



Frieze NY

Booth B15

VIP Preview: 7 May 2025

Public: 8–11 May 2025

KUKJE GALLERY

Byron Kim
Gimhongsok
Ha Chong-Hyun
Haegue Yang
Heejoon Lee
Hong Seung-Hye
Jae-Eun Choi
Jenny Holzer
Julian Opie
Kibong Rhee

Kim Yong-Ik
Kim Yun Shin
Koo Bohnchang
Kyungah Ham
Lee Kwang-Ho
Michael Joo
Min Joung-Ki
Park Seo-Bo
Suki Seokyeong Kang

Michael Joo

Michael Joo (b.1966, American) was born in Ithaca, New York and is based in Brooklyn, New York. A John Simon Guggenheim Memorial Foundation Fellow since 1998, Joo received an MFA from the Yale University School of Art in 1991. He is both a Senior Critic in Sculpture at Yale University and a Mentor in the Columbia University MFA program. Working at the intersections of art, science, and belief, Joo has engaged in a multidisciplinary practice that elaborates on his consistent inquiries into perception, identity, and liminality. His work challenges the traditional boundaries between science and humanities, nature and humankind, fact and fiction, and high and low culture. Joo has held solo exhibitions at numerous institutions and galleries including Kukje Gallery, Seoul (2024); Art Sonje Center, Seoul (2018); Freer | Sackler, part of the Smithsonian Institution, Washington, D.C. (2016); and The Aldrich Contemporary Art Museum, Connecticut (2014). He has participated in past group exhibitions at institutions across the globe, including Palazzo Malta, Venice (2024); Philadelphia Museum of Art (2023); Brooklyn Museum, New York (2021); National Museum of Modern and Contemporary Art, Gwacheon (2016); and the Whitney Museum of American Art, New York (2015, 2000). In 2001, Michael Joo was selected to represent the Korean Pavilion at the 49th Venice Biennale, together with Do Ho Suh.





Relinquished (91935.63 calories)

2017

silvered epoxy on paper

152.5 x 203 cm / 60 x 80 in

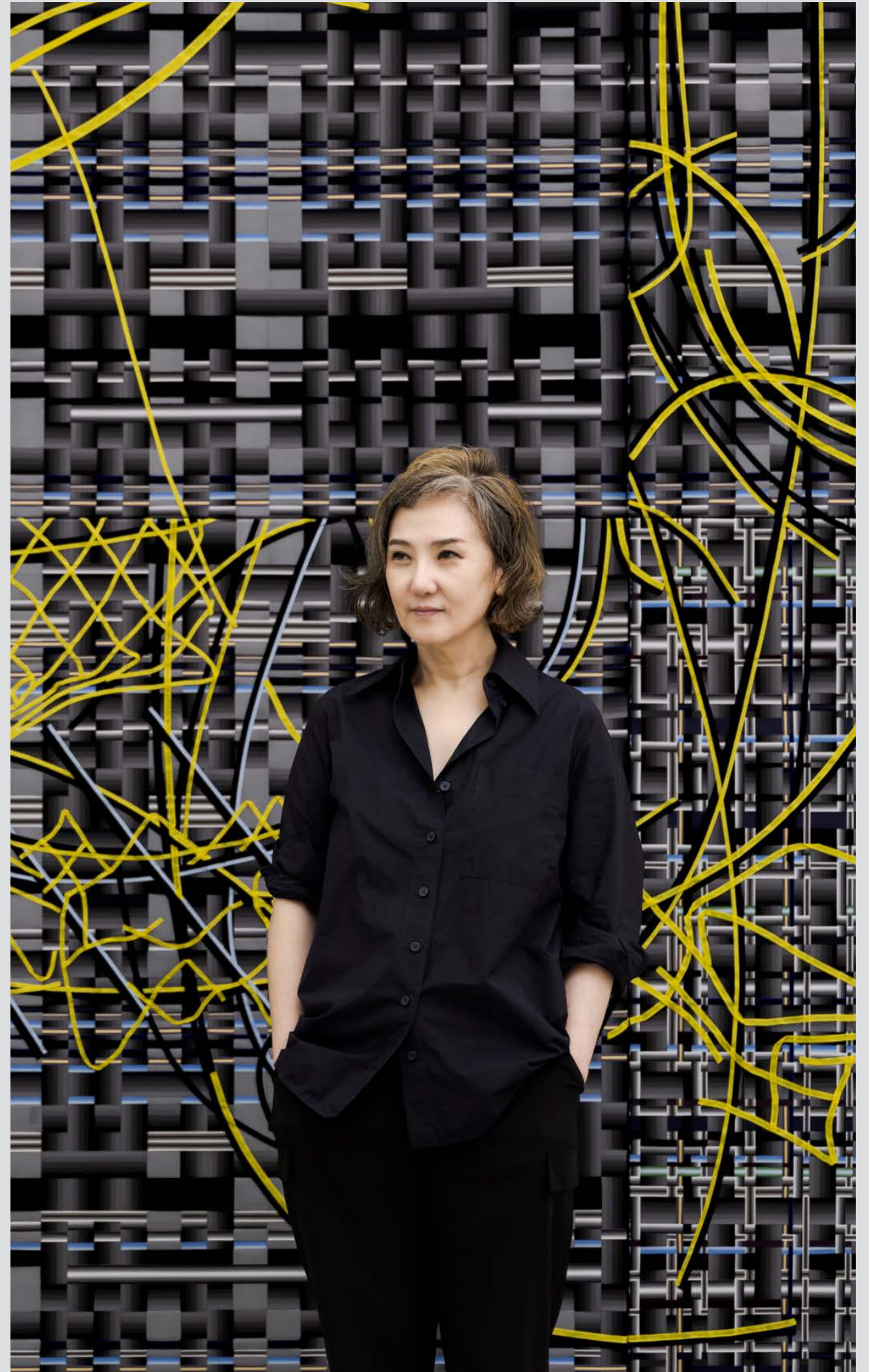
Edition of 3 + 2AP

USD 45,000

91935.63 КСА

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.





Sorrow Series 032408

2024

jacquard woven tapestry with cotton,
wool, and synthetic, magnolia edition,
steel bracket, steel string

131 x 182 cm / 51.6 x 71.7 in

Edition of 5

Price on Request

Composition /
What you see is the unseen /
Chandeliers for Five Cities
DSK 02-DS1-03, 04

2018

north korean hand embroidery,
silk threads on cotton,
middle man, smuggling, bribe,
tension, anxiety, censorship,
ideology, wooden frame,
approx. 550hrs/1person
88 x 126 cm / 34.6 x 49.6 in

Price on Request





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.





Mora 55 x 40 — Bold #15

2020-2023

hanji paper mounted on canvas, ink, gouache

55 x 40 x 24 cm / 21.7 x 15.7 x 9.4 in

USD 40,000



Mora 112 x 162 #06

2016-2017

hanji paper mounted on canvas, ink, gouache

162 x 112 x 4 cm / 63.8 x 44.1 x 1.6 in

USD 80,000



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.



Dawn Gymnastics Soul Relief

— Mesmerizing Mesh #272

2025

birch plywood, wood stain, *hanji*, *washi*, origami
paper, marbled paper, mirrors on alu-dibond, framed
62 x 62 cm / 24.4 x 24.4 in

EUR 37,000



A Matter of Fact (from Dan)

