

Press Kit

Paris Internationale
12th Edition

Yongjae Lee
Kay Yoon

CaS

CaPTION

2F, 5, Wonhyo-ro 81-gil, Yongsan-gu,
Seoul, Republic of Korea

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CaPTION is a contemporary art gallery based in Yongsan-gu, Seoul. Founded in 2023, the space presents distinct visual vernaculars and practices from Korea and abroad. Working in close alignment with its artists, it aims to foreground visionary perspectives to cultivate long-term creative trajectories through curated exhibitions, publications, and collaborative projects. Positioned as a facilitator between creators and audiences, CaPTION gathers diverse viewpoints and recontextualizes them to explore new discourses in art. As an experimental space unconstrained by medium or discipline, CaPTION strives to offer multi-layered artistic experiences within the dynamic landscape of contemporary art.

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CaPTION, 2F, 5, Wonhyo-ro 81-gil,
Yongsan-gu, Seoul, Republic of Korea
Wed - Sun / 1-7pm



No	Artwork	Artist	Title	Year	Medium (KOR) / Size
1		Yongjae Lee	Cloud	2026	Oil on linen 177 × 71 cm
2		Yongjae Lee	Dark Slow Lightning	2026	Oil on linen 177 × 83 cm
3		Yongjae Lee	A Plan	2026	Oil, nail on canvas, wooden frame 160 × 52.5 cm
4		Kay Yoon	Tuning House	2026	Toy piano, wood, shirt, tie, lacquer 60 × 24 × 48 cm
7		Kay Yoon	Defleshed I	2026	Cast bronze, lacquered 5-cent coin 35 × 13 × 15 cm
8		Kay Yoon	Defleshed II	2026	Cast bronze, lacquered 5-cent coin 35 × 10 × 11 cm

No	Artwork	Artist	Title	Year	Medium (KOR) / Size
7		Kay Yoon	House of TikTok	2025	Ancestral tablet case, metronome 30 × 17 × 7 cm
8		Kay Yoon	House of TikTok	2025	Ancestral tablet case, vintage metronome from Japan 32 × 17 × 8cm
9		Kay Yoon	House of TikTok	2025	Ancestral tablet case, metronome 39.5 × 13 × 7.5 cm
10		Kay Yoon	House of TikTok	2025	Ancestral tablet case, metronome 39.5 × 13 × 7.5 cm
11		Kay Yoon	House of TikTok	2025	Ancestral tablet case, metronome 29 × 36.5 × 6.5 cm
12		Kay Yoon	House of TikTok	2025	Ancestral tablet case, vintage metronome from Germany 37 × 11.5 × 6.5 cm

Yongjae Lee's practice explores the structure and temporality of painting. He speaks about painting through painting, creating paintings that represent other paintings. Drawing on Eastern and Western art histories, printed reproductions, and digital images as points of reference, he explores the grammar of painting and the conditions through which it takes shape. Lee regards tradition not as a fixed past, but as a heritage continuously formed and reformed through specific historical and cultural contexts. By citing and repositioning images from different periods and sources, he establishes new relationships between them and attends to what he describes as the "post-original state," constructing narratives that extend beyond representation. His work is grounded in the methodology of the meta-picture, borrowing and transforming the structures of earlier paintings and the imagery of others. Through this process, painting becomes an ongoing conversation and a sustained field of research.

Instagram: @moemyoun



Education

- 2024 MFA in Painting, Seoul National University, Seoul, South Korea
- 2018 BFA in Painting, Seoul National University, Seoul, South Korea

Solo Exhibitions

- 2026 3, CAPTION, Seoul, South Korea
- 2025 Teo, Bio Gallery, Seoul, South Korea

Group Exhibitions

- 2025 Don't Be Hasty, Perigee Gallery, Seoul, KR
- 2024 2^4, YK Presents, Seoul, KR
- Lost & Found, Seoul National University Museum of Art, Seoul, KR
- 2023 Eyes Far Lips Act II Scene II, Shower, Seoul, South Korea
- Eyes Far Lips Act II Scene II; Ambassadors (concert program), Windmill, Seoul, KR
- Binary Sunset View, Two-person exhibition, YK Presents, Seoul, KR
- Boundless, Ananti Culture Club, Busan, KR
- Pack Fair 2023: We Want a Deep Stack, WADIZ Seongsu Space, Seoul, KR
- 2022 Eyes Far Lips, WHITENOISE, Seoul, KR

