

SueJin Hong

S E L E C T E D

W O R K S

SueJin Hong's practice is shaped by an ongoing interest in how knowledge, memory, and perception are constructed through distance—geographical, historical, and technological. Moving between research, fieldwork, and speculative narration, she approaches artistic practice as a process of tracing and reconfiguring fragmented realities.

Positioned between different cultural and epistemic contexts, she engages with sites marked by geopolitical tension and environmental transformation, not to represent them directly but to question the conditions through which they become knowable. Her work reflects an interest in unstable narratives, mediated experience, and the limits of representation.

Circuit

2025

Single Channel video with Sound, dimension variable

00:36:19

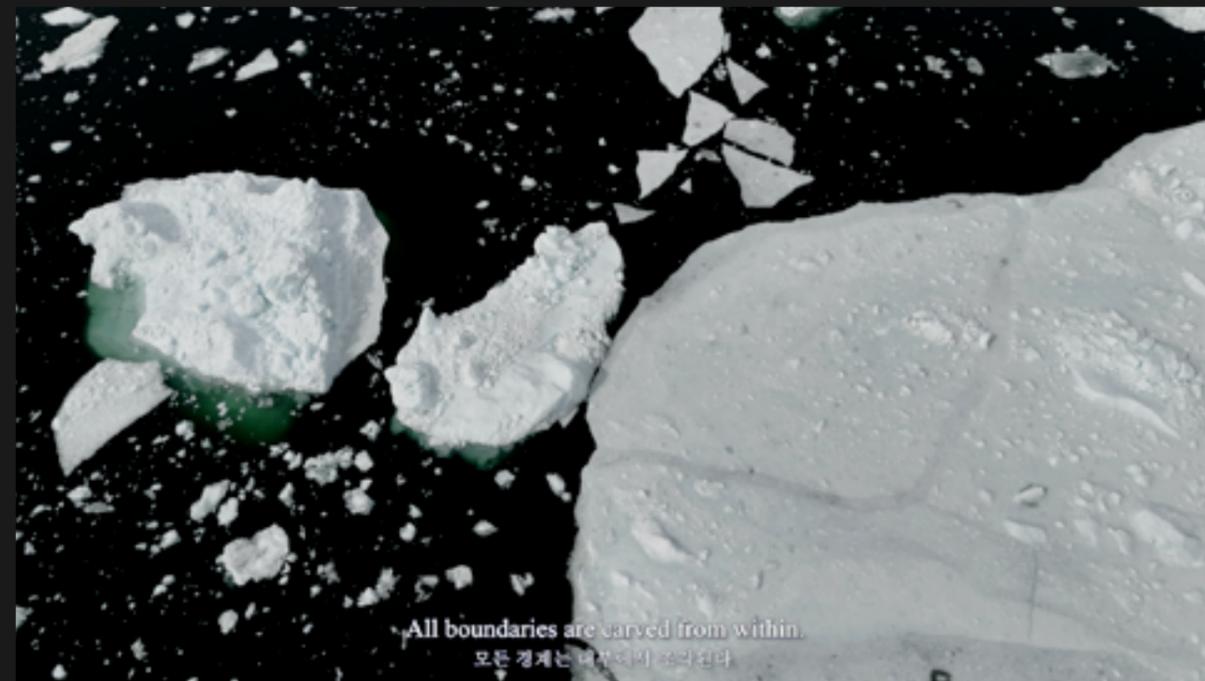
[Link to Vimeo](#)

