



I have always been inspired by existentialism and scifi 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.



EXPOSITION INDIVIDUELLE

Plastic Age, galerie 10 & Zero uno - Venise, Italie (2022)
Doublage, Galerie AL/MA, espace publique - Montpellier (2021)
Too much and not enough, curatrice Stilbé Schroeder, **Casino Forum d’art contemporain** - Luxembourg, Luxembourg (2019)

EXPOSITION COLLECTIVE (Sélection)

La Nuit Verte, curatrice Elise Girardot, Cenon, France (2022)
Événement de la Nuit, Espace 24 Beaubourg - Paris (2022)
Mosaïque des lexiques, **Les Laboratoires d’Aubervilliers** - Aubervilliers (2022)
Croisement, curatrice Nataša Petrešin-Bachelez, **Villa Radet - CIA**, - Paris (2021)
Strangerhood, curator le collective SPAM, restaurant kebab Porte ST-Denis - Paris (2021)
Trois petits chats, curateur Antoine Champenois - Galerie du Lendemain - Paris (2021)
Exopony, curator Hyunjong Lee, **Espace Euljiro OF** - Séoul, Corée du Sud (2021)
Humanimalia, Galerie Ovision - Paris (2021)
Touch-and-go, Galerie Bu - Istanbul, Turquie (2019)
Grasping Water, S.a.L.E Docks - Venice, Italie (2019)
Abstract mind, Cica museum - Gimpo, Corée du Sud (2019)
30° Winter, Plage Fort Kochi et ancien magasin Malabar Silks - Fort Kochi, Inde (2018)
Kermesse, curateur Bernard Marcadé, **MO.CO.Panacée** - Montpellier (2018)
Stargate, Écoles des beaux-arts - Toulouse-Montpellier-Aix-en-Provence (2018)
Rendez-vous, Espace Saint-Ravy - Montpellier (2017)
Elsewhere-Ailleurs, Galerie PCA - Plymouth, Angleterre (2017)
WYSINWYG, *Intérims*, curator Nicolas Bourriaud, **MO.CO.Panacée** - Montpellier (2017)

RÉSIDENCE

Résidence performance, **La Centrale** - Montréal, Canada (à venir)
Résidence avec Nicolas Faubert, **Kampangel** - Hambourg, Allemagne (à venir)
Maison Artagon - Vitry-aux-Loges, Loiret (2022)
Cité internationale des arts, Montmartre - Paris (2020 - 2021)
Saison 6, les biennales de Kochi(Inde), Venise(Italie), Istanbul, Turquie (2018 - 2019)
LE **CENTQUATRE-PARIS** - Paris, France (2019)

PRIX & BOURSE

Nominée par la curatrice Blanche de Lestrangue pour **l’Opline Prize** (2021)
Aide à la création : Œuvres d’art - la Région Occitanie (2021)
Lauréate pour le prix Protection des Océans (2021)
Lauréate d’un concours **Numériscope, Société du Grand Paris et CENTQUATRE-Paris** (2019)

1% ARTISTIQUE / COMMANDE PUBLIQUE

Installation de vidéo VR, Projet réalisé dans le cadre de la programmation artistique et culturelle du Grand Paris Express, Paris 13e (2019)
1% **Les Halles Laissac par la ville de Montpellier** Installation image au plafond et sur les vitres (700m2), Montpellier (2018)

PROJET CURATORIAL

No home radius 20,000 km, Villa Radet - Paris (2021)
Si la nuit était claire, Espace Saint-Ravy - Montpellier (2019)
Kimcheese, Le festival Corée d’ici, Local aménagé - Montpellier (2018)
Mi Re Do, Galerie ESBA-Mo.Co. - Montpellier (2018)

ENSEIGNEMENT & ACCOMPAGNEMENT ARTISTIQUE

Professeur d’art/espace, ESAD Reims - Reims (2021 - En cours)
Conférencière, La Panacée - Montpellier (2019)
Assistante Simon Fujiwara, Biennale d’Istanbul, Turquie (2019)
Assistante Marco Godinho, Biennale de Venise, Italie (2019)
Assistante Kausik Mukopadhyay, Biennale de Kochi - Inde (2018)
Intervenante atelier pour jeune public, La Panacée - Montpellier (2018)
Conférencière, Festival Corée d’Ici, Lycée Jean Monnet - Montpellier (2018)
Assistante enseignante la gravure, The Red House - Plymouth, Royaume-Uni (2017)

