

Cha Jeemyung portfolio

Selected Works
2017-2025

Introduction

Name:

Cha Jeemyung

차지명

Charlie Bright

车智明

korean.

born in 1998 , 26 this year

Educational background:

graphic design,
design theory,
art and technology,



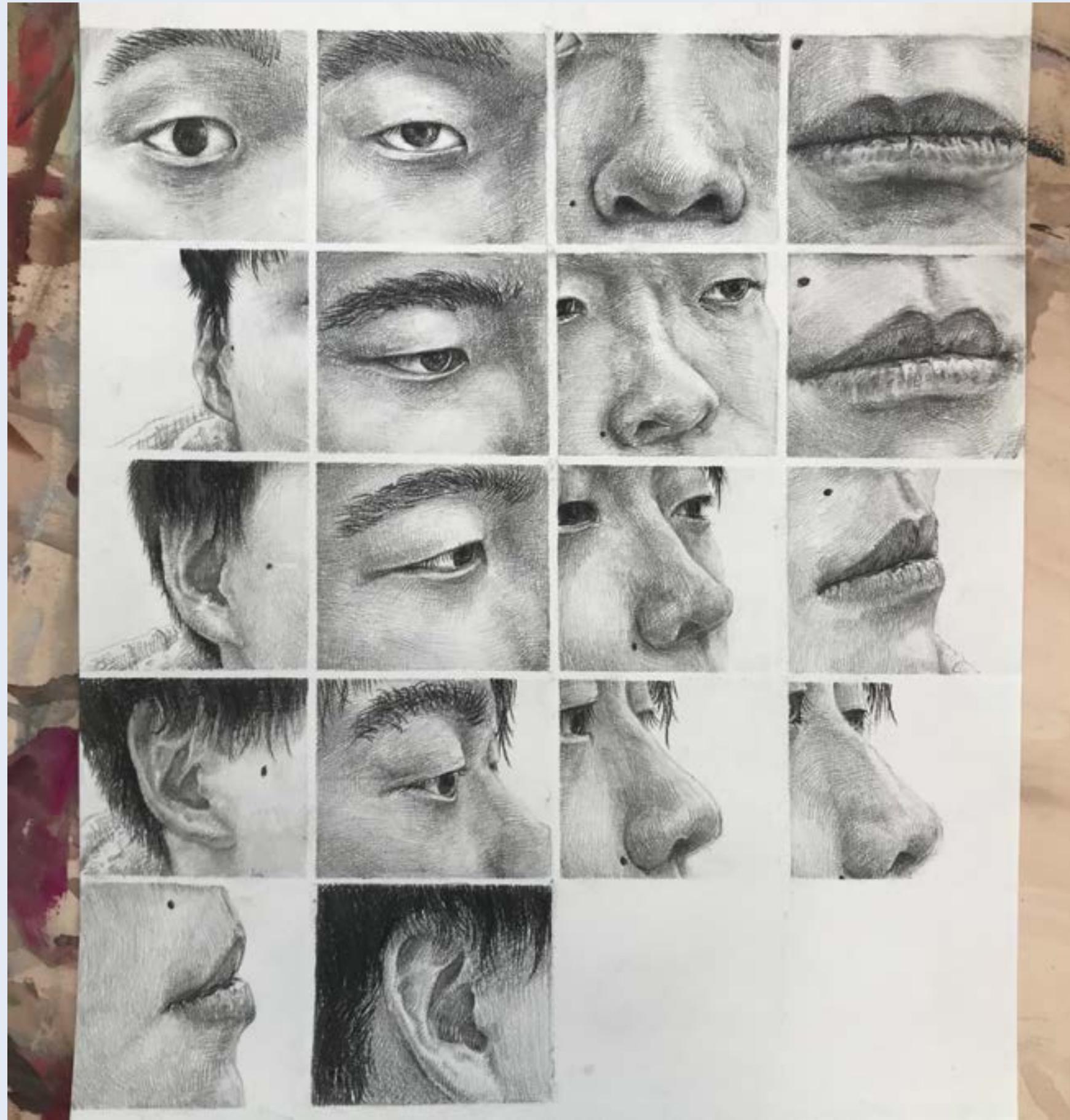
Works:

Art Works

Graphic Design

Music

Self Portraits

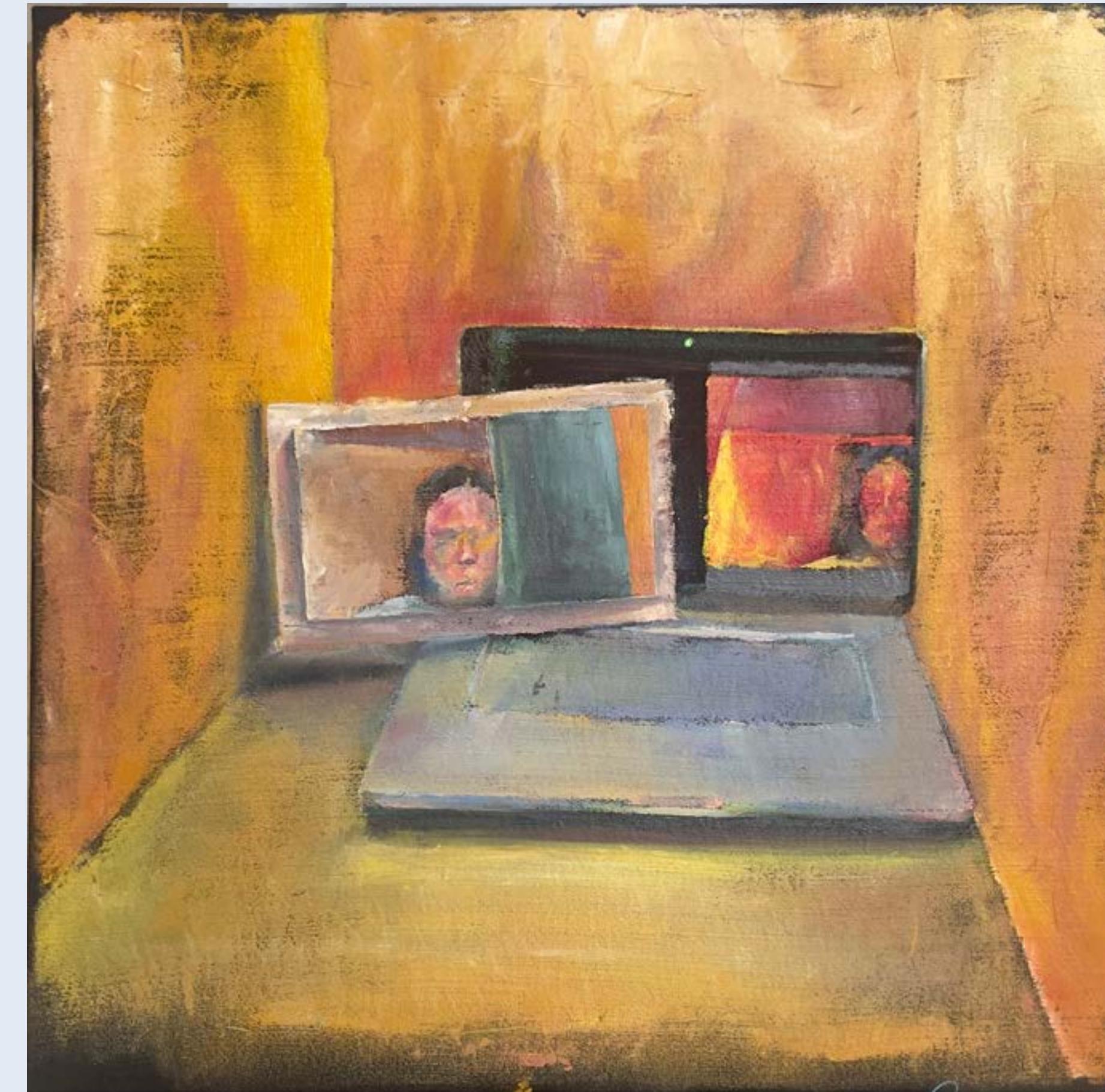


Year:

2017

Medium:

Pencil



Year:

2022

Medium:

Acrylic ,
Black T-shirt

Drawing of a Printer

Year:
2017

Medium:
Pencil,
Black ink.



Samaras Seed Printer

Reconstruction of Mundane and Nature

Year:

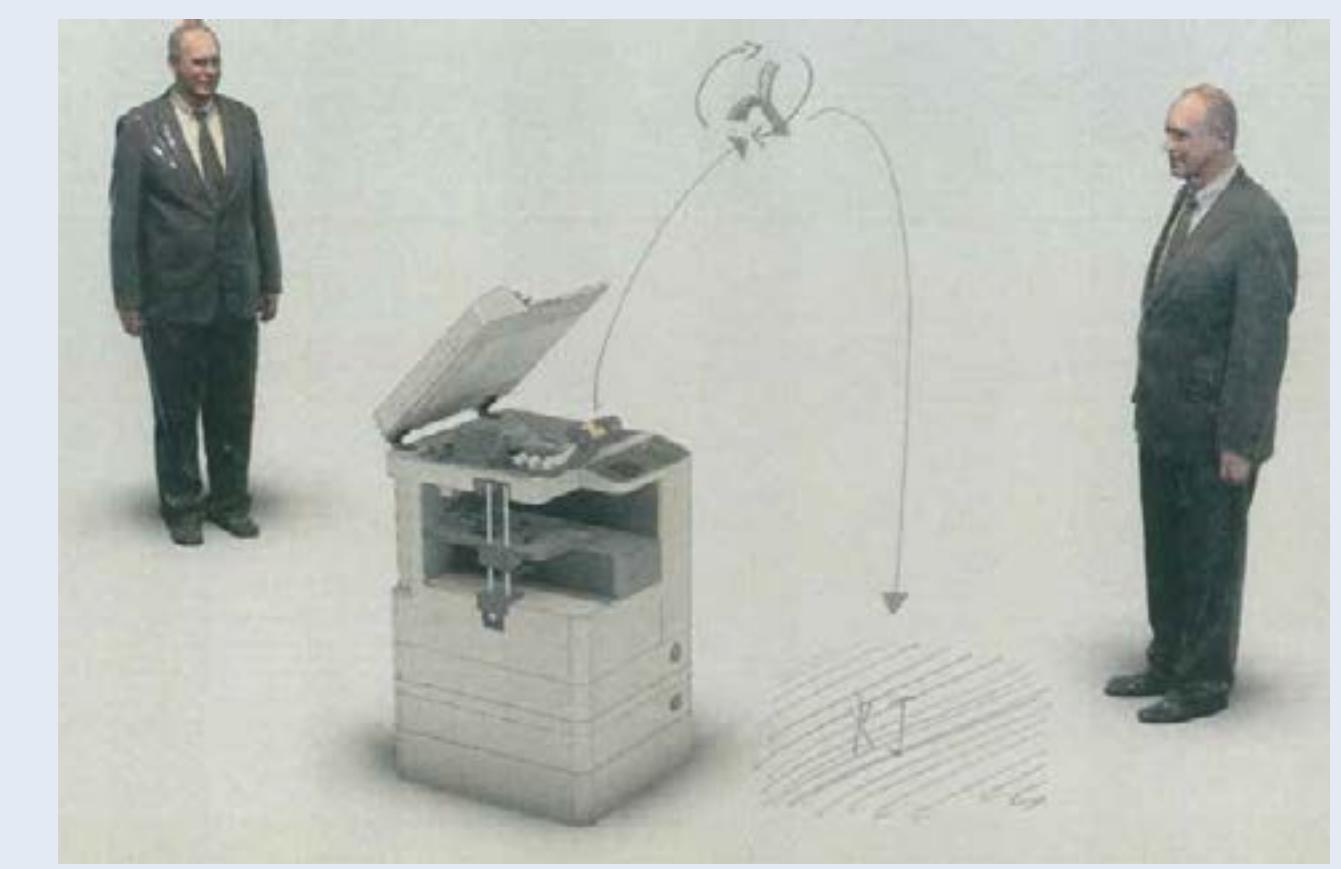
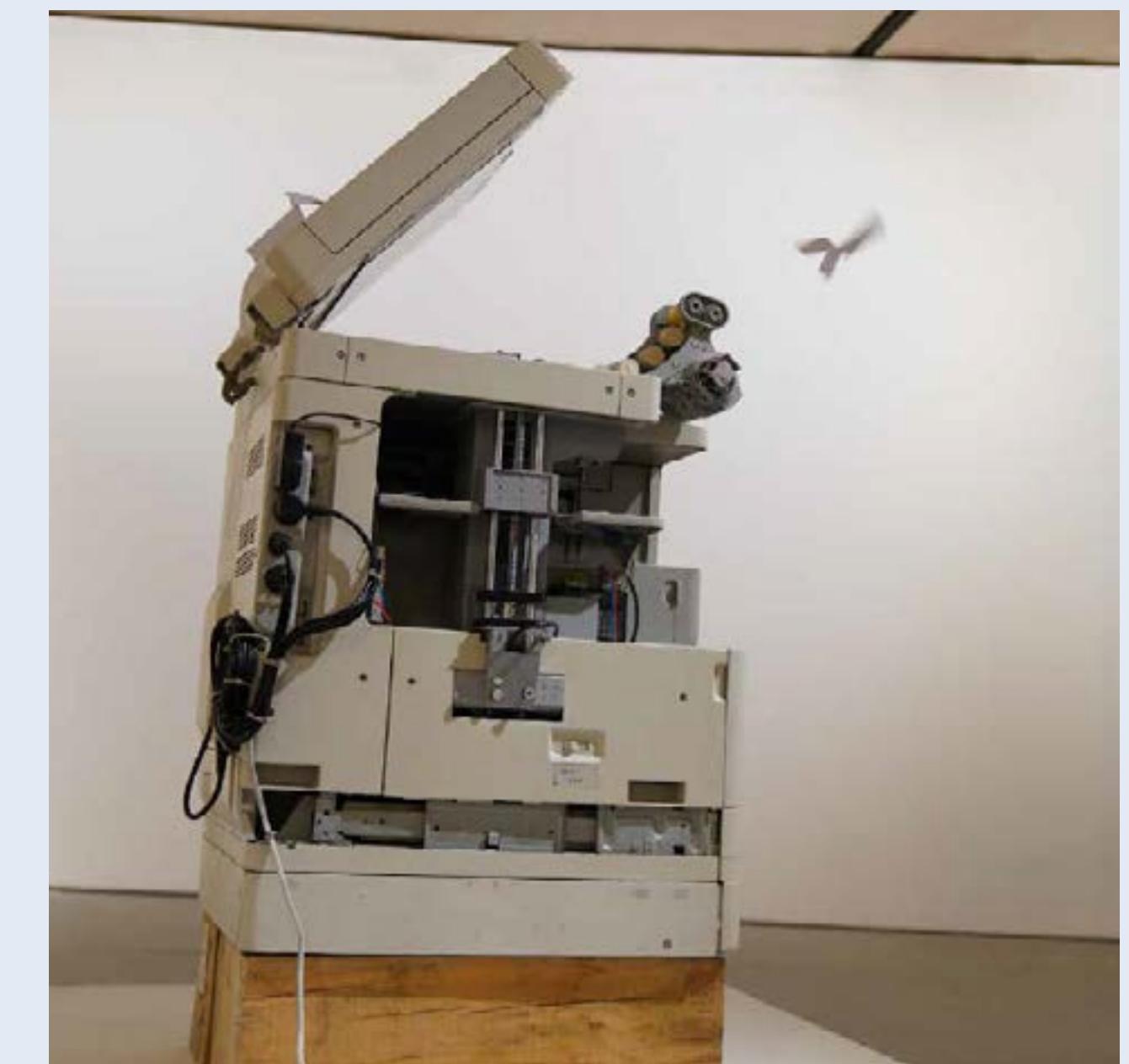
SEP 2023-
JUN 2024

Medium:

Office Printer
3Dprinting

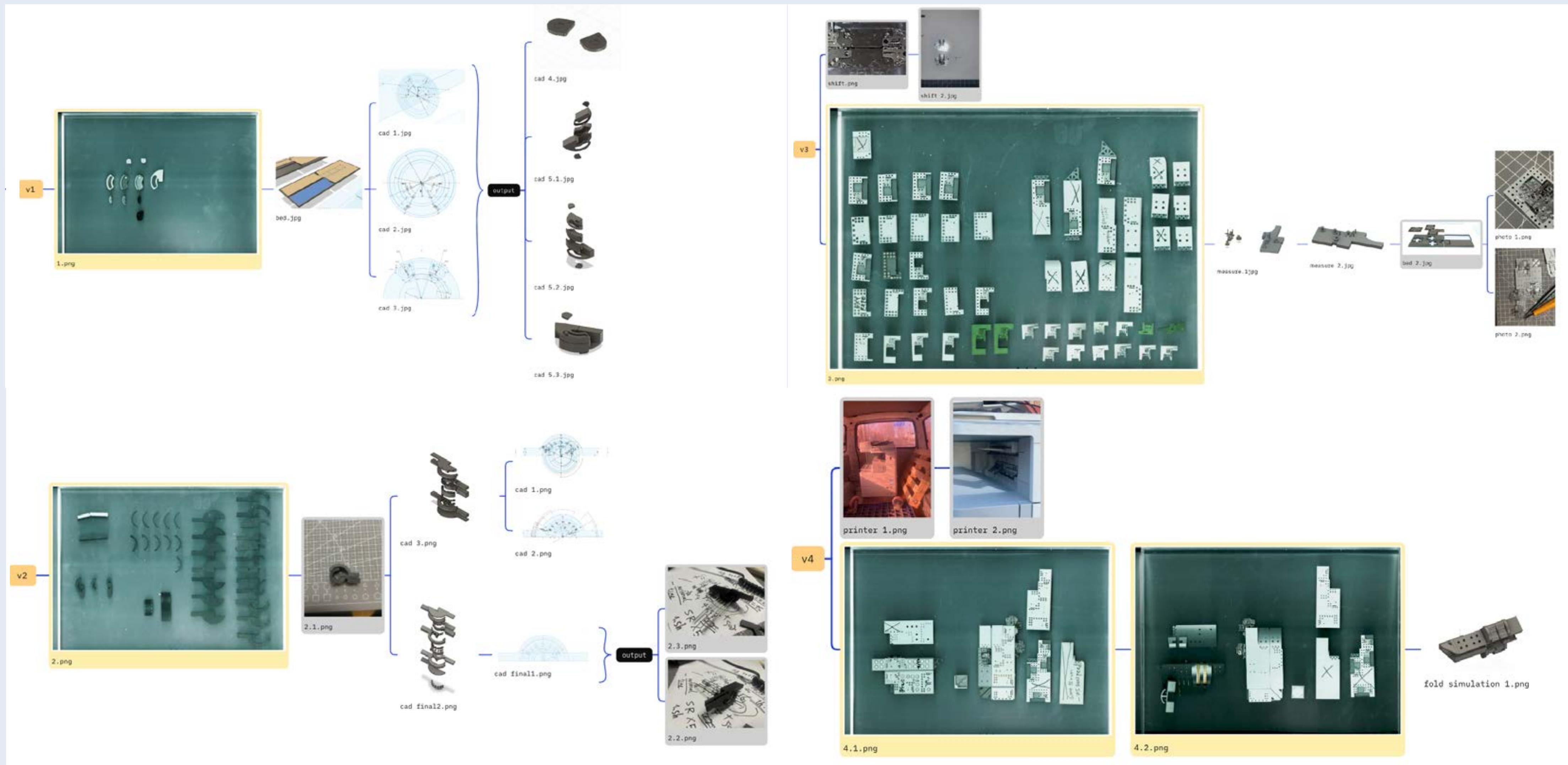
Samaras Printer is a kinetic installation that uses an ordinary office printer to fold paper into samara seeds and launch them into the air — embodying the intersection of man-made structures and the natural environment. By mimicking the spiraling descent of samara seeds, the work blurs the line between man-made and poetic natural phenomenon.

Developed about a year, the artwork went through countless design iterations. Constant reworking meant some parts were never fully installed (IE, paper cutter & delivery mechanism what you see in the photos are pre cut cartridges), yet I was able to materialize more of the core idea than I expected. The process was often slow and frustrating, but it taught me how to protect the fragile image in my mind while making realistic, hard decisions. I learned to treat the mechanics not just as function, but as form — integral gestures within a larger ecosystem of motion, rhythm, and presence. Crucially, dialing in the effect through rigorous testing and tweaking often took longer than building the mechanism itself, underscoring the importance of refinement in achieving the intended poetic gesture.

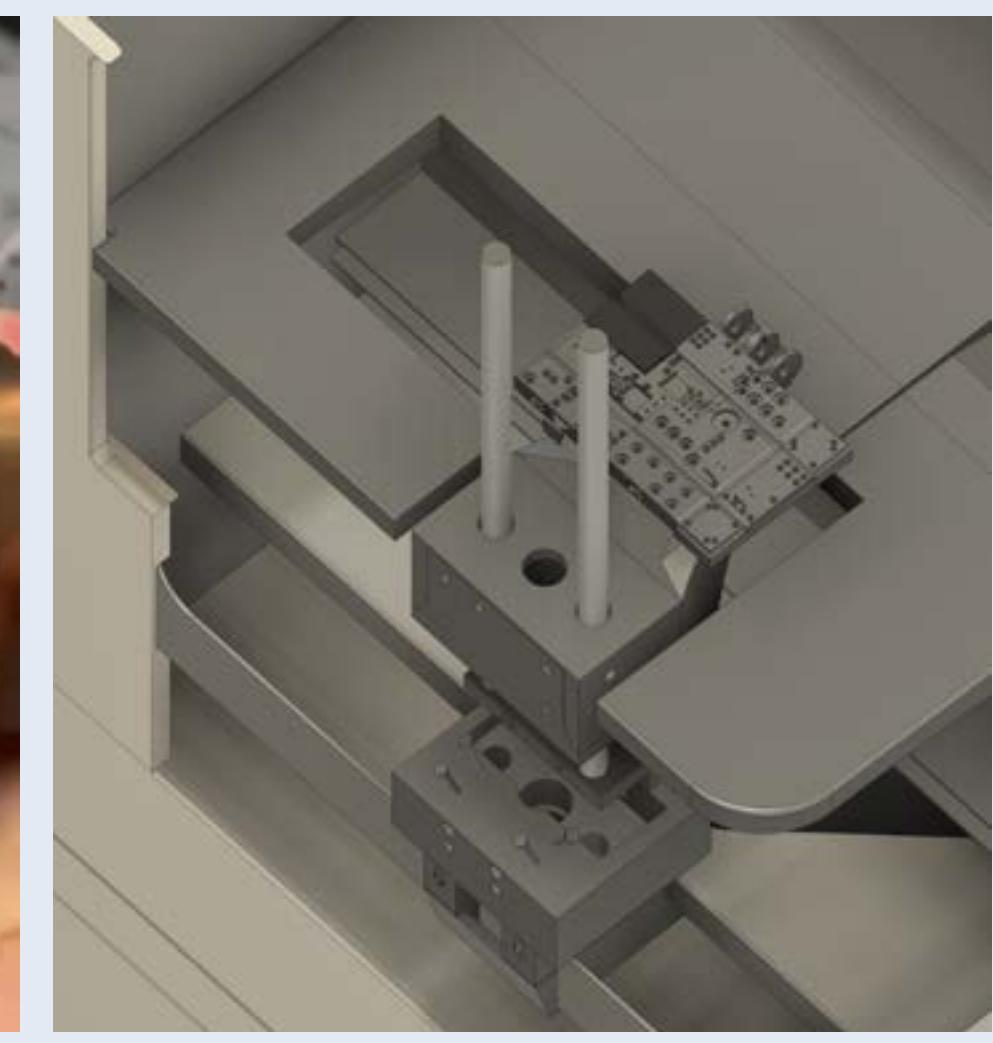
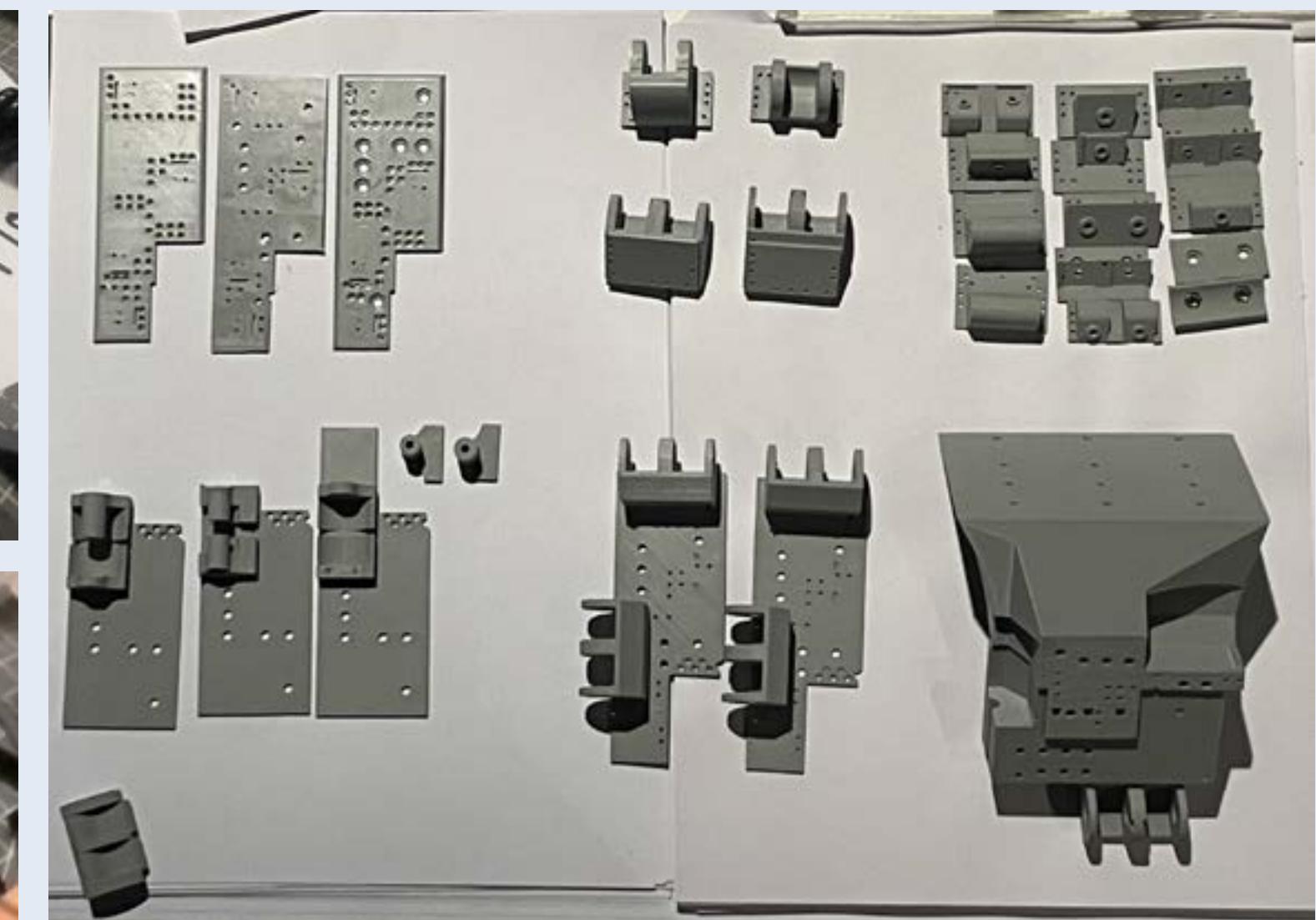
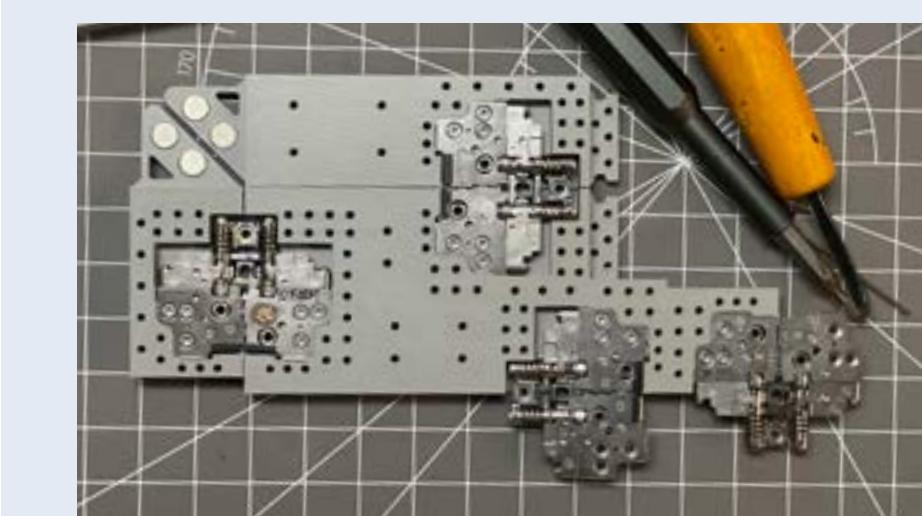
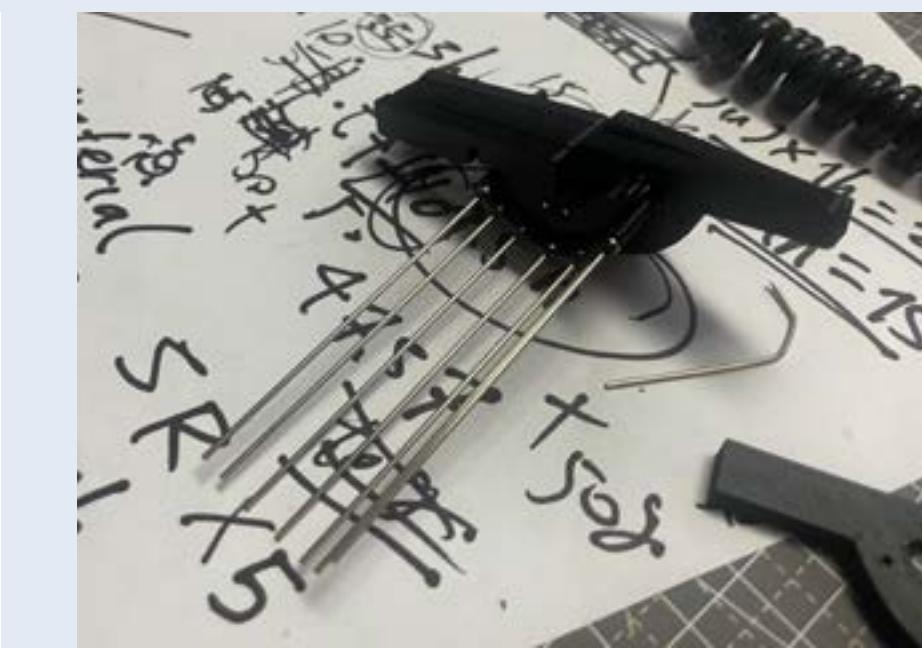
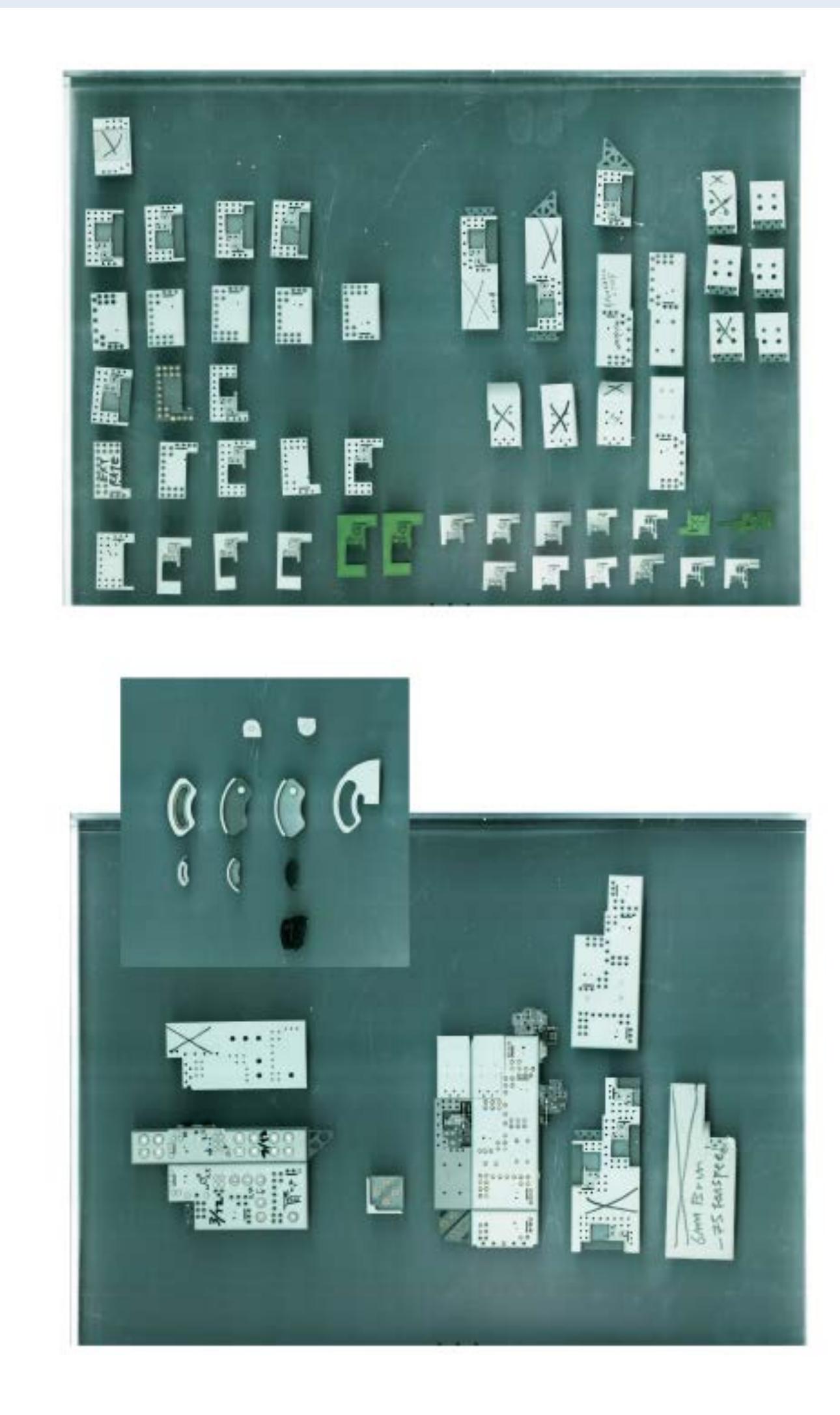


Folding Structure Prototyping

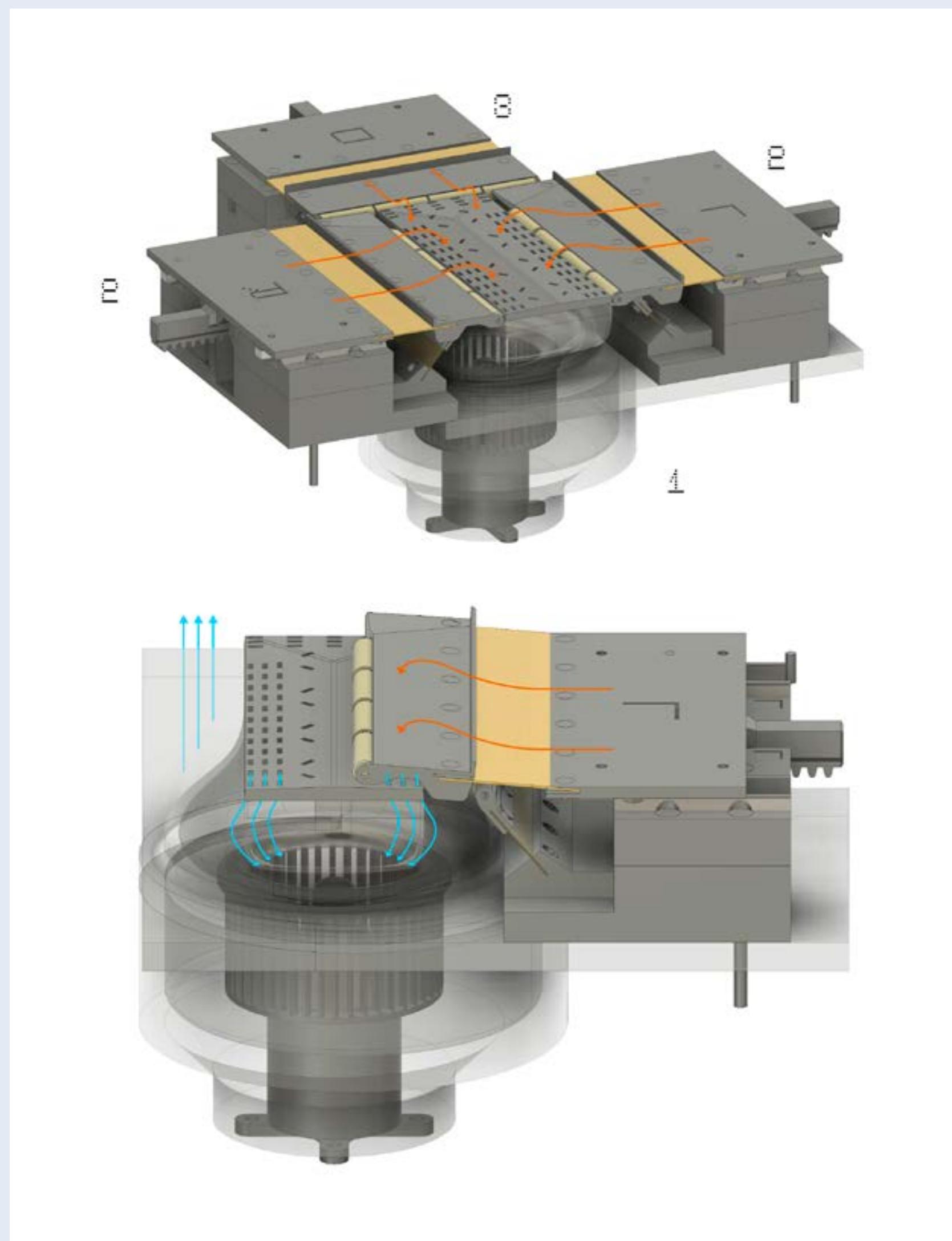
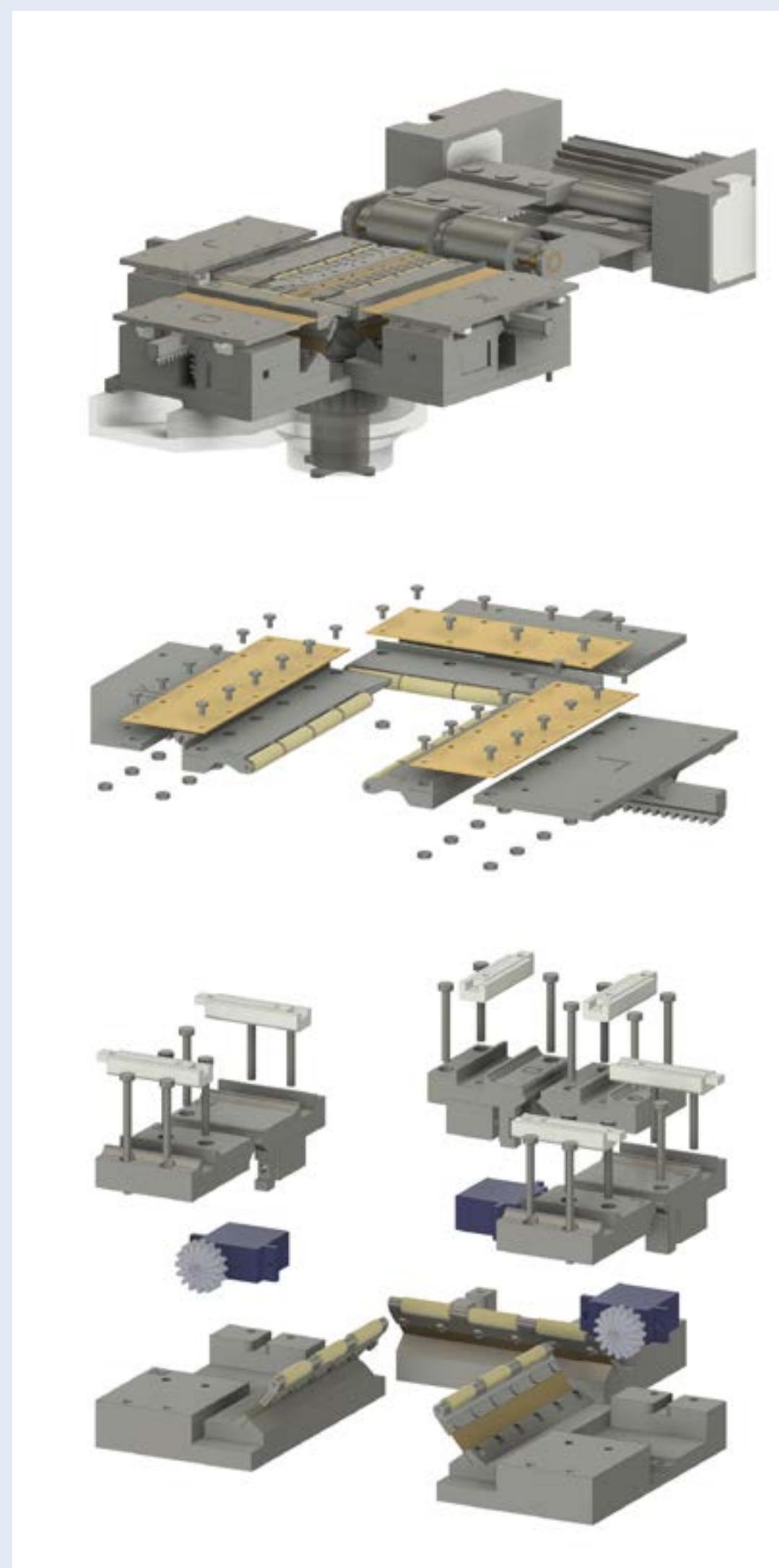
October 2023 - May 2024



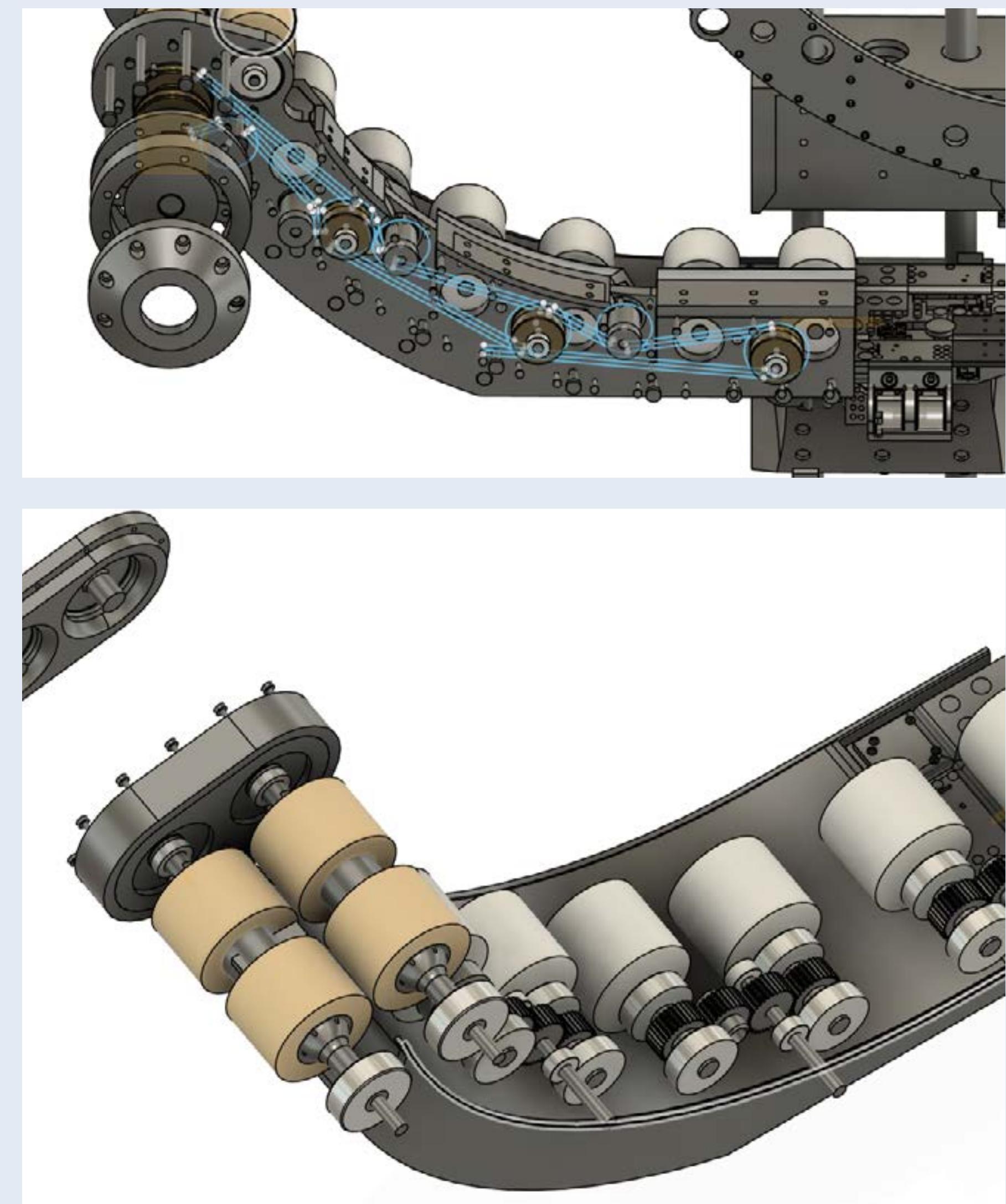
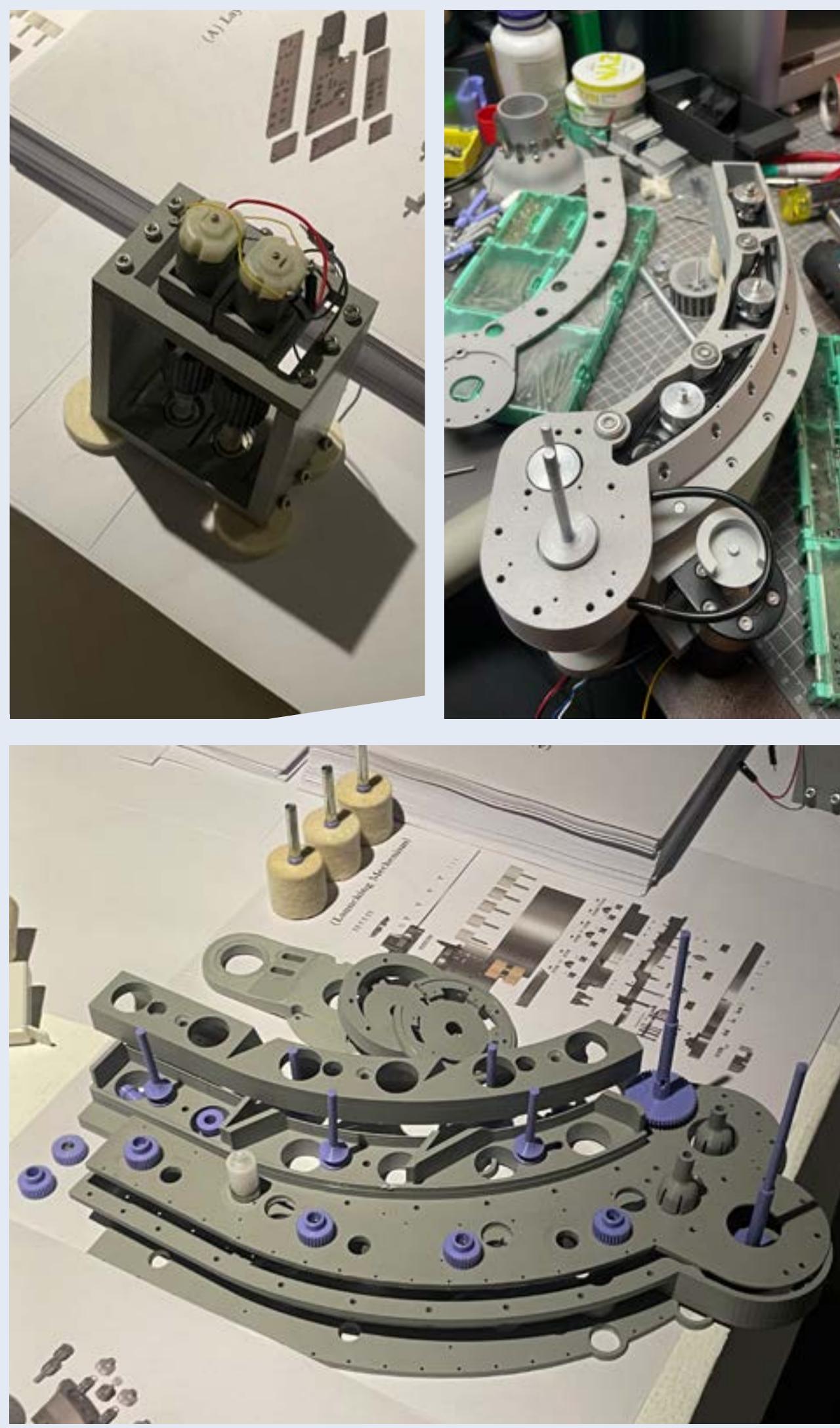
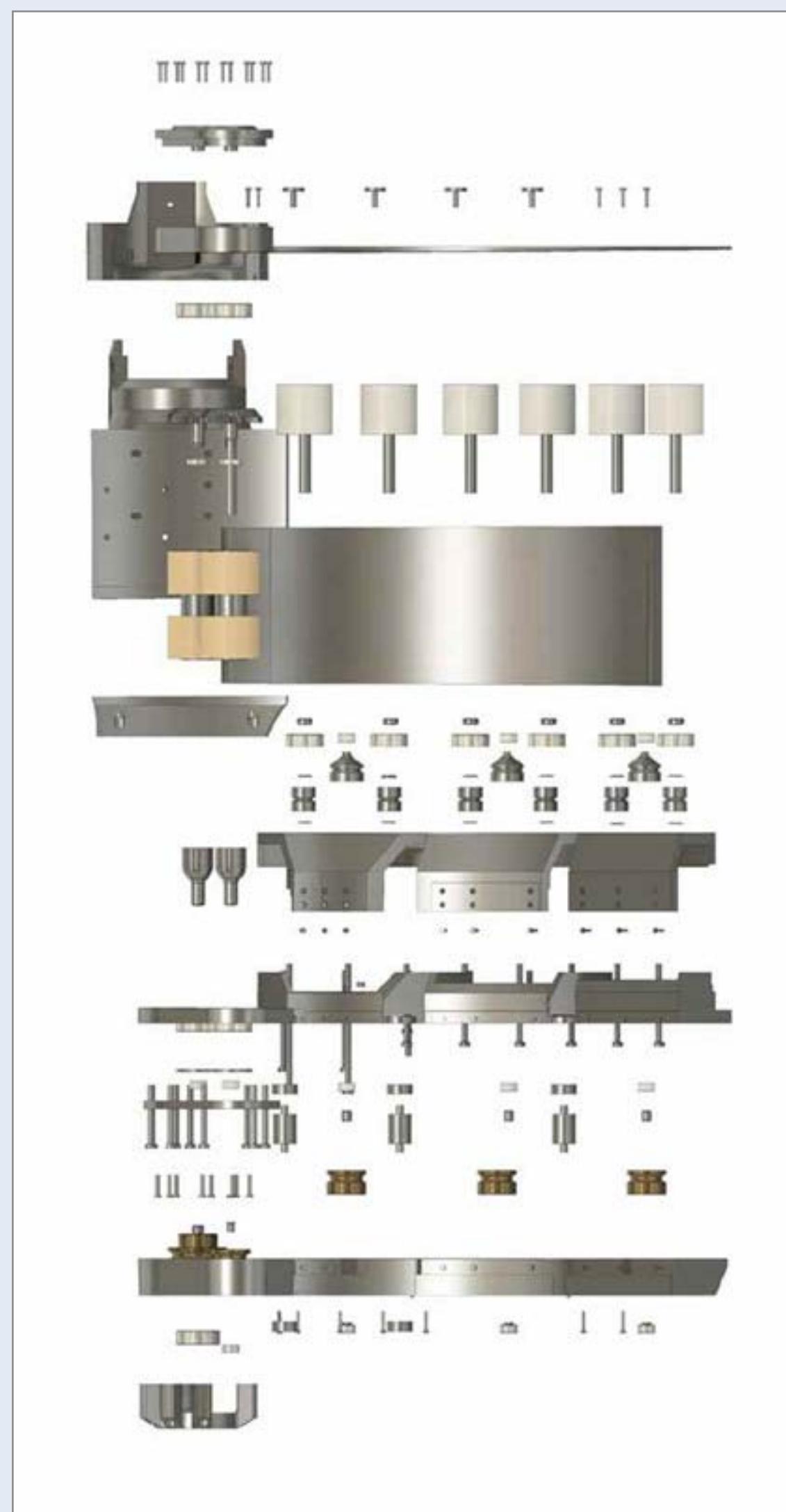
Folding & Delivery Prototyping V1&2



