



Sulme & Jae-Nder Fluid

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Artist Statement

We explore how power, perception, and identity operate in space from a queer-migrant perspective. We view identity not as a fixed entity but as a fluid; reshaping itself through language, institutions, and the gaze. Our practice focuses on the fluidity of identity as it mixes, pauses, splits, and flows. Formally, we made multi-channel video, 3D, sound, and interactive works using Arduino, alongside ceramic objects. We seek a state where different media remain “imperfect,” yet hold one another up harmoniously.

We use the concept of “fluidity,” investigated through the physical and metaphorical use of liquids, to expose social structures by visualizing and representing systems of immigration and queerness. In *Sink*, we link the history of emigration from Germany with our current migration to Germany, connecting different identities, spaces, and timelines. In *Drips Meet in Pots*, an interactive system of voice-responsive pumps moves fluid to present a social landscape of integration, isolation, and individual participation. These works move beyond representation, turning the process of “leaking” and “dissolving” into an experience of how systems function.

Lately, we expanded this inquiry into the linguistic and bodily dimensions of migration. Through long-term engagement with undocumented Cambodian workers in South Korea, we translate invisible labor and non-linear speech into multi-channel narratives. We focus on the “seeping” of bodies and voices into the cracks of a system. By integrating vapor-breathing ceramics with digital landscapes in *Hydro-Diaspora*, we propose an alliance formed by fluid connection rather than rigid boundaries. Our goal is to make the viewer feel the flows and frictions of identity; how it moves, meets, and transforms in a state of constant unrest.





Hydro-Diaspora

2025

Mixed installation with video & ceramics

Size : variation 2*2*2 cm - 25*25*25 cm (ceramics)

Video Duraton : 7 min 57 sec



This installation combines video and ceramics, and it uses water as a medium to investigate fluidity. This theme is central to the duo's practice and extends across their work in video, ceramics, textiles, and writing. Ceramic objects equipped with humidifiers release water vapor and fill the space, while visitors move through the mist with a tactile awareness. They navigate by groping, gliding, falling, and gradually seeping between imperfect, "shaky" forms of existence.



Hydro-Diaspora combines "hydro" (water) and "diaspora," and understands water as a medium that circulates between bodies while also being a body in itself. The term shifts boundary-making away from nation, ethnicity, gender, sexuality, species, or ability, and invites us to imagine a "we" as a fluid form of kinship.

In the ceramic installation, a fine water mist circulates through the gallery space via integrated humidification systems. Visitors perceive changes in the air through breathing and skin. The invisible vapor moves between bodies, and the presence of others becomes tangible as density within a shared flow.

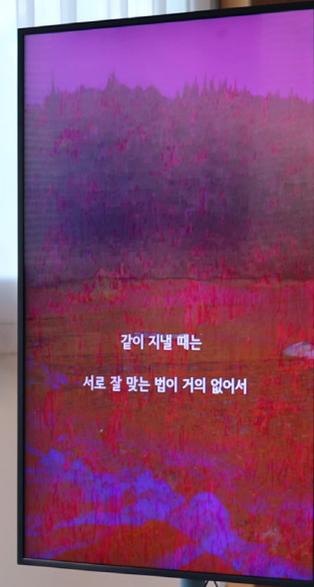
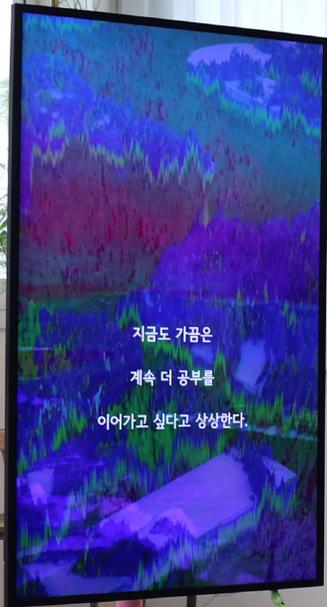
Video Hyper Link

<https://youtu.be/iKOLbUc7OcA>

We are born from water, made of water, and eventually return to water. Water circulates between bodies and is, at the same time, a body in itself. This work dissolves the social lines that separate “you” and “I,” and transforms boundaries that produce conflict, indifference, and misunderstanding into a way of thinking grounded in the common. It regards us as a single fluid moving through different vessels.

