

DARIA KIM
Selected works

1937

Year: 2025
Medium: Single channel video
Duration: 16 minutes

Description:

1937 is a one-channel video work created as the first chapter of the installation *Hive Settlers*, presented at the Bukhara Biennale in the Caravansarai Akhmadjon, Bukhara. The work addresses the forced deportation of ethnic Koreans from the Russian Far East to Central Asia under Stalin in 1937.

The video animates paintings by Koryo-saram artists Anatoly Ligay (1941-2001) and Khristofor Kan (1934-2019), whose works are part of the Nuron Collection - a private archive of Korean artists of Uzbekistan based in Tashkent.

The project was developed over nine months in collaboration with filmmaker and animator Iliya Braun, who was responsible for editing, animation, and sound design. Historical consultation was provided by Valery Khan. Photographs of the artworks used in the film were taken by Sherzod Seitov.

The Nuron Collection, founded by Anatoly Kim, holds more than 1,500 works by Korean artists from Uzbekistan and represents an important archive of Koryo-saram cultural history.

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1937 / 2025 /
Video stills /
Paintings courtesy of
NURON Collection /
Commissioned by
The Uzbekistan Art and
Culture Development
Foundation
(ACDF) for Bukhara
Biennial 2025



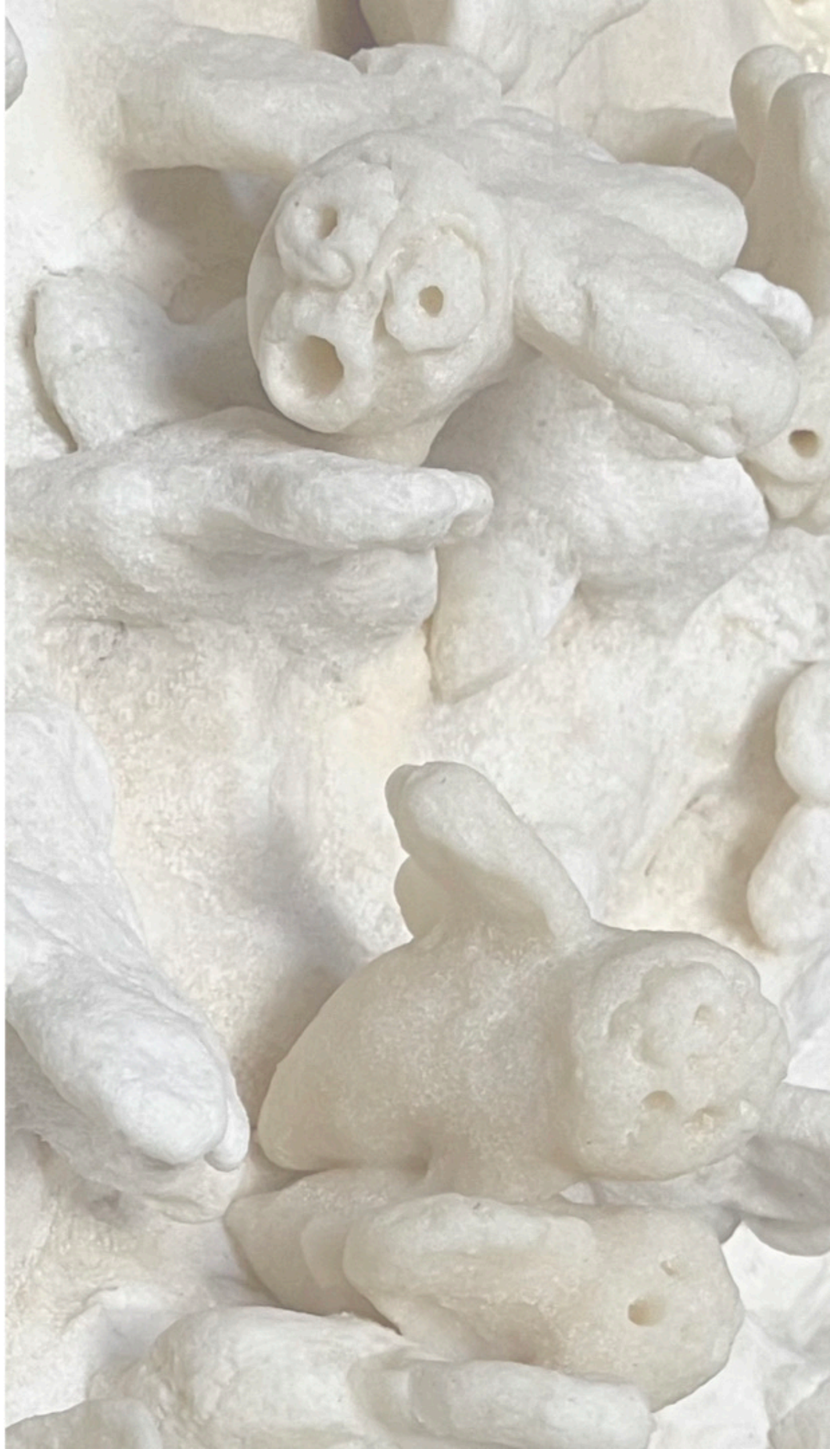
Installation view of 1937 at TURANDOT: To the Daughters of the East, a collateral event of the 61st La Biennale di Venezia, curated by Dr Ziba Ardalan at Palazzo Cavalli-Franchetti, Venice, Italy, 2026

Hive Settlers

The lower part of the sculpture is an oak *muqarnas* structure, a complex geometric architectural element widely used in Islamic architecture. Its layered composition resembles a beehive, which here serves as a metaphor for Central Asia as a shared architectural and cultural space - a home for bees. The structure was produced by wood artisan Akmal Muhiddinov.

