



GALERIE QUYNH CONTEMPORARY ART



TUAN ANDREW NGUYEN

**FRIEZE
SEOUL**

September 4 - 7, 2024
COEX

BOOTH A4



The Unburied Sounds of a Troubled Horizon, 2022

TUAN ANDREW NGUYEN

Galerie Quynh is thrilled to return to Frieze Seoul with a presentation of new sculptures by Tuan Andrew Nguyen. Currently featured in a number of institutional exhibitions worldwide including major solo shows at Zeitz MOCAA in Cape Town and Fundació Joan Miró in Barcelona, Nguyen's work resonates across cultures in its power to encourage dialogue, listening and empathy. Collaborating with communities and researching sites of trauma, often associated with colonialism, war and displacement, Nguyen poignantly loops and weaves together memory, history and the present to speculate possible futures.

Nguyen's new sculptures were developed in relation to his 2022 film 'The Unburied Sounds of a Troubled Horizon'. The film reflects the resilience of the communities in Quang Tri – a province in Vietnam that is one of the heaviest bombed regions in history. Though Vietnam is no longer at war, the remnants of the American bombings more than half a century ago is a present reality for those who have lost limbs and lives due to unexploded ordnance (UXO) scattered throughout the region. The fictional film centers on Nguyet, a troubled young woman who buys and sells bomb metal. Nguyet makes mobile sculptures from the bomb material and learns how to tune them to frequencies that promote healing. Believing she is the reincarnation of Alexander Calder, Nguyet embarks on a meaningful journey that culminates in finding peace for her and her family.

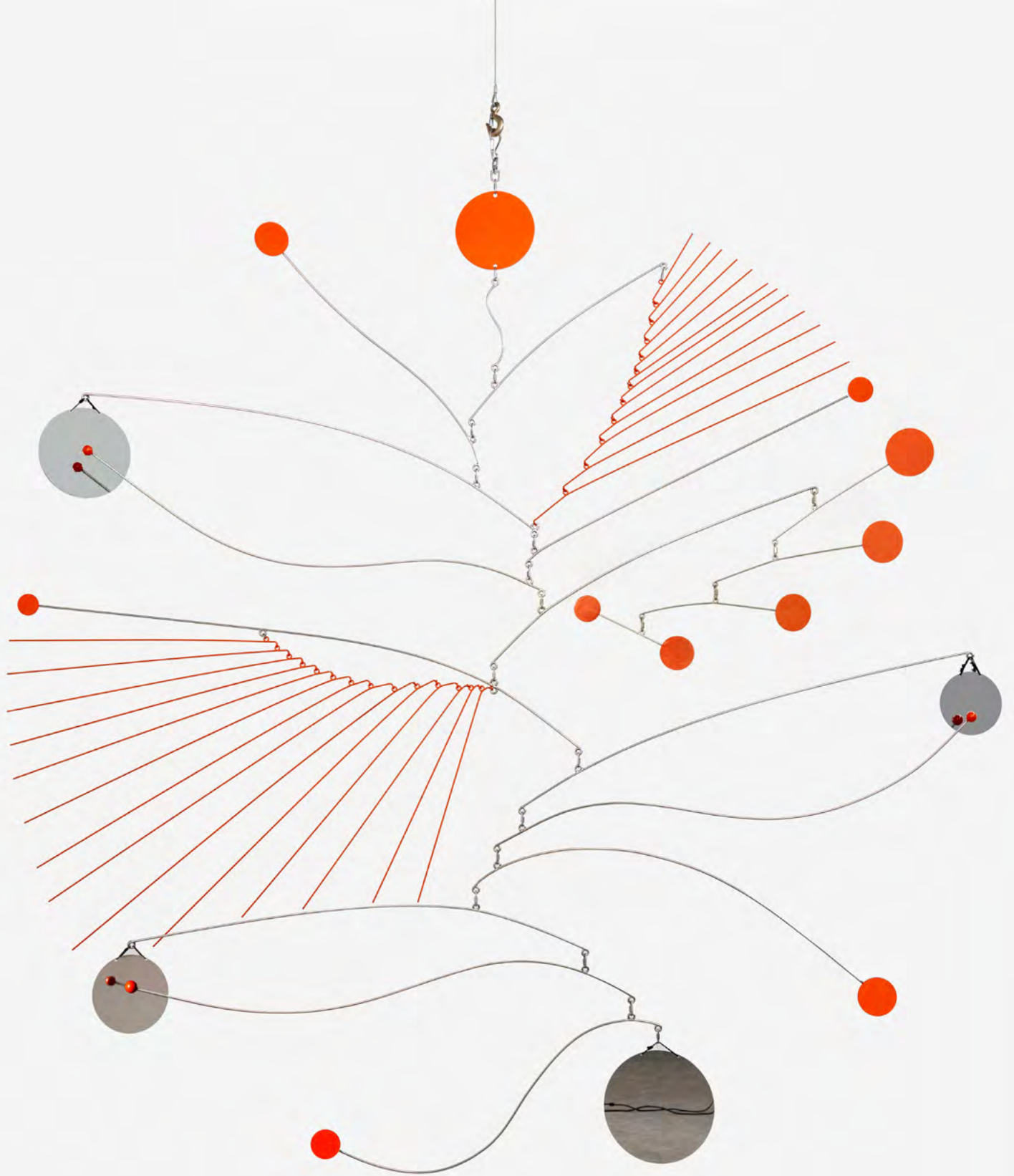
Nguyen regards UXO as a form of memory, relics embedded in the earth that bear witness to history and countless stories untold. The new mobiles at Frieze Seoul represent the renewal of once destructive materials. Each work, tuned to various frequencies, will reverberate with sound during the fair.

BIOGRAPHY

Tuan Andrew Nguyen is one of the most acclaimed artists working today. He is the recipient of many accolades and awards such as the Joan Miró Prize (2023), Civitella Ranieri Visual Arts Award (2019), and Creative Capital Award (2012). Solo exhibitions include *When a Boat Becomes a Burial*, Edith-Russ-Haus For Media Art, Oldenburg, Germany (forthcoming); *The Other Side of Now*, Zeitz MOCAA, Cape Town, South Africa; *Our Ghosts Live in the Future*, Fundació Joan Miró, Barcelona, Spain; *The Island*, Smithsonian American Art Museum, Washington, DC; *Radiant Remembrance*, The New Museum, NY, USA; *It Was What Is Will Be*, Marabouparken Konsthall, Sundbyberg, Sweden; and *All That We Are Is What We Hold In Our Outstretched Hands*, Centre for Contemporary Art Glasgow, UK. Nguyen has participated in numerous group exhibitions such as *Prospect.6: the future is present, the harbinger is home*, New Orleans, LA, USA (forthcoming); *Spirit House*, Cantor Art Center, Stanford, CA; *A Spell Against Amnesia*, Carnegie Museum of Art, Pittsburgh, PA; *Tongues of Fire*, Kunsthall Trondheim, Trondheim, Norway; *Translations: Afro-Asian Poetics*, The Institutum, Singapore; *Voice Against Reason*, Museum MACAN, Jakarta, Indonesia; *Present Still*, 12th Berlin Biennale for Contemporary Art, Berlin, Germany; 14th Biennale de Dakar, Dakar, Senegal; *Material Memory*, TENT: Platform for Contemporary Art, Rotterdam, Netherlands; *STILL ALIVE*, Aichi Triennale, Aichi Prefecture, Japan; ARS22, Museum of Contemporary Art Kiasma, Helsinki, Finland; *The Sounds of Cannons, Familiar Like Sad Refrains / Đại Bác Nghe Quen Như Câu Đạo Bồn*, Thyssen-Bornemisza Art Contemporary, Vienna, Austria; *Everyone is an Artist: Cosmopolitical Exercises with Joseph Beuys*, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany; *Phantasmapolis: 2021 Asian Art Biennial*, National Taiwan Museum of Fine Arts, Taipei, Taiwan; *The Earth is Flat Again*, curated by Jakub Gawkowski, Muzeum Sztuki w Łodzi, Lodz, Poland; *In Our Best Interests: Afro-Southeast Asian Affinities during a Cold War*, Vargas Museum, Manila, Philippines; 2017 Whitney Biennial, Whitney Museum of American Art, New York, NY, USA; *Manifesta 13 Marseilles*, Marseilles, France; *Say it Loud*, Bonnefanten, Maastricht, Netherlands; *... of bread, wine, cars, security and peace*, Kunsthalle Wien, Vienna, Austria; *Bodies of Water*, 13th Shanghai Biennale, Shanghai, China; *Seismic Movements*, Dhaka Art Summit, Dhaka, Bangladesh; *Rights of Future Generations*, Sharjah Architecture Triennial, Sharjah, UAE; *So Far So Right*, Kuandu Museum of Fine Arts, Taipei, Taiwan; *SOFT POWER*, San Francisco Museum of Modern Art, San Francisco, CA, USA; *Where the sea remembers*, The Mistake Room, Los Angeles, CA, USA; *Leaving the Echo Chamber*, 14th Sharjah Biennale, Sharjah, UAE; *Homeworks*, Beirut Biennial, Beirut, Lebanon; and *THE GARDEN - End of Times; Beginning of Times*, AROS Triennial, Aarhus, Denmark.

