

Art | Basel **Hong Kong**

Booth 1B29
28 – 30 March 2025

Johyun Gallery

Art Basel Hong Kong

March 28 – 30, 2025

Hong Kong Convention and Exhibition Centre
Booth 1B29

Presenting

Kim Hong Joo

Kwon Dae Sup

Ahn Jisan

Park Seo-Bo

Kim Chong Hak

Lee Bae

Lee Kwang Ho

Claude Viallat

Kishio Suga

Bosco Sodi

Kang Kang Hoon

Jo Jong Sung

Johyun Gallery

Kabinett sector

Kwon Dae Sup & Kim Hong Joo

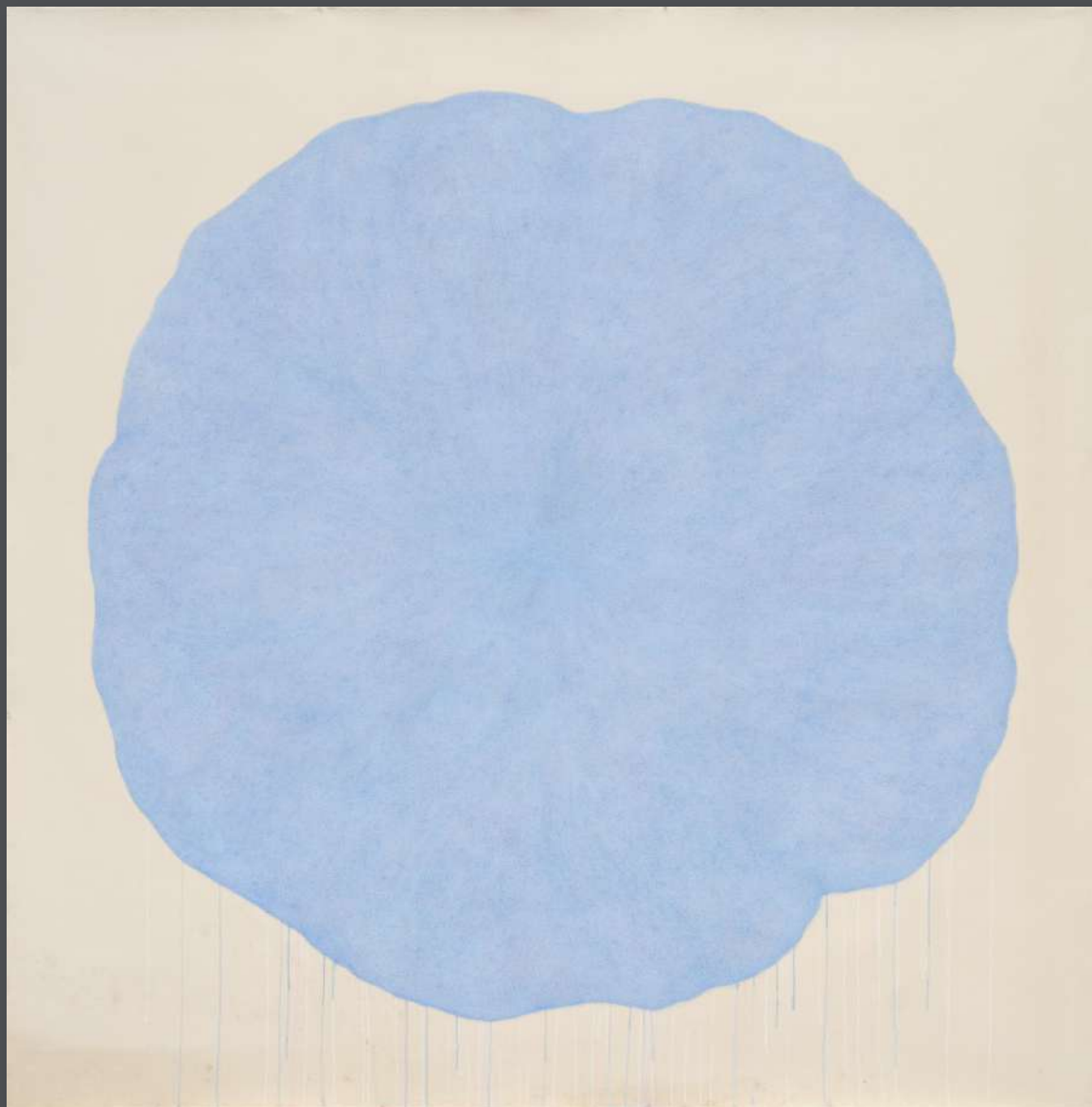
Johyun Gallery is pleased to present Kim Hong Joo and Kwon Dae Sup in the Kabinett sector of ABHK 2025. Kim Hong Joo is one of the most important artists in the history of Korean contemporary art who has consistently explored the fundamental possibilities of painting, and his practice is characterised by his painterly exploration of natural imagery such as flowers and foliage on large plain canvases, experimenting with the inherent dissonance between the physical reality and the pictorial image. Kim was featured in the < Lineages: Korean Art at The Met > exhibition at the Metropolitan Museum of Art in New York last year. Kwon Dae Sup is known for his contemporary recontextualization of the traditional Korean ceramic style of moon jar, examining the liminal space between minimalism and complete abstraction in the simple form of the moon jar. This exhibition will highlight the formal restraint and depth of thought of both artists, foregrounding the meditative and introspective sensibility inherent in their art. Johyun Gallery_Seoul also host a dual exhibition by Chung Chang-Sup and Kwon Dae Sup from 6 March, offering an in-depth engagement with Kwon's nuanced realm of white porcelain.

Kim Hong Joo

b.1945

Kim Hong Joo began his career in 1973 with avant-garde conceptual art before transitioning to hyperrealistic paintings around 1975. He held his first solo exhibition in 1978 and started creating distinctive images of humans and landscapes in the mid-1980s. During the late 1980s to mid-1990s, Kim experimented with sculptural techniques to create multi-layered works, later focusing on tactile paintings in the mid-1990s. In the 2000s, he developed a unique pen technique, and from the 2010s, he has worked on haptic paintings that express touch. His artistic journey reflects a continuous evolution and experimentation in style and technique.

