

# Art Basel in Basel

Booth E3

VIP Preview: 17–18 June 2025

Public: 19–22 June 2025



KUKJE GALLERY

**Anish Kapoor**

**Daniel Boyd**

**Gimhongsok**

**Ha Chong-Hyun**

**Haegue Yang**

**Jae-Eun Choi**

**Jean-Michel Othoniel**

**Jenny Holzer**

**Julian Opie**

**Kibong Rhee**

**Kim Yong-Ik**

**Kim Yun Shin**

**Koo Bohnchang**

**Korakrit Arunanondchai**

**Kwon Young-Woo**

**Kyungah Ham**

**Lee Kwang-Ho**

**Lee Seung Jio**

**Lee Ufan**

**Park Seo-Bo**

**Suki Seokyeong Kang**

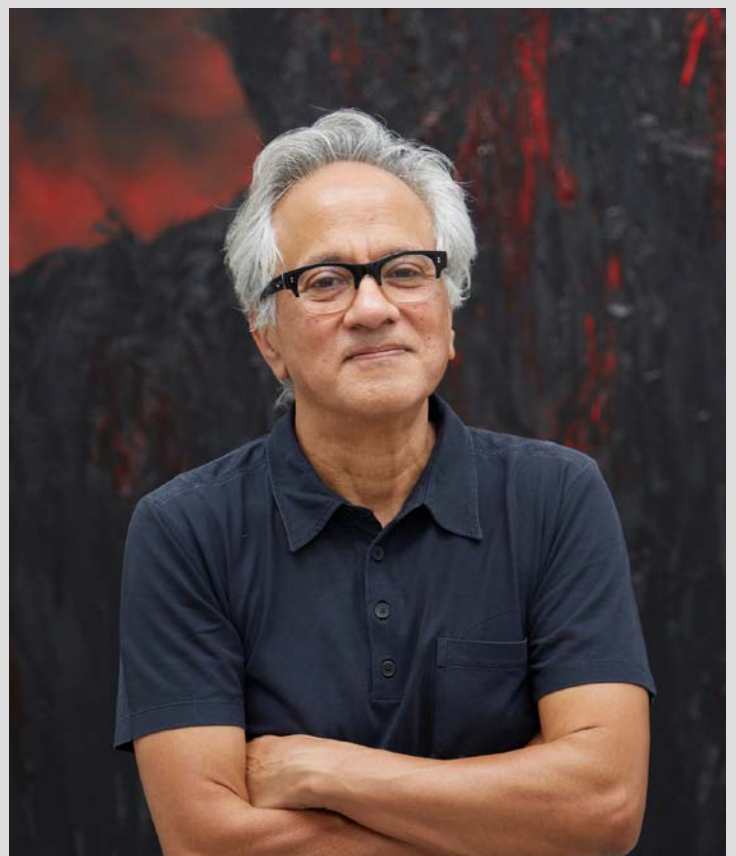
**Sungsic Moon**

**SUPERFLEX**

# 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 those at ARKEN Museum of Modern Art, Ishøj, Denmark (2024), Fondazione Palazzo Strozzi, Florence, Venice (2023), 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.





***Organic Green to Clear***

2016 | stainless steel, lacquer | 78.5 x 78.5 x 12 cm

GBP 550,000

# Kwon Young-Woo

Early in his career, Kwon Young-Woo (1926-2013, Korean) explored figurative abstraction using Chinese ink, a common Korean painting material, before deciding to use *hanji* (traditional Korean paper) in 1962 as the primary medium for his artistic production. By renouncing the brush and the traditional emphasis on painting a picture, and opting to use his fingers to cut, tear, puncture and glue the paper together, Kwon put repetitive action and the paper's materiality and tactility at the forefront of his practice. His focus on the delicate *hanji*'s layered texture led to three-dimensional shapes and rhythmic compositions that cover the entire surface, and such innovative techniques were praised for reinvigorating Korean painting materials and creating a new vocabulary that expanded the definition of traditional Korean painting. Kwon has become one of the leading artists of the Dansaekhwa movement as his works

were presented in the historic exhibition *Five Korean Artists, Five Kinds of White* held at Tokyo Gallery in 1975. However, it is fair to say that Kwon has always conducted his own artistic experiments. For instance, while residing in Paris in the 1980s, he created works painted with both Western (gouache) and Eastern (ink) mediums, allowing the color to permeate into the paper's torn edges. These paintings depend on the unpredictable encounter between the paper and the paint, thereby showcasing the vital role of the material. Accordingly, he suggested a modern alternative to the inherent dichotomy of the Western approach of separating the paint from the canvas, and the subject from the object.