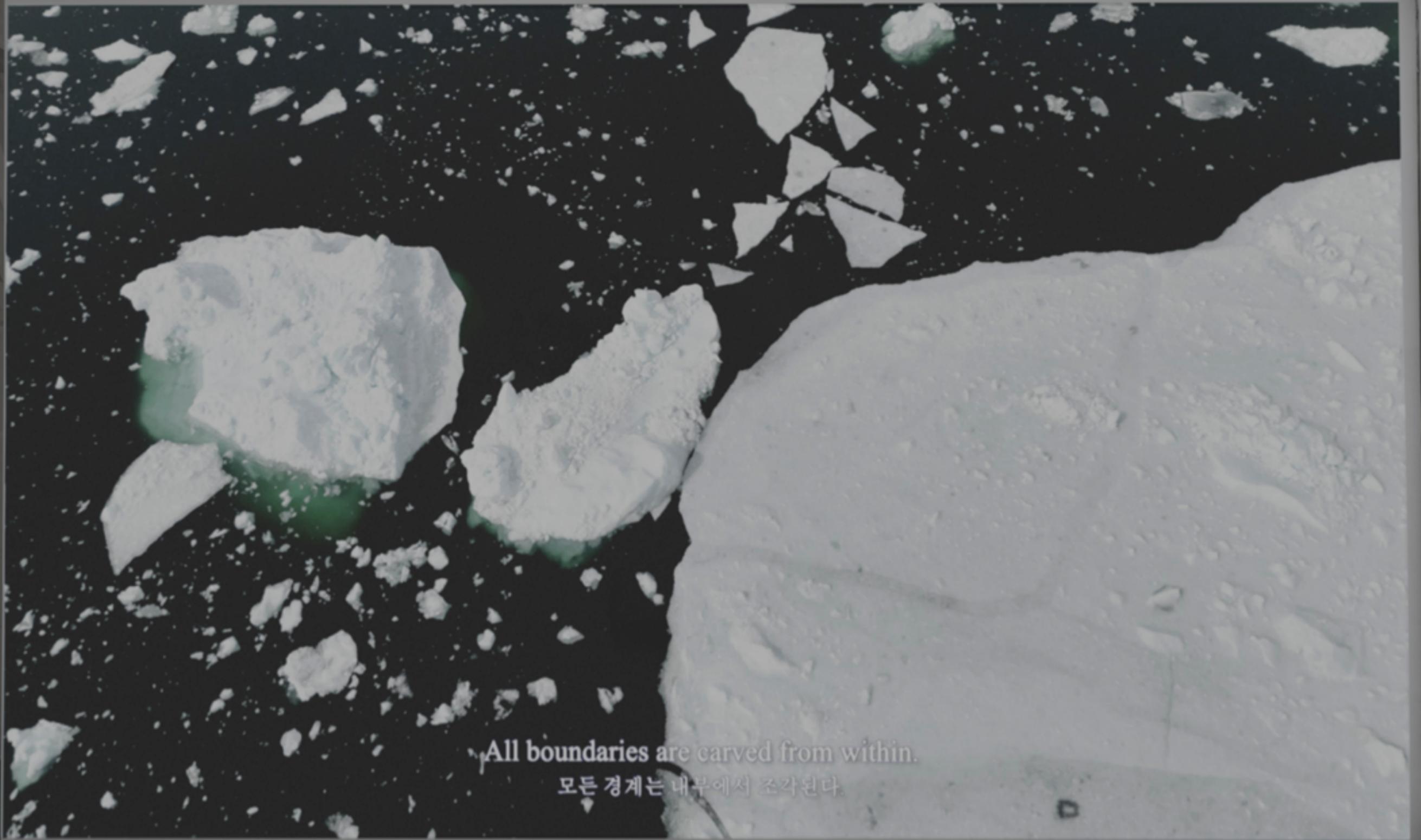
Circuit is a single-channel video work based on field research conducted in Greenland in 2025. The project traces an invisible circuit across Cold War militarization, the forced relocation of Inuit communities, and radioactive pollution still buried beneath the ice.

These historical entanglements are mirrored by my own fragmented family history—silenced and rendered taboo within my family, shaped by the legacy of the Korean War—and unfold through an unsent letter to my mother.

The work juxtaposes drone footage with 3D simulations. The drone adopts a dehumanized perspective, tracing unattainable orbits, while the 3D forms appear as material remnants of a lost world—reconfiguring the boundary between technology and nature.

Rather than offering explanation, Circuit poses a question: *what remains unclaimed—material, memory, or time—and what inevitably returns?*



