



Frieze Seoul 2026
Damien Hirst
September 2–5, 2026
Booth C10

GAGOSIAN

ABOUT

Gagosian is participating in Frieze Seoul with a selection of paintings and sculptures by Damien Hirst, drawn from many of the artist's most acclaimed series. The presentation follows Hirst's celebrated exhibition at the National Museum of Modern and Contemporary Art, Seoul, his first museum retrospective in Asia, which attracted more than half a million visitors.

Over the past four decades, Hirst has probed the boundaries of art and life, confronting the forces that shape human experience through a range of forms, materials, and strategies. The ultimate provocateur, he has turned to both the shocking and the seemingly banal to explore the intersections and complexities of beauty, belief, and truth. The works on view at Frieze illuminate the extraordinary scope of Hirst's oeuvre, revealing a practice that remains as vital and urgent as ever in its engagement with fundamental questions surrounding order and chaos, life and death, fiction and reality.

"It is interesting how Korea, with its distinct culture, has embraced my work" Hirst observes. "In the 1990s, people in the UK would recognize me and say, 'Your work changed my life' and I'm hearing the same in Korea today. It's surprising but gratifying."

Featured in the presentation are a range of the artist's paintings, including from two of Hirst's most instantly recognizable series, the deliciously colored *Spot Paintings* and *Spin Paintings*, which exemplify the tension between the systematic and the unpredictable that runs throughout his work. In the *Spot Paintings*, meticulously handmade compositions take on the precision and uniformity of the mechanically produced, while in the *Spin Paintings*, a motorized apparatus produces works shaped by chance and unpredictability.

Imitation Gold (2016), from the *Colour Space* series, builds on these earlier approaches, combining formal rigor with spontaneity to create a distinctive visual language of organically positioned elements in which no hue is repeated. *Garden of Fun and Games* (2023), from *The Secret Gardens Paintings* series, presents a vibrant floral display overlaid with splatters of paint, celebrating both the precision and the randomness of nature. Illustrating the full breadth of Hirst's painterly practice, *The Shot Crow* (2009), a triptych from the *Blue Paintings*, represents his embrace of figurative imagery in the late 2000s, which also marked a significant return to the canvas for the artist after a several year hiatus.

Among the seminal works on view are the closely related *Nemesis* (2007), a medicine cabinet sculpture, and *Twenty One Pills* (2008), a canvas from the *Fact Paintings* series. These works exemplify Hirst's long-standing artistic investigations into the collision of pharmaceuticals and faith in the modern era. In both works, Hirst mines the human obsession with prolonging life, examining how belief in science has come to replace religion in much of contemporary society.

The Severed Head of Medusa (2008) and *Daisy* (2019) are drawn from Hirst's ambitious world-building series *Treasures from the Wreck of the Unbelievable*, in which his sculptures are presented as relics recovered from a fictional shipwreck. The elaborate narrative constructed around these works ultimately connects to concerns that have preoccupied the artist since the earliest days of his career and appear throughout his oeuvre: truth versus myth, faith versus fact, and the place of science in art.





Spin Paintings

Embracing chance and unpredictability, Damien Hirst's *Spin Paintings* are vibrant and unique examples of the expressive force of abstraction. Originally inspired by a project he saw on the television program *Blue Peter* as a child in the 1970s, Hirst began experimenting with spin art at his South London studio in the early 1990s. Created by pouring household gloss paint onto a rapidly rotating canvas, the *Spin Paintings* are formed through eruptions of color that spiral and swirl across the canvases; the final compositions are out of the artist's control and intentionally left up to serendipity. The *Spin Paintings* act as an apt visual metaphor for the pandemonium of human existence, where it is possible to find beauty in chaos.



Damien Hirst

Beautiful Celebration of Our Latest Obsession, Warm, Hot, Expanding Vortex, the Divine Gift to Us All, Joy and Fun, Happiness. Same Rules Only Different Players, Complicated but Pretty Colours, Heartwarming, Wellness, Enjoy the Ride Because the Destination Doesn't Exist and Neither Do We, Colors and Forms and Relationships, That's How You Know You Are in Love Painting, 2019

Household gloss on canvas

96 ¹/₁₆ × 96 ¹/₁₆ inches (244 × 244 cm)

HIRST 2019.0162

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Pill Cabinets

Art, pharmaceuticals, and faith collide in Damien Hirst's *Pill Cabinets*—reflecting the artist's long-standing exploration of how belief in science has come to replace religion in much of contemporary society. Each work in the series, which began in the late 1990s, comprises a cabinet with sliding-glass doors and rows upon rows of pills placed with surgical precision. Each colorful tablet is meticulously rendered to create the illusion of a real drug; yet these objects are actually handmade replicas. The overall effect of the series is one of a modern altar, but any salvation through medicine is undermined by the inherent artifice of the composition.



Damien Hirst

Nemesis, 2007

Glass, stainless steel, steel, aluminum, nickel,
bismuth and cast resin, colored plaster, and
painted pills with dry transfers

59 ¹/₁₆ × 81 ⁷/₈ × 3 ¹⁵/₁₆ inches

(150 × 208 × 10 cm)

HIRST 2007.0669

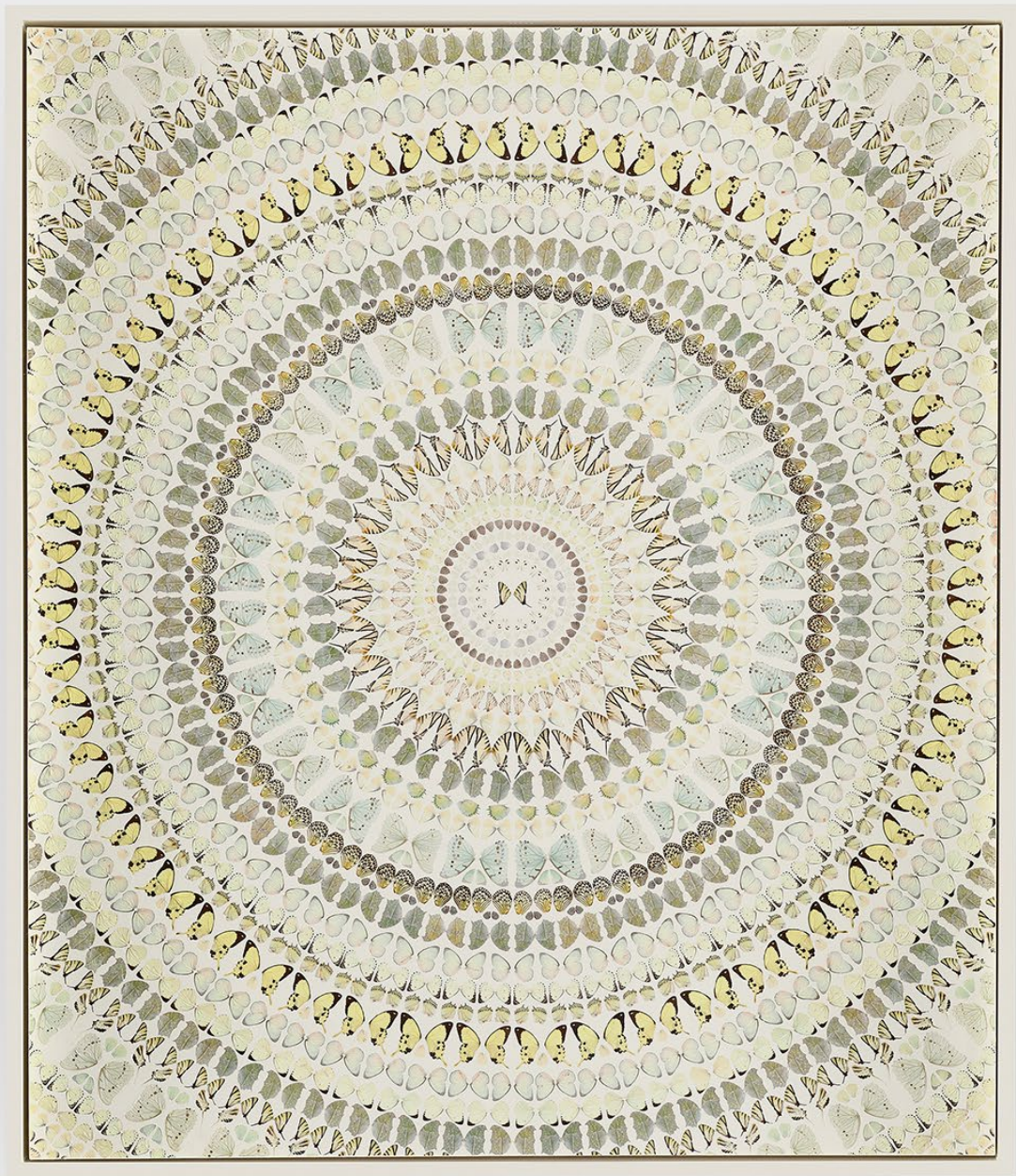
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Mandala Paintings

