

# PORTFOLIO

**Mina Kim** (she/her)

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Mina Kim is a media artist and artistic researcher who has been presenting her work between South Korea and the Netherlands, and is currently based in Seoul.

She is deeply interested in the remnants left behind by the advancement of digital technology and explores ways for digital debris and human life to coexist through art. She is currently conducting artistic research on the relationship between the infrastructure and environment that underpin digital technology, and has recently become increasingly interested in developing environmentally sustainable methods of artistic creation and performance. She presents her work through various media and methods, including installation, video, web, sound, performance, workshops, and zines.

Her background covers environmental management, sociology, interactive media design, and fine art.

Under the name Vitamina, she works with sound, and since 2022, she has been leading RE#SISTER Korea, a community for women/non-binaries/queers interested in experimenting with various sounds and playing and learning together.

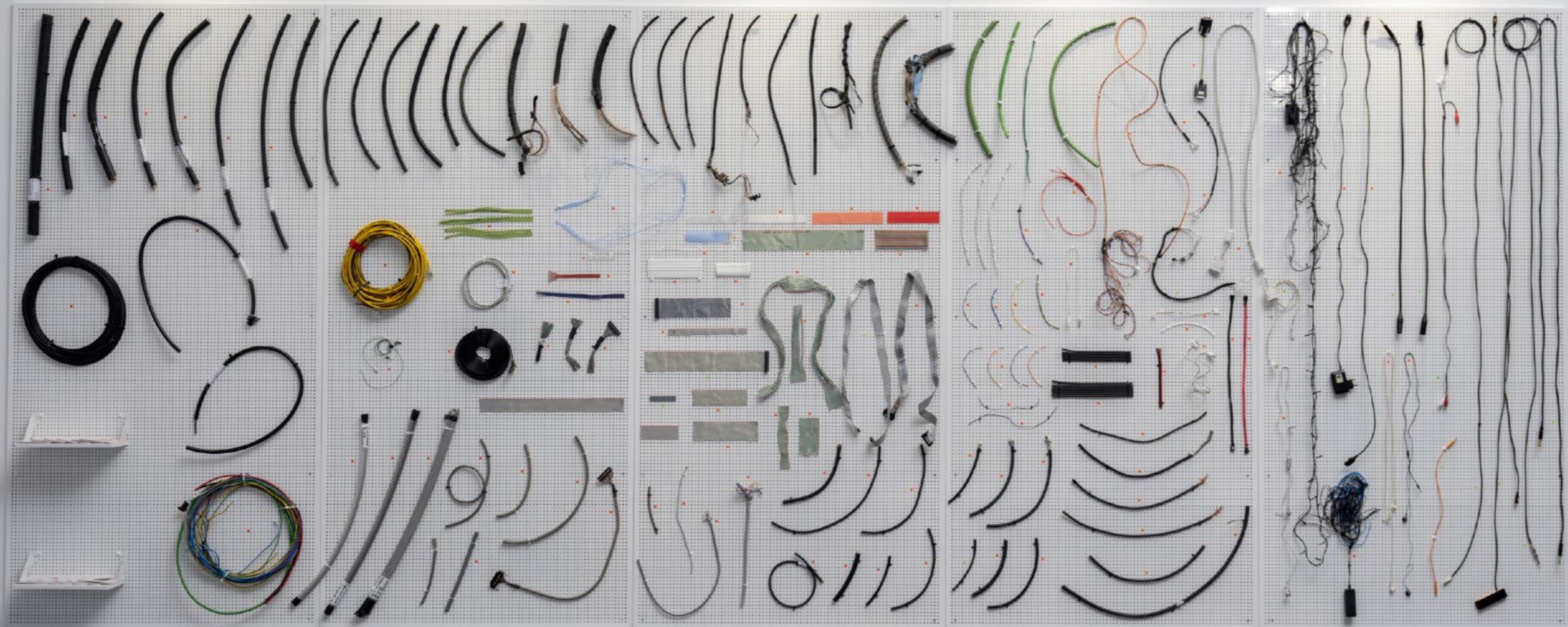


# Wired Ecology

Digital Archive, Installation, Video, 2021

An artistic research that reports a new aspect of digital society which revolves around wires/cables.

1. Video <Wired Ecology> (18'12")
2. Digital Archive 'Wired Ecology'
3. Wire Image Recognition Training Model
4. Cable Archive





A future digital society is often portrayed as neat and streamlined. A bunch of knotted wires may not be found in this portrayal. Long, tangled and unaesthetic wires are technology infrastructure which do not fit in the future digital world. Transitioning to a wireless society must be one of the important tasks of current digital technology development. Many research centers focus on developing state-of-the-art technology that enables 'wireless' connection. Undergrounding, which removes utility poles on the street and buries tangled wires in the ground, is a critical part of urban development planning. However, networks and power supplies still require physical cables to run digital society. Contrary to the recent movement of undergrounding projects in the cities, the governments of each country and giant tech companies build more and more cable systems on the sea bed and underground for more stable networks, power supplies and better security.

Have you paid attention to the numerous cables around us? Cables that operate the current digital society are removed from our sight, hidden underground, placed on the bottom of the sea, or concealed inside buildings. They become a natural part of the environment, and people of modern society do not notice their existence even if they are completely exposed. Still, plants, animals, earth, water and air, as well as humans all interact with digital cables in many different ways.

Wired Ecology is a research project that collects and records various data of wires and visualizes the unnoticed, unrecognized cables of the digital world. This research views cables as a part of the environment and ecosystem. These records and data are presented through the form of documentary, digital archives and media archaeology archiving installation. The artist constructs a present database of cables and goes further by suggesting the audience to imagine a new ecosystem of cables or its disappearance in the future digital world.