Press

- 2026 Listed on *Emerging Korean Artists Worldwide*, Public Art, KR
- 2026 Interview with CULTURED Magazine, CULTURED Magazine, USA
- 2026 Frieze Seoul 2026 Focus Section: Interview with Yongjae Lee, W Korea, KR
- 2026 Featured on Asian Art Contemporary, HK
- 2026 12 Artists to follow at FRIEZE SEOUL 2026, Projets Media, FR
- 2022 Exhibition preview article *Teo*, Public Art, KR



Stone Island × Frieze Seoul 2026
T-Shirt Uniform Series, VIP GIFT
Bluelight Sunset, 2022
Oil on canvas, 110 × 110 cm

Frieze Seoul 2026 Focus Section
Solo Presentation with CAPTION





Kay Yoon works between Germany and Korea, navigating cultural memory and embodied rituals through machinic mediation. Between Korean folk tradition and globalized technologies, she translates sensations and spectral voices that refuse a singular language. Yoon works across sculpture, sound, and installation, wherein common objects, furniture, and musical instruments are imbued with new meaning. Rhythms of traditional music and the dissonances of modern noise form auditory encounters within corporeal, often participatory performances. Her practice centers on 'affective migration' as a process of temporal and linguistic transit, beyond geographies and the immediate present.

Education

- 2020 - 2023 Academy of Fine Art, München, Prof. Alexandra Bircken
- 2018 - 2020 Academy of Fine Art, Nürnberg, Prof. Michael Sailstorfer
- 2018 - 2020 Academy of Fine Art, Leipzig, Prof. Joachim Blank
- 2016 - 2018 Academy of Fine Art, Nürnberg, Prof. Ottmar Hörl
- 2013 - 2015 Sungkyunkwan University, Seoul

Awards

- 2024 USA Scholarship, Bayerisches Staatsministerium für Wissenschaft und Kunst
- 2023 Project Funding, Erwin und Giesla von Steiner Stiftung
- 2023 Catalog Funding, LfA Förderbank Bayern
- 2023 Debutant Promotion Award, Bayerisches Staatsministerium für Wissenschaft und Kunst
- 2022 Project Funding, Akademieverein, München
- 2022 Deutschlandstipendium, Bundesministerium für Bildung und Forschung
- 2020 Kunstkalender, LfA Förderbank Bayern
- 2019 Project Scholarship, Freunde der Akademie der Bildenden Künste Nürnberg e.V.
- 2018 Class Prize, Akademie der Bildenden Künste Nürnberg

Residency

- 2025 NARS Foundation, New York City, USA
- 2025 Pops Packing, Detroit, USA
- 2024 K.A.I.R Artist in Residence, Košice, SK

Solo/Duo Exhibitions

- 2024 *Of Hungry Ghosts, Housewives, and Untold Stories*, Metalhouse Gallery, Yangpyeong, KR
- 2023 *Bone On Bone Echoing*, Sauers Berlin, DE
- 2022 *A Smooth Exit From Eternal Inflation*, SOMA 300, Berlin, DE
- Borderless Breath, Between Commas*, Some Space, München, DE
- 2021 *Play, Touch, Grip, sic!* Elephanthouse, Lucerne, CH
- Paratextual Skin*, Projektort 4D des BBK LEIPZIG e.V. Leipzig, DE
- 2019 *The Piece Of Sculpt You Left In The Playground*, HGB, Leipzig, DE
- 2018 *Elsewhere is My Where*, Akademie Galerie, Nürnberg, DE
- Stay Anonymous!*, PrimaKunst, Stadtgalerie, Kiel, DE
- 2017 *Room: Digital Materiality 101*, CICA Museum, Kimpo, KR
- Suche Eingeben*, Vitrine am Hauptbahnhof Nürnberg, DE

