

JOEUN KIM AATCHIM

Miss Ceilingfan – ad nauseam

Jul 04–Aug 01, 2026
Fradique 1360

ALMEIDA & DALE

FRAIL WILL

In Joeun Kim Aatchim's first exhibition in Brazil, the artist born in Seoul, South Korea, and based in Brooklyn, USA, presents works that emerge from everyday observations and imagined scenarios rooted in very real bodily sensations experienced during a stay at her parents' home in the Korean capital.

Through her practice, the artist seeks to cultivate the retention of feelings and affections that are often discouraged by the accelerated pace of large cities. Emotional impulses deemed excessive or childish, obsessive thoughts, romantic fantasies, and fabulations involving ordinary events and objects give rise to the images she creates. This attempt to preserve them, however, is not undertaken without resistance in their translation into material form, which seems always to hold them in a diaphanous and elusive state.

In the set of fifteen paintings from the *Miss Ceilingfan* series presented in this show, made in the dining room of her parents' home, Aatchim creates portraits through the exhaustive repetition of a character with blue hair and golden eyes. Miss Ceilingfan appears like a figure encountered in a dream:

familiar, yet not exactly someone known; her face is recognizable yet impossible to identify. Possibly formed from a profusion of faces already seen, her identity resists crystallization. Each painting—a portrait rendered on a nearly transparent piece of silk and layered onto another—causes the character's features to shift subtly with every glance, while also challenging the frontal gaze that has historically defined portraiture in art.

If our sense of familiarity and kinship with this character is difficult to grasp, so too is her identity in broader terms: her age, race, and any other defining characteristics remain indeterminate. Situated within this floating space, this woman can also become some sort of mirror—or self-portrait of the artist—less useful for reproducing the appearance of those who look at her than for reflecting an emotional or mental state. An ongoing series started in New York in 2022, the Miss Ceilingfan portraits were first created in a pivotal moment in Aatchim's life, and since then, her liquefied identity seems to mirror a form of wandering that moves in spirals: from girlhood to womanhood, from New York to Seoul and back again, an unending to-and-fro.

Aatchim does not intend to present images in a final, monolithic state of completion but rather as “drafts,” as she conceptually defines her works. This choice acknowledges the image’s susceptibility to transformation through time and perception and aligns with the mobility and ephemerality of the experiences and affections they aim to register.

The diaristic and delicate quality of Aatchim’s work suggests challenges not as heroic or grand gestures but through subtle resistance, a persistent “frail will” expressed in small, silent, and diligent actions. The “strength” of her work seems to reside in accumulation, in the intentional recording of her days, which amounts to an eloquent gesture of resistance against a time that hinders the processing of lived experience and erodes the capacity for fabulation.

Her works do not present themselves as something immediate—evidence captured in the heat of the moment or a representation of a current event. Instead, they preserve the silence of a mature and reflective inward gaze and the “draft-like” speed needed to capture these fleeting thoughts. Her works are articulated in the past tense, images that settle into place already as memories on the verge of oblivion. Aatchim’s paintings and sculptures are not addressed to history with a capital “H,” yet neither do they refrain from projecting themselves into the future, subtly and steadily aspiring to create some sort of memorial for human experience.



PHOTO: JULIA THOMPSON



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Curse: Various Flowers (4.11), 2026

Stone mineral pigment, white gold on silk over gouache on canvas
41.4 x 31.9 cm (16 ½ x 12 ½ in)



Curse: Various Flowers (4.12), 2026

Stone mineral pigment, white gold on silk over gouache on canvas
41 x 32 cm (16 x 12 ½ in)





Curse: Various Flowers (4.13), 2026

Stone mineral pigment, white gold on silk over gouache on canvas
41.5 x 32 cm (16 ½ x 12 ½ in)



Before the Savior (Fallen Nutcracker), 2024
Bronze, waxed cotton cord, colored acrylic mirror, walnut wood
10.5 x 15 x 15 cm (4 x 6 x 6 in), Ed. 3 + 1 AP



Before the Savior (Praying Nutcracker), 2024
Bronze, waxed cotton cord, colored acrylic mirror, walnut wood
10.5 x 15 x 15 cm (4 x 6 x 6 in), Ed. 3 + 1 AP





