

The background of the entire image is a dense, repeating pattern of stylized flowers in a deep purple hue. Each flower has five petals with a wavy, layered texture, and a central circular motif composed of small, dark, radiating lines. The flowers are arranged in a staggered, overlapping fashion, creating a rich, textured visual field.

JAE KO

Changing Seasons

OPERA GALLERY

JAE KO
Changing
Seasons

14 March —
20 April 2024

OPERA GALLERY



FOREWORD

Gilles DYAN
Founder & Chairman
Opera Gallery Group

Anastasija JEVTOVIĆ
Director
Opera Gallery New York

“Changing Seasons” is an exhibition of works from a formative era of Jae Ko’s decades-long career. Presented at Opera Gallery in New York, “Changing Seasons” will include works from a crucial period in which the Korean artist was immersed in the complexities inherent to the natural and material world.

The works on view illuminate the conceptual and technical trajectory that has led Ko to the profoundly original, finely honed approach that defines her art in relation to our shared passage of time. Her intricately assembled sculptural works constructed with recycled paper and pigmented with sumi ink make visual reference to natural elements and metaphysical reference to the complexity of emotion and temperament.

Rooted in sustainability, Ko’s practice references the visual dialogue between architecture and topographical landscapes. Often resembling organic elements and biomorphic shapes, her oeuvre is in aesthetic contrast to hard surfaces and geometric urban surroundings. These surroundings shaped her formative years spent in Seoul and Tokyo during the latter half of the twentieth century before she settled in the United States on Maryland’s eastern shore, where she has been based for the last two decades.

Presenting this work within the context of one of the busiest metropolises in the world presents a stark aesthetic contrast and opportunity for reflection. Furthermore, the presentation highlights the eclectic transnational influences in which the artist has immersed herself throughout her lifetime. It provides rare insight into the progression of her practice and celebrates discourse surrounding Ko’s singular approach to her medium.

The textural cadence in her work reflects the process-driven, labor-intensive studio practice whereby the artist transforms large quantities of flat sheets of recycled paper into sculptural forms thrumming with vitality.

Ko’s practice leads with an instinctive perception of nature while allowing viewers to consider their own engagement with the natural world. With this exhibition “Changing Seasons”, we consider the human connection to nature within the context of urbanism and present a dialogue that is international in scope regarding our engagement with and responsibility for the natural world.



NATURAL WONDERS: ON JAE KO'S FORCES OF NATURE

By Dr. Vesela SRETENović

In the *Force of Nature* series, dating back to 1996, Jae Ko uses Kraft paper rolls and other industrial paper commonly applied for wrapping and packing. What interests her in this body of work is not the materiality of paper but rather its sculptural dimension. By shifting from the medium's flatness to its spatial configuration, Ko amasses and transforms large quantities of paper into installations either by bundling them tightly, stacking them up, or piling them against the wall, which in turn produces folds, pleats, and gaps. With such an interplay of line and volume, movement and solidity, the series evokes—as the title indicates—forces of nature: rolling hills, ocean tides, or blowing wind.

Like much of abstract art, Ko's work touches our emotions through suggestion or metaphor. Systematic structure and spontaneity, control and playfulness are interlocked here. Respectful of inherent qualities of different paper but interested in their transformative potential, Ko's *Force of Nature* speaks an immediate language of physicality, tactility, and materiality. Solemn and forceful, yet never forced, simple in appearance, yet complicated and laborious in execution, the series bears witness to the organic, palpable world of which we are part, yet from which we are often disconnected. They call for a return to nature touched by human hand yet unaffected by it.

Vesela SRETENović is Director of Contemporary Art Initiatives and Academic Affairs at The Phillips Collection, The Phillips Collection, Washington, D.C.



SHORELINES, BRISTLECONES, AND GLACIERS: NATURE AND THE ART OF JAE KO

By Kristen HILEMAN

Those places where land converges to a point and is met all around by water offer a multitude of propositions about the remarkable force and rhythm of nature. These are the last spots to step before we are unanchored into a vast liquid flow, resistant to human development and density. They are also locations where constant exchange occurs. Water erodes and deposits in ways unseen until the effects accumulate across various registers of time.

We can contemplate the momentary ripples of currents, the daily tides, and the varying textures seasons bring to surfaces, as well as the formidable disturbances of hundred-year storms and climate change. Trees bend dramatically to find conducive conditions, while fragments of sea glass and encrusted metal along the shore, the detritus of old shipwrecks, testify that human matter is also subject to the impact of water and the inevitability of change. For the last twenty years, Jae Ko has maintained a studio on an area of high ground just steps away from such a point where the Potomac River flows into the Chesapeake Bay and beyond into the Atlantic Ocean. Fresh and salt water mingle here, as do natural and human histories formed over short durations and vast stretches of time.

The emphatic, illuminating presence of nature, which feeds Ko's sculpture and artistic philosophy, has not always been such an immediate part of her surroundings. The first decades of the artist's life were defined by the stories of late-twentieth-century cities.

Born in Pyeongtaek, South Korea, a town about 40 miles south of Seoul, Ko remembers the capital of South Korea as a “concrete world.” She moved to Tokyo in her late teens, studying art there throughout the 1980s as the megalopolis burgeoned into an international hub of economic activity and technology. By the mid-1990s, Ko had relocated to the East Coast of the United States to pursue her graduate degree in Baltimore, a city not only half a globe away, but also one on the opposite side of the growth cycle with its shrinking population and declining manufacturing industries.

Seemingly in reaction to the urban growth and decay manifested in the hard surfaces and rigid, electrified geometries of these cities, Ko visited an empty winter beach along the Atlantic to create experimental artworks. Yielding control to the ocean as if it were a collaborator, she buried utilitarian Kraft paper in the sand, then let the tide wash over the material repeatedly before recovering it. Rather than dissolve or tear the paper, the ocean caused it to soften and coalesce into a more enduring object, beautiful in its irregular clefts and swells and profound in its expression of nature’s powerful undercurrents.

Ko has long since brought her process back into the studio, replacing brown Kraft paper with white adding machine tape, which she unrolls and then rerolls into large undulating shapes before submerging them into baths of calligraphic and sumi inks. When removed from these lush pools, the absorbent paper blossoms into velvety violets, effulgent ultramarines, mossy greens, and endless crimsons. The sculptures, with their strong curving contours, suggest a kind of organic heraldry, a pageant of rare hues that might be discovered in the details of peacock tails, the shaded undersides of flower petals, and the untouched depths of remote forests.



