



CHO
SUNG-HEE

Nature in Form

PIETER
OBELS

OPERA GALLERY

**CHO
SUNG-HEE**

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**PIETER
OBELS**

Friday 6 — Sunday 29 March 2026

MIAMI

OPERA GALLERY

FOREWORD

‘Nature in Form’ brings together the works of Cho Sung-Hee and Pieter Obels, two artists whose practices, though distinct in material and technique, converge in a shared contemplation of nature and its underlying structures. Rather than seeking to reproduce the natural world, both artists translate its rhythms, balances, and forces into carefully constructed, man-made forms that evoke the quiet intelligence of organic systems.

For Cho Sung-Hee and Pieter Obels, Nature is not a subject to be depicted but a principle to be understood. Obels’ sculptural works, shaped through an intuitive yet rigorous engagement with material, suggest growth and movement. His forms appear to emerge rather than be imposed, as if guided by internal laws akin to those governing natural phenomena. Cho, working through an entirely different material language, similarly distills nature into essence—light, breath, and spatial harmony—creating works that hover between presence and absence.

Despite the physical density and technical complexity behind their making, the works presented in ‘Nature in Form’ share a striking sense of airiness. They occupy space without overwhelming it, allowing light, shadow, and silence to play an active role in the viewer’s experience. This lightness is not incidental; it is the result of an exacting process in which balance, proportion, and restraint are paramount. In both practices, solidity gives way to sensation, and material weight is transformed into visual and emotional permeability.

At the core of this dialogue lies a profound respect for craftsmanship. Each work bears the trace of time, patience, and mastery, from hands trained to listen to their materials as much as to shape them. The meticulous craftsmanship evident in both bodies of work bridges the gap between the natural and the constructed, reminding us that human making, at its most attentive, can echo the intelligence of nature itself.

‘Nature in Form’ invites visitors to slow down and attune themselves to these resonances. In the encounter between Cho Sung-Hee and Pieter Obels, nature is not only referenced but revealed through form and the quiet discipline of craft.

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Founder & Chairman
Opera Gallery Group

Dan Benchetrit
Director
Opera Gallery Miami



CHO SUNG-HEE



BIOGRAPHY

Cho Sung-Hee is a visual artist born in 1949 in Jeon-ju, South Korea. After studying fine arts at Hongik University and Ewha Womans University, she went on to study at Pratt Institute (New York) and the Art Institute of Chicago. The artist's work celebrates the beauty of nature, using it as a metaphor for the inner landscape of her thoughts and memories. Her vibrant canopies encapsulate a quiet stillness rooted in Korean aesthetics which highlight minimalism and harmony in nature. She currently lives and works between Seoul and New York.

Cho Sung-Hee works with *hanji* paper, a material made from mulberry bark, which traditionally ornates the doors and windows of *hanok* - the style of Korean home she grew up in. Her father, an avid gardener, taught her from a young age that the essence of beauty is found in nature. Amid the colorful flowers of their garden, he showed her that attentive, sincere and patient care throughout the seasons brought out the best qualities in each plant. This lesson, together with her mother's encouragement to cover the walls of the family home with drawings of flowers, marked her artistic beginnings.

