

*(2025 summer semester, pre-diploma)*

*(Grundlagen course, 23/24 summer semester)*

*(24/25 winter break, personal project)*

Jinhyung Hur

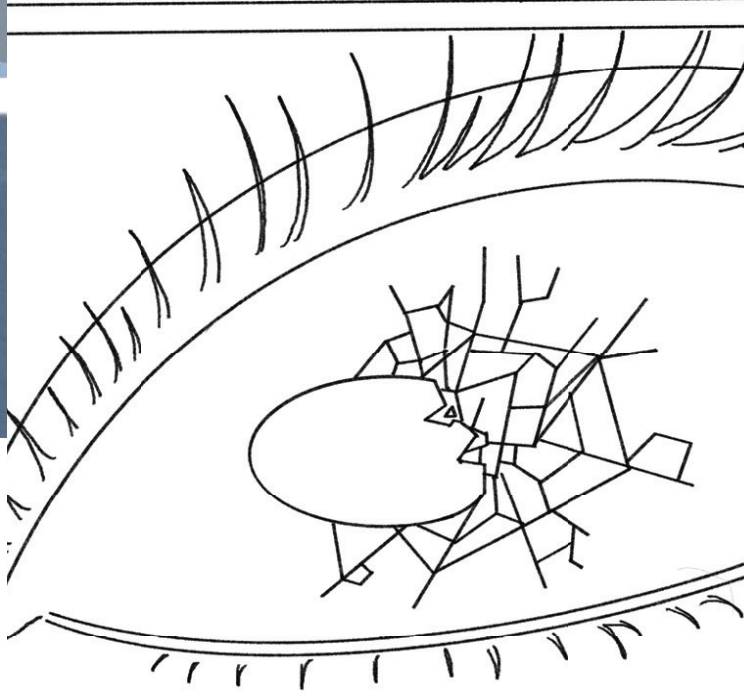
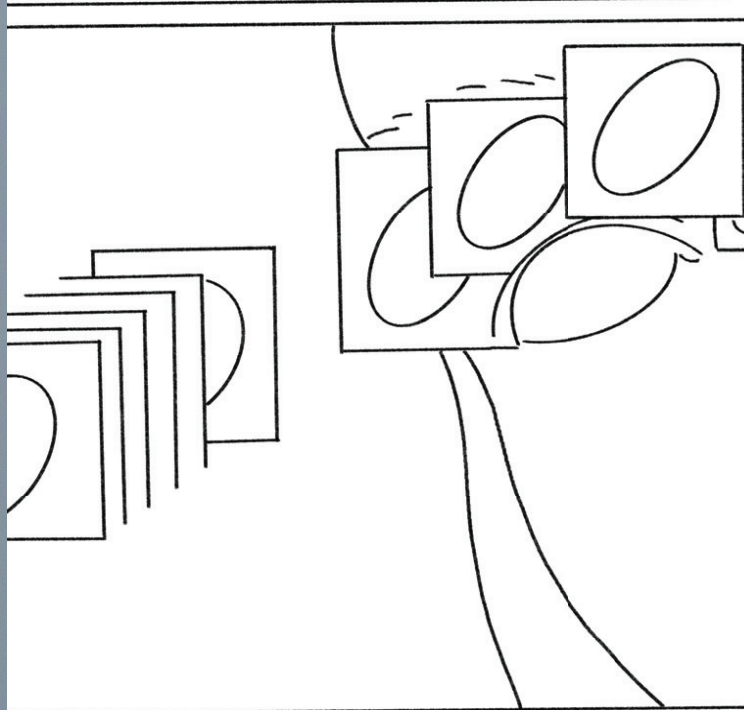
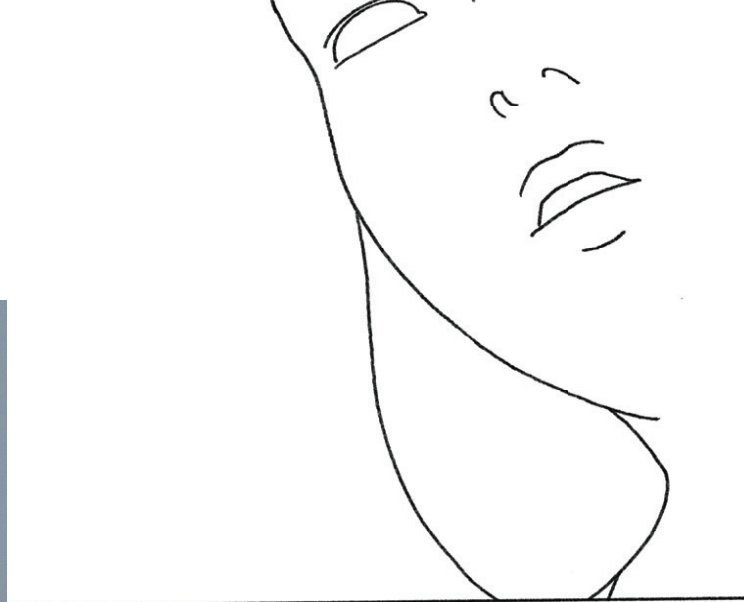
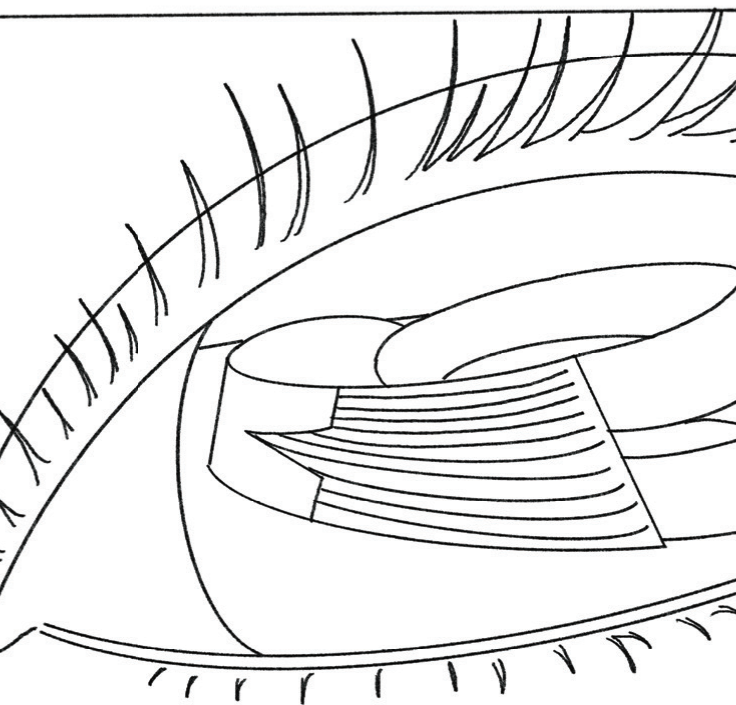
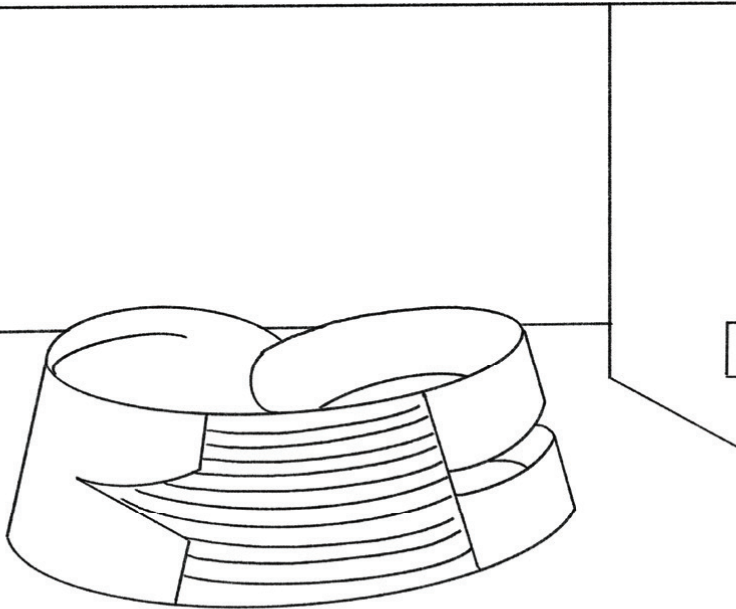
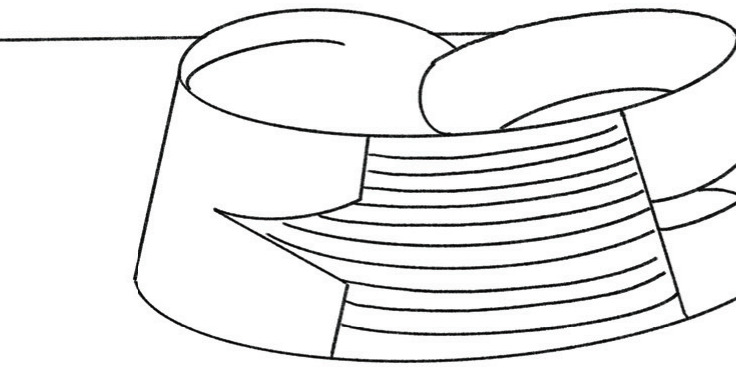
*(coding course, 24/25 winter semester)*

*(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>

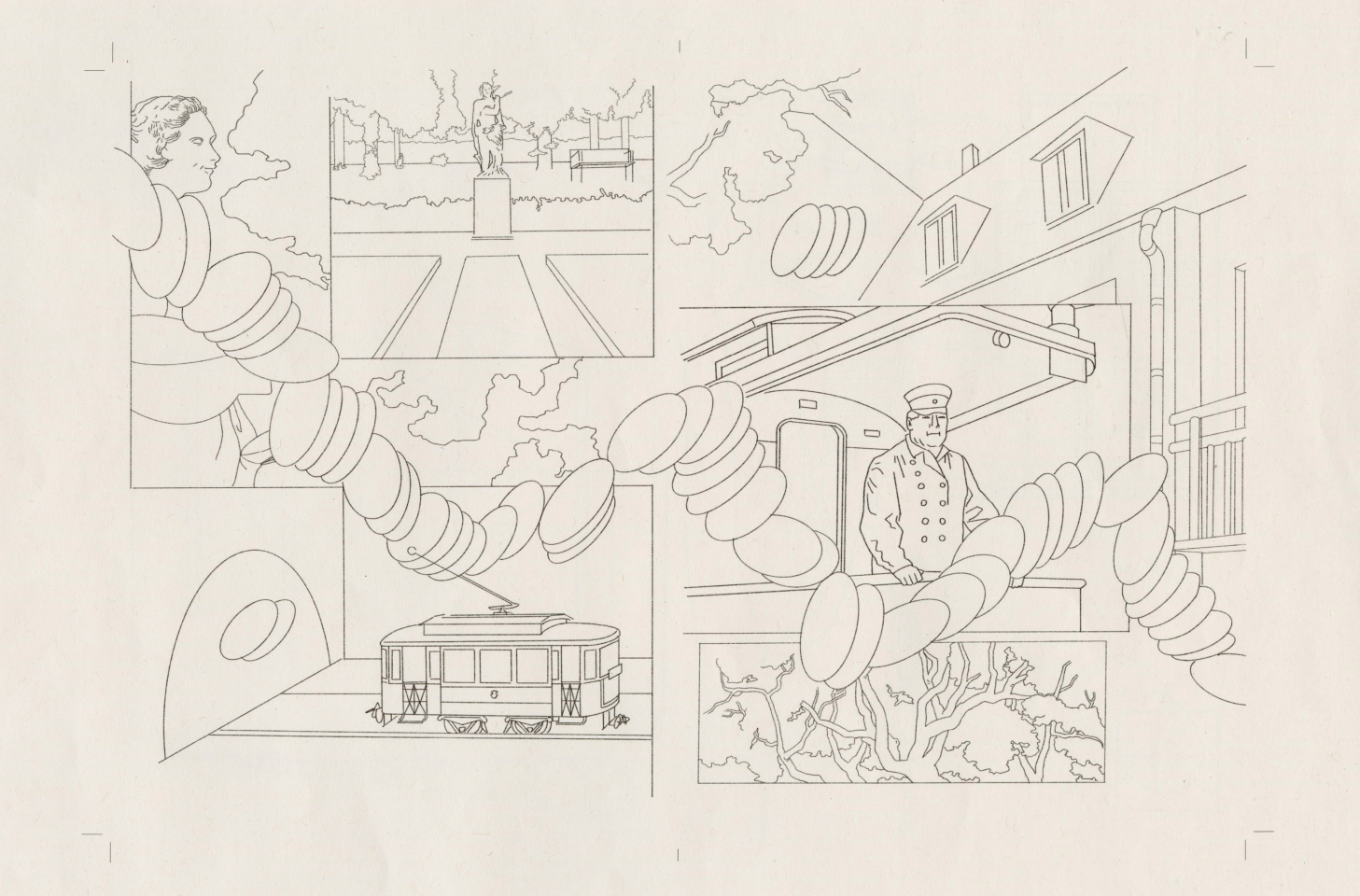
(2025 summer semester, pre-diploma)





(cover on grey & brownish paper)



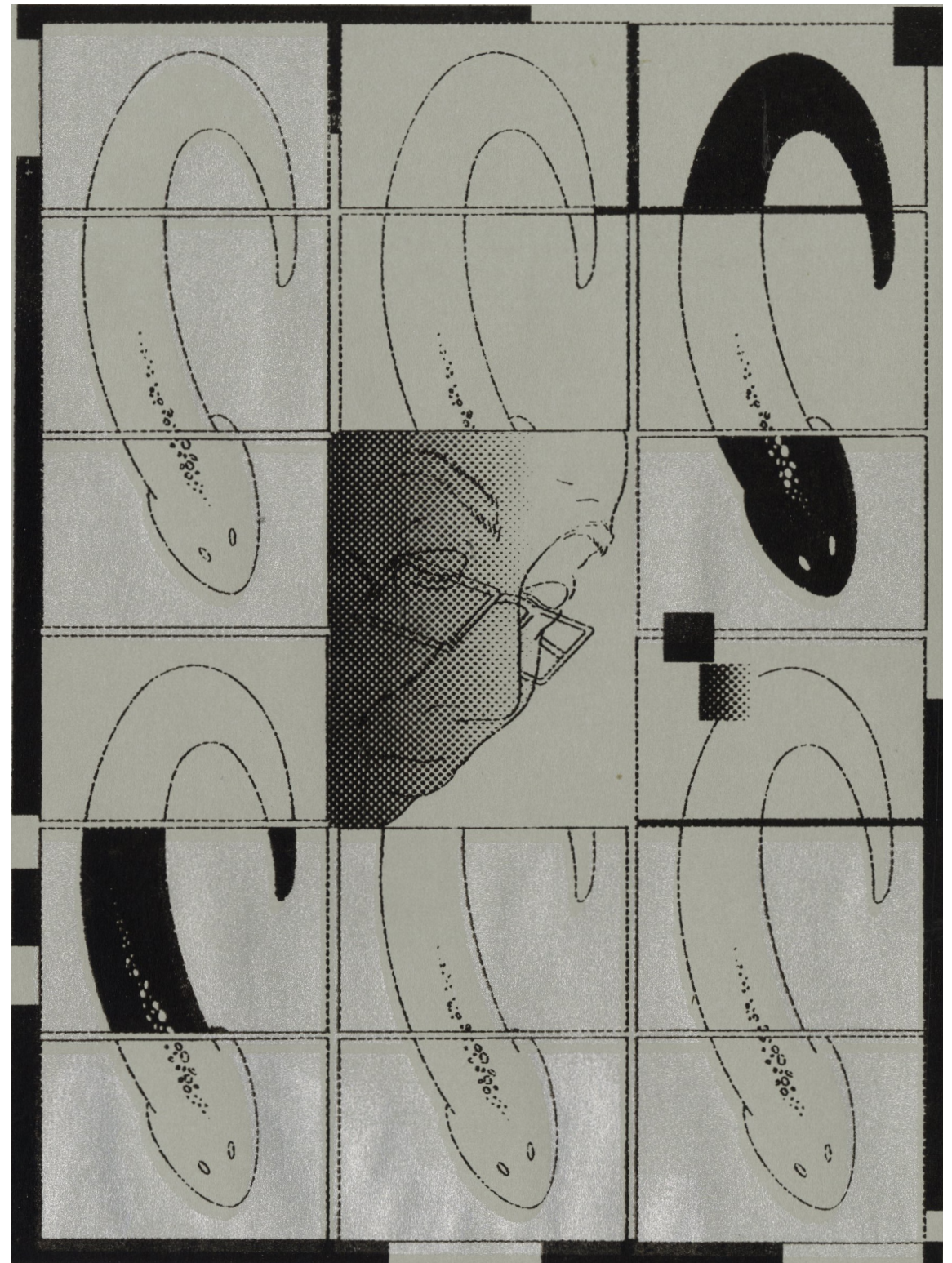
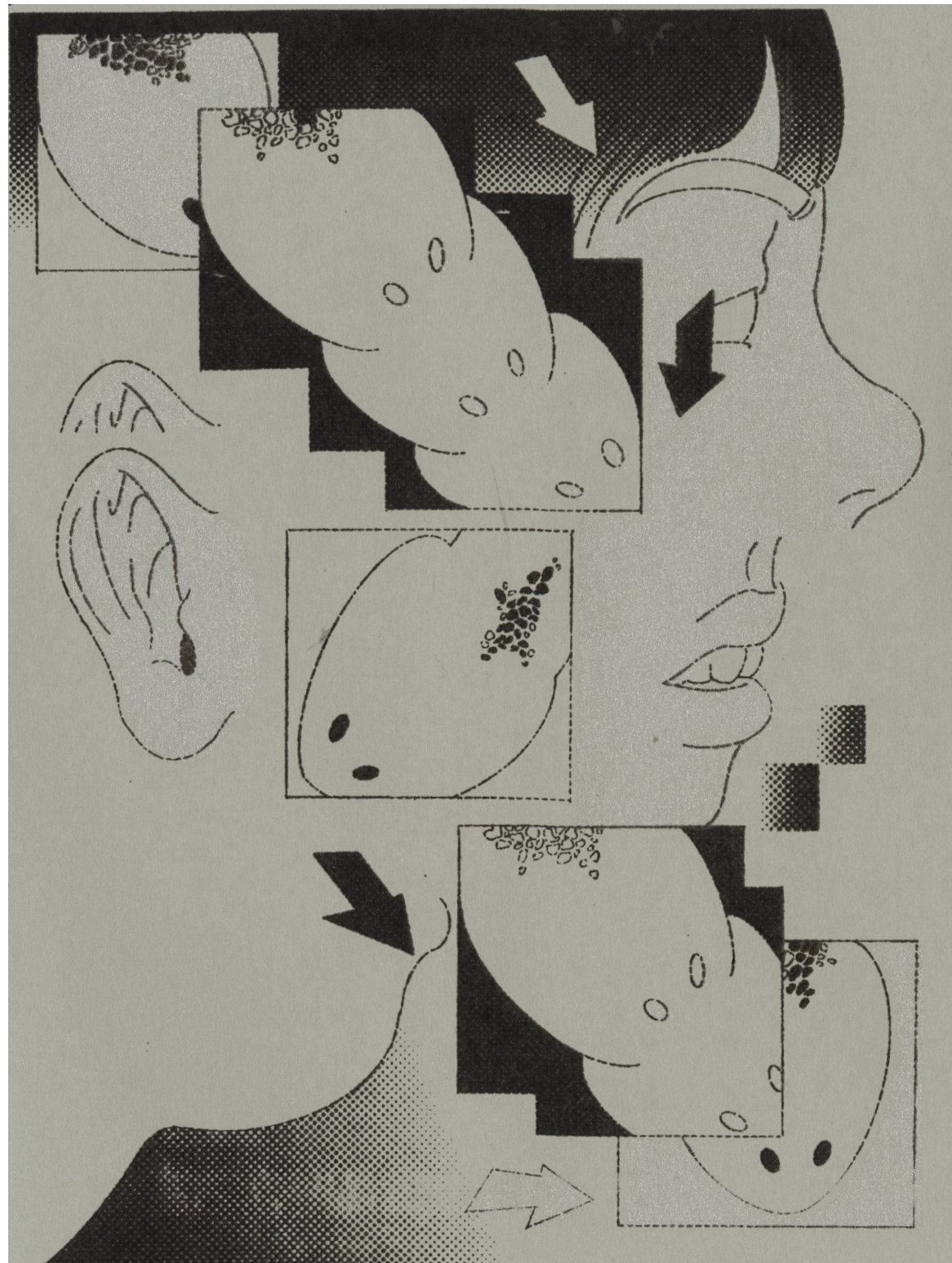
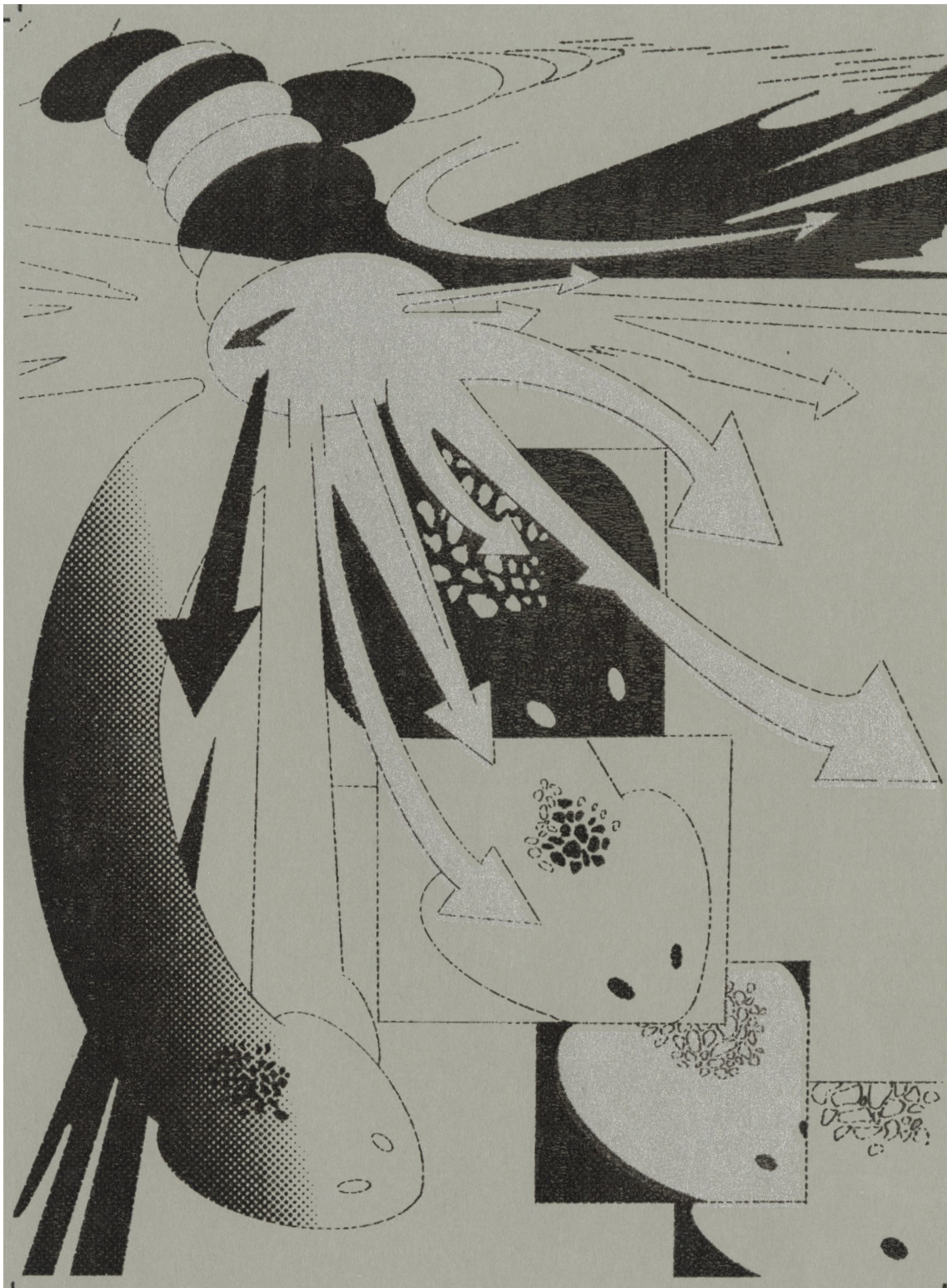


