

FRIEZE SEOUL

Booth B12

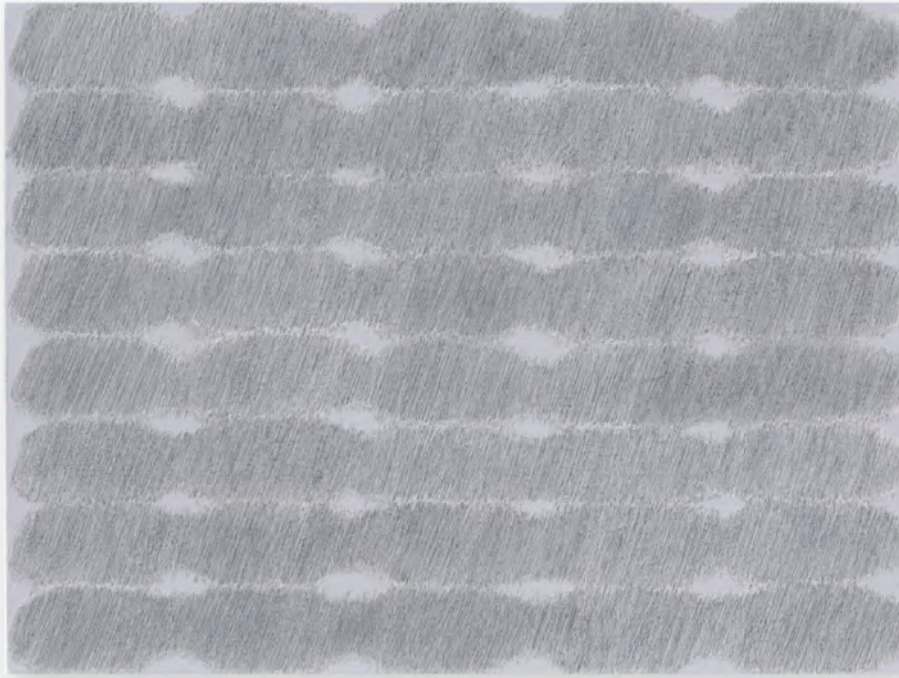
SEPTEMBER 4-7, 2024

Johyun Gallery

Park Seo-Bo

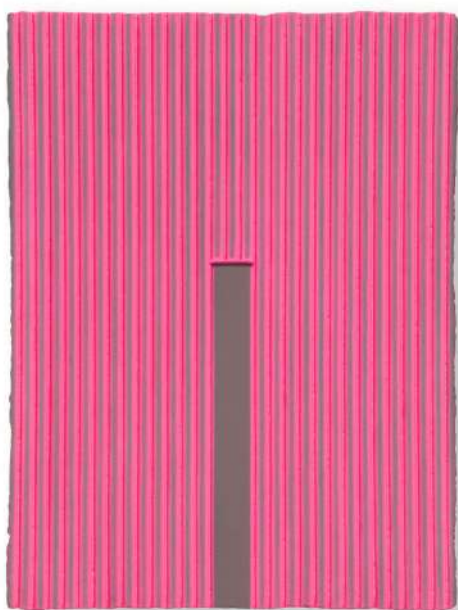
b. 1931 - 2023

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

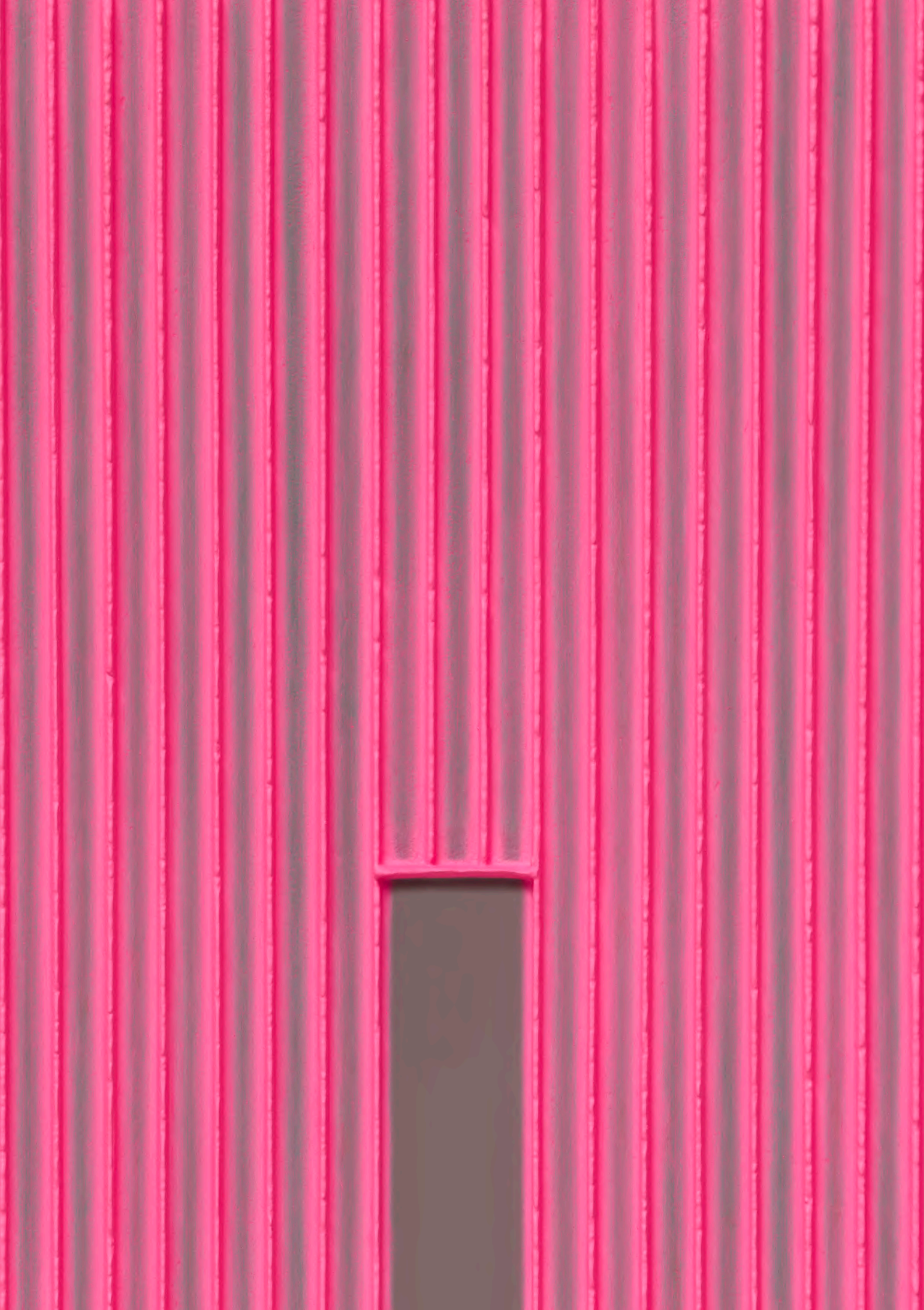


Park Seo-Bo
Ecriture No. 210125, 2021
Pencil + Acrylic, Oil on Canvas
75.3 x 100 cm
USD \$1,100,000





Park Seo-Bo
Ecriture No. 220625, 2022
Acrylic on Ceramic
60.5 x 43 cm
USD \$120,000





Park Seo-Bo
Ecriture No. 220627, 2022
Acrylic on Ceramic
60 x 44.5 cm
USD \$120,000