Kim's works are collected by prominent institutions such as the National Museum of Modern and Contemporary Art, Seoul, South Korea and the Seoul Museum of Art, Seoul, South Korea, highlighting his significant influence on contemporary art. In 1978, he won the top Frontier Award at the Korea Art Grand Prize hosted by Hankook Ilbo, Seoul, South Korea. In 1988, he was selected as the 'Controversial Artist of 1987' by the Seoul Museum of Art, Seoul, South Korea, and in 1991, he received the Total Art Museum Director's Prize at the Total Art Grand Prize exhibition, Seoul, South Korea. Subsequently, he won awards such as the Lee In-sung Art Lecture (Daegu, South Korea) in 2005, the Paradise Award (Paradise Foundation, South Korea) in 2006, and the Lee Jung-seop Art Award (Chosun Ilbo, Seoul, South Korea) in 2010.



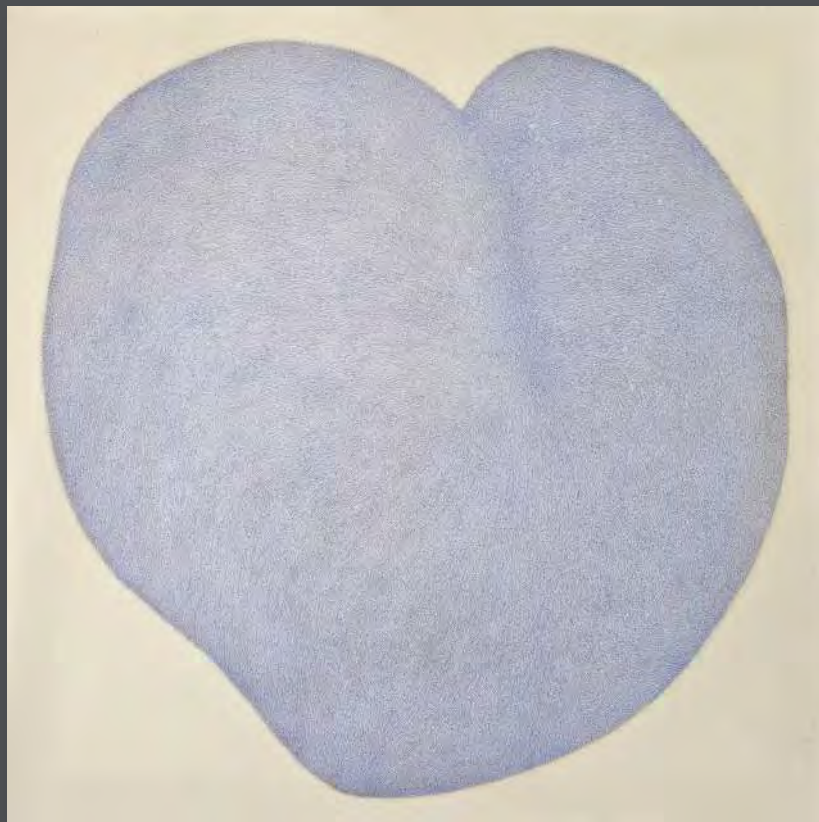
Kim Hong Joo

Untitled, late 2010s

Acrylic on Canvas

226.5 x 227 cm (89.2 x 89.4 in.)

\$190,000 USD



Kim Hong Joo

Untitled, 2020

Acrylic on Canvas

91 x 91 cm (35.8 x 35.8 in.)

\$77,000 USD

Kwon Dae Sup

b.1952

Kwon Dae Sup's white porcelain (baekja) reinterprets the moon jars (dalhangari) of the late Joseon Dynasty (17th–18th century). His rotund jars stand just above 40cm, with a creamy white hue. Using the finest kaolin clay, he removes impurities to achieve a refined finish. Kwon has inherited the essence of Joseon royal pottery, from raw material selection to kiln techniques, yet he does not merely replicate past methods. Instead, he fuses tradition with modernity, creating subtly deformed yet balanced hemispheres that evoke a quiet stability. The varied surface textures further distinguish his work from conventional moon jars.

Kwon resists labeling his pieces as moon jars, believing such associations might limit interpretation. While rooted in tradition, his works transcend historical replication, reflecting his distinct artistic language.

Born in Seoul, South Korea in 1952, Kwon graduated from Hongik University's Department of Art in 1978. A pivotal moment in Insadong led him to study pottery in Nabeshima, Kyushu, Japan, for five years starting in 1979. His first domestic exhibition took place at Deokwon Art Museum, Seoul, in 1995, followed by solo shows at Seomi & Tuus Gallery (2009–2014), Axel Vervoordt Gallery, Belgium (2015, 2018), and Park Ryu Sook Gallery (2019, 2020). His work has also been showcased at Design Miami (2009), Triennale di Milano (2013), and Art Geneva (2016), among others.

Kwon was honored as the best artist by the Korea Art Critics Association in 1998. His works are part of major collections, including the Leeum Samsung Museum, the Korean Folk Museum, the Guimet Museum (Paris), the Russian National Museum (St. Petersburg), and the Art Institute of Chicago.



Kwon Dae Sup

Narrow-neck Bottle, 2024

White Porcelain

43(H) x 19 x 19 cm (16.9 x 7.5 x 7.5 in.)

\$8,000 USD



Kwon Dae Sup
Moon Jar, 2024
White Porcelain
39(H) x 37.5 x 38 cm (15.4 x 14.8 x 15.0 in.)
\$30,000 USD



Kwon Dae Sup
Moon Jar, 2024
White Porcelain
54(H) x 54 x 58 cm (21.3 x 21.3 x 22.8 in.)
\$60,000 USD

Ahn Jisan

b.1979

Ahn Jisan's painting questions the factuality of media images. He begins by collecting images from the media, then processes them in various forms such as drawings, collages, miniatures, before finally applying oil paint to the canvas. His depiction of objects in specific settings is strangely distorted and accentuated by the material properties. Ahn layers paint thickly, crafting a tactile contrast, emphasizing the physical versus the virtual world and the real versus the unreal. Ahn intends to express the raw visual state and absorbed emotions of the subject, realized through experienced and penetrated emotions. Instead of portraying the subject through obvious imagery, Ahn expresses the reality and emotional experience of the subject through instinctual expression and empathetic connection.

