

TINA KIM GALLERY

Frieze Seoul 2024
September 4 – 7, 2024
Booth B19

Tina Kim Gallery is pleased to return to **Frieze Seoul** at COEX, **September 4–7, 2024**. The gallery's curated presentation will focus on artists whose practices push the boundaries of their respective mediums to communicate themes and experiences that language cannot fully articulate. The booth will feature works by Lee ShinJa, Mire Lee, and Pacita Abad, as well as Maia Ruth Lee, Minouk Lim, Gimhongsok, Kang Seok Ho, Suki Seokyeong Kang, Chung Seoyoung, Ghada Amer, and Wook-Kyung Choi. Through their artworks, these artists will be placed in conversation with Dansaekhwa masters Ha Chong-Hyun, Park Seo-Bo, and Kim Tschang-Yeul, whose monochrome paintings challenged the status quo in art when Korea was under a military dictatorship.

The latest artist to join the gallery's program, **Lee ShinJa** expresses the natural beauty of landscape paintings and her admiration for her hometown while embracing the physicality of her fiber-based medium. Our Frieze Seoul presentation will coincide with Lee's first solo show at Tina Kim Gallery, which also marks her New York debut. Ahead of the much-anticipated unveiling of **Mire Lee's** Turbine Hall commission at Tate Modern, the gallery will present the artist's visceral yet intimate sculptures that resemble the flesh, organs, and excretions of a living organism through her transformative use of industrial materials like hoses, motors, silicone, cement, and clay.

Other artists use abstract painting to convey meaning when words fail. Inspired by Korean brush painting, **Pacita Abad** used her distinctively vibrant visual vocabulary in "Asian Abstractions" to forefront the mutability of tradition. This presentation will commemorate the triumphant conclusion of Pacita's North American retrospective at MoMA PS1 before it travels to the Art Gallery of Ontario in October. Our booth will also feature new paintings from **Maia Ruth Lee's** "Bondage Baggage" series, which captures the weight of displacement on individual and collective memory. Her process-based paintings, which are made by binding her canvases in the knots used by Nepalese migrant workers to transport their belongings, carry the imprints of bondage long after they have been cut free, unfurled, and stretched. Continuing these meditations in abstraction, **Minouk Lim's** "Currahee-Stand Alone" installation is composed of 36 military blankets painted with nonobjective compositions to evoke the intangible dream world, a moment of brief reprieve from brutal battlefield conditions and grueling training for soldiers. Meanwhile, **Gimhongsok's** humanoid cement sculptures that appear to stand with raised arms represent the artist's reflections on Seoul's rapidly changing environment. "If gray is the color that does not stand out, easily hidden and lost within a group," as he put it, "then perhaps gray is the color of our generation."

Additional highlights include **Kang Seok Ho's** closely cropped paintings that zoom in on the wrinkles in an anonymous subject's clothes or the texture of window drapes. Though they most closely align with figurative or still-life painting, the works mimic the philosophy of Asian landscape painting in the artist's comparison of white trousers and denim pants to white porcelain and rocky landscapes, respectively. Kang's unique approach transcends strict genres of painting, just as **Suki Seokyeong Kang** transcends the boundaries of painting, sculpture, and textile art through her reinterpretation of traditional Korean art forms and materials.

Meanwhile, **Chung Seoyoung's** ceramic drawings continue the artist's long-standing investigation into the relationship between language and perception. Smudged with residual traces of pigment, her matte porcelain surfaces evoke transience and ephemerality. When paired with letters, words, and phrases, it is the materiality of language that becomes abstracted into remnants of form and sound. **Ghada Amer** takes a more literal approach to language in her embroidered paintings by appropriating feminist quotes

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made by historically significant women who have made an impact on contemporary culture. In her collaborations with Reza Farkhondeh, portraits are overlaid and obscured with text.

