



Portfolio

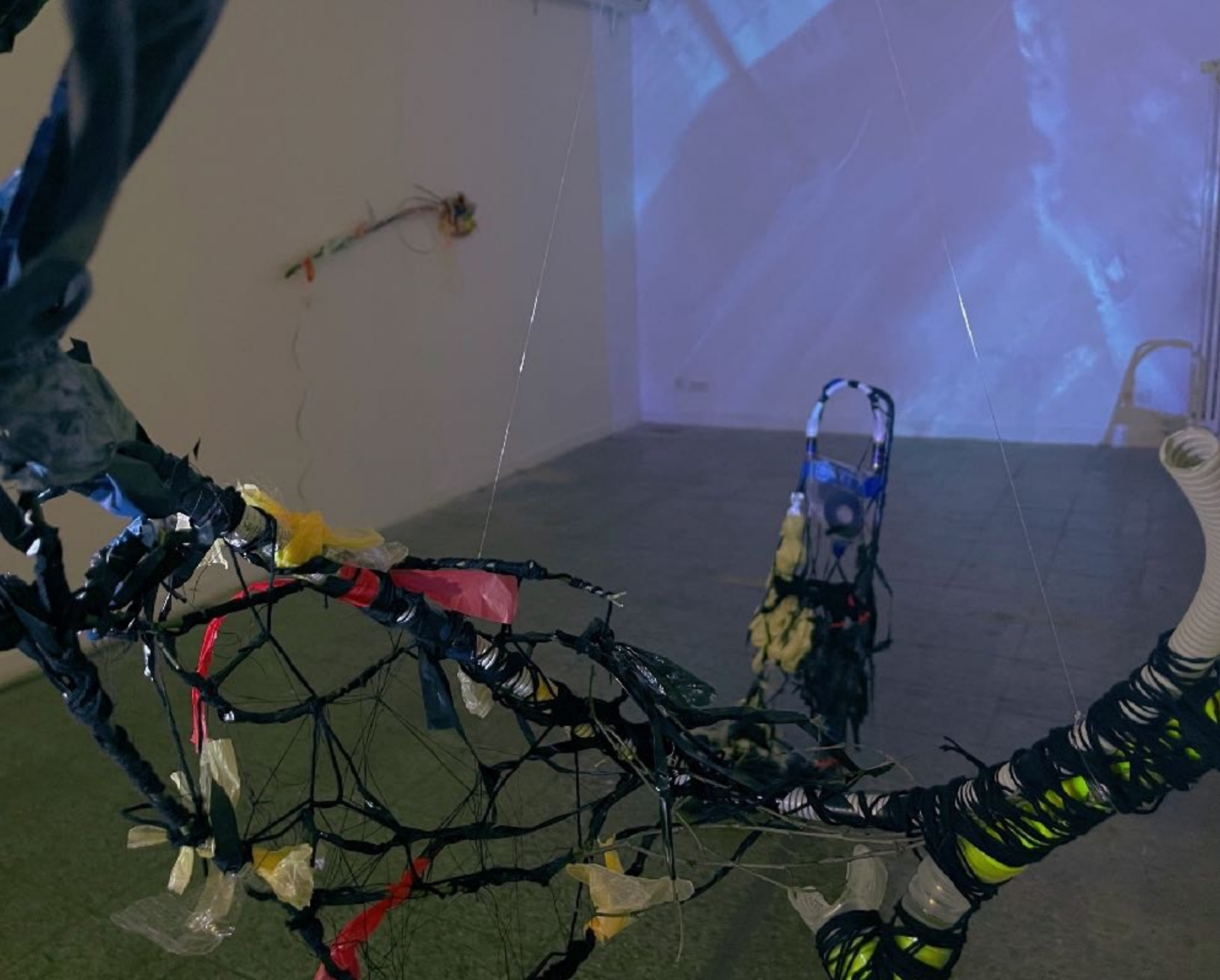
of 정화연 Yuni Hoa yun Chung

Email. meww1219@gmail.com

Website. <http://yunichung.com>

IG. [@yuni_hoayun_chung](#) / [@choricollective](#)

Yuni (Hoa Yun) Chung is a berlin-based artist , works with text, performance, object, drawing, video, and sound. In her practice, she uses metaphors to create a space in wich multiple media and different social contexts are interwoven, revealing the structural violence without replicating it. Since 2022, she has co-founded in Chōri (調理/조리) Collective, and explores how our body harmonizes as a part of food with our own flavors and opens the possibility of fermenting the colonial structure.



