

YIYUN KANG

SELECTED PROJECTS 2025

DR YIYUN KANG FRSA

Yiyun Kang is an artist, researcher, and educator who works at the intersection of art, design, technology, and engineering. She is an Associate Professor and Endowed Chair Professor at KAIST's Department of Industrial Design in the Engineering School, where she founded and directs the Experience Design Lab. Her academic background includes a BFA in Painting from Seoul National University, an MFA from UCLA, and a PhD from the Royal College of Art, where she previously served as an associate lecturer.

Kang's artistic practice is defined by technologically sophisticated, immersive installations that explore post-anthropocentric perspectives. Through a diverse range of media and experimental methods, her work delves into the complex interplay between human, non-human, and technological entities. She creates powerful spaces for emotional resonance and critical reflection, using synesthetic storytelling to spark dialogue about our entangled future.

Her work has been presented at major international venues, including the Victoria and Albert Museum (V&A), the Venice Architecture Biennale, Grand Palais Immersif, and Chicago's Art on the Mart. She has held solo exhibitions at PKM Gallery and Shinsegae Heritage Museum and, in 2023, became the first Asian artist to collaborate with Jaeger-LeCoultre on a multi-city touring exhibition. Kang presented a large-scale collaboration with NASA and Google at COP28 Dubai (2023) and curated the thematic exhibition for Seoul Design 2024. Her works are held in the collections of the V&A and BTS, and she has undertaken residencies at the National Museum of Modern and Contemporary Art (MMCA), Seoul Museum of Art, and the V&A.

A Fellow of the Royal Society of Arts (FRSA), Kang's accolades include the Red Dot Award (2018, 2025), iF Award (2024), and the British Council Alumni Award for Culture and Creativity (2022). She was appointed a Civilian Member of the Public Diplomacy Committee under the Ministry of Foreign Affairs of the Republic of Korea in 2024. Her influence extends to policy and media, having been invited as a panelist at the UK Parliament and featured in Bloomberg's Art+Technology series. Her scholarly writings have appeared in publications such as Leonardo Journal (MIT Press) and Practice of Projection (Oxford University Press), and she has presented at premier international forums like SIGGRAPH. As a sought-after speaker, Kang has lectured at leading institutions worldwide, including Politecnico di Milano, School of the Art Institute of Chicago, SOAS University of London, Sotheby's Institute of Art, and Christie's.

강이연은 서울대에서 서양화 학사를, 캘리포니아대학교 UCLA에서 디자인/미디어 아트 석사를, 영국 왕립예술학교 Royal College of Art (RCA)에서 박사 학위를 마쳤다. 작가는 영국 왕립예술학교의 객원교수를 거쳐, 현재는 한국과학기술원(KAIST) 공과대학 산업디자인 학과의 부교수이자 지정 석좌교수로 재직 중이다. 동시에 KAIST 산하 Experience Design Lab을 설립·운영하며, 예술, 디자인 기술의 깊이 있는 융합을 위한 연구를 진행 중이다. 작가는 영국 왕립예술학회 Royal Society of Arts의 펠로우이며, 대한민국 외교부 공공외교 민간위원으로 위촉되어 활동중이다.

강이연의 작업은 다양성과 탈인간중심주의적 사고에 뿌리를 두는, 기술집약적·몰입형 설치 작품으로 대표된다. 그는 인간과 비인간, 인간과 기술 사이의 이분법적 경계를 가로지르며, 지속가능한 지구의 미래를 위한 새로운 사유의 가능성을 탐색한다. 작품은 공감각적인 스토리텔링을 바탕으로 구현되며, 다양한 기술적 실험을 통해 관객을 몰입적인 경험 속으로 끌어들인다. 궁극적으로 그의 작업은 관객이 새로운 시각을 획득하고 비판적 성찰을 확장할 수 있는 장을 마련한다.

강이연은 Victoria and Albert Museum(V&A), 세계기후협약(COP28), Venice Architecture Biennale, Grand Palais Immersif 등 국제 주요 기관에서 전시를 진행해 왔다. 또한 PKM Gallery, 신세계 Heritage Museum, Chicago Art on the Mart 등에서 개인전을 열었으며, Google, NASA, Jaeger-LeCoultrre 등 각 분야를 대표하는 글로벌 기업들과 단독 협업 프로젝트를 다수 수행하였다.

작가의 작품은 V&A, BTS 등에 소장되어 있으며, V&A, 국립현대미술관, 서울시립미술관의 레지던스 프로그램에 참여하였다.

더불어 강이연은 Politecnico di Milano, SOAS University of London, Sotheby's Institute of Art London, Christie's London, 한국국제교류재단, 한국과학기술단체총연합회, 현대차 정몽구 재단 등 다양한 국제·학술 기관에서 활발히 강연을 이어가고 있다.

연구 활동으로는 Leonardo Journal(MIT Press), ACM SIGGRAPH Art Papers 등에 꾸준히 논문을 게재하고 있다.

작가는 UK Alumni Award Creative 부문을 수상했으며, Red Dot Award, iF Award 등 다수의 상을 수상하였다.

Full CV: https://www.yiyunkang.com/_files/ugd/c7f3f6_ee717a8429c3473eadc7f7073e917d16.pdf

ENTANGLEMENT



ENTANGLEMENT

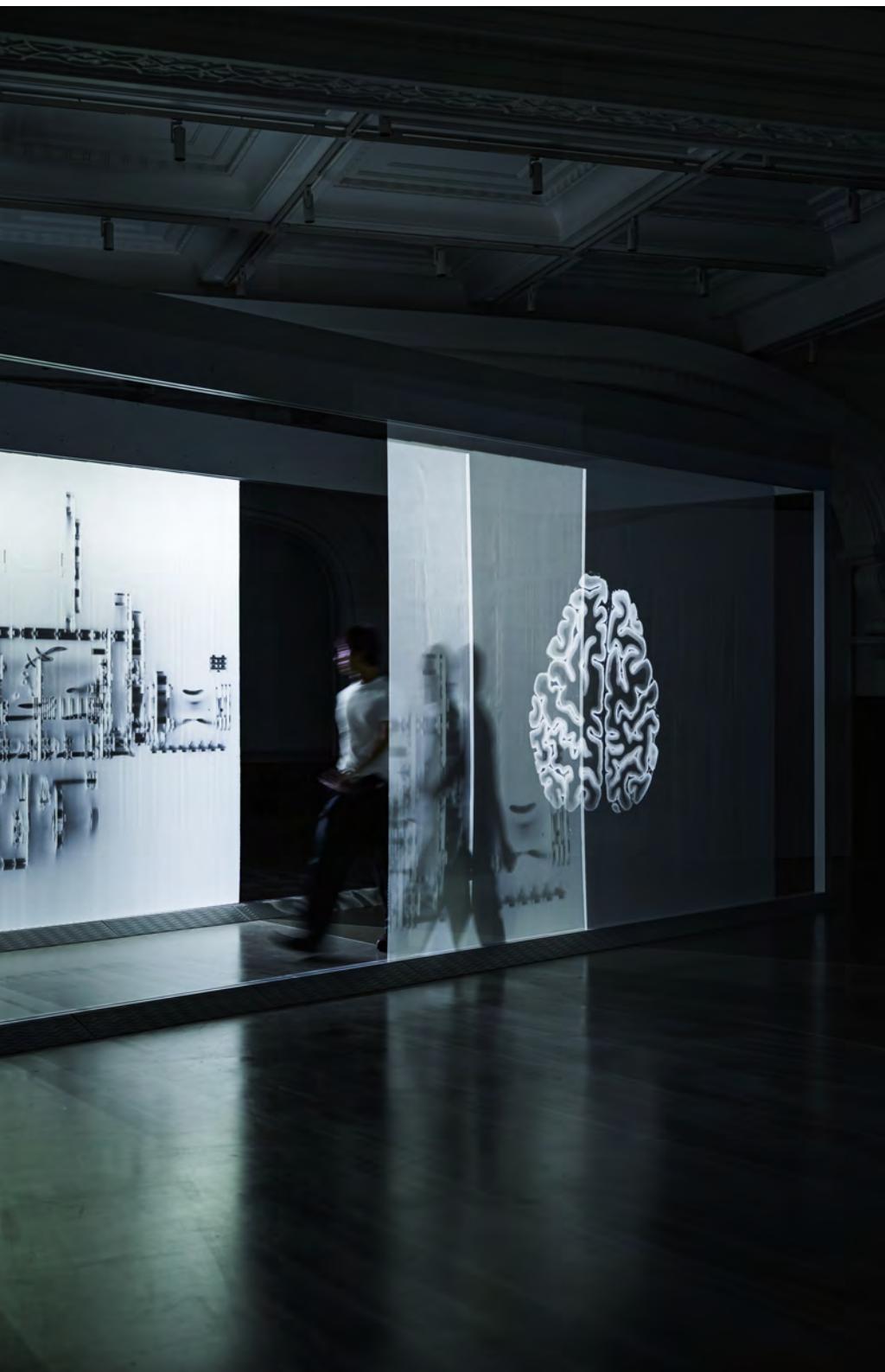
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Type: Solo Exhibition

Commissioned by Shinsegae Corporation

Location: Heritage Museum

and Shinsegae Square, Seoul. 2025



ENTANGLEMENT. 2025

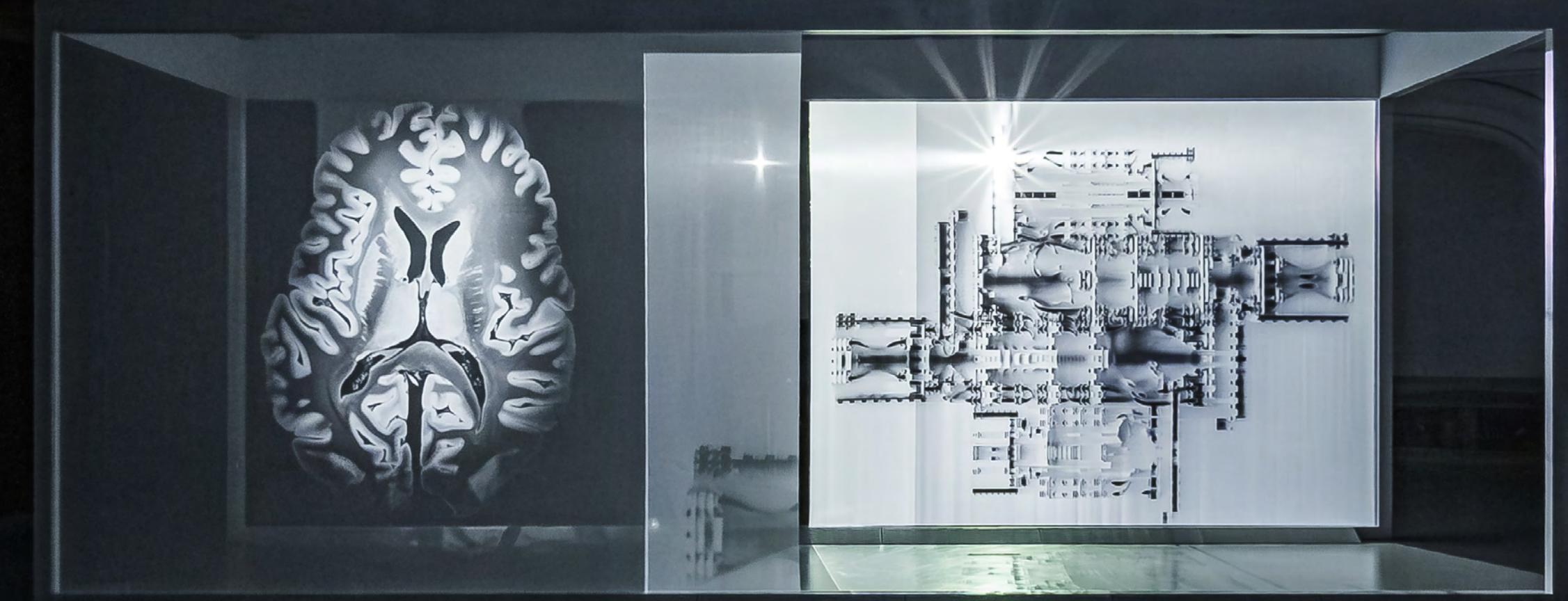
Kinetic multimedia installation, Multi-channel projection, Spatial audio system. 6 min.

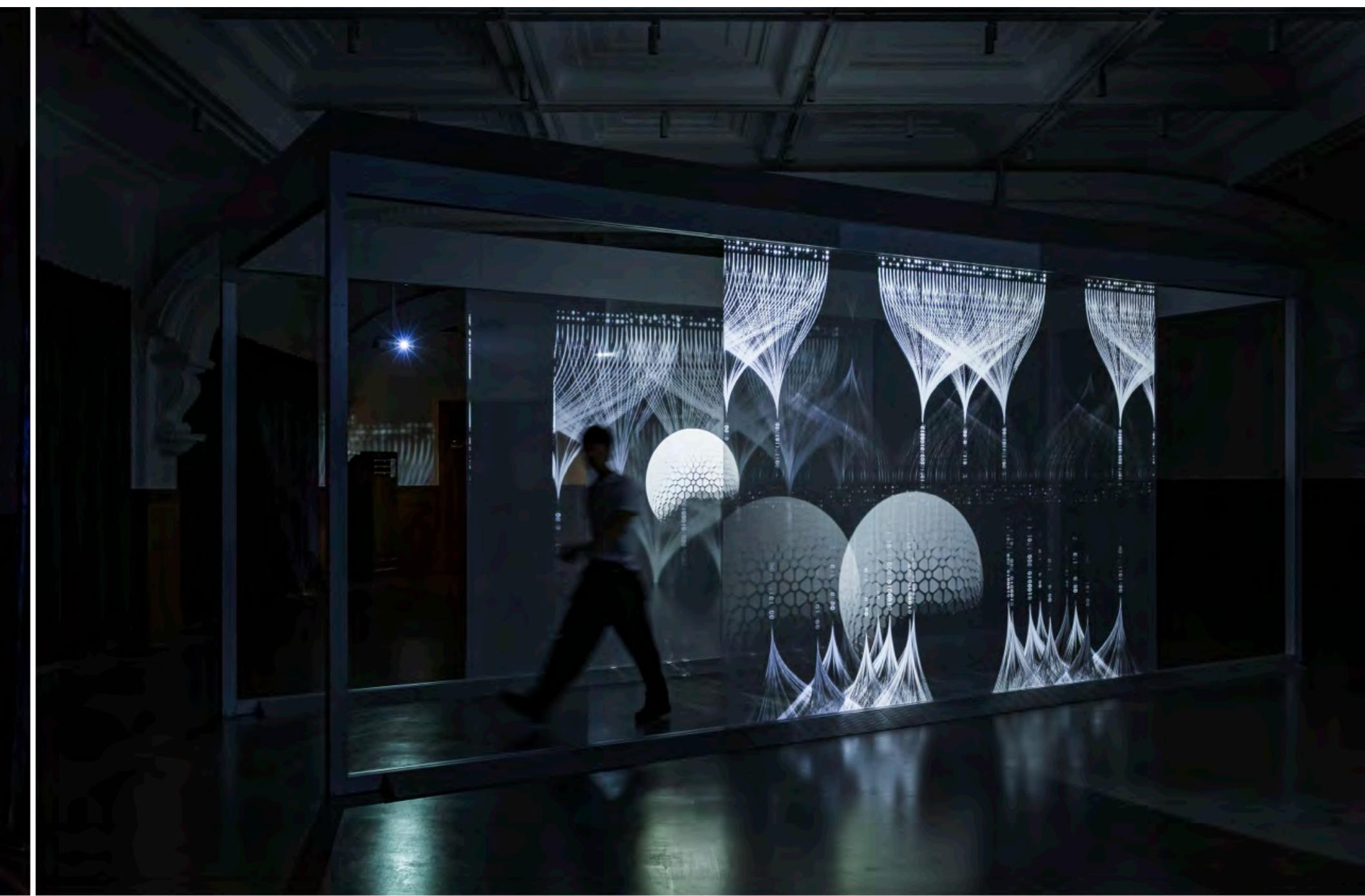
In this solo exhibition, Kang focuses on visualizing the **ENTANGLEMENT** of the human and non-human, a state that exists beyond dualistic thinking, through an immersive audio-visual kinetic installation. At its core, a large-scale installation employs two monumental moving screens that form a dynamic kinetic system.

The screens and their projected imagery—juxtaposing fragmented human forms with abstract machine images—merge into a powerful, living mechanism. This system, powered by an intricate network of projections, motors, and sound, initially depicts a binary worldview. However, as the screens begin to move and overlap, the two distinct narratives of the mechanical and the organic become intricately intertwined, creating a rich and complex tapestry of entanglement. Drawing from a background in painting, Kang synthesizes this kinetic vision as *Moving+=/Image*, a new formulation where motion is no longer a mere animation of the image but becomes its very condition of existence.

The work is a multi-part exhibition that unfolds across both indoor and outdoor spaces. It features a large-scale installation inside the museum and a series of drawings that reveal the creative process. The project culminates with a massive facade work at the heart of downtown Seoul. This outdoor piece holds particular significance as it is the first artwork ever to be showcased on Korea's largest facade, Shinsegae Square.

This work builds on a profound personal inquiry into heritage—the intangible assets an artist carries forward over time. The exhibition serves as a physical manifestation of this inquiry, representing a material heritage of immersive installations, a conceptual heritage of reconfiguring binaries, and a systemic heritage of deep technological integration.

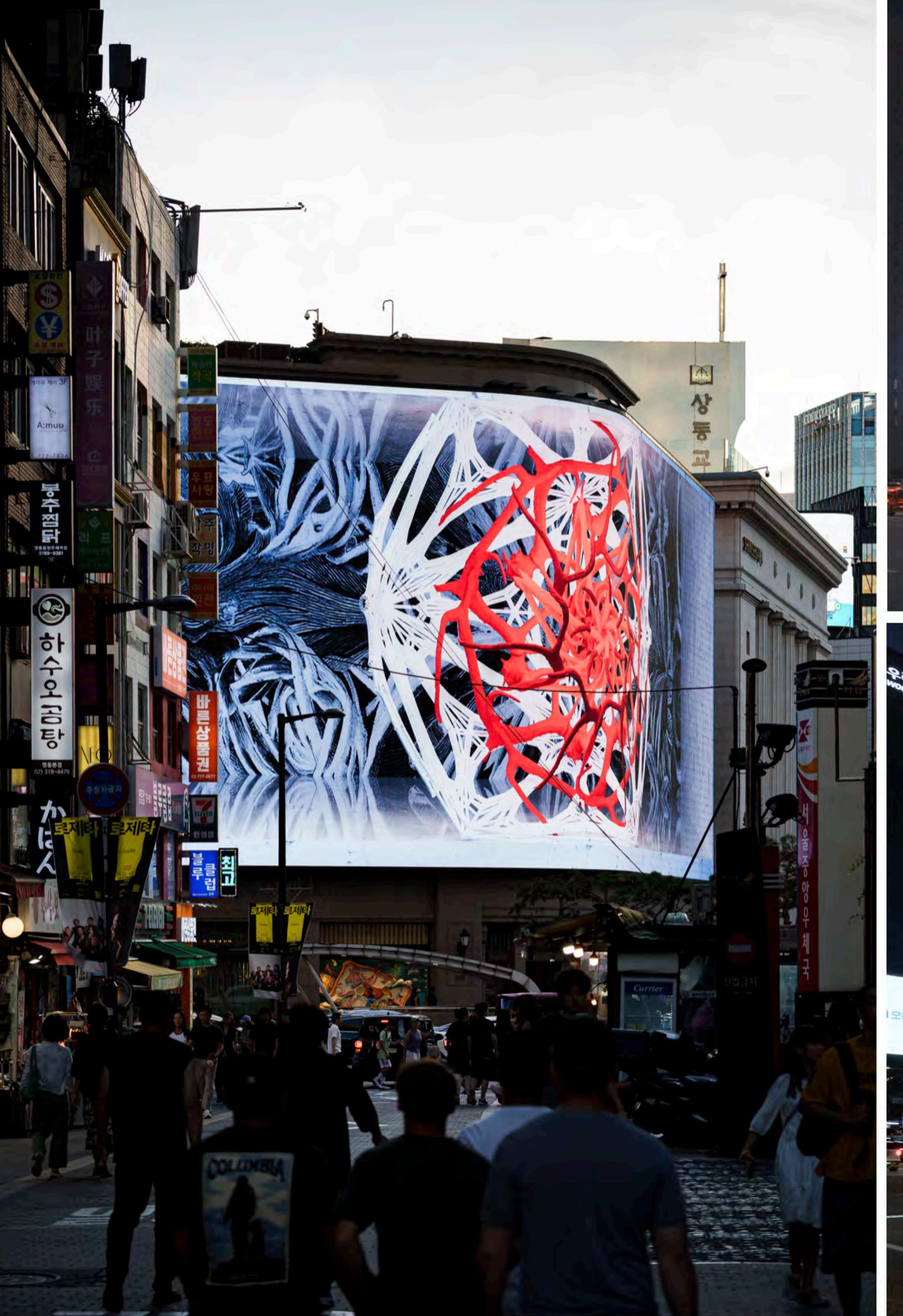






ENTANGLEMENT. 2025

Massive-scale facade screening, 1 min





ENTANGLEMENT. Drawing series 2025

Plotter drawings, and Moving-image drawings.



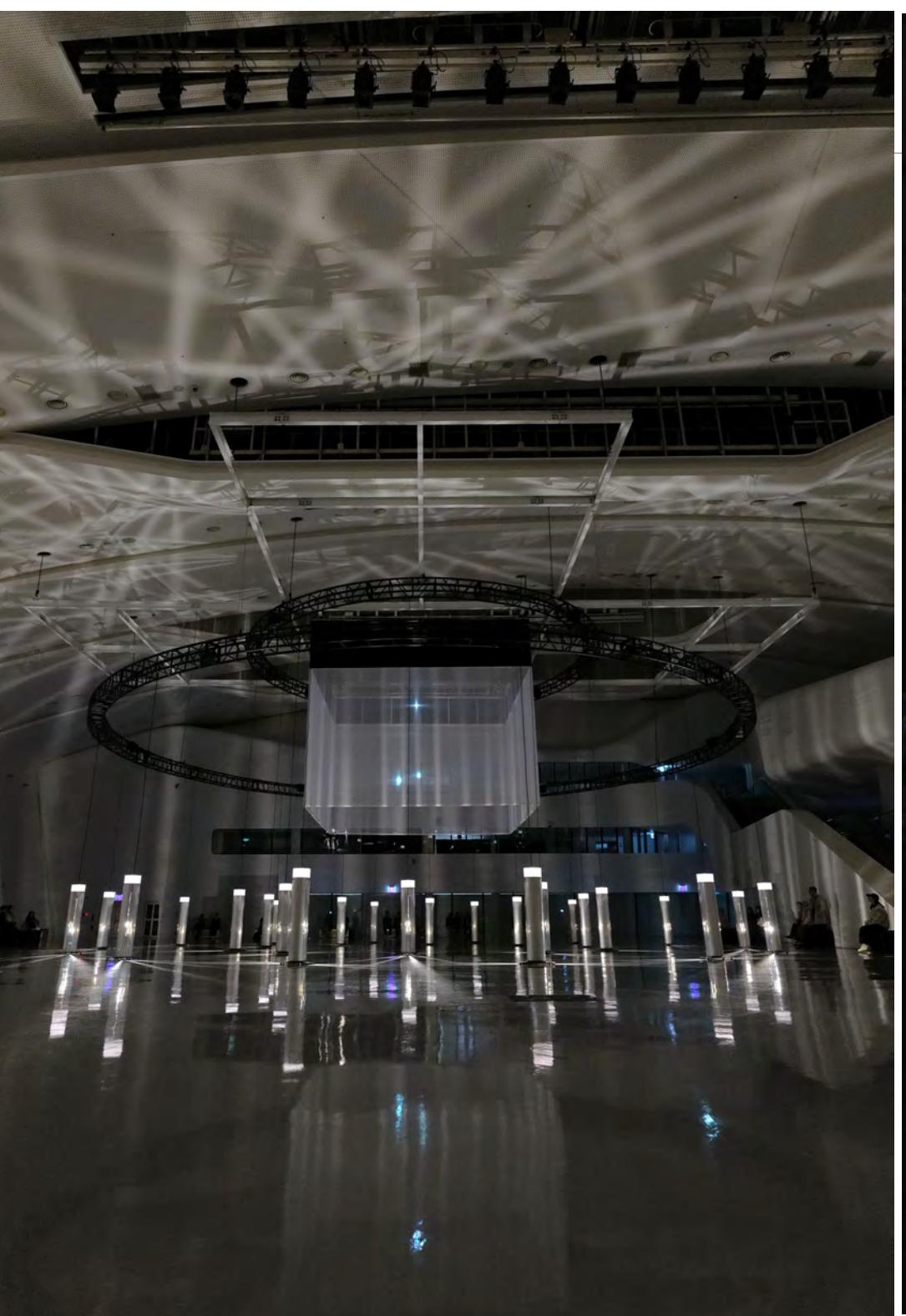
LIGHT ARCHITECTURE

Speculations on future AI models and architecture

Type: Solo Exhibition

Commissioned by Seoul Design Foundation

Location: DDP Seoul. 2024



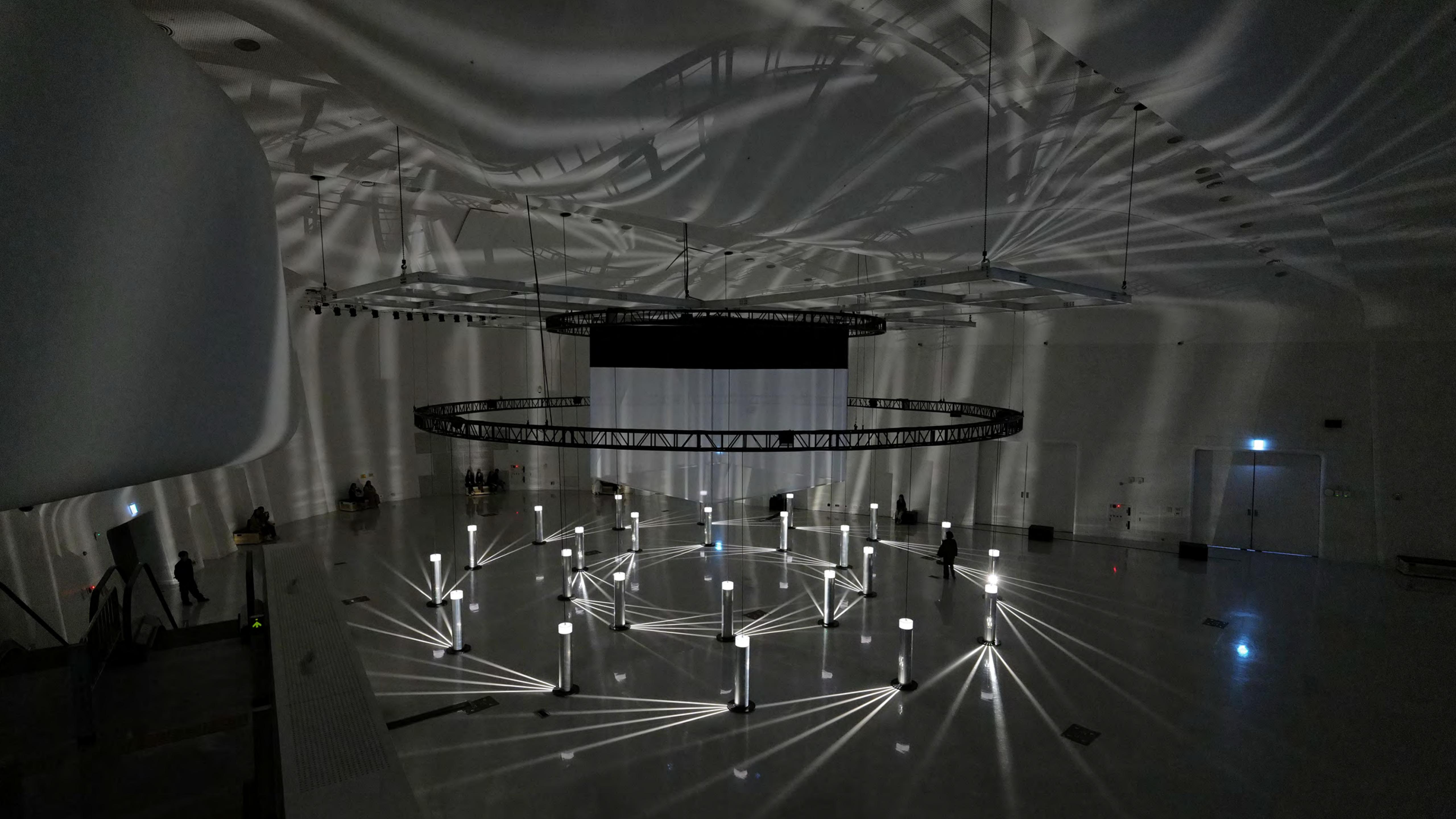
Showcased as the thematic exhibition at Seoul Design 2024, **Light Architecture** is a massive-scale installation that transforms its space into an immersive interplay of light, motion, and sound. Inspired by AI neural network architecture, this monumental new media artwork visualizes the enigmatic "black box" of artificial intelligence. Its **Neural Pods**—kinetic, light-emitting structures—form a vast, interconnected network, dynamic patterns of light, symbolizing the complex and intricate systems of AI.