The video component follows the rhythm of falling, flowing, evaporating, and condensing. It asserts that “who we are” is fluid, and that “what we are” is the vessel. When the vessel changes, the form changes. Yet the essence of flowing, the capacity to be fluid, endures.





Like Words in Flow

2025
3-channel video & sound installation
Duration : 9 min



In 2025, the artist duo conducted interviews over the course of more than a year with two undocumented Cambodian migrants in Pohang, South Korea. The conversations took place on site and online, and they were repeatedly recalibrated in response to technical conditions, the flow of information, and shifting power relations. Korean became an asymmetrical medium in this process, while the exchange of Khmer documents via translation services deepened mutual understanding.

The installation presents this process across three vertically arranged monitors. On the left and right screens, the monologues appear as Korean text, while the voices can be heard in Khmer through headphones. The central monitor condenses the accumulated words until distance and awkwardness begin to recede and the narratives come into view.

Video Hyper Link

<https://youtu.be/DdeUnMYk478>

Channel 1: Khmer audio, Korean subtitles.

Channel 2: Text-based animation.

Channel 3: Khmer audio, Korean subtitles.



Drips Meet in Pots

2025

Interactive Installation,

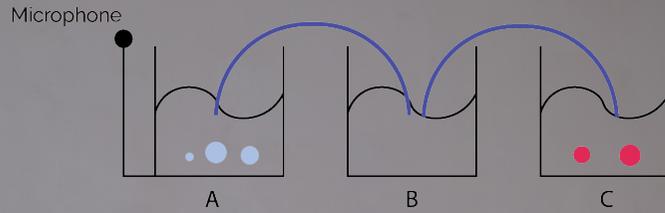
Mixed media

180cm*40cm*130cm

(glass tank - 30*30*30 cm)



When the water in Basin B reaches a certain level, it is transferred back into Basin A.



Basin A transfers water to Basin B only when a sound is detected by the microphone.

