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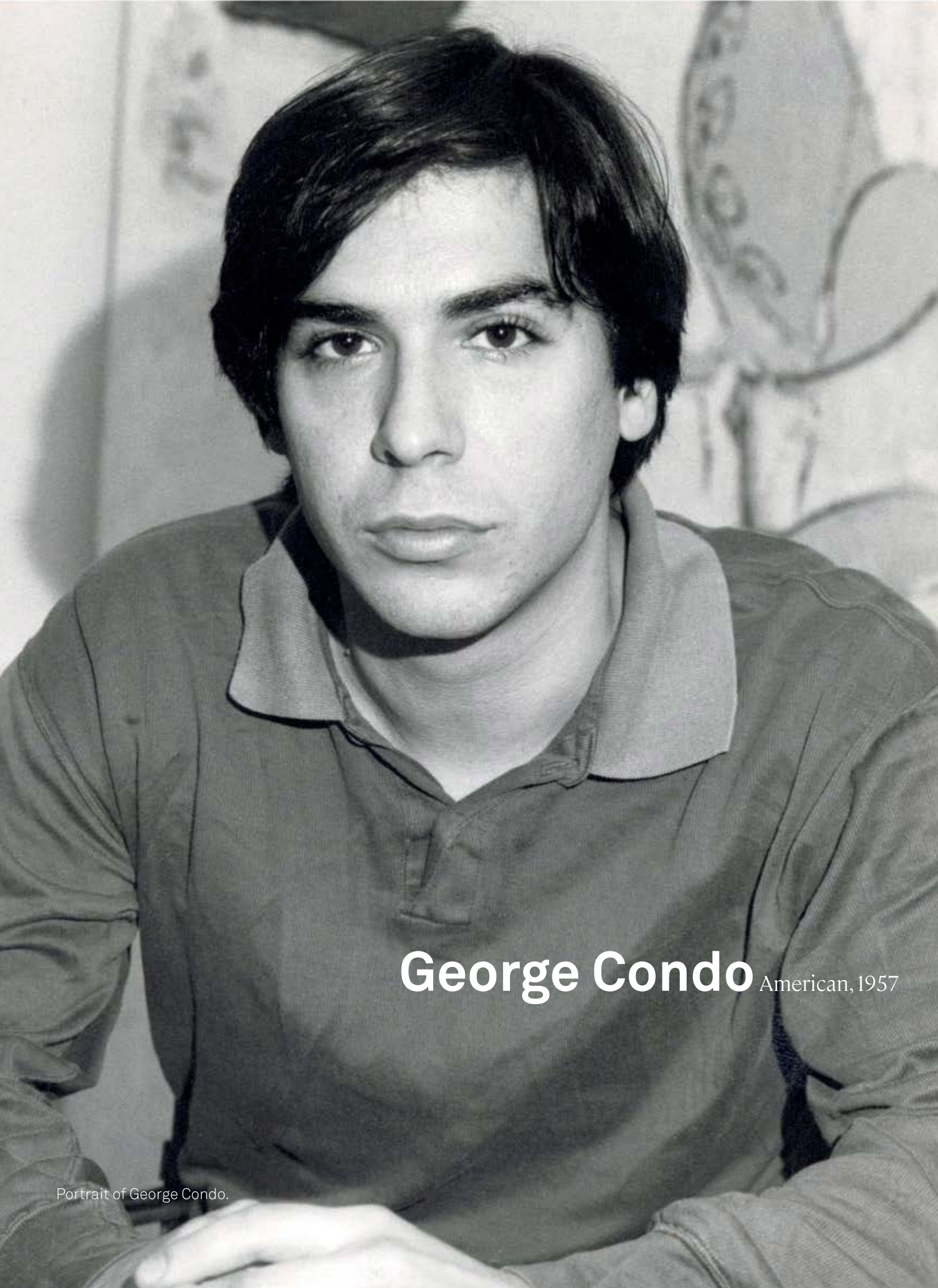
Frieze Seoul | Booth C27
September 2 – 5, 2026

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Pablo Picasso
George Condo
Kim Tschang-Yeul
Ha Chong-Hyun
Minjung Kim
Christopher Le Brun
Yoshitomo Nara

Oliver Beer
Mehdi Ghadyanloo
Youngju Joung
Javier Calleja
John McAllister
Han Mengyun
Gongkan



George Condo American, 1957

Portrait of George Condo.

George Condo was born in Concord, New Hampshire in 1957. He studied Art History and Music Theory at the University of Massachusetts in Lowell. He has occupied a prominent position in the art world for close to three decades. Condo's art can be viewed as a multi-layered experience incorporating art historical references ranging from European classicism to American contemporary culture, often combining elements of each to achieve a unique vision informed by all its sources. In his New Yorker profile on the artist, Calvin Tomkins observed that "instead of borrowing images or styles, Condo used the language of his predecessors, their methods and techniques, and applied them to subjects they would never have painted."

Speaking of Condo's influence on the generations that have followed him, Laura Hoptman, curator in the Department of Painting and Sculpture at the Museum of Modern Art stated, "George opened the door for artists to use the history of painting in a way that was not appropriation."

[...] A painter, draftsman, and sculptor, George Condo has created a unique pictorial world, drawing inspiration from a profuse visual culture spanning Western art history, from the Old Masters to the present. Condo's most recent exhibition at The Musée d'Art Moderne de Paris, showcases the richness and diversity of George Condo's practice in three main sections: its relationship to art history, his treatment of the human figure, and the connection to abstraction.



George Condo, *Pink and Green Female Portrait Composition*, 2025. Acrylic and pastel on paper
152.4 x 104.1 cm - 60 x 41 in (unframed) - 168.6 x 121.3 x 5.1 cm - 66 1/2 x 48 x 2 in (framed)

USD 1,200,000 - Excluding Taxes
Subject to availability



Detail of George Condo, *Pink and Green Female Portrait Composition*, 2025



Installation view of George Condo's solo show,
Musée d'Art Moderne de Paris. October 10, 2025 - February 8, 2026
© George Condo - Courtesy of Musée d'Art Moderne de Paris. Photo: Pierre Antoine



Kim Tschang-Yeul is one of the greatest Korean painters. Born in 1929 in the north of the then-unified Korea, he migrated to the south to escape the communist regime. He subsequently left for New York to pursue his artistic dreams before finally settling in Paris in 1969.

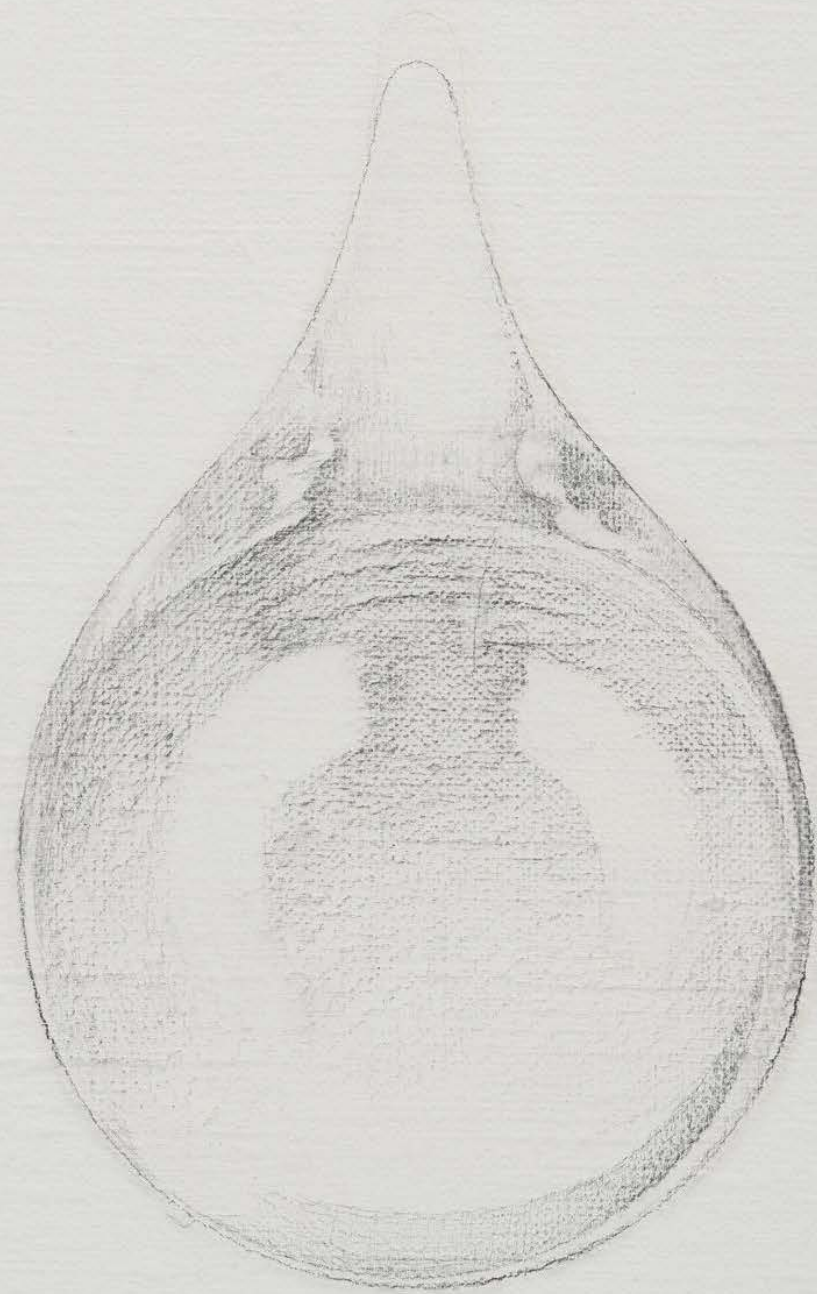
There, he began to nurture, over a period of forty years, a unique motif: the drop of water. The waterdrop was the starting point for a singular and iconic body of work, which stands at the confluence of lyrical abstraction, Pop art and Chinese calligraphy. This simple and limpid oeuvre subtly fuses Taoist wisdom, modern conceptual irony and the tragedy of war.

Kim Tschang-Yeul is considered one of the pre-eminent figures in the establishment of contemporary Korean art on the international scene, alongside Nam-June Paik and Lee Ufan. His work has been shown around the world for more than fifty years, recently culminating in several important retrospectives at the Gwangju Museum of Art, Korea, 2014; Taiwan National Museum of Fine Art, Taichung, 2012; Busan Museum of Art, Korea, 2009; National Art Museum of China, Beijing, 2006; and Jeu de Paume National Gallery, Paris, 2004. He was given the French Order of Arts and Letters in 1996, and the National Order of Cultural Merits of Korea in 2012.

The public initiative-based Kim Tschang-Yeul Museum, created in honor of the artist, opened on the island of Jeju, South Korea, in 2016.

Kim Tschang-Yeul

South Korean, 1929 - 2021



“The act of painting water drops is to dissolve all things within [them], to return to a transparent state of ‘nothingness.’ By returning anger, anxiety, fear, and everything else to ‘emptiness,’ we experience peace and contentment. While some seek the enhancement of ‘ego,’ I aim toward the extinction of the ego and look for the method of expressing it.”

