

obsessive collector of objects, at **Imin Museum of Art** (9/7–11/25) was a subversive assessment of contemporary society and consumer culture. **Sungkok Art Museum** surveyed the relational performance practice of Kyungwoo Chun in “Ordinary Unknown” (9/14–11/11), furthering its mission of championing artists with significant contributions to the modern history of Korean art. **SongEun ArtSpace** continued its support for emerging and midcareer artists including Geumhyung Jeong, whose solo exhibition “Spa & Beauty Seoul” (3/9–5/26) examined the performative female body in the context of desire, control and display. The **Leeum, Samsung Museum of Art** was long considered among the country’s top private institutions due to its strong and successful contemporary art program. However, its special exhibitions wing has been dark since the resignation of director Hong Ra-hee in early 2017 after the indictment of her son—then acting head of Samsung Group—in a bribery case related to the corruption case of former president Park.

South of the capital in Gyeonggi province, the **Nam June Paik Art Center** commemorated its 10th anniversary with “#Art #Commons #NamJunePaik” (10/11–2/3/19), which reflected on notions of ownership, community and exchange.

A number of thriving smaller noncommercial spaces provides diversity in the capital’s exhibition offerings. In Gangnam, “Post-lenticular Landscapes,” the outcome of a large-scale “3D scanning” project by the group ScanLab Projects, who re-enacting early photographic expeditions to Yosemite National Park, was shown at the **Hyundai ArtLab Motorstudio Seoul**

(5/10–6/24). **Atelier Hermès**, led by curator Kim Yunkyong, showed three compelling female artists: installations by Kim Minae (3/16–5/13), a horror film starring artists, and shot in Marfa, Texas, by Lili Reynaud-Dewar (6/1–7/29), and 17th Hermès Foundation Missulsang Award recipient Oh Min (9/6–11/4). **Hite Collection** mounted a rigorous and expansive look at contemporary abstract painting practices in Korea (10/26–12/1). At **Doosan Gallery**, 2017 Doosan Artist Award winner Hayoun Kwon presented “Levitation” (10/10–11/7), a beguiling solo show of video works. Erwin Wurm’s “One Minute Forever” (4/16–9/9) opened at **Storage** by Hyundai Card with sculptures and installations by the Austrian artist and was warmly received for its conceptual levity and aesthetic appeal.

South Korea’s leading commercial galleries are concentrated in Seoul, in the traditional Samcheong-dong area east of Gyeongbokgung Palace, with the Itaewon-dong and Hannam-dong neighborhoods in central Seoul on the rise. **Kukje Gallery** remains the most active dealership with its roster of local and international stars. Its Samcheong-dong complex hosted a survey of postmodernist Kim Yong-ik’s “Endless Drawings” (3/20–4/22); a historical overview of the late influential abstract painter Yoo Youngkuk (9/4–10/21); and works by millennial market darling Oscar Murillo (11/29–1/6/19). In August, **Kukje Gallery Busan** launched the F1963 cultural complex, the gallery’s first outpost since its founding in 1982. Kukje’s sister space in New York, **Tina Kim Gallery**, hosted strong solo shows by conceptual mixed-media artist Suki Seokyeong Kang (2/28–4/7) and Dansaekhwa master Ha Chong-Hyun (5/4–6/16).

Also in Samcheong-dong, **Gallery Hyundai** exhibited mostly Korean artists, including a historical survey of installation and performance works by Lee Kang-So (9/4–10/14) and recent textile works by Paris-based Seulgi Lee (11/15–12/23).

Exhibitions of 20th-century geometric abstractions by Suh Seung-Won (3/9–4/29) and experimental interdisciplinary artist Kim Soun-Gui (8/30–11/11) highlighted **Arario Gallery**’s program at its Samcheong-dong exhibition space. In addition to its headquarters in the neighboring city of Cheonan and a branch in Shanghai, the gallery also runs the nonprofit **Arario Museum in Space** in Seoul as well as several spaces in Jeju Island. In April, Arario opened a second gallery space at the boutique Ryse Hotel in the Hongdae neighborhood.