ABOUT THE ARTISTS

Lee ShinJa (b. 1930) is a pioneering first-generation Korean fiber artist and educator. She has been exhibited widely in major solo exhibitions across Korea and abroad at galleries and institutions such as Press Center (1965), Gallery Hyundai (1983), Seoul Arts Center's Hangaram Art Museum (1993), the Republic of Korea's National Academy of Arts (2003) and more. In 2023, the National Museum of Modern and Contemporary Art (MMCA) in Gwacheon, Korea, presented her retrospective "Threadscapes," which shed new light on the world of a pioneer who opened up the possibilities of fiber art. She has also participated in a number of group exhibitions including ones at MMCA Deoksugung (1986), Ho-Am Art Museum (1988), and Jakarta Textile Museum (2000), and biennials like the 5th Lausanne-Beijing International Fiber Art Biennale at Tsinghua University Academy of Arts and Design (2008). Lee's works are housed in the collections of major institutions such as the National Museum of Korea, the National Museum of Modern and Contemporary Art, the Seoul Museum of Art, the Seoul Museum of Craft Art, Sookmyung Women's University, Duksung Women's University, and elsewhere. Tina Kim Gallery will open a solo exhibition dedicated to her decades-long career on August 22, 2024.

Mire Lee (b. 1988) earned a bachelor's degree from the Department of Sculpture (2012) and a graduate degree in media art from Seoul National University College of Fine Arts. She was selected to create the 2024 Hyundai Commission at Tate Modern's Turbine Hall, set to open in October. Her recent solo exhibitions include "Black Sun" at the New Museum, New York (2023); "Carriers" at Tina Kim Gallery, New York (2022), "Look, I'm a fountain of filth raving mad with love" at ZOLLAMTMMK, MMK Frankfurt (2022), and "Carriers" at Art Sonje Center, Seoul (2020).

Lee's work was also featured in several group exhibitions including the 11th Busan Biennale (2022), 59th International Venice Biennale (2022), 58th Carnegie International (2022), Schinkel Pavilion, Berlin (2021), Antenna Space, Shanghai (2020), the 15th Biennale de Lyon, Lyon (2019), Art Sonje, Seoul (2019), and the 12th Gwangju Biennale Pavilion Project (2018). She was the recipient of the PONTOPREIS MMK 2022 prize, and was shortlisted for the Special Prize at the 2021 Future Generation Art Prize. Lee lives and works between Seoul, South Korea and Amsterdam, Netherlands.

Pacita Abad (1946–2004) has been featured in notable exhibitions, including the 60th Venice Biennale, 11th Berlin Biennial; 13th Gwangju Biennial; 4th Kathmandu Triennial; Asia/America: Identities in Contemporary Asian American Art, a traveling exhibition organized by the Asia Society, New York; Beyond the Border: Art by Recent Immigrants, Bronx Museum of the Arts, New York; La Segunda Bienal de la Habana, Cuba; and Second Contemporary Asian Art Show, Fukuoka Art Museum, Japan. Her work can be found in the collections of Tate Modern, London; the National Museum of Women in the Arts, Washington, D.C.; M+ Museum, Hong Kong; and the National Gallery Singapore. She passed away in Singapore in 2004.

Pacita is the subject of a major retrospective that debuted in 2023 at the Walker Arts Center in Minneapolis, where it was curated by Victoria Sung with assistance from Matthew Villar Miranda. It has traveled to the San Francisco Museum of Modern Art and MoMa PS1. In October 2024, the exhibition will open at the Art Gallery of Ontario, Toronto.

Maia Ruth Lee (b. 1983) has had solo exhibitions at the Museum of Contemporary Art Denver (CO), Francois Ghebaly Gallery (LA), and Jack Hanley Gallery (NY). This year, New York University's

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Institute of Fine Arts opened a solo exhibition of Lee's new work, on view through December 13, 2024. Lee has participated in numerous group exhibitions including the Aspen Art Museum (CO), 2019 Whitney Biennial, Whitney Museum of American Art, Helena Anrather Gallery, CANADA gallery, Studio Museum 127, Salon 94, Overduin & Co. Gallery, and Roberts & Tilton Gallery. Lee attended Hongik University in Seoul, and the Emily Carr Institute of Art and Design in Vancouver, Canada. Lee was the recipient of the Gold Art Prize in 2021 and the Rema Hort Mann grant in 2017. Her work is held in the public collections at the Whitney Museum of American Art.