Miss Ceilingfan (Lull), 2026

Stone mineral pigment, gouache, ink, and genuine gold on silk

33.5 x 24.5 cm (13 ½ x 9 ½ in)



Miss Ceilingfan (Reticent), 2026

Stone mineral pigment, gouache, ink, and genuine gold on silk
33.5 x 24.5 cm (13 ½ x 9 ½ in)



Miss Ceilingfan (Mercurial), 2026

Stone mineral pigment, gouache, ink, and genuine gold on silk
33.5 x 24.5 cm (13 ½ x 9 ½ in)



Miss Ceilingfan (Coy), 2026

Stone mineral pigment, gouache, ink, and genuine gold on silk
33.5 x 24.5 cm (13 ½ x 9 ½ in)





Miss Ceilingfan (Rune), 2026

Stone mineral pigment, gouache, ink, and genuine gold on silk
33.5 x 24.5 cm (13 ½ x 9 ½ in)



Miss Ceilingfan (Fey), 2026

Stone mineral pigment, gouache, ink, and genuine gold on silk
33.5 x 24.5 cm (13 ½ x 9 ½ in)



Miss Ceilingfan (Veil), 2026

Stone mineral pigment, gouache, ink, and genuine gold on silk
33.5 x 24.5 cm (13 ½ x 9 ½ in)



Miss Ceilingfan (Dim), 2026

Stone mineral pigment, gouache, ink, and genuine gold on silk
33.5 x 24.5 cm (13 ½ x 9 ½ in)



