

ARARIO GALLERY

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SEOUL

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COEX, Seoul

Leslie de CHAVEZ, *The OGs as Christian Virgins Exposed to the Populace (After ER Hidalgo)*, 2024. Photoprint on archival paper, neon light.
185 x 427 cm (67 x 30.5 m each, 56 frames) Edition of 2 plus 1 artist's proof (detail) © Leslie de CHAVEZ. Courtesy of the Artist and Arario Gallery.



Kohei NAWA

Prism [Shoe#7 (L)]

2026

Mixed media

16.2 x 37 x 14.7(d) cm

USD 32,000



Kohei NAWA

Prism [Shoe#7 (R)]

2026

Mixed media

16.2 x 37 x 14.7(d) cm

USD 32,000



Kohei NAWA

b. 1975, Japan

Kohei NAWA (b. 1975) presents a multilateral work based on his diverse practice, which examines the relationship between nature and artificiality, paying attention to the association between the individual and the whole. In the world of the artist, organic forms invariably become stylized and artificial, displaying the parts accumulated together as a whole, like cells, creating complex and dynamic structures. The series of sculptures entitled <PixCell> (2002–), a combination of the unit 'Pixel' that represents the accuracy of the image in the digital era and 'Cell' that refers to biological cells, highlights phenomenological questions about the nature of the object. The artist dismantles and combines color, texture, and shape using various materials such as carbon, silicon, crystal, gold, and aluminum. The <Prism> works are part of the <PixCell> series, where I turn motifs collected from the Internet into sculptures. Covering a transparent box (cell) containing a motif with prism sheets produces the alternating appearance and disappearance of images from perspectives that differ as the viewer's actual viewpoint changes. In this way, the motif that ought to exist within the box (cell) loses its reality and drifts as a virtual image, homogenizing the feel of the motif and the sense of distance from it, diluting its meaning and even its symbolism.

Kohei NAWA was born in Osaka, Japan in 1975. He received his BFA in 1998, MFA in 2000, and PhD in 2003, majoring in sculpture at Kyoto City University of Arts, Kyoto, Japan. He has held solo exhibitions at prestigious art institutions including SCAI THE BATHHOUSE (Tokyo, Japan, 2025; 2021; 2018; 2015; 2010), Galerie Vera Munro (Hamburg, Germany, 2024; 2009), ARARIO GALLERY SHANGHAI (Shanghai, China, 2022; 2017; 2015), Pace Gallery (New York; Palo Alto, US, 2022), Louvre Museum (Paris, France, 2018), Kirishima Open-Air Museum (Kagoshima, Japan, 2013), ARARIO GALLERY CHEONAN (Cheonan, Korea, 2013; 2012), Museum of Contemporary Art Tokyo (Tokyo, Japan, 2011), Joan Miro Foundation (Barcelona, Spain, 2008), Ierimonti Gallery (Milano, Italy, 2007), and more. He has participated in group exhibitions at the Pace Gallery (Tokyo, Japan, 2024), Queensland Gallery of Modern Art (Queensland, Australia, 2024), Museum of Contemporary Art Tokyo (Tokyo, Japan, 2023; 2014), National Gallery of Art (Washington D.C., US, 2019), Centre Pompidou-Metz (Metz, France, 2017), F-Art House (Okayama, Japan, 2016), ZKM (Karlsruhe, Germany, 2016), La Maison de la Culture du Japon a Paris (Paris, France, 2015), ArtScience Museum (Singapore, 2015), and more. He won the 32nd Kyoto Art Culture Award in 2019, and was selected as the "50 Next Most Collectible Artists" by Art+Auction in 2012. His works are a part of world's leading art institutions' collections, such as The Metropolitan Museum of Art, Museum of Contemporary Art Tokyo, Mori Art Museum, Leeum Museum of Art, and ARARIO Collection. Kohei NAWA is a professor at Kyoto University of the Arts and continues his artistic career as a director of SANDWICH, an art, design, and architectural creation platform.



GWON Osang

Reclining Figure

2026

Archival pigment print, mixed media

180 x 75 x 83(h) cm

USD 36,000





GWON Osang

PATH OF THE WIND

2026

Archival pigment print, mixed media

117 x 165 x 22(d) cm

USD 25,000



GWON Osang

Jar & Bust

2026

Archival pigment ink on photographic paper, polystyrene, epoxy coating
38 x 35 x 78cm

USD 14,500



b. 1974, Korea

GWON Osang (b. 1974) is a sculptor who has constantly questioned the identity of sculpture and tried to converge new experimental media into new form structure. The "deodorant type" was shaped in 'ISO-pink(hardened Styrofoam)' to break the notion that sculpture must be heavy, and the outer edges were covered with hundreds of photographs directly taken or collected for supporting light sculptures and expanded the sculpture while presenting new materials. <Reclining Figure> takes its starting point from the tradition of abstract sculpture, particularly the sculptural element of the "hole." A hole connects the front and back of a sculpture while simultaneously creating an internal space, suggesting another space within the sculpture itself. From the 1930s to the 1950s through the early 2000s, such approaches to sculpture appeared widely in the works of Henry Moore and Herbert Read, as well as in Eastern Europe, Africa, and Korea. However, this sculptural tradition largely disappeared in Korea over the following two decades. This work revisits its history and meaning, combining the history of sculpture with photographs used by the artist. Beginning with the existing motif of the reclining figure, the form is further abstracted, and its leaning structure creates new spaces both within and around the sculpture. Taihu stones, commonly found in Chinese gardens, are stones characterized by numerous natural holes, which are traditionally said to serve as passages through which dragons can pass. Expanding on this idea, the work creates spaces and passages within the sculpture. Various materials and sculptural forms are also attached and combined, as if bringing together elements from the works of different sculptors, resulting in a richly varied sculptural form. A small sparrow perched on top of the work introduces another, peripheral relationship—an observing presence that quietly looks over the sculpture. <Jar & Bust> was inspired by a scene in KIM Whanki's work depicting people carrying, balancing, and wearing Moon jars on their heads and bodies. This image is reinterpreted in the present work through the placement of a jar on top of a bust. The jar is based on a mid-Joseon Dynasty artifact, a White Porcelain Jar with Cloud and Bamboo Design in Underglaze Iron.

