







Johyun Gallery

THE ARMORY SHOW

September 24-27, 2026
Booth 405

Booth 405

Yun Hyong-keun

Lee Ufan

Kim Taek Sang

Kim Chong Hak

Khairulddin Wahab

Bosco Sodi

Park Seo-Bo

Kim Tschang Yeul

Lee Bae

Lee So Yeun

Kang Kang Hoon

Jung Kwang Ho

The Armory Show

September 25–27, 2026

VIP preview : September 24

Booth 405

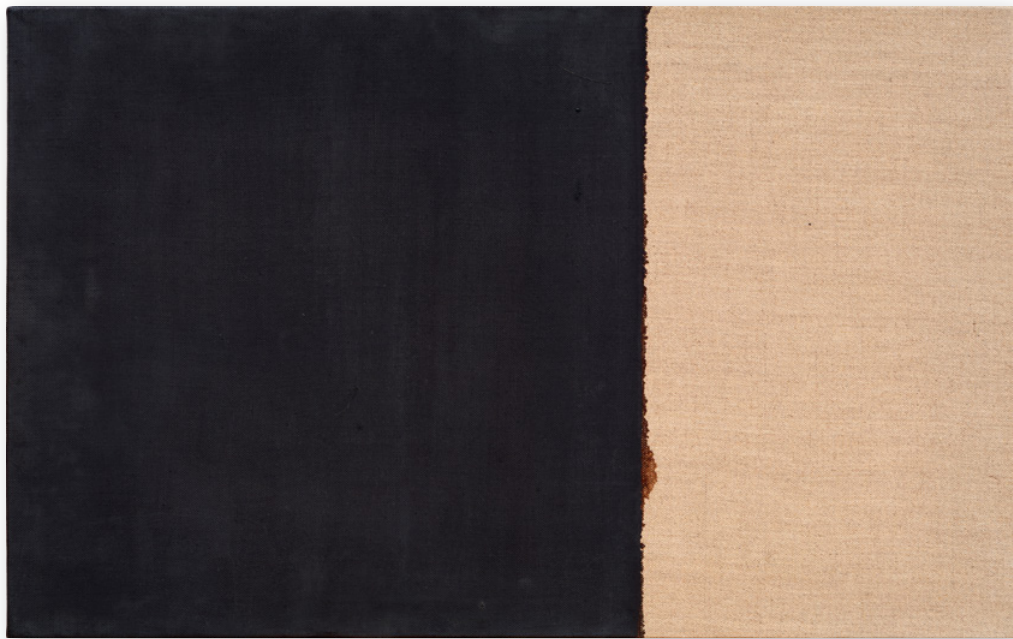
Javits Center

429 11th Avenue, New York, NY 10001, United States

Yun Hyong-keun

1928 - 2007

A leading figure in Korea's Dansaekhwa painting movement, Yun Hyong-keun was renowned for large-scale canvases that often feature meditative bands of umber and ultramarine paint. Yun began to develop his visually stark, technically complex style in the early 1970s; he was particularly inspired by Mark Rothko's color field paintings, which he saw on a 1974 trip to New York. He rose to prominence in Korea and represented his country at the 1995 Venice Biennale. Featuring layers of paint on unprimed linen or mulberry bark paper, Yun's evocative works have been internationally celebrated following his death in 2007. In 2018, the National Museum of Modern and Contemporary Art, Korea, hosted a major retrospective of the artist's work that traveled to the Palazzo Fortuny in Venice. Yun's work is included in the museum collections of the Art Institute of Chicago, the Chinati Foundation, the Glenstone, Tate Modern, and the Tokyo Metropolitan Art Museum.



Yun Hyong-keun

Burnt Umber & Ultramarine Blue, 1998

Oil on linen

32 × 51 cm (12 5/8 × 20 1/8 in.)

\$100,000 USD



Yun Hyong-keun, *Burnt Umber & Ultramarine Blue*, 1998 (Detail)



Yun Hyong-keun, *Burnt Umber & Ultramarine Blue*, 1998

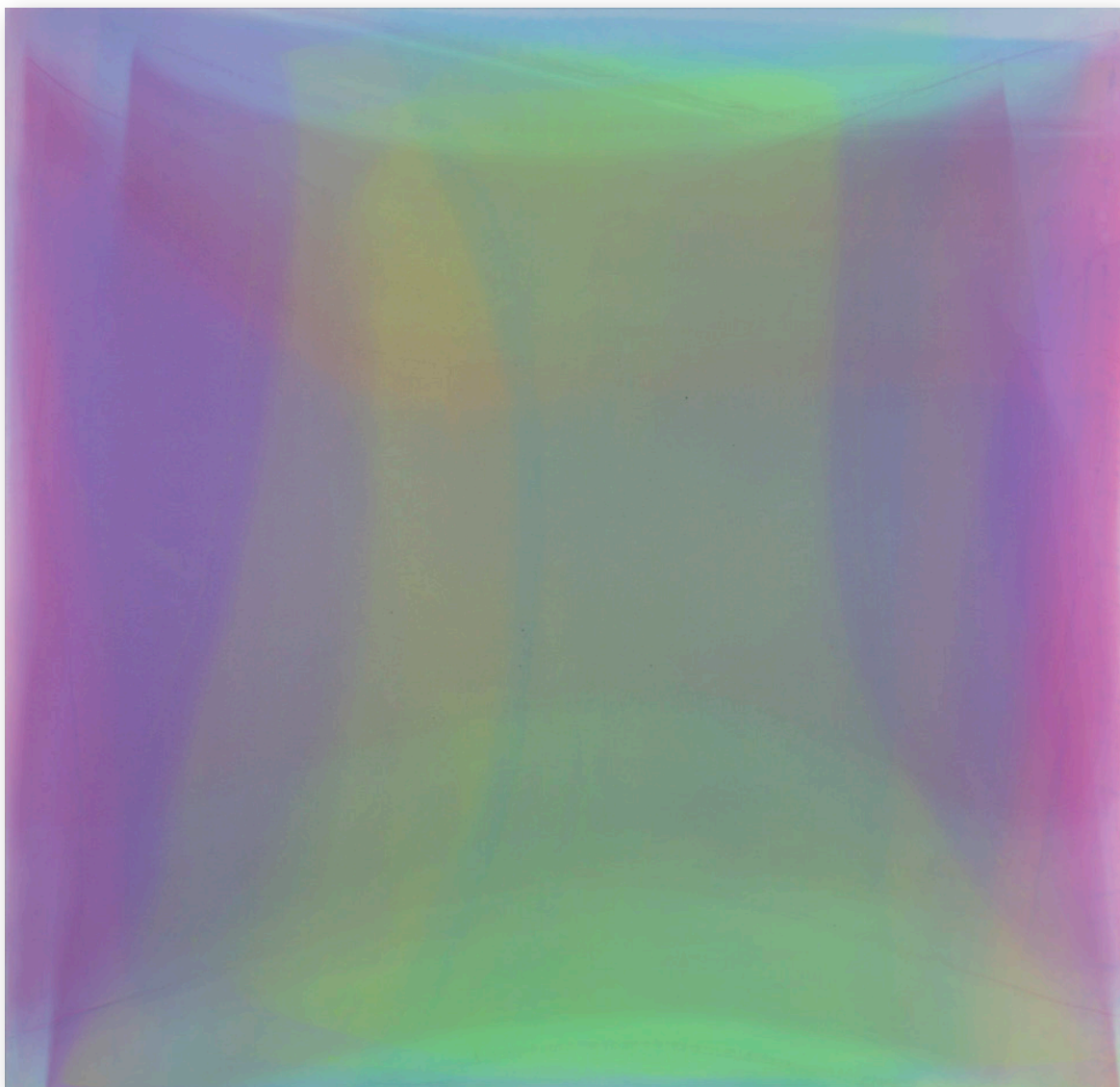
Kim Taek Sang

b. 1958

Kim Taek Sang has been experimenting with the diffusion, sedimentation, and layering of color for over three decades through the medium of water. His process is iterative—mixing trace amounts of pigment into water, pouring the solution onto a canvas laid flat, then allowing it to dry. Repeated dozens of times, this practice is both ascetic and curative; he has come to describe it as the aesthetics of care. This delicate layering of sediment on canvas creates subtle interstices that scatter light and permeate the surface with depth and density, evoking nature's own palette of serene and understated hues. Kim describes his creations as *dàamhwa* (淡畫 - *dàam* painting), where *dàam* carries meanings of clear, delicate, faint, or thin in tint.

Kim's earliest works in the early 1990s contained commentaries on socio-political issues, but he experienced an artistic turning point when he was captivated by the prismatic waters of the Yellowstone Caldera. Through this encounter, he began incorporating natural elements—water, air, light, and gravity—into his studio practice, developing a distinctive visual language that bridges materiality and the senses, concept and nature. Kim's works avoid overt contrasts, favoring elusive similarities, subtle oscillations, and minute pulses of light. While his work is discussed within the lineage of *Dansaekhwa*, his practice stands apart, reflecting a deeply personal exploration of the relationships between nature, humanity, medium, and perception.

Kim holds a B.F.A. in Painting from Chungang University and an M.F.A. in Western Painting from Hongik University. His works are included in the collections of the National Museum of Modern and Contemporary Art (MMCA), Korea; Kumho Museum of Art; Leeum Museum of Art; and Suwon I'Park Museum of Art.