*(recycle paper)*



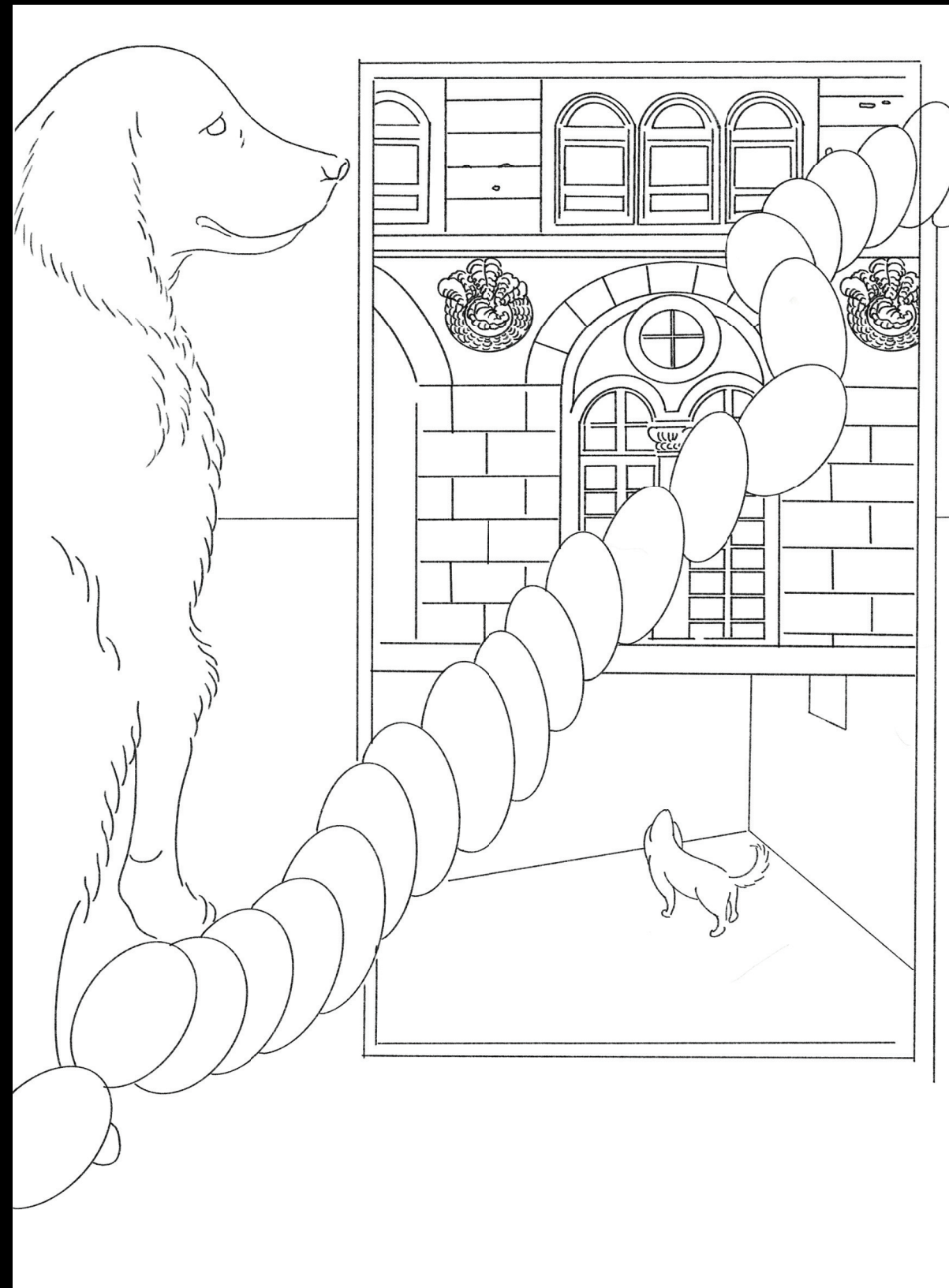
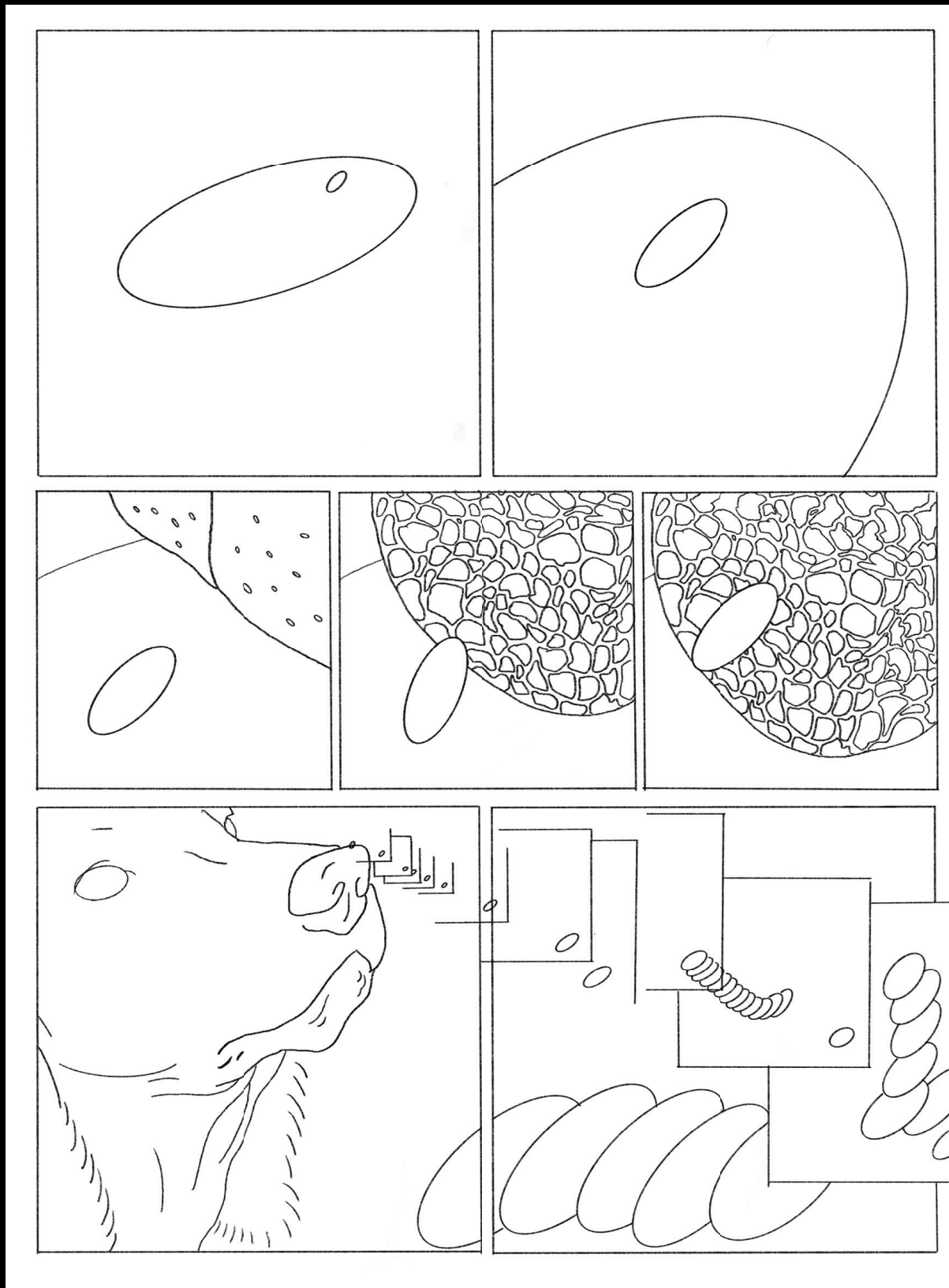
*(transparent paper)*





*(grey paper + screenprint)*

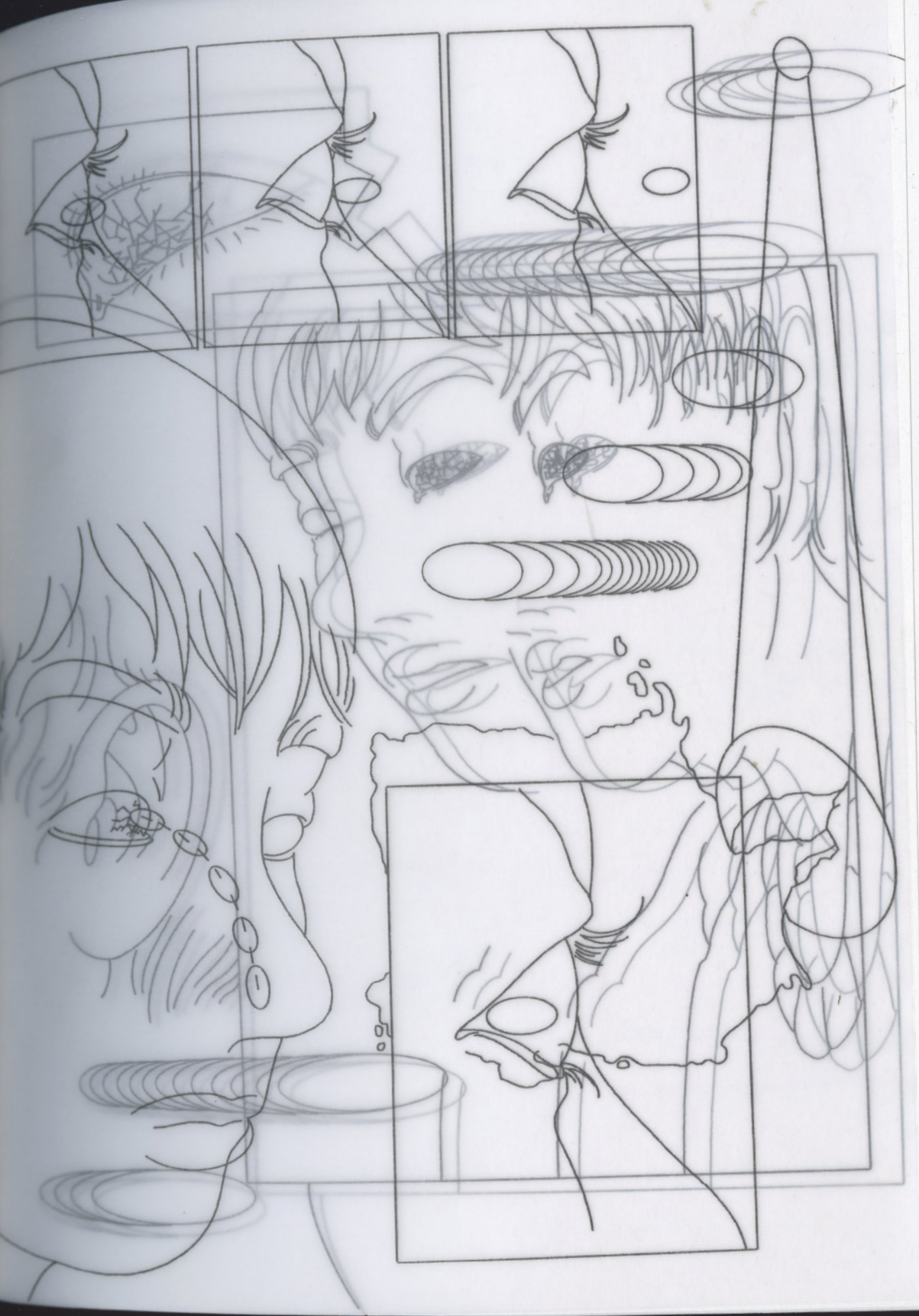
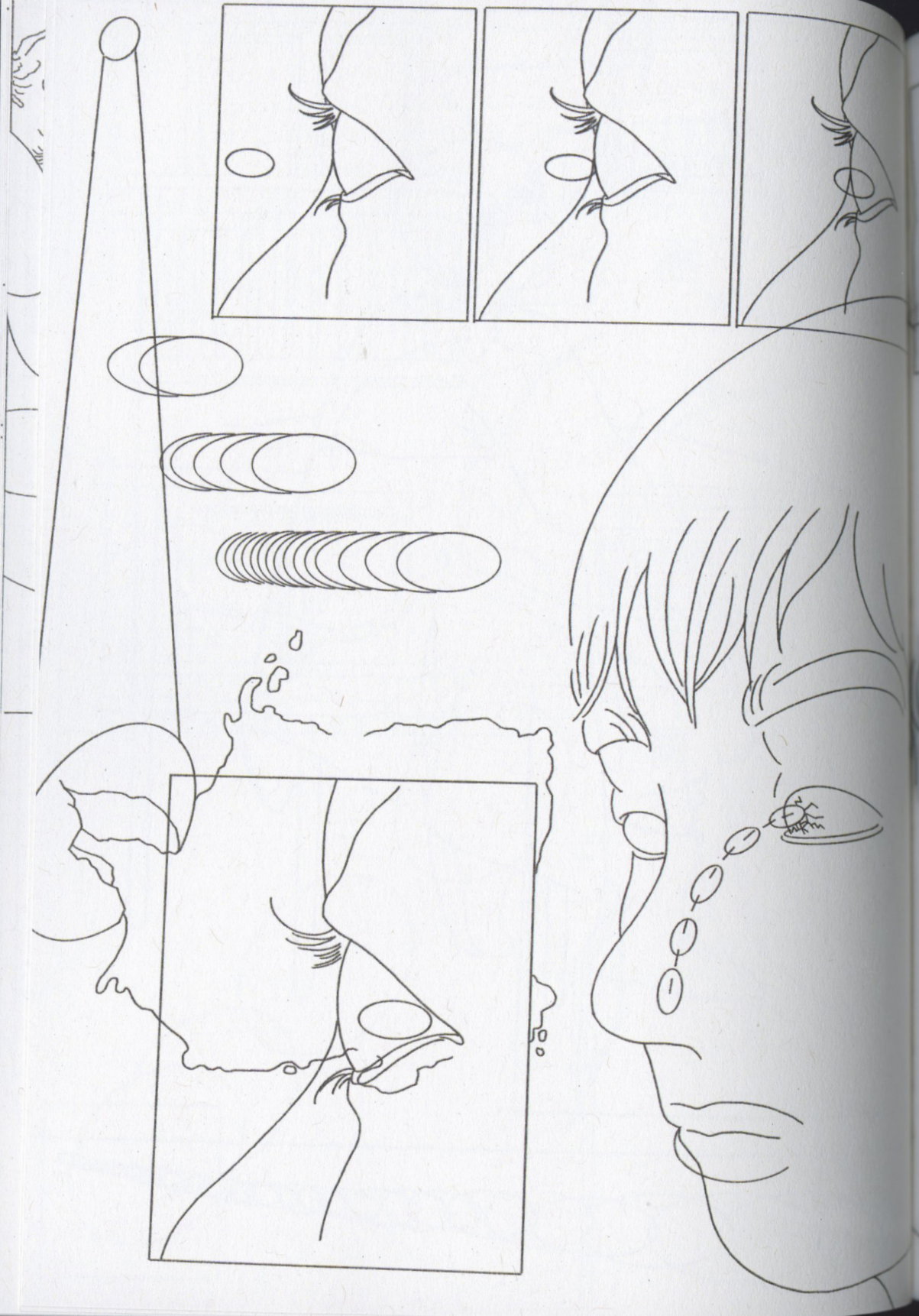