GWON Osang graduated from the Department of Sculpture of Hongik University College of Fine Arts in 2000 and obtained his master's degree from the graduate school of the same university in 2004. He has held solo and collaborative exhibitions at Lotte Avenuel Art Hall (Seoul, Korea, 2023), Ilmin Museum of Art (Seoul, Korea, 2022), Suwon Museum of Art (Suwon, Korea, 2022), ARARIO GALLERY (Seoul, Korea; Shanghai, China, 2016), among others. His solo exhibitions have been showcased worldwide at venues such as Hermès (Sydney, Australia, 2016), Waterfall Gallery (New York, US, 2016), Okinawa Contemporary Art Center (Okinawa, Japan, 2015), Joyce Paris (Paris, France, 2014), HADA Contemporary (London, UK, 2013), Manchester Art Gallery (Manchester, UK, 2008). Group exhibitions showcasing his works have been held at Arko Art Center (Seoul, Korea, 2025), ARARIO GALLERY (Seoul, Korea, 2024; 2023; 2018; 2014; 2011; 2010), Gyeongnam Art Museum (Changwon, Korea, 2023), V&A Museum (London, UK, 2023), The Shop House (Hong Kong, 2022), Seoul National University Museum of Art (Seoul, Korea, 2021), Daelim Museum (Seoul, Korea, 2020), Pohang Museum of Steel Art (Pohang, Korea, 2020), Lotte Museum (Seoul, Korea, 2019), National Museum of Modern and Contemporary Art (Seoul, Korea, 2015), Singapore Art Museum (Singapore, 2014), Saatchi Gallery (London, UK, 2010), Burger Collection (Berlin, Germany, 2009), Bologna Museum of Modern Art (Bologna, Italy, 2004), and FOAM (Amsterdam, The Netherlands, 2003). In addition, GWON has collaborated with various brands such as Jaguar, BMW, Wooyoungmi, Hermès and Riot Games to bring contemporary art closer to the public. His works are part of the collections at institutions including the Victoria and Albert Museum, National Museum of Modern and Contemporary Art, Seoul Museum of Art, Busan Museum of Art, and Leeum Museum of Art in Korea.



Leslie de CHAVEZ

The OGs as Christian Virgins Exposed to the Populace (After F.R.Hidalgo)

2024

Photoprint on archival paper, neon light

188 x 427 cm

(47 x 30.5 cm each, 56 frames)

Edition of 2 plus 1 artist's proof

USD 24,000

we are





Leslie de CHAVEZ

Untitled (No Apparition)

2026

Acrylic on jute linen

53 x 44.5 cm

USD 4,500

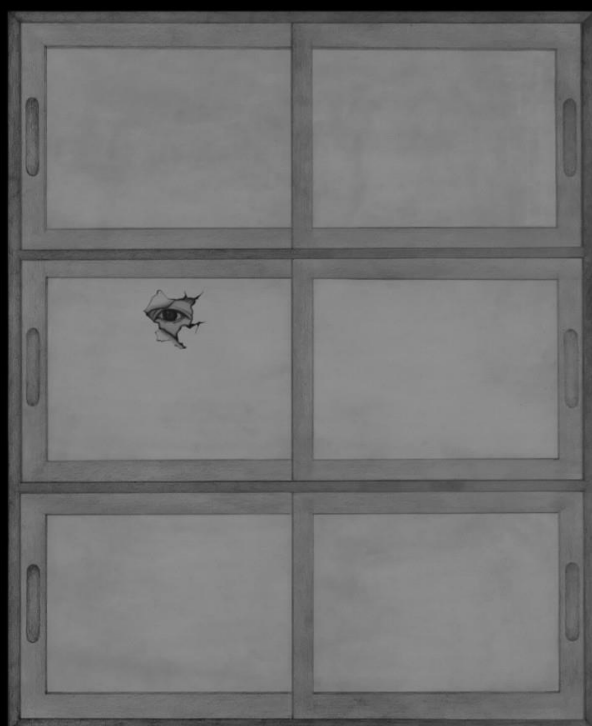
Leslie de CHAVEZ

b. 1978, Philippines

Leslie de CHAVEZ(b.1978) is an artist who cautiously unravels his own inquiry on sensitive topics like colonial history, religion, cultural imperialism, corrupt politics, revolution in which experienced by his native Philippines with expressive and intense paintings and sensuous installations. His work, captures the story of the past, the people living in the present, and the will for the future, which mainly constitutes a country of the contemporaneous Philippines and offers an extraordinary insight into the past and features an interesting and colorful expression of various critical points that are seen in contemporary society by mixed with religion and symbolic figures.

Structured like a grid of windowpanes, the photograph offers a voyeuristic glimpse into the interplay between the sacred and the profane. The OGs as Christian Virgins Exposed to the Populace presents a staged reimagining of the Last Supper, complete with Jesus Christ and his disciples. Originally photographed by the artist in a carving center in Laguna, Philippines, the scene reveals a set of statues stripped of their garments and absent the familiar table arrangement. In this altered state, the composition takes on a different character—less a solemn biblical moment, and more akin to an ordinary gathering of Filipino men, reminiscent of a casual drinking session under the country's humid, tropical air. The title *The OGs as Christian Virgins Exposed to the Populace*, (OG meaning "Original Gangsters") introduces a layer of humor and irreverence, gently mocking this iconic image. Widely found in Catholic churches and Filipino homes, the scene of the Last Supper is both familiar and revered. Here, however, it is recontextualized—inviting reflection on devotion, representation, and the ways sacred imagery can shift in meaning when placed in unexpected frames. The title also draws inspiration from *The Christian Virgins Exposed to the Populace* by Félix Resurrección Hidalgo. That 1884 painting depicts two young Christian women, partially unclothed, subjected to public ridicule by Roman men—a scene often read as an allegory of persecution, colonial violence, and the erosion of dignity. While Hidalgo's work frames resistance through metaphor and suffering, Leslie de Chavez's *The OGs* shifts the vantage point. Here, the gaze turns back toward the image itself, and toward the inherited symbols of power. Humor and mirroring become tools—not of mockery alone, but of reclamation, opening a space where the once-imposed image can be reinterpreted, and where dignity is reimagined on one's own terms. Through this gesture, the work gently unsettles the authority of the icon, inviting it into a more human, even playful register. *<Untitled(No Apparition)>* adopts a composition reminiscent of the moment when a sacred figure miraculously appears—an apparition—yet, paradoxically, its center is completely empty. Leslie de Chavez borrows the forms of curtains and veils traditionally used in Western religious painting to dramatically reveal sacred imagery, arranging visual devices that suggest the veil could be drawn aside at any moment, unveiling a divine miracle before our eyes. Yet at the very center of the composition, where the viewer's gaze naturally settles, there is neither a sacred presence nor any evidence of a miracle. Through this emptiness, Leslie de Chavez raises a question about whether there is, in fact, any substance behind the objects we blindly follow in the name of faith or authority. The very devices intended to heighten the sense of the sacred instead function as mechanisms that expose the hollowness beneath it. He suggests that the desires of the masses for miracles, and the religious images that embody and reflect those desires, may at times amount to nothing more than an empty façade—an apparition without substance. What we are ultimately invited to confront, he implies, is not the veiled surface itself, but the absence of anything that lies behind it.

