

**Magnetic Fields | August 27 - October 8, 2022**

**Featuring Lee Bul, Bae Young-whan, Jeongsu Woo, Jin Han Lee, Heecheon Kim**

#### ABOUT THE EXHIBITION

*Magnetic Fields* marks the launch of the fall season at BB&M with a showcase of new works by contemporary Korean artists represented by the gallery. Headlined by **Lee Bul**, widely recognized as the leading Korean artist of her generation, the exhibition also presents long-awaited new work by **Bae Young-whan**, a key figure identified with the influential, albeit loosely defined, post-*minjung* movement, which melds neo-conceptual strategies to a social consciousness informed by Korea's turbulent modernity. The show also features a selection of new paintings and works on paper by **Jeongsu Woo**, among the most closely watched young Korean painters working today, ahead of his solo exhibition scheduled for later this fall at BB&M. **Jin Han Lee**, another painter who has garnered considerable acclaim early in her career (inclusion in Bloomberg New Contemporaries and Saatchi New Sensations), will also unveil new works. Rounding out the show is an immersive VR installation by **Heecheon Kim**, a young artist fast rising in international prominence with multimedia works that engage with various post-Internet cultural phenomena against the background of a technologically charged Korean society.

Sympathetic connections as well as productive tensions run through *Magnetic Fields*. Lee Bul, the eldest of the artists here, has developed a distinguished oeuvre over several decades with works that explore the experiential and ideological dimensions of the post-human body. The *Perdu* series of wall works on view, while sensuously painterly, elaborates on motifs from her early biomorphic sculptures, the fusion of mechanical and organic forms that delve into questions surrounding the body in a culture increasingly permeated by technology.

Heecheon Kim, the youngest in the show, born around the dawn of the Internet, takes up related issues in multimedia works examining both the pleasures and anxieties of a techno-utopian society which promises to loosen the self from corporeal bounds. In *Ghost (1990)*, a VR work based on an actual incident involving an acquaintance paralyzed in a weightlifting accident, the artist probes the untranslatable gaps between reality and pseudo- and parallel realities, generating moments of unexpected emotional resonance.

VR technologies have also played a role in the work of Jin Han Lee, though as a means to reconsider timeless questions of representational space in the traditional medium of painting. Having long worked between London and Seoul, she has developed an intimate pictorial language—by turns sensuous, exuberant, and poignant—that attempts to convey the fragmented, ineffable moments in the spatial and linguistic interstices of her personal experience.

#### ABOUT THE EXHIBITION (Continued)

A preoccupation with language, especially the collective vernacular of pop songs, also figures prominently in Bae Young-whan's art. In earlier works speaking to a peculiarly Korean brand of self-destructive, self-romanticizing masculinity, he used shattered liquor bottles to form sentimental Korean song lyrics on discarded plywood collected from building sites. For this show, he's taken the more universally familiar notes of David Bowie's "Space Oddity" and put them through a geometric reformulation, rendering them icily abstract, a visual correlative to the song's theme of eternal existential drift.

Jeongsu Woo's paintings freely deploy a similar method, sampling and remixing elements high and low to compose a palimpsest of references and signifiers that elide temporal and cultural parameters. As suggested by the title of one of his catalogues, *Flâneur Notes*, his canvases convey the sensibilities of an urbane, witty observer, a visual account of what it means to be a young painter in the metropolitan East in the early 21st century. Alternating between homage, appropriation, and subversion, his work is nevertheless an acknowledgment of the enduring craft of painting, characterized as it is by a sensitive attention to palette, gestures and strokes of the brush, and pictorial composition.

Working in a range of mediums, from painting and sculpture to multimedia installation, and at varying stages in their careers, the five artists gathered here constitute a dynamic, forward-looking cohort, their practices exemplifying some of the most vital recent developments in Korean art. In keeping with BB&M's mission of advancing an enlightened dialogue with the art public.

