



LAVISH BONE

Nov 9 - Dec 21, 2024

Jiyoung Han

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J A S O N H A A M

LAVISH BONE

Nov 9, 2024 – Dec 21, 2024

Tue – Sat, 10AM – 6PM

The Body's Struggle for Its Own Existence

By Wonseok Koh, Director, Line Cultural Foundation

Jihyoung Han has quickly gained recognition for her distinctive paintings that incorporate futuristic imagery. Her works, distinguished by their bold visuals and distinct atmosphere, have featured in several exhibitions and has established a strong presence in Seoul and beyond.

Her solo exhibition *Lavish Bone* marks a shift from previous shows, offering a deeper dive into recurring themes she has been engaging with. This exhibition offers a close look at the artist's vision of the "future" and the "body," examining the underlying concepts that drive her work and invites reflection on the structural characteristics that are likely to shape Han's ongoing practice.

In the exhibition statement, Han describes her work as an exploration of imagined landscapes from the year 2100, invoking terms like "the end of the world" and "ruined landscapes." These dystopian landscapes are common in her paintings, reflecting the apocalyptic imagery that dominates much of today's media, including films and video games. In truth, visions of the future are often shaped by the concerns and imaginations of the present, making them highly reflective of contemporary anxieties. Han's dystopian landscapes take on added meaning as they reflect not just her personal imagination but also the collective unease of her generation. Her works critique the modern coexistence of war and entertainment, imagining a future where humanity's violent instincts and societal tensions are amplified. Distorted figures, contorted bodies, unsettling backdrops, and heavy, surreal color palettes evoke a brooding, oppressive atmosphere.

However, there is an ambivalence in the future Han portrays. Her dystopian landscapes carry not just a critique of contemporary absurdities but also a sense of attachment and anxiety over its potential loss. This duality—both a critique and a nostalgia for the present—seems to lie at the heart of what gives Han's paintings their unique tension.

The bleak scenes of fractured social bonds, depersonalized relationships, and affection devoid of emotion may, in fact, represent a reverse longing for what is feared to be lost. The body plays a central role in Han's work and is frequently shown in states of transformation. These transformations go beyond mere aesthetic choices, suggesting fundamental shifts in identity. In her figure-centric compositions, the transformed body serves as a key indicator of the future.

Yet, the body transformations in Han's work stand apart from the optimistic ideals of transhumanism, which assumes the ultimate upgrade of the body in an Extropian perspective. The title *Lavish Bone* hints at a future where maintaining the natural body is considered a luxury. Han suggests that in the future, frequent bodily modifications will become a means of expressing vested interests or power dynamics. In this future society, bodily modification becomes a standard means of expressing status, with extreme physical alterations becoming the norm. The body is no longer merely a personal asset but something completely subsumed into collective hierarchies. The familiar feeling that some of Han's transformed bodies evoke might come from today's idealized, curated images on social media—bodies reshaped by capital and technology. These transformations may, in turn, reflect the shadow of contemporary power dynamics.

The transformed bodies in Han's paintings often adopt animal-like traits, not as a literal representation of animals but as avatars or commercialized characters imposed upon the human form. These figures may be avatars or memes, constantly adapting to societal norms in a future where direct self-expression feels increasingly alien.

Han's vision of the future extends directly from today's reality. The dystopian signs she portrays can already be seen in contemporary aesthetics, distorted by global platforms driven by commercial interests.

Her paintings capture these fragmented, momentary glimpses in a glitch-like state, resisting clear narrative structures. The disjointed, time-fractured moments she presents feel less like visions of the future and more like reflections of the present.



Jihyoung Han, *Lavish Bone*, Jason Haam, Seoul, November 9 - December 21, 2024, Installation View