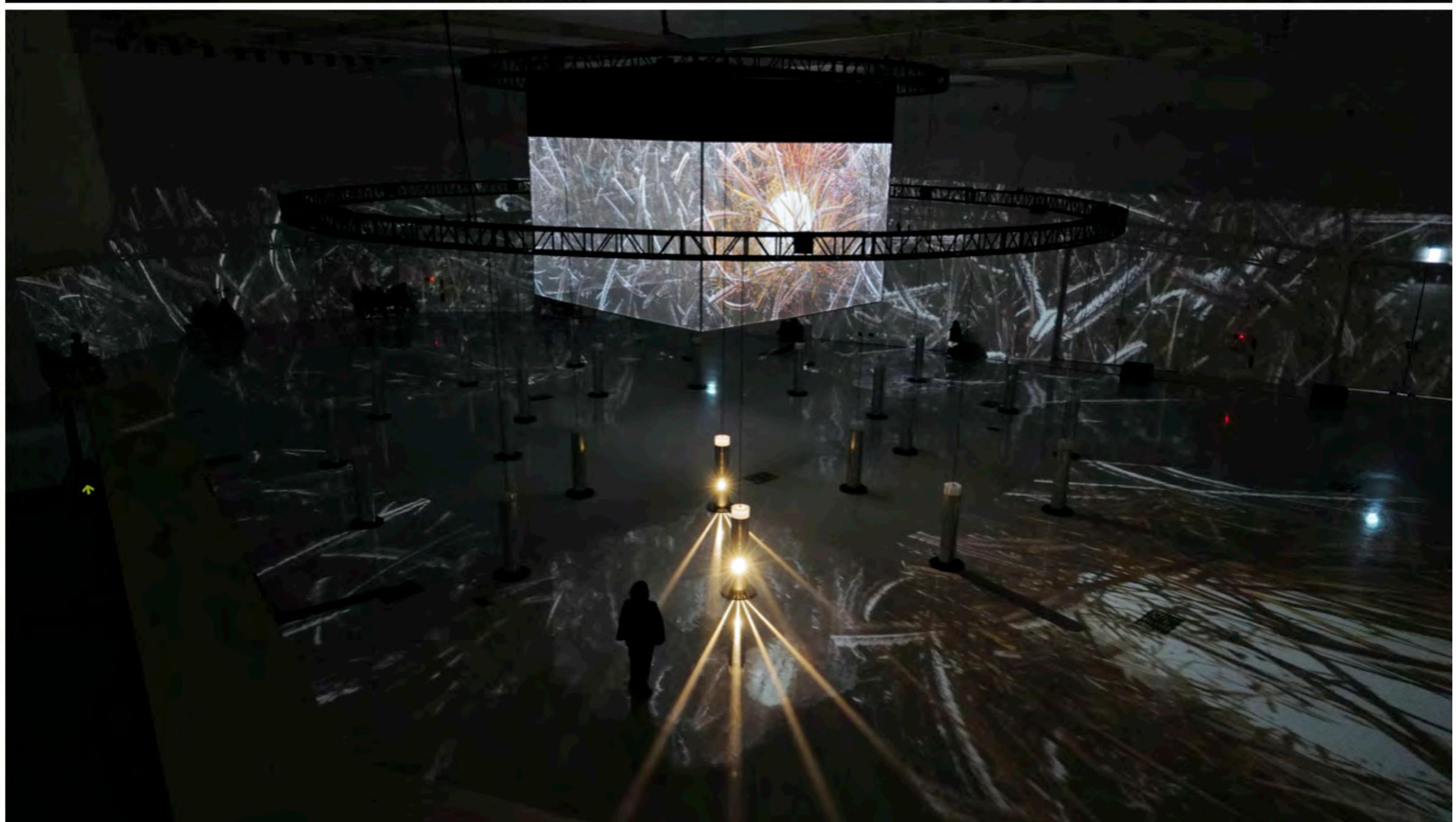
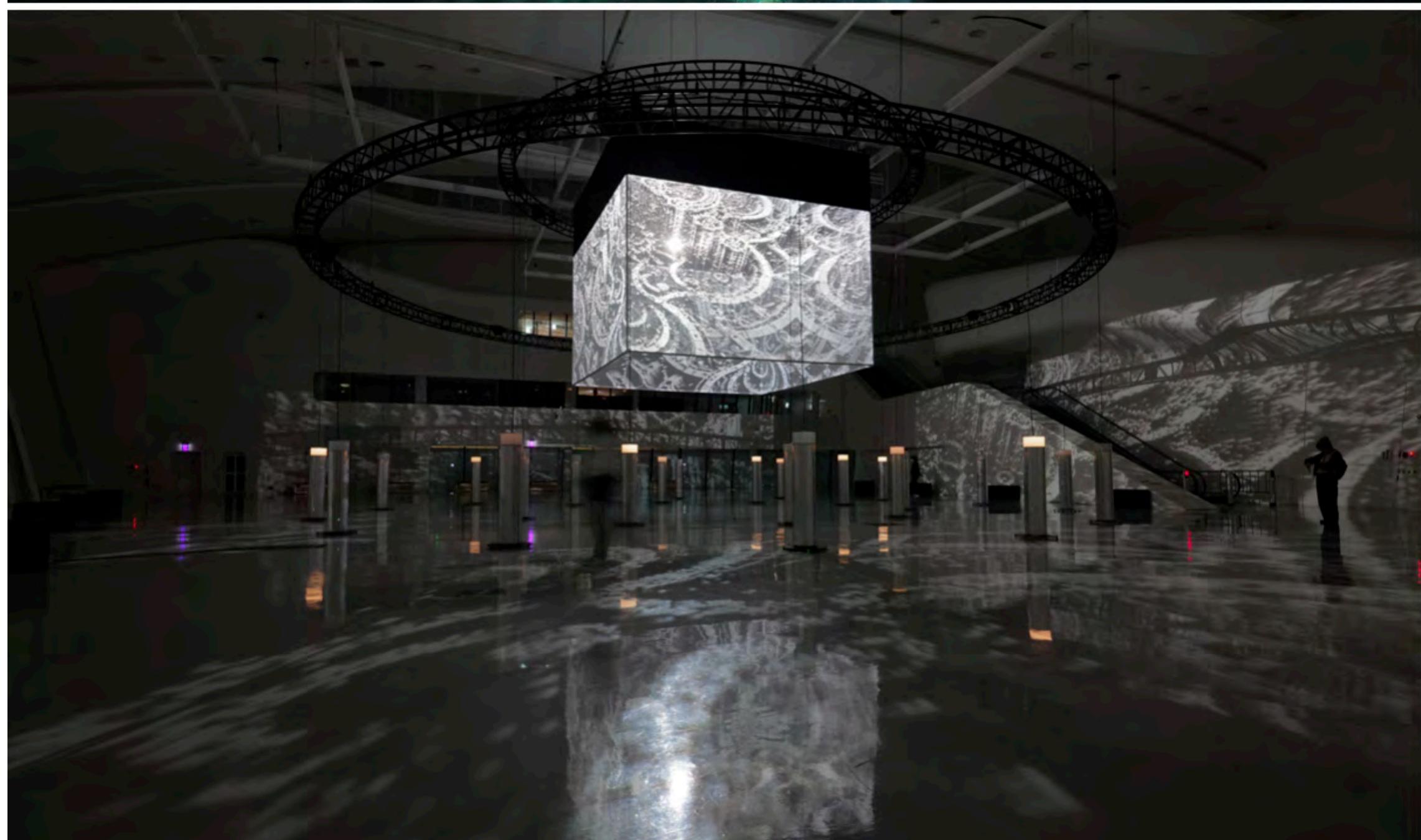
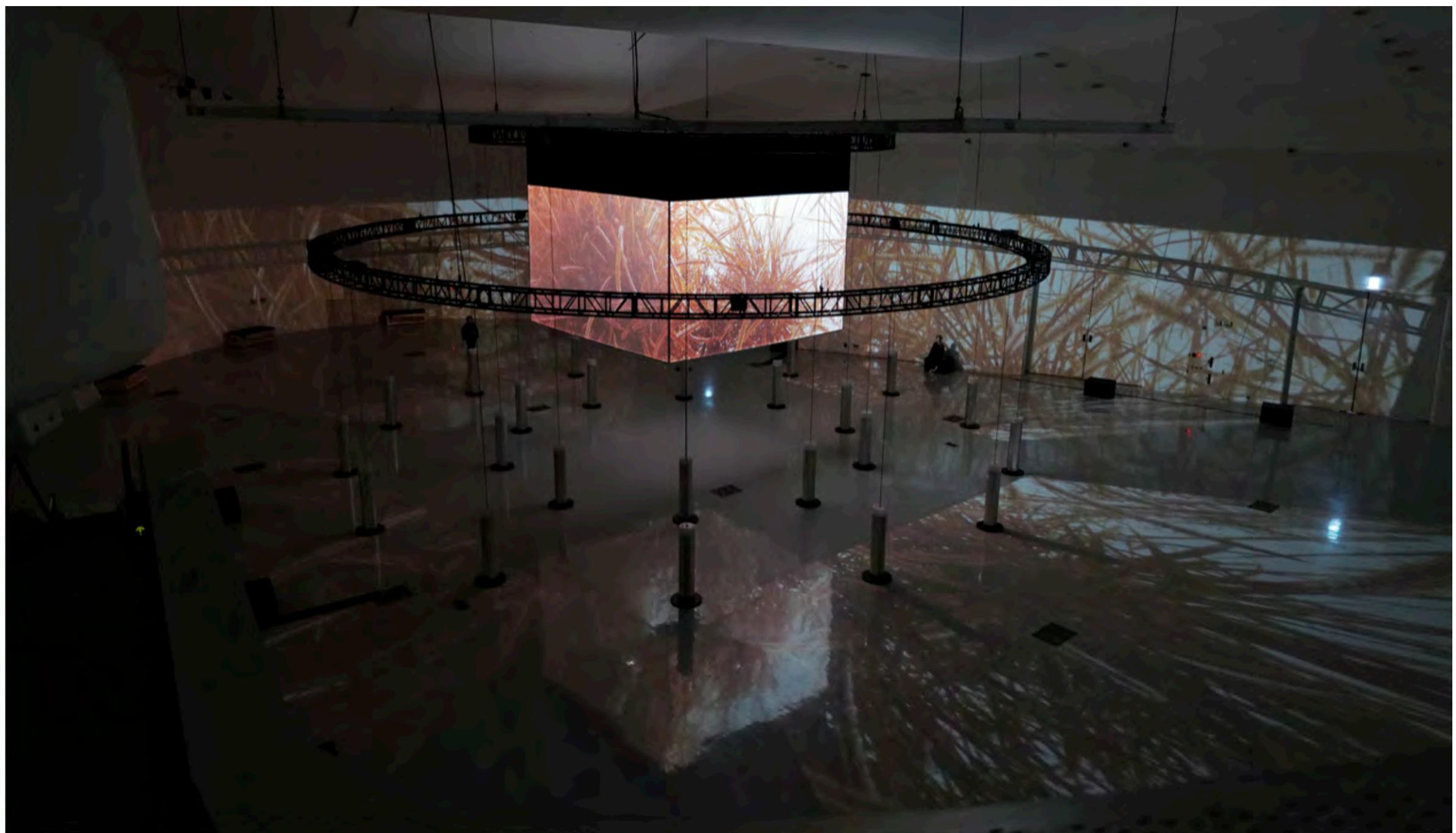
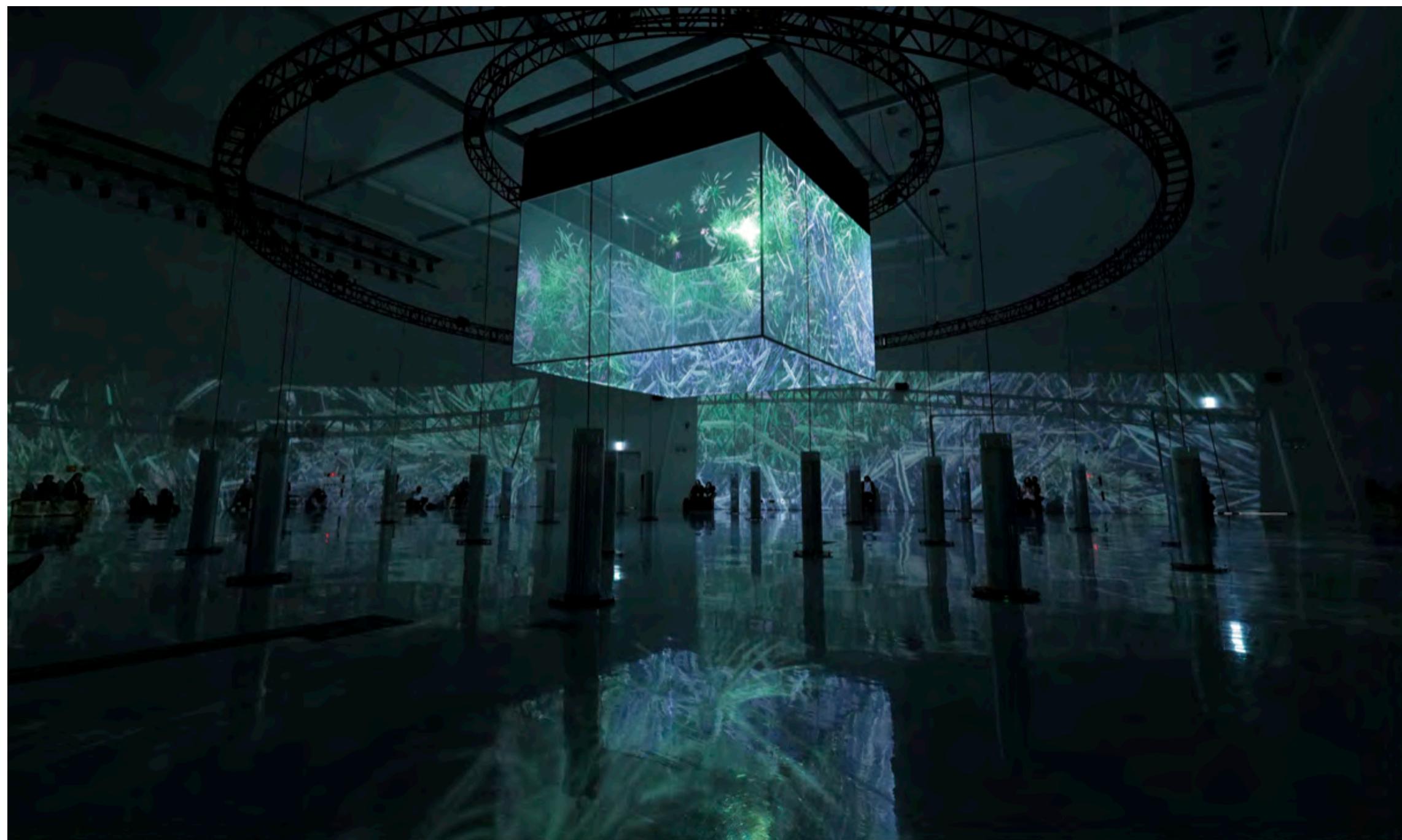
The installation offers multiple perspectives by seamlessly integrating projection mapping, spatial sound, and kinetic lighting. Aligned with Seoul Design 2024's AI theme, Light Architecture visualizes AI's "black box," where light and darkness, complexity and possibility converge. As visitors navigate the space, dynamic visuals and sound shift from representing a neural network to evoking the singularity—an experience that positions them as fragments of data within AI's vast intelligence.

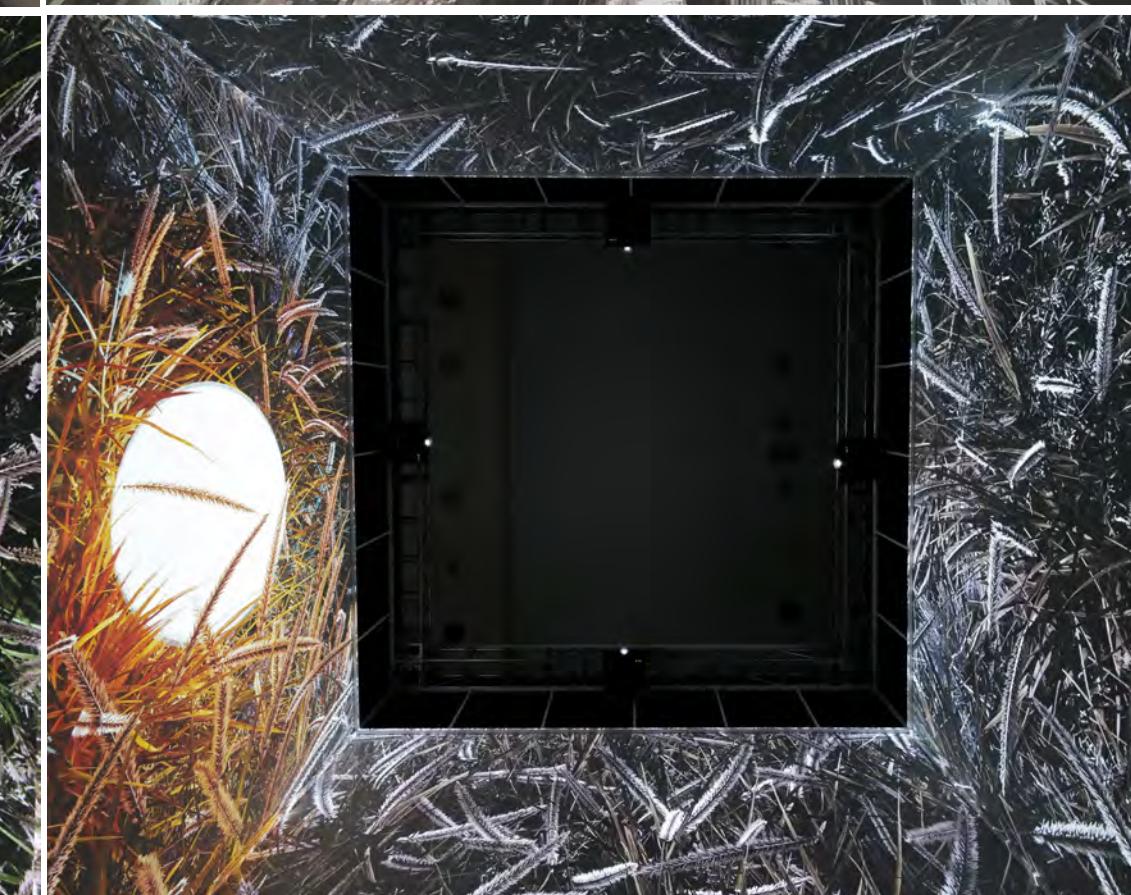
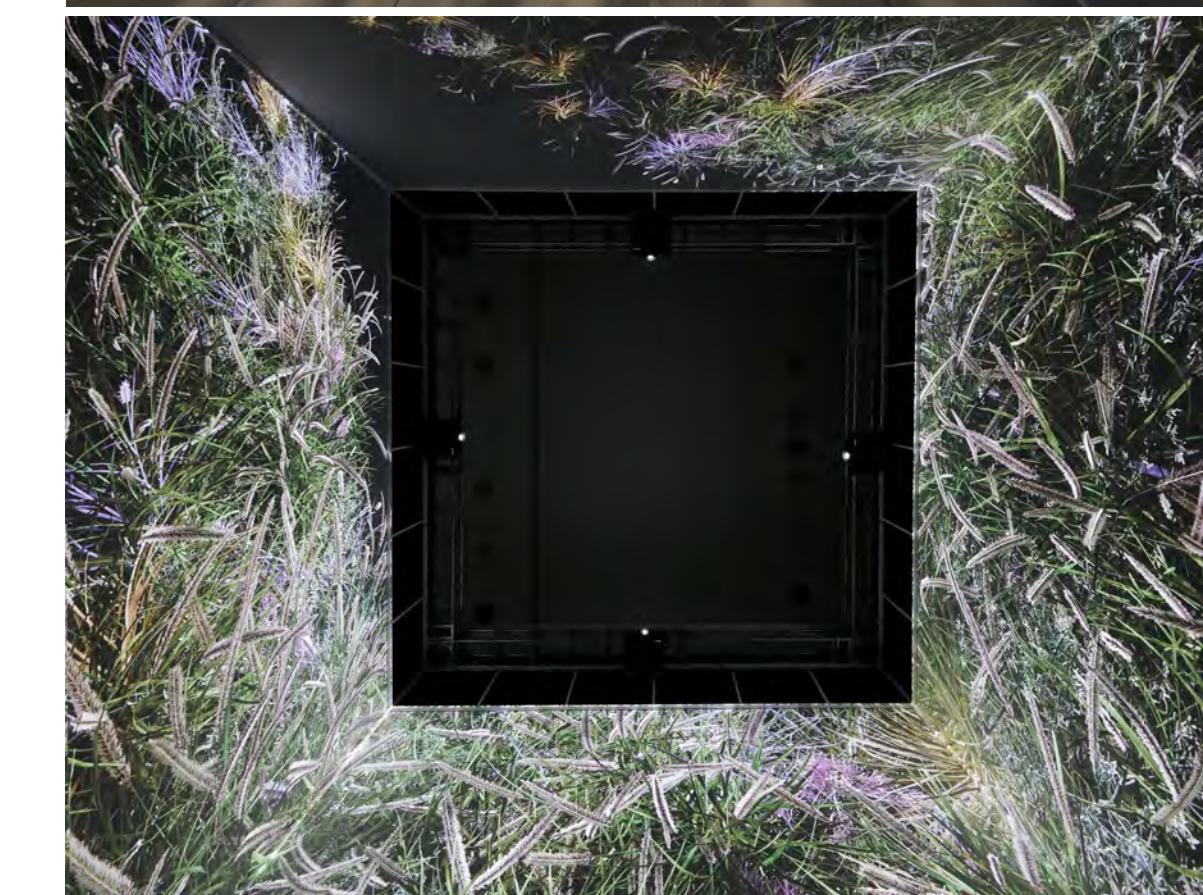
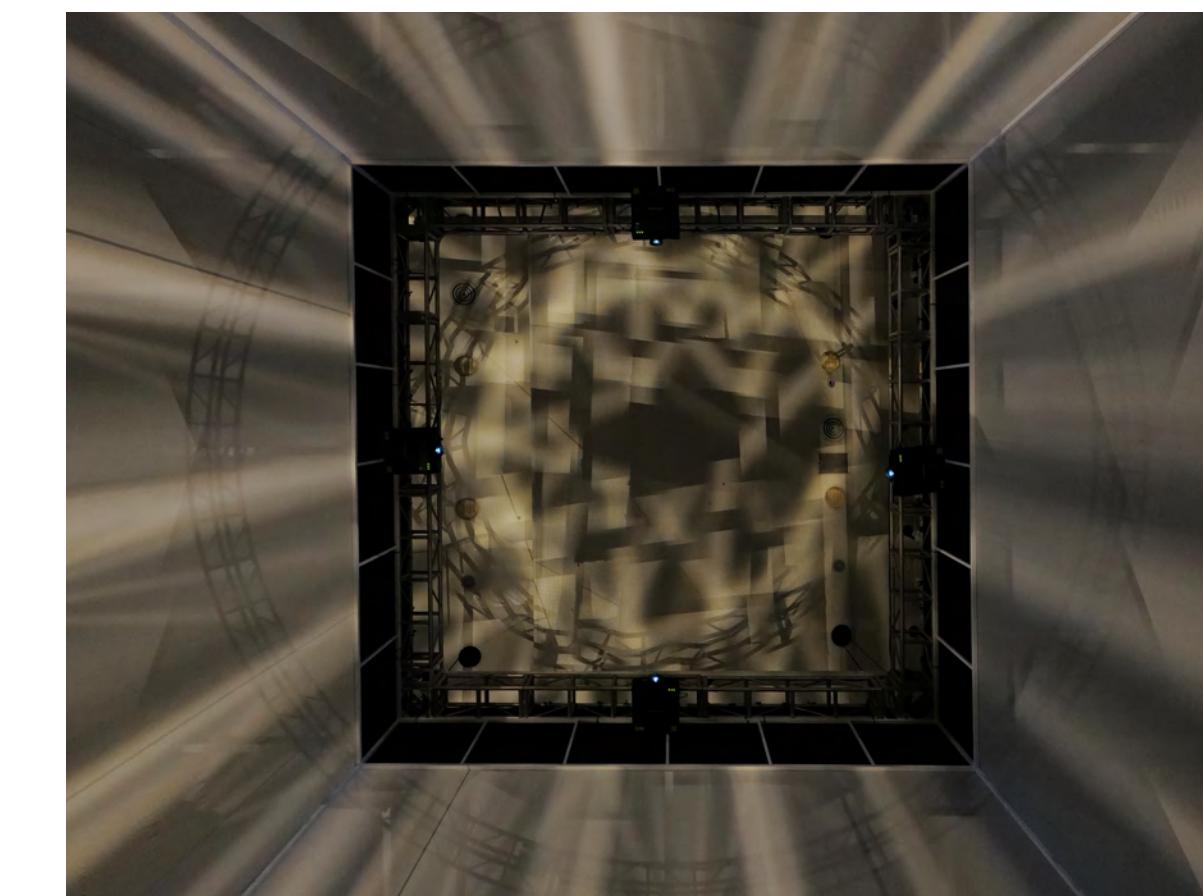
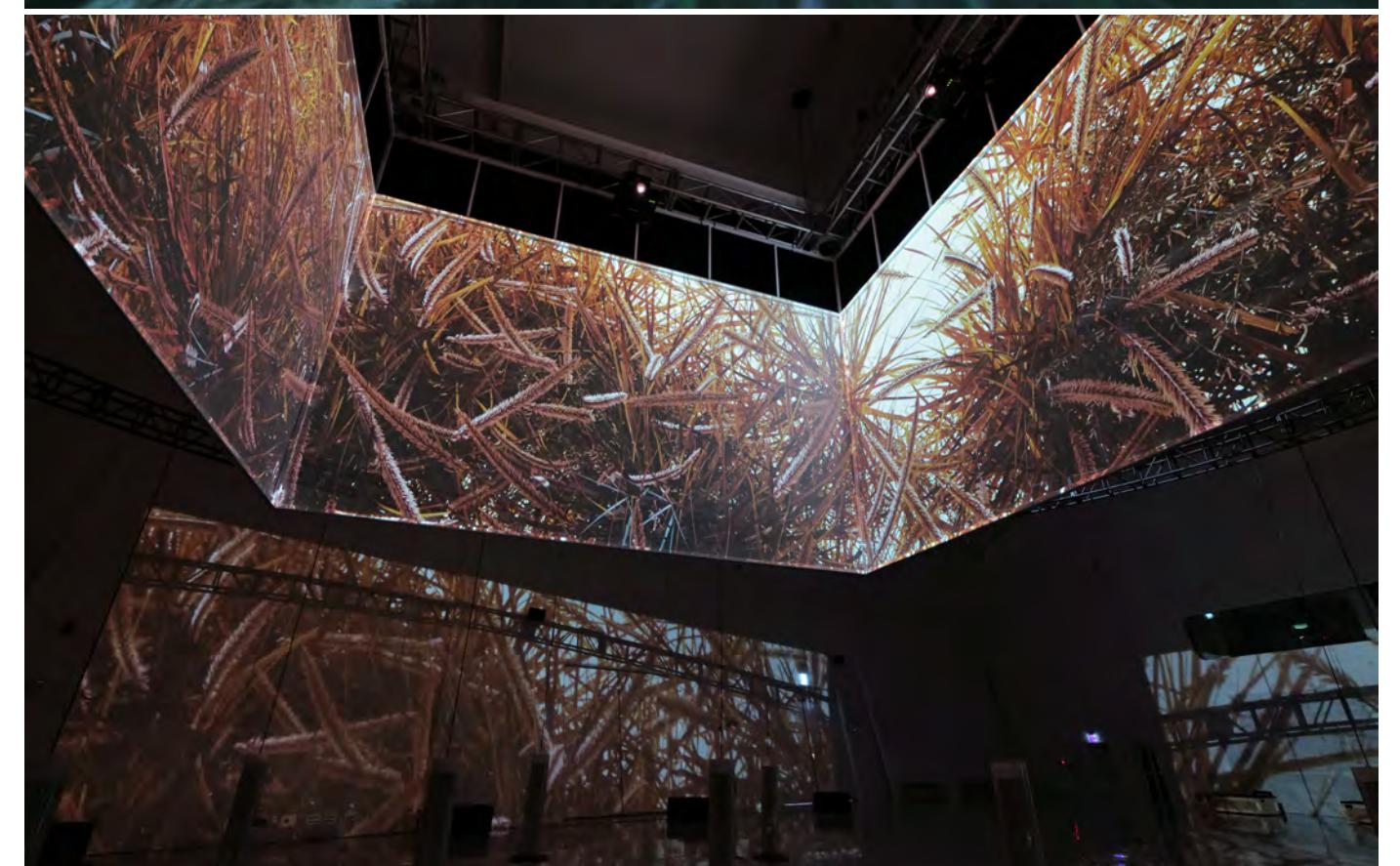
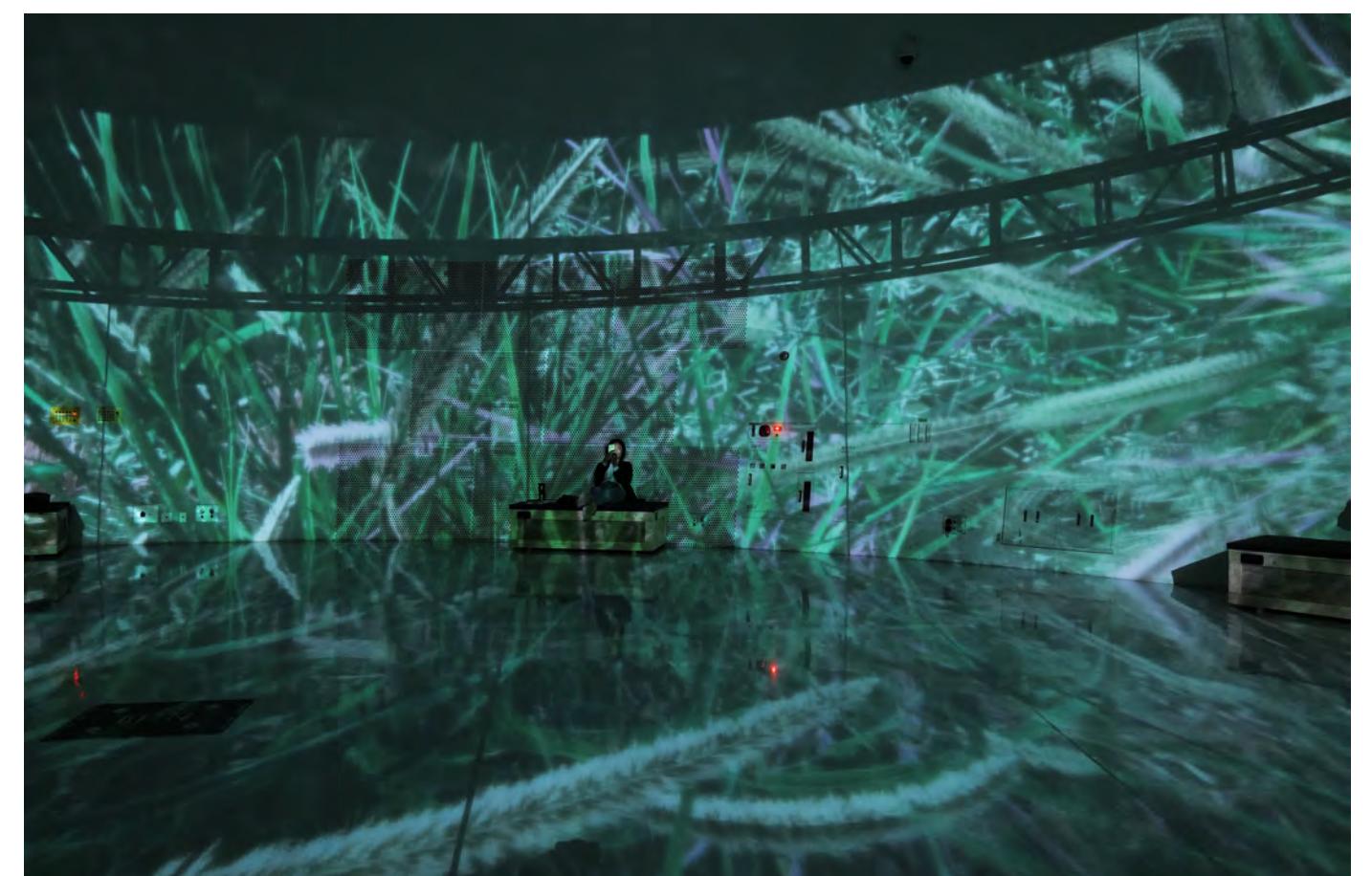
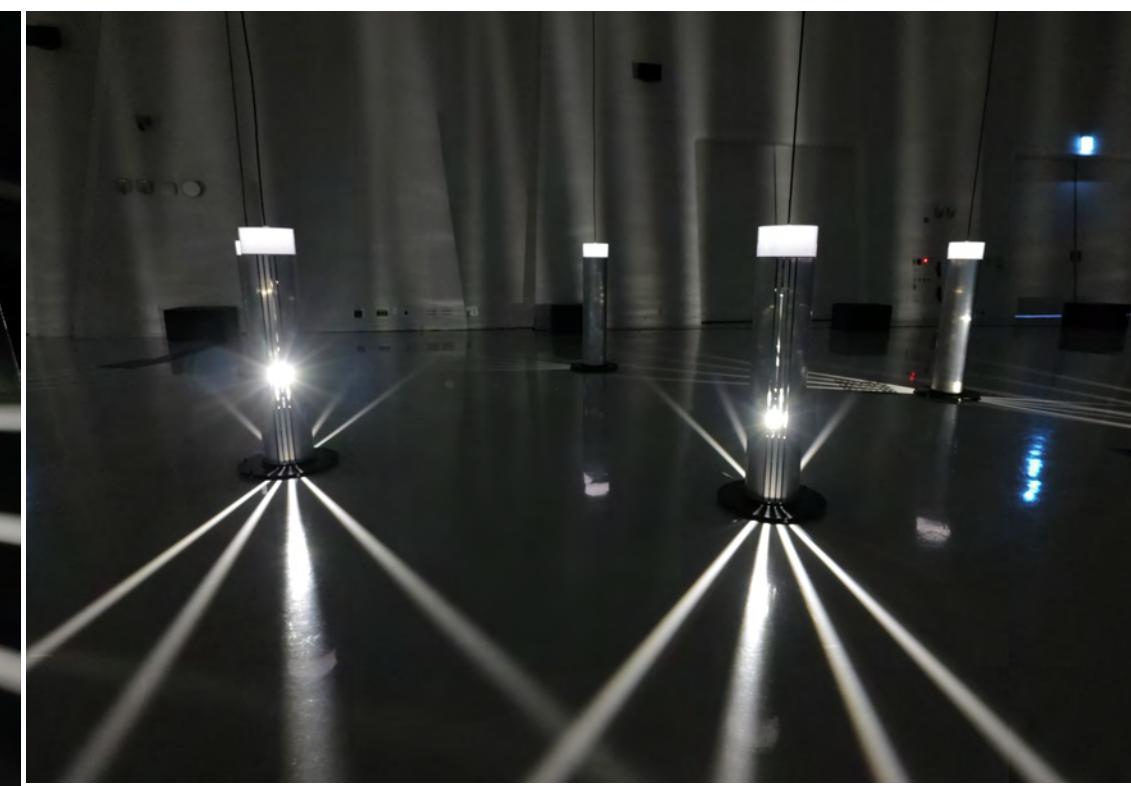
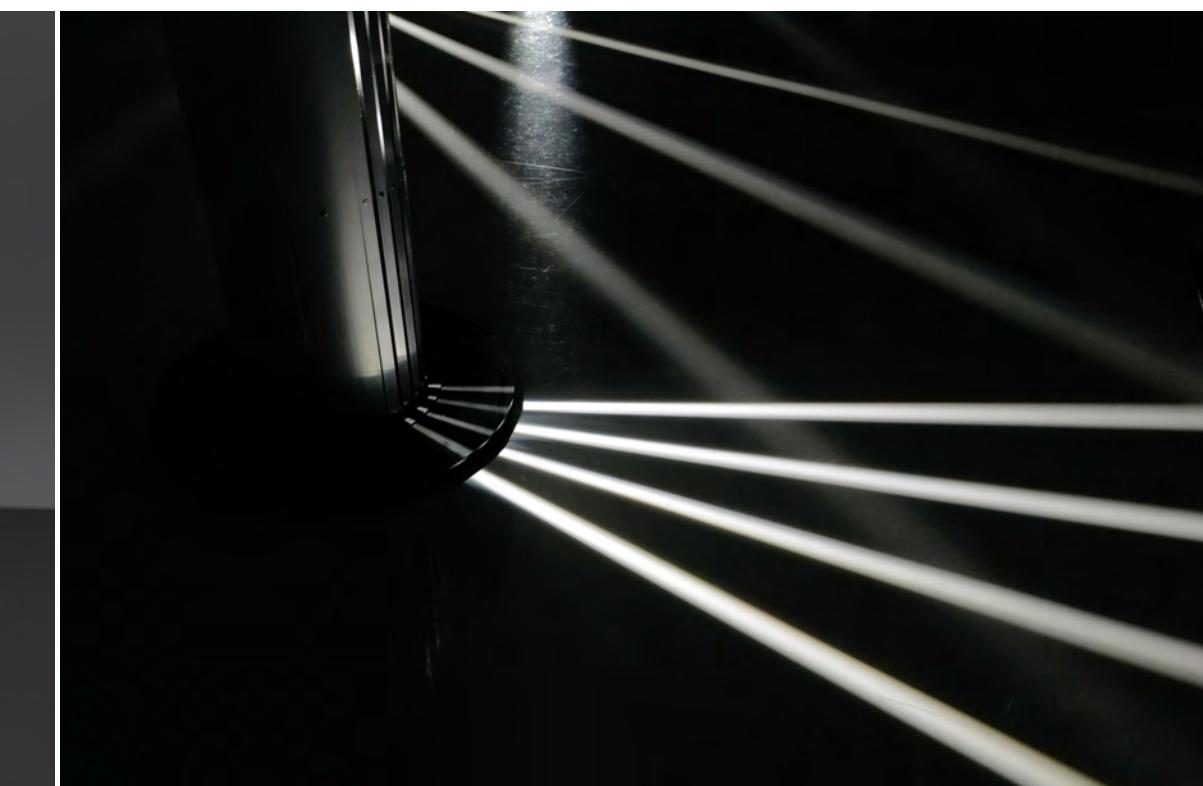
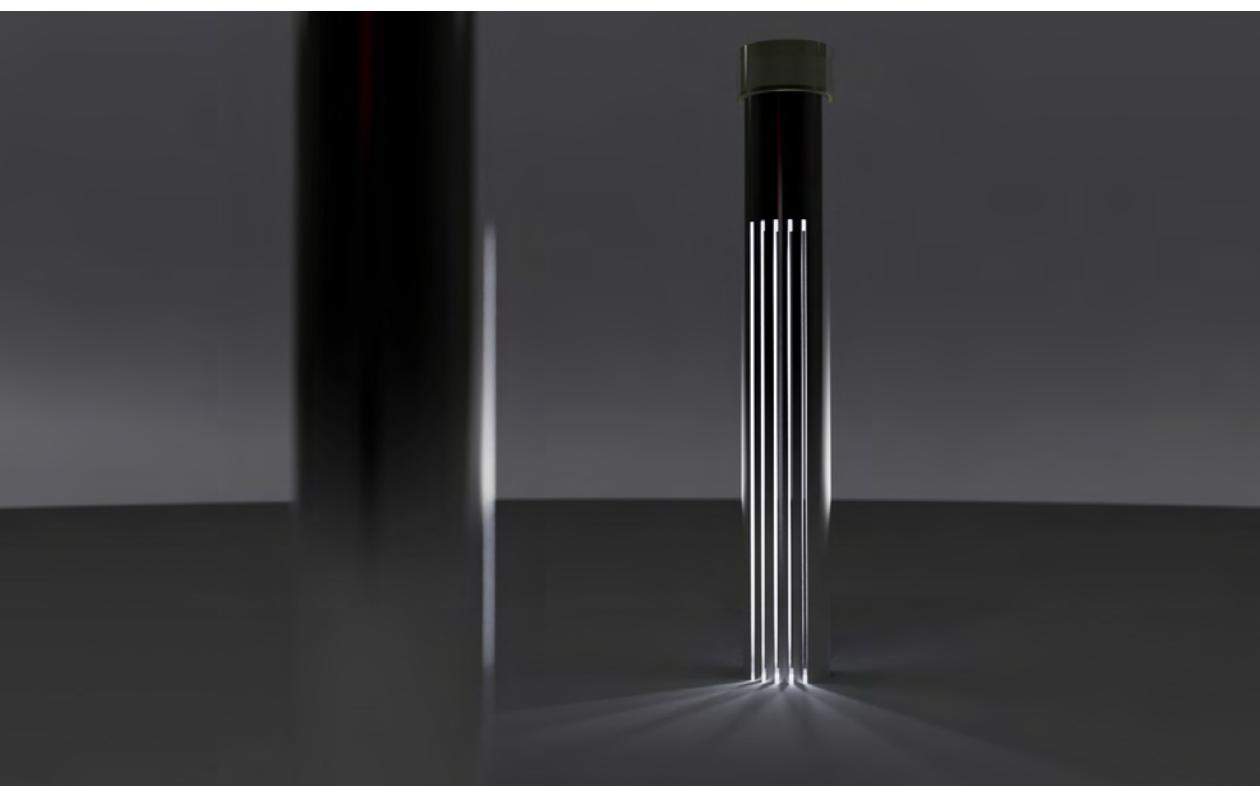
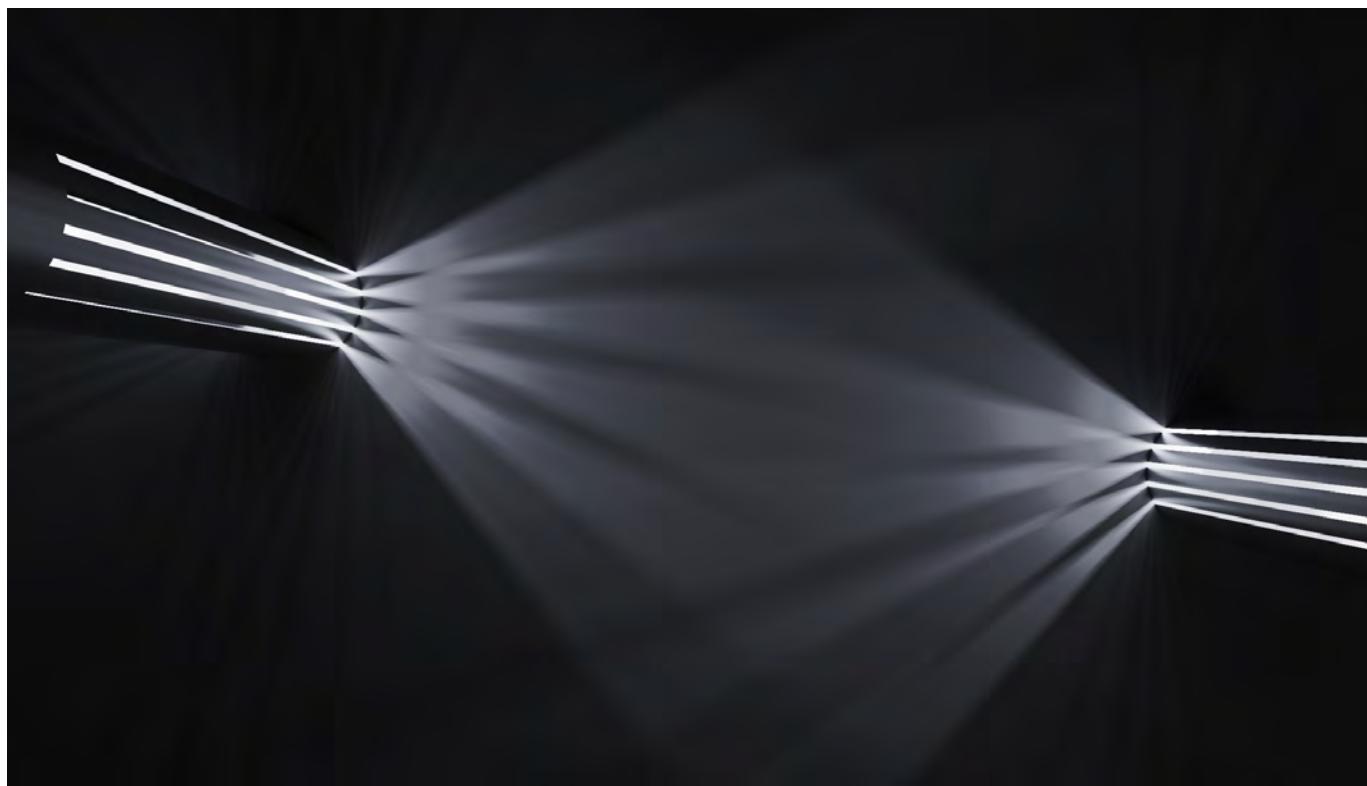
By fusing art, design, and technology, Light Architecture prompts critical reflection on AI's dualities: progress and regression, fear and enlightenment, control and unpredictability—a Pandora's box moment for humanity.

