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Unreal Estate, Space installation, color on furnitures and floor, Wewerka Pavillion, Muenster, 2021

Unreal Estate explores the fluid boundary between public and private spaces, where a space exists first as accessible and public, then quickly privatized, accessible only for a fee. In this installation, the exhibition space transforms into an office environment, reminiscent of a real estate corporation—transparent, passable, yet inaccessible to outsiders—anonymously private. Drawing on Marc Auge's concept of the non–place, this work invites viewers to question the shifting dynamics of public and private spaces in a time when the distinctions between home and office are increasingly blurred.
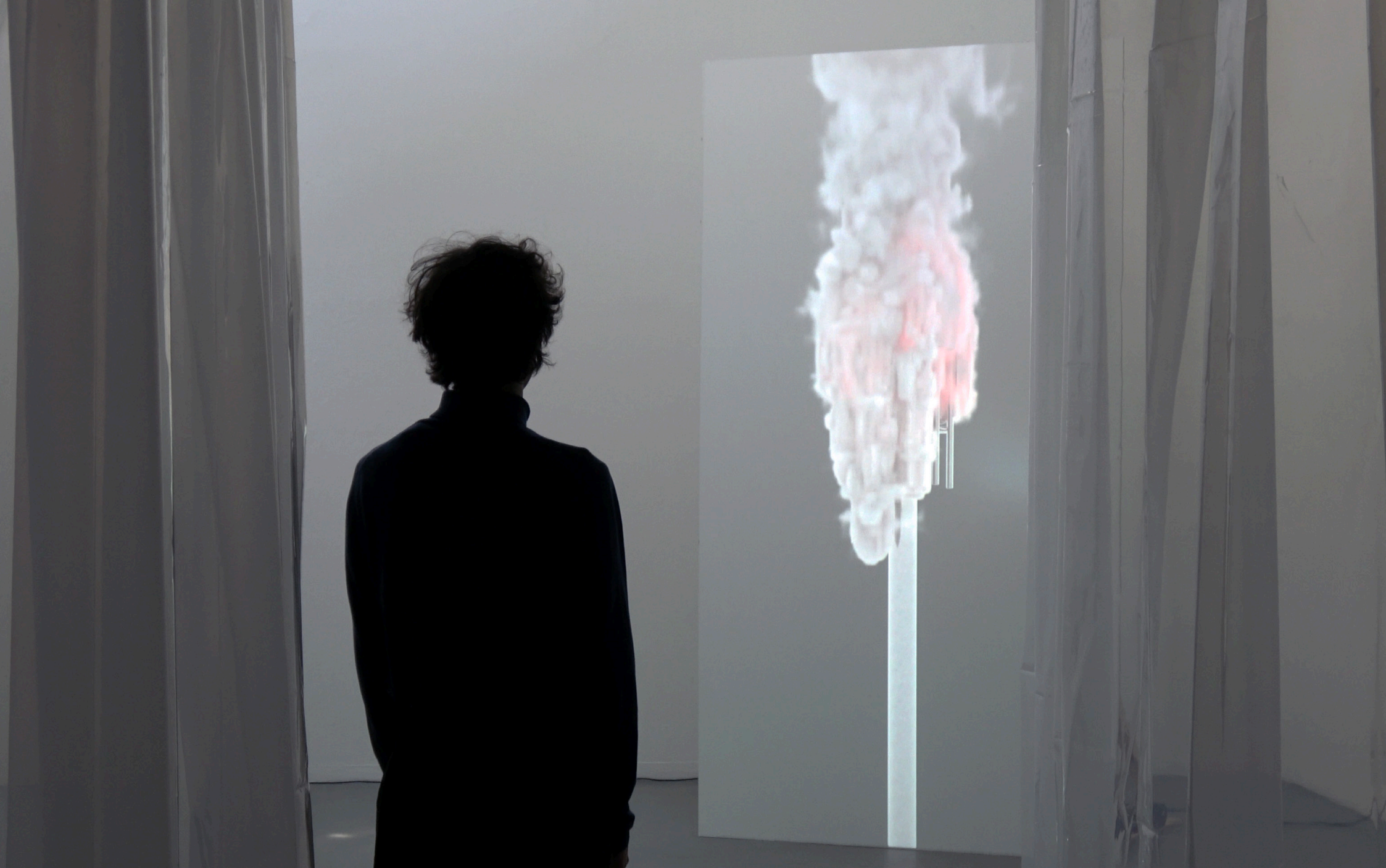
Untitled, Video Installation,2023
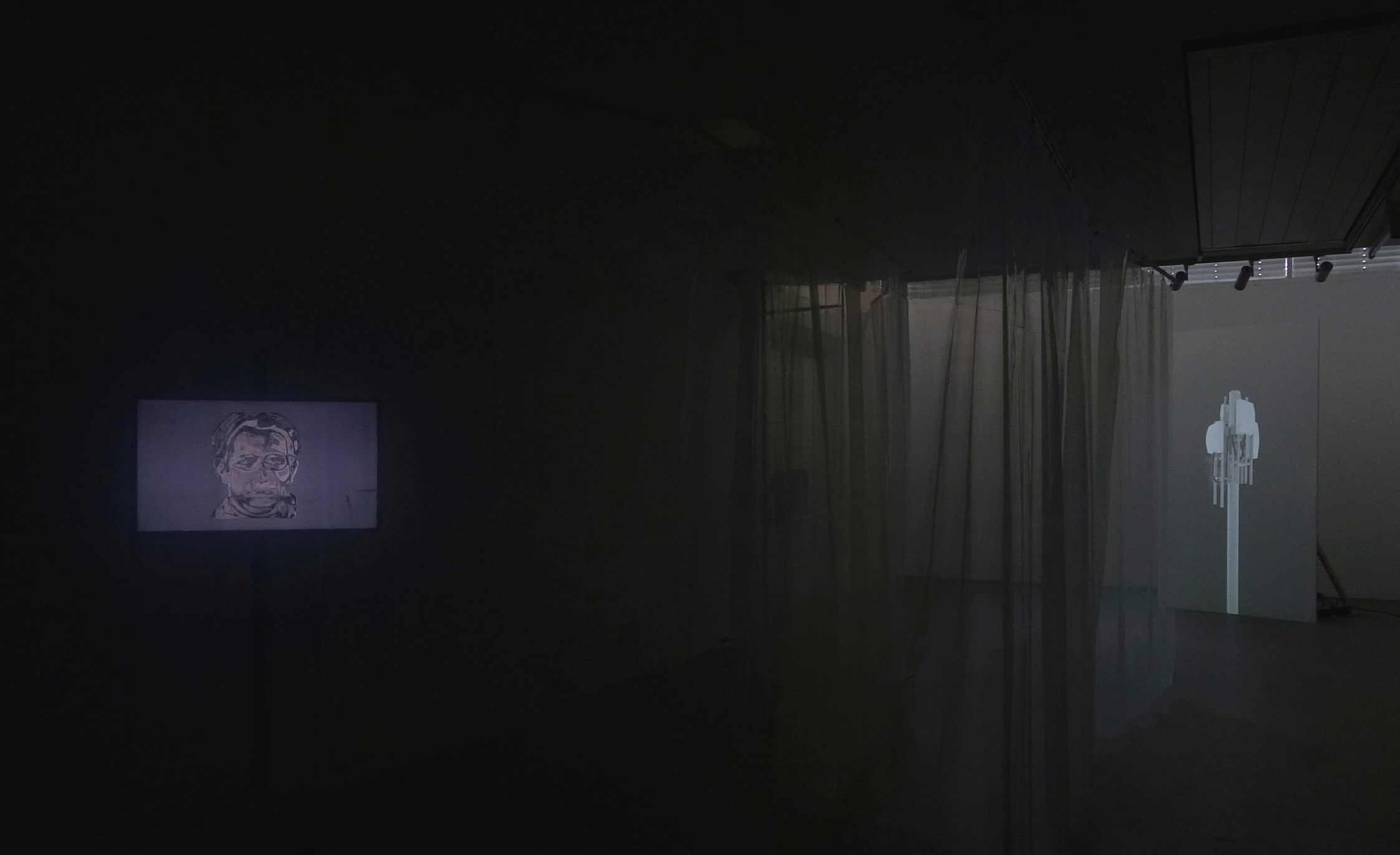
Flaneur, Fracto, Spooky, Exhibition, Kunstakademie Muenster, 2023

(Left) Painful identities, Video Installation (Right) *Untitled*, Video Installation, 2023
Exhibition view: https://youtu.be/rumBlWM97ls

Untitled began with the global attack on 5G towers during the pandemic, which started with a conspiracy theory that Covid—19 was transmitted through 5G signals. Man—made disinformation reduces the original individuality and things are defined and solidified as conventional descriptions.