Kim Chong Hak

b. 1937

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

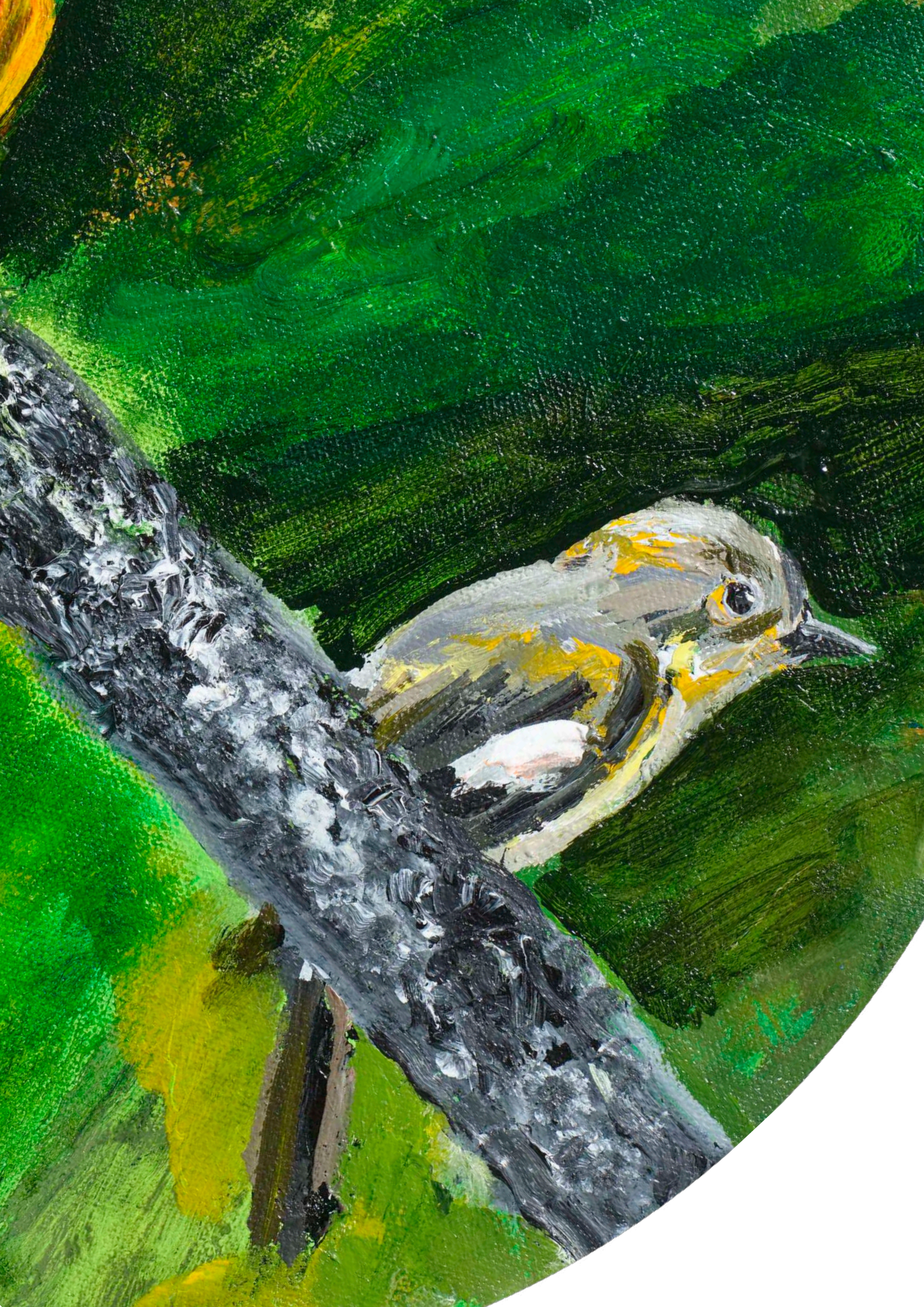


Kim Chong Hak
Untitled (호박꽃), 2022
Acrylic on Canvas
100 x 80.3 cm
USD \$120,000





Kim Chong Hak
Untitled, 2024
Acrylic on Canvas
D. 30 cm
USD \$22,000





Kim Chong Hak
Untitled, 2024
Acrylic on Canvas
D. 30 cm
USD \$22,000



Kim Chong Hak
Untitled, 2024
Acrylic on Canvas
D. 30 cm
USD \$22,000



Kim Chong Hak
Untitled, 2024
Acrylic on Canvas
D. 30 cm
USD \$22,000



Kim Chong Hak
Untitled, 2024
Acrylic on Canvas
D. 30 cm
USD \$22,000



Kim Chong Hak
Untitled, 2024
Acrylic on Canvas
25.8 x 17.9 cm
USD \$13,000



IRIM



Kim Chong Hak
Untitled, 2024
Acrylic on Canvas
22.7 x 15.8 cm
USD \$7,700



MOMMY

Kishio Suga

b. 1944

Kishio Suga is a Japanese artist known for pioneering site-specific installation art. He created ephemeral arrangements of natural and man-made materials in outdoor and indoor settings, gaining recognition for groundbreaking installations like “Parallel Strata” (1969) and “Soft Concrete” (1970). As part of the Mono-ha movement, he used unaltered natural and industrial materials to explore the interplay between elements, space, and materials. Since