

FAMILY STYLE

"While the Armory Show remains the art world's focal point in New York, South Korea's Frieze continues to establish itself as Asia's leading event of the fall season."

By Paul Laster

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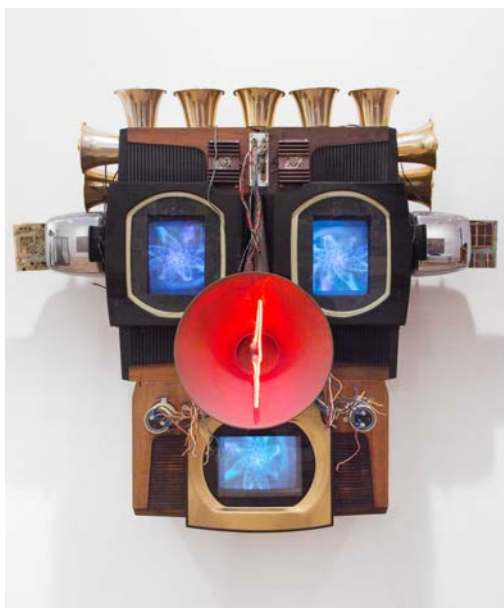


Installation view, Lehmann Maupin's booth at Frieze Seoul. Photography by OnArt Studio. Image courtesy of Lehmann Maupin.

Set in a thriving art museum and gallery scene, Frieze Seoul once again brought in an international audience of stylish art lovers this week. Staged at the COEX center in the lively Gangnam district of the city, the fourth edition of the fair featured over 120 top galleries from across Asia and around the world, all showcasing modern and contemporary art. Several international exhibitors—including Thaddaeus Ropac, Hauser & Wirth, and David Zwirner—brought work by artists with concurrent shows in nearby institutions. A highlight in LG OLED lounge was Park Seo Bo, whose innovative work played a crucial role in establishing Korean contemporary art, programming throughout the city and region gave the international fair a local flair.

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Nam June Paik, *Internet Dweller: mpbdcg.ten.sspv*, 1994. Image courtesy of the artist and Hakgojae Gallery.

Nam June Paik at Hakgojae Gallery

At Seoul-based Hakgojae Gallery's booth, renowned South Korean artist Nam June Paik took center stage. Known as the father of video art, his presentation spotlight his work *Internet Dweller: mpbdcg.ten.sspv*, 1994), one of 12 different versions of the 3-D characters, each representing an imaginary being that inhabits the online realm. A classically trained pianist who became an avant-garde artist, Paik once correctly predicted that someday we would develop international telecommunications networks. His quirky sculptures and large installations that feature television monitors remain just as relevant as ever.



David Salle, *Bow Ties*, 2025. Photography by Prudence Cuming. Image courtesy of the artists and Thaddaeus Ropac.

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David Salle at Thaddaeus Ropac

In David Salle's works on view across multiple gallery booths, including *Bow Ties*, 2025, new motifs appear layered over playful A.I. remixes of past paintings. This recent series is an extension of Salle's ongoing exploration of popular visuals and art historical references, as well as images he observes in his everyday life. From the Oklahoma-raised, New York-based artist's formative years as a leading figure of the Pictures Generation to his currently flourishing career, widely exhibited in galleries and museums worldwide, Salle's distinct visual language is a constant. The Frieze presentation coincided with a solo show at Storage by Hyundai Card.



Louise Bourgeois, *Topiary*, 2005. Photography by Christopher Burke. Image courtesy of the artist and the Easton Foundation and Hauser & Wirth.

Louise Bourgeois at Hauser & Wirth

Louise Bourgeois' petite bronze piece (*Topiary*, 2005), depicts a poetic transformation of a hulking female figure surrealistically sprouting a perfect leaf. The late French-American artist continually drew inspiration from her life, specifically her troubled childhood. Today, she is widely recognized for her giant sculptural spiders, stitched-together fabric figures, and psychologically charged cell installations. Bourgeois' work at Hauser & Wirth's booth underscores her major retrospective at the Hoam Museum of Art, just outside of Seoul.

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Anna Park, *Brighter Days*, 2025. Image courtesy of the artist and Lehmann Maupin.

Anna Park at Lehmann Maupin

The youngest artist on Lehmann Maupin's prestigious roster and the most recent one to join, Anna Park creates large-scale charcoal, paint, and ink drawings that oscillate between abstraction and figuration. Commenting on the cultural commodification of women in her work, she explores societal pressures to conform to unrealistic beauty standards promoted by the media. In the gallery's group presentation, her striking, relief-like piece, *Brighter Days* (2025), the South Korea-born and Brooklyn-based artist theatrically critiqued vintage advertising imagery that objectifies women, while minimizing the role of men.



Devon DeJardin, *At the Garden's Front*, 2025. Image courtesy of the artist and Albertz Benda.

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Devon DeJardin at Albertz Benda

Inspired by Renaissance masters who portrayed heroic figures, Devon DeJardin's *At the Garden's Front*, 2025, functions as a non-theological symbol of protection—part of a series of paintings featuring guardian figures. A talented self-taught painter and sculptor who grew up in Portland, over the past few years the Los Angeles-based artist has gained a following for his works that cull large-scale spiritual narratives from puzzle-like forms, with shapes that blend different worldviews in classic landscape settings.



Davino Semo, *Twinkle*, 2025. Photography by Phillip Maisel. Image courtesy of the artist and Jessica Silverman.

Davina Semo at Jessica Silverman

The sparkling *Twinkle*, 2025, produces a deep sound that resonates in your gut. One of Davina Semo's six bells at San Francisco-based Jessica Silverman gallery's booth, the cast-bronze sculpture reflected the artist's ongoing fascination with the history of bells: She trained with masters to perfect the tones for each unique piece. Based in San Francisco, the artist creates works that inspire both private reflection and community gathering. Lively combinations of patina, texture, and decorative elements represent the musical instruments' traditional forms as well as Semo's creative reimagination.

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Katherine Bernhardt, *Sante Fe*, 2024. Image courtesy of the artist and David Zwirner.

Katherine Bernhardt at David Zwirner

Blurring the boundary between Pop Art and colorfully expressive abstraction, Katherine Bernhardt has progressed from her early years of showing at small, adventurous galleries to collaborating with top-tier international art dealers today. Across David Zwirner and Canada's respective booths, her work depicted the likes of the Pink Panther and E.T. Based in St. Louis, Missouri, Bernhardt is best known for such vibrant paintings, where cigarette butts, cartoon characters, consumer products, and popular foods become a lexicon all her own—featured in her retrospective at Seoul's Hangaram Art Museum.

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