Folding & Delivery Prototyping V3

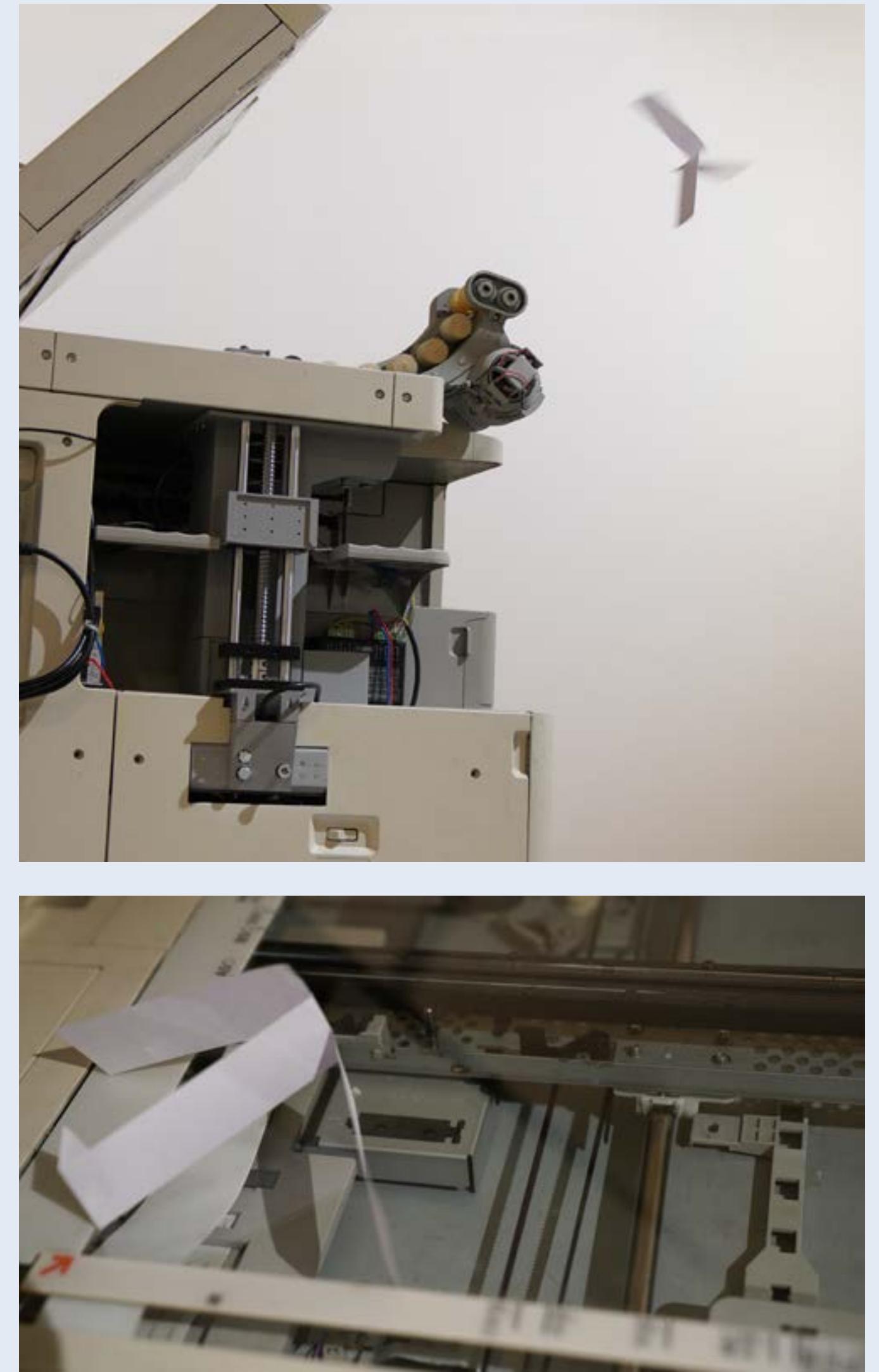
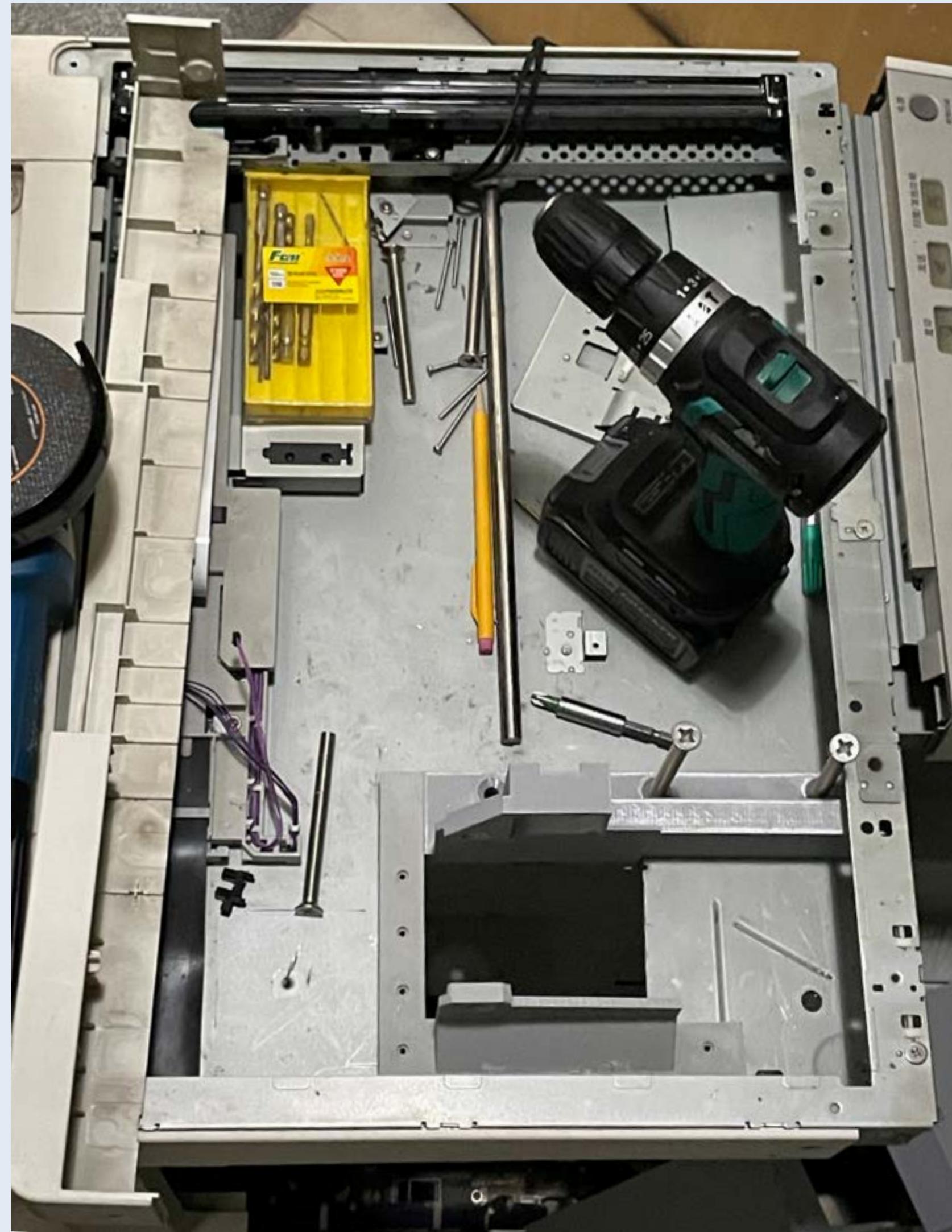
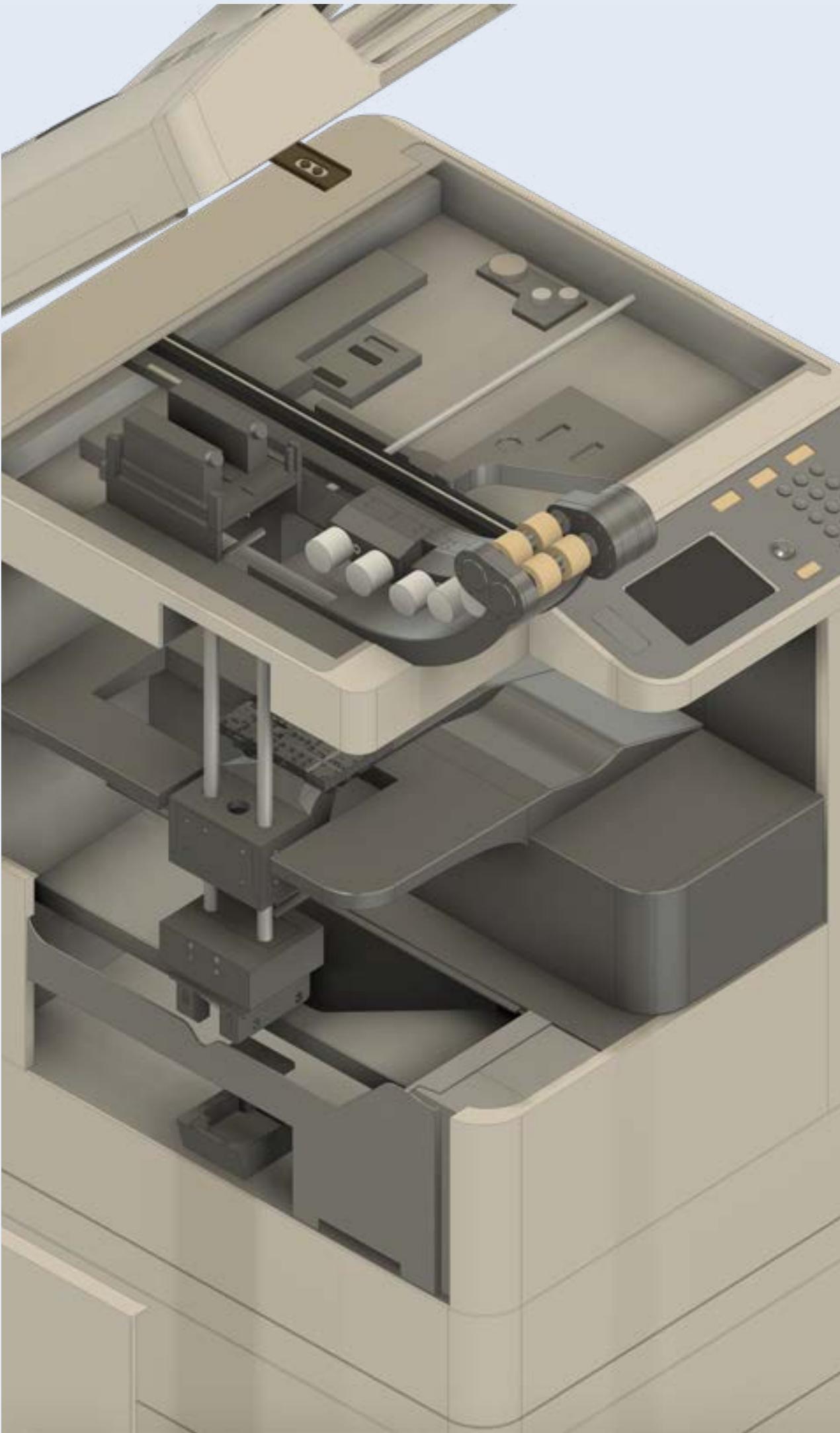


Launcher Prototyping



Plan Overview

Installation



Euroids (Ongoin work)

Further Exploration of Mundane and Nature

Year:

(2024 ~ near completion) – Requires material and lots of tweaking 75% complete

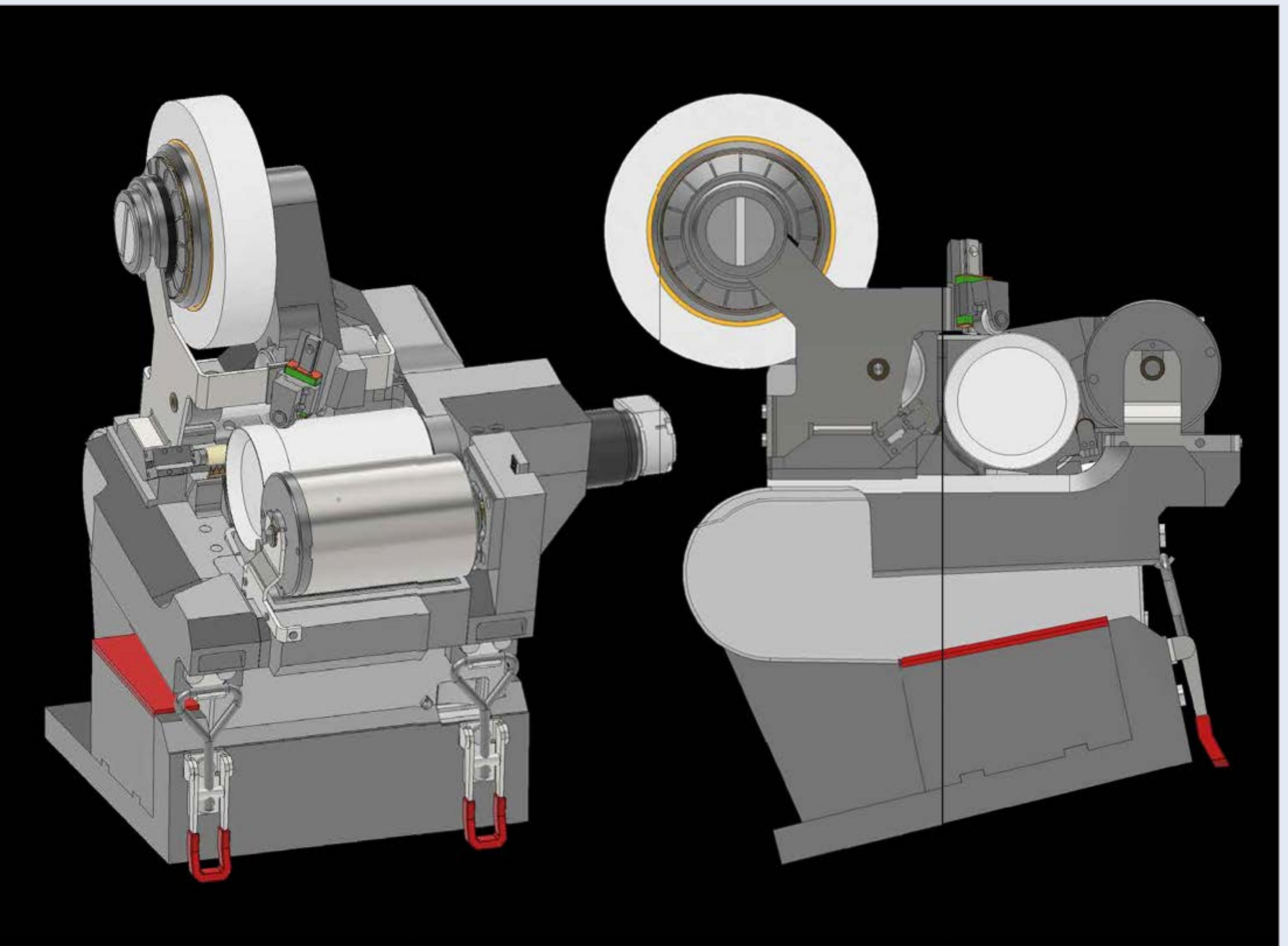
Medium:

Commercial thermal printer
3Dprinting

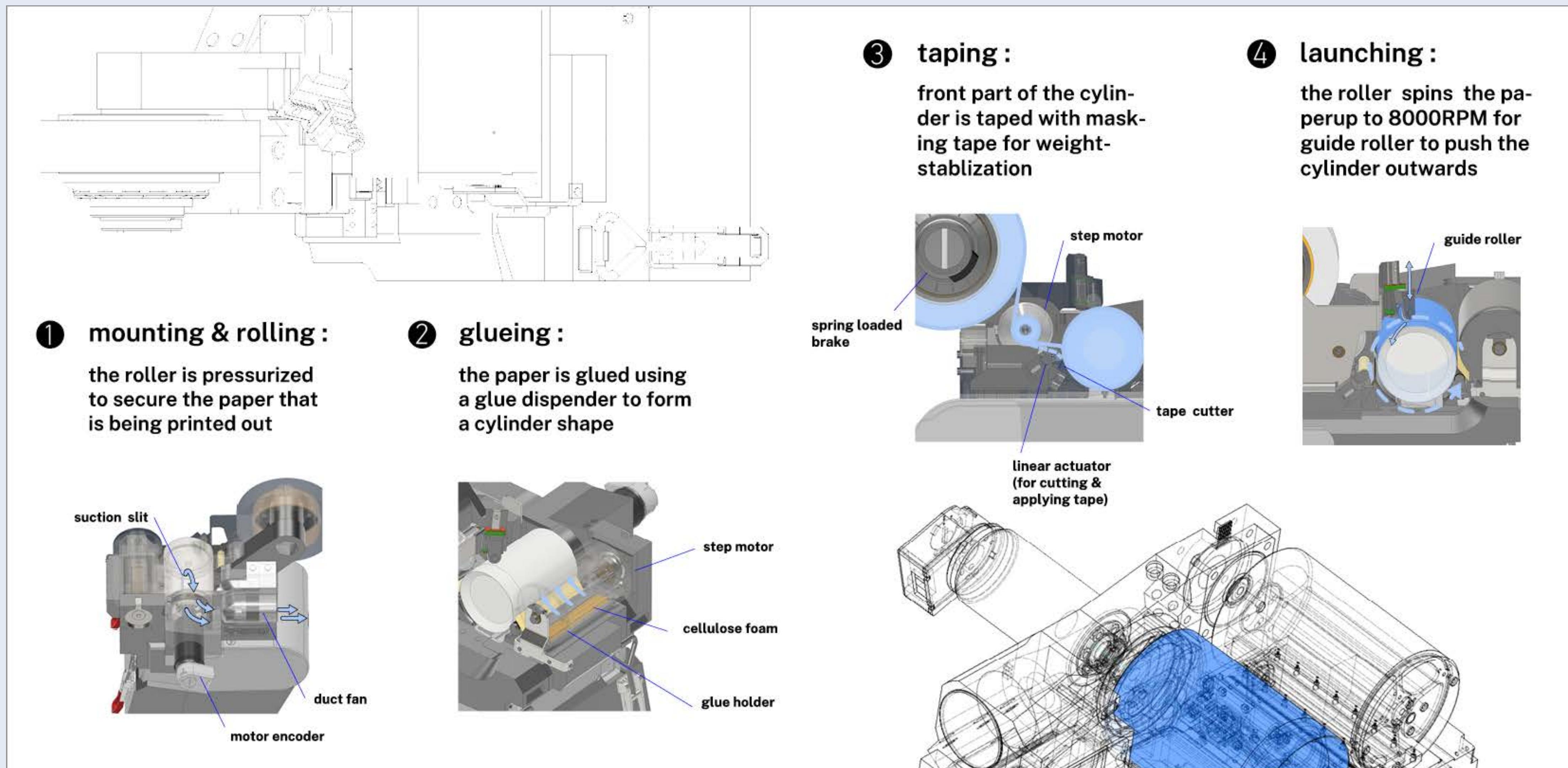
This kinetic installation launches cylindrical objects made from fused receipt paper rolls across ceiling-mounted rails at high speed. Installed at a 30-degree angle in the corner of a dark ceiling, multiple devices in sync produce a meteor-shower-like effect. Viewers look up to see glowing trails dart across the dark space, accompanied by the sound of printing and wind. It becomes a performance about consumption, trace, and the cycle of material and time.

process detail:

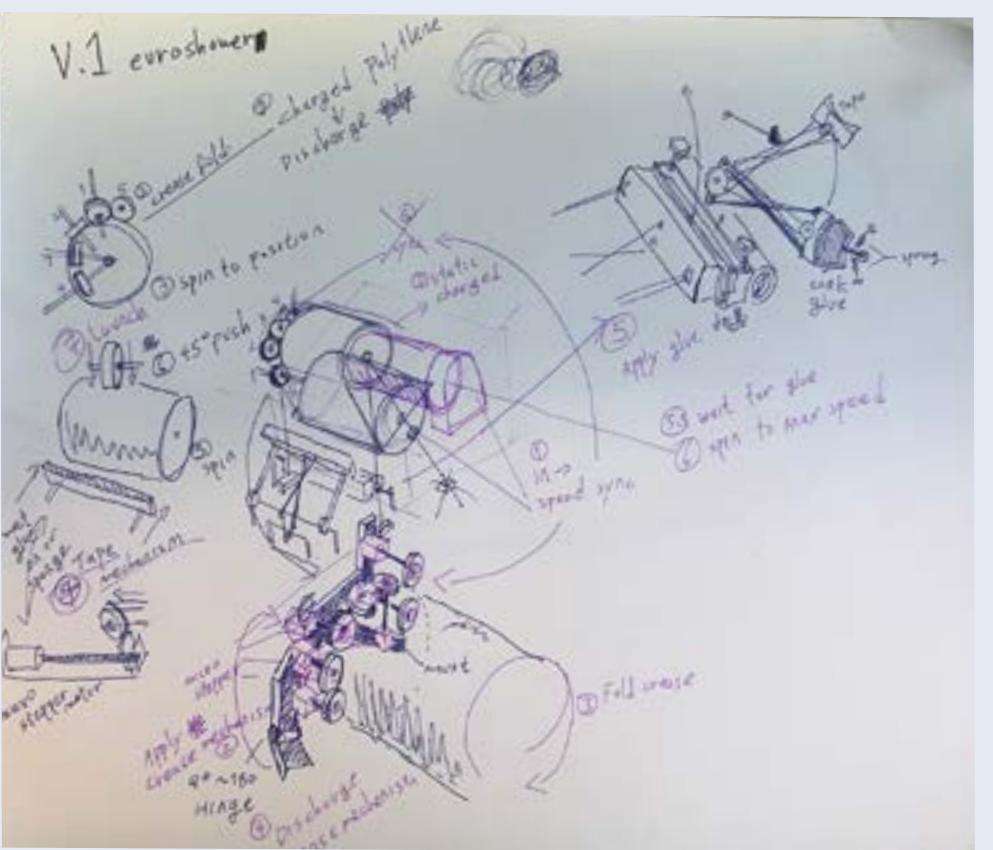
The design is mostly complete with some of the electronics on hand, mainly couldn't complete because wanted to focus on other projects, plus financial problems and deep fear of servo motor programming and long tweaking process.



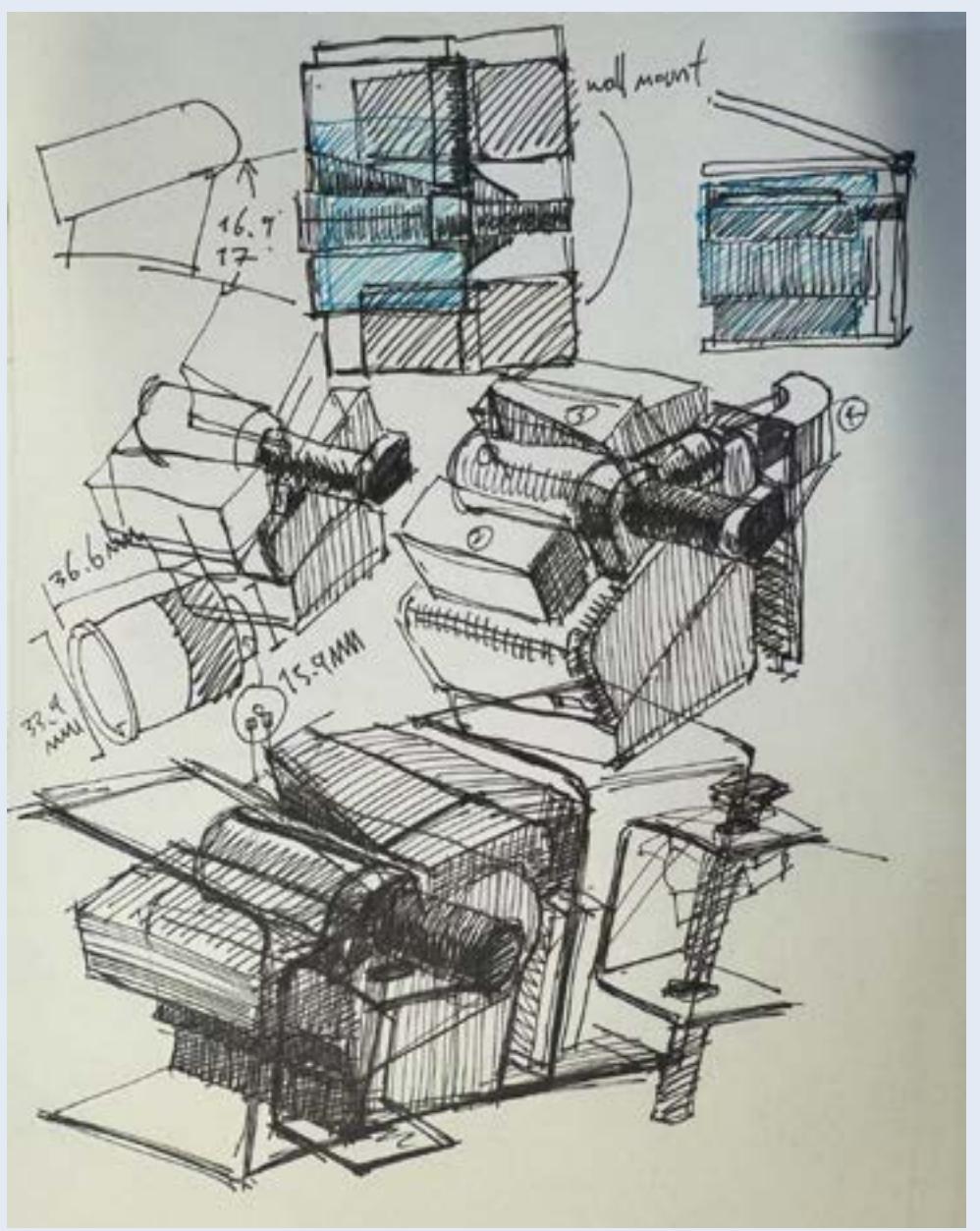
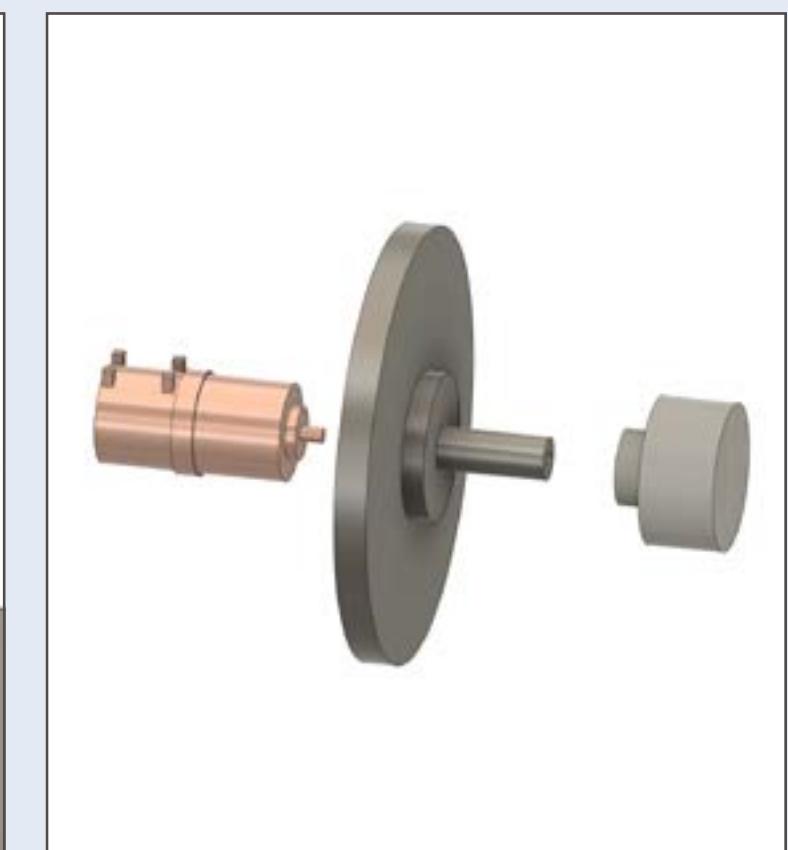
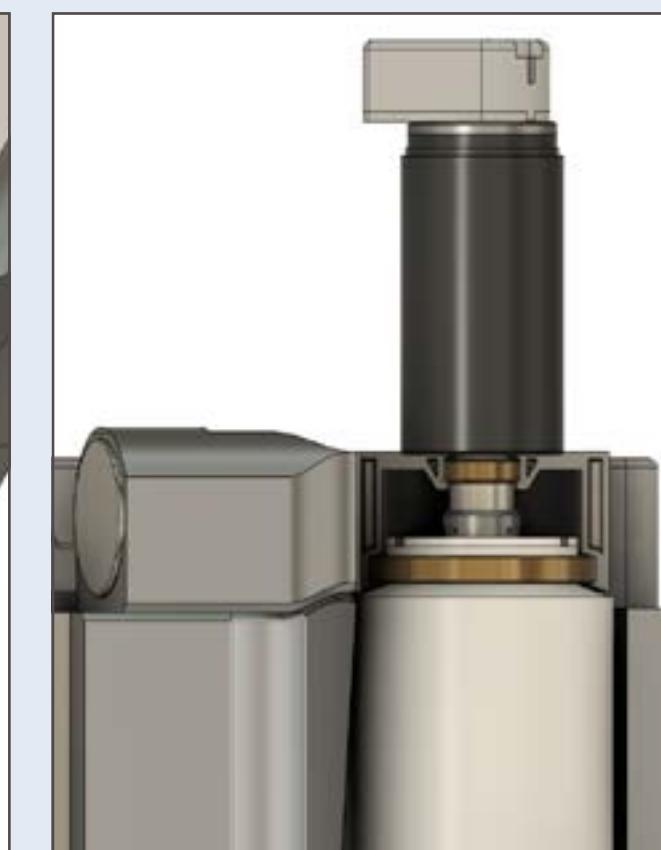
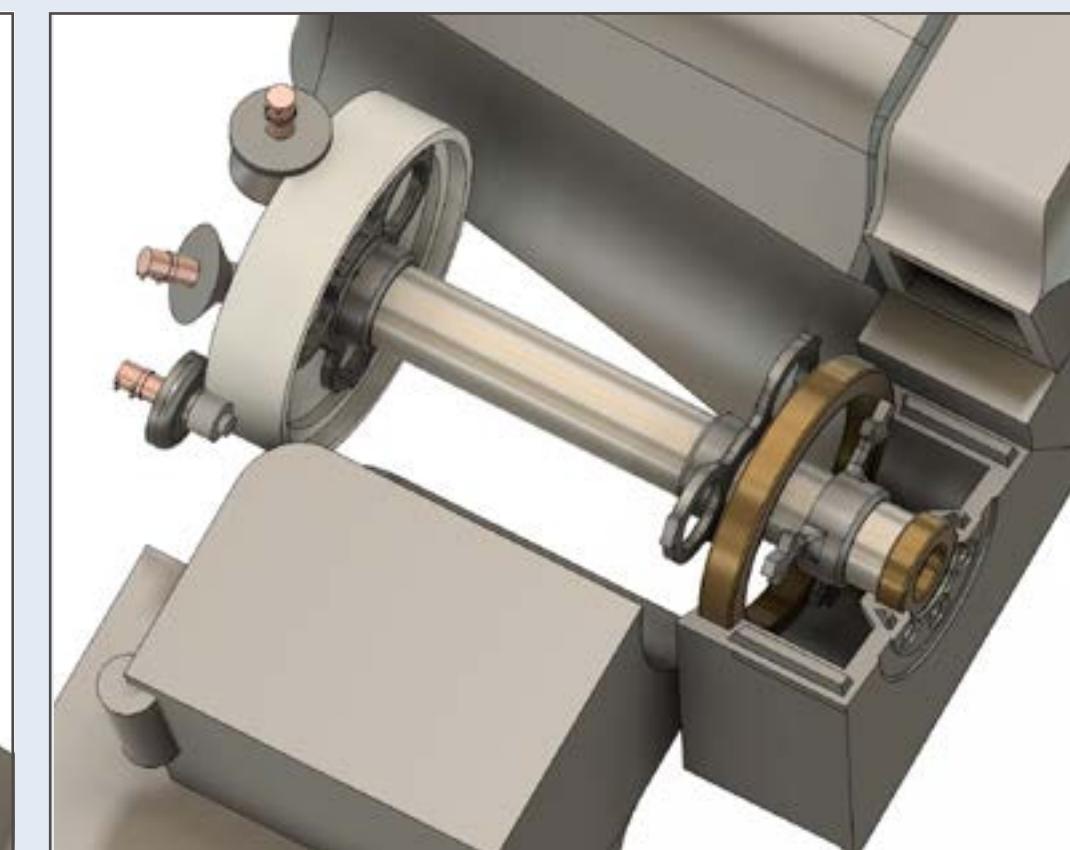
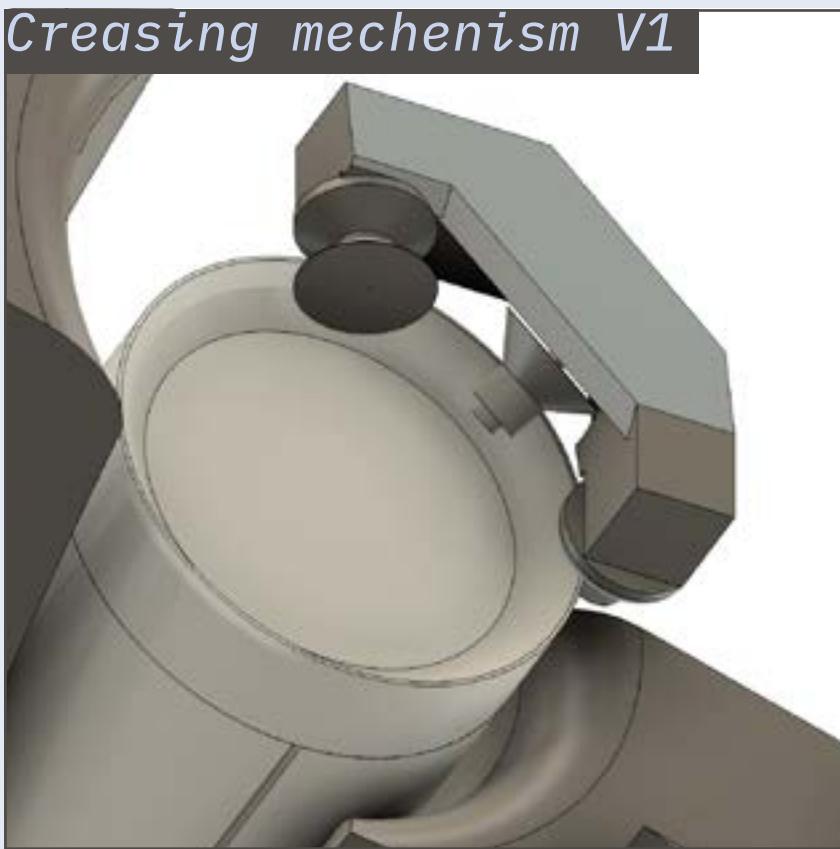
How it works



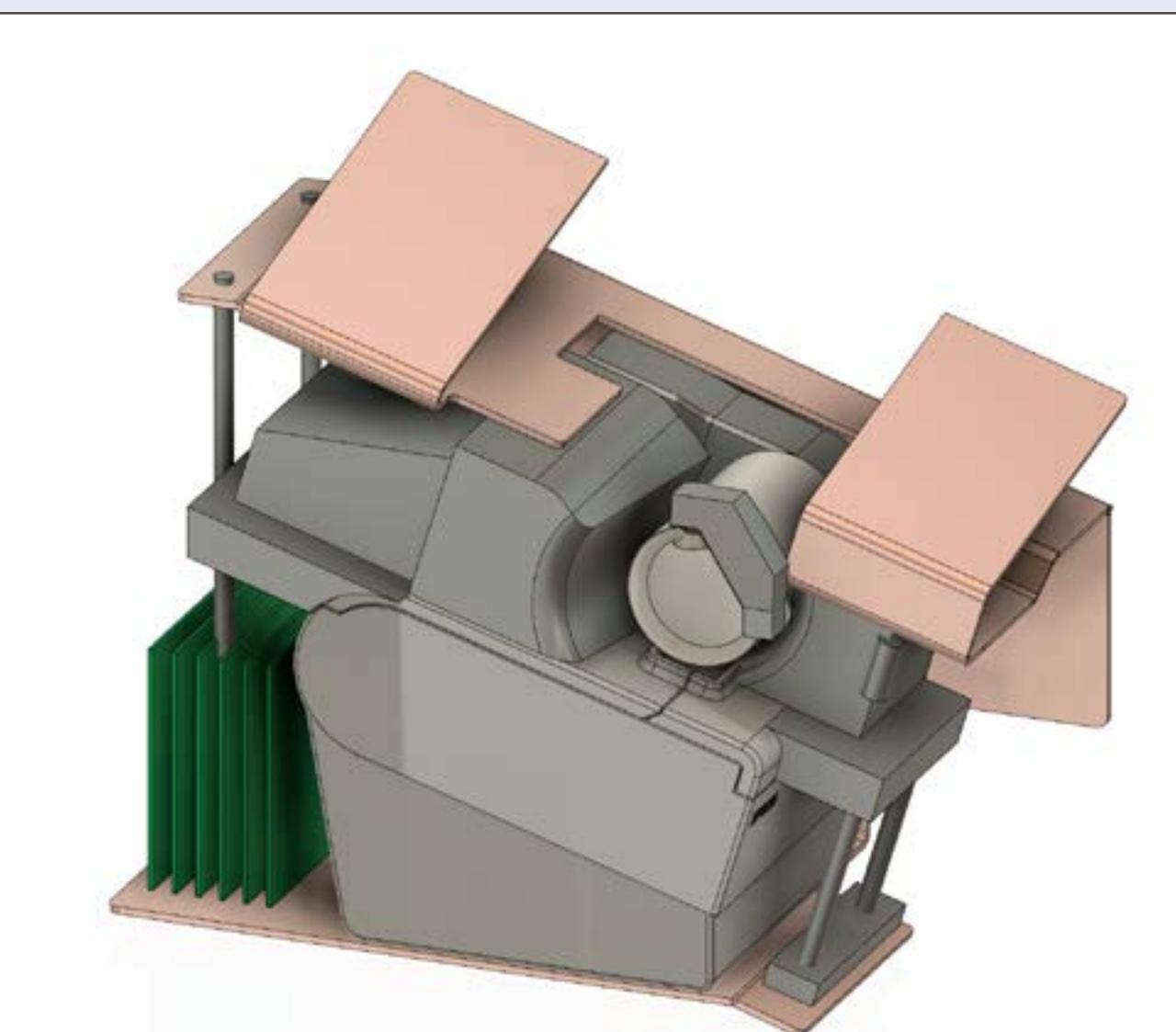
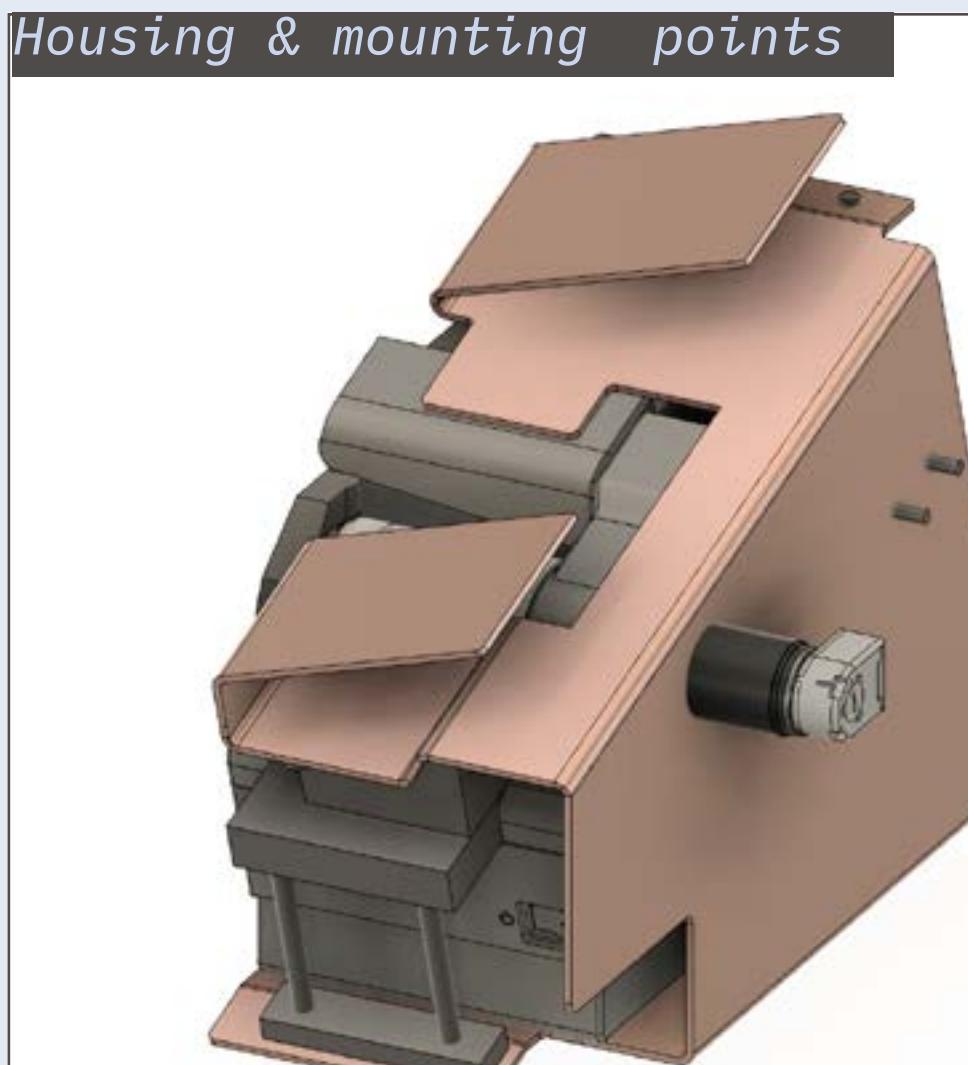
Design & Prototyping



Creasing mechanism V1

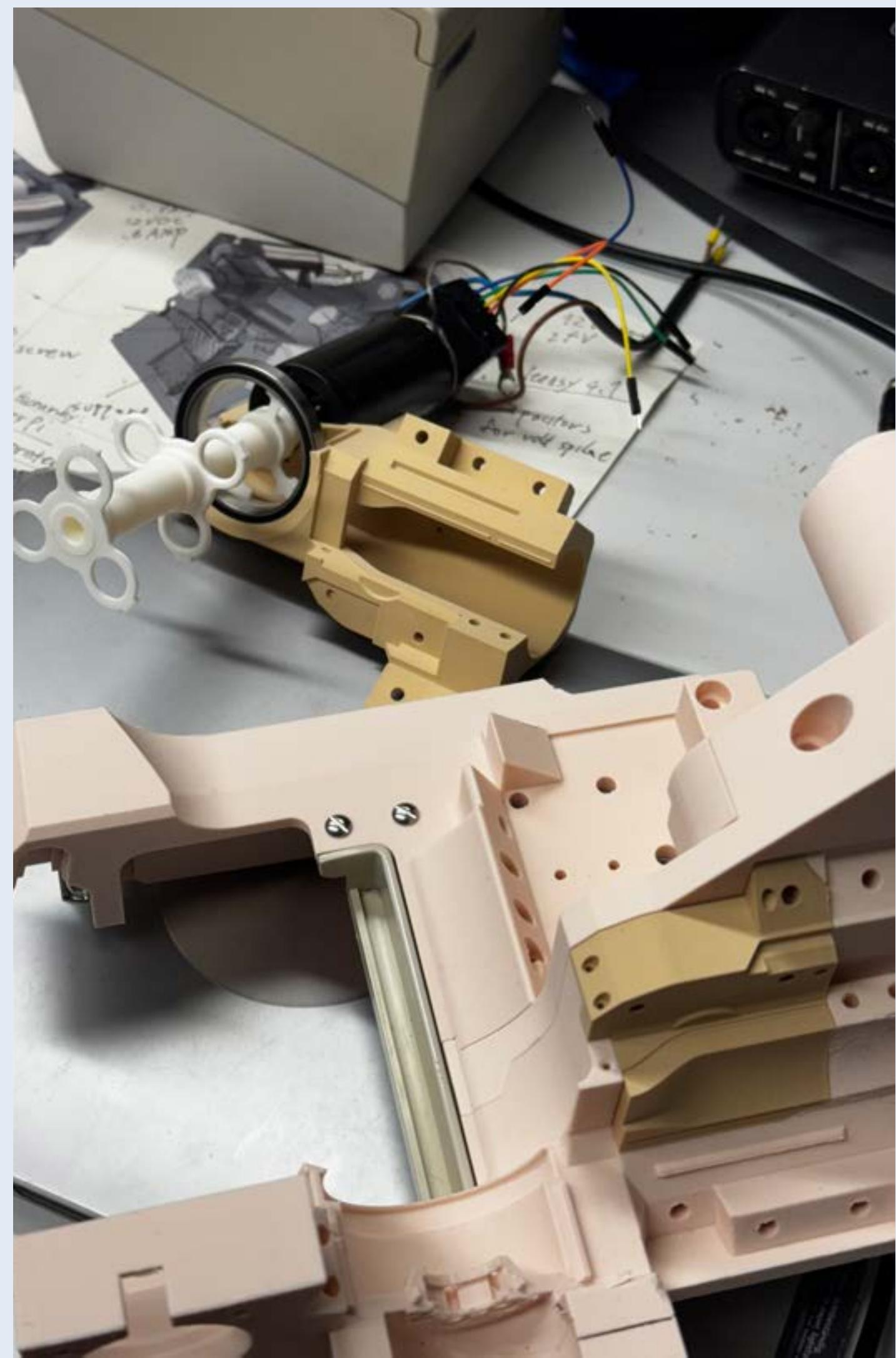
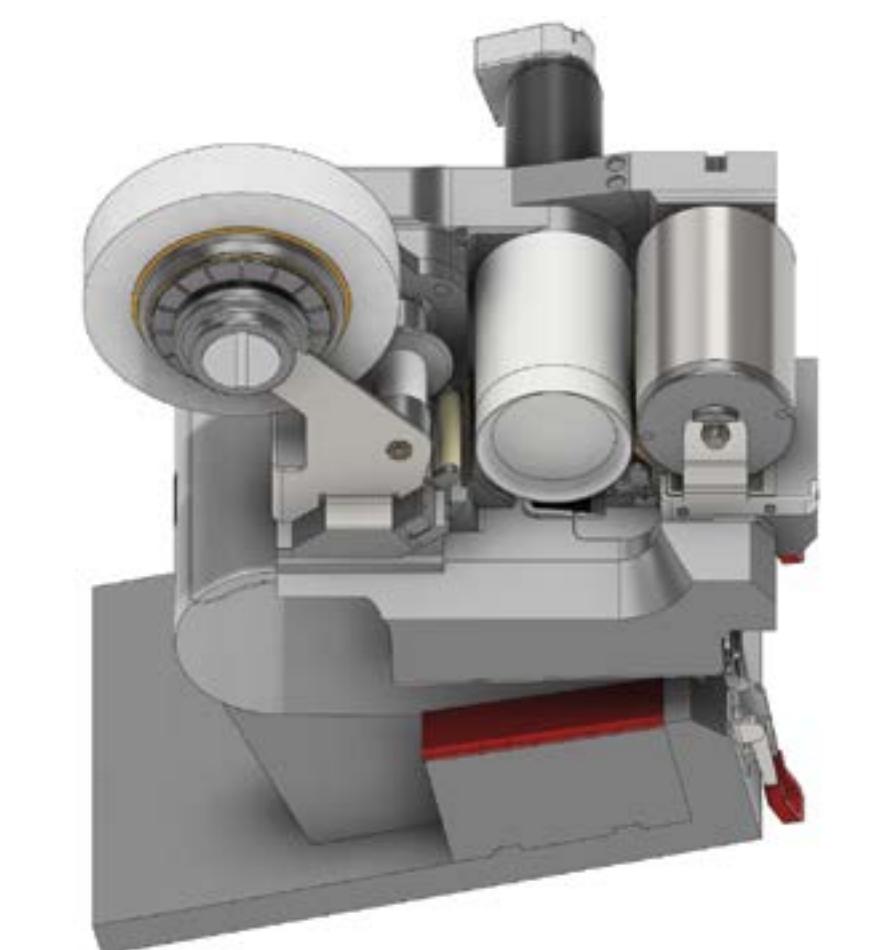
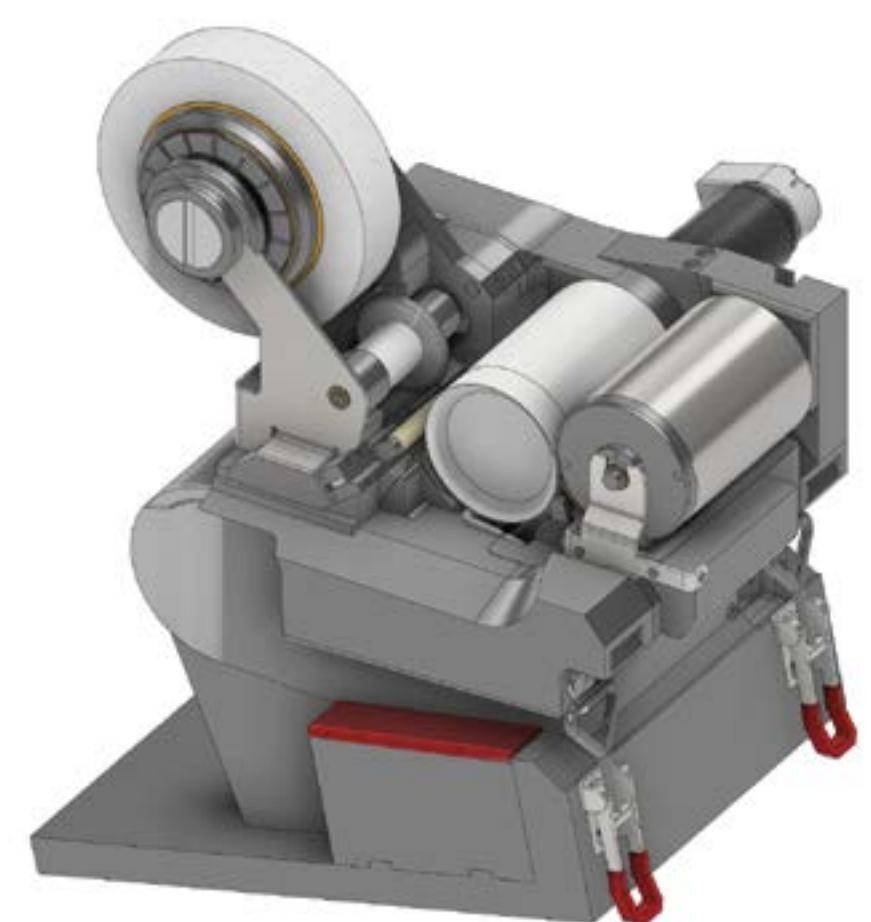


