

# PORTFOLIO

Yujung KWON

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# Artist Profile

Yujung Kwon navigates the intersecting boundaries of clay, wire, and textile to visualize 'unseen connections.' For Kwon, the creative process is not merely about repair, but a structural confrontation with the fractures of life. By reinterpreting the geometric logic of Jogakbo (Korean traditional patchwork) through a contemporary lens, she weaves fragmented memories into a singular, resilient support system.

Her practice is evolving into modular installations that transform space into a visceral experience of memory and belonging, exploring the tension between permanence and the fluid nature of identity.

She is currently expanding this language into installation, creating modular environments in which memory and belonging are encountered as spatial and structural conditions rather than fixed ideas.



# CHAPTER I — Forms of Becoming

This chapter traces a single inquiry across two related phases: earlier works in which rupture, protection, and resilience appear in more embodied and direct forms, and later works that reinterpret the same concerns through a more distilled and contemporary structural language.

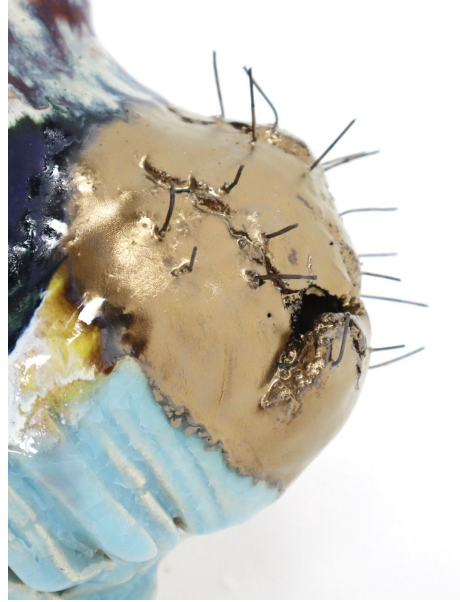
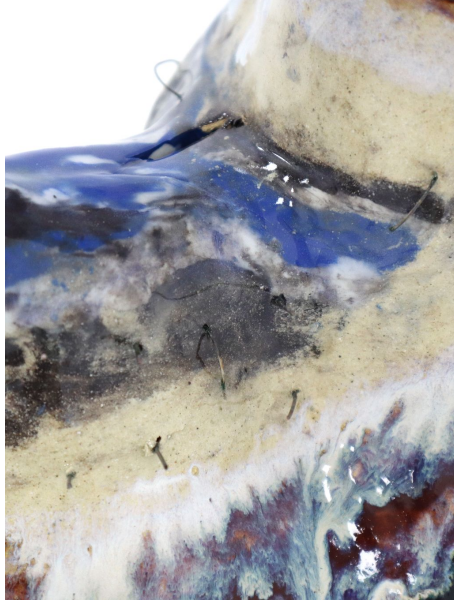
## Structural Rearticulations



## Self VI

(2026)  
CERAMIC 33CM(W) X 30CM(D) X 52CM(H)

'Self VI' (2026) extends the Self series through layered glazes, shifting color fields, and visible traces of accumulation. The colored patches register different cultural and material registers, while the body of the work holds surfaces that merge, separate, and persist over time. Rather than presenting identity as fixed or complete, the work traces it as a provisional structure shaped through relation, fragmentation, and continuity.





## Self V

(2026)  
CERAMIC 25CM(W) X 25CM(D) X 30CM(H)

'Self V' (2026) extends the Self series into a phase defined by rupture and stitching. Layered glazes of conflicting properties produce a surface of unexpected depth — color and texture emerging from material tension rather than intention. The fractured form and exposed wire joins register a self shaped through fragmentation, exposure, and provisional repair. Rather than restoring wholeness, the work holds tension as part of identity's structure.



## Self IV

(2026)

CERAMIC 32CM(W) X 30CM(D) X 25CM(H)

'Self IV' (2026) begins with completion. The form was finished — smooth curves, controlled surface — before being deliberately fractured. Rupture was introduced not as accident but as decision. The work traces identity not only through accumulation, but through what has been altered, broken, and still held together. A self that desires wholeness, and undoes it.



## Embodied Origins

# Woman, Bloom, Cage

(2025)

CERAMIC, METAL, COTTON 32CM(W) X 30CM(D) X 51CM(H)

'Woman, Bloom, Cage'(2025) presents a female torso resting on a ceramic base, its surface marked with floral gestures that introduce softness, repetition, and restraint. The body no longer registers rupture directly; instead, it holds a quieter state of internal reconfiguration. Surrounding the form is a fabric-wrapped structure supported by internal metal wire. Though soft in appearance, it asserts enclosure as support rather than confinement.

The work traces a shift from exposed fracture toward held resilience, where softness becomes a structural condition and stillness becomes an active form of containment.





## Unseen

(2024)  
CERAMIC 25cm(W) X 25CM(D) X 46cm(H)

'Unseen' (2024) turns inward through a restrained and partially obscured figure. As a transitional work between 'Self' and 'Self II — I'm ok,' it traces how visibility and concealment operate together within the formation of the self. The blindfold redirects attention from outward recognition to interior tension, registering resilience not through declaration, but through withdrawal, compression, and focus.

## Self II - I'm OK

(2024)  
CERAMIC 22CM(W) X 22CM(D) X 36CM(H)

'Self II — I'm ok' (2024) is a ceramic sculpture marked by stitched seams and darkened traces that register rupture and resilience within the body. Inspired by the structural logic of Jogakbo, the work reconstructs fragmentation through cutting, joining, and visible repair.

Rather than resolving fracture, the sculpture holds tension on the surface, allowing the figure to register endurance, instability, and continuity at once.



