

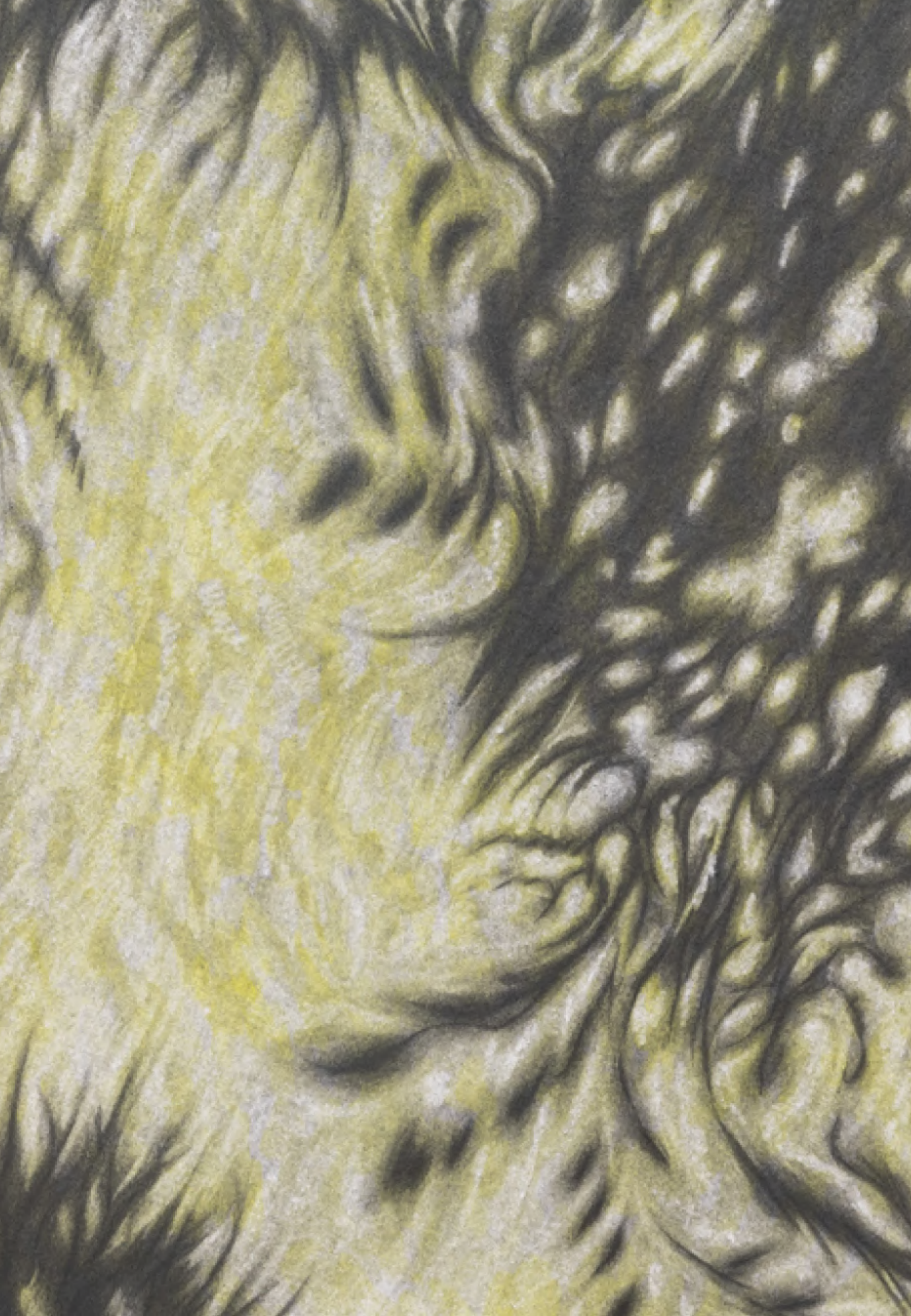


**TEFAF**  
NEW YORK 2026

**The Page Gallery**  
Stand 319











**Choi Myoung Young**

**Park Suk Won**

**Han Jin**

**Gwon Osang**

**Kuho Jung**

**Andy Warhol**

**Donald Judd**

**Richard Pettibone**

**Kim Tschang-Yeul**

## CHOI MYOUNG YOUNG



Born in Haeju, Hwanghae Province, North Korea, in 1941, Choi Myoung Young fled to South Korea during the Korean War at just 11 years old. During his childhood, he became captivated by the conditions of human life—suffering, survival, asceticism, and salvation.

In 1960, he began studying painting at Hongik University College of Fine Arts, having previously trained under master artist Chung Sanghwa at the Incheon National School of Education. To Choi, the canvas is a conditioned space for painting—both a body and a metaphor for the conditions of existence.

## CHOI MYOUNG YOUNG

As a result, he believed that a painter must accept the absolute flatness of the canvas as a rational foundation for painting, a conviction that became the starting point of his artistic practice. He joined two influential art groups, Origin (1963–1993) and the Korea Avant-Garde Group (A.G., 1969–1975), both of which played significant roles in the development of modern and contemporary Korean art. Within these circles, he refined his artistic approach and philosophy.