***Untitled***

c.1980s | gouache, chinese ink on  
korean paper | 55.5 x 46.5 cm

USD 44,000







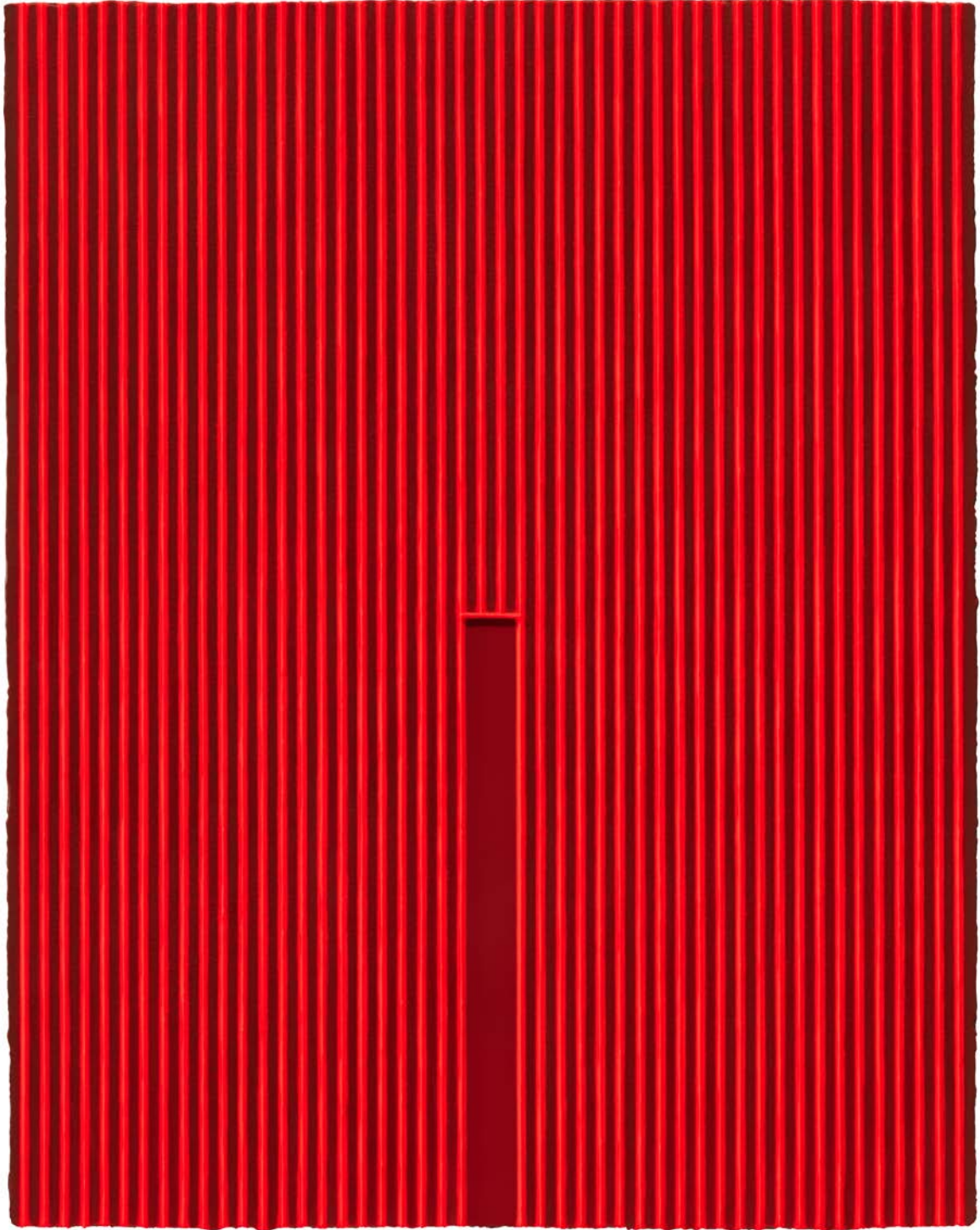
# Park Seo-Bo

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. 230101***

2023 | acrylic on ceramic | 91.3 x 72.5 cm

USD 250,000

# Kim Yun Shin

Kim Yun Shin (b.1935, Korean) is a pioneering first-generation Korean woman sculptor, whose free-spirited artistic journey includes her sculptures in wood, stone, as well as lithographs. Captivated by Argentine wood in 1984, the artist relocated to explore new materials and established Argentina as her artistic base. Her signature series, *Add Two Add One, Divide Two Divide One*, reflects the concept of 'two becoming one through interaction, then splitting again to become two different ones', as the works elucidate the sculptural process of adding one's spirit onto wood, partitioning the space, and ultimately completing a work of art. Based on her philosophical thoughts on nature and the universe, Kim brings the natural attributes of material to life and demonstrates both a sense of uniqueness as well as universality that transcends time and place. Born in 1935 in Wonsan, Gangwon province

(North Korea), Kim graduated from the Department of Sculpture at Hongik University, Seoul, and left to study at École Nationale Supérieure des Beaux-Arts, Paris, specializing in Sculpture and Engravings. Kim returned to Korea in 1969, and before moving to Argentina, led the Korea Sculptress Association as well as participating in exhibitions including the 12th Sao Paulo Biennale (1973) and Young Artist Exhibition (1975, 1983). In 2008, Kim Yun Shin Museum opened in Buenos Aires, presenting Kim's inexhaustible artistic vigor, and Kim held a major solo exhibition titled *Kim Yunshin: Towards Oneness* at Nam-Seoul Museum of Art, Korea (2023) and participated in the 60th Venice Biennale (2024).





***Add Two Add One,  
Divide Two Divide One 2015-9***  
2015 | algarrobo wood | 27 x 26 x 28(H) cm

USD 50,000









***Song of My Soul 2010-236***  
2010 | oil on canvas | 80 x 80 cm

USD 55,000

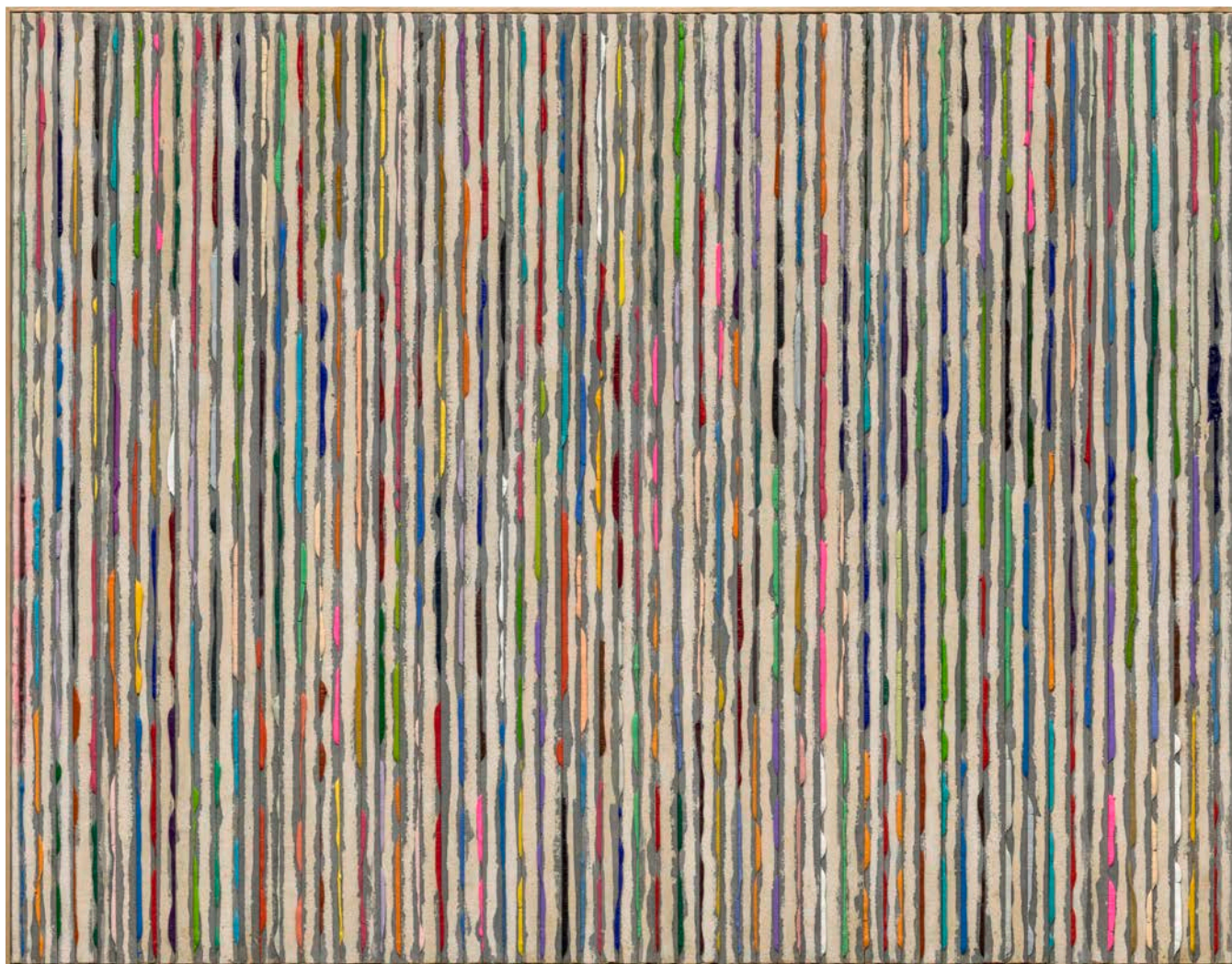
# Ha Chong-Hyun

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.