Ahn Jisan has had solo exhibitions in various venues, including solo exhibitions at Arario Gallery, Seoul, South Korea; Galerie Bart, Amsterdam, Netherlands; Zaha Museum, Seoul, South Korea and Hapjungjigu, Seoul, South Korea. He has also participated in group exhibitions at National Museum of Modern and Contemporary Art, Seoul, South Korea; Gyeonggi Museum of Modern Art, Ansan, South Korea; Savina Museum, Seoul, South Korea; Kunsthalle Münster, Münster, Germany; Daegu Art Museum, Daegu, South Korea; ARKO Art Center, Seoul, South Korea; and Gallery LUMC, Leiden, Netherlands. He participated in a residency at Rijksakademie van Beeldende Kunsten in Amsterdam, Netherlands in 2013 - 2014 and was awarded the "Buning Brongers Prijs" in 2014.



Ahn Jisan

Cutting My Wing, 2025

Oil on Canvas

90.9 x 72.7 cm (35.8 x 28.6 in.)

\$6,000 USD



Ahn Jisan, *Cutting My Wing*, 2025 (Detail)



Ahn Jisan

One Day You Cry While Smoking, 2025

Oil on Canvas

90.9 x 72.7 cm (35.8 x 28.6 in.)

\$6,000 USD

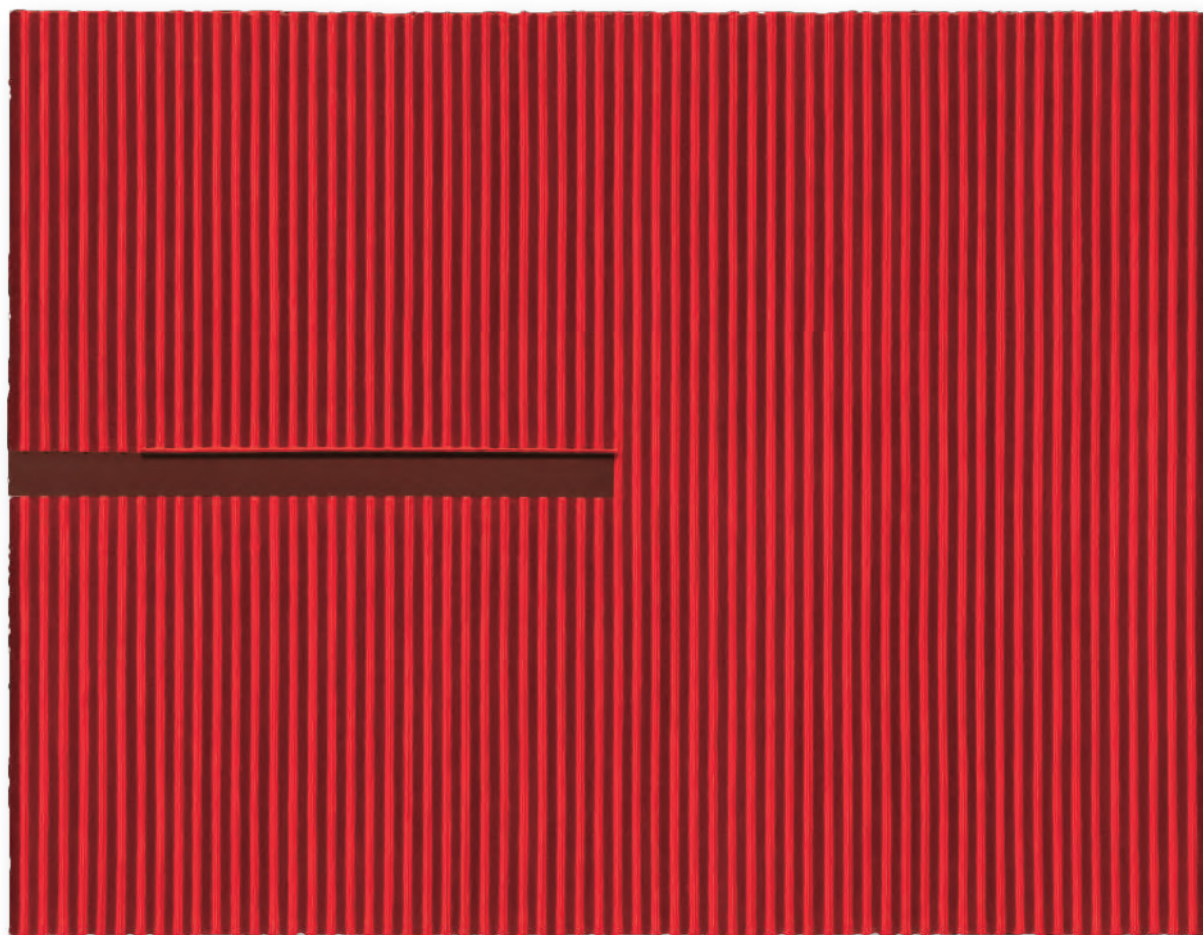


Ahn Jisan (Installation View)

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.