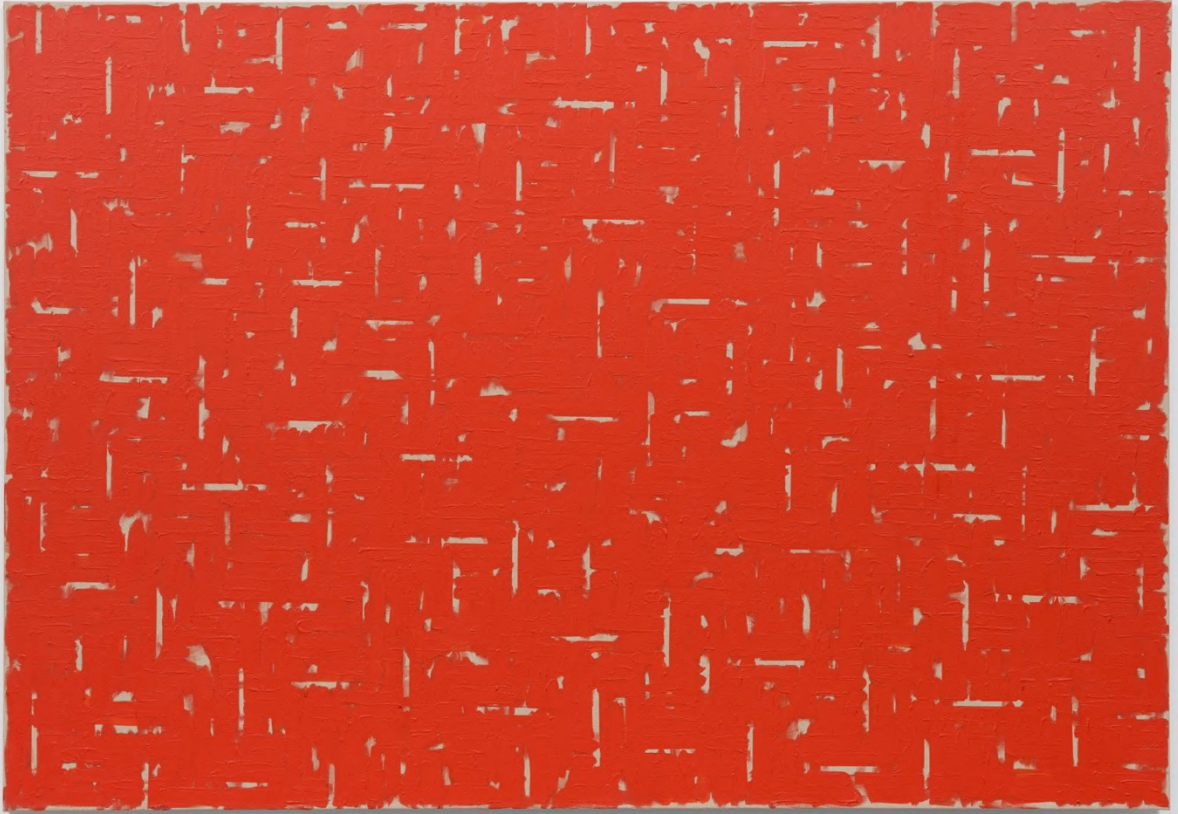
His Conditional Planes series has been a defining element of his artistic journey since the 1970s. This style emphasizes the flat surface of the canvas, aligning him with Dansaekhwa (Korean monochrome painting), which is characterized by geometric compositions, simple and precise lines, and primary colors. During this period, Choi developed a unique technique that involved creating and erasing traces on the canvas using fingerprints and sandpaper.

By the mid-1970s, Choi's artistic approach took on a meditative quality. He began applying layers of paint with a roller in a manner reminiscent of a calligrapher completing a character with a single brushstroke. His work continuously explores the relationship between his body, the canvas, and the medium, repeating patterns until he achieves a meditative and spiritual rhythm akin to traditional East Asian literati painting.

## CHOI MYOUNG YOUNG

After the mid-1980s, his compositions became defined by horizontal and vertical lines, forming layered surfaces through repeated brushstrokes. Choi has compared his artistic process to the Buddhist tradition of transcribing scriptures, suggesting that his painting is an act of self-discipline. Since then, he has continued his exploration of the plane as a painting space through his ongoing monochrome series, *Conditional Planes*.

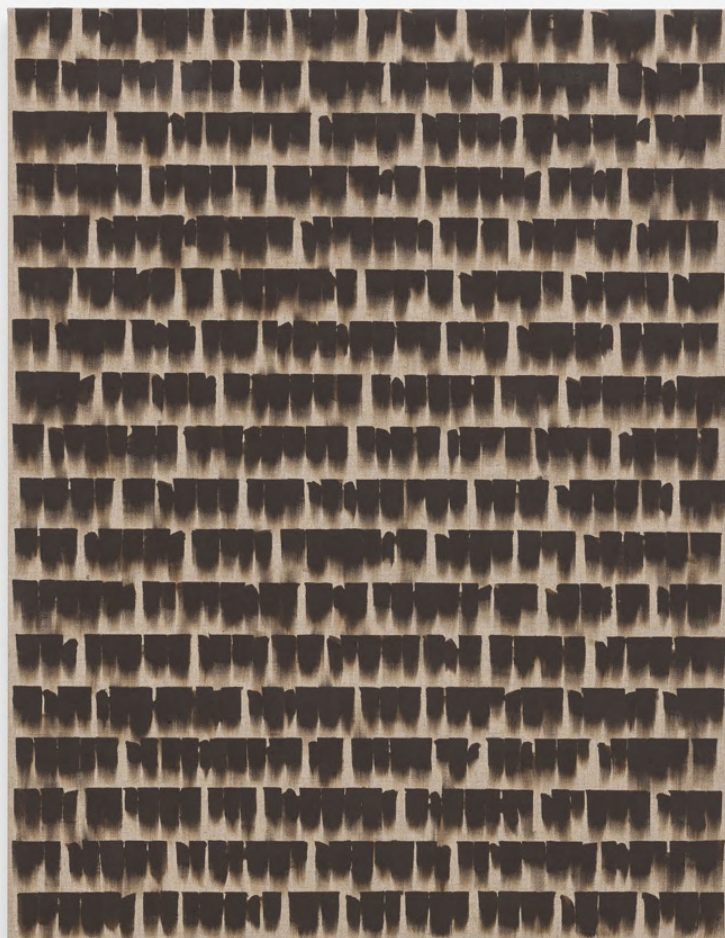
Choi Myoung Young has participated in group exhibitions at the Guggenheim Museum, New York; the Hammer Museum, Los Angeles (2024); and the Tokyo Opera City Art Gallery, Japan (2017). His works are included in the collections of the Museum of Modern and Contemporary Art (MMCA), Seoul; the Seoul Museum of Art; the Leeum Samsung Museum of Art; and the National Art Center, Tokyo.



Choi Myoung Young (b. 1941, Korea)  
Conditional Planes 18-06, 2018  
Acrylic on canvas  
112 x 162.2 cm (44 x 63.75 in.)



Choi Myoung Young (b. 1941, Korea)  
Conditional Planes 23-61, 2023  
Acrylic on canvas  
112 x 112 cm (44 x 44 in.)



Choi Myoung Young (b. 1941, Korea)

Conditional Planes 25-1B, 2025

Oil on canvas

117 x 91 cm (46 x 35.75 in.)





Installation view of *2024 Collection Curatorial Exhibition Map Reading of Painting*,  
Daegu Art Museum, Daegu, South Korea, 2024



Installation view of *Choi Myoung Young, The Page Gallery*, Seoul, 2022

## PARK SUK WON



Park Suk Won (b. 1942, Korea) is a leading figure in the history of contemporary Korean sculpture. His Accumulation series explores the potential of an oeuvre, seeking harmony between humanity and nature. Throughout this series, which began in the 1980s, he has employed techniques of "abstract-cutting" and "accumulation," primarily working with natural materials such as stone and wood.

