



ABHK

Booth 1C12

VIP Preview: 26–27 March 2025

Public: 28–30 March 2025

KUKJE GALLERY

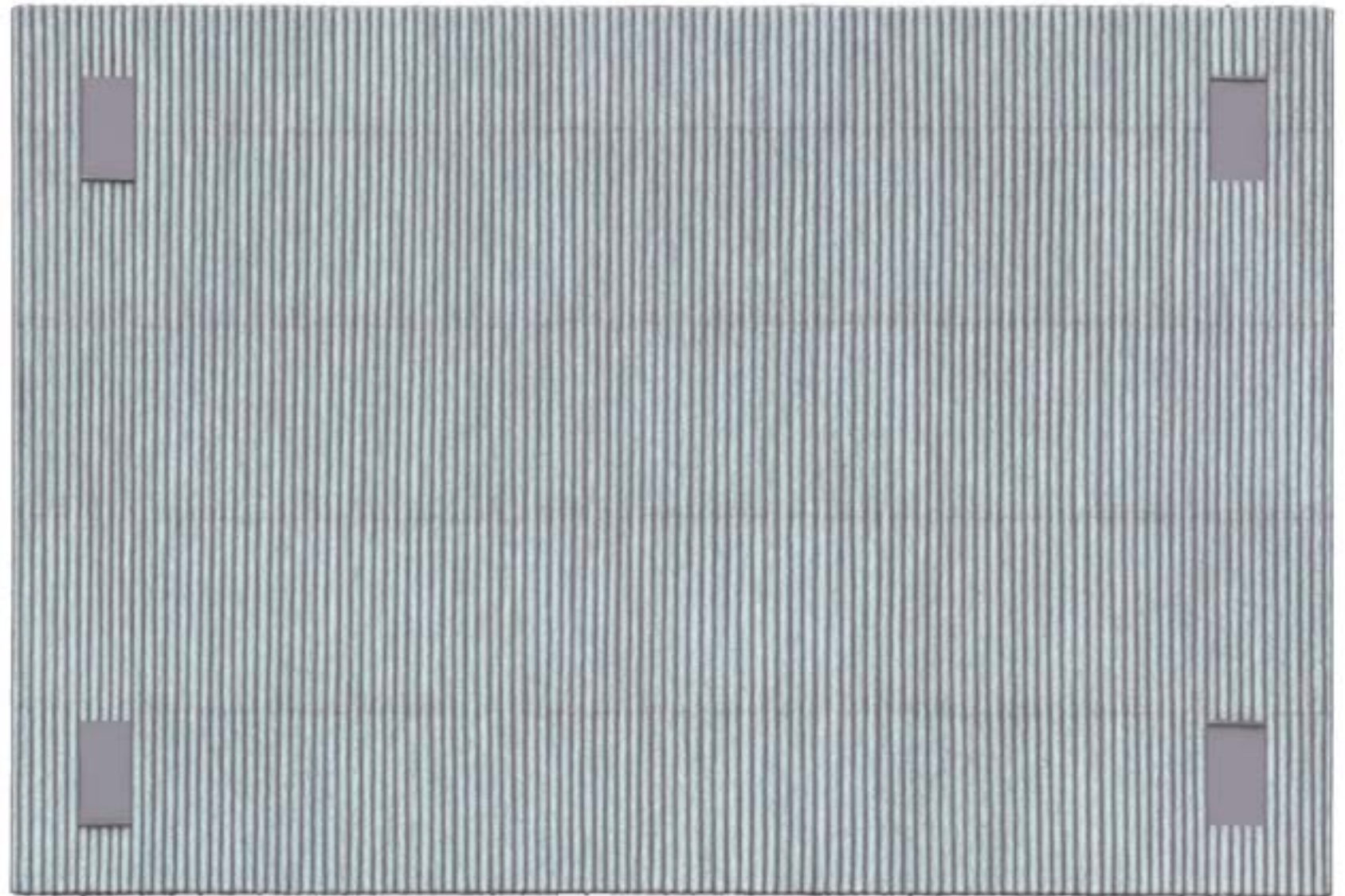
Anish Kapoor
Candida Höfer
Daniel Boyd
Gimhongsok
Ha Chong-Hyun
Haegue Yang
Heejoon Lee
Jae-Eun Choi
Jean-Michel Othoniel
Jenny Holzer
Jina Park
Julian Opie
Kibong Rhee
Kim Yong-Ik
Kim Yun Shin

Koo Bohnchang
Korakrit Arunanondchai
Kyungah Ham
Lee Kwang-Ho
Lee Seung Jio
Lee Ufan
Louise Bourgeois
Min Joung-Ki
Park Seo-Bo
Robert Mapplethorpe
Roni Horn
Suki Seokyeong Kang
SUPERFLEX
Ugo Rondinone

Park Seo-Bo

Park Seo-Bo (1931-2023, Korean) is one of the most important and influential artists in modern Korean art history, who is among the first artists to introduce abstraction into the conservative art world of the 1950s. Characterized by simplicity and dynamism, his works evoke a state of deep meditation in the viewer's mind, a result of the artist's steadfast commitment to pushing boundaries and embracing new vocabularies of expression for over 60 years of practice. Park's exploration of materials and the conceptual framework of abstraction have consistently resulted in new and influential bodies of work, most representatively the *Écriture* series, in which the artist uses *hanji* (traditional Korean paper) and employs simple but dramatic gestures that allude to a rudimentary language that reflects a uniquely Korean spirituality. One of the forerunners of Dansaekhwa, Park's works that ceaselessly merge both his inner and outer presence on the canvas are widely acclaimed both in Korea and abroad.





Écriture No. 040516

2004

mixed media with korean *hanji* paper on canvas

130 x 195 cm

USD 540,000

Ha Chong-Hyun

Ha Chong-Hyun (b.1935, Korean) lives and works in Ilsan, Korea. After graduating from Hongik University in 1959, he served as the Dean of the College of Fine Arts at his alma mater from 1990 to 1994 and as the Director of the Seoul Museum of Art from 2001 to 2006. As a leading member of Korea's Dansaekhwa movement, Ha gained prominence combining painting traditions from both the East and the West. Working with muted earth tones on burlap and hemp canvases and challenging the strict delineation between sculpture, painting, and performance, Ha was instrumental in defining Korean modernism. His early interest in unorthodox materials including barbed wire, newsprint, and scrap lumber was a direct response to the context of postwar Korea, and today the artist continues to balance aesthetic concerns and an innovative technique within a historical milieu. In *Conjunction* series, a lifelong project that he began in 1974, Ha celebrates the painterly process by combining physical labor and mindful action into powerful abstract compositions. Rather than applying paint to the front of the canvas, the artist begins by applying it to the backside after which he forces it through the canvas onto the fabric's front. This process is referred to as *bae-ap-bub* in Korean, which translates as "back pressure method." In applying the paint verso, the wet medium records the dense texture of the woven ground as it is pushed through, thereby alluding to what is typically hidden. Pairing his *bae-ap-bub* technique with the utilization of the tools he made himself to lay down thick impasto lines, Ha Chong-Hyun transforms each painting into a visceral three-dimensional surface.



Conjunction 24-50

2024

oil on hemp cloth

130 x 97 cm

USD 250,000





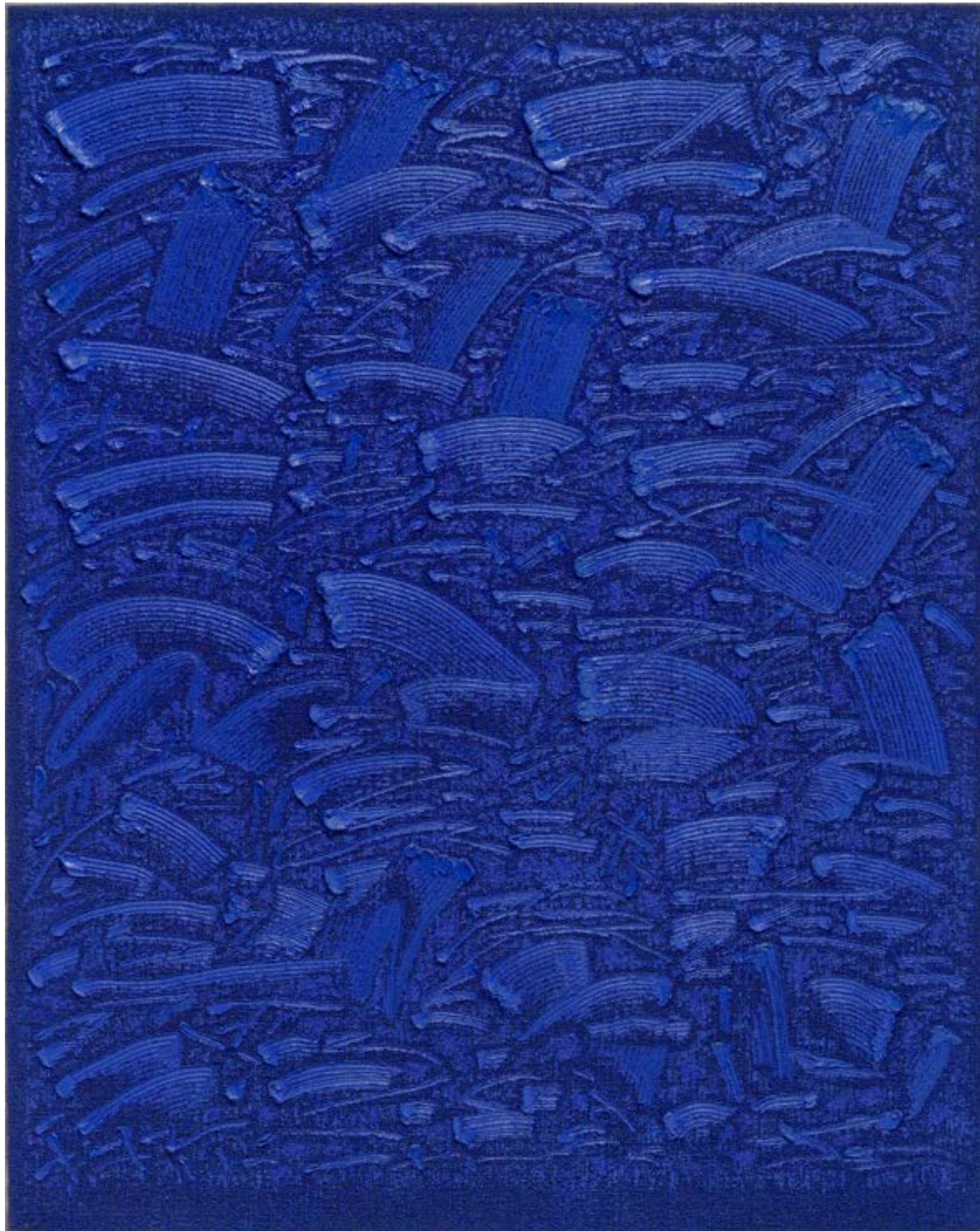
Conjunction 23-85

2023

oil on hemp cloth

227 x 182 cm

USD 540,000



Lee Seung Jio

A pioneer of Korean geometric abstract painting, Lee Seung Jio (1941-1990, Korean) occupies an unparalleled position in the history of Korean modern art. With the debut of his trademark series *Nucleus* in 1967, he paved the way for Korean geometric abstractionism and thereafter rigorously formulated a unique and original formal language in an unceasing manner for over 20 years before his early death. Since the latter half of the 1970s, Lee expanded his artistic oeuvre in relation to the Dansaekhwa movement, pursuing monochrome paintings of neutral colors and adopting Korean traditional paper, *hanji*, as an artistic medium. Characterized by cylindrical forms reminiscent of “pipes,” his paintings not only symbolize modern civilization but also challenge the notion of opticality, evoking a sensory illusion that oscillates between the two-dimensional flatness and three-dimensional structure as well as the abstract and the figurative. Sharing the title of “Nucleus”—meaning core—Lee’s works are a crystallization of his life-long contemplation and pursuit of the truly pictorial, demonstrating the essence of modernist abstract painting. His works are in the collection of prominent institutions worldwide, including The Museum of Modern Art, New York; National Museum of Modern and Contemporary Art, Korea; Seoul Museum of Art, Seoul; Leeum Museum of Art, Seoul; and Deutsche Bank, Seoul, among others.