Born in Manila in 1978, Leslie de CHAVEZ received his BFA in Painting from the University of the Philippines in 1999 and is currently based in the Philippines. He has held solo exhibitions at ARARIO GALLERY SEOUL (Seoul, Korea) in 2026 and 2016; Gajah Gallery Singapore (Singapore) in 2025; Silverlens (Singapore) in 2021 and 2013; ARARIO GALLERY SHANGHAI (Shanghai, China) in 2018; and Liverpool Hope University (Liverpool, UK) in 2015. He has participated in group exhibitions at Gajah Gallery Yogyakarta (Yogyakarta, Indonesia) in 2025; Danubiana Meulensteen Art Museum (Bratislava, Slovakia) in 2019; Jeju Museum of Contemporary Art (Jeju, Korea) in 2015; ARARIO MUSEUM in SPACE (Seoul, Korea) in 2014; López Museum and Library (Manila, Philippines) in 2014; and Singapore Art Museum (Singapore) in 2013 and 2012. A two-time award winner (2014; 2010) of the Ateneo Art Awards for Visual Art. Leslie de Chavez is also the director/founder of the artist-run initiative Project Space Pilipinas, in Lucban, Quezon.



LEE Seung Ae

A Cabinet

2017

Single channel video / animated drawing (graphite on paper)

10'00"

Edition of 5

USD 12,000



LEE Seung Ae

Distant Room

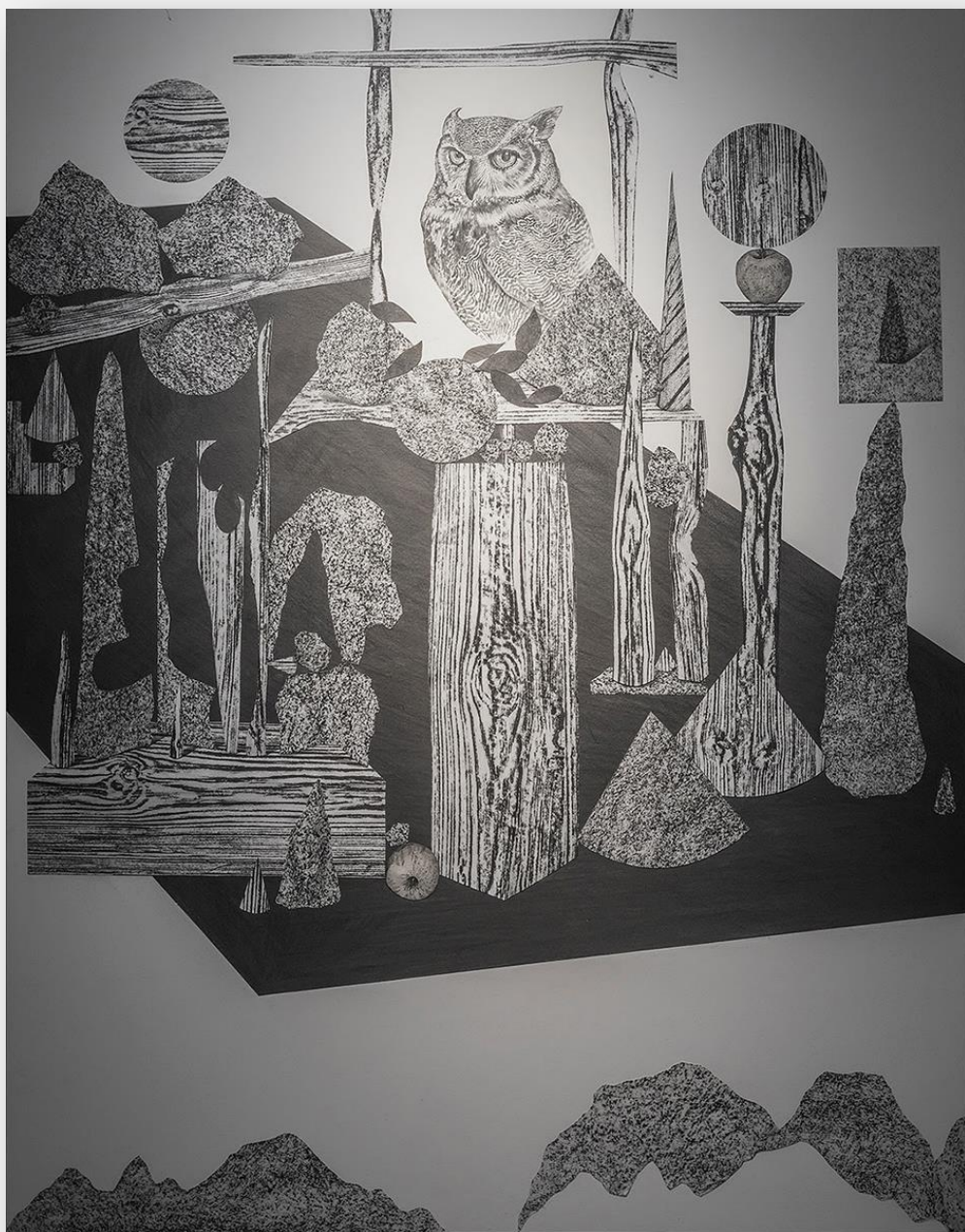
2021-2022

Single channel video / animated drawing (graphite on paper)

7'

