



Frieze Seoul 2026

LEE Joon (1919-2021)

Nam June PAK (1932-2006)

YUN Suknam (b. 1939)

SONG Hyun-Sook (b. 1952)

OUM Jeongsoon (b. 1961)

CHAE Rimm (b. 1963)

SUNG Hee Seung (b. 1977)

KIM Eun Jeong (b. 1986)

Yoori (b. 1994)

Hakgojae

Gallery

C09, Frieze Seoul 2026

Hakgojae Gallery has long been dedicated to discovering Korean artists who have built distinctive artistic worlds grounded in East Asian Philosophy, and to introducing them to the global stage.

Leo Tolstoy (1828–1910), in *What Is Art?* (1897), argued that art should not merely serve as a source of pleasure, but should constitute an essential condition of human life and ultimately strive towards “the good”. Great works of art, he believed, communicate new human emotions, embody spiritual depth, and remain accessible and comprehensible to all. He further predicted that the art of the future would focus on feelings that unite people and employ forms accessible to everyone; the ideal excellence of the future will lie not in exclusivity, but in the universality of feeling.

Widely recognised as the founder of video art and one of the most innovative artists of the twentieth century, **Nam June PAIK** (1932–2006) was known to have deeply admired Tolstoy throughout his life. PAIK likewise envisioned a world interconnected through the internet and maintained an optimistic belief in the positive transformations brought about by technology. Although radically experimental in his practice, he consistently pursued universality, paying tribute to Tolstoy through his sculpture *Tolstoy* (1995).

For Frieze Seoul 2026, Hakgojae Gallery presents PAIK’s *Tolstoy* (1995) as the centrepiece of its presentation, exploring how Tolstoy’s artistic vision of a “universal good” has been inherited and reinterpreted within contemporary Korean art. Alongside PAIK, the presentation includes works by **LEE Joon** (1919–2021), a pioneering figure in Korean geometric abstraction who celebrated the radiance and beauty of nature, as well as seven Korean women artists: **YUN Suknam** (b. 1939), **SONG Hyun-Sook** (b. 1952), **OUM Jeongsoon** (b. 1961), **CHAE Rimm** (b. 1963), **SUNG Hee Seung** (b. 1977), **KIM Eun Jeong** (b. 1986), and **Yoori** (b. 1994). Together, these artists reflect on how delicate feminine sensibilities and gestures of inclusiveness may continue to resonate in the contemporary world.



LEE Joon (1919–2021) is recognised as a pioneer of Korean abstract painting. With a remarkable sensitivity to colour, he imbued his canvases with harmony, rhythm, and the joy of life itself. His paintings unfold as radiant festivals of colour, brimming with vitality.

For LEE, nature was an inexhaustible source of creative inspiration. He drew upon it not through direct representation but through intuitive reinterpretation. His canvases, constructed from a delicate organisation of lines and colour planes, embody the order and mystery of nature. By uniting geometric divisions of the pictorial surface with the autonomous rhythms of pure colour, he created a world of colour field abstraction that was at once intellectual and deeply lyrical. The overlapping, intersecting, and juxtaposed planes of colour reveal the artist's contemplative spirit and his passionate devotion to the act of painting.

Dawn, presented at this year's Frieze Seoul, is a monumental work measuring 290 cm in width. Through a geometric composition of a majestic morning sun illuminating a mountain landscape, the artist lyrically captures the fleeting moment when day breaks and light first emerges.

LEE Joon was born in Namhae, Gyeongsangnam-do, Korea. In 1939, he enrolled at the Pacific School of Art in Japan, where he studied Western painting. From 1954 to 1984, he served as Professor in the Department of Fine Arts at Ewha Womans University. He received the National Academy of Arts of the Republic of Korea Award in 1983 and the Silver Crown Order of Cultural Merit in 1995. From 2003 to 2007, he served as President of the National Academy of Arts of the Republic of Korea.

Major retrospectives of his work have been held at the National Museum of Modern and Contemporary Art, Korea (Gwacheon) and Gyeongnam Art Museum (Changwon).

His works are in the collections of the National Museum of Modern and Contemporary Art, Korea, Seoul Museum of Art, Gyeongnam Art Museum, Daejeon Museum of Art, and Busan Museum of Art.





Dawn

1989

Acrylic on canvas

190x290cm

KRW 400,000,000

Glorification-1

1984

Acrylic on canvas

162x130cm

KRW 150,000,000



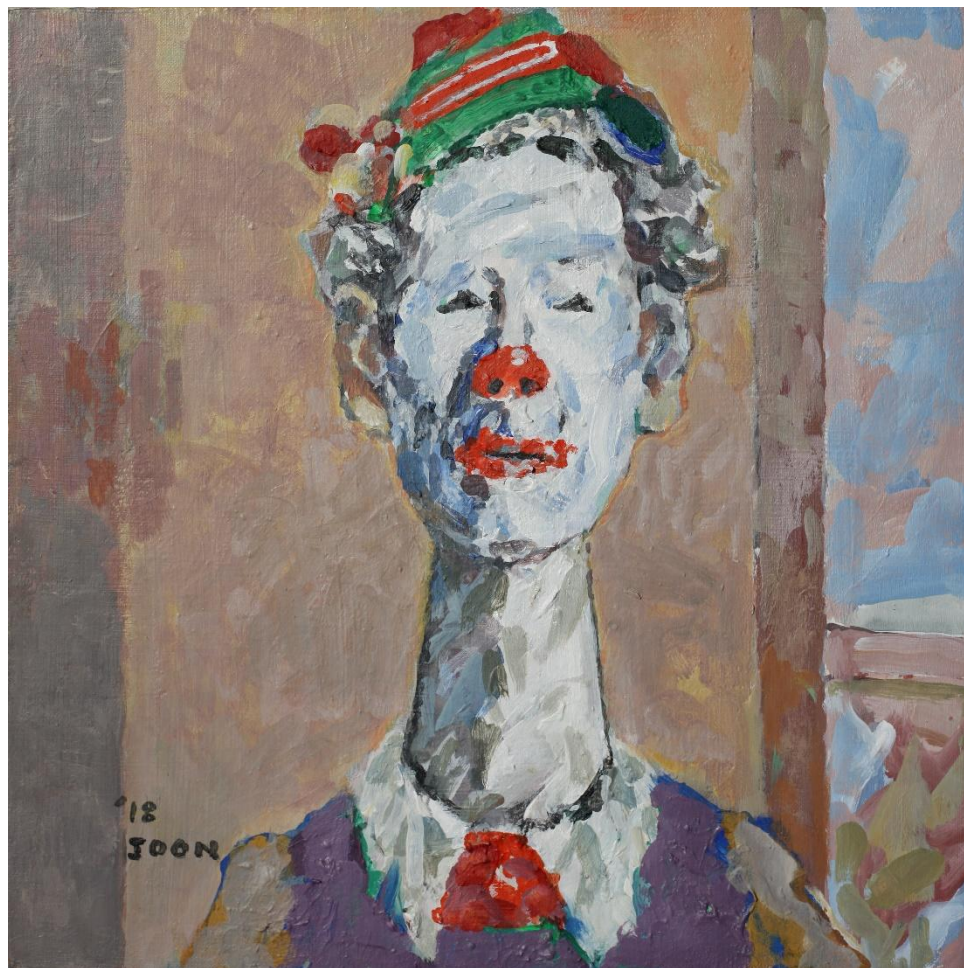
Pierrot

2018

Acrylic on canvas

50x50cm

KRW 50,000,000





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. Believing that the role of the artist lay in contemplating the future, he sought to foster global communication and encounters through art. He has been celebrated as “a pioneer of a new artistic species – scientist, philosopher, and engineer all at once,” and as “a truly exceptional genius and a visionary futurist,” remaining, to this day, one of the most profoundly “contemporary” artists in our midst.

