

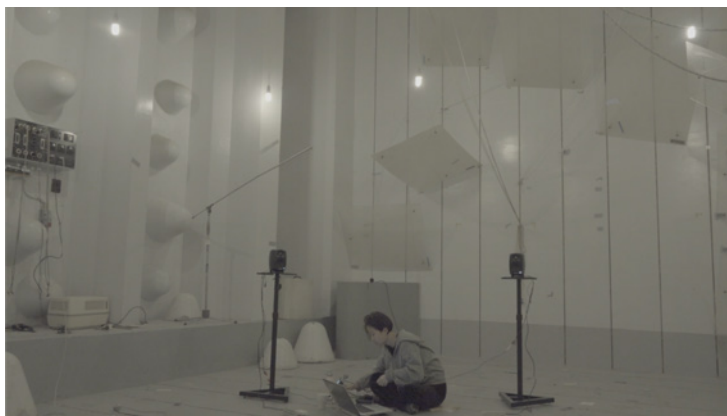
My artistic practice is grounded in long-term inquiry into material culture, modes of transmission, and their ruptures. I work in proximity to gestures unfolding across kitchens, courtyards, and industrial landscapes — sites where knowledge is sustained through bodily rhythm and material contact rather than through representation — and, more recently, the voided grounds beneath them, which sustain nothing and retain only the imprint of what was removed.

I listen nearby — beside rather than about — to what recurs without accumulating into a single narrative, its memory embedded in material and muscle. I compose with what this listening yields — voices, frictions, silences — building them into multi-channel audiovisual installations, score-scripts, and live performances. My practice explores how unfinished loss persists materially through repetition, delay, and return.

In the *Intervals* series (2021–2023), I experimented with re-recording voices, machinery, and seascapes in a reverberation chamber, exploring how echoes can detach from their stable origins. Once displaced from their source, these sounds neither return as identical remnants nor resolve into simple transformations; they register moments of slippage where repetition diverges from itself. What returns may no longer coincide with what was first heard.

My works create acoustic situations that expose material and perceptual fractures. Rather than claiming to 'speak for' the unheard, I track emergence and recession, registration, and failure — a 'circumscribed task,' in Gayatri Spivak's phrase: the ethical limit of a researcher's position.

My current work moves this inquiry underground: casting sound into the voids that extraction left, and recording what returns.



Left: Photo from fieldwork, Andong, Korea, 2021.

Middle: Re-sounding experiment in an echo chamber, Denmark Technical University, 2023.

(Link to video: <https://youtu.be/LoiJbgAPxIA>)

Right: the mine void — not yet sounded, fieldwork begins, 2026.

Intervals (2021–2023) and *Nevertheless, unfinished loss keeps resounding* (2026) began at the woven surface — the hemp shroud and the labour of the hand. This inquiry follows that thread down, into the ground.

In occupied Korea, colonial extraction worked by removal. Silk was requisitioned for the war economy; hemp was imposed on the dead; mountains were hollowed for iron and gold. What this history left behind is negative space: the literal voids of disused mines, and the silence of an archive that recorded the decree but not the lives it reordered.

The practice proceeds by casting sound into a mine void and re-recording its echo, iteratively, across mounting delay. The void's geometry is itself the imprint of what was dug out, and it shapes everything that sounds within it. What returns comes back distorted, delayed, no longer identical to what was sent — carrying, if anything, not the content of what was removed but the contour of its absence.

This is not a work of restoration. The echo recovers nothing; each return moves further from its source. The practice makes no claim to give voice to the dead: it records my own sound entering what remains, and stays with what comes back — a return that no longer coincides with what was sent.

Historical context:

The 1915 Chosun Mining Ordinance opened colonial Korea's mountains to industrial extraction; through the late 1930s and the war years the mines were pressed for gold, iron, coal, and cobalt, worked in large part by conscripted labour. The same wartime logic requisitioned silk and enforced hemp as burial cloth — the rupture of 1934 that earlier works in this practice have followed. Some of these mines, abandoned at liberation, were made to serve a second removal: in the first months of the Korean War they became sites where civilians were killed and concealed, and the recovery of their remains, begun only decades later, is still unfinished. The inquiry begins from what these removals share: each left a void, and the voids remain.

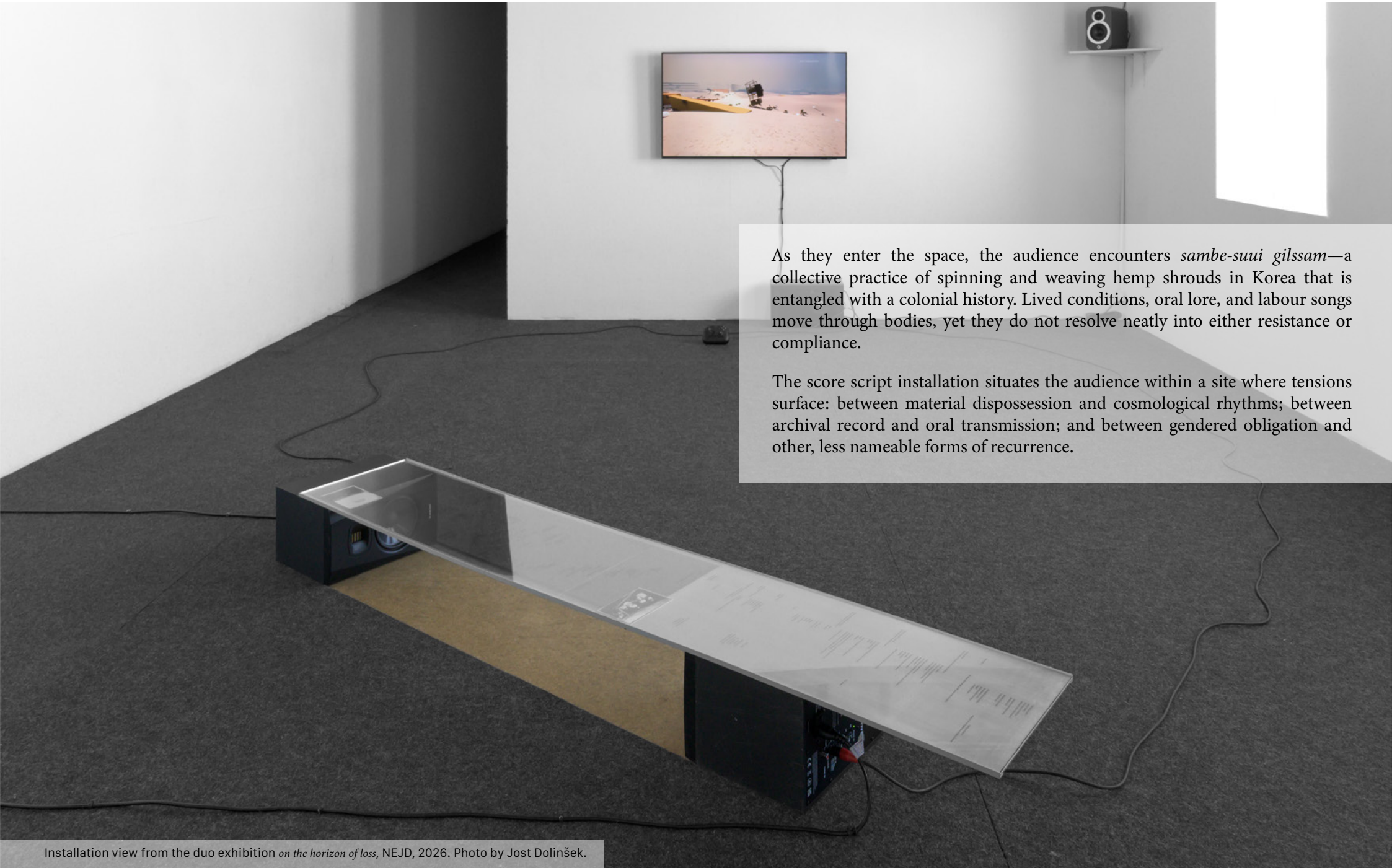
Fieldwork is ongoing in Korea.

Nevertheless, unfinished loss keeps resounding—unarchived, unvoiced, and ungrieved 2026 -

Diagrammatic score-script in mixed media

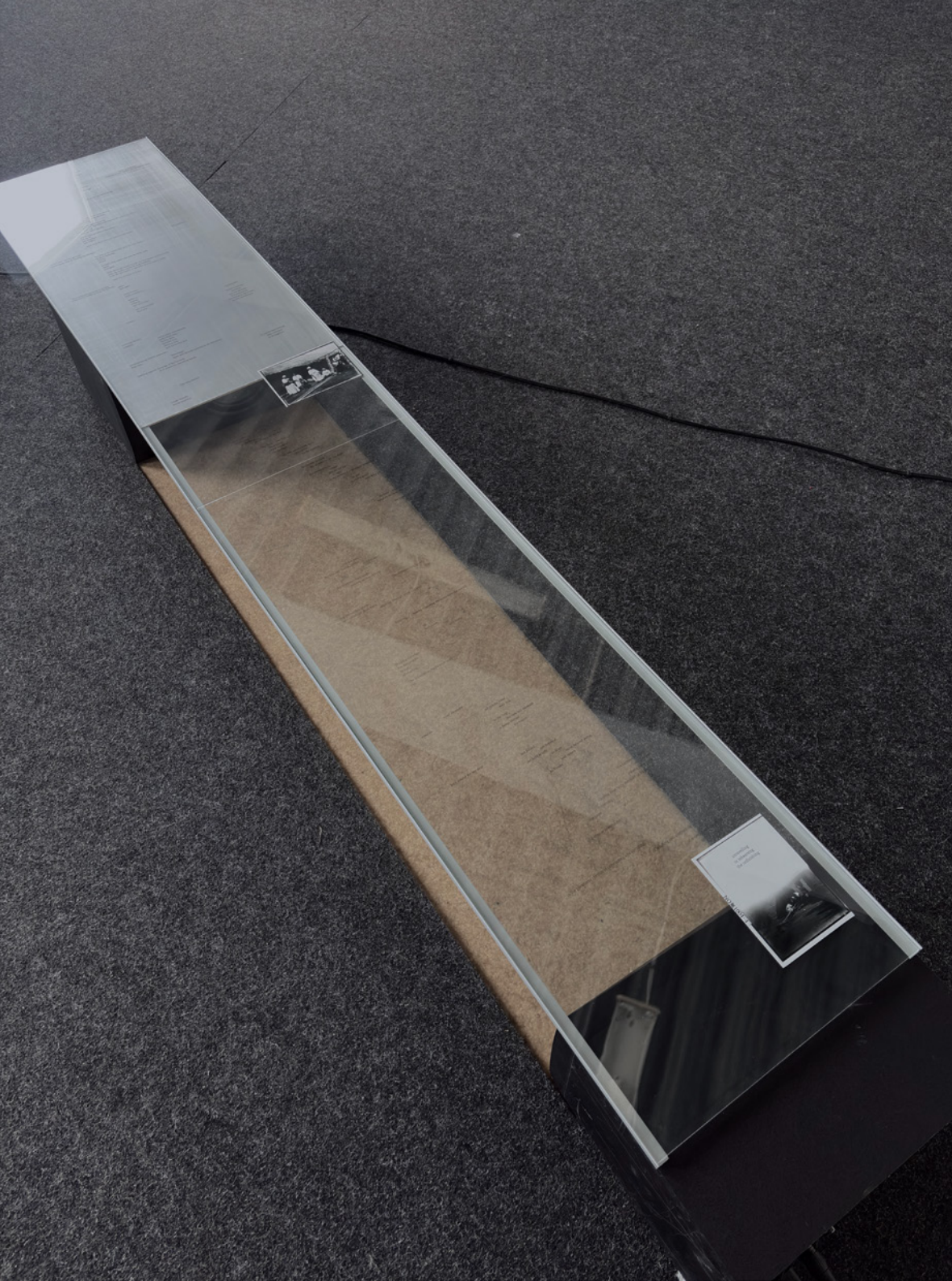
Dimensions variable. Sound duration: 17-minute, loop

