

JU YOUNG KIM

~ 2023

SELECTED WORKS

(1991* Seoul, KR)
Lives and works in Munich

Education

2022 -	Meisterschülerin, Prof. Olaf Nicolai
2019 -	Academy of Fine Arts in Munich, Prof. Olaf Nicolai, Munich. DE
2018 - 2019	Academy of Arts, Architecture and Design in Prague, MgA, Prague. CZ
2015 - 2016	Academy of Fine Arts in Prague, Prof. Record Danzer, Prague. CZ
2013 - 2017	Korea National University of Arts, BA, Seoul. KR

Scholarships / Prizes

2023	Meister der Zukunft 2023, Glas, HWK München, Munich
2022	Winner of Oberbayerischer Förderpreis für Angewandte Kunst, Bezirk Oberbayern, Munich
2022	Nomination for Karl & Faber Kunstpreis, Auktionshaus Karl & Faber, Munich
2021	Project Funding for Solo Exhibition, Alexander Tutsek-Stiftung, Munich
2021	Project funding, Erwin und Gisela von Steiner Stiftung, Munich
2020	Glaswerk Start-up Scholarship. Bild-Werk Frauenau e.V, Academy of Fine Arts in Munich

Exhibitions (selected)

2023	„Wrinkles of Strips“, C_Straw, Seoul (Upcoming) „Ein Herz für Glas“, Handwerkskammer für München und Oberbayern, Munich (Upcoming) „Dino were Birds too“, Space n.n, Munich (Upcoming) „HEAT TRAP“, Orangerie München, Munich „Talente - Meister der Zukunft 2023“, Messe München, Munich
2022	„Bluff“, Lovaas Projects, Munich „Art in the time of Cholera“, Pörnbach Contemporary, Pörnbach „Oberbayerischer Förderpreis für Angewandte Kunst“, Messe München, Munich „I'm standing on the Edge of the Land“, Solo, Galerie Irrgang, Leipzig „Annual Exhibition“, AdBK Munich „Hollow Shells, Shallow Holes“, Kunstverein Circolo, Ortisei/Südtirol „I didn't see it's coming“, Lothringer Halle 13, Munich
2021	„x meter unter der Stadt“, Akademiegalerie, Munich „Korn von Morgen“, Gärtnerei Stängel und Limmer, Munich „Shrubalthea.ltd“, AdBK Munich
2020	„Annual Exhibition“, AdBK Munich
2019	„Space between my fingers“, Gallery Stone Project, Prague „Healing2.0“, Meet Factory, Prague „Other people thinks“, Galerie HYBK, Prague
2017	„No one has Ours“, Gallery B104, Degree show, Seoul

Press / TV

2022	Suddeutsche Zeitung Culture in Munich , 02/2022
2022	Capriccio Art & Culture Magazine Bayerischer Rundfunk TV 09/2022
2023	Exklusiv Muenchen Poernbach Contemporary Art show 01/2023

HEAT TRAP

GROUP SHOW. ORANGERIE MUNICH. 2023

KUBAPARIS - <https://kubaparis.com/submission/320339>





What is nature? What is artificial?

Philosopher Dieter Birnbacher distinguishes between two ways to differentiate the dichotomy of natural and artificial. In the genetic sense, the two terms say something about the origin of a thing. The natural state would have existed even without humans, the artificial state goes back to human influences. In the qualitative sense, on the other hand, an object is judged in terms of its current condition and form of appearance. According to Birnbacher, the English Garden in Munich, where this exhibition takes place, would be understood as something natural in the qualitative sense. The park was created by human hand, but at the same time it is indistinguishable in its appearance from things that were created without human intervention. It is a perfect illusion that was precisely planned down to the smallest detail at the end of the 18th century and, due to its multi-layered ambivalence, becomes the starting point of the group exhibition in terms of content and location.

The Orangery, designed by Sir Benjamin Thompson in 1789, is located in the middle of the park, which is based on nature. As an architectural category of horticulture, the Orangery was considered a perfect symbiosis of garden and building at the time of its creation. There, precious oranges and other citrus fruits grew protected from the winter temperatures even north of the Mediterranean. The result was a place of gardening and engineering, away from meteorological rules, with a controlled climate - a shelter. In the artificial-natural environment of the Orangerie, „Heat Trap“ deals with nature in urban space, the search for untouched ecosystems, natural imperfection, imaginative interpretations of flora and fauna, aesthetics of nature, man-made voids and the urge for perfection.

The works question the qualitative naturalness of the environment by acting visibly artificial themselves, revealing the illusion of nature in urban space. In the age of the anthropocene, humanity longs for something that has already changed itself to such an extent that they would not recognize it if they actually found it. The boundaries of the dialectical contradiction between art and nature are blurring.

Julia Anna Wittmann





WATERS I.

(2023)

156 x 59 x 38.5 cm

Collage with printed and colored glass, Stainless steel, Neon tube, Grating

Waters I,II (2023) is a stained glass collage with printed and colored glass, metal support and gratings.

Each different surface of water is captured from the seas and lakes in various locations. Those are collaged, became shapes and patterns, creating a kind of new scenario that no longer belongs anywhere. With a grating and metal support, it also refer to standardized infrastructure of the city that includes natural conditions, with the combination of artificial and natural elements.

(DE)

In ihrer Arbeit verschmelzen Momentaufnahmen von fließenden Gewässern, Glas und Blei zu einer fragmentarischen Collage, die das Farbspektrum des Englischen Gartens aufgreift und sich im Lichtspiel der großen Fenster des Ausstellungsraumes widerspiegelt. Eingebettet in die Umgebung des Parks tritt ihre Glasskulptur in einen Dialog mit dem Eisbach, den Bäumen und Wegen, die den Besucher*innen auf ihrem Weg in die Orangerie begegnen. Es entsteht eine poetische Annäherung an die Natur.

Julia Wittmann



RECORDED ON SATURDAY 15. AUG 2020

(2023)

45 x 35 x 6 cm

Photography printed on glass, Charcoal, Ceramic

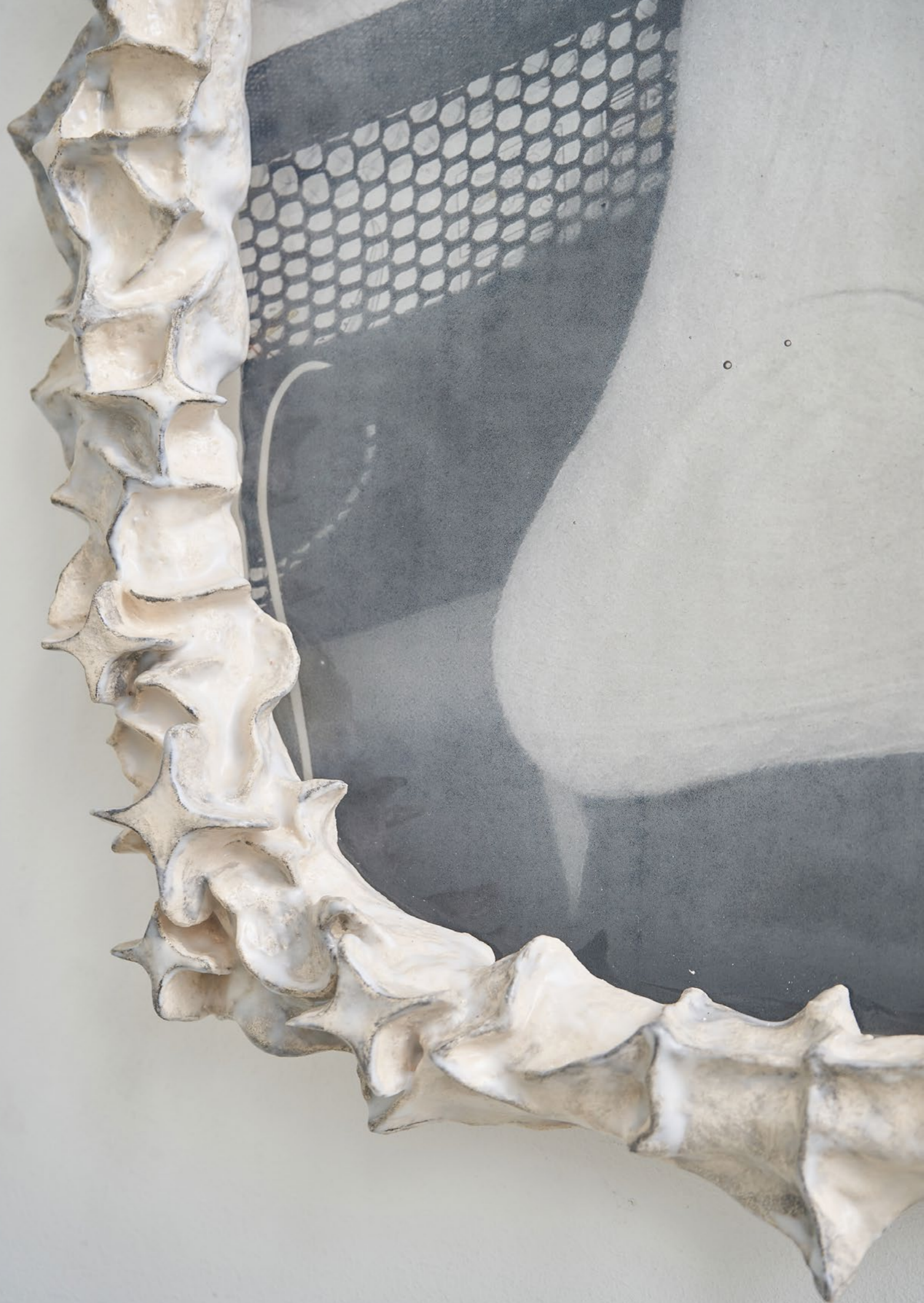
'Heat Trap'. Orangerie Munich



RECORDED ON SATURDAY 15. AUG 2020

Photography captured in unrecognisable moments during the flight has the information of the time in mobile devices while travelling in between different time zone and continents. The ambiguity of a location and time triggers questions towards physical moments in between different reality and perceptions.