Edition of 5 plus 2 artist's proofs

USD 10,000



LEE Seung Ae

Distant Room_Table II

2023

Graphite on paper

116.8 x 91 cm

USD 7,000

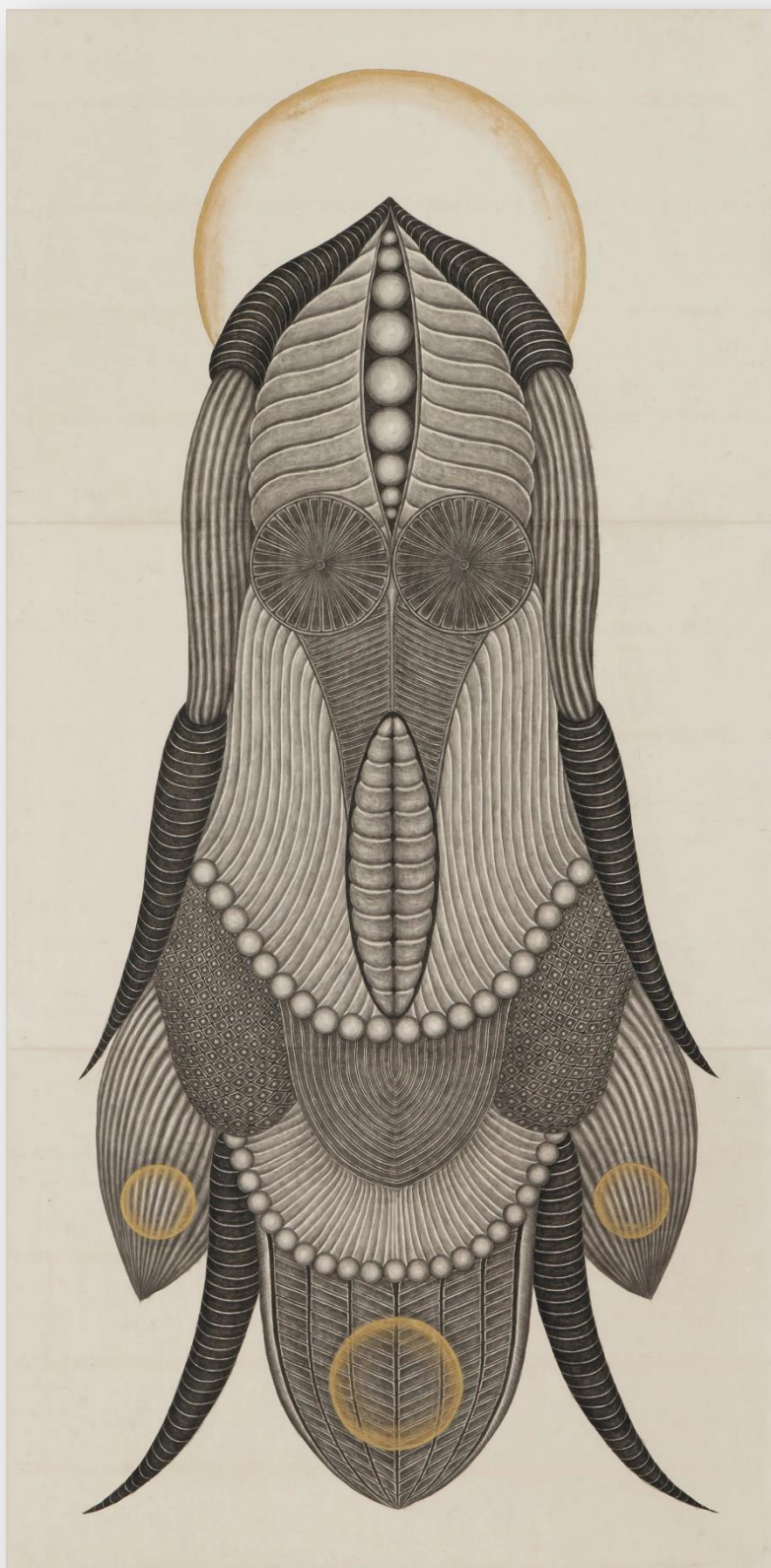
LEE Seung Ae

b. 1979, Korea

LEE Seung Ae (b. 1979) conveys intangible elements such as light, sound, intimate emotions, and unseen faith and spirit through her art. Primarily using graphite and paper, she extends her paintings into installations and stop-motion animations, pushing beyond traditional boundaries. LEE Seung Ae employs refined natural materials like wood and minerals, along with everyday objects rich with her personal memories. She uses frottage on their surfaces as a cornerstone of her paintings, aiming to uncover the inherent vitality within subjects that often reside quietly on life's periphery. All static objects are essentially manifestations of the vibrant natural world. Her intention to capture and represent the spirit inherent in everything showcases an aspect deeply aligned with the Eastern naturalistic worldview.

<Distant Room> is an animated version and sequel to the drawing series Distant Room (2021-2) installed on the third floor. All objects appearing in the Distant Room provide an ambiguous feeling of being somewhere in suspension, rather than stably situated. This work was created based on the artist's experience during the pandemic period when, from her studio in London, she had to navigate the process of someone else organizing her belongings through an online medium. The artist sensitively responds to the chaos between reality and memory, and the disconnection with the actual space beyond the screen, arranging the intermixed virtual landscape into a new system. <A Cabinet> is a drawing stop-motion animation based on the artist's childhood memories of a cabinet in his grandmother's kitchen. His grandmother practiced acupuncture and kept various folk remedies and ritual objects associated with local beliefs. To the artist as a child, the cabinet was an unknown world and a source of imagination where reality and fantasy intersected. Filled with acupuncture needles, dried medicinal herbs, and ritual objects, the wooden cabinet was remembered not simply as a piece of furniture, but as an organic space where life and death, illness and healing, and matter and spirit coexisted. In the work, the cabinet appears as a closed, rectangular frame, yet its interior becomes a space of constant transformation and fusion. Images of the moon, rice bowls, the human brain and hair, insects, plant stems, animal bones, rain, and wind continuously transform and dissolve into one another, blurring their boundaries. Strange yet familiar, these forms evoke the artist's childhood experience of being both frightened and fascinated while looking into his grandmother's cabinet, while also visualizing an invisible spiritual and vital energy. Through the opening and closing of the cabinet doors, the work captures the life force condensed within its enclosed interior and the continuous cycle of transformation taking place within it.

LEE Seung Ae was born in Seoul, Korea, in 1979. She received her MFA at Royal College of Art, London, UK in 2016 and currently works across London and Seoul. The artist has held solo exhibitions at various institutions such as Art Space Boan 1 at Boan 1942 (Seoul, Korea, 2024), ARARIO GALLERY SEOUL (Seoul, Korea, 2023; 2012), Chapter II (Seoul, Korea, 2020), Amado Art Space (Seoul, Korea, 2018), De Art Center (Beijing, China, 2018), Korean Cultural Center (London, UK, 2018), Marlborough Fine Art (London, UK, 2017) in 2017, Doosan Gallery (Seoul, Korea, 2011), and more. She participated in the The 24th SongEun Art Award (2024), The 14th Gwangju Biennale: Soft and Weak like Water (2023), The 1st Jinan International Biennale: Power of Harmony (2020), Theme Exhibition of the 4th Guangzhou Triennale: The Unseen (2012), and also, group exhibitions held at Malmitalo (Helsinki, Finland, 2025), ARARIO GALLERY (Shanghai, China, 2025, Cheonan, Korea, 2020; 2010; 2006, Seoul, Korea, 2011; 2010), Doosan Gallery (Seoul, Korea, 2022), Palazzon Ca'Zanardi (Venice, Italy, 2017), Marlborough Fine Art (London, UK, 2016), and more. LEE has participated in numerous domestic and international residencies, including the Delfina Foundation residency in 2026. She was awarded the Valerie Beston Artists' Trust Prize (London, UK) in 2016, and GUCCI Young Artist Grant (Seoul, Korea) in 2013. Her works are acquired by renowned institutions including the Stedelijk Museum Amsterdam (Netherlands), the Government Art Bank of the MMCA (Korea), Seoul Museum of Art (Korea), and the ARARIO Collection (Korea).



PARK Wunggyu

Body No. 4

2024

Ink and pigment on paper

186 × 91.5 cm

USD 7,100



PARK Wunggyu

Darkness Buddha of Heaven

2025

Pigment on hemp

72 × 34 cm

USD 3,000





PARK Wunggyu

Darkness Buddha of Hell

2025

Pigment on hemp

72 × 34 cm

USD 3,000

b. 1987, Korea

PARK Wunggyu (b. 1987) has consistently presented works that explore the painterly possibilities of Oriental art by creating a symbolic order of positive and negative through subjects that evoke ambivalent emotions. He specialized in Oriental painting, captures images on canvas that evoke ambivalent characteristics, based on his artistic responses to classical Buddhist paintings from Korea and Japan. Particularly, he refers to the 'Hwayukbeop' (畫六法, Six Principles of Painting) of Oriental painting, constituted by imitation, composition, form, texture, transformation, and application. Drawing on these principles, he incorporates into his artwork ambiguous emotions and sensations provoked by 'negativity', such as negative things, situations, and emotions.