Jae Ko photographed in her studio on January 24, 2024 © Robert Epstein

Works made with sumi ink deepen into a singularly rich black as the ink, made from the soot of pine trees, seeps into a microscopic network of paper fibers, themselves initially pulped from trees (Ko exclusively uses recycled paper in her work). This chemical reunion lends conceptual harmony to Ko’s gorgeous formal explorations. As with her observations of the shoreline, the artist is drawn to trees for the different cycles of time they encompass, from the annual sprouting of branches, leaves, or needles to the aggregation of growth rings over a specimen’s life. Similarly, concentric ridges accrete throughout Ko’s body of work, generated through the hours of labor and care spent preparing each turned form and inflected by the years over which she has achieved a nuanced understanding of how to balance the roles of control and chance in her process.

In particular, bristlecone pines, found in a limited range of the western United States, inspire the artist. Some species of these pines have the capacity to live for five thousand years, a span thought to be longer than that of any other organism. Growing as slowly as one inch every hundred years, the pines root in limestone ridges at high elevations, inhospitable to other vegetation. Exposure to harsh weather conditions shapes the trees into sculptural wonders, at the same time their isolation from other plants acts as a natural buffer from fire. The almost impossibly lifted and twisted spirals of Ko’s pedestal works evoke the gnarled growth patterns and astonishing stability of the pines, and the artist adds a subtle sheen of graphite powder to their surfaces to heighten the appearance of their tree-like rings of paper. Recalling the tradition of Asian scholars’ stones, Ko provides an abstract meditation on the physical qualities of a tree, in which we can discern lessons on adaptability, endurance, and finding possibility within limitations, critical lessons for living in our precarious era of accelerating planetary change.

There are more recent art historical comparisons to make with Ko’s art. Her inventive approaches share the exploratory spirit of the post-war Japanese Gutai movement, comprised of artists who experimented with unconventional materials, including mud and newspaper, and radical, performance-based methods of creating images from ostensibly destructive gestures like tearing screens and hurdling ink at paper. Further resonances can be detected between Ko’s works and those of the merican Post-Minimalists of the late 1960s and 70s. These artists placed importance on materials like felt, latex, lead, and even earth itself, asserting their unique, at times haphazard physicality beyond the hard-edged, manufactured structures that characterized an earlier generation of Minimal sculpture produced by Donald Judd, Dan Flavin, and others.

For Ko, however, the influence of nature is far greater than that of art history. Perhaps then, the writings of Donna Haraway might serve as an intellectual framework for interpreting Ko’s work. Haraway combines a background in biology and feminist studies as she considers the models that non-human inhabitants of the Earth provide for survival in an epoch of human harm to the planet’s biosphere. Anthropologist Anna Lowenhaupt Tsing is another thinker who turns specifically to pine trees, as well as Matsuke mushrooms, a culinary prize which thrives amidst them, as examples of resilient actors supporting



Jae Ko, *JK798, Binary Black #2*, 2024, Rolled paper, sumi ink, graphite powder and glue, 23 x 17 x 12 in | 58,4 x 43,2 x 30,5 cm

human communities and natural ecologies that might otherwise collapse. Indeed, the intricate surfaces of Ko’s works conjure the tender gills of the Matsuke, revealing that strength and delicacy can be naturally companionable attributes.

Despite the kinship of Ko and these influential scholars as all three seek to reintegrate humanity into the natural world and upend notions that the former can master the latter, Ko is driven not by academic theory, but by an intuitive and direct perception of nature, encountered around her Mid-Atlantic studio and during trips throughout the North American landscape. She has explored Southwestern bristlecone groves and deserts, glaciers in outlying regions of Canada, and the Arctic tundra, venturing as far away from signs of fellow humans as possible to absorb the colors, textures, shapes, and other evidence of the infinitesimal movement of plants, earth, rock, and ice.

Her largest works don’t depict these topographies in the manner of landscape painters and photographers (Ko doesn’t sketch or photograph during these trips). Rather, her work represents the sublime dynamics of majestic expanses. For instance, wedges of mustard yellow compacted into steel frames shimmer like heat glistening off sand or mineral-rich muds dried into exquisite networks of fissures. Inspired by the advance and recession of glaciers, life-altering in its impact but imperceptible to a transitory bystander, Ko creates towering stacks of loosely rolled, undyed paper. Mounting walls, these rolls variously compress into strata and spring outward in dramatic cantilevers; their amassed shape frozen by the artist before the components careen into disorder. Ko invites her viewers to linger in this sense of radiant suspension, of stillness and beauty, that permits us to contemplate change, while raising us above the frequent tumult of contemporary life.

—
Kristen HILEMAN is an independent curator, as well as a Core Critic in the Department of Painting and Printmaking at Yale School of Art, New Haven, CT and Critic-in-Residence at the Rinehart School of Sculpture, Maryland Institute College of Art, Baltimore, MD. She served as the Head of Contemporary Art at the Baltimore Museum of Art, Baltimore, MD and as a curator at the Hirshhorn Museum and Sculpture Garden, Washington, DC.

ARTIST STATEMENT

I have been working with paper for the last thirty years and with rolled paper, in particular, for twenty years. My projects continue to evolve as I continue to experiment with different types of paper in terms of texture, thickness, width, and color as a sculptural material. I began my exploration with Kraft paper when I first exposed large rolls to the nature elements to see how the paper would transform and what sort of metamorphosis would take place. I used pools of sumi ink, colored ink, sea water, sand, dirt, fire and sunlight to effect this transformation.