SOLO SHOW. GALLERY IRRGANG. 2022

HEAVY WATER SALTY EYE



HEAVY



WATER

The exhibition “Heavy Water Salty Eye” is composed of work that includes existential and political metaphors, with images of fuselages, aircraft fuselages, suitcases, etc. that include flexibility of movement and travel. Traveling back and forth between two continents through various physical and symbolic objects, artist unravels the reason to contemplate about her fluid self-identity and life through subtle emotional narratives. through such as those work “I’m standing on the Edge of the Land”, “Sea series”, and “Breathing air in Seoul somewhere else”, are the themes that permeate the entire work.

A traveler who disappears for a while at one point on the map becomes cut off from the outside world by the fuselage of an airplane or train, loses his sense of time and geography, and appears at completely different coordinates.

“How many borders did you cross?”
“Is the air we breathe still in the same place?”

The heaviness of a dual living position which has physical, cultural, emotional distance is the core idea penetrates whole works through.

The “Sea series” is a collection of sculptures made in the shape of the sea and oceans carved following the contour of national borders that cannot be seen on maps. The various forms of the sea were made by glass casting, and the colored and baked sheets of glass were cut with a waterjet machine to match the shape of the map.

And the seas and oceans are individually packed in transportable wooden box, moving on the ground by vehicles and displayed on europallets with sea salt inside the exhibition room. It includes continuity to travel from one place to another, questioning about borders and territory.

The show metaphorically infiltrates the questions about neglected political facts through the travelling objects with the artist’s psychological understanding of them. By bringing the works into close proximity with each other, the exhibition layout aims at taking the viewer across a landscape of associative leakages between permanence and deterioration, belonging and estrangement, often collapsing the distinction between the authentic and the fabricated.

The works operate within a circulation and distribution of materials and meanings, relaying them according to a personal methodology that consumes and transforms moments and fragments of reciprocal interpretation between the East and the West, the South and the North.



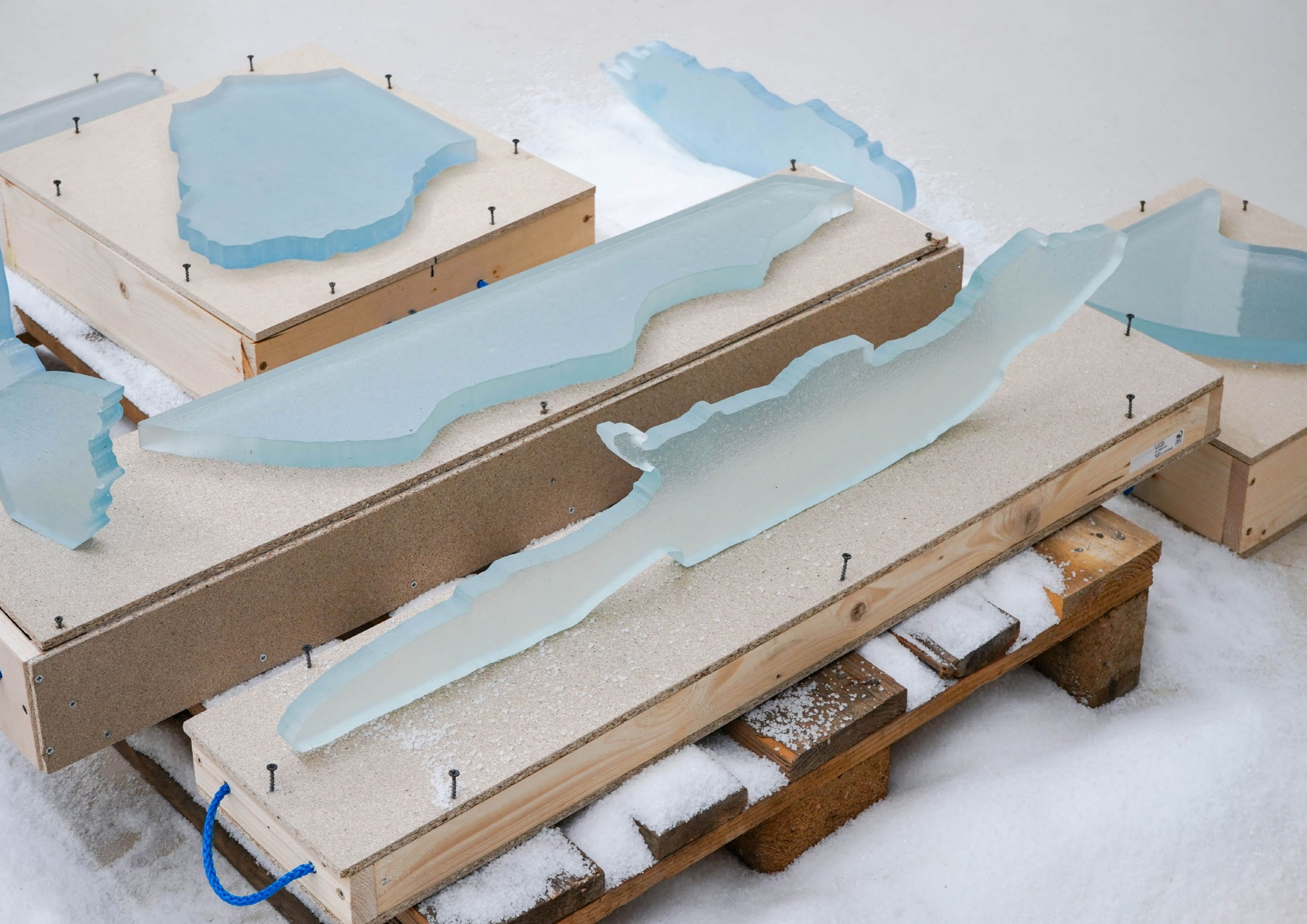
HEAVY WATER (SEA SERIES)

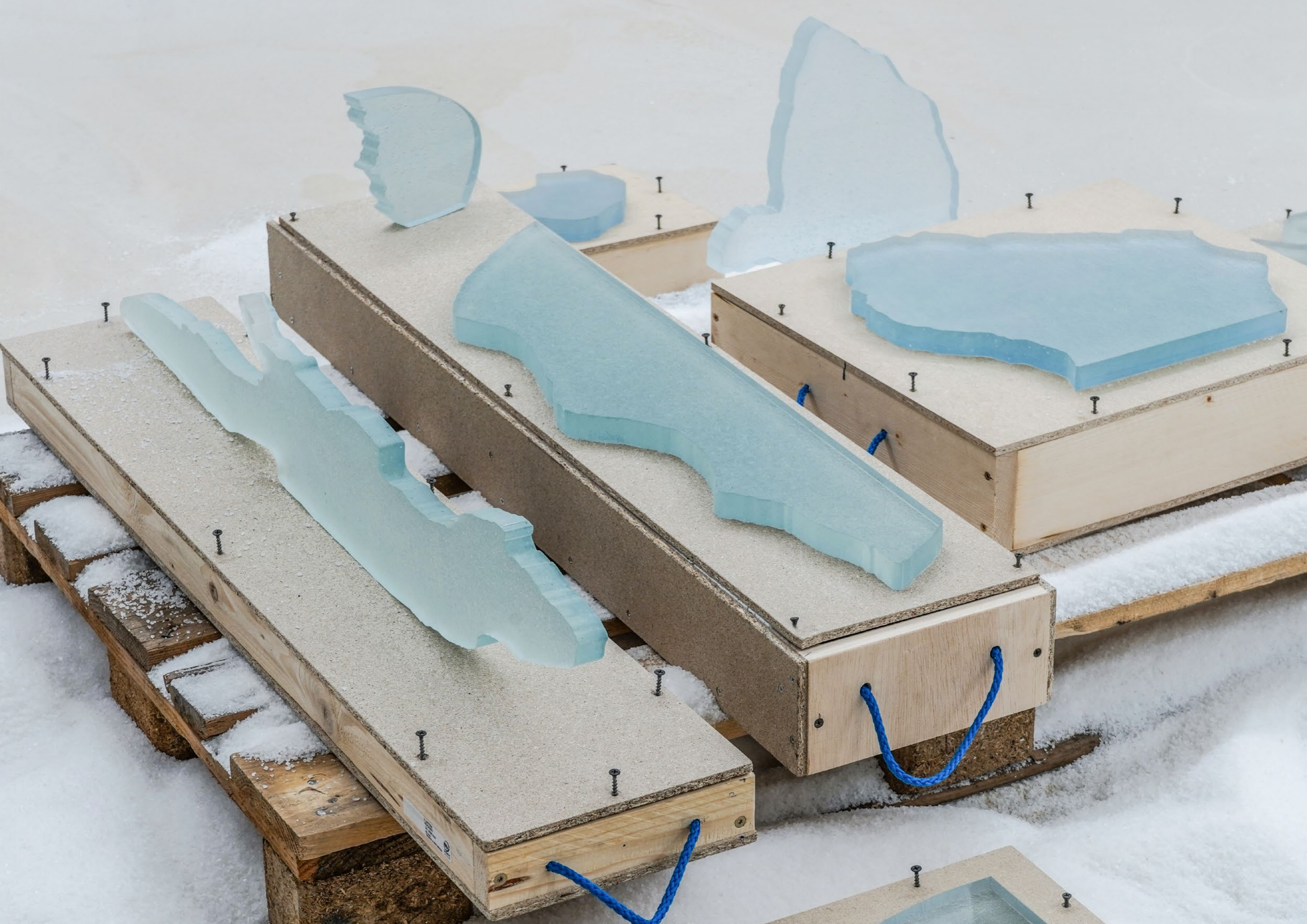
(2022)

Various Dimention

Casted Glass, Glass powder, Wooden box, Euro pallets, Sea salt









I'M STANDING ON THE EDGE OF THE LAND

(2022)

200 x 80.5 x 75 cm

Aircraft-window tile, Stained Glass, Metal support, Neon light

"I'm standing on the edge of the land " is an assemblage of a travelling vehicle with a stained glass window.

