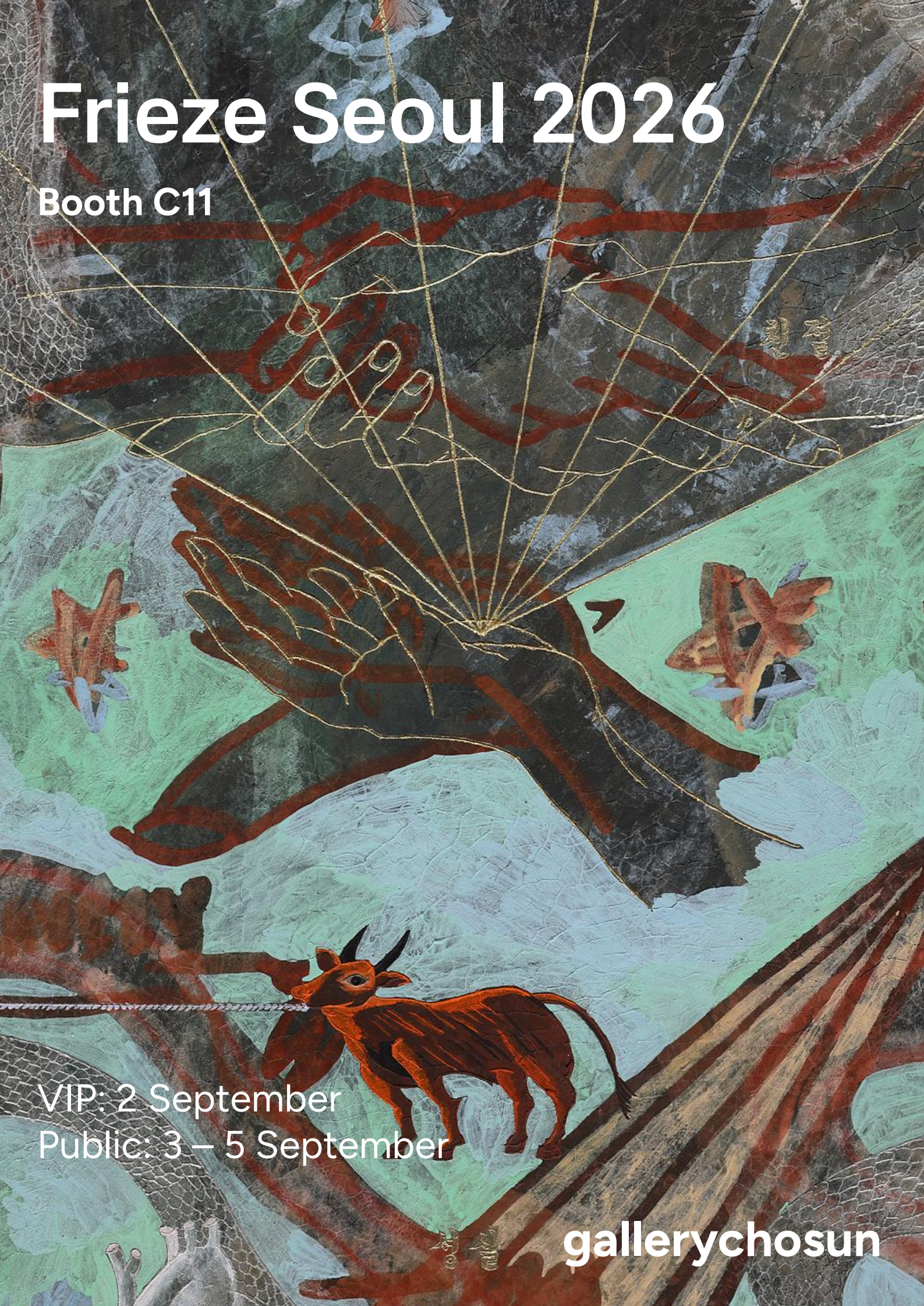


Frieze Seoul 2026

An abstract artwork featuring a central bull in shades of brown and orange, standing on a light blue and green textured base. Above the bull, a complex network of thin, golden lines radiates from a central point, resembling a spiderweb or a web of connections. The background is a mix of dark, muted colors with some red and green accents. The overall style is contemporary and expressive.

