

Press Release

Park Seo-Bo  
15 April – 30 May 2026  
White Cube Paris

**Press Preview**

Tuesday 14 April 2026, 5.30pm  
Followed by Champagne Reception, 6–8pm

White Cube Paris is pleased to present an exhibition of Park Seo-Bo's (1931–2023) signature 'Ecriture' paintings, spanning over 50 years of the celebrated Korean artist's influential practice.

Marking the first time Park's 'Newspaper Ecritures' have been shown in Paris, the exhibition brings together the earliest iterations of this series – conceived in the late 1970s in the city using copies of *Le Monde* – alongside the final body of work completed shortly before his passing, aged 91.

Park first visited Paris in 1961 to participate in the UNESCO programme 'Jeunes Peintres du Monde' and subsequently extended his trip for nearly 10 months. He later returned in the late 1970s whilst on a winter break from teaching at Hong-Ik University in Seoul, during which he experimented with painting on newspapers he originally used to clean his paint brushes.

In 1977, during his sojourn in Paris, Park sent a letter sent to his wife in which he wrote: '*To my beloved wife. In the house across from the hotel where I am staying, Gauguin or Modigliani once lived. [...] These days the paintings simply refuse to dry, so while waiting for them to do so, I've been picking up copies of Le Monde [...] and experimenting on them [...] using oil pigments and pencil.*'

Born in 1931 in Yecheon, Gyeongbuk, in eastern South Korea, Park was part of a generation that was deeply affected by the Korean War (1950–53). In the late 1960s, the artist embarked on the 'Ecriture' series – borrowed from the French word for writing – for which he is best known and his focus throughout his career.

Profoundly influenced by Taoist and Buddhist philosophies and driven by the radical pursuit of emptiness, Park executed each work within a single sitting, harnessing an energy flow through repetitive action. His early pencil and oil paint 'Ecriture' works feature delicate fine pencil lines incised onto pale, monochromatic surfaces.

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In his later years, as the physical capacities of his ageing body gradually declined, the 'Pencil Ecriture (colour)' series emerged: 'My slower movement of pencil tracings overlap on top of one another to reveal the passage of time. Neither black nor white, nor vivid, I am enjoying the last moments of my life on a fine pastel tone.'

Park also returned to working with newspapers in the final years of his life, opting to work at a smaller scale. Featuring strokes, drips and speckles of paint on newsprint adhered to Korean *Hanji* paper, mastheads of *Le Monde*, *Le Petit Provençal*, *The New York Times*, *The Chosun Ilbo* and *The Guardian* remain visible. Working with his own collection of old newspapers, many of the works feature personally significant dates such as family birthdays and anniversaries.

In 2019, Park founded the GIZI Foundation in Seoul, a non-profit organisation dedicated to managing his artworks and archive, as well as supporting young artists. It was renamed the PARKSEOBO FOUNDATION in 2023. In September 2026, coinciding with Frieze Seoul, the Park Seo-Bo Museum Seoul will open next to the foundation.

The exhibition at White Cube Paris (10 avenue Matignon, 75008) runs from 15 April until 30 May 2026.

### **For additional press information, interviews or images please contact:**

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### Notes to Editors:

- Read Park Seo-Bo's letter from 1977 on the Foundation's website: 'ARCHIVE FOCUS No. 9: Paris and the Mystery on Newspapers'  
<https://parkseobofoundation.org/story/?bmode=view&idx=18226935>
- White Cube's exhibition programme extends across locations in London, Hong Kong, Paris, New York, Seoul and online. Since its inception in 1993, the gallery has exhibited the work of many of the world's most highly acclaimed contemporary artists.

## WHITE CUBE

- Park Seo-Bo graduated from the painting department of Hong-Ik University in Seoul in 1954. He became Dean of the University in 1973 and received an Honorary Doctorate from there in 2000. He was widely lauded throughout his career for championing Korean art and received Geum-gwan Medal, South Korean Order of Cultural Merit in 2021, the Asia Society Asia Arts Game Changer Awards in 2018 and Silver Crown Cultural Medal in Korea in 2011. His work has been exhibited internationally, including Château La Coste, France (2021); Langen Foundation, Neuss (2020); Solomon R. Guggenheim Museum, New York (2019); National Museum of Modern and Contemporary Art (MMCA), Seoul (2019); MFA Boston, Massachusetts (2018); the Venice Biennale, Italy (1988 and 2015); Samsung Museum of Art, Seoul (2014); Portland Museum of Art, Oregon (2010); Singapore Art Museum (2008); Kunsthalle Wien, Vienna (2007); Tate Liverpool, UK (1992); Brooklyn Museum, New York (1981), and Expo '67, Montreal, Canada (1967). His work is included in the collections of the Cleveland Museum of Art, Ohio; Hirshhorn Museum and Sculpture Garden, Washington, DC; Solomon R. Guggenheim Museum, New York; Centre Pompidou, Paris; K20, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany; M+, Hong Kong; The National Museum of Contemporary Art, Seoul and Tate, London, amongst others.
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