—Kim Tschang-Yeul

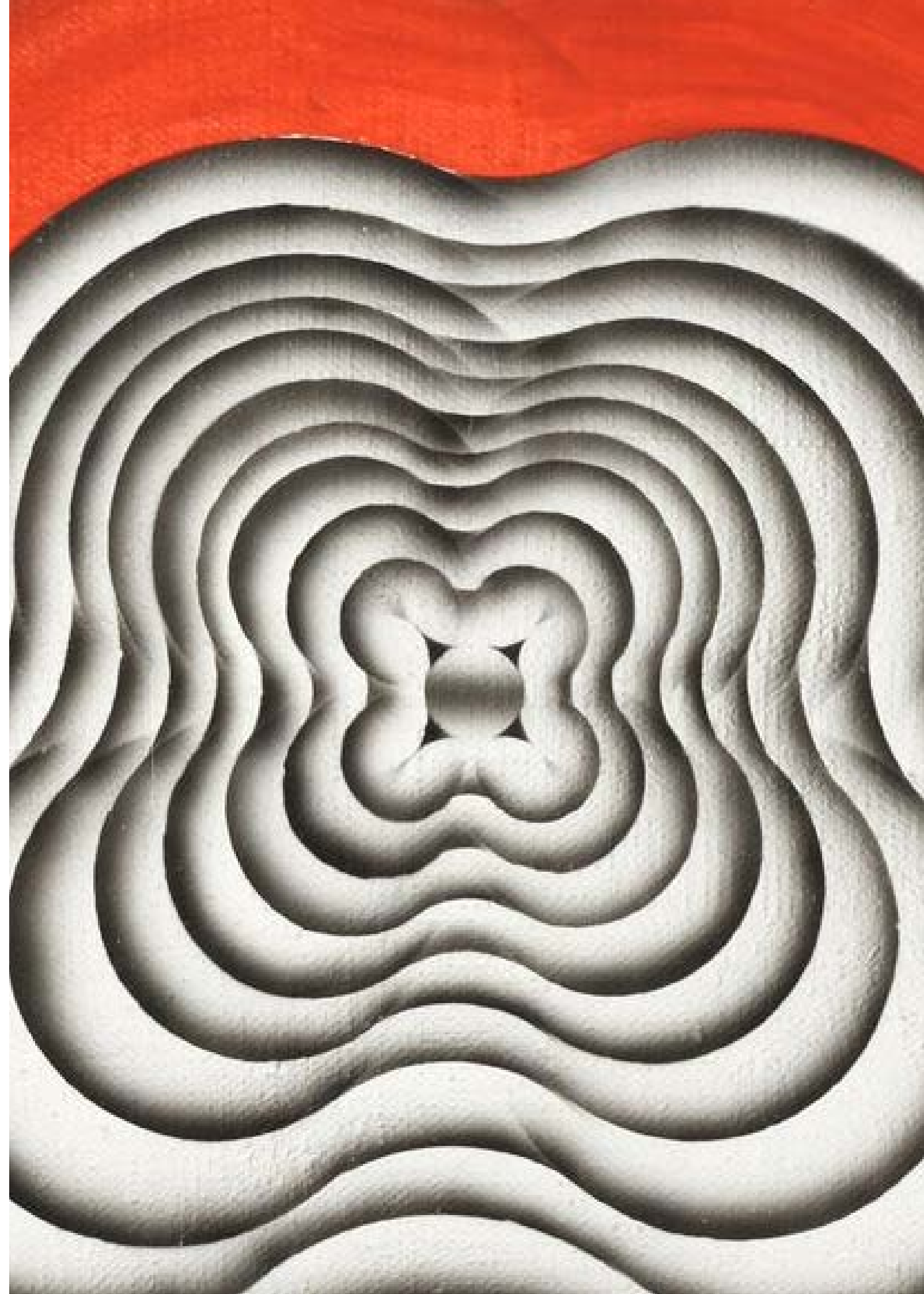
Waterdrop, 1970 is an early example of Kim Tschang-Yeul’s emblematic motif, the drop of water. From 1969 until the end of his life, Kim dedicated himself to exploring the transience of existence through the representation of waterdrops. This drawing highlights the delicacy of Kim’s style, as well as his ability to observe and capture the natural elements. The slick movement of the single drop and the light glinting off it are captured with a remarkable economy of means. Meticulously rendered in pencil, the work attests to Kim’s accomplishment as a draughtsman, as well as his continued search for peace and freedom through creation.



Kim Tschang-Yeul, *Waterdrop*, 1970. Pencil on canvas
80 x 80 cm - 31 1/2 x 31 1/2 in

EUR 290,000 - Excluding Taxes
Subject to availability

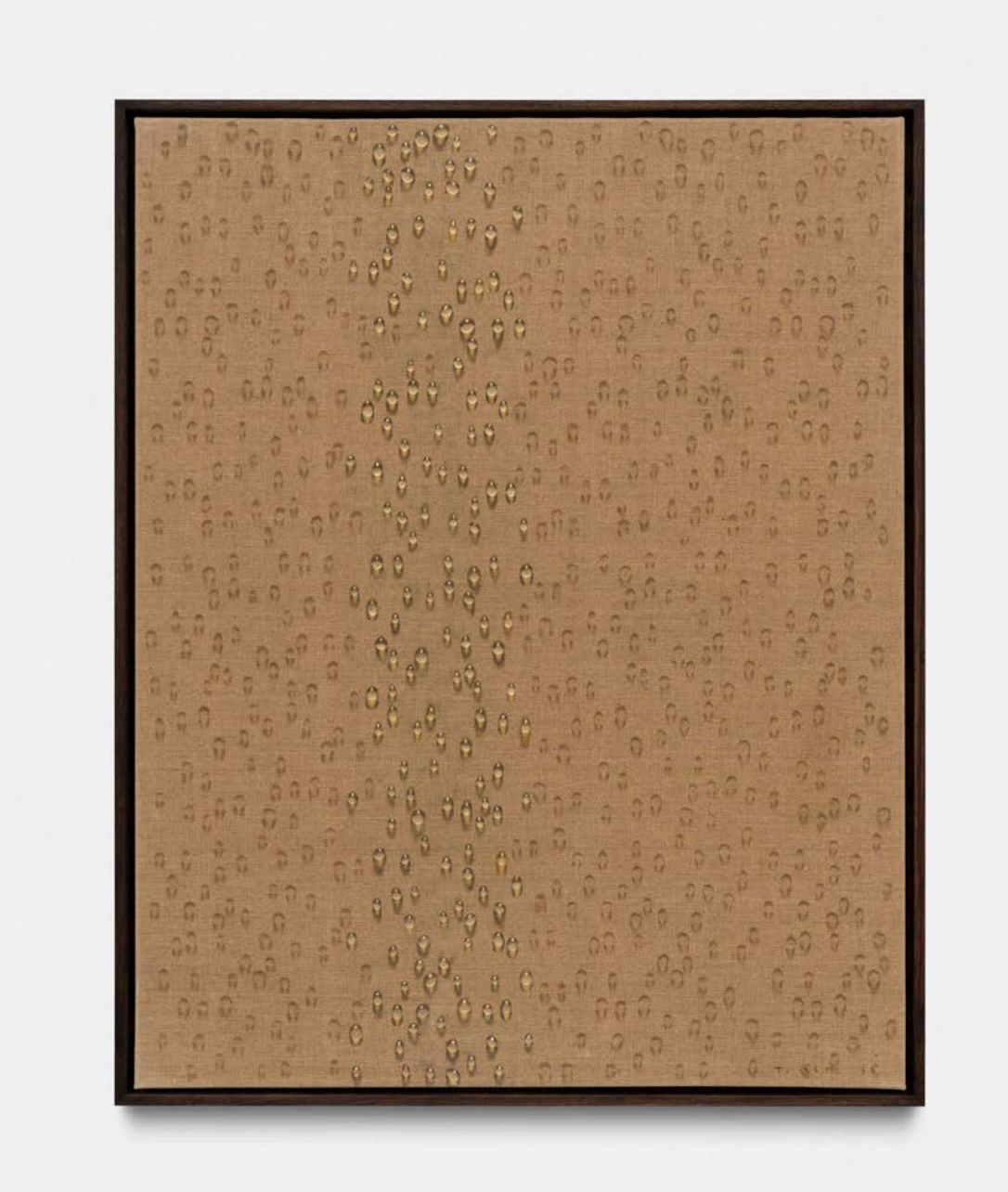
In 1966, Kim Tschang-Yeul moved from Korea to New York City. Attending the Art Students League, he was exposed to the vibrant American avant-garde scene and its many flourishing movements, including Pop Art, Op Art, and Minimalism. The young artist consequently moved away from his earlier Art Informel style, producing abstract works featuring cellular, organic shapes he referred to as “paintings of the intestines,” as seen in *Composition*. Against a clinical white background, a biomorphic form appears to be ever-expanding, propelled by radiating bands of color. The palette is vivid, blending the organic and the artificial to hypnotic effect. The drippy, viscous quality of *Composition* brings to mind Kim’s Waterdrops series, which began around the same time as this work, in the early 1970s.





Kim Tschang-Yeul, *Composition*, 1971. Acrylic and cellulose lacquer on linen
50 x 50 x 1.5 cm - 19 3/4 x 19 3/4 x 5/8 in

EUR 143,000 - Excluding Taxes
Subject to availability



Kim Tschang-Yeul, *Waterdrop*, 1975. Oil and cellulose lacquer on linen canvas
91 x 73 cm - 36 x 28 1/2 in (unframed), 96 x 78 x 4 cm - 38 x 30 1/2 x 1 1/2 in (framed)

EUR 256,000 - Excluding Taxes
Subject to availability



Detail of Kim Tschang-Yeul, *Waterdrop*, 1975.



Kim Tschang-Yeul, *Waterdrop*, 1985. Oil and Indian ink on canvas
50 x 50 cm - 19 1/2 x 19 1/2 in

EUR 90,000 - Excluding Taxes
Reserved



Detail of Kim Tschang-yeul, *Waterdrop*, 1985.



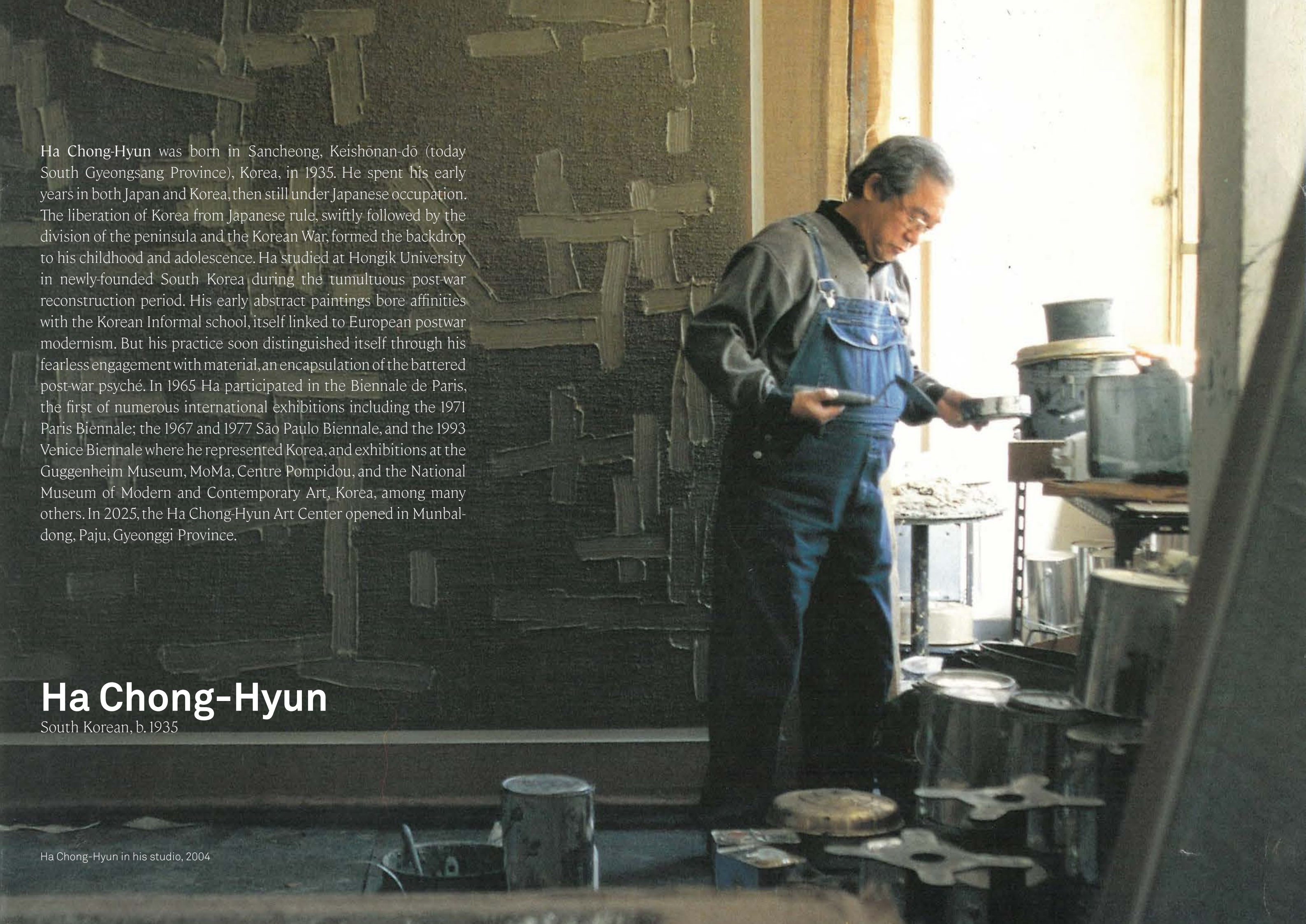
Installation view of *Kim Tschang-Yeul: A Retrospective*,
National Museum of Modern and Contemporary Art, Seoul, South Korea. August 22 - December 21, 2025
© MMCA

