

ArtBooth
ABU DHABI | SEOUL

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Kiaf
SEOUL

KIAF SEOUL 2026

Lee Young A, Moon-e ,
Richard Hearn,
Soraya Abu Naba'a

Artbooth Gallery invites you to

KIAF SEOUL 2026

**Lee Young A, Moon-e ,
Richard Hearn,
Soraya Abu Naba'a**

2 - 6 SEPTEMBER, 2026

BOOTH B05



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KIAF SEOUL 2026

ABOUT THE EXHIBITION

Artbooth Gallery Abu Dhabi is pleased to announce its participation in KIAF SEOUL 2026, presenting works by four artists whose practices reflect diverse cultural perspectives while sharing a common interest in memory, identity, nature and human experience.

The presentation brings together Irish-Lebanese artist Richard Hearn, American-Palestinian artist Soraya Abu Naba'a, Korean abstract painter Lee Young A, and Korean sculptor Moon-E, creating a dialogue between painting, abstraction and sculpture.

Richard Hearn explores the emotional relationship between landscape, memory and belonging. Born in Beirut and raised in Ireland, his expressive paintings transform landscapes and natural phenomena into atmospheric compositions shaped by gesture, colour and memory.

Soraya Abu Naba'a, an artist of Palestinian and Lebanese heritage, draws from her multicultural background to explore identity, migration, womanhood and transformation. Working across painting, sculpture, drawing and installation, her practice frequently incorporates nature and material traditions as metaphors for memory and renewal.

Lee Young A creates abstract paintings centred on the accumulation of memory, emotion and time. Through layered surfaces, restrained compositions and subtle textures, her works explore the invisible connections between people, experiences and passing time.

Moon-E, a Korean sculptor and multidisciplinary artist, approaches sculpture as a form of storytelling. Her celebrated Wind series explores movement, freedom, emotion and human connection, transforming the human figure into a vessel for invisible experiences and narratives.

Together, the four artists offer distinct approaches to the question of how personal and collective experiences can be translated into visual form. Their works move between landscape and abstraction, figure and gesture, material and memory, creating a cross-cultural dialogue between the Middle East, Europe, the Americas and Korea.

For Artbooth Gallery, the presentation reflects its ongoing commitment to connecting artists and audiences across cultures and geographies, while introducing diverse contemporary practices to new international audiences.

LEE YOUNG-A

B. 1967

Born in Seoul in 1967, Lee Young-A is a Korean abstract painter whose practice explores the accumulation of memory, emotion and the passage of time. Through layered surfaces, restrained compositions and subtle shifts in colour, she transforms personal and emotional experience into a visual language of repetition, rhythm and materiality. Her paintings are less concerned with representation than with capturing the traces that moments, relationships and memories leave behind.

Lee holds a BFA in Fine Arts, a Master of Design and a PhD in Design from Konkuk University, where she also taught and conducted research for many years alongside her artistic practice. She currently serves as President of the Human Image Design Association and continues to develop her practice as an Invited Artist of the Korean Fine Arts Association.

Her celebrated Beautiful Times series embodies her approach to abstraction. Composed of countless repeated units and delicately accumulated surfaces, the works evoke fragments of remembered time and the emotional traces left by lived experience. Refined colour relationships and rhythmic textures create a quiet sense of movement, suggesting how fleeting moments gradually accumulate to form a life. In 2022, the series received the Grand

Prize in the Non-Representational Painting Division at the 41st Korea National Art Exhibition.

In her Seonyeon series, Lee explores the invisible bonds that connect people, memories and time. Through condensed textures, balanced colour fields and repetitive marks, the paintings become meditations on relationship and connection. Rather than depicting a specific subject, the canvas functions as a space where accumulated emotions and memories can resurface and coexist.

Lee Young-A has presented invited solo exhibitions at venues including the Banyan Tree Hotel, Hyundai Department Store Gallery H and the World Art Expo. Her career has been recognised through numerous distinctions, including the Grand Prize and Critics Award at the Korea National Art Exhibition, as well as the Grand Prize at the 26th Unification Culture Festival Art Exhibition in 2022.

