

# Yunju Lee

\*1997 in Busan, Südkorea  
lebt und arbeitet in Düsseldorf

## AUSBILDUNG

2017 – 2024      Kunstakademie Düsseldorf, Klasse Prof. Tomma Abts, Meisterschülerin

## PREISE & STIPENDIEN

2022      Deutschlandstipendium

2021      „AUF GEHT'S!“ Stipendium

## RESIDENCIES

2022      Workshop im MIT Museum Studio, Cambridge, MA, USA  
Kuratorin: Barbara Könches

## EINZELAUSSTELLUNGEN

2025      Blind Men and an Elephant, Nexus Nails Project Raum, Düsseldorf

2024      Glitch, Abschlusspräsentation Kunstakademie Düsseldorf

## GRUPPENAUSSTELLUNGEN (AUSWAHL)

2025      ARoselsARoselsARoselsARose..., Bloom, Düsseldorf

2025      Die Grosse, Kunstpalast Düsseldorf

2024      Theses, Coelner Zimmer, Düsseldorf

2024      I know you'll understand, Exhibit Eschenbachgasse, Wien, Österreich

2023      A-Shame, Klasse Abts, 250 Jubilee Exhibition, Kunst im Hafen, Düsseldorf

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| <b>2023</b> | Superdruckmarkt, Ausstellung zeitgenössischer Kunstdrucke, Berlin<br>Kurator/innen: Vincent Hüdepohl, Charlotte Herold, Wilhelm Will |
| <b>2021</b> | From Zero to Hero, interdisziplinäre Ausstellung mit MIT Studio, Cambridge,<br>Zero Foundation, Düsseldorf<br>Kuratorin: Wen Bi      |
| <b>2021</b> | Closer Than They Appear, CTTA, Berlin                                                                                                |

## ARTIST STATEMENT

Yunju Lee's artistic practice operates at the intersection of phenomenology and computational aesthetics. By moving beyond the binary of the natural and the synthetic, Lee engages in a formal exploration of fractal logic and entropic processes to construct a hybrid reality that challenges the static limitations of the traditional picture plane.

Her work is born from a deep and intimate observation of nature underlying structures. As she immerses herself in these organic systems she becomes truly obsessed with their relentless dynamism and drastic shifts in scale. This prolonged scrutiny reveals that these endless fluctuations fundamentally align with the logic of fractals, unfolding as a continuity that infinitely connects and expands. Engaging with this structural depth feels exactly like unearthing her own personal microcosm.

Her process remains firmly grounded in the factual properties of natural phenomena yet it is naturally filtered through contemporary life. She experiences nature not only through her direct physical presence but also through virtual archives and simulated fluid dynamics. Before her first brushstroke she often places multiple canvases side by side. The compositions that emerge extend beyond the boundaries of one canvas into adjacent surfaces. This results in organically proliferating and mutating abstract configurations.

These works gain sculptural and painterly quality through rapid sweeping brushstrokes while their saturation and diversity of color negate any sense of physical materiality. The canvas acts as a responsive membrane that captures this living energy through organic dissolution, structural accumulation, and fluid mutation.

The resulting volumes do not describe tangible depressions or hollows. Rather they form astral bodies of light that follow their own internal laws. These ambiguous structures intentionally trigger pareidolia and encourage the viewer to project recognizable forms onto the fluid abstractions. This cognitive engagement transforms the visual experience into an active psychological dialogue. These shapes ignore the constraints of the rectangular frame which serves only to capture a small spectrum of these light structures. Ultimately these images develop a life of their own and invite viewers to independently continue the forms beyond the edge where the boundary between organic reality and mediated perception dissolves into an immersive experience.