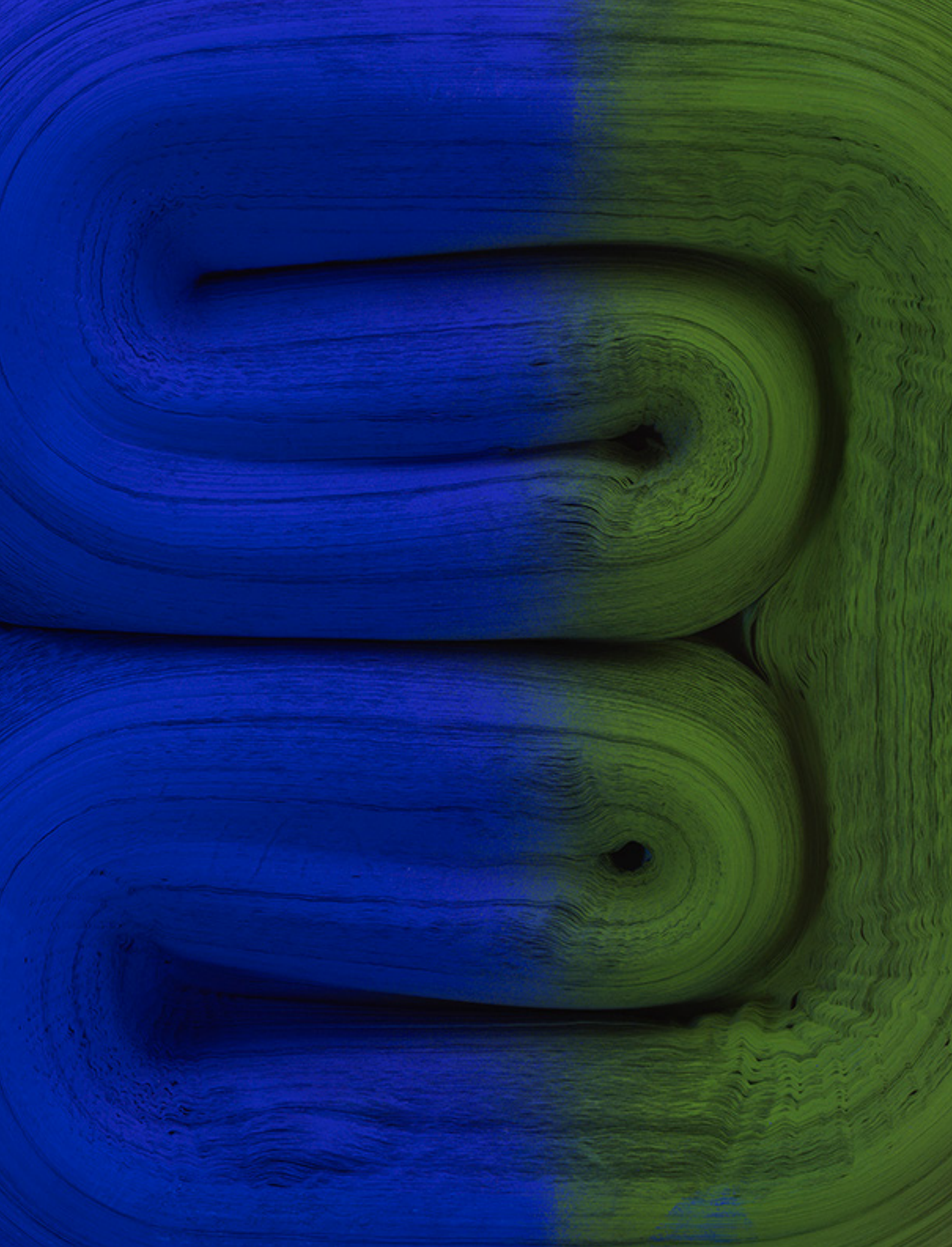
I use various techniques to create a variety of three-dimensional forms. I first unroll layers of paper adding machine tape from its original tight roll and then re-roll the layers in a looser form to allow for manipulation. I then twist the paper, stack it, fold it, soak it, cut it, burry it, or just expose it to sunlight to see how it reacts.

The inspiration from my sculptures comes from topographic, geologic, industrial architectural and constructivist forms. I study landscape geology; I reflect on how architecture relates to the landscape and I think of how constructivists juxtaposed volumes and thought of constructing an “object”.

I love working with paper because of the challenge in using such a common, ordinary, everyday medium to create uncommon forms and with it new visual and sensual experiences. At times I transform paper and at other times the paper transforms itself; moreover, the changing paper shapes also transforms me, spaces and viewers.

My natural instinct is to draw imagery from very simple events like drops of rain falling into a pool of water that creates moving layers of waves - these are circular waves like patterns on paper and sand. I cannot work against this natural tendency; rather I join in and work together with nature making shapes by association.

—Jae Ko



SPRING

JK500 Black

2023

Rolled paper, sumi ink, graphite powder and glue
37 x 8 x 12 in | 94 x 20,3 x 30,5 cm



JK768 Black

2019

Rolled paper, sumi ink, graphite powder and glue
61 x 11 x 14 in | 154,9 x 27,9 x 35,6 cm



JK784 Black

2022

Rolled paper, sumi ink, graphite powder and glue
21 x 11 x 10 in | 53,3 x 27,9 x 25,4 cm



JK788 Black

2021

Rolled paper, sumi ink, graphite powder and glue

38 x 13 x 11 in | 96,5 x 33 x 27,9 cm



JK1054 Ultramarine and Green

2023

Rolled paper, sumi ink, pigmented ink
15 x 28 x 6 in | 38,1 x 71,1 x 15,2 cm



JK2114 Ultramarine Blue and Black

2021

Rolled paper, sumi ink, pigmented ink in black frame
43 x 26 x 9 in | 109,2 x 66 x 22,9 cm



JK2155 Green

2022

Rolled paper, sumi ink, pigmented ink in black frame
52 x 40 in | 132,1 x 101,6 cm

