

MIMI JUNG



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ERY 3

An Unfinished Origin
Jordan Schnitzer Museum of Art WSU

Mimi Jung's practice centers on a singular question: How do we navigate the gaps between what we believe we know and what remains to be understood?

This inquiry informs her pursuit of spaces for contemplation—realms where change and transformation can emerge. Jung views the narratives we hold of the past not as static, but as evolving—actively reinterpreted and reshaped by current experiences and the new understandings they surface.

Jung's investigation unfolds at the loom, a powerfully simple yet physically rigorous tool—there is no shortcut for the time it demands. Her process necessitates a methodical approach, allowing for deliberate shaping and critical assessment across all scales—from monumental structures that respond to the architecture to intimate, self-contained sculptures and wall works.

Even in their finality, these woven structures suggest a state of transition—caught in change or suspended between forms. Jung creates moments where clear boundaries, originally intended to define space, dissolve into vague suggestions or invitations. The integration of fluid and flux elements captures elusive movements as she resists fixed, linear narratives, evoking a sense of certain uncertainty.

Marked by the presence of the hand, the vast accumulation of woven strands serves as a tangible record of time—one that compels the viewer to match its frequency and enter a state of prolonged, observant attention. By redefining the viewer's physical and mental pace, Jung offers a space where the absence of a conclusion becomes the beginning of a continuous evolution.

Mimi Jung received a BFA from Cooper Union and attended Hochschule für Gestaltung und Kunst Basel and Städelschule for postgraduate studies. Recent solo museum exhibitions include *An Unfinished Origin Story* at the Jordan Schnitzer Museum of Art WSU (2026) and *Just Between Us* at the Missoula Art Museum (2024). Jung has also been included in major institutional group exhibitions, notably at the National Gallery of Victoria in Melbourne (2018).

She has also exhibited with select galleries including Harper's (New York), Nina Johnson (Miami), Helen J (Los Angeles), The Page Gallery (Seoul), Les Gens Heureux (Copenhagen), and Cadogan Gallery (London).

Website: www.mimijung.com
Email: contact@mimijung.com

Mimi Jung: An Unfinished Origin
Jordan Schnitzer Museum of Art WSU
March 31, 2026 – June 27, 2026

Text by: Ryan Hardesty, Executive Director

Mimi Jung: An Unfinished Origin brings together recent sculptural works from this Helena, Montana-based artist. The loom has long served as the foundation of her methodical and often labor-intensive process, where the slow creation of each piece allows for deliberate shaping and assessment over time. Using unexpected and unconventional materials like paper and foam as wefts, a variety of non-traditional strings as warps, as well as woven pieces cast in metal, the artist's work rewards close inspection, asking us to slow down and engage reflectively.

Central to her concerns are the gaps between what we believe we know and what remains unknown, creating space for wonder, contemplation, and connection. Correspondingly, her woven forms are intentionally ambiguous and in a state of change. Their structures invite multiple interpretations appearing near completion, undergoing deconstruction, or suspended between concealment and exposure. Jung relates this fluidity to one's own sense of evolving self. "The core component of my work has always been identity and self-preservation," says the artist. "It's about how our narratives constantly evolve to fit into a much larger cultural narrative in order to survive."

WOVEN

Mimi Jung began working with fiber on a loom in 2011, after completing her formal academic studies and losing access to university facilities. In search of space to continue working, she enrolled in several independent workshops; one of them unexpectedly introduced the artist to weaving and the loom. What began as a technical introduction became the foundation of her artistic practice. In her earliest works, Jung focused on flat tapestries, exploring the fundamental language of weaving—color, texture, and the structural relationship between warp and weft. However, Jung began to push beyond conventional textile forms in short order. In the mid-2010s, she experimented with thicker cords, rope, and layered materials, creating surfaces that projected outward and introduced depth and shadow. Her work gradually shifted from flat wall hangings toward sculptural and dimensional objects that emphasized tension, structure, and negative space.

Works like *So Tell Me*, *Their Unspoken*, and *The Niceties*, all from 2023 and from her *Fallen Fence* series, examine forms that are in a state of flux, implying a sense of deterioration as well as change and becoming. Using dense bundles of cord and carefully manipulated warp structures, these large, architectural fiber works blur the boundary between textile and sculpture while still remaining fundamentally rooted in the loom. Our exhibition centerpiece, the 2026 vivid yellow *Certain Uncertainty*, has completely left the wall to fully inhabit the three-dimensional—ascending from the gallery floor to perhaps a metaphysical space above.