***Post-Conjunction 21-510***

2021 | mixed media | 91 x 117 cm

USD 253,000









***Conjunction 24-58***

2024 | oil on hemp cloth | 130 x 97 cm

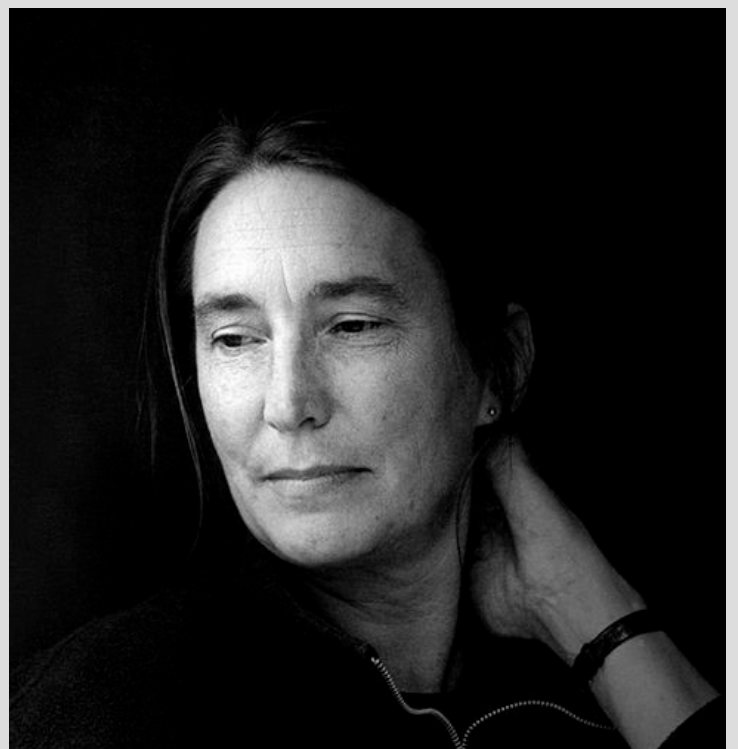
USD 250,000

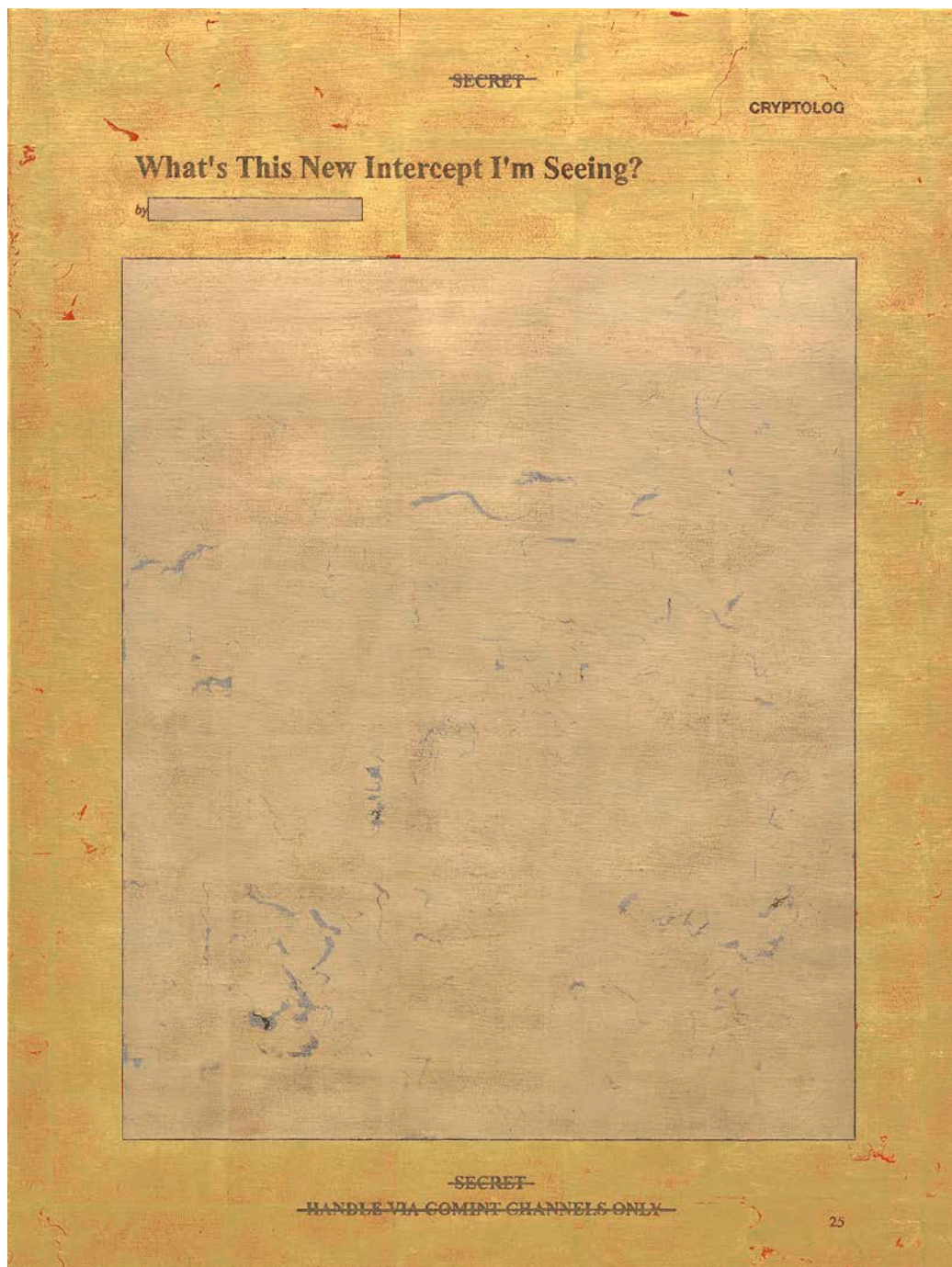


# Jenny Holzer

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’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*, a retrospective of Holzer’s work.





## ***What's This***

2024 | 24k gold and caplain leaf and  
oil on linen | 61 x 46.2 x 3.8 cm

USD 185,000

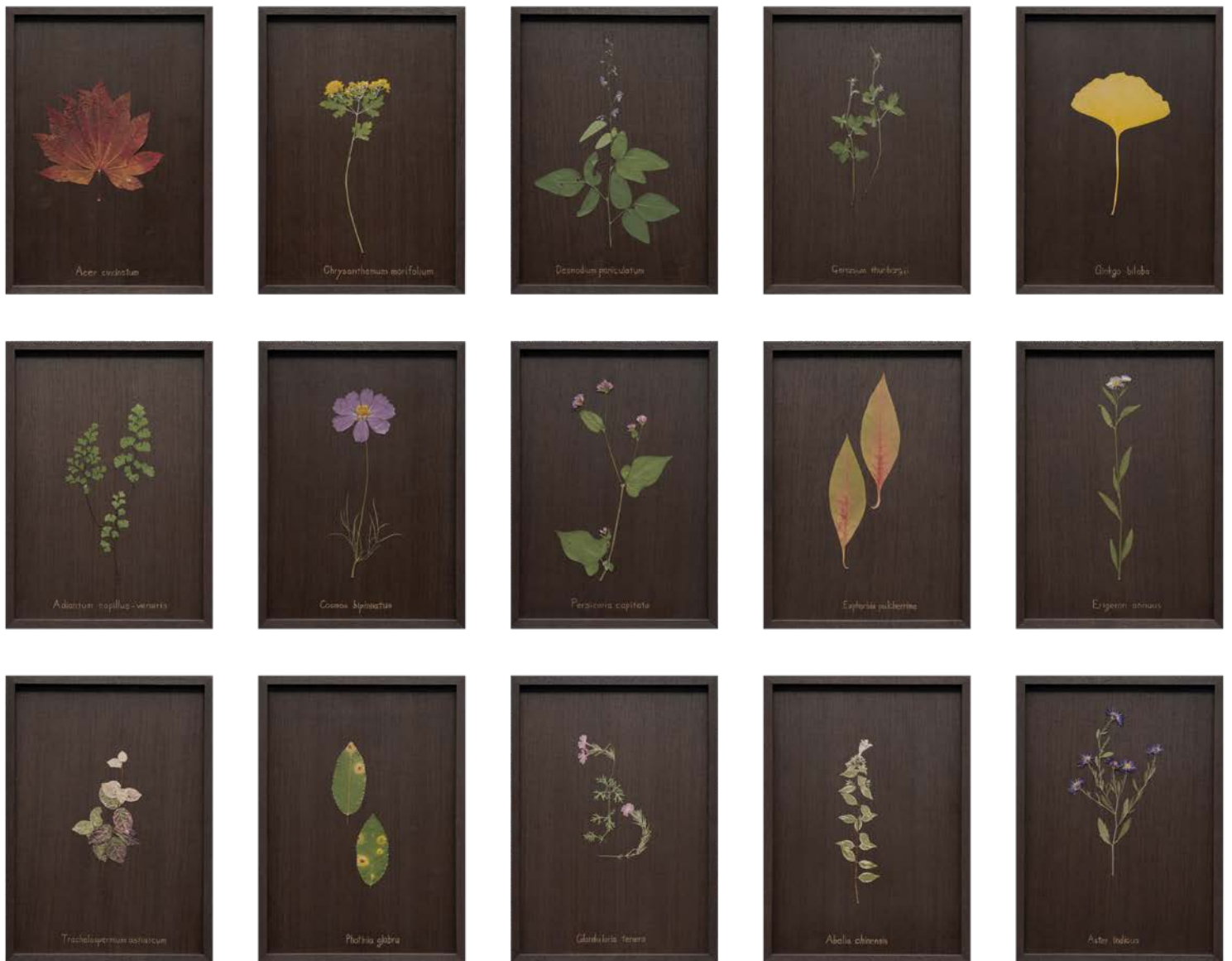
# Jae-Eun Choi

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 Kukje Gallery, Seoul (2025, 2012); Misa Shin Gallery, Tokyo (2024, 2022, 2017); Ginza Maison Hermès Le Forum, Tokyo (2023); Hara Museum of Contemporary Art, Tokyo (2019, 2010); and National Gallery Prague (2014). Choi further participated in major international group exhibitions, namely the Arter Museum, Istanbul (2023); the 15th Venice Architecture Biennale (2016); and the Japan Pavilion at the 46th Venice Biennale (1995).