LIGHT ARCHITECTURE. 2024

Massive-scale multimedia installation, Multi-channel projection, Kinetic light modules, Spatial audio system, 7 min.









In other regions, the depletion of underground water sources is increasingly visible.

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2002

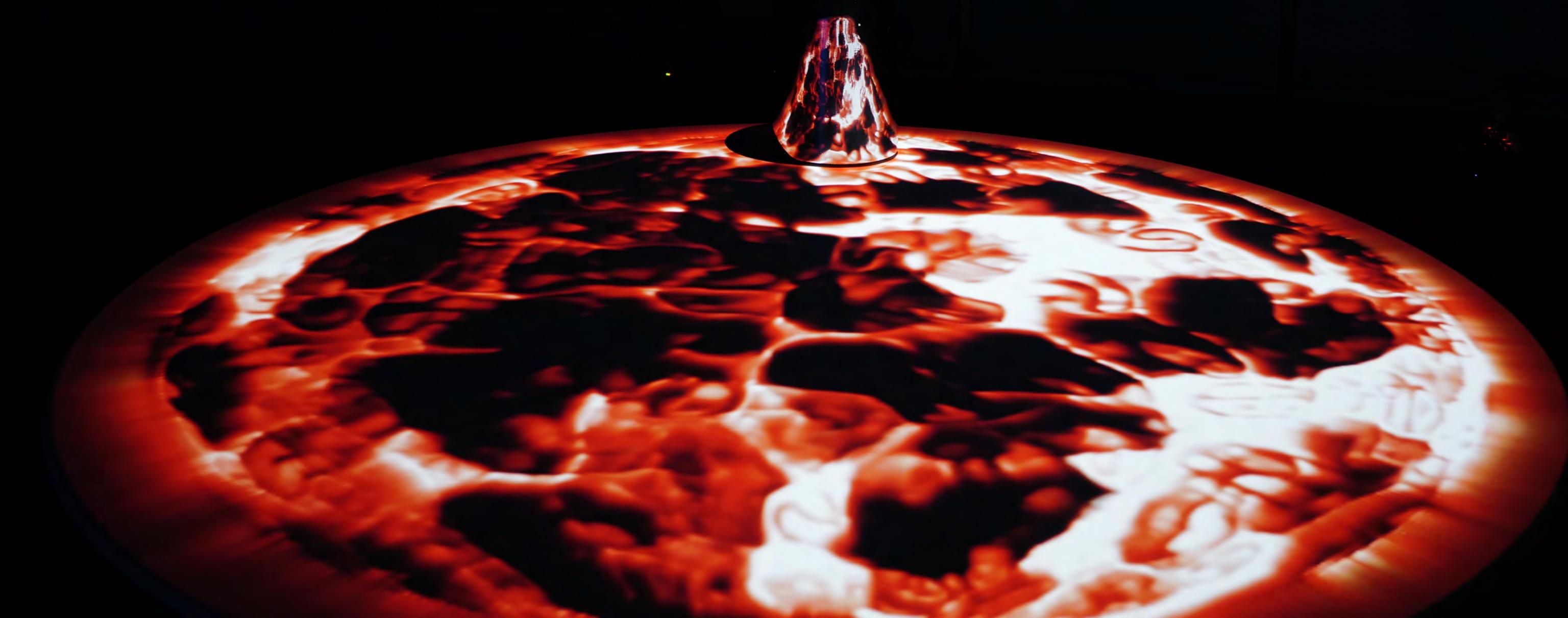
2021.05

2023

You can pause and navigate the timeline

Data from
NASA

PASSAGE OF WATER



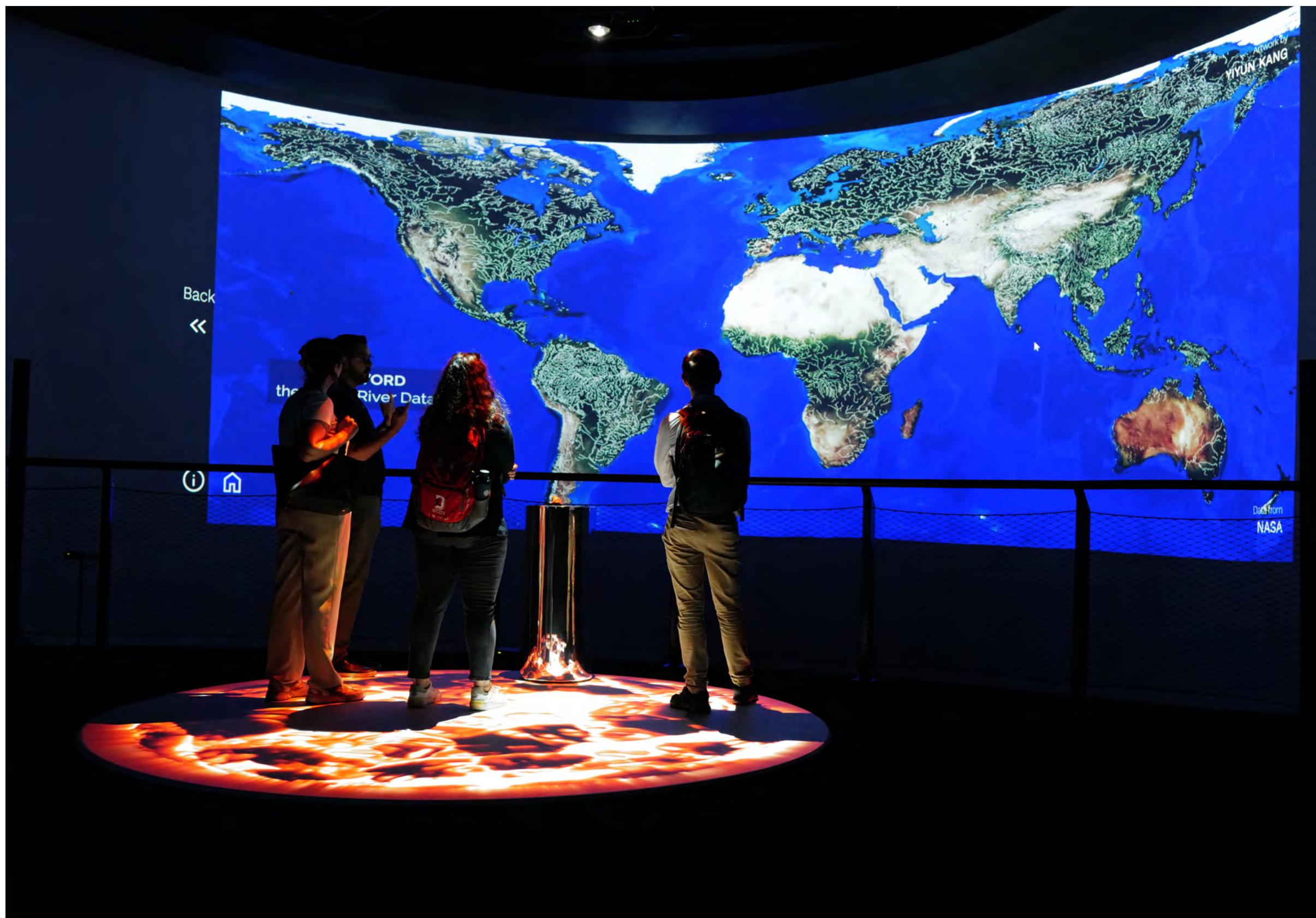
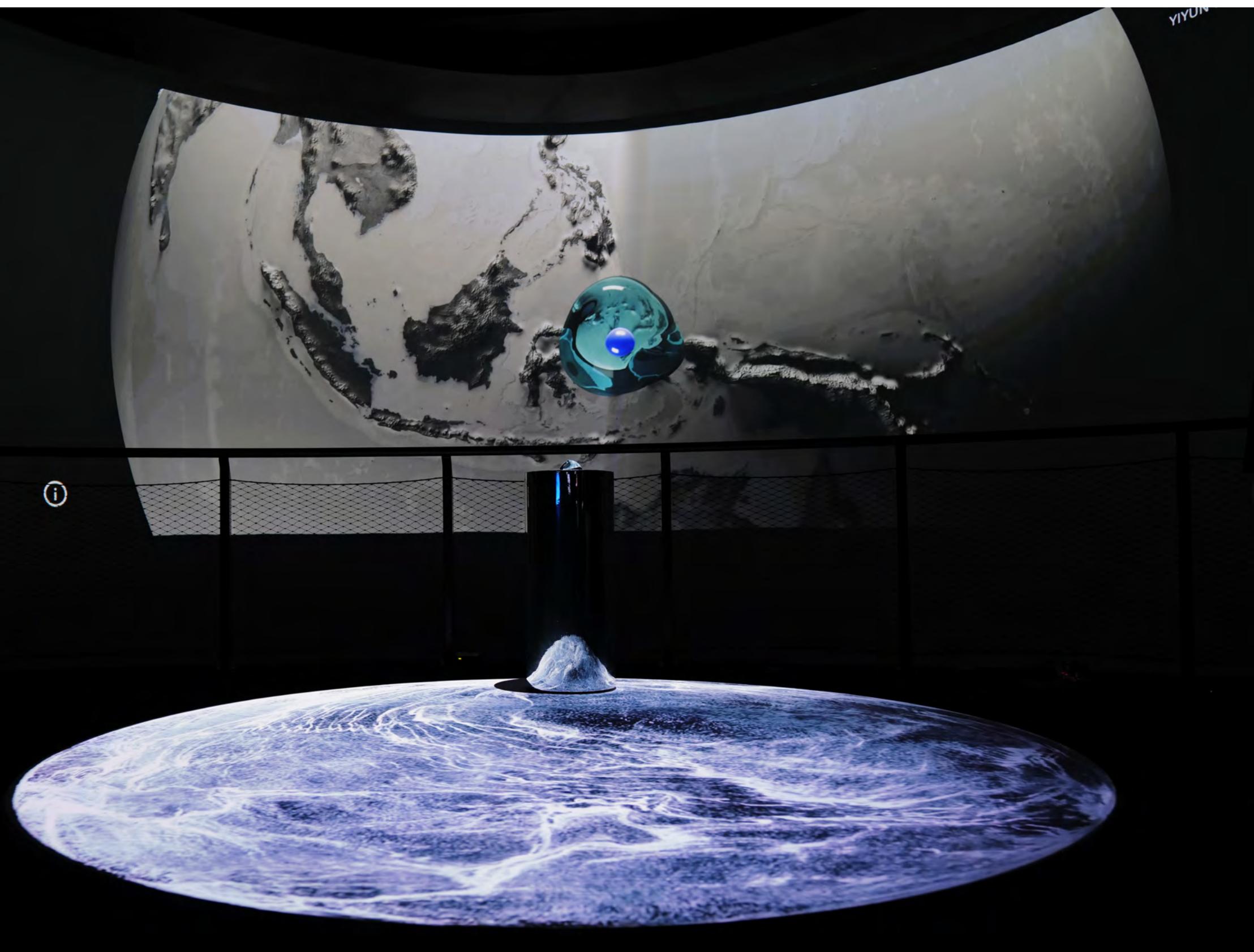
Type: Solo Project
Commissioned By Google Arts & Culture
Collaboration with
Google Arts & Culture and NASA JPL
Online launch: Google Arts & Culture platform
Offline lanch: COP 28 Dubai. 2023



PASSAGE OF WATER. 2023

Real-time, data-driven interactive artwork, Online web artwork+Offline Immersive installation. 4 min.

Passage of Water is Yiyun Kang's interactive artwork addressing freshwater scarcity and climate change, created during her residency in the Google Arts & Culture Lab's *Heartbeat of the Earth* program from November 2022 to December 2023. Collaborating with Google Arts & Culture and NASA Jet Propulsion Laboratory, the project uses exclusive data from NASA's GRACE and SWOT satellites, with the SWOT satellite's first dataset being used exclusively in the artwork before public release. With cohesive storytelling alongside various techniques in data visualization, software engineering, interaction design and audio-visual production, *Passage of Water* presented an immersive and accessible platform for audiences to deeply engage with the global freshwater crisis, showcased across online and offline venues including the COP28 conference. In so doing, this project exemplifies the convergence of art and science, fostering public dialogue on global issues. *Passage of Water* launched online on 30 November 2023 and was exhibited at COP28 in Dubai from 30 November to 12 December 2023.



YUKON RIVER ALASKA

Artwork by
YIYUN KANG

Map



Next



Data from
NASA





Artwork by
YIYUN KANG

ONLY IN THE DARK | ART ON THE MART CHICAGO



ONLY IN THE DARK

YIYUNKANG.COM/ONLYINTHEDARK

Type: Solo Exhibition

Commissioned by Art on the Mart Chicago

Location: Art on the Mart, Chicago. 2023

In the heart of downtown Chicago Riverwalk, Kang's project, "Only in the Dark," serves as a powerful reflection on our new dark age.

This immersive installation unfolds in three captivating scenes: the first symbolizes a new era emerging from darkness; the second envisions a harmonious coexistence of nature and humanity; and the third depicts mesmerizing human movements in water, illuminating hope amid the prevailing darkness.

In this work, Kang exceptionally integrated computer graphics with generative AI to explore our complex and evolving relationship with technology.

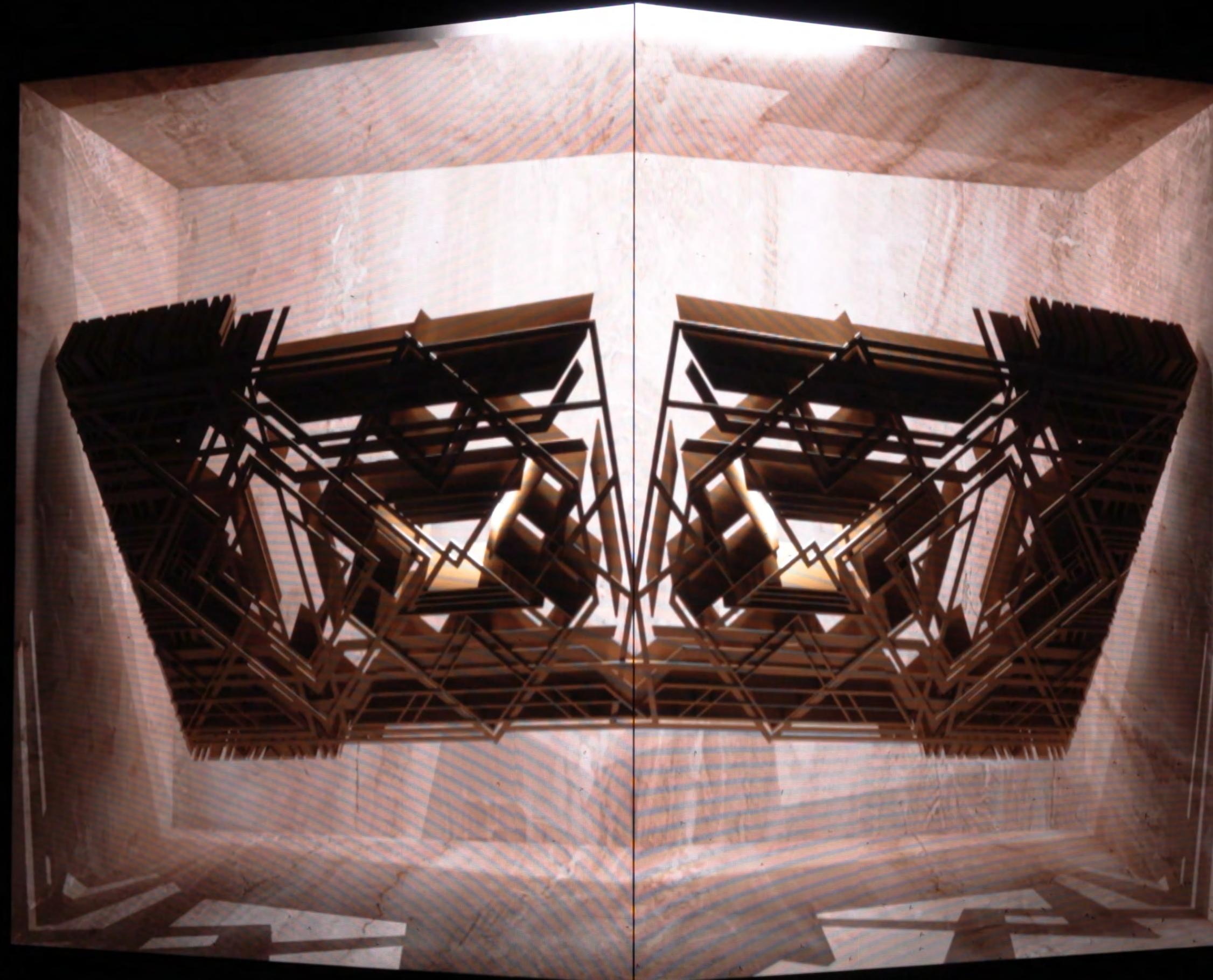


ONLY IN THE DARK. 2023

Massive-scale facade mapping, projection, audio, 7min.



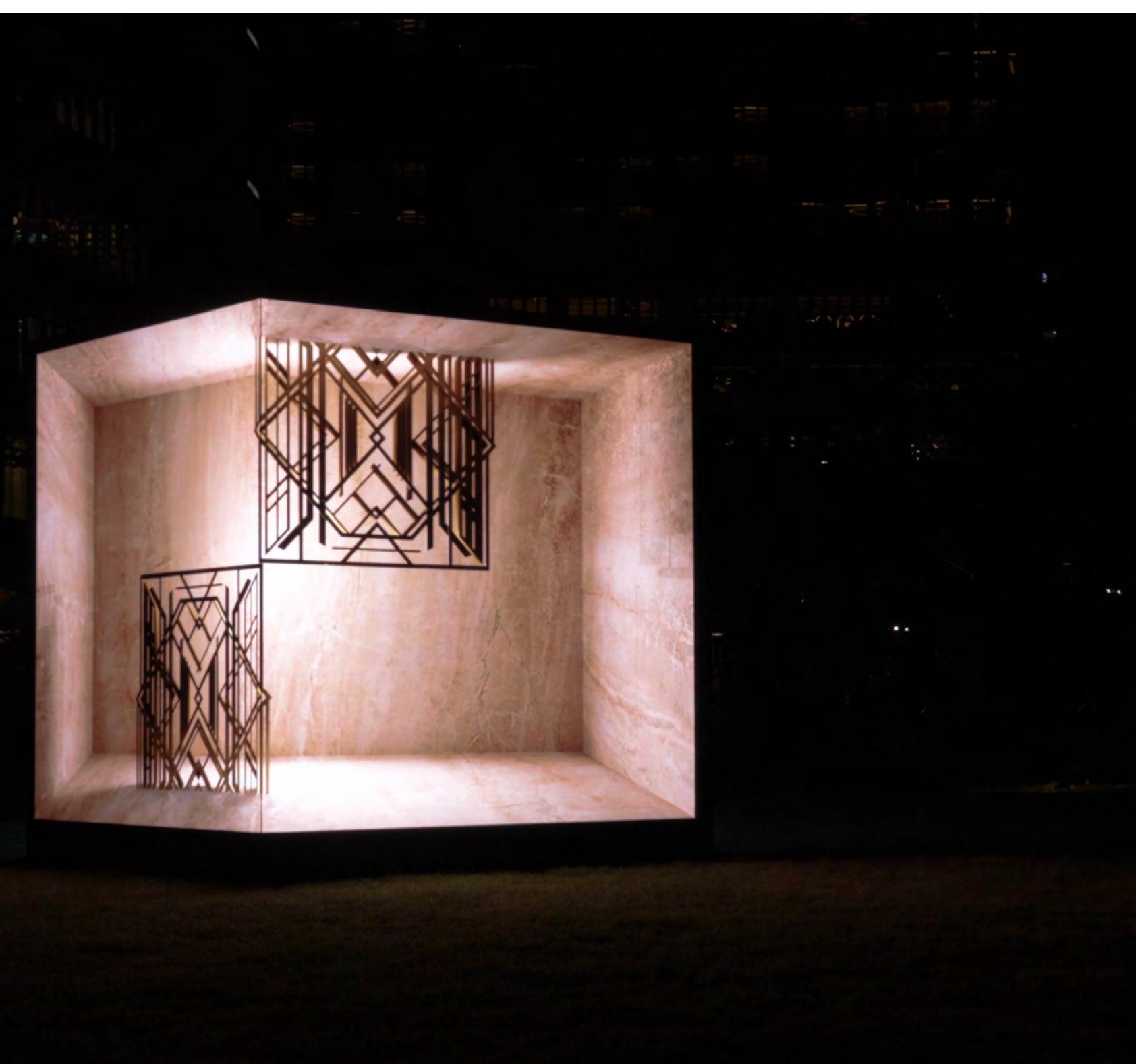




ORIGIN

JAEGER-LECOULTRE

Type: Solo Project, Global Touring Exhibitions
Commissioned By Jaeger-LeCoultre
Location: New York, Zurich, Seoul, Singapore, Shenzhen, and Sydney. 2023 - 2024.



ORIGIN. 2023
3-dimensional LED sculpture, 6m x 3m x 3m, 2 min.

ORIGIN is Kang's artistic collaboration with Jaeger-LeCoultre that interprets the concept of the Golden Ratio. Kang has been selected as the first asian artist of Jaeger-LeCoultre's Made of Maker's programme which brings together a community of world-class artists to create profound creative expressions through artistic work.

More than just a decorative or aesthetic pattern, the Golden Ratio is a profound mathematical principle evident in natural forms such as sunflower seeds and pine cones. Kang found the inherent logic of life and evolution in Golden Ratio, and connected this concept to embody the essence of beauty.

This project highlights how this elegant numerical concept has captivated humanity, emphasizing its deep-rooted presence in both nature and mathematics.

With Jaeger-LeColutre, ORIGIN travelled to exhibit in New York, Zurich, Seoul, Singapore, Shenzhen, and Sydney throughout 2023 - 2024.

20.10 – 30.10
ZURICH HAUPTBAHNHOF

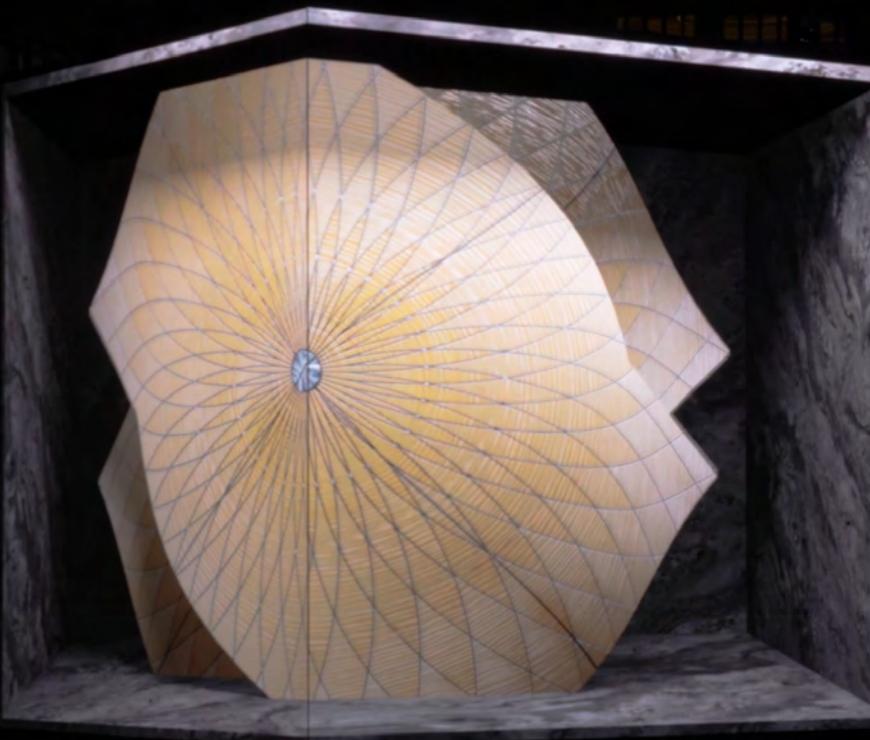
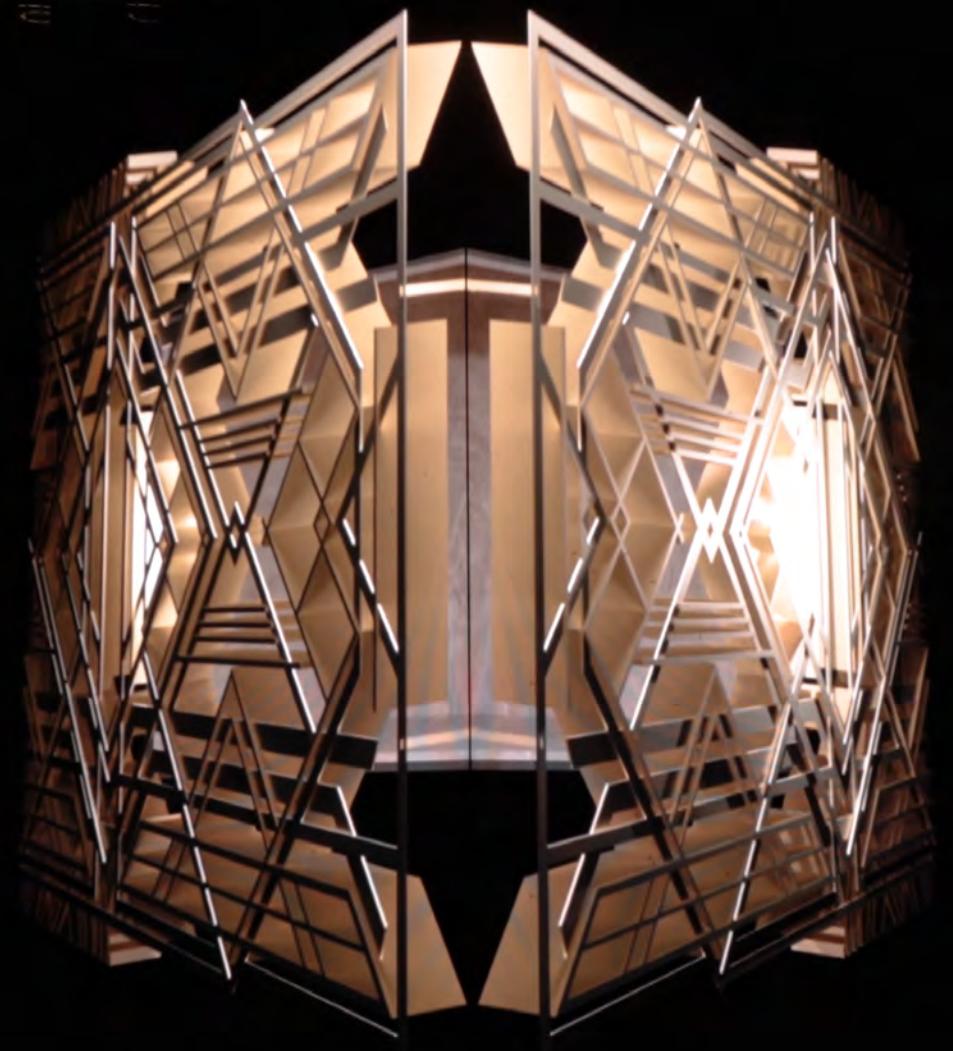
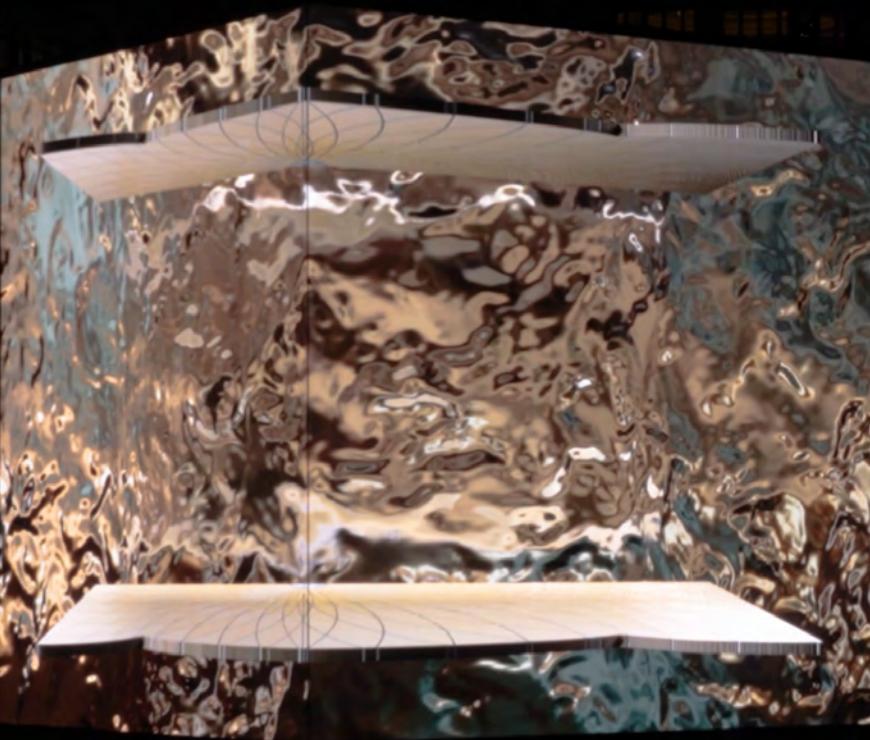
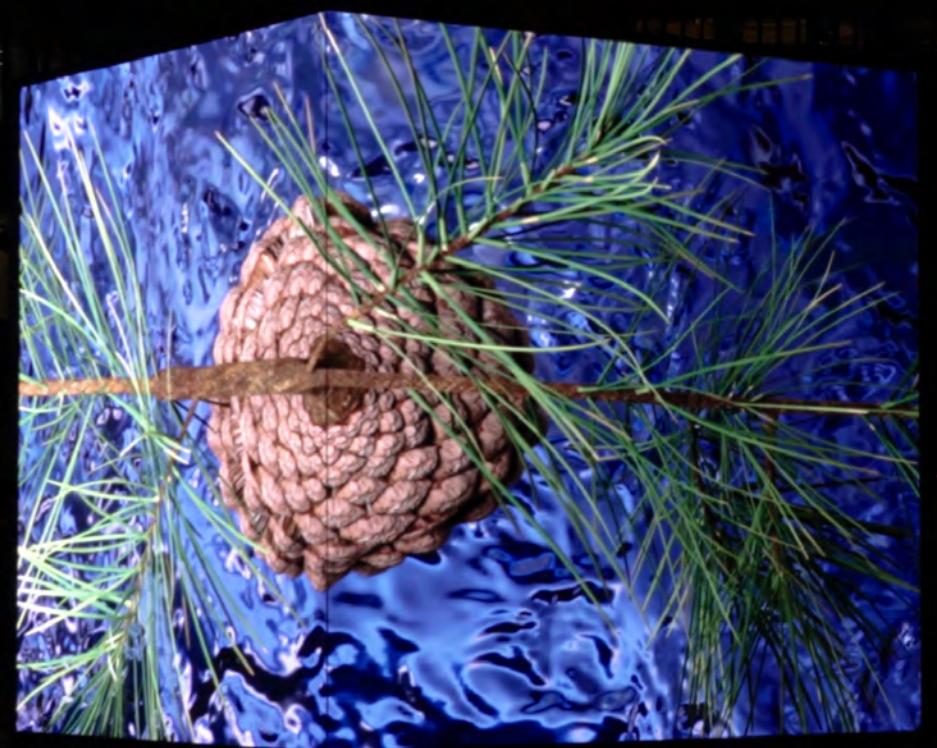
THE REVERSO STORIES

