

(2025 summer semester, pre-diploma)

(Grundlager course, 23/24 summer semester)

(24/25 winter break, personal project)

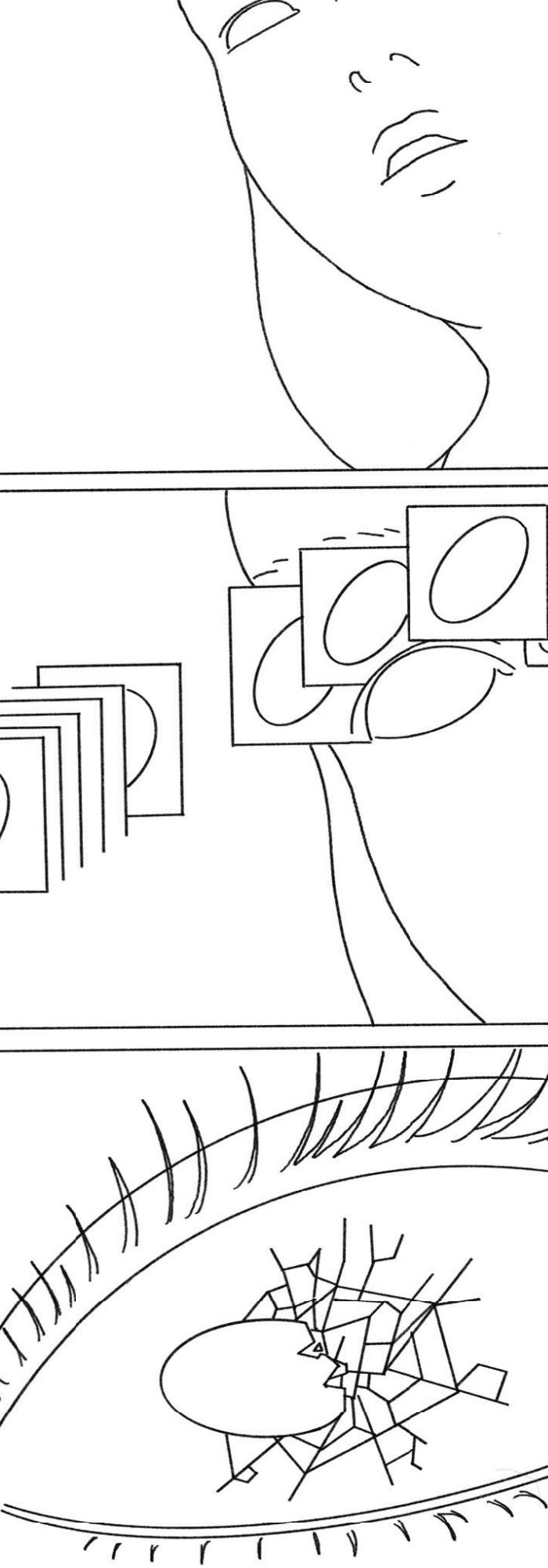
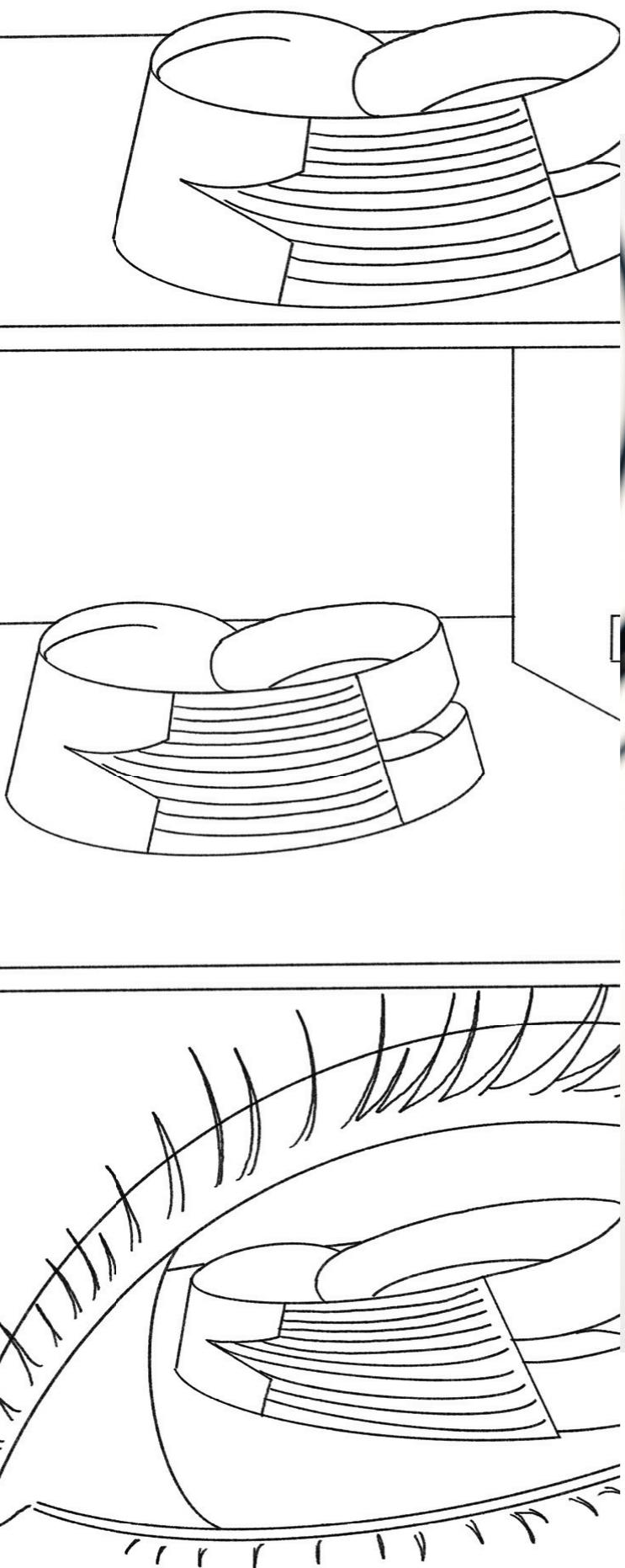
Jinhyung Hur

(coding course, 24/25 winter semester)

(illustration course, 24/25 winter semester)

(25 summer break, personal project)

Planaria



(2025 summer semester, pre-diploma)

Planaria



In einem 190-seitigen Comic bemerkt ein Mädchen, dass eines ihrer Augen schmerzt. Sie geht zum Arzt, der ihr erklärt, dass es sich lediglich um eine Virusinfektion handelt, die sich mit einigen Tagen Tabletteneinnahme heilen lässt. Doch kaum hat sie das Krankenhaus verlassen, wird sie von einem Auto angefahren. In dem Moment des Aufpralls springt das Virus auf das Auge einer anderen Person über und infiziert es.

Dieses Virus wandert von Auge zu Auge und beginnt schließlich, Menschen miteinander zu verbinden und die Grenzen zwischen Dingen aufzulösen – ganz gleich, ob es sich um Menschen, Tiere oder sogar Objekte handelt.

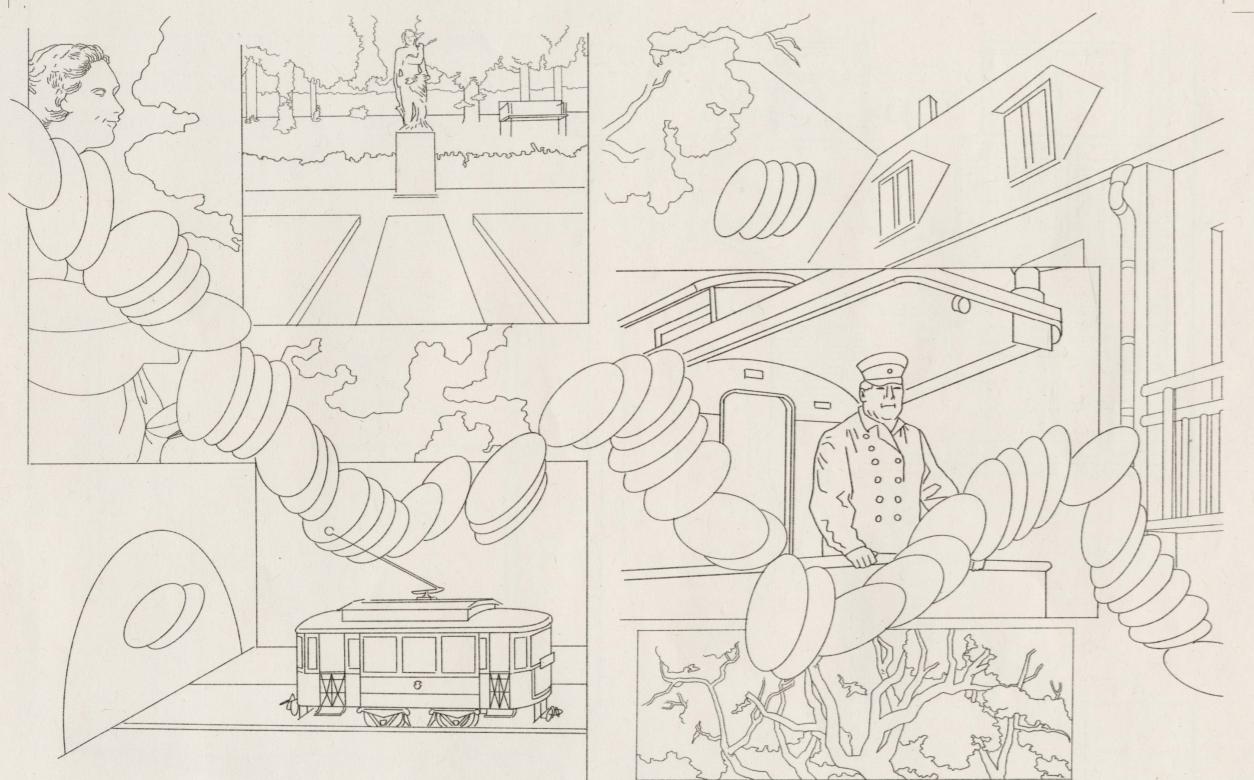
Für den Druck habe ich drei verschiedene Papiersorten verwendet – Transparentpapier, Recyclingpapier und graues Papier – und sowohl Laserdruck als auch Siebdruck eingesetzt.

(zum ganzen comic)

→ <https://drive.google.com/file/d/1b9uC7av6emOPf395Dh2QRmQ0eRNExNlv/view?usp=sharing>



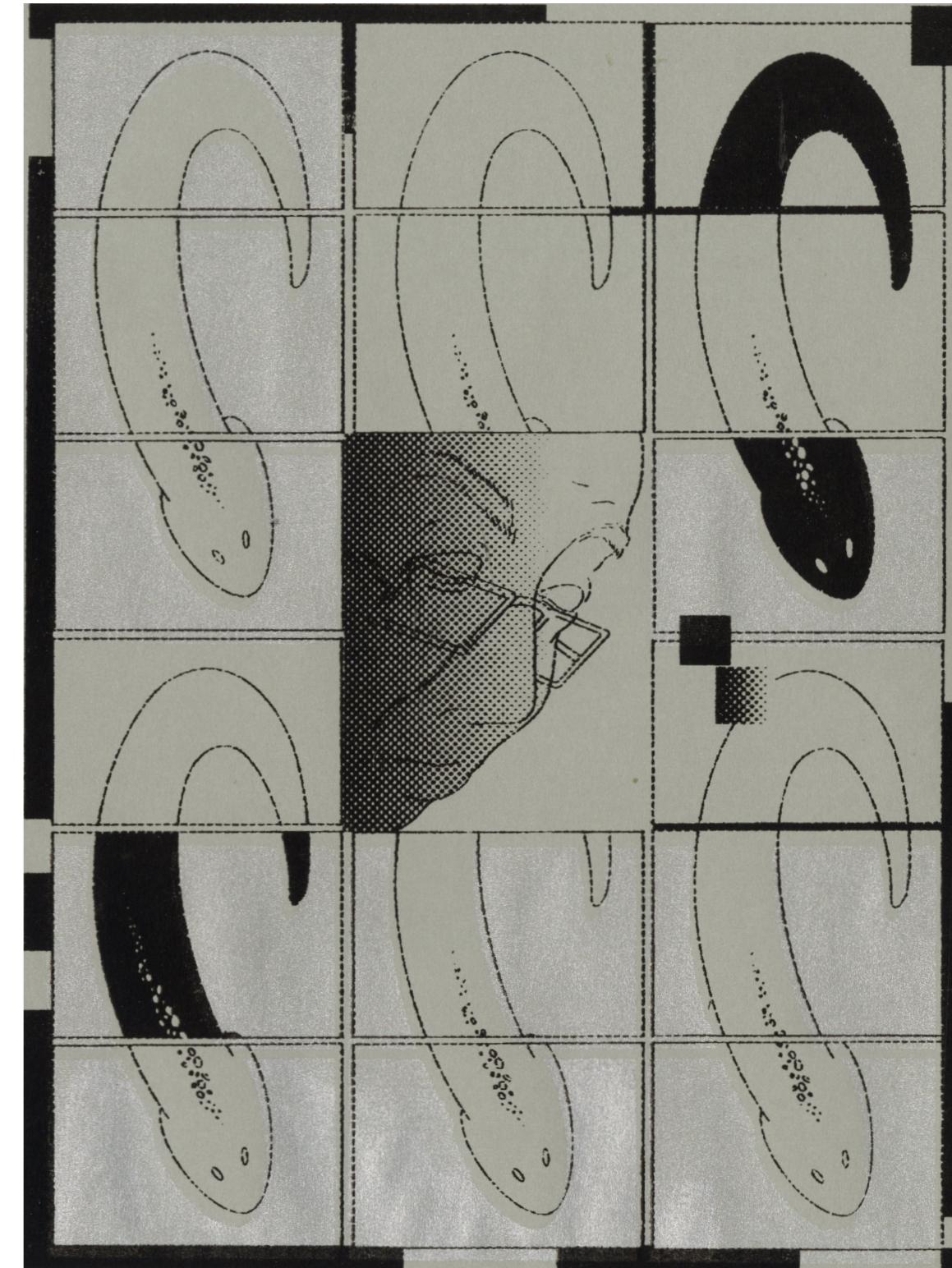
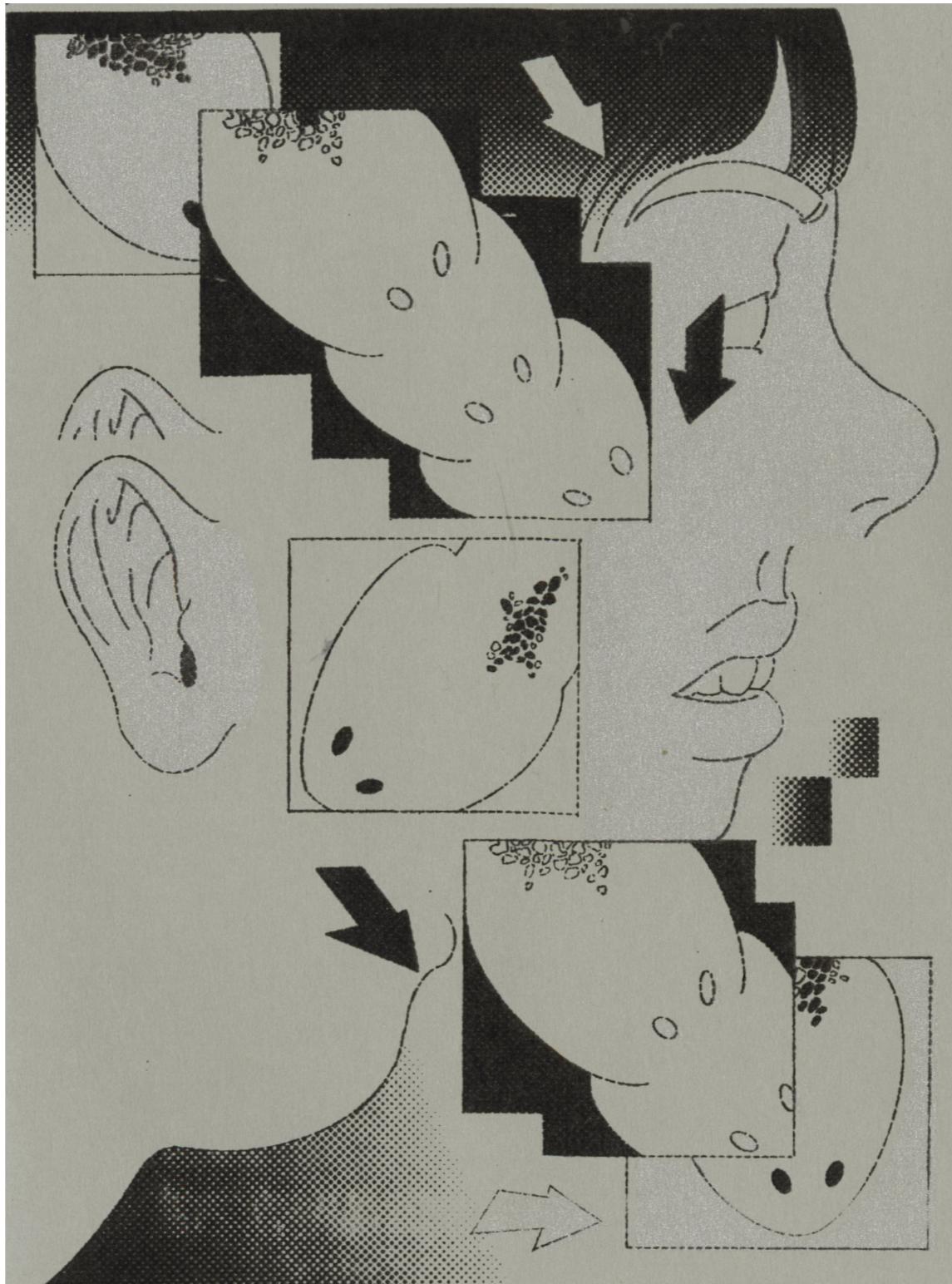
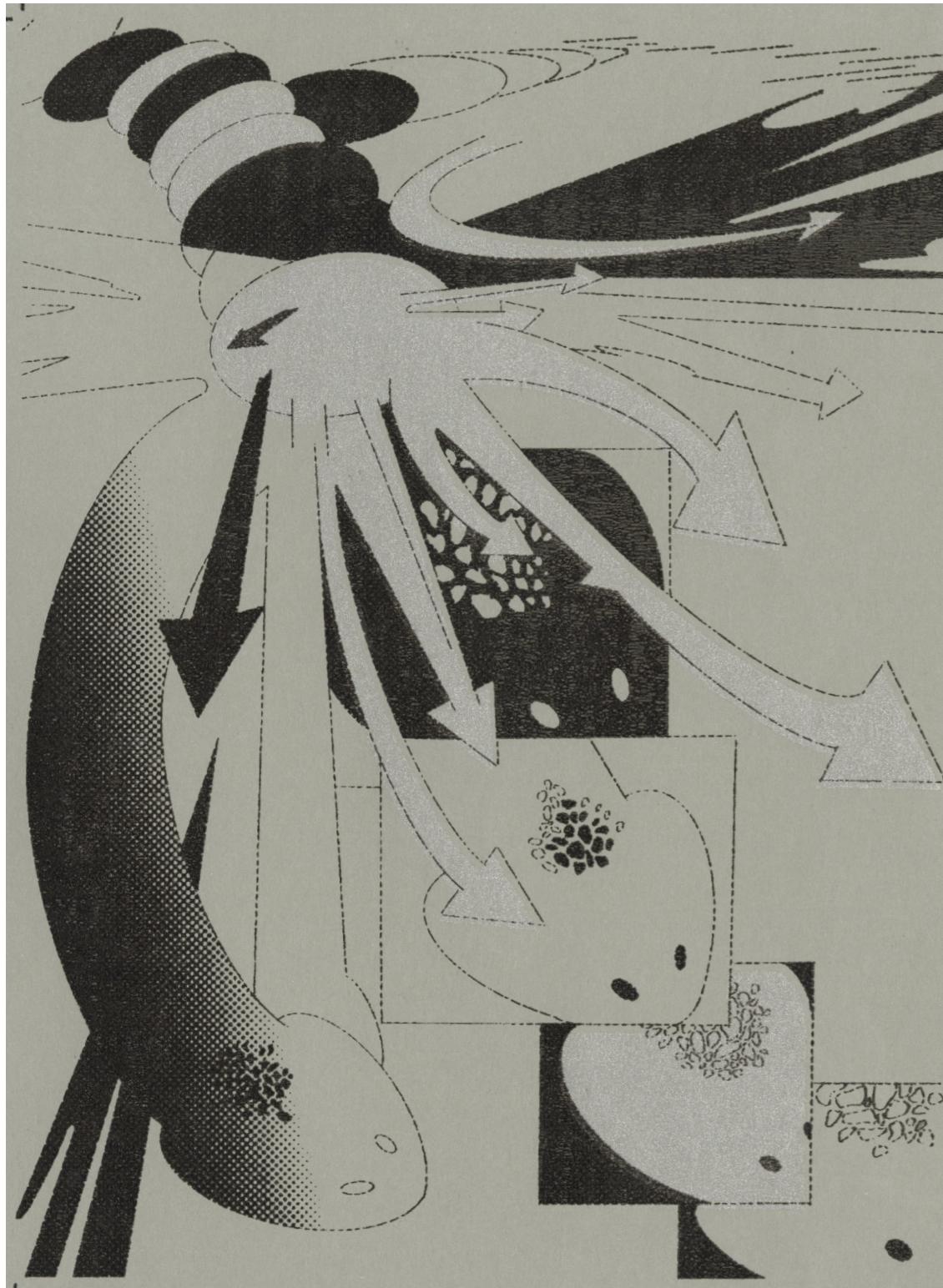
(cover on grey & brownish paper)