the mid-1980s, Suga has adapted his installations to new sites while maintaining their core concepts. His diverse practice includes assemblages, works on paper, and performances called “Activations.” He is also a prolific writer, with novels, essays, and a screenplay to his name.

Suga has had numerous solo exhibitions at international museums, most recently at Dia: Chelsea, New York (2016–17), Pirelli HangarBicocca, Milan (2016), and the Museum of Contemporary Art, Tokyo (2015). A re-creation of his iconic installation Law of Situation (1971) was presented at the 57th Venice Biennale (2017). Over the past four decades he has been featured in landmark exhibitions at the Centre Georges Pompidou, Paris; the Guggenheim Museum, New York; the San Francisco Museum of Modern Art; the Museum of Modern Art, New York; the Punta della Dogana, Venice; and his work is included in many public and private collections.



Kishio Suga
Surrounded Space, 2010
Wood, Acrylic
150 x 100 x 10 cm
USD \$50,000



Kishio Suga

Discrepancies in Cause of Site, 2019

Wood, Acrylic

120 x 90 x 9.7 cm

USD \$40,000



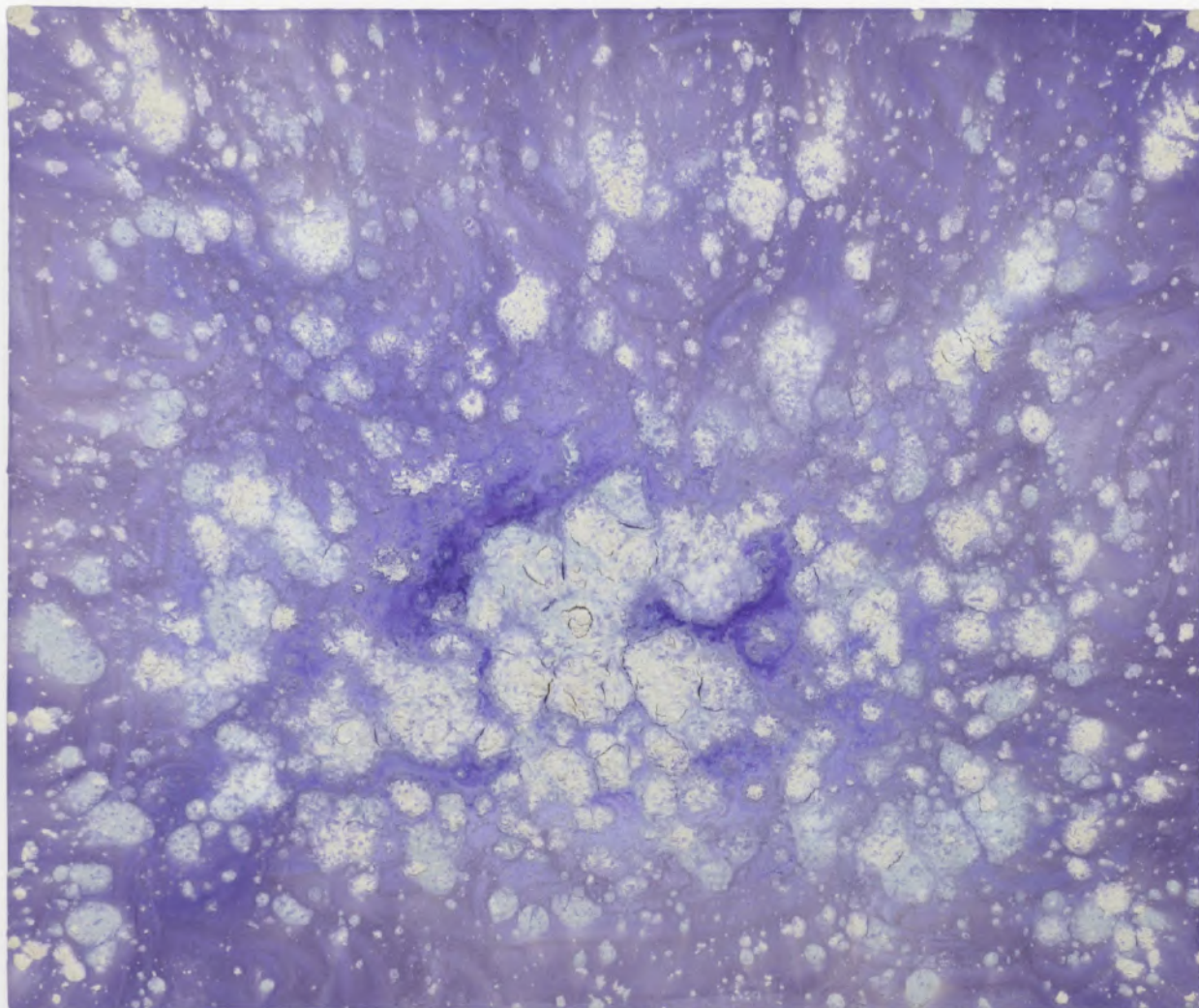
Kishio Suga
Plural Pieces, 2004
Wood
25.5 x 24 x 10 cm
USD \$11,000



