

portfolio

Younsik Kim

www.younsikkim.com

Younsik Kim / 김윤식
1992 in Seoul, South Korea

Education

2012 Chung-Ang University /
~2018 College of Arts, School of Fine art, BA, South Korea

2019 Akademie der Bildenden Künste München (Adbk) /
~2024 Freie kunst / Bildhauerei(diplom).
Klasse. Alexandra Bircken / Raphaela Vogel

2023 Meisterschüler Prof. Alexandra Bircken, Raphaela Vogel

Prize/ Scholarship

2024 Nomination, Oberbayerischer Förderpreis für Angewandte Kunst
Bezirk Oberbayern, Germany
2024 Kulturpreis Bayern 2024. Germany
2024 Preis der Erwin und Gisela von Steiner Foundation, Germany
2024 Atelierförderung 2024/2025 PS61-Studio, Munich, Germany
2023 Deutschlandstipendium 2023, Germany
2022 Stipendium des Freistaates Bayern für ausländische Studierende, Germany
2022 Nomination, Preis der Carl&Farbe Foundation, Germany

+49 176 3206 3205
younsikkim.com@gmail.com
IG: @ssik.k
website: younsikkim.com

Shows

Group

2025 "TACKER 2025" Galerie der Künstler, Munich Germany
2025 "Kino Kong" Akademie gallerie, Munich Germany
2025 "Schwerpunkt" EAREAR, Munich Germany
2025 "Open studio 2025 PS61 Studio", PS61 Studios, Munich Germany
2024 "Inside the woke cube:This is the end"
Museo d'arte contemporanea di Alcamo, Sicily Italy
2024 "One step beyond", ERES-Stiftung, Munich Germany
2024 "1euro shop", Münchner Künstlerhaus, Munich Germany
2024 "Inside the woke cube:Moving bodies", Lovaas-projekt, Munich Germany
2024 "A Little Bit of Solidarity Goes a Long Way", Zirka, Munich Germany
2023 "Arkadendale 2023", Kunstarkaden, Munich Germany
2023 "Dinosaurs were birds too", Space n.n, Munich Germany
2023 "Heat Trap", Orangerie, Munich Germany
2022 "Art in the time of Cholera", Schloss Pömbach, Pömbach Germany
2022 "Fruit of the gloom", ADBK München, Munich Germany
2022 "Hollow Shells, Shallow Holes", Kunstverein Circolo, Ortisei Italy
2022 "Januar", Goldenberg Galerie, Munich Germany
2021 "To be successful hunting - Think like a prey", Kunst pavillon, Munich Germany
2020 "The river and the city", Wehrsteg am Isar, Munich Germany
2017 "Perfiction", 301 Gallery, Seoul, South Korea
2017 "The Real Ghost", 413BETA(Space 413), Seoul, South Korea
2016 "Run into someone", Hanju, China
2016 "Stand upright", Dong-jin free market, Seoul, South Korea

Solo

2026 (coming) "Kid, Lapis Philosophorum's just a legend."
Space uooyoung, Seoul, South Korea
2024 "GHOST IN THE SHELL" / Diplom 2024, ADBK München, Munich, Germany
2017 "Climb", Space804, Anseong, South Korea

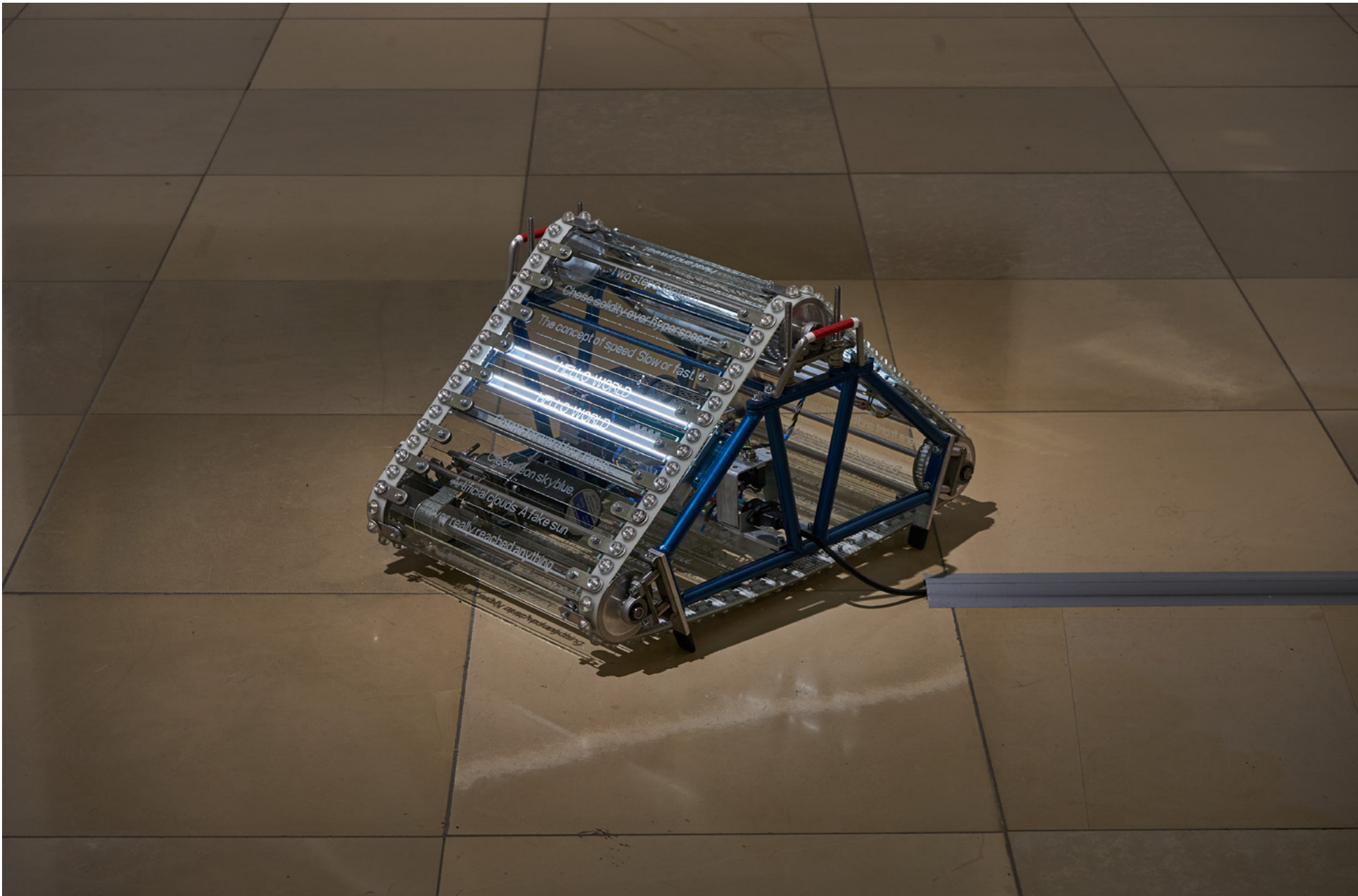
2025	<p><i>The Ghost Touch – I Have Legs, Feet, and Wheels, but I Can't Ride Far</i></p> <p><i>The Ghost Touch – As Thick Rain Falls</i></p>	<p><i>The Ghost Touch-</i></p> <p><i>Not your usual finger-tap scroll.</i></p> <p><i>Kid, Lapis Philosophorum's just a legend.</i></p>
2024	<p><i>Eternal stage</i></p> <p><i>Migration_Blue</i></p> <p><i>Migration_crystallized 14days</i></p>	<p>GHOST IN THE SHELL . Diploma Show</p> <p>-For the soul without body</p> <p>-Nach dem Tod_#1, #2</p> <p>-Ground seater</p> <p>-Umzug_Remaster</p>
2023	<p><i>A Selfie of dead pigeon that can't die</i></p> <p><i>Umzug</i></p>	
2022	<p>How to solidify the shadow.</p> <p><i>Rendezvous</i></p> <p><i>Sometimes the shell might be just all. # 1~4</i></p>	<p><i>Fog dawn high frequency sampling.</i></p> <p><i>It's time to come with me</i></p>
2021	<p>Surfing school from nowhere</p> <p>-Wave_high frequency sampling</p> <p>-Wave_ looking for solid sit</p>	<p>-Sunsit on the horizon</p> <p>-Wave_Up the Tsunami</p> <p>-Tsunami of 14days</p>
2020	<p>-Wave_Way back into Love</p> <p>-Sad Love story. Ceiling & Floor</p> <p>-Waveproof surfing suit</p>	<p>-Practice of the Surf Sword Technique</p> <p>-Island</p>
2019	<p><i>Burnning the house of the moon</i></p>	
2018	<p><i>Hide and seek_Artificial mountain</i></p> <p><i>Mountain.Moon & skyblue sun</i></p>	<p><i>Foggy smogy</i></p>
2017	<p>The monster has eaten my sky</p> <p><i>_baby monster</i></p> <p><i>_The monster has eaten my sky</i></p> <p><i>How to get my lost sky back</i></p>	<p>Climb</p> <p>-Moon. Mountain</p> <p>-Skyblue sun</p> <p>-Stand up!</p> <p>-The mountain</p> <p>-Running without aiming</p> <p>-Doves</p> <p>-Shouting on top of the mountain</p>

Installation View in Exhibition
„Tacker2025“, Munich

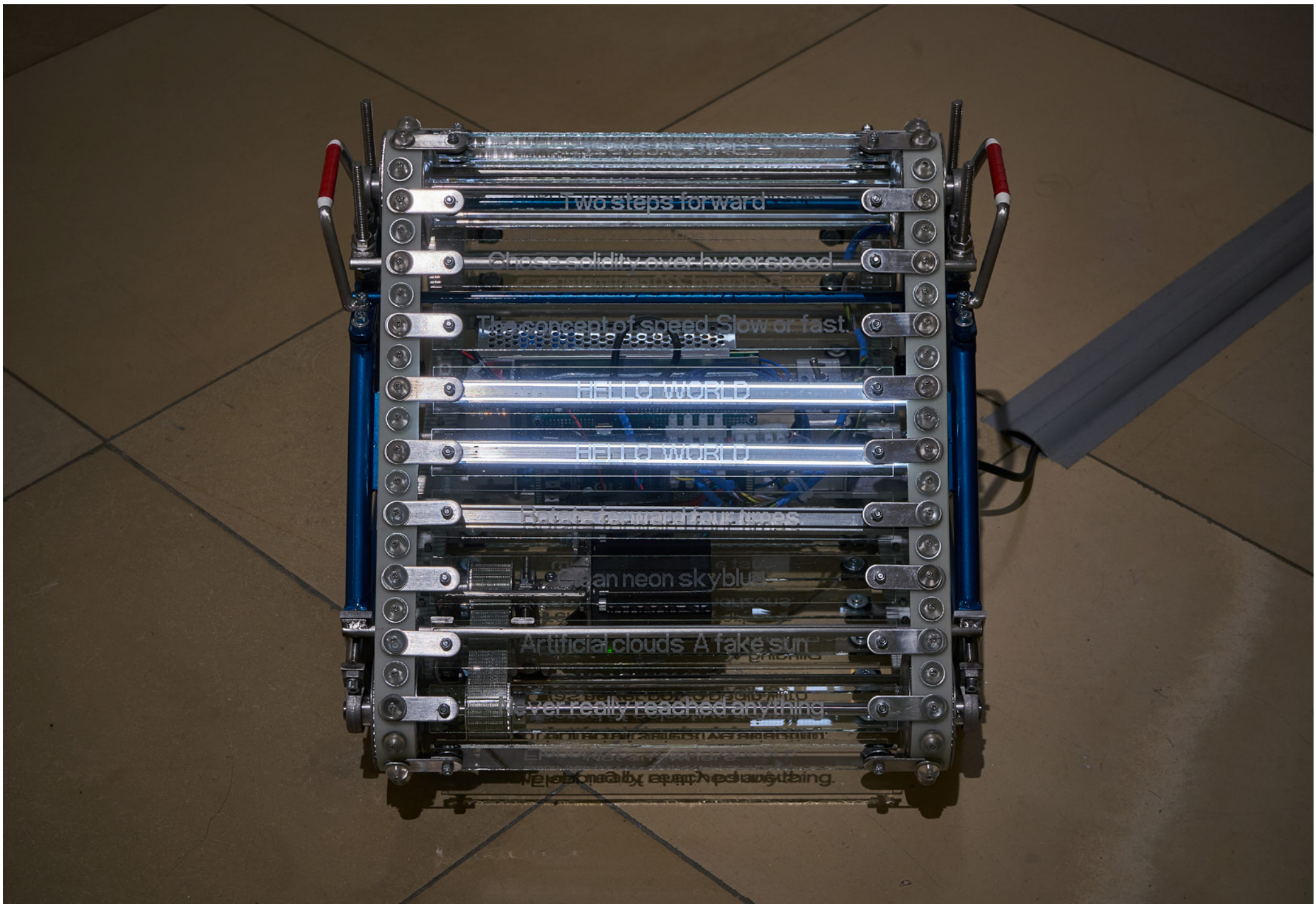
Video Link:
<https://youtu.be/7NVTfKkGgeU>

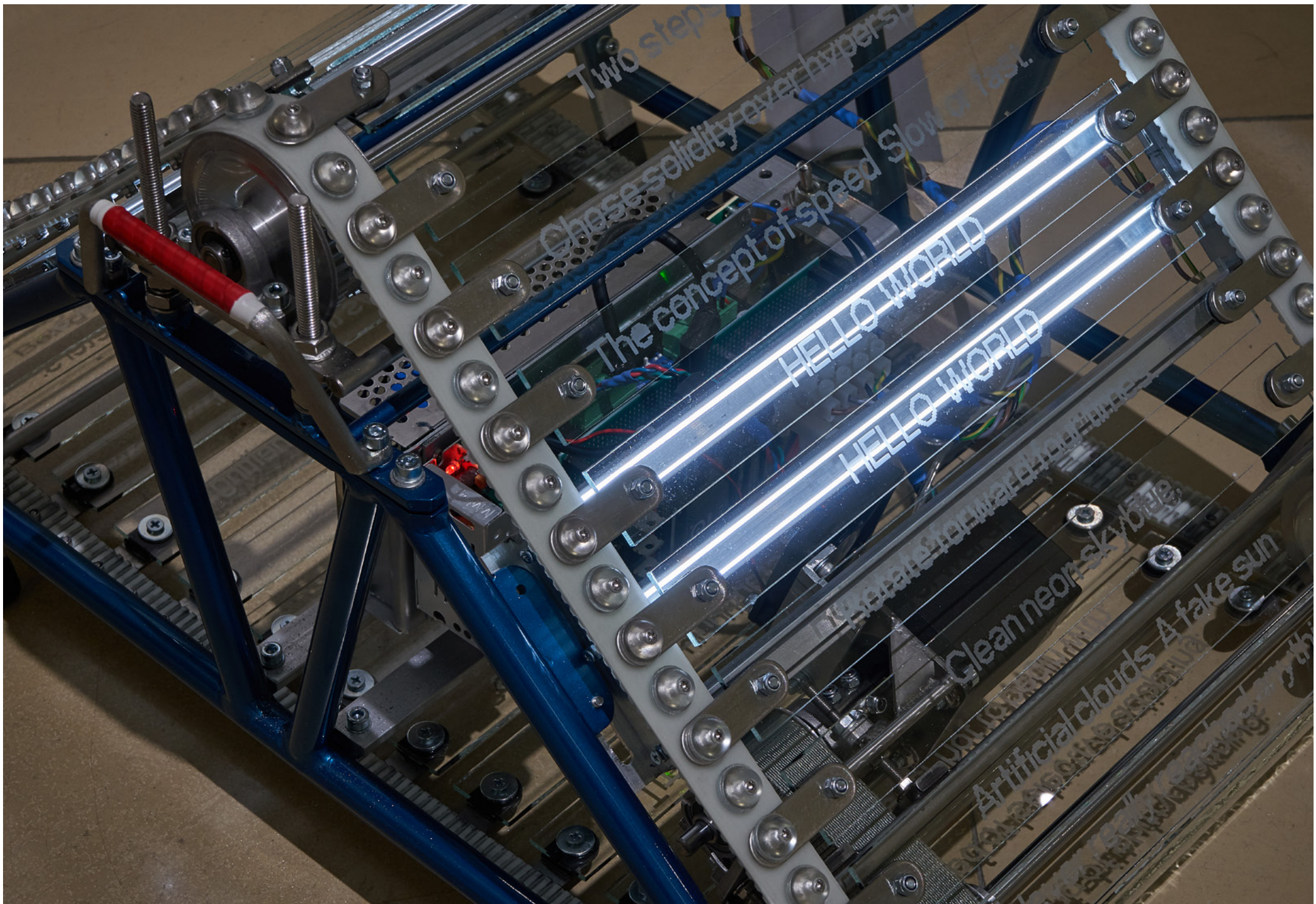
Series of Ghost touch

The Ghost Touch – I Have Legs, Feet, and Wheels, but I Can't Ride Far
2025
48x205x50cm
stainless steel, glass, polyurethane, Alu, led, motor, arduino processor









Installation View in Exhibition
„Tacker2025“, Munich



The Ghost Touch – As Thick Rain Falls

2025

48x205x50cm

glass, stainless steel, Alu, polyurethane, paving block,
led, motor, arduino processor

Video Link:
<https://youtube.com/shorts/cS83Jp2ciZU>









Ghost touch_Not your usual finger-tap scroll.