Damien Hirst's *Mandalas* take their inspiration from the highly patterned images of many Eastern religions, where they are often used as aids in meditation. In Hirst's interpretation, the butterfly wings are arranged in concentric circles on household gloss paint, with a single butterfly at the center of each composition—providing a central moment of stillness. Foregrounded is the symbolic power of the butterfly, one of the artist's most enduring leitmotifs. The butterfly becomes a vehicle for deep introspection, prompting questions on the meaning of beauty and reflections on the fragility of one's own mortality.



Damien Hirst

Barbarus, 2023

Butterflies and household gloss on canvas

83 ⁷/₈ × 72 ¹/₁₆ inches

(213 × 183 cm)

HIRST 2023.0065

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Kaleidoscope Paintings

Damien Hirst's *Kaleidoscope Paintings* are captivating meditations on the beauty and fragility of life. In this series, begun in 2001, the butterfly—one of Hirst's most powerful and enduring symbols—becomes a vehicle for contemplating the fundamental tension between life and death. Since his first insect works in the late 1980s, the butterfly has functioned both aesthetically and symbolically within Hirst's oeuvre, embodying the antithetical impulses that motivate his artistic investigations. As with all of Hirst's most accomplished works, the *Kaleidoscope Paintings* inspire an immediate, visceral reaction in the viewer, raising but ultimately not answering fundamental questions about existence and the human condition.



Damien Hirst

Erebus, 2024

Butterflies and household gloss on canvas

48 × 48 inches

(122 × 122 cm)

HIRST 2024.0017

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The Secret Garden Paintings

Damien Hirst's *The Secret Gardens Paintings* explore the relationship between humanity and its environment. Creating a balance between beauty and chaos, the canvases feature vibrant floral displays overlaid with splatters of paint. Alluding in his subject matter to the radiant, light-filled landscapes of the Impressionists that have delighted viewers for over a century, Hirst creates works that nod to art history and the power of art to spread joy. Simultaneously, Hirst draws on the expressive possibilities of action painting by hurling paint from a thickly loaded brush over the figurative underlayer. Ultimately, the series celebrates the splendor of nature, in which precision and randomness coexist in equal measure.



Damien Hirst
Garden of Fun and Games, 2023
 Oil on canvas, in 2 parts
 Each: 107 ⁷/₈ × 83 ⁷/₈ inches
 (274 × 213 cm)
 HIRST 2023.0047





Fact Paintings

Damien Hirst's *Fact Paintings*—oil-on-canvas works that meticulously mimic the appearance of photographs—question the nature of verisimilitude in art. Central to Hirst's oeuvre are investigations into reality versus fiction, explored here through the complex relationship between painting and photography and the question of which is the ultimate arbiter of truth. For this series, begun in 2000, Hirst instructed his studio assistants not to interpret a photo, but to copy in paint exactly what the photo presents. In an age when the world can be captured instantly, Hirst intentionally slowed the process, prompting the viewer to consider why someone would take years to painstakingly reproduce what can be captured with the click of a button.



Damien Hirst
Twenty One Pills, 2008
Oil on canvas
76 × 59 ¹³/₁₆ inches
(193 × 152 cm)
HIRST 2008.0543

**I can't understand why most people believe
in medicine and don't believe in art, without
questioning either.**

—Damien Hirst



Treasures

Damien Hirst's ambitious world-building project *Treasures from the Wreck of the Unbelievable* explores the tension between truth and artifice. The series, begun in 2007, brings to life the imagined treasures of a fictitious shipwreck that had laid at the bottom of the Indian Ocean for two thousand years before a team of divers purportedly discovered the trove off the coast of East Africa in 2008. The legend of the *Unbelievable* and its precious cargo is a testament to Hirst's creative powers and connects to concerns that have preoccupied the artist since the earliest days of his career: reality versus myth, faith versus fact, and the place of science in art.

Damien Hirst

Mickey and Minnie, 2017

Bronze

45 ¼ × 43 11/16 × 24 7/16 inches

(115 × 111 × 62 cm)

Edition of 3 + 2 AP

HIRST 2017.0085

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Damien Hirst

Daisy, 2019

Carrara marble

38 ⁹/₁₆ × 22 ⁷/₁₆ × 22 ¹/₁₆ inches

(97.9 × 57 × 56 cm)

