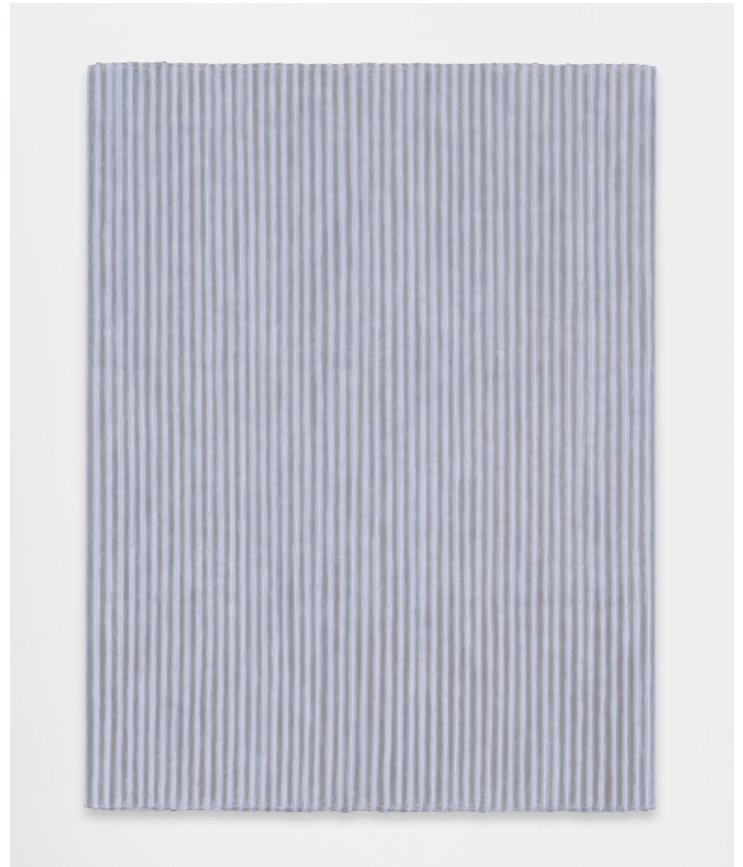




Lee Bae, *Brushstroke-38*, 2024. Charcoal ink on paper. 87^{3/8} × 60^{5/8} in. (222 × 154 cm). Photo: Paul Salveson. Courtesy of the artist and Perrotin.



Park Seo-Bo, *Écriture No. 160902*, 2016. Mixed media with Korean hanji paper on canvas. 35^{13/16} × 27^{9/16} in. (91 × 70 cm). Photo: Paul Salveson. Courtesy of the artist and Perrotin.

PACIFIC ABSTRACTIONS

September 21 – November 9, 2024

Perrotin Los Angeles opens its fall 2024 season on September 21 with *Pacific Abstractions*. Curated by Perrotin Senior Director Jennifer King, and featuring works by Naotaka Hiro, Kazuo Kadonaga, Lee Bae, Yunhee Min, Keisho Okayama, Park Seo-Bo, and Shim Moon-Seup, *Pacific Abstractions* proposes a fresh art historical view on contemporary abstract art, focusing on the transpacific artistic dialogues between Asia and the West Coast. By bringing together artworks by Asian and Asian-American artists practicing on both sides of the Pacific, the exhibition celebrates the local and global artistic connections occasioned by Perrotin's recent expansion to Los Angeles.

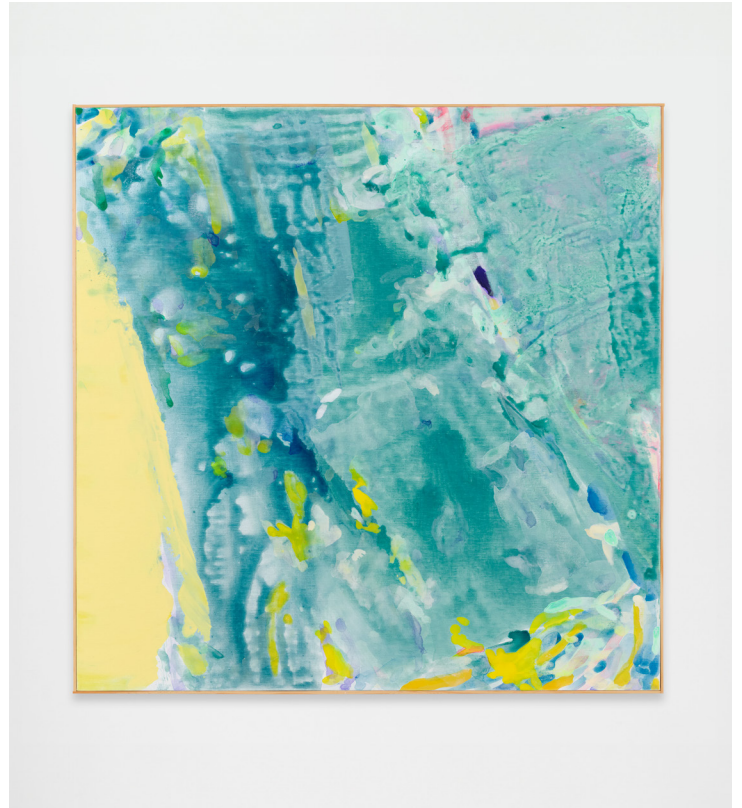
Though the seven artists in *Pacific Abstractions* cannot be defined by a single artistic movement or school, they share a thoughtful exploration of materials, process, and form. Attention to the properties and possibilities of media such as paint, graphite, charcoal ink, canvas, paper, wood, and glass are on breathtaking display.