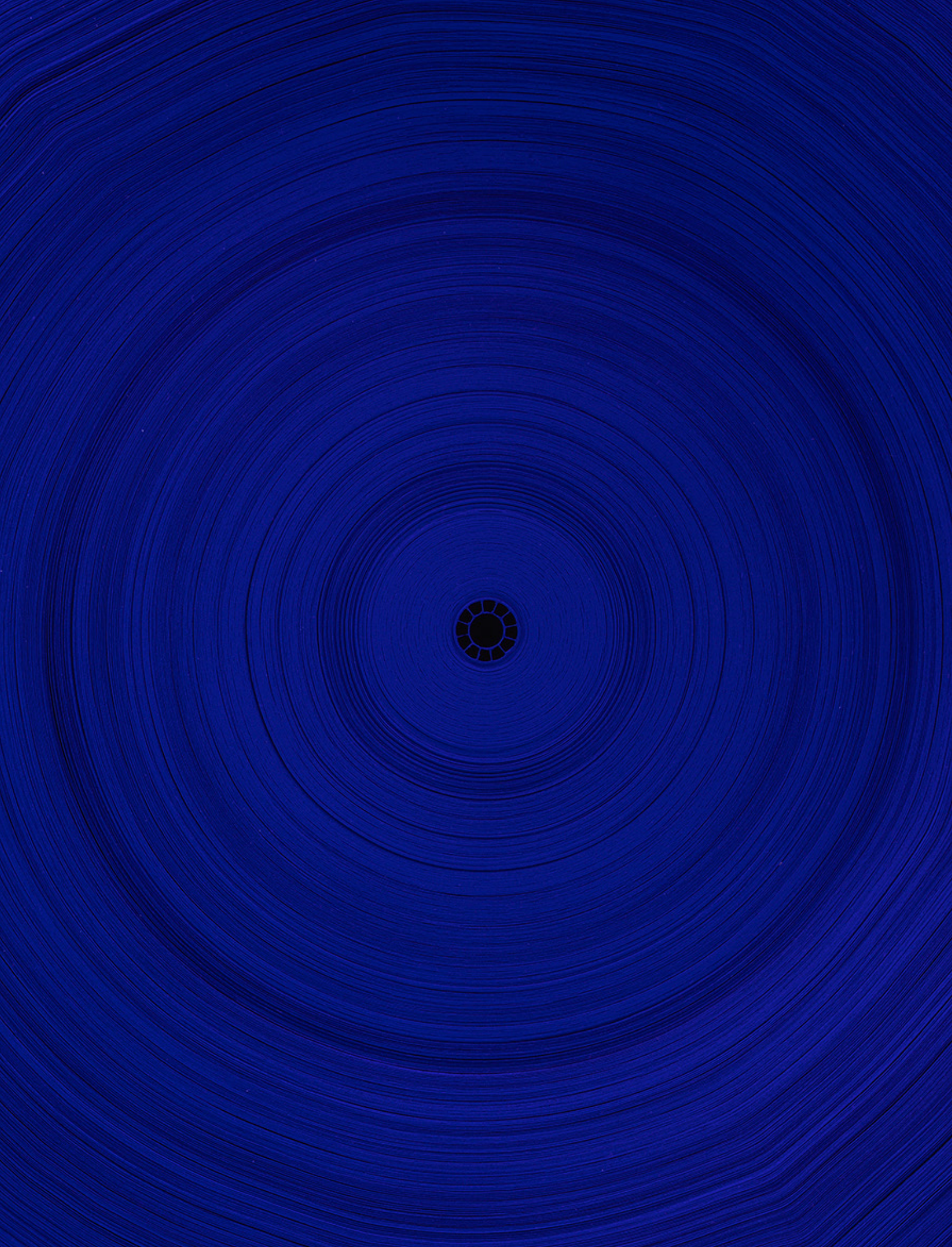


JK2185 Green

2023

Rolled paper, sumi ink, pigmented ink in steel frame
45 x 45 x 3 in | 114,3 x 114,3 x 7,6 cm





SUMMIER

Yellow #2

2021

Rolled paper, pigmented ink and glue
14 x 11 x 9 in | 35,6 x 27,9 x 22,9 cm



Yellow #3

2021

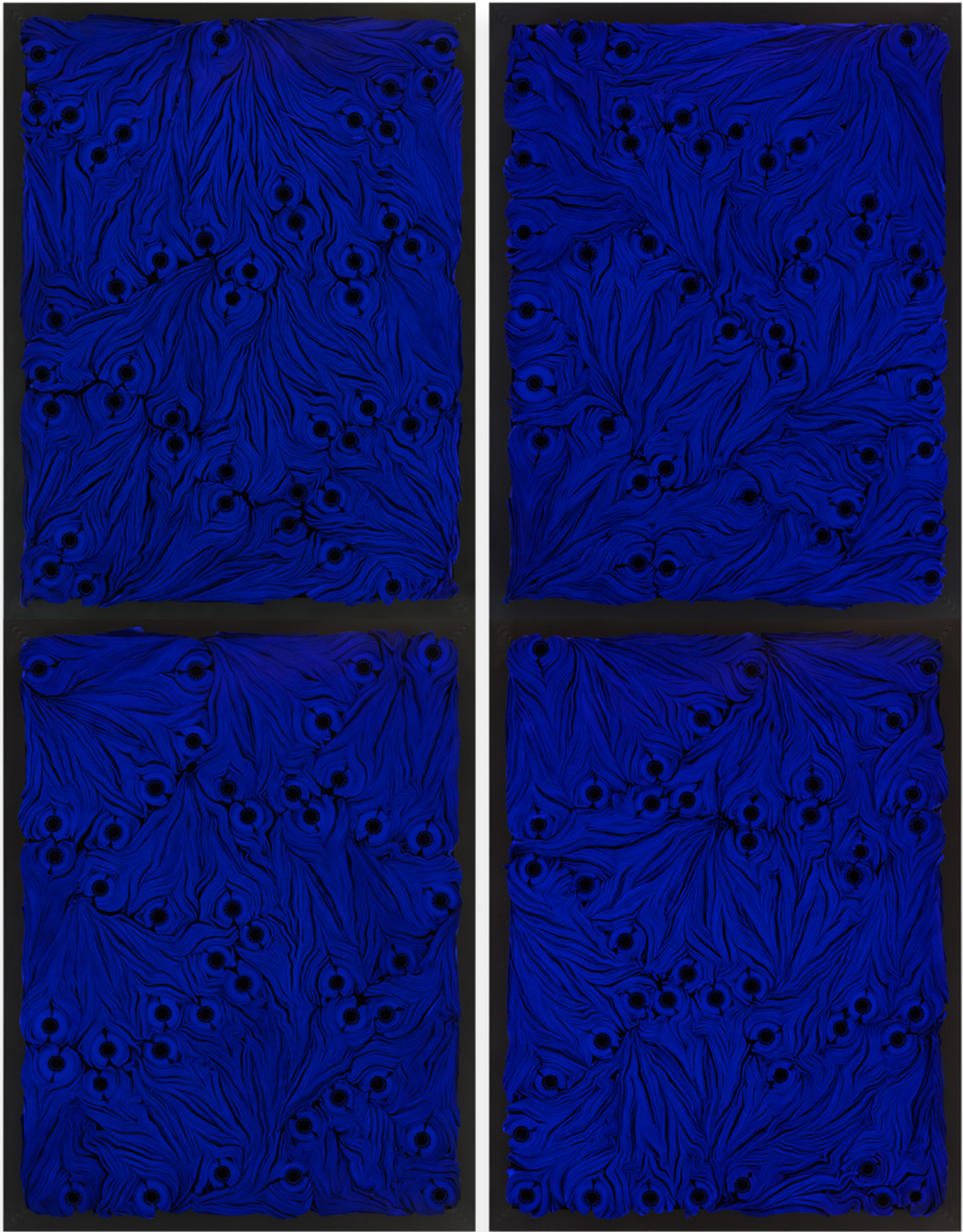
Rolled paper, pigmented ink and glue
20 x 9 x 7.5 in | 50,8 x 22,9 x 19,1 cm