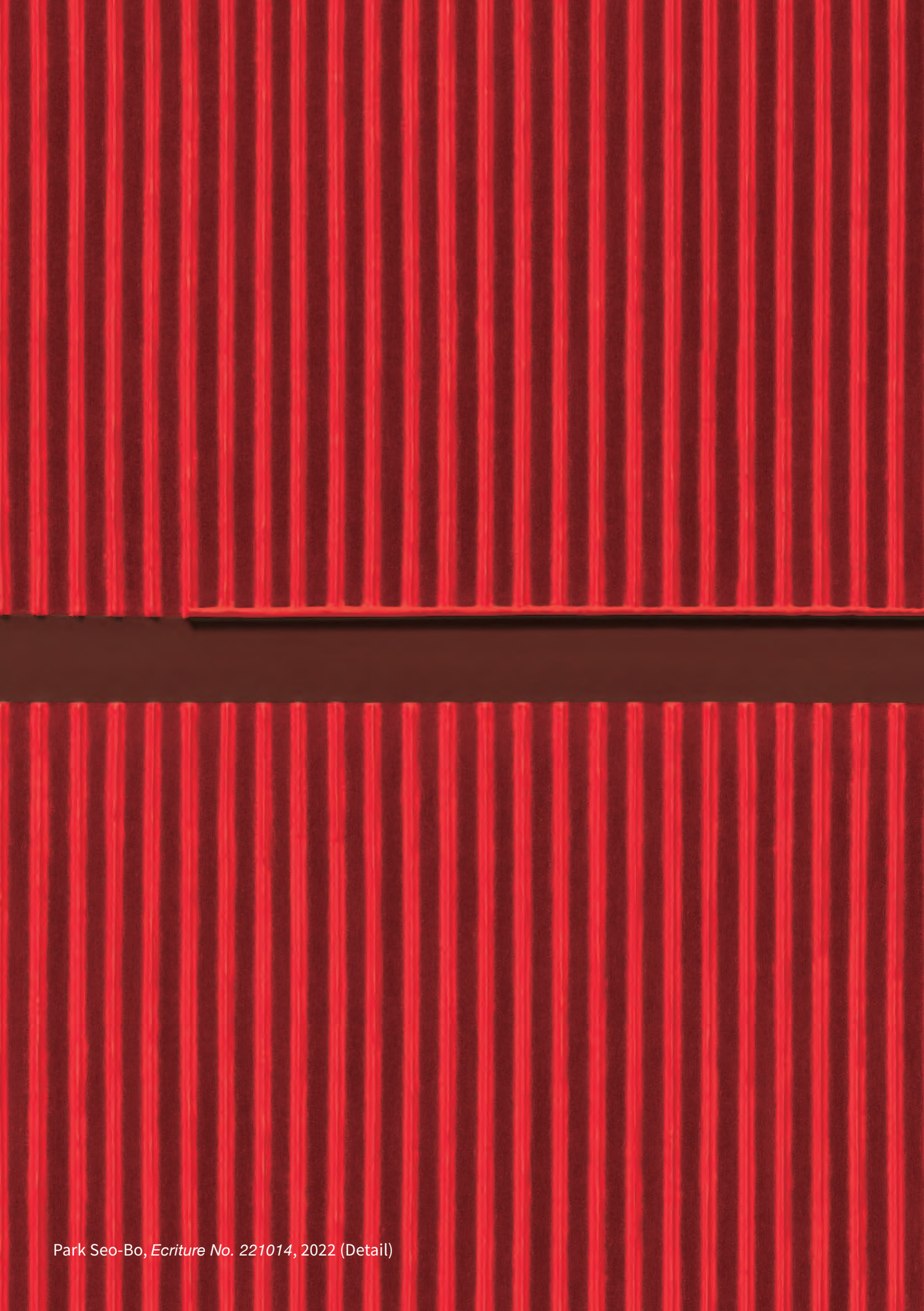
Park Seo-Bo

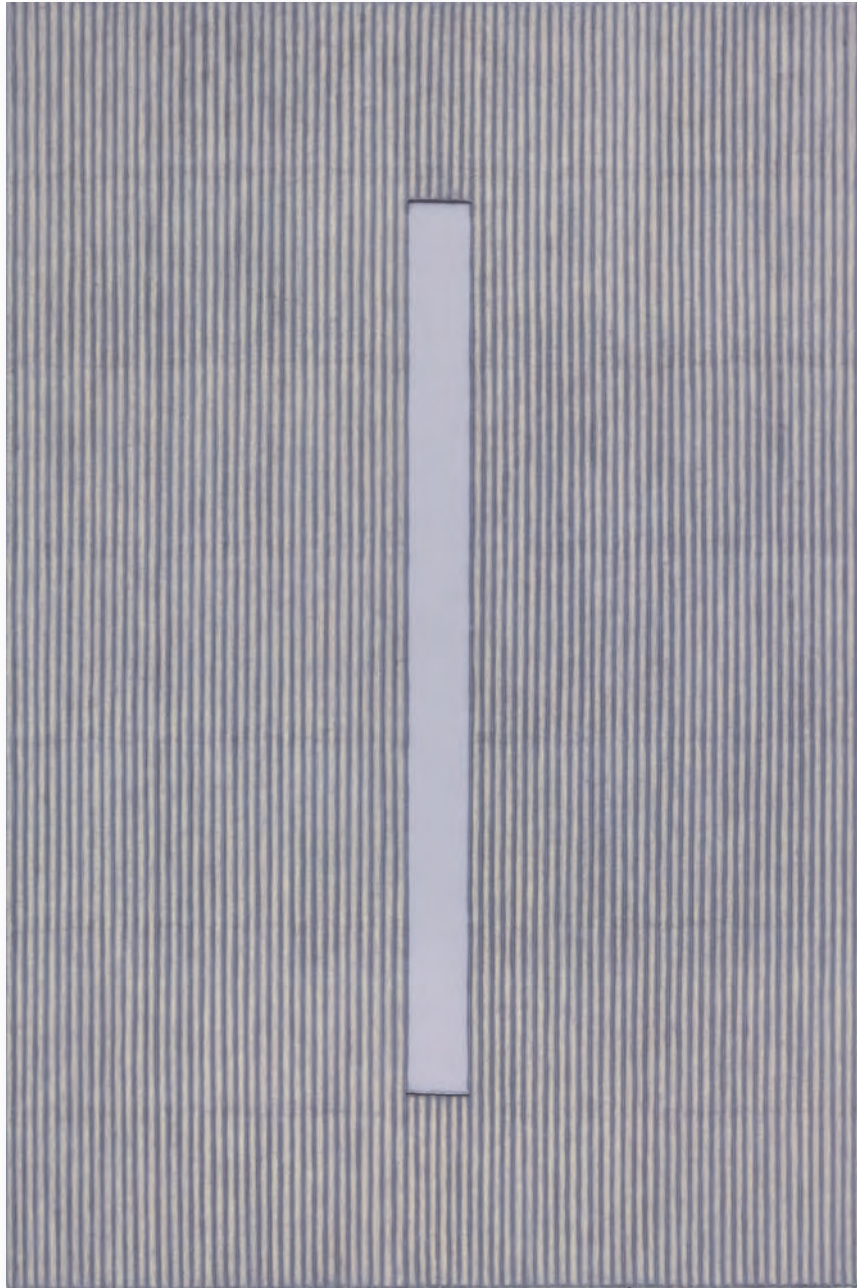
Ecriture No. 221014, 2022

Acrylic on Ceramic

76.3 x 98.5 cm (30.0 x 38.8 in.)

\$250,000 USD





Park Seo-Bo

Ecriture No. 080614, 2008

Mixed Media with Korean hanji paper on Canvas

195 x 130 cm (76.8 x 51.2 in.)

