

The 10 Best Booths at Frieze Seoul 2024 | Artsy

Monica Jae Yeon Moon

16–20 minutes

Art Market

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Installation view of Frieze Seoul, 2024. Photo by Lets Studio. Courtesy of Frieze and Lets Studio.

Visitors to Seoul's COEX center in Gangnam were blessed with pleasant weather yesterday for the VIP preview of [Frieze Seoul](#). The fair, which returns for its third edition, features more than 110 galleries spanning 30 countries and is accompanied by the opening of the [Korean International Art Fair \(Kiaf\)](#), which also opened its concurrent VIP preview in the same location.

This year, Frieze Seoul is sprawling across the Korean capital. Frieze Film is taking place at Ewha Women's University with evening outdoor screenings around its beautifully lit gardens and staircases. There is the newly added "unofficial" Euljiro Gallery Night celebrating nonprofit and independent spaces, followed by Samcheong, Hannam, and Cheongdam gallery nights throughout the week. Programming within the COEX has been bolstered too, with a new section for performance-based art, Frieze LIVE.

At the fair itself, the main section of galleries is supplemented with the return of Frieze Masters, showcasing the breadth of art history, and Focus Asia, highlighting Asia-based galleries established within the last 12 years.

Installation view of Thaddaeus Ropac's booth at Frieze Seoul, 2024. Photo by Lets Studio. Courtesy of Frieze and Lets Studio.

As the doors to the COEX opened at 11 a.m. for the VIP preview, exhibitors in the first hour noticed the increase in curators and institutions at the fair perhaps due to the Gwangju and Busan Biennales elsewhere in the country, which are taking place southeast and west of Seoul. Curators from M+, New Museum, Detroit Art Institute, and Brisbane Museum of Art were among those spotted at the fair. "Busan and Gwangju seem to be a must for visitors this year," noted a Kukje Gallery staffer. Together with the maturation of art fairs in Seoul, the rising prominence of the two metropolitan cities is contributing to a widening and deepening of South Korea as an art nation.

The increase in institutional and curatorial visitors may also be attributed to the highly anticipated exhibitions of Korean artists in Europe and the U.S. in the months ahead. "There are years when there is only the market, but this year is when both the institutions and the market come together," Danji Lee, director of [Tina Kim Gallery](#), told Artsy. "Even though there are talks of a slowdown in the market that trouble the collectors, I'm feeling a vibrant energy and hearing that this is a great opportunity to get to know Korean artists."

As the VIP day progressed, [several reported sales began to trickle in](#), led by a \$1.5 million Yoo Youngkuk painting from Seoul's [PKM Gallery](#). Other significant sales reported by galleries included a €1 million (\$1.1 million) [Georg Baselitz](#) painting from [Thaddaeus Ropac](#); a new painting by [Avery Singer](#) for \$575,000 at [Hauser & Wirth](#); a ₩736.73 million (\$550,000) [Robert Indiana](#) sculpture at [Pace Gallery](#); and a [Jean-Michel Othoniel](#) sculpture priced in the range of €93,000–€111,600 (\$102,836–\$123,403). [Jessica Silverman](#)'s solo booth of Istanbul-born artist [Hayal Pozanti](#), who is

presenting at the Gwangju Biennale's American pavilion later this week, also sold out.

Check back on Monday for our round-up of reported sales from the fair. Here, we share the 10 best booths from Frieze Seoul 2024.

[Tina Kim Gallery](#)

Booth B19

With works by Pacita Abad, Ghada Amer & Reza Farkhondeh, Wook-Kyung Cho, Ha Chong-Hyun, Gimhongsok, Suki Seokyeong Kang, Maia Ruth Lee, Mire Lee, Minouk Lim, Kang Seok Ho, Lee ShinJa, and Kim Tschang-Yeul

Installation view of Tina Kim Gallery's booth at Frieze Seoul 2024. Photo by Hyunjung Rhee. Courtesy of Tina Kim Gallery.

One of the first things visitors will notice walking into this year's Frieze Seoul is the prominence of textile art. Conventionally pushed aside to the category of "craft" rather than fine art, it cannot be denied that the [underestimation of textile art is directly linked to the underestimation of women artists](#).