JK2157 Ultramarine Blue

2022

Rolled paper, sumi ink, pigmented ink in black frame
52 x 40 in | 132,1 x 101,6 cm



JK2171 Sky Blue

2023

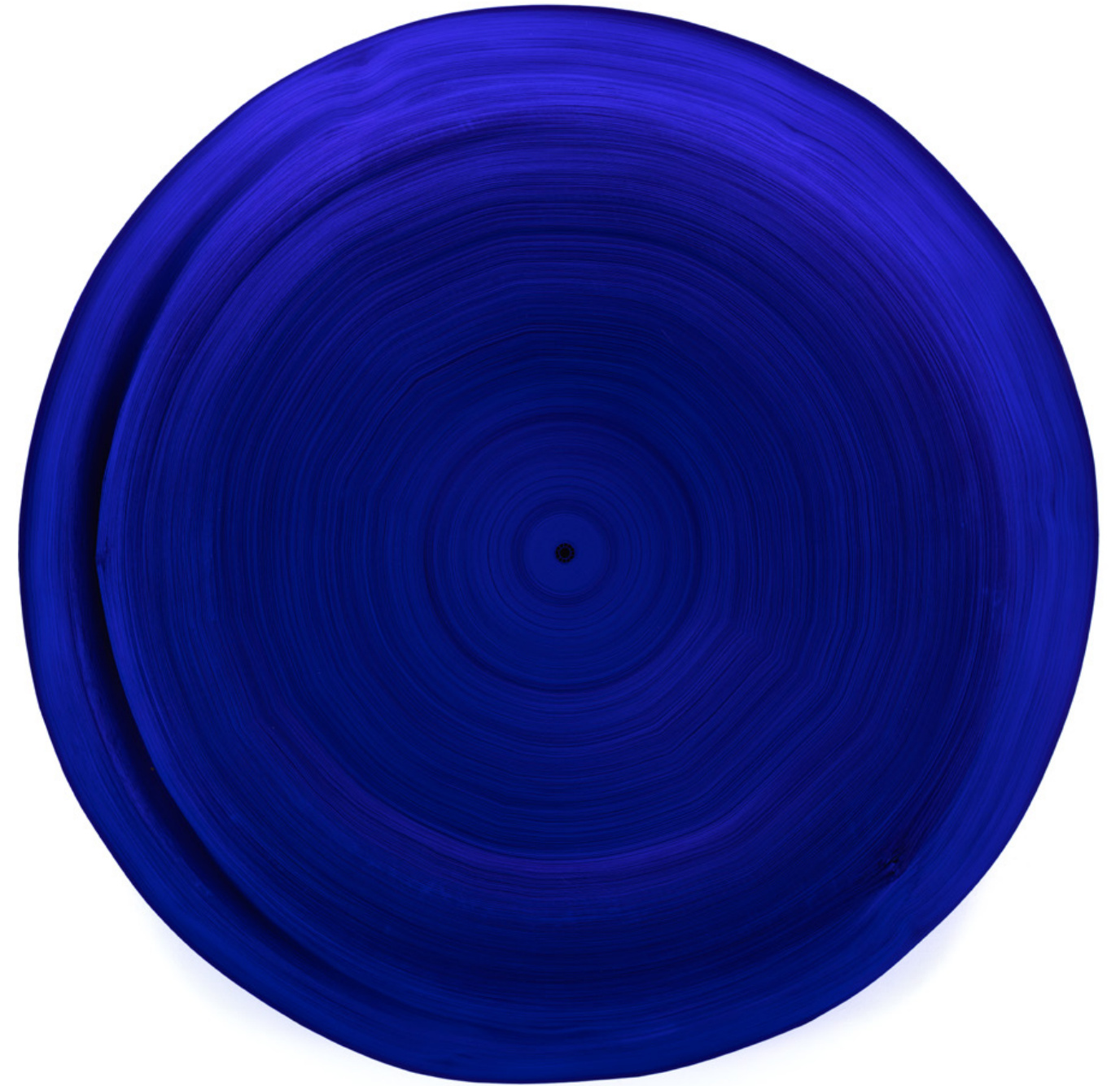
Rolled paper, sumi ink, pigmented ink
45 x 45 x 11 in | 114,3 x 114,3 x 27,9 cm