Booth C11

VIP: 2 September
Public: 3 – 5 September

gallerychosun

JEONG Jeong-ju

MIN Sunghong

Sanghoon AHN

Bona Park

Woo Min Jung

Choe Sooryeon

Fay SHIN

Axl Le 乐毅



JEONG Jeong-ju

Dasan, Facing along the River, Seoho museum, Namyangju, 2024

JEONG Jeong-ju (b. 1970)

Lights in Room

The room with light series, a body of video works created using 3D animation techniques, simplifies the movement of light as it enters an architectural space that metaphorically represents the inner self, then travels across its walls and floors, through color, structure, and motion.

If the interior of the architectural space in the work can be understood as a metaphor for a person's psychological interior, the light that passes through it may be seen as contact with the Other that surrounds the self other people, society, power, or even the divine.

The anxiety and tension that exist between the self and the Other are transformed through the structure of the architectural space, as well as through light, color, and movement, creating an illusion in which tension and beauty intersect.



Room with light26-01, 2026,
3D animation, 32inch framed monitor, 44.8 X 75 X 8.7cm





Sunghong MIN

Gyeonggi Artist Highlights 2024, Gyeonggi-do Museum of Modern Art, Ansan, 2024

MIN Sunghong (b. 1972)

Exercises for Plasticity

Exercises for Plasticity is a body of work in which the artist reconstructs landscapes from traditional Korean landscape paintings, collected from around the spaces where she lives and spends her everyday life, onto ceramic forms resembling pillows.

Rather than depicting reality as it is, traditional landscape painting portrays imagined and idealized visions. In this sense, landscape painting symbolically reveals how we perceive and relate to the environments and circumstances surrounding us.

Through this work, the artist distances herself from dominant interpretations and perspectives on landscape, inviting viewers to reconsider it as something variable and fluid.

When subjected to external stimuli, objects reveal two opposing properties. One is the tendency to resist deformation, while the other is the tendency to retain a deformation once it has occurred. Human cognition likewise possesses a certain degree of fluidity, altering its functions in response to the surrounding environment and lived experiences.

Each work reveals the delicate boundary on the surface that separates the ideal from reality within our experience. During the slip-casting process, the ceramic structures come into contact with the body placed upon them, becoming deformed and cracked. Through these transformed forms, the work tactilely expresses the sensations that arise in the process of recognizing absence, sensing circumstances, and overcoming the anxiety surrounding the unreality inherent in the act of acceptance.