In his pursuit of an unorthodox approach, Park Suk Won has distanced himself from traditional sculpting techniques, establishing a new trajectory for Korean abstract sculpture. Avoiding representational imagery, he immerses himself in simplified, abstract sculptural forms, ultimately questioning human existence.

## PARK SUK WON

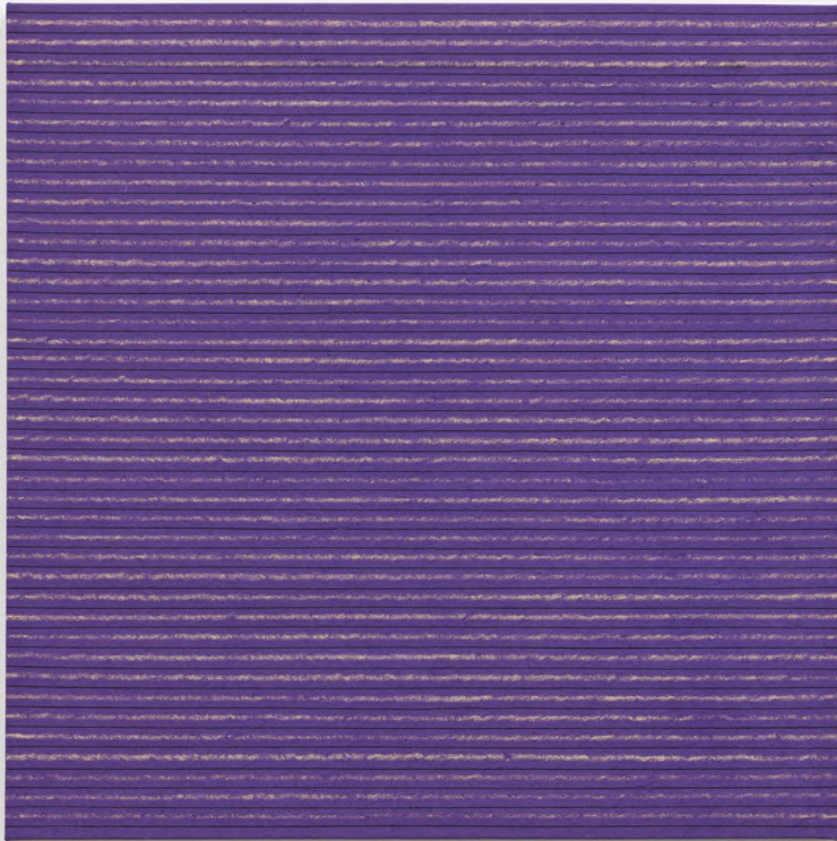
The core concepts of “accumulation” and “repetition” extend into his two-dimensional works as well. Embracing the inherent qualities of natural materials, he vertically and horizontally layers traditional Korean paper (Hanji) onto canvas. Through repetition and reassembly, he underscores the intrinsic value of materials while expanding his artistic philosophy into painting.

In 1968 and 1969, while still in his twenties, he received awards for Scorched Earth (焦土) and Universe Misery (悲宇) from the Chairman of the National Assembly at the National Art Exhibition of the Republic of Korea. These accolades cemented his status as one of Korea’s most esteemed artists.

As a founding member of the Korean Avant-Garde Group (A.G.), he participated in the 5th Paris Biennale (1966) and the 10th São Paulo Biennale (1969). From 1993 to 2008, he served as a professor in the sculpture department at Hongik University. His most recent solo exhibitions were held at the Kim Se Choong Museum. His works are included in the collections of major institutions, including MMCA, GMoMA, Daegu Art Museum, Walkerhill Museum, and TMCA Complex, among others.



Park Suk Won (b. 1942, Korea)  
Accumulation (積意) - 240729, 2024  
Korean paper on canvas  
73 x 73 cm (28.75 x 28.75 in.)



Park Suk Won (b. 1942, Korea)  
Accumulation (積意) - 241230, 2024  
Korean paper on canvas  
75 x 72 cm (29.5 x 17.25 in.)





Park Suk Won (b. 1942, Korea)  
Accumulation (積意) - 251207, 2025  
Korean paper on canvas  
45.4 x 45.4 cm (17.75 x 17.75 in.)



Installation view of *Park Suk Won*, Kim Se Choong Museum, Seoul, 2022

## HAN JIN



Han Jin (b. 1979, Korea) has expanded her practice from painting and drawing into video, sound, and installation, and is recognized for her distinctive artistic language that explores boundaries, time, and perception through the concept of “sound.”

Her work begins with an exploration of invisible states, shifting boundaries, and moments that transform memory and time. She perceives the world through listening, translating elements such as rhythm, resonance, and interference into visual language. Just as French composer Erik Satie’s *Vexations* expands time and silence through repetition, Han’s paintings are formed as “durational events” through hesitation, accumulation, and intervals. Her video and sound works extend this painterly logic into light, time, and acoustic conditions, establishing a coherent system in which the visual and auditory converge.

## HAN JIN

A central concern in Han's practice is the notion of "boundary." This includes not only natural conditions such as shorelines or the edge between swamp and land, but also invisible boundaries formed within everyday human relations. These boundaries may be measurable, yet they cannot be fixed, existing instead in a constant state of flux. Through her visits to various boundary sites, the artist comes to perceive the moment of standing at such thresholds through auditory experiences, such as the resonance of footsteps or the sound of wind. These experiences are translated into her paintings and drawings as layered and overlapping forms.

Han Jin (b. 1979) studied Fine Arts at the Korea National University of Arts, where she received both her B.F.A. and M.F.A. Based in Seoul, she has presented numerous solo exhibitions at venues including One and J. Gallery, Gallery Chosun, and Art Space Pool. Her work has been featured in group exhibitions at institutions such as Art Sonje Center and the Gyeonggi Museum of Modern Art. She participated in the Cheongju Art Studio residency (2015–2016) and has received support from the Seoul Foundation for Arts and Culture and the Gyeonggi Foundation for Arts and Culture. Her works are included in the collections of the National Museum of Modern and Contemporary Art, Korea, and the Gyeonggi Cultural Foundation.



Han Jin (b. 1979, Korea)

Vexations No.8, 2021

Gouache and pencil on cotton paper

49.8 x 34.8 cm (19.5 x 13.75 in.)

Frame: 65.3 x 49.8 x 3.8 cm (25.75 x 19.5 x 1.5 in.)



Han Jin (b. 1979, Korea)

Vexations No.10, 2021

Gouache and pencil on cotton paper

49.8 x 34.8 cm (19.5 x 13.75 in.)