# Playful Obsolescence

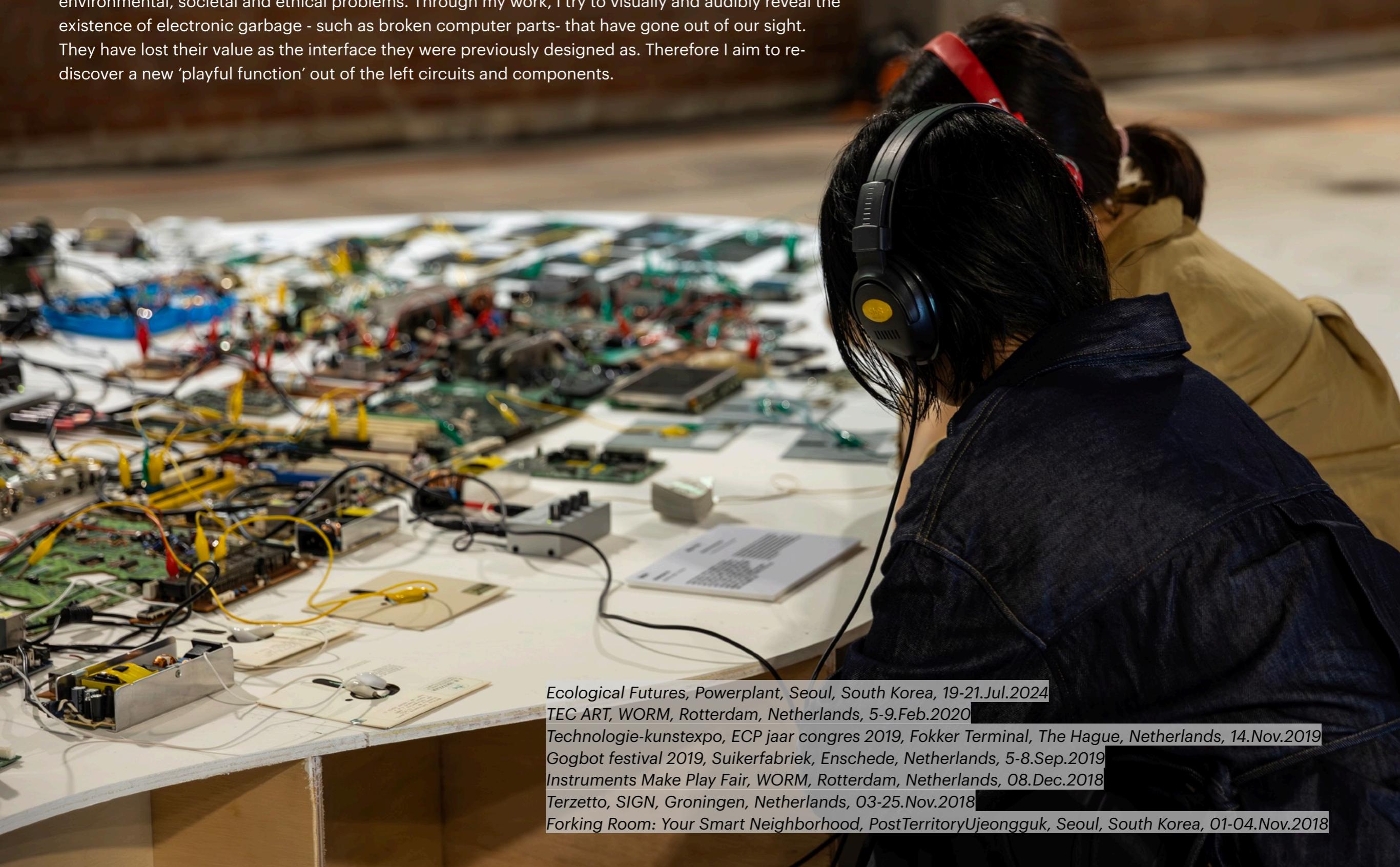
*Installation & Performance, 2018—current*

Musical Instruments made up of e-waste analog synthesizers.

- Video <*Playful Obsolescence*> (6'5") : <https://vimeo.com/300018380?fl=pl&fe=sh>



Nowadays digital devices around us are becoming smarter and more complex. Devices with new functionalities and better performance are coming out on the market at a faster rate than ever. However, I have always wondered where the old, outdated, or deceased stuff have gone. Even though those old gadgets disappear from our interest, they still exist somewhere around us, causing various environmental, societal and ethical problems. Through my work, I try to visually and audibly reveal the existence of electronic garbage - such as broken computer parts- that have gone out of our sight. They have lost their value as the interface they were previously designed as. Therefore I aim to re-discover a new 'playful function' out of the left circuits and components.



Ecological Futures, Powerplant, Seoul, South Korea, 19-21.Jul.2024

TEC ART, WORM, Rotterdam, Netherlands, 5-9.Feb.2020

Technologie-kunstexpo, ECP jaar congres 2019, Fokker Terminal, The Hague, Netherlands, 14.Nov.2019

Gogbot festival 2019, Suikerfabriek, Enschede, Netherlands, 5-8.Sep.2019

Instruments Make Play Fair, WORM, Rotterdam, Netherlands, 08.Dec.2018

Terzetto, SIGN, Groningen, Netherlands, 03-25.Nov.2018

Forking Room: Your Smart Neighborhood, PostTerritoryUjeongguk, Seoul, South Korea, 01-04.Nov.2018

# Unstable Play

*Performance (15'), 2019–current*

Audio-visual performance with 'Playful Obsolescence', the e-waste analog synthesizers.

- Performance video at WeSA2019 (13'28") : <https://youtu.be/VgJLvaYKQ8c>
- Performance video at Unscene2020 festival (14'08") : <https://youtu.be/xmLxtZzVpXw>



'Unstable Play' is an audiovisual performance by playing with e-waste instrument 'Playful Obsolescence.' The sounds from e-waste instruments are subtle, rough, and unstable. The performer plays with this instability and dedicates her performance to all the Wasted electronics and beings.



Ecological Futures, Powerplant, Seoul, South Korea, 19-21.Jul.2024

Unscene2020, Vurt, Seoul, South Korea, 22-23.Dec.2020.

Tec Art 2020, WORM, Rotterdam, Netherlands, 05-09.Feb.2020.

WeSA 2019, Platform-L, Seoul, South Korea, 27-28.Sep.2019

A split tape album of performance 'Unstable Play' recorded from WeSA2019 festival.

Released by Cult Love X Unheard Records, Oklahoma, USA, 01.Nov.2021

- **Cult Love Sound Tapes bandcamp:** <https://cultlovesoundtapes.bandcamp.com/>



# WORKSHOP

# DIY e-waste synthesizer 2020–current

A workshop program aimed to make an analog synthesizer with electronic garbage



Led by researcher, artist and performer Mina Kim, participants will join her in exploring and recontextualising the debris from our digital society and its relationship to the environment. Electronic products that have seemingly reached the end of their useful life are repurposed and rejuvenated in the form of a unique electronic instrument. During the workshop, participants will be guided in transforming their own e-waste into a playable analogue synthesizer, creating a new and distinctive set of sounds. Anyone can participate, bringing any e-waste that they can find. In the workshop, attendees make a simple circuit and connect their e-waste to create unique 'e-sounds.'



