

TINA KIM GALLERY

Tina Kim Gallery at Frieze New York 2025

May 7 – 11, 2025 | Booth A10

Tina Kim Gallery returns to Frieze New York with a presentation spotlighting women artists, from across generations and geographies, that are core to the gallery's program. There is a particular emphasis on works that integrate textile materials in inventively tactile and transformative ways. Through methods such as stitching, dyeing, binding, and integrating textiles with found and sculptural materials, these artists expand the boundaries of this traditionally overlooked medium. Featured artists will include Pacita Abad, Ghada Amer, Suki Seokyeong Kang, Maia Ruth Lee, Mire Lee, and Lee ShinJa.

Our booth will feature “trapunto” paintings—painted canvases that are then padded and stitched into quilt-like compositions—by the late Filipina-American painter **Pacita Abad**. Over the past year, Pacita was the subject of a widely celebrated retrospective that toured North American museums including Walker Art Center, SFMOMA, MoMA PS1 and AGO Toronto, and showcased the wide variety of her work, from imaginative abstractions inspired by the local textiles she encountered during her travels to figurative vignettes focused on sociopolitical events. A rare example of Pacita's “Endless Blues” series will be a highlight of our booth.

Mire Lee has achieved international acclaim for her visceral sculptures and installations, which combine materials such as silicone and plaster with machinery-like circulatory pumps and concrete mixers. Harnessing the unpredictable effects of these objects, Lee's kinetic works bear an uncanny resemblance to living organisms on the verge of collapse. Her stationary sculptures, such as the pieces that we will present at Frieze New York, continue this unsettling theme, evoking decaying bones or skin. In 2024, Lee was awarded the Tate Turbine Hall Hyundai Commission, with her exhibition *Open Wound* concluding earlier this year.

Egyptian-born, New York-based artist **Ghada Amer** works across a variety of mediums, incorporating textile-based techniques like embroidery or appliqué. Amer subverts these crafts—traditionally associated with women's domestic labor—into mediums of protest in defiance of gender norms and societal expectations of women. Also featured in our booth is *Homage à Tut in Black and White*, a bronze drawing by Amer that was recently included in the Met's landmark group exhibition *Flight into Egypt: Black Artists and Ancient Egypt, 1876–Now*.

The research-based practice of **Suki Seokyeong Kang** investigates the spatial and temporal presence of individuals, creating playful, modular sculptures and paintings from materials like painted steel, wood, thread, and woven grass mats. Drawing from her background in traditional ink painting, her abstract works capture the essence of natural forms like mountains, the sun and moon, and the human figure. Her works often employ the visual language of grids, inspired by both Joseon-era musical notation as well as the minimalist vocabulary of modern painting. Kang is the subject of a major career survey at MCA Denver titled *Mountain—Hour—Face*, concluding on May 4.

Maia Ruth Lee, a Denver-based artist originally from Korea, spent part of her childhood in Nepal, an experience that continues to inform her *Bondage Baggage* series of sculptures, installations, and

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paintings. To create the paintings featured in our booth, canvases are first tied into bundles—a process inspired by the methods of transporting belongings used by Nepali migrant workers—then dyed with india ink and unfurled to reveal map-like patterns. The negative spaces created by the imprint of their binding form lattices, serving as symbolic charts of diasporic memory.

Lee ShinJa is acclaimed in her native Korea for legitimizing fiber art as an artistic discipline in its own right, having dedicated decades to both practice and education in the field. Her complex, expressive tapestries are often compared to paintings, though their textile-based construction imbues them with a unique tactility and warmth that enhances their themes of nature and introspection. *Drawing with Thread*—the first comprehensive survey of Lee’s work in North America—is set to open at the Berkeley Art Museum and Pacific Film Archive this August.

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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