WATCHMAKING EXPERIENCE



JAEGER-LECOULTRE





GEOFUTURE



Type: Solo Exhibition

Commissioned By Dassault Systèmes

Location: DDP Seoul. 2022-2023



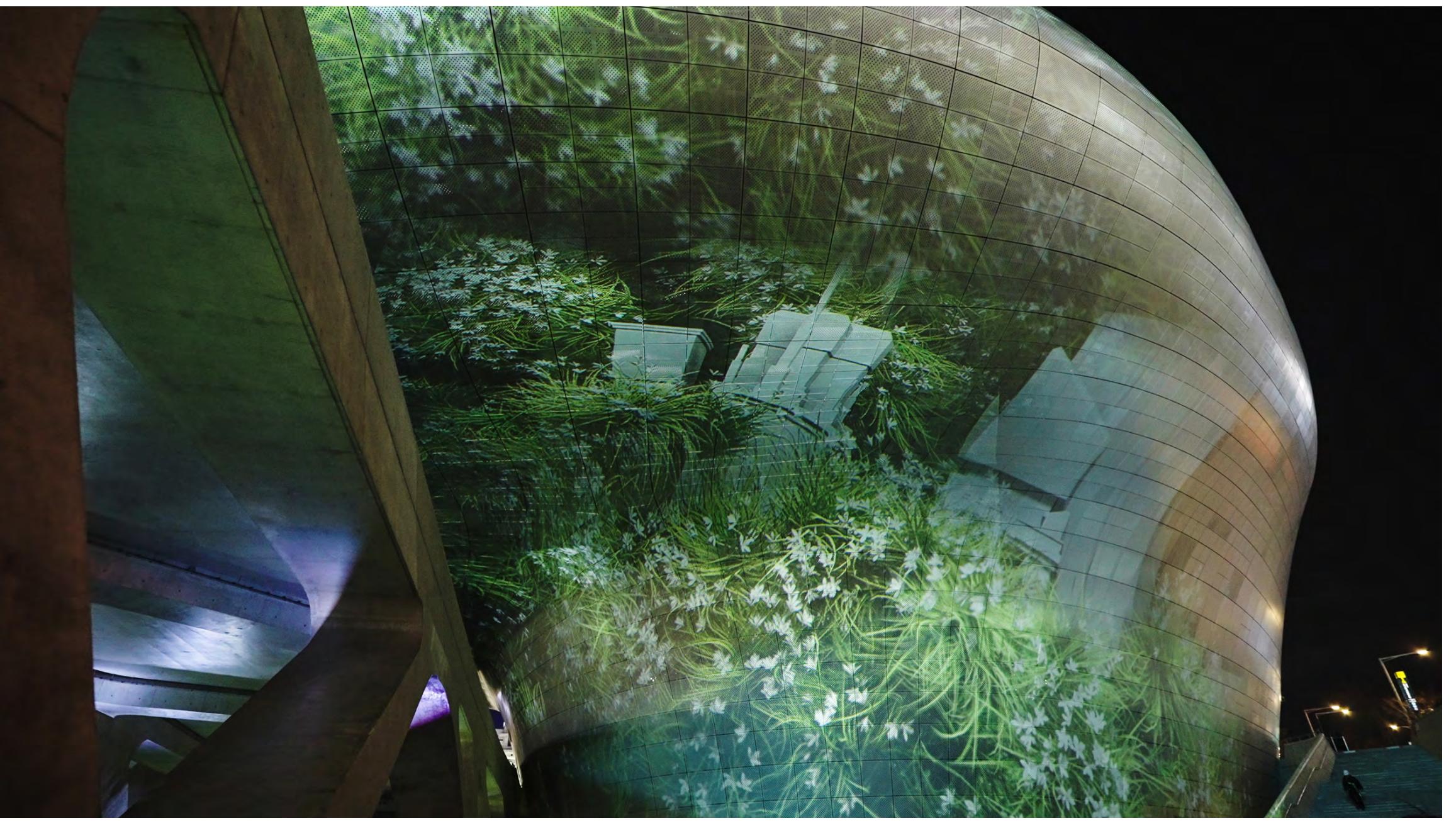
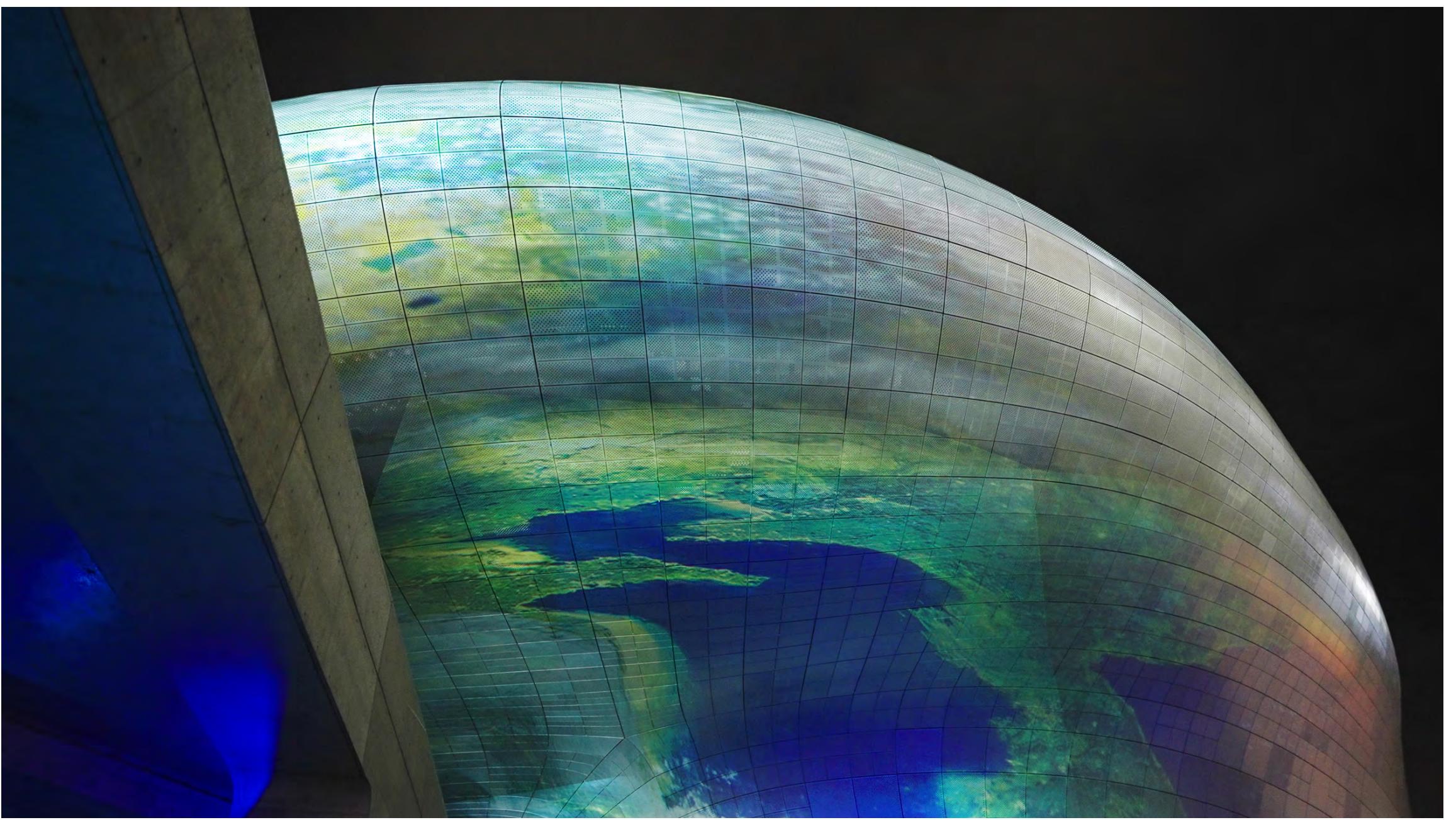
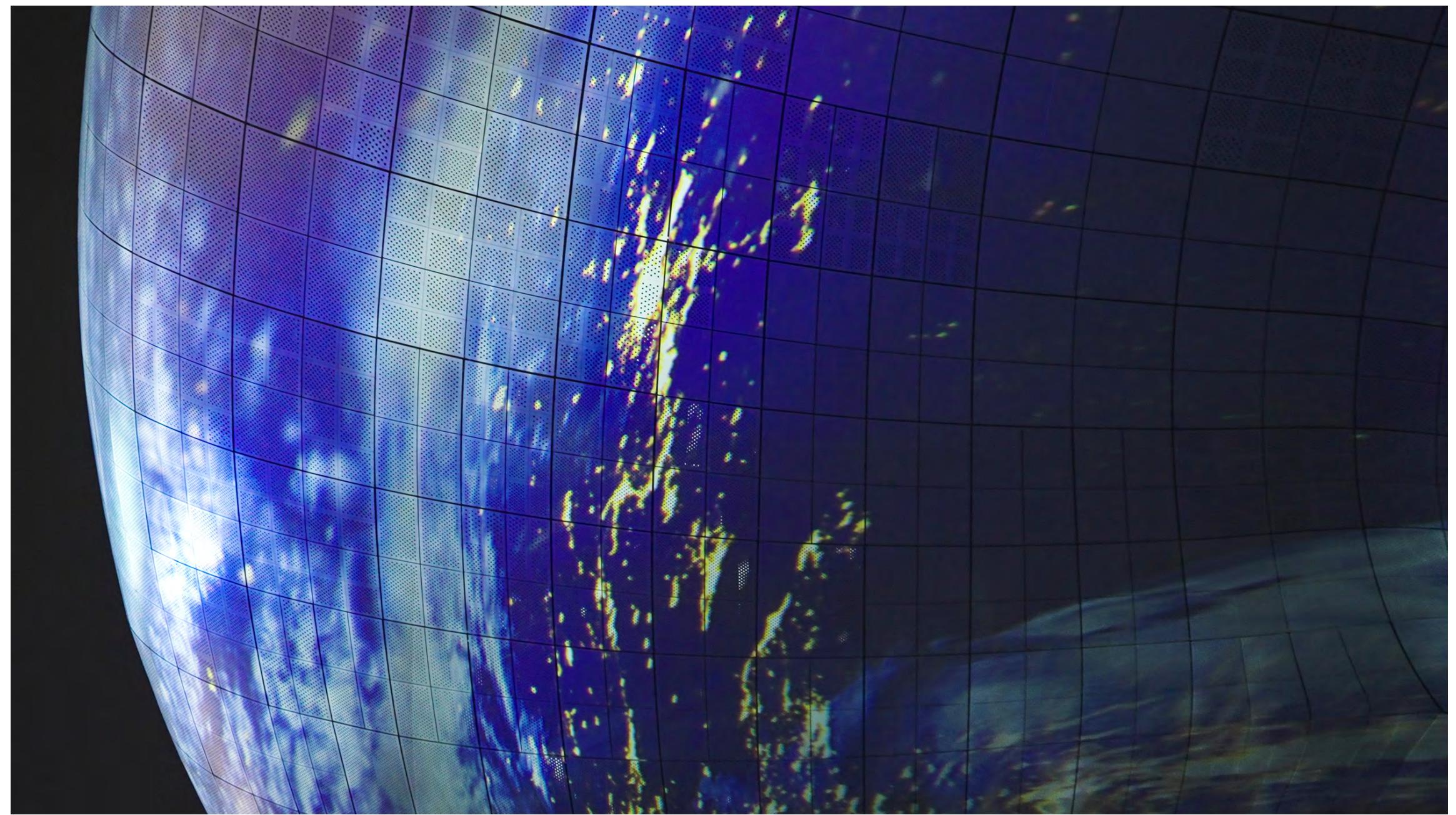
GEOFUTURE. 2022

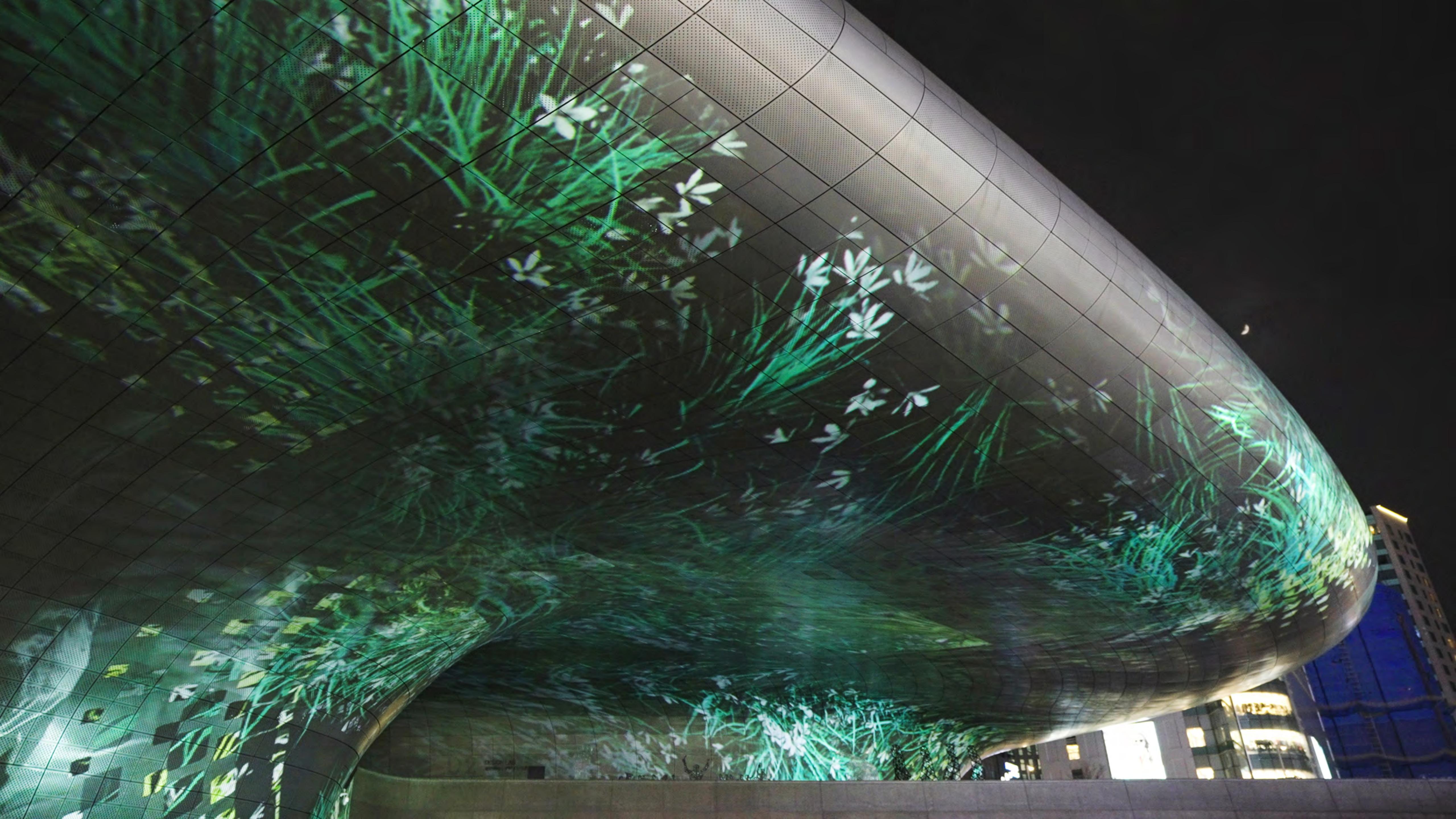
Massive-scale facade mapping, projection, audio, 4'30" min.

GEOFUTURE is Yiyun Kang's visionary project created for Dassault Systèmes' global campaign, which delves into future urban designs. This massive-scale, site-specific facade mapping was showcased on the iconic DDP (Dongdaemun Design Plaza) in Seoul. The project's backdrop is particularly significant, as the Zaha Hadid-designed DDP was originally conceived using Dassault Systèmes' CATIA solution, creating a profound connection between the building's genesis and the artwork's digital form.

Kang's project, **GEOFUTURE** unfolds from macro to micro perspectives, evolving from the static structures of a city into a dynamic, biodiverse environment, from inert objects to vibrant life.

The core of **GEOFUTURE** is to envision a future geography where diverse forms of life coexist harmoniously. This envisioned future is sustainable not only for humans but for all creatures, encompassing non-human and digital entities as well.





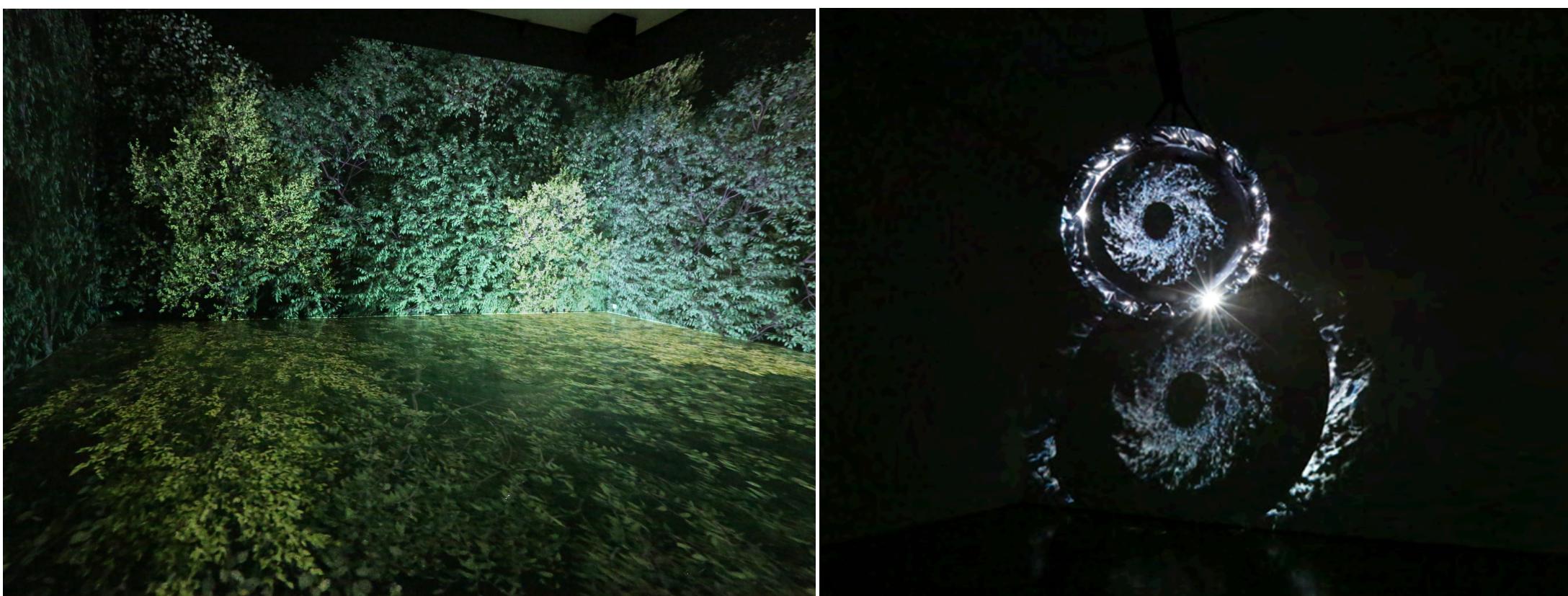


ANTHROPAUSE
SOLO EXHIBITION

ANTHROPAUSE

Type: Solo Exhibition

Location: PKM Gallery Seoul. 2021



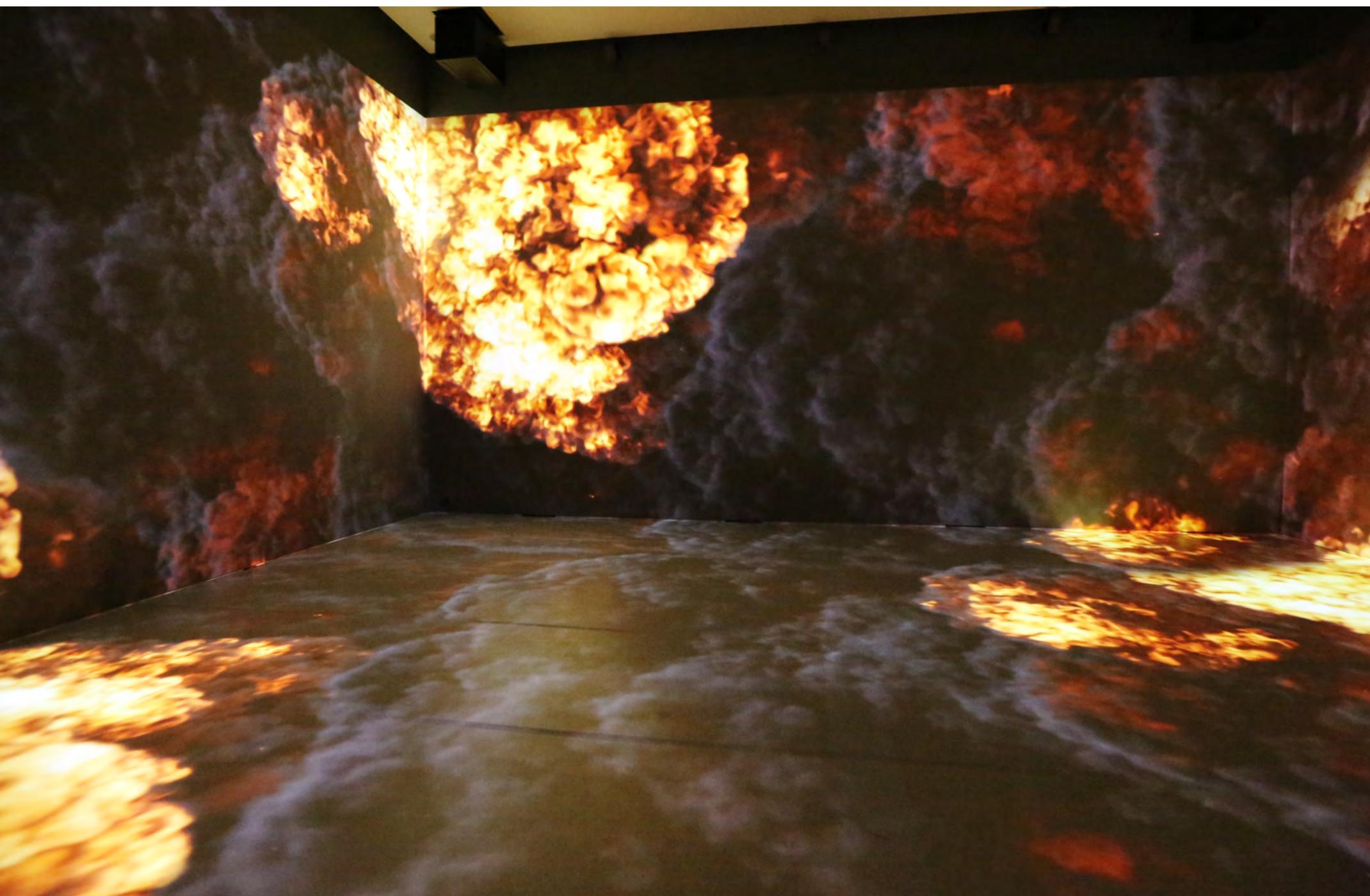
Yiyun Kang's solo exhibition, '**ANTHROPAUSE**', was created during the second summer of COVID-19, inspired by research published in *Nature Ecology & Evolution* (June 2020) that coined the term "Anthropause." This term refers to a period during the early phase of the pandemic when human activity, typically prolific in the '**Anthropocene**', dramatically slowed. However, this pause was short-lived; soon, clear skies were once again obscured by pollution, and human expansion continued unabated.

Ancient Greek philosophers viewed the infinite as inferior to the finite because it lacks completion. Pythagorean supporters equated the finite (**Peras**) with goodness and the infinite (**Apeiron**) with badness. Over time, however, people began to link the infinite to divinity, particularly with the emergence of Christianity. Today, scientific advancements and the accumulation of knowledge have fueled humanity's infinite desires, leading to endless quantitative and material expansion. The rapidly growing AI is further accelerating this trend, justifying humanity's infinite exploitation of finite ecosystems.

By titling her solo exhibition '**Anthropause**', Kang seeks to re-examine the notions of the <Finite> and the <Infinite> through two installations. Kang aims to transform this unexpected halt into a '**productive pause**', narrating a story unique to this moment of human stillness.

FINITE

Launch on Solo Exhibition in 2021.
Exhibiting across multiple venues.
Including Grand Palais Immersif, Paris.



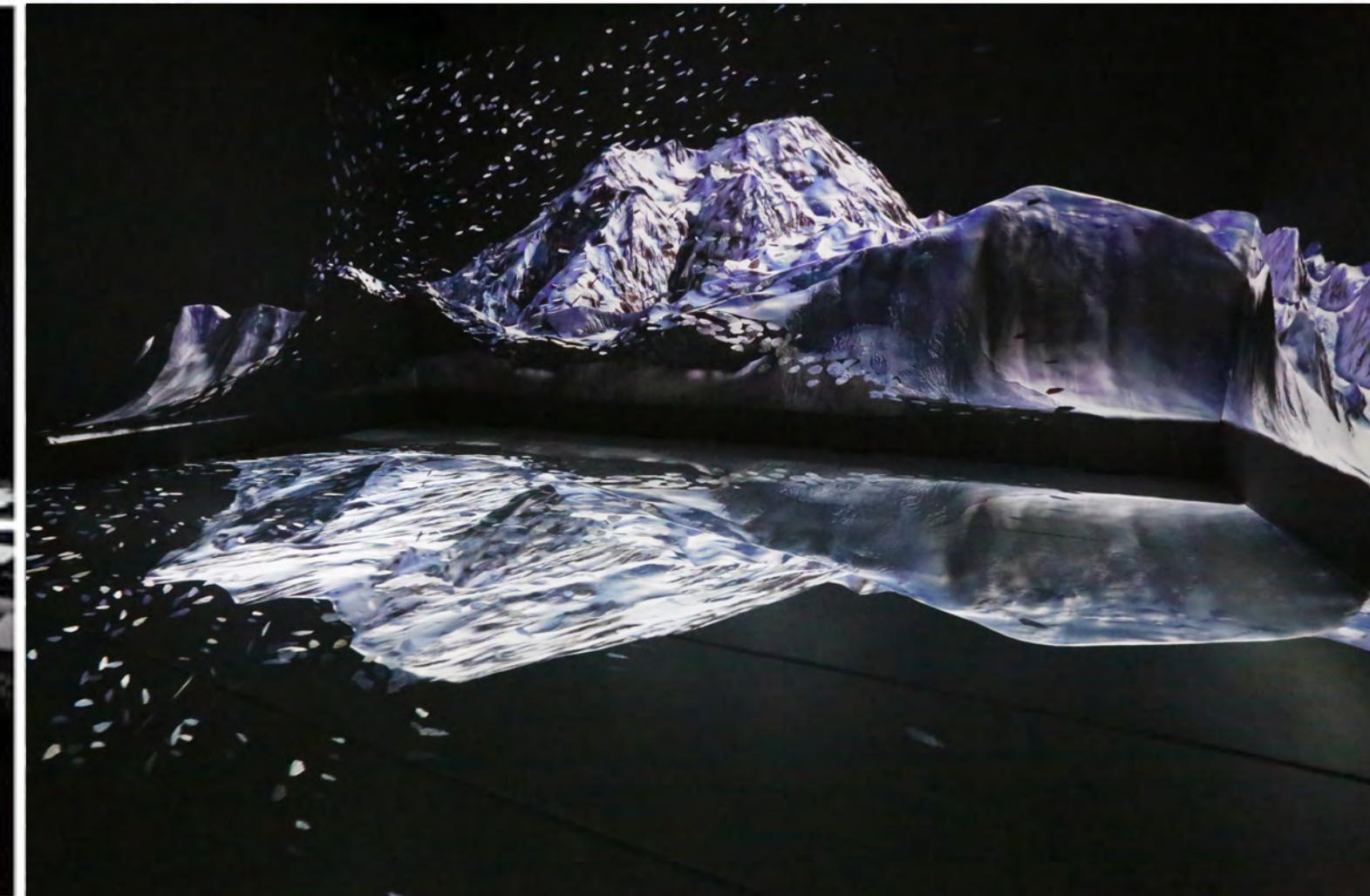
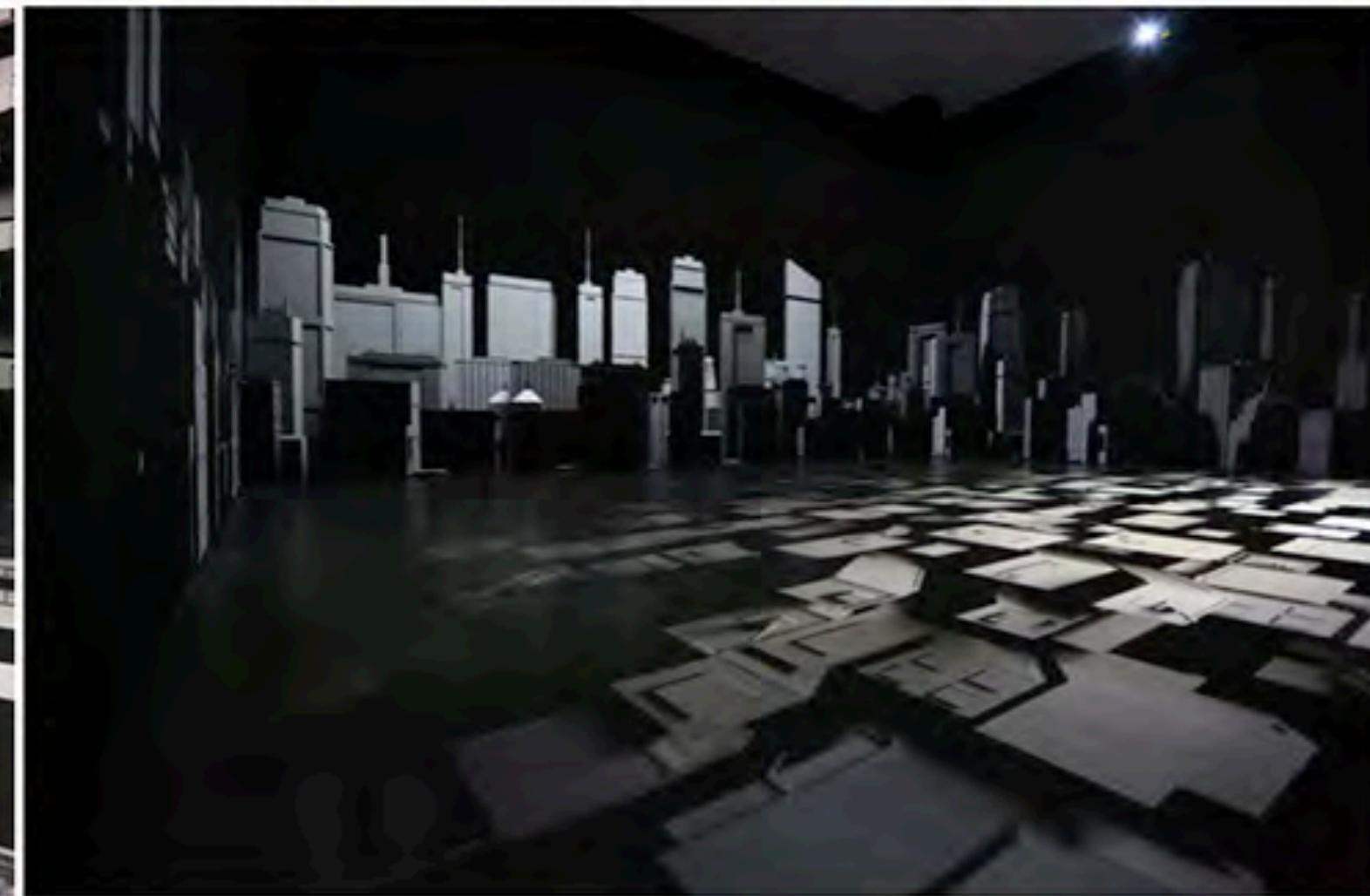
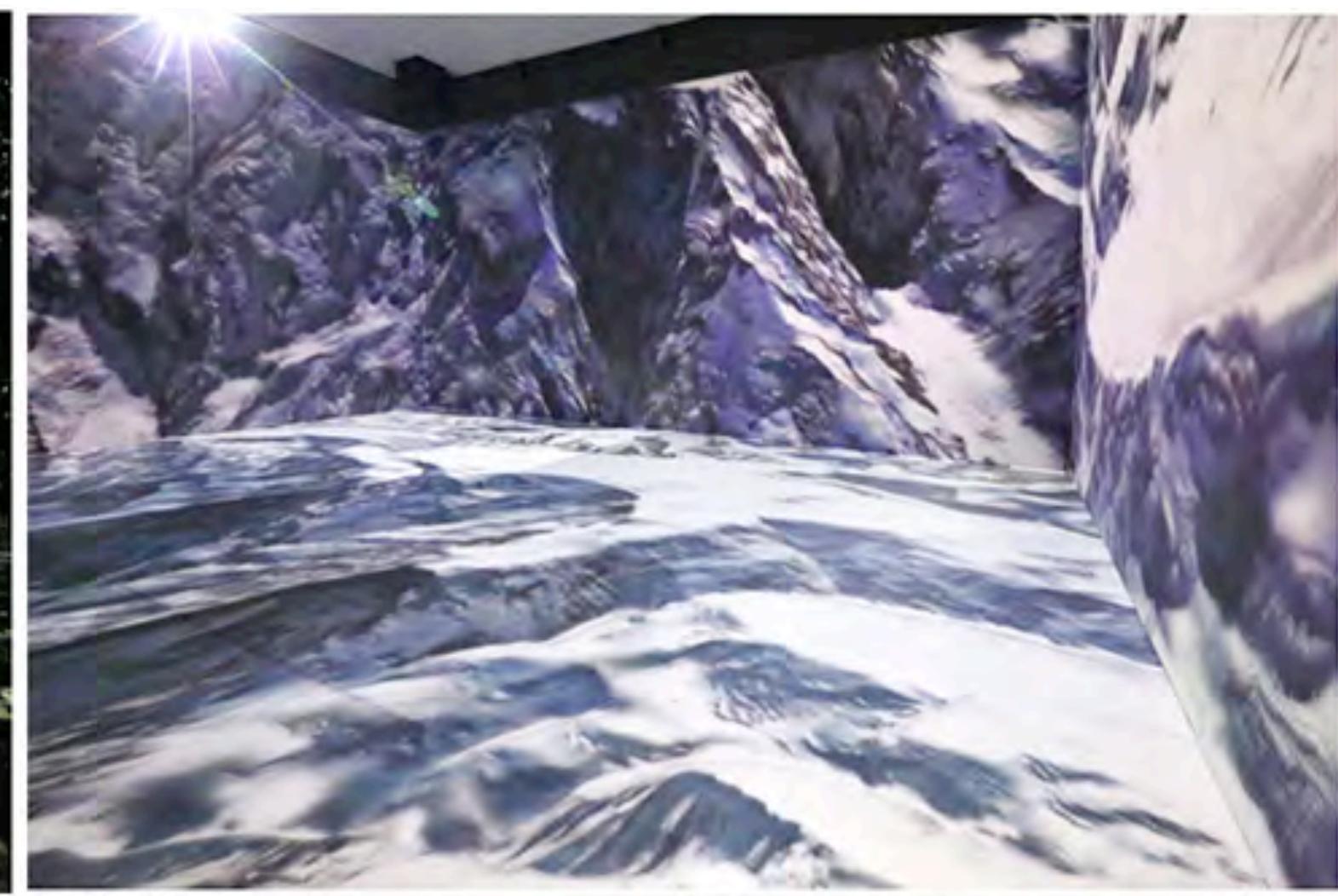
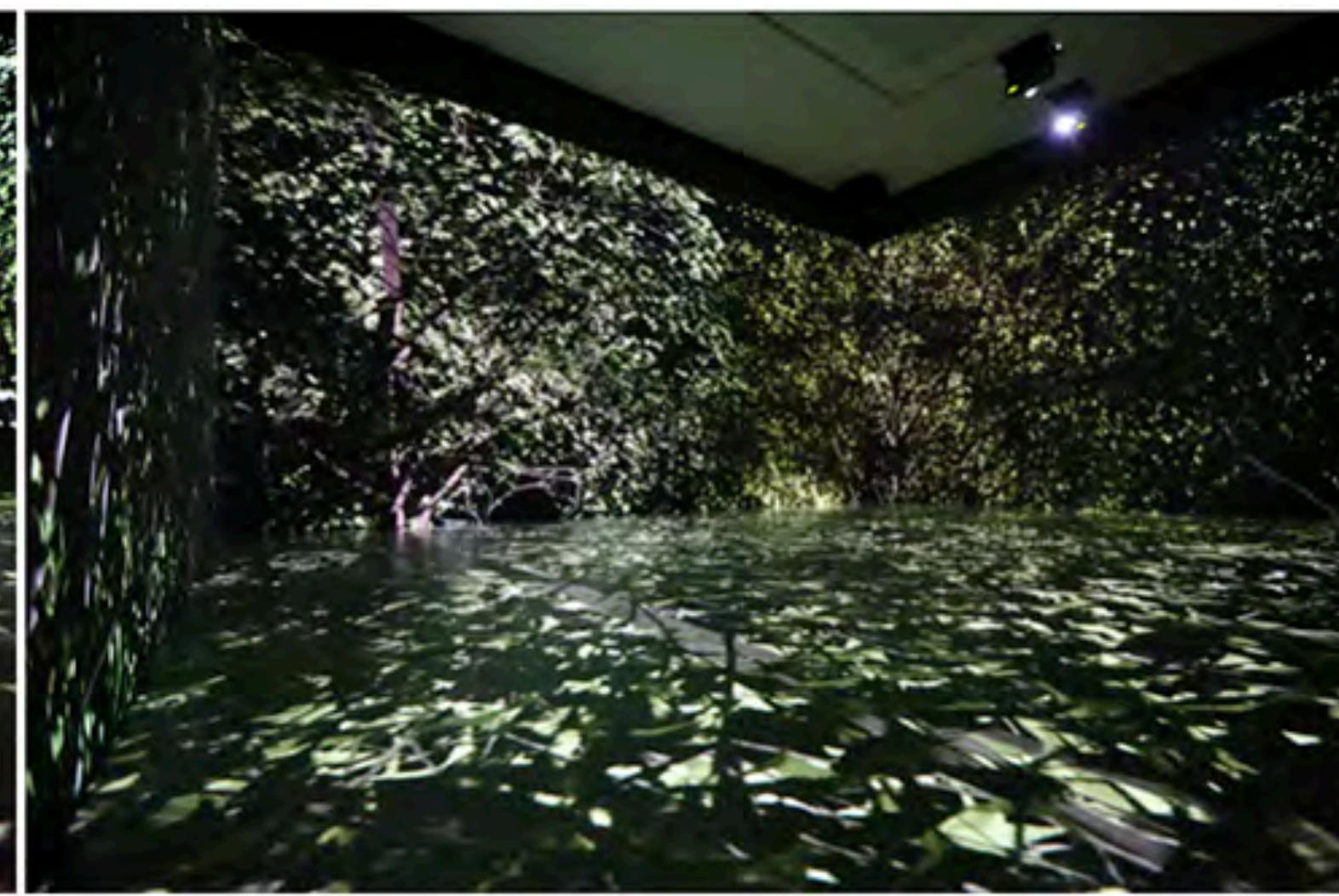
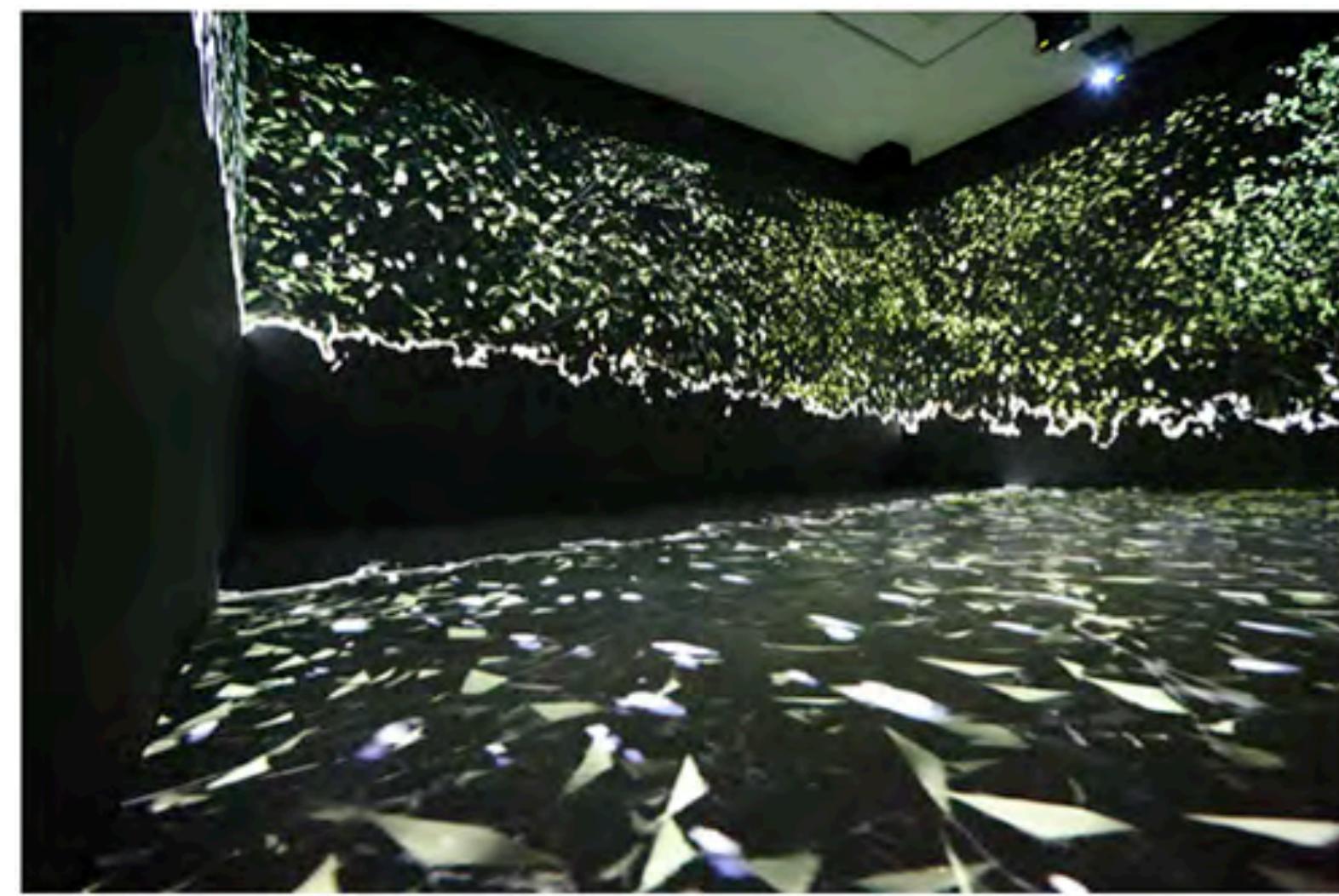
FINITE, 2021