The image of water staircase from venice became a secenary of the airplane window. And the old architecture on the edge of the land connects the land to the sea, which used to be a passage to many different destinations therefore including lots of history.

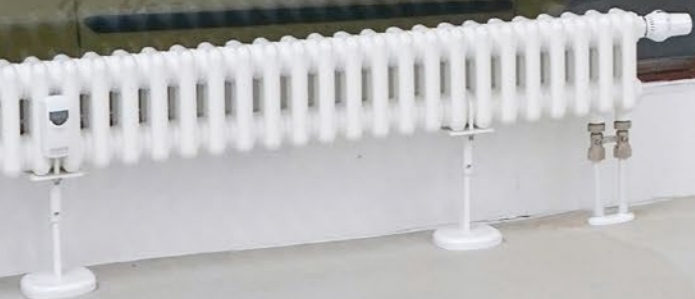
How many people passed?
How many of them were returned?
and How far were they reach?

The stone staircase half submerged in the sea water brought sentimental thoughts and some kind of nostalgia. And the ancient-permanent architecture connected with a temporary travel space magnifies distant between those images and contexts, creating narratives and stories.



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TELLER 1
(2022)
13 x 37.5 cm
Mirror, Aluminium, Metal

TELLER 2
(2022)
13 x 37.5 cm
Mirror, Aluminium, Metal





BREATHING AIR IN SEOUL SOMEWHERE ELSE
(2022)

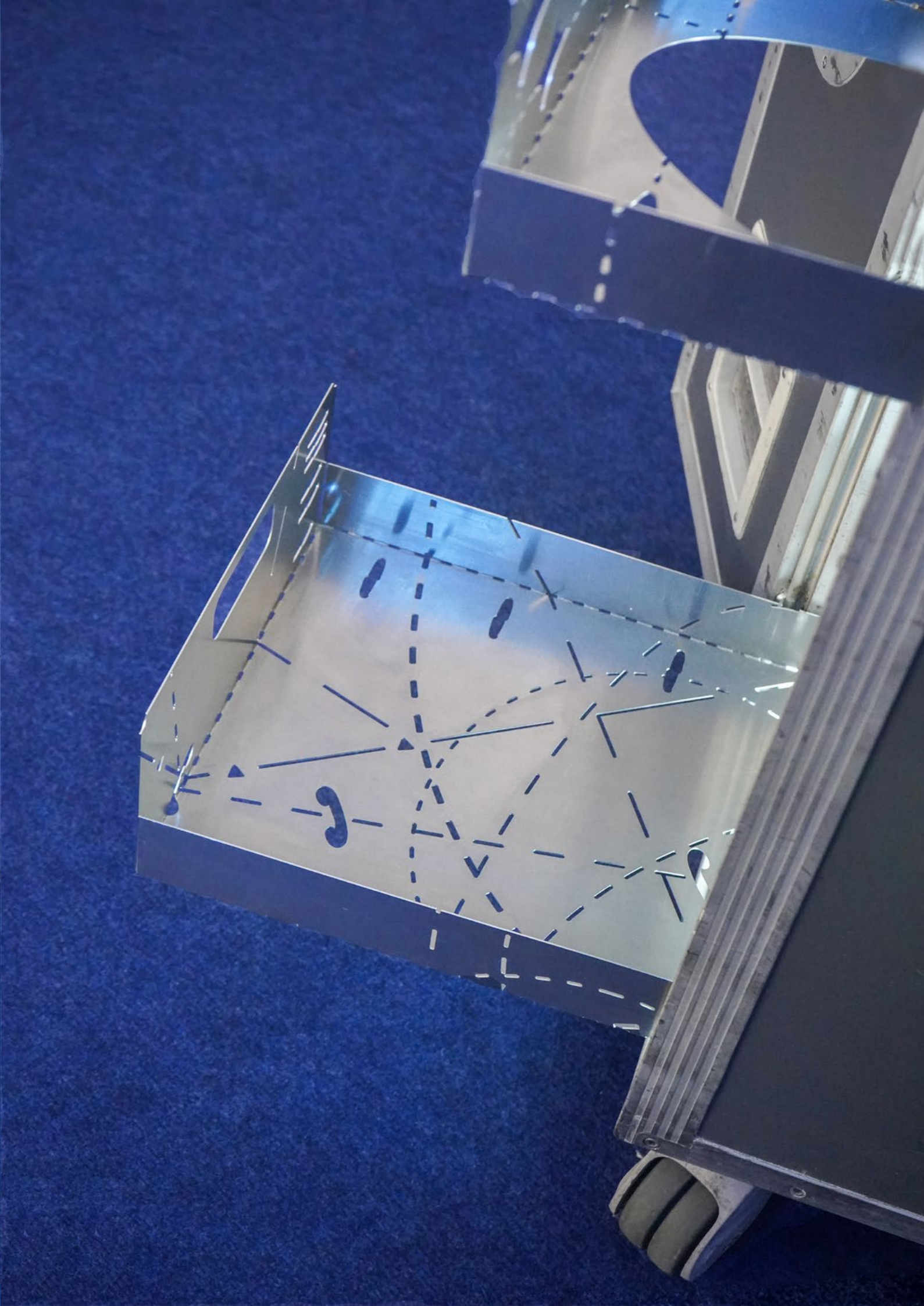
80 X 102 x 30 cm

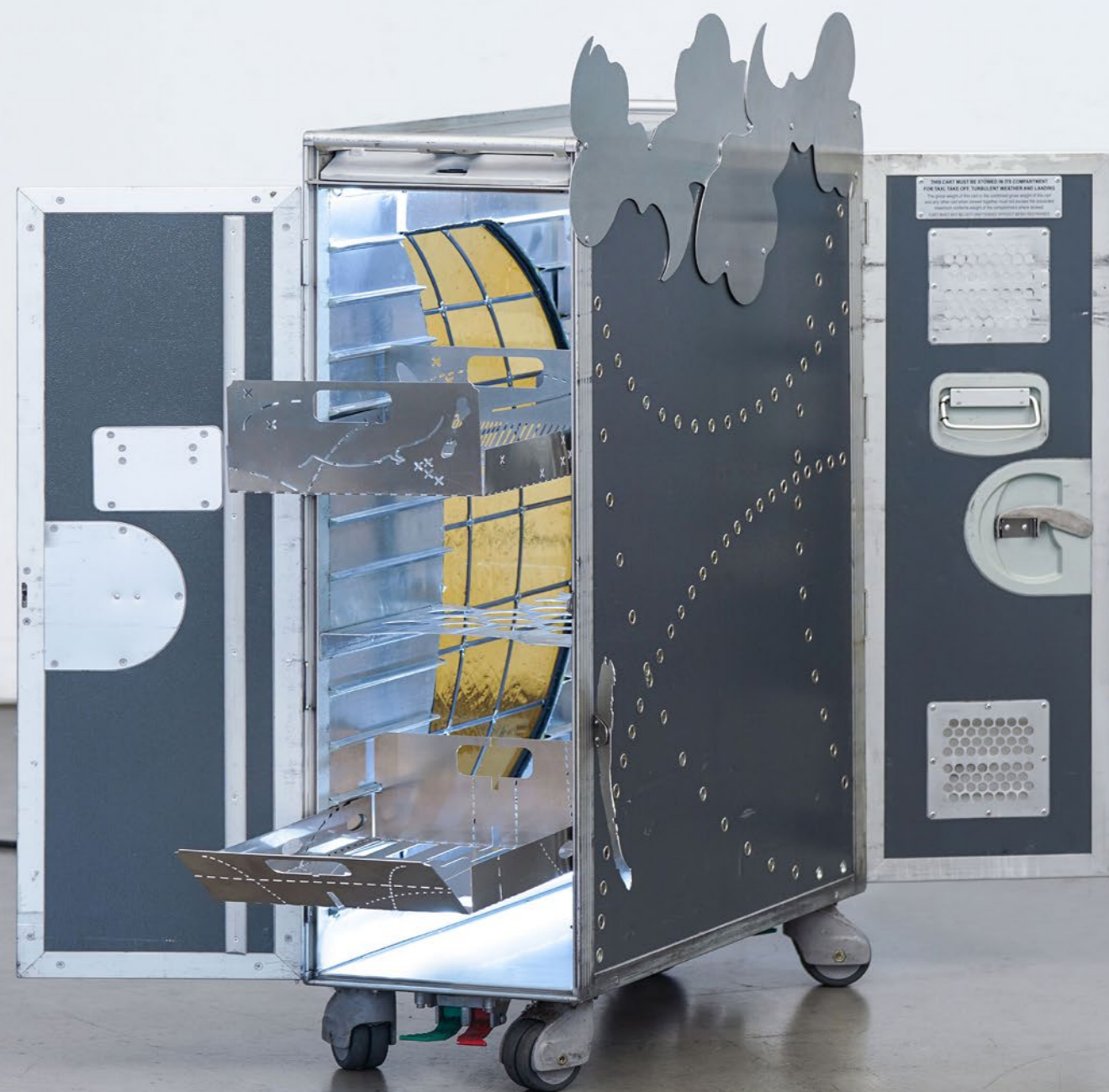
Airplane trolley, Stained glass, LED lamp, Lead, Stainless steel, Aluminium drawers, Eyelet

Are you still breathing the same air from where you were?
the question was appeared while having a conversation with a friend of mine.

