

DAHOON NAM: THE REAL REAL
OCTOBER 31 – DECEMBER 12, 2026

ABOUT THE EXHIBITION

BB&M is pleased to present *The Real Real*, a solo exhibition of Dahoon Nam. In his first presentation with the gallery, Nam employs “imperfect replication” as a critical strategy to interrogate the authority of canonical modern and contemporary art and the value systems that uphold it. Nam reimagines iconic works by figures such as Alexander Calder, Damien Hirst, and Alberto Giacometti using everyday materials, creating a tension between meticulous simulation and deliberate deviation. While his familiar forms evoke their canonical counterparts, they simultaneously collide with the humble materiality of their construction from mass-produced and recycled objects.

In *Governance* and *Subservience*, Nam meticulously reproduces Damien Hirst’s butterfly compositions, replicating the arrangement, colors, and wing count while replacing the biological specimens with Pokémon cards. This material substitution is made all the more striking by the preservation of the original’s formal structure. Alluding to Pokémon creator Satoshi Tajiri’s childhood hobby of collecting insects, Nam draws a parallel between the gathering of living specimens and the accumulation of commodities. The holographic shimmer of the cards’ surface—designed to signify rarity and fuel consumer desire—mimics the iridescence of butterfly wings while invoking the logic of scarcity governing both the valuation of trading cards and the reception of contemporary art in the market.

Similarly, Nam’s recreations of Calder’s mobiles (*Cascading Flowers*, *Fish*) and Giacometti’s sculpture (*The Chariot*) maintain formal fidelity while swapping traditional materials for discarded car parts. These components, stripped of their mechanical function but still bearing the marks of industrial production, serve as incisive commentary on the cycle of consumption. This juxtaposition of familiar compositions with incongruous materials is deployed in other works made of cardboard shipping boxes and aluminum cans, extending his critique to the boundary between the aesthetic and the mundane.

The exhibition title *The Real Real* is a nod to the luxury resale platform where authenticated “realness” serves as the primary basis for value. Here, the doubling of the word “real” unsettles the binary of authentic versus fake, and gives rise to a recursive question: what determines and sustains the “authenticity” of an object? In Nam’s practice, replication is a means by which the construction, validation, and preservation of artistic value are revealed to be contingent. In an age when images are infinitely reproducible, *The Real Real* explores how our sense of the “real” is shaped by the shifting dynamics between institutions, capital, and the market.

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ABOUT THE ARTIST

Dahoon Nam (b. 1995) explores the boundaries between originality and reproduction, examining how acts of creation and replication operate within contemporary consumer culture. Working across sculpture, installation, and object-based practice, Nam reconfigures forms and motifs established as art-historical icons –including those associated with Alberto Giacometti, Alexander Calder, and Nam June Paik—using commonplace, unassuming materials such as cardboard boxes, discarded materials, and recycled monitors, thereby subverting the values and hierarchies assigned to familiar forms.

Rather than fully reproducing the original, his work retains only the features necessary for recognition while deliberately departing from its original function and form. This ambiguity makes visible how value is constructed as the work moves between art and commodity, while destabilizing conventional notions of authenticity and questioning the authority conferred by art history and the market. Rather than treating the “masterpiece” as a fixed category, Nam considers how its status is continually shaped by the structures of consumption particular to different times and cultures, ultimately reconsidering the meaning of creation and reproduction in an age of endlessly circulating images.

He holds a B.A. in Art History from the University of Toronto. He has presented solo exhibitions at BB&M (Seoul, 2026); Industrial Bank of Korea Headquarters (Seoul, 2026); Culture Salon 5120 (Seoul, 2025); Space Hwanggeumhyang (Seoul, 2024); and Chamber 1965 (Seoul, 2023); among others. He has participated in group exhibitions at H.Art1 (Seoul, 2026), Gyeonggi Museum of Modern Art (Ansan, 2026); Suwon Museum of Art (Suwon, 2025); Wałbrzych Art Gallery BWA (Poland, 2025); Jeonbuk Museum of Art (Wanju, 2025); Seoul National University Museum of Art (Seoul, 2024); Post Territory Ujeongguk (Seoul, 2022); and Jeju Museum of Contemporary Art (Korea, 2022); among others. His work is held in the collections of Suwon Museum of Art, Jeju Museum of Contemporary Art, Chang Ucchin Museum of Art Yangju City and Yongsan Family Park, Seoul.

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SELECTED WORKS



Dahoon Nam. *Governance*, 2026. Pokémon cards and acrylic on wooden panel in an artist's frame, 103 diameter.

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Dahoon Nam. *Cascading Flowers*, 2026. Automotive lighting parts, wire and paint, 221 x 243.8 cm.

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Dahoon Nam. *Campbell's Soup Cans (Ver. MoMA)*, 2026. Campbell's soup cans on paper in wooden frames, mounted on a wood panel, 107 x 156 x 12.3 cm framed.