FORMATION

Post-diplôme Saison 6, MO.CO.Esba - Montpellier (2019)
DNSEP avec les Félicitations du Jury, MO.CO.Esba, Montpellier (2018)
ERASMUS, Plymouth College of Art - Plymouth (Angleterre) (2017)
DNA avec les Félicitations du Jury, École Supérieure des Beaux-Arts - Montpellier (2016)
Double Licence de **Cinéma et Philosophie**, Université Dongguk - Séoul, Corée du sud (2012)



Doublage - fleur, 2022, installation interactive, 7m x 2.7m x 2.7m, led, plexiglas, aluminium, fer, application en réalité augmentée, Exposition biennale *La Nuit Verte*, Cenon, Nouvelle-Aquitaine



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Upon her arrival in France, the artist Mona Young-eun Kim does not speak French and finds herself disconcerted: the road signs or signs that dot the streets of cities seem enigmatic to her. This lack of landmarks makes him observe the shapes, colors and signs that surround us. At the city stadium, a totem of light stands in front of us: for the Nuit Verte, this set of luminous panels blurs the boundaries between the natural zone of the park and the surrounding streets of the Palmer district. By soliciting the visitor through augmented reality, his participatory work addresses social connectivity and offers everyone the freedom to reclaim the signs.

Elise Girardot - Directrice artistique de la Nuit Verte

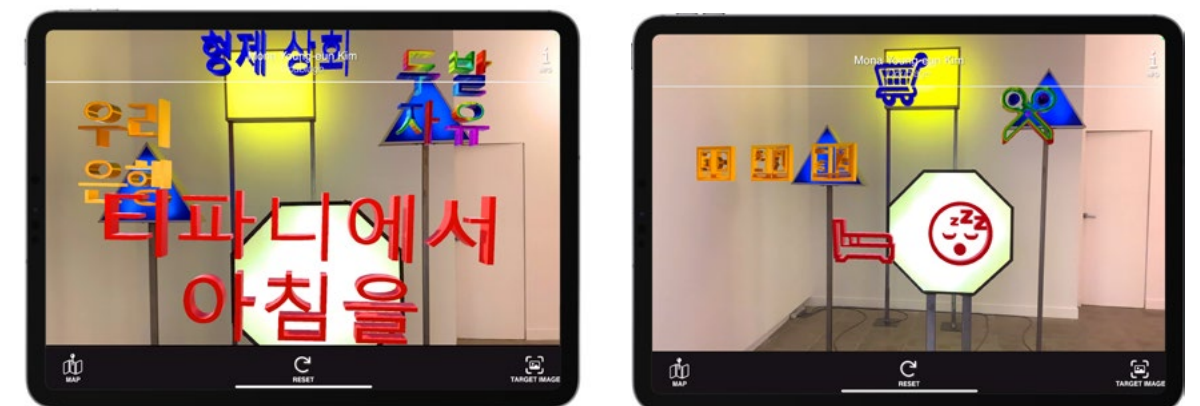


Visite vidéo de l'installation avec l'APP
<https://youtu.be/Yks5djkZ3o>



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.

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



Vue de l'exposition «Doublage», galerie AL/MA, Montpellier, 2021, photo : Aloïs Aurelle

Le monde projeté, 2018 - 2021, (Bayou) - yellow, 73 x 15 x 255cm, (Saba) - blue triangle, 2021, 53 x 58 x 15cm, hauteur: 230cm; 185cm, (Stella) - octagon, (33cm x 8) x 15 x 150cm

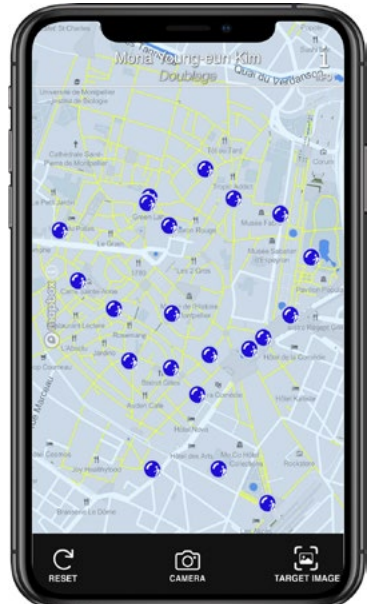
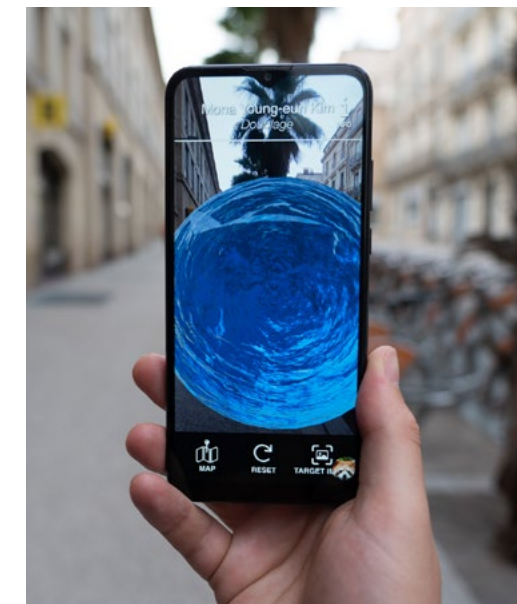


