humans in animal masks, and an empty theater stage subvert the perspectives of human and non-human, observer and observed, raising critical questions about anthropocentric thinking.

Born in 1980 in Fuxin, an industrial mining city in northeastern China, SUN Xun grew up during the period following the Chinese Cultural Revolution. The historical context he witnessed during his formative years led him to explore themes such as socio-political phenomena, culture, and memory within global history. After graduating from the Printmaking Department of the China Academy of Fine Arts in 2005, he founded the Pi( $\pi$ ) Animation Studio in 2006. SUN Xun has held solo exhibitions at various institutions, including the TANK Shanghai(China, 2024), Museum of Contemporary Art Australia(Sydney, Australia, 2018), Saint Louis Art Museum(US, 2018), Yuz Museum(Shanghai, China, 2016), Hayward Gallery(London, UK, 2014), Minsheng Art Museum(Shanghai, China, 2010), Drawing Center(New York, US, 2009), and Hammer Museum(Los Angeles, US, 2008). He has also participated in group exhibitions at international institutions such as the Solomon R. Guggenheim Museum, Metropolitan Museum of Art, Vancouver Art Gallery, Lehbruck Museum, and Museum of Contemporary Art(MOCA) Taipei. In February 2025, his animation work will be showcased at the 75th Berlin International Film Festival. SUN Xun's works are part of the collections at various international institutions, including the Solomon R. Guggenheim Museum, the Hammer Museum, the M+ Museum, and the Arario Museum.



## RYU In

*The Sound of Breath II*

1989

Bronze

59 x 60 x 195 cm

Ed. of 8

USD 62,500

**ARARIO GALLERY**



The sculptor RYU In(1956-1999) was born as the youngest son of Ryu Gyeong-chaе, a pioneer of Korean abstract art, and his mother, Kang Sung-hui, a playwright. His works were produced by reinterpreting the most dramatic scenes as theatrical scenes, combining the sensibility inherited from his father, a master of the Korean abstract art scene, with his mother's genetic talent for stage direction as a playwright and professor, and his own unique imagination. This original interpretation of space by RYU In involves distorting or transforming realistically reproduced human body parts, and using theatrical staging devices to intensely convey the inherent human (artist) obsession and energy towards life, along with more fundamental anxieties, resentments, and complexes. In the 1980s, when abstract and installation art were dominant in the Korean art scene, RYU In gained fame as a true figurative sculptor by introducing figural sculptures that depicted the human body in a detailed and powerful way. In the 1990s, he presented new figurative sculptures incorporating formal elements and even published works combining sculpture and installation art for the first time.

*The Sound of Breath II* (1989) symbolically represents the transformation of the self through RYU In's unique visual language. In the work, a figure emerges from the mouth of a snake as if shedding its skin, evoking the image of a rebirth into a new existence. RYU In, who was small, frail, and often sickly, sublimated his desire to overcome his physical insecurities into a powerful image of a hero's rebirth. The grotesque form in the artwork reveals destructive and aggressive instincts while also reminding us of the fragile and powerless nature of human existence. However, this existence also holds the potential for continuous renewal and transformation through thought and reflection, presenting itself as a portrait that prompts us to introspect.

RYU In held retrospectives at GS Caltex Yeulmaru(Yeosu, Korea, 2022) and Seoul Olympic Museum of Art(Seoul, Korea, 2020). His works were shown at solo exhibitions held at ARARIO GALLERY(Cheonan & Seoul, Korea, 2015, 2016), T Art Center(Beijing, China, 2010), Moran Museum of Art(Namyangjoo, Korea, 2004), and Insa Art Center(Seoul, Korea, 2001). RYU In's works have been featured in group exhibitions at various venues, including Cheongju Museum of Art(Cheongju, Korea, 2022), Pohang Museum of Art(Pohang, Korea, 2021, 2019), Leeum Museum of Art(Seoul, Korea, 2021), National Museum of Modern and Contemporary Art(Gwacheon, Korea, 1997, 1998), Sungkok Museum of Art(Seoul, Korea, 1997), and Gana Art Center(Seoul, Korea, 2001). RYU In's works are in numerous public and private institutional collections in Korea such as the National Museum of Modern and Contemporary Art, Seoul Museum of Art, Daegu Art Museum, Daejeon Museum of Art, Pohang Museum of Steel Art, Seoul Arts Center, Hoam Art Museum, Gana Art Center, Moran Museum of Art, National Theater of Korea, and ARARIO MUSEUM.



