

# ALL DAY

# Christine Sun Kim

# ALL NIGHT



## Exhibition Guide for Teachers

### Galleries 1, 2, and 3

# WALKER

Above, left to right: *All Day*, 2012, marker, pastel, and charcoal on paper, 38 ½ x 50 in. (97.8 x 127 cm) Private collection; *All Night*, 2012, pastel, graphite, and charcoal on paper, 38 ½ x 50 in. (97.8 x 127 cm), Private collection

# INTRODUCTION

Educators can explore *Christine Sun Kim: All Day All Night* with their students using this guide. Inside, you'll find contextual information and images of artworks in the exhibition, along with helpful prompts for discussion and an art-making lesson. This guide is designed for K–12 teachers and students.

## ABOUT THE EXHIBITION

Christine Sun Kim explores the complexities of language, communication, and sound in her art. Over the past 15 years, she has developed a distinct visual vocabulary that brings together musical notation, infographics, written English, and her native American Sign Language (ASL). Across her practice, she considers how different modes of expression can influence experiences, perception, and communication.

Kim often examines her own deaf lived experience in her work, from navigating the art world to raising children. With a sharp wit and incisive clarity, the artist shows how uneven access to language

shapes everyday life. Her work celebrates the artistic and expressive possibilities of communication across many forms of language. In some pieces, for example, she draws on the way ASL moves in space, translating its dynamism and grammar into new visual forms.

This exhibition surveys Kim's entire artistic output to date. Organized chronologically and featuring drawings, videos, sculptures, murals, and installations, the presentation highlights the range of her practice. The title, *All Day All Night*, suggests Kim's relentlessly experimental approach to art-making.

Unless otherwise noted, all works are by Christine Sun Kim (US, b. 1980).

Scan the QR code to access ASL videos and verbal descriptions in our free digital guide on Bloomberg Connects.



Audio description, Spanish-language captions, and tactile graphics for select artworks are available in the galleries. A family activity guide is available in ASL, English, Hmong, Somali, and Spanish.

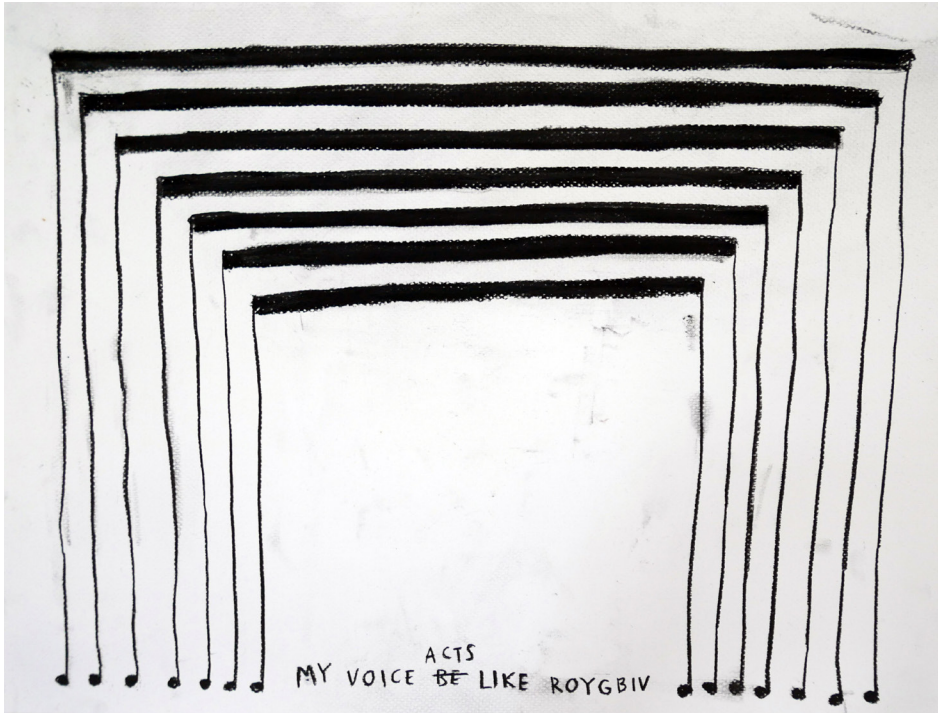
## SENSORY NOTE

Videos on view contain flickering effects and sounds that change in volume, pitch, and tone. In Gallery 2, a fan-powered artwork makes a loud, droning sound.



Christine Sun Kim, 2026. Photo: Kameron Herndon.