Around the corner in Samcheong-dong, **One and J. Gallery** kept up its innovative programming with the choreographer Soohyun Hwang’s summer performance program “A Crying Sense” (5/2–6) and a poignant solo exhibition by Kang Seung Lee (11/22–12/22), which probed themes of queer activism and mortality.

At the quieter end of Samcheong-dong near the Korean president’s residence, **PKM Gallery** featured a survey of Kwang Young Chun (4/6–6/5) and installations from the estate of Dan Flavin (9/4–10/31). **Galerie Perrotin** hosted ceramics by Otani Workshop (8/23–9/22) at its office showroom, while nearby **Lehmann Maupin** transitioned its recently acquired viewing space to a public small gallery with a solo show by Nari Ward (8/26–10/20). In Itaewon, **Pace Gallery** continued to roll out programming at its own recently opened office gallery, a highlight being a solo show by French-Moroccan artist Yto Barrada (9/3–11/10).

Not far from Itaewon, newcomers **P21** showed rising talent Yoon Hyangro (5/10–6/24) and **Whistle** displayed works by Eunji Cho (4/6–5/11). **Sophis Gallery**, which opened in 2016, has also been developing a notable contemporary program in Gangnam with shows by Fay Shin (2/10–3/6) and Yoon Jong Seok (10/25–11/29). Also in Gangnam, **Willing N Dealing** impressed with solo exhibitions from RohwaJeong (5/4–24) and Oh Inhwan (9/4–28).

One quarter of the country’s galleries are registered with the Galleries Association of Korea, which runs the 17-year-old **Korea International Art Fair (KIAF)**. The 2018 edition (10/4–7) attracted some 63,000 visitors and hosted 174 galleries from 14 countries, with reported sales nearing USD 2.5 million, slightly higher than the previous year’s total. To help boost attendance, the Korea Arts Management Service (KAMS) hosted Gallery Weekend Korea, organizing art tours, panel discussions and networking events throughout KIAF fair dates.



KIM SOUN-GUI, *Voie-Voix Lactée*, 1988, still from video: 60 min. Courtesy the artist and Arario Gallery, Seoul/Shanghai.



KANG SEUNG LEE, *Untitled (Table)*, 2018, mixed media installation, 150 x 150 x 75 cm. Photo by Euirock Lee. Courtesy One and J. Gallery, Seoul.

KAMS has also proved pivotal in the recent increase in alternative art distribution models in Seoul. Due in large part to its recent support, geared toward the development of an autonomous artist-led market, startup fairs such as **The Scrap** photo fair (6/9–13) and **Union Art Fair** (9/28–10/7), as well as the performance series **Perform 2018** (12/12–16), were successfully staged for the third time. Other concepts such as **Yeonhui Art Fair** (10/20–28) and **Tasterview** (12/19–4/21/19), which both began two years ago, have undertaken similar ventures, joined this year by two new gallery-driven alternative fairs launched by COOP.

Alternative and nonprofit spaces have long played a key role in maintaining Korea's robust art scene, three of which celebrated their 20th anniversary in 2019: **Project Space Sarubia** held exhibitions by painter Sodam Lim (5/16–6/15) and video artist Minsun Lee (10/23–11/24); **Art Space Pool** showed photographs by Jinhwon Hong (6/26–8/5) and mixed-media works by Rho Jae Oon (8/30–10/14); and **Alternative Space Loop** presented compelling group shows such as "Move On Asia 2018" (6/15–7/22) and "Zeitgeist: Video Generation" (9/10–30).

Highlights from the newer generation of nonprofits included Taehun Kang (7/21–8/12) and Kyoungjae Cho (11/19–12/20) at **Amado Art Space/Lab**; Hwayeon Nam (12/7/17–1/28) and Goeun Choi (11/14–12/12) at **Audio Visual Pavilion**; Sylbee Kim's video and installations (8/24–10/13) at **Hapjungjigu**; the group show of seven artists and groups including Mixrice, "Amor Fati" (11/1–25) at **Boan1942**; and "Pink Noise Pop Up" (3/10–4/5) held jointly by **Space One** and **One and J. + 1**.