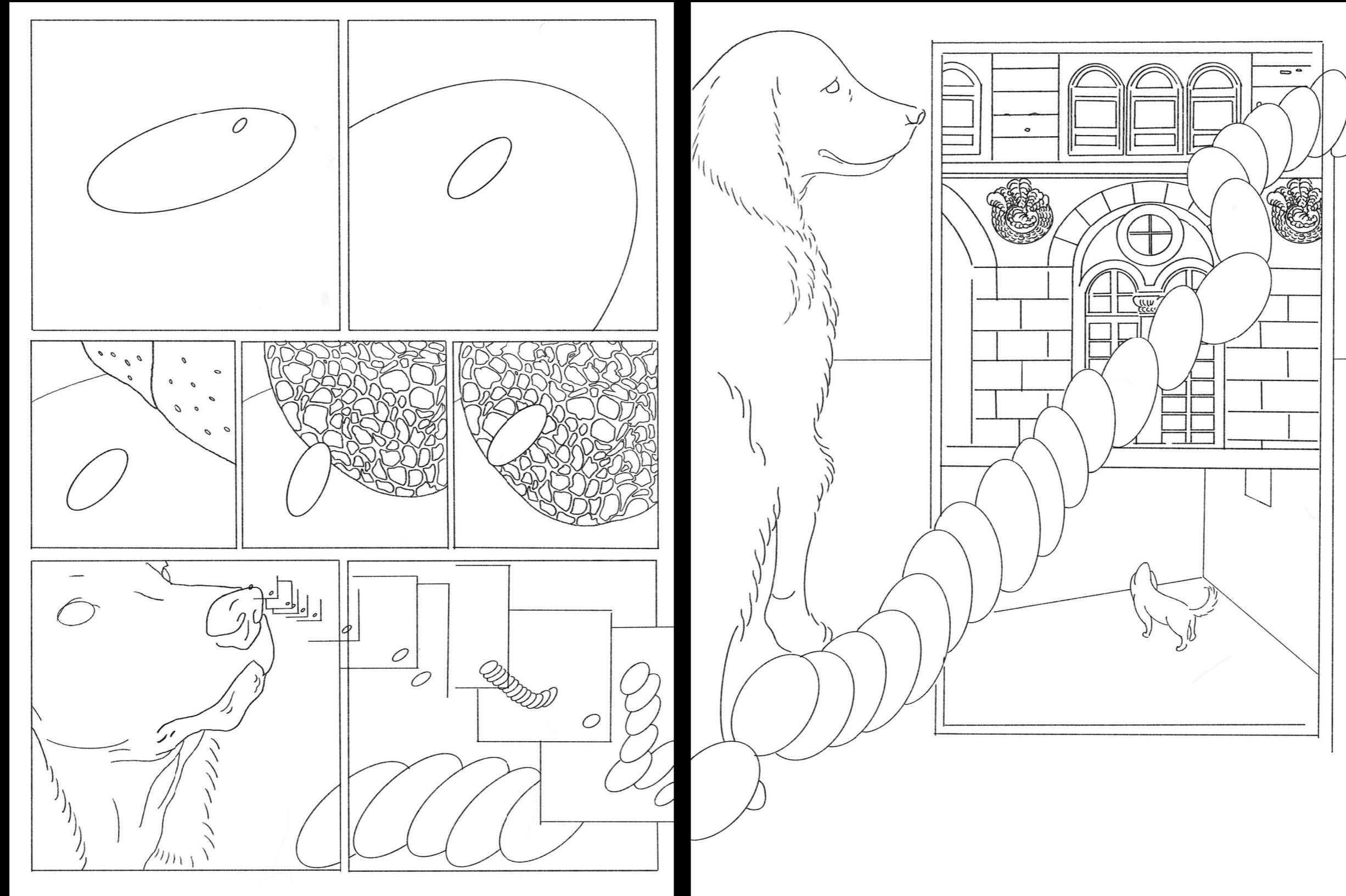
(recycle paper)



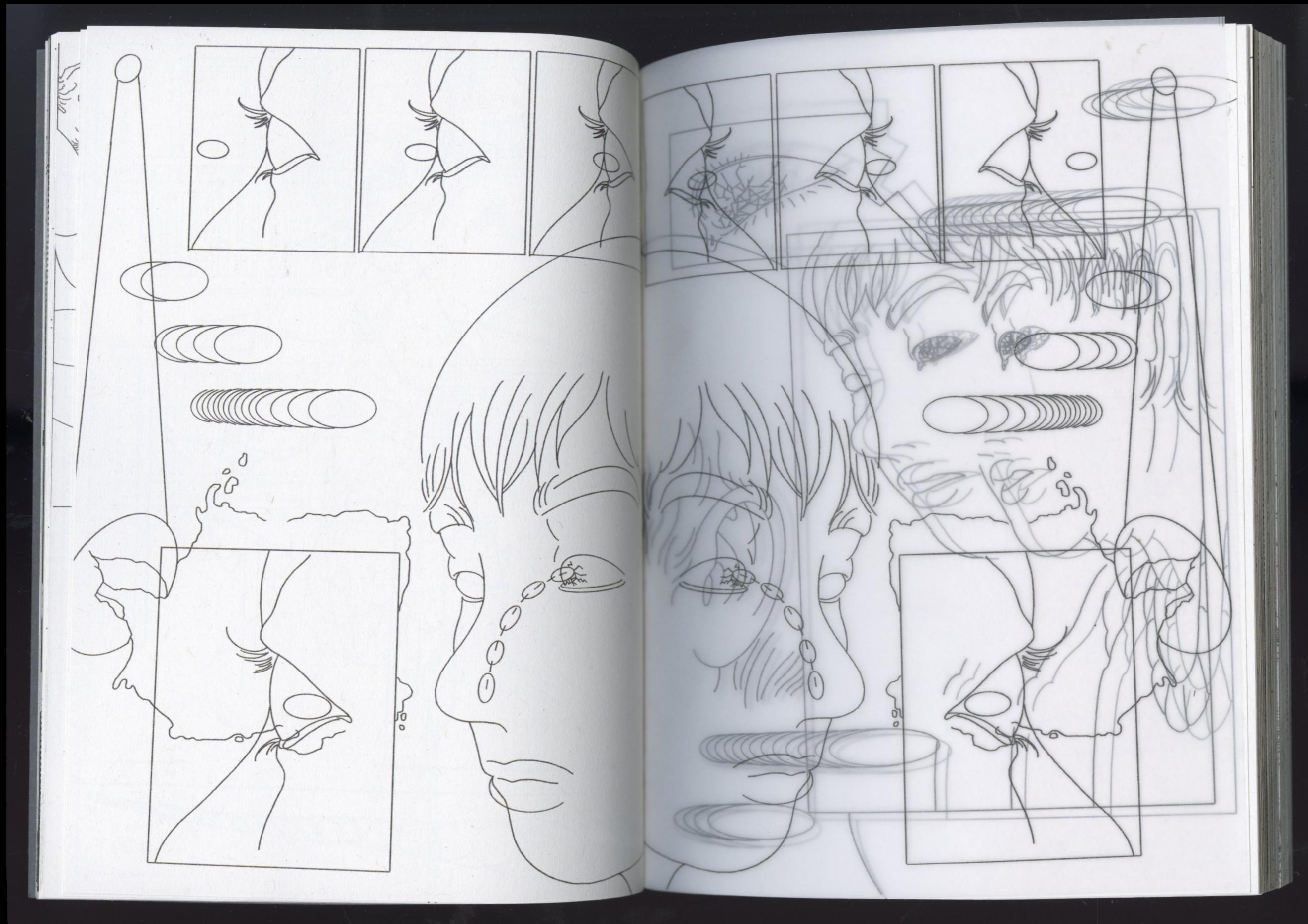
(transparent paper)



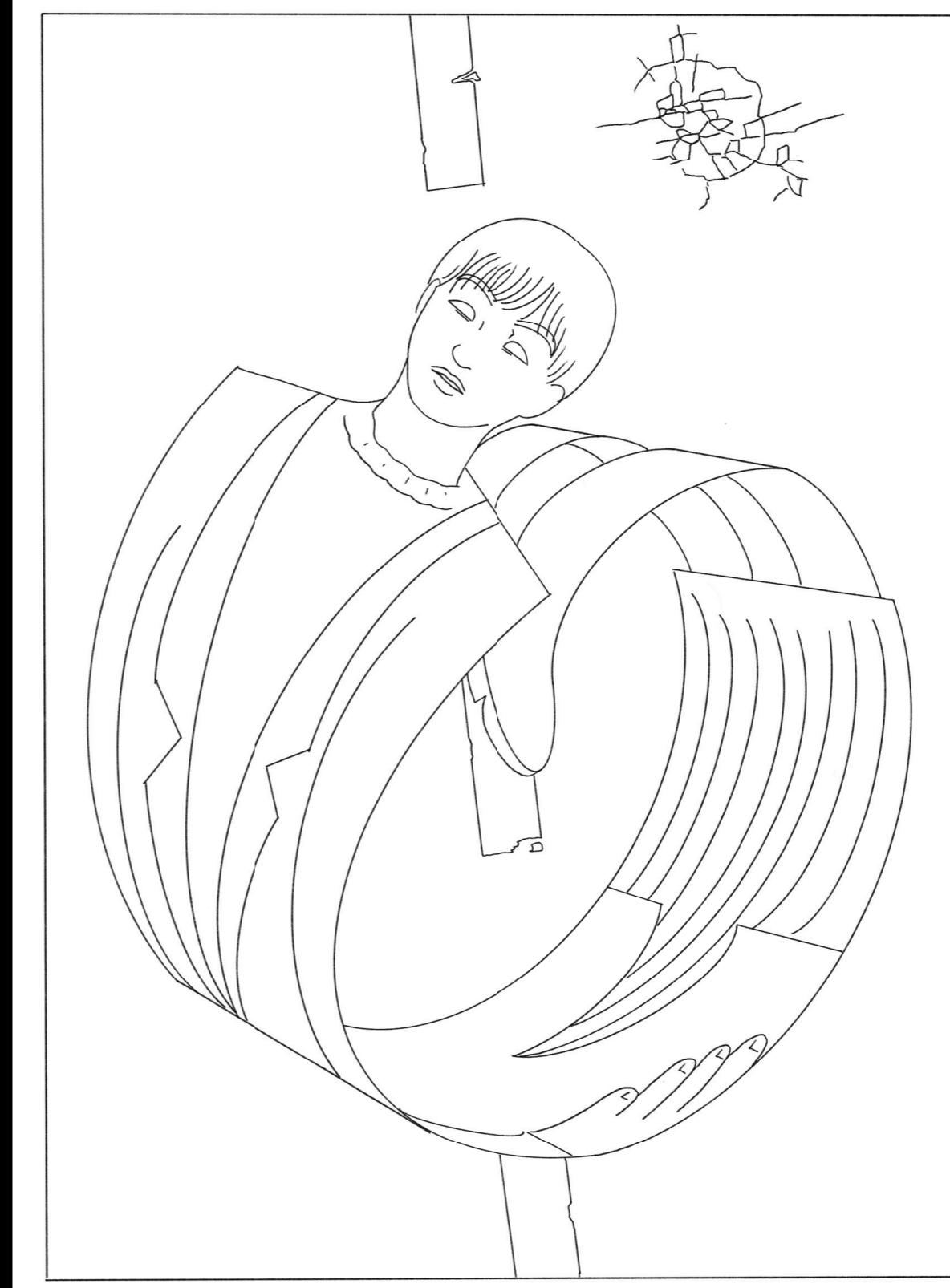
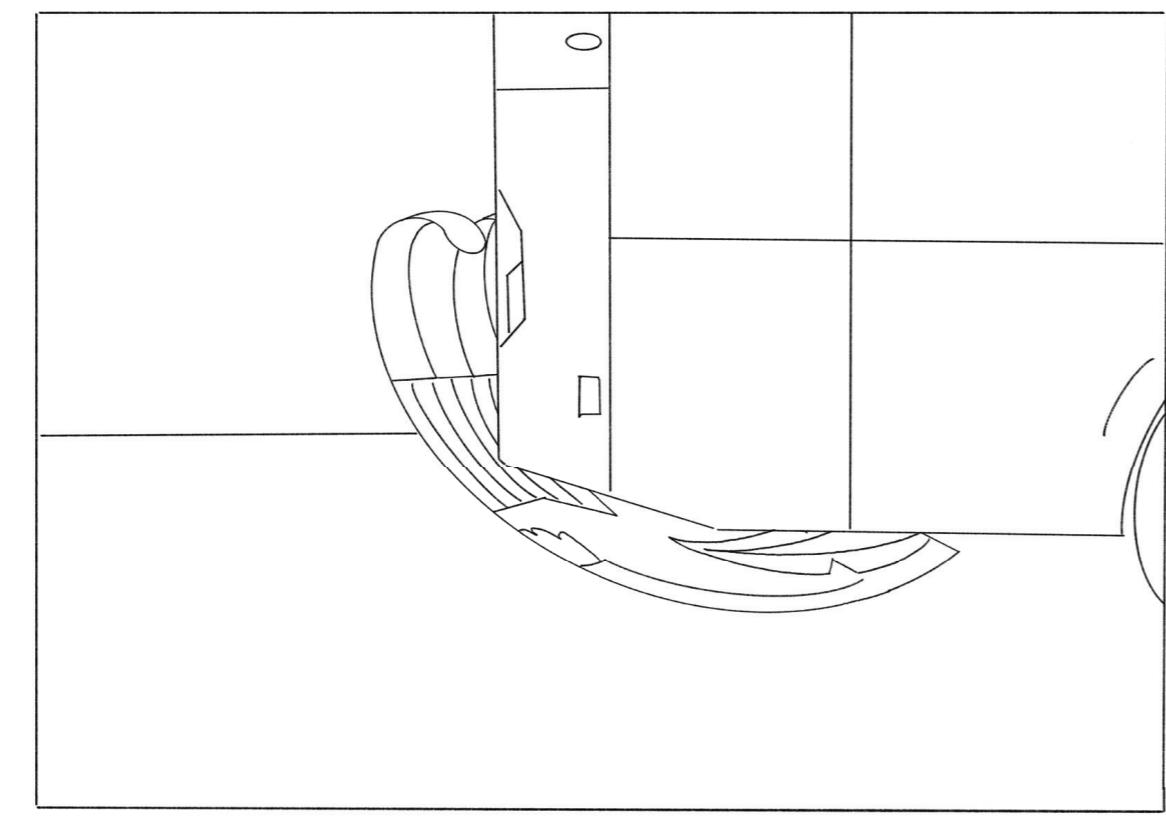
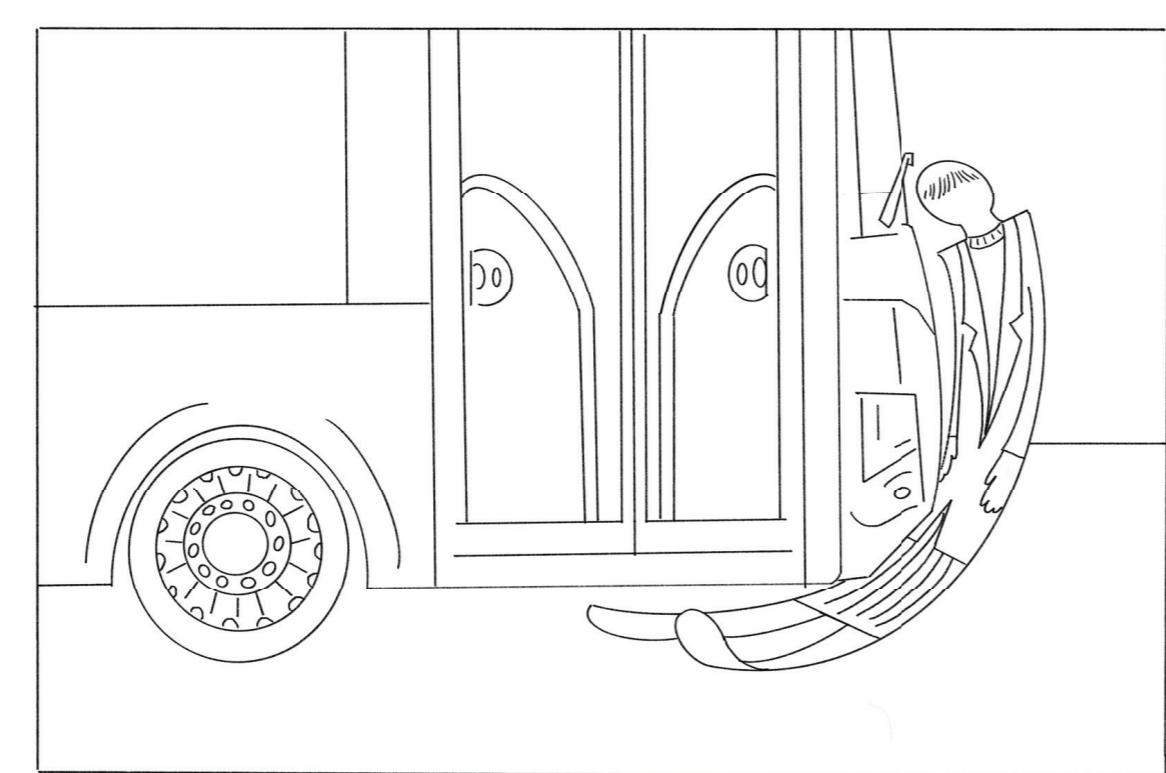
(grey paper + screenprint)

