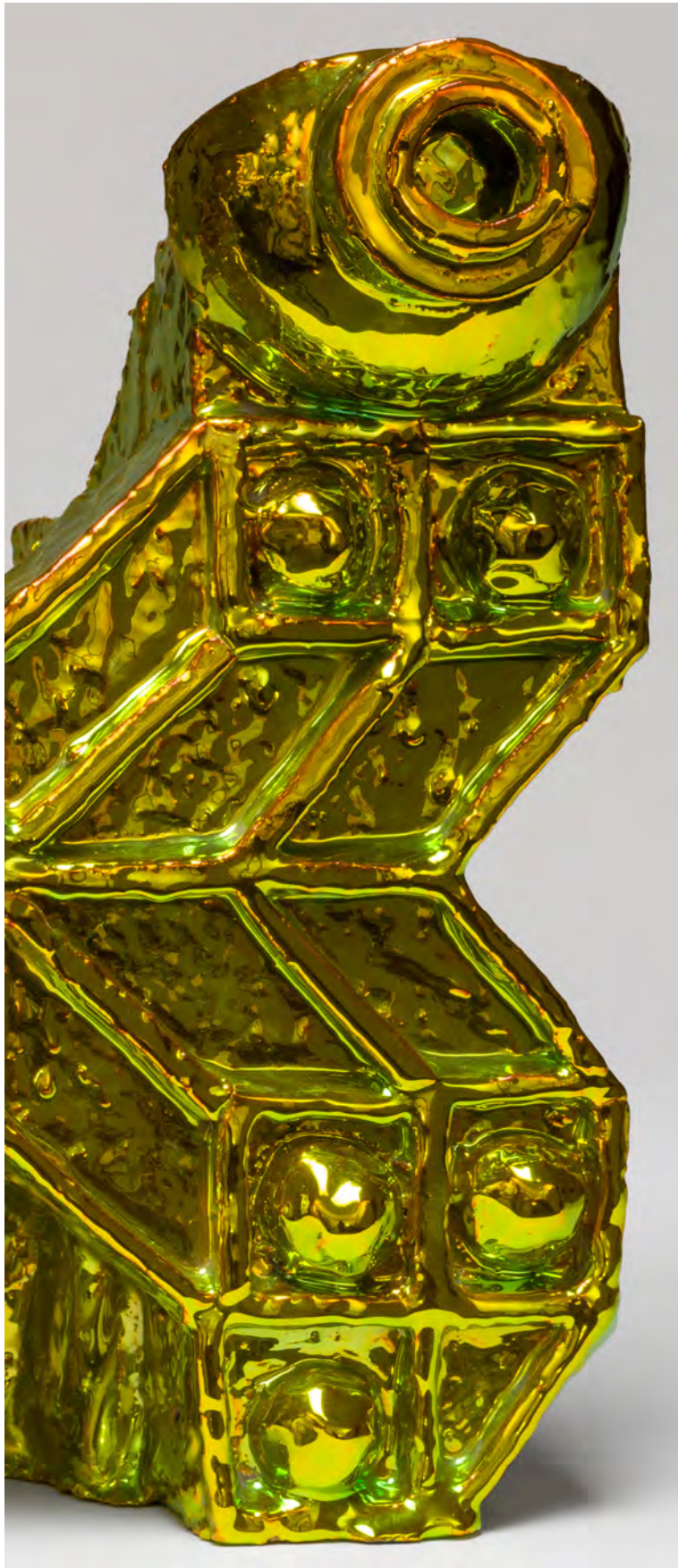




Kiwha Lee and Julia Kunin: *Electromagnetic Signature*

September 10th - October 10th, 2026

MINDY SOLOMON

848 NW 22 St, Miami, FL 33127

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Mindy Solomon is pleased to present Kiwha Lee and Julia Kunin: *Electromagnetic Signature*, a dynamic pairing of two- and three-dimensional works that explore the tension between material presence and invisible information.