On the aircraft, as a child, he used to imagine eating something from service trolley is like eating air from the place of departure while he's far away in the sky. The naive and simple thought leads me to think of a fluid mobility and vehicles as existential and political metaphors.

To across the nations and different continents without knowing but still keeping some kind of a originality in your body.











The term 'bluff' is used internationally and runs through different areas of life – be it political bluffing, bluffing in games, in social media, or quite directly in contemporary art production and marketing. Copying, forgery, and lies have intersections with bluffing, but we explicitly address the latter, since bluffing integrates a moment that is relevant to art, namely that of play: 'Art is a Serious Game' – it is not least the pleasure in staging and playfulness that makes us cling to art despite the precarious working conditions of the cultural scene.

For the group exhibition Bluff at Lovaas Projects Munich, we have selected artistic positions from various disciplines – including theory, literature, visual arts, and film – that deal with bluffing narratively, approach it formally as well as conceptually, or focus on the socio-political aspect.

Curated by Leontine Köhn & Lilian Robl

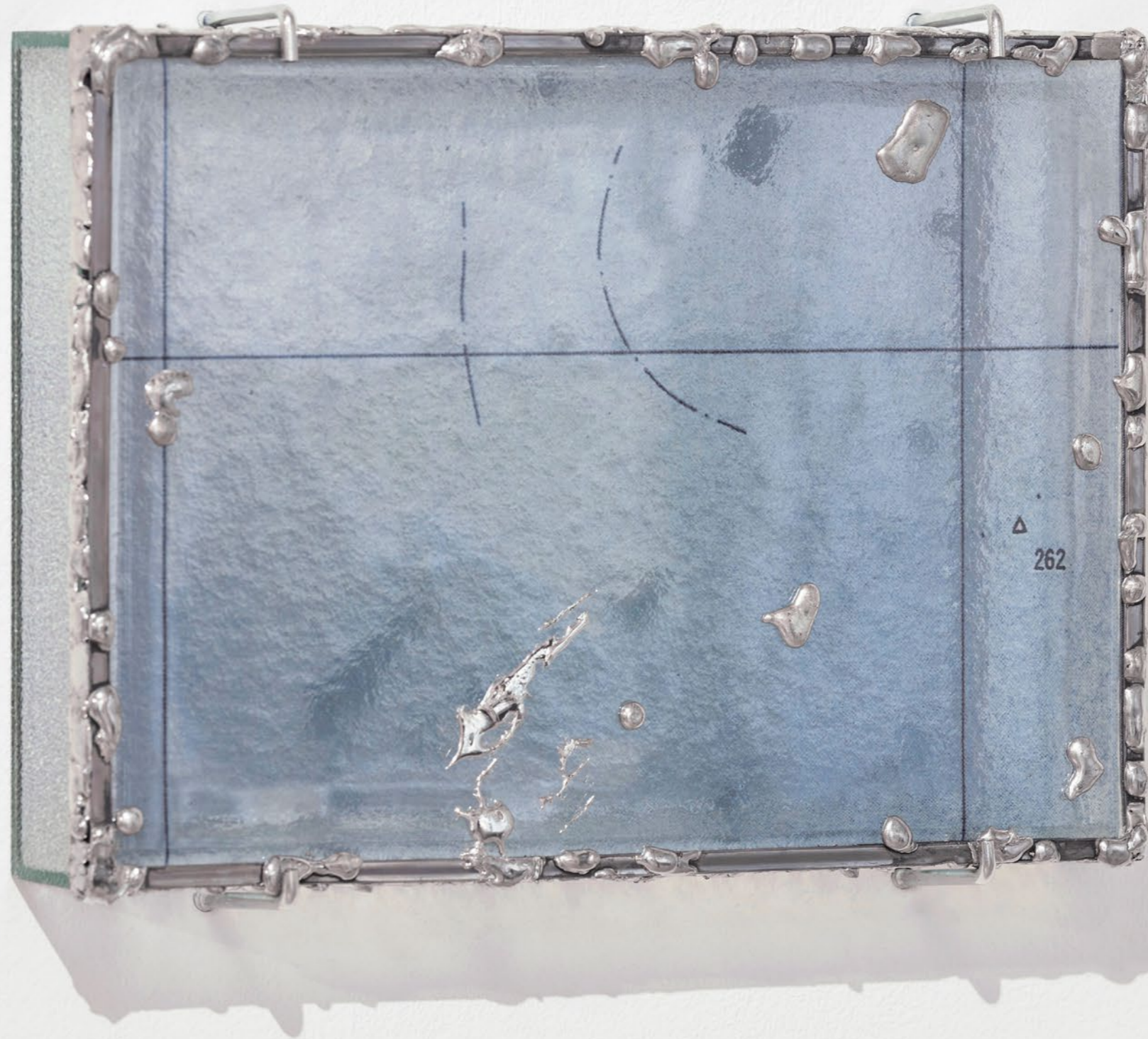
THE UNLOCATED SLICE OF THE SEA. I

(2022)

29.5 × 21 × 4.5 cm

Ceramic print on glass, Lead, Tin, Stainless steel, Mirror

“BLUFF” Lovaas Project, Munich



THE UNLOCATED SLICE OF THE SEA. 2

(2022)

27 × 15 × 3 cm

Ceramic print on glass, Lead, Tin, Stainless steel, Mirror

“BLUFF” Lovaas Project, Munich





THE UNLOCATED SLICE OF THE SEA. 3

(2022)

43 x 15 x 3 cm

Ceramic print on glass, Lead, Tin, Stainless steel, Mirror

"BLUFF" Lovaas Project, Munich



EINMAL IST KEINMAL

(2022)

100 × 13 cm

Neon light, Metal support

“Einmal ist keinmal”

The sentence is from the novel “The Unbearable Lightness of Being” by Milan Kundera. It simply means “Once is nothing” - Each person has only one life to live and that which occurs in life occurs only once but never again – Thus the “lightness” of being.

I quoted the sentence as a metaphor of an attitude of life, regarding things as light as possible. It is a way of avoiding a over-heaviness of being under the existential pressure, and challenging the concept of eternal recurrence in order to get close to the concept of pure freedom.

einmal ist keinmal



I DIDN'T SEE IT'S COMING

GROUP SHOW. LOTHINGER HALLE13. 2022



UNSENT PARCEL

(2022)

70 x 50 x 20 cm

Suitcase, Printed Fabric, Parcel tracking Label, fluorescent light

“I didn’t see it coming”, Lothringerhalle 13, Munich

A fictional shipment tracking label attached on outer shall of used metal suitcase contains the unfindable old address of my grandfather once existed in North Korea.

753, Dongheung-dong, Kaesŏng, North Hwaanghae,
Democratic People’s Republic of Korea

The suitcase is carrying the palm wrinkle, terrain of the mine inside with a parcel tag. With an old address of my grandfather’s located in North-Korea doesn’t belongs to anyone anymore. It is a other way of reaching to the unreachable land, once used to be a home. It contains methaphorical questions and challenge to the unaccessable home, with an idea of identity and the Motherland.





Paket bis 10 kg

DHL Online Frankierung

Von/ Ju Young Kim
From: Tumblingerstr. 54
80337 München
Germany

Deutsche Post 
postal parcel/colis postal



Sicherheitscode

An/
To: Ahmugae Kim
Dongheung-Dong, 753
Kaesong
North Hwanghae
Democratic People's Republic of Korea

Sendungsnummer: CY 217 535 742 DE
max. 70 x 50 x 18 cm
Warenkorb-ID: 6FW8256T74S20

Entgelt Bezahlt
Postage Paid

Bei Unzustellbarkeit / In case of non-delivery:
Preisgabe / Treat as abandoned

Leitcode/Routingcode



(10L)KP7328PE+66000000

Identcode



CY 217 535 742 DE





STONE AND HANDS

(2022)

50 x 50 x 7 cm

Casted bronze, Photography on LED, Aluminium

"I didn't see it coming", Lothringerhalle 13, Munich

The water stone was found in between China and North Korean border.