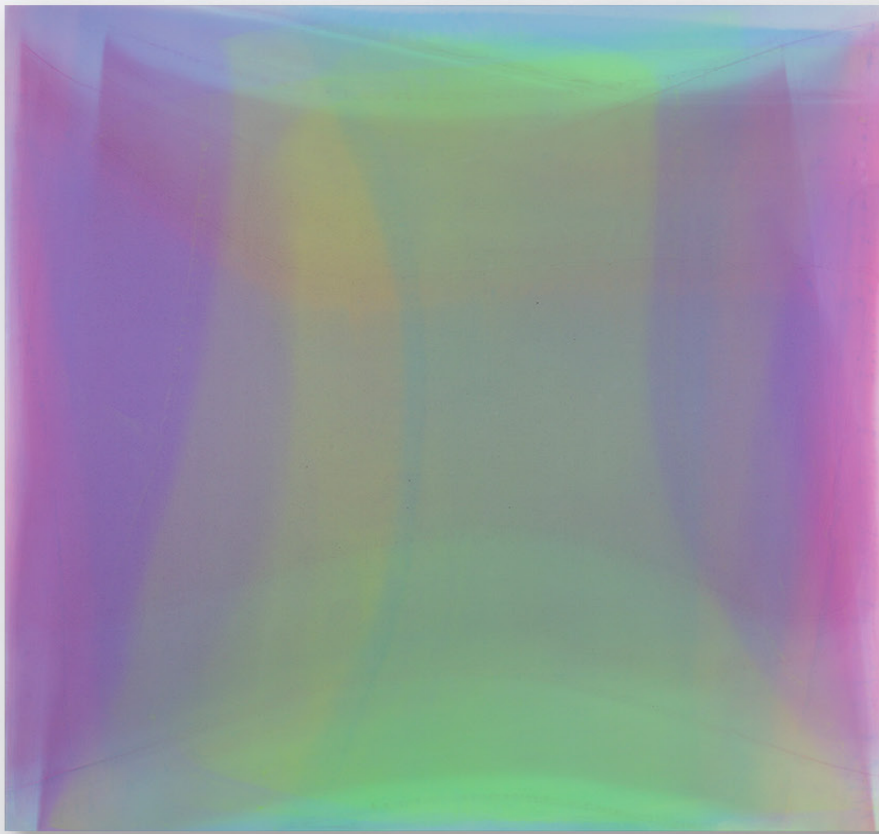
Kim Taek Sang

A sky full of stars 24-3, 2024

Water acrylic on canvas

168 × 175 cm (66 1/8 × 68 7/8 in.)

\$68,000 USD



Kim Taek Sang, *A sky full of stars 24-3*, 2024



Kim Taek Sang

Flows 26-70, 2026

Water acrylic on canvas

173.5 × 117.5 cm (68 1/4 × 46 1/4 in.)

\$60,000 USD



Kim Taek Sang, *Flows 26-70*, 2026 (Detail)



Kim Taek Sang, *Flows 26-70*, 2026



Kim Taek Sang

Breathing Light-Flow 25-6, 2025

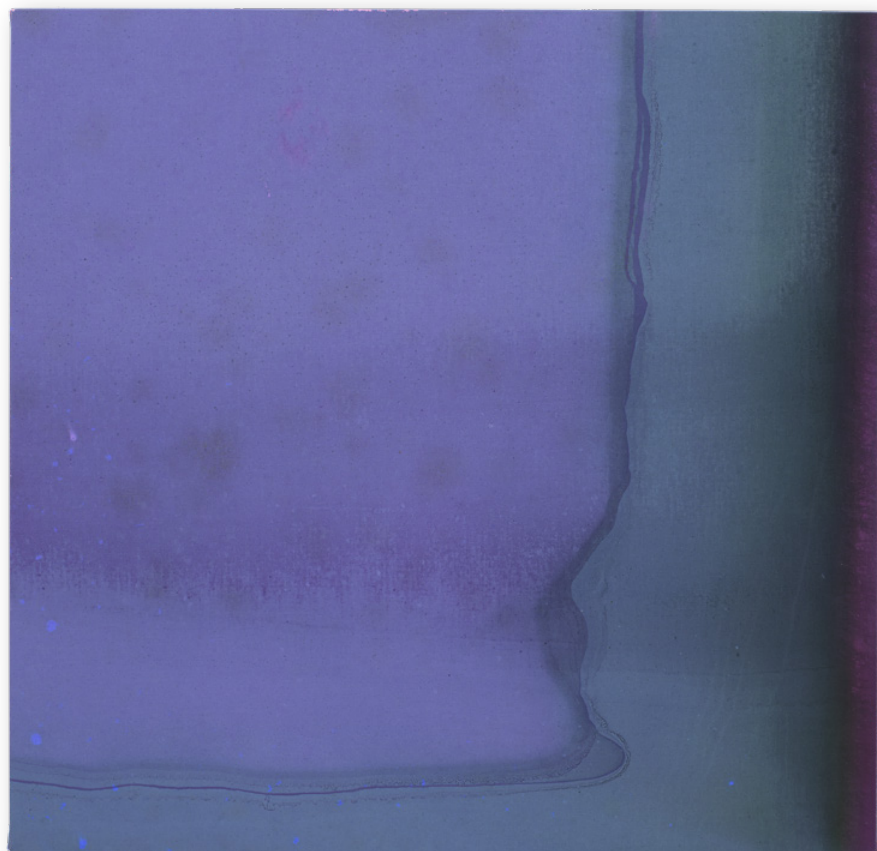
Water acrylic on canvas

124 × 82.5 cm (48 7/8 × 32 1/2 in.)

\$35,000 USD



Kim Taek Sang, *Breathing Light-Flow 25-6*, 2025 (Detail)



Kim Taek Sang
Breathing light-Flow 26-9, 2026
Water acrylic on canvas
45 × 45 cm (17 3/4 × 17 3/4 in.)
\$10,000 USD



Kim Taek Sang

Flows 26-51, 2026

Water acrylic on canvas

45 × 45 cm (17 3/4 × 17 3/4 in.)

\$10,000 USD



Kim Taek Sang, *Breathing light-Flow 26-9 | Flows 26-51*, 2026



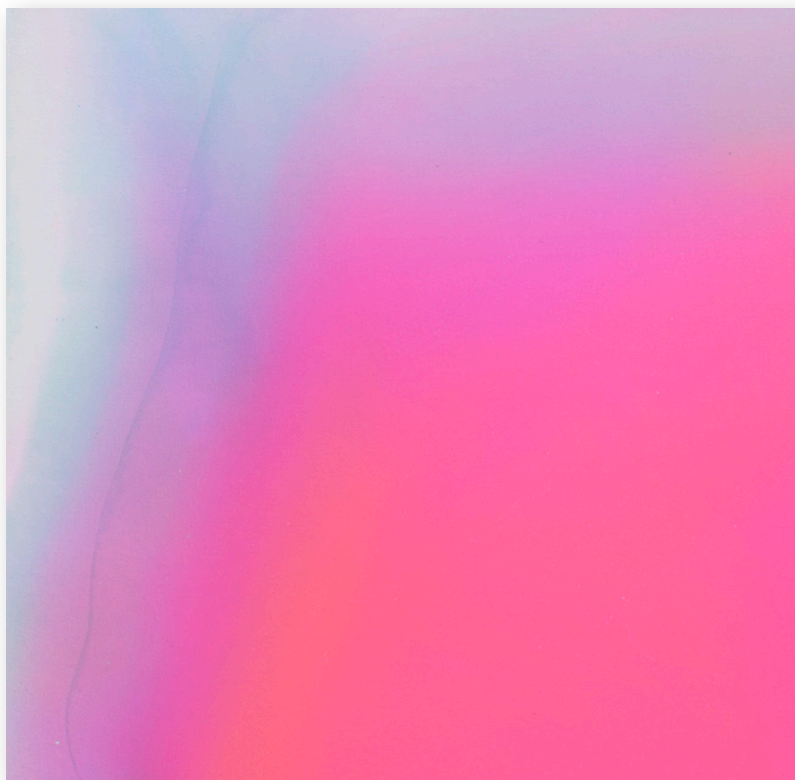
Kim Taek Sang

Flows 26-62, 2026

Water acrylic on canvas

20 × 20 cm (7 7/8 × 7 7/8 in.)

\$4,600 USD



Kim Taek Sang

Flows 26-63, 2026

Water acrylic on canvas

20 × 20 cm (7 7/8 × 7 7/8 in.)

\$4,600 USD

Khairulddin Wahab

b. 1990

Khairulddin Wahab is a Singaporean artist who explores new ways of seeing nature and the environment through organic patterning, multilayered surfaces, and nonlinear spatial compositions. His practice unfolds along two interrelated axes: a painterly inquiry into the environmental history of Southeast Asia; and a critical reexamination of the visual frameworks inherited from colonialism. The landscapes that emerge in his paintings are places where the history of Southeast Asia, its ecological transformations, and the marks of human intervention converge and accumulate. Through them, Wahab reconsiders how land and nature have been perceived and governed under colonial expansion, maritime trade networks, and the economic systems they engendered.

For Wahab, the process of making is itself the essential language of the work, taking precedence over the representation of any given image. He understands the painted surface as a site where time, labor, and material gather and settle, and draws inspiration from traditional modes of production across Southeast Asia, he builds up a richly stratified surface structure on the canvas. By deliberately juxtaposing dense overlays of pigment with negative space, he visually records spectral narratives. These material procedures serve as a vital means of rendering visible the accumulated layers of natural environment and historical time.



Khairulddin Wahab

Sonder Under the Sun, 2026

Oil and acrylic on canvas

180 × 140 cm (70 7/8 × 55 1/8 in.)