SELECTED WORKS

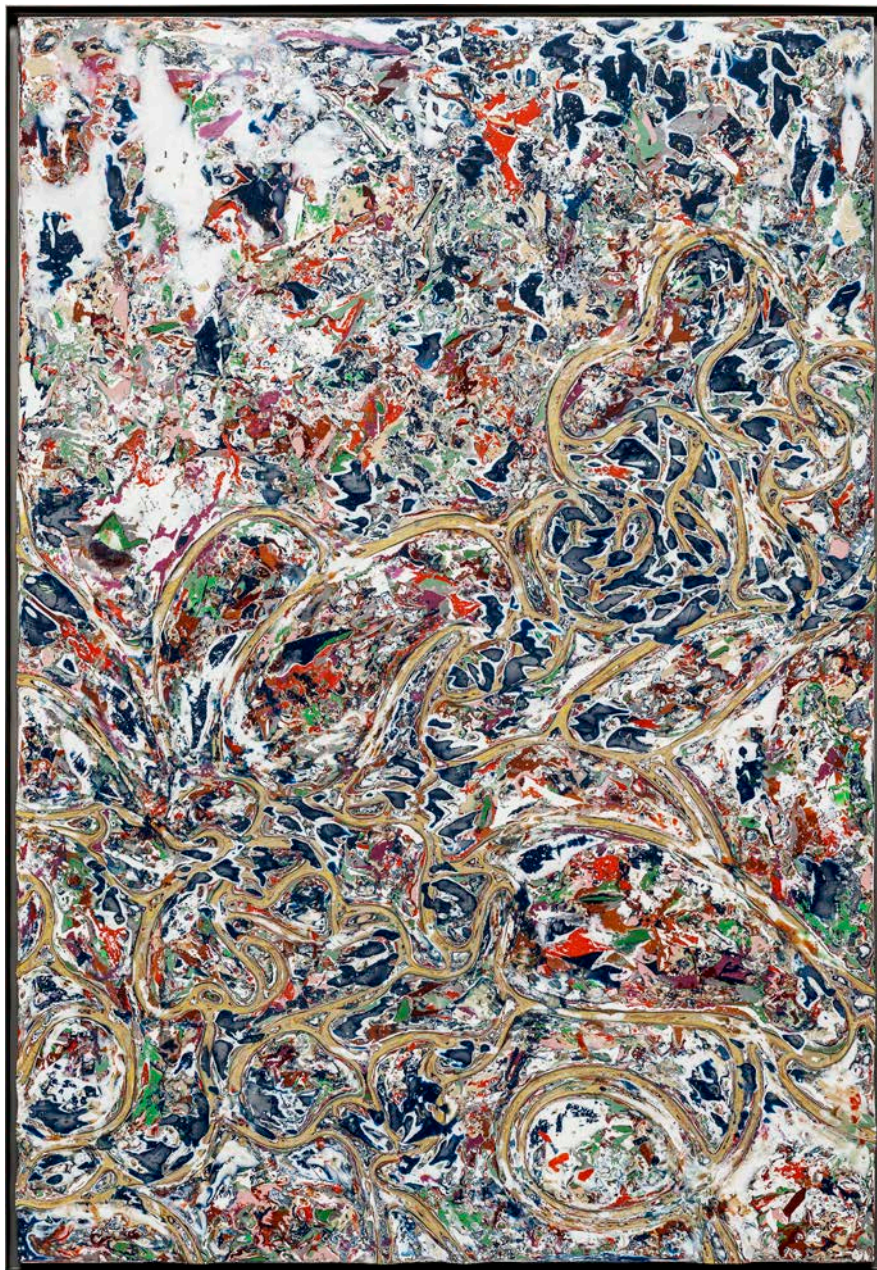


Lee Bul, *Perdu CXXXVIII*, 2022

Mother of pearl, acrylic paint on wooden base panel, stainless steel frame,  
163 x 113 x 6.5 cm