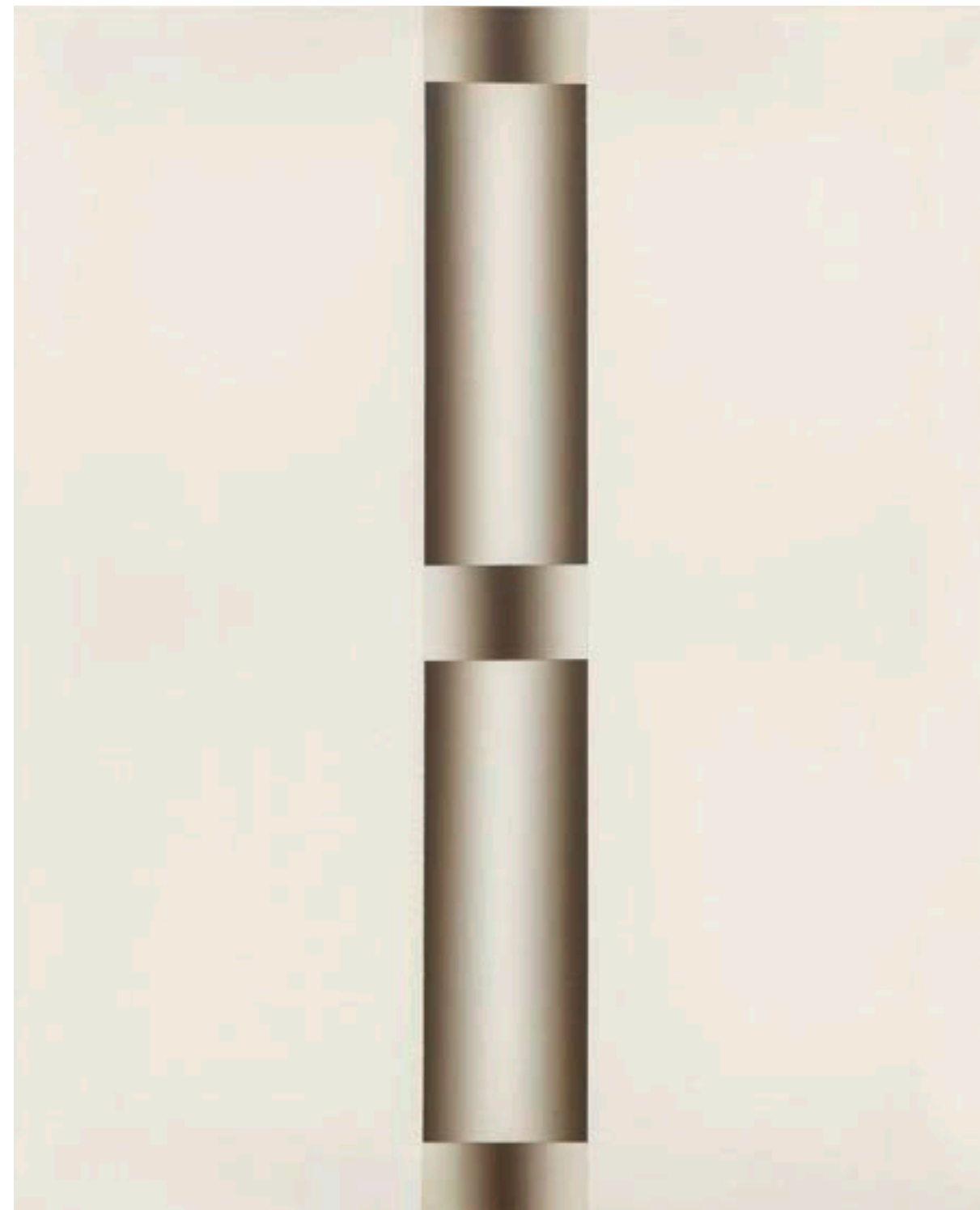
Nucleus 89-40

1989

oil on canvas

65 x 53 cm

USD 100,000



Jae-Eun Choi

Jae-Eun Choi (b.1953, Korean) does not limit her practice to a single medium but rather spans through sculpture, installation, architecture, photography, moving image, and sound to examine concepts of infinite time and the transient nature of existence. Her works exhibit both architectural-scale grandeur and meticulous aesthetic sensibility, as seen in the series *Nobody Is There – Somebody Is There and World Underground Project*. Since 2015, Choi has developed a project titled *Dreaming of Earth*, an ambitious and collaborative project seeking peaceful sustainability in the Demilitarized Zone of the Korean Peninsula. Through innovative interpretations of space and the interconnectedness of humans and nature, Choi continues exploring the cycle of life in her work. Choi moved to Japan in the mid-1970s, where she enrolled in the Sogetsu School of Ikebana and was influenced by members of the Fluxus movement in the 1980s. Her recent solo exhibitions include that at Ginza Maison Hermès Le Forum, Tokyo, Japan (2023); Misa Shin Gallery, Tokyo, Japan (2022); Hara Museum of Contemporary Art, Tokyo, Japan (2019, 2010); National Gallery Prague, Czech (2014); Kukje Gallery, Seoul, Korea (2012). Choi further participated in major international group exhibitions, namely the Arter Museum, Istanbul, Turkey (2023); the 15th Venice Architecture Biennale (2016); and the Japan Pavilion at the 46th Venice Biennale (1995).

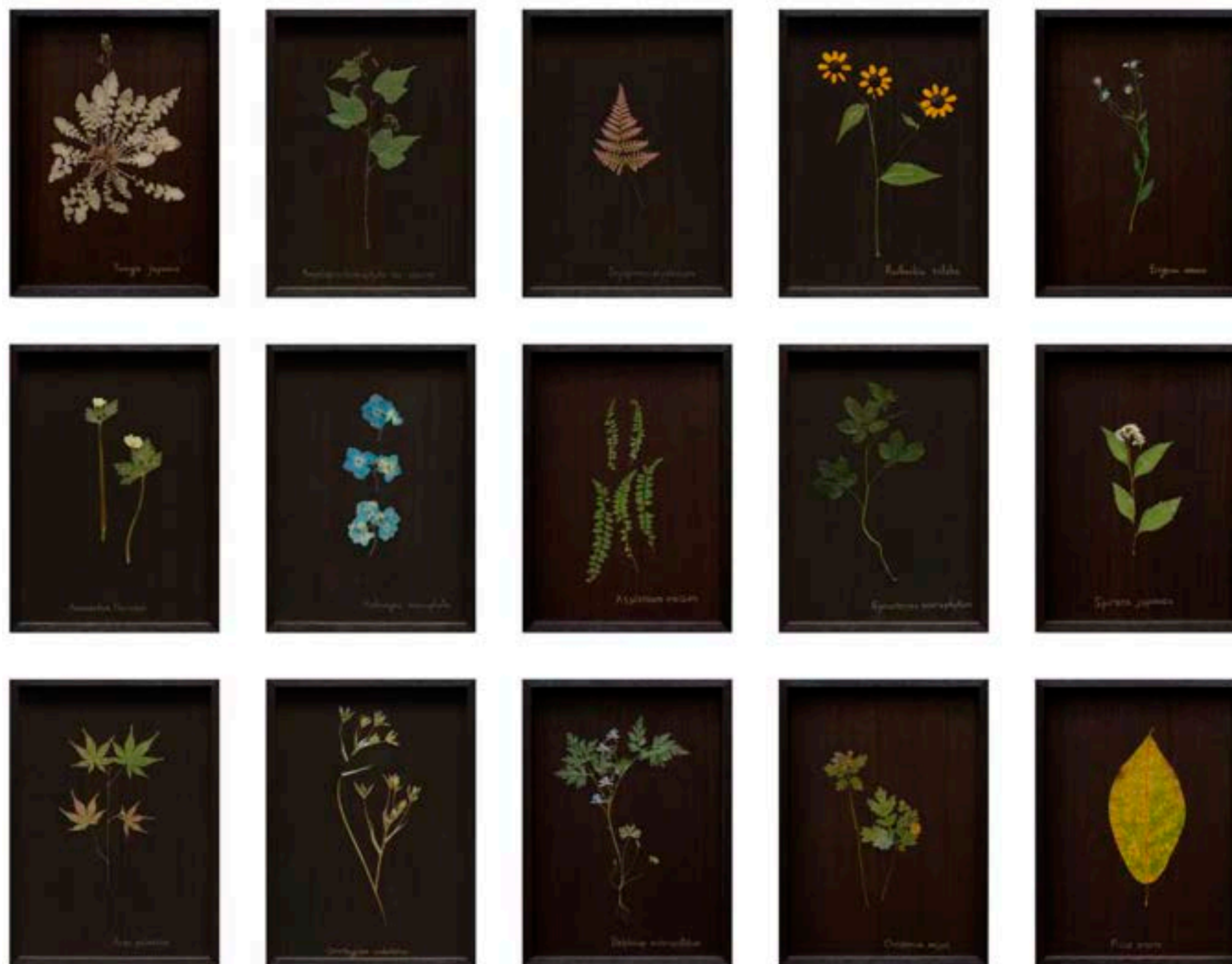


Paper Poem No.26

2024
aged paper
69.4 x 81.6 cm

USD 17,000





When We First Met

2024

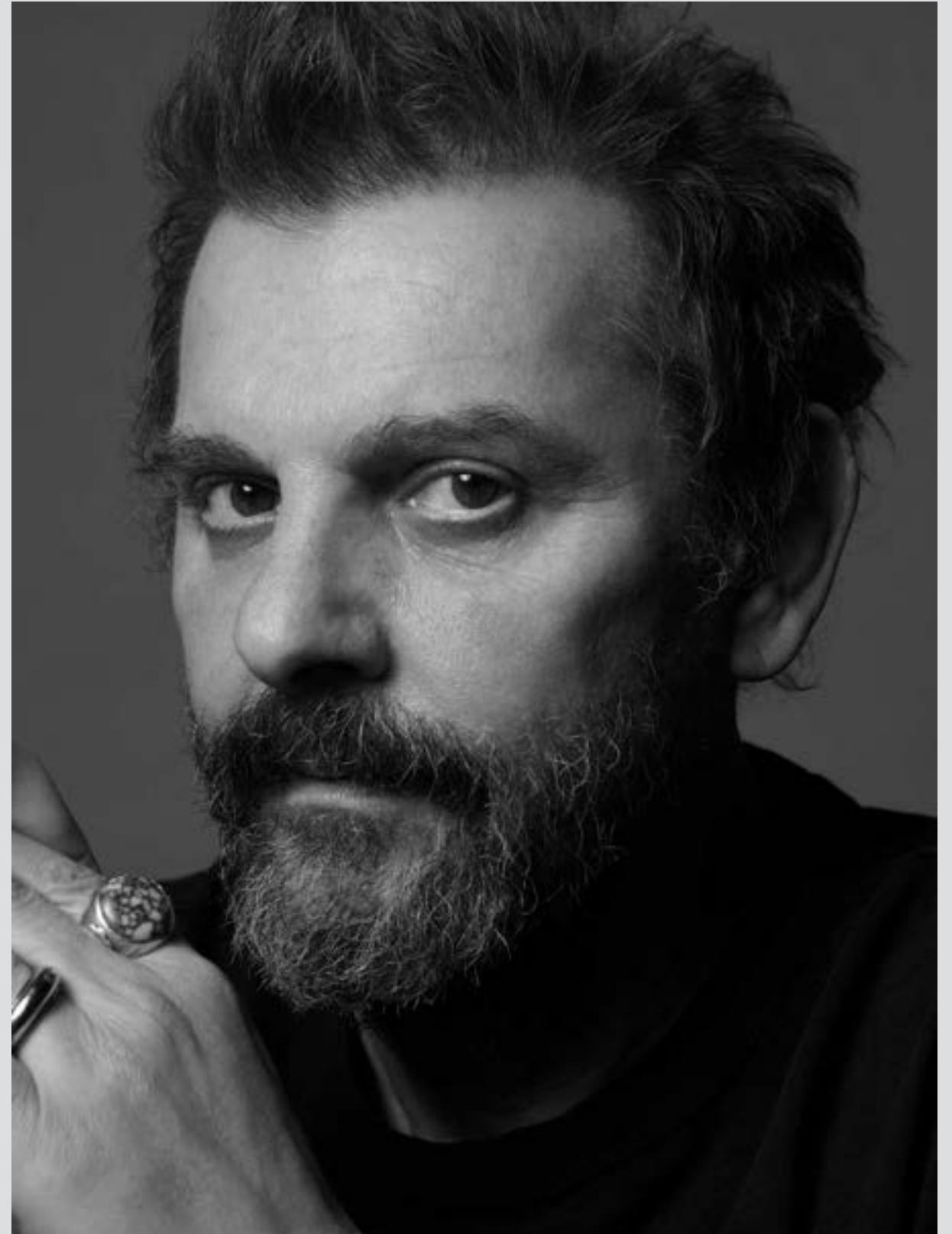
pressed flowers on 15 *urushi*
lacquered wood panel, framed
15 pieces, 31 x 22.6 x 3 cm each panel

USD 50,000



Ugo Rondinone

Ugo Rondinone (b.1964, Swiss) was born in Brunnen, Switzerland, and currently lives and works in New York. He is one of the most acclaimed international contemporary artists of his generation. His sculptures, paintings, drawings, and site-specific installations span a tremendous range of materials and conceptual vocabularies, yet they are all joined by his remarkable balance of wit, lyricism, and generosity coupled with a deep commitment to humanity. Over the past two decades, he has created a strikingly diverse body of work that confronts and celebrates the passage of time, the beauty and vulnerability of nature, and the humor that resides in everyday love and loss. This dynamic can be seen in the way his work moves between observing nature and his interest in observing an inner world using metaphors of seclusion and isolation. Merging this poetic sensibility with material innovation and ingenuity, his work has been seen in celebrated exhibitions around the world including critically acclaimed site-specific exhibitions that have inspired countless visitors including *human nature* at Rockefeller Plaza in New York where he showed nine massive bluestone sculptures (2013); *seven magic mountains*, a public art project comprised of seven towers of colorful boulders at a desert in Nevada (2016); and the Gardens of Versailles in France where he exhibited *the sun* (2017-2018).