\$19,000 USD



Khairulddin Wahab, *Sonder Under the Sun*, 2026 (Detail)

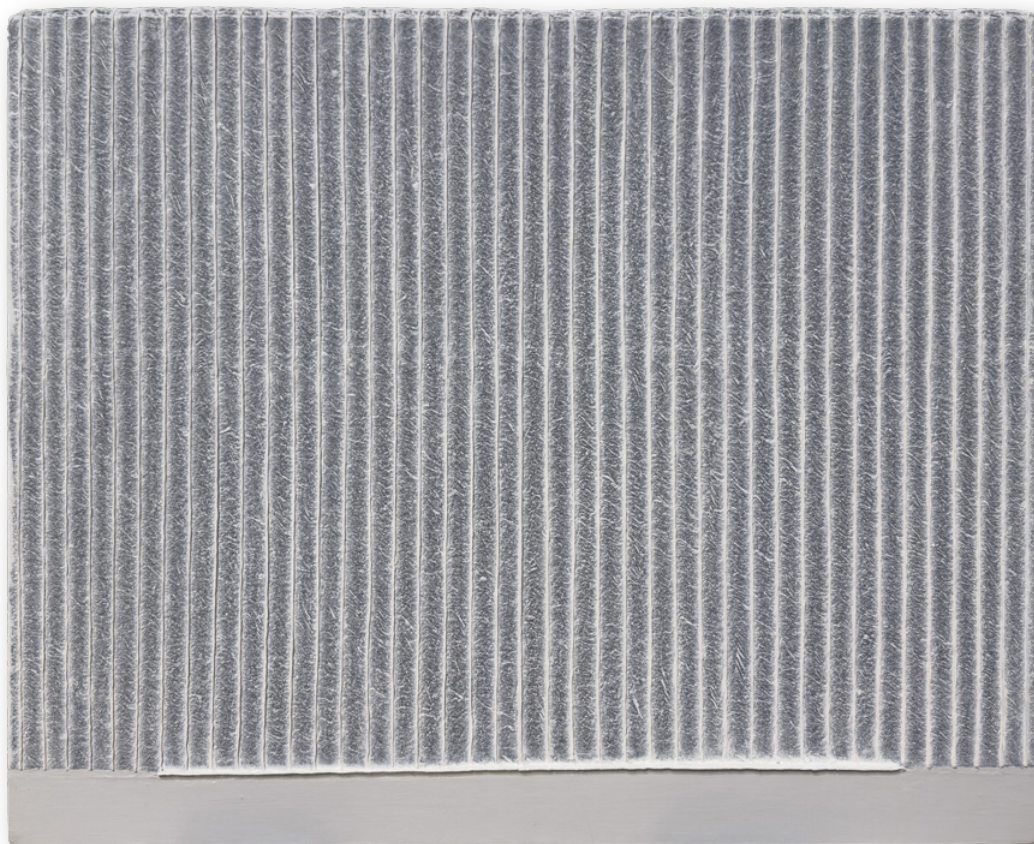


Khairulddin Wahab, *Sonder Under the Sun*, 2026

Park Seo-Bo

1931 - 2023

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



Park Seo-Bo

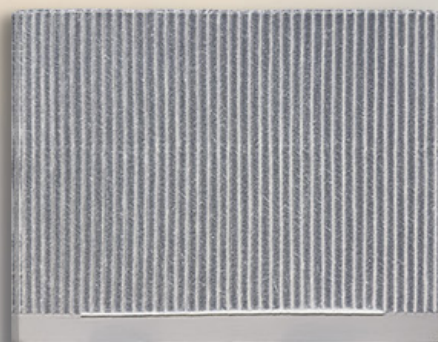
Ecriture No. 040302, 2004

Mixed media with korean hanji paper

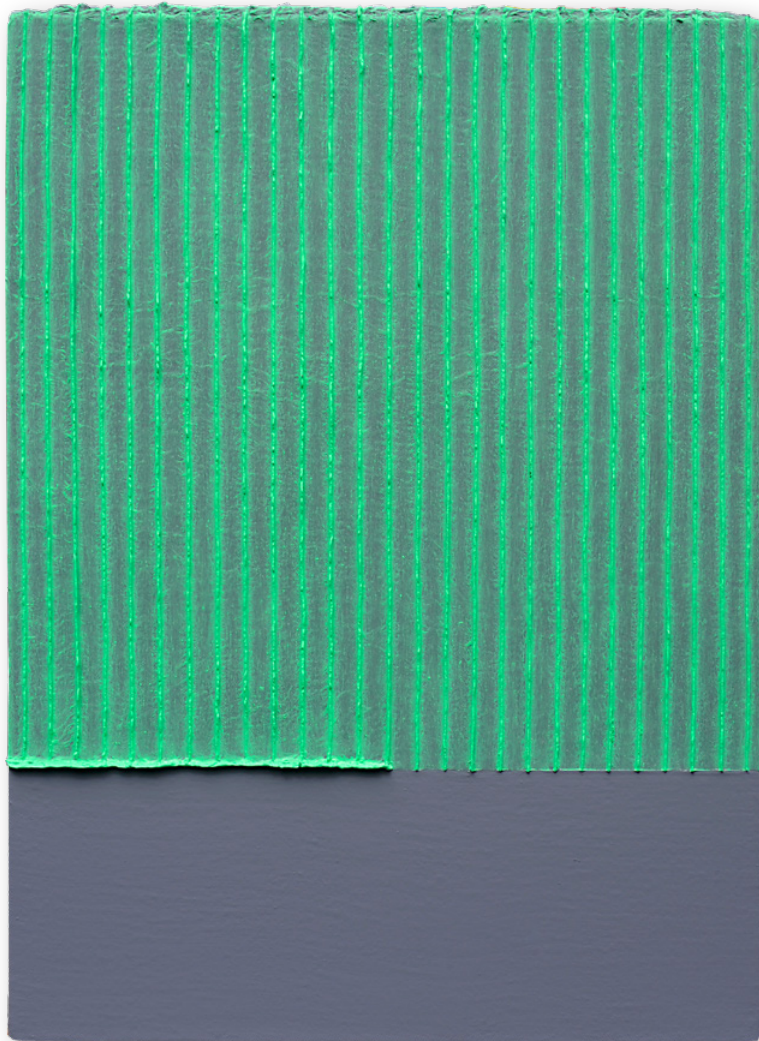
53 × 65.5 cm (20 7/8 × 25 3/4 in.)

\$150,000 USD





Park Seo-Bo, *Ecriture No. 040302*, 2004



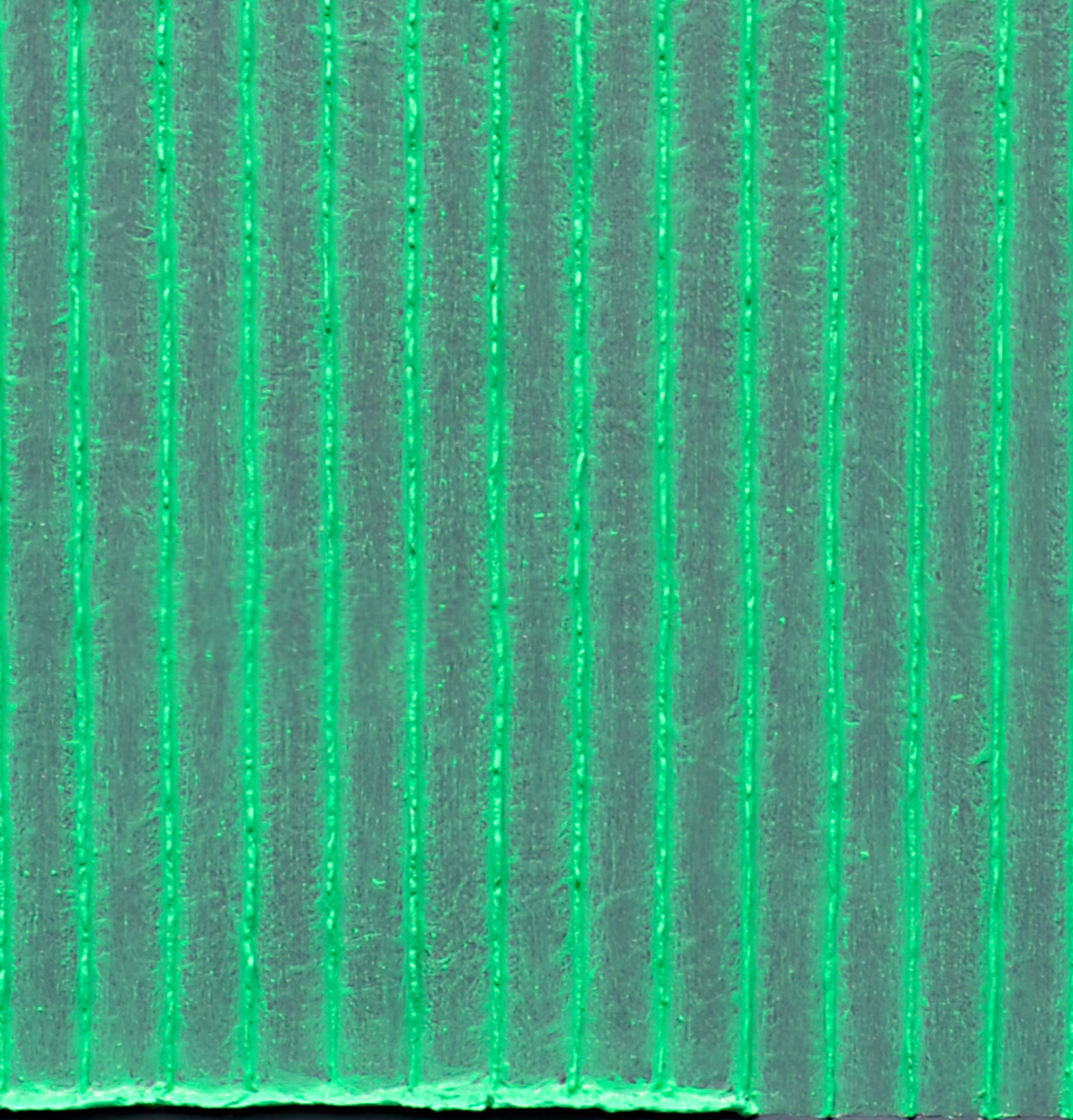
Park Seo-Bo

Ecriture No. 080715, 2008

Mixed media with korean hanji paper on canvas

55 × 40 cm (21 5/8 × 15 3/4 in.)

