Tina Kim Gallery at Art Basel Miami Beach 2026
December 4–6, 2026 | Booth D16

Tina Kim Gallery is pleased to announce our return to Art Basel Miami Beach, featuring new and significant works by pioneering modern and contemporary artists from our international program. Our presentation highlights artists who bring to life diverse traditions, landscapes, and histories, reflecting the diasporic experience through their masterful manipulation of materials. Works by leading figures of Korean modernism, including **Ha Chong-Hyun** and **Kim Tschang-Yeul**, will be showcased alongside works by visionaries **Pacita Abad**, **Maia Ruth Lee**, **Jennifer Tee**, and **Mire Lee**—all of whom have major institutional presentations scheduled for 2027.

We are proud to present the works of **Ha Chong-Hyun**, who is currently the subject of a major retrospective exhibition at the Asian Art Museum in San Francisco, on view through January 25. A defining figure of the Korean post-war Dansaekhwa movement, Ha has consistently experimented with the application of materials, as illustrated through his hallmark *Conjunction* series, for which the artist pushes oil paint through the backs of hemp canvases to develop richly textured surfaces.

Ha's Dansaekhwa contemporary, **Park Seo-Bo**, will additionally be featured at our booth with a signature monochrome work from his *Écriture* series, created by layering and engraving the pulp of Korean hanji paper on top of his canvases. The works stimulate the viewer's perception of dimension by presenting sculptural lines that seem to float above the surface of the works.

Italian-born painter **Davide Balliano** similarly emulates sculptural forms in his works, recalling the architectural landscape of Turin. By layering plaster and gesso, Balliano creates abstract geometric arches that appear both mechanical and organic in nature. These intricate, repetitive forms are juxtaposed with imperfections in the surface created through the artist's gradual process of layering and scraping. This natural weathering subtly offsets the systematic rhythm within the works.

Dansaekhwa visionary **Kwon Young-Woo** diverged from conventions of the Western canvas, embracing a new method of creation that utilized traditional Korean Hanji paper. After laying sheets of Hanji, the artist used his fingernails to scratch and tear at the surface of the paper to create three-dimensional works. Though the materiality of Kwon's oeuvre is rooted in Korean legacy, the artist brought new life to the centuries-old medium through his layered, tactile surfaces.

Currently the subject of a solo exhibition at Tina Kim Gallery, **Kim Tschang-Yeul** is renowned for his hyperrealistic waterdrop motif to which he dedicated five decades of his practice. The Korean émigré painter aimed to explore the luminescence and fleeting nature of waterdrops, drawing upon Taoist and Zen Buddhist philosophies which point to the beauty of impermanence.

Our booth will highlight the vibrant textile works of late Filipina-American artist **Pacita Abad**, inspired by the myriad of cultures she encountered during her travels through the Global South. Abad's exploration of materiality is demonstrated through her widely celebrated "trapunto" paintings, which were created by stitching, padding, and embellishing canvases with sequins, beads and buttons. The abundance of colors and textures found within Abad's works come together to convey a range of

subject matter—from social realist tableaus to underwater scenes—all brimming with life and storytelling power. A major retrospective of Abad's work will open at the Museo Nacional Centro de Arte Reina Sofia, Madrid in the summer of 2027.

Works by first-generation Korean fiber artist **Lee ShinJa** will also be featured in our booth. As a pioneer of her medium, Lee creates intricately woven tapestries that elevate traditional fiber techniques into immersive, painterly experiences. The artist takes inspiration from the natural landscapes of Korea, drawing upon her acute ability to capture the ephemeral qualities of light and water. Alongside works by Dansaekhwa figures from Tina Kim Gallery's program, Lee's works are on view in the *RM x SFMOMA* exhibition at the San Francisco Museum of Modern Art, on view through February 7.

Egyptian-born artist **Ghada Amer** is a longstanding advocate of women's agency and liberation, and has created a feminist language of painting and sculpture through the appropriation of imagery from pornographic magazines. Fueled by her own experiences, Amer realigns notions of objectification tied to the female body by presenting the women in her paintings as autonomous subjects with inalienable identities. The artist's recent works notably introduce verbal elements as well, using quotations and aphorisms to communicate feminist ideologies. Amer is the subject of a solo exhibition at Es Baluard Museum d'Art Contemporani de Palma, open through January 31.

