

Johyun Gallery

**FRIEZE
NEW YORK**

May 13 - 17, 2026

Booth D02

Booth D02

Lee Bae

Kim Taek Sang

Kishio Suga

Hwang Ji Hae

New York

May 15 - 17, 2026

VIP Preview : May 13 - 14

Booth D02

New York, USA

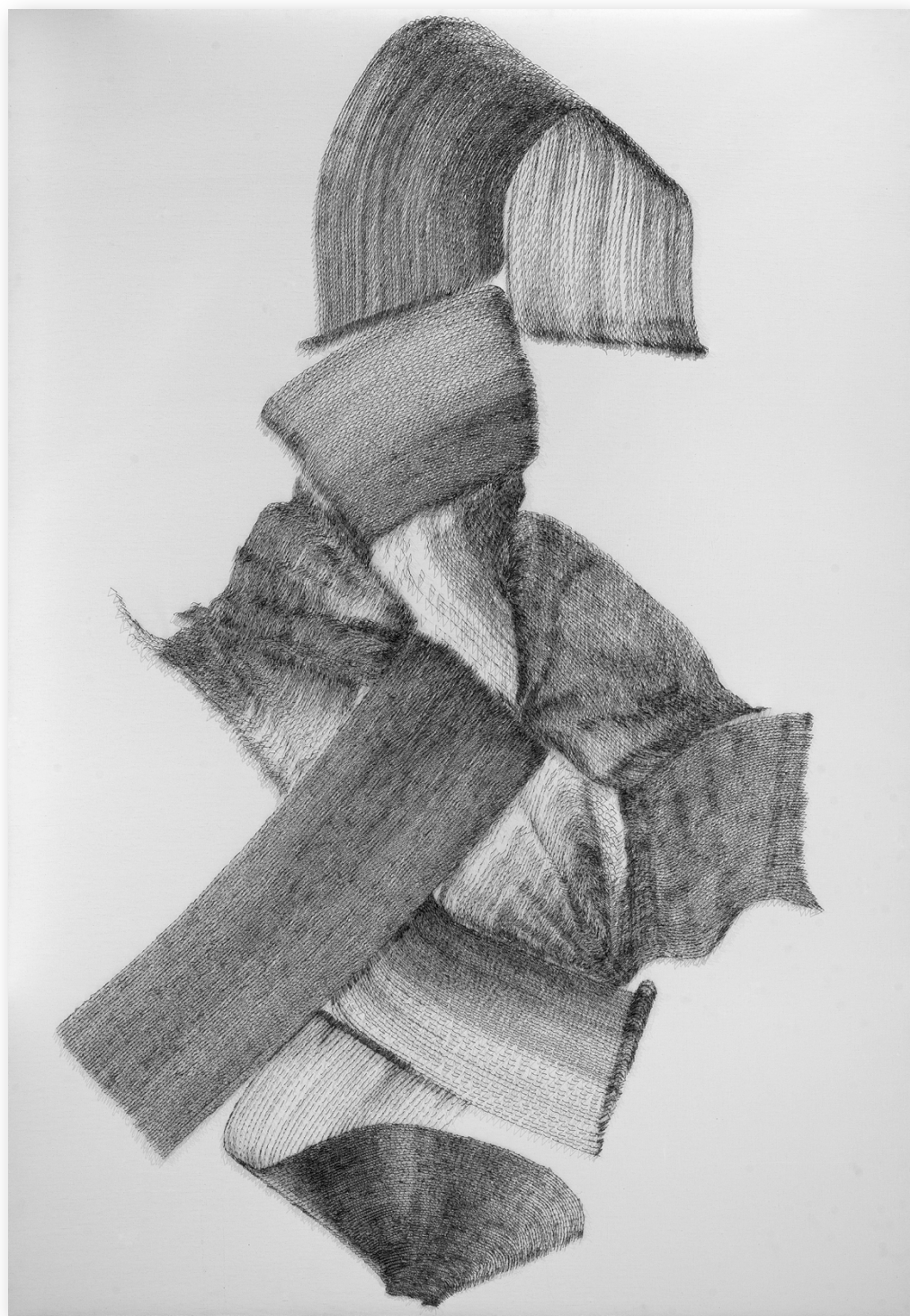
The Shed, 545 West 30th Street, New York, NY 10001

Lee Bae

b. 1956

Lee Bae focuses on the expressive potential of charcoal as a medium. Over the course of three decades, Lee has dedicated himself to creating a diverse range of iterations of Korean painting through his use of charcoal and abstract forms that are self-sufficient and rich in spiritual and energetic qualities. By exploring immanent notions such as yielding, respiring, and circulation, which are embodied by charcoal as a material, Lee's work resonates with themes of life and death, absence and presence, light and shadow, form, and emptiness. Lee's oeuvre spans a wide range of mediums and forms, from drawings to canvas-based works, as well as installations, with each new work serving to expand upon his unique vision and approach. Lee's works have been featured at museums and institutions worldwide including: Venice Biennale, Rockefeller Center, New York, Phi Foundation, Montreal, Canada; Indang Museum, Daegu, South Korea; Wilmotte Foundation, Venice, Italy; Fondation Maeght, Saint-Paul de Vence, France; Musée des Beaux-Arts, Vannes, France; and Musée Guimet, Paris, France. Among many others, Lee's work is in the permanent collections of museums including the National Museum of Contemporary Art, Gwacheon, South Korea; Seoul Museum of Art, Seoul, South Korea; Leeum-Samsung Museum of Art, Seoul, South Korea; Fondation Maeght, Saint-Paul de Vence, France; Musée Guimet, Paris, France; Baruj Foundation, Barcelona, Spain, and Privada Allegro Foundation, Madrid, Spain.

