

Christine Sun Kim: All Day All Night

Whitney Museum of American Art

February 8–July 2025

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Installation View of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8–July 6, 2025). *Degrees of Deaf Rage* Series, 2018. Photograph by David Tufino



Installation view of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8–July 6, 2025). Christine Sun Kim, *The Grid of Prefixed Acousmatics*, 2017. Photograph by David Tufino

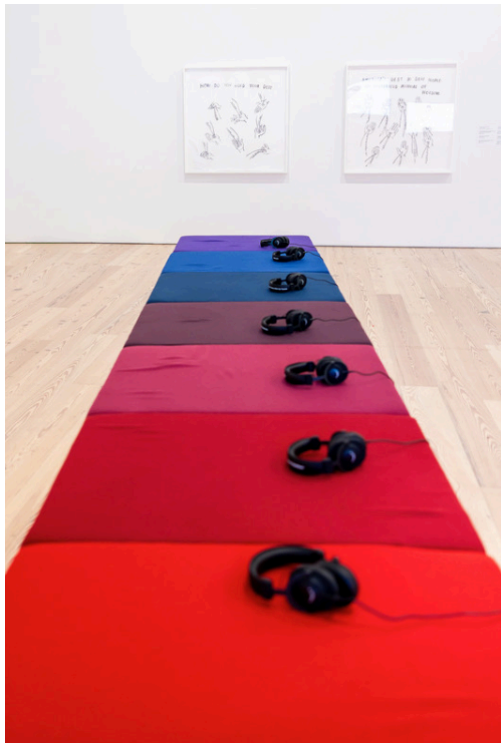


Installation View of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8–July 6, 2025). From left to right: *Too Possessive for Score*, 2015; *TBD TBC TBA*, 2015; *Fort of Fortes*, 2015; *Almost a Score*, 2015; *Ghost(ed) Notes*, 2024 (re-created 2025). Photograph by David Tufino

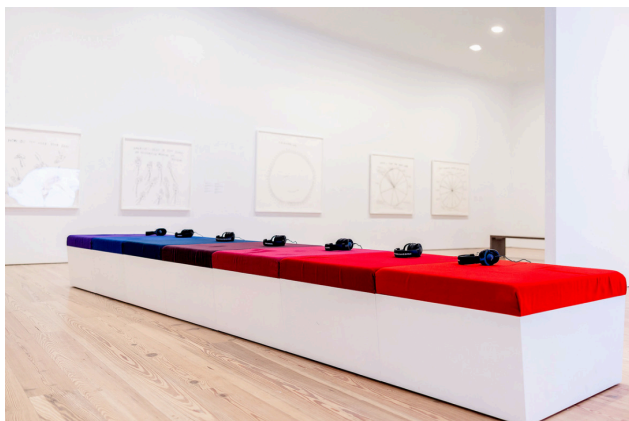
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	<p>Installation view of <i>Christine Sun Kim: All Day All Night</i> (Whitney Museum of American Art, New York, February 8-July 6, 2025). <i>Arch-Acousmatic</i>, 2017. Photograph by David Tufino</p>
	<p>Installation view of <i>Christine Sun Kim: All Day All Night</i> (Whitney Museum of American Art, New York, February 8-July 6, 2025). <i>The Grid of Prefixed Acousmatics</i>, 2017. Photograph by David Tufino</p>

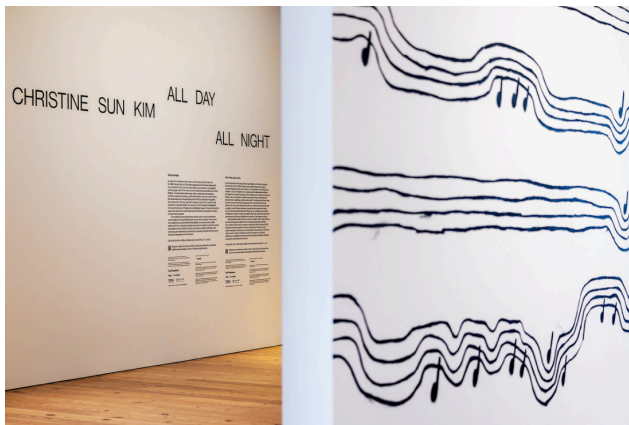
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Installation view of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8-July 6, 2025). *One Week of Lullabies for Roux*, 2018. Photograph by David Tufino



Installation view of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8-July 6, 2025). *One Week of Lullabies for Roux*, 2018. Photograph by David Tufino



Installation view of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8-July 6, 2025). *Ghost(ed) Notes*, 2024 (re-created 2025). Photograph by David Tufino

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Installation View of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8-July 6, 2025). From left to right: *Too Possessive for Score*, 2015; *TBD TBC TBA*, 2015; *Fort of Fortes*, 2015; *Almost a Score*, 2015. Photograph by David Tufino



Installation view of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8-July 6, 2025). Christine Sun Kim, *Close Readings*, 2015. Photograph by David Tufino



Installation view of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8-July 6, 2025). From left to right: Christine Sun Kim, *Ghost(ed) Notes*, 2024; Christine Sun Kim, *All Day All Night*, 2023. Photograph by David Tufino

