

Press Release

# *That Inward Eye*

## Han Bing, Megan Rooney, Joan Snyder

22 May—1 August 2026

Thaddaeus Ropac  
Seoul Fort Hill  
2F, 122-1, Dokseodang-ro, Yongsan-gu, Seoul



Joan Snyder, *Because*, 2012  
Oil, acrylic, pencil, paper mache and herbs on linen  
121.9 × 152.4 cm (40 × 60 in)

Thaddaeus Ropac Seoul is pleased to present *That Inward Eye*, a group exhibition bringing together a selection of works by **Han Bing**, **Megan Rooney** and **Joan Snyder**. Marking the first presentation of their work in Korea, the exhibition explores the artists' distinct approaches to painting, and the various points at which these intersect and diverge. Working across different cultural, material and geographical contexts, the artists explore the

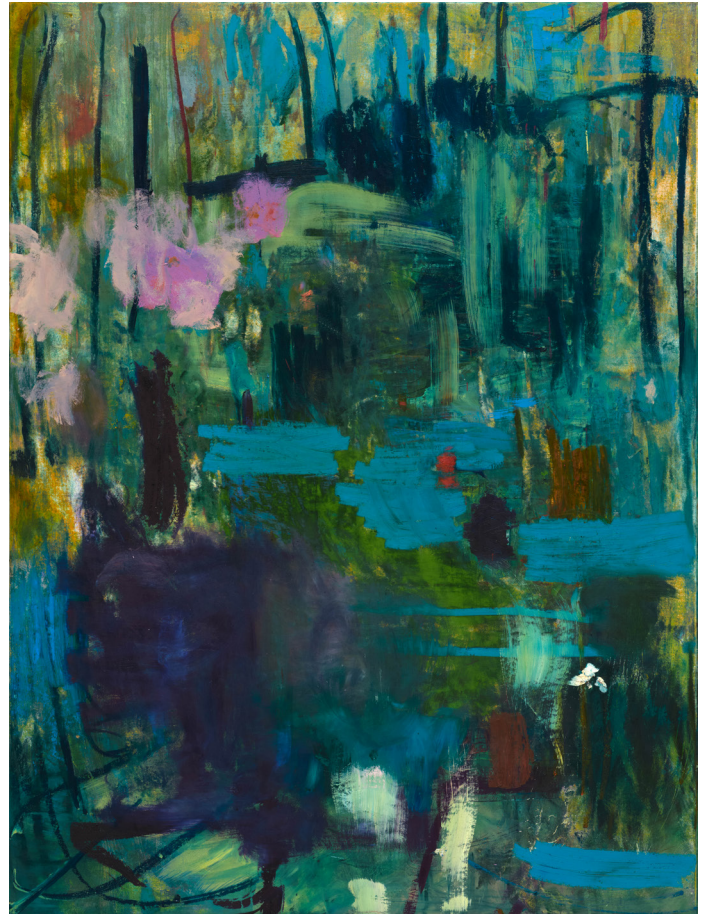
picture plane not just as a surface to work onto, but into and against. Rather than a simple edge or support, it becomes a boundary that they actively negotiate and pass through. Painting, in turn, provides a kind of container – holding time, memory and feeling as much as colour, gesture and material.

Born in New Jersey in 1940, **Joan Snyder** is recognised for developing a distinctly embodied

language of painting in American art. A selection of Snyder's works reflect the interwoven relationship between autobiography, the natural world and painting itself. The paintings destabilise the fixity of the picture plane through evocations of liquidity: both literal, in their various depictions of water; and material, in their viscous, oozing surfaces. In *Language of the Sea* (1999), a yellow grid is painted over a turquoise sea that is studded with glass marbles. The preeminent, impervious structure of twentieth-century art – described by art critic Rosalind Krauss as the 'emblem of modernity' – appears to yield to the very substance of paint, its clean lines and defined edges dissolving into dribbles, streaks and smears. Snyder suggests that the language of the sea, like that of paint or the female sensibility, cannot be organised into neat geometry. As curator and art historian Jenni Sorkin writes, 'Throughout Snyder's entire oeuvre, the grid functions as a metronome, a device of precision, a tempo upon which to rely, or, conversely, to transgress.'