The title refers to the Korean diaspora in Uzbekistan, who settled in Central Asia in 1937. Although rice is central to Uzbek cuisine - most prominently in plov - **Koryo-saram** are the only community in the region that traditionally uses rice flour in cooking. This detail informs the conceptual framework of the work, imagining **Koryo-saram** as “rice bees” settled within a Central Asian hive.

The upper part of the sculpture was created from a sculptural material developed by Daria Kim specifically for this project using rice flour. The material behaves like clay during the working process and hardens to a stone-like consistency once dry. This part of the work was produced in collaboration with Bukhara-based ceramist Azamat Nashvanov.







Hive Settlers /
2025 /
Mixed media /
Ø 86 × H 211 cm /
Commissioned by
The Uzbekistan Art
and Culture
Development
Foundation
(ACDF) for Bukhara
Biennial 2025

Three Hundred Days

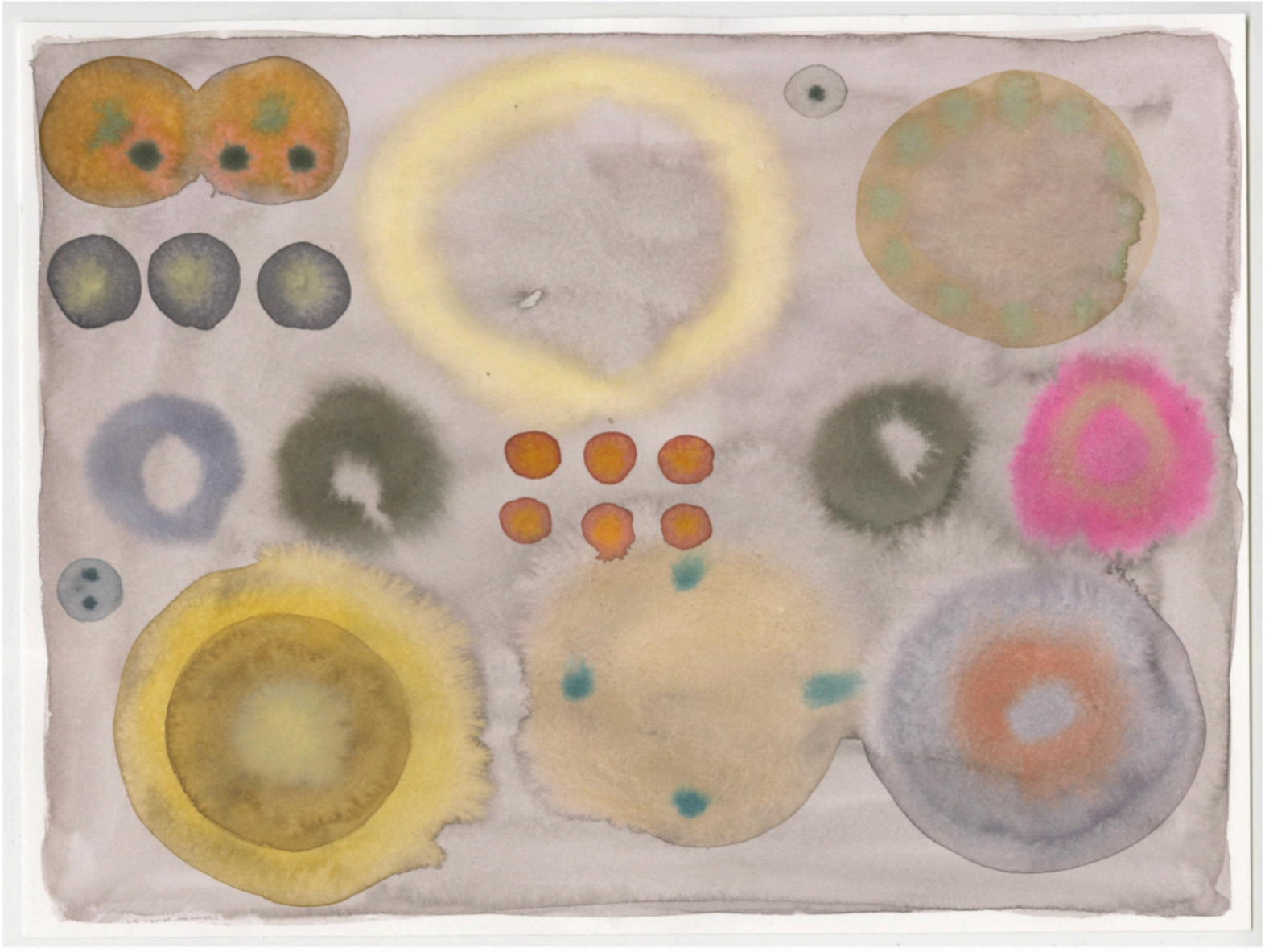
Series of 62 watercolor paintings *(as of 5 March 2026)*
Each: 24 × 32 cm
2025–ongoing