In 2006 Nguyen founded The Propeller Group, a platform for collectivity that situates itself between an art collective and an advertising company. Accolades for the group include the grand prize at the 2015 Internationale Kurzfilmtage Winterthur for the film *The Living Need Light, The Dead Need Music* and a Creative Capital award for their video project *Television Commercial for Communism*. Besides a major travelling retrospective that began at the MCA Chicago, the collective has participated in international exhibitions including *All the World's Futures*, Venice Biennale 2015, Venice, Italy; *Prospect.3: Notes for Now*, New Orleans, LA, USA; *Made in L.A. 2012*, Venice Beach Biennale 2012, Los Angeles, CA, USA; *The Ungovernables*, 2012 New Museum Triennial, New York, NY, USA; and 7th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia.

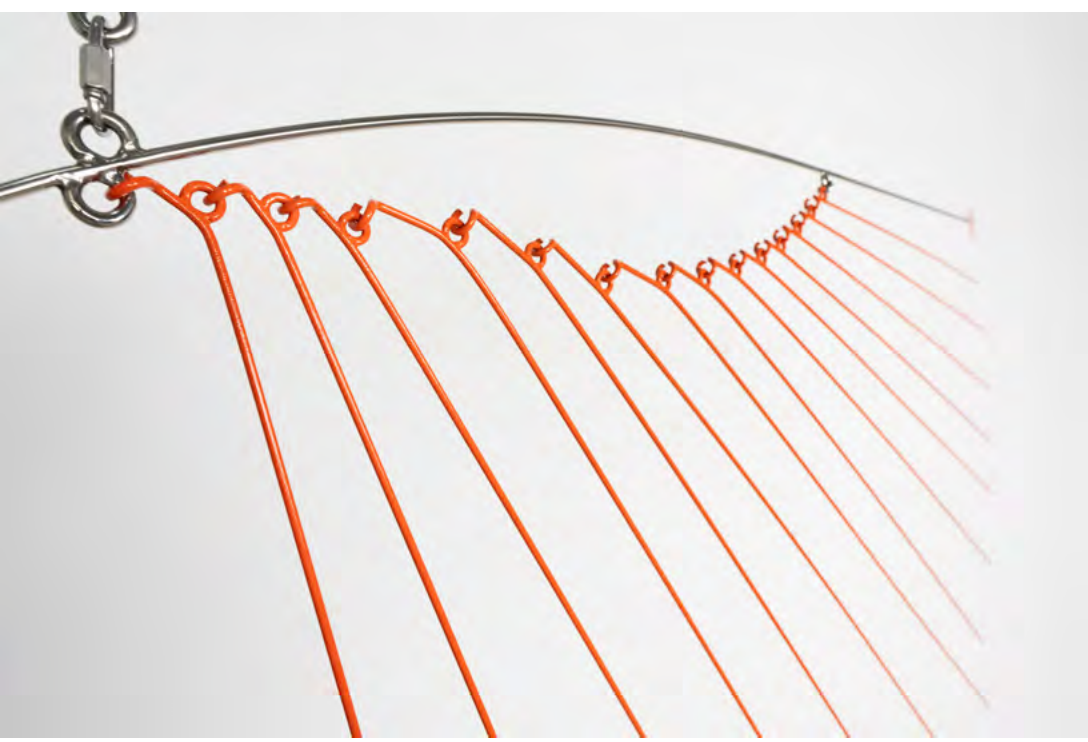
Nguyen received a BFA from the University of California, Irvine in 1999 and an MFA from The California Institute of the Arts in 2004. He lives and works in Ho Chi Minh City, Vietnam.