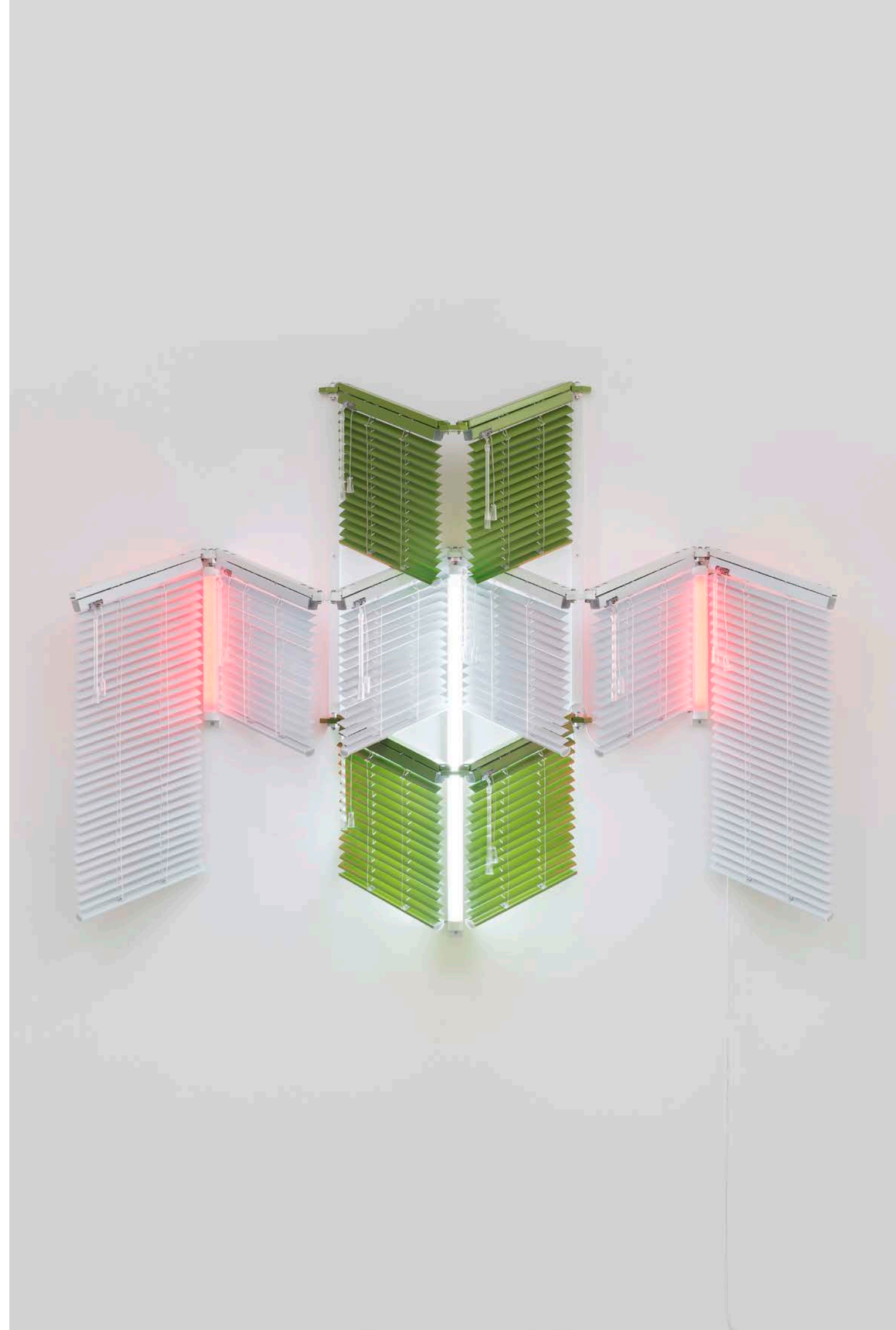
— Bifurcating Sleeves

2025

aluminum venetian blinds, powder-coated aluminum
and stainless steel hanging structure, powder-
coated stainless steel wall rails, led tubes, cable