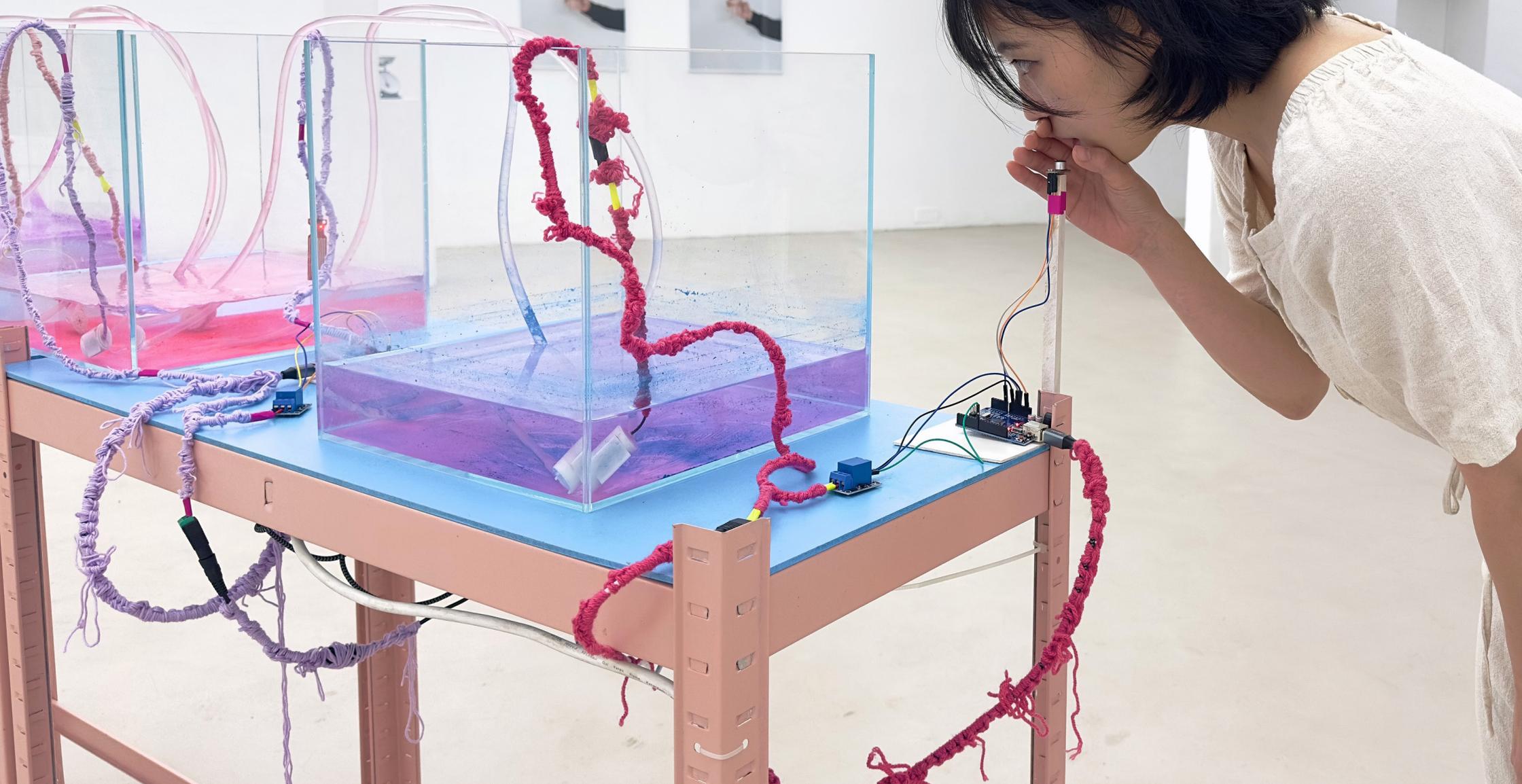
Every three minutes, Basins B and C exchange water with each other.

Three transparent, rectangular glass basins stand side by side and are connected by hoses and pumps. A sensor is mounted at the end of the frontmost hose. When visitors approach and make a sound, water is transported from the first basin to the second, depending on the volume and duration of the noise. At regular intervals, an automated system pumps the displaced water onward into the third basin. In the second basin, an additional pump intervenes: if the water level exceeds a certain threshold, the corresponding amount is redirected back into the first basin.

Each basin contains water in a different color. Over time, the colors mix and gradually become more similar. The basins stand for a social, cultural, and systemic structure in which integration often happens "by itself," while others are pushed to the margins and must become louder in order to be noticed at all.



The audience is directly involved in the process. Visitors' sounds and breathing set the water in motion, push it across boundaries, and activate color and flow. This makes visible that identity and integration are not fixed, but constantly changing. A single call is rarely enough to generate a current. Only when multiple bodies gather and contribute their voices and breaths does a tangible flow emerge. In that moment, it becomes sensorially perceptible how integration and exclusion operate within a structure, and how boundaries can be crossed.





Unje Mountain

2025
Video Installation,
Duration : 12 min
1-3-Channel-Installation (variable)



캄보디아를 아느냐고 물으니 싫어한대요

Undocumented Cambodian migrants living in Pohang (South Korea) and the artist duo climb Mount Unjesan together. The work follows the words that accumulate layer by layer during the ascent and records “speaking steps” through which mutual understanding grows. Like the stone cairn that Samnang builds as a wish for everyone’s happiness, the conversations are also carefully stacked and become the foundation of the relationship.