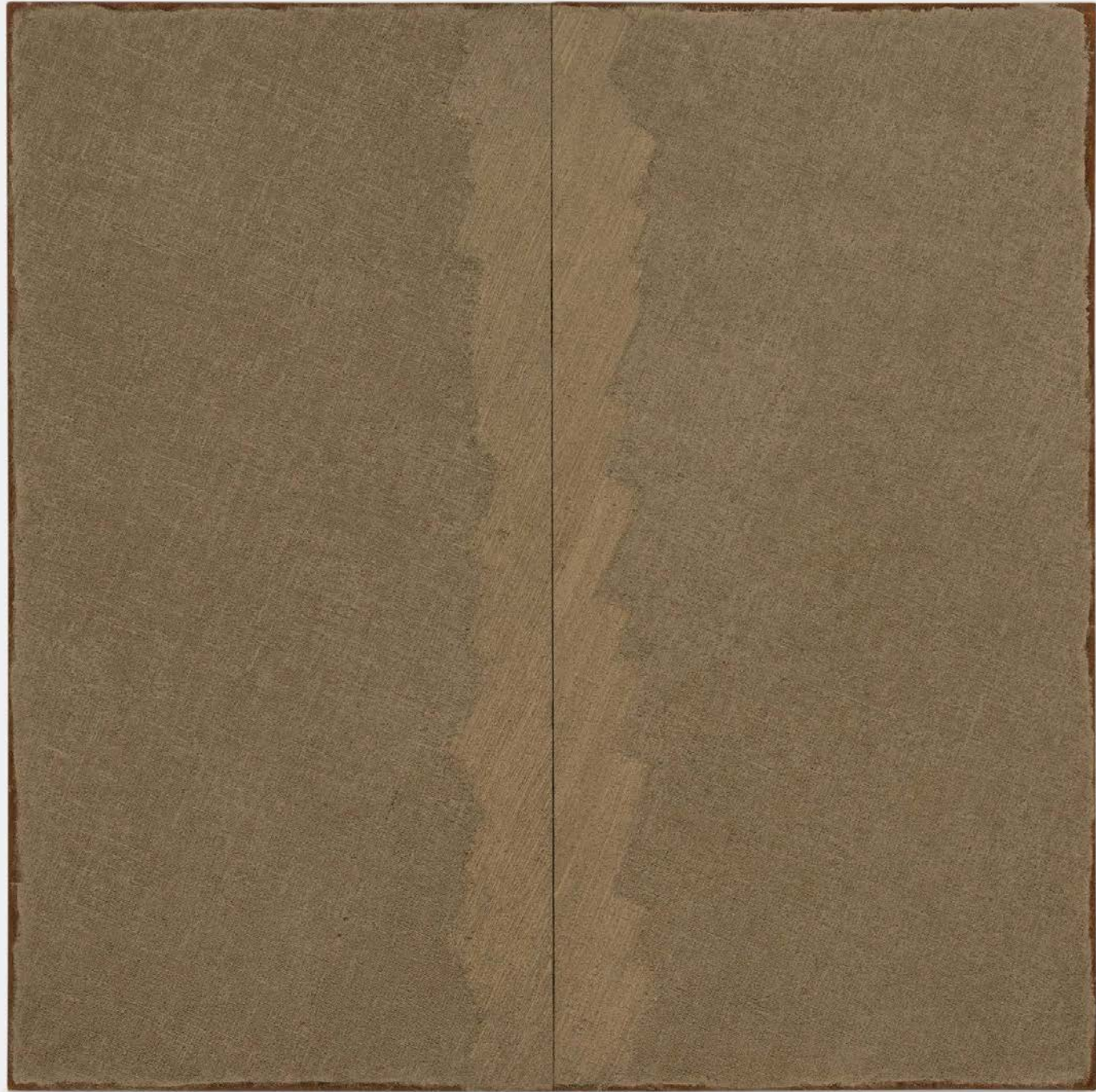
Ha Chong-Hyun was born in Sancheong, Keishōnan-dō (today South Gyeongsang Province), Korea, in 1935. He spent his early years in both Japan and Korea, then still under Japanese occupation. The liberation of Korea from Japanese rule, swiftly followed by the division of the peninsula and the Korean War, formed the backdrop to his childhood and adolescence. Ha studied at Hongik University in newly-founded South Korea during the tumultuous post-war reconstruction period. His early abstract paintings bore affinities with the Korean Informal school, itself linked to European postwar modernism. But his practice soon distinguished itself through his fearless engagement with material, an encapsulation of the battered post-war psyché. In 1965 Ha participated in the Biennale de Paris, the first of numerous international exhibitions including the 1971 Paris Biennale; the 1967 and 1977 São Paulo Biennale, and the 1993 Venice Biennale where he represented Korea, and exhibitions at the Guggenheim Museum, MoMa, Centre Pompidou, and the National Museum of Modern and Contemporary Art, Korea, among many others. In 2025, the Ha Chong-Hyun Art Center opened in Munbal-dong, Paju, Gyeonggi Province.

Ha Chong-Hyun

South Korean, b. 1935

Ha Chong-Hyun in his studio, 2004





Ha Chong-Hyun, *Conjunction 83-90*, 1983. Oil on canvas
150 x 150 cm - 59 x 59 in

USD 300,000 - Excluding Taxes
Subject to availability

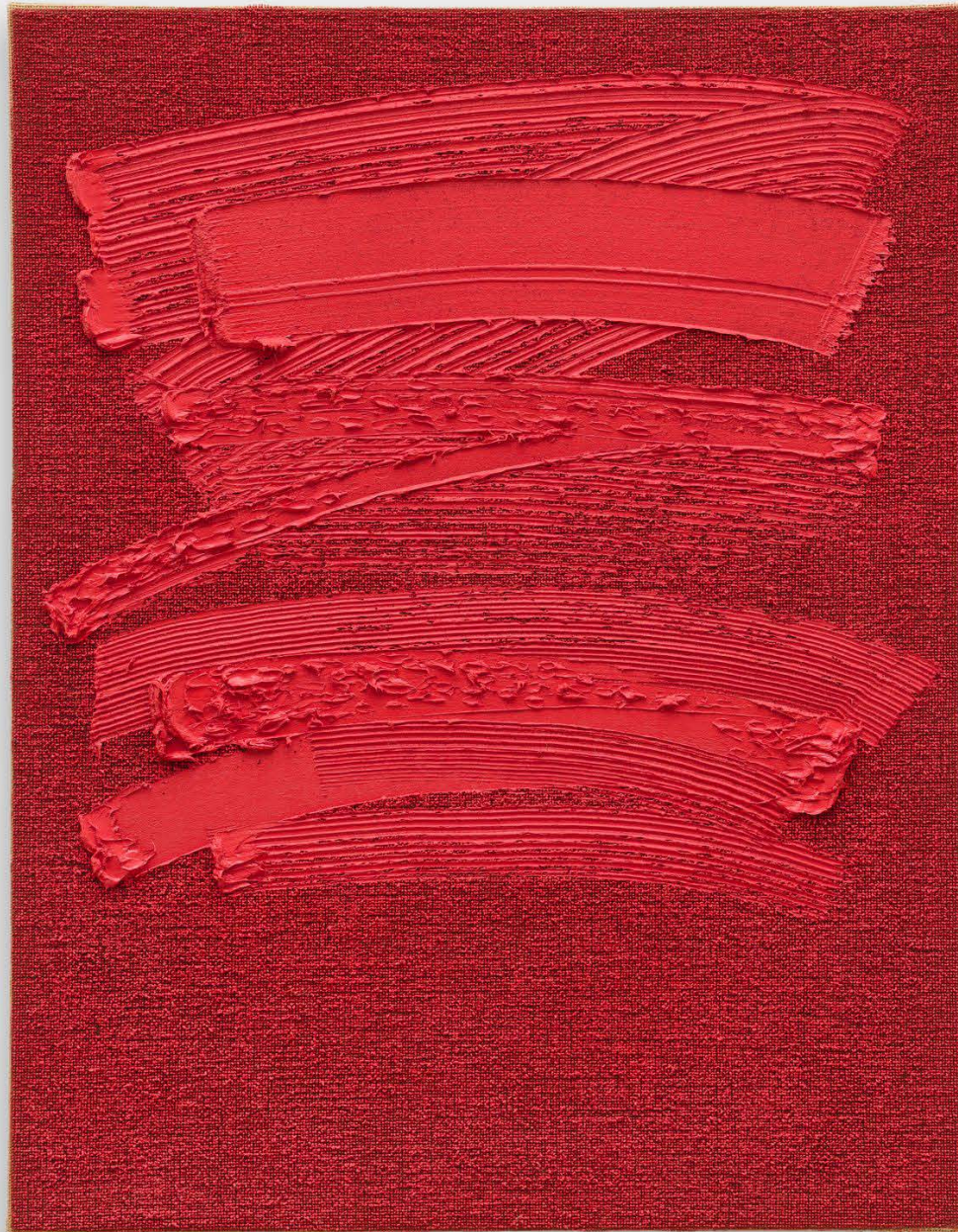
“I want viewers to feel my work with their hearts rather than explaining it through words or language. When working, I push paint through the rough canvas, allowing one material to naturally flow between the gaps of another, which I believe is the material itself expressing something, not me. Of course, my actions always intervene in the final stages of my work. Material and action are the essence of my art. Therefore, the only part I can speak to is my action, and the material tells its own story. I prefer not to say more beyond that.”

—Ha Chong-Hyun

Ha Chong-Hyun has been making *Conjunction* paintings for over fifty years. The title describes the connection between material and process, a guiding principle of Ha’s art. These works encapsulate decades of artistic development, from his earliest abstractions to his sustained exploration of surface and gesture. Ha’s work combines history, tradition, and modernity; most significantly, he seeks “to embody and compress the depth of time.” Through his remarkable oeuvre, he has helped define and shape the sensibility of contemporary Korean art, distinct from European and Japanese influences.