Tidal Swamp

Ebb Tide : Objects, Mixed media
Flow Tide : Single Channel Video , 10 min 58 sec
Wave : Stereo Sound, 10 min 58 sec
Wet Volume : Music Score Book of Wave

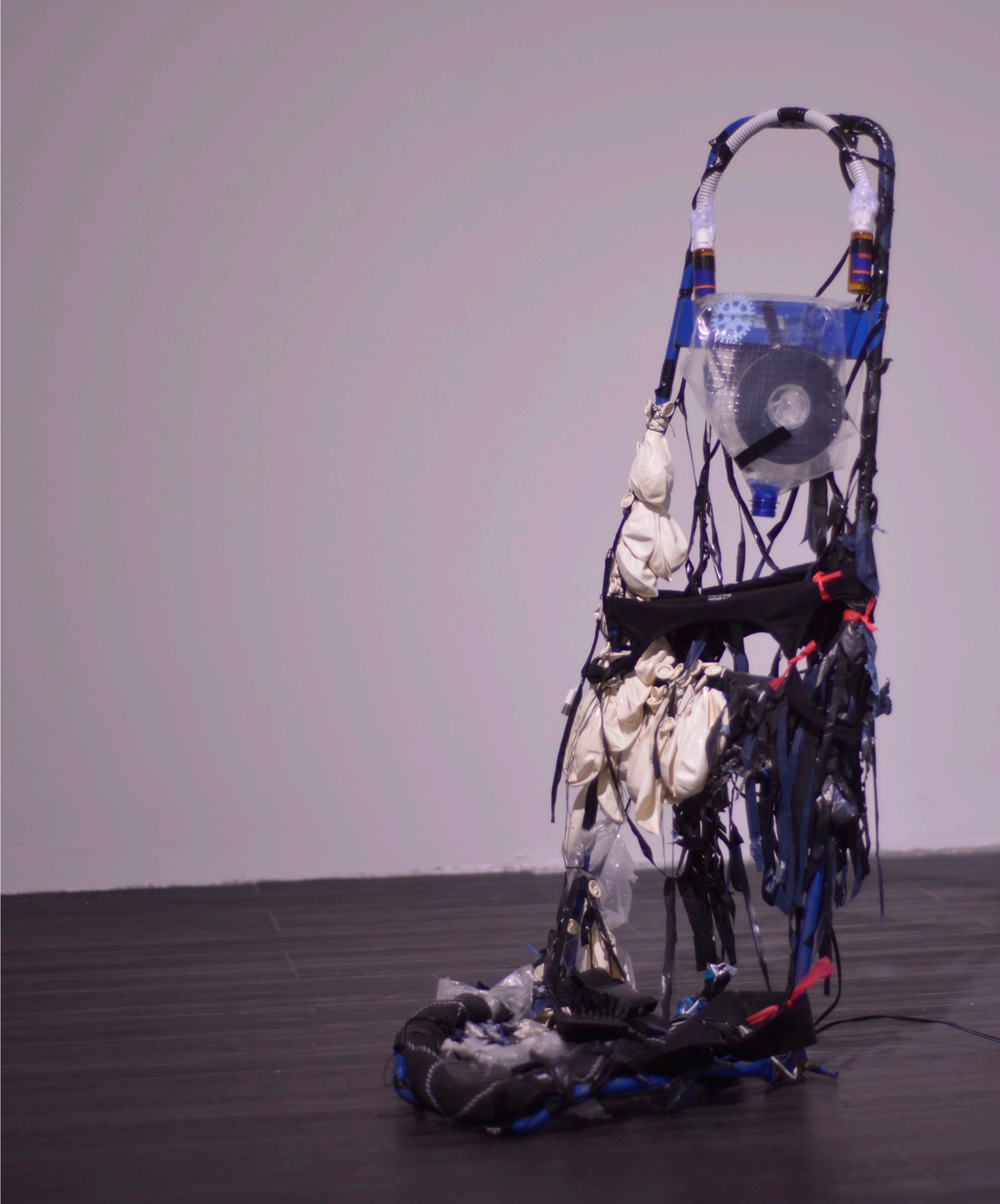
How do we understand the silence and create rhythms within it? Tidal Swamp is an installation composed of three media: Objects, Film, and Sound. This project interprets the different temporalities of film and objects as *Flow Tide* and *Ebb Tide*, creating a space of *Waves*. The object has speaker inside, and the sound of objects emanates from it, which also used in the performance film of the objects *Flow Tide*.

Based on image research on ocean life, I assemble objects found on the Berlin street to create Objects that correspond to the Ebb tides. The Film, corresponding to the Flow tide, is a performance record of objects exploring how to dance with a non-human performer through interpreting the screen as a window of a submarine. The sound is from the speakers connected to the objects, activating both Objects and Film at the same moment, to create Waves in the space. It draws on research into Korea's tidal flat, the history surrounding the sea, and images of water-women-silence, to transform the exhibition space into an active listening space that oscillate with the audience. This *Waves* is my attempt to translate the void, understood as silence within the structure, into our movement.

