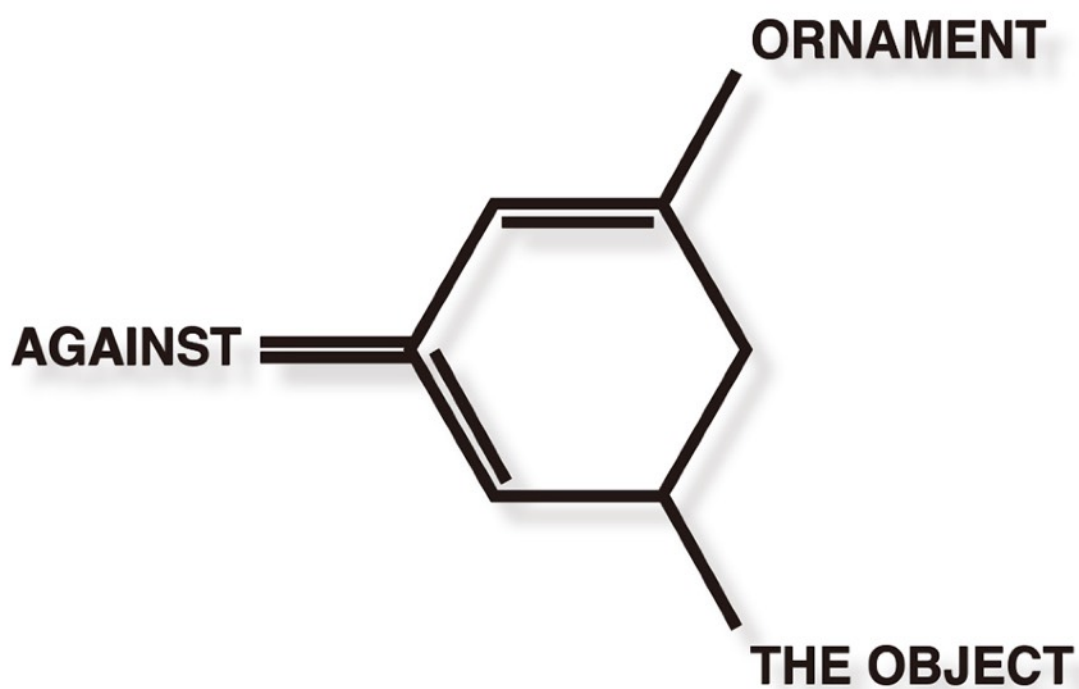


Against Ornament, Against the Object

14 January — 21 February 2026

Carl Andre, Tapta, Kazuko Miyamoto, Robert Mangold, Suzanne Song

Liam Gillick, Song Burnsoo, Jimok Choi, Hiroto Tomonaga



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Gallery Baton presents, as our first exhibition of 2026, a group show titled “**Against Ornament and the Object**”, which examines the point of contact between Minimalism and abstraction, as well as the practical derivations that emerge from this intersection. Featuring nine artists, including leading figures from both Eastern and Western contexts : **Song Burnsoo, Carl Andre, Robert Mangold, Liam Gillick, and Kazuko Miyamoto**, the exhibition considers how works that loosely share minimalist forms can nevertheless embody divergent aesthetic approaches to objecthood, relation, and participation.

As the title “*Against Ornament and the Object*” suggests, Minimal Art and painterly abstraction, which emerged in the mid-twentieth century, rejected representation grounded in narrative or symbol and tempered subjective expression on the part of the artist. Instead, they concentrated on the question of how viewers, through encounters with artworks, come to recognize their own bodily presence and spatial position. Meaning, therefore, does not resolve into a predetermined narrative but takes shape through each viewer’s process of perception and experience.

Practices that developed in the wake of this trajectory, often described as post-minimal and post-abstract, have retained or varied these formal languages while extending their focus toward the conditions that make viewing possible. Placement, context, and governing rules are rendered visible and treated as integral components of the work itself. Rather than unifying these trajectories under a single interpretive framework, the exhibition allows them to intersect in different ways, creating a space in which the distinct conditions and differences of each work can remain intact and respected.

Across the works of **Carl Andre (1935-2024, US), Tapta (1926-1997, PL), and Kazuko Miyamoto (b. 1942, JP)**, what emerges most clearly is a shared emphasis on open form and material directness. Rather than reducing artworks to instruments of relation or discourse, these artists foreground experiences generated through material and spatial presence itself, revealing how art remains open to the body and to situation. Square zinc plates, an isosceles triangle of neoprene, and nails and string installed on a black wall under strict parameters —through their materials and modes of placement, these works carry an almost light-industrial appearance, while simultaneously minimizing traces of the artist’s subjective hand.



