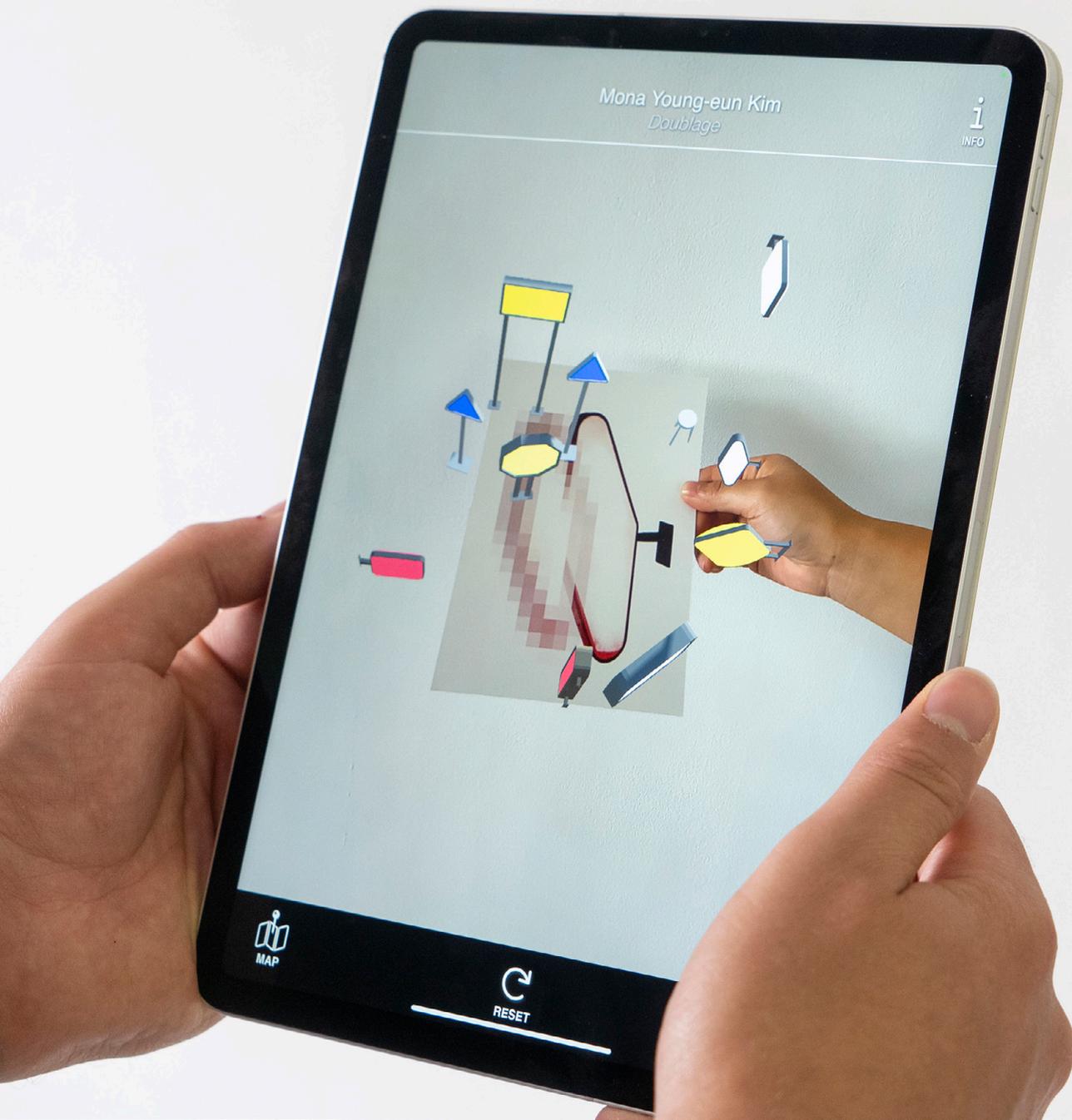


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I have always been inspired by existentialism and sci-fi books. I immerse myself in the story and experience their lives. Authors don't make everything obvious, so I like finding the many symbols and metaphors. I use literary devices in my work like satire, allegory and double entendre to create layers of meaning.

I've researched medium or middle and what is considered normal throughout different cultures. This led me to become interested in the fundamental things we have around us, such as water, climate, the sun, sky, and even fields of grass. These things appear to be universal but are actually very different depending on our environment. This drove me to work with plastic as a research subject but also as a material. This is because plastic is the most common material in our lives and it allows many people to have an average quality of life.

Several works also question the notion of inside/outside and use windows as imaginary portals. Windows can be a symbol of boredom, and to help us imagine other places and times. I try to dissolve this boundary between real and imaginary spaces, and I'm naturally fascinated with mixed reality technology that blurs these borders between the real and virtual. When I make virtual reality videos, I mix real 360° footage and 3D animation in one scene. Recently I've been working on inserting augmented reality into public space by creating mobile applications.

I also work with language and signs and explore how they might evolve in the future. I transform the shape of letters and characters so that they are not easily recognisable. My work often contains different languages making it accessible to a larger audience but also leads to different interpretations each time. This ambiguity creates a poetic and humorous space that gives freedom to the spectator.