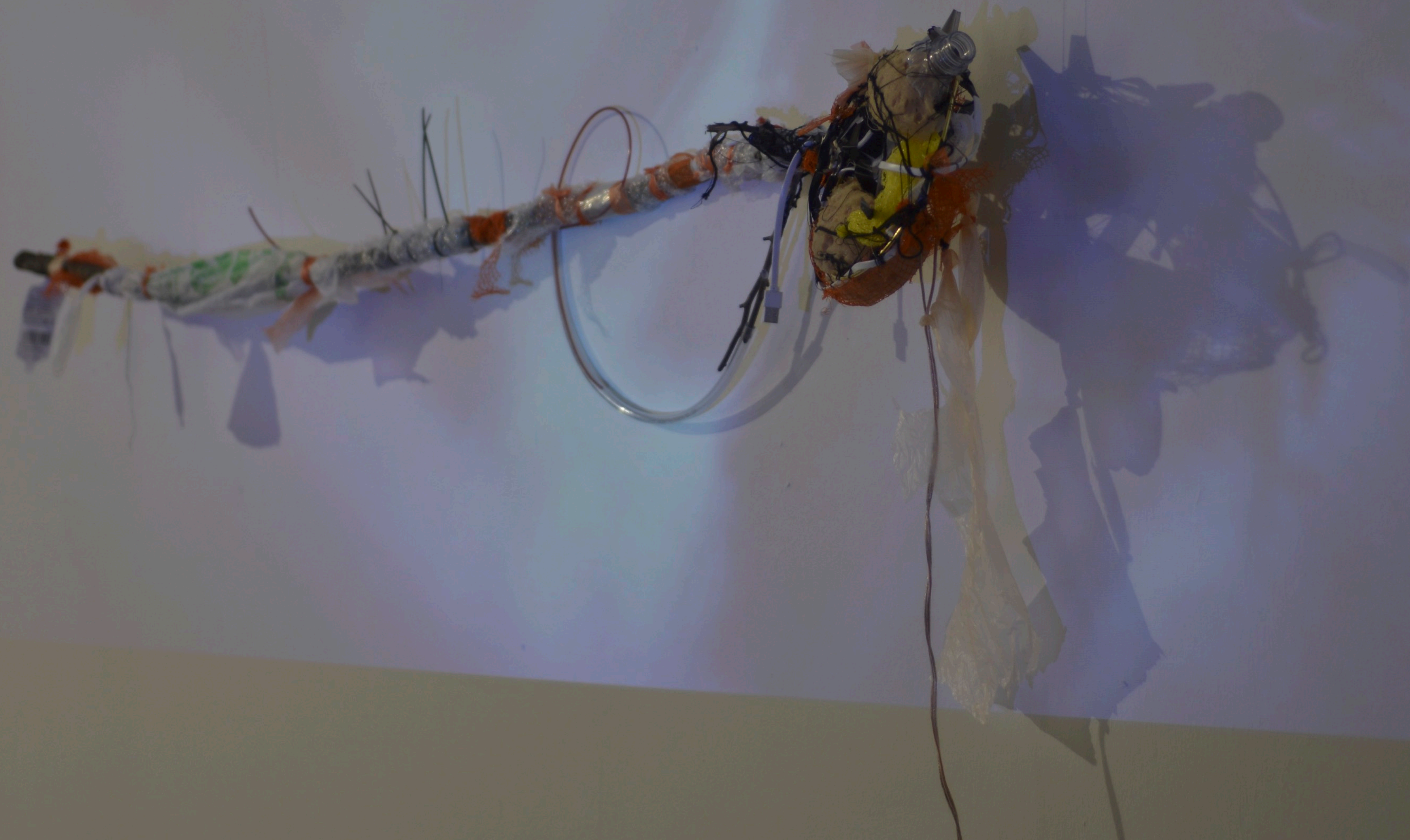
Flow Tide : <https://vimeo.com/805539871/5b9ab2d995>



