

Kang Minje

강민제

In opposition to a contemporary era where everything is consumed as seamless images, **Kang Minje** visualize the fragments of sensation gathered while physical body encounter.

Treating photography not merely as a recording medium but as an object possessed of weight and skin, he translates personal memories and traumas into solid material textures.

Through this practice, he re-examines the place of the body, a presence often lost amidst today's technological acceleration.

selected works

«Moving Sphere»
2025

I began this work to recover a sensibility that had dulled as I grew used to perceiving the world through images. I set a 90cm radius—the distance the body can physically touch—as a field of perception and recorded the points where flesh and world meet.

Using color negative film and analog C-printing, I treat the photograph as a physical object. Some prints are re-photographed or lightly altered by hand to reveal their materiality. The brief red flare of red-eye, a fault born when flash and gaze collide, became a visual cue that I wove into the images.

«Moving Sphere» is an ongoing practice of sensing the world directly and forming images through bodily encounter.

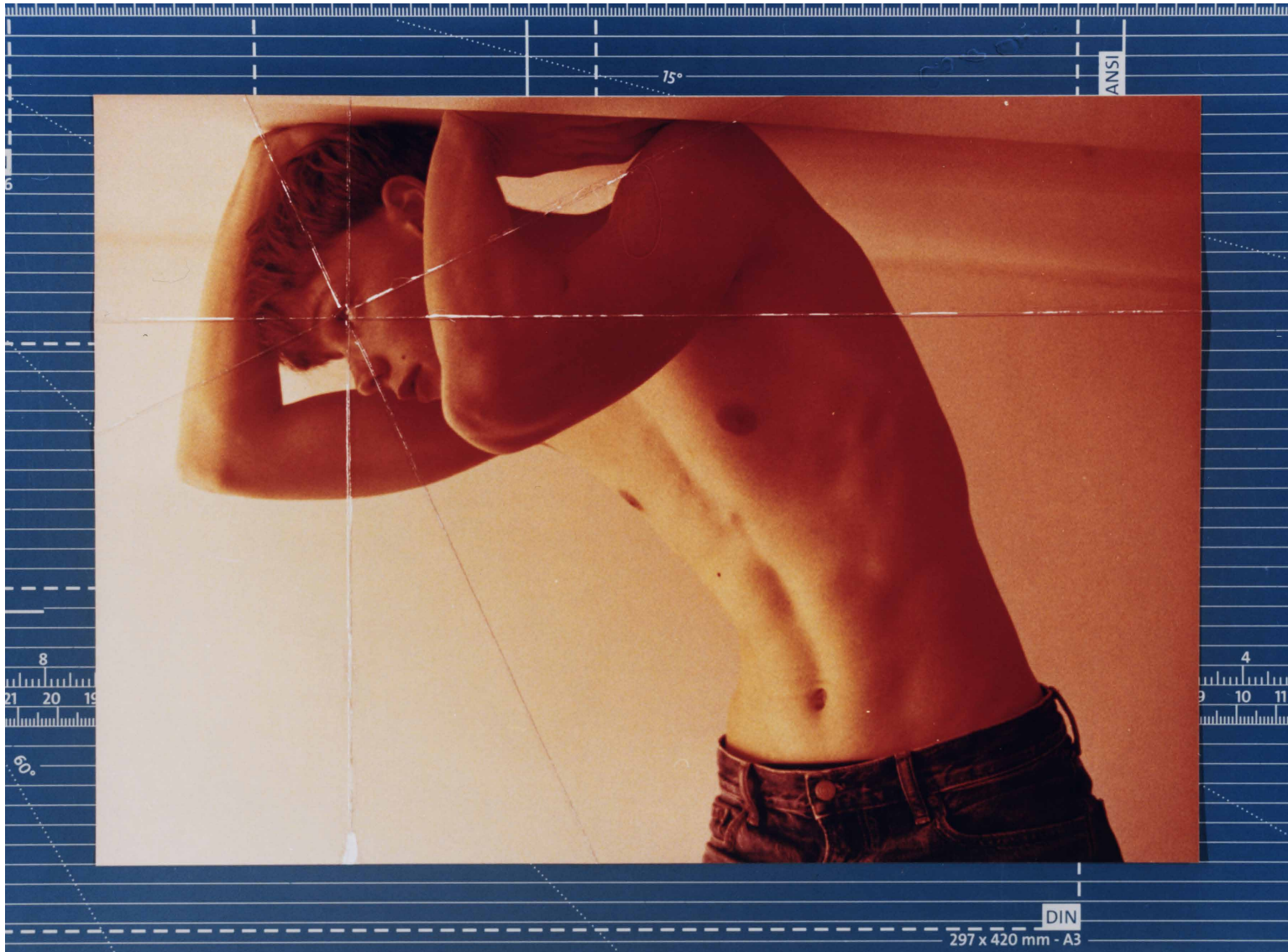
Moving Sphere
2025
C-print
Dimensions variable

