

TINA KIM GALLERY

Suki Seokyeong Kang: *Our Spring*

March 12–April 25, 2026

Opening Reception: Thursday, March 12, 6–8 PM

Tina Kim Gallery is honored to present a solo exhibition of the late Korean artist Suki Seokyeong Kang (1977–2025), *Our Spring*, on view from March 12 through April 25, 2026. Coinciding with the one-year anniversary of the artist's untimely passing, this exhibition stands as both a memorial and a celebration of her singular artistic vision. The presentation brings together significant sculptural and two-dimensional works from the last decade of the artist's life and will mark the New York debut of pieces from some of Kang's most influential series. The exhibition follows Kang's critically acclaimed surveys at the Leeum Museum of Art (2023) and the Museum of Contemporary Art Denver (2025), highlighting the enduring and global resonance of her practice.

For Kang, art was a method of measuring how the individual inhabits the world—a practice deeply rooted in the Korean concept of *Jari*, denoting a "place," "seat," or "territory." Initially trained in traditional Korean painting, Kang transcended the static representation of landscape, reimagining it instead as a lived experience defined by the body and its equilibrium. Working with industrial materials like steel and aluminum alongside the organic warmth of silk, thread, and hanji (Korean mulberry paper), she developed a unique visual vocabulary defined by the limits of her own physicality. The scale of her sculptures was often determined by what she could lift, carry, or embrace. Consequently, her objects exist not as monumental, imposing structures, but as tender extensions of human motion, balance, and mutual support.

Central to the exhibition is *Mountain-hours*, an immersive installation comprising a number of aluminum mobiles accompanied by the sound of poems inspired by these sculptures and recited in Korean by the artist. This work transforms the gallery into a surreal, kinetic terrain. Hovering at varying heights or gently grazing the floor, the mobiles rotate in conversation with the room's invisible air currents. Constructed from bent and hammered aluminum, the sculptures feature textured, dented surfaces that catch the light, evoking the ridges of a mountain range or the brushstrokes of an ink-and-wash painting translated into three-dimensional space. The installation operates as a synesthetic environment where the boundaries between the visual and the aural dissolve, inviting the viewer to traverse a *jinkyung*, or "True-View" landscape that is not merely seen, but felt through the passage of time. The title itself holds a double resonance: "hours" marks the passage of time and the repetitive, cyclical nature that pervades Kang's practice—each work a measure of accumulated labor and contemplation—while its homophonic echo of "ours" suggests a collective space of shared experience and mutual belonging.

The exhibition also features major works from the artist's *Jeong-step and Mora-nuha* series, which further articulate her investigation into the structural rhythms of earthly existence. The wall-mounted *Jeong-step* works are grounded in the logic of the grid, referencing the *Jeongganbo*—a fifteenth-century Korean musical notation system where each square represents a unit of time and pitch. With the *Jeong-step* works of delicate silk thread framed in wood, Kang unites the delicacy of traditional Korean painting materials with hard-edged architectural structure. Layers of color in varied hues applied to the silk create subtle chromatic fields within the grid's compartments. For Kang, the grid was not a rigid constraint, but a flexible instrument for scoring narrative, organizing movement, and framing the void.

In dialogue with these structural works, the *Mora-nuha* series embodies the accumulation of time as a physical substance. Drawing its name from the linguistic term for a unit smaller than a syllable, each Mora represents a discrete measure of temporal experience. Created in her studio in the Seoul

TINA KIM GALLERY

neighborhood of Nuha, the works are composed of layered gouache and dust on acrylic panel—material residue captured from the artist’s daily painting practice. These works function as repositories of time, encompassing the unseen weight of temporal passage, much like the artist’s signature "mat" works, which represent a stage for the individual.

Collectively, these works showcase the artist’s profound consideration of human existence through her artistic practice, which honors the precarious yet beautiful balance required to stand alone, while also acknowledging the necessity of leaning on one another. This exhibition serves as a tribute to Suki Seokyeong Kang’s legacy—a reminder of her commitment to creating spaces where the past and present, and the individual and the collective can coalesce into a harmonious equilibrium.

ABOUT THE ARTIST

Suki Seokyeong Kang’s (1977-2025) research-driven practice spanned across media, incorporating sculpture, painting, video, installation, and performance, as she investigated the notion of space and its relationship to an individual’s social position within society. Kang appropriated the formal language of the grid used in traditional Korean musical notation as a spatial and social structuring device. The grid is translated and reproduced as standing formations in her works that balance against, hinge on, and even protrude from the wall. In her works, the sculptures in the space appear and are further activated in her videos or performances. *Hwamunseok*—mats used in traditional Korean court dances—produced from woven sedge by Korean craftswomen. Each of these signals the minimum space an individual is provided in society. As these notations multiply, Kang configured them into a rich visual score suggesting the possibility of a collective consciousness rooted in individual action.

Kang graduated with BFA and MFA in Oriental Painting at Ewha Womans University, and MA in Painting at the Royal College of Art, London; later returning to Ewha as a professor of Korean painting. In 2025, Kang’s estate posthumously donated over 400 works to Ewha Womans University, her alma mater and the institution to which she dedicated her academic career.

In 2018, Kang won the Baloise Art Prize at Art Basel with her works acquired by Mudam Luxembourg. She has had solo exhibitions at The Museum of Contemporary Art Denver (2025); Tina Kim Gallery, New York City (2024); Leeum Museum of Art, Seoul (2023); Buk-Seoul Museum of Art, Seoul (2019-2020); Mudam Luxembourg (2018); ICA Philadelphia (2018). Her works have been featured in the Venice Biennale (2019); the Shanghai Biennale (2018); the Gwangju Biennale (2018); and the Liverpool Biennial (2018).

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, and Mire Lee, amongst 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

TINA KIM GALLERY

partners regularly with prominent curators, scholars, and writers to produce exhibitions and publications of rigor and critical resonance.

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