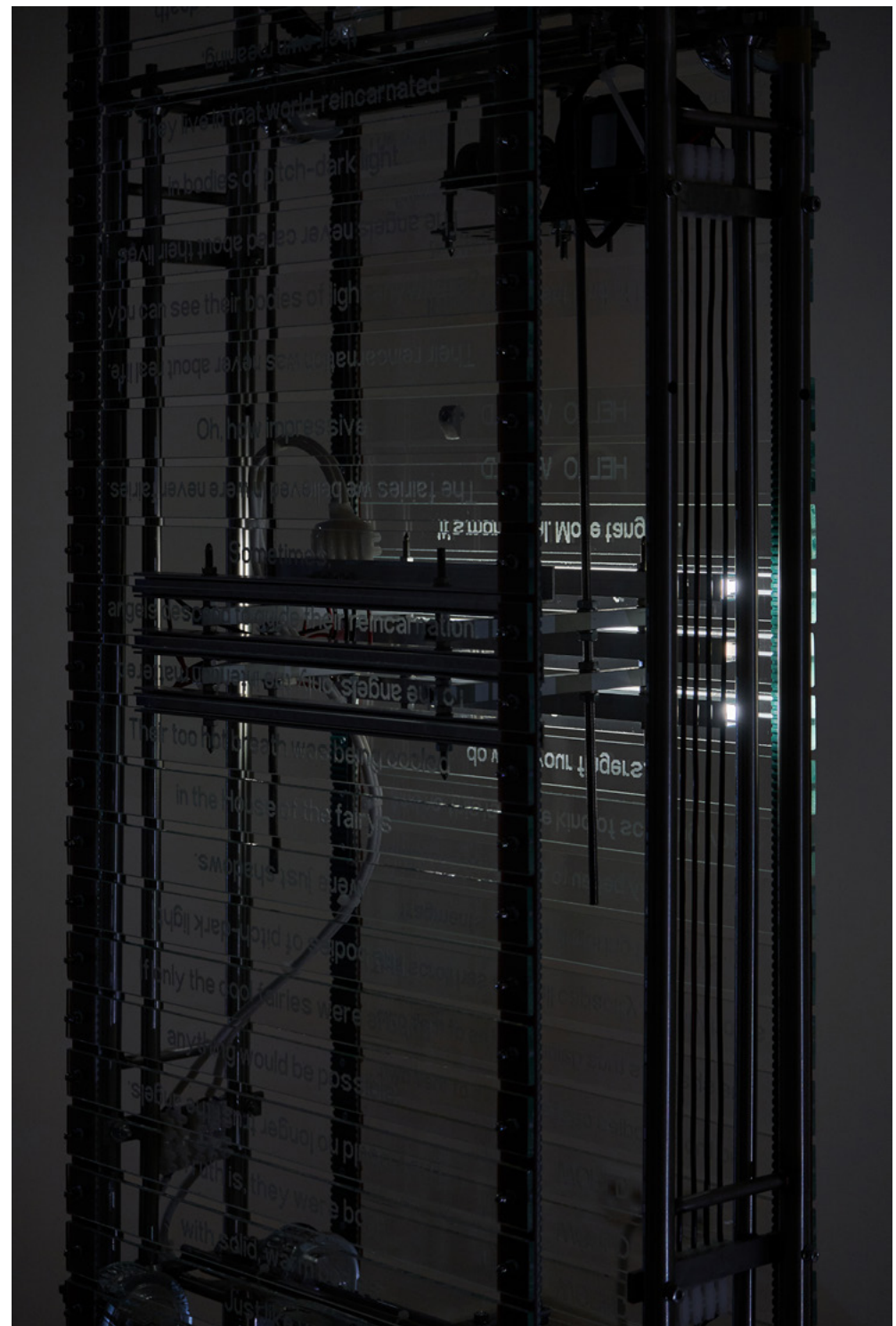
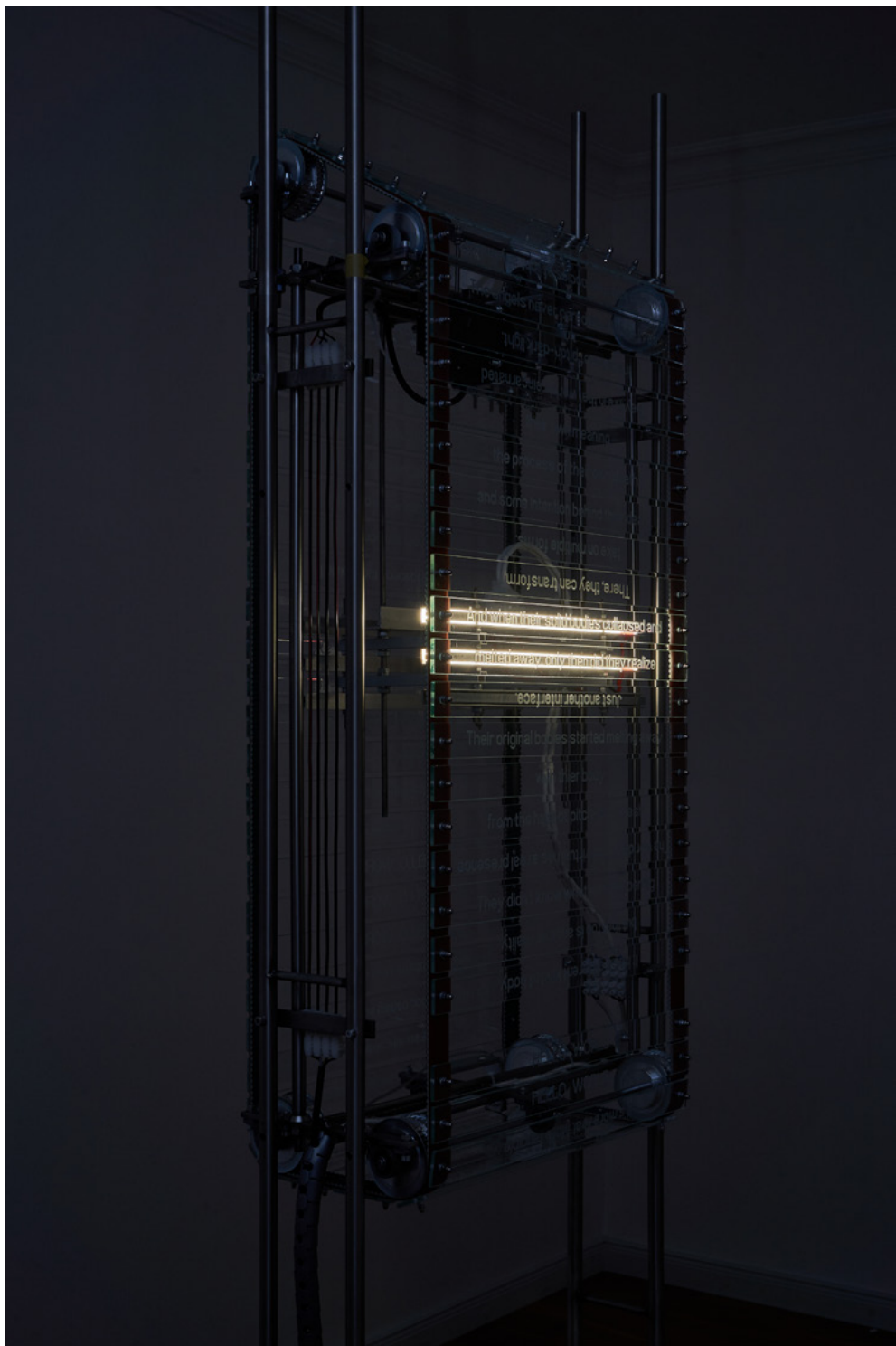
2025

48x205x50cm

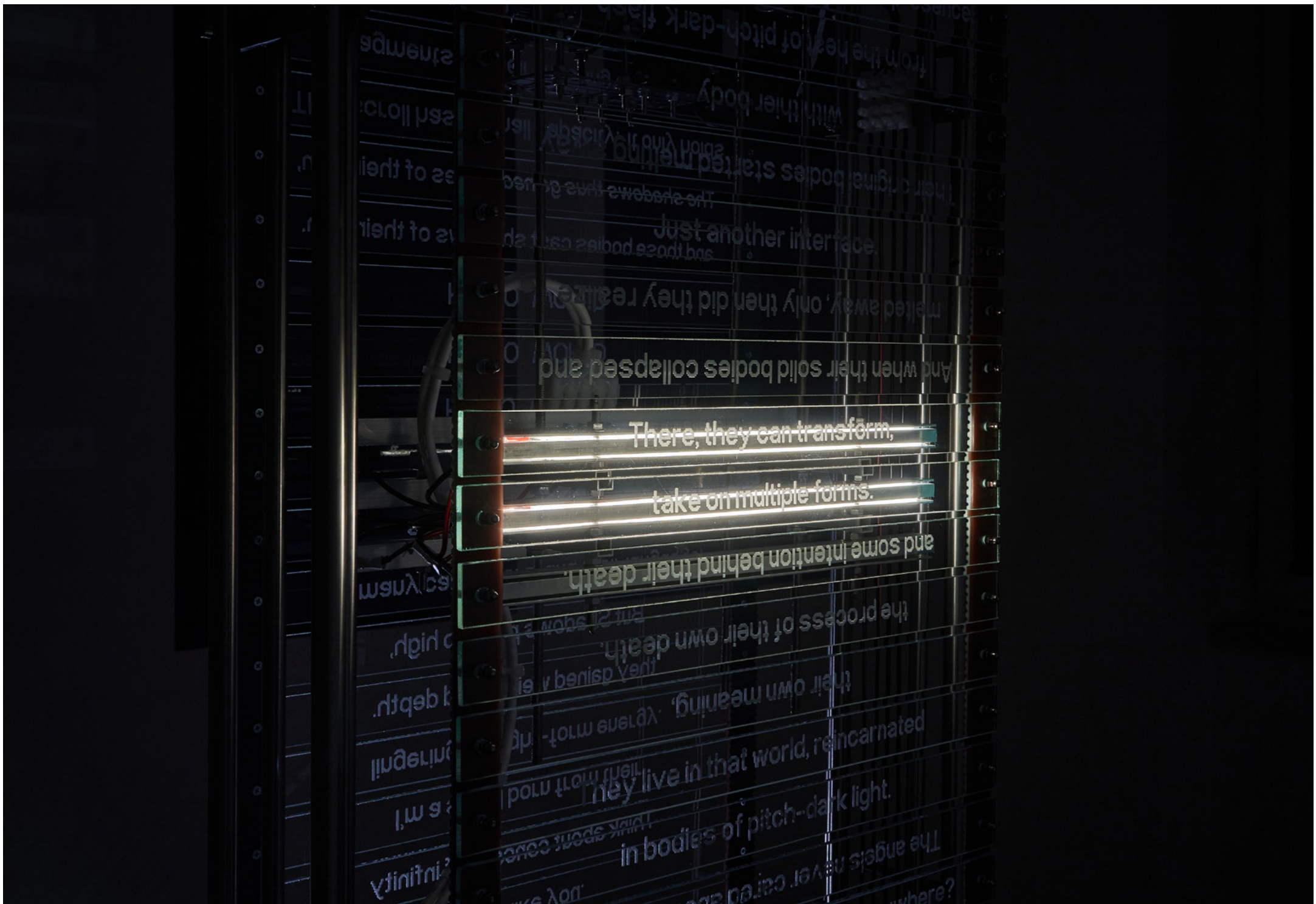
stainless steel, glass, polyurethane, steel, Alu, led, motor, arduino processor

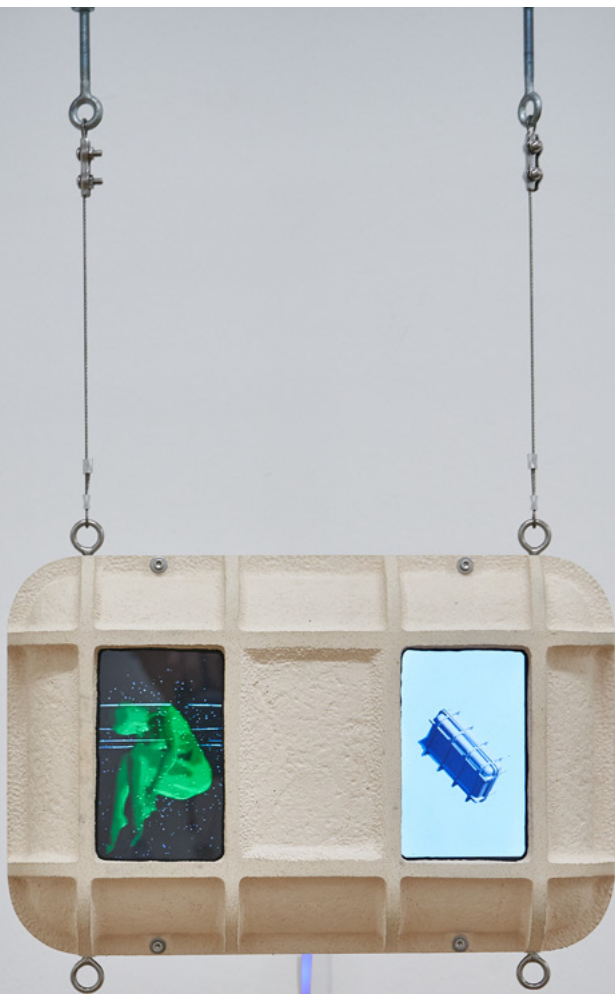
[video link:https://youtube.com/shorts/IGlaGE8J4iE](https://youtube.com/shorts/IGlaGE8J4iE)











Kid, Lapis Philosophorum's just a legend.
 2025
 32x24x9cm
 Keramik, metal, 2channal video, raspberry Pi prozessor







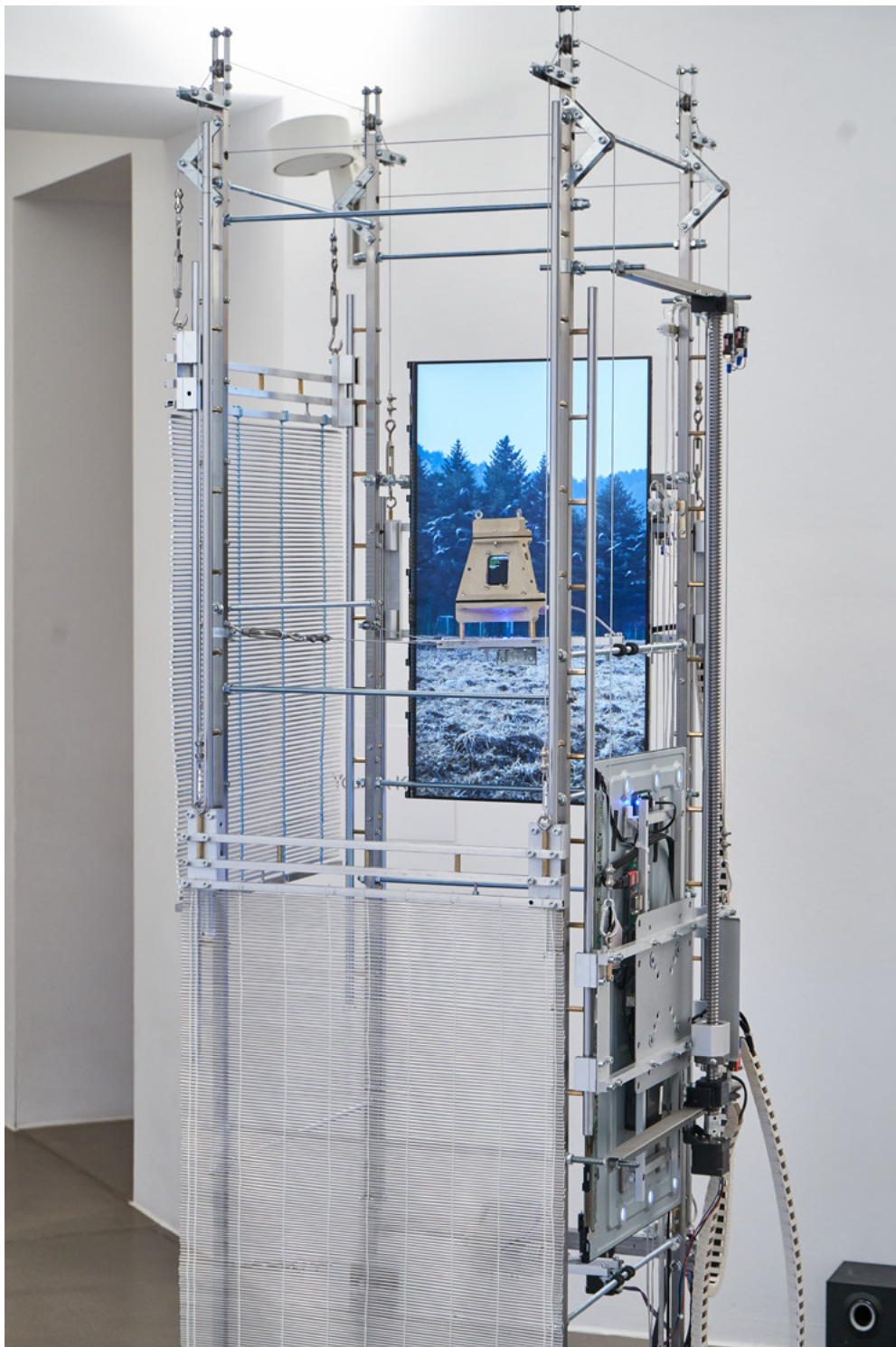
Eternal stage

2024

62 x 62 x 206 cm

Ceramic, stainless steel, Alu, steel, abs plastic,
Motor, dual channel video with sound

[video link:https://youtube.com/shorts/vXKp6JOtU2Y](https://youtube.com/shorts/vXKp6JOtU2Y)







Migration_Blue

2024

14 x 12 x 14.7 cm

Ceramic, stainlesssteel, brass,

dual channel 1,5inch screen with ESP processor









Migration_crystallized 14days

2024

15 x 8.5 x 7.8 cm

Ceramic, stainlesssteel, brass,
1,5inch screen with ESP processor
video with sound

