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Jiôn Kiim

To orient oneself, on shifting grounds

11.05.2024 - 14.09.2024



Jiôn Kiim (b. Busan, Korea) lives and works since 2017 in Porto, Portugal.

She holds a Diploma in Fine Arts from the HfBK Dresden. She studied at the Kunstakademie Stuttgart and the Faculty of Fine Arts at U.Porto and Industrial Design (BFA) at Hongik Univ. in Seoul.

Her practice is transdisciplinary and encompasses various media, with drawing at its core, as well as painting, photography and installations. The works of Jiôn Kiim appear to inhabit the interstice between language and the ineffable that defines the space of the artistic gesture and its form. Her work is often based on her surroundings, oscillating between chance and necessity, or ambiguity and clarity, to create forms and gestures that reflect contemporary times.

Her work is represented in Porto Municipality's Art Collection and has appeared in venues and publications such as Casa da Cerca | Galeria Municipal de Almada, On The Surface: photography conference | MAAT (Lisbon), Galeria Municipal do Porto, Museu do Porto | Casa Museu Marta Ortigão Sampaio, O Instituto, Clube Desenho, Revista Dose #6, scopio editions, Ci.CLO Biennial 19, Galeria aSede, Galeria Dentro and Palacete Pinto Leite (Porto), Alfaia (Loulé), Memory Center (Vila do Conde), Salon Sophie Charlotte | Berlin-Brandenburg Academy (Berlin), GnRation (Braga), ZAWP (Bilbao), Living Art Museum (Reykjavik), Art Space O (Seoul), Motorenhalle, Ex14 and Oktogon (Dresden), among others. Recently she has been selected as an artist-in-residence for, among others, Hangar in Lisbon, funded by DG Artes, and for Westwerk Artists' Centre, with a grant from the Ministry of Culture and Media in Hamburg. She is currently a member of the Clube Desenho Studio in Porto and the Collective Tempestade.



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In front of a painting, an image or an object, one is always disoriented. *To orient oneself, on shifting grounds* presents a new series of paintings by Jiôn Kiim that explore the experience of disorientation.

These paintings are indexes and expressions because the articulation of movements based on the corporeal experience of Kiim will conclude in a trace that testifies and describes those gestures. The artist doesn't orient the viewer towards any given representation or directed sense of unity in the composition: the paintings portray the chaos-monde (a term used by Édouard Glissant to describe a world that cannot be organized in categories and systematized) in which we are living. It is as if these paintings were unbounded surfaces, dissolved from themselves, and purely open to the surrounding world and surrounding readings. Instead of trying to impose an order of seeing or reading, she leaves the direction of her brushes or erasers to decisions and actions that are temporary or require some pause that occurs between body and consciousness. There is a natural structure guided by bodily intuition towards openness, rather than a visual hierarchy. In front of these works, the viewer embodies an experience of originary disorientation: it must be the viewer that finds their own path along these traces. On shifting grounds, the painting metamorphoses, as the viewer receives it, it transforms depending on the order of reading, on the movement of the eyes and body. As she externalizes the intimacy and interiority of her body and mind, in a formal code that we cannot decipher, Jiôn Kiim invites us to orient ourselves in this shared and ineffable experience of otherness.





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