Portfolio (selected works) T



As they enter the space, the audience encounters *sambe-suui gilssam*—a collective practice of spinning and weaving hemp shrouds in Korea that is entangled with a colonial history. Lived conditions, oral lore, and labour songs move through bodies, yet they do not resolve neatly into either resistance or compliance.

The score script installation situates the audience within a site where tensions surface: between material dispossession and cosmological rhythms; between archival record and oral transmission; and between gendered obligation and other, less nameable forms of recurrence.



Artist's contextual note:

Historical accounts often locate a decisive rupture in 1934, when Japanese colonial authorities prohibited the use of silk in Korean funerary rites and enforced hemp as shroud material. Redirecting silk toward wartime economic use, this policy disrupted established mourning practices and altered the ethical conditions through which honour and ritual continuity had long been sustained. As part of a broader colonial modernisation project, such regulation reshaped cultural life through material intervention. What remains less legible in the archive, however, is how this rupture was lived, negotiated, and transmitted. Rhythm, bodily labour, and oral repetition persisted beyond official record, leaving silence where embodied knowledge might otherwise appear.

The italicised passages in the score script are utterances from sambe-suui gilssam practitioners. The longer passage is a weavers' labour song, passed down across generations; the last passage is oral lore circulating among labourers while also exceeding the weavers themselves. A well-known saying often recounted is: *A time enters outside the ordinary; the boundary between life and death is said to blur. All spirits come and may rest in the interstices. In the leap month, a timeless moment, a hemp shroud is woven: not folded, not finished, yet held briefly as lives move toward dying, and 'return,' to nature.*

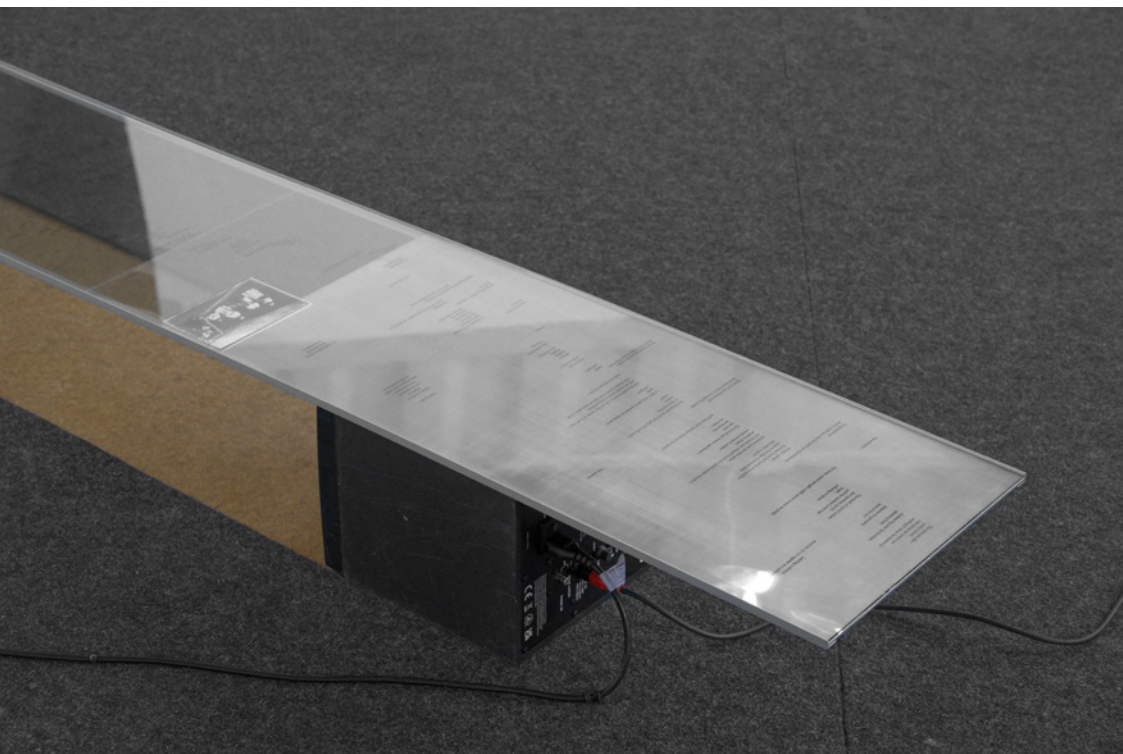
In my first encounter with sambe-suui gilssam practitioners residing in Andong, Korea, I listened as Kim Sin-ja described how traditionally woven sambe was made using materials drawn from the surrounding environment—including saliva—and the bodily labour involved. Wrapping the deceased in such sambe-suui was understood as enabling a return to "where we came from" earth—soil, in an unencumbered state. I rendered the term here as "Nature," following this account (of return through a plant, soil and the bodily labour), treating it not as a fixed or abstract category but as a site where such material practices gather and where unfinished loss persists rhythmically.

Today, sambe-suui is increasingly framed as a colonial legacy, treated as a residue to be rectified. Capitalist logics of efficiency, industrialisation, and generational shifts have further distanced the practice from everyday social life, while renewed calls to "return" to silk cast restoration as a solution—flattening loss into repair and difference into homogeneity.

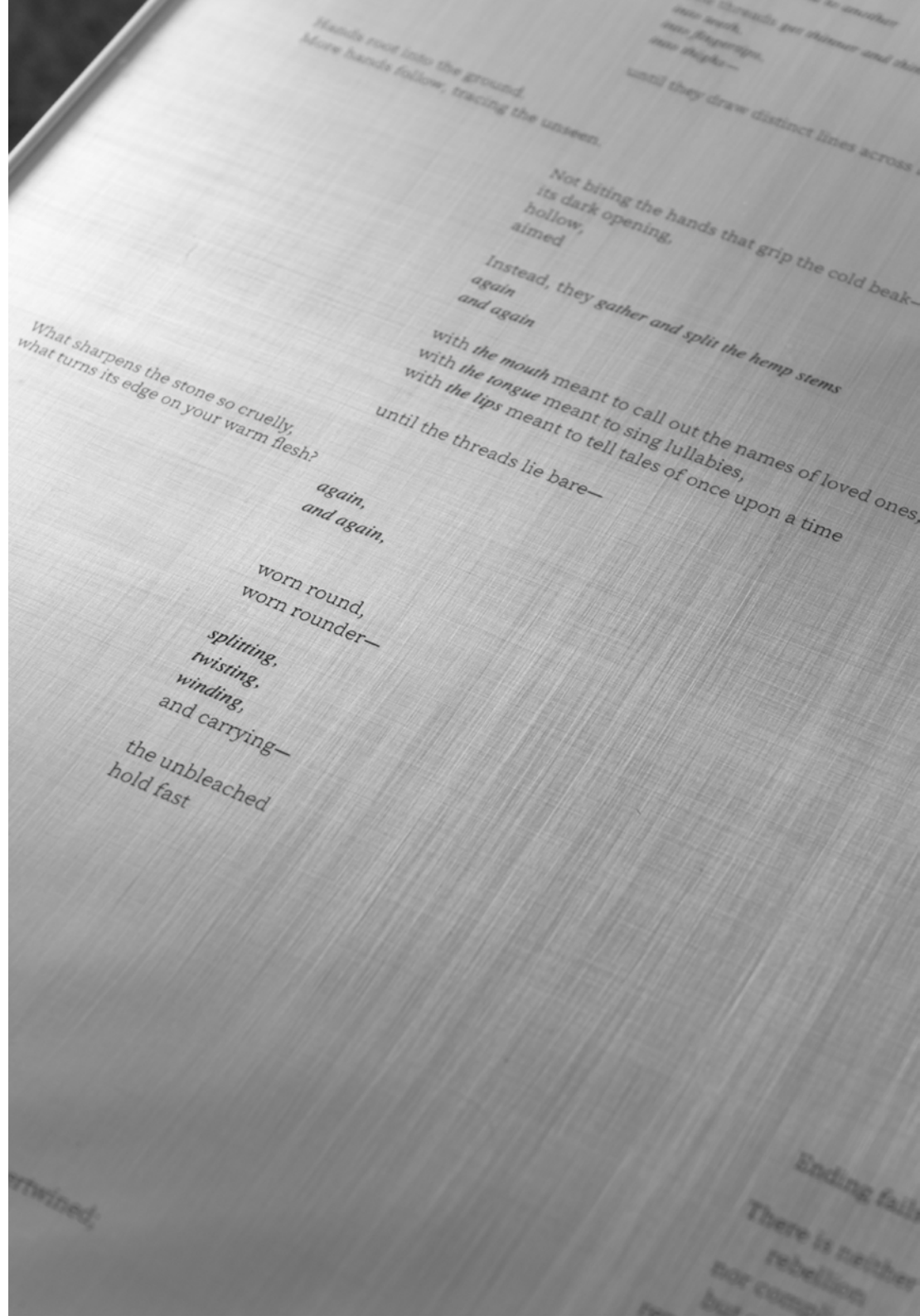
Challenging such logic, the work turns instead toward what neither restoration nor correction can hold: the gestures, repetitions, and sonic-material transmissions through which loss continues to echo without closure.