The Seoul Arts Learning center - Seoul Arts & Culture Education Center Yongsan, Seoul, South Korea, 26-27.0Jul.2024  
Ecological Futures, Powerplant, Seoul, South Korea, 19-21.Jul.2024  
Sonic Acts, Amsterdam, Netherlands, 14.Oct.2022  
Sonic Acts, Amsterdam, Netherlands, 18.Jun.2022  
Woman Open Tech Lab, Seoul, South Korea, 31.Oct.2020  
Ilmin Museum of Art, Seoul, South Korea, 22-23.Aug.2020

# off technology R&D

Research Note, Webpage, 2019

off technology R&D is an artistic research project at the intersection of art, information technology, society, and environment.

- **Webpage:** <https://off-technology.website/>

**E-WASTE COLLECTION**

**#1 e-waste #3ware**

**NO.1**  
**THE VALUE OF E-WASTE**

When we define something as trash, it implies that we consider the object unworthy of our use. The meaning and usefulness of an object is based on the value that we assign to it. And this value is often 'economic value', especially in the case of electronics and other digital technology. Electronics being discarded reveals the loss of economic value. Despite previous owners devaluing objects by labeling them trash, it might be possible to differently understand value and use.

**NO.2**  
**AESTHETICS OF E-WASTE**

Now, we can think value and usefulness separately when looking at electronic waste. E-waste can be seen as useless, since it does not function well anymore. However, whether e-waste is valuable or not cannot merely be judged by its use and functionality. There are several ways to revive e-waste by making it useful again or making it valuable. Recycling or upcycling is a way to revitalize the usability of e-waste. In this way, we can 'use' revived components for other purposes. It is a practical and economical way to deal

**NO.3**  
**PLAYFUL E-WASTE**

Let's find value in deceased electronics beyond the logic of use. Yet, how can we create another life for discarded electronics? How can we change the aesthetics of turned-off technology?

I was inspired by Dutch historian Joha

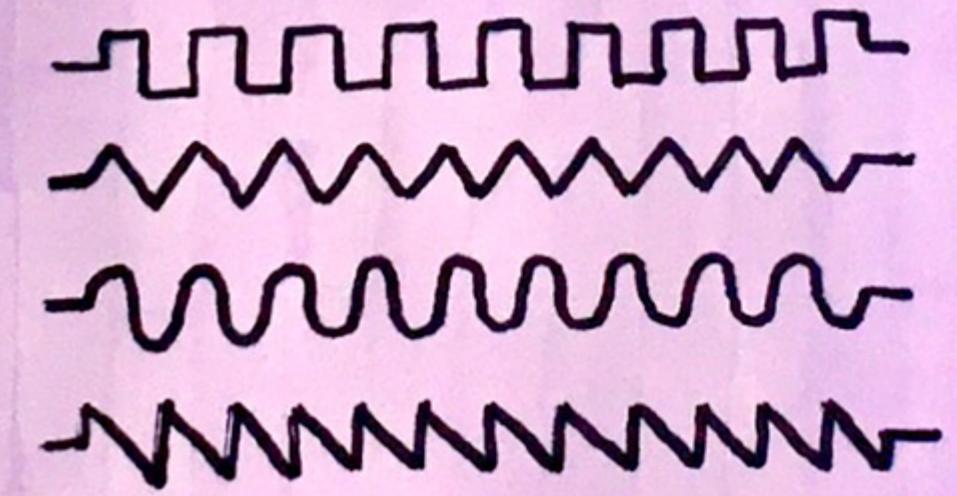
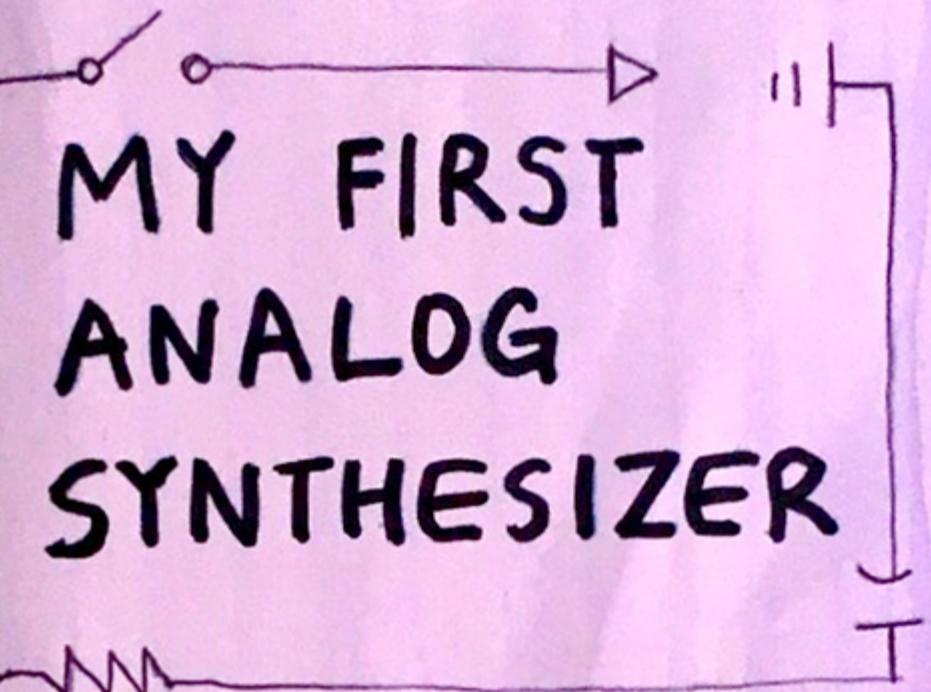
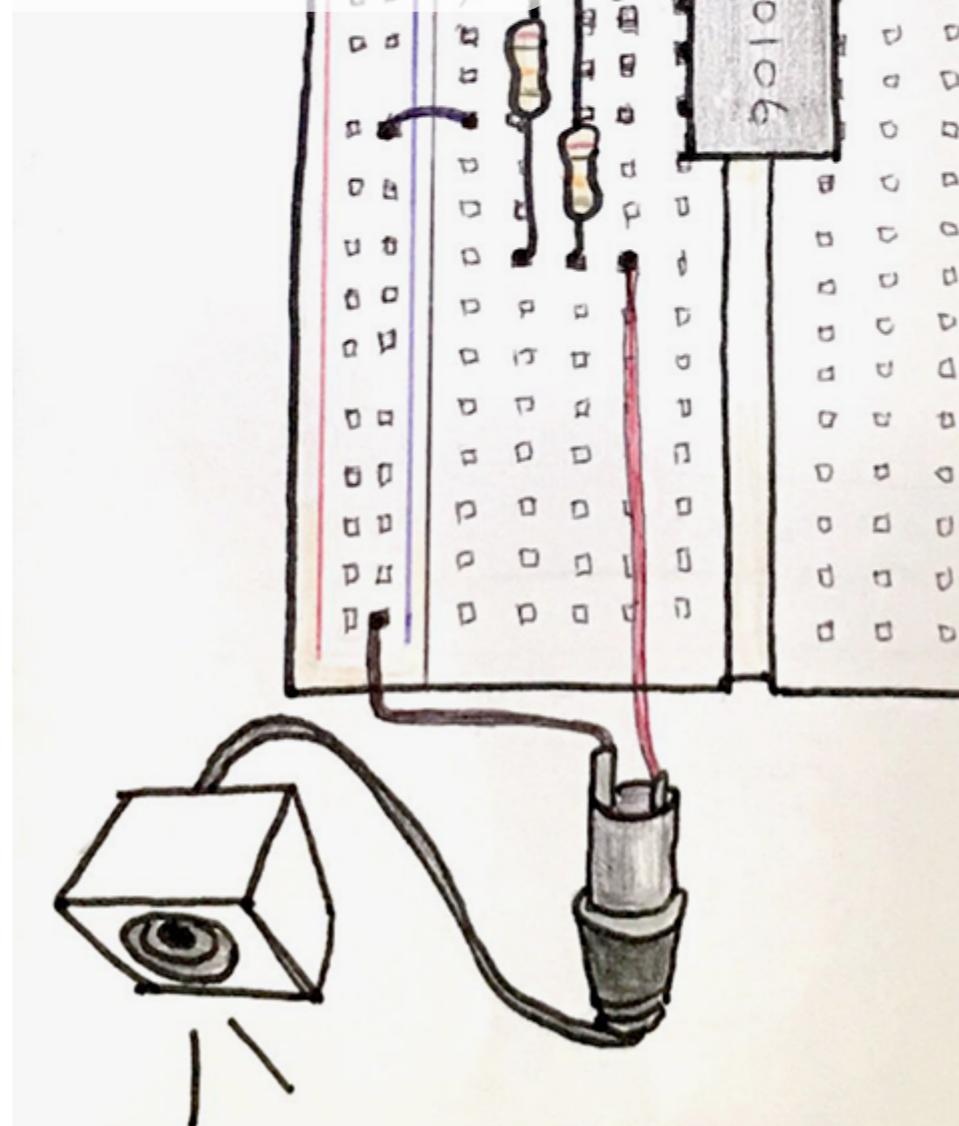
# ZINE