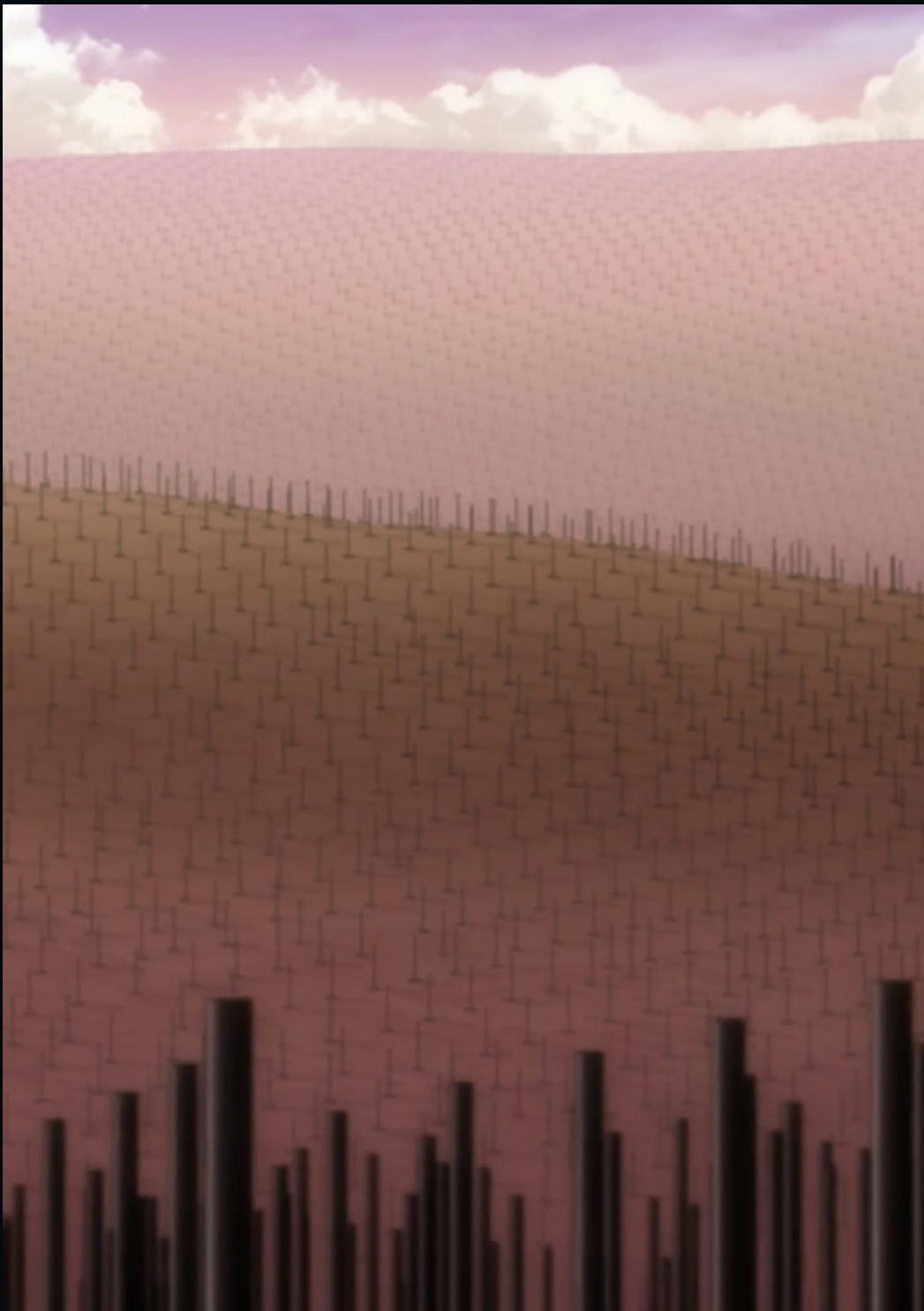








Installation view



GHOST IN THE SHELL

Diplom 2024, Adbk München
2024

2029 AD. New Port City, a fictional city somewhere in Asia. Major Kusanagi, a cyborg, the protagonist, is looking down at the city night from a skyscraper rooftop. Soon, she initiates a free fall, disguising herself with optical camouflage and slowly disappearing among the technicolor neon lights. This iconic opening sequence of *Ghost in the Shell* (1995) by Mamoru Oshii seemed to be an analogy for the ambitions and frustrations of Japan's last bubble economy of the 20th century.

In 1985, the Reagan administration forced the Takeshita cabinet to surrender at the Plaza Hotel in New York. The desperate close of the Showa era and the vain arrival of so-called the Lost Decades. Francis Fukuyama's history came to the very end at this moment. History had finally entered a unipolar world with a complete transition to Henry Kissinger's petrodollar and neoliberal system.

Artistic director Chan-kyong Park invited Manshin (an honorific term for a female shaman in Korea) Sang-soon Lee for the opening performance *Seoul Saenam Gut* (a religious ritual of shamanism in Korea) of *SeMA Biennale Mediacity Seoul 2014 Ghosts, Spies, and Grandmothers* (2014). It was the most self-evident project since curator Youngchul Lee's *Seoul in Media: Food, Clothing, Shelter* (1998). *Ghost* was interpreted as the spirituality of Asia, spy as the fear of the Cold War, and grandmother as the Other of history. Next year, *Good-s* (2015) was held, and artists born in the 80s became visible as the New Emerging Space generation.

By the project proposal of Wanho Joung, while attending the Department of Sculpture, Chung-Ang University, Younsik Kim participated in his debut exhibition *The Real Ghost* (2017), with his friends Sungtae Kim and Jeonghyun Lee, at *Flower Kim's Space 413*, which was leading the New Emerging Space phenomenon at the time. The review was contributed by the curator Alba Dawoon Lim of Kigoja. In the field of epoche secured by the artists born in the 80s of the New Emerging Space generation, it was a symptomatic event that the "ghost" of Chan-kyong Park of the Alternative Space generation was inherited as the "ghost" of the artists born in the 90s who had not yet been called a specific generation. After graduation, Younsik Kim and Wanho Joung went to the Academy of Fine Arts, Munich, Sungtae Kim, to Musashino Art University, Tokyo, and Jeonghyun Lee opened his studio in Seoul.

2020. Younsik Kim had to helplessly endure the pandemic that humanity faced, in Munich, Germany. A time of death and burial. When the situation was about to turn into a trauma, Younsik Kim took a camera and headed to the family mountain in his hometown with his father, to relocate the graves of his ancestors. His video work *Moving* (2023) departs here.

At first glance, the family mountain in Gangwon-do that Younsik Kim captures in long shots resembles the auspicious scenery of the jungle in Isan, Thailand that Apichatpong Weerasethakul depicts on screen in *Uncle Boonmee Who Can Recall His Past Lives* (2010). However, Younsik Kim's perspective on this is not simply contextualized as the third world postcolonial victim identity. Merely like Hayao Miyazaki's attitude toward death and rebirth in *Princess Mononoke* (1997), he humbly reveres nature as a god who cannot be easily approached. Due to the Buddhist traditions combined with indigenous religions, forests and mountains throughout Asian cultures are often considered as space-time of dependent origination where the boundaries between this world and nirvana have collapsed. In the Asian worldview, humans and nature go beyond materials and are rhizomatically intertwined, as advocated by Deleuze and Guattari.

The history of “moving” in Asia is as old as its importance. The northern nomads of Siberia were the beings who traveled on horseback and circulated the ecosystem of the barren tundra, and at the same time, the heralds of death and unknown devils themselves to the Chinese in the central plains and the Europeans in the west. In the meantime, the Bedouins of the Arabian Desert, along the constellations of the Silk Road, connected the economies of the East and the West and spread knowledge and religion. The prosperity and fall of a civilization depended on the flow of the movement and migration of nomads.

Perhaps that is why the critical awareness of mobility found throughout Younsik Kim's oeuvre, tracing up far before the story of an individual who lives between Korea and Germany, may be an archetypal narrative handed down from his father, his father's father, and his father's father's father. Liberation and division. The people of the Korean peninsula had to disperse to Manchuria, the Japanese archipelago, Central Asia, Europe, and America, in order to survive. Jung-seob Lee (1916-1956), who suffered from mental illness and passed away while missing his wife and sons sent to Japan, was like that. Jin-kyu Kwon (1922-1973), who studied at Musashino Art University, was like that, and Ufan Lee (1936-), who led Mono-ha, was like that. Nam June Paik (1932-2006), who walked a violin on the streets in Cologne, was like that, Mo Bach (1957-2004), who crossed the Brooklyn Bridge with a rice cooker around his neck, was like that, and Viktor Tsoi (1962-1990), who was the spirit of the Soviet Union, died young tragically in a car accident in Latvia, was like that.

Younsik Kim's Gestalt, which was disassembled in pieces without being able to form a single piece, moves from place to place, is assembled and operates according to the laws of mechanics precisely calculated based on causality. The relationship between 3D dissegno in digital Euclidean space and printed sculpture is also connected to the issues of film and print that emerged in art history with the invention of photography. The development of 3D technology applying AI has exponentially increased the efficiency of productivity and mobility, and now works of art can vividly manifest theoretically anytime, anywhere, and at any scale. In the Real where the discrepancy between data and material pointed out by Hito Steyerl occurs, interestingly, Younsik Kim is still coping with this feeling of impotence by tactile experience of touching, measuring, moving, and colliding intimately with his own body, unfailingly revealing the attribute of a sculptor (in a Seoyoung Chung-like-manner).

There are five years left until 2029, the setting of Ghost in the Shell (1995). In 2022, the Japanese economy showed significant inflation for the first time in history since the Plaza Accord. Certainly, this must not be unrelated to the excessive liquidity provision during the pandemic. On the other hand, in the endemic phase, the Fed announced policies of high interest rates every day. Pax Americana is eventually over by the rise of China and the Russian invasion of Ukraine. In addition, the war between Israel and Hamas broke out in 2023, and the situation in the Middle East is also alarming, with Iran and Saudi Arabia joining in.

The multipolar world of the new normal has just begun.

The ghost of a boy and his journey following the Newtonian mechanics of causality that overcomes postcolonial mentality and moves forward steadily into the future through the era.

Boy, become a legend.

Text: Wanho Jeoxng. 2024









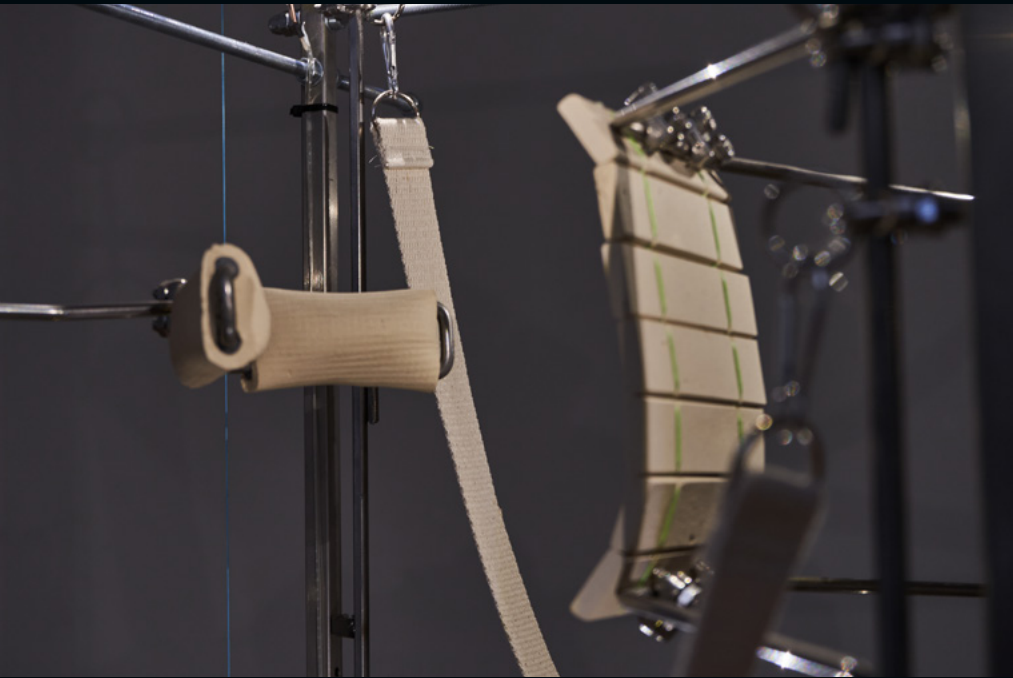
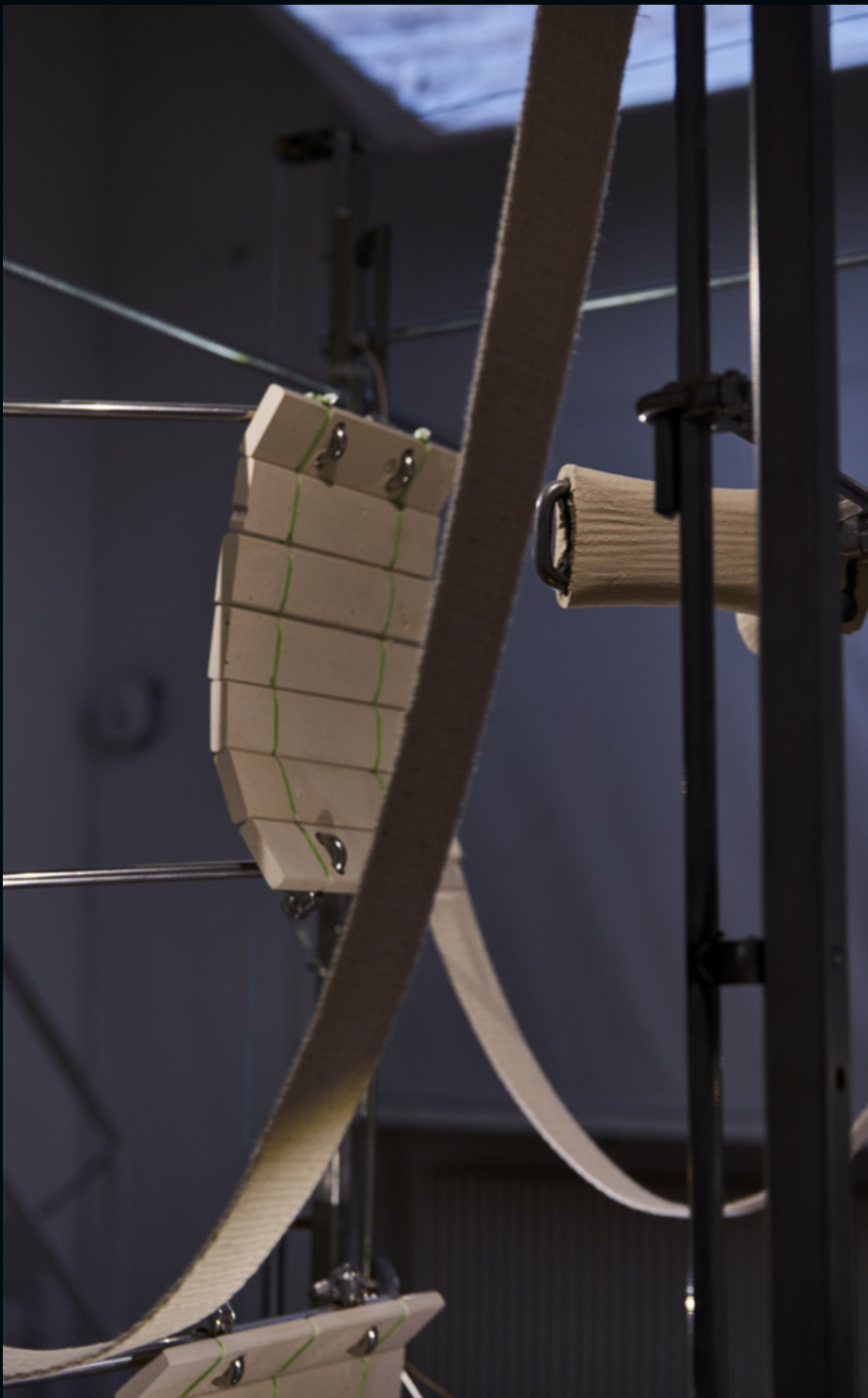
For the Soul without Body