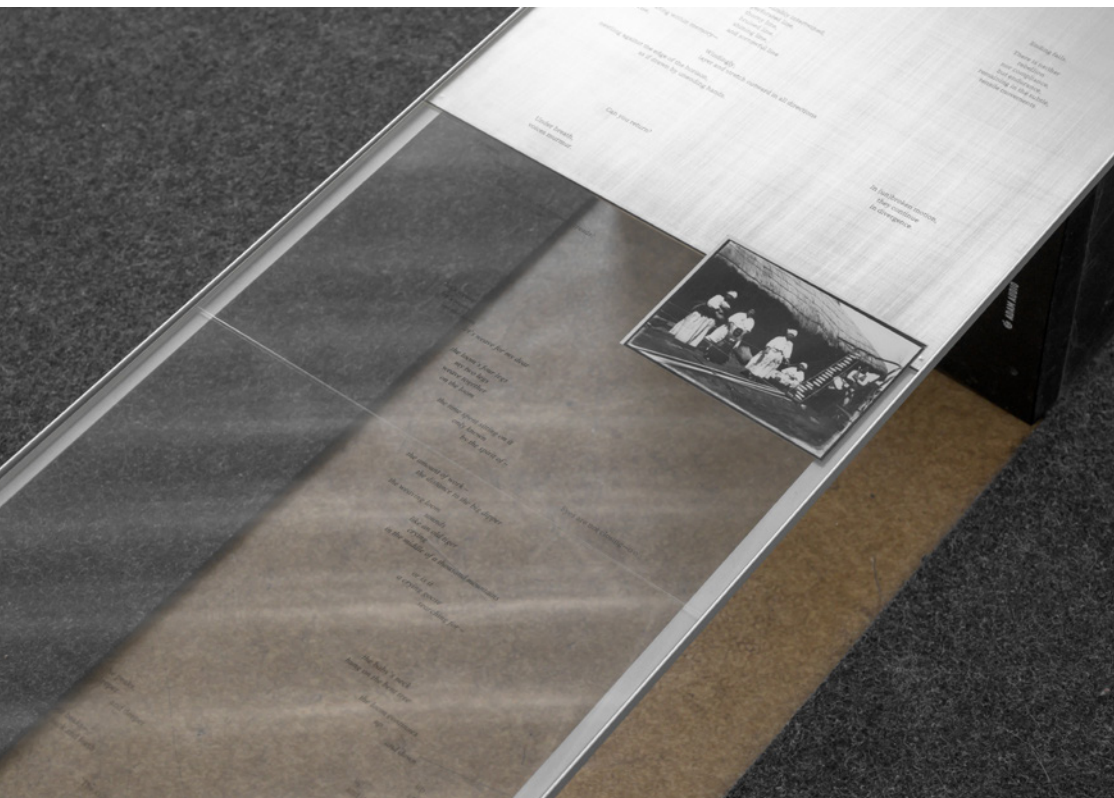
To romanticise these transmissions would risk reproducing violence, erasure, and distortion. It is precisely at this impasse that *Nevertheless, unfinished loss*—rather than reconstructing history or documenting practice—steps away from dominant epistemic frameworks at the point where they begin to falter. It attends instead to what remains unknown: when and how such lore emerged, and whether—amid erasure and oppression—it may have functioned as a means of sustaining altered forms of continuity among the living and the dead. This uncertainty keeps the unresolved open to speculation.

The script operates as a performative score that rehearses “return” not as recovery, but as decay and loss—of what refuses to settle.

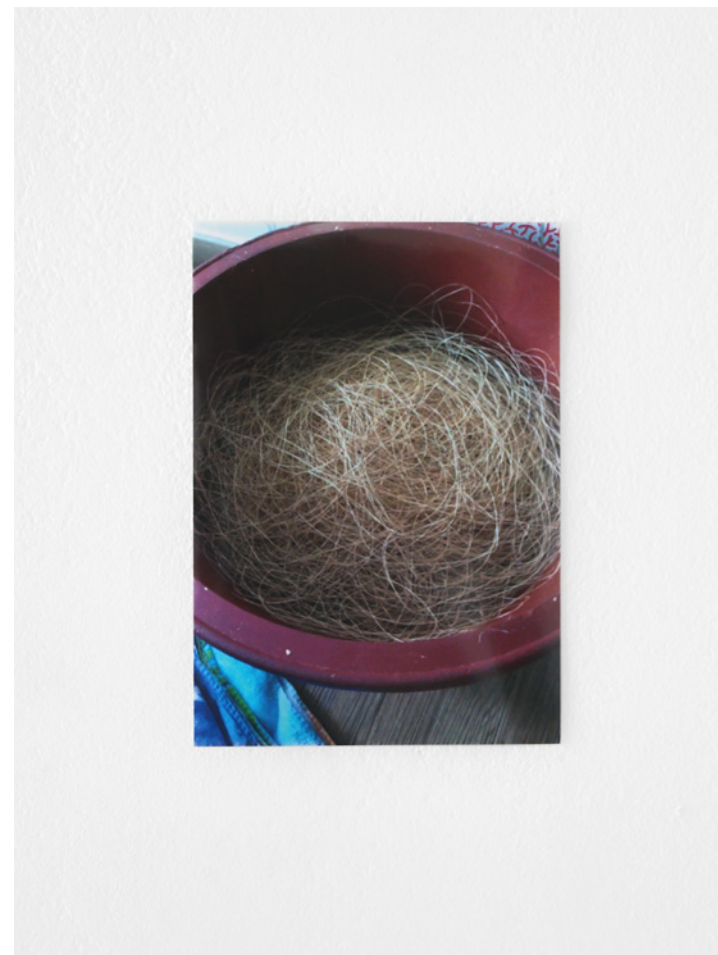


Installation view. Photo by Jost Dolinšek.





Detailed view of the installation:
Incorporating glass plate negatives of Gilssam (Spinning and Weaving) from the Japanese Colonial Period, courtesy
of the National Museum of Korea (Left: Collection No. Geonpan 28878, Right: Collection No. Geonpan 9367).



Installation view from the duo exhibition *on the horizon of loss*, NEJD, 2026. Photo by Jost Dolinšek.

Workshop: Rehearsing Sonic Cookbook #1 2026

The first edition of the Sonic Cookbook took shape through a collaborative process held in Umeå, Sweden, from 18 to 30 April 2026, at the invitation of the curator Maria Kamilla Larsen.

The workshop consisted of three phases:

Part I. Listening: Collective cooking

Part II. Recipe as a score

for rehearsing the unfinished

Part III. Resonating body

(Link to workshop invitation and outline

https://www.yujin-jung.com/documents/unfinished_loss_workshop.html)



Documentation from the workshop. Photo by Yujin Jung.

How the Sonic Cookbook #1 took shape

“The project brought together Sámi cultural producer Ellacarin Blind, students from the Umeå Academy of Fine Arts, Umeå-based professional artists, visiting researchers working on questions related to health in Indigenous communities, and other local participants for a three-day collaborative workshop.

As part of the workshop, Ellacarin shared recipes and led a cooking session in which reindeer soup, wild-caught Arctic char, and pancakes made with reindeer blood were prepared — dishes rooted in the food traditions she grew up with in her family of reindeer herders.

The aim of the project was to continue Yujin Jung’s artistic exploration of loss through her method of Sonic Fabulation, situating the inquiry within a new biological and cultural landscape. In Umeå, the workshop began with Ellacarin’s introduction to her cultural heritage, followed by the collective cooking session. Together, we approached the kitchen as a sensory and social space through touch, smell, taste and listening. For many participants, this was their first encounter with traditional Sámi ingredients and food practices.

Through cooking and dining together, participants shared reflections on how changing living conditions, displacement, disappearing landscapes, and the human impulse to separate ourselves from nature give rise to forms of unfinished loss that shape everyday life. Food cultures are one of the places where these transformations and tensions are apparent. Within the workshop, we acknowledged the histories, continuities, and transformations connected to Sámi food culture.

Throughout the workshop, the kitchen became a temporary living archive of stories, voices, smells and tastes. The first day was recorded with a range of microphones and listening devices, and this sonic material served as the point of departure for the second phase of the process. Sounds from the cooking session were developed into a sound work, while conversations and reflections took shape as texts and fragments collected in a zine.

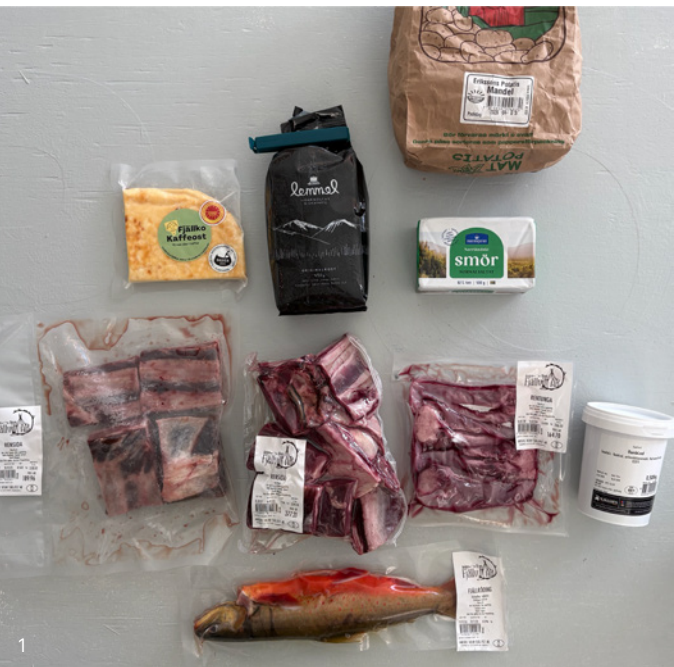
A dedicated group of local art students took the initiative to continue developing the work beyond the workshop itself. The result was a beautifully crafted silk-screen-printed zine, accompanied by a QR code linking to the collective sound piece.

I am deeply inspired by the way this project unfolded. It succeeded as an experimental collaborative process in which new connections and friendships were formed, stories and memories were shared, and artistic ideas could be developed and realised together.”

Excerpt from Maria Kamilla Larsen’s project report letter.