Nam June PAIK dramatically expanded the boundaries of art by integrating television, video, and technology with diverse artistic disciplines, including sculpture, painting, drawing, performance, and installation. He attended the Venice Biennale for the first time in 1985 and again in 1993, when he received the Golden Lion. In 1988, PAIK created *The More, The Better*, a large installation project utilising 1,003 monitors. During the 1990s, he created *Electronic Superhighway*, comprised of 313 monitors with 47 different channels, and *W3* which foresaw today's web culture. A retrospective of his works was held in 2000 at the Guggenheim Museum in New York, where he exhibited electric laser works such as *Three Elements*. Through this exhibition, PAIK's status as an artist was firmly established as one of the most internationally innovative and ultramodern artists. Even after he passed away in 2006, his innovative works have been exhibited in renowned museums including the Smithsonian Institution, Asia Society' Rockefeller Collection, and Tate Modern.

Tolstoy

1995

Mixed media

131x86x40cm

USD 650,000





YUN Suknam (b. 1939) is a pioneering figure in Korean feminist art. Having lived as a housewife, she took her first step as an artist in her forties. YUN restores the existence of women oppressed in a male-centred society, expressing it through a powerful visual language. Female literary figures and independence activists forgotten in history, as well as herself, her mother, and all mothers in Korea appear as protagonists in her works. These women, depicted with sharp eyes and large hands, are not shown as victims but as strong, independent beings living through difficult circumstances. Her interest in the marginalised is not limited to women. In 2008, she began creating sculptures of 1,025 abandoned dogs from discarded wood. During the Iraq War, she also visited Baghdad with her fellow feminist artists and created works representing the voices of war victims, thus expanding the concept of feminism.

For this year's Frieze, Hakgojae Gallery presents works inspired by KIM Manduk (1739–1812), a remarkable woman of the Joseon dynasty. A successful merchant, she devoted her entire fortune to relieving the suffering of the people of Jeju during a devastating famine, saving countless lives. *KIM Manduk's Heart is the Tears and the Love* expresses the profound compassion KIM felt for the suffering of others through the simplified form of a heart. As the artist explains, "KIM Manduk's heart is love. The tears that flowed from her heart became rice." The tears depicted on the surface are not merely symbols of grief; rather, they embody deep empathy—the willingness to bear another's suffering as one's own—and represent the tender love rooted in femininity and maternal care that nurtures and sustains life.

YUN was born in 1939 in Manchuria. She studied at Pratt Institute Graphic Center and Art Students League in the 1980s. Her works have been exhibited at numerous internationally renowned institutions, including the Smithsonian's National Portrait Gallery (Washington, D.C.), Asian Art Museum of San Francisco (San Francisco), National Museum of Modern and Contemporary Art, Korea (Gwacheon), and Seoul Museum of Art (Seoul). Her works are also in the collections of prestigious art institutions, such as Tate (London), among others.

Kim Manduk's Heart is the Tears and the Love

2015

Mixed media

270x140x180cm

KRW 100,000,000





Portrait of Kim Manduk

2019

Colour pigment on hanji

95x71cm

KRW 40,000,000



SONG Hyun-Sook (b. 1952) is an artist who captures the essence of "life." Initially dispatched to Germany as a nurse, SONG pursued her dream of becoming an artist and refined her craft in a foreign land. Her subjects often include jars, wooden poles, and silk—familiar elements from her upbringing. SONG transforms the small narratives of daily life and cherished memories from her hometown into simplified yet poignant forms on canvas. The artist uses tempera on canvas, materials typically associated with traditional Western paintings, and a Korean brush to harmonise elements of the East and the West. Each stroke contains calligraphic energy within silence. The brushstrokes are full of vitality, while the background remains calm and subdued. The composition evokes the natural beauty of Korea while conveying a profound sense of depth. On a single canvas, the artist abstractly captures lingering impressions of her distant homeland and the unfamiliarity of foreign lands, as well as traces of sadness, conflict, social consciousness, and an awareness of her time.

SONG was born in Damyang, Jeollanam-do, South Korea. After immigrating to Germany in 1972, she studied at HFBK University of Fine Arts Hamburg. Her works have been exhibited at prominent institutions such as Hamburger Kunsthalle, Mori Art Museum, Asian Art Museum of San Francisco, National Museum of Modern and Contemporary Art, Korea, and Leeum Museum of Art. Her works are in the collections of Kunstmuseum Düsseldorf, Hamburger Kunsthalle, Kunstmuseum Bern, Kunstmuseum Bonn, Mori Art Museum, Fukuoka Asian Art Museum, National Museum of Modern and Contemporary Art, Korea, Seoul Museum of Art, Gwangju Museum of Art, and Leeum Museum of Art.

SONG currently lives and works in Hamburg, Germany.

10 Brushstrokes Over 1 Brushstroke and 4 Brushstrokes

2000

Tempera on canvas

150x200cm

EUR 120,000



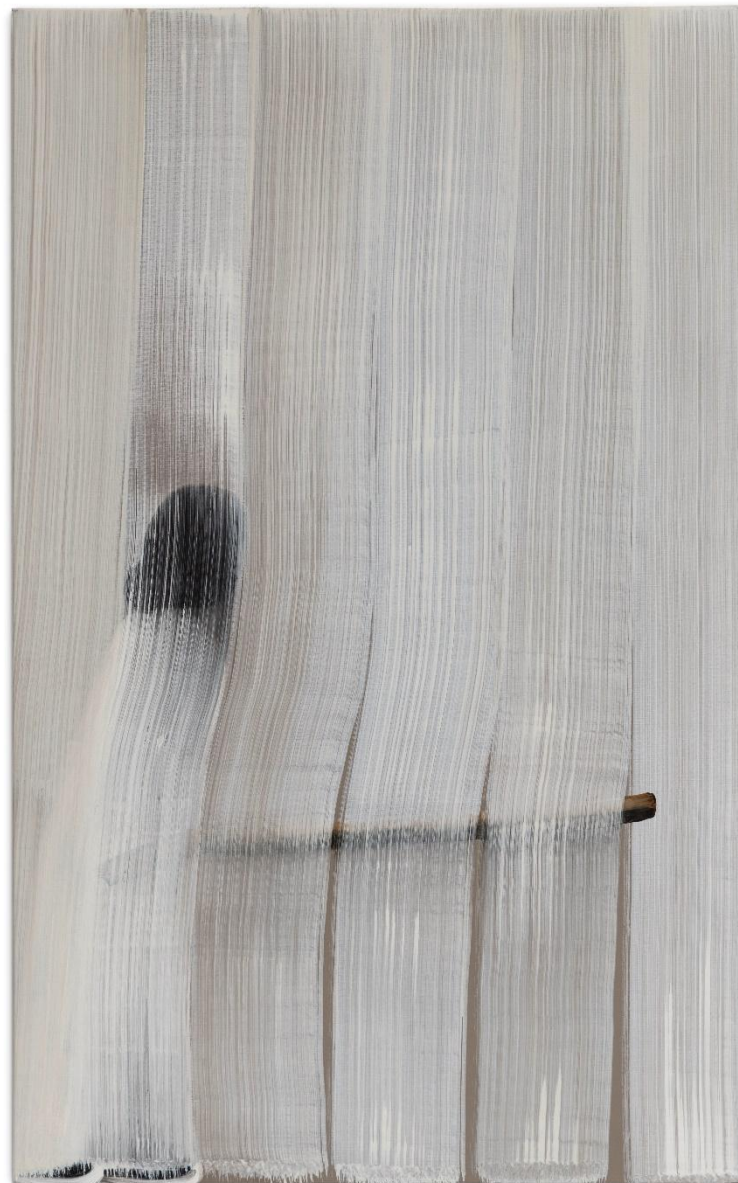
Brushstrokes-Diagram

2019/2024

Tempera on canvas

170x105cm

EUR 65,000



Brushstrokes-Diagram

2025

Tempera on canvas

160x170cm

EUR 75,000





OUM Jeongsoon (b. 1961) gained recognition for her ongoing project “The Elephant Without a Trunk”. Tracing the journey of the first elephants that arrived on the Korean Peninsula after passing through Indonesia and Japan, she has developed this project in collaboration with visually impaired students. The large-scale installations, reinterpreting sculptures created by the students based on their perceptions of elephants through hearing, touch, and smell, transcend nationality, gender, and time, inviting reflection on the diverse ways of perceiving and understanding the world. The works presented at Frieze are closely connected to the artist’s long-standing inquiry into the question, “What does it mean to see?” Although they employ different media, the works are intricately linked through the themes of touch, friction, traces, and disappearance.