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Jihyoung Han

When the Day Dawns We'll Leave, 2024

Acrylic on canvas

145 x 180 cm / 57 1/8 x 70 7/8 in

USD 33,000



Jihyoung Han

Stand Amazed, 2024

Acrylic on canvas

162 x 130 cm / 63 3/4 x 51 1/8 in

USD 30,000









Jihyoung Han

For those of you who were born too late, 2024

Acrylic on canvas

150 x 185 cm / 59 x 72 7/8 in

USD 33,000



FREE ME
PLEASE



Jihyoung Han

You should live twice, 2024

Acrylic on canvas

120 x 160 cm / 47 1/4 x 63 in

USD 30,000



MENSCHENRECHTE, THE FIRST GATHERING
WOMEN'S RIGHTS IN THE UNITED STATES
JULY 19-20 GENEVA FALLS

13
WALKER



Jihyoung Han

A sad foreshadowing of things to come, 2024

Acrylic on canvas

190 x 280 cm / 74 3/4 x 110 1/4 in

USD 40,000



Jihyoung Han

The sheer ambition, 2024

Acrylic on canvas

194 x 130 cm / 76 3/8 x 51 1/8 in

USD 33,000







Jihyoung Han

The Luncheon on the bed, 2024

Acrylic on canvas

120 x 178 cm / 47 1/4 x 70 1/8 in

USD 30,000



Jihyoung Han

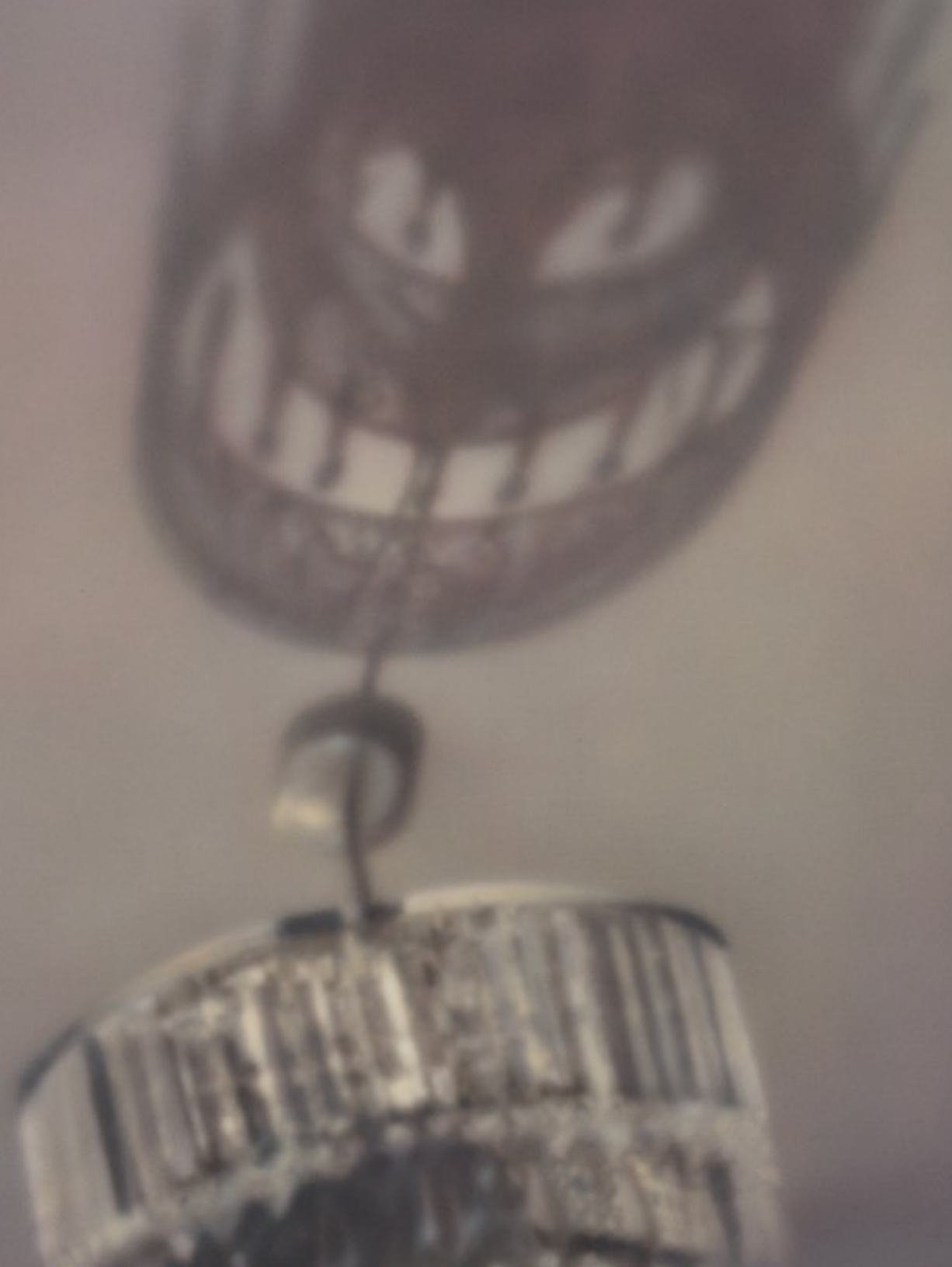
You look like a memory, 2024

Acrylic on canvas

180 x 99 cm / 70 7/8 x 39 in

USD 30,000





Jihyoung Han

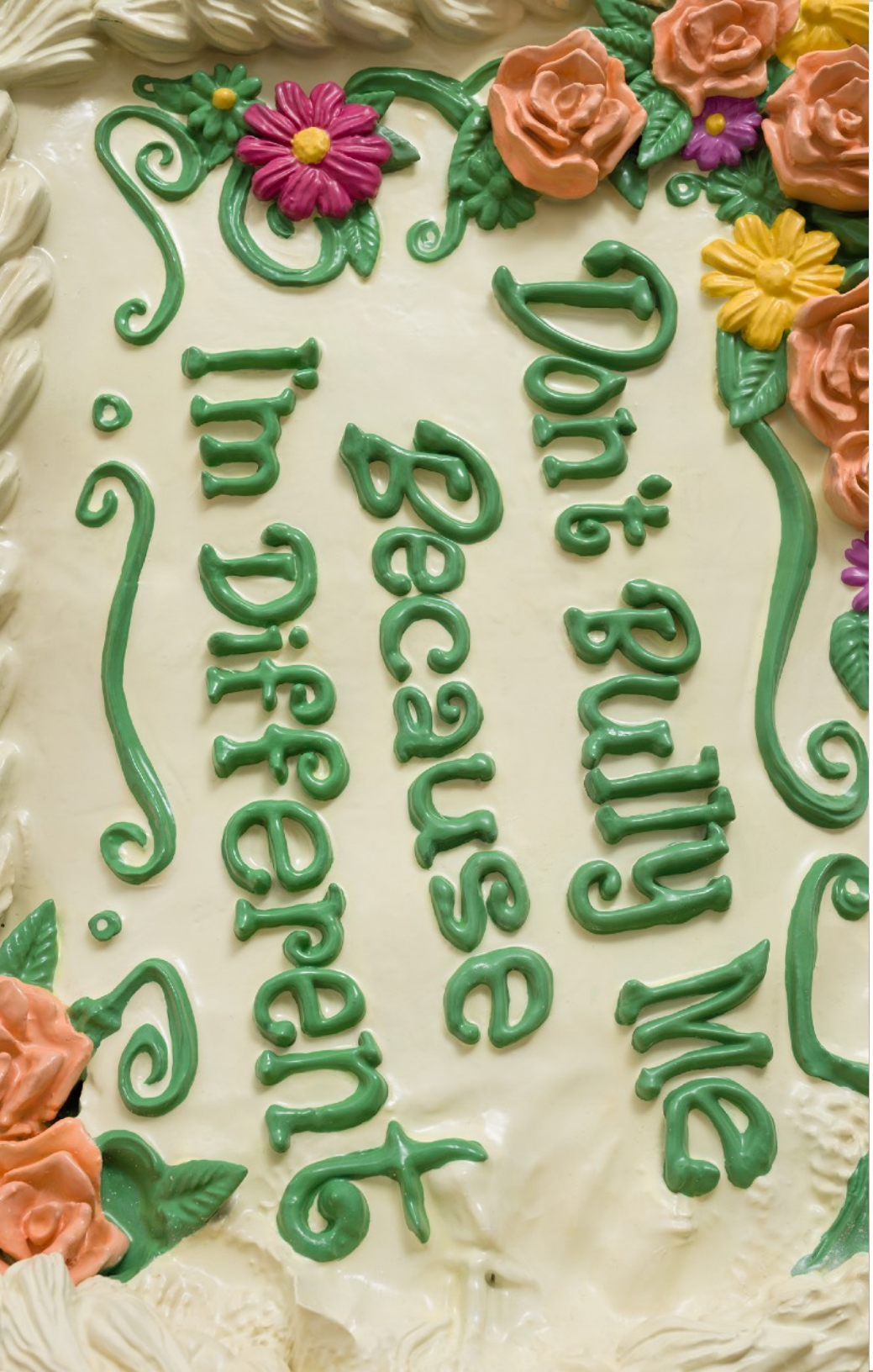
Don't bully me because I'm different, 2024