Exercise for Plasticity 6, 2026,
Procelain, 14(H) X 30 X 10 cm

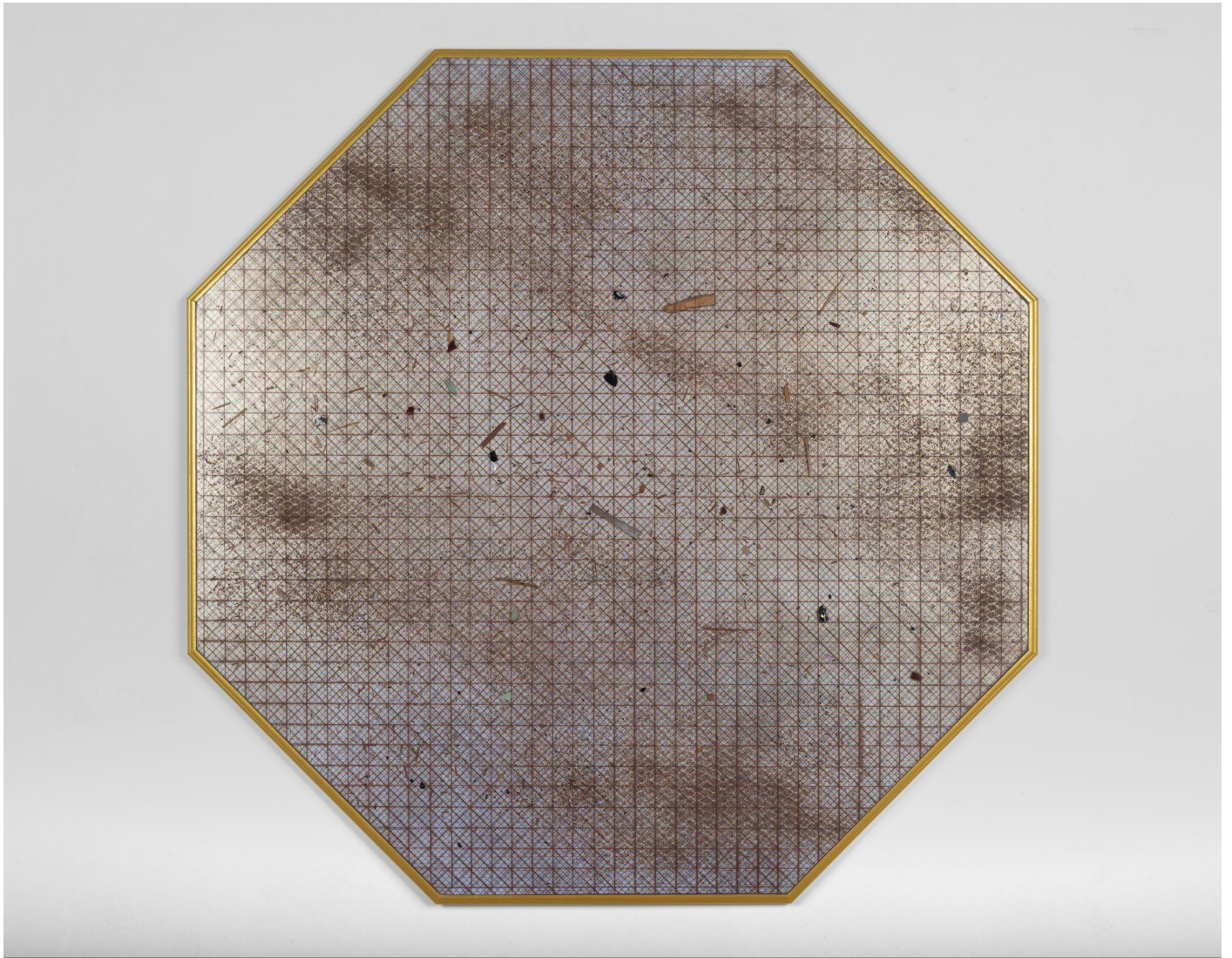




Exercise for Plasticity 14, 2026,
Procelain, 16(H) X 31 X 10 cm







Exercise for Painting_Mirror, 2025,
Fragments of collected object, ballpoint pen,
copper powder on canvas , 126 X 126 cm