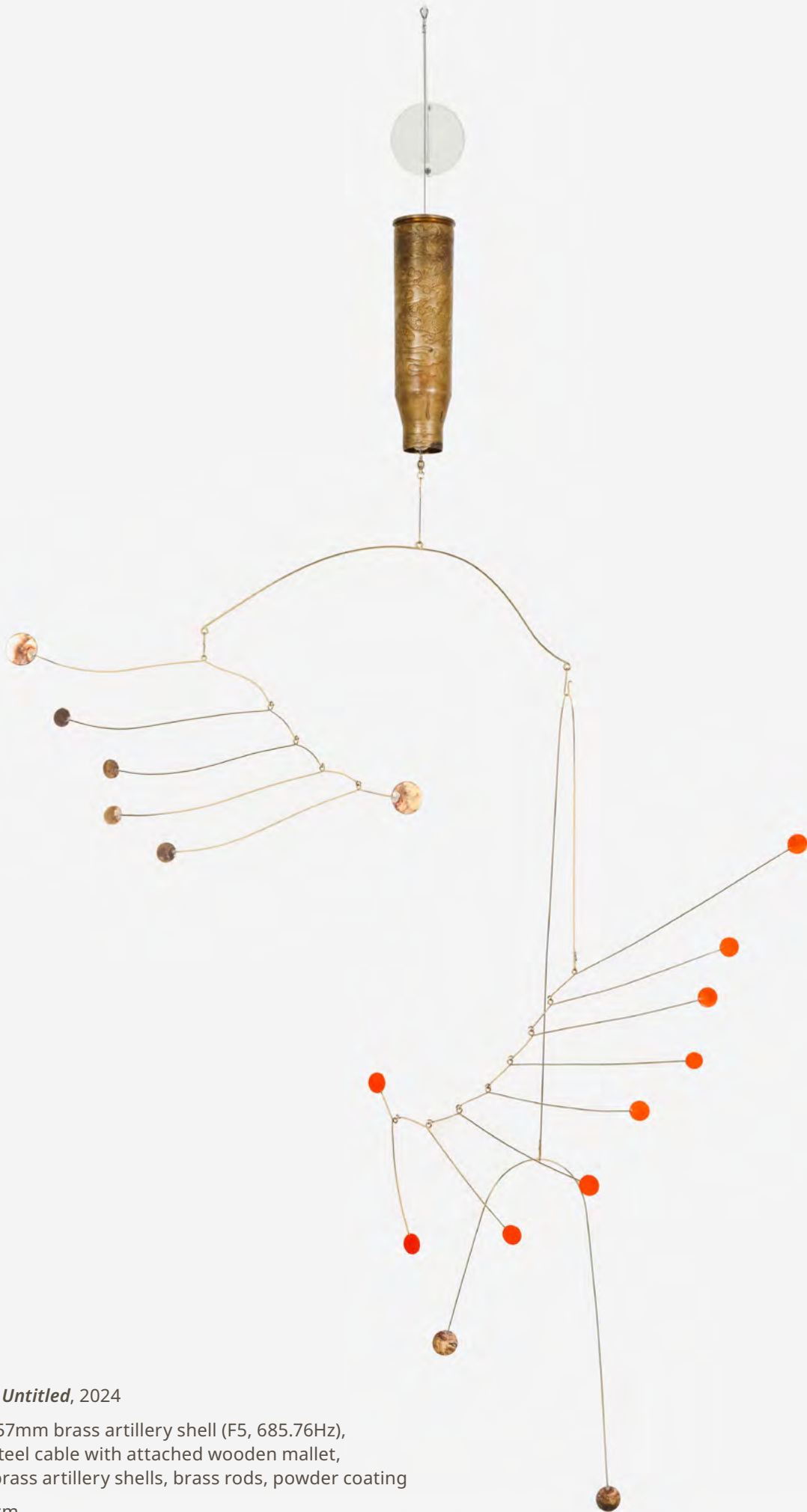


Broken Sun, 2024

stainless steel with bomb metal, stainless steel, powder coating

270 x 270 cm



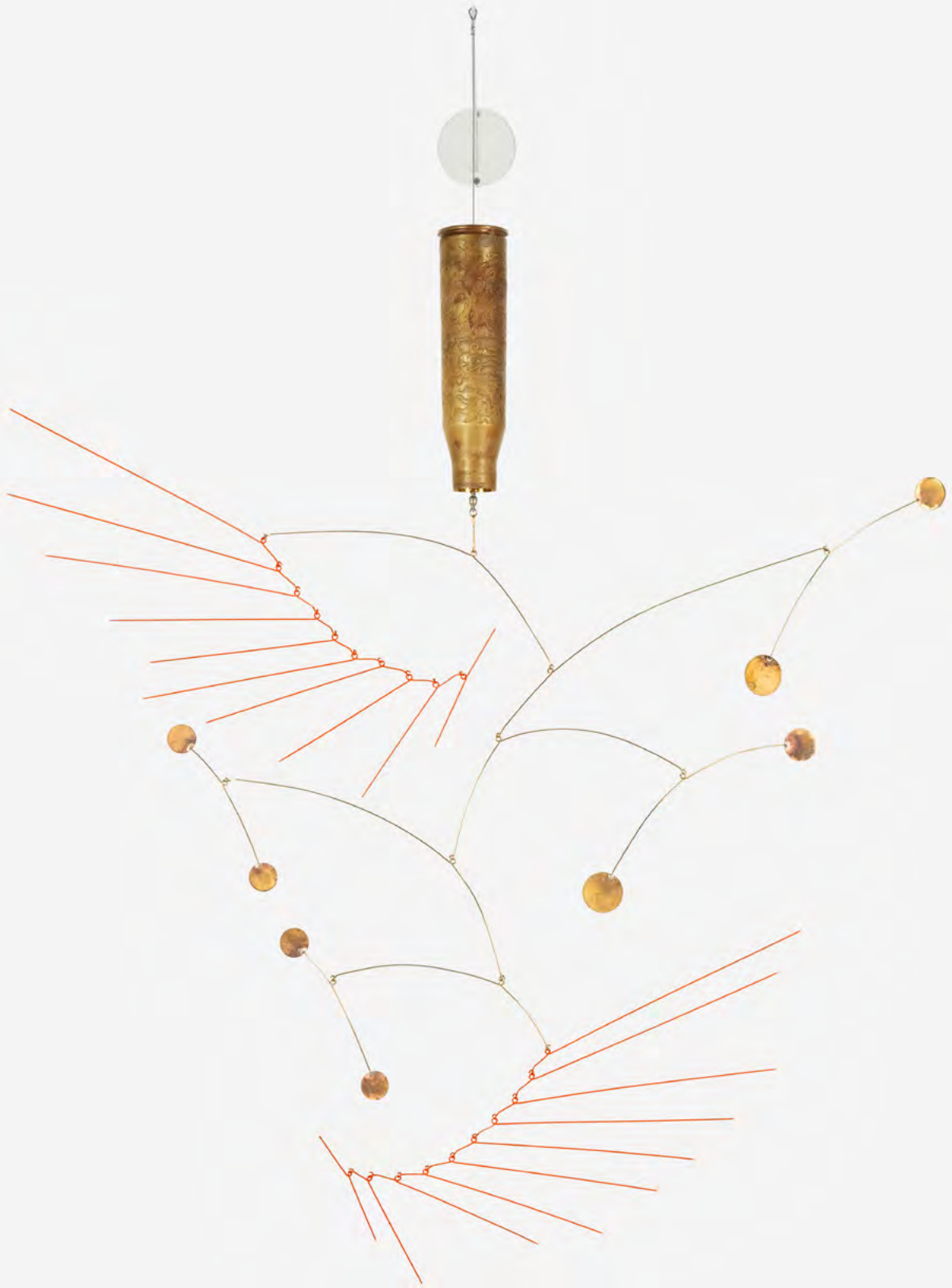


57mm #1 - Untitled, 2024

engraved 57mm brass artillery shell (F5, 685.76Hz),
stainless steel cable with attached wooden mallet,
pounded brass artillery shells, brass rods, powder coating