# PARK Youngsook

*Body and Sexuality #1*

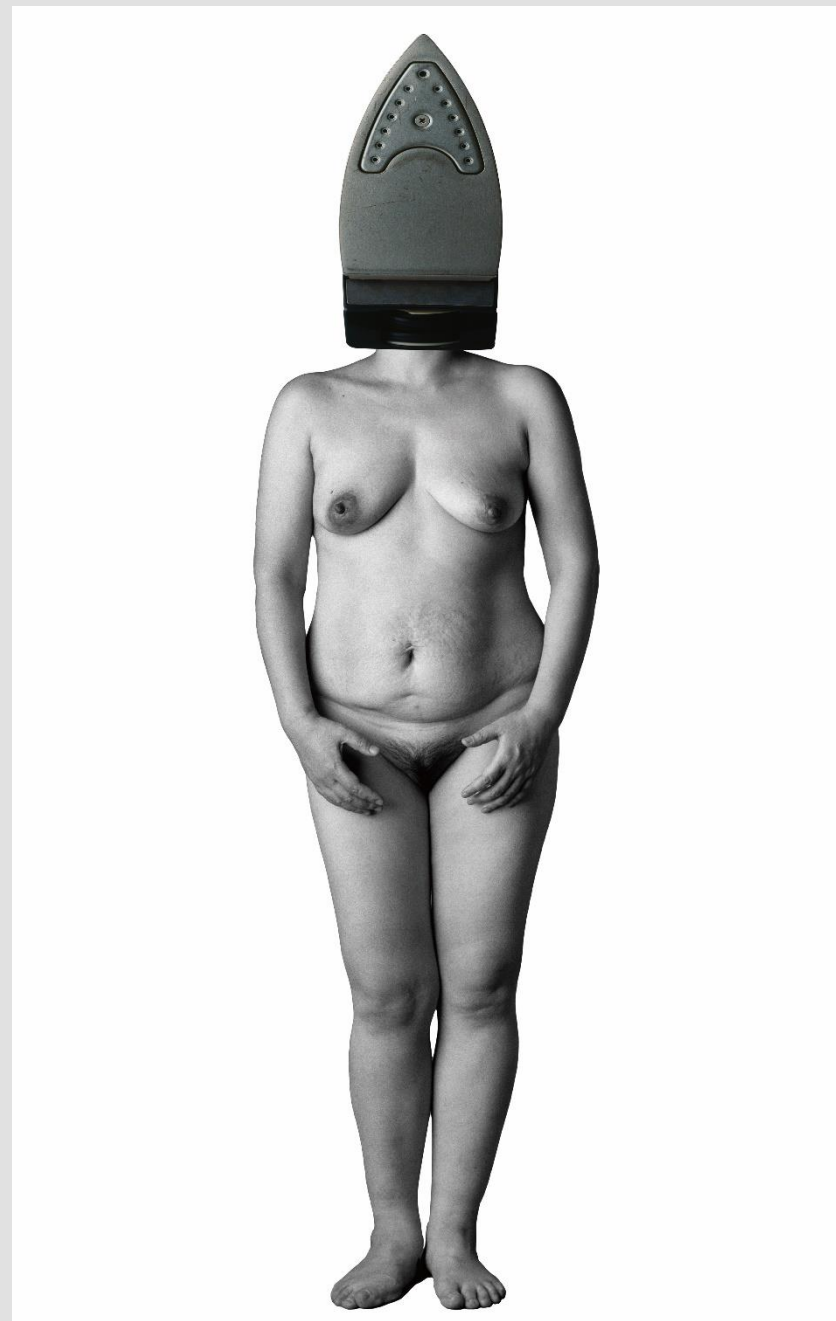
1998

C-print

175 x 110 cm

Ed. of 10

USD 12,500



**ARARIO GALLERY**

# PARK Youngsook

*Body and Sexuality #2*

1998

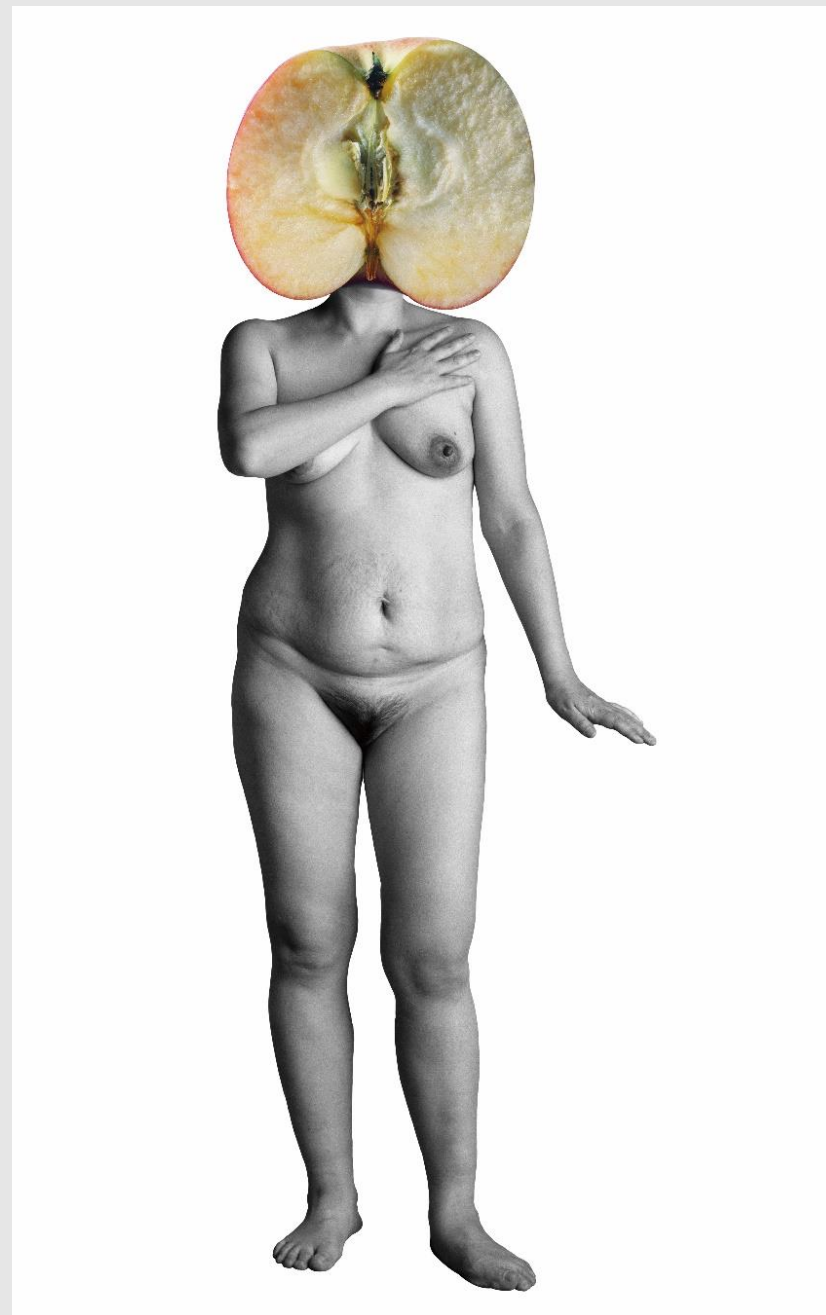
C-print

175 x 110 cm

Ed. of 10

USD 12,500

**ARARIO GALLERY**



PARK Youngsook(b. 1941), a foundational figure in Korean contemporary photography and feminist movements, will be introduced. PARK has pursued original feminist work with a deep awareness of gender representation and a continuous focus on women, the marginalized, and the peripheral in the male-dominated Korean photography scene of the 1960s and 70s. Since her first solo exhibition in 1966, she has depicted the oppressive realities of women and promoted women's liberation through her work, including as a member of "Another Culture", a feminist cultural movement group formed by female scholars in women's studies, sociology, and anthropology in 1988.

In the 1990s, PARK Youngsook took a deep interest in discussions about the body, and in 1998, she created a series of works entitled *Body and Sexuality*(1998), which focused on the female sexuality. PARK challenged the traditional ideals of the female body, which often emphasized a slim, balanced, and smooth appearance. Instead, she highlighted bodies that were unbalanced, aged, scarred, or wrinkled. Each body tells its own unique story, such as one with legs of different lengths or with marks on the abdomen from childbirth and the natural passage of time. Despite these scars, the bodies move naturally and freely, displaying confidence in their nudity without concern for the male gaze, emphasizing natural self-expression. The bodies are placed in an infinite white space, an unrealistic, virtual environment that departs from existing reality, representing an unknown realm of the unconscious. Parts of the body are also depicted alongside symbolic objects, which are deeply connected to the themes of women and life.

PARK Youngsook initially studied History at the Sookmyung Women's University where she also completed her graduate studies in Photography and Design. PARK has participated in numerous solo and group exhibitions in major museums in Korea, including the National Museum of Modern and Contemporary Art, Seoul Museum of Art, Gyeonggi Museum of Modern Art, Gwangju Museum of Art. PARK also showcased her work at the 2002 Gwangju Biennale. PARK's works have been exhibited and collected by prestigious Korean art museums and institutions such as the National Museum of Modern and Contemporary Art, Seoul Museum of Art, Gyeonggi Museum of Modern Art, Gwangju Museum of Art, Museum Hanmi, Sunggok Art Museum, National Human Rights Commission of Korea, Ewha Women's University, Sookmyung Women's University among others. In 2006, she founded Trunk Gallery, which focused primarily on photography in Korea, significantly contributing to the Korean modern and contemporary photography and art scene. This year, PARK is recognized as one of the important and notable female artists featured in a group exhibition *Connecting Bodies: Asian Women Artists* at the National Museum of Modern and Contemporary Art, Seoul, Korea. This exhibition highlights Asian female artists from 1960s and 1970s, presenting discourses on body and gender ideologies, and exploring the history of Asian feminist art. PARK's photos have also become a part of an important collection at Seoul Museum of Photography, which is expected to be open this year and she will have a solo booth in the Spotlight section at Frieze Masters in London, the world's largest art fair, in October.