Born in Seoul in 1961, OUM studied Western Painting at Ewha Womans University before completing her graduate studies in painting at Ludwig Maximilian University of Munich, Germany. She later served as Professor of Painting at Konkuk University’s College of Art and Design. Since 1996, she has led ‘Our Eyes’, a non-profit organization dedicated to art education for schools for the blind, publications, exhibitions, art projects, and diverse educational initiatives.

Her solo exhibitions include *Fuzz - Tangible Incident* (2026, Hakgojae Gallery, Seoul, Korea), *SIGNAL ON SALE: the folds of time* (2025, Hakgojae Gallery, Seoul, Korea), *Elephant in swing* (2024, Duseon Gallery, Seoul, Korea), and *Elephant Walk* (2015, Anthracite, Seoul, Korea). Selected group exhibitions include *Ten Eyes* (2025, Busan Museum of Contemporary Art, Busan, Korea), *I Thought I Lost It!!* (2024, Hakgojae Gallery, Seoul, Korea), *Soft and Gentle Like Water* (2023, Gwangju Biennale, Gwangju, Korea), and *Unfolding the Elephant’s Wrinkles* (2015, Buk-Seoul Museum of Art, Seoul, Korea; Gyeongnam Art Museum, Changwon, Korea; Blume Museum of Art, Paju, Korea). Her works are held in the collections of the National Museum of Contemporary Art (Gwacheon), National Folk Museum of Korea (Seoul), Seoul Museum of Art (Seoul), Samsung Culture Foundation (Seoul), Seoul Arts Center (Seoul).