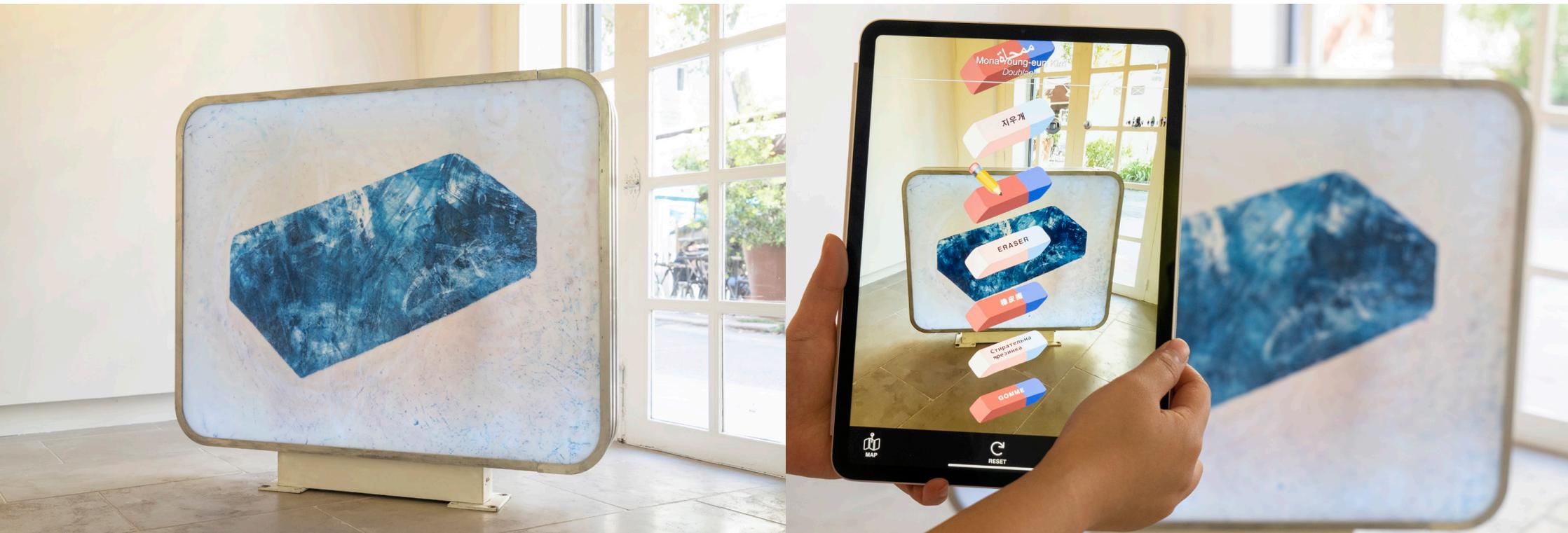
I would like my work to invite the viewer to make their own experience, seeing, discovering, evoking. I work with everyday objects - water bottles, street signs, fences, id cards... and public space. When things and spaces that we see regularly everyday, appear unexpectedly, our perception is disrupted from our routines and apathy. Interested in artistic interventions in public space, I have done a permanent installation for the ceiling and windows of the regenerated Les Halles Laissac in Montpellier. I have also produced a site-specific 360° video as part of the artistic and cultural program of the Grand Paris Express with Le 104 Paris in front of Maison Blanche metro station.



Doublage is a project that aims to share a vision of the possible evolution of the urban landscape in relation to language. The application for this project is made with mixed reality technologies. This allows people to view images or 3D objects that do not exist in the real world. The exhibition can be viewed in different layers of perception depending on the technologies being used. The application offers windows to different times and spaces. This promotes hypothetical reflection about the environment we live in. The viewer can also experience the physical installations without the additional information provided by the application.

View of the exhibition *Doublage*, 2021

photo © Aloïs Aurelle
gallery AL / MA, Montpellier, France



At the gallery AL / MA, there is a painting of a blue cuboid, on a sign, which can be scanned to discover the other elements of the exhibition. These elements are the addition of visual information in different languages around the installation. Currently, there are Arabic, Korean, emoji, English, Chinese, Russian, French but more could be added in the future.

