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

21 Wes 27th Street, 7th Floor, New York, New York, 10001 United States of America

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*.

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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State Barrier Property





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



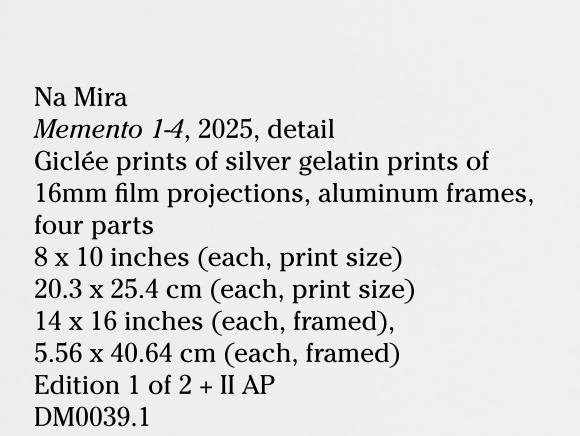




Na Mira *Memento 1-4*, 2025, detail Giclée prints of silver gelatin prints of 16mm film projections, aluminum frames, four parts 8 x 10 inches (each, print size) 20.3 x 25.4 cm (each, print size) 14 x 16 inches (each, framed), 5.56 x 40.64 cm (each, framed) Edition 1 of 2 + II AP DM0039.1

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In a series of iterative film installations, NA MIRA reimagines *White Dust From* an encounter beyond vision. Here the warped text becomes legible, bodies Mongolia, the final film of artist Theresa Hak Kyung Cha, which was left unfindescend and chambers open in vertiginous corners. Shamans anciently used ished at the time of her murder in 1982. Cha used fragmentation, semiotics, mirrors to see spirits. Starting in the Ming Dynasty, anamorphic paintings and science fiction to address the forced migration of Koreans under military used mirrors and oblique angles to depict sex, evolving in the Renaissance occupation and its effect on language and memory. Her unrealized script to remember death. Mira also looks towards limit events at the edge of perdescribes a character who has lost her memory and another who is re-colception. lecting those memories, until they become superimposed at a single point in When first performing a scene from the *White Dust* script in 2020, a Korean time.

radio station started mysteriously transmitting from the guitar amp in Mira's Los Angeles studio. Field recordings from this station and other filming loca-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 dictations are broadcast by the artist through an FM transmitter in the exhibition torship led a violent massacre against the Gwangju Student Uprisings. In Nowhere a radio picks up the signal and the movement of visitors augment the vember of 2024, Mira returned to South Korea to film the scenes of *Abandon* invisible live frequencies. just as protests began to take over Seoul and the president declared martial Following film's alchemical process, Mira makes silver gelatin prints by prolaw for the first time since 1980.

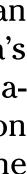
Using 16mm film under the principles of Structural and Psychoanalytic thesecond of motion into a single moment. Developing these by hand, Mira surory that guided Cha's work, Mira creates new scenes that draw on histories faces abstract images that continue to migrate over time. These original picof rupture and a practice invested in animism, errancy and eros. The materitures are re-photographed as they slowly deteriorate. ality of these nonlinear films animate a collective dream through light leaks, The darkroom and the interior of the cinema are saturated in red because the sprocket holes, infrared and architecture. Towards a speculative space-time of diaspora, Mira arranges the scenes to play simultaneously in the shape of an low frequency makes it the first color to disappear from sight. Incorporating unfolded cube, an open door, an archive exploding. Dust continues to spread. the apparatus of red light and red walls into the installations, Mira projects the films directly into this threshold of disappearance: an image moving else-Mirrors installed on the floors and walls of the exhibition shatter the dimenwhere.

sions of the gallery. The reflection does not repeat what we know. It opens

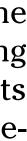
# PAUL SOTO, NEW YORK

jecting the 16mm films onto photographic paper, compressing 24 frames per









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