

TINA KIM GALLERY

Frieze London 2024
October 9 – 13, 2024
Booth C14

Tina Kim Gallery is delighted to return to Frieze London at The Regent’s Park from October 9–13, 2024. This year, the gallery will spotlight a selection of international artists engaging with themes of materiality, memory, and cultural identity. The presentation will feature works by Mire Lee, Pacita Abad, Lee ShinJa, Ghada Amer, and Kibong Rhee, as well as Jennifer Tee, Maia Ruth Lee, Tania Pérez Córdova, Minoru Niizuma, Davide Balliano, and Suki Seokyeong Kang. Historical works by Dansaekhwa masters Ha Chong-Hyun, Park Seo-Bo, Kim Tschang-Yeul, and Kwon Young-Woo will also be on view.

In conjunction with the unveiling of **Mire Lee’s** Hyundai Commission at Tate Modern’s Turbine Hall—which opens on October 9 and will remain on view through March 16, 2025—our booth will showcase significant works that embody the artist’s distinctively transgressive perspective that infuses industrial materials with raw primality. And to commemorate **Pacita Abad’s** traveling retrospective, which opens at its final venue of the Art Gallery of Ontario also on October 9, our booth will feature the Filipina-American artist’s signature trapunto paintings. Stitched with colorful threads and adorned with sequins, buttons, and beads, they are a celebration of color and texture. In anticipation of **Ha Chong-Hyun’s** early November solo exhibition at the gallery, works from his iconic “Conjunction” series will be highlighted at Frieze London.

Lee ShinJa, a pioneer of fiber art in Korea, will make her U.K. debut at Frieze London following her first solo exhibition with the gallery in New York. Since the 1960s, she has created textile works that defy the boundaries between fine art and crafts through her experimental weaving, dyeing, embroidery, and appliqué techniques. Her pieces, often abstract in form, imbue the medium with deeply personal and culturally rich narratives. Similarly reclaiming a craft historically denigrated to the realm of women’s domestic work, Egyptian-born artist **Ghada Amer** uses embroidery to create powerful pieces contending with gender norms. Her practice challenges traditional frameworks of gender, sexuality, and cultural identity, often featuring feminist texts and provocative images of women in her paintings, sculptures, and public installations. Her small-scale work will be exhibited at our booth ahead of her participation in the Public Program section of Art Basel Paris. Presented in collaboration with Marianne Boesky Gallery and Goodman Gallery, Amer’s monumental bronze sculptures from her “Paravent Girls” series will be framed by the Parisian heritage of the city at Domaine National du Palais-Royal from October 15–26 and freely accessible to the public.

Coinciding with **Kibong Rhee’s** solo exhibition at our New York gallery, on view through November 2, our presentation at Frieze London will feature Rhee’s signature landscape paintings that meditate on the fleeting essence of nature and our consciousness of perception. His atmospheric visual language is accomplished by layering sheer fabric over his painted canvas before painting on the new surface once again. This innovative use of materials is mirrored in the work of **Jennifer Tee**, who creates collages from tulip petals in her “Tampan Tulips” series. The flower’s voyage from its native mountain ranges in Asia to the gardens of northern Europe parallel the journey of Tee’s own family members from Indonesia to the Netherlands after World War II. This theme of migration is further explored in works by **Maia Ruth Lee**. In her “Bondage Baggage” series, Lee replicates the methods used by Nepalese migrants to secure their belongings; canvases are first tied with rope, and then stained with ink to leave a lasting imprint of brilliant color. Here, she delves into themes of memory and displacement, transforming objects into symbols of diasporic resilience.

Meanwhile, sculptures by Mexican artist **Tania Pérez Córdova** explore the materiality and narrative potential of objects, reflecting on time, absence, and transformation. Her works often incorporate

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everyday objects, addressing ideas of cultural value and the interplay between the real and synthetic. The carved sculptures of late Japanese-American artist **Minoru Niizuma** highlight the natural appearance of his material of choice, granite and marble, in reaction to the prevailing emphasis on uniforming industrial processes that dominates sculptural practice at the time. Drawing attention to the materiality of his paintings, Italian-born artist **Davide Balliano** layers gesso and plaster to form grayscale patterns of arches and circles that are at once organic and architectural. Similarly, **Suki Seokyeong Kang** uses her art to recontextualize one's spatiotemporal experience. Referencing traditional Korean crafts and painting, her playful and colorful sculptures connect history with the present.

ABOUT THE ARTISTS

Mire Lee (b. 1988) earned a bachelor's degree from the Department of Sculpture (2012) and a graduate degree in media art (2013), both from Seoul National University College of Fine Arts. She was selected to create the 2024 Hyundai Commission at Tate Modern's Turbine Hall, now open through March 2025. 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 Bial 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. The exhibition will open at the Art Gallery of Ontario, Toronto on October 9, 2024.

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

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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.

Ghada Amer (b. 1963) studied at the Villa Arson in Nice, and has since 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. A public installation of Amer's "Paravent Girls" bronze works will be on display during Art Basel Paris in late October.

Kibong Rhee (b. 1957) has exhibited widely in international exhibitions, such as the Gwangju Biennale, Korea; Changwon Sculpture Biennale, Korea; the Mediations Biennale, Poland; the Busan Biennale, Korea; and the Moscow Biennale, Russia. Works by Rhee have been included in exhibitions at institutions such as the Museum of Contemporary Art Australia; the National Museum of Modern and Contemporary Art, Seoul; the Kumho Museum of Art, Seoul; the Daegu Museum of Art, Korea; the Museum of Contemporary Art Taipei, Taiwan; the Seoul Museum of Art, Korea; and the National Taiwan Museum of Fine Arts. His works can be found in the permanent collections of the Leeum Museum of Art, Seoul; the National Museum of Contemporary Art, Seoul; the Seoul Museum of Art, Gyeonggi Museum of Modern Art, and Artsonje Museum. A solo exhibition of Rhee's work is now on view at Tina Kim Gallery through November 2.