## GALLERY 1 EARLY EXPERIMENTS AND COLLABORATIONS



Christine Sun Kim has been making charcoal on paper drawings since 2012. The fundamentals of her practice—its conceptual concerns, stylistic features, and distinctive tone—are apparent in these early works. During this time, she began combining references to ASL, systems of musical notation, and written text to describe experiences of sound. She developed an artistic voice that is poetic, tongue-in-cheek, and poignant. Smudged lines, crossed-out words, and off-kilter compositions give her drawings a lively sense of immediacy.

Multimedia experimentation and collaboration have also been important to Kim from the beginning. As the artist put it, “Whatever I wanted, I felt like I could collaborate and ask somebody to work together. That has become part of my practice, and I’ve never looked back.”

Above: *My Voice Acts Like ROYGBIV*, 2015, charcoal on paper, 11 <sup>13</sup>/<sub>16</sub> × 15 <sup>3</sup>/<sub>4</sub> in. (30 × 40 cm), Deutsche Bank Collection

## ART IN FOCUS: *MY VOICE ACTS LIKE ROYGBIV*

*My Voice Acts Like ROYGBIV*, along with the works beside it, is part of Kim’s *Terp Voices* series. The group of drawings features alternative uses of musical notation to describe the various ways she is voiced by ASL interpreters, or “terps” as they are often called in deaf slang.

In this work, Kim adapts the shape of a rainbow to highlight how her voice shifts with the different personalities of each interpreter to become a “blue voice for fancy talks, a purple voice for social settings, an orange voice for conferences, a red voice for therapy sessions and so on.” The artist playfully but critically considers the labor of communication—her voice is constantly in negotiation with and being mediated by others.

### DISCUSSION PROMPTS

Grades K–5

- What do the letters “ROYGBIV” stand for? What does ROYGBIV make you think of?
- Can someone’s voice “act”? Why or why not? What else can a voice do?

Grades 6–8

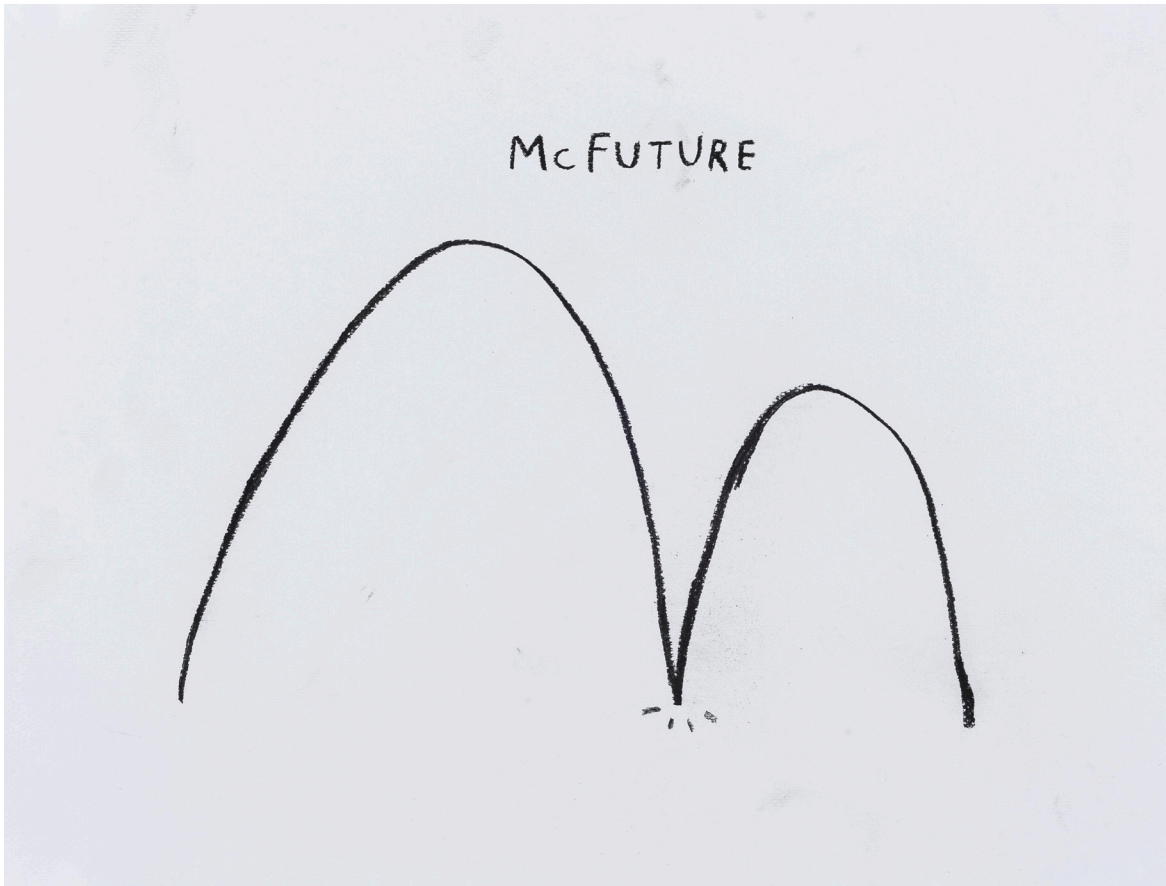
- What similarities exist between a voice and a rainbow? What about differences?
- Is your voice the same color at school and at home? Why or why not?