Frame: 65.3 x 49.8 x 3.8 cm (25.75 x 19.5 x 1.5 in.)



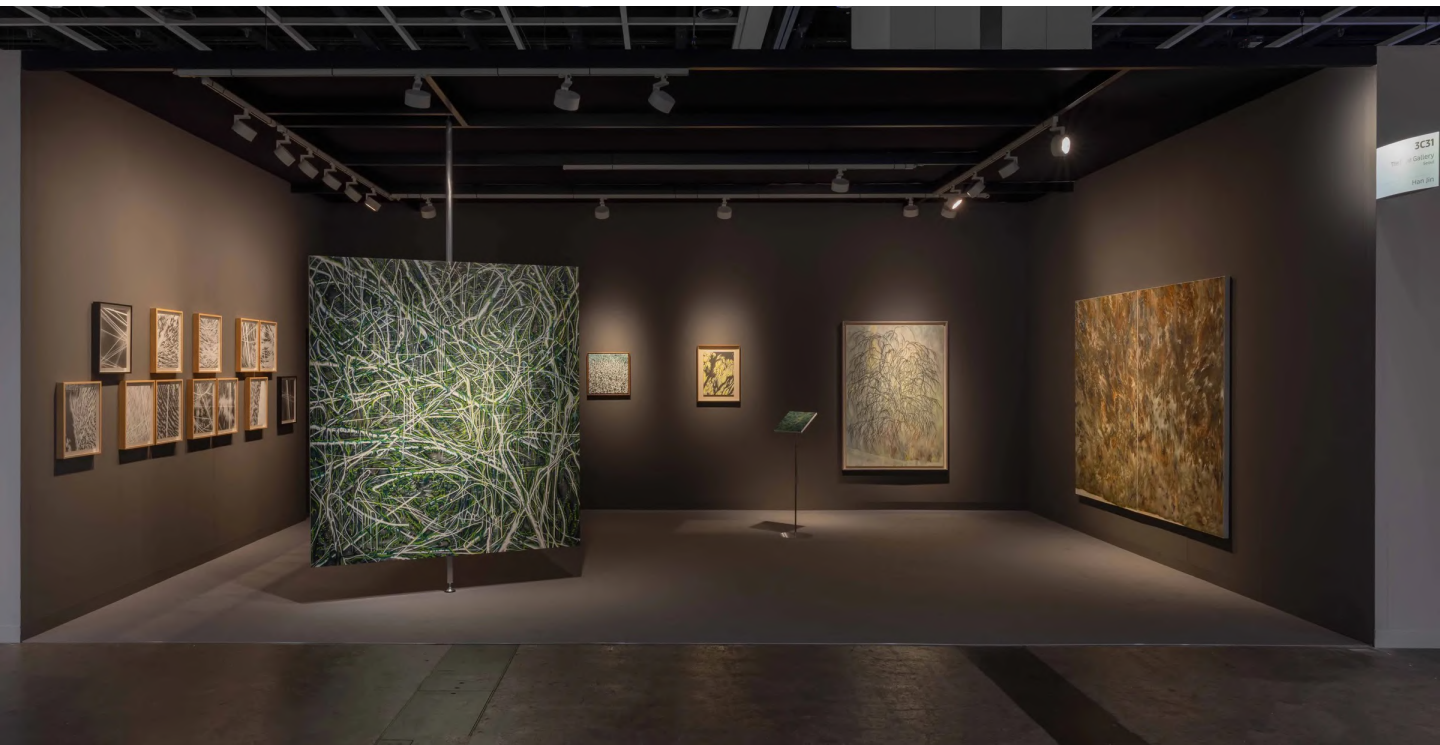
Han Jin (b. 1979, Korea)

Vexations No.10, 2021

Gouache and pencil on cotton paper

34.8 x 49.8 cm (13.75 x 19.5 in.)

Frame: 49.3 x 65.3 x 3.8 cm (19.5 x 25.75 x 1.5 in.)



Installation view Art Basel Hong Kong 2026, The Page Gallery, 2026

## GWON OSANG



GWON Osang (b.1974, Korea) is a sculptor who has constantly questioned the identity of the sculpture and tried to converge new experimental media into the new form structure. His varied approach for exploring the existence of sculptures is composed of five series, Deodorant Type, The Sculpture, The Flat, New Structure, and Relief. 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.

## GWON OSANG

"The Sculpture" is a series that unravels the meaning of traditional sculptures that try to realize the ideal of the time in the closest proximity to reality. Considering the definition of sculpture by using bronze, a traditional material of sculpture, to bring the high-value consumers, the ideal of the 21st century such as Lamborghini and Bugatti, close to the actual shape but makes the surface treatment which has not been refined, unlike the traditional method. "New Structure" is a series of works that have been expanded to three dimensions by adding Alexander Calder's Stable concept to the "Plat" series. The series, which mainly occupies space with aluminum structures, adds to the characteristics of existing image acquisition and placement, and artist who travels between 2D and 3D, the question of "the relationship between sculpture and space". The latest series, "Relief," is a new method of traditional carving, by building the two-dimensional plane in three dimensions, after realizing the exclusive image collection and arrangement on a flat, original version.

## **GWON OSANG**

GWON Osang held a solo & collaborative exhibition at Suwon Art Space (Suwon, Korea) in 2022, TYPE (Seoul, Korea) in 2021, Arario Gallery Shanghai and Seoul in 2016. Other solo exhibitions were held worldwide, such as Hermes (Sydney, Australia) in 2016, Okinawa contemporary Art Center (Okinawa, Japan) in 2015, HADA contemporary (London, UK) in 2013, and Manchester Art Gallery (Manchester, UK) in 2008. Participating in the group exhibitions were held at The Shophouse (Hong Kong) in 2022, the Seoul National University Museum of Art (Seoul, Korea) in 2021, Daerim Museum (Seoul, Korea) and Pohang Museum of Steel Art (Pohang, Korea) in 2020, Lotte Museum (Seoul, Korea) in 2019, Arario Gallery Seoul (Seoul, Korea) in 2018, National Museum of Contemporary Art (Seoul, Korea) in 2015, Singapore Museum of Contemporary Art (Singapore) in 2014, Saatchi Gallery (London, UK) in 2010, Burger Collection in 2009 (Berlin, Germany), Bologna Museum of Contemporary Art (Bologna, Italy) in 2004, and FOAM (Amsterdam, Netherlands) in 2003. He also participated, in 2014, Busan Biennale (Busan, Korea) and Asian Art Triennial (Manchester, UK) in 2008. Besides, GWON has worked collaborations with a variety of brands, including Riot Games, Jaguar, BMW and Hermes, to present contemporary art closer to the public.