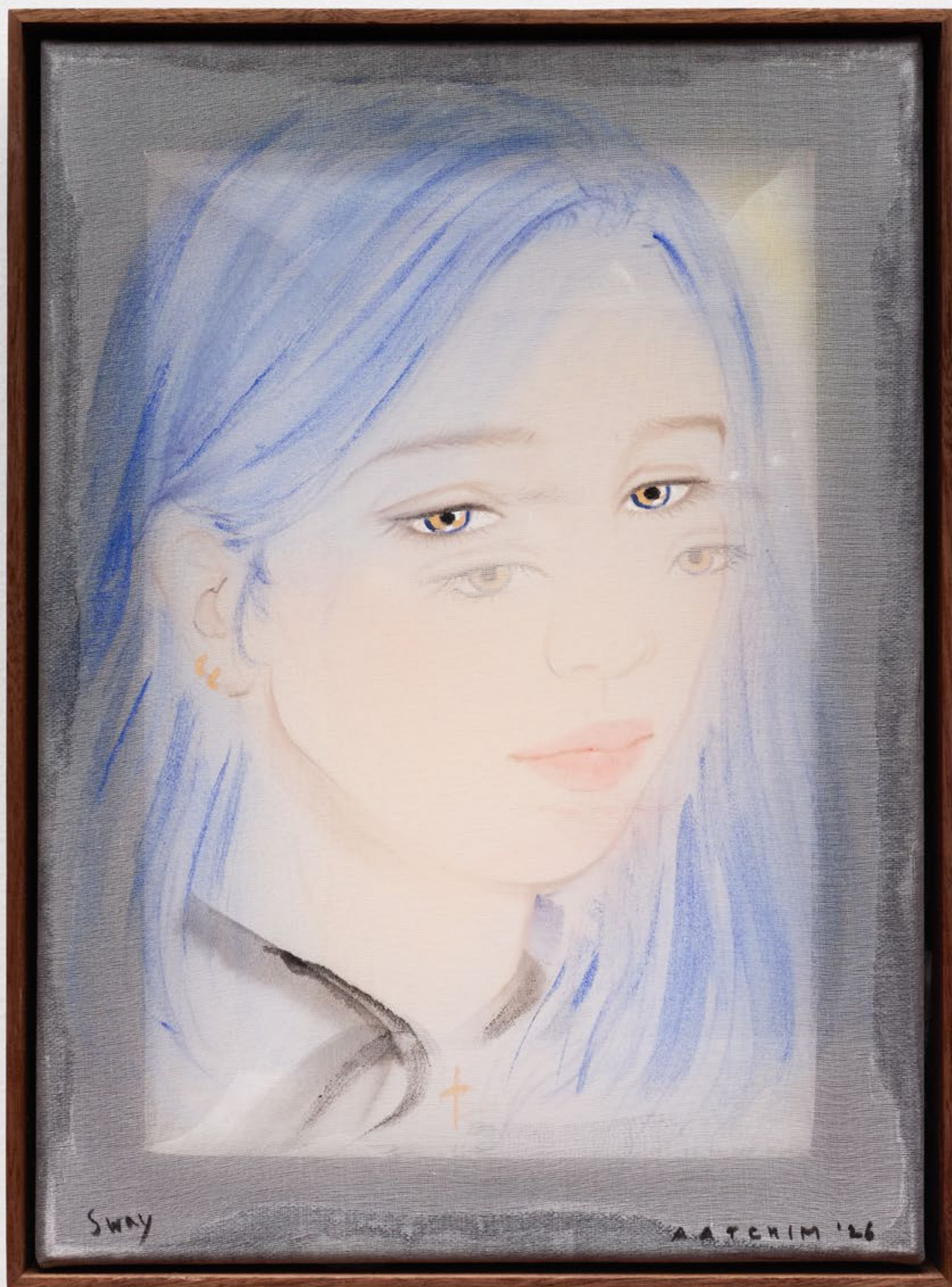
Miss Ceilingfan (Sheen), 2026

Stone mineral pigment, gouache, ink, and genuine gold on silk
33.5 x 24.5 cm (13 ½ x 9 ½ in)



Miss Ceilingfan (Lithe), 2026

Stone mineral pigment, gouache, ink, and genuine gold on silk
33.5 x 24.5 cm (13 ½ x 9 ½ in)



Miss Ceilingfan (Sway), 2026

Stone mineral pigment, gouache, ink, and genuine gold on silk
33.5 x 24.5 cm (13 ½ x 9 ½ in)



Miss Ceilingfan (Gleam), 2026

Stone mineral pigment, gouache, ink, and genuine gold on silk
33.5 x 24.5 cm (13 ½ x 9 ½ in)





Miss Ceilingfan (Shade), 2026

Stone mineral pigment, gouache, ink, and genuine gold on silk
33.5 x 24.5 cm (13 ½ x 9 ½ in)



Miss Ceilingfan (Eon), 2026

Stone mineral pigment, gouache, ink, and genuine gold on silk
33.5 x 24.5 cm (13 ½ x 9 ½ in)