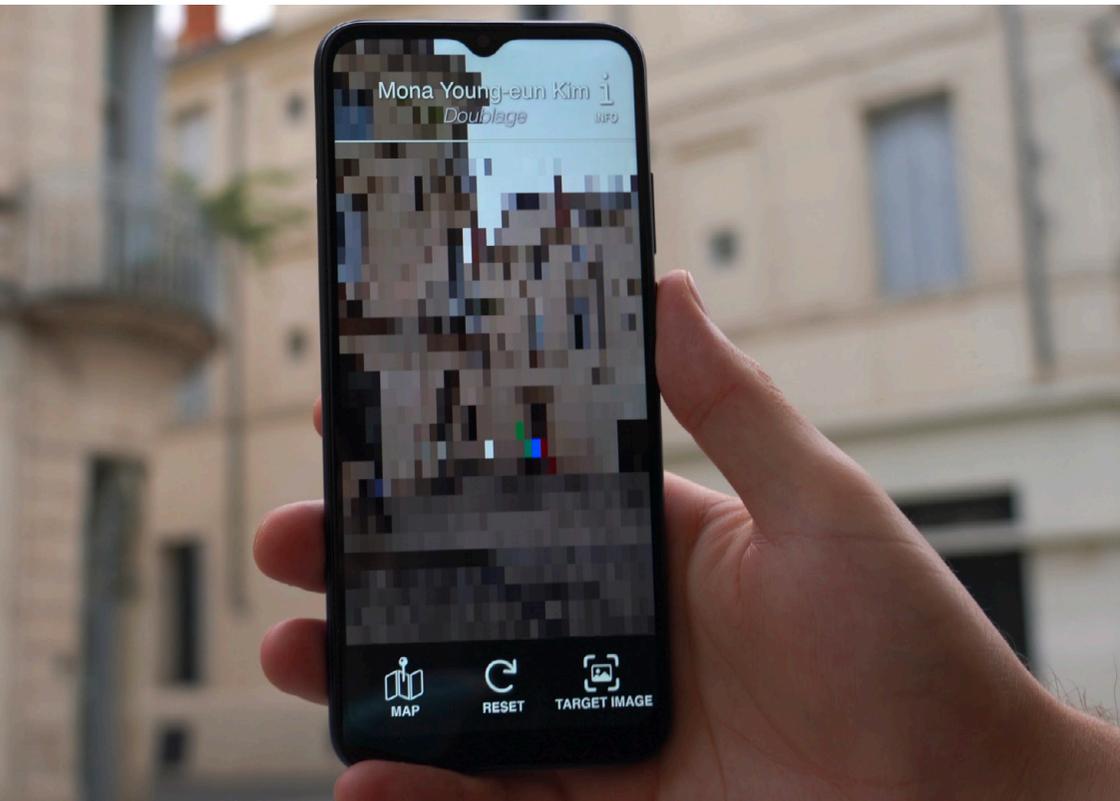
Eraser Blue (SsangYong), 2021

110 x 90 x 15 cm, led, plexiglas, aluminium, steel



Le monde Projeté, 2021

(Bayou) - yellow, 2018, 73 x 15 x 255 cm, (Saba) - blue triangle, 2021, 53 x 58 x 15, high : 230 cm ; 185 cm, (Stella) - beige octagon, 2021, (33 cm x 8) x 15 x 150 cm, neon, plexiglass, aluminum, steel



Outside at GPS locations around the city, the application adds augmented reality installation Landscape bubbles. These bubbles transport you to different dimensions with neither language nor people. Also, when you scan certain signs, listed in the application, the visual information around you will be distorted. Finally, you can scan the front cover of this catalog and the exhibition flyer to reveal a miniature 3D model of the installation.

Download the Doublage application



Doublage, 2021

walk around the city with the augmented reality application Doublage
Montpellier, France

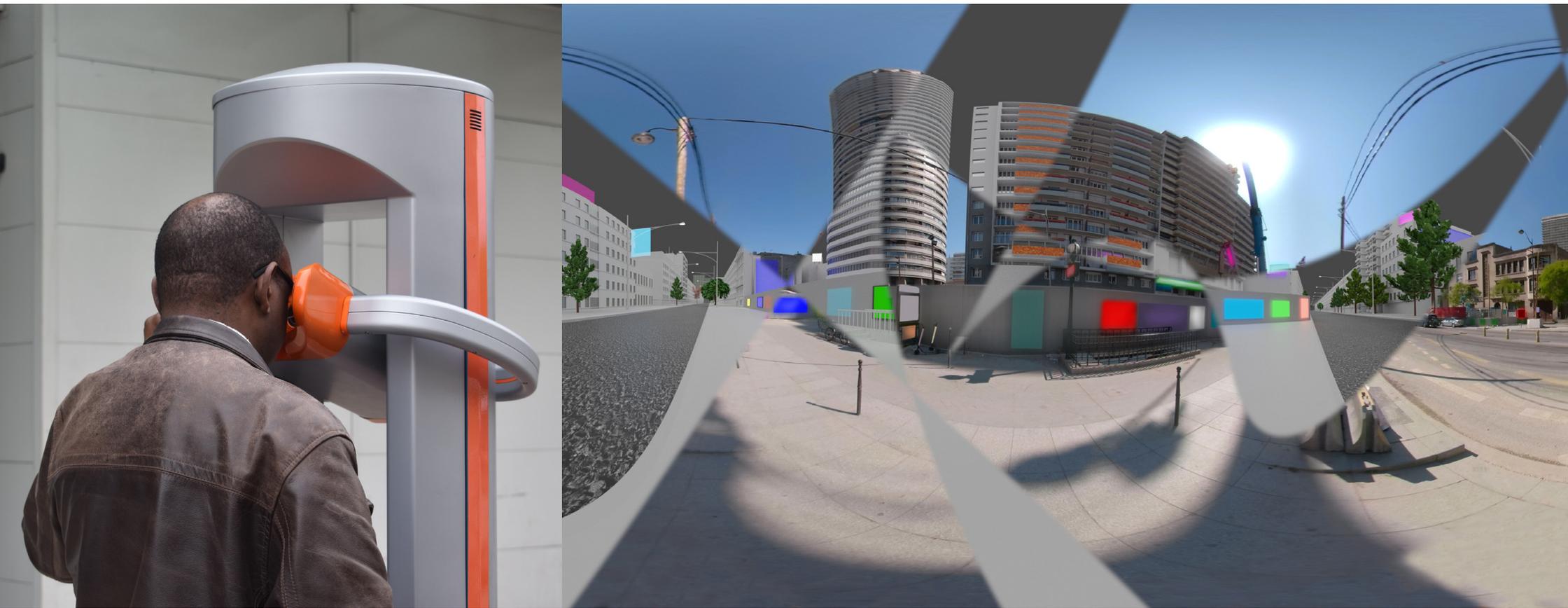


Est-ce que c'est le futur ?, 2019

video 360° (2')

Installation with Timescope front of the new train station Maison-Blanche Paris 13e

Projet réalisé dans le cadre de la programmation artistique et culturelle du Grand Paris Express.