# Subodh GUPTA

*Inner Garden*

2024

Oil on linen

130 x 120 cm

EUR 150,000



**ARARIO GALLERY**

Subodh GUPTA(b. 1964), a renowned contemporary artist from India, expresses his concerns about sociocultural realities in Asia through various media, including sculpture, installation, painting, video, and performance. Under the guiding principle that "the most ordinary things are the most sacred," he transforms familiar objects into monumental forms, resonating with the global art community across borders. GUPTA's works deeply reflect on themes such as rapid urbanization, globalization, and cultural hybridity. He has built a unique artistic world using everyday objects commonly found across India, such as steel tiffin boxes, thali pans, bicycles, and milk cans. His works explore specific objects and places, and the memories, senses, and experiences associated with them. Through these ordinary items, GUPTA reveals a sense of silence and employs an aesthetic marked by minimalist forms, lines, and structures. His sculptures utilize and express these everyday objects, continuing his exploration of their significance.

In recent years, GUPTA has also consistently engaged in painting. His latest work *Inner Garden*(2024) focus on the spiritual process of developing an intimate relationship with nature. By visualizing the inner qualities discovered through communication and connection with natural elements, he conveys these to the audience. Through his distinctive composition and arrangement, he symbolically represents nature's resilient strength, perseverance, and recovery in overcoming sociocultural adversities.

Subodh GUPTA has recently exhibited at Nature Morte(Mumbai, India, 2024), Le Bon Marché Rive Gauche(Paris, France, 2023), Ciprani A Belmond Hotel(Venice, Italy, 2022). GUPTA's works has also been exhibited in museums and galleries worldwide, such as Monnaie de Paris(Paris, France, 2018), Warwick Art Center(Coventry, UK, 2017), National Gallery of Victoria(Melbourne, Australia, 2016), Victoria & Albert Museum(London, UK, 2015), Museum für Moderne Kunst Frankfurt am Main(Frankfurt, Germany, 2014), National Gallery of Modern Art(New Delhi, India, 2014), Kiran Nadar Museum(New Delhi, India, 2012), and the Sara Hildén Art Museum(Tampere, Finland, 2011). GUPTA has previously held solo exhibitions at ARARIO GALLERY(Seoul & Cheonan, Korea, 2010) and ARARIO GALLERY(Beijing & Shanghai, China, 2008). Subodh GUPTA's works are a collection in important museums and galleries such as Fondation Louis Vuitton, Paris, France; National Gallery of Modern Art, New Delhi, India; Centre Pompidou, Paris, France; Fukuoka Asian Art Museum, Fukuoka, Japan and in prestigious internationally famous collections such as Charles Saatchi and François Pinault, as well as ARARIO MUSEUM in Korea. GUPTA's solo exhibition is held at ARARIO GALLERY this September.

