MINJI KIM

Then the whole body will become an ear and all sounds will come to you, the known and the unknown, the sweet, the sad and the urgent.

In Steven Feld's essay (1994), he mentioned the Kantian view that all knowledge begins in experience and although he admitted it is still ultimately impossible to become others. However, in the process, we can counter the arrogance of colonial authority, of history, written in one narrative. The method presented in his essay is not to approach unfamiliar cultures with Western objectivity but to acknowledge the impossible and learn by becoming to others. Feld's idea here relates to Haraway's situated knowledge : that bodies as objects of knowledge are material-semiotic generative nodes and that knowledge is not a resource to be mapped and appropriated (in this context, 'becoming with' is more relevant than Feld's 'becoming to'). Although not fully explicated in Feld's essay, the listener should be actively involved in counting their ears and either nose, skin, or tongue, that is, their own cultural background and knowledge system. Since 2021, I have been actively exploring unrevealed stories in places that need socio-political attention, such as reclaimed land in urban and ecological contexts. To avoid appropriating the beings in these places into my own language, I have developed situated listening modes based on pluralistic geopolitical research and embodied listening. I re-enact these stories through audiobooks, performances, and electronic instruments, using the situated listening approach.

WEBSITES

unknownkim.com

SOCIAL MEDIA

www.instagram.com/9unknownkim5/

OPLEIDINGEN

2019 - 2021 ArtScience Den Haag, Koninklijke Academie van Beeldende Kunsten Diploma behaald

2014 - 2018 Digitale kunst - Sound Seoul Institue of the Arts Diploma behaald

TENTOONSTELLINGEN

2025 Greenshivering Busan Museum of Contemporary Art Busan, Noord-Korea Green Tremor: Multidisciplinary Arts at the Busan Museum of Contemporary Art marks a new initiative by the institution to explore the possibilities and roles of contemporary art. The exhibition foregrounds the diversity of multidisciplinary practices, presenting a range of works that combine installation, video, performance, and sound art. It also proposes a renewed engagement with the complex layers and meanings of ecology—particularly forests—centred on Eulsukdo. The philosopher and ecological theorist Timothy Morton (b. 1968), in Hyperobjects: Philosophy and Ecology after the End of the World, offers a pertinent framework for approaching the contemporary condition. He argues that "a wild competition" has emerged between knowing and being, suggesting that we have entered what he terms the "Age of Asymmetry." This formulation indicates that the long-standing belief in an anthropocentric worldview as a reliable guide to a seamless future can no longer be sustained. Morton's account invites reflection on the entangled relations between human and nonhuman actors, as well as on the uncertainties that shape the present. The exhibition brings together five artists—Gwak Sojin, Kim Ikmyung, Lee Sujin, Lim Goeun, and Heiner Goebbels—who each reinterpret contemporary ecological conditions through their own artistic

INTERNATIONALE UITWISSELINGEN / ARTIST-IN-RESIDENCIES

2025 Mediamatic Amsterdam, Nederland Residency www.mediamatic.net/nl/

2023 Barim Gwangju, Zuid-Korea Residency barimart.wordpress.com/

2023 Sonic Acts Sonic Acts Overexposed , Nederland Residency sonicacts.com/

2023 GetbolLAB GetbolLAB, Zuid-Korea Residency getbollab.org/

2022 ZER01NE Seoul, Zuid-Korea Residency zer01nezone.kinsta.cloud/

2017 Experimetnal Film Virginia Virginia, Verenigde Staten Residency www.experimentalfilmvirginia.com/

2016 Harvestworks New York, Verenigde Staten Residency www.harvestworks.org/

approaches, responding to questions surrounding an uncertain future. Their engagement with Eulsukdo extends beyond a local context, opening onto a broader ecological sensibility. Through shifts in scale, and through the interweaving of reality and imagination, the exhibition prompts a reconsideration of assumptions often taken for granted. Beginning with an opening performance, the exhibition is accompanied by a series of related performances and workshops running from May through early June. These programmes offer multiple points of entry into the exhibition's themes, enabling visitors to engage with its concerns from diverse perspectives.
www.busan.go.kr/moca/exhibition03/1684937
Groep