PARK Wunggyu's Darkness Buddha <Heukbuldo> series originates from the story of two sisters in the Buddhist Nirvana Sutra: the goddess of good fortune, Gilsangcheon, and the goddess of misfortune, Heukamcheon. Rather than the beautiful Gilsangcheon who brings good luck, the artist focused on and felt deep compassion for Heukamcheon, an evil deity who brings disaster wherever she goes due to her hideous appearance. However, Darkness Buddha does not merely recreate the narrative of Heukamcheon. As indicated by replacing the character 'Cheon' (Deity) with 'Bul' (Buddha) in the title, PARK elevates this negative figure to the status of a complete Buddha within his own artistic universe. The bizarre form of two bodies conjoined to a single face signifies that Gilsangcheon and Heukamcheon, representing the two opposing worlds of the 'regular' (positive) and the 'irregular' (negative), are ultimately connected as one body. Through this work, the artist embraces a being alienated and marginalized by the world using his unique formal language, thereby endowing it with a new, confessional narrative.

In this process of reconstruction, PARK devised his own original formative rule, the Corpus Sutra (Yukhwagyeong), to impose order upon formless negativity and ultimately manifest a substantial body. Borrowing its name from Buddhist scriptures, this meticulous order is uniquely PARK's own. It is a system that orchestrates the essential conditions of forming a body through obsessive and repetitive methods, allowing mere shells of forms to become actual, complete entities. The Corpus Sutra follows a structure in which six formative elements, namely Disposition, Framework, Form, Articulation, Skin, and Medium, sequentially combine to create a single body. Body No. 4 (2024) is one of the specific visual outcomes materialized through the intricate formative system of the Corpus Sutra, demonstrating how PARK constructs fragmented negativity into a unique and whole body. Particularly noteworthy are the four halos (nimbus) depicted in this work. While a halo traditionally symbolizes the divine aura of a Buddha or Bodhisattva in Buddhist paintings, in PARK's work, it operates anew as a formative signifier implying the acupuncture points (hyeol) for structurally understanding the human anatomy, or the framework (bones) supporting the body. PARK has stated his plan to continue a series of 108 Corpus Sutra works based on the foundational Body No. 1 (2024), on which he drew 108 halos as if pinpointing the body's vital points and joints. Thus, the four halos engraved on Body No. 4 are not mere decorations. They are core motifs revealing how PARK's distinctively multilayered narrative of the 'body', where decay and purification as well as disgust and the ideal intersect, is concretely multiplied and assembled.

PARK Wunggyu was born in Seoul, Korea, in 1987. He received his BFA in Korean painting at Chugye University for the Arts in 2010, and MFA in Korean painting at Chugye University for the Arts in 2015. PARK Wunggyu began his active career as a resident artist at the Cheongju Art Studio from 2016. He has held solo exhibitions at various institutions such as Hall1 (Seoul, Korea, 2025), ARARIO MUSEUM TAPDONG CINEMA (Jeju, Korea, 2025), ARARIO GALLERY SEOUL (Seoul, Korea, 2023), Art Space Boan1 (Seoul, Korea, 2022), Onground2 (Seoul, Korea, 2018), and Space Kneet (Seoul, Korea, 2017), Cheongju Art Studio (Cheongju, Korea, 2016), as well as group exhibitions held at Daegu Art Museum (Daegu, Korea, 2026), AOD Museum (Seoul, Korea, 2026), Mihakgwon (Seoul, Korea, 2026), ARARIO GALLERY SHANGHAI (Shanghai, China, 2025), Sejong Museum of Art (Seoul, Korea, 2024), SONGEUN (Seoul, Korea, 2023), Museum of Contemporary Art Busan (Busan, Korea, 2023), Ilmin Museum of Art (Seoul, Korea, 2023), Seoul Museum of Art (Seoul, Korea, 2022), Danwon Art Museum (Ansan, Korea, 2021), Art Sonje Center (Seoul, Korea, 2021), Aram Art Museum (Goyang, Korea, 2019), and more. His works are collected by institutions such as the Seoul Museum of Art, Museum of Contemporary Art Busan, ARARIO Collection and more.



CHOI Byungso

Untitled 0200904

2020

Paper, ballpoint pen, pencil

Work: 110 x 80 cm

Frame: 133 x 97 x 6(d) cm

USD 65,000



CHOI Byungso

1943-2025, Korea

CHOI Byungso (1943-2025) has continued to work on changing the material properties of his medium through the performative act of erasing text on newspaper with a ballpoint pen and pencil, following his own unique methodology. The active incorporation of everyday objects such as newspapers, ballpoint pens, and pencils into his work manifests the expression of a distinctive spirit of experimentation, evident from the early stages of his artistic activities. Through performative and repetitive acts on the screen, materials salvaged from life are reimagined with completely new properties, distinct from their original identities.

In the history of contemporary art in Korea, CHOI Byungso's oeuvre occupies a special niche. His working process conspicuously reveals spirituality and performativity, and the visual results often present as monochrome screens, which resonate with the Dansaekhwa (Korean monochrome painting) movement prevalent in the 1970s Korean art scene. Indeed, he has shared paths with Dansaekhwa artists, participating in major exhibitions such as A Facet of Korean Contemporary Art (1977) at the Central Museum of Art in Tokyo, Japan, Ecole de Seoul (1976-1979), and Dansaekhwa of Korea (2012) at the National Museum of Modern and Contemporary Art, Korea. Nonetheless, to classify CHOI Byungso simply as a Dansaekhwa artist would be to overly simplify and constrain his diverse artistic practices. His early works, such as the one involving a single iron core tied among several on the floor, the rotting of mackerel in exhibition spaces, and the interpretation of photographs as text, all exemplify the challenging spirit of the Korean experimental art movement of the 1960s and 70s. For example, Untitled (Bird) (1975), showcased at a solo exhibition at ARARIO GALLERY CHEONAN, utilizes a photograph of two birds from National Geographic magazine, juxtaposed with six English words—'sky', 'cloud', 'wind', 'birds', 'flying', 'meeting'—to investigate the interplay between image and text.

CHOI Byungso was a participant in the Korean Experimental Artists exhibition alongside PARK Hyunki, LEE Kang-So, and others in 1974, and played a pivotal role in the Daegu Contemporary Art Festival for five years. Starting at Keimyung University in 1974, the Daegu Contemporary Art Festival was Korea's inaugural contemporary art festival, escalating to a national event over five iterations until 1979, and is recognized as a cornerstone for the evolution of contemporary art in Korea. CHOI Byungso, LEE Kang-So, PARK Hyunki, Kim Ki-dong, and others were active as its founding members. Amidst the dialectic of figurative and abstract art, the Korean art scene was profoundly impacted by the integration of performance, avant-garde, and video art. CHOI Byungso also affiliated with the avant-garde group '35/128', a collective formed in 1975 by the youthful vanguard of the Daegu Contemporary Art Festival. The critic LEE Il, in the preface to the 1975 exhibition, praised the group, stating, "I highly esteem the unequivocal spirit of independence, the conviction in 'anti-power', and a readiness for transformation, which I regard as the most pressing demands of our nation's contemporary art, and I hold great expectations for the newly inaugurated '35/128'."



