

PKMGALLERY

FRIEZE LONDON 2025

PKM Gallery | Stand A1

October 15 - 19, 2025 | The Regent's Park

Presenting Artists | Jungjin Lee, Young In Hong

PKM Gallery is pleased to present a curated selection of works by two women artists, Jungjin Lee and Young In Hong, at Frieze London 2025, opening on 15 October 2025.

Following her critically acclaimed solo exhibition in the UK this June—covered by *The Guardian* and the *Financial Times*—**Jungjin Lee** presents works that transcend the conventional role of photography as mere representation or documentation. Known for creating meditative images shaped by intuition and sensibility, Lee has developed a singular technique of hand-coating traditional Korean paper ‘hanji’ with photosensitive emulsion before printing. For Frieze London 2025, she will show a work from her new *Unseen* series alongside two large-scale photographs from the *Voice* series. Lee’s images do not simply record natural landscapes; they hold the breath and temporality that lie beyond the visible, conveying a resonant, embracing energy of feminine vitality.

Young In Hong addresses entrenched structures of male hierarchy embedded across social histories through an agile, multi-material practice—particularly embroidery and weaving—that is both “feminine” in method and incisive in critique. At Frieze London 2025, she presents *One Gate Between Two Worlds* (2021), a monumental embroidery inspired by *Gammoyojaedo*, a Confucian shrine painting from the Joseon dynasty that functioned as a passage between the invisible spiritual realm and the material world. While borrowing motifs such as pavilion-like structures from the shrine iconography, Hong reimagines this rigidly codified ritual space through the supple logic of craft, reconfiguring it into a fictional alternative site. Her large hanging embroidery, *Woven and Echoed* (2021), entwines inverted and fragmented words and sentences—quotations collected from women laborers in Korean textile factories in the 1970s–80s. Through this deconstructive act of rewriting, she poetically foregrounds the individual narratives of female workers, long obscured by patriarchal metanarratives, liberating them from reductive linear histories and restoring their agency.

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