2024 NOISE Media Art Fair NOISE Media Art Fair Istanbul, Turkije One city's memory, history, culture, and political layers constantly interact. And sound plays a role as a memory tool, activating it from the depths. is an immersive sound installation that includes fiction about a ghost surrounded by rumors, which has been wandering around the area of Seoul for a long time (10,000 years). It is an artistic exploration of urban space through sound, encompassing a critical awareness and attitude towards flat or material interpretations of the city. The city, containing numerous identities, a history of dramatic changes, and geopolitical layers, peeks into this invisible city through the rumors of ghosts that have lived here since ancient times. In this exhibition, Unknown Kim varied her work in collaboration with Hosu Lee's drawings. Hosu Lee counted objects in the fiction and drew them on paper to stitch the space between fiction and reality, and the spectral and the tangible. www.noise.ist/
Groep

2024 Sonic Acts Biennale 2024 Het Hem Amsterdam, Nederland Contemplating the ambiguity, invisibility, and indirectness of both sound and the wind helps us understand the entanglements between human and non-human realms. In this audio walk, which incorporates a fictional narrative, wander along, guided by the spoken narration as well as sounds emanating from the environment surrounding Het HEM. These sounds are sourced from a moving instrument installed at the route's endpoint – a DIY acoustic radar that operates on wind energy.
sonicacts.com/
Groep

2024 Gathering Folds Gallery IN HQ Seoul, Noord-Korea
Groep

2024 MI/RAE MIRAE building Seoul, Noord-Korea is a work that combines ventilation structures with a 4-channel audio installation, positioning the ears inside the hidden structure of the building's vents. Buildings, over time, become clothed in the ideologies of their respective eras. Consequently, MIRAE buildings have also acquired mutable identities by being linked to the urban planning and political figures of modern Seoul. Confronted with the building's history, the artist finds a stark contrast between the everyday buildings experienced in his own body and their actual characteristics, leading to a sense of dissonance. How is the identity of a building constructed, and where does an individual's body fit within the urban landscape? The artist describes his experiences as hidden passages between the body and identity of the building,

likening them to 'vents', and seeks to acoustically reveal the rumours and stories that float somewhere between the city's ideology and reality.
Groep

2023 SCOPES Layer10 Seoul, Noord-Korea One city's memory, history, culture, and political layers constantly interact. And sound plays a role as a memory tool, activating it from the depths. is an immersive sound installation that includes fiction about a ghost surrounded by rumors, which has been wandering around the area of Seoul for a long time (10,000 years). It is an artistic exploration of urban space through sound, encompassing a critical awareness and attitude towards flat or material interpretations of the city. The city, containing numerous identities, a history of dramatic changes, and geopolitical layers, peeks into this invisible city through the rumors of ghosts that have lived here since ancient times. www.porschescopes.com/
Groep

2023 Diage Festival Show DC Bangkok, Thailand
www.diagefestival.com/
Duo

2022 ZER01NE Day 2022 S Factory Seoul, Noord-Korea ‘Reshaping t/dunes’ aims to research acoustic communication between coastal infrastructure and the ecological environment when re-shaping dunes on the coast that have been eroded by environmental influences. My research covers three main areas. (a) Research cases of environmental regeneration engineering, such as the Zand Motor (ZM), through collective fieldwork with a variety of participants. (b) Make an instrument that appropriates the Zand Motor’s mechanism that interacts with real-time moving sand dunes on coastal sides. The instrument is deeply related to Cymatics and is a medium that can reveal the acoustic/musical quality of coastal infrastructures as sonic objects. (c) Install them on the coasts both of the Netherlands and Korea to investigate communications between human-designed infrastructure and the coastal environment. *These points are addressed through ecological thinking, philosophical speculation, and sound art practice in the context of acoustic ecology and object-oriented ontology. The principal question that the research aims to answer is: How do coastal infrastructures work as sonic objects, how do these sonic objects reflect and transform the ecological conditions of the local environment, and how can a site-specific musical instrument be designed? My research set out from the question how sound/music can be more directly related to ecology beyond simply making field recordings of environmental sounds, which are then consumed as an artistic/musical piece. Can sound/music affect ecology and positively contribute to a better ecological environment? Then, I discovered ZM and observed a possible connection between it and Cymatics' artistic experiments utilizing unique acoustic and terrain patterns. Therefore, I wanted to see what kind of sound/music can emerge when sands are moved by natural energy and if I can create an instrument that appropriates ZM’s mechanism that can be played in a site-specific manner. www.hyundai.com/worldwide/en/brand-journal/sustainable-vision/zero-one-ventures
Groep