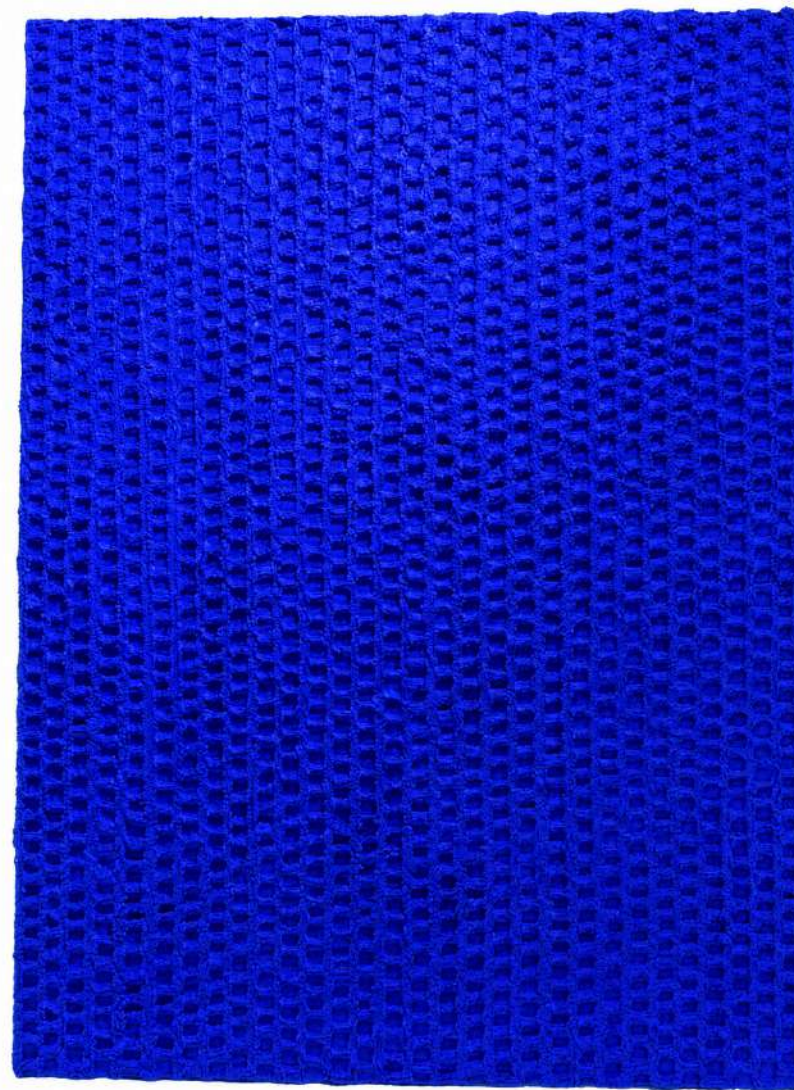
Through a language grounded in restraint, repetition and accumulation, Lee Young-A demonstrates the evocative potential of abstraction to preserve what is otherwise fleeting memory, emotion, human connection and the quiet passage of time.