© Timescope

Project made as part of the artistic and cultural program of the Grand Paris Express and Le 104 Paris



Est-ce que c'est le futur ? Offers to explore Maison Blanche metro station area without any language in 360-degree vision. The street neon signs look like the blank screen and the physical landscape becomes the blank wall. On the background music Schumann "The Prophet Bird", the real and 3D landscape tears and fills. This VR work takes the viewer to the imaginary journey around Maison Blanche station in 13th district, Paris.

Est-ce que c'est le futur ?, 2019

video 360° (2')

Installation with Timescope front of the new train station Maison-Blanche Paris 13e

<https://vimeo.com/412057427/8f80505bfe>



watching video
with smartphone

Against the backdrop of Vivaldi's Four Seasons and shots of the Venice lagoon, *Too much and not enough* (2019) offers an exploration orchestrating the conflict between the lack and the excess of two essential elements of life: water and Sun. As an explorer in a futuristic costume, Mona - name chosen by the artist of Korean origin in reference to the main character of the film *Vegabond* (*Sans toit ni loi*) by Agnès Varda -, surveys places in the potentially fragile ecosystem, alternating between canals and social life in this lagoon so popular since the dawn of time. On tragicomic notes and a flood of superlatives, a symphony is built in three languages - in Korean, English and French. Save me, she says, and get washed up in the photosynthetic foliage.

Curatrice: Stilbé SCHROEDER



***Too much and not enough*, 2019**

video 360° (4'30"), VR headset, video projection on carpet recycled
Casino Luxembourg - Forum d'art contemporain, Luxembourg





Too much and not enough, 2019

video 360° (4'30"), VR headset, video projection on carpet recycled
Casino Luxembourg - Forum d'art contemporain, Luxembourg



watching video
with smartphone

<https://vimeo.com/415077289/70467487f3>



Plastic drinker, 2019

resin sculpture, plexiglas, video 360°(2'), VR headset, stiker on the window, big water bottles
variable dimensions
exhibition « Touch-and-go », Galeri Bu, Istanbul, Turquie

Blue stick *New Water* represents drinkable plastic. Plastic Drinker is a fake advertising campaign promoting becoming a drinker or consumer of plastic. Instead of manipulating nature, humans could thus adapt to environmental changes by eating and drinking plastic.

This allegorical work furthers the conversation about life and the environment we live in. Visitors can imagine the future water through transparent plastic sculptures and virtual reality video.



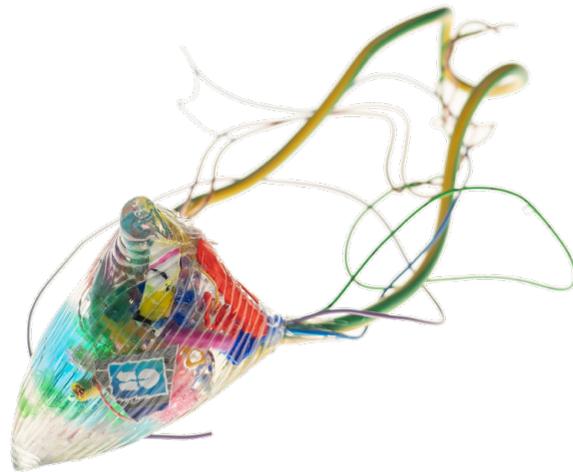
Pour voir cette vidéo de réalité virtuelle :
<https://vimeo.com/410945344/f086475f16>



Plastic drinker, 2019

resin sculpture, plexiglas, video 360°(2), VR headset, stiker on the window, big water bottles
variable dimensions





Plasticus Humanimalia, ongoing project
sculpture, resin, plastic rubbish
variable dimensions

This project imagines the extinction of Homo Sapiens and the emergence of a new species Plasticus Humanimalia, which feeds on plastic.

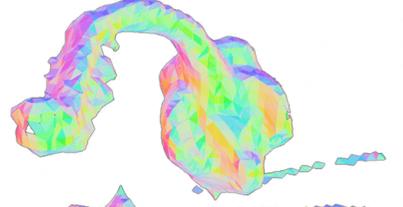
Micro or macro plastic accumulates in organs, the human spine bends more and more due to the weight of the organs. Human are not longer bipede, one of the characteristics of Homo sapiens.

This is on going project, I would like this project to take the form of an imaginary archeology installation.



