

Commonwealth and Council

Frieze Seoul 2024

Galleries | Booth A28

Jesse Chun

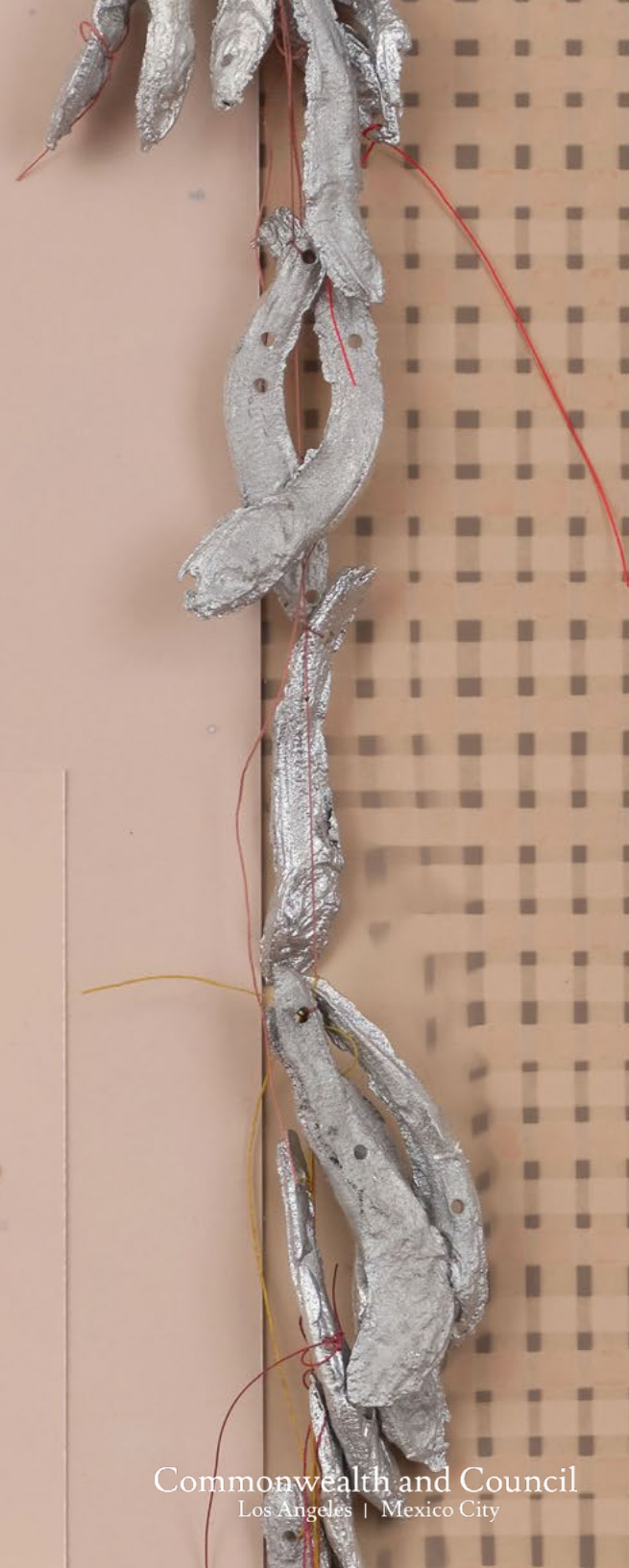
Rosha Yaghmai

Lotus L. Kang

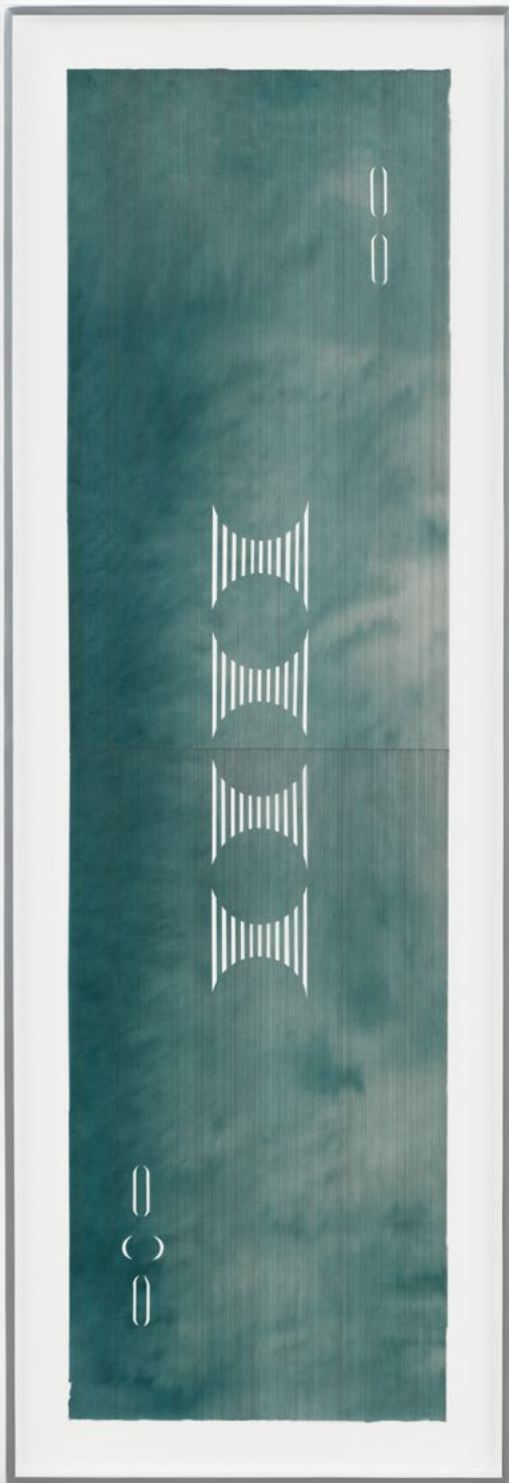
Patricia Fernández

Kang Seung Lee

Gala Porras-Kim



Commonwealth and Council will return to Frieze Seoul with a presentation of works by **Gala Porras-Kim, Jesse Chun, Kang Seung Lee, Lotus L. Kang, Patricia Fernández,** and **Rosha Yaghmai**. These six artists share an interest in unpacking their inheritances—from personal histories to cultural knowledge—to consider how the narratives that shape our lives and worldviews can be expanded and reimagined.



Jesse Chun deconstructs and reimagines language(s) to create poetic, asemic works in mediums that cannot be reduced to singular categorization as she works across video, sculpture, drawing, and performance. In works entitled *ㄱ/: concrete poem*, she draws from an inheritance—Korean shamanic papercutting—to make her own abstract language. The form of papercutting, traditionally used to communicate across time and place during ceremonies and as a talisman for protection, was taught to Chun by a local shaman. Chun reinterprets this tradition to make her own writing that draws from the diasporic and cosmic conditions of language. Assiduously lining Korean mulberry paper in graphite, a repetitive practice to achieve a meditative state, the resulting works are portals, communing with the past and alternate worlds/selves.

Jesse Chun

ㄱ/: concrete poem (no.061324), 2024

Graphite on hand-cut ottchil dyed hanji, aluminum frame

50 x 15 in (127 x 38 cm)

Framed: 55.25 x 18.75 x 2 in (140 x 48 x 5 cm)

JC2024.13

\$ 20,000.00 USD







Jesse Chun

ㄱ: concrete poem (no.061524), 2024

Graphite on hand-cut ottchil dyed hanji, aluminum frame

Approx. 50 x 15 in (127 x 38 cm)

Framed: 55.25 x 18.75 x 2 in (140 x 48 x 5 cm)

JC2024.16

\$ 20,000.00 USD

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Jesse Chun

λ: *concrete poem (no.061724)*, 2024

Graphite on hand-cut ottchil dyed hanji, aluminum frame

Approx. 15 x 15 in (38 x 38 cm)

Framed: approx. 17 x 17 x 1.75 in (43 x 43 x 4.5 cm)

JC2024.17

\$ 10,000.00 USD





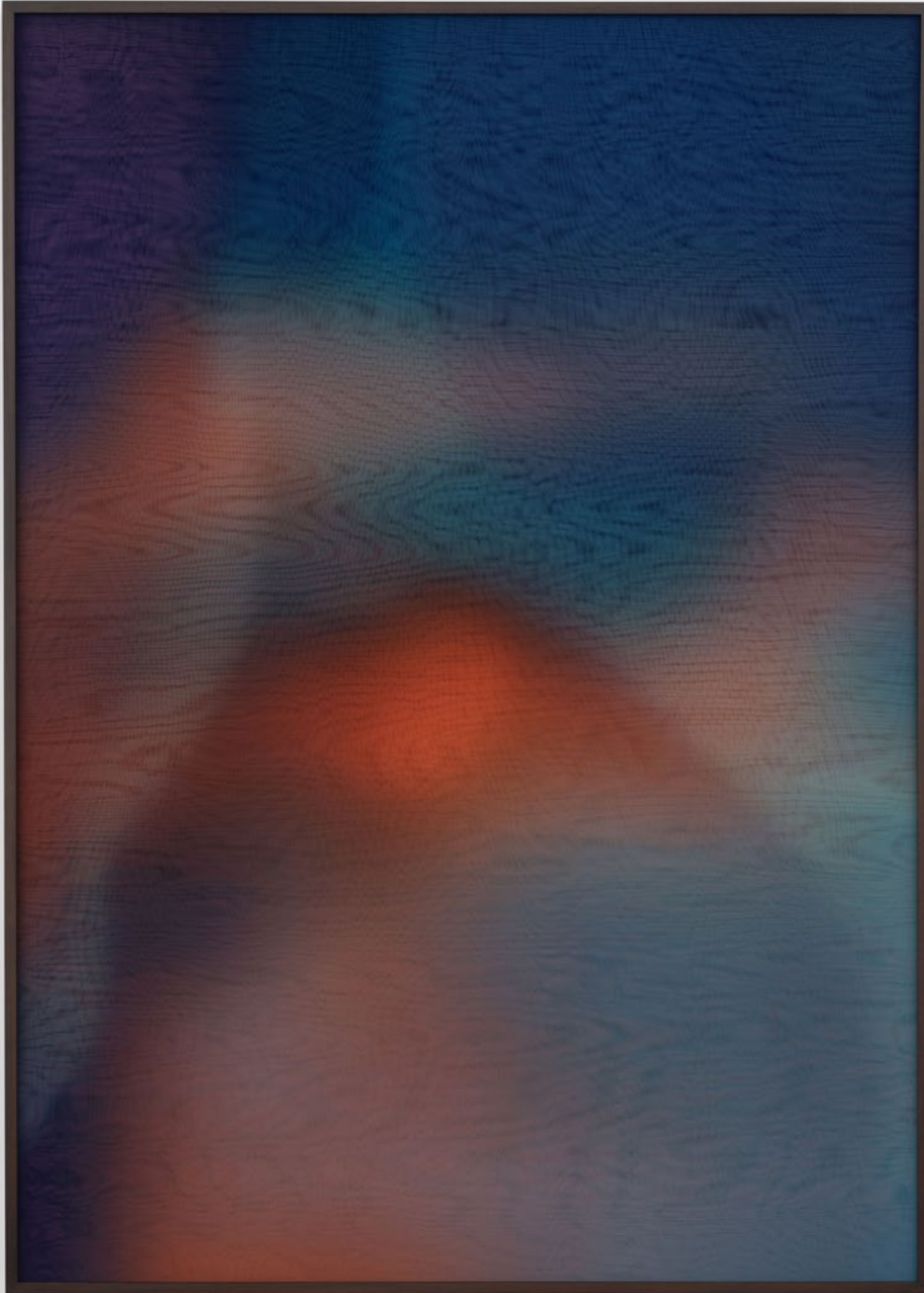
Process of making 시: concrete poem
Stills from video commissioned by KAMS,
Jesse Chun for 'Korean Artists Today', video by
Contexture, 2024

