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# 2024 FRIEZE SEOUL

September 4 - 7, 2024

COEX HALL BOOTH A7



# LEEAHN

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Lee Kun-Yong

Lee Kang-So

Lee Jin-Woo

Kim Keun-Tai

Kim Taek-Sang

Kim Tschoon-Su

Nam Tchun-Mo

Yoon-Hee

Shin Kyung-Chul

Kwangho Lee

Katinka Lampe



# LEE AHN



## Lee Kun-Yong (b.1942)

Lee demonstrates through his physical gesture that art and everyday life are "event-logical" that are capable of forming a unified logical reasoning by bestowing a new status of painting and installation to a mere box. In other words, the value conversion of a useless piece of trash into an artwork reminds the fact that art and everyday life are not two separate worlds but rather a universe that creates performance with body as the medium. As such, the artist offers room for the fundamental reasoning of what art is, as well as the expansion of artistic boundary.



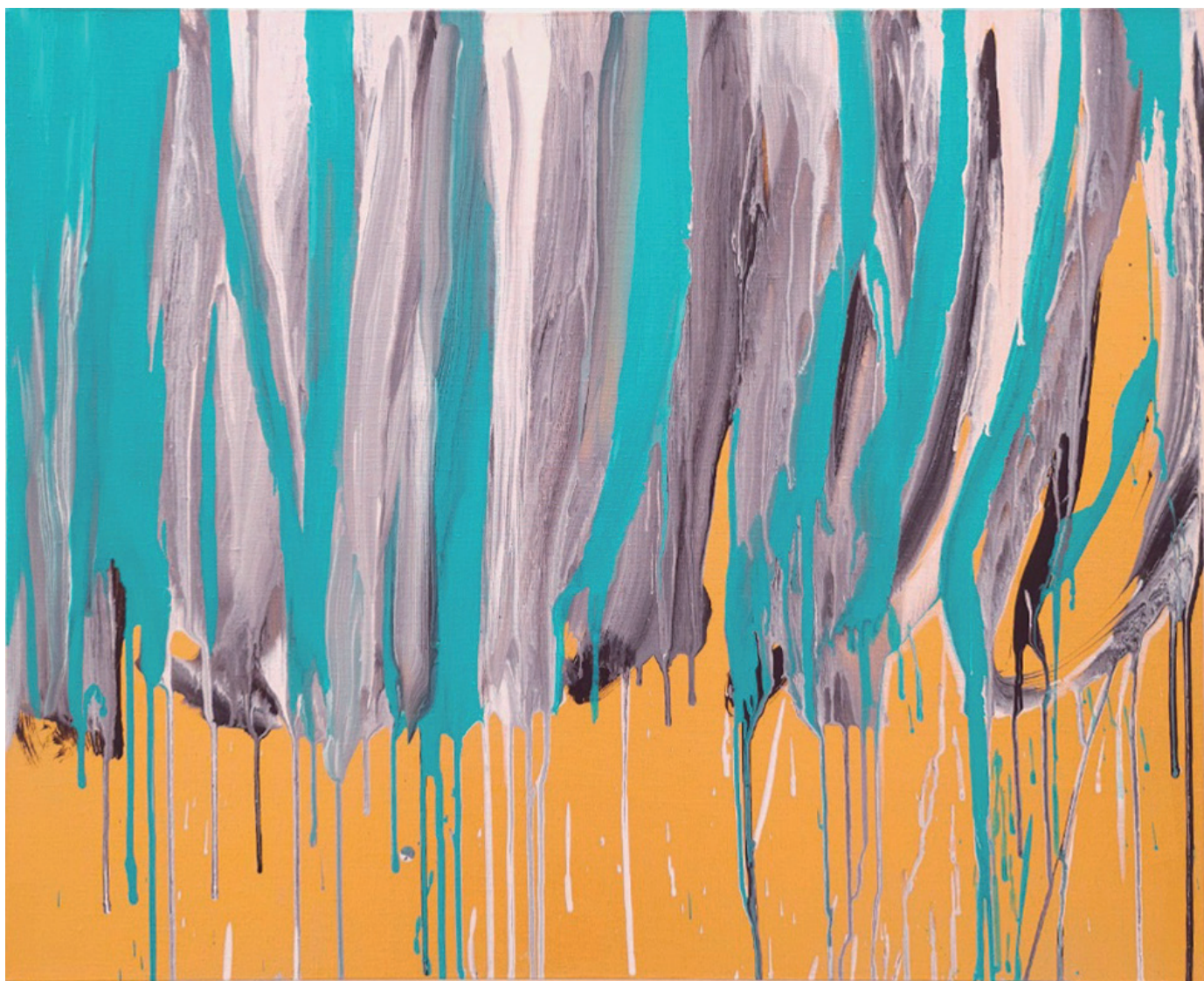


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이건용 Lee Kun-Yong

Bodyscape 76-1-2022  
2022  
Acrylic on canvas  
73 x 91 cm



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## Lee Kang-So (b.1943)

Lee Kang-So is a foundational figure of Korean avant-garde and abstractionism. Over the course of six decades, Lee Kang-So has developed an original practice that unsettles notions of the visible and invisible agencies at play in the actions of both making and experiencing art. Lee's distinctive style developed out of early experimentations with installation and performance in the 1970s, as an active member of avant-garde groups such as A.G. and Sincheje (meaning New Methodology). In 1981, Lee pivoted to painting and sculpture, dedicating himself to a fully independent solo studio practice. Lee's versatile body of work prioritizes the principle of 'non-finito' or reluctance to interfere, addressing themes of indeterminacy, and cosmic holism.