Elephant Without Trunk 6

2026

3D printed high-density styrofoam, cement, curestone

110(h)x105(w)x120(d)cm

KRW 40,000,000





THE ELEPHANT WRITTEN IN GRAPHITE – Foreword to an Unrecorded Library no. 1

2025–2026

Hand writing on braille print paper

31x22cm

KRW 10,000,000

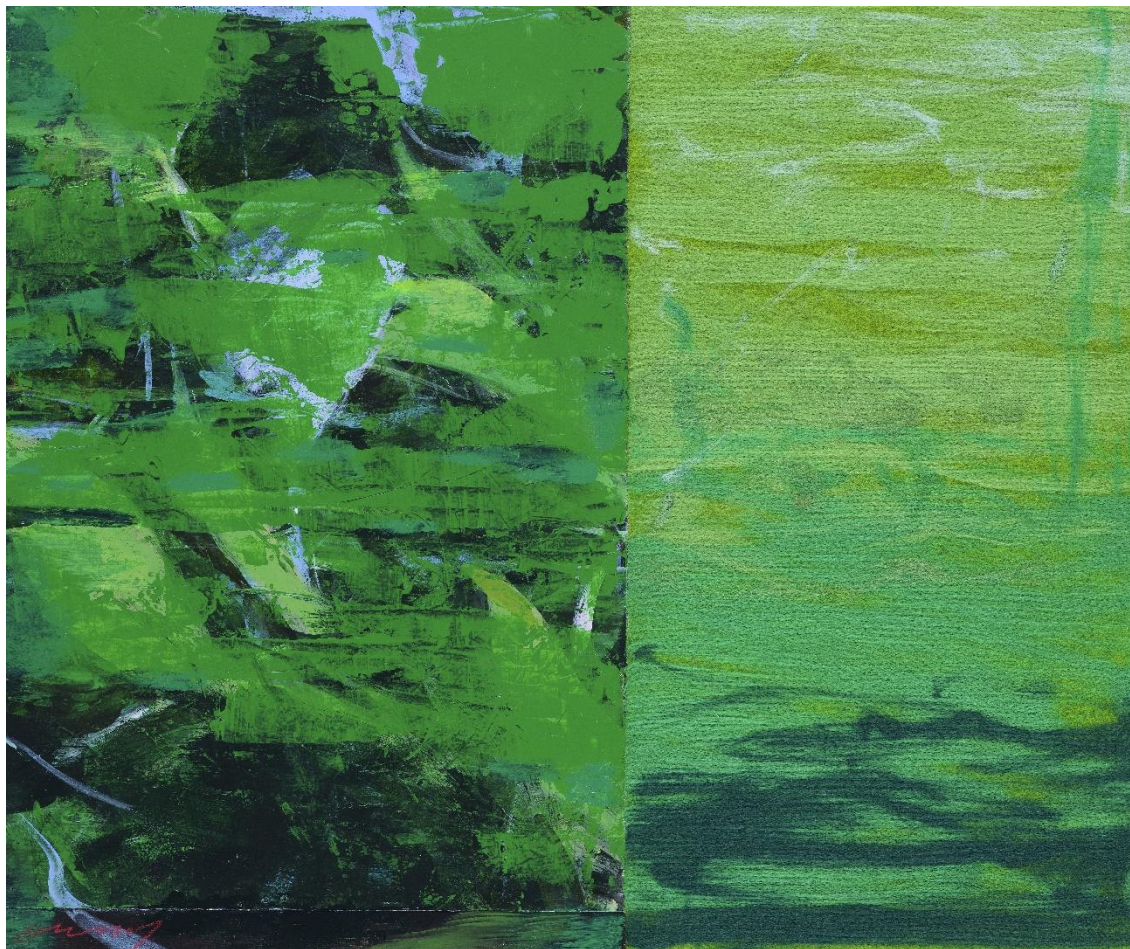
Patternless Rhythm 2-3

2025

Acrylic, tapestry on canvas

61x72.7cm

KRW 10,000,000



Patternless Rhythm 2-4

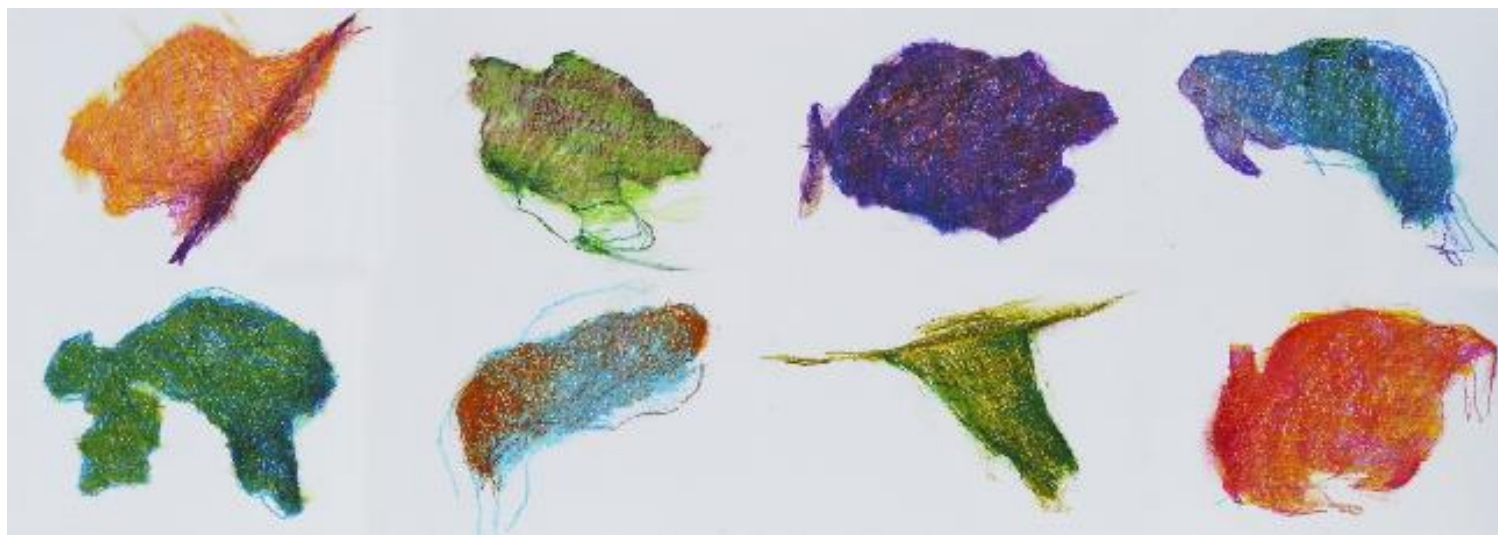
2025

Acrylic, tapestry on canvas

61x72.7cm

KRW 10,000,000





An Edge of the Elephant 1

2025

Oil, oil pastel on paper

60x168cm

KRW 15,000,000



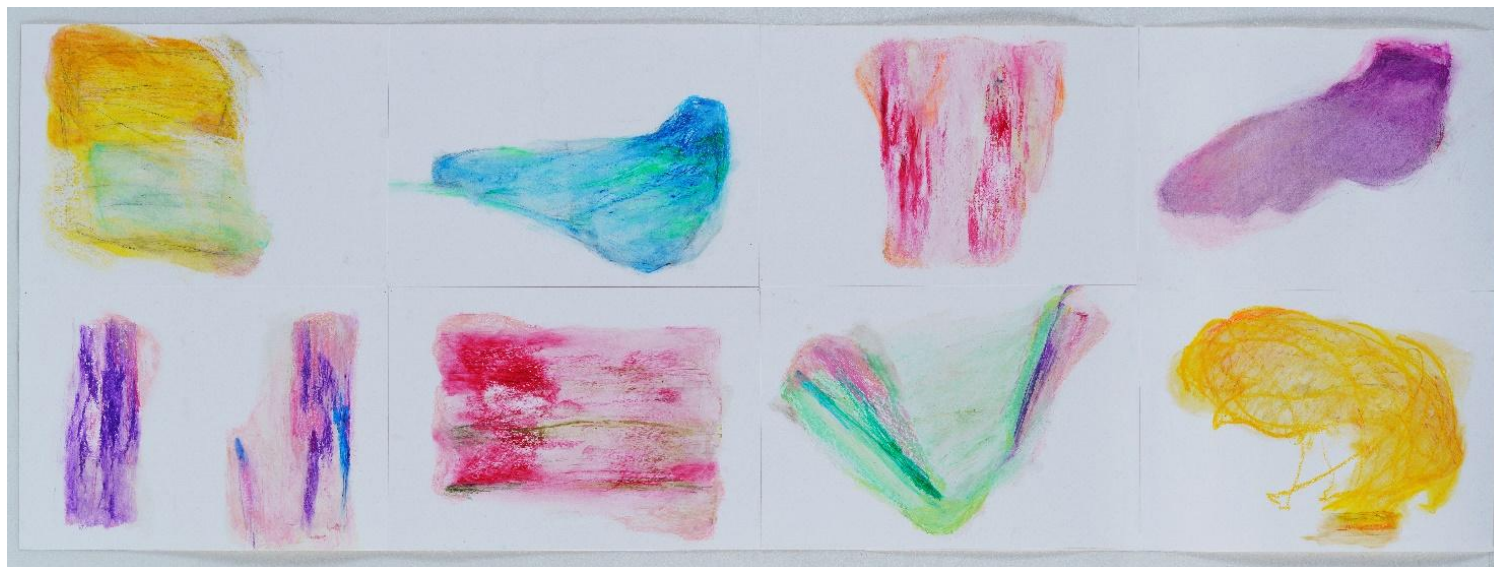
An Edge of the Elephant 2

2025

Oil, oil pastel on paper

60x168cm

KRW 15,000,000



An Edge of the Elephant 3

2025

Oil, oil pastel on paper

60x168cm

KRW 15,000,000



CHAE Rimm (b. 1963) is inspired by the cycles and rhythms of nature and time, working primarily with ottchil (Korean lacquer), hemp, Hanji, and mother-of-pearl. Through traditional materials and techniques, she explores invisible inner landscapes while moving across the boundaries between tradition and modernity, abstraction and figuration. Using Saekdong (traditional Korean colour stripes) as a key formal language, she reveals the relationships and rhythms between colours. Her practice is defined by several series: Wrinkle Sansu, utilising the materiality of Hanji and hemp; Saekdong Sansu, a contemporary reinterpretation of the relationships between colours; and Sculpture Sansu, bridging the gap between painting and three-dimensional form. Inspired by the enduring traditional colours found in Dancheong (traditional Korean art of decorative colouring on wooden buildings), Saekdong, and Jogakbo (traditional Korean patchwork), the artist continues to reflect on and share her contemplation of nature.

CHAE Rimm received her BFA and MFA from Ewha Womans University in Seoul, Korea. Her main solo exhibitions include *Ontogenesis: Ontogenesis_Slowly but Surely*, *The Birth of Invisible Things* (2025, THEO, Seoul, Korea), *When the Lilacs Bloom* (2024, Samsung Noblesse County, Yongin, Korea), *A lyric poem singing of nature* (2023, Row Gallery, Seoul, Korea), *Au milieu de la vie* (2021, Hakgojae Gallery, Seoul, Korea), and *Dancing Willows* (2021, Space 776, New York, USA). Her works have also been presented in numerous group exhibitions, including *Le Salon de la Société des Artistes Français* (2025, Grand Palais, Paris, France), *BEFORE colourING* (2024, MISPACE, Seoul, Korea), *Japan & Korea Contemporary Art Artists* (2023, The Link Level Gallery, New York, USA), and *All about Attitude* (2022, Culture Station Seoul 284, Seoul, Korea). She has received numerous awards from institutions both in Korea and abroad, including the Seoul International Art Award Exhibition, JoongAng Painting Award, International Contemporary Art, Olymp Art award, Luxembourg Art Prize, and Eugène Fontenay Award.

Mountains and islands

2026

Ottchil (Korean lacquer), hemp cloth on wood

122x162cm (132x172cm framed)

KRW 30,000,000



"Saekdong Landscapes, as seen in *Mountains and Islands*, embody both diversity and unity through vibrant colour contrasts and rhythmic repetition. Saekdong is a visual language that embraces 'togetherness rather than solitude.'"

Mountains and Islands is a work that expands the simplified, repetitive lines of nature into the chromatic language of Saekdong.



Saekdong, a traditional Korean patchwork of coloured stripes, literally means "colours attached in sections," with 'dong' referring to an individual segment or panel. Drawing on this meaning, the work is composed one section at a time, each contributing to the whole. It explores the aesthetics of interconnected segments, expressing harmony through the flow of colour. In this sense, the work also poses a painterly question on the Buddhist concept from the *Avatamsaka Sutra*: "The one is all, and the all is one" (一即一切 多即一), where individual parts constitute the whole, while the whole is perceived through each part, evoking the cyclical mystery of nature.

The colours of Saekdong are arranged in harmonious parallel bands through both brushwork and the use of a lacquer spatula. At times, the artist deliberately rubs across the boundaries between colours, allowing the borders to dissolve as each hue gently permeates the next. Depending on the viscosity of the lacquer and the speed of the rubbing, these softened transitions create a rhythmic sense of movement. This intricate visual structure preserves the individuality of each colour while forming a shared landscape of coexistence, where each hue illuminates the others to create a harmonious whole.

The repetition and layering of colour invite contemplation on the philosophical cycle of creation and dissolution inherent in nature, revealing the rhythm through which these opposing forces continuously intertwine. In this process, material and meditation become inseparable, culminating in a moment of profound communion. It is the moment when the mountain becomes an island, and the island becomes a mountain.