The vinyl wall, developed from a sterilisation room shower curtain, divides the space and simultaneously names the audience as subject or autonomous walker.
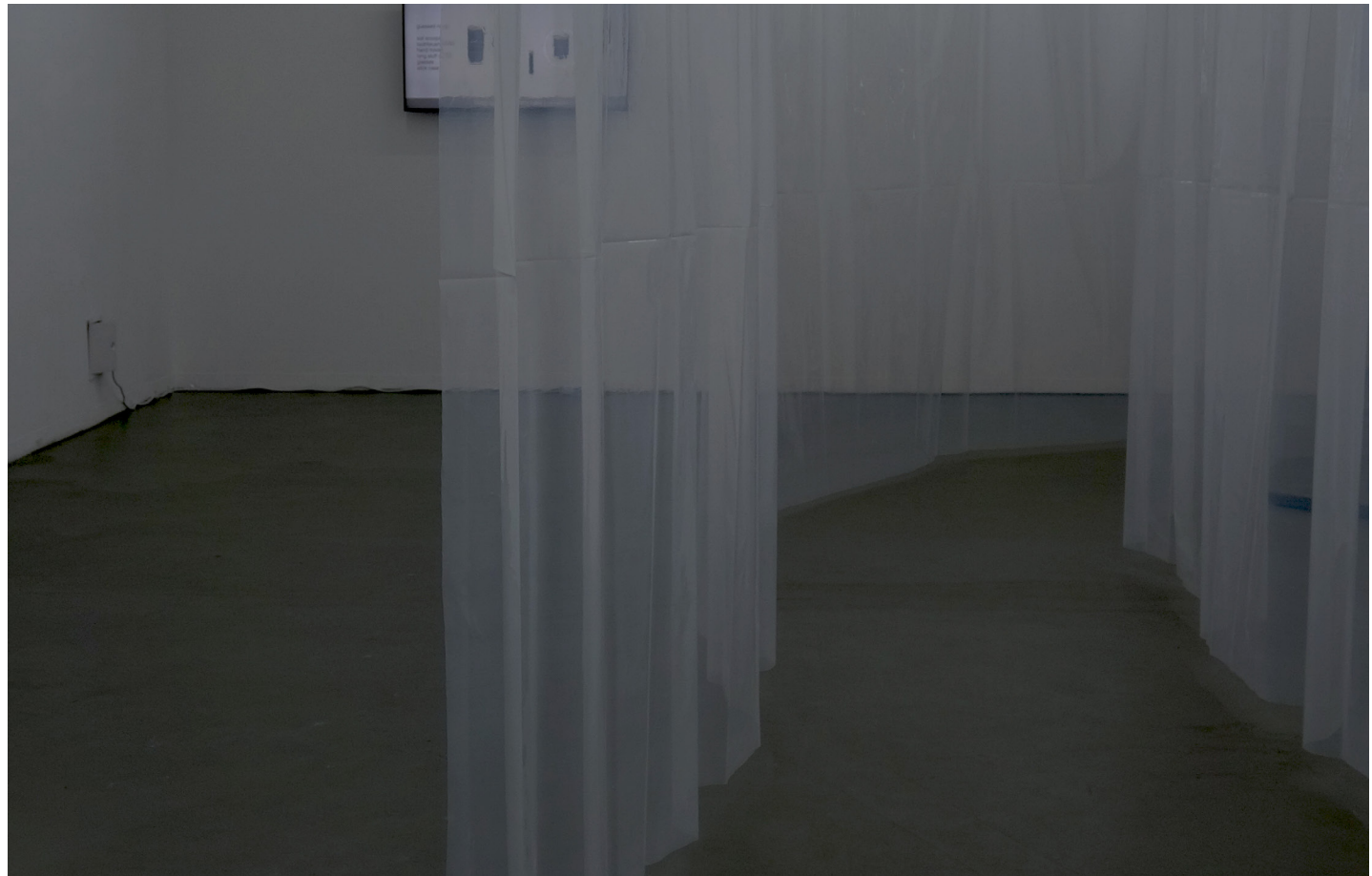