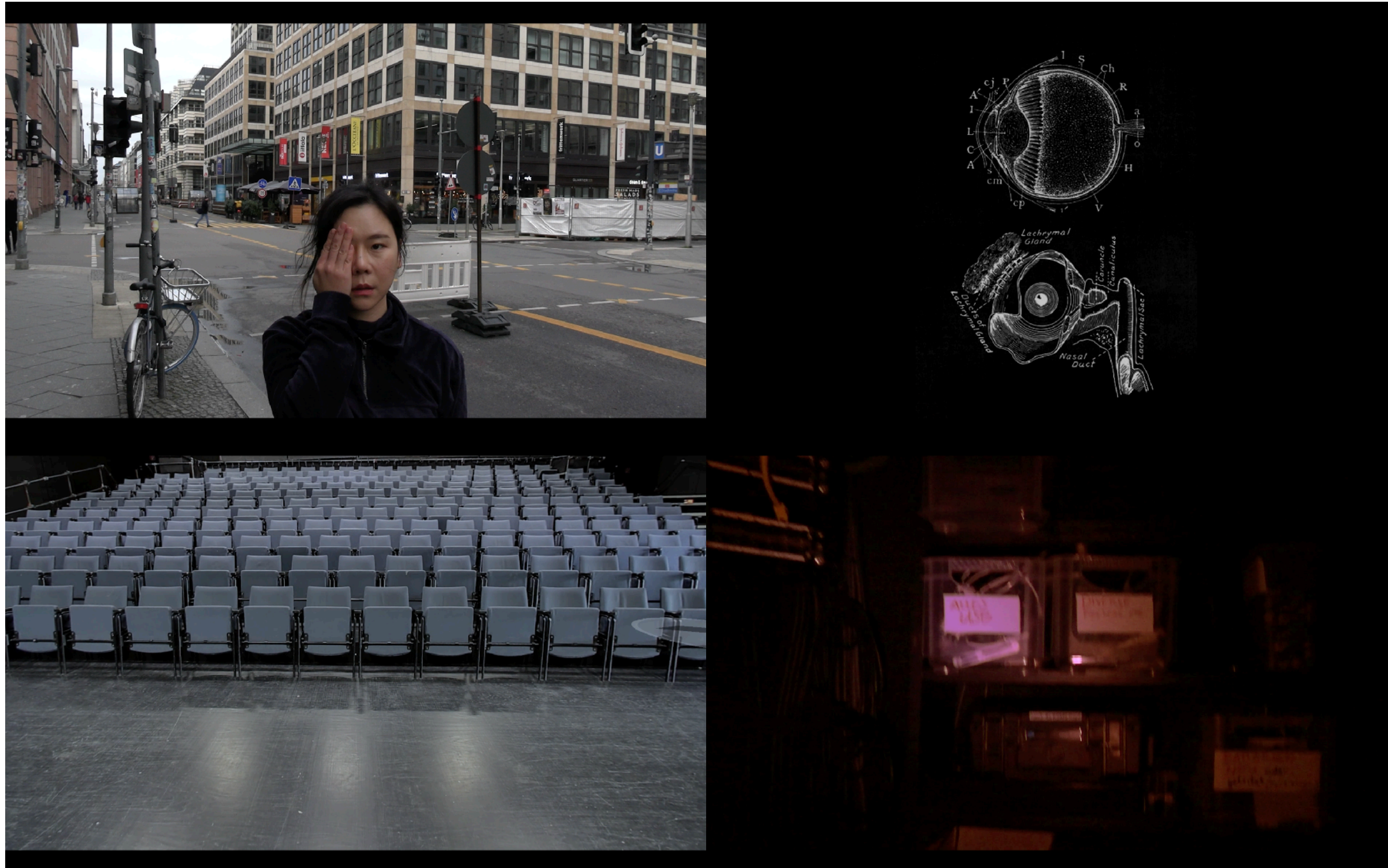
Detail photos of objects(Ebb Tide)



Detail photos of objects(Ebb Tide)



Hospital Project (2021 ~) :



Hospitals are a place where 'health' is defined, and in doing so, the concept of 'unhealth(iness)' is also created. What is considered 'unhealthy' is hidden behind the walls of the hospitals and numerous medical procedures are performed and medicine and vaccines are administered for the fantasy of achieving a perfectly healthy body. This body is sometimes tested in the hospital during the day, turned inside out in the emergency room at night, and walks around the town connecting the fragments of the hospital.

How can we rediscover the way our patient's bodies perform in this society, a society that has endlessly disinfected, broken apart, recorded and transformed the body under the illusion of complete health?

Part 1. Admission

The theater, the hospital, and the body: while they are distinct places in the real world, all of these spaces are substituted by the same pixels denominated by 0 and 1, intertwined and overlapping in the digitized online setting, through the same the technology with which hospitals are able to record and observe the human body. In this metaphorical space, the 'viewer' in front of the screen also becomes the body of the patient that is being diagnosed and treated.

<https://vimeo.com/679972093/b9411626c2>

Online performance,
HAU 4 Digital Theater
Single channel video, 7:09 mins



Part 2. Rehabilitation

Performance on Stage,
Berliner Ringtheater,
APAL@AmnAsia,
12 mins

This is a performance based on my research on “Gukminchejo(National Gymnastics)” in Korea, which also appears in Japan and Taiwan in a similar format, used in the Korean military, and became fashionable again during the pandemic. It is a question about coloniality, objectification and control of the body, and the concept of “collectiveness” in asian society, which could be considered as wound in the metaphor of a hospital. The process of rehabilitation doesn’t presuppose full recovery, it’s more like an attempt to find a way to perform somewhere between wound and recuperation.