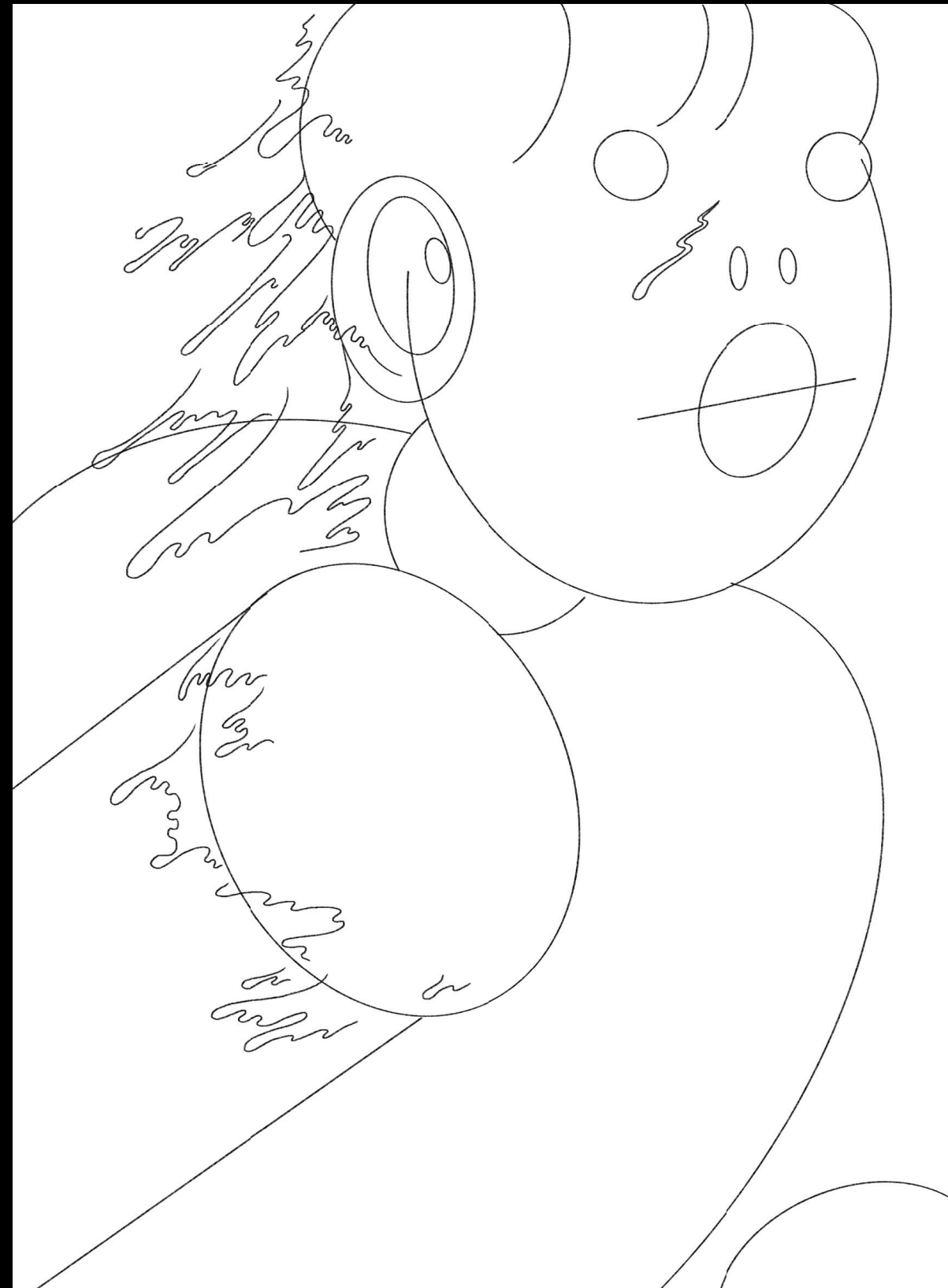




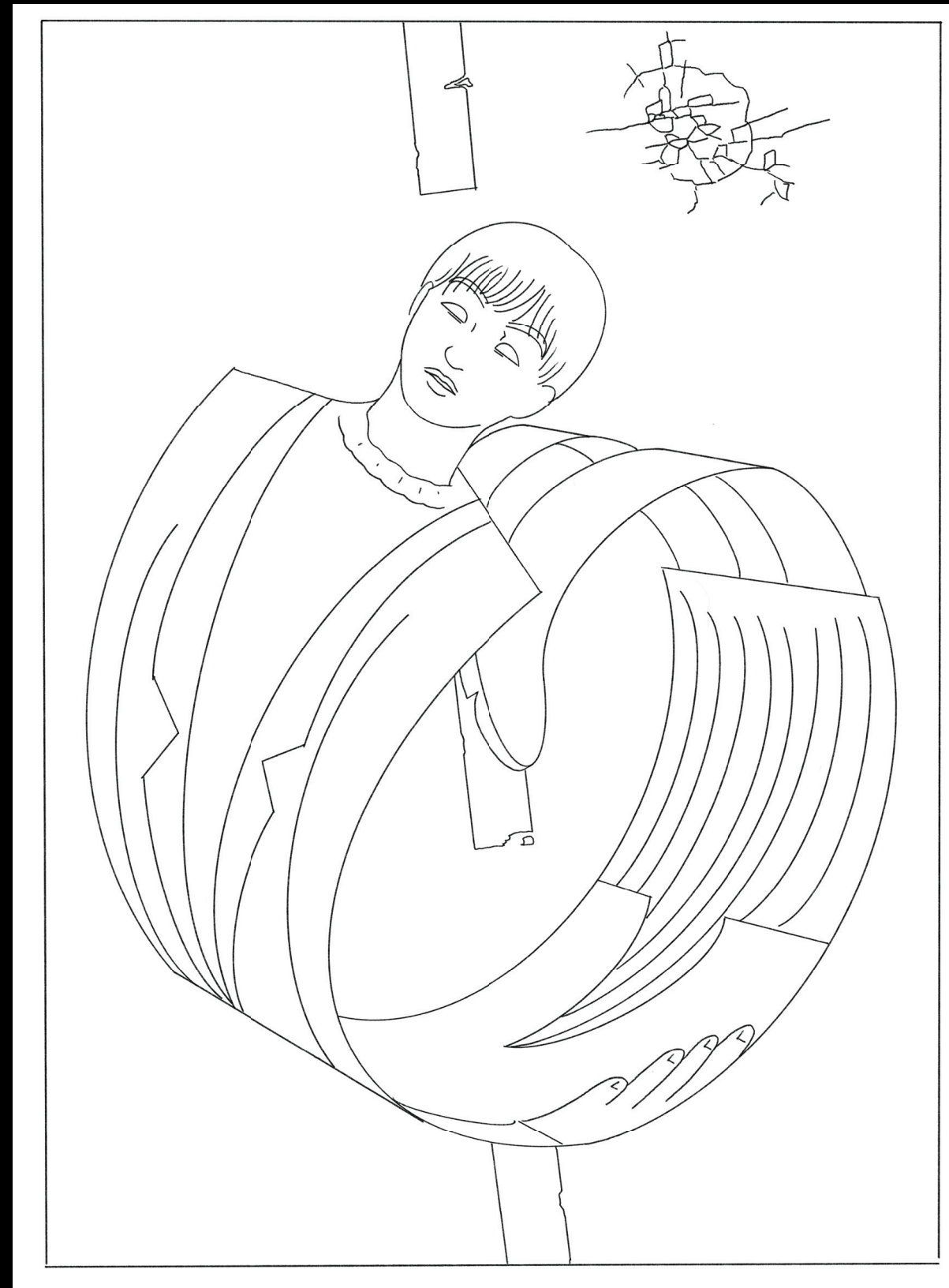
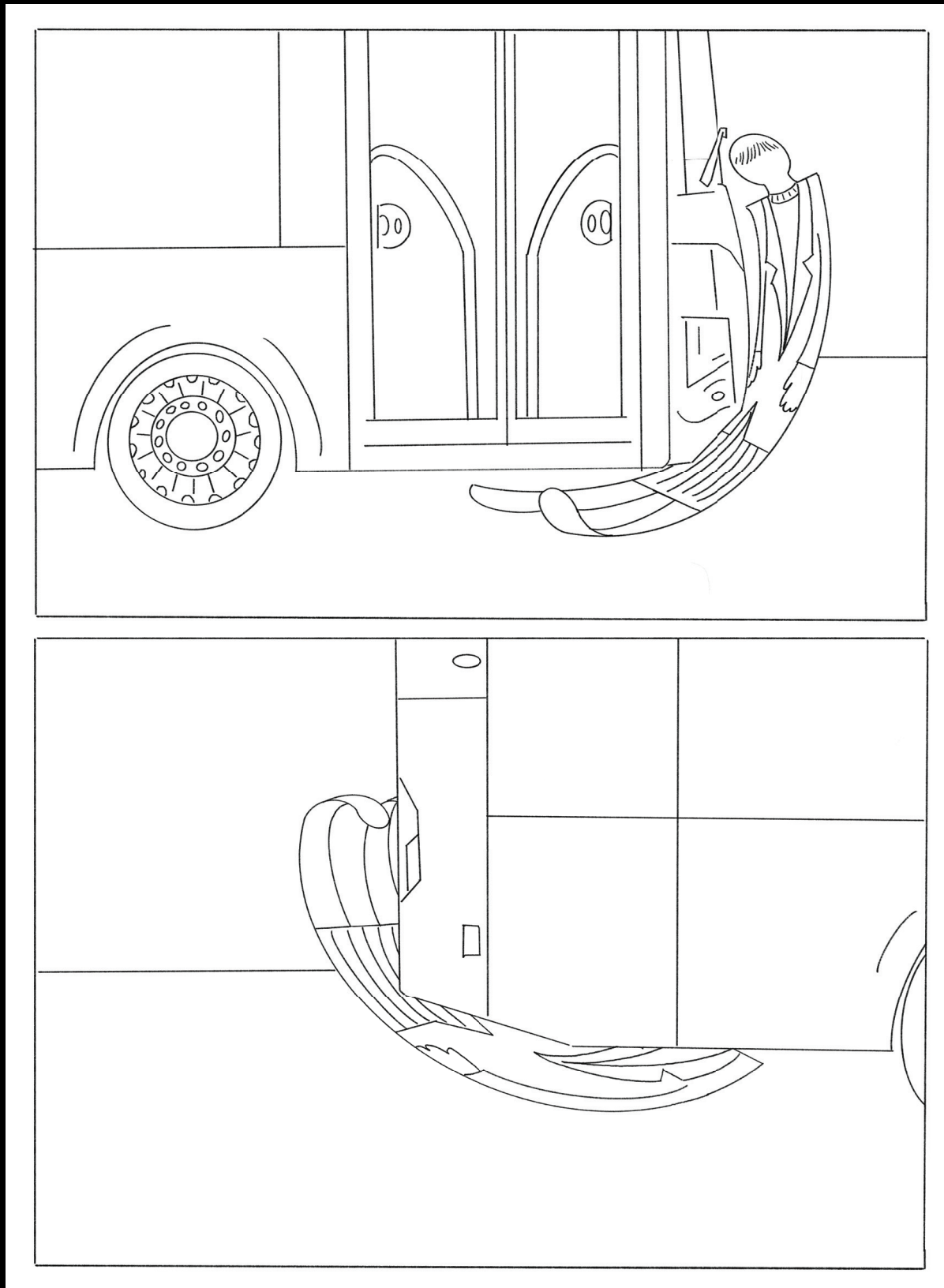




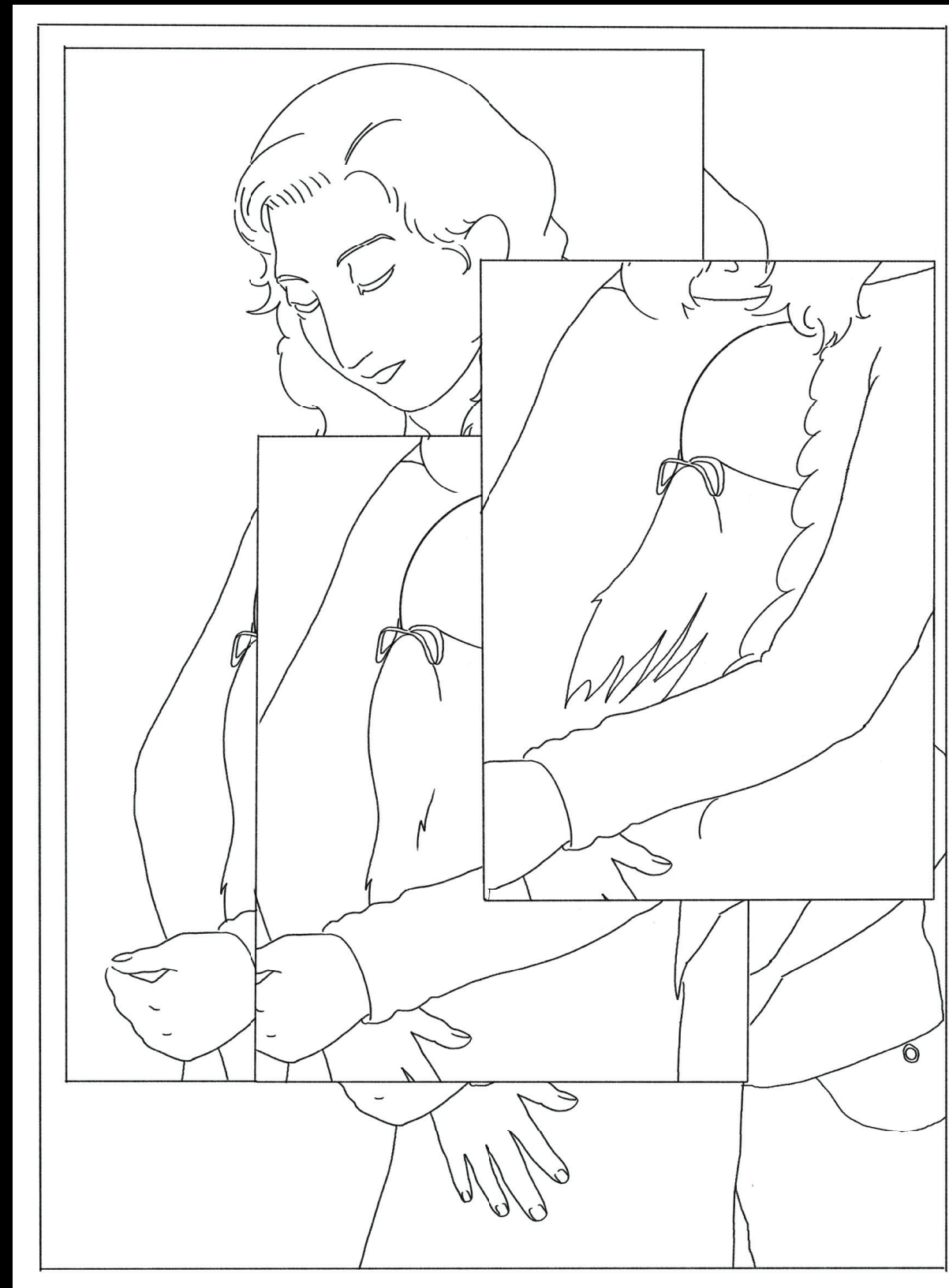
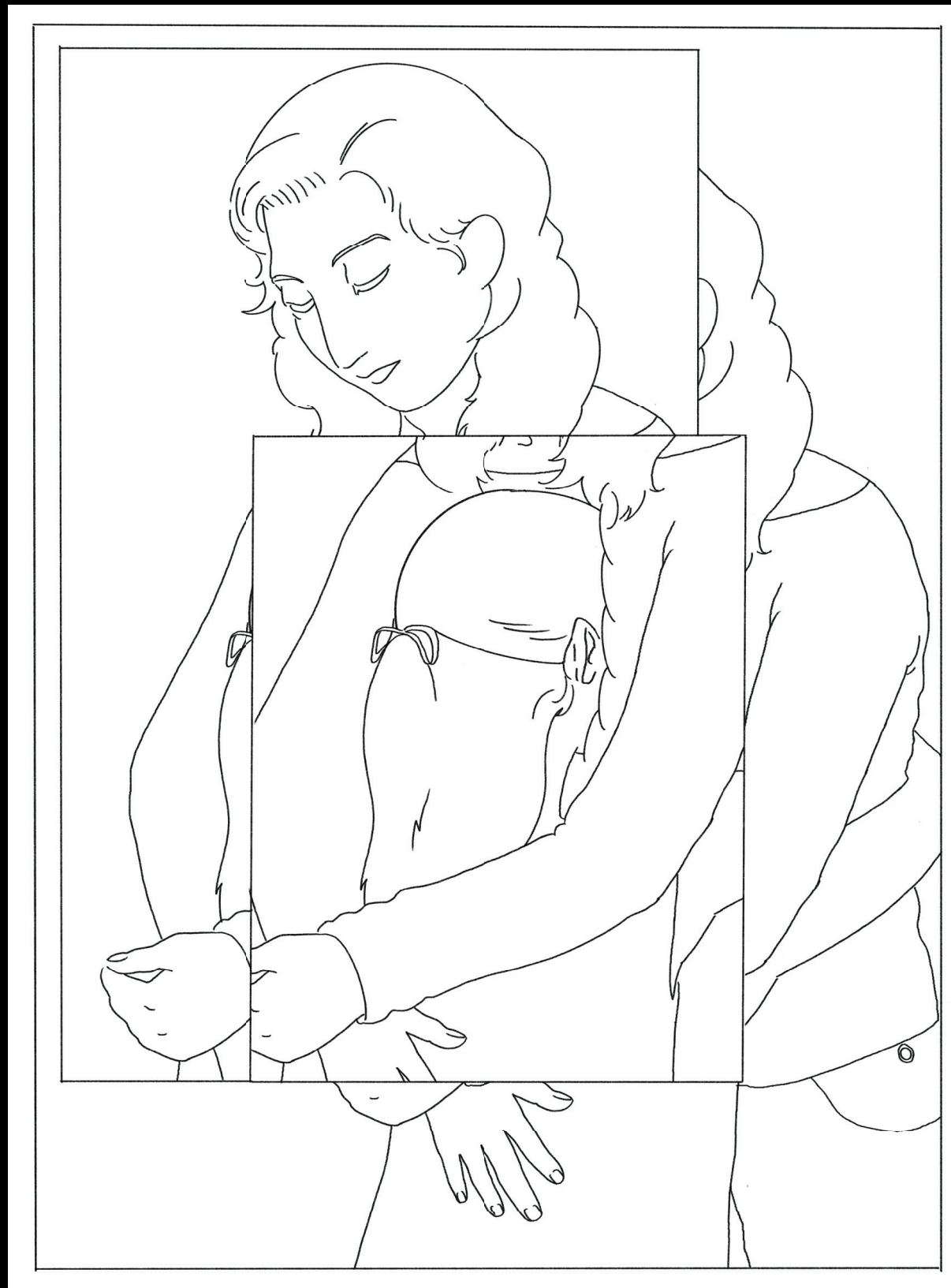