Sanghoon AHN

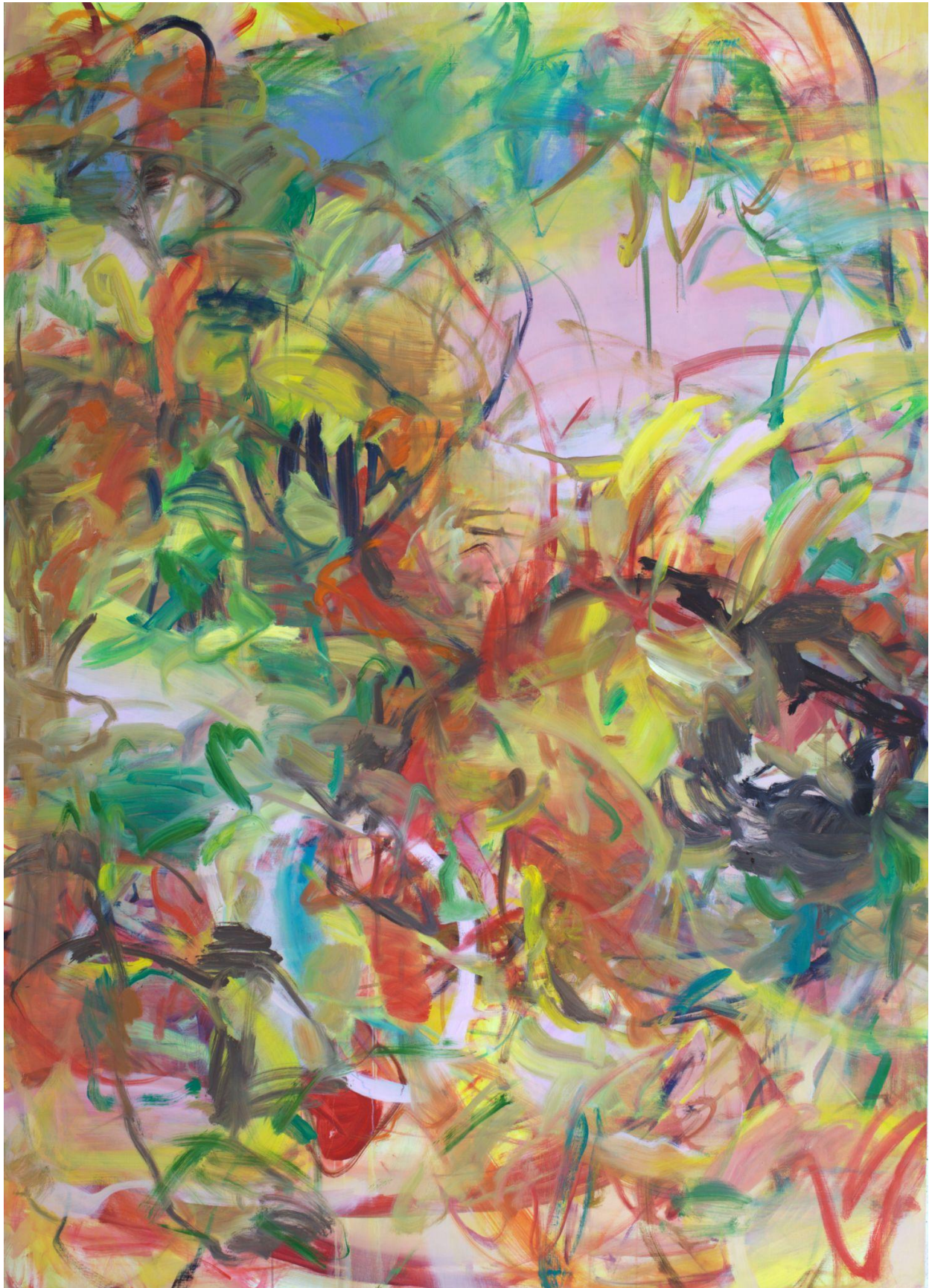
Hands and Stains, gallery chosun, Seoul, 2025

AHN Sanghoon (b. 1975)

Ahn Sanghoon majored in Painting at Chung-Ang University. He later earned a Master's degree in Fine Arts from Kunstakademie Münster in Germany, where he also completed the Meisterschüler program.