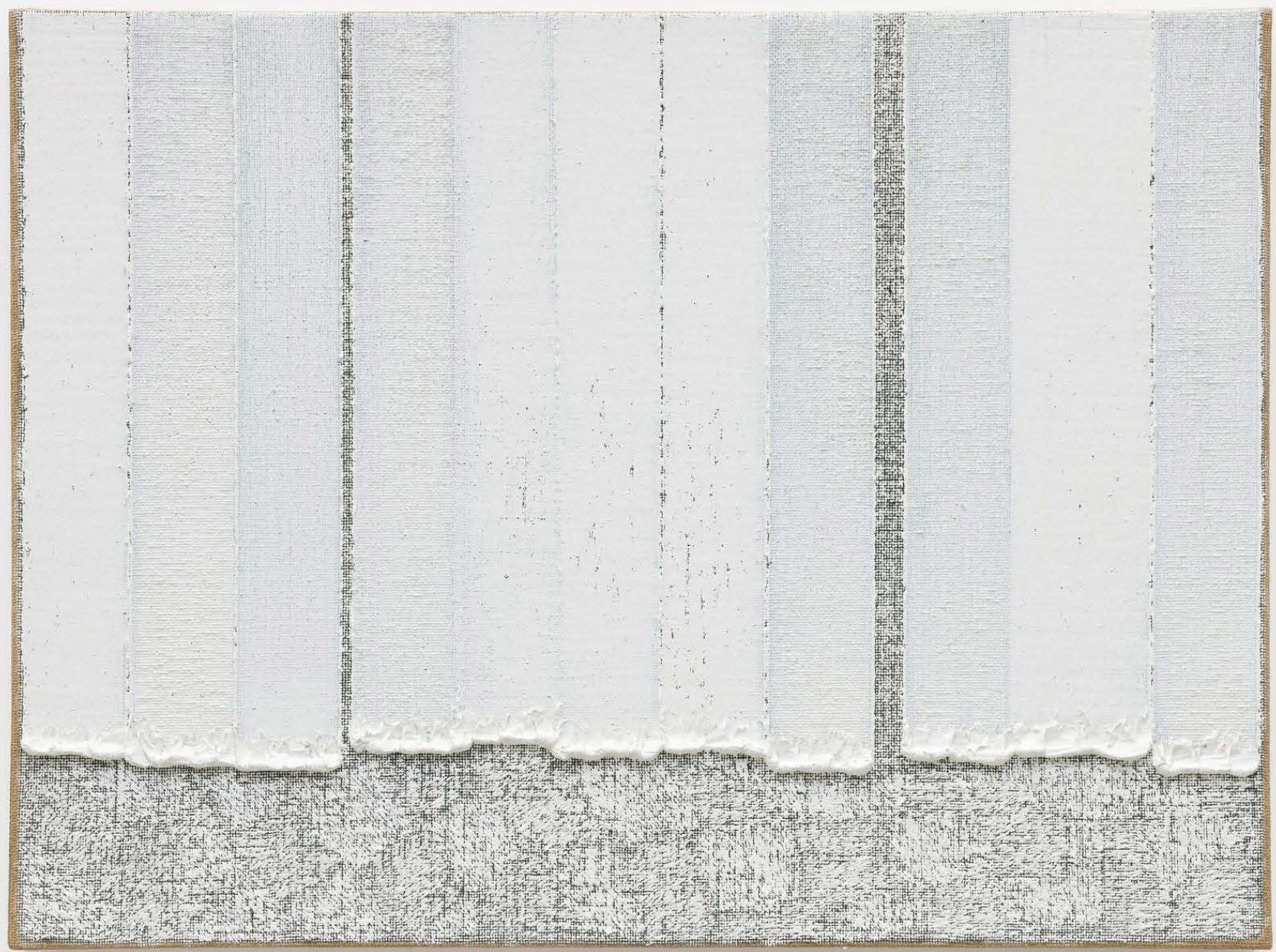
In 1974, Ha began stretching burlap cloth across wooden frames and pushing oil paint through the coarse weave. Working from back to front, he called this laborious, tactile process *bae-ap-bub* (back-pressure method). Drawing from his long-standing interest in materiality, these works acquired an emphatic physical presence, redefining the very notion of the painting-object. The burlap invoked the lingering trauma of war, referencing the sacks that once carried relief goods in postwar Korea. “Postwar life was the subject of my work, but expressed in an abstract way,” Ha explained. The *Conjunction* series was born.

This theoretically and formally sophisticated body of work positioned Ha as a leading figure within *Dansaekhwa*. Named decades later, the movement is best described as a shared sensibility rather than a cohesive group. As Ha recalled, “There were around seven artists classified as Dansaekhwa artists. But we did not intend to form any art movement. It was like we were straying in the fog at the time.” While each artist developed a distinct process, their work converged around shared concerns with repetition, materiality, and restraint. Their collective response to the turbulent political and social conditions of their era shaped a defining current in Korean modernism.



Ha Chong-Hyun, *Conjunction 22-44*, 2022. Oil on hemp cloth
117 x 91 cm - 46 x 36 in

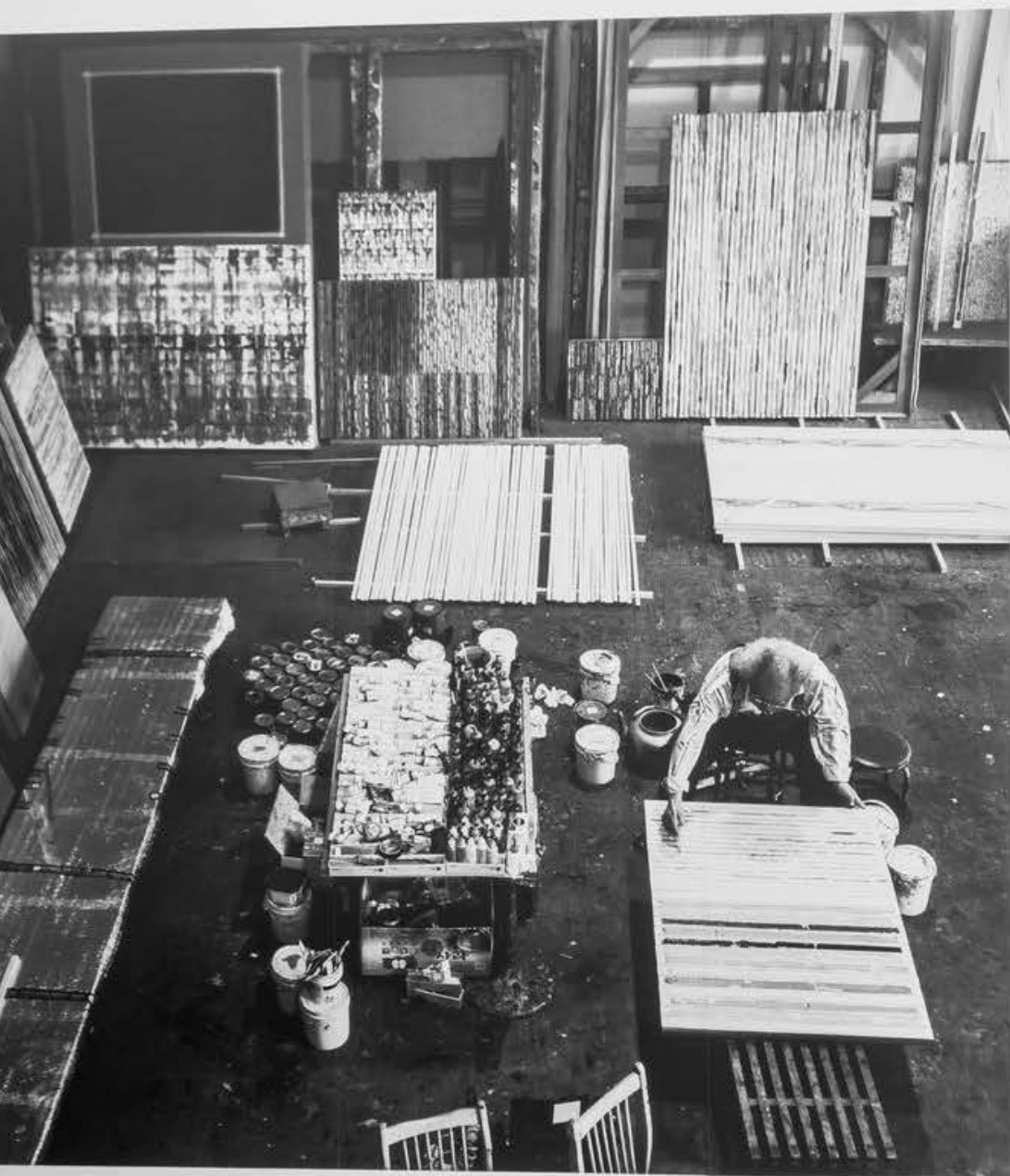
USD 230,000 - Excluding Taxes
Subject to availability



Ha Chong-Hyun, *Conjunction 25-06*, 2025. Oil on hemp cloth
97 x 130 cm - 38 x 51 in

USD 250,000 - Excluding Taxes
Subject to availability





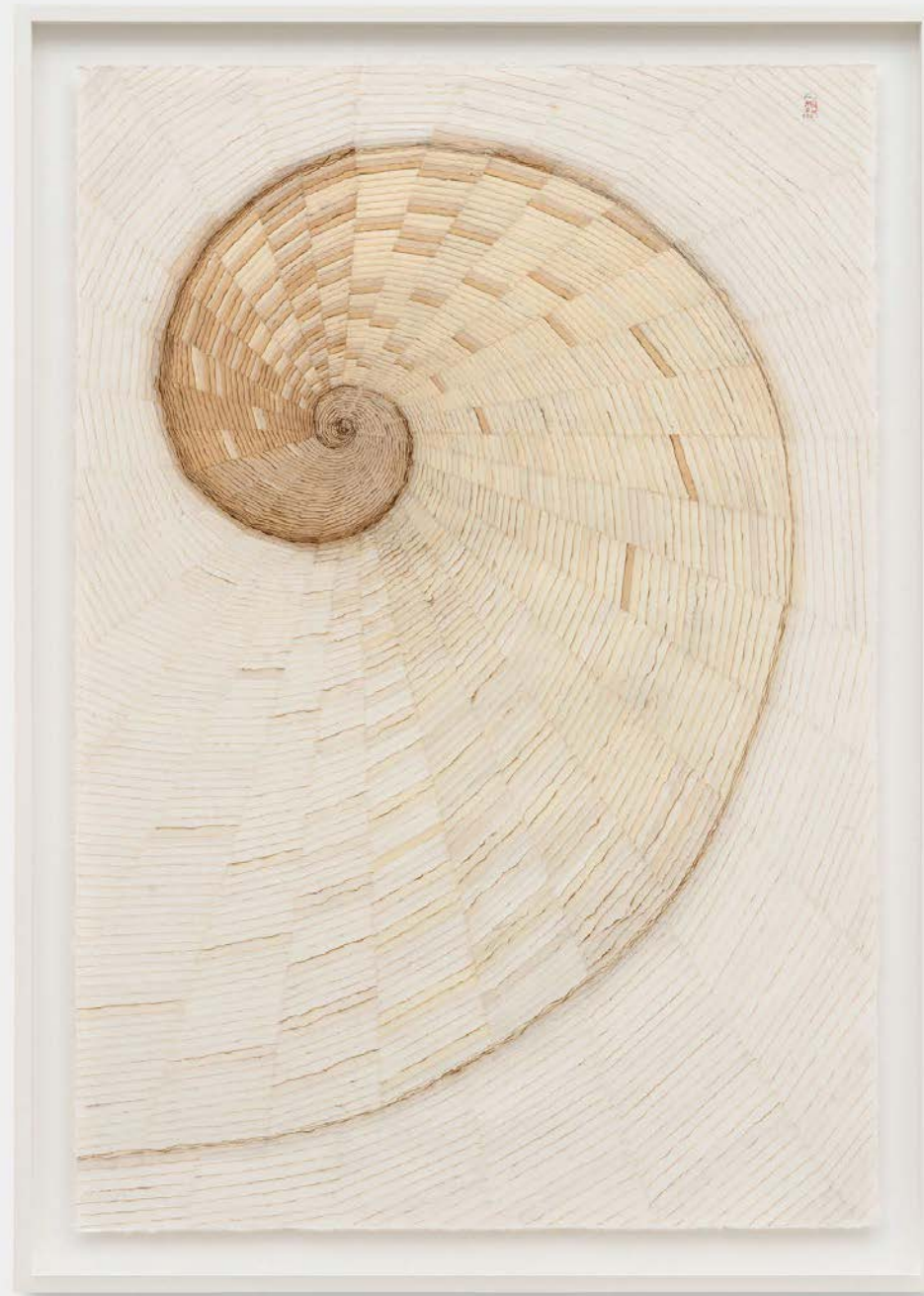
Installation view of Ha Chong-Hyun's works,
Ha Chong-Hyun Art Center, Paju, South Korea. From September 1, 2025.
Courtesy of Ha Chong-Hyun Art Center

“I decided this is no longer sounds of tides, this is a mountain. And this is not a real mountain, there is no mountain like this, but in Korea we don’t have high mountains, but kind of rolling. So I have this memory of Korea, near my hometown, and I just started painting, and without any real scenery, no photos, it’s just practicing with ink and water on the paper.”