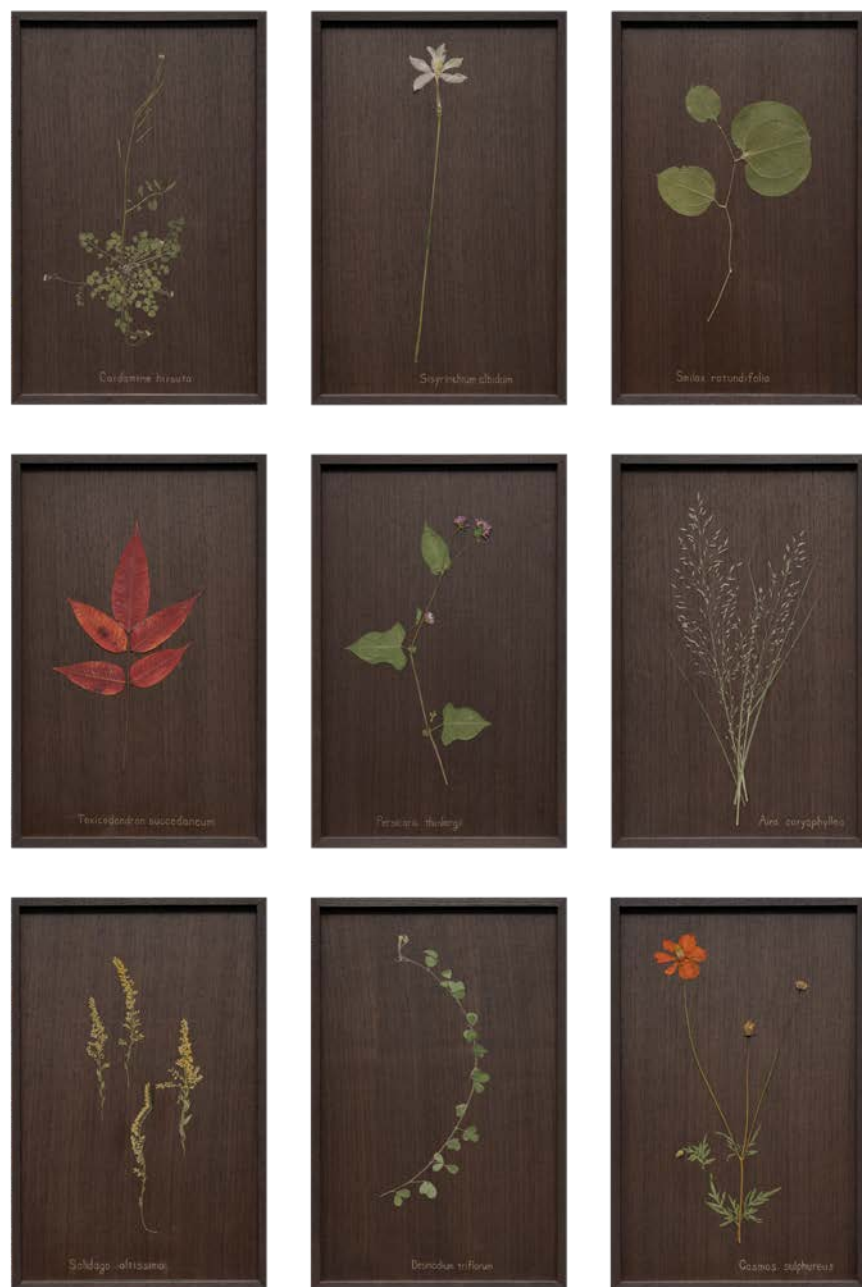




## ***When We First Met***

2025 | pressed flowers on 15 *urushi* lacquered wood panel, framed | 15 pieces, 31 x 22.6 x 3 cm each

USD 50,000



## ***When We First Met***

2025 | pressed flowers on 9 urushi lacquered wood panel, framed | 9 pieces, 26.9 x 41.4 x 2.5 cm each

