

WHITNEY

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PRESS RELEASE

WHITNEY MUSEUM PRESENTS FIRST MAJOR CHRISTINE SUN KIM SURVEY



The exhibition, opening February 8, 2025, and featuring several site-specific murals, centers on the possibilities and politics of communication, language, and sound.

New York, NY, November 20, 2024 — Opening at the Whitney Museum of American Art on February 8, 2025, [Christine Sun Kim: All Day All Night](#) is the artist's first major museum survey. Co-organized by the Whitney Museum and Walker Art Center, the exhibition foregrounds how [Christine Sun Kim](#) (b. 1980, Orange County, California; lives and works in Berlin, Germany) utilizes sound, language, and the complexities of communication in her wide-ranging approach to artmaking. *All Day All Night* brings together over 90 artworks spanning 2011 to the present across three floors of the Museum and features drawings, site-specific murals, paintings, video installations, and sculptures.

Using musical notation, infographics, and language—both in her native American Sign Language (ASL) and written English—Kim has produced a perceptive, poetic, humorous, and political body of work. In her artwork, activism, and public voice, Kim confronts the systemic marginalization of the Deaf community and subordination of access while celebrating the importance of community and family. Inspired by similarly named works made at different moments in her career, the exhibition's title, *All Day All Night*, points to the energy Kim brings to

her artistic practice; she is relentlessly experimental, iterative, and dedicated to sharing her lived experiences with a broad spectrum of audiences.

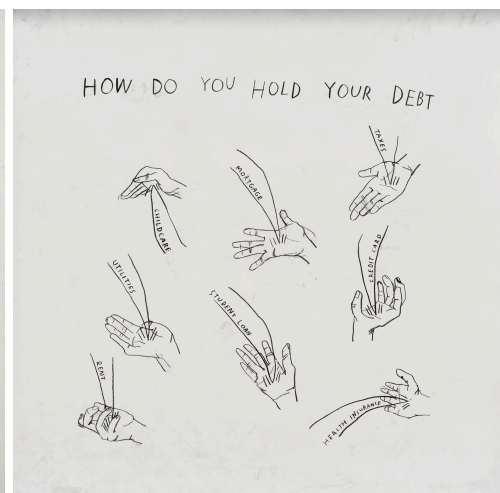
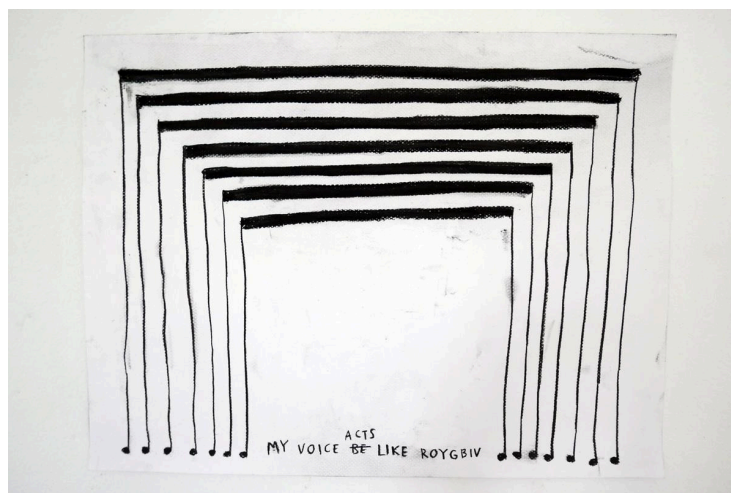
This mid-career survey builds on the artist and the Whitney's sustained relationship. Between 2007 and 2014, Kim was an educator, and later, a consultant, for the Museum, where she helped to establish [Whitney Signs](#), an ongoing program that offers tours in ASL led by Deaf educators, and ASL-led vlogs. She returned to the Whitney in 2018 to present the public art installation [Too Much Future](#), her first large-scale mural, and in 2019, she was featured in the [Whitney Biennial](#).

"We are thrilled to extend the Whitney's long-standing and close relationship with Christine Sun Kim and honored to collaborate on this important milestone in her career," said Scott Rothkopf, Alice Pratt Brown Director of the Whitney. "Ranging in scale from intimate charcoal drawings to architectural installations, Kim's work is full of acerbic wit and pointed commentary, while generously offering ways for audiences to understand how the artist navigates the world."

"The exhibition invites viewers to reconsider the importance placed on sound," said Jennie Goldstein, Jennifer Rubio Associate Curator of the Collection at the Whitney Museum. "It encourages us to consider the diversity and richness of Deaf culture and the complexities of identity more broadly, in relation to artistic collaboration, parenthood, immigration, or diasporic experience."

"When you sign *All Day All Night*, you almost make a circle in the air," Kim said. "For me, having started at the Whitney as an educator and coming back as an artist, it's a full circle moment."