Grades 9–12

- What is the relationship between color and sound?
- Has someone ever represented you or something you said differently? When did that happen? How did others act when it happened?

# GALLERY 1

## EARLY EXPERIMENTS AND COLLABORATIONS



### ART IN FOCUS: MCFUTURE

In the 20 drawings that make up *Future Base*, Kim playfully explores the notion of the future, reframing it in ways that involve references to art, popular culture, and Deaf culture. The starting point for each work is the shape of the sign for “future” in American Sign Language (ASL), which traces two semicircles arching away from the face. Kim visualizes the hand’s trajectory in space as two curved lines, adapting it to multiple scenarios.

For example, the lines in *McFuture* form two arches that resemble the enduring and recognizable logo of the McDonald’s fast food restaurant. In other works, such as *Future with White Privileges* and *Future with Sound Privileges*, the lines score a hole-in-one, critically reflecting upon inequitable

access to the very idea of the future. For Kim, the drawing *Too Much Future* becomes a placeholder for anxiety, future hope, and joy.

Learn how the artist thinks about *Too Much Future* a decade after making the drawing in this ASL video with English narration. Scan the QR code to access her reflections and a verbal description of works in this series in English and Spanish.



### DISCUSSION PROMPTS

Grades K–5

- What do you want to be when you grow up?
- If there was one thing could change for the future, what would it be?

Grades 6–8

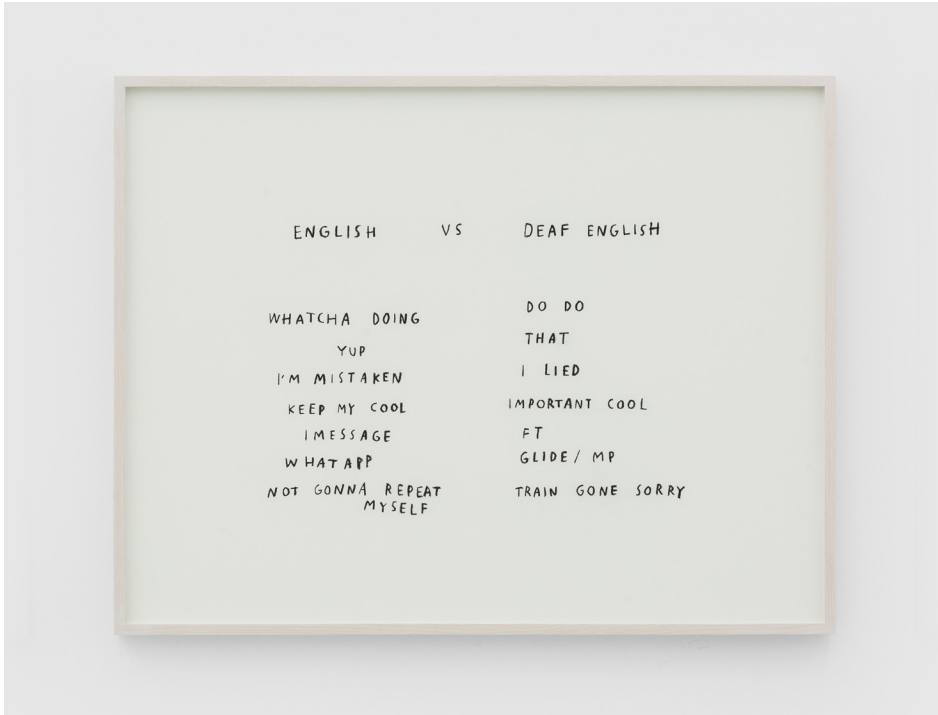
- Is your future already decided? Why or why not?
- Is there anything in your past that has influenced how you think about the future?

Grades 9–12

- How often do you think about the future? Is it important to do so? Why or why not?
- Who or what has been the biggest influence on what you think is possible?