USD 40,000

# 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.







***Vertical Flow***

2025 | acrylic and polyester fiber  
on canvas | 107 x 107 cm

USD 90,000







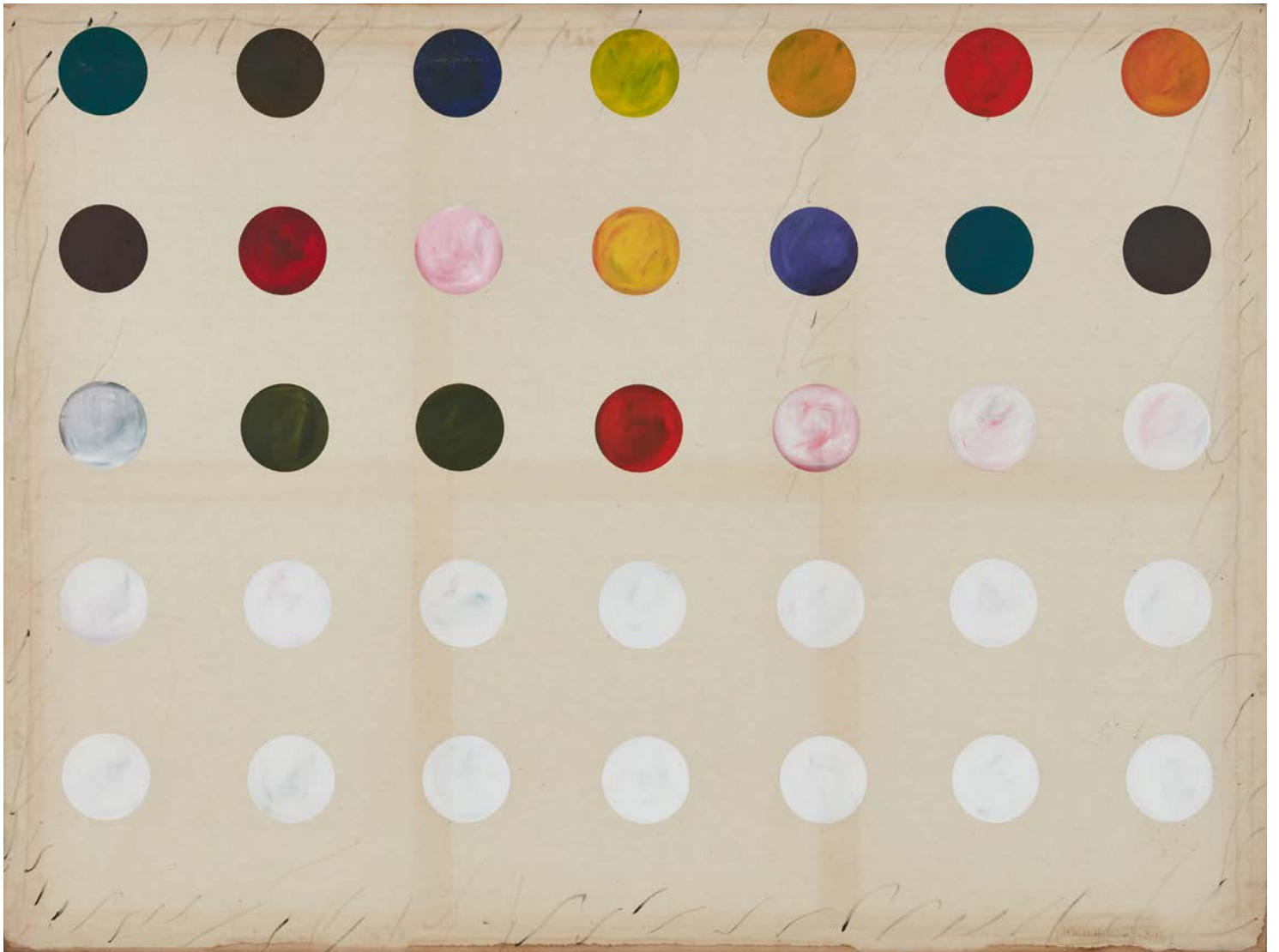
# Kim Yong-Ik

Kim Yong-Ik (b.1947, Korean) entered Korean painting circles in the mid-1970s and has established himself as one of the leading artists in Korean contemporary art. Kim has continuously experimented with his works going through the mainstream of Korean art, such as conceptual art, folk art, and public art while maintaining his independent position. Kim began his new series titled *Exhausting Project* on December 31, 2018, in which he has proposed to exhaust all the art supplies he has left in his studio, including all his paints and colored pencils, during his remaining lifetime. For this project, Kim has sectioned the canvas into small parts to evenly accommodate all

colors, resulting in geometric shapes that meet the 'low entropy' lifestyle he has always pursued as an artist. Kim continuously reflects on contemporary life and culture, seeking to ensure that art, however reconfigured, survives. Particularly, the recent pandemic experienced by humanity has catalyzed a shift in his artistic practice. He draws symbolic meanings from the philosophy of the prominent Chinese classic, *I Ching (Book of Changes)*, offering an alternative art of living called for in this turbulent age. As such, Kim has continued to reflect and respond to his times, posing questions of what art can do and how we can be, pursuing an artistic journey of his own.



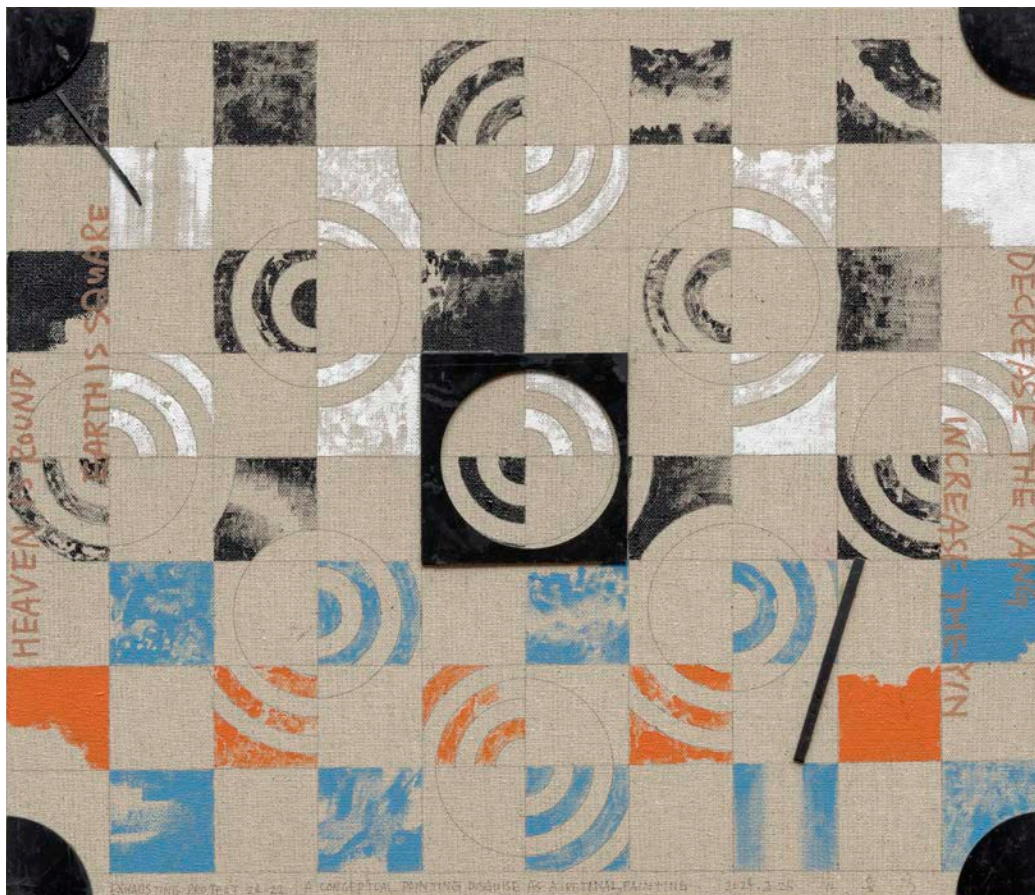




**Untitled**

1990 | acrylic on canvas | 194 x 259 cm

USD 250,000



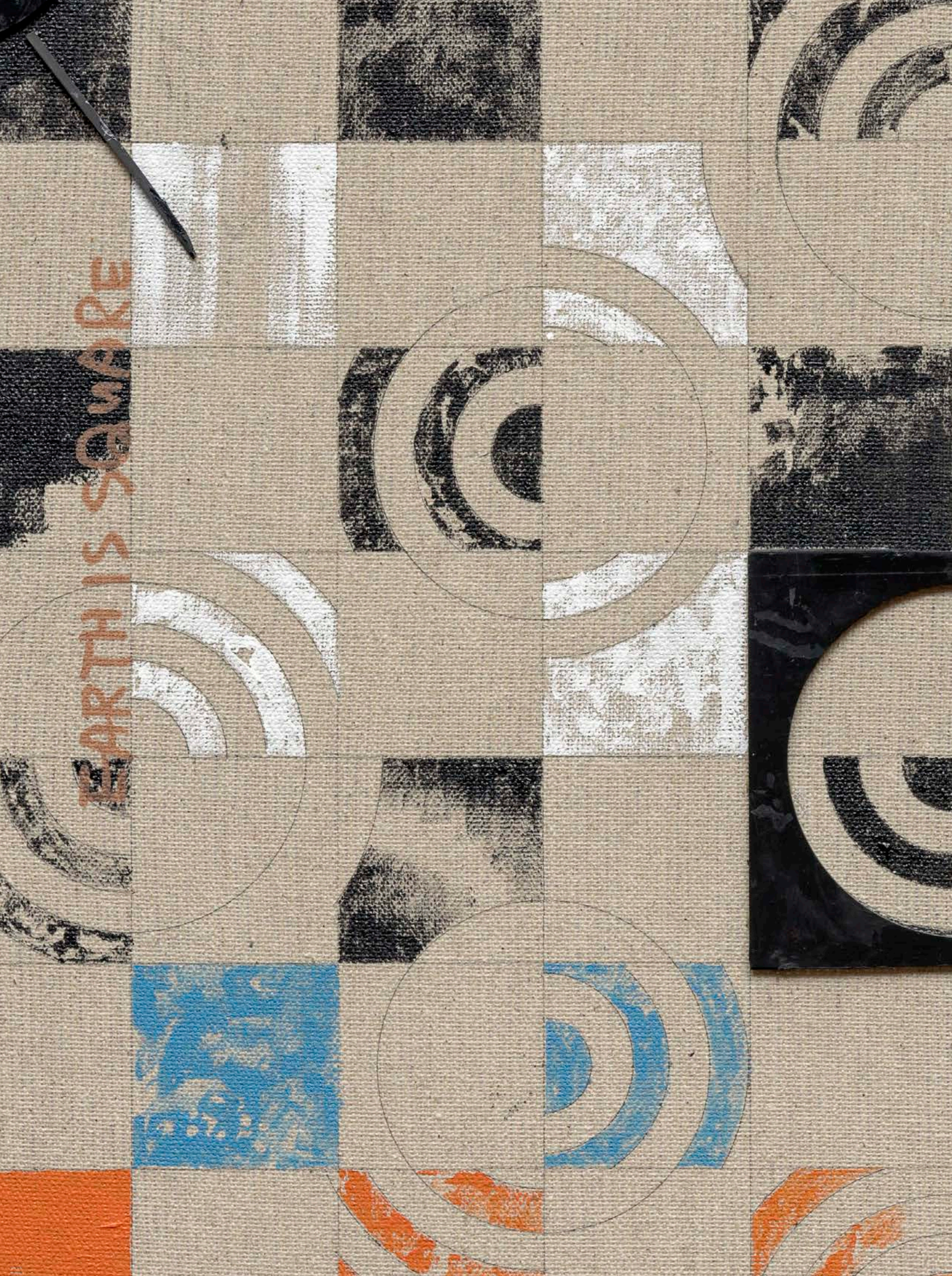
***Exhausting Project 24-22: Conceptual  
Painting Disguise as a Retinal Painting***