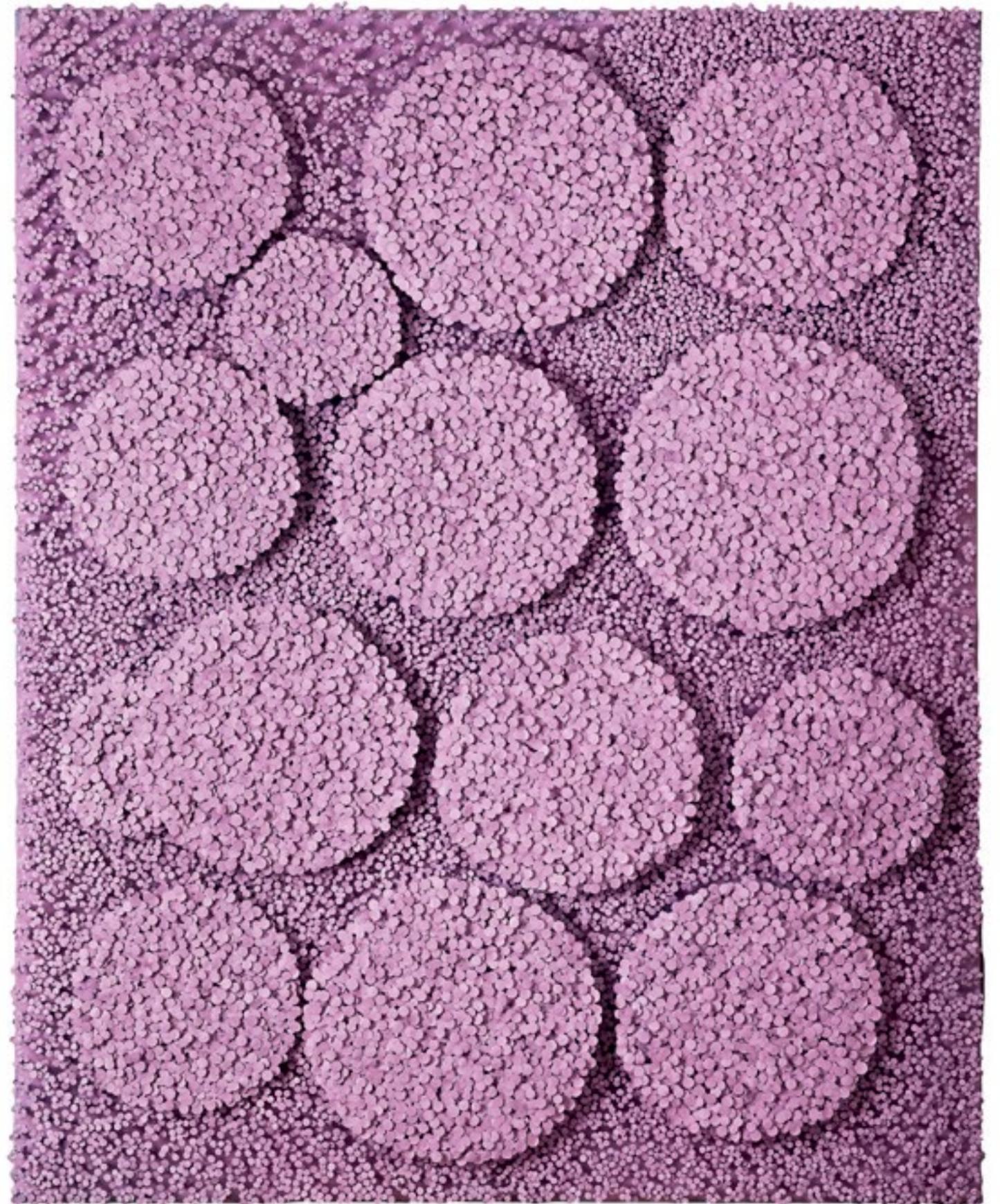
The artist creates meticulous collages from thousands of small circles hand-cut from *hanji* paper. These petals, saturated with oil pigments, are delicately superimposed on the canvas and fused to form compositions imbued with a subtle poetic quality. Her methodical, meditative process echoes the harmony her father encouraged her to seek in nature, each artwork opening a passage into her memories. The result is a series of three-dimensional abstract works - joyous, dreamlike evocations of the natural world.