Gwon Osang (b. 1974, Korea)  
River, 2015  
C-print, mixed media  
145 x 100 x 76 cm (57 x 39.25 x 30 in.)





Gwon Osang (b. 1974, Korea)  
Statue of the Buddha & Yorkshire Terrier, 2015  
C-print, mixed media  
36 x 24.5 x 40.5 cm (14.25 x 9.75 x 16 in.)



Gwon Osang (b. 1974, Korea)  
At Temenggong 28, 2013-2018  
C-print, mixed media  
38 x 35 x 110(h) cm (15 x 13.75 x 6.25 in.)



Bbd, 2009  
Collection of Samsung Museum of Art LEEUM



Installation view *Gwon Osang 'Sculptural Report'*, Arario Museum, Jeju, 2025

## KUHO JUNG



After studying communication design at Parsons School of Design in New York, Kuho Jung (b. 1962, Korea) returned to Korea and launched his fashion brand, KUHO, based on the philosophy of Korean minimalism. He later joined Samsung's fashion division as a creative director, managing over ten brands for ten years. Expanding his creativity into the film industry, he won several art director and best costume design awards. He is actively involved in performance art, directing and writing various works. In 2019, his curation of an exhibition on contemporary Korean crafts for Milan Design Week was recognized as one of the top ten exhibitions of the week. In 2022, he played a key role in renewing the Samsung Leeum Museum of Art and the Hoam Museum of Art, serving as an art director.

# KUHO JUNG

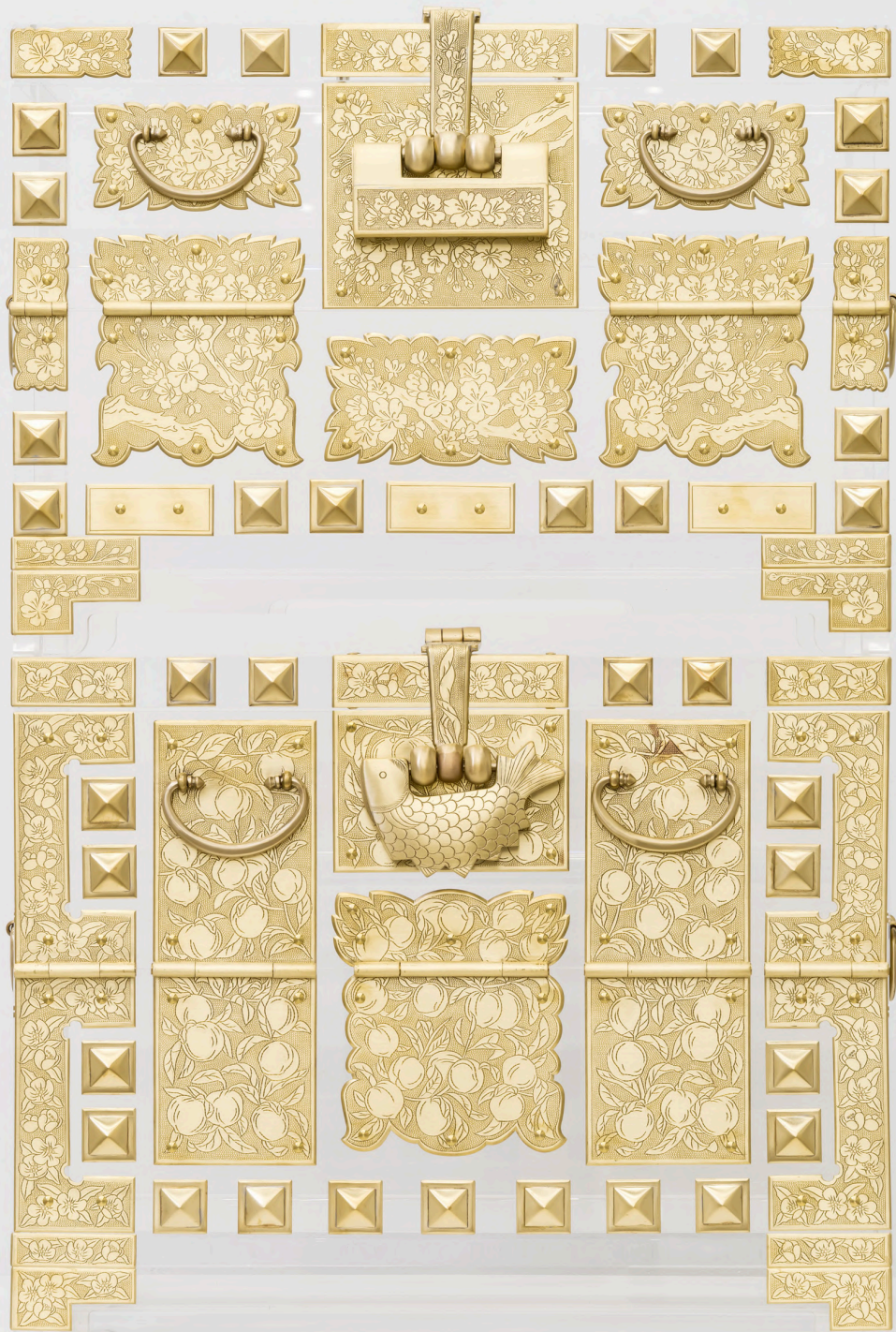
His Bandaji series explores the balance between the fading and the excessive. Traditional craftsmanship, despite its enduring artistry and technical mastery, is gradually losing its function and relevance. In contrast, modern objects are mass-produced and consumed at an unprecedented pace, often devoid of intrinsic value. Coexistence is an artistic exploration of these opposing forces, seeking a new equilibrium where the disappearing and the excessive converge.

By integrating transparent plexiglass with traditional metal ornaments, the reinterpretation of the Pyeongyang Bandaji (Korean chest) visually articulates the tension and harmony between absence and abundance. This work goes beyond mere aesthetic reinterpretation— it explores the intersections of tradition and modernity, emptiness and presence, proposing new possibilities for utility and meaning in contemporary design and art.

# KUHO JUNG

Kuho Jung has held multiple solo exhibitions, including the Bandaji series at Choeunsook Gallery in Seoul. His work explores the intersection of tradition and modernity, blending historical craftsmanship with contemporary aesthetics. He has also served as a creative director for major craft exhibitions and institutions such as the Leeum Samsung Museum of Art.