Housing & mounting points

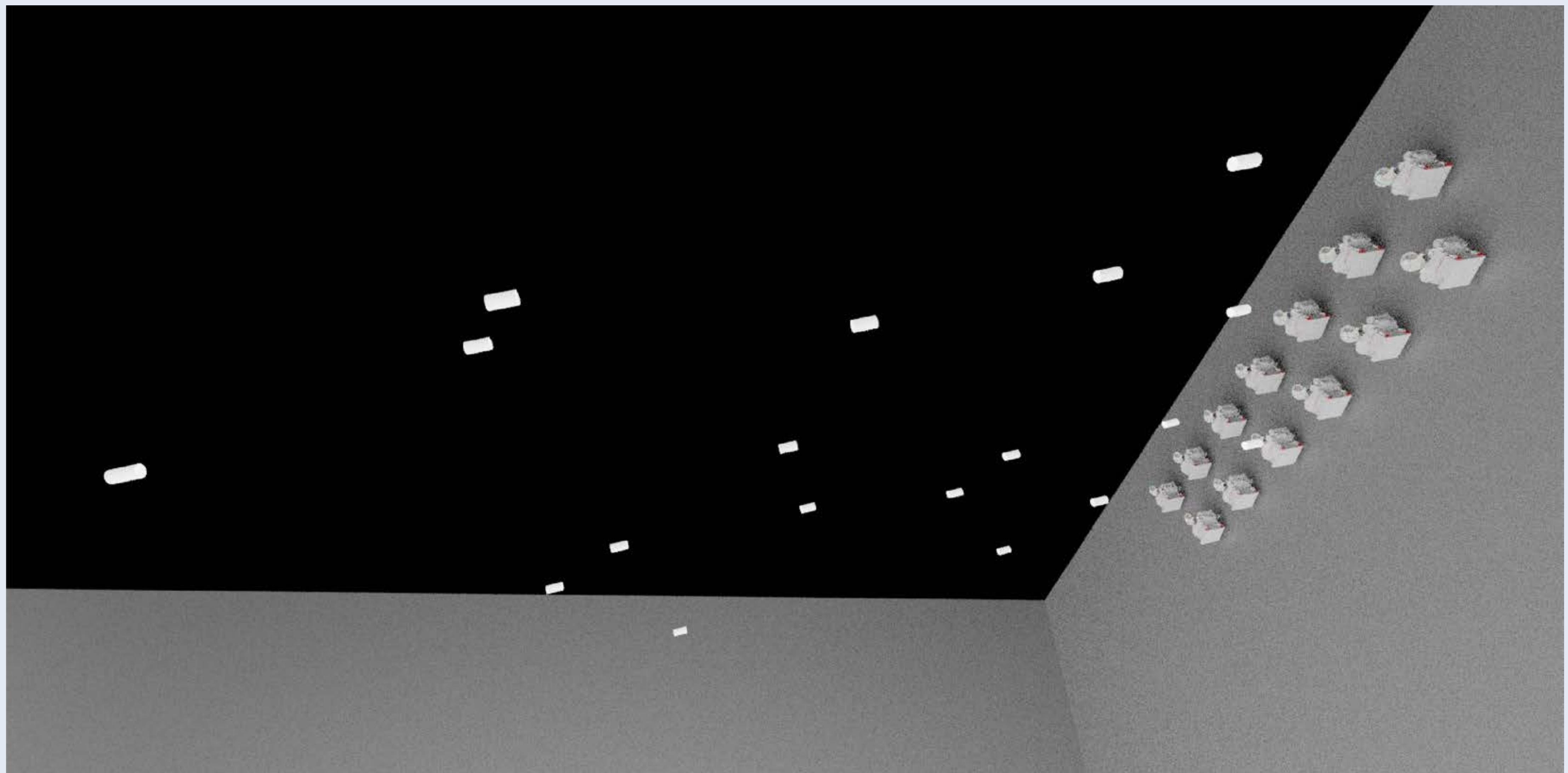


Design & Prototyping

V2 Assembly



Estimated Render



Untitled (Ongoing work)

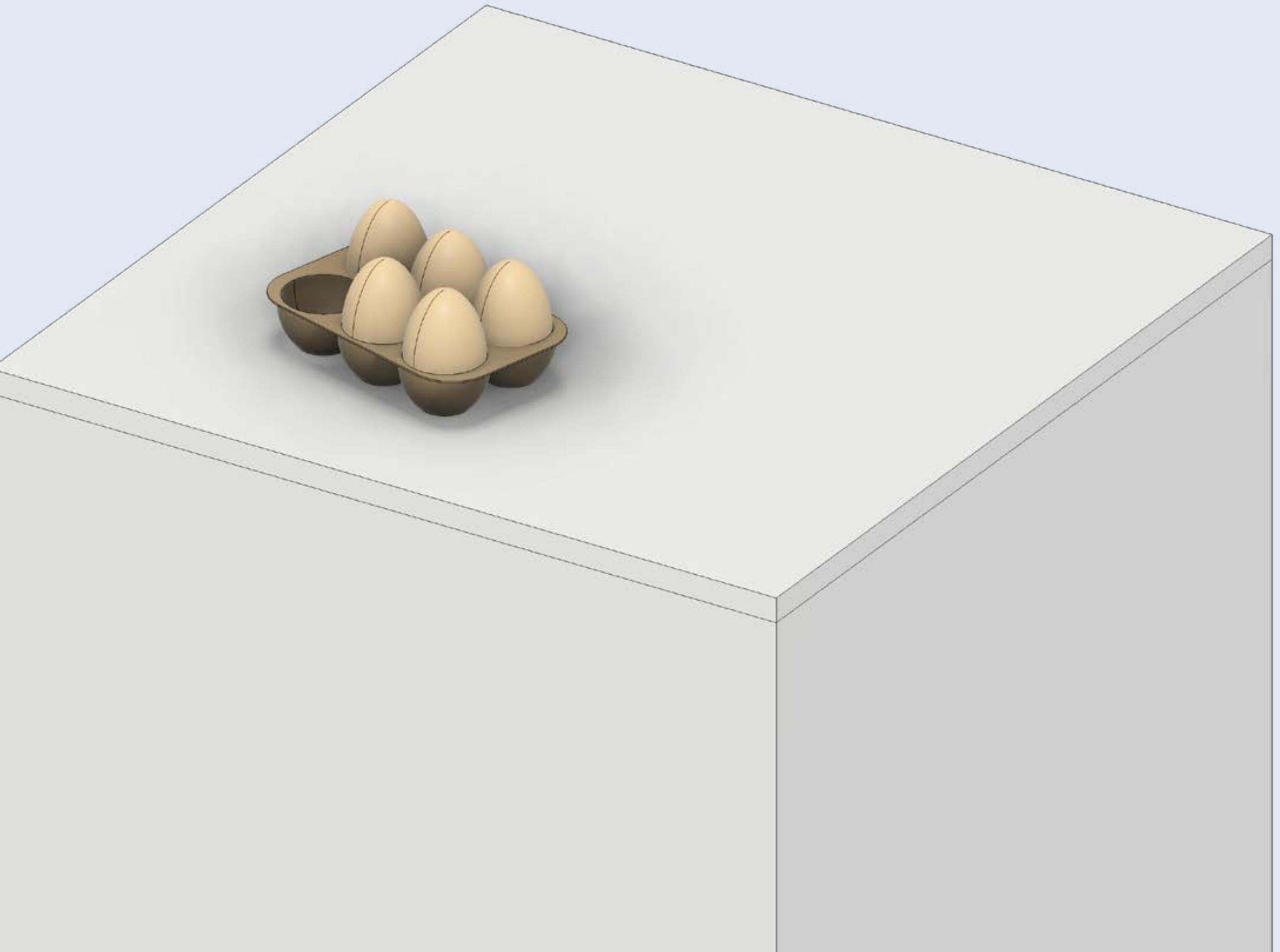
Year:

(MAY 2025 ~ near completion) – needs to be assembled & tested 60% complete.

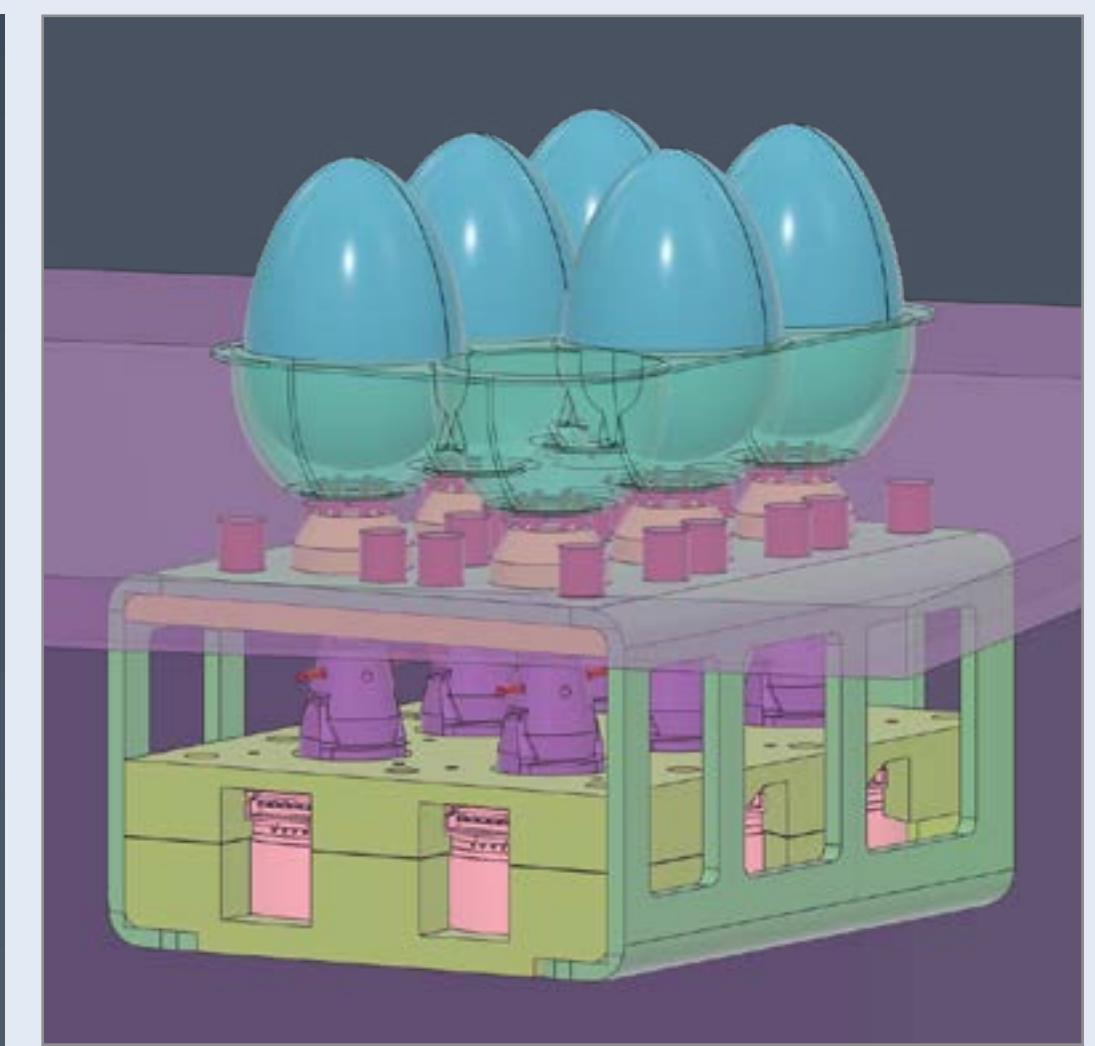
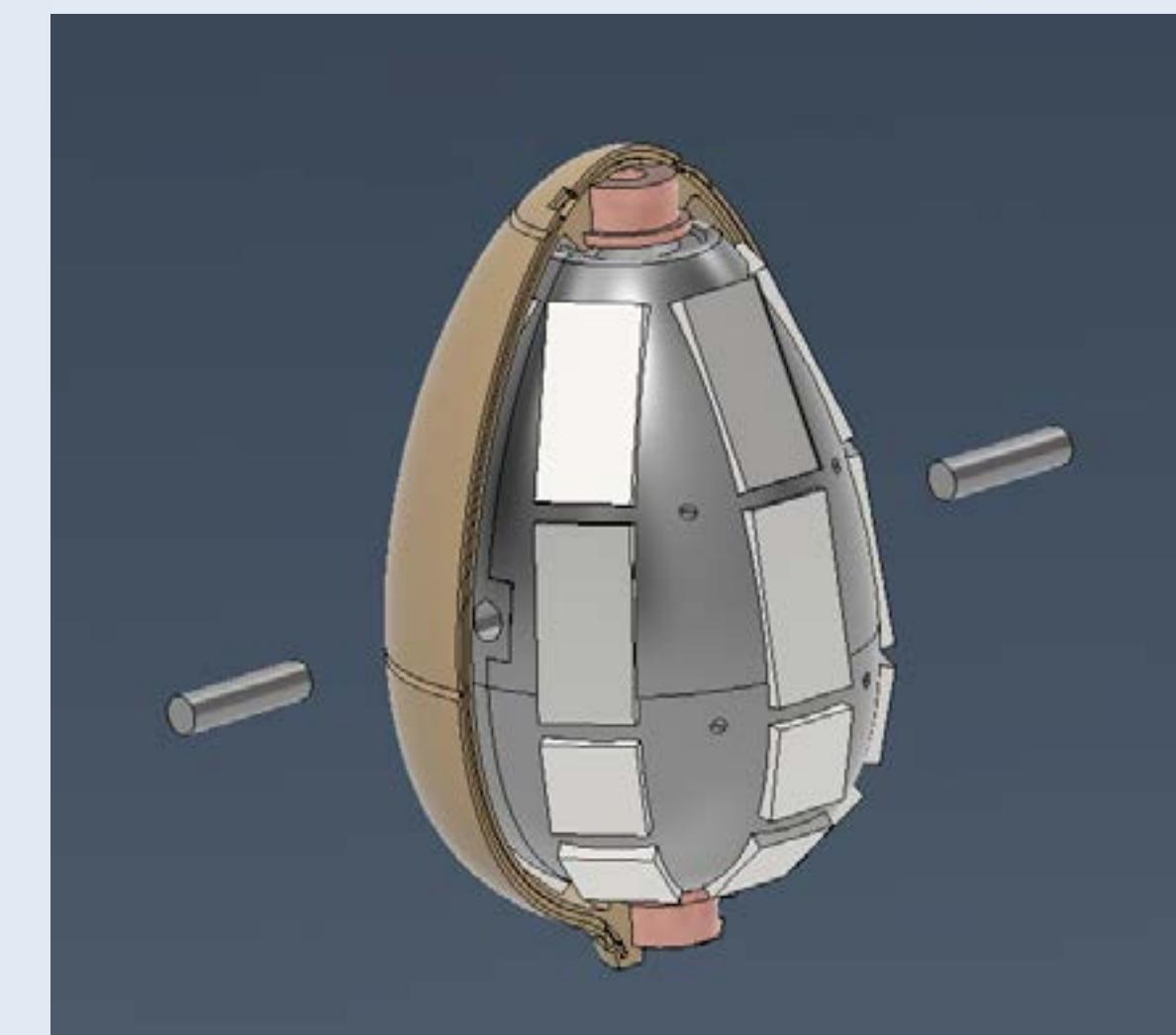
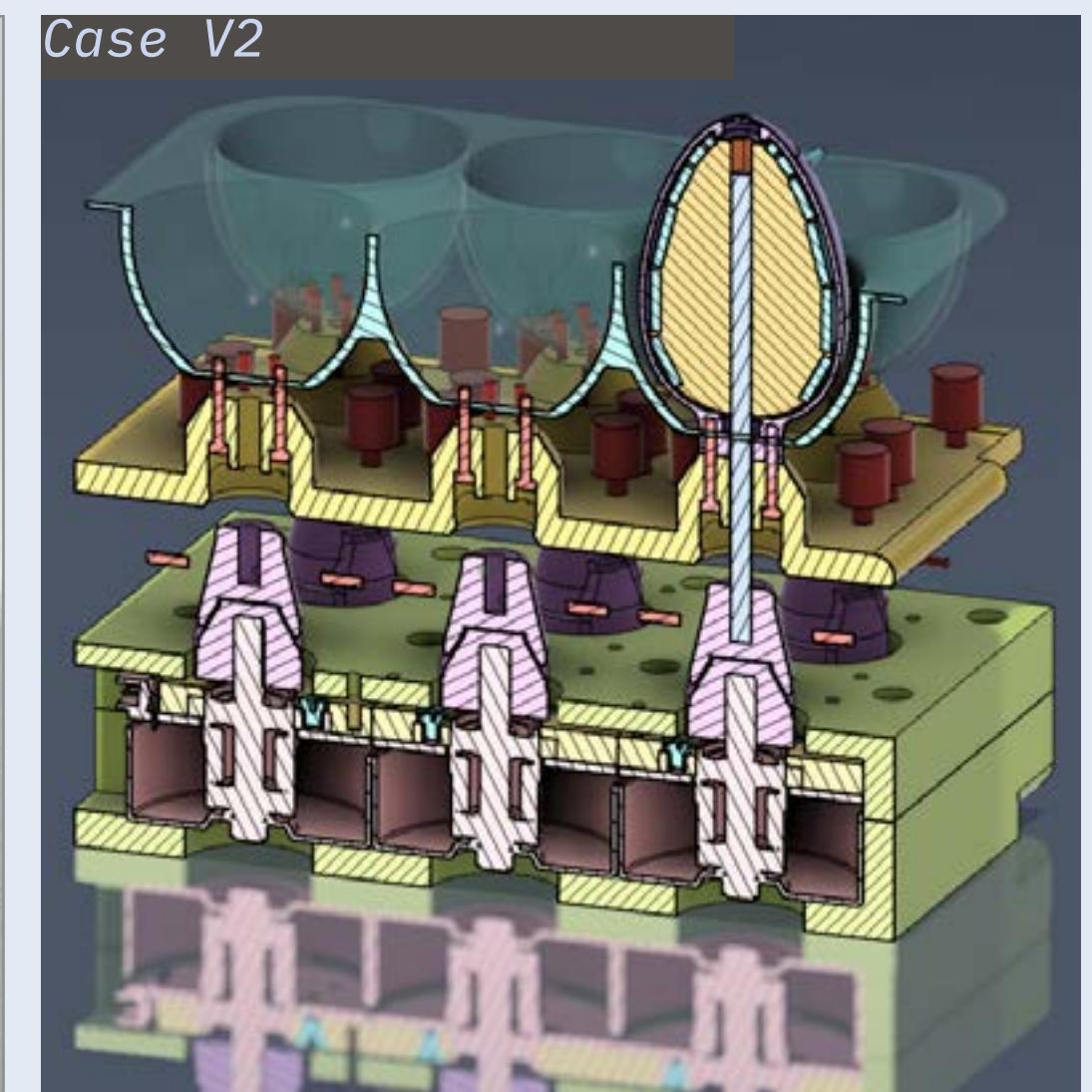
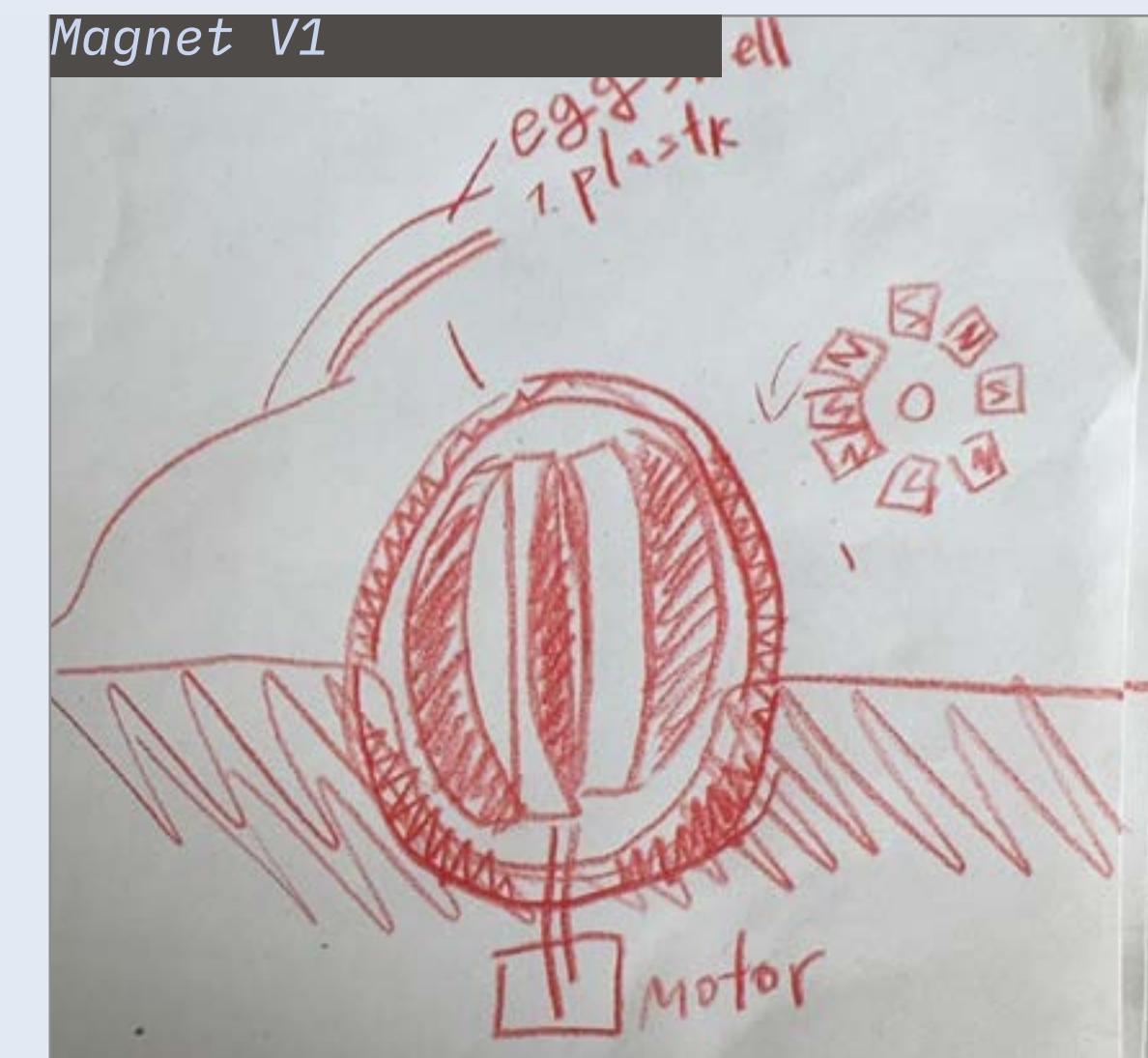
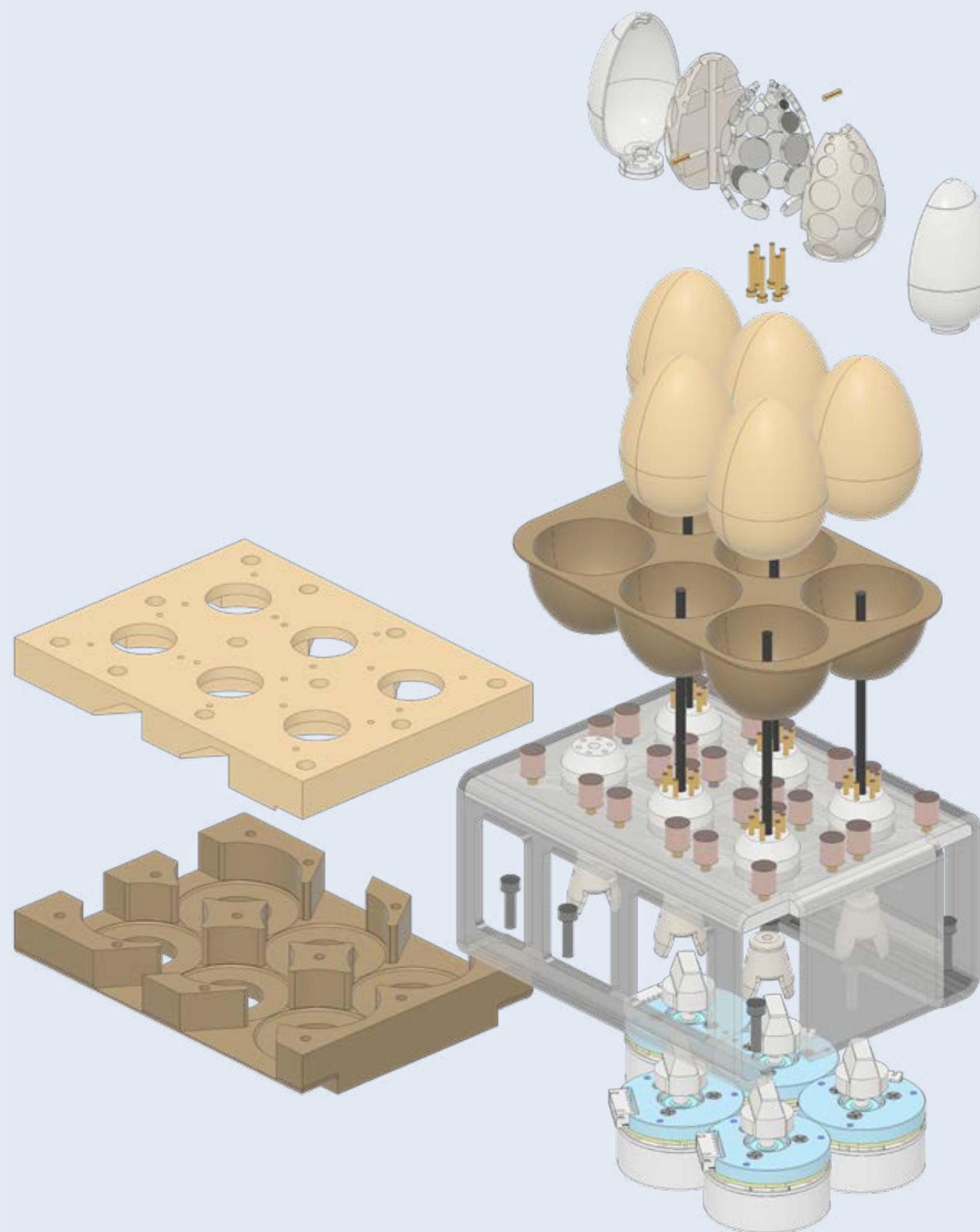
Medium:

ceramic moulding
3Dprinting

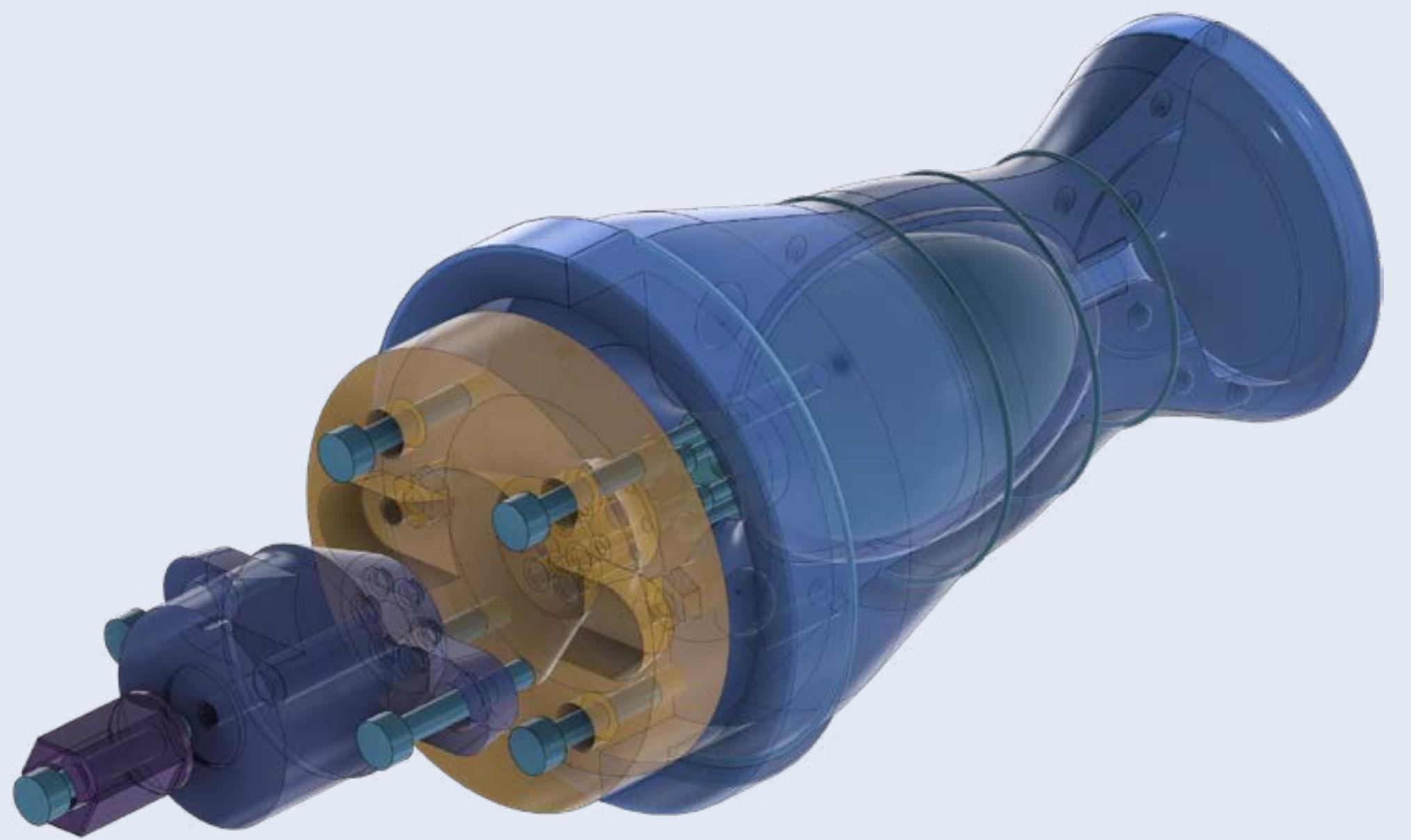
The work is a carton of egg with one egg missing on a display table placed un asuumeing-
ly, the egg is constructed with a pumice shell
and a plastic case, inside the case is a rows of
magnets that is rotated below the table. Out-
side the egg is placed thin iron shavings, as
the. Magnet spins inside the egg the eggshell
is slowly eaten by the iron shavings, creating a
poetic event symbolising distillation of nature.



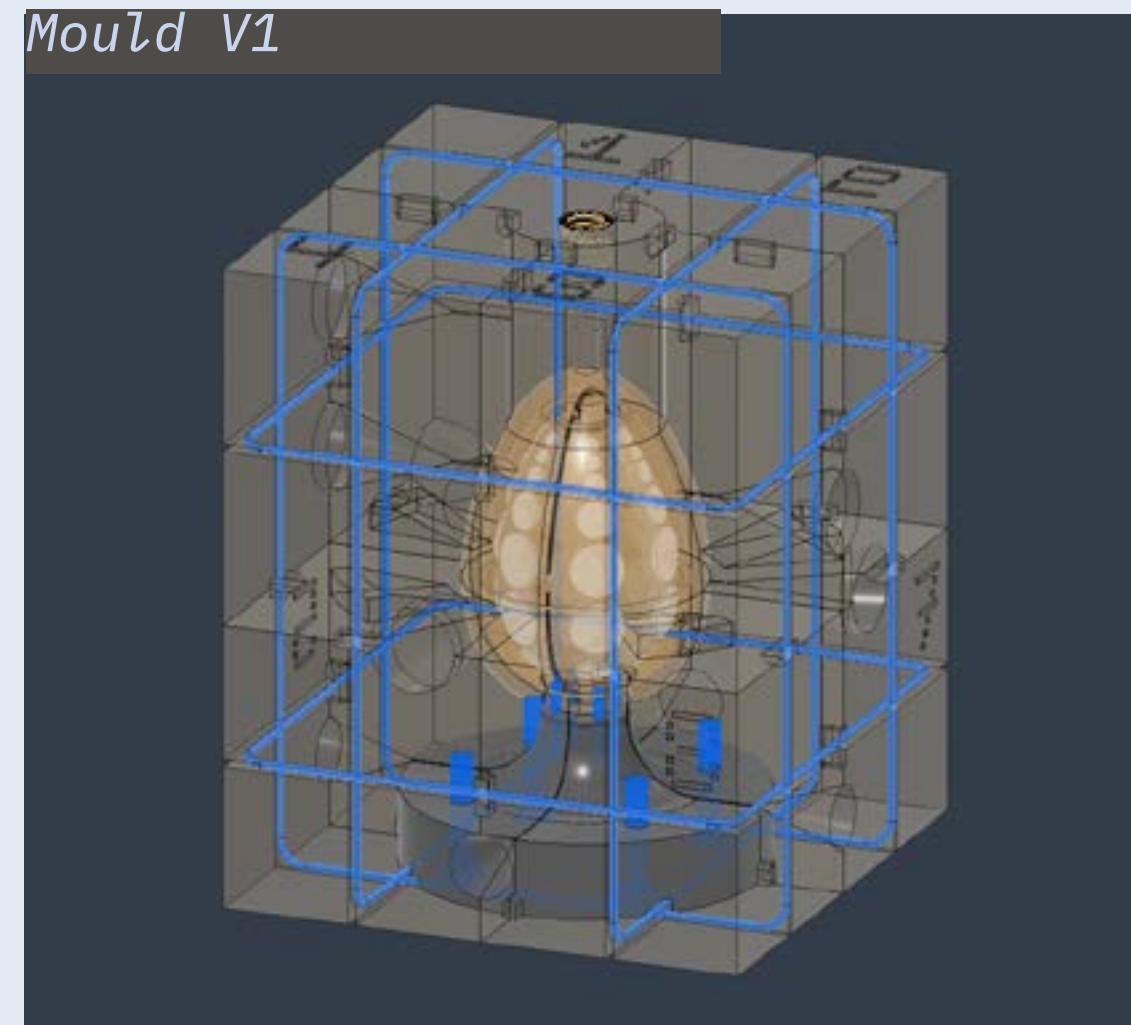
Overview



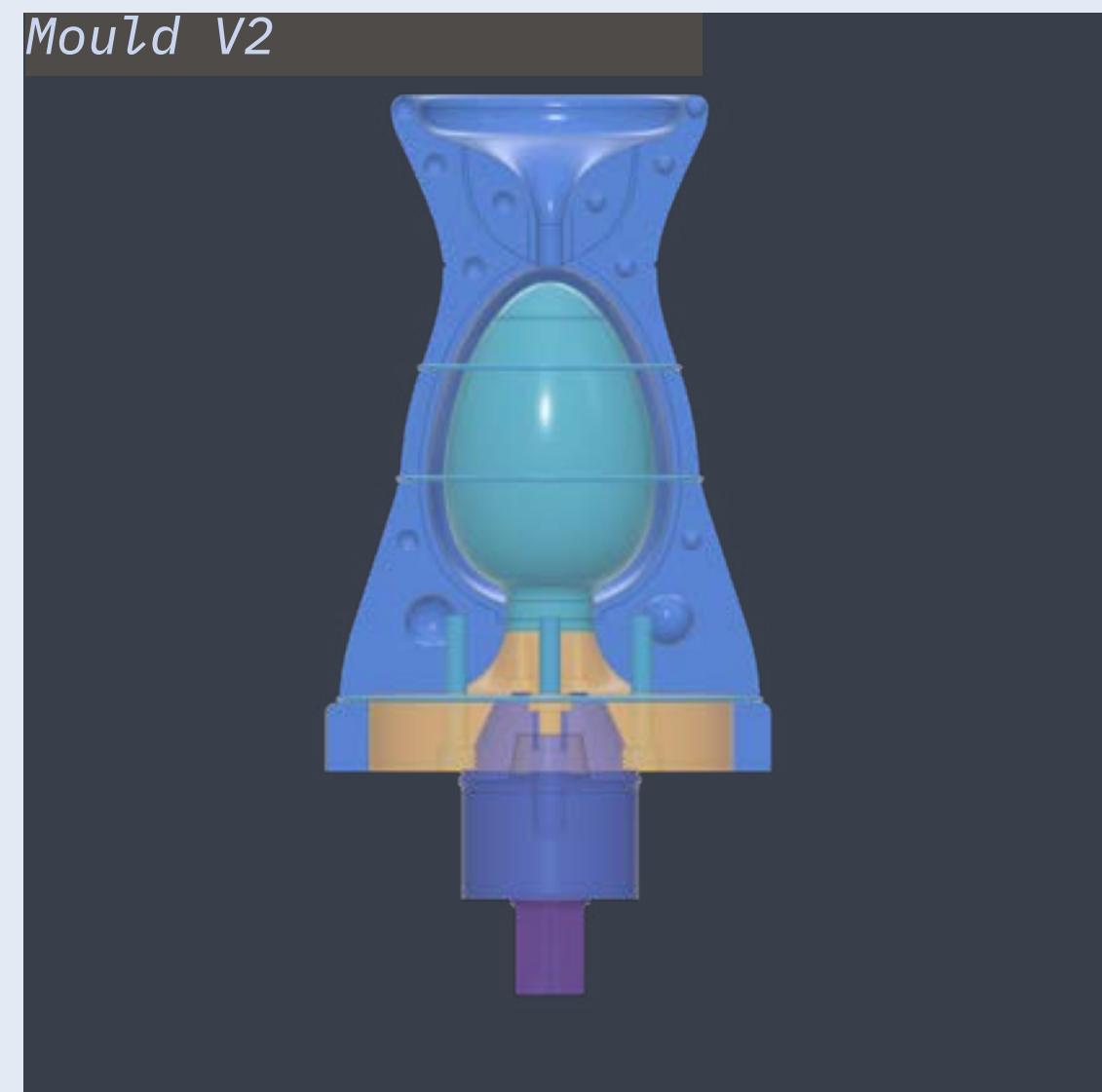
Eggshell mould design



Mould V1



Mould V2



Testing



Its Raining in the Datacenter (Ongoing work)

Year:

2025

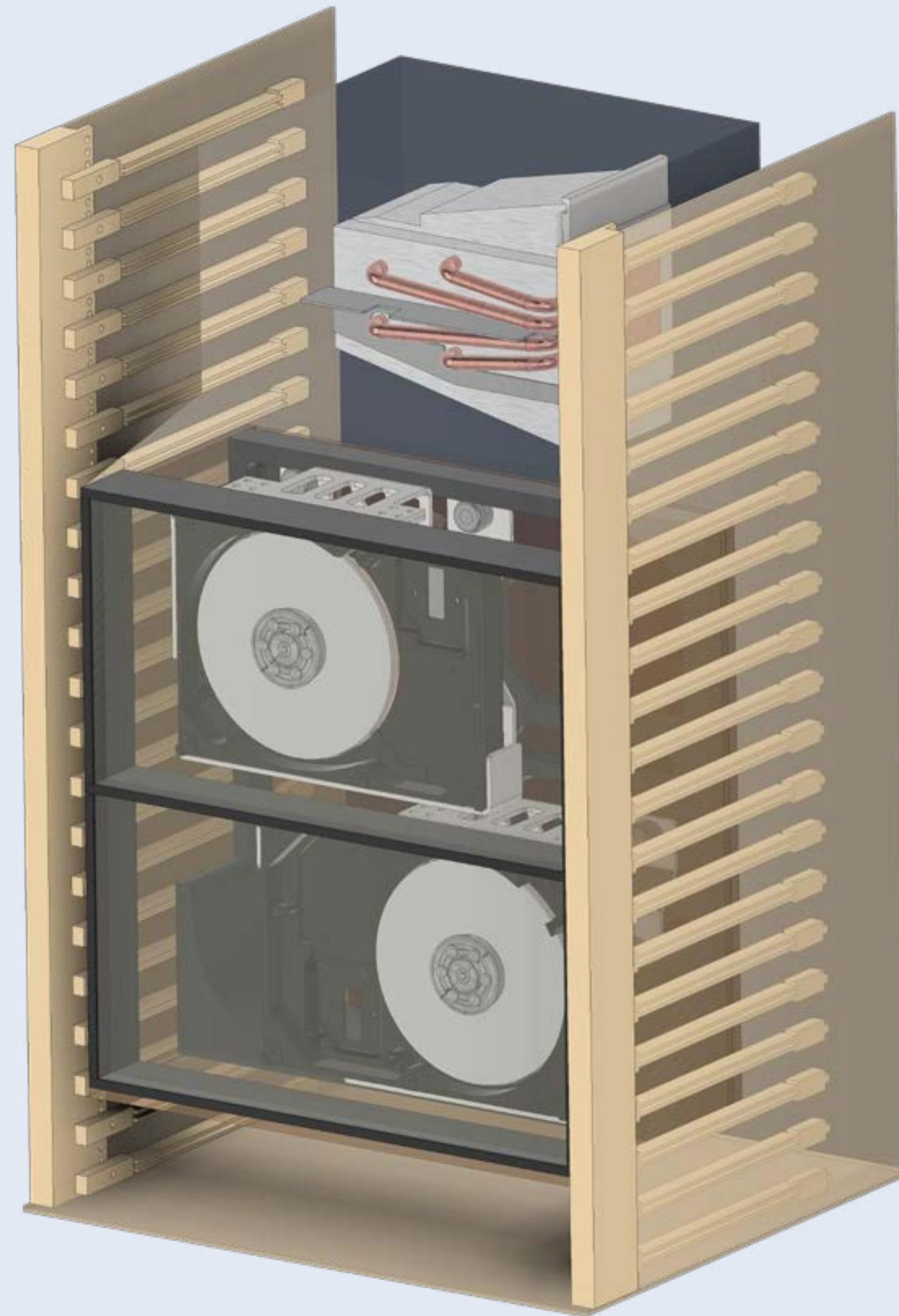
Medium:

PLC Rack, Induction heating,	Water, Heatpump.
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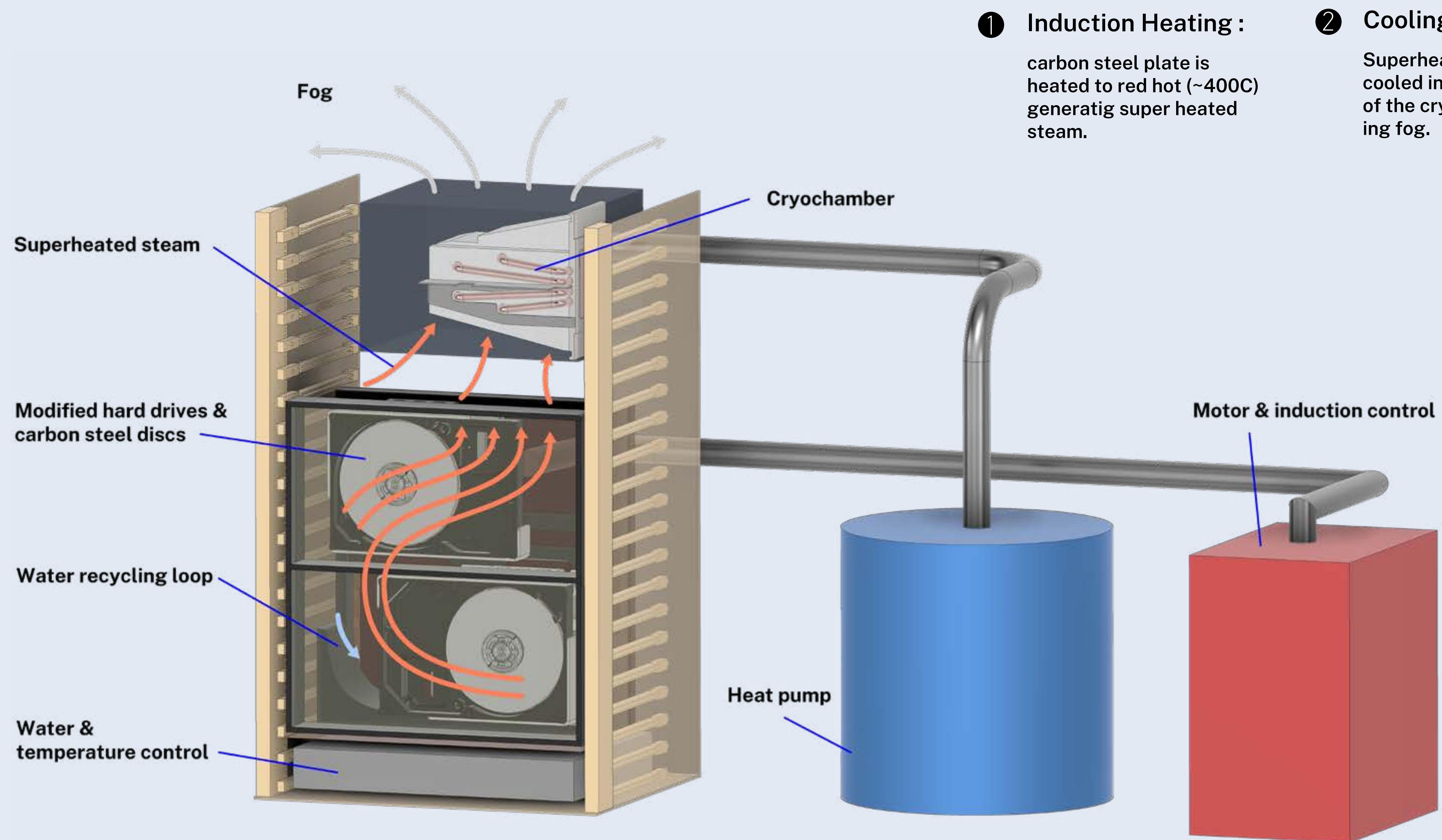
In 2011, a failure in Facebook's Prineville data center caused internal humidity to spike above 95%, leading to condensation and the surreal formation of a rain cloud—inside the server room. This glitch, where natural phenomena emerged from tightly regulated digital infrastructure, forms the conceptual core of It's Raining in the Data Center.