Moving Sphere
2025
C-print
Dimensions variable

Moving Sphere
2025
C-print
Dimensions variable

Moving Sphere
2025
C-print
Dimensions variable

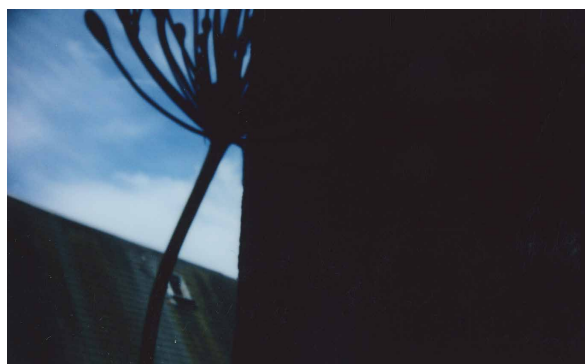




Jeff
2025
C-print
100×70cm



Sphere
2025
C-print
55×50cm





Roof
2025
C-Print
30×20cm



«running through»
2024

Collaborate work of
Kang Minje
Sahrah Feyerabend
Yu Jin

The work «running through» is a meeting, getting to know, distancing and letting go of people in performative form.

The performers recreate this process by taking off their daily outfits so they can approach each other openly and impartially. They use the tools they have learnt to get to know other people and explore each other. They leave impressions and experiences on one another in the form of colourful traces. They develop until their interest in each other wanes and they want to remove the traces again, peeling out of and discarding them. They prepare to move on by helping each other into their daily gear and stepping away. The discarded textiles are sewn together to form a compressed memory.

What remains are created feelings and memories in the form of textiles, as well as the frames and details that the observer records.

The work is documented as a photo series and continuously shot video. The textile also remains as a document of the encounter that took place in «running through».

running through
2024
Single-channel video, Colour, 75'



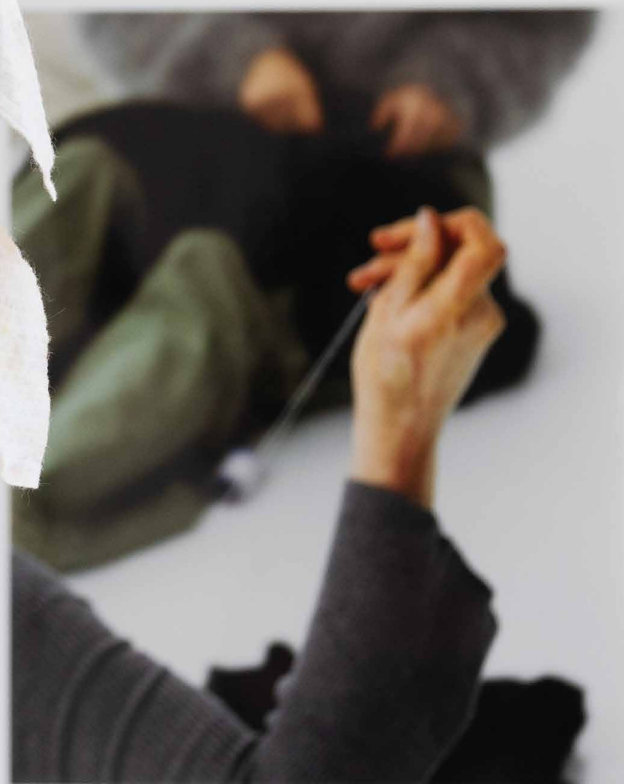
running through
2024
Mixed media
Dimensions Variable



running through
2024
Archival pigment print
42 × 59cm



running through
2024
Archival pigment print
42 × 59cm



running through (FEB)
<https://youtu.be/384aYrDiG74>

HD, Color, 75'

running through (MAY)
<https://youtu.be/BoydHALvIZA>

HD, Color, 86'

«dots»
2024

I wanted to preserve the space—as if holding it inside a single frame.