# JUNG Kangja

## *Monument of Hanbok*

1998

Oil on canvas

162.2 x 130.3 cm

USD 50,000



ARARIO GALLERY



A first-generation experimental artist from Korea, JUNG Kangja(1942-2017) began to make a name for herself by participating as a member of the Korean avant-garde art group 'New Exhibition Coterie' in the monumental exhibition *Korean Young Artists Association Exhibition*(1967), which brought together young artists' challenges to mainstream art. The artist, known for works like *Transparent Balloons and Nudes*(1968) and *Murder at the Han Riverside*(1968), led Korea's early happenings and performances in the 1960s and 70s, greatly influencing Korean culture and society. However, due to government surveillance and sanctions after her solo exhibition *Incorporeality*(1970) was forcibly removed she migrated to Singapore with her family, and as a consequence for over a decade JUNG had to halt her artistic endeavours. Her social consciousness and sense of identity continued through experimental paintings after returning to Korea in 1982. Despite being diagnosed with terminal stomach cancer, she devoted herself to her work until the very end.

Upon returning to Korea from Singapore in 1982, the artist's heightened social awareness and strong sense of identity led to further experimentation in painting. From the late 1990s onwards, she developed an interest in abstract and transcendental forms. Through a series of paintings featuring the shape of the hanbok skirt, she symbolically expressed the emotions she experienced as a female artist, encapsulating her life and philosophy. She likened the hanbok to a fluttering flag representing Korean women's struggle for freedom from oppression. The image of the hanbok, untied and floating in the sky, symbolized previously oppressed Korean women now soaring freely into the world.

As one of the female artists whose oeuvre has been overlooked, JUNG was one of 11 key female artists selected for a solo booth in the Modern Women section at Frieze Masters in London in 2023, which highlighted pivotal moments in women's rights and feminism from 1880 to 1980, and group exhibitions such as *Only the Young: Experimental Art in Korea 1960s-1970s* at National Museum of Modern and Contemporary Art Korea; Solomon R. Guggenheim Museum New York; Hammer Museum LA, USA, 2023-2024), *Reenacting History: Collective Actions and Everyday Gestures* at National Museum of Modern and Contemporary Art(Gwacheon, Korea, 2017) and *Asia Women Artists* at Jeonbuk Museum of Art(Wanju-gun, Korea, 2017) were a great chance to recall her life as artist. JUNG has held recent solo exhibitions at ARARIO GALLERY SEOUL & SHANGHAI(2023), and ARARIO MUSEUM in SPACE(Seoul, Korea, 2023), which became a chance to recollect on the artist and her works since the solo show *I Want My Last Trip to the Moon* held at ARARIO GALLERY SEOUL & CHEONAN at 2018. JUNG's works have been acquired by a number of public and private collections, including National Museum of Modern and Contemporary Art, Korea(Korea), Seoul Museum of Art(Korea), Daegu Art Museum(Korea), Suwon Museum of Art(Korea), Seoul Arts Center(Korea), ARARIO MUSEUM(Korea), Gangnam St. Mary's Hospital(Korea), and Hongik University Museum of Art(Korea), and Long Museum(China). This year, JUNG's works will be introduced in a group exhibition *Connecting Bodies: Asian Women Artists* at the National Museum of Modern and Contemporary Art which will open in September in Seoul. This exhibition highlights Asian female artists from 1960s and 1970s, presenting discourses on body and gender ideologies, and exploring the history of Asian feminist art.