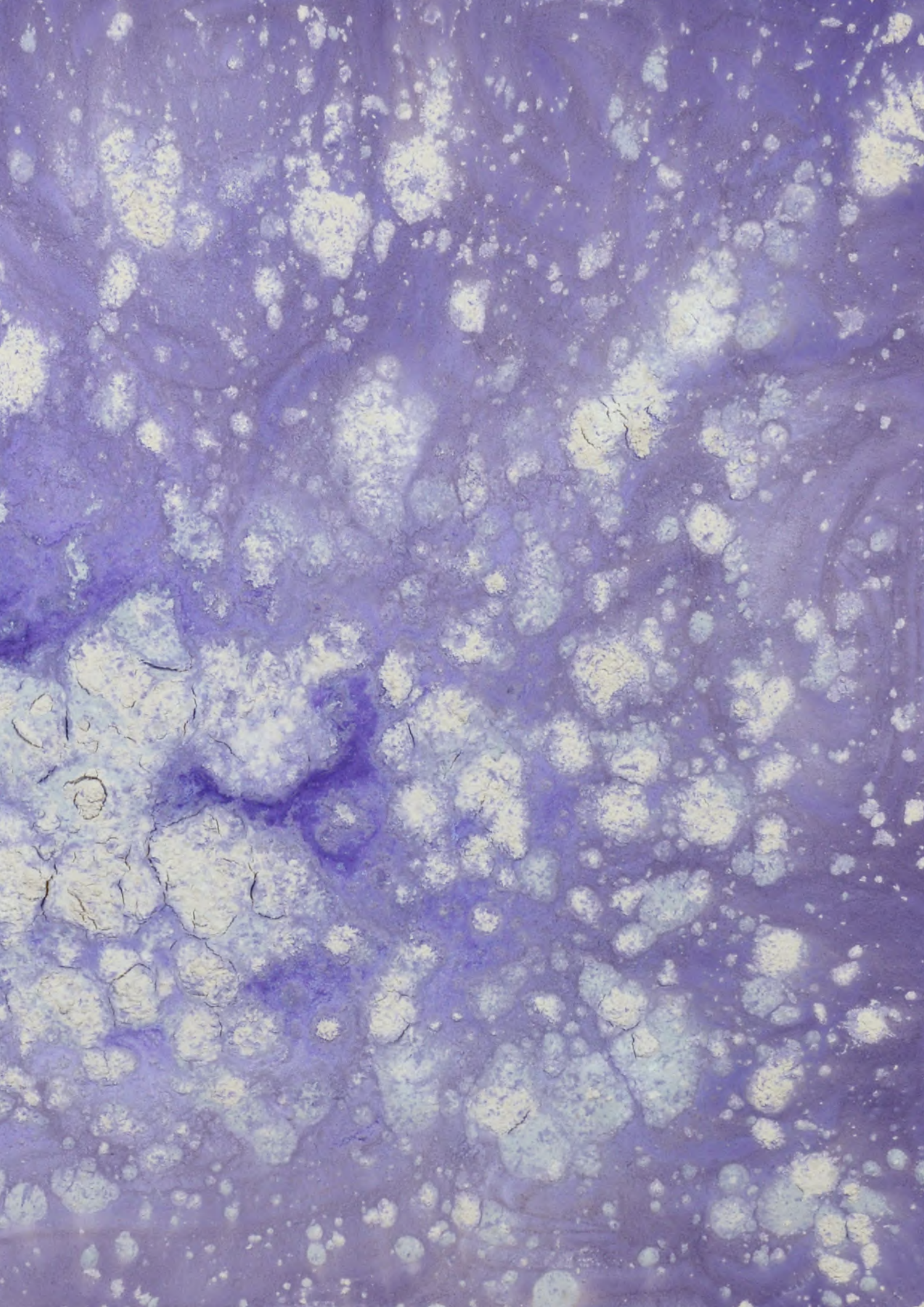
Bosco Sodi

b. 1970

Bosco Sodi is an artist working globally, known for his densely textured paintings and objects with rich and vivid colors. His paintings are crystallized forms of arduous physical application; a constant cultivation of removing any hint of his own intent in the painting and populating the surface with the essence of material and fortuitous development. The artist works with the canvas laid down horizontally, applying a viscous mixture of soil, sawdust, glue and pigment to aggregate and then left to solidify over time. This process is a performance of sorts. That performance may last up to several months, with each accumulated strata of material testimony to the artist's actions. Eventually, in that process, the layers cleft, and that is when the performance ends. From then on, all is left to time and nature's forces. Cracks appear naturally on the surface and traces of material transforming from the material to the substrate to the whole of the artwork - a strikingly formal experiment in painting. Sodi's works are included in various public and private collections, such as Ishikawa Prefectural Museum of Art, Kanazawa; Harvard Art Museums, MA; Museum of Contemporary Art, Antwerp; Museum Voorlinden, Wassenaar; and the National Gallery of Victoria, Melbourne.



Bosco Sodi
BS/P 40819, 2023
Mixed Media on Canvas
160 x 190 cm
USD \$120,000





Bosco Sodi
BS 41036, 2024
Mixed Media on Canvas
26.5 x 17.5 cm
USD \$18,000

Claude Viallat

b. 1936

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



