

MISA SHIN GALLERY

3-9-11-1F, Minamiazabu, Minato-ku, Tokyo 106-0047 JAPAN
tel: +81-(0)3-6450-2334 fax: +81-(0)3-6450-2335
www.misashin.com info@misashin.com

MISA SHIN GALLERY | Frieze Seoul 2025

Booth : A22

September 3 – 6, 2025

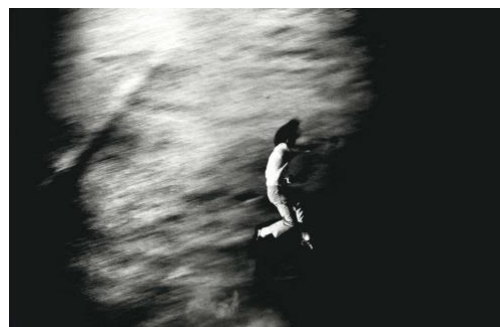
MISA SHIN GALLERY is pleased to present a group exhibition featuring six artists—Han Youngsoo, Shomei Tomatsu, Jae Eun Choi, Tadashi Kawamata, Shingo Francis, and Yasuko Iba—at Frieze Seoul 2025. Through diverse media including photography, painting, collage, and relief, the exhibition explores visual expressions of the city, time, and perception.



Han Youngsoo, *Myeongdong, Seoul, Korea 1956*, 1956 (printed in 2024) Toned gelatin silver print, image size 90 x 60 cm

The section focusing on postwar photography highlights the works of Korean photographer Han Youngsoo and Japanese photographer Shomei Tomatsu. Han Youngsoo (1933–1999) is recognized as one of the most important postwar photographers in Korea. His images of everyday life in post-Korean War Seoul—women in fur coats striding confidently through the city or children playing in the snow—capture the resilience of a society in recovery with warmth and humanity. His meticulously composed photographs, taken with impeccable timing, are now internationally acclaimed as valuable records of Korean life in the 1950s and 1960s.

Shomei Tomatsu (1930–2012), a major figure in postwar Japanese photography, turned his lens on subjects such as U.S. military bases, Nagasaki, and Okinawa, bringing a sharp focus to the socio-political landscapes of postwar Japan. Tomatsu's work combines poetic sensitivity with documentary realism, expanding the possibilities of photographic expression through experimental approaches. The presentation will feature vintage prints of two of his seminal works: *Protest, Tokyo Shinjuku* and *Atomic Bomb Damage: Wristwatch Stopped at 11:02, August 9, 1945, Nagasaki*.



Shomei Tomatsu, *Protest, Tokyo Shinjuku*, 1969, (printed in 1985) Gelatin silver print, image size 30 x 41.3 cm

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Jae Eun Choi, *Paper Poem No.3*, 2012, Aged paper
78.5 x 86.5 cm

Jae Eun Choi encountered ikebana after moving to Japan in 1976, later studying under Hiroshi Teshigahara, the third-generation head of the Sogetsu school. Since the 1980s, she has developed a body of work centered on themes of life, nature and time. Her *Paper Poem* series, featured in this exhibition, comprises collages made during her residency in Berlin. After discovering discarded books in the building's recycling area, she salvaged and reassembled their endpapers and flyleaves—some dating back to the late 19th and early 20th centuries. These aged papers, tinged by time and light, form delicate gradients and layered compositions that resemble aerial maps of cities or

geological strata. The works metaphorically suggest that paper is not merely a physical material but a medium where the time of trees, human knowledge, and memory converge. Choi will hold a solo exhibition at the Seoul Museum of Art (SeMA) in December 2025.

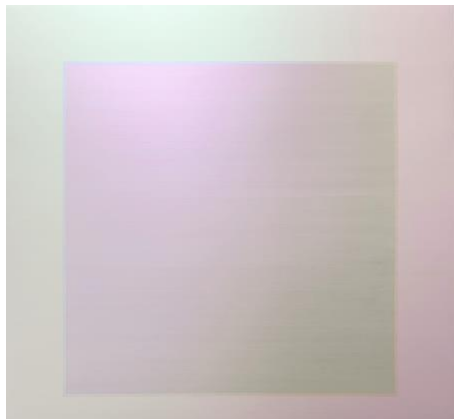
Tadashi Kawamata has been internationally recognized since the late 1970s for large-scale, site-specific installations in public spaces. Collaborating with local communities and drawing upon urban histories, his temporary interventions shift perceptions of space and social engagement. Known for his "Work in Progress" approach, Kawamata treats the entire process—planning, building, dismantling—as part of the artwork itself. This presentation features relief works based on his major projects from the 1980s and 1990s. These works, hand-made by the artist, function as condensed studies of his conceptual and structural explorations during the planning phases.



Tadashi Kawamata, *P.S.1 Installation Plan*, 1984, Wood and conte
90 x 60 x 7.5 cm

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Shingo Francis, *Four Sides Equal (violet)*, 2025,
Oil on canvas, 76 x 76 cm

Shingo Francis explores the potential of painting through light, color, and spatial perception. His latest *Interference* series, on view here, utilizes interference pigments—special reflective materials that cause the surface color to shift subtly depending on the viewer's angle. The shimmering, meditative surfaces respond to movement and ambient light, evoking a contemplative experience that cannot be replicated digitally. These works invite a renewed awareness of the act of seeing, transforming the viewing experience into one of reflection and perceptual transformation.