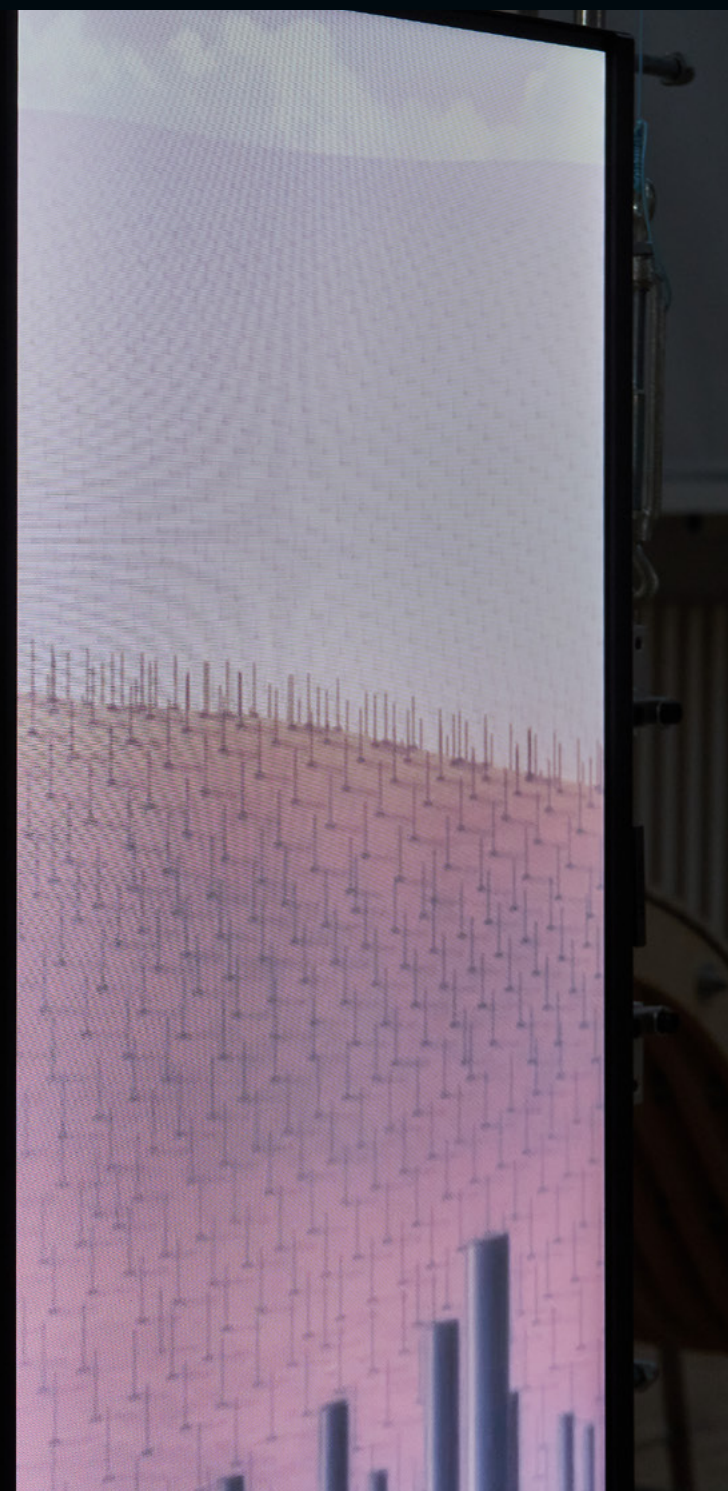
2024

50 x 203 x 40 cm

Stainless steel, Ceramic, Alu, steel, LED,
26" display, Glass, polyester, cotton







次甲辰五月庚辰朔初八日
子泰鍊敢昭告于
考學府君
妣孺人金州李氏
考感時諱日復臨
天罔極
時羞恭昊伸奠獻
尚謹以
歲序遷

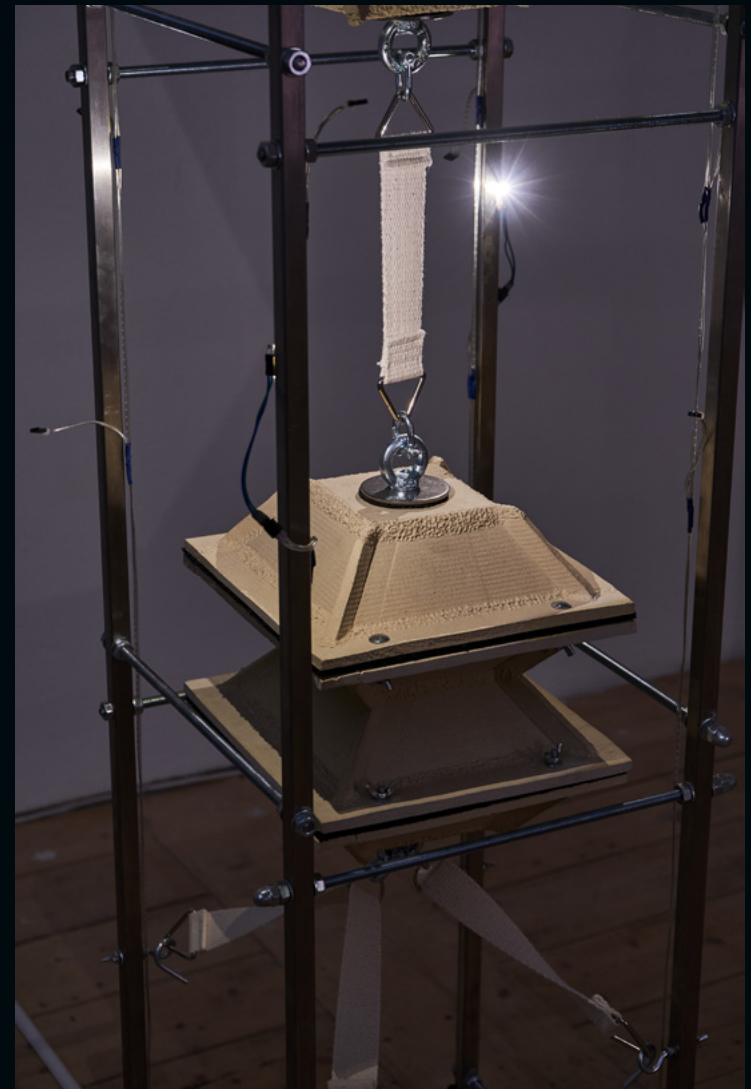




歲次甲辰五月庚
孝子秦鍊敢昭告
顯考學生府君
顯妣孺人全州李
顯考妣孺人全州李
追遠感時昊天
清酌庶羞恭伸



Nach dem Tod_Collapsed Stone tower became stone
 2024
 34 x 203 x 34 cm
 Stainless steel, Ceramic, steel, cotton, rubber, LED



Nach dem Tod_Frozen wave
2024
34 x 203 x 34 cm
Stainless steel, Ceramic, steel,
cotton, rubber, LED













Umzug

2023/ Remastered in 2024

4K video (21 min 40 sec) / Projected onto canvas

In 2023, a long-planned event took place in my family—a day of reorganization that my father and his uncle had been preparing for years. They had decided to establish a family graveyard that would bring together the remains of three generations of our ancestors.

One reason for this was the geographical challenge: the graves were scattered across remote mountain locations, far apart and difficult to access. As the eldest son, my father bears the traditional responsibility for maintaining these graves, and the logistics had become increasingly burdensome.

Another reason lay in the generational shift in values. People of my generation are less inclined to uphold such traditional duties. To make the responsibility more bearable—and ultimately pass it on—it seemed my father was trying to create a more manageable situation. Perhaps, I speculate, this was his way of preparing to hand over this role to me, the eldest son of the next generation, while acknowledging our differing views.

In total, six graves from various locations were relocated—six deceased bodies. My grandparents, their parents, and the parents of their parents. Their remains were exhumed, cremated, placed in wooden boxes, and moved to the newly constructed family grave.

This video is a documentary of that process. The installation is a sculptural and spatial experiment on the themes of “Dead Bodies and Preservation” and “History and Generational Legacy.” Blending documentary narrative—partly real, partly fictionalized—with sculptural, tactile, material, and immaterial elements, the work explores these themes through a conceptual lens.

A ceramic chair and a horizontally projected film were installed to simulate the perspective of a body lying on a cold floor—referencing the cold materiality of ceramics and evoking the physical experience of being close to the ground.

Video Link:

https://youtu.be/UMh_p6tLnTk





in the middle of



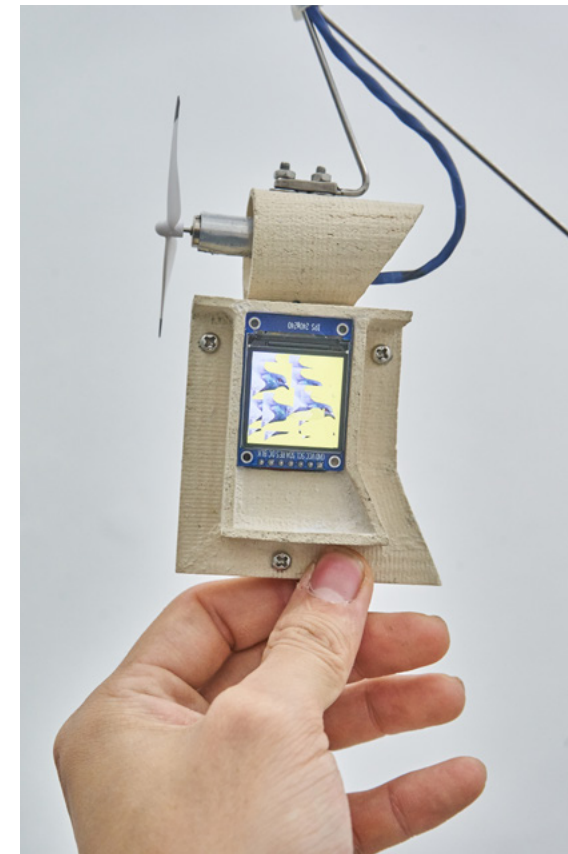


A selfie of dead pigeon that can't die

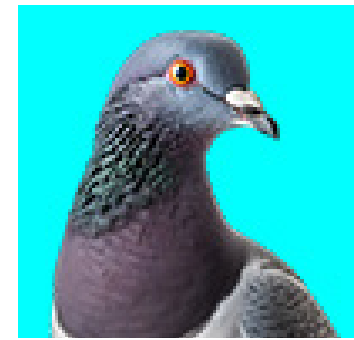
2023

42 x 21 x 125 cm

Ceramic, stainless steel, motor, Lcd display, arduino processor



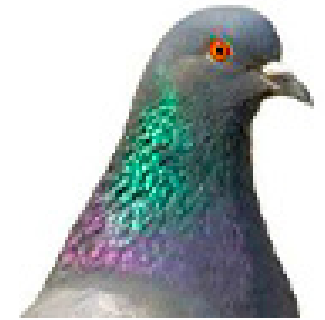




A selfie of dead pigeon that can't die
 2023
 42 x 21 x 110 cm
 Ceramic, stainless steel, motor, Lcd display, arduino processor







A selfie of dead pigeon that can't die

2023

42 x 21 x 130 cm

Ceramic, stainless steel, motor, Lcd display, arduino processor







Umzug

2023

67 x 125 x 79 cm

Aluminium, Ceramic, wood, video on screen (4k, 20min53sec)









Installation view in Pömbach, DE

How to solidify the shadow
2022
Installation with Performance

Sometimes the shell might be just all. #1~4
Rendezvous

Fog dawn high frequency sampling. #1~2
It's time to come with me



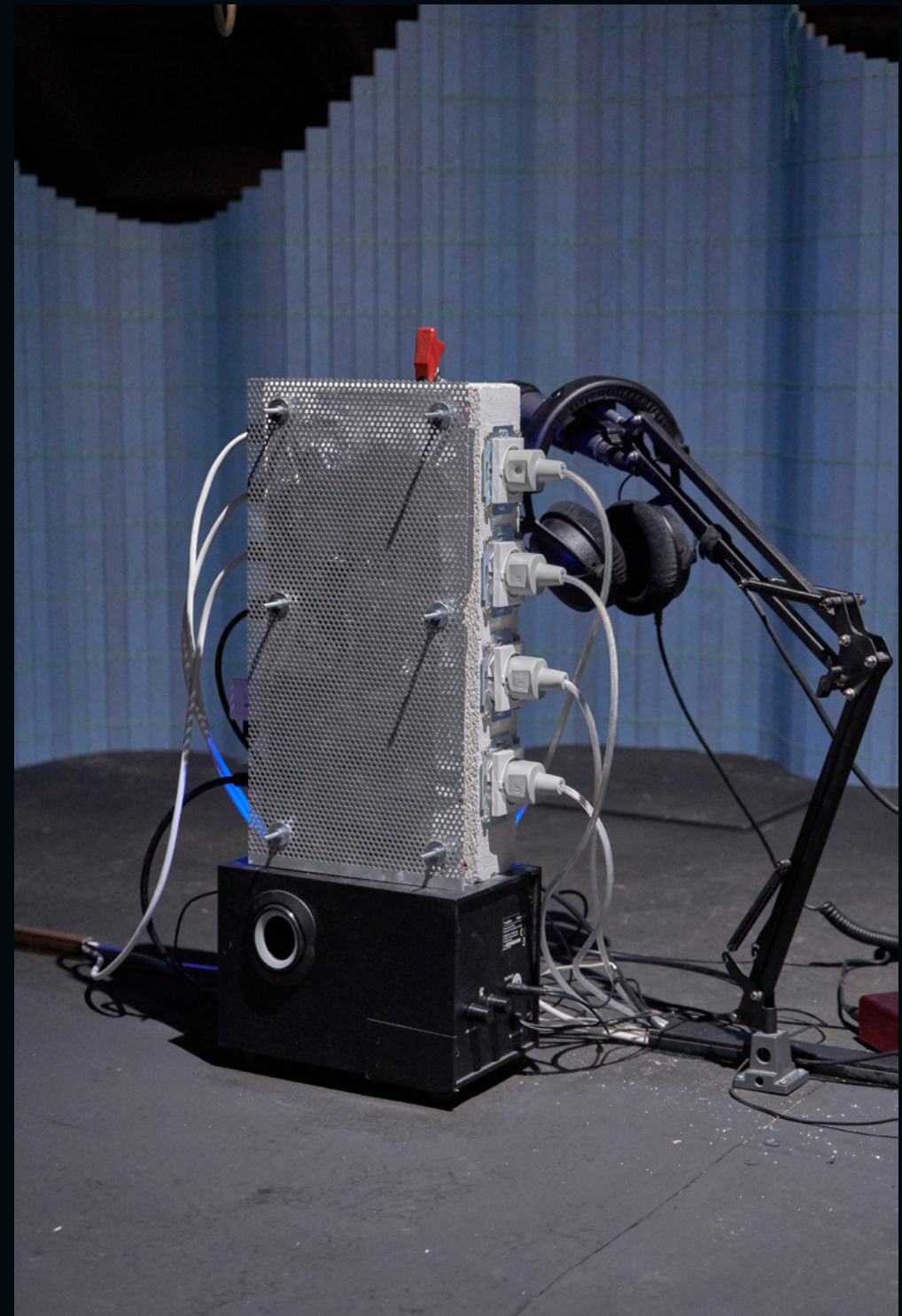
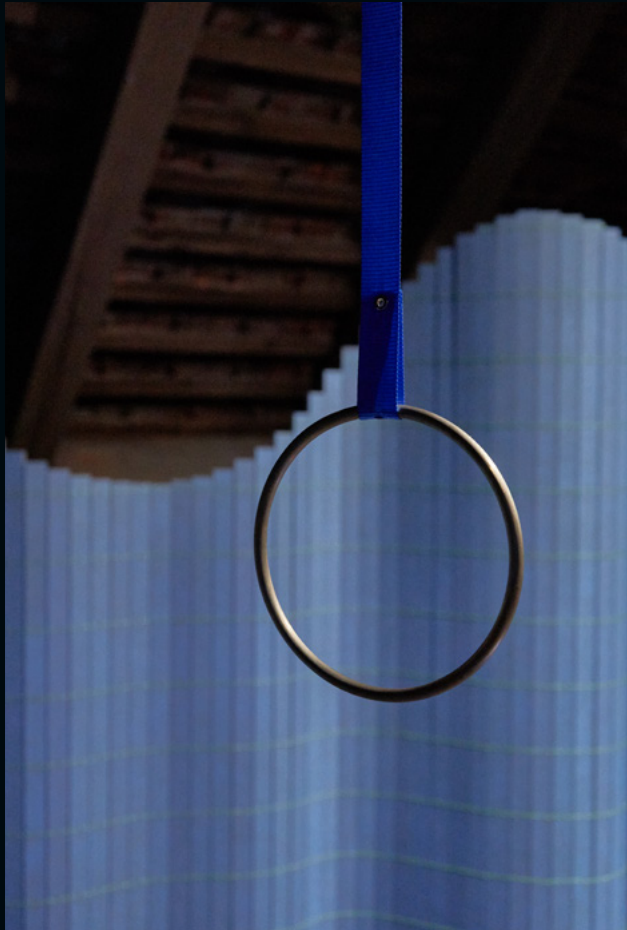