198 x 130 cm

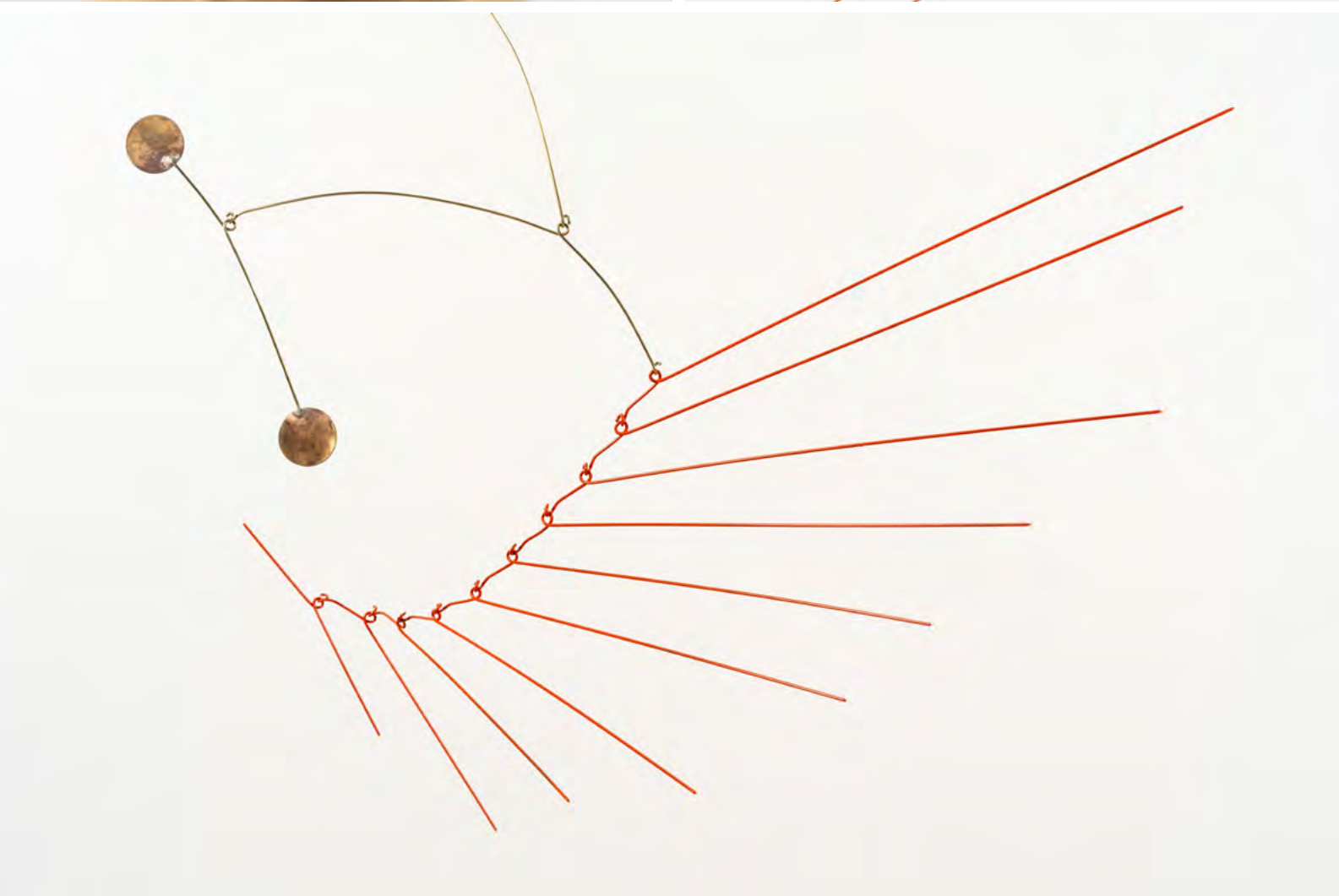


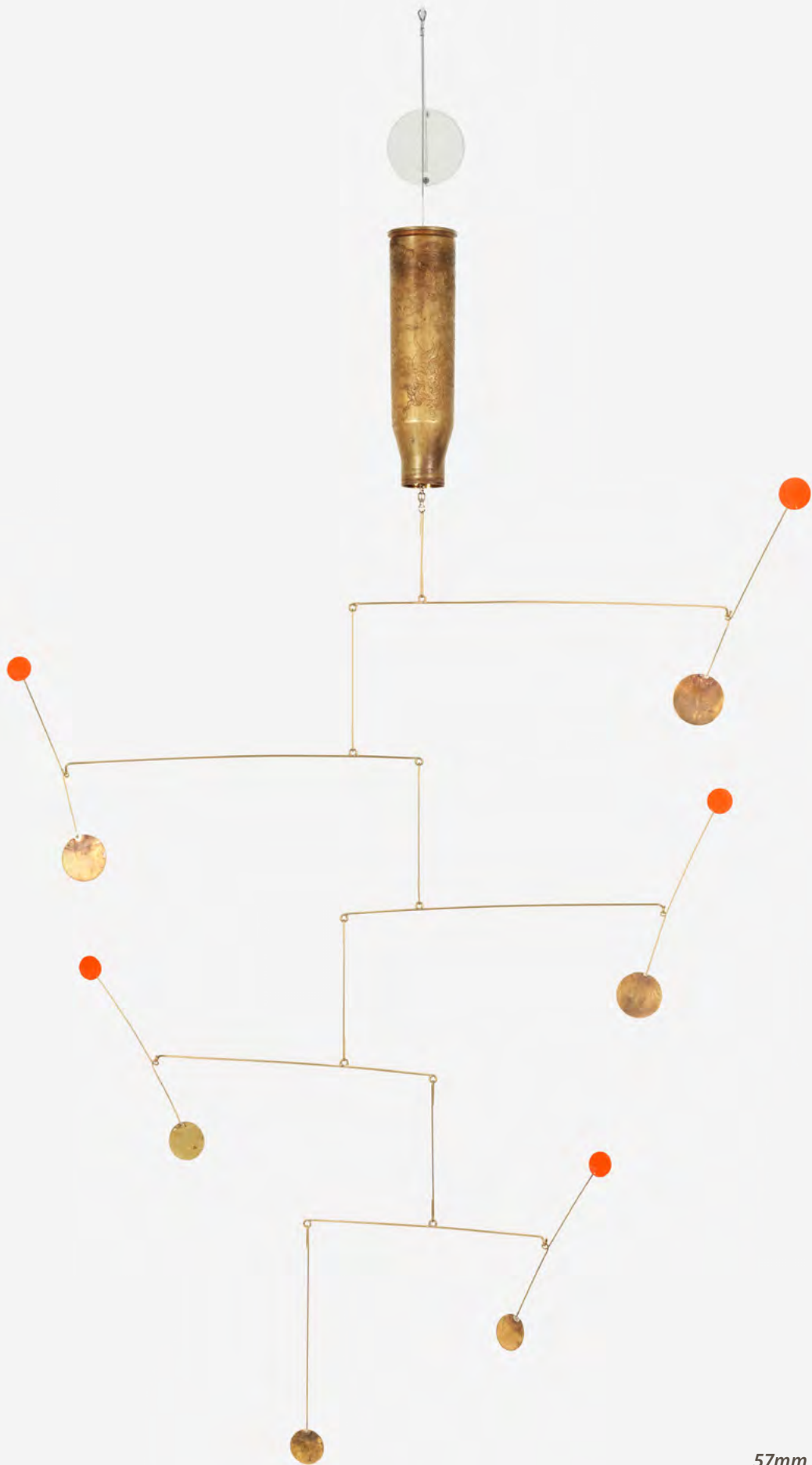


57mm #2 - Untitled, 2024

engraved 57mm brass artillery shell (F5, 685.76Hz),
stainless steel cable with attached wooden mallet,
pounded brass artillery shells, brass rods, powder coating

145 x 134 cm



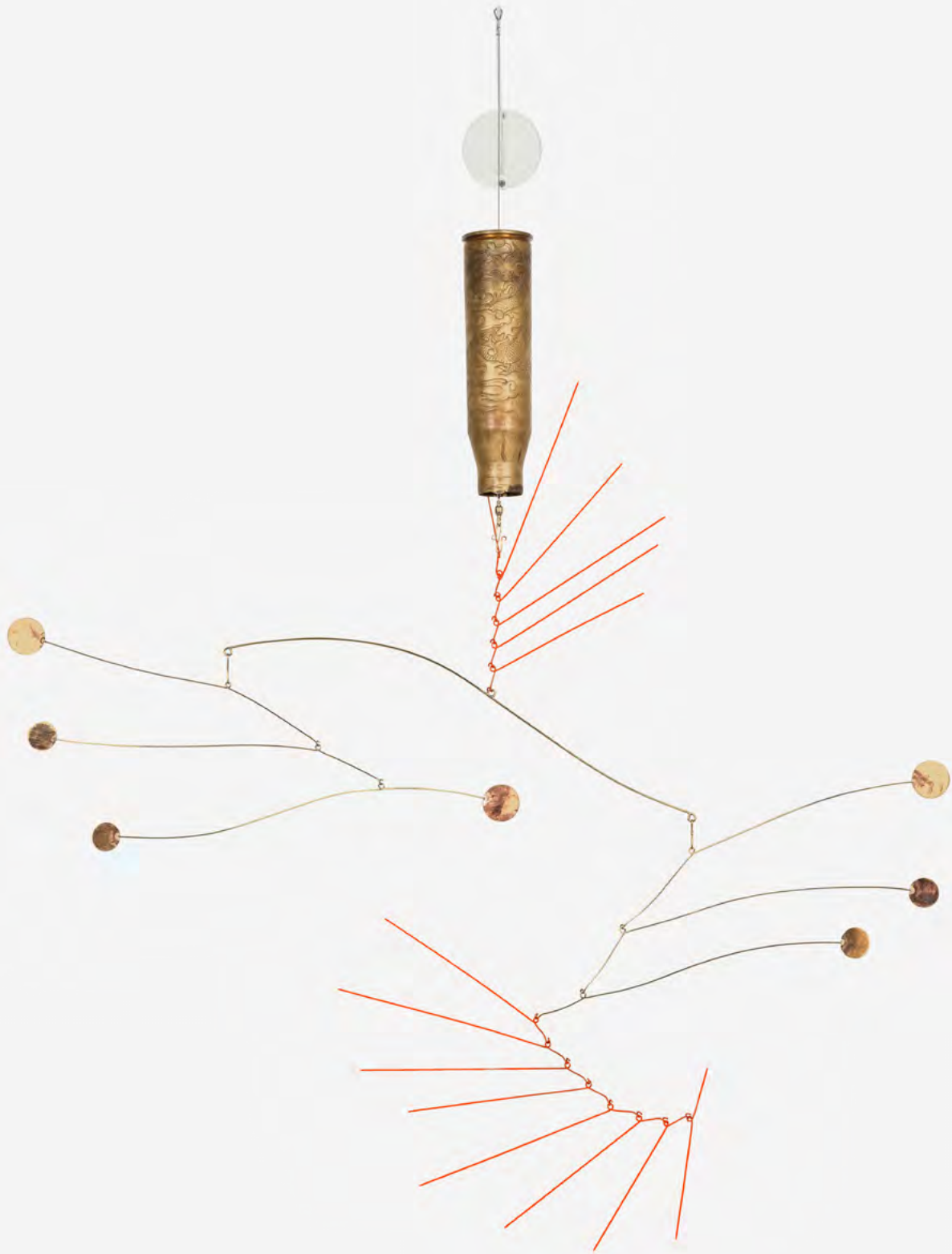


57mm #3 - Untitled, 2024

engraved 57mm brass artillery shell (F5, 685.76Hz), stainless steel cable with attached wooden mallet, powdered brass artillery shells, brass rods, powder coating