In her research-driven practice, multimedia artist **Suki Seokyeong Kang** centered the use of grids inspired by Joseon-era musical notation as well as the minimalist vocabulary of modern painting. In utilizing these organizing principles to create her modular sculptures and paintings, the artist aimed to explore how social structures shape and constrain the space and time available to individuals. Recently featured in the Busan Biennale, the artist is currently the subject of a solo exhibition at The McNay Art Museum, San Antonio, open through January 24.

Born in Busan, South Korea, raised between Kathmandu and Seoul, and now based in San Francisco, multimedia artist **Maia Ruth Lee** explores how bodies, objects, language, and material can share histories of migration. Lee's *Bondage Baggage* series notably explores this theme, for which the artist tied her canvases into bundles—a process inspired by the methods of Nepali migrant workers to transport belongings—then died and unfurled the parcels to reveal map-like patterns that serve as symbolic charts of diasporic memory. A major large-scale commission by Lee, titled *Glyphs for Reverie*, will open at the Queens Museum on March 27.

Themes of migration and social evolution are also central to the practice of Amsterdam-based Indonesian artist **Jennifer Tee**, whose *Tampan Tulips* series of collaged flower petals pay tribute to the ceremonial-inspired Indonesian textiles used during rites of passage. Jennifer Tee's works will be on display at ICA Boston in the artist's first-ever US museum show, opening February 2027.

Sourced from the works displayed in her *Open Wound* installation at Tate Modern in 2024–25, **Mire Lee**'s visceral yet inexplicably captivating membranous sculptures will be a highlight of this year's booth. Combining materials such as mesh, silicon, and steel, Lee's works continue to push the boundaries of contemporary art as she operates at the intersection of industrial materials and the

poetic essence of the human condition. The artist's site-specific installation at the Oude Kerk, Amsterdam will be on view through March 7.

By layering sheer polyester fiber over his canvases, **Kibong Rhee** creates misty, atmospheric landscapes that appear in a liminal state, either materializing or disappearing before the viewer. Questioning the incomplete nature of the world through his illusionary paintings, Rhee opens up a philosophical space to explore what cannot be fully articulated.

Mexican artist **Tania Pérez Córdova** similarly echoes themes of personal memory and the passage of time by repositioning everyday objects within her own "situations"—often in the form of sculptures and installations—which prompt viewers to consider both the lifespan of objects and their capacity to initiate intimate, interpersonal exchanges. On view in our Miami booth is Pérez Córdova's *Rubble View* sculpture, created by pouring molten bronze into the outline of a window imprinted in sand. As the bronze cools and solidifies, the sculpture becomes a symbol of the past, prompting viewers to contemplate the locations, people, and objects once seen through this passageway.

Jane Yang D'Haene's experimental stoneware works will also be on view at our booth. Influenced by traditional Korean ceramic forms, such as the late-18th-century dal hang-ari (Moon Jar), the artist creates her own versions of these cultural symbols by introducing elements of surface texture, lending her creations a unique sculptural quality. The resulting planetary forms mimic the earth, a direct reflection of the origin of the clay she uses.

Works from **Lee Seung Jio**'s abstract geometric *Nucleus* series will be featured as well. Developed between the late-1960s and 1980s, these works feature cylindrical, pipe-like forms that mimic pulsating light, alluding to Korea's rapid modernization. Lee's works are currently featured in the exhibition *RM x SFMOMA* at the San Francisco Museum of Modern Art.

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, Kim Tschang-Yeul, and Kim Lim, alongside seminal Korean artists including Ha Chong-Hyun, Lee ShinJa, and Suki Seokyeong Kang. The gallery's growing roster of international contemporary artists includes Mire Lee, Maia Ruth Lee, and Tania Pérez Córdova, among others. Over the course of the last 25 years, the gallery has played a formative role in elevating 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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