



PAUL SOTO, NEW YORK

Na Mira  
Art Basel Hong Kong  
Stand 1C48, Discoveries Sector  
March 26 – 30, 2025

121 West 57th Street, 7th Floor, New York, New York, 10001 United States of America

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NA MIRA (1982, USA) grew up in Hong Kong, Japan, Korea and now lives in Los Angeles, California. Mira allows animism to denaturalize the historically produced apparatus of image making. Her projects have a contaminated duration where time is material, history is perpetually undone and the single point perspective of Western art history's gaze is shredded along the borders of body and state. Exhibitions, screenings and performances include Institute of Contemporary Art and Museum of Contemporary Art, Los Angeles; The Kitchen, Participant Inc., and Company Gallery, New York; Midway Contemporary Art, Minneapolis; Museum of Contemporary Art, Tucson; Portland Institute of Contemporary Art; ArtSpace Sydney; Institute of Contemporary Art, London; Kunsthalle Zürich; Croy Nielsen, Vienna; Seoul Museum of Art, Museum of Modern and Contemporary Art, and Art Sonje Center, Seoul among others. Upcoming exhibitions of her work include 12th SITE Santa Fe International, curated by Cecilia Alemani; and Hammer Biennial 2025, curated by Essence Harden and Paulina Pobocha.

Mira's art has been presented in the Gwangju Biennale, Venice Biennale, Whitney Biennial, and is in the public collections of Walker Art Center, Los Angeles County Museum of Art and Whitney Museum of American Art. Mira holds an MFA in New Genres from University of California, Los Angeles and a BFA in Film and Video from School of the Art Institute of Chicago. In 2022, Wendy's Subway published the first collection of Mira's writing, *The Book of Na*.



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Na Mira

*Abandon*, 2025

2-channel 16mm film transfer  
to HD and infrared video, B/W,  
signal transmitter, Sony ICF-  
7270W radio, mirrors, paint

3 minutes, looped

Dimensions variable

Edition 1 of 3 + II AP

DM0044.1

\$ 40,000.00 USD



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Na Mira  
*Memento 1-4*, 2025

Giclée prints of silver gelatin prints of 16mm film projections, aluminum frames, four parts  
8 x 10 inches (each, print size), 20.3 x 25.4 cm (each, print size)  
14 x 16 inches (each, framed), 35.56 x 40.64 cm (each, framed)  
Edition 1 of 2 + II AP  
DM0039.1

\$ 20,000.00 USD, frames inclusive



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Na Mira  
*Memento 1-4*, 2025, detail  
Giclée prints of silver gelatin prints of  
16mm film projections, aluminum frames,  
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In a series of iterative film installations, NA MIRA reimagines *White Dust From Mongolia*, the final film of artist Theresa Hak Kyung Cha, which was left unfinished at the time of her murder in 1982. Cha used fragmentation, semiotics, and science fiction to address the forced migration of Koreans under military occupation and its effect on language and memory. Her unrealized script describes a character who has lost her memory and another who is re-collecting those memories, until they become superimposed at a single point in time.

In 1980, Cha traveled to South Korea to film *White Dust From Mongolia* but was forced to evacuate when the nation was put under martial law and the dictatorship led a violent massacre against the Gwangju Student Uprisings. In November of 2024, Mira returned to South Korea to film the scenes of *Abandon* just as protests began to take over Seoul and the president declared martial law for the first time since 1980.

Using 16mm film under the principles of Structural and Psychoanalytic theory that guided Cha's work, Mira creates new scenes that draw on histories of rupture and a practice invested in animism, errancy and eros. The materiality of these nonlinear films animate a collective dream through light leaks, sprocket holes, infrared and architecture. Towards a speculative space-time of diaspora, Mira arranges the scenes to play simultaneously in the shape of an unfolded cube, an open door, an archive exploding. Dust continues to spread.

Mirrors installed on the floors and walls of the exhibition shatter the dimensions of the gallery. The reflection does not repeat what we know. It opens

an encounter beyond vision. Here the warped text becomes legible, bodies descend and chambers open in vertiginous corners. Shamans anciently used mirrors to see spirits. Starting in the Ming Dynasty, anamorphic paintings used mirrors and oblique angles to depict sex, evolving in the Renaissance to remember death. Mira also looks towards limit events at the edge of perception.

When first performing a scene from the *White Dust* script in 2020, a Korean radio station started mysteriously transmitting from the guitar amp in Mira's Los Angeles studio. Field recordings from this station and other filming locations are broadcast by the artist through an FM transmitter in the exhibition where a radio picks up the signal and the movement of visitors augment the invisible live frequencies.

Following film's alchemical process, Mira makes silver gelatin prints by projecting the 16mm films onto photographic paper, compressing 24 frames per second of motion into a single moment. Developing these by hand, Mira surfaces abstract images that continue to migrate over time. These original pictures are re-photographed as they slowly deteriorate.

The darkroom and the interior of the cinema are saturated in red because the low frequency makes it the first color to disappear from sight. Incorporating the apparatus of red light and red walls into the installations, Mira projects the films directly into this threshold of disappearance: an image moving elsewhere.



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