Minouk Lim (b. 1968) has been the subject of solo exhibitions around the world, including "Hyper Yellow" at Komagome SOKO (2024), "Fossil of High Noon" at Tina Kim Gallery (2022), "Night Shift 2021 Title Match: Minouk Lim vs. Young-gyu Jang" at Buk-Seoul Museum of Art (2021), "Minouk Lim: The Promise of If" at PLATEAU in Samsung Museum of Art (2015). Lim has participated in a number of group exhibitions and biennials, including "DMZ Exhibition: Checkpoint" (2023), "Real DMZ Project: Negotiating Borders" (2021), Gwangju Biennial (2021 and 2014), Asia Society Triennial (2020), Setouchi Triennale (2016), Sydney and Taipei Biennial (2016), Paris Triennale (2012), Liverpool Biennial (2010), "Political Populism" at Kunsthalle Wien (2015), "The Time of Others" at Museum of Contemporary Art Tokyo (2015) and "Your Bright Future: 12 Contemporary Artists from Korea" at Los Angeles County Museum of Art and Museum of Fine Arts, Houston (2009-2010). In 2024, Lim was honored as a recipient of the 2024 Asia Arts Game Changer Award.

Lim's work is included in numerous public collections, including the National Museum of Modern and Contemporary Arts, Seoul; Gyeonggi Museum of Art, Ansan; Seoul Museum of Art; Art Sonje Center, Seoul; Centre Pompidou, Paris; KADIST, San Francisco; Walker Art Center, Minneapolis; Tate Modern, London; Los Angeles County Museum of Art; and Museum of Fine Arts, Houston, among others.

Gimhongsok (b. 1964) graduated from Düsseldorf Kunst Akademie in Germany after obtaining his BA in Fine Arts at Seoul National University. His recent solo exhibitions include "Lots of People" at Busan Museum of Art (2023), "A Suit With Underwear on the Outside and a Dress with the Skirt Worn as a Hat" at Space ISU in Seoul (2023), "Xijing Is Not Xijing, Therefore Xijing Is Xijing" at 21st Century Museum of Contemporary Art in Kanazawa (2016), "World of Xijing" at National Museum of Modern and Contemporary Art in Seoul (2015), "Good Labor Bad Art" at Samsung Museum of Art in Seoul (2013), and "Ordinary Strangers" at Artsonje Center in Seoul (2011). As part of his Xijing Men collective, he has presented "I Love Xijing-Xijing School" at Spenser Museum of Art at the University of Kansas (2013), and "Xijing" at the Bevilacqua La Masa Foundation in Venice (2011).

He has also participated in numerous noted group exhibitions in institutions and biennials such as Museum of Contemporary Art in Busan (2022); Seoul National University Museum of Art (2021); National Museum of Modern and Contemporary Art in Gwacheon, Korea (2020); Buk-Seoul Museum of Art in Seoul (2019); Kunsthalle Bremen (2019); Seoul Olympic Museum of Art (2019); MAXXI in Rome (2018); 21st Century Museum of Contemporary Art in Kanazawa (2018); Asia Culture Center in Gwangju (2017); Ilmin Museum in Seoul (2015); the Mori Art Museum in Tokyo (2013); National Museum of Contemporary Art in Korea (2012); 9th Gwangju Biennale (2012); 10th Lyon Biennale (2009); Museum of Fine Arts in Houston (2009); Los Angeles County Museum of Art (2009); Tate Liverpool (2009); Walker Art Center in Minneapolis (2007); Korean Pavilion in the 51st Venice Biennale (2005); and the 50th Venice Biennale (2003). His works are included in many prestigious museum collections, including Museum of Fine Arts in Houston, Contemporary Art Museum in Kumamoto, the National Gallery of Canada, Queensland Art Gallery | Gallery of Modern Art, Le Consortium, National Museum of Modern and Contemporary Art in Korea, and the Seoul Museum of Art.

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Kang Seok Ho (1971–2021) received his Bachelors of Fine Art in sculpture at Seoul National University, then left for Germany to study with Jan Dibbets (b. 1941) at the Kunstakademie Düsseldorf, where he received his Master of Fine Arts in painting. After winning the UBS Art Award in Basel, Switzerland in 2000, he returned to Korea and won the Seoknam Art Prize (Seoul, Korea) in 2004, and he was the selected artist for “2008 Young Korean Artist: I AM AN ARTIST” by the National Museum of Modern and Contemporary Art. From 2003 to 2020, he held 16 solo exhibitions at Insa Art Space, Kumho Museum of Art, and Mimesis Art Museum. Beyond his artistic practice, he was also a furniture collector and a curator. In 2008, he organized a number of exhibitions, including “Utopia, From Ideal to Reality” at the Kumho Museum of Art and “Those who see this also think of it” at Art Space 3. Not separating his daily life and art, he led meetings to interact with fellow artists on the subjects of painting, books, music, hiking, and fishing. He taught as a professor at Seoul National University of Science and Technology from 2018 to 2021, and his first retrospective, “Three Minute Delight” (2022–23) was held at the Seoul Museum of Art in the first year after his untimely death in 2021.