“In Tashkent, where I come from, the sun shines around 300 days a year. Now, after living in Berlin for almost seven years, I appreciate it more than ever. That is why I decided to paint the sun every time it is absent in Berlin.”



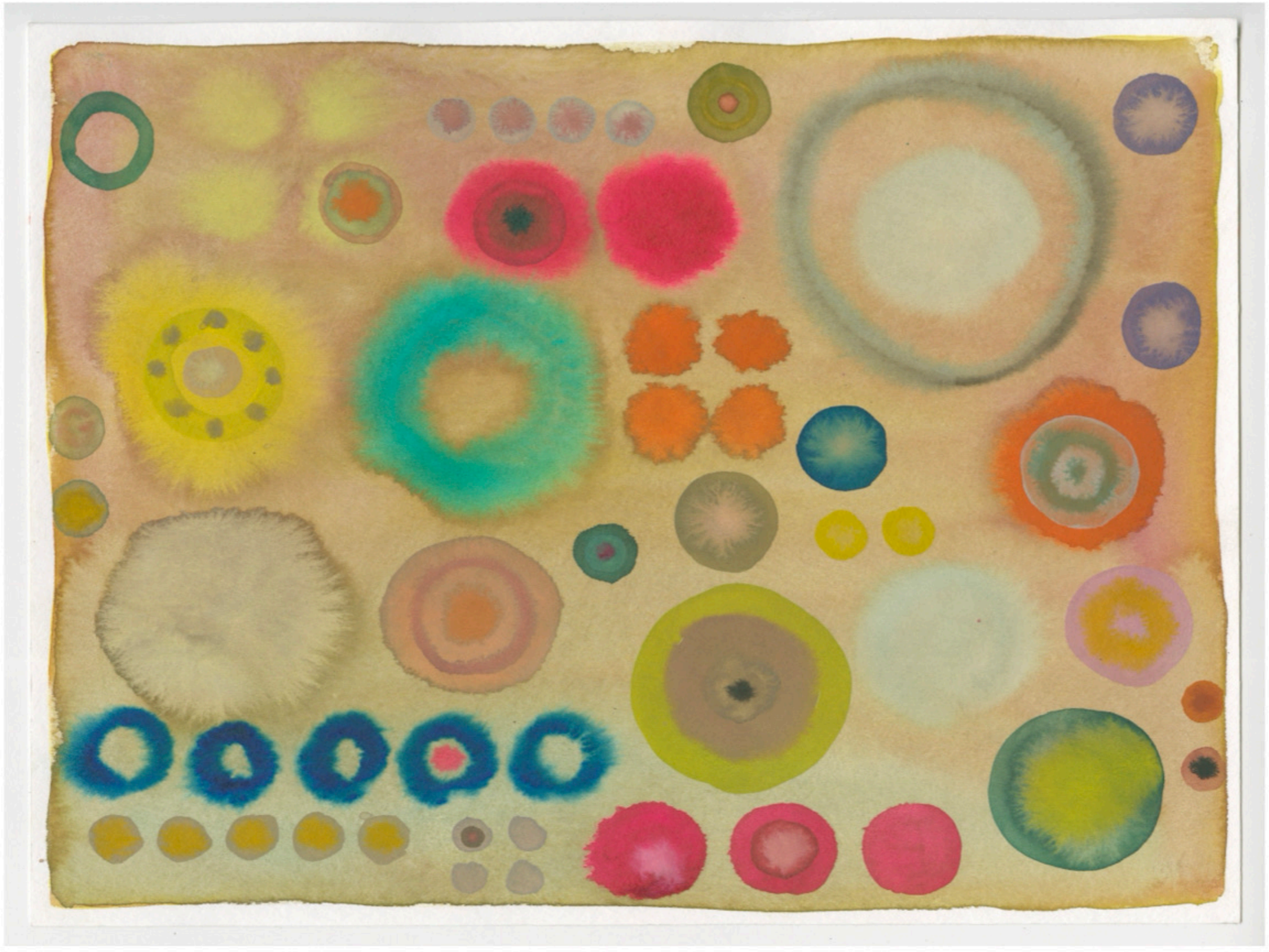
Installation view of
300 Days
at Rundgang 2026,
Universität der Künste
(UdK), Berlin, Germany

Photo: Fynn Bornemeier









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Palast Kiosk

2026

Installation view of *300 Days* at Palast Kiosk, Steinplatz 5, 10623 Berlin, Germany.