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Installation view, *Nostalgics for Multiple Futures*, 2023, Thaddaeus Ropac, Seoul

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Rosha Yaghmai explores the dissembling of myth and history, memory and inheritances, in her *Afterimages* works. Her phantasmagoric, luminescent paintings—created by airbrushing multiple pieces of translucent organza and then layering them to create moiré patterns that appear to vibrate and shift as one walks by them—obscure and abstract landscape compositions, to investigate the processes of refraction, estrangement, and assimilation. Alluding to her own dissociation from Persian culture as a native-born Californian of Iranian heritage, the artist positions her reimagined scenes as “afterimages” of the Persian miniature pictures that linger from her childhood home. Yaghmai removes the historical figures from the source material, abstracting and zooming in on the landscapes of the miniatures. Through this process, the work favors distortion over representation, affect over narrative. The original specific symbolisms and connotations of the miniature are obscured, providing the viewer a fresh space for contemplation and new ecumenical interpretations.

Rosha Yaghmai

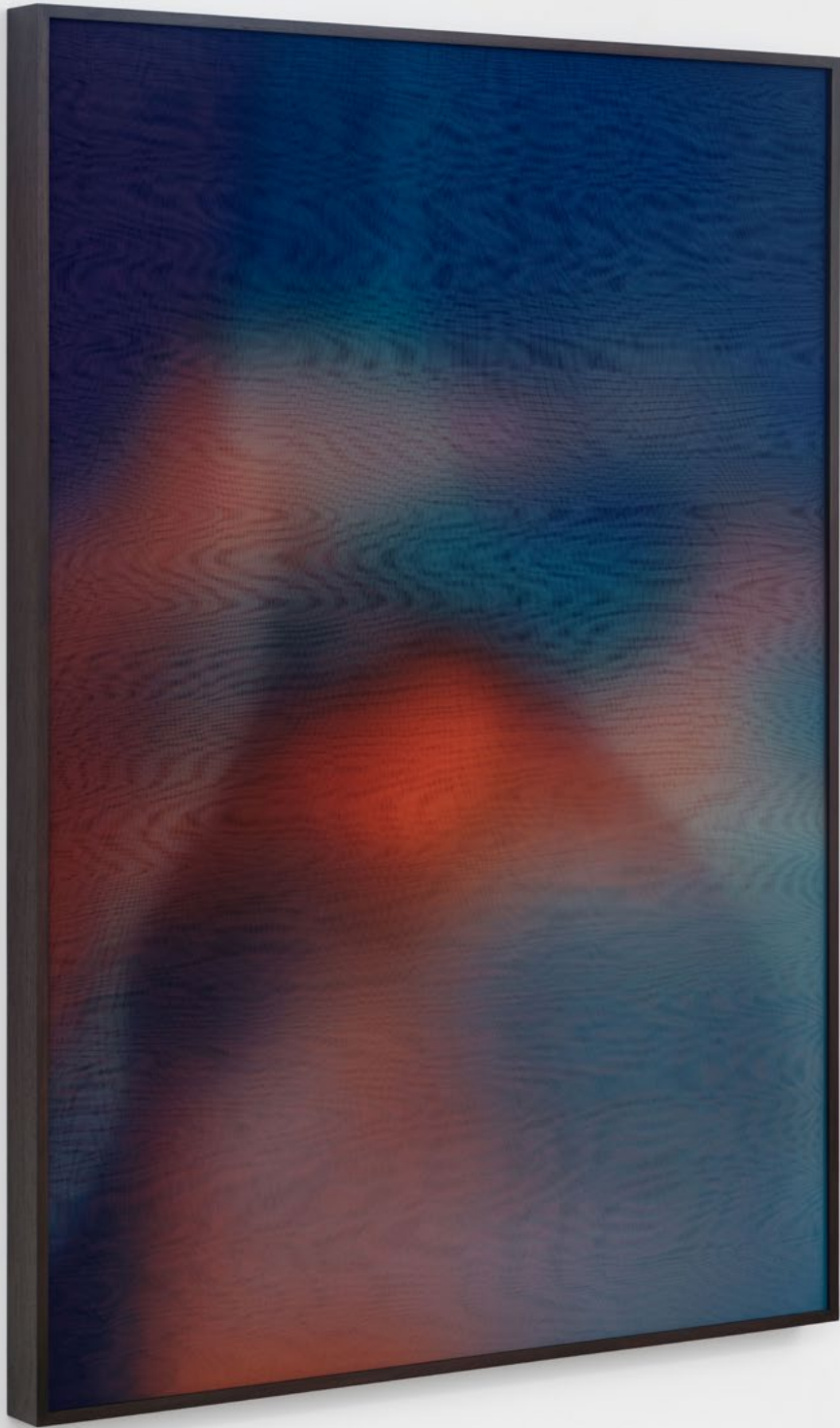
Afterimage, Giant, 2024

Acrylic and ink on organza and cotton, artist's frame

60 x 43 x 2.75 in (152 x 109 x 7 cm)

RY2024.9

\$ 40,000.00 USD







Installation view, *Overflow, Afterglow: New Work in Chromatic Figuration*, 2024, Jewish Museum, New York

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Rosha Yaghmai

Afterimage, Blue, 2024

Acrylic and ink on organza and cotton, artist's frame

60 x 43 x 2.75 in (152 x 109 x 7 cm)

RY2024.4

\$ 40,000.00 USD

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Interested in the notion of entropy and how it manifests in the transmission of memories marinated and fermented in our bodies, **Lotus L. Kang** regards bodies as permeable and labile, imbuing a similar logic to her studio processes.

The series *Molt* by Lotus L. Kang is comprised of cascading scrolls of photographic film—which Kang terms “skins”—that she has exposed to natural light—which Kang terms “tanning”—marking her peripatetic life, from her studio window to past exhibition spaces to custom-built greenhouses. While this film (like any photographic material) would customarily be immersed in a chemical fixer to stabilize it, Lotus L. Kang leaves the panels untreated, rendering them continuously sensitive to their environment. The films subsequently come to bear the traces of each space they inhabit, with their palette of bodily hues — bruise, blood and bile — evolving over the course of their lifetime.

Lotus L. Kang

Molt (Woodbridge-New York-Seoul-), 2024

Tanned and unfixed film (continually sensitive), cast aluminum kelp knot, spherical magnets, steel

Approx. 135 x 50 x 2 in (343 x 127 x 5 cm); approx. 62 x 50 x 2 in (157 x 127 x 5 cm); installation dimensions variable

LLK2024.28

\$ 20,000.00 USD









Lotus L. Kang

Molt (Woodridge-Seoul-), 2024

Tanned and unfixed film (continually sensitive), spherical magnets,
steel

Approx. 118 x 50 x 2 in (300 x 127 x 5 cm); installation dimensions
variable

LLK2024.29

\$ 16,000.00 USD





Often nodding to and subverting ideas of reiterative reproduction, Lotus L. Kang thinks of her material making processes as one of regurgitation. In *Tract* works, the artist takes casts of anchovies, kelp knots, and cross sections of lotus roots in aluminum and bronze and interweaves the elements into chimes with nylon often found in packaging for fruits and vegetables in street markets.

Lotus L. Kang

Tract XI, 2024

Cast aluminum anchovies, cast bronze kelp knot, nylon, polypropylene

Approx. 123.5 x 2 x 1.5 in (314 x 5 x 4 cm)

LLK2024.27

\$ 12,000.00 USD





Lotus L. Kang

Tract X, 2024

Cast aluminum anchovies, cast bronze anchovies, cast aluminum lotus root, nylon, polypropylene

Approx. 123.5 x 5.5 x 1.5 in (314 x 14 x 4 cm)

LLK2024.26

\$ 12,000.00 USD





For the series *Mesoderm*, Lotus L. Kang often combines flesh-hued silicone with drawings made on photographic paper with darkroom materials. Gestural strokes both trace and distort scenes from personal and historical photographs, and street views across New York and Seoul, becoming fleeting vestigial snapshots of histories embodied and inherited, over diasporic distances.