\$540,000 USD

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, 2023
Acrylic on Canvas
65.1 x 53 cm (25.6 x 20.9 in.)
\$65,000 USD





Kim Chong Hak

Untitled, 2023

Acrylic on Canvas

162.2 x 130.3 cm (63.9 x 51.3 in.)

\$220,000 USD



Kim Chong Hak, *Untitled*, 2023 (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: 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 Sculpture J2, 2024

Bronze

96 x 75 x 75 cm (37.8 x 29.5 x 29.5 in.)

Edition of 4 plus 2 artist's proofs

\$60,000 USD



Lee Bae, *Brushstroke Sculpture J2*, 2025 (Detail)



Lee Bae

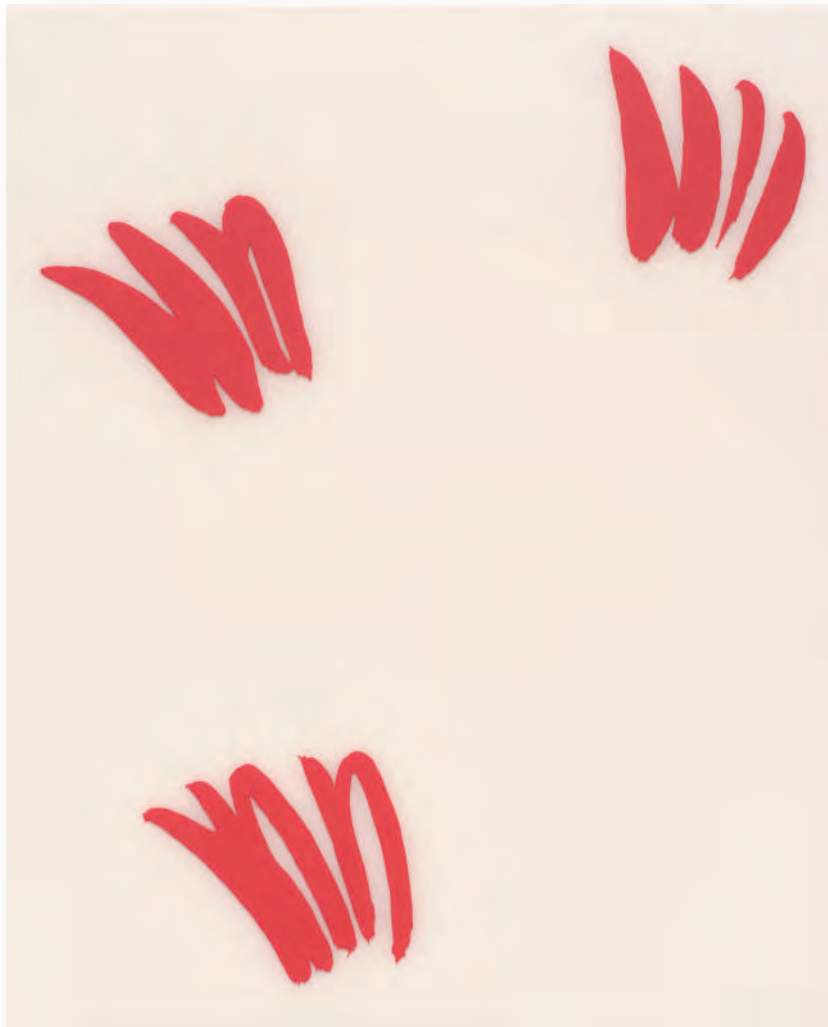
Brushstroke Sculpture J4, 2024

Bronze

88 x 90 x 70 cm (34.6 x 35.4 x 27.6 in.)

Edition of 4 plus 2 artist's proofs

\$85,000 USD



Lee Bae

Acrylic Medium, 2024

Acrylic Medium and Ink on Canvas

53 x 43 cm (20.9 x 16.9 in.)

\$24,000 USD



Lee Bae

Acrylic Medium-J14, 2018

Acrylic Medium and Ink on Canvas

162 x 130 cm (63.8 x 51.2 in.)

\$65,000 USD



Lee Bae

Brushstroke b-7, 2022

Charcoal Ink on Paper

220 x 152 cm (86.6 x 59.8 in.)

\$90,000 USD



Lee Bae

Issu du feu - Ga, 2003

Charcoal on Canvas

220 x 152 cm (86.6 x 59.8 in.)

\$215,000 USD



Lee Bae, *Issu du feu - Ga*, 2003 (Installation View)

Lee Kwang Ho

b.1967

Lee Kwang Ho is a representative figure in realism paintings. He takes daily subject matters and takes the reproduction of their forms into a unique language of his own. Although realism seems like quite a laborious task and sometimes compulsive as well, through the pictorial depiction of Lee Kwang Ho, we see the reconstructed reality fabricated by his intentions. Subjects that are expressed both vigorously and dramatically expose the desires of their subconscious, and also stimulates the tactility of those that behold them. In his wetland series, he experiments with techniques like scratching and tapping on the canvas. Upon closer inspection, the depicted subjects dissolve, leaving behind a layer of paint with precise brushstrokes and meticulous knife work, which emphasizes the exploration of the fundamental question of painting - the act of painting itself. Lee has held solo exhibitions in various venues, including Johyun Gallery, Busan, South Korea; Kukje Gallery, Seoul, South Korea; and Chang dong Studio Gallery, Seoul, South Korea; and has participated in group exhibitions at Seoul Museum of Art, Seoul, South Korea; Busan Museum of Art, Busan, South Korea; Gana Art Center, Seoul, South Korea; and Saatchi Gallery, London, United Kingdom. His works are included in prestigious collections such as the National Museum of Modern and Contemporary Art, Seoul, South Korea; the Seoul Museum of Art, Seoul, South Korea; the Gyeonggi Museum of Art, Ansan, South Korea, and the Jeju Museum of Art, South Korea.



Lee Kwang Ho
Untitled 4550, 2024
Oil on Canvas
116 x 104 cm (45.7 x 40.9 in.)
\$19,000 USD



Lee Kwang Ho, *Untitled 4550*, 2024 (Detail)



Lee Kwang Ho

Untitled 4551-1, 2024

Oil on Canvas

116 x 104 cm (45.7 x 40.9 in.)

