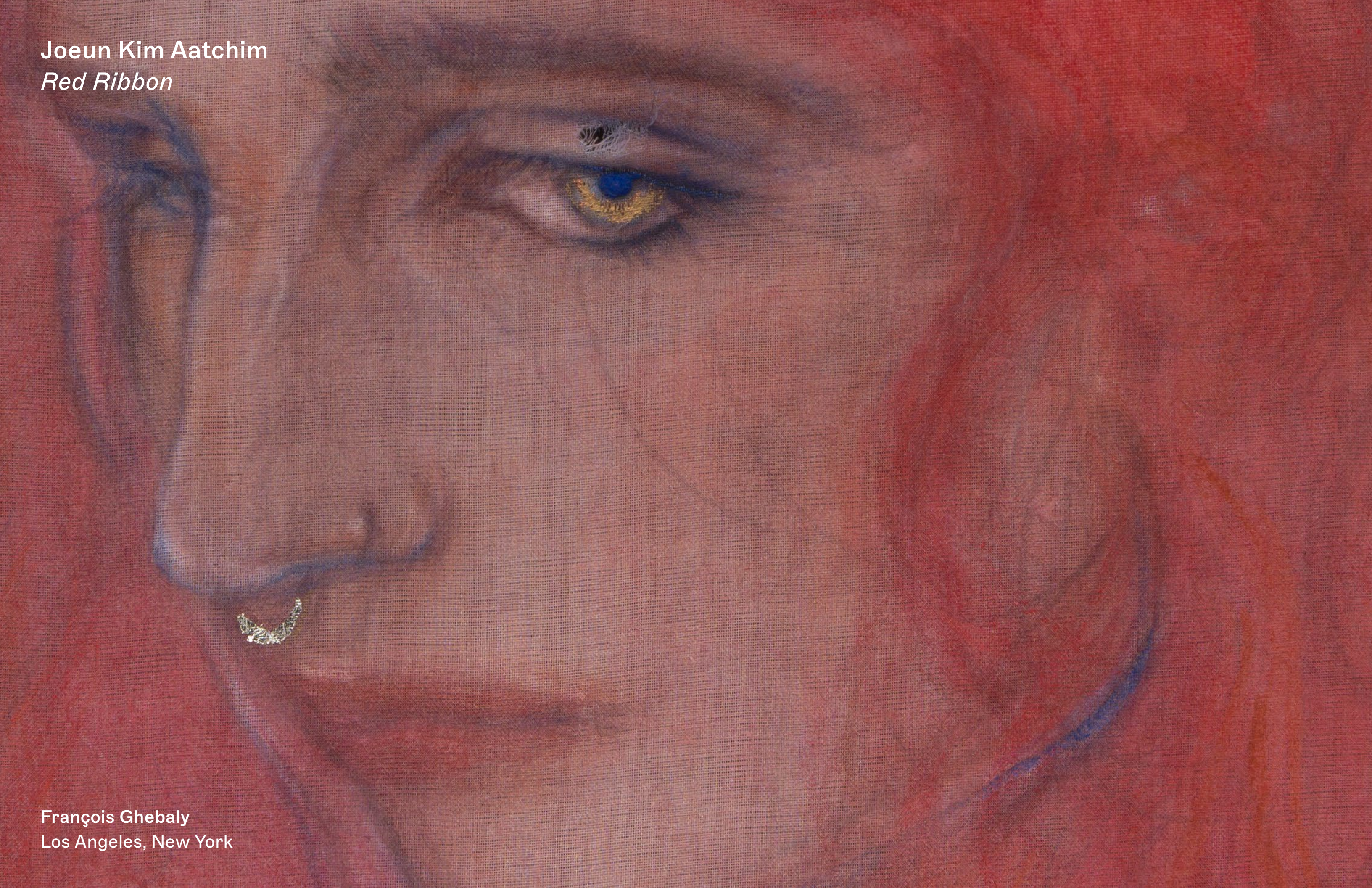


Joeun Kim Aatchim
Red Ribbon



François Ghebaly
Los Angeles, New York



Joeun Kim Aatchim

Red Ribbon

May 5 — June 7, 2025

391 Grand St., New York

François Ghebaly New York is proud to present *Red Ribbon*, Joeun Kim Aatchim's third exhibition with the gallery comprising new portraits, still-lives, drypoint, and her signature multilayered silk paintings. As an accompaniment to the exhibition, Aatchim presents the following text that was originally written by the artist on a typewriter.

4:17 p.m. December 30th. East Village.

One day, a girl without a hair ribbon met a boy with a red hat.

She instantly knew he was the one she had been looking for, for many, many years. The boy had a curious eye—only one eye, full of eyelashes.