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이강소 Lee Kang-So

The Wind Blows-240545

2024

Acrylic on Canvas

181.8 x 227.3 cm



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## Lee Jin-Woo (b.1959)

The artist's works that reflect his aspiration to empty himself and in return fill the mind with something most valuable also show the degree of labor of the entire process. He creates artworks of such depth by randomly placing charcoal on acrylic-covered linen, covers the surface with hanji, which he then scrapes off with a metal brush.

The traditional Korean materials of hanji and charcoal mix and lump up together, adding both weight and depth to the work. He suggests that his tough hands and arms became naturally muscular as he continued such process for 30 years. One can only imagine the intensity of labor considering that Lee covers and rubs hanji on the surface at least 10 times per one work, and 20 to 30 times at times.



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이진우 Lee Jin-Woo

Untitled P 23-32

2023

Mixed media with Hanji on Linen

184 x 230 cm



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## Kim Keun-Tai (b.1953)

Kim has continued the Discussion series that acquires flatness by repeatedly applying oil paint on canvas. Kim suggests that the Discussion series began with an inspiration from Buncheong celadon and Joseon white porcelain. He states that “the appearance and color of white porcelain are like birds that have flown all day, but have no trace of flight.”

The artist, immersed in researching the Buddhist critical phrase, continues to embrace material until achieving the state of enlightenment, which accepts even agony. The act of piling paint up thickly on canvas resembles Kim’s will of life that aims to empty out and erase the potential action of rationale, like a bird without a trace.