Minjung Kim studied calligraphy and watercolor painting from an early age and went on to major in oriental painting as an undergraduate and graduate student at Hongik University in Seoul. She then studied abroad at Milan’s Accademia di Belle Arti di Brera. During her studies in Europe, she was deeply inspired by artists like Constantin Brâncusi, Carl Andre, and Brice Marden.

Over the past two decades, she has presented her works in Italy, Switzerland, China, the UK, the US, and Mexico, among other countries. She has been the subject of solo exhibitions at renowned galleries and museums around the world, including Macro (Museo d’Arte Contemporanea Roma), Rome (2012); Hermès Foundation, Singapore (2017); White Cube, London (2018); Langen Foundation, Neuss (2019); and Hill Art Foundation, New York (2020).

Minjung Kim South Korean, b. 1962

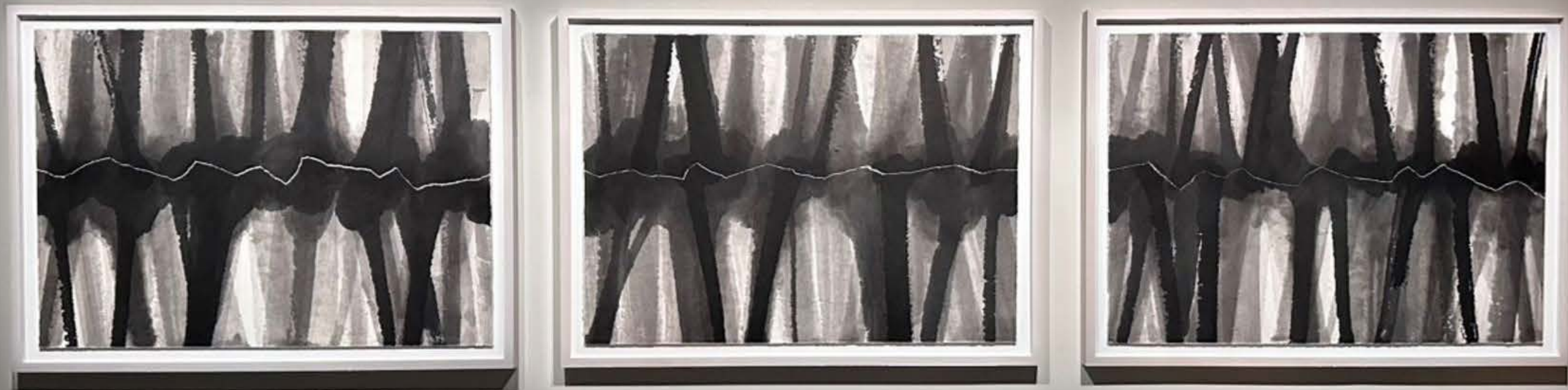


Minjung Kim, *Nautilus*, 2021. Mixed media on mulberry Hanji paper
145 x 100 cm - 57 x 39 1/2 in

EUR 116,000 - Excluding Taxes
Subject to availability

Detail of Minjung Kim, *Nautilus*, 2021.





Installation view of Minjung Kim in *Taipei Biennial 2025 - Whispers on the Horizon*,
Taipei Fine Arts Museum, Taiwan. November 1, 2025 - March 29, 2026
Photo: Lu Guo-Way

“There aren’t any reasons for painting. That’s what is special about it. It doesn’t need justification. It’s essential that it is not used for other purposes. All the things which will, as it were, take away from what is mysterious about it.”

Sir Christopher Le Brun is one of the leading British painters of his generation, celebrated internationally since the 1980s, making both figurative and abstract work in painting, sculpture, and print. He was an instrumental public figure in his role as President of the Royal Academy of Arts in London from 2011 to 2019. Since 1990 he has served as a Trustee of major British institutions at Tate, National Gallery, Dulwich Picture Gallery, National Portrait Gallery and was a founding Trustee of the Royal Drawing School. He was awarded a Knighthood (Knight Bachelor) for services to the Arts in the 2021 New Year Honours.

Christopher Le Brun British, b. 1951

Portrait of Christopher Le Brun, 2022



“There is a phrase, and to me an immensely suggestive and beautiful one, “pure painting” that stands for an explicit orientation towards imagination. I envisage a type of pictorial music, full of light and colour, movement and the play of visual invention for its own sake. Perhaps it is because of early years living by the sea, or even my distant Channel Islands origins, that I have an idea of painting that is impatient of foreground, and prefers unlimited horizons.

Painting reminds us there is something bright and unquenchable beyond the studio and I feel strongly the link between the changeability of the weather and the responsiveness of my painting process. The landscape’s weather - rain, then sun, then mist, then cloud, (where I live they are occasionally all experienced in an hour) - parallels what I think of as the mind’s weather, so much can the painting alter in response to my intuitions. Combining, replacing and layering over and over again, each painting seeks out a condition of poise that has enough of stillness and imminence to suggest a new “invitation to the voyage”. [...]

To see the moon, barely visible in daylight, is to recognise the rewards of looking. At night our eyes are irresistibly drawn towards it, but by day, and without any glow to guide us we must actively look. If we make the discovery, such may be our pleasure and surprise that we instinctively want to share it. At night the moon’s presence shifts towards symbol, but suddenly coming upon it by day it leads us toward questions of perception and beauty.”

– Christopher Le Brun, July 2025





Christopher Le Brun, *Unenclosed II*, 2024. Oil on canvas
105.5 x 135.6 x 4 cm - 41 1/2 x 53 1/2 x 1 1/2 in

GBP 40,000 - Excluding Taxes
Subject to availability



Christopher Le Brun, *Rose, Vivid Blue, Yellow Ochre*, 2025. Oil on canvas
130 x 140 x 4 cm - 51 x 55 x 1 1/2 in

GBP 60,000 - Excluding Taxes
Subject to availability



Detail of Christopher Le Brun, *Rose, Vivid Blue, Yellow Ochre*, 2025



Christopher Le Brun, *Phases Variations IX*, 2026. Oil paint on etching
75 x 105 cm - 29 1/2 x 41 1/4 in

GBP 20,000 - Excluding Taxes
Subject to availability



Christopher Le Brun, *Phases Variations XI*, 2026. Oil paint on etching
75 x 105 cm - 29 1/2 x 41 1/4 in

GBP 20,000 - Excluding Taxes
Subject to availability



Installation view of *A Sense of Sight, Abstract Work 1974-2020*,
Red Brick Art Museum, Beijing, China. March 20 — May 9, 2021
Courtesy of the Red Brick Art Museum

Since the mid-1980s, Nara's multidisciplinary approach has produced a distinctive and varied body of work. His artistic sensibilities were uniquely formed and shaped by his solitary childhood in rural northern Japan. Nara's formative encounters with nature, folklore, and children's fables, and his revelatory discovery of popular music through his self-built radio, are the source of his creativity. Through introspection, Nara freely reimagines his past experiences, and they have determined his visual language and steered his stylistic development for four decades.

Through philosophical dialogues with his intrinsic self, Nara creates personified entities. Depicted with big heads and wide eyes, they are celebrated for their characterful demeanor and perceived to possess both innocence and defiance. Nara understands these figures as self-portraits, and when his dynamic imagery emerged in the 1990s, it was recognized as an expression of raw emotion, carrying a spirit comparable to punk and rock music in its directness and intensity. Over time, it has come to function differently. Today, many people see Nara's characters as projections of themselves, mirroring their own sentiments and vulnerabilities. As a result, these images have transcended their original impetus and become cultural touchstones, resonating with a global audience and influencing younger generations of artists and viewers alike.

Yoshitomo Nara

Japanese, b. 1959

Portrait of Yoshitomo Nara



Yoshitomo Nara, *Sleepless Night (Bunny in Blue Beret)*, 1997. Acrylic on canvas
60 x 50 cm - 23 1/2 x 19 1/2 in

USD 2,000,000 - Excluding Taxes
Subject to availability



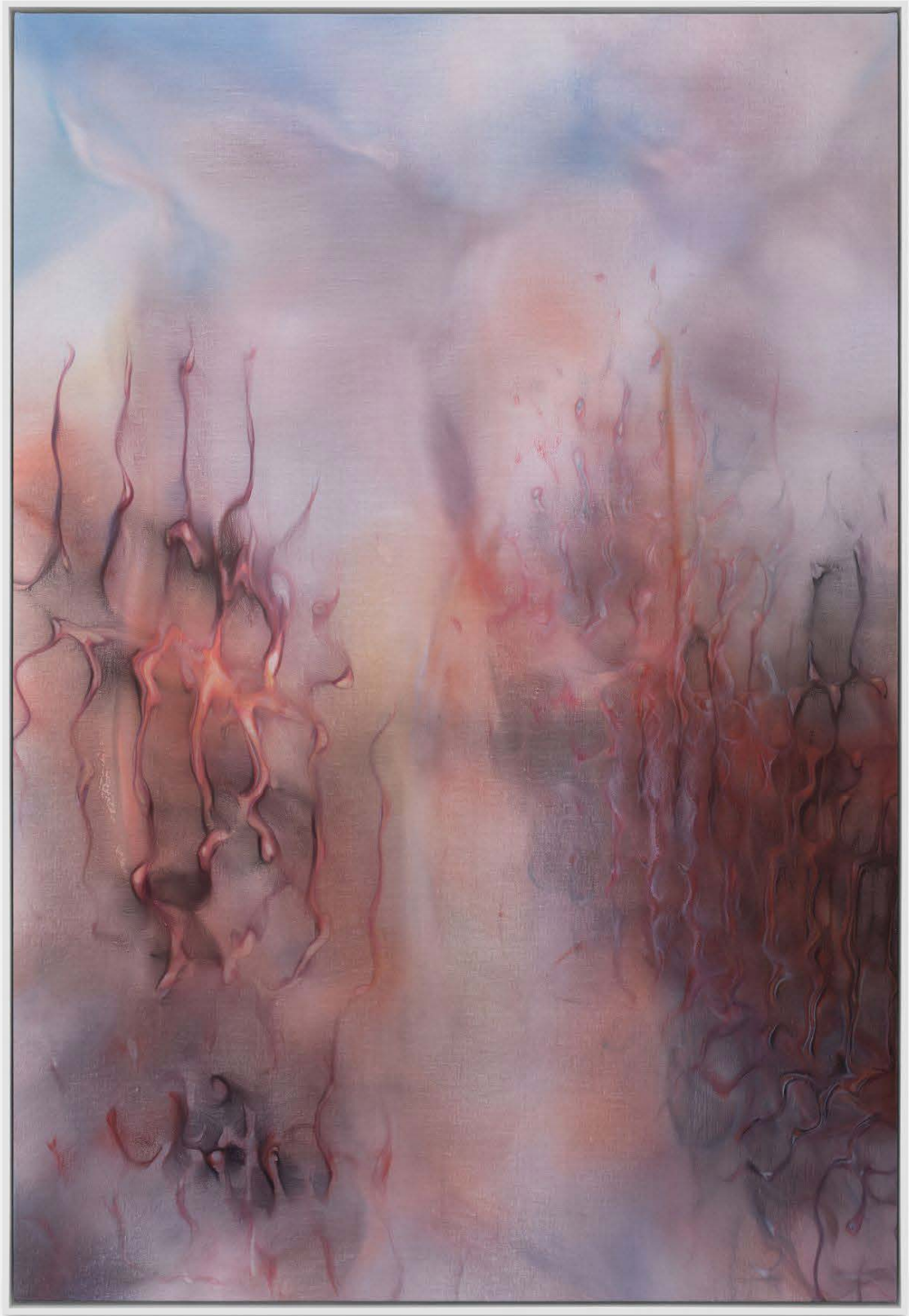
Detail of Yoshitomo Nara, *Sleepless Night (Bunny in Blue Beret)*, 1997



