

# LIGHTHOUSE WORKS



## **Joeun Kim Aatchim and Antone Künst** ***Moon Distance***

**On View: June 25-August 12, 2023**

**Opening Reception: Sunday, June 25, 2023, 12pm**

### **FOR IMMEDIATE RELEASE**

Lighthouse Works is thrilled to present *Joeun Kim Aatchim and Antone Künst: Moon Distance*, our second exhibition of the 2023 season that invites Lighthouse Works alumni to construct an emergent conversation between their working practices.

Presented as part of *twofold*, *Moon Distance* is intended as a dialogue between the artists that spotlights both unity and disorder in working practices, aspirations, and processes that are sometimes complementary, but not always. Opening up space for process, poetry, memory, biography, and tension within their approaches, the exhibition will bring new and recently completed artwork by Joeun Kim Aatchim (44) and Antone Künst [7] to the Fishers Island community this summer.

Somewhere in the swirling poetry of their respective universes of material, language, and process, the works on display in *Moon Distance* function at a complimentary scale where the personal and autobiographical intersect with the social and the metaphysical. The title of the exhibition is taken from an exquisite and diminutive painting on stretched silk by

<http://lighthouseworks.us> | [hello@lighthouseworks.us](mailto:hello@lighthouseworks.us)

Instagram: @tothelighthouseworks

(631) 788-7713

Aatchim, *My Hug in a Moon Distance* (2023), which hangs at the center of the gallery. The moon distance here may be literal or figurative, evocative of a distance we feel we know well but cannot directly experience, along with a sense of scale that grows as the moon waxes, wanes, or rises and sets. Like a memory, the moon is ever familiar — intimately so — yet ever estranged.

Aatchim's other works on display are comprised of reminiscences of her time at Lighthouse Works, and include the densely rendered *Remedy (Fishers Island Chronicle)* (2021-23), the double-paned *Daphne & I Watching a Bird Waking Up at The Glass House (Fishers Island Chronicle)* (2021-3), and the radiant *Electric Blooms; Hoffort House After Rainstorm (Fishers Island Chronicle)* (2021-23) which centers on poppies in the garden of the residency house. In each of these works, questions about the transmission and texture of memories, and the ways in which we find and lose ourselves in them, abound.

Similarly, Könst's works emerge from a widening and narrowing distance between the present and the past. His large scale oil on linen painting *Lamb* (2023) points to the artist's childhood spent on a small farm with sheep. The 68 by 82 inch canvas presents a lamb, unsteady on its feet and much larger than life, perhaps at a size and perspective as would be viewed by a child. The pedestal-mounted sculpture *Weeping Log* (2023) is drawn from a mistaken but singular vision the artist had of a black plastic bag in a swamp, which he believed to be a piece of wood. The "weeping" effect, activated by a custom-fabricated dialysis pump and tubing, connects the work to a lineage of "weeping statues" which include depictions of the Virgin Mary that are believed to shed tears. In this way, the weeping log is also a *pietà*, translated variously as pity or compassion. The log's prostrate form on an upscaled plastic takeout container asks us for pity and compassion, both for the human frailness of our vision and our memories (and what we might mistake when we see), as perhaps also for the wanton destruction of natural places.

Language serves as another point of connection between these artists, evoking a sense of space beyond the canvas. In Aatchim's case, the literal inclusion of a book of poetry written by the artist, *Four of Mattresses Stacked on Misery* (2017), hung from the wall on a custom fabricated book clamp, signals a language practice which parallels the hand-written scrawled captions in many of her works. For Könst, there is a language of names, word plays and double entendres in titles that, like the deftly applied layers of paint and color combinations in the work, can take commonplace themes and leave us enthralled to their exquisite moon-like strangeness.

*twofold* is a series of conversations in and around the Annex gallery between Lighthouse Works alumni. The conceit is simple: one fellow is invited to select the work of another fellow with whom they want to be in conversation. The artists meet for studio visits and discuss the resonances and dissonances in their practices and decide together what might be presented in the space. The series intends to initiate a starting point and share beginnings rather than conclusions. Each exhibition is intended as a process rather than a fully-finished form. Supplementing the exhibition-as-conversation, the series also features interviews with exhibiting artists as part of Lighthouse Works' podcast series *More Friends*.

## Artists Bios

In search of transparency in vision and voice—a medium independent artist **Joeun Kim Aatchim** crafts contemporary relics and installs audiovisual essays. She is a self-directed lifelong learner of various ancient art, such as Korean silk paintings, silverpoint, mosaics, ceramics, fresco, intaglio, bookmaking, and ventriloquism. Her recent research focuses on her missing stereovision and the psychology of women. Aatchim's projects have shown internationally, namely at SBC

Galerie d'art Contemporain in Montréal, Long March Space in Beijing, and 80 WSE Gallery, The Jewish Museum, and The Drawing Center, in which the Foundation of Contemporary Arts supported her project. She has received fellowships at Nida Art Colony in Lithuania, Skowhegan School of Painting & Sculpture, Open Sessions at The Drawing Center, and joined the Lighthouse Works and Triangle Art Association fellowship in 2021. She earned her BFA in Studio Arts at New York University and MFA in Visual Arts at Columbia University.

<https://www.joeun-aatchim.com/>

**Antone Könst** (b. 1987, New Haven, USA) received his BFA from CalArts, his MFA from Yale University School of Art, and lives in Brooklyn, NY. He has exhibited widely across the U.S. and abroad, including solo exhibitions at Tilton Gallery, NY; Marianne Boesky Gallery, NY; Each Modern, Taipei; Artist Curated Projects, Los Angeles; and the Fondation des Etats Unis, in Paris. Könst has won Public Art commissions from Lighthouse Works, NY and Socrates Sculpture Park, NY; and has participated in group exhibitions with Anton Kern, NY; Beers Gallery, London; Mrs Gallery, NY; Galerie Jeanroch Dard, Brussels; and others. He is a recipient of the Rema Hort Mann Grant as well as the Harriet Hale Woolley Fellowship. He will have a show at Tilton Gallery, NY in September, 2023.

<https://antonekonst.com/>

### About Lighthouse Works

**Lighthouse Works** connects artists, writers, choreographers and composers to Fishers Island, supports the development of their work, and creates opportunities for them to share it with our community.

Founder and Executive Director: Nate Malinowski ([nate@lighthouseworks.us](mailto:nate@lighthouseworks.us))

Program Director: Dylan Gauthier ([dylan@lighthouseworks.us](mailto:dylan@lighthouseworks.us))

Fellowship Coordinator: Claudia DeSimone ([claudia@lighthouseworks.us](mailto:claudia@lighthouseworks.us))