CAST

In 2020, Mimi Jung was invited to a residency program at the John Michael Kohler Arts Center providing her with the opportunity to create works of art utilizing the company's industrial materials and equipment. Jung was exposed to a body of technical knowledge that enabled her to explore forms and concepts beyond the possibilities of her own fiber-based studio practice. In the years prior, Jung's collaborations with various California foundries positioned her to experiment at Kohler with casting her handwoven weavings into new and surprising brass sculptures. Embracing spontaneity and physicality, these works contrasted with Jung's more precise, and carefully planned works. The resulting sculptures invite reflection on material transformation from textile to metal—what is lost, what is gained, and how our perception of the works shifts while navigating these changes.

In the years since working with Kohler, Jung has expanded upon metal casting resulting in various additional bodies of work. While traditional casting typically destroys the sand mold after a single pour, Jung set out in *Keep, Silk* to conceptually preserve in fiber what was not meant to remain. Elsewhere, the artist has sawed the irregular brass remnants from previous castings into large-scale hanging curtains, transforming what was once a solid form into a shimmering filigree. Suspended and loosely articulated, these fragmented strands catch light and movement, taking on a transient, almost atmospheric quality, as the installations subtly sway and glint, emphasizing ephemerality over solidity.



Mimi Jung
AN UNFINISHED ORIGIN

Mimi Jung, an architect, brings together recent sculptural works from the "Mimi Jung Studio" and "The Year" to bring forward the foundation of her methodical and often labor-intensive process, where the slow creation of each piece allows for deliberate shaping and development over time. Using unexpected and unconventional materials like paper and foam as well as a variety of non-traditional string materials, as well as woven pieces cast in metal, the artist's work demands close inspection, asking us to slow down and engage reflectively.

Central to her concerns are the gaps between what we believe we know and what remains unknown, creating spaces for wonder, contemplation and connection. Consequently, her woven forms are inherently ambiguous and in a state of change. Their structures invite multiple interpretations, allowing their completion, undergoing deconstruction, or suspended between completion and process. Jung makes the faculty to see a new sense of making self. "The core component of my work has always been identity and self-perception," says the artist. "It's about how our narratives constantly evolve in the face of much larger cultural narratives in order to survive."

Organized by the Anne and Gordon Buell Art Fund for the exhibition presented by the Curatorial and Technical Staff and Friends of the Museum.











































THEIR UNSPOKEN
Poly cord, paper and plywood
75 x 75.5 x 9 in
2023

Wall-mounted



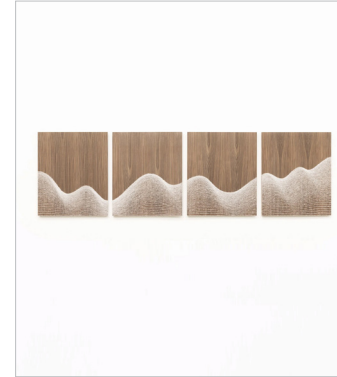
THE NICETIES
Poly cord, paper and plywood
70 x 37.5 x 9 in
2023

Wall-mounted



CERTAIN UNCERTAINTY
Poly cord, paper and plywood
263 x 183 diameter in
2026

Site-responsive installation
Ceiling-mounted, adjustable height



WE SHOULD SAY
Natural fibers and walnut veneer panels
36 x 126 x 1.25 in
2022

Wall-mounted



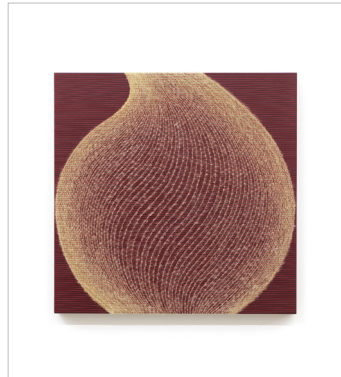
SO TELL ME
Poly cord, paper and plywood
76 x 75.5 x 11 in
2023

Wall-mounted



INTENTIONS
Poly cord, paper, and plywood
46 x 34 x 10 in
2023

Wall-mounted



MOMENT OF AIR
Natural fibers and painted panel
36 x 36 x 3 in
2023

Wall-mounted



FRAGMENTED BRASS PILLAR 2
FRAGMENTED BRASS PILLAR 1
FRAGMENTED BRASS PILLAR 3
(left to right)
Brass casting
36 x 18 x 12 in, 74 x 13 x 11 in,
14 x 15 x 16 in,
2025