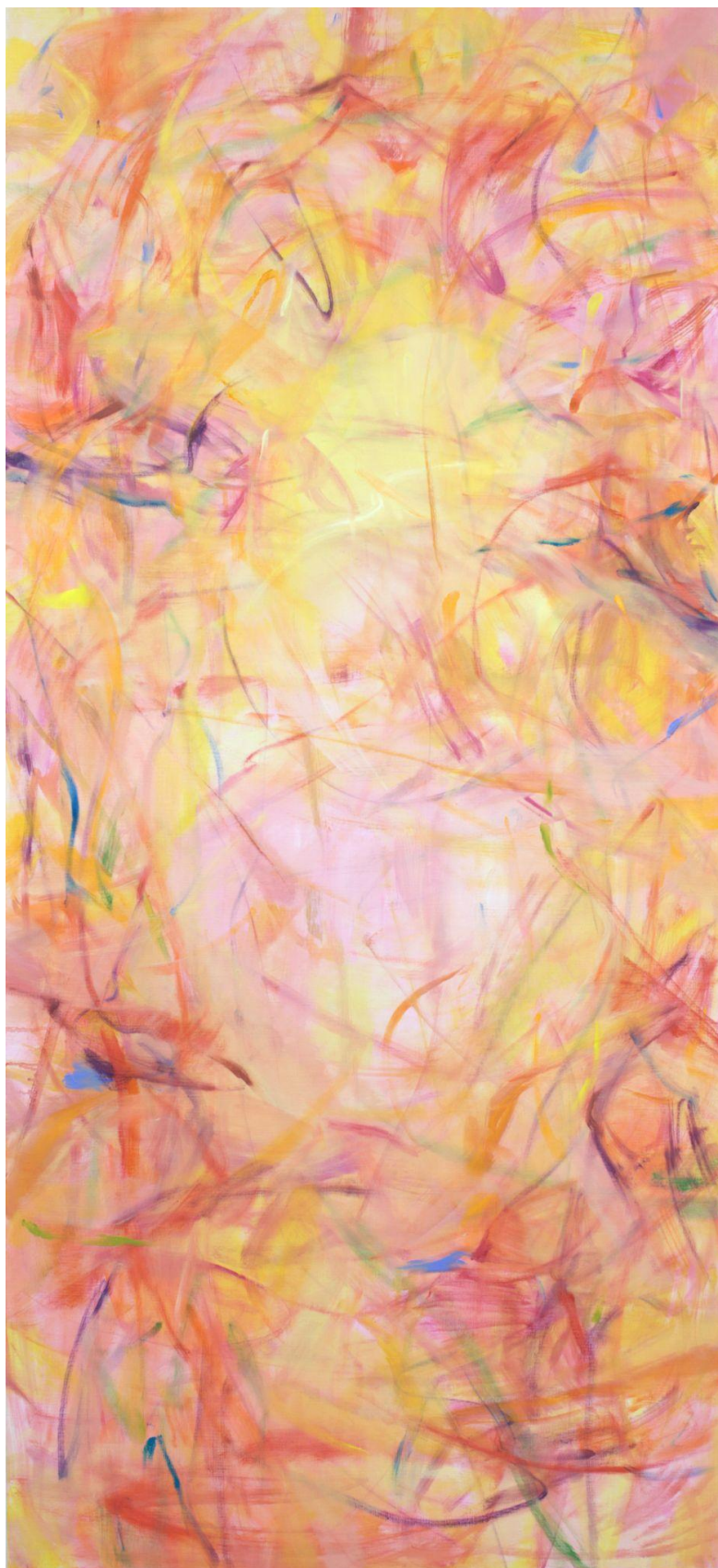
Ahn Sanghoon uses painting as a formal foundation to explore aspects of the world that resist language, materializing them in spatial forms or investigating the flatness of three-dimensional space. Moving between representation and abstraction, chance and necessity, he seeks to capture in images the languages that slip through these boundaries, with particular attention to the limits of the canvas and the space inside and outside the frame.

Through images that feel both familiar and unfamiliar, he questions the point at which images generate aesthetic value, extending this inquiry from the canvas surface to the exhibition space. Recently, he has been transferring fragments of deleted images from smartphone photo albums onto canvas, exploring the fleeting nature of digital images destined to disappear and the narratives that might emerge from them.



You've Just Been to the Sauna, 2026
Oil on linen, 205 X 166cm





It happened at noon, 2026
Acrylic, oil on linen, 175 X 80cm





Bona Park

Whistlers, gallery chosun, Seoul, 2024

Bona Park (b. 1977)

