

# PKMGALLERY

## ART BASEL MIAMI BEACH 2025

PKM Gallery | Stand G22

December 3 - 7, 2025 | Miami Beach Convention Center

### Presenting Artists | Bek Hyunjin, SAMBYPEN, CHUNG, Hyun, Cody Choi

PKM Gallery is pleased to present a curated selection of works by **Bek Hyunjin, SAMBYPEN, CHUNG, Hyun, and Cody Choi** at Art Basel Miami Beach 2025, on view from December 5, 2025. The presentation unfolds as a landscape where generations and sensibilities coexist — an encounter between painting, sculpture, drawing, and neon that encapsulates the contemporary texture of Korean art.

Known for his wide-ranging practice across music, film, performance, and visual art, **Bek Hyunjin** has established a singular artistic language that translates emotional sensibility into visual rhythm. Following his recent solo exhibitions *Seoul Syntax* at Tanya Bonakdar Gallery, Los Angeles, and *Second Life* at Atelier Hermès, Seoul, Bek presents two new paintings, *Late Fall* and *Spring* (2025). Composed of delicate brushstrokes and translucent tones, these works visualize the subtle tremors of seasonal transition and emotional fluctuation, transforming inner states of being into lyrical abstraction. Through this union of seasonal rhythm and emotional temporality, Bek captures the quiet pulse of existence.

**SAMBYPEN**, a leading pop artist bridging visual art and popular culture, examines the desires and anxieties of the digital age with sharp irony and wit. By appropriating the visual codes of mass media and social imagery, he turns the language of online consumption into a critique of contemporary identity. In *Devil's Slap* (2025), a red demon striking a blue figure becomes a metaphor for the tension between play and aggression, while *Smoker* (2025) visualizes the quiet unease that drifts through moments of solitude. SAMBYPEN's vivid compositions — bold outlines, sleek surfaces, and layered humor — reveal the psychological fatigue of an image-saturated era.

**CHUNG, Hyun** has long explored the essence of humanity through raw materials such as bronze, coal tar, timber, and steel. His sculptural language conveys time and memory through matter itself. Following his recent solo exhibition *The Cumulative Busts* at PKM Gallery, which marks a pivotal chapter in his thirty-year artistic journey, the artist presents a selection of 1990s coal-tar drawings and small bronze heads that reflect the formative period of his practice. In these works, the viscosity of tar traces the emergence and collapse of form, while bronze crystallizes the human condition into mass and silence — affirming CHUNG's enduring meditation on material, memory, and being.

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**Cody Choi** investigates cultural friction and the phenomena born in its interstices through painting, sculpture, installation, and neon. The presentation includes his reinterpretations of classical Western sculptures — *The Nike*, *The David*, *The Venus* — reimagined with quotidian materials; a new painting created by layering oil pigment over AI-generated imagery on wood; his early work *Golden Boy Poster* (1986–1990), which juxtaposes his self-portrait with Asian iconography and Western consumer culture; and the neon work *Down Side is Heavy* (2010–2023). Together, these works crystallize Choi's enduring engagement with cultural hybridity and the ironic humor of identity. Through language rendered in light and imagery formed from contradiction, his art exposes the tensions and absurdities that emerge where technology, history, and selfhood converge.