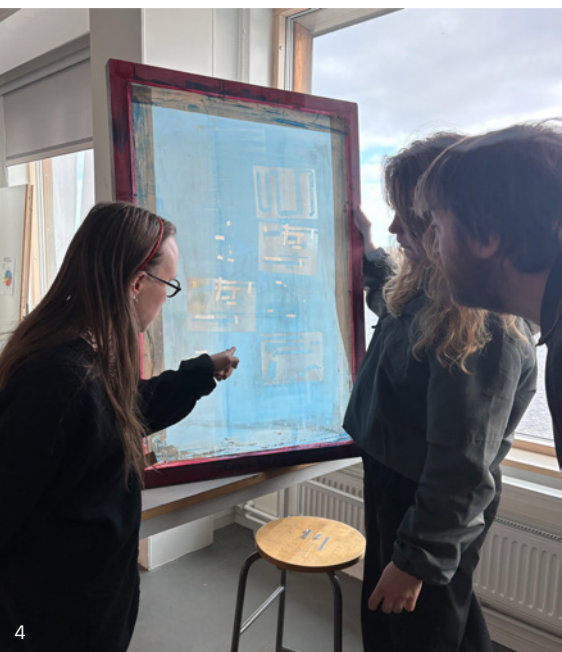
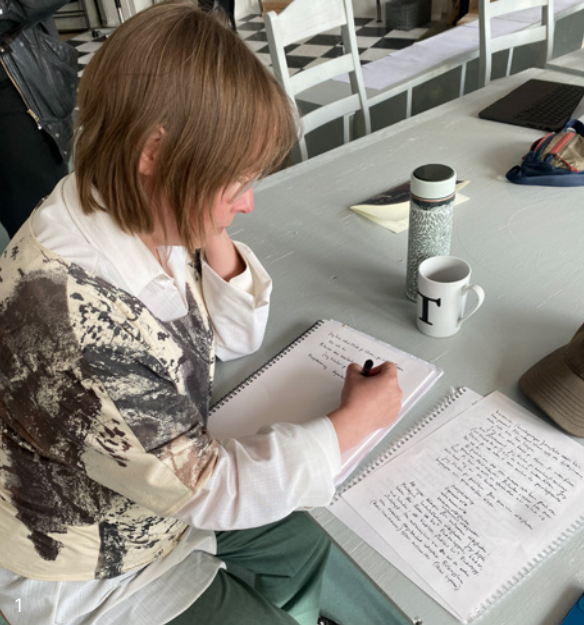
Documentation from the workshop held at Stället, Umeå, Sweden on 18 April 2026.
Photo by Yujin Jung.



Part I. Listening: Collective cooking

1. **Ingredients sourced from local shops in Västerbotten.** The reindeer blood, tongues, meat, and fjällröding (arctic char) were acquired from a local merchant trading with the Sámi community.
2. **Sámi cultural producer Ellacarin Blind** explaining the cultural significance and preparation of fjällröding.
3. **Students from Umeå Academy of Fine Arts** preparing and cooking the reindeer tongues.
4. **Ellacarin Blind** slicing the cooked reindeer tongues.
5. **Fjällröding poached in butter** with a traditional sauce made from the fish head, served alongside reindeer tongue and blodplättar (blood pancakes).
6. **A moment of collective dining** and conversation among the participants.

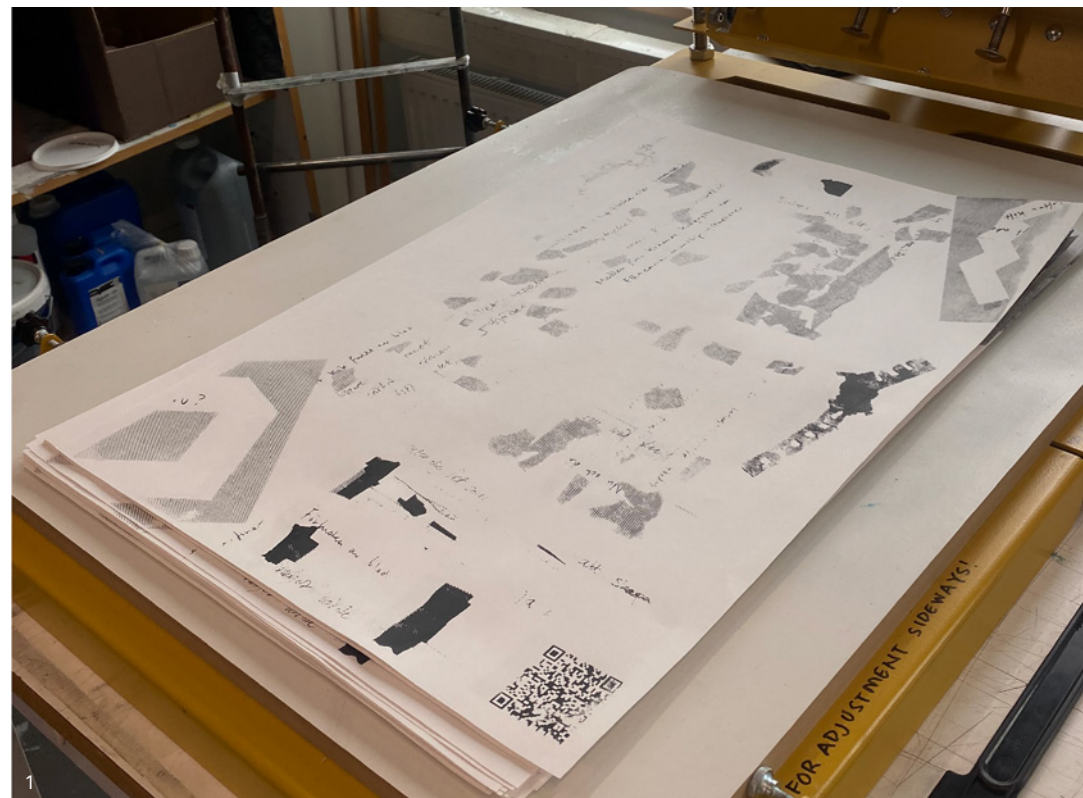




Part II. Recipe as a score for rehearsing the unfinished

1. **Reflecting on Day 1** and conducting individual creative writing exercises on the second day of the workshop.
2. **Audio accompaniment:** Finnish Sámi artist Nils-Aslak Valkeapää's album *Goase Dušše* (1994), which provided a sonic backdrop for the session.
3. **Deconstructing text:** Participants creating paper cuts of their writings and reassembling them for a collective reading.
4. 5. **Silkscreen production:** Utilizing the Academy's analog printing lab to produce the collaborative zine pages.
6. **Sound production:** Working in the sound lab to mix an audio piece, designed to be accessible via a QR code printed within the final zine.

Part III. Resonating body



1. **Silkscreen printing process:** Layering text and graphics from Part II onto the zine pages.
2. **The final collaborative zines:** Multi-layered halftones and screen-printed patterns reflecting on transmissions as "not-aligning, imperfect."
3. **Soundtrack co-produced by the workshop participants:** A 39-minute collective audio piece, accessible online at https://www.yujin-jung.com/documents/workshop_sound.html

Longing Energies: *Ceremonial Recurrence*, 2024-

Live narrative-based sonic-cook performance,
stereo audio using a geofon, hydrophone, and condenser microphone, amplifying the act of cooking seaweed soup,
served together with a customized napkin. Duration: 45 mins. Video documentation: <https://youtu.be/OcSpZkdpPXo>





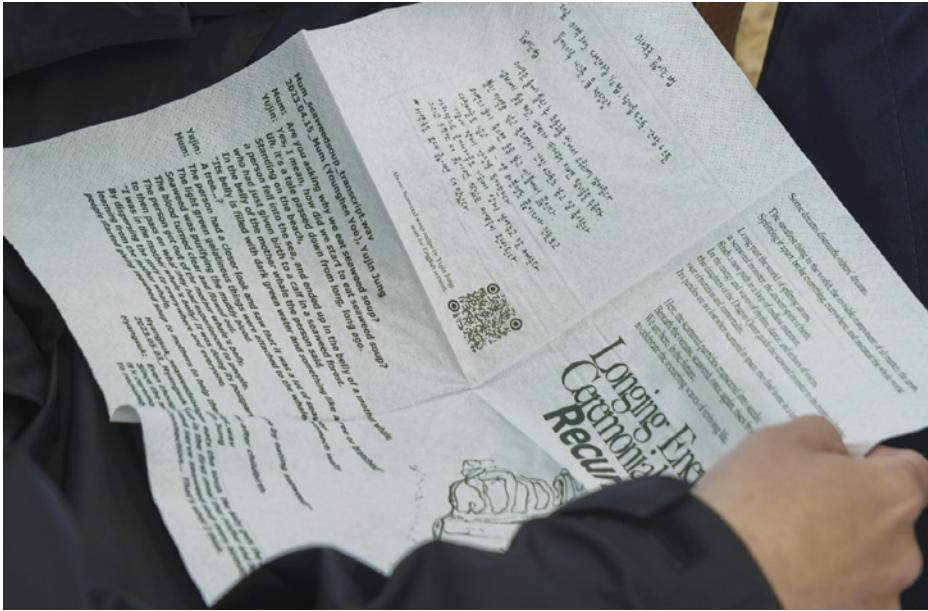
Left: Documentation of the performance at Galleri Verkligheten, Umeå, 2025.
Right: At the end of the performance, the audience are served seaweed soup.

Project description:

Ceremonial Recurrence is a narrative-based, durational live sonic-cook performance that invites audiences into an intimate, multi-sensorial encounter. It celebrates renewal and re-imagines reciprocal relations between humans and nonhumans. The layered composition draws on the sea's speculative futures, where longings, energies, and memories are entangled.

At the centre of the work, the act of cooking seaweed soup is amplified through a live sonic set. Around this gesture, the folklore of seaweed soup unfolds: the lyrical labour songs of the Haenyeo (sea women), ceremonial invocations to the Sea Dragon Queen, and interwoven life stories. Waves of voices and rhythmic soundscapes propagate outward while carrying listeners back in time, to memories of the Haenyeo's lives as daughters and mothers diving beneath the sea's surface, surrounded by its teeming vibrancy.

The performance invites audiences into a multi-sensory reflection on growth, harvest, and consumption that are entangled with our life stories. While addressing the planetary transitions of our time, it explores how aesthetic practices of sonic fabulation offer a collective experience that can strengthen the speculative capacity to embrace cyclical, resonant perspectives with soundscape, oral transmission, and nature. In doing so, *Ceremonial Recurrence* resists the fevered pace of knowledge consumption, instead opening new temporalities of wonder.