Exhibiting at the gallery for the first time, Kiwha Lee presents a thought-provoking body of work that re-engineers the mechanics of pattern, light, and pictorial depth. Lee writes:

"What if painting isn't just a window to look into, but a porous screen through which light, air, and vision can pass? My paintings ask how painting can move beyond Alberti's Renaissance conception of the painting as an open window onto the world. I look instead to the jali, a perforated ornamental architectural screen that regulates the passage of light, air and vision, as an alternative model for constructing pictorial space. Rather than treating pattern as flat decoration, I use it as an active structure that simultaneously obstructs and enables vision. Through translucent layers and shifts in opacity, I make the canvas appear backlit. Light doesn't just hit the painting from the front; it seems to punch forward from behind, changing how we perceive depth. Informed by Korean and Chinese pictorial traditions, I reinvent historic Asian resist-printing techniques in oil on canvas. The patterns simultaneously block, filter, and open up vision, making it difficult to locate exactly what is surface and what is depth, what is figure and what is ground, what is inside and what is outside."

Julia Kunin returns to the gallery for her second exhibition, presenting a new body of work that embraces abstraction while emerging from a space of figuration and gender specificity. Kunin writes:

"In creating feminist and queer sculptures that reference the figure, I combine personal symbols with surrealism. My work has long been influenced by the decorative arts and Art Nouveau ceramics, which can be seen in the glazes I use. Here, the glitter and iridescence of the femme fatale have been transformed into a gender-fluid warrior. The interior mirroring in the work creates a baroque visual onslaught, merging body, machine, and architecture. These otherworldly totems address sexuality while incorporating nostalgic space-age imagery."

Both artists engage with space and pattern as fundamental elements of their practices exploring how light operates either through internal reflection or structural permeability. From a purely visual perspective, affinities emerge in their forms, surfaces, and palettes. Yet the dialogue between the works extends beyond these formal similarities. There is a palpable sense of energy — an almost tangible "electricity" — that moves between Lee's backlit, back-to-front paintings and Kunin's highly reflective sculptures.

Together, the artists create an environment in which boundaries between surface and depth, body and architecture, material and image, and the visible and invisible become fluid. *Electromagnetic Signature* considers how pattern, luminosity, reflection, color, and spatial perception can activate the space between artwork and viewer, transforming looking into an immersive and dynamic exchange.



Kiwha Lee

Beyond the Pale, 2024

Oil on canvas

24" x 18"