Suki Seokyeong Kang (b. 1977) graduated with BFA and MFA in Oriental Painting at Ewha Womans University, and MA in Painting at the Royal College of Art, London. In 2018, Kang won the Baloise Art Prize at Art Basel with her works acquired by Mudam Luxembourg. She has had solo exhibitions at Buk-Seoul Museum of Art, Seoul (2019–20); Mudam Luxembourg (2018); ICA Philadelphia (2018). Her works have been featured in the Venice Biennale (2019); the Shanghai Biennale (2018); the Gwangju Biennale (2018); and the Liverpool Biennial (2018). In 2023, she was the subject of a major solo exhibition, “Willow Drum Oriole,” at the Leeum Museum of Art, Seoul.

Chung Seoyoung (b. 1964) studied at Seoul National University and the Staatliche Akademie der Bildenden Künste in Stuttgart, and has held residencies with the SSamzie Space Studio Program and the Changdong Art Studio, both in Seoul. Her latest solo exhibitions include “What I Saw Today” at Seoul Museum of Art (2022), “Knocking Air” at Barakat Contemporary (2020), and “The Speed of the Large, the Small and the Wide” at Ilmin Museum of Art (2013). Her work has recently been included in group shows at KADIST San Francisco & Incheon Art Platform (2021–22), Seoul Museum of Art (2020), National Museum of Modern and Contemporary Art, Gwacheon, Korea (2020), National Museum of Modern and Contemporary Art, Seoul, Korea (2019) and has been shown in galleries and museums in Frankfurt, Bonn, Copenhagen, Sydney, and Tokyo. She also exhibited at the Korean Pavilion of the 50th Venice Biennale (2003) and at the Gwangju Biennale (1997, 2002, and 2008).

Ghada Amer (b. 1963, Cairo) studied at the Villa Arson in Nice, where she was told that certain painting classes were reserved only for male students. This served as a pivotal moment for Amer, leading her to engage with media traditionally relegated as “women’s work,” including embroidery and gardening. Amer has participated in preeminent exhibitions at institutions including the Museum of Modern Art in New York, the Whitney Biennial, the Venice Biennale, the Brooklyn Museum, the Smithsonian National Museum of African Art in Washington, D.C., the Centre Georges Pompidou in Paris, the Garage Center for Contemporary Culture in Moscow, and more. Her works have been acquired by collections of the Art Institute of Chicago, the Brooklyn Museum, the Centre Georges Pompidou, the Museo Jumex in Mexico City, the Crystal Bridges Museum of Art in Arkansas, the Guggenheim Abu Dhabi, the Museum of Arts and Design in New York, and the Leeum, Samsung Museum in Seoul, among others. In 2022, “Ghada Amer: A Woman’s Voice is Revolution” was organized by the Mucem (Museum of European and Mediterranean Civilizations) in partnership with the Museums of Marseille–Centre de la Vieille Charité and the Frac Provence–Alpes–Côte d’Azur in France, marking the first major career retrospective of Ghada Amer in France.

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Wook-Kyung Choi (1940–1985) graduated from the College of Fine Arts at Seoul National University in 1963. Shortly after, Choi moved to the United States to expand her education as well as artistic career, studying at the Cranbrook Academy of Art and receiving her MA in Fine Arts from the Brooklyn Museum School of Art. From 1968 to 1971, Choi taught painting at Franklin Pierce College as an Assistant Professor. She continued her career as an artist and professor after she returned to Korea in 1978, teaching at Yeungnam University and later at Duksung Women’s University.

Solo exhibitions of the artist have been held at Kukje Gallery, Seoul (2016); Gana Art Center, Seoul (2013), The National Museum of Contemporary Art, Gwacheon, Korea (1987); Roswell Museum, Roswell, Mexico (1977); and Shinsegye Art Gallery, Seoul (1976). Choi’s work is included in the collection of the Missouri State University, Kansas, Missouri; Skowhegan School Foundation, New York; Skowhegan School of Painting and Sculpture, Mural, Skowhegan, Maine; Colby College of Art Museum, Waterville, Maine; National Museum of Modern and Contemporary Art, Gwacheon, Korea; Seoul National University, Seoul; Duksung Women’s University, Seoul; Christian Academy House, Seoul; Wooyang Art Museum, Gyeongju, Korea; Leeum Samsung Museum of Art, Seoul; and Hasol Art Museum, Wonju, Korea.