Group Exhibitions

- 2025 間 *Interstice*, CAPTION, KR
- When Lullabies Become Walls*, Deposit(o), Brooklyn, NY, USA
- Knocking Where a Door Once Stood*, Jeonnam Museum of Art, Gwangyang, KR
- Fabulative Lore*, Bistro 21, Leipzig, DE
- 2024 *Chlorophyllic Chorus*, Council+, Berlin, DE
- Spiritual World*, Rainrain Gallery, New York City, USA
- A Little Bit of Solidarity Goes A Long Way*, Zirka Space, Munich, DE
- MOUVEMENT 1*, System D, Malakoff, Paris, FR
- 2023 *Made in Munich*, Pasinger Fabrik, Munich, DE
- On Listening*, Lothringer Halle 13, Munich, DE
- Tacker*, Galerie der Künstler, Munich, DE
- Fragrant Tissues*, Beacon Art Space, Munich, DE
- 2022 *Where An Eagle Meets Fish*, Nokwoo Art and Culture Foundation, KR
- Herbstball*, Pavillon Ismaning, DE
- installation*, inter.pbic, Copenhagen, DK
- Hollow Shells, Shallow Holes*, Circolo, Lia Mostra d'Ert, St. Ulrich / Urtijëi, IT
- All That is Solid Melts into Air*, Springbraettet 6a, Copenhagen, DK
- Liminal Bridges*, Trauma Bar Und Kino, Berlin, DE
- Januar*, Goldberg Galerie, Munich, DE
- 2021 *Rituale*, Projektraum 145, Berlin, DE
- Vis a Vis*, Gallery Baturina, Leipzig, DE
- Wild Hair : dissident hair practices*, Apthk Lab, Wuppertal, DE
- To be successful in hunting, Think like a prey*, Kunstpavillon Munich, DE
- Seasonal Black*, Werkschauhalle, Leipzig, DE
- 2020 *Eine Letzte Sache Noch*, Alte Handelschule, Leipzig, DE
- Bodyscan, Körper der Gesellschaft*, Burg in Tittmoning, DE
- Window Display*, Fonda, Leipzig, DE
- Der River*, curated by Michael Sailstorfer, Anselm Reyle, Gregor Hildebrandt, Halle 14, Baumwollspinnerei, Leipzig, DE
- 2019 *We All Should Be Lichens*, AO Kunsthalle, Leipzig, DE
- Rroooooaarr!*, Tiergarten Nuremberg, DE
- Human Particles Of The Living Sun*, The Art Foundation, Athens, GR
- Backup*, Projektraum KA, Leipzig, DE
- Art Teleported*, CICA Museum, New York, US
- 2018 *It's Just A Matter Of Utility*, Lindenauer Hafen, Leipzig, DE
- 2017 *Best Of*, AEG Halle, Nuremberg, DE



Femme, 2022
Chairs, 52 x 57 x 210 cm



Between Glowing and Groaning, 2025
Mixed-media installation with viola neck, brass horn, double bass wires, Arduino circuit, salvaged table and rack components
200 x 62 x 29.8 cm



Nightmare, Smile and Even, 2025
Mezzaluna knife, velvet flute case, hand-tagged label
15 x 40 x 11.2 cm

Cloud and *Dark Slow Lightning* are works in which Yongjae Lee isolates and explores the clouds and lightning that appear in earlier works, which allude to the traditional Korean painting genre Unryongdo. In such paintings, dragons are depicted as revealing themselves amidst clouds. In these two works, the artist's core methodologies of 'appropriation' and 'tracing' go beyond referencing the works of others to expand into a process of revisiting and transforming his own.

In *Cloud*, the dragon is replaced by clouds, and the act of painting them gives rise to the dragon's form. Clouds rendered with dynamic brushstrokes evoke its movements and concealed lightning, acting as an indirect reminder of the dragon's presence.

Dark Slow Lightning originates in Lee's reexamination of the representation of lightning in previous works. Noting the significant difference between the lightning in traditional ink wash paintings and the contemporary image of lightning we are accustomed to, Lee links this disparity to the advent of photographic technology. Reflecting upon 'ink wash painting after photography,' the artist sought a way to capture lightning using the brushstrokes of traditional ink painting, made with black strokes instead of brightness to create a singular representation of lightning on canvas.





Yongjae Lee's chalkboard works initially depart from Latvian-American artist Vija Celmins' *Blackboard Tableau* series. Appropriating Celmins' forms, Lee employs different materials and imbues them with personal images and narratives, shifting the original context. 'Borrowing' and 'tracing' do not remain in the realm of imitation but become part of a method of reconstructing existing forms into a subjective painterly language.

Although *A Plan* might appear to be a preparatory sketch for *Dark Slow Lightning*, the work was in fact created after the completion of the latter. This temporal inversion where the plan emerges after the final work demonstrates the artist's conception of time, in which process and result are not bound by linear order.