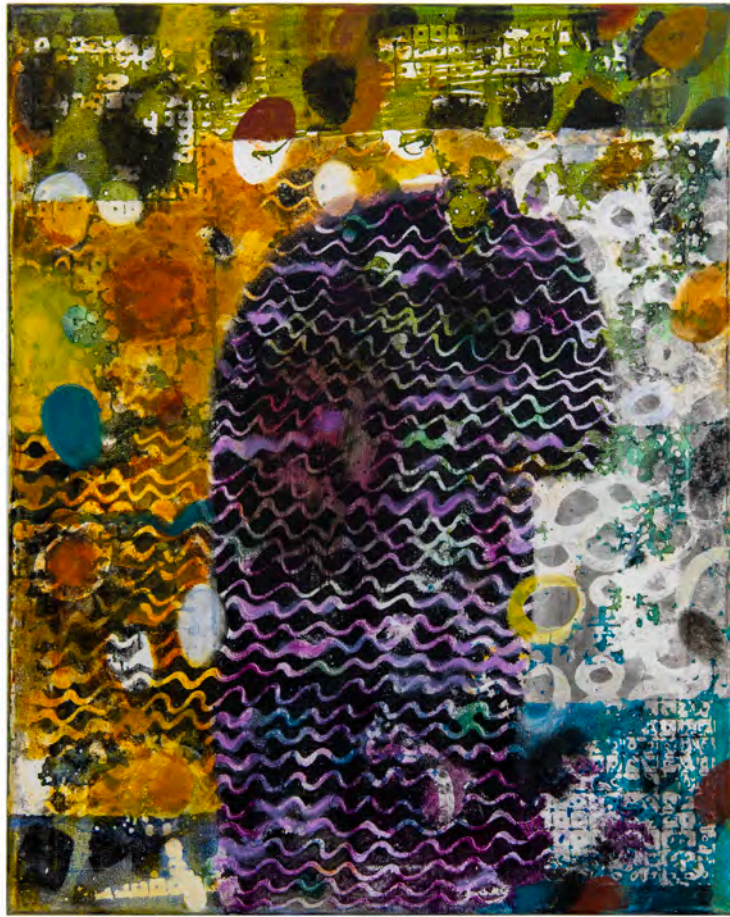


Kiwha Lee

Bifocal Floaters, 2024

Oil on canvas

54" x 44"

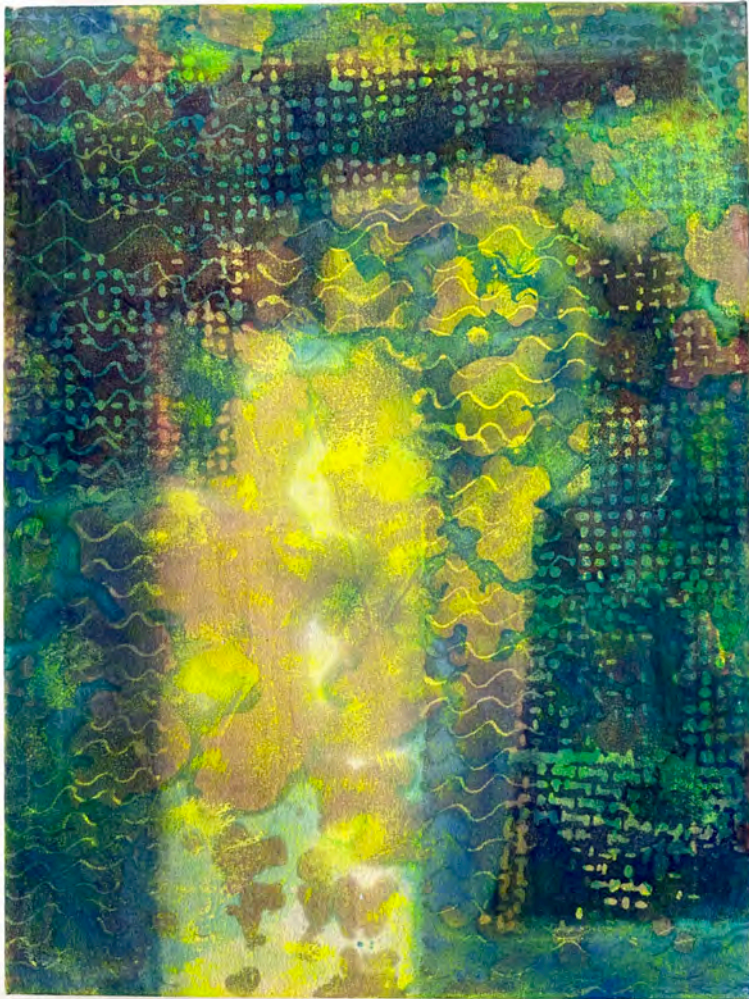


Kiwha Lee

Stored Energy Patterns, 2024

Oil on canvas

20" x 16"



Kiwha Lee
Witness, 2024
Oil on canvas
24" x 18"



Kiwha Lee

Electromagnetic Signature, 2024

Oil on canvas

20" x 16"



Kiwha Lee

Data from the Invisible, 2026

Oil on canvas

24" x 18"