Inspired by that moment, I'm building a machine that heats a hard drive to over 400 °C. When water is introduced, it instantly vaporizes into superheated steam, which then cools through an insulated CPU heat sink—producing a fog that hovers between the natural and the synthetic.

Though much of the device is already constructed, the work is currently paused due to budget constraints. When complete, the entire system will be housed in a server-like rack. The hard drive itself is encased in layers of borosilicate glass and bulletproof polycarbonate. The project continues to demand extensive testing—both to refine the technical system and to tune the poetic resonance of this controlled breakdown.

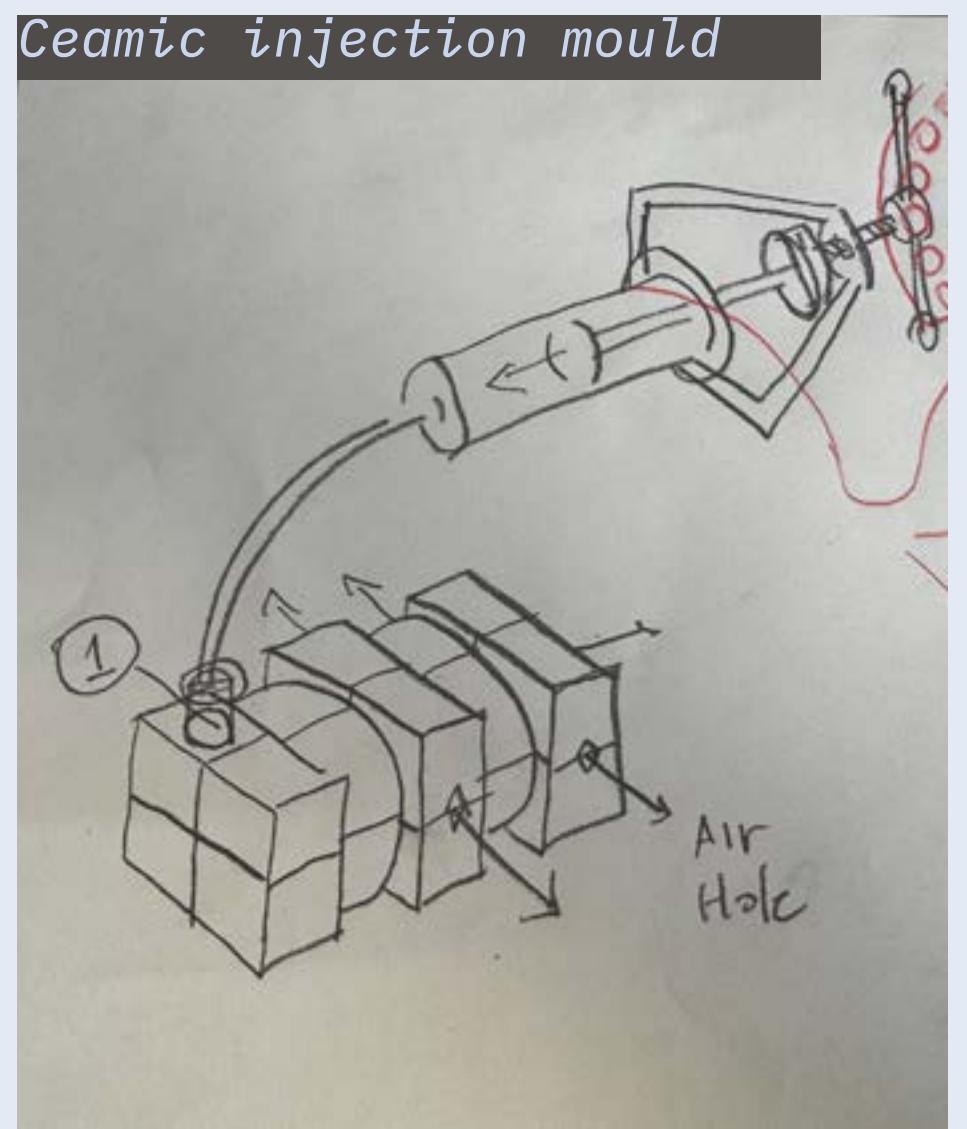


How it works

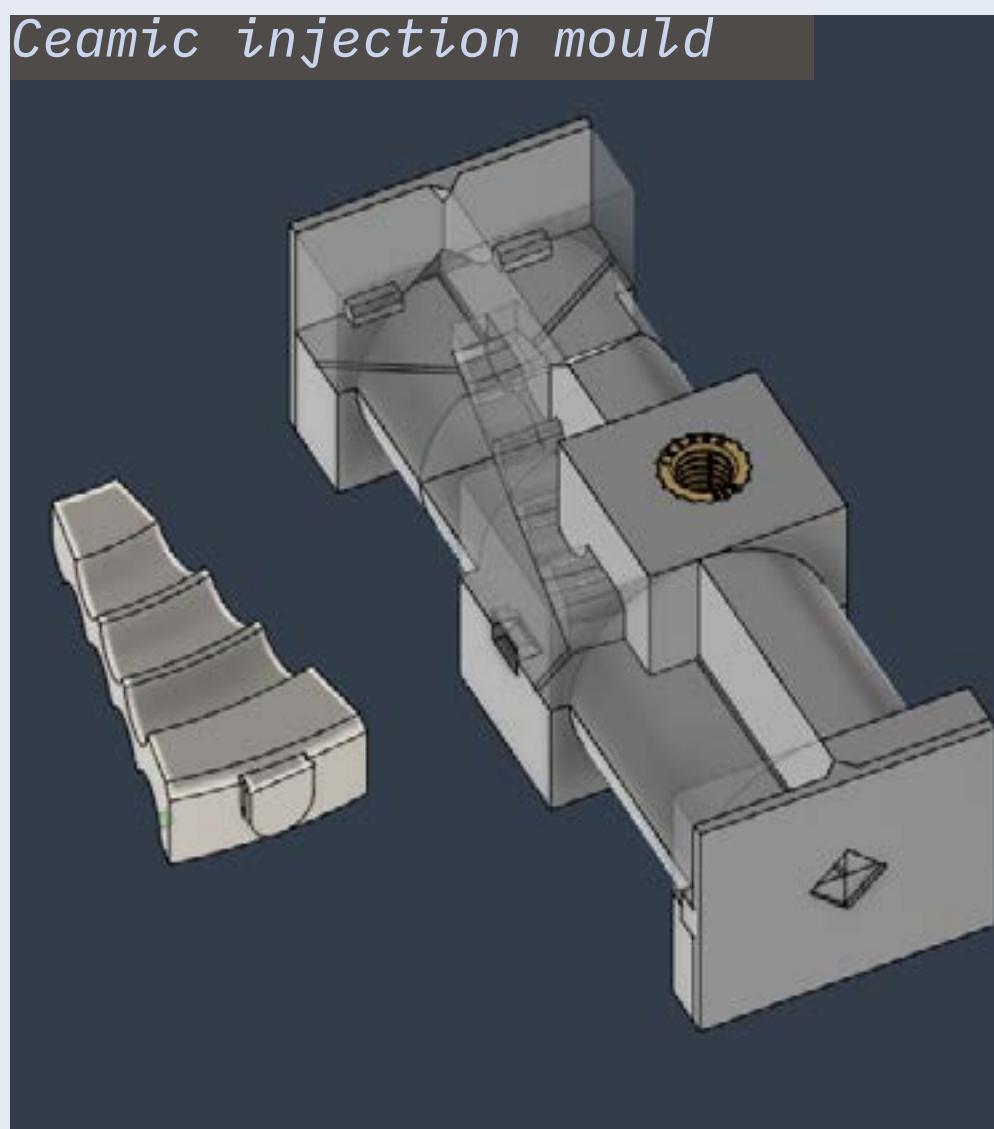


Testing

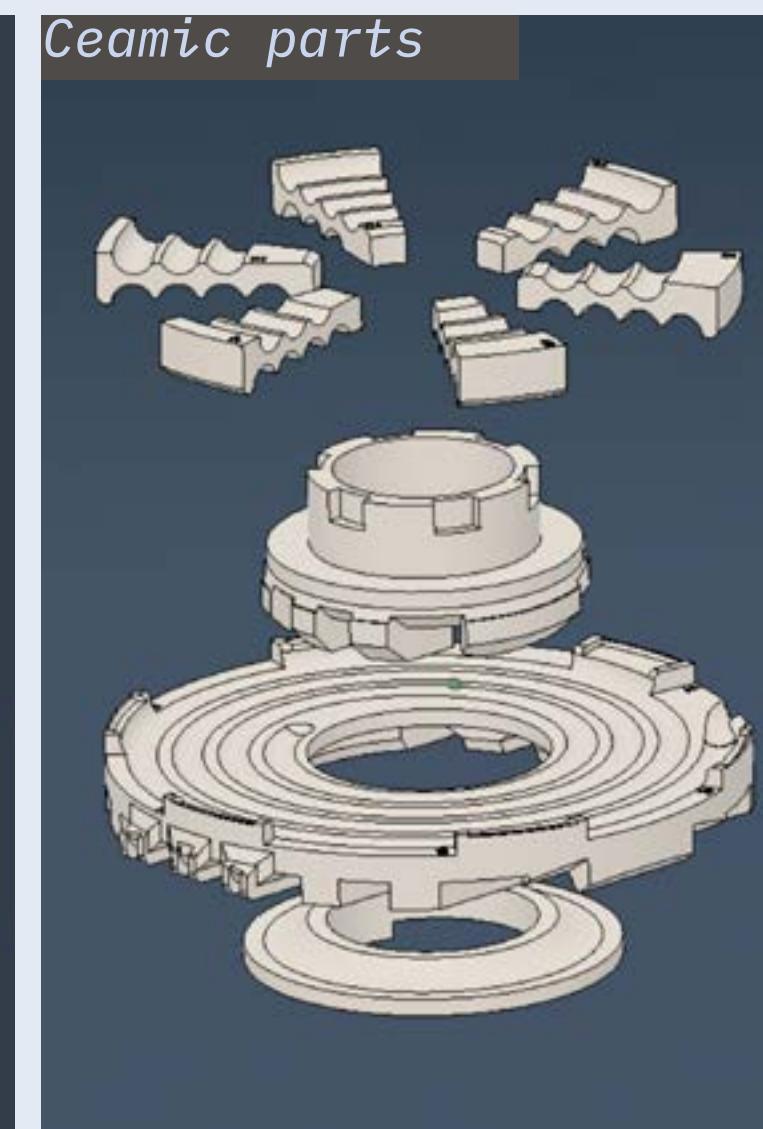
Ceramic injection mould



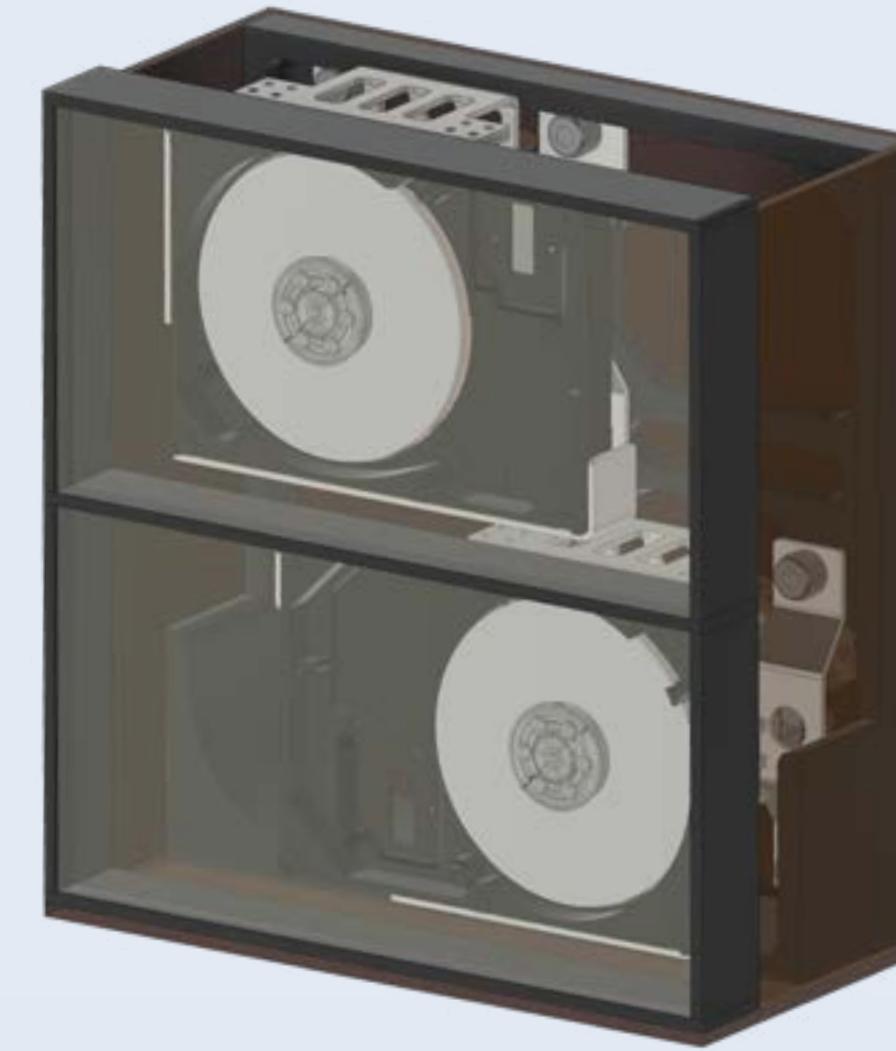
Ceramic injection mould



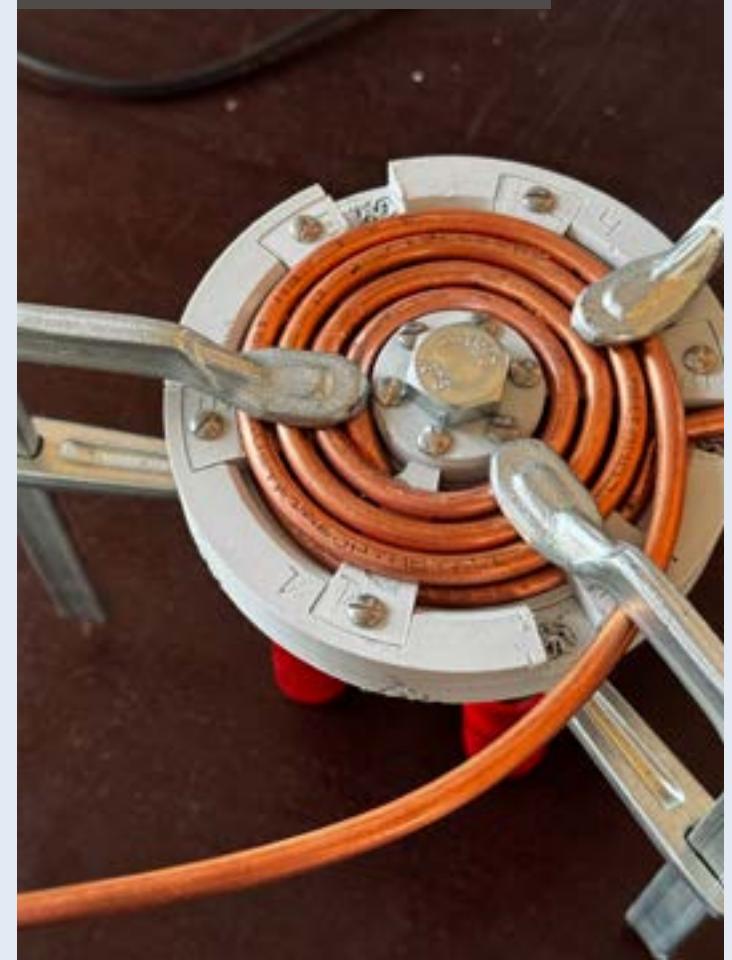
Ceramic parts



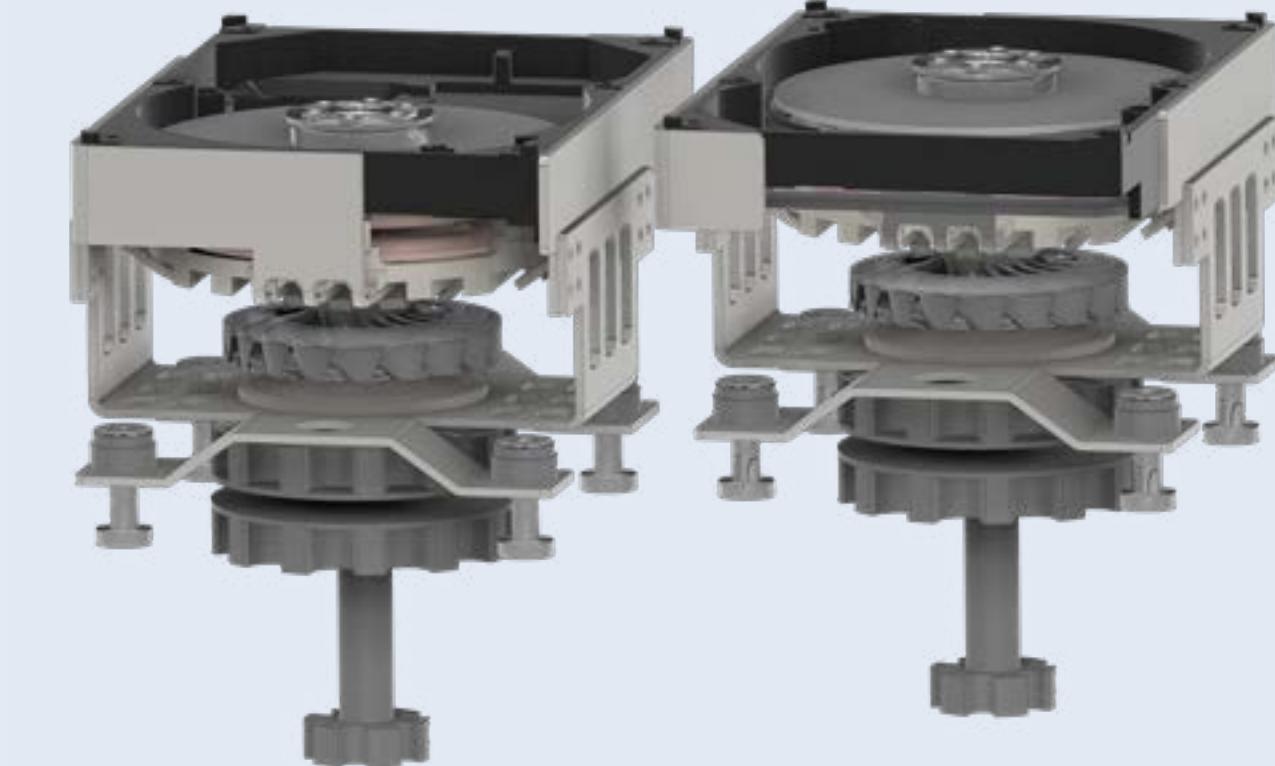
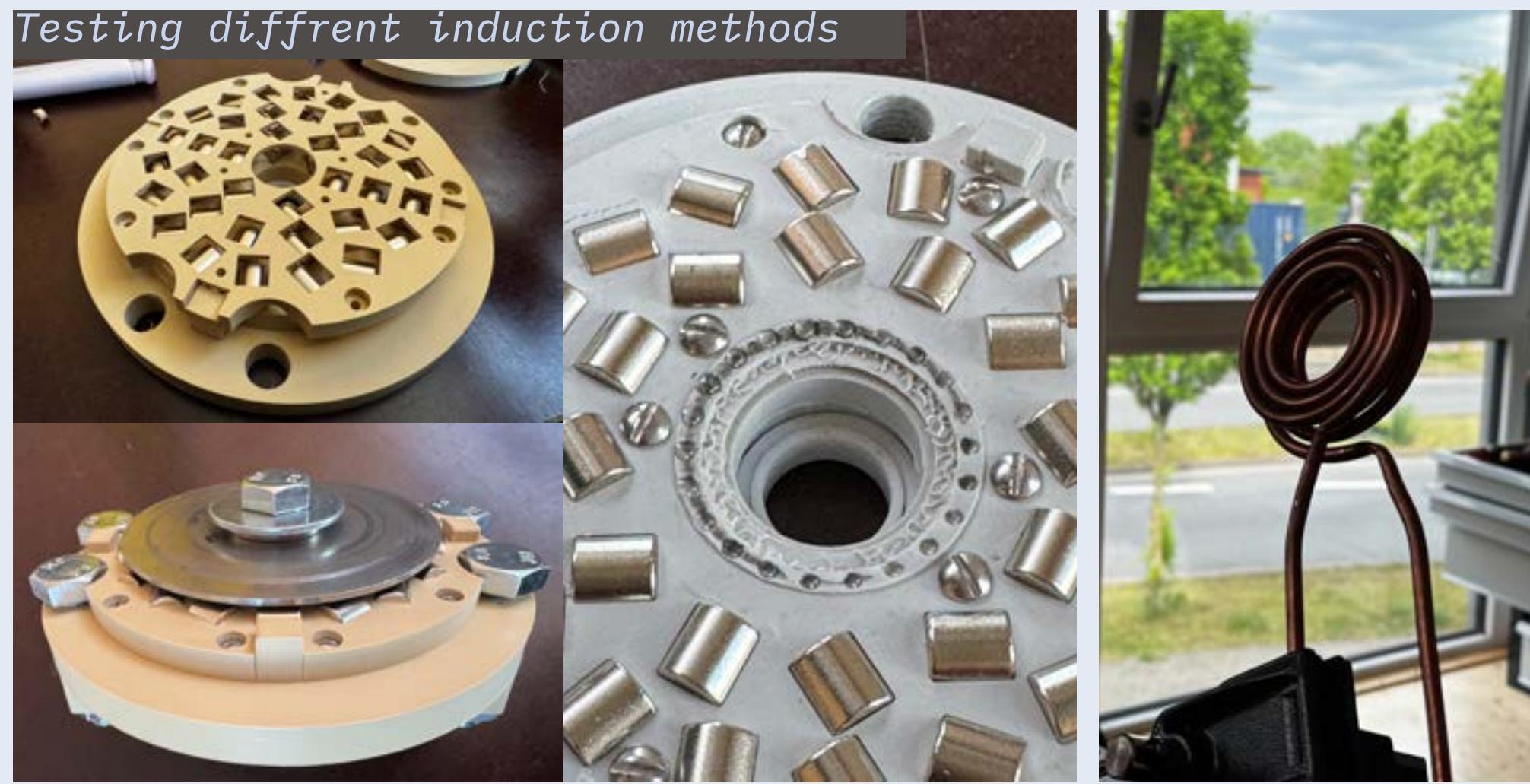
Current Design



Induction coil



Testing different induction methods



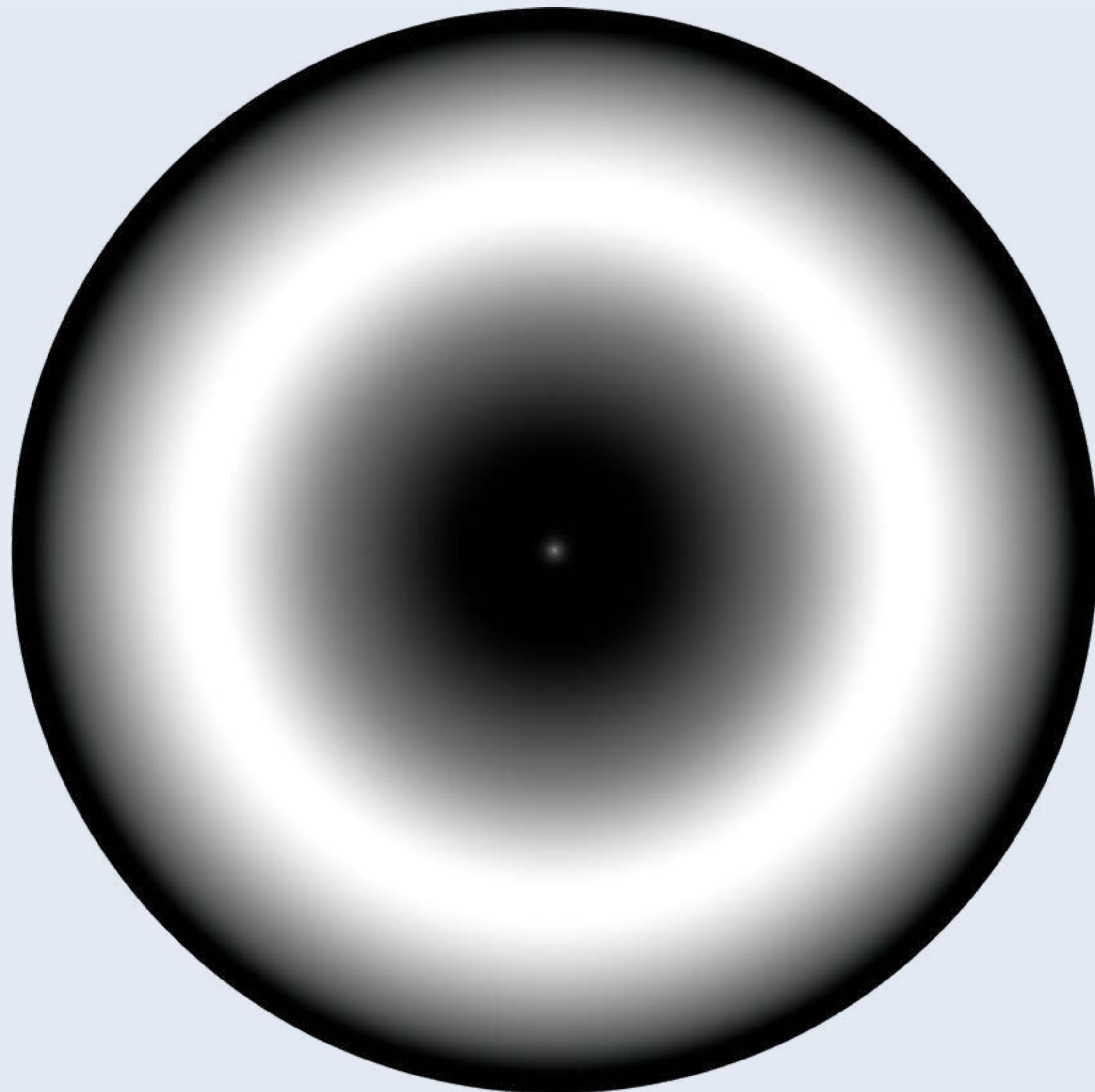
fullscreen this document as computer tries to emerge into the next plane.exe

Year: Medium:

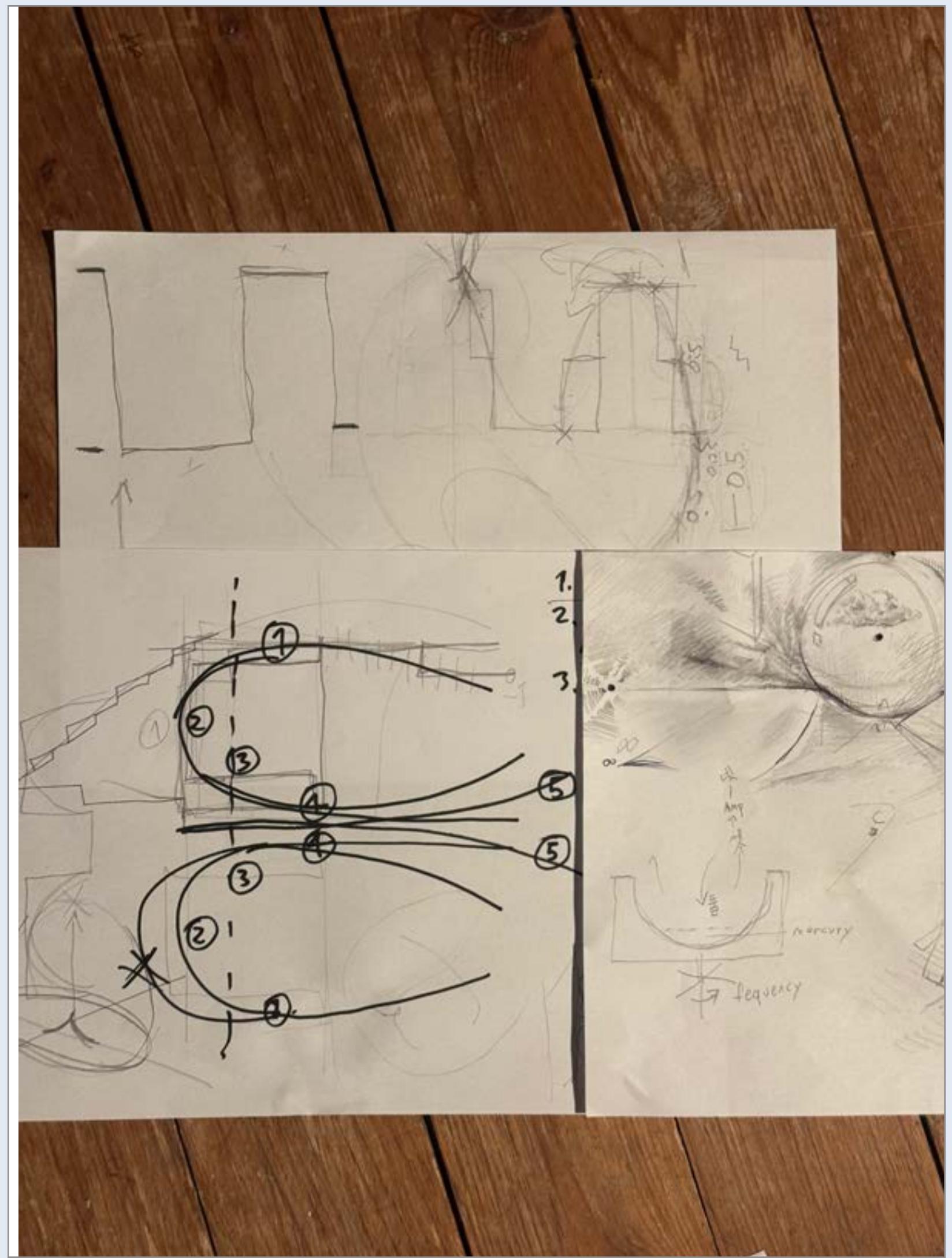
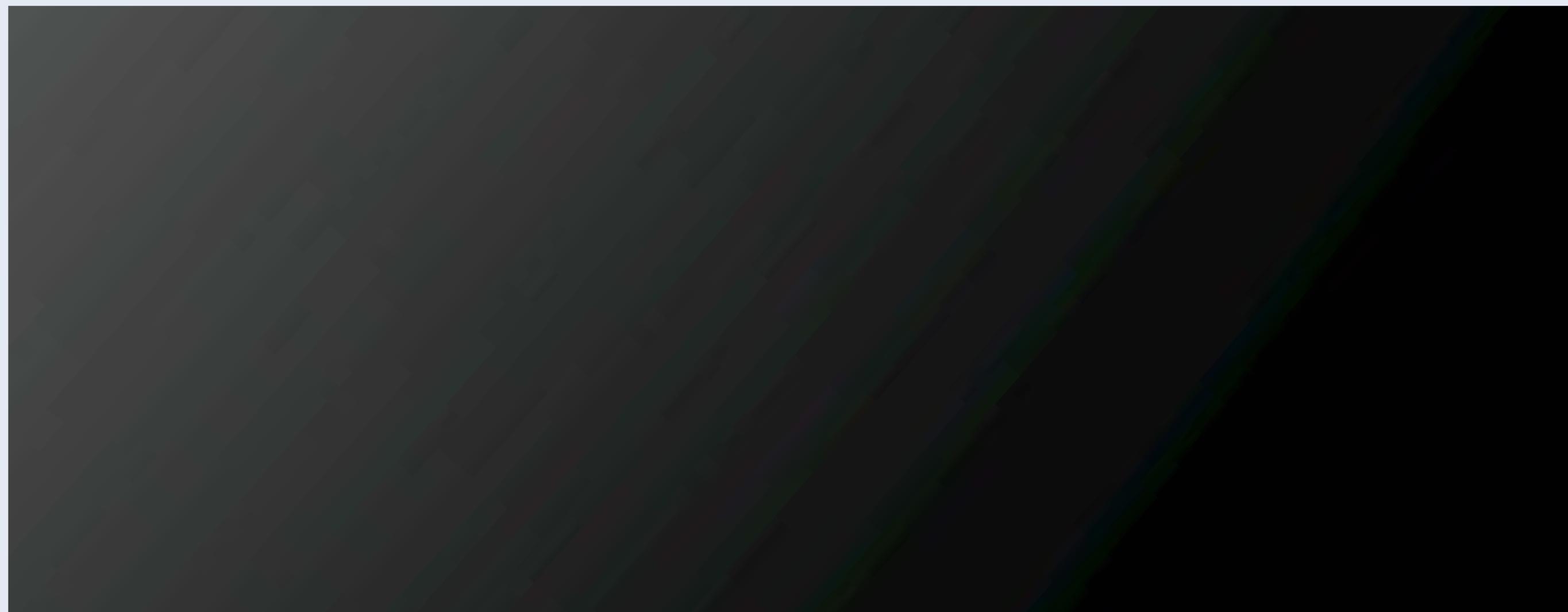
2025 code

This work is part of an ongoing series based on a mental image I had about the structure of thought. In this image, a point extends into a line, the line into a plane, the plane into space, and space folds into a sphere. The sphere then returns to a point. The cycle feels continuous and self-contained, as if it never began and never ends. Alongside this process, I visualized shifting winds and massive clouds — both forceful and calm — giving the image a sense of scale and evoking a quiet admiration for the force of nature.

Because I cannot yet imagine this concept as a physical object, I began with drawings and sketches, and eventually turned to the digital space as a way to reimagine it. In this piece, two black and two white discs are layered and slowly transformed by a generative process. The program runs indefinitely, attempting to smooth these flat shapes into a three-dimensional form — gradually evolving from a torus toward a cone. This represents the initial unfolding from point to space, while also reflecting the limitations of computation in representing internal perception. When the viewer's eyes rest briefly on the center of the image, an illusion appears: the layered forms seem to deepen, suggesting a glimpse into "the next plane."



Gradient process & sketch



untitled (Planning Phase)

Year: Medium:

2025 1.8M X 2mm Titanium plate,
electrolyte solution, DC current.

Description :

This work centers on a U-shaped titanium plate, 40 cm in diameter, precisely folded at a right angle. Along the inner crease — where two planes meet perpendicularly — a controlled anodization process creates a subtle, localized gradation of color. By tuning voltage and electrolyte conditions, I aim to generate a sphere, a soft orb suspended between planes, formed purely through surface interference.

This visual sphere emerges in three-dimensional space yet exists only across two dimensions. When the plate is unfolded, the sphere collapses — returning to a singular point. It is not an object, but a loop of perception.

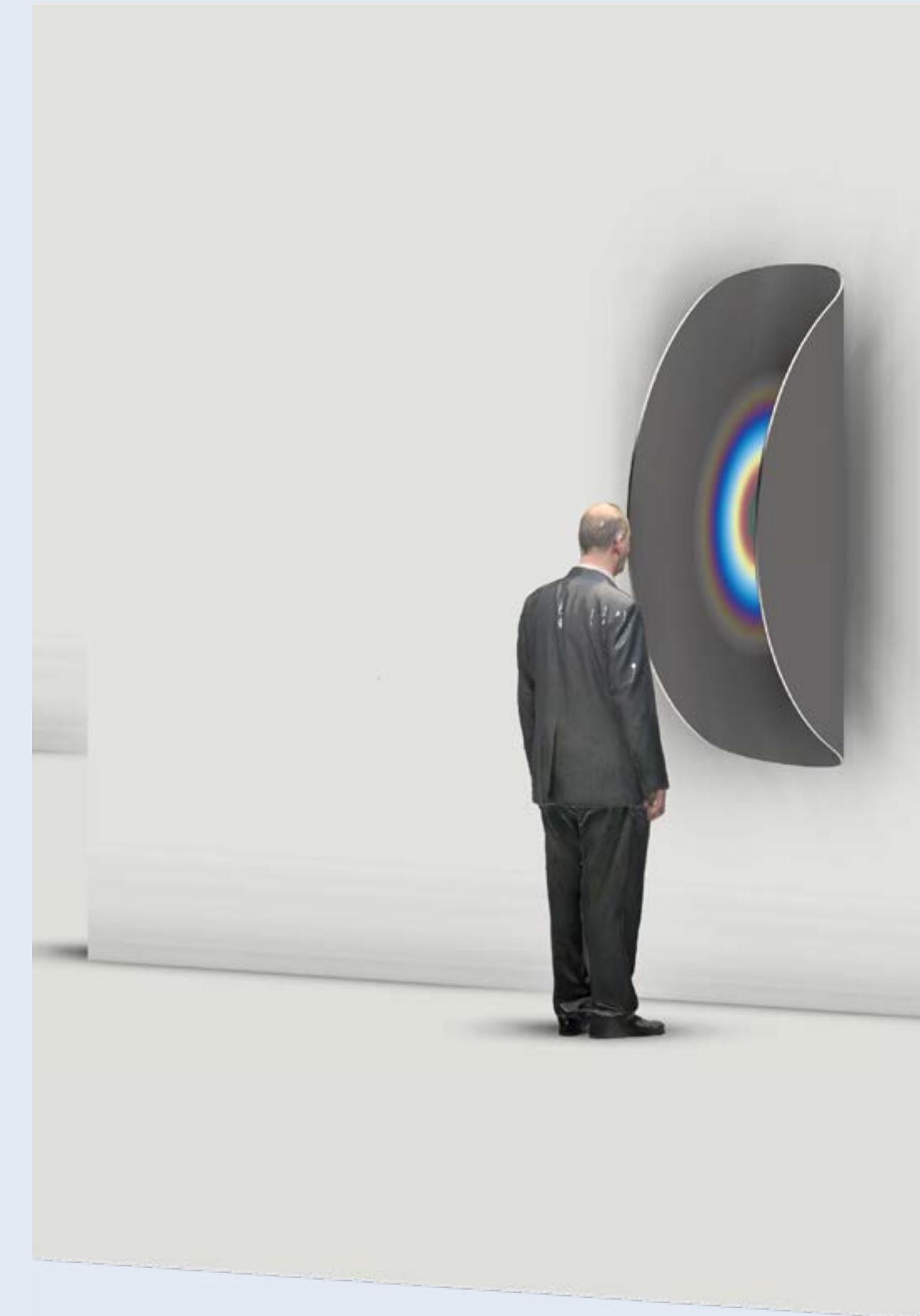
What makes this work interesting to me is its material purity. Nothing is added, and nothing foreign introduced. The titanium remains chemically itself. The anodization process does not deposit color or coating; instead, it gently grows a transparent oxide layer from the metal's own atoms. Light interacting with this layer produces vivid color through thin-film interference. The appearance changes, yet the essence remains, only altering its frequency of reflectivity.

This minimal gesture reflects what I perceive as the “zen” of matter: the simultaneous presence of multiple dimensions, of form without mass, of transformation without destruction. It is a study in material awareness, simplicity, and non-intervention — where perception bends, but the material remains whole.

The work does not seek to express or symbolize, but to reveal — a quiet image of stillness, process, and presence.

Material & plan :

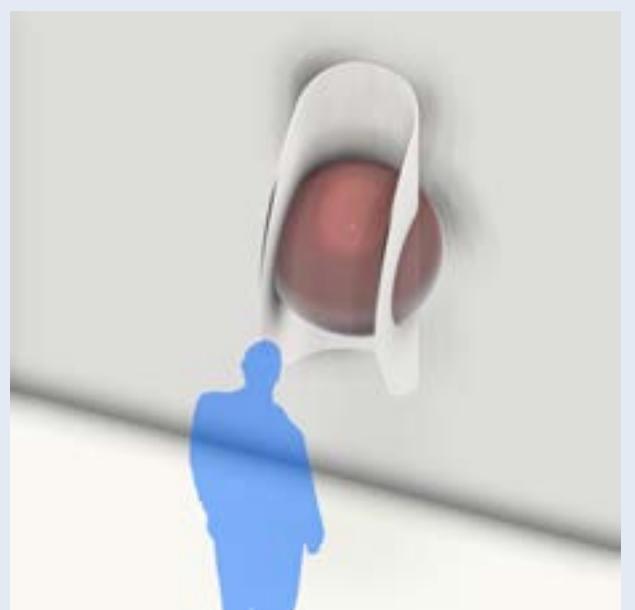
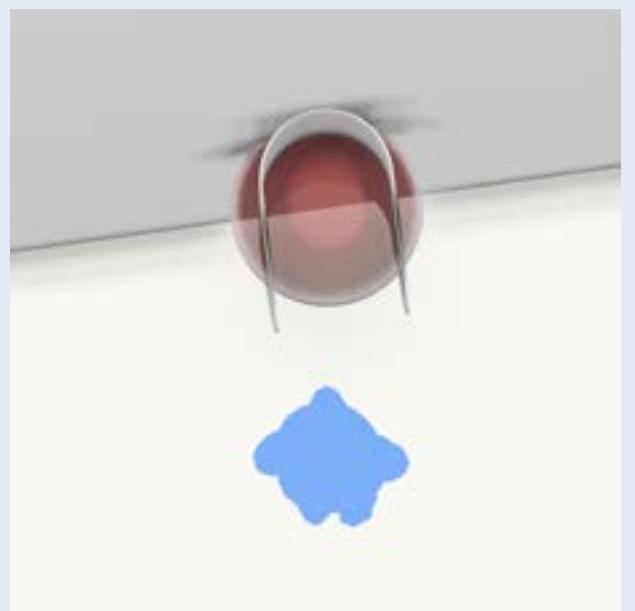
1.8M OD X 10mm thick titanium plate. 1.2M OD X 2M barrel. Welded wall mountain points for the work. Electrolyte Solution to fill the barrel(need potency experimentation). High current DC power supply. Custom electric probe.



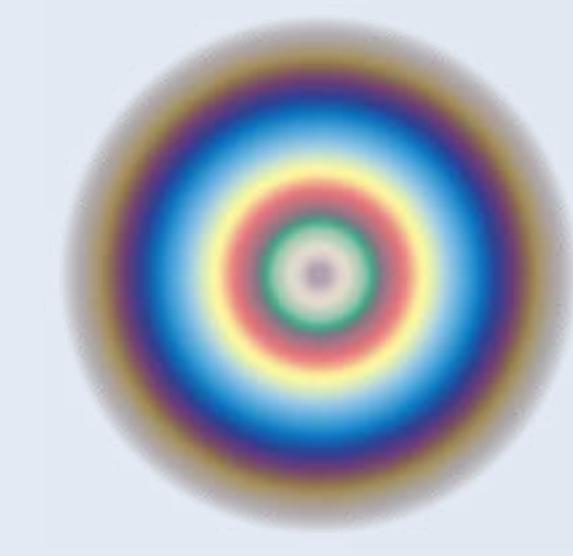
Effect render & methodology



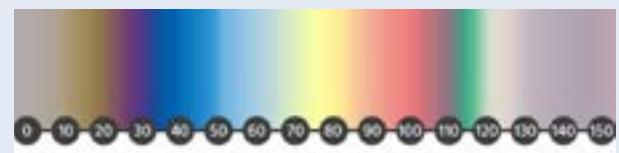
emerging anodized sphere, represented with a red sphere



=



titanium color gradient depending on voltage & electrolyte.



anodized titaniumplate
source : wikipedia



the sphericalgradient will be created with in a custom stainless steel barrel with electrode as a starting point.



Breakfast with Roy G.Biv

(Ongoing work)

Year:

2025

Medium:

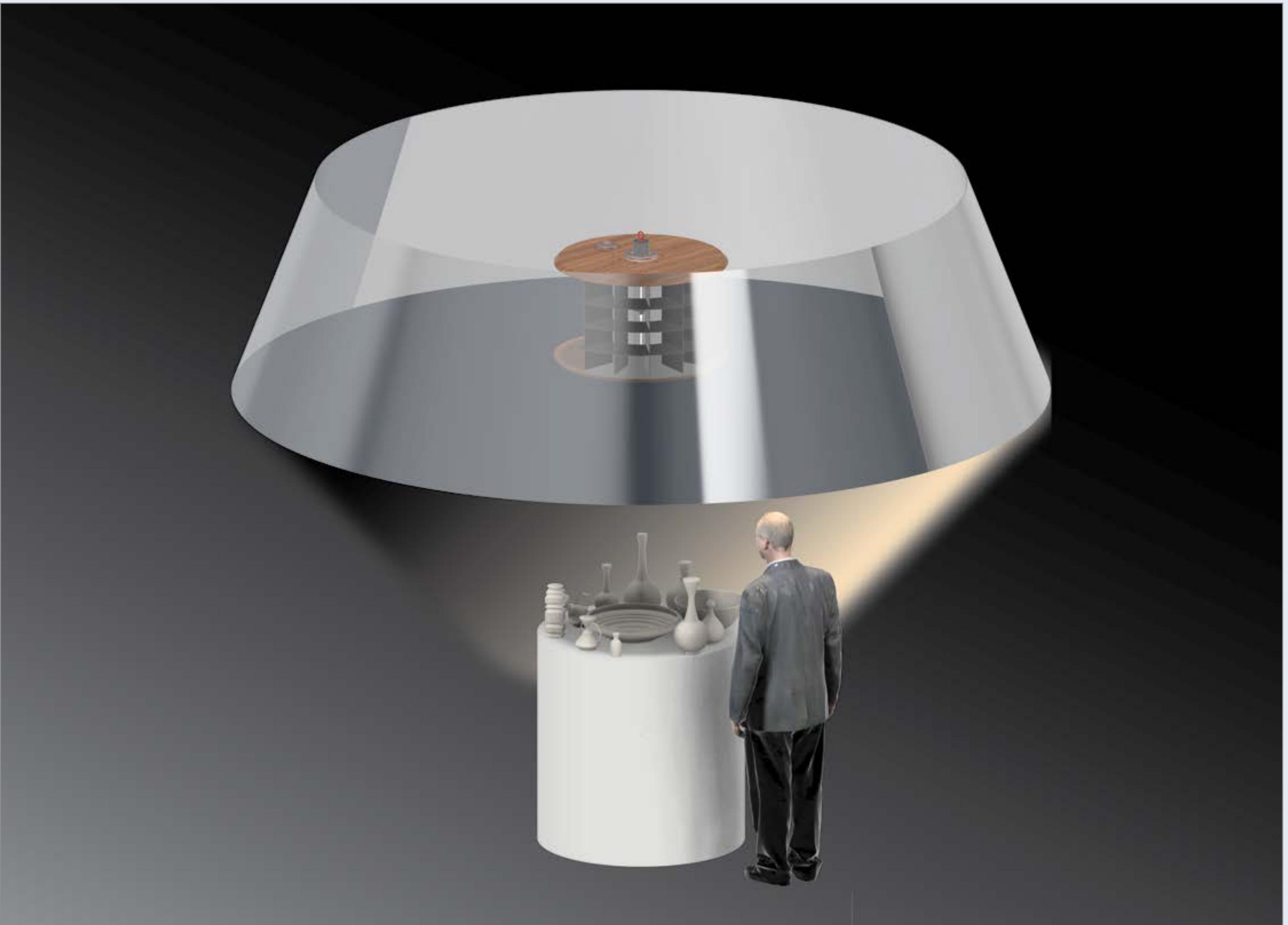
Custom ceramic

Rainbow

Water

Lamp

The work is an interactive installation involving custom ceramic vessels and light. When a viewer pours carbonated water into the vessel, internal pressure releases a fine mist. A rotating overhead lamp reflects light at a precise 42-degree angle through a conical mirror, producing a rainbow around the participant. The vessel's layered ceramic structure is designed to compress and release the mist efficiently, while its form draws from Korean, Chinese, and African ceremonial pottery. Viewers are invited to drink the water afterward, closing a loop between body, breath, and atmosphere. The work transforms a mundane act into a shared sensory ritual, encouraging attention to elemental processes and our ecological entanglement with water, light, and air.



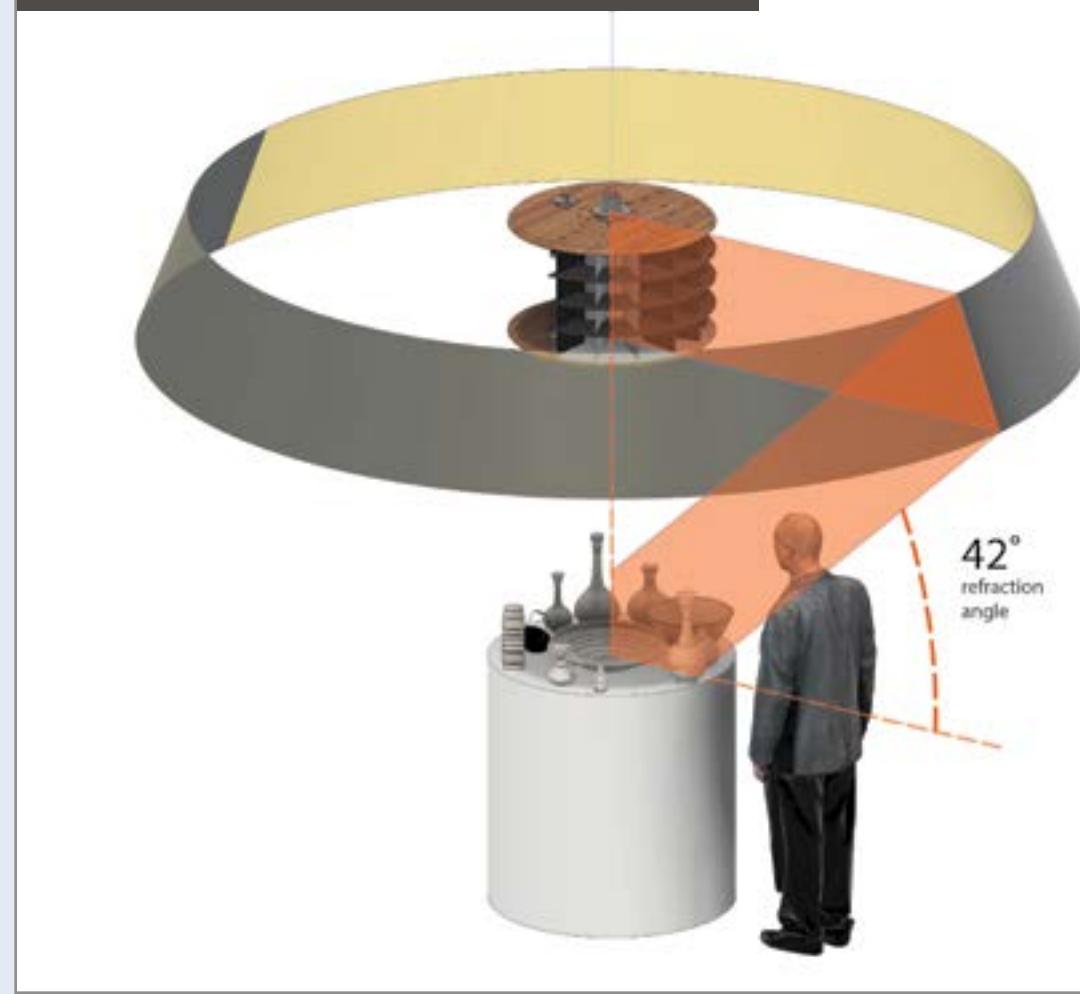
Design & Process

ceramic designs so far



CAD models of ceramic vessel prototypes developed through observation of African ceremonial pots, Chinese porcelain, and traditional Korean ceramics. Each form integrates functional adaptations for mist generation while aiming to evoke an “earth ceremony” aesthetic. These digital studies will later be interpreted by hand, exploring cultural blending and the physicality of ritual vessels.