Plasticus Humanimalia, ongoing project sculpture, resin, plastic rubbish

PLASTICUS HUMANIMALIA



RÈGNE	HUMANIMALIA
EMBRANCHEMENT	CHORDATA
CLASSE	MAMMALIA
SOUS-CLASSE	THERIA
INFRA-CLASSE	EUTHERIA
ORDRE	PRIMATES
SOUS ORDRE	HAPLORRHINI
FAMILLE	HOMINIDAE
SOUS-FAMILLE	PORCELET
GENRE	HOMO

ALIMENTATION  **PLASTIQUE**

RÉPARTITION GÉOGRAPHIQUE  **ORIGINES ASIE DU SUD-EST**
FIN DU 21E SIÈCLE - MAINTENANT

TAILLE **0.5CM - 1M**

COULEURS  **LES COULEURS VARIENT DU TRANSPARENT AU NÉON BRILLANT. PLUSIEURS COULEURS PEUVENT ÊTRE TROUVÉES DANS UNE SECTION DU CORPS. ILS PEUVENT CHANGER DE COULEUR EN FONCTIONC DE SES NOURRITURES. ILS FOUILLENT DANS LES VESTIGES ANTHROPOCÈNES POUR SES NOURRITURES.**

STATUT UICN  **MANQUE DES SOURCES D'ALIMENTATION À CAUSE DE L'EXTINCTION DE L'ESPÈCE HUMAIN - HOMO SAPIEN QUI EXPORTE LEURS DÉCHETS PLASTIQUES**

This work *La manière noire, générale et absolue* reflects the administrative precariousness that I have experienced myself. As a foreigner, I need a residence permit to stay in France. This permit naturally belongs to natives who have a "general and absolute right" to stay in France. However, foreigners have to laboriously get it.

During the pandemic, I witnessed the suicidal attempt as a protest of an undocumented man on the Arceaux aqueduct near the visa office in Montpellier. I showed this photo at the Strangerhood exhibition at the kebab restaurant in Paris.



***La manière noire, générale et absolue*, 2021**

photo on the pillars, fake resident cards for immigrant
200 cm x 85 cm, 10 cm x 7.4 cm

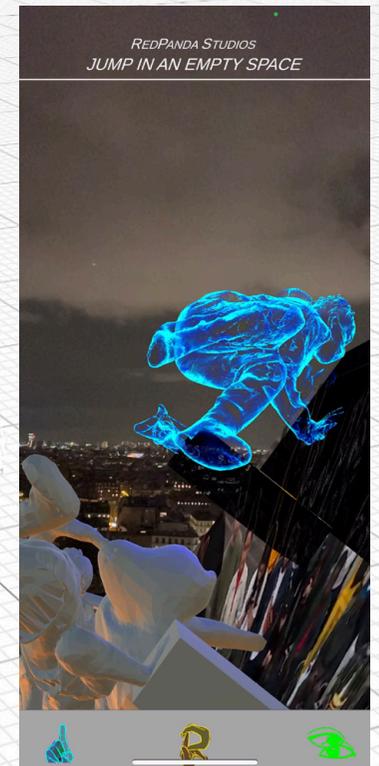
exhibition « Strangerhood », Restaurant kebab Porte ST-Denis
curator le Collectif Spam, more information : <https://spamcollective.com/STRANGERHOOD>



I generated the most french looking face with AI and called them "Virginie" and "François" which were the most popular names in 1972 in France. And I made them fake residence cards that were placed on an outside table and on the floor inside at the Porte ST-Denis kebab restaurant. (7 Rue du Faubourg Saint-Denis, 75010 Paris)



La manière noire, générale et absolue, 2021
photo on the pillars, fake resident cards for immigrant
200 cm x 85 cm, 10 cm x 7.4 cm
exhibition « Strangerhood », Restaurant kebab Porte ST-Denis



Imagine sculptures of hip hop dancers replacing the war heroes from history around Paris. This project will be carried out using 3D printers for the sculptures and augmented reality technology. Augmented reality is a technique that inserts images or videos into the 3D prints with mobile phones or tablets.

Jump In An Empty Space, ongoing project

AR application, vr video (5')

collaboration with Robert Hullah and Nicolas Faubert

Viktor Frankl, author-psychiatrist, sometimes asked his patients, who suffered from various torments large and small: "Why don't you commit suicide?" It was in their answers that he generally found the main lines of logotherapy: in one, it is the love of his child that binds him to life; in the other, it is a gift, a talent to use; in the third, it is a cause that deserves to be pursued.
Preface by Gordon W. Allport

Man's Search for Meaning - Viktor E. Frankl

Why do you not commit suicide?, 2018

collaboration with Félix MAZARD, Inhee MA, Yongkwan JOO
neon, plexiglas, aluminium, lettrage sticker
190cm x 45cm x 13cm
exhibition « Kimcheese » during the festival Corée d'Ici
project space - 20 Boulevard du Jeu de Paume, Montpellier





These pieces represent the concept of the inability to escape because of one's selfhood. ipséité is to say what makes a being itself and not something else. The difference between ipséité and identity is that you can change your identity. On the other hand, ipséité stays the same despite all the changes.