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김근태 Kim Keun-Tai

Discussion 2023-98

2023

Oil on canvas

162 x 130 cm



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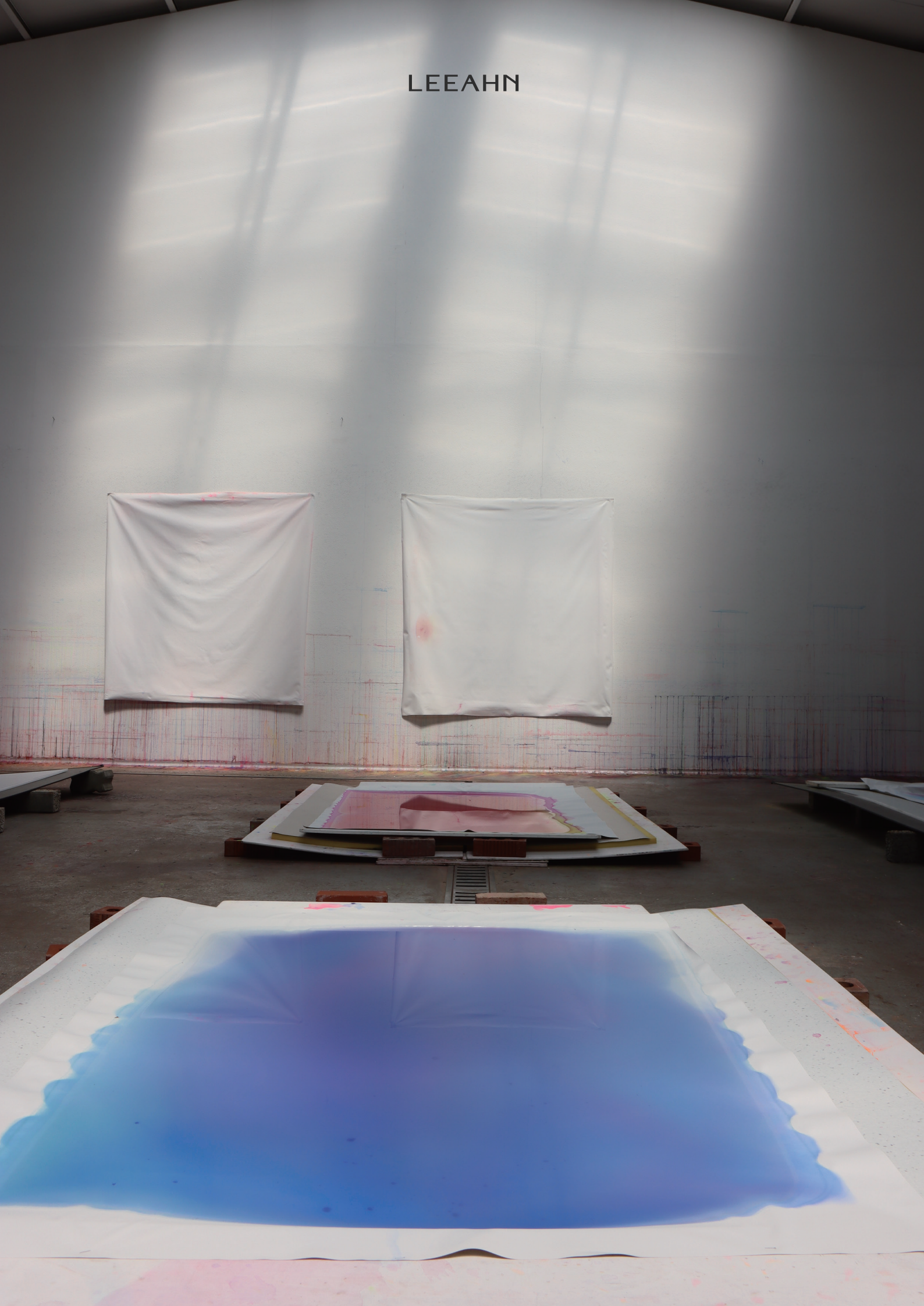


## Kim Taek-Sang (b.1958)

Taek-Sang Kim incessantly explores the physical character of paint and choice of color, along with the advanced cause of the fundamental principle and characteristic of color and light. Kim asserts that the first thing he considers when choosing color is how moving it is; it has to be an emotional color rather than a rational one. To illustrate, the artist gains a peace of mind when he uses the color purple, but that does not mean that he can fully use the color. The reason is that depending on the color, some paint particles sink while some don't, making his color palette the result of ceaseless experimentation and investigation. Despite the fact that his paintings are considered monochromatic, they actually consist of more than one color. The repetitive process of precipitating various colors eventually leads to a single color. Especially for the piece that uses emerald and grey, it seems like a wave of light that reflects on the jade-green lake or a scatter of light that permeates through small leaves, rather than a monochromatic painting.