“*Ceremonial Recurrence* is a live cooking performance, part of the Longing Energies series, exploring ecological transformation through the preparation of seaweed soup—a dish traditionally served for postpartum care. Inspired by the Haenyeo divers of South Korea, Jung connects sound, ritual, and the history of the sea. The performance concludes with the communal sharing of the soup as a symbol of nourishment and interconnectedness.”

Liste Art Fair Basel, 2025.

Performance programme and text by Jacob Fabricius.



Above: Detail view of the customised napkin.
Right: Performance at Liste Art Fair Bvasel, 2025.



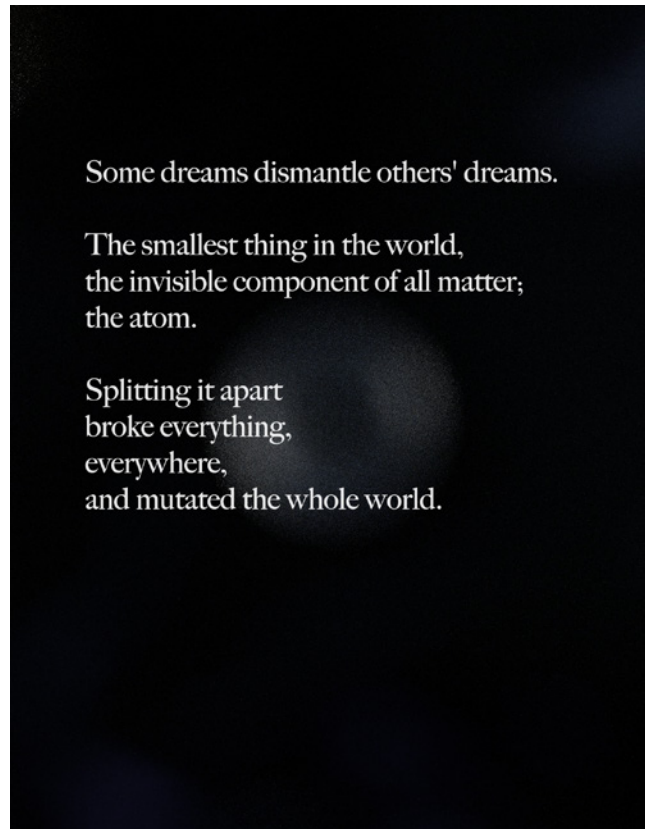
Performance at the Container academy, presented in connection with Art Hub Residency To-go, 2024. The preparation of seaweed soup was realised in collaboration with chef Markus Oxlemman, following my recipe.



Left: Performance at the Container academy, presented in connection with Art Hub Residency To-go, 2024.
Top right: Performance at Roskilde Festival, 2024. Bottom: Performance at Grasp Festival, 2024.

Longing Energies: *Ceremonial Demise*, 2024

Video with stereo sound, 5 mins 30 sec, Video link: <https://youtu.be/YnitRtaFouM>



Film stills from projected film.

In collaboration with 3D artist Gabriel Bott, we created a 3D animation depicting a process of planetary transmutation that leads to the eventual end of the mutated seaweed's immortality. By interweaving the video with an immersive soundscape composed of voices of *haenyeo* (sea-women), labour songs, and ritual ceremony, the work reconceives human and nonhuman relations through waves of sound and evocative rhythms. Sounding and vocalisation function here as acts of sowing new seeds of life. The audiovisual work was presented at Orange Stage, Roskilde Festival 2024, offering an expanded scale of sounding and listening within a large public space.

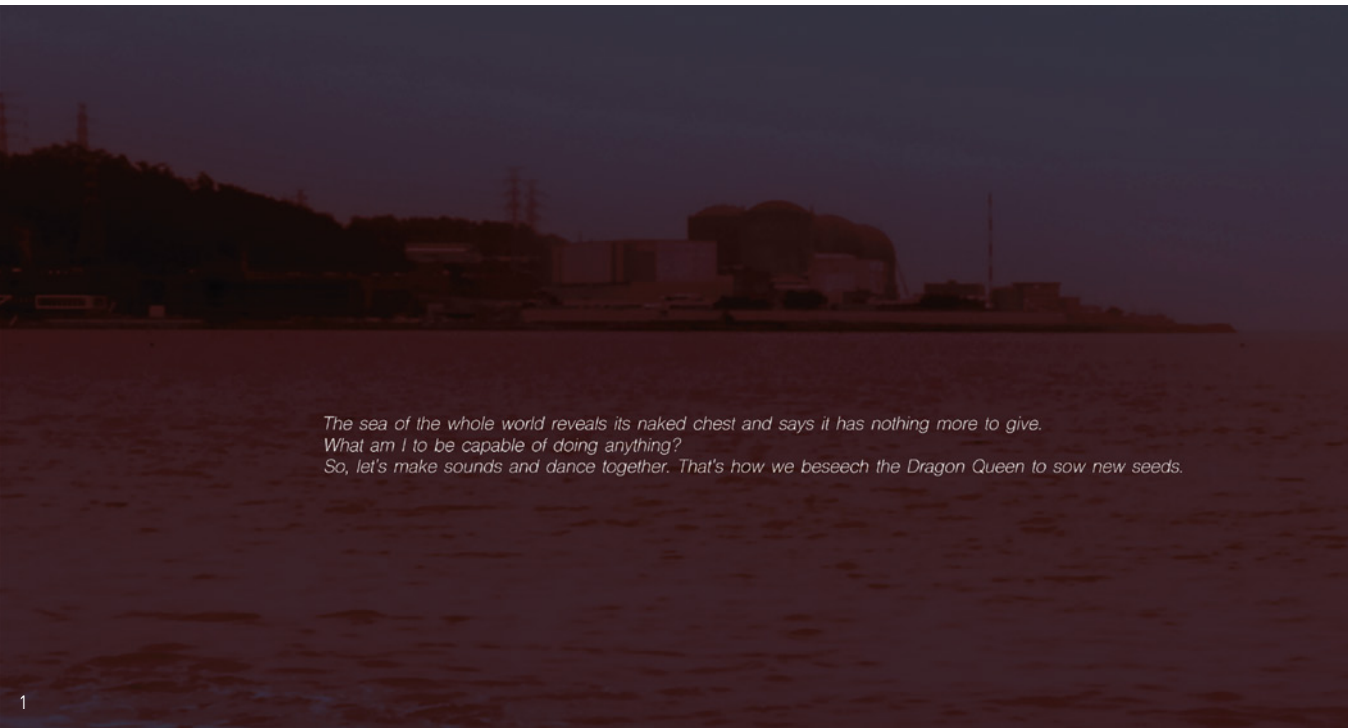
Presentation of an audiovisual work at the Orange Stage, Roskilde Festival, 2024.



Prologue of Longing Energies: *She tells you as she wakes up from her dream*, 2023-24

video with stereo sound, 9 mins 23 sec

Link to video: <https://vimeo.com/1036787339>



*The sea of the whole world reveals its naked chest and says it has nothing more to give.
What am I to be capable of doing anything?
So, let's make sounds and dance together. That's how we beseech the Dragon Queen to sow new seeds.*



1: Excerpt from video. **2:** Four massive domes of atomic fission reactors come in sight. Two new reactors are under construction. **3:** A view through a window in Soon-ja's working room. **4:** Haenyeo, Soon-ja Kim lives in Busan. She was working with dried Sea Mustard while I interviewed her. All images are from a fieldwork in Busan in 2023.

Integrating interdisciplinary research, the work delves into Korean animist social culture through seaweed soup and the practices of *haenyeo*—“sea women” freedivers, who harvest seaweed and marine life while navigating an eerie seascape overshadowed by the massive concrete domes of nuclear reactors.

For generations, these mothers and grandmothers have dived without breathing apparatus, harvesting marine life with hand sickles, stone belts, and nets. Their survival depends on mutual reliance, forming a self-sustaining sisterhood grounded in embodied knowledge and a symbiotic relationship with the sea.

In Busan, however, where haenyeo dive beneath the shadow of nuclear infrastructure, the sea tells a different story. Pollution, climate change, and radioactive contamination have devastated marine ecosystems, while exposure linked to nearby nuclear plants has resulted in severe health consequences, including thyroid cancer among many divers. As younger generations no longer continue the practice, haenyeo culture is receding alongside the wild sea it once depended on. What was once a shared and sacred space has become territorialised—reconfigured as a capitalised field for aquaculture and extraction.

Yet the sea remains a site of transformation, where energies, rituals, and dreams persist. It sustains life through practices such as seaweed soup after childbirth, marking cycles of birth, recovery, and longing. At the same time, humanity's atomic fission—splitting the invisible building blocks of matter—quietly mutates the world, unsettling the balance of existence.

Beneath the looming concrete domes of nuclear reactors, haenyeo continue to offer prayers to the sea and to the Dragon Queen, the goddess of the ocean, seeking protection during their dives and the flourishing of underwater life. These gestures attest to a fragile coexistence between life, destruction, and ongoing transformation.



Encounters at the edge of the sea:

1 - 5: Photographs from fieldwork conducted in Busan (2023).

1: Haenyeo (sea-women) Chae-eun Park (left) and Sam-gang Hyeon (right) posing for a photograph after the interviews. Hyeon, aged 83, worked as a haenyeo since she was 16 and retired in 2023 due to age.

2: A former haenyeo selling farm-grown seaweed and kelp at a local market in Busan.

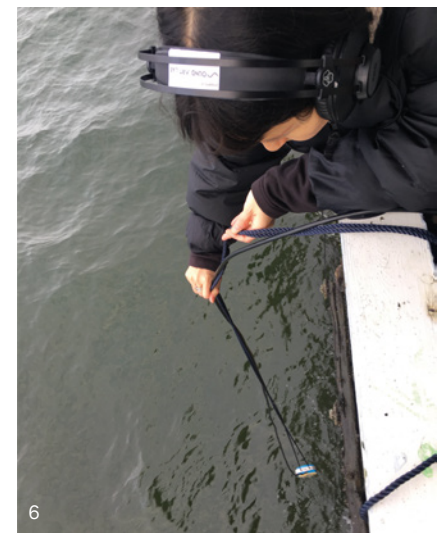
3: Farm-grown seaweed.

4: Learning Hyangsuk's seaweed soup recipe, while recording for *Sonic Coobook* project.

5: Seascape field recording.

6: Underwater re-sounding and re-recording experiment during a residency at Sound Art Lab, Struer, Denmark (2023).

7: Archival material: photograph of haenyoe from *In search of Our Sound* by Sang-II Choi (2002).



***Intervals #2: The rhyme of memory and time* 2022-23**

32:9 ratio screening with double channel projection and six channel audio. Duration: 45 minute.