<https://vimeo.com/747259469/5d8505839a>



Part 3. Chōri Dance

Chōri Dance :

4-Course-Meal ~ 삼첩 반상 / 一汁三菜 ~

<https://vimeo.com/778909342/30e29ddd99>



Performance on Stage,
Stretching Sense festival at Tieranatomisches Theater
45 mins



Performance Score,
ON DISPLAY at LAKE Studio
23 mins 18 sec

'Chōri' means cooking in both Korean and Japanese. It isn't about cooking where one chef dominates the whole kitchen, it's about collaboration exploring how we can see possibilities with ingredients we don't even fully know. In this collective project we explore how our body harmonizes as a part of food with our own flavors and opens the possibility of fermenting the colonial structure.

Here, cooking is used as a metaphor for the process of collaboration. In this performance, three artists do National Gymnastics as one collective body, deconstruct it in a way of recording-repeating through different languages, or thinking about how to dance with multiple species.

- Part 1. 반찬 Ban Chan
- Part 2. 小鉢 Kobachi
- Part 3. Side Dish
- Part 4. Hot Pot

This is a performance record/score of Chōri Dance, which raise the question of how to document a performance. Different from Western 4 course meals that are served sequentially, East Asian cuisine creates a space based on the table. The three small dishes, written in Korean, Japanese, and English, is harmonized with the hot pot and dream of a change.

Chōri Picnic ~Summer Roll~

<https://vimeo.com/1022970765/e0059a9eda>

Performance in the Park,
Tanz Im August Festival, 13 mins



This performance draws on the metaphor of the summer roll, a typical dish found in Berlin's Asian restaurants, reimagining the body as an ingredient and the stage as rice paper. It engages with forms of gymnastics rooted in World War II and East Asian colonial histories, repeating and recording them on stage.

Through the layering of different elements—translations between the performers' languages, movement research with nonhuman performers, and documentation methods of Butoh—the gymnastics movements gradually transfer into a collective rhythm.

It took place on a white canvas where the audience can sit, stomp, crumple and write freely, which could be interpreted as a kitchen table, a white plate or a picnic mat. The stage is not only the place where the performance takes place, but also a score where the audience and performers could perform, write, and cook. The audience was asked to leave comments during the performance, and we rolled the canvas as rice paper together after everyone has finished recording. That is the completion of collective summer rolls, and also our suggested recipe for the end of summer.



Chōri Dance Asian Wellness

Performance, 50 mins

Live Works Festival, Centrale Fies

<https://vimeo.com/1095526648/cbb2eaba12>

How can Asian bodies imagine new rhythms beyond the flattened notion of “Asianess” in Europe? Through video, sound, and performance, artists* from different Asian countries use the metaphor of cooking—each embodying a selected ingredient—to trace individual and collective stories across national, bodily, and cultural histories. Set within an immersive Asian Wellness Centre, the performance blends critical play and care, navigating themes of migration, memory, and healing. Using the language of New Age wellness, 3 Asian artists interrogate how self-care intersects with colonial legacies, labor, and displacement. Our practice draws from diverse sources—Korean National Gymnastics, spice and pain, politics of rice, Sufi rituals, and family lore—merging them into a dynamic, simmering pot of shared yet distinct rhythms.



Ray

Performance, 40 mins
Summer Solstice at Vila Romana Florence

Ray is a series of performed sculptures, formed by bodies and mirrors, working with sunlight and shadow. Using mirrors, four performers – Yuni Chung, Gabriella Hirst, Yeni Ma and Marleen Boschen – redirect the summer solstice sunlight from the highest point of the Villa Romana (artist residency) down two floors into the shadowed garden courtyard, as a theatrical manual sun-spotlight. The borrowed rays are passed between the performers, visibility flickering and faltering with the coming and going of clouds and the wind. A choreography between sun, glass, body and the garden foliage is formed as the performers try to capture the sun, hold it steady, and pass it onwards.

Ray references and reinterprets the sunlight phenomenon produced by gnomon: time and space-measuring sundial-like instruments that were built into the architecture of some Florentine Churches and Basilicas during the 14th -16th centuries, some which continue to 'work'. The performance reinterprets these mechanisms of sunlight control into a choreography for 40 minutes on the evening of the 2024 summer solstice.