Free-standing



BACK TO THE LINE 1
BACK TO THE LINE 2
168 x 72 x 2 in
168 x 120 x 2 in
2025

Site-responsive installation
Ceiling-mounted, adjustable height



KEEP, SILK
Silk, foam, stainless steel hardware
and white oak
46.375 x 43.375 x 4.5 in
2026

Wall-mounted



FLAT DUNE CAST IRON
Enameled cast iron
33.25 x 32.75 x 2.375 in
2020

Wall-mounted



FLAT SAND CAST IRON
Enameled cast iron
34.5 x 32 x 2.25 in
2020

Wall-mounted



CAST IRON TUBE
Enameled cast iron
15 x 4 in
2020

Free-standing



CAST IRON DROP
Enameled cast iron
12.5 x 9 in
2022

Free-standing



FLAT BRASS CAST 4
Brass casting
28.25 x 29.5 x 2 in
2020

Wall-mounted

b. 1981 in Seoul, South Korea
Based in Helena, Montana

EDUCATION

Postgraduate Study, Fine Art, Städelschule
Frankfurt, Germany, 2005

Postgraduate Study, Communication Design,
Hochschule für Gestaltung und Kunst
Basel, Switzerland, 2004

BFA, Fine Art, The Cooper Union for the Advancement
of Science and Art
New York, United States, 2003

SELECTED EXHIBITIONS

2026

Jordan Schnitzer Museum of Art WSU
Pullman, WA
Mimi Jung: An Unfinished Origin, Solo exhibition
March 31, 2026 – June 27, 2026

2025

The Page Gallery, Seoul, Korea
To Bloom, Group exhibition
April 4, 2025 – May 10, 2025

2024

Cadogan Gallery, London, UK
Inaugural, Group exhibition
October 3 – February 8, 2025

Harper's Gallery, Los Angeles, CA
Crescent Heights, Group exhibition
February 29 – April 13, 2024

ZONAMACO, Mexico City, Mexico
Group presentation
February 7 – February 11, 2024

Missoula Art Museum, Missoula, MT
Mimi Jung: Just Between Us, Solo exhibition
January 2 – April 13, 2024

2023

Kiaf SEOUL, Seoul, Korea
Group presentation
September 6 – September 10, 2023

Harper's Gallery, Chelsea, New York, NY
And The Moon Be Still As Bright, Group exhibition
July 13 – August 19, 2023

Art Busan, Busan, Korea
Group presentation
May 4 – May 7, 2023

Cadogan Gallery, London, UK
Through The Walls, Group exhibition
January 17 – March 4, 2023

2022

Kiaf SEOUL, Seoul, Korea
Group presentation
September 2 – September 6, 2022

Cadogan Gallery, London, UK
Mimi Jung & Perla Krauze, Two-person exhibition
July 12 – September 3, 2022

Helen J Gallery, Los Angeles, CA
SHIELDS, Solo exhibition
April 9 – May 27, 2022

2021

Kiaf SEOUL, Seoul, Korea
Two-person presentation
October 14 – October 17, 2021

Space MAK + Factory2 gallery, Seoul, Korea
Today's Weather, Group exhibition
September 24 – October 17, 2021

Pentimenti, Philadelphia, PA
Illusions and Other Protective Spells, Group exhibition
September 7 – October 16, 2021

2019

Sculpture Objects Furniture Art and Design Fair,
Chicago, IL
Group exhibition
October 31 – November 3, 2019

Augusto & Remington, Los Angeles, CA
Eleven Minutes From Home, Solo exhibition
September 15 – November 24, 2019

2018

National Gallery of Victoria, Melbourne, Australia
Design Storytellers, Group exhibition
August 17 – February 1, 2018

Fisher Parrish Gallery, New York, NY
The Astray Show, Group exhibition
June 22 – September 9, 2018

Minnesota Street Project + Special Editions,
San Francisco, CA
Group exhibition
January 13 – 17, 2018

2017
Somerset House, London, UK
Kvadrat: Group exhibition
September 18 – 21, 2018

Chamber Gallery, New York, NY
Room With Its Own Rules, Group exhibition
May 2 – July 15, 2017

Fisher Parrish Gallery, New York, NY
The Paperweight Show, Group exhibition
April 14 – June 11, 2017

2016
DesignMiami/, Miami, FL
Group presentation
November 28 – December 4, 2016

Chamber Gallery, New York, NY
Progressland, Group exhibition
May 19 – August 20, 2016