**achtzehntenovemberzweit
ausendundvierundzwanzig
2024**

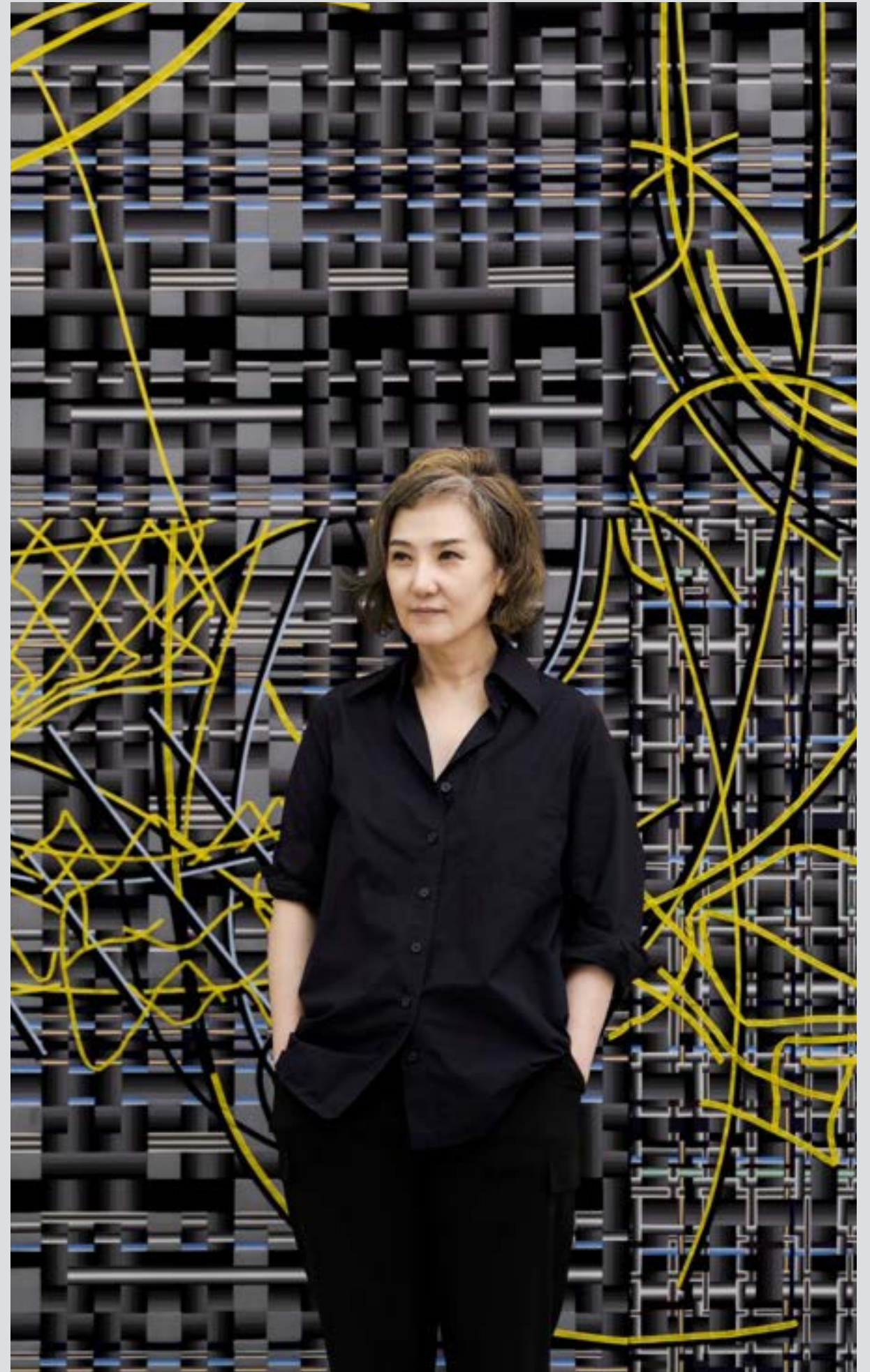
acrylic on canvas
91.5 x 61 cm

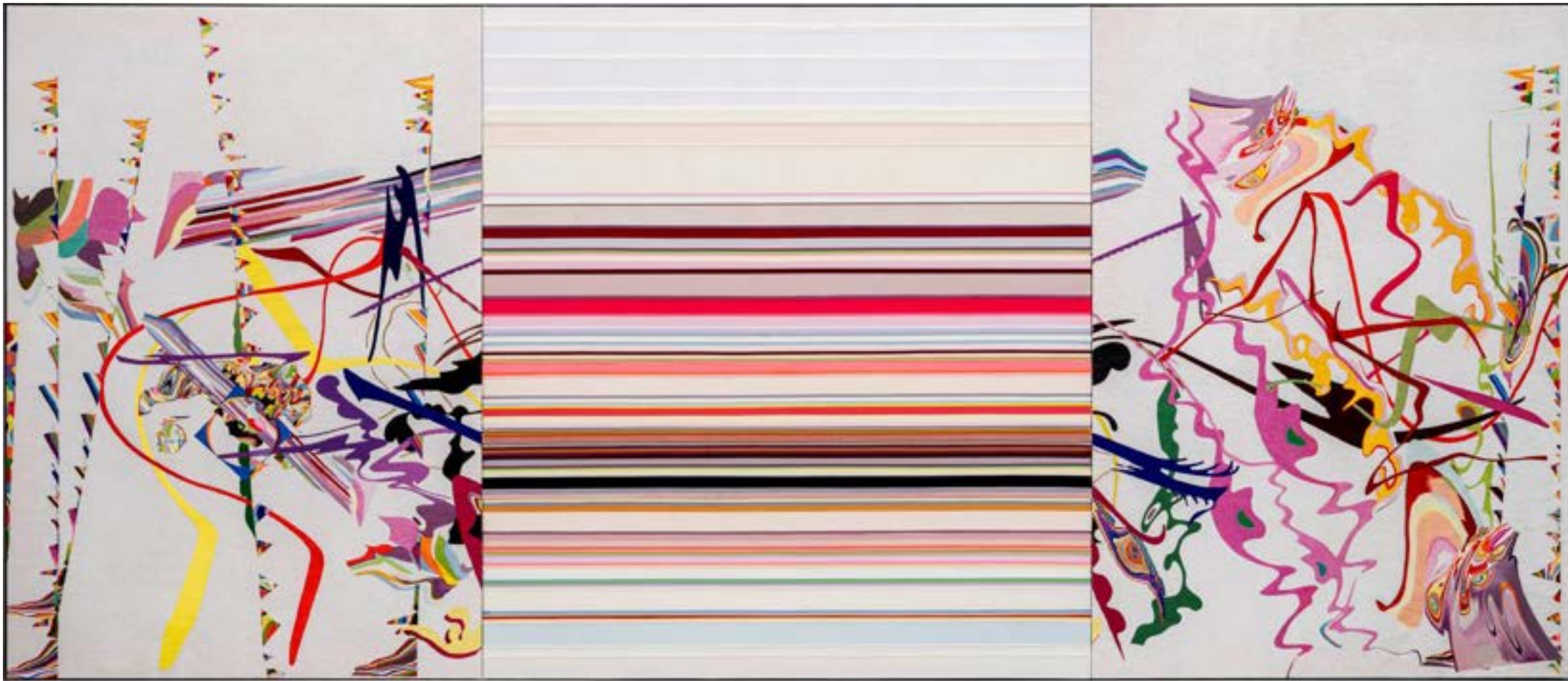
USD 70,000



Kyungah Ham

Kyungah Ham (b.1966, Korean) adopts a variety of medium, including painting, installation, video, and performance to produce conceptual works. In the ‘Embroidery Project,’ ongoing since 2008, Ham creates images and texts with digital tools and transposes them into blueprints smuggled from a third country through an intermediary, into North Korea. While the local artisans weave the embroidery stitch by stitch for long enduring hours, they are exposed to different colors, images, and texts, undergoing artistic communication with the artist and expanding their imagination. Upon their journey back to the artist, Ham’s works face unpredictable situations where they become lost or confiscated due to force majeure, or even where the middleman doesn’t show up. The *SMS* and *Morris Louis* series exemplify the laborious project the artist has pursued for many years. Beyond the tangible result as an artwork displayed within the space, her work seeks to impose visibility on otherwise indiscernible elements, as the work’s caption denotes the ‘invisible’ mediums behind the process, such as “middle man,” “smuggling,” “bribe,” “anxiety,” “censorship,” “confiscation,” “ideology,” “secret code,” as well as the hours of labor and political and historical events. Her works are in the permanent collection of prominent institutions worldwide, including the National Museum of Modern and Contemporary Art, Korea; Leeum Museum of Art, Seoul; Seoul Museum of Art; Victoria & Albert Museum, London; UBS Collection; and Uli Sigg Collection, Switzerland.





Phantom and A Map / poetry 01WBL01V1T

2018-2024

north korean hand embroidery, silk threads
on cotton, middle man, smuggling, bribe,
tension, anxiety, censorship, ideology, approx.
1800hrs/1 person, velvet, rayon, cotton, polyester
grosgrain, herringbone grosgrain ribbon tape,
adhesive, wooden canvas, aluminum frame