This cyclical rhythm of creation and dissolution extends beyond the composition itself, resonating with the passage of time much like the changing seasons. As mountains become islands and islands return to mountains, the work invites us to ask: Which season are we passing through now? And which season do we carry within us?

The Good Earth

2026

Ottchil (Korean lacquer), hemp cloth, hanji (Korean mulberry paper) on wood
80x80cm (90x90cm framed)

KRW 15,000,000





The Good Earth

2026

Ottchil (Korean lacquer), hemp cloth, hanji (Korean mulberry paper) on wood

60x70cm (65x75cm framed)

KRW 9,000,000



The Good Earth

2026

Ottchil (Korean lacquer), hemp cloth, hanji (Korean mulberry paper) on wood

60x70cm (65x75cm framed)

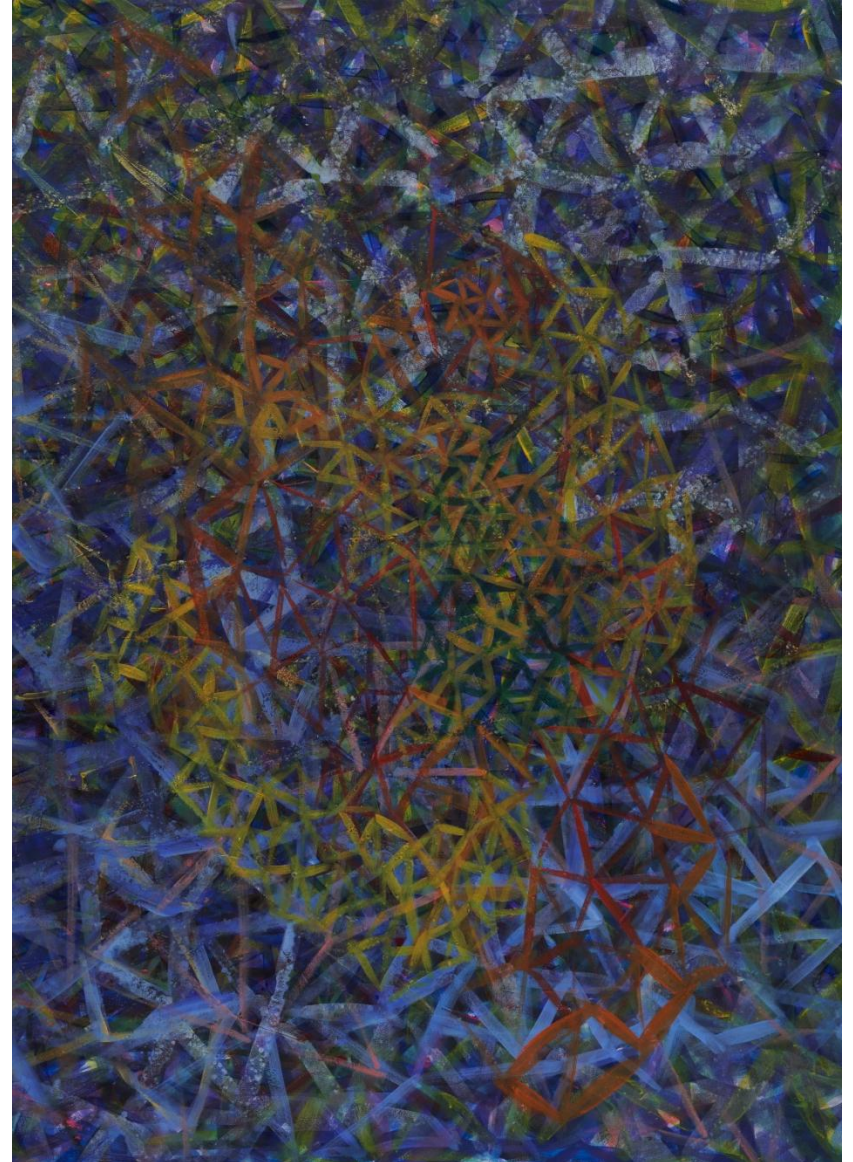
KRW 9,000,000



SUNG Hee Seung (b. 1977) understands painting not as a finished outcome, but as an ongoing process of generation and movement. Her practice investigates the traces left on the canvas by repeated actions and accumulated time. Rather than representing specific subjects, she translates layers of sensation formed through the time spent observing and dwelling on her surroundings into visual structures, focusing on the transformation of perceptual layers into visual forms.

SUNG was born in Busan and currently lives and works in Seoul and New York. She studied Painting at the College of Fine Arts, Hongik University, where she also earned her MFA. In 2005, she completed an MA in Studio Art and Media Art at New York University, US, and in 2015 finished her doctoral coursework at Goldsmiths, University of London, UK. In 2021, she received her PhD in Fine Arts from Kookmin University, Korea.

SUNG has had solo exhibitions including *Eternal Becoming* (2026, Hakgojae, Seoul, Korea); *Engraving the Stars* (2025, Youngeun Museum of Contemporary Art, Gwangju, Korea); *From Performance to Stardust: Heeseung SUNG's Art Life* (2023, Zaha Museum, Seoul, Korea); *Universe_()IV* (2021, Sejong Center for the Performing Arts, Sejong Museum, Seoul, Korea); *Universe_()III* (2021, Gyeonggi Arts Center, Suwon, Korea), and *Universe_()* (2021, Hakgojae Art Center, Seoul, Korea). Her major group exhibitions include *A4 Action 2025: Revolution of Light* (2025, National Assembly Members' Office Building, Seoul, Korea); *Sicheon Yeomin* (2024, Gwangju Museum of Art, Gwangju, Korea); *Artist of the Year* (2022, Saatchi Art, London, UK); *Life of an Artist* (2021, G Gallery, Hiroshima, Japan); *The World Seen Through Art* (2019, Gangnam-gu Office, Seoul, Korea); *The Rule of Art* (2009, Korean Cultural Center in China, Beijing, China); *View from Other Side* (2008, Korean Cultural Center New York, New York, US); *But I Was Only Acting* (2006, Reina Sofía Museum, Madrid, Spain); and *Invited / Uninvited* (2003, Venice Biennale, Venice, Italy). Her works are included in the collections of Reina Sofía Museum (Madrid, Spain), Gyeonggi Arts Center (Suwon, Korea), Youngeun Museum of Contemporary Art (Gwangju, Korea), Zaha Museum (Seoul, Korea), Samsung Foundation of Culture (Seoul, Korea), Yonsei University (Seoul, Korea), and Deutsche Bank (London, UK).



Heart Little Prince

2026

Acrylic on canvas

140x100cm

KRW 40,000,000



The heart is not drawn—it emerges. Formed through countless interwoven triangles, it appears like a constellation discovered rather than designed. Inspired by *The Little Prince*, the work translates the invisible bonds of love and memory into the structure of the cosmos. Here, the heart is both a symbol of emotion and a constellation connecting the universe and the inner self.