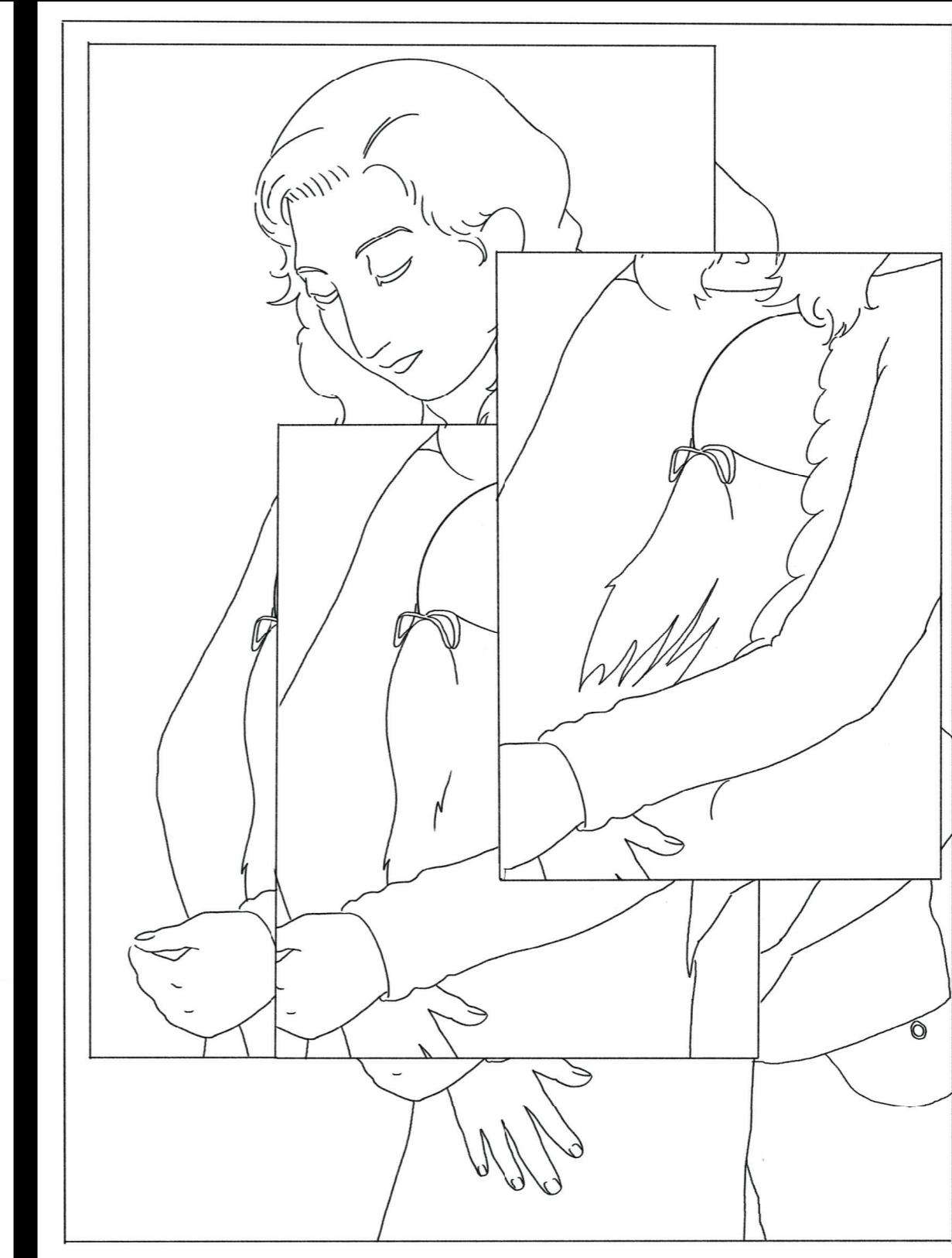


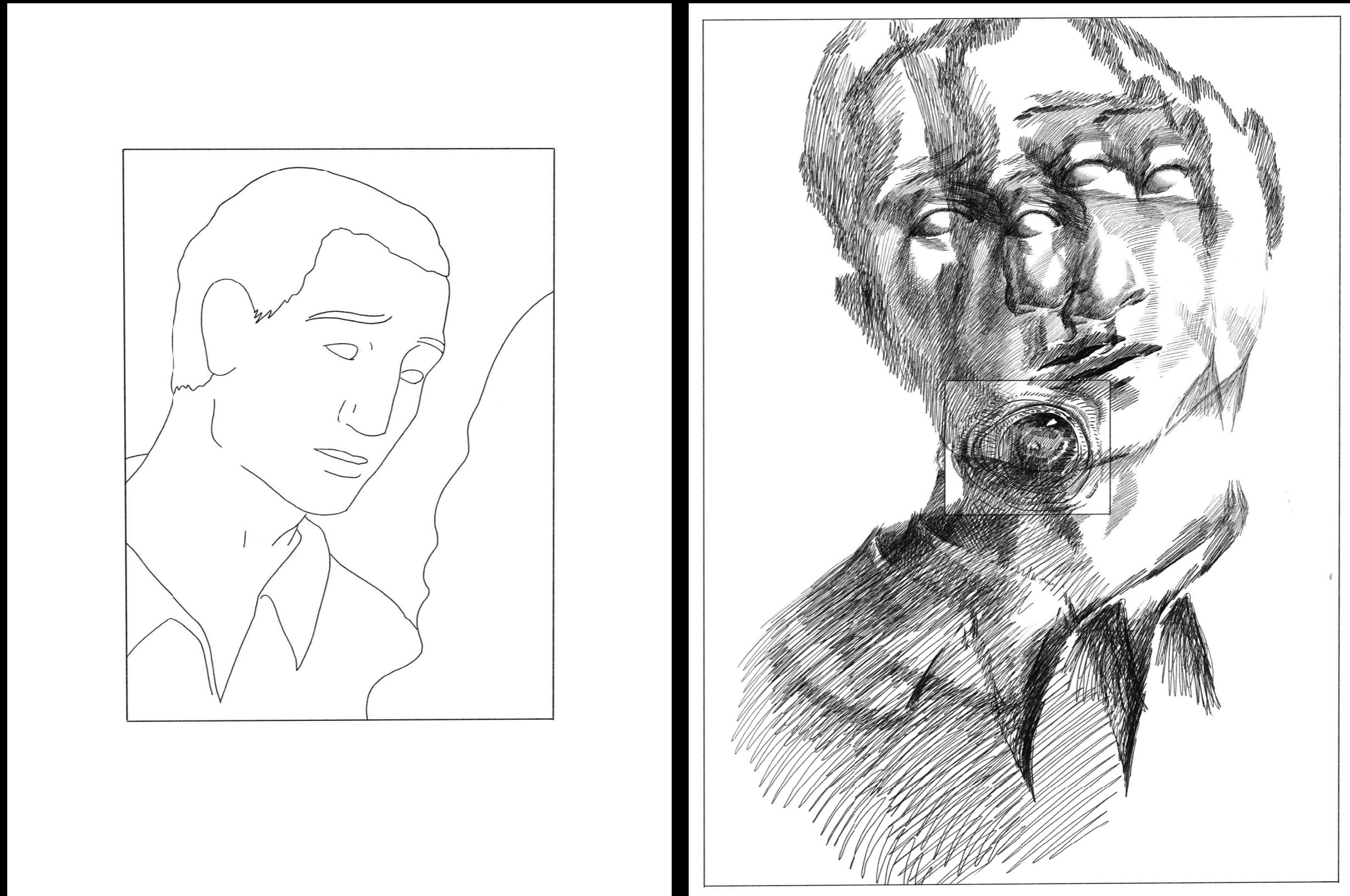


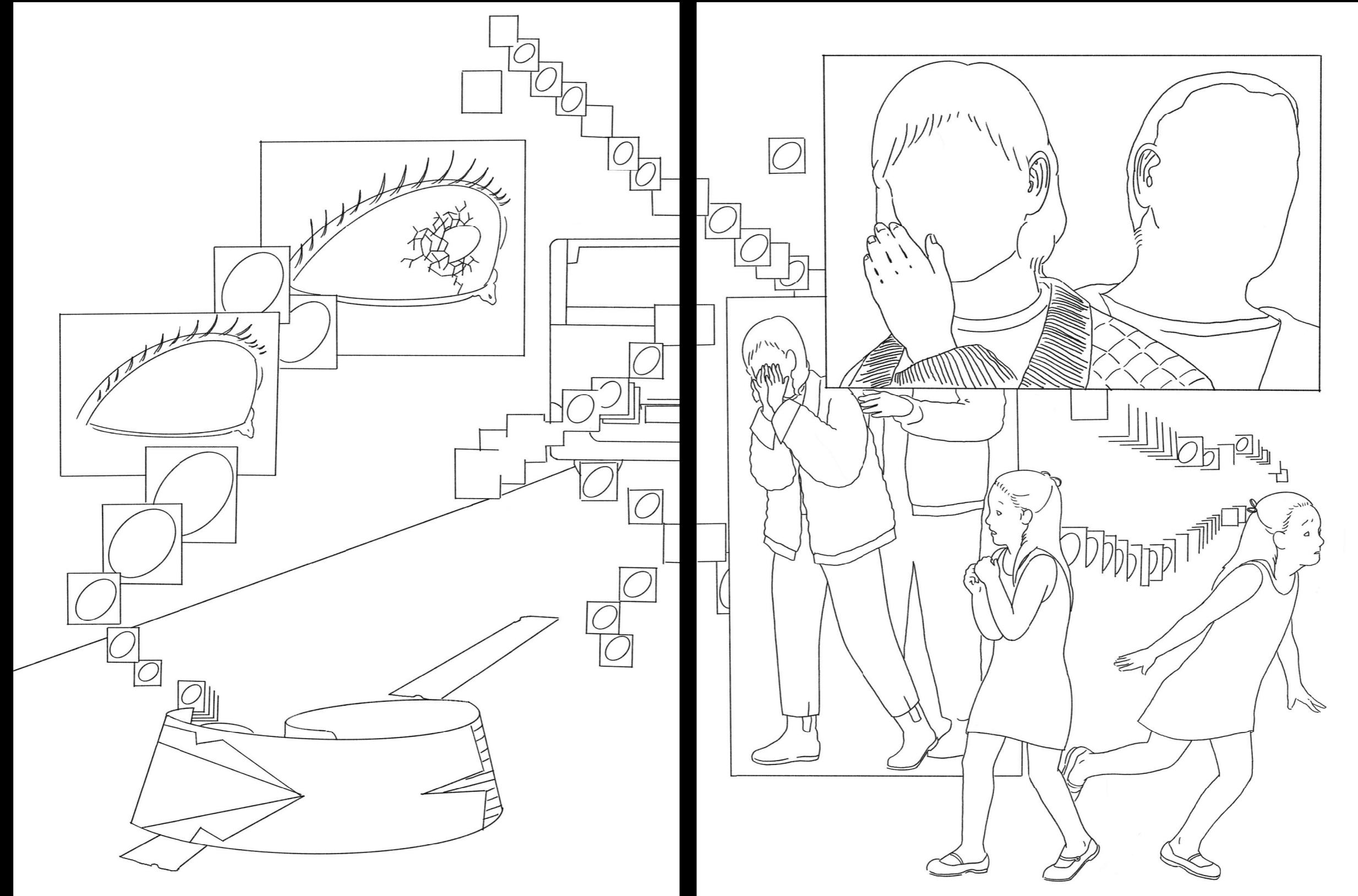


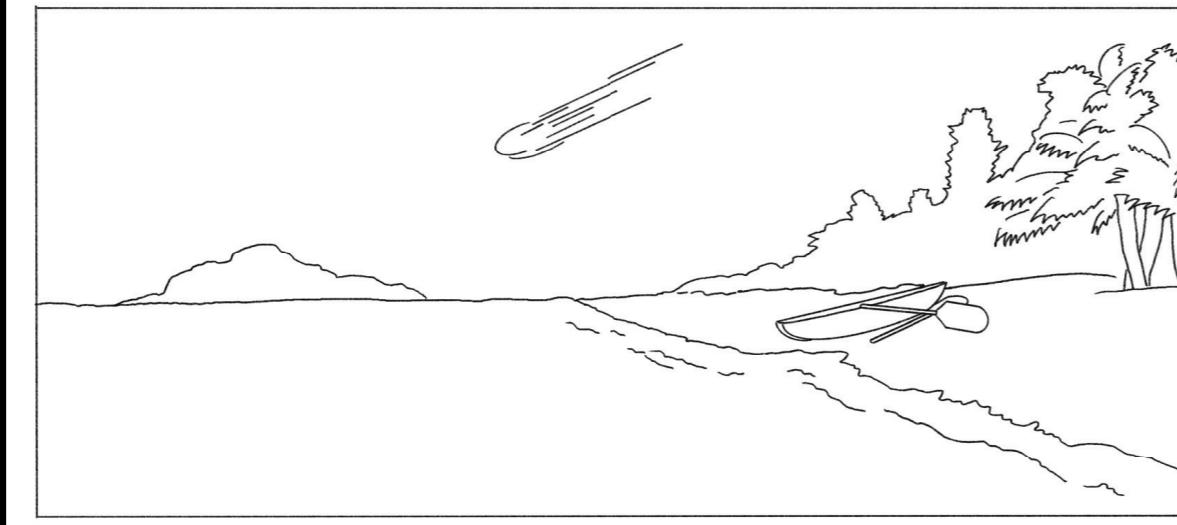
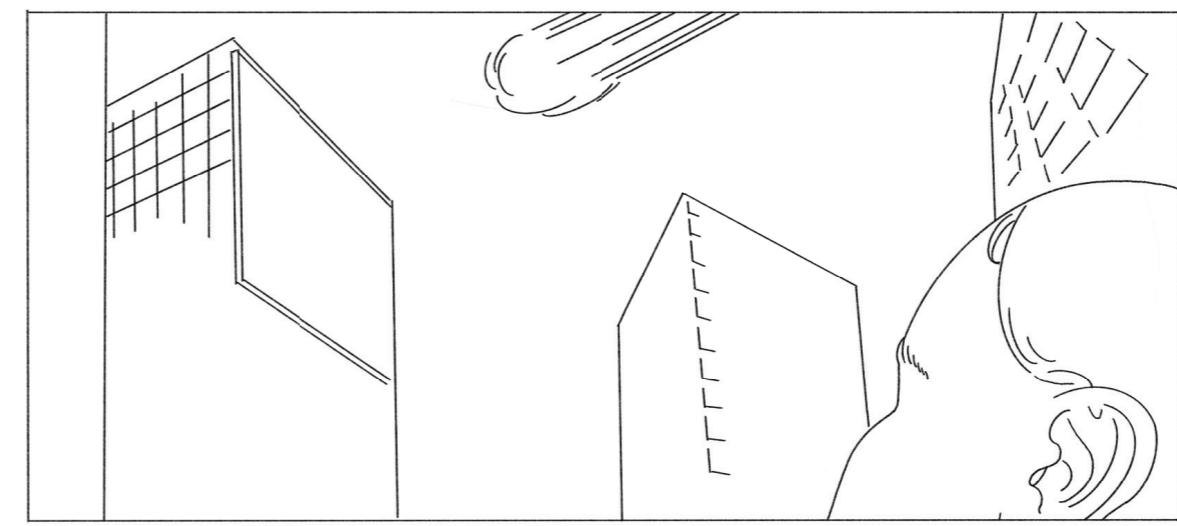
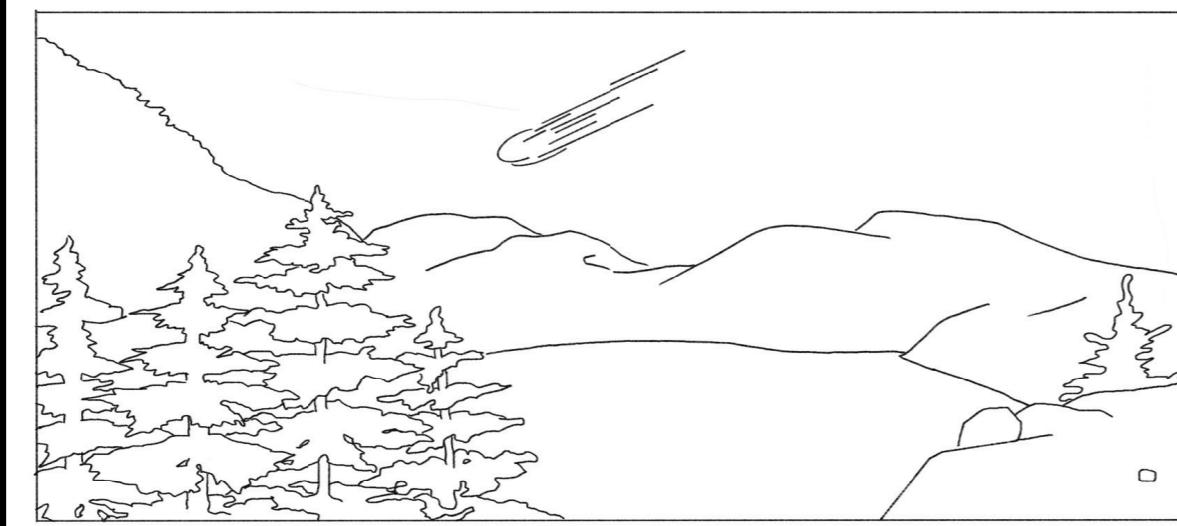
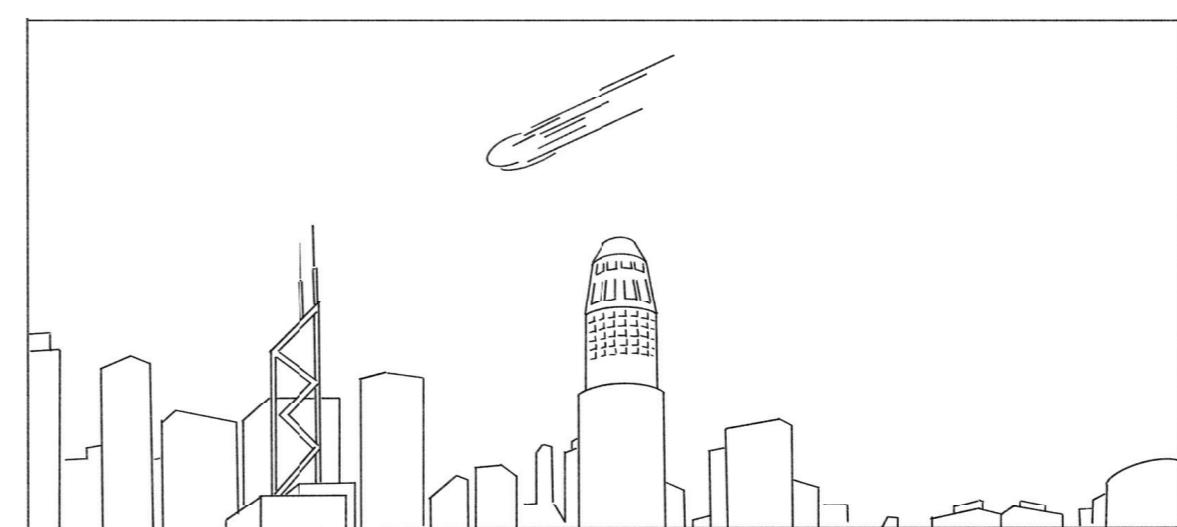