140 x 326.6 cm

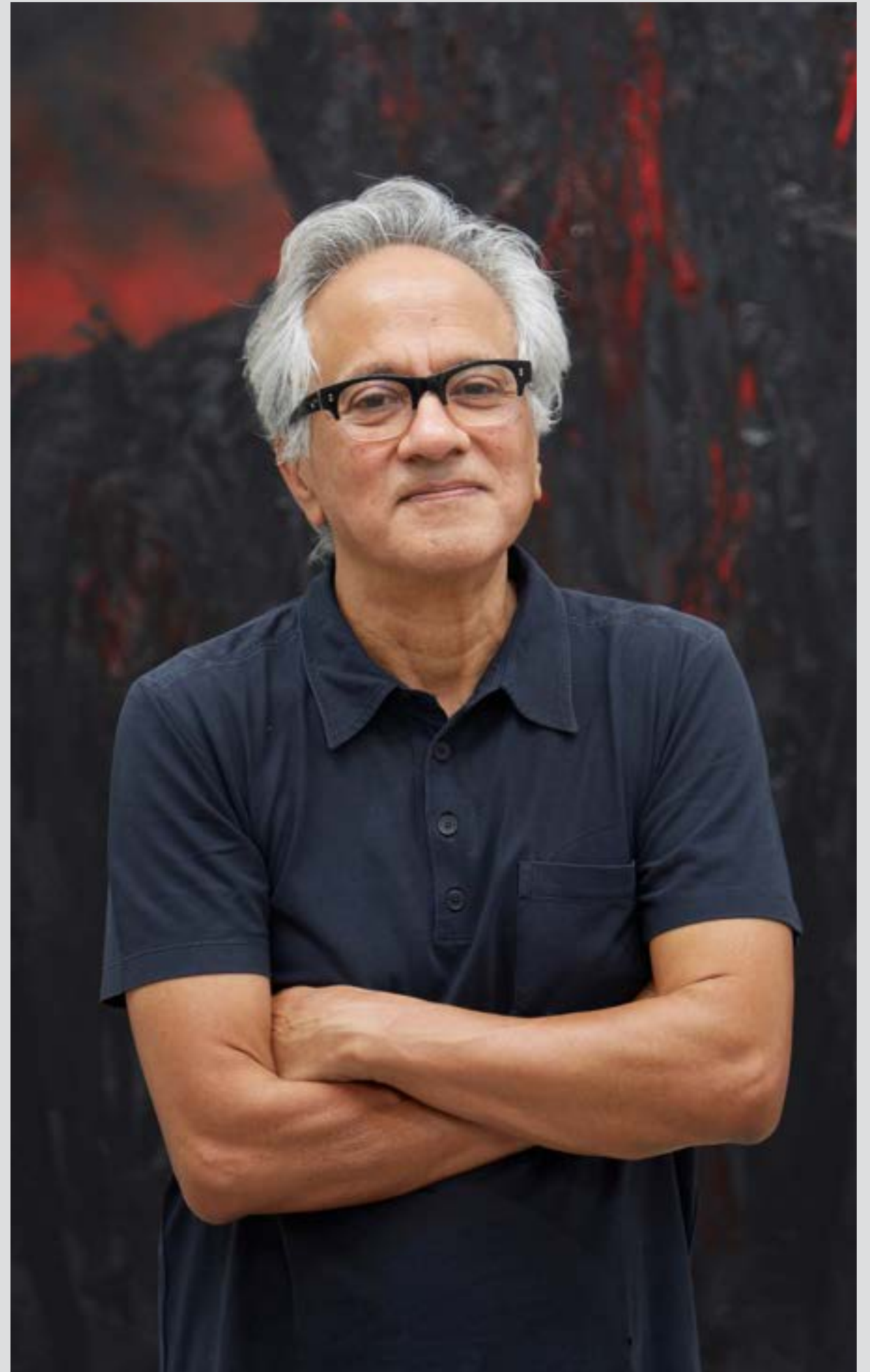
141.7 x 328.5 cm, framed

USD 154,000



Anish Kapoor

Anish Kapoor (b.1954, British) was born in Mumbai, India and travelled to England in 1973, where he studied sculpture at the Hornsey College of Art and Chelsea College of Arts. His recent solo exhibitions include that at Gallerie dell'Accademia di Venezia and Palazzo Manfrin, Venice, Italy (2022); Modern Art Oxford, UK (2021); Museum of Contemporary Art and Urban Planning, Shenzhen, China (2021); Houghton Hall, Norfolk, UK (2020); Pinakothek der Moderne, Munich, Germany (2020); Fundación PROA, Buenos Aires, Argentina (2019); Central Academy of Fine Arts Museum and Imperial Ancestral Temple, Beijing, China (2019); Serralves, Museu de Arte Contemporânea, Porto, Portugal (2018). Kapoor represented Britain at the 44th Venice Biennale in 1990, for which he was awarded the Premio Duemila Prize. Kapoor also received the Turner Prize the following year. His works are permanently exhibited in the most important collections and museums internationally, and many of his public artworks have become iconic landmarks around the world.





Spanish to Pagan Gold with Black Mist

2019

stainless steel, lacquer

110 x 110 cm

GBP 625,000

Kibong Rhee

The work of Kibong Rhee (b.1957, Korean) is characterized by a sublime visual vocabulary and refined sense of detail coupled with an inventive use of materials. Inspired by questions of flux and impermanence, his paintings and sculptures explore the conceptual meaning and mechanics of change. Rhee frequently employs the theme of impermanence – a physical process found in nature that arouses a sense of beauty, desire, and nostalgia. Rhee's work focuses on the point where physical phenomenology can elicit a transcendental experience. Especially fascinated by the many manifestations of water, Rhee's poetic tableaux evoke a rare balance of sensuality and meditative distance.



Empty code 0

2025

acrylic and polyester fiber on canvas

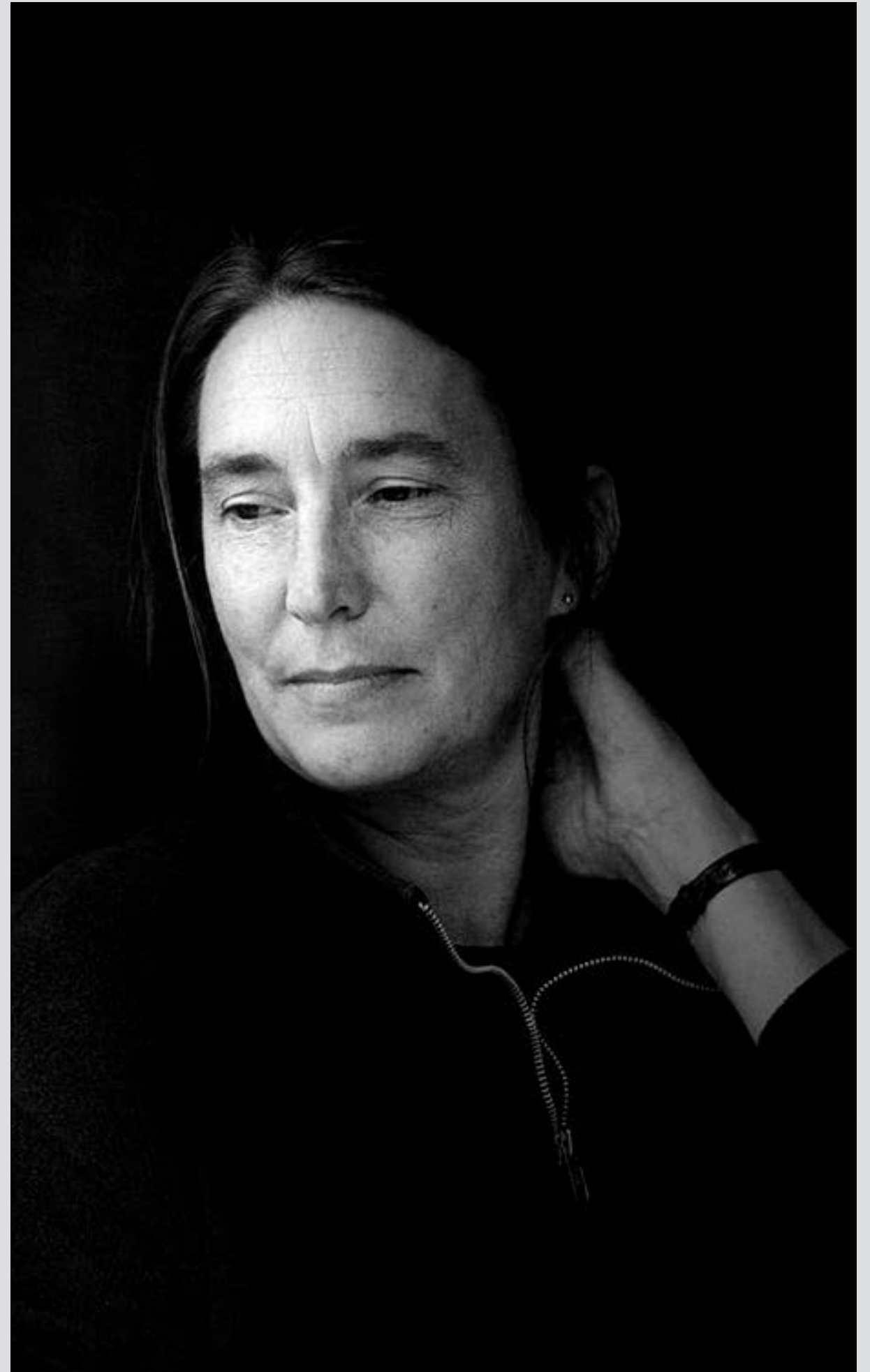
111 x 111 cm

USD 80,000



Jenny Holzer

Jenny Holzer (b.1950, American) is an installation and conceptual artist best known for her use of the light-emitting diode (LED) screen, and her widely recognized *Truisms* series. Holzer began experimenting with language in the form of installations, anonymous public works, and flyers. In 1977, Holzer began her first truly public series, *Truisms*, consisting of provocative one-line aphorisms printed in an italic bold font, confronting the viewer through the unsettling element of truth in each proclamation, such as “men are not monogamous by nature” and “money creates taste.” Such concise allegations elicit public discussion, directly engaging viewers in a larger discourse on society that often broaches polemical issues. Holzer is often compared to the American artist Barbara Kruger, who shares a similar affinity for prompting public debate through text. Because of the adaptable nature of Holzer’s art, her work has been adapted for commercial manufacturing, and can be seen on t-shirts, stickers, tote bags, paper weights, benches, and even sarcophagi. Holzer’s work has received much public attention, and has been placed in public areas like Times Square in New York City, as well as projected on the facades of prominent buildings. Her work is represented in museum collections worldwide, and, in 2008, the Whitney Museum in New York organized *Protect Protect*, a retrospective of Holzer’s work.



Improving

2024

24k gold and red gold leaf and oil on linen

61 x 46.2 x 3.8 cm

USD 185,000



Robert Mapplethorpe

Robert Mapplethorpe (1946-1989, American) was born in Floral Park, Queens, and received his BFA from the Pratt Institute, Brooklyn, in 1963. He has held solo exhibitions at renowned institutions all over the world including the Solomon R. Guggenheim Museum, New York (2019, 2005, 2004); Los Angeles County Museum of Art (2016, 2012); Grand Palais, Paris (2014, 1988); Whitney Museum of American Art (2008, 1988); and the Institute of Contemporary Art, University of Pennsylvania, Philadelphia (1988). In honor of Mapplethorpe's career, his work was posthumously curated by critically acclaimed artists and filmmakers including David Hockney, Catherine Opie, Sterling Ruby, Cindy Sherman, Sofia Coppola, and Pedro Almodóvar. Before his untimely death in 1989 due to complications from HIV/AIDS, Mapplethorpe created print editions from over two thousand images, in addition to Polaroids and other unique artworks.



Orchid

1987

silver gelatin

61 x 50.8 cm

Ed. 7/10

USD 45,000 plus applicable taxes



Dennis Speight

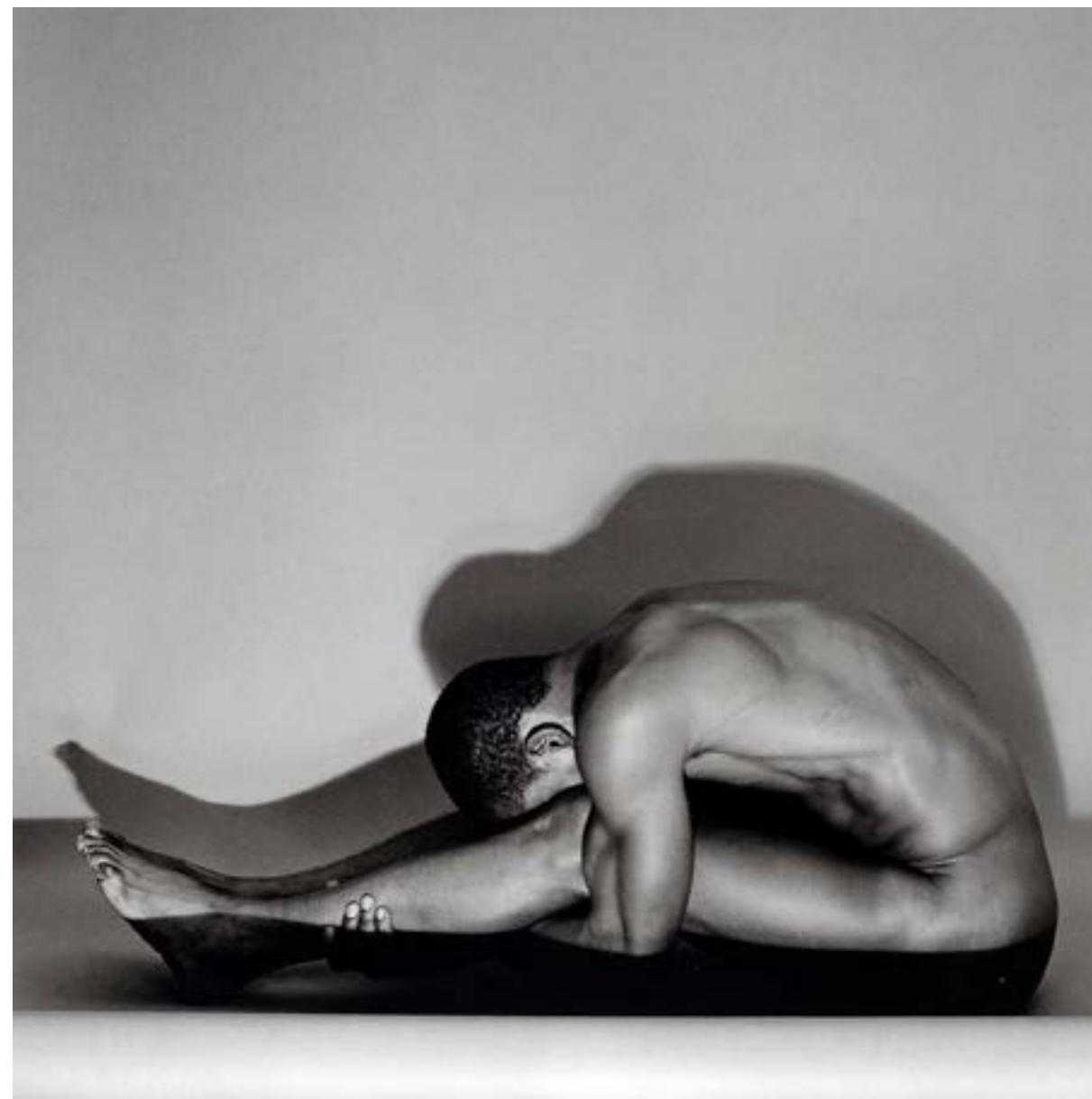
1980

silver gelatin

50.8 x 40.6 cm

Ed. 4/15

USD 15,000 plus applicable taxes



Candida Höfer

Candida Höfer (b.1944, German) was born in Eberswalde, Germany. Having expressed interest in photography during childhood, Höfer first began her career at the age of nineteen as an apprentice at a photography atelier that dealt with advertisements, architecture, and fashion. She entered the Kölner Werkschulen (Cologne Academy of Fine and Applied Arts) in 1964 and studied art and photography, and worked as a freelance photographer upon graduation. Candida Höfer's works have been shown at documenta11 (2002) in Kassel, Germany, as well as having represented Germany alongside Martin Kippenberger at the national pavilion of the 50th edition of La Biennale di Venezia (2003) in Italy. Höfer was the recipient of the Outstanding Contribution to Photography award by the Sony World Photography Awards in April of 2018. Her works can be found in major collections including the Museum of Modern Art in New York, the Centre Pompidou in Paris, the Bibliothèque nationale de France, the Museum Ludwig in Cologne, the Moderna Museet in Stockholm, the Museo Centro de Arte Reina Sofia in Madrid, Museo Guggenheim Bilbao, the National Museum of Modern and Contemporary Art in Seoul, the Rubell Family Collection in Miami, and the Friedrich Christian Flick Foundation in Zürich. Candida Höfer currently resides and practices in Cologne.