Polycarbonate

46 x 50 x 36 cm / 18 1/8 x 19 3/4 x 14 1/8 in

USD 18,000





Jihyoung Han

We're from nowhere-i, 2024

Acrylic on canvas

50 x 40 cm / 19 3/4 x 15 3/4 in

USD 8,000



Jiyoung Han

We're from nowhere-ii, 2024

Acrylic on canvas

50 x 40 cm / 19 3/4 x 15 3/4 in

USD 8,000





Jihyoung Han

No one knows each other, 2024

Acrylic on canvas

100 x 80 cm / 39 3/8 x 31 1/2 in

USD 18,000







Jihyoung Han

There is no one to help them, 2024

Acrylic on canvas

100 x 80 cm / 39 3/8 x 31 1/2 in

USD 18,000



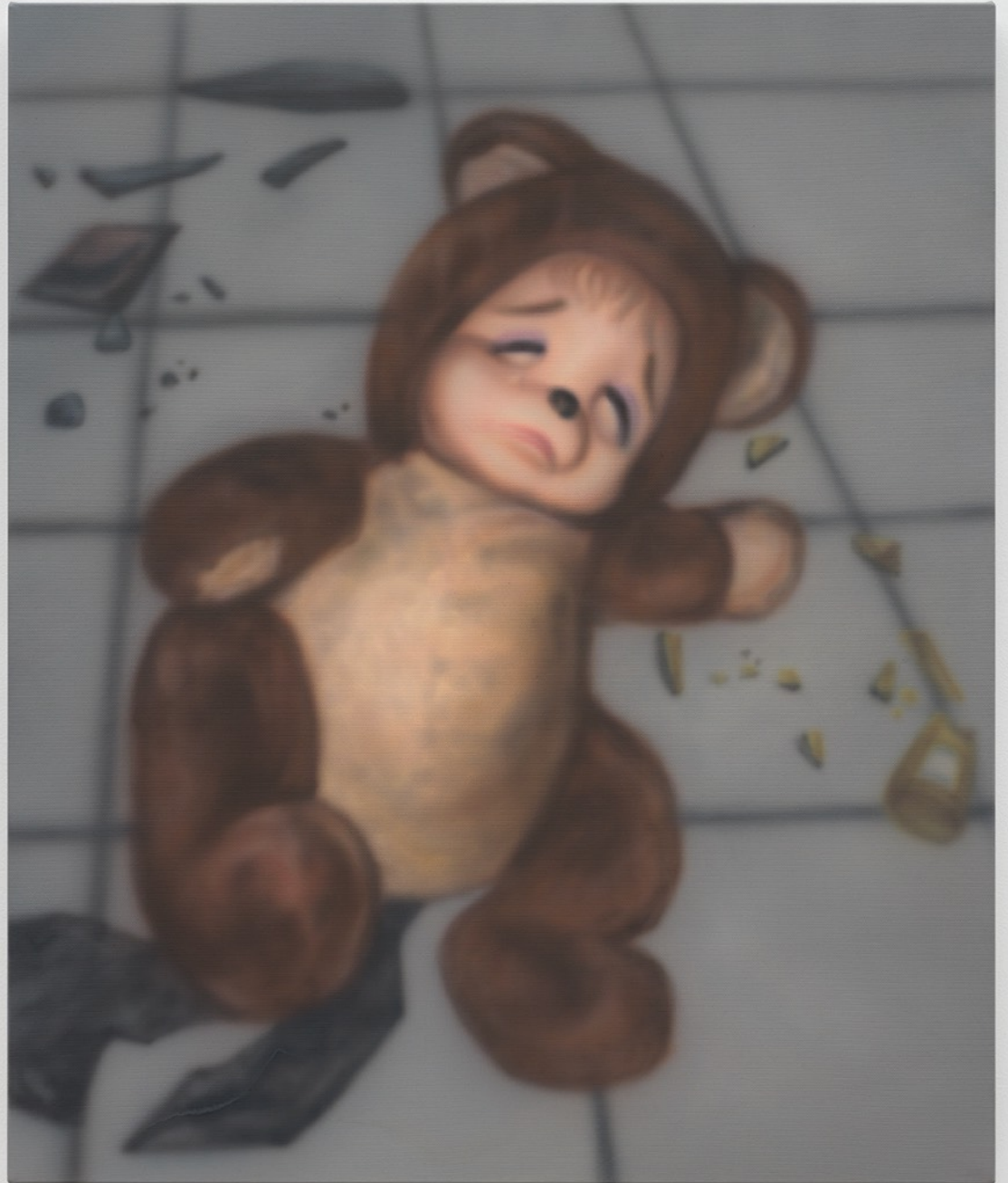
Jihyoung Han

What always happens, 2024

Acrylic on canvas

72.7 x 60.6 cm / 28 5/8 x 23 7/8 in

USD 10,000





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