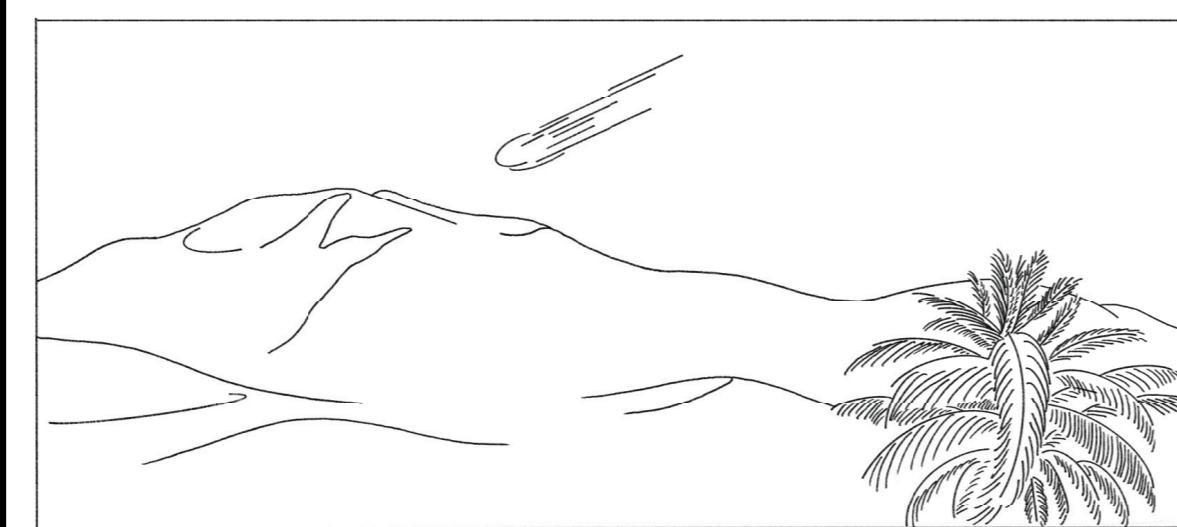


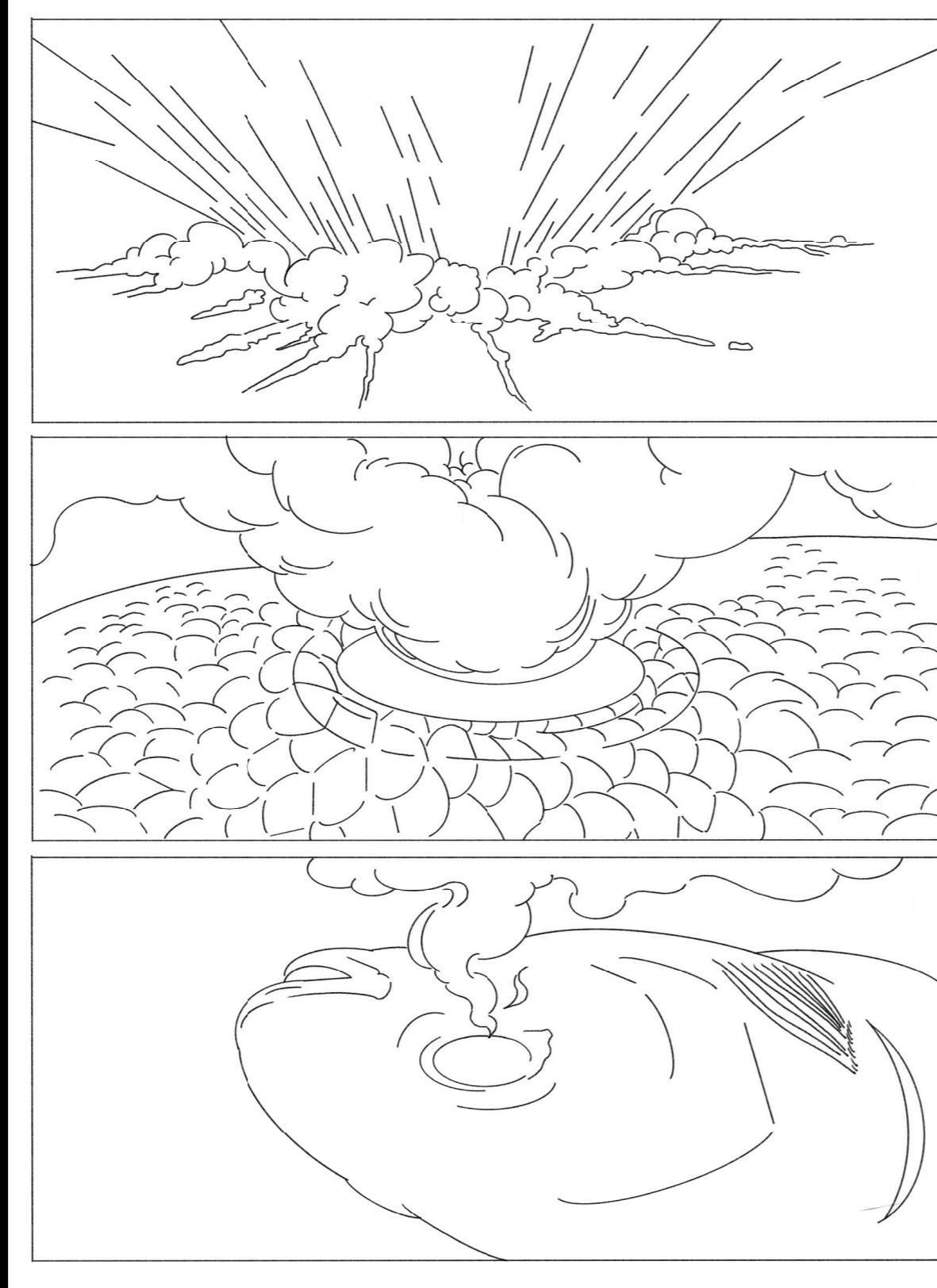










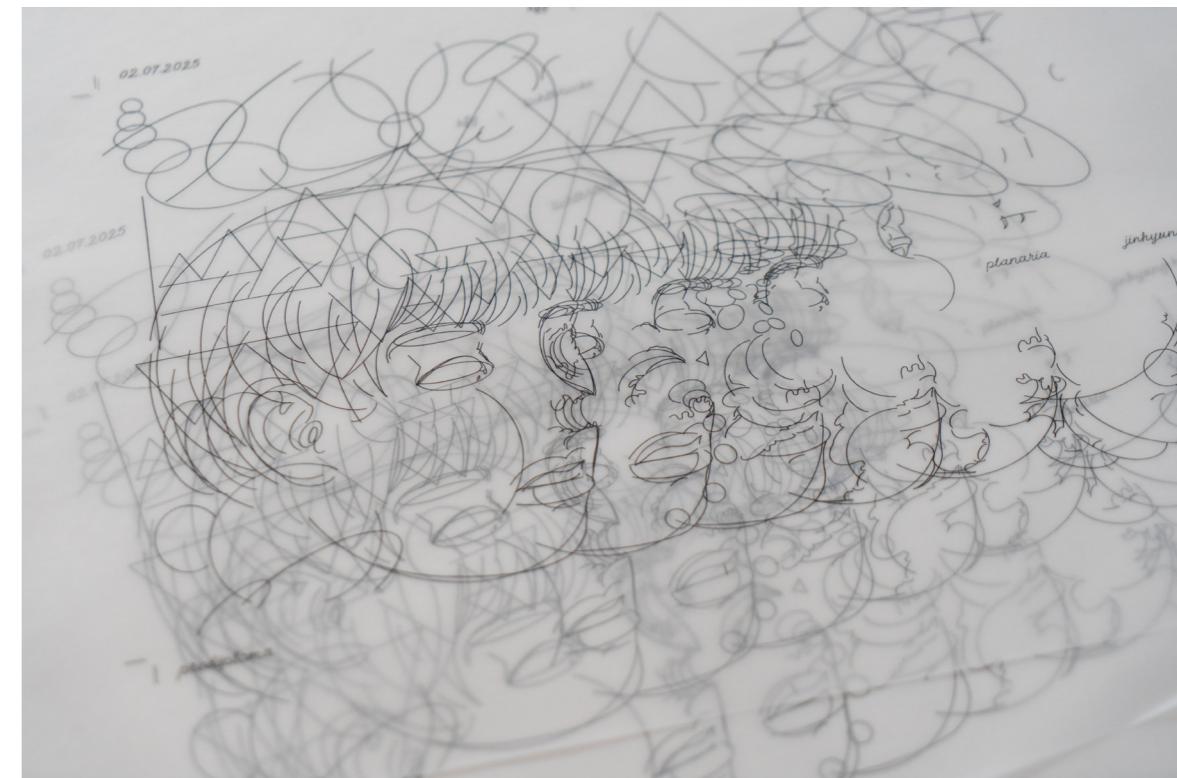




(exhibition installation)



(exhibition installation)



planaria



(details)



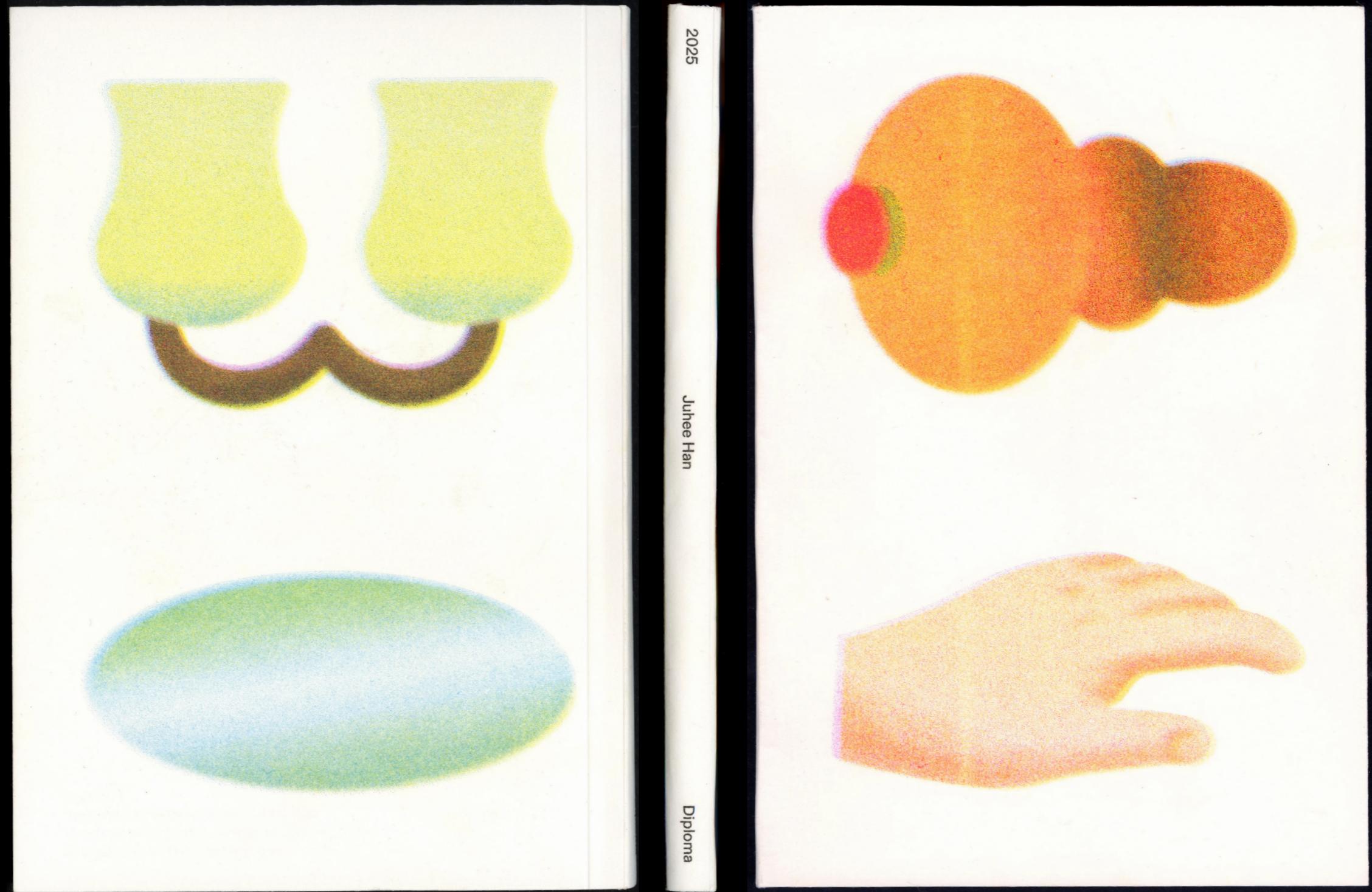
Interview Book : HOME?