[Tina Kim Gallery](#)'s presentation at Frieze Seoul 2024 is a celebration of this art and the artists. Works by [Pacita Abad](#) commemorate the artist's [recently concluded retrospective at MoMA PS1](#), while fiber artist [Lee ShinJa](#)'s [first solo show will take place at the gallery's New York space](#). Visitors can also get a sneak peek at the works of [Mire Lee](#), in anticipation of the opening of her [upcoming Tate Modern Turbine Hall commission](#).

Danji Lee, the director of the gallery, noticed this particular focus on Asian women artists of "unconventional" mediums is also being encouraged by major institutions in Seoul: "It's not just us. There are many young artists showing at the National Modern Museum of Contemporary Art, Korea, and different generations of female sculptors at ARKO Art Center at the moment," she said. "I want this to be known more."

[Kukje](#)

Booth A29

With works by Park Seo-Bo, Ha Chong-Hyun, Kim Yong-Ik, Kyungah Ham, Haegue Yang, Jina Park, Suki Seokyeong Kang, Bill Viola, Anish Kapoor, Ugo Rondinone, Michael Joo, and Daniel Boyd

Installation view of Kukje's booth at Frieze Seoul, 2024. Photo by Sebastiano Pellion di Persano. Courtesy of Kukje.

[Kukje](#), one of Seoul's largest and long-standing galleries, continues to champion Korea's master-level to mid-career artists. At the booth are blue-chip Dansaekhwaworks such as [Park Seo-Bo](#)'s famed "Ecriture" series and [Ha Chong-Hyun](#)'s similarly acclaimed "Conjunction" series. This carries through to works by mid-career names such as [Sungsic Moon](#)'s acrylic on canvas work and [Haegue Yang](#)'s aluminum blind installation, which both sold during the VIP day for ~~₩54 million~~ ₩64.8 million (\$40,286–\$48,342) and €41,000–€49,200 (\$45,312–\$54,374), respectively.

Further enriching the gallery's roster of South Korean artists is [Kyungah Ham](#), who is currently having a solo exhibition at the gallery alongside American artist [Michael Joo](#). Continuing the theme of textile art from women artists in Asia, a standout of Kukje's booth is Ham's embroidery series titled "Phantom and A Map," which is visually arresting with its use of colors and geometry and engaging for its collaborative method: A gallery staffer told Artsy that Ham created these by sending the designs of the artwork with North Korean craftspeople across the border.

[Galerie Mitterrand](#)

Booth M13

With works by Niki de Saint Phalle

Niki de Saint Phalle, installation view in Galerie Mitterrand's booth at Frieze Seoul, 2024. Courtesy of Galerie Mitterrand.

Paris's [Galerie Mitterrand](#) makes a splash in its debut appearance at Frieze Seoul with a solo presentation of [Niki de Saint Phalle](#)'s "Nana" sculptures and their variations. Gallery director Sébastien Carvalho excitedly shared the news of discussing the sale of one work with a museum in China: "Of course, you're going to remember it, because it's so colorful and joyful," he enthused of the sculpture in question.

Saint Phalle's voluptuous sculptures—bittersweet fruits of the French American artist's inspiring evolution as an artist and a woman—are also resonating with a Korean audience. Seoul Art Center's Hangaram Art Museum is currently staging an exhibition of works by the artist as part of the Yoko Masuda Shizue Collection.

[Lehmann Maupin](#)

Booth C11

With works by Kim Yun Shin, Lee Bul, Do Ho Suh, Sung Neung Kyung, Hernan Bas, Loriel Beltrán, Mcarthur Binion, Billy Childish, Mary Corse, Mandy El-Sayegh, Teresita Fernández, Shirazeh Houshiary, Chantal Joffe, Tammy Nguyen, Arcmanoro Niles, Osgemeos, Lari Pittman, David Salle, Hong Soun, Cecilia Vicuña, and Erwin Wurm

Installation view of Lehmann Maupin's booth at Frieze Seoul, 2024. Courtesy of Lehmann Maupin.

Buzzing with visitors throughout the day, [Lehmann Maupin](#)'s booth serves as a crash course in the current and future exhibitions of the gallery's artists in Seoul and beyond. An untitled skeletal painting by [Lari Pittman](#)—who is currently having a solo exhibition at Shanghai's Long Museum—anchors the booth, alongside works from Lee Bul's famed "Perdu" series of intricate marbled paintings. The artist will unveil her Genesis Facade Commission at the Metropolitan Museum of Art next week, and two of the works from the fair had sold for \$210,000 and \$190,000 apiece by the end of VIP day.