2024 | acrylic and black rubber board  
on canvas | 45.5 x 53 cm

USD 15,000



EARTH IS SQUARE





# 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 Sungkok Art Museum, Seoul (2024); Suwon Museum of Art and Jeju Museum of Art (2022); Busan Museum of Art (2018); National Museum of Modern and Contemporary Art, Seoul (2015); Seoul National University Museum of Art and Gyeongnam Art Museum, Changwon (2013); Saatchi Gallery, London, and Jeonbuk Museum of Art, Wanju (2012); Seoul Museum of Art (2011); and Prague Biennale (2009). His works are included in the collections of National Museum of Modern and Contemporary Art, Seoul Museum of Art, Gyeonggi Museum of Art, Gangneung Museum of Art, and Jeju Museum of Art, among others.





***Untitled 4551-3***

2025 | oil on canvas | 116 x 104 cm

USD 19,000



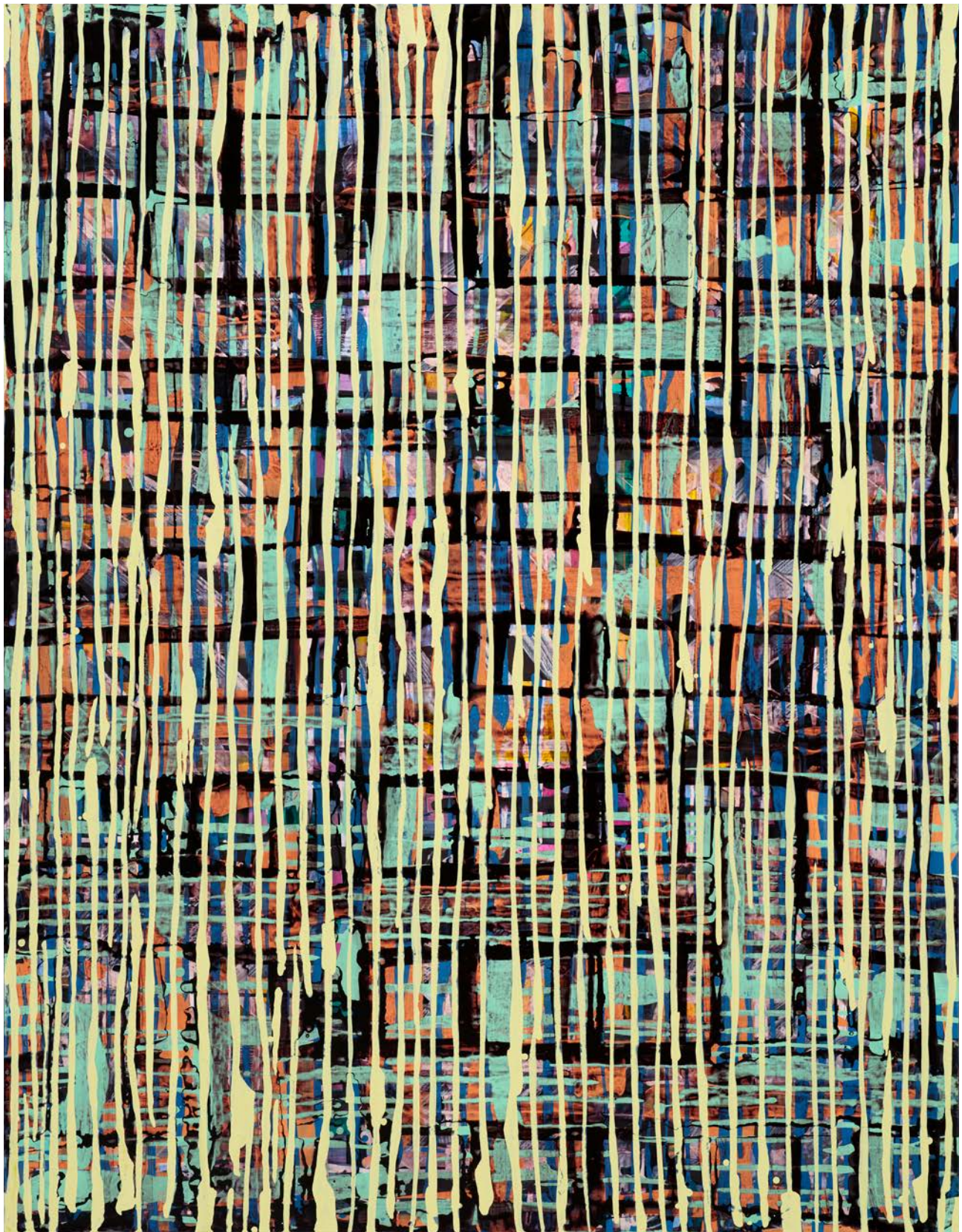
# Suki Seokyeong Kang

Suki Seokyeong Kang (1977-2025, 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 served as a professor of Korean Painting at Ewha Womans University.







***Mora 210 x 163 #02***

2021 | *hanji* paper mounted on canvas,  
ink, gouache | 210 x 163 x 8 cm

USD 100,000





***Mora 58 x 78 #07***

2018-2024 | *hanji* paper mounted on canvas,  
ink, gouache, thread | 78 x 58.2 x 5.5 cm

USD 70,000







# 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.





***Mesmerizing Votive Pagoda Lantern —  
Frosted Lotus Ultramundane Flowers***

2025 | birch plywood, wood stain, pvd-coated fully threaded stainless steel bolts, pvd-coated stainless steel and stainless steel components, led bulb, cable, aluminium wires, hinoki wood, alu-dibond, *hanji*, honeycomb paper balls, stainless steel chains, beads, urethane string, thread, leather cord, stainless steel bells, split rings, stainless steel wire rope | 160(H) x 120 x 120 cm

price upon inquiry









***Pink Glacier Ichnography Soul Relief***  
***— Mesmerizing Mesh #289***

2025 | birch plywood, wood stain, *hanji*, *washi*,  
origami paper on alu-dibond, framed | 92 x 62 cm