\$120,000 USD

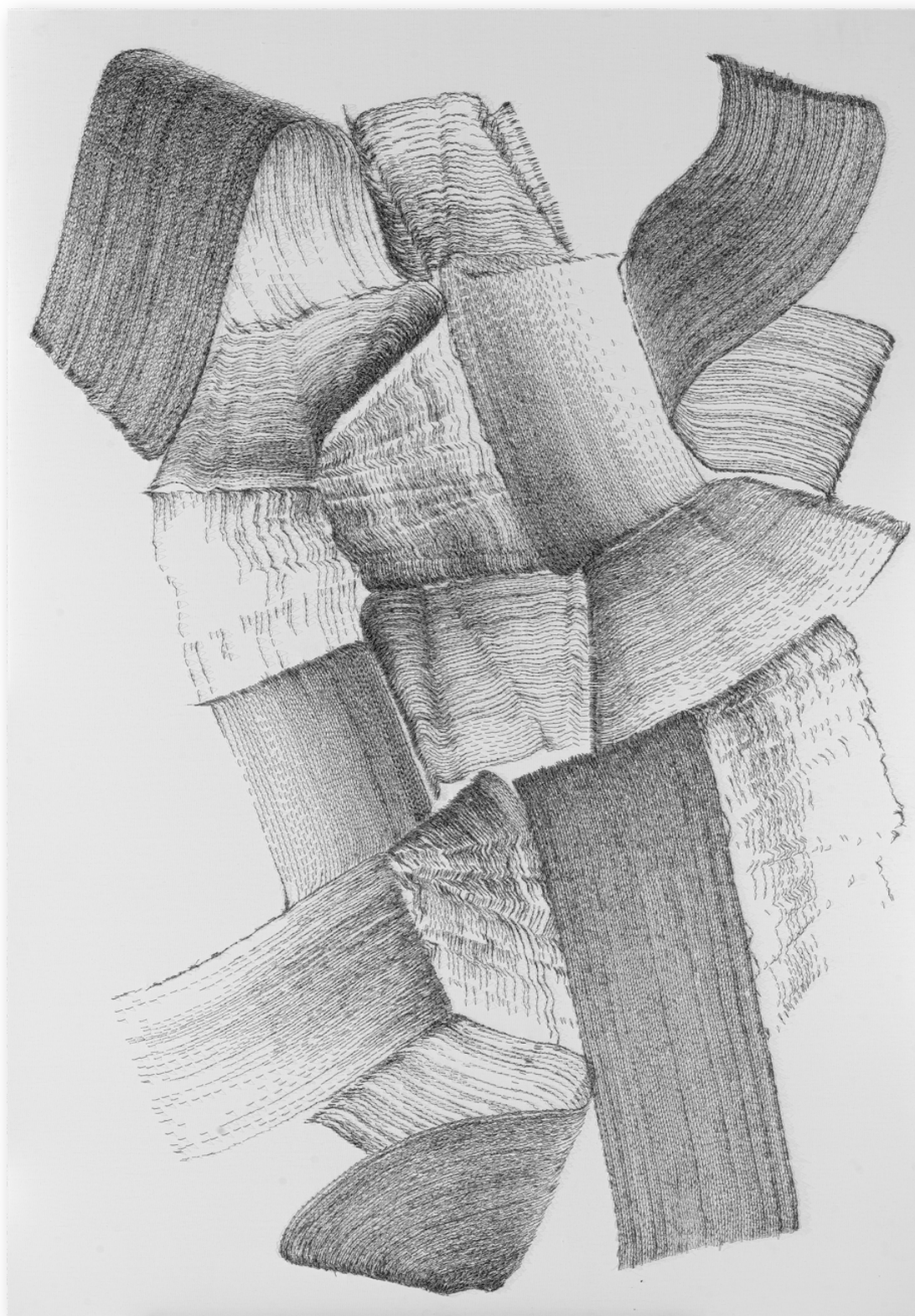


Park Seo-Bo, *Ecriture No. 080715*, 2008 (Detail)

Lee Bae

b. 1956

Lee Bae focuses on the expressive potential of charcoal as a medium. Over the course of three decades, Lee has dedicated himself to creating a diverse range of iterations of Korean painting through his use of charcoal and abstract forms that are self-sufficient and rich in spiritual and energetic qualities. By exploring immanent notions such as yielding, respiring, and circulation, which are embodied by charcoal as a material, Lee's work resonates with themes of life and death, absence and presence, light and shadow, form, and emptiness. Lee's oeuvre spans a wide range of mediums and forms, from drawings to canvas-based works, as well as installations, with each new work serving to expand upon his unique vision and approach. Lee's works have been featured at museums and institutions worldwide including: Venice Biennale, Rockefeller Center, New York, Phi Foundation, Montreal, Canada; Indang Museum, Daegu, South Korea; Wilmotte Foundation, Venice, Italy; Fondation Maeght, Saint-Paul de Vence, France; Musée des Beaux-Arts, Vannes, France; and Musée Guimet, Paris, France. Among many others, Lee's work is in the permanent collections of museums including the National Museum of Contemporary Art, Gwacheon, South Korea; Seoul Museum of Art, Seoul, South Korea; Leeum-Samsung Museum of Art, Seoul, South Korea; Fondation Maeght, Saint-Paul de Vence, France; Musée Guimet, Paris, France; Baruj Foundation, Barcelona, Spain, and Privada Allegro Foundation, Madrid, Spain.