Above: *McFuture*, 2016, charcoal on paper, 11<sup>13</sup>/<sub>16</sub> × 15 <sup>3</sup>/<sub>4</sub> in. (30 × 40 cm), Private collection

## GALLERY 2 COMPETING LANGUAGES



Many of Christine Sun Kim's drawings from 2018 onward offer sharp commentary, delivered with strategic humor, on issues of inclusion and exclusion. Her works draw on her own experiences negotiating social and institutional worlds. Adapting forms like the pie chart from information graphics, Kim uses seemingly impersonal systems of notation to register the emotional ramifications of discrimination and oppression.

Alongside her drawing practice, the artist continued to collaborate and experiment with different media during this period. Some of these works emerged directly from Kim's family life. She frequently collaborates with her partner, artist Thomas Mader, and several pieces on view in this gallery focus on themes of intimacy, relationships, and raising children.

### ART IN FOCUS: *WHATCHA DOING, DO DO*

In the series *English vs Deaf English*, Kim lists multiple groups of English words and expressions across from their closest counterparts in American Sign Language (ASL). ASL is not a written language, so its users often borrow words from English to develop translations or idiomatic phrases. These are often referred to as "Deaf English."

In *Whatcha Doing, Do Do*, Kim offers an example of a phrase insufficiently understood through word for word translation. In ASL, "Whatcha doing" becomes "do do." The sign for "do" is repeated with accompanying facial expression to indicate a question. This culturally specific idiom reflects the differences between the two languages. Kim's series highlights just some of the poetics and logics specific to ASL.

#### DISCUSSION PROMPTS

Grades K-5

- What is your favorite catchphrase? How often do you use it?
- Do you ever feel misunderstood by friends or the grown-ups in your life? How do you handle it?

Grades 6-8

- What strategies do you use to make your conversations more unique or interesting?
- Have you ever experienced being excluded from a conversation or a joke? How did it make you feel?

Grades 9-12

- Do you communicate the same way with every person? Why or why not?
- What ideas do you have for making our world more welcoming and inclusive?

Above: *Whatcha Doing, Do Do*, 2018, charcoal on paper, 20 1/16 x 26 in. (51 x 66 cm) framed, Collection Daniel Nguyen, MD

## GALLERY 2

### COMPETING LANGUAGES



#### ART IN FOCUS: *ATTENTION*

In American Sign Language (ASL), a common method of attracting another person's attention is by waving your palm downward within their field of vision. While waving a hand attracts attention to yourself, pointing draws attention to someone or something else.

The artists' kinetic sculpture *ATTENTION* materializes the signs using fan-powered, bright red appendages that approximate long arms: one waves, while the other points and taps. A large rock at the center of the room inertly receives these ongoing communications.

Above: Christine Sun Kim and Thomas Mader (US, b. 1980; Germany, b. 1984), *ATTENTION*, 2022, nylon, locally sourced rock, two blowers, and control board, dimensions variable, Courtesy the artists, François Ghebaly Gallery, and WHITE SPACE

The stone's shape suggests erosion by the fingers' touch and alludes to a process Kim describes as "trying to get one's attention or bring attention to something forever."

Kim explains the reference in this work in this ASL video with English narration. Access a verbal description of this artwork in English and Spanish.



#### SENSORY NOTE

This fan-powered artwork makes a loud, droning sound.

#### DISCUSSION PROMPTS

Grades K-5

- What is your favorite way to start a conversation?
- Do you ever feel ignored? What do you do to get someone's attention when this happens?