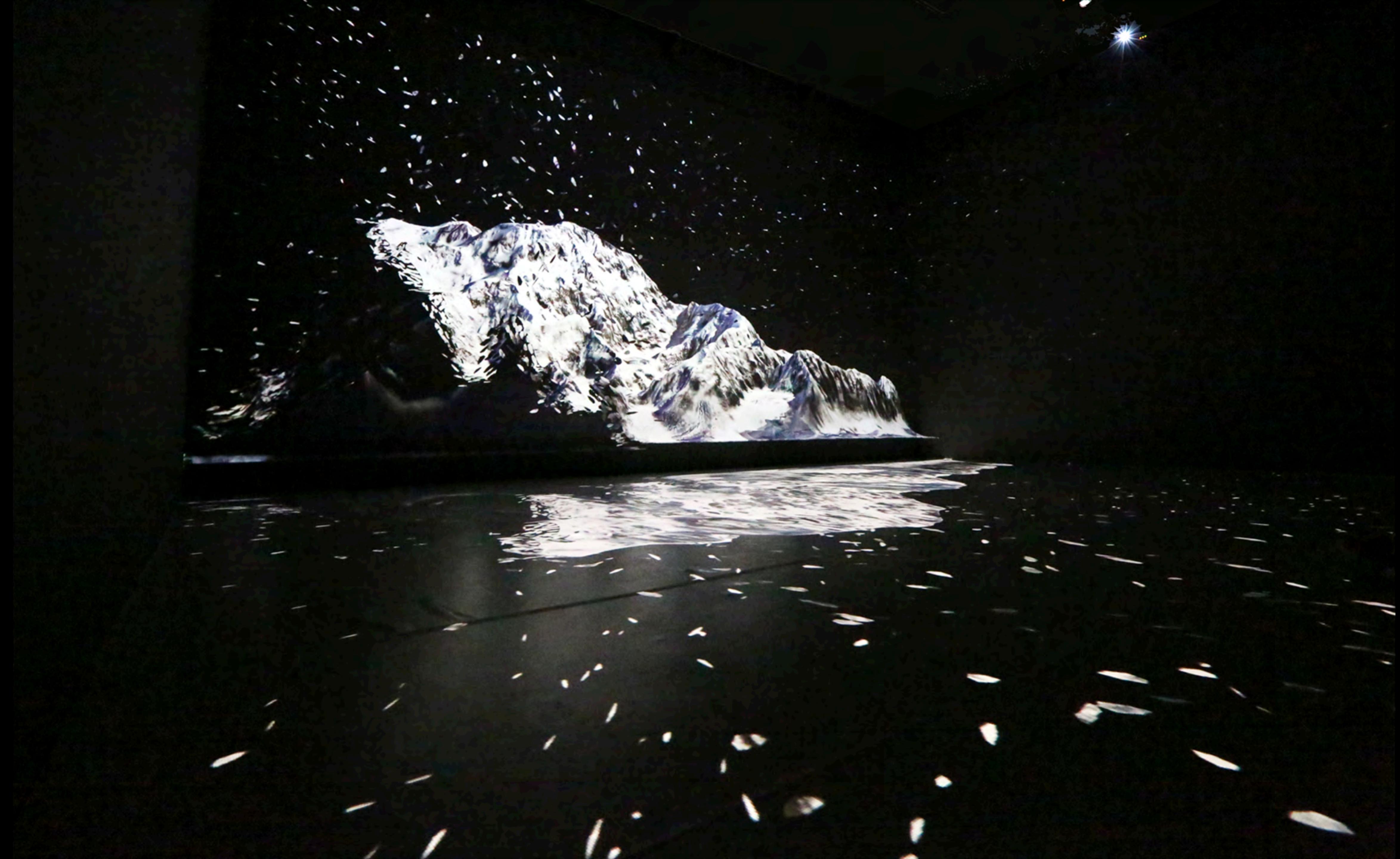
Immersive audio visual installation, 5 projections, 11-channel spatialise audio system, 6'50" min.

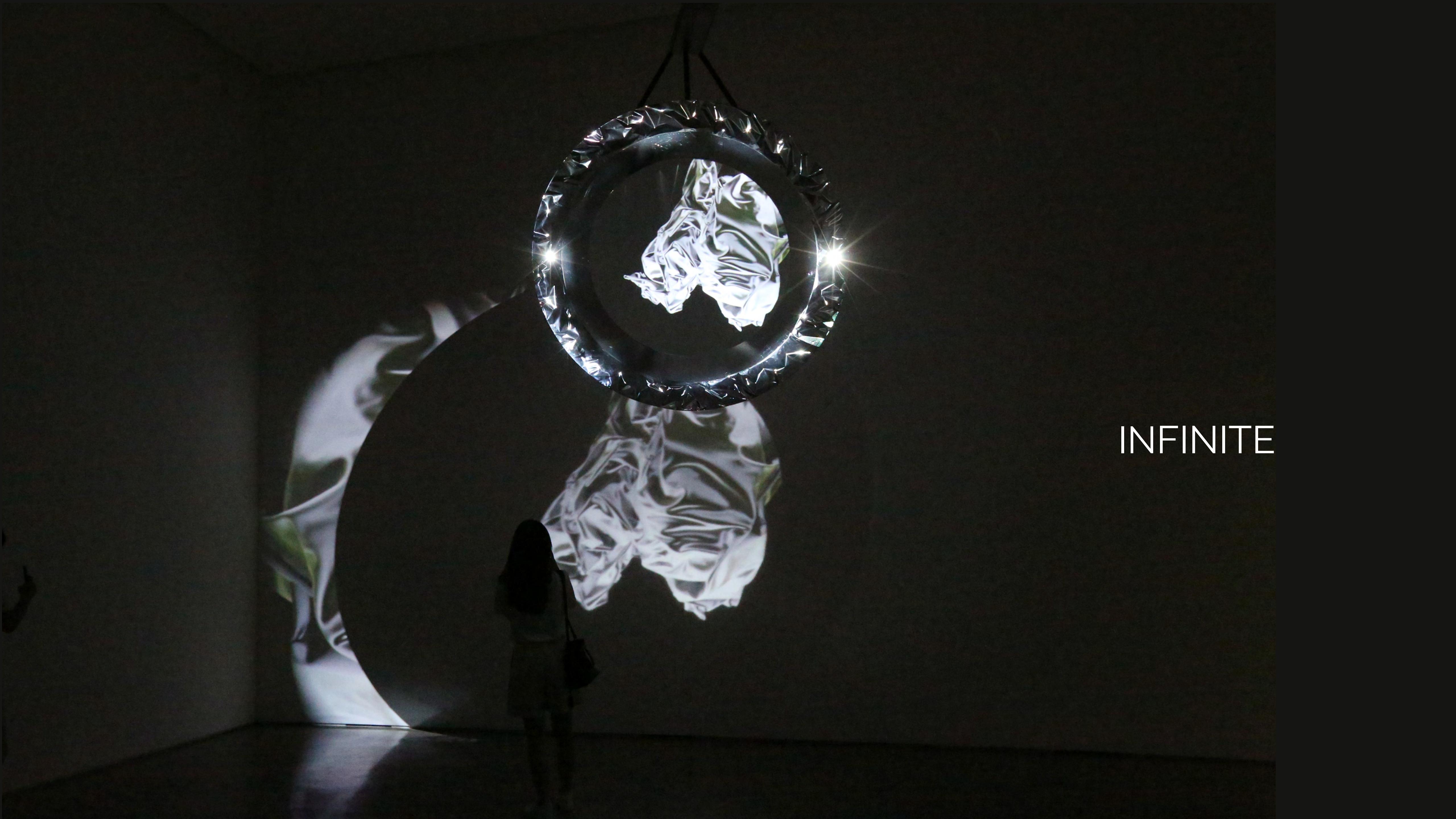
Finite is an immersive audio-visual installation that combines large-scale projections with an 11-channel spatialized audio system to enhance the sensory experience. The piece opens with images of a green forest, transitions to skyscrapers overtaking a burnt forest, and ends with a magnificent snowy mountain or iceberg fragmenting into countless pieces.

The scenes, all digitally rendered except for the portrayal of struggling humans, use technology to underscore the finitude of man-made environments. Real sounds of forests, city noise, and audio from the World Wars add depth to the piece, while the final scene features a specially composed performance with string players and Kang herself on piano.

The installation confronts humanity's exploitation of finite natural resources, emphasizing that everything on Earth is finite and highlighting the beauty and significance of our existence. The audio-visual elements are meticulously crafted to dramatically shape the space, provoking an emotional and thought-inspiring response from the audience.







INFINITE

Launch on Solo Exhibition in 2021.
Exhibiting across multiple venues.



Infinite is a kinetic installation featuring a video projected onto a continuously rotating, circular screen that transmits, absorbs, and reflects light throughout the space. The projected imagery evolves based on 150 years of atmospheric CO₂ data, with speeding reflections and shadows mirroring the exponential rise in carbon and the potential for catastrophic outcomes. This dynamic display creates a dramatically uneasy atmosphere, reflecting the changing environment shaped by human activity.

The installation posits that nothing is physically infinite, but the causal relationship between all entities is. In this work, all actors—the screen, projection, data, and even the audience—are interconnected, influencing each other within an endless loop of chain reactions. By highlighting the direct causal link between human activity and climate change, **Infinite** calls attention to our existence within this perpetual cycle of human-nature interaction.

INFINITE, 2021
Kinetic projection installation, data-driven moving image, Loop.







CASTING

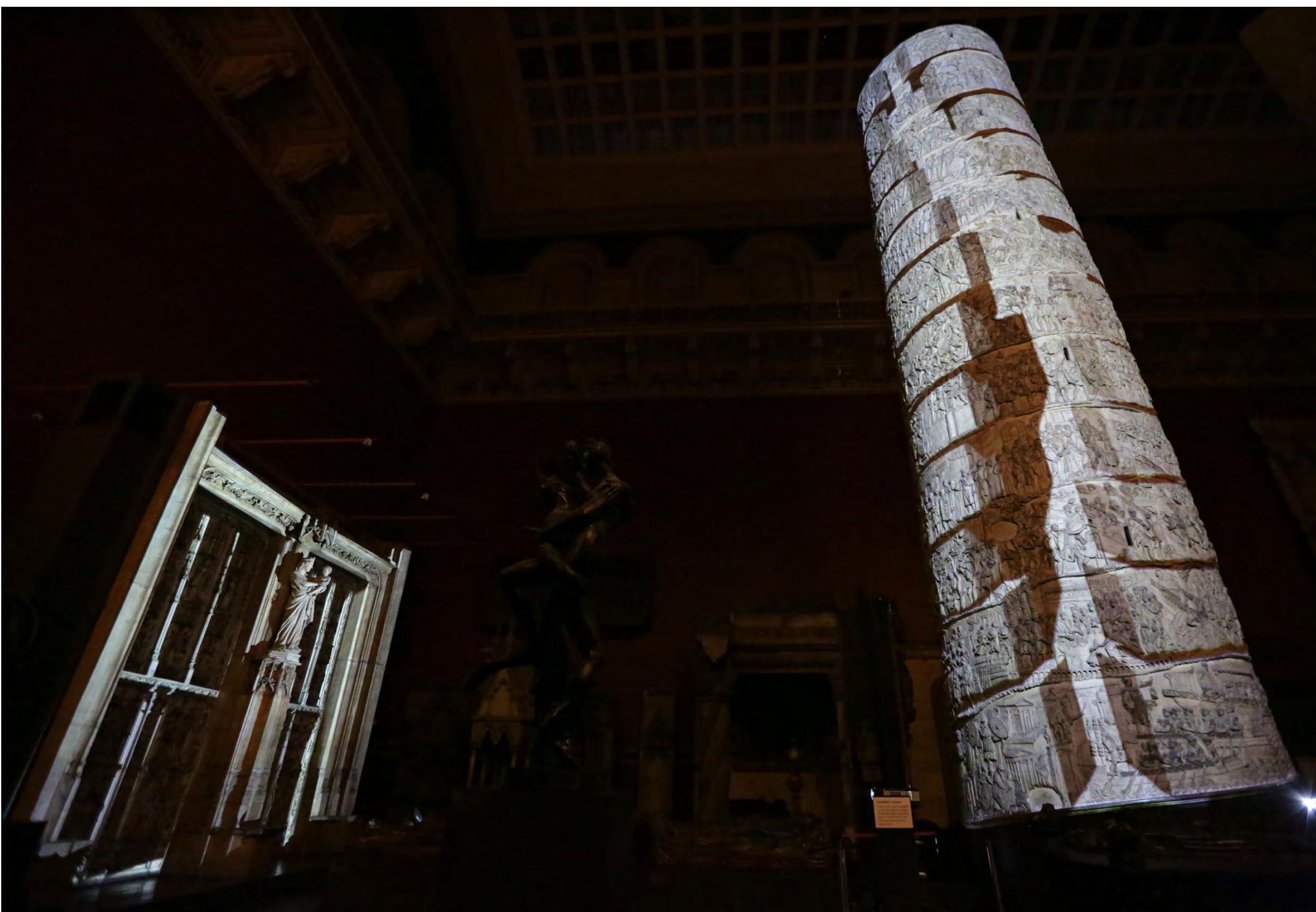
sponsored by



Type: Solo Exhibition

Location: Victoria and Albert Museum, London. 2016

V&A's permanent collection since 2017.



CASTING, 2016-17

Large-scale audio-visual installation, multi-channel projections and audio, Loop.

Casting is a site-specific projection mapping installation that Kang conceived and realized during her six-month artist residency at the V&A. This project was the culmination of an intensive period of research and artistic creation conducted entirely within the museum's walls. This immersive installation investigates the notion of originality and reproduction by taking in the Cast Courts Gallery, the iconic space of the V&A that is entirely filled with reproduced casts from European countries.

Kang intended to develop a novel type of originality generated when the historical reproductions meet the reproducible digital language.

The layer of ephemeral lights creates a spatio-temporal dimension in which the real casts meet the virtual in a unique symbiosis.



VANISHING



VANISHING

YIYUNKANG.COM/VANISHING

Type: Solo Project
Commissioned by
Art Council Korea (ARKO) and Korean Ministry of Culture
Launch at COEX K-Pop Square, Seoul. 2022
Exhibiting across multiple venues.



VANISHING, 2022
Massive-scale facade screening, 1'30" min.

VANISHING addresses "the Sixth Mass Extinction," also known as the Holocene Extinction, which is distinct from previous extinctions caused by external forces. This current crisis is driven by humans, with at least 75% of Earth's species potentially vanishing due to our actions. We are eradicating species at unprecedented rates and diminishing ecosystem diversity, which serves as a crucial indicator of our exploitation of the planet.

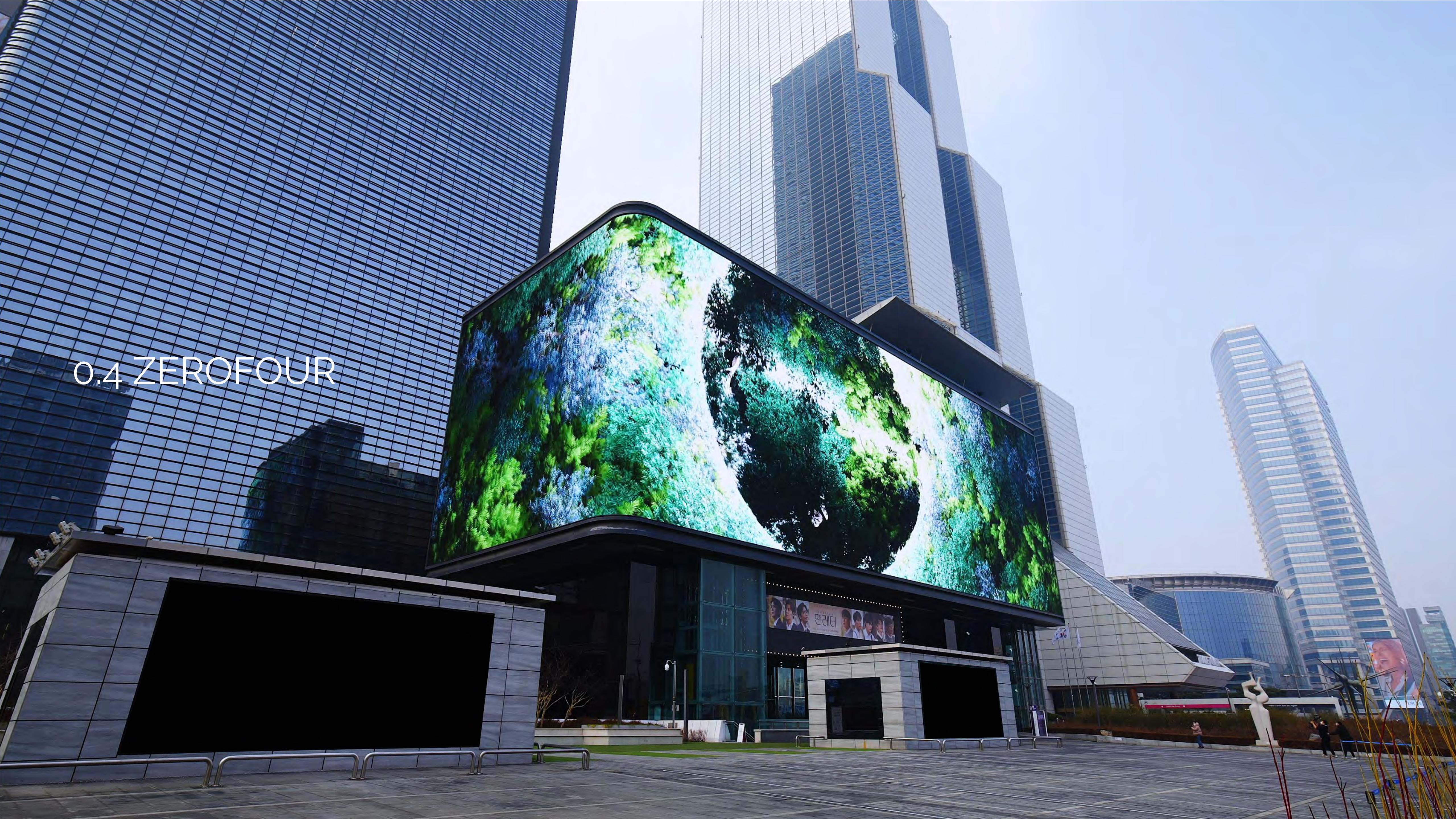
VANISHING portrays a fantasy-like scene with fossilized wings and a mysterious skeleton moving through the landscape, representing creatures that once thrived but are now extinct. This piece serves as a homage to the lives lost to human advancement and emphasizes the need for awareness and action towards a sustainable future.



VANISHING, 2022
Large-Scale LED media facade, 80 metre in width
2 min

K POP SQUARE in COEX, Seoul, Korea

0.4 ZEROFOUR



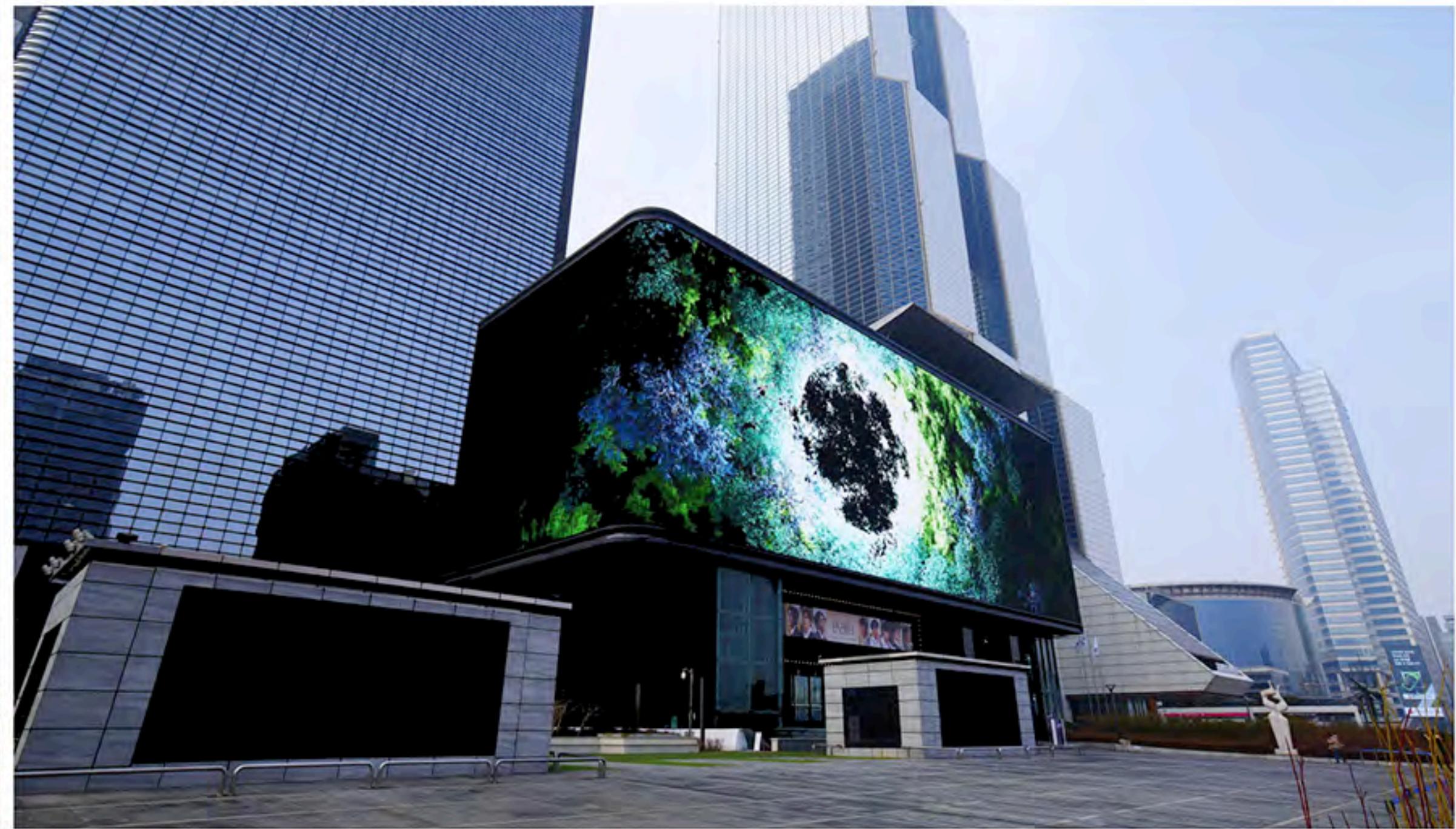
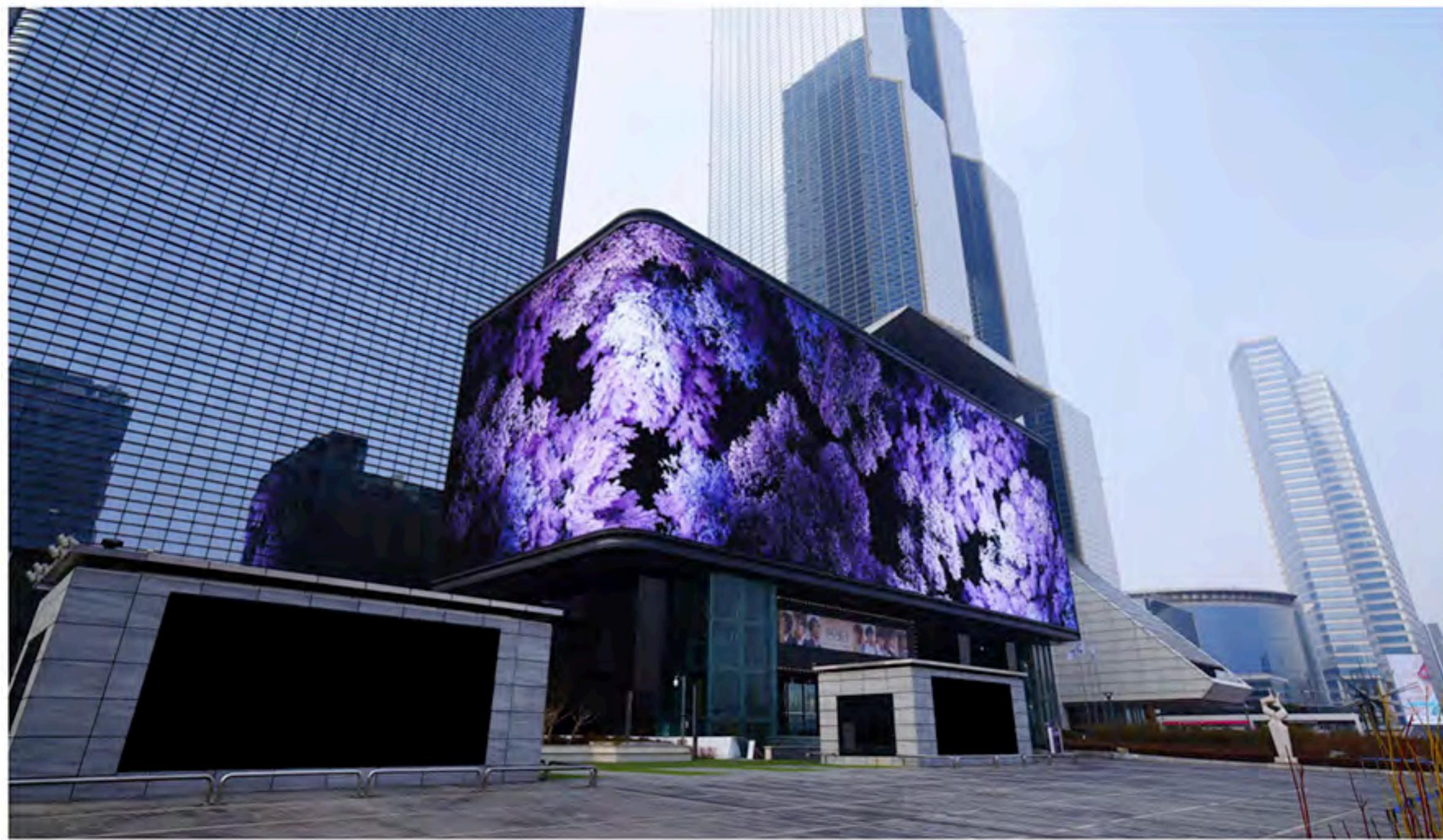
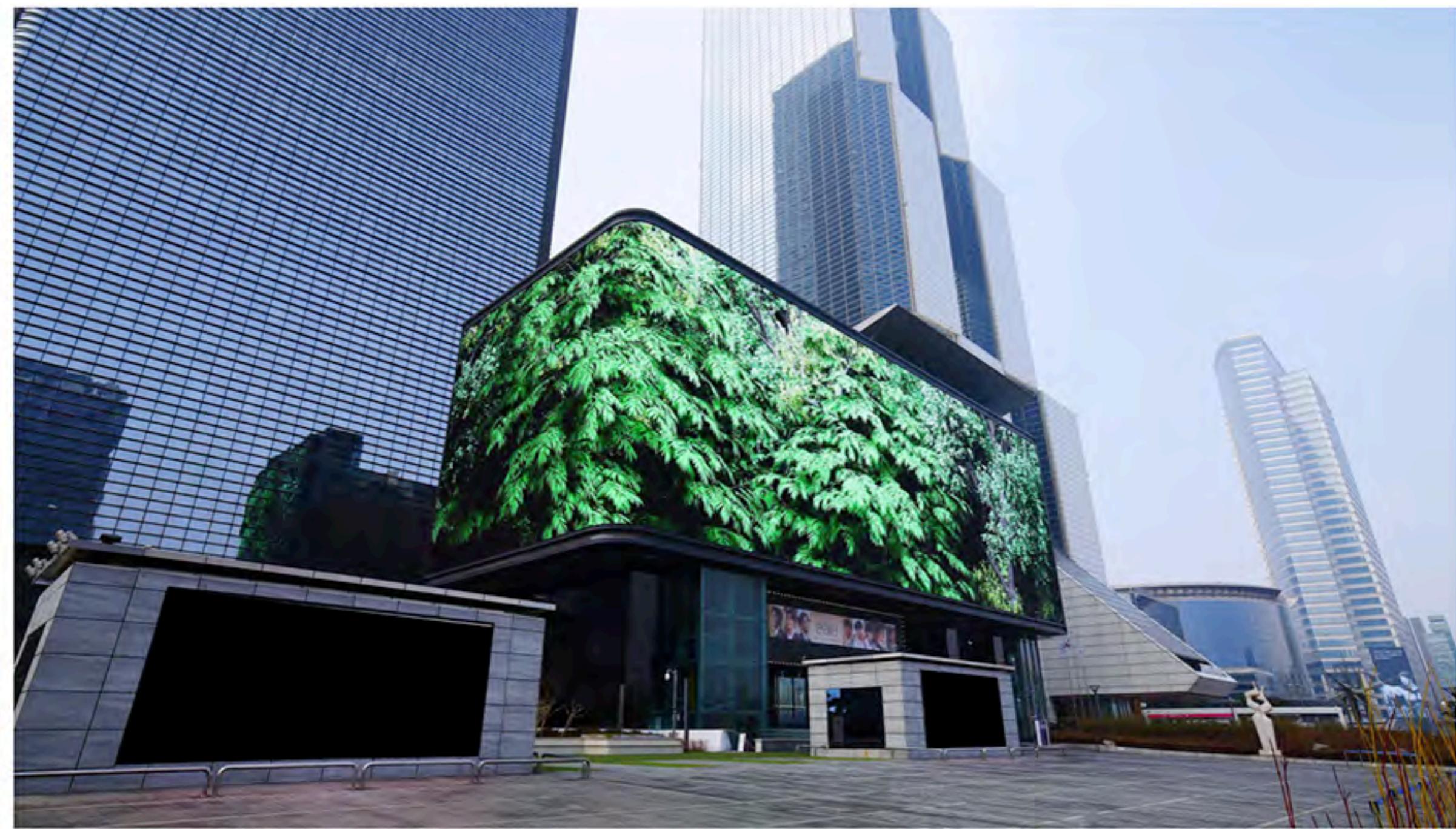
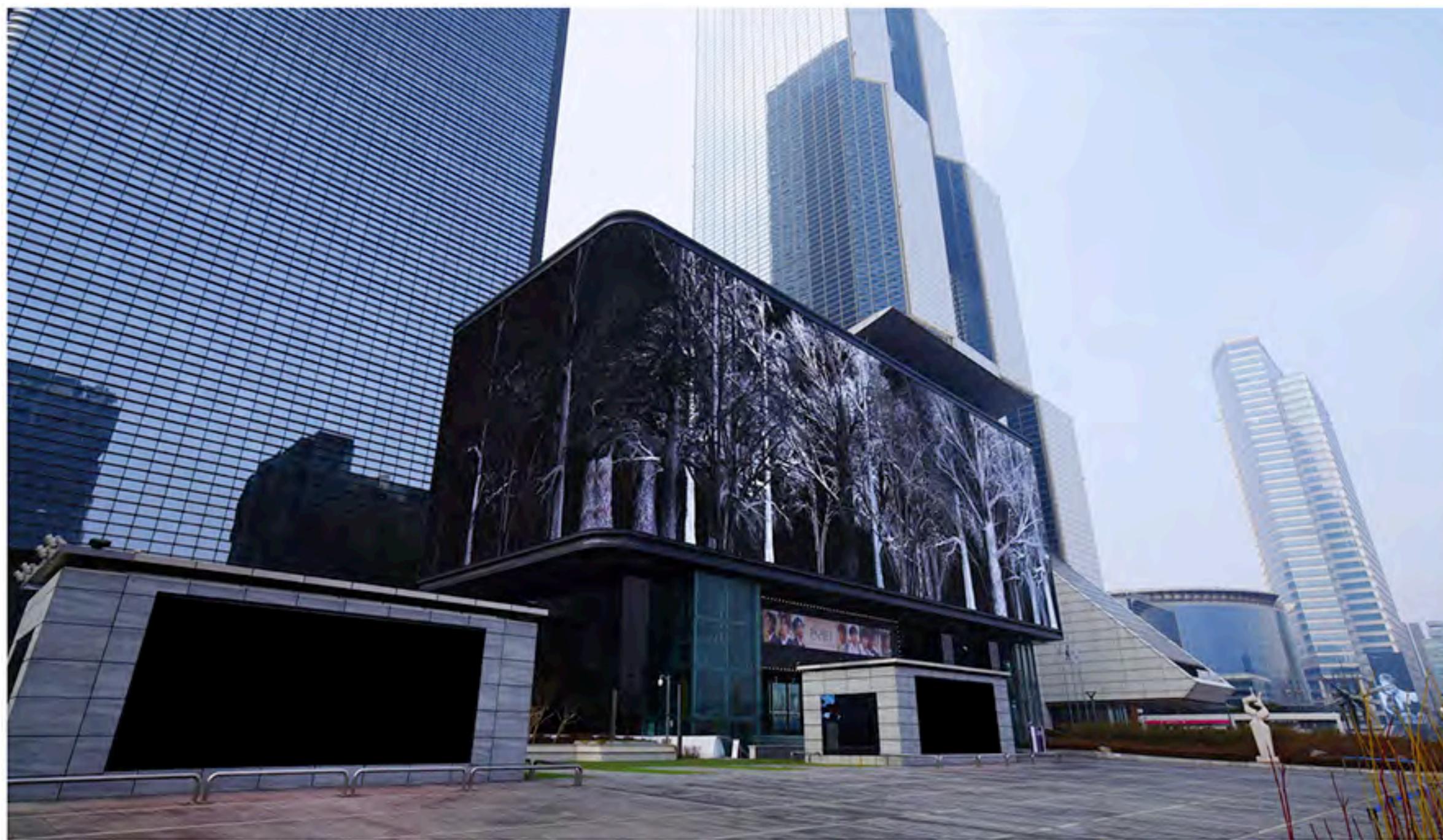
Type: Solo Project
Commissioned by
Art Council Korea (ARKO) and Korean Ministry of Culture
Launch at COEX K-Pop Square, Seoul. 2022
Exhibiting across multiple venues.