EUR 46,000





***Pink Pond Ichnography Soul Relief***

***— Mesmerizing Mesh #288***

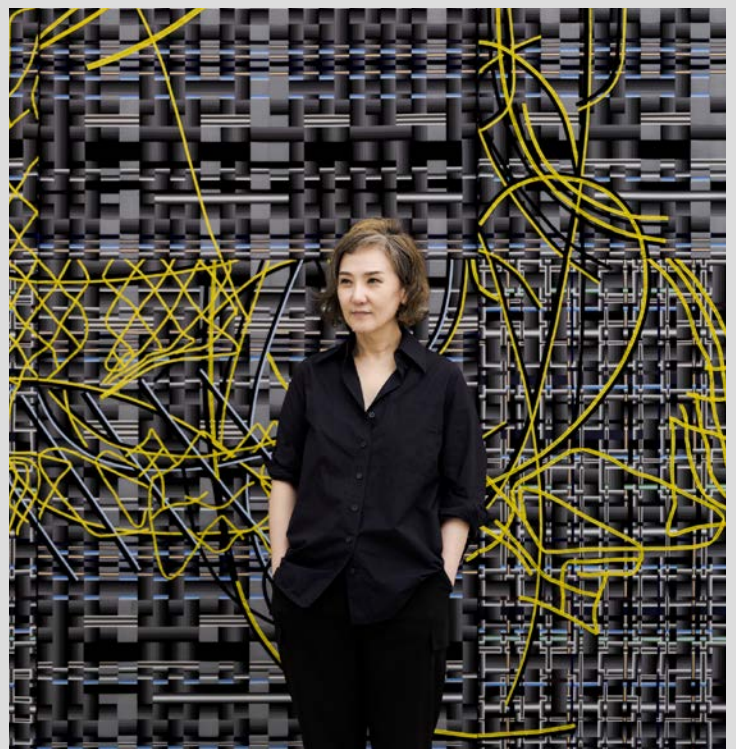
2025 | birch plywood, wood stain, *hanji*, *washi*,  
origami paper on alu-dibond, framed | 92 x 62 cm

EUR 46,000

# 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; Philadelphia Museum of Art; Victoria & Albert Museum, London; and Uli Sigg Collection, Switzerland.







*Phantom and A Map / The lines curved along  
the winding valley and returned to the story.*

**01YBXS01V2, 04YBXS01V1, 04YBXS01V2**

2025 | hand embroidery with silk threads, machine  
embroidery with cotton threads, wooden canvas,  
aluminum frame | 41.9 x 41.9 x 5.2 cm each, framed

USD 60,000





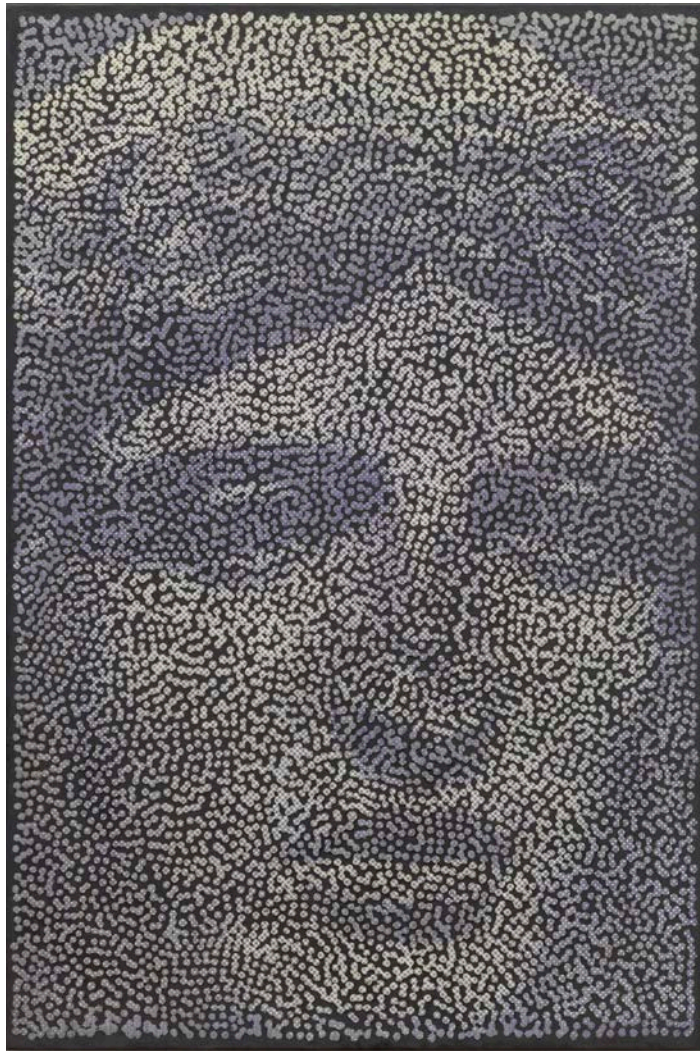
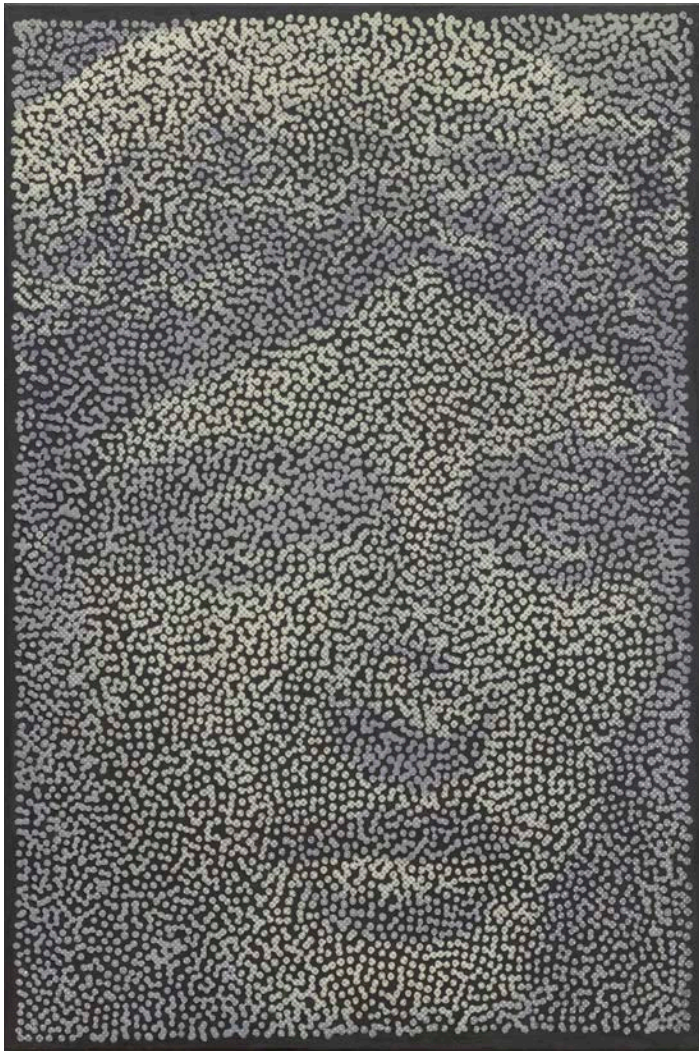


# Daniel Boyd

Daniel Boyd (b.1982, Australian) engages with his Aboriginal heritage by consistently reinterpreting established perspectives of Australian colonial history. Boyd's paintings are covered with clear white dots of glue, which are superimposed onto images of icons that played significant roles in the formation of the nation's history. Each dot acts as a "lens" through which the artist views the world. Using a technique that borrows from Australian Aboriginal dot painting, these numerous lenses facilitate the artist to read the world as multiple histories instead of a singular narrative. Amalgamating the dualities

between black and white, darkness and light, the viewer takes on an active role in connecting the domains between the positive and the negative, and realigning the viewpoints between the past and present. Hence, the artist offers the viewers an opportunity to fill and enlighten the dark void of the unknown with individual knowledge and different backgrounds, completing the picture as one enters and exits through disparate vantage points. In 2023, Boyd presented his first international solo exhibition at Gropius Bau, followed by a second iteration of the retrospective at the Institute of Modern Art, Brisbane.