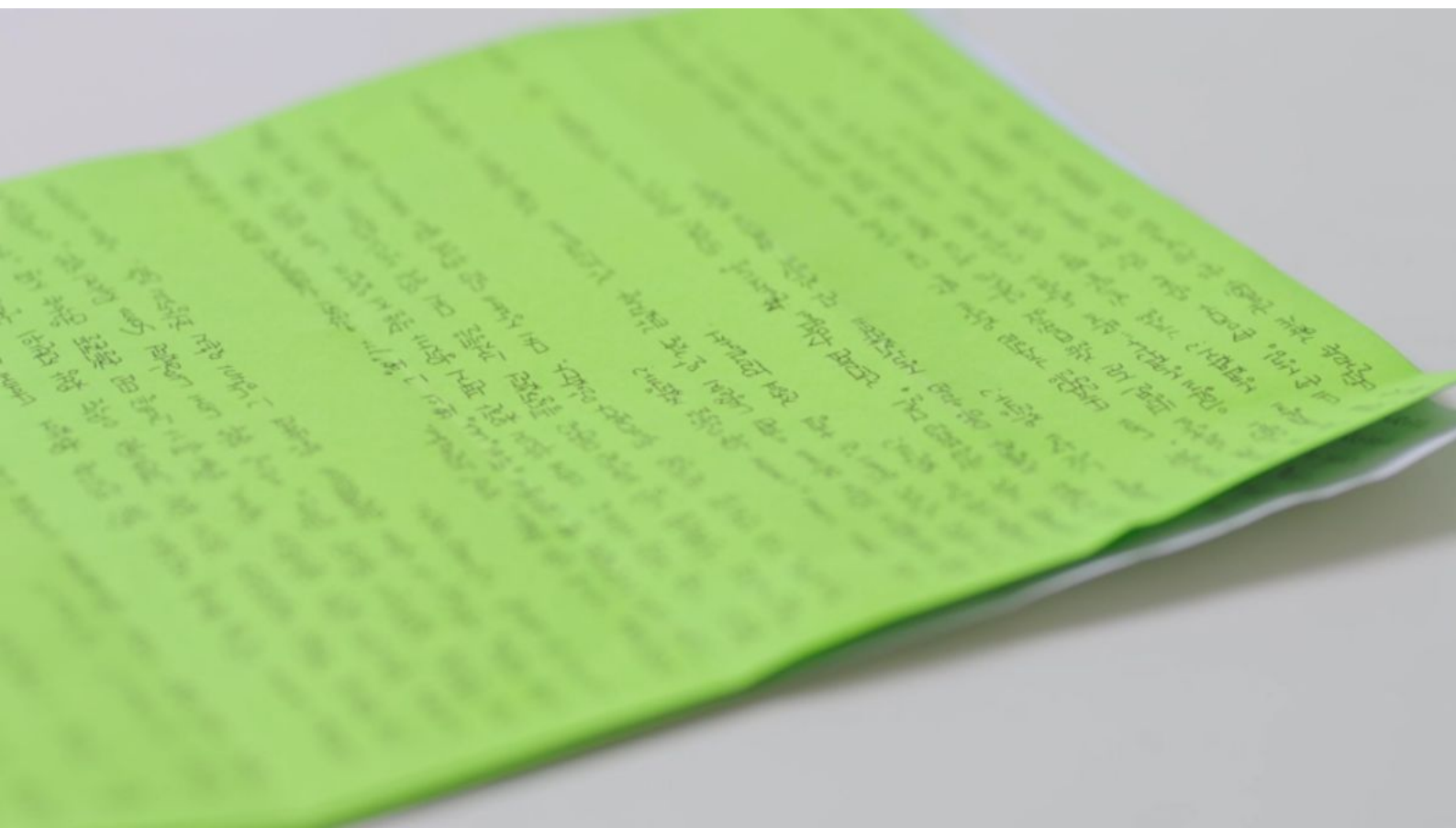
Phwee phwee fweet fweet

This video work was presented in Bona Park's solo exhibition at Gallery Chosun in 2024 and documents a performance in which two actors read six handwritten letters written by six of the artist's female acquaintances to their respective friends.

Among the six letters are also letters written by the two actors to each other. In the performance, one actor whispers a letter into the other's ear, who then repeats aloud what she hears, as she hears it. The work explores friendship between women as it unfolds through emotions and the flow of feelings something that cannot be fully expressed through language alone. The video was invited for a screening at KIKA Space in Kyoto, Japan, in 2025.



Phwee phwee fweet fweet, 2024,
4K video with sound, 22'52"





WOO, Minjung

Dream Love Hope, gallery chosun, Seoul, 2026

WOO Minjung (b. 1985)

Minjeong Woo earned her BFA and MFA in traditional painting from Seoul National University and has participated in a variety of solo and group exhibitions while primarily working in Seoul.

Woo Minjung sculpts and erases a surface made of soil, different from the canvas surface of common painting style, to create images. This method visualizes memories fading away over time and also expresses the essence of this world, where everything in the universe undergoes repeated annihilation and change. It differs from the act of carving to leave a mark. The artist comprehends change by incorporating multiple layers of lines and colors, revealing the process of transformation and disappearance while handling new images.

By directly shaping the wall with soil, scraping and refining it, and erasing the original form during the process, the materiality becomes increasingly clear, allowing one to sense the primal texture of the screen. The repeatedly etched images metaphorically represent the momentary changes, acquiring temporality and dynamism.



Dream Love Hope, 2026,
Color on jute, ocher, 130 X 162 cm





천정

7

汝為邪鬼弄耶?