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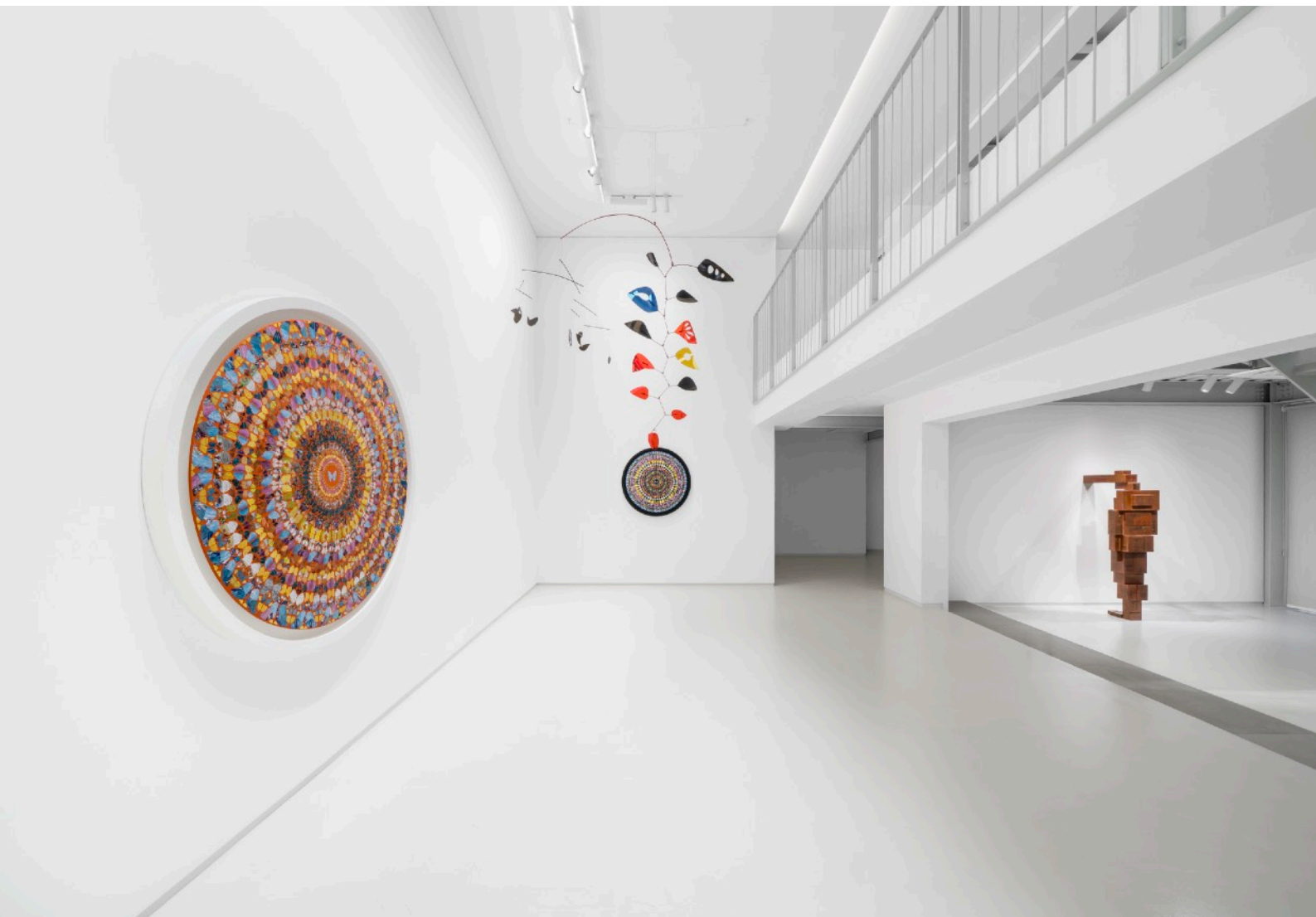
SELECTED WORKS



Dahoon Nam. *The Chariot*, 2026. Car wheels, tires, and acrylic on epoxy putty and wood, 175 x 65.8 x 120 cm.