\$19,000 USD

Claude Viallat

b.1936

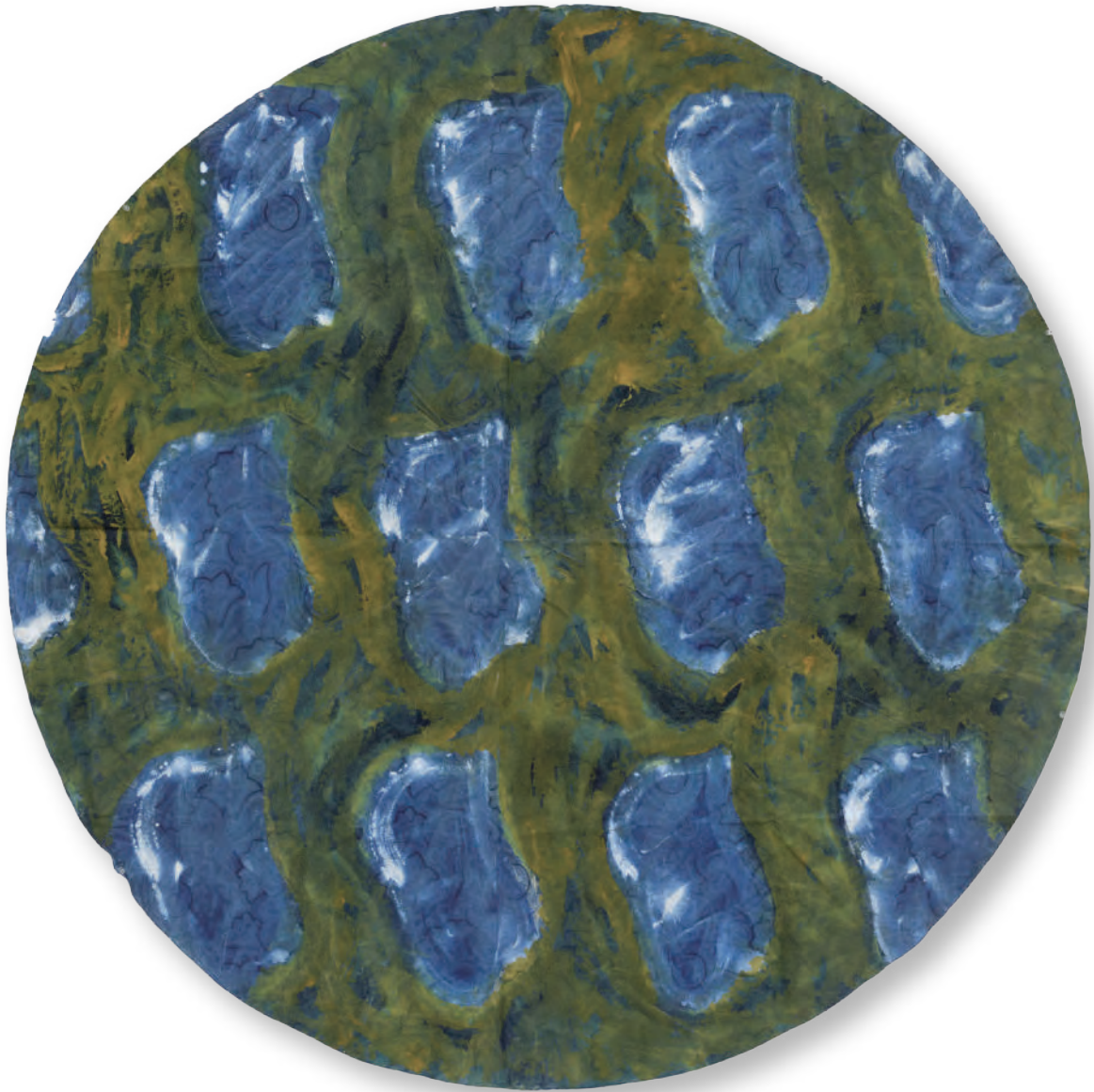
Claude Viallat was born in 1936 in Nîmes and he still lives and works there. He attended the École des Beaux-Arts in Montpellier from 1955 to 1959, and later studied in Raymond LeGault's studio at the Beaux-Arts in Paris in 1962-63. Viallat is recognized as one of the founding members and key figures of the Support/Surface movement in France, along with a group of artists that included Daniel Dezeuze. Experimenting with the physical and structural aspects of painting, Viallat began working on industrial tarpaulins without stretchers, covering them with the same endlessly-repeated abstract shape. By reproducing the shape using a stencil, in a variety of colors and on different surfaces such as upholstery fabrics, rugs, and recycled materials, Viallat eradicated the notion of a "subject" and explored the meaning of the creative gesture and the status of the work of art. In 1982, Viallat held a retrospective exhibition at the Pompidou Center, Paris, France and represented France at the Venice Biennale, Venice, Italy in 1988. In addition to his artistic career, he has also worked as a teacher in various art schools including Nice, France; Limoges, France; Marseille, France; Nîmes, France (where he was a director for many years); and Paris, France at the École Nationale Supérieure des Beaux-Arts de Paris, France. His works can be found in many public collections, including at the Musée National d'Art Moderne - Centre Georges Pompidou, Paris, France; MOMA, New York, United States; Musée des Beaux-Arts, Montréal, Canada; and National Museum of Art, Osaka, Japan.



Claude Viallat
2019/264, 2019
Acrylic on Mount
132 x 233 cm (52.0 x 91.7 in.)
€ 28,000 EUR



Claude Viallat, 2019/264, 2019 (Detail)



Claude Viallat
1987/095, 1987
Acrylic on Printed Tablecloth
175 x 175 cm (68.9 x 68.9 in.)
€ 55,000 EUR

Kishio Suga

b.1944

Kishio Suga is a Japanese artist known for pioneering site-specific installation art. His groundbreaking works, such as *Parallel Strata* (1969) and *Soft Concrete* (1970), involve ephemeral arrangements of natural and man-made materials that explore the tension between elements, space, and material. In *Parallel Strata*, Suga uses paraffin wax to reveal the layered structure of time and material, exploring the tension between natural and artificial elements. Meanwhile, *Soft Concrete* features four vertically arranged steel plates that visually express the physical properties of material and its interaction with space, challenging traditional concepts of fixed form. These works gained attention as unprecedented installation pieces. His diverse practice includes assemblages, works on paper, and performances called "Activations." He is also a prolific writer, with novels, essays, and a screenplay to his name.

