

TINA KIM GALLERY

Tina Kim Gallery at Art Basel Paris 2026

October 21–25, 2026 | Booth O.A2

For the 2026 edition of Art Basel Paris, New York's Tina Kim Gallery and Tokyo's Take Ninagawa will organize a dual presentation reflecting the strength and synergy of our international programs, which trace the critical artistic influence of the modern and contemporary Asian diaspora. Tina Kim Gallery will highlight new and recent works by **Mire Lee**, **Maia Ruth Lee**, **Suki Seokyeong Kang**, and **Ghada Amer** alongside rare and historic works by **Pacita Abad**, **Kim Lim**, **Lee ShinJa**, **Ha Chong-Hyun**, **Park Seo-Bo**, and **Kim Tschang-Yeul**. Take Ninagawa will present a focused selection of historical works by gallery artists **Koji Kamoji**, **Kazuko Miyamoto**, **Shinro Ohtake**, **Tsuruko Yamazaki**, and **Gozo Yoshimasu**. Bringing these two programs into conversation, the booth will underscore transnational artistic lineages, dialogues, and shared formal concerns across different generations and geographies.

We are pleased to be showing new works by **Maia Ruth Lee**, whose solo exhibition *Double Vision* is on view at our New York gallery through October 24. Paintings from Lee's *Bondage Baggage* series are uniquely process-based: the canvases begin their lives as bundles that are bound, painted, and then unwrapped to reveal bursts of pigment, capturing how memories can be physically carried. Looking ahead, in March 2027, Lee will open her Large Wall Commission at the Queens Museum, titled *Glyphs for Reverie*.

Repurposing industrial materials such as steel, plaster, and concrete, Korean artist **Mire Lee** is known for her visceral sculptures that evoke skin, skeletons, and vital organs. These works draw parallels between the human body and the physical processes of construction, accumulation, and decay. This year, Lee has opened solo presentations at both Institut d'art contemporain de Villeurbanne, France and Secession, Vienna, with installations that expand on her acclaimed Hyundai Commission at the Tate in 2024.

Quilted trapunto paintings by Filipina-American artist **Pacita Abad** emerged from the diverse cultures she encountered throughout her travels, drawing inspiration from everything from Indonesian puppet shows to colorfully painted Yemeni doors. Next year, a retrospective of her work will begin its European tour at Museo Reina Sofia, Madrid.

Like Pacita, the Dutch-Indonesian interdisciplinary artist **Jennifer Tee** draws influence from traditional art forms—in particular, the designs of ceremonial tampan cloths from Indonesia inflect the motifs and compositions of Tee's delicate, tulip petal collages that comprise her celebrated *Tampan Tulip* series. Early next year, the ICA Boston will present Tee's first solo museum exhibition in the U.S., opening February 11.

Textile practices are central to the work of Korean fiber artist **Lee ShinJa** and Egyptian artist **Ghada Amer**. While Amer's embroideries consider the power of words as a form of resistance, Lee's tapestries move between geometric abstraction and atmospheric scenes of nature, drawing on landscapes remembered from her childhood. A solo exhibition dedicated to Amer's sculptural practice is currently on view at Es Baluard Museu in Palma, Mallorca.

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The late Korean artist **Suki Seokyeong Kang** developed her playful, abstract forms through a distinctly interdisciplinary practice, paying close attention to the relationships between objects, bodies, and space. This year, Kang's work is featured in the 2026 Busan Biennale, and her solo exhibition *Mountain – Hour – Face* will be on view at San Antonio's McNay Art Museum from October 30, following its original presentation at MCA Denver in 2025.

A recent addition to our program and a trailblazing figure in postwar sculpture, the late Singaporean-British artist **Kim Lim** used repetition and negative space to create rhythmic compositions across both sculpture and printmaking. Next spring, our gallery will debut its first exhibition of Lim's work, marking the artist's first solo presentation in the U.S.

Minimal, repetitive techniques were also embraced by painters associated with the Dansaekhwa movement. **Park Seo-Bo's** *Écriture* series, begun in the late 1960s, employs Hanji paper and ceramic to create evenly spaced ridges that extend across the surface of the work. His peer **Kim Tschang-Yeul** was known for his meticulously rendered water droplets. In November, our New York gallery will hold a solo exhibition highlighting Kim's *Recurrence* series of paintings. From the same generation, **Ha Chong-Hyun** developed his *Conjunction* series through his signature "back-pressure technique," a physically demanding process in which oil paint is pushed from the back of the burlap canvas toward the front. A comprehensive retrospective of Ha's work is now on view at the Asian Art Museum of San Francisco, marking the artist's first institutional solo presentation in North America.

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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