JK2179 Ultramarine Blue

2023

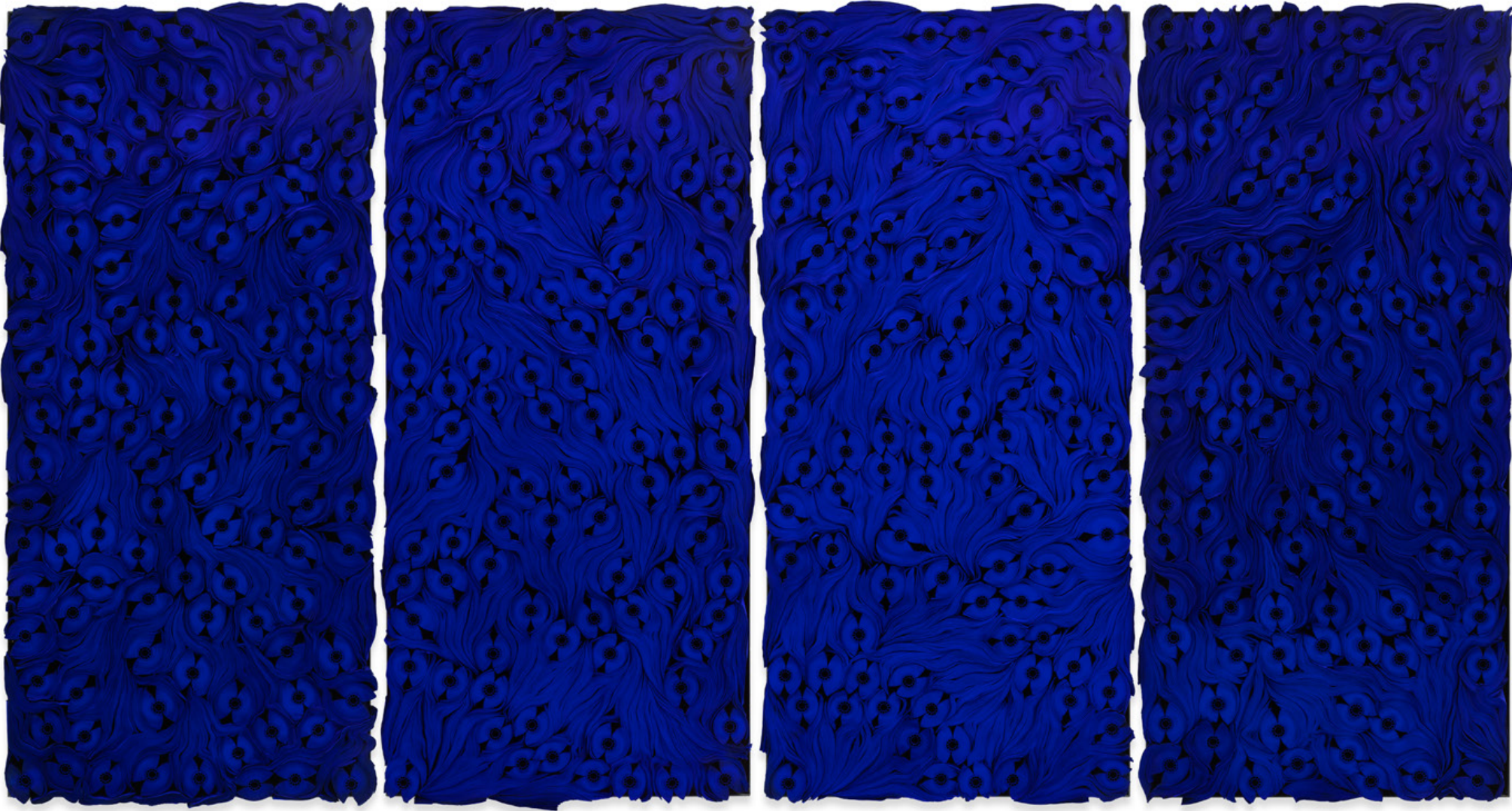
Rolled paper, sumi ink, pigmented ink
47 x 46 x 11 in | 119,4 x 116,8 x 27,9 cm



JK2196 Ultramarine Blue

2023

Rolled paper, sumi ink, pigmented ink in steel frame
48.5 x 90 x 3 in | 123,2 x 228,6 x 7,6 cm
Each panel: 48.5 x 22.5 x 3 in | 123,2 x 57,2 x 7,6 cm



JK2197 Gray and Sky Blue

2023

Rolled paper, sumi ink, pigmented ink in steel frame
48.5 x 22.5 x 3 in | 123,2 x 57,2 x 7,6 cm





FALL

JK467 Orange and Red

2018

Rolled paper, pigmented ink

31 x 13 x 7.5 in | 78,7 x 33 x 19,1 cm



JK486 Green

2023

Rolled paper, sumi ink, pigmented ink
22 x 19 x 6 in | 55,9 x 48,3 x 15,2 cm



JK2184 Red Violet

2023

Rolled paper, sumi ink, pigmented ink in steel frame
45 x 45 x 3 in | 114,3 x 114,3 x 7,6 cm



JK2188 Dark Yellow

2023

Rolled paper, sumi ink, pigmented ink in steel frame
45 x 45 x 3 in | 114,3 x 114,3 x 7,6 cm



JK2194 Red Violet

2023

Rolled paper, sumi ink, pigmented ink
20 x 20 x 5.5 in | 50,8 x 50,8 x 14 cm



JK2198 Gray and Green

2023

Rolled paper, sumi ink, pigmented ink in steel frame
48.5 x 22.5 x 3 in | 123,2 x 57,2 x 7,6 cm



JK2199 Red Violet

2023

Rolled paper, sumi ink, pigmented ink
25 x 22 x 5 in | 63,5 x 55,9 x 12,7 cm





WINTER

JK257 Black

2016

Rolled paper, sumi ink, pigmented ink
21 x 21 x 5 in | 53,3 x 53,3 x 12,7 cm



JK773, Binary Black #1

2024

Rolled paper, sumi ink, graphite powder and glue

22 x 15 x 13 in | 55,9 x 38,1 x 33 cm



JK798, Binary Black #2

2024

Rolled paper, sumi ink, graphite powder and glue

23 x 17 x 12 in | 58,4 x 43,2 x 30,5 cm



JK2046 Dark Gray
2018

Rolled paper, sumi ink, pigmented ink
67 x 23 x 6.5 in | 170,2 x 58,4 x 16,5 cm



JK2108 Black

2021

Rolled paper, sumi ink, pigmented ink
44.5 x 104 x 4 in | 113 x 264,2 x 10,2 cm



JK2151 Titanium White

2022

Rolled paper, sumi ink, pigmented ink in white frame
52 x 40 in | 132,1 x 101,6 cm



JK2186 Gray

2023

Rolled paper, colored ink, glue
45 x 45 x 3 in | 114,3 x 114,3 x 7,6 cm



JK2193 Black on Sky Blue

2023

Rolled paper, sumi ink and pigmented ink
21.5 x 21.5 x 6.5 in | 54,6 x 54,6 x 16,5 cm



Force of Nature

2024

Rolled paper, colored ink, glue
Variable Dimensions





Jae Ko photographed in her studio on January 24, 2024 © Robert Epstein

BIOGRAPHY

Born in 1961, Korean artist Jae Ko attended Toyo Art School and received a BA from Wako University in Japan and a MFA from the Maryland Institute College of Art in Baltimore, United States.

Jae Ko creates a unique visual language using elegant spirals and ribbon installations that can reach monumental proportions. She draws inspiration from nature, and her forms often resemble organic elements such as tree rings, tornadoes, roots, branches, or seeds. Her creative process was initially inspired by trees, as she began using sumi ink, a calligraphy ink made from burned wood, which she combined with paper, drawing from a common source of materials.