She asked him if she looked like his mom. He said no. She asked if she looked like his sister. He said no. She asked if she looked like himself. He said certainly.

Meanwhile, her hair ran down over her face, tickling her nose. She was starting to worry—what if the boy wouldn't like to kiss her nose anymore? She needed a ribbon to tie her hair up. She thought she'd like to have a red ribbon. Her hair was all over her face, eyes, lips, and her tiny nose—so tiny that the boy thought it was molded out of his lips.

She was looking for the red ribbon, yet she wasn't certain where.

She wanted to get her hair up—high, high.

The boy whispered in her ear, "I like you with your hair down."

But she wouldn't listen. Her nose was still tickled by her hair.

"I need to get a ribbon, now." And she said,

“You’ll love my red ribbon.”

The boy with the red hat, with his curious eye, started tearing up.
He said, “Don’t go. Please don’t go.
I’ll have a nightmare if you’re gone.”

The girl wouldn’t mind. She was still sure that she needed to get her hair up—so that the boy would keep kissing her nose.

She had to go, had to find a ribbon—
and a red one would be better, she thought.
She was certain. The boy was choked with tears.

She had to go.

He offered his red hat for her trip,
though neither of them knew where she was going
or how long she would be gone.
She simply accepted it and put it on her head,
with her hair up.

Her nose wasn’t tickled any longer.
She wouldn’t notice.

Her face wasn’t tickled any longer.
She wouldn’t be aware of it.

The boy wouldn’t say a word.

His eye—the one watery eye—couldn’t blink, only tear.
She thought it was because of his fear of nightmares, maybe.

The girl said, “Time to go.”
And she said, “I’ll be back as soon as I find
a ribbon for my hair.
Promise me you’ll kiss my nose as soon as I am back—
even before hello, even before hi.”

He wouldn’t answer.

The boy’s hair ran down over his face and lips,
without his red hat.

4:51 p.m.
//////// // J. Aatchim



Joeun Kim Aatchim
Long Repose, 2025
 Mineral pigment in shellac, watercolor pencil on walnut ink-treated silk,
 linen cord, genuine white gold, artist's painted frame
 Framed: 23.5 × 28.5 inches; 59 × 72 cm.
 (JKA 25.016)

\$ 15,000 USD





Joeun Kim Aatchim
Long Slumber (Sweet and Salty), 2025
Mineral pigment in shellac, genuine gold paint, watercolor on silk, artist's painted frame
Framed: 21.25 × 25.25 inches; 54 × 64 cm.
(JKA 25.013)

\$ 12,500 USD



Joeun Kim Aatchim

Long Tresses, 2025

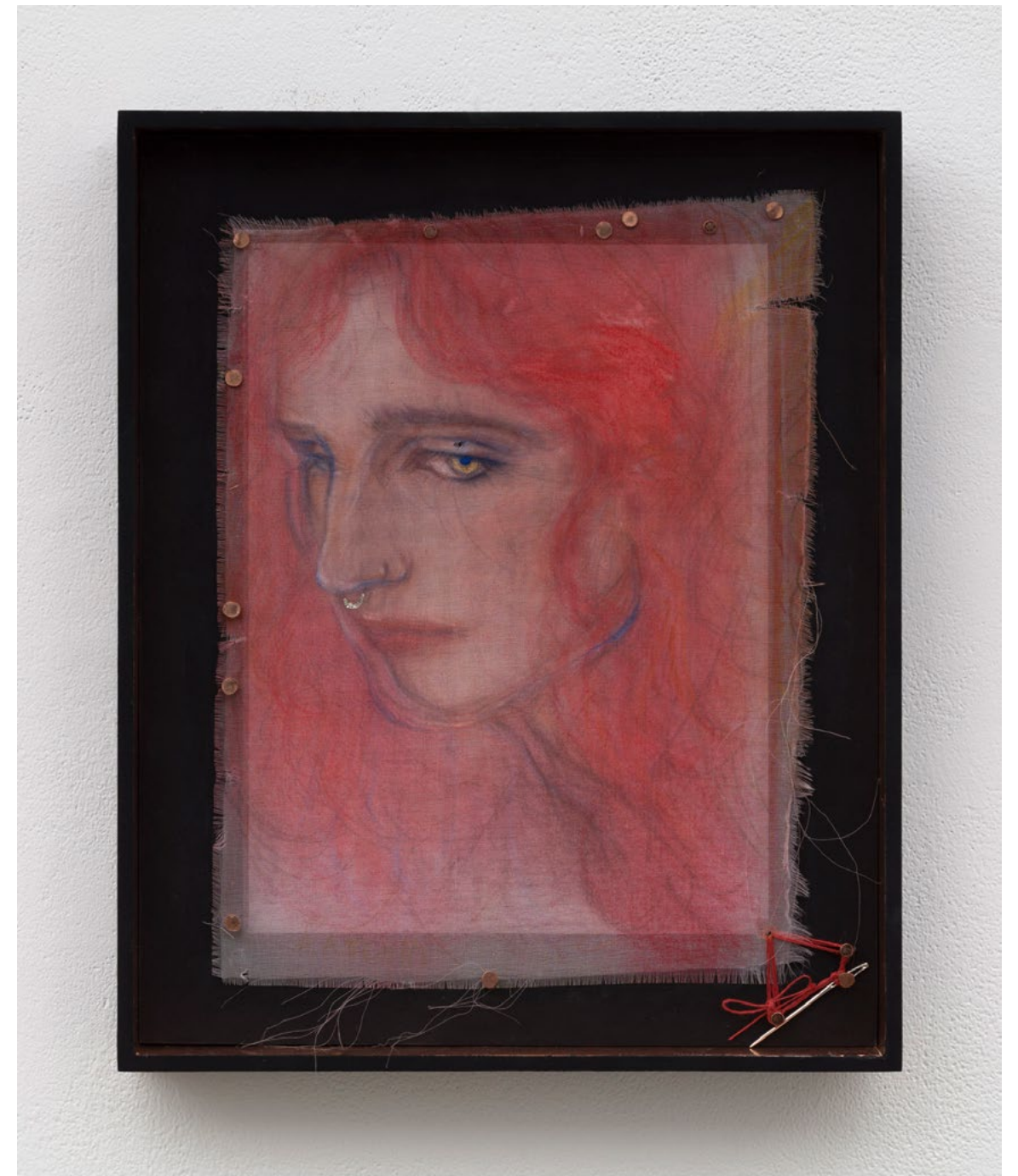
Mineral pigment in shellac, watercolor pencil on walnut ink-treated silk, linen cord, genuine white gold, artist's painted frame