2022 My Neighbor K; The Peculiar Garden ElephantSpace Seoul, Noord-Korea is an exhibition exploring the

organically intertwined landscape of digital and analog realms in today's world. This collaborative exhibition features the digital media artists duo Qoo-Tec and the ceramic artist Pieces (Seunghoon Yoo). Unknown Kim and Handi Kim of Qoo-Tec began their work by identifying the smallest unit elements that constitute reality in both digital virtual reality and physical reality. Bit. A bit is the smallest unit of information and a fundamental element of the digital virtual world, represented as either 0 or 1. Earth. Earth is the material that makes up the ground and is often used as a metaphor for birth and creation in ancient stories. In collaboration with Pieces (Seunghoon Yoo), who creates objects and models of the earth using ceramics, Unknown Kim and Handi Kim recreate contemporary landscapes through a mixture of bits and earth. This landscape is depicted as a "peculiar garden" where various forms of life coexist. The garden portrays data floating and parasitizing on the ground like characters or conversely shows the ground formed by reliance on data, connecting the fundamental elements of the two different realities, bit and earth. Through this process, "My Neighbor K: The Peculiar Garden" proposes a perspective on understanding today's information technology society.
www.elespace.io/pay/page/e/program/page/154
Duo

2018 WeSA 2018 Platform L Seoul, Noord-Korea In , which is composed of a series of Fall In and Fall Out segments, she explores the story of humans as beings in nature, rather than as individuals in society. She decomposes and simplifies the complexity of events experienced by humans in nature. She sorts these events by their causalities along the same axis that nature has experienced since the early history of Earth. She then borrows a frame of cinema interpretation and criticism, breaking down the narrative and reassembling it according to causation based on textual culture. In this work, texts and images used in textual culture serve as tools of disassembly, while texts and images from science are tools of alignment. Although this work deals with audiovisuals similarly, it differs in that if the disassembly and assembly used by the former are secondary products to artwork, this work itself leads to the art. does not provide clear answers to fundamental questions about nature, existence, and order. However, by reassembling the moments of our lives that pass by with the rhythm of natural events, we feel the liveliness, and through organizing the disorder, we can discern the order of our lives.
www.wesa.kr/festival/
Groep



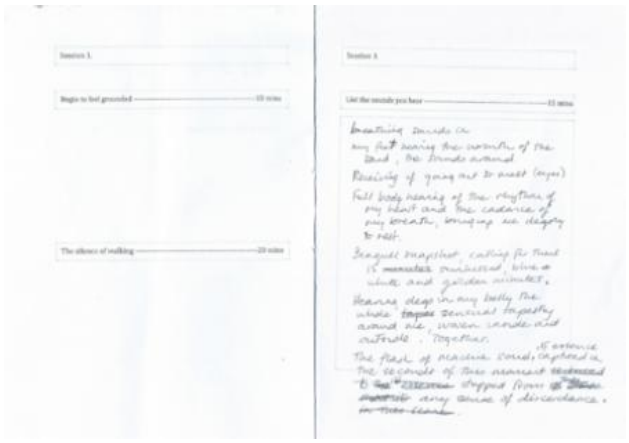
The Low Place, 2025
0'42



Song of Old Ones , 2024
0'30



Acoustic Territories(The Shoemaker's Guest), 2024
Soundwalk, Soundwalk



Acoustic Territories(The Shoemaker's Guest), 2024
Workshop format, Participant's notes



Situated listening modes in an Ecological place, 2024
Sound Essay, Website



Land, Ghost and the Rumors, 2023
Installation, 200*250*190



My Neighbor K; The Peculiar Garden, 2022
Sound Installation, Mixed Media



Re-shaping t/dunes, 2022
11'12



Re-shaping t/dunes, 2022
Electrics and Metal, Mixed Media



Acoustic Territories(Fragile Lines), 2022
Compilation Album, Compilation Album