114 x 153 x 31 cm / 44.9 x 60.2 x 12.2 in

EUR 110,000

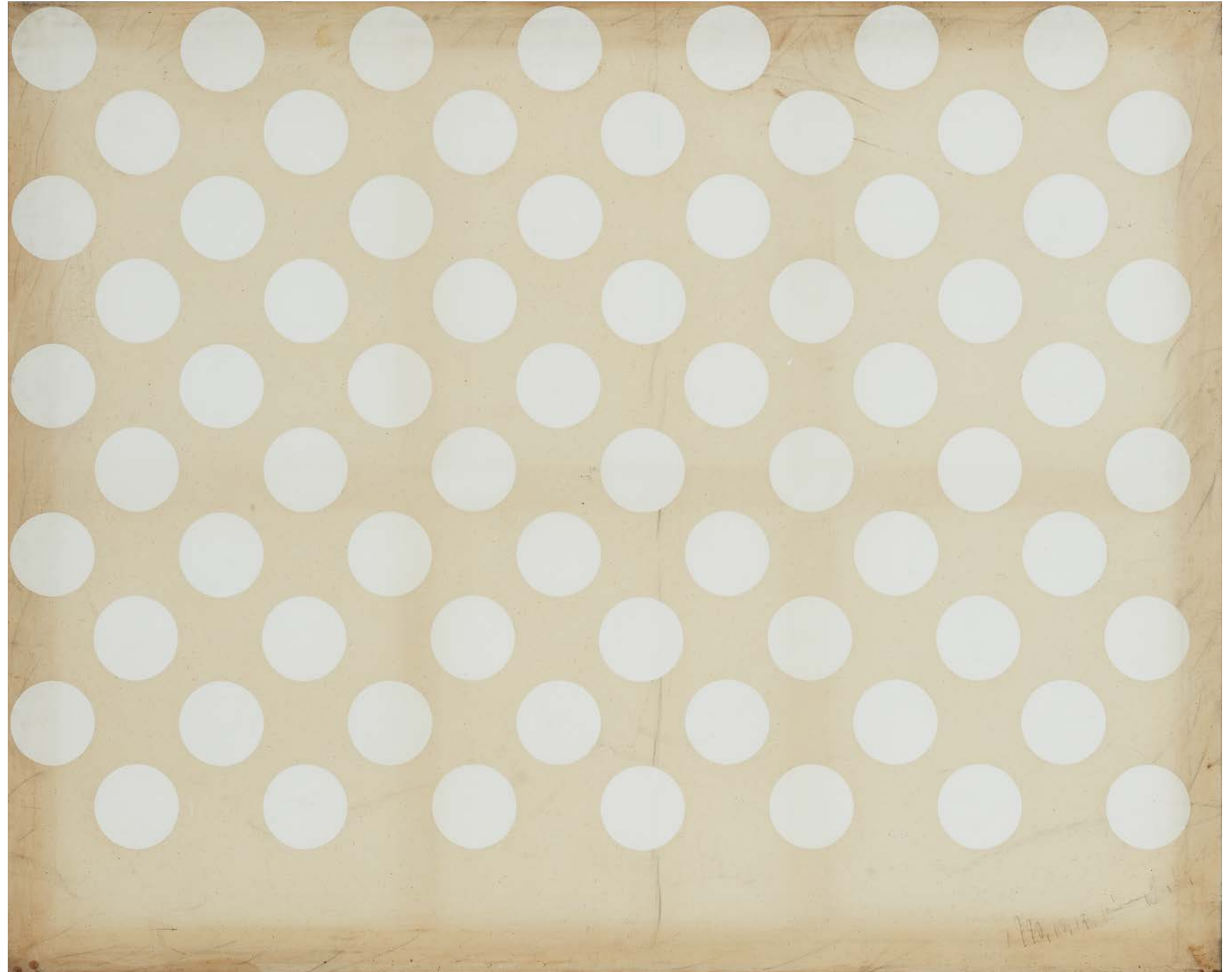




Kim Yong-Ik

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

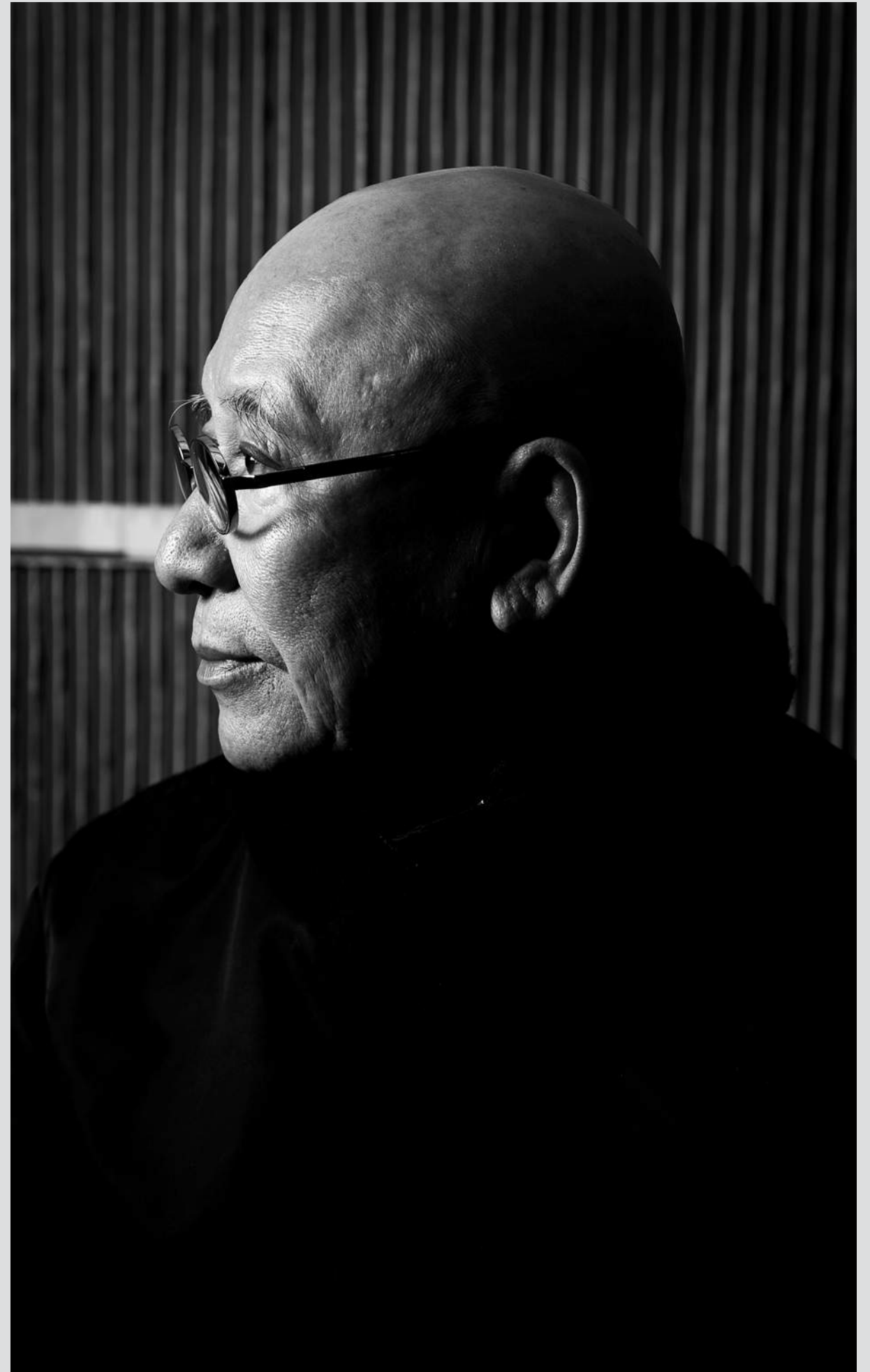
acrylic on canvas

181.5 x 227 cm / 71.5 x 89.4 in

USD 200,000

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.



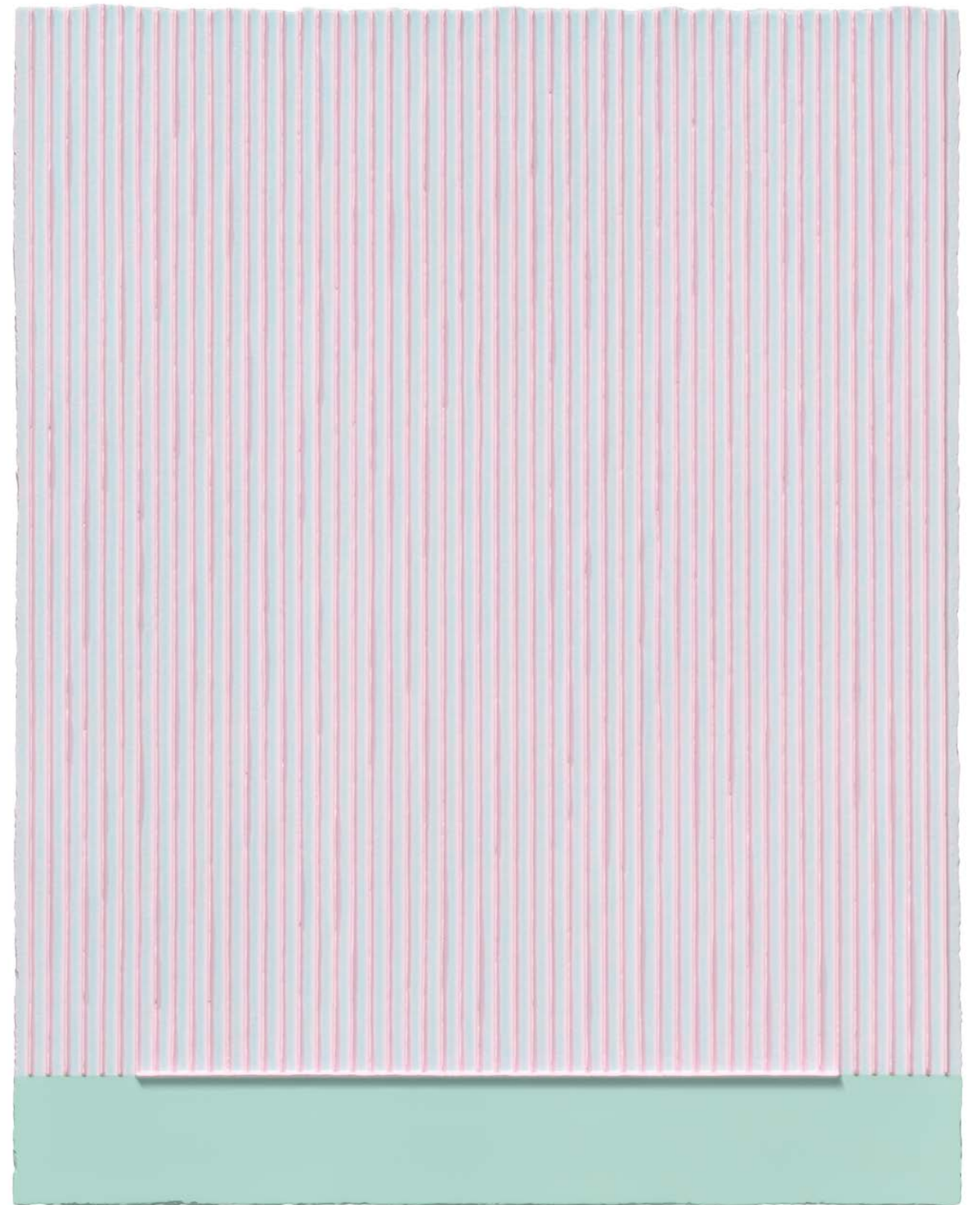
Écriture No. 220613

2022

acrylic on ceramic

93 x 73.5 cm / 36.6 x 29 in

USD 250,000



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.