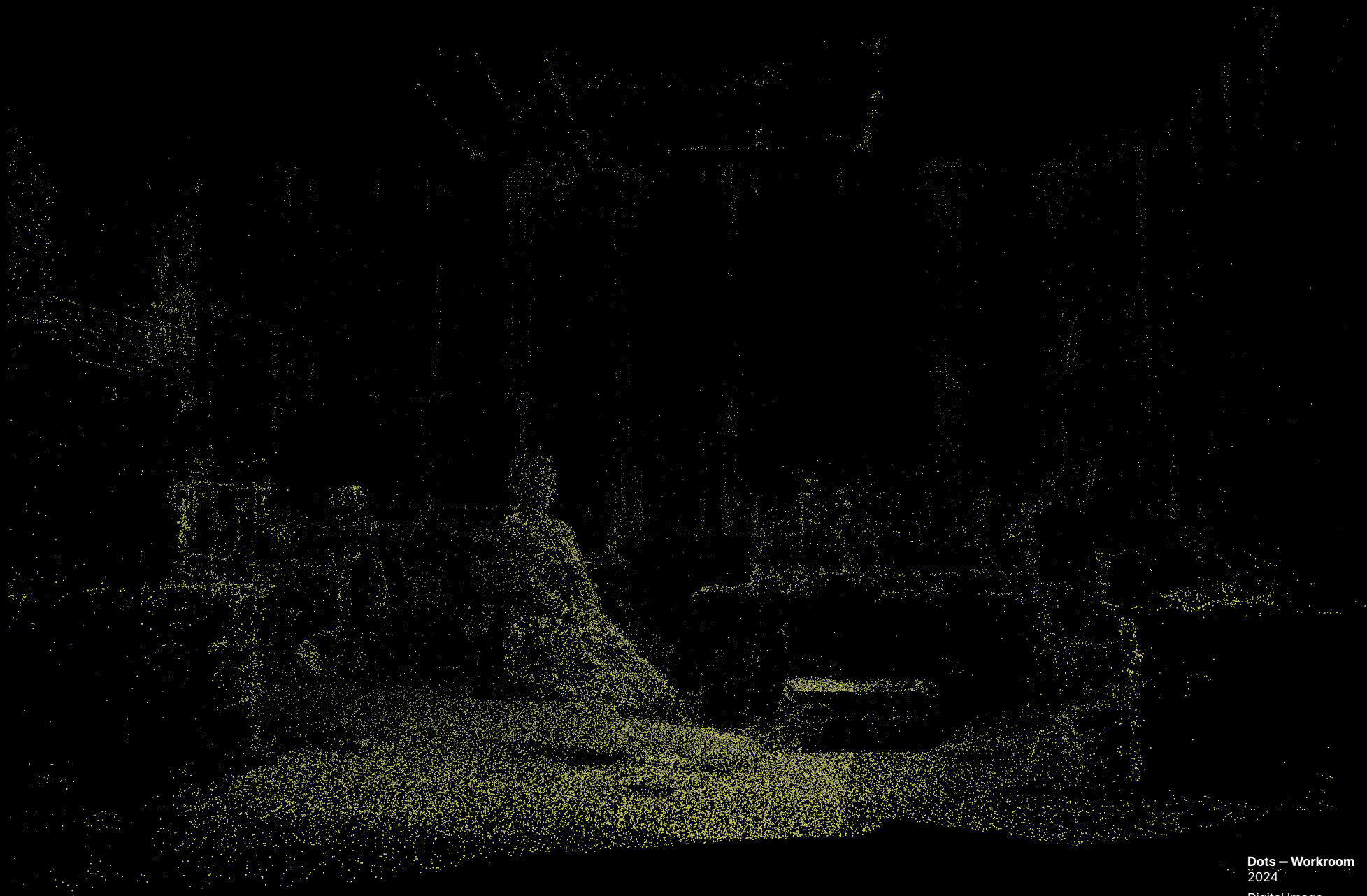
In the ¹ point-cloud method, each point leaves only the information of whether it exists or not. This cold binary quality, somewhat ironically, forms a quiet harmony with the soft roundness of the circle.

When these points are transferred onto paper, the original spatial information naturally becomes diluted. The points enlarge or shrink, rearranging themselves to create new densities and structures.