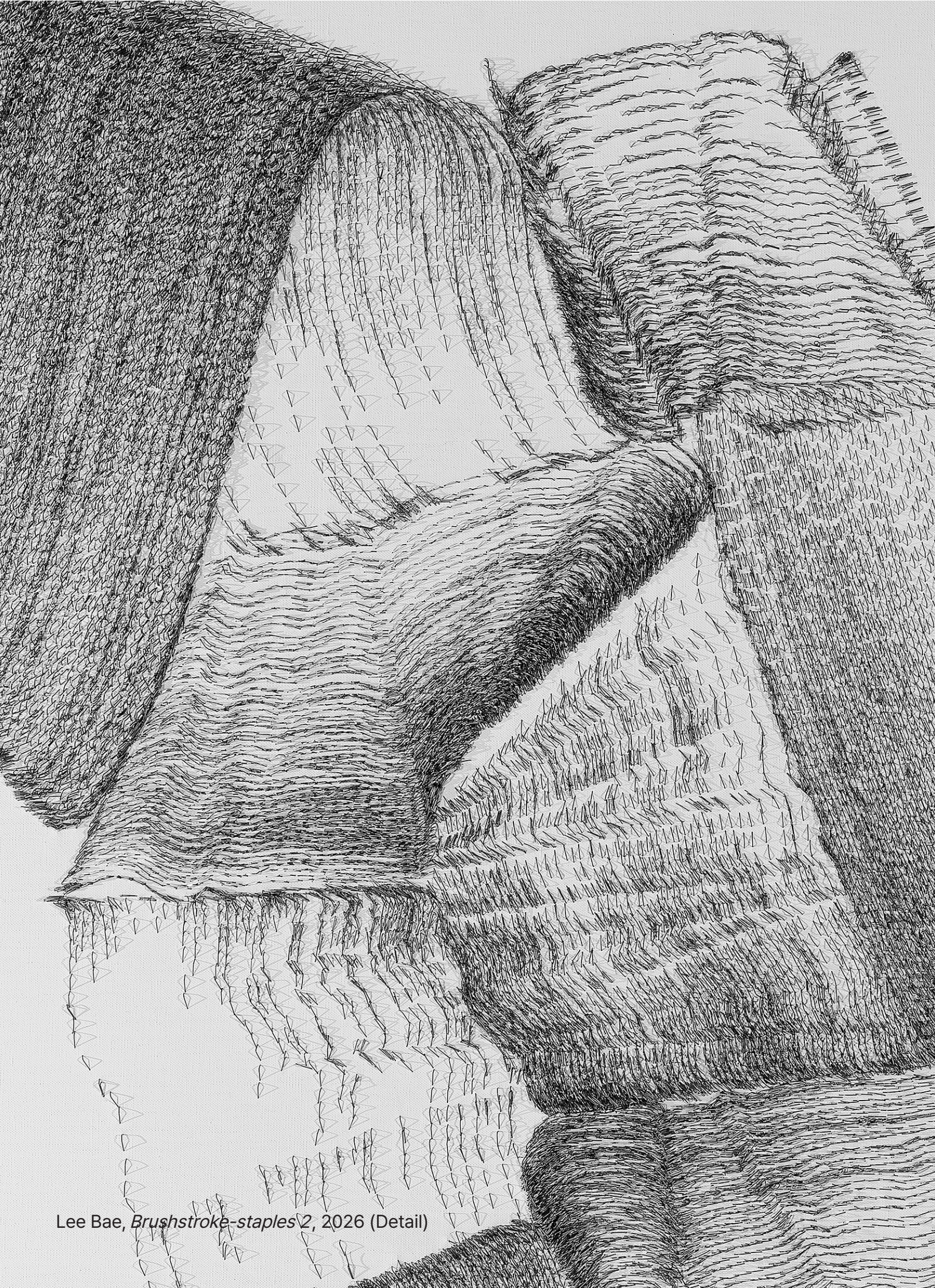
Lee Bae

Brushstroke-staples 2, 2026

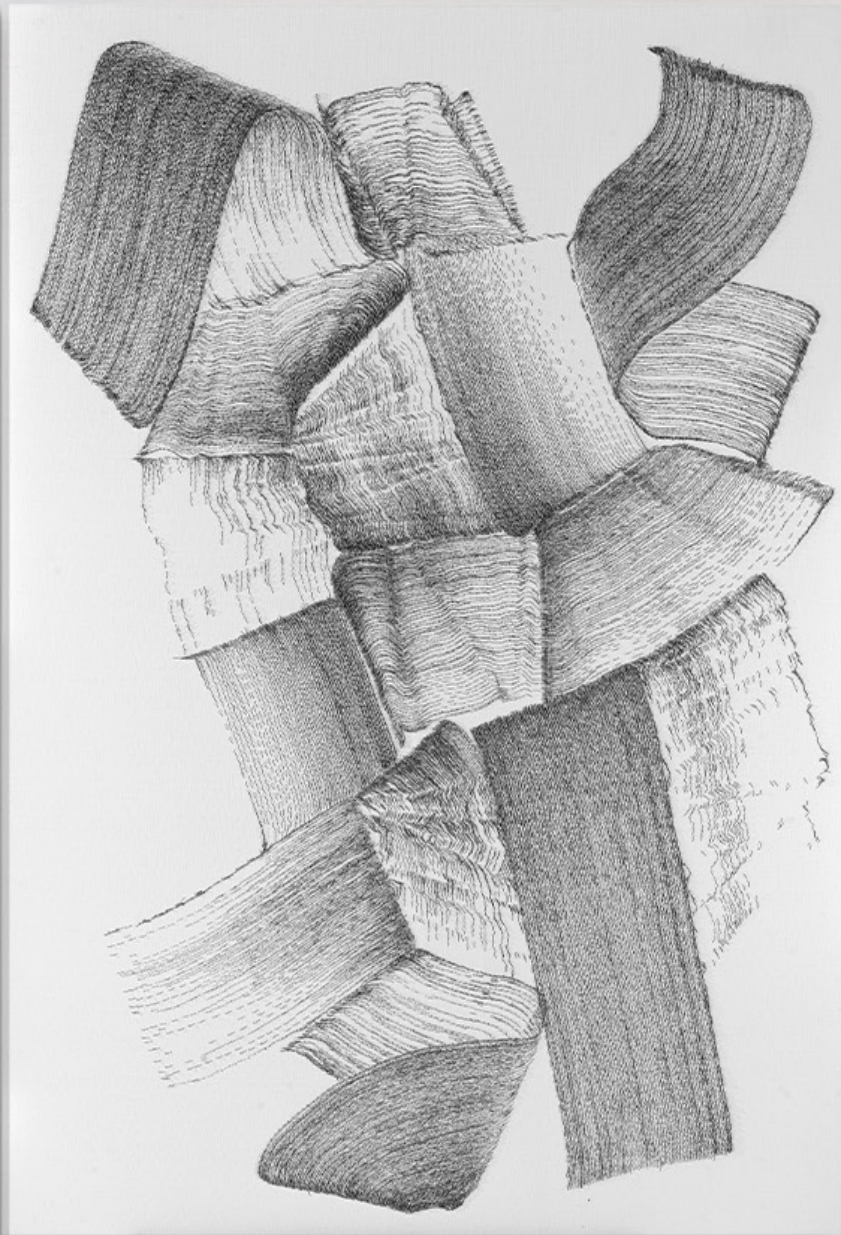
Staples on canvas

220 × 152 cm (86 5/8 × 59 7/8 in)

\$150,000 USD



Lee Bae, *Brushstroke-staples 2*, 2026 (Detail)



Lee Bae, *Brushstroke-staples 2*, 2026



Lee Bae

Issu du Feu 8au, 2003

Charcoal on canvas

150 × 220 cm (59 × 86 5/8 in)

154.5 × 224.5 × 7 cm (60 7/8 × 88 3/8 × 2 3/4 in.) Framed

\$215,000 USD



Lee Bae, *Issu du Feu 8au*, 2003 (Detail)



Lee Bae, *Issu du Feu 8au*, 2003



Lee Bae

Brushstroke-au20, 2025

Black water colours on paper

42 × 29.5 cm (16 1/2 × 11 5/8 in.)

57.2 × 44.8 × 4 cm (22 1/2 × 17 5/8 × 1 5/8 in.) Framed

\$14,000 USD



Lee Bae, *Brushstroke-au20*, 2025 (Detail)



Lee Bae

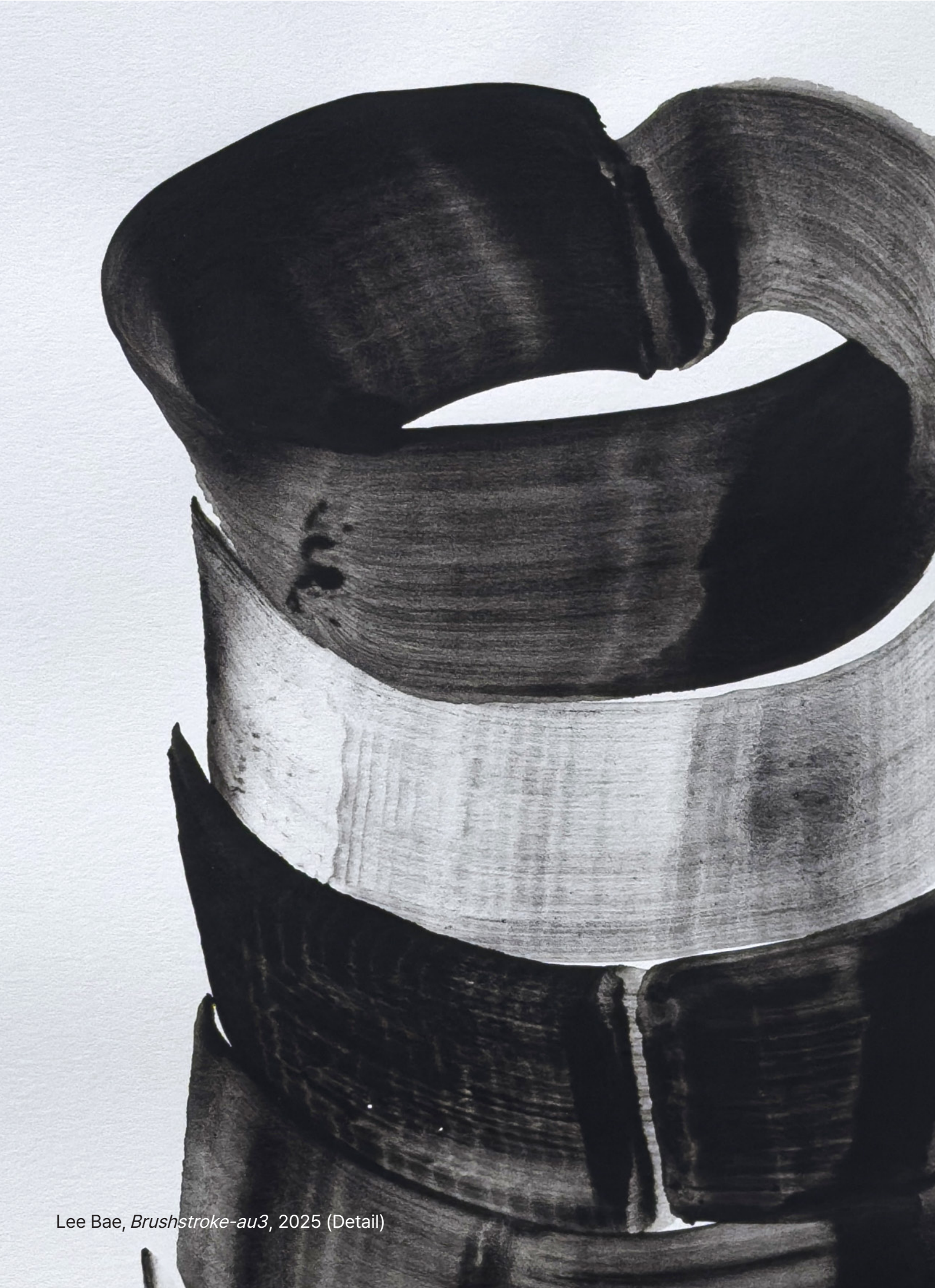
Brushstroke-au3, 2025

Black water colours on paper

42 × 29.5 cm (16 1/2 × 11 5/8 in.)

57.2 × 44.8 × 4 cm (22 1/2 × 17 5/8 × 1 5/8 in.) Framed

\$14,000 USD



Lee Bae, *Brushstroke-au3*, 2025 (Detail)



Lee Bae

Brushstroke-au13, 2025

Black water colours on paper

42 × 29.5 cm (16 1/2 × 11 5/8 in.)

57.2 × 44.8 × 4 cm (22 1/2 × 17 5/8 × 1 5/8 in.) Framed

\$14,000 USD



Lee Bae, *Brushstroke-au13*, 2025 (Detail)



Lee Bae, *Brushstroke-au20* / *Brushstroke-au3* / *Brushstroke-au13*, 2025



Lee Bae

Brushstroke-au15, 2025

Black water colours on paper

42 × 29.5 cm (16 1/2 × 11 5/8 in.)

57.2 × 44.8 × 4 cm (22 1/2 × 17 5/8 × 1 5/8 in.) Framed

\$14,000 USD



Lee Bae, *Brushstroke-au15*, 2025 (Detail)



Lee Bae

Brushstroke ds8, 2026

Bronze

185 × 30 × 25 cm (72 7/8 × 11 3/4 × 9 7/8 in.)

Edition of 5 + 2 AP

\$50,000 USD



Lee Bae, *Brushstroke ds8*, 2026 (Detail)



Lee Bae, *Brushstroke ds8*, 2026

Kang Kang Hoon

b. 1979

Kang Kang Hoon's portrait series not only captures external features but also delves into the deeper emotional essence of each subject, inviting viewers to confront their true selves. His daughter, a recurring motif, serves as both the focal point of the artwork and a reflection of Kang himself. In a recent oil painting series, Kang incorporates symbolic object cotton, inspired by a yearning for his recently deceased mother. The contrast between withered branches and bloomed cotton subtly conflicts and harmonizes, contemplating intergenerational connections. Employing cotton as a metaphor for the enduring connections within humanity, Kang explores broad themes of the past and future on the delicate realm between figuration and abstraction.

Major exhibitions featuring his works include the Jeju Museum of Art, Jeju, South Korea; Wooyang Museum of Contemporary Art, Gyeongju, South Korea; Clayarch Gimhae Museum, Gimhae, South Korea; Gyeonggi Provincial Museum, Ansan, South Korea; Jeju Museum of Contemporary Art, Jeju, South Korea; Gyeongnam Art Museum, Changwon, South Korea; and Seoul Museum of Art, Seoul, South Korea. His works are in the collection of the National Museum of Modern and Contemporary Art. He has been featured and sold out at numerous art fairs worldwide, including Hong Kong, China, Singapore, and Shanghai, China, and he continues to remain active internationally as one of the most recognizable, leading artists in Korean contemporary art today.



Kang Kang Hoon

Cotton, 2026

Oil on canvas

145.5 × 97 cm (57 1/4 × 38 1/4 in.)