The intuitive design of each of Ko's sculptures are made from seemingly endless amounts of everyday office, recycled paper or adding machine tapes, which she unwinds and reshapes, bathes in vats of ink and then leaves them to dry out over months. Her captivating sculptures blur the line between writing and sculpting, taking on a biomorphic shape that resembles a swollen calligraphic mark. She may incorporate color into her pieces, drawing inspiration from the vibrant primary colors found in traditional Korean settings.

Jae Ko notes that as her environment changes, her sources of inspiration continuously evolve to include influences from the Western world. She has related her work to bristlecone pine trees that are bent into shapes by the wind, yet still alive. These trees are present in the American West, which adds to her sources of inspiration that infuse into her work.

In 2002, she received the prestigious Pollock-Krasner Foundation grant, followed by the esteemed Anonymous Was A Woman Award in 2012. Notably, Ko's installation *Force of Nature* was showcased at The Phillips Collection in Washington, D.C.. Her work has been included in renowned private and public collections, such as the Hirshhorn Museum and Sculpture Garden, Washington, D.C., The Phillips Collection, Washington, D.C., The Corcoran Gallery of Art, Washington, D.C., ADM, Chicago, IL, amongst others.

Jae Ko lives and works in Maryland, United States.

Selected Collections

Jordan, Amman, U.S. Embassy
USA, Washington D.C.,
Hirshhorn Museum and Sculpture Garden
USA, Washington D.C., The Phillips Collection
USA, Washington D.C., Meta
USA, Hamilton, Grounds For Sculpture
USA, Washington D.C., Corcoran Gallery of Art
USA, New York, Shearman & Sterling LLC
USA, Washington D.C.,
Williams & Connolly LLP
USA, Owings Mills, Marriott Hotel
USA, Chicago, ADM Investor Services
USA, Washington D.C.,
Walter E. Washington Convention Center
USA, Decatur, Agnes Scott College
USA, Washington D.C.,
John A. Wilson Building
USA, Takoma Park, University of Maryland
USA, Arlington, Arlington Cultural Affairs
USA, Washington D.C.,
DC Commission on the Arts and Humanities
USA, Washington D.C.,
Wilkinson Walsh + Eskovitz LLP

Selected Solo Exhibitions

2024 USA, New York, Opera Gallery, “Changing Seasons”
2023 UK, London, Opera Gallery, “氣 Vital Force”
2022 USA, Denver, Robischon Gallery
2020 The Netherlands, Amsterdam,
Galerie Roger Katwijk
2019 USA, New Canaan, Heather Gaudio Fine Art,
“漂流 Drift”
2018 USA, New York, Art on Paper
The Netherlands, Amsterdam,
Galerie Roger Katwijk
USA, Chicago, Andrew Bae Gallery
USA, Baltimore, C. Grimaldis Gallery, “Escalante”
2017 USA, Denver, Robischon Gallery, “Flow 流”
Germany, Düsseldorf, Galerie Bernd A. Lausberg
2016 USA, Houston, Contemporary Arts Museum
Houston, “Flow 流”
USA, Hamilton, Grounds For Sculpture,
“Force of Nature, 白 Shiro”
2015 USA, Hamilton, Grounds For Sculpture,
Domestic Art Building
2014 USA, Denver, Robischon Gallery,
“Force of Nature”
USA, Washington D.C., Marsha Mateyka Gallery
2013 USA, Chicago, Robischon Gallery
2012 USA, Chicago, Andrew Bae Gallery
USA, Washington D.C., Marsha Mateyka Gallery
2011 The Netherlands, Amsterdam,
Galerie Roger Katwijk
Belgium, Antwerp, Dick Graff Fine Art Honorable
Silver Objects

2010 USA, Washington D.C.,
The Phillips Collection, “Intersections”
USA, Roanoke,
Taubman Museum of Art
USA, Washington D.C.,
Marsha Mateyka Gallery
USA, Boston, Walker Contemporary
USA, Denver, Robischon Gallery
2009 Belgium, Antwerp,
Dick Graff Fine Art Honorable Silver Objects
USA, Chicago, Andrew Bae Gallery
Canada, Toronto, Galerie Bernd A. Lausberg
USA, Washington D.C., Marsha Mateyka Gallery
2008 USA, Washington D.C., America University
Museum at the Katzen Arts Center
2007 Germany, Düsseldorf, Galerie Bernd A. Lausberg
The Netherlands, Den Haag, De Rijk Fine Art
USA, Colorado, Denver, Robischon Gallery
2006 USA, Washington D.C., Marsha Mateyka Gallery
The Netherlands, Den Haag, Galerie De Rijk
2005 USA, Chicago, Andrew Bae Gallery
2004 USA, Denver, Robischon Gallery
2003 USA, Charlottesville, Second Street Gallery
2002 USA, Washington, D.C., Marsha Mateyka Gallery
USA, Atlanta, Kiang Gallery
2001 USA, Sheboygan, John Michael Kohler Arts Center
USA, Denver, Robischon Gallery
USA, Washington D.C., Marsha Mateyka Gallery
2000 USA, San Francisco, Braunstein/Quay Gallery
USA, Atlanta, Kiang Gallery
USA, Washington D.C., Marsha Mateyka Gallery

1998 USA, Baltimore, Maryland Institute College of Art
Japan, Tokyo, Gallery Q
1987 Japan, Tokyo, Gallery Sora
Japan, Tokyo, Gallery Q