Carl Andre
15 Ace Zinc Corner, 2007
 zinc in fifteen parts
 203.2 x 203.2 x 0.6 cm overall
 40.6 x 40.6 x 0.6 cm each, total 15 elements
 Courtesy of Gallery Baton



Kazuko Miyamoto
Untitled
 1972
 industrial cotton string, nails
 string construction: dimensions variable
 297 x 318.5 cm installed
 Courtesy of Gallery Baton



Tapta
Angulaire 1993, 2024 (Production year edition)
 neoprene and metal
 197 x 83 x 2.5 cm, Ed. 2/8
 Courtesy of Gallery Baton, Maurice Verbaet Gallery

Robert Mangold (b. 1937, US) and **Suzanne Song (b. 1974, US)** pursue an ongoing inquiry into whether painting can function as a medium capable of holding thought and sensorial narrative. Through color, line, and repetition, they explore geometric pictorial structures that operate according to an internal logic of division and relation. While adopting minimalist forms, their works do not depend on the physical presence of three-dimensional objects; instead, they construct visual structures from within painting itself.

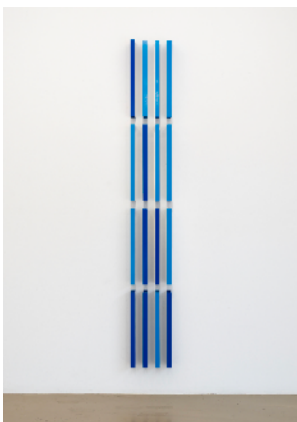


Robert Mangold
Column Painting 8A (Dark Red Study), 2003
 acrylic and pencil on canvas
 228.6 x 57.5 cm
 Courtesy of Gallery Baton

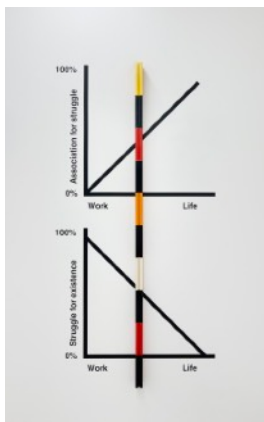


Suzanne Song
Eclipse, 2025
 acrylic pigment on linen
 61 x 46 cm
 Courtesy of Gallery Baton

Widely regarded as a pioneer of relational aesthetics, **Liam Gillick (b. 1964, UK)** strategically appropriates conceptual Minimalism and expands it into a field of institutional critique. His works, characterized by text and forms that recall industrial structures, employ minimalist form as a visual catalyst, activating discourses surrounding institutions, labor, and systems.



Liam Gillick
Expanded Endeavor, 2025
 powder coated aluminium
 215 x 27 x 10 cm overall
 Courtesy of Gallery Baton



Liam Gillick
 (Installation) **Unassigned Pleasure Parameter**, 2024
 powder coated aluminium, 215 x 27 x 10 cm overall
 (Graphic) **Association and Struggle**, 2026
 vinyl, dimensions variable
 Courtesy of Gallery Baton

Finally, **Song Burnsoo (b. 1943, KR)**, **Jimok Choi (b. 1981, KR)**, and **Hiroto Tomonaga (b. 1997, JP)** focus on restrained visual articulations of their lived trajectories and on the ways the body responds to external stimuli. The binary compositional structure of center and periphery effectively conveys the states of tension and affect they seek to capture. For these artists, Minimalism is not a concluded historical style but a flexible language that can be reappropriated to allow relation and emotion to permeate the work.



Song Burnsoo

Possibility 023-CV, CVI, CVII, 2023

object painting

104 x 84.5 x 11.5 cm framed each

Courtesy of Gallery Baton



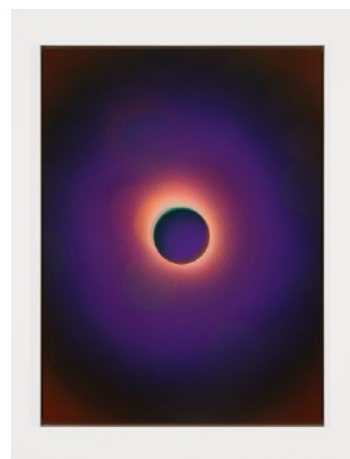
Hiroto Tomonaga

River, 2025

oil, tempera, wax on linen

193.6 x 129.5 cm

Courtesy of Gallery Baton, Kosaku Kanechika



Jimok Choi

Blind Landscape, 2026

acrylic on canvas

130.3 x 97 cm, 132.5 x 99 x 4 cm artist frame

Courtesy of Gallery Baton