Johyun Gallery



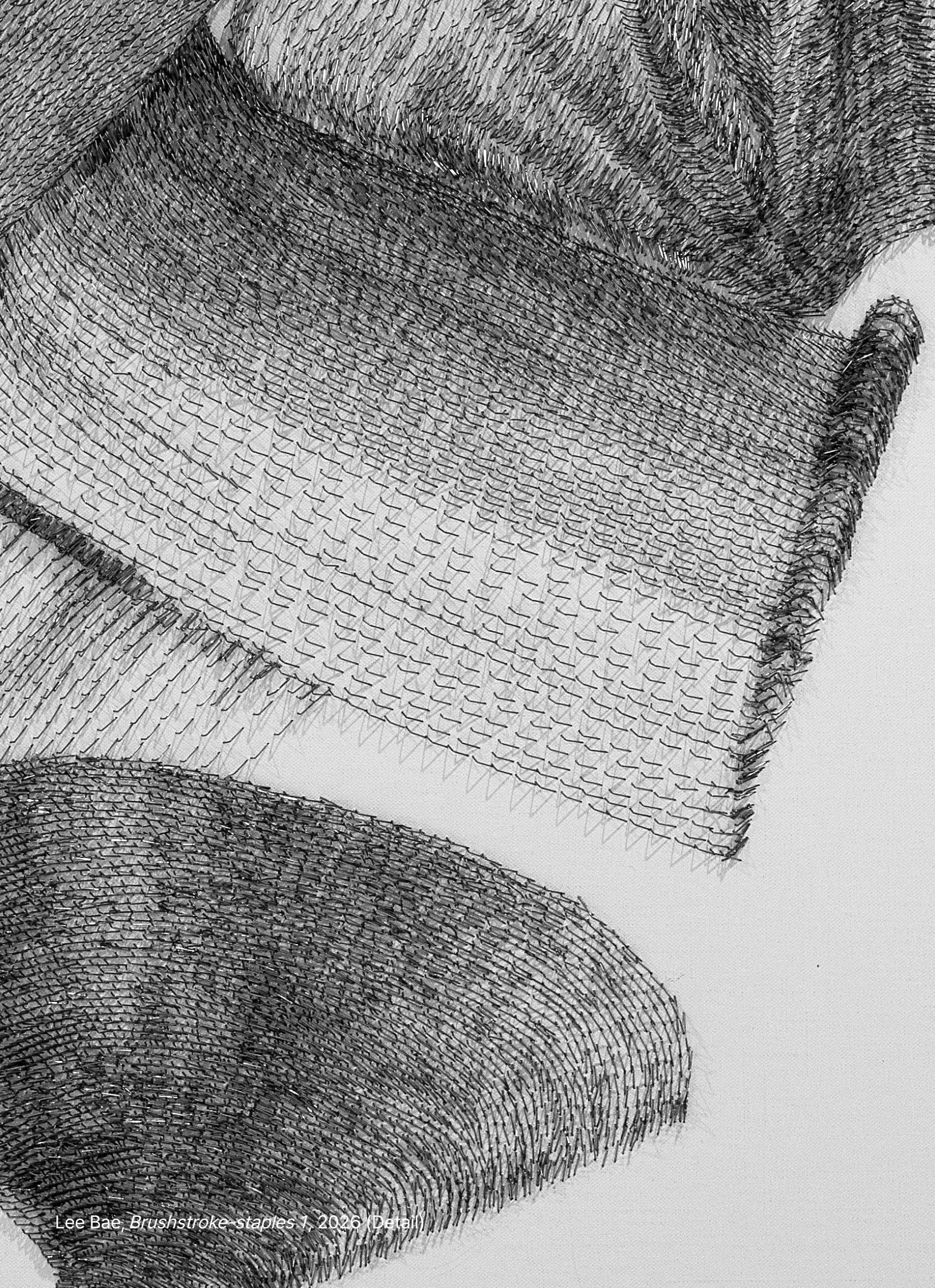
Lee Bae

Brushstroke-staples 1, 2026

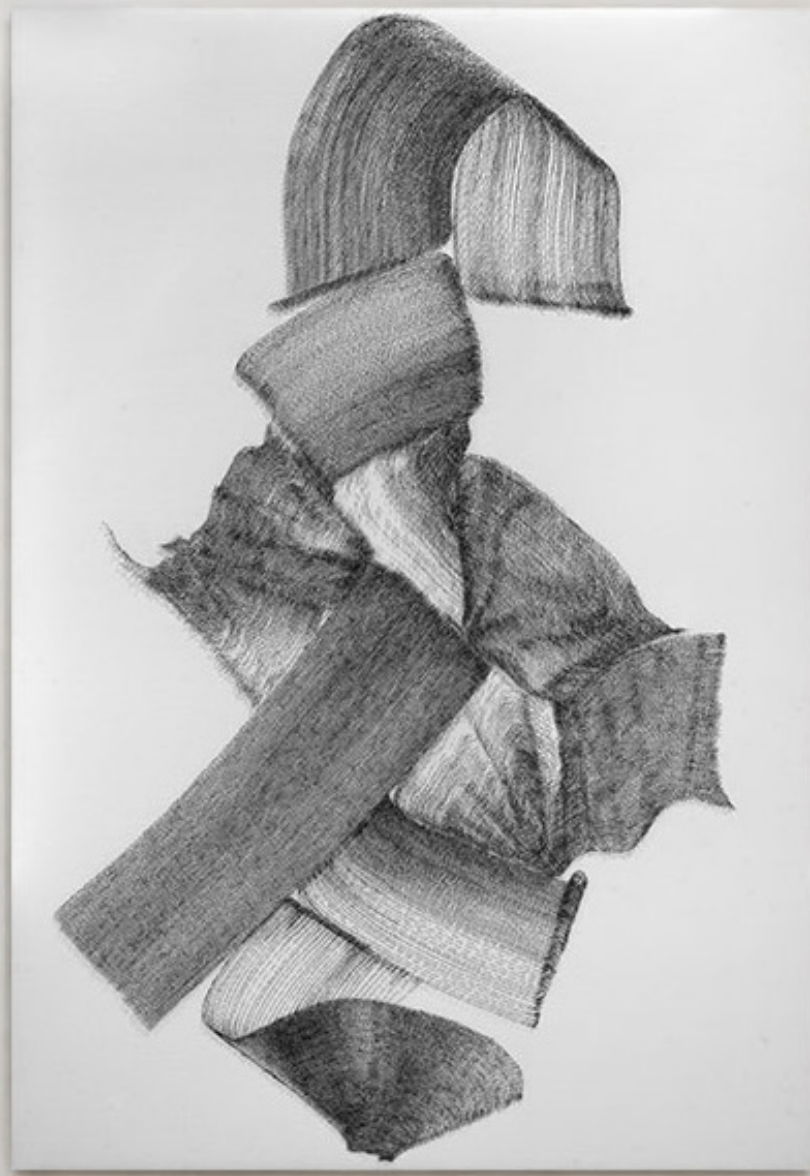
Staples on canvas

220 × 152 cm (86 5/8 × 59 7/8 in.)

\$150,000 USD



Lee Bae, *Brushstroke-staples 1*, 2026 (Detail)