Christine Sun Kim: All Day All Night will be on view through July 2025. This exhibition is organized by the Whitney Museum of American Art, New York, and the Walker Art Center, Minneapolis. The organizing curators are Jennie Goldstein, Jennifer Rubio Associate Curator of the Collection, Whitney Museum of American Art; Pavel Pyš, Curator of Visual Arts and Collections Strategy, Walker Art Center; and Tom Finkelpearl, independent curator; with Rose Pallone, Curatorial Assistant, Whitney Museum of American Art, and Brandon Eng, Curatorial Assistant, Walker Art Center. The exhibition will be on view at the Walker Art Center from March 27 through September 6, 2026.



Exhibition Overview – Christine Sun Kim: All Day All Night

Christine Sun Kim: All Day All Night takes its title from early drawings and more recent shaped canvases that visualize the ASL hand movement of the sun moving over the horizon and then dipping below it. Spanning three floors and echoing throughout the Museum, the exhibition traces Kim’s work across painting, sculpture, drawing, moving image, performance, large-scale murals, and collaborations with other artists, made between 2011 and 2024. The thematic presentation cuts across time and space to consider some of the artist’s core concerns with Deaf lived experience, the importance of family, friends, and community, and how we negotiate shared social spaces.

8th Floor

The exhibition unfolds over multiple distinct exhibition spaces at the Whitney. Much of the works in the show are installed on the eighth floor, where the exhibition surveys Kim’s career to date, from documentation of her early experimental performances to her most recent large-scale mural, *Ghost(ed) Notes* (2024). The works on this floor address her primary artistic concern: calling attention to the politics of sound and scrutinizing the social currency of oral languages. In drawings—her primary medium—and videos, Kim uses musical notation and scores, infographics, and language play in ASL and written English to make sense of her lived experiences. The interrelated topics of communication, family, trauma, the future, and monetary and societal debt are filtered through her poignant, humorous, and sharp observations. Highlights include rarely seen early drawings, such as *All Day. All Night.* (2012), *Pianoiss...issimo (Worse Finish)* (2012), and *Feedback Aftermath* (2012); major multi-part drawing series, including *Future Base* (2016) and *Degrees of Deaf Rage* (2018); and several significant video installations, such as *Tables and Windows* (2016), made in collaboration with artist Thomas Mader, among other works.

3rd Floor

The third floor focuses on the echo, conceptually and as a graphic reference to the ASL sign. The gallery space features a large mural, *Prolonged Echo* (2023), that spreads over multiple walls, effectively surrounding the viewer. The imagery—undulating passages of thick, arching black lines—derives from the shape of the sign for “echo” in ASL, where the tips of four fingers of one hand contact the open palm of the other and then bounce away. For Kim, the notion of the echo relates to her experiences navigating in the hearing world, as there is a delay in relaying information as ASL interpreters “echo” what she signs. Related drawings, *Long Echo* (2022) and *Pointing* (2022), displayed on top of the mural further layer the echo visually and experientially.

1st Floor

The free-to-visit Lobby Gallery features drawings, video, and a large sculptural installation. The works gathered in this space explore the interconnectedness of ASL and Deaf culture. Some drawings in this gallery consider the role that sign language interpreters play in making Kim “sound” different, while others, such as *Whatcha Doing, Do Do* (2018), compare specific written English words and phrases with their Deaf English (shorthand translations of ASL) counterparts. The large-scale kinetic sculpture made with Thomas Mader, *ATTENTION* (2022), consists of two fan-powered, arm-shaped appendages that enact the method of attracting attention to oneself or something else in ASL. The arms wave and point at a rock, eroding its surface as they

attempt to get attention or bring attention to something repeatedly, a poignant reminder of the power of communication.

About the Artist

Christine Sun Kim is an American artist based in Berlin. Kim's practice considers how sound operates in society, deconstructing the politics of sound and exploring how oral languages operate as social currency. Musical notation, written language, infographics, American Sign Language (ASL), the use of the body, and strategically deployed humor are all recurring elements in her practice. Working across drawing, performance, video, and large-scale murals, Kim explores her relationship to spoken and signed languages, to her built and social environments, and to the world at large.

Kim has exhibited and performed internationally, including at the Gwangju Biennale (2023); Secession, Vienna (2023); Queens Museum, New York (2022); Drawing Center, New York (2022); Museum für Moderne Kunst, Frankfurt (2021); Manchester International Festival (2021); MIT List Visual Arts Center, Cambridge (2020); Whitney Biennial, New York (2019); Buffalo AKG Art Museum (2019); Art Institute of Chicago (2018); San Francisco Museum of Modern Art (2017); De Appel Arts Center, Amsterdam (2017); Berlin Biennale (2016); Shanghai Biennale (2016); MoMA PS1, New York (2015); and the Museum of Modern Art, New York (2013), among numerous others. Kim's awards and fellowships include an MIT Media Lab Fellowship, a United States Artists Fellowship, a Ford and Mellon Foundations' Disabilities Future Fellowship, and the Prix International d'Art Contemporain of the Fondation Prince Pierre de Monaco. Her works are held in numerous prominent collections, including the Museum of Modern Art, New York; Los Angeles County Museum of Art; Tate Britain, London; Smithsonian American Art Museum, Washington, DC; Museum of Contemporary Art, Los Angeles; and the Whitney Museum of American Art, among others.