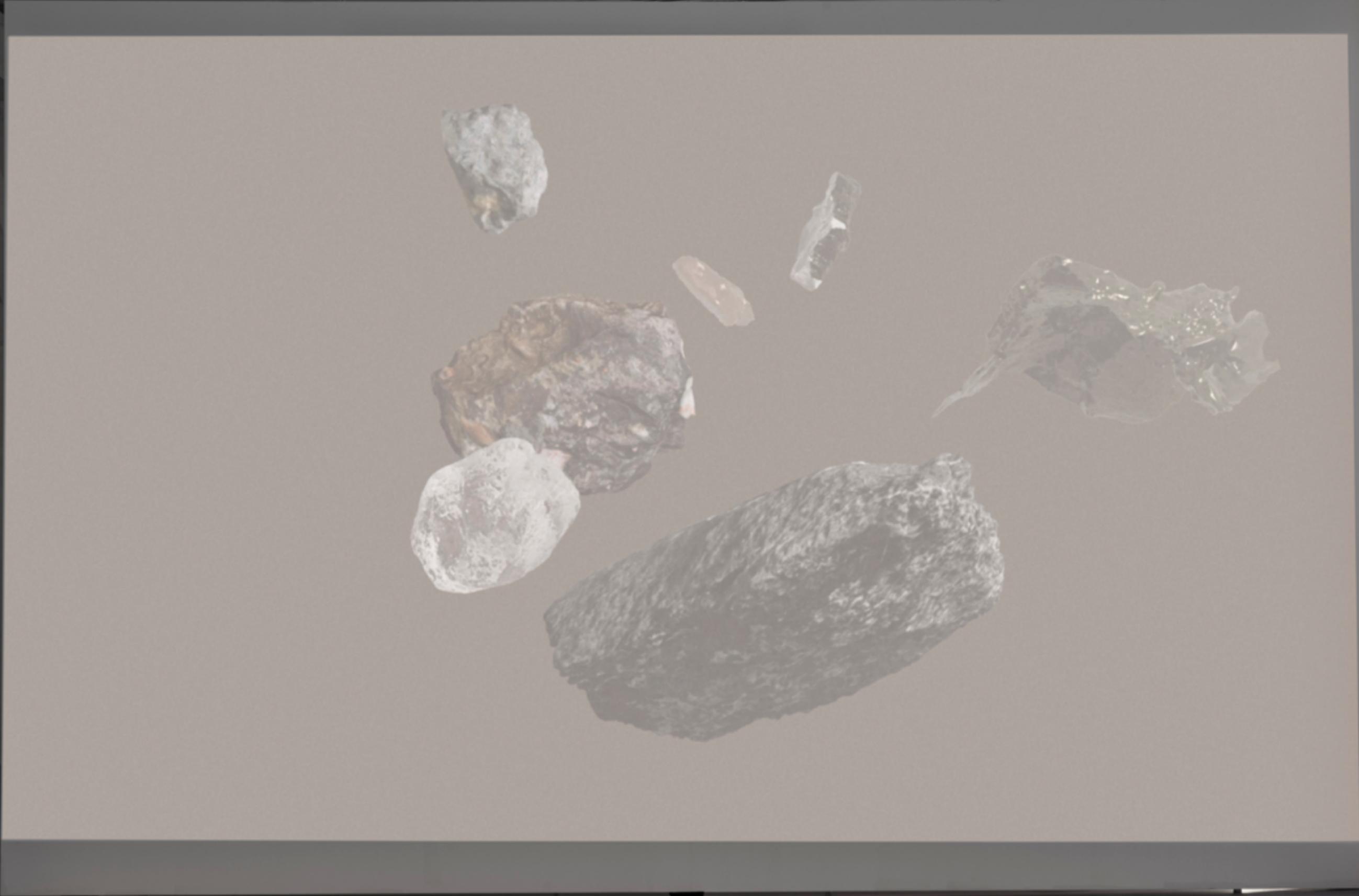


All boundaries are carved from within.

모든 경계는 내부에서 조각된다.



Installation view: Circuit, Kunst(zeug)haus, 2025 ©Hans Frank



Installation view: Circuit, Kunst(zeug)haus, 2025 ©Hans Frank

Toxic Water Clock

2025

Two channel video and Stereo Sound Installation, dimension variable

00:03:15 (loop)

[Link to Vimeo](#)

Toxic Water Clock juxtaposes the melting of glaciers with the concept of the klepsydra (ancient water clocks) to explore the relationship between time and environmental change.

Historically, klepsydras were used in ancient Athenian courts to regulate speech time, yet their porous material made them vulnerable to environmental conditions. As symbols of natural mechanisms governing human activity, they are reimagined here as temporal devices shaped by accumulated pollution and climate change.

In this work, Klepsydras gradually corrode and collapse as water flows through them, emphasizing the gap between micro- and macro-temporal scales.