A grandfather of Ju has found the stone, and brought to Seoul and she inherited from him as a physical evidence of unreachable land.

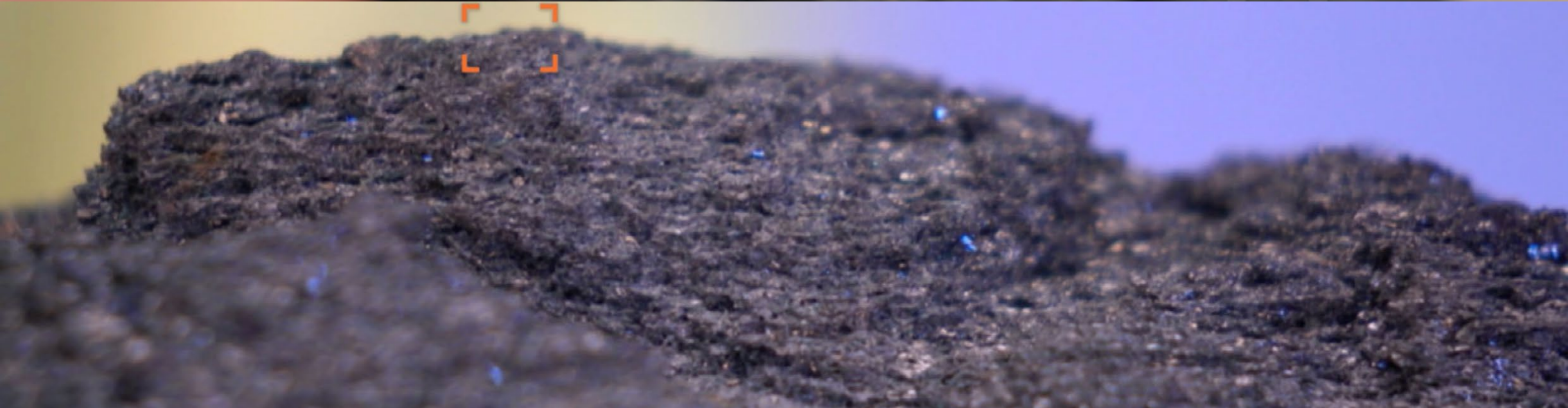
Watching stones is like palm reading.

Touching a piece of land is another grammar to read about a place you've never been.

You feel valleys and hills, waters and mountains, crumbled terrain. The microscopic landscapes hidden in the stone are triggering and intriguing to picture a scene of nature back in memories and imaginations in mind.







HOLLOW SHELLS, SHALLOW HOLES

GROUP SHOW, KUNSTVEREIN CHICOLO, 2022

Kubaparis : <https://kubaparis.com/archive/hollow-shells-shallow-holes>



SHAPE OF EMPTY TRIANGLE, LOSER'S SQARE

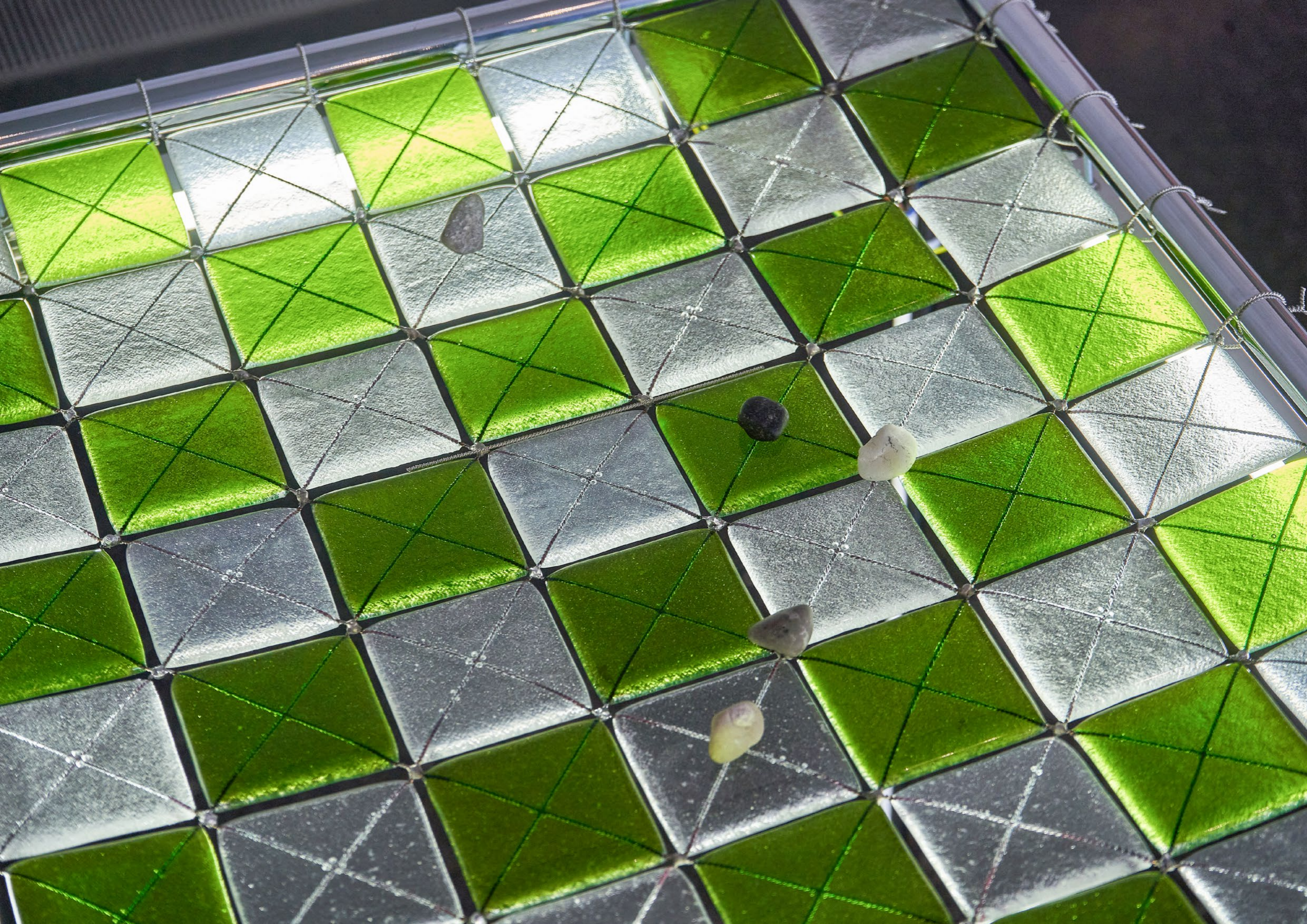
(2022)

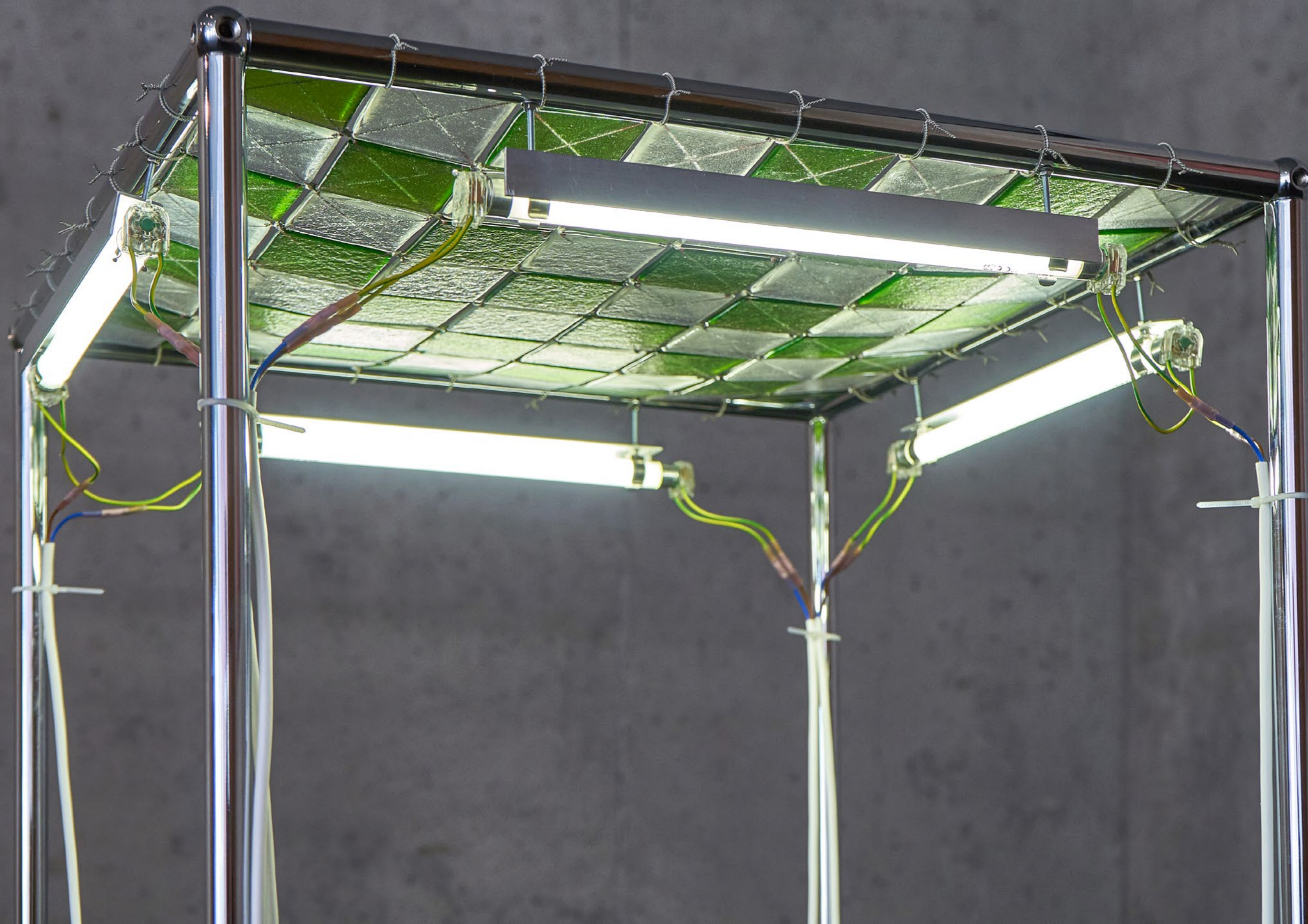
50 x 50 x 73 cm

Casted Glass, Silver, Coper, Lead, Stainless steel support, Neon light,
Dolomiti Stones