Outside at GPS locations around the city, the application adds augmented reality installation Landscape bubbles. These bubbles transport you to different dimensions with neither language nor people. Also, when you scan certain signs, listed in the application, the visual information around you will be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

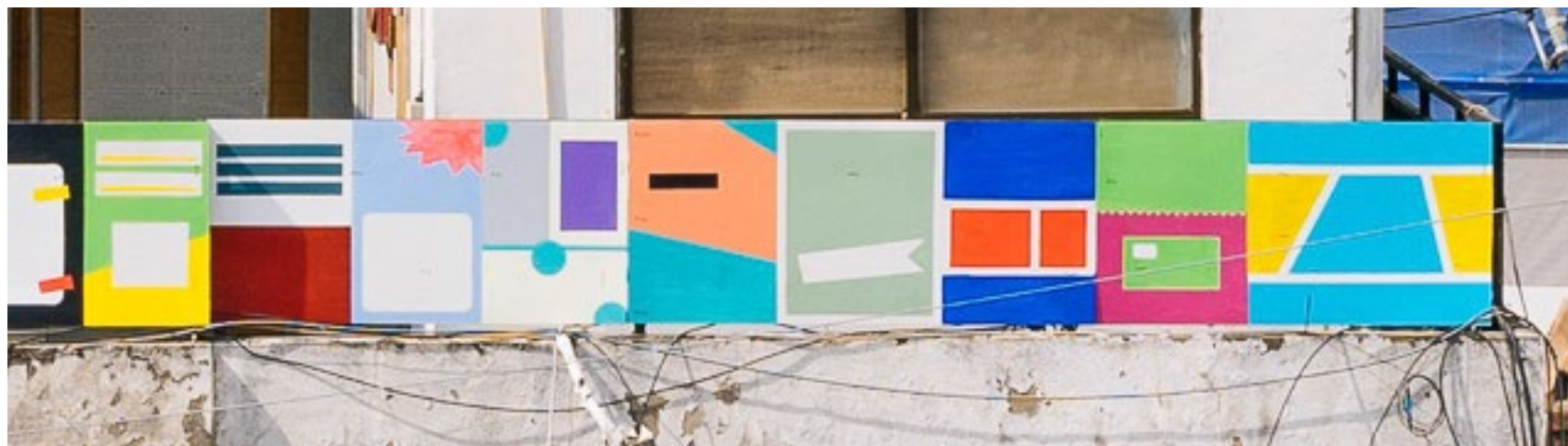


Visite vidéo de l'exposition
<https://youtu.be/5nZB0P-fcA0>

Application **Doublage**, 2021, APP pour smartphone
 Balade dans la rue avec l'application Doublage



Carte (Map in-app)



The collaborative work *Signs Of Change* was produced for the exhibition on the arbitrariness and uncertainty of language. Following the proposal of the curator Daniel Hyunjeong Lee, I exchanged with the artist Joongyong Kim while being anonymous. We worked from a text that tells the urban landscape in a big city in Asia where there are lots of advertisers. Each translated the text to his own artistic language without knowing the work of the other to propose original translations to the exhibition.