Palast Kiosk is much more than a place to buy snacks. Alongside everyday kiosk essentials, the kiosk offers a carefully curated selection of postcards, journals, fanzines, artists' books, limited-edition prints, and the Palast Gallery, which hosts rotating exhibitions by contemporary artists. Founded and restored by Nicola Schüschke and Elena Höller, the kiosk was originally designed by architect Alfred Grenander (1863–1931).

These works continue the *300 Days* series. This time, the sun was painted on one of Berlin's grey summer days, with the colours of the Uzbek flag mixed together.





Photos: Nicola Schüschke



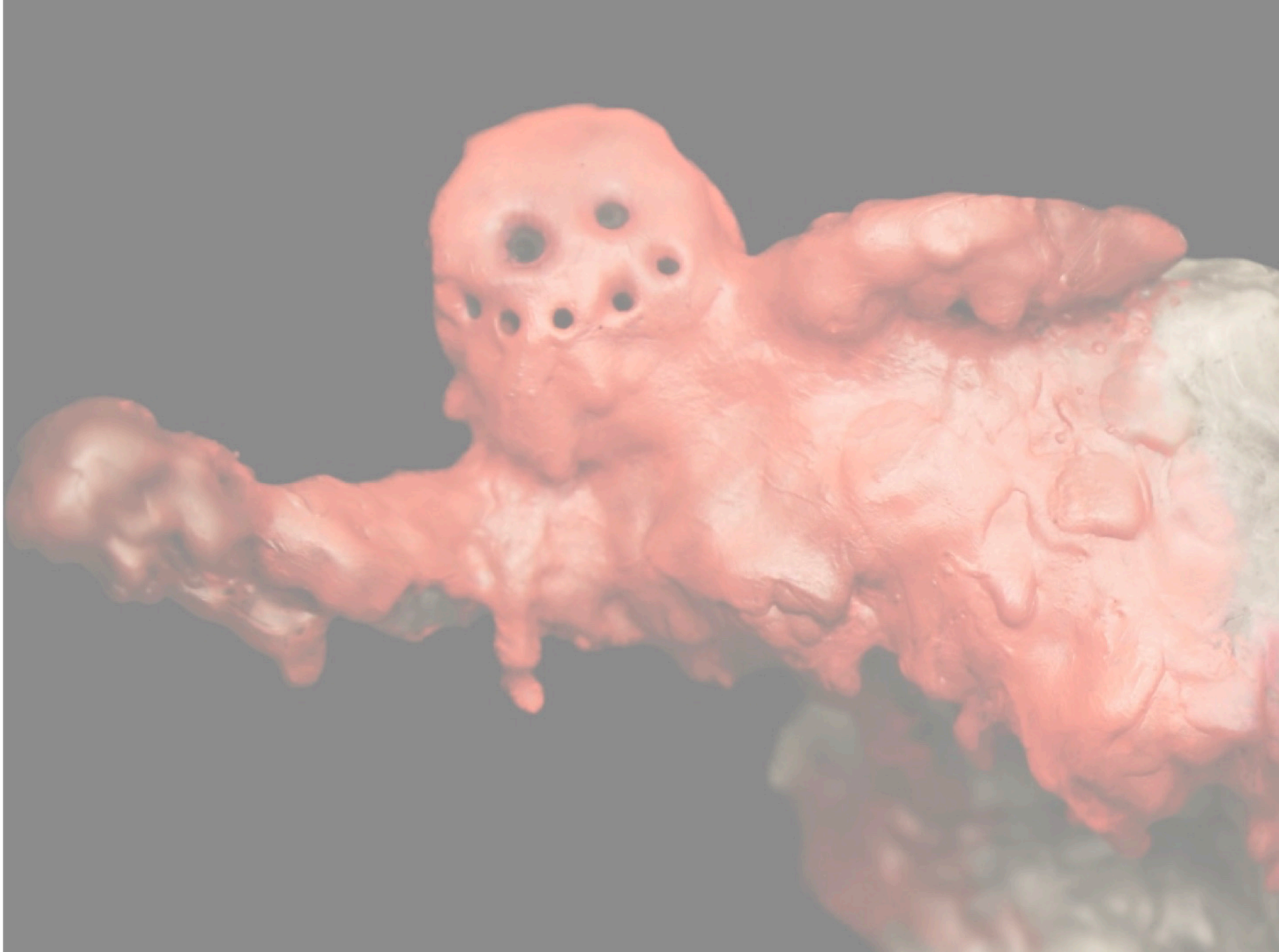
Spirits

2022 - ongoing

This sculpture series explores the acquisition of physical form by the shapeshifting spirits of Central Asia. The time-consuming process involves shaping a wire armature and forming the spirit by burning beeswax candles over it, drop by drop.

«Intentionally, I leave considerable room for chance, allowing the spirits to autonomously determine the forms they wish to embody. Even in its final solid state, the spirit retains a sense of frozen fluidity», says the artist.

Alvon Pari (Red Spirit) and *Sabz Pari* (Green Spirit) were first featured in the publication *CHILLTAN*, compiled by the DAVRA collective in 2022.