Framed: 23.5 × 19.5 inches; 60 × 50 cm.

(JKA 25.014)

\$ 12,000 USD





Joeun Kim Aatchim

Willa, 2024-2025

Mineral pigment in shellac, watercolor, and genuine white gold on silk, mounted on soot-ink-treated wood, artist's frame with copper foil, linen cord, sterling silver cast needle

Framed: 13.5 × 11 inches; 34 × 28 cm.

(JKA 25.018)

\$ 7,000 USD



Joeun Kim Aatchim

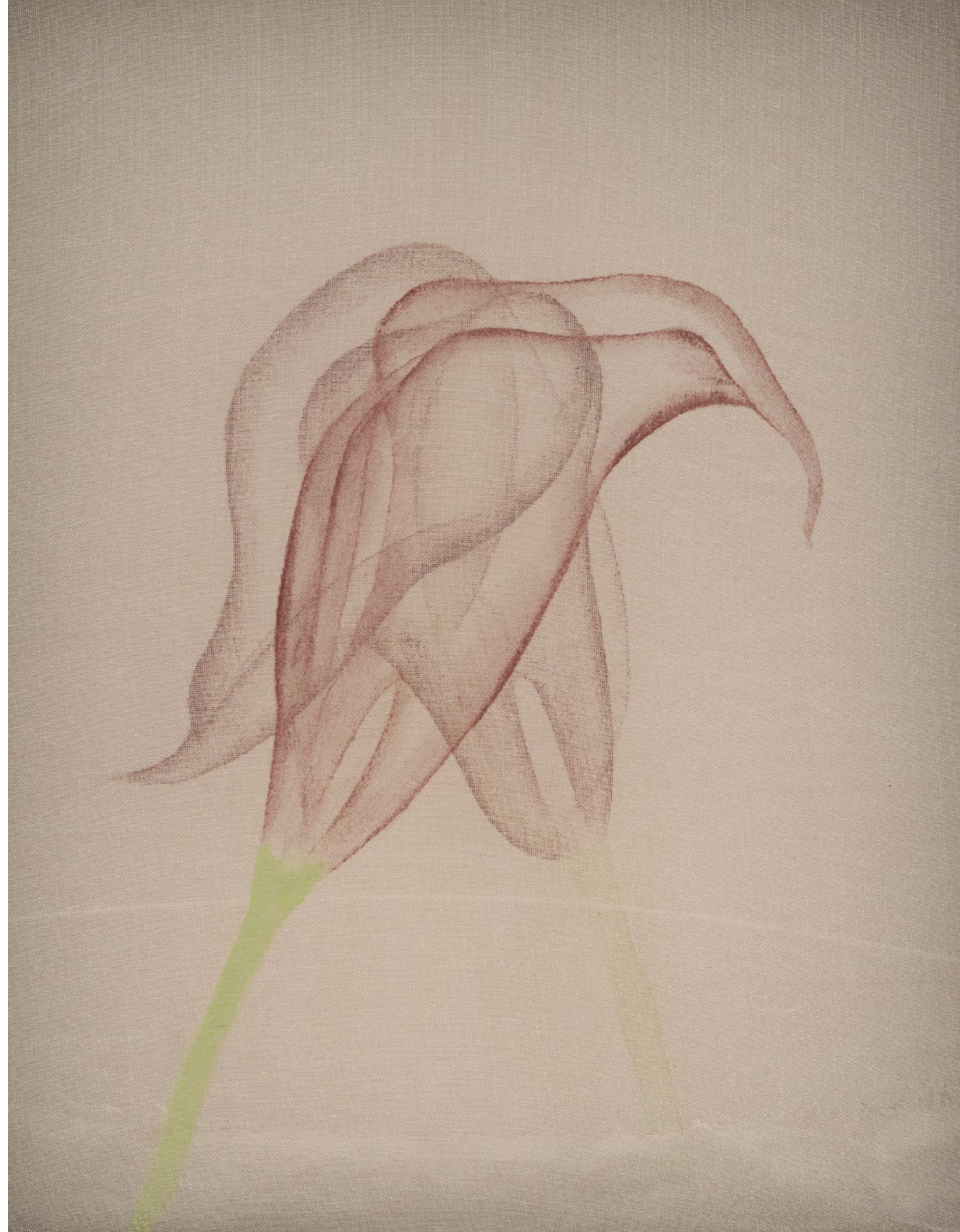
Long Murmur, 2025

Mineral pigment in shellac on walnut ink-treated silk, cotton cord, artist's frame

Framed: 11.5 × 9.5 inches; 29 × 24 cm.