“Hollow Shells, Shallow Holes”, Kunstverein Chicolo, South Tyrol



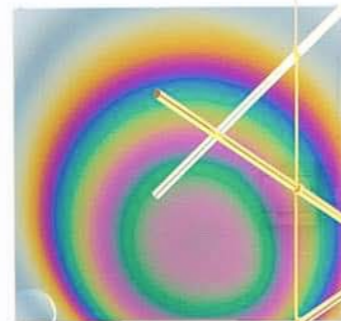






SPACE BETWEEN MY FINGERS

DUO SHOW. GALLERY STONE PROJECT. 2019



FRAGMENTED SCENERY

(2019)

Ju Young Kim

70 × 150.5 cm

Mirror, Acrylic glass, Epoxy resin, Jalousie

'Space between my fingers", Gallery Stone project, Prague

What you see means : You see nothing but what you see simultaneously.

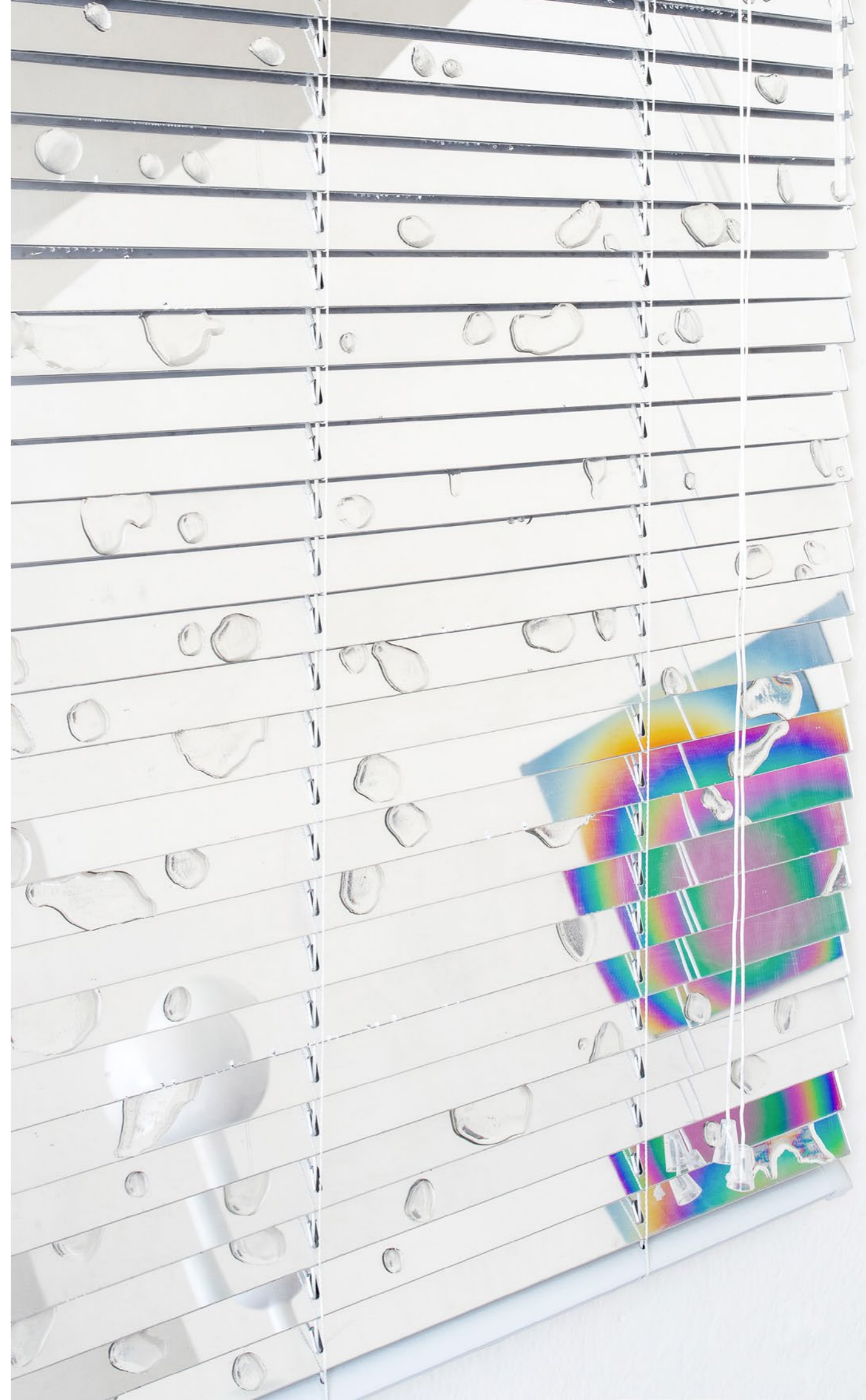
Mirror blinds act as a reflectors rather than hiders.

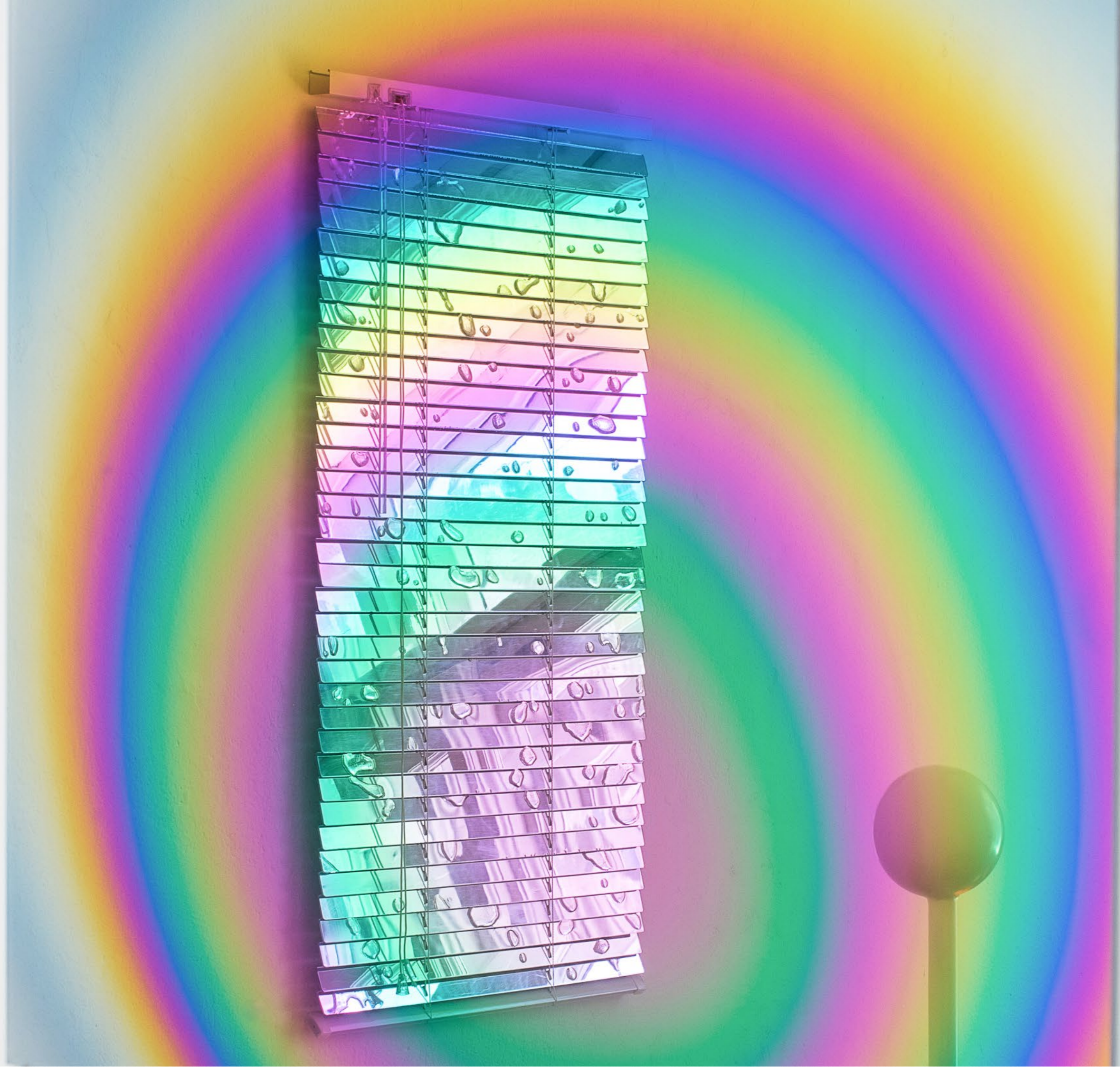
It invites the surroundings to itself that is reproduced and expanded.