His influence extends to film and stage, where he has directed and designed costumes for acclaimed productions like Hwang Jin-yi and The Scent of Ink. Recognized for his contributions to fashion and design, he has received prestigious awards, including the Korea Fashion Awards Presidential Commendation. His artistic vision continues to shape Korea's cultural landscape, bridging heritage with innovation across multiple disciplines.



Kuho Jung (b. 1962, Korea)

Bandaji, 2025

Plexiglass, brass

Top: 50 x 35.7 x 25 cm (19.75 x 14 x 9.75 in.)

Bottom: 50 x 39.3 x 25 cm (19.75 x 14 x 9.75 in.)

Unique



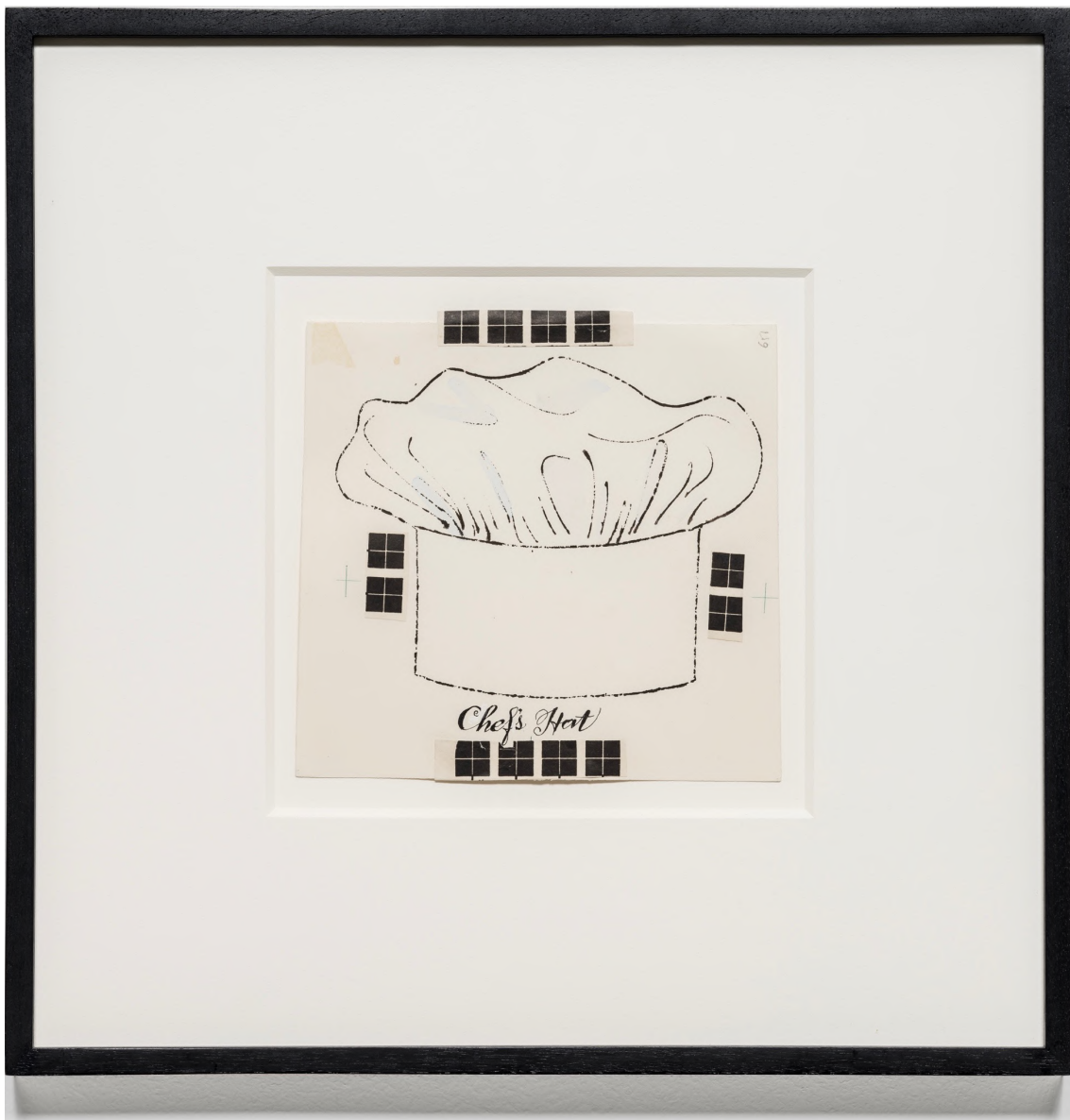
Installation view of *Craft Now*, Leeum Samsung Museum of Art, Seoul, 2022

**Andy Warhol**

**Donald Judd**

**Richard Pettibone**

**Kim Tschang-Yeul**



Andy Warhol (1928-1987, US)

Chef's Hat, ca. 1958

Ink and Dr. Martin's Aniline Dye on Strathmore paper

17.1 x 17.5 cm (6.75 x 7 in.)

Frame: 39.4 x 39.4 cm (15.5 x 15.5 in.)

Numbered by the Estate of Andy Warhol, TOP 378.003 (on the reverse)



Andy Warhol (1928-1987, US)

Pierrot, ca. 1958

Ink and Dr. Martin's Aniline Dye on Strathmore paper

22.5 x 13.3 cm (8.75 x 5.25 in.)

Frame: 44.1 x 35.9 cm (17.25 x 14.25 in.)

Numbered by the Estate of Andy Warhol, TOP 378.027 (on the reverse)



Andy Warhol (1928-1987, US)

Mary Christmas, ca. 1958

Ink and Dr. Martin's Aniline Dye on Strathmore paper

16.2 x 17.1 cm (6.5 x 6.75in.)

Frame: 37.5 x 38.4 cm (14.75 x 15 in.)