Suga has had numerous solo exhibitions at international museums, most recently at Dia: Chelsea, New York, United States (2016–17), Pirelli Hangar-Bicocca, Milan, Italy (2016), and the Museum of Contemporary Art, Tokyo, Japan (2015). A re-creation of his iconic installation *Law of Situation* (1971) was presented at the 57th Venice Biennale, Italy (2017). Over the past four decades, he has been featured in landmark exhibitions at the Centre Georges Pompidou, Paris, France; the Guggenheim Museum, New York, United States; the San Francisco Museum of Modern Art, San Francisco, United States; the Museum of Modern Art, New York, United States; the Punta della Dogana, Venice, Italy; and his work is included in many public and private collections. Kishio Suga is scheduled to hold a solo exhibition at Dia Beacon this July.



Kishio Suga

Spatial Transcendence, 2019

Wood, Acrylic, Stone

250.6 x 125.4 x 86.8 cm (98.6 x 49.4 x 34.2 in.)

\$70,000 USD

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 crystalized 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

26.5 x 17.5 cm (10.4 x 6.9 in.)

\$18,000 USD



Bosco Sodi

Untitled, 2014

Mixed Media on Canvas

26.5 x 17.5 cm (10.4 x 6.9 in.)

\$18,000 USD



Bosco Sodi

Untitled, 2014

Mixed Media on Canvas

26.35 x 17.78 cm (10.4 x 6.9 in.)

\$18,000 USD



Bosco Sodi

Untitled, 2024

Mixed Media on Canvas

26.5 x 17.5 cm (10.4 x 6.9 in.)

\$18,000 USD



Bosco Sodi

Untitled, 2024

Mixed Media on Canvas

26.5 x 17.5 cm (10.4 x 6.9 in.)

\$18,000 USD



Bosco Sodi, *Untitled*, 2024 (Installation View)

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.

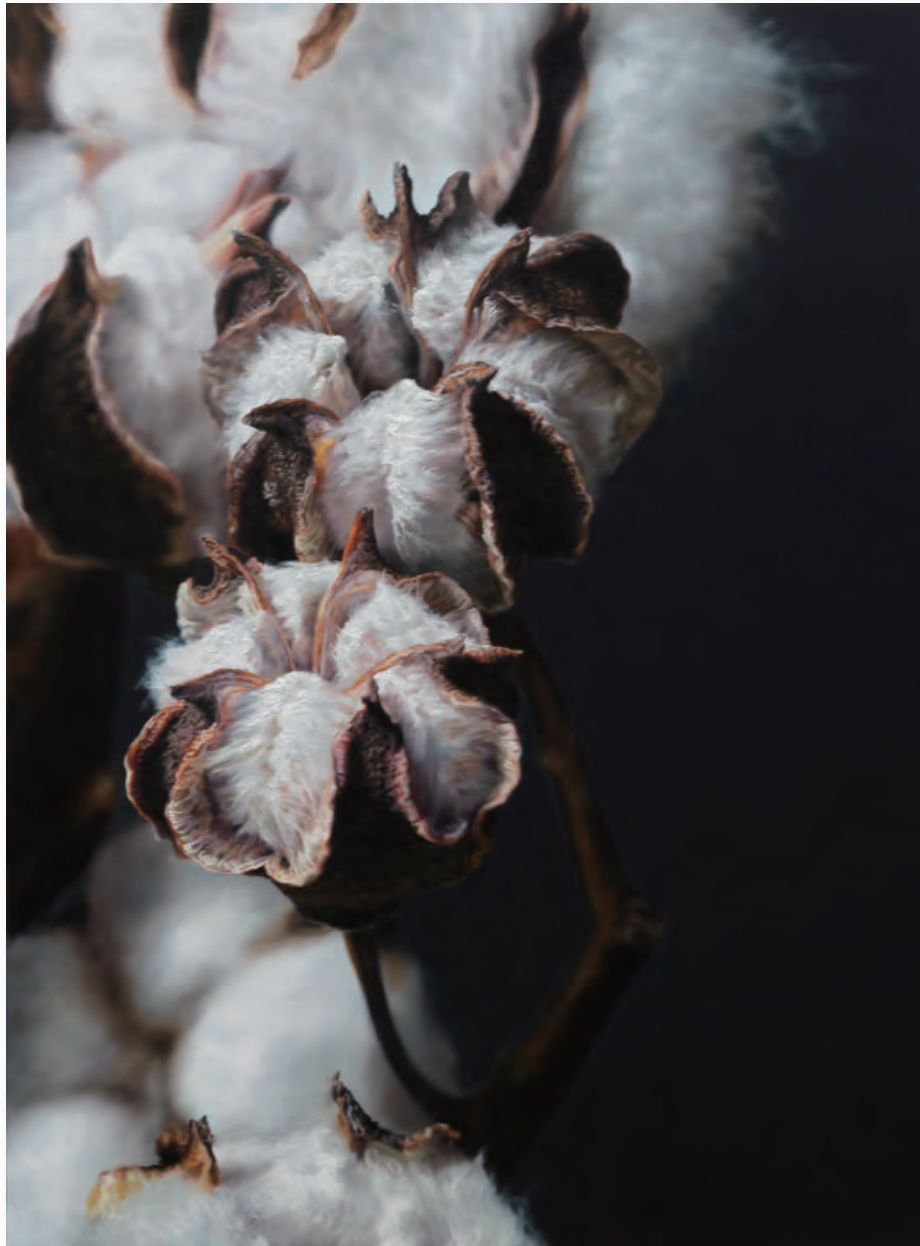
Major exhibitions featuring his works include the Jeju Museum of Art, Jeju, South Korea; Wooyang Museum of Contemporary Art, Gyeongju, South Korea; Clayarch Gimhae Museum, Gimhae, South Korea; Gyeonggi Provincial Museum, Ansan, South Korea; Jeju Museum of Contemporary Art, Jeju, South Korea; Gyeongnam 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, 2025
Oil on Canvas
130 x 97 cm (51.2 x 38.2 in.)
\$14,000 USD



Kang Kang Hoon, *Cotton*, 2025 (Detail)



Kang Kang Hoon
Cotton, 2025
Oil on Canvas
130 x 97 cm (51.2 x 38.2 in.)
\$14,000 USD