法敗矣!

法敗矣!

果然陰間勢利...

天靈地靈

吾欲知鬼神之情狀

誰謂天公無皂白耶?

팔업 만다라 (解圖)



汝為邪鬼弄耶?

人被殺而時事可知



法敗矣!

CHOE Sooryeon

CHOE Sooryeon (b. 1986)

Sooryeon CHOE studied painting at Hongik University and earned her MFA in Western Art from Seoul National University. Based in Seoul, she was selected as a recipient of the Chong Kun Dang Art Prize in 2020.

Female figures such as ghosts and celestial maidens frequently appear in her works. These figures are drawn from East Asian folktales and classic films from Korea and China, representing women who suffered unjust deaths or objects of desire consumed as stereotypical femininity. The artist views these images of women and the Orient as entities otherized within the Western male-centric order and the realms of science and reason, bringing back onto the canvas those who have long wandered without finding their rightful place.

The illegible characters and indistinct forms obstruct the viewer's habitual ways of seeing and reading, prompting a sensory experience of the work. This proposes a different way of appreciating the images of women and the Orient that have been consumed as clichés.



The Ailing Gong Weiyuan's Journey to the Underworld, 2026
 watercolor, oil, silver ink on linen, 205 X 166cm

何物曰：錫鑊。錫鑊者，燒錫鑊三分，用常
準作其身，未也。應也。府
志無以應也。府
老廟頭中。府
一。驚而醒。府

A painting of two pink roses in a dark green setting. The roses are rendered with soft, visible brushstrokes, showing delicate pink and white petals. They are set against a dark, textured green background that suggests foliage. The overall style is painterly and somewhat somber due to the dark tones.

原任

→ 前官,
舊 본디의 벼슬.

惟

惟 (성숙할 수)
→ 다만

阿 (구릿을 +)

殿 (전각 전)

⑤ 후군 (後軍)
: 대열 끝에서 (후방) 지키는 군대

岳翁

악 중, (아내의 아버지)

慘然

슬프고 창목한 모양

原委 (근원원, 말결)

→ 사건의 경위, 작조지점

門 (진호수/ 별칭, 문드러질 관)

門 (문)

문자가 사해

頭巾

→ 초스라운
사내에 이르고 원고한 태도

하여 사용하네.

1) 분의 일, 이 정도 사용하네.

이 왕부로 달려 갔으나, 잊어버리고 석과를 물에 지니지 않았다.

문에 이르러, 지키는 자들이 살 자취를 잡는데 (배극한데), 미원을 보므로

연 손발 내밀며 돈을 요구했는데, 미원은 응달할 것이 없었다. 다만 물릴

차라. 명중에 공에서 지...
조차다. 명중에 공에서 지...
저리의 집포들은, 이승과 더불어
다르지 않았고,
미원 왕자가 가축하여, 해와 같이
보이지 않았다.
한 집포를 보니 재산대를 맡은 자가,
예전부터 아는 사이라서,
앞으로 나아가 권을 물었다.
재산대의 사람이
웃으며 말하길: "이 곳은 길이 없습디다,
당상은 여기까지 와서 오려라 어디로
가려고 할까?" 다시 물었으나
대답하지 않았다.
미원은 부득이하게, 절에서
방황했다. 네 명에겐 가마를 타고 구릿으며
오는 사람이 있었는데,
자자이서 보니, 자신의 장인이었
다. 급히 다가와 묻자, 장인이 상심하여
말하길: "이 곳은 인간세상이 아닌데,
지내는 이치 이곳에 완
나?"
미원은 이때에 자신의 육신이
이미 죽었음을 알았고,
언하여 자신의 병든 상황을 서술하고,
부모의 수명을 물었다. 장인이 말하길
"이 일을
내 소관이 아니며, 자네 육부인 공명수
지금 왕부에서 가르치고 있으며,
자네가 가서 물어보게.
다만 왕부는 존엄한 곳이니, 지키는
4량이 심히 많아,
자래금을 주지 않으면, 통보해 주지 않네."
미원이 자래금이 어떤 것인지 묻자,
말하길:
"이승에서 통통되는 석과에 불과하
네. 왜무릇 이승에서 석과 한 덩이를
태우면, 저승에서는 이를 삼등분으로
하여 사용하네. 혹여 파손되고 젖어 문드러진 것이라면, 겨우
1) 분의 일, 이 정도 사용하네." 미원이 (장인의) 말을 듣고,
이 왕부로 달려 갔으나, 잊어버리고 석과를 물에 지니지 않았다.
문에 이르러, 지키는 자들이 살 자취를 잡는데 (배극한데), 미원을 보므로
연 손발 내밀며 돈을 요구했는데, 미원은 응달할 것이 없었다. 다만 물릴
이 몹수 석과이 이곳에서 글을 가르치고 있으니, 번거롭지만 통보해
자래금 화를 배며 육하고 말하길: "늙고 재계목은