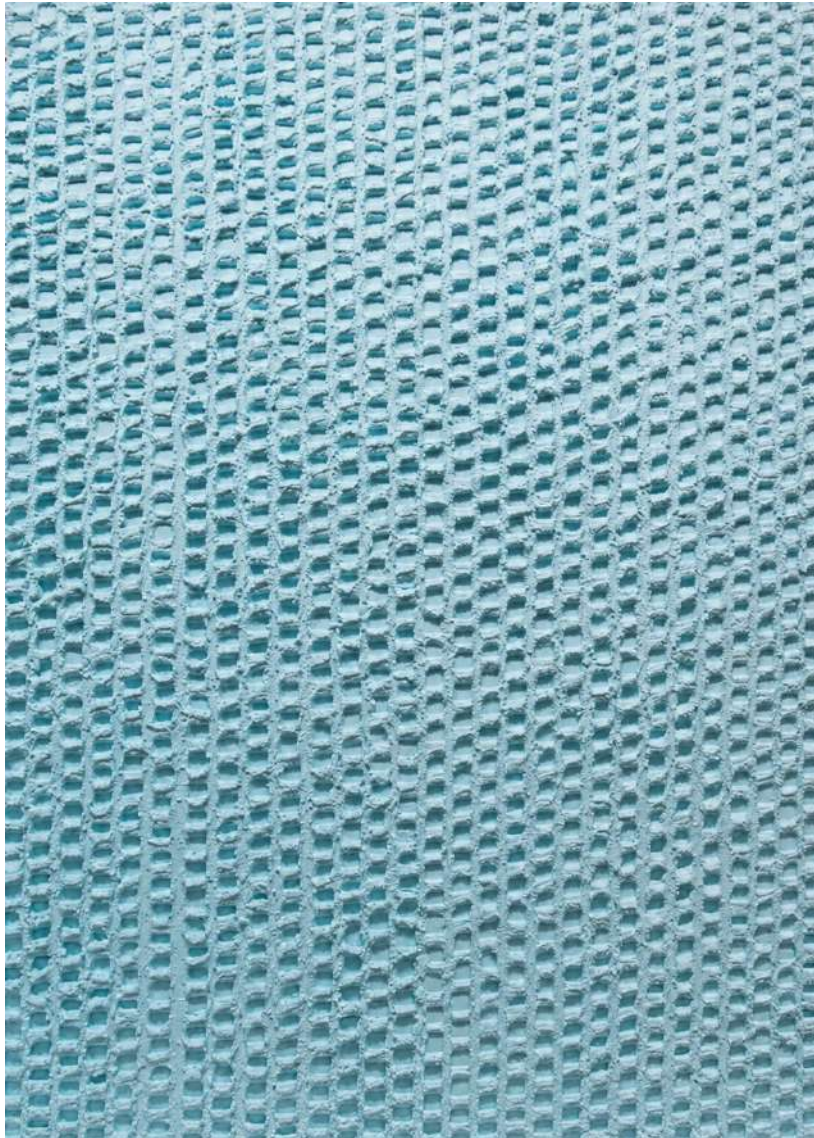
Lee Young
Seonyeon Red 100F, 2026
Acrylic & Sand on Canvas
133 X 163 cm
42,000 USD





Lee Young
Seonyeon Blue 100F, 2026
Acrylic & Sand on Canvas
133 X 163 cm
42,000 USD





Lee Young
Seonyeon Mint & Gold 100, 2026
Acrylic & Sand on Canvas
133 X 163 cm
45,000 USD