After a series of so-called “Cambodian incidents,” questions emerge that have long been difficult to voice. Along the fine texture of conversations gathered over time, the participants keep walking, moving through hesitation and boundaries, and searching for answers together. The path to the summit holds onto the fact that relationships can be set in motion through conversation, and that it remains possible to keep going slowly.

Video Hyper Link

<https://youtu.be/mqQeLWmZUgU>

SINK

2024

Installation,
wood, metal, pvc, paper and water
240cm*100cm*155cm



This wooden structure is based on the roof construction of a temporary shelter for migrants in the Ballinstadt district of Hamburg. The building, which is now used as the BallinStadt Emigration Museum, was once a symbol of hope for many Europeans who crossed the Atlantic to begin a new life in America.

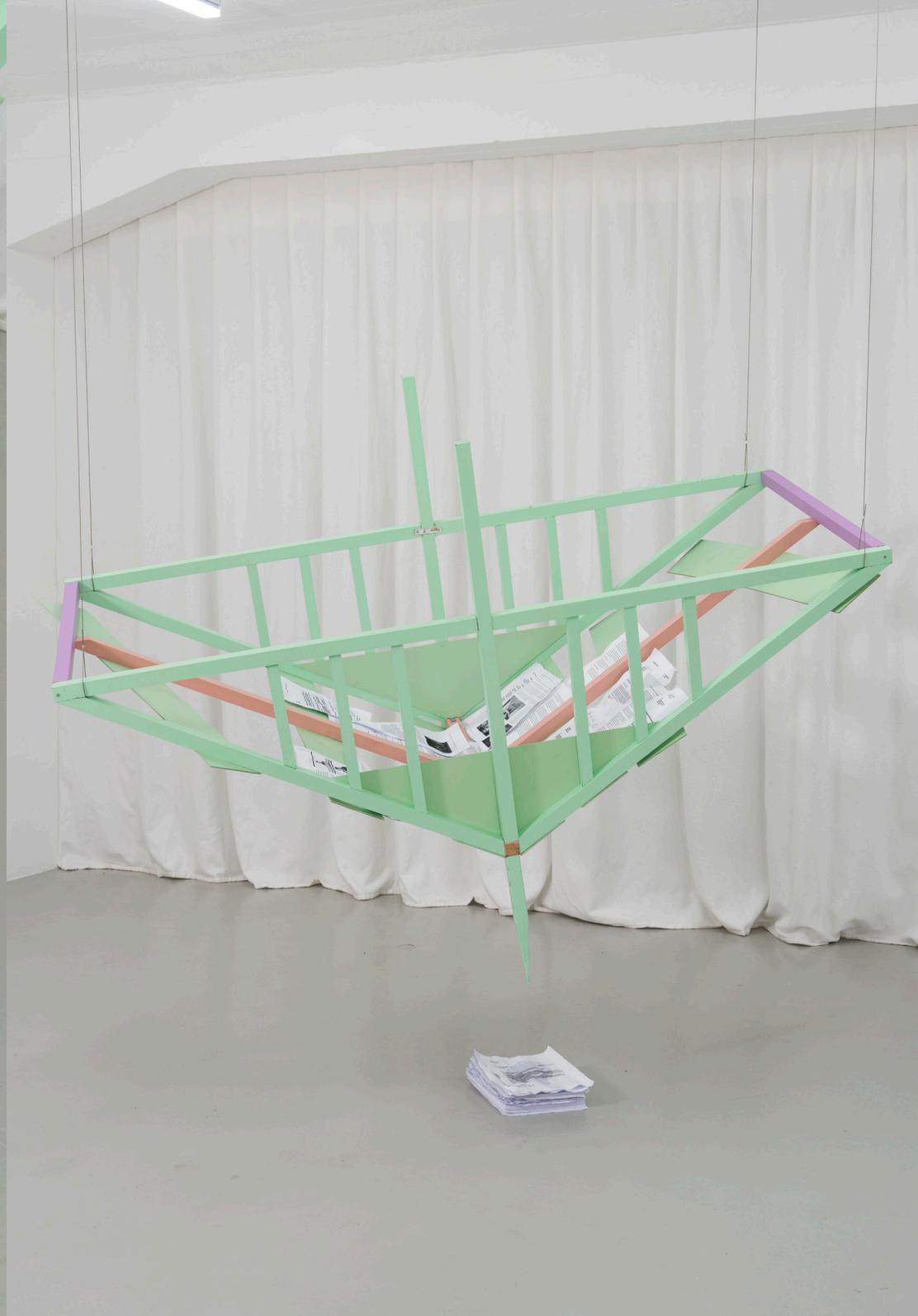
We have inverted this former structure of hope and rotated the wooden construction, which originally functioned as a roof, so that it no longer appears as a “roof,” but rather as a “sink,” a “vessel,” or a “boat.” The interior of the structure is covered—unlike the experience of migrants who passed through Ballinstadt in the nineteenth century—with copies of documents, including visa applications and funding applications to cultural institutions that must be completed as part of migration to Germany today.

