

GaHee PARK

*Artsy,
5 Artists on Our Radar This October*

October 2020

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"Artists on Our Radar" is a monthly series produced collaboratively by Artsy's Editorial and Curatorial teams. Utilizing our editors' art expertise and our Curatorial team's unique insights and access to Artsy data, each month, we highlight five artists who have our attention. To make our selections, we've determined which artists made an impact this past month through new gallery representation, exhibitions, auctions, art fairs, viewing rooms, or sale inquiries on Artsy.

[...]

GaHee Park

B. 1985, SEOUL, SOUTH KOREA. LIVES AND WORKS IN NEW YORK.



GaHee Park
Beach Platter, 2020
Perrotin



GaHee Park
Betrayal (Sweet Blood), 2020
Perrotin

GaHee Park's recent paintings and drawings feel like voyeuristic glimpses into enigmatic fantasies. Her current show at Perrotin, New York, "Betrayal (Sweet Blood)" features several canvases portraying entangled couples and solitary nude women with perky breasts and pointy fingernails. Often set in domestic spheres, her subjects are frequently sipping aperitifs, indulging in fanciful foods, and accompanied by plants and animals. These lush interiors are laced with strange details—limbs are too long or disembodied; a stray, watchful eye hovers; a shrimp cocktail appears to be crawling with living crustaceans. These slick, seductive canvases are matched by Park's drawings—detailed studies for her paintings that are beguiling works in their own right.

Park's early work was informed by her strict Catholic upbringing in Korea: Her days were consumed with bible readings, church, school, and playing the organ. Art became a way to rebel against her patriarchal, sexually repressed surroundings—she drew erotic visions of the body in her notebooks. And though she always knew she wanted to pursue art, women were discouraged from doing so in Korea. During college, she transferred to the Tyler School of Art and Architecture in Philadelphia, where she felt free to explore sexuality in her work, but also discomfited by the way the male gaze objectified women across art history. "At the same time, a lot of students and professors were questioning this, which was inspiring," Park said in a recent interview. "I wanted to find a way that reflected my experience and my own gaze in my work."

While her early work was more overtly erotic, over time, Park has addressed sexuality with greater nuance. Her latest works are imagined narrative scenes, at times informed by daydreams, that consider the boundaries between public and private. Windows, mirrors, and other visual interventions are opportunities for subplot, Park has said, though they're also means of fragmenting the body. "In a single image, I'm trying to express the multiple ways we inhabit our bodies," Park has said, "physically, psychologically, sexually, socially, and so on."

—Casey Lesser

[...]

<https://www.artsy.net/article/artsy-editorial-5-artists-radar-october/amp>



GaHee Park
Shadow Kiss, 2019-2020



GaHee Park
Empty Room with Ants, 2020



GaHee Park
Voyeur, 2020



GaHee Park
Angel Next Door, 2020



GaHee Park
Still Life with Living Things, 2020



GaHee Park
Drinking with Neighbor, 2020



GaHee Park
Woman With a Cigar, 2017



GaHee Park
Tied Up, 2017