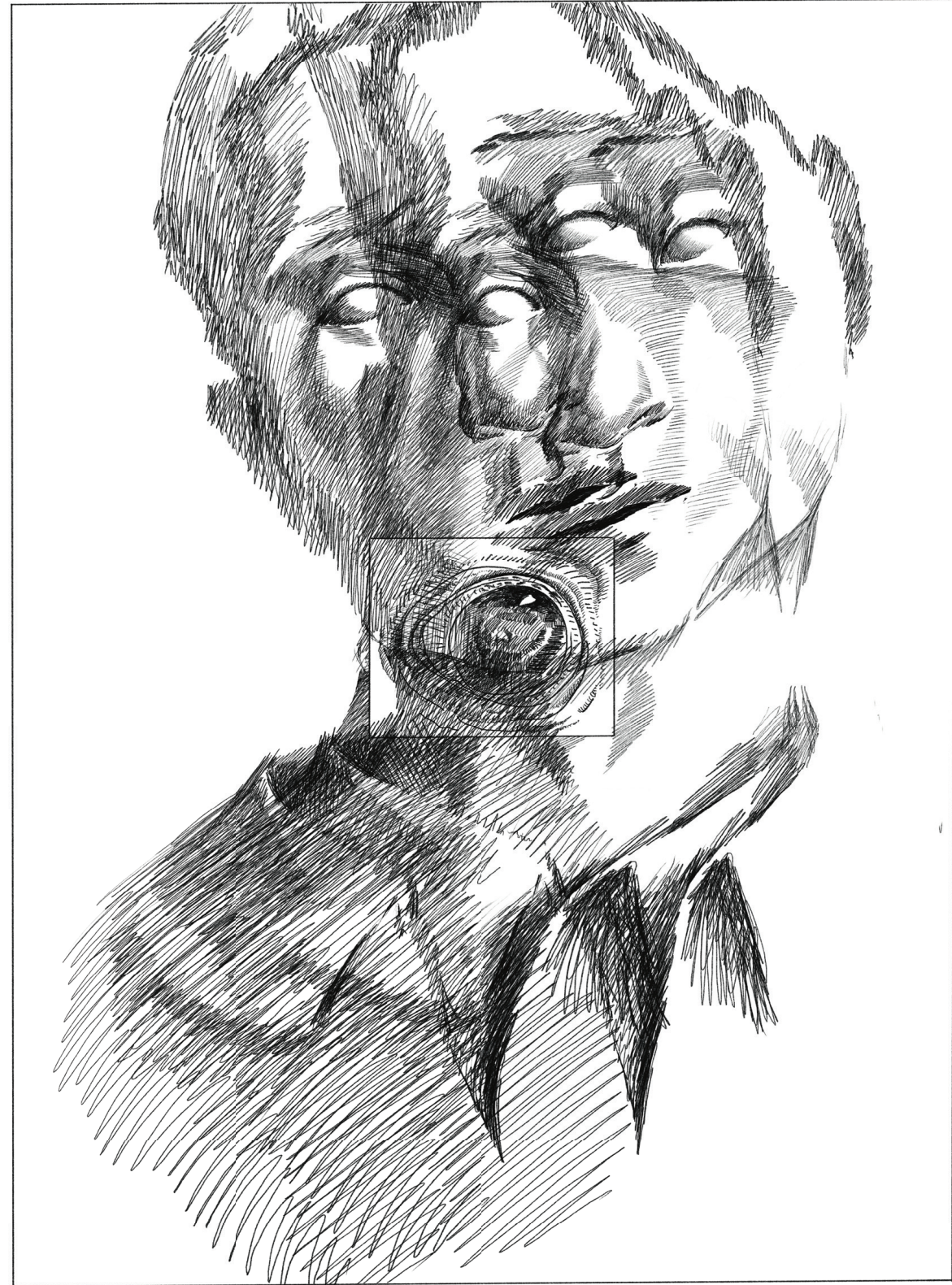
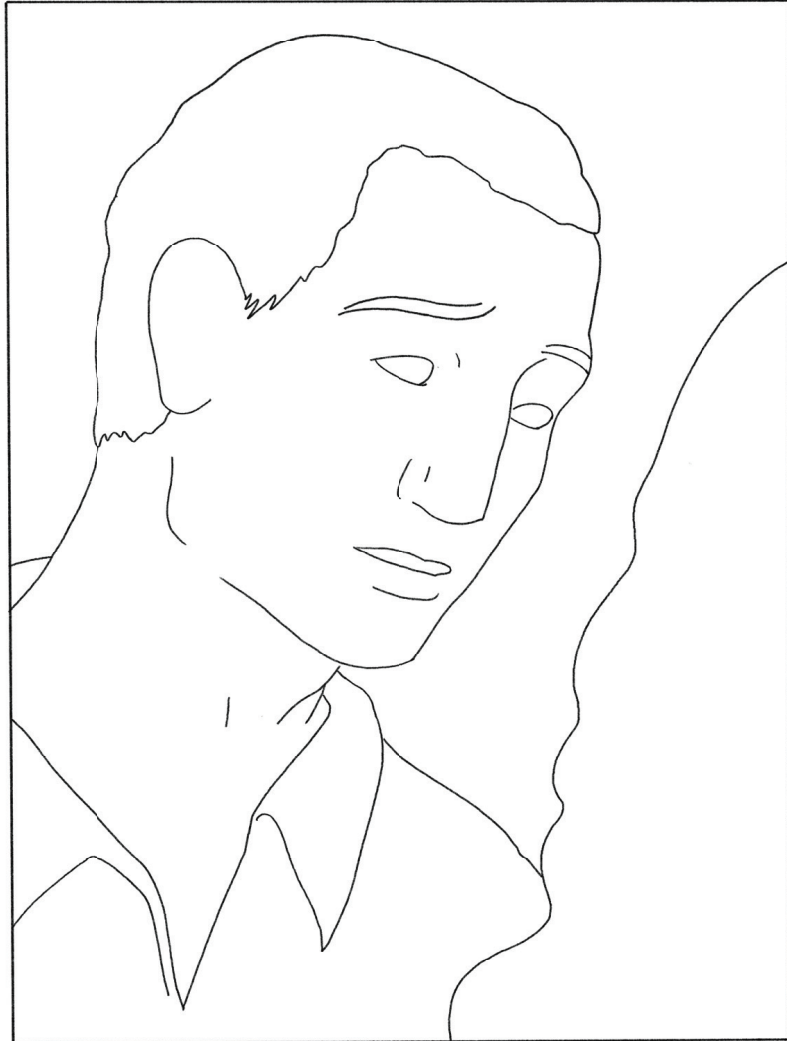




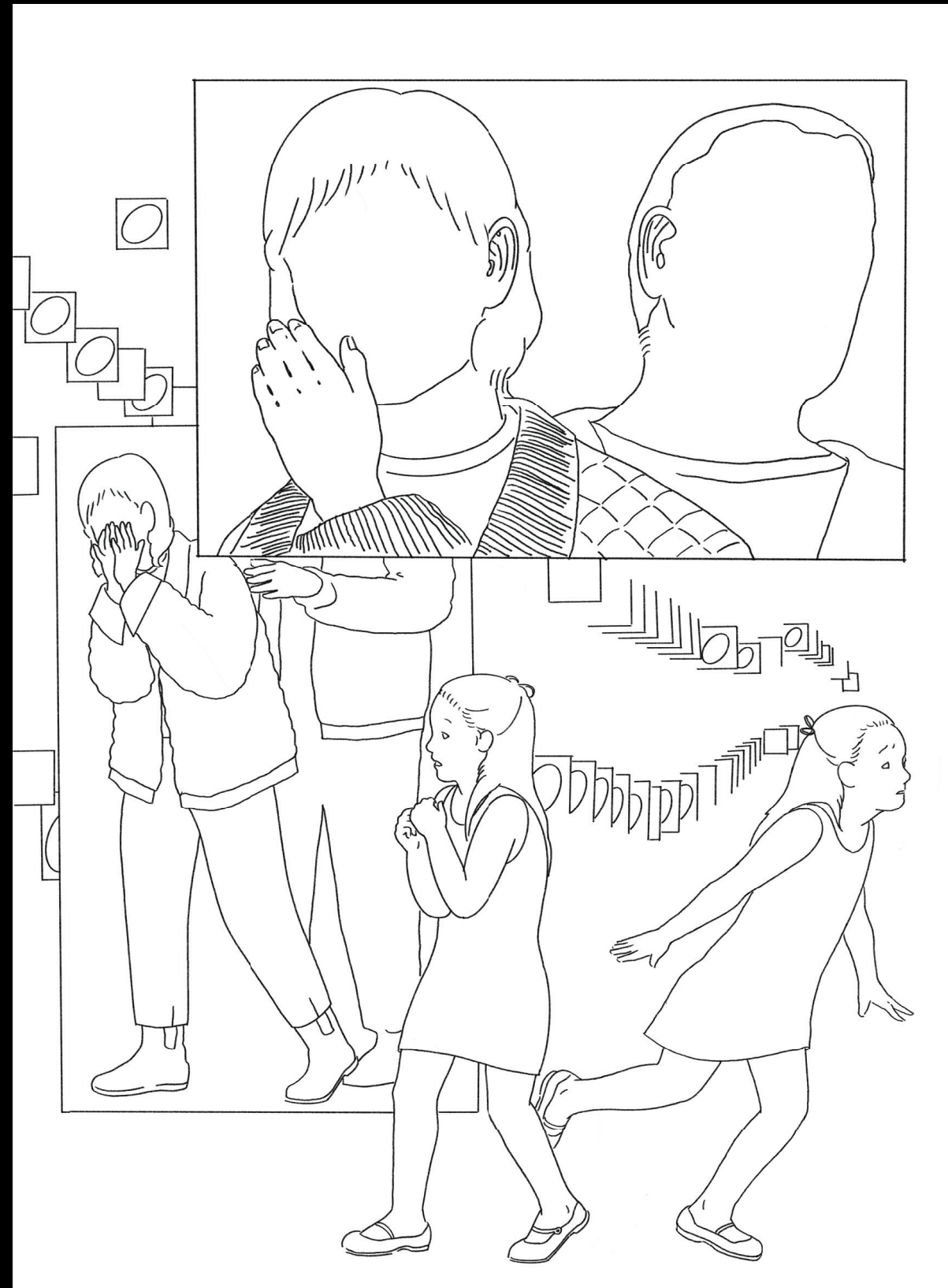
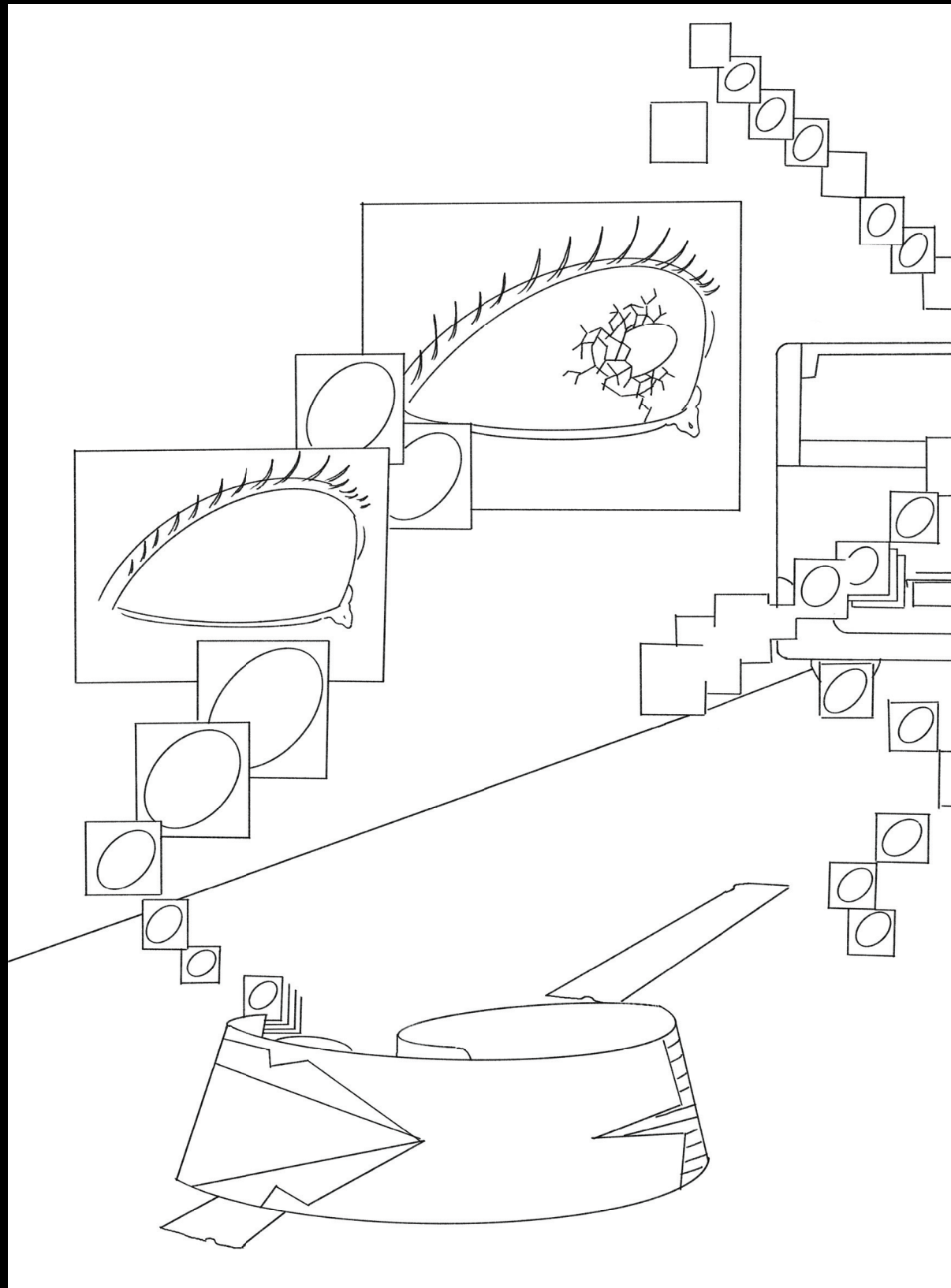




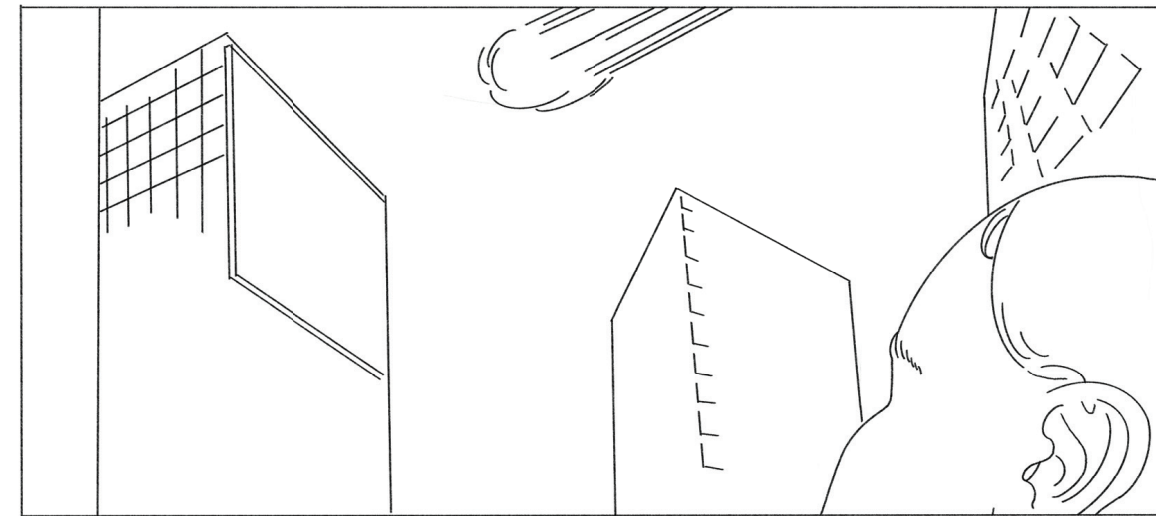
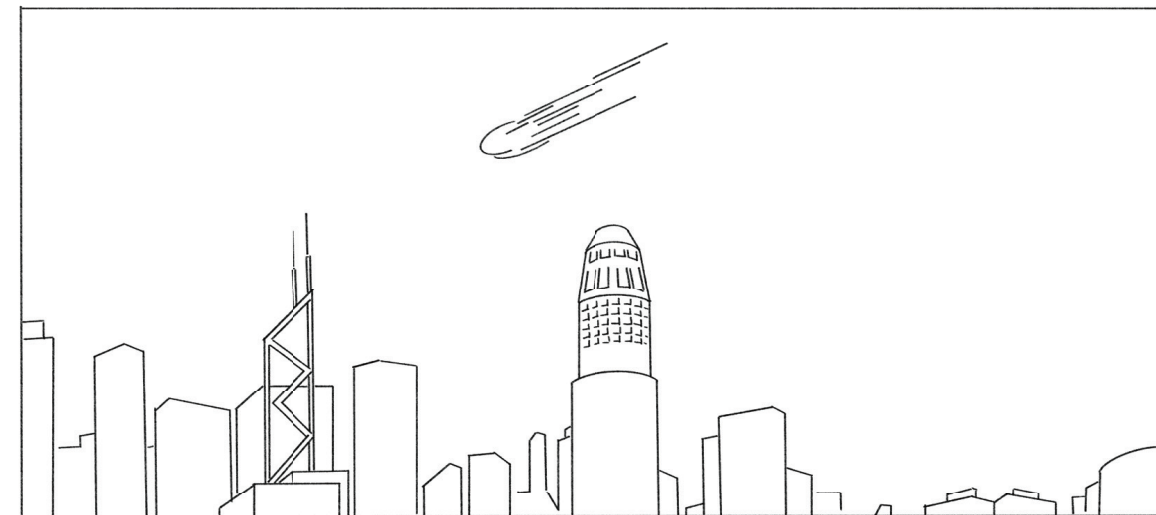
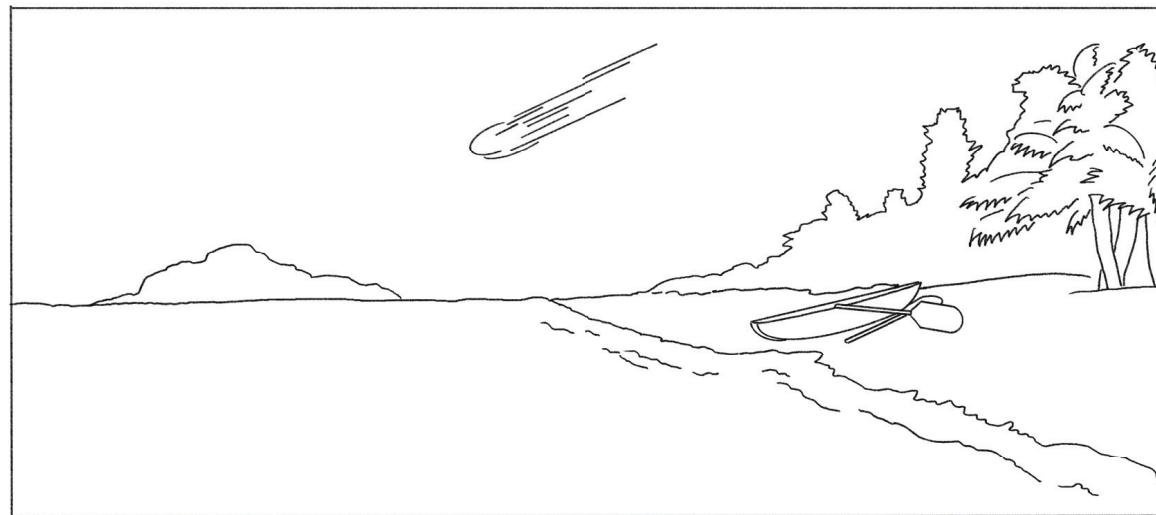
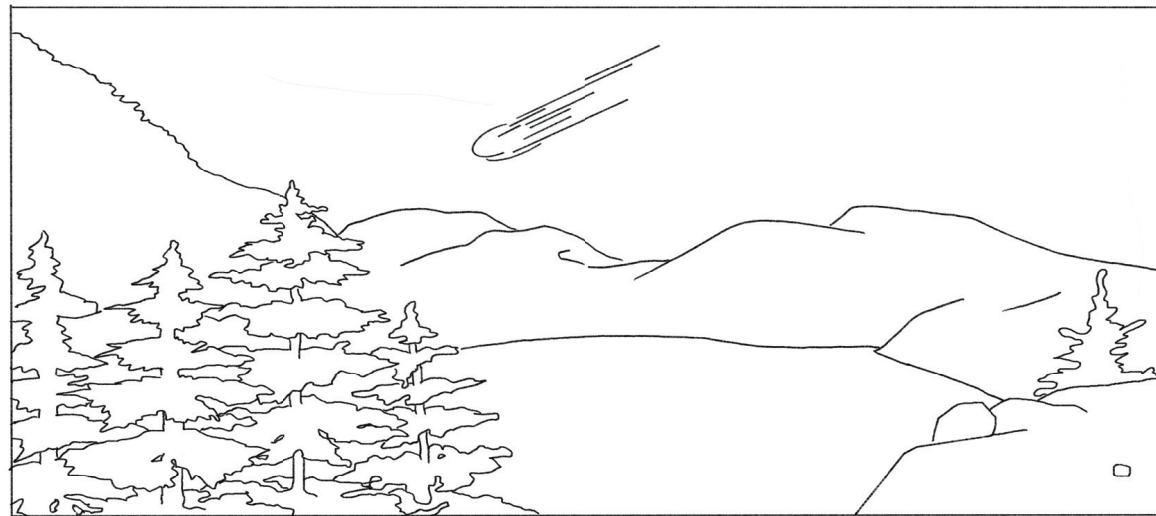
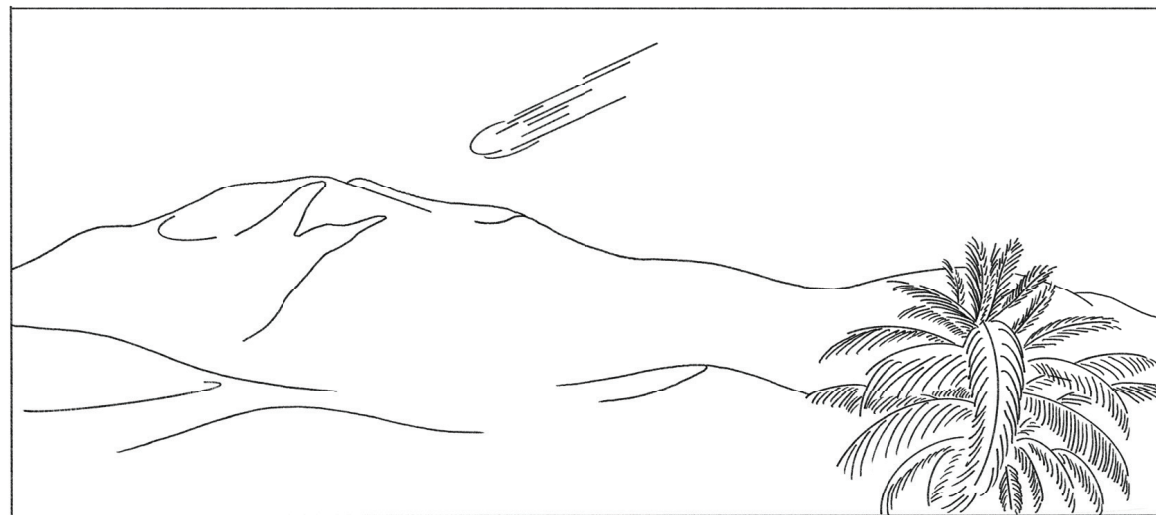