**Real Gabinete Português de
Leitura Rio de Janeiro III 2005**

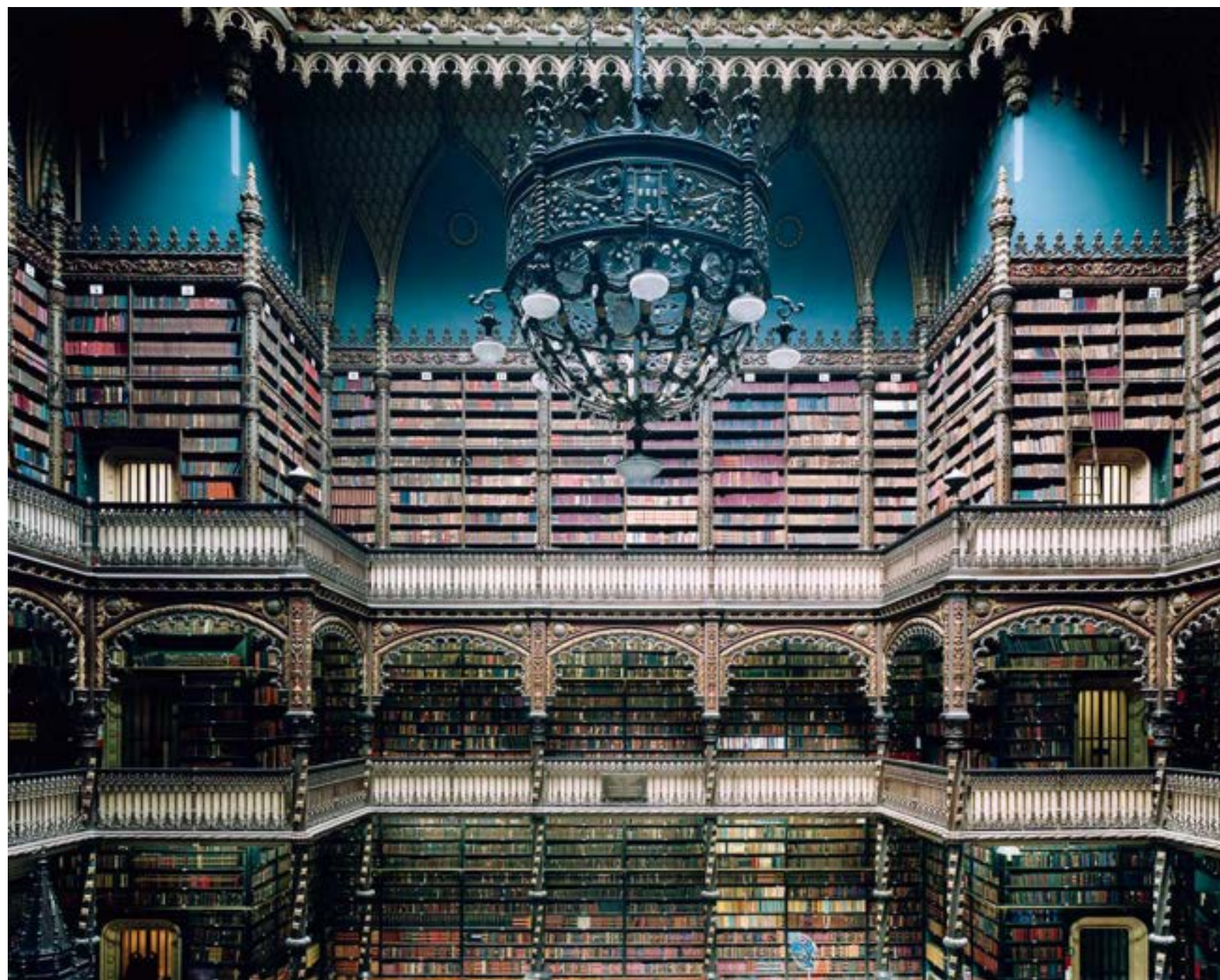
laser print

180 x 218 cm

184 x 222 cm, framed

Ed. 1/6

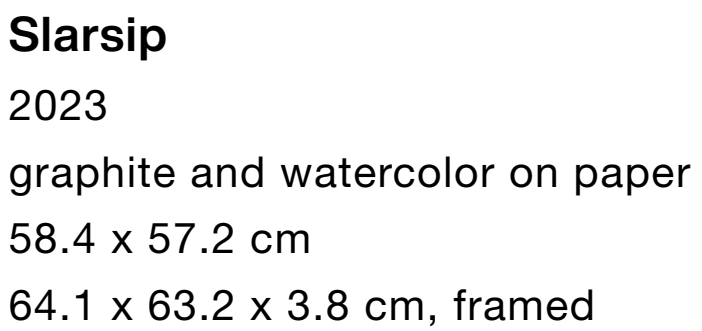
EUR 59,000 plus applicable taxes



Roni Horn

Roni Horn (b.1955, American) was born in New York studied at the Rhode Island School of Design (BA) and Yale University (MFA). Since the mid-1970s, she has experimented with a wide range of media that encompass sculpture, photography, drawings, and books, exploring the perceptual and visual experiences of mankind within nature. Her works are grounded in a practice of incisive philosophical inquiry and material study centered around nature, identity, and duality. Horn's broad oeuvre consistently challenges identity politics by dissecting and juxtaposing images and texts with objects, creating deeply resonant dialogues between the different mediums. By capturing the continuous motion inherent in water, light, and weather, the artist crystallizes her broader interests in the relationships between landscape, human identity, and objects.





64.1 x 63.2 x 3.8 cm, framed

USD 125,000



Haegue Yang

Haegue Yang (b.1971, Korean) lives and works in Berlin, Germany and Seoul, South Korea. Yang's practice spans a wide range of media, from paper collage to performative sculpture and large-scale multi-sensorial installation, often featuring everyday objects, in addition to labour-intensive woven sculptures. Articulated in her abstract visual vocabulary, her anthropomorphic sculptures often play with the notion of 'the folk' being a cultural idea, while also attempting to transcend it as being a mere tradition of specific cultures. Her multisensory environments suggest uncontrollable and fleeting connotations of time, place, figures, and experiences that connect us in this non-sharable field of perception.



**Airborne Paper Creature —
Leaving Red Flutterer Siblings**

2025

birch plywood, wood stain, stainless steel
components, *washi*, honeycomb paper balls, beads,
metal bells, plastic crown flowers, plastic medicine
spoons, punjabi ornaments, mirrors, stainless
steel chains, split rings, steel wire rope, swivel

85 x 60 x 60 cm

EUR 29,000





Dragonfruit Warrior Soul Relief

— Mesmerizing Mesh #276

2025

birch plywood, wood stain, *hanji*, *washi*,
origami paper, tassel on alu-dibond, framed
62 x 42 cm

EUR 31,000



Suki Seokyeong Kang

Suki Seokyeong Kang (b.1977, Korean) employs painting, installation, video and choreography in an ever-expanding vocabulary. She not only extracts narratives from her own body and history but also uses research to explore and reinterpret traditional forms and methodologies from Korean culture, weaving them together into a unique system of formal logic. Kang is particularly interested in contemporary translations of the concept of *true view* (眞景) as a framework to question the position of an individual in today's society. As her different bodies of work organically evolve and overlap inside her discursive practice, the artist continually engages narrative frames, space and time to summon past voices through the perspective of the present. In this way, her installation and videos present an axis of history around which individual experiences can be oriented and grow. Suki Seokyeong Kang studied Oriental Painting at Ewha Womans University, Seoul, and Painting at the Royal College of Art, London. She is currently a professor of Korean Painting at Ewha Womans University.





Warm Round 610 #23-01

2022-2023

painted steel, silk, thread

approx. 18.7 x ø 61.5 cm

USD 32,000



Mat #24-06

2023-2024

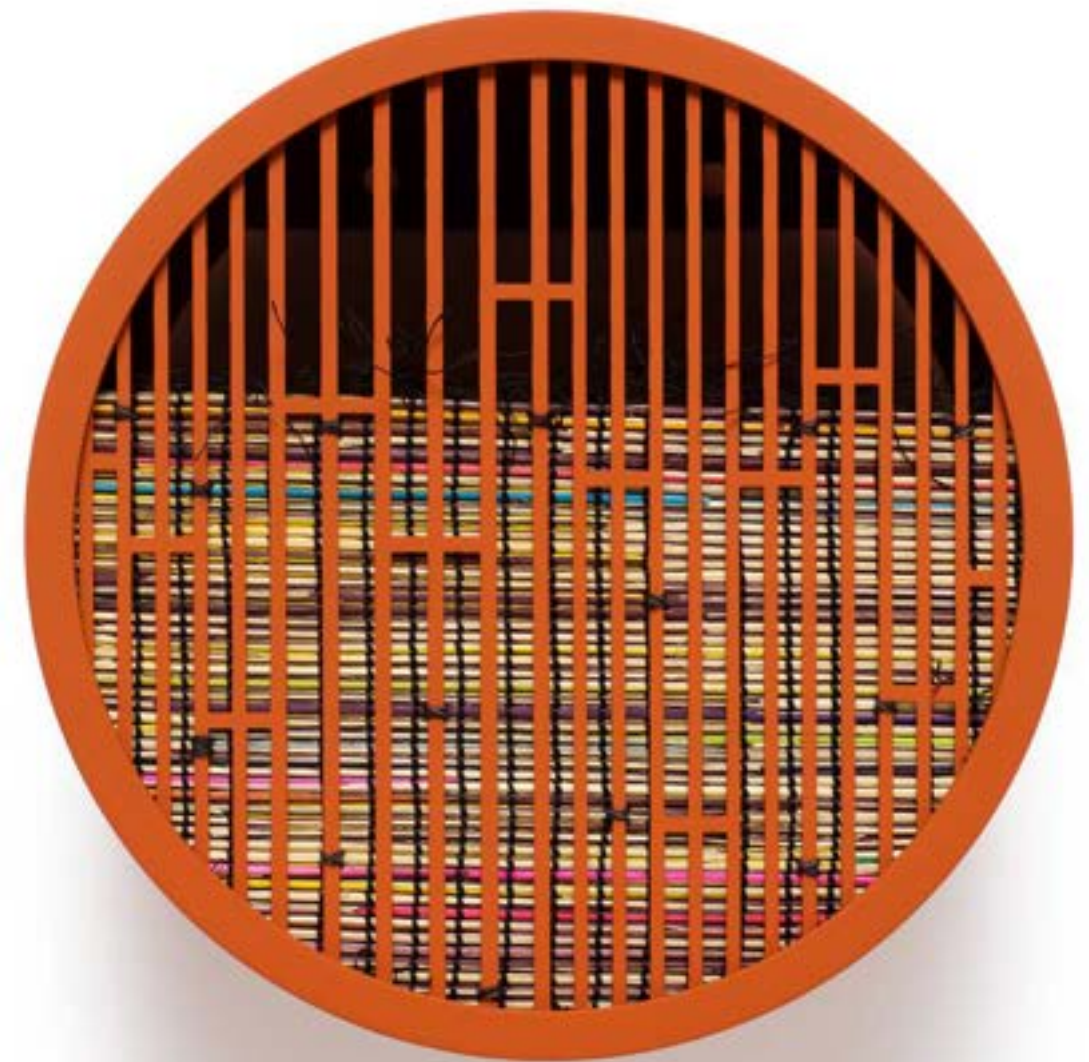
painted steel, woven dyed *hwamunseok*, thread,
wood frame, brass bolts, leather scraps