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Installation view of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8-July 6, 2025). Christine Sun Kim, *A String of Echo Traps*, 2022. Photograph by David Tufino

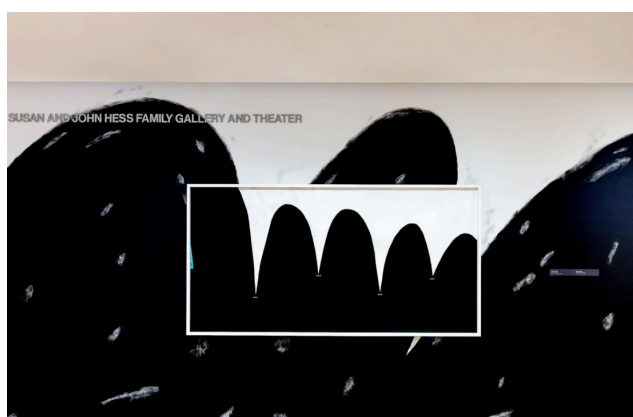


Installation view of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8-July 6, 2025). Christine Sun Kim, *A String of Echo Traps*, 2022. Photograph by David Tufino

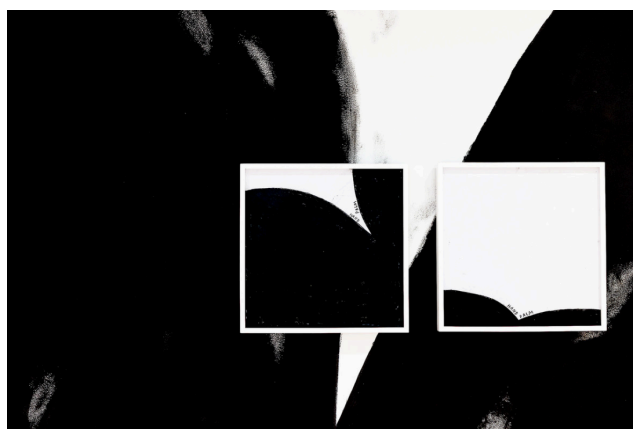
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Installation view of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8-July 6, 2025). Christine Sun Kim, *A String of Echo Traps*, 2022. Photograph by David Tufino



Installation view of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8-July 6, 2025). Back to front: *Prolonged Echo*, 2023 (re-created 2025); *Long Echo*, 2022. Photograph by David Tufino



Installation view of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8-July 6, 2025). From left to right: *Prolonged Echo*, 2023 (re-created 2025); *Small Echo*, 2022; *Small Echo*, 2022. Photograph by David Tufino

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Installation view of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8-July 6, 2025). Mural: *Ghost(ed) Notes*, 2024 (re-created 2025). On wall, clockwise from top left: *Future Tells Bad Knock-Knock Jokes*, 2016; *Hockney Future*, 2016; *Future with White Privileges*, 2016; *Future with Certified Sign Language Interpreters*, 2016; *Good Grief Future*, 2016; *Future Does the Biles*, 2016; *Future Gets Sleepy*, 2016; *Futurist Future*, 2016; *Denim Future*, 2016; *Future Attempts to Hearsplain*, 2016; *Future Attempts to Deafspain*, 2016; *No Future*, 2016; *Rhyme Pattern Future*, 2016; *Future Gets High on Caffeine*, 2016; *McFuture*, 2016; *Too Much Future*, 2016; *Future Gets Paranoid*, 2016; *Future with Sound Privileges*, 2016; *Kapoor Future*, 2016; *Future Schmuture*, 2016. Photograph by Ron Amstutz



Installation view of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8-July 6, 2025). From left to right: *Aur-Acoustmatic*, 2017; *Post-Acoustmatic*, 2017; *Scrib-Acoustmatic*, 2017; *Arch-Acoustmatic*, 2017; *Ambi-Acoustmatic*, 2017; *Mega-Acoustmatic*, 2017; *Feedback Aftermath*, 2012; *Pianoiss . . . issmo (Worse Finish)*, 2012; *Close Readings*, 2015; *Over and Over*, 2016; *Four Stages*, 2016; *Too Possessive for Score*, 2015; *Piano within Piano*, 2015; *TBD TBC TBA*, 2015; *Fort of Fortes*, 2015; *Almost a Score*, 2015. Photograph by Ron Amstutz



Installation view of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8-July 6, 2025). Mural: *Ghost(ed) Notes*, 2024 (re-created 2025). Photograph by Ron Amstutz

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Installation view of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8-July 6, 2025). Mural: *Prolonged Echo*, 2023. From left to right: *Pointing*, 2022; *Pointing*, 2022. Photograph by Ron Amstutz



Installation view of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8-July 6, 2025). Christine Sun Kim and Thomas Mader, *ATTENTION*, 2022. Photograph by Ron Amstutz



Installation view of *Christine Sun Kim: All Day All Night* (Whitney Museum of American Art, New York, February 8-July 6, 2025). Mural: *Prolonged Echo*, 2023. From left to right: *Long Echo*, 2022; *Long Echo*, 2022. Photograph by Ron Amstutz