In almost every artwork, the inscription of time—the durational aspect of making—is subtly perceptible. Unlike the industrial logic of some abstract practices, an organic and tactile sensibility infuses every work in the exhibition.

Notably, the artworks in *Pacific Abstractions* were all made outside the geographic locations that have long centered critical discourses about postwar abstract art. Until recently, major figures of postwar Korean and Japanese art were almost completely absent from English language scholarship, with textbooks of contemporary art heavily weighted towards developments in New York and Europe. Perhaps for this reason, there is a freshness to these works that feels both challenging and decisive—a creativeness with materials, leading to unique formal vocabularies. Using the most basic tenets of abstraction (color, gesture, shape, line), the works speak to each other about the uncharted possibilities of abstraction—conversations one can imagine crossing back and forth across the Pacific.



Naotaka Hiro, *Untitled (Uproar)*, 2024. Acrylic, wax pencil, and graphite pencil on wood. 42 × 58 × 2 in. (106.7 × 147.3 × 5.1 cm). Photo: Paul Salveson. Courtesy of the artist and The Box, Los Angeles



Yunhee Min, *Out of the blue*, 2019–2020. Paint on canvas. 45 1/2 × 45 1/2 in. (115.6 × 115.6 cm). Photo: Paul Salveson. Courtesy of the artist and Vielmetter Los Angeles.

About the artists

Naotaka Hiro was born in 1972 in Osaka, Japan. The foundation of his work is rooted in the concept of the unknown as it relates to his body. By using artmaking as a process to map the body's physical and conceptual terrain, Hiro charts the encounter between himself and his materials, whether canvas, wood, paint, graphite, or other media. With his wood paintings, the artist arranges a plywood panel horizontally, a foot off the floor, alternately working on the surface from above and below, the painting incorporating his movements (sitting, standing, crawling) during its making. His work has been acquired by museums including the Los Angeles County Museum of Art, the Museum of Contemporary Art, Los Angeles, and the Museum of Modern Art in New York, and is currently on view in *What it Becomes* at the Whitney Museum of American Art. Hiro received his BFA from the University of California, Los Angeles and his MFA from the California Institute of the Arts. He lives and works in Los Angeles.

Kazuo Kadonaga was born in 1946 in Ishikawa, Japan. His work is informed by his family's forestry background; early in his career, Kadonaga began experimenting with wood in his father's sawmill. To make *Wood No. 5 CI*, 1984, the artist used a veneer slicer to cut a cedar log into paper-thin layers, allowing the slices to dry before gluing them back together. For his large-scale *Glass No. 4 J*, 1999, he directed a carefully controlled stream of molten glass into a custom-built, temperature controlled kiln to create a monumental yet organic form that required cooling for four months before being moved. Kadonaga's work has been exhibited extensively throughout the United States and Japan. His work is in museum collections including the Museo de Arte Moderno

in Mexico City, the Kröller-Müller Museum in the Netherlands, and the Honolulu Museum of Art. After spending time in Los Angeles earlier in his career, he now lives and works in Ishikawa, Japan.