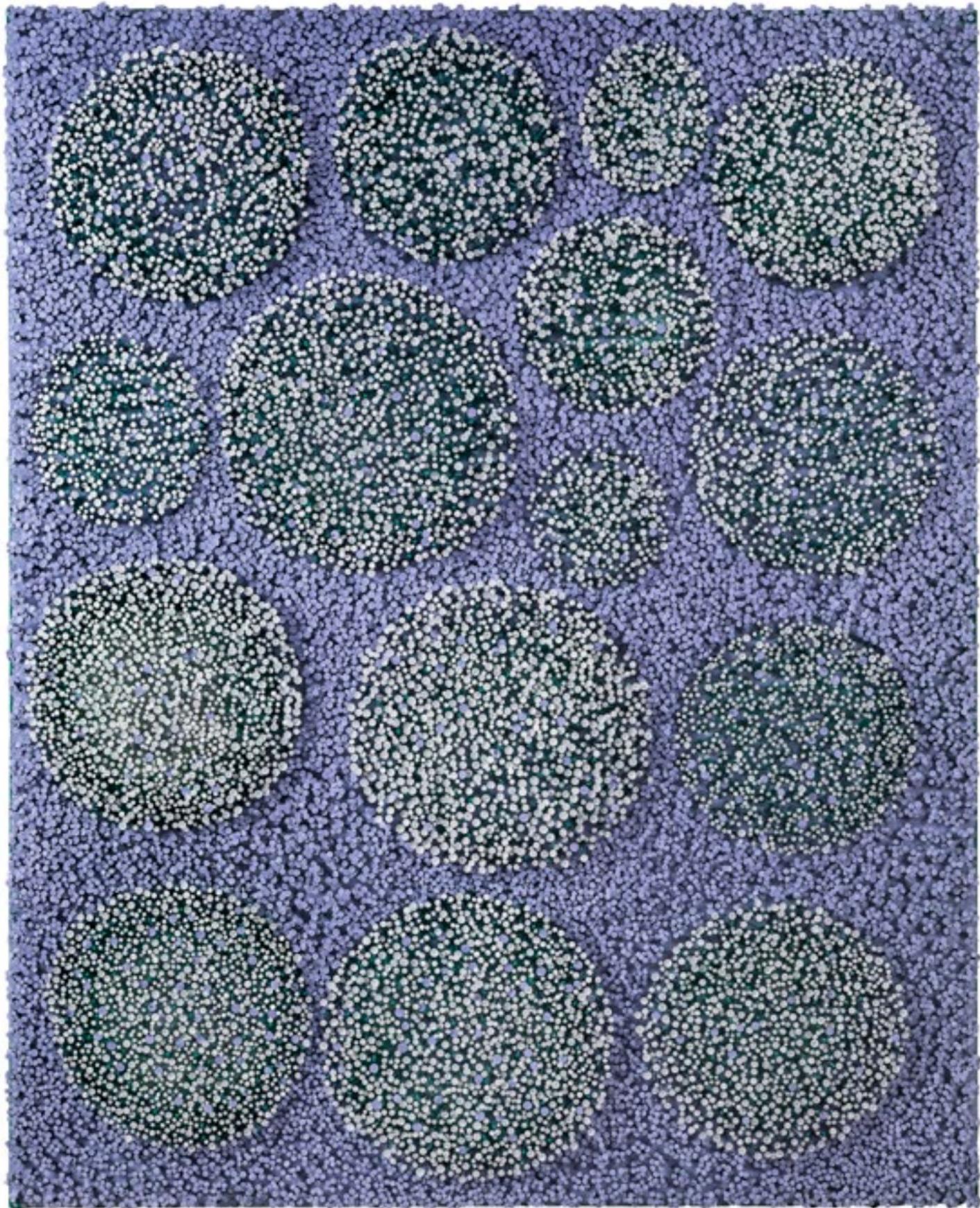
Her works have been exhibited and collected in various prestigious private and public institutions, including the American University Museum, Washington DC; Museum of Contemporary Art, Seoul; the Sejong Art Centre, Seoul; the Telentine Art Centre, Chicago; the L.A. Korea Cultural Service, Los Angeles; the New York Cultural Service; the Mutual Saving and Finance Company, Seoul; and Domino Foods Inc., New York.

Lovely Pink Garden
2023

Mulberry paper and oil on canvas
Signed on the reverse
63.9 x 51.3 in | 162.2 x 130.3 cm