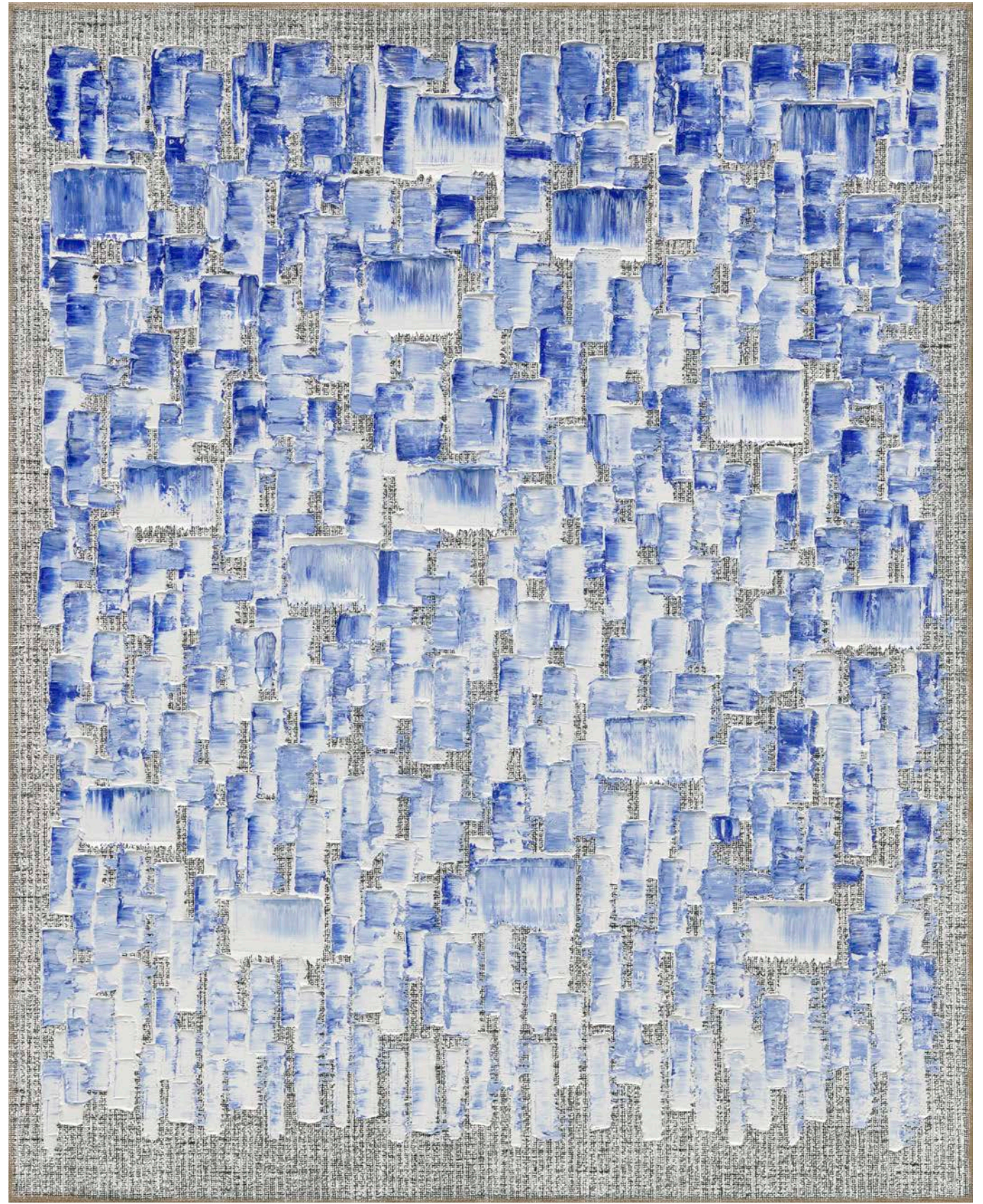
Conjunction 22-89

2022

oil on hemp cloth

162 x 130 cm / 63.7 x 51.2 in

USD 390,000





Kim Yun Shin

Kim Yun Shin (b.1935, Korean) is a pioneering first-generation Korean female 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 2013-12**

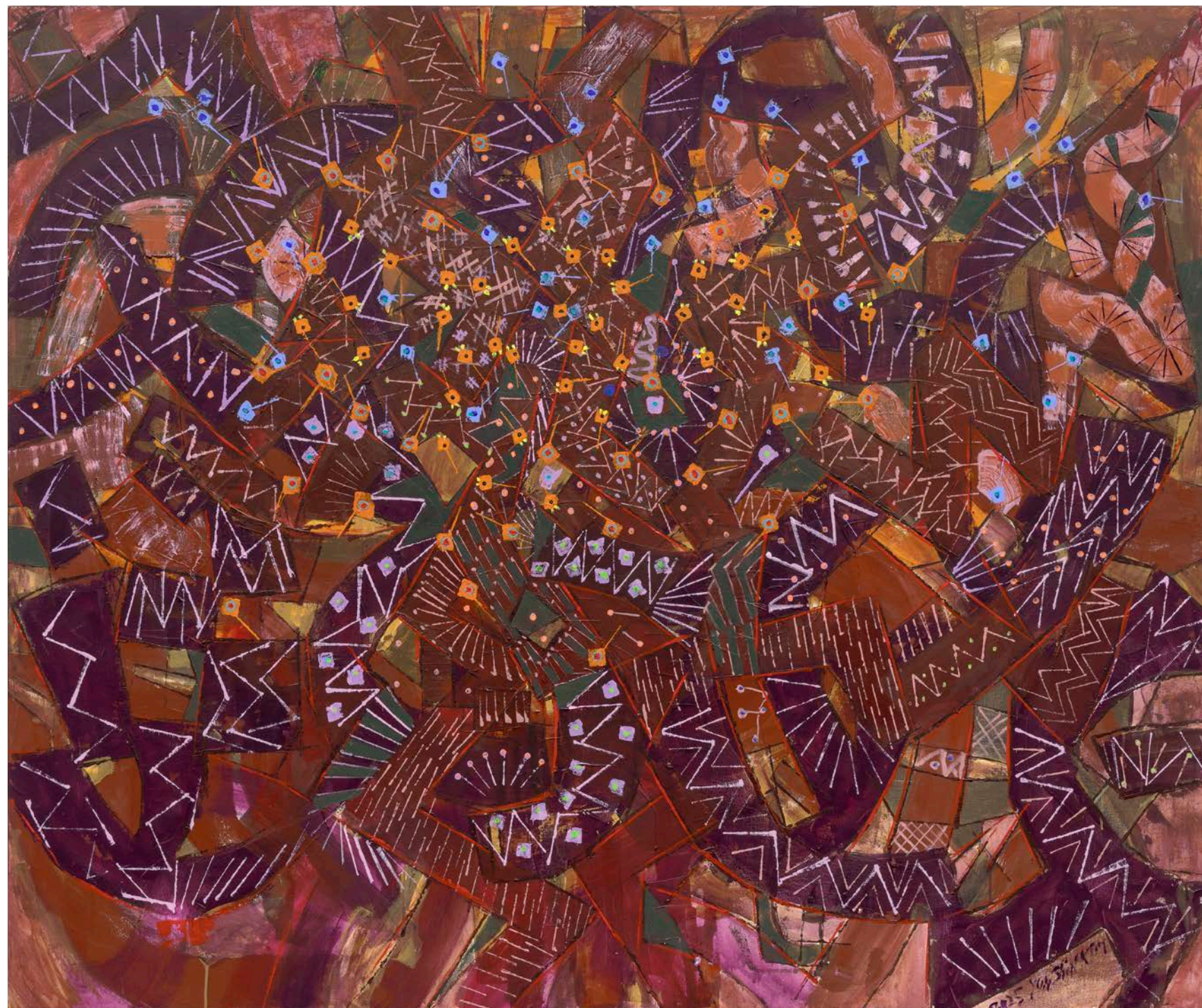
2013

algarrobo wood

42 x 39 x 28.5 cm / 16.5 x 15.4 x 11.2 in

USD 60,000





Waves of Joy 2025-8

2025

acrylic on canvas

150 x 180 cm / 59 x 71 in

USD 140,000



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).





When We First Met

2024

pressed flowers on 15 *urushi*

lacquered wood panel, framed

15 pieces, 31 x 22.6 x 3 cm / 12.2 x 8.9 x 1.2 in each

USD 50,000



Toxicodendron succedaneum



Narcissus triandrus

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.