approx. 163.2 x 123 x 8 cm

81.6 x 61.5 x 8 cm each

USD 70,000





Heavy Round 340 — hole #21-03

2021

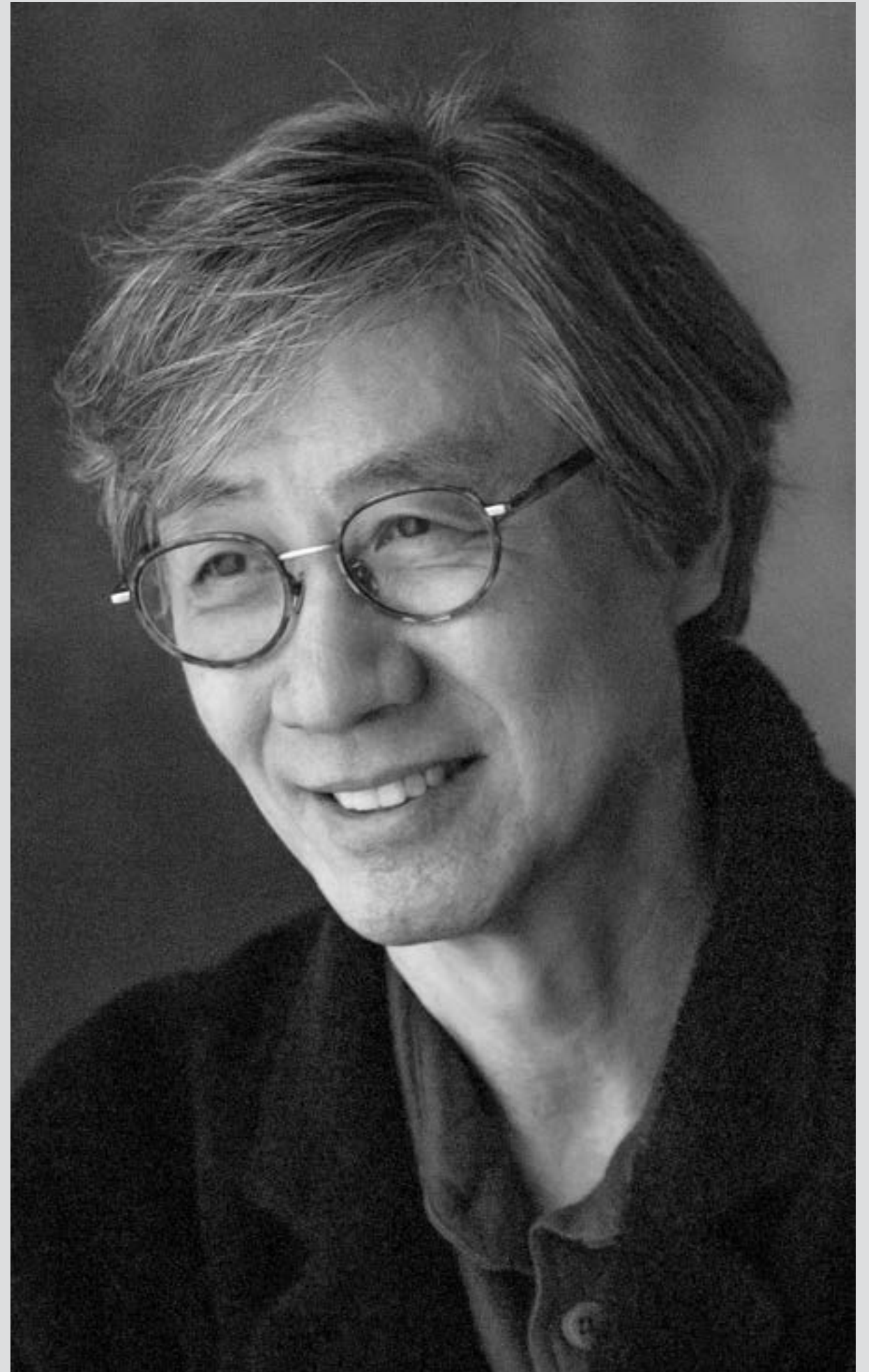
painted steel, woven dyed *hwamunseok*, thread

approx. 18 x ø 34 cm

USD 17,000

Koo Bohnchang

Koo Bohnchang (b.1953, Korean)'s constant investigation into the possibilities of photography has played a pivotal role in establishing the medium as a major genre of contemporary art in Korea. After studying in Germany, Koo returned to Korea in the early 1980s. Rejecting the documentary style then in vogue, Koo focused on composing and exhibiting fine art photography thereby establishing himself as a hugely influential member of the burgeoning contemporary art community. Committed to using photography as a means to communicate with the world, the artist has continued to experiment and push the boundaries of the medium. While his work initially began as a reserved meditation on nature, it has evolved to encompass an expansive and ongoing project of viewing and reinterpreting Korean cultural artifacts through a modern lens. His best-known series *Vessels* explores the harmony between the white porcelain masterworks of the Joseon Dynasty (1392–1897), the camera, and the artist. The series in particular has played a seminal role in expanding his practice within the context of an artistic journey woven in coincidence and necessity.



EWB 01

2019

archival pigment print

90 x 72 cm

116 x 96 cm, framed

Ed. 2/10

USD 12,000



Lee Kwang-Ho

Lee Kwang-Ho (b.1967, Korean) utilizes diverse painterly techniques to truthfully represent his subjects, demonstrating extreme realism on canvas. This realism does not lose itself in its representation but forms a tactile and emotional language. Since 2017, as part of the *Landscape series*, Lee painted the wetlands of Kepler Track that he visited during his travel to New Zealand. To intensify the unique sensations of the swamp's surface and its plants, Lee scratched the canvas with printmaking tools and stamped paint with rubber brushes, creating a realistic and tactile landscape. Born in 1967, Lee Kwang-Ho received his B.F.A. in painting in 1994 from College of Fine Arts, Seoul National University, and an M.F.A. in Western painting in 1999 from the same university. Since 1996, he has participated in numerous solo exhibitions including significant shows at Kukje Gallery and Johyun Gallery. He has also participated in more than ninety group exhibitions at various art institutions, including Seoul National University Museum of Art and Gyeongnam Art Museum in 2013, Saatchi Gallery in London and Jeonbuk Museum of Art in 2012, Seoul Museum of Art and National Museum of Modern and Contemporary Art, Deoksugung in 2011, and Prague Biennale in 2009. His works are included in the collections of National Museum of Modern and Contemporary Art, Seoul Museum of Art, Gyeonggi Museum of Art, and Jeju Museum of Art.





Untitled 4518-1

2024

oil on canvas

100 x 200 cm

USD 28,000



Min Joung-Ki

Min Joung-Ki (b.1949, Korean) studied Western painting and earned a BFA from the Department of Painting in the College of Fine Arts, Seoul National University, in 1972. As a founding member of the “Reality and Utterance Group,” which rejects the concept of “fine art” and bridges the gap between tradition and modernism by imbuing contemporary art with “the mundane,” Min’s work responds to the changing social conditions in Korea and their manifestations in urban landscapes and popular culture. His refusal to participate in state-funded National Art Exhibitions, unlike many of his fellow artists of his generation, aligns with this philosophy. In 1987, after relocating from Seoul to Yangpyeong, Gyeonggi Province, he began to explore his ideas through the history of human livelihoods centered around the mountains. After a series of group exhibitions in the 1970s and 1980s including the *Exhibitions of December*, *Exhibitions of the Third Group* and *Reality and Utterance Group Members’ Exhibitions*, Min held his first solo exhibition in 1983 at the Seoul Art Center, followed by solo exhibitions at major Korean institutions and galleries such as Yangpyeong Museum of Art, Yangpyeong (2024), Kukje Gallery, Seoul (2019), Kumho Museum of Art, Seoul (2016), Chosunilbo Museum of Art, Seoul (2007), and Marronnier Art Center (now Arko Art Center), Seoul (2004). Major group exhibitions include Gyeonggi Museum of Art, Ansan (2023, 2019, 2016), Seoul Museum of Art, Seoul (2023), the 13th Gwangju Biennale, Gwangju (2021), and National Museum of Modern and Contemporary Art, Gwacheon (2019). In 2006, he was awarded the 18th Lee Joong-Sup Award.





Mugwort Island

2021

oil on canvas

41 x 53 cm

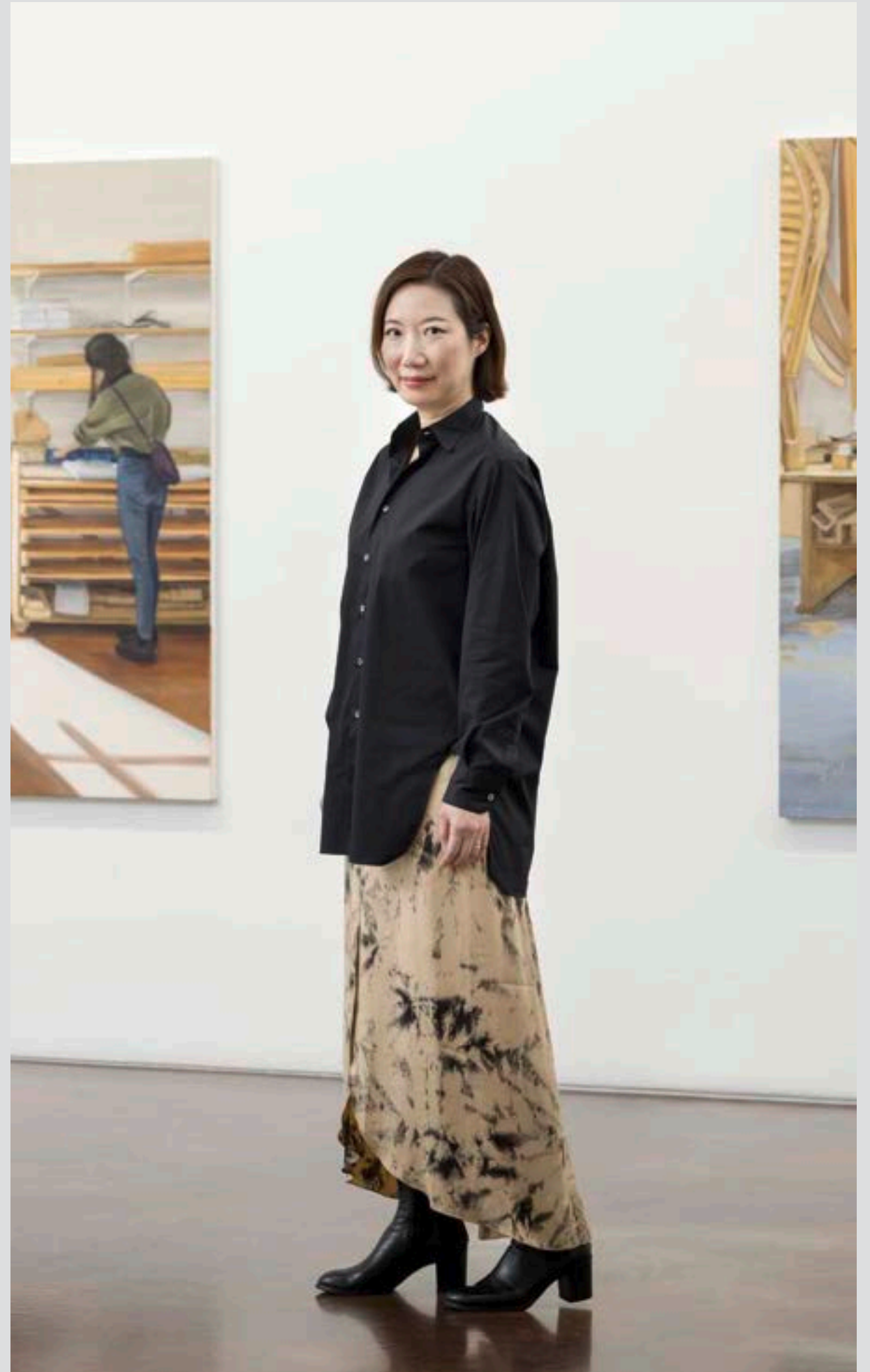
USD 18,000



서점
이정기

Jina Park

Jina Park (b.1974, Korean) takes references from everyday snapshot photography and translates them onto canvas as paintings. Taking advantage of the representational and expressive capacity of both photographic and painterly mediums, Park experiments with ways to reconfigure time, perspective, and movement on a pictorial plane. The artist portrays specific scenes of exhibition installation sites, performance rehearsals, and nighttime excursions, and with the platform of paintings, Park presents the non-dramatic and passing moments anew. Simply defining painting as “both an image and a material,” Park focuses on its unique materiality. As her working process concentrates on repetitive physical contact with the canvas, the transient moment captured with the camera is reconstructed on the canvas over a prolonged period of time, resulting in a pictorial space with a unique temporality. Jina Park’s paintings that merge multiple photographs and times are an exceptional painterly take on the visual and sensible world.