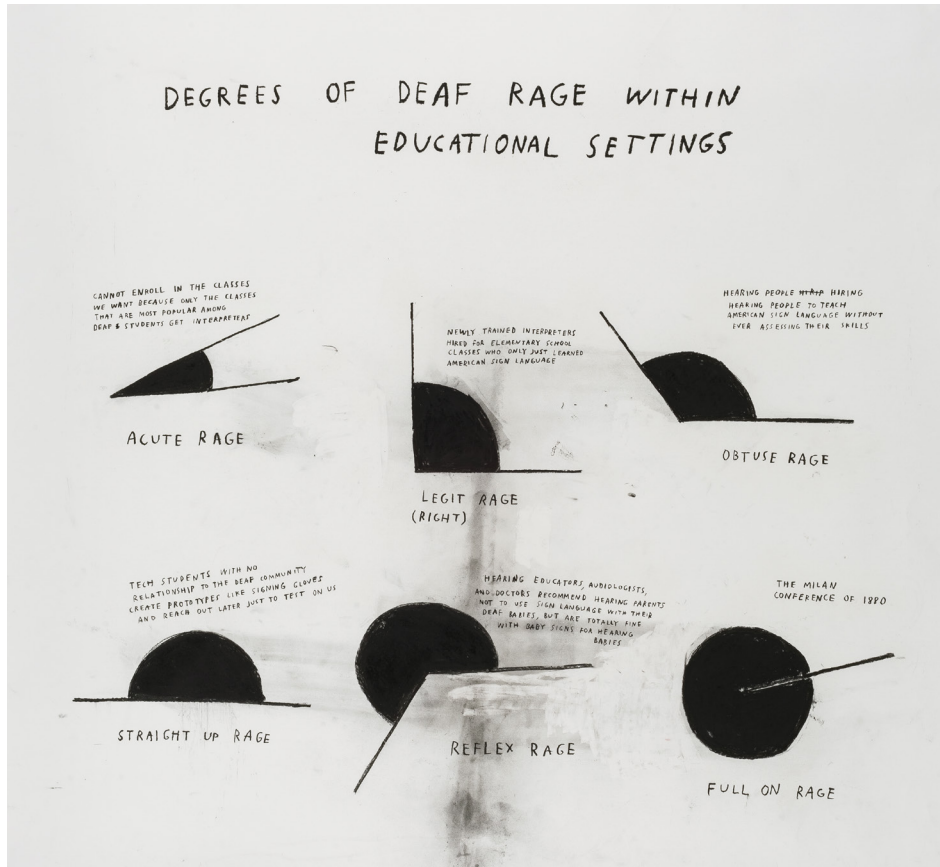
Grades 6-8

- What kind of things wear you down? How do you handle it?
- What is your favorite way to recharge after a long day at school?

Grades 9-12

- Have you ever had to change the way you communicated with someone? Did it make a difference? Why or why not?
- What is something you think more people need to pay attention to, and what are some ways to draw attention to it?

## GALLERY 3 NEGOTIATING SPACES OF POWER



In recent years, Christine Sun Kim’s work has reached new audiences with projects ranging from major museum exhibitions to signing the national anthem at the 2020 Super Bowl. With this heightened visibility, the artist has both broadened her subject matter and amplified her ongoing critique of social inequities that deaf people face every day.

Works in this gallery consider debt, nationalism, and the museum itself as power structures that shape our experiences of the world. Kim makes tangible the everyday human cost of navigating these systems, while reminding us how such spaces are not neutral. In confronting these dynamics, she underscores the vital importance of art and its “ability to affect us, help us empathize, and consider new possibilities that we have never thought of.”

Above: *Degrees of Deaf Rage Within Educational Settings*, 2018, charcoal and oil pastel on paper, 49 3/16 x 49 3/16 in. (125 x 125 cm), Private collection

## ART IN FOCUS: *DEGREES OF MY DEAF RAGE WITHIN EDUCATIONAL SETTINGS*

In the series *Degrees of Deaf Rage*, Kim uses diagrams of mathematical angles, including acute, right, and 360 degrees, as tools to measure the amount of feeling that accumulates from frustration to profound rage. While some of the examples, such as the anger provoked by “long videos with zero captions,” resonate deeply with many members of the Deaf community, *Degrees of Deaf Rage in Educational Settings* charts a range of experiences—and corresponding quantities of fury—that are specific to life as a student. Kim’s accounts of navigating systems that can be inaccessible and even hostile to deaf and disabled people are both a personal coping mechanism and a prompt for institutional reflection and change.

The artist discusses what drove her to make her *Degrees of Deaf Rage* series. Scan the QR code to access the ASL video with English narration.



### DISCUSSION PROMPTS:

Grades K–5

- If you could change anything about the world, what would it be?
- Do you or your loved ones ever feel angry? How were you taught to handle it?