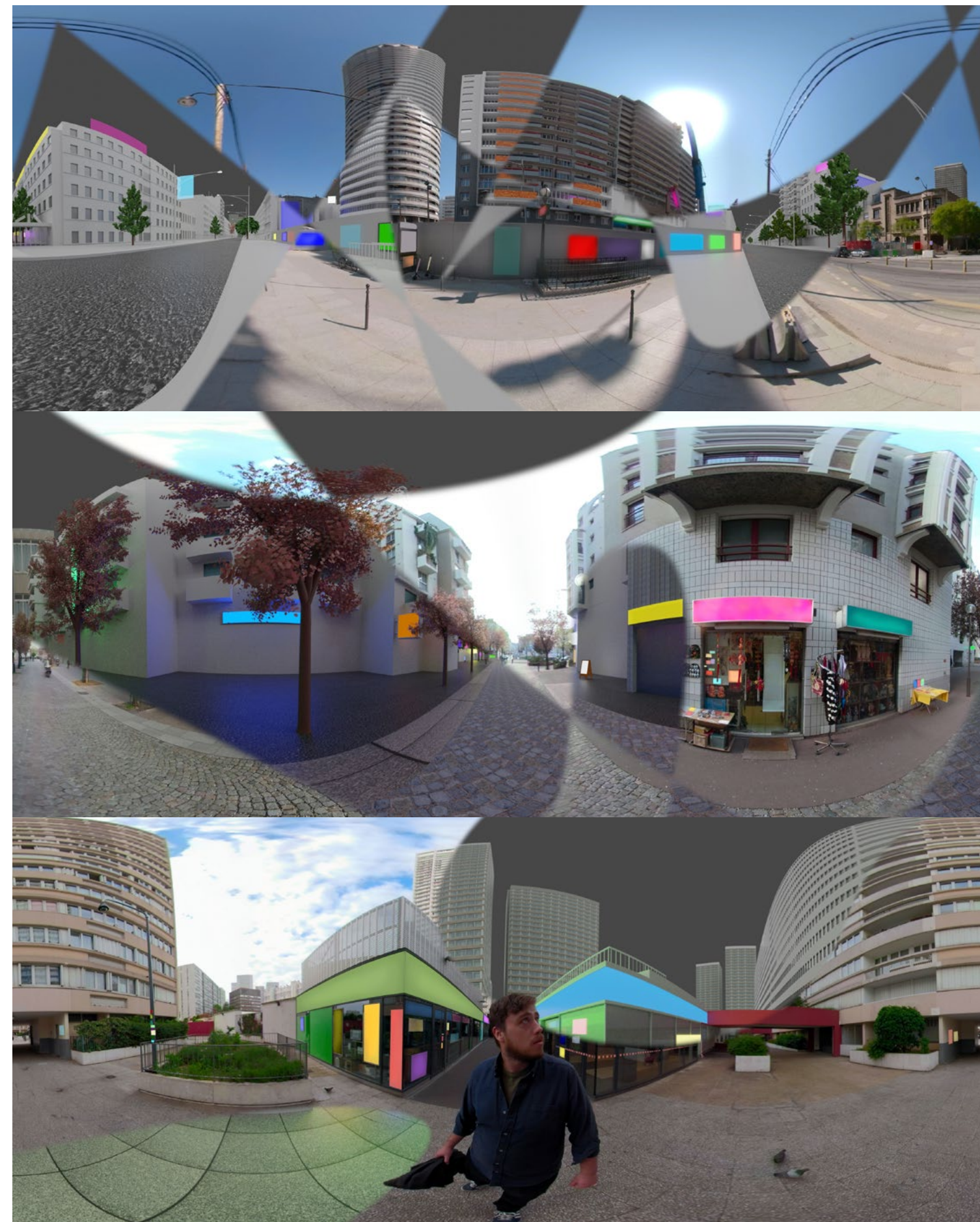


Est-ce que c'est le futur ? Offers to explore Maison Blanche metro station area without any language in 360-degree vision. The street neon signs look like the blank screen and the physical landscape becomes the blank wall. On the background music Schumann "The Prophet Bird", the real and 3D landscape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