Stuff

2024

oil on linen

180 x 140 cm

USD 35,000



Julian Opie

With public commissions from Seoul to New York, Luxembourg to Zurich and an uninterrupted flow of large museum exhibitions internationally, the work of Julian Opie (b.1958, British) is known throughout the world. Opie's distinctive formal language is instantly recognisable and reflects his artistic preoccupation with the idea of representation, and the means by which images are perceived and understood. "Everything you see is a trick of the light," Opie writes. "Light bouncing into your eye, light casting shadows, creating depth, shapes, colours. Turn off the light and it's all gone. We use vision as a means of survival and it's essential to take it for granted in order to function, but awareness allows us to look at looking and by extension look at ourselves and be aware of our presence. Drawing, drawing out the way that process feels and works brings the awareness into the present and into the real world, the exterior world." Always exploring different techniques both cutting edge and ancient, Opie plays with ways of seeing through reinterpreting the vocabulary of everyday life; his reductive style evokes both a visual and spatial experience of the world around us. Taking influence from classical portraiture, Egyptian hieroglyphs and Japanese woodblock prints, as well as public signage, information boards and traffic signs, the artist connects the clean visual language of modern life, with the fundamentals of art history.





Knokke 5.

2021

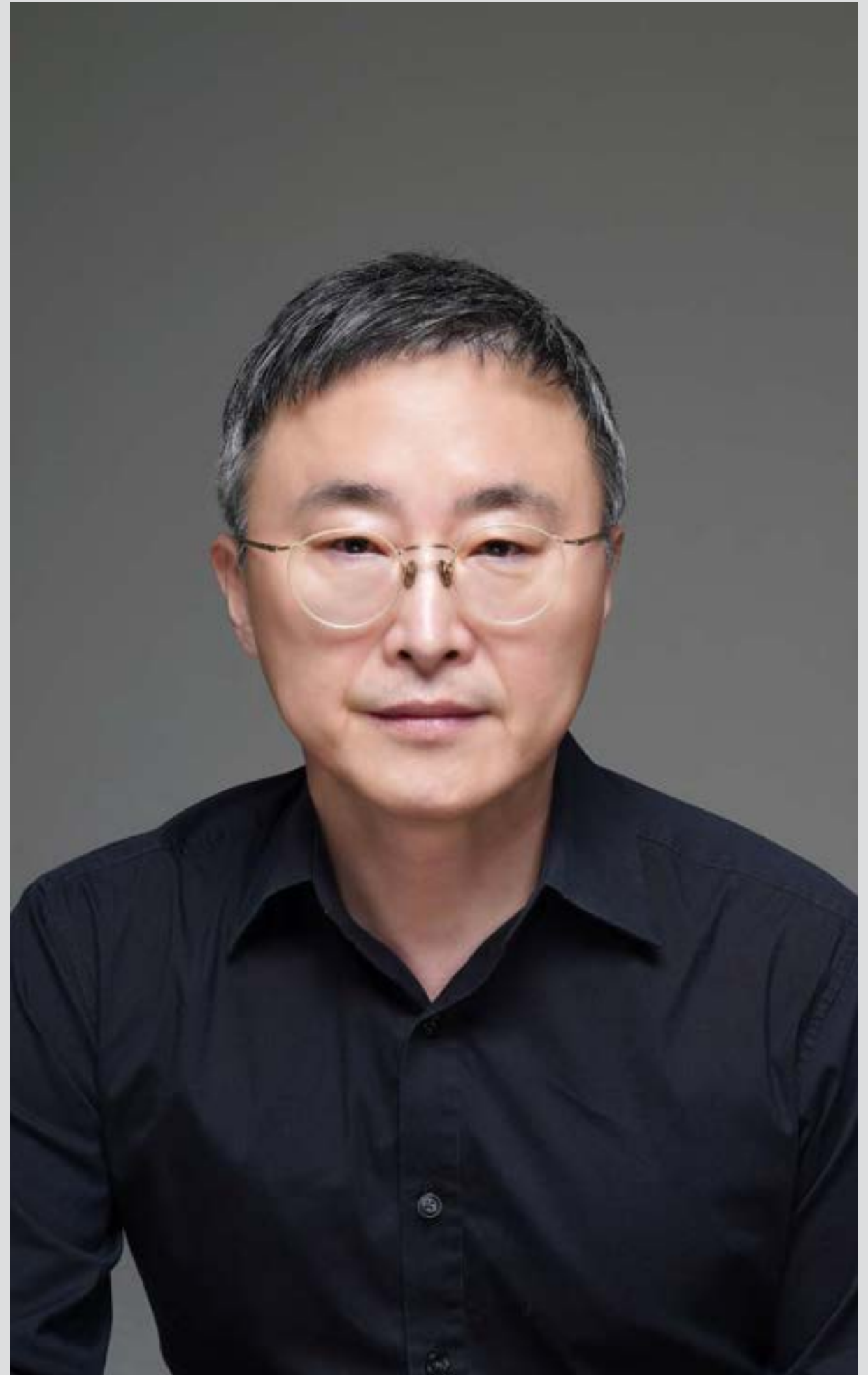
direct to media print on painted wooden board

110 x 110 x 3 cm

GBP 65,000

Gimhongsok

Gimhongsok (b.1964, Korean) was born in Seoul graduated from Kunstakademie Düsseldorf in Germany after earning his BA in Fine Arts at Seoul National University. He often uses everyday materials to engage his audience in a dialogue about preconceived, conventional values as found in community and in art. His practice encompasses mediums including film, video, sculpture, painting, and performance. Utilizing spoken text and writing, as well as image and object making, Gimhongsok explores notions of ethics, public space, language, and originality using representation and appropriation. Humorous and ironic, his work challenges the viewer to consider the contradictions and blurred boundaries of fact and fiction, originality and reproduction, the banal and the spectacular. Instead of proposing answers to the questions he raises, Gim encourages an alternate narrative through the viewer's interpretation of the presented forms.



**Untitled (Short People) Yellow,
Sky blue, Pink, Mulberry, Pool Blue
2023**

cast bronze, stone

124 x 37 x 42 cm

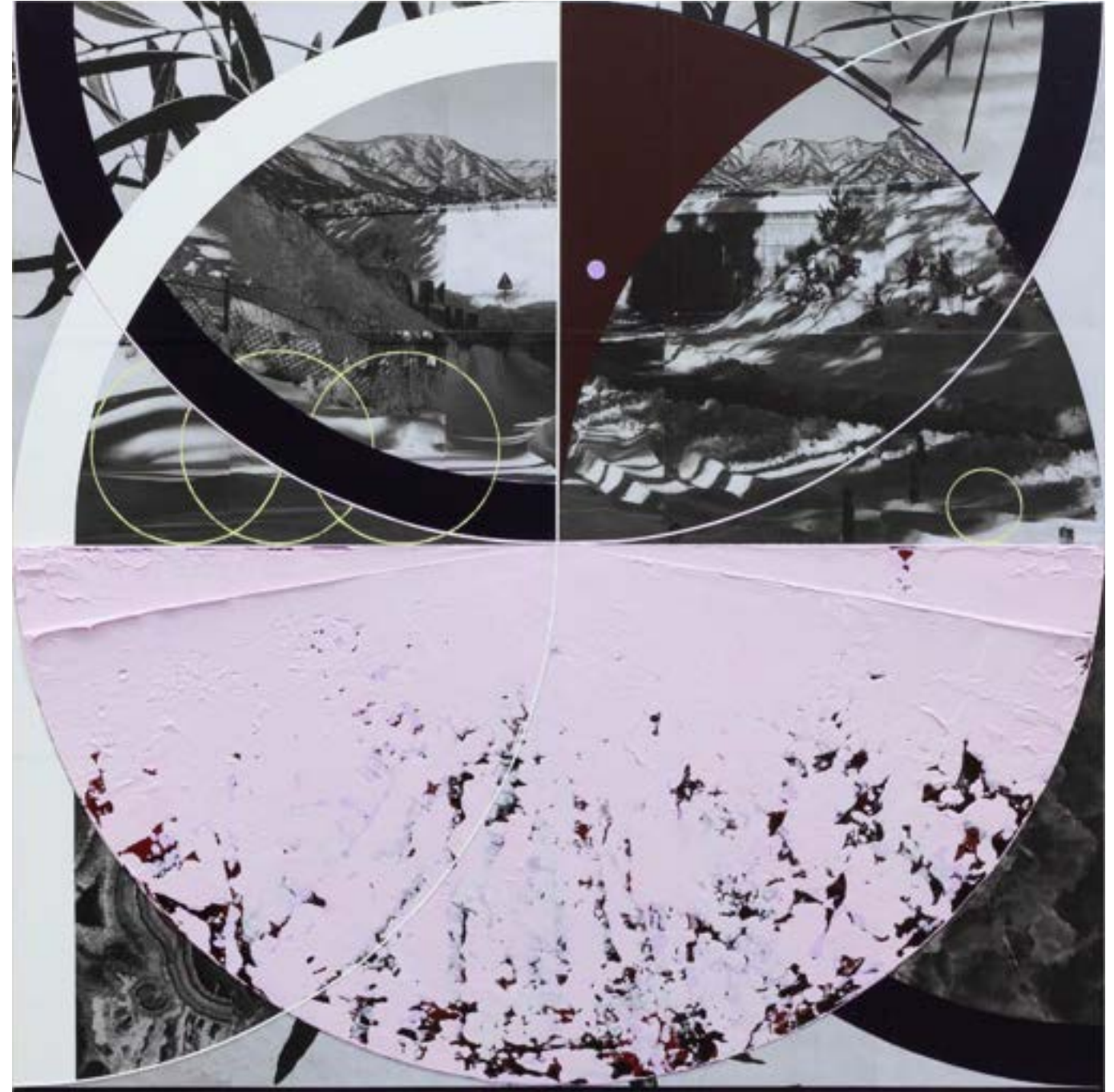
USD 65,000



Heejoon Lee

Heejoon Lee (b.1988, Korean) transfers the images he gathered from the scenes of his life into abstract paintings. From his immediate surroundings to the faraway foreign lands he traveled, these accumulated images of his experience and daily life are collected, edited, and painted by the artist, with the addition of geometric shapes. This composition of instant moments, with the texture of layered paint and time, creates a new space on the canvas. Thus, Lee moves beyond simply recreating his visual experience on canvas toward creating a spatial experience in which the architecture and painting coexist within the frame, for his viewers to inhabit a space the artist has now invited them into. He received his BFA in Painting and Sculpture from Hongik University in 2012 and received his MFA in Fine Arts at Glasgow School of Art in 2014. Selected solo exhibitions include Kumho Museum of Art, Seoul (2023), Kukje Gallery, Busan (2022), Space So, Seoul (2021), Incheon Art Platform, Incheon (2021). Lee has participated in group exhibitions at distinguished institutions within Korea and abroad, including Seoul Museum of Art (2024); ARKO Art Center, Seoul (2023); Songeun, Seoul (2023, 2022); Art Sonje Center, Seoul (2021); Ilwoo Space, Seoul (2020); Nam-Seoul Museum of Art, Seoul (2019). He was selected as an Artist-in-Residence at CAN Foundation (2024), Seoul Museum of Art Nanji Residency (2023), Seoul Art Space Geumcheon (2022), and in 2019, he received the first prize of the “New Hero” award, hosted by *Public Art*. His works are in public collections at the Seoul Museum of Art and MMCA Art Bank at the National Museum of Modern and Contemporary Art.