Oliver Beer is a visual artist and composer whose sculptures, paintings, installations, videos and immersive performances explore the hidden acoustic properties and inherent musicality of objects, bodies and architectural spaces. Drawing on his dual background in musical composition and visual art, his practice investigates how personal, cultural and familial relationships shape the ways we assign meaning to the objects around us. One of his most significant ongoing bodies of work, the *Resonance Project* (2007–), features vocal performances designed to activate the natural harmonics of architectural structures, creating a visceral and intimate connection between audiences and the spaces they inhabit. His Resonance Paintings extend this research by transforming musical harmony into visual form: sound waves vibrate loose pigments across the canvas, producing abstract compositions that capture the physical “shape” of sound and merge auditory and visual expression in a singular process.

Beer studied musical composition at the Academy of Contemporary Music in London, Fine Art at the Ruskin School of Art at the University of Oxford, and film theory at the Sorbonne in Paris, forming a multidisciplinary foundation that continues to shape his exploration of sound, form and spatial perception.

Oliver Beer British, b. 1985



Oliver Beer, *Resonance Painting (We've Lost Dancing)*, 2026. Pigment on canvas
160 x 110 cm - 63 x 43 1/2 in (unframed), 163.4 x 113 cm - 64 1/2 x 44 1/2 in (framed)

GBP 55,000 - Excluding Taxes
Subject to availability



Detail of **Oliver Beer**, *Resonance Painting (We've Lost Dancing)*, 2026



Installation view of *Festival Normandie Impressionniste*,
Hangar 107, quai François Mitterrand, Rouen, France. May 23 — July 21, 2024

Mehdi Ghadyanloo uses the trompe l'œil technique of his murals to compose his recent paintings, and they take on the shape of square boxes with dream-like imagery and hyperrealistic technique. Their architectural appearance reflects the artist's investigation into designing and representing space on the canvas, evoking the visual and metaphysical constructions of Giorgio de Chirico. Ghadyanloo's meticulous technique reminds us that in his youth he painted Persian miniatures in Iran. Each of his painting-boxes reveals his brilliant ability to trick our eyes and our perception of reality. On what we thought was a flat surface, there appears a fenced-in space or a maze of slides.

— Martha Kirszenbaum

Known primarily for his gigantic trompe l'œil-style murals in central Tehran, Ghadyanloo also creates paintings, with surreal and minimalistic themes. He provides an autobiographical perspective, portraying the landscapes of his youth, his memories of Iran-Iraq war (1980-1988), and his life experience in the Islamic Republic. Although at times sombre and even suggestive of a failed utopia, Ghadyanloo's work conveys hope that change can be effected, and it speaks with joy of what remains glorious in gloomy times. Mehdi Ghadyanloo is also considered one of Middle East's leading public artists.

Between 2004 and 2011, he painted over 100 gigantic murals throughout Iran's capital, to elevate the visual quality of life in Tehran to bring hope and color to the Grey, depressed city of Tehran. In 2016 he became the first Iranian artist to be commissioned in both Iran and the US since the revolution in 1979, when he completed a massive mural for the Rose Kennedy Greenway project in Boston, US.

Mehdi Ghadyanloo Iranian, b. 1981



Mehdi Ghadyanloo, *The Sacred Spectrum*, 2025. Acrylic and oil on canvas
190.5 x 229.9 x 5.1 cm - 75 x 90 1/2 x 2 in

EUR 135,000 - Excluding Taxes
Subject to availability

Detail of Mehdi Ghadyanloo, *The Sacred Spectrum*, 2025





Installation view of *The Stolen Memories*,
Long Museum West Bund, Shanghai, China. May 18 — July 28, 2024

Youngju Joung paints unique cityscapes inspired by her native country. Softly lit at twilight, her works capture sprawling urban scenes that stretch beyond view, speckled with flickering lights that hint at a dense yet unseen human presence.

Born in 1970, Youngju spent her youth drawing the buildings in her village before leaving South Korea to study Fine Art in Paris. After graduating, she returned home where she climbed Nam Mountain and saw the downtown of Seoul, lit at dusk. While her paintings are rooted in such experiences, they are also symbolic of Korean society. The city or the hill village reflect poverty and affluence. The artful illumination of these spaces imbues the painted narrow streets, reclining walls and aged rooftops with authenticity; these spaces feel inherently lived-in.

Youngju Joung creates these images by crumpling and unfolding traditional Korean paper upon which she paints her work. By creasing, scratching and wrinkling the paper, the artist evokes a way of life that feels authentically dilapidated, used and reused; and yet it retains a distinctly warm and peaceful atmosphere. The medium itself has endured a wearing process, just as the buildings it presents.

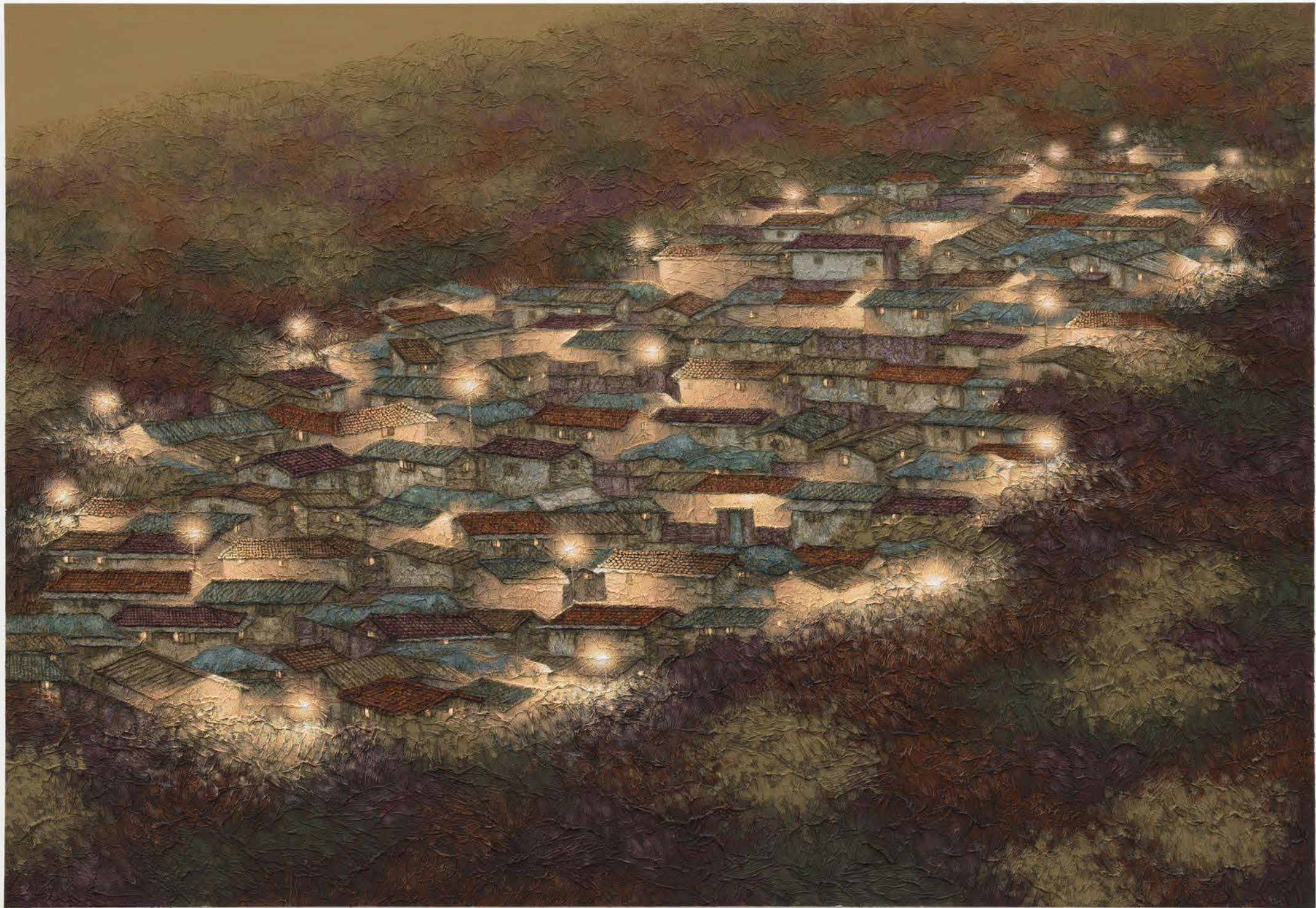
These paintings do not beautify or exaggerate; they are honest representations of exposed bricks, slate rooftops and rusted gates. These homes are reflections of their humble occupants, dimly lit and aging, we are absorbed into this world at a fleeting moment of natural beauty before darkness descends. At the center of this peaceful transition lies a sacred domestic routine, where each light represents a life, faintly glowing amongst the hum of the living city.