2015
Les Gens Heureux Gallery, Copenhagen, Denmark
Wall Hangings, Two-person exhibition
November 20 – December 15, 2015

Nina Johnson Gallery, Miami, FL
Trees in Oolite, Group exhibition
November 6, 2015 – January 9, 2016

LECTURES

Jordan Schnitzer Museum of Art WSU, WA, 2026
Missoula Art Museum, Missoula, MT, 2024
FOCA, Los Angeles, CA, 2022
California College of Arts, San Francisco, CA, 2021
The ARC Theater, Saint Kate, Milwaukee, WI, 2019
Pennsylvania State College of Arts and Architecture,
University Park, PA, 2019

RESIDENCIES

Josef and Anni Albers Foundation Residency,
Bethany, CT, 2021
Arts/Industry Residency, John Michael Kohler Arts
Center, Kohler, WI, 2020

PUBLIC AND INSTITUTIONAL COLLECTIONS

Missoula Art Museum, Missoula, MT
University of Berkeley, Berkeley, CA
The Grand LA, Los Angeles, CA
John Michael Kohler Arts Center, Kohler, WI
UPlanet, Gwangmyeong, Korea
505w19 Collection, New York, NY

The Ludlow NYC, New York, NY
Pioneer Building, Brooklyn, NY

SELECTED PUBLICATIONS

Fiber Art Now, Noelle Foye, On Her Own, Fall, 2024

AHL Foundation, Interview with Sarah Han
July, 8 2024

Correspondence Archive by Alex Paik
October 19, 2022

Kooness
Mimi Jung & Perla Krauze in London
August 4, 2022

LA Times, Roger Vincent
Inside Frank Gehry's latest Los Angeles mega-project,
June 30, 2022

The American Scholar by Noelani Kirschner
Defense Mechanisms, June 6, 2022

Cultured by Elizabeth Fazzare
Mimi Jung Searches for Safety In Yarn, April 12, 2022

Design Miami/, by Anna Carnick
Strand by Strand, June, 2021

Sixtysix Magazine, by Sophia Conforti
Artist Mimi Jung Turns to the Sky for Latest Series,
April, 2021

- Artnet News
5 Artists the Artnet Gallery Network Is Watching This November, November, 2020
- Design, etc., Podcast, by Kort Havens
Interview with Mimi Jung, November, 2020
- Surface Magazine, by Ryan Waddoups
Mimi Jung Finds Her Inner Balance, November, 2020
- NAVER, by Seungbin Shin
Tapestry Artist Mimi Jung Part 1 and 2, July, 2020
- IGNANT, by Rosie Flanagan
Time Is Elastic In 'History Lessons', August 2019
- Sound & Vision, Podcast, by Brian Alfred
Interview with Mimi Jung, February 21, 2019
- Architectural Digest, by Hannah Martin
Looming Large, February, 2019
- Surface Magazine, by Ryan Waddoups,
Designer of the Day: Mimi Jung, January, 2019
- National Gallery of Victoria Magazine
Creative Sparks, September, 2018
- Wallpaper*, by Pei-Ru Keh
Meet the Collective Launching an All-Female Exhibition at New York Design Week, May 14, 2018
- Dezeen, by Bridget Cogley
Egg Collective Fills New York Showroom With Pieces By Female Designers, May 14, 2018
- Cultured Magazine, by Janelle Zara
Mimi Jung: Young Designers 2018, December, 2017
- Elle Decor Italy, by Valentina Mariani
5 'Wow' Events During London Design Festival, September 22, 2017
- Surface Magazine, by Tiffany Jow
Put Onstage, This Understated Textile Steals the Show, September 13, 2017
- Wallpaper*, Julie Baumgardner
Matylda Krzykowski's All-Female Spectacle At Chamber, May 22, 2017
- Architectural Digest, by Hannah Martin
Where Are All the Women Designers?, April 28, 2017
- Creator Vice, by Monica Uszerowicz
10 Women Designers Who Ruled Design Miami, December 6, 2016
- Wall Street Journal Magazine, by Sarah Medford
Mimi Jung's Art Lands at NYC's Chamber Gallery, April 14, 2016
- Booooooom
Artist Spotlight: Mimi Jung, January 12, 2016
- Departure Magazine, by Tom Morris
Knot for Profit: The Latest in Textile Art, October, 2015
- Artsy
30 Emerging Artists to Watch During Frieze Week, May 11, 2015
- W Magazine, by Alix Browne
Art Craft, August 13, 2014
- Wall Street Journal, by David A. Keeps,
Retying the Knot: The Macramé Revival, January 10, 2014