PROVENANCE
Artist's studio

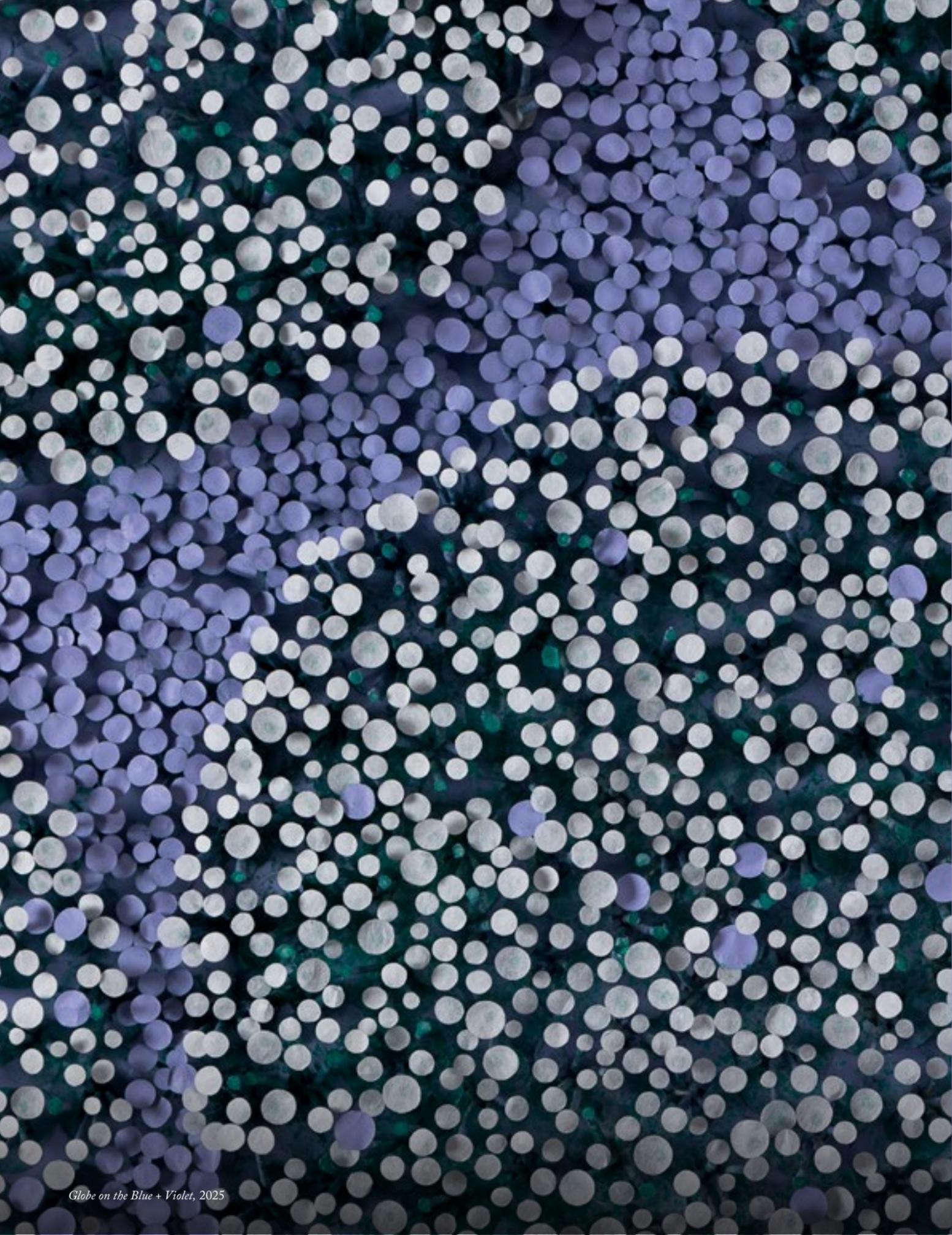




Globe on the Blue + Violet
2025

Collage, Korean rice paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
64 x 51.2 x 4.3 in | 162.5 x 130 x 11 cm

PROVENANCE
Artist's studio



“

I paint to find a way to the root of beauty. It is understood that there is no greater beauty than infinite nature.

Therefore, I use the flower, as a symbol, to get closer to that essence. I am in ecstasy when coloring a white canvas covered in *hanji*, enchanted like walking on a road fully covered in cherry blossom. However, I cannot fully express the wonder seen in my imagination while trapped in the limits of the human mind. Today, I still travel through the world inside my canvas in search of perfect beauty.

”

Green Blossom
2025

Collage, Korean rice paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
57.3 x 44.1 x 3.9 in | 145.5 x 112.1 x 10 cm

PROVENANCE
Artist's studio





Green Blossom with Red

2025

Collage, Korean rice paper and oil on canvas
64 x 51.2 x 4.3 in | 162.5 x 130 x 11 cm

PROVENANCE
Artist's studio



Light Green Blossom

2025

Collage, Korean rice paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
64 x 51.2 x 4.3 in | 162.5 x 130 x 11 cm

PROVENANCE
Artist's studio



Olive Green Blossom
2025

Collage, Korean rice paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
64 x 51.2 x 4.3 in | 162.5 x 130 x 11 cm