Selected Group Exhibitions

2023	Spain, Madrid, Opera Gallery, “Colours”	2018	The Netherlands, Amsterdam, Galerie Roger Katwijk, “Winter / X-mas show”	
	USA, Greenwich, Heather Gaudio Fine Art, “Making Their Mark. 7 Women in Abstraction”		USA, Houston, Cindy Lisica Gallery, “Touchstones”	
	Hong Kong, Hong Kong, Opera Gallery, “Summer Blossoms”		The Netherlands, Amsterdam, Galerie Roger Katwijk, “Jae Ko & Henny van der Meer: Force of Nature”	
	USA, Baltimore, C. Grimaldis Gallery, “A Sculpture Show”		USA, Baltimore, C. Grimaldis Gallery, “Summer ‘18”	
	South Korea, Seoul, Opera Gallery, “Monochrome”		USA, New York, Muriel Guépin Gallery, “Abstract Mania”	
	The Netherlands, Amsterdam, Galerie Roger Katwijk, “International Choices”	2017	USA, Denver, Robischon Gallery, “Concatenation II”	
	USA, Denver, Robischon Gallery, “45 + Anniversary Exhibition Series: Part II”		USA, Denver, Robischon Gallery, “Concatenation I”	
			USA, Chicago, Andrew Bae Gallery, “Summer Exhibition”	
	2022	USA, Baltimore, C. Grimaldis Gallery, “Summer ‘22”	2016	USA, Denver, Robischon Gallery, “DECLARATION”
		USA, Washington D.C., American University Museum, “Fields and Formations. A Group Exhibition Exploring Mid-Atlantic Abstraction”		USA, Chicago, Andrew Bae Gallery, “ABG Artists”
UK, London, Opera Gallery, “Korean Art, Cultivating the Unexpected”		2015		Austria, Vienna, Galerie Ulrike Hrobsky, “Retrospect”
2021	Belgium, Brussels, Jewish Museum of Belgium, “Works on Paper: Galila’s Collection”	2014	USA, Denver, Robischon Gallery, “Viewing Room”	
	USA, Wilmington, The Delaware Contemporary, “Fields and Formations”		USA, Denver, Robischon Gallery	
	The Netherlands, Amsterdam, Galerie Roger Katwijk, “PAN Amsterdam”		France, Paris, Galerie Helene Bailly, “(DE) CONSTRUCTION”	
2020		2013	USA, Denver, Robischon Gallery	
	USA, Washington D.C., The Phillips Collection, “Celebrating Women Artists in The Phillips Collection” (Online)		USA, Denver, Robischon Gallery, “Materialized”	
	USA, Baltimore, C. Grimaldis Gallery, “Summer ‘20”		Germany, Düsseldorf, Galerie Bernd A. Lausberg, “Jubiläumsausstellung - 10 Jahre Galerie Bernd A. Lausberg”	
2019	USA, Miami, Opera Gallery, “Masters & Contemporary Miami 2019”	2011	USA, Denver, Robischon Gallery	
	USA, Baltimore, C. Grimaldis Gallery, “Summer ‘19”	2010	USA, Denver, Robischon Gallery, “Expansion”	
	USA, Baltimore, C. Grimaldis Gallery, “A Sculpture Show”		2008	USA, Providence, David Winton Bell Gallery, “Imi Hwangbo and Jae Ko”
			2007	USA, Denver, Robischon Gallery, “Current: New Abstraction”
			USA, Denver, Robischon Gallery, “30 X 30”	

INDEX

SPRING



16–17
JK500 Black
2023



18–19
JK768 Black
2019



20–21
JK784 Black
2022



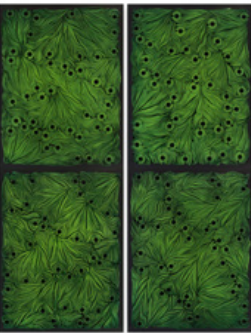
22–23
JK788 Black
2021



24–25
JK1054 Ultramarine and Green
2023



26–27
JK2114 Ultramarine Blue and Black. 2021



28–29
JK2155 Green
2022

SUMMER



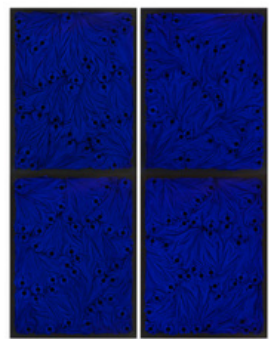
30–31
JK2185 Green
2023



34–35
Yellow #2
2021



36–37
Yellow #3
2021



38–39
JK2157 Ultramarine Blue
2022



40–41
JK2171 Sky Blue
2023



42–43
JK2179 Ultramarine Blue
2023



44–45
JK2196 Ultramarine Blue
2023



46–47
JK2197 Gray and Sky Blue
2023

FALL



50–51
JK467 Orange and Red
2018



52–53
JK486 Green
2023



54–55
JK2184 Red Violet
2023



56–57
JK2188 Dark Yellow
2023



58–59
JK2194 Red Violet
2023



60–61
JK2198 Gray and Green
2023



62–63
JK2199 Red Violet
2023

WINTER



66–67
JK257 Black
2016



68–69
JK773, Binary Black #1
2024



70–71
JK798, Binary Black #2
2024



72–73
JK2046 Dark Gray
2018



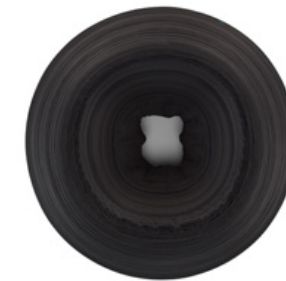
74–75
JK2108 Black
2021



76–77
JK2151 Titanium White
2022



78–79
JK2186 Gray
2023



80–81
JK2193 Black on Sky Blue
2023



82–83
Force of Nature
2024

This exhibition catalogue is created upon the occasion of the exhibition "Jae Ko: Changing Seasons"
Presented by Opera Gallery New York from 14 March — 20 April, 2024

ACKNOWLEDGMENTS

We extend our gratitude to all the individuals who contributed to this extraordinary exhibition.

CURATOR

Anastasija Jevtović

AUTHORS

Kristen Hileman

Anastasija Jevtović

Jae Ko

Dr. Vesela Sretenović

COORDINATION

Anne Pampin

GRAPHIC DESIGN

Willie Kaminski

RESEARCH

Anaïs Chombar

Andréa Dubois

Anne Pampin

PROOFREADING

Louise Bassou

Andréa Dubois

Anne Pampin

STUDIO PHOTOGRAPHY

© Robert Epstein

ARTWORK PHOTOGRAPHY

Images courtesy of Christopher Burke Studio, New York, NY

COVER

Jae Ko, *JK2184 Red Violet*, 2023

All rights reserved. Except for the purpose of review, no part of this book should be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the publishers.

OPERA GALLERY

791 Madison Avenue, New York, NY 10065 | T +1 646 707 3299 | nyc@operagallery.com | operagallery.com

New York Miami Bal Harbour Aspen London Paris Madrid Monaco Geneva Dubai Beirut Hong Kong Singapore Seoul

OPERA GALLERY

Jae Ko: Changing Seasons

March 2024