This “sink” is filled with water at regular intervals, causing the documents attached to its inner walls to gradually soften and dissolve. The water connects Europe’s migration history of the nineteenth century with contemporary experiences of migrating to Germany, which unfold under opposing conditions. Then as now, many migration routes run along seas and waterways. In Sink, however, the duo does not only refer to waterways as routes of migration, but also understands migration itself as a fluid movement—a current that continuously sets people and identities in motion.

Within this installation, migrants’ dreams and hopes slowly begin to run and blur, seeping into the layered strata of bureaucracy and ultimately disappearing within it.

Text: Clara Kramer, Assistant Curator,
Künstler:innenhaus Bremen



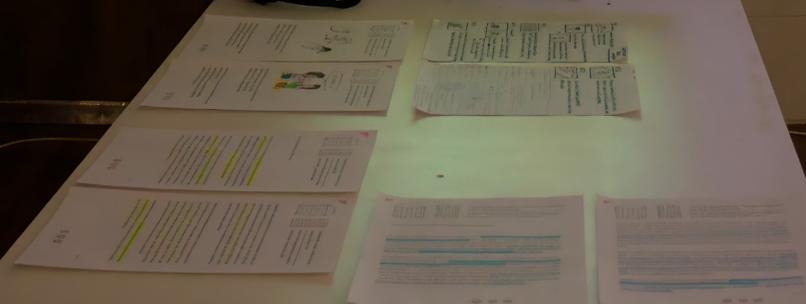


Gentrification & Queer-Immigrat Spaces

2025

Archives of Research project & video installation

Video Duraton : 7min 57sec, 2min 05sec & 2min 37sec



As part of the residency Re Capitulating, queer at Thealit – Frauen.Kultur.Labor, this research project examines the effects of gentrification on queer and migrant spaces. It moves beyond the simple narrative of “displacement” and asks how gentrification operates in complex ways within capitalist societies. Drawing on phenomena such as so-called gaytrification, the project shows how commercialized queer consumer districts attract capital and drive up rents, while “acceptable” queer images are absorbed and more vulnerable groups are pushed to the margins. At the same time, it highlights the contradiction that “diversity” is marketed as a tourist image, while the communities that produce it are increasingly excluded.

As a metaphor, the project expands these structures through water. Water changes shape and composition without losing its essence, and it stands for identity as an assemblage of place, relationships, culture, environment, and consumption—one that is continuously renegotiated. Capitalism transforms not only identities but also the identities of places into commodities; it filters queerness and migration and molds them into marketable images in which nuances are lost.

The resulting video and installation works translate these dynamics into sensory form by linking them to concrete images. Motifs such as a children’s song about demolition and rebuilding, or a small boat without sail or rudder drifting westward, point to cycles of constant reordering, to uncontrollable movement, vulnerability, and the survival strategies of queer and migrant communities.