- Sung Hee Seung

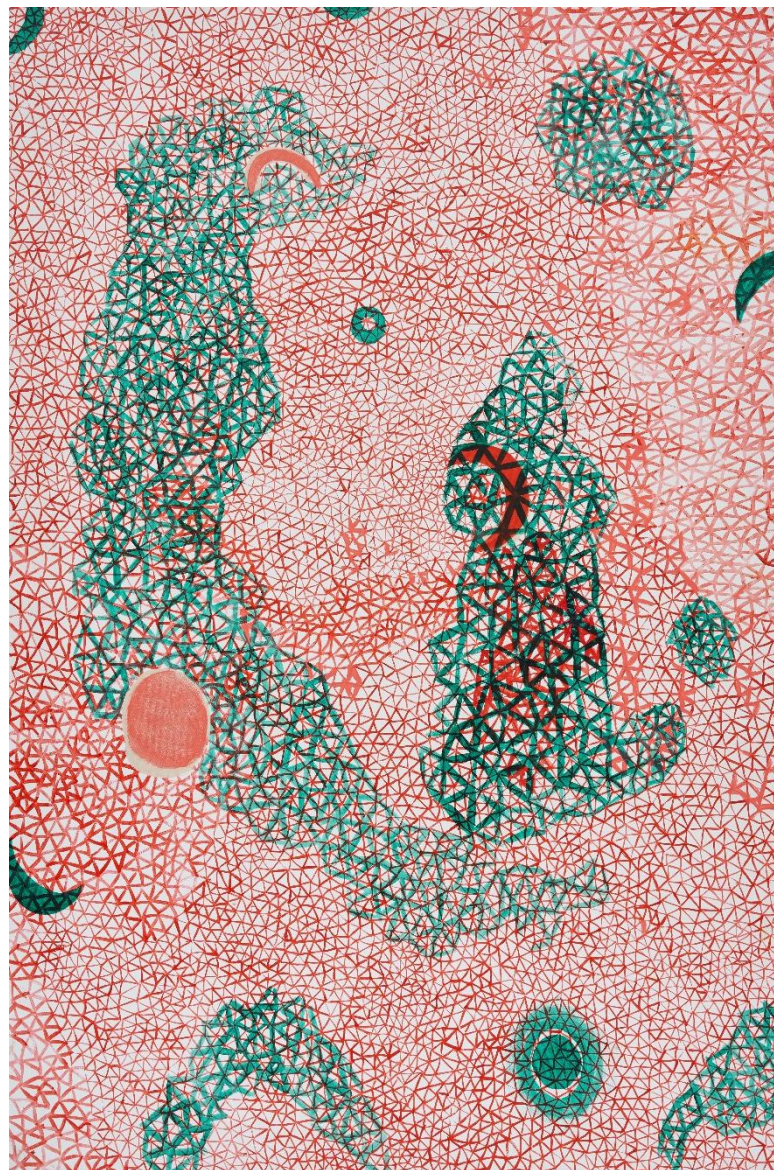
Sun Moon Star

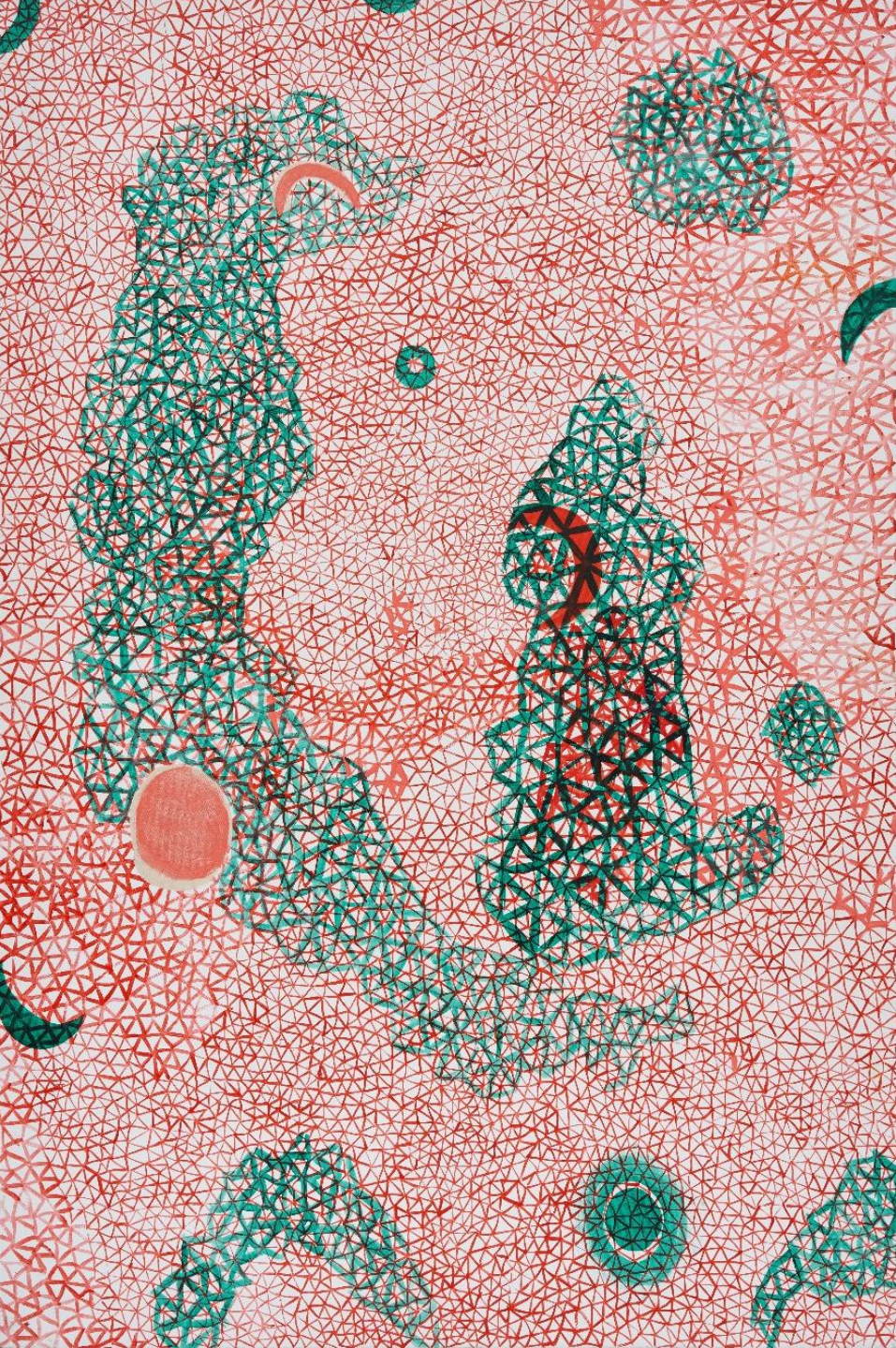
2026

Acrylic on canvas

145.5x97cm

KRW 40,000,000





The sun, moon, and stars are not separate bodies but parts of one continuous rhythm.

Dense triangular structures weave together light, movement, and life into a single cosmic field. The work explores the invisible order that connects all existence through repetition, balance, and transformation.

- SUNG Hee Seung



Visual artist **KIM Eun Jeong (b. 1986)** studied printmaking and has worked across independent publishing, editing, and book design, continually exploring the relationship between text and image. In the space between words and pictures—where language reaches towards that which cannot be fully captured—the artist depicts scenes in which elusive narratives and emotions, reality and imagination, are loosely interwoven. The resulting images resist being fixed to a single meaning or state; instead, they remain suspended in an intermediate space, belonging fully to neither side.

KIM Eun Jeong graduated from Hongik University with a BFA in Printmaking and Visual Communication Design and earned her MFA in Fine Arts from Seoul National University of Science and Technology. She has held several solo exhibitions, including *sub, text* (2025, Hakgojae Gallery, Seoul, Korea), *Meaning and Beginning* (2024, Gallery SAFE, Seoul, Korea), *Everyday ()* (2022, Hakgojae Gallery, Seoul, Korea), *The Faintest Sun* (2021, Hakgojae Design | Project Space, Seoul, Korea), *Homecoming* (2019, Variable Size, Seoul, Korea), and *Smoking People* (2018, A Lounge, Seoul, Korea). Her major group exhibitions include *All the Drawings in the World in Cheonan* (2025, Hodoo Museum, Cheonan, Korea), *Sans Serif Island* (2024, of, Seoul, Korea), *Blue* (2023, CDA, Seoul, Korea), *Skins* (2022, Hakgojae Gallery, Seoul, Korea), *Ilhyun Travel Grant* (2017, Ilhyun Museum of Art, Yangyang, Korea), *Mentor Mentee* (2017, Hanwon Museum of Art, Seoul, Korea), and *Strange Neighbors* (2016, Buk-Seoul Museum of Art, Seoul, Korea). In 2016, she founded and has since been running Chanda Press, through which she has published several books. Among them, *Refugee Pigeons* (Chanda Press, 2021) is available at the MMCA Bookshop (National Museum of Modern and Contemporary Art). She was also selected as a recipient of the Ilhyun Travel Grant in 2017.