# My First Analog Synthesizer

2018

Zine for tutorial of handmade analog oscillator

- More Info: <https://lucid2713.github.io/handmade-electronics/>



OSILLATOR

# RESEARCH PROJECT

# Weaving the Energy

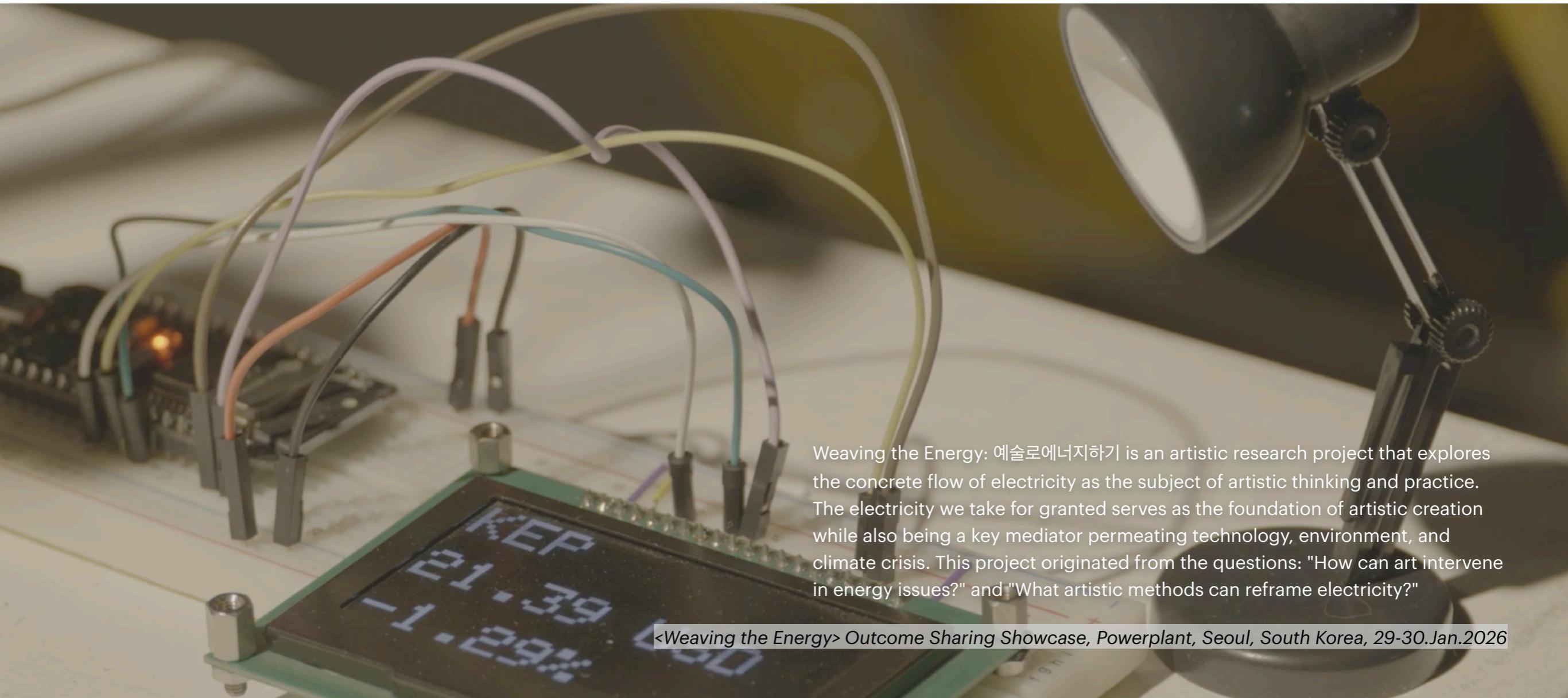
*Collaborative Artistic Research,  
Seminar, and Workshop, 2025—2026*