Light refraction angle



A diagram showing the core optical system of the work. The overhead lamp is motion-tracked and rotates with the viewer’s position, ensuring the light beam maintains an ideal 42 degree refraction angle. The light reflects off a parallel cone-shaped mirror, directing the beam into the mist created by carbonated water — producing rainbow refractions through the viewer’s shifting perspective.

material experiment 1



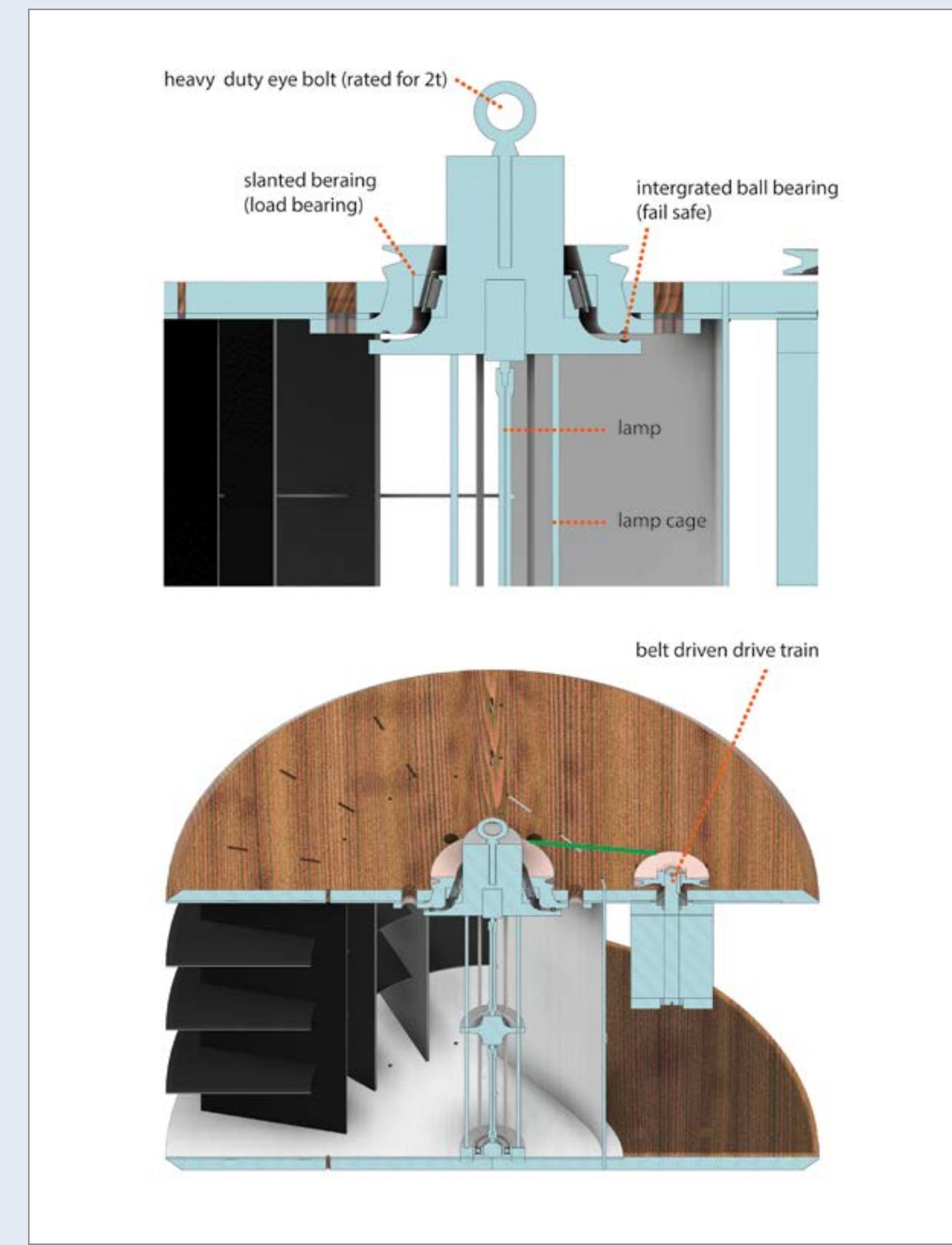
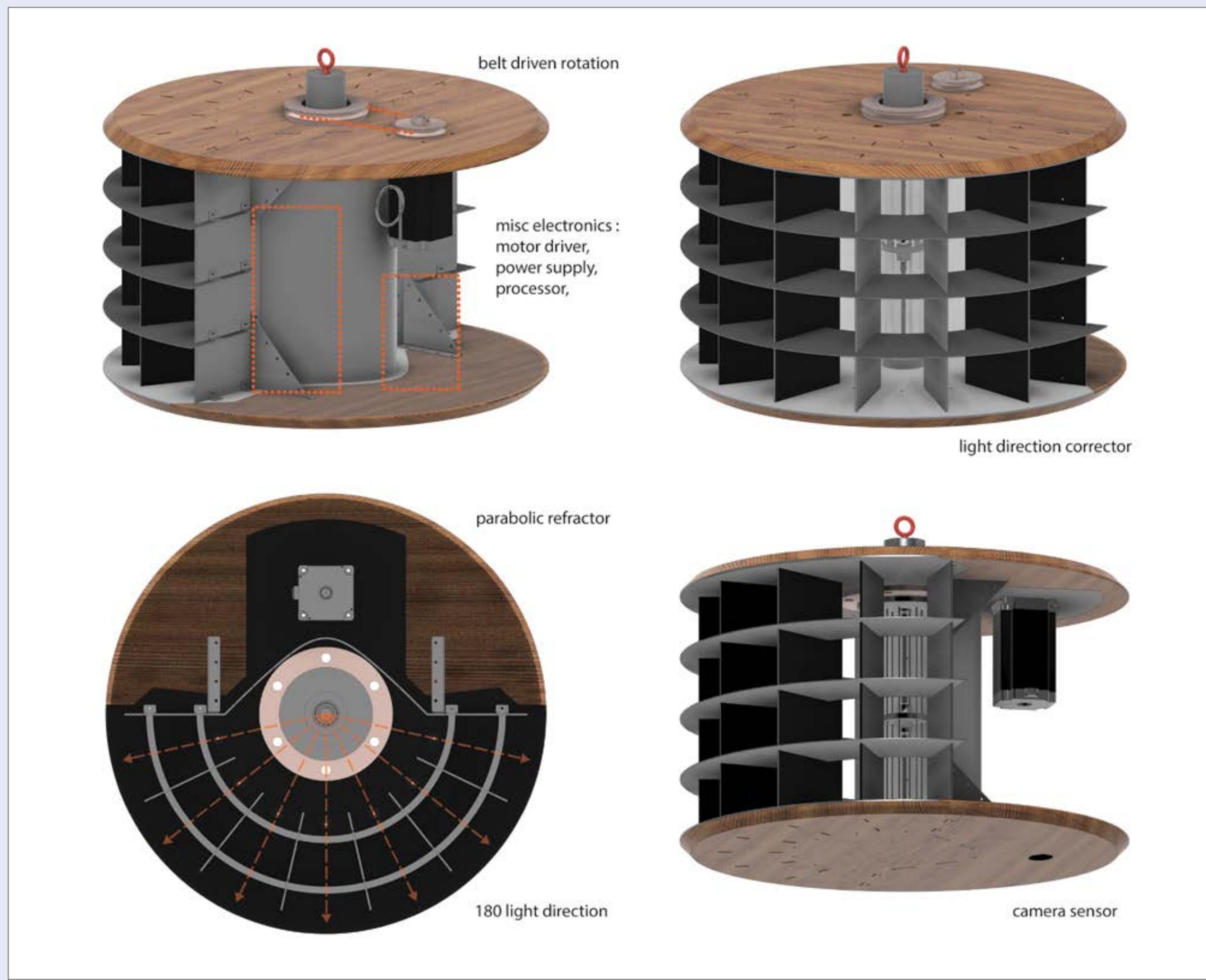
Ceramic recipe test using arrow-root powder to create finer pores in the vessel walls. Multiple percentage ratios were mixed to observe porosity and texture variations for mist release behavior.

material experiment 2



Material test mixing 5% graphite with porcelain to explore porosity potential for expanding the carbonated water. This process is part of ongoing ceramic development for the ceramic recipe.

Lamp design



Psychic Architecture

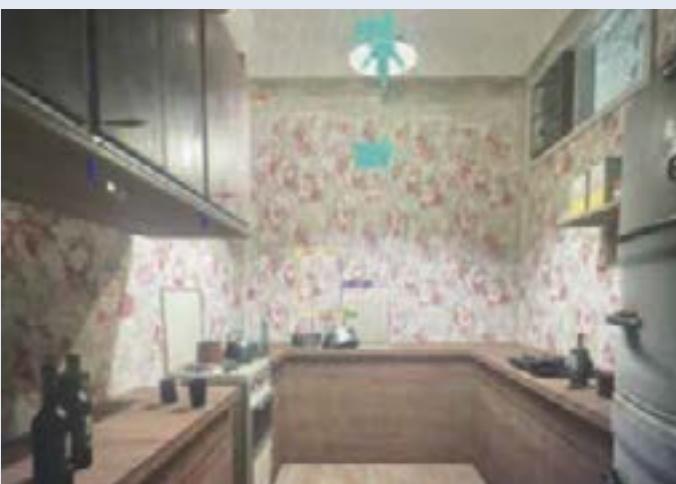
VR Installation

Year:

2023

Medium:

Virtual Reality,



Psychic Architecture is a VR exploration built in the Source 2 engine, inspired by the threshold spaces that emerged during the COVID-19 lockdowns—both psychologically and physically. Borrowing Jungian notions of ego and subconscious, it uses silence and solitude to craft a peaceful yet endless, lucid representation of the mundane. The work probes humanity's instinct to segregate the infinite—romanticizing boundless space even as we try to contain it. In our not-so-mundane lives at the time, Psychic Architecture invites us to dream into those liminal moments and confront both freedom and fear.

Hallway



Kitchen



Deep Underground



Underground Parking lot



Thresholds





Weather As a Memory Device

Making “Being” Tangible

Year:

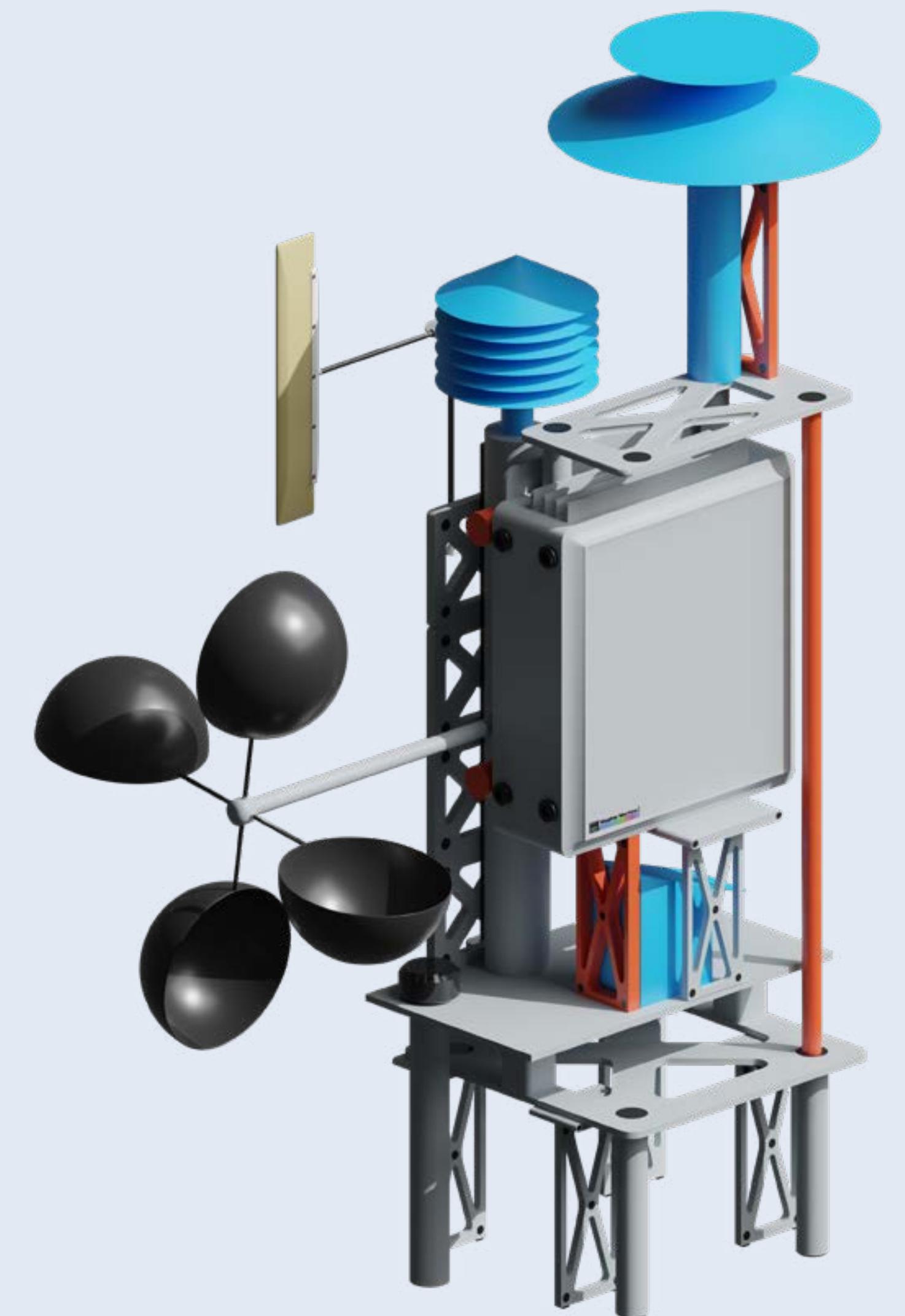
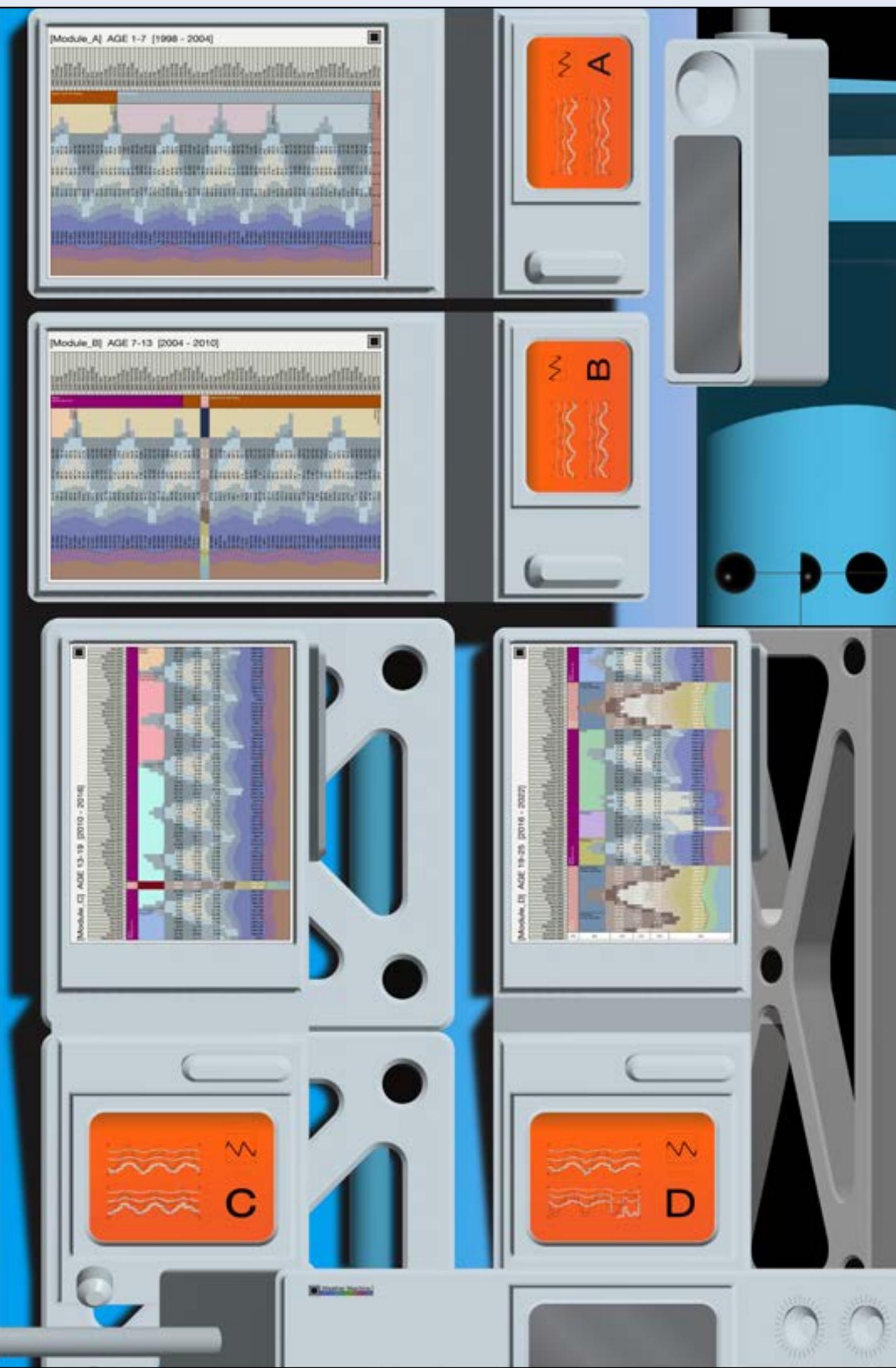
2022

Medium:

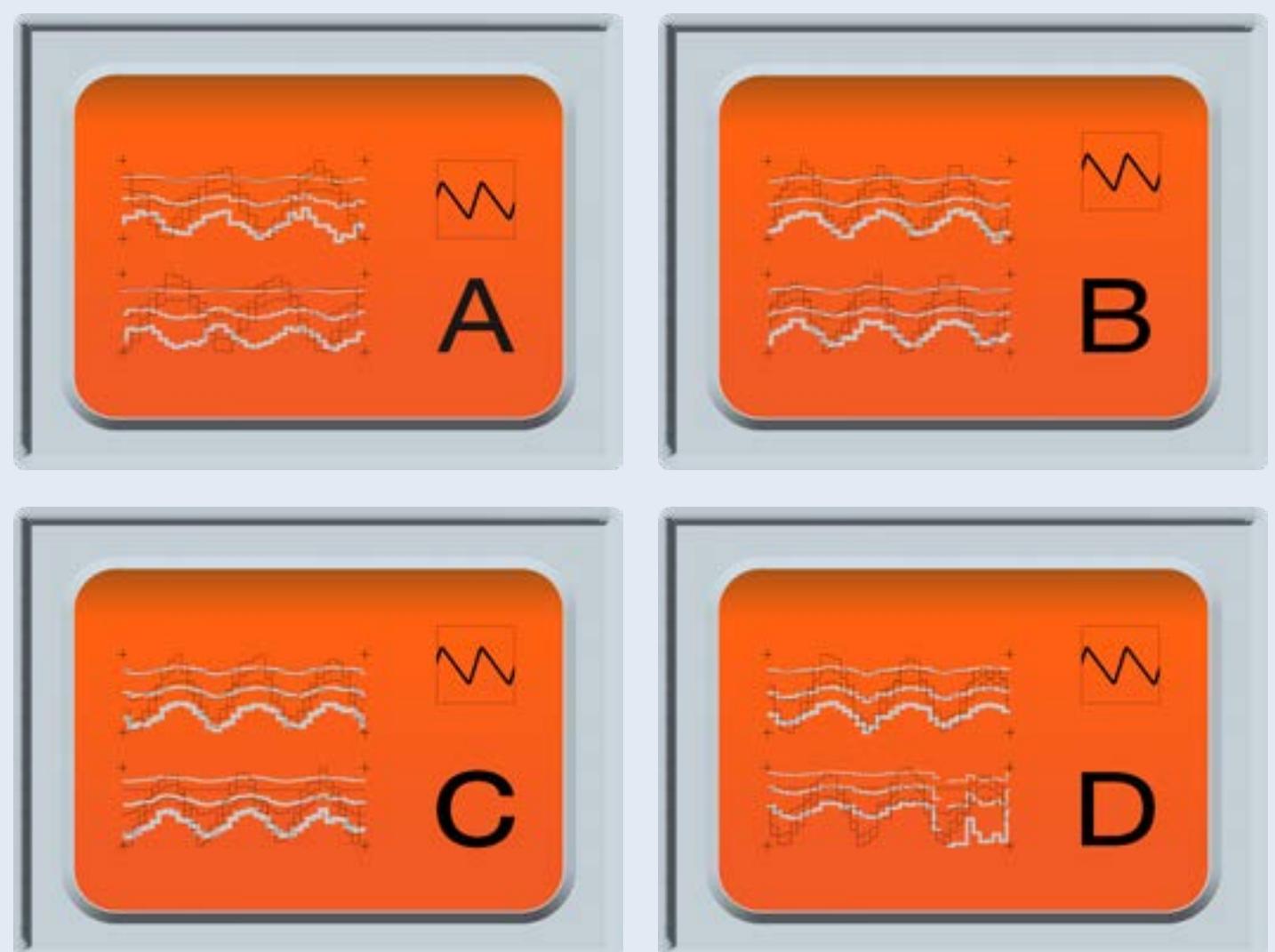
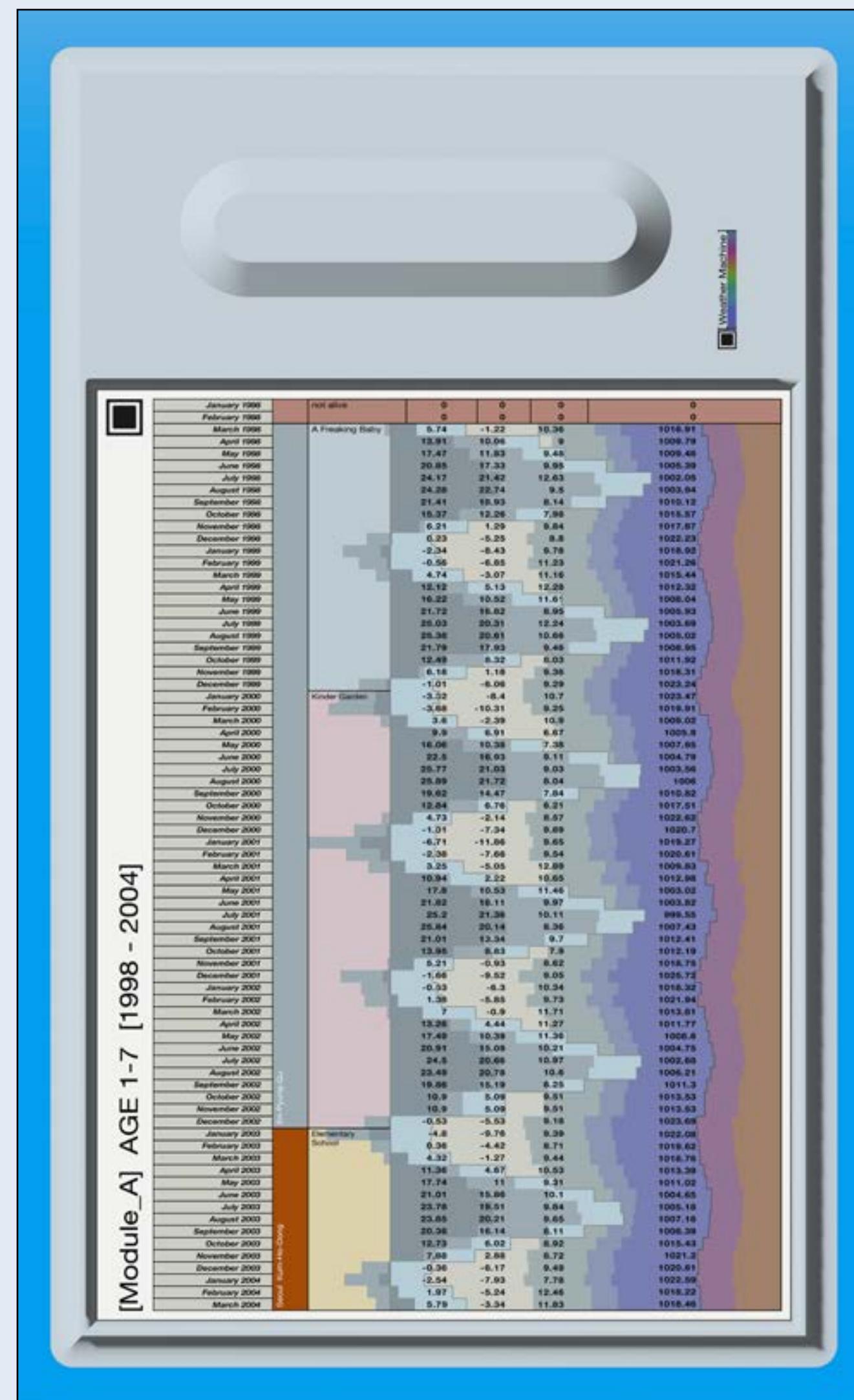
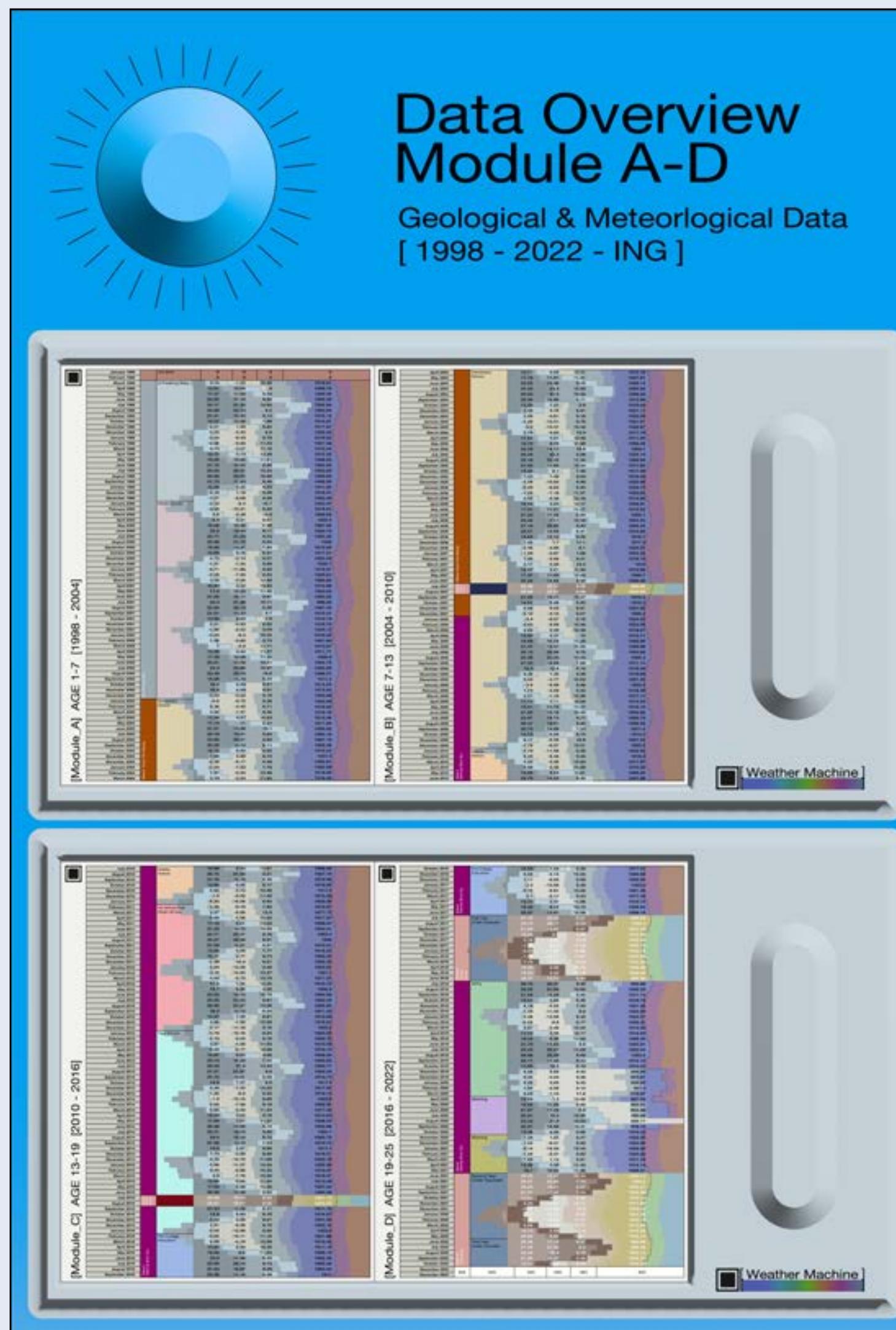
2D Graphic,
Data,
Sketch Synth (by Jeoung Ho Park),
Video,
Audio.

Weather, like time, persists regardless of our presence. Geologists have chronicled Earth's different epochs, documenting global ice ages and temperature shifts in the stratification of rocks. These markers create boundaries between eras, offering a tangible sense of the planet's vast timeline.

I utilized the timeline of my travels between South Korea and China as a form of geological data. At a certain scale, it transformed into a map, a guide that helped me recall the past: the humidity of particular months, the temperature variations over the years. These elements translate to sense of place and atmosphere. This data is then translated into audio-visual media. The audio provides a direct sense of rhythm of time.



Weather and Location





Beijing Wind

Kinetic Art Installation

Year:

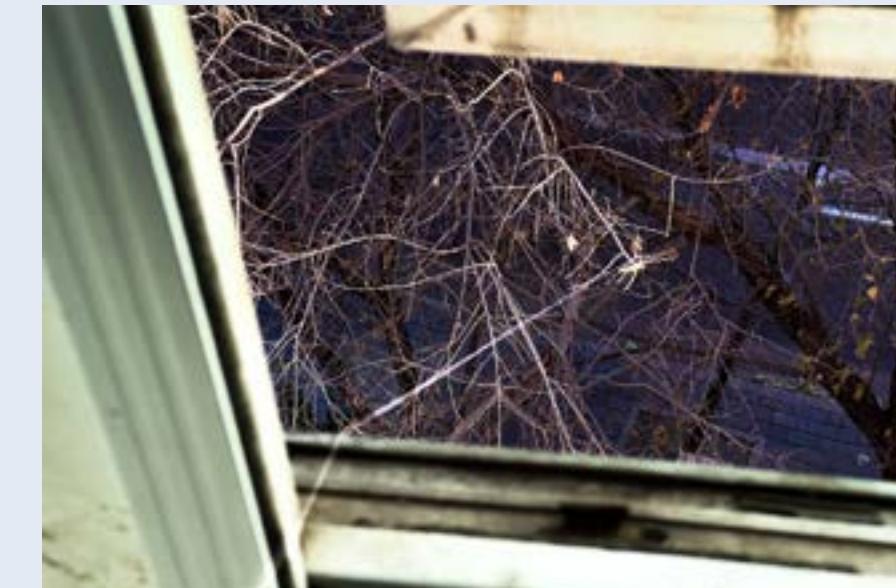
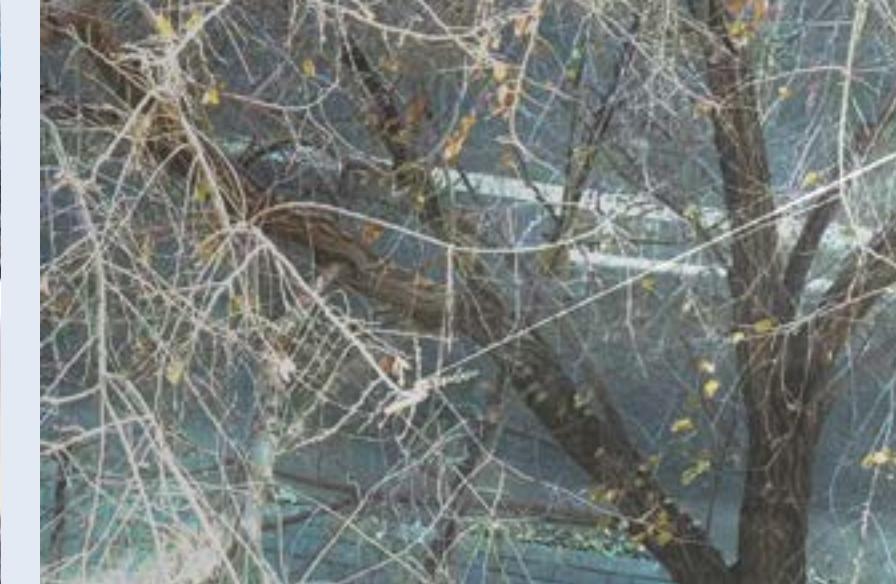
2022

Medium:

Wind,
Video

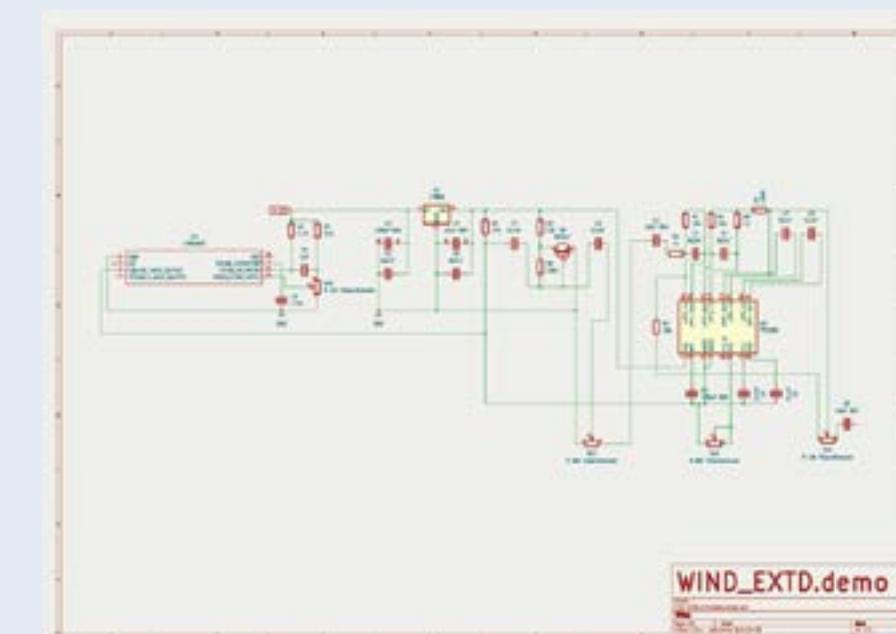
stuck inside my fifth-floor apartment during Beijing's strict COVID-19 lockdown, I spent hours staring out my window at a single tree branch swaying in the breeze. Unable to leave, I found the wind's movement both more real and more desirable. so I built a device to bring it into my room.

A tree branch outside the window drives a rack mechanism that converts its sway into subtle back-and-forth motion. That motion feeds into an analog focus circuit, alternately sharpening and blurring projected images—from celluloid photographs of my formative spaces in Korea to the bare walls and corners of my Beijing room. The result is a personal meditation on memory, space, and the natural forces that govern both. By linking wind and optics, Beijing Wind romanticizes the mundane spaces that shaped me, inviting viewers to feel the boundary between past and present, inside and out, guided by a tree branch.

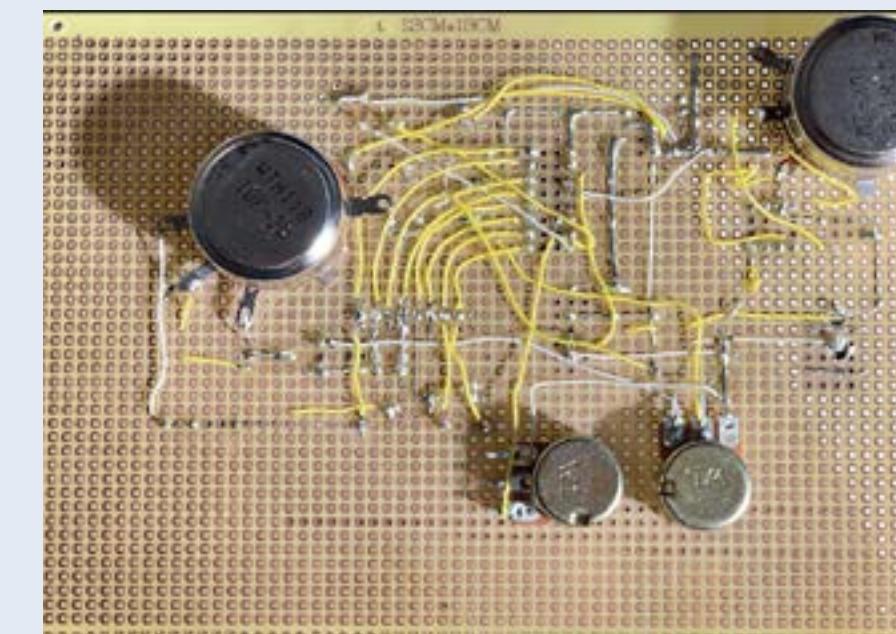


Artwork

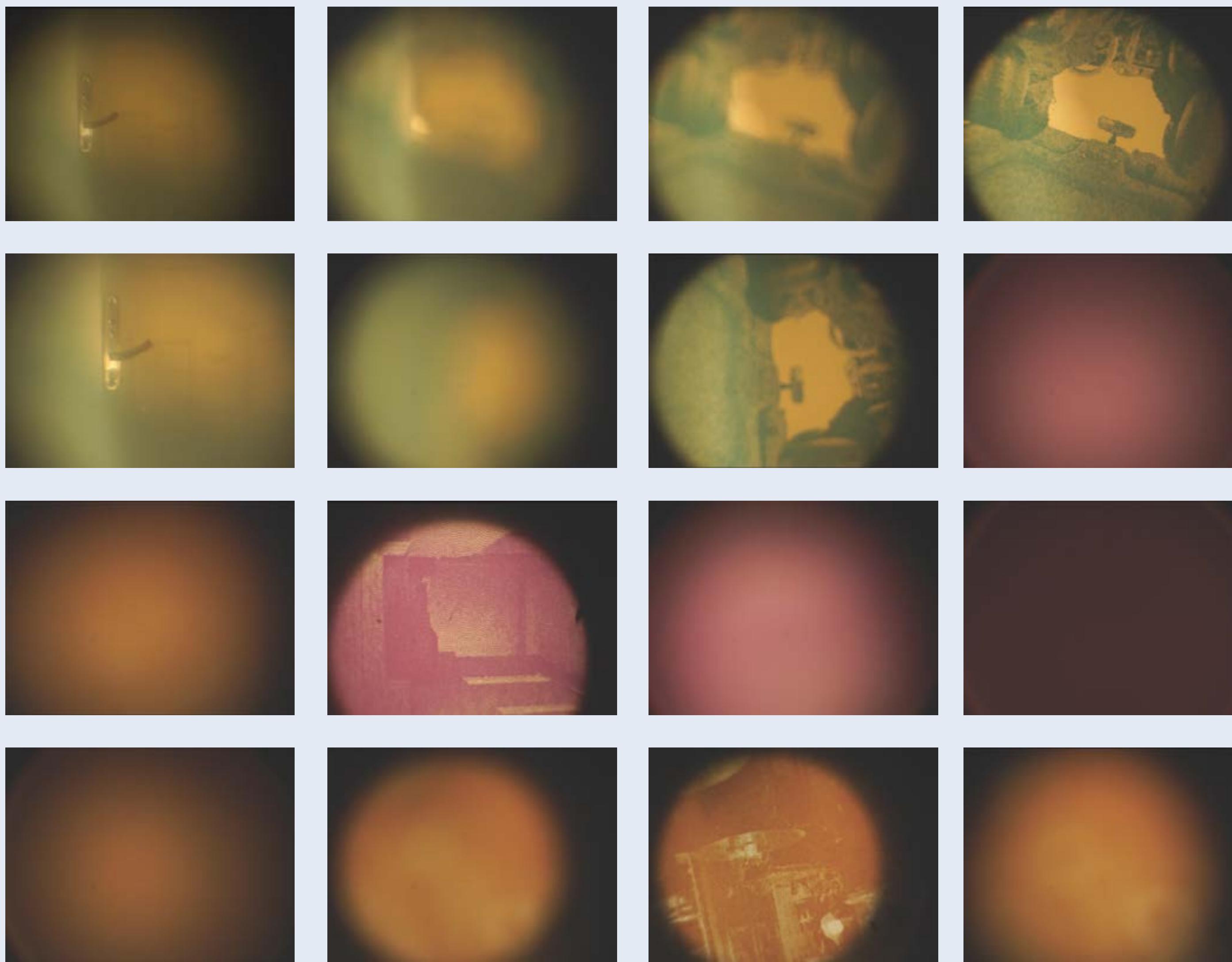
Setup 1



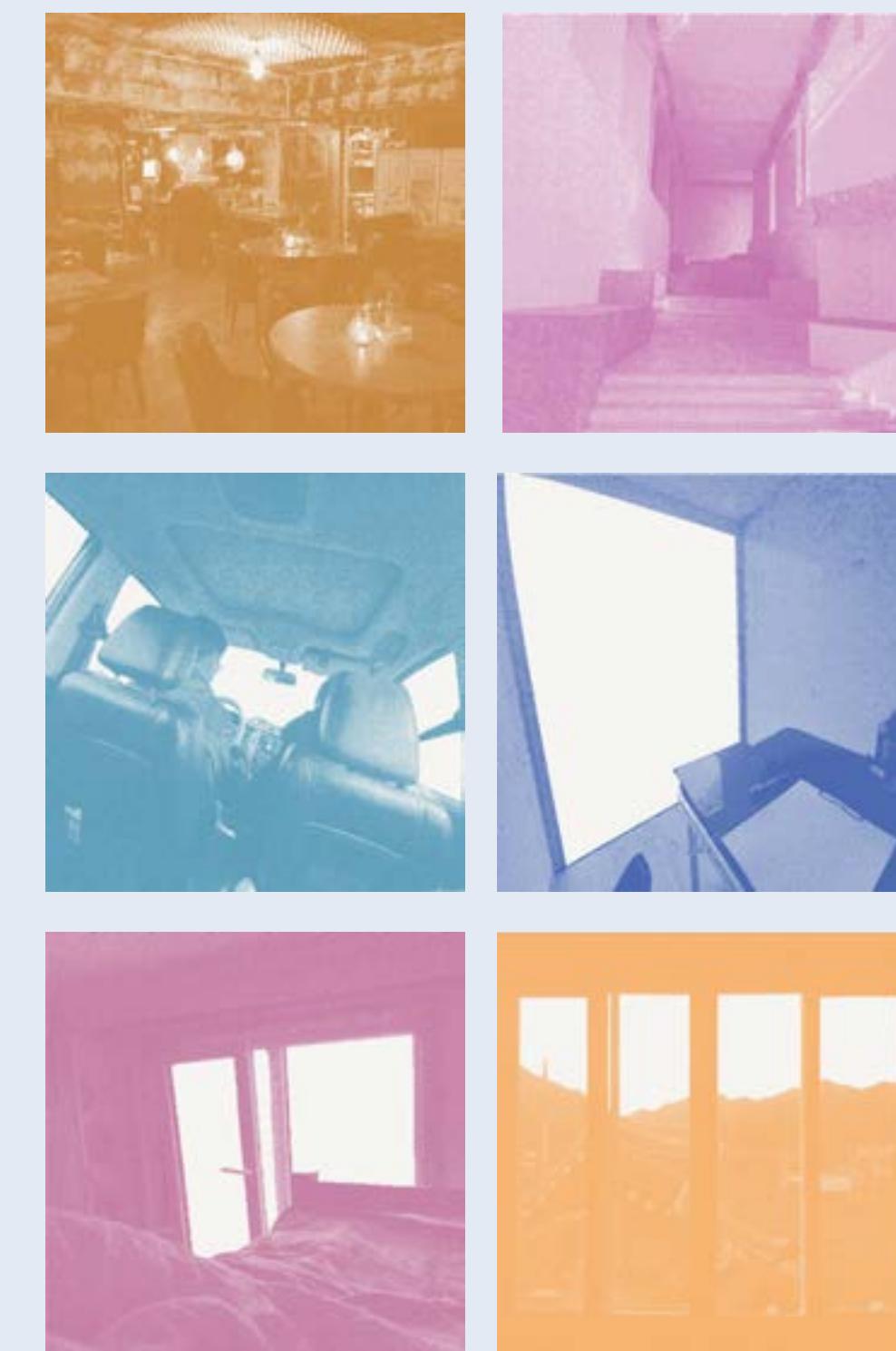
Setup 2



Video



Cells





Untitled

Year:

2022

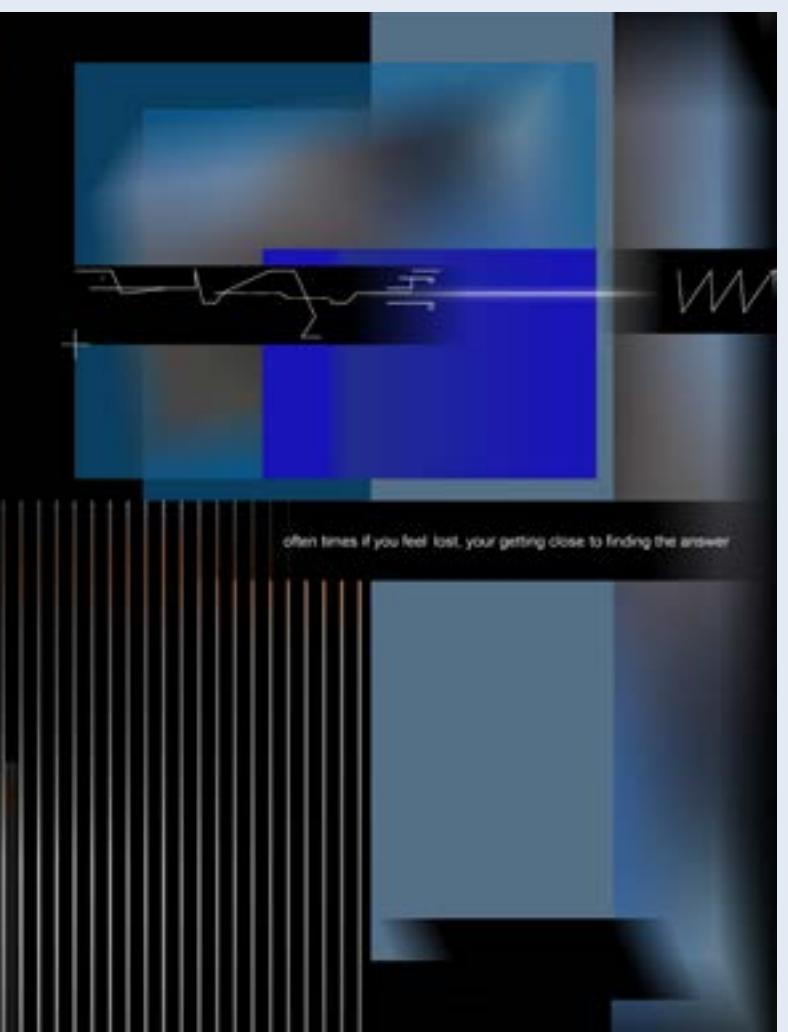
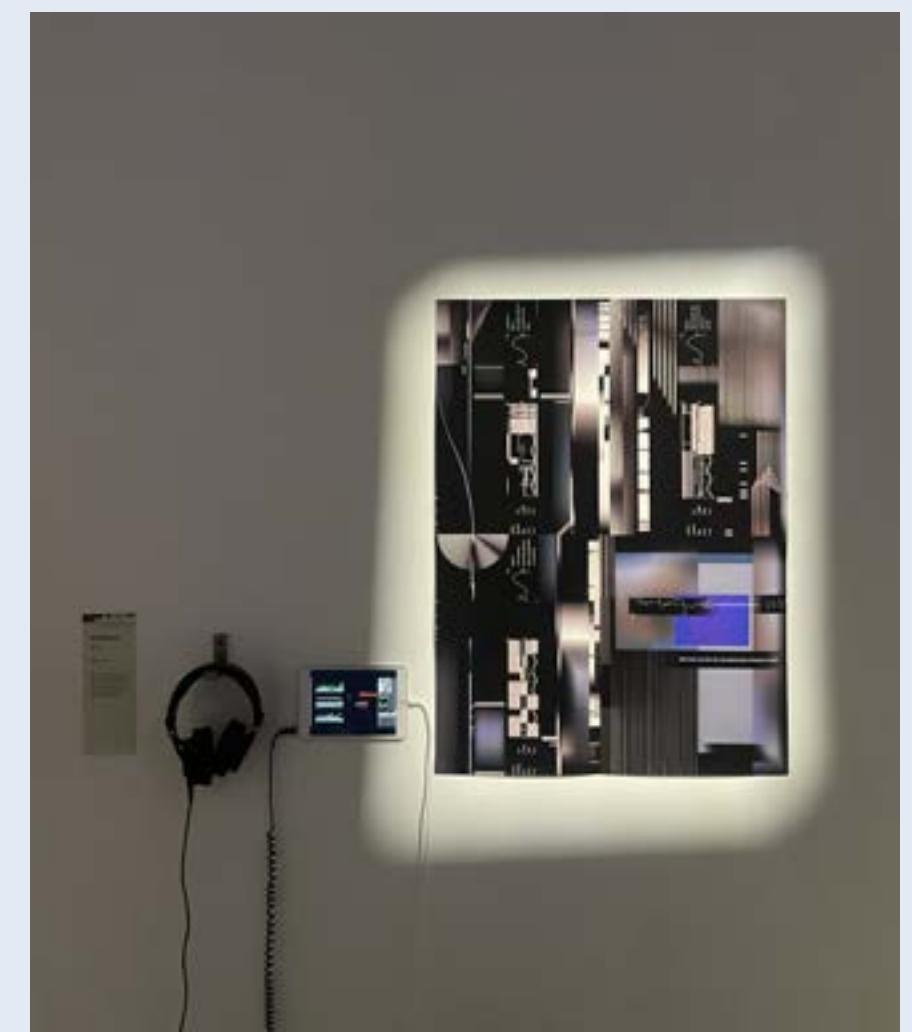
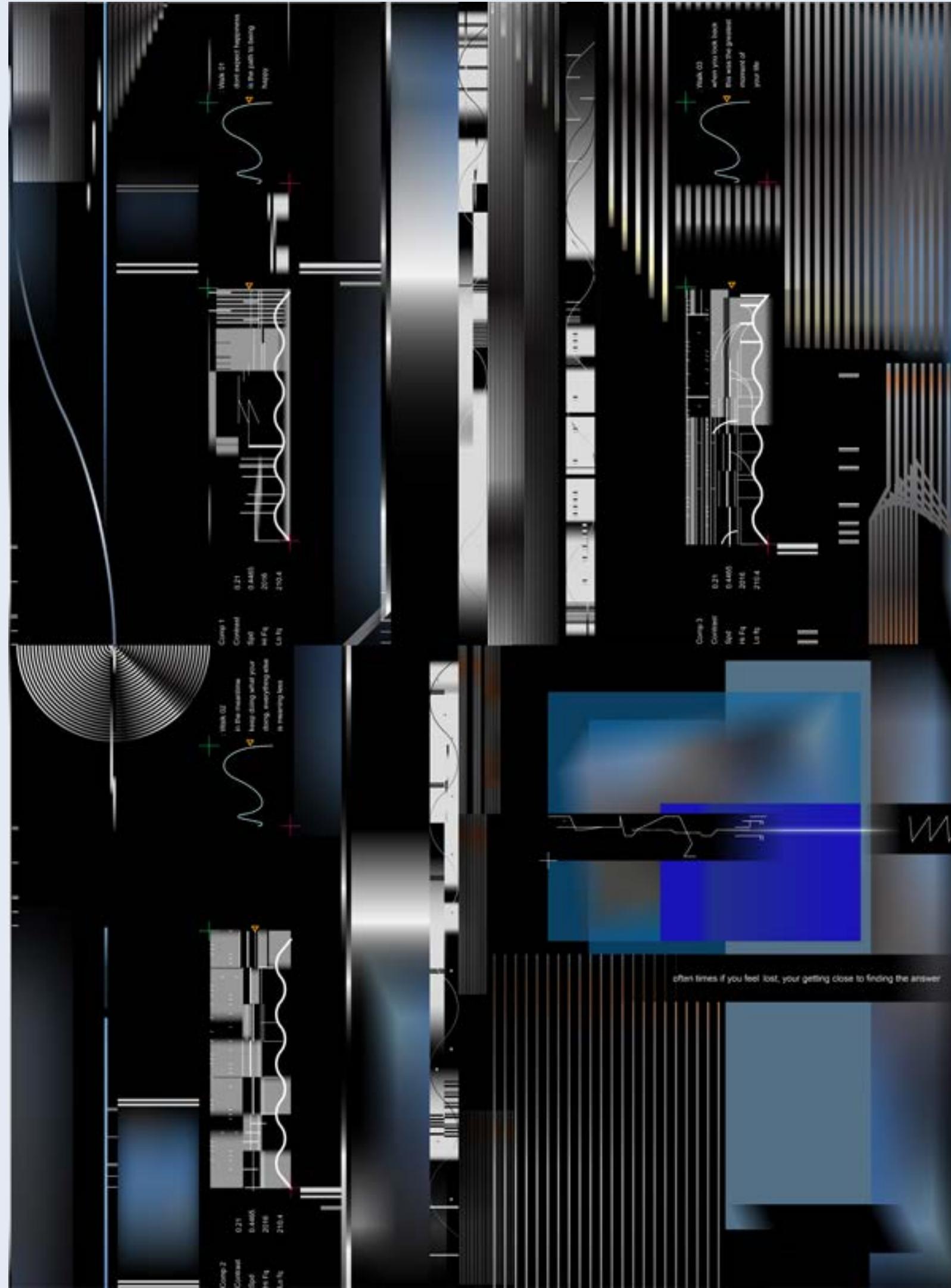
Duration:

2:58

Medium:

2D Graphic,
Sketch Synth (by Jeoung Ho Park),
Video,
Music

is a single-sheet poster, designed to be processed through a visual synthesiser that transforms its visuals into an ambient music of walking on a pier during a thunderstorm. The layout is divided into four sections, each paired with a a bit of self dialogue. This work emerged from a period of self reflection and being lost, when exhibited the dialogue is taped over with. A tape.