# Self I

(2024)  
CERAMIC 14CM(W) X 14CM(D) X 17CM(H)

'Self I' (2024) is a moon jar-shaped ceramic work that establishes the starting point of the Self series. One side retains a coherent, controlled surface, while the other is split and rejoined with wire, exposing fracture as part of the form's structure.

Rather than concealing instability, the work sets up a tension between outward containment and visible rupture. It marks the first moment in the series where repair becomes a structural language rather than a hidden act.



## CHAPTER II — Structures of Belonging

This chapter turns from the formation of the self to the structures that hold it. Through installation, vessel, and modular form, these works trace belonging not as inheritance or arrival, but as something shaped gradually through memory, continuity, and coexistence.

# To the place that held me

(2025-2026)

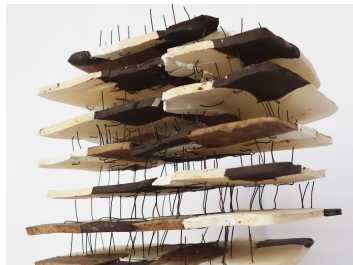
CERAMIC, METAL, FABRIC 200cm(W) X 60cm(D) X 185cm(H)

This installation brings together multiple elements to reflect belonging as a spatial condition.

Three elements share the same space: a moon jar, stitched ceramic panels, and a totem. The moon jar, inscribed with the phrase "This is my home," marks the moment of arrival in the UAE. The panels trace a twenty-year journey, with memories held together through wire. The totem is built from two colour systems, Obangsaek and the colours of the UAE flag, describing a current state of identity that is not fixed but continuously formed. The work expresses, in a poetic way, the process of the UAE becoming my home, and has resonated with many expatriates who share a similar experience.







## Self III - Obangsaek

(2025)

Ceramic, metal · 26 × 26 × 103 cm

Self III develops a layered structure through stacked elements.

A ceramic panel, joined with wire, is placed on top of an Obangsaek cube. The cube represents a foundational system of identity, while the panel carries fragments of memory connected through wire. Each part remains distinct, yet they are held together as one structure. The work reflects how identity is built through layers rather than existing as a single fixed form.

# Jogakbo Series

(2024-2025)

CERAMIC 20cm(W) X 18cm(H) | 14.5cm(W) X 13.5cm(H) | 17cm(W) X 19cm(H)

'Jogakbo' (2024-2025) reinterprets the Korean tradition of patchwork as a language of identity. What once served a domestic purpose becomes a reflection on how the self is assembled, mended, and held together. Each seam remains visible, not as decoration but as evidence of continuity within fracture. The work transforms an inherited gesture into a quiet structure—where care, time, and belonging are contained in form.



# Memory II

(2026)

CERAMIC 20CM(W) X 20CM(D) X 20CM(H)

*Memory II (2026)* traces the shifting nature of memory through the surface of a vessel form. Layers of glaze and raku-fired marks register moments that fade, return, and transform over time. Rather than fixing memory as something stable, the work holds it as fluid, partial, and continuously reconfigured.





## Moves

(2024)  
CERAMIC 21cm(W) X 21cm(H)

'Moves' (2024) explores the fluidity and individuality of human experience through abstract dance gestures painted in vibrant Saekdong colors on a white Korean moon jar.

The moon jar embodies Korean identity, while the dynamic strokes symbolize personal journeys. Balancing movement and stillness, the work invites viewers to find their own meaning shaped by memory and perspective.

# Exhibitions

April 2026

**DIFC Art Nights, Dubai, UAE — 21st Edition**

The Shape of Belonging (2026) — Ceramic works tracing how identity forms between origin and lived experience.

January 2026

**SIKKA Art & Design Festival, Dubai, UAE**

To the Place That Held Me (2025) — Multimedia installation exploring how a once unfamiliar place becomes home through time, memory, and sustained presence.

November 2025

**DIFC Art Nights, Dubai, UAE — 20th Edition**

Sculptures exploring system-based experimentation.

November 2025

**Gimhae Art and Sports Center, South Korea**

Metamorphosis (2025) — Masterclass exhibition created during the Gimhae Craft Creation Center residency.

October 2025

**KUAKA Group Exhibition, Abu Dhabi, UAE**

Theme: Gyeol (결) — Exploring emotional entanglement and the shedding of internal layers through ceramic and textile installations.

February 2025

**SIKKA Art & Design Festival, Dubai, UAE**

3/4-9 (2024) — Ceramic installation examining material permanence and plastic's disposability.

February 2025

**KUAKA Group Exhibition, Abu Dhabi, UAE**

When We Love — Ceramic and mixed-media works reflecting the emotional and cultural dimensions of love and vulnerability.

November 2024

**DIFC Art Nights, Dubai, UAE — 18th Edition**

Sculptures addressing resilience through fragmentation and repair in ceramic form.

# Mentorship / Residencies

January – June 2026 (ongoing residency)

**DCAD Ceramic Residency, Design Council Abu Dhabi, UAE**

Developing ceramic works integrating UAE traditional design elements with contemporary ceramic practice.

September – October 2025

**Gimhae Craft Creation Center Masterclass Residency, South Korea**

Selected participant in a national craft masterclass program; mentored by three master ceramicists. Presented works in a group exhibition (Nov 2025).

August 2024 – January 2025

**Artist Mentorship Programme, Cultural Foundation Abu Dhabi, UAE**

Selected mentee under Shaikha Al Mozrou, focusing on experimental, interdisciplinary practice.

# Education

2013 – 2015

MBA, HEC Paris, Jouy-en-Josas, France

1996 - 2000

BA in Child Education & Psychology, Sung Kyun Kwan University, Seoul, South Korea

# Contact

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