Link to full video: <https://youtu.be/BdHjjWDbFRI>



Installation view at Nikolaj Kunsthal, Copenhagen, 2022.



Installation view at Nikolaj Kunsthal, 2022.

Exhibition text:

In a garlic factory, in a speculative future, the workers share their personal narratives about their mothers. The stories of the workers become intertwined with the Korean cosmogonic myth of Grandmother Mago and the memory of Jung's grandmother; a reverberating voice proclaiming "Grandma, I don't like raw garlic."

The factory becomes the universe in Jung's sound-video installation *Intervals #2: The rhyme of memory and time*; highlighting the invisible labour that takes place within the factory and centering voices that are otherwise drowned out by patriarchal bourgeoisie and other heavy machinery. Jung, as a storyteller, appear in the film, sitting alone in a reverberation chamber. Jung uses the technology of a reverberation chamber to echo and layer the voices of the workers, playing with the tension between the unity and individuality of the workers who remain nameless yet become personalised through their sharing of stories and memories. Speaking in overlapping voices, the factory workers embody Mago. The goddess Grandmother Mago created the universe and instructed a bear on how to become the first human through garlic, mugwort and endurance.

*"One day, a long, long time ago, a bear and a tiger beseeched a spiritual tree.
They wanted to become something else, as if they were desperate for a transition."*

The transition of the bear into a human queers the work's relationship to the broader theme of societal and technological change; transcending simplified narratives of deterioration. Planetary transition is indicated in the piece through the essential materials of the world (mugwort and garlic) going nearly extinct. The transition of the world has made time uneven, however, transitioning is an open-ended concept, and the piece is not concerned with apocalypse. Jung's work is rather an investigation of ever-changing worlds that are simultaneously space and non-space, whether this is a factory or the entire universe. It is an analysis of matters of becoming; considering this as an on-going process of transition and transformation.

*"I entered the main hall, I greeted all Mago, one by one.
We were here together, to do one last task:
To provide the last garlic to the last generation of our species
before transforming into the unknown."*



The piece is a continuation of *Intervals* (2021), which revolved around Korean folklore and traditions concerning death. It was co-commissioned for the exhibition at Nikolaj Kunsthal (2022, Copenhagen), a jury-selected solo exhibition and UKS (2023, Oslo) a jury-selected group show.

Exhibition view at Platform, Stockholm, 2025.





I feel how the vibrations of the eight fundamental tones
still echo through the factory walls,
some with slightly less resonance than others.

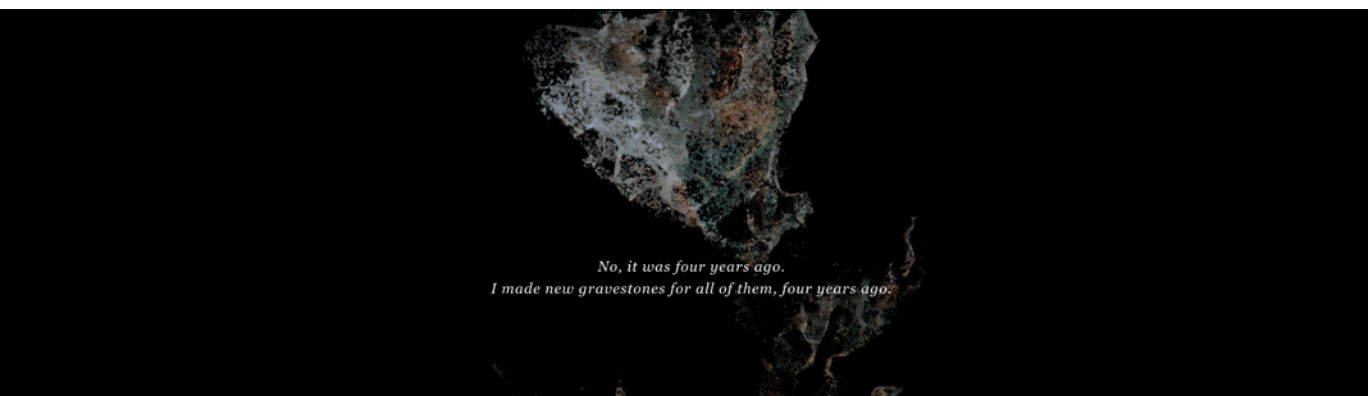
Mago was supposed to be gone long ago.
An autonomous system, lost of its atoms.
Yet, she is pushing the factory through its last breath.
As if she is dying with it,
as if this place, this body of concrete is her universe.

The metallic machinery keeps going,
like thousands of imploding solar systems
refusing to go under.



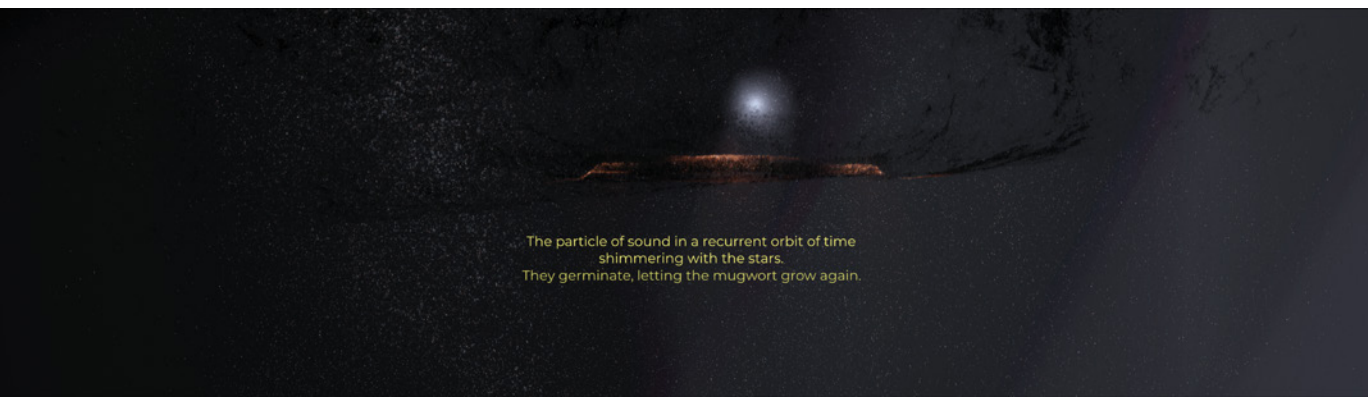
*In the far or near future,
garlic and mugwort are now extinct,
except for one storage facility filled
with the last garlic left on Earth.
A figure of the mugwort is spinning alone
in a reverberation chamber,
with echoes of Mago's voice;
as if it all is an ancient relic of mankind.*

Excerpt text from the film.



Visual imagery of an ever-changing and ever-dying world:

In collaboration with CGI artist Gabriel Bott, we modelled the mugwort using 3D software, digitally scanned it through photogrammetry technology, and transformed it into a particle system. This process enabled an animation in which the form shifts shows between dormant and dispersed state, reflecting cyclical movements between life and death while reactivating—indeed, reviving—mugwort through stories and voices.



Film stills from projected film.

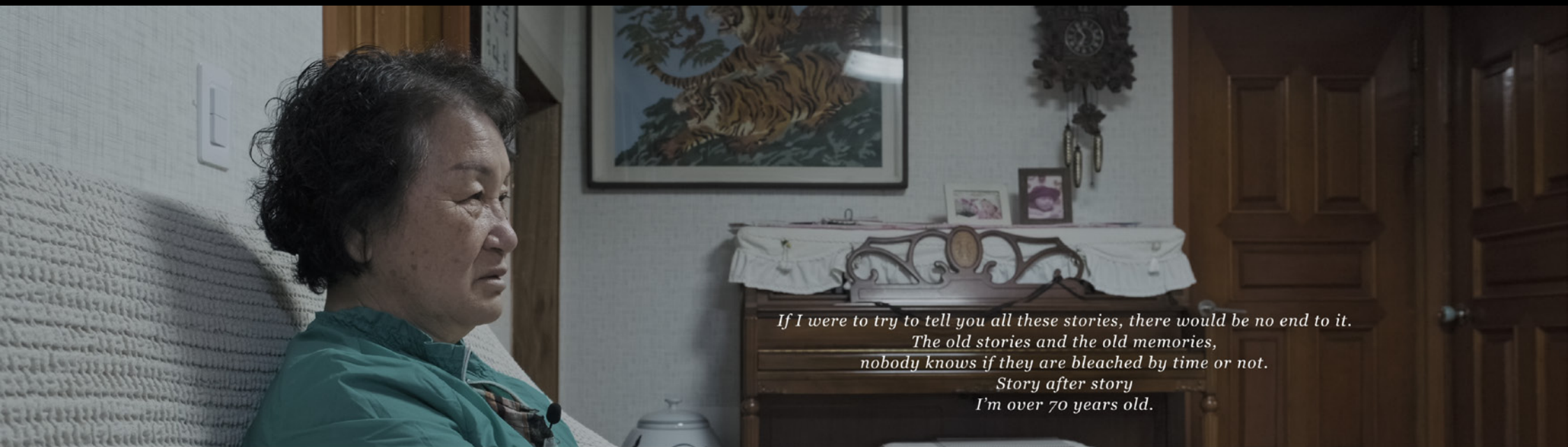


Installation view at UKS (UNGE KUNSTNERES SAMFUND), 2023.



"A weaving of worlds, an aggregate of input,
the work is an analysis of matters of becoming, transition and transformation."

Excerpt from the exhibition text by Miriam Wistreich (director of UKS).



*If I were to try to tell you all these stories, there would be no end to it.
The old stories and the old memories,
nobody knows if they are bleached by time or not.
Story after story
I'm over 70 years old.*

***Intervals: Sounding Female Work* 2022**

Audio paper published on Seismograf, danish sound art & music journal, June. 2022 Duration: 16 minutes 45 sec

Link to the paper: <https://seismograf.org/node/19745>



PEER-REVIEWED AUDIO PAPER

Intervals

The sounds of weavers, longing, missing and tenderness

AF YUJIN JUNG 2. JUNI 2022 FOKUS: SOUNDING WOMEN'S WORK II DOI [HTTPS://DOI.ORG/10.48233/SEISMOGRAF2803](https://doi.org/10.48233/seismograf2803)

The audio paper dwells on the stories of women who spin and weave hemp burial garments (sambe), tracing labour as it unfolds in weaving and in working with sound. It considers how these forms of work reveal an affinity through the convergence of repetition, solitude, and sustained attention, while remaining shaped by the economic and domestic infrastructures of the home.