# Kohei NAWA

*Direction#401*

2024

Paint on canvas

70 x 70 x 6 cm

USD 18,000



**ARARIO GALLERY**



# Kohei NAWA

*Transfer#96*

2024

Ink on paper

78.8 x 54.5 cm

USD 12,000



**ARARIO GALLERY**

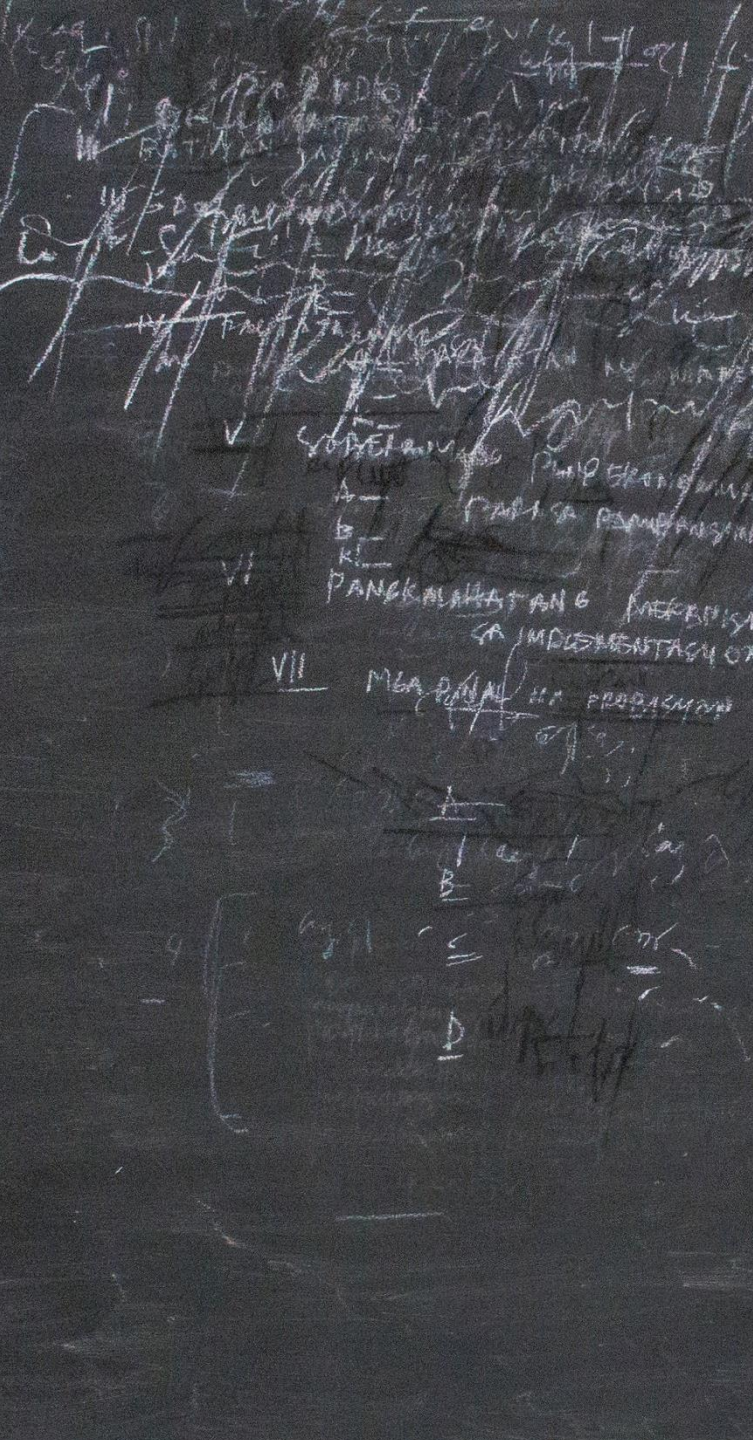
Kohei NAWA(b. 1975) presents a multilateral work based on his diverse practice that examines the relationship between nature and artificiality, paying attention to the association between the individual and the whole. In NAWA's work, organic forms invariably become stylized and artificial, displaying the parts accumulated together as a whole, like cells, creating complex and dynamic structures.

*Direction* is part of a series of Kohei NAWA's planar works. In this series, the canvas is first set vertically and then tilted at a 15-degree angle. Ink is then dripped from the edge of the canvas, and through its movement, it forms dots, lines, and planes. The ink, designed to have a specific viscosity, slowly descends on the surface, cutting across the square grid of the canvas at the fixed angle, thereby visualizing gravity as it directs the movement and speed of the liquid material.

Kohei NAWA has held solo exhibitions at prestigious art institutions including Pace Gallery(Seoul, Korea, 2023), ARARIO GALLERY(Shanghai, China, 2022; 2017; 2015), Pace Gallery(New York; Palo Alto, US, 2022), Louvre Museum(Paris, France, 2018), Kirishima Open-Air Museum(Kagoshima, Japan, 2013), Museum of Contemporary Art Tokyo(Japan, 2011), Vera Munro(Hamburg, Germany, 2009), Joan Miro Foundation(Barcelona, Spain, 2008), and more. He has participated in group exhibitions at the Pace Gallery(Tokyo, Japan, 2024), Queensland Gallery of Modern Art(Australia, 2024), Museum of Contemporary Art Tokyo(Japan, 2023; 2014), National Gallery of Art(Washington D.C., US, 2019), Centre Pompidou-Metz(France, 2017), F-Art House(Okayama, Japan, 2016), ZKM(Karlsruhe, Germany, 2016), La Maison de la Culture du Japon à Paris(Paris, France, 2015), ArtScience Museum(Singapore, 2015), and more.







In art history through landscape painting, picturing of nature and of the world around us is skillfully employed with the linear perspective of the Renaissance. Buen CALUBAYAN(b. 1980) took this diagrammatic approach as his entry point for reading 19<sup>th</sup>-century colonial paintings in the Philippines to plot the coordinates of a specific regional context within what was becoming the broader “art world.” The method involves the rethinking of the notions of the horizon, the vanishing point, and grounding, as well as the mechanisms that make it visible, such as framing, archiving, historiography, and accessibility.

*On Land Reform*(2024) is a work of translation, diagramming, and pedagogy. As one of Calubayan’s continuing attempts at transforming traditional tools of perception, such as the technique of linear perspective, he refers to the movements and rhythms of nature and the body and translates them into a chalkboard. The result is a work that embodies a lecture about perspective, a dismantling of a landscape, and a diagram of rhythms.

Buen CALUBAYAN lives and works in Manila, the Philippines. He majored in Cultural Heritage Studies at the University of Santo Tomas in Manila, the Philippines. CALUBAYAN worked as a preservation assistant at UST Art Museum from 2002 to 2006 and then at the National Museum of the Philippines from 2010 to 2013. CALUBAYAN has held 14 solo exhibitions from 2007 until now, including UP Vargas Museum(Manila, the Philippines, 2023-2024) and ARARIO GALLERY Ryse Hotel(Seoul, Korea, 2019). He has also exhibited his works in numerous group exhibitions at various locations, including the Mind Set Art Center(Taipei, Taiwan, 2020), House of World Cultures(Haus der Kulturen der Welt, Berlin, Germany, 2017), ARARIO GALLERY(Shanghai, China, 2016), Gwangju Museum of Art(Gwangju, Korea, 2014), and Metropolitan Museum of Manila(Manila, the Philippines, 2013). From 2008 to 2018, CALUBAYAN has also taken part in a number of residency programs in Japan, Australia, and Singapore.