(JKA 25.009)

\$ 7,000 USD





Joeun Kim Aatchim

Miss Ceilingfan in Blue (Longing), 2025

Mineral pigment in shellac, watercolor, and genuine white gold on silk, mounted on soot ink-treated wood, artist's frame

Framed: 11.5 × 10.5 inches; 29 × 26 cm.

(JKA 25.007)

\$ 7,000 USD



Joeun Kim Aatchim

Long and Repeated Fray and A Laurel Borne by Weary Hands, 2025

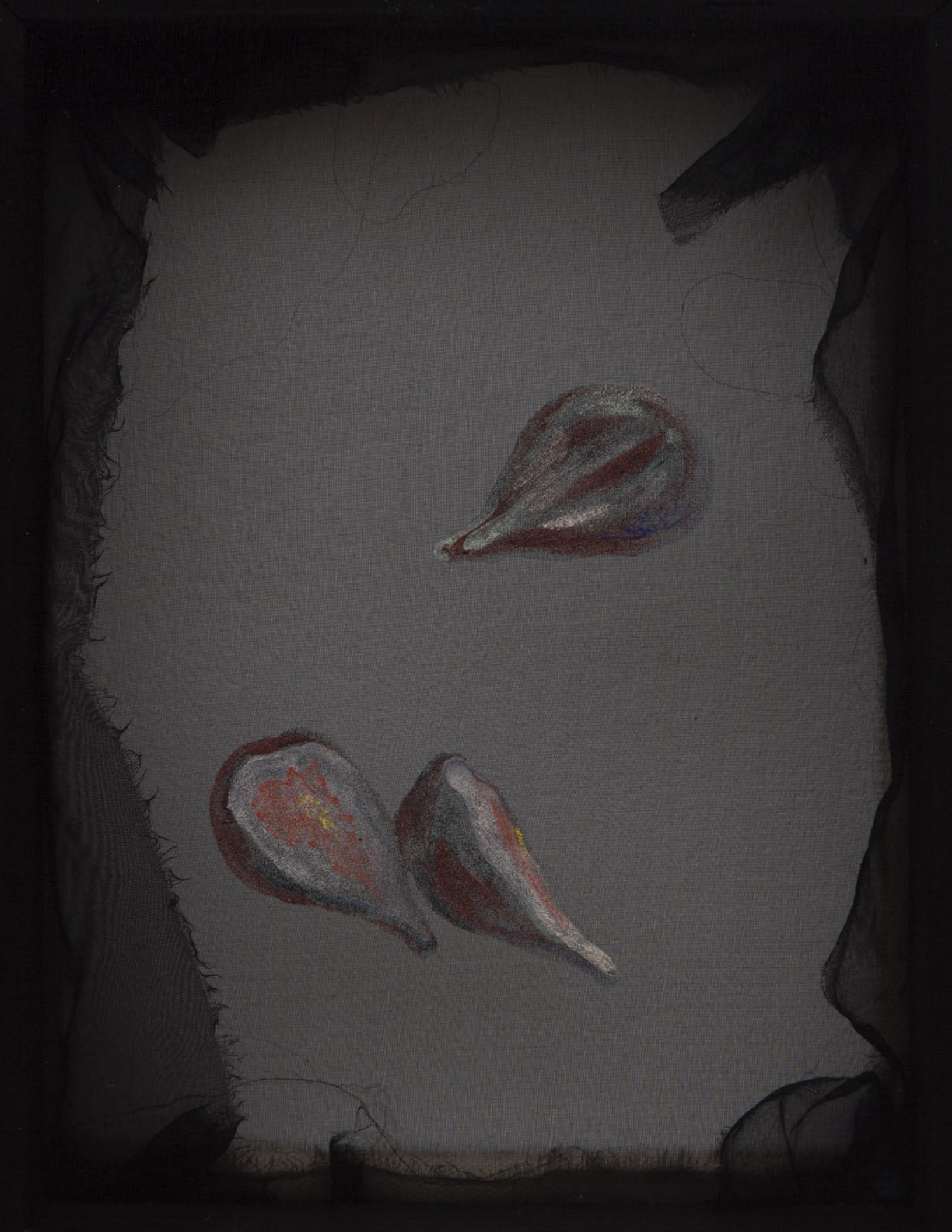
Mineral pigment in shellac, watercolor pencil, pastel on silk, linen cord, bronze hardware, leather cord, acrylic mirror, artist's painted frame