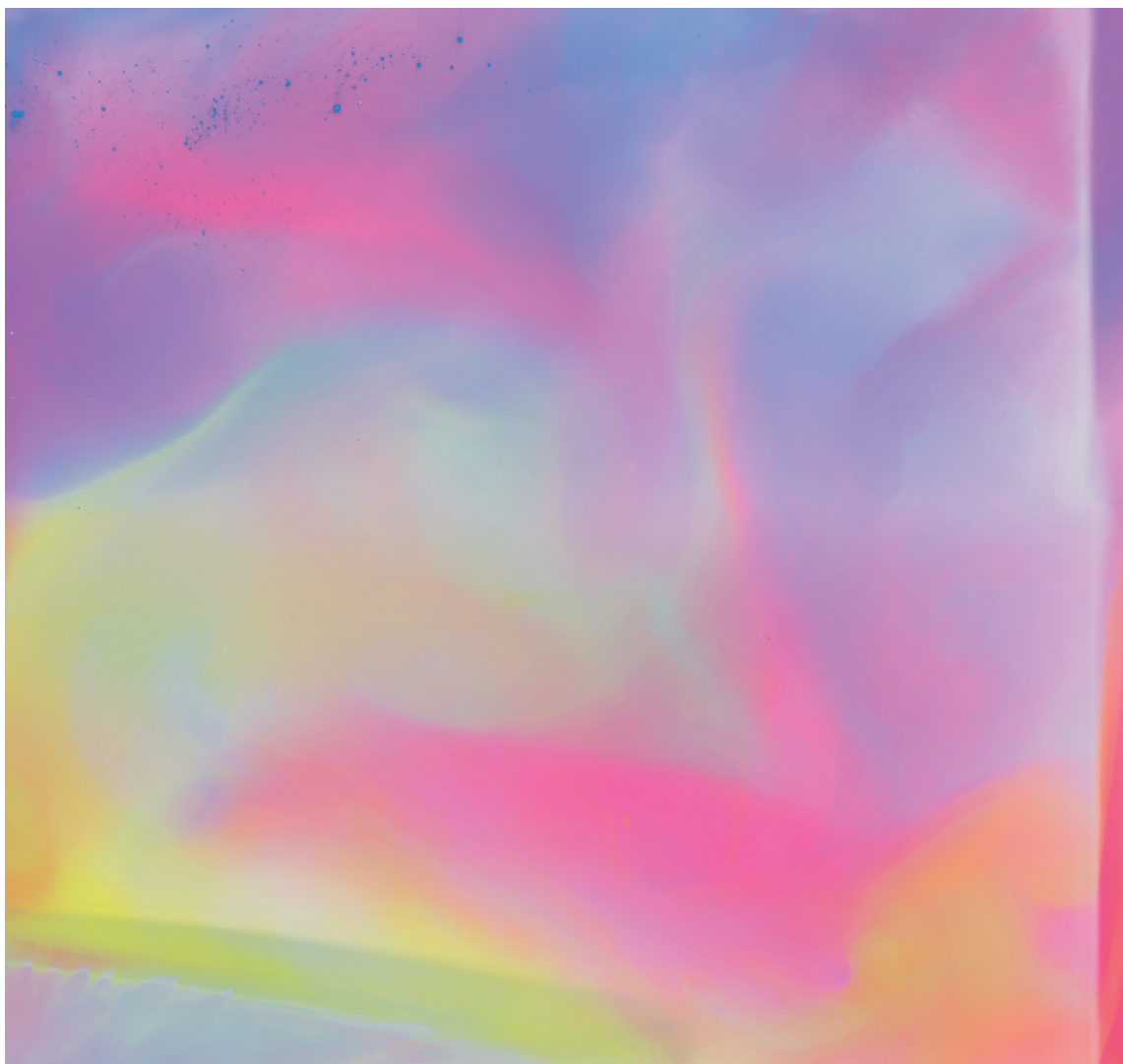


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김택상 Kim Taek-Sang

Flows 24-5

2024

Water, Acrylic on canvas

189 x 201 cm



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## Kim Tschoon-Su (b.1957)