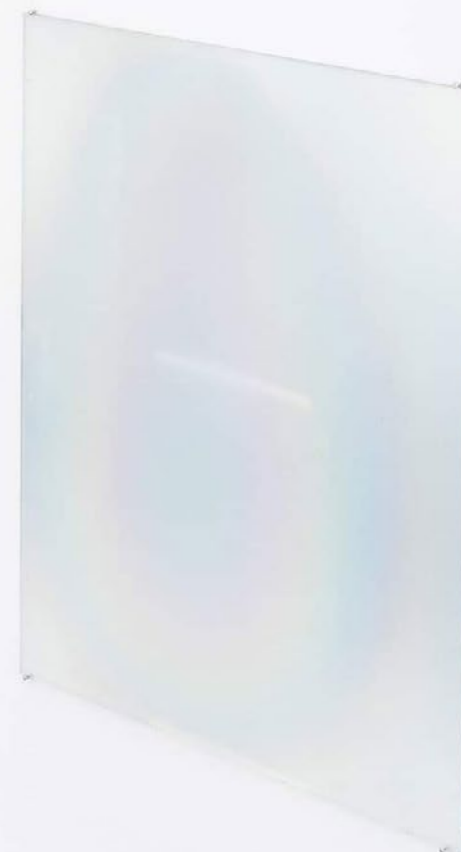
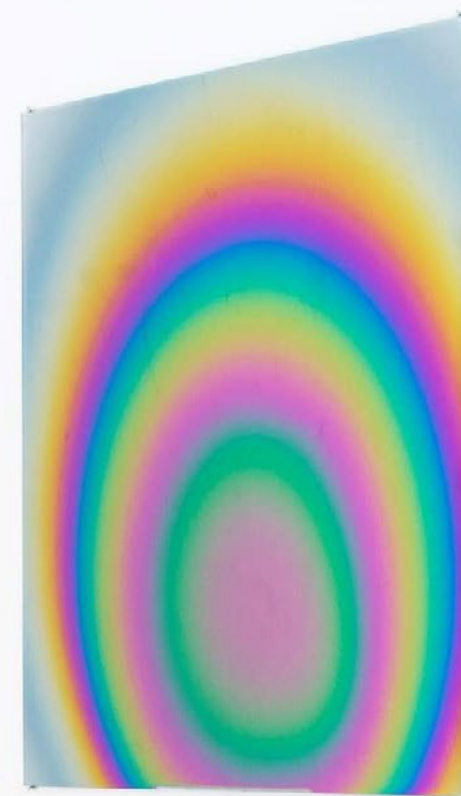
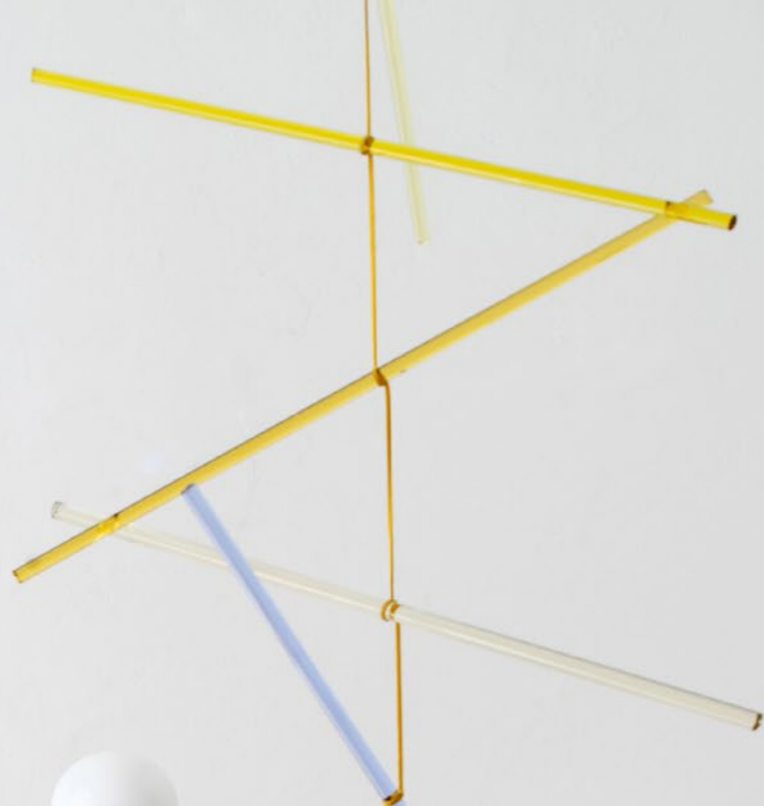
And the hidden space behind the blinds transforms into another space on the other side.

Smooth artificial water drops are layered on the mirrored surface.

Those remain frozen on the mirror and invite the viewer to observe the layers and reflections in between.

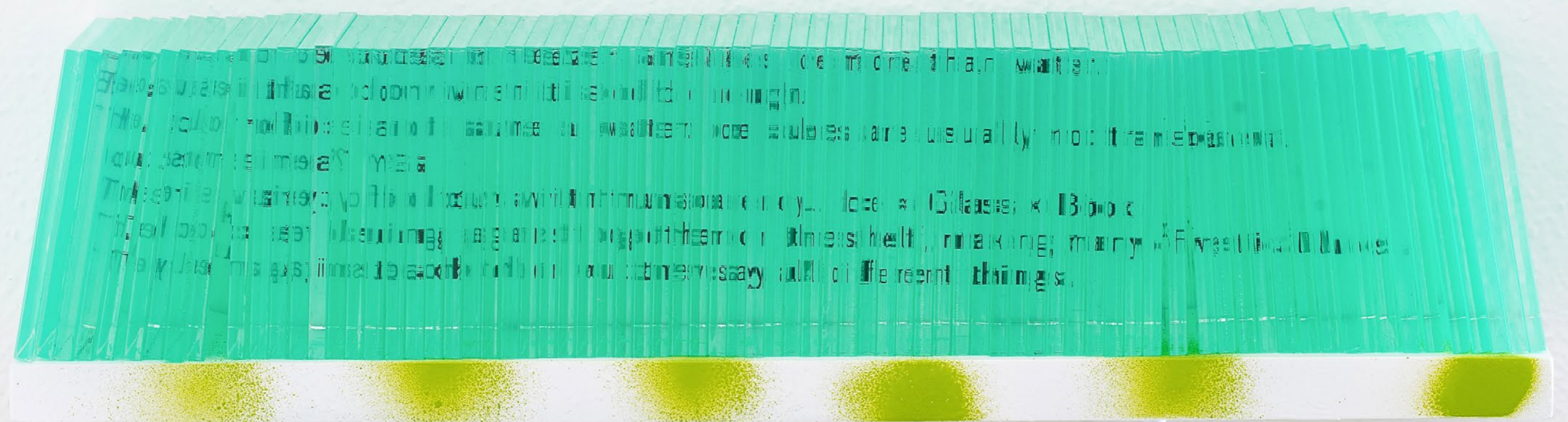






ICE CUBES IN A FRIDGE & BOOKS ARE LEANING ON A SHELF
(2019)
Ju Young Kim
50 x 12 x 8 cm
Acrylic glass, Wood, Text installation

‘Space between my fingers’, Gallery Stone project, Prague



Because it was so difficult to find
The people who were so interested in
you and the things you were doing
The time is so busy and so full of
The world is so full of things to do
They are so busy and so full of things to do