Aokizy

Ghost
2026

Acrylic on canvas
170 x 140 cm

USD 43,000



Aokizy

0.1mm

2026

Acrylic on canvas
70 x 90 cm

USD 20,000



1988, Korea

Aokizy (b. 1988) explores concepts that arise between originality and authenticity, as well as between digital imagery and physical materiality. Drawing from endlessly reproduced and altered digital images sourced from visual media such as comics, films, and video games, he treats these as a kind of "original" from which new works are generated. His practice traverses traditional mediums such as painting and sculpture, as well as the boundaries between reality and virtuality, through acts of output and reproduction. Aokizy is particularly interested in the irony that emerges from the intersection of the "lightness" of digital images—infininitely reproducible—and the "weight" of artworks that assert their uniqueness. For Aokizy, painting is not a tradition to be restored, but a point of departure—an "original image" that can be adapted in scale and purpose depending on curatorial context and exhibition space, and extended into three-dimensional objects. His process begins with vector coordinates inside a computer program, and through traditional mediums such as canvas and paint, he translates these controllable, digital coordinates into tangible reality. His works go beyond mere shifts in perspective; they aim to reconfigure the essence of an image in subtle ways—akin to the logic of a video game's character creation tool, where slight changes in hair color or skin tone generate visually similar yet distinct figures. Digital images, degraded to the point where any sense of an original has been lost, are reassembled and reinterpreted within the figurative framework of a character's face. In Aokizy's work, such concepts are visualized in the digital realm and subsequently materialized through his hand across various surfaces and substances. Aokizy is expanding the scope of his practice from its longstanding concerns with "the digital" and "originality" toward questions of identity and anonymity in contemporary society, with 2026 marking a significant turning point in this development. One of the most notable shifts lies in the way he appropriates and engages with images, as well as in the modes through which they are consumed. Whereas his earlier works primarily drew upon the visual language of animations from the 1980s and 1990s, his recent practice actively incorporates the nuances of countless unfinished and exploratory images circulating across the web. This shift reflects his engagement with a contemporary image culture in which images are no longer encountered through the sustained and attentive act of turning through pages, but are instead consumed lightly, randomly, and fragmentarily as users scroll through screens guided by algorithms. By incorporating this mode of image consumption into his working methodology, Aokizy explores how contemporary visual experience shapes our understanding of identity. This evolving inquiry is closely intertwined with his investigation of identity and anonymity, themes that become particularly evident in the titles of his recent works. <Ghost> takes its title from the character of the same name in the video game StarCraft. The term evokes a figure who must conceal their identity, functioning almost as a codename rather than a personal name. In this sense, the work symbolizes an extreme form of anonymity experienced by the contemporary individual—one whose unique identity and humanity have been stripped away, leaving them to function merely as an accessory or instrument of society, or of the state.<0.1mm> borrows its title from a numerical reference appearing in the films of director Wong Kar-wai. It signifies a subtle yet decisive distance: a gap that appears close enough to bridge by reaching out, yet ultimately prevents two people or entities from ever becoming completely one. This "difference of a fraction" serves as a metaphor for the fragmentation of contemporary relationships and the resulting sense of uncertainty surrounding identity and anonymity.

Aokizy was born in Seoul in 1988 and earned his BFA in Western Painting from Chung-Ang University in 2013. He has held solo exhibitions at venues including Tuesday to Friday (Valencia, Spain, 2026; 2024), ARARIO GALLERY SHANGHAI (Shanghai, China, 2025), Lotte Museum of Art (Seoul, Korea, 2025), Parco Museum Tokyo (Tokyo, Japan, 2024) and Art Sonje Center (Seoul, Korea, 2022). His work has also been featured in group exhibitions at institutions such as Busan Museum of Contemporary Art (Busan, Korea, 2024), Schema Art Museum (Cheongju, Korea, 2023), DMZ Paju (Paju, Korea, 2023), K11 (Shanghai, China, 2023), Daejeon Museum of Art (Daejeon, Korea, 2021), Daegu Art Museum (Daegu, Korea, 2019), and Platform L Contemporary Art Center (Seoul, Korea, 2019). His works are included in collections of institutions such as the ARARIO Collection.



Yuki SAEGUSA

Looking at a Flower

2026

Oil, tempera, pen on canvas

160 x 160 cm

USD 15,000





Yuki SAEGUSA

I Am in a Hurry

2026

Oil, tempera, pen on canvas

126 x 91 cm

USD 8,100



Yuki SAEGUSA

Trying to Grasp the Ungraspable

2026

Oil, tempera, pen on canvas

100 x 100 cm

USD 7,300

Yuki SAEGUSA

b. 1987, Japan

Yuki SAEGUSA (b. 1987) is an artist known for her series of paintings that primarily use oil and tempera, experimenting with a variety of materials and media. SAEGUSA's works present landscapes of an ideational world, consciously reconstructed through complex personal memories and perspectives. SAEGUSA draws inspiration from traditional Japanese landscape painting and Northern European Flemish painting. This is part of an attempt to blend both Eastern and Western painting styles. Her landscapes, based on the scenery of her hometown, Azumino City, evoke the composition of traditional East Asian landscape paintings by incorporating multiple viewpoints in a single frame, while also recalling the detailed depiction and mystical narrative structure of Flemish paintings.

〈Looking at a Flower〉 explores the transition from winter to spring and the moments of change that accompany it. The snow-covered mountain in the distance represents winter, the lake in the middle ground symbolizes the melting of snow, and the large flowering tree in the foreground marks the arrival of spring. The lake is based on the artist's memory of seeing pools of snowmelt gathered in the mountains, combining a lived experience with the ambiguity of memory. Having grown up in a region where winters are relatively long, the artist considers the transition from the harsh cold to the warmth of spring a particularly meaningful moment. This seasonal change also serves as a metaphor for moments of transition in life and society. The work expresses a wish for things to move toward a better direction, drawing on traditional imagery associated with good fortune. The dragon in the lake represents both a water deity and a symbol celebrating the arrival of spring, while the figure in the lower left is inspired by the qilin (麒麟), a traditional symbol of peace and good fortune. 〈Trying to Grasp the Ungraspable〉 depicts a character attempting to catch a catfish with a gourd. The work is inspired by Josetsu's National Treasure painting 〈Catching a Catfish with a Gourd (瓢鮎図)〉 from the Muromachi period in Japan. The original painting is based on the Zen question, "How can one catch a catfish with a gourd?"—a question with no single correct answer that encourages one to move beyond fixed assumptions and embrace contradiction. The artist was drawn to this open-ended way of thinking and seeks to create paintings that expand the viewer's imagination, allowing each person to discover their own interpretation. 〈I Am in a Hurry〉 is a work that more actively incorporates plants and the color of malachite into the composition. At the center of the painting, a character in a hurry is surrounded by a ring of mushrooms, known as a "fairy circle." In Western folklore, these circles are believed to be traces left by dancing fairies, and those who step inside are said to wander into the fairy realm. The work explores the psychological state of being in such a hurry that one's attention becomes scattered and the sense of time and surroundings begins to feel uncertain. This unstable and unfamiliar state of mind is visualized as a landscape.