Backside of the Void

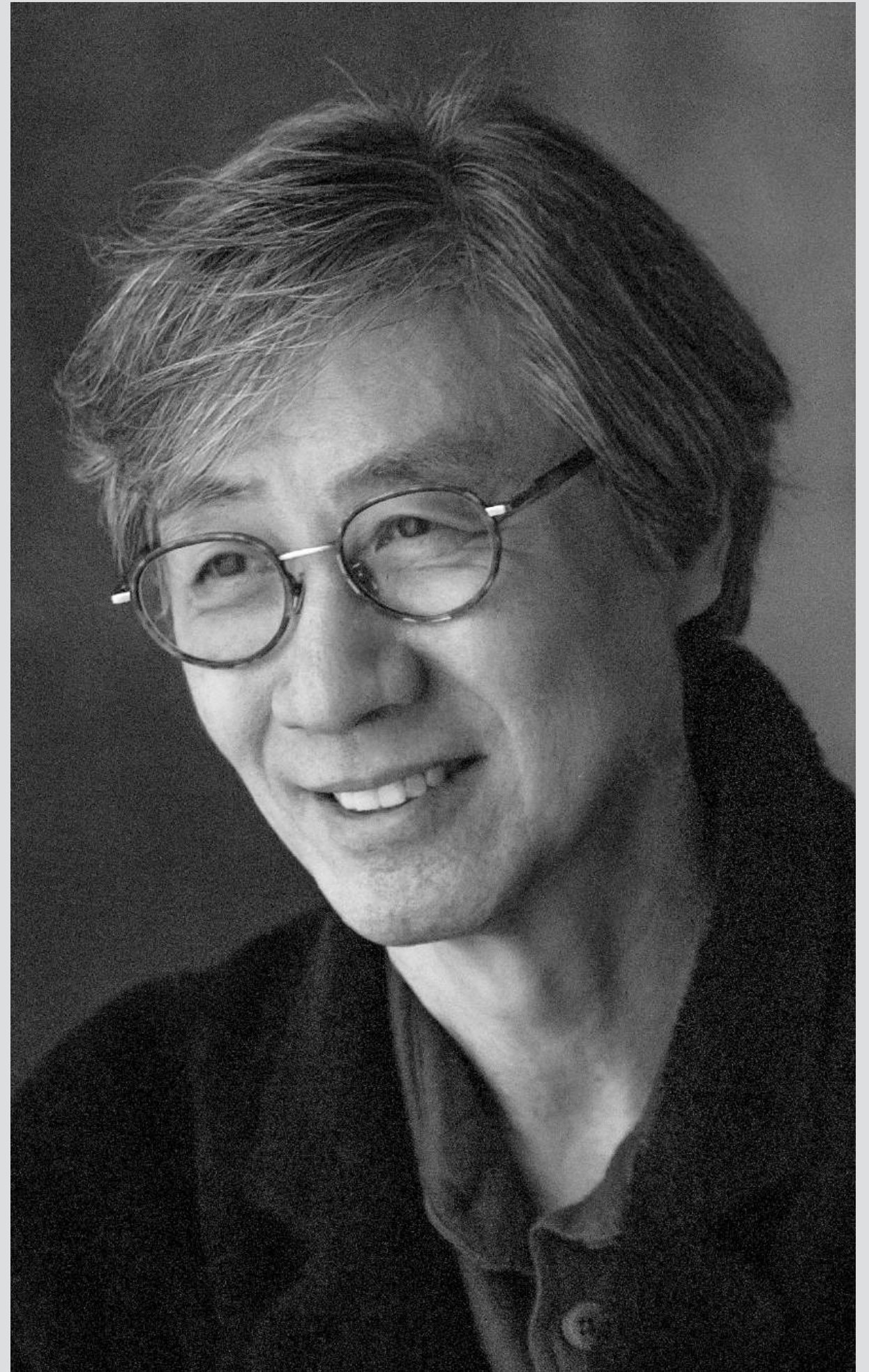
2025
acrylic and polyester fiber on canvas
141 x 141 cm / 55.5 x 55.5 in

USD 80,000



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.



Vessel (BM 04)

2006

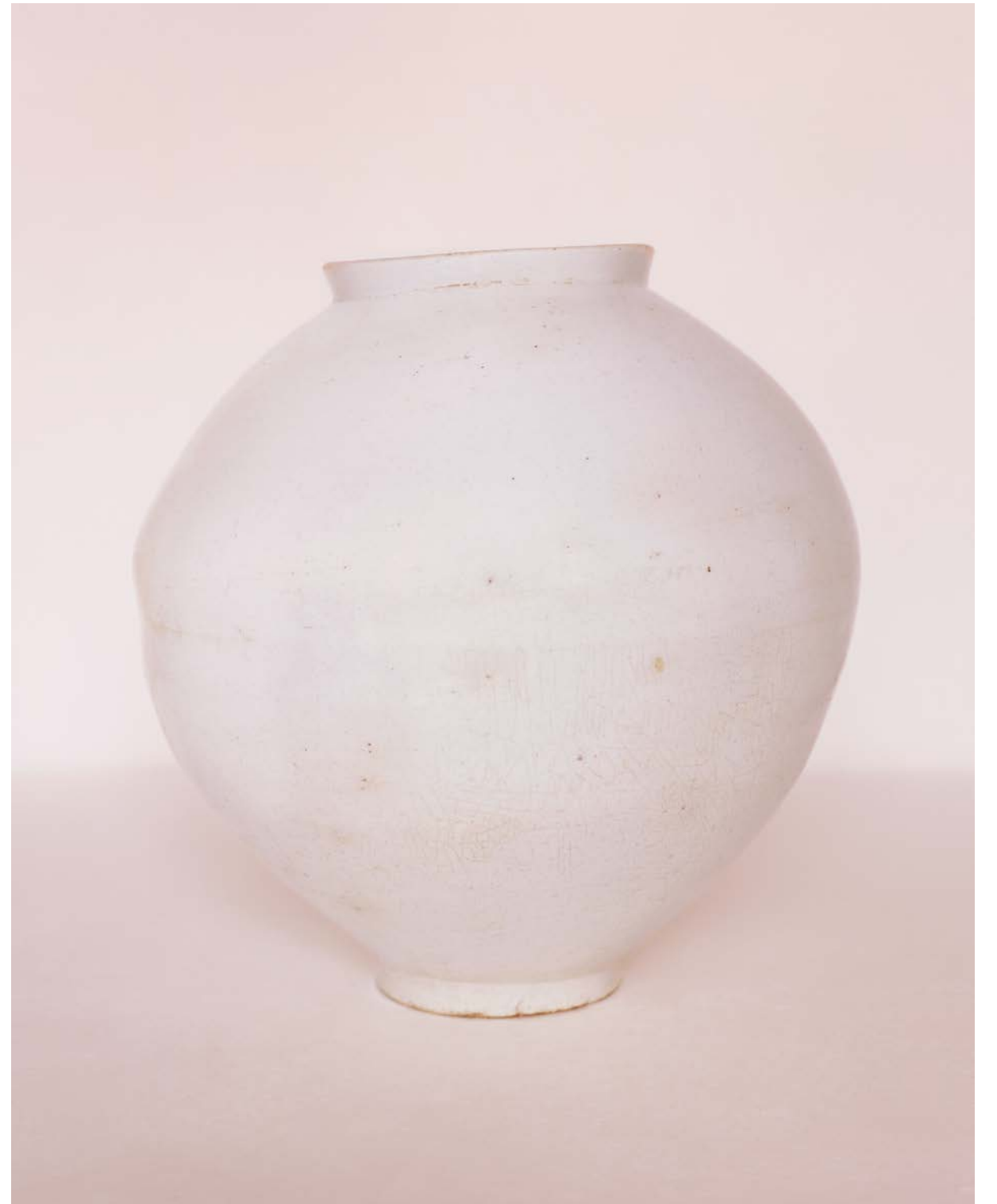
c-print

63 x 50 cm / 24.8 x 19.7 in

97 x 81 cm / 38.2 x 31.9 in, framed

Edition of 15

USD 10,000





Vessel (OSK 12-1 BW)

2005

archival pigment print

25 x 20 cm / 9.8 x 7.9 in

49 x 42 cm / 19.3 x 16.5 in, framed

Edition of 30

USD 3,000



Vessel (OSK 06-1 BW)