The Reader (inspired by Georgia O'Keeffe's *Sky Above Clouds IV*)

2022

Oil on canvas

193.9x130.3cm

KRW 12,000,000



Wave Wind and Orbs

2026

Oil on canvas

194x85cm (framed)

KRW 10,000,000





Me, Moth

2023–2026

Oil on canvas

53x45.5cm

KRW 1,200,000

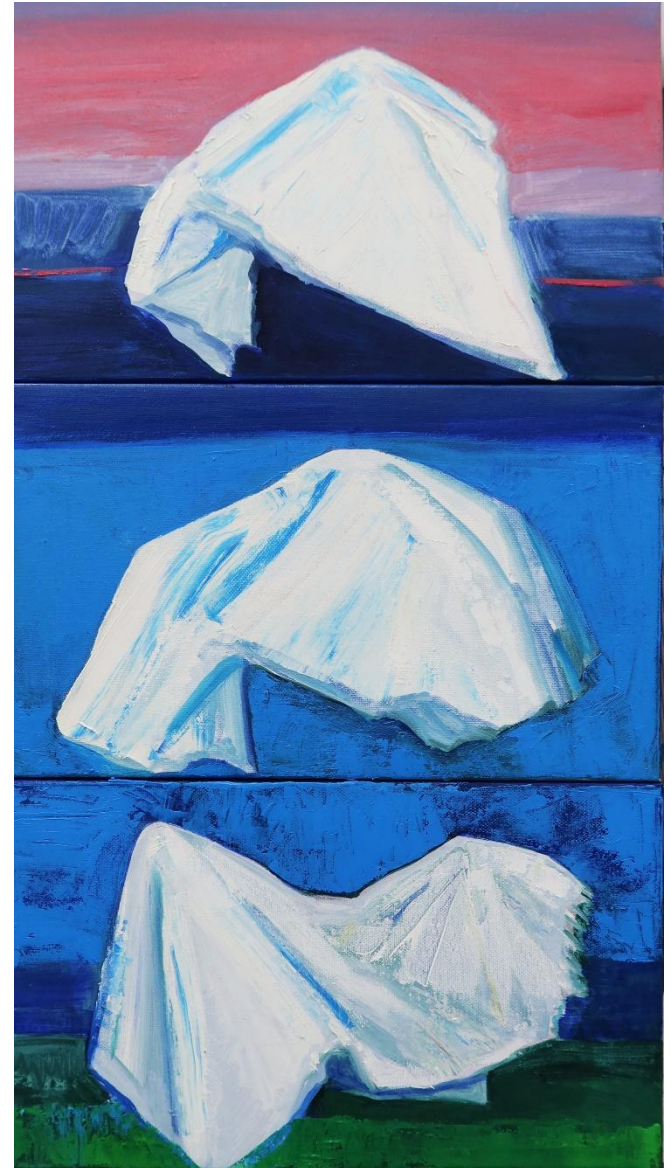
Face Three

2025–2026

Oil on canvas

63.6x33.4cm

KRW 2,000,000



Snowflakes of paper

2021–2026

Oil on canvas

26.5x11.6cm (framed)