Also on view are recent drawings by [Do Ho Suh](#), who lives and works in London and is returning to Art Sonje Center in Seoul after two decades with a solo exhibition, "Speculations." Sculptures and paintings reminiscent of cacti from [Kim Yun Shin](#) are also on view; the 90-year-old Korean artist, [who has spent a significant portion of her career in Argentina](#), is currently showing at the 60th Venice Biennale's main show "[Foreigners Everywhere](#)."

Another highlight is an evocative new painting by [Arcmanoro Niles](#), *3AM My Mind Won't Rest Again (From a Distance I Look Organized and Brave)* (2024). The work sold for a price in the range of \$55,000–\$75,000 to a New York-based collector who leads a nonprofit artist residency, echoing the prominence of American visitors that Rachel Lehmann, co-founder of the gallery, noticed.

[Wooson Gallery](#)

Booth M17

With works by Myungmi Lee

Myungmi Lee, installation view in Wooson Gallery's booth at Frieze Seoul, 2024. Courtesy of Wooson Gallery.

Daegu-based [Wooson Gallery](#) brings a solo presentation of [Myungmi Lee](#) in the Frieze Masters section, which places the southeastern metropolitan city as a prominent Korean art hub. Lee was the youngest woman artist among the founding members of the Daegu Contemporary Art Fair in 2008, which signaled a shift in modern Korean art. However, she eventually turned away from the group of experimental artists whose preferred medium was video art and performance, in favor of returning to "play."

Since 1977, Lee has been working on series and solo exhibitions aptly titled "Game." Her canvases, which at the booth span from the 1970s to the 1990s, thrum with unfinished lines, stars, and flowers in contrasting colors and bold strokes. Senior director Suhyun Cho described her practice as "first and foremost, not harming her soul and mind with work." She is generous to herself as an artist and grants her work, even her tools, with total freedom. "Each canvas must have its own life," Lee added.

[Hakgojae Gallery](#)

Booth M18

With works by Kim Whanki, Byun Wol-ryong, Lee Joon, Ryu Kyung Chai, Chung Chang-Sup, Nam June Paik, Shin Sang Ho, and Park Young-Ha

Installation view of Hakgojae Gallery's booth at Frieze Seoul, 2024. Photo by Lets Studio. Courtesy of Frieze and Lets Studio.

Those looking to trace the roots of modern and contemporary Korean art showcased at the fair can conveniently do so at [Hakgojae Gallery](#)'s booth at Frieze Masters. "Not many booths present modern and contemporary art in relation to tradition, which is the reason behind our pride and hard work," said Lisa Shin, exhibition manager of the Seoul-based gallery.

On view are pioneering works in geometric abstraction by first-generation modern artists [Lee Joon](#) and [Kim Whanki](#), as well as a video art installation by [Nam June Paik](#). The gallery's booth also provides the rare occasion of witnessing an 18th-century moon jar, a symbol of the prosperous period in the Joseon Dynasty, side by side with a modern interpretation by [Shin Sang Ho](#), whose ceramic art is part of the collections of the Metropolitan Museum of Art and the Victoria and Albert Museum.

[G Gallery](#)

Booth F7

With works by Sueyon Hwang

Sueyon Hwang, installation view in G Gallery's booth at Frieze Seoul, 2024. Courtesy of G Gallery.

After a handful of major milestones, such as the MMCA's Young Korean Artists program and solo shows at [DOOSAN Gallery](#) in New York, sculptor [Sueyon Hwang](#) makes an art fair foray in the Focus section of Frieze Seoul with [G Gallery](#), which is based in the city. Attracting the attention of passersby is a towering black sculpture standing on a plank titled *Paper Body*, which reminds the viewer of the tension between a vulnerable state, ready to fall at any moment, co-existing with the strong resisting power.

Hwang's series of works made of sand and glue, titled "Heavier," are placed underneath the black sculpture. Each

contained in water vats, the sand sculptures will disintegrate slowly as the fair progresses, again demonstrating both vulnerability and strength.