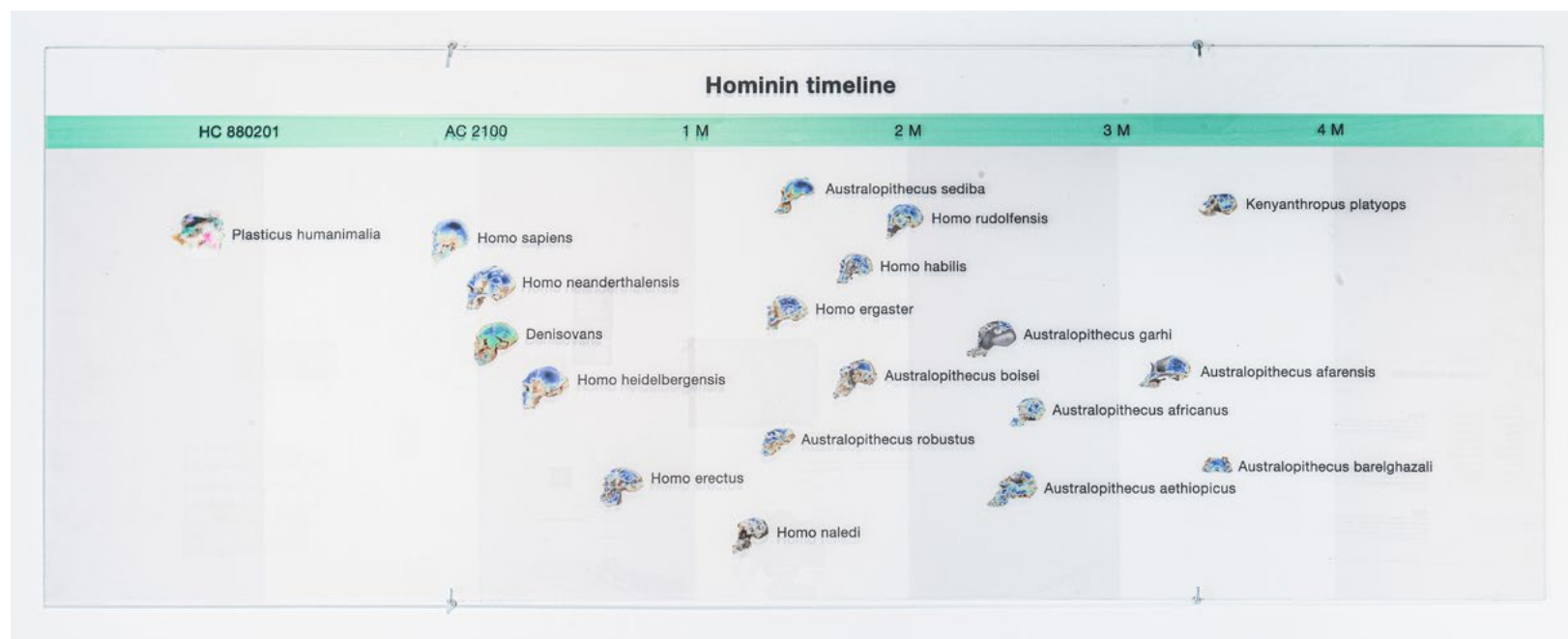
Vidéo en VR

<https://youtu.be/VkngjWKK9tY>





Plasticus Humanimalia - utérus, poumons, cerveau, vessie, estomac, 2021 - en cours, dimensions variables, sculpture, résine, déchet plastique



Timeline, 2022, 140 cm x 50 cm, plexiglass imprimé

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, 2022, dimensions variables, sculpture, résine, déchet plastique, table lumineuse



PET (C10H8O4)n, 2022, vitrail rétroéclairage, 30 x 30 cm, vitrail plomb, rétro éclairaire, LED



Back Born, 2022, 20 x 15cm, sculpture, résine, déchet plastique



New Water, 2019 - 2022, sculpture, résine, déchet plastique



Plastic Iceberg, 2019, sculpture, résine, déchet plastique



Vue de l'exposition « Plastic Age », 2022, casque VR, sticker sur vitre

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.