***Malgré Ipséité*, 2016**

plexiglas, neon, silkscreen print
50 cm x 20 cm x 15 cm, 40 cm x 165 cm x 20 cm

***Le mouvement pour sortir de soi-même*, 2016**

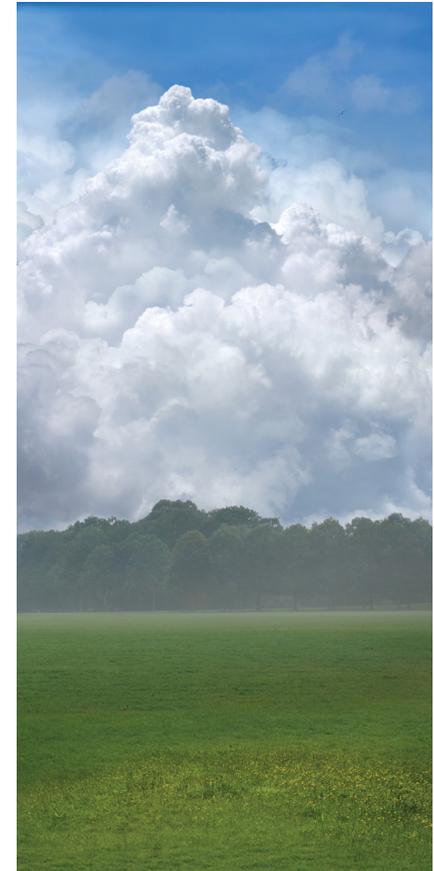
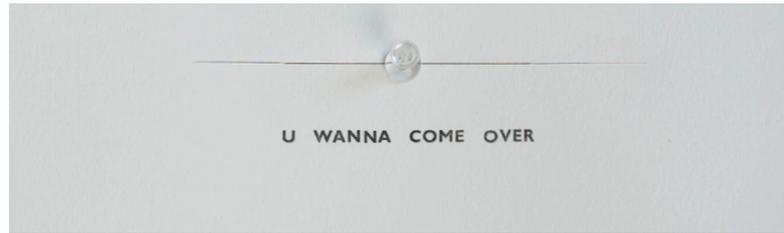
performatrice Mécistée RHEA
running machine
110 cm x 60 cm x 120 cm





Double, 2016

shadow, sunlight
weather-dependent dimensions



U wanna come over, 2018

photo, translucent partition, gray panel, paper, letter pressing
variable dimensions

Composition of a translucent partition, a gray panel and a photo. The wobbly gray panel with the message **U WANNA COME OVER** represents the passage from seduction to revolt. The blue sky implies a utopia behind the panel. However, it is uncertain because the smoke can be a signifier of danger.



ㅅㅅ ㅇㅇ **Sex Yes**, 2016
 installation in situ, adhesive film
 variable dimensions



This in situ installation which mediates between interior and exterior spaces. The Korean acronyms - ㅅㅅ (sex) ㅇㅇ (yes) are made symmetrically on the window, so that we can see the same thing on both sides.

These simple shapes leave open the possibility of interpretation as one might think of a geometric design, or an emoticon. Everyone can see something else. This play highlights the ambiguity of understandings between people of different cultures.



Medium Love, 2018

installation in the public space during the Kochi-Murizi Biennale, artificial flowers, iron
6m x 3m x 1.25m
"30° Winter" exhibition, Fort Kochi beach entrance, India

"I love you moderately. "

Real love, crazy love... we use a lot of adjective to describe love. But medium love is not a phrase, although it is often done.

Project won the competition for the public art creation inside the Les Halles Laissac building (on approximately 700m²).

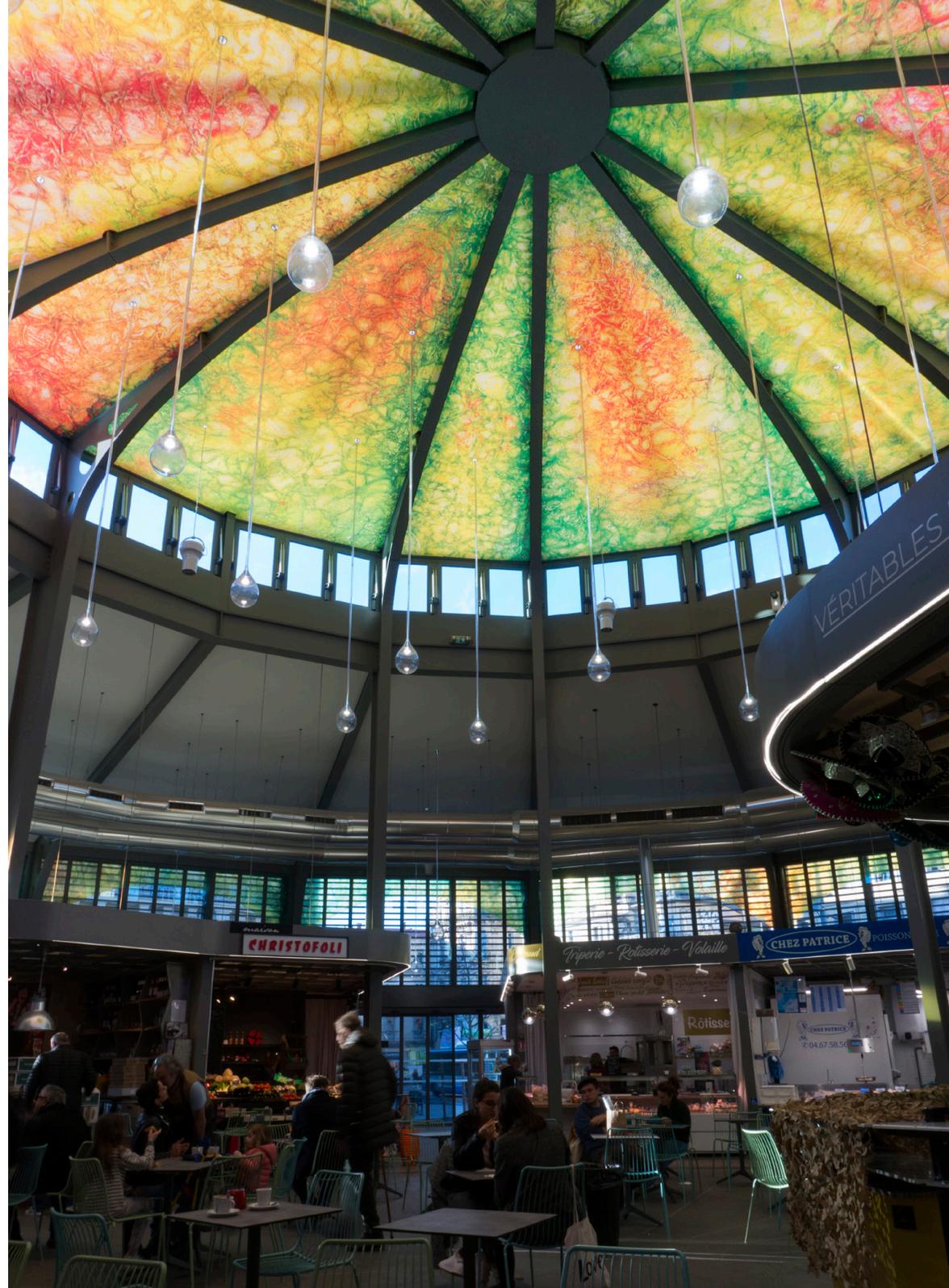
This project revolves around a simple idea as express the variation around a fruit such as melon, orange... Reference object that engages a number of variations, whether those of color, material, skin and pulp or those of the pure and rounded lines that refer to the architecture and history of the building. The melon echoes the heat, the sun and the markets of the south of France.