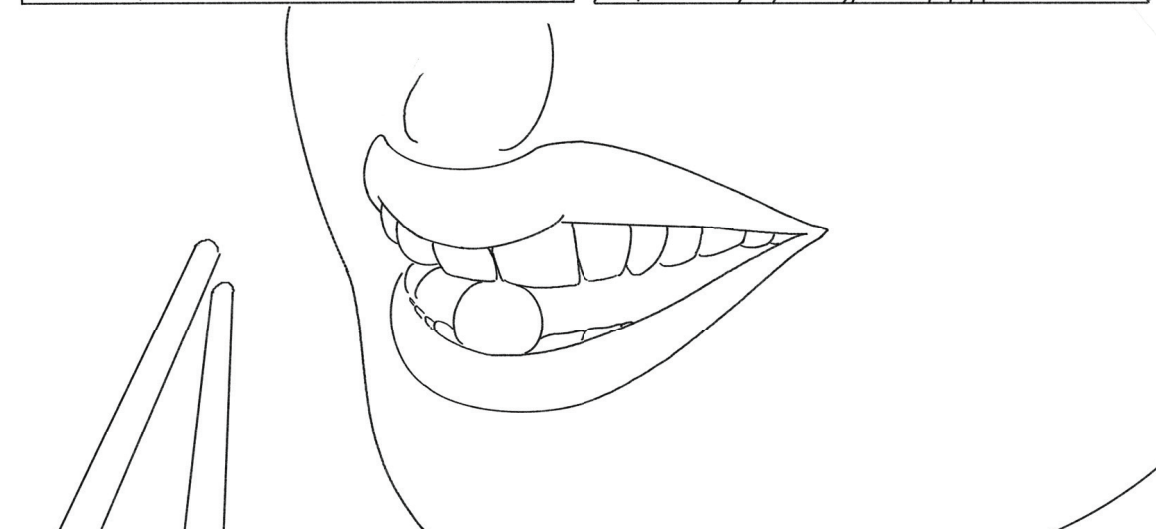
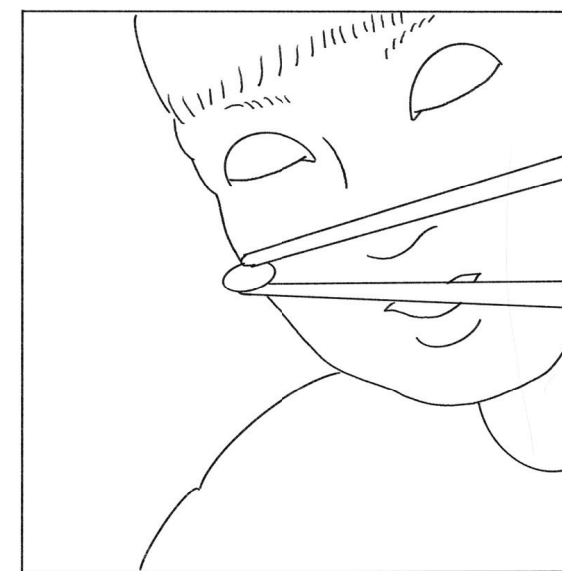
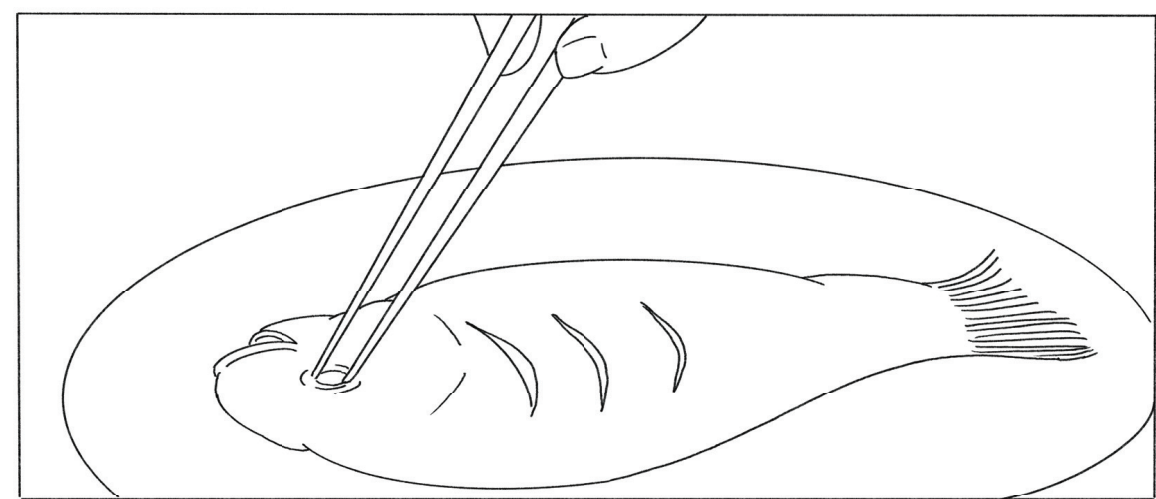
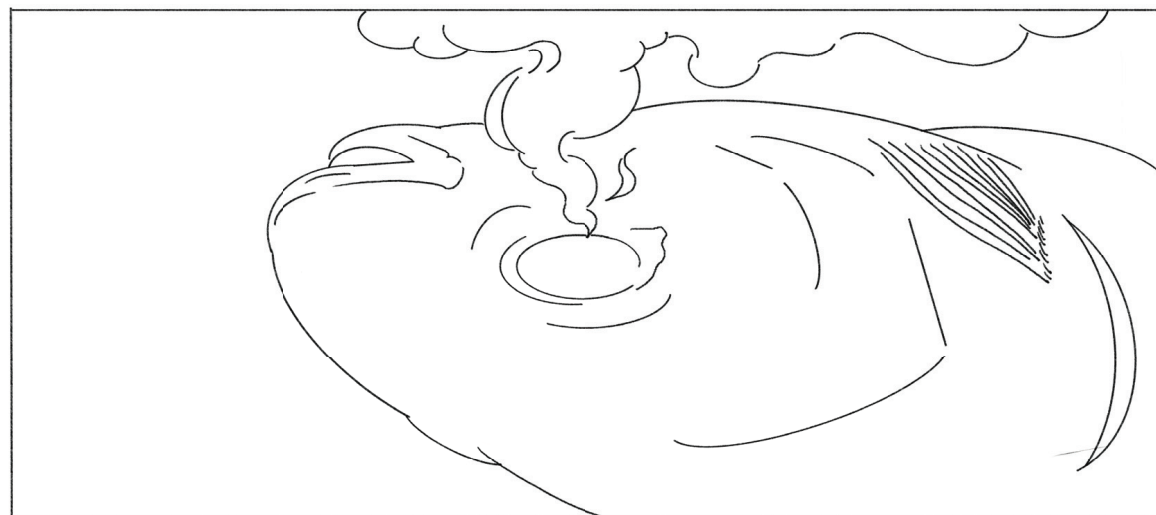
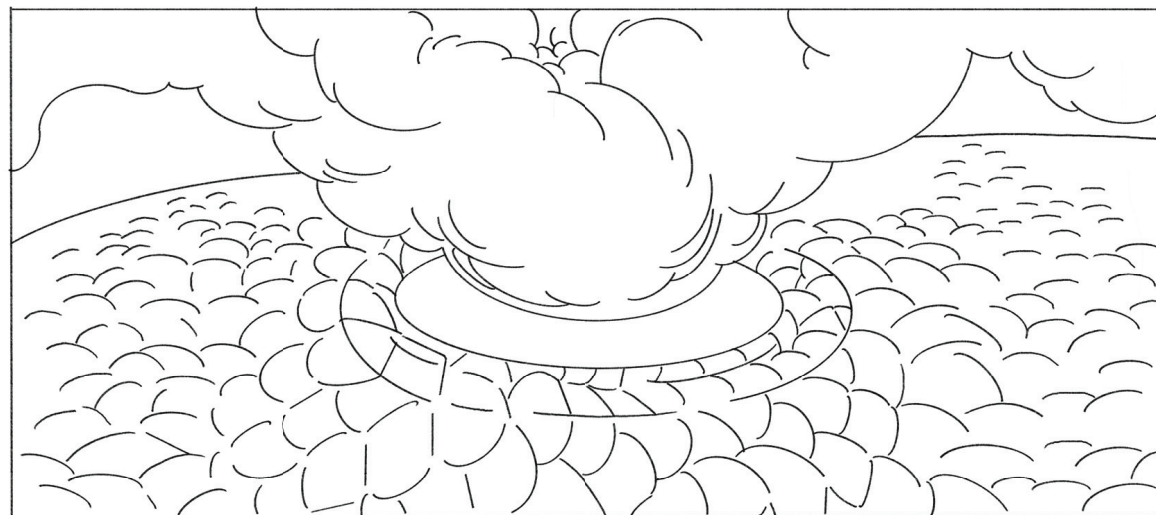
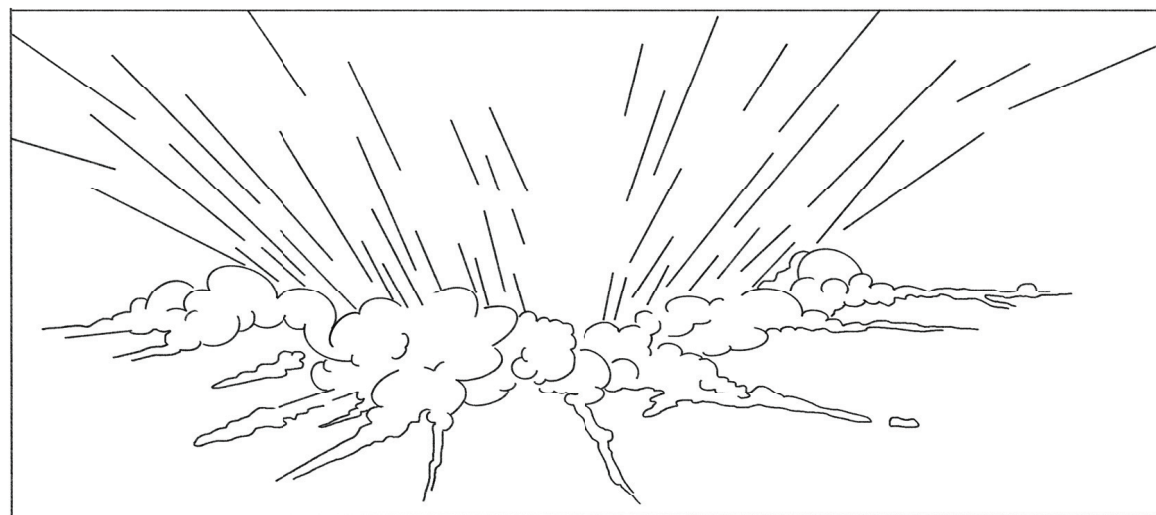
















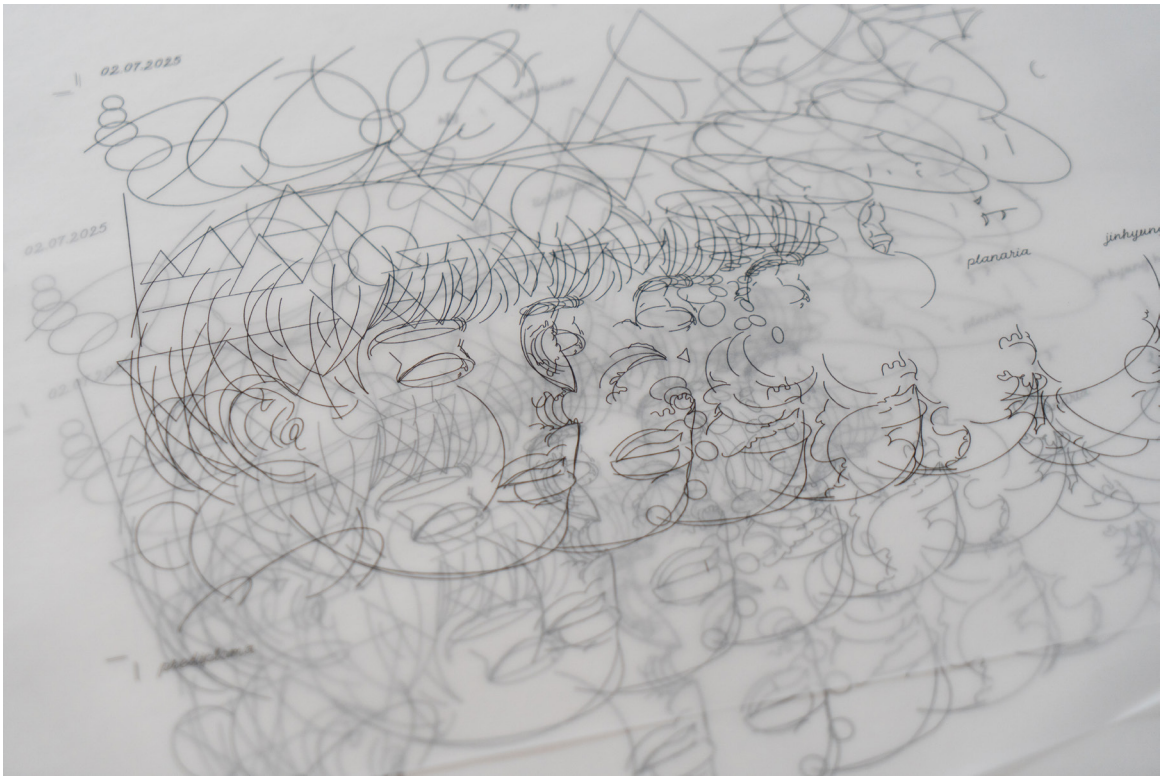
*(exhibition installation)*





*(exhibition installation)*





(details)



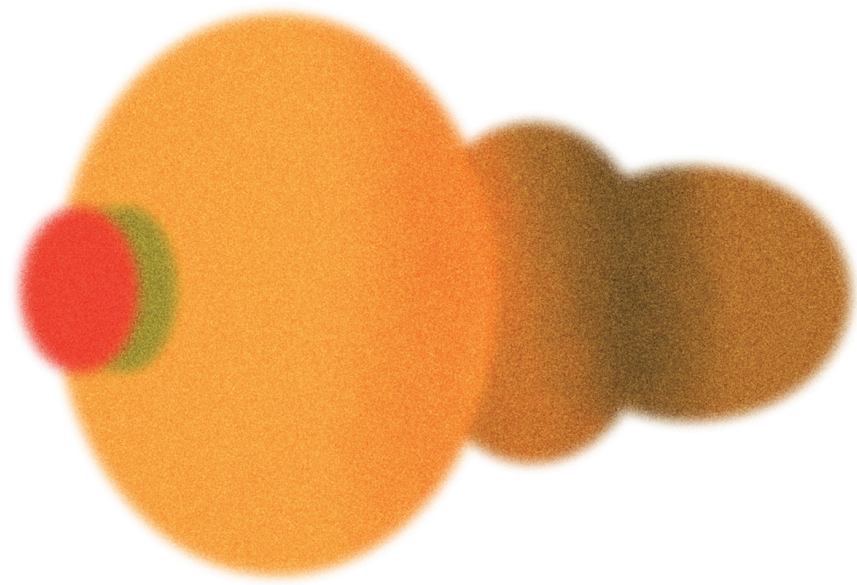
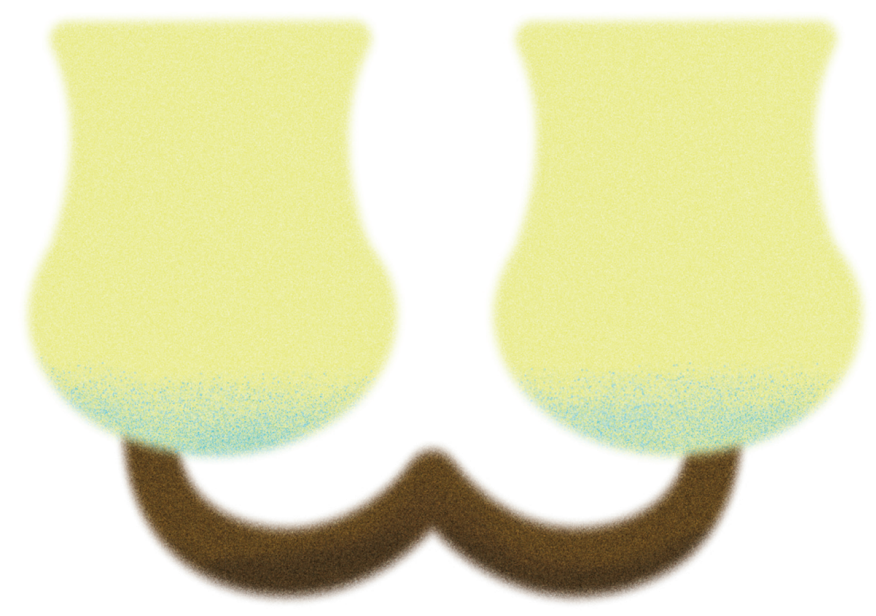


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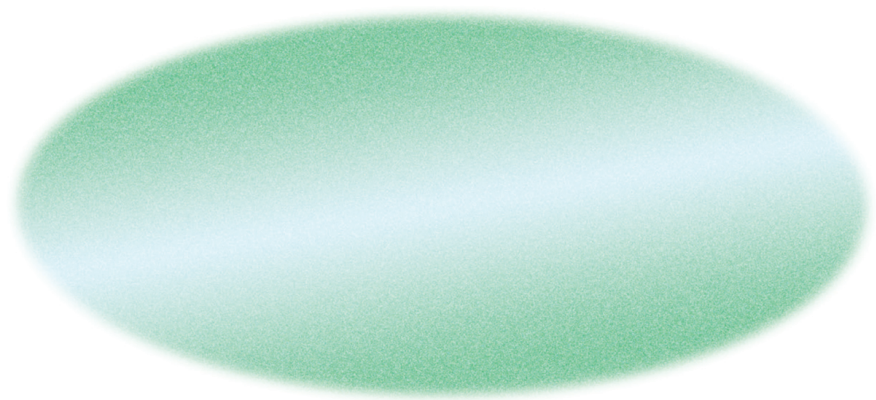


Interview Book : HOME?