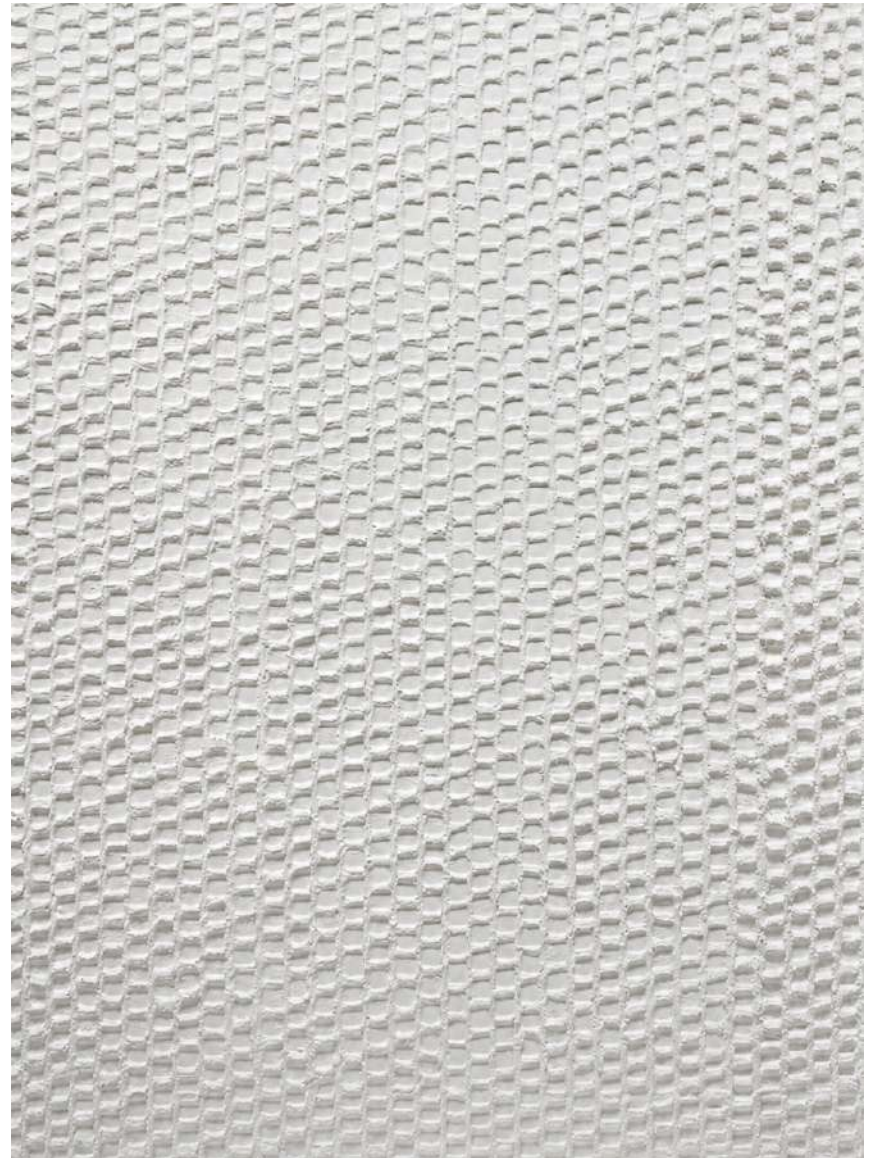
Lee Young

Seonyeon White & Gold 100F, 2026

Acrylic & Sand on Canvas

133 X 163 cm

45,000 USD





Lee Young
Seonyeon Yellow 100F, 2026
Acrylic & Sand on Canvas
133 X 163 cm
42,000 USD

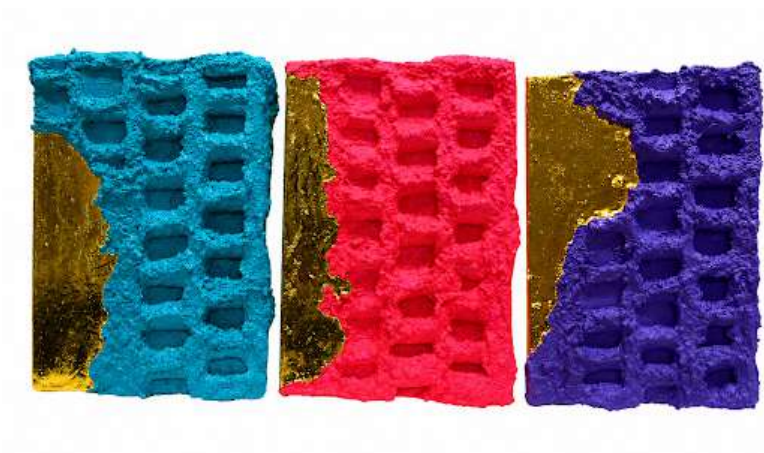
Lee Young

Seonyeon Gold Leaf Series, 2026

Acrylic & Sand on Canvas

16,5 X 23 cm (set of 3)

20,000 USD



Lee Young

Seonyeon Gold Leaf Series, 2026

Acrylic & Sand on Canvas

16,5 X 23 cm (set of 2)

20,000 USD

MOON-E

B. 1969

Moon-E is a Korean sculptor and multidisciplinary artist whose practice explores the relationship between human emotion, nature, movement, and the unseen forces that shape our lives. Known as a “storytelling sculptor,” she creates works that extend beyond physical form, using sculpture to express emotions, memories, relationships, and narratives.

A graduate of the College of Fine Arts at Ewha Womans University, Moon-E later studied at ESMOD Paris, where she graduated as valedictorian. Her diverse artistic background has enabled her to move fluidly between sculpture, fashion, stage design, installation, and spatial art. She is a member of the Korean Sculptors Association, Korean Women Sculptors Association, and Korea- France Plastic Arts Association.

Moon-E’s sculptural language is characterised by elegant, organic forms and a strong emphasis on the emotional dimension of the human figure. Rather than focusing solely on physical appearance, she seeks to give her sculptures an additional “layer of emotional clothing,” allowing the works to communicate inner states and personal narratives through form, texture, material, and movement.

Her recurring Wind series is central to this approach. For Moon-E, wind becomes a metaphor for the invisible movement of emotions, human relationships, freedom, and the energy of life. Her sculptures often convey a sense of movement and transformation, suggesting figures that are

simultaneously grounded in the physical world and reaching beyond it. Her large-scale Wind works were featured in the 2022 Hangang Sculpture Project, where her monumental outdoor sculpture attracted attention for its delicacy, dynamism, and distinctive sense of movement.

Her practice also incorporates her experience in fashion and performance. She has created sculptural objects incorporating textile silhouettes and has worked across stage and installation projects, including serving as stage costume director for Kush Nama at the National Theater of Korea. She has also contributed to performance and installation projects at institutions including the National Museum of Korea and Sejong Center for the Performing Arts.