微子也. 病中夢游陰府,
街巷店舖, 陽間無異,
微子也. 迷漫不見日月, 見
店舖中有司權者, 欲所詣
也. 趨往問路, 司權者
笑曰: "此間無路, 汝至
此尚欲何往?" 再問不
應. 垣不得已, 傍徨
道中. 有乘四轎阿殿而
來者, 近視之, 亡之岳翁
某也. 趨而問焉, 翁慘然
曰: "此非人間, 汝何至
此?" 微子知其言, 具
述病中原委. 翁曰: "此事
汝所當言, 汝叔父明水先生
現在王府教書, 汝可往問.
但王府尊嚴, 侍衛甚衆,
非重用門包, 不能通報.
微垣問門包何物, 曰:
"亦不過陽世通用之錫
銀耳. 凡陽世燒錫銀
一錠, 陰間準作三分
用. 若往王府, 忘其身未
歸, 而微垣無以應也."
微子曰: "一老廢頭巾在



Fay SHIN

Sal-Khaki-Lift, Salt museum, Shinan, 2025

Fay SHIN (b. 1979)

Fay Shin majored in Animation at the School of Visual Arts in New York and earned her MFA in Fine Art from Goldsmiths, University of London.

She views painting as a three-dimensional structure consisting of surface and support, and expands upon this by exploring how artworks relate to space and encounter viewers in new ways. Primarily, she seeks to capture on the painted surface the moment when the boundary between oneself and the subject blurs as one fully confronts objects closely tied to our everyday lives here and now.



Lift-Being a clam, 2026

Acrylic, ink, sea salt, tencel, stainless steel, 270(H) X 80(D) cm



Salora, 2025,
Acrylic, ink, sun-dried sea salt, tidal flat soil, animal glue, and
unbleached cotton fabric, 182 X 280 cm



Axl LE 乐毅

Axl Le (b. 1989)

Artificial Intelligence Reliquary

This experiential interactive installation centers on a game played within a transparent black box. The box fully exposes the machinery that operates the game including the main screen, computer, and cooling fans—through an acrylic enclosure. Yet despite its transparency, the system's inner workings and the human presence sealed within it remain impossible to fully comprehend or recover. Rather than revealing what is hidden, the transparent structure symbolizes a system that coldly displays and invites observation of what remains unknowable.

Inside the black box, the game *Do not accept all* features an absurd character called the “Jesus Shrimp,” derived from an AI-generated image. Powered by an LLM, the character responds in real time to the player's progress, delivering mockery and commentary while remaining a detached observer.

The solemn atmosphere of mourning created by the work's commemorative plaque sharply contrasts with the AI's flippant and cynical tone, suggesting how even mourning can become consumed and transformed by a game system. Against a backdrop in which the boundaries between humans, technology, corporations, AI, and digital systems are increasingly blurred, the work asks how we might mourn humans who have been completely digitized by the system. Mourning thus becomes both an act of remembrance and a process through which the human, already transformed into data and content, is once again gamified.



Artificial Intelligence Reliquary, 2026,

Playable installation, high-transparency heat-resistant acrylic housing, single-board computer, miniature display, transparent resin micro-sculpture, wooden joystick handle, original video game Do Not Accept All, and real-time interactive voice system
ed.1/3, Dimensions variable



SYN-CORP

SYN-CORP



Artificial Intelligence Reliquary

Edition 1/3

Am Ue

HERE LIES THE HUMAN
TRANSLATED WITHOUT RETURN