2005

archival pigment print

25 x 20 cm / 9.8 x 7.9 in

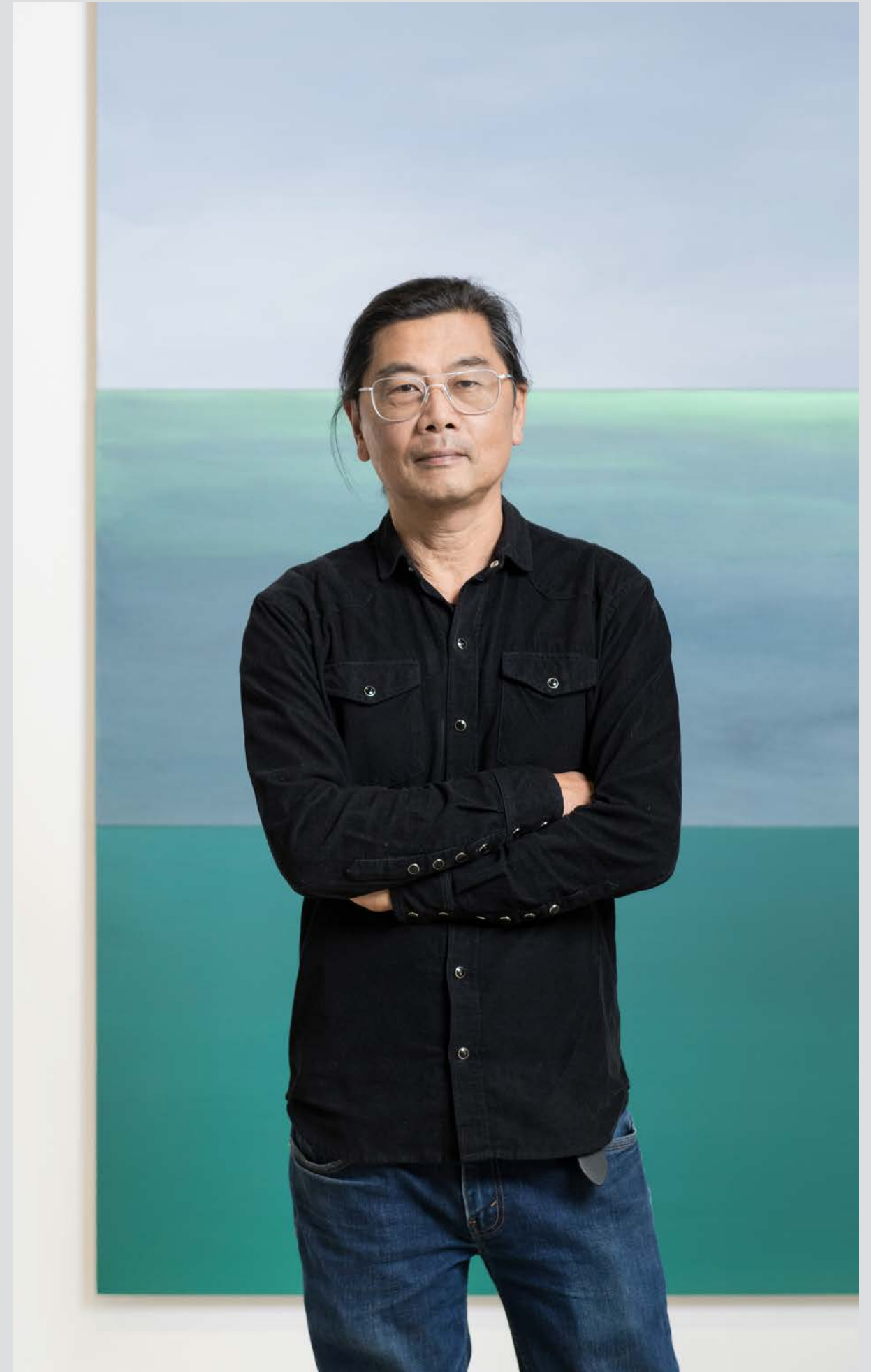
49 x 42 cm / 19.3 x 16.5 in, framed

Edition of 30

USD 3,000

Byron Kim

Byron Kim (b.1961, American) was born in La Jolla, California, and currently lives and works in Brooklyn, New York. Kim received his BA in English Literature from Yale University in 1983 and later attended the Skowhegan School of Painting & Sculpture in 1986. He is currently a Senior Critic at Yale University School of Art. The artist depicts a fragment of a whole with a high degree of precision, challenging the ways of reading a monochrome painting. *Sunday Painting* is an ongoing series that Kim has been working on every week from 2001 onwards. Meditating on the subtle differences in each Sunday's sky formation, he paints the appearance of the sky on small canvases and writes diaristic entries recounting the emotions and thoughts he had at the time and place of completing the work. Likewise, *B.Q.O.* is a new, ongoing series of paintings composed of three panels, which provide viewers with an immersive and visceral experience of being submerged. Oscillating between his innermost experience and the expansive connection between humans and nature, Byron Kim's paintings offer a space for meditation while simultaneously raising many questions regarding our relationship with nature.



Cosmos Pathos

2016

glue and pigment on dyed canvas

121.9 x 91.4 cm / 48 x 36 in

USD 32,000



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.



