



Jomi Kim

Pre-fab  
Temporary Living of Home

The tactile fragility of Jomi Kim's work explores the sense of absence and presence, an inbetween space in which a particular uncertainty prevails. Jomi draws on her first time experience of living abroad to consider notions of home and domestic space. But these investigations are of transient, temporary space, in which we may just be passing through.

Studying for a year and a half in London, Jomi, like most students, stayed in temporary, short-term rent accommodation. The rooms of such accommodation are inhabited by new bodies each year, enduring a constant movement in which layer upon layer of hidden memory builds.

How many how many feet have paced this floor, how many faces have passed this mirror, how many whispers has this wall collected?  
The very structure of our living space is saturated with other people's lives, Jomi alludes to the subtle imprint of each one.

We are faced with the attempt to make a place a home, but with the certain knowledge that this can only be home for a limited time. We are presented with the question of how do we begin to attach ourselves to a place and what do we leave behind?

Jomi's work often includes minute detail, tiny houses made from masking tape, intricate forms created from human hair, they remind us of the effort which is expended in making a home and yet their frailty carries an awareness of how easily our presence can be deleted.

In several of her works a distinctive natural, organic motif is embedded, for instance 'Shelter' creates a chrysalis from blue tack and 'Transient' offers delicate weaving branches of hair. Here an urge for growth and a wish to take root within a place is expressed while simultaneously referring to the fluctuating rhythms of nature. A place of comfort and protection is sought and yet this is detached from the dependable stability often associated with home.

This exploration is further continued through the materiality of Jomi's works. The common adhesives of masking tape and blue tack are important references to Jomi's own experience of short-term accommodation and further allude to one's desire to connect with a place, but with a certain unease that this may only be a temporary attachment. Her use of bodily materials, in particular her own hair, asserts human presence, presenting the trace of another existence.

Living in a temporary space means that your impact on that place must also be temporary. A room can be decorated to express the life of its occupant, but when they leave, the room must return to its original impersonal state. Masking tape and blue tack are frequently used as impermanent means of decorating a room with pictures and posters etc. At the end of an occupancy they are peeled away and the same bare walls are once again revealed.

Yet those traces of human presence are maybe not so easy to eradicate, a single hair can betray a former inhabitant.

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