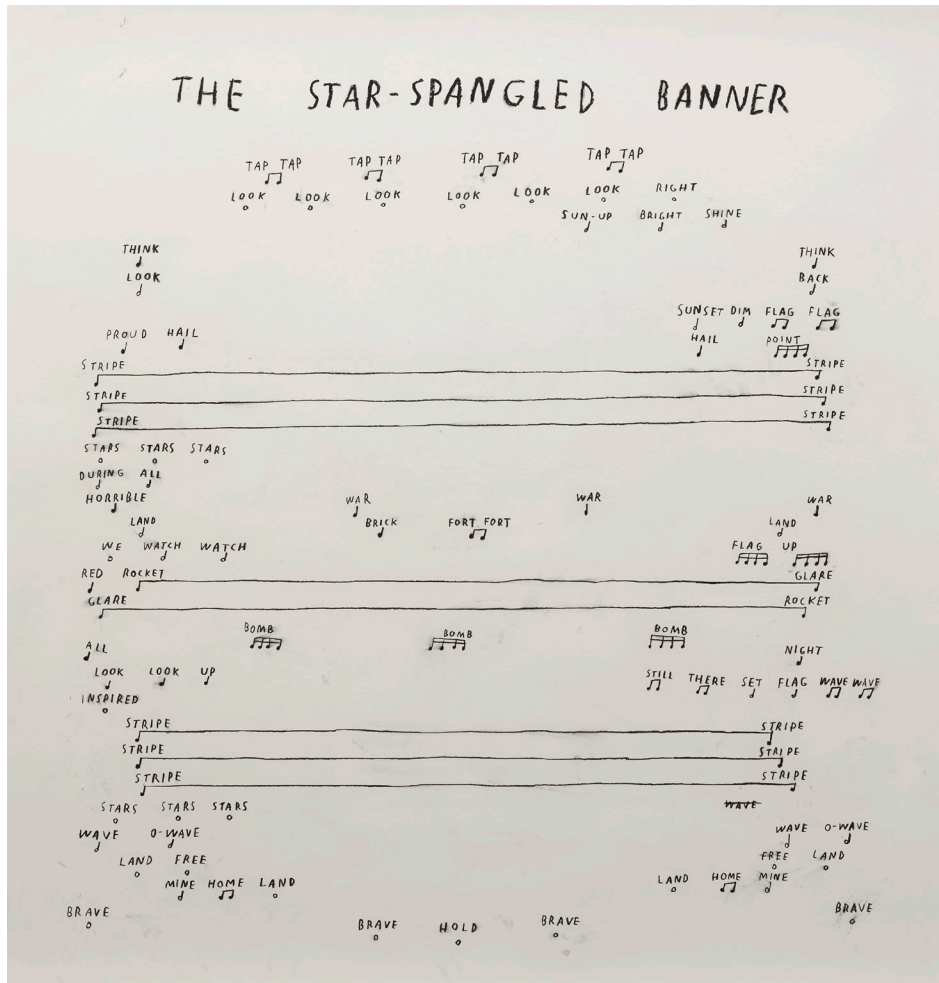
Grades 6–8

- What do you do when you notice something doesn’t feel fair?
- Has there ever been a time when a bad situation turned out to be good? What made the situation better?

Grades 9–12

- Have you ever been in a situation where your or someone else’s anger was justified? Why or why not?
- Has your anger ever led to a positive change?

## GALLERY 3 NEGOTIATING SPACES OF POWER



### ART IN FOCUS: *THE STAR SPANGLED BANNER*

At the 2020 Super Bowl, Kim signed “The Star-Spangled Banner” and “America the Beautiful” alongside singers Demi Lovato and Yolanda Adams. Beth Staehle, one of the artist’s longtime ASL interpreters, was also on the field. Staehle signed phrases that scrolled vertically like a teleprompter, including Kim’s personal prompts and specific shorthand cues for pacing with the live vocalizations. Throughout the performance, cameras for the ASL-dedicated live feed repeatedly pivoted away from Kim toward the athletes, making it impossible for deaf viewers to follow the songs.

Above: *The Star Spangled Banner*, 2020, charcoal on paper, 49 x 49 in. (124.46 x 124.46 cm), Walker Art Center; Miriam and Erwin Kelen Acquisition Fund for Drawings, 2021

Kim’s drawing of her score for the “Star Spangled Banner” maps her translation of the song into ASL using musical notes, lyrics, and space on the page. The piece includes quarter, eighth, and sixteenth notes joined with words like “war,” “colonial,” “horrible,” and “land.” Her drawing and selection of words invite us to consider the history of the United States as well as our current moment.

#### DISCUSSION PROMPTS:

Grades K–5

- Is music for everyone? How does your favorite song make you feel?
- How do you help make sure everyone is included in an activity?

Grades 6–8

- Is impact or intention more important? Why or why not?
- What kind of strategies help us be more mindful and aware as we move through the world?

Grades 9–12

- What does it mean to interpret? What does it mean to translate? How are they different?
- What do you notice about the words Kim chose to include in her score?

## POST-VISIT ACTIVITY: MY WISH FOR THE FUTURE

This activity is designed to help students make personal connections to themes Christine Sun Kim explores in her artwork. In *McFuture* and all the artworks in the *Future Base* series, the artist draws visions of the future that are rooted in the American Sign Language (ASL) sign for “future.” By doing so, she challenges us to think about how our understanding of concepts is tied to the language we use to describe them.

In this activity, students will have an opportunity to articulate their visions of the future through art-making.