Lotus L. Kang

Mesoderm (Mud II), 2024

Photographic paper, darkroom chemicals, cast aluminum anchovies, nylon, polypropylene, spherical magnets, nail, artist's frame

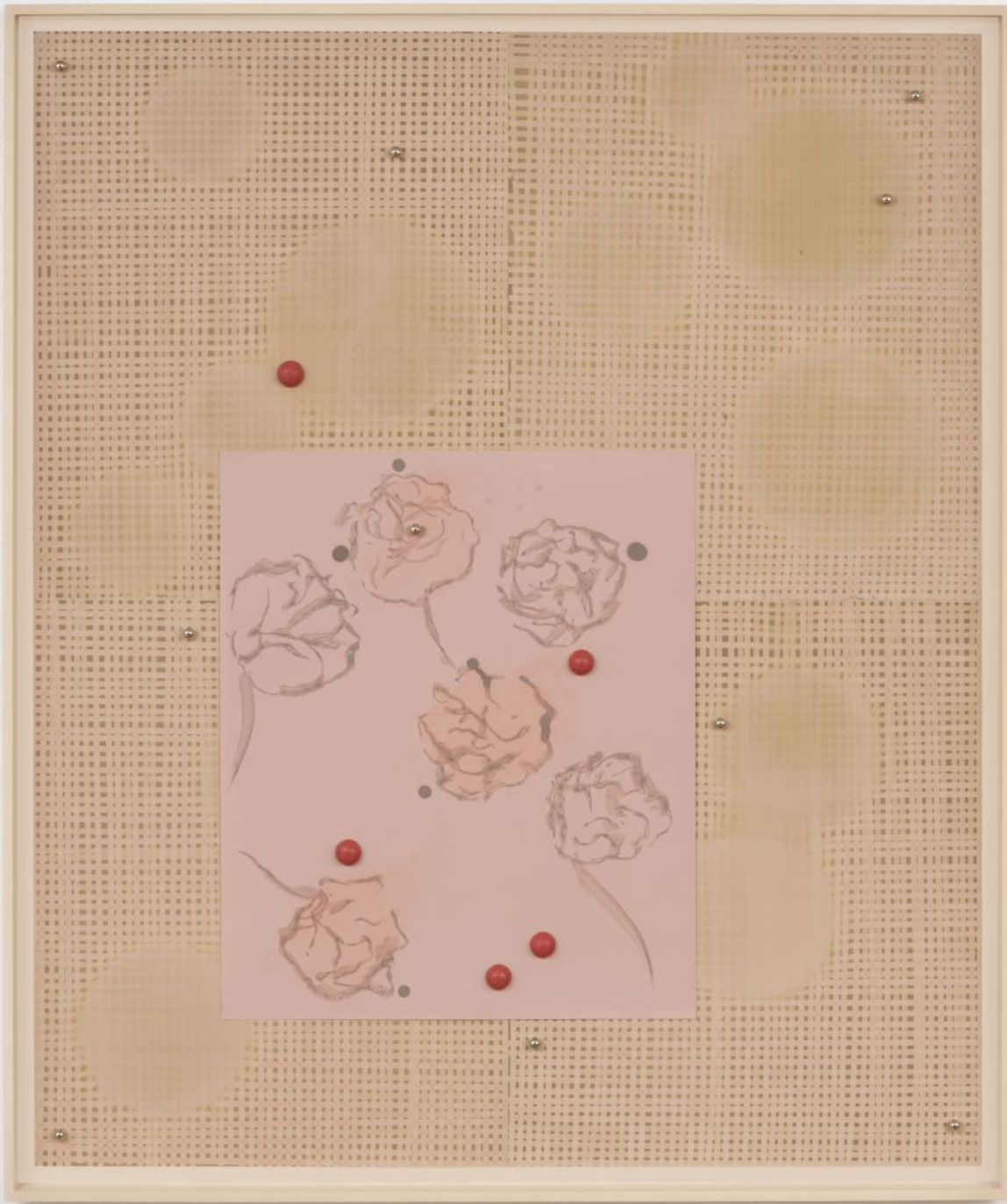
Approx. 48 x 40 x 1.5 in (122 x 102 x 4 cm)

Framed: approx. 52.5 x 42.5 x 1.5 in (133.3 x 108 x 4 cm)

LLK2024.31

\$ 18,000.00 USD





Lotus L. Kang

Mesoderm (Absent Azaleas), 2024

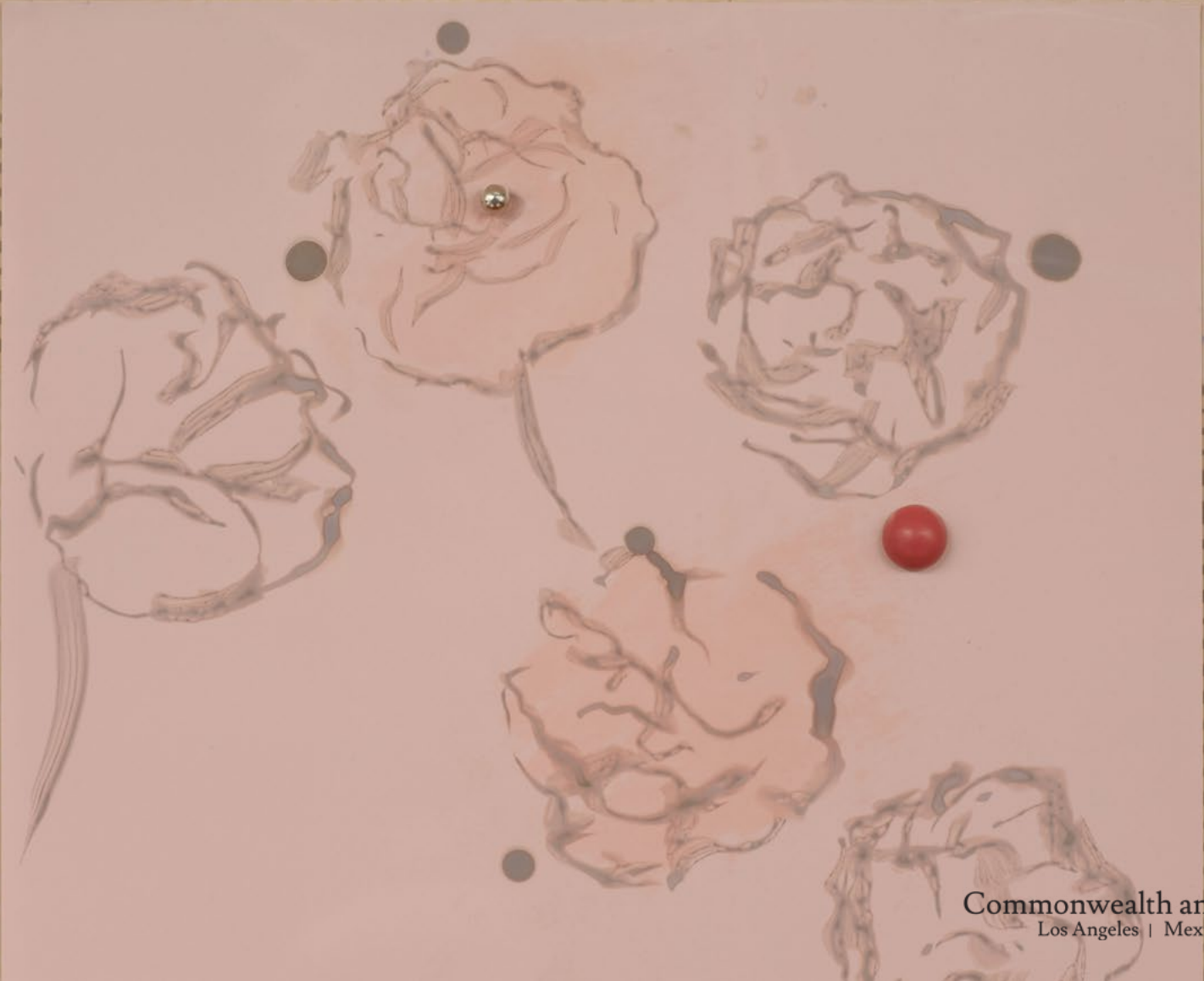
Photographic paper, darkroom chemicals, oil pastel,
pigmented silicone, spherical magnets, artist's frame
48 x 40 x 1 in (122 x 102 x 3 cm)

Framed: 52.5 x 42.5 x 1.5 in (133.3 x 108 x 4 cm)

LLK2024.22

\$ 18,000.00 USD

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Lotus L. Kang

Mesoderm (Dog III), 2024

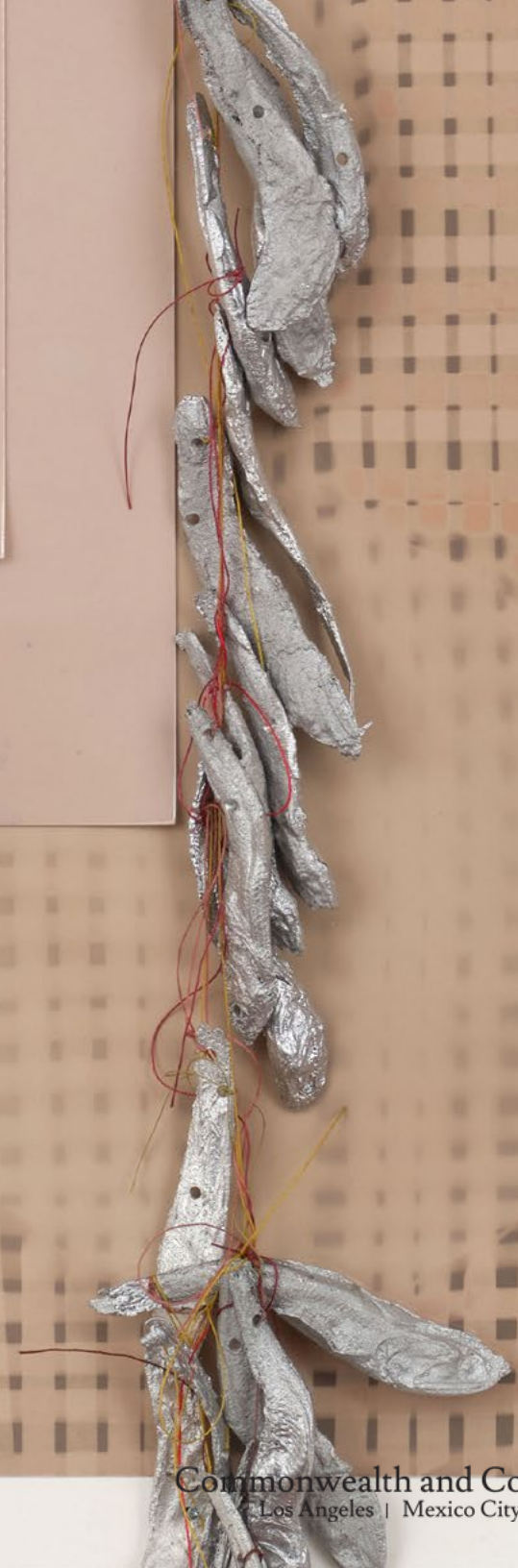
Photographic paper, darkroom chemicals, oil pastel,
cast aluminum anchovies, nylon, nail, aluminum
frame