Framed: 25 × 21 inches; 63 × 53 cm.

(JKA 25.011)

\$ 12,500 USD





Joeun Kim Aatchim
Flutter Within, 2025
Mineral pigment in shellac on silk
Framed: 12 × 9.5 inches; 31 × 24 cm.
(JKA 25.017)

\$ 7,000 USD



Joeun Kim Aatchim

Long Nonchalance (So Delicious, My Unsweetened Life), 2025

Mineral pigment in shellac, watercolor pencil on walnut ink-treated silk, linen cord, genuine white gold, artist's painted frame

Framed: 23.5 × 19.5 inches; 60 × 50 cm.

(JKA 25.012)

\$ 12,000 USD





Joeun Kim Aatchim

Long Pause, 2025

Mineral pigment in shellac, watercolor pencil on walnut ink-treated silk, linen cord, genuine white gold, artist's painted frame

Framed: 23.5 × 19.5 inches; 60 × 50 cm.

(JKA 25.015)

\$ 12,000 USD



Joeun Kim Aatchim

Long Unfurl, 2025

Mineral pigment in shellac, watercolor pencil on walnut ink-treated silk,
linen cord, artist's lacquer-painted fram

Framed: 13 × 11 inches; 33 × 28 cm.

(JKA 25.019)

\$ 7,000 USD





Joeun Kim Aatchim

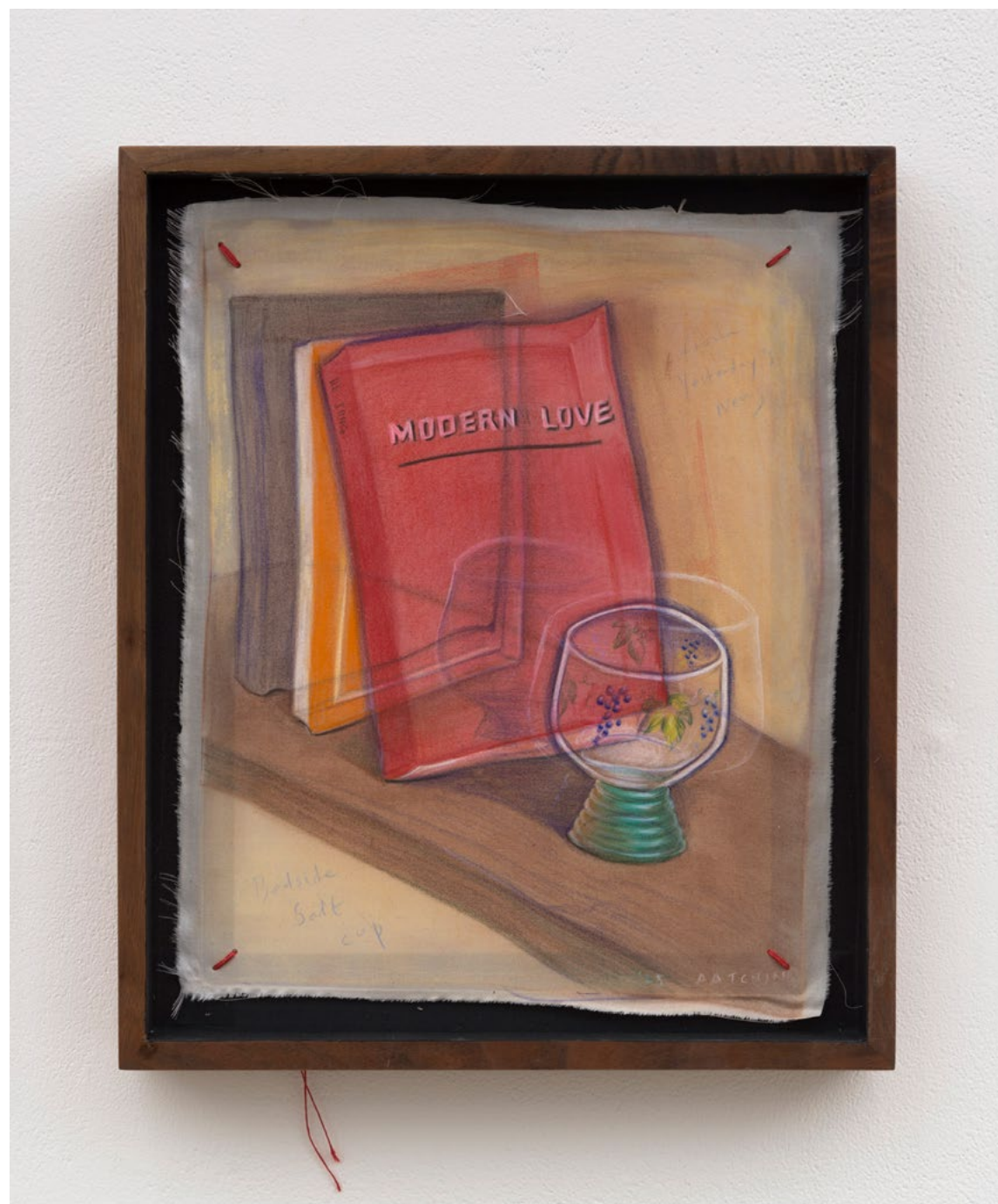
Long Hesitation, 2025

Mineral pigment in shellac, watercolor pencil on walnut ink-treated silk, linen cord, genuine white gold, artist's painted frame

Framed: 21 × 17 inches; 53 × 43 cm.

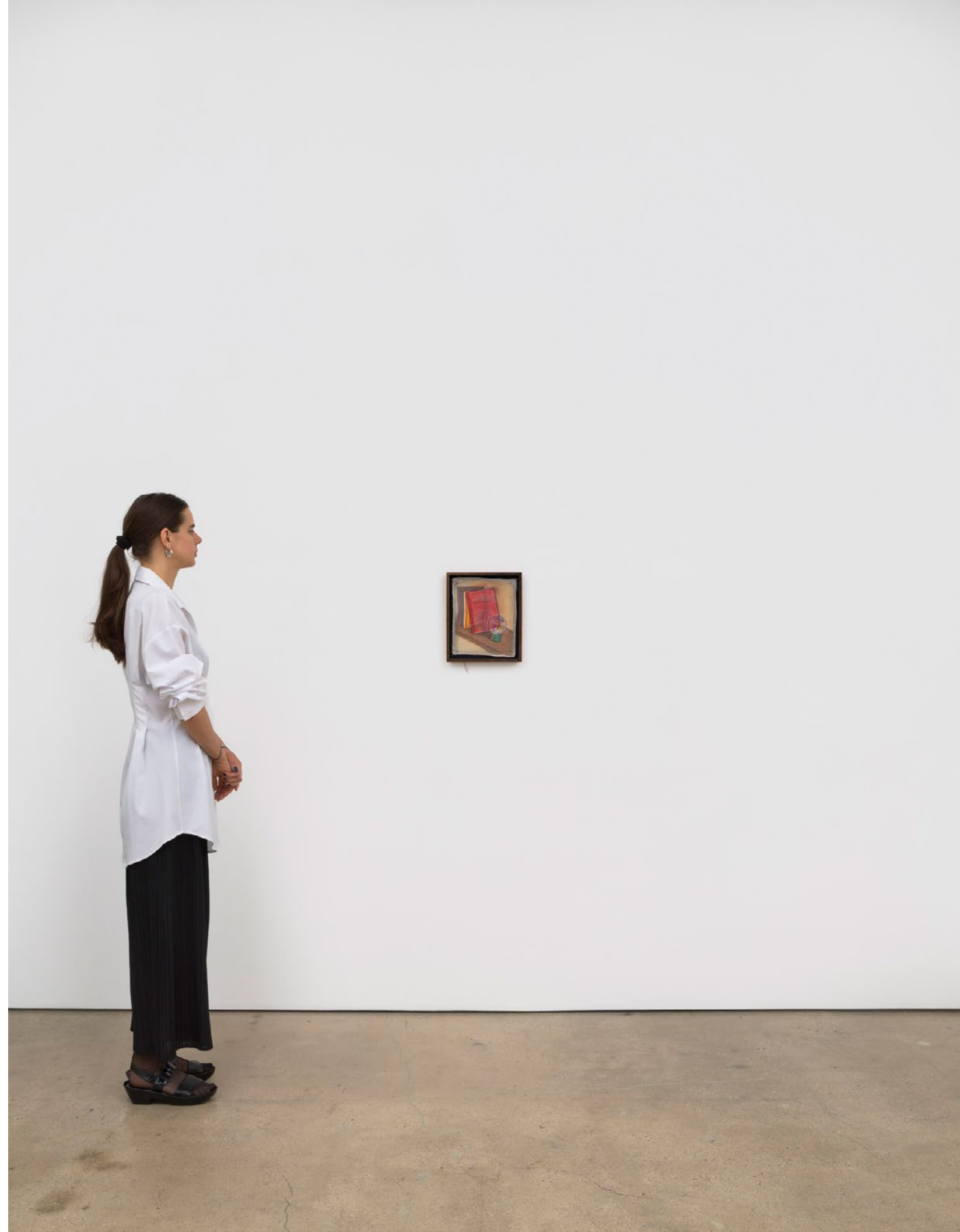
(JKA 25.022)