Edition of 3 + 2 AP

HIRST 2019.0026

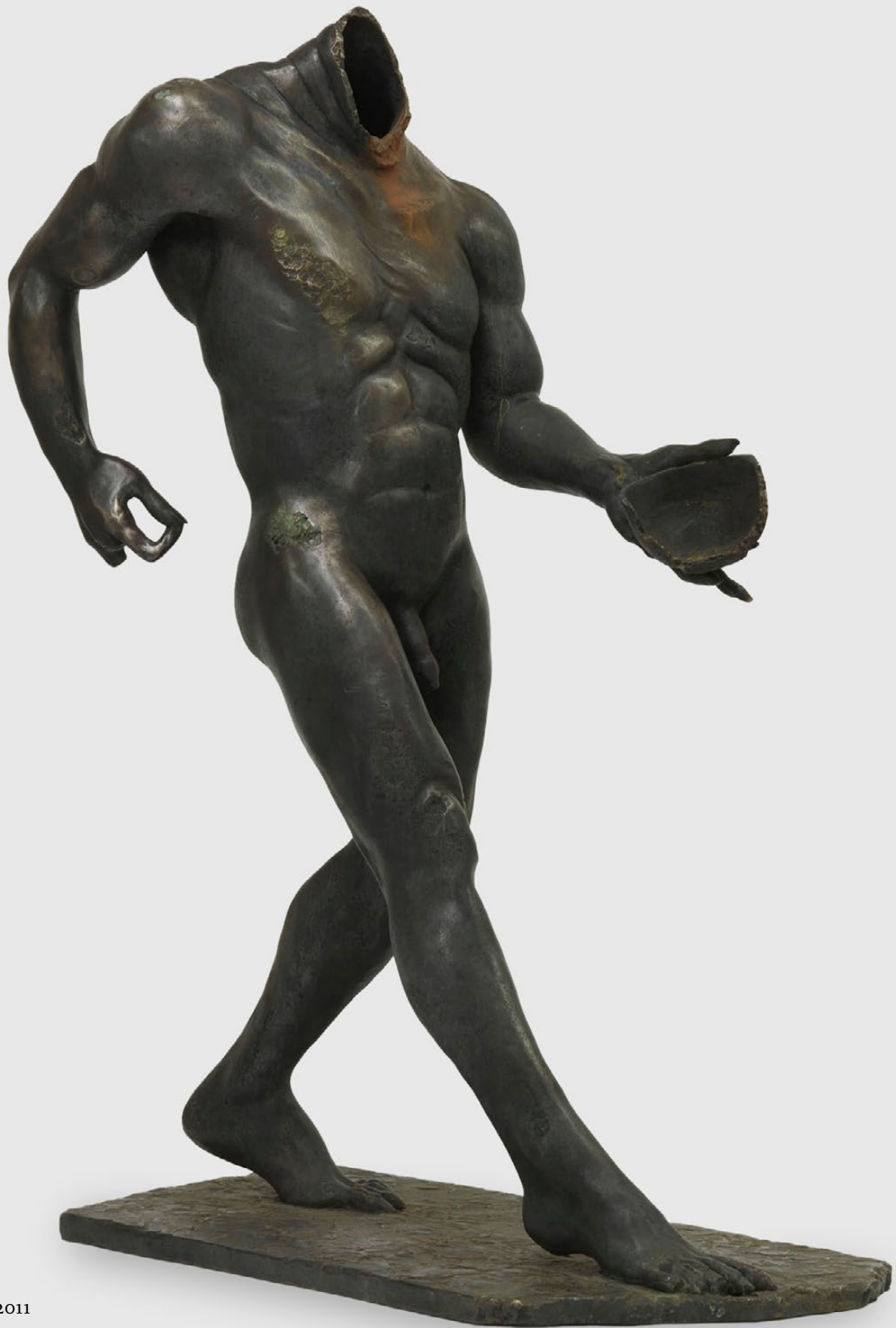
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Damien Hirst
The Severed Head of Medusa, 2008
Bronze
14 $\frac{1}{8}$ $\times$ 16 $\frac{15}{16}$ $\times$ 22 $\frac{3}{16}$ inches
(35.8 $\times$ 43 $\times$ 56.4 cm)
Edition 3 + 2 AP
HIRST 2008.0446





Damien Hirst
Demon with Bowl, 2011
Bronze
35 ⁷/₈ × 25 ³/₁₆ × 13 ⁹/₁₆ inches
(91.1 × 64 × 34.5 cm)
Edition of 3 + 2 AP
HIRST 2011.0468



Monochrome Butterfly

Delicate and ephemeral, butterflies have become one of the indelible motifs of Damien Hirst's oeuvre. Early in his career, Hirst became intrigued by the way flies became trapped on the surfaces of freshly primed canvases. Shortly thereafter, Hirst began to affix butterflies to monochrome gloss-painted canvases, transforming the insects into enduring emblems of transience and transformation. The *Monochrome Butterfly* series returns to a similar composition as these earlier works. Here, butterflies—with their symbolic associations of love, resurrection, and renewal—are set against vibrant monochrome backgrounds. These explorations of color stage a confrontation between joyful exuberance and mortality, probing the boundary between life and death.



Damien Hirst

Love Poem, 2008

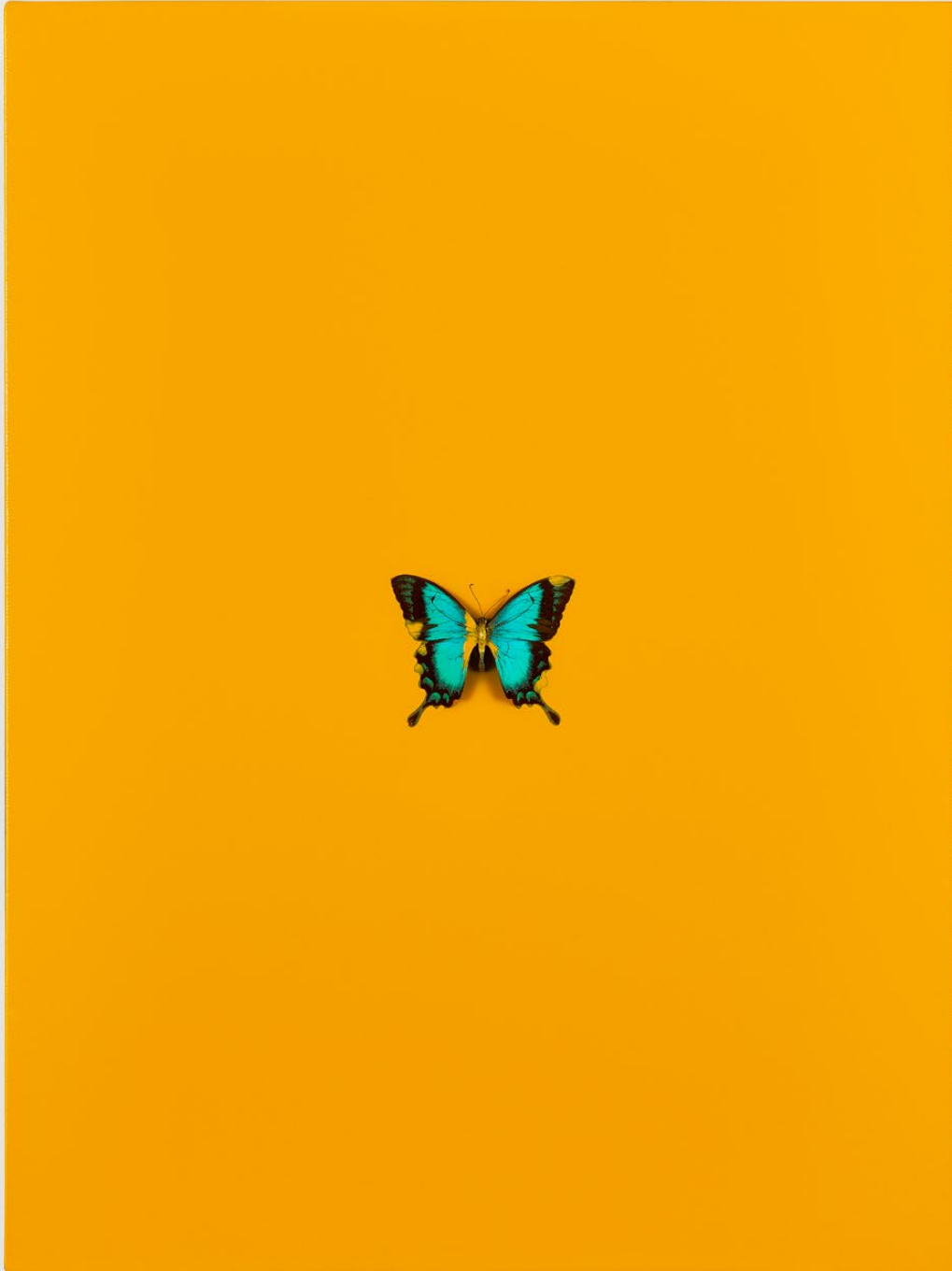
Butterfly and household gloss on canvas

24 × 18 ½ inches

(61 × 46 cm)