Lee Bae was born in 1956 in Cheongdo, Korea. In all his work, Lee pays homage to the remarkable transformation of wood into charcoal—a process he likens to the cyclical nature of life and death. After utilizing charcoal as his exclusive material for decades, in recent years Lee has adopted charcoal ink to make his masterful *Brushstroke* series, using large calligraphy brushes to track the movements of his body. Though spontaneous in appearance, the works are the result of numerous sketches to find the perfect tempo and movements, and require intense focus given the irrevocability of each ink stroke. Lee received both his BFA and MFA from Hongik University in Seoul. In addition to being represented in museum collections worldwide, he is a recipient of the Chevalier de l'Ordre des Artes et des Lettres. His solo exhibition *La Maison de La Lune Brûlée* is currently on view at the Wilmotte Foundation in Venice, Italy, in conjunction with the 60th Venice Biennale. He lives and works between Paris and Seoul.

Yunhee Min was born in 1962 in Seoul, Korea. Her work exists at the intersection of color, material, space, and support. Early in her career, Min interrogated the conceptual possibilities of abstraction; her "mistints" series, for example, utilized rejected custom-mixed house paints from the returns section of stores such as Home Depot, bringing a chance structure and readymade logic to her color selections. For *Pacific Abstractions*, Min is exhibiting her *Small* paintings for the first time. These study-like canvases—her painted equivalent to sketches—carry the lightness and freedom of an artist exploring the behavior of



Keisho Okayama, *Untitled*, 2016. Acrylic on canvas. 18^{1/4} × 12^{5/8} in. (46.4 × 32.1 cm).
Photo: Paul Salvesson. Courtesy of the artist and Perrotin.



Shim Moon-Seup, *The Presentation*, 2015. Acrylic on canvas. 63^{3/4} × 44^{5/16} in.
(162 × 112.5 cm). Photo: Paul Salvesson. Courtesy of the artist and Perrotin.

paint and the interaction of color using a range of tools and modes of application. Min has undertaken large-scale installations including the Hammer Projects lobby at the Hammer Museum in Los Angeles, and she is a recipient of a John Simon Guggenheim Foundation Fellowship for Fine Art. She received her BFA from Art Center of College and Design in Pasadena, and her MA from the Graduate School of Design at Harvard University. A faculty member in the Department of Art at the University of California Riverside, Min lives and works in Los Angeles.

Keisho Okayama was born in 1934 in Osaka, Japan. The son of a Buddhist abbot, he moved with his family to Northern California in 1936. During World War II, Okayama's family was incarcerated at Tanforan Assembly Center in San Bruno, California, and Topaz Relocation Center in Central Utah as a result of Executive Order 9066 authorizing the forced removal of Japanese Americans from the West Coast. After the war, Okayama served in the US Army and studied art at UCLA and Los Angeles City College. His late abstract paintings, a selection of which are featured in *Pacific Abstractions*, are executed on unstretched and machine-washed canvas, a process resulting in the works' unique surface textures. Though little-exhibited during his lifetime, Okayama's abstract paintings possess a sophisticated and sensitive layering of color, and his work is now the subject of renewed attention by curators and art historians. In 2025 his paintings will be featured in the exhibition *Solace in Painting: Reflecting on a Tumultuous Century* at the University of Texas at Arlington. Okayama died in 2018 in Los Angeles.

Park Seo-Bo was born in 1931 in Yé-Cheon, Gyeongsangbuk-Do, Korea. A seminal figure of Korean art, Park is known as one of the founders of Dansaekhwa—loosely translated as “monochrome painting”—an art movement that emerged in Korea during the mid 1970s. Park is celebrated for his sensitive and ethereal use of materials such as pencil, oil, and hanji paper—a paper handmade from mulberry bark that carries cultural significance in Korea due to its extensive use in contexts ranging from ancient Korean manuscripts to wall and door coverings. To make *Écriture No. 160902*, 2016, and *Écriture No. 990401*, 1999, Park applied pulp from hanji paper mixed with pigment to the surface of his canvases, building delicate yet durable ridges that reflect color and light in subtle and unexpected ways. One of the most acclaimed artists of his generation, Park's work is represented in museum collections worldwide. He died in Seoul in 2023.

Shim Moon-Seup was born in 1943 in Tongyeong, Korea. He rose to acclaim as a sculptor known for his unconventional use of materials such as rocks, wood, iron, and concrete. As an active participant in the Korean avant-garde art movements of the 1970s, Shim's work challenged traditional sculptural norms by eschewing the use of pedestals and exploring the direct relationship between art and the natural world. In recent years the artist has adopted painting to continue exploring ideas long central to his practice. In paintings such as *The Presentation*, 2015, the wide blue brushstrokes evoke the vitality of the ocean and its breaking waves at the visual intersection of sea and sky. Shim studied sculpture at Seoul National University and is a recipient of the Chevalier de l'Ordre des Artes et des Lettres. He lives and works between Tongyeong, Korea and Paris.

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