\$21,500 USD



Kang Kang Hoon, *Cotton*, 2026 (Detail)



Kang Kang Hoon

Nosebleed, 2026

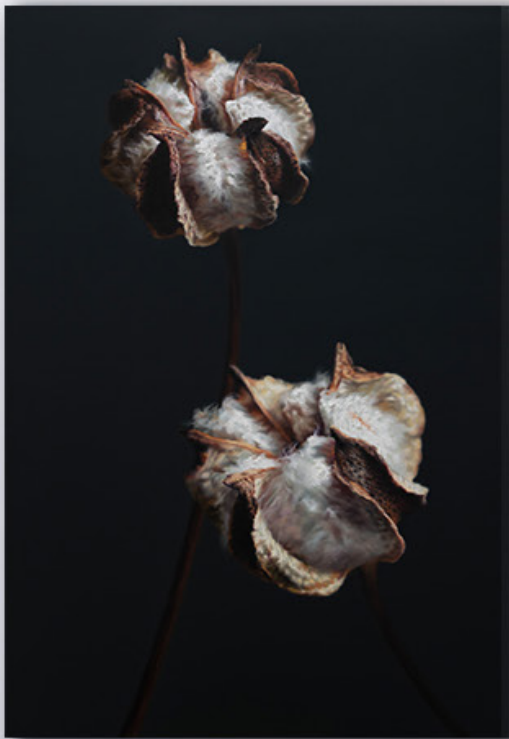
Oil on canvas

145.5 × 97 cm (57 1/4 × 38 1/4 in.)

\$21,500 USD



Kang Kang Hoon, *Nosebleed*, 2026 (Detail)



Kang Kang Hoon, *Cotton / Nosebleed*, 2026



Kang Kang Hoon

Dobermann Pinscher, 2026

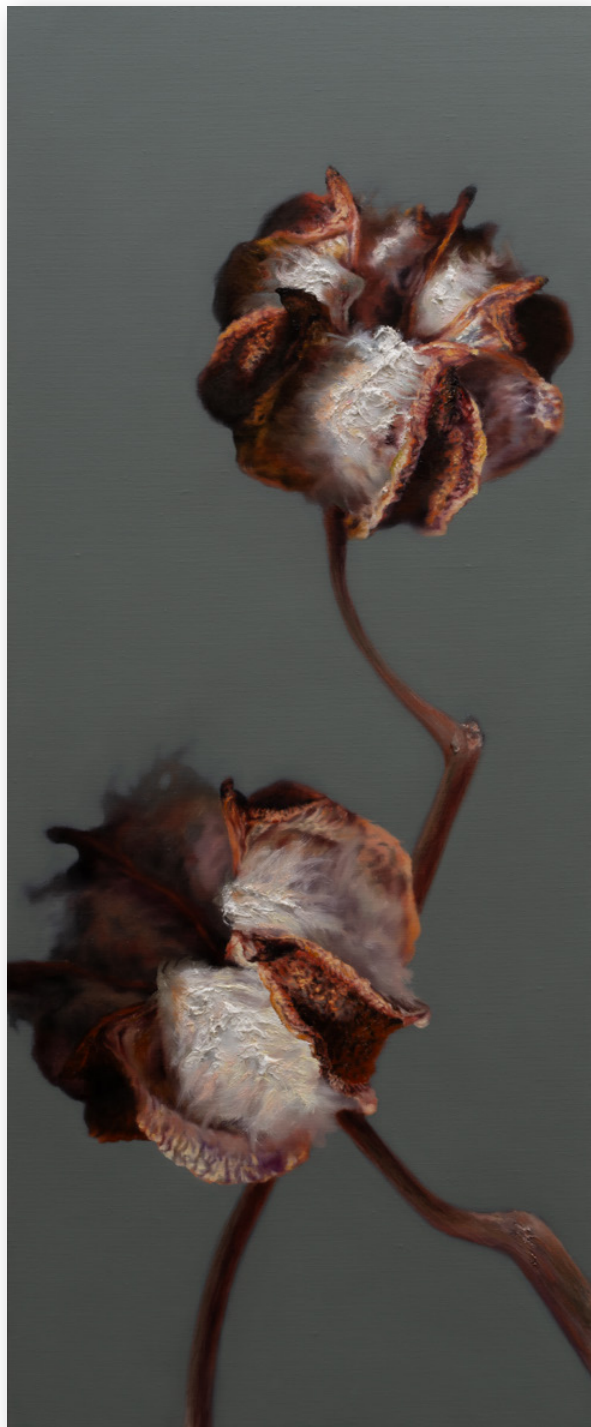
Oil on canvas

145 × 97 cm (57 1/8 × 38 1/4 in.)

\$21,500 USD



Kang Kang Hoon, *Doberman Pinscher*, 2026 (Detail)



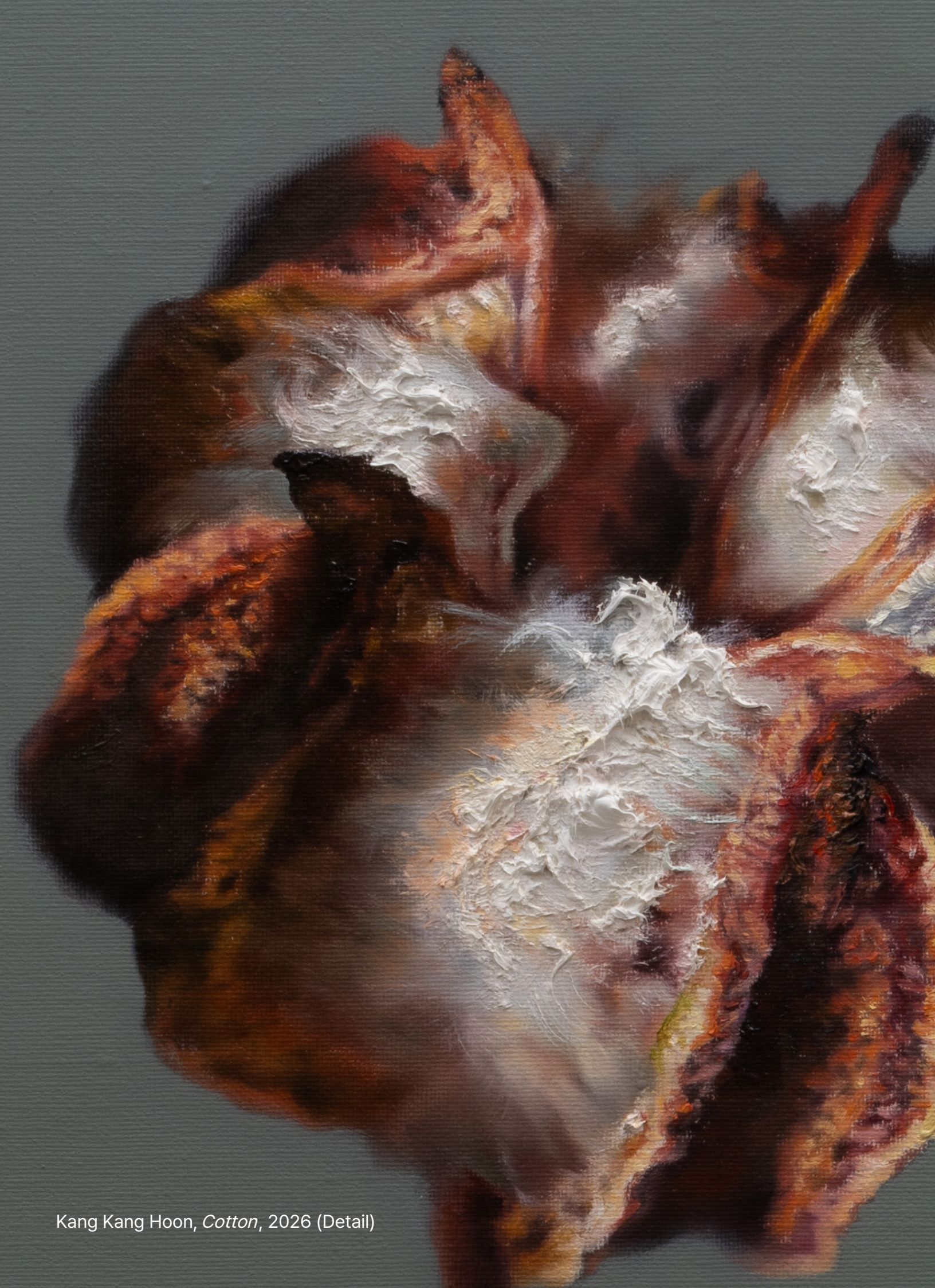
Kang Kang Hoon

Cotton, 2026

Oil on canvas

100 × 40 cm (39 3/8 × 15 3/4 in.)

\$7,500 USD



Kang Kang Hoon, *Cotton*, 2026 (Detail)