Ha Chong-Hyun (b. 1935) has lived and worked in Seoul since graduating from Hongik University, in 1959. Awarded an honorary doctorate degree, he served as the Dean of the Fine Arts College from 1990 to 1994. From 2001 to 2006, Ha was the Director of the Seoul Museum of Art. The works of Ha Chong-Hyun are included as permanent collections of various renowned institutions, such as Solomon R. Guggenheim Museum in New York, Art Institute of Chicago, M+ in Hong Kong, Tokyo Metropolitan Art Museum, Museum of Contemporary Art in Hiroshima, Leeum, Samsung Museum of Art in Seoul, and National Museum of Modern and Contemporary Art in Korea.

Park Seo-Bo (b. 1931–2023) has been widely celebrated throughout his career for championing Korean art, and was awarded the Artist of the Year prize from the Korean Fine Arts Association in 2008 and the Silver Crown Cultural Medal in Korea in 2011. His work has been exhibited internationally, including the Venice Biennale (2015, 1988), Samsung Museum of Art in Seoul (2014), Busan Museum of Art (2010), Portland Museum of Art (2010), Singapore Art Museum (2008), Kunsthalles Wien in Vienna (2007), The Miyagi Museum of Art in Sendai (1993), Tate Liverpool (1992), Brooklyn Museum (1981), and Expo ’67 in Montreal (1967). His work is included in the collections of the Hirshhorn Museum and Sculpture Garden, Solomon R. Guggenheim Museum, M+, Guggenheim Abu Dhabi, The National Museum of Contemporary Art in Seoul, and the Museum of Contemporary Art in Tokyo, among others.

Kim Tschang-Yeul (1929–2021) has participated in major international group exhibitions such as “Korean Contemporary Painting Exhibition” in Paris (1971), “Korea: Facet of Contemporary Art” at Tokyo Central Museum (1977); and “Korean Drawing Now” at the Brooklyn Museum (1981). Kim’s significant retrospectives were held at the Gwangju Museum of Art, Korea (2014); National Taiwan Museum of Fine Arts, Taichung, Taiwan (2012); National Museum of China, Beijing (2005); and Jeu de Paume National Gallery, Paris (2004). The Kim Tschang-Yeul Museum was founded in 2016 in Jeju, Korea, and in 2018, showcased Kim’s solo exhibition “Récurrence.” Kim’s works can be found in the collections of numerous institutions, including the National Museum of Contemporary Art, Korea; Leeum, Samsung Museum of Art, Korea; Centre Pompidou, Paris; Tokyo Metropolitan Museum of Art, Japan; National Museum of Modern Art, Japan; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; and Museum of Fine Arts, Boston.

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ABOUT THE GALLERY

Tina Kim Gallery is widely recognized for its unique programming that emphasizes international contemporary artists, historical overviews, and independent curatorial projects. The gallery has built a platform for emerging and established artists by working closely with over twenty artists and Estates, including Pacita Abad, Ghada Amer, Tania Pérez Córdova, Mire Lee, and Lee ShinJa, among others. Our expanding program of Asian-American and Asian diasporic artists, including Maia Ruth Lee, Minoru Niizuma, and Wook-Kyung Choi, evince the gallery's commitment to pushing the conversation beyond national frameworks.

Founded in 2001, the gallery opened the doors to its ground-floor Chelsea exhibition space in 2014. The gallery was instrumental in introducing Korean Dansaekhwa artists such as Park Seo-Bo, Ha Chong-Hyun, and Kim Tschang-Yeul to an international audience, establishing public and institutional awareness of this critically influential group of Asian Post-War artists. The gallery partners regularly with prominent curators, scholars, and writers to produce exhibitions and publications of rigor and critical resonance.

SALES INQUIRIES

inquiries@tinakimgallery.com

+1 (212) 716-1100

PRESS INQUIRIES

Jillian Scott | Third Eye

jillian@hellothirdeye.com

+1 (212) 355-9009 x 313