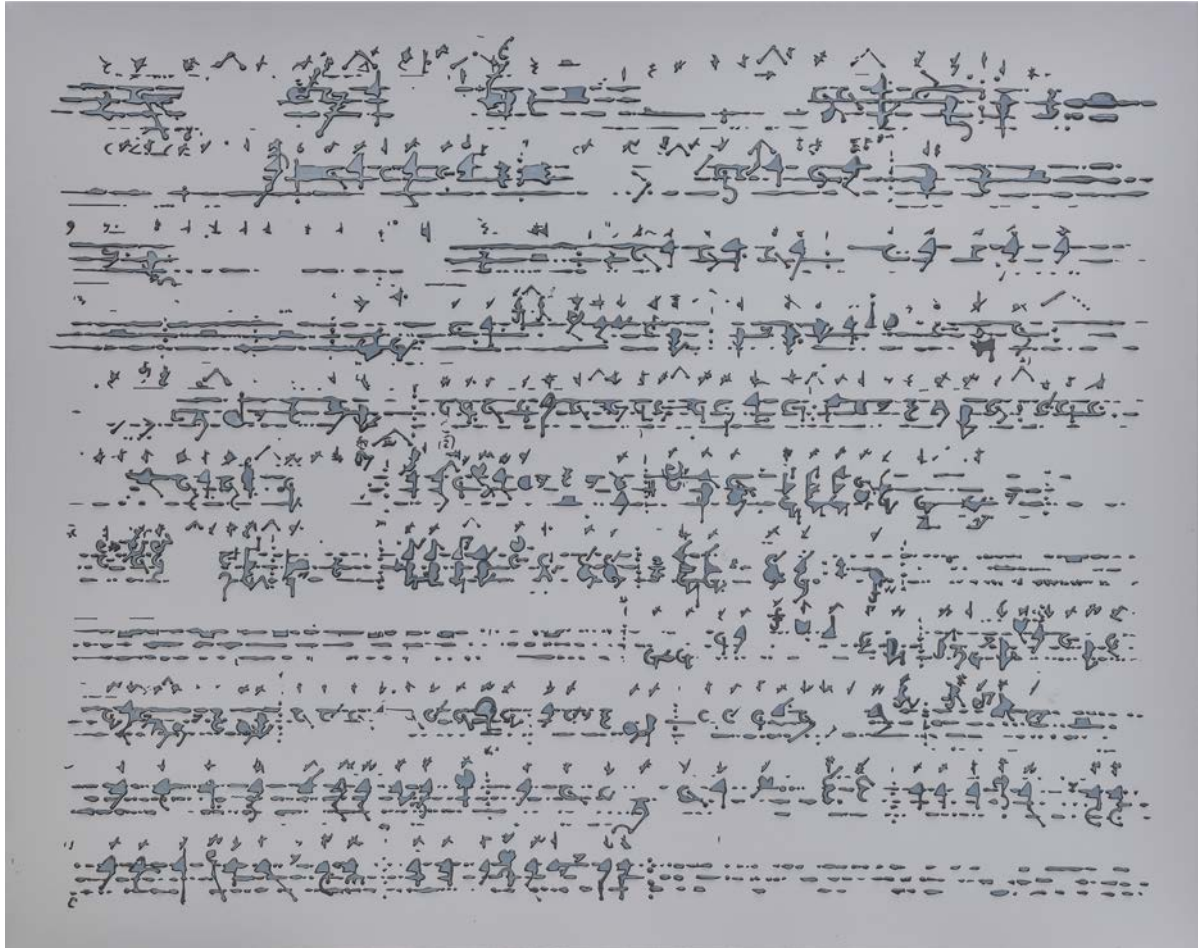
SELECTED WORKS



Lee Bul, *Perdu CXLI*, 2022

Mother of pearl, acrylic paint on wooden base panel, stainless steel frame,  
163 x 113 x 6.5 cm