Project Period: September 2025 – January 2026 | Planned by: Mina Kim

Hosted & Sponsored by: Seoul National University Institute for Culture and Arts

5 Co-researchers: Nahye Gu, Nalayoen Kim, MyeongKyu Kim, Mina Kim, Joowang Im

- Project Webpage: <https://www.project-weaving-energy.website/>
- ETA Seminar (4 sessions)
- Individual Research & Research Meetings
- Experimentation & Production



Weaving the Energy: 예술로에너지하기 is an artistic research project that explores the concrete flow of electricity as the subject of artistic thinking and practice. The electricity we take for granted serves as the foundation of artistic creation while also being a key mediator permeating technology, environment, and climate crisis. This project originated from the questions: "How can art intervene in energy issues?" and "What artistic methods can reframe electricity?"

<Weaving the Energy> Outcome Sharing Showcase, Powerplant, Seoul, South Korea, 29-30.Jan.2026

# Data Cleansing Day

2020—current

Workshop program for cleaning up digital data to reduce digital carbon footprint

- Data Cleansing Workshop
- Data Cleansing Guide Book



'Data Cleansing Workshop' is an activity for organizing and emptying data such as documents, photos, and videos stacked and replicated(backed-up) in the personal computer, external hard drive, or cloud storage.

Through this activity, we look back at the relationship between the vast amount of digital data we produce, save, replicate, and the physical digital infrastructures constructed to store what we make. The workshop aims not only to clean up our mind distracted by unorganized piled up files but also to get a clean emptied storage space. Furthermore, it is expected to contribute to producing much smaller data carbon footprints due to the reduced data storage.

The idea was initially designed as a part of the project off-technology R&D no.2 Cloud Island, which is a participated artistic research of RE:Discovery by NP3 & Minerva Art Academy, supported by Noordenaars, We The North and Mondriaan Fonds.

The workshop has been further developed with the support of SAPY(Seoul Artists' Platform New&Young) and Seoul Foundation for Arts and Culture.

Data Cleansing Workshop, Art Bowl Project, Uijeongbu, South Korea, 08.Aug.2024

Cool Data Club, Lab for Small Earth, Suwon, South Korea, 7.May.2022

Data Cleansing Day, Zero Makes Zero / Woman Open Tech Lab, Seoul, South Korea, 30.May & 06.Jun.2021

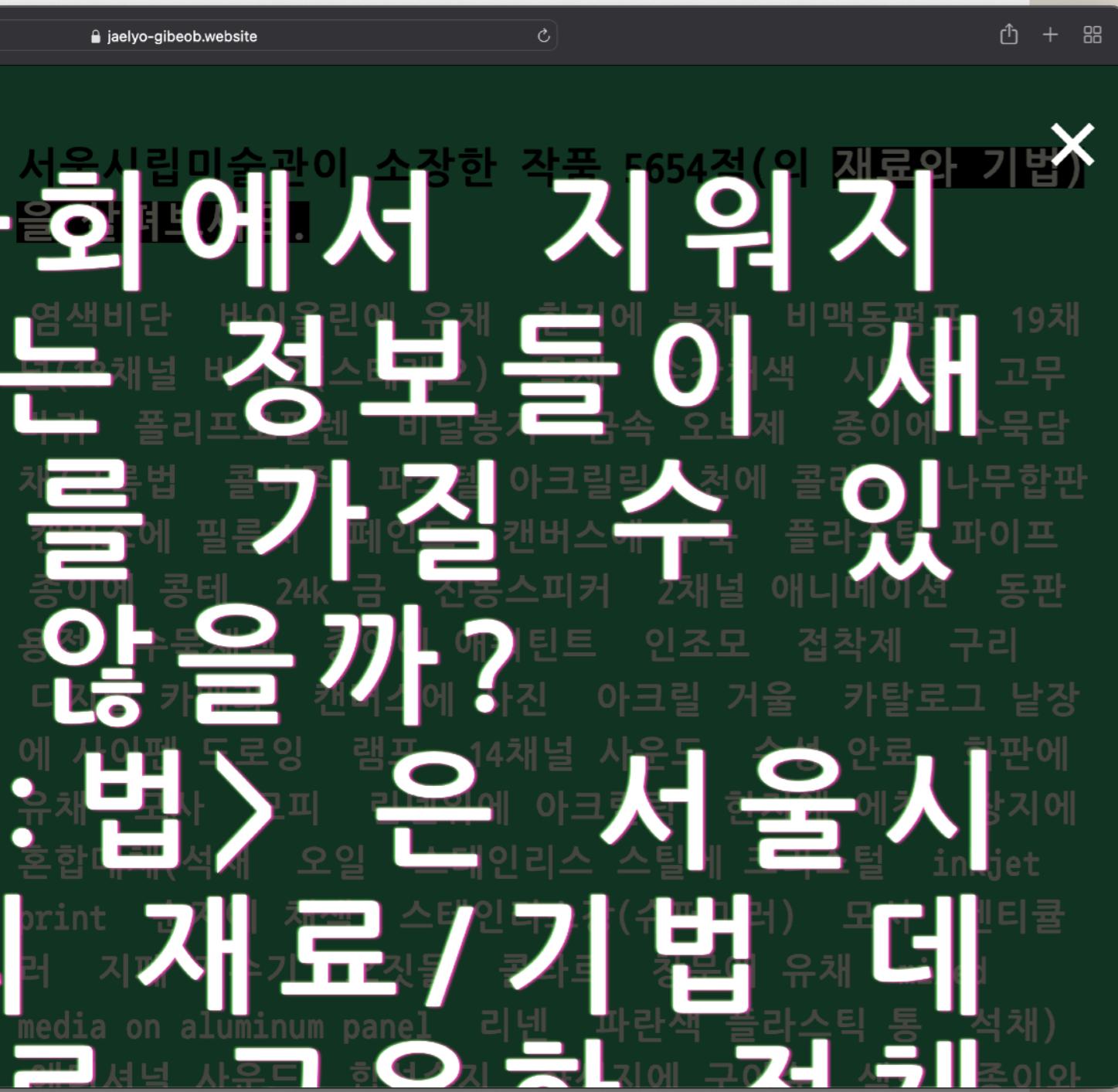
Data Cleansing Workshop, SAPY(Seoul Artists' Platform New&Young), Seoul, South Korea, 27-28.Feb.2021