The sound work combines field recordings from Greenland—such as moving ice, melting echoes, and underwater acoustics—with found sounds including Cold War-era scientific communications, distorted radio transmissions, and the rhythmic ticking of water clocks. Together, these elements form a resonant sonic field between glacial acoustics and the mechanical remnants of Cold War infrastructure.





Installation view: Circuit, Kunst(zeug)haus, 2025 ©Hans Frank



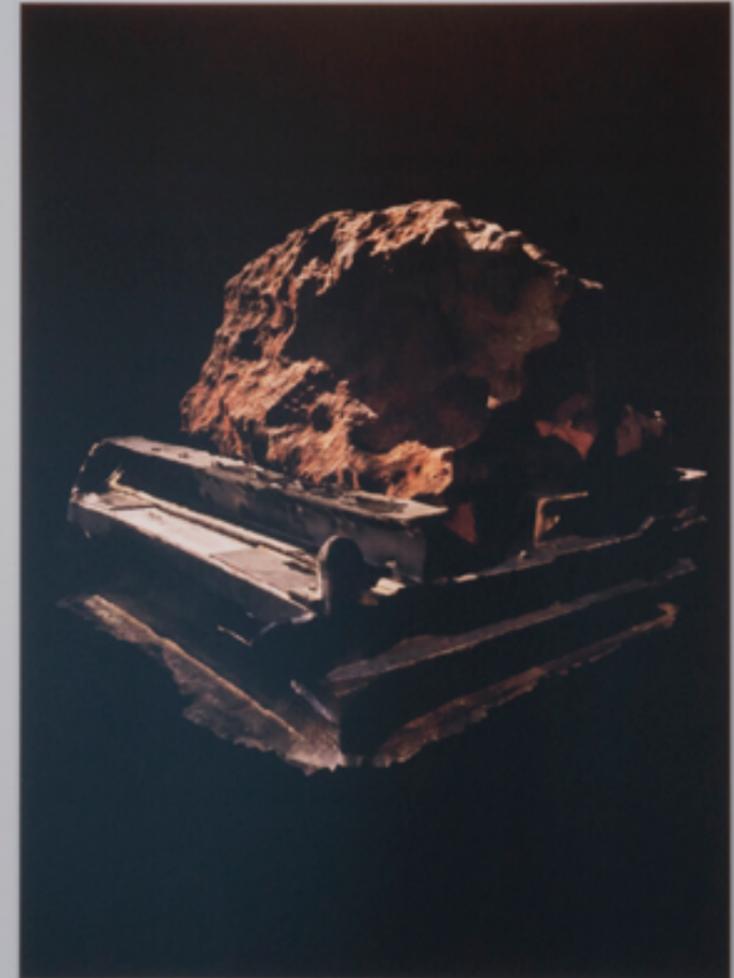
Installation view: Circuit, Kunst(zeug)haus, 2025 ©Hans Frank

Saviksue: the Great Iron

2025

3D-rendered Print, 2835 x 2900 pixels

UV-digitalprinted on the cardboard 110 x 80cm



Saviksue: the Great Iron is a 3D-rendered print based on a scan of the Saviksue meteorite. By re-inscribing its name and trajectory, the work gestures toward the meteorite's erased Indigenous histories and its displacement from Greenland to European institutions.