HIRST 2008.0523

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Damien Hirst

Love Bug, 2008

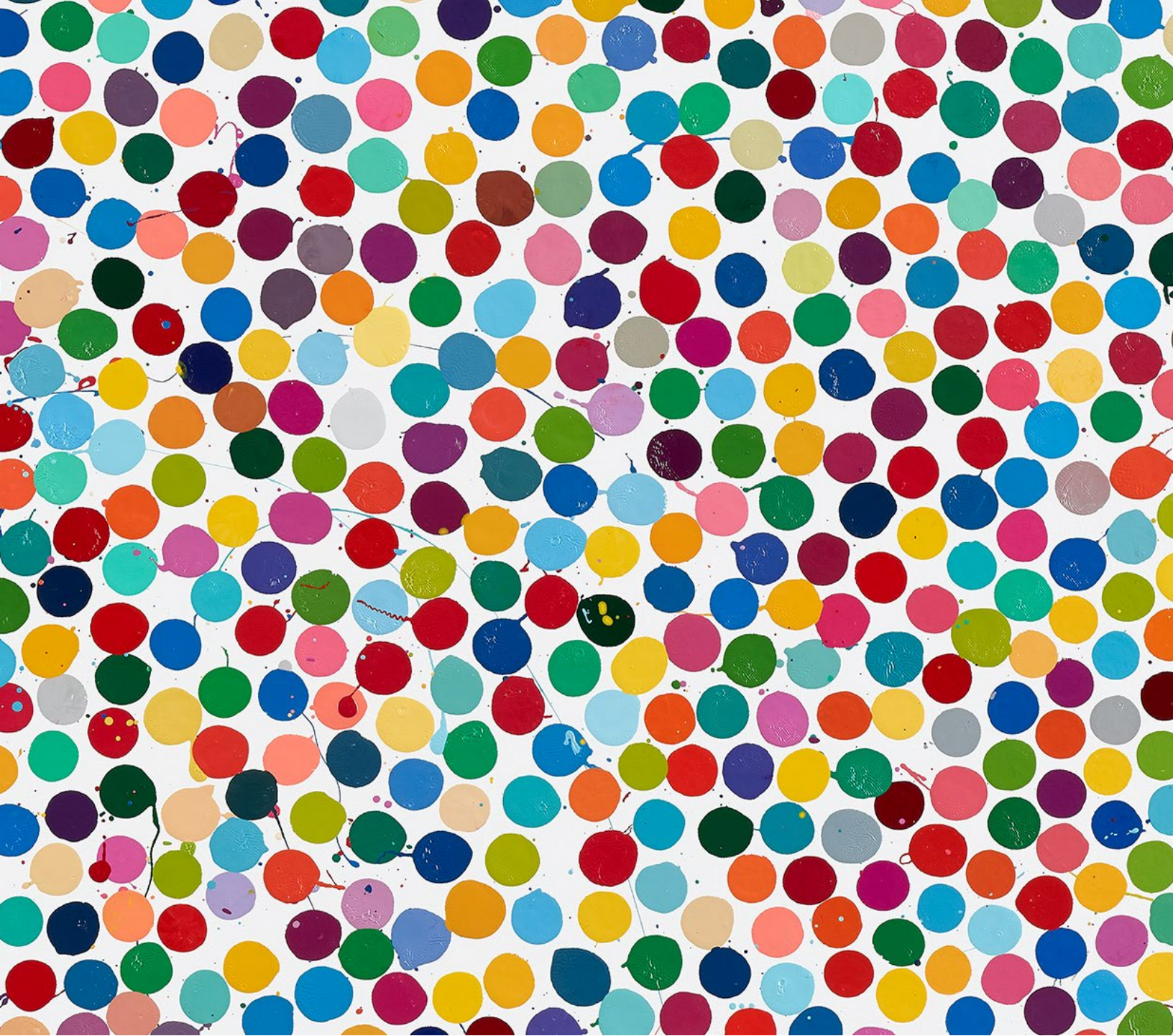
Butterfly and household gloss on canvas

24 × 18 1/8 inches

(61 × 46 cm)

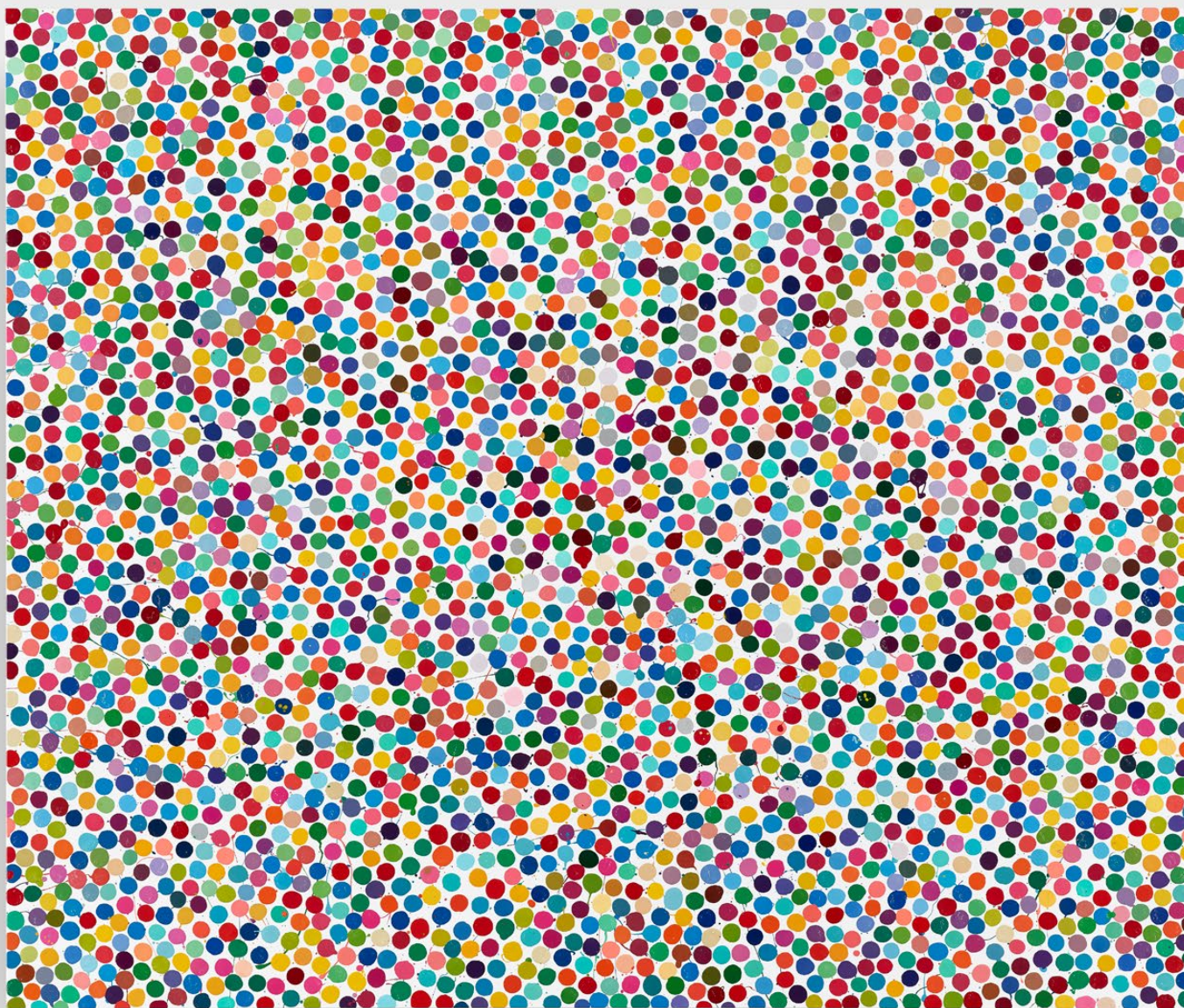
HIRST 2008.0525

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Colour Space

Damien Hirst's *Colour Space* series builds on the earlier approaches of his celebrated *Spot* and *Spin Paintings* to investigate and ultimately reconcile a fundamental dichotomy that runs throughout his oeuvre: the systematic versus the expressive. In canvases replete with joyfully colored dots, Hirst combines the formal rigor of the *Spot Paintings* with an organic spontaneity evocative of the *Spin Paintings*. In contrast to the two earlier series—created, respectively, to look as though they were produced by a machine or executed with the aid of machinery—the *Colour Space* works bear the evidence of the human hand that painted them. The results are a riotous cacophony of discs that jostle and overlap, taking on the appearance of cells under a microscope.