Painful identities is inspired by the story of a shaman who is punished by changing his body and face every second after death. This story is juxtaposed with the pain of those who are attacked because of their certain face. Would a society without fixed identities override all existing norms? Or will we ultimately fail to find a complete grey area?

Advances in telecommunication— and transportation technology have changed the meaning of geographical location. While the range humans can access has expanded, the physical borders dissolve and the mutation of placeness demolishes the existing design of partition. Against a backdrop of translocality, User—friendly cities have become someplace, and they have only functions than topophilia.

Hotel.hotel.net is the juxtaposition of the places lacking experience and emotion. The seat back screen of a supersonic aeroplane, giving a feeling of long—time teleportation, shows the new form of floating position, including digital flaneurs, precariat, and psychogeography of diaspora. This aviation experience is happening across a single room in a 3—star hotel.
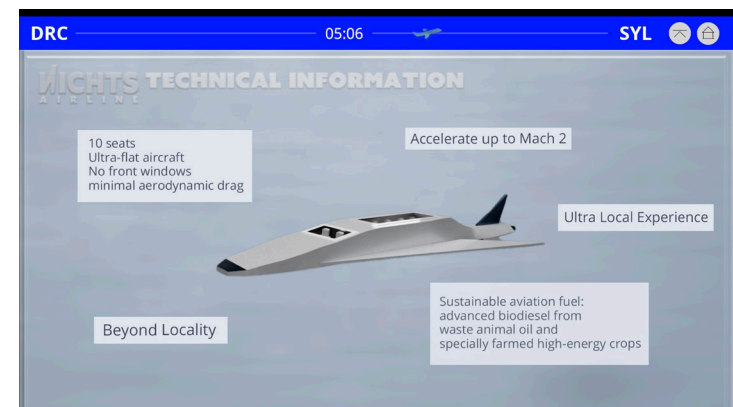
https://youtu.be/e_xAQ5mdhb4

Hotel.hotel.net, Installation, Single bed, hotel bedding, TV, towels, digital print, 2024

Different floors: private square, Space Installation, stainless steel, carpet, bathroom supplies, cushions, 2021

Different floors: private square is located in the center of the exhibition space and serves as a background and floor for other works. The work reflects the society that open space is privatized, anonymous space and unowned space is closed or managed. Personal preference and experiences become data, and cities and spaces are constructed based on it. On that place, individuals are referred to by entities and information other than own names. In the exhibition space, the audience will find a square where they can stay for free.

Different floors, acrylic, plants, ID card, flooring material, 2021

Different floors, acrylic, plants, ID card, flooring material

DIfferent floors is an exploration of how physical places and administrative systems define people. In the past, in South Korea, if an abode was not registered, the id number was cancelled, which meant the disappearance of an individual from the administrative system. The work is based on the reality that physical space and identity information are the criteria that define individuals, but at the same time, it reminds us that human existence goes beyond systematic categorisation. It questions about the value of individuality and substantive identity that cannot be reduced to administrative identity.