<https://vimeo.com/1022966529/0fcbe26bde>



Fermenting Chori ~A Garden in Italy~

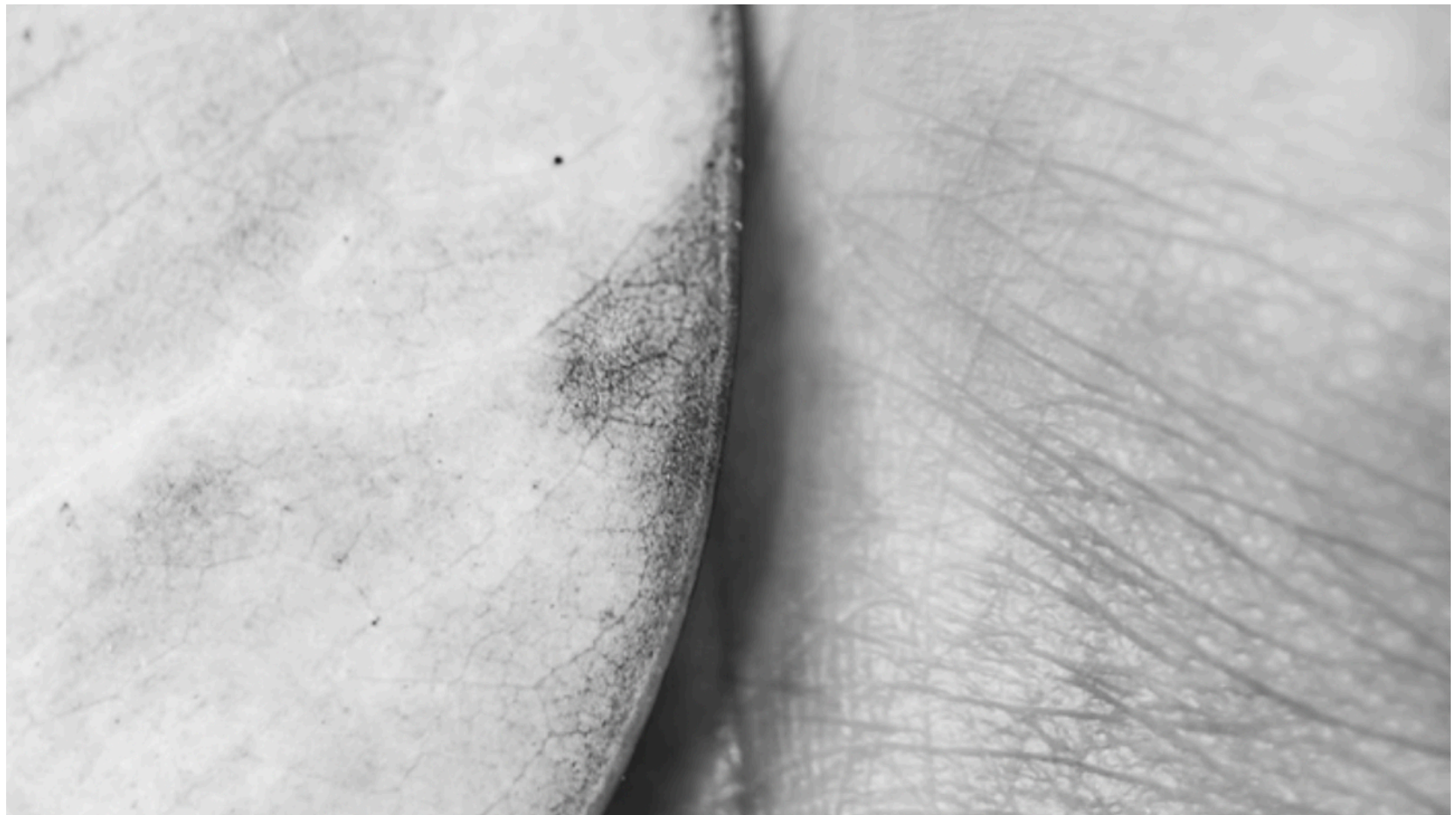
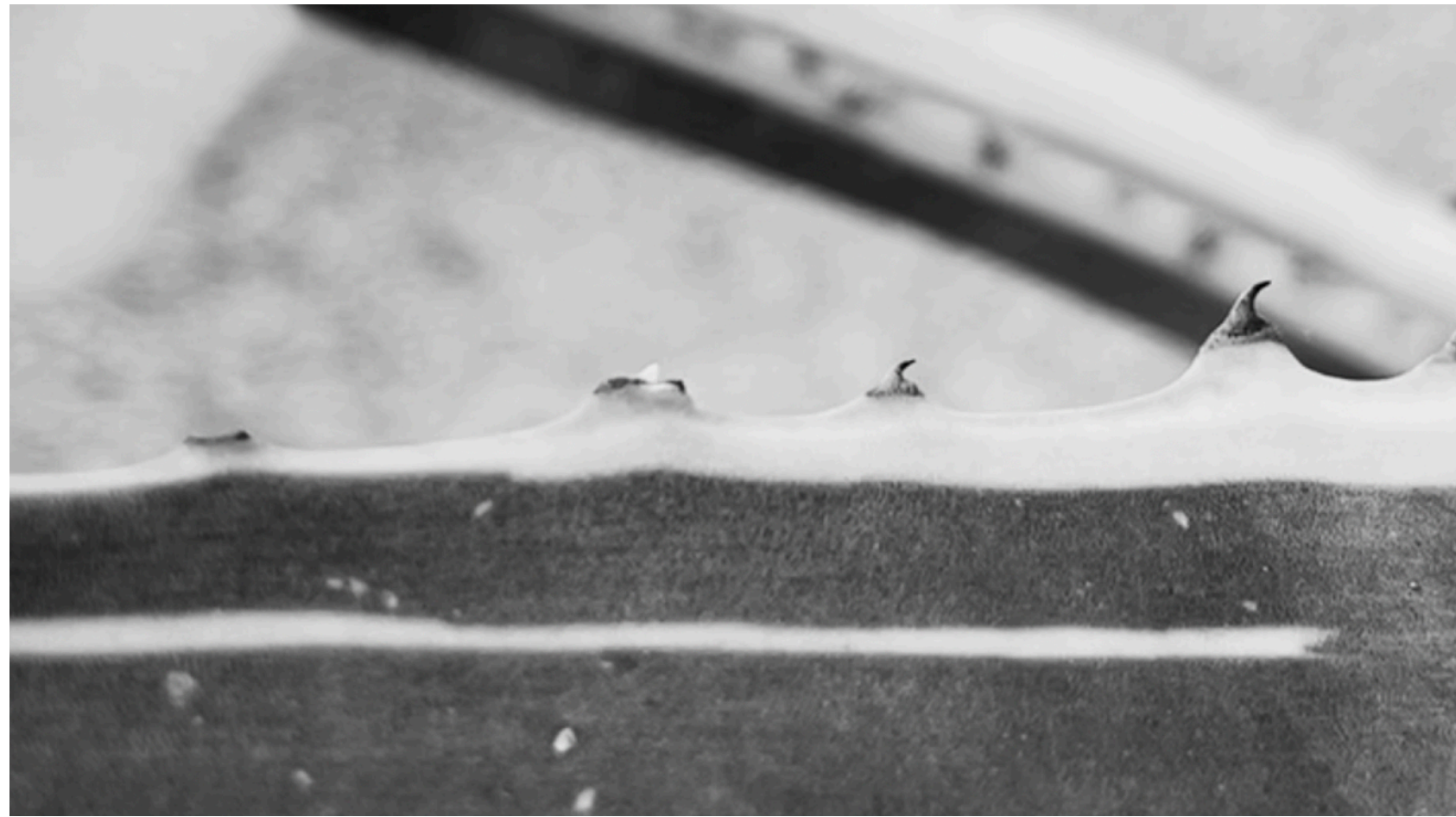