Jennifer Tee (b. 1973) lives and works in Amsterdam, NL. She was a resident artist at the Rijksakademie in Amsterdam, NL, and ISCP, New York, US. Tee was awarded the Amsterdam Prize for the Arts, 2020. Recent solo exhibitions include: Still Shifting, Mother Field, Secession, Vienna, AT; DRIFT, multilingual performance choreography, Stedelijk Museum Amsterdam, NL; Ether Plane ~ Material Plane, ISCP, New York, US; Let it Come Down, Bonner Kunstverein, Bonn, DE; Let it Come Down, Camden Arts Centre, London, UK; Structures of Recollections and Perseverance, Kunstraum, London, UK; Tulip Palepai, Rijksmuseum, Amsterdam, NL; The Soul in Limbo, 6th Cobra Art Prize, Cobra Museum, Amstelveen, NL; Occult Geometry, Kunsthall Charlottenborg, Copenhagen, DK; Practical Magic, Project Art Centre Gallery Dublin, IR; Local Myths, Eastside Projects, Birmingham, UK; Nameless Swirls, an Unfolding in Presence, Van Abbemuseum, Eindhoven, NL. Selection of group shows and biennials: Istanbul Biennial; 33rd São Paulo Bienale, São Paulo, BR; Retour sur Mulholland Drive, La Panacée, Montpellier, FR; What people do for money, Manifesta 11, Zurich CH; The Peacock, Grazer Kunstverein, AT; Six Possibilities for a Sculpture, La Loge, Brussels, BE; Beyond Imagination, Stedelijk Museum Amsterdam NL; Secret Societies, Schirn Kunsthalle, Frankfurt, DE; Nether Land, Dutch Culture Center, Shanghai World Expo.

Maia Ruth Lee (b. 1983) has been the subject of 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 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,

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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.

Tania Pérez Córdova (b. 1979) lives and works in Mexico City. She has had solo exhibitions at SculptureCenter (2023), Museo Tamayo Arte Contemporaneo, Mexico City (2022), Tina Kim Gallery (2020), Galeria Martin Janda, Wien (2019), Kunsthalle Basel, Basel (2018), and the Museum of Contemporary Art in Chicago (2017). Her works have been included in a number of institutional exhibitions including the Aichi Triennale (2019), SITE Santa Fe (2018), the Gwangju Biennale (2016), the New Museum Triennial (2015), and the Shanghai Biennial (2012).

Davide Balliano (b. 1983) was originally trained in photography, but shifted to painting and sculpture in 2006 while relocating to New York, where he currently resides and works. Recent solo exhibitions include a presentation at Museo Novecento in Florence, Italy (2019); Culebra in Dirimart, Istanbul (2019); Museo MARCA in Catanzaro, Italy (2018); and Bottega Veneta Maison in New York (2018). His work has been included in numerous group exhibitions, including Madre Museum in Naples, Italy (2012); The Watermill Center in New York (2011 and 2009); MoMA PS1 in New York (2010); and Espace d'Art Contemporain de Castello in Castellon, Spain (2010).

Minoru Niizuma (1930–98) immigrated to the United States in the postwar period, following his education at Tokyo National University of Fine Arts and Music, and his subsequent local success exhibiting with the Modern Art Association in Tokyo. Settling in New York in 1959, Niizuma joined the Brooklyn Museum Art School in 1964 as a teacher, while simultaneously stepping deep into the emerging artistic cluster that came to be affiliated with the term “Minimalism.” Niizuma has shown his work in prestigious institutions such as the Whitney Museum of American Art and the Guggenheim. His sculptures are prized in museum collections as well as institutional and commercial sculpture gardens, including the Hirshhorn Museum, the Guggenheim, SFMOMA and the Museum of Modern Art.

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.

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

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(2010), Portland Museum of Art (2010), Singapore Art Museum (2008), Kunsthalle 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.

Kwon Young-Woo (1926–2013) has participated in international exhibitions including the Tokyo Biennale (1965), São Paulo Biennial (1973), and “Five Whites from Korea” at the Tokyo Gallery (1975). In 1976, his work was exhibited at Jacques Massol Gallery in Paris, where Kwon was a longtime resident. More recently, he was included in an exhibition on Dansaekhwa in 2015 at the 56th Venice Biennale. Other major solo exhibitions include “The Life in the Papers” at the Seoul Museum of Art in 2007, and his major retrospective at Ho-Am Art Museum in Seoul in 1990. Kwon received the Artist Award twice from the Korean Minister of Culture for his works *Fantasy of the Seashore* (1958) and *Road to an Island* (1959). Additionally, he was honored as the 1998 Korean Artist of the Year and awarded the Silver Crown Medal of the Order of Cultural Merit (2001) and the 9th Huh Bak-ryeon Prize by the Gwangju Culture & Arts Order (2003). His works are held in important permanent collections including the National Museum of Modern and Contemporary Art, Korea; Leeum, Samsung Museum of Art, Seoul; and the British Museum, London. Kwon’s work is currently displayed at the Metropolitan Museum of Art in New York as part of the exhibition *Lineages: Korean Art at The Met*, on view through October 20, 2024.

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, Miree 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.

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SALES INQUIRIES

inquiries@tinakingallery.com
+1 (212) 716-1100

PRESS INQUIRIES

Jillian Scott | Third Eye
jillian@hellothirdeye.com
+1 (212) 355-9009 x 313