

QUIET MATERIALS

Lloyd Choi Gallery at PAD London 2026



Boram Choi, *Blue Jar – Undoing No. 1*, 2024, with Sora Lee, *Blue Jogakbo No. 1*, 2013. Courtesy of the artists and Lloyd Choi Gallery. Photograph by Inge Clemente.

Lloyd Choi Gallery will present Quiet Materials at PAD London 2026, bringing together works by Boram Choi, Hyeyoung Kwak, Sora Lee, Sungwook Park, Jucheol Yun and Hyunju Kim and Jungsuk Lee.

Moving between art, craft and collectible design, the presentation offers a distinctive perspective on contemporary Korean material practice. Ceramics, textiles, lacquer, mother-of-pearl, metal and rain-imprinted porcelain are approached not as separate disciplines, but as interconnected material languages.

Quiet Materials considers material not simply as a medium, but as an active presence in the making of each work. Rather than imposing predetermined forms, the artists work responsively, allowing the behaviour, limitations and natural character of their materials to guide what each work becomes.

Their practices unfold through meditative, repetitive gestures: a single stitch, a hand-drawn line, the shaping of clay, or the precise application of a fine strip of mother-of-pearl. Each action demands exceptional skill, patience and sustained attention, yet this mastery is never exaggerated or used for spectacle. Carrying traces of process, time and touch, the resulting works acquire a quiet, unforced presence that reveals itself gradually through texture, subtle reflection, imperfect form and the visible marks of making.

Growing Institutional Recognition

Quiet Materials arrives amid growing international recognition of Korean art, design and material practice. The Victoria and Albert Museum (V&A) is acquiring three panels from Hyeyoung Kwak's original nine-part rain-imprinted porcelain installation, marking important new institutional recognition of her work.

This momentum is also reflected in the British Museum's permanent collection, which includes Boram Choi's Blue Moon Jar. This autumn, the museum will open Korea, its first major exhibition dedicated to Korean art and history in more than 40 years. Although Choi's work is not currently confirmed for the exhibition, its place in the collection and the forthcoming exhibition demonstrate sustained institutional interest in the dialogue between Korea's historic material culture and contemporary artistic practice.

With Korea opening at the British Museum and Quiet Materials presented at PAD London, Korean art and material culture will have a particularly visible presence in London this autumn.

The Rising Moon Jar Trend

The moon jar is emerging as a significant focus in contemporary art and design. At Homo Faber 2026: An Island of Light in Venice this September, Artistic Director Es Devlin's installation A Full Moon Rising will bring together more than 80 moon jar-inspired creations across ceramics, glass, mother-of-pearl and other materials. Its prominence reflects growing international interest in how artists are reinterpreting this historically resonant Korean form through contemporary materials and artistic languages.

Within this wider movement, a central strand of Quiet Materials examines the moon jar through the practices of five artists. Boram Choi's hand-built vessels preserve the rhythm of individually drawn cobalt-blue lines, while Sungwook Park places a Buncheong Moon Jar in dialogue with works from his Pyeon series, translating ceramic volume into wall-based fragments. Jucheol Yun transforms the familiar form through his densely textured cheomjang technique, and Jungsuk Lee reworks the language of blue-and-white ceramics through monumental vessels and framed circular motifs. Extending the conversation beyond ceramics, Hyunju Kim's sculptural metal vessels evoke the moon jar through rounded form, ottchil, mother-of-pearl and copper.

An Autumnal Dialogue in Lacquer and Light

Within the PAD presentation, the deep red-brown tones of Sora Lee's Ottchil Jogakbo No. 1 will enter into dialogue with the blue mother-of-pearl and warm copper interior of Hyunju Kim's sculptural vessel. Lee brings ottchil—an ancient natural lacquering technique traditionally associated with furniture and objects—into her delicate hand-stitched textile practice. Kim darkens the copper beneath meticulously applied strips of white mother-of-pearl before finishing the vessel with natural lacquer.

Presented during PAD London's October setting, the works create an autumnal material dialogue connecting textile, lacquer, metal and reflected light. Together, they reveal how natural materials can hold and transform colour, time, touch and memory.

Why Quiet Materials Matters Now

At a time of accelerated image consumption and an emphasis on immediate visual impact, Quiet Materials proposes a slower form of encounter. Sculptural vessels, wall-based works and spatial structures will be arranged to create pauses and subtle tensions across the booth, with empty space treated as an active part of the composition. Visitors are invited to move slowly through shifting relationships between density and lightness, softness and structure, opacity and reflection.

The presentation does not seek to define Korean aesthetics through fixed imagery or overt symbolism. Instead, it shows how artists work through inherited materials, techniques and forms to articulate individual contemporary perspectives. Shaped by material sensitivity, experimentation and the quiet intelligence of making, their practices reveal Korean material culture as active and continually evolving.

Selected press images

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Boram Choi, Blue Jar – Undoing No. 5, 2025. Hand-built stoneware with hand-drawn cobalt-blue lines, H 35 × Ø 43 cm. Courtesy of the artist, Lloyd Choi Gallery. Photograph by Leon Kong.



Hyeyoung Kwak, six works from Seeing the Sound of Rain: Spring & Summer in Seoul, 2018–19. Rain-imprinted porcelain and mixed media. Courtesy of the artist and Lloyd Choi Gallery. Photograph by Martyna Wlodarska.



Sungwook Park, Buncheong Moon Jar, 2018, and works from the Pyeon series, 2015. Courtesy of the artist and Lloyd Choi Gallery. Photograph by Leon Kong.



Jucheol Yun, Cheomjang Moon Jar 181003, 2018. Porcelain and gold, H 31 × Ø 30 cm. Courtesy of the artist and Lloyd Choi Gallery. Photograph by Inge Clemente.



Sora Lee, Ottchil Jogakbo No. 1, 2018. Korean ramie garments, ottchil and fine hand-stitching, H 158 × W 163 cm. Courtesy of the artist and Lloyd Choi Gallery. Photograph by Inge Clemente.



Hyunju Kim, Blue Wave No. 7, 2024–25. Hand-sculpted copper, mother-of-pearl and ottchil, H 14 × Ø 30 cm. Courtesy of the artist and Lloyd Choi Gallery. Photograph by Inge Clemente.

About Lloyd Choi Gallery

Established in 2018, Lloyd Choi Gallery is an international gallery committed to championing contemporary Korean artists on the international stage. The gallery grew from founder and curator Lloyd Choi's earlier career in contemporary furniture design alongside her sister, designer Jackie Choi, through which she developed a deep appreciation for Korean craftsmanship.

Guided by a research-led curatorial approach, the gallery brings its artists to international audiences through exhibitions, art fairs and collaborative projects spanning art, craft and collectible design.

Press information

High-resolution and additional press images, full artwork details and artist biographies are available upon request.

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