White Spirit / 2023 / Photographs of sculpture / 42 × 59 cm (each)

CHILLTAN

Chilltan is a Central Asian spirit that contains forty bodies within one.

Technically, *Chilltan* was created through the same process as the other spirits in the series.

«A topic that particularly moves me today is the lack of belonging. The question of my national identity has become very relevant to me lately. I felt it was necessary to explore this topic through the Central Asian spirit, as I was born in Uzbekistan and lived there for 21 years, while I am half Ukrainian and half Korean.

I wrote a text about it and decided to collect 40 sounds corresponding to the number of heads in the sculpture.

To do this, I read my text to 40 people and asked them to interpret the text with a sound they could make with their mouth. In Berlin, it was quite easy to find 40 people in my surroundings who could share my concerns.

Using a recording device, I recorded the sounds and then mixed them. At one point, all voices sound simultaneously, like a swarm of bees.

It begins with Korean and Ukrainian together, languages I don’t speak, but which are part of my national identity. When I’ve heard them playing together at the same time, it felt like looking in the mirror for the first time. It’s a sonic reflection of my national identity I had never seen before.», says the artist.

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CHILLTAN /

2024 /

Single channel video /

6 minutes



CHILLTAN /
2024 /
Beeswax sculpture
on steel base, audio
10 minutes /
135 × 30 × 30 cm

VOICES:

HEE SEO
VERO HAAS
SONNHILD SCHIETZEL
NICOLA SCHÜSCHKE
ALEXANDER MIN
KARYNA LYNSKA
LUCARI JORDAN
ANONYM 3
MINA MUNAR
SIREE HINKEL
CAMILO CASTIBLANCO
HALA
OLEG TSOY
LIVIA RAUCH
SIMON SCHADWINKEL
ANNA MANVELYAN
SOFIA HOLUBEVA
MARIA REISWICH
BELLA B
AKIKO BERNHÖFT

YEWON SEO
JASCHA FROH
LEONIE HENNICKE
CAGLA CICEKCI
ALUNGOO
ANONYM 1
KATYA PALITYKA
ANYA
TERME ALAVI
DARIA KIM
ILIYA BRAUN
ANONYM 2
MAIRA MARAVILLOSA
AMINA
SOFIIA RYBAK
DAISYTWO
DARYA SAVCHENKO
ANONYM 4
AZIZA IZAMOVA
ALI AMAM





CHILLTAN / 2024 / Video stills



Installation view of
CHILLTAN
from To time, to
distance, co-curated by
Tamara Khasanova and
Junho Peter Yoon at
AHL Foundation, New
York, USA, 2026

Photo: Paul Rho



The Other Body

Year: 2023
Medium: Interactive Performance
Duration: 8 hours
Location: University of Arts Berlin, Germany

Description:
"The Other Body" narrates the story of a spirit aspiring to embody a physical form. The spirit's shape underwent continual transformation, offering each participant the choice between destruction and creation. With a candle in the hands of those willing to engage, one could either help the spirit grow or melt the form already created by someone else using the flame. The spirit declined to impose authority, instead allowing individuals the freedom to make choices. The fire, coupled with the pace of wax drippings, shaped a collective process that had a slowing-down effect on participants. The shared purpose and the presence of fire cultivated an environment conducive to interaction, creating space for conversations and evoking narratives and associations from participating individuals.

Performance was documented by Lorenz Lang.
The documentation has a duration of 18:48.

Photo: Bohdan Varenyk

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The other body / 2023 / Documentation stills



Photos: Jieun Cheon



Photo documentation of The Other Body from To time, to distance, co-curated by Tamara Khasanova and Junho Peter Yoon at AHL Foundation, New York, USA, 2026



Untitled / 2023 / 24 × 32 cm / charcoal, pastel on paper



Untitled /
2022 /
14,5 × 20 cm /
Charcoal on paper

The other skin

Year: 2022
Medium: Durational performance
Duration: 6 hours

Description:

The other Skin was first performed in 2022 at the Museum Fridericianum in Kassel, Germany, and lasted six hours. It was part of the public program of the DAVRA collective for *documenta fifteen*.

The primary medium used in the performance was plasticine - a material typically associated with children. Its capacity for continuous transformation mirrors the Chilltans, forty shapeshifting spirits from Central Asia.

Like many children, I once told my parents about creatures inhabiting our house - beings they could not see. I find myself returning to the moment when I stopped perceiving them.

In front of me stood forty glass jars. Taking plasticine from my own body, I sculpted elusive creatures and sealed them inside. This act raised questions about their current whereabouts, their possible danger, or their imprisonment.



Photo: Nicolas Wefers












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The documentation was filmed when the performance was restaged for the exhibition *You Are Here* at Fondazione Elpis in Milan, Italy. For this iteration, sound was added, referencing my mixed identity through the voices of my friends and fellow artists - a Korean (Hee Seo) and a Ukrainian (Sofia Holubeva) women.