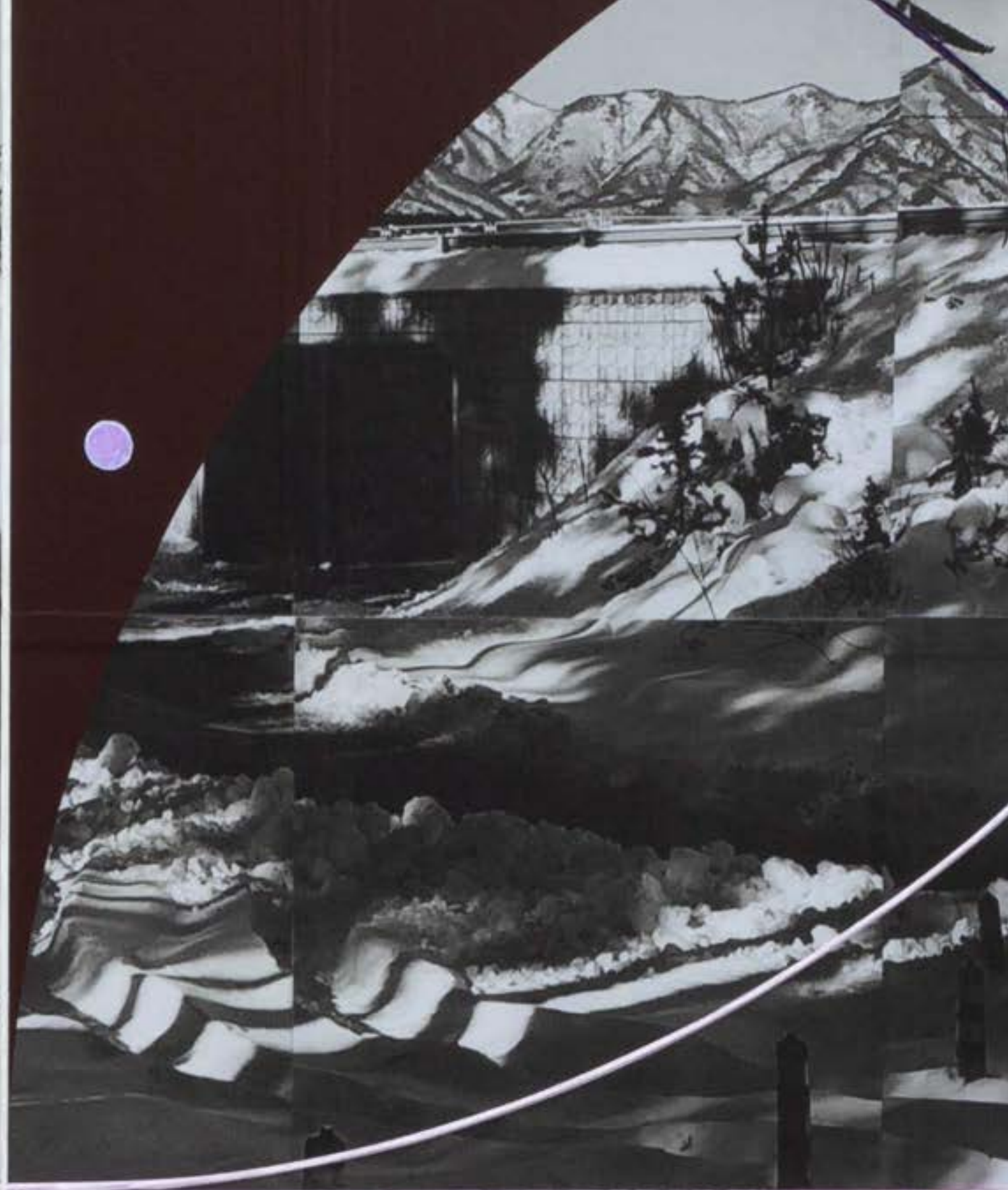
Whispers of Winter

2025

acrylic and photo-collage on canvas

91 x 91 cm

USD 10,000





Drifting Past Pluto

2025

acrylic and photo-collage on canvas

91 x 91 cm

USD 10,000

SUPERFLEX

SUPERFLEX is a Danish art collective founded in 1993 by Bjørnstjerne Christiansen (b.1969, Danish), Jakob Fenger (b.1968, Danish) and Rasmus Nielsen (b.1969, Danish). With a diverse practice spanning a wide range of media and interests, they challenge the role of the artist in contemporary society and explore the nature of globalization and systems of power. SUPERFLEX describes their work in terms of Tools, thereby suggesting multiple areas of application that can be further modified and redefined by various users. When put to use, they carry the potential to change social, political or economic structures. SUPERFLEX's Tools include but are not limited to public art installations, architectural projects, paintings, sculptures, film and participatory works. SUPERFLEX focuses on transdisciplinary collaboration, with partners ranging from marine biologists to architectural and engineering firms to local communities.





SAVE YOUR SKIN

Save Your Skin

2024

led letters, aluminum structure

37.5 x 124 x 8 cm

Ed. 1/5 + 1AP

EUR 40,000

ABHK Kabinett : Kim Yun Shin



Booth 1C12

VIP Preview: 26–27 March 2025

Public: 28–30 March 2025

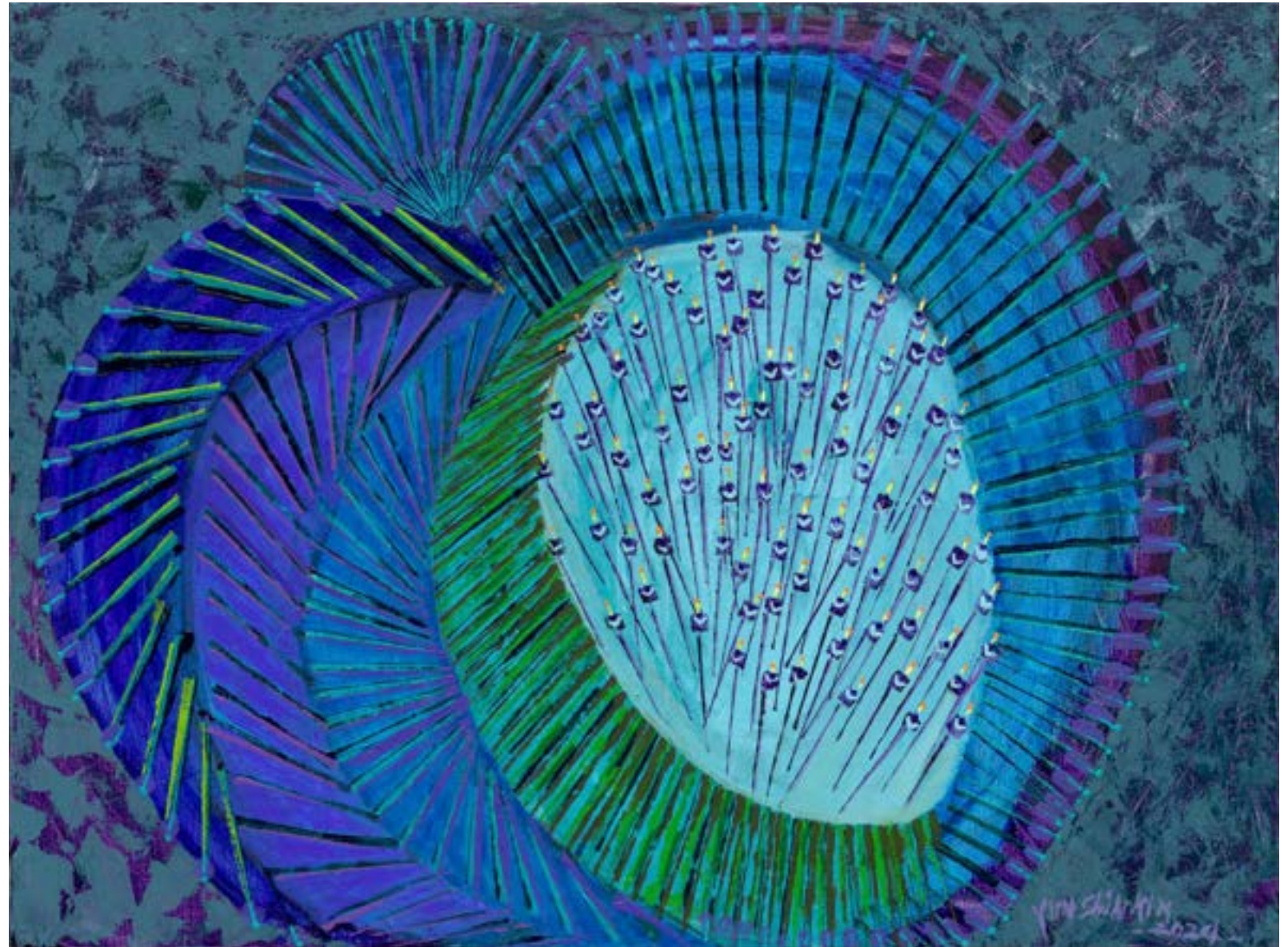
KUKJE GALLERY

Kim Yun Shin

국제갤러리는 아트 바젤 홍콩의 ‘캐비닛(Kabinett)’ 섹터에 참가하여 한국 1세대 여성 조각가인 김윤신의 회화와 조각 작품을 선보인다. 캐비닛은 아시아퍼시픽 지역과 아시안 디아스포라에 중점을 둔 작가를 선별해 보여주는 섹터이다. 1980년대 중반 남미로의 이주를 통해 한국의 주류 모더니즘에서 물리적으로 단절된 채 자신만의 독자적인 시각문법을 구축한 김윤신은 재료의 물성, 특히 나무 고유의 성정을 존중하며 탐구해왔다. 작가의 작품세계를 관통하는 ‘합이합일 분이분일(合二合一 分二分一)’의 철학은 돌을 합하여도 하나가 되고, 돌을 나누어도 하나가 된다는 우주적 의미로, 작가 작업의 근간이 되는 철학이자 삶의 태도로 자리잡았다. 자연을 관조의 대상이 아닌 ‘합일(合一)’의 주체로서 바라보는 작가 특유의 예술철학을 바탕으로 한 회화와 목조각을 통해 자연의 원시적 에너지와 강인한 생명력을 엿본다. 특히 “그림을 해야 조각을 하고, 조각을 함으로써 그림을 그릴 수 있다”고 설명하는 작가는 조각과 회화를 떼려야 뗄 수 없는 관계라 규정한다. 이번에 선보이는 작품 중 〈즐거움의 울림 2024-6〉(2024)은 강렬한 푸른색과 추상 요소를 통해 원초적인 생명성과 역동성을 보여준다. 이는 2000년대 초반 브라질산 벽옥(碧玉)으로 작업한 조각 〈합이합일 분이분일 (合二合一 分二分一) 2002-749〉(2002)과도 일맥상통하는데, 인간과 자연의 관계를 고찰하며 초월적 존재에 닿고자 하는 염원을 내포하고 있다.

Kukje Gallery is proud to present paintings and sculptures by Korean first-generation woman sculptor Kim Yun Shin at Art Basel Hong Kong’s Kabinett sector. Kabinett sector focuses on the Asia-Pacific region as well as artists of Asian diaspora. Having constructed a distinctive visual language during her time apart from mainstream Korean modernism following her migration to Latin America in the 1980s, Kim Yun Shin has explored materiality with an emphasis on the inherent qualities of trees. Her unique philosophy, “Add Two Add One, Divide Two Divide One (合二合一 分二分一),” capturing the cosmic significance of two entities coming together and forming a union as one, and this union becoming divided into two again, encompasses Kim’s artistic philosophy and a way of life. In particular, through her works she examines nature not as a subject of contemplation but as that of ‘add[ing to] one’, revealing in her wooden sculptures and paintings a kind of primordial energy and the voracity of life. Kim proposes that sculpture and painting are inseparable media, emphasizing that one must “paint in order to sculpt, and (···) sculpt in order to paint.” Of the works presented in this year’s edition, the intense blues and abstract elements in *Waves of Joy 2024-6* (2024) evoke a sense of dynamism and primal vitality. In this aspect, her previous work *Add Two Add One, Divide Two Divide One (合二合一 分二分一) 2002-749* (2002) from her experimentation with Brazilian jasper in the early 2000s and *Waves of Joy* share in common the reflections on the relations between mankind and nature and the yearning for contact with a higher dimension of existence.





Waves of Joy 2024-6

2024

acrylic on canvas

90 x 120 cm

USD 70,000



Song of My Soul 2006-145

2006

oil on canvas

70 x 102 cm

USD 60,000





**Add Two Add One,
Divide Two Divide One 2002-749**

2002

brazilian jasper

27.5 x 52 x 28 cm

USD 190,000

**Add Two Add One,
Divide Two Divide One 2019-25**

2019

lapacho wood

87 x 47 x 49 cm

USD 95,000



Song of My Soul 2010-215

2010

oil on canvas

180 x 150 cm

USD 140,000





Song of My Soul 2011-73

2011

oil on canvas

80 x 80 cm

USD 55,000



Song of My Soul 2010-295

2010

oil on canvas

27 x 35 cm

USD 20,000

Tree Full of Songs 2023-24V

2024

acrylic on bronze

32 x 32 x 12 cm

USD 40,000



**Add Two Add One,
Divide Two Divide One 2015-36**

2015

algarrobo wood

35.5 x 20.5 x 10 cm

USD 40,000





Kukje Gallery Seoul

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Sundays and Holidays: 10 AM – 5 PM

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