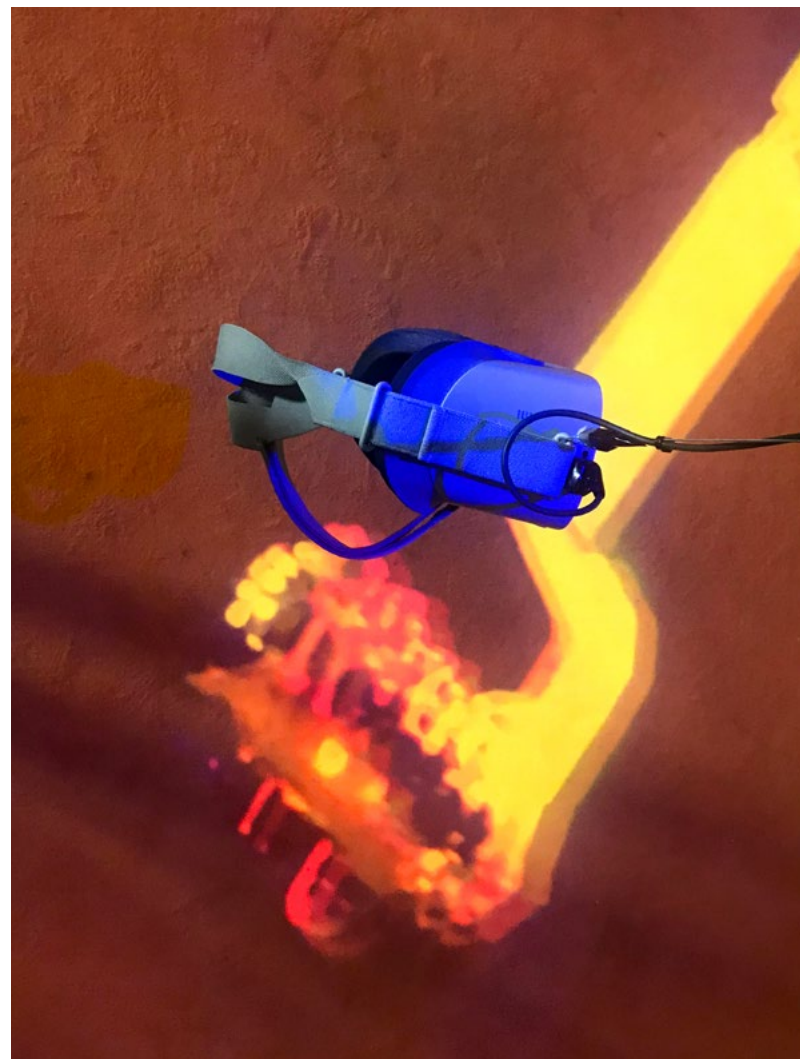
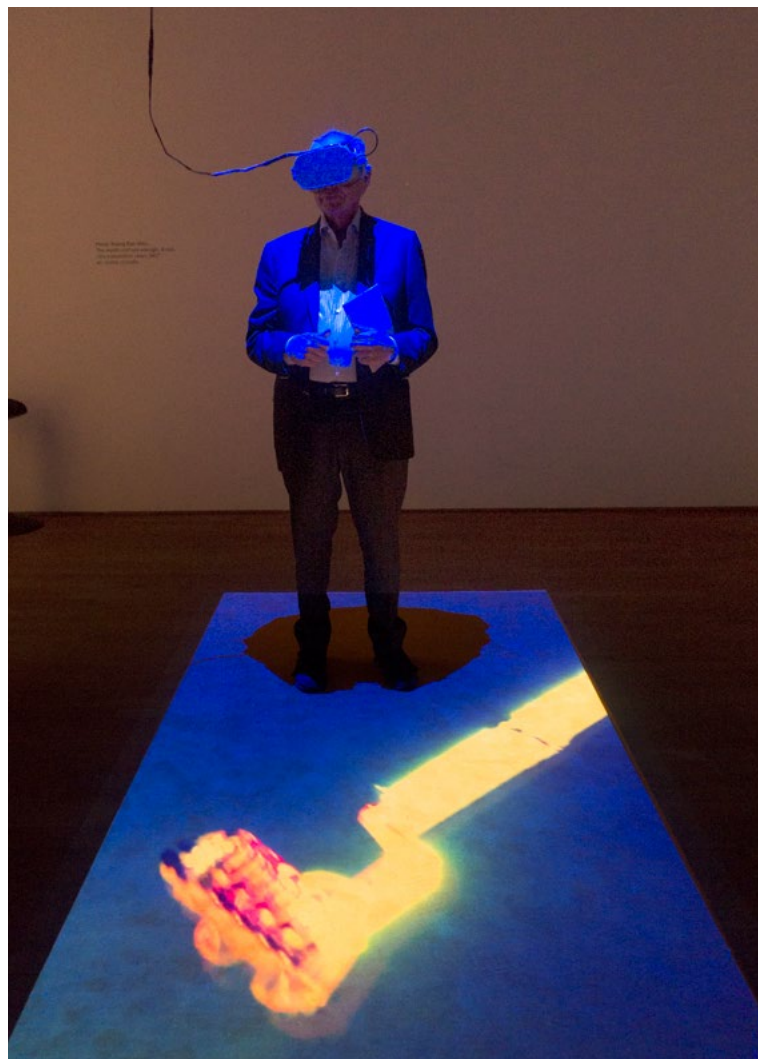


Vidéo en VR

<https://youtu.be/jgbXlktwRCo>

Plastic Drinker, 2019, Vidéo en réalité virtuelle, 2 minutes





Vue de l'exposition « Too much and not enough », Casino, Luxembourg, Luxembourg

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, armed with selfie stick and tripods, 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