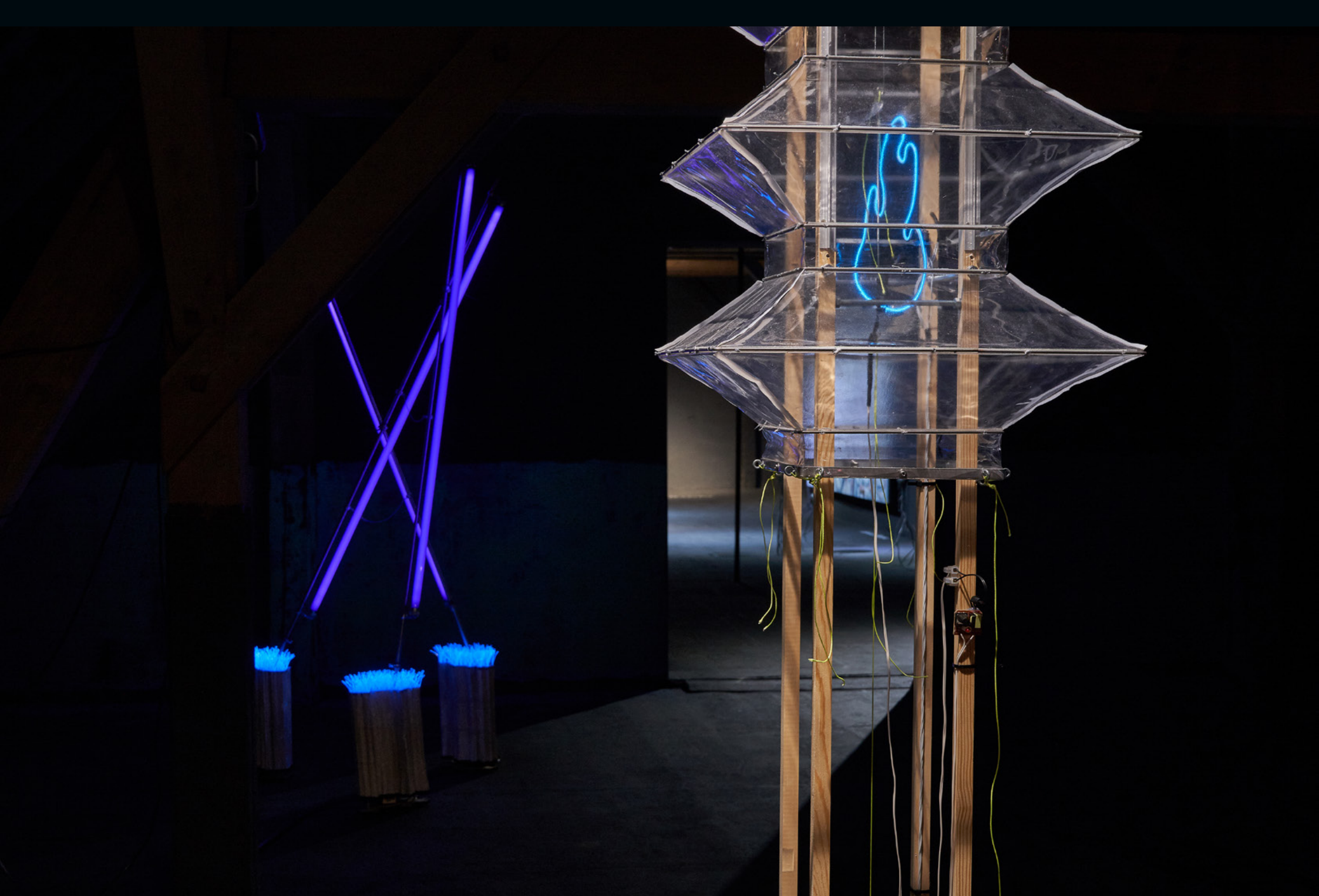


How to solidify the shadow



Rendezvous
2022
Mixed media, Sound Performance







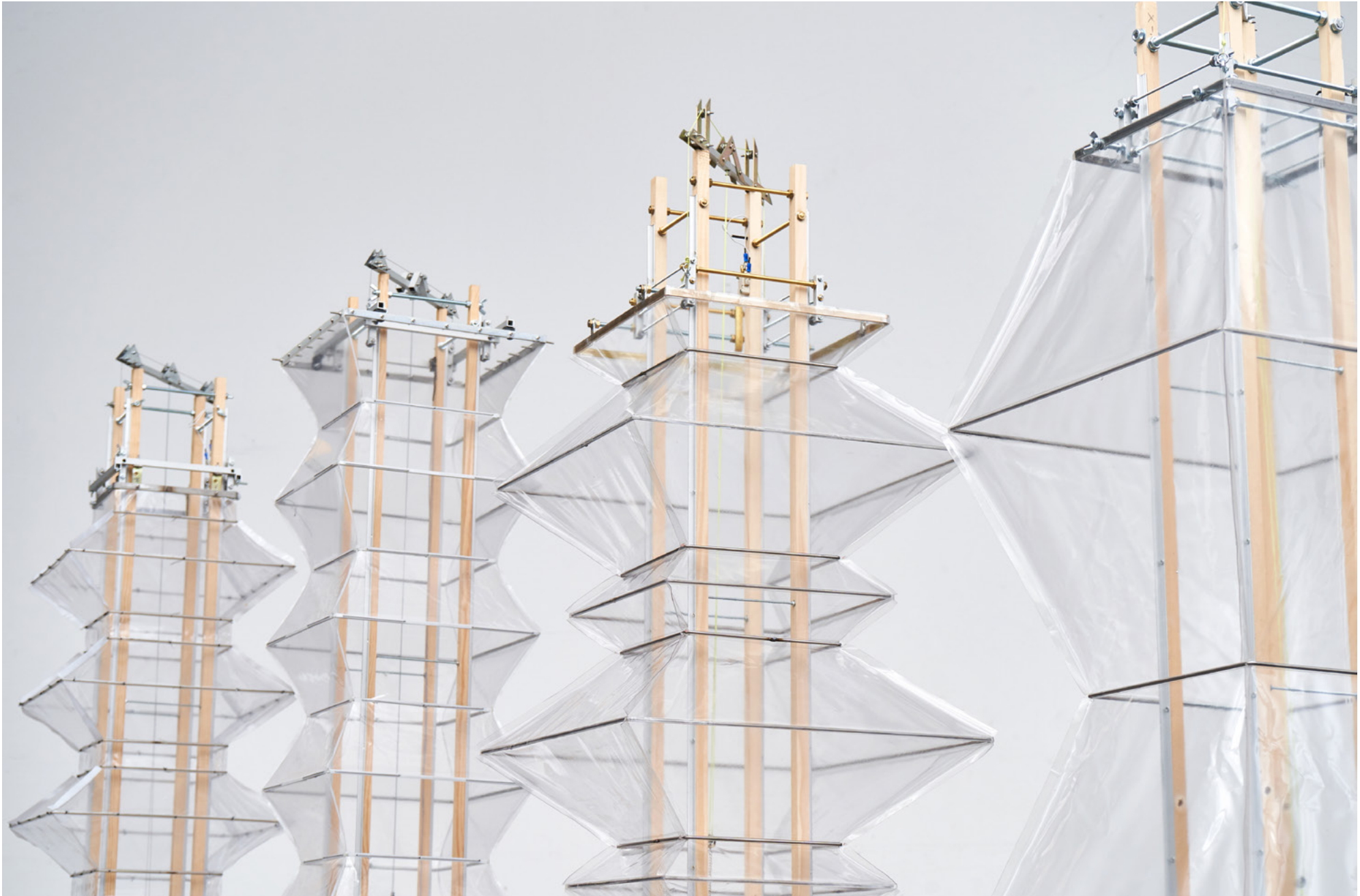
#1 _cause a pine tree can have green hair, always.

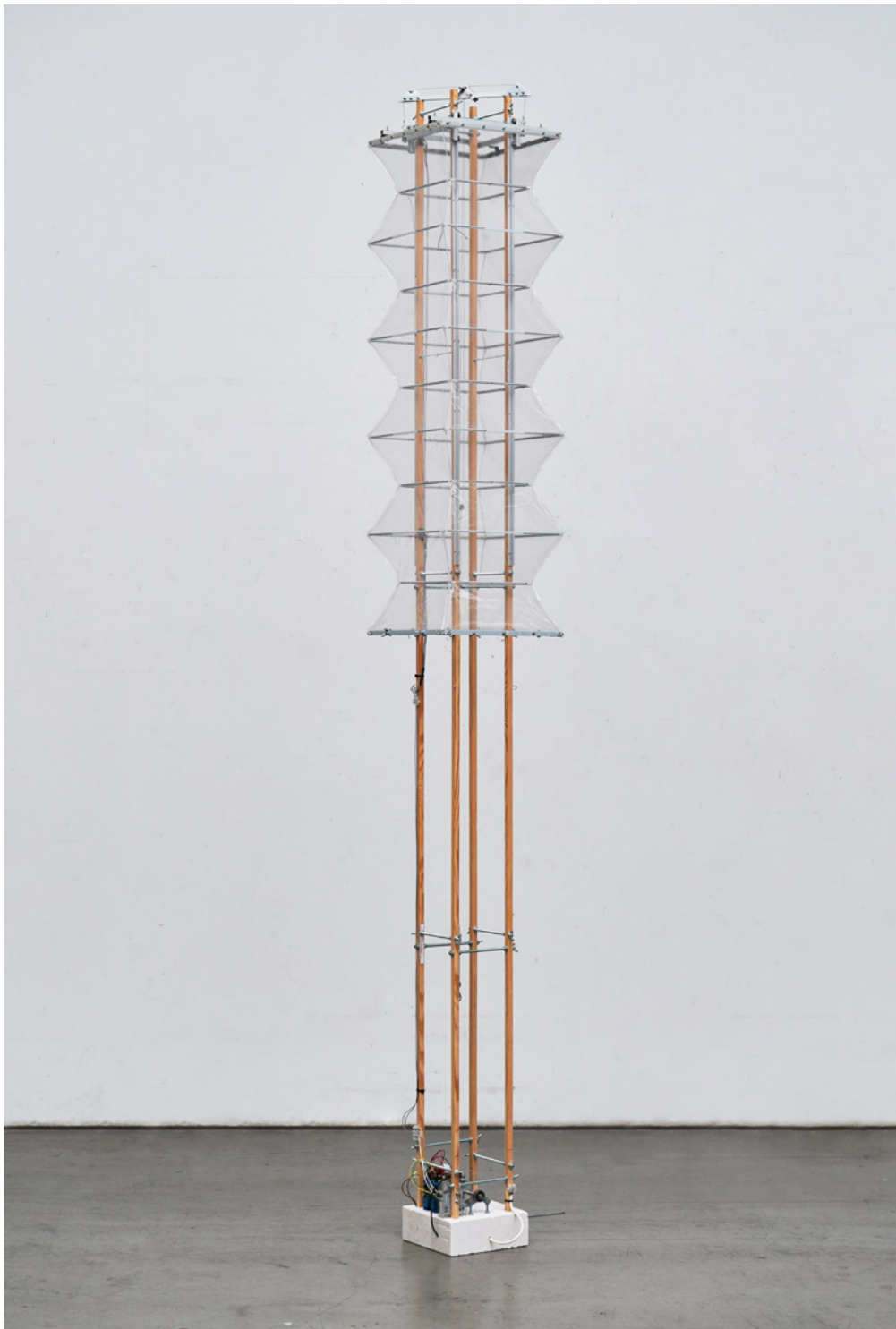
Sometimes the shell might be just all.
2022

#2 _Stones were falling down, but their shadow stand still.

#3 _Fly to the sky with a cup of soft drink.

#4 _the Stars, the Wall, the River, the U.F.O and a song.





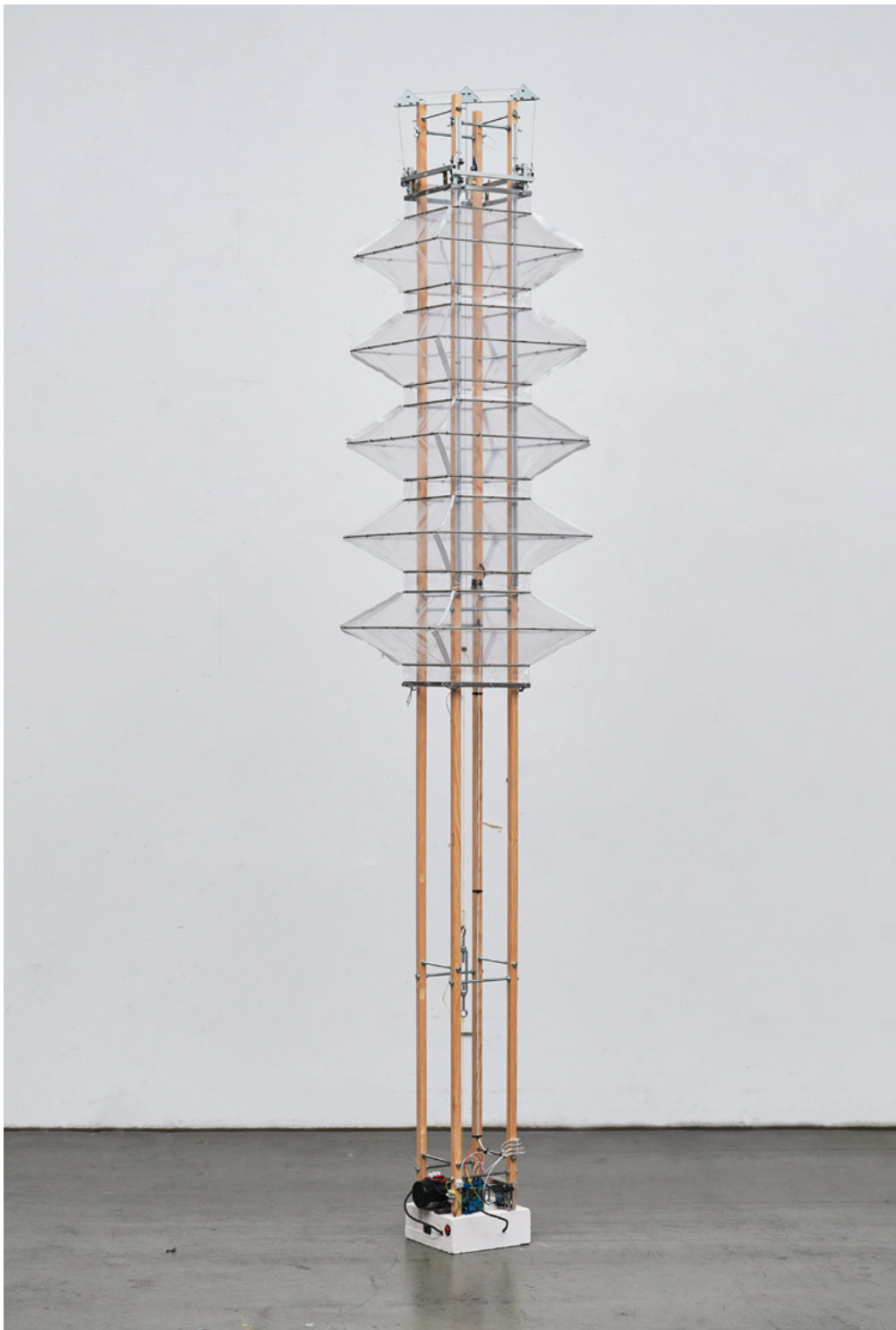
*Sometimes the shell might be just all.
_cause a pine tree can have green hair, always.*

2022

34 x 34 x 250(h) cm.

Wood, steel, aluminum, PVC film, concrete, thread, Motor, Arduino process





Sometimes the shell might be just all.

_Stones were falling down, but their shadow stood still.

2022

40 x 40 x 250(h) cm

Wood, aluminum, stainless steel, PVC film, concrete, thread, Motor, Arduino process





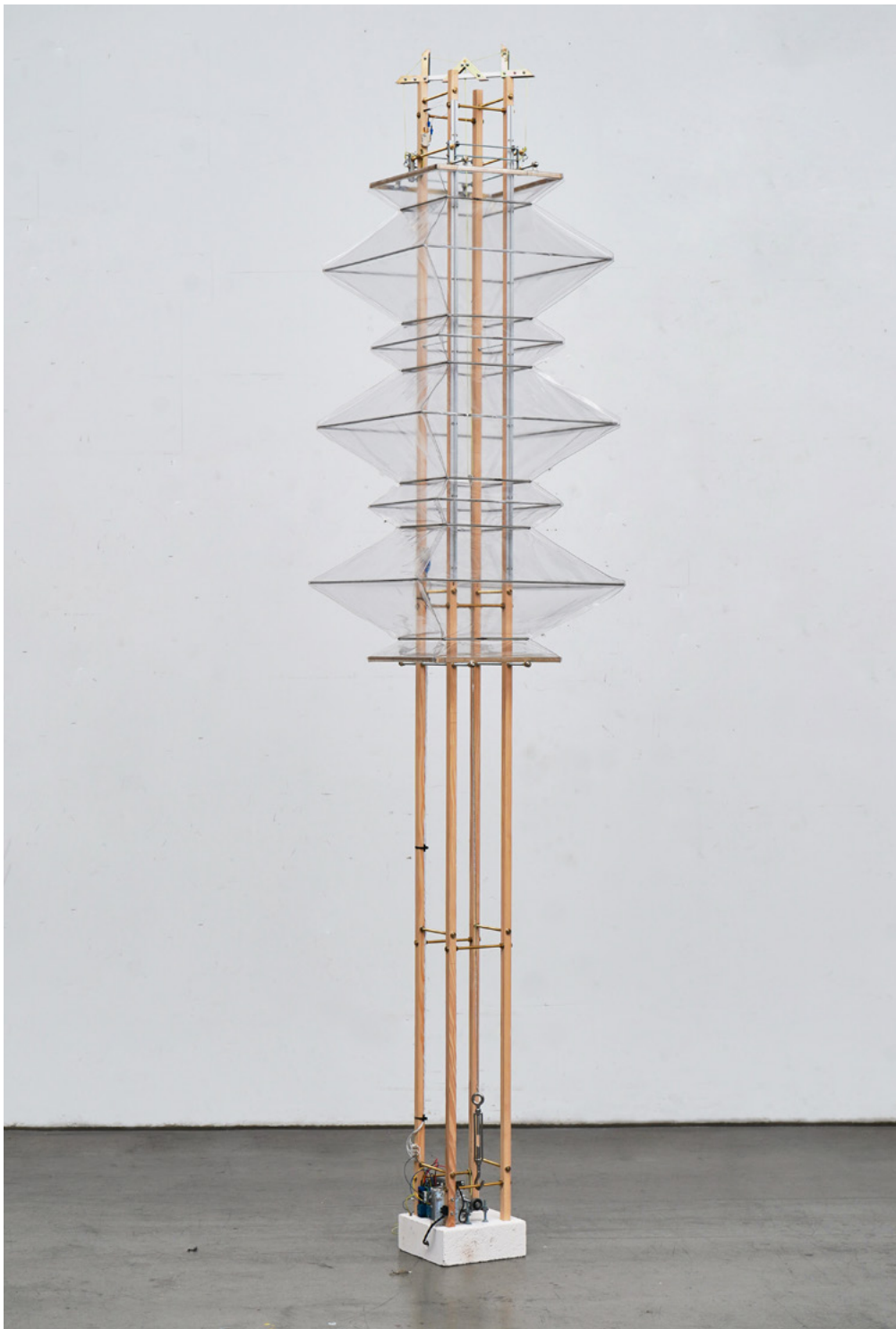
*Sometimes the shell might be just all.
_Fly to the sky with a cup of soft drink*

2022

46 x 46 x 250(h) cm.

Wood, stainless steel, aluminum, PVC film, concrete, thread, Motor, Arduino process





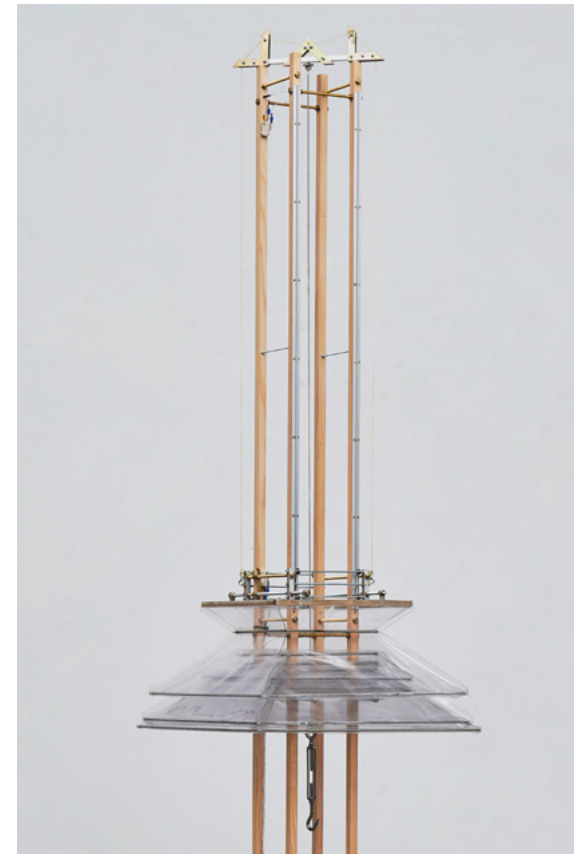
Sometimes the shell might be just all.