2025

Juhee Han

Diploma

(25 summer break, personal project)

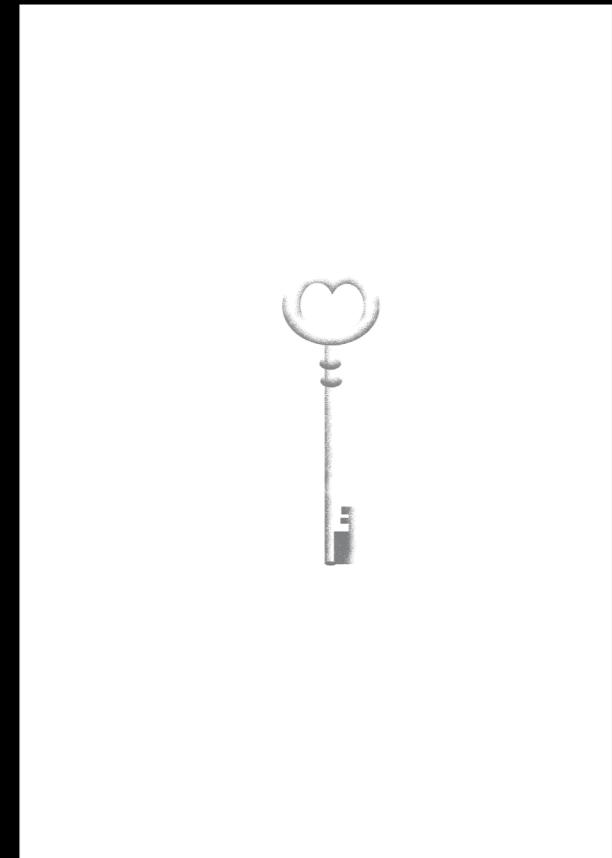


(cover : riso printed)

2025

Juhee Han

Diploma



Introduction • 5

all leave our first home, our childhood, at some point, either willingly or unwillingly. This departure is not just a physical move; it marks the beginning of a journey in which we create a new home, while at the same time leaving behind a longing for home. Before leaving home is remembered as a physical place that is familiar and comforting, but after leaving, it gradually becomes less of a concrete image and more of a fluid, psychological concept. It is not just a loss, but a process of finding and creating a new home.

Interview • 7 (with)

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HOME? • 101

Introduction

We all leave our first home, our childhood, at some point, either willingly or unwillingly. This departure is not just a physical move; it marks the beginning of a journey in which we create a new home, while at the same time leaving behind a longing for home. Before leaving home is remembered as a physical place that is familiar and comforting, but after leaving, it gradually becomes less of a concrete image and more of a fluid, psychological concept. It is not just a loss, but a process of finding and creating a new home.

On the modern world, where so much is changing so quickly, we are constantly reinventing ourselves, and home is not a fixed concept, but is redefined by the places we stay, the experiences we have, and the relationships we have. Home functions as our base point, and it doesn't necessarily stay in one place; rather, we move and change, discovering and creating new forms of home along the way.

So, what does home mean to us, and how do we create it?

Interview

J Does the space you live in right now give you a sense of the 'Home' to you?

Yeah, especially when you live in WG, it's more about sharing your private space. How do you feel about live in WG as your home?

J Yeah, I also think that this WG thing is also another interesting aspect of home. Because for me at home, I enjoy it if there are people around. But every year I get older, I get less flexible. Sometimes I think maybe I should move into a flat of my own. But then I would be sad. So, I questioning myself what is the solution? How should the proper home look like?

J Yeah, I also think that this WG thing is also another interesting aspect of home. Because for me at home, I enjoy it if there are people around. But every year I get older, I get less flexible. Sometimes I think maybe I should move into a flat of my own. But then I would be sad. So, I questioning myself what is the solution? How should the proper home look like?

J My first thought was it's a combination of all the senses. I come inside and I feel the door handle and I see the known object. I hear how the floor sounds for example. But I think the sense that works the strongest for me is smell. I had this moment two weeks ago where I was visiting my parents in the hometown where I'm from. I was walking down the street and I was smelling the air. I didn't smell anything particular but I immediately had this feeling of this is the place where I'm from, this is home. Also when I come into our flat, it smells different. Like a very particular smell. Often you don't notice it but if it's getting different then you're like hmm. Something happens or Someone was here.

8

Interview with J

You said when you enter the room, you feel at home when you hear the sound of wood cracking from the floor. when you feel the home with the sound, then it's going to be sound with the floor?

J Yeah, it's definitely the floor. Like I have these wooden floors that creep. It's the sound the door makes when I open it. The sound the lock makes when I turn the key. Oh, also if I open the window, there are certain sounds from the outside that I always recognize, that I connect with the place. They have a lot of different layers.

C

Does the space you live in right now give you a sense of the 'Home' to you?

Yeah, especially when you live in WG, it's more about sharing your private space. How do you feel about live in WG as your home?

J Yes. I found it hard to answer that question because in a way it is home and in a way, it's not. I feel like it's my home because when I go there when I enter the door, I feel like it's my place. I know this. It's like there's my room, there are my flatmates and it feels and I know, it's safe. But at the same time, since I moved to Karlsruhe, I've had quite a hard time. The last four years have been quite a burden, and I've struggled some. I have these negative feelings, I strongly connect them with the flat. So it is my home, but at the same time, I'm eager. I'm waiting for the moment when I can move out. Like a new chapter begins. It has a positive side and a negative. And this place, you don't feel like this is 100% the place you want to be. And still, it is your home, you don't have anywhere else to go and you feel kind of safe. But...

J Yeah, I also think that this WG thing is also another interesting aspect of home. Because for me at home, I enjoy it if there are people around. But every year I get older, I get less flexible. Sometimes I think maybe I should move into a flat of my own. But then I would be sad. So, I questioning myself what is the solution? How should the proper home look like?

Interview with J

Yes that's hardest thing to define. I'll go next question. Do you have any specific sense you used to feel about home? If yes, what kind of sense do you mostly use?

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Introduction

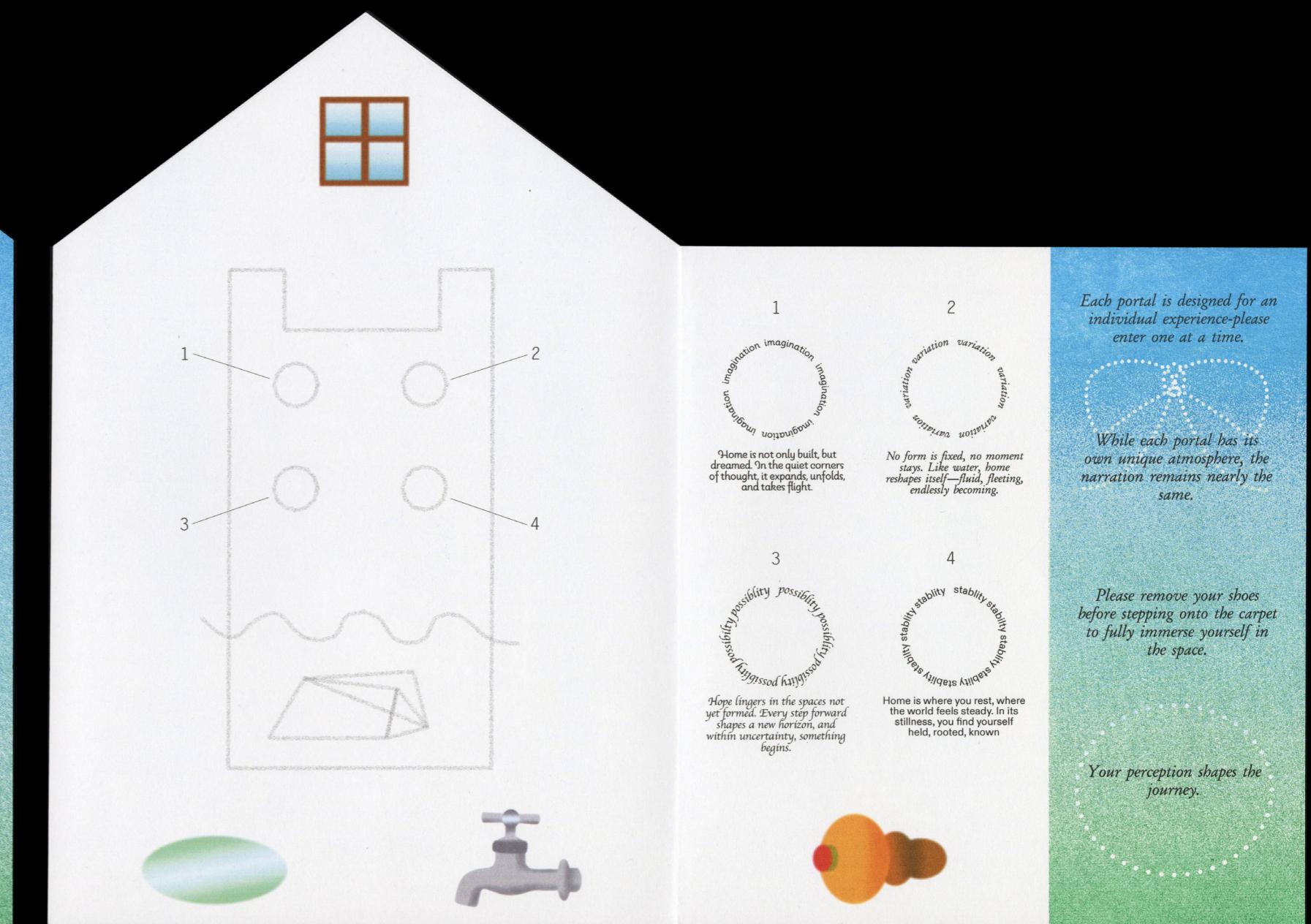
We all leave our first home, our childhood, at some point, either willingly or unwillingly. This departure is not just a physical move; it marks the beginning of a journey in which we create a new home, while at the same time leaving behind a longing for home. Before leaving, home is remembered as a physical place that is familiar and comforting, but after leaving, it gradually becomes less of a concrete image and more of a fluid, psychological concept. It is not just a loss, but a process of finding and creating a new home.

In the modern world, where so much is changing so quickly, we are constantly reinventing ourselves, and home is not a fixed concept, but is redefined by the places we stay, the experiences we have, and the relationships we have. Home functions as our base point, and it doesn't necessarily stay in one place; rather, we move and change, discovering and creating new forms of home along the way.

So, what does home mean to us, and how do we create it?



(brochure / front)



(brochure / back)

HTML : Hospital of the Planet

In dem Jahr, in dem ich häufig Ärzt*innen aufsuchte, begann ich aufzuzeichnen, wann ich erste Symptome bemerkte, welche Symptome ich hatte und was mir verschrieben wurde. Durch diese Aufzeichnungen erschien mir mein Körper wie ein eigener Planet.

Mit Collagen und Programmierung wollte ich eine Website gestalten, die wie der Raum eines fremden Planeten wirkt. Ich fügte auf jeder Seite mehrdeutige, ASMR-ähnliche Körpersounds ein und ließ planetenähnliche Steine über den Bildschirm schweben. Diese Steine bewegen sich langsam, und wenn man sie anklickt, erscheinen meine Krankenakten

– leicht verborgen hinter den sich bewegenden Steinen.

(video recording)

→ https://drive.google.com/file/d/1wk9jkleBICN1mJ1_AqidIAIP1-eO2Qut/view?usp=share_link

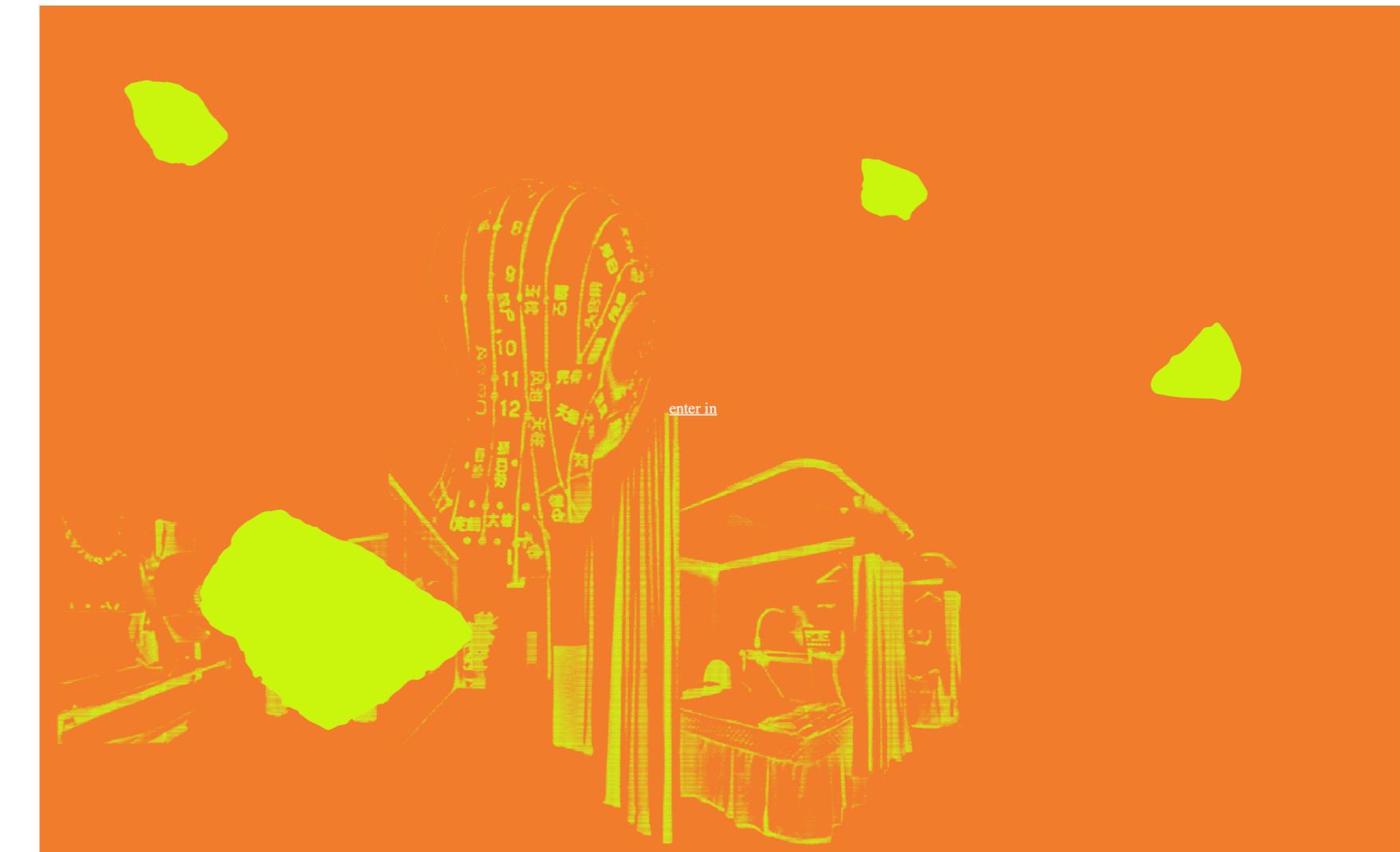
(coding course, 24/25 winter semester)