Approx. 22.5 x 16 x 1.5 in (57 x 41 x 4 cm)

Framed: 25.75 x 20.75 x 2 in (65 x 53 x 5 cm)

LLK2024.32

\$ 12,000.00 USD





Lotus L. Kang

Mesoderm (Mud I), 2024

Pigmented silicone, photographic paper, darkroom chemicals, polypropylene, spherical magnets

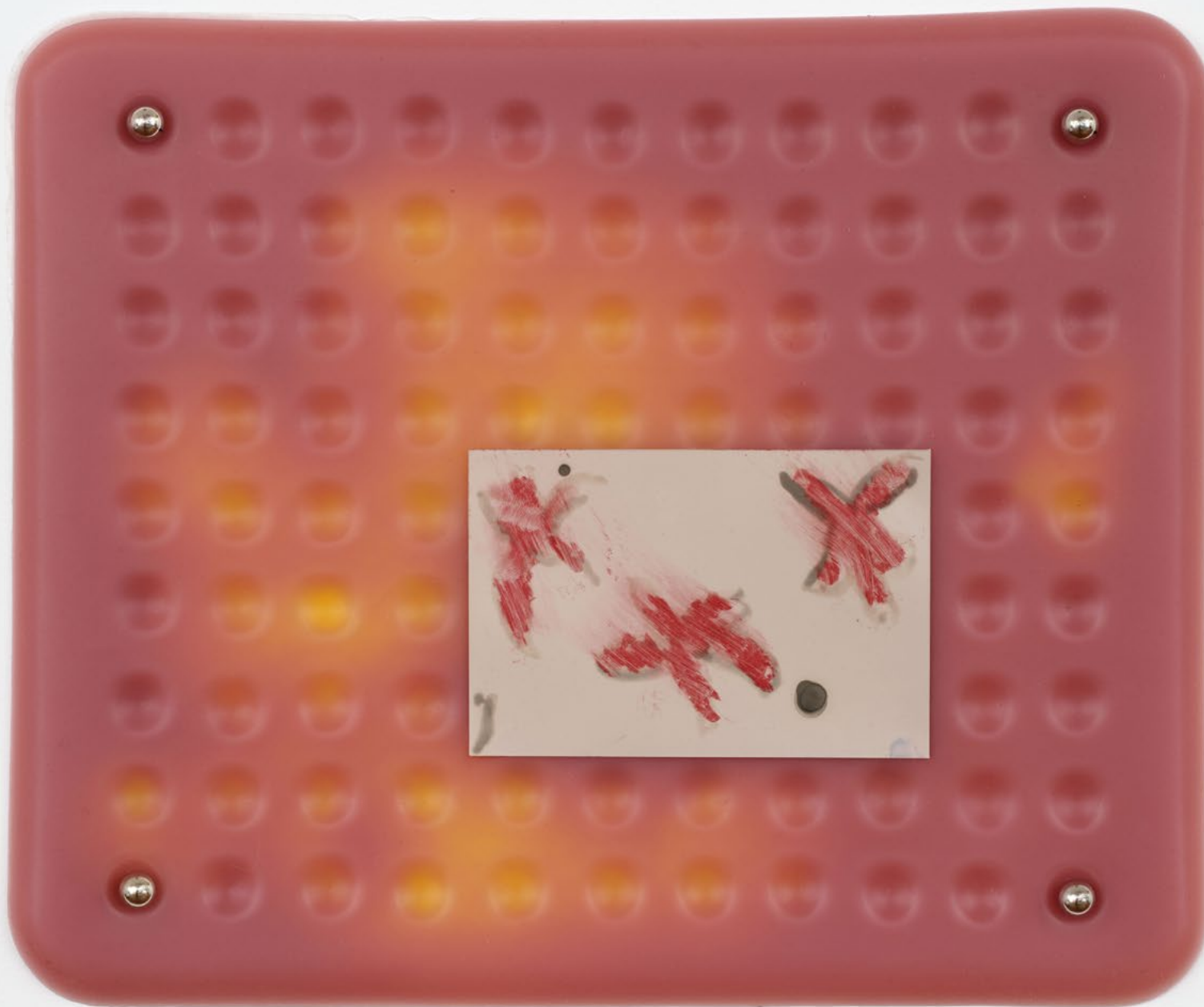
Approx. 17 x 22 x .75 in (43 x 56 x 2 cm)

LLK2024.25

\$ 7,500.00 USD

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Lotus L. Kang

Mesoderm (Azaleas II), 2024

Pigmented silicone, photographic paper, darkroom chemicals, oil pastel, spherical magnets

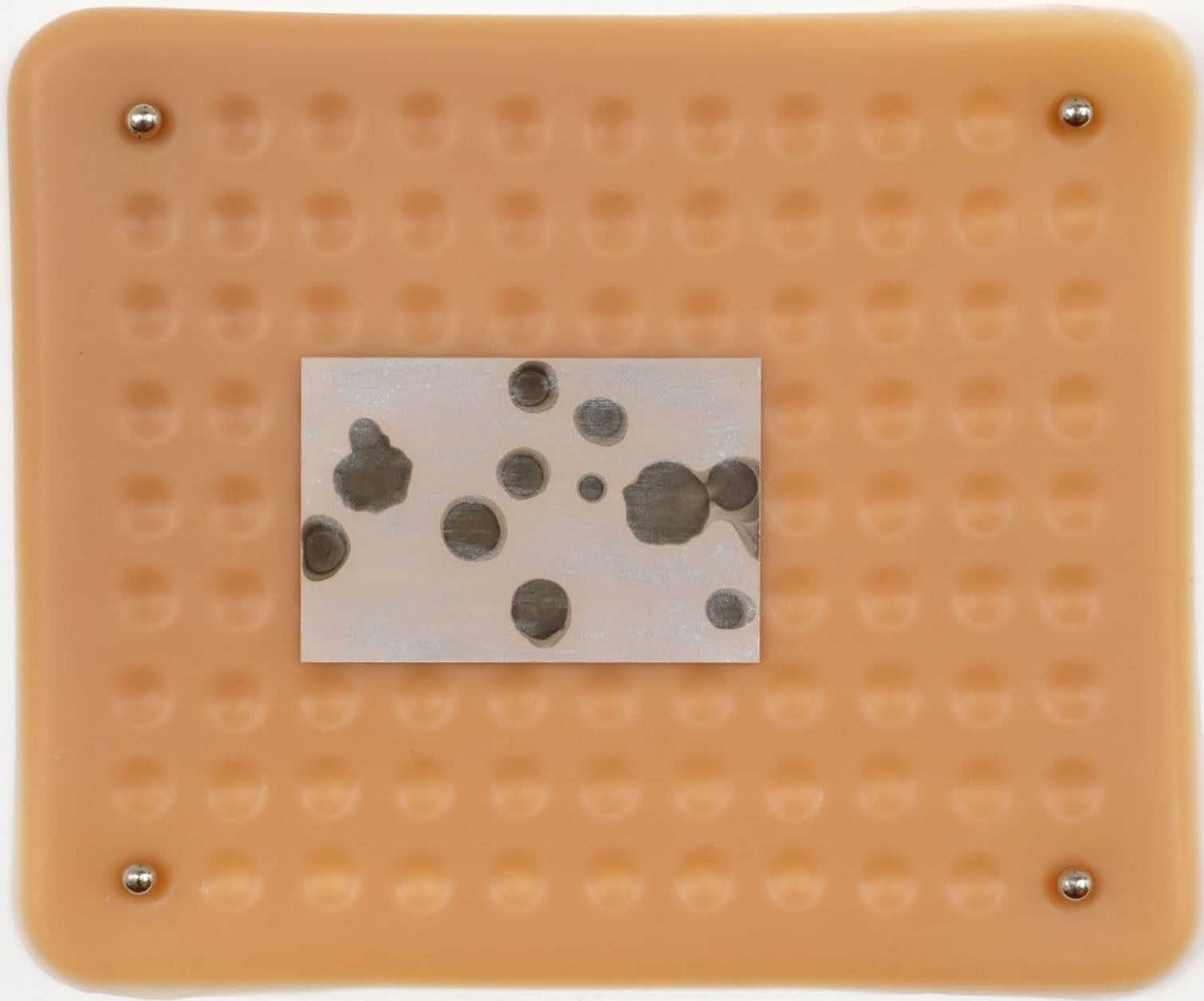
Approx. 12 x 17 x .75 in (30 x 43 x 2 cm)