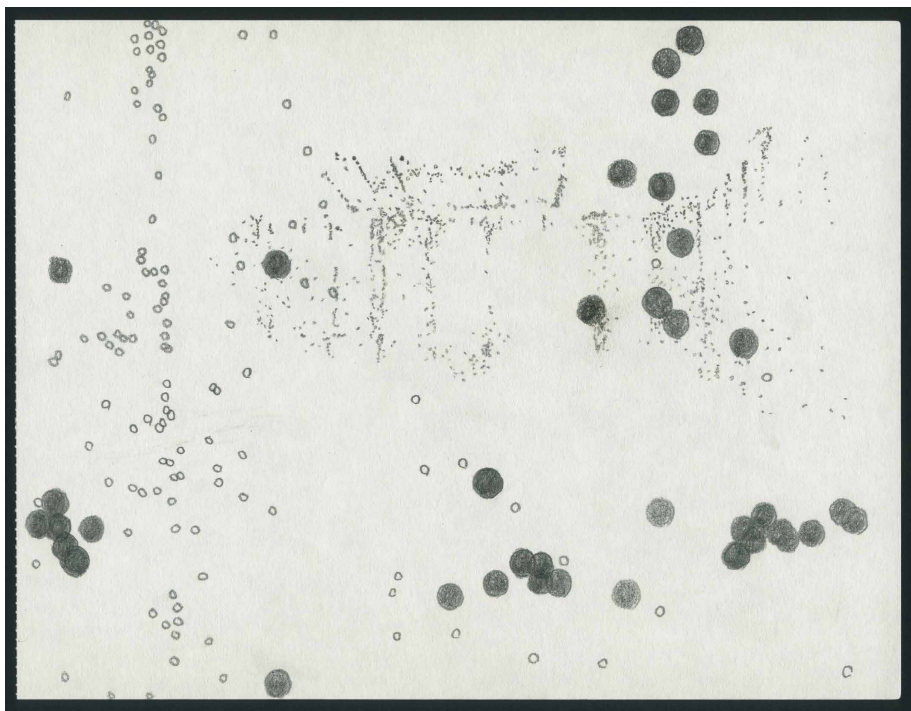
This process is not a factual reconstruction of space but a way of observing how space is dismantled and reassembled into a different form.

Within the relationships formed by these transformed points, I look for another kind of spatiality created by reduced information. This work is not simply a method of recording space but an attempt to observe the process through which space reappears in a different form.

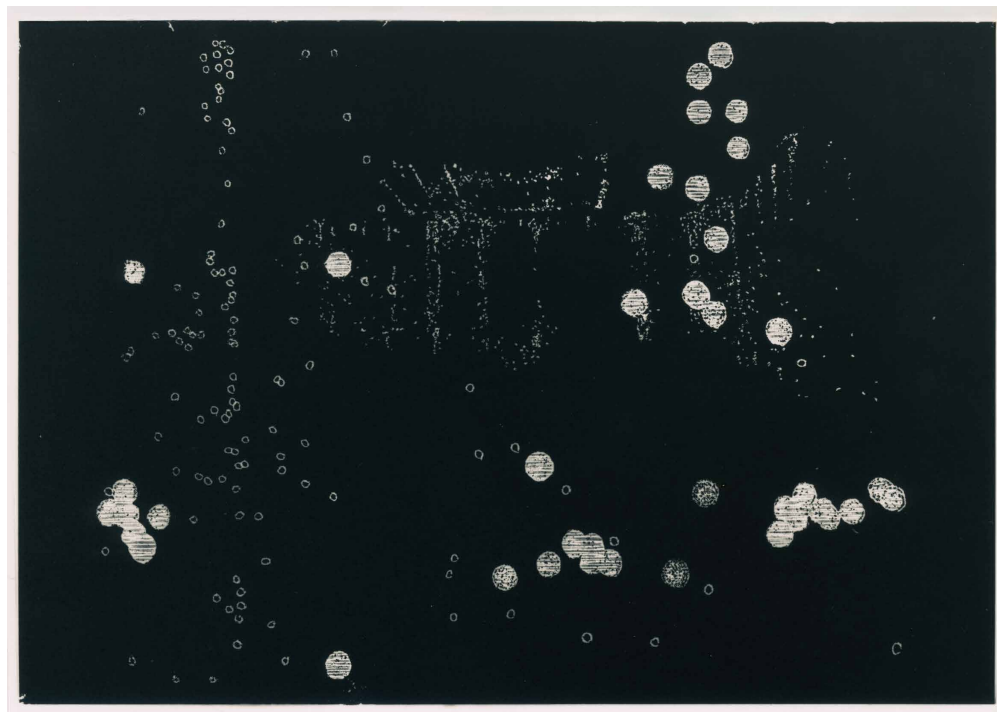
¹ Point cloud is a three-dimensional data format that records space through the positional information of numerous points.