HEALING 2.0

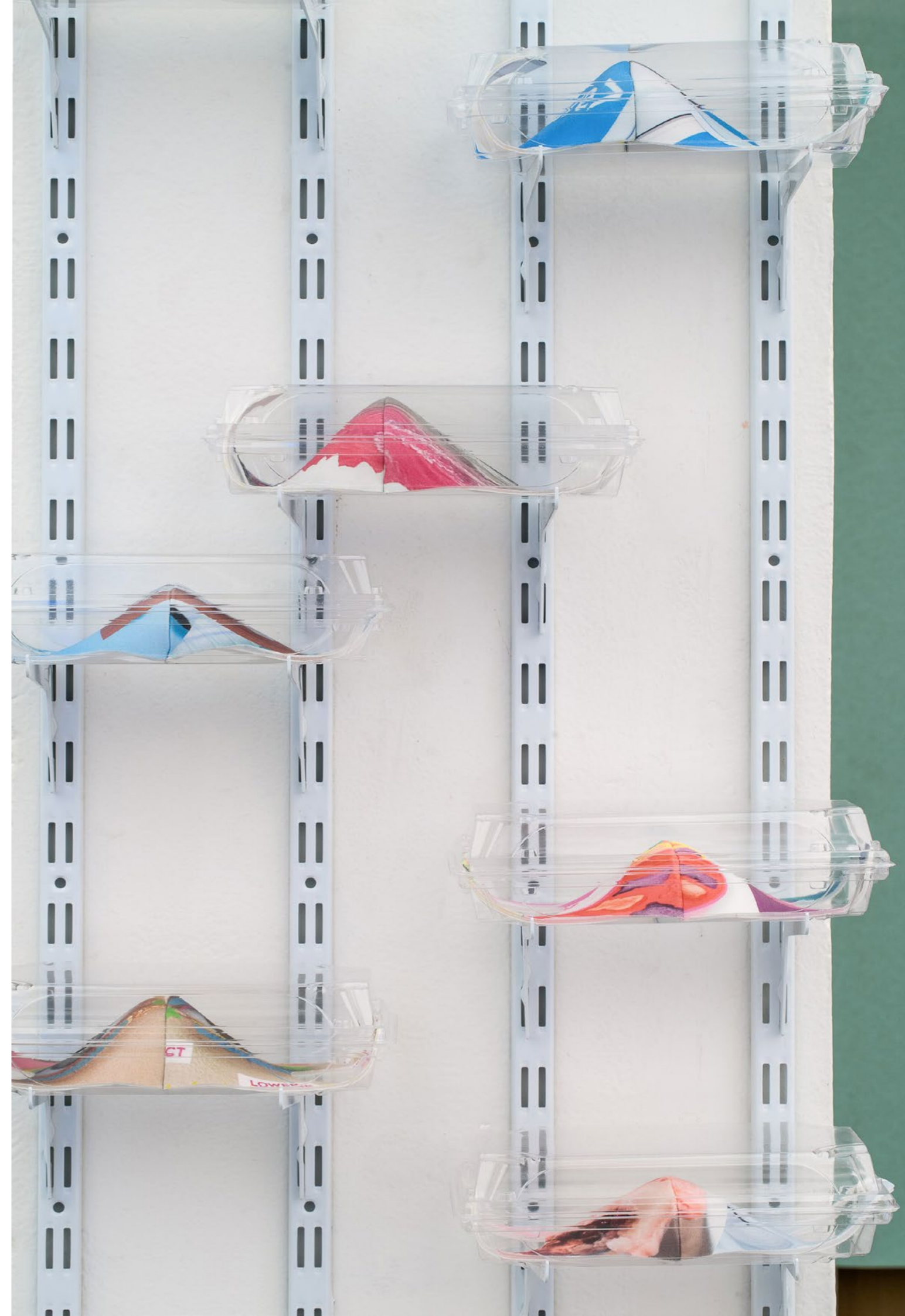
GROUP SHOW. MEAT FACTORY. 2019



The exhibition Healing 2.0 thematizes, nowadays, various ways of looking at health, healing, therapies and prevention, from a contemporary art perspective which places these issues into wider, society-wide context. The exhibition presents seven outstanding names from the emerging generation of Czech artists. Three foreign artists enrich the exhibition.

The exhibition Healing 2.0 approaches health as a part of a lifestyle of the modern Western culture which enjoys letting itself fascinate by trends, and, at the same time, must respond to issues which it generates to a great extent by itself - be it a chronic fatigue, stress, insomnia or nourishment issues etc. thematises here, as well, how are the modern technological methods penetrated by original, natural, even archetypal elements based rather on traditions or irrational beliefs, more than on strictly scientific or exact approaches. More precisely, we watch how both those parts may pervade, in the effort for a modern human.

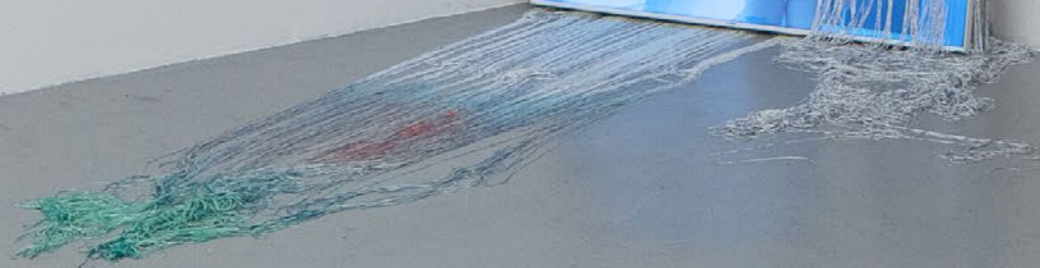
As a whole, the exhibition works primarily with the cold aesthetics, drawing in particular from the (digital) technology, and underlined by the architectural framework, which resembles the environment of the hospital or laboratory. Mainly in the semantic level, however, this “sterility” is contaminated by emotionality, corporeality, intuition, irrationality and his own way of existential feeling of a human between “nature” and “artificiality”.

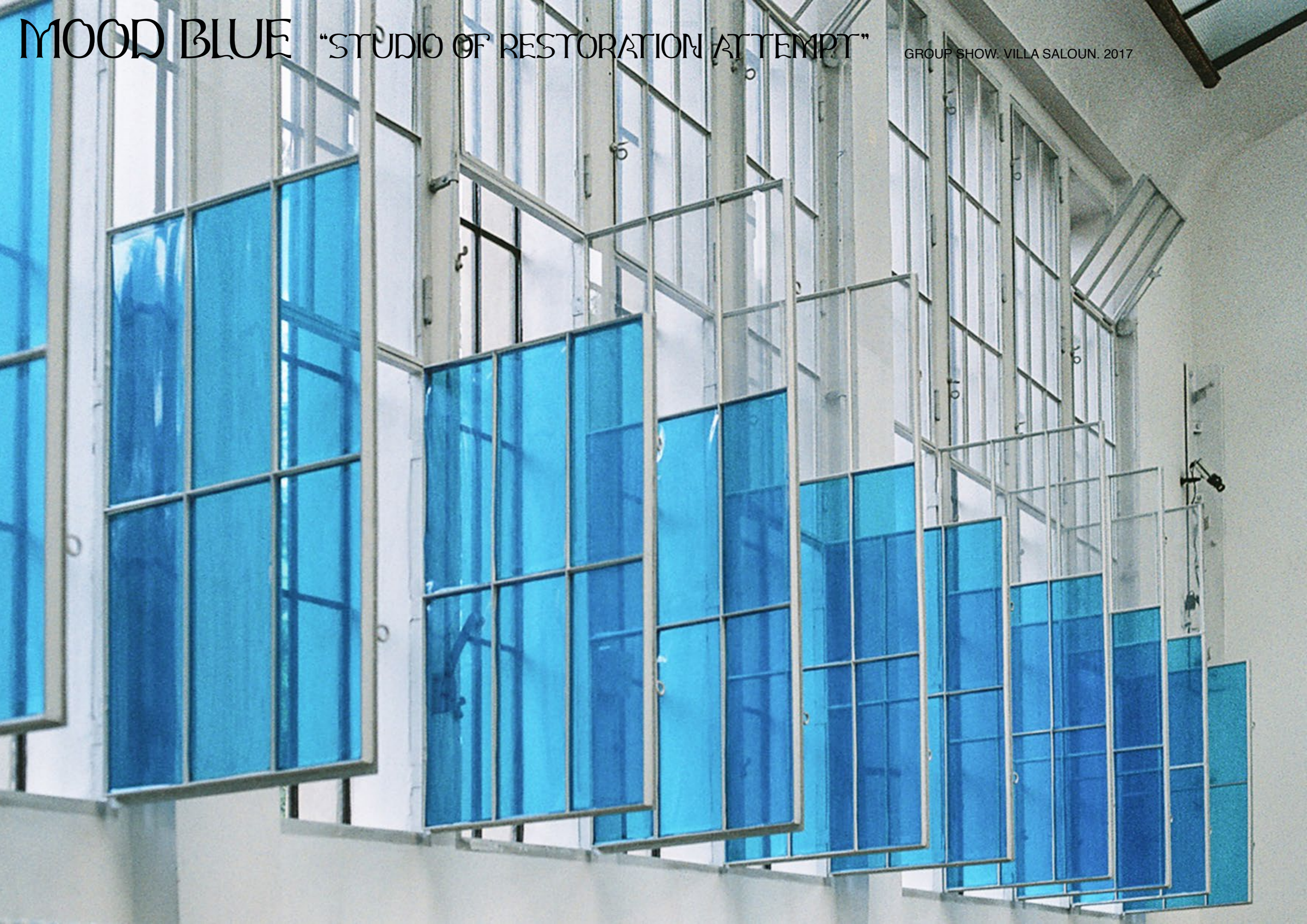




MASK
(2019)
Collaborated project with Romana Drdova
Print on fabric, Sushi box, Metal support

'Healing 2.0", Meat Factory, Prague





MOOD BLUE “STUDIO OF RESTORATION ATTEMPT”

GROUP SHOW. VILLA SALOUN. 2017

MOOD BLUE

Installation view

Ju Young Kim

(2018)

210 X 1200 cm

Colored transparent folie on windows

“Studio of Restoration Attempt” Villa Saloun, Prague

Changing Lights changing Everything

Ju Young Kim is measuring and observing the space by applying foil filters on windows of Šaloun that can not be open.

Starting from precise counting and drawing geometrical studies of the Saloun studio, Ju is influencing the space with a subtle light changing intervention.

Her installation is functioning two times in a day when sun comes up and down. With a intervation of the light, she changes the whole space into blue, creating surreal mood which changes the character of the space instantly.

After short moment of a blue, the space backs to normal as there was nothing happened.

Text by Gabriela Gazoba