Vidéo en VR
<https://youtu.be/eaak5JHuG-U>

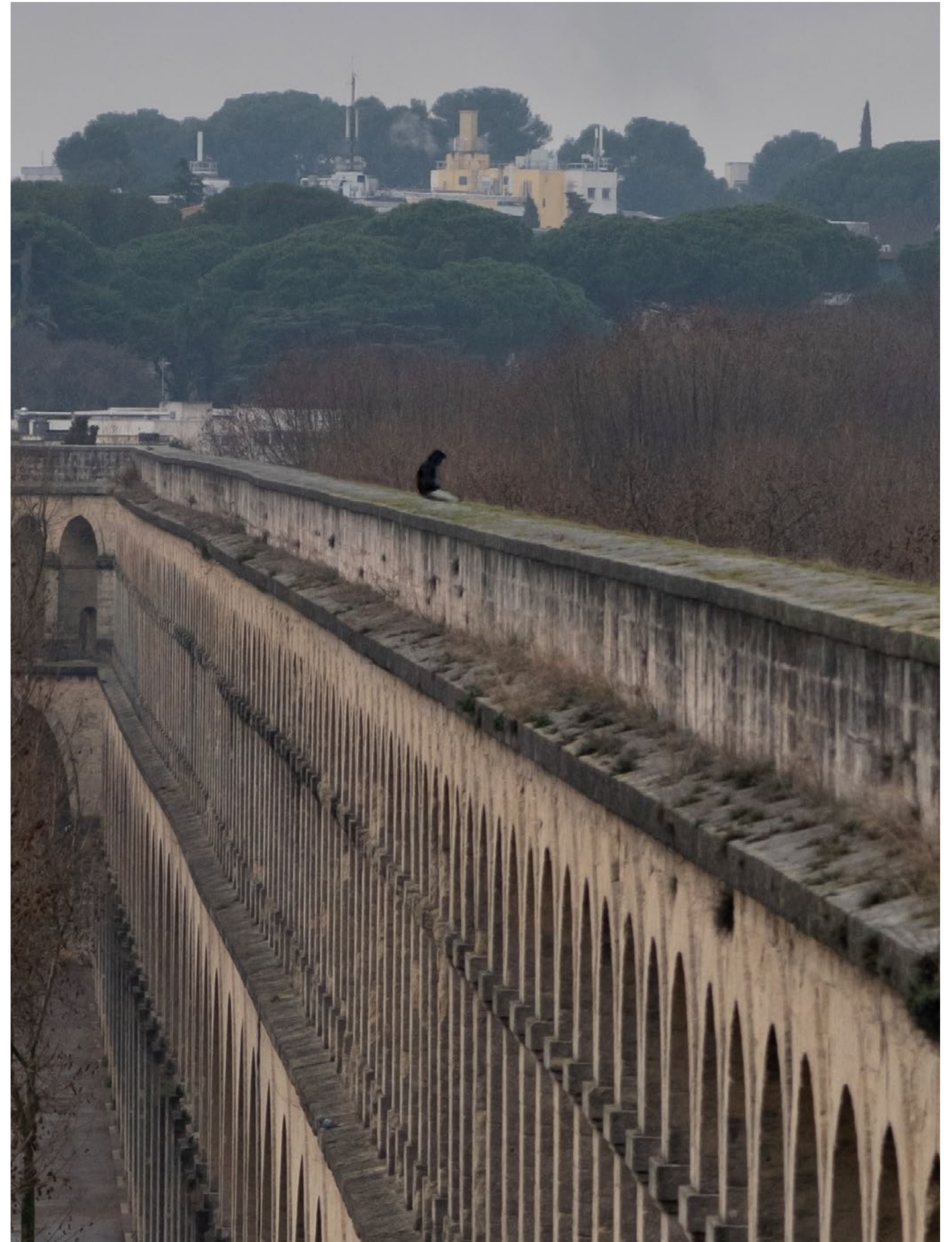
Too much and not enough, 2019, Vidéo en VR, 4'30", casque VR, vidéo projetée sur tapis recyclé



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.

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 - Absolu, photo numérique



Vues de l'exposition « Strangerhood », cutareur SPAM Collective, Restaurant kebab Porte ST-Denis, Paris, 2021 (Vidéo: Taysir Batniji - *Gaza journal intime*, Photo au mur: Altay Tuz - *Members Only*)



La manière noire, générale et absolue - Général, 2021, titres de séjour de Virginie et François, 8.5cm x 5.4 cm, Restaurant kebab Porte ST-Denis, Paris



The documentary invites the public to immerse themselves in breakdance and in the life of Nicolas Faubert. Spectators will be able to experience it as if they were participating in the battle themselves and watching the competition with the other dancers. The documentary thus also explores a vision of the world in particular through the eyes of Nicolas Faubert. It is an experience of empathy that allows you to project yourself into other sensations and actions.



Voir documentaire VR
<https://youtu.be/nOlZgh6uMW8>

Sauter dans le vide, 2023, documentaire en VR, collaboration avec Nicolas Faubert et Robert Hulland



Occupy the Void is the augmented reality application as an interaction tool for the public. Users will be able to place Bboy's augmented reality 3D models wherever they want. This is a new version of the in situ installation that allows the viewer to participate in the work by appropriating spaces and institutional places without physical constraint. The app also offers a "Vision Filter" experience. These are augmented reality filters similar to Instagram. This represents various visuals of the individuals of the residence hospital 15 - 20 Paris so that we can understand the others.





People in silhouettes weren't really invited, yes, but lo and behold... they were parachuted in, as if embedded in the landscape. These presences, both unexpected and banal, give a particular tone to the place of the "Kermesse" exhibition. At the turn of the other stands, they will be ready to meet visitors to the exhibition.





I realized the installation of the word Double which is both French and English. with the shadow of the sun. According to daylight, the word move and transforms. Between 10 a.m. and 12 p.m. since May - September, one can ideally see this installation as above the photo.