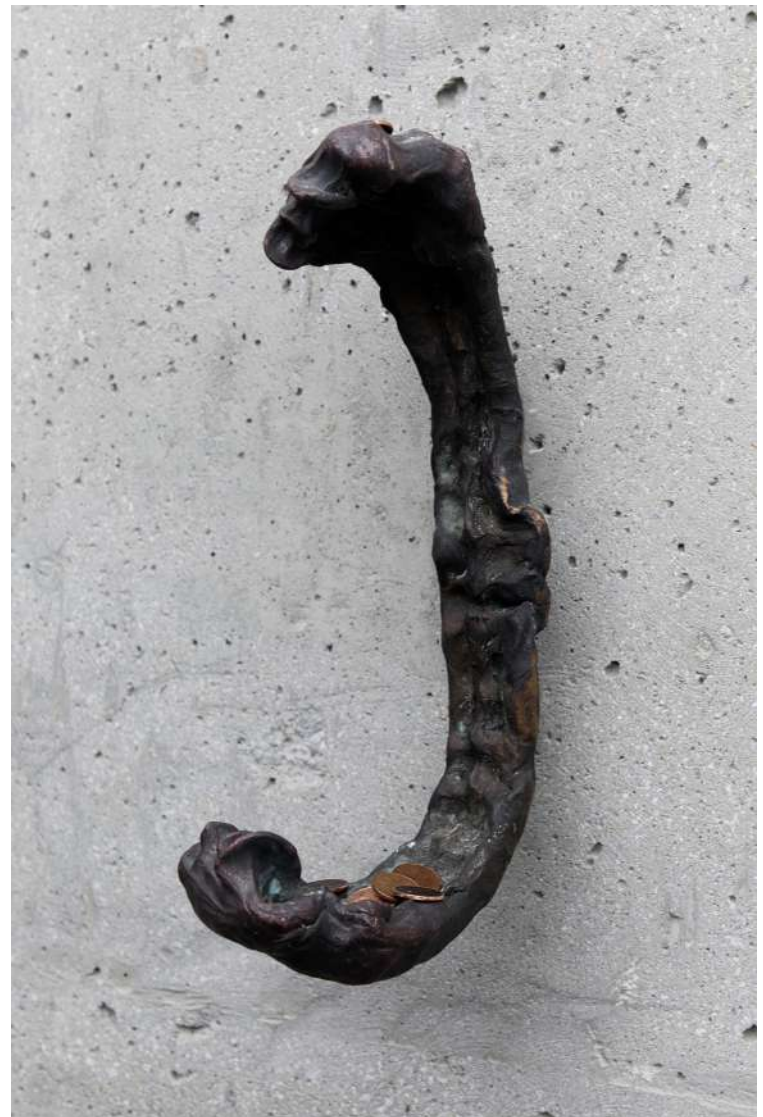
The artwork *Tuning House* reconstructs the house, the oldest form of dwelling, in the shape of both a musical instrument and a body. Each time a key is pressed, a sound returns; this can be heard as either correct or failed tuning, an ambiguity that the work leaves unresolved. A shirt and tie remain suspended in this structure, as though somebody has just entered it before stepping back outside into the world. The house persists as what is left behind in the wake of that body's departure. The work suggests that a home is not a static sanctuary, but a structure that must be continually re-tuned to maintain a habitable state.





Throughout art history, bronze has served as a medium for casting and replicating the body. Defleshed, however, departs from this convention: what is visible in this work is not the body itself, but the traces of force it has left behind. The curved forms resembling bones are not corporeal replicas but in fact a record of imprints made by pressure and blows. Although bronze has traditionally been regarded as precious, the work's surface remains unpolished to reveal stains, bubbles, and the raw, rough texture of bronze as though it were fresh from the furnace.

The remastered version includes 5-cent Euro coins that have been lacquered on one side, scattered across the floor and atop the work. A primary component of bronze, copper is also used to plate these coins. Although they originate from the same metal, their respective positions are stark opposites. While bronze was endowed with value through its association with royal courts and rituals, coins erode as they pass from hand to hand. As such, the two metal objects in this work are separated by hierarchy while originating from the exact same copper. The value historically attributed to bronze thus proves not to be an inherent property of the material itself, but assigned depending on its treatment.





An ancestral tablet box is traditionally a wooden box laid on ritual tables to enshrine the names of one's ancestors. In *House of Tiktok*, these names are replaced by metronomes. The artist collaborated with a traditional artisan who built the roof and base of the work, constructing the internal structure herself. The work addresses dual temporalities: ancestral rituals follow a cyclical, ritualistic time that returns year after year, while the metronome represents mechanical time that is precisely divided and repeated, an embodiment of the capitalist and linear time we have inhabited since industrialization.

By inserting industrial time within a traditional vessel of ritual, a space once dedicated to honoring ancestors is transformed into one that measures rhythm. While the work's form adheres to the vessels of ancestral rites (*jesa*), its contents shift from names to time itself. Through this superimposition of traditional objects and mechanical elements, a familiar ritual tool resonates with the rhythm of contemporary life in unexpected ways.



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