## LEE Jinju

### *Visible 30*

2024

Handmade Leejeongbae black, powdered pigment,  
animal skin glue and water on unbleached cotton

108.7 x 81 cm

USD 19,000



**ARARIO GALLERY**



LEE Jinju(b. 1980) delicately depicts uncanny and strange scenes, objects, and landscapes she encounters in her daily life, applying the coloring techniques of East Asian painting with water as a medium. The way she takes the time to observe and delicately depict figures surrounded by gentle light is close to Joseon portraiture in terms of technique. Self-driven to touch upon the female body and inner life, which were not explored in depth in traditional painting, the figures in her works are subverted by their blindfolded appearance, their backsides, and the gestures of their hands. Her works open up landscapes where memory and the unconscious, truth and fiction, and frozen time coexist. Every object and person that appears in her work contains the artist's gaze, rejuvenating the memories in the process of encounter, and the canvas becomes the intermediate zone where boundaries between life and death, underground and surface, day and night are transcended, and the overlapping layers of dense metaphor unravel and sustain a fragmented and shattered world. LEE proposes a differentiated experience of the "way of seeing" within the form of painting, and her 'shaped canvas', which represents time, space, and perspective, offers a way to delve into the intricacies of the numerous stories within a grand landscape. LEE's 'black painting', in contrast, portrays body parts such as hands and faces emerging from the pitch-black darkness, focusing on fragmented subjects in a more eerie manner with dramatic results. The details that emerge in LEE's work go beyond simply replicating the subject; they capture the artist's gaze towards the subject and the attitude cultivated through extensive observation.

LEE Jinju has held solo exhibitions at ARARIO MUSEUM Tapdong Cinema(Jeju, Korea, 2022-2024), ARARIO MUSEUM in SPACE(Seoul, Korea, 2020), Triumph Gallery(Moscow, Russia, 2019), Edwin's Gallery(Jakarta, Indonesia, 2018), and ARARIO GALLERY(Seoul, Korea, 2017), among others. LEE has also participated in group exhibitions at numerous venues including Esther Schipper(Berlin, Germany, 2024), Marres, House of Contemporary Culture(Maastricht, The Netherlands, 2022), White Cube(Seoul, Korea, 2023), SONGEUN(Seoul, Korea, 2023 and 2022), Jeju Museum of Art(Korea, 2023), Korea Cultural Center(Brussels, Belgium, 2021), National Museum of Modern and Contemporary Art(Seoul, Korea, 2021), Jeonnam International Sumuk Biennale(Korea, 2021), Museum of Moscow(Russia, 2021), ARARIO GALLERY(Cheonan, Korea, 2021), Gyeongnam Art Museum(Changwon, Korea, 2021), Asia Culture Center(Gwangju, Korea, 2019), Gangwon International Biennale(Korea, 2018), Seoul Museum of Art(Korea, 2015), Doosan Gallery New York(New York, US, 2013), OCI Museum of Art(Seoul, Korea, 2011), Ilmin Museum of Art(Seoul, Korea, 2010). LEE Jinju received Second Prize of JoongAng Fine Arts Prize in 2009 and Second Prize of SONGEUN Art Award in 2014. LEE's works are in public collections in Korea, in the National Museum of Modern and Contemporary Art, Seoul Museum of Art, Gyeongnam Art Museum, ARARIO MUSEUM, SONGEUN Art and Cultural Foundation, and OCI Museum of Art. LEE jinju will be holding a solo exhibition at YUZ Museum(Shanghai, China) this October 2024.

# KIM Inbai

*Pin Hue*

2013

Resin

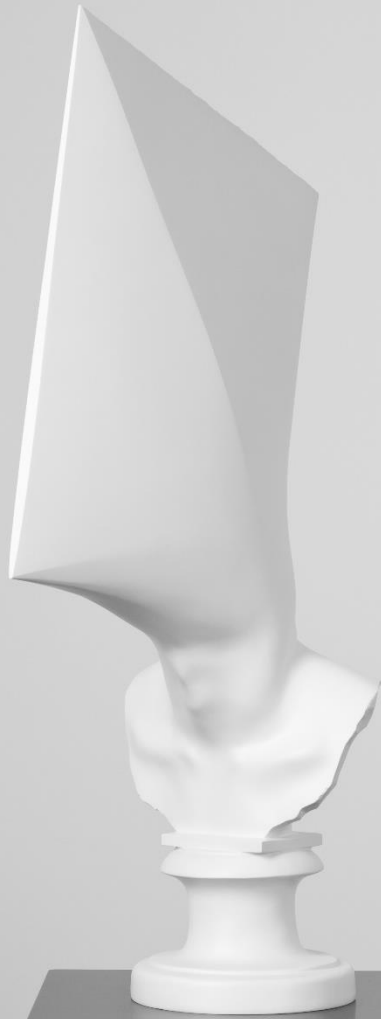
28 x 45 x 94 cm

Ed. of 3

USD 12,500

**ARARIO GALLERY**







KIM Inbai(b. 1978)'s works are characterized by the form of asking questions from a new perspective and suggests different sensory experiences, which confront the socially formed cognitive biases of humans and the limitations of acquiring spatiotemporal cognition through a process of education. In most cases, he creates sculptures by transforming the human body, and at which time the body is completely dehumanized and presented as a formative mass itself. From a large statue that signified a dignity of an authority; a clod that express a rounded sense of volume without detailed expression of eyes, nose, and mouth; and the rhythm of the body that contained by a wire across the space, the objects he creates are always dismissed or omitted, but it always implies a clue to visualize the whole imagery. Resemblance of human body, KIM Inbai's sculpture series imply a social and cultural context or sometimes act as an abstract instrument by maximizing the basic elements of sculpture such as dot, line, volume, and texture. Through these processes, his sculpture becomes a point of contact with the external side, and at the same time it occupies a special point of constant transformation in the inner part, and which makes their viewer to face a strange situation that is bordered by familiar but unfamiliar and conscious but unconscious.