Food and Labor

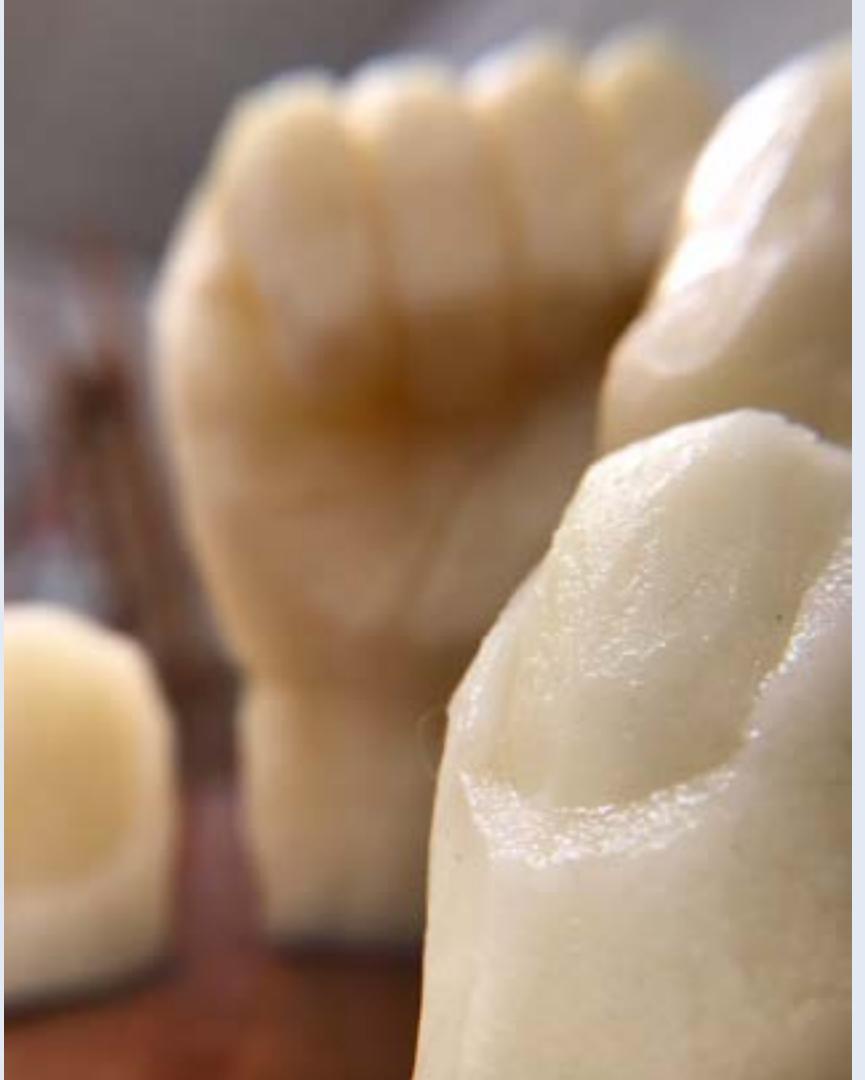
Politics of Labor and nutrition

Year:

2017

Medium:

Potato,
Sculpture,
Video,
Performance.



FOG NON

Curatorial Research Installation

In Collaboration With:

Yu Tianyi

Year:

2024

Medium:

Server Rack,
Server Modules,
Water Hose,
Fog Machine,



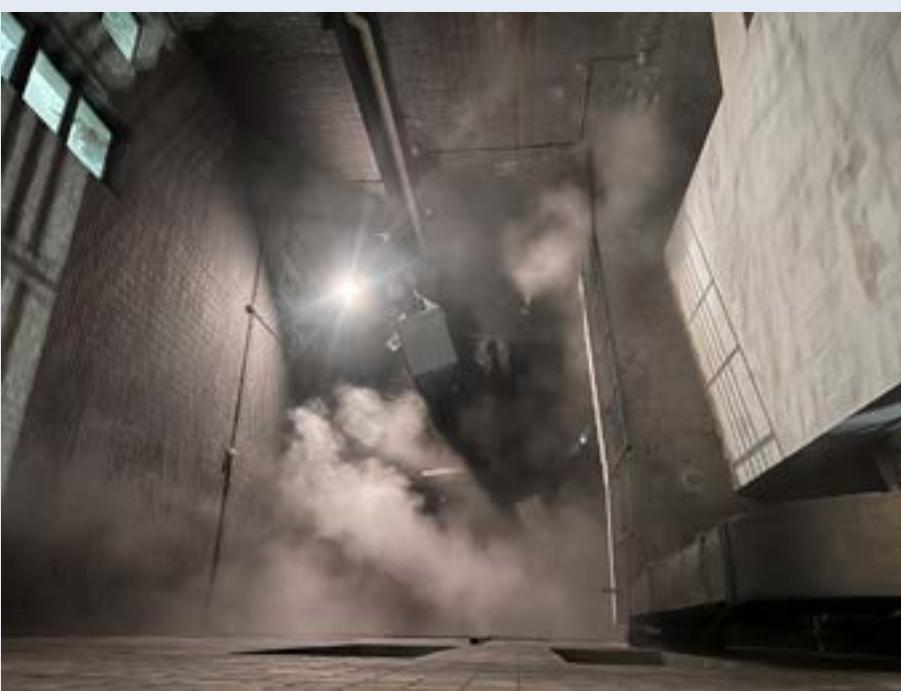
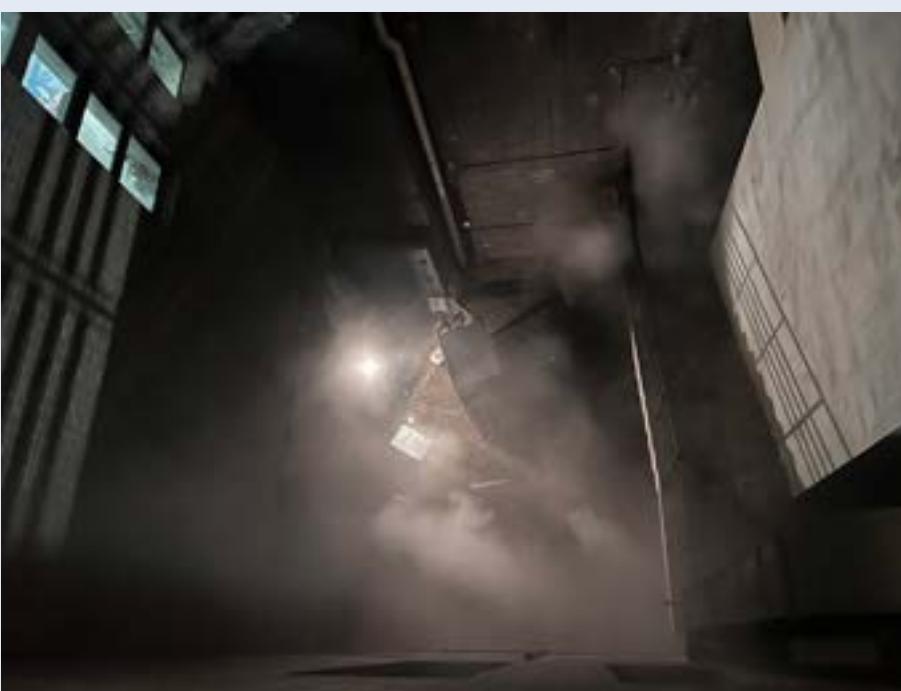
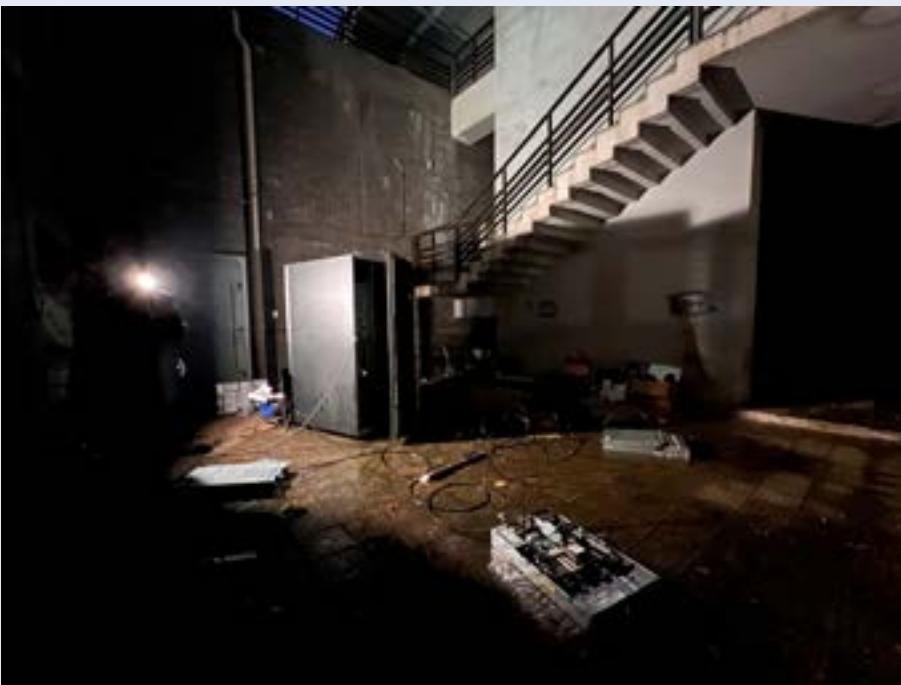
Humans generate around 2.5 exabytes (25 billion gigabytes) of data daily, while storage capacity is limited. In the west atrium of Building 7, Level 2, we created a dynamic “fog” space inspired by network thinking.

Massive amounts of “instant information” are as fleeting and intangible as fog, seamlessly moving from technological to natural spaces.

“Consciousness” acts as our coordinate system for perceiving the world’s structure. The fluid, impermanent nature of fog aligns with Buddhist ideas about the elusive nature of ultimate truth and the concept of “emptiness.”

The similarity between the words for “fog” and “emptiness” in Chinese, along with modern physics’ view of space-time, suggests that the past, present, and future are just persistent illusions.

This installation immerses the audience in the changing “fog,” allowing them to experience the dissolution of natural boundaries, sensory disorientation, and the transcendence of time, ultimately exploring the state of “emptiness.”



Works:

Art Works

Graphic Design

Music

RADICAL MACHINES

Exhibition poster design

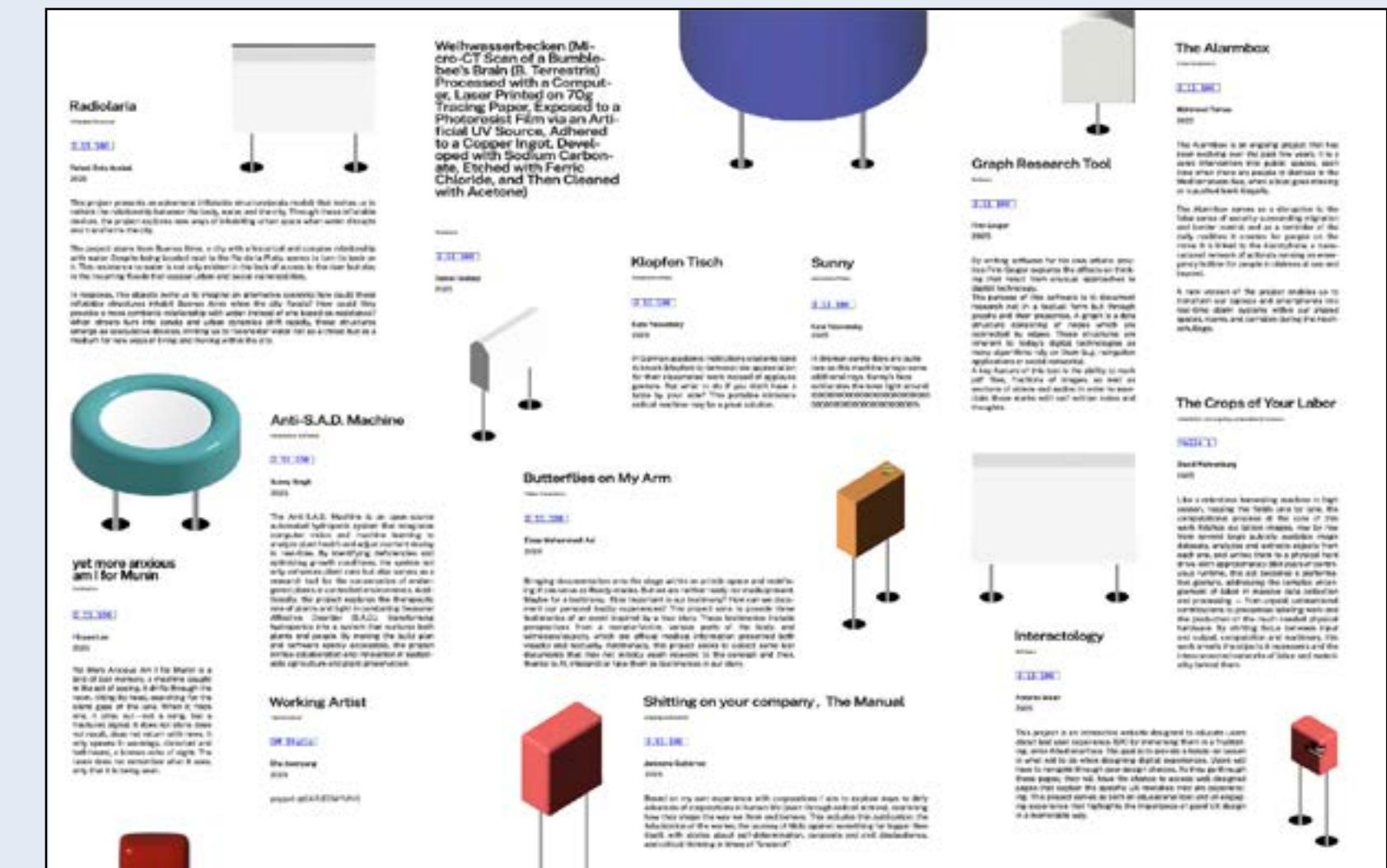
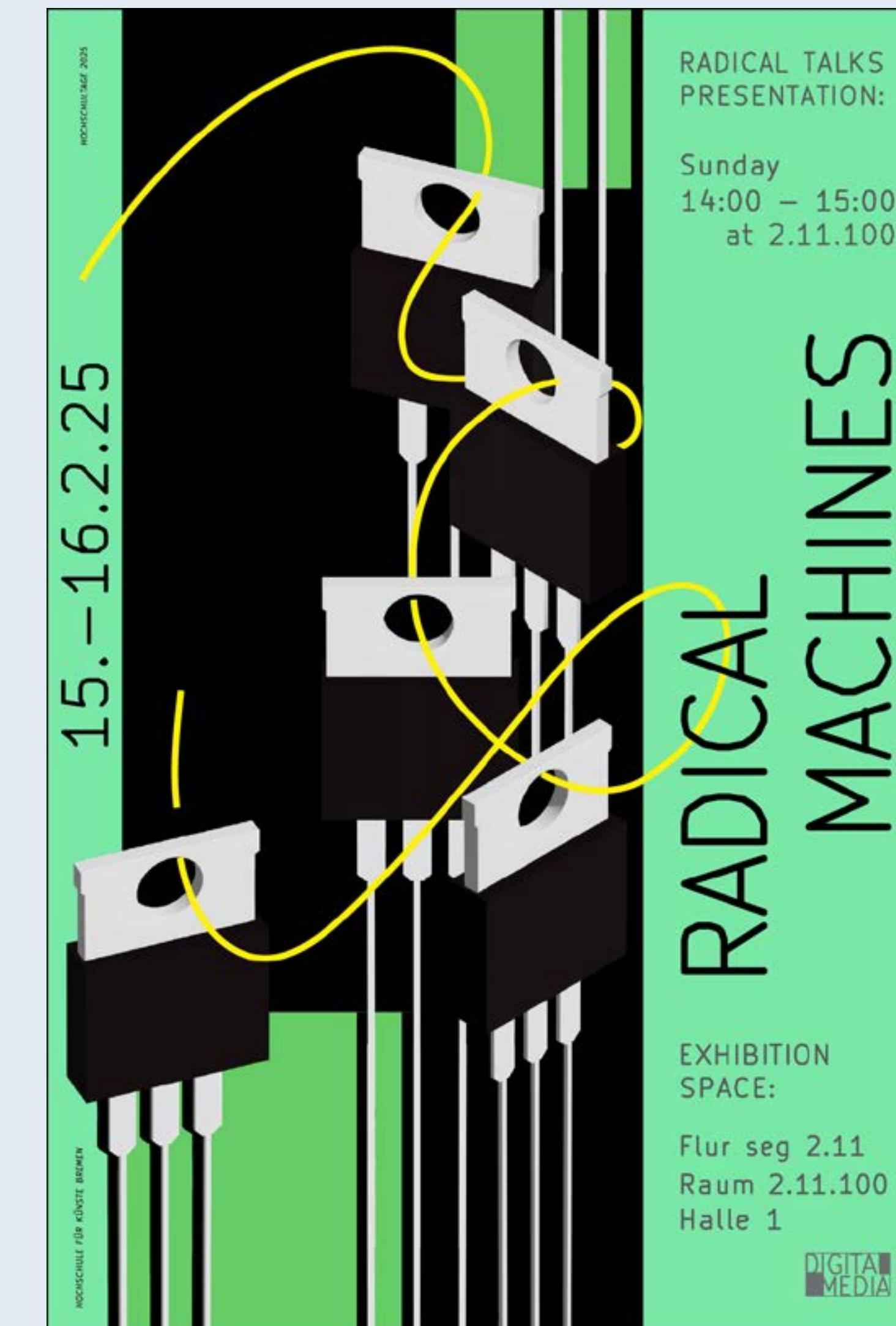
Year:
2025

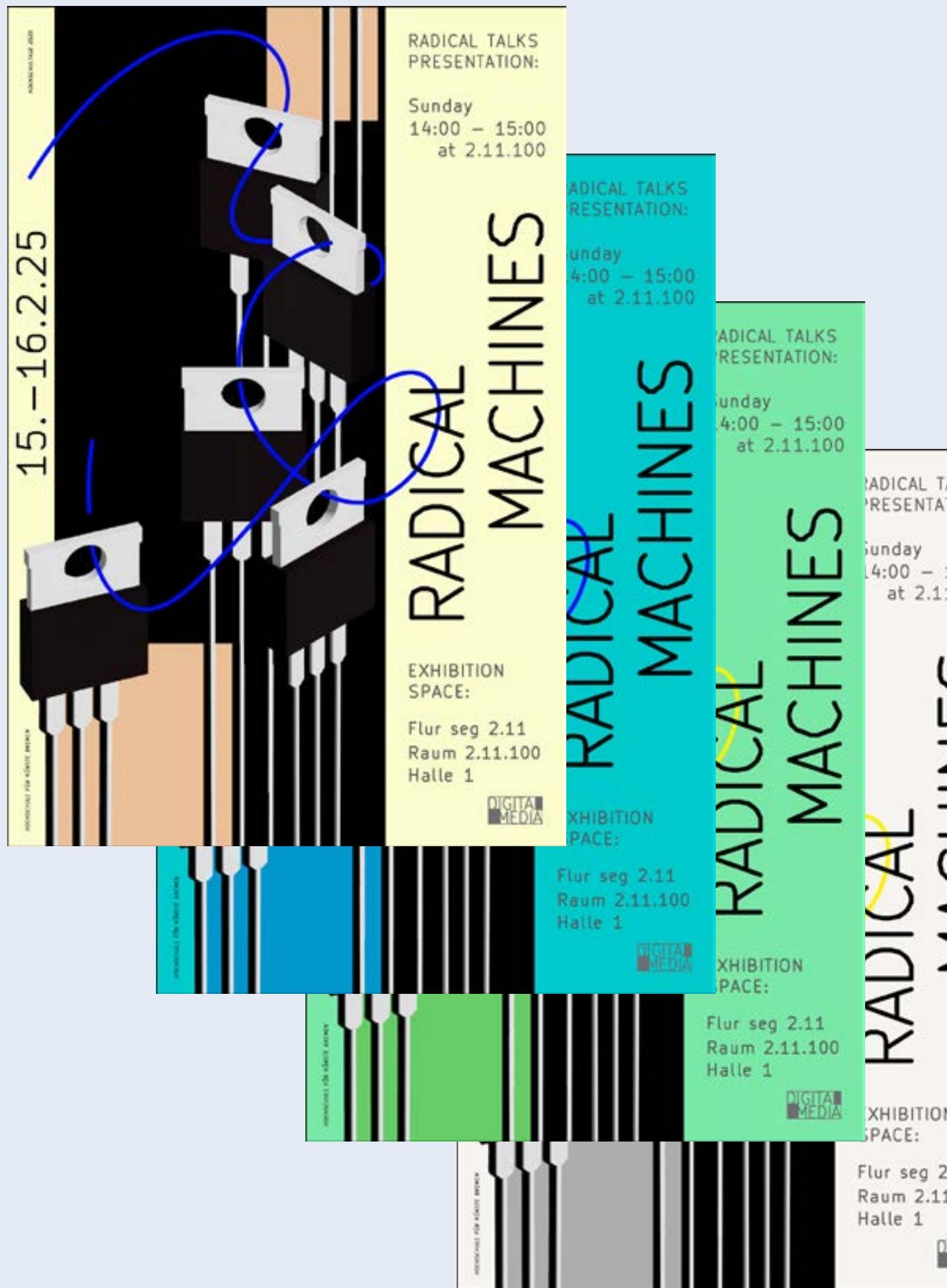
Role:
Graphic Designer

Duration
2024.01.12 - 2025.01.02

Host
Hochschuletag 2025

Organizer
Hochschule für Kunst Bremen





Generative Nature Exhibition

Exhibition Graphic Design

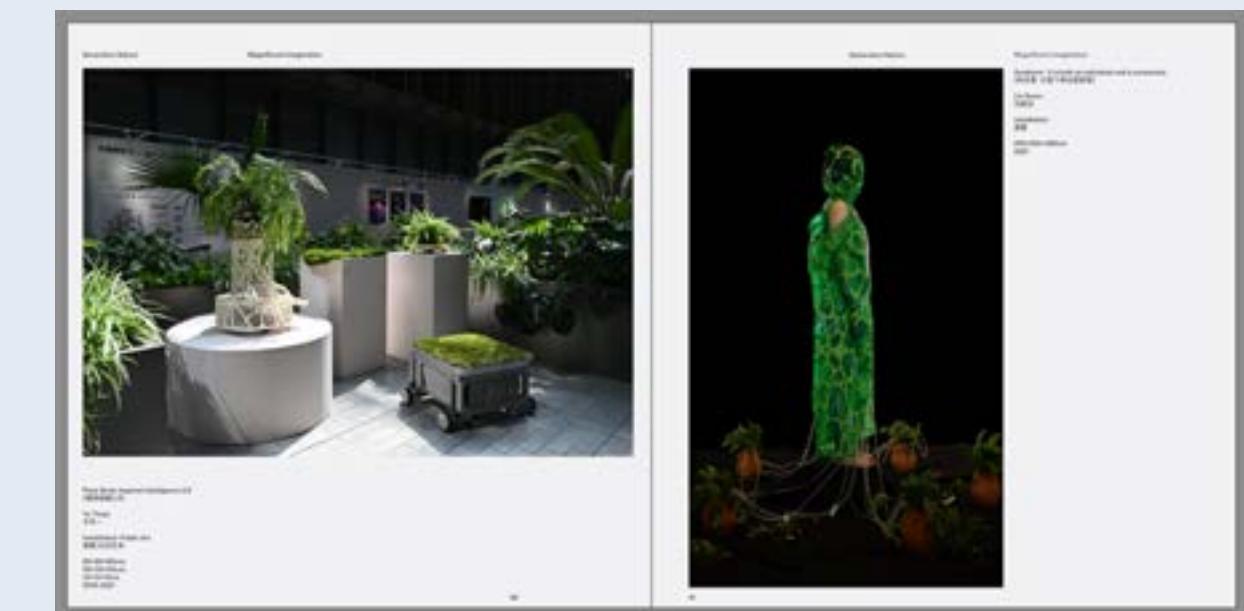
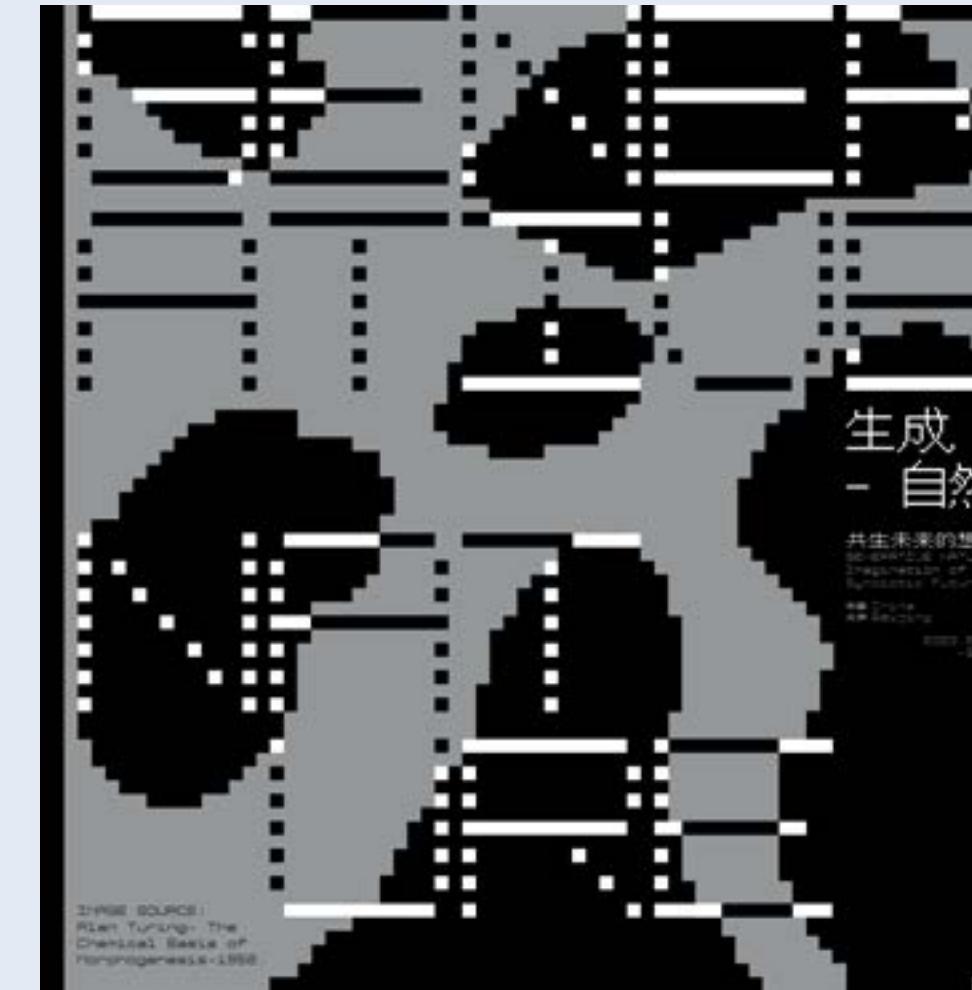
Year:
2023

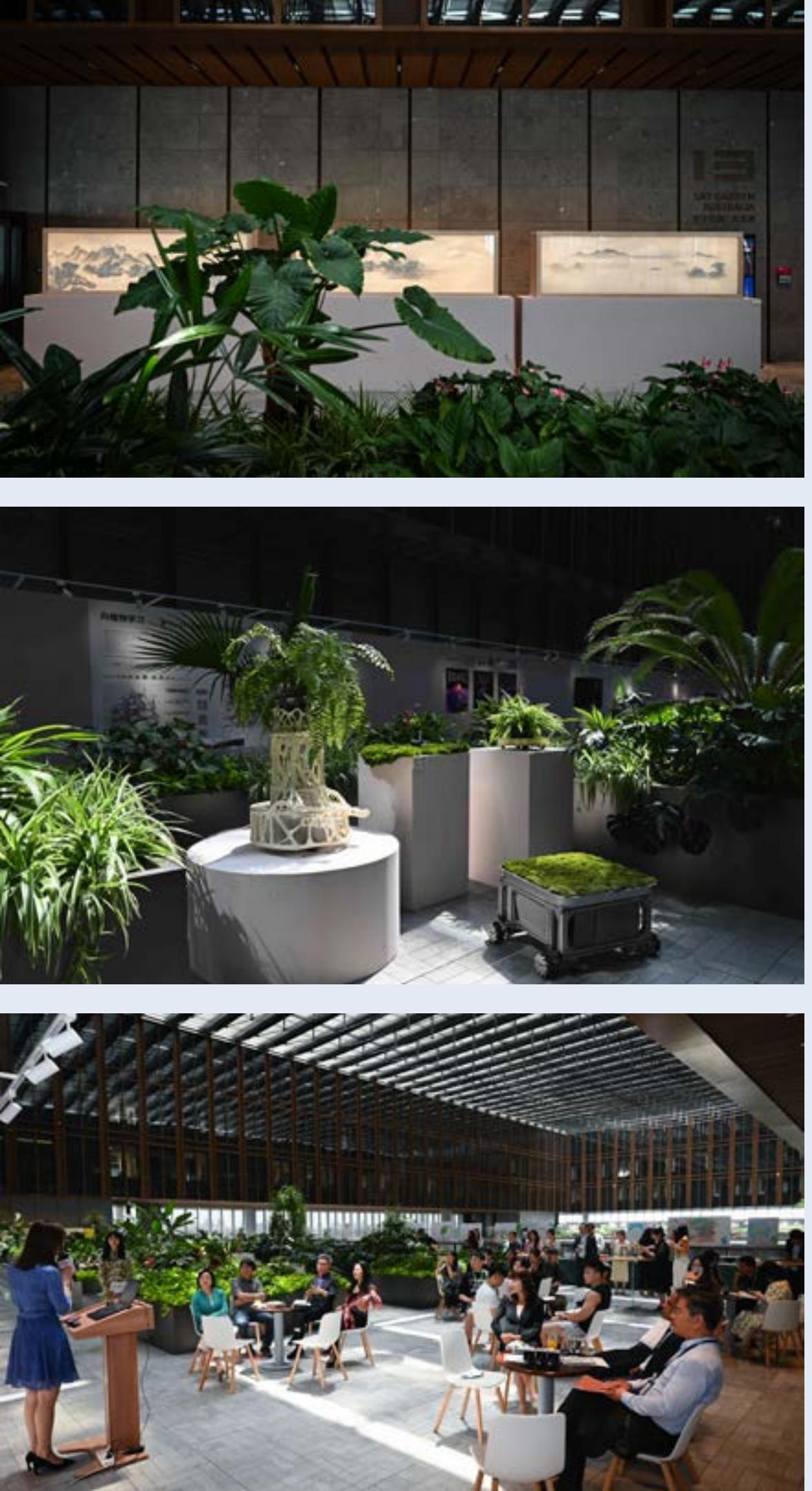
Role:
Graphic Designer

Duration
2023.06.07 - 2023.09.08

Host
Facilities and Administration Services Department of AllB

Organizer
Art Education Research Center of Central Academy of Fine Arts





Symphony Life & Music Exhibition

Exhibition & Related Activities-
Graphic Design

Year:

2022

Role:

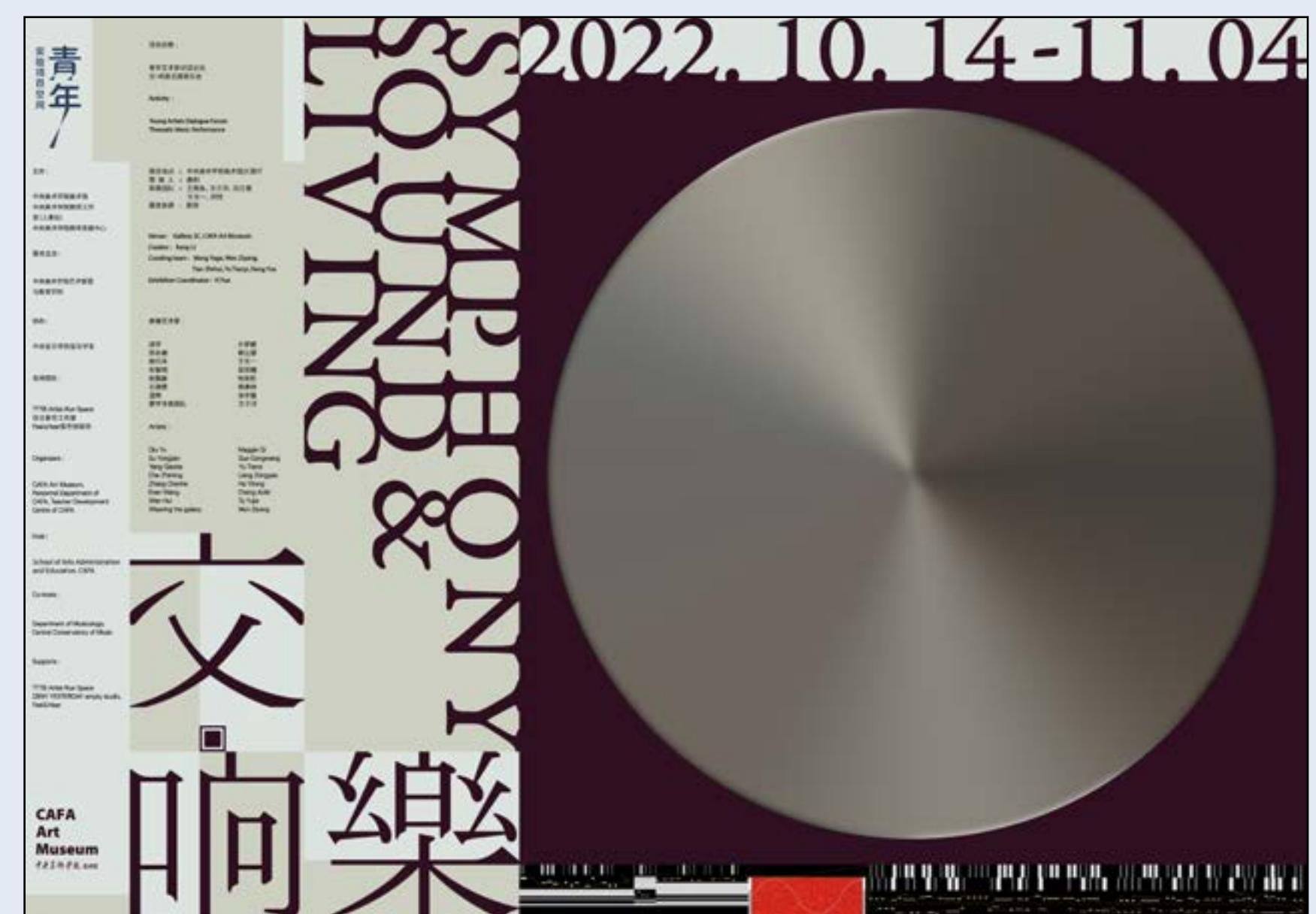
Graphic Designer

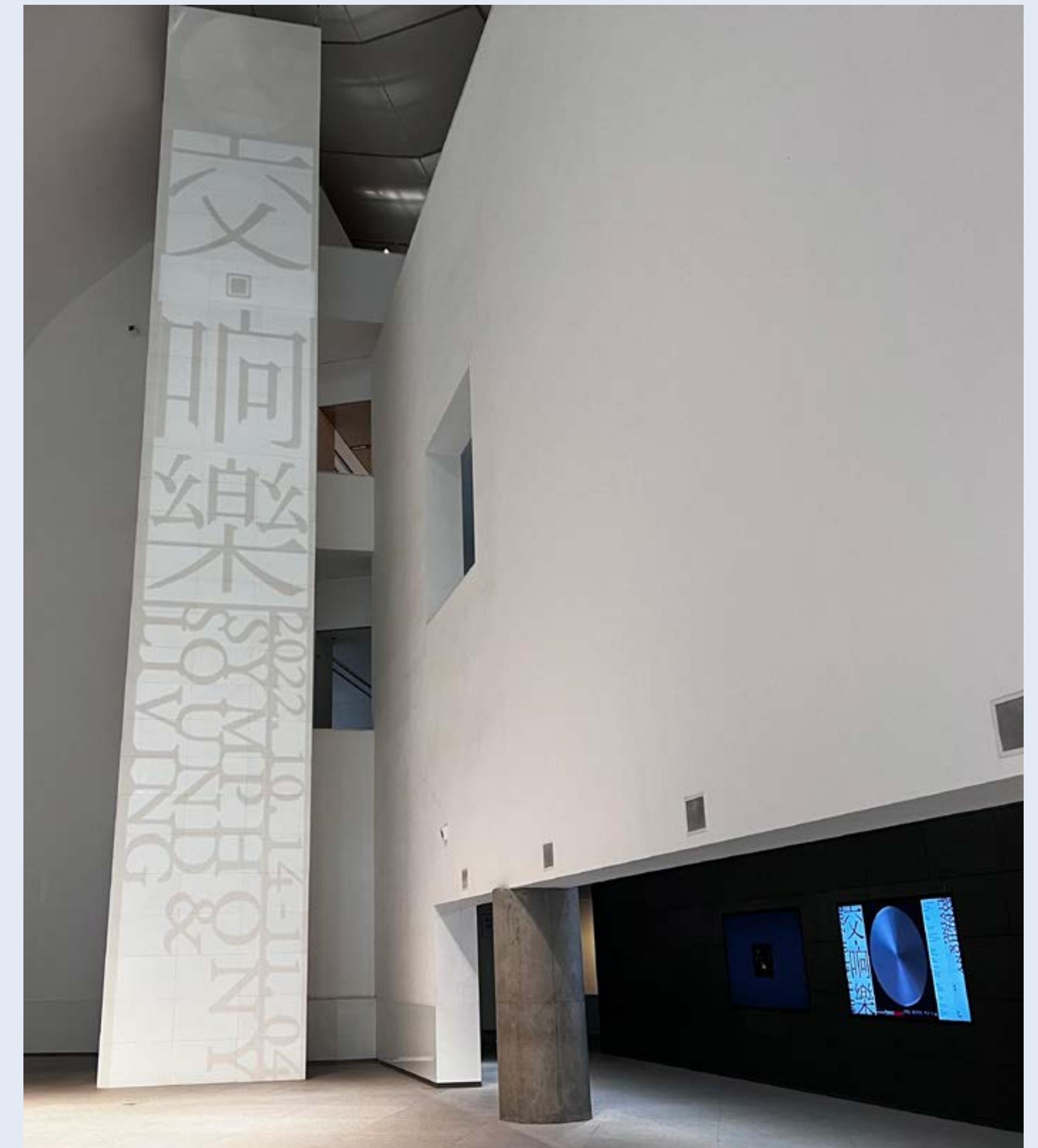
Hosted by

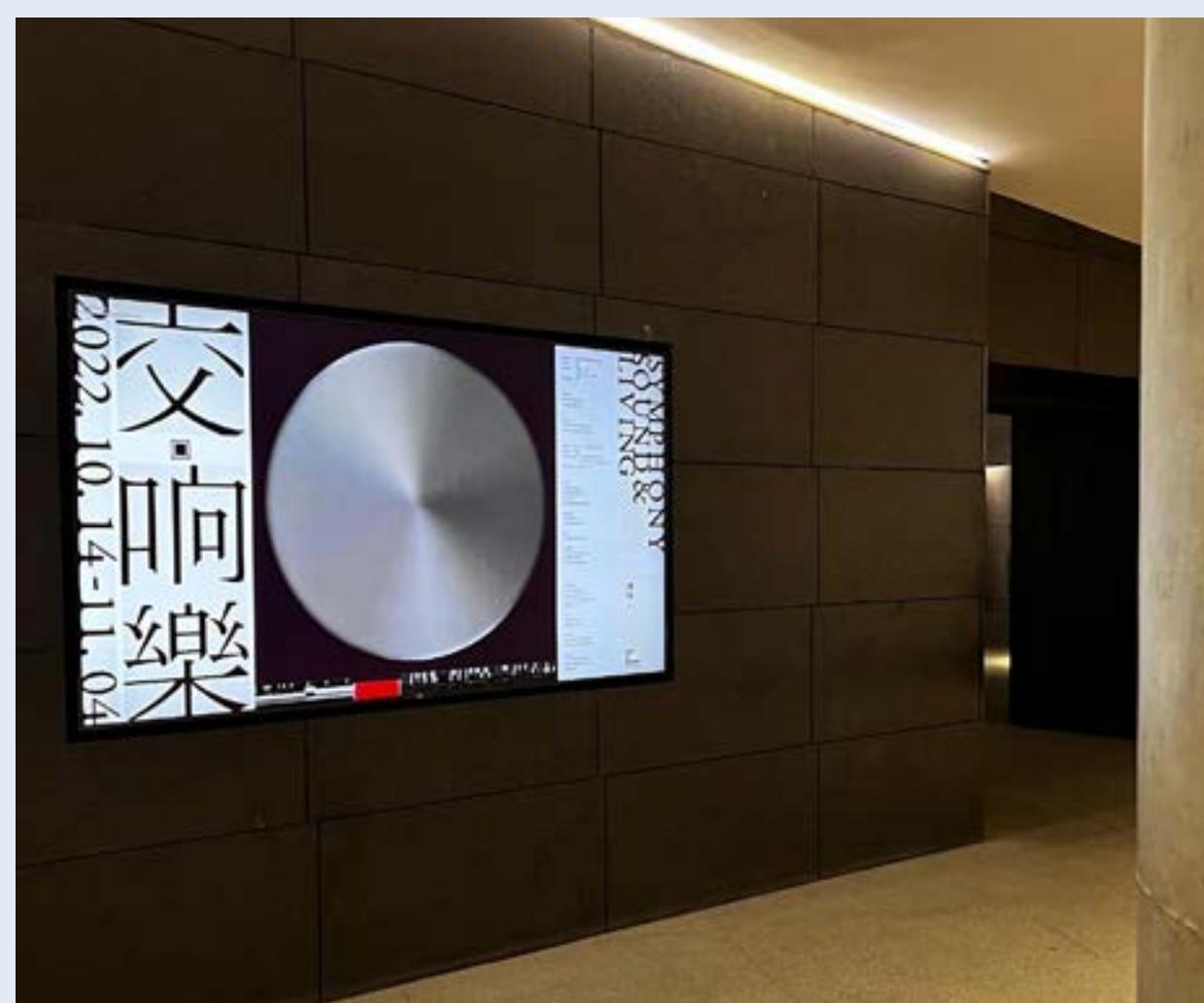
Art Museum of Central Academy of Fine Arts, Central Academy of Fine Arts Faculty Work Department (Personnel Department) Central Academy of Fine Arts Faculty Development Center