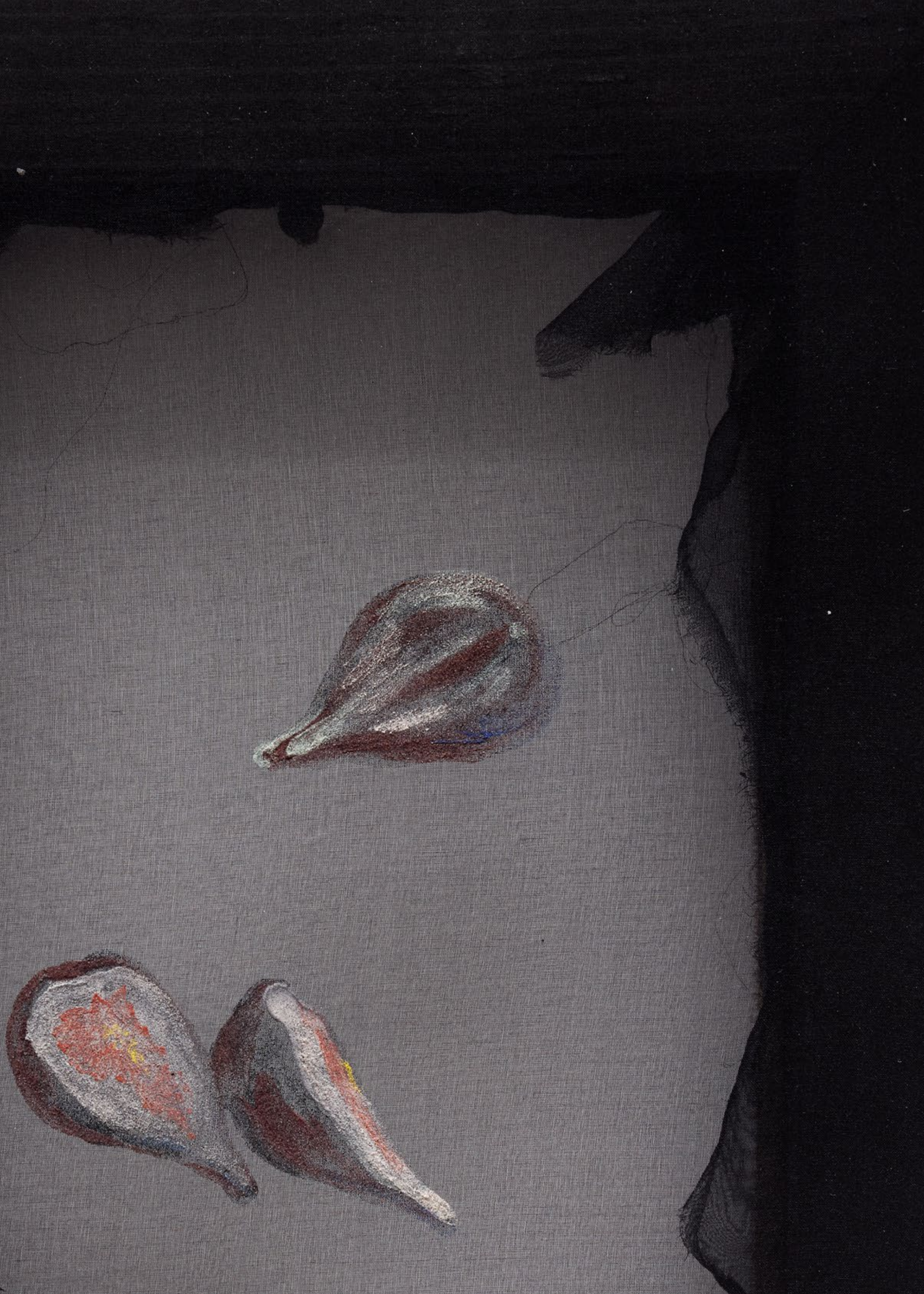


Miss Ceilingfan (Solemn), 2026

Stone mineral pigment, gouache, ink, and genuine gold on silk
33.5 x 24.5 cm (13 ½ x 9 ½ in)



Flutter Within, 2025
Mineral pigment in shellac on silk
30 x 24 cm (12 x 9 ½ in)





Long tresses, 2025

Mineral pigment in shellac, watercolor pencil on walnut ink-treated silk, linen cord, genuine white gold, artist's painted frame
59 x 49 x 11.5 cm (23 ½ x 19 ½ x 4 ½ in)



Long Repose, 2025

Mineral pigment in shellac, watercolor pencil on walnut ink-treated silk, linen cord, genuine white gold, artist's painted frame
59 x 71.5 x 11.5 cm (23 ½ x 28 x 4 ½ in)