Data Cleansing Day, NP3 gallery, Groningen, Netherlands, 03-04.Oct.2020

# Jae:Lyo-Gi:Beob

A web archive project, commissioned by 'Semacoral', Seoul Museum of Art

- Project Website: <https://lucid2713.github.io/semacoral/>
  - Semacoral Webpage: <http://semacoral.org/features/minakim-museum-collection-data-jaelyo-gibeob>



김민아 작가의 <재:료 기:법>(2022)은 서울시립미술관 모두의 연구실 ‘코랄’(세마 코랄 | SeMA Coral)의 연구 커미션 웹프로젝트입니다.

'Jae:Lyo:Beob' is a web archive that explores the possibility and value of art work by itself by giving a new unique identity to the material/technical data of the Seoul Museum of Art.

As unstructured data, material/technical information did not function as a search or keyword (as key data) in the collection list search window, and thus is difficult to utilize and analyze. Compared to the title of the work of art, information such as writers, and years, material/technical data that are not refined and catalogued seem to be a unique combination of words with different identities in themselves. Therefore, these material/technical information, consisting of similar and different words, was converted into AI-generated images, giving each material and technological information a unique image identity.

In a digital world where data can only be useful if it functions as valuable information, information on artwork can also be data, but unstructured data that is not refined may be considered garbage data. However, when incidental data that feels useless has its own identity, we will be able to value the existence of this data more independently and valuable.

The image shows two screenshots of a website. The top screenshot displays the main title '재:료 기:법 Jae:Lyo Gi:Beob' in large green text. The bottom screenshot shows a '작업 노트' (Work Note) section with a list of items and a detailed description of the data processing.

**서울시립미술관이 소장한 재료와 기법을 살펴보세요.**

염색비단 바이올린에 유채 네일(18채널 비디오(스테레오) 바퀴 폴리프로필렌 비닐 채/구름법 콜라주 파스텔 캔버스에 필름지 페인트 종이에 콩테 24k 금 진동스 용접 수묵채색 종이에 애쿼틴 디지털 카메라 캔버스에 사진에 사이펜 드로잉 램프 14채널 유채 모사 모피 린넨위에 아 혼합매체(석채 오일 스테인리 print 순지에 채색 스테인리러 지폐 계수기 오짓물 콜터 media on aluminum panel 리넨 애디셔널 사우드 한선수지 헬

**<작업 노트>**

✓서울시립미술관 소장품의 재료와 기법 데이터

✓비정형화된 데이터인 재료와 기법 정보를 처리해보기

✓재료와 기법에 새로운 고윳값 부여하기

정제된 데이터를 웹 페이지의 캔버스 위에 즉 나열해 보았다. 파이썬 프로그래밍을 통해 정리되고 랜덤한 순서로 나열된 1627개의 재료/기법 정보들이 일렬로 열거된 모습을 보니 각각의 이름들은 기존에 작품을 설명하는 '부수적인 역할'을 하던 '재료', '기법'의 역할이 벗겨진, 그냥 그 자체로 독특한 단어들의 조합처럼 보였다. 서로에게서 분리되고 순서도 뒤섞인 재료/기법을 표현하는 단어들은 빈 캔버스 위에서 이제 그 자체로 자신의 이름으로 존개하는 단어들이 되었다. 이 단어들이 가진 이미지로

# Sound Performances

2018—current

Experimental Sound/Noise Performances with multiple instruments, toys, and objects

1. **Wired Performance 20'**
2. **Electri-sonifying 20'**
3. **Majestic noise show 15'**
4. **Sonic Journal Series - #dispersive 30'**

POWER UP PARTY - Fists and Roses, LVHS itaewon, Seoul, South Korea, 03.Mar.2024.

Arts Korea Lab Opening Festival, Arts Korea Lab; Seoul, South Korea, 25.Oct.2023

New Music in Jeju #7, The Obaekjanggun gallery, Jeju, South Korea, 02.Sep.2023

The Day and Night of Heukseok-dong, MusicSpace Gravitational Field, Seoul, South Korea, 28.May.2022

Hing' 01, Ururu, Seoul, South Korea, 30.Apr.2022

dotolim concert 141, dotolim; Seoul, South Korea, 10.Dec.2021

Emergence, Vibration, Sounds, MusicSpace Gravitational Field, Seoul, South Korea, 27.Aug.2022

Grand Opening "The Magic of ARTificial Intelligence" by Women in AI, Sofitel The Grand, Amsterdam, Netherlands, 27.Jan.2020

TutTotTud, Grand Theatre, Groningen, Netherlands, 12-13.Nov.2018

Beton tegel (sound festival), Groningen, Netherlands, 18.May.2018

Het Ruumer (sound festival), WolkenFabriek, Groningen, Netherlands, 31.Mar.-1.Apr.2018



# Phone Play Love

Radio piece (28'02''), 2019

A radio piece supported by Worm/Klangendum, and streamed on Dutch radio station 'Concertzender' on 30th December 2019.

- *Listening available on:*  
[https://www.concertzender.nl/programma/dr\\_klangendum\\_536802/](https://www.concertzender.nl/programma/dr_klangendum_536802/)



*"I opened my old cell phone.  
I found the sleeping sounds, music, and voices in it."*

# RADIO SHOW Time to Take Vitamin Sounds (TTVS)

2021–2022

Vitamina(aka. Mina Kim) presents 'vitaminful' (= electroacoustic, eccentric, and experimental) sounds from South Korea.

- Radio WORM: <http://worm.org/2021/07/29/radio-worm-podcast-listing/>
- Episodes Archive Podcast: <https://feeds.captivate.fm/time-to-take-vitamin/>

Online radio program, Radio WORM, 11.Mar.2021-23.Apr.2022.

take  
vitamin  
sounds

radio worm

# D: D-D-D-D (DUST: DOCUMENT-DIY-DEMONSTRATE)

*Video, Multimedia Installation, Zine, Performance, 2022*

A collaborative project by artists Yeon Sung and Mina Kim.