Co-sponsor
School of Art Management and Education, Central Academy of Fine Arts

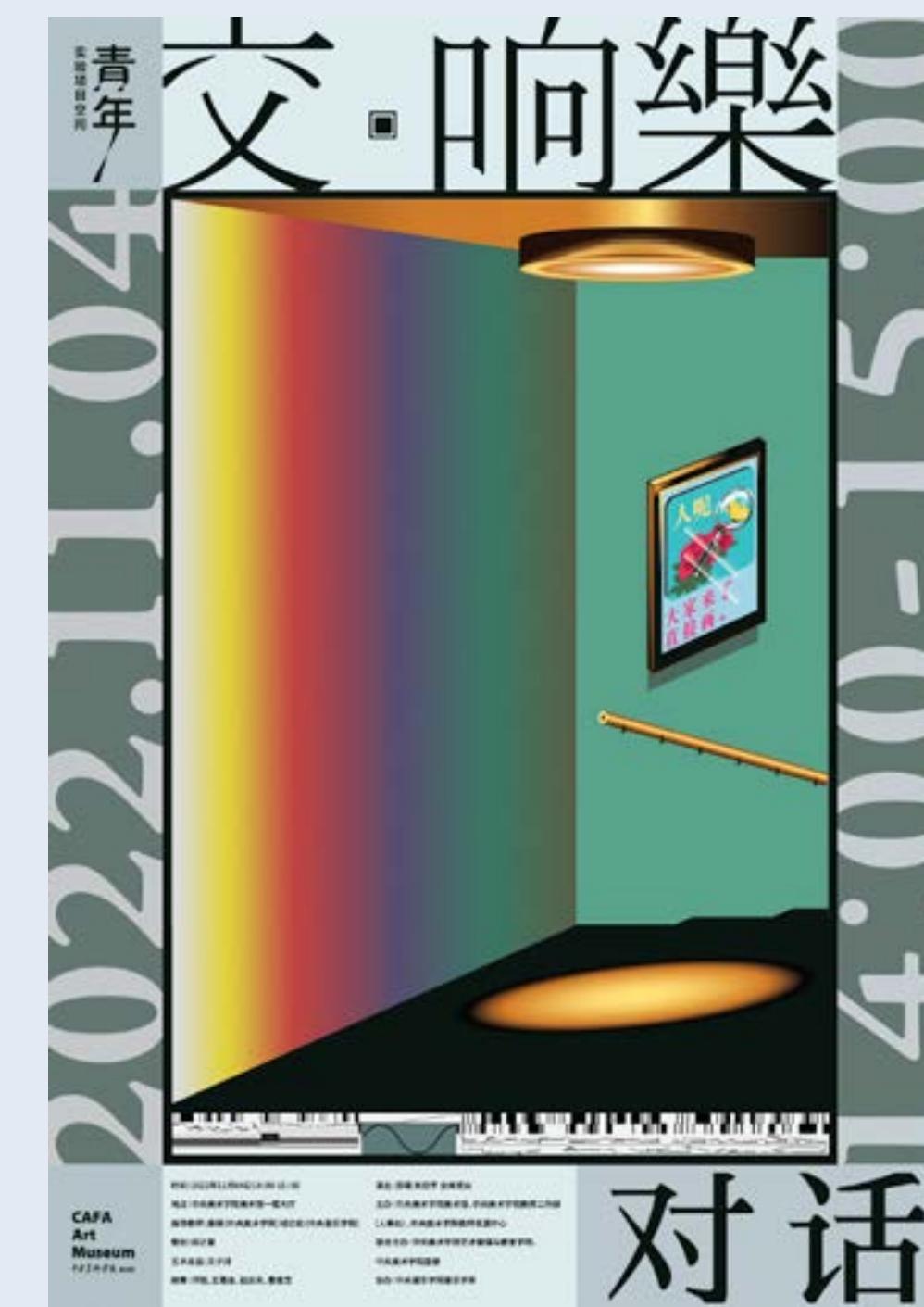
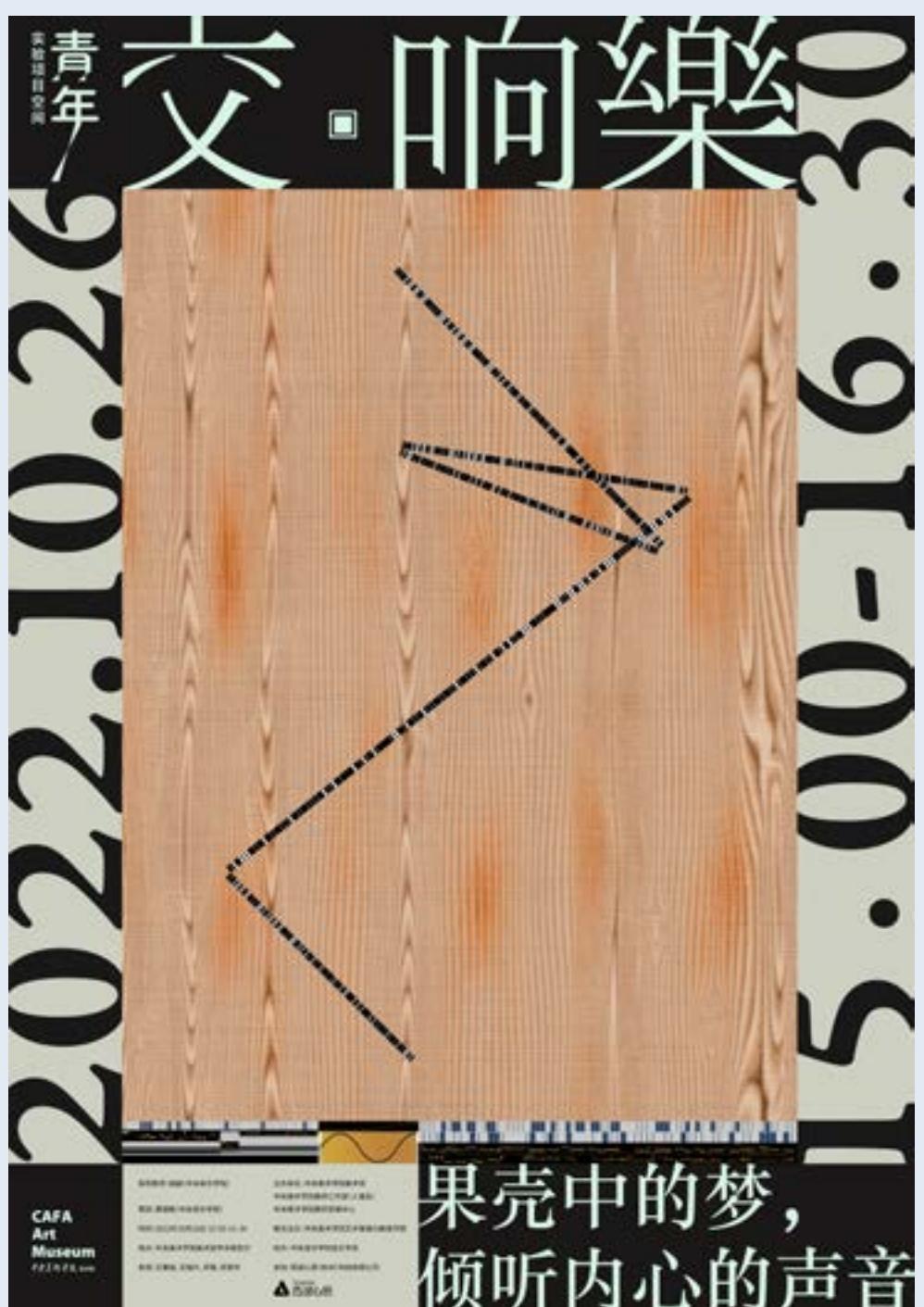
Co-organizer
Department of Musicology, Central Conservatory of Music



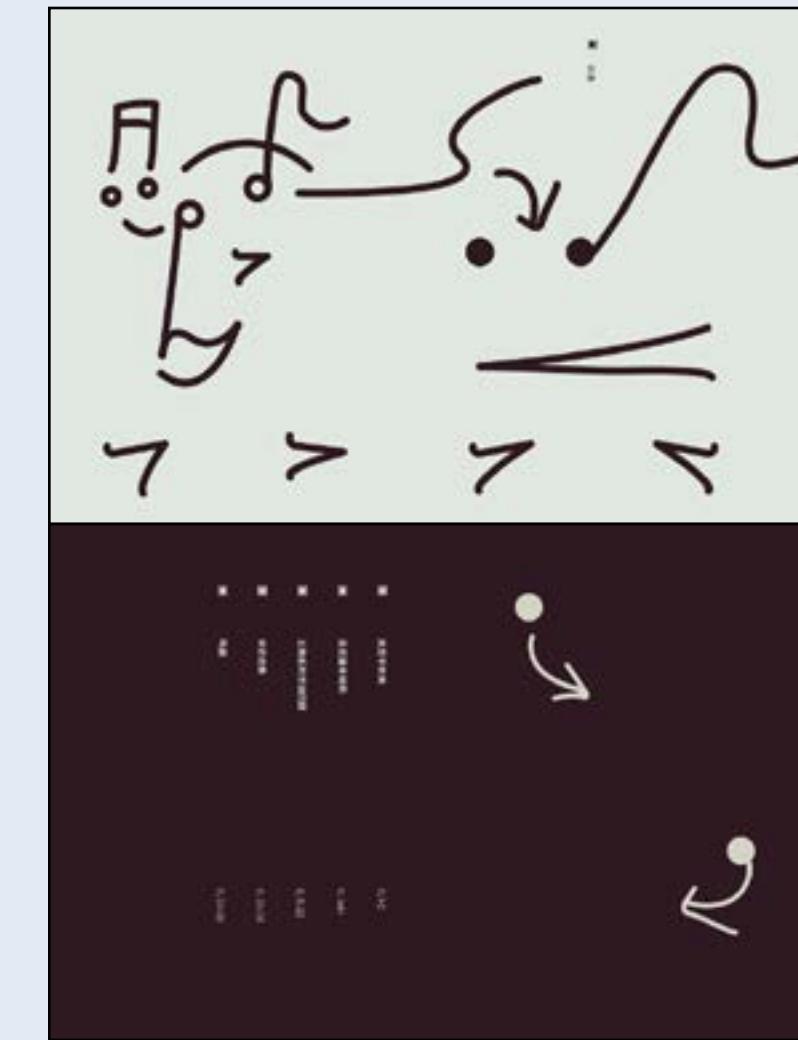
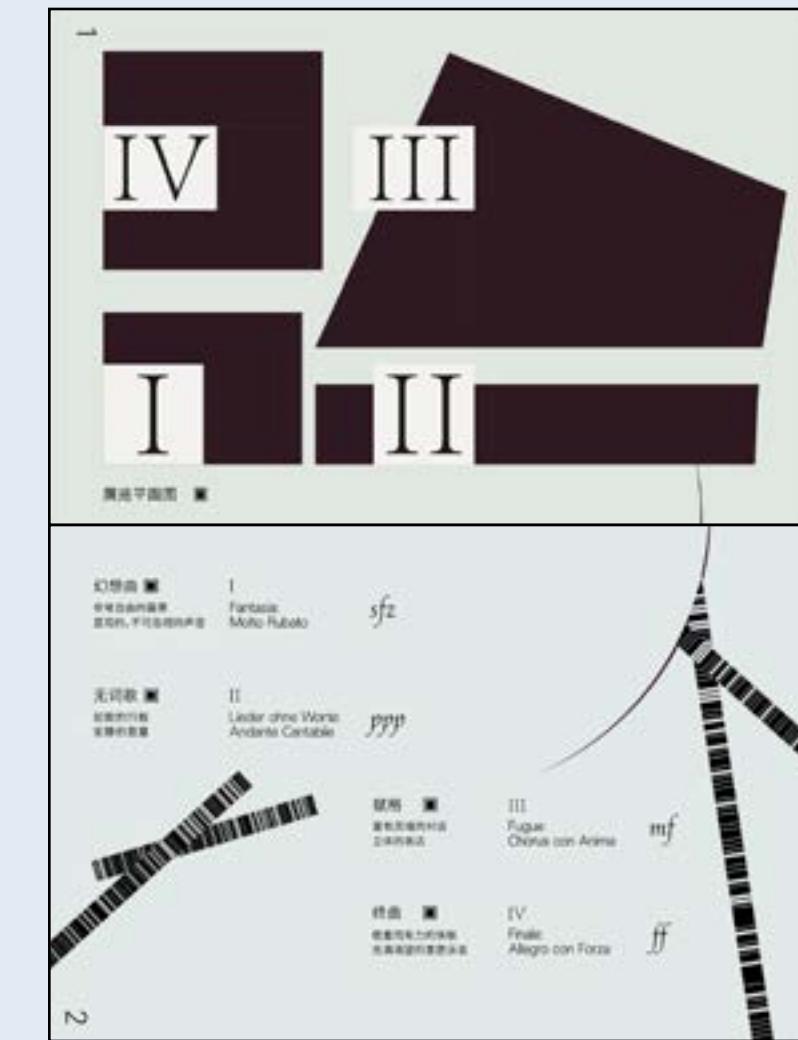




Posters for Activities



Book Design



Symphony Thematic Exhibition

“Deconstruction • Reconstruction •
Enchant”

Young Curators' Thematic Exhibition

Year:

2023

Role:

Spacial Designer
Graphic Designer
Technical Coordinator

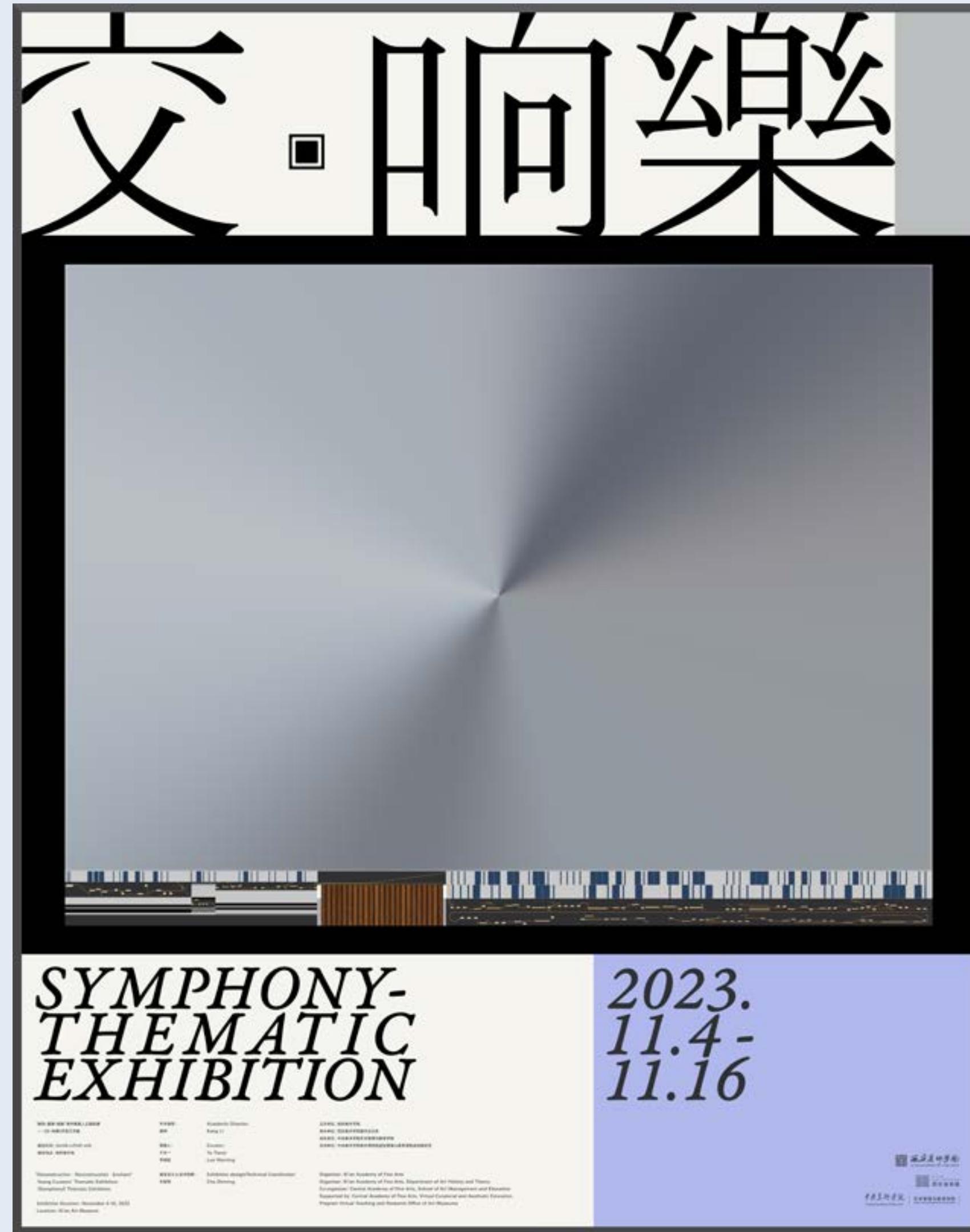
Duration

v

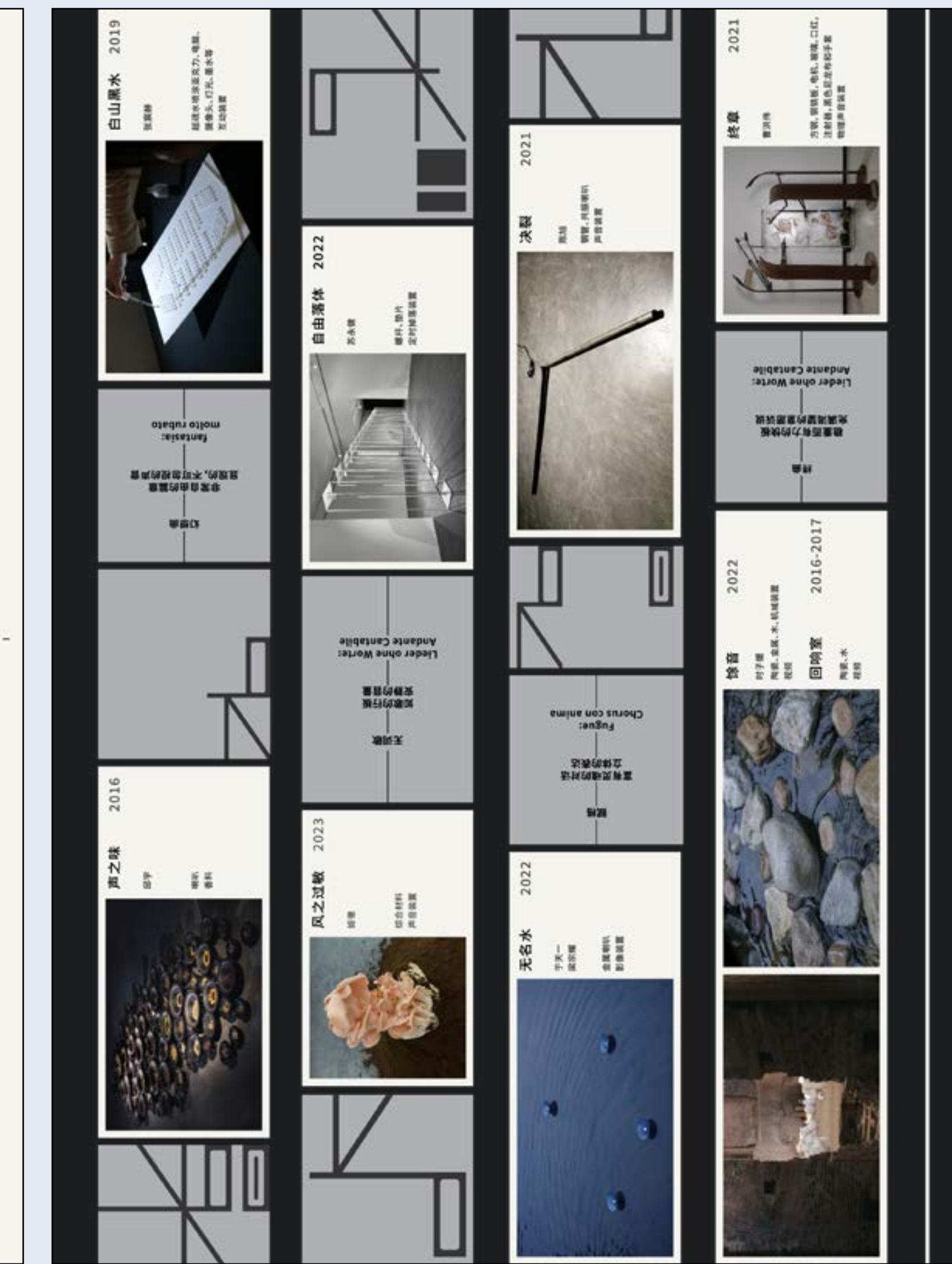
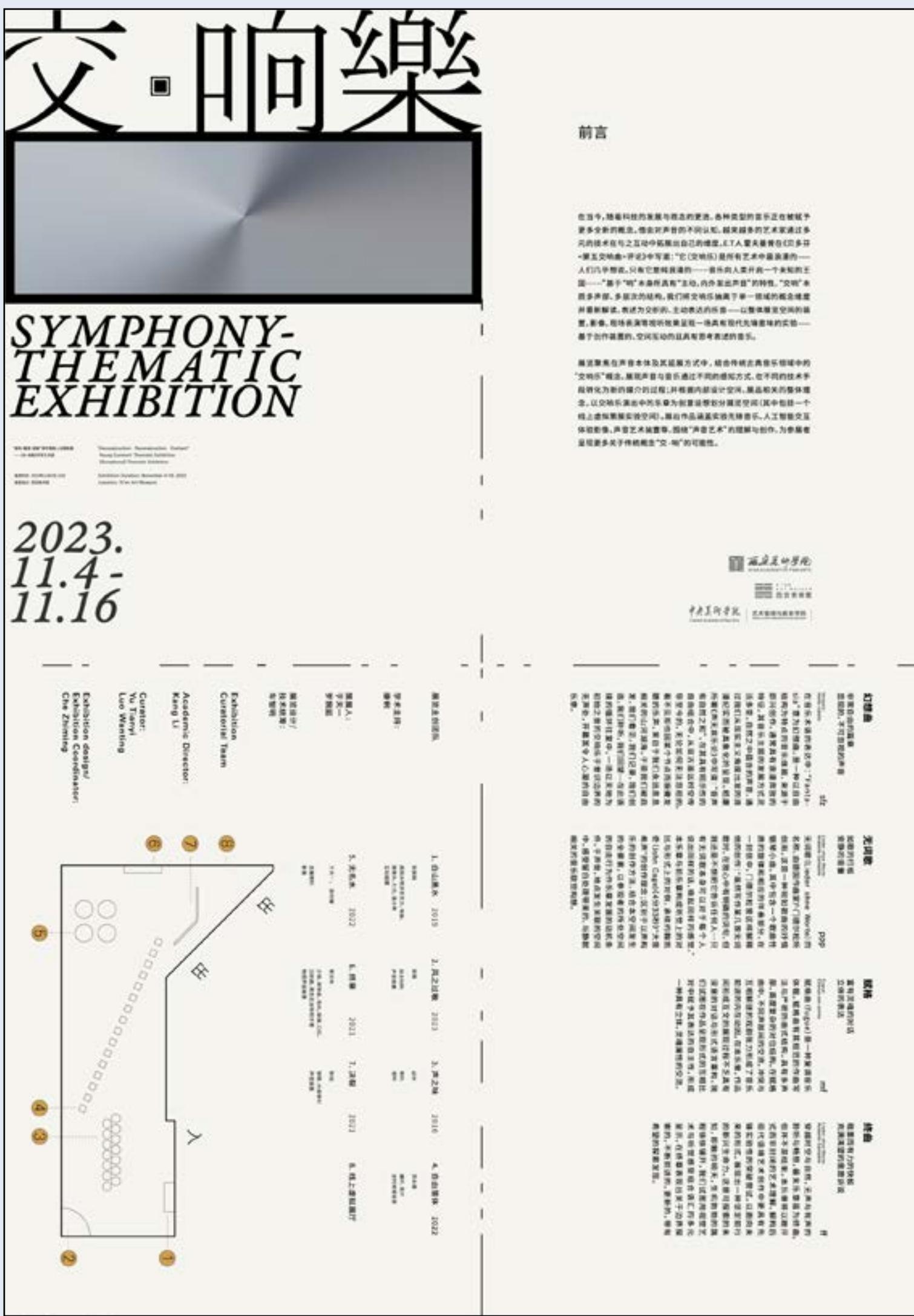
Hosted by
Art Museum of Central Academy of Fine
Arts, Central Academy of Fine Arts Facul-
ty Work Department (Personnel Depart-
ment) Central Academy of Fine Arts Fac-
ulty Development Center

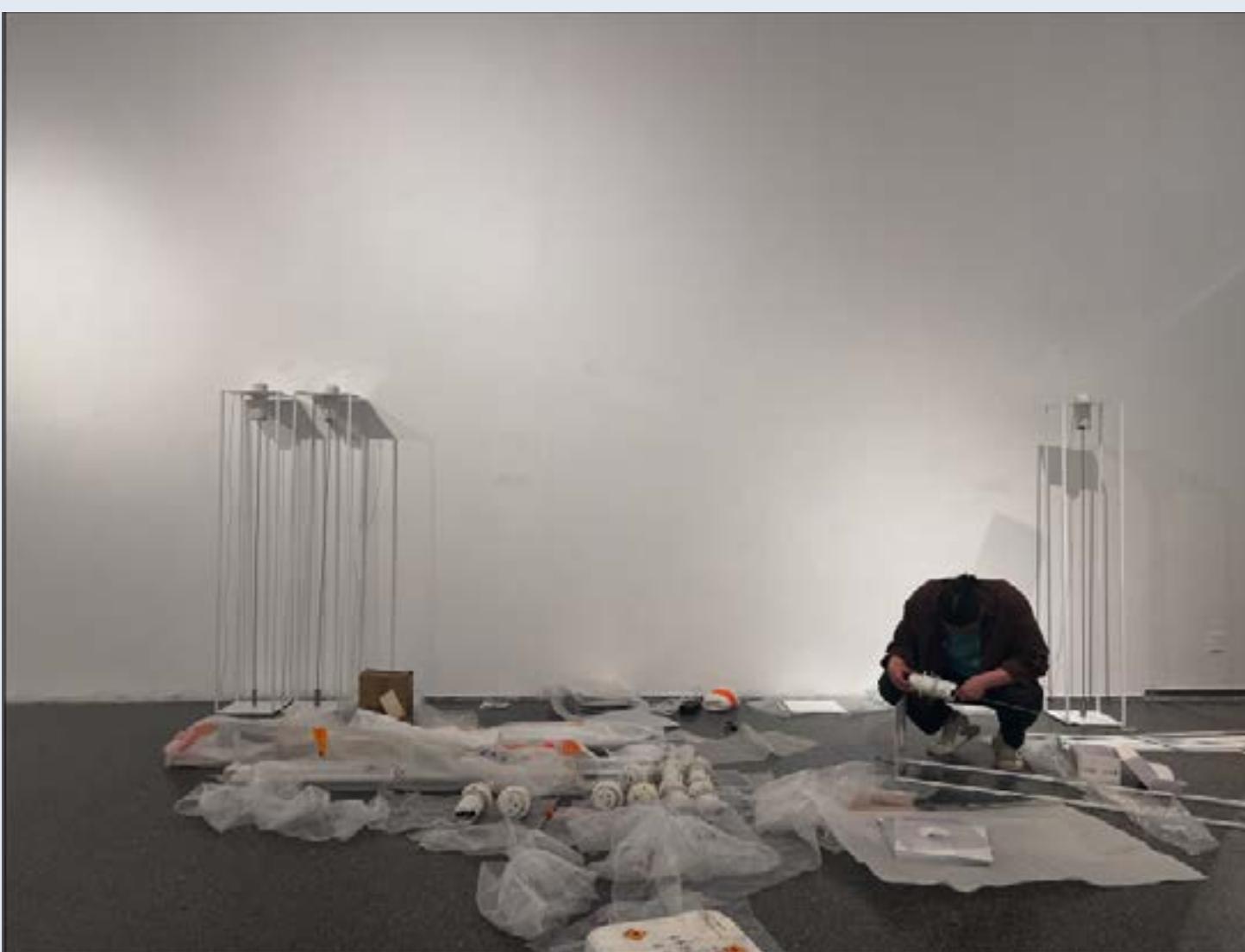
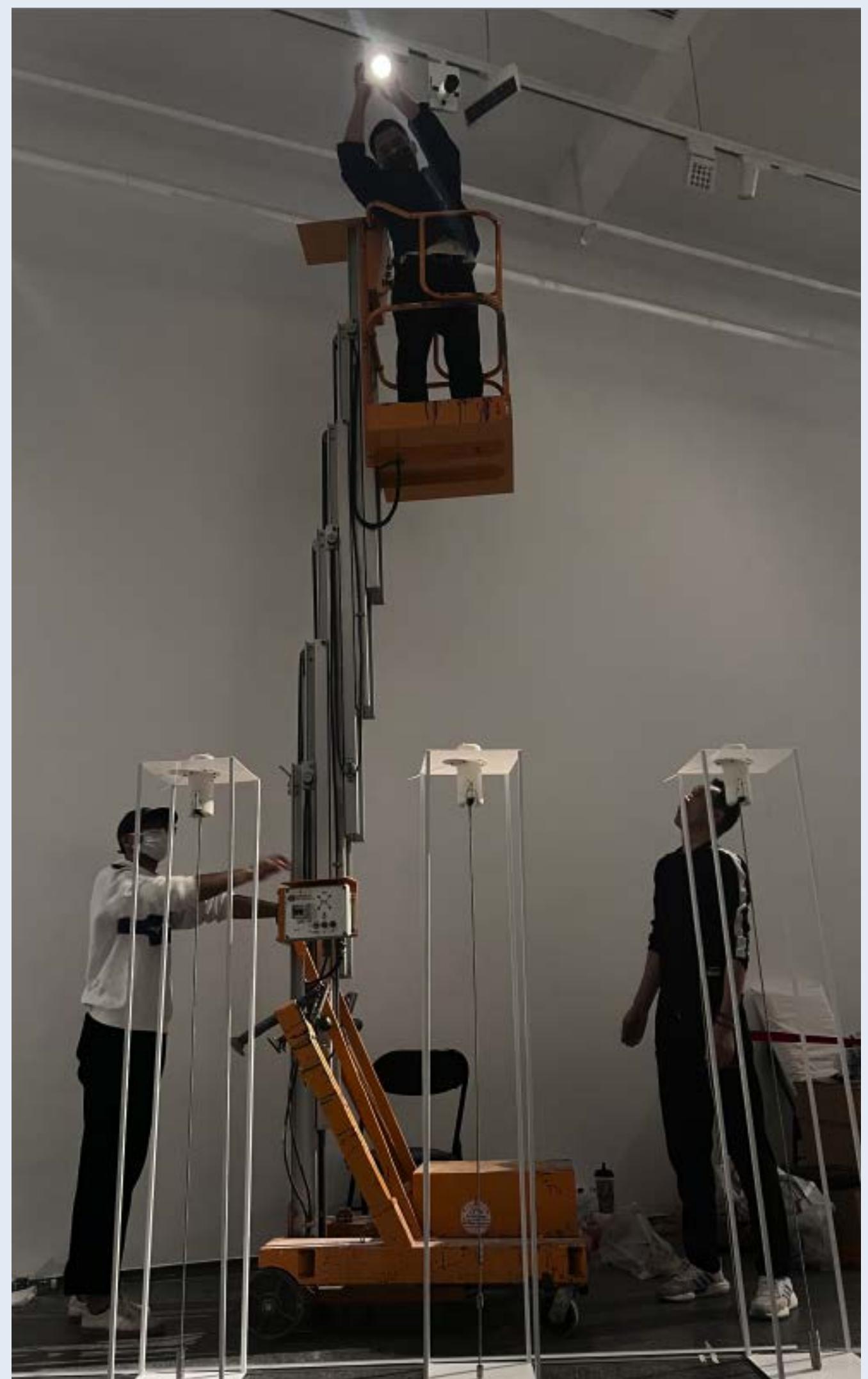
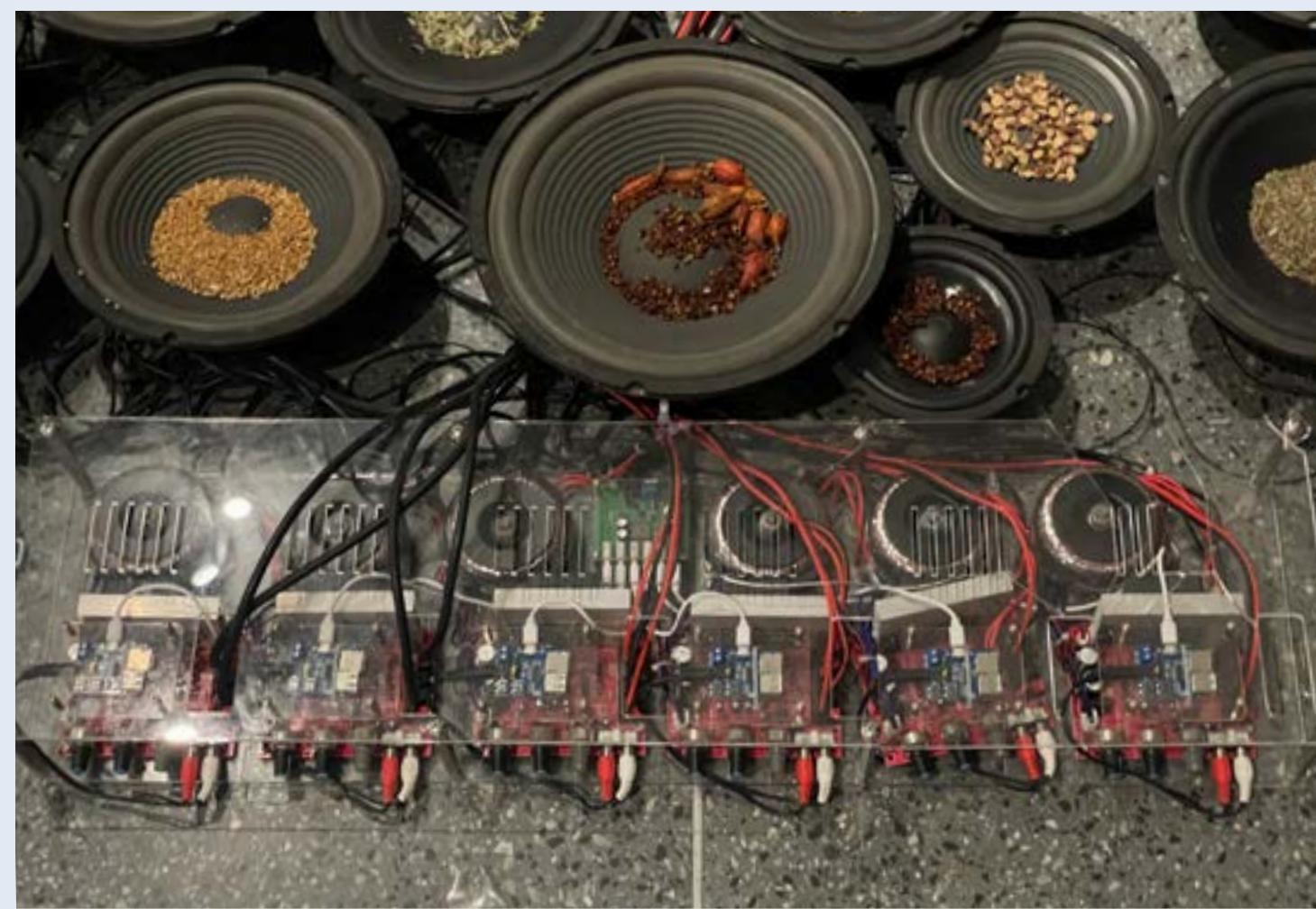
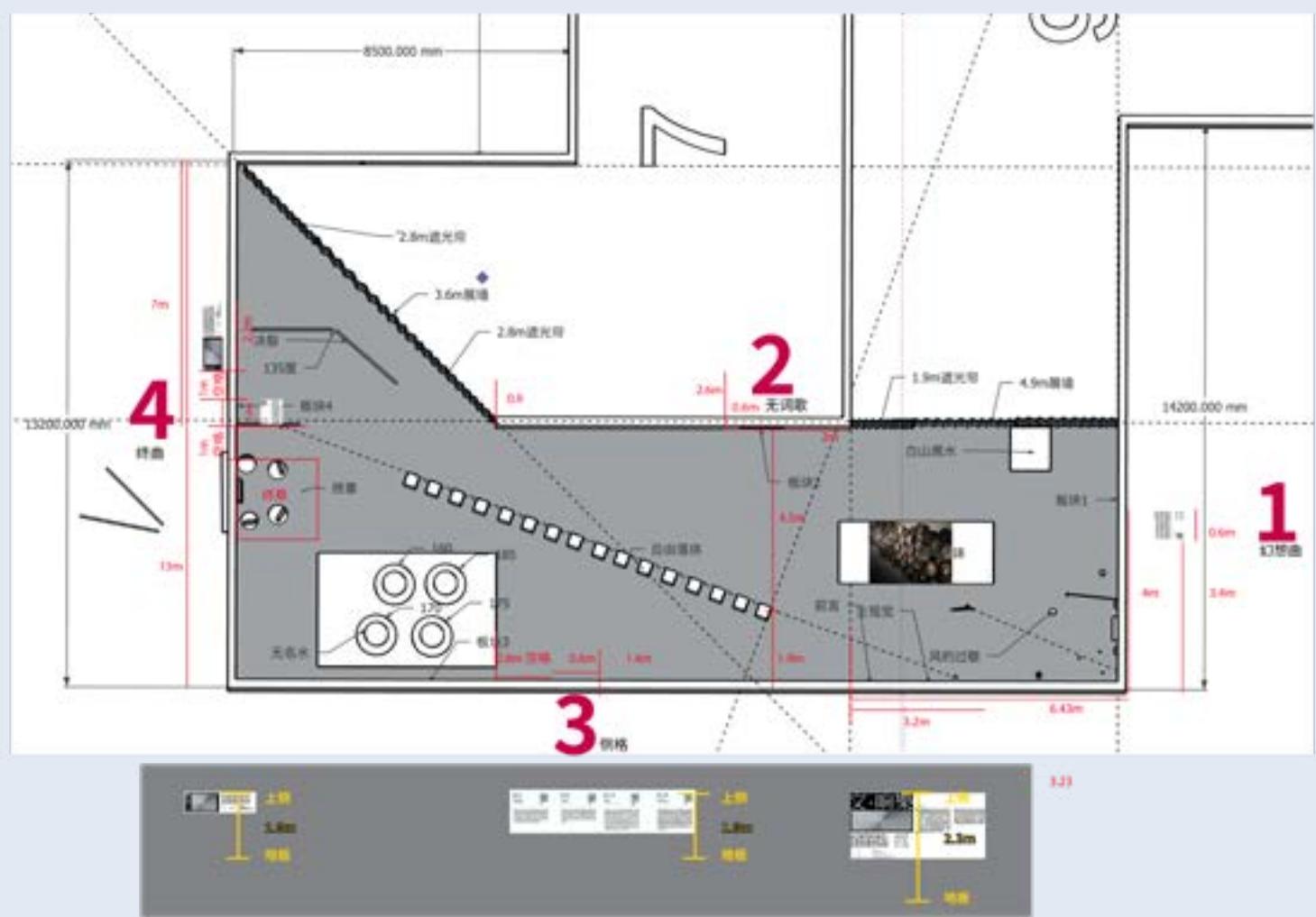
Co-sponsor
School of Art Management and Educa-
tion, Central Academy of Fine Arts

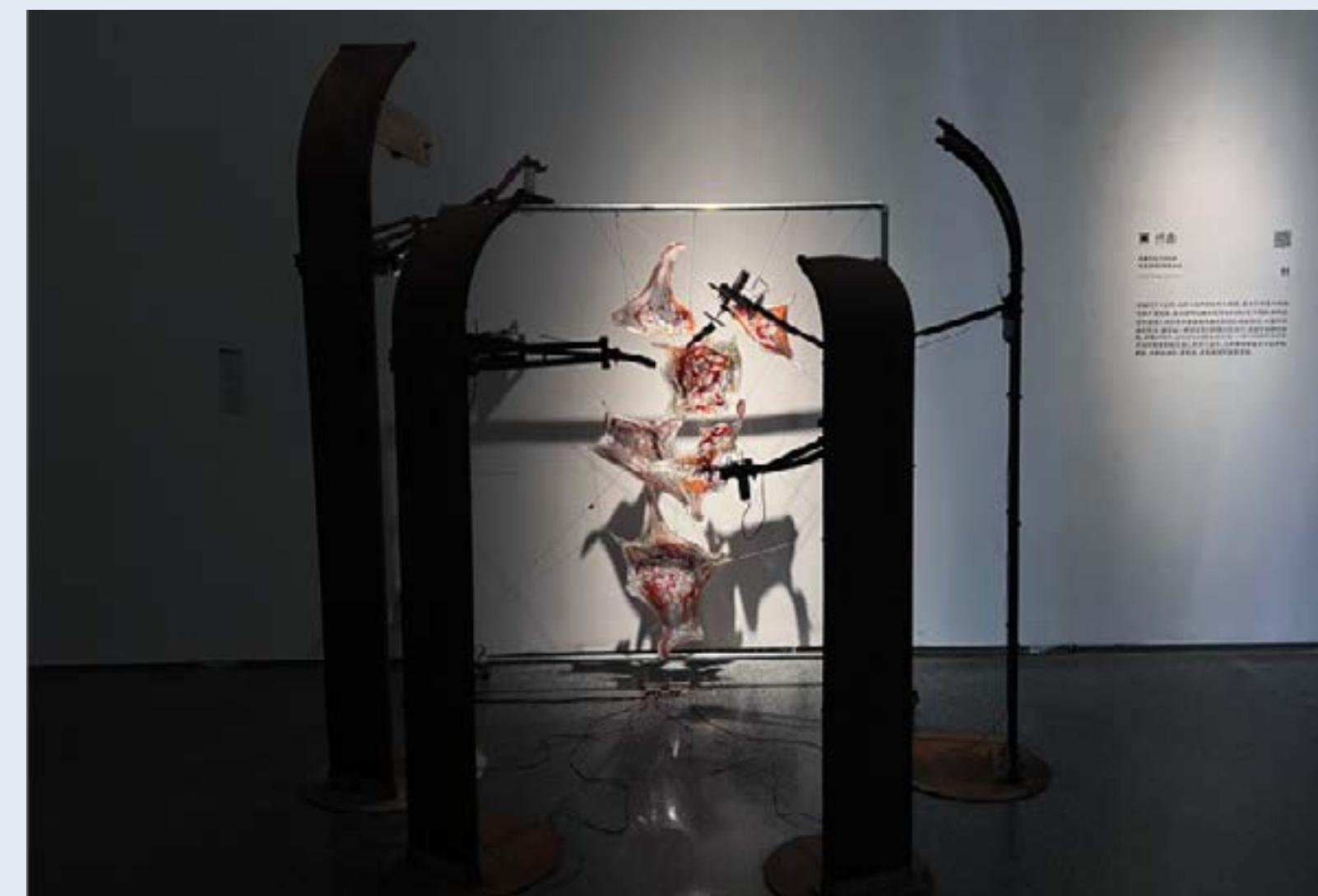
Co-organizer
Department of Musicology, Central Con-
servatory of Music



Print Material







FUTURE UNKNOWN

Global Conference Public Sculpture

Public Sculpture Design

Year:
2023

Role:
Graphic Designer,
Sculpture Designer



Abstraction Modules

Attempt in Manufacturing With Art

Year:

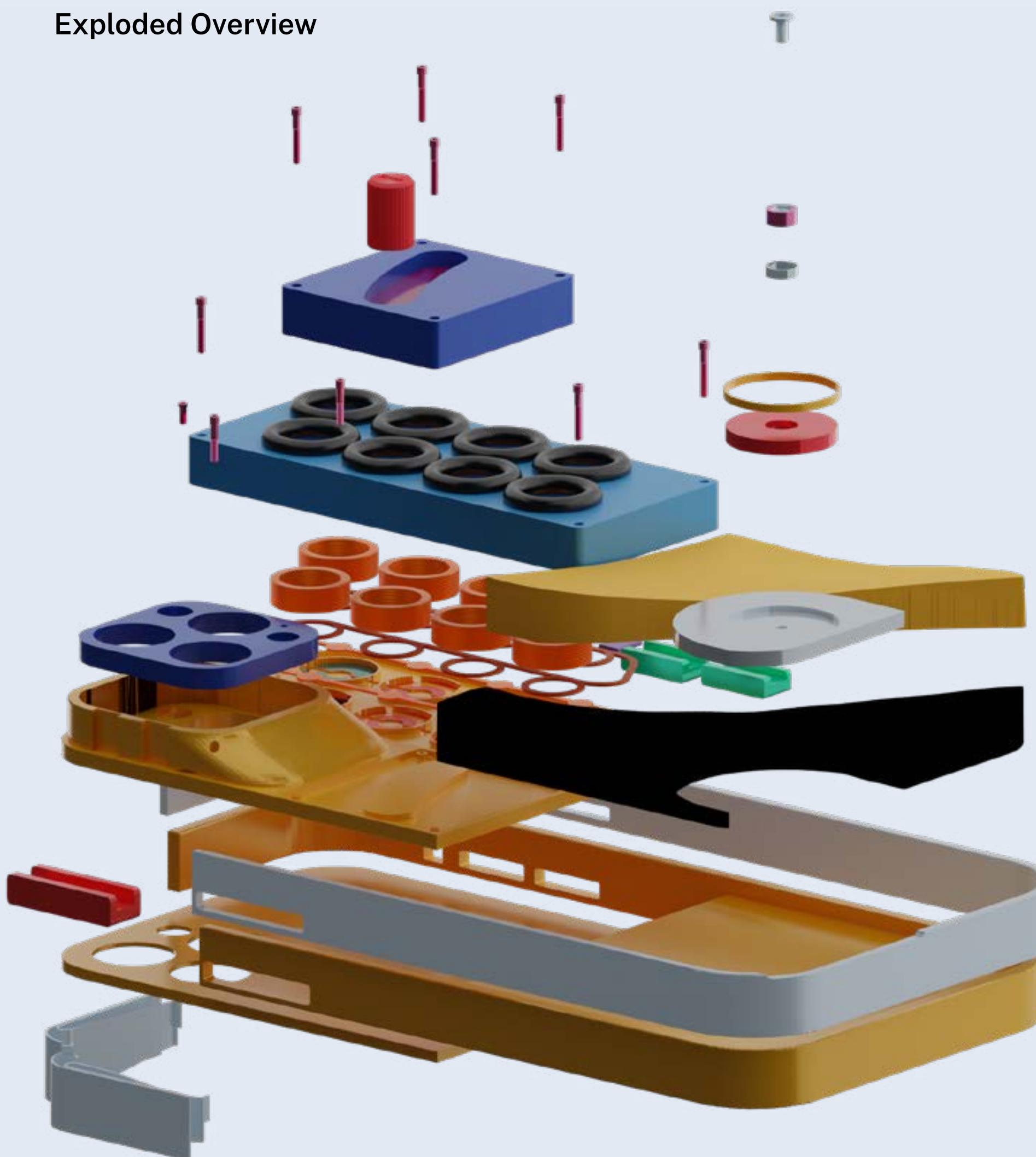
2022

Medium:

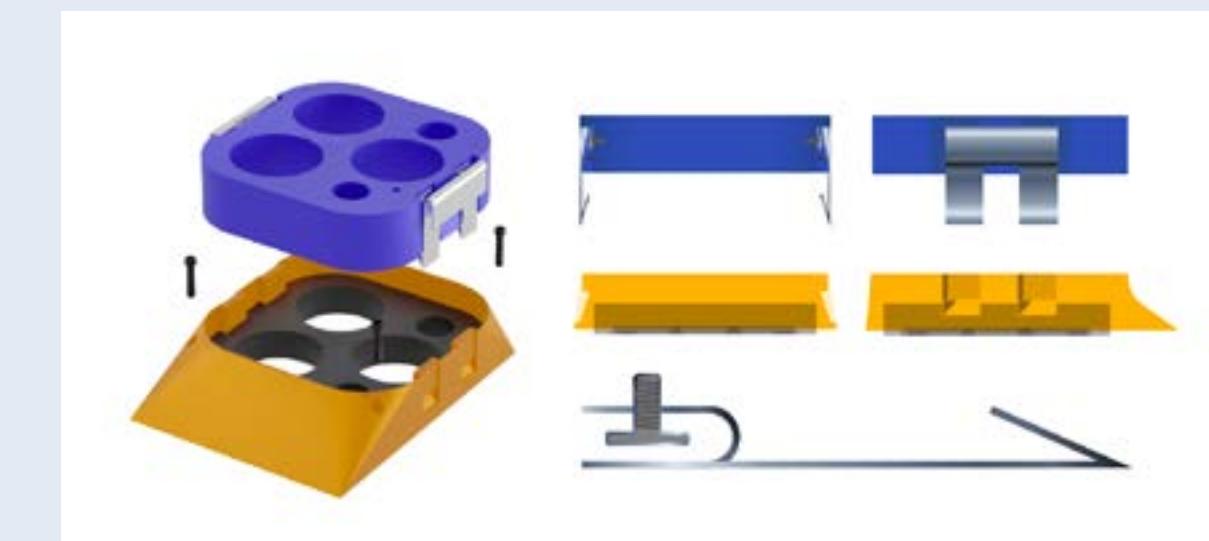
Tool Design,
Graphic Design,
Photogrammetry,
Photography,

Creating modules for the iPhone's LiDAR camera for abstract photography is important because it opens up new dimensions in the field of visual art. Photography, in its earliest concept, has always been a form of writing with the use of light (Encyclopedia of Aesthetics, p. 491). Taking that concept literally, it's not hard to imagine various imaginative forms of photography using point clouds as prominent carriers (languages) of its medium. separating optical, physical, image. each module aims to curate and distort creating a surreal abstract end result.