PROVENANCE
Artist's studio



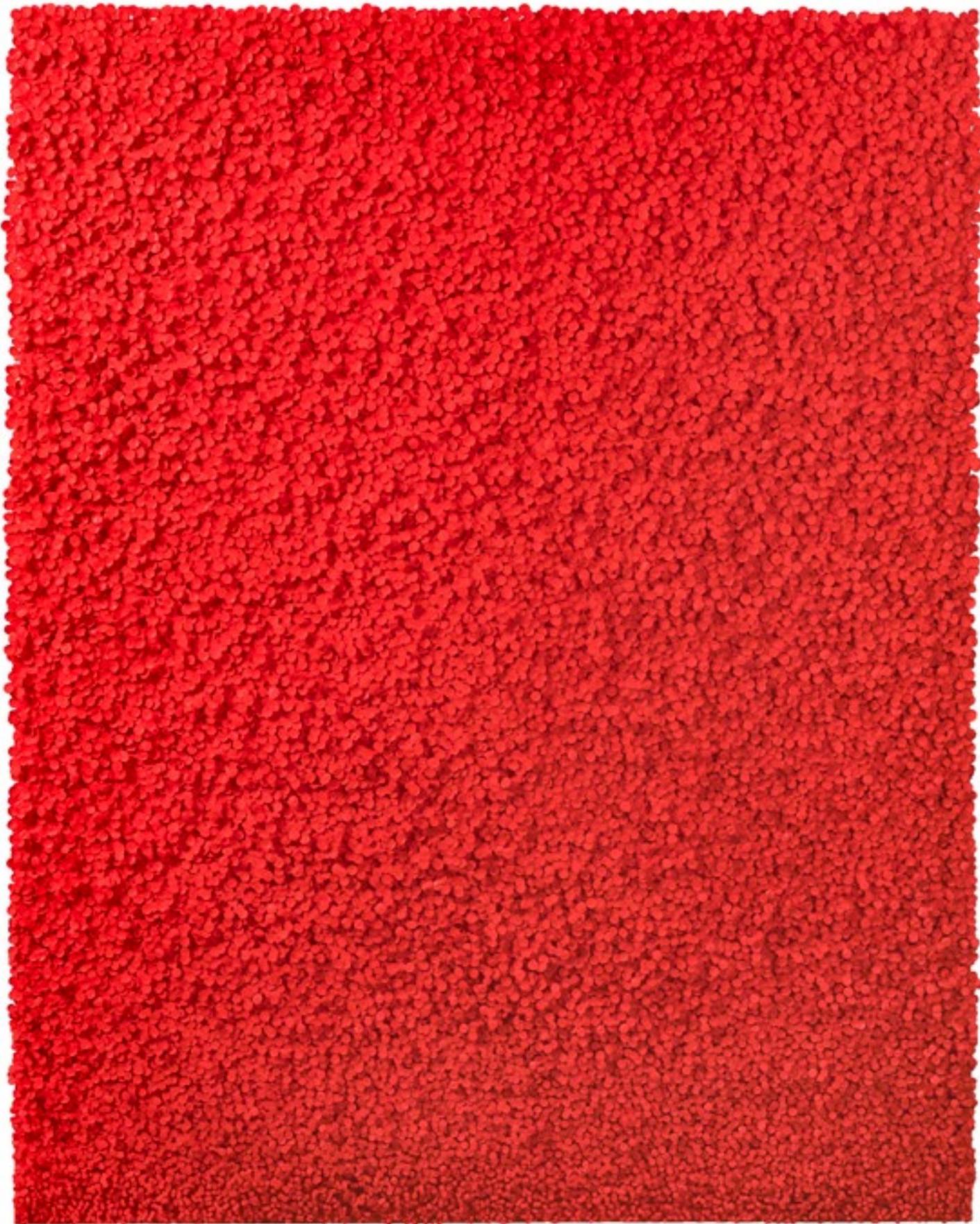
Pink Blossom
2025

Collage, Korean rice paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
64 x 51.2 x 4.3 in | 162.5 x 130 x 11 cm

PROVENANCE
Artist's studio







Light Red Blossom
2025

Collage, Korean rice paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
64 x 51.2 x 4.3 in | 162.5 x 130 x 11 cm

PROVENANCE
Artist's studio



Red Blossom

2025

Collage, Korean rice paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
64 x 51.2 x 4.3 in | 162.5 x 130 x 11 cm

PROVENANCE
Artist's studio



Red Blossom A

2025

Collage, Korean rice paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
64 x 51.2 x 4.3 in | 162.5 x 130 x 11cm

PROVENANCE
Artist's studio



White Blossom

2025

Collage, Korean rice paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
64 x 51.2 x 4.3 in | 162.5 x 130 x 11 cm

PROVENANCE
Artist's studio



“

I do all the coloring myself. I paint once, twice, three times, a fourth time. The first time is so the color comes out properly. By the third or fourth time, it becomes stronger. By the end, you finish with the final, the most beautiful color, that is in concert with every other layer. And so the colors are unified.

”

Garden in My Mind

2026

Collage, Korean rice paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
47.2 x 39.4 x 3.5 in | 120 x 100 x 9 cm

PROVENANCE
Artist's studio



Garden in My Mind D
2026

Collage, Korean rice paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
28.6 x 23.8 x 3.5 in | 72.7 x 60.6 x 9 cm

PROVENANCE
Artist's studio





Garden in My Mind E
2025–2026

Collage, Korean rice paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
23.9 x 28.6 x 3.5 in | 60.6 x 72.7 x 9 cm

PROVENANCE
Artist's studio



Garden in My Mind F

2025–2026

Collage, Korean rice paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
28.6 x 23.9 x 3.5 in | 72.7 x 60.6 x 9 cm

PROVENANCE
Artist's studio



Garden in My Mind G

2025–2026

Collage, Korean rice paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
23.9 x 19.7 x 3.5 in | 60.6 x 50 x 9 cm

PROVENANCE
Artist's studio



“
You know when you are on a plane, and there is an aurora out
the window, people gather to admire it.
That is the feeling I get when I am painting,
a kind of indelible mysterious quality.
”

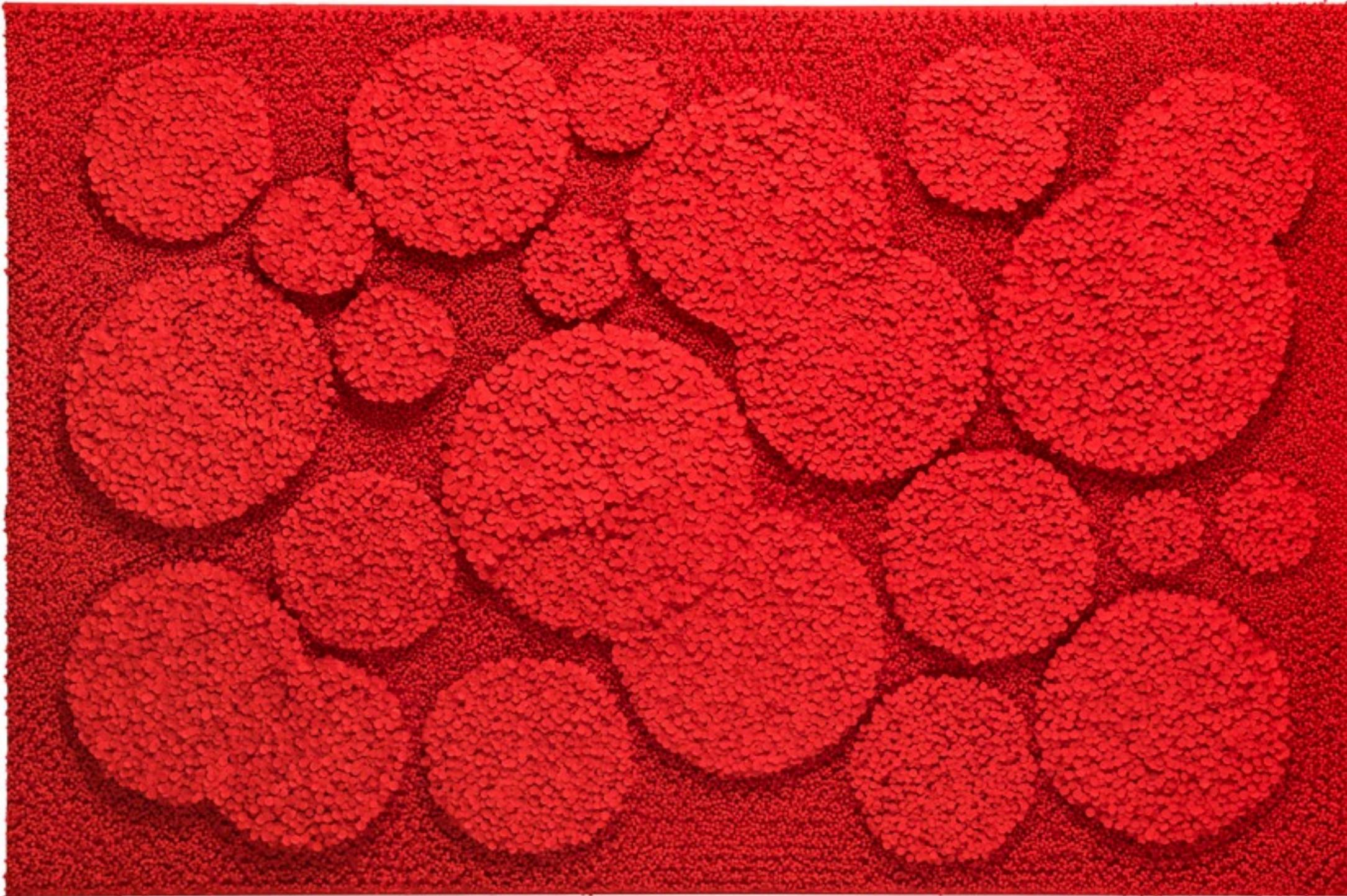




Garden in My Mind H
2025–2026

Collage, Korean rice paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
28.6 x 20.9 x 3.5 in | 72.7 x 53 x 9 cm

PROVENANCE
Artist's studio



Red Globe
2025–2026

Mulberry paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
51.3 x 76.4 x 4.3 in | 130.3 x 194 x 11 cm

PROVENANCE
Artist's studio



House with Globe

2026

Collage, Korean rice paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
47.2 x 39.4 x 3.5 in | 120 x 100 x 9 cm

PROVENANCE
Artist's studio





Garden A
2026

Collage, Korean rice paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
47.2 x 39.4 x 3.5 in | 120 x 100 x 9 cm

PROVENANCE
Artist's studio



White Globe
2026

Collage, Korean rice paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
51.2 x 76.4 x 4.3 in | 130 x 194 x 11 cm

PROVENANCE
Artist's studio







Lovely Garden
2026

Collage, Korean rice paper and oil on canvas
Signed, titled, dated and inscribed on the reverse
51.4 x 38.2 x 3.9 in | 130.5 x 97 x 10 cm

PROVENANCE
Artist's studio



The Garden in My Childhood
2024

Mulberry paper and oil on canvas
Signed on the reverse
89.5 x 71.6 in | 227.3 x 181.8 cm

PROVENANCE
Artist's studio







PIETER OBELS



BIOGRAPHY

Pieter Obels was born in 1968 in Kruisland and later studied at the Academy for Fine Arts in Tilburg in 1992, where he currently resides. He is an artist whose sculptures challenge the conventional perception of steel as an austere and rugged material. Despite working primarily with Corten steel, known for its robustness, Obels' creations defy expectations by embodying a sense of lightness and grace through intricate, delicate, and sinuous shapes.

Obels' works mark a striking departure from the typically imposing, heavy forms favored by many contemporary sculptors, offering a fresh perception of steel. Through a skillful blend of rigidity and dynamism, his sculptures occupy a unique realm between weight and weightlessness, confounding traditional notions of steel's limitations. The bends and curves in his pieces challenge the perceived boundaries of the material, aiming to craft organic forms with a natural, innate sense of plasticity. One of Obels' abilities lies in seamlessly integrating his sculptures into natural surroundings. Instead of imposing themselves, his artworks mirror the softness and balance often found in nature, establishing a harmonious connection with the environment through their rusty brown coloration and flowing shapes.

Working independently and without assistants, Obels works in Corten steel, a material that naturally oxidizes and lends his sculptures an elegiac presence - one that evokes a nostalgic longing for a time that valued poetry over power, fragility over machinery, and balance over brute force. He prefers to work in spontaneity, resulting from improvisation. The artist describes the material as being "subservient" to his artistic vision, which is translated in the physicality of the works. He encourages his audience to navigate around each sculpture, allowing them to discover a new detail at every angle. Despite their contemporary nature, Obels' artworks reflect an aspirational world—a realm dominated by beauty, attuned to nature, and embracing the gentle curve over the rigid line. They resonate with a desire for a more harmonious coexistence, where balance and beauty reign supreme, fostering an environment where dialogue and agreement perpetually thrive.

His sculptures were featured in numerous solo and group exhibitions such as 'Follow the Line' at Galerie Robert Drees, Hannover; 'Materia' at Gallery Rosenfeld, London, the Solo Project at Basel Art Fair, Switzerland; the Swiss Triennial Festival of Sculpture, Switzerland; the Schlosspark in Koln-Stammheim, Germany; and the Gunzburg Sculpture Park, Germany.



Forever and ever and ever...
2024

Corten steel
Unique piece
63 x 112.2 x 53.1 in | 160 x 285 x 135 cm

PROVENANCE
Artist's studio

Forever on My Mind

2024

Corten steel on wooden base

Unique piece

86.6 x 63 x 50.4 in | 220 x 160 x 128 cm

PROVENANCE

Artist's studio



Bright As Lightning
2025

Corten steel on wooden base
Unique piece
63 x 31.5 x 25.6 in | 160 x 80 x 65 cm

PROVENANCE
Artist's studio





Bring you Back
2025

Corten steel on wooden base
Unique piece
94.5 x 43.3 x 47.2 in | 240 x 110 x 120 cm

PROVENANCE
Artist's studio

Enjoy the Silence

2025

Corten steel

Unique piece

62.9 x 86.6 x 51.2 in | 160 x 220 x 130 cm

PROVENANCE

Artist's studio





“

Nature and the world around me are a constant influence on what I do. I have a small city garden where I can see the changing of the seasons and the vegetation, what it looks like in winter and grows in an overwhelming green and coloured scheme throughout the next months. It influences me by showing how beautiful things grow in an organic way, with a plan but never in a straight line. I don't want to copy what I see but it helps me to form the steel in an organic way.

”



Everything I Need

2025

Corten steel on wooden base

Unique piece

108.3 x 43.3 x 43.3 in | 275 x 110 x 110 cm

PROVENANCE

Artist's studio





Eye In the Sky
2025

Corten steel on wooden base
Unique piece
92.5 x 45.3 x 35.4 in | 235 x 115 x 90 cm

PROVENANCE
Artist's studio

Hard to Hide

2025

Corten steel on wooden base

Unique piece

70.1 x 23.6 x 28.3 in | 178 x 60 x 72 cm

PROVENANCE

Artist's studio







“

I don't make sketches or models when I start building a new sculpture, even when it becomes a monumental piece. Every sculpture has to be a new adventure, a surprise for the artist. This way it never gets boring. I have a rough idea of the sculpture I want to make. I start with a form and then constantly react to what happens, what the steel wants, and what curl comes next. This is the most exciting stage of sculpting. When I am satisfied with the form, the real hard work starts; welding, grinding, welding and grinding. It is a moment to experience what I made and forge ideas for sculptures to come.

”



I Gotta Rise Amongst It All

2025

Corten steel on wooden base

Unique piece

90.6 x 47.2 x 53.1 in | 230 x 120 x 135 cm

PROVENANCE

Artist's studio



I See the Way You Move

2025

Corten steel on wooden base

Unique piece

74.8 x 34.3 x 23.6 in | 190 x 87 x 60 cm

PROVENANCE

Artist's studio





You Might Be the One
2025

Corten steel on wooden base
Unique piece
94.5 x 59.1 x 47.2 in | 240 x 150 x 120 cm

PROVENANCE
Artist's studio



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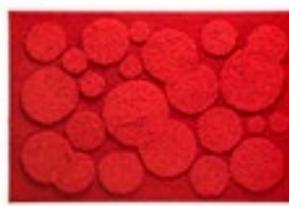
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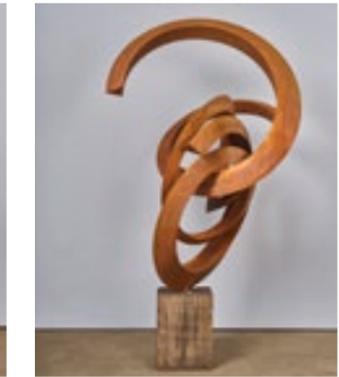
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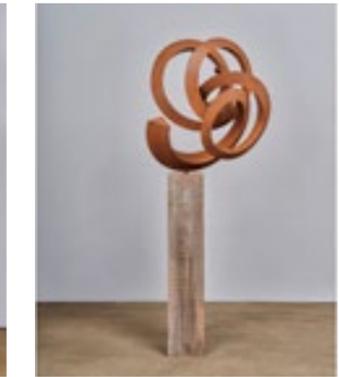
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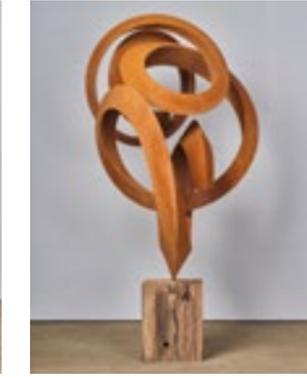
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Pieter Obels' artworks: © René van der Hulst

COVER

Cho Sung-Hee, *Pink Blossom*, 2025
Pieter Obels, *You Might Be the One*, 2025

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