Yasuko Iba has consistently investigated the sensory core of "texture" through a practice that resides between painting and photography, and between painting and printmaking. Focusing on the intersection of visual and tactile perception, Iba employs techniques such as embroidery, ceramics, and pointillism to question the reliability of vision. Her paintings, while pictorial in form, incorporate photographic distance and print-like structures, creating works that coalesce into images in the viewer's mind. Through this, she brings forth textures that reside in the liminal space between reality and illusion, presence and absence.



Yasuko Iba, *Untitled 2021-15*, 2021, Oil on canvas
65 x 65 cm

Han Youngsoo

Born in Kaesong, Korea in 1933 and passed away in 1999, Han Youngsoo was a leading postwar Korean photographer. He is best known for his compelling images capturing the everyday lives of Seoul citizens during the 1950s and 1960s. Major solo exhibitions include *Han Youngsoo: Photographs of Korea 1956–1963* (Harvard University Asia Center, Cambridge, 2019), *Han Youngsoo: Photographs of Seoul 1956–1963* (International Center of Photography, Jersey City, 2017), and *Seoul, Where I Grew Up* (Seoul Museum of History, 2017).

Shomei Tomatsu

Born in Nagoya, Japan in 1930 and passed away in 2012, Shomei Tomatsu is one of the most influential photographers of postwar Japan. His work documented subjects such as the atomic-bombed city of Nagasaki, the urban transformation during Japan's rapid economic growth, and Okinawa, capturing the essence of the postwar era through a distinctive lens. Key solo exhibitions include *Shomei Tomatsu: Skin of the Nation* (San Francisco Museum of Modern Art, 2004), *Shomei Tomatsu: Tokyo Mandala* (Tokyo Photographic Art Museum, 2007), *Shomei Tomatsu: All Works* (Nagoya City Art Museum, 2011), and *Island Life* (The Art Institute of Chicago, 2013). His works have also been featured in numerous international group exhibitions, including those at Tate Modern and the Albertina Museum.

Jae Eun Choi

Born in Seoul in 1953, Choi Jae-eun moved to Japan in 1976, where she studied under Hiroshi Teshigahara, the third headmaster of the Sogetsu School of Ikebana. Deeply influenced by avant-garde ikebana, she developed a practice centered on the relationship between humans and nature, and the

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cycle of life. Her major solo exhibitions include *Forest of Ashoka* (Hara Museum, Tokyo, 2010), *The Nature Rules: Dreaming of Earth Project* (Hara Museum, Tokyo, 2019), and *Rebirth* (Maison Hermès Le Forum, Tokyo, 2023). She has participated in the Venice Biennale, São Paulo Biennale, and other international exhibitions.

Tadashi Kawamata

Born in Hokkaido in 1953, Tadashi Kawamata gained international recognition following his participation in the 1982 Venice Biennale. He has since exhibited in major global exhibitions such as Documenta, the Lyon Biennale, and the São Paulo Biennale. Kawamata is known for his temporary site-specific installations using urban space and architectural structures. Currently based in Paris, he continues to develop interdisciplinary projects that span architecture, sociology, and healthcare.

Shingo Francis

Born in Santa Monica, California in 1969, Shingo Francis lives and works between Los Angeles and Kamakura. His practice explores the Spatiality and spirituality of painting, notably through abstract blue compositions layered with depth and monochromatic works rich in hue. His signature *Interference* series features special materials that reveal shifting light and color depending on the viewer's perspective. Francis has exhibited widely in solo and group shows including at the Kawamura Memorial DIC Museum of Art (Chiba, 2012), the Sezon Museum of Modern Art (Nagano, 2018), the Martin Museum of Art (Texas, 2019), Maison Hermès Le Forum (Tokyo, 2023), and the Chigasaki City Museum of Art (Kanagawa, 2024).

Yasuko Iba

Born in Kyoto in 1967, Yasuko Iba studied printmaking at Saga Art College. She undertook residencies in Montflanquin (1999) and New York (2001–2002). Iba is known for her paintings that depict the subtle, intangible qualities—such as light and atmosphere—that exist between everyday objects and the artist's gaze. Major solo exhibitions include *In Between Gaze* (Tokyo Metropolitan Art Museum, 2019) and *Where Radiance Resides* (The Museum of Modern Art, Kamakura, 2009). Her works are held in the collections of the National Museum of Art, Osaka; Museum of Contemporary Art Tokyo; and the Cleveland Museum of Art, among others.

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Access

Route by subway:

12 minutes' walk via Nanbu-zaka from Hiroo Station on the Tokyo Metro Hibiya Line.

15 minutes' walk via Rakuen-zaka from Shirakane-Takanawa Station on the Tokyo Metro Nanbu / Mita Line

16 minutes' walk via Sendai-zaka from Azabu-juban Station on the Tokyo Metro Nambu Line / Toei Oedo Line

Route by bus:

3 minutes' walk after getting off at Sendai-Sakaue on the Toei-Bus [橋 86].

3 minutes' walk after getting off at Sendai-Sakaue on Chii-Bus, Azabu-West route.

(Hiroo Station ~ Azabu-Juban Station ~ Roppongi-Keyakizaka ~ Hiroo Station)

MAP



Contact : info@misashin.com Tel: 03-6450-2334