LLK2024.23

\$ 6,000.00 USD

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Lotus L. Kang

Mesoderm (Holes II), 2024

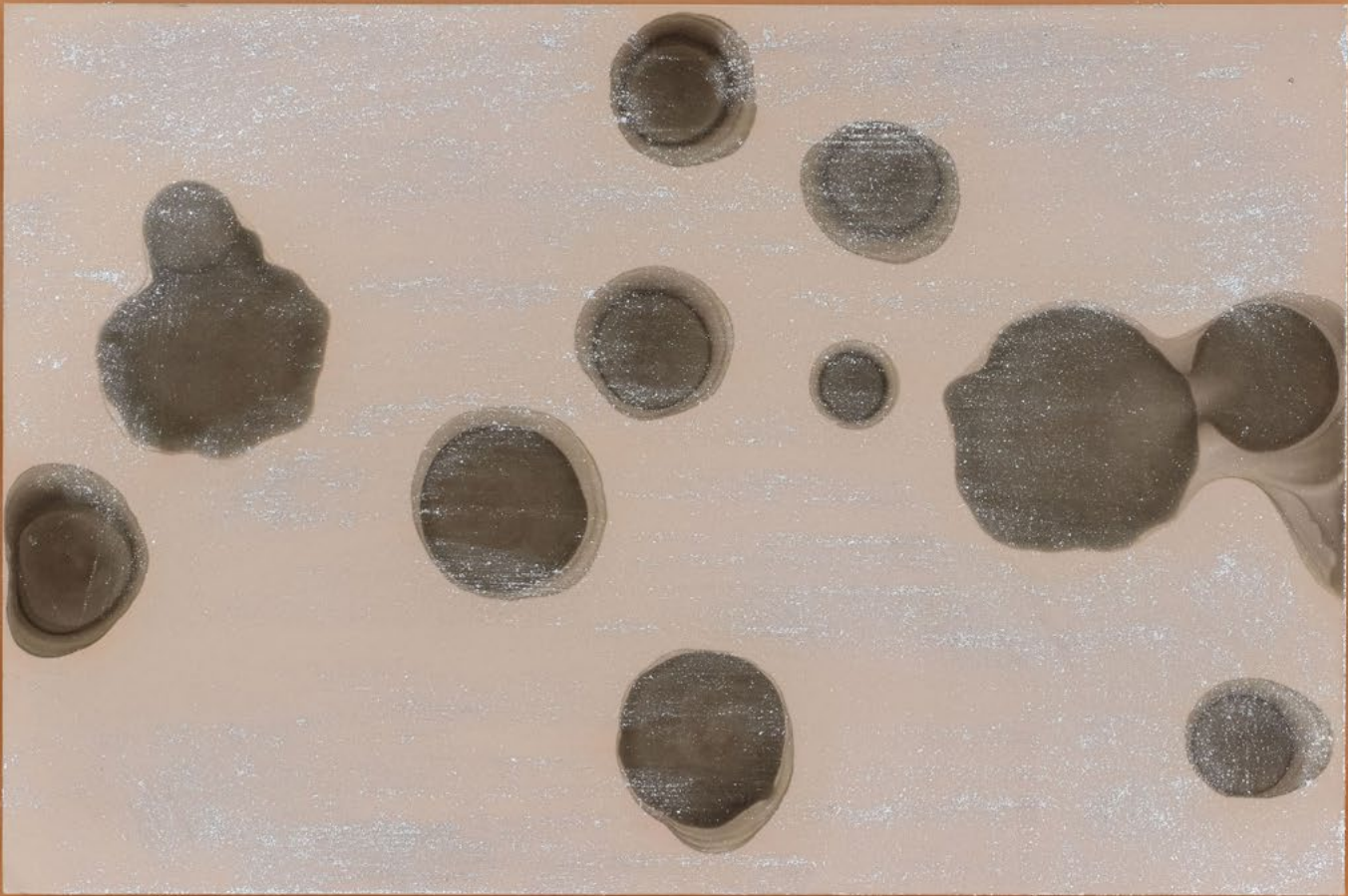
Pigmented silicone, photographic paper, darkroom chemicals, oil pastel, spherical magnets

Approx. 12 x 17 x .75 in (30 x 43 x 2 cm)

LLK2024.24

\$ 6,000.00 USD

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Installation view, *Whitney Biennial: Even Better Than the Real Thing*, 2024, Whitney Museum of American Art, New York

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Patricia Fernández pays tribute to her late grandfather, José Luis Carcedo, through woodcarving. Having grown up watching her grandfather in Burgos, Spain carve boxes and clocks for friends and family, the artist took up carving as an adult, following a family recipe if you will (though her grandfather never taught her directly). Her carving struck up a new material conversation with her grandfather, who sent his new drawings for patterns as his own carving abilities atrophied. Thus they marked time together, one “X” shaped carved star at a time. In *untitled (window frame)* by Fernández and Carcedo, a patchworked frame holds an etching by Francisco Goya, interweaving multiple histories and inheritances.

Patricia Fernández, José Luis Carcedo

untitled (window frame), 1799/n.d./2024

Hand-carved walnut, hand-carved pine, etching by Francisco de Goya y Lucientes

25 x 20.5 x 1.5 in (63.5 x 52 x 4 cm)

PF2024.11

\$ 18,000.00 USD



Fragata perro.



Patricia Fernández

Bone Ship (Pinard), 2024

Oil on linen, hand-carved walnut, hand-carved pine by José

Luis Carcedo, bone

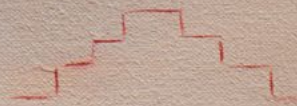
27.25 x 24.25 x 1.5 in (69 x 62 x 4 cm)

PF2024.2

\$ 15,000.00 USD

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Patricia Fernández

Bone Ship (Cups), 2024

Oil on linen, hand-carved walnut, hand-carved pine by José

Luis Carcedo, bone

27.5 x 24.25 x 1.5 in (70 x 62 x 4 cm)

PF2024.1

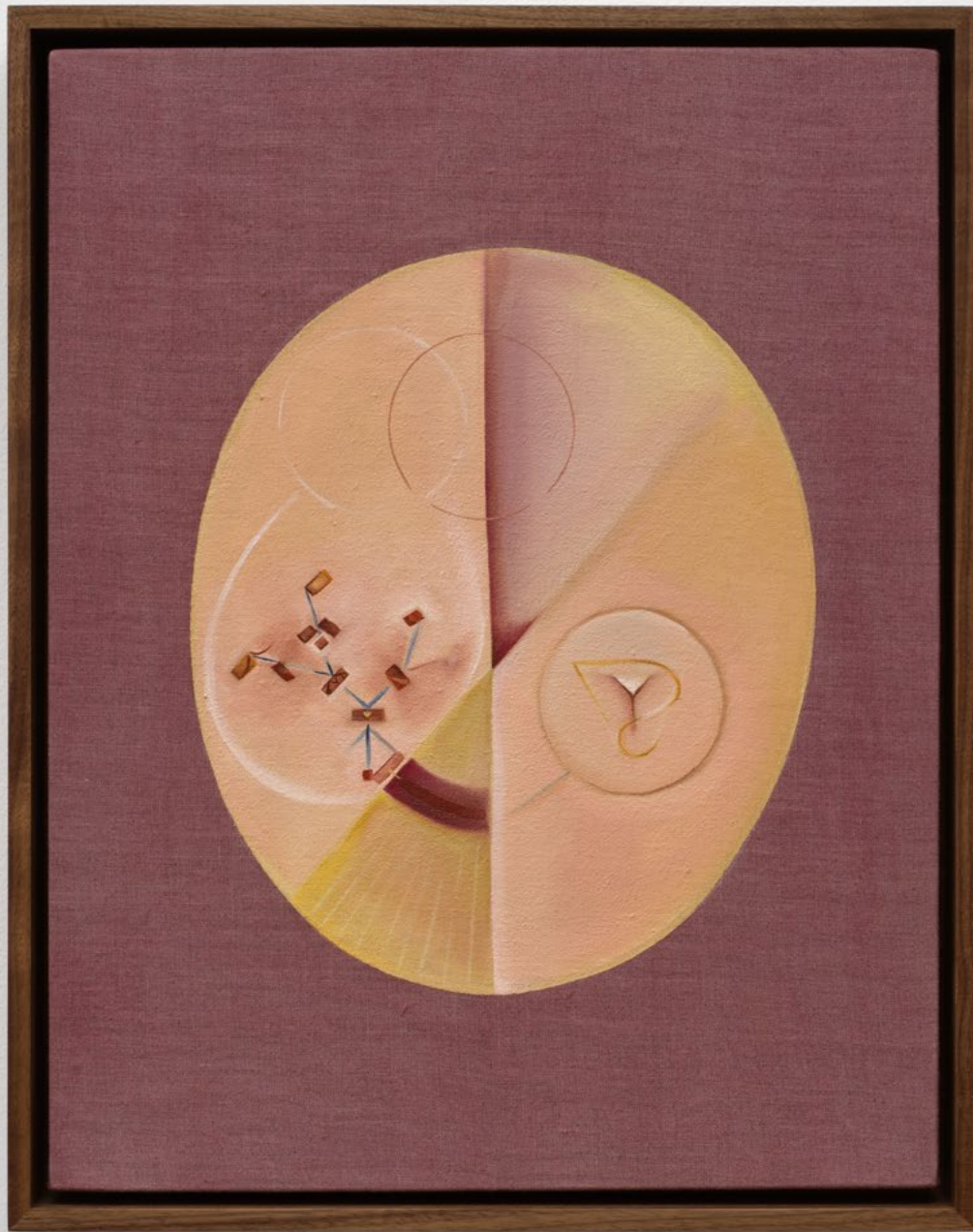
\$ 15,000.00 USD

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XIX



Patricia Fernández

Microchimerism, 2023

Oil on cochineal dyed linen, walnut frame

18 x 14 x 1.5 in (46 x 36 x 4 cm)

