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Inside Art

By **ROBIN POGREBIN** NOV. 24, 2016

Winds From Seoul



Lee Seung-taek's "Wind-Folk Amusement" (1971). Credit Lee Seung-taek and Dominique Lévy Gallery

A few years ago, Dominique Lévy read Hans Ulrich Obrist's [interview](#) with the Korean artist Lee Seung-taek. Later, she saw [a piece at the Tate Modern from Mr. Lee's "Godret Stone" series](#), in which he attaches rocks to wooden bars with rope. All of which influenced Ms. Lévy's recent decision to represent Mr. Lee in the United States. (Gallery Hyundai will continue to represent him in Asia.)

“Not only is he conceptual; he’s also incredibly politically engaged — making paintings with rope, his passion for elements,” Ms. Lévy said. “We’re going to start with the idea of the wind.”

In March at her New York gallery, Ms. Lévy will mount a solo exhibition in which the artist explores the concept of dematerialization through natural phenomena like wind, fire, water and smoke.

Born in Kowon, North Korea, Mr. Lee, 84, has lived since the Korean War in Seoul, where he works in sculpture, installation, performance and land art.

His materials range from broken tree branches and wire to Korean hanji paper and human hair.

“This is a man who for years and years worked for the state, doing figurative large sculpture to survive,” said Ms. Lévy, who also represents the Korean painter Chung Sang-Hwa. “We felt he really deserved a new recognition.”

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