In *Pin Hue*(2013), KIM sees a three-dimensional object as a combination of points, lines, and planes. Points come together to form a line; lines compose a plane; and the planes build volume. This principle can also be reverse-engineered. Planes exist in mass; lines are formed from the boundaries of planes; and the edges of lines or planes end in points. In this sense, points, lines, and planes coexist in a three-dimensional object. The artist adds geometric factors to the human body in order to clearly demonstrate this principle of formativeness. With *Pin Hue*, where the curve of the head figure is gone, four sides of triangles form six lines and three points. The coexistence of points, lines, and planes belong to the indiscernibility of dimensions, which is a recurring theme in KIM's works. When force is levied upon a specific point in an undifferentiated mass, the form condenses into angles, and the volume becomes elongated into lines and points. The boundaries between points, lines, and planes disappear, and instead, a simultaneously generated reciprocal cycle emerges. In this complex nexus, discrete points, lines, and planes disappear.

KIM Inbai has held solo exhibitions at Perigee Gallery(Seoul, Korea, 2020), ARARIO GALLERY(Shanghai, China, 2019), ARARIO GALLERY(Seoul, Korea, 2014; 2007), ARARIO GALLERY(Cheonan, Korea, 2011), DOOSAN Gallery(New York, US, 2010) and Gallery Skape(Seoul, Korea, 2006). In addition, he has participated in group exhibition at ARARIO GALLERY(Seoul, Korea, 2023; 2021; 2018), Daegu Art Museum(Daegu, Korea, 2022; 2018), SONGEUN(Seoul, Korea, 2021), Bern Kunstmuseum(Switzerland, 2021), DOOSAN Gallery(Seoul, Korea, 2019), Seoul Museum of Art(Korea, 2019), Seoul Olympic Museum of Art(Korea, 2016), Sungkok Art Museum(Seoul, Korea, 2015), Asia Culture Center(Gwangju, Korea, 2015), Arario Museum DONGMUN MOTEL II(Jeju, Korea, 2015), Amore Pacific Museum of Art(Jeju, Korea, 2014), Gyeonggi Museum of Modern Art(Ansan, Korea, 2011), MAD(NY, US, 2011), Saatchi Gallery(London, UK, 2009) and more. He has been selected for the 35th Kim Sejoong Young Sculptor Award in 2024.

# Gisela McDaniel

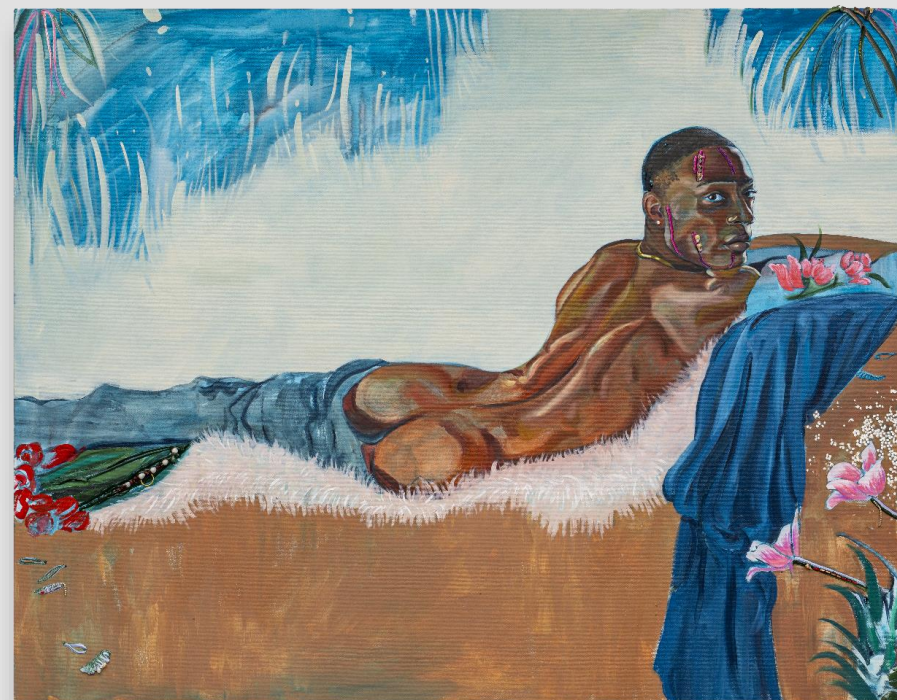
*Living More*

2023

Oil on canvas, found object, sound

106.7 x 139.7 x 15.2 cm

USD 40,000



## Gisela McDaniel

*Never Ending Journey*

2023

Oil on canvas, found object, sound

109.2 x 83.8 x 7.6 cm

USD 30,000











Gisela McDaniel(b. 1995) is a diasporic CHamoru artist with maternal roots in Guam, currently living in New York City. Drawing significant inspiration from her own identity, she has built a body of work that foregrounds the portraits of individuals with minority identities, including immigrant indigenous people, mixed-race individuals, women, people of color, non-binary individuals, and queer people. Her paintings, based on the narratives of real individuals termed 'subject-collaborators,' incorporate their personal belongings and voices as key elements. McDaniel's work begins with conversations with these real individuals. She names the small items received from them 'consensual artifacts,' integrating them into her paintings to create a three-dimensional texture on the canvas. The recorded voices of these individuals are edited into a single sound layered with multiple levels, becoming part of the artwork.

