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presents
Korea
Focus
2026



Chung Seoyoung: *Endless Facts*, 2026, installation view, Fire Station, Doha



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“Endless Facts,” the title of Korean artist Chung Seoyoung’s three-decade 2026 survey at Fire Station in Doha, Qatar, conjures up visions of a Constantin Brâncuși-style infinite column of information: an impossible tower of ontological and epistemological truths, stretching skyward as far as the eye can see. The show’s titular commission, however, skews more horizontal. Placed on the floor, *Endless Facts* (2025–26) consists of coils of thick rope—the type used on dhows, or wooden vessels, in Doha—that Chung has dyed with henna. “Patterning and layering the rope’s colors and forms back onto the rope itself,” she tells me, “the work draws out the facts inherent within the object and returns them to it.”

The artist, who works across a variety of media including drawing, performance and video, rose to acclaim in the 1990s for her sculptural installations and interventions. And as *Endless Facts* might suggest, her works’ evocative titles often thicken the plot. Incorporating commonplace and industrial materials in ways that are slightly “off”—against the grain or to the side of their intended function—her creations make everyday life feel less familiar. She calls into question our confidence in seemingly straightforward designations with *Carpet* (1999)—a sculpture made of carpet—or *A Goose* (2007): a cement goose.

Born in Seoul in 1964, Chung is part of the “post-dansaekhwa generation:” artists who came of age in the wake of 1970s-era Korean monochrome painting. She studied at Seoul National University, obtaining a BFA and an MFA in 1987 and 1989 respectively. At the time, South Korea was undergoing what she describes as a “turbulent political and social upheaval that eventually led to the end of the dictatorship and the dawn of democratization;” her college education, with its focus on traditional formal concerns, fostered in her “a profound sense of spiritual and intellectual dissonance.”

Chung decamped to Germany to pursue graduate studies in sculpture at Stuttgart’s Staatliche Akademie der Bildenden Künste in 1989—the same year that overseas travel was fully liberalized in South Korea, and also the year that German reunification began. “In Stuttgart, I had the freedom to spend long hours in the studio,” she recalls. “The period gave me the opportunity to think deeply about the singular and endless pathways an individual takes in the world.”

She returned to Seoul on the eve of the 1997–99 East Asian financial crisis: the meltdown that marked the end of the so-called “Miracle on the Han River,” South Korea’s sustained period of postwar economic growth. At that time, according to the artist, “questions surrounding institutions and individuality became visibly exposed and actively discussed” in artistic contexts. Alongside peers who came home to a transformed Seoul after immersing themselves in conceptual art abroad, she was an important participant in the city’s burgeoning alternative art scene, co-founding the nonprofit Art Space Pool with a group of 20 artists, curators and writers, and the arts periodical *Forum A*.

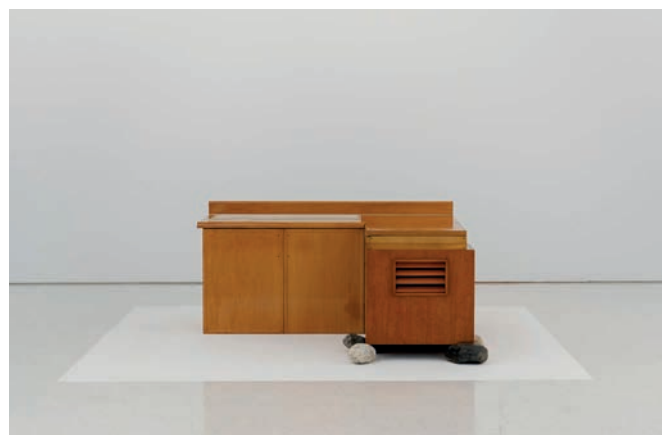
Chung tells me that she has long been interested in “the delicate point at which sculpture intersects with objects—or what we might call ‘things’—as forms of social evidence or traces.” Read with the financial crisis in mind, a work like *Sink* (2011)—a de- and re-constructed sink that Chung first exhibited in an abandoned model home that was a symbol of affluence in the early 1990s—accrues additional layers of meaning, hinting at the possibility of creative living amid failed systems. *Sink* is currently on view, along with several more

recent works by Chung, in the latest edition of the Carnegie International in Pittsburgh, “If the word we” (2026), whose opening coincided with the final month of the Fire Station exhibition.

“Endless Facts” stretches back further: *Untitled*, an unassuming assemblage of wood, clothing and paint, hails from 1993. For Chung, this early work represents a significant inflection point in her practice. “By gathering things that could be named, I created something that could not be named,” she says. “I was curious to see whether this unnamable thing could become a new sculptural condition, and whether it could be accepted as a concrete reality.”

There Is Nothing Left to Add nor Take Away (2008), on view in “Endless Facts,” is one such unnamable thing: a monstrous wooden table whose irregular drop leaves balance are precariously balanced on wooden props. The work is a sculptural element from *Monster Map* (2008), a project inspired by a newspaper article about vampires. Spanning drawing, photography, text, video, performance and sculpture, *Monster Map* was commissioned by the 2008 Gwangju Biennale. Biennales are familiar territory for Chung; she had already participated in the 1997 and 2002 editions in Gwangju and in 2003, alongside Bahc Yiso and Whang Inkie, she represented Korea at the Venice Biennale. Her installation there included a chunky column of Styrofoam and concrete—*A New Pillar* (2003)—set awkwardly in the center of the pavilion for viewers to circumnavigate.

Replete with riffs on familiar domestic forms (tables, carpets, shelving), the Fire Station survey likewise asked its audience to navigate an environment slightly off-kilter. Chung wanted to explore “the paths traced by bodies moving alongside the sculptures, and the continuously shifting and circulating distance between sculpture and the body,” she explains. Driven by an interest in the conditions of space, her work is that of subtle adjustment after subtle adjustment: tweaks to the world, and the way we move through it.



“Chung Seoyoung: Endless Facts” was on view at Fire Station, Doha, Qatar, from February to May 2026.

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Top and bottom: [59th Carnegie International](#), Pittsburgh, 2026, installation view. Courtesy: the artist, Carnegie International and Tina Kim Gallery