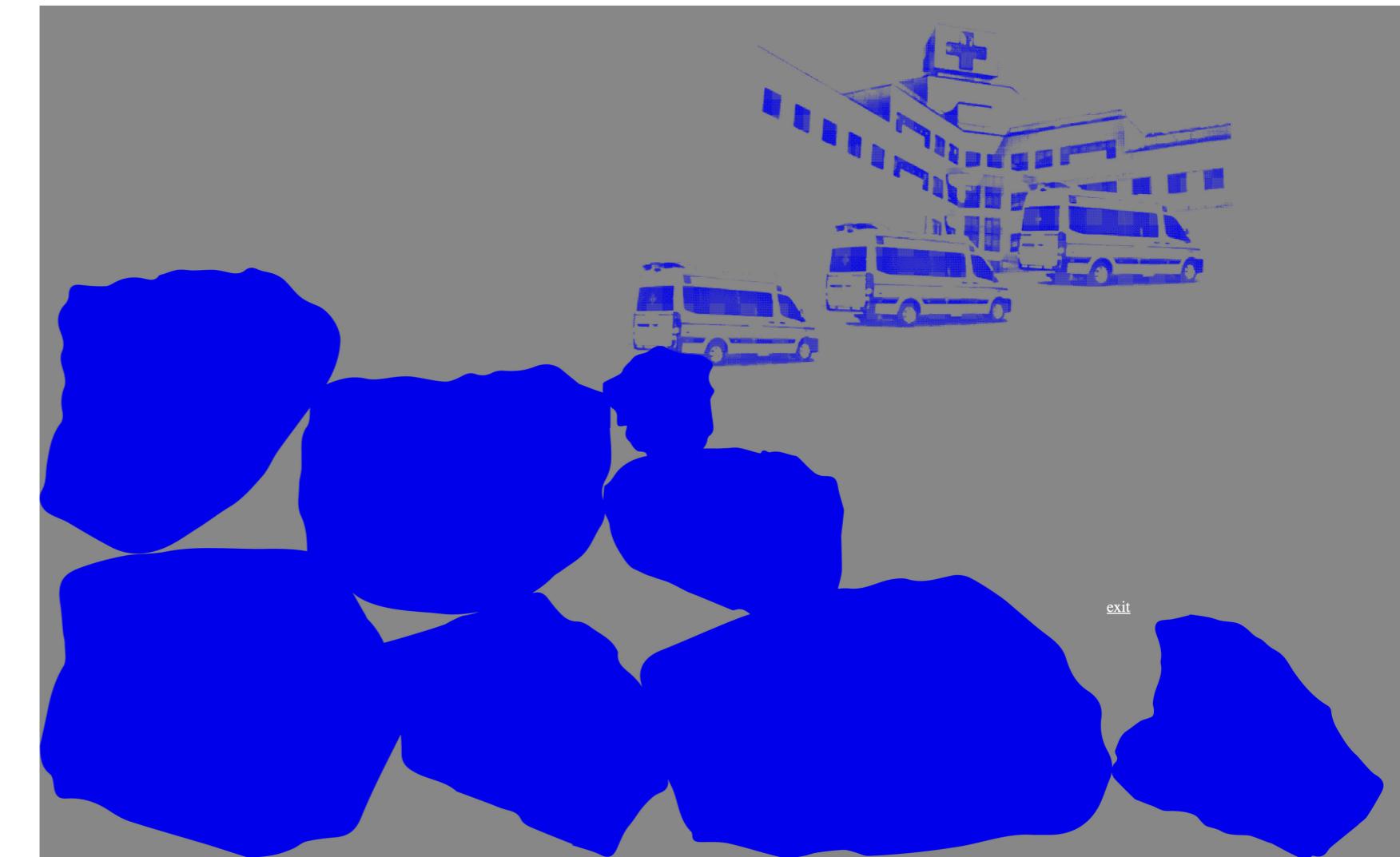
(entrance page)



(second page)



(third and forth)



(fifth and exit)

In Korea,
acupuncture is
a well-known treatment method.
Acupuncture involves inserting needles,
which are longer and thinner than regular needles,
into the body. Inserted at specific points where blood flows,
it can relax muscles and improve blood circulation, thereby reducing pain.
My frequent image is that of a very long needle, about 50cm long, penetrating my skull.
Through the indentation between the two support points connecting the head and neck, a long needle touches the brain, as if excavating earwax, gently scratching the brain.

With my X-ray picture, I am always secretly dancing

Sep 2008
Seoul National University Hospital
The doctor appears to be a young man in his thirties.
In the waiting room, a broadcast featuring the doctor is endlessly repeated on the TV screen.
The protruding disc probably at the 6th vertebra. D-shaped cervical disc herniation.
The prescription includes two weeks of physical therapy, two weeks' worth of oral medication,
and two steroid injections into the disc.
After receiving the injections, I am unable to walk alone.
I lie in bed, waiting for the paralyzed nerves to recover.



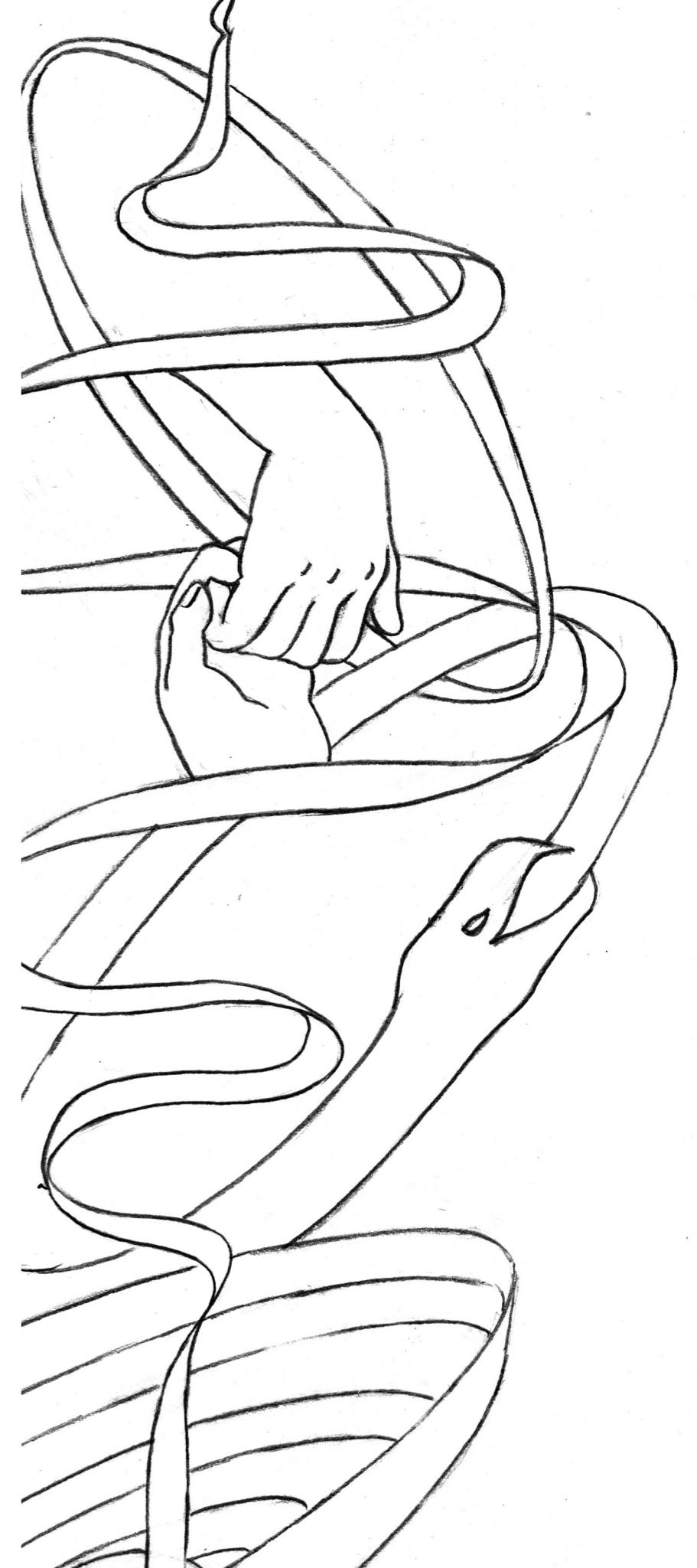
(wenn der Stein ist anlickt)

(original page)

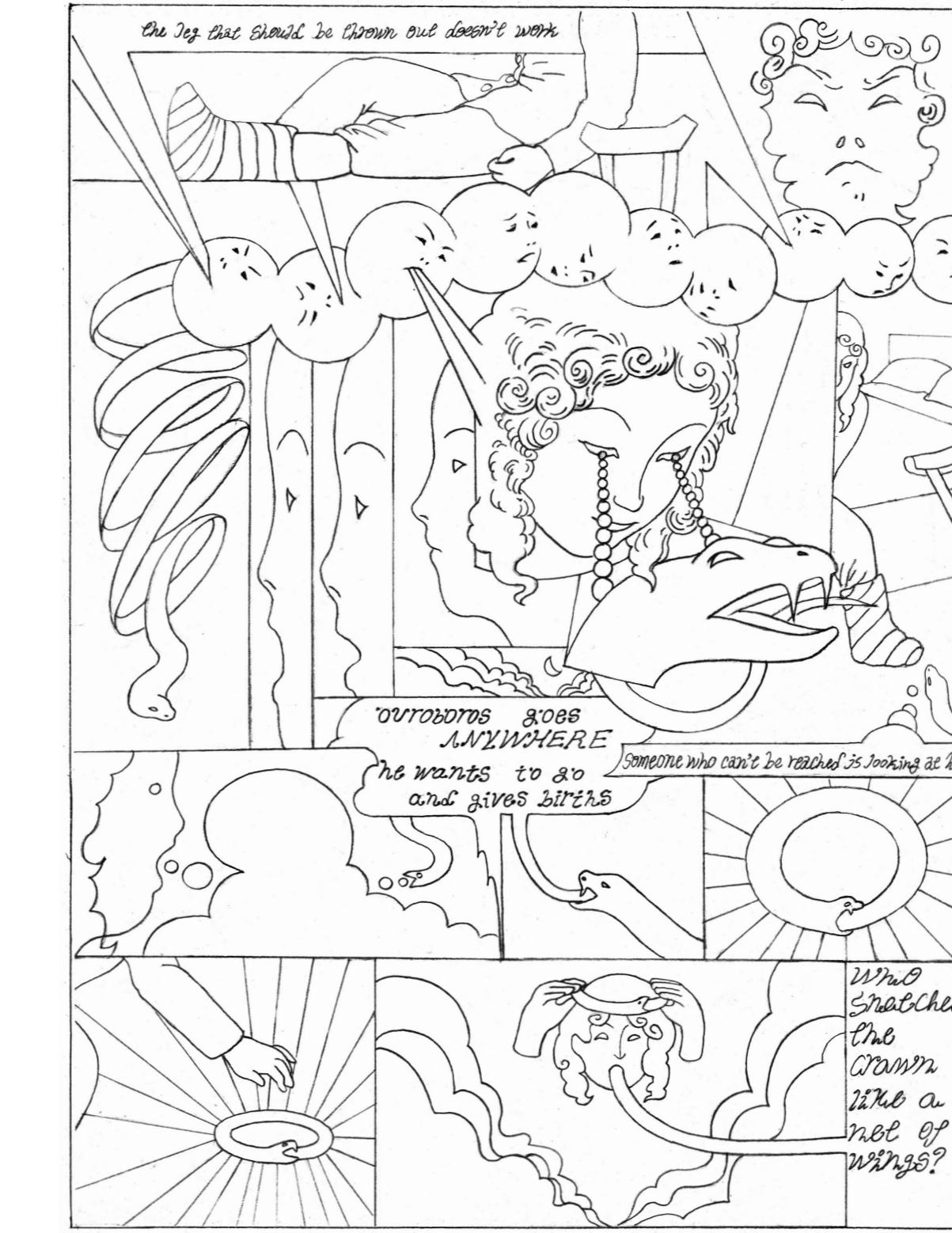
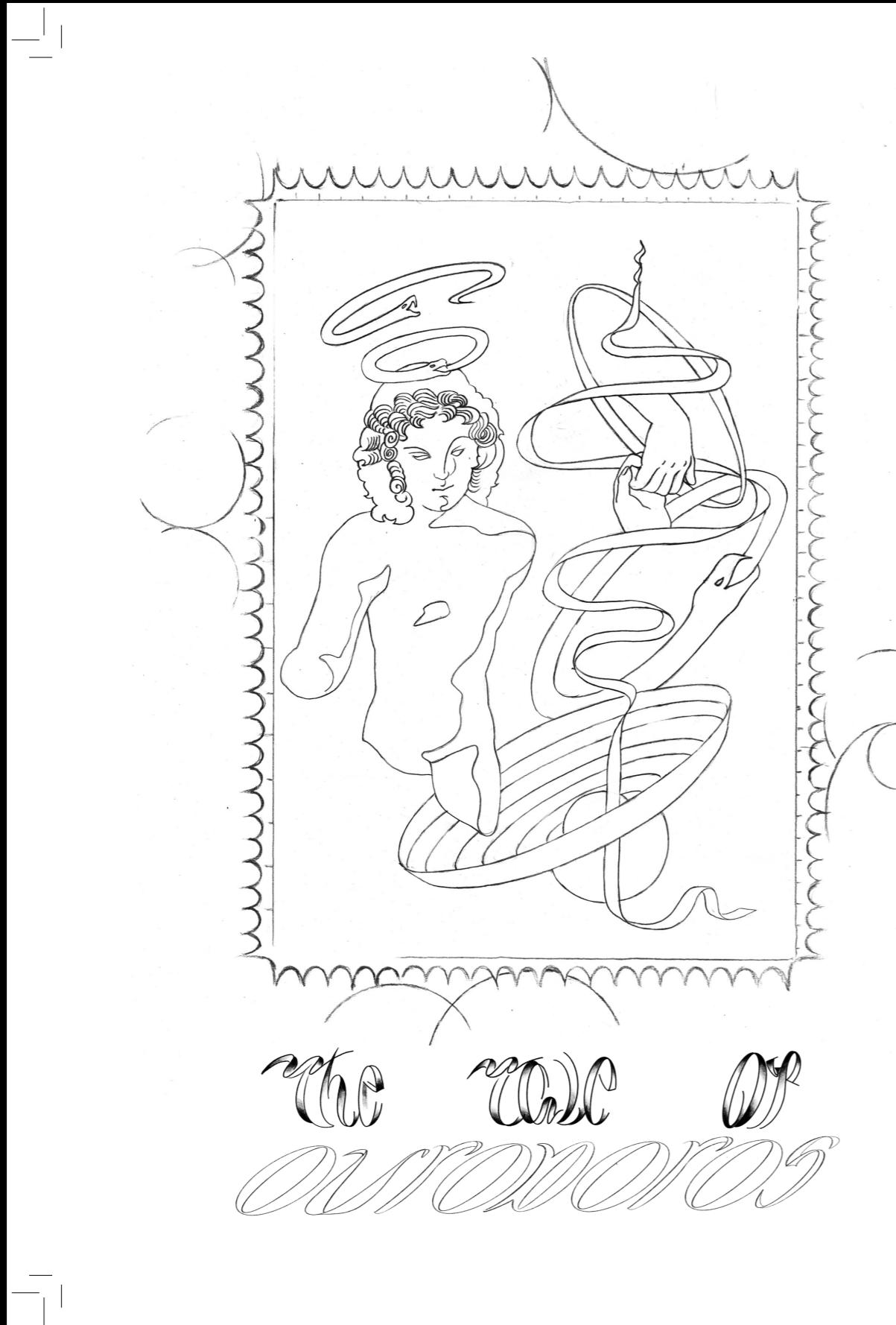
Drawing illegible