KRW 1,100,000



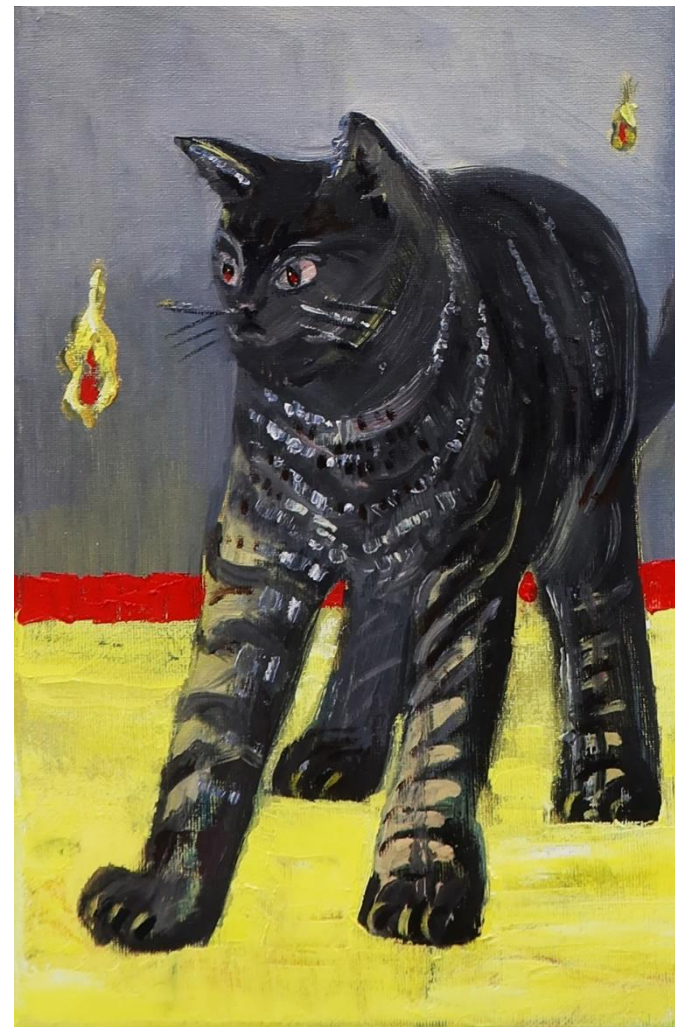
Dokkaebi Light

2025

Oil on canvas

33.4x21.2cm

KRW 1,000,000



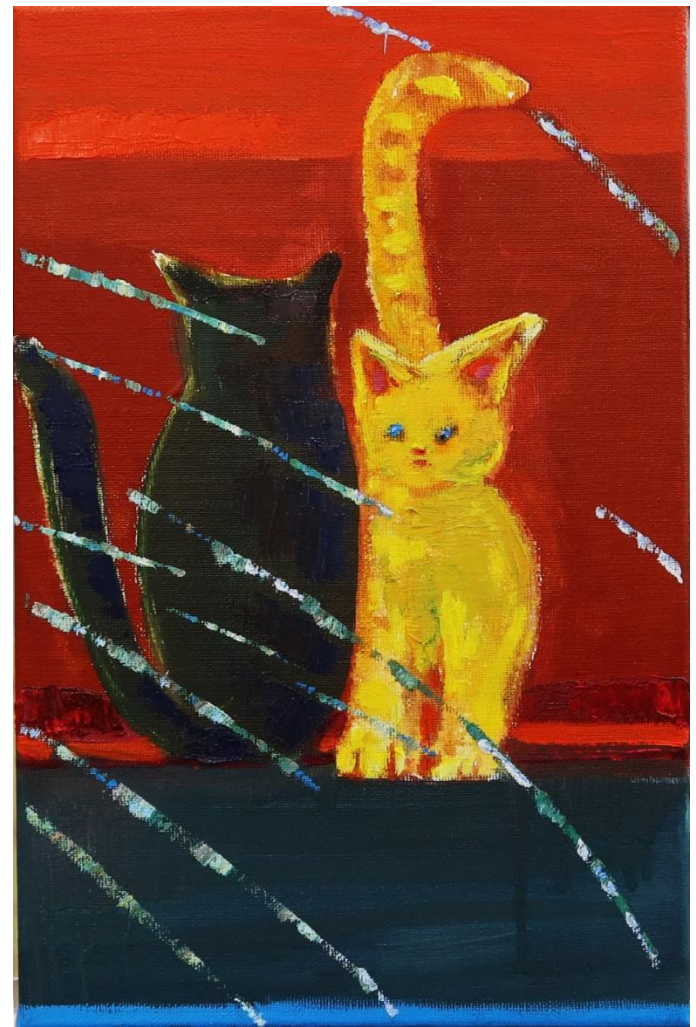
Summer Shower

2025

Oil on canvas

33.4x21.2cm

KRW 1,000,000



Snowflakes of Whisper

2025

Oil on canvas

33.4x21.2cm

KRW 1,000,000



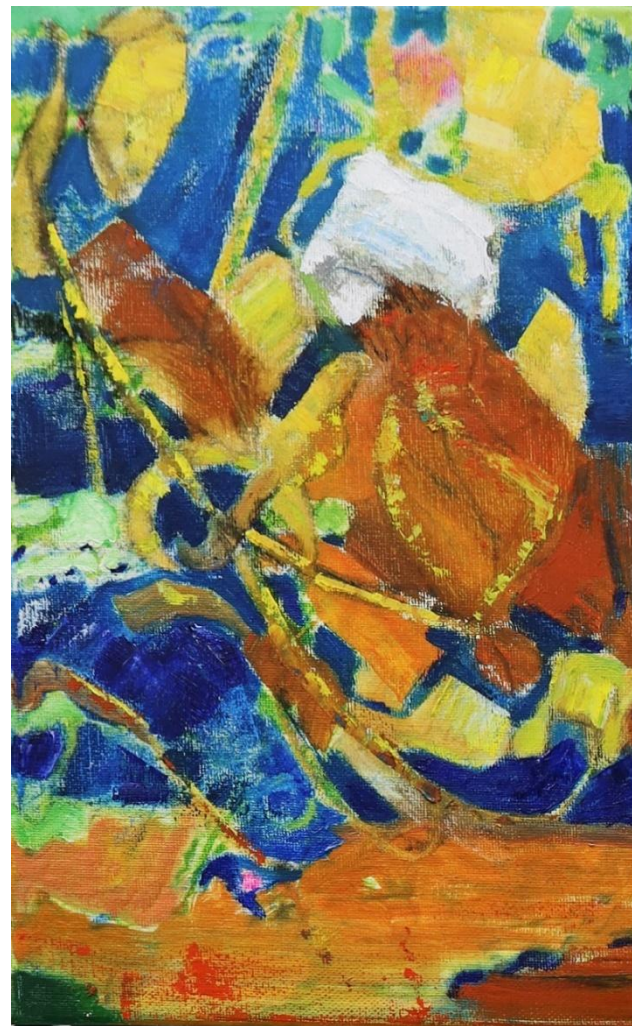
Golden Afternoon

2025

Oil on canvas

33.4x21.2cm

KRW 1,000,000





Tree, Gorani

2025

Oil on canvas

33.4x42.4cm

KRW 2,000,000



Visual artist **Yoori (b. 1994)** explores the emotional and existential dimensions of human life through painting. Drawing upon personal experiences and memories, the artist creates imaginary landscapes in which reality and fantasy, the familiar and the unfamiliar, quietly converge. Rather than offering fixed narratives, these works open up contemplative spaces where viewers are invited to encounter subtle emotions and layered meanings, allowing each image to unfold through individual perception and experience.

Yoori graduated with BFA in Painting from the College of Fine Arts at Hongik University. She has held several solo exhibitions, including *Shapeless Loop* (2025, Hakgojae Gallery, Seoul, Korea), *Non-existent Day* (2024, PAGEROOM 8, Seoul, Korea), *Bind Loosely & Loosen Tightly* (2023, Gallery IN HQ, Seoul, Korea), *Double Bind: Artist's Book Project* (2023, Pokettales, Seoul, Korea) and *Hugged tight but couldn't reach each other* (2021, Outhouse, Seoul, Korea). Her group exhibitions include *OCTO-* (2025, PAGEROOM8 & Jiwoohun Gallery, Seoul, Korea), *Golden Arrow* (2024, TINC, Seoul, Korea), *The Mysterious Bond of the Message* (2024, Daejeon Arts Center of Daejeon Museum of Art, Daejeon, Korea), *The Sea Seeping into the White Pebbles* (2024, Seoripul gallery, Seoul, Korea), *Lucid Mystery / Dark Clarity* (2023, Hakgojae Gallery, Seoul, Korea) and *Local Christmas Market* (2022, The Untitled Void, Seoul, Korea).

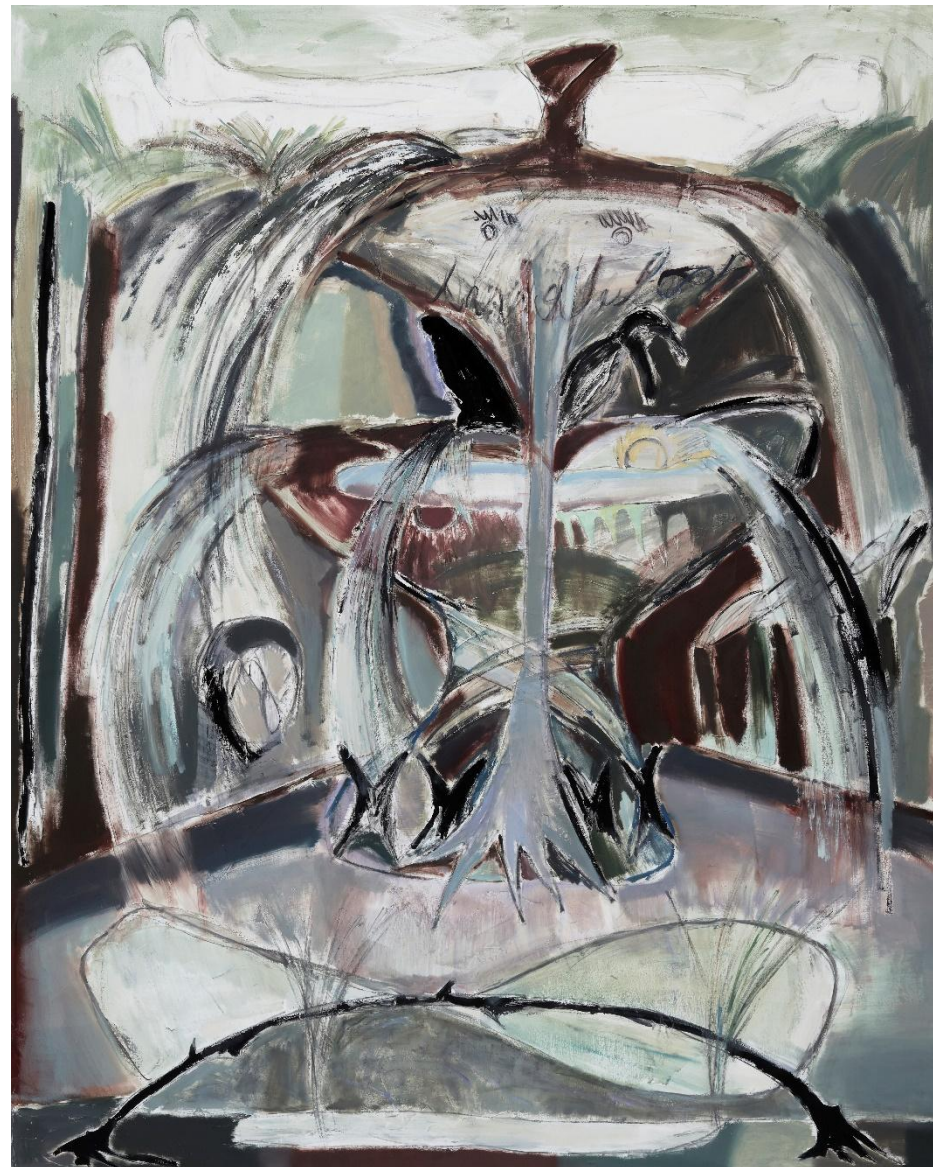
Endlessly Rising and Constantly Emptying

2025

Oil and conte on canvas

227.3x181.8cm

KRW 15,000,000



Steps Upon the Earth

2026

Oil and conte on canvas

145.5x89.4cm

KRW 8,000,000



A Flower Rooted in the Sky

2026

Oil and conte on canvas

145.5x89.4cm

KRW 8,000,000



Hakgojae

Gallery

C09, Frieze Seoul 2026

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