Damien Hirst
Imitation Gold, 2016
Household gloss on canvas
66 $\frac{1}{8}$ $\times$ 77 $\frac{3}{16}$ inches
(168 $\times$ 196 cm)
HIRST 2016.0322

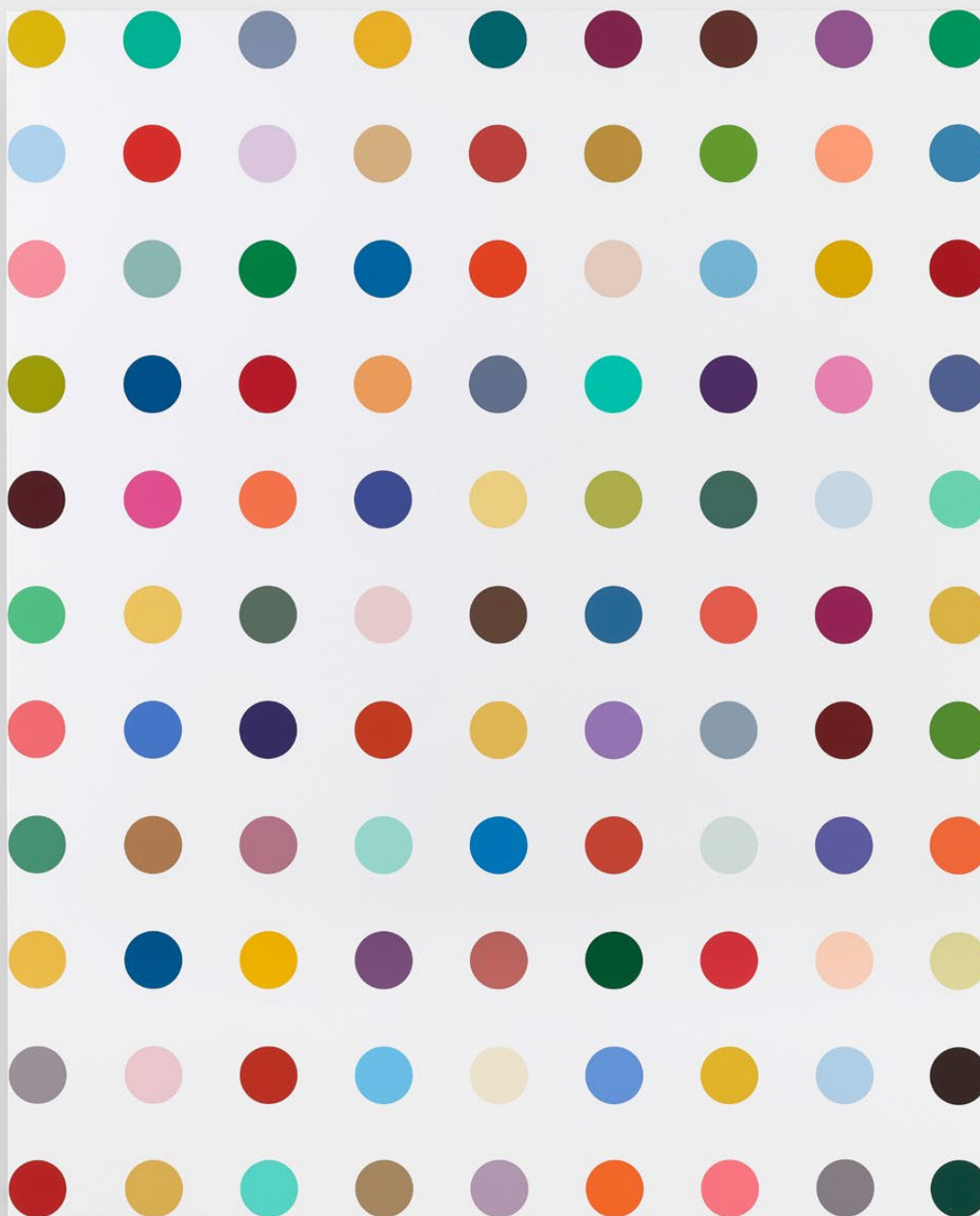
I originally wanted the *Spots* to look like they were painted by a human trying to paint like a machine. *Colour Space* is going back to the human element, so instead you have the fallibility of the human hand in the drips and inconsistencies. There are still no two exact colors that repeat in each painting, which is really important to me. I think of them as cells under a microscope.