The sound of a sweeping broom, performed by my father, Anatoliy Kim, was recorded in Uzbekistan, where I was born. Sweeping, a gesture strongly associated with Uzbek cleaning traditions, conveys the meditative nature of the performance and intensifies it, expressing my belonging to yet another cultural context.

The video work *CHILLTAN*, without its original sound, played in the background, paying homage to the fact that one work was born from another.





The other skin /
2024 /
Fondazione Elpis,
Milan, Italy /
Video stills



No title /
2024 - 2025 /
37 × 47 cm /
charcoal, soft
pastel, beeswax,
glass

CH

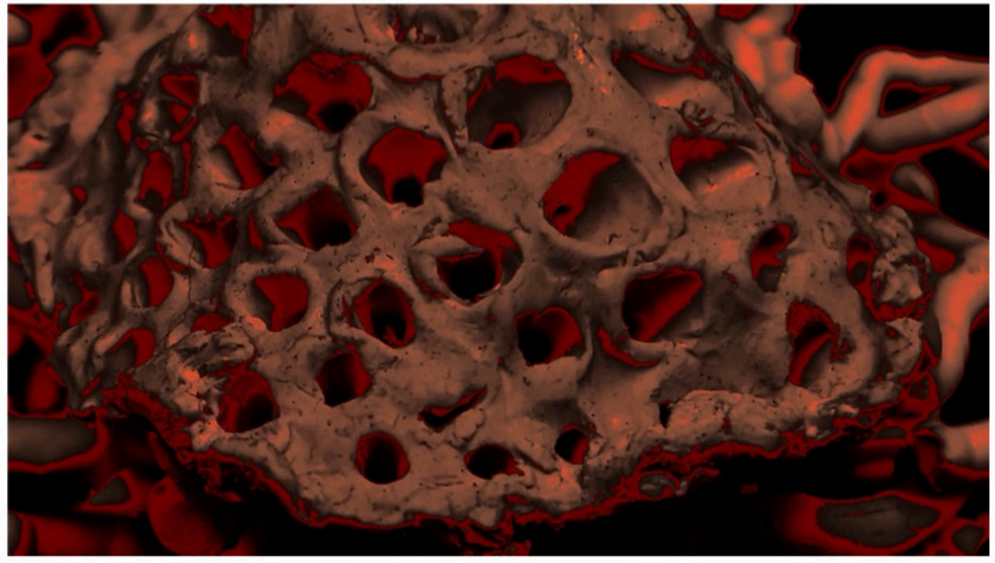
Year: 2023
Medium: Single channel video
Duration: 4 minutes 32 seconds
Sound: Composed by Josef Tumari

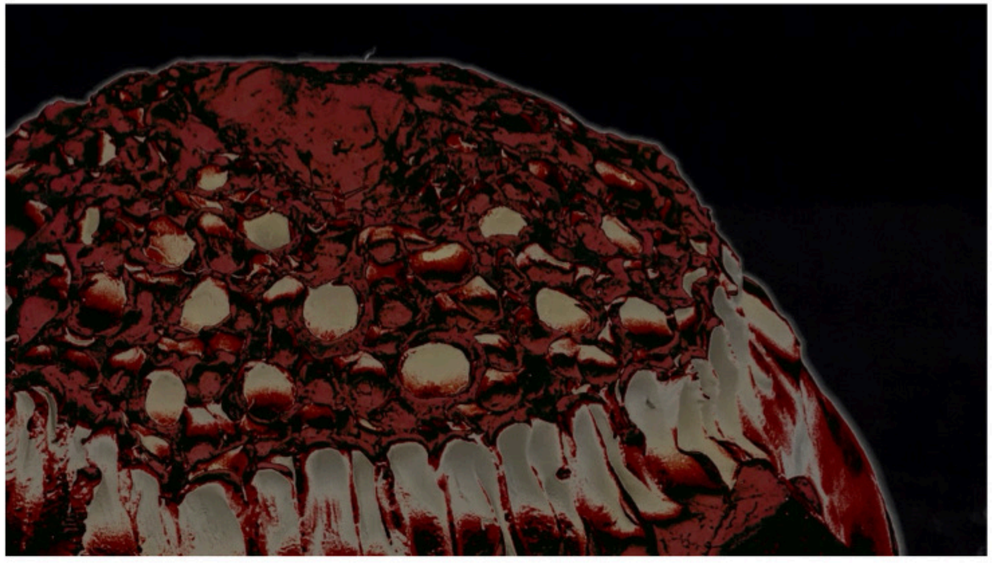
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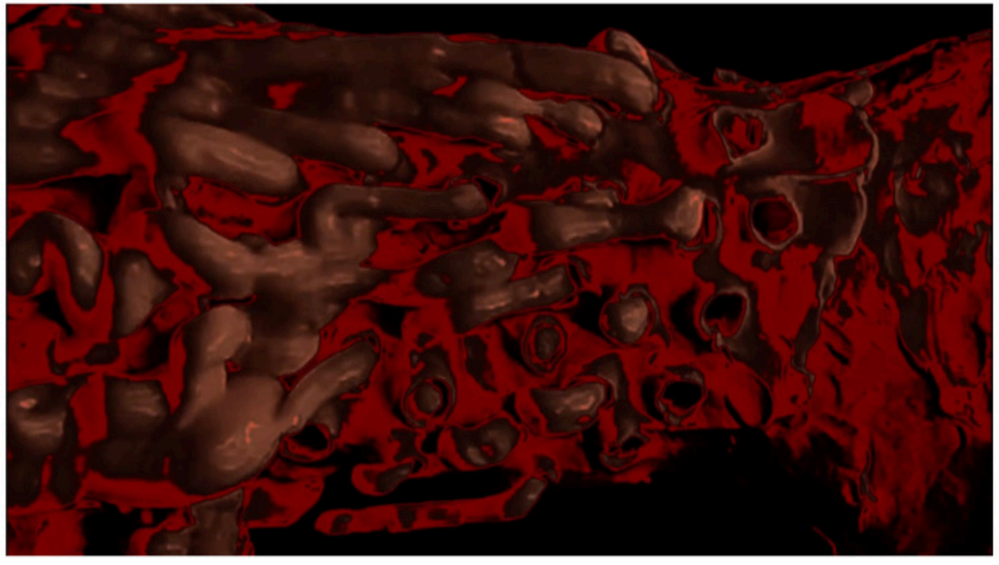
CH is made of plasticine sculptures through which jelly is pressed, creating organic, living forms.