Gisela Charfauros McDaniel was born in 1995 in Bellevue, Nebraska, US. She earned her BFA in Art & Design from the University of Michigan in 2019. Gisela McDaniel is currently on the Art Explora Residency in Paris, France, and she will be participating in the upcoming Hawaii Triennial 2025, entitled *Aloha No*. She has held solo exhibitions at venues including ARARIO GALLERY SEOUL(Seoul, Korea, 2024), Pilar Corrias(London, UK, 2022; 2020), The Mistake Room(Los Angeles, US, 2021), Playground Detroit(Detroit, US, 2019), and The Schvitz(Detroit, US, 2018). Her work has been featured in group exhibitions at institutions such as Kunsthalle Düsseldorf(Düsseldorf, Germany, 2023), Museum of Fine Arts Boston(Boston, US, 2023), FLAG Art Foundation(New York, US, 2023), ICA Boston(Boston, US, 2022), Kemper Museum of Contemporary Art(Kansas City, US, 2022), Baltimore Museum of Art(Baltimore, US, 2021), CAC(Cincinnati, US, 2021), MOCAD(Detroit, US, 2021), Dhaka Art Summit(Dhaka, Bangladesh, 2020), Oolite Arts(Miami, US, 2019), and The Schvitz(Detroit, US, 2018). Her works are in the collections of various museums and foundations, including the Baltimore Museum of Art(US), Frye Art Museum(US), Hudson Valley MOCA(US), ICA Miami(US), Museum of Fine Arts Boston(US), New Orleans Museum of Art(US), Pérez Art Museum(US), UMMA(US), Aishti Foundation(Lebanon), Blenheim Art Foundation(UK), Christen Sveaas Art Collection(Norway), Elie Khouri Art Foundation(UAE), Kadist(US), Ovitz Family Collection(US), Samdani Art Foundation(Bangladesh), The MER Collection(Spain), and The Perimeter(UK). This year, McDaniel was included in the 'Forbes 30 Under 30 2024: Art & Style' of North America.

# Yohan HAN

## *Drumming I*

2021

Animal skins, wood, nail, metal disk, dye,  
fixed bar

80 x 70 x 70 cm

USD 12,000



**ARARIO GALLERY**



## Yohan HAN

### *Drumming IIII*

2021

Animal skins, wood, nail, metal disk, dye,  
fixed bar

80 x 80 x 80 cm

USD 12,000



# Yohan HAN

*Gibbous*

2022

Animal skin, wood, nail, natural pigment, dye

70 x 70 x 9 cm

USD 3,700

**ARARIO GALLERY**





# Yohan HAN

## *Three Musicians I*

2023

Animal skin, wood, nail, natural pigment, dye

53 x 25 x 7 cm

USD 2,000

ARARIO GALLERY



# Yohan HAN

## *Three Musicians II*

2023

Animal skin, wood, nail, natural pigment, dye

65 x 20 x 8 cm

USD 2,300



**ARARIO GALLERY**



# Yohan HAN

## *Three Musicians III*

2023

Animal skin, wood, nail, natural pigment, dye

45 x 25 x 7 cm

USD 1,900



**ARARIO GALLERY**

# Yohan HAN

*(dis)appear*

2022

Animal skin, dye, mini clochette

24 x 33 cm

USD 1,400



**ARARIO GALLERY**

Yohan HAN(b. 1983) is an artist born in the suburbs of Paris and currently based in Seoul. He is a visual artist who creates performance, installation, and media works centered around themes such as skin, gestures, dance, and tactile sensations. His work explores the transformation of the body within digital environments and smart systems, delving into the fundamental subjectivity and physical aspects of human beings. The sense of touch through the skin acts as a medium connecting various senses; it is not merely a surface but a boundary membrane that links the internal and external worlds. In digital contexts, Yohan HAN examines the evolving communication between material bodies, focusing on sensory awakenings through "resonant bodies" that bridge the screen and skin, open chat and choreographic devices, and the digital and physical.

HAN's "Drum Series" began during his stay in Korea, where he encountered the traditional percussion instrument-making technique known as "drum filling." Inspired by the processing of animal hides (tanning) and various forms of resonating chambers, he chose his materials and has since been experimenting with sculptural possibilities by combining them with shaped canvases. In this series, the drum functions both as a physical instrument and an ancient communication tool, guiding the sounds and movements of his performances. Through creating sculptural works that involve filling and painting the drum—an ancient communication device and embodiment of physicality—Yohan HAN explores the invocation and potential of bodily surfaces.

Born in France, Yohan HAN has held solo exhibitions at venues such as Soolim Cube and Gallery Chosun in Korea. He has also participated in numerous group exhibitions at institutions including the National Museum of Modern and Contemporary Art(Korea)'s "Young Korean Artists," Mulla Arts Factory in Korea, Centre Pompidou, Espace des arts sans frontières, and Espace Pierre Cardin in France. Additionally, he has been a resident artist at various institutions, including the Goyang Residency of the National Museum of Modern and Contemporary Art, the Cheongju Art Studio in Korea, La Générale Nord-Est, and the Cité internationale des arts in France. Yohan HAN was selected for the Seoul Foundation for Arts and Culture's "First Art Support" in 2019 and was also featured in the La Nuit Blanche in Paris in 2016 and 2017.

# Frieze Seoul 2024

BOOTH A34

All works for sale

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**ARARIO GALLERY SHANGHAI**

New space opening soon

**ARARIO GALLERY CHEONAN**

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