\$ 10,500 USD



Joeun Kim Aatchim
Long Dissonance, 2025
 Watercolor pencil, mineral pigment in shellac on silk, linen cord, artist's painted frame
 Framed: 13 × 11 inches; 33 × 28 cm.
 (JKA 25.020)

\$ 7,000 USD





Joeun Kim Aatchim

Biography

Multihyphenate artist Joeun Kim Aatchim (b. South Korea) is a prodigious diarist. Over the last decade and across an ever-growing breadth of media—poetry, print compilation, etching and intaglio, drawing, painting, installation, and audio-video formats—Aatchim has interwoven her rigorous practice with a meticulous catalog of her adult life. Major themes have come to include matters of illness and healing, trauma and personal faith, familial histories, reconciliations, and ongoing negotiations as a South Korean immigrant to the United States. Integral to her practice at nearly all levels are “drafts”—the initial, intermediate, or indeterminate stages in the process of art-making that for Aatchim prove rich in both pedagogy and poetics. From translucent silk surfaces that metaphorize the artist’s own experience of sight and space, to time-based installations that transform and dissipate throughout the course of their presentation, Aatchim’s work centers an unabashedly idiosyncratic study of memory, language, and the labors of self-reflection.

Joeun Kim Aatchim is a visual artist 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 Gladstone Gallery, Seoul; Travesia Cuatro, Guadalajara; François Ghebaly, Los Angeles and New York; Make Room, Los Angeles; and Harper’s, East Hampton. Recent group exhibitions include Aranya Art Center, Beidaihe; Harper’s, New York; François Ghebaly, Los Angeles; Jeffrey Deitch, New York; and The Drawing Center, New York. Aatchim has received awards and fellowships at Corporation of Yaddo, Triangle Art Association, The Drawing Center, and Skowhegan School of Painting & Sculpture.

Joeun Kim Aatchim

CV

1989 Born in South Korea
Lives and works in New York, NY, USA

Education

2017 M.F.A., Visual Art, Columbia University, New York, USA
Skowhegan School of Painting & Sculpture, Madison, Maine, USA
2014 B.F.A, Studio Art, New York University, New York, USA
2010 B.F.A., Painting, Kyung Hee University, Seoul, South Korea

Solo and Two Person Exhibitions

2025 François Ghebaly, New York, USA (forthcoming)
2024 Minimally Invasive (최소침습), Gladstone, Seoul, South Korea
Old Habit Theater, Travesía Cuatro, Guadalajara, Mexico
2023 Sheer Painer, François Ghebaly, Los Angeles, USA
Moon Distance, Lighthouse Works, Fishers Island, USA (with Antone Könst)
2022 Homed, François Ghebaly, New York, USA
사자굴 [Sajagul]—Then, out of the Den, Makeroom LA, Los Angeles, USA
2021 Can Day See Me?, Harper’s, East Hampton, NY, USA
2020 eye jailed eye: System Illustrated, Makeroom, Los Angeles, USA
2019 eye jailed eye, curated by Gavin Runzel, Vacation Gallery, New York, USA
2014 Souvenirs, 80 WSE Gallery, Broadway Windows, New York, NY, USA
2011 half an eye, Svenska Kyrkan, The Church of Swedish, New York, NY, USA