2025



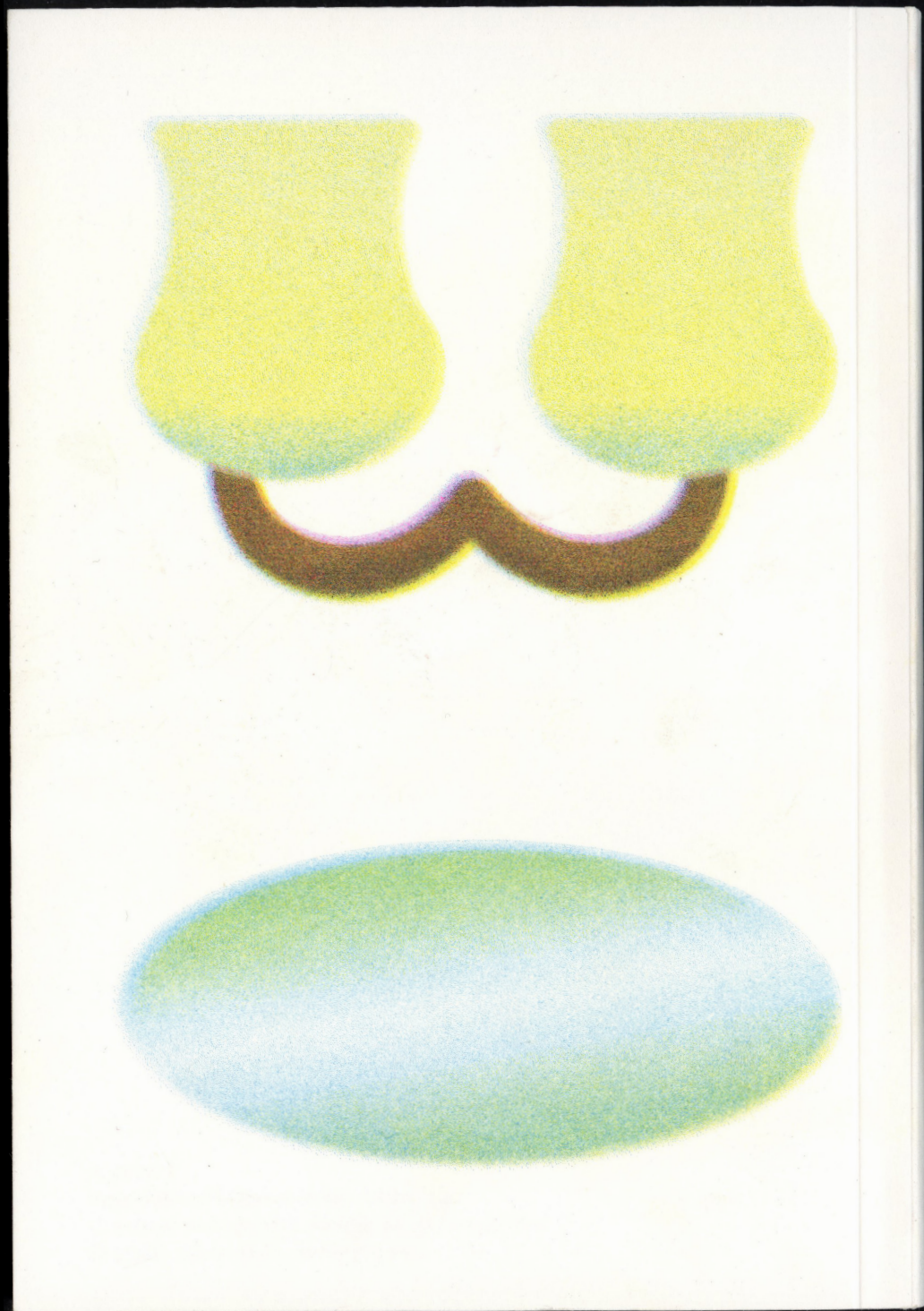
Juhhee Han



Diploma

(25 summer break, personal project)





2025

Juhhee Han

Diploma



(cover : riso printed)





Introduction • 5

JUHÉE  
HÄN  
DIPLOMA  
PROJECT

Interview • 7  
(with)

JUHÉE  
HÄN  
DIPLOMA  
PROJECT

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.*

*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?

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

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...

8

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?

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

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.

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.

Interview

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?

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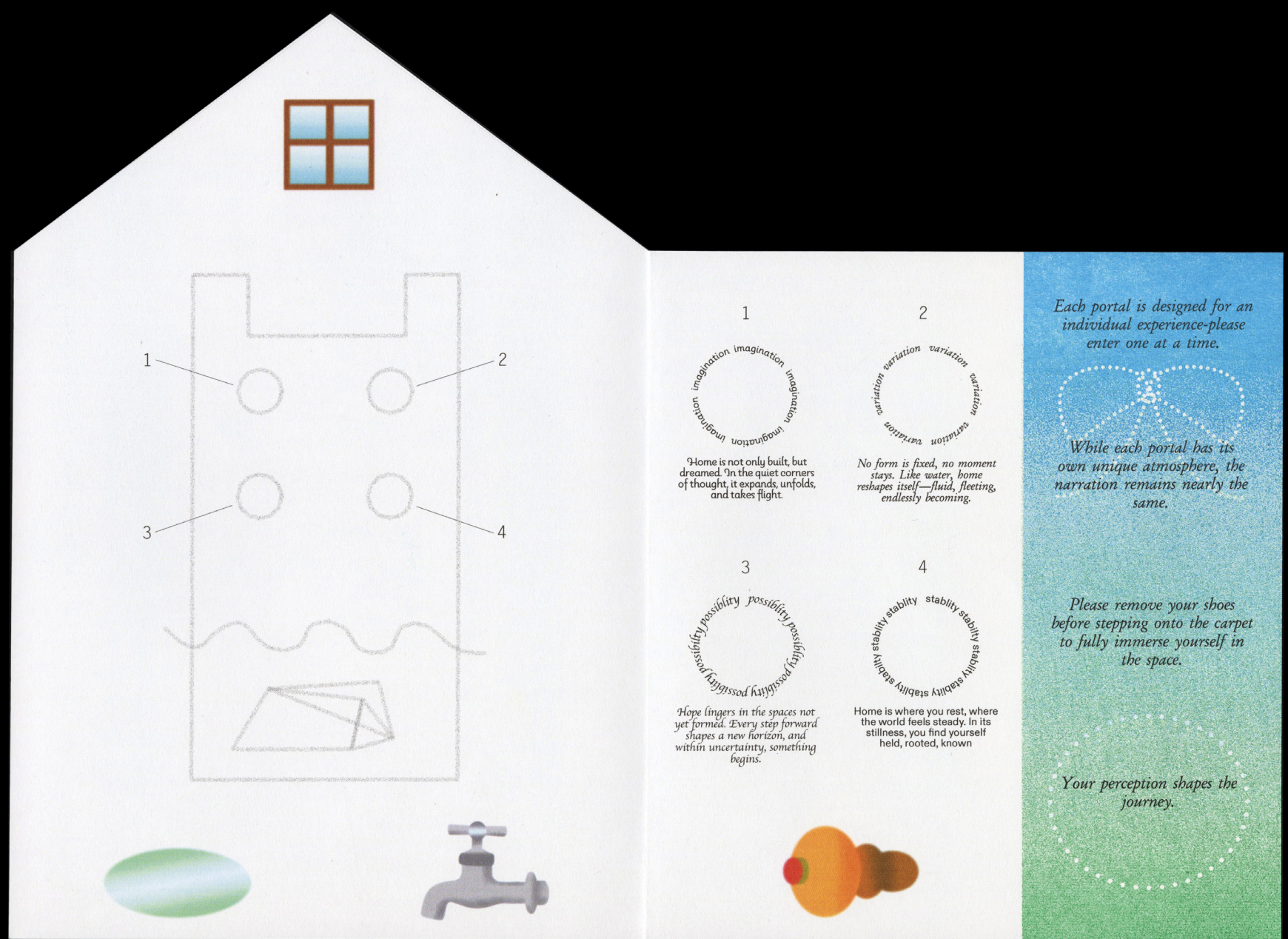
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So, what does home mean to us, and how do we create it?





(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

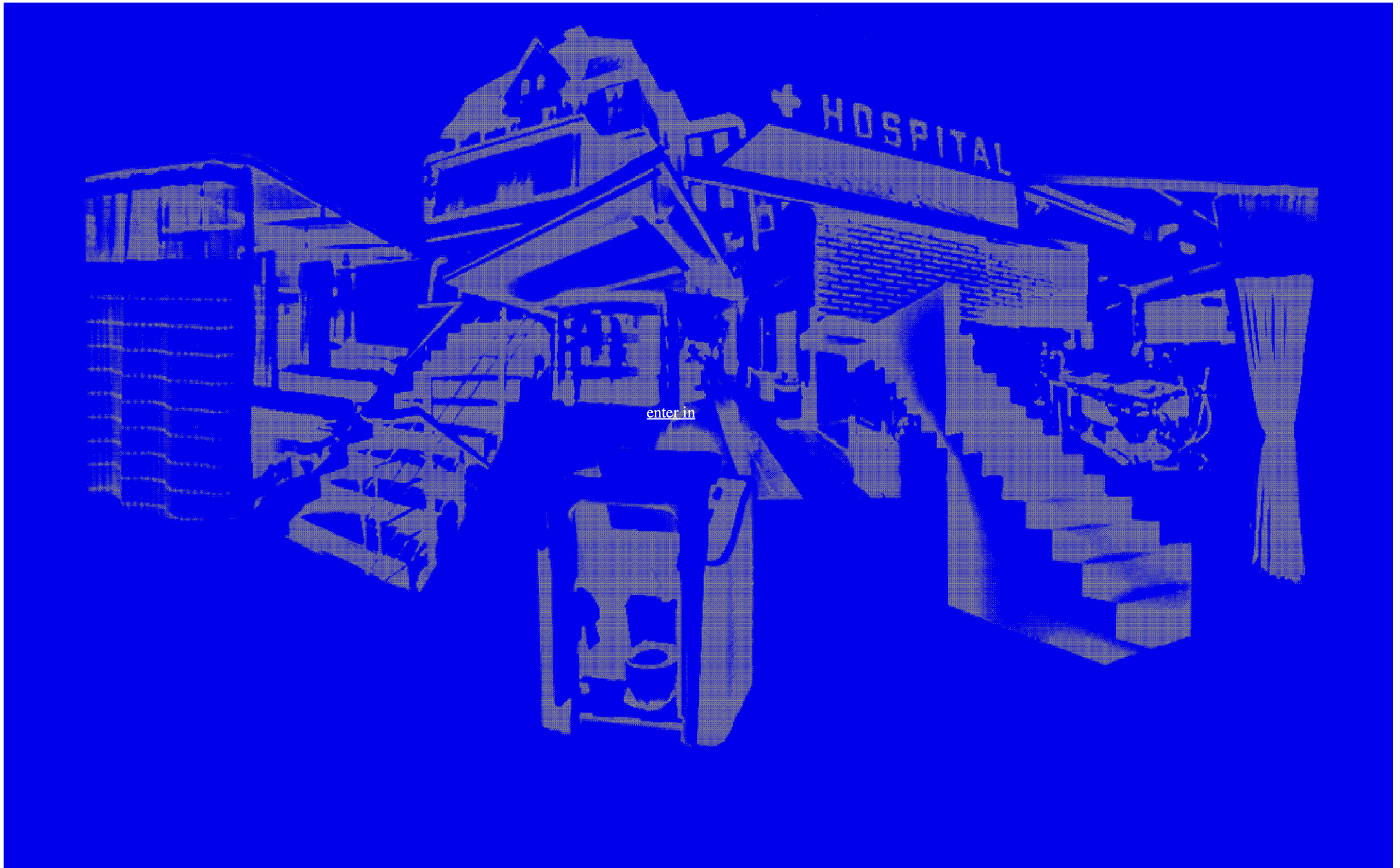
– leicht verborgen hinter den sich bewegenden Steinen.

(video recording)

→ [https://drive.google.com/file/d/1wh9jkleBICN1mQ1\\_AqidJAlPJ-eO-2ZUt/view?usp=share\\_link](https://drive.google.com/file/d/1wh9jkleBICN1mQ1_AqidJAlPJ-eO-2ZUt/view?usp=share_link)

*(coding course, 24/25 winter semester)*





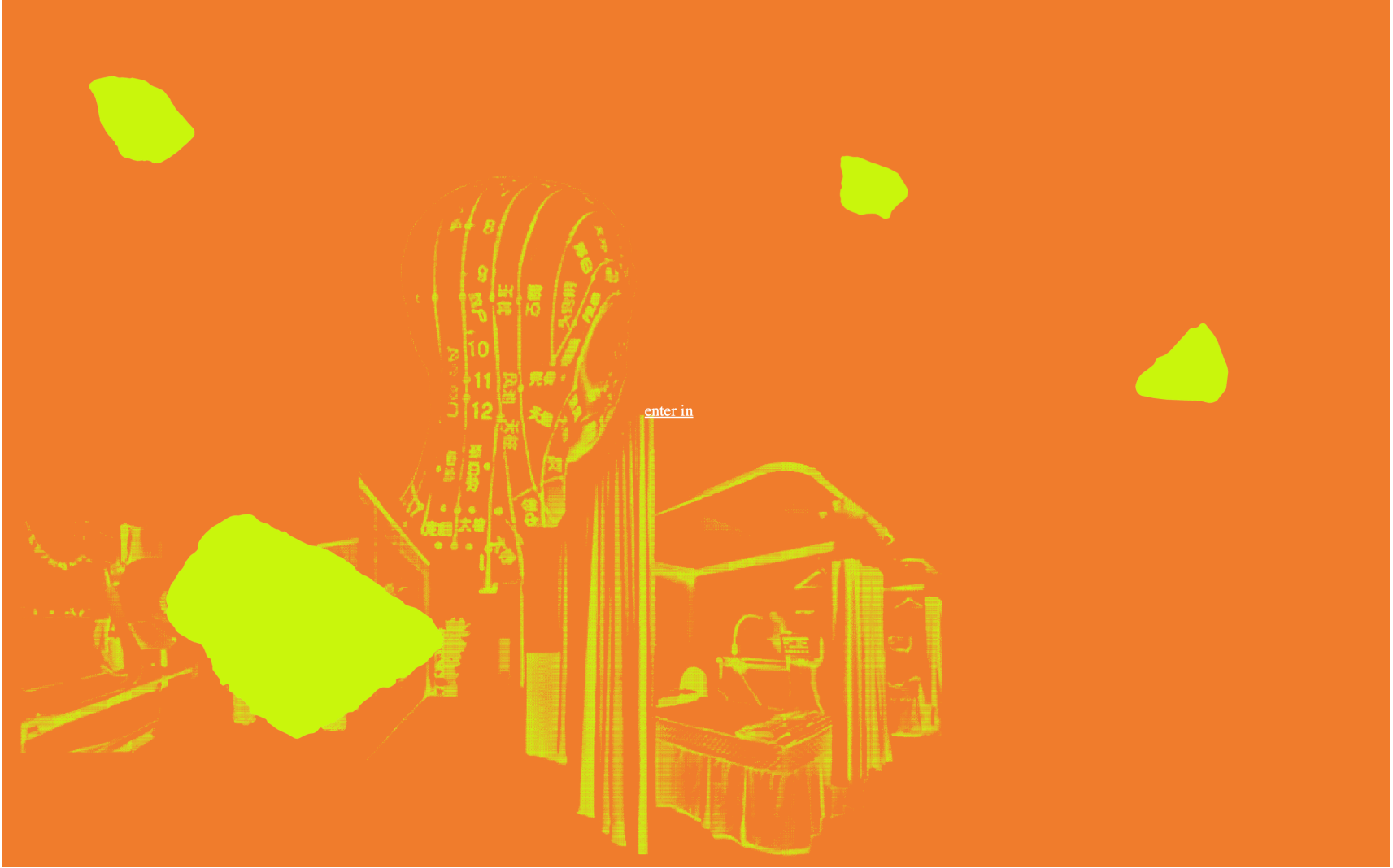
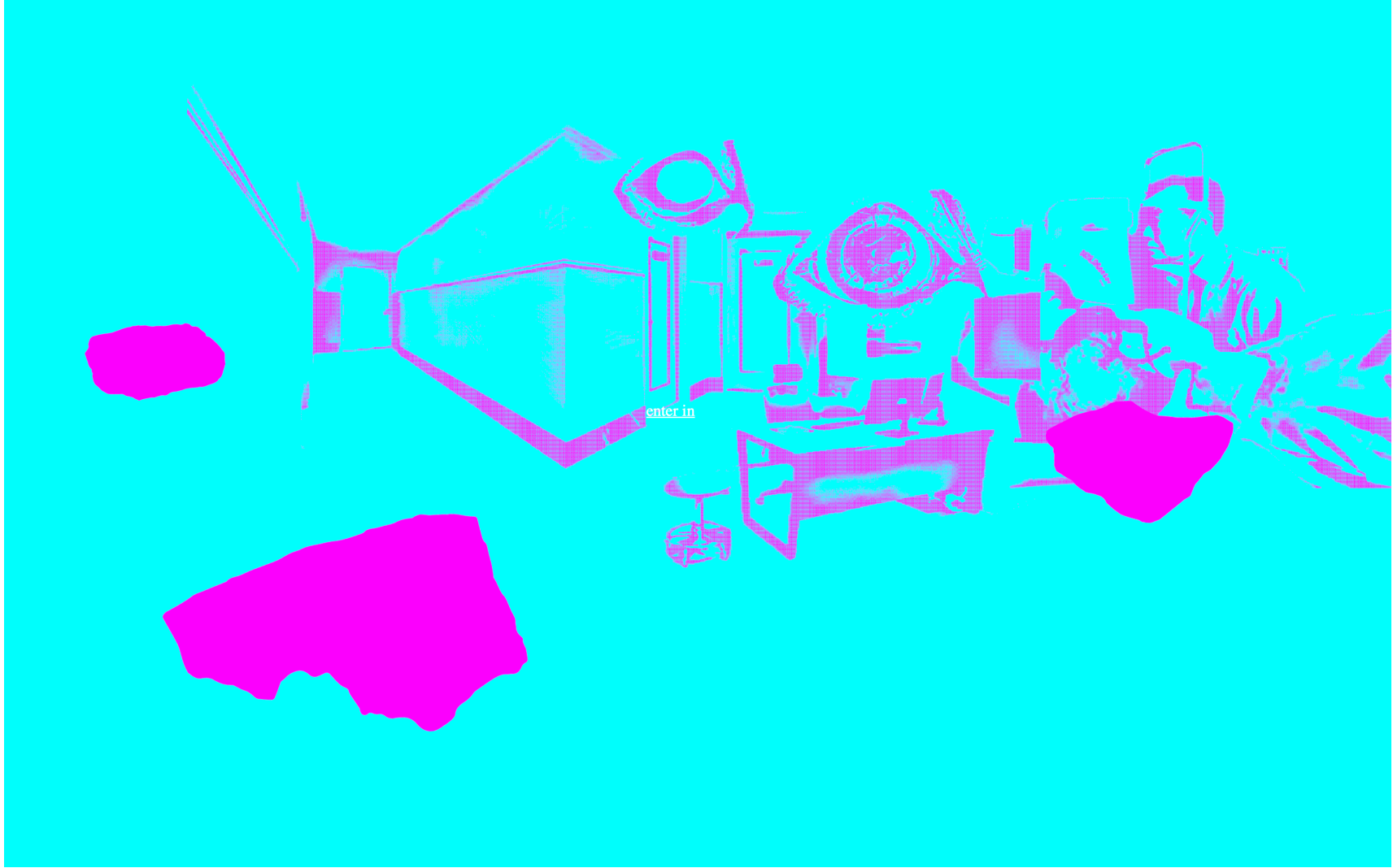
*(entrance page)*