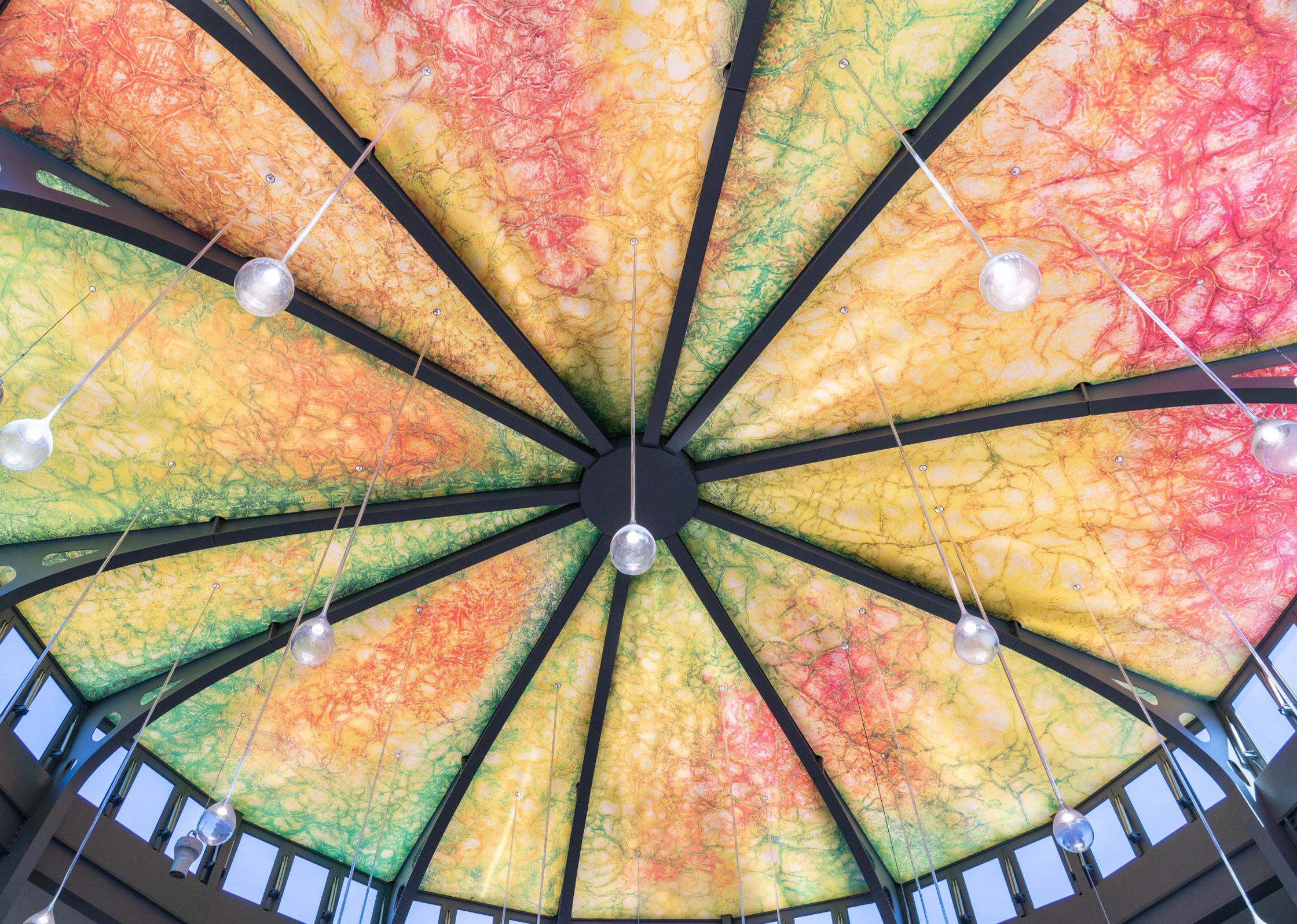
Melon is a permanent installation at the Halles Laissac in Montpellier, France.