Research Archives

<https://drive.google.com/drive/folders/13j1ZIOUyHwbzYb5mKpbIKiA86d1UGvIV?usp=sharing>



GURUMI part.1

2023

Video

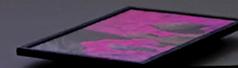
Video Duration : 9min 05sec

The video series GURUMI takes its title from a word that combines “cloud” with a suffix, metaphorically describing a state in which communication in migrants’ linguistic experience is often obscured or clouded. The artist duo translates opacity, misunderstanding, and delay into kitschy, illusory imagery and a nonlinear structure.

The work reconstructs migrant experiences at the boundaries of language and culture and unfolds its narrative across three visual layers: documentary footage of real spaces points to the conditions of migration, 3D animations evoke an inner space of reflection, and processed image material suggests a reality recomposed through experience. Within a nonlinear temporality, these layers intersect and shift, making interruptions, perceptual ruptures, and sensory estrangement palpable.

Video Hyper Link

<https://youtu.be/NmzAIKQjV44>



GURUMI part.2

2023

Sound reactive real-time generative video

Video Duration : real time

The real-time, sound-responsive work GURUMI Part 2 is connected to GURUMI Part 1. It was originally conceived for the same space and planned as an independent channel that reacts directly to the sounds produced there.

The work visualizes linguistic interactions and sonic activities in the exhibition space and translates them into a bodily perceptible experience. It makes visible how layers of language accumulate, and it turns the attempt to phenomenologically reduce these layers into a visual practice. In real time, footsteps, conversations, and the reverberations of Part 1 are collected as acoustic input values, from which images are generated live and built up on the screen.

Video Hyper Link

<https://youtu.be/4XcidmVP2zc>



Evasive Maneuver : Strolling Away

2022

Short-film / Video

Duration : 13min 45sec

<Evasive Maneuver: Strolling Away> entfaltet eine nichtlineare Erzählung um eine maskierte Figur, die für Identitäten steht, die innerhalb gesellschaftlicher Normen häufig marginalisiert werden. Der Film untersucht queere migrantische Erfahrungen und verweist auf autobiografische Elemente des Künstlerduos. Der Schauplatz ist die Umgebung ihres Wohnortes nahe Bremen, ein Raum, der Sicherheit versprechen sollte, in dem die Figur jedoch gezwungen ist, ihr Gesicht zu verbergen.

Durch Bildmanipulation, 3D-Animation und Face Painting spiegelt die Arbeit räumliche und psychische Innenzustände und macht Strategien des Ausweichens sichtbar. Das Maskentragen stellt die Frage, ob Tarnung Identität definiert oder ob nach dem Abnehmen der Maske Leere bleibt. Indem Make-up als Werkzeug der Transformation dokumentiert und Performances von Gender, sexueller Orientierung und Ethnizität inszeniert werden, betont die Arbeit den Kampf gegen Ausgrenzung und Marginalisierung.

Video Hyper Link

<https://youtube.com/OXfXa1duZjs>





포항 제내리

2025

Video & Sound

Duration : 3min 54sec

비디오 하이퍼 링크

<https://youtu.be/DK--UlhknhA>

Diese Videoarbeit basiert auf Interviews mit Migrantinnen und Migranten in Pohang. Pohang „Jenaeri“ ist ein älteres Wohngebiet nahe dem Industriekomplex Pohang Iron and Steel, das sich durch den Rückgang der ursprünglichen koreanischen Bevölkerung zu einem Lebensraum für migrantische Arbeitskräfte verschiedener Nationalitäten und ihre Gemeinschaften entwickelt hat.

Die Arbeit setzt den Fokus auf Klang und fungiert als unterstützendes Video innerhalb eines Pohang-Projekts, in dem sich bislang abstrakte Konzepte schrittweise in konkrete Bilder übersetzen. Über Szenen, die sprachlich noch nicht vollständig formuliert sind, treiben Gedanken und Sätze der Künstler*innen, während Interviewstimmen, Umgebungsgeräusche und Raumtexturen sich überlagern und ein Gefühl von „Hier und Jetzt“ erzeugen.