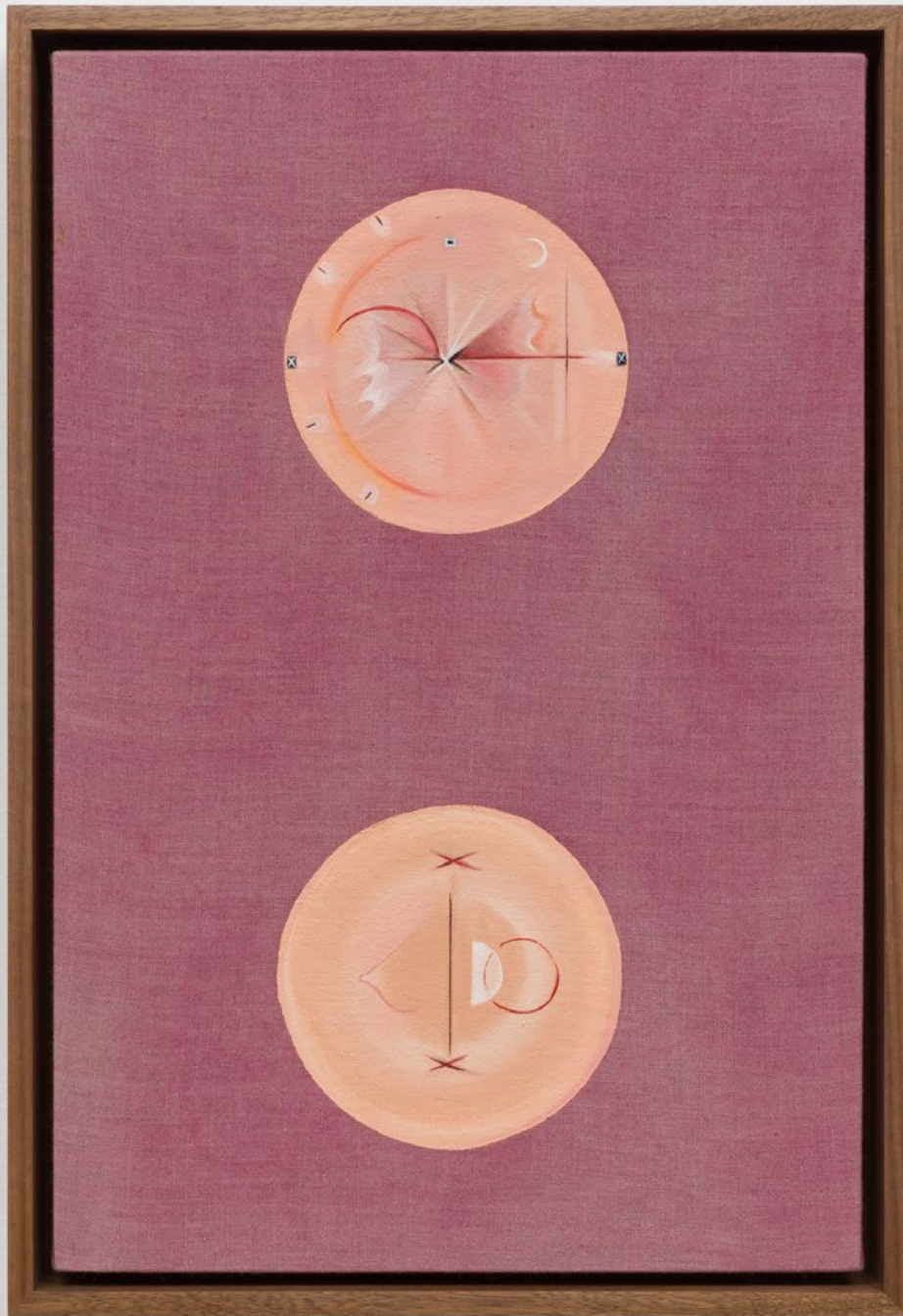
Framed: 19.25 x 15.25 x 2.25 in (50 x 39 x 6 cm)

PF2023.2

\$ 7,000.00 USD

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Patricia Fernández

Two of one (I), 2023

Oil on cochineal dyed linen, walnut frame

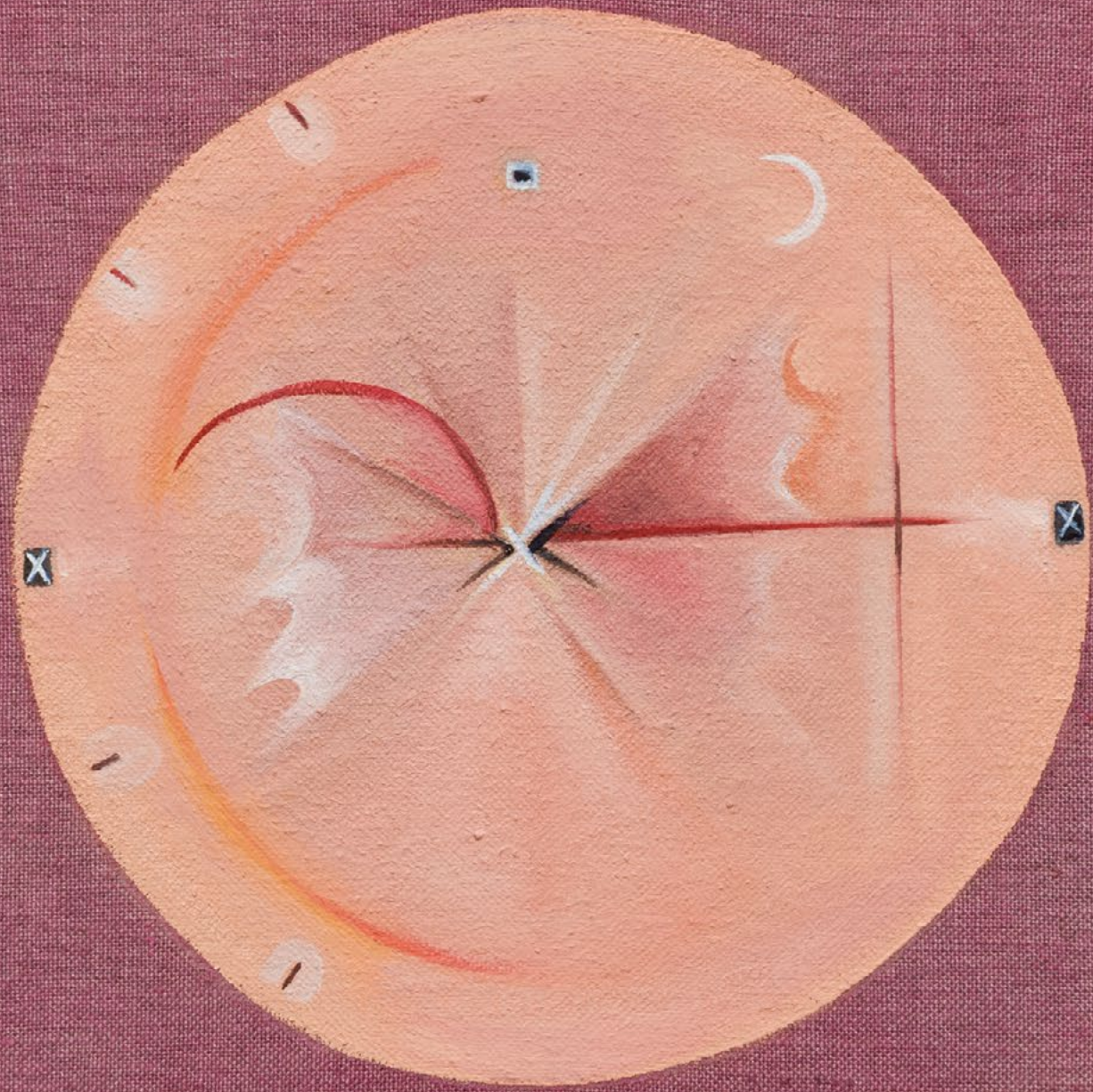
18 x 12 x 1.5 in (46 x 31 x 4 cm)

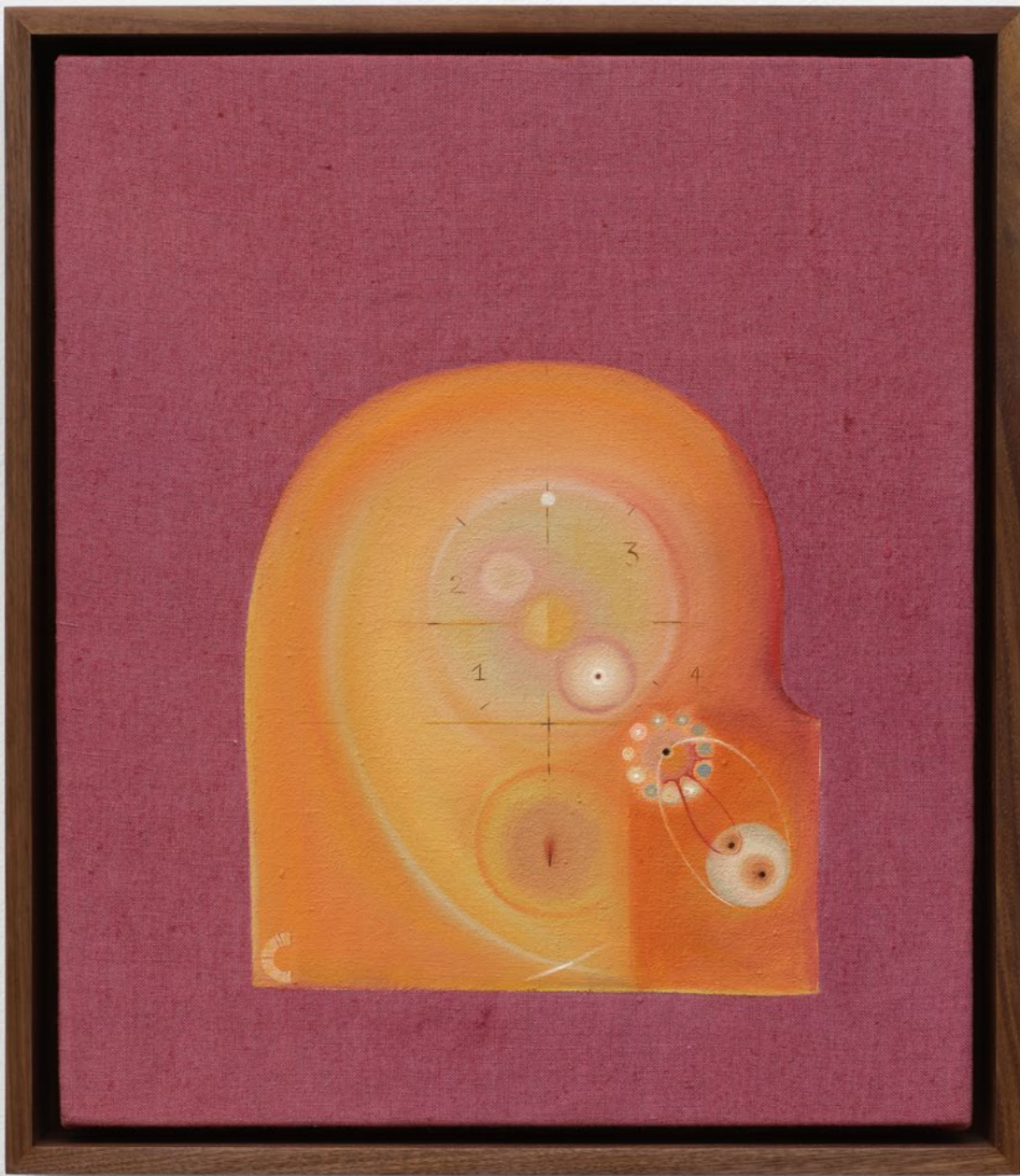
Framed: 19.5 x 13.5 x 2.5 in (49 x 34 x 6 cm)