Selected Group Exhibitions

2025 Whispers on the Horizon, 14th Taipei Biennial 2025, Taipei, Taiwan (forthcoming)
2023 The Land of Exile, Aranya Art Center, Beidaihe, China (Curated by Leo Li Chen and Mijoo Park)
Various Flowers, Hirschl & Adler Modern, New York, USA
And the Moon Be Still as Bright, Harper’s, New York, USA
2022 Durian On The Skin, François Ghebaly, Los Angeles, USA
Painting: New Approaches, Chan Gallery of Pomona College, Claremont, CA, USA
Wonder Women, Jeffrey Deitch, New York/Los Angeles, USA (Curated by Kathy Huang)
Machines of Desire, Simon Lee, London, UK
And still no rain, Daniel Faria Gallery, Toronto, Canada (Curated by Madeleine Taurins and Melanie Scheiner)
NADA Curated Spotlight by Kendra Jayne Patrick, Harper’s, New York, USA
2021 My Secret Garden, Asia Art Center Taipei, Taiwan (co-curated by Emilia Yin and Melanie Ouyang)
Melrose, Harper’s, Los Angeles, USA
Desire Encapsulated, Makeroom LA, Los Angeles, USA
Host—Chapter2: Skin, Edel Assanti, London, UK
The Displaced Image, Ortega y Gasset Projects, New York, USA (curated by Adam Liam Rose)
EXPO Chicago, Chicago International Contemporary and Eodern Art Exhibition, USA
We Stand Together to Stop AAPI Hate, Makeroom LA, Los Angeles, USA
2020 Baby, Afternoon Projects, Vancouver, BC, Canada
sense n’ react to the drop, OCHI Gallery, Los Angeles, USA (curated by David Bell)

2008 Superiority Scholarship, Kyung Hee University, Seoul, South Korea
Private Collections

The Bunker, West Palm Beach, Florida, USA
The Perimeter, London, United Kingdom
Fondazione Imago Mundi, Treviso, Italy
L.C. Bates Museum, Hinckley, Maine, USA

Publications

2022 Aatchim, Joeun Kim, “In Praise Of Cry Breaks,” self-published, 2022
2019 Aatchim, Joeun Kim, eye jailed eye,” self-published, 2019
2017 Aatchim, Joeun Kim, Four of Mattresses Stacked on Misery,” self-published, 2017

Selected Press

2024 Min-Hee, Shin, “Hair clips and walnuts: Joeun Kim Aatchim’s delicate drawings showcased in art exhibit,” Korea JoongAng Daily, July 2, 2024
Yuna, Park, “Artist Aatchim turns limited vision into art with silk,” The Korea Herald, June 30, 2024
2023 Simmons-Reid, Jessica, “Critic’s Picks: Joeun Kim Aatchim,” Artforum, December 14, 2023
Parameswaran, Rajesh, “An Interdisciplinary Friendship: Rajesh Parameswaran and Joeun Kim Aatchim in Conversation,” Literary Hub, June 16, 2023
2022 Wu, Jenny, “Sharing Drafts: Joeun Kim Aatchim Interviewed by Jenny Wu,” Bomb Magazine, October 17, 2022
Chun, Emily, “Joeun Kim Aatchim: Homed,” AsiaArtPacific, September 2022
Yang, Catherine, “In Pursuit of Belonging,” Hyperallergic, July 12, 2022
Voon, Claire, “Joeun Kim Aatchim’s Delicate Drawings on Silk Are Defiantly Sincere,” Artsy, June 28, 2022
Perret, Dorothée, “Memory’s Draft – A Conversation with Joeun Kim Aatchim,” Paris LA, June 3, 2022
Osberg, Annabel, “Curator’s Pick,” Artforum, April, 2022
Le, Johnny, “A Studio Visit with Joeun Kim Aatchim in Brooklyn,” Purple Magazine, April 21, 2022
2021 Pitcher, Laura, “Make Room Los Angeles’ Group Exhibition “Desire Encapsulated” Heats Up Hollywood,” Observer, 2021
“Interview: Joeun Kim Aatchim,” The Here and There Co., October 13, 2021
2020 Nys Dambrot, Shana, “Art Pick: Sense n’ React to the Drop,” LA Weekly, 2020
“Homecoming,” Artillery Magazine, 2020
2019 Shan, Tina, “An Artist Reconciles With Her Eye Condition Through Her Exacting Draftsmanship,” Hyperallergic, June 26, 2019
2018 Le, Johnny, and Wong, Jason, “Joeun Kim Aatchim ‘Secondary Inspection Room’”, Purple Magazine, 2018
Qianfan, Gu, “Critic’s Picks,” Artforum, 2018
2017 Xiao, He, “Critic’s Picks,” Artforum, 2017
Ying Ying, Zhu, “LEAP Review: Plane Tremor”, LEAP Magazine, 2017
2016 “Preview: Trembling Surfaces: Long March Space plays home to the disconcerting and bizarre,” Time Out Beijing, 2016

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