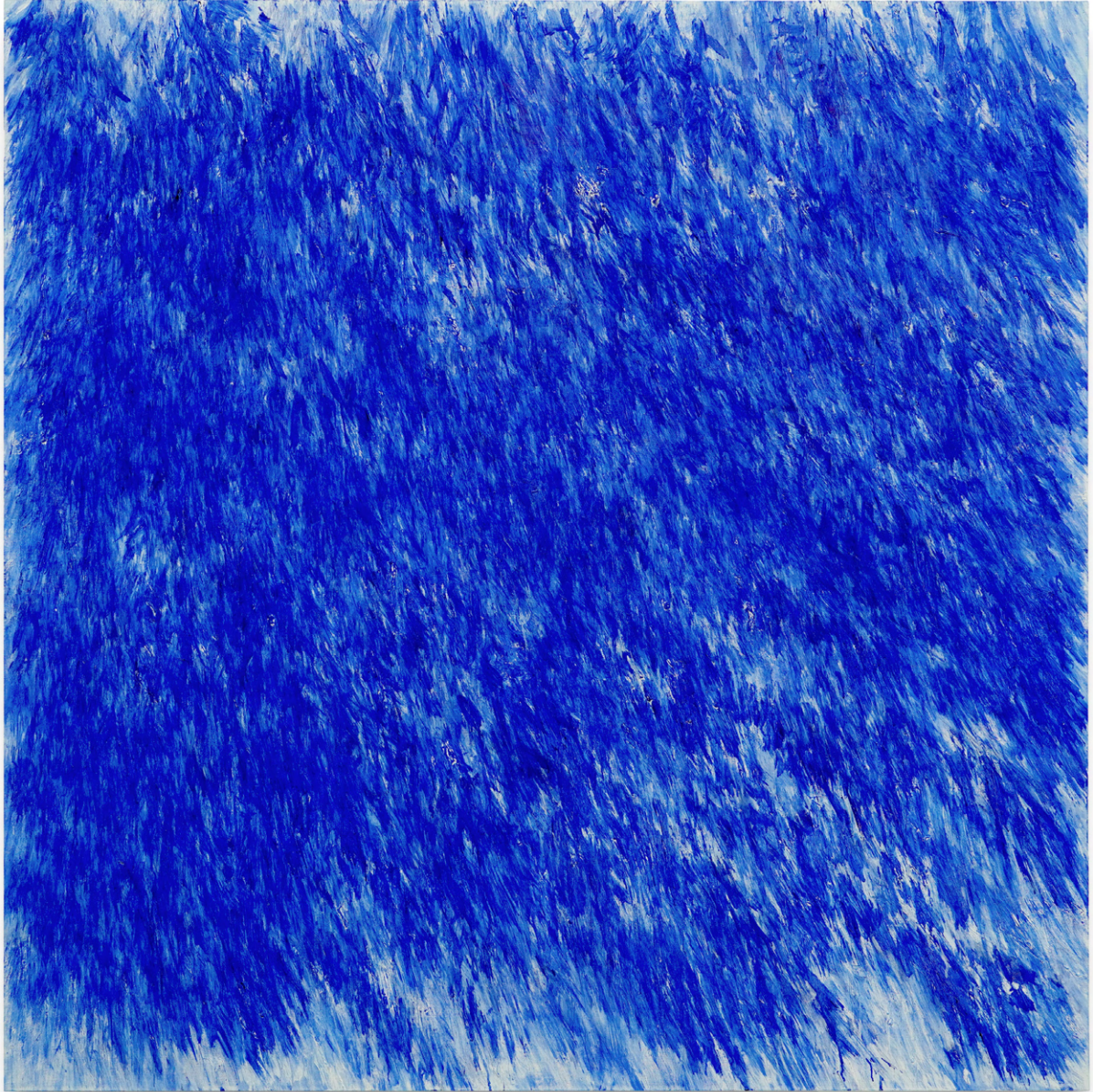
Kim Tschoon-Su repeatedly and strongly draws something that we do not recognize using his finger, on some occasions paints slowly like floating around, and in the end he remains pausing without further action. These actions may seem a mere work, but in fact they are as powerful as an electronic shock and are a form of existence that is revealed through his body work. Arising with emptying his mind of rippling thoughts, as a response which shows the audacity to overturn the biases, his marineblue canvas is a spur for exceeding his own limit and gives the viewers an unique form that makes them experience the internalization of existence.