Moon-E has presented her work internationally, including at Art Karlsruhe in Germany and Art Miami in the United States, as well as at major Korean art events such as the International Sculpture Festa, Seoul Art Show, and Sculpture Art Seoul. She has also held solo exhibitions in Seoul, including People and the Wind and Wind, Companionship, Bliss... and Rest.

Through her evolving practice, Moon-E approaches sculpture as a language of storytelling one capable of giving form to what cannot easily be seen. Her works explore the invisible connections between people, nature, emotion, and time, inviting viewers to encounter sculpture not simply as an object, but as a living narrative of movement, feeling, and human experience.



Moon - E
Go with II, 2022
 Bronze
 52 X 45 X 105 cm
 45,000 USD



Moon - E
Go with I, 2022
 Bronze
 35 X 45 X 80 cm
 13,000 USD



Moon - E
*Infinite Wind II Fusion of
Emotion and Nature, 2025*
Bronze
80 X 80 X 160 cm
60,000 USD



Moon - E
Infinite Wind, 2020
Bronze
25 X 35 X 80 cm
8,000 USD



RICHARD HEARNS

B. 1980

Born in Beirut in 1980 and raised in Ireland, Richard Hearn is an Irish painter whose practice explores the relationship between identity, landscape, memory and the act of painting. He works from the Burren in County Clare, whose ancient limestone landscape and shifting light provide an important source of inspiration for his visual language.

Initially grounded in figurative painting and still life, Hearn has developed a distinctive abstract practice characterised by physicality, gestural mark making and material exploration. Charcoal lines carve through layered surfaces, while prismatic colour and dynamic compositions create a tension between structure and spontaneity. His paintings invite the viewer into imagined spaces that exist between the observed landscape and the intangible realms of memory and sensation.

In his recent work, Hearn explores the idea of thresholds through imaginary landscapes. The concept of pentimento, the visible traces of earlier marks, revisions and decisions, is central to his process, allowing the history of each painting to remain present within its final form.

This approach is exemplified by Nexus, a monumental diptych commissioned by Dublin City University and now part of the DCU Art Collection. The work reflects Hearn's ongoing interest in connection, transformation and the relationship between people and place.

Hearn's work is held in public, institutional and private collections internationally, including the Irish State Collection, Dublin City University, Galgorm Group, St Patrick's Cathedral, New York, Naomi House Children's Hospice, and collections associated with Aston Wealth Management, ITC and SEPIL. His work has been exhibited internationally across Ireland, the UK, Europe and the United States.

Through an intensely physical engagement with paint, Hearn creates works that seek to leave a lasting impression, inviting viewers to experience painting as a space of wonder, possibility and transformation.

Richard Hearn
Bedrock, 2025-2026
Oil on Linen
100 X 100 cm
14,000 USD





Richard Hearn

Bind - blue holds the distance, 2026

Oil on Linen

178 X 132 cm

29,000 USD

Richard Hearn

Held, 2026

Oil on Linen

100 X 100 cm

14,000 USD





Richard Hearn
Sat against the rocks, 2025-2024
Oil on Linen
178 X 132 cm
24,000 USD



SORAYA ABU NABA'A

B. 1985

Born in Melbourne, Florida, in 1985 to Arab parents and raised in the Dominican Republic, Soraya Abu Naba'a is a multidisciplinary artist whose practice is shaped by a life lived across continents and cultures. After studying French language and civilisation at La Sorbonne, she completed a Bachelor of Arts at the Paris American Academy, followed by studies in sculpture at the Accademia di Arti in Florence and an intensive painting programme at Columbia University in New York. In 2018, she received an MA in Painting from the Royal College of Art in London. She currently lives and works in Miami.

Moving fluidly between painting, drawing, sculpture, textiles and performance, Abu Naba'a approaches each medium as a distinct visual language. Her practice explores womanhood, motherhood, identity and belonging, while examining their intimate connections to nature, materiality, memory and ancestral craft. Across these forms, she investigates the embodied experience of being and the ways in which personal and collective histories are carried through the handmade.

Her work is characterised by a poetic dialogue between material and memory, where intuitive gestures, organic forms and tactile processes become vessels for both personal reflection and cultural inheritance. Textile installations and sculptural environments further expand her practice into immersive, often ephemeral spaces that invite audiences to consider identity as something fluid, layered and continually evolving.