Many of Snyder's works amplify and dismantle the wet-dry, soft-hard, light-dark dichotomies that painting presents. In *Because* (2012), the painted surface melts into a vivid display of drips and impasto daubs, and in *Studio Notes* (2025), beneath a collection of personal artefacts – fabric cuttings, symbols, painted marks, a handprint and a handwritten inscription – a wooden hoop defines the contour of an oval pond. Ponds recur throughout Snyder's oeuvre, forming part of a wider vocabulary of motifs that includes flowers, totems, bodies, fields and hearts. While evoking the landscape in which the artist lives and works and serving a diaristic function, its morphology also acts as an analogue for painting. The pond's glittering, beguiling surface is at once a mirror and a depth, holding within as much as it reflects.

For **Megan Rooney**, painting is both a process of application and retrieval, part of an intensely physical exchange between artist and canvas in which forms are gently coaxed or wrestled into being. Created in cycles, her works – recently presented alongside those of Joan Mitchell in the exhibition *Joan Mitchell / Megan Rooney: PAINTING FROM NATURE* at the Espace Louis



Megan Rooney, *Over Vales and Hills*, 2026  
Acrylic, oil, pastel and oil stick on canvas  
199.5 × 150.2 cm (78.54 × 59.13 in)

Vuitton Beijing in 2025 – develop through accumulated layers of paint, pastel and oil stick that are instinctively built up and sanded back. They become capsules of time, gradually absorbing traces of the environment as well as the artist's internal landscape.

Resisting a purely superficial treatment of the canvas, Rooney alternates between paintbrush and power sander to work directly into the pictorial surface. As she explains, 'I imagine myself in flight when I am painting, hovering above the surface and searching for places to land, touching down and lifting off. I do this again and again until the surface starts to collect information.' Through this constant, often antagonistic process, she grapples with the very conditions of her medium, probing its flatness and the solidity of the painted stroke. Rooney's titles are often based on something specific that emerges during the making of a work, particularly in its final stages; at other times, they draw on her observations, referencing lines of poetry or the

changing seasons. They speak to the intimacy of her conversations with each painting, which unfold over many months and seem to echo in and out of her canvases, bristling against vibrant brushstrokes like another, invisible line of gesture. Several paintings in the exhibition take their titles from *I Wandered Lonely as a Cloud* (1807) by William Wordsworth, and the poet's description of imagination – 'that inward eye' – provides the exhibition's title.



Han Bing, *atom 2*, 2026  
Acrylic, oil and oil stick on linen  
143 × 177.8 cm (56.3 × 70 in)

Recursive acts of layering and removal also shape **Han Bing's** work, which was recently included in an exhibition at the National Art Museum of China in 2024. Having relocated to Paris after living in New York, Los Angeles and Shanghai, her work develops from an array of fragments and textures that she unconsciously gathers as she moves through cities. She is particularly drawn to the posters and advertisements she encounters pasted across subways and streets; the way these accumulate one atop the other like strata, or tear to reveal new, accidental compositions. 'What interests her are the gaps between images,' writes art historian Doris von Drathen. 'Her attention is captured not by the tearing down itself, nor by the image fragments; rather by the ebb and flow of emergence and disappearance.' In her paintings, images are exposed through layers of paint that are continuously applied and then scraped back to form jagged, overlapping edges. At times, familiar

shapes and forms are disrupted by spontaneous, glitch-like brushstrokes, before resolving once again into a unified composition. The picture plane becomes a composite of multiple edges, rather than one.

A selection of works on paper accompanies Han's paintings, created through a process of transfer that she likens to printmaking, in which paint is moved from one surface to another. 'It's a very delicate thing,' she says, '[...] you never know what's going to come out until you peel the paper off and it reveals itself to you.' In these works, vibrant spatters of pigment come into contact with sheets of newspaper, partially obscuring the printed matter and generating chance, unexpected compositions. Like the accidental marks that emerge in urban environments, Han explores what happens when two pictorial edges meet.

Across their respective practices, physical processes of accumulation, burial and erasure allow each artist to interrogate the structures that comprise the painted surface and, ultimately, move between states of abstraction and figuration, observation and memory, solidity and fluidity, and past and present.