Installation view: Circuit, Kunst(zeug)haus, 2025 ©Hans Frank

Drift: The Map Without Lines

2025

Single Channel video with Sound, dimension variable

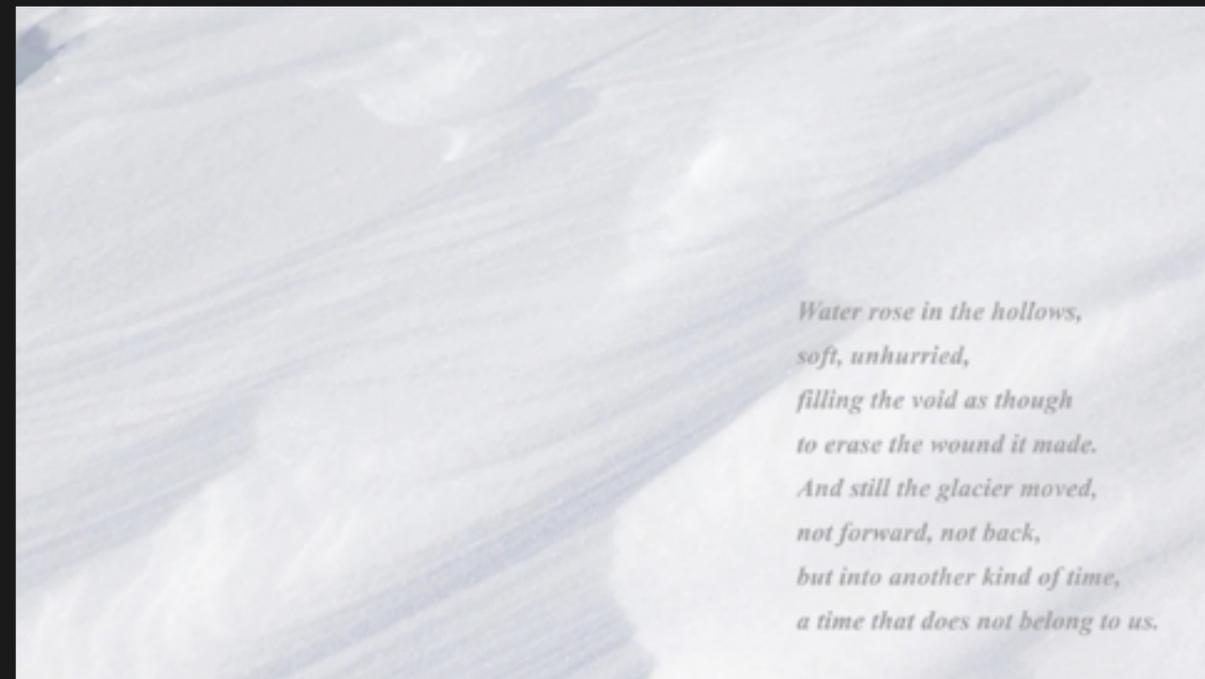
00:35:00

[Link to Vimeo](#)

Drift: The Map Without Lines is a video–photo essay that asks where records begin, and what lingers in their absences. Composed of fragments left aside from Circuit—conversations with a geologist, long takes of temporary dwellings, casual recordings, and letters—it reflects on what escapes formal accounts.

At its center lies Camp Century: once military outpost, later scientific site, its ice cores preserving a hundred thousand years of climate memory. From here unfolds a meditation on prediction and uncertainty, as models hinge on a few degrees that decide whether buried remains stay hidden or return. William Colgan’s voice threads between numbers and lived experience.

Yet the work does not rest on science alone. Cracking glaciers and the hum of models meet music, footsteps, and drifting ice—fragments that never converge, but scatter into an incomplete map. Drift resists closure: it is research in trace, where uncertainty itself becomes a record.





Installation view: Co-Presence, Oslo-strasse 3, 2025 ©Khalil Berro

Dry Skies, the Eyes, and the Altar

2023

Single Channel video with Sound, dimension variable

00:24:47

[Link to Vimeo](#)

Dry Skies, the Eyes, and the Altar is a video exploring the relationship between war, technology, and the human body. It navigates two historical events, the U.S. secret war in Laos and the February 2010 Kabul attack.

The video examines the birth of information-processing devices and their impact on the body, portraying drones as a format of necropolitical violence. Overall, it's a thought-provoking commentary on drones in warfare, reconstructing timelines to link spaces and reflect reality.



DRY SKIES,
THE EYES,
AND THE ALTAR









The Nomenclature

2024

3-Channel video installation with Sound, dimension variable

00:24:24

[Link to Vimeo](#)

The Nomenclature explores the impact of military and political power on knowledge production and narrative formation during the Korean War. It analyzes the prisoner interrogation report of the Human Resources Research Institute (HRRI) and the UN Selection Interpretation Unit, and visualizes the process of data in which objective data is distorted and reconstructed by power.

Archive data, reenactment scenes, and 3D simulations continue to be seen intersecting, revealing the point where the boundary between truth and fiction is blurred. The transition of the narrative subject in two different reports symbolizes the intervention of power and shows how the narrative works as a tool to reconstruct reality.

Through this, the video reflects on the politics of knowledge production formed during the Cold War and reflects on the current relationship between knowledge and power.





