

TINA KIM GALLERY

Tina Kim Gallery at Art Basel Hong Kong **March 27–29, 2026 | Booth 1B14**

This year, Tina Kim Gallery returns to Art Basel Hong Kong with an intergenerational presentation of artists from across Asia and its diasporas, many of whom have recently received significant institutional recognition. The artworks on view span painting, sculpture, and textile, highlighting a variety of material approaches shaped by history, migration, and experimentation.

The late Korean artist **Suki Seokyeong Kang**—currently the subject of a solo exhibition at the gallery on view through April 25—used her art as a way of measuring how the individual occupies space within society. Working across painting, sculpture, installation, video, and choreography, her practice references traditional art forms like 15th-century Korean musical notation, courtly dances, and ink painting. On view at the fair will be works drawn from key series by Kang, encompassing wall-mounted and standing sculptures that play with color, texture, and form.

Pacita Abad's trapuntos feature her signature technique of stitching, padding, and embellishing her canvases to create quilted paintings. Shaped by years of travel and close study of local materials and processes from across Asia, Africa, the Middle East, and the Americas, her practice evolved continuously, with each new context leaving its mark on her forms. Rejecting Western conventions of minimalism and restraint, her works maximize color and pattern, continuing to captivate new audiences after her passing in 2004. Her work is currently on view at the Diriyah Biennale, and her forthcoming solo exhibition opens at the gallery April 30.

Maia Ruth Lee, born in Busan, raised in Nepal and now based in the Bay Area, draws on her experiences of migration and displacement in creating her *Bondage Baggage* series of abstract paintings. For these works, Lee binds her canvases into bundles and wraps them with cords arranged in grid-like formations, a technique derived from those used by Nepali migrants. After applying pigment and removing the cords, the canvases unfold into radiant fields of color that retain the imprint of their restraints. Lee's first major monograph, *Bondage Baggage*, was published by Radius Book last fall, and the gallery will present her second solo exhibition this September.

The gallery will present works by **Kim Tschang-Yeul**, including pieces from his *Recurrence* series, which depicts water droplets over traditional Chinese calligraphy, as well as earlier works from his New York period. Influenced by the Pop and Op Art trends of the New York art scene, these early paintings explore abstract, bulbous, and fluid forms that foreshadow his later work. After relocating to Paris in 1969, Kim adopted the water droplet motif as a meditative refuge from past tragedy and trauma, influenced by Taoist and Zen Buddhist philosophies. The late artist's third solo exhibition with the gallery will open this November.

Our booth will include **Mire Lee**'s *Skins* sculptures from her 2024 Tate Turbine Hall commission *Open Wound*; a hanging, appendage-like work shown at the 2025 Okayama Art Summit; and preparatory sketches for her past museum installations. Across these works, Lee probes the uneasy meeting point between mechanical systems and organic vulnerability, transforming industrial materials into forms

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that register as corporeal and grotesque. A solo exhibition of her work will open at the Secession, Vienna in June.

Working at the threshold between visibility and anonymity, the late Korean artist **Kang Seok Ho** developed a body of paintings centered on fragments of the human form. By isolating the subject's torso and removing the face from view, he redirected attention toward the shifting surfaces of skin or clothing, transforming found imagery from social media and film into meditations on form and light. The gallery presented its second solo exhibition of his work this past year and will release a publication dedicated to his work later this year.

Based in Amsterdam, Dutch-Indonesian artist **Jennifer Tee** examines migration and diasporic memory in her *Tampan Tulips* collages, which merge locally sourced tulip petals with compositions inspired by ceremonial Indonesian textiles. Adapting these traditional designs, she often incorporates the motif of a ship to represent transformative life transitions, as well as the "Tree of Life" (*pohon hayat*), a symbol in Lampung and other Indonesian cultures expressing the bond between humanity and the natural world. Tee's work was included in the Folkestone Triennial and Liverpool Biennial last year.

Building on earlier oil and pencil works, Dansaekhwa painter **Park Seo-Bo** began incorporating hanji—Korean mulberry paper—into his *Ecriture* series in the 1980s. Manipulating the paper pulp into series of ridges that stretch across the canvas, he evolved *Ecriture*'s theme of repetition into a subtly sculptural turn. More recent works went on to use acrylic paint on ceramic to create these rhythmic surfaces. After 2000, Park embraced a broader palette in response to the transformations brought about by digital technology, using hues inspired by natural elements such as flowers and fruits.

Park's contemporary **Ha Chong-Hyun** is celebrated for his distinctive *bae-ap-bub* ("back-pressure") technique, in which thick oil paint is pushed through the weave of burlap, subverting conventional painting methods. First developed in 1974, Ha continues to explore and evolve this approach to this day, experimenting with a variety of tools and techniques to manipulate the paint texture on the front side. His work will be included in an upcoming exhibition at the Asian Art Museum, San Francisco, and a Rizzoli publication on the artist is being released this month.

Throughout her long career, Korean fiber artist **Lee ShinJa** charted new territories in her field, experimenting across weaving, felting, dyeing, and more. On view will be tapestries inspired by the landscape of her childhood home in Uljin, as well as early works made using embroidery and wax-resist dyeing. This past year, the Berkeley Art Museum and Pacific Film Archive held Lee's first North American survey, marking a long-overdue milestone for the 95-year-old artist.

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.

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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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