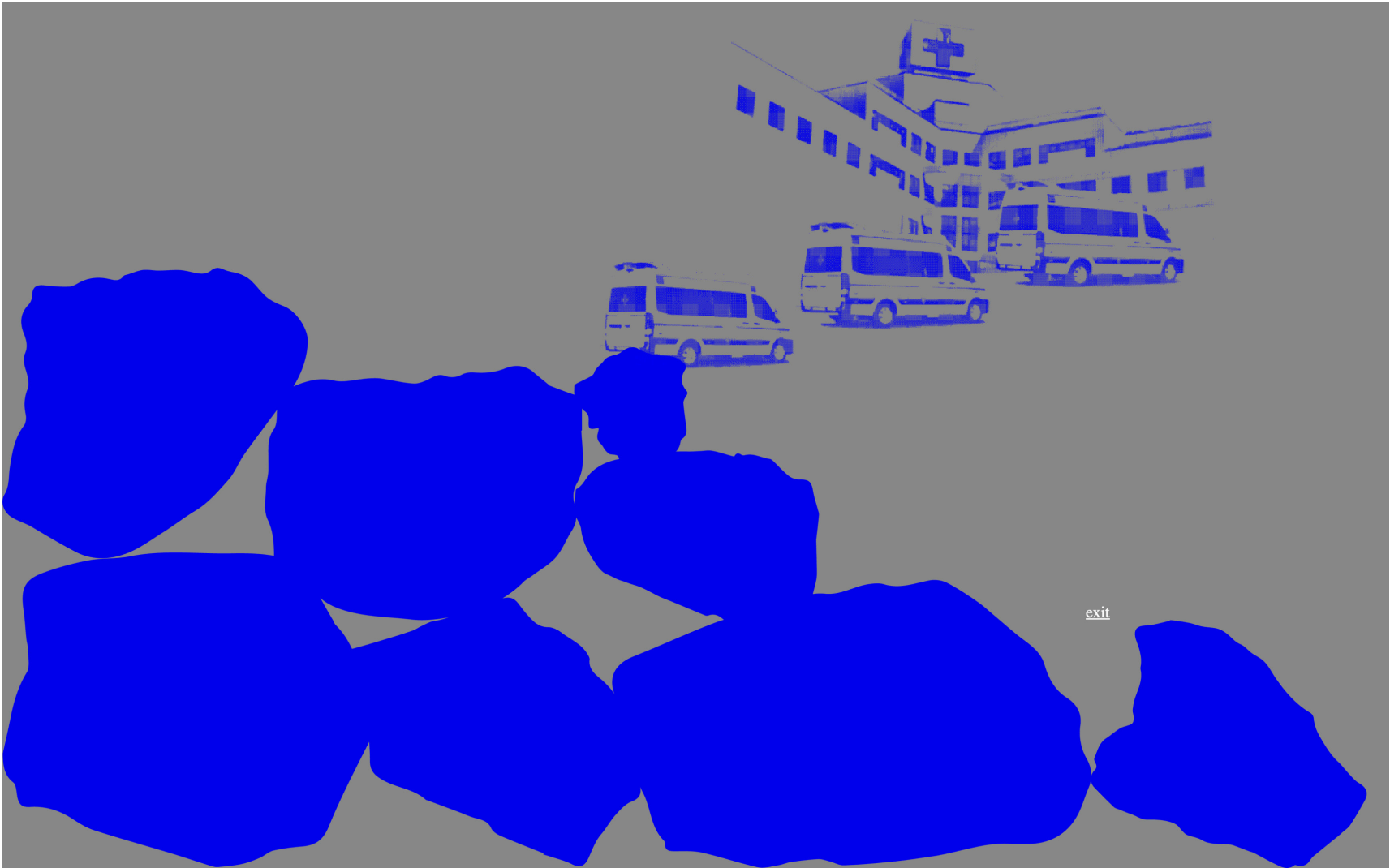
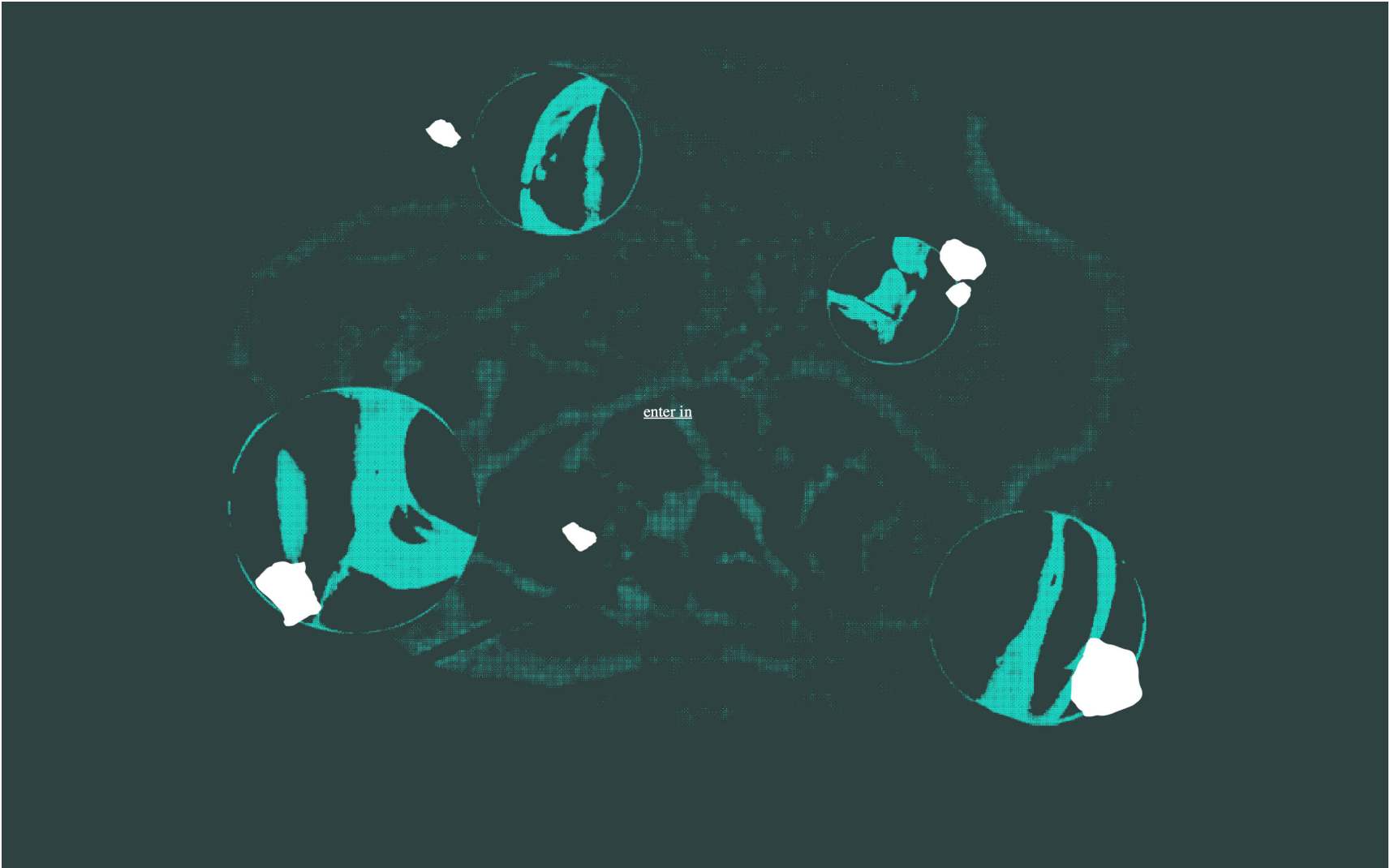
(second page)





*(third and forth)*





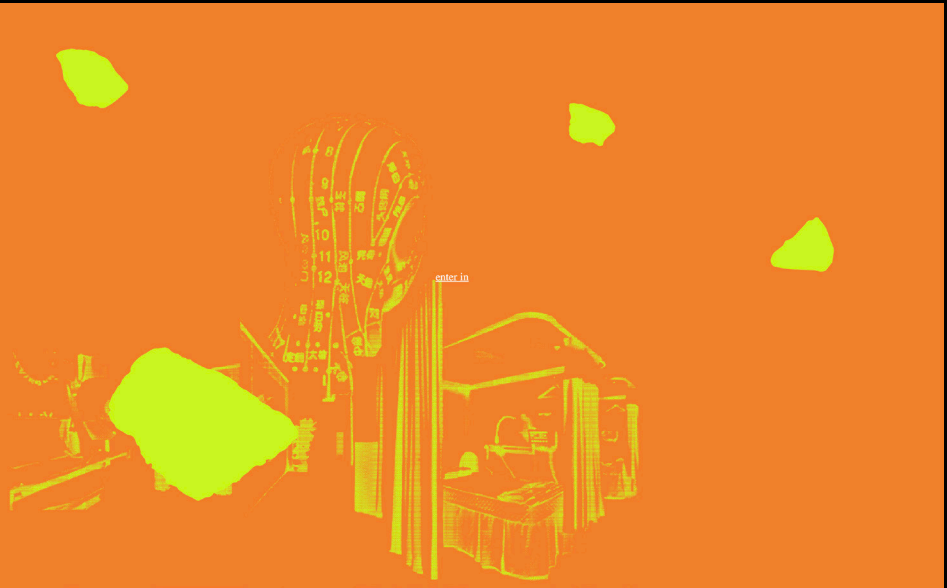
*(fifth and exit)*



In Korea, acupuncture is a well-known treatment method. Acupuncture involves inserting needles, which are long 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 imagination 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.

September 8, 2011  
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.

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



(wenn der stein ist anlickt)

(original page)

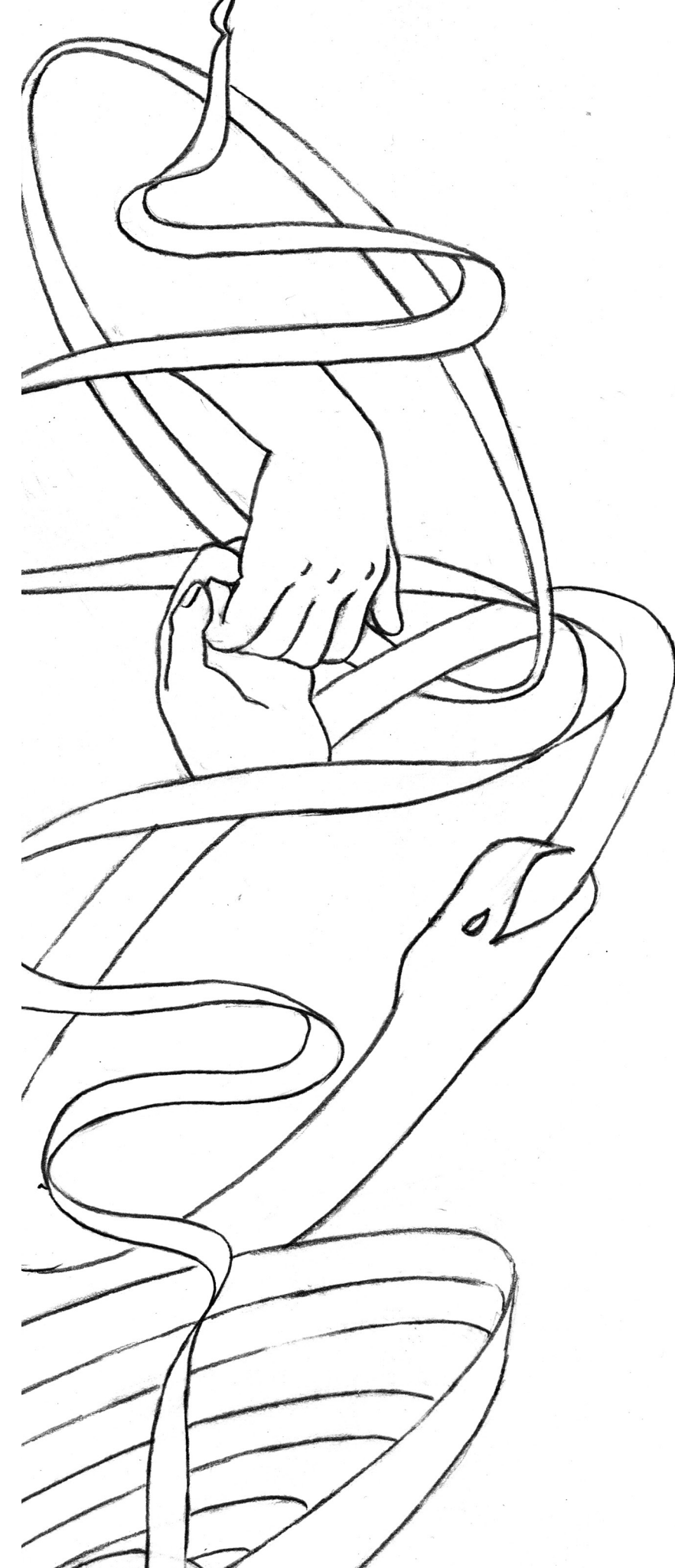


## Drawing illegible

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.

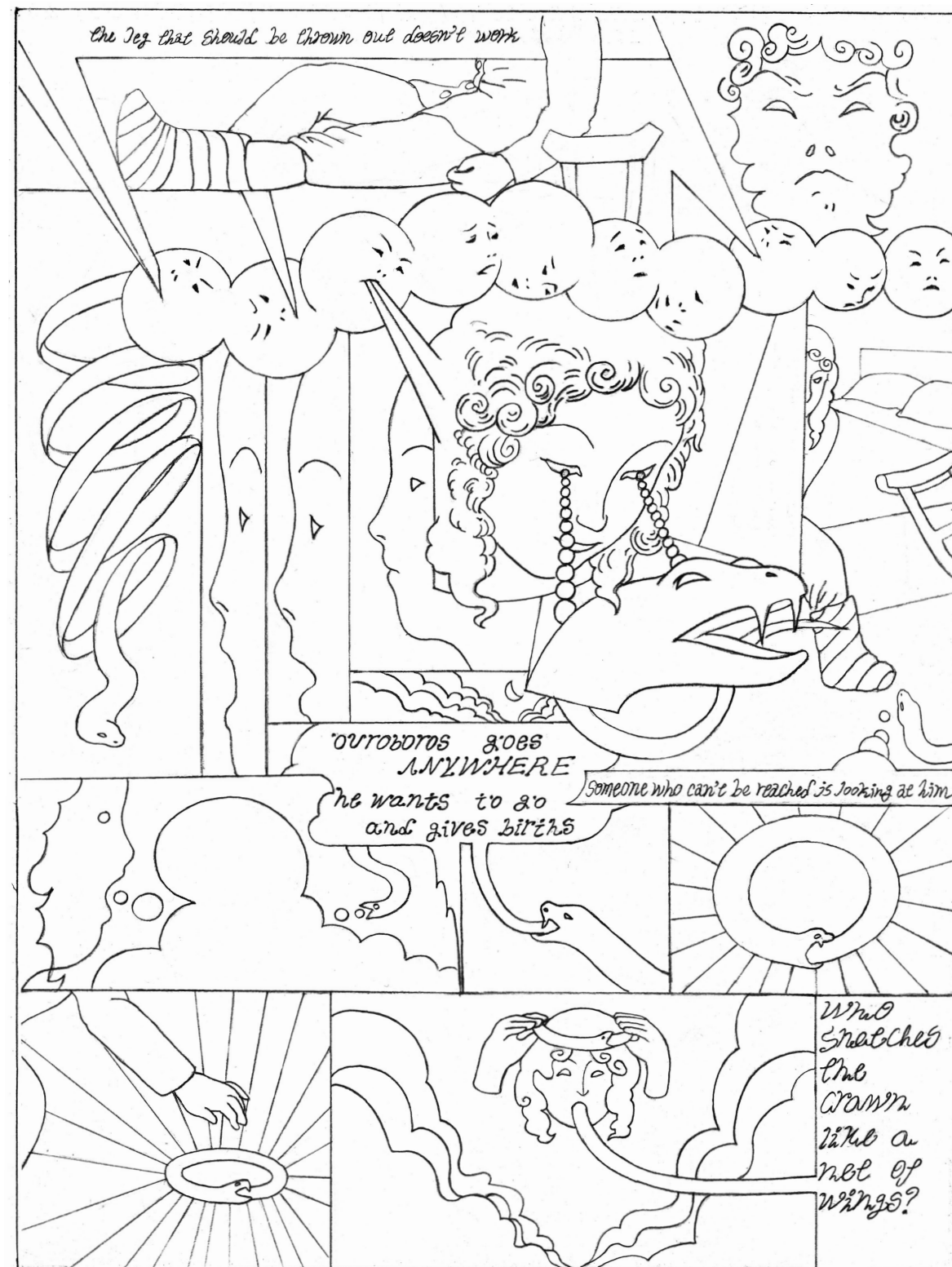
*(illustration course, 24/25 winter semester.)*



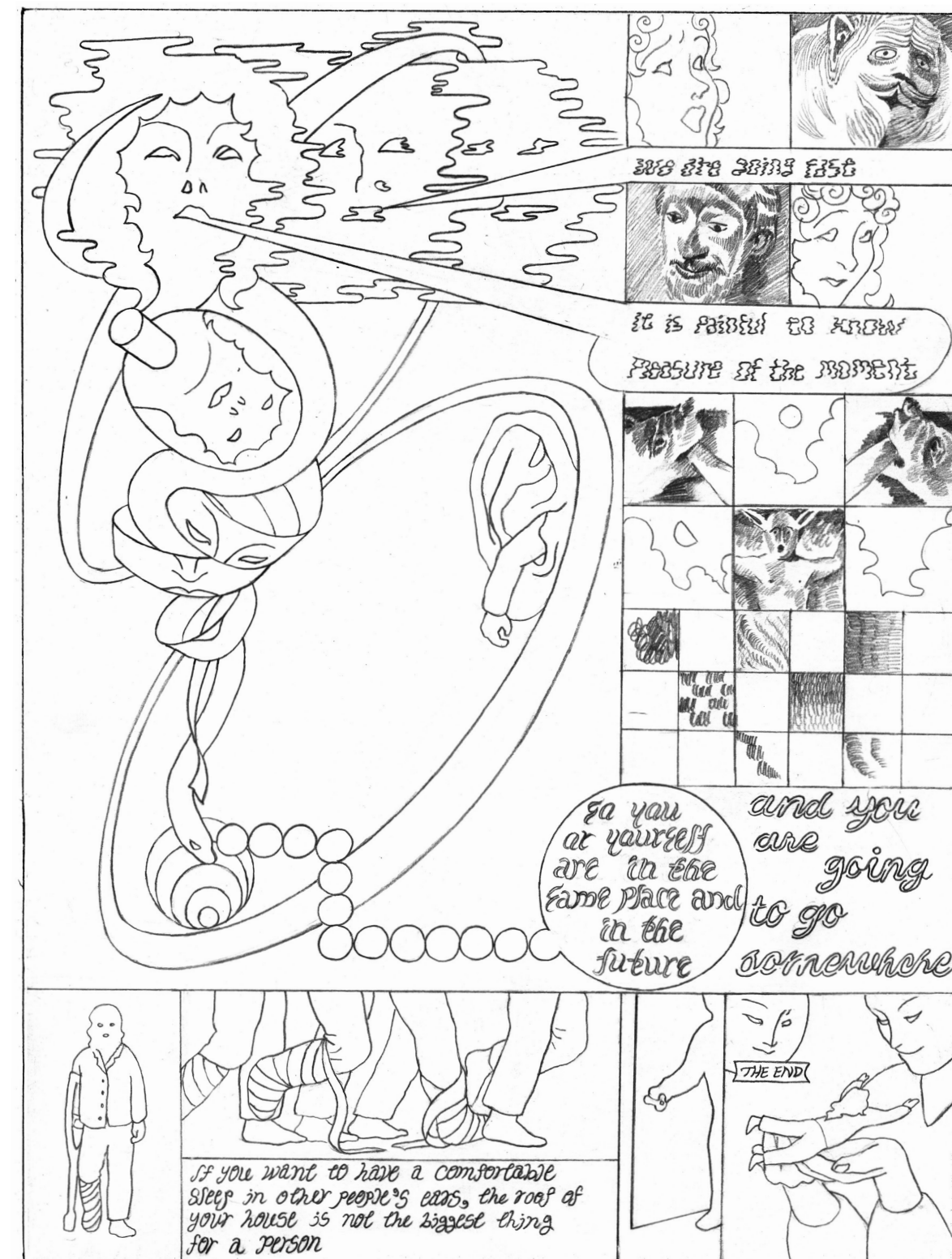
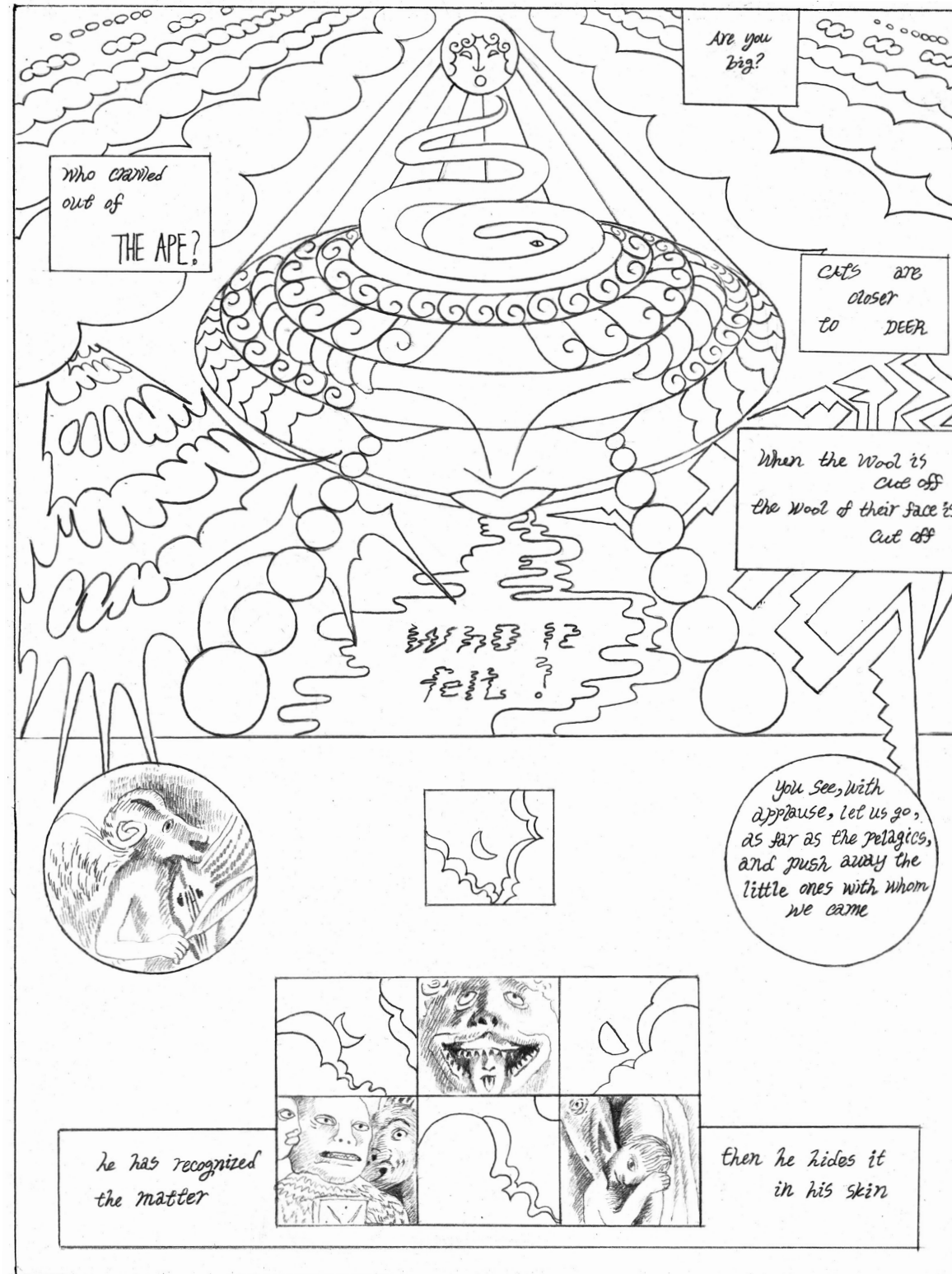