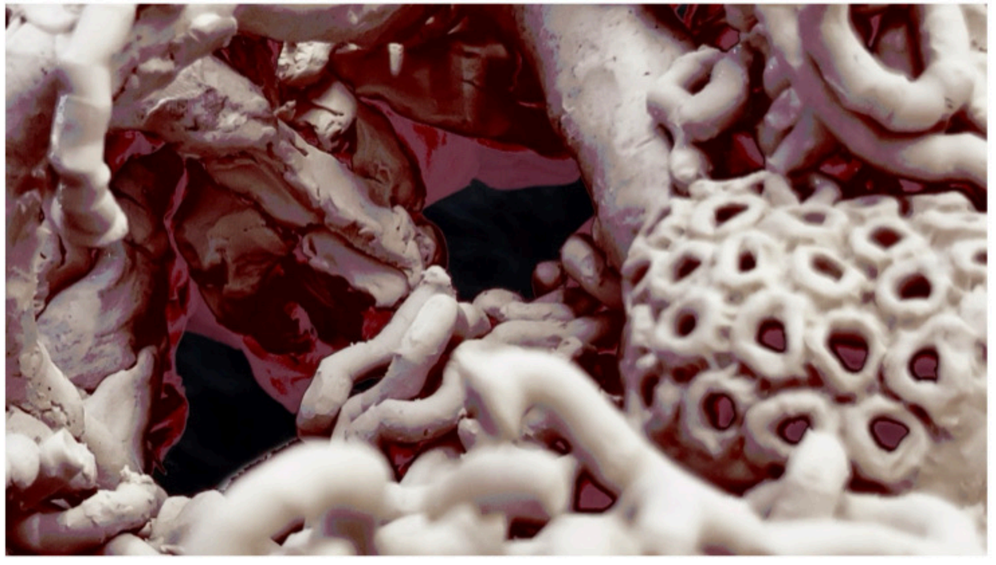
The poem, appearing at the culmination of the video, emerges from anxiety and was written by Daria Kim. Anxiety, as well as the artist's interest in slime, served as the main source of inspiration for the work. The video explores the physical and emotional states of anxiety, the build-up of tension, and the sense of release and relief that occurs after its culmination. The visual language of the work is structured around these dynamics and guided by them.