Youngju Joung

South Korean, b. 1970

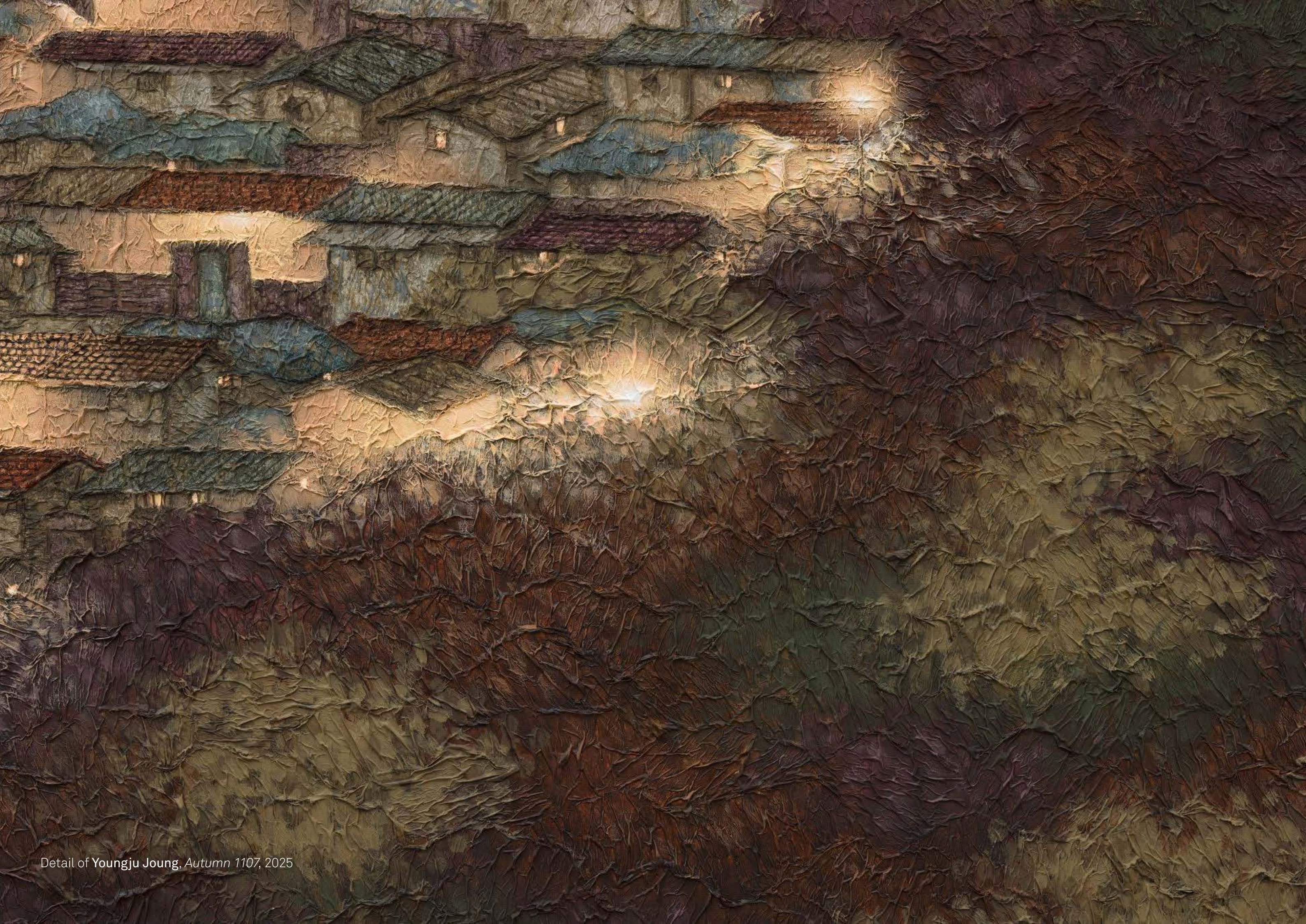


Portrait of Youngju Joung, 2024.



Youngju Joung, *Autumn 1107*, 2025. Acrylic and hanji paper on canvas
112 x 162 cm - 44 x 63 3/4 in

USD 82,000 - Excluding Taxes
Subject to availability



Detail of Youngju Joung, *Autumn 1107*, 2025



Javier Calleja, born in 1971 and based in Málaga, Spain, is a contemporary artist known for his distinctive visual language spanning drawing, painting, sculpture and installation. Throughout his career he has explored scale, perspective and spatial play, often creating presentations that deceive or surprise the viewer. His installations range from the minuscule to the monumental, turning the act of perception itself into a core component of his work.

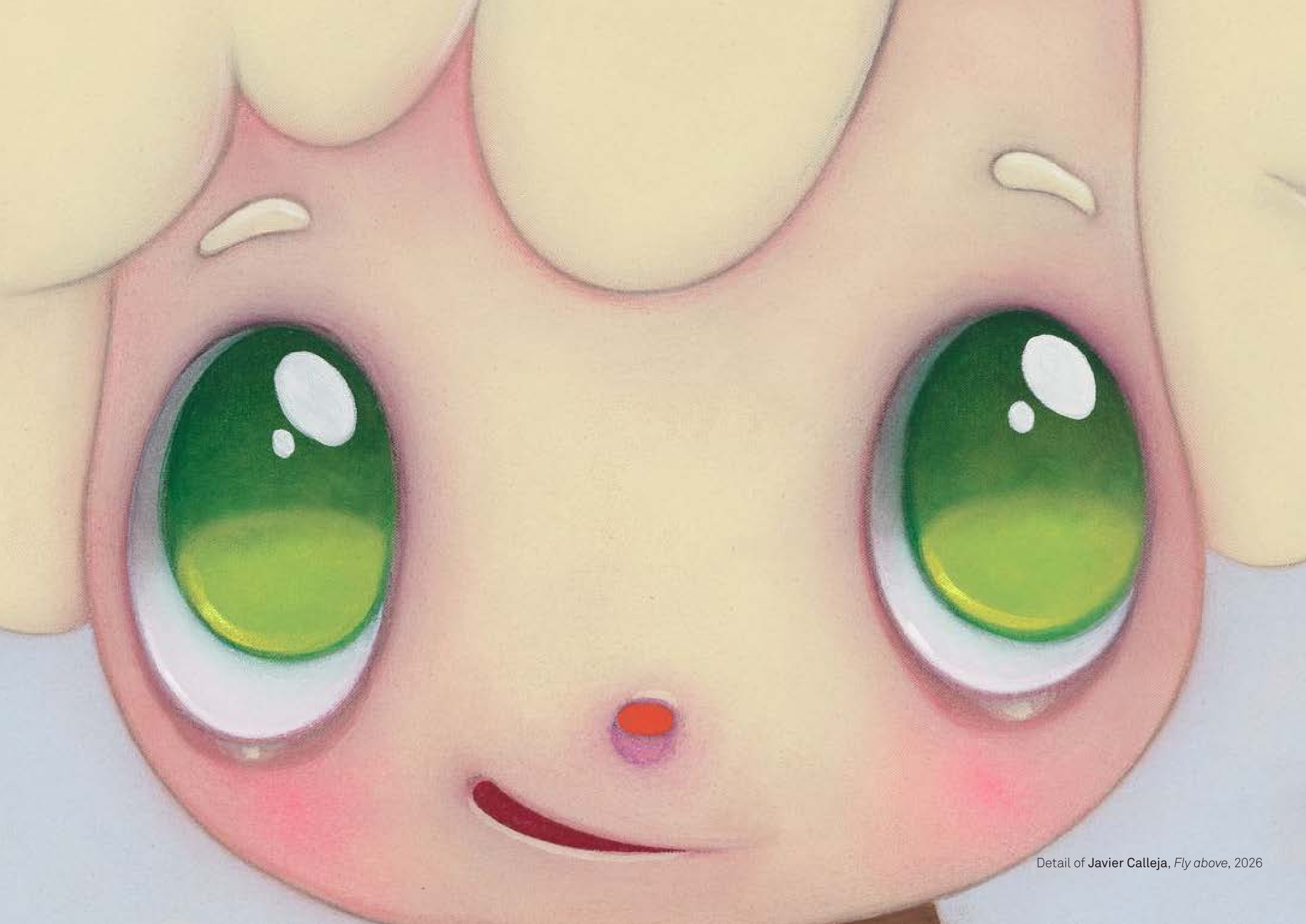
Calleja's now-iconic big-eyed characters began as visual translations of his own emotions and personal experiences. Over time, these figures have evolved from simple drawings into paintings, sculptures and collectible objects, becoming the unmistakable signature of his artistic universe. Nearly always depicting a boy in the transitional stage between childhood and adolescence, these characters—with their oversized, watery eyes and faint red blush—embody a quiet emotional resilience. They appear as small heroes who have just endured something painful and are on the verge of smiling again, capturing a delicate balance between vulnerability and optimism.

Javier Calleja Spanish, b. 1971



Javier Calleja, *Fly above*, 2026. Acrylic on canvas
100 x 80 cm - 39 1/2 x 31 1/2 in (unframed), 103.5 x 83.5 x 8 cm - 41 x 33 x 3 in (framed)

EUR 164,000 - Excluding Taxes
Subject to availability



Detail of Javier Calleja, *Fly above*, 2026



Javier Calleja, *I just want to sleep*, 2023. Mixed media on paper
45.7 x 61 cm - 18 x 24 in (unframed), 66 x 81 x 5 cm - 26 x 32 x 2 in (framed)

EUR 30,000 - Excluding Taxes
Subject to availability

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I just want to sleep.

Handwritten signature and scribbles in the bottom right corner.



Installation view of *No Art Here*,
Hangaram Art Museum, Seoul Art Center, Seoul, South Korea. July 12 - October 27, 2024
© Seoul Arts Center

重构 Reconfiguration

观看继续深入，风景不再受限于具象景致的再现，转而在记忆、想象、图式与媒介之间被重新组织。生活场景与现实经验仍在画面中留下痕迹，却经由媒材特性、数字技术、抽象语言与绘画修辞的转译，进入更为开放的图像形态，并显现出象征与诗意的层次。

As looking continues to deepen, landscape is no longer confined to the representation of figurative scenes. Instead, it is reconfigured through memory, imagination, visual forms, and the material conditions of the medium. Traces of everyday scenes and lived experience remain within the image; through the translation of material properties, digital technologies, abstract language, and painterly rhetoric, landscape opens onto a more expansive pictorial field, revealing layers of symbolism and poetic resonance.



YOUNGJU JOUNG
When Landscapes Draw Near
2026
Digital Artwork
100x100cm



YOUNGJU JOUNG
When Landscapes Draw Near
2026
Digital Artwork
100x100cm



YOUNGJU JOUNG
When Landscapes Draw Near
2026
Digital Artwork
100x100cm



John McAllister

American, b. 1973

McAllister's large-scale paintings and panoramas upend traditional dictates of perspective through his pairing of flat pictorial surfaces with rich illusionistic depth. Rendered in a characteristically vibrant palette concentrated on a close range of colors (often lavenders, reds and purples), the artist's work achieves the distinctive and abundant visual effect of a dreamlike garden in full bloom. McAllister's obsession with the spectral qualities of light and its representation brings his work into conversation with the legacy of French Fauvist and Impressionist masters such as Matisse, Bonnard, and Monet.

Against backgrounds of geometric and organic patterns that suggest exotic textiles, wallpaper, or other artworks, his still lifes, landscape, and interiors are steeped in an atmosphere of elegance leaning towards decadence. Approaching his process with the dual perspective of contemporary viewer and artist, McAllister creates works that open a window to the poetic and metaphorical, enticingly accessible and rendered in vivid color.

John McAllister at his studio, 2021.



John McAllister, *sunup asunder spright seeming don't slumber*, 2025. Oil on canvas
127 x 99.1 cm - 50 x 39 in

USD 40,000 - Excluding Taxes
Subject to availability



Detail of John McAllister, *sunup asunder spright seeming don't slumber*, 2025



Small informational labels on the wall.



Installation view of John McAllister in *All Day Long*,
KinoSaito Arts Centre, Verplanck, NY, US. June 25 - December 20, 2026
Courtesy of KinoSaito Arts Centre

Han Mengyun

Chinese, b. 1989

Han Mengyun is a multimedia, interdisciplinary artist, filmmaker, poet and mother based in London whose practice unfolds across two intertwined modes that she calls “Day” and “Night.” Painting forms the rigorous centre of her Day practice, functioning as a vital mechanism through which she examines the politics of seeing across cultural and epistemological differences.

Initially trained in the Western tradition of oil painting, Han gradually departed from Eurocentric art-historical frameworks—which privilege the autonomous image—to explore the entangled cultural histories of Eurasia. Drawing on the structural logic of Asian manuscript cultures, scroll mounting, textiles, and ornament, she redefines painting as a “technology of relation.” By translating traditional scroll proportions to canvas and integrating woodblock printed motifs into her painted fields, Han engages in a critical dialogue with Euro-American abstraction. Her paintings operate as constructive and intellectual apparatus, acting as modular architectures that allow divergent visual genealogies to coexist while retaining their specific historical and material memories.

Resonant with philosopher Yuk Hui’s understanding of identity as a relational process of becoming, Han approaches artistic subjectivity as something formed through multiple inheritances rather than a single origin.

While her Day practice investigates transcultural hybridization through the medium of painting, her Night practice extends these transhistorical concerns into writing, moving image, installation, and performance, addressing women’s experience, motherhood, labour, and care.