Intervals 2021-22

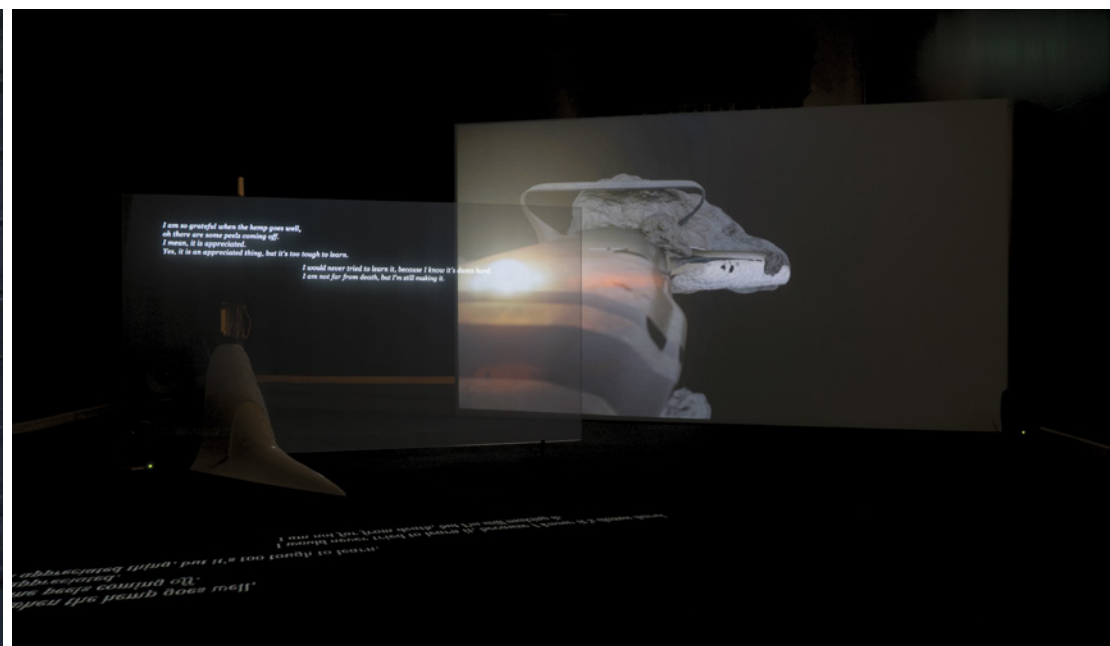
Sonic essay in audiovisual installation with six channel audio and two floor standing video projections with glass sheet, a white marble stone sculpture (800x600). Dimensions variable. Duration: 43 minute

Link to video documentation: <https://vimeo.com/574866260>





Left: Film still from projected film.
Right: Installation view at Kunsthall Charlottenborg, 2021.



Exhibition text:

In the immersive 6-channel sound and video installation *Intervals*, Jung invites us to sit down together and join a 43 min journey exploring the theoretical and poetic aspects of sound and images in different sonic worlds.

The starting point for this is the sound of her grandmother's burial garment being produced. We hear a group of women telling about their life and the labor that goes into making the hemp burial garment *Sambe*. Traditional Korean spiritual craft practices are social technologies with repeated cultural practices anchored in lives and places. These practices are slowly dying out in present day Korea. Jung recorded the production process, from seeding hemp seeds to harvesting, making the hemp to threads, and finally weaving the garment. It is believed that if you keep this burial cloth when you are alive, you'll have a long life and die in peace. In this sense the burial garment is a spiritual travel technology guiding the last journey crossing over from life to death. Jung has made a marble sculpture of wings and created a CGI animation of it signifying this final journey.

Interlaced between hearing the women talk, we are placed in two futuristic looking sound labs at DTU. In the reverberation chamber Jung gives a physicality to sound, where echoes travel indefinitely. In the anechoic chamber a complete quiet surrounds us as the chamber absorbs all sounds. In supersonic travel, speed detaches sound from movement and the body, as if the body loses its shadow. Through interweaving the acoustics of space and the virtual imagery built upon the oscillating physical world, Jung reflects on memories, travel and time.

In *Intervals* the soundscape between different temporalities and space, within the slowness of oral and craft traditions and the hyper acceleration of a capitalist future, Jung asks us to sit together as bodies and listen, locating ourselves to what we care about in the present.

Prologue: The Wish

The interval begins here, with the feeble voice of my grandmother in my phone, speaking about a very special burial garment; sambe-suui.
She believes in the myth that if you get the burial garment while you are still alive, you will have a healthy and long life and you can die in peace.
She longs for the journey to a place where her deceased husband is.

She wishes to prepare her imminent future – even though this future is death.
By relying on the transcendental myth, she allows herself to be with her children for a longer time, and avoids her death becoming a burden for them.

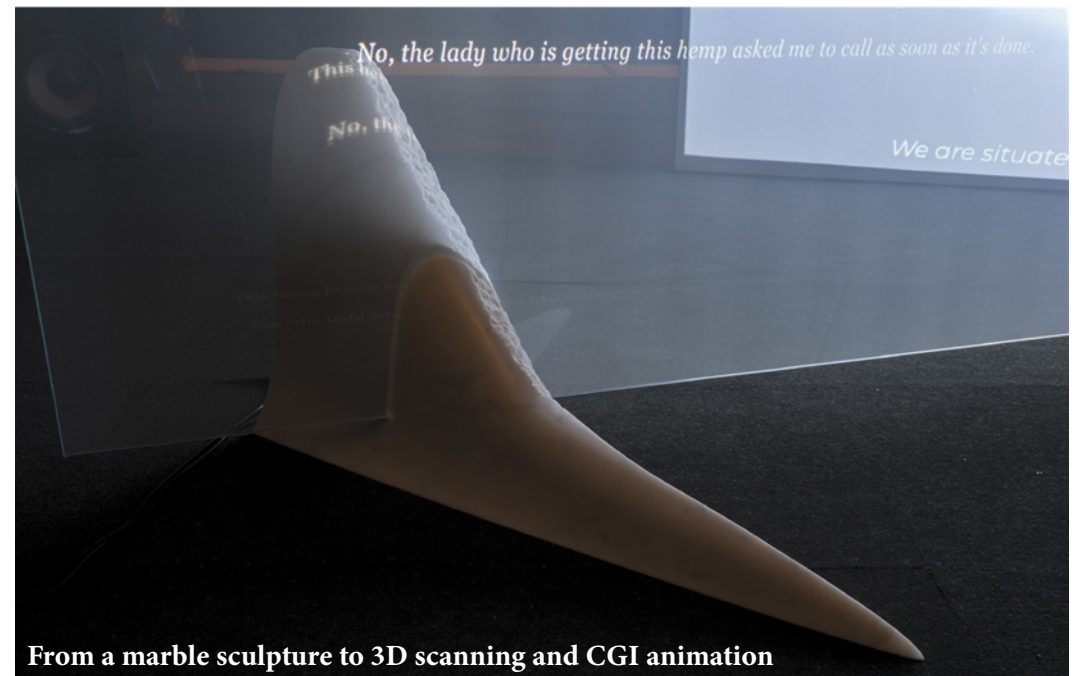
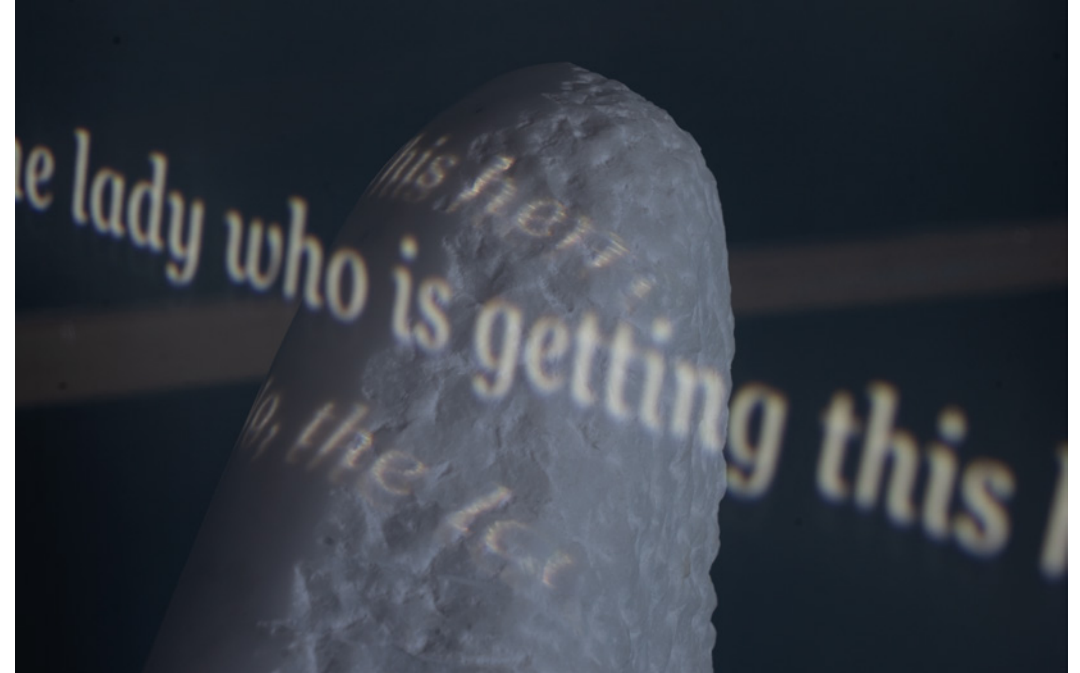
"I'm not far from death as well, but I'm still making it."
said women, who were in my grandmother's age, they have devoted themselves to being weavers of Sambe.
I met them by coincidence, as I was on my way back to the airport in Seoul after attending a seminar about eliminating sound in supersonic transport.

I took my recorder from my car and sat next to them as they worked or weaved.
The metal fan was constantly rotating its head, left to right, right to left, in a slow pace.

The crying cicadas were fading into the tremendous noise of the winding spinning wheels.
Time was unfolding with the voice of the weavers.
I have decided to grant my grandmother's wish.