SELECTED WORKS



Bae Young-whan, Space Oddity\_Transcription in G (grey), 2022

Acrylic on canvas, 92 x 73 cm



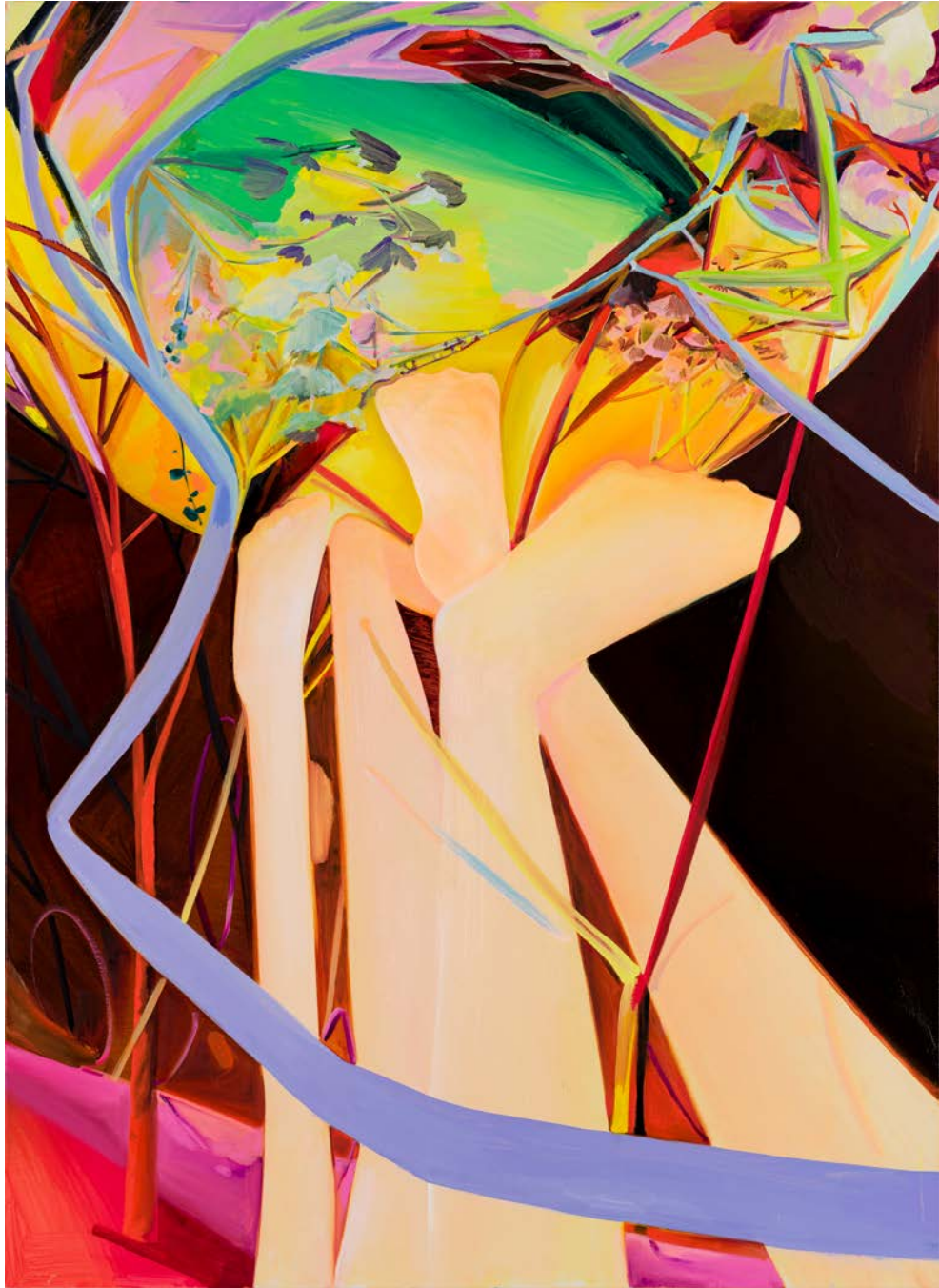
**SELECTED WORKS**



Jeongsu Woo, *Sunlight\_3*, 2022

Acrylic, ink on canvas, 112 x 162 cm

SELECTED WORKS



Jin Han Lee, Evening on the Seventh, 2022

Oil on linen, 152x118 cm



SELECTED WORKS



Heecheon Kim, Ghost(1990), 2021 (still image)

VR installation, 13' 25"