Installation view: Connecting the Dots, Aram Nuri Art Center, 2024 ©Hyeongseo Kim

Vertices

2022

Single Channel video with Sound, dimension variable

00:06:34

[Link to Vimeo](#)

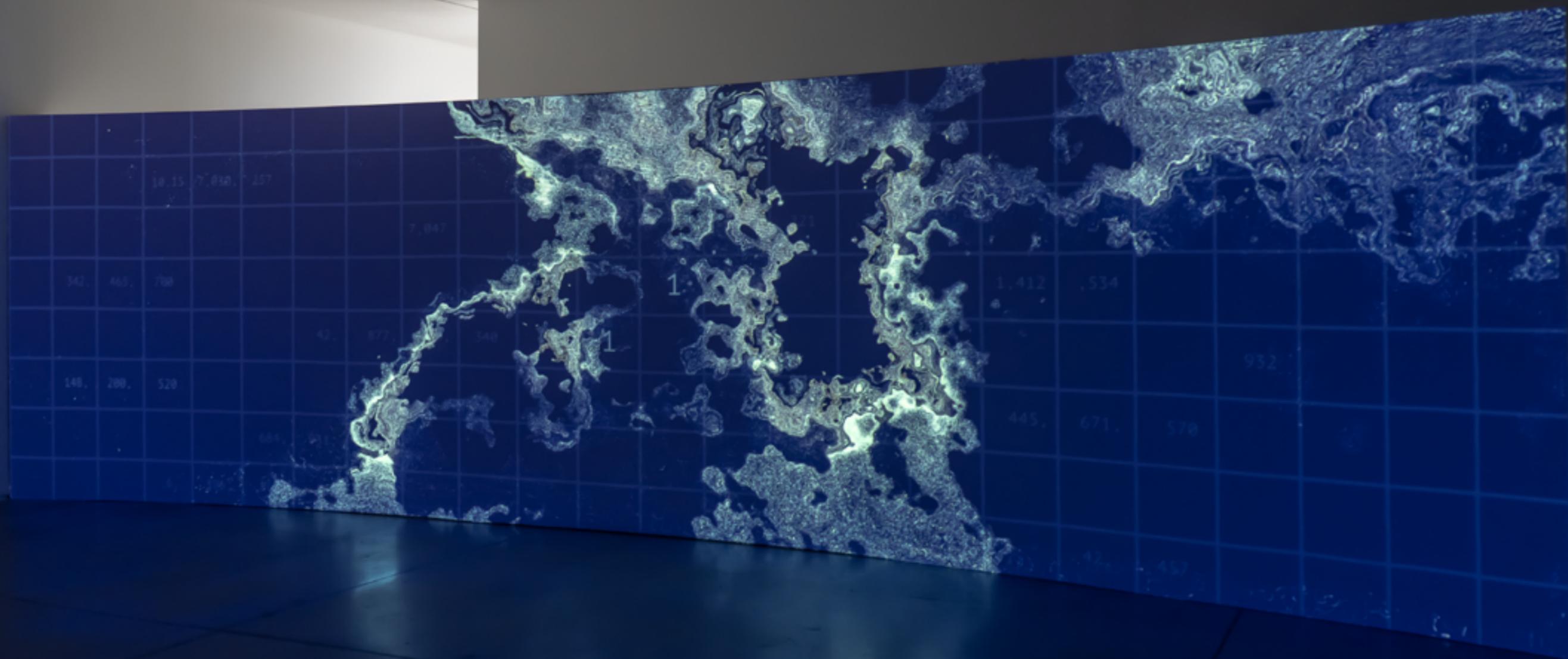
Vertices deals with the concept of penetrating time and space using stones as a medium and ubiquitous in human history. In this way, the work attempts to imply a future imagined through the past and present of mankind. It presents stones from the perspective of an archival medium in human history, taking advantage of the Mongolians' view of stones as an immortal database.

The video begins with the fragmentation of primitive stones, showing scenes of natural and artificial disasters indiscriminately. It also randomly crosses records of catastrophic events such as the explosion of an atomic bomb or the explosion of the Beirut power plant, and through this editing method, the work intends to imply the interaction between disasters, war and massacre, and scientific and technological development rather than presenting events as a causal relationship based on precedence. In addition, it simulates the imagination of a future in which mankind has disappeared but its traces remain and operate. By doing so, Vertices intends to reveal the contradictory glory of a modernist perspective that justifies the control and control of the environment.





Installation view: I am the eye in the sky looking at you, HITE Collection, 2024 ©Hansol Bae



Installation view: I am the eye in the sky looking at you, HITE Collection, 2024 ©Hansol Bae