—Damien Hirst

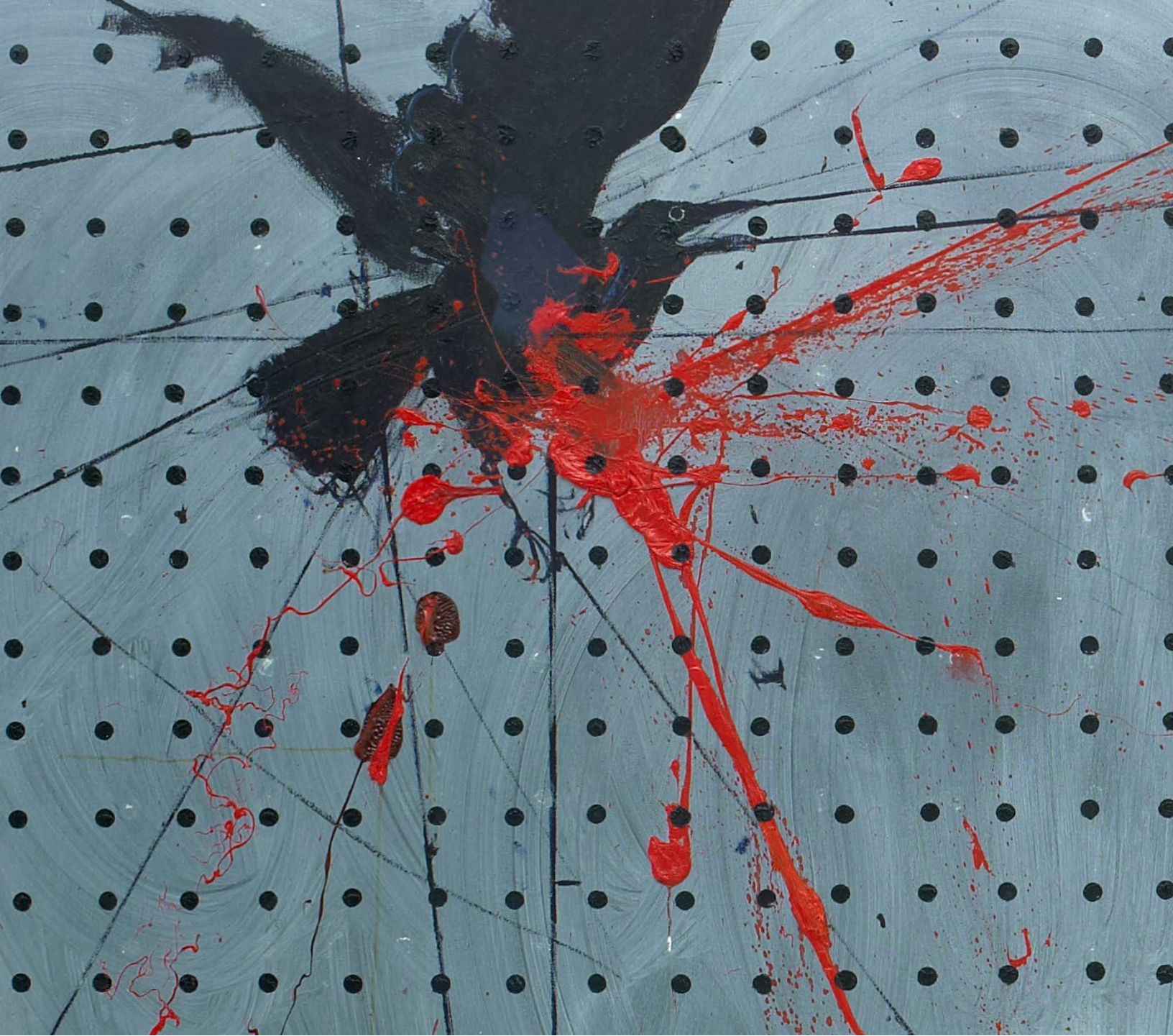


Spot Paintings

In the *Spot Paintings*, meticulously handmade compositions take on the precision and uniformity of the mechanically produced, reconciling the emotional nuances of color with a rigorous sense of order. Begun in 1986, the series developed into a simple and immediately recognizable visual language that has become one of Hirst's signature motifs. Created according to a set of rules established by Hirst, the works consist of colorful spots of equal size, painted by hand with household gloss to form perfect circles laid out in a grid-like pattern. The space between each spot is equal to the size of the spots themselves, with no hue repeated on the canvas. While Hirst painted the earliest *Spot* paintings himself, later examples are executed by studio assistants.

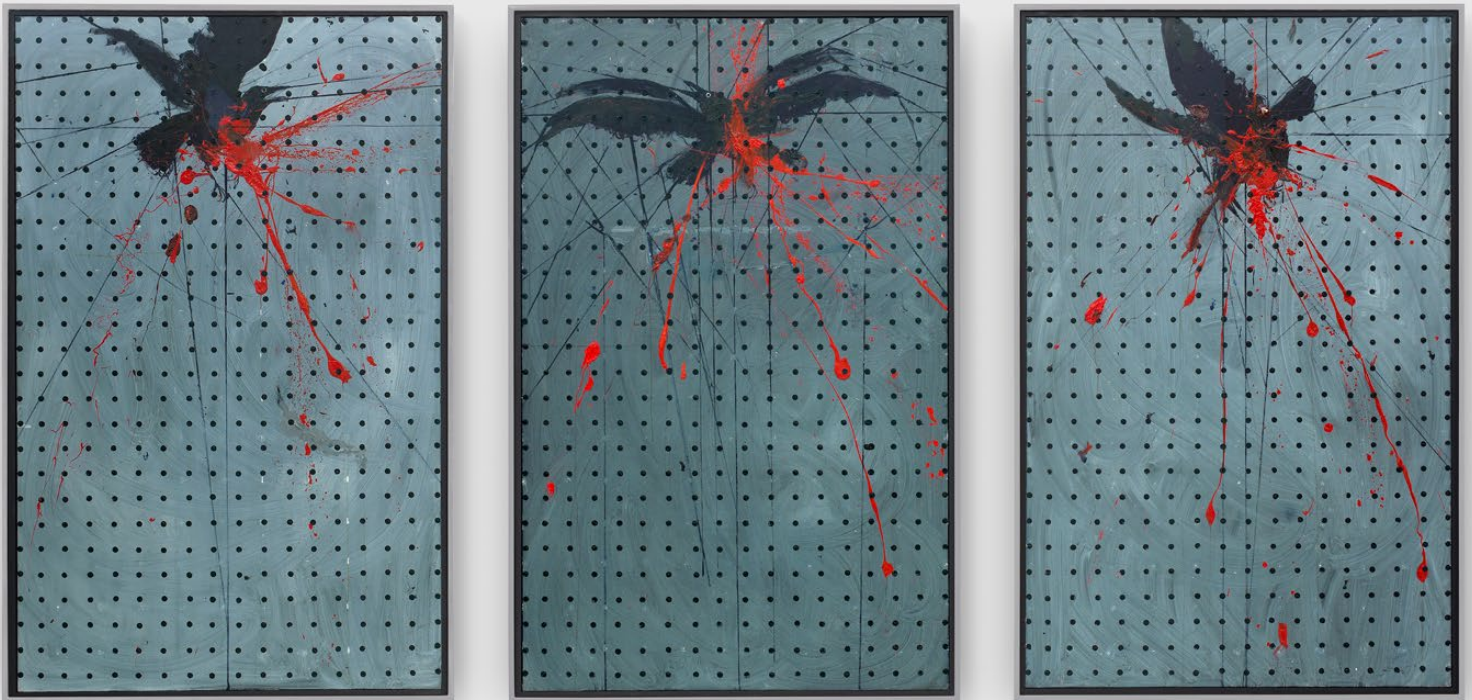


Damien Hirst
Citrulline, 2021
Household gloss on canvas
63 × 51 ³/₁₆ inches
(160 × 130 cm)
HIRST 2021.0087



Blue Paintings

In the *Blue Paintings* series, begun in 2006, Damien Hirst engages directly with themes surrounding death. These works mark a departure for Hirst, as they are painted by his own hand rather than by studio assistants—thus reaffirming his enduring commitment to painting. The *Blue Paintings* feature macabre scenes that invoke the tradition of memento mori; ominously populated by skulls, flayed bodies, and wounded animals, they become melancholic meditations on human fragility.