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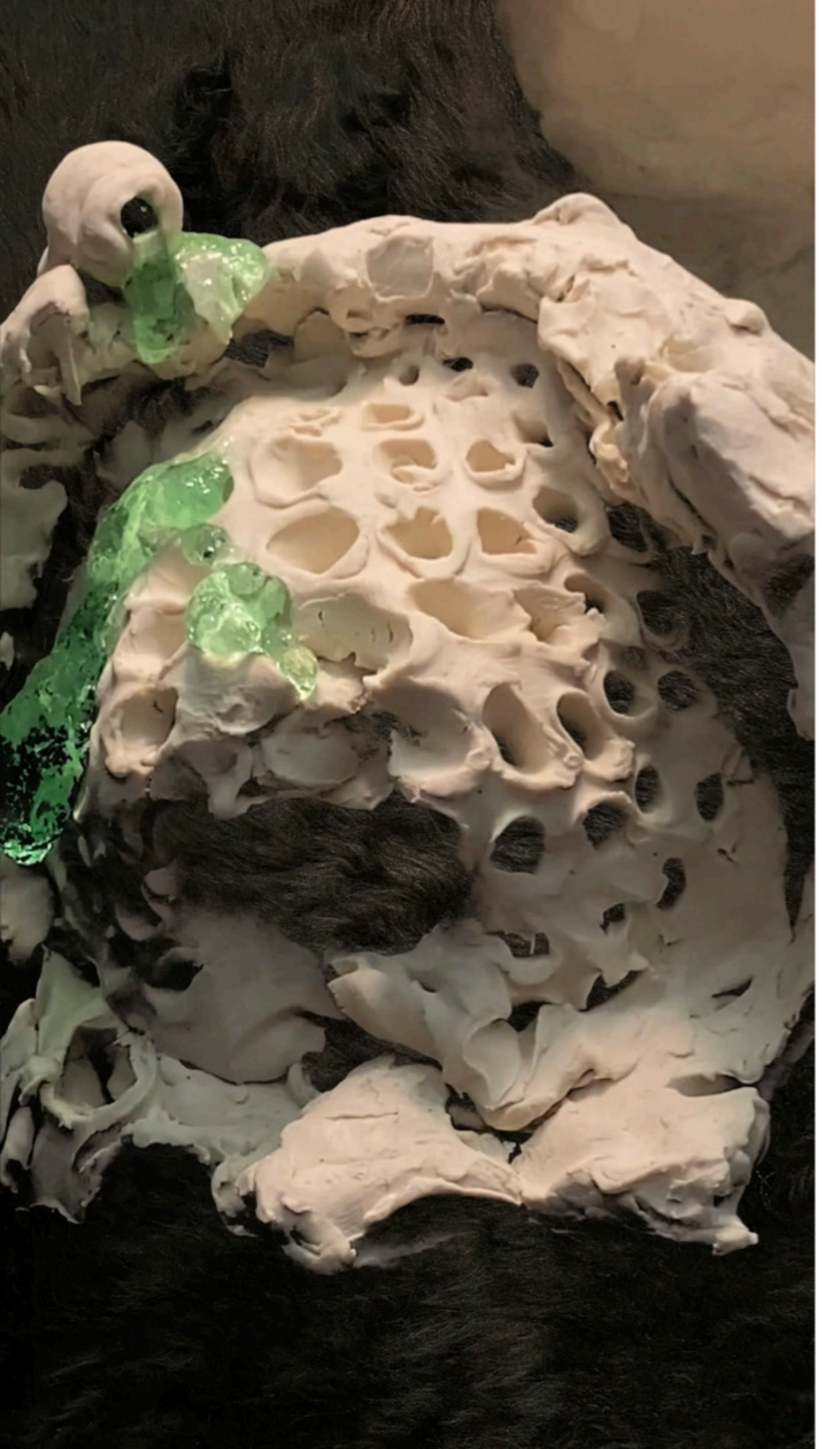
CH / 2023 / Video stills



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Installation view of
Where the Slime of Soft Bodies Flows from the Shape of Us - On the Radical Intimacy of Mutation,
curated by Keumhwa Kim at Kunstpunkt,
Berlin, Germany, 2026

Photo: Hyejeong Yun



Where the Slime of Soft Bodies Flows

Year: 2022
Medium: Single channel video
Duration: 2 minutes

Description:

“Where the slime of soft bodies flows” began with my almost obsessive fascination with showerheads. During the COVID lockdown, the showerhead became one of the most visually engaging objects in my apartment . I found myself captivated by its perforated surface and by the moment when liquid emerged through its countless openings. The transformation of pressure into flow became the starting point for the work.

Technically, the video is made by manually forcing jelly through plasticine sculptures using a large syringe.

Plasticine is an inherently inanimate material. In my previous work „the other skin“ I sculpted spirits out of plasticine. I disconnected these plasticine spirits - figures my mother says I claimed to see as a child- from my own body and sealed them inside glass jars.

Plasticine is deeply associated with childhood - a material through which children first learn to create forms. Although my sculptures became increasingly organic, they always remained lifeless. They lacked an inner vitality.

Jelly became my attempt to animate the inanimate. It behaves like slime - a substance that evokes disgust and recalls the earliest forms of life on Earth. The video has a clear beginning and end, both defined by the movement of jelly through the showerhead. It first emerges at the opening of the work, continues flowing throughout the narrative, and finally comes to a stop at its conclusion. The entire structure of the work is organized around this continuous release.

The central figure remains deliberately ambiguous. It is impossible to tell whether they are experiencing orgasm, vomiting, or another extreme bodily event. This uncertainty is essential to the work. I am interested in the point where pleasure, anxiety, relief, and disgust become almost indistinguishable from one another.

The video explores the physical and emotional states of anxiety, the accumulation of internal tension, and the sense of relief that follows its release. Its visual language is structured entirely around these dynamics.

Through this work, I reflect on the relationship between anxiety, slime, and life itself. Slime accompanies birth, illness, pleasure, fear, and decay. It is both primal and deeply human. By attempting to bring an inanimate material to life, I ask whether these involuntary bodily processes - our constant leaking, flowing, and releasing - are, in fact, among the fundamental qualities that make us human.

Grandma’s Recipes Are the Best

The painting *Grandma’s Recipes Are the Best* engages with one of the most common stereotypes about Koreans in Uzbekistan.



Grandma’s Recipes Are the Best /
2020 /
Oil on canvas /
30 × 40 cm