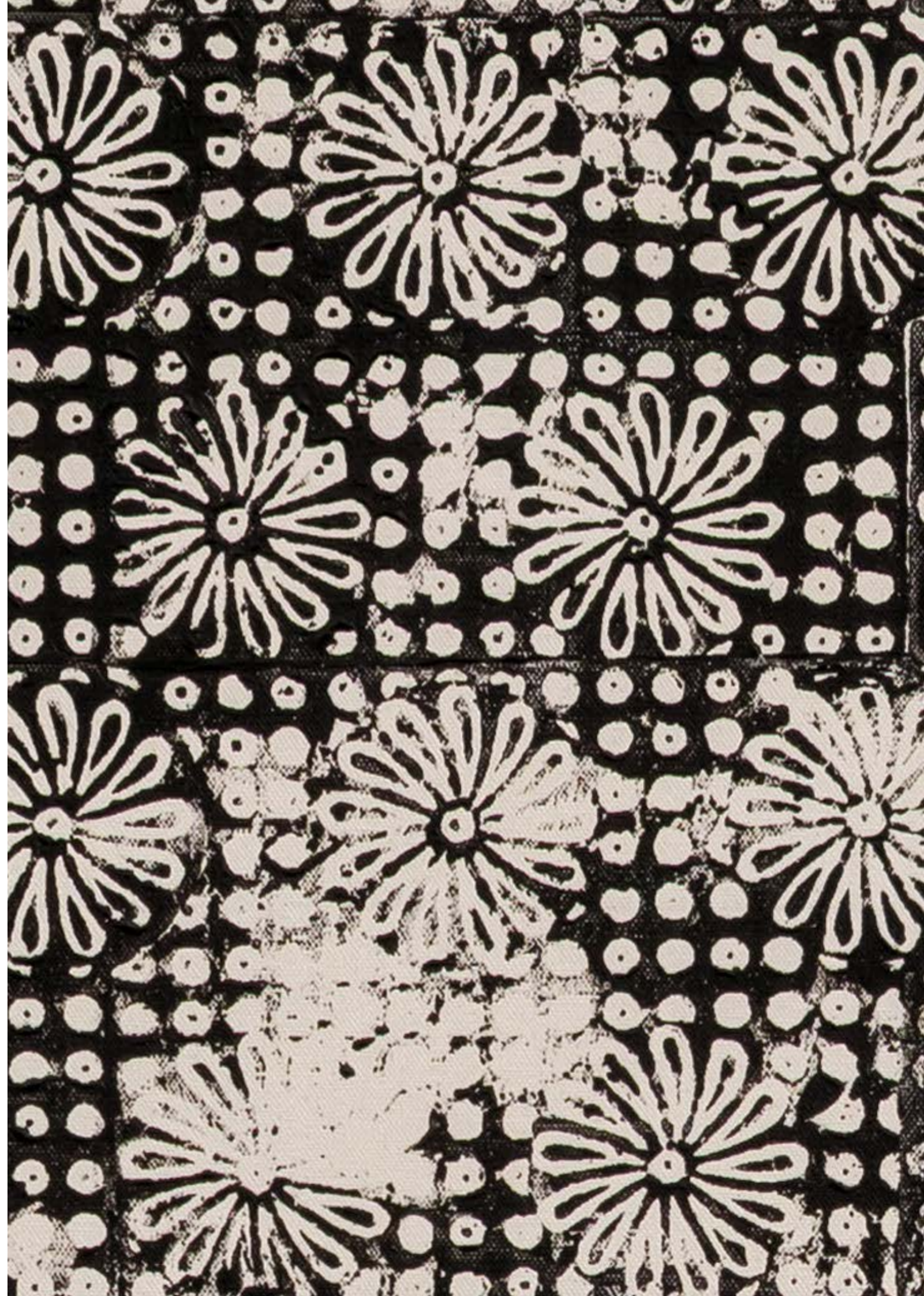
Han Mengyun was selected as one of the Artists of the Year by the ArtAsiaPacific Almanac (2026). She received a BA in Studio Art from Bard College, pursued the study of Sanskrit at institutions including Kyoto University, and completed an MFA at the University of Oxford, where her research focused on Classical Indology and Indian aesthetic theories.

The Architecture of the Margin: Han Mengyun's One or Two

In her series *One or Two*, Han Mengyun challenges the Western art historical tradition that privileges the painted image, proposing instead that the frame is painting's foundational architectural and intellectual engine. Drawing from a rich constellation of Asian manuscript and scroll traditions—including *Qur'anic* folios, Korean *chaekgado*, and historic Chinese and Japanese mounting formats—Han transforms the border from a passive decorative boundary into an active system of measure and value.

One or Two offers a profound recalibration of modernist abstraction. By applying traditional scroll proportions to canvas and integrating woodblock motifs where patterned silk traditionally sat, Han initiates a dialogue with Euro-American abstractionists like Josef Albers, Frank Stella and Donald Judd. Yet, she resists the flattening erasure of transculturalism that has bred its own abstract manifestations. Her geometric fields and printed ornaments retain their specific cultural and material memories, operating as a reflexive *mise en abyme* where frame and image continually exchange roles.

Taking its title from a Qing dynasty painting of Qianlong Emperor exploring duality (“neither the same nor separate”), the series embodies Han's own pluralistic subjectivity informed by multiple artistic traditions. Ultimately, *One or Two* redefines painting not as an autonomous image, but as a “technology of relation”—a hospitable, modular architecture capable of holding divergent global genealogies in a rigorous, structural harmony in search of an aesthetic coexistence.





Han Mengyun, *Chaekgado IV / 冊架圖 (四)*, 2026. Acrylic on canvas
75 x 210 cm - 29 1/2 x 82 3/4 in

USD 35,000 - Excluding Taxes
Subject to availability



Han Mengyun, *Chaekgado II / 冊架圖 (二)*, 2026. Acrylic on canvas
75 x 210 cm - 29 1/2 x 82 3/4 in

USD 35,000 - Excluding Taxes
Subject to availability



Han Mengyun, *Chaekgado III / 冊架圖 (三)*, 2026. Acrylic on canvas
75 x 210 cm - 29 1/2 x 82 3/4 in

USD 35,000 - Excluding Taxes
Subject to availability



Installation view of *The Shape of Silence*, "Painting Unsettled",
UCCA Edge, Shanghai. March 11 - May 21, 2023
© Han Mengyun



Gongkan

Thai, b. 1989

Kantapon Metheekul, known as Gongkan, approaches painting as an exploration of memory, identity, and social and introspective questions. His practice centers on the idea of passage—how bodies, emotions, and experiences shift across places and states of being. Through his concept of “Teleport Art,” he visualizes moments of transition, where forms slip through or dissolve between worlds, suggesting both escape and return.

Gongkan has developed a distinctive visual language with surrealist sensibilities. His paintings are defined by resonant compositions and recurring forms caught in quiet acts of transformation. These scenes do not resolve into fixed narratives but remain in suspension, where time and space overlap and continuously reconfigure, between past and present, here and elsewhere. Working with themes of displacement and connection, Gongkan reflects on how individuals navigate cultural expectations and personal change. His works often present subtle tensions between belonging and distance, visibility and absence, while maintaining a calm, composed visual presence. Through this balance, his paintings invite viewers to shift perception and open to possibilities beyond familiar boundaries.

Portrait of Gongkan.



Gongkan, GMO, 2026. Acrylic and airbrush on canvas
120 x 180 cm - 47 1/4 x 70 3/4 in

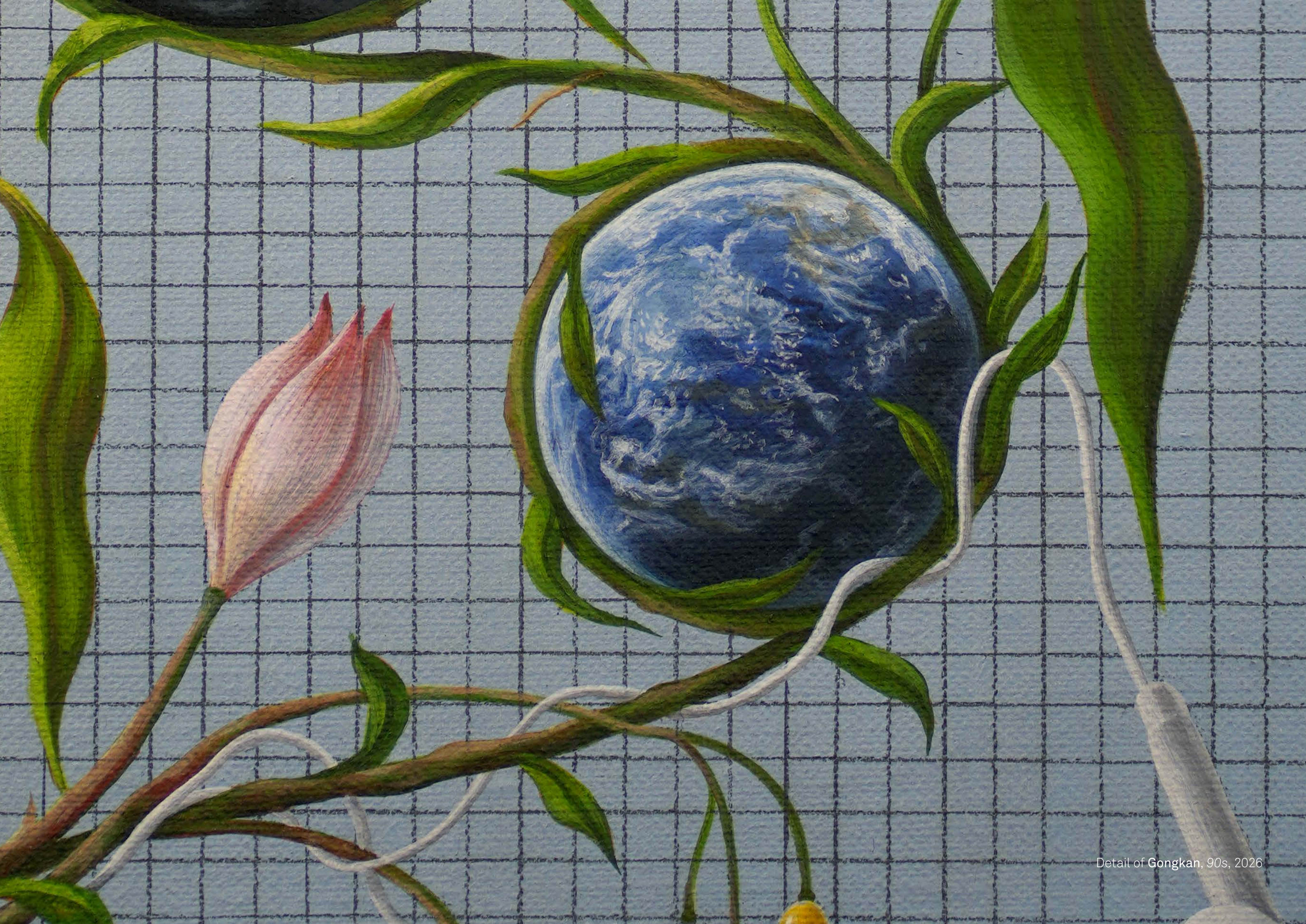
USD 45,000 - Excluding Taxes
Subject to availability





Gongkan, 90s, 2026. Acrylic and airbrush on canvas
50 x 40 cm - 19 3/4 x 15 3/4 in

USD 12,000 - Excluding Taxes
Subject to availability



Detail of Gongkan, 90s, 2026



Installation view of *ASYNCHRONOUS AFFINITIES*
Hong Kong Wong Chuk Hang Space. March 22 - May 24, 2025
© Gongkan