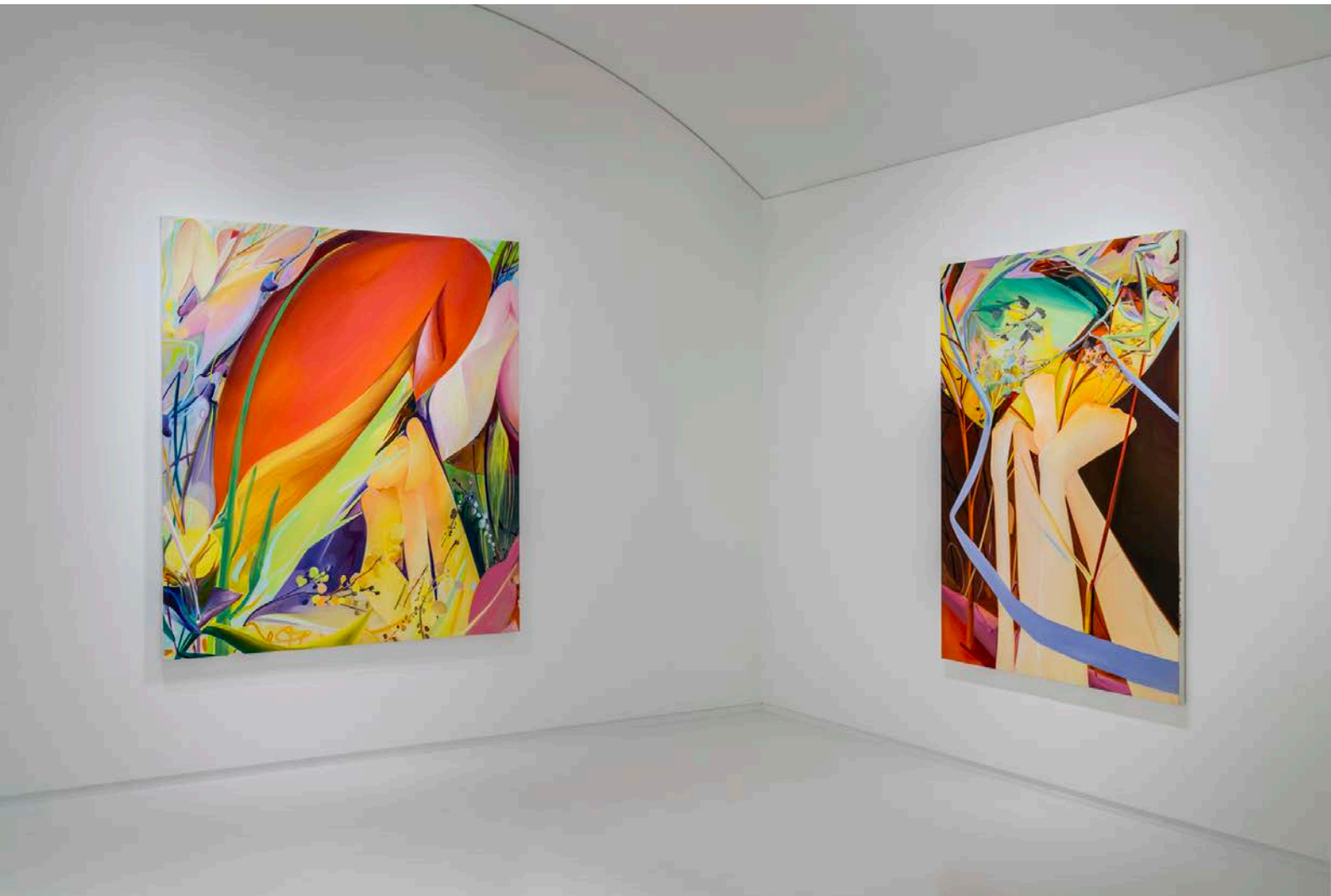




Exhibition View, *Magnetic Fields*, BB&M Seoul, 2022. Works by Lee Bul

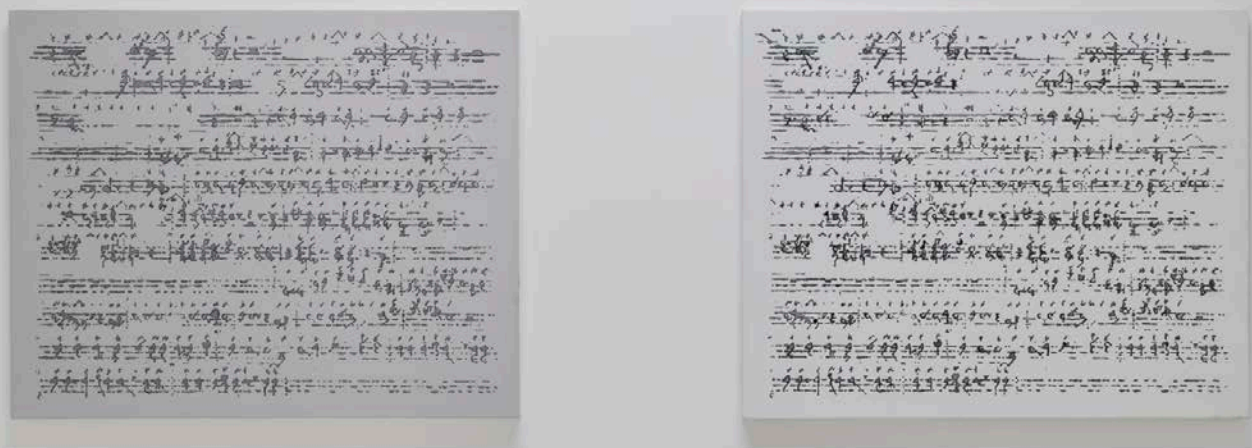


Exhibition View, *Magnetic Fields*, BB&M Seoul, 2022. Works by Jeongsu Woo



Exhibition View, *Magnetic Fields*, BB&M Seoul, 2022. Works by Jin Han Lee





Exhibition View, *Magnetic Fields*, BB&M Seoul, 2022. Works by Bae Young-whan



## ABOUT THE GALLERY

Established as an art consultancy in 2009 by James B. Lee, BB&M initially worked in partnership with PKM Gallery, Seoul, to create an exhibition program which quickly positioned the gallery at the forefront of the contemporary sector in Asia. BB&M was responsible for bringing into the gallery and furthering the development of such prominent, critically relevant contemporary Korean artists as Lee Bul, Bae Young-whan, Minouk Lim, and Park Chan-kyong. BB&M was also the first to organize shows in Korea of Hernan Bas and Katie Paterson, two of the most acclaimed artists of their generation.

BB&M's newest incarnation as an independent gallery is a collaborative effort between James B. Lee and Si Young Hur, who brings decades of experience in the commercial sector as Director at Gallery Hyundai and PKM Gallery and as Partner at Gallery Baton. In her previous posts, Ms. Hur was responsible for organizing and overseeing exhibitions of such artists as Liam Gillick, Olafur Eliasson, Thomas Struth, Robert Rauschenberg, and Yun Hyong-keun, a key figure in *Dansaekhwa*.

