

TINA KIM GALLERY

Tina Kim Gallery at Art Basel Miami Beach 2025 **December 5-7, 2025 | D25**

Tina Kim Gallery returns to Art Basel Miami Beach with a presentation that reflects the breadth of our modern and contemporary program, highlighting artists with recent and forthcoming gallery exhibitions, publications, and institutional recognition. Drawing upon the diverse traditions, landscapes, and histories that inform their experiences, the artists featured in our presentation use material as a site to articulate themes such as migration, memory, the environment, and spatiality.

Works by Filipina-American artist **Pacita Abad** showcase her signature “trapunto” quilting technique, in which canvases are stitched, padded, and embellished, enhancing her maximalist color palette. This uniquely multimedia format accommodated a wide range of subject matter, from lively seascapes to politically charged portraits. Following the success of her recent North American retrospective, the gallery will open an exhibition dedicated to Pacita in May 2026.

Featured in our booth is a bronze globe sculpture by Egyptian-born artist **Ghada Amer**, composed of over 100 interwoven Arabic words related to love. By rendering language into form, the hollow sculpture invites viewers to contemplate both the interior and exterior perspectives of the sphere. Amer’s embroidered works from the WITCHES series similarly incorporate meaningful text, transcribing feminist phrases into the traditionally feminine—and often undervalued—medium of needlework.

The late Korean artist **Suki Seokyeong Kang** experimented with a range of mediums, including sculpture, painting, video, installation, and performance. Works from her wall-mounted *Mat* series incorporate *hwamunseok*, a type of woven grass rug used in Joseon-era court dances. Kang aligns this traditional material with the modernist grid as her organizing principle, examining how social structures shape and constrain the space and time available to individuals. Next spring, our gallery will hold a solo exhibition of Kang’s work to commemorate the one-year anniversary of her passing.

Maia Ruth Lee’s *Bondage Baggage* series transforms rope-bound canvases into vibrant, grid-like ink paintings. Shaped by the arrangement of the binding, the resulting compositions resemble maps, tying into the artist’s interest in migration and displacement. While the series has previously been executed in bold hues, Lee’s recent works use pastel shades of blue and green. Lee’s first major monograph, *Bondage Baggage*, which focuses on this signature series, was published this fall by Radius Books.

The late Korean painter **Kang Seok Ho** drew from tightly cropped photographic references for his portraits, zooming in so closely that his subjects’ identities are obscured. In doing so, he transforms the human figure into its own landscape stripped of narrative, where the varying textures of skin or fabric veer into shifting surfaces and contours of abstraction. A solo exhibition devoted to Kang’s *Couple* and *Nudes* series is now on view at our gallery through January 24, 2026.

Italian-born **Davide Balliano** creates plaster and gesso paintings that examine the tension between repetition and disruption. Arches and curves suggest patterns that extend beyond the canvas, while

TINA KIM GALLERY

subtle offsets and dripped paint break up this rhythm. The gallery will present a solo exhibition of the artist next February.

Lee Seung Jio's *Nucleus* series, developed from the late 1960s through the 1980s, features cylindrical, pipe-like forms that stand as his signature contribution to geometric abstraction. The illusion of depth and pulsating light—reflecting Korea's rapid modernization—is heightened by Lee's meticulous sanding and burnishing of the painting's surface to create a smooth, seamless finish. Lee's *Nucleus* series was recently the subject of a solo exhibition at our New York gallery, following his inclusion in the Guggenheim's *Only the Young: Experimental Art in Korea, 1960s–1970s* exhibition in 2023.

Ha Chong-Hyun's signature *Conjunction* series is a hallmark of the Dansaekhwa movement. In these works, the artist pushes paint through the back of hemp canvases, creating textured surfaces that reveal the materiality underlying both medium and gesture. Next March, Rizzoli will publish the artist's most expansive monograph to date, focused on his *Conjunction* series. This fall also saw the opening of Ha Chong-Hyun Art Center in Paju, Korea, capping off a year of global institutional projects including exhibitions at Chateau La Coste and Art Sonje Center.

Kim Tschang-Yeul, the celebrated Korean painter, is renowned for his iconic waterdrop motif. Our booth will feature a work set against a newspaper background, amplifying the trompe-l'œil effect of the droplets. Suspended in time, Kim's waterdrops engage with the current events printed beneath them, creating a dialogue between image, context, and temporality. A retrospective of Kim's work—his first major museum exhibition since his passing in 2021—is on view through December 21 at the Museum of Modern and Contemporary Art, Seoul.

Rounding out our Dansaekhwa presentation are works by **Park Seo-Bo** and **Lee Ufan**, both central figures of the movement. On view will be late examples of Park's *Écriture* series, which he began in the late 1960s; these mature works feature sculptural, vertical lines rendered in fluorescent colors. Lee, who spent his formative years in Japan's experimental Mono-ha art scene, focuses on the relationships between disparate objects and forms, an approach evident in both his *Correspondence* paintings and *Relatum* sculptures. This year, the gallery published *The Making of Modern Korean Art*, a landmark volume featuring historical letters exchanged among Park, Lee, Kim Tschang-Yeul, and Kim Whanki.

Pioneering fiber artist **Lee ShinJa** creates intricately woven tapestries inspired by the natural landscapes of Korea, exploring the subtle interplay of texture, color, and form to elevate traditional fiber techniques into immersive, painterly experiences. Her first North American retrospective, *Lee ShinJa: Drawing With Thread*, is on view at The Berkeley Art Museum and Pacific Film Archive through February 1, 2026.

The lush landscapes of Korean artist **Kibong Rhee** are created using two layers, with paint applied to a sheer polyester fiber suspended just above the canvas. These images simultaneously recede and project, with the translucent fabric acting like a veil of fog that partially obscures the scene beneath. While Rhee's earlier paintings employ a grayscale palette, his recent works introduce fresh shades of green to depict the trees and fields of his imagined landscapes.

TINA KIM GALLERY

Additionally, our booth will feature **Jennifer Tee's** *Tampan Tulips* series. Tee's collages arrange dried tulip petals into ceremonial-inspired textiles that reflect on ancestral memories of migration, drawing from her mixed Dutch-Indonesian heritage.

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.

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