History of Depression, Lecture performance, 2024
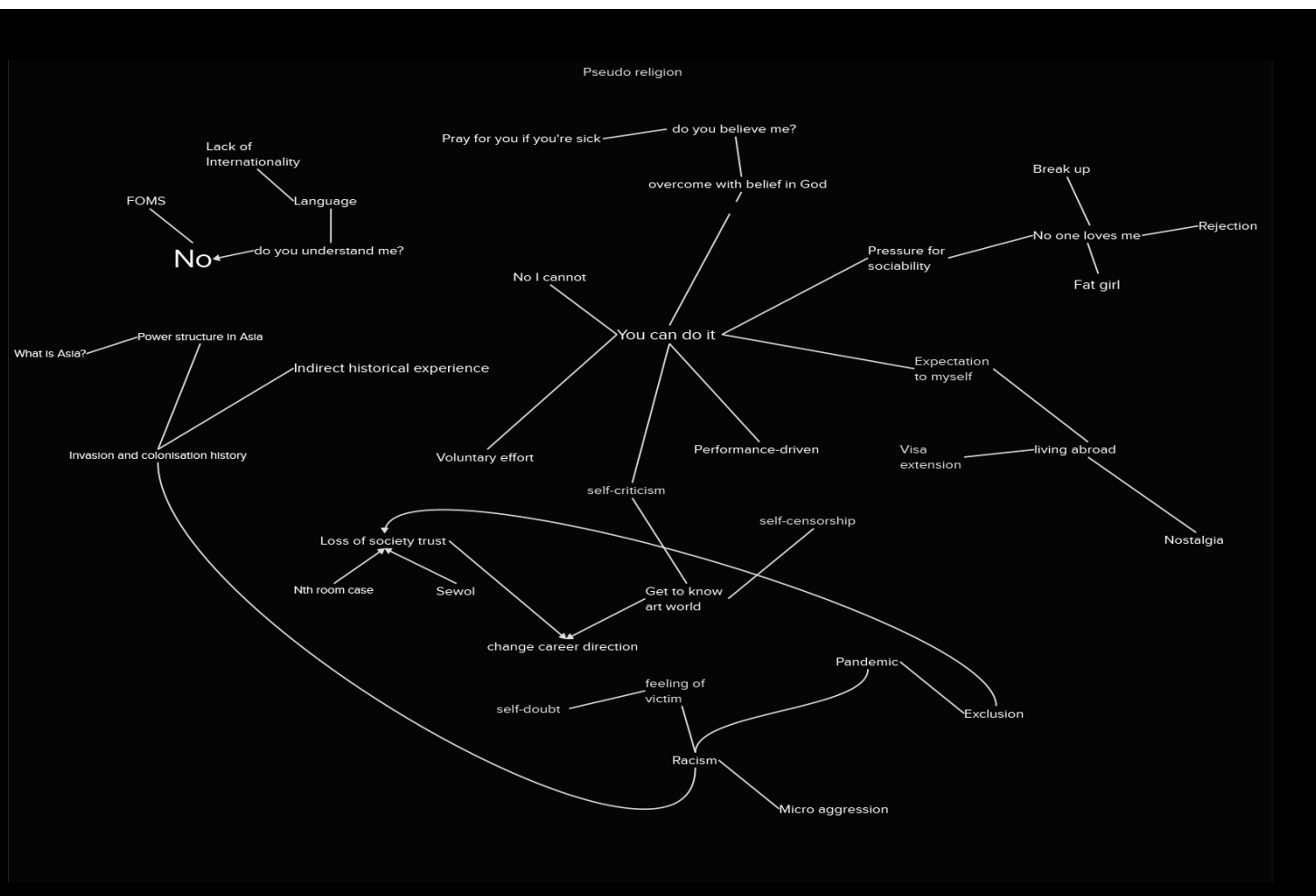
Slide from *History of Depression*, Lecture performance, 2024

History of depression follows the time and place, focusing on events that had a significant impact on the speaker's depression. The images reproduced by 3D modelling and AI image generating used to make up for the missing material are possibly distorted and edited memories. The work narrates the individual's identity changes from an external quake. Henceforward It shows the process by which a massive history goes beyond a simple background and blends with the private realm to become an individual's memories and experiences.

Hörbar, 2–channel sound installation and performance,
wood, bar table, bar chairs, alcoholic drinks, bartenting tools, speakers, digital print, 2024

Some words are spoken quietly as if in–visible and almost inaudible. These crawl–ing words remain in my body. Aggression is not just about punching someone in the face, paying less, saying Ching chang chong, making slanted eyes and mocking them. Some words are spoken calmly and kindly as if they do not offend.

The artist, who worked as a bartender on weekends, met a wide variety of people while working. In a space full of strangers, she had many conversations and heard it. She collected the words that came out of somebody's body and reached to her. The work consists of sound installation and daily performance.