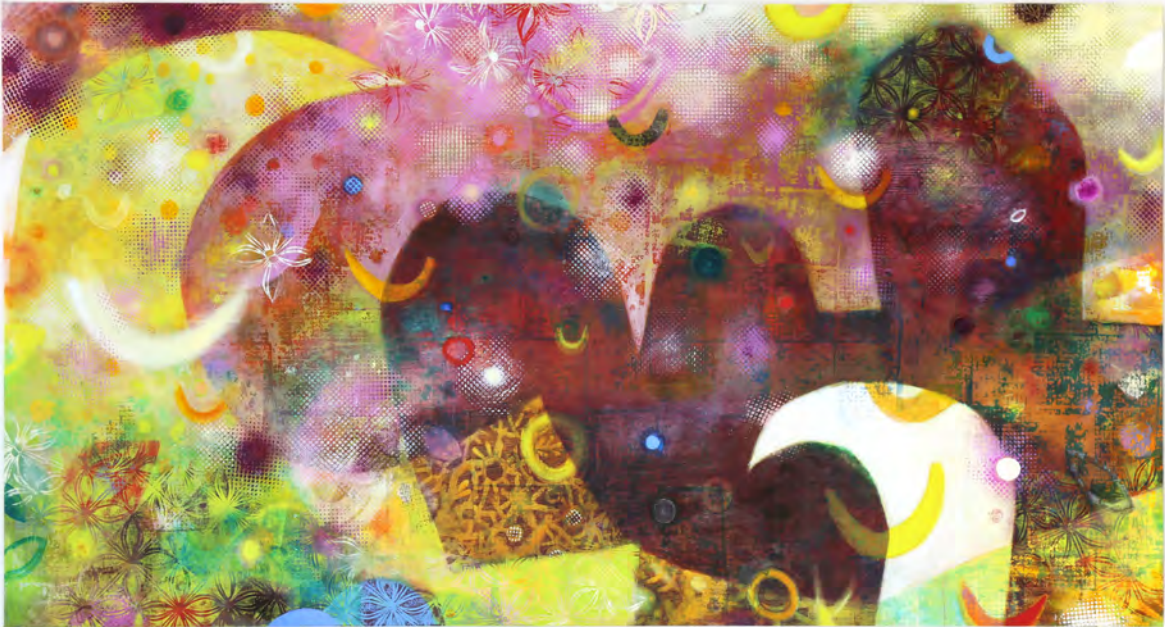


Kiwha Lee

Porous Geometry, 2026

Oil on canvas

34" x 32"



Kiwha Lee

Breathing Through, 2026

Oil on canvas

55" x 103"

Artist Statement

Kiwha Lee

B. Seoul, Korea

Lives and works in
New York, NY

"What if painting isn't a window through which an autonomous spectator looks, but a permeable structure where seeing becomes an exchange between viewer, image, light, and space?"

My paintings ask how painting can construct space beyond Alberti's conception of painting as an open (glass) window (*finestra aperta*). Rather than treating pattern as ornament to simply look at, I use it as an active, permeable screen to look through —one that simultaneously obstructs, filters, and enables vision, decentralizing pictorial space and unsettling fixed relationships between surface and depth, figure and ground, and interior and exterior.

Central to my practice is a framework I first developed in my 2022 Hunter College MFA thesis *Ambiguity of Vision: Reimagining the Hypervisible Void*, and subsequently proposed publicly through my 2024 New York solo debut, *Light Punch*: a non-Western perforated architectural screen in which ornamental pattern regulates the passage of sight, air, and light. I continued this inquiry later that year in *Reverse Universe*, my first European solo exhibition at Monti8 in Rome, where the work's challenge to the Albertian window took on particular resonance within the Italian context from which this Renaissance model of pictorial space emerged. I approach the *jali* as an alternative to that model: rather than disappearing in the service of illusion, the patterned boundary remains materially present, mediating what passes between viewer, image, and world.

Informed by Korean and Chinese landscape traditions of pictorial space, I build these conditions through repeated impressions, transfers, layering, and shifts in opacity, reinventing processes drawn from ancient Asian textile resist-printmaking techniques, yet in oil on canvas. These methods produce an unfolding experience of space rather than organizing the painting around a singular optical viewpoint.