Several Korean artists remain in heavy rotation abroad. Do Ho Suh exhibited at the Smithsonian American Art Museum in Washington DC (3/16–8/5), and AROS

Aarhus Kunstmuseum in Denmark (11/10–2/17/19), and installed a long-term public art commission atop a London footbridge in September. Lee Bul's major retrospective was held at London's Hayward Gallery (6/1–8/19) and toured to Gropius Bau in Berlin (9/29–1/13/19); the artist also participated in the Bangkok Art Biennale (10/19–2/3/19), along with Choi Jeong Hwa. Haegue Yang held exhibitions across Europe, including a major survey at Museum Ludwig in Cologne (4/18–8/12); a solo exhibition at La Triennial di Milano (9/7–11/4); and inclusion in the Liverpool Biennial 2018 (7/14–10/28). Suki Seokyeong Kang also participated in the Liverpool Biennial, the Shanghai Biennale (11/10–3/10/19) and held a solo exhibition at Institute of Contemporary Art Philadelphia (4/27–8/12), in addition to receiving the annual Baloise Art Prize at Art Basel (6/14–17).

Moon Kyungwon and Jeon Joonho completed a major film commission for their solo show "News from Nowhere" at Tate Liverpool (11/23–3/17/19); Im Heung-soon exhibited at the 57th Carnegie International (10/13–3/25/19); and Kim Beom, Bona Park and Young-Hae Chang Heavy Industries participated in the 9th Asia Pacific Triennial of Contemporary Art (11/24–4/28/19). In August, M+ museum in Hong Kong acquired the entire archive of Young-Hae Chang Heavy Industries, including all future work. Lee Ufan was given a major commission at the Serpentine Galleries (2/6–7/29) and Kwang Young Chun held a solo show at the Brooklyn Museum (11/16–7/29/19).

At the Powerlong Museum in Shanghai, "Kim Whanki and Dansaekhwa" (11/8–3/2/19) offered a comprehensive look at the forefather of Korean abstraction as well as major Dansaekhwa artists such as Kwon Young-woo, Park Seo-bo, Chung Sang-Hwa, Ha Chong-Hyun and Lee Ufan. Although the

international market frenzy for Dansaekhwa has cooled slightly, the movement's representative artists continued to hold solo shows at galleries worldwide. In London, Simon Lee exhibited works by Yun Hyong-keun (10/25–11/24) and Lee Seung-taek showed at White Cube (5/25–6/30). Chung Chang Sup and Kwon Dae-Sup held a group show at Axel Vervoordt in Antwerp (4/14–6/3), and in Hong Kong, Park Seo-bo showed at White Cube (11/23–1/5/19). In New York, Almine Rech presented Kim Tschang-Yeul (3/6–4/14), while Chung Sang-Hwa showed in San Francisco at Berggruen (1/11–2/17) and in Los Angeles at Blum & Poe (11/3–1/12/19), together with Shin Sung-hy.

Major gallery shows by other artists included Koo Jeong A at Pilar Corrias (5/17–6/16) and Minjung Kim at White Cube (1/26–3/10) in London; Kim Yong-ik at Cahiers d'Art (4/11–9/1) and Lee Bae at Perrotin (3/17–5/26) in Paris; Kimsooja at Axel Vervoordt (1/20–4/7) in Antwerp; Suh Se Ok at Lehmann Maupin in New York (9/8–10/27); and Kyungah Ham at Pace Hong Kong (11/28–1/22/19).

Looking ahead to 2019, Seoul-based curator Hyunjin Kim is curating the Korea Pavilion for the 58th Venice Biennale starting in May, with works by artists Hwayeon Nam, Siren Eun Young Jung and Jane Jin Kaisen examining gender-diversified narratives in East Asia. Kimsooja will create a site-specific installation at Yorkshire Sculpture Park in March. In April, Los Angeles gallery Various Small Fires will open an outpost in the growing cultural hotspot of Hannam-dong. MMCA will hold a retrospective of Park Seo-bo in May. In September, Lee Ufan will present ten site-specific sculptures and an exhibition of abstract paintings at Washington DC's Hirshhorn Museum and Sculpture Garden. **ANDY ST. LOUIS**



Installation view of **JUN YANG**'s "The Overview Perspective" at Art Sonje Center, Seoul, 2018. Photo by Yeonje Kim. Courtesy Art Sonje Gallery.