Claude Viallat
2021/323, 2021
Acrylic on Fabric
260 x 103 cm
EUR €25,000





Claude Viallat
2021/363, 2021
Acrylic on Net Curtain
172 x 143 cm
EUR €24,000

Lee Kwang Ho

b. 1967

Lee Kwang Ho is a representative figure in realism paintings. He takes daily subject matters and takes the reproduction of their forms into a unique language of his own. Although realism seems like quite a laborious task and sometimes compulsive as well, through the pictorial depiction of Lee Kwang Ho, we see the reconstructed reality fabricated by his intentions. Subjects that are expressed both vigorously and dramatically expose the desires of their subconscious, and also stimulates the tactility of those that behold them. In his wetland series, he experiments with techniques like scratching and tapping on the canvas. Upon closer inspection, the depicted subjects dissolve, leaving behind a layer of paint with precise brushstrokes and meticulous knife work, which emphasizes the exploration of the fundamental question of painting - the act of painting itself. Lee has held solo exhibitions in various venues, including Johyun Gallery, Busan; Kukje Gallery, Seoul; and Chang dong Studio Gallery, Seoul; and has participated in group exhibitions at Seoul Museum of Art, Seoul; Busan Museum of Art, Busan; Gana Art Center, Seoul; and Saatchi Gallery, London. His works are included in prestigious collections such as the National Museum of Modern and Contemporary Art, Seoul; the Seoul Museum of Art, Seoul; the Gyeonggi Museum of Art, Ansan and the Jeju Museum of Art.