Melon, 2018

printing of scanned collagraph images
250m² of ceiling, 450m² of panoramic window
permanent installation







*Boucherie
Francaise*

Cave de maturation

*...er & Panet
ERIE*



Projet curatorial



<https://www.monayoungeunkim.com/love-q-rating>



Mi Ré Do, 2018

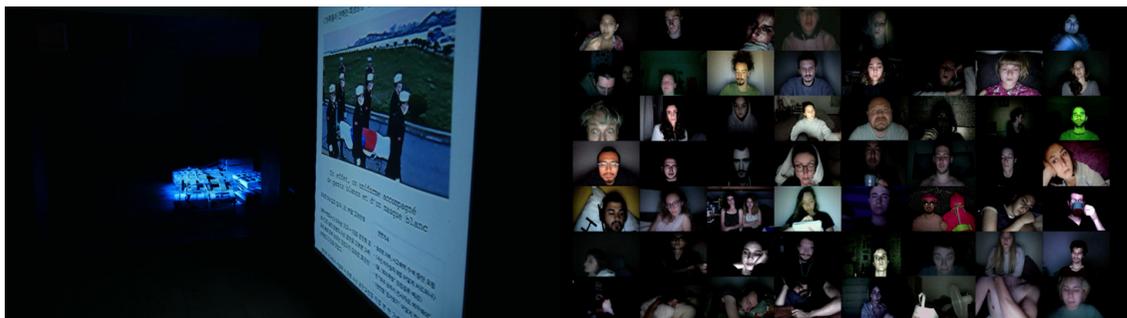
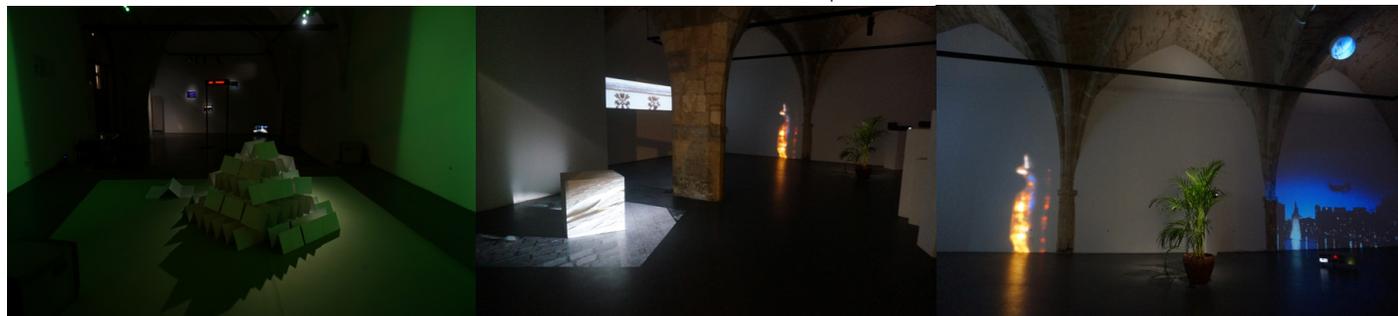
Artists : Philip BERG, Alban DELBOURG, Maxime FRANCO, Inhee MA, Huan LIU, Morgan VALLÉ, Léa EMELINE, Bertille MICHELET, Géraldine GOYET, Peter LÖKÖS, Timothée PELLISSIER, Gaétan ROYER-VAGUELSY, Charlotte ARGÉE, Lucas FERRON, Pauline BERMAN, Ugo MASCIAVE, Lancelot MICHEL, Alexandre CHOUX, Yongkwan JOO, Martin NAVORET, Lucie TECHER, Katarzyna WYREMBELSKA

Place : Galerie Esba-MoCo, 130 Rue Yéhudi Ménuhin, 34000 Montpellier

Si la nuit était claire (If the night was bright), 2019

Artists : Aurore MURCIA, Yongkwan JOO, Mykhailo YERMAKOV

Place : Espace Saint-Ravy, Montpellier



Kimcheese, 2018

Artists : Inhee MA, Yongkwan JOO, Félix MAZARD, Mona KIM

Place : 20 bd Jeu du Paume, Montpellier

No Home Radius 20,000 km, 2021

Artists : Adriana Lara, Alessandra Carosi, Alice Saadi, Chino Amobi, Daniel Schine Lee, Diego Lim, Ella Medicus, Eylül Çekiç, Hacene Zemrani, Jessica Feldman, Kim Yip Tong, Margot Nguyen, Minha Park, Mizuki Kahihara, Mona young-eun Kim, Nicolas Aguirre, Robert Hulland, Timo Herbst, Tsu-wei Lu, Yongkwan Joo

Place : Villa Radet, Cité Internationale des Arts, Paris, France



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Video Portfolio

<https://vimeo.com/414916316/87da06ed5c>



Website

www.monayoungeunkim.com



Article

<https://www.monayoungeunkim.com/article>



Instagram

<https://www.instagram.com/monayoungeunkim/>



Artist presentation video FR/KR :
<https://youtu.be/DfDctmySKiM>



Artist presentation video :
https://youtu.be/F_Bf1UmwNh4