With more than eighty exhibitions internationally, Abu Naba'a's work is held in public, institutional and private collections including the World Bank, the Museo de Arte Moderno in Santo Domingo, the Sandra and Tony Tamer Collection, and the collection of Carmen Busquets, among others. Her work is represented in collections across Miami, New York, London, Paris, Istanbul, Amman, Hong Kong, Geneva and Toronto.

Abu Naba'a has collaborated with institutions including the Miami Children's Museum, the Latin American Fashion Summit and the Goleadoras Foundation, creating site-specific textile environments that connect contemporary art with community narratives. She has participated several times in the Eduardo León Jimenes Competition, and was selected to realise a large-scale work for its 2026 biennial exhibition. Her work has received numerous distinctions, including recognition at the Biennial of Visual Arts in Santo Domingo (2025) and a Miami Individual Artist Grant. During Miami Art Week 2025, her work was also presented through a collaboration between Save Art Space and Fountainhead in Miami Beach.

Through a practice grounded in materiality, memory and embodied experience, Abu Naba'a creates works that bridge cultures, generations and forms transforming personal histories and ancestral knowledge into expansive meditations on identity, nature and the possibilities of contemporary art.



Soraya Abu Naba'a
Grace, 2026
 Polyurethane Paint on Aluminium
 30 X 36 X 32 cm
 6,000 USD

Soraya Abu Naba'a
Tangible memory, 2026
 Polyurethane Paint on Aluminium
 30 X 30 X 30 cm
 5,000 USD





Soraya Abu Naba'a
Eternal bloom, 2026
Polyurethane Paint on Aluminium
56 X 46 X 48 cm
10,000 USD

Soraya Abu Naba'a
Home, 2025
Acrylic on Canvas
122 X 152 cm
28,000 USD







Soraya Abu Naba'a
Daydreams, 2025
 Acrylic on Canvas
 91 X 91 cm
 14,000 USD

Soraya Abu Naba'a
Seascapes of the homeland, 2025
 Acrylic on Canvas
 91 X 91 cm
 14,000 USD





Soraya Abu Naba'a
Memories, 2025
Acrylic on canvas
152 x 122 cm
28,000 USD

Soraya Abu Naba'a

Protector of the Land, 2024

Gesso and charcoal on linen

140 x 226 cm

30,000 USD



ARTBOOTH

ABOUT THE GALLERY

Emerging from over a decade of experience in the art field, Roger El Khoury founded Artbooth Gallery in 2019 with the aim of creating a cross-cultural bridge between artists, audiences, and collectors globally. We consider ourselves to be beyond borders since it is the original concept of Artbooth Gallery where we used to host pop-up exhibitions across the world.

Artbooth opened its first physical gallery space in Abu Dhabi, known as the cultural hub of UAE and pursues its mission through a diverse range of thematic exhibitions. Over the years the gallery has curated numerous solo and collective shows, showcasing artworks spanning various mediums and the gallery actively participates in Art Fairs in order to support both young and well established artists.

Embracing the power of creativity and artistic talent, Artbooth launches its presence in the bustling heart of Seoul, South Korea acclaimed as the rising art hub of Asia. Pioneering as the inaugural Middle Eastern Art Gallery in Asia, Artbooth aspires not only to cultivate a vibrant artistic community but also to spearhead global cultural exchange, aiming to establish itself as a cornerstone in the realm of arts and culture.



CONTACT US

Services include fine art sales consultancy, second market art sales, archiving collections and curating exhibitions.



+971 52 338 4009
+971 2 442 0243



info@artboothgallery.com



www.artboothgallery.com



Centro capital center by Rotana,
Ground floor, Al Khaleej Al Arabi Street
Abu Dhabi - United Arab Emirates

연락처

서비스는 미술 작품 판매 컨설팅, 중고 시장 미술 판매, 컬렉션 아카이빙 및 전시물 전시로 이루어져 있습니다.



+82-2-561-1230



artboothseoul@artboothgallery.com



21, Samseong-ro 100-gil, Gangnam-gu,
Seoul, Republic of Korea
서울 강남구 삼성로 100길 21

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

ArtBooth

ABU DHABI | SEOUL

☎ +971 24 420 243

✉ info@artboothgallery.com

🌐 artboothgallery.com

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