_the Stars, the Wall, the River, the U.F.O and a song

2022

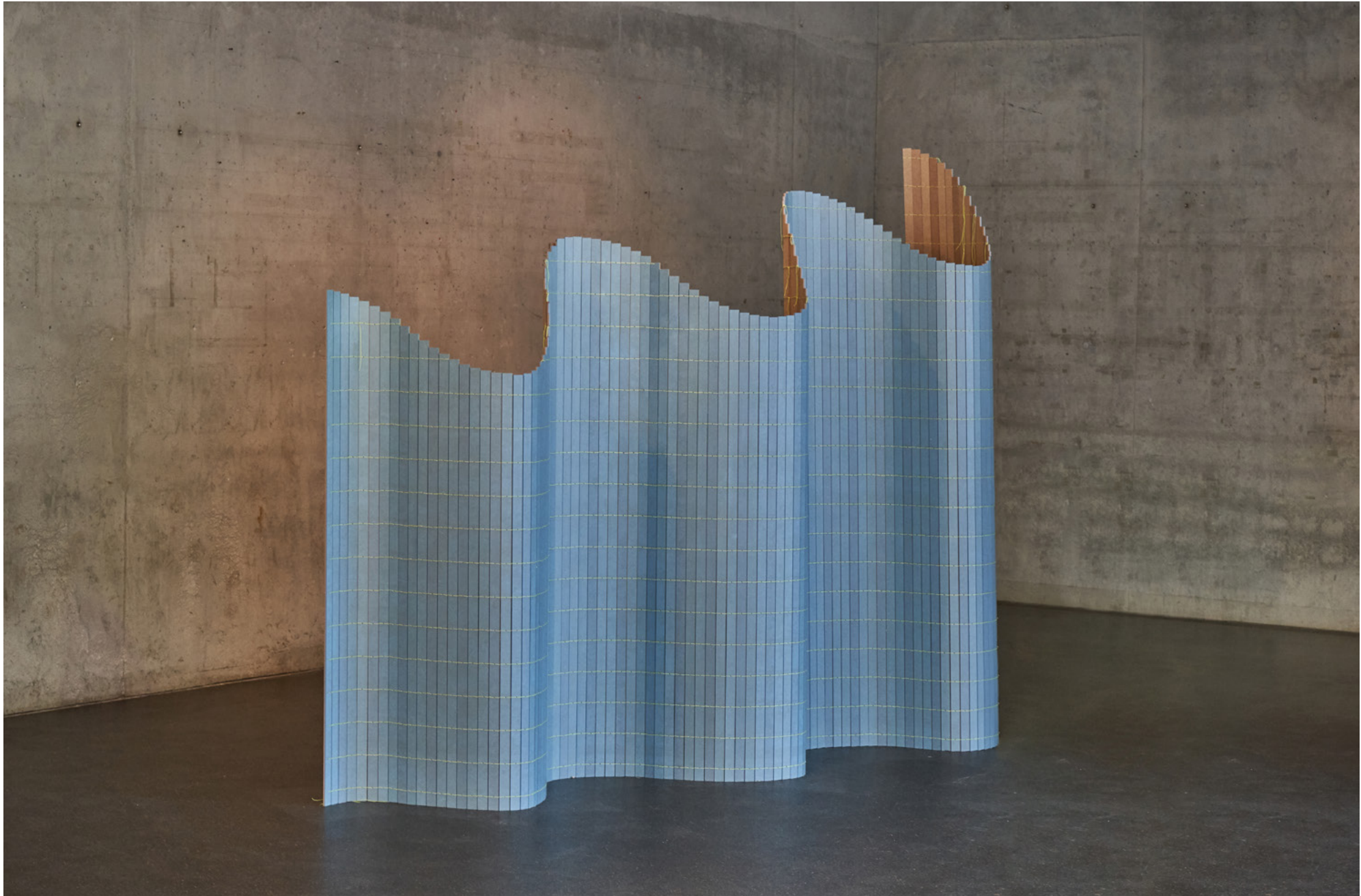
49 x 49 x 250(h) cm.

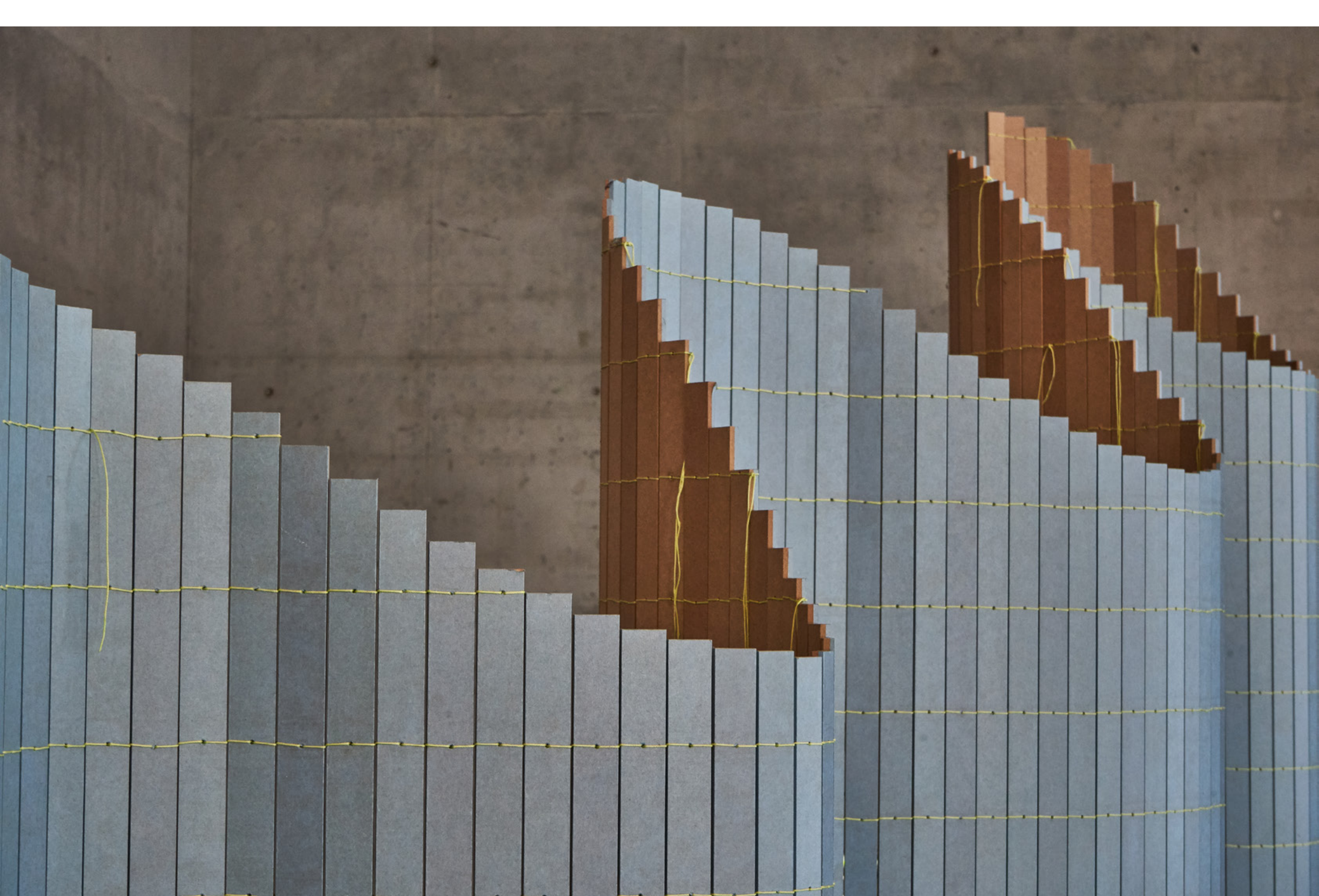
Wood, stainless steel, aluminum, brass PVC film, concrete, thread, Motor, Arduino process

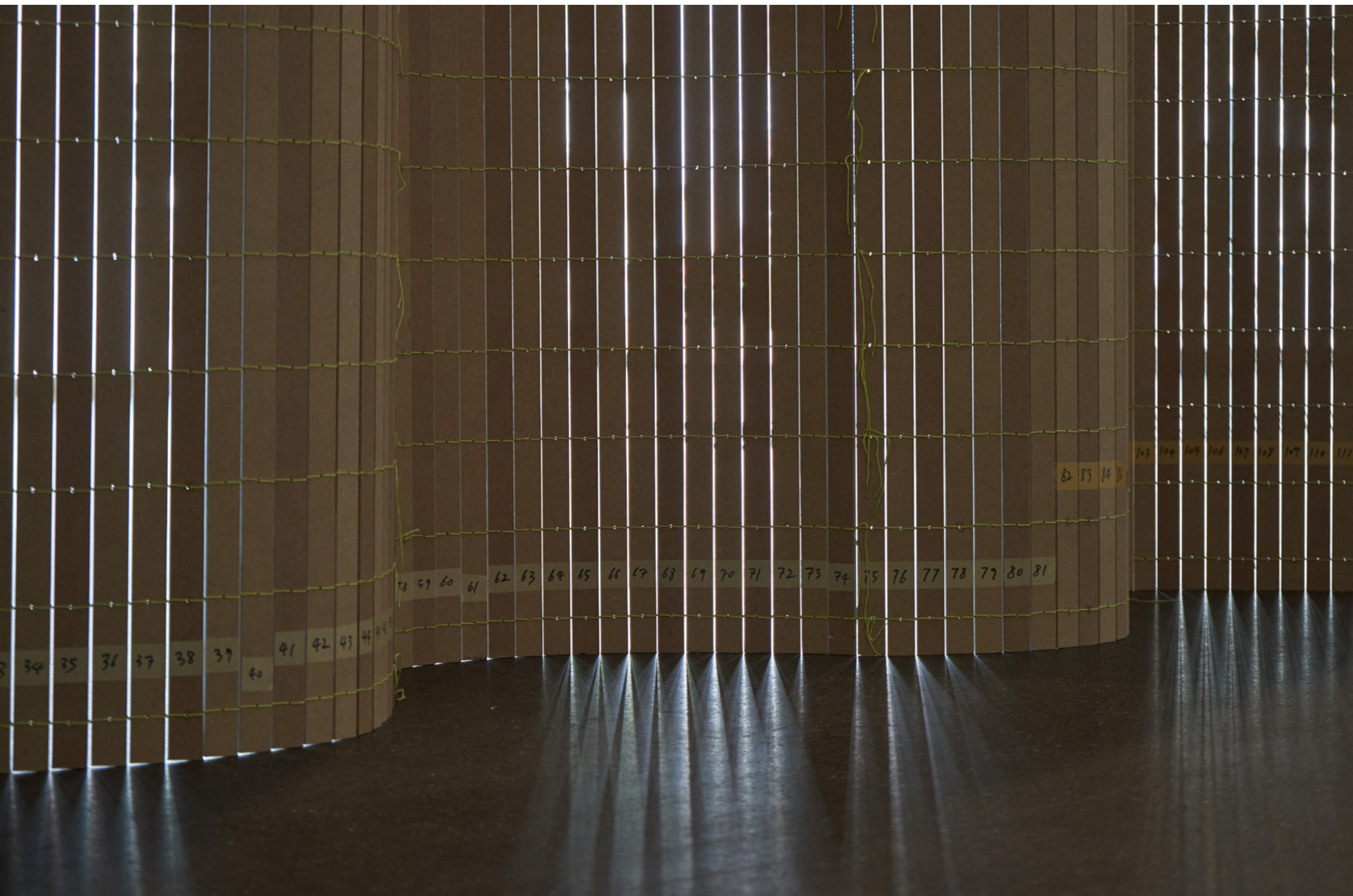


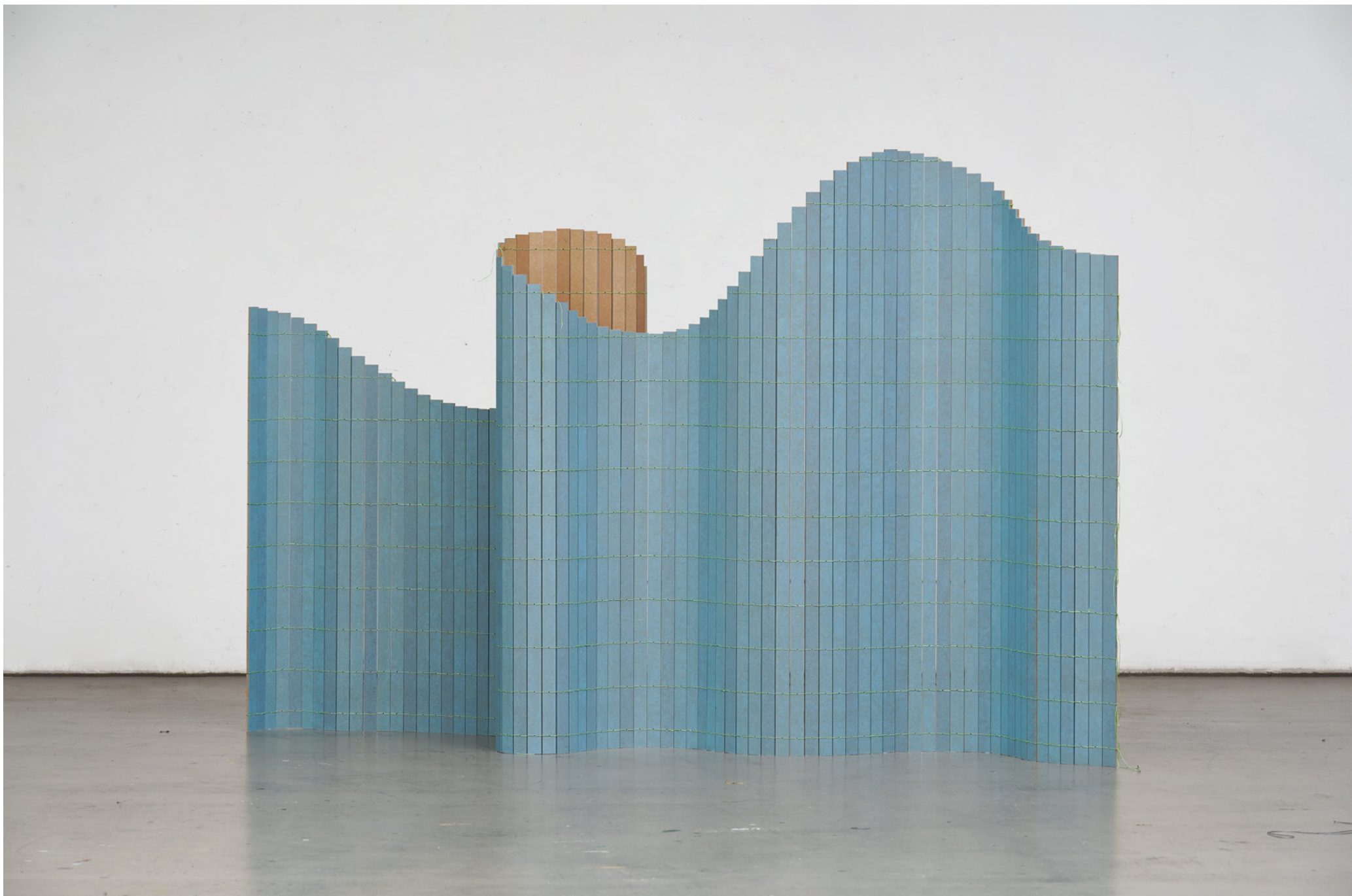
installation view in exhibition
"Hollow Sheels, Shallow Holes" in Italy

Fog dawn high frequncy sampling. #1
2022
Dimension variable / 387×1× 210 cm
Mdf, tape, thread



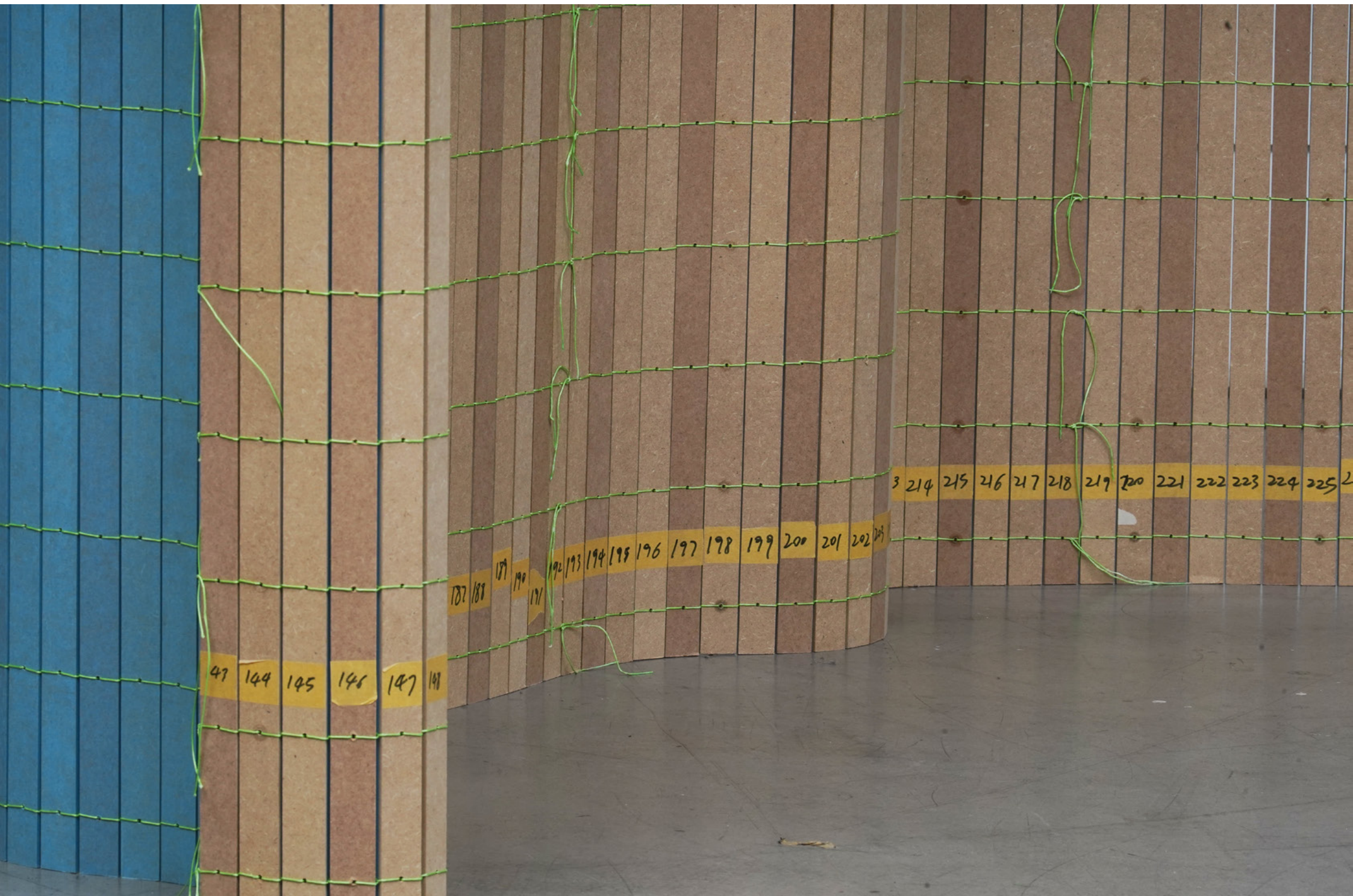






Fog dawn high frequency sampling. #2
2022
Dimension variable / 320x1x 122 cm
Mdf, tape, thread







It's time to come with me

2022

Stainless Steel, Fluorescent light(Blacklight), MDF,
PVC, coated styrofoam
80 x 75 x 213(h) cm