[Pace Gallery](#)

Booth A10

With works by Adam Pendleton, Alejandro Piñero Bello, Alicja Kwade, Brent Wadden, Elmgreen & Dragset, Kenjiro Okazaki, Kiki Smith, Kylie Manning, Lee Kun-Yong, Marina Perez Simão, Mika Tajima, Robert Nava, Sam Gilliam, Tim Eitel, Torkwase Dyson, Yin Xiuzhen, Yoshitomo Nara, Lee Ufan, Mark Rothko, Robert Indiana, Maysha Mohamedi, John Gerrald, Alexander Calder, Lawrence Weiner, and Richard Misrach

Installation view of Pace Gallery's booth at Frieze Seoul, 2024. Photo by Sangtae Kim. Courtesy of Pace Gallery.

For [Pace Gallery](#)'s communications director Kyungmi Kim, the biggest evolution in the mega-gallery's hefty booth presentation and Frieze Seoul, in general, is the increased understanding of its audience. "In our second presentation last year, we brought [Yoshimoto Nara](#)'s works," Kim told Artsy. "We noticed then that the fair's audience resonates with active contemporary artists as much as the legacy artists that more established galleries such as itself are recognized for."

And what the gallery brings to Frieze Seoul represents its observations by presenting a booth that covers all the bases of its extensive program. Viewers can see a 1988 piece by [Lee Ufan](#), a prominent figure of the Mono-ha movement in Japan who is having a dual exhibition with [Mark Rothko](#) at Pace Seoul, and sculptures on display in the gardens of Rijksmuseum in Amsterdam. Also on view is a new painting by Brooklyn-based artist [Kylie Manning](#) inspired by *haenyeo*, female divers on Jeju island. That work, *Haenyeo* (2024), sold at \$100,000, and was one of a string of six-figure sales by the gallery, led by a ₩736.73 million (\$550,000) [Robert Indiana](#) sculpture.

Baik Art

Booth F3

With works by Kyung Ryul Park

Kyung Ryul Park, installation view in Baik Art's booth at Frieze Seoul, 2024. Courtesy of Baik Art.

Visitors to Frieze Seoul 2024 will have seen [Kyung Ryul Park](#)'s work, even if they haven't visited Baik Art's booth: Printed on the purple Stone Island shirts sported by fair staff members is a work by the artist.

Continuing her work that experiments with sculptures and paintings, and the relationship between two mediums, the booth's presentation brings installations previously only shown within private museums such as SongEun Art Space in Seoul. "There is a higher attention to detail," noticed the artist when comparing different approaches to viewing artworks between audiences in commercial and institutional settings.

Park is glad to see the audience bravely stepping into the booth, tip-toeing around the sculptures of varying sizes that interact with the large-scale paintings that invite the viewers with their pleasant pastel colors and figures that resemble small animals or facial expressions. "Compared to the West, where the tradition of oil paintings is longer and thus the viewers more comfortable with approaching artworks, in Korea, where the tradition is a lot shorter, people tend to approach artworks with an attitude of study and research," she said, noting that this is beginning to change: "It's interesting to see each year how more comfortable people are becoming, entering the space and seeing these works as something that can be purchased. I'm glad to see that change in perspective, coming together with my experiments,

trying to change people's perspectives.”

On the first day, Baik Art sold five of the artist's paintings to private collections for prices up to \$5,000 each.

[Yutaka Kikutake Gallery](#)

Booth C6

With works by Anne Hardy, Yuko Mohri, Tomoya Matsuzaki, Reina Mikame, Nerhol, and Kouichi Tabata

Installation view of Yutaka Kikutake Gallery's booth at Frieze Seoul, 2024. Courtesy of Yutaka Kikutake Gallery.

Presented with the title “Observations of the City and Reflections of the Landscape,” [Yutaka Kikutake Gallery](#)'s standout booth is full of works made of found objects by [Anne Hardy](#), [Yuko Mohri](#), and [Tomoya Matsuzaki](#). As a backdrop to glass bottles and broken pipes is the evening view of the River Thames in Matsuzaki's work titled *The River* (2024). [Yuko Mohri](#), whose participation in the Japanese pavilion at the 60th Venice Biennale was inspired by the circulation of organic matter in urban spaces, created her sculpture by picking up empty cans in the streets of Tokyo.

Yutaka Kikutake, the founder of the Tokyo-based gallery, commented that the art market in Korea is more international and varied than what he finds in Japan. In Korea, “the younger generation and also the older generation, everyone has an interest in the market.”