170 x 116 cm



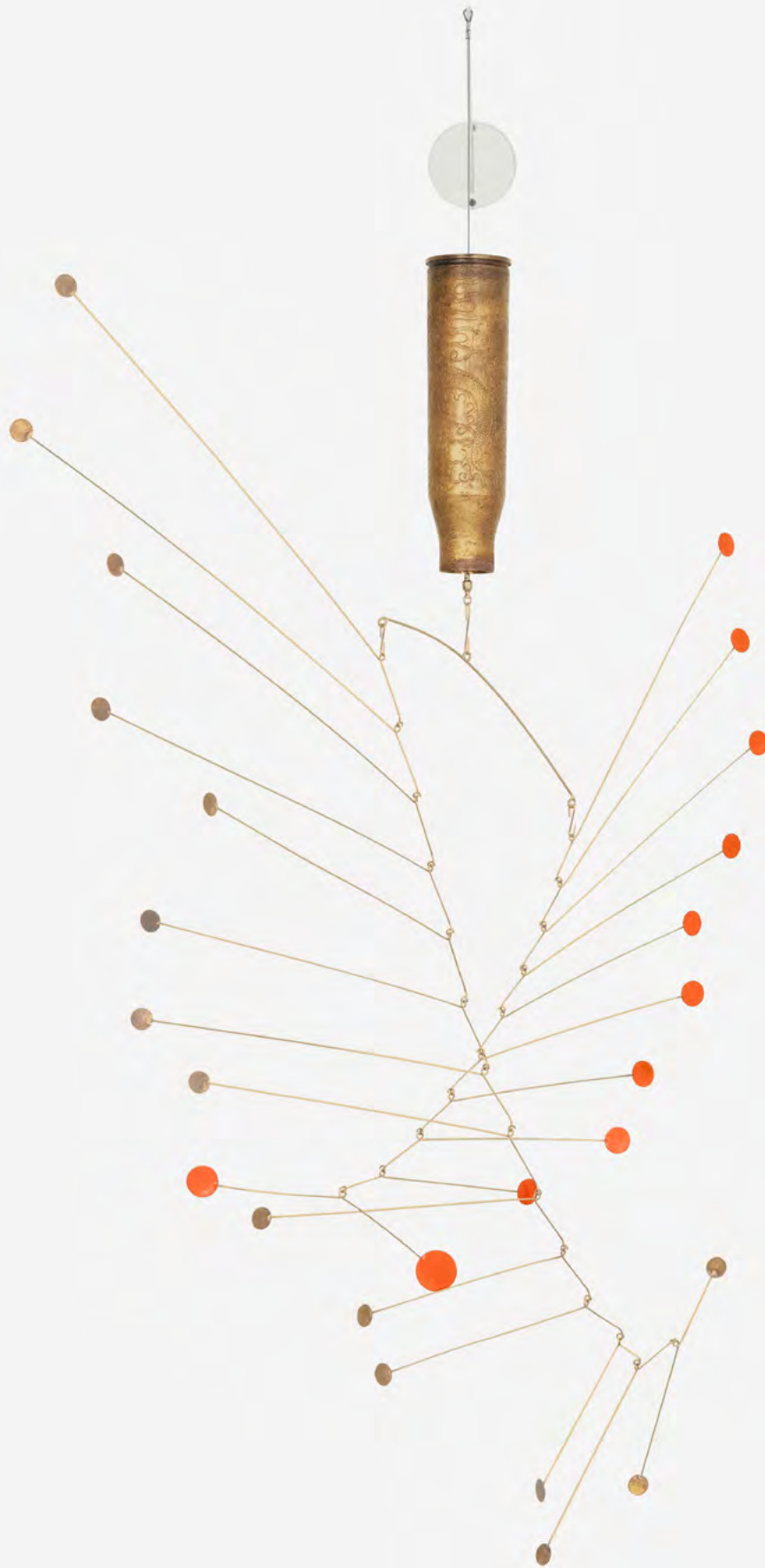


57mm #4 - Untitled, 2024

engraved 57mm brass artillery shell (F5, 685.76Hz),
stainless steel cable with attached wooden mallet,
pounded brass artillery shells, brass rods, powder coating

136 x 154 cm





57mm #5 - Untitled, 2024

engraved 57mm brass artillery shell (F5, 685.76Hz),
stainless steel cable with attached wooden mallet,
pounded brass artillery shells, brass rods, powder coating

148 x 102 cm





GALERIE QUYNH CONTEMPORARY ART

118 Nguyen Van Thu
Dakao Ward
District 1
Ho Chi Minh City
Vietnam

+84 28 3822 7218

info@galeriequynh.com
www.galeriequynh.com



Frieze Seoul (Masters) 2024

KIM Whanki (1913-1974)

BYUN Wol-ryong (Pen Varlen) (1916-1990)

LEE Joon (1919-2021)

RYU Kyung Chai (1920-1995)

CHUNG Chang-Sup (1927-2011)

Nam June PAIK (1932-2006)

SHIN Sang Ho (1947-)

PARK Young-Ha (1954-)

18C Moon Jar

Hakgojae

Gallery

M18, Frieze Seoul (Masters) 2024

Hakgojae Gallery serves as a bridge connecting Korea and the world by showcasing artists who reinterpret traditional Korean values in a contemporary context. At Frieze Seoul 2024, the gallery will present works by eight Korean artists who have significantly contributed to the development of modern and contemporary Korean art history: **KIM Whanki** (1913-1974), **BYUN Wol-ryong (Pen Varlen)** (1916-1990), **LEE Joon** (1919-2021), **RYU Kyung Chai** (1920-1995), **CHUNG Chang-Sup** (1927-2011), **Nam June PAIK** (1932-2006), **SHIN Sang Ho** (1947-), and **PARK Young-Ha** (1954-). Additionally, it will feature fine masterpieces, including an **18C Korean moon jar** that epitomise traditional Korean aesthetics characterised by a combination of simplicity, elegance, and a deep connection to nature.

KIM Whanki, the first-generation Korean abstract expressionist, is one of the most sought-after and venerated masters of contemporary Korean painting. Beginning with daily life, the artist expresses the essence and order of the universe, leaving a significant mark on the genre. **Nam June PAIK**, best known as the founder of video art, is still regarded as the most radical and revolutionary master of 21C contemporary art. He created artworks that connected people globally through television, suggesting that technology and media could be the means of leading us to the Utopian world. **BYUN Wol-ryong** is a significant figure in Korean art history whose artistic achievements have not been fully acknowledged. While serving as a professor at the Repin Academy of Fine Arts, he depicted his homeland with Western painting techniques. **LEE Joon** is known as a pioneer of Korean geometric abstraction, capturing the mysterious order of nature beyond sensory perception with delicate lines and color planes. **RYU Kyung Chai's** practice is also deeply rooted in nature, depicting emotions evoked by weather, air, and wind in a lyrical and pure abstract style. **CHUNG Chang-Sup** aimed to capture essence, transcending subject matter by infusing his breath and actions into traditional Korean paper, creating a harmonious unity. **PARK Young-Ha** has been notable since the 1980s with his neo-abstract expressionist paintings, expressing reality and truth beyond mere reproduction and imitation of objects. In addition, the gallery will showcase an **18C Korean moon jar** alongside ceramist **SHIN Sang Ho's** contemporary interpretations of Joseon dynasty ceramics, exemplifying the epitome of Korean aesthetics that resonate in these artists' practices."





KIM Whanki (1913-1974) was the first-generation Korean abstract expressionist who is one of the most sought-after and venerated masters of modern and contemporary Korean painting. The artist began with everyday life, deeply expressing the essence of Korea while also addressing universal themes such as the nature and principles of the universe. He is highly acclaimed for modernising traditional Korean beauty and creating what is described as “visual poetry.”