Wave_high frequency sampling
2021
mixed Media
dimension variable

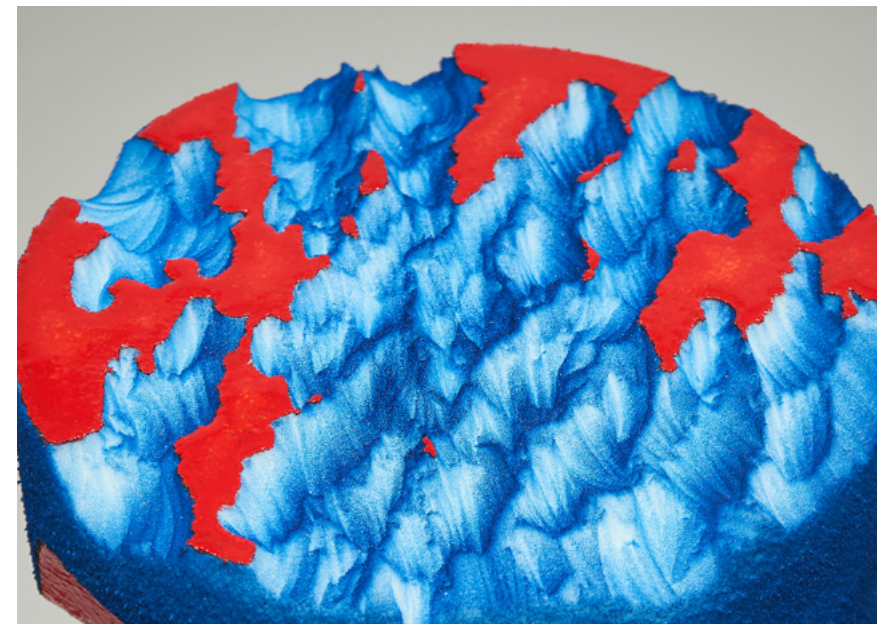






Wave_Looking for solid sit
2021
mixed Media
43 x 43 x 45~60 cm





Sunsit on the horizon
2021
mixed Media
68 × 68 × 115 cm







Wave_up the tsunami
2021
wood, sand paper, suspension spring
26 x 21 x 28 cm





Tsunami of 14days
2021
mixed media
38 x 42 x 40 cm







Wave_back to the love

2020

wood, sand paper, aycral, belt

25 x 20 x 13 cm

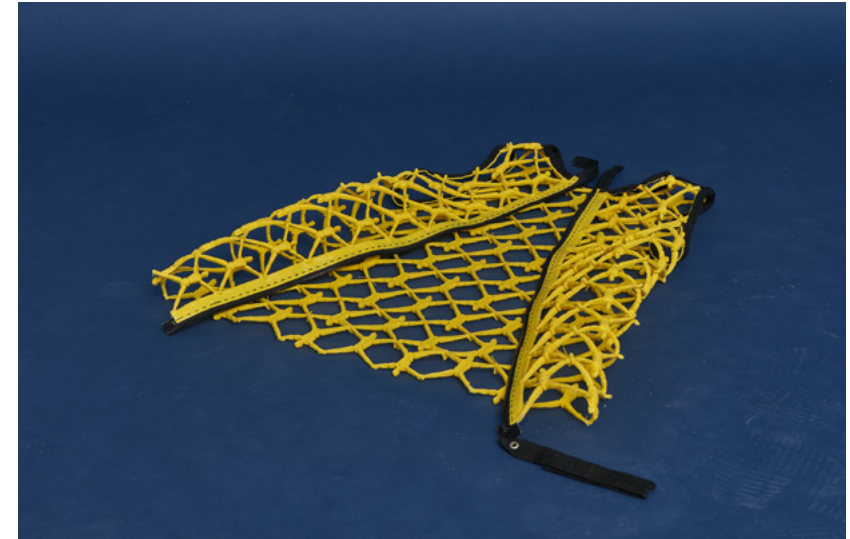


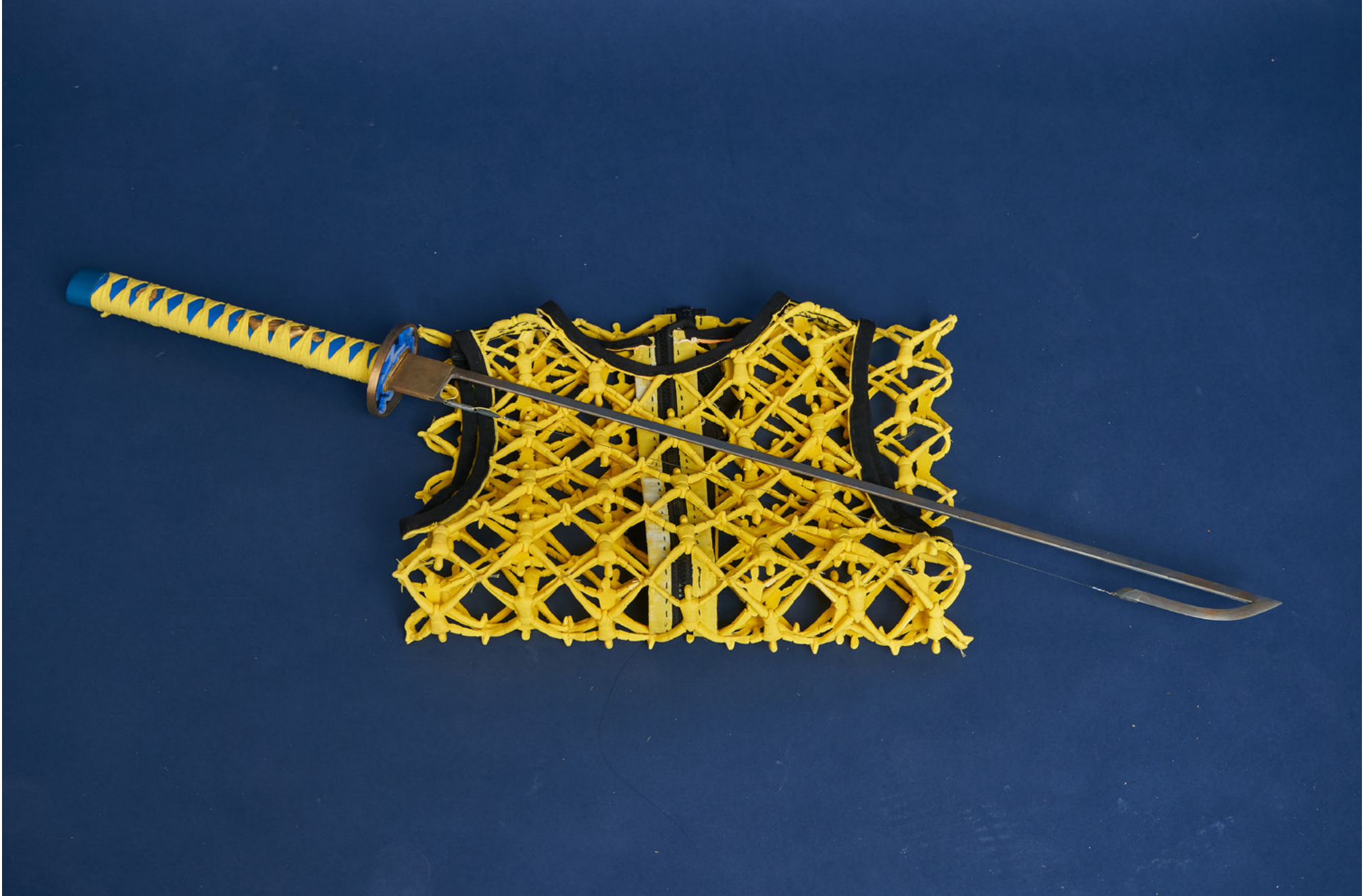




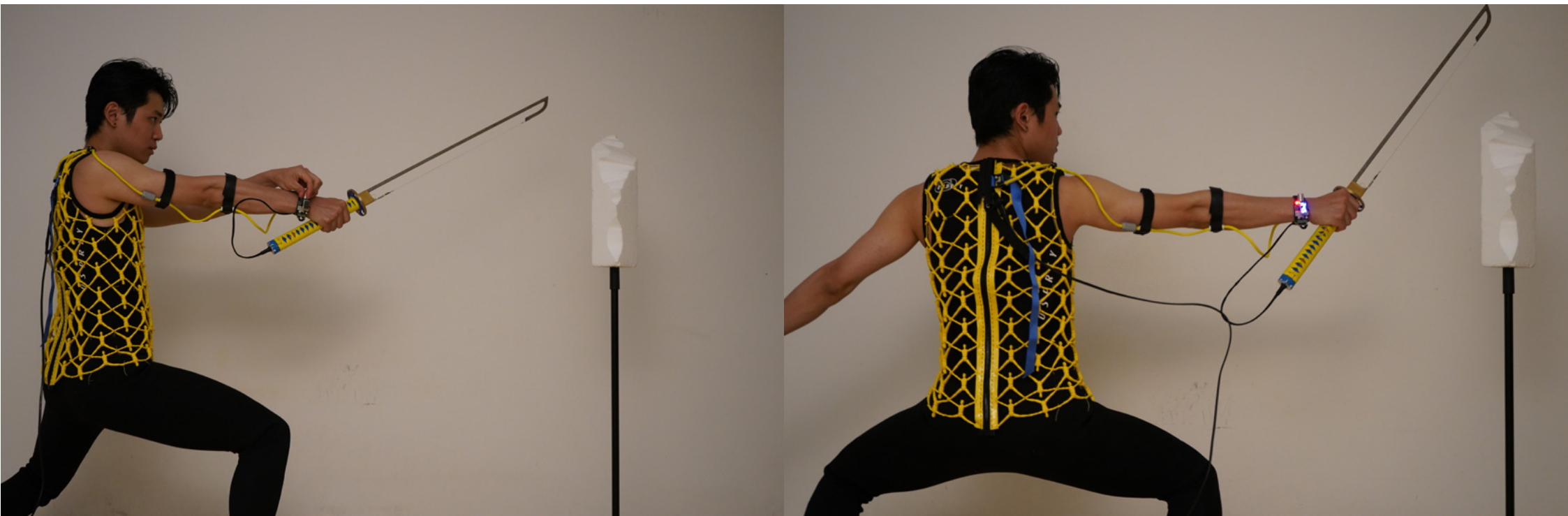


Waveproof surfing suit
2020
mixed media
32 x 5 x147 cm









Stillcut (Performance) Testshot











Space car

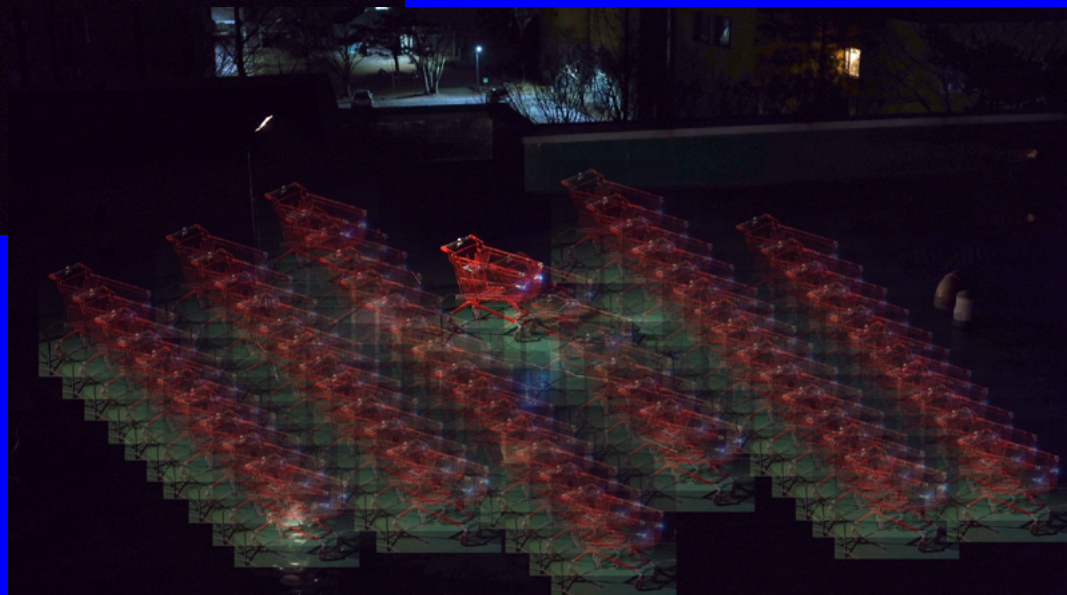
2018

shopping cart, aluminum Foil, flash light, paint, mobile phone with camera

49 x 101 x 104 cm







Hide and seek_Artificial mountain

2018

Textile, Steel, ABS plastic, Stainless steel, Seil, paint

115 x 120 x 364 cm





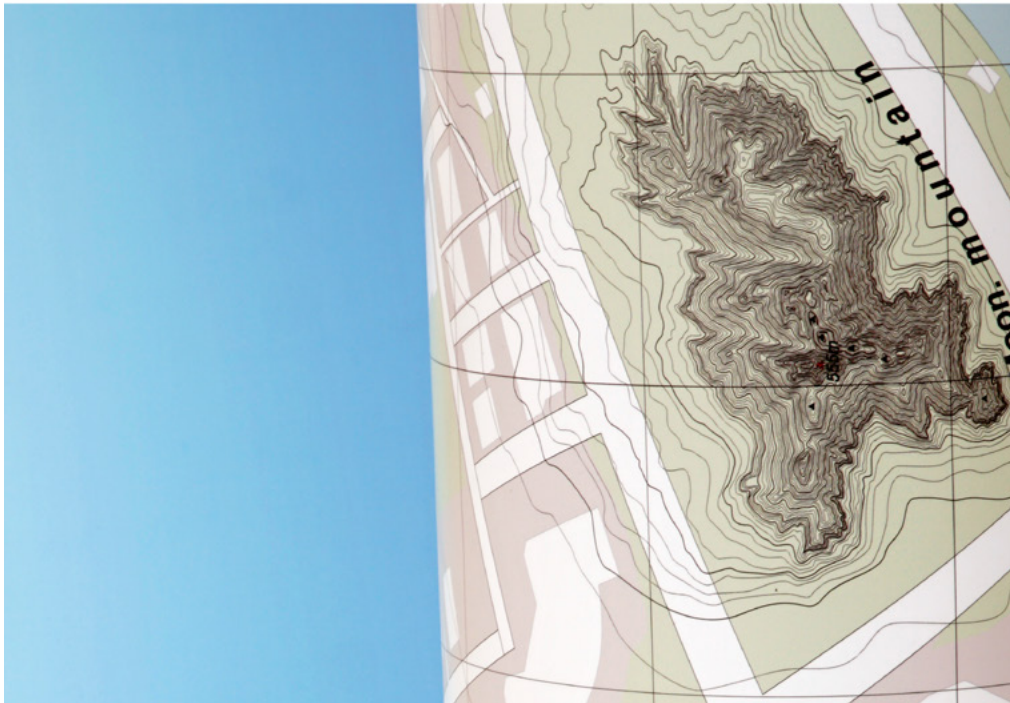




Mountain.Moon & skyblue sun

2018

pigment printing on paper, pigment printing on fabric
23 x 20 x 100 cm, 80 x 300 cm