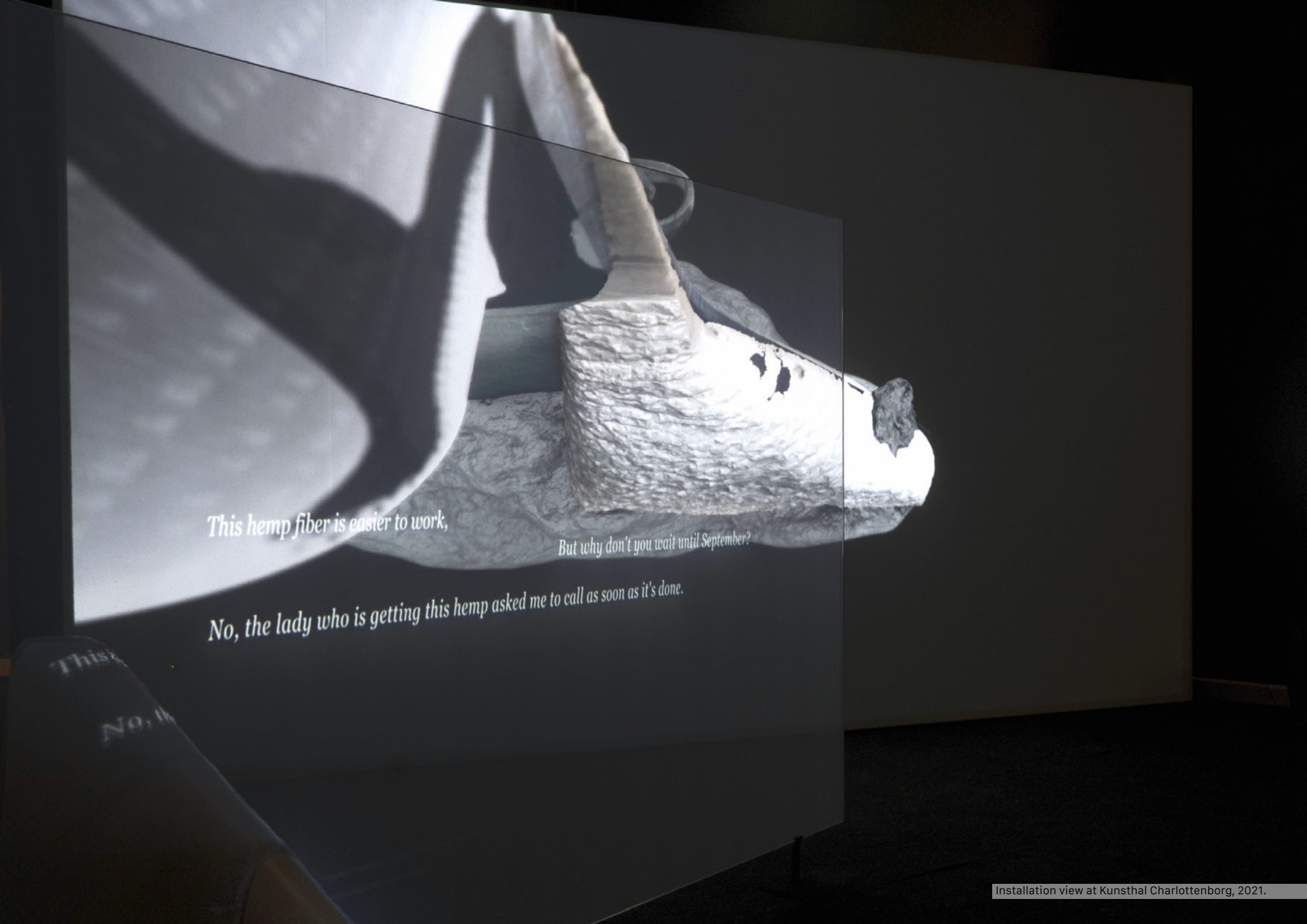


Detail views of the installation showing a marble sculpture and a glass sheet with applied holographic film.



From a marble sculpture to 3D scanning and CGI animation

The work explores speculative narration through material translation. Drawing on *sambe*, a Korean burial garment perceived as a spiritual travel technology guiding the passage from life to death, I carved marble into the form of an aeroplane wing and translated it into a 3D scan. In collaboration with Gabriel Bott, I developed CGI animations that figure this final journey as a mediated passage across material, temporal, and ontological thresholds.



This hemp fiber is easier to work,

But why don't you wait until September?

No, the lady who is getting this hemp asked me to call as soon as it's done.



Film stills from projected film.



*Vibrational force, the echo of the big bang,
we came from the noise, the noise of the womb.*

*Death is not sealed in silence;
it's a transition,
it's a transmission,
it's a movement, of making a complete return to the first pulse of the universe,
the creation of matter, the origin of rhythm,
and the endless flow of energy that transcends the transient occurrence of mankind.*

*The echoes of death persist, and are recursive generation after generation.
The echoes of death softly bellow in dreams.
The echoes of death go-off the orbit of time
and again, merge into the dawn of the big bang.*

Where is the end and beginning of the threads on the winding spinning wheel?

*After the unknown amount of time on the loom
I almost fell asleep with a longing for meeting my dear in a dream.*

Collaborative working process in interdisciplinary research:

Guided by the question of how scientific and technical language might be interpreted or embedded within my artistic knowledge production, I collaborated with Professor Efren Fernandez-Grande in the Department of Acoustic Engineering at the Technical University of Denmark. Our collaboration focused on dissecting scientific terminology and acoustic principles, translating them into an lyrical language that unfolded into sensuous and spiritual registers.

Intervals was filmed in the reverberation chamber and the anechoic chamber. The narration voice was recorded in both chambers and presented as a six-channel immersive sound installation.

Film stills from projected film.



Let's weave on the loom
let's weave on the loom
let's weave for my love
the loom's four legs
and my two legs weave together on the loom
the time spent sitting on it
only known by the spirit of the great weaver
I feel the amount of work is like
the distance to Thibault's tower
there is only one push rod
the three brothers are spinning warp threads
the working loom sounds like an old tiger that roars in the middle of a thousand mountains
and like a goose cries when searching for its friends
the baby's neck is busy on the best tree
and the loom continues up and down



Exhibition view at Kunsthall Charlottenborg, 2021.

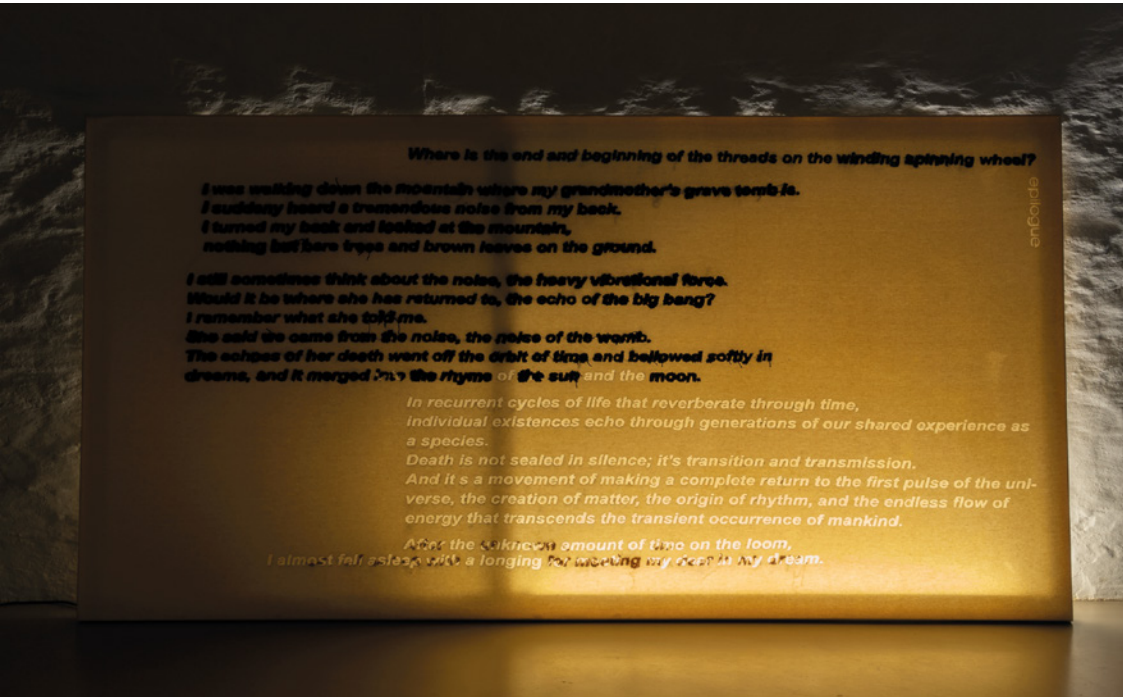


acts, bodies, sounds, and substances are all variations of these actions

Where is the end and beginning of the threads on the winding spinning wheel?
I was walking down the stone road where my grandfather's grave tomb is.
I suddenly heard a thousand voices from my back.
I turned my head and looked at the stone walls,
making soft low tones and brown leaves on the ground.
I still sometimes think about the noise, the heavy vibrational force.
Should it be there who has returned to the echo of the big bang?
I remember what she told me.
She said the noise from the noise, the noise of the world.
The silence of her death went off the drift of time and belayed softly in
dreams, and it surged in the rhythm of the sun and the moon.
In recurrent cycles of life that reverberate through time,
individual existences echo through generations of our shared experience as
a species.
Death is not ended in silence; it's transition and transmission.
And it's a movement of making a complete return to the first pulse of the uni-
verse, the creation of matter, the origin of rhythm, and the endless flow of
energy that transcends the transient occurrence of mankind.
At the chosen amount of time on the loom,
I found the threads of a living, breathing, and growing dream.

***Intervals: epilogue*, 2022**

Epilogue text of *Intervals* hand-tufted with wool yarn on a textile with laser cut. Dimension: 1200 x 2350



Top: Installation view at CANTINA, Aarhus, 2022.
Bottom: Detail views of the hand-tufted work on a canvas.

The epilogue of *Intervals* was presented on a canvas that was hand-tufted with yarns. By choosing the hand-tufting technique, I aimed to connect with the essence of time in a humble way, similar to the traditional Sambe weavers. As the audience reads the text with their inner voice, I intend to offer another mode of the storytelling experience.

***Intervals: performance*, 2022**

Live sound performance. Duration: 13 mins

Link for performance documentation: <https://vimeo.com/689270311>



Performance with installation at CANTINA, Aarhus, 2022.

To explore the relationship between storytelling, sound experiences, and distant modes of visual exploration, I invited the public to participate in live sonic prologue reading. This practice aims to bring people together in a shared physical space, fostering connections and mutual understanding. By creating opportunities for collective listening and engaging discussions, I hoped to encourage participants to move beyond the homogenizing perceptions of society. My goal was to inspire them to 'view' and experience sound, voice, and stories as integral to a shared experience.