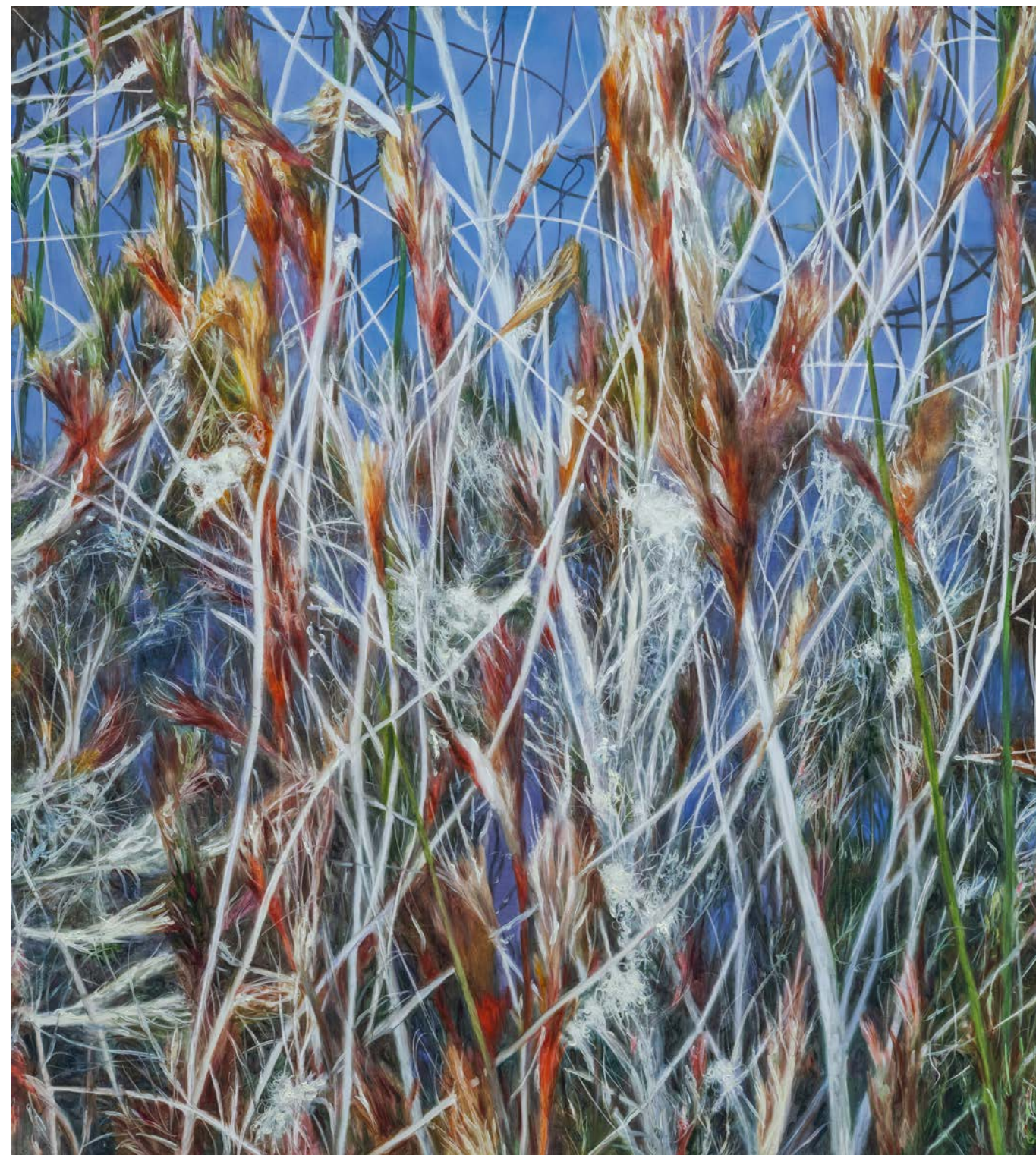
Untitled 4819-69

2023

oil on canvas

116 x 104 cm / 45.7 x 40.9 in

USD 19,000

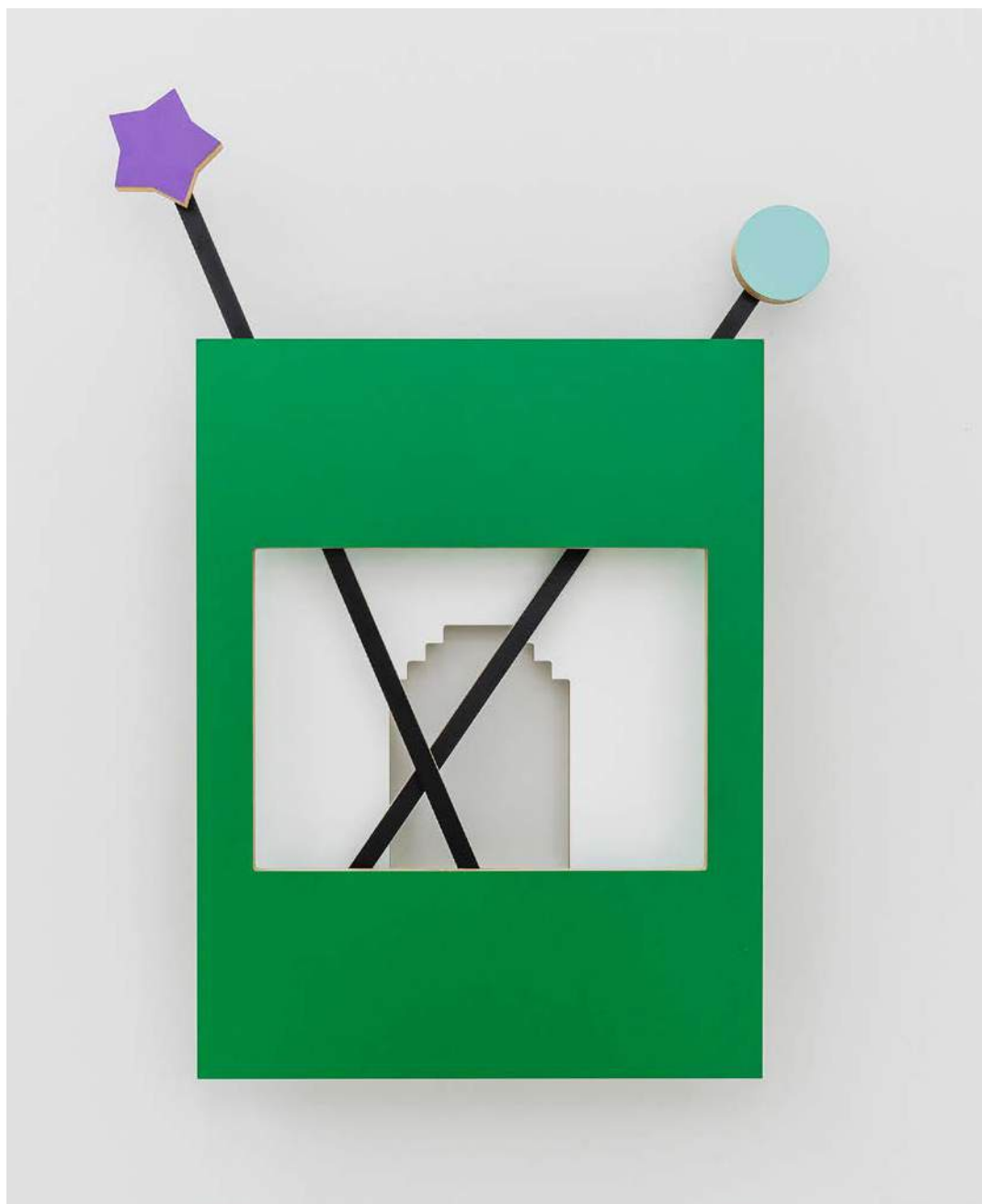




Hong Seung-Hye

Born in Seoul in 1959, Hong Seung-Hye studied fine art at Seoul National University, receiving her B.F.A. in 1982. She went on to attend Ecole Nationale Supérieure des Beaux-Arts (The National School of Fine Arts) in Paris, graduating in 1986. Since then, Hong has held more than thirty solo exhibitions and participated in numerous group shows both in Korea and abroad. Beginning with her 1997 show *Organic Geometry* at Kukje Gallery, Hong has combined, disassembled, and accumulated rectangular pixels, a basic unit of digital imagery, to create proliferating forms that are organic and dynamic. These images go through a number of formal transformations as they move out of the computer monitor into everyday spaces, expanding to flat and sculptural forms, animation, design, and architecture, as well as video and sound works that introduce movement and sound to geometric forms. Hong's works are part of the collection of the National Museum of Modern and Contemporary Art, Seoul Museum of Art, Leeum Museum of Art, Sungkok Art Museum, and Art Sonje Center. A recipient of the Total Art Award (1997) and the Lee Joong Sup Award (2007), Hong held a position as a professor in the Department of Fine Arts at Seoul National University of Science and Technology until 2021.