Kang Kang Hoon, *Cotton*, 2025 (Installation View)

Jo Jong Sung

b.1977

Jo Jong Sung uniquely employs traditional Korean paper and ink to craft landscapes that merge multiple viewpoints. He reimagines traditional landscapes by collaging fragments, creating compositions both familiar and refreshingly novel. This approach enables diverse angles of the inherent shifting perspectives in landscape to coexist within a single frame, offering a fresh reinterpretation of the genre that is both recognizable and unfamiliar. The intricately crafted hidden viewpoints dynamically captivate the viewer, igniting their imagination and perceptual reactions, motivating them to become actively engaged. Born in Busan, South Korea, Jo graduated from Dong-A University in 2003. Acclaimed as a Kumho Young Artist in 2007, his prominence grew with exhibitions at venues like Johyun Gallery, Saum Art Space, and Tokyo's SH Art Project. 2021 marks his return to Johyun Gallery for another solo showcase. His involvement with the Jeollanam-do International Wood Biennale, South Korea, began in 2017. He has been spotlighted in group exhibitions at major institutions, including Busan Museum of Art, Busan, South Korea, and Kumho Museum of Art, Seoul, South Korea. His international recognition soared after a feature in a 2015 Christie's Hong Kong auction. By 2019, he exhibited alongside luminaries like Kim Whanki and Park Seo-Bo at Hong Kong's Christie's Gallery, China. His works are proudly housed in collections such as the KEB Hana Bank, Seoul, South Korea, Museum of Contemporary Art, Seoul, South Korea, Seoul Museum of Art, Seoul, South Korea, and Kumho Museum of Art, Seoul, South Korea.



Jo Jong Sung

Landscape Seen from Moving Perspective 20-02, 2020

Ink on Korean Paper

193.9 x 130.3 cm (51.3 x 76.3 in.)

\$20,000 USD



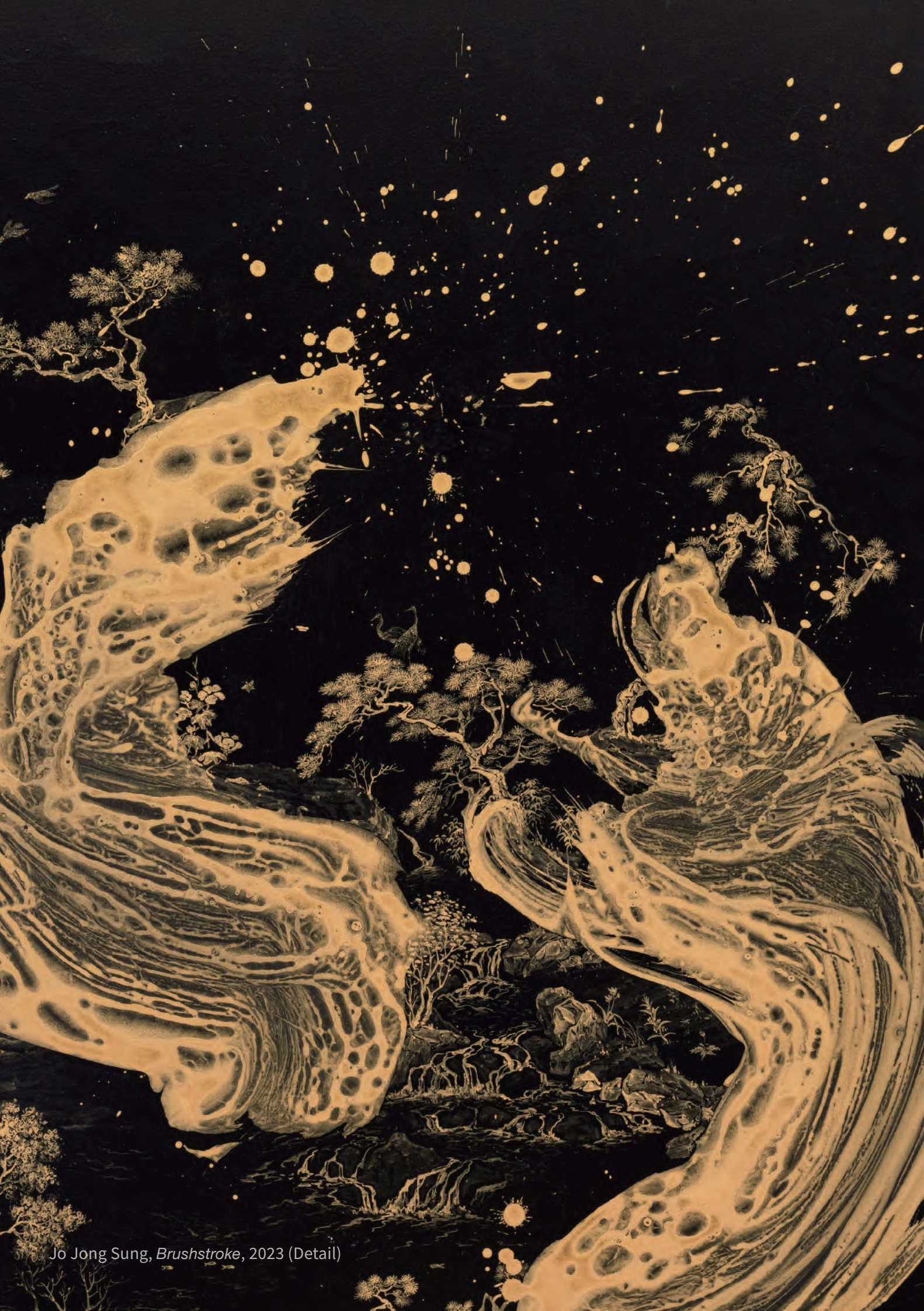
Jo Jong Sung

Brushstroke, 2023

Pigment on Korean Paper

116.7 x 91 cm (31.6 x 46.0 in.)

\$12,000 USD



Jo Jong Sung, *Brushstroke*, 2023 (Detail)

Johyun Gallery

-DALMAJI

171 Dalmaji-gil 65 Beon-gil
Haeundae-Gu, Busan, South Korea 48117

-HAEUNDAE

5 Haeundae haebyeon-ro 298 Beon-gil
Haeundae-Gu, Busan, South Korea 48099

-SEOUL

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Seoul, South Korea 04605