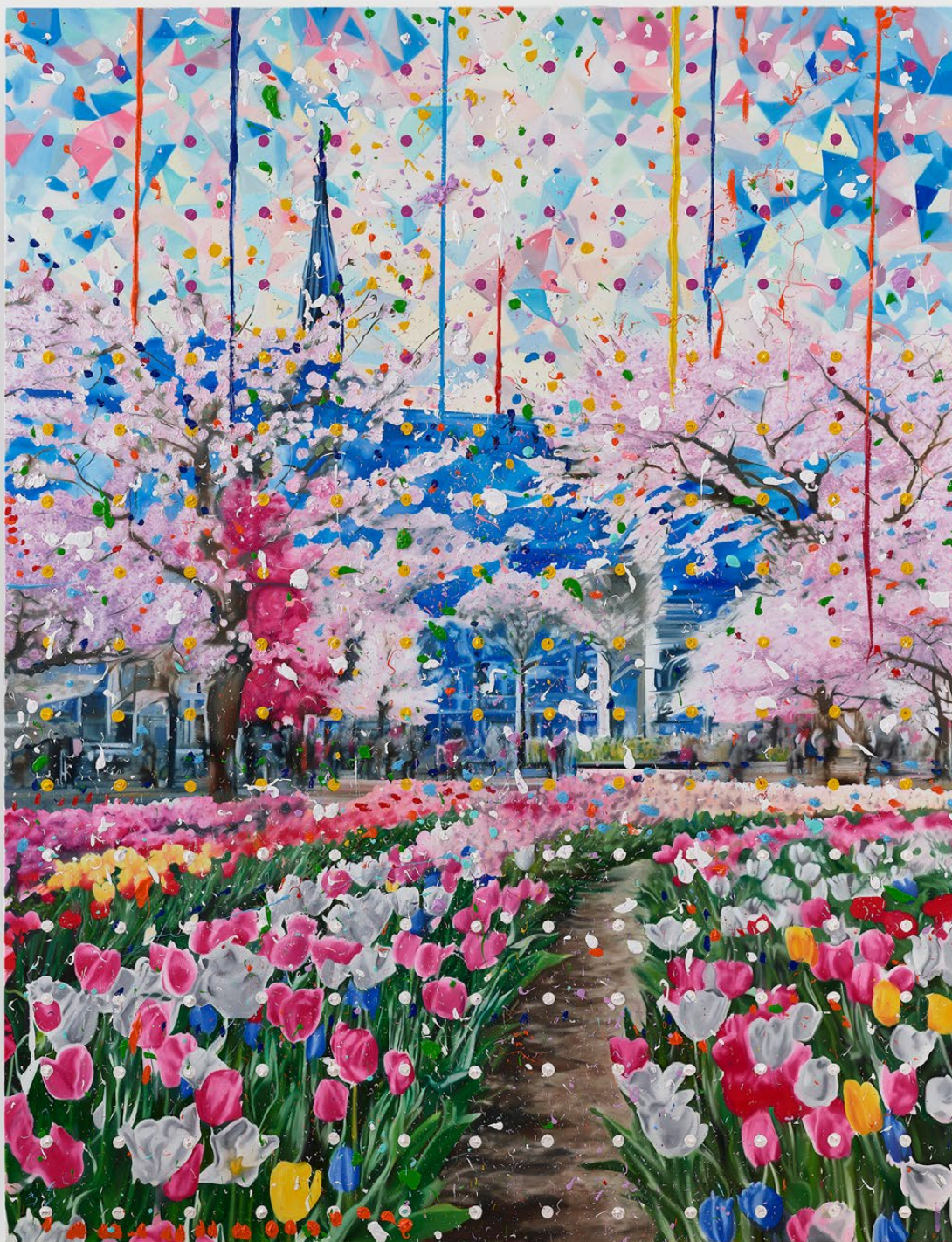
Damien Hirst
The Shot Crow, 2009
Oil on canvas, in 3 parts
Each: 80 × 51 inches
(203 × 130 cm)
HIRST 2009.0481





Civilisation Paintings

In the brightly colored, sun-filled canvases of his *Civilisation* series, Damien Hirst explores the necessity of hope even in the face of the calamities of contemporary civilization. The paintings, which debuted in 2024, evoke the beauty and resilience of nature even when confronted with human interference. In these works, Hirst continues his longstanding exploration of the relationship between art, technology, and mechanical production by feeding prompts inspired by both Impressionism and Abstract Expressionism into open-source AI. Hirst and a team of assistants then replicated the resulting images by hand in paint. The end results are celebrations of the joy of color and the sublime power of nature.



Damien Hirst
Early Civilisation, 2024
Oil on canvas
77 ¹⁵/₁₆ × 59 ¹³/₁₆ inches
(198 × 152 cm)
HIRST 2024.0006
SOLD



Butterflies

Damien Hirst's spin butterfly works bring together two of his most resonant subjects in incisive explorations of life, death, and chance. First begun in the early 1990s, Hirst's *Spin Paintings* are created with the aid of a mechanical apparatus, producing compositions shaped by spontaneity. Throughout the spin works there is tension between order and chaos, as the final compositions remain outside of the artist's control. Duality runs through many of Hirst's celebrated works, including those in which beauty and horror exist alongside one another. In the present series, the butterflies, in all their delicate splendor, evoke the fragility of life and serve as a reminder of mortality.



Damien Hirst

Beautiful Once The Bell Is Rung, Inner Peace
Painting (with Butterflies), 2025

Butterflies and household gloss on canvas

59 ¹³/₁₆ × 59 ¹³/₁₆ inches
(152 × 152 cm)

HIRST 2025.0079

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Cigarettes

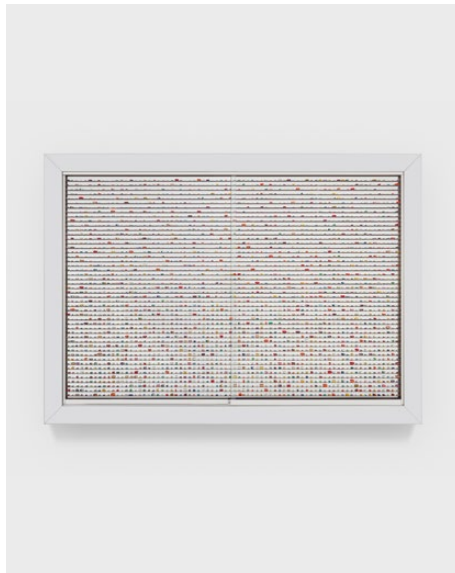
Employing the language of the readymade, Damien Hirst has transformed the humble contents of an ashtray into a compelling meditation on the human condition. Cigarettes have featured in Hirst's oeuvre since the early 1990s, and the artist has repeatedly likened the life cycle of a cigarette to that of a human being: a full packet evokes birth, the lighter assumes the role of God, while the ashtray signifies death. In the present series, the glamour and cool aura often associated with smoking are conspicuously absent. Instead, the viewer is invited to contemplate what remains—discarded remnants that become poignant reminders of mortality and the inevitability of decay.



Damien Hirst
The Dead Ones, 2009
Contents of ashtray on canvas
24 × 24 inches
(61 × 61 cm)
HIRST 2009.0482



Damien Hirst
Beautiful Celebration of Our Latest Obsession, Warm, Hot, Expanding Vortex, the Divine Gift to Us All, Joy and Fun, Happiness. Same Rules Only [...], 2019
 Household gloss on canvas
 96 ¹/₁₆ × 96 ¹/₁₆ inches (244 × 244 cm)
 HIRST 2019.0162
 \$575,000



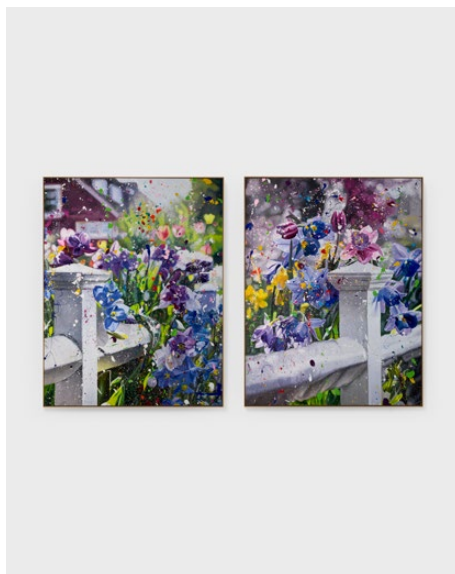
Damien Hirst
Nemesis, 2007
 Glass, stainless steel, steel, aluminum, nickel, bismuth and cast resin, colored plaster, and painted pills with dry transfers
 59 ¹/₁₆ × 81 ⁷/₈ × 3 ¹⁵/₁₆ inches
 (150 × 208 × 10 cm)
 HIRST 2007.0669
 \$2,500,000



Damien Hirst
Barbarus, 2023
 Butterflies and household gloss on canvas
 83 ⁷/₈ × 72 ¹/₁₆ inches
 (213 × 183 cm)
 HIRST 2023.0065
 \$950,000