BB&M inaugurated its gallery space in October 2021 with a solo exhibition dedicated to Lee Bul, widely recognized as the foremost Korean artist of her generation and among the most internationally prominent contemporary artists to emerge from Asia. Encompassing over 2,500 square feet (233 square meters, 70 pyeong) of exhibition space over two levels, including a double-height space with a 17.5-feet (5.4 meters) ceiling, BB&M is located in the culturally storied district of Seongsu-dong, in the vicinity of Gansong Art Museum, the first private modern art museum in Korea established in 1938.

## ABOUT THE PRINCIPALS

James B. Lee, Founding Principal, brings decades of varied experience in the art world, as a writer for such international magazines as *ARTnews* (New York), *Flash Art International* (Milan), and *Art AsiaPacific* (Hong Kong); in institutions, as the Head of Exhibitions at Artsonje Center, Seoul, and the Director of Exhibitions at the Gwangju Biennale Foundation; and in the commercial sector as Partner at PKM Gallery, Seoul. Mr. Lee was trained in finance at the Wharton School, University of Pennsylvania, before earning a master's in writing from Columbia University, New York.

Si Young Hur, Principal, earned a BFA in painting from the Rhode Island School of Design and an MFA from Hong Ik University, Seoul, where she studied with major figures in the *Dansaekhwa* movement, notably Park Seo-bo. Ms. Hur went on to study art management at ICART, Paris, and embarked on a career in the commercial art world, first working at a Paris gallery that exhibited Lee Ufan. Upon returning to Seoul, she served as Director at Gallery Hyundai and subsequently at PKM Gallery.

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