



galeria
presença

May 16th - Sept 12th 2026

GRASS PILLOW

Jiôn Kiim

“A journey,” the Japanese idiom suggests, “grass pillow.” Yet what rests on grass never fully settles. It only pauses; it allows the body to forget, for a moment, its demand for stability.

In this exhibition, painting is understood in a similar way. It does not function as a clear account of what is seen; instead, it lingers as a trace of perception itself. What appears on the surface carries less the certainty of an object than the density of a moment in which seeing has yet to resolve into meaning.

One year ago, Kiim encountered Kusamakura (*Grass Pillow*, 1906) by the Japanese novelist Natsume Sōseki and recognized a strong affinity with the sensibility underlying her practice. Sōseki writes from a position where the world resists easy explanation. “The world is not easily endured,” he suggests, turning away from narrative resolution toward another mode of attention—one grounded in appearance, before things are compelled to signify.

The exhibition develops from this sensibility, foregrounding a way of seeing that holds the world at a slight remove. It begins with a simple shift in emphasis: the question is less about what is seen, and more about how seeing takes place.

The artist has developed her work through “carved painting,” alongside painting and drawing. Through a repetitive process of applying and removing material, forms remain in flux, continually altered by the conditions of perception. Oscillating between clarity and uncertainty, the works create a space of visual wandering, resisting fixed narratives and instead offering moments of pause, suspension, and quiet observation.

This exhibition explores the point at which poetry and painting come into being—the balance between distance and sensation in relation to the world.

River and Sea in surging brows
Oil and coastal sand on plywood
251 x 112 cm
2026







Whispers
Oil on plywood
123.5 x 66.5 cm
2026



The dimly shining spring sea
Oil on plywood
123 x 61 cm
2026



*Down through the cedars,
into the valley*
Oil on plywood
123.5 x 61.5 cm
2026





The vague drift of heed II
Oil on plywood
191.5 x 23 cm
2026



The vague drift of heed I
Oil on plywood
191.5 x 23 cm
2026





Before the eye reaches the valley

Oil on plywood

112 x 250.5 cm

2026





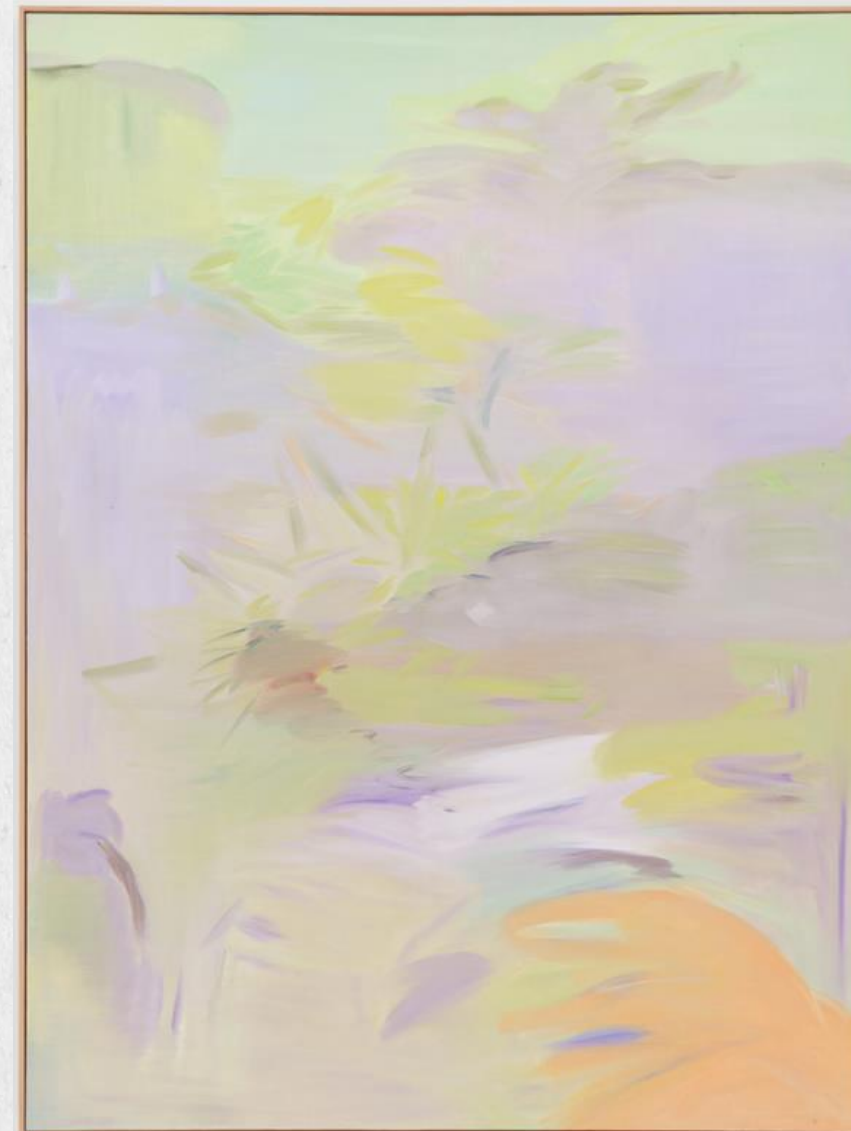
Grass Pillow II
Raw pigment, acrylic binder, oil on plywood
191.5 x 151.5 cm
2026



Grass Pillow I
Raw pigment, acrylic binder, oil on plywood
191.5 x 151.5 cm
2026



A hollow net that holds nothing II
Oil on plywood
121 x 91 cm
2026



A hollow net that holds nothing I
Oil on plywood
121 x 91 cm
2026



Light flows as swiftly as a rolling wheel
Raw pigment, acrylic binder, and oil on canvas
43 x 43 cm
2026

Vanish in an instant, vanish in an instant
Raw pigment, acrylic binder, and oil on canvas
52.5 x 42.5 cm
2026





Feast of wind
Raw pigment, acrylic binder, oil and oil pastel on canvas
158 x 207.5 cm
2026





The delights of the blossom's gold
Oil on plywood
192 x 102 cm
2026



Tending toward each other I & II
Raw pigment, acrylic binder, oil and oil pastel on plywood
192 x 102 cm
2026



A brief sunny spell
Oil on plywood
121 x 91 cm
2026



In drifting suspension
Oil on plywood
123 x 61 cm
2026



Black forest, where moonlight whispers
Oil on plywood
123.5 x 66.5 cm
2026



When all winds blow at once
Oil on plywood
123.5 x 66.5 cm
2026





At the Foot of the Mountain

Oil and oil pastel on plywood, with carved surface and
beeswax finish

121 x 61 cm

2026



When the planet becomes a sun
Oil and oil pastel on canvas, with carved surface
171.5 x 101.5 cm
2026

Jiôn Kiim | 김 지 영 (Busan, Korea, 1982) lives and works in Porto since 2017.

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), Gnracion (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 has been a studio member of the Clube de Desenho in Porto since 2022.



For any inquiries, please contact us.