1. *Performance Videos*
2. *Interactive Installations*
3. *Research Note Zine*
4. *Archive Webpage*
5. *Reference Reading Room*
6. *Lecture Performance*





Artistic Research Project «D: D-D-D (DUST: DOCUMENT-DIY-DEMONSTRATE)» proposes and experiments with new artistic practices that sense and reimagine fine dust in everyday life. Through organically connected artistic processes of “DOCUMENT-DIY-DEMONSTRATE,” the project seeks to record, perceive, and demonstrate the act of measuring fine dust.

Fine dust, made up of particles smaller than one-twentieth the diameter of a human hair, remains invisible to the human eye and is thus processed into data. Even at this moment, fine dust data collected from 614 monitoring stations across the country is being transmitted to you. With the widespread use of real-time data, along with related devices, services, and visual content, the general public has come to perceive fine dust as quantifiable and visualized information in their daily lives. However, as atmospheric scientist Emma Garnett points out, the act of measuring fine dust is imbued with *elemental ambiguity*, interwoven with social, ethical, and political complexities.

«D: D-D-D» begins with awareness of this inherent ambiguity, questioning the current data-driven and visually biased methods of sensing fine dust. It re-examines and re-measures the processes of detection, data production, and dissemination, exploring artistic methods to *re-sense* the imperceptible. By researching and experimenting with these practices, the project seeks to contemplate the social role of the artist as a practitioner living in the era of dust pollution.

wrn space, Seoul, South Korea, 17-20.Nov.2022  
Sweet Home, SAPY, Seoul, South Korea, 07.Jan.2023

# Operation D: In Search of the Lost D

*Participatory Performance, 2025*

A collaborative project by artists Yeon Sung and Mina Kim.



This project expands upon the critical inquiry developed in the previous work «D-D-D (Document-DIY-Demonstrate)». While the earlier project experimented with measuring fine dust through guerrilla performances using DIY devices, this iteration evolves that experiment into a game-based and narrative form. By doing so, it seeks to re-expose the invisibility of a now-familiar crisis and to explore new ecological relationships entangling dust, humans, and non-human entities.

The game-performance program *Operation D: In Search of the Lost D* is a participatory project in which players, time-travelers from the near-future Anthropocene back to the year 2025, are tasked with tracing the lost “D” (dust) within a limited timeframe. The program consists of two parts: (1) a DIY workshop where participants design and build their own tracking devices, and (2) a live role-playing performance in which they embark on a mission through real urban spaces wearing the devices they created.

Participants become agents rather than spectators—equipped with self-made trackers, they take on the role of dust chasers who sense D (fine dust) not as mere pollution but as an ecological being. Through performances set in actual city environments such as Seoul and Changwon, the project questions the authority of centralized government measurement systems and official data, exploring how D intertwines with the social and political structures of local environments.



Space illi, Seoul, South Korea, 23.Nov.2025.  
Project Aaay, Changwon, South Korea, 21.Dec.2025

# Fruit From the Forest

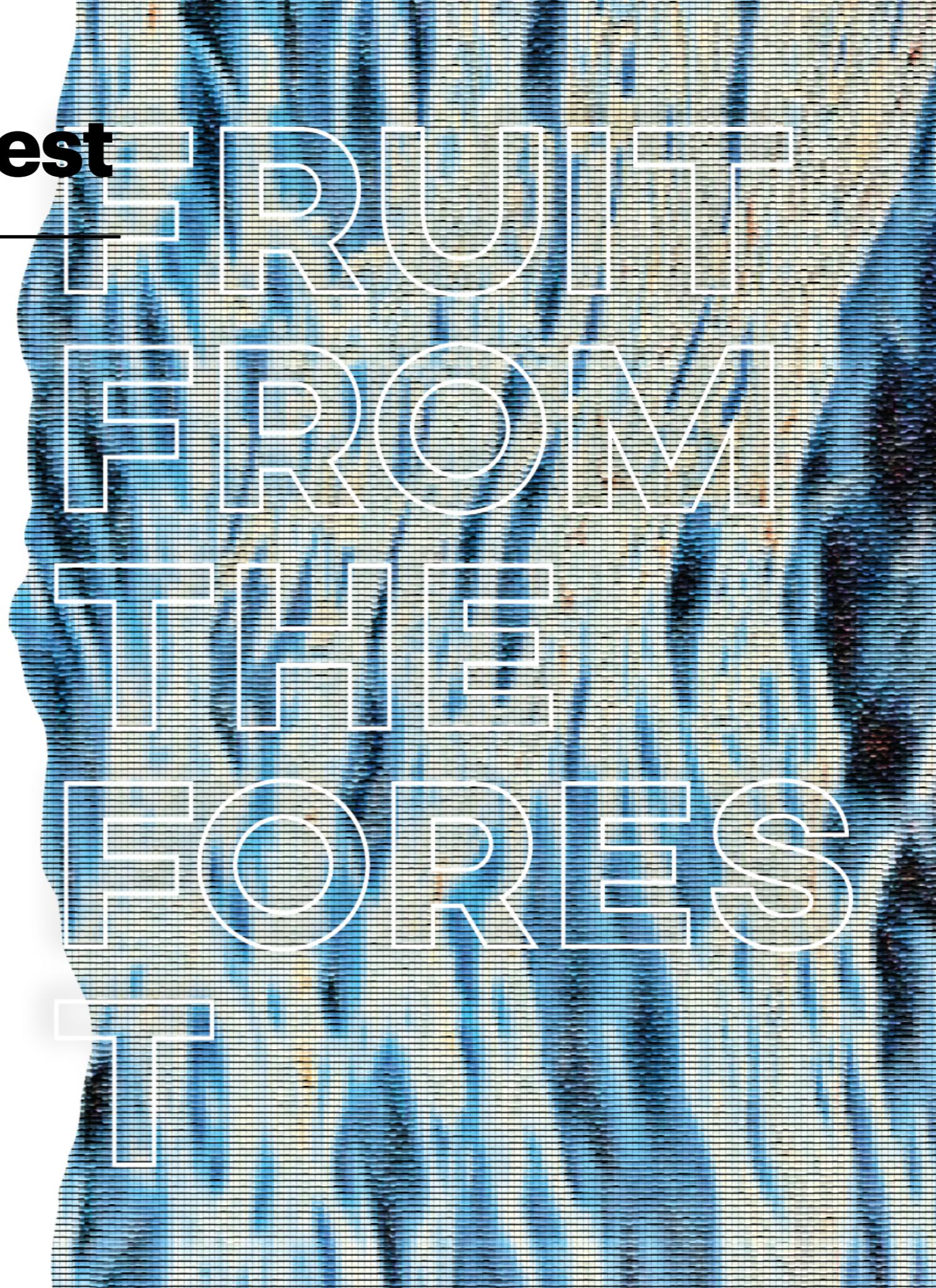
*collaborative sound project, 2018–2020*

Fruit From the Forest is an experimental sound project duo formed by Vitamina (Mina Kim) and Lazy O. (Lucija Gregov). Founded in 2018 in Groningen, the Netherlands, the duo has since performed in various Dutch cities, including Rotterdam and Amsterdam.