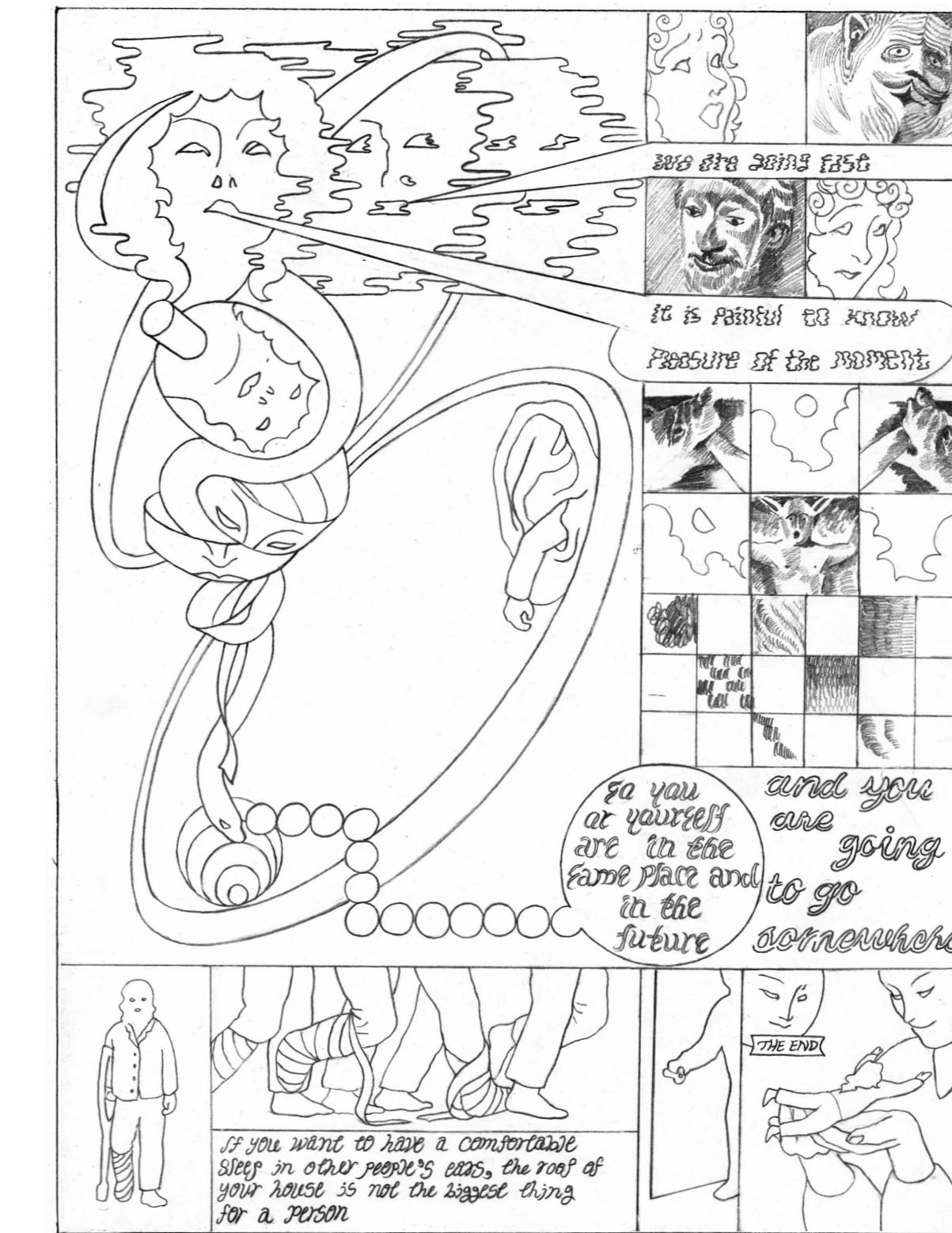
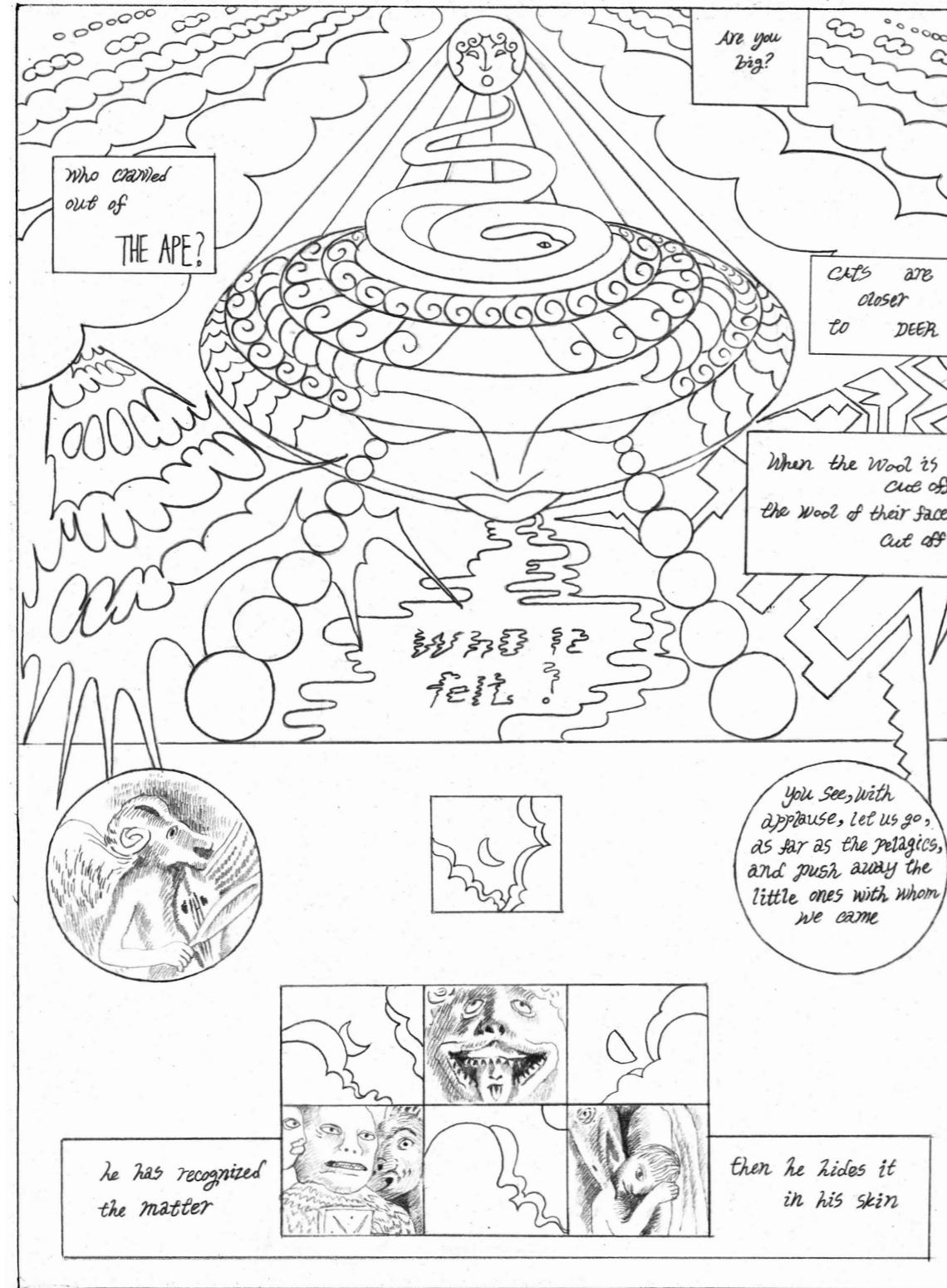


In diesem Seminar haben wir gefälschte lateinische Sätze mit dem Adobe-Zufallstextgenerator erstellt. Diese Generierung basiert auf dem berühmten Buch „De Finibus Bonorum et Malorum“. Nach der Generierung der Sätze hat sich jede*r von uns eine Idee für einen Comic ausgedacht. Da die Sätze unverständlich sind, ergibt der Text im Comic zwar keinen Sinn, aber gerade in diesem Punkt, finde ich, hat der Comic das Potenzial, mit seinem geheimnisvollen lateinischen Akzent die surreale Vorstellungskraft der Menschen anzuregen.



In meinen vier Comicseiten wird ein Junge an seinem Bein verletzt und begegnet dem Tier aus der Mythologie – dem Ouroboros. Der Ouroboros verwandelt sich in eine Krone, um ihm seine ersehnte Fantasie zu zeigen. Durch das Tragen der Krone beginnt der Junge seine Reise.







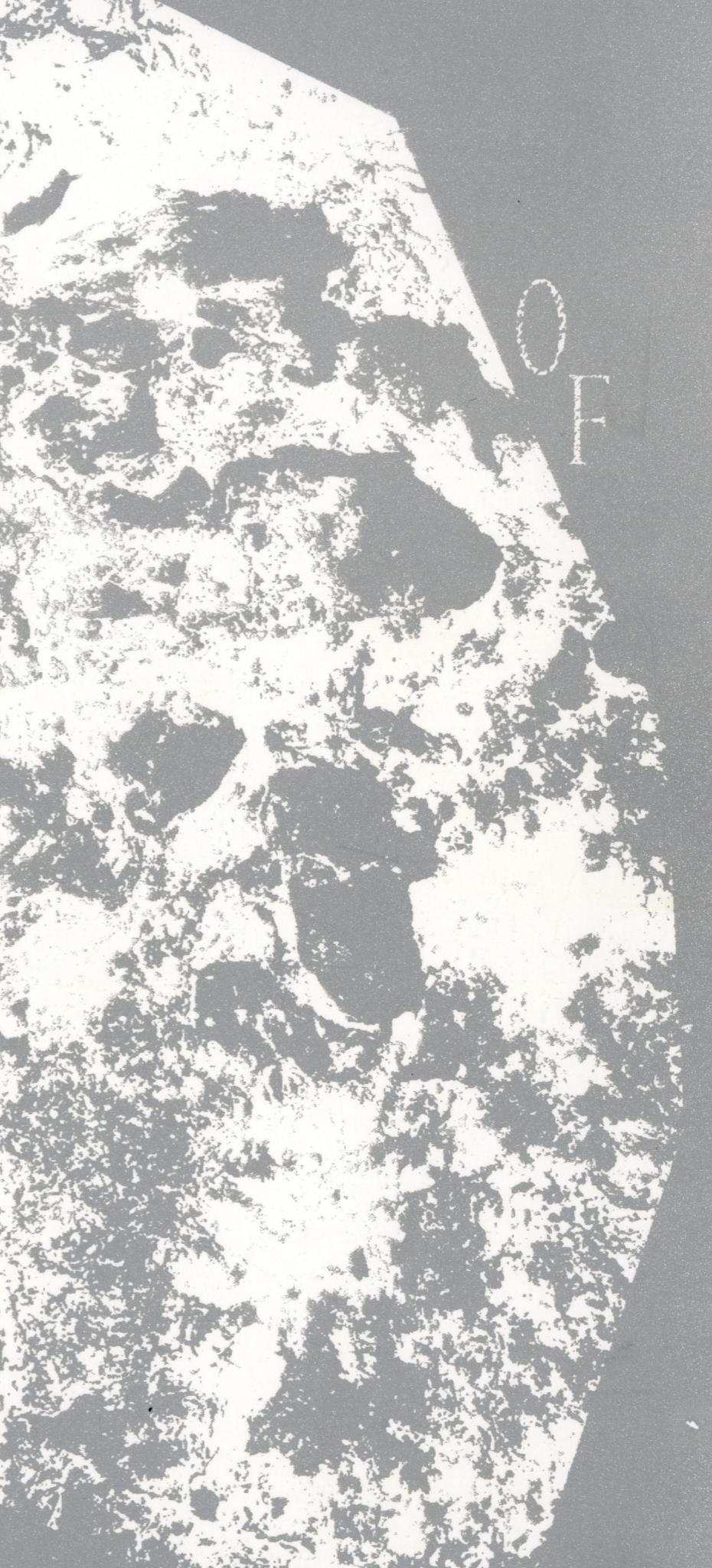
Act of erosion

Das Thema in diesem Projekt war „Erosion“. Dieses Buch interpretiert den Begriff in drei Kapiteln.

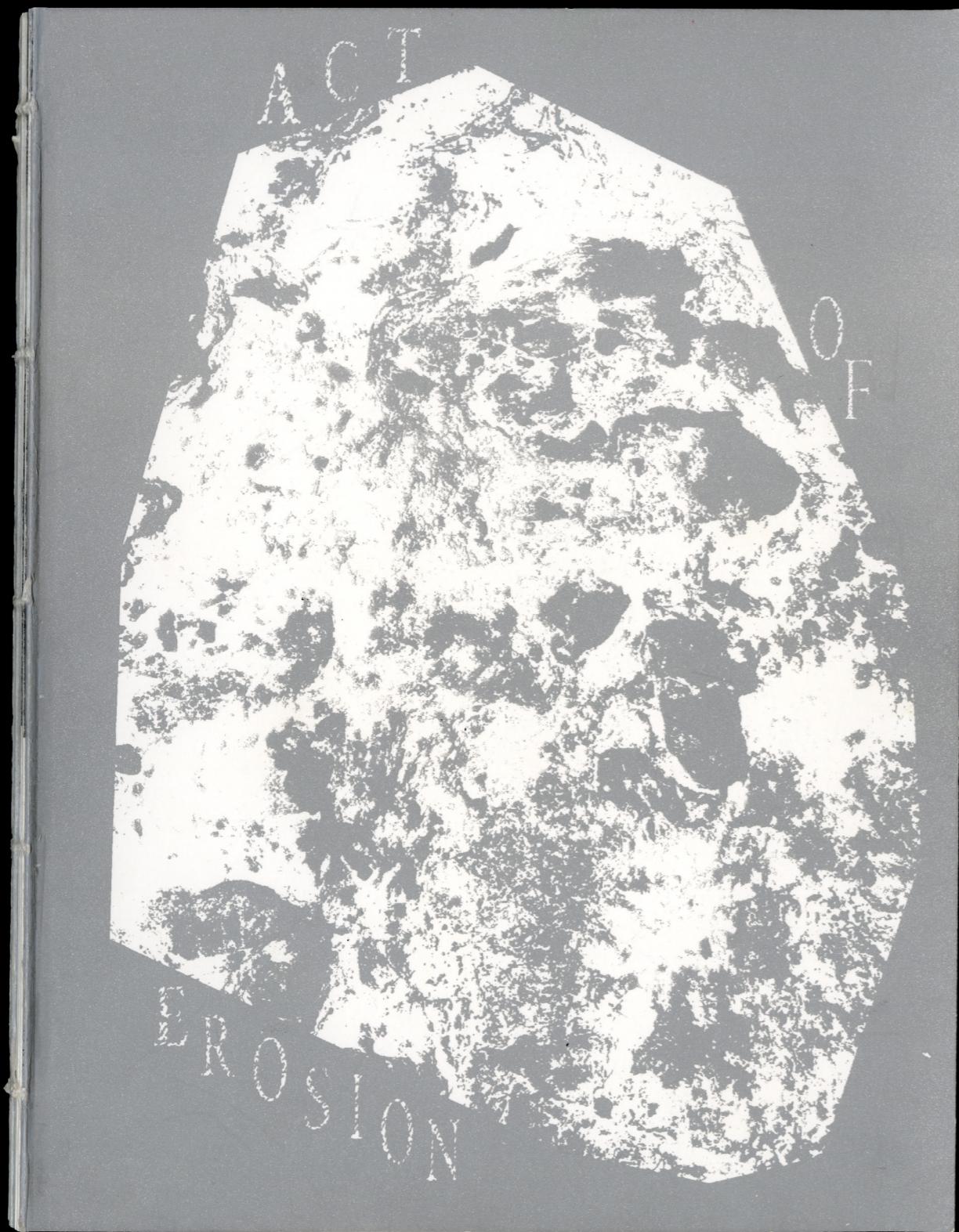
Kapitel 1 zeigt die Form der Erosion: eine lange Bildlinie, deren Silhouette den weißen Raum darunter „erodiert“.

Kapitel 2 behandelt die sprachliche Erosion: Texte, in denen das Wort „Erosion“ selbst verschwimmt und auf der nächsten Seite Spuren hinterlässt – wie Tinte, die sich auflöst.

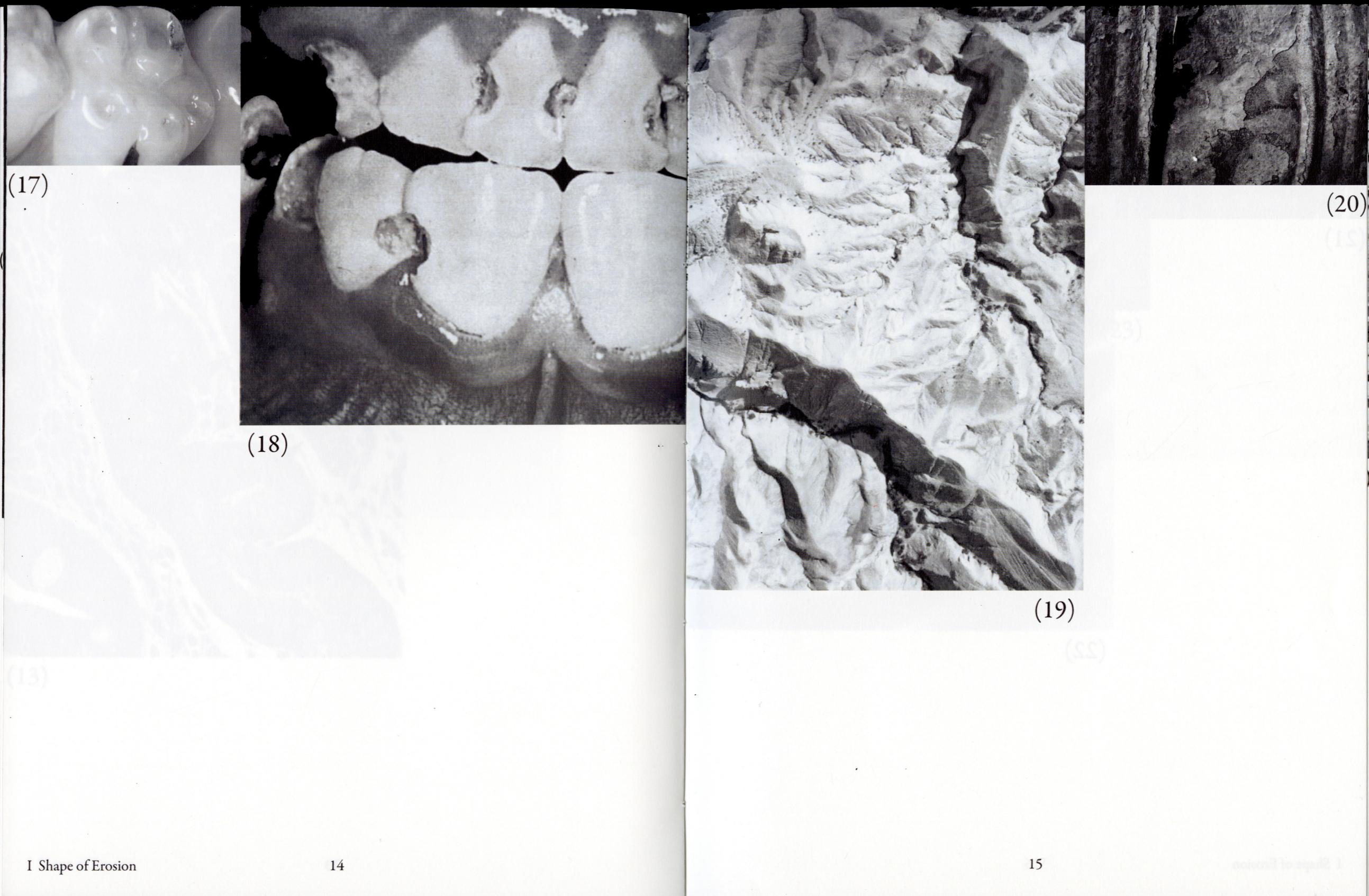
Kapitel 3 bezieht sich auf Hito Steyerls „In Defense of the Poor Image“: Die Bilder aus Kapitel 1 beginnen, den Text zu erodieren, und schaffen so einen rhythmischen Dialog zwischen Bild und Schrift.