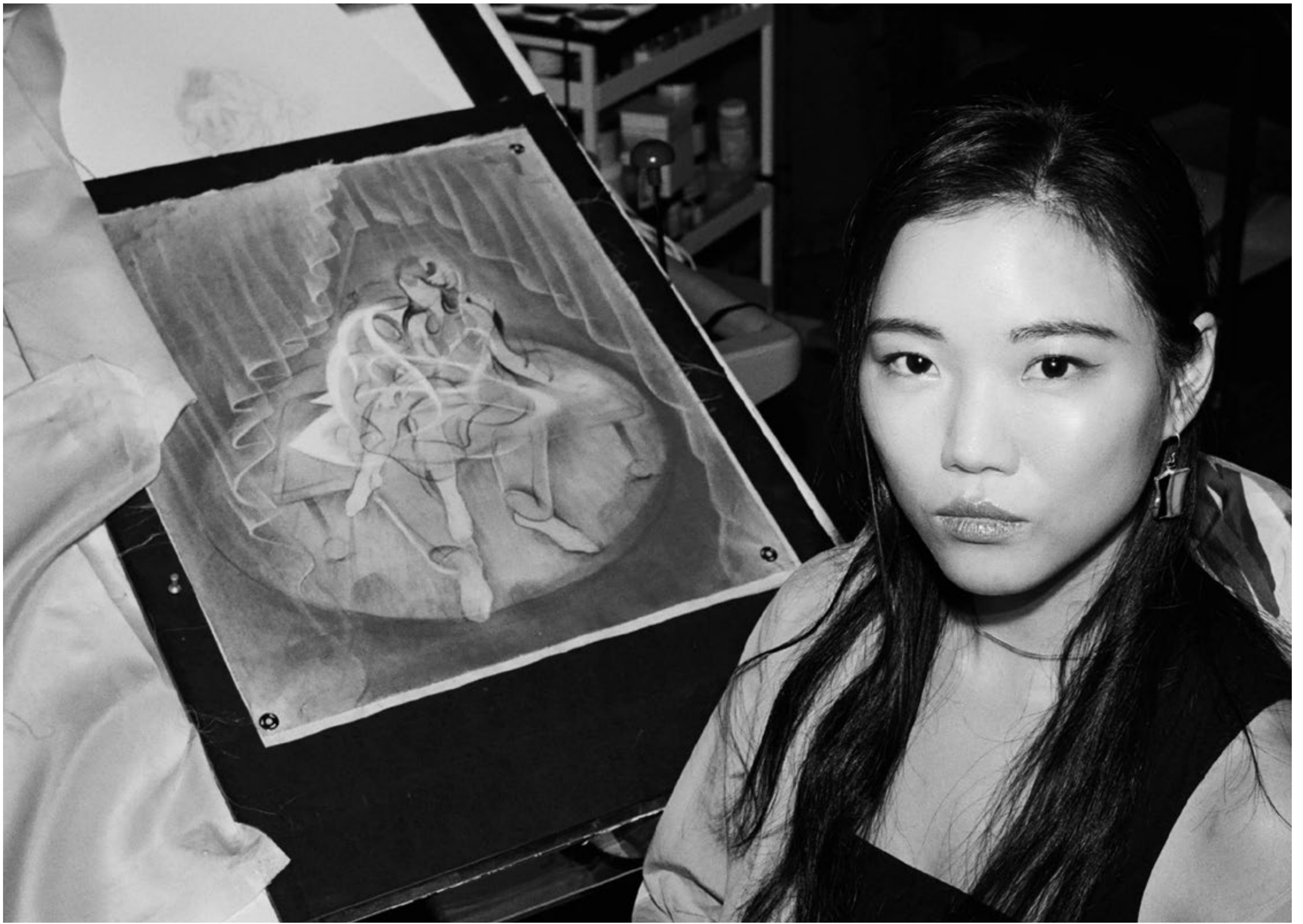


Long Slumber (Sweet and Salty), 2025

Mineral pigment in shellac, genuine gold paint, watercolor on silk,
artist's painted frame

54 x 74 x 11.5 cm (21 ½ x 29 x 4 ½ in)