In their performances, Vitamina's noise circuit instruments and Lazy O.'s cello meet and collide in improvised concert, evolving into a new hybrid audio-visual performance.

In the summer of 2020, the duo's activities were put on hold when member Vitamina relocated to South Korea.

- Webpage: <https://lucid2713.github.io/fruitfromtheforest/>

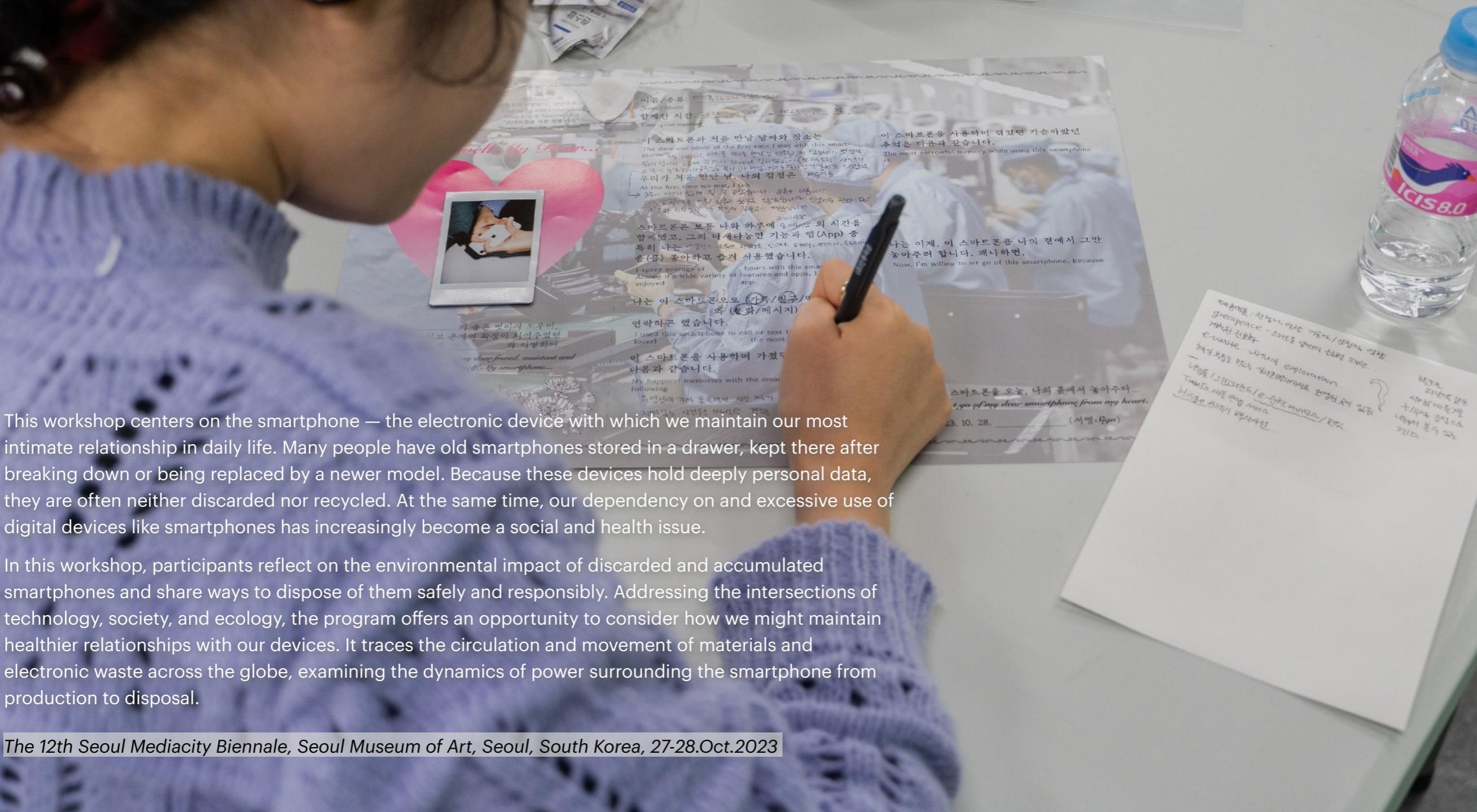


# WORKSHOP

# Breaking-up with a Smartphone 2023

A two-day workshop program collaboratively developed by artists Taeyoon Choi and Mina Kim

1. *Online Lecture: From Production to Disposal*
2. *On-site Workshop: How to Break Up Gracefully*



This workshop centers on the smartphone — the electronic device with which we maintain our most intimate relationship in daily life. Many people have old smartphones stored in a drawer, kept there after breaking down or being replaced by a newer model. Because these devices hold deeply personal data, they are often neither discarded nor recycled. At the same time, our dependency on and excessive use of digital devices like smartphones has increasingly become a social and health issue.

In this workshop, participants reflect on the environmental impact of discarded and accumulated smartphones and share ways to dispose of them safely and responsibly. Addressing the intersections of technology, society, and ecology, the program offers an opportunity to consider how we might maintain healthier relationships with our devices. It traces the circulation and movement of materials and electronic waste across the globe, examining the dynamics of power surrounding the smartphone from production to disposal.

# The UNESCO Odyssey of the Petty-Souled Beings (Proletariat)

*Theatrical Performance, 2024*

# Theatrical Performance, 2024

Contributed to the project by producing projection mapping visuals for the performance.

In collaboration with **Ichi-lab**, a theater-based multidisciplinary art group.