Video Performance,
Single channel video,
10:38 mins

Ray's opening performance is followed by Body Garden, a video work by collaborator Gabriella Hirst. As the sun sets, it is shown on an outdoor screen—serving as the shadowed, nighttime counterpart to Ray's daytime piece. The audience watches the performance among various nonhuman plant species featured in the film.

The video performance is based on a re-exploration/re-creation of a 12-movement national gymnastics score. The 'breathing' movements and the various garden movements, including the olive tree, mix with each other and are cooked on screen, fermenting the colonial rhythm. Here, the high summer sun deepens the shadows and acts as a force that fuels the dance of fermentation.

The performance is based on two kinds of collaborations. A collaboration with the non-human species inhabiting the garden, and a collaboration with a sound artist. Based on the stories of each non-human performer I translated and recorded, the sound artist choreographed the gestures of the violin to create a sound source for each species.



<https://vimeo.com/954733239/faef876c84>

Bathroom Project (2019)

2019

Until the 1990s, bathrooms were not considered as conducive places, nor places of comfort and relaxation. They were places simply designated for “Cleaning” and often included a washing machine, toilet, and sink. Many TV shows and films featured scenes that show the shower at a similar height as the sink, people filling up their washbasins with water to wash their face, and people knocking on the bathroom door to hurry each other to vacate the place. In contrast, the images of bathrooms displayed through media in the recent years are modern, pleasant, refreshing, and closer to a private space. In TV shows, people suffering inner conflicts are often seen organizing their thoughts under pouring water from the shower, and celebrities on reality shows are shown relaxing in their luxurious marble bathtubs. Bathrooms now become a well-designed, everyday spaces of consumption. In the medieval times, water used in purification rituals or baptisms was considered to purify the soul and exorcise evil spirits. It seems that similar rituals are being revived in the modern bathroom. However, are these really purification, or are these hidden rituals well-designed to make people endure the fatigue that lies ahead.

We repeatedly wash away every filth, confusion, and unhealthiness in the bathroom to become a clean self, free from all complications. New products to maintain cleanliness appear every day. The constantly renewed image of cleanliness open up more options and demands more effort to achieve it. What this multiplicity produces however, is not more satisfaction, but more anxiety. The matter of staying away from impurity, and the constant parting from absolute purity. Images associated with cleanliness are far from the natural state of humans. Researches that show a certain amount of germs and bacteria are in fact good for humans are no longer newsworthy. It is also clear that the production of hygiene products are actually destructing the ecosystem. In this respect, this is the moment when we need a new purpose for cleanliness and bathrooms to facilitate it.