Numbered by the Estate of Andy Warhol, TOP 378.002 (on the reverse)



Donald Judd (1928 - 1994, US)

Untitled, 1987

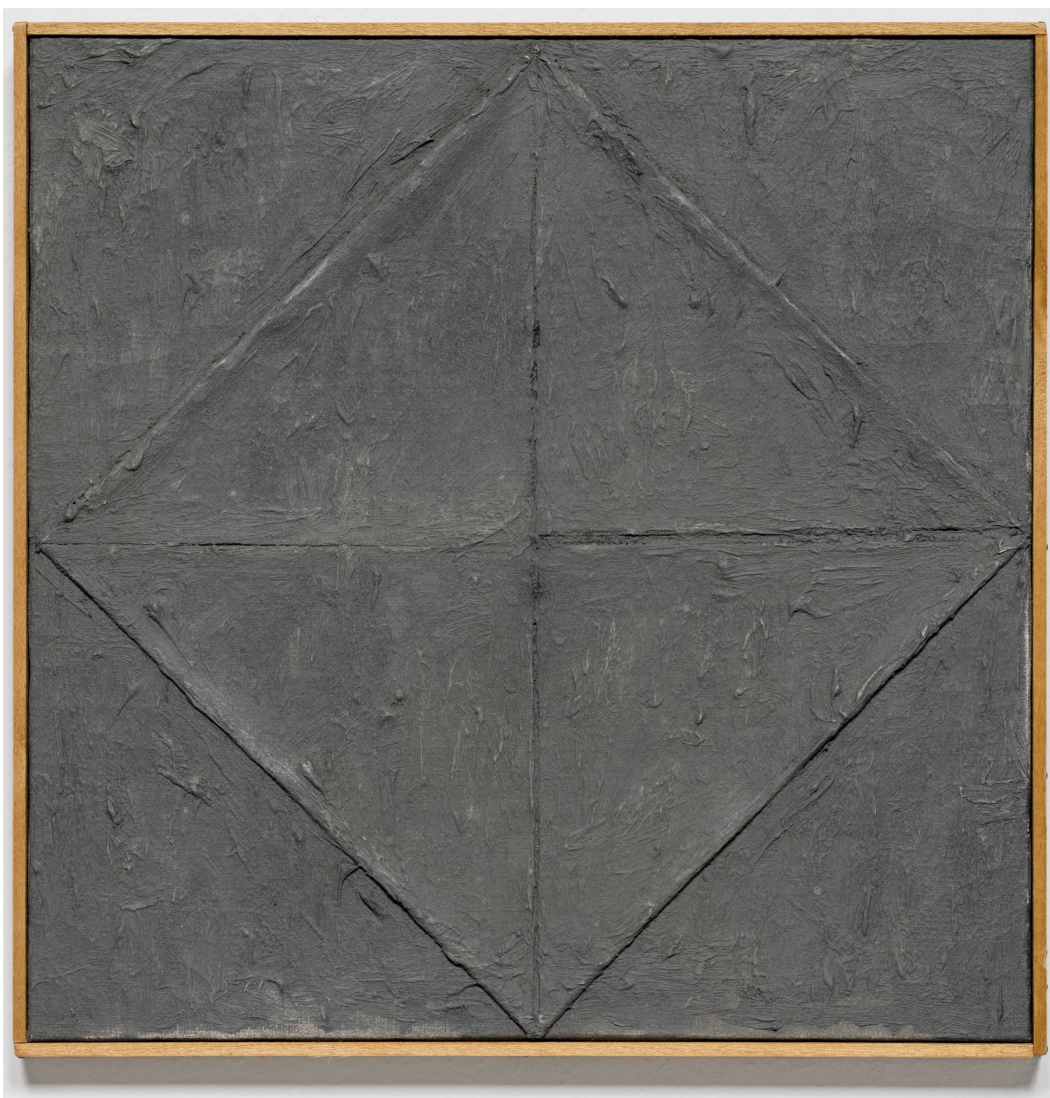
Painted aluminum

30 x 210 x 30 cm (11 3/4 x 82 5/8 x 11 3/4 in.)

Stamped 'DON JUDD 87-27 STUDER AG' (on the reverse)



Richard Pettibone (1938-2024, US)  
Piet Mondrian, 'Composition No. III', 1929, 1996  
Oil on canvas & artist-made frame  
19.8 x 19.8 cm (7 13/16 x 7 13/16 in.)  
Signed, titled and dated on the reverse



Richard Pettibone (1938-2024, US)  
Jasper Johns, 'The Disappearance II', 1961, 1967  
Acrylic on canvas  
20 x 20 cm (7.75 x 7.75 in.)  
Signed, titled and dated on the reverse

