

TINA KIM GALLERY

Tina Kim Gallery at Frieze New York 2026

May 13–17, 2026 | Booth A9

Tina Kim Gallery is delighted to return to Frieze New York with a presentation of international artists engaging with material, memory, and cultural histories through their respective practices.

On view are trapunto works by the late Filipina American artist **Pacita Abad**, including an example from her *Door to Life* series, currently the focus of a major exhibition at the gallery. Created following her travels to Yemen in 1998, the series reflects Abad's deep engagement with local architecture and decorative traditions. Across her decades-long career, her extensive travels and collaborations with artisans informed a richly textured, color-saturated practice that culminated in her signature "trapunto" style of large-scale quilted paintings. The artist had her first museum retrospective in 2023–2025, touring four different North American institutions; a second traveling retrospective in Europe is slated to open next year.

Drawings by **Pio Abad** examine the entanglements of colonial history, political trauma, and personal memory. His ongoing series *1897.76.36.18.6 (2024–)* pairs the Benin Bronzes with everyday objects from the artist's home, situating domestic space within the enduring legacies of colonialism. The series of ink drawings was featured at the Ashmolean Museum, Oxford, earning Abad a nomination for the Turner Prize in 2024, and is included in the 61st International Art Exhibition of La Biennale di Venezia, titled *In Minor Keys* and organized by the late curator Koyo Kouoh.

The late Korean artist **Suki Seokyeong Kang** integrated traditional Korean materials and concepts into her multidisciplinary practice, investigating the intangible structures that encompass contemporary society. Our booth will show key works from across her *Mountain*, *Jeong*, and *Mat* series of sculptures and wall-hangings. This spring, the gallery hosted a solo exhibition commemorating the one-year anniversary of Kang's passing.

Our booth will feature framed "skin" works by **Mire Lee**, derived from her 2024 Tate Turbine Hall installation *Open Wound*. Constructed from industrial mesh, these visceral and tactile works evoke porous, wrinkled flesh, and were originally suspended throughout the Turbine Hall. An exhibition of Lee's work is currently on view at Institut d'art contemporain de Villeurbanne, with a solo presentation of the artist also set to open this June at Secession, Vienna.

New works by **Maia Ruth Lee** from her *Bondage Baggage* series expand into a softer palette of blues and greens. The paintings originate from canvases bound with fabric and cord—referencing the bundled luggage of Nepalese migrant workers—which the artist then dyes with ink and unwraps to reveal radiating, grid-like impressions. This June, Lee will present a large-scale installation at Art Basel's Unlimited sector, and the gallery will hold its second solo exhibition with her this September.

Debuting with the gallery is California-based painter **Livien Yin**, whose luminous paintings explore Asian American identity through layered portrayals of historical and contemporary figures. Rooted in diasporic histories and local narratives of migration and activism, Yin's work creates dreamlike continuities across generations. The artist held their first museum solo exhibition at Stanford's Cantor Arts Center in 2024.

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The conceptual practice of Korean artist **Chung Seoyoung** uses sculpture and drawing to find unexpected meaning in everyday objects and social conventions. Our booth will feature ceramic drawings with abstracted, nonsensical phrases rendered in gold and violet glaze, continuing her exploration of the relationship between language and object. Chung was selected for this year's edition of the Carnegie International, opening in Pittsburgh on May 2.

Recent works by Italian-born painter **Davide Balliano** introduce shades of red and ochre to his restrained grayscale palette. As part of his process, Balliano applies plaster and gesso to his canvases before applying paint, imparting a weathered quality to his otherwise pristine style of geometric abstraction. This past year, the artist had his fifth solo exhibition with the gallery.

Recent examples from **Ha Chong-Hyun's** acclaimed *Conjunction* series highlight his expansion into color in his oil-on-hemp paintings. A major retrospective of Ha's work will be held at the Asian Art Museum of San Francisco this fall. In dialogue are paintings by **Kim Tschang-Yeul**, a contemporary of Ha's who was based in Paris for much of his career. Kim's signature waterdrop motif—repeated to the edge of abstraction—concentrates on the form as a symbol of purifying emptiness. This November, the gallery will present a solo exhibition at the gallery focused on Kim's *Recurrence* series.

Also of this influential postwar generation, **Lee ShinJa** stands as a pioneering figure of the fiber art movement, long underrecognized for her historical contributions to Korean contemporary art. This past year, the artist had her first North American museum exhibition at the Berkeley Art Museum and Pacific Film Archive, which received critical acclaim for the artist's visionary approach to tapestry.

Also on view are works by Korean artist **Kibong Rhee**, who creates ethereal, fog-filled landscapes by placing a sheer layer of polyester over his canvases; ceramic vessels by Brooklyn-based **Jane Yang D'Haene**, offering a contemporary twist on the Korean moon jar through color and texture; tulip petal collages from **Jennifer Tee's** *Tampan Tulips* series, whose work is featured in the newly opened David Geffen Galleries at LACMA; new *Contours* works by Mexican artist **Tania Pérez Córdoba**, a series of sculptures made by pouring molten bronze into sand-cast outlines of doors and windows drawn from memory; and textile-based works by Egyptian-born **Ghada Amer**, whose *WITCHES* series embroiders short but defiant phrases into muslin cloth.

About the Gallery

Tina Kim Gallery is internationally recognized for its critically rigorous program that foregrounds Asian and Asian diasporic artists across generations and mediums. Founded in 2001 and located in Chelsea, the gallery works closely with artists, estates, and institutional partners to produce exhibitions, publications, and public programs of scholarly depth and critical resonance.

Spanning leading postwar figures to contemporary visionaries, the gallery's program has been instrumental in advancing artists whose work engages transcultural perspectives. It has championed diasporic figures such as Pacita Abad and Kim Tschang-Yeul, alongside seminal Korean artists including Ha Chong-Hyun, Lee ShinJa, and Suki Seokyeong Kang. The gallery's growing roster of international contemporary artists includes Miree Lee, Maia Ruth Lee, and Tania Pérez Córdoba, among others. Over the course of the last 25 years, the gallery has played a formative role in elevating

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Korean Dansaekhwa on the global stage, building institutional and public awareness of the post-war movement's significance and influence.

Across generations and geographies, the gallery's program engages questions of migration, diasporic identity, history, and material culture—reflecting a sustained commitment to expanding the canons of art history, pushing the conversation beyond national frameworks, and bringing underrecognized practices to international audiences.

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