Our planet stands on a precarious precipice, with a mere **0.4 degrees** separating us from the critical 1.5°C global warming threshold. This narrow margin holds the potential for unprecedented climate disruption, a reality sharply illuminated by the COVID-19 pandemic. Kang's artwork, **Zero Four** serves as a reflection on this fragile buffer and the dire consequences of exceeding this limit. On a massive screen in the heart of Seoul, burning and exploding images blanket the city. The piece concludes with Ed Hawkins' iconic 'warming stripes,' underscoring our interconnected survival and emphasizing the urgent need for a holistic healing that encompasses both humanity and nature.



ZERO FOUR, 2022
Massive-scale facade screening, 2 min.







NO MOTHER NATURE



NO MOTHER NATURE

YIYUNKANG.COM/NOMOTHERNATURE

Type: Group Project

Commissioned by

Paradise Art Space, Korea

Launch at Paradise Art Space. 2021

Exhibiting across multiple venues.

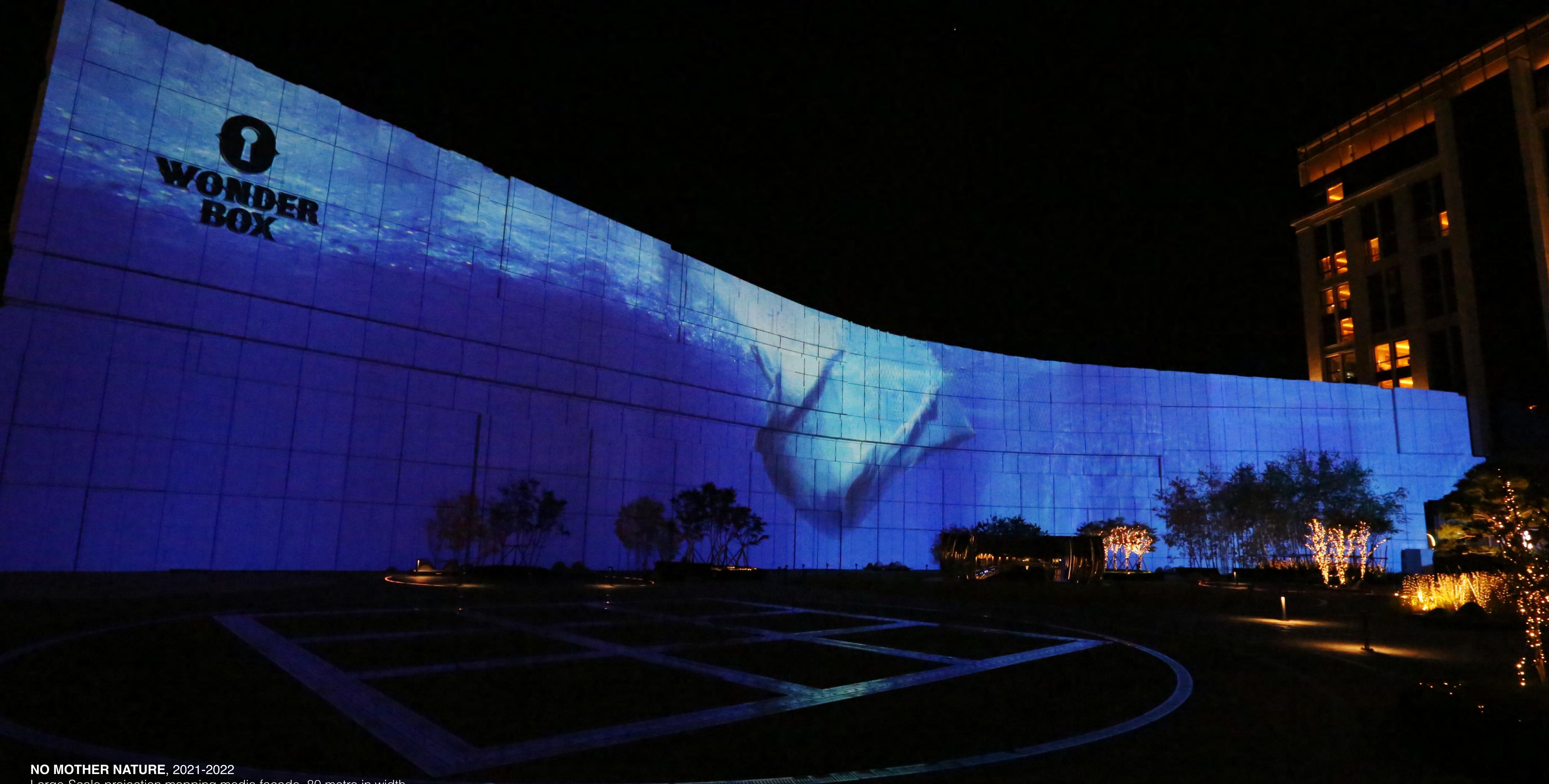


NO MOTHER NATURE. 2021

Massive-scale facade mapping, projection, audio, 6min.

NO MOTHER NATURE challenges the anthropomorphic and sexist term 'Mother Nature,' a dualistic and human-centric concept used to justify humanity's exploitation of the environment. This view simplifies and diminishes the complexity of the natural world by portraying nature as a nurturing, gentle female. Post-pandemic, it is crucial to reconceive nature not as a motherly figure but as a dynamic, diverse, and unpredictable force in constant flux.

This massive-scale projection illustrates various landscapes as unknown territories—magnificent yet dangerous and precarious. The final scene, depicting a woman's body submerging into deep waters, aims to subvert the sexist interpretation of nature and re-establish it as a powerful entity capable of overwhelming humanity in an instant.



NO MOTHER NATURE, 2021-2022

Large-Scale projection mapping media facade, 80 metre in width
2 min

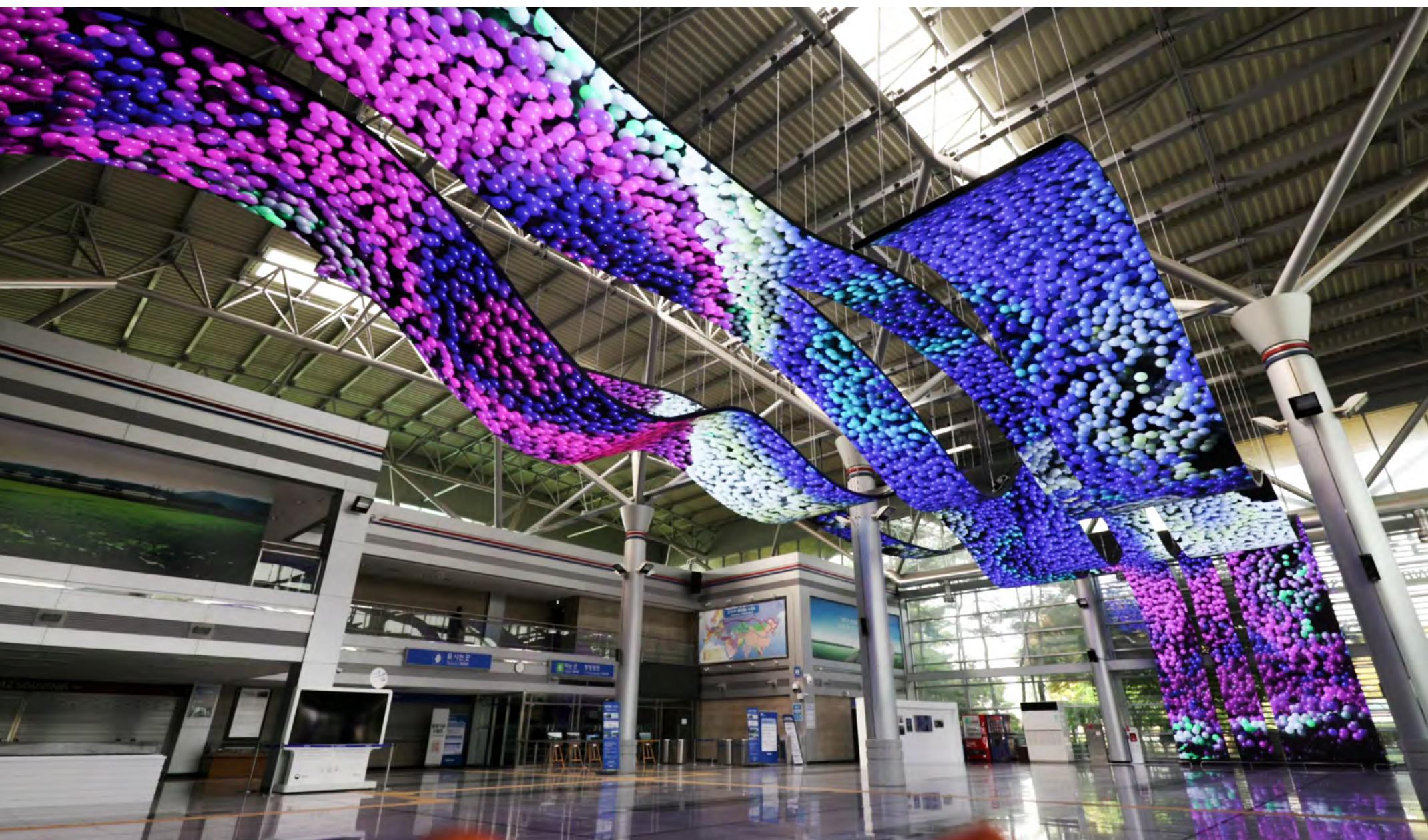
Commissioned by PARADISE ART SPACE, INSCAPE project.
Paradise City, Korea





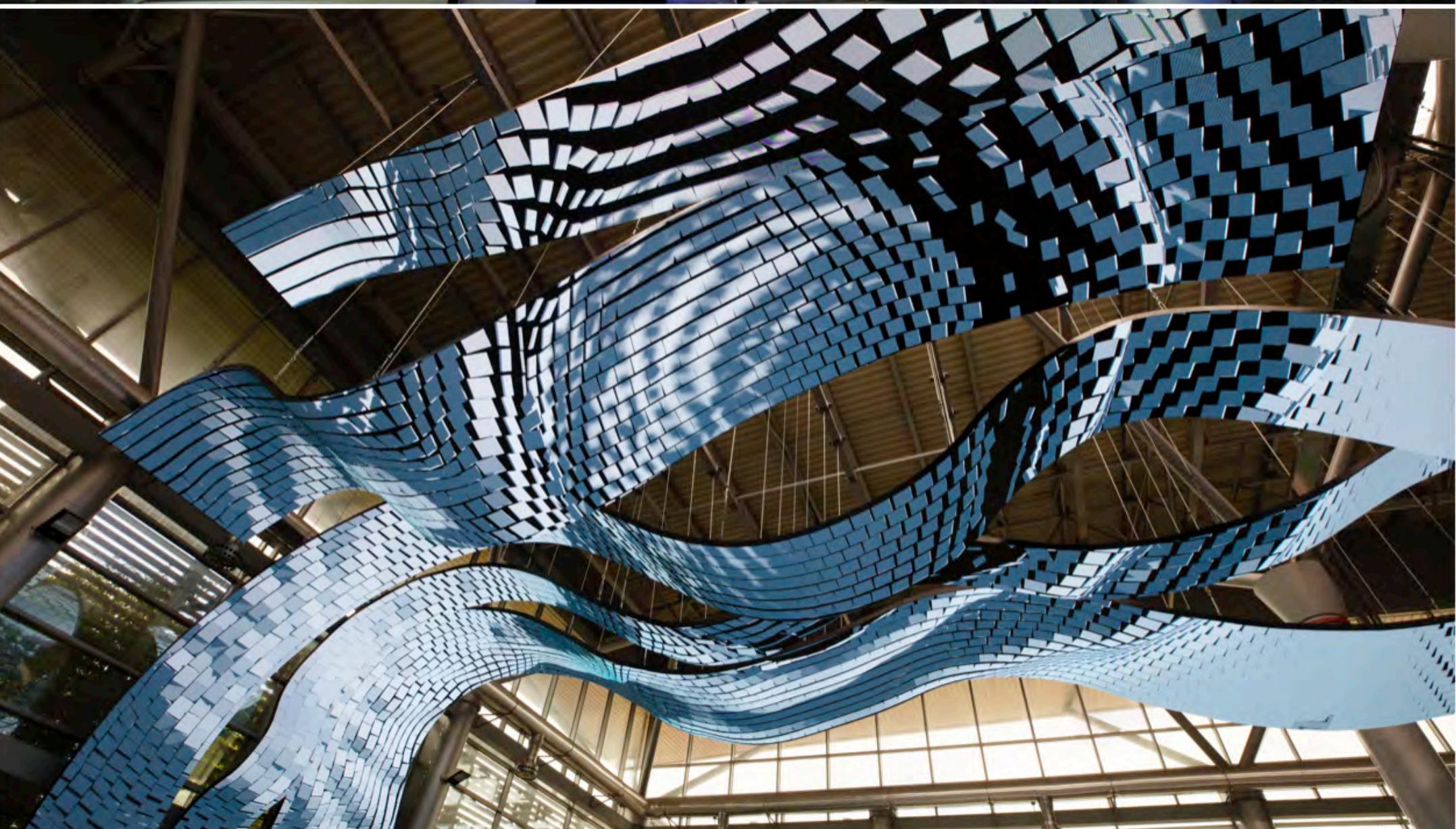
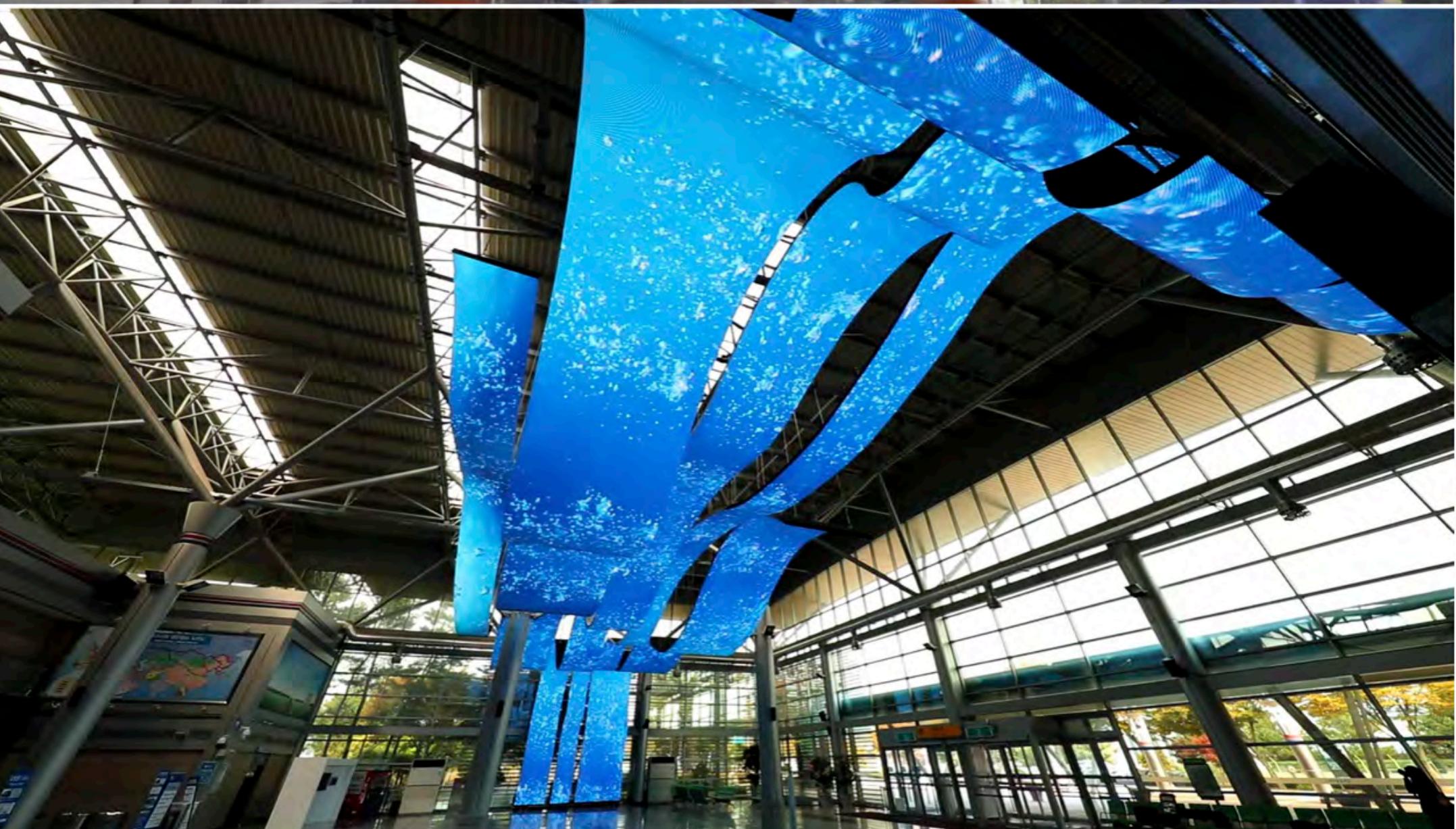
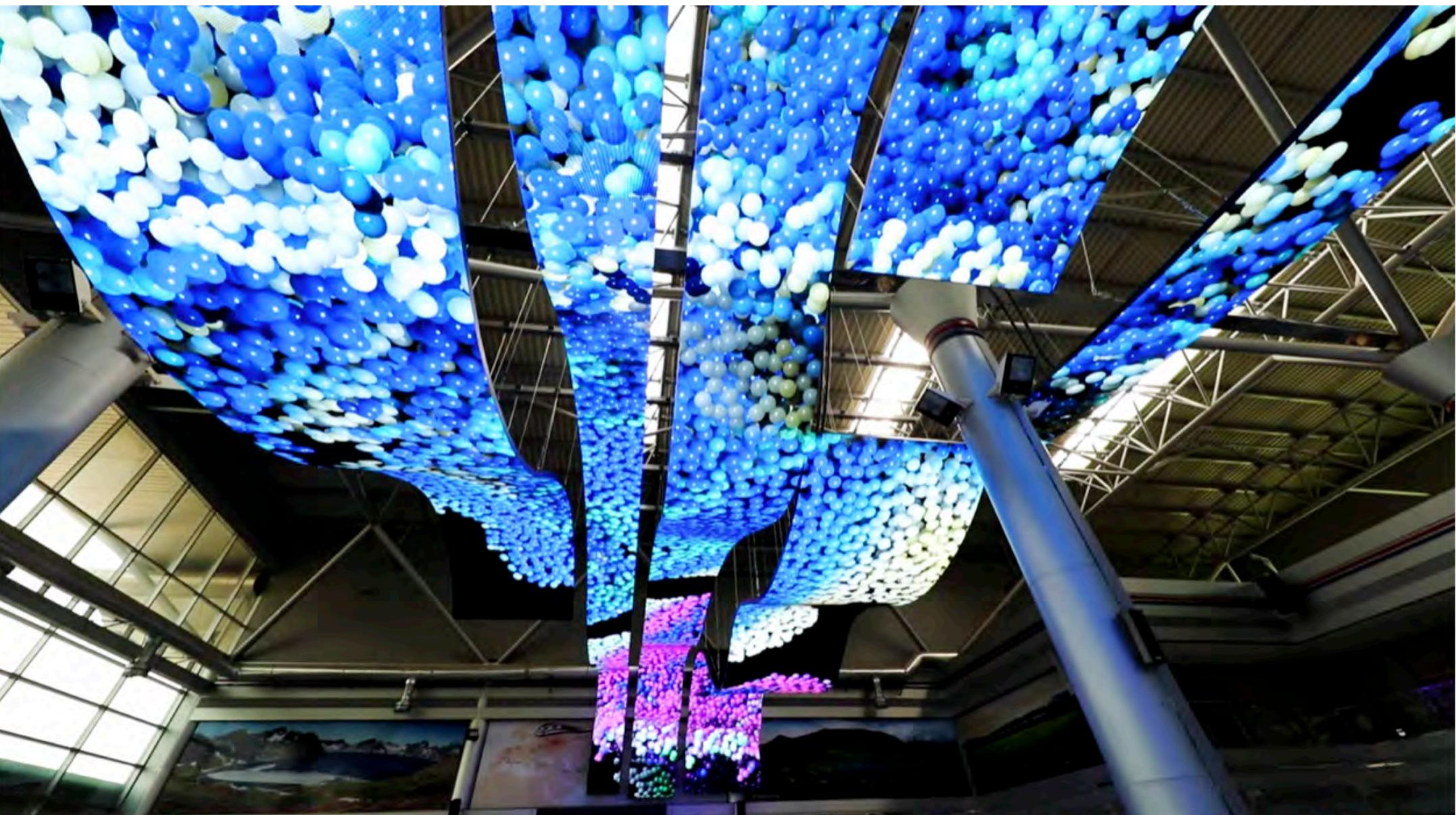
SOLACE

Type: Group Project, DMZ Art & Peace Platform
Commissioned by the Ministry of Unification, Korea
Location: DMZ Korea. 2022.



SOLACE is displayed on the massive-scale media wall at Dorasan Station in Demilitarized Zone (DMZ) in Korea. Completed in 2002, the station was once a place of logistical exchange between North and South Korea, but is now a military frontline in South Korea, symbolizing the reality of the divided peninsula. During the initial research visit, the station's eerie quiet atmosphere felt uncanny because it drew a sharp contrast to Dorasan Station's poignant socio-political context, caught between the conflicting ideologies of South and North Korea. SOLACE aims to revitalize the oppressive stillness of Dorasan Station by merging videos of abstract human forms with digital elements, fostering a dynamic coexistence. This transformation reimagines the station not as a battleground of ideological conflict, but as a corridor where diverse lives once intersected.

SOLACE, 2022
Massive-scale facade screening, sound, 3'20" min.



PROXEMICS: DRAWING SOCIAL BUBBLE



Type: Solo Project

Commissioned by the Paradise Art Space, Korea

Location: Paradise Art Space, 2021.

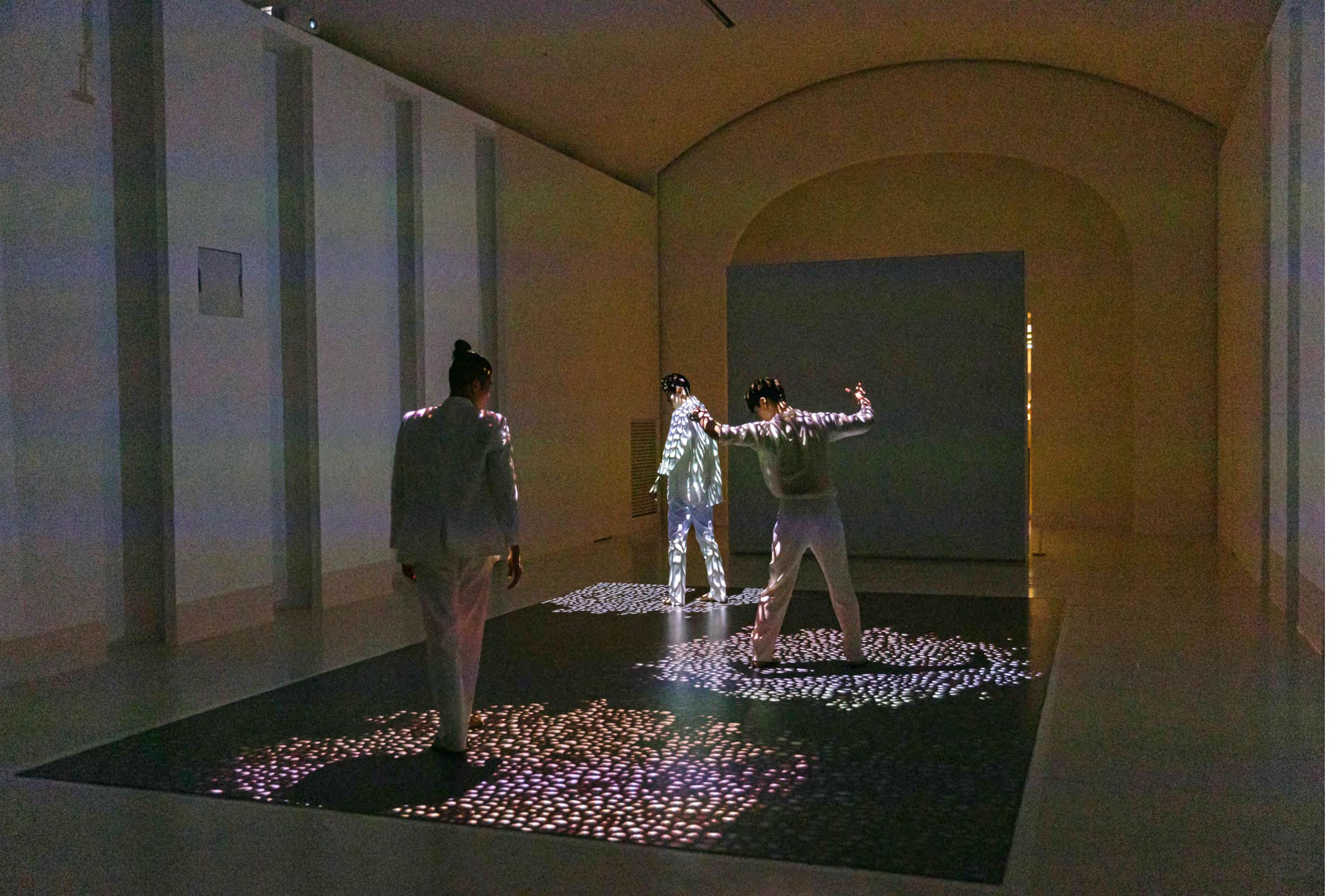


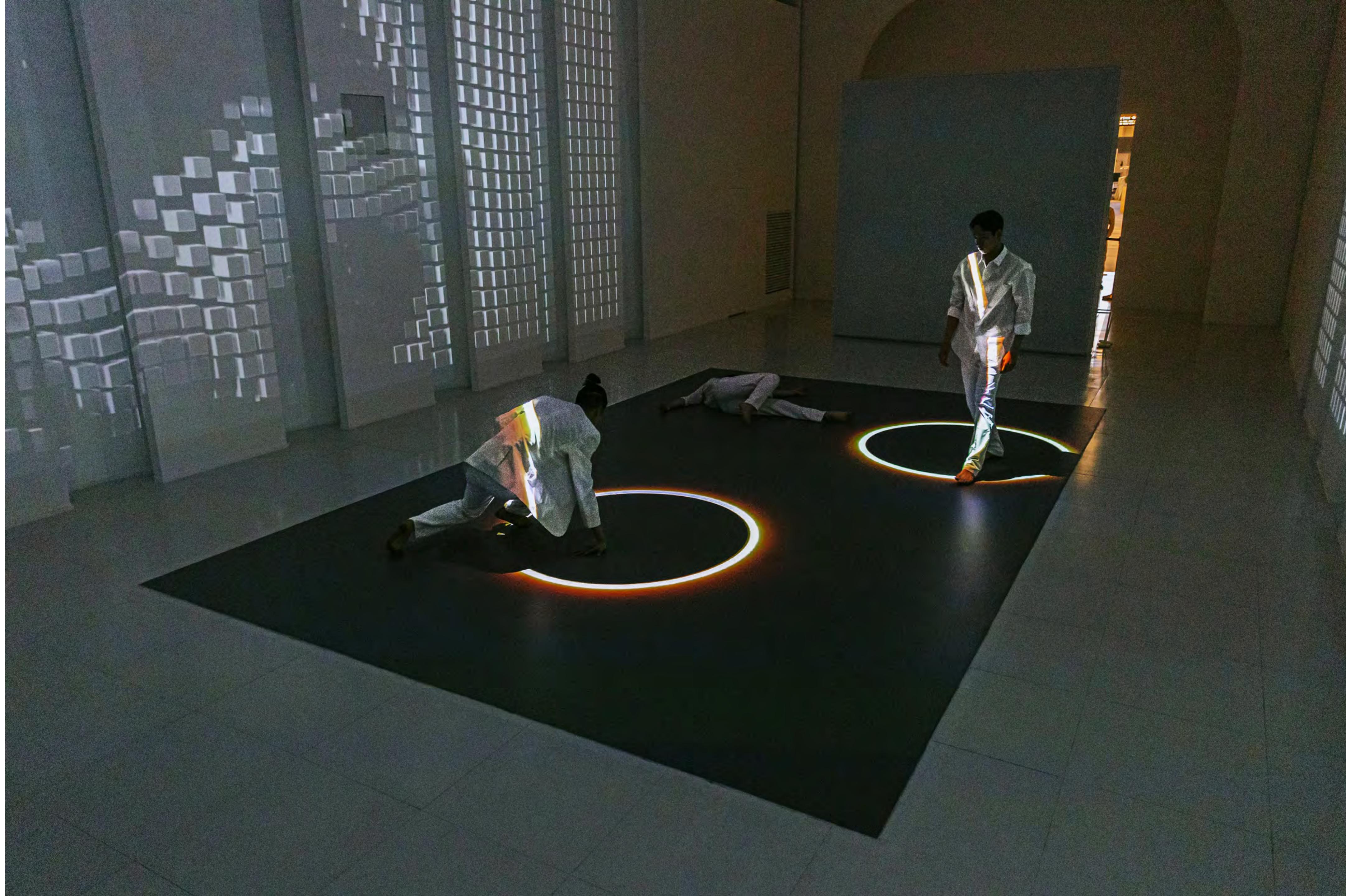
Proxemics; Drawing Social Bubble is an interactive experience that uses AI machine-vision technology to investigate how our spatial dynamics have drastically shifted in the wake of the COVID-19 pandemic. The piece serves as a poignant reflection on the existential threat to our fundamental ability to share space, breathe together, and communicate as we once did.