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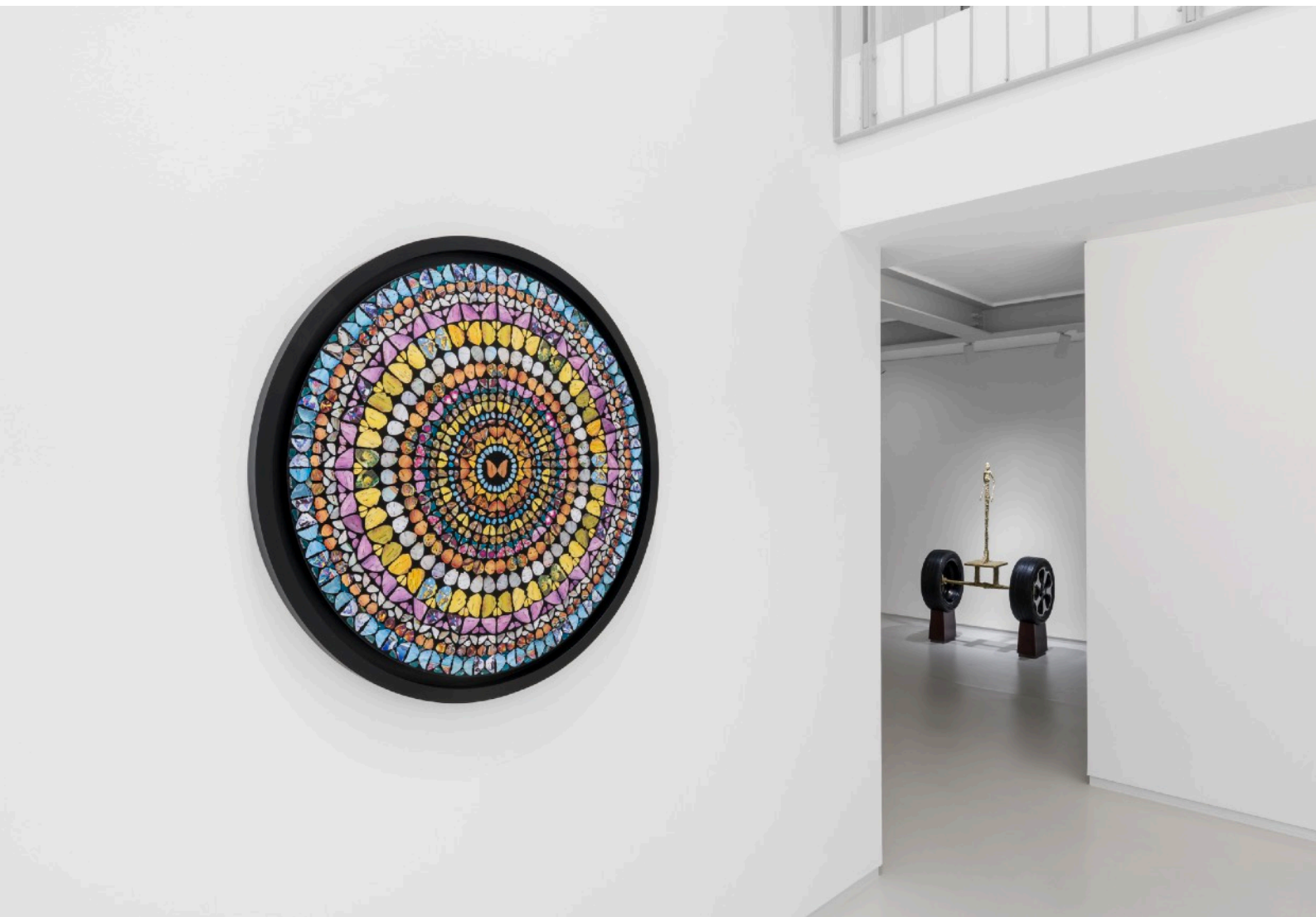
INSTALLATION VIEW



Installation view. *Dahoon Nam: The Real Real*, BB&M, Seoul, 2026.

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ABOUT BB&M

Beginning in 2009 as a curatorial advisory in Seoul, BB&M has played a formative role in elevating some of the most acclaimed contemporary Korean artists onto the international stage. Now an independent gallery, BB&M is led by James B. Lee (Founding Principal) and Si Young Hur (Principal), whose extensive experience as director and partner in Seoul's leading galleries includes exhibitions of such artists as Thomas Struth, Olafur Eliasson, and Liam Gillick.

The gallery inaugurated its current space in 2021 with a solo exhibition of Lee Bul, widely regarded as the premier Korean artist of her generation. Building on this foundation, BB&M maintains a multigenerational roster that encompasses established figures like Bae Young-whan and Jinjoon Lee as well as a vanguard of younger artists including Sikyung Sung, Haevan Lee, Joe Jae, and Dahoon Nam. Their practices—spanning painting and sculpture to installation and digital media—are complemented by rising international voices such as Alex Dodge and Miko Veldkamp, who bring diverse visual cultures to the gallery's program.

Since its inception, BB&M has sought to integrate curatorial perspectives from outside the commercial sector—inviting, for instance, the former New Museum curator Dan Cameron to organize an exhibition. The gallery has also embraced adjacent disciplines, exemplified by the recent show dedicated to the artistic practice of leading Korean architect Byoung Cho. These initiatives underscore BB&M's long-term mission to build a program that sustains an expansive engagement with the breadth of contemporary visual culture.

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