(Grundlagen course, 23/24 summer semester)



(cover)



I Shape of Erosion

*Jorie
Graham*

Erosion

Jorie Graham (née Pepper; born May 9, 1950) is an American poet. The Poetry Foundation called Graham "one of the most celebrated poets of the American post-war generation." She replaced Seamus Heaney as Boylston Professor of Rhetoric and Oratory at Harvard University, becoming the first woman to be appointed to the position. She won the Pulitzer Prize for Poetry (1996) for *The Art of the Unified Field: Selected Poems 1974-1994* and was chosen by the Academy of American Poets from 1997 to 2003. She received the 2013 International Nonino Prize in Italy.

poet. Publication date

ated Publisher Princeton, N.J. : Princeton University P

The poems in the second collection by Graham are fascinated by the limits of human inquiry that take the speaker from the visible world into a plane of unknowing. Under her fierce scrutiny, everything the speaker sees strains toward another world: the pattern on a kimono, a salmon swimming up stream, the passion of a Renaissance painter. Her philosophical interest directly alludes to Berryman, Keats, Plato, and many historical moments that offer a microcosmic study of the human struggle. The attempt to find all the stops, to range through the gamut of possibility, makes Ms. Graham a poet of landscape and memory as well as a poet of art.

I would not want, I think, a higher intelligence, one simultaneous, cut clean of sequence. No,
it is our slowness I love, growing slower, /16 mm.
tapping the paintbrush against the visible,
We are, ourselves, a mannerism now,
having fallen
out of the Chain
of evolution.
So we grow fat with unqualified life.
Today, on this beach
I am history to these fine
pebbles. I run them
through my fingers. Each time
some molecules rub off
evolving into
the invisible. Always
I am trying to feel
the ~~ecology~~—my grandfather, stiffening
on his bed, learning
to float on time, his mind like bait presented to the stream ongoing, or you, b
sleep rinsing you always a little less
clean, or daily
the ~~ecology~~
of the right word, what it shuts,
or the plants coming forth as planned out my window, row after row, sealed
into here....
I've lined all our wineglasses up on the sill,
a keyboard, a garden. Flowers of the poles.
I'm gifting each with a little less water.
You can tap them
for music.
Outside the window it's starting to snow.
It's going to get colder.
The less full the glass, the truer
the sound.
This is my song
for the North
coming toward us.

In Defense of the Poor Image

Hito Steyerl



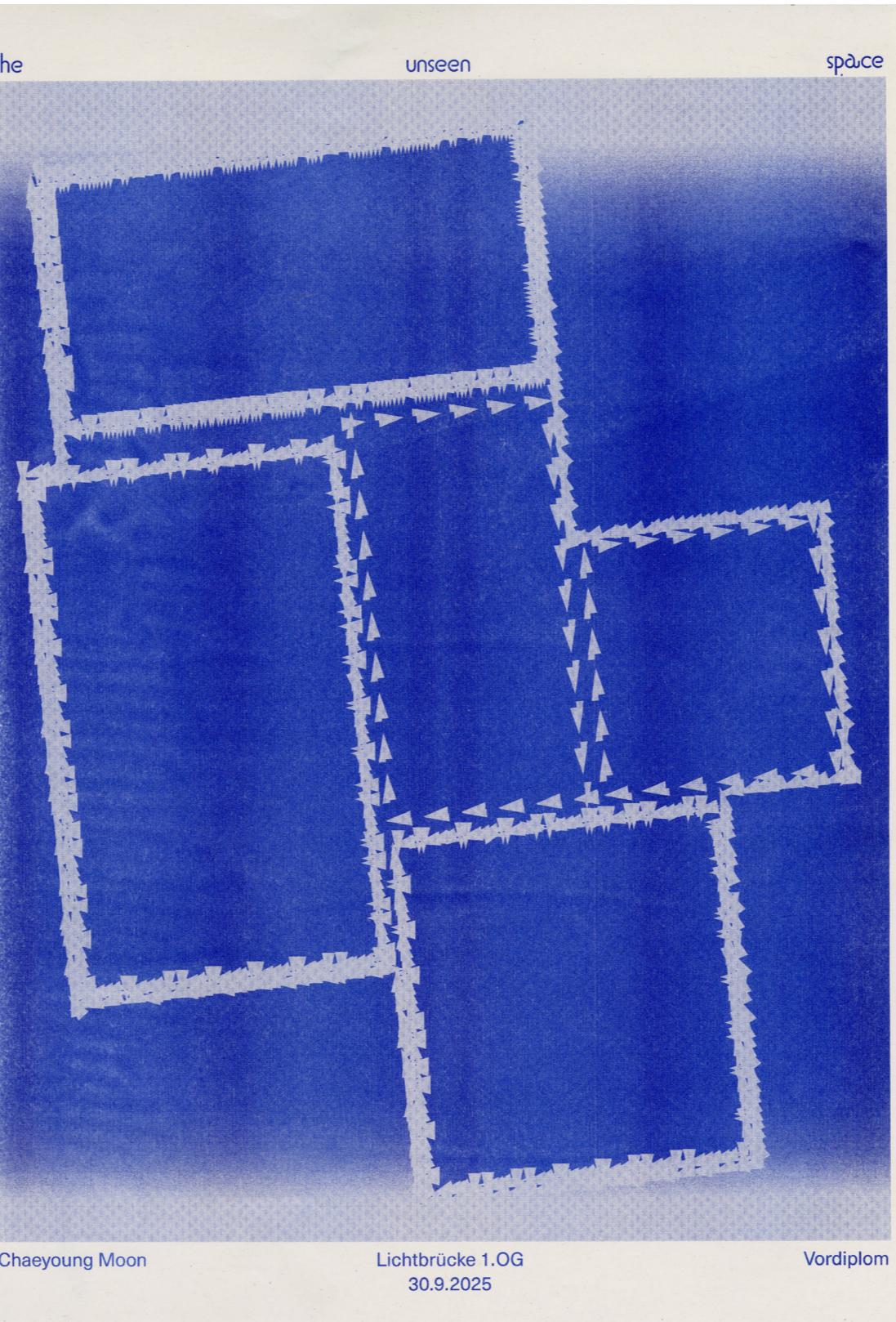
The poor image is a copy in motion. Its quality is bad, its resolution substandard. As it accelerates, it deteriorates. It is a ghost of an image, a preview, a thumbnail, an errant idea, an itinerant image distributed for free, squeezed through slow digital connections, compressed, reproduced, ripped, remixed, as well as copied and pasted into other channels of distribution.

The poor image is a rag or a rip; an AVI or a JPEG, a lumpen proletarian in the class society of appearances, ranked and valued according to its resolution. The poor image has been uploaded, downloaded, shared, reformatted, and reedited. It transforms quality into accessibility, exhibition value into cult value, films into clips, contemplation into distraction. The image is liberated from the vaults of cinemas and archives and thrust into digital uncertainty, at the expense of its own substance. The poor image tends towards abstraction: it is a visual idea in its very becoming.

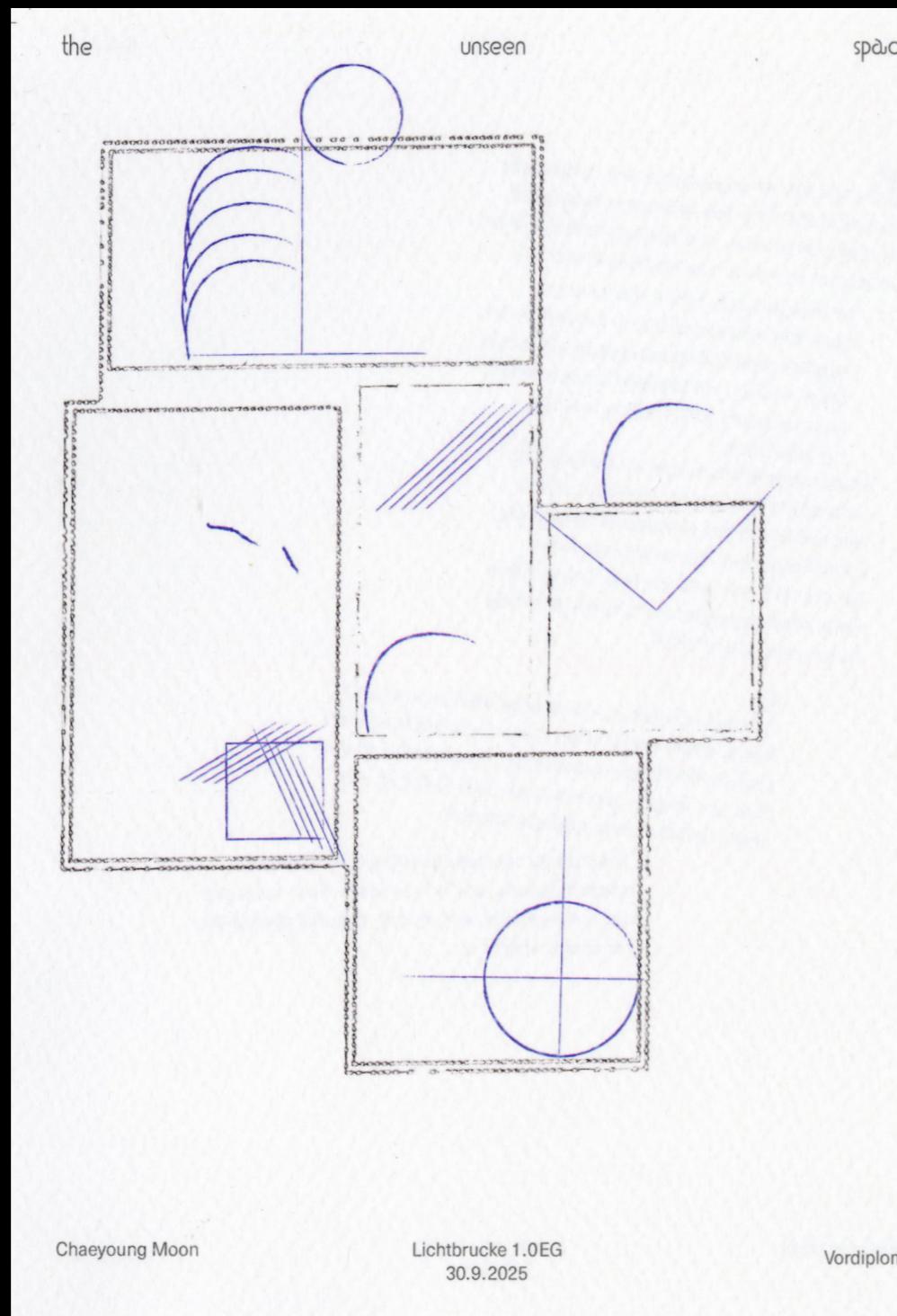
The poor image is an illicit fifth-generation bastard of an original image. Its genealogy is dubious. Its filenames are deliberately misspelled. It often defies patrimony, national culture, or indeed copyright. It is passed on as a lure, a decoy, an index, or as a reminder of its former visual self. It mocks the promises of digital technology. Not only is it often degraded to the point of being just a hurried blur, one even doubts whether it could be called an image at all. Only digital technology could produce such a dilapidated image in the first place.

(19) Poor images are the contemporary Wretched of the Screen, the debris of audiovisual production, the trash that washes up on the digital economies' shores. They testify to the violent dislocation, transferrals, and displacement of images—their acceleration and circulation within the vicious cycles of audiovisual capitalism. Poor images are dragged around the globe as commodities or their effigies, as gifts or as bounty. They spread pleasure or death threats, conspiracy theories or bootlegs, resistance or stultification. Poor images show the rare, the obvious, and the unbelievable—that is, if we can still manage to decipher it.

unseen space



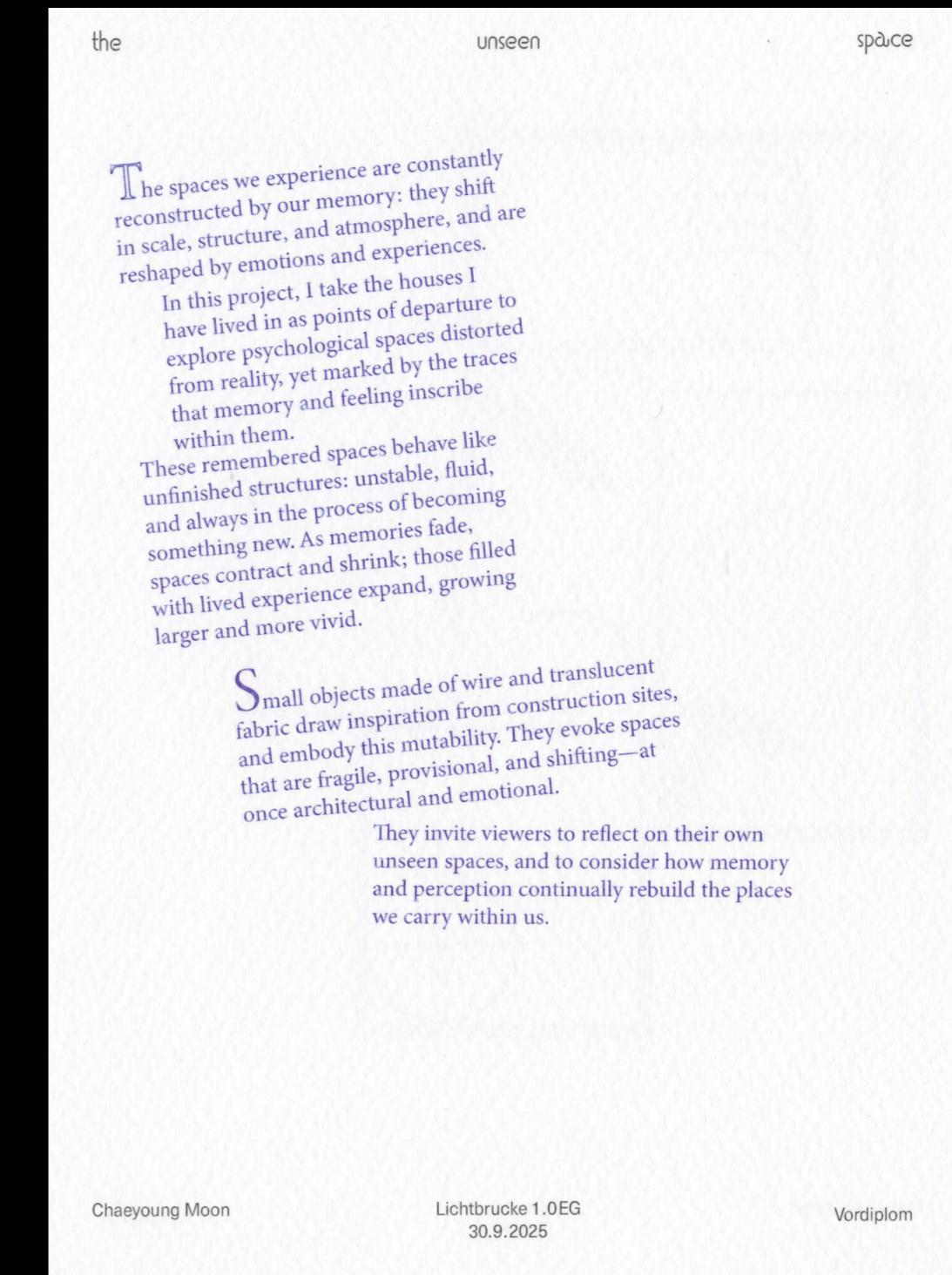
(25 summer semester, personal project)



Chaeyoung Moon

Lichtbrücke 1.0EG
30.9.2025

Vordiplom



Chaeyoung Moon

Lichtbrücke 1.0EG
30.9.2025

Vordiplom

(flayer a5, riso printed)

Jinhyung Hur

Education

Diploma in Communication design, HfG Karlsruhe, Germany
— Expected 2027

Exhibitions

2025 Pre-diploma Exhibition, Department of Communication design,
HfG Karlsruhe, Germany

Skills / Mediums

Painting, Mixed Media, Installation

Email

jhur@hfg-karlsruhe.de / hjhjh8545@gmail.com

Ich interessiere mich für die Momente, in denen das Immaterielle eine materielle Gestalt annimmt und die Realität die Grenze zum Surrealen berührt. Ich liebe es, Geschichten und Bücher zu erschaffen und produziere gelegentlich kurze Animationen. Zurzeit bin ich vom Medium Comic fasziniert und bemühe mich, es intensiver zu erforschen.