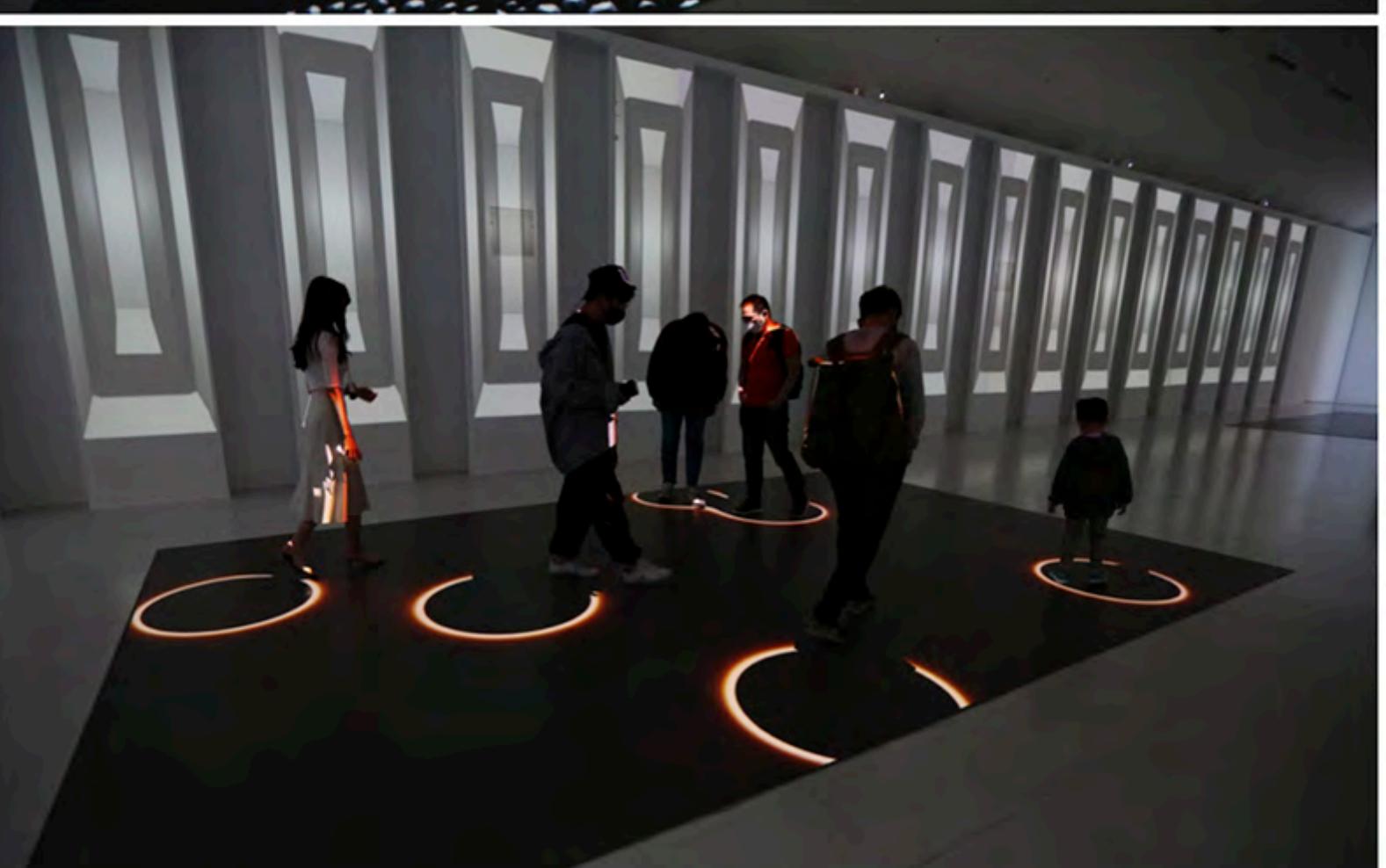
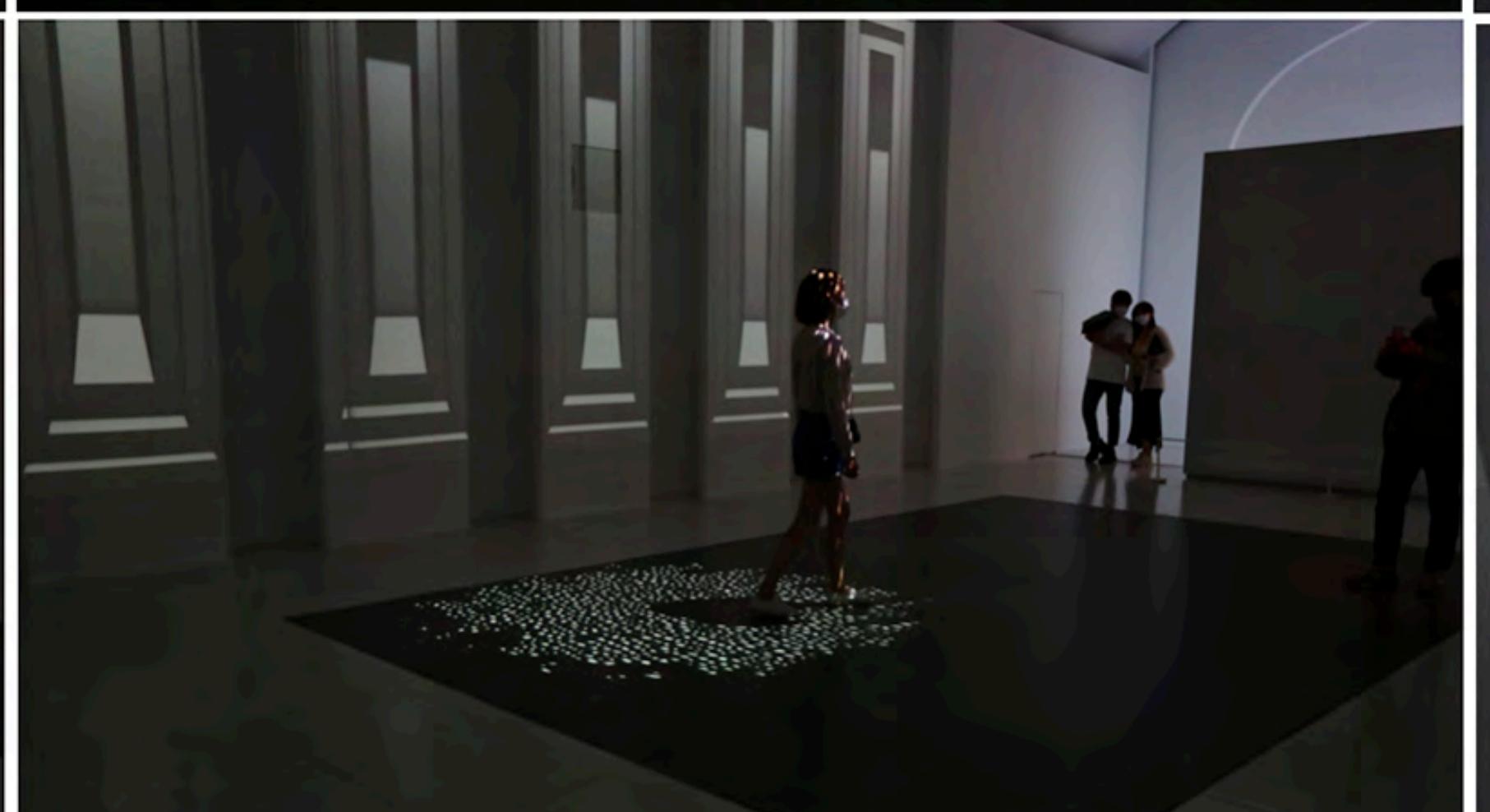
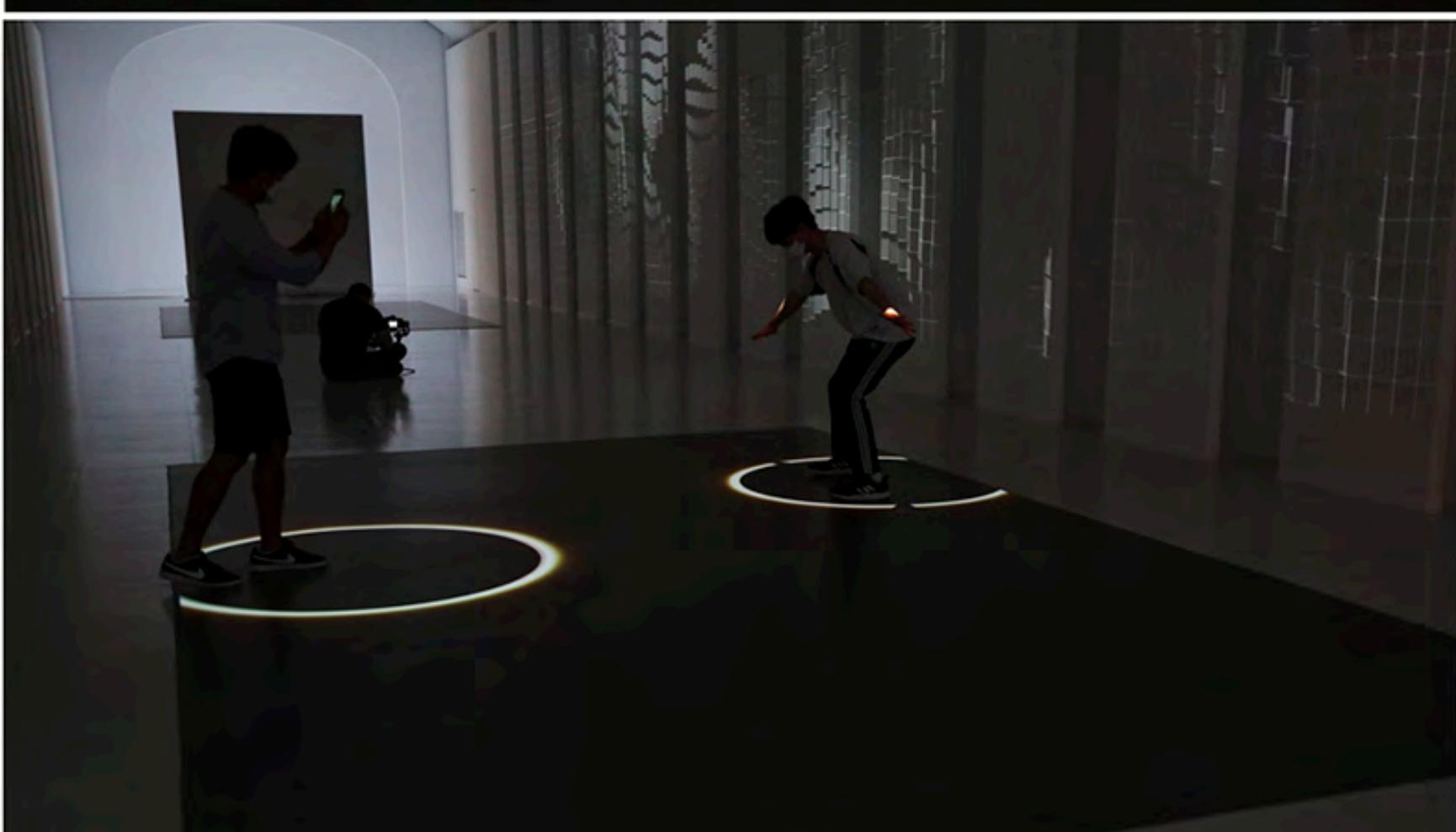
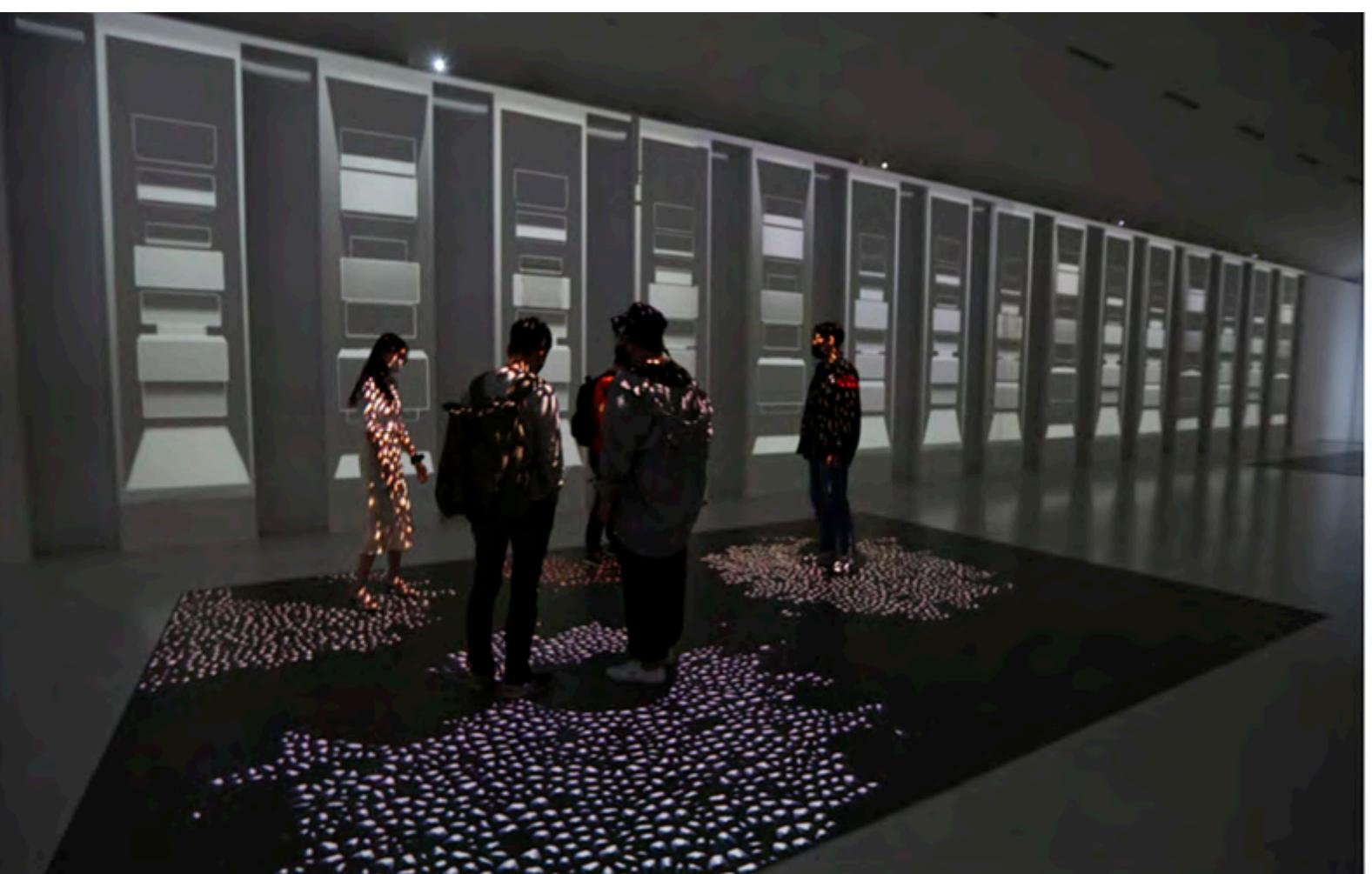
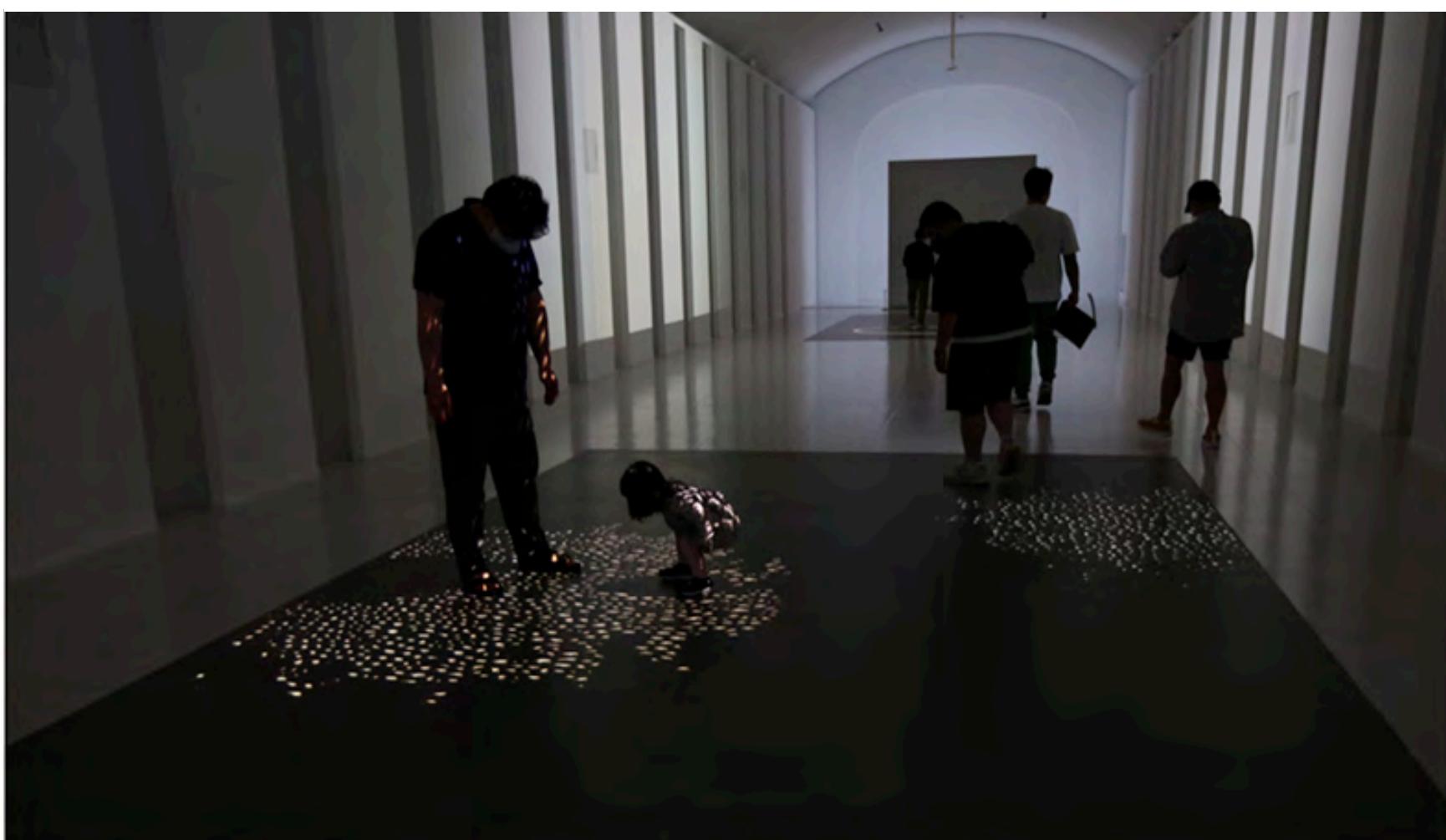
The work explores our new reality by precisely tracking audience locations to generate a dynamic, interactive projection on the floor. The piece actively responds to viewers, inviting them into a playful, game-like experience. This immersive installation, enhanced by large-scale wall projections and a compelling soundscape, is designed to be both engaging and thought-provoking, prompting a deeper reflection on how we navigate our shared spaces in an uncertain world.

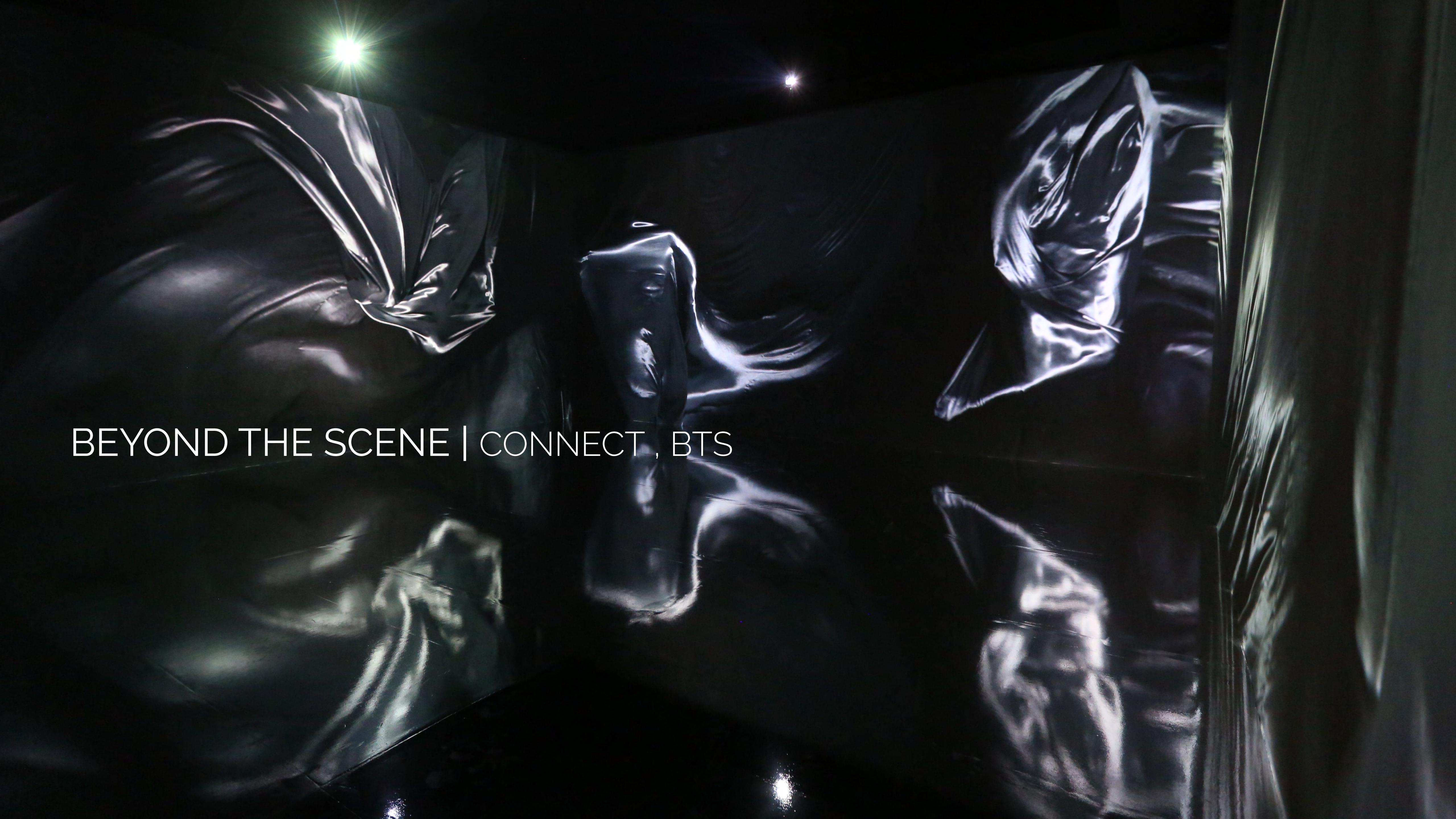
PROXEMICS; DRAWING SOCIAL BUBBLE, 2021

AI vision-based Interactive installation, Multi-channel Projections and audio system.









BEYOND THE SCENE | CONNECT , BTS

Type: Global Art Initiative
Commissioned by BTS

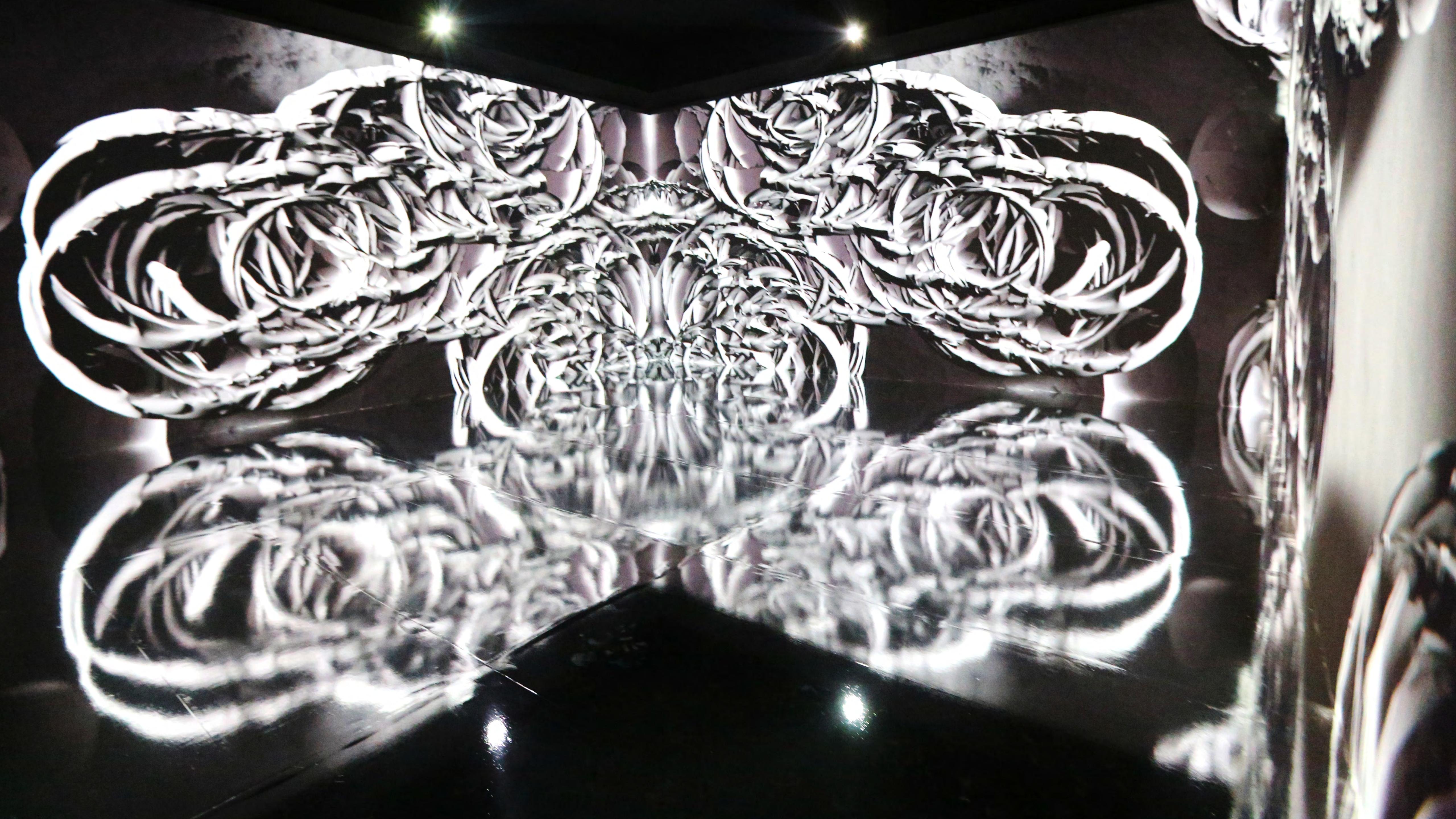
Location: DDP Seoul, New York, Serpentine London,
Buenos Aires and Martin Gropius Bau Berlin.



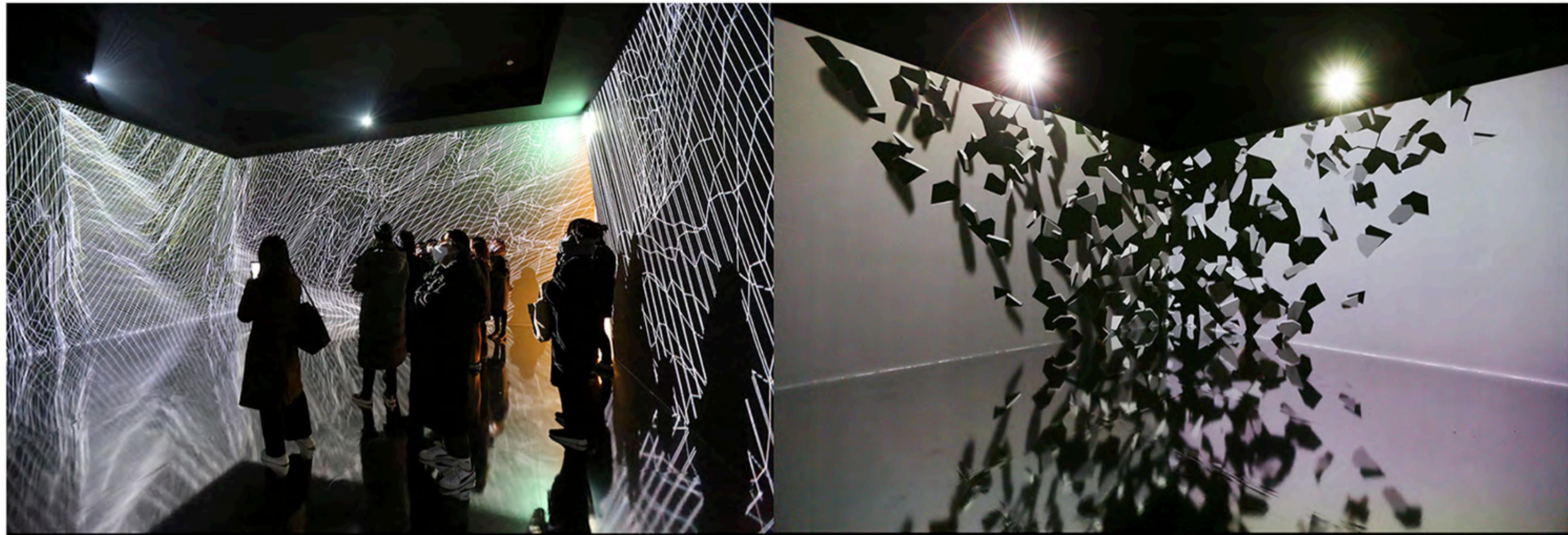
BEYOND THE SCENE, 2020

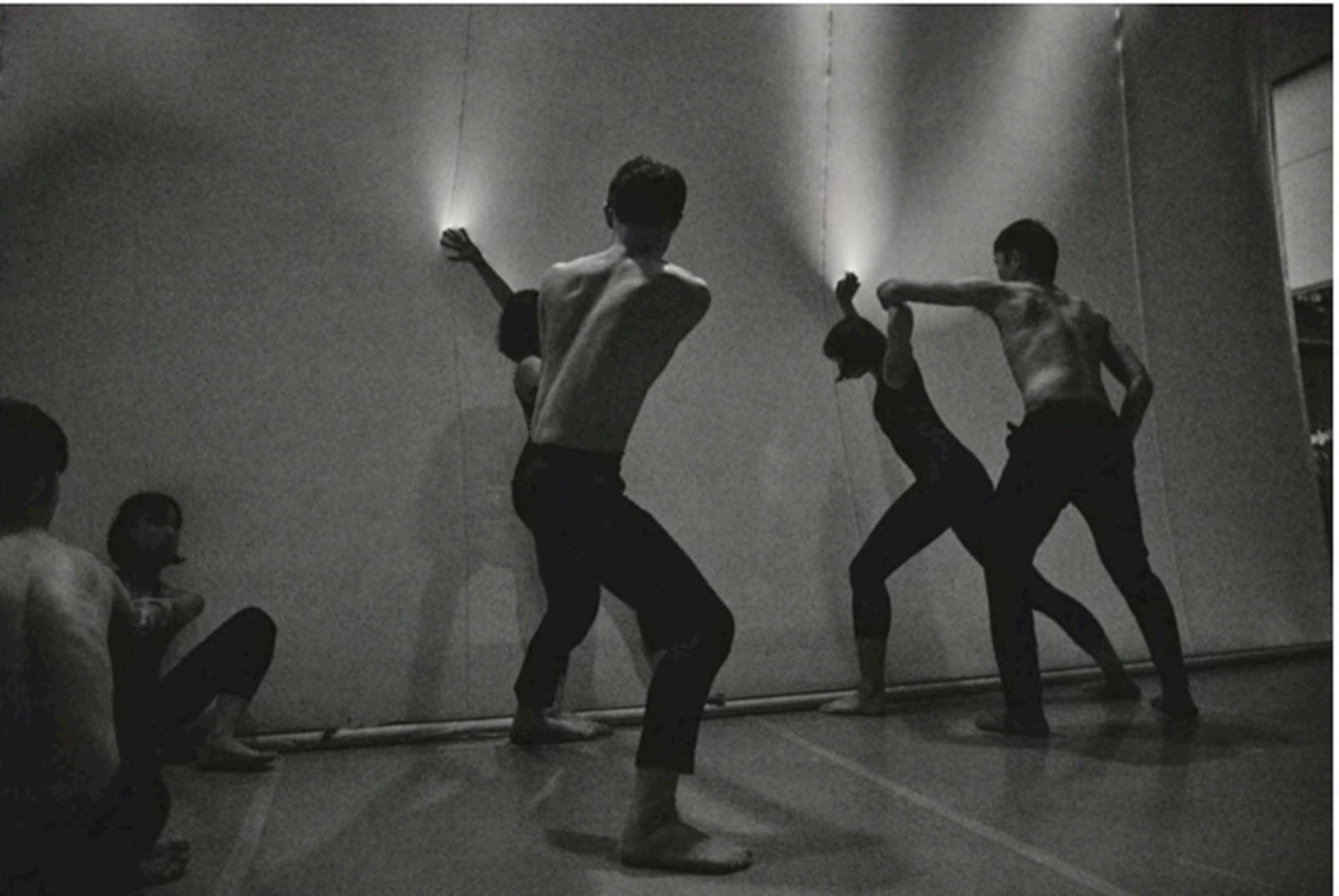
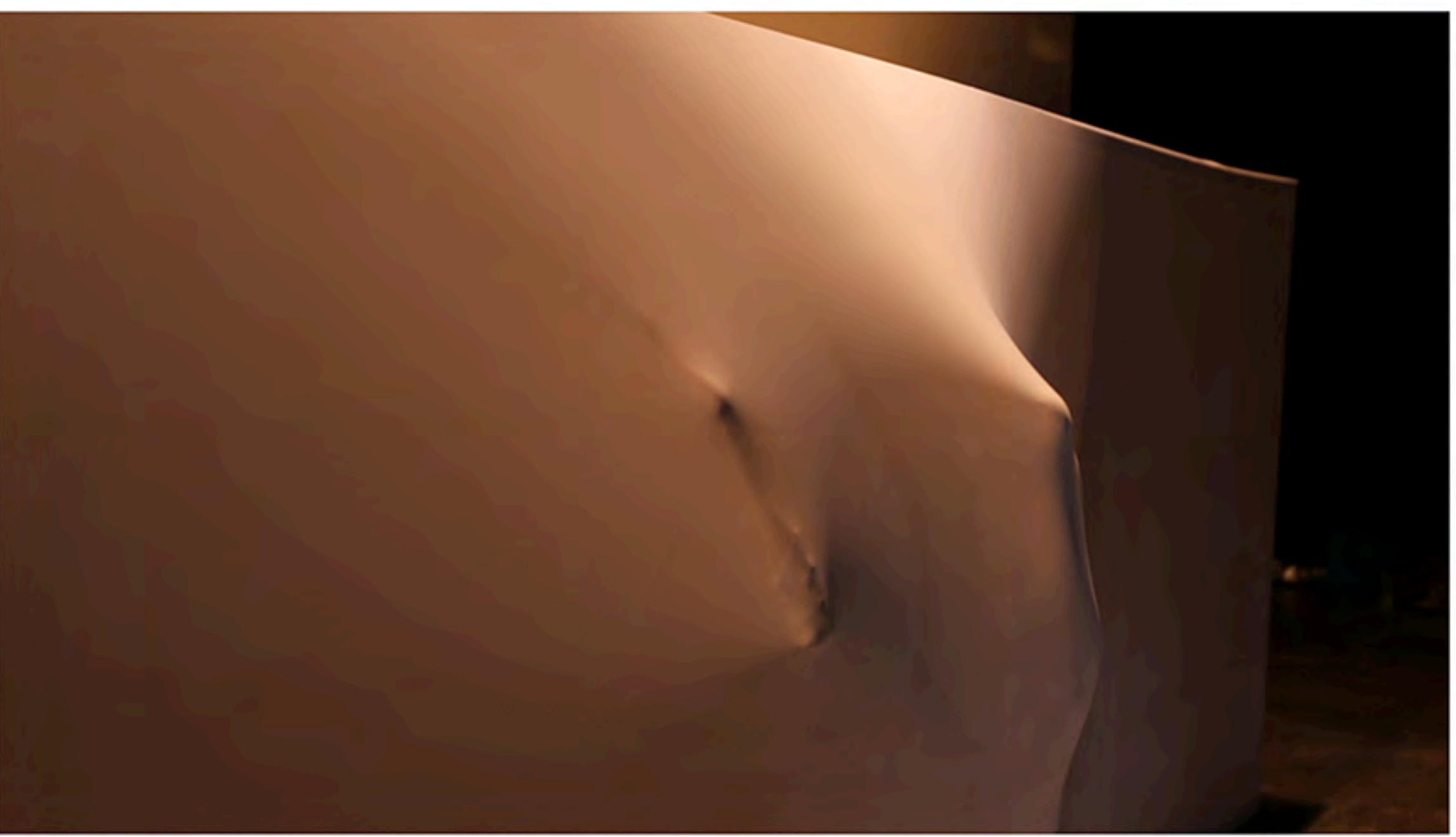
Immersive audio visual installation, 4 projections, 4-channel audio system, mirrored floor, 9'30" min.

Beyond the Scene, Kang's artistic contribution to **CONNECT, BTS**, was created for the global project initiated by the renowned South Korean boyband, BTS. Launched in 2020, the project connected five cities across four continents through artistic collaborations, aiming to bridge diverse cultures through exhibitions, installations, and performances by internationally acclaimed artists, including Anthony Gormley, Tomas Saraceno, and Hans Ulrich Obrist. As the sole Korean artist to participate, Kang explored how Korean pop culture has transcended cultural and linguistic barriers to achieve a significant global impact. Her piece, **Beyond the Scene**, reflected her profound insights on this phenomenon, serving as an artistic representation of her thoughts.









BEYOND THE SCENE, CONNECT BTS, 2020

Behind the scene, filming with contemporary dance performers

UNIVERSE



Type: Solo Exhibition

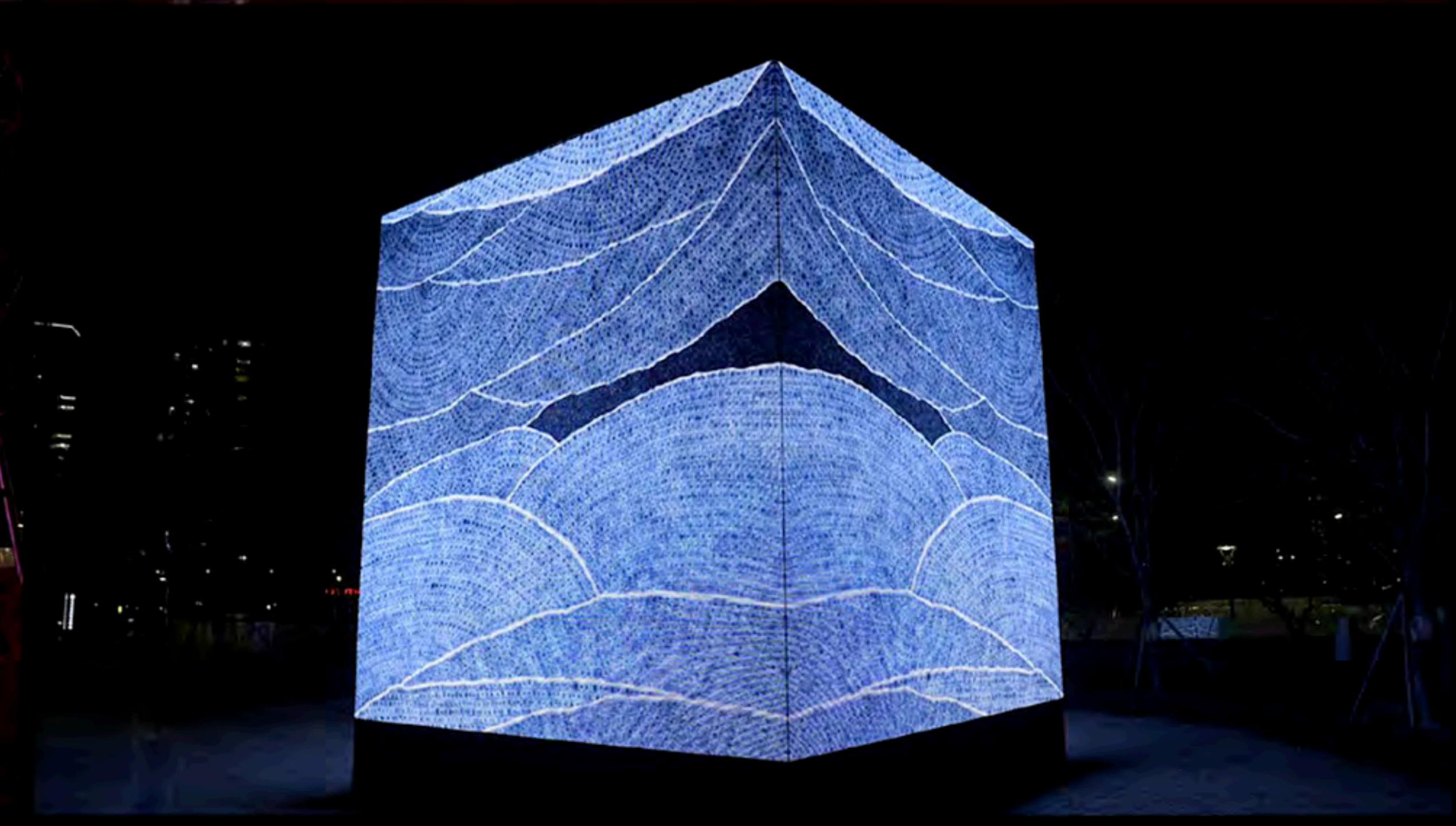
Commissioned by Lotte Corporation

Location: Lotte World Tower, Seoul 2021

UNIVERSE is Kang's digital reinterpretation of the oeuvre of Whanki Kim, one of Korea's most celebrated modern abstract artists. The work, which pays particular homage to Kim's iconic painting of the same name, translates his visual language into a new medium. This project consists of two parts: a large-scale LED media cube in a public space and an immersive projection mapping installation within a gallery, allowing for both public and private engagement with Kim's artistic world.