Portrait of Han Bing, 2025. Photo: Pierre Tanguy

### About the artist

**Han Bing** was born in China in 1986. She holds an MFA from Parsons School of Design in New York and a BFA from the Central Academy of Fine Arts in Beijing. Her first solo exhibition in a French institution took place at Passerelle Centre d'art contemporain, Brest, in 2024, and her work has also been shown in exhibitions at institutions including the National Art Museum of China, Beijing (2024); Le Consortium, Dijon (2024 and 2022); and UCCA Center for Contemporary Art, Beijing (2020), among

others. As part of *PROJECT 12* – launched by the Paris National Opera and Arop, the Association for the Promotion of the Paris National Opera, to mark the 150th anniversary of the Palais Garnier in 2025 – Han was artist-in-residence at the Palais Garnier in Paris during the month of October 2025. Her first solo exhibition at Thaddaeus Ropac, *Han Bing: got heart*, was presented in the Paris Marais gallery in 2023, followed by *Atlas* at the London gallery in 2025.



Portrait of Megan Rooney, 2024. Photo: Eva Herzog

### About the artist

Born in 1985, **Megan Rooney** lives and works in London. Her recent solo museum exhibitions include *Echoes & Hours*, Kettle's Yard, Cambridge (2024); *HUSH SKY MURMUR HOLE*, Museum of Contemporary Art Toronto (2020); *Green, I Want You Green*, Salzburger Kunstverein (2020–21); and *Fire On The Mountain*, Kunsthalle Düsseldorf (2019). Her work was recently presented in the exhibition *Joan Mitchell/Megan Rooney: PAINTING FROM NATURE*, held at the Espace Louis Vuitton Beijing in 2025. Her performance *EVERYWHERE BEEN THERE*, created in collaboration with

choreographer Temitope Ajose-Cutting and musician Paolo Thorsen-Nagel, premiered at Kunsthalle Düsseldorf in 2019. The year prior, she performed *SUN DOWN MOON UP* as part of the Serpentine Galleries' Park Nights programme in London. Her works are held in public and private collections worldwide, including Fondation Louis Vuitton, Paris; The Arts Council Collection, London; Pallant House Gallery, Chichester; Institute of Contemporary Art, Miami; Baltimore Museum of Art; Ackland Art Museum, Chapel Hill; and Museum of Modern Art in Warsaw, among others.



Portrait of Joan Snyder. Photo: Lauren Fleishman

### About the artist

**Joan Snyder** was born in Highland Park, New Jersey, in 1940, and now lives and works in Brooklyn and Woodstock, New York. First exhibiting her *Stroke* paintings in the early 1970s, she has since shown work in numerous institutional exhibitions, including solo presentations at the Brooklyn Museum, New York (1998); The Jewish Museum, New York (2005; travelling to Danforth Art Museum, Framingham); and Zimmerli Art Museum, Rutgers University, New Brunswick (2011). She participated in the Whitney Biennial in 1973 and 1981, and the 34th Biennial of Contemporary American Painting, Corcoran Gallery of Art, Washington, D.C., in 1975. More recently, her work has been included in group presentations at the Museum of Fine Arts Boston (2023–25); Tate Modern, London (2023); Brooklyn Museum, New York (2020); The Metropolitan

Museum of Art, New York (2018–20); The Met Breuer, New York (2016); mumok, Vienna (2016); and Museum Brandhorst, Munich (2015).

Snyder's work is held in the collections of the Art Institute of Chicago; Brooklyn Museum, New York; Dallas Museum of Art; Harvard Art Museums, Cambridge; The Jewish Museum, New York; The Metropolitan Museum of Art, New York; Museum of Fine Arts Boston; The Museum of Modern Art, New York; National Gallery of Art, Washington, D.C.; National Museum of Women in the Arts, Washington, D.C.; San Francisco Museum of Modern Art; and Tate, UK, among others. In February 2026, she was elected as a member of Arts and Letters, in recognition of her contribution to and achievement within the artistic field.

For any enquiries:

Jihyun Lee, Press Officer, Seoul  
press.seoul@ropac.net



Share your thoughts with:

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