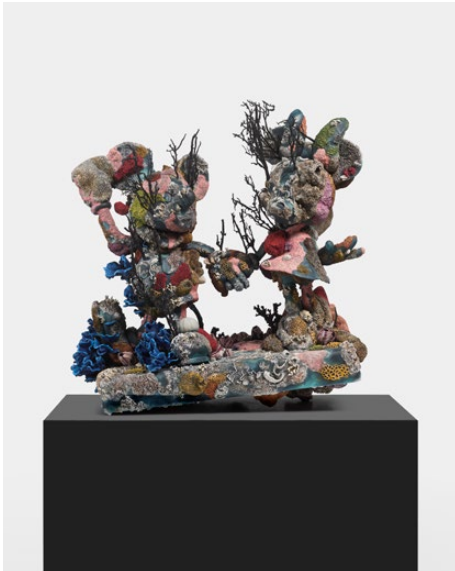
Damien Hirst
Erebus, 2024
 Butterflies and household gloss on canvas
 48 × 48 inches
 (122 × 122 cm)
 HIRST 2024.0017
 \$650,000



Damien Hirst
Garden of Fun and Games, 2023
 Oil on canvas, in 2 parts
 Each: 107 ⁷/₈ × 83 ⁷/₈ inches
 (274 × 213 cm)
 HIRST 2023.0047
 \$1,800,000



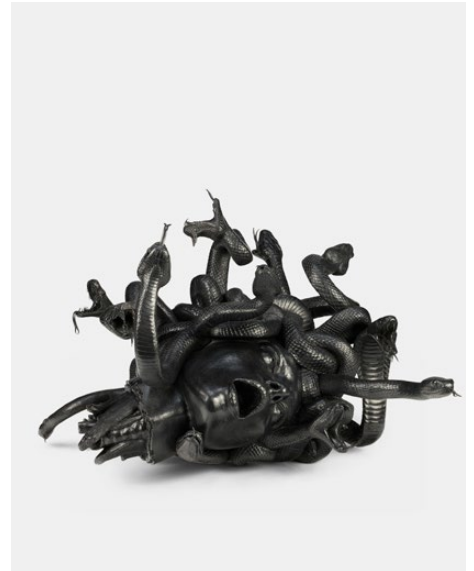
Damien Hirst
Twenty One Pills, 2008
 Oil on canvas
 76 × 59 ¹³/₁₆ inches
 (193 × 152 cm)
 HIRST 2008.0543
 \$700,000



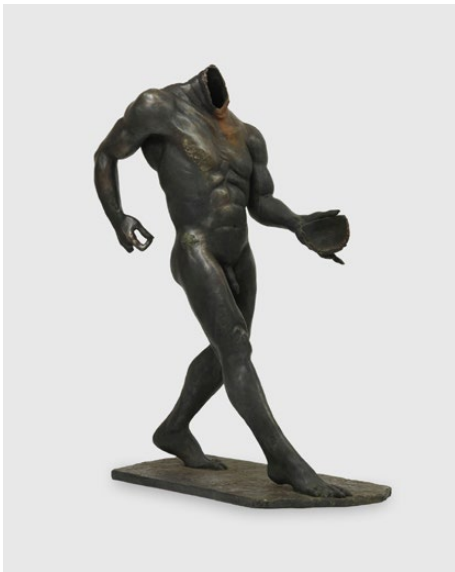
Damien Hirst
Mickey and Minnie, 2017
 Bronze
 45 $\frac{1}{4}$ × 43 $\frac{11}{16}$ × 24 $\frac{7}{16}$ inches
 (115 × 111 × 62 cm)
 Edition of 3 + 2 AP
 HIRST 2017.0085
 \$1,500,000



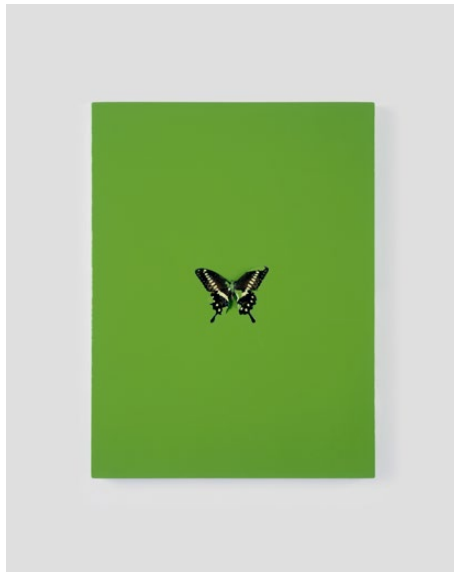
Damien Hirst
Daisy, 2019
 Carrara marble
 38 $\frac{9}{16}$ × 22 $\frac{7}{16}$ × 22 $\frac{1}{16}$ inches
 (97.9 × 57 × 56 cm)
 Edition of 3 + 2 AP
 HIRST 2019.0026
 \$950,000



Damien Hirst
The Severed Head of Medusa, 2008
 Bronze
 14 $\frac{1}{8}$ × 16 $\frac{15}{16}$ × 22 $\frac{3}{16}$ inches
 (35.8 × 43 × 56.4 cm)
 Edition 3 + 2 AP
 HIRST 2008.0446
 \$600,000



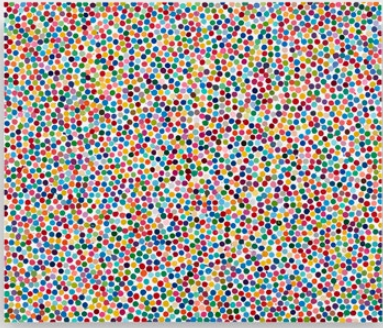
Damien Hirst
Demon with Bowl, 2011
 Bronze
 35 $\frac{7}{8}$ × 25 $\frac{3}{16}$ × 13 $\frac{9}{16}$ inches
 (91.1 × 64 × 34.5 cm)
 Edition of 3 + 2 AP
 HIRST 2011.0468
 \$350,000



Damien Hirst
Love Poem, 2008
 Butterfly and
 household gloss on canvas
 24 × 18 $\frac{1}{8}$ inches
 (61 × 46 cm)
 HIRST 2008.0523
 \$225,000



Damien Hirst
Love Bug, 2008
 Butterfly and
 household gloss on canvas
 24 × 18 $\frac{1}{8}$ inches
 (61 × 46 cm)
 HIRST 2008.0525
 \$225,000



Damien Hirst
Imitation Gold, 2016
 Household gloss on canvas
 66 $\frac{1}{8}$ $\times$ 77 $\frac{3}{16}$ inches
 (168 $\times$ 196 cm)
 HIRST 2016.0322
 \$725,000



Damien Hirst
Citrulline, 2021
 Household gloss on canvas
 63 $\times$ 51 $\frac{3}{16}$ inches
 (160 $\times$ 130 cm)
 HIRST 2021.0087
 \$475,000



Damien Hirst
The Shot Crow, 2009
 Oil on canvas, in 3 parts
 Each: 80 $\times$ 51 inches
 (203 $\times$ 130 cm)
 HIRST 2009.0481
 Inquire



Damien Hirst
Early Civilisation, 2024
 Oil on canvas
 77 $\frac{15}{16}$ $\times$ 59 $\frac{13}{16}$ inches
 (198 $\times$ 152 cm)
 HIRST 2024.0006
 SOLD



Damien Hirst
Beautiful Once The Bell Is Rung, Inner Peace Painting (with Butterflies), 2025
 Butterflies and household gloss on canvas
 59 $\frac{13}{16}$ $\times$ 59 $\frac{13}{16}$ inches
 (152 $\times$ 152 cm)
 HIRST 2025.0079
 \$575,000



Damien Hirst
The Dead Ones, 2009
 Contents of ashtray on canvas
 24 $\times$ 24 inches
 (61 $\times$ 61 cm)
 HIRST 2009.0482
 \$200,000



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