My recent paintings in the Mindy Solomon Gallery two-person exhibition with Julia Kunin *Electromagnetic Signature*, extend this established framework from architectural toward bodily permeability. The *jali*'s perforated structure opens onto the body's own porous relation between interior and exterior. In *Breathing Through* (2026), permeability takes on a respiratory quality: pattern moves across and through layers, suggesting pictorial space not as fixed or sealed, but as something that breathes—open to passage and exchange.

Biography

Kiwha Lee

B. Seoul, Korea

Lives and works in
New York, NY

Kiwha Lee is a painter based in New York City whose work proposes an alternative model through which to approach pictorial space. Instead of the Albertian conception of painting as an open window (*finestra aperta*) onto the world, she developed a counter-framework that draws on the architectural logic of the non-western architectural *jali* — a latticed, patterned screen that allows for light, air, and vision to pass through instead of the European glass window. First articulated in her 2022 Hunter College MFA thesis, *Ambiguity of Vision: Reimagining the Hypervisible Void*, this framework conceives of the picture plane as a permeable boundary that is simultaneously surface and opening — enabling patterned light to be seen and felt. Her "back-to-front" pictorial structure often produces a backlit sensation, as light appears to “punch forward” from behind the picture plane, allowing the outside world to enter and transform the viewer’s space.

Lee's work is in active dialogue with European modernists such as Henri Matisse, whose use of non-Western textiles and ornament destabilized conventional distinctions between figure and ground and flattened perspectival space. Lee extends this modernist legacy by exploring pattern not as a means of flattening space, but as an architectural mechanism for constructing spatial depth. Through repeated impressions, transfers, layering, and shifts in opacity, she unsettles fixed hierarchies between surface and depth, figure and ground, and interior and exterior. Drawing from Korean and Chinese landscape pictorial traditions, Lee reinvents ancient Asian textile resist-printing processes in oil on canvas, bringing multiple histories of pattern and pictorial space into dialogue.

Born in Seoul and raised across four continents, Lee received her MFA in Painting from Hunter College in 2022. Her New York solo debut, *Light Punch*, at CHART was selected as an Artforum “Must See” and named by Artsy among five standout exhibitions at small galleries worldwide. Later that year, her first European solo exhibition, *Reverse Universe*, opened at Monti8 in Rome and was selected by Exibart as a must-see exhibition in Rome. In 2025, Lee was selected for a solo presentation in the Main Section of Arte Fiera in Bologna, Italy’s most prestigious modern and contemporary art fair.

Biography

Lee has exhibited at CHART, Fergus McCaffrey, Thierry Goldberg, Monti8, Ortega y Gasset Projects, COL Gallery, and other venues in the United States, Europe, and Asia. She was nominated for the Sovereign Asian Art Prize in 2018 and was named one of ARTCUBE Discoveries' Top 100 Early-Career Artists for 2023–2024. Her work has been featured in *Artforum*, *Artsy*, *Artribune*, *New American Paintings*, *Two Coats of Paint*, *ArtMaze*, *Vulture*, *Asian Art News*, and *Harper's BAZAAR*, among other publications. Her paintings are held in the Morgan Stanley Art Collection and private collections internationally. In 2026, she was a featured guest on Brian Alfred's *Sound & Vision* podcast.

Curriculum

Vitae:

Kiwha Lee

B. Seoul, Korea

Lives and works in
New York, NY

Education

2022

Hunter College, MFA [Painting], NY, NY

Columbia University, School of Art, Advanced Painting Intensive

B. Design [Visual Communication, Hons] University of Technology Sydney and
University of New South Wales, College of Fine Art

Select Solo, Two-Person, and Three-Person Exhibitions

2026

Electromagnetic Signature, Julia Kunin and Kiwha Lee, Mindy Solomon Gallery, Miami, FL

2025

Solo presentation, Main Section, Arte Fiera, Bologna, Italy

2024

Solo exhibition, Reverse Universe, Monti8, Rome and Latina, Italy

Solo exhibition, Light Punch, CHART, Tribeca, NY, NY

2023

Two person presentation with Shona McAndrew Untitled Art, Miami Beach (CHART)