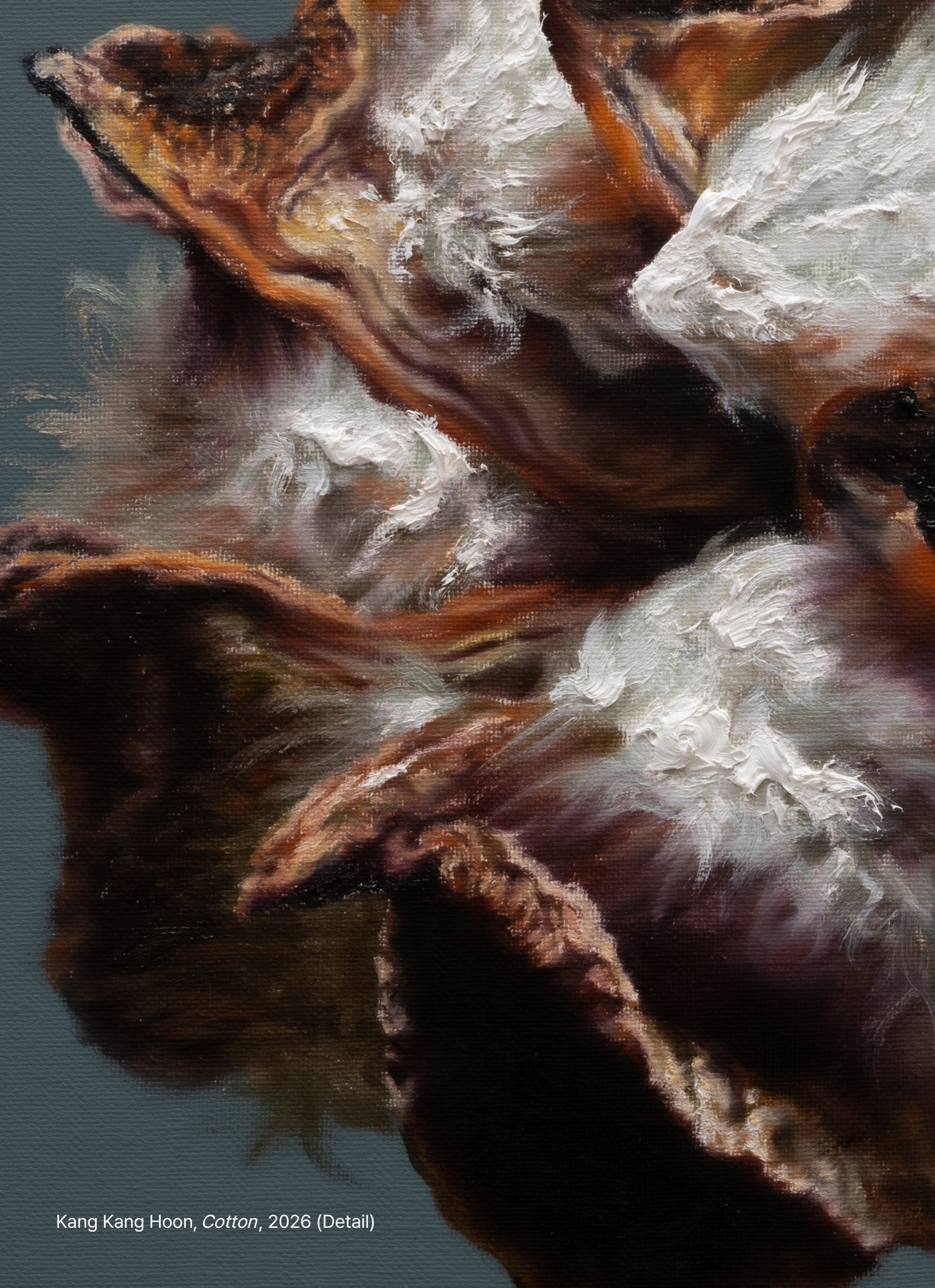
Kang Kang Hoon

Cotton, 2026

Oil on canvas

40 × 40 cm (15 3/4 × 15 3/4 in.)

\$4,200 USD



Kang Kang Hoon, *Cotton*, 2026 (Detail)

Lee Ufan

b. 1936

Lee Ufan dropped out of the College of Fine Arts at Seoul National University and moved to Japan, where he graduated from the Department of Philosophy at Nihon University in 1961. Between 1968 and 1975, he gained attention in Tokyo by leading the theory and practice of the Mono-ha movement. He later became recognized as the key figure who established the theoretical foundation of Mono-ha and has since earned international acclaim while maintaining an active artistic career. Known as the "Master of Points and Lines," his early works are rooted in Eastern philosophy, exploring how points can become lines, and eventually even transform into nothingness. Understanding his work requires an appreciation of both the meaning of the stroke and the unpainted space surrounding it. Each stroke conveys a sense of stillness within motion-jeongjungdong-flowing with vitality and energy, as if frozen in an infinite moment yet subtly moving. Lee has participated in prestigious international exhibitions, including the Paris Biennale, São Paulo Biennale, and Documenta Kassel, receiving widespread acclaim. He has held major solo exhibitions at institutions such as the Düsseldorf City Museum, Louisiana Museum of Modern Art, Milan Contemporary Art Museum, Hara Museum of Contemporary Art, and Kamakura Museum of Modern Art. The Lee Ufan Museum has also been established on Naoshima Island in Japan. His works are included in the collections of prominent museums, including the Centre Pompidou in Paris, the National Museum in Berlin, the Museum of Modern Art (MoMA) in New York, the National Museum of Modern Art in Tokyo, the National Museum of Modern and Contemporary Art in Seoul, and the Ho-Am Art Museum.



Lee Ufan

With Winds, 1988

Oil on canvas

90.5 × 116.5 cm (35 5/8 × 45 7/8 in.)

\$600,000 USD



Lee Ufan, *With Winds*, 1988 (Detail)

L. Ufan 88



Lee Ufan, *With Winds*, 1988

Kim Chong Hak

b. 1937

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



Kim Chong Hak

Untitled, 2022

Watercolor on hanji

31.5 × 24 cm (12 3/8 × 9 1/2 in.)

44.3 × 36.3 × 4.3 cm (17 4/8 × 14 1/4 × 1 3/4 in.) Framed

\$5,000 USD



Kim Chong Hak, *Untitled*, 2022 (Detail)



Kim Chong Hak

Untitled, 2023

Watercolor on hanji

33 × 29 cm (13 × 11 3/8 in.)

44.3 × 36.3 × 4.3 cm (17 4/8 × 14 1/4 × 1 3/4 in.) Framed

\$5,000 USD



Kim Chong Hak, *Untitled*, 2023 (Detail)



Kim Chong Hak

Untitled, 2023

Watercolor on hanji

31 × 23.5 cm (12 1/4 × 9 1/4 in.)

44.3 × 36.3 × 4.3 cm (17 4/8 × 14 1/4 × 1 3/4 in.) Framed

\$5,000 USD



Kim Chong Hak, *Untitled*, 2023 (Detail)



Kim Chong Hak

Untitled, 2024

Watercolor on hanji

31 × 23.5 cm (12 1/4 × 9 1/4 in.)

44.3 × 36.3 × 4.3 cm (17 4/8 × 14 1/4 × 1 3/4 in.) Framed

\$5,000 USD



Kim Chong Hak, *Untitled*, 2024 (Detail)



Kim Chong Hak, *Untitled*, 2024 / 2023 / 2023 / 2022

Bosco Sodi

b. 1970

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



Bosco Sodi

Untitled, 2024

Mixed media on canvas

50 × 50 cm (19 3/4 × 19 3/4 in.)

\$35,000 USD

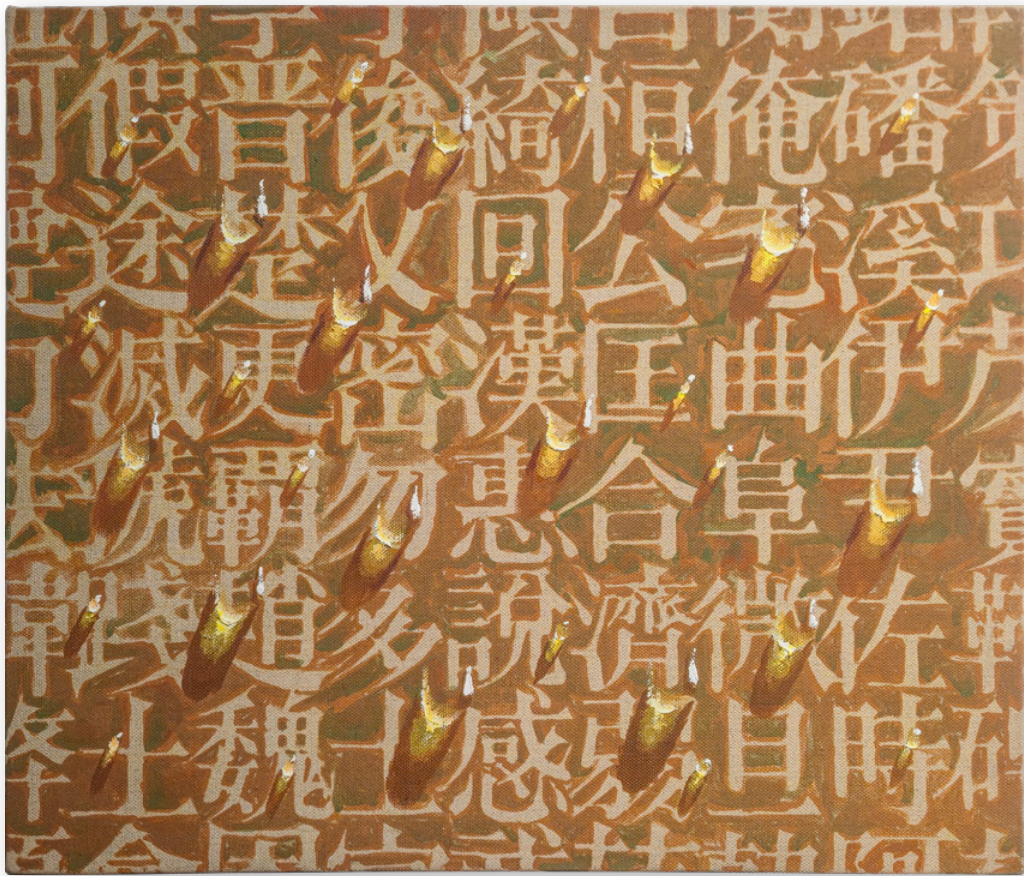


Kim Tschang Yeul

1929 - 2021

Kim Tschang Yeul devoted over 50 years to exploring the motif of water drops. His iconic droplets, appearing as if seeping through the canvas, transition from tangible presence to transparency, balancing wet and dry, light and dark. This meditative imagery bridges reality and abstraction, reflecting the artist's experiences with Korea's turbulent history, including colonization, war, and division, while offering universal themes of healing and catharsis.

Kim studied calligraphy with his grandfather and painting with Lee Quede before graduating from Seoul National University. A leader of Korea's Art Informel movement with Park Seo-Bo and Chung Chang-Sup, he gained international recognition through the Paris Biennale (1961), São Paulo Biennale (1965), and Avant-Garde Festival (1969). A major retrospective of his water drop paintings was held at Galerie Nationale du Jeu de Paume in 2004. Kim's works have been featured in retrospectives at the Gwangju Museum of Art, Taiwan National Museum of Fine Arts, Busan Museum of Art, and the National Art Museum of China. In 2016, the Kim Tschang-Yeul Museum of Art opened in Jeju, Korea, ensuring his artistic legacy endures.



Kim Tschang Yeul

Recurrence PA950004, 1994

Oil and acrylic on hemp cloth

53 × 65.1 cm (20 7/8 × 25 5/8 in.)