Catalogue

Christine Sun Kim: All Day All Night is accompanied by a major monograph co-published by the Whitney Museum of American Art and Walker Art Center. The catalogue features an interview between Kim and the co-curators and three commissioned essays by artist Park McArthur, sound art curator and art historian Seth Kim-Cohen, and designer and leader of MASS Deaf Space and Disability Justice Lab Jeffrey Mansfield. In addition, the book includes a generously illustrated plate section of Kim's work and an illustrated timeline filled with personal photographs, notes, papers, and documents compiled by curatorial assistants Brandon Eng and Rose Pallone together with the artist to offer an engaging new look at her life and work. Copies will be available for purchase in the Whitney shop, [online](#), and at bookstores (\$60).

Public Programs

A series of in-person and virtual public programs will be offered in conjunction with *Christine Sun Kim: All Day All Night*. More information about these programs and how to register will be available on the Museum's [website](#) as details are confirmed.

Press Preview

The Whitney Museum will host a press preview on Wednesday, February 5, 2025, 10 am–1:30 pm. RSVP to the press preview by [filling out this form](#). A photography and broadcast hour will start at 9 am and requires advance registration. Please reach out to pressoffice@whitney.org for

any questions about the photography and broadcast hour. Remarks by Scott Rothkopf, Alice Pratt Brown Director, and Jennie Goldstein, Jennifer Rubio Associate Curator of the Collection, will begin at 10:30 am.

PRESS CONTACT

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ABOUT THE WHITNEY

The Whitney Museum of American Art, founded in 1930 by the artist and philanthropist Gertrude Vanderbilt Whitney (1875–1942), houses the foremost collection of American art from the twentieth and twenty-first centuries. Mrs. Whitney, an early and ardent supporter of modern American art, nurtured groundbreaking artists when audiences were still largely preoccupied with the Old Masters. From her vision arose the Whitney Museum of American Art, which has been championing the most innovative art of the United States for ninety years. The core of the Whitney’s mission is to collect, preserve, interpret, and exhibit American art of our time and serve a wide variety of audiences in celebration of the complexity and diversity of art and culture in the United States. Through this mission and a steadfast commitment to artists, the Whitney has long been a powerful force in support of modern and contemporary art and continues to help define what is innovative and influential in American art today.

Whitney Museum Land Acknowledgment

The Whitney is located in Lenapehoking, the ancestral homeland of the Lenape. The name Manhattan comes from their word Mannahatta, meaning “island of many hills.” The Museum’s current site is close to land that was a Lenape fishing and planting site called Saponckanikan (“tobacco field”). The Whitney acknowledges the displacement of this region’s original inhabitants and the Lenape diaspora that exists today.

As a museum of American art in a city with vital and diverse communities of Indigenous people, the Whitney recognizes the historical exclusion of Indigenous artists from its collection and program. The Museum is committed to addressing these erasures and honoring the perspectives of Indigenous artists and communities as we work for a more equitable future. To read more about the Museum’s Land Acknowledgment, [visit the Museum’s website](#).

VISITOR INFORMATION

The Whitney Museum of American Art is located at 99 Gansevoort Street between Washington and West Streets, New York City. Public hours are Monday, Wednesday, and Thursday, 10:30 am–6 pm; Friday, 10:30 am–10 pm; and Saturday and Sunday, 10:30 am–6 pm. Closed Tuesday. Visitors eighteen years and under and Whitney members: FREE. The Museum offers FREE admission and special programming for visitors of all ages every Friday evening from 5–10 pm and on the second Sunday of every month.

Image credits:

Installation view of *Christine Sun Kim: Cues on Point* (Secession, Vienna, February 17–April 16, 2023). From left to right: Christine Sun Kim, *Prolonged Echo*, 2023; *Long Echo*, 2022; and *Cues on Point*, 2022. Courtesy the artist, Secession, François Ghebaly Gallery, and WHITE SPACE. Photograph by Oliver Ottensschläger

Christine Sun Kim, *My Voice Acts Like ROYGBIV*, 2015. Charcoal on paper, 11 13/16 x 15 3/4 in. (30 x 40 cm). Deutsche Bank Collection. © Christine Sun Kim

Christine Sun Kim, *How Do You Hold Your Debt*, 2022. Charcoal on paper, 44 x 44 in. (112 x 112 cm). Collection of Jenny Osterhout and Santiago Martinez Goveia. © Christine Sun Kim