2020

#WirbleibenzuHause

Installation view





Twinkling Bone



Hanged Bone



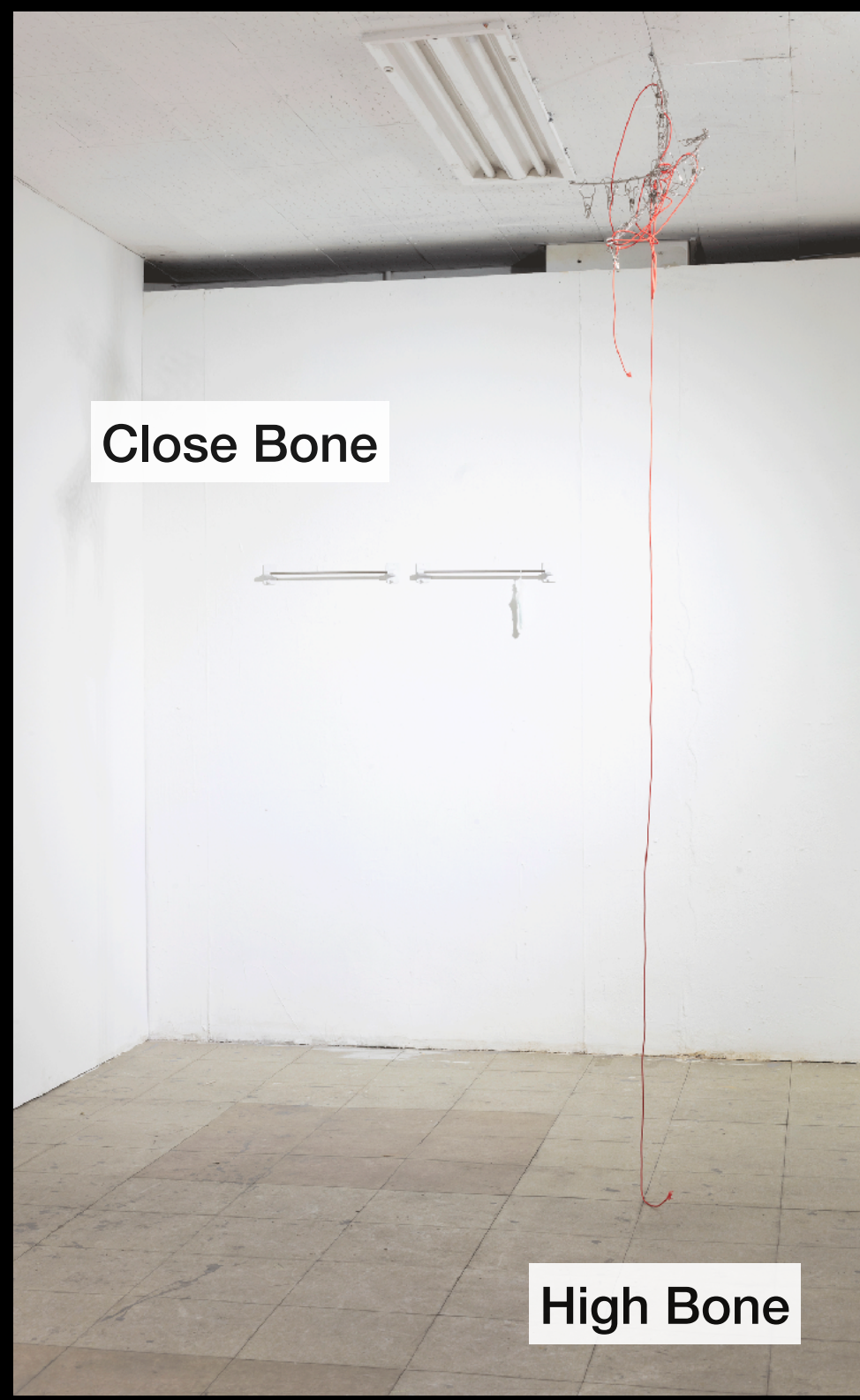
Tilted Bone



Soft Bone



Round Bone



High Bone

Bone series

Sculptures,
Mixed Media

X-ray

Single Channel Video,
10 min 48 sec Roop

<https://vimeo.com/395955280>

PM

became bones.

and throw your mother's bones behind you shoulder.

UNIVERSAL

Mandoo(2018)

Single Channel Video,
8 mins 22 sec



<https://vimeo.com/395950859>

Starting with the saying “You are what you eat”, a story about society and people is presented with the help of found footage and interview scenes, which can be viewed using the Korean cuisine Mandoo.