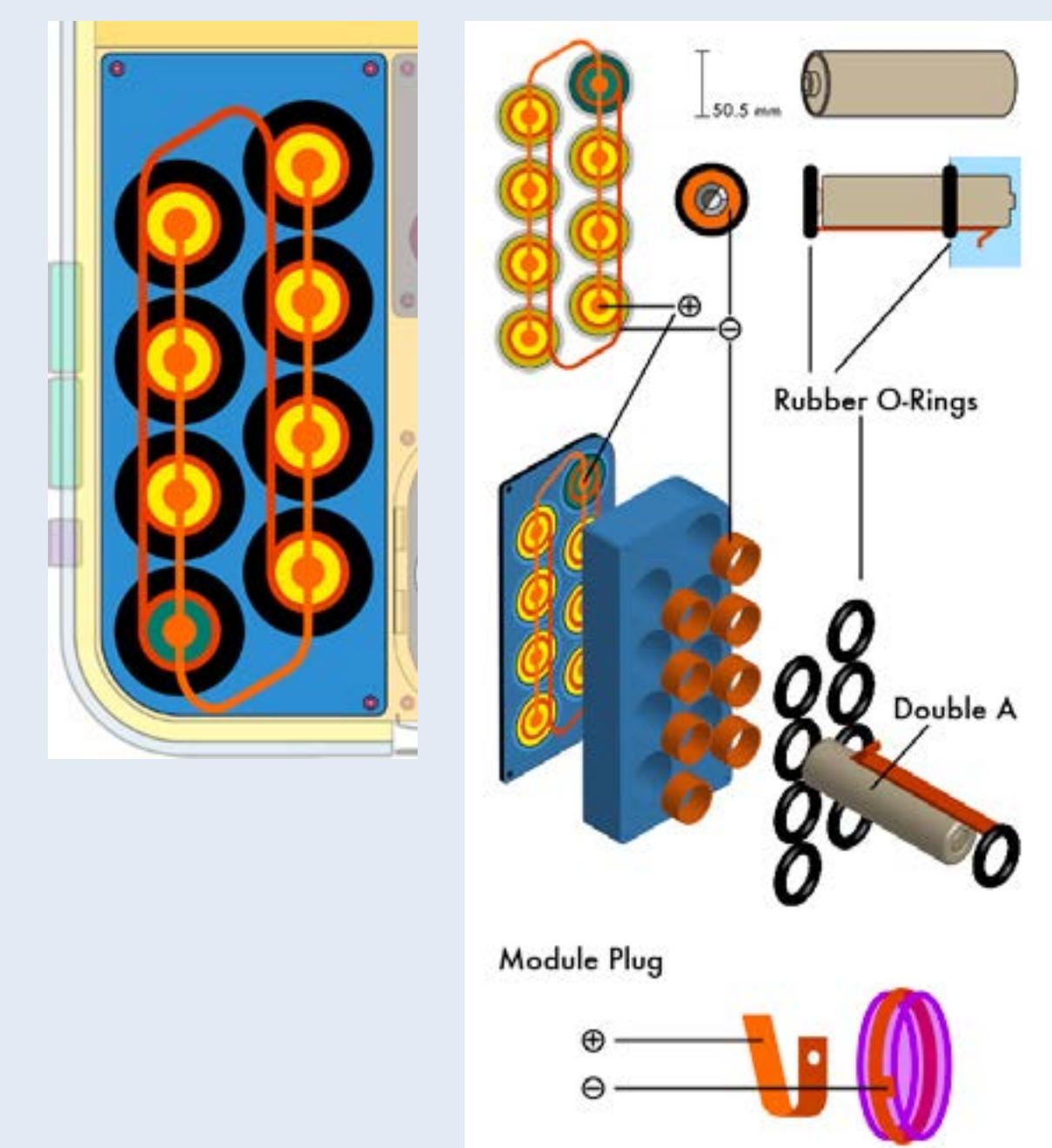
Exploded Overview



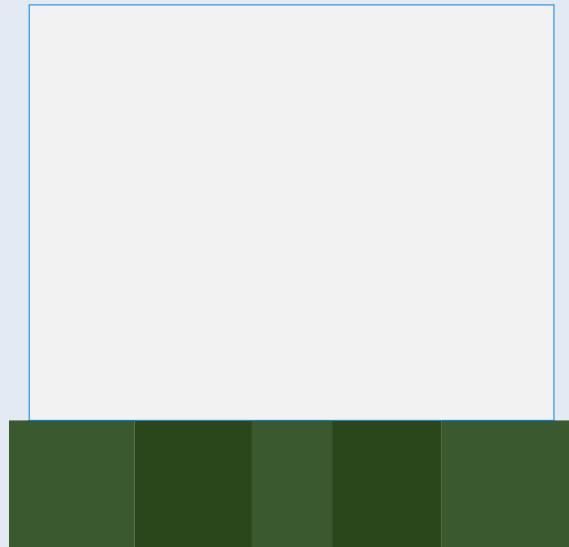
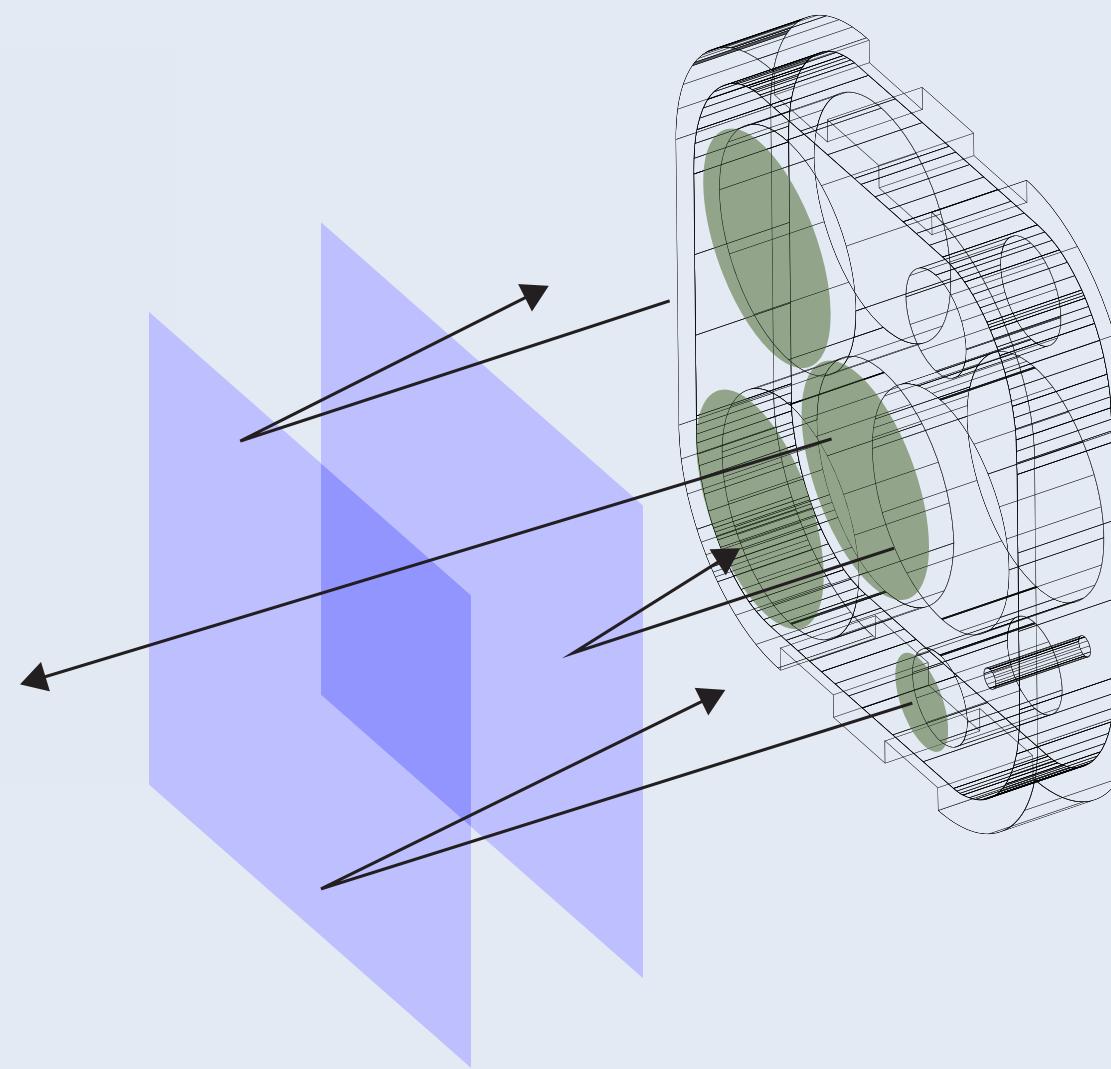
Basic Module 1



Basic Module 2



Optical Distortion Module



using lidar sensor and the optical sensor, a multi dimensional repetition of an image can be achieved.

Original



Distorted

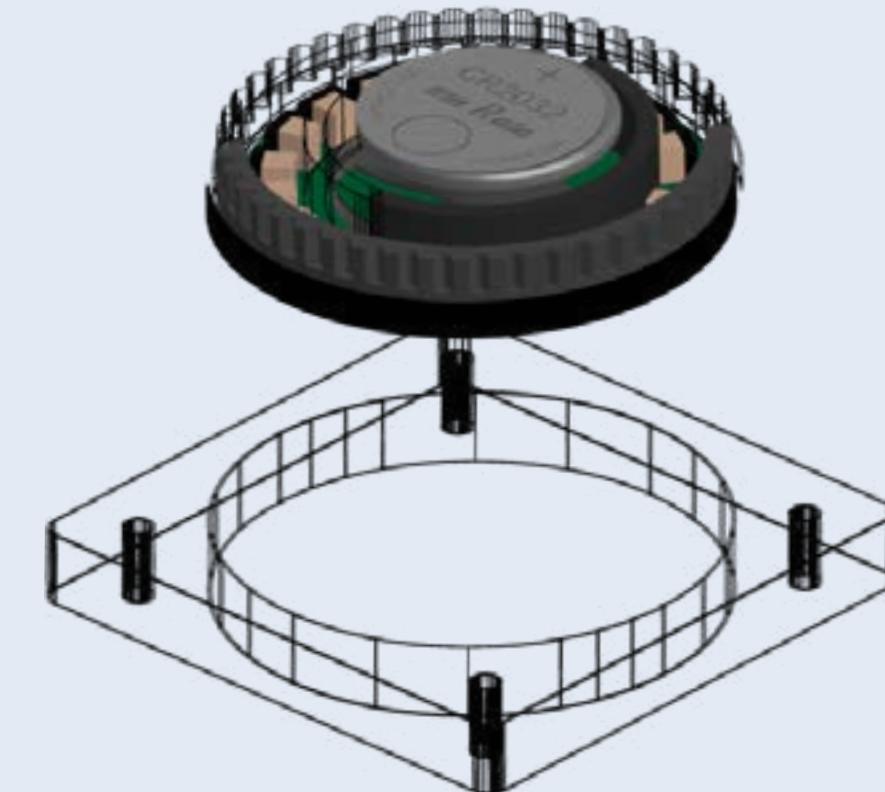
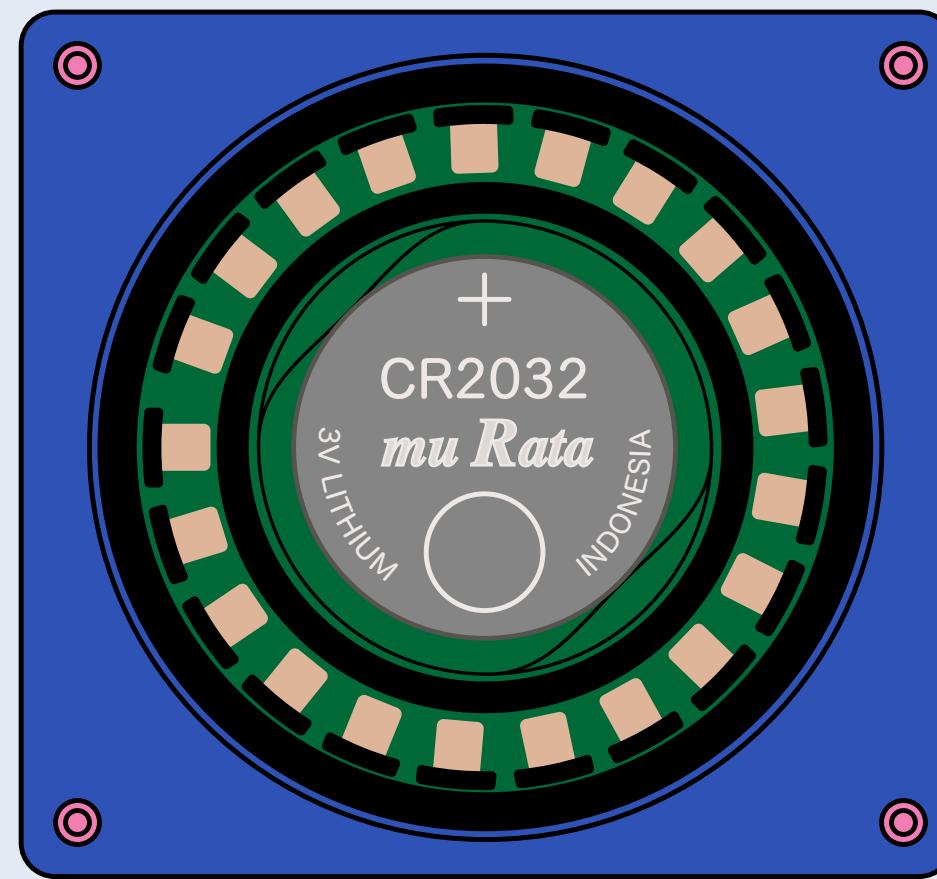


Effect: A person scanned with a opaque glass, difuse / stretch effect

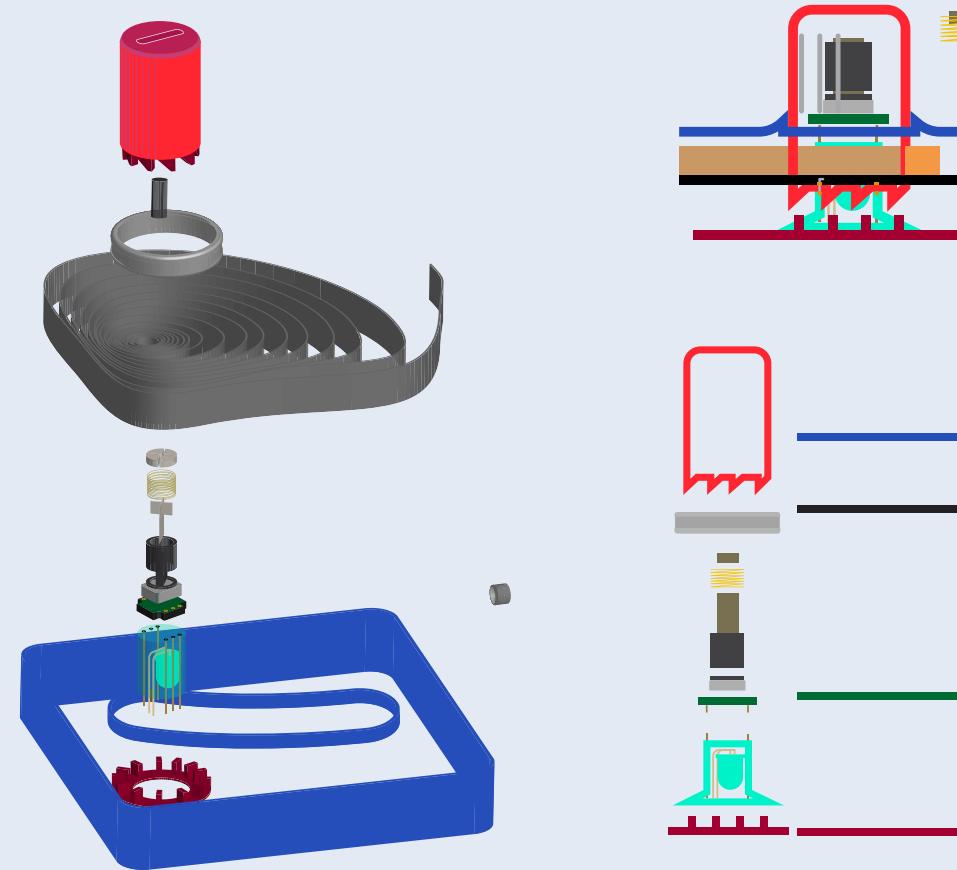
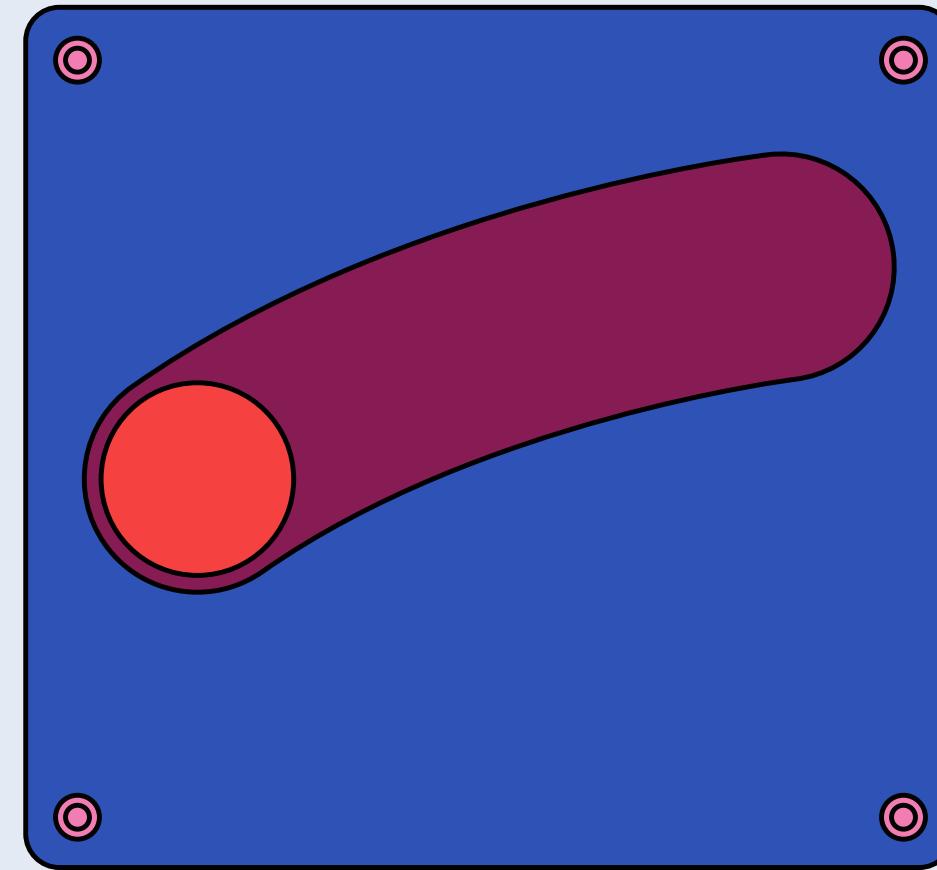


Manipulation Module

Motor (Physical)

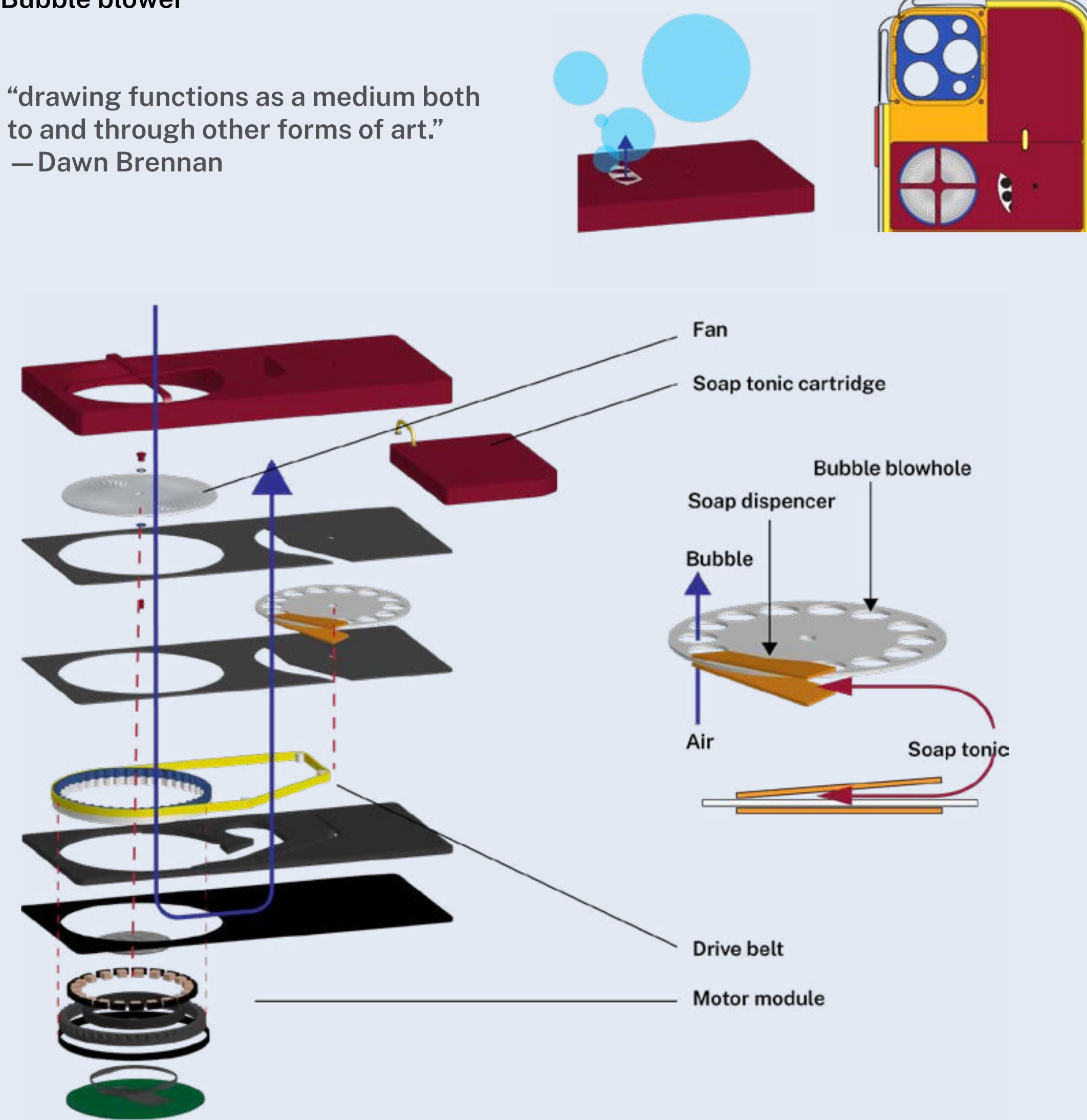


Button (Digital)



Bubble blower

"drawing functions as a medium both to and through other forms of art."
— Dawn Brennan



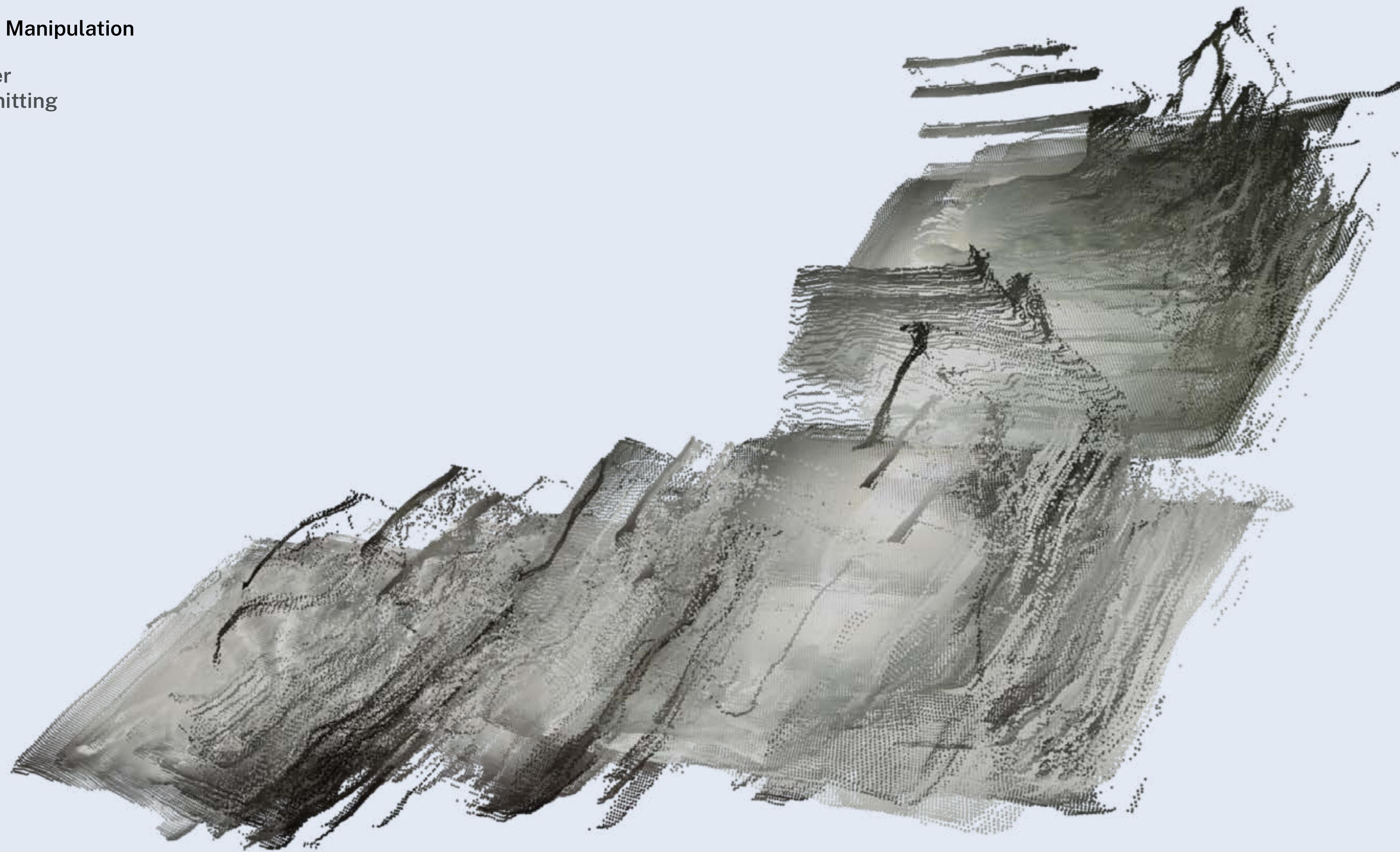
Effect: Physical Manipulation

Scanned Bubble (Fabricated)

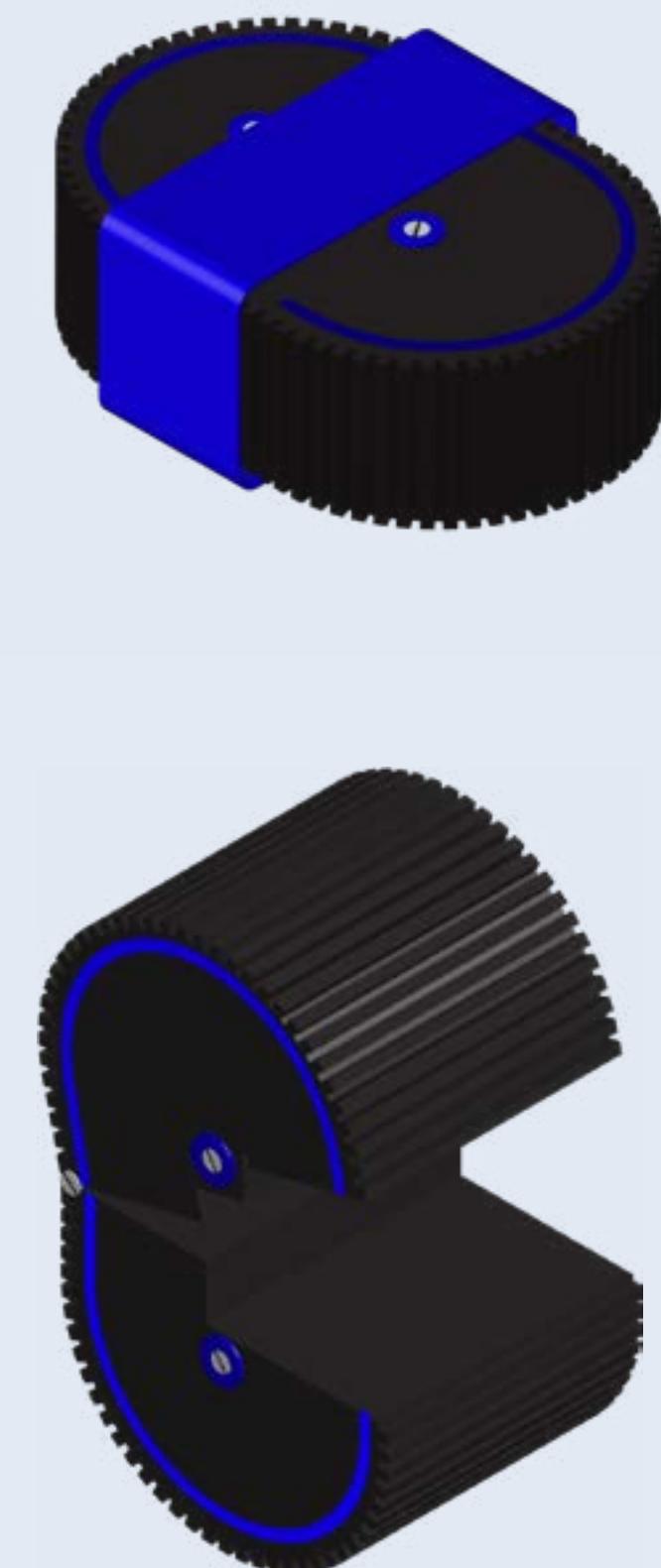
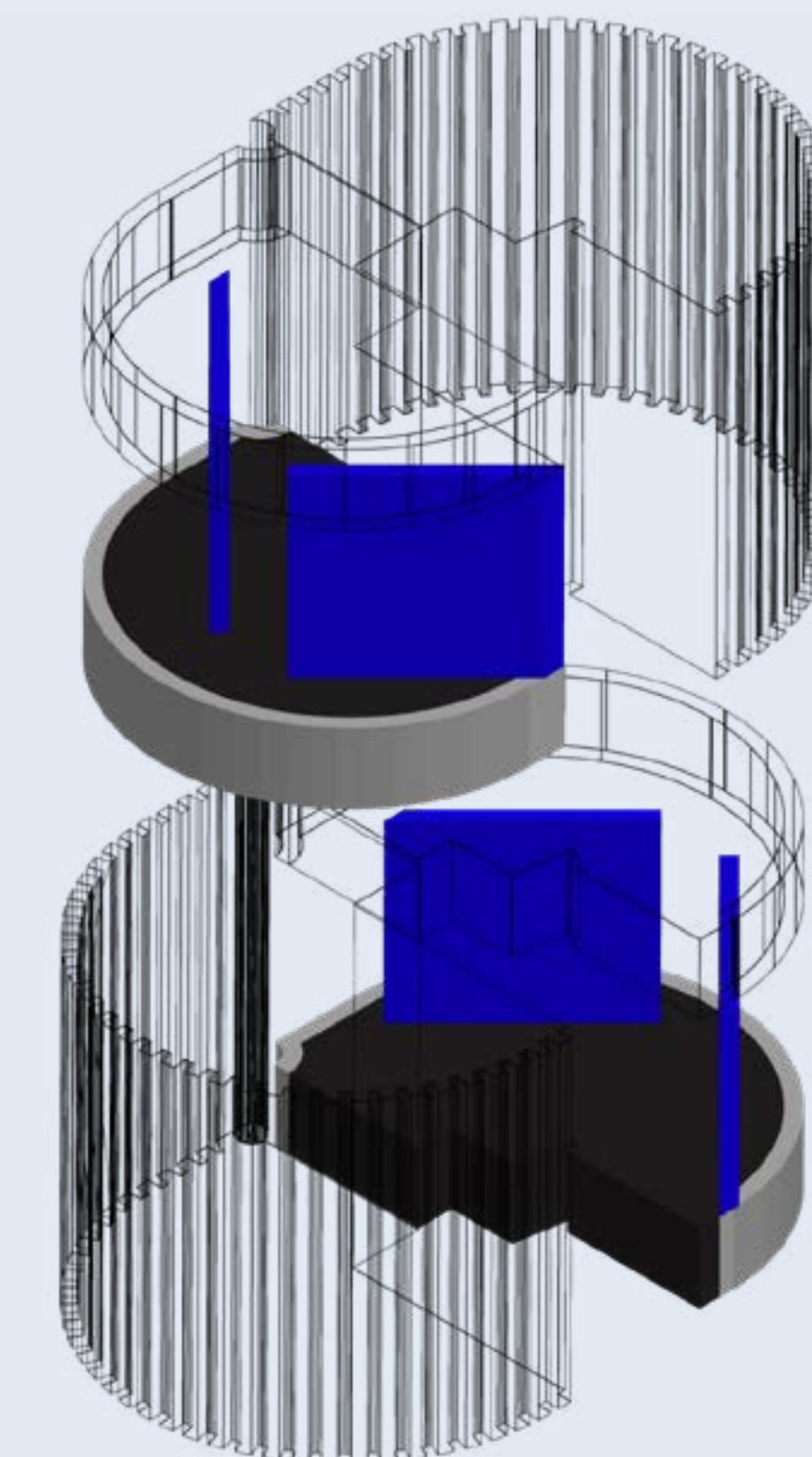
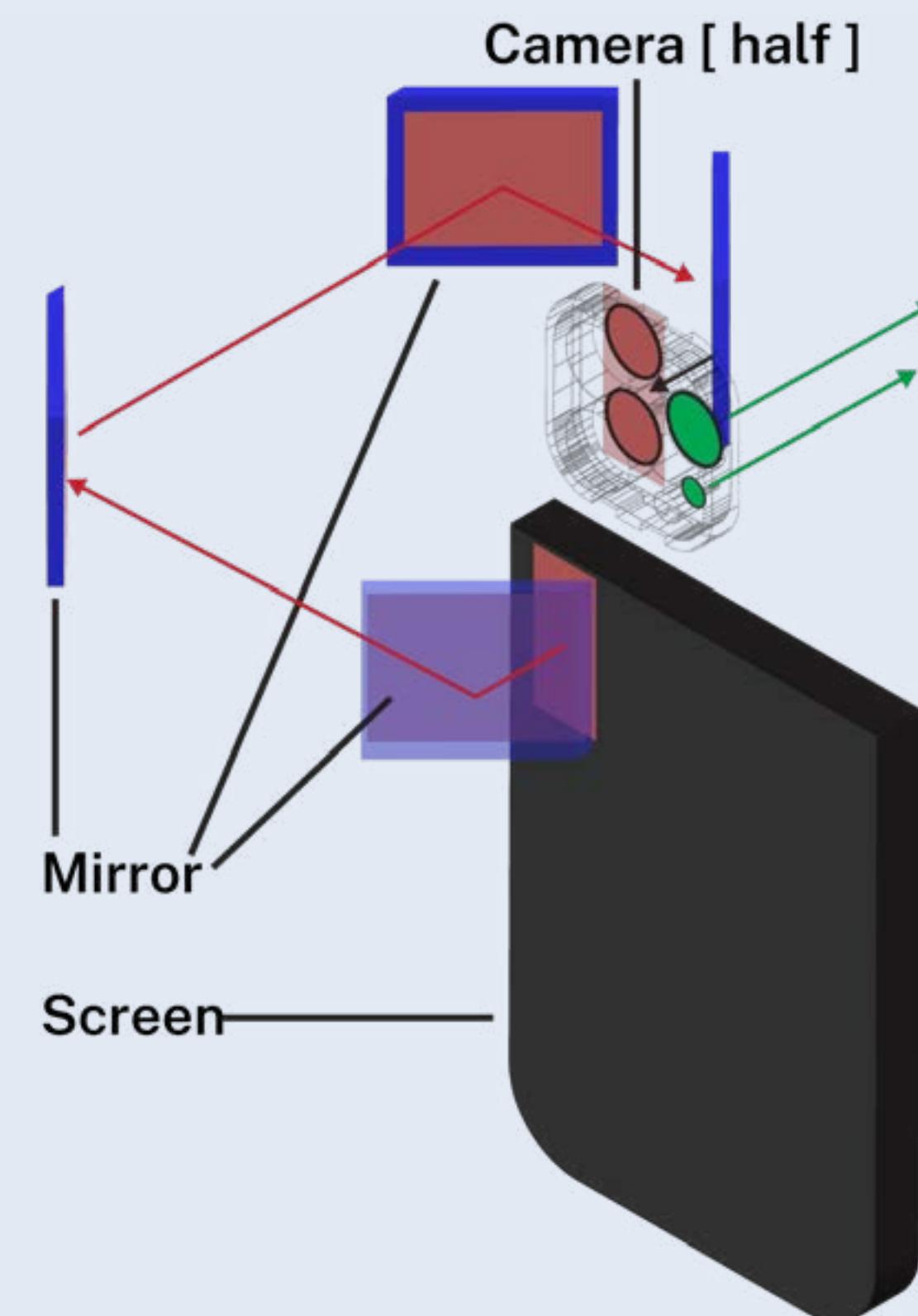
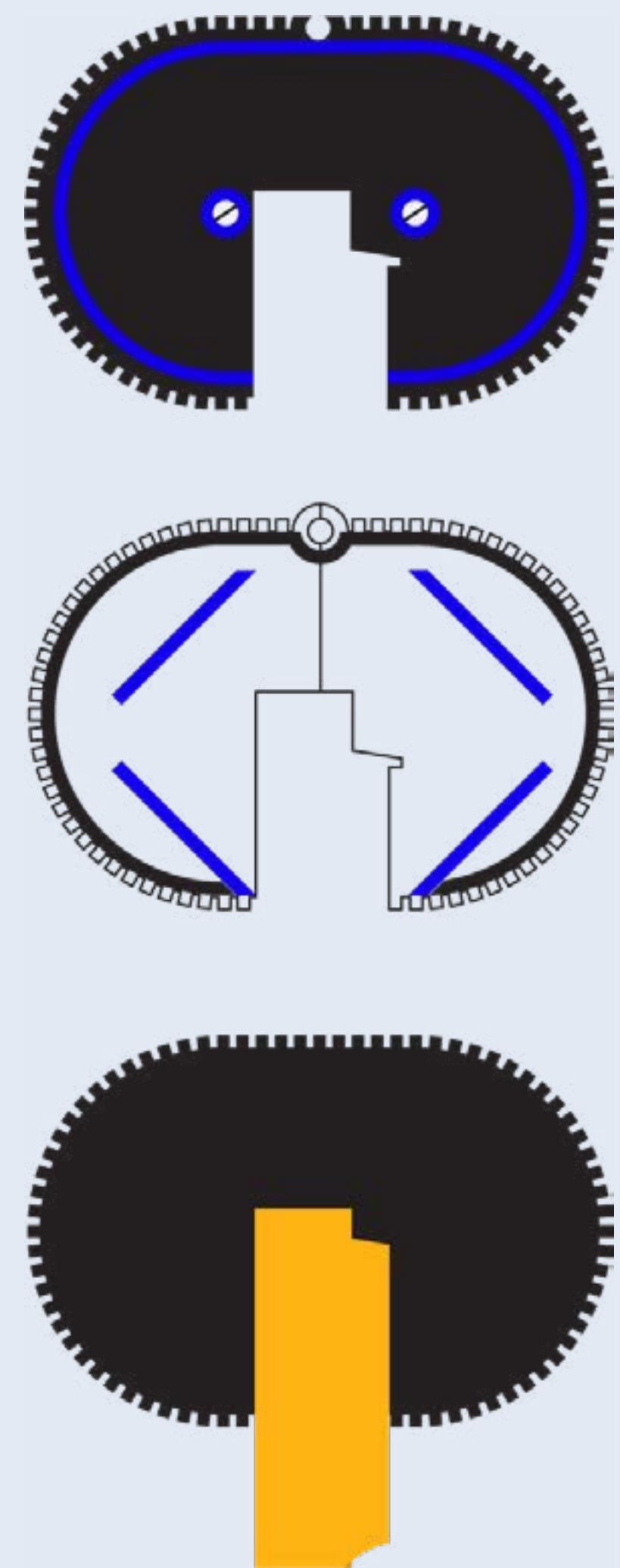


Effect: Digital Manipulation

Scanned water
with frame limitting



Layered Image Distortion Module



Effect: Layered image + Photogrammetry

Scanned Back ally with picture of a casino (Fabricated)



China Climate Action Week Thematic Exhibition

Exhibition Graphic Design

Year:

2022

Role:

Graphic Designer

Duration:

2022.09.10 - 02.25

Organizer:

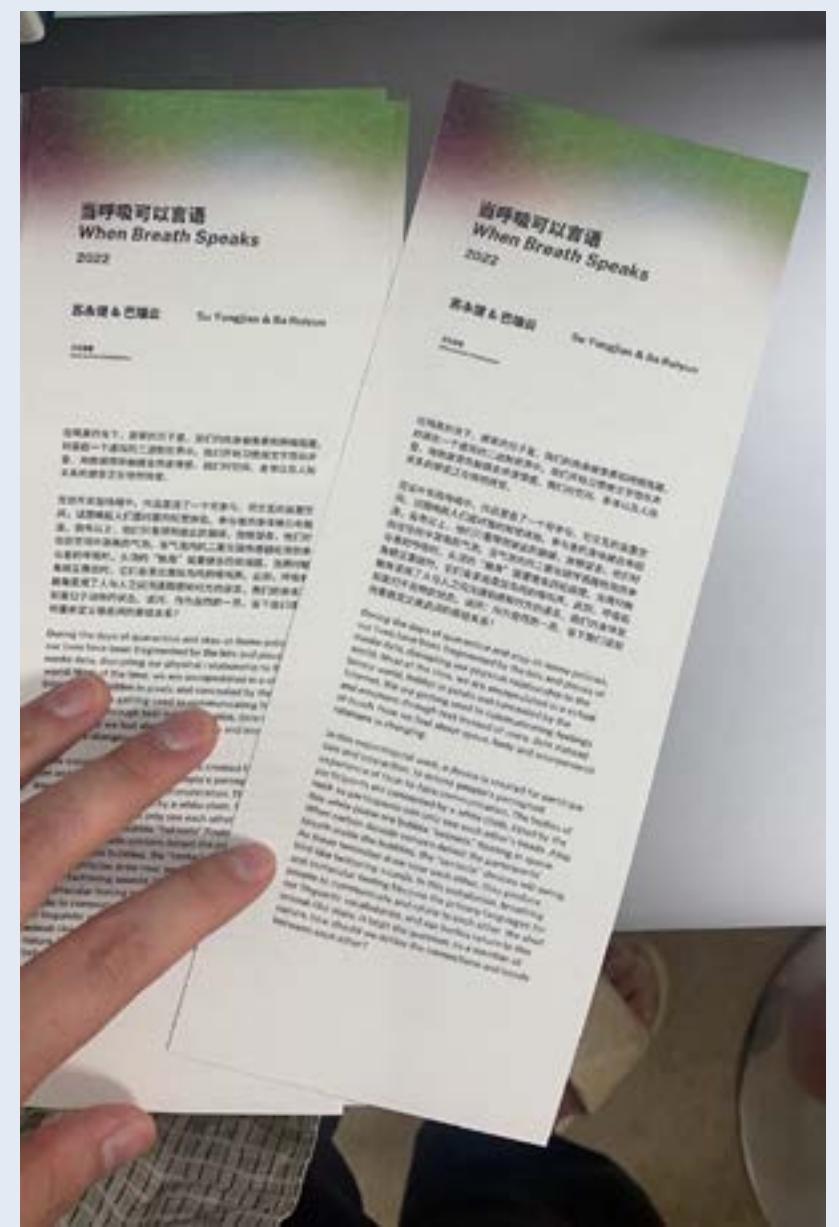
World Wide Fund for Nature(WWF)

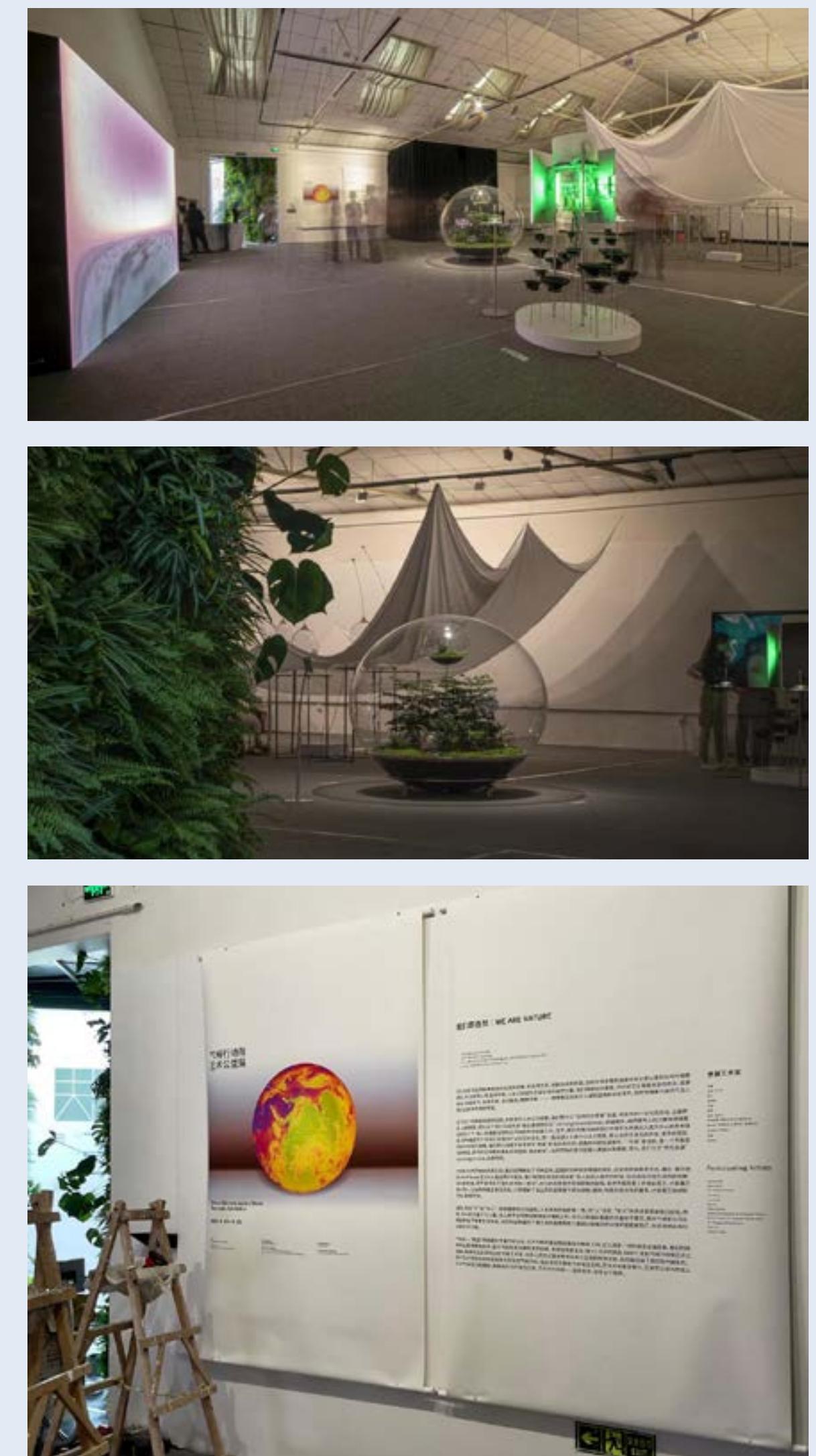
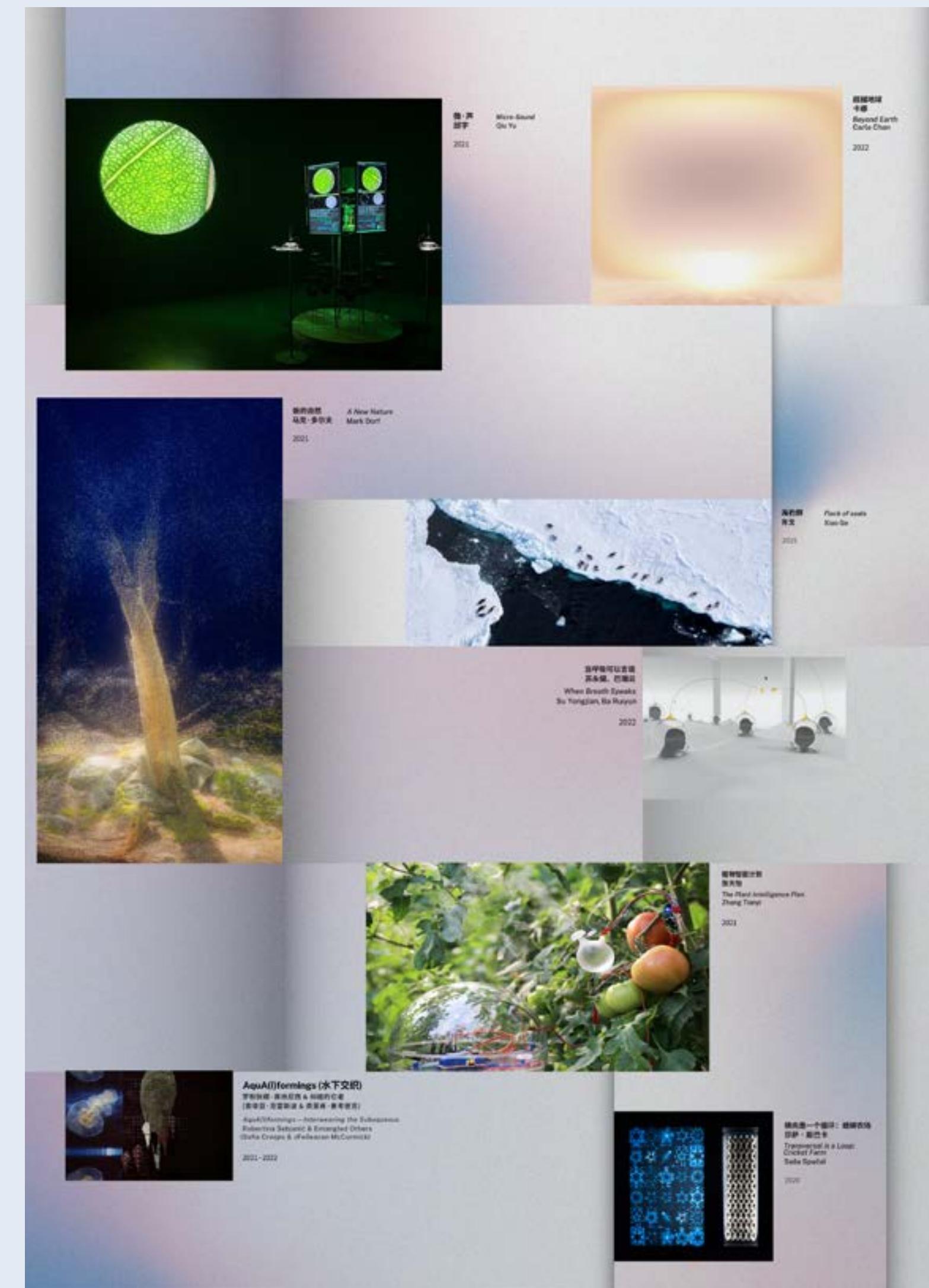
Official Advisor:

Center for Environmental Education and Communications of Ministry of Ecology and Environment

Academic Advisor:

Central Academy of Fine Arts (CAFA)





Works:

