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Green - Yong Woon Park, Jae Ho Jung, Wonkun Jun, Minyoung Kim,
Helena Parada Kim, Soon-Hak Kwon, Namgung Sol, Yu Jinyoung,
Jaeyeon Yoo, Jiyoung Yoo

in collaboration with Choi&Choi

8 November - 13 December, 2025
Private View: Friday 7 November 2025, 6– 9 pm

Wormser Strasse 23
Cologne, 50677

Wednesday-Friday 13:00-18:00
Sunday 11:00-14:00
and by appointment

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44.49.82 takes its title from the international dialling codes of the United Kingdom (+44), Germany (+49), and Korea (+82). It is derived from 44.82, the title of a group exhibition that Sunhce Choi curated in London twenty years ago, which introduced Korean artists active in the UK at the time. Two decades later, this exhibition expands that original concept by including Germany, reflecting the broader geography in which these artistic journeys have since unfolded.

This exhibition is both a reunion of the artists with whom we first formed meaningful connections in London, and a reflection on the two-decade trajectory through which Choi and Lager have introduced Korean contemporary art to Europe. In the early 2000s, awareness of Korea within the European art world was limited, and many exhibitions relied solely on our shared conviction, energy, and persistence, often under modest or challenging circumstances. Yet the seeds planted during those early years took root. Artists we encountered and championed have grown into significant voices today. One such example is Ayoung Kim, whom we first met at her graduation show and who has since become one of the most acclaimed Korean artists on the global stage.

The opening of Choi & Lager in Cologne in 2012 marked a moment of expansion, enabling us to broaden our activities across Europe. Now, following the evolution of Choi&Lager into Choi&Choi and Jari Lager, this becomes our first joint exhibition again making this group show of Korean artists especially meaningful. Our journey has been shaped by passion, dedication, and sincerity, and above all, by the artists who have walked alongside us.

We hope this exhibition provides a moment to look back on this shared history, while also engaging with the diverse perspectives through which Korean artists observe and interpret Korean society and how these reflections resonate, transform, and find new meaning within the European context. May this encounter offer a renewed space for cultural connection and dialogue.

GREEN's practice is driven by instinct and survival, erupting with urgency through raw, unblended oil on bare canvas. Bestial traces fracture and surge with speed, leaving textures as scars of struggle. These unstable images unfold into stark narratives of survival and confrontation, flickering between emergence and dissolution. In the fragile balance of chaos and order, unrest becomes a visceral language of resistance.

JAE HO JUNG (b. 1971)'s depiction of industrial-era buildings in his works ultimately reflect the country's attitude of neglect and denial toward its own tumultuous past. He urges us to remember the lives that once dwelled behind the concrete walls lives that endured and persevered. To the artist, the act of painting is a means to recall forgotten memories - a means to reanimate things that are lost in the past. Through his work, Jung traces and collects the marks of modern times.

WONKUN JUN (b. 1970) uses colour as the primary focus, it is a fundamental element in Jun's paintings, which explore colour relationships and abstract fields of monochrome. The result is what Jun considers a glimpse into his consciousness colour relationships that convey feeling and visualise his emotions, and which are imbued with an aura, a sense of age, and mystery.

MINYOUNG KIM (b. 1989) explores ideas around the surreal and uncanny, imbuing everyday domestic settings and scenarios with dark humour and animated surrealism. Though seemingly safe and idyllic, mystery, threat and danger are implicit, as depicted in shadows cast by hand-held knives, sibilant snakes and eclectic mythological creatures and rituals. Inspiration takes the form of dreamlike images, ideals and tendencies portrayed in social media films and animation, particularly via the oral and written traditions of folklore, myth, fairytale and poetry.

HELENA PARADA KIM (b. 1982) Deeply touched by photographs featuring Korean nurses dispatched to Germany in her mother's photo album, she began tackling subject matters such as Korean nurses, ancestral rites, and especially 'hanbok,' exploring the personal stories pertaining to this traditional dress. The hanbok in her paintings ushers viewers to a specific era and moment, extending the arena of exploration to collective history.

SOON-HAK KWON (b. 1979) works centered around spaces and landscape scenes exploring the limits and implications of digital technologies and processes that resolve extreme levels of detail in relation to human visual and cognitive faculties. Cinema is given extensive attention, as a rich critical terrain that offers interdisciplinary insights. His practice emphasizes the creation of the image itself.

NAMGUNG SOL explores the boundary between figuration and abstraction by translating what he perceives into harmonies of colour, form and line. Working in oil on canvas or paper, and drawing in graphite or colour pencil onsite, he pursues what he calls "selected randomness", capturing not nouns (identities, objects) but adjectives (moods, relationships). His recent works suggest figures, places or objects but remain open to interpretation, inviting multiple readings rather than fixed narratives. The interplay of materials and technique yields images that feel simultaneously familiar and elusive, asking how we see rather than what we see.

YU JINYOUNG (b. 1977) investigates the disparity between the outward self and the inner self, working with a cast of semi-transparent sculpted figures. Yu's conceptual focus is consistent: to confront the anxieties inherent in social life and to reveal the implicit acts of concealment that individuals perform in conforming to social conventions. This critique of social mores is further articulated through her use of two contrasting materials and the tropes they embody. The vibrantly painted plaster of costumes and adornments suggests the constructed façade of social roles, while the weightless, transparent PVC evokes a simultaneous desire for invisibility and erasure.

JAEEYON YOO (b. 1988) explores the liminal spaces between memory and imagination (between fantasy and reality) through a richly atmospheric visual language. She delves into a surreal narrative reminiscent of fantasy literature. In Yoo's paintings, nature and environment are not mere backdrops but charged with emotional resonance. Her paintings evoke a domain where thoughts, memories (both of visited places and uncharted territories), knowledge, emotions, dreams, and facts drift like specters, eventually settling on canvas like dust.

JIIYOUNG YOO (b. 199) focuses on how socially constructed orders and categories shape the spatial and temporal dimensions of our consciousness. She attempts to visualise the uncontainable gaps within the systems and the latent desires that underlie them through painting, sculpture and installation. Her work begins with acknowledging her own comfort and security within such systems, which promise maximum efficiency and productivity, and questioning the reasons behind it. She explores the idea of time and space as a constructed paradigm.



Jaeyeon Yoo, *Night Runner*
2023 Oil on canvas 200 x 150 cm



Minyoung Kim, *The Round Edge*
2025 Oil on linen 50 x 40 cm