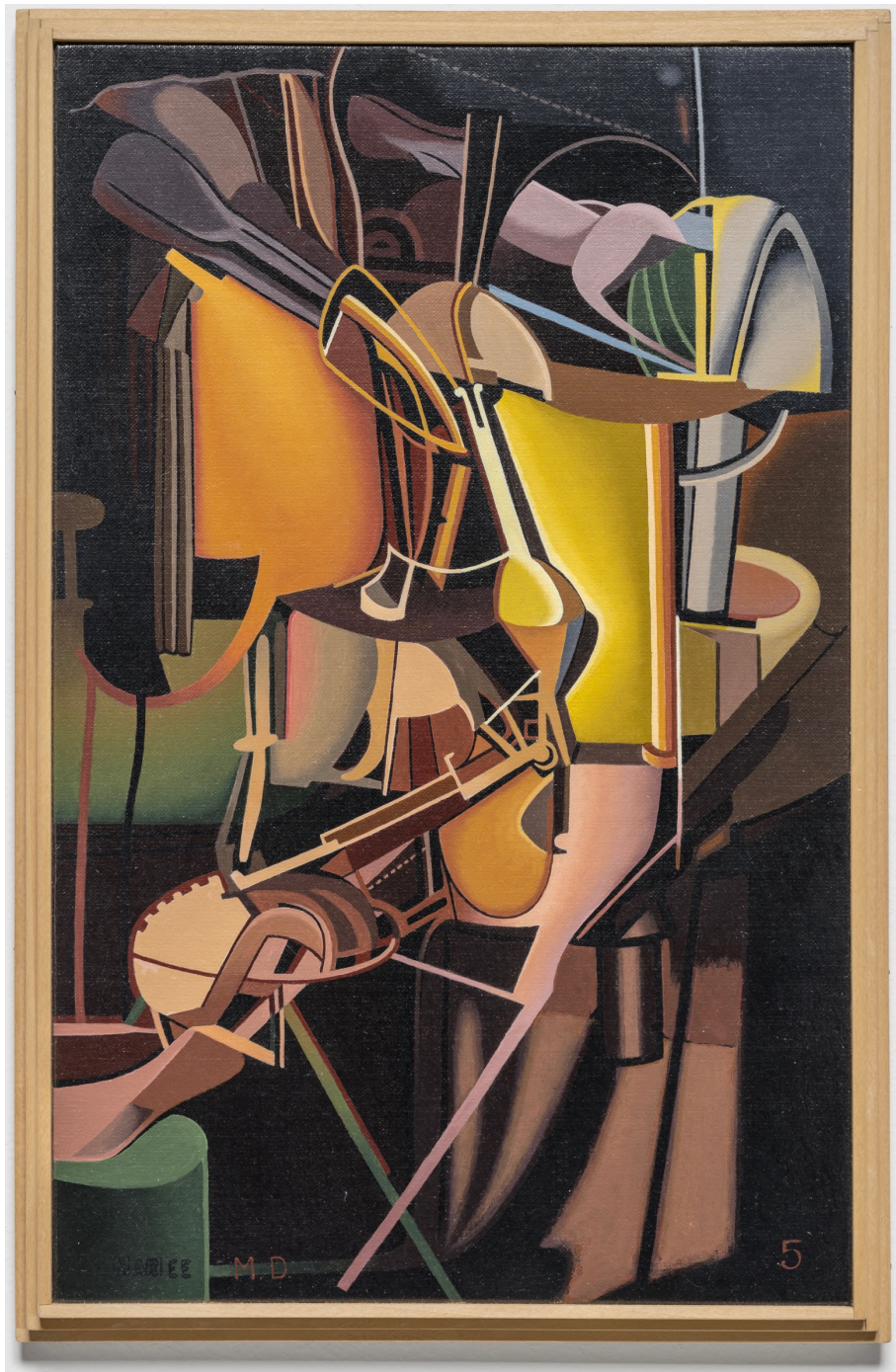


Richard Pettibone (1938-2024, US)

Train Wreck & Stella, 1970

Acrylic and silkscreen on canvas in a frame made by the artist  
30.5 x 20 cm (12 x 8 1/2 in) (irregular)

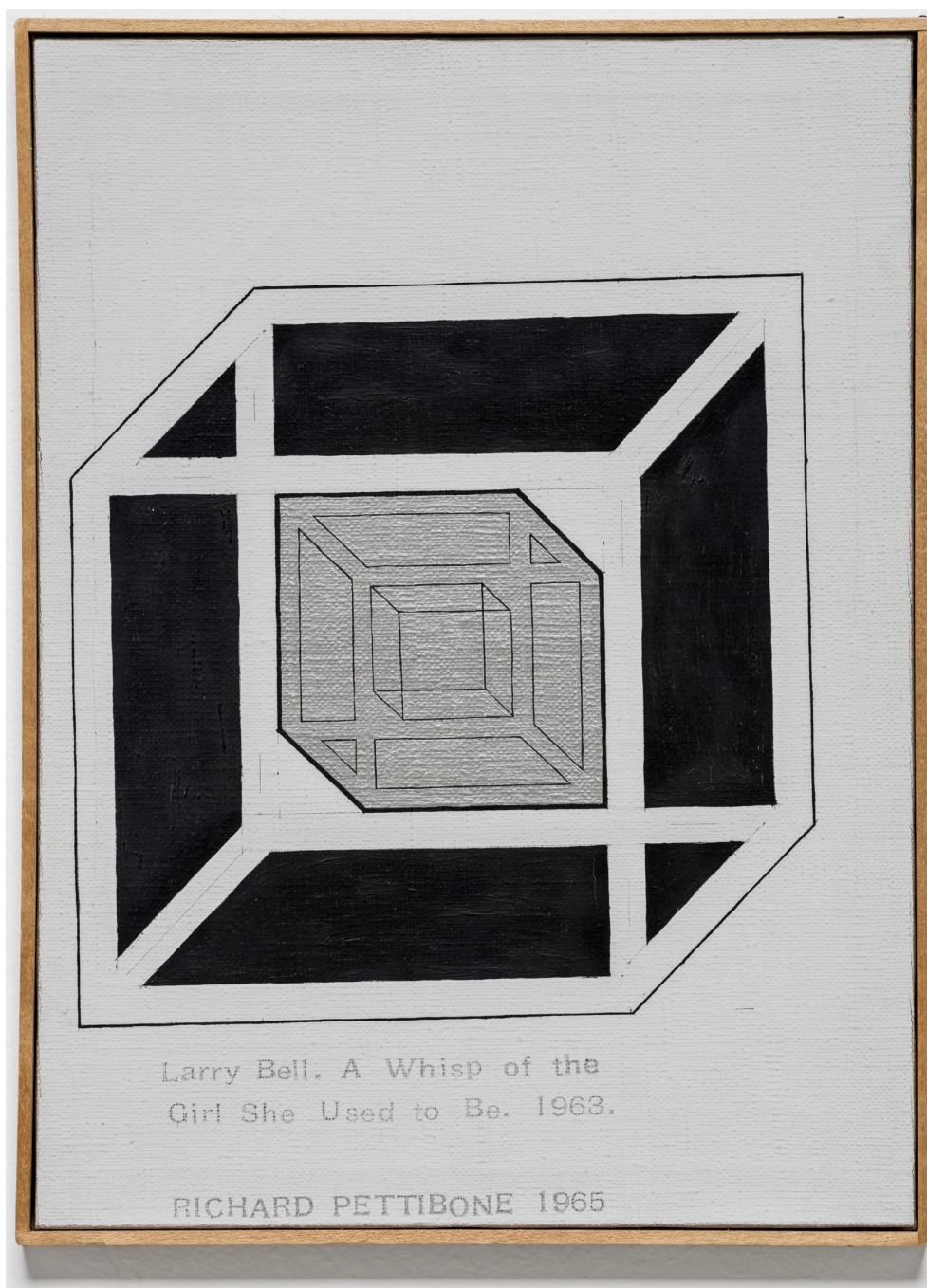
Signed, titled and dated on the reverse



Richard Pettibone (1938-2024, US)  
Marcel Duchamp, Mariee, Munich, #5, 1912, 2000  
Oil on canvas  
31.8 x 20.6 cm (12 1/2 x 8 1/8 in.)  
Signed, titled and dated on the reverse



Richard Pettibone (1938-2024, US)  
Roy Lichtenstein, 'Masterpiece', 1962, 1975  
Acrylic and silkscreen ink on canvas in artist's frame  
19.7 x 19.1 cm (7 3/4 x 7 1/2 in)  
Signed, titled and dated on the reverse



Richard Pettibone (1938-2024, US)  
Larry Bell, A Whisp of the Girl She Used to Be, 1963, 1965  
Metallic powder in polymer emulsion on canvas  
21 x 15 cm (8.25 x 6 in.)  
Stamped on the canvas surface



Kim Tschang-Yeul (1929 - 2021, Korea)

Waterdrops, 1986

India Ink and oil on canvas

80 x 80 cm

Signed and dated on the right



**The Page Gallery**

**TEFAF NEW YORK 2026**

**14 - 19 May**

**Stand 319**

**Park Avenue Armory**

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