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.

ㅅㅅ ㅇㅇ Sex Yes, 2016, installation in-situ, film adhésif

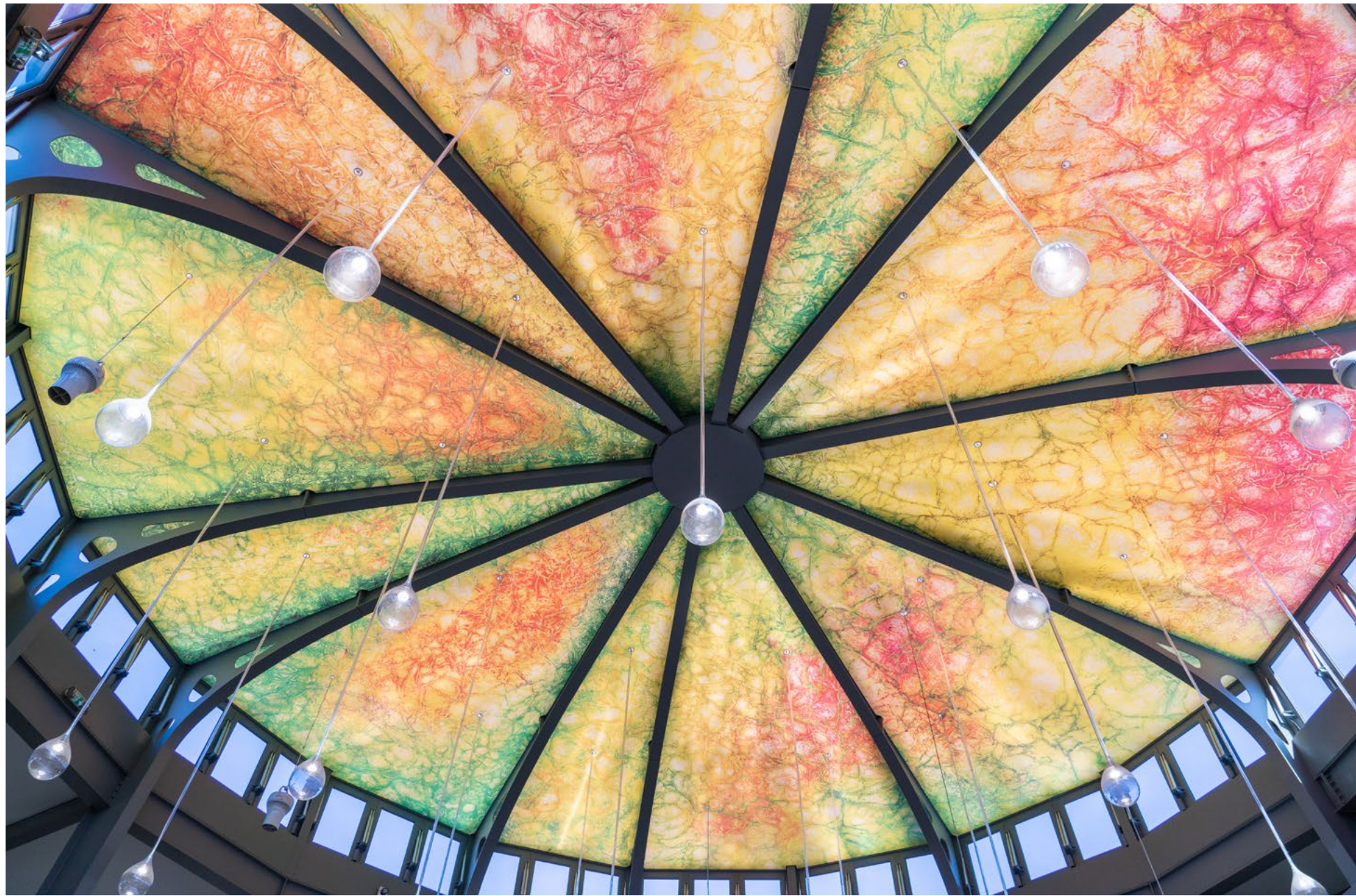




"I love you moderately. "
Real love, crazy love... we use a lot of adjective to describe love. But medium love is not a phrase, although it is often done.



Medium Love, 2018, installation in-situ, fleurs artificielles, fer, 6 m x 3 m x 1.25 m, l'entrée de la plage Fort Kochi, Inde - pendant la 4e biennale de Kochi-Muziris



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 - permanent, projet 1%, 250m² du plafond du lanterneau, 450m² des vitrages périphériques, Les Halles Laissac, Montpellier

Projets curatorials

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



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