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김춘수 Kim Tschoon-Su

ULTRA-MARINE 2391

2023

Oil on canvas

160 x 160 cm



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## Nam Tchun-Mo (b.1961)

The artist aspires to show the purity of painting through the use of lines, as his work derives from the investigation of the origin of painting. Considering that Nam was inspired by the ways in which artists from his previous generations depicted blank space through lines, he bestows meaning to it as an independent component. As the exhibition title suggests, Nam explores how line transform within space by placing assorted lines in the area.



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남춘모 Nam Tchun-Mo

Lines 2023

2023

Fabric on stainless steel

105 x 60 x 66 cm



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## Yoon-Hee (b.1950)

The core substance used by Yoon-Hee is 'metal.' She 'encounters' the sculpture through the process of melting metals, such as bronze, brass, and aluminum, throwing them in the air, and waiting for them to solidify as they fall or flow down like 'rain.' On a hot molecular layer, metals scatter like air and soar upward against gravitation. Soon, the metals move downwards across the atmosphere in the direction of gravitation, lose temperature and rapidly stop at an extremely thin density as they recover their solid state. The final form looks like metal drops fine as lace and meshed fabric connected like threads. This would be the most sophisticated and delicate way of taking away weight from metal. Yoon-Hee ascribed the concept of 'fossil' to the object acquired through the process since 'time' plays the most important role in the process, and her work is a process of permanently ceasing time.







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윤희 Yoon-Hee

Projeté  
2020  
Pigment on paper  
195 x 135 cm



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## Shin Kyung-Chul (b.1978)

Shin's landscape paintings are more annotative than naturalistic. His use of bold, artificial colors not only accentuates the impressionistic quality of a place, but also alludes to everyday writing materials, such as a highlighter or a mechanical pencil. Through his use of these techniques, Shin recalls childhood memories of outlining highlighter doodles with pencil, from which his conceptual interest in the act of tracing was sparked.

His revisitations to each painterly mark with pencil act as interventions into the way each image is read. Furthermore, this also subverts the conventional hierarchical relationship between painting and drawing, where the latter acts as a sketch for the former.



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신경철 Shin Kyung-Chul

T-HERE-WSP202402

2024

Acrylic & Pencil on Panel

259.1 X 162.1 cm



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## Kwangho Lee (b.1981)

Lee's labor-intensive production process that is performed via only hands originates from his family background. As a child living in the countryside with his farmer grandparents, he learned how everyday objects can be instrumentalized into artistic tools, not to mention that his knitting technique was also influenced by his mother's stitchery. Lee constantly contemplates imagination and harmony with space through the act of physically tying the knot between the beginning and the end, embodying the final form. Moreover, his works usually develop from a drawing but exceptions do exist, with all processes being organic and delicate.



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이광호 Kwang-ho Lee

Dissolve 19-24 #1  
2024  
Enameled copper  
42 x 49.5 x 7 cm



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## Katinka Lampe (b.1963)

Katinka Lampe was born in 1963 in the Netherlands and is widely working across Europe.

In her paintings, figures confront us as enigmatic subjects, offering no information, thus arousing curiosity. Through her distinctive sensitive touch and emotional use of color and light, she juxtaposes soft expressions with indifferent characters, creating unique figure paintings. The artist often uses models found on the internet, newspapers or acquaintances. Faces, filling most of the canvas, are mostly depicted with bowed heads or gazing outside the frame, capturing moments that seem to sway, contrasting against monochromatic cold backgrounds as if observing a still life with hidden symbolism.



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카틴카 램프 Katinka Lampe

2415239  
2022  
Oil on canvas  
240 x 150 cm



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