PF2023.7

\$ 6,500.00 USD

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Patricia Fernández

Loop, 2022

Oil on cochineal dyed linen, walnut frame

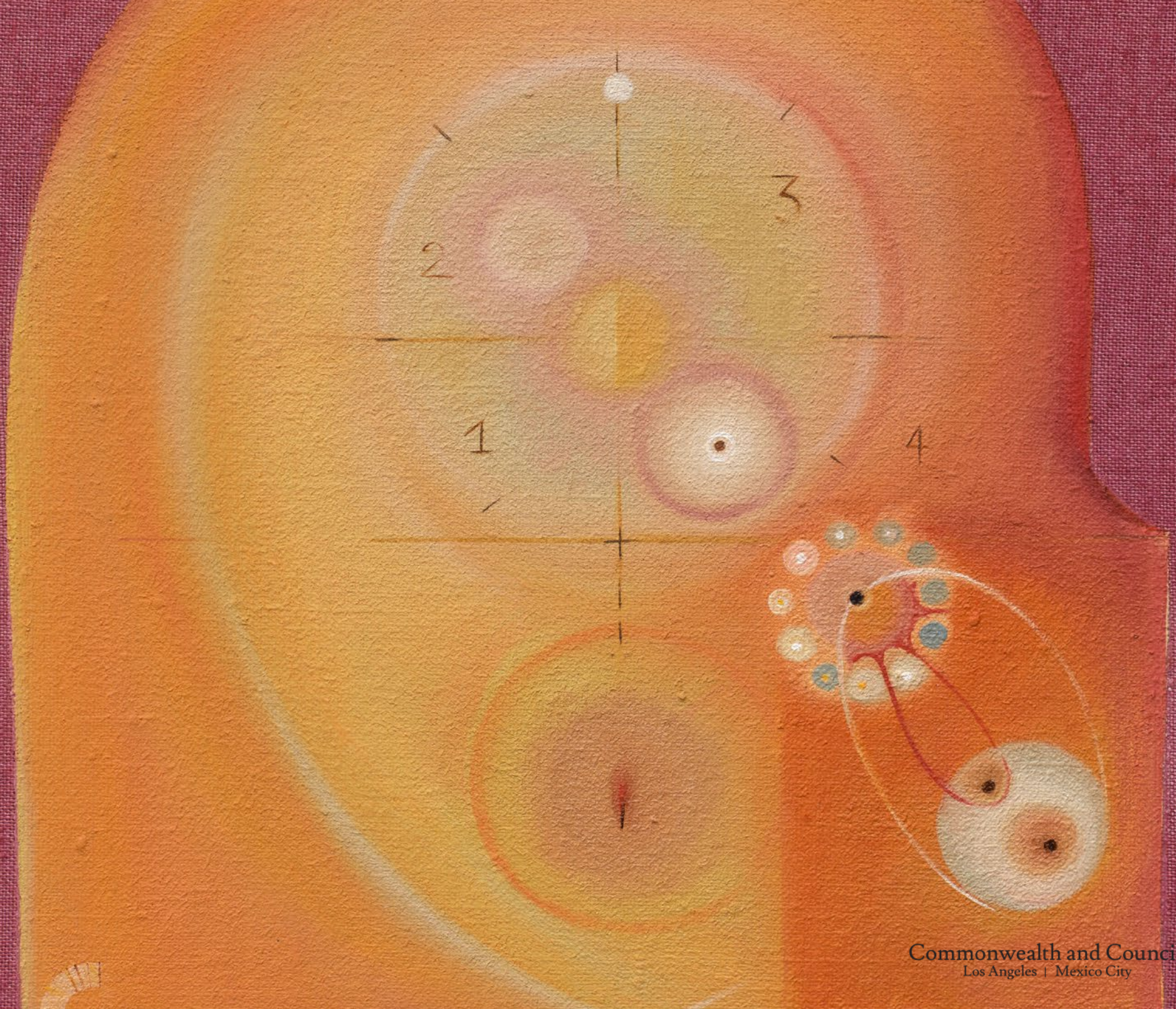
14.25 x 12 x 1.5 in (36 x 30 x 4 cm)

Framed: 15.5 x 13.5 x 2.25 in (39 x 34 x 6 cm)

PF23.03

\$ 5,500.00 USD

Commonwealth and Council
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Installation view, *quiero continuar contigo desde aquí/to go on from here with you*, 2023, Commonwealth and Council, Mexico City



Kang Seung Lee employs appropriation as homage, honoring queer ancestors whose lives were cut short during the AIDS crisis. Drawing on extensive research from archives and relationships forged with survivors stewarding legacies, Lee fastidiously re-presents in graphite drawings or embroideries with gold thread images and language from photographs, diaries, writings, and natural ephemera. Bodies are obfuscated, leaving a ghostly vestige, like in *Untitled (Chairs)*, where the presence of bodies reverberate through their absence in the images of furniture by artists like Jose Leonilson and Scott Burton. Inheritances from chosen families and fugitive spirits haunt Lee's work, underscoring the power of communal care, even amidst the ravages of a deadly epidemic.

Kang Seung Lee

Untitled (Chairs), 2023

Graphite, antique 24k gold thread, sambe, pearls, 24k gold leaf, sealing wax on parchment, brass nails, walnut veneer, walnut frame

Four parts: approx. 27 x 26.5 in (69 x 67 cm); approx. 26.5 x 23.5 in (67 x 60 cm); approx. 27.75 x 26.5 in (70 x 67 cm); approx. 28 x 25.5 in (71 x 65 cm)

Framed: 33 x 31.75 x 2.5 in (84 x 81 x 7 cm) each; overall dimensions: 67 x 64.5 x 2.5 in (170 x 164 x 7 cm)

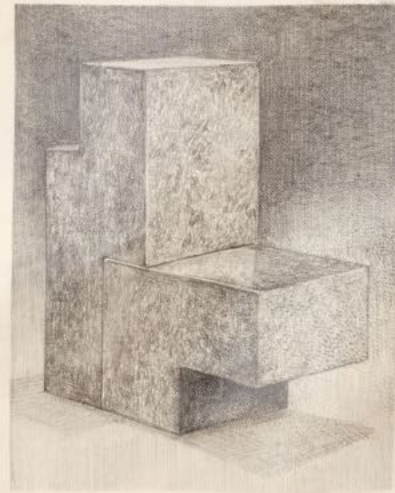
KSL2023.11A–D

\$ 48,000.00 USD















Installation view, *60th Venice Biennale, 2024*, Giardini, Venice

Gala Porras-Kim is interested in probing our systems of knowledge, which in recent years has led to museological inquiries about how our cultural heritage is archived, interpreted, and displayed. In *San Vitale, Ravenna, marble floor reconstruction*, the artist faithfully draws imperfections on marble—hairline cracks, mismatched colors. The checkerboard pattern tells the Byzantine influence in the Italian city. Similarly to how the art historian Alois Riegl wrote about the “age value” of cultural heritage, close readings of uncatalogued histories—of care and neglect, conservation and flawed restoration of the marble floor over the centuries of its life—are more important to the artist than the immaculate original design.



Gala Porras-Kim

*San Vitale, Ravenna, marble floor
reconstruction, 2024*

Colored pencil on paper, sapele frame
72 x 72 in (183 x 183 cm)

Framed: 73 x 73 x 2 in (185 x 185 x 5 cm)

GPK2024.6

\$ 70,000.00 USD









Gala Porrás-Kim
*Cappella Arcivescovile, Ravenna, marble
floor reconstruction, 2022*
Colored pencil, encaustic on paper,
mahogany frame
59.75 x 59.75 in (152 x 152 cm)
Framed: 61.25 x 61.25 x 2 in (156 x 156
x 5 cm)
GPK26.3
\$ 60,000.00 USD









Gala Porras-Kim
Kismet futures (13-24), 2022
Document, encaustic on paper, mahogany frame
12 parts: 12.5 x 8.5 in (32 x 22 cm) each
Framed: 14.5 x 10.25 x 1.5 in (37 x 26 x 4 cm) each; overall: 46.75 x 47 x 1.5 in (119 x 119 x 4 cm)
GPK26.4
\$ 35,000.00 USD



Jesse Chun (b. 1984, Seoul; lives and works in Seoul and New York) received an MFA from School of Visual Arts (2014) and BFA from Parsons School of Design (2007). Solo exhibitions have been held at Commonwealth and Council, Los Angeles (2024); 1708 Gallery, Richmond (2018); and Spencer Brownstone Gallery, New York (2016). Selected group exhibitions have been held at Gallery Hyundai, Seoul (forthcoming); Thaddaeus Ropac, Seoul (2024); Art Sonje Center, Seoul (2024); Commonwealth and Council, Los Angeles (2024); 12th Seoul Mediacity Biennale (2023); Kadist Art Foundation, San Francisco (2023); De Appel, Amsterdam (2023); Ballroom Marfa (2023); Whitechapel Gallery, London (2023); Museum of Contemporary Art Toronto (2021); SculptureCenter, Queens (2020); Nam June Paik Art Center, Seoul (2020); NXTHVN, New Haven (2020); The Drawing Center, New York (2019); and Queens Museum (2018). Chun is a recipient of Joan Mitchell Foundation Painters and Sculptors Grant (2020) and Triple Canopy Commission Award (2020). Chun has participated in residencies at National Museum of Modern and Contemporary Art, Seoul (2024); National Endowment for the Arts Fellowship at ISCP, New York (2019), and The Drawing Center Open Sessions Fellowship (2018).