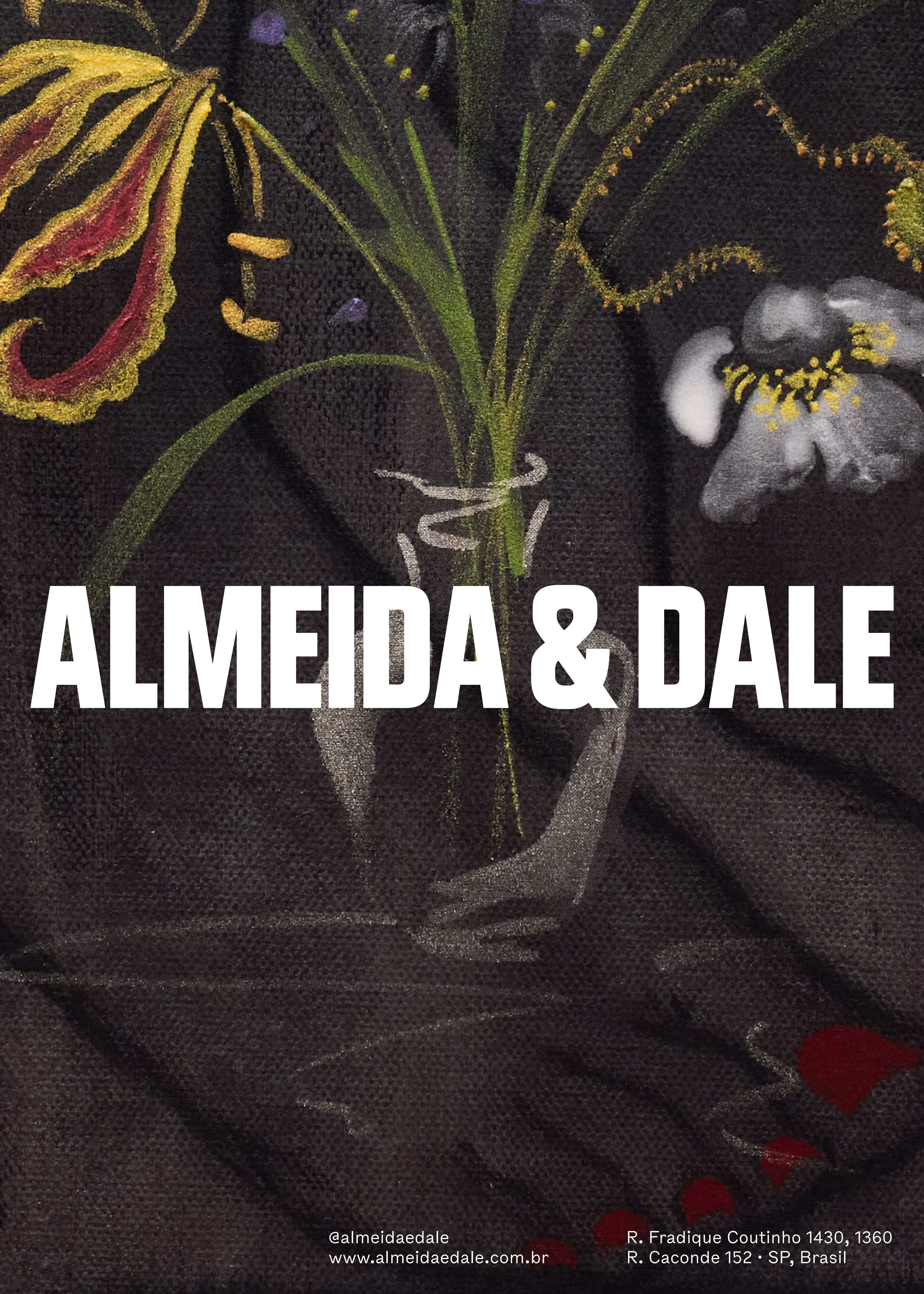


b. 1989, South Korea
Lives and works in New York, USA

Multihyphenate artist Joeun Kim Aatchim is a prodigious diarist. Over the last decade and across an ever-growing breadth of media—poetry, print compilation, etching and engravature, drawing, painting, installation, and audio-video formats—Aatchim has interwoven her rigorous, expansive art-making practice with a meticulous catalog of her adult life. Her major themes have come to include matters of illness and healing, trauma and personal faith, familial histories, reconciliations, and not least of all ongoing negotiations as a South Korean immigrant to the United States. Integral to her practice at nearly all levels are “drafts”—the initial, intermediate, and indeterminate stages in the process of art-making that for Aatchim prove rich in both pedagogy and poetics. From diaphanous silk paintings whose fugitive, multilayered translucent surfaces metaphorize the artist’s own experience of sight and space, to time-based installations

that augment, transform, and dissipate throughout the course of their presentation, Aatchim’s work centers an inquisitive, unabashedly idiosyncratic study of memory, language, and the labors of self-reflection.

Joeun Kim Aatchim is based in New York City. Aatchim received her BFA from New York University, as well as her MFA from Columbia University. Recent solo exhibitions include François Ghebaly, Los Angeles and New York, USA; Gladstone Gallery, Seoul, Korea; Travesia Cuatro, Guadalajara, Mexico; Make Room, Los Angeles, USA; and Harper’s, East Hampton, USA. Recent group exhibitions include Aranya Art Center, Beidaihe, China; Harper’s, New York, USA; François Ghebaly, Los Angeles, USA; Jeffrey Deitch, New York, USA; and The Drawing Center, New York, USA. Aatchim has received awards and fellowships at Corporation of Yaddo; Triangle Art Association; The Drawing Center; and Skowhegan School of Painting & Sculpture.



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