Frame Type Relief

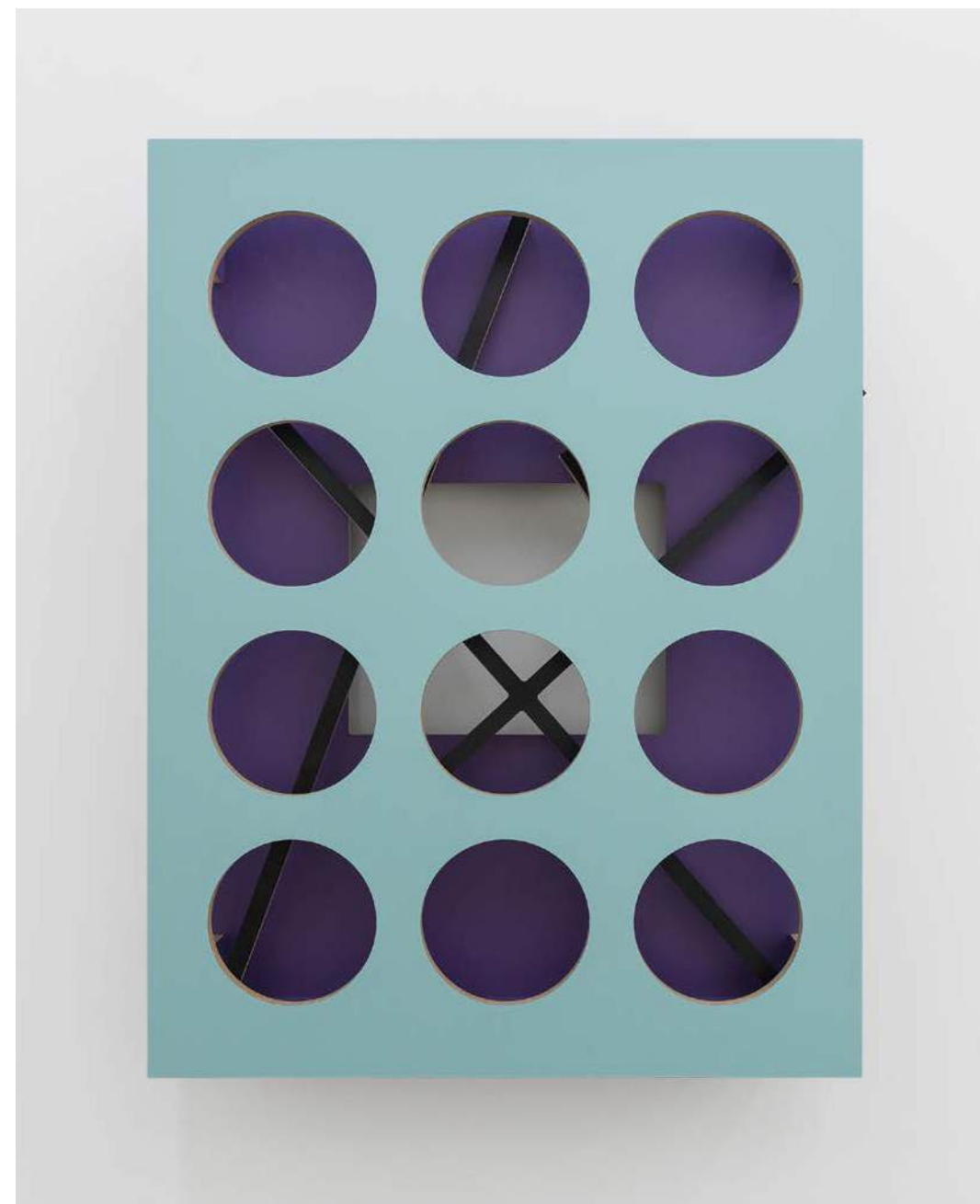
2024

melatone hpl + birch plywood

52 x 40 x 9 cm / 20.5 x 15.7 x 3.5 in, framed

objects inside: dimension variables

USD 6,500



Frame Type Relief

2024

melatone hpl + birch plywood

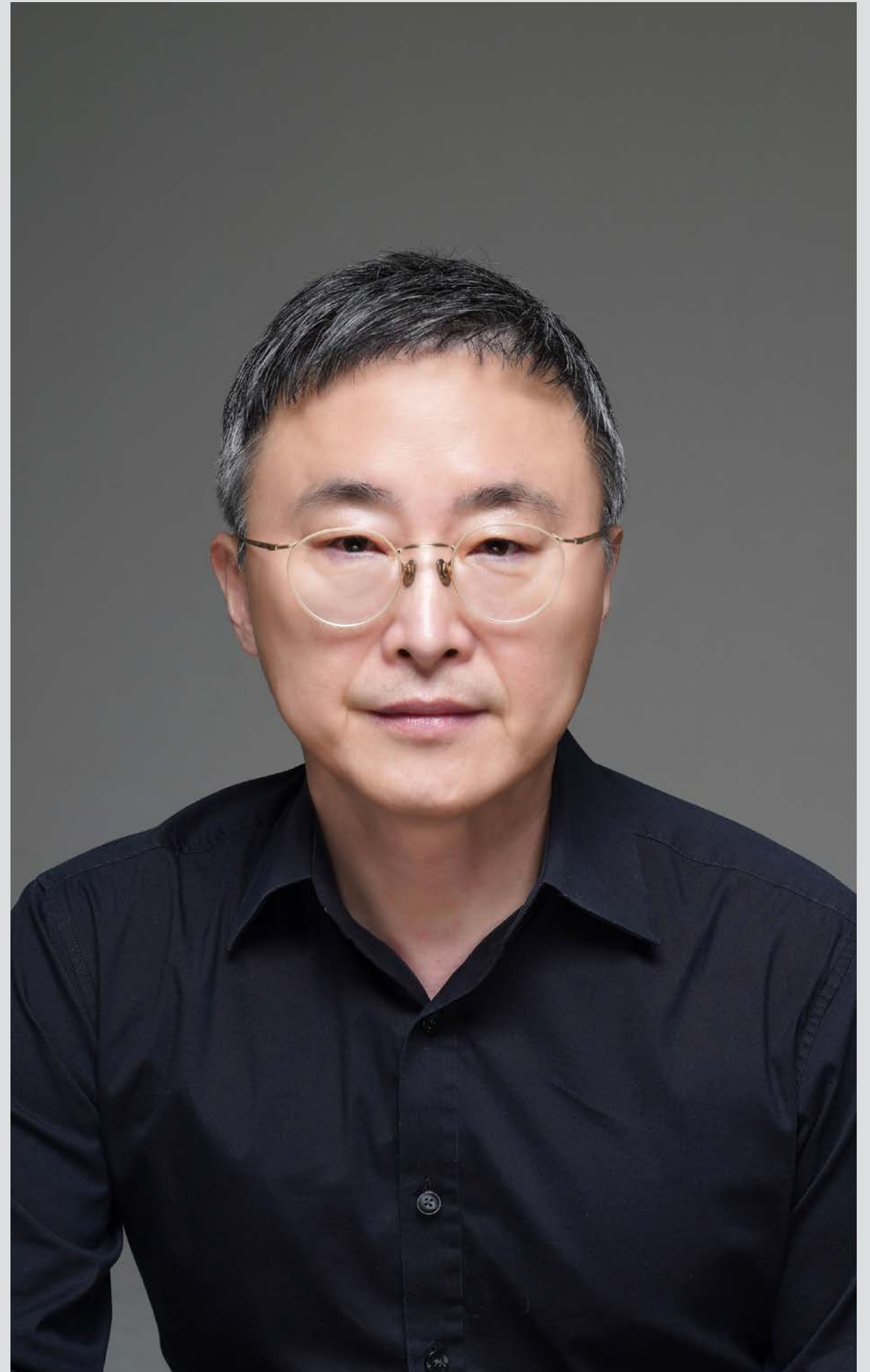
52 x 40 x 9 cm / 20.5 x 15.7 x 3.5 in, framed

objects inside: dimension variables

USD 6,500

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) – SMU No.4

2019

cast bronze, stone

132 x 40 x 30 cm / 52 x 15.7 x 11.8 in

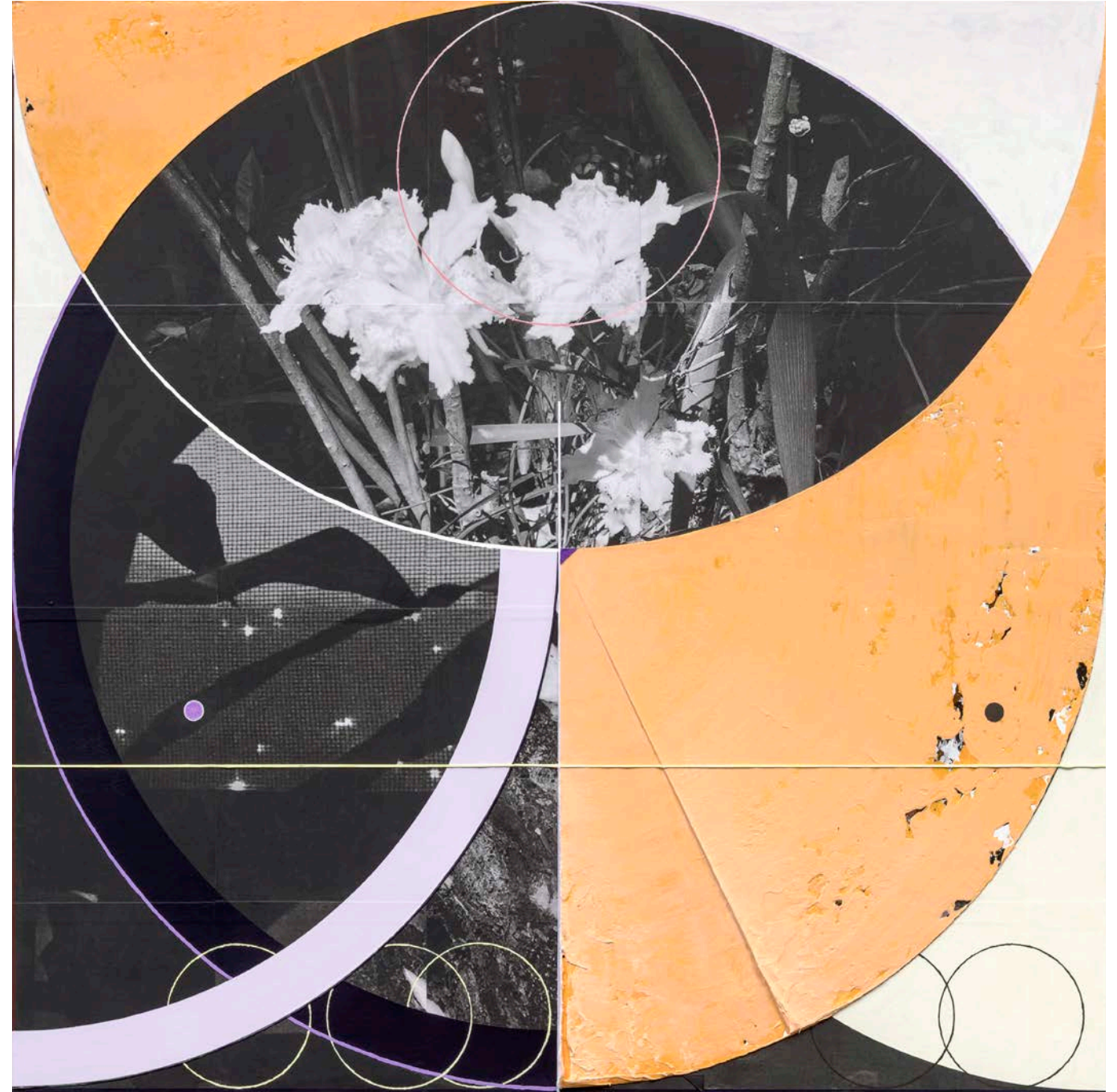
USD 65,000



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 is currently participating in the Delfina Foundation's residency programme in London, and was previously selected as an Artist-in-Residence at CAN Foundation (2024) and Seoul Museum of Art Nanji Residency (2023). 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.





Nameless Flowers in Mist and Shadow

2025

acrylic and photo collage on canvas

100 x 100 cm / 39.4 x 39.4 in

USD 13,000



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

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Kukje Gallery Busan

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Closed on Mondays

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