Dots – Workroom
2024
Digital Image



Dots – Workroom
 2024
 Pencil on paper
 21 × 14,5cm



Dots – Workroom
 2024
 Gelatin silver print
 21 × 14,5cm



Dots — Shoes
2024
Pastel on paper
21 × 14.5cm

«dents»

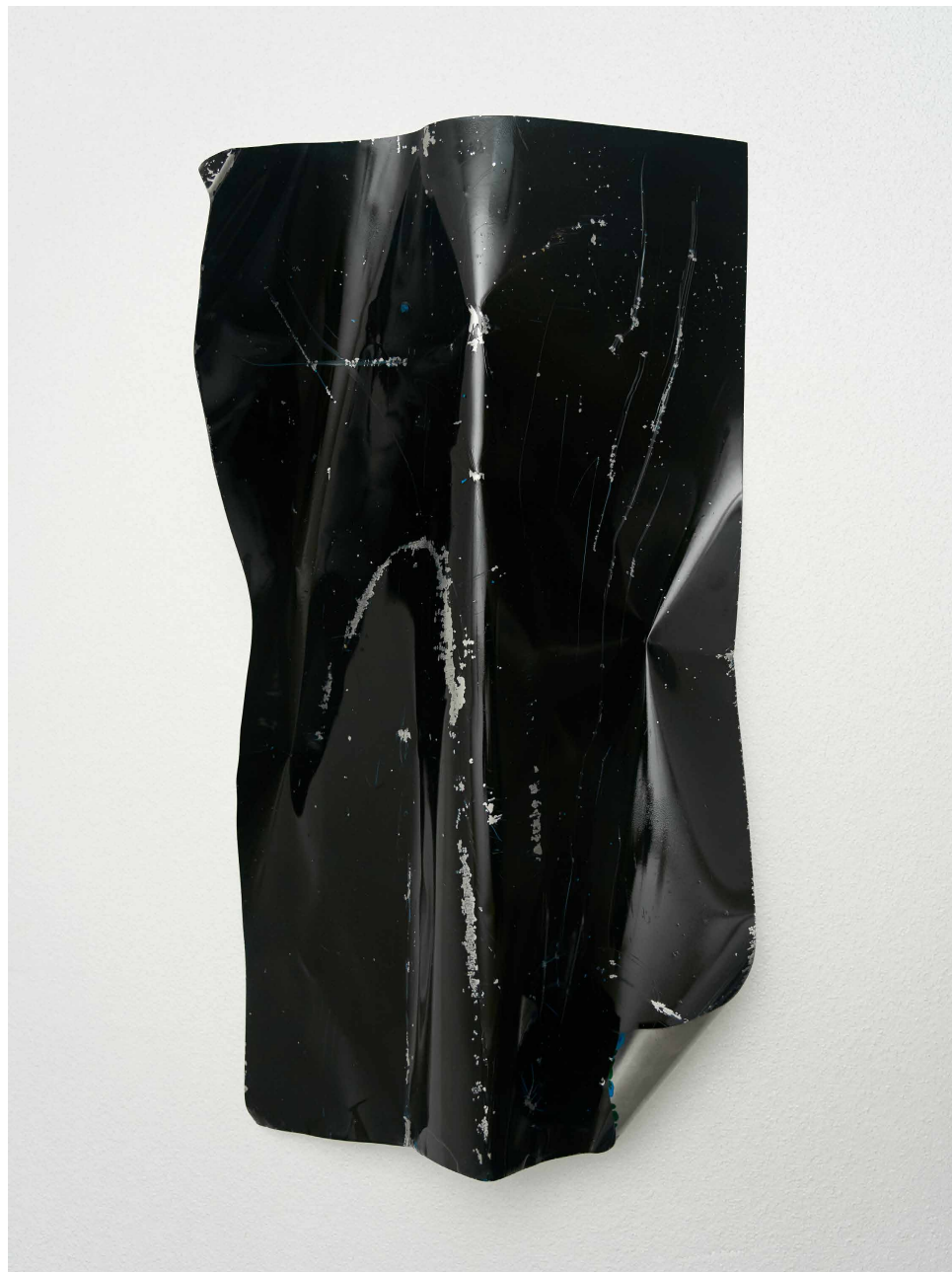
2024

The fear I encountered at an unexpected moment became the starting point of this work. As time passed, the incident remained only as a trace, and the emotions gradually softened. In the traces of the accident, I found a simple line that seemed to erase all emotion, and I was naturally drawn to its structure.

During the process of making this work, I reconstruct the metal plates and paint that make up a car based on my memory. On top of that, I recreate the line that left the strongest impression on me at the time. This is not a restoration of the actual accident scene, but a process of translating the forms and sensations left in memory into visual elements. This work reconfigures fear into another form and becomes an attempt for me to heal from the experience.

Dents
2024

Lacquer on stainless steel
50 × 80cm





Dents
2024

Lacquer on stainless steel
50 × 80cm



Dents
2024
Lacquer on stainless steel
50 x 80cm

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