Starting in the 1930s, KIM was a pioneer of modernism in Korea, experimenting with abstract art, which was then considered the most avant-garde style. His works can be divided into the early figurative series, the middle period blending figurative and non-figurative elements, and finally, the abstract series from his New York period. During the 1950s, including his times in Seoul and Paris, he used restrained forms to express the unique sensibilities of Korea, drawing from nature with themes like mountains, moons, and rivers, while also depicting everyday scenes that reflected the era. *Refugee Train*, which will be on display at the fair, is a representative work from this period. Through the use of pure color and repetitive abstract patterns, KIM captures fleeting moments in a powerful portrait of the era. In the late 1960s, during his New York Period, KIM used simple and pure visual elements like dots, lines, and planes to embody a universal and introspective inner world. His meditative works are particularly praised for opening up a new world of sublime abstraction.



Refugee Train

1951

Oil on canvas

37x53cm

Price upon request



Untitled

1966

Oil on canvas

50.8x40.6cm

KRW 600,000,000



Moon and Mountain

1967

Oil on canvas

45.7x60.9cm

KRW 550,000,000



Untitled

1960s

Mixed media on cotton

90.9x60.6cm

KRW 600,000,000



Nam June PAIK (1932-2006), the founder of video art, was recognised on the international stage for his extraordinary creativity and for incorporating the unique sentiments of Korea into his work. The work on display at the fair, *Sfera / Punto Elettronico*, was created shortly after the 1990 World Cup in Italy. The year 1989 marked a turning point in global history, with the fall of the Berlin Wall, the end of the Cold War, and the Tiananmen Square Incident. PAIK, who always maintained an optimistic view of the future, in celebration of the coming year's World Cup, a festival of all people in the world, created a work in the form of a football to represent the idea of leaving the past behind and moving forward together as citizens of the world.

Various elements such as footballs, laser paintings, and more appear in *Sfera / Punto Elettronico*. The 20 monitors play two videos created in collaboration with PAIK's friend, Brazilian graphic designer Hans Donner. The videos created for the work include footage of a football match, the 1984 Olympics, a performance by Joseph Beuys, PAIK, Charlotte Moorman, and David Bowie as a young man, and images of flags from around the world. In addition to the large monitor, a clock is shown on a smaller monitor, which is filmed in real time, illustrating the artist's consideration of time and transience.

Sfera / Punto Elettronico has been exhibited at Oi Futuro Flamengo, Brazil (2017), Galleria Civica di Modena, Italy (2013), Musée de l'Art Moderne Saint-Étienne Métropole, France (2012, 2004), Palazzo delle Papesse Centro d'Arte Contemporanea, Italy (2002), Palazzo Cavour, Italy (2002), Museum Moderner Kunst, Austria (1994), l'Ecole Nationale Supérieure des Beaux-Arts, France (1994), Palazzo delle Esposizioni (National Museum of Contemporary Art), Rome (1992), and more.

Sfera / Punto Elettronico

1990

Mixed media

350x250x60cm

USD 2,000,000





BYUN Wol-ryong (1916-1990), also known as **Pen Varlen**, was a Goryeoin (ethnic Korean in Russia and Central Asia) artist with Russian nationality. He obtained a doctoral degree in art history and served as a professor at the Repin Academy of Fine Arts. BYUN was actively involved in the art scene after the Korean War as he had a distinct identity and pride as a Korean. The style is characterised by a modernisation of the 19th-century Russian realist tradition. Through the impasto technique, which involves thick layers of oil paint, the artist masterfully expresses the mood and essence of the subject.

Mother, which will be exhibited at the fair, is a masterpiece that captures the beauty of Joseon, represented by its simplicity, and the longing for his mother. The figure standing hunched over against the backdrop of a jar and her clunky, large hands symbolise a strong Korean mother who has endured the hardships of the era. BYUN completed the work at the same age as his mother when she passed away, and it is said that he cherished it the most, hanging it in the centre of his studio as a reminder of his longing for her until his death.

Pine Tree in the Kumgang Mountain, one of the masterpieces from his later years, is also infused with longing for his hometown. At the time, BYUN was battling an illness and evoked the nostalgia and memories he had buried deep within his heart, painting his dreams of a utopian resting place for the soul. A tall pine tree, standing alone like a guardian of the mountain, symbolizes his lonely and challenging life as an outsider.

BYUN has been rediscovered as a key figure in the history of Korean modern and contemporary art following his retrospective exhibitions at the National Museum of Modern and Contemporary Art, Deoksugung, and the Jeju Provincial Museum of Art in 2016.



Mother

1985

Oil on canvas

119.5x72cm

KRW 500,000,000



Pine Tree in the Kumgang Mountain

1987

Oil on canvas

72x129.5cm

KRW 500,000,000



Girl in a Red Dress

1961

Oil on canvas

54x34cm

KRW 100,000,000



LEE Joon (1919-2021) is a pioneer of Korean abstract painting. He expresses beautiful harmony, rhythm and the joy of vibrant life with a brilliant sense of colour. His work, therefore, can be described as a joyous festival of colours. Nature is an inexhaustible treasure trove that motivates his artistic practice and constantly stimulates his creativity. He draws inspiration from nature but reinterprets it with his own intuition. The delicate texture of lines and colour planes, along with their reflective system, in the development of composition captures the mysterious order of nature.

By combining autonomous and pure rhythmic colors within the organised structure formed by geometric screen divisions, the artist presented subtly poetic and profound, lyrical color abstraction. The artist's spirit and passion to capture life are evident in the numerous overlapping, intersecting, and parallel color planes in his works. LEE's major retrospective exhibitions were held at the National Museum of Modern and Contemporary Art, Korea (Seoul, Korea) and the Gyeongnam Art Museum (Changwon, Korea).