2022

Three person exhibition with with Alex Putz and Shira Toren, No Light Without Shadows,
Thierry Goldberg Gallery, NY, NY

2019

Two person exhibition, Of Bonding and Breaking, NPE Gallery, Singapore

2018

Solo exhibition, Wire and Fire Together, theflatspace, Singapore

Select Group Exhibitions

2026

High Visibility, GOCA Gallery, Chelsea, NY, NY

2024

Are All Things Ephemeral?, Monti8, Latina, Italy

2023

A Room With a View, Vardan Gallery, Los Angeles

Becoming [Louise Fishman, Nancy Graves, Marcia Hafif] COL Gallery, San Francisco

2022

This Most Distant, 205 Hudson Gallery, NY, NY

2021

M Street Gallery, November 2nd, Jersey City, NJ

2020

Fergus McCaffrey, Lower East Side Girls Club Benefit, Chelsea, NY, NY

Ortega y Gasset Projects, Mirror Eye, Brooklyn, NY [curated by Kate Mothes + Far x Wide]

Allerton Gallery, Warm Down, Cool Up, Greenville, SC [Curated by Anne Parke]

2019

Collar Works, Flat Files 2020, Troy, NY [curated by Jes Cannon]

Zankel Arts Hub, Inaugural exhibition, Hunter College, NY, NY

2017

Harper's Bazaar Art Prize 2017 Finalists Exhibition, 2017

2016

Chan+Hori Contemporary, Untapped Discovery, Singapore

Fowler-Kellogg Art Center, Residents Group Show, Chautauqua, NY

2015

LeRoy Neiman Gallery, Columbia University, NY, NY

Awards, Recognitions, and Residencies

2023-2024

Artcube Discoveries, Top 100 Early Career Artists

2023

Vermont Studio Center, Vermont

2020-2022

Stanton Scholarship, Hunter College, New York, NY

2018

NPE Artist Residency, Singapore

Sovereign Asian Art Prize, nomination, Hong Kong

2017

Harper's Bazaar Art Prize finalist, Singapore

2016

Chautauqua Art Residency, Chautauqua, NY

2016

Visual Arts Development Association Untapped Discovery, Singapore

Curatorial

2026-present

Founder & Curator, THEFLATSPACE, Singapore and New York

2013-2018

Founder & Curator, THE FLAT, Singapore

Teaching

2025

Lecturer, Art History, Painting in the 21st Century, Nanyang Technological University, Singapore

2021

Teaching Assistant and Critic, Hunter College MFA, Graduate Seminar

2020

Teaching Assistant and Critic, Hunter College BFA, Collagic Logic Seminar

Selected Press

2024

Artsy, 5 Standout Shows to See at Small Galleries This February [NY solo]

Artforum, Must-See, February [NY solo]

Two Coats of Paint, NYC Selected Gallery Guide, February [NY solo]

Artribune, Kiwha Lee: Reverse Universe, October [Rome solo]

Exhibart, Must-See in Rome [San Lorenzo Art District], November [Rome solo]

Artcube 2023 Discoveries, Top 100 Early-Career Artists

2023

New American Paintings, MFA Annual #165

ArtMaze Magazine, Double Volume Edition 32-33

2021

Assemblage Journal, MFA Feature: Kiwha Lee Blocman, Fall 2021

2020

Asian Art News, Three Emerging Artists: A Feminist Consciousness

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2018

Vulture Magazine, Art of Seeing [six-paged featured artist], March

2016

Chautauqua Daily New York, Building Their Own Community

Lomography.com, 2016 Untapped Discovery Exhibit Boasts 10 Singapore-based Artists

Art Radar, Ten Young Emerging Singaporean Artists

Dodooba Southeast Asia, 2016 Untapped Discovery

2015

Home & Décor Magazine Singapore, April

The Business Times Newspaper weekend, double-page feature, Jan. 17-18

AsiaOne Business, Design & Art feature

Collections

Morgan Stanley Art Collection

Marsh & McLennan Collection

Private Collections in USA, Singapore, Korea, Japan, France, Italy, Australia