Yuki SAEGUSA was born in Nagano Prefecture, Japan, in 1987. After graduating from the Oil Painting Department at Nagoya University of the Arts in 2010, she currently resides and creates her artwork in Kitanagoya, Aichi Prefecture, Japan. She has held solo exhibitions at various institutions such as ARARIO GALLERY SEOUL (Seoul, Korea, 2024), Gallery A (Shizuoka, Japan, 2022), Yebisu Art Labo (Aichi, Japan, 2022; 2017; 2013; 2012), as well as group exhibitions held at ARARIO GALLERY SEOUL (Seoul, Korea, 2024), Bunkamura Gallery (Tokyo, Japan, 2023), ARARIO GALLERY SHANGHAI (Shanghai, Korea, 2022), Ginza Tsutaya Books (Tokyo, Japan, 2021), Nagoya Denki Community Hall (Aichi, Japan, 2017) and more. Her works are held in collections by institutions such as Nagoya University of the Arts (Japan), ARARIO Collection (Korea), and more.



PARK Youngsook

Sexuality is Lost for Women #1

2001

C-print

150 x 107 cm

Edition of 10 plus 2 artist's proofs

USD 11,500



PARK Youngsook

1941-2025, Korea

PARK Youngsook (1941-2025) studied originally History at the Sookmyung Women's University where she also completed her graduate studies in Photography and Design. She began to exhibit photography works in 1966 and her then extraordinary female awareness was visualized in a certain exhibition, in 1975. It was her solo exhibition organized by 'Women's Association' to commemorate 'International Women's Year', established by the United Nations. PARK exhibited various photographs subjectifying social issues including women's reality today under the theme of <equality, peace and love>. From 1981 she continues to be bold and active with her stature as a feminist at the age of 40. From 1992 she is marked as feminism activist to become a member of 'Women Art Research Association', a feminist group affiliated with 'Minjung Art' (mass people's movement).

As PARK Youngsook delved deeper into the discourses on the body and confronted themes of sexuality, PARK's work expanded not just Korean women in society, but also she naturally became interested in the minority, other women in Asia, themes of discrimination in history of the marginalized, which led to the continuation and expansion in themes of her famous Mad Women Project (1999-2005). Thus PARK's project started from Mad Women (1999) but continued on with a series of works that explored the female identity, sexuality, and gender such as Sexuality is Lost for Women (2001), Imprisoned Body, Wandering Spirit (2002), Project for Money Reformation (2003), Monsieur Butterfly (2003), Lesbian Wedding (2003), WOMAD, Goddess in the 21st Century (2004), Feminists in Osaka and Tokyo (2004), A Flower Shakes Her (2005), Witch within Me (2005), and Tears of a Shadow (2016). Through the portrayal of various subjects and themes, PARK Youngsook touches on the themes of the ordinary household, everyday space occupied by women, the goddess and witches in mythology and history, the legends of flowers linked to suppressed women, and her encounters with the Japanese Women's Liberation Movement and so on. PARK's expansion and depth in carrying out the project tackled themes on human rights and social prejudice. PARK aimed to demonstrate her stance against discrimination of minorities and emphasize that sexual identity should not be a basis for prejudice. PARK continually questioned why their language, desires, and the realities of their bodies are subject to societal prejudice and she recognized the need to express these themes through her photography, particularly during a time when society was becoming more active and vocal in confronting sexual discrimination and highlighted her commitment to challenging societal norms and advocating for inclusivity and acceptance.

PARK has participated in numerous solo and group shows in a number of important museums in Korea such as National Museum of Modern and Contemporary Art, Seoul Museum of Art, Gyeonggi Museum of Modern Art, Gwangju Museum of Art, Hanmi Museum of Photography, Seoul, Gwangju Biennale (2002) ; as her work is part of many significant collections and institutions such as Victoria & Albert Museum (UK), National Museum of Modern and Contemporary Art (Korea), Seoul Museum of Art (Korea), Photography Seoul Museum of Art (Korea), Gyeonggi Museum of Modern Art (Korea), Gwangju Museum of Art (Korea), Sunggok Art Museum (Korea), National Human Rights Commission of Korea (Korea), Ewha Women's University (Korea), Sookmyung Women's University (Korea), and ARARIO Collection (Korea). She founded in 2006, Trunk Gallery which focused primarily on photography gallery in Korea. PARK Youngsook not only was a feminist activist and forerunner of women's art but she has also made a wide contribution in Korean photography.



Yohan HAN

Weavescape

2026

Drum skins, waxed thread, watercolor, gouache
130.3 x 80.3 cm

USD 5,800



Yohan HÀN

b. 1983

Lives and works in Seoul, Korea

Yohan HÀN (b. 1983) explores intuitive forms of sensation mediated through the body and action, working across sculptural objects, performance, and media installations. HÀN's practice forges connections between elements rooted in primitive rituals and indigenous belief systems and the sensory experiences shaped by today's digital media environment. He examines how digital technologies alter our perception of the body, while interrogating the endurance of "physical sensation" in an era where "physical presence is increasingly elusive." His work centers on the concepts of resonance and sensation, exploring how modes of communication between material bodies are transformed within the digital environment. One of the key elements in HÀN's work is the drum, crafted from animal hide. It serves not only as a percussive instrument but also as an instrumental object used in shamanistic rituals across various indigenous cultures. The drum has been regarded as a symbolic instrument that mediates between the visible and invisible realms, as well as the corporeal and the spiritual. It enables communal resonance and ritual communication. Drawing from diverse drum-making traditions, HÀN integrates these techniques into his creative process, using performance to reactivate forgotten gestures and to engage audiences through tactile, embodied interaction. For HÀN, skin is not merely the body's surface but a sensory threshold—an interface between the inner self and the external world. Through its constant processes of transformation and shedding, the skin becomes a symbol of the body's ever-shifting boundary. Touch, mediated through the skin, acts as a conduit for sensory experience, allowing people and objects to encounter each other on a deeper, more intimate level. By stitching skin and layering its textures, HÀN evokes physical connection and sensory awakening, inviting viewers into a space of shared vulnerability and embodied empathy.

This new series of two-dimensional works is the result of an exploration of the body and resonance, which the artist has developed through performance, installation, sculpture, and media-based devices, now transformed into the context of the body's surface in two dimensions. For artist, the skin is a sensory interface and medium where memory and touch encounter and expand into one another. Fragments of heterogeneous outer skins, each with different tones and textures, are pieced together and stitched onto canvas frames. The vivid stitched lines that traverse the surface not only sustain the physical tension of the taut skins, but also function as lines of resonance that connect rather than cut or divide. As if the resonant membrane of a drum has been unfolded onto the picture plane, these new works are not fixed images. Instead, they seek to attune the viewer's gaze to a tactile sense of perception, opening onto a mutable horizon in which bodily perception is continuously recombined and regenerated—a realm the artist calls Weavescape, a world of interwoven connections.