Still Life

1964

Oil on hardboard

29.8x26.9cm

KRW 80,000,000



Pierrot

1965

Oil on hardboard

24.2x33.3cm

KRW 80,000,000



Peony

1976

Oil on hardboard

57.5x43cm

KRW 100,000,000



Mountains and Waters

1986

Acrylic on canvas

104x162cm

KRW 150,000,000



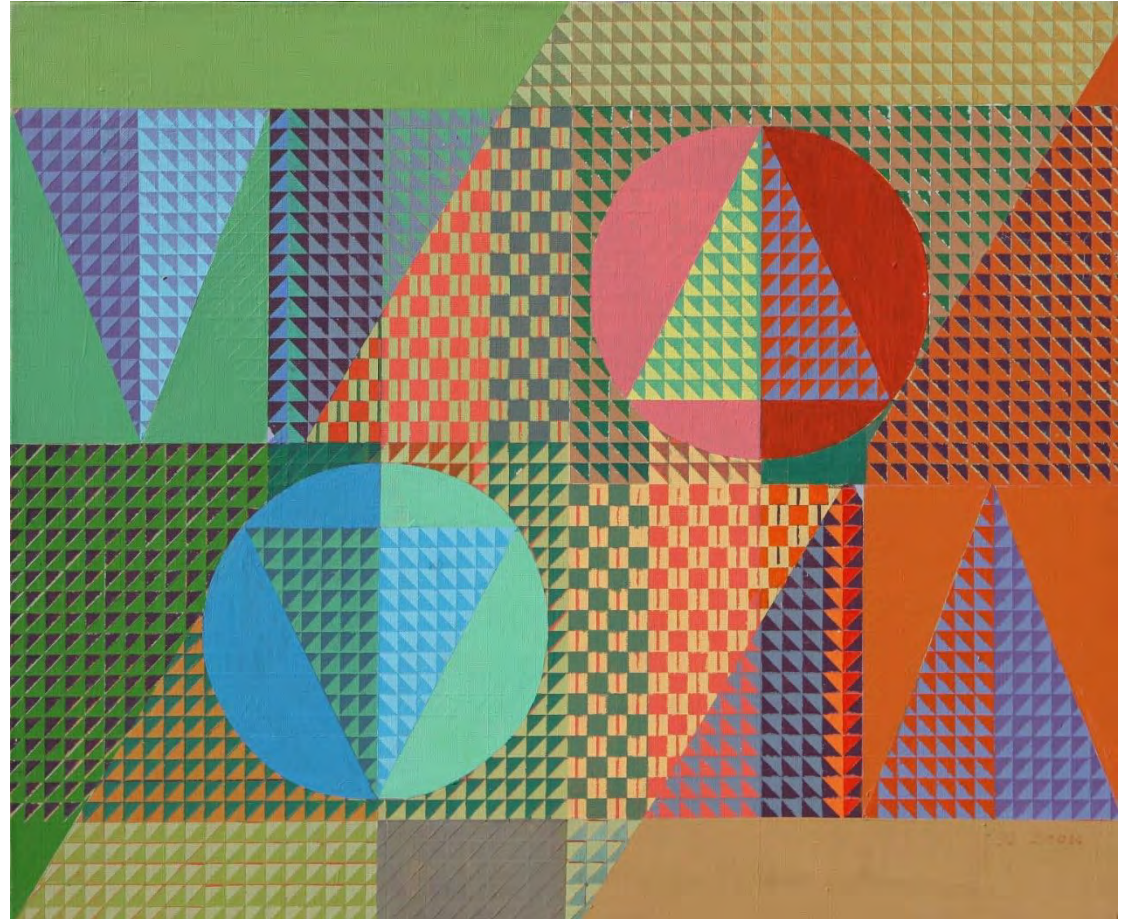
Festival

1990

Acrylic on veneerboard

59x101.5cm

KRW 80,000,000



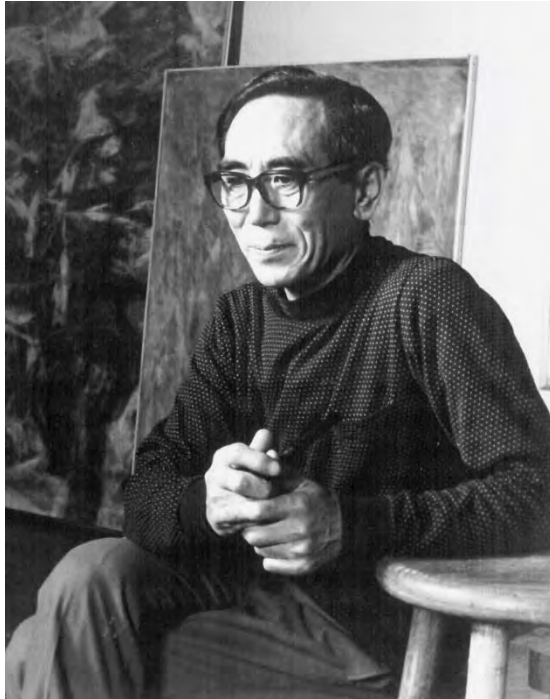
Sun and Moon

1993

Acrylic on canvas

60.5x72.5cm

KRW 70,000,000



RYU Kyung Chai (1920-1995) is regarded as one of the key figures who realized the academism of Korean modern painting. His name is always accompanied by "Korean lyrical abstraction" or "lyrical abstraction." He opened up a unique world of art that is different from Western abstraction, firmly establishing himself in Korean art history. Nature was always been his primary interest, and he did not limit all objects to fixed forms. His abstraction signifies the detachment of the superficial appearance of the subject through a meditative eye, transforming it into metaphors of reality.

In the 1960s, he moved into the world of lyrical abstraction based on the Eastern idea of 'returning to nature'. In the 1970s, he showed a purely poetic mood, linking emotions such as the seasons and weather to an inner memory circuit. From the 1980s onwards, he turned to geometric abstraction. The compositions of circles, squares, rhombuses, and other shapes are imbued with a subtle trembling sense of nature.

From the 19th Korean Art Exhibition in 1940, during the Japanese occupation, and the 1st National Exhibition in 1949, to the 30th and final National Exhibition in 1981, RYU lived and worked alongside these national exhibitions as an artist, contributing to their development and revitalisation. In 2002, a retrospective exhibition of RYU's work was held at the National Museum of Modern and Contemporary Art, Deoksugung.

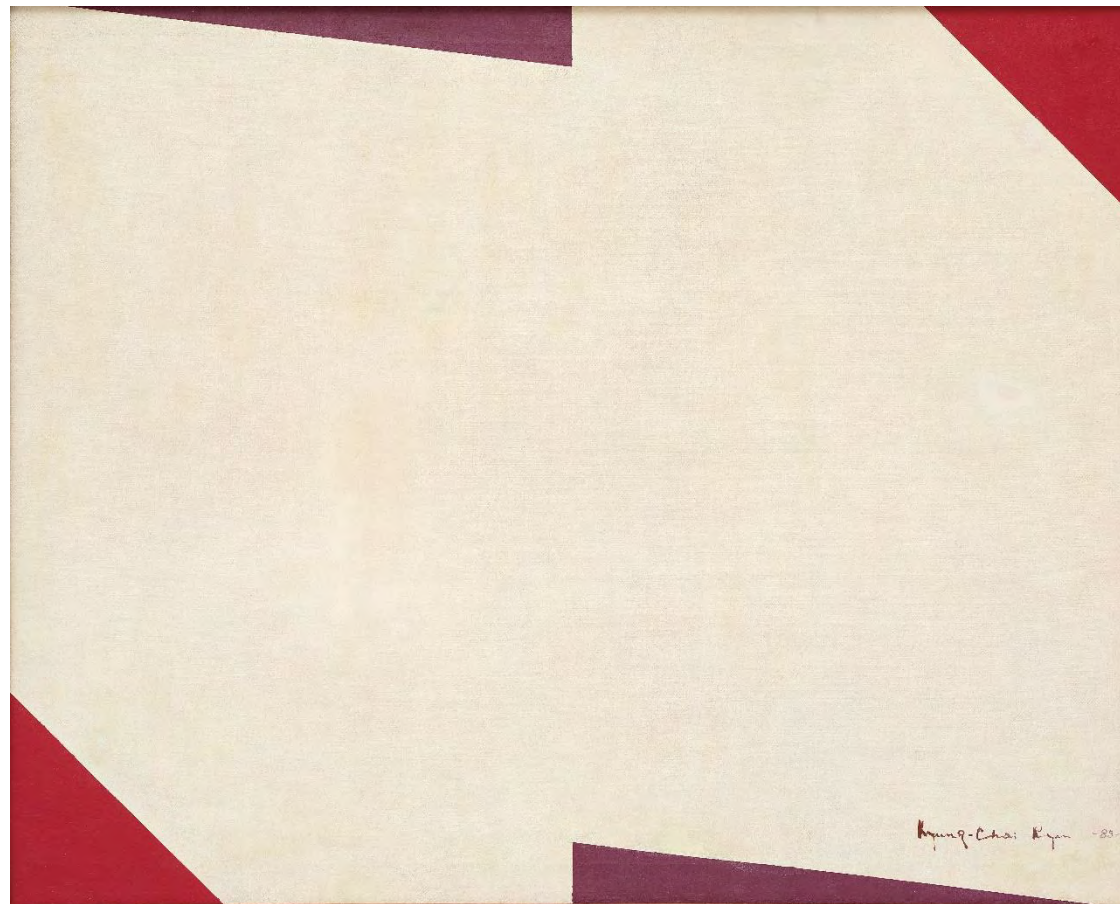
Day 85-6

1985

Oil on canvas

130x162cm

KRW 120,000,000



Celebration 91-2

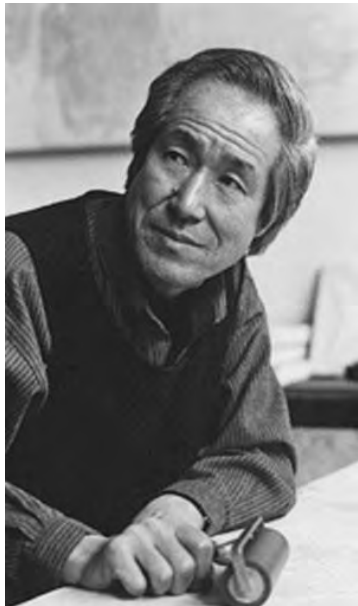
1991

Oil on canvas

134x134cm

KRW 120,000,000





CHUNG Chang-Sup (1927-2011) was a member of the first generation of Korean contemporary artists who created unique works using traditional Korean materials such as hanji and tak (mulberry bark), its primary source. He is highly regarded as an artist who developed Western Informel painting into East Asian aesthetics. Chung Chang-sup continued his attempts to unite his self with the water-soluble material of tak paper, which sheds, smears, and permeates, and he endeavoured to utilise the breath of nature inherent in the material of paper. His ultimate goal was to achieve a state where mind and spirit harmonise with the intrinsic qualities of the material. His works, born from this process, are characterised by the dominance of rough textures and transparent spaces, reflecting the integration of the artist's breath, scent, and warmth. These creations reveal a state of unity between material and self, matter and mind, nature and life, exterior and interior. *Tak No. 85920*, which will be on display at the fair, is a representative work by CHUNG and was exhibited in the 1992 exhibition *Working with Nature: Traditional Thought in Contemporary Art from Korea* at Tate Liverpool, UK.