Chun's work is in the collections of Kadist Art Foundation; Museum of Modern Art Library, New York; Metropolitan Museum of Art Library, New York; Seoul Museum of Art; and Archives of American Art, Smithsonian Institution, Washington D.C.





Rosha Yaghmai (b. 1978, Los Angeles; lives and works in Los Angeles) received an MFA from California Institute of the Arts (2007) and a BFA from School of Visual Arts, New York (2021). Solo exhibitions have been held at Commonwealth and Council, Los Angeles (2023); Museum of Contemporary Art Santa Barbara (2022); Carolyn Glasoe Bailey Foundation, Ojai (2022); Kayne Griffin Gallery, Los Angeles (2021); Wattis Institute for Contemporary Art, San Francisco (2019); Cleopatra's, Brooklyn (2016); and Weiss, Berlin (2016). Selected group exhibitions have been held at Jewish Museum, New York (2024); Museum of Contemporary Art, Los Angeles (2023); Hammer Museum, Los Angeles (2018); The Aldrich Contemporary Art Museum, Ridgefield (2017); Tate St Ives, Cornwall (2017); Pallant House Gallery, Chichester (2018); The Fitzwilliam Museum, Cambridge (2018); The Finley, Los Angeles (2018); Marciano Foundation, Los Angeles (2018); Human Resources, Los Angeles (2016); Public Fiction, Los Angeles (2014); and Transmission Gallery, Glasgow (2008). Yaghmai is a recipient of California Community Foundation Fellowship for Visual Artists (2019), Villa Aurora Fellowship (2016), and Terra Foundation Fellowship (2009). Yaghmai also works with Pace, Los Angeles.

Yaghmai's work is in the collections of Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; and San Francisco Museum of Modern Art.

Lotus L. Kang (b. 1985, Toronto; lives and works in Brooklyn) received an MFA from Milton Avery Graduate School of the Arts (2018) and a BFA from Concordia University, Montreal (2008). Solo exhibitions have been held at Commonwealth and Council, Los Angeles (forthcoming); Museum of Contemporary Art Chicago (2023); Contemporary Art Gallery, Vancouver (2023); Chisenhale Gallery, London (2023); and Franz Kaka, Toronto (2020). Selected group exhibitions have been held at Julia Stoschek Foundation, Berlin (forthcoming); James Cohan (2024); Museum of Contemporary Art Toronto (2024); Whitney Museum of American Art, New York (2024); SculptureCenter, Queens (2023); Hessel Museum of Art, Annandale on Hudson (2023); Art Gallery of Ontario, Toronto (2023); and New Museum, New York (2021). Kang is a recipient of John Simon Guggenheim Memorial Foundation Fellowship (2024). Kang has participated in residencies at Triangle Arts Association, New York (2022); Horizon Art Foundation, Los Angeles, (2022); Banff Centre for Arts and Creativity, Alberta (2020); and Rupert Residency, Vilnius (2018).

Kang's work is in the collections of Art Gallery of Ontario, Toronto; Cc Foundation, Shanghai; Kadist Art Foundation; Museum of Contemporary Art, Los Angeles; Rivoli Due Fondazione per l'Arte Contemporanea, Milan; and Wrocław Contemporary Museum.





Patricia Fernández (b. 1980, Burgos; lives and works in Los Angeles) received an MFA from California Institute of the Arts (2010) and a BFA from University of California, Los Angeles (2002). Solo exhibitions have been held at Commonwealth and Council, Los Angeles (2024, 2021, 2018); Commonwealth and Council, Mexico City (2023); Whistle, Seoul (2021); Los Angeles Contemporary Archive (2021, 2016); Holiday Forever, Jackson Hole (2020); Todd Madigan Gallery, Bakersfield (2018); Museo de Arte Burgos (2015); 18th Street Arts Center, Santa Monica (2014); and LAXART (2014). Selected group exhibitions have been held at Los Angeles Municipal Art Gallery (2023, 2017); Armory Center for the Arts, Pasadena (2022); Los Angeles County Museum of Art (2020); Angels Gate Cultural Center, San Pedro (2019); Tina Kim Gallery, New York (2018); Obra, Malmö (2017); and Hammer Museum, Los Angeles (2012). Fernández is a recipient of Otis College of Art and Design Faculty Development Grant (2021), Joan Mitchell Foundation Painters and Sculptors Grant (2019), Pollock-Krasner Foundation Grant (2017-18), Speranza Foundation Lincoln City Fellowship (2015), France-Los Angeles Exchange Grant (2012), and California Community Foundation Fellowship for Visual Artists (2011). Fernández has participated in residencies at Forest Island, Mammoth Lakes (2018); Récollets, Paris (2016); D-Flat, Mexico City (2016); Headlands Center for the Arts, Marin (2015); 18th Street Arts Center, Santa Monica (2014); and Fondazione Antonio Ratti, Como (2013).

Fernández's work is in the collection of Los Angeles County Museum of Art.

Kang Seung Lee (b. 1978, Seoul; lives and works in Los Angeles) received an MFA from California Institute of the Arts (2015). Solo exhibitions have been held at Museu de arte de São Paulo Assis Chateaubriand (forthcoming); National Museum of Modern and Contemporary Art, Seoul (2023); Vincent Price Art Museum, Monterey Park (2023); Gallery Hyundai, Seoul (2021); Commonwealth and Council, Los Angeles (2021, 2017, 2016); Hapjungjigu, Seoul (2019); One and J. Gallery, Seoul (2018); and Artpace San Antonio (2017). Selected group exhibitions have been held at Cantor Arts Center, Stanford (2024); Manetti Shrem Museum of Art, Davis (2024); 60th Venice Biennale (2024); National Museum of Modern and Contemporary Art, Deoksugung (2024); Hammer Museum, Los Angeles (2023); Palais de Tokyo, Paris (2023); documenta 15, Kassel (2022); Armory Center for the Arts, Pasadena (2022); New Museum Triennial, New York (2021); 13th Gwangju Biennial (2021); MASS MoCA, North Adams (2021); Asia Culture Center, Gwangju (2020); National Museum of Modern and Contemporary Art, Seoul (2020); Daelim Museum, Seoul (2020); and LAXART (2017). Lee is a recipient of Angeles Art Fund Artadia Award (2023), California Community Foundation Fellowship for Visual Artists (2019), and Rema Hort Mann Foundation Grant (2018). Lee has participated in residencies at MacDowell (2022); 18th Street Arts Center, Santa Monica (2020); Artpace San Antonio (2017); and Pitzer College, Claremont (2015).

Lee's work is in the collections of Cantor Arts Center, Stanford; Getty Research Institute, Los Angeles; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Museu de arte de São Paulo Assis Chateaubriand; National Museum of Modern and Contemporary Art, Seoul; Rhode Island School of Design Museum, Providence; Solomon R. Guggenheim Museum, New York; and Sunpride Foundation, Hong Kong.





Gala Porras-Kim (b. 1984, Bogotá; lives and works in Los Angeles and London) received an MA in Latin American Studies from the University of California, Los Angeles (2012), an MFA from California Institute of the Arts (2009), and BA from University of California, Los Angeles (2007). Solo exhibitions have been held at Museum of Contemporary Art Denver (2024); Pitzer College Art Galleries (2024); National Museum of Modern and Contemporary Art, Seoul (2023); Leeum Museum of Art, Seoul (2023); Fowler Museum, Los Angeles (2023); Centro Andaluz de Arte Contemporáneo, Sevilla (2023); Museo Universitario de Arte Contemporáneo, Mexico City (2023); Gasworks, London (2022); Amant, Brooklyn (2022); and Museum of Contemporary Art, Los Angeles (2019). Selected group exhibitions have been held at Sprüth Magers, Berlin (2024); Liverpool Biennial (2023); 34th Bienal de São Paulo (2021); 13th Gwangju Biennale (2021); Los Angeles County Museum of Art (2021, 2017); Museum of Contemporary Art Chicago (2021, 2019); Hammer Museum, Los Angeles (2019, 2016); PinchukArtCentre, Kiev (2019); Whitney Museum of American Art, New York (2019, 2017); Para Site, Hong Kong (2019); and Seoul Museum of Art (2017). Porras-Kim is a recipient of Gold Prize (2023), Art Matters Foundation Grant (2019), Artadia Los Angeles Award (2017), Joan Mitchell Foundation Emerging Artist Grant (2016), Louis Comfort Tiffany Foundation Award (2015), Creative Capital Grant for Visual Artists (2015), and California Community Foundation Fellowship for Visual Artists (2013). Porras-Kim has participated in residencies at Getty Research Institute (2021-22); Delfina Foundation, London (2021); Radcliffe Institute for Advanced Study at Harvard University, Cambridge (2020); La Tallera, Proyecto Siqueiros, Cuernavaca (2019); Fundación Casa Wabi, Oaxaca (2016); and Skowhegan School of Painting and Sculpture (2010).

Porras-Kim's work is in the collections of Brooklyn Museum; Cc Foundation, Shanghai; Dallas Museum of Art; DePaul Art Museum, Chicago; Fonds régional d'art contemporain des Pays de la Loire, Carquefou; Hammer Museum, Los Angeles; Kadist Art Foundation; Leeum Museum of Art, Seoul; Los Angeles County Museum of Art; Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; Pérez Art Museum Miami; Seoul Museum of Art; University of Richmond Museums; and Whitney Museum of American Art, New York.