Lee Kwang Ho
Untitled 0082-2, 2024
Oil on Canvas
140 x 123 cm
USD \$25,000



Lee So Yeun

b. 1971

Lee So Yeun's self-portraits, reminiscent of identification photos, vividly depict snapshots of her life's journey and the epochs she has navigated. Depicted with bold forms and luminous hues, the objects laden with multiple meanings evoke a subtle theatrical atmosphere and an unusual intimacy. It weaves together elements of similarity and contrast, delicately balancing between closeness and estrangement. Lee So Yeun majored in fine art in South Korea and continued her studies at the Münster Kunst Academy in Germany. Her nomination for Düsseldorf's "Emprise Art Prize" catalysed her recognition within the German art sector. By 2005, she earned the "Young Artist Award" from the Columbus Art Foundation in Ravensburg. From 2006, she collaborated exclusively with Düsseldorf's esteemed Conrad Gallery, achieving international acclaim at renowned art fairs including the Cologne Art Colony in Germany, Show Off in Paris, ARCO in Madrid, and Scope and Pulse Art Fairs in New York. She has showcased solo exhibitions at Kunsthaus Essen (2014), Johyun Gallery (2014), and Space K (2013). She also participated in notable group exhibitions at the Gyeonggi Museum of Modern Art (2018), Sejong Centre (2017), Amway Museum (2016), Pohang Museum of Steel Art (2015), and Gallery Lux (2015). Currently, her works are part of collections at TCB collection in Japan, Achenbach Art Consulting in Germany, the Columbus Foundation, and t.VIS.t Communication in Madrid, Spain.



Lee So Yeun
Black Bird Mask, 2024
Oil on Canvas
180 x 227.3 cm
USD \$40,000



Kwon Dae Sup

b. 1952

Kwon Dae Sup's white porcelain (baekja) faithfully reproduces the moon jars (dalhangari) that were produced during the late Joseon Dynasty, spanning the latter half of the 17th century and well into the 18th century. The rotund jar stands just above 40cm, its creamy white, rich. The porcelain clay is made of the finest sediments, high-quality kaolin impurities completely removed. From the choice of raw clay to the techniques of achieving kiln temperature, Kwon has inherited the essence, form, and techniques of the Joseon Dynasty's royal pottery. However, this is not to suggest that he replicates rediscovered techniques. Instead, he anchors the Moon Jars firmly in traditional culture while embracing modernity in his own unique manner. Kwon's moon jar hemispheres are slightly deformed-yet-balanced. The unassumingly naivety of the misaligned hemisphere offers a certain solace, a stability. The texture of the surface is also varied. Kwon is wary of his work being tagged as moon jars (dalhangari). The moon jars of the Joseon era were clearly not the same as his creations, and an attachment to the full moon may only limit interpretation and imagination. Kwon was born in Seoul in 1952 and graduated from Hongik University's Department of Art in 1978. After seeing white porcelain in Insadong, he studied pottery at Nabeshima in Kyushu for five years starting in 1979. In 1995, he held the first domestic exhibition at the Deokwon Art Museum. After that, he held solo exhibitions at the Seomi & Tuus Gallery (2009-2014), the Axel Vervoordt Gallery (2015, 2018 Belgium), and the Park Ryu Sook Gallery (2019, 2020). In 2009, he participated in Design Miami and Triennale di Milano (2013). He held group exhibitions at the Seoul Museum of Art, Mountain Art Foundation (2014), and the Paris Ornamental Museum (2015), and various exhibitions at the Bavarian National Museum (Monaco 2016), Art Geneva (Swiss 2016), and Ginza Six Gallery (Japan 2017). He was named the best artist of the Korea Art Critics Association in 1998. His work is included in the collections of the Leeum Samsung Museum, the Korean Folk Museum, the Guimet Museum (France), the Russia National Museum, St. Petersburg, (Russia), and the Chicago Institute of Art (USA).



Kwon Dae Sup
Moon Jar, 2024
White Porcelain
54 x 54 x 64 cm
USD \$60,000

**FRIEZE
SEOUL**