***Untitled (HCBNMTLIR)***

2025 | oil, acrylic, charcoal and  
archival glue | 91.5 x 61 cm

***Untitled (BFWTFA)***

2025 | oil, acrylic, charcoal and  
archival glue | 91.5 x 61 cm

USD 70,000 (diptych)



# Sungsic Moon

As the youngest participant to exhibit in the Korean Pavilion at the 2005 Venice Biennale, Sungsic Moon (b.1980, Korean) has garnered a great deal of interest in the art world. The artist depicts fundamental places in contemporary landscapes based on his latent memories and experiences of childhood, generating a discussion of his personal history. His works reflect moments on time spent with acquaintances, strangers, as well as moments that are so familiar that they become overlooked. Using his thin, delicate paintbrush, Moon carefully emphasizes the sharp contours within the canvas and creates a series of drawings built on accumulation of pencil marks, which end up resembling paintings. After his solo exhibition, *Windless Landscape*, at Kimiart Gallery in 2006, Moon participated in the three-man exhibition, *On Painting*, at

Kukje Gallery where the artist has been represented following his solo show at the gallery in 2011. In addition, he has participated in the Changdong artist residency of the National Museum of Contemporary Art Korea, the Nanji Art Studio of the Seoul Museum of Art, and the artist residency of Mongin Art Space. In 2013, Moon had a solo exhibition at Doosan Gallery in Chelsea, New York, where he was one of the artists-in-residence. In 2019, he held another solo exhibition, *Beautiful. Strange. Dirty.* at Kukje Gallery and introduced the series, *Just life* (2017-2019), which consists of large paintings that incorporate the artist's new technique of scratching into half-dried paint to leave inscribed marks.





***Just life***

2024-2025 | acrylic, gouache, and fiber  
paste on canvas | 136.5 x 32.2 cm

USD 30,000







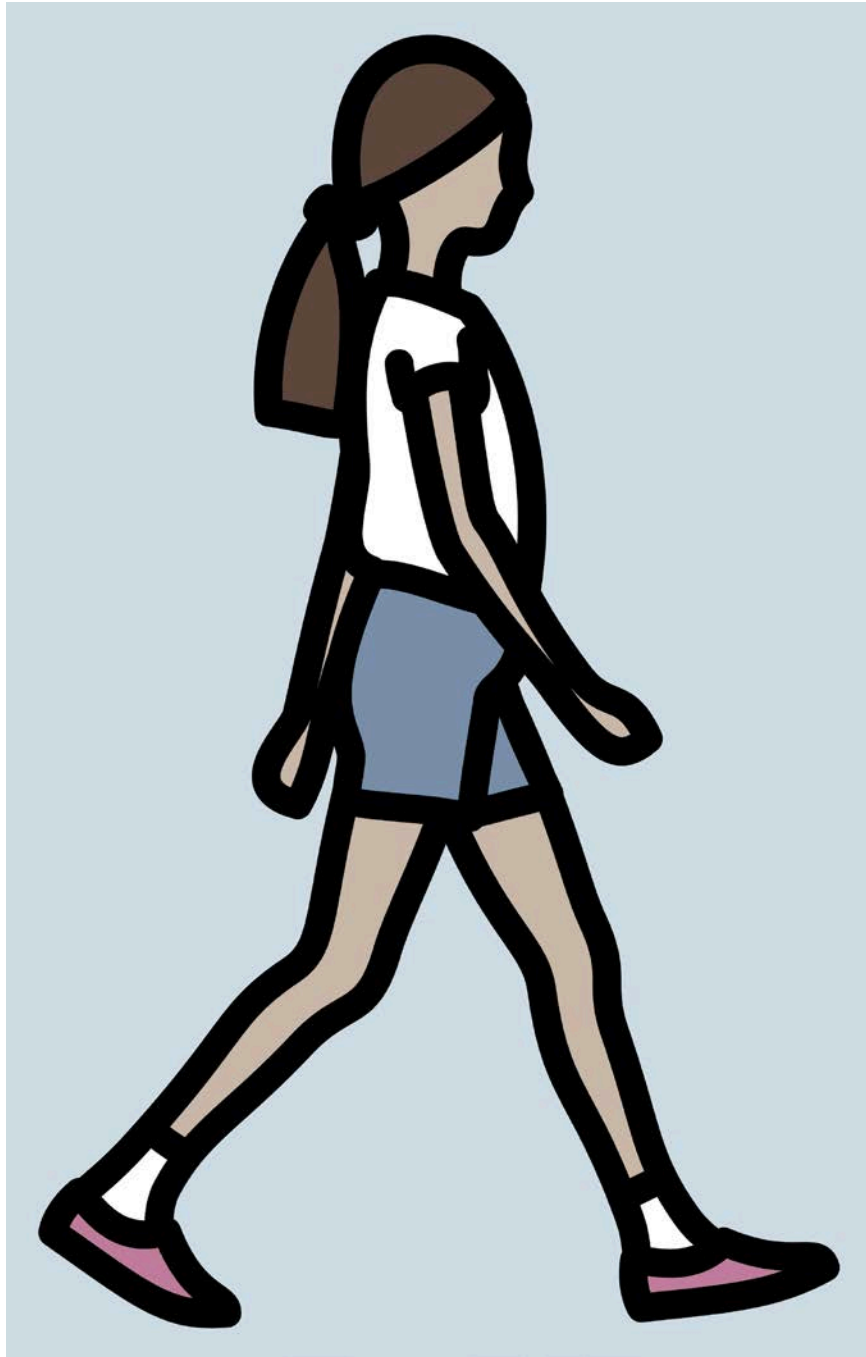
# Julian Opie

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.







***Amelia 2.***

2025 | direct to media print on painted  
wooden board | 144.4 x 92.3 x 5 cm

GBP 50,000

# 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.







***60 centimeters star(magenta)***

2022 | stainless steel, candy paint |  
60(H) x 64 x 20 cm | Edition of 5 + 1AP

USD 33,000



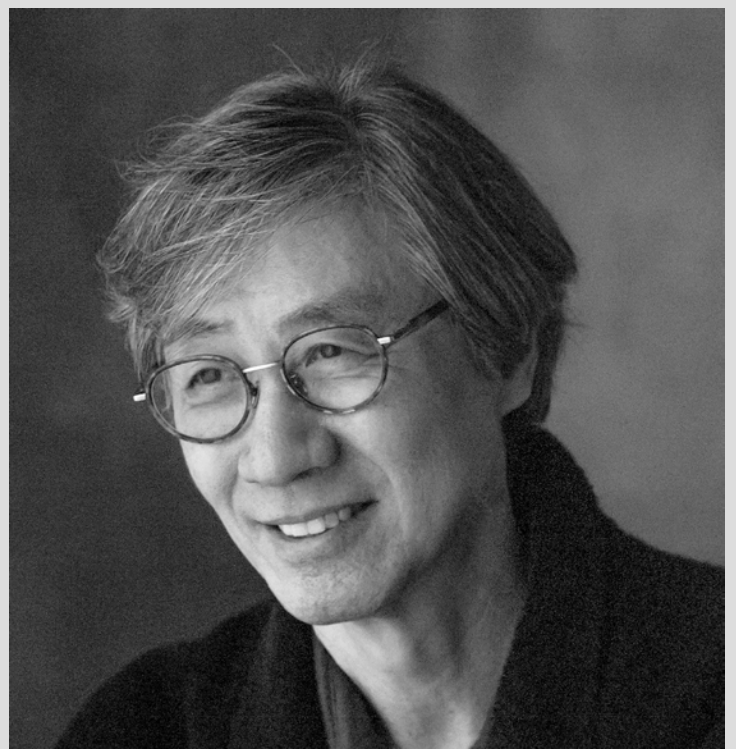


# Koo Bohnchang

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 | 50 x 40 cm  
(69 x 57 cm, framed) | Edition of 10

USD 5,500





***Vessel (NM 01 BW)***

2006 | archival pigment print | 100 x 80 cm  
(104 x 84 cm, framed) | Edition of 10

USD 15,000

### **Kukje Gallery Seoul**

48-10, Samcheong-ro, Jongno-gu,  
Seoul, Republic of Korea

Mondays to Saturdays: 10 AM – 6 PM

Sundays and Holidays: 10 AM – 5 PM

+82 2-735-8449

### **Kukje Gallery Busan**

Kukje Gallery, F1963, 20 Gurak-ro,  
123Beon-gil, Suyeong-gu,  
Busan, Republic of Korea

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Closed on Mondays

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