Foggy smoggy

2018

print on fabric, tape, steel, spray paint, acryl

64 x 59 x 120 cm



The monster has eaten my sky

Baby monster

2017

Digital C print on paper

16.5 x 12.5 cm



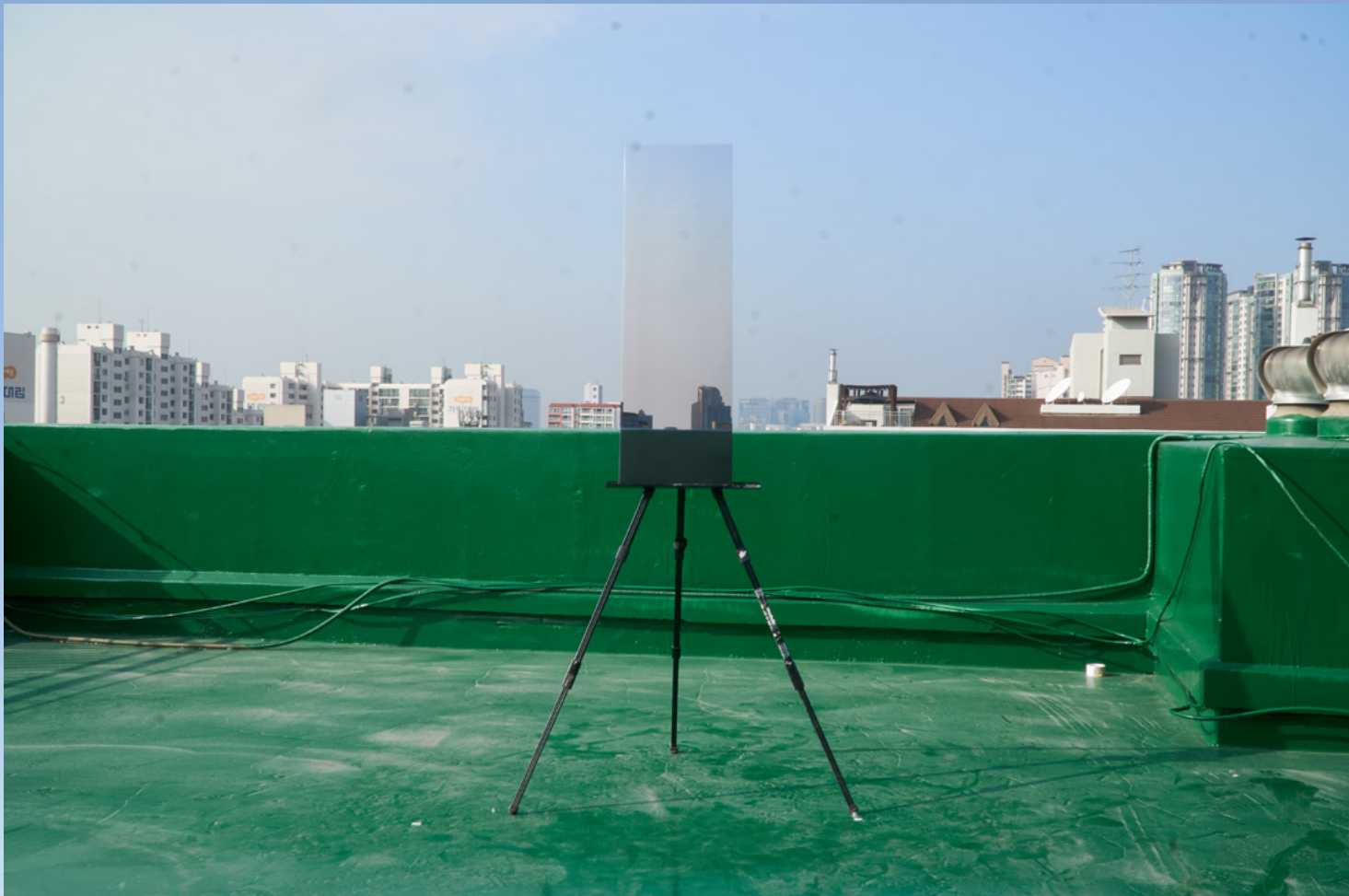
The monster has eaten my sky

2017

Digital C print on paper

16.5 x 12.5 cm

How to get my lost sky back
2017
Digital C print on paper
A3 / A4



<https://youtu.be/HwHfl01tUxg>

Climb

Graduation Show 2018/2019
C.A. University S.Korea

Mountain 2017

shouting 2017

Stand up! 2017

skyblue sun 2017

Moon MT. 555m 2017

Running without Aiming 2017

Doves 2017







Mountain.Moon

2017

pigment printing on paper, wood, steel, wire
130 x 124 x 105 cm

SKYBLUE sun

2017

pigment on textile
dimension variable / 1200 x 75 cm

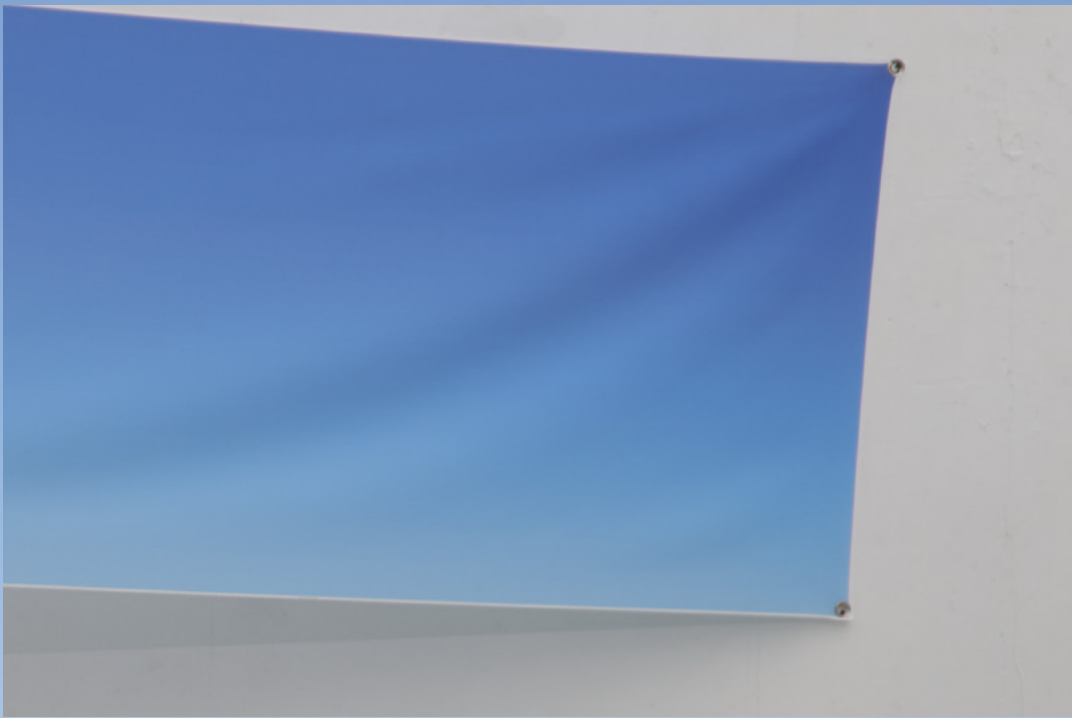




Moon. mountain

E. Seock chon. Lake

555m



SKYBLUE sun
 2017
 pigment on textile
 dimension variable /1200 x 75 cm



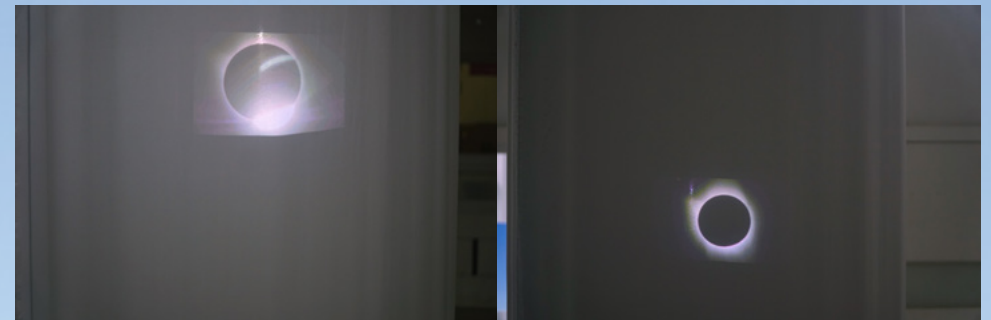
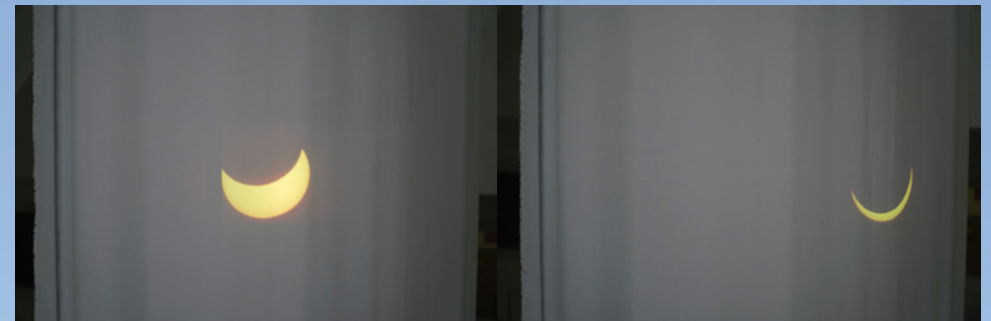


Stand up!

2017

print on textile, Metal, motor with control system, pvc
80x80x735 cm





The mountain

2017

Textile, metal, motor, rail, cable, projector with video(28min30sec)

80x80x735 cm



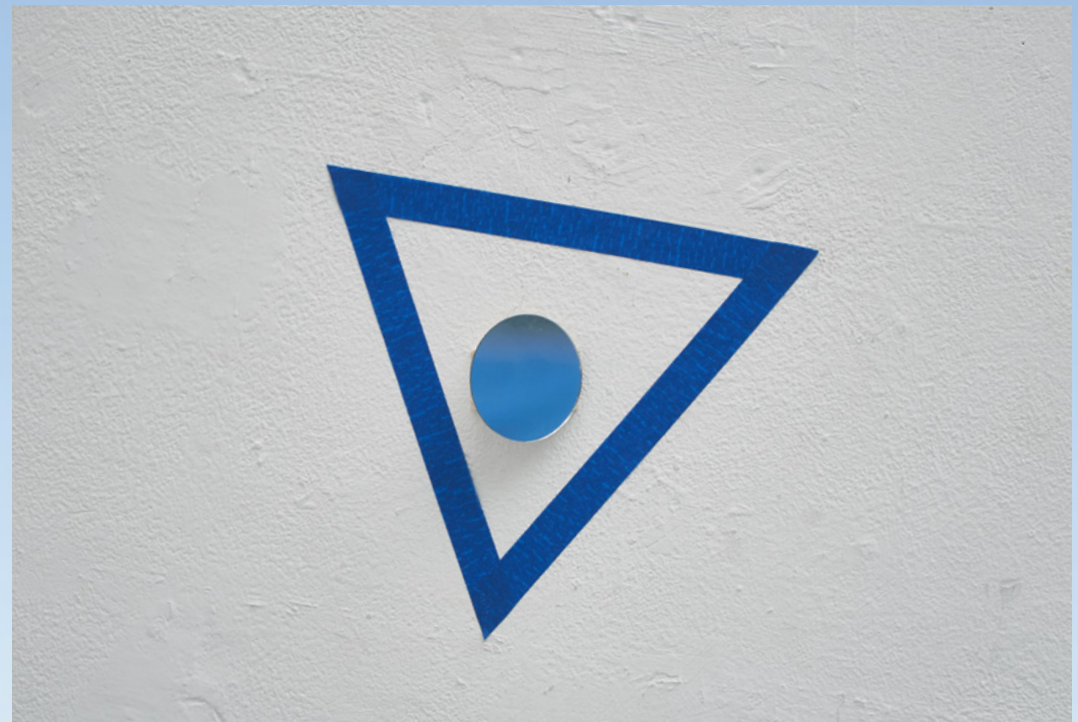
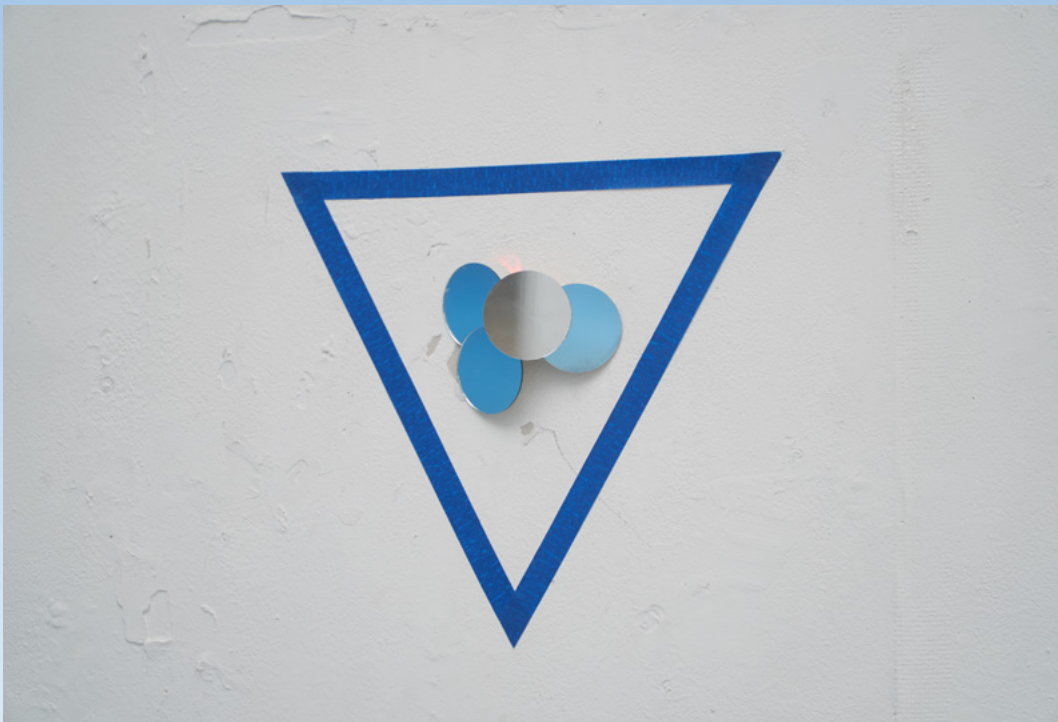
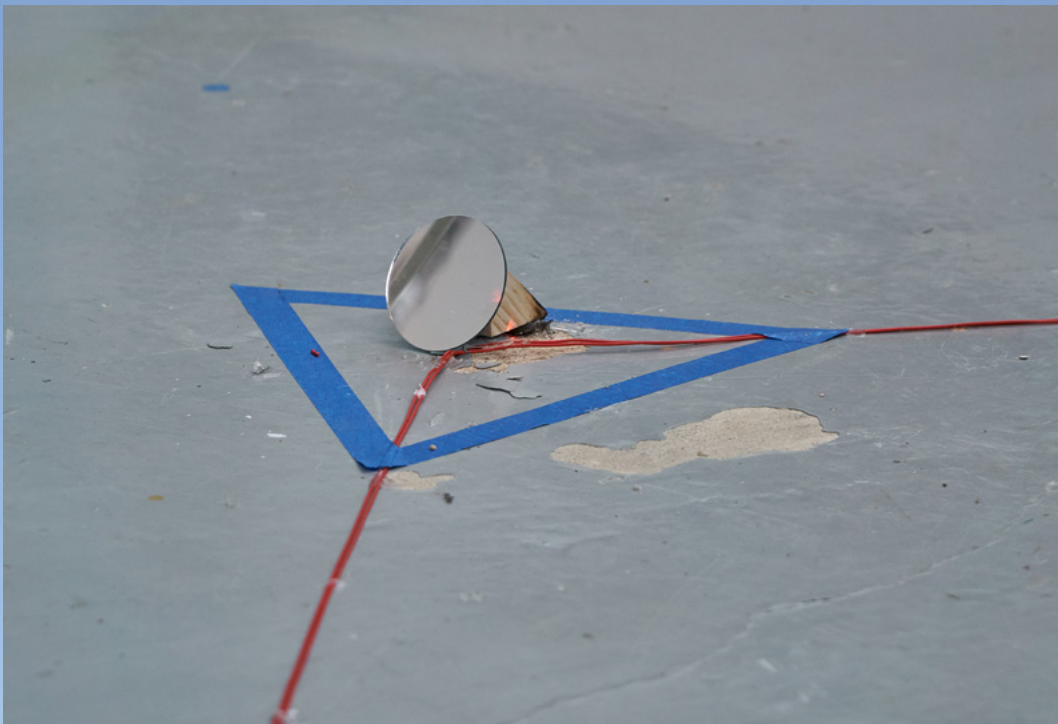
Running without aiming

2017

wood, stainless steel, Laser, mirror, Led lamp, tape
50x45x250 cm, 28x30x49cm





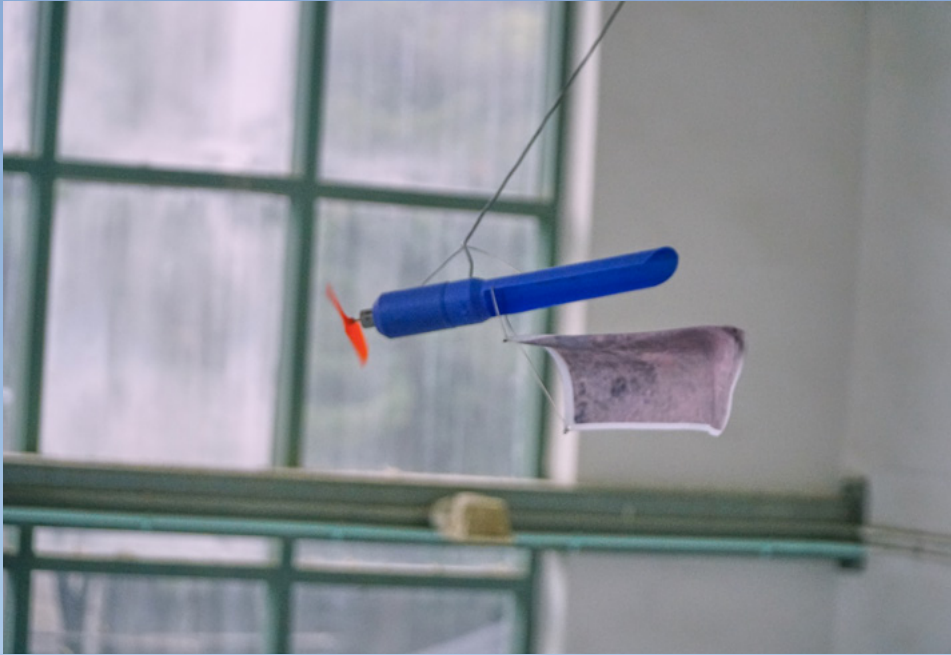


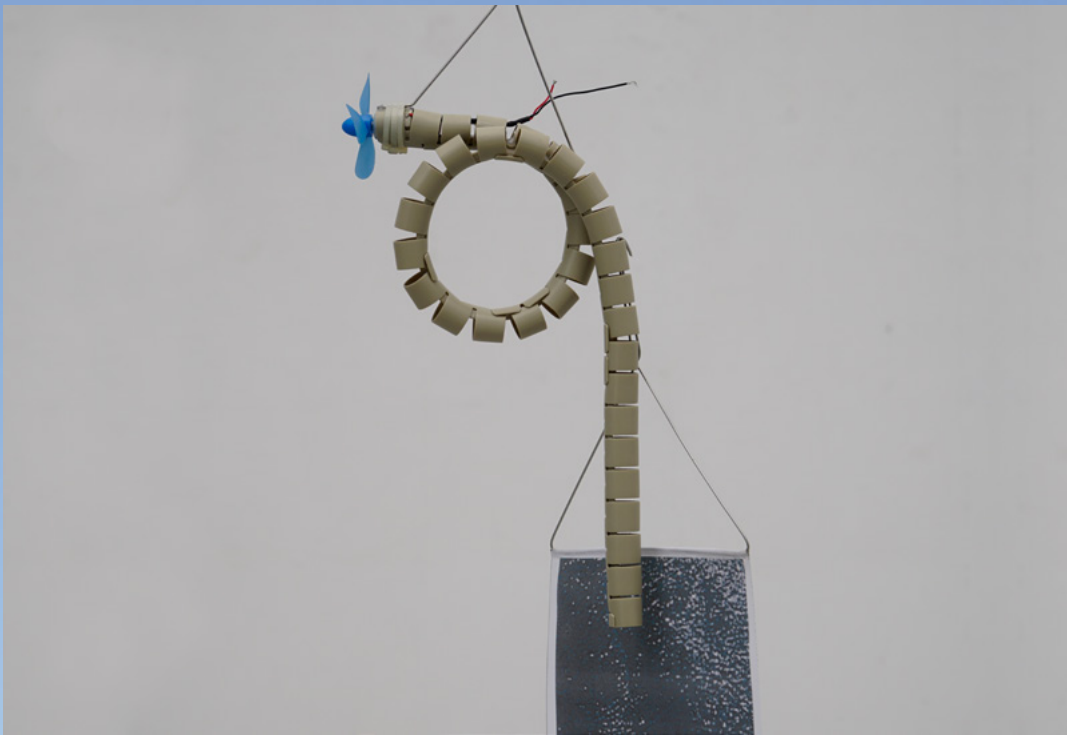
Video link: <https://youtu.be/O9JfnehEips>

Doves

2017

print on fabric, motor, wood, Steel, plastic, Stainless steel, Seil, spray paint, sponge
various size





Video link: <https://youtu.be/vqi5yfR0i5s>

Shouting on the mountain

2017

wood, stainless steel, motor, bow, string, paperpipe, rubberbelt

130 x 58 x 201 cm