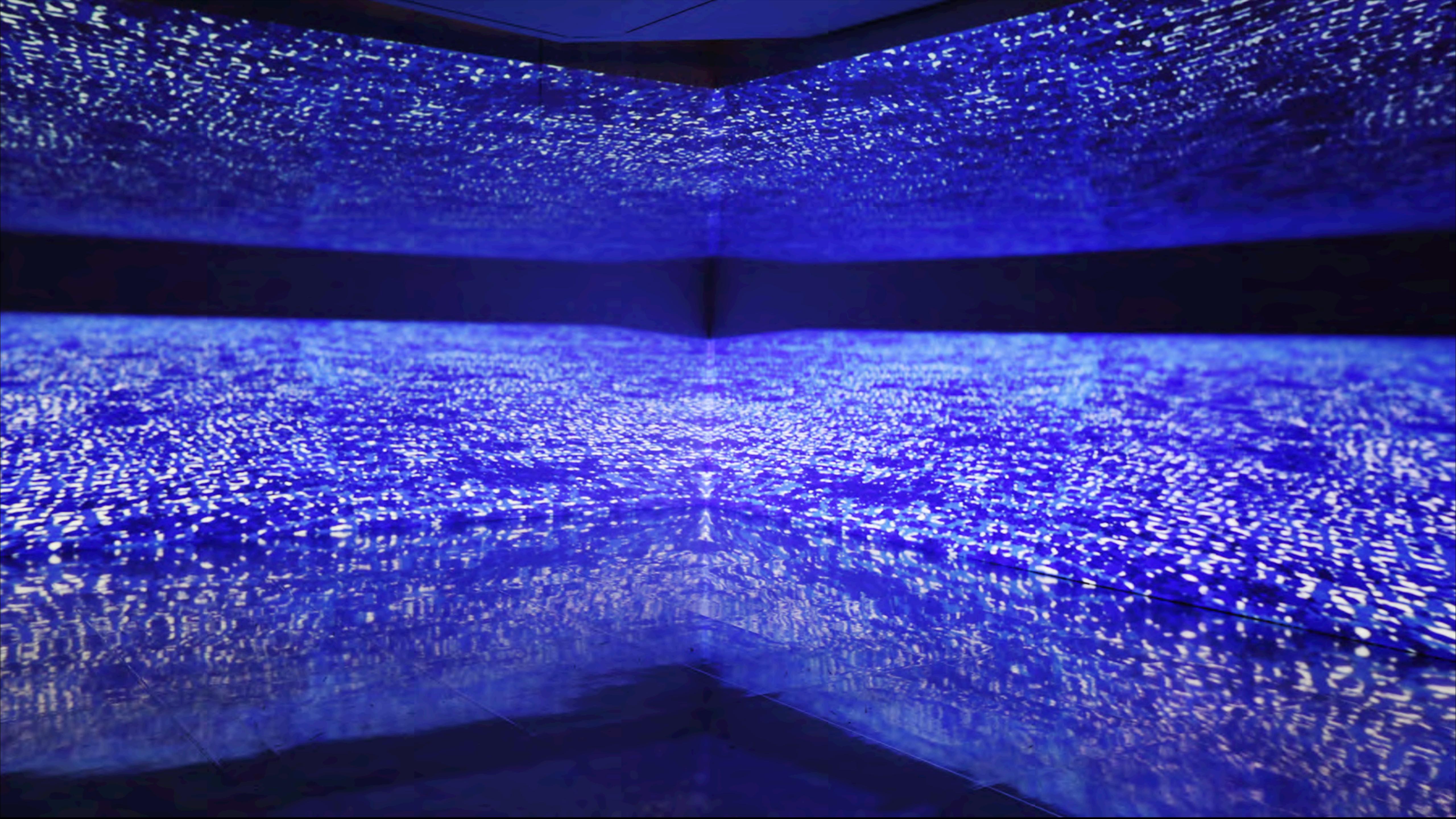
UNIVERSE, 2021
3-dimensional LED sculpture, 6m x 6m x 6m, 10 min.

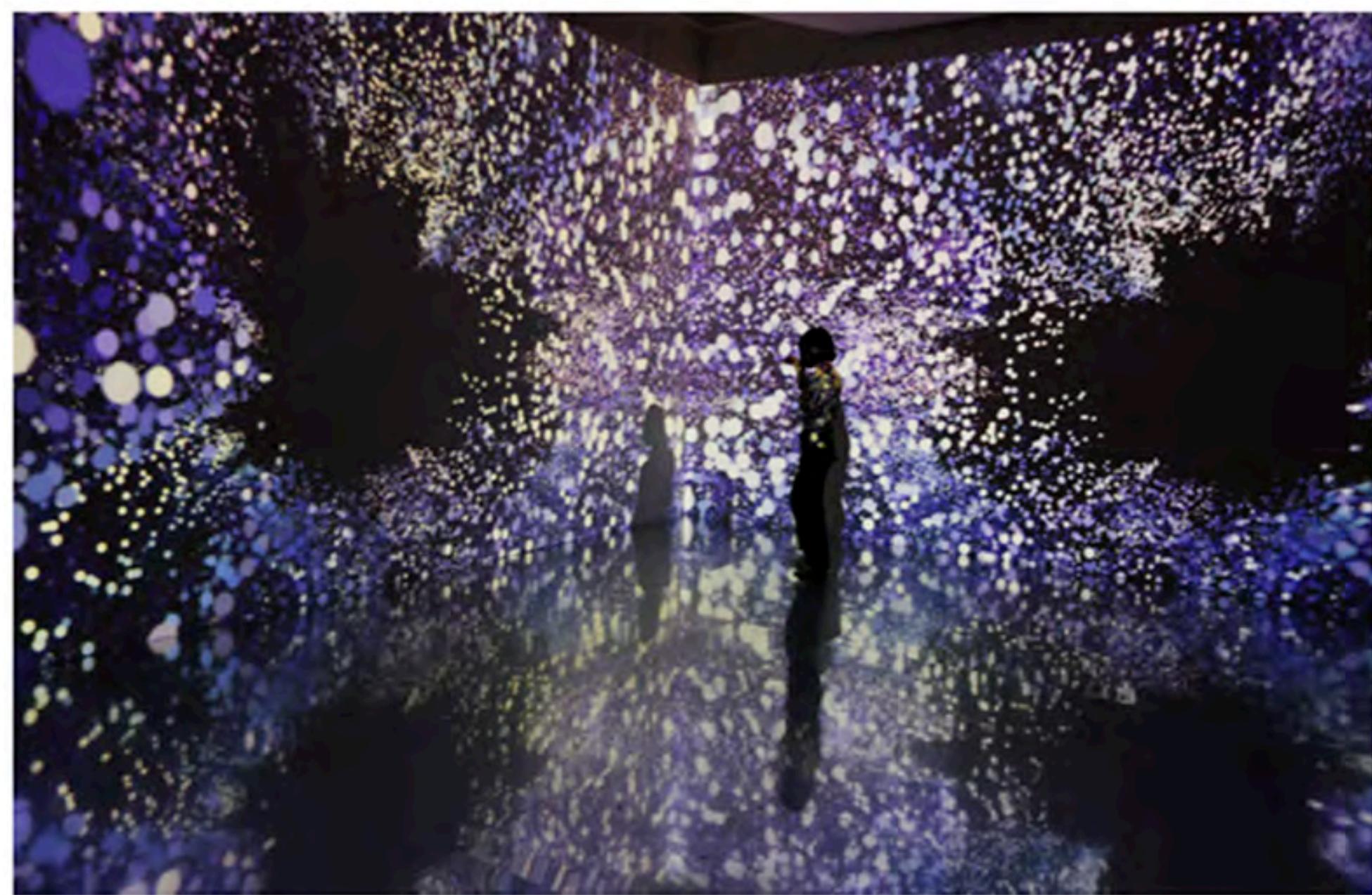




UNIVERSE, 2021

Immersive audiovisual instalaltion, multi-channel projection and audio system, 5 min.







SAVE THE OCEAN

Collaboration with Ambiguous Dance Company and Inalchi Band
Music video project with **GREENPEACE**

SAVE THE OCEAN

YIYUNKANG.COM/GREENPEACE

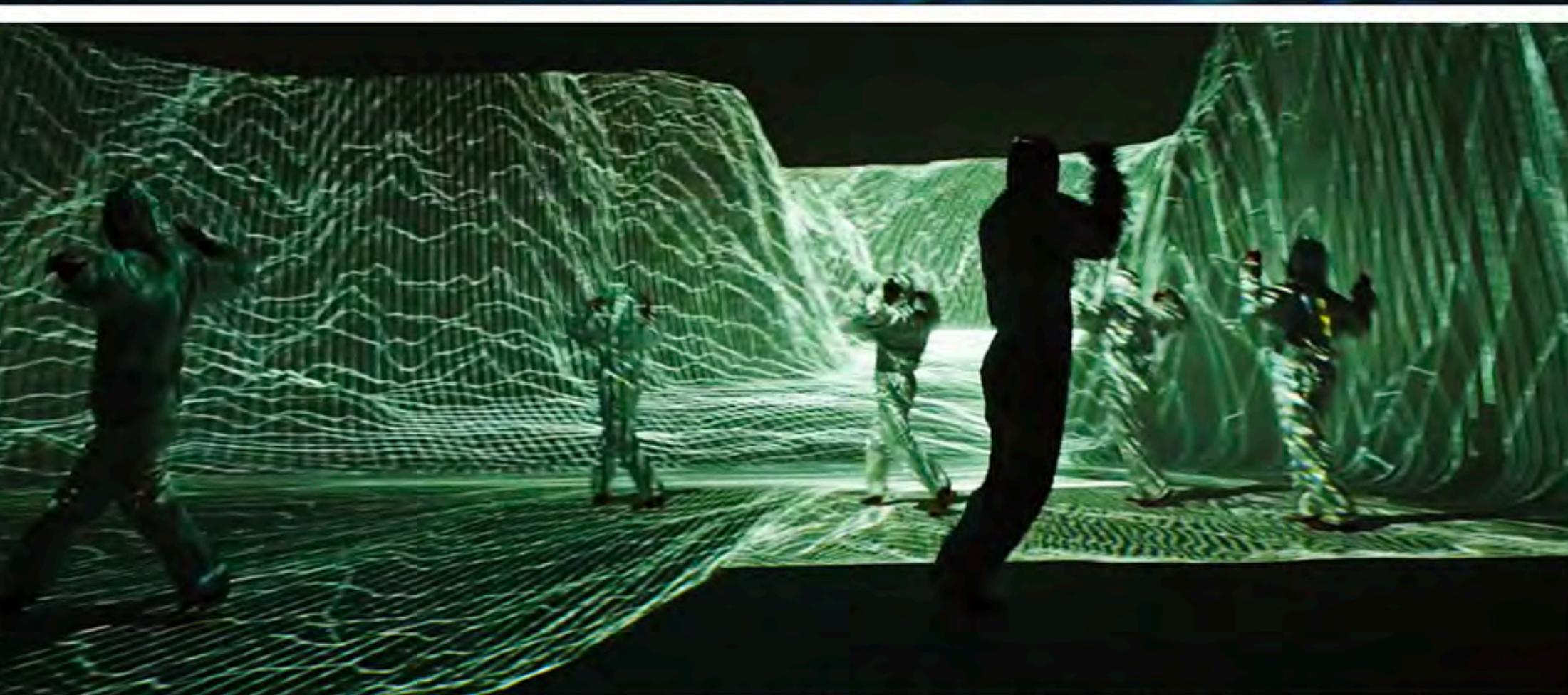
Type: Collaborative Music Video Production
Commissioned by Greenpeace, 2021.



This special music video project by Greenpeace in collaboration with Inalchi Band and Ambiguous Dance Company, commemorates the 10th anniversary of the Fukushima nuclear accident on March 11, 2021. In response to growing international criticism of Japan's plans to release high-level radioactive contaminated water into the sea, Greenpeace launched a campaign to raise public awareness. We adapted a traditional Korean music genre, "Sugungga," altering the lyrics to emphasize the risks of discharging radioactive water. The choreography further amplifies the message. In the music video, Kang crafted an immersive visual setting that enhances the lyrics and envelops the performers. The sequence creates a dramatic backdrop that intensifies the narrative.

The Youtube music video, released by Greenpeace hits 18M views.

SAVE THE OCEAN, 2021
Music video, 2 min.





DEEP SURFACE

commissioned by
MaxMara

Type: Solo Project

Commissioned by Max Mara

Location: DDP Seoul 2017.

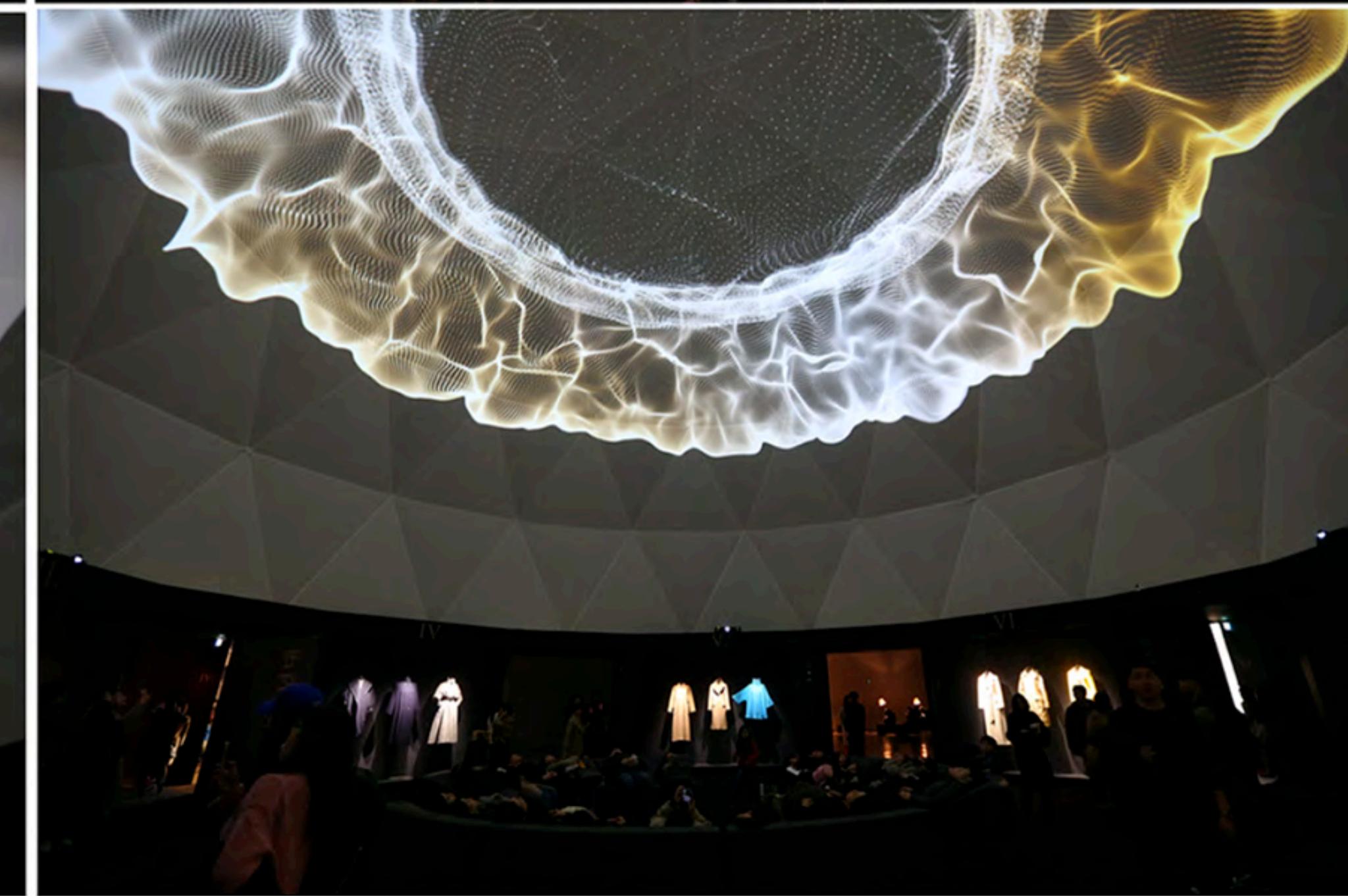


Yiyun Kang's fulldome projection, **Deep Surface**, was a commissioned piece for the Italian fashion house Max Mara. It was showcased at the **Coats!** exhibition at the DDP Seoul, where it entirely wrapped a 20-meter diameter, 18-meter-high dome space, inviting the audience into a completely immersive environment.

Kang's research for the piece began with a tour of the Max Mara headquarters in Italy, where she studied the process of shaping a coat. She drew inspiration from the way a flat surface is transformed into a three-dimensional form that wraps the human body. The final artwork questions the traditional notions of surface and depth, challenging the binary ontology and dualistic thinking that often define our perception of the world.

DEEP SURFACE, 2017

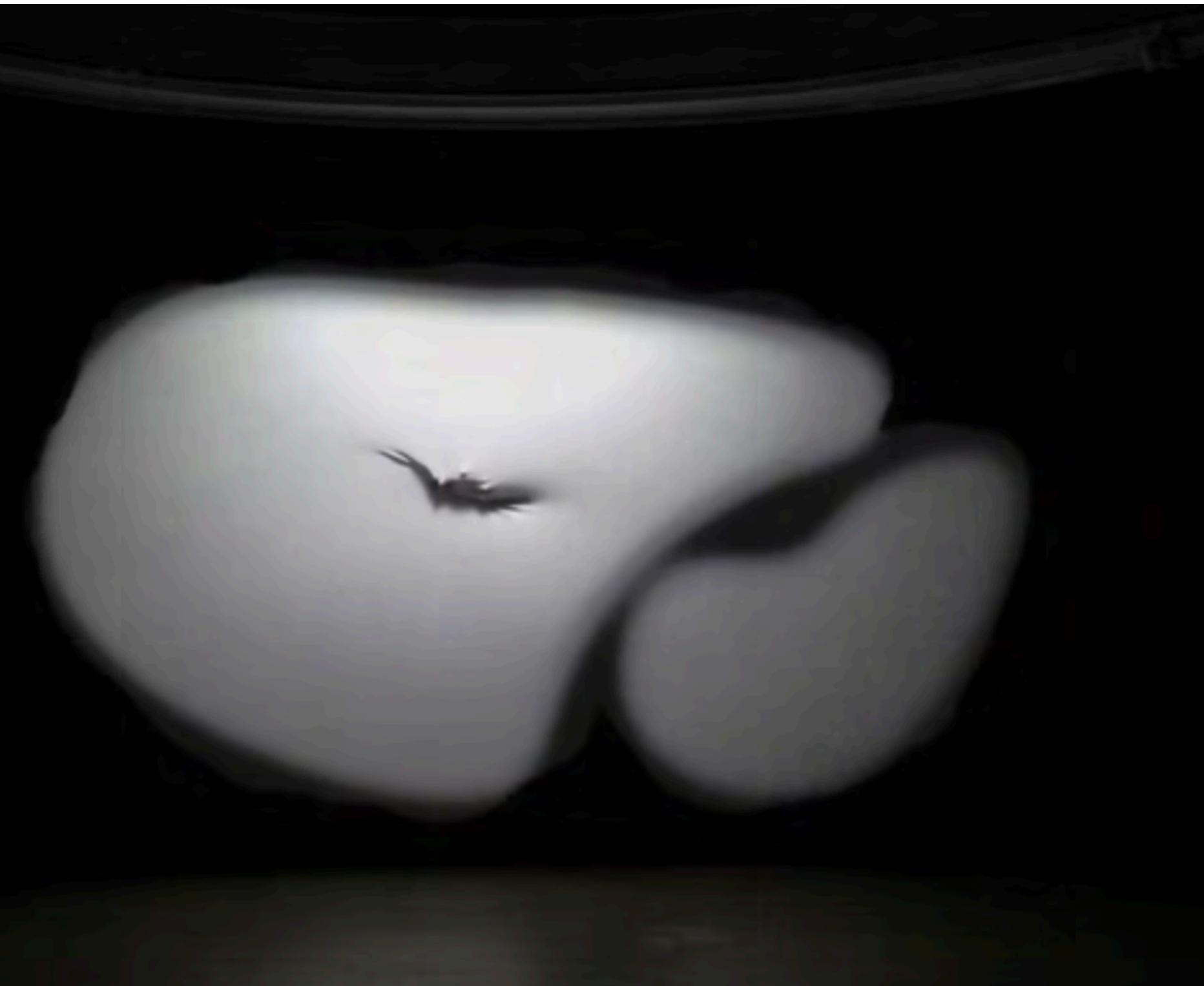
Massive-scale Fulldome projection, multi-channel projection and audio system, 20m diameter x 18m height, 23 min.





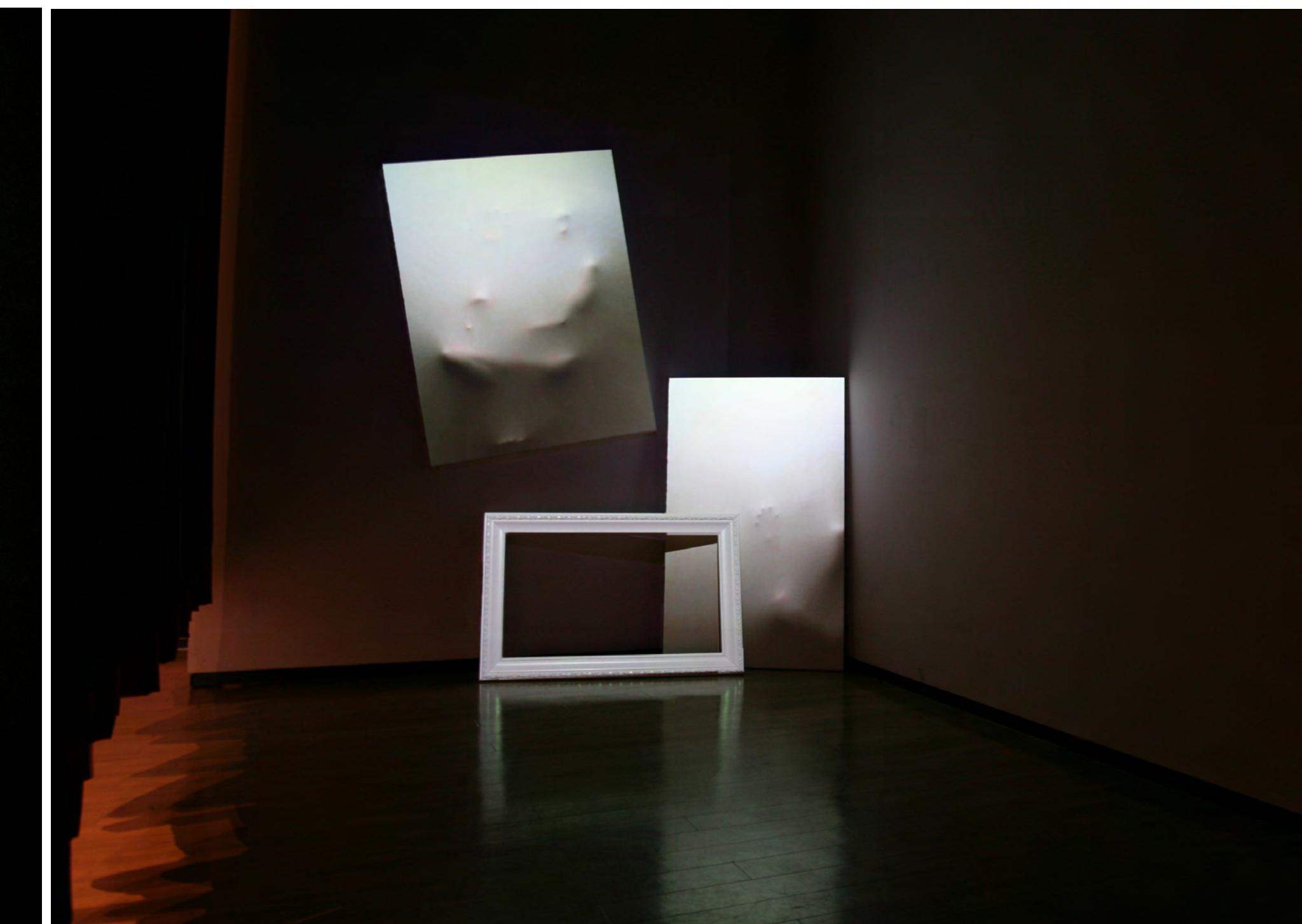
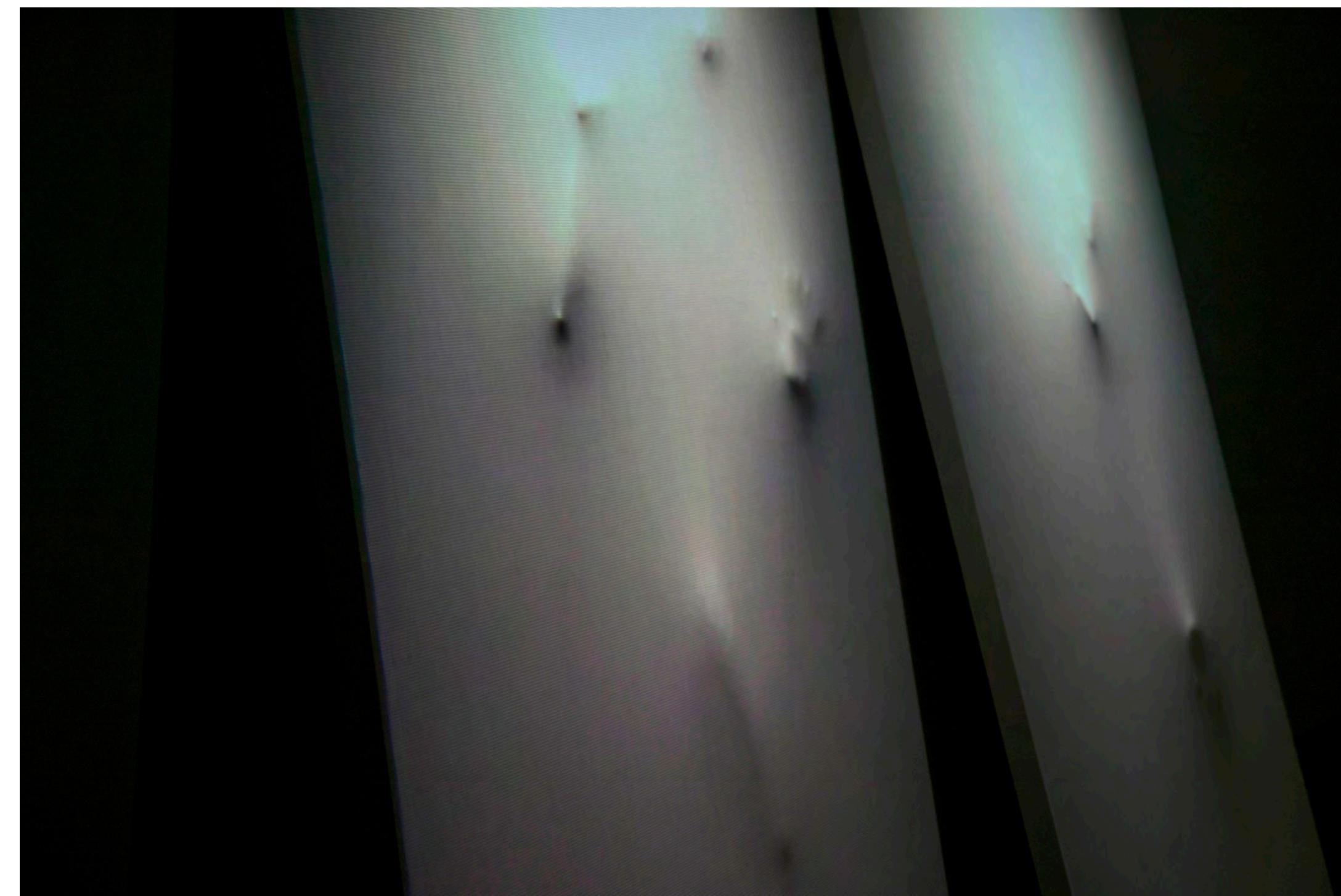
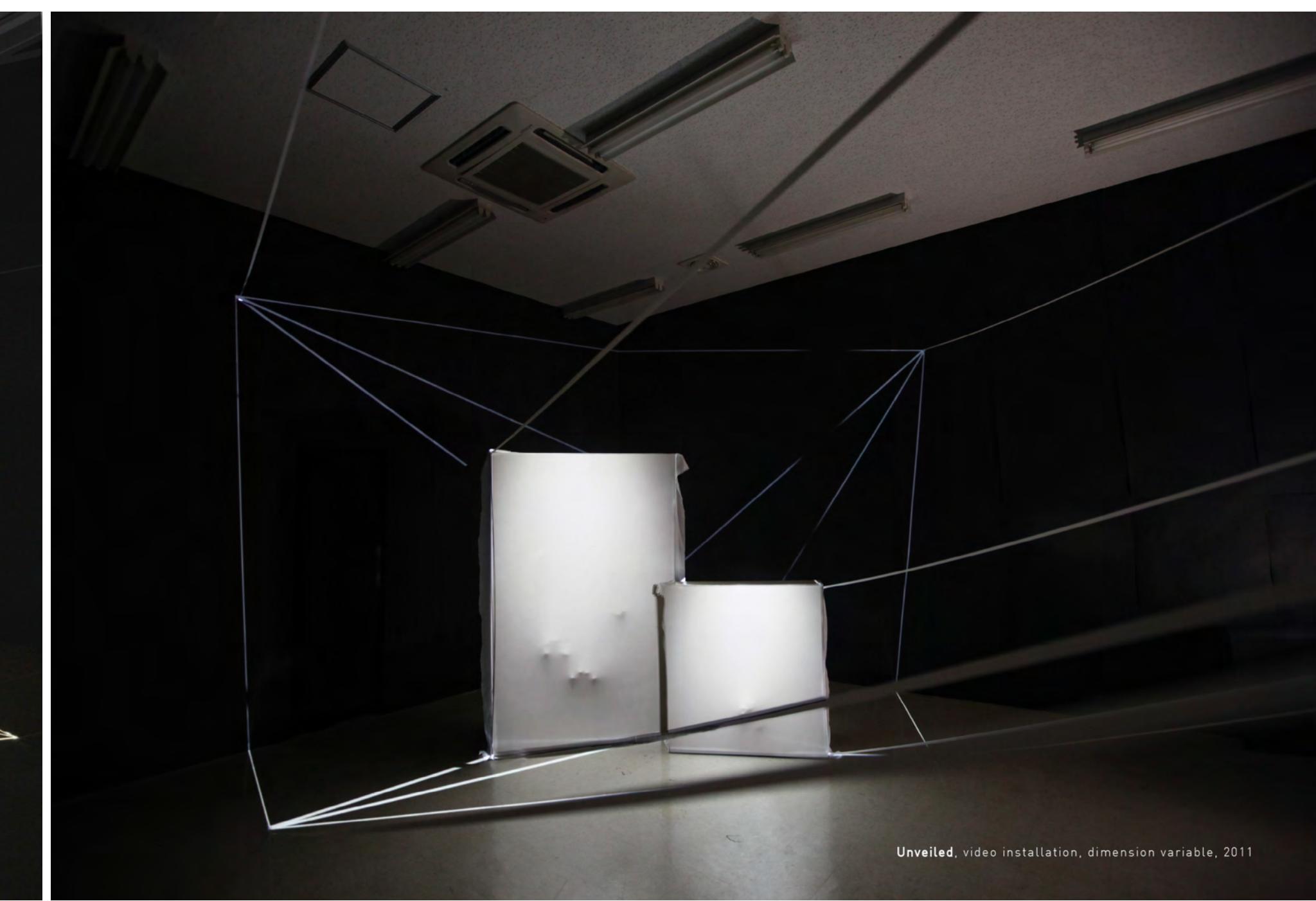
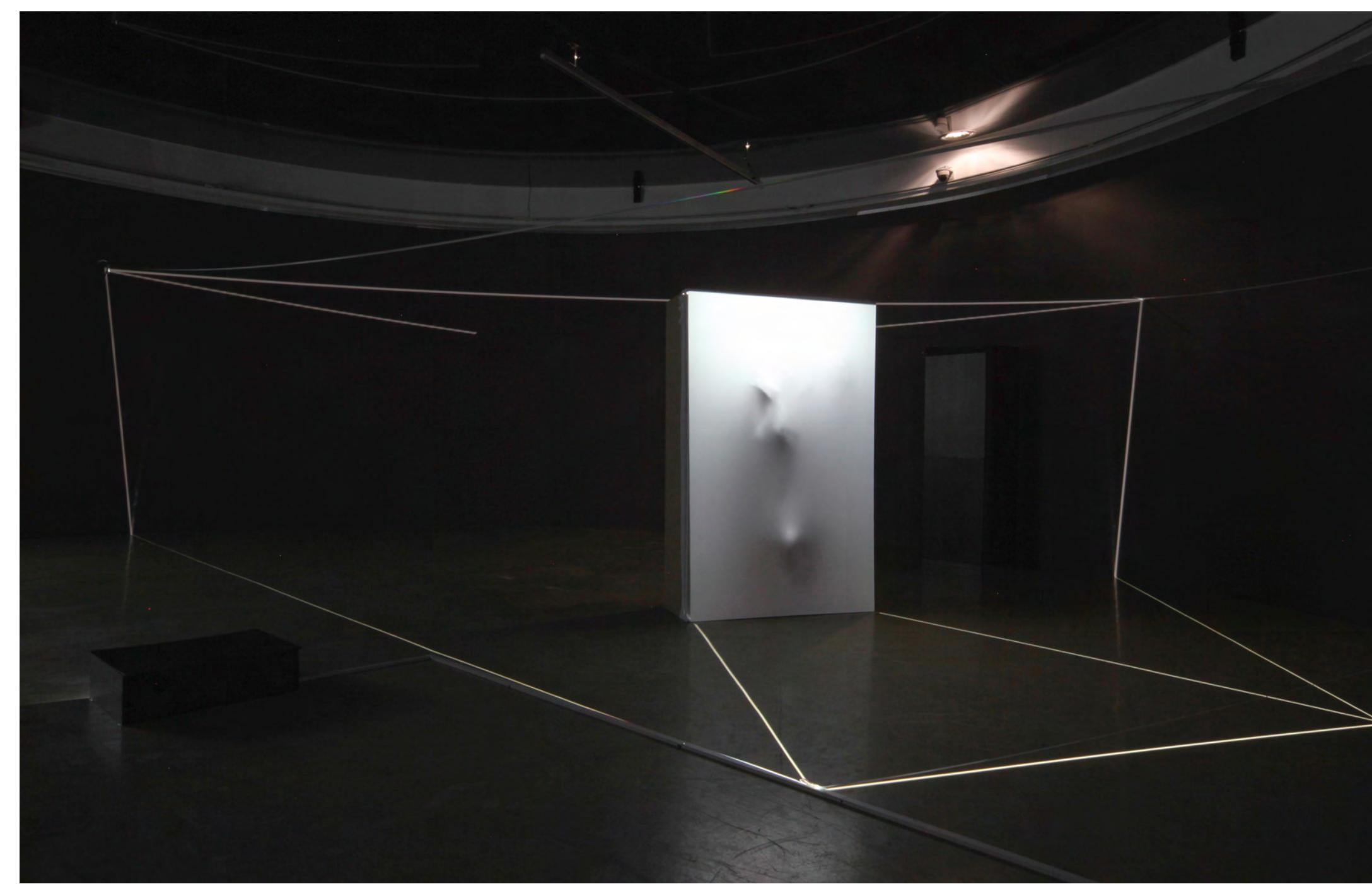
BETWEEN SERIES

BETWEEN Series is a profound, ongoing exploration of minimal yet meticulously intricate projection installations. Since 2009, Kang has investigated light's very materiality and ephemerality, using ethereal beams to sculpt and transform spaces. This series delicately examines how light interacts with and shapes its environment, creating transient and deeply immersive experiences that challenge our perception of space itself.



Cast Courts Gallery, Victoria and Albert Museum
Projection mapping installation, sound





FOR MORE INFORMATION

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