You will need:

- Paper
- Note cards
- Drawing tools (pencils, markers, etc.)
- Scissors
- Glue
- Collage materials (magazines and newspapers)
- Device with Internet connection

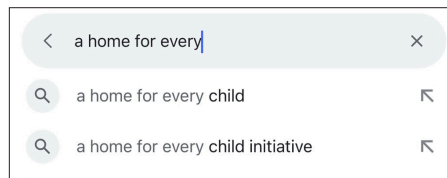
①

Ask students to think of a wish for the future. For example, it can be something ranging from a long life for their pet to environmental protections.



②

After they've decided on their vision for the future, instruct students to research that idea.



For example, if a student's future goal is for their pet to have a long life, they can research how long pets live, what kinds of foods help them live longer, and so forth. If a student's goal has to do with protecting the environment, they can do research on the ozone layer or protections for clean water.

③

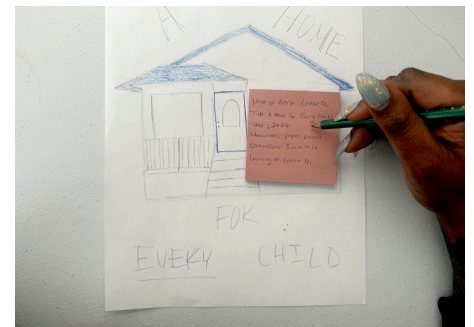
Instruct students to create a drawing, poster, or collage that represents the future they want to see in the world. This work should be representative of the student's goal, whether directly or indirectly.



④

On a note card, have students fill out the following information about their artwork:

- Name of artist
- Title
- Year created
- Materials
- Dimensions
- Courtesy the artist

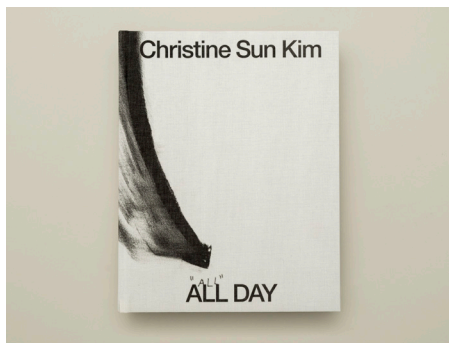


⑤

Ask for volunteers to share their artworks and the future visions that inspired them.

# RESOURCES FOR FURTHER EXPLORATION

## EXHIBITION CATALOGUE



A fully illustrated catalogue, copublished by the Walker Art Center and the Whitney Museum of American Art in collaboration with the artist, accompanies the exhibition. Available in the Walker Shop or online at [shop.walkerart.org](http://shop.walkerart.org). Audio and .brf versions of the catalogue are available online at [walkerart.org/calendar/2026/christine-sun-kim-all-day-all-night](http://walkerart.org/calendar/2026/christine-sun-kim-all-day-all-night).

## FREE DIGITAL GUIDE

Scan this QR code to access the digital guide for this exhibition that includes videos of the artist sharing about works in ASL with captions and English narration and verbal descriptions of select artworks.



## ABOUT THE ARTIST

Christine Sun Kim (US, b. 1980) is an American visual and sound artist based in Berlin, Germany. Her work considers how sound operates in society, deconstructing the politics of sound and exploring how oral languages operate as social currency. Musical notation, written language, infographics, American Sign Language (ASL), the use of the body, and strategically deployed humor are all recurring elements in her practice. Working across drawing, performance, video, and large-scale murals, Kim explores her relationship to spoken and signed languages, to her built and social environments, and to the world at large.

- Christine Sun Kim artist page, François Ghebaly Gallery, [ghebaly.com/artists/christine-sun-kim/](http://ghebaly.com/artists/christine-sun-kim/).
- The artist shares insights about her art-making process. Christine Sun Kim in “Friends and Strangers,” Art 21, Season 11, video, October 20, 2023, [art21.org/artist/christine-sun-kim/](http://art21.org/artist/christine-sun-kim/).
- An article with a review of *Christine Sun Kim: All Day All Night* at the Whitney Museum, New York, with details about Kim’s artistic development and the role of her art in post-COVID New York City. Mara Mills, “Holding the Line,” *Artforum*, April 1, 2025, [artforum.com/features/christine-sun-kim-mara-mills-whitney-museum-review-1234728306/](http://artforum.com/features/christine-sun-kim-mara-mills-whitney-museum-review-1234728306/).
- A review of Kim’s solo exhibition *Trauma, LOL* at François Ghebaly Gallery in Los Angeles. Caroline Liou, “Translating deaf culture, Christine Sun Kim underlines the difficulty of interpretation,” *Hyperallergic*, November 24, 2025, [hyperallergic.com/christine-sun-kim-trauma-lol-francois-ghebaly/](http://hyperallergic.com/christine-sun-kim-trauma-lol-francois-ghebaly/).