Yohan HÀN was born in 1983 in Trappes, France, and is currently based in Seoul, Korea. He received his Master's degree in Department of Arts from Université Paris 1 Panthéon-Sorbonne in 2016 and earned the National Diploma from the École Nationale Supérieure d'Arts de Paris-Cergy in 2019. He has held solo exhibitions at venues including Parliament Gallery (Paris, France, 2025; 2022), ARARIO GALLERY SEOUL (Seoul, Korea, 2025), Soorim Cube (Seoul, Korea, 2023) and Gallery Chosun (Seoul, Korea, 2019). He has also participated in numerous group exhibitions and projects at institutions such as the Cheongju Museum of Art (Cheongju, Korea, 2025; 2020), Monnaie de Paris (Paris, France, 2024), Oil Tank Culture Park (Seoul, Korea, 2023), National Museum of Modern and Contemporary Art (Gwacheon, Korea, 2021), Kumho Museum of Art (Seoul, Korea, 2021), the Centre Pompidou (Paris, France, 2017), Espace des arts sans frontières (Paris, France, 2015; 2014), and Espace Pierre Cardin (Paris, France, 2014). His residency experience includes the MMCA Goyang Residency, Art Space Geumcheon, Cheongju Art Studio, La Générale (Paris), and the Cité Internationale des Arts (Paris). His works are included in collections such as the Cheongju Museum of Art.



Kohei YAMADA

Untitled
2026
Oil on canvas
117.2 x 91.1 cm

USD 12,500





Kohei YAMADA

Untitled

2026

Oil on canvas

91.1 x 72.7 cm

USD 8,900



Kohei YAMADA

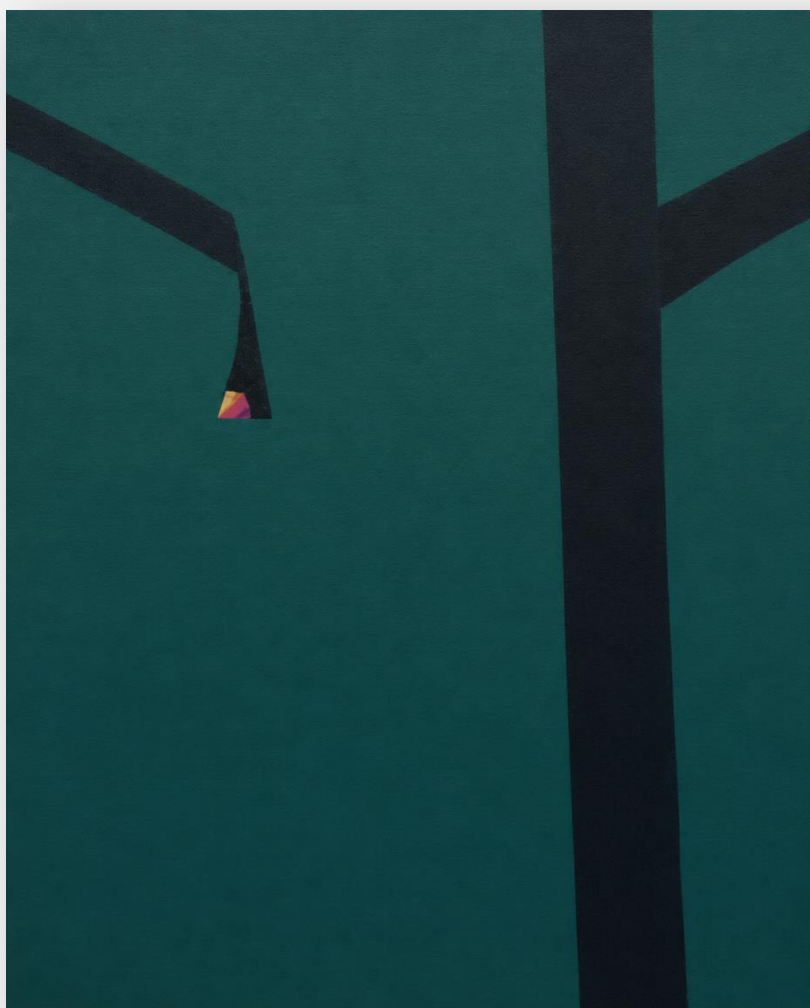
Untitled

2026

Oil on canvas

53.3 x 45.5 cm

USD 5,300



Kohei YAMADA

Untitled

2026

Oil on canvas
41.2 x 32.5 cm

USD 4,200

Kohei YAMADA

b. 1997, Japan

Kohei YAMADA (b. 1997, Japan) presents abstract paintings that metaphorically explore the liminal space between contemporary urban landscapes and nature. His oil paintings reveal a distinctive depth of color, density, and contemplative sensibility through the layering and contrast of geometric color fields. The artist perceives the layers of paint meticulously built upon the canvas as delicate membranes, each encapsulating a singular moment or a fragment of memory. He focuses on the borderline—the symbolic threshold where these translucent veils come into contact. These borderlines do not signify divisions; rather, they represent “junctions” or “center points” that connect disparate memories, times, and spaces. Kohei YAMADA’s paintings always begin with a luminous lemon-colored brushstroke reminiscent of radiant sunlight. Over this foundation, he layers diverse color fields, carefully constructing a unique sense of equilibrium within each composition. His works metaphorically express the organic light embedded within fragmented urban landscapes, revealing the latent presence of nature within rigid, industrialized surroundings. The geometric color fields embody the linear structures of modern cities, while the dominant reds and blues in his picture planes reflect the hues of the land and sea, respectively. The subtle tension between the opposing realms—separated only by a delicate membrane—creates a precarious yet mesmerizing paradox of harmony.

Kohei YAMADA was born in Osaka, Japan, in 1997. He earned a BFA in Painting from Musashino Art University in 2020 and an MFA in Fine Arts from Kyoto University of the Arts in 2022. He has held solo exhibitions at ARARIO GALLERY SEOUL (Seoul, Korea, 2025), Taka Ishii Gallery (Tokyo, Japan, 2023), biscuit gallery (Tokyo, Japan, 2022), MtK Contemporary Art (Kyoto, Japan, 2022), and more. He has participated in group exhibitions at ARARIO GALLERY SHANGHAI (Shanghai, China, 2025), Mai 36 Galerie (Zurich, Switzerland, 2024), Museum of Contemporary Art Tokyo (Tokyo, Japan, 2024), Le Consortium (Dijon, France, 2024), ARARIO GALLERY SEOUL (Seoul, Korea, 2024), Taka Ishii Gallery Maebashi (Gunma, Japan, 2023), ARARIO GALLERY SHANGHAI (Shanghai, China, 2022), biscuit gallery (Tokyo, Japan, 2022), and more. In 2020, he received the CAF Award from the Contemporary Art Foundation in Japan. His works are collected by institutions such as the Museum of Modern Art, Gunma (Japan), and ARARIO Collection (Korea).

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