*the tale of  
outoboros*









# Act of eroosion

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

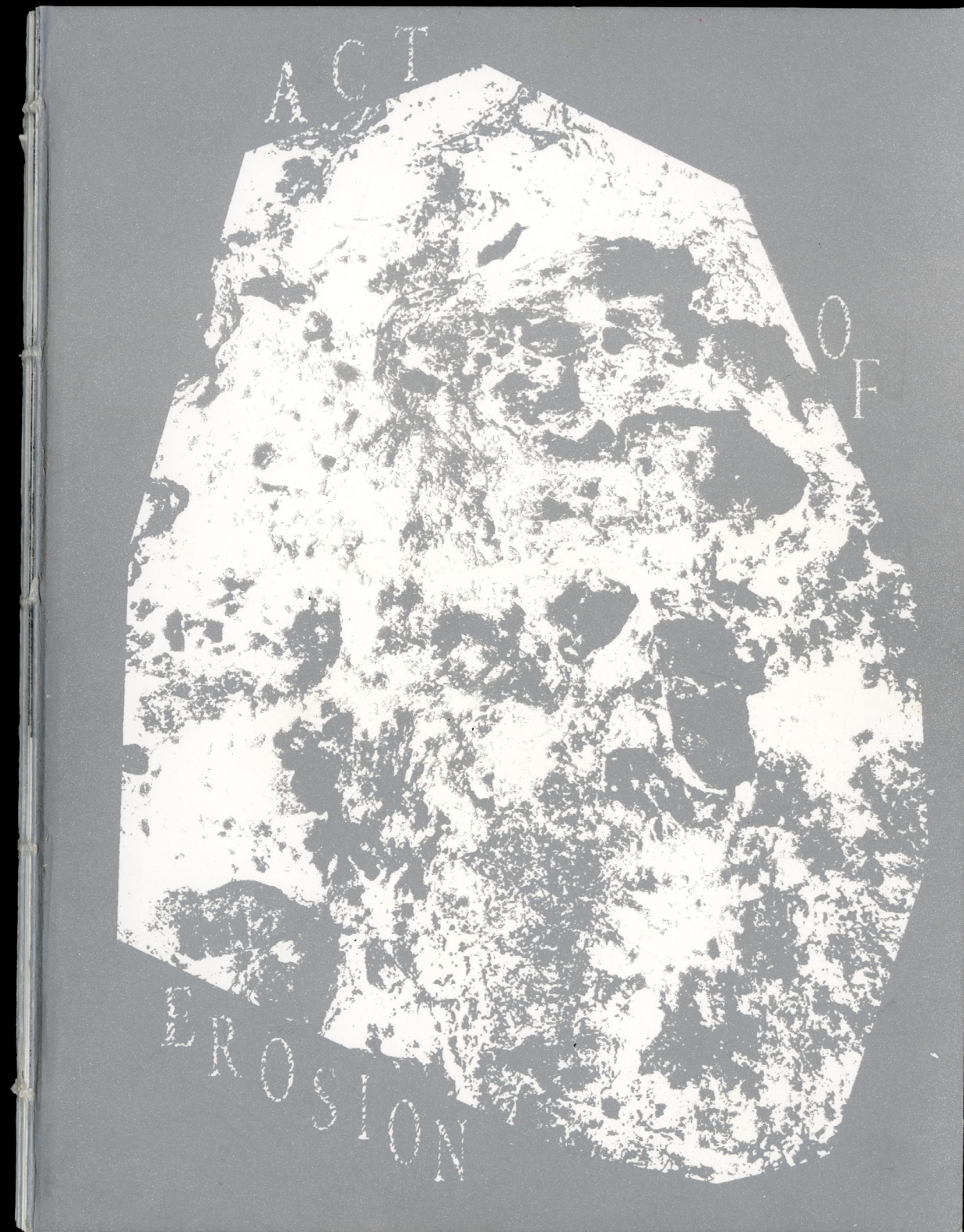
Kapitel 1 zeigt die Form der Erosion: eine lange Bildlinie, deren Silhouette den weißen Raum darunter „erodiert“.

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.

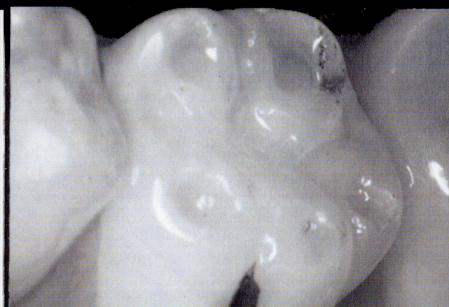
*(Grundlagen course, 23/24 summer semester)*



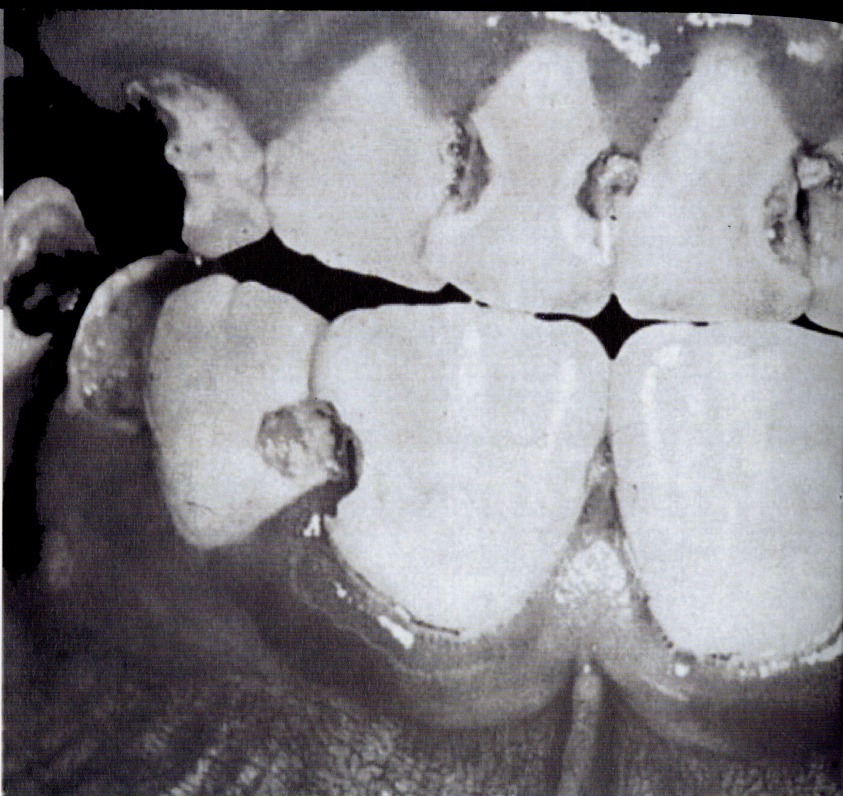


(cover)





(17)



(18)



(19)



(20)



# Jorie Graham

## Erosion in the Dunes

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 poet Seamus Heaney as Boylston Professor of Rhetoric and Oratory at Harvard University, becoming the first woman to be appointed to this position. She won the Pulitzer Prize for Poetry (1996) for *The Dream of the Unified Field: Selected Poems 1974-1994* and was chancellor of the Academy of American Poets from 1997 to 2003. She won the 2013 International Nonino Prize in Italy.

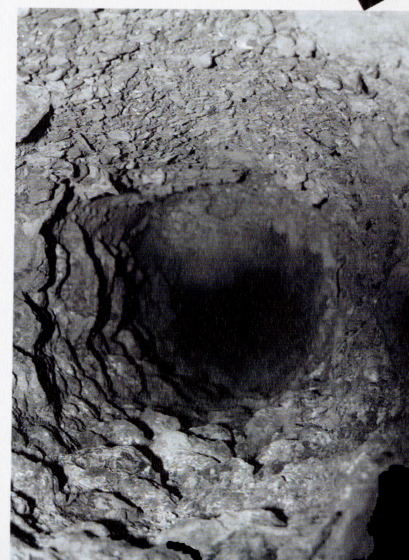
Publication date 1983  
Publisher Princeton, N.J. : Princeton University Press  
The poems in the second collection by Graham are fascinated by the limits of human inquiry that take the speaker from the visible world into a plane of unknowing. Under her fierce scrutiny, everything the speaker sees strains toward another world: the pattern on a kimono, 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, 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 ~~erosion~~-my grandfather, stiffening on his bed, learning to float on time, his mind like bait presented to the stream ongoing, or you, by my side, sleep rinsing you always a little less clean, or daily the ~~erosion~~ of the right word, what it shuts, or the plants coming forth as planned out my window, row after row, scaled 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.

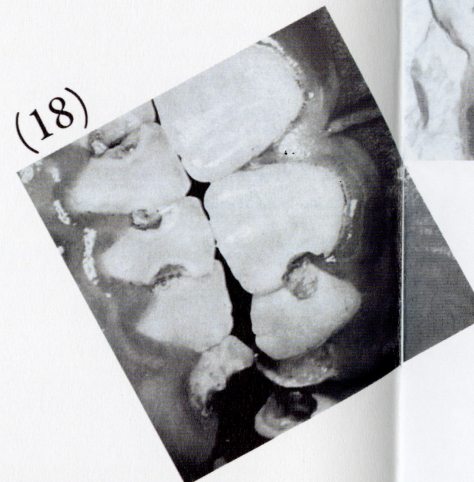


# In Defense of the Poor Image

Hito Steyerl



(8)



(18)



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.

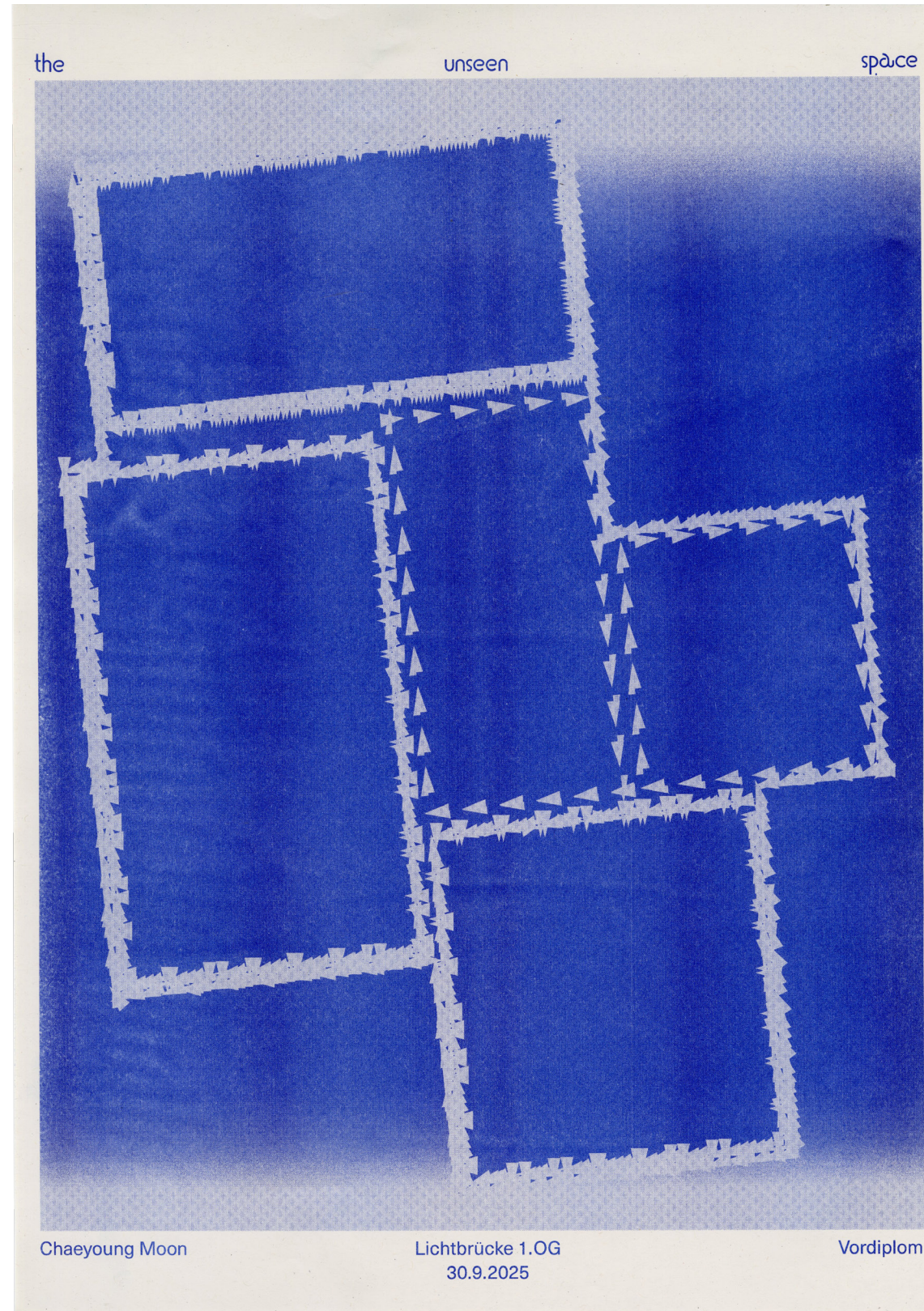
The poor image is an illicit fifth-generation bastard of an original image. Its genealogy is dubious. Its filenames are deliberately misspelled. It often defies patrimony, national culture, or indeed copyright. It is passed on as a lure, a decoy, an index, or as a reminder of its former visual self. 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.

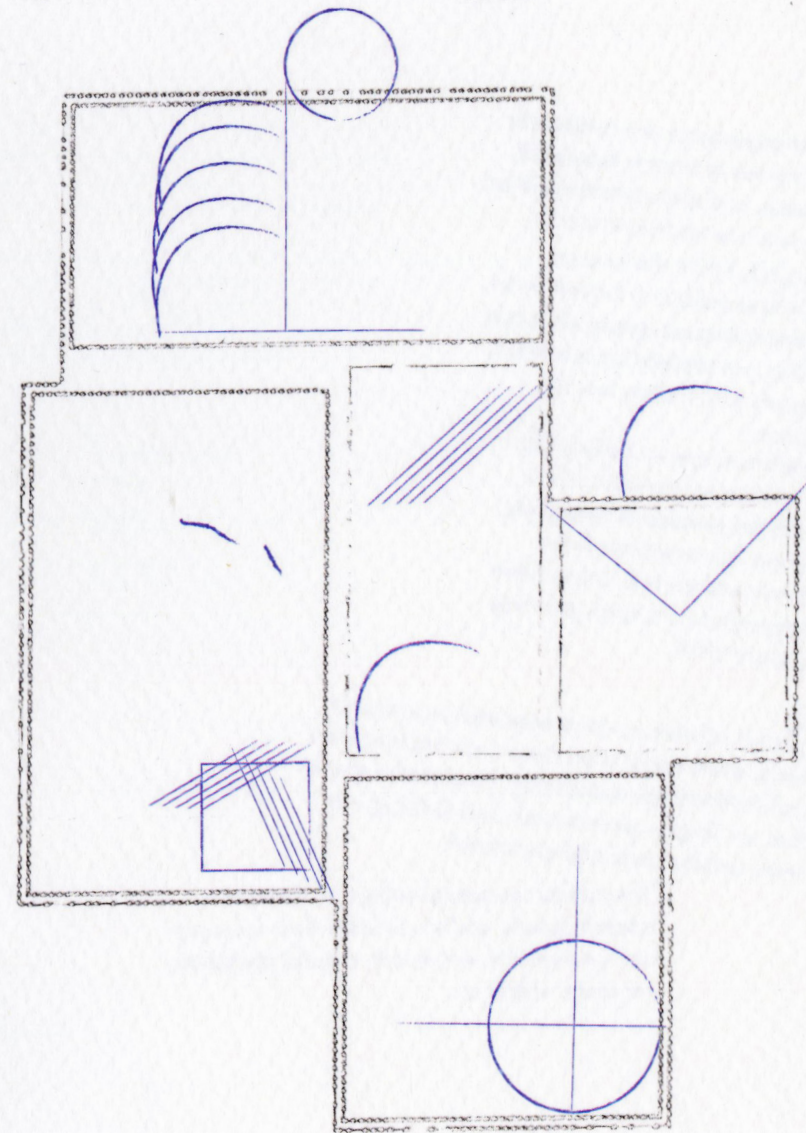


# unseen space



*(25 summer semester, personal project)*





The spaces we experience are constantly reconstructed by our memory: they shift in scale, structure, and atmosphere, and are reshaped by emotions and experiences.

In this project, I take the houses I have lived in as points of departure to explore psychological spaces distorted from reality, yet marked by the traces that memory and feeling inscribe within them.

These remembered spaces behave like unfinished structures: unstable, fluid, and always in the process of becoming something new. As memories fade, spaces contract and shrink; those filled with lived experience expand, growing larger and more vivid.

Small objects made of wire and translucent fabric draw inspiration from construction sites, and embody this mutability. They evoke spaces that are fragile, provisional, and shifting—at once architectural and emotional.

They invite viewers to reflect on their own unseen spaces, and to consider how memory and perception continually rebuild the places we carry within us.



# Jinhyung Hur

## Education

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

## Exhibitions

2025 Pre-diploma Exhibition, Department of Communication design,  
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## Skills / Mediums

Painting, Mixed Media, Installation

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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.