\$75,000 USD



Kim Tschang Yeul, *Recurrence* PA950004, 1994 (Detail)



Kim Tschang Yeul, *Recurrence* PA950004, 1994

Lee So Yeun

b. 1971

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



Lee So Yeun

Sheep Mask, 2025

Oil on canvas

160 × 140 cm (63 × 55 1/8 in.)

\$27,000 USD



Lee So Yeun, *Sheep Mask*, 2025 (Detail)



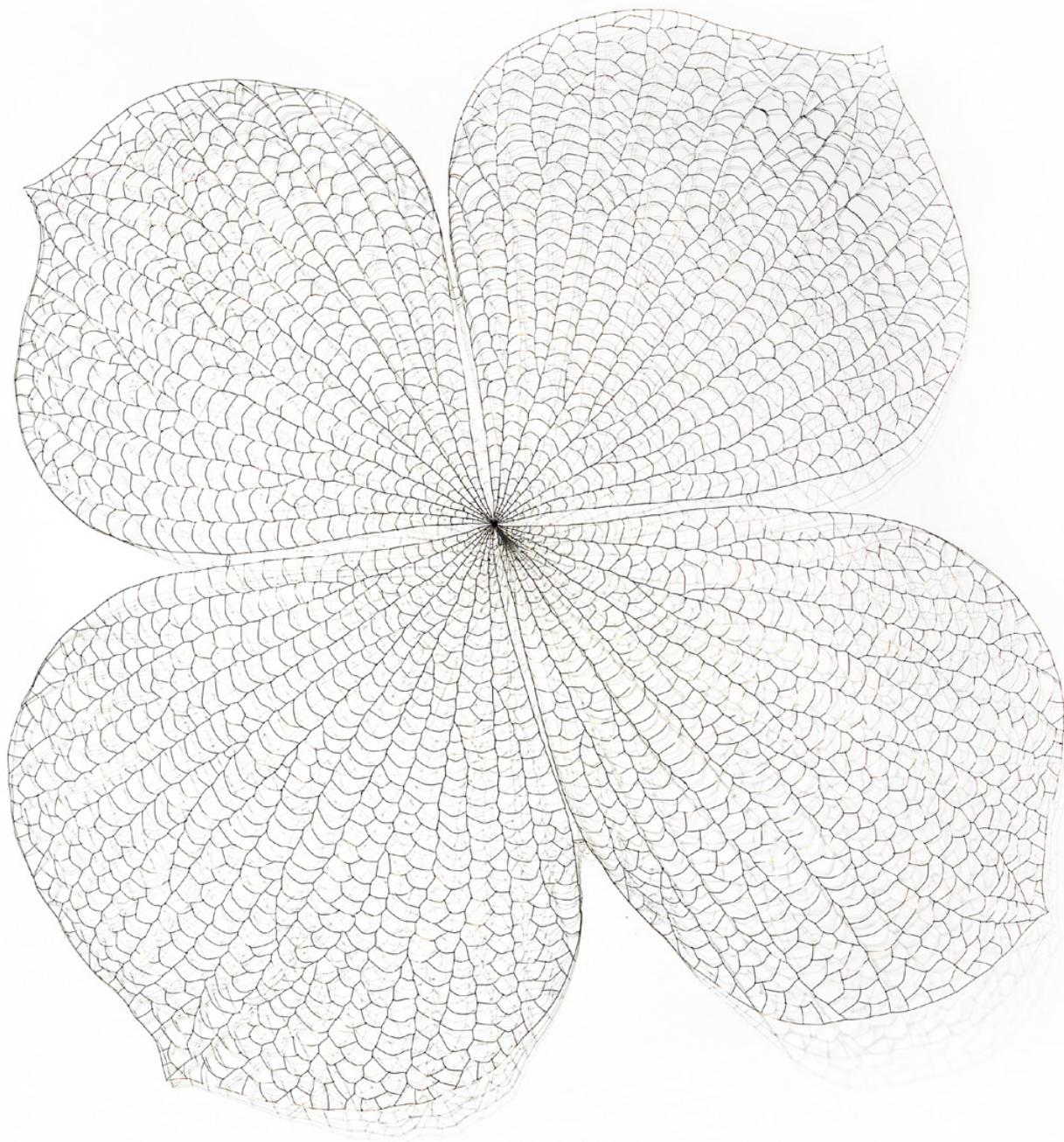
Lee So Yeun, *Sheep Mask*, 2025

Jung Kwang Ho

b. 1959

Jung Kwang Ho, who aims to weave between painting and sculpture, desires to explore the essence and interpretation of sculpture in particular. A sculpture is a tangible representation of an image manifested by the sculptor using materials, techniques, and tools to create a specific object in a particular way. Jung oxymoronically refers to his works as “non-sculptural sculptures,” as he works with non-sculptural properties to create essentially sculptural works. The paradoxical expression is part of how he explores the essence of sculpture. The artist made no distinction between inside and outside, instead exposing the surface and penetrating through to suggest that surfaces are merely the superficial layer of sculptural essence and the surface of reality.

Jung presented solo exhibitions in various museums worldwide, including the Stedelijk Museum, Amsterdam, Netherlands, Art Sonje Museum, Gyeongju, South Korea, Kumho Art Museum, Seoul, South Korea, Gallery Thomas, Munich, Germany, Lumen Gallery, Paris, France, and Canvas International Art Gallery, Amsterdam, Netherlands. He also participated in significant group exhibitions at institutions such as the Seoul Museum of Art, Seoul, South Korea, Samsung Museum of Art Leeum, Seoul, South Korea, Singapore Art Museum, Singapore, and Gyeonggi Museum of Art, Ansan, South Korea. His works are held in various collections, including the National Museum of Modern and Contemporary Art, Seoul, South Korea, Daejeon Museum of Art, Daejeon, South Korea, Hanlim Museum of Art, Daejeon, South Korea, Sonje Museum of Contemporary Art, Gyeongju, South Korea, and Ho-Am Art Museum, Seoul, South Korea.



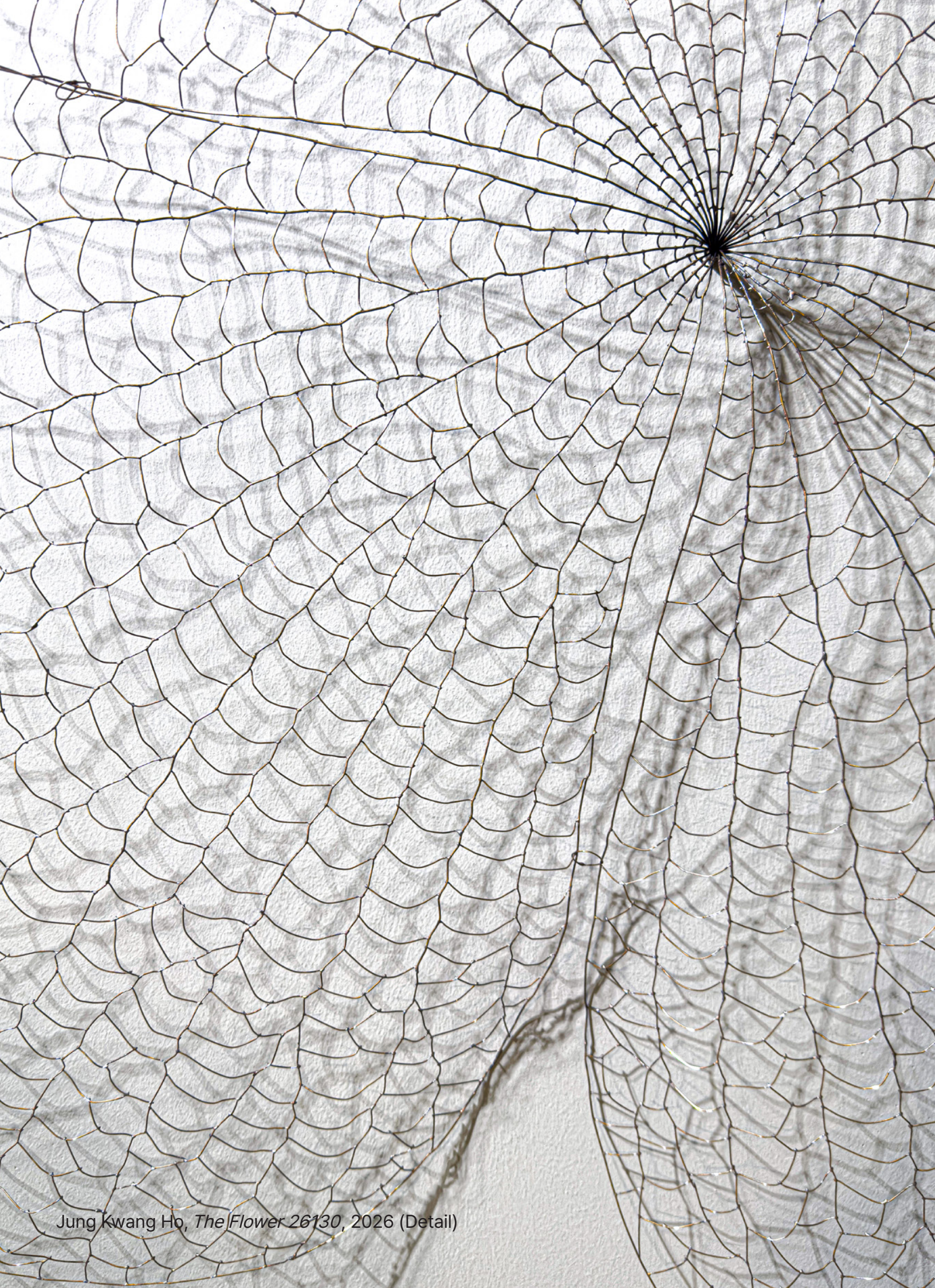
Jung Kwang Ho

The Flower 26130, 2026

Copper wire

130 × 130 cm (51 1/8 × 51 1/8 in.)

\$14,000 USD



Jung Kwang Ho, *The Flower 26130*, 2026 (Detail)

Johyun Gallery

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