## CURRICULUM RESOURCES

- “Education Resources for Teachers of Deaf/Hard of Hearing Students,” University of Minnesota College of Education + Human Development, [cehd-acquia.github.io/DHH-Resources/](https://cehd-acquia.github.io/DHH-Resources/).
- Debbie Golos and Terynce Butts, “Expanded Definitions on Key Literacy,” from *Multilingual Approaches to Deaf Education* (forthcoming from Oxford University Press), <https://docs.google.com/document/d/1Ux6D39EGfGdsrS-dUoNxMomrHTLYpXIJl-W1N-foQPow/edit?usp=sharing>.

## ABOUT DEAF CULTURE AND HISTORY

### Grades K–5

- Spencer Law, “Deaf History and Culture in the United States,” Virginia Public Media, [www.vpm.org/2021-03-30/deaf-history-and-culture-in-the-united-states](http://www.vpm.org/2021-03-30/deaf-history-and-culture-in-the-united-states).

### Grades 6–8

- “Deaf Awareness,” National Deaf Center, [nationaldeafcenter.org/resources/deaf-awareness/](http://nationaldeafcenter.org/resources/deaf-awareness/).
- “FAQ on Deaf Culture!”, The ASL App, <https://theaslapp.com/faq>.

### Grades 9–12

- Joanne Cripps, “What is Deaf Culture?,” Canadian Cultural Society of the Deaf, [deafculturecentre.ca/what-is-deaf-culture/](http://deafculturecentre.ca/what-is-deaf-culture/).
- “Deaf Culture Tipsheet,” Rochester Institute of Technology, [https://www.rit.edu/ntid/sites/rit.edu.ntid/files/radsc/deaf\\_culture\\_tip\\_sheet.pdf](https://www.rit.edu/ntid/sites/rit.edu.ntid/files/radsc/deaf_culture_tip_sheet.pdf)
- “Community and Culture—Frequently Asked Questions,” National Association for the Deaf, [www.nad.org/resources/american-sign-language/community-and-culture-frequently-asked-questions/](http://www.nad.org/resources/american-sign-language/community-and-culture-frequently-asked-questions/).
- “Deaf Culture & Community,” Hands & Voices, <https://www.handsand-voices.org/comcon/articles/deafculture.htm>

Above: *Christine Sun Kim: All Day All Night* exhibition catalogue. Photo: Kameron Herndon

Walker Art Center  
725 Vineland Place  
Minneapolis, MN 55403  
walkerart.org

This guide accompanies the exhibition  
*Christine Sun Kim: All Day All Night* on  
view at the Walker Art Center (March  
28–Aug 30, 2026).

#### TOUR PROGRAMS

For more information about the Walker's  
school and tour programs or to book  
a tour of the exhibition, please visit  
[walkerart.org/visit/learning](http://walkerart.org/visit/learning). Tours are  
available in ASL, English, and Spanish.

#### TEACHER RESOURCES & LESSON PLANS

For additional resources for teachers  
and lesson plans, visit [walkerart.org  
/visit/education/resources-for-teachers/](http://walkerart.org/visit/education/resources-for-teachers/).

**ABOUT THE WALKER ART CENTER**  
The Walker Art Center, located across  
from the Minneapolis Sculpture  
Garden, is an interdisciplinary  
contemporary art center committed  
to supporting the creative expression  
of artists and the active engagement  
of audiences. The Public Engagement,  
Learning, and Impact team at the  
Walker supports learning for people of  
all ages, abilities, and familiarity with  
contemporary and modern art.

*Christine Sun Kim: All Day All Night* is co-organized by the Walker Art Center,  
Minneapolis, and the Whitney Museum of American Art, New York. Lead support  
is provided by the Ford Foundation, Teiger Foundation, the Terra Foundation for  
American Art, and the Andy Warhol Foundation for the Visual Arts.

**Ford  
Foundation**

**Teiger Foundation**

**terra** Foundation for  
American Art

 **Andy Warhol**  
The Andy Warhol Foundation for the Visual Arts

The Walker Art Center's presentation is  
made possible with major support from  
the KHR McNeely Family Foundation,  
thanks to Kevin, Rosemary, and Hannah  
Rose McNeely.



Additional support is provided by  
Lewis Baskerville, Jan Breyer, the  
Korea Foundation, Michael Peterman  
and David Wilson, Idee German  
Schoenheimer, Susan and Rob White,  
and Rosina Lee Yue.

Lead support for the Walker's Learning  
and Public Programs is provided  
by the Pohlada Family Community  
Engagement Fund.