CHUNG graduated from the Department of Painting at Seoul National University in 1951 and served as a professor at Seoul National University. He was awarded the The Order of Korean National Art Merit in 1993, The 13th Joong Ang Cultural Grand Prize, and the Invited Artist Award at the National Exhibition. Starting with the Paris Biennale (1961), he has exhibited at major international art events and overseas exhibitions, and has participated in many major annual exhibitions of Korean art history. In 2010, a major retrospective exhibition of his work was held at the Gwacheon Museum of Modern and Contemporary Art. His works are in the collections of leading institutions around the world, including the National Museum of Modern and Contemporary Art, Seoul Museum of Art, Rium Museum, Tokyo Metropolitan Museum of Art, Hong Kong M+, and Guggenheim Abu Dhabi.

Tak No. 85920

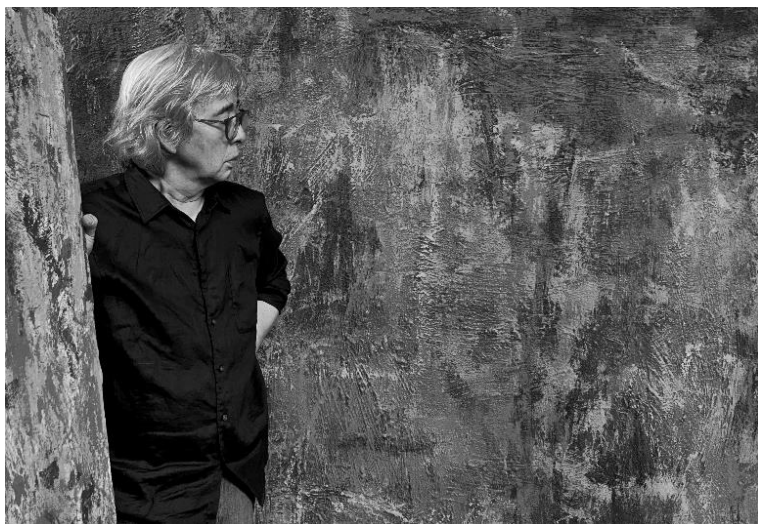
1990

Tak fiber on canvas

81.7x51.5cm

KRW 150,000,000





PARK Young-Ha (1954-) often incorporates traditional Korean colors found in ceramics and paintings into his work. His abstract pieces evoke elements of nature, such as clouds, the earth, trees, and autumn. Using a variety of materials, he decorates his canvases with sand, fine-grained earth, and rough textures. This is reminiscent of the scratched and peeling walls of an old country house, creating a world of nothingness that seems to be both present and absent. PARK is the third son of the legendary Korean poet PARK Dujin (1916-1998). 'Thou To Be Seen Tomorrow', which he has used as the title of his works throughout his life, was given to him by PARK Dujin, and implies an eternal possibility. The 'thou' here can refer to other people, but it also means to objectify oneself and look at the world anew forever.

PARK has won numerous awards, including a prize at the Korea Art Exhibition. His works are in the collections of the National Museum of Modern and Contemporary Art, Korea and the Seoul Museum of Art.

Thou To Be Seen Tomorrow

1992

Mixed media on canvas

90x116cm

KRW 30,000,000



Thou To Be Seen Tomorrow

1993

Mixed media on canvas

91x116cm

KRW 30,000,000





Thou To Be Seen Tomorrow

1998

Mixed media on canvas

130x162cm

KRW 50,000,000



Starting from traditional Korean ceramics, **SHIN Sang Ho (1947-)** has continued to experiment with various forms and genres. His buncheong ceramics in particular have been recognised as opening a new chapter in Korean buncheong ware, which originates from the Joseon dynasty. Rather than reproducing the past, he reinterpreted buncheong ceramics, the pinnacle of traditional Korean aesthetics, with modern technology and techniques, and transformed it into a 'three-dimensional painting' that escapes the pragmatic concept of pottery. The artist's powerful and dynamic strokes are intended to evoke the spontaneity of nature itself. Using sharpened bamboo and skewers instead of brushes, he scratched, dug, and covered the surface dozens of times, repeating the process until he achieved the intended feeling. The bluish-grey ground colour, achieved through multiple reductive burnishing, and the bold figurative elements in the form of human and animal figures create an earthy, warm feeling. SHIN Sang Ho was also commissioned by Choi Sunu, the former director of the National Museum of Korea, to create a series of moon jars. A total of nine moon jars were produced, seven of which are housed at the Korean Embassy in Japan and one at the Park Seobo Museum of Art. The work on display at Frieze Seoul is the last piece in the artist's collection.

SHIN is currently an emeritus professor at Hongik University College of Fine Arts and a member of the International Academy of Ceramics. He is the recipient of The Order of Service Merit (Red Stripes) (2002), The Prime Minister Award (1988), and The Ceramics Award of 'Gonggan' Arts Contest (1979). His work is in the collections of many of the world's leading institutions, including the Metropolitan Museum of Art (New York, US), the British Museum (London, UK), the Victoria & Albert Museum (London, UK), the Musée National d'Art Ceramique de Sèvres (Sèvres, France), the Royal Ontario Museum (Ontario, Canada), and the Royal Marmont Museum (Morlangwe, Belgium). His work is featured in the book *20th Century Ceramics*, written by renowned ceramicist Edmund de Waal.



PRE DREAM

1992

Bamboo tool inlay on Buncheong stoneware

66x52x52cm

KRW 80,000,000



White Porcelain

1993

White porcelain stoneware

57x61x61cm

KRW 100,000,000

18th-Century Moon Jar

The moon jar, named for its smooth, round shape reminiscent of the moon, epitomizes the aesthetics of the Joseon Dynasty (1392-1910), the longest-reigning dynasty in Korean history. In the Confucian society of the Joseon period, values such as 'propriety (禮), 'moderation', and 'simplicity' were held in the highest regard, emphasising inner purity and a life in harmony with nature. The moon jar, crafted in pure white without patterns or decorations, serves as a crystallization of these Joseon aesthetics. The moon jar is shaped from refined clay that contains no iron and created at a higher temperature than celadon. Shaped from refined clay that contains no iron and fired at a higher temperature than celadon, the creation of a moon jar requires a higher level of technical skill, contrasting with its simple, unadorned appearance.

For this reason, it was chosen as royal ware in the early Joseon period.

The moon jar's enigmatic shape, which does not achieve perfect symmetry, gives it a natural and generous feeling, akin to the actual moon. Its aesthetic, characterised by irregular regularity, asymmetric symmetry, and a symbolic unity with nature, continues to inspire numerous artists to this day.

White Porcelain (Moon Jar)

Joseon dynasty (18C)

Porcelain

32.4x31x31cm

KRW 350,000,000



Hakgojae

Gallery

M18, Frieze Seoul (Masters) 2024

Hakgojae Gallery

50 Samcheong-ro, Jongno-gu

Seoul, Korea 03053

+82 2 720 1524

www.hakgojae.com

Hakgojae Online | OROOM

online.hakgojae.com

Lisa Shin

Exhibition Manager

lisashin@hakgojae.com

+82 10 3105 0718