Lee Bae, *Brushstroke-staples 1*, 2026



Lee Bae

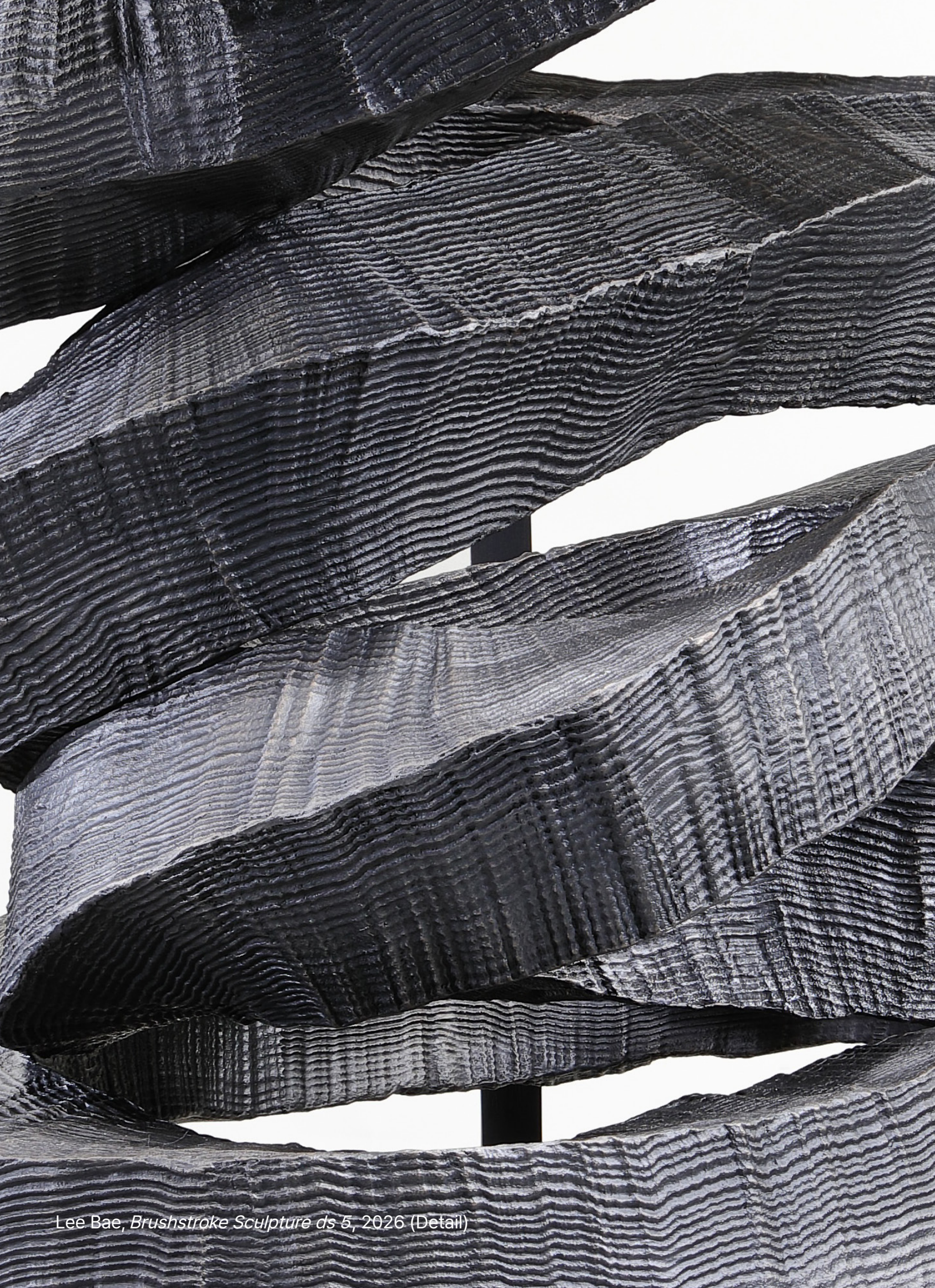
Brushstroke Sculpture ds 5, 2026

Bronze

140 × 102 × 178 cm (55 1/8 × 40 1/8 × 70 1/8 in.)

Edition of 5 + 1 AP

\$200,000 USD



Lee Bae, *Brushstroke Sculpture ds 5*, 2026 (Detail)



Lee Bae

Brushstroke Sculpture ds 6, 2026

Polystyrene foam

350 × 80 × 70 cm (137 3/4 × 31 1/2 × 27 1/2 in.)

\$50,000 USD



Lee Bae, *Brushstroke Sculpture ds 6*, 2026 (Detail)





Lee Bae

Brushstroke-Ar2, 2026

Charcoal ink on paper

220 × 152 cm (86 5/8 × 59 7/8 in.)

224.5 × 156.5 cm (88 3/8 × 61 5/8 in.) Framed

\$100,000 USD



Lee Bae, *Brushstroke-Ar2*, 2026 (Detail)



Lee Bae, *Brushstroke-Ar2*, 2026



Lee Bae

Issu du feu al3, 2003

Charcoal on canvas

117 × 82 cm (46 × 32 1/4 in.)

121.5 × 86.5 cm (47 7/8 × 34 1/8 in.) Framed

\$126,000 USD



Lee Bae, *Issu du feu al3*, 2003 (Detail)



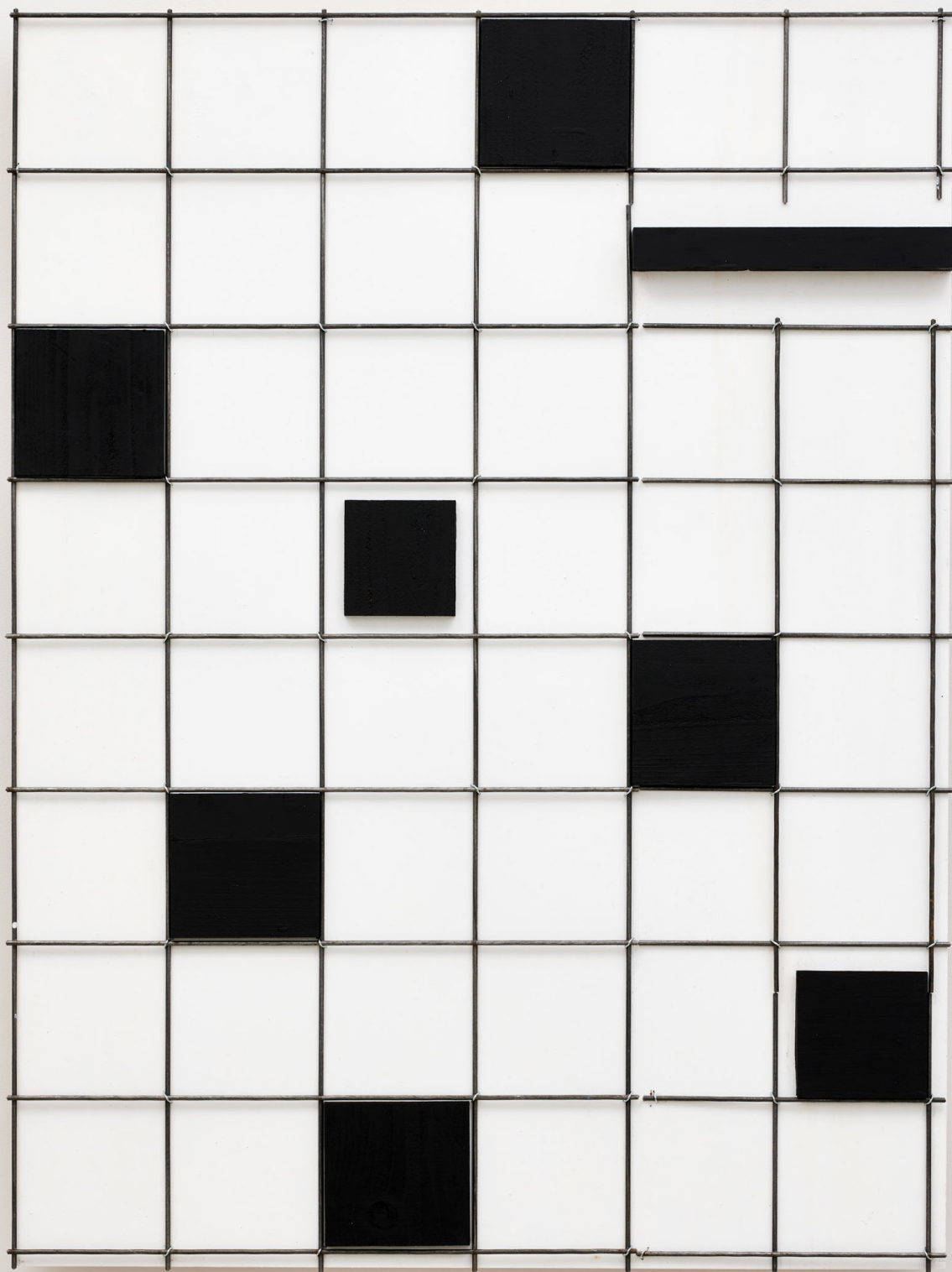
Lee Bae, *Issu du feu a13*, 2003

Kishio Suga

b. 1944

Kishio Suga is a Japanese artist known for pioneering site-specific installation art. He created ephemeral arrangements of natural and man-made materials in outdoor and indoor settings, gaining recognition for groundbreaking installations like "Parallel Strata" (1969) and "Soft Concrete" (1970). As part of the Mono-ha movement, he used unaltered natural and industrial materials to explore the interplay between elements, space, and materials. Since the mid-1980s, Suga has adapted his installations to new sites while maintaining their core concepts. His diverse practice includes assemblages, works on paper, and performances called "Activations." He is also a prolific writer, with novels, essays, and a screenplay to his name.

Suga has had numerous solo exhibitions at international museums, most recently at Dia: Chelsea, New York, United States (2016–17), Pirelli HangarBicocca, Milan, Italy (2016), and the Museum of Contemporary Art, Tokyo, Japan (2015). A re-creation of his iconic installation Law of Situation (1971) was presented at the 57th Venice Biennale, Italy (2017). Over the past four decades he has been featured in landmark exhibitions at the Centre Georges Pompidou, Paris, France; the Guggenheim Museum, New York, United States; the San Francisco Museum of Modern Art, San Francisco, United States; the Museum of Modern Art, New York, United States; the Punta della Dogana, Venice, Italy; and his work is included in many public and private collections. Kishio Suga held a solo exhibition at Dia Beacon in New York in July 2025.



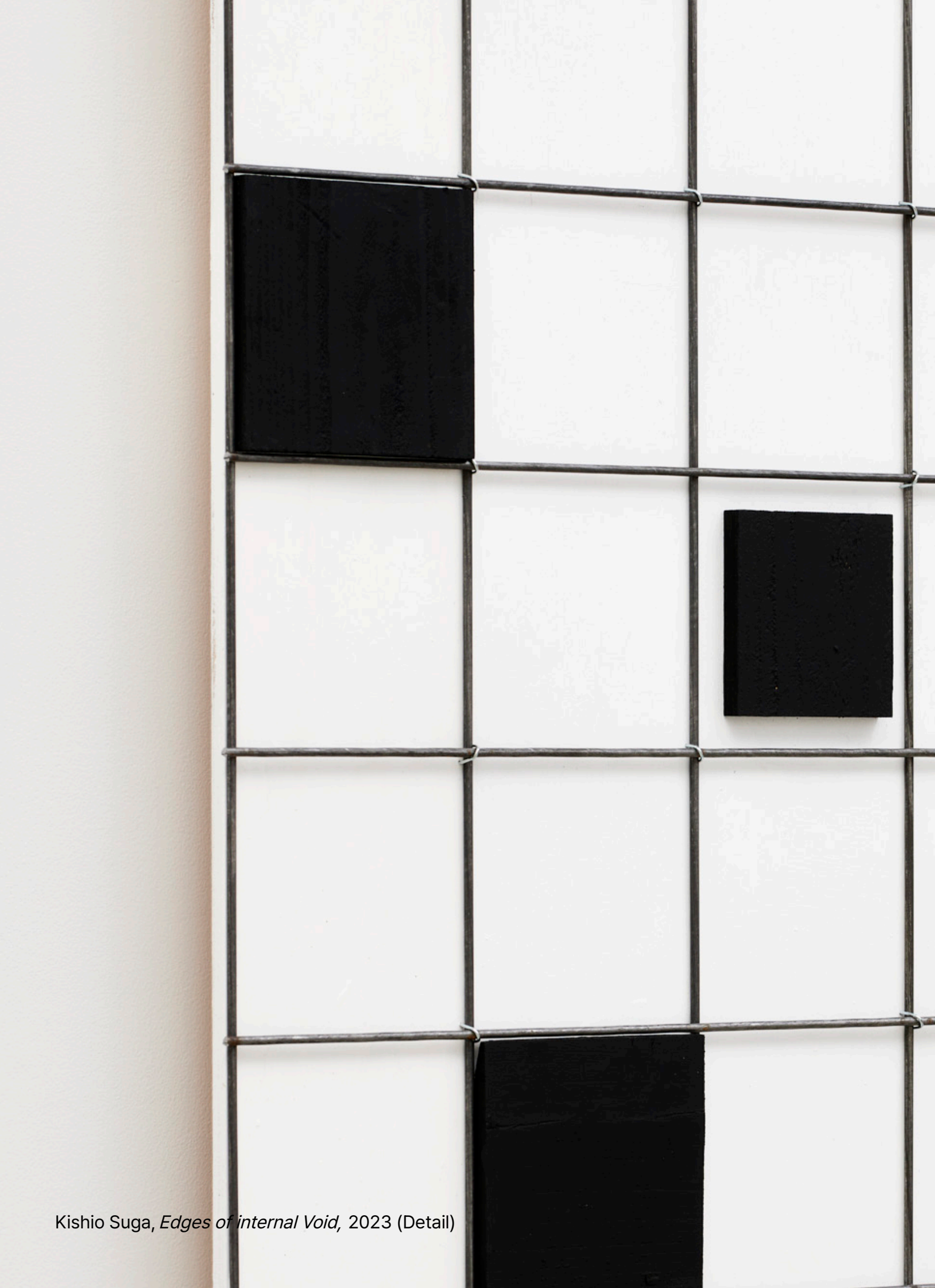
Kishio Suga

Edges of internal Void, 2023

Wood, acrylic, steel

122.6 × 92.2 × 8.3 cm (48 1/4 × 36 1/4 × 3 1/4 in.)

\$40,000 USD



Kishio Suga, *Edges of internal Void*, 2023 (Detail)



Kishio Suga, *Edges of internal Void*, 2023



Kishio Suga

Circle and Circled Voids, 2012

Wood, acrylic

117.9 × 112.9 × 4.9 cm (46 3/8 × 44 1/2 × 1 7/8 in.)

\$39,000 USD



Kishio Suga, *Circle and Circled Voids*, 2012 (Detail)



Kishio Suga

Intentionally Supported Space, 2015

Wood, acrylic, steel

195.5 × 183.5 × 49.5 cm (77 × 72 1/4 × 19 1/2 in.)

\$65,000 USD



Kishio Suga, *Intentionally Supported Space*, 2015 (Detail)

Kim Taek Sang

b. 1958

Kim Taek Sang has been experimenting with the diffusion, sedimentation, and layering of color for over three decades through the medium of water. His process is iterative—mixing trace amounts of pigment into water, pouring the solution onto a canvas laid flat, then allowing it to dry. Repeated dozens of times, this practice is both ascetic and curative; he has come to describe it as the aesthetics of care. This delicate layering of sediment on canvas creates subtle interstices that scatter light and permeate the surface with depth and density, evoking nature's own palette of serene and understated hues. Kim describes his creations as *dàamhwa* (淡畫 - *dàam* painting), where *dàam* carries meanings of clear, delicate, faint, or thin in tint. Kim's earliest works in the early 1990s contained commentaries on socio-political issues, but he experienced an artistic turning point when he was captivated by the prismatic waters of the Yellowstone Caldera. Through this encounter, he began incorporating natural elements—water, air, light, and gravity—into his studio practice, developing a distinctive visual language that bridges materiality and the senses, concept and nature. Kim's works avoid overt contrasts, favoring elusive similarities, subtle oscillations, and minute pulses of light. While his work is discussed within the lineage of *Dansaekhwa*, his practice stands apart, reflecting a deeply personal exploration of the relationships between nature, humanity, medium, and perception. Kim holds a B.F.A. in Painting from Chungang University and an M.F.A. in Western Painting from Hongik University. His works are included in the collections of the National Museum of Modern and Contemporary Art (MMCA), Kumho Museum of Art; Leeum Museum of Art, Seoul, South Korea and Suwon I'Park Museum of Art, Suwon, South Korea.



Kim Taek Sang

Breathing Light-Purple 26-1, 2026

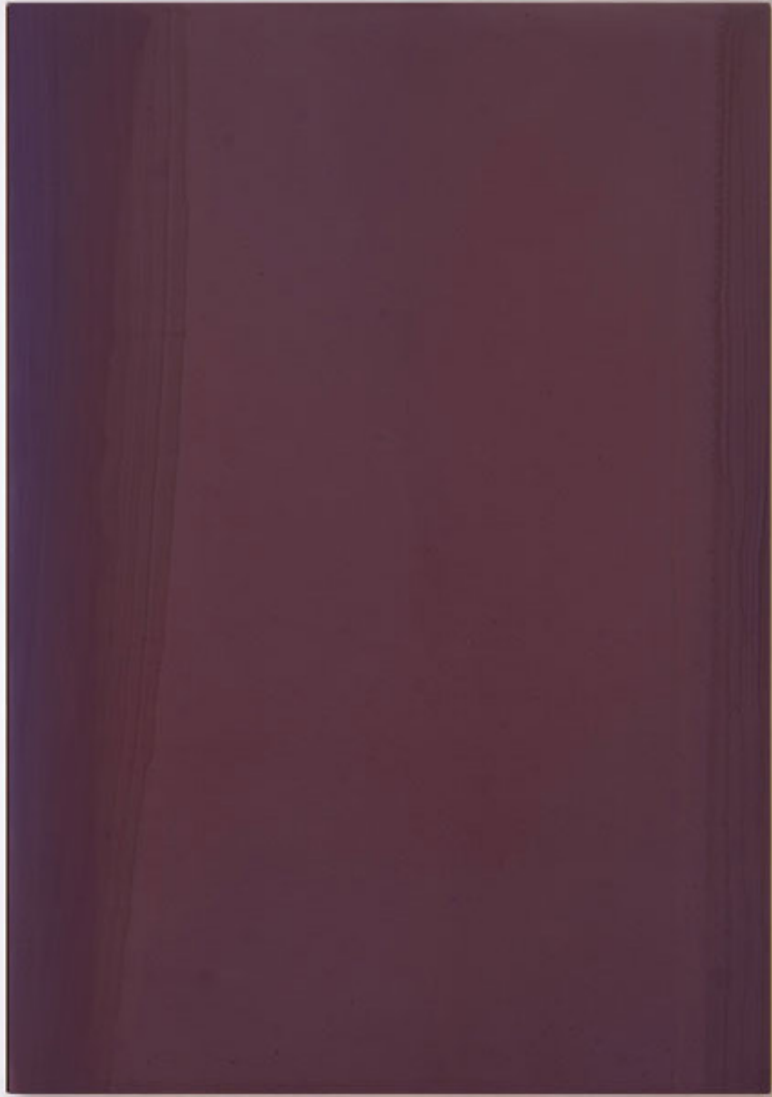
Water acrylic on canvas

167.5 × 117 cm (66 × 46 in.)

\$60,000 USD



Kim Taek Sang, *Breathing Light-Purple 26-1*, 2026 (Detail)



Kim Taek Sang, *Breathing Light-Purple 26-1*, 2026



Kim Taek Sang

Breathing Light-Red in Red 25-4, 2025

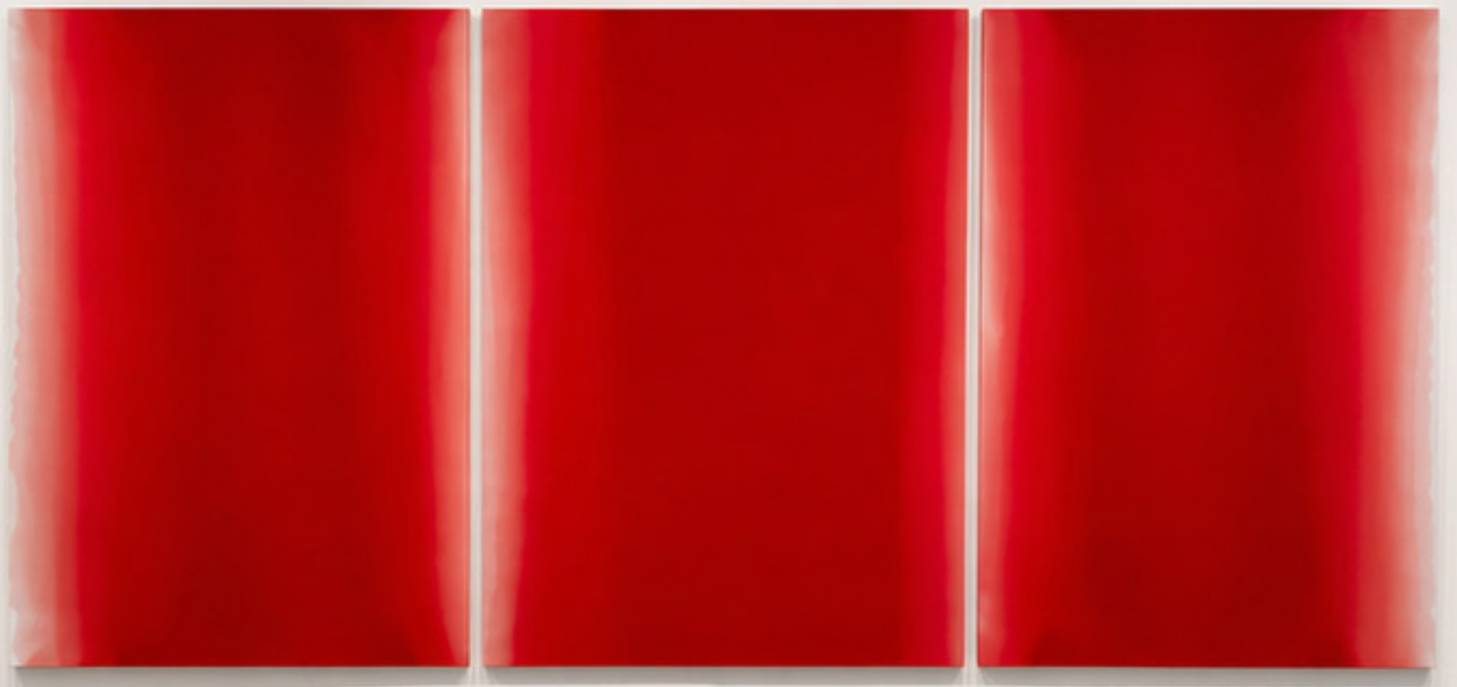
Water acrylic on canvas

167 × 114 cm (65 3/4 × 44 7/8 in.)

\$60,000 USD



Kim Taek Sang, *Breathing Light-Red in Red 25-4*, 2025



Kim Taek Sang (Installation view)



Kim Taek Sang

Flows 26-54, 2026

Water acrylic on canvas

180 × 181.5 cm (70 7/8 × 71 1/2 in.)

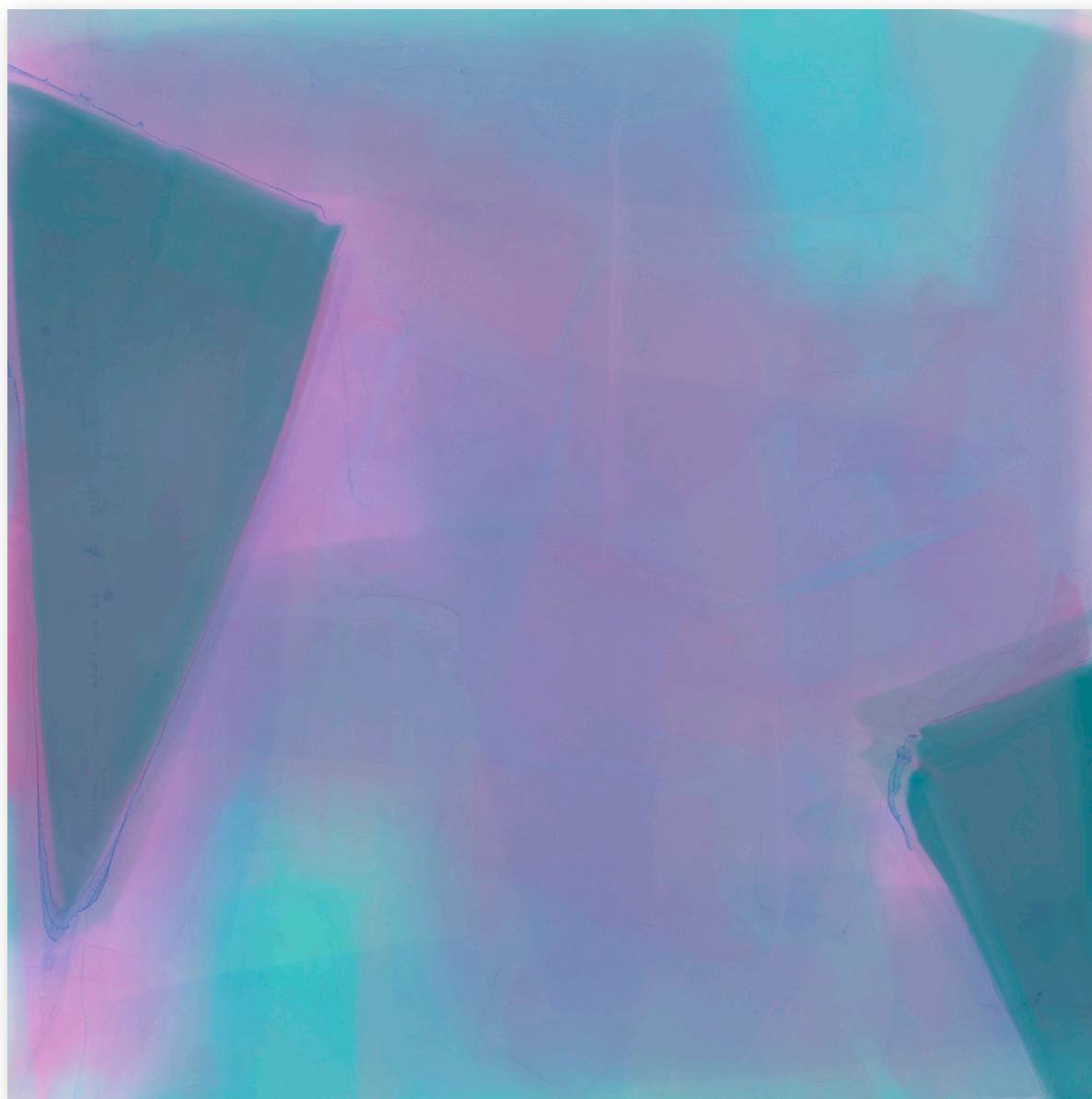
\$68,000 USD



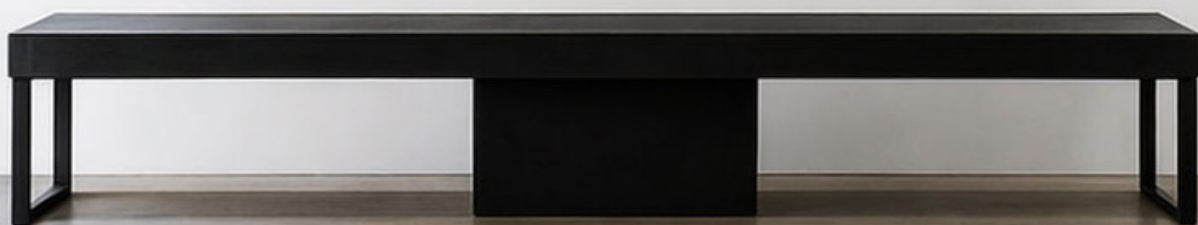


Kim Taek Sang, *Flows 26-54*, 2026

Johyun Gallery

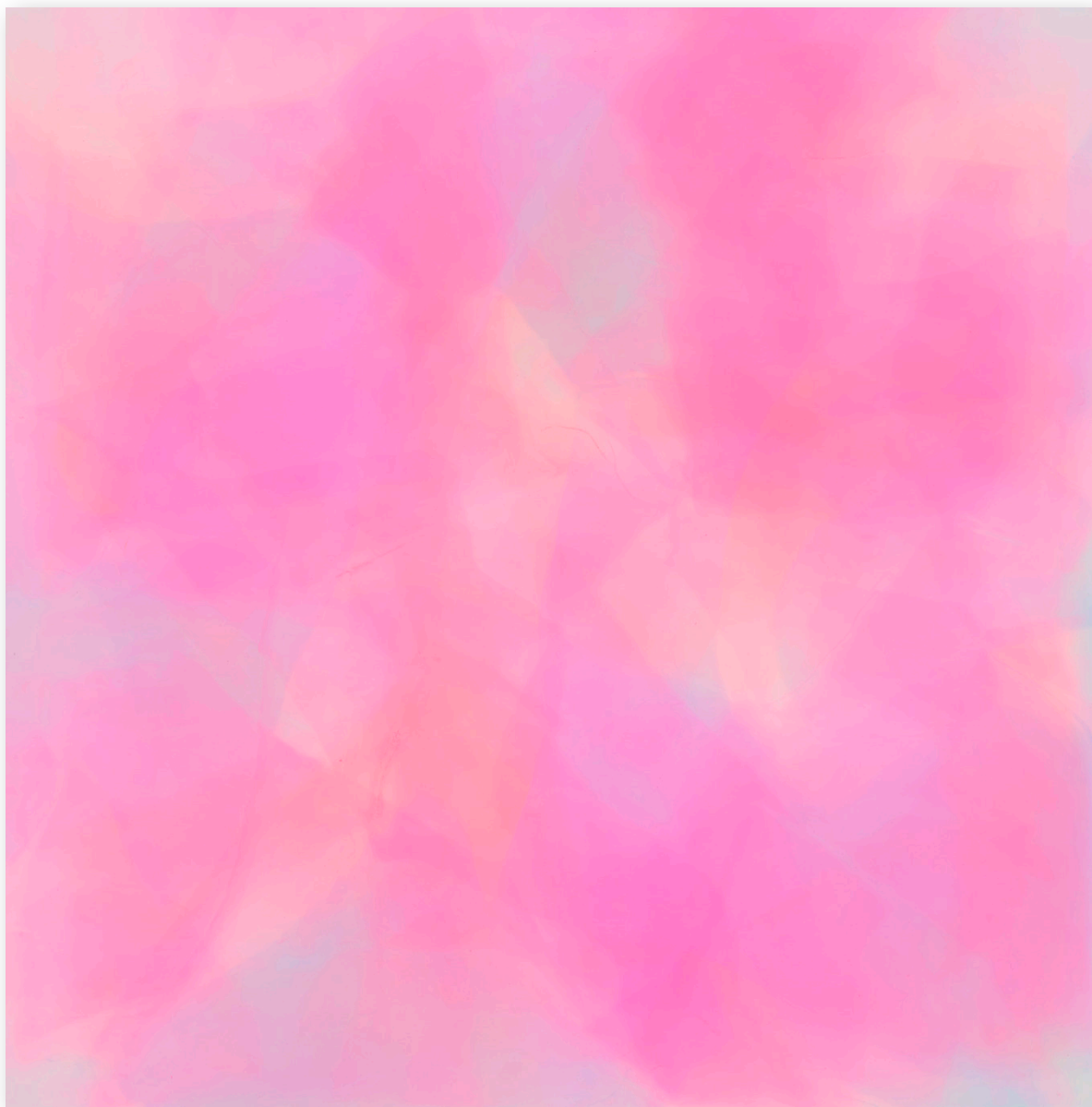


Kim Taek Sang
Aurora 26-1, 2026
Water acrylic on canvas
132 × 131 cm (52 × 51 5/8 in.)
\$54,000 USD



Kim Taek Sang, *Aurora 26-1*, 2026

Johyun Gallery



Kim Taek Sang

Resonance 24-10, 2024

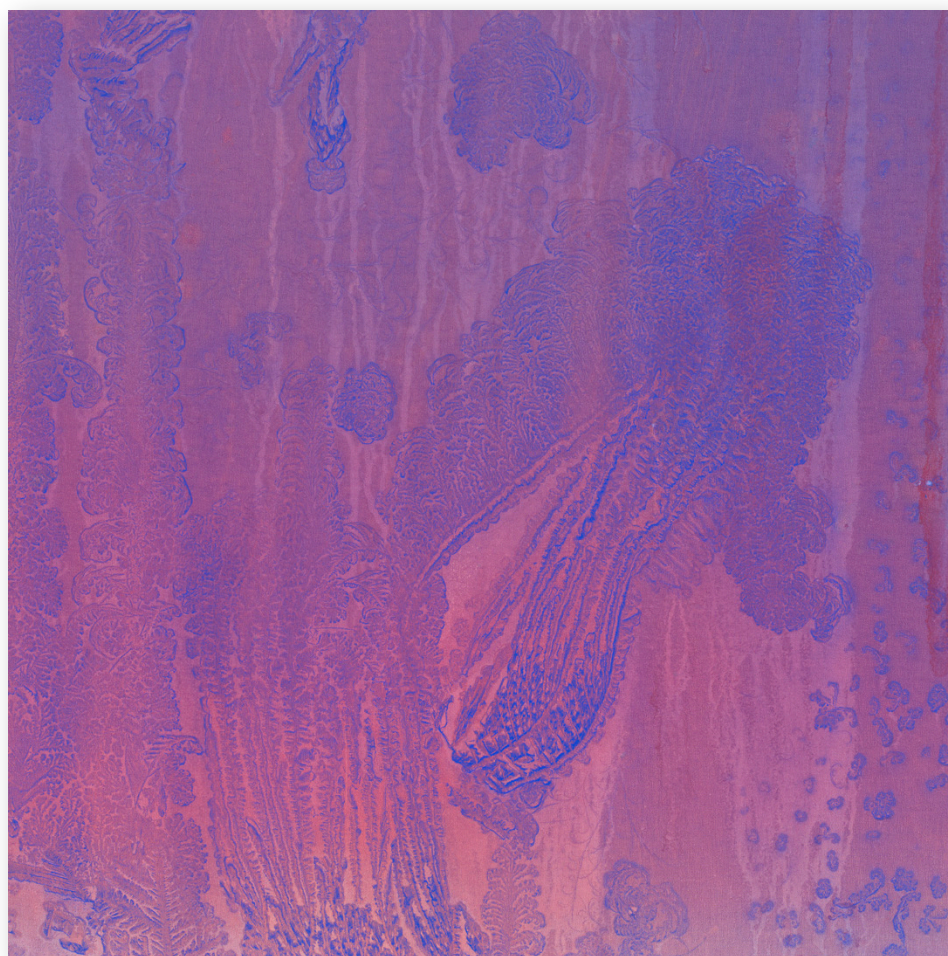
Water acrylic on canvas

131 × 132 cm (51 5/8 × 52 in.)

\$54,000 USD



Kim Taek Sang, *Resonance 24-10*, 2024



Kim Taek Sang

Ice Blossom 26-15, 2026

Water acrylic on canvas

45 × 45 cm (17 3/4 × 17 3/4 in.)

\$10,000 USD



Kim Taek Sang, *Ice Blossom 26-15*, 2026 (Detail)



Kim Taek Sang, *Ice Blossom 26-15*, *Ice Blossom 26-18*, 2026



Kim Taek Sang

Ice Blossom 26-18, 2026

Water acrylic on canvas

45 × 45 cm (17 3/4 × 17 3/4 in.)

\$10,000 USD



Kim Taek Sang, *Ice Blossom 26-18*, 2026 (Detail)

Hwang Ji Hae

b. 1976

Hwang Ji Hae creates conceptually rich gardens that merge Korean traditional aesthetics with contemporary design elements. To her, the very essence of life is in the symbiosis of nature and humanity. Seeking and focusing on stories coming forth from the soil, her works recreate her encounters with nature. The simple and unadorned ways of Korean gardens embrace nature without ostentation or exaggeration, and with that very plainness, she calls to bring nature into artificial spaces. Hwang has faith in planting flowers and trees in the garden as the most intellectual and truthful way of life, and in the sweat and dust of labor to make humble us and guide us to true virtue. She weaves together encounters with the self, temporal art, and ancestral wisdoms that enrich soil to tell stories of nature, humanity, and life. Her entry at the 2011 RHS Chelsea Flower Show, "Hae Woo So: Emptying Your Mind: Traditional Korean Toilet," was awarded Best Artisan Garden and the Gold Medal. Her 2012 entry, "Quiet Time: DMZ Forbidden Garden" was awarded the RHS President's Award, and again, the Gold Medal. She returned to the show in 2023 with a show garden titled "Jirisan: Letters from a Million Years Past" and received her third Gold Medal. In 2012, she also entered the Floriade Exhibition in the Netherlands with "Mudflat: Sewn by Mother's Hand – Suncheon Bay" and represented Korea at the 2013 Japan Gardening World Cup with "Poverty...Its Tranquility," through which she spoke to the essence of peace. Hwang Jihae continues to expand the boundaries of garden design through various works, including "The Sun Shining on the Corner"—a memorial garden for women forced into sexual slavery during Japanese occupation—at the Seoul Garden Festival, as well as the "Bambalina sp." installation and "Circular Garden Project: Leisurely and Lively Conversation" at the MMCA.



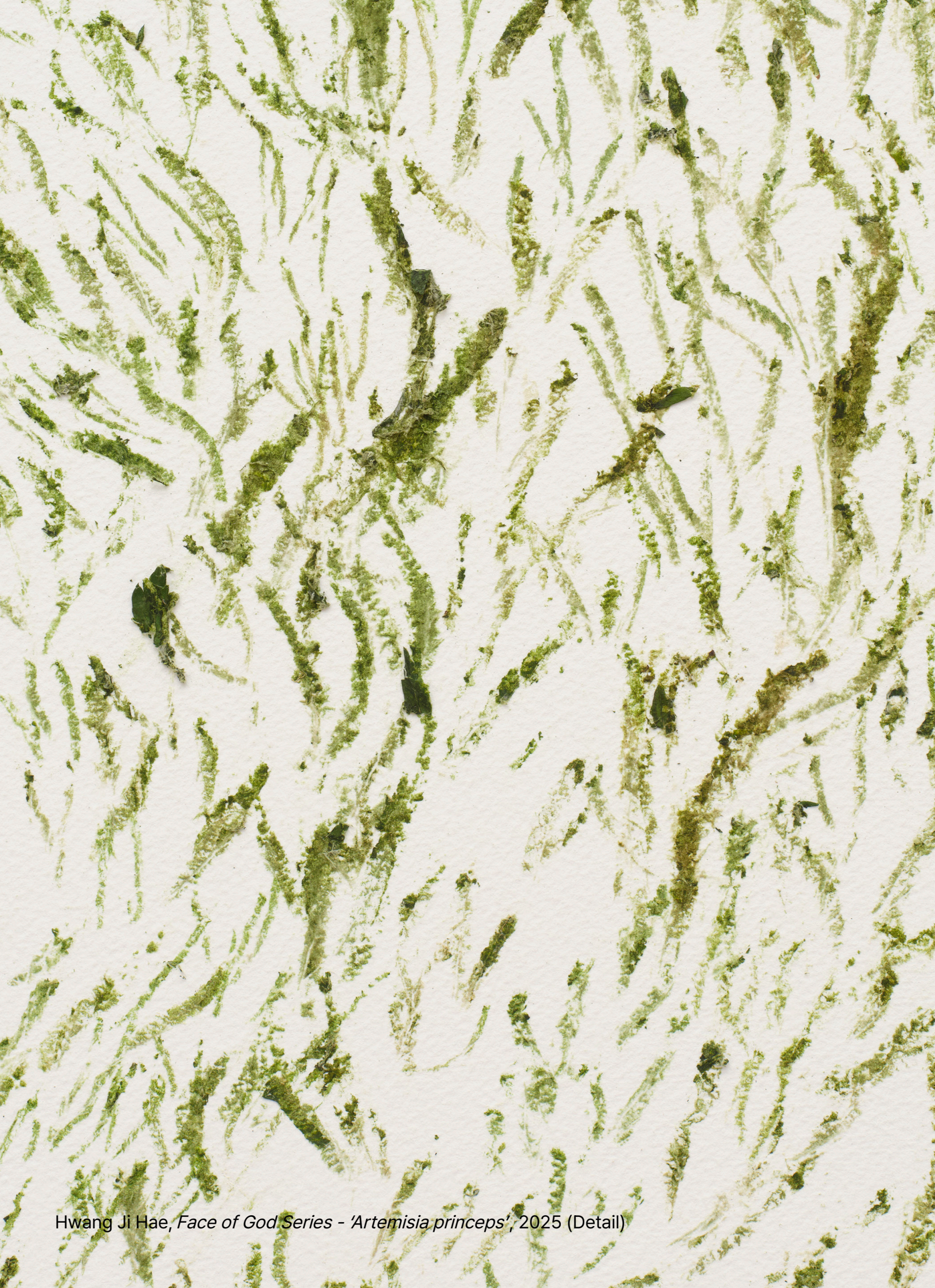
Hwang Ji Hae

Face of God Series – 'Artemisia princeps', 2025

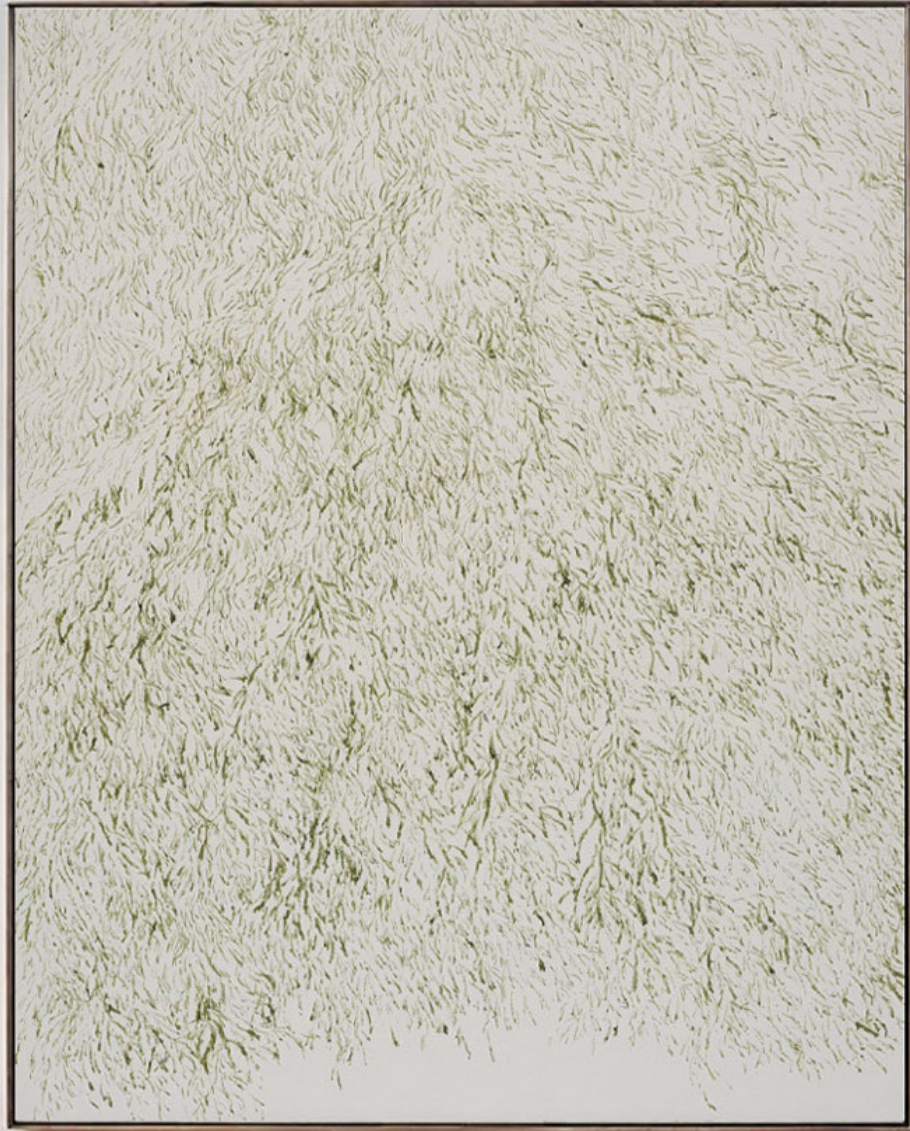
Mixed media

162 × 130.3 cm (63 3/4 × 51 1/4 in.)

\$30,000 USD



Hwang Ji Hae, *Face of God Series - 'Artemisia princeps'*, 2025 (Detail)



Hwang Ji Hae, *Face of God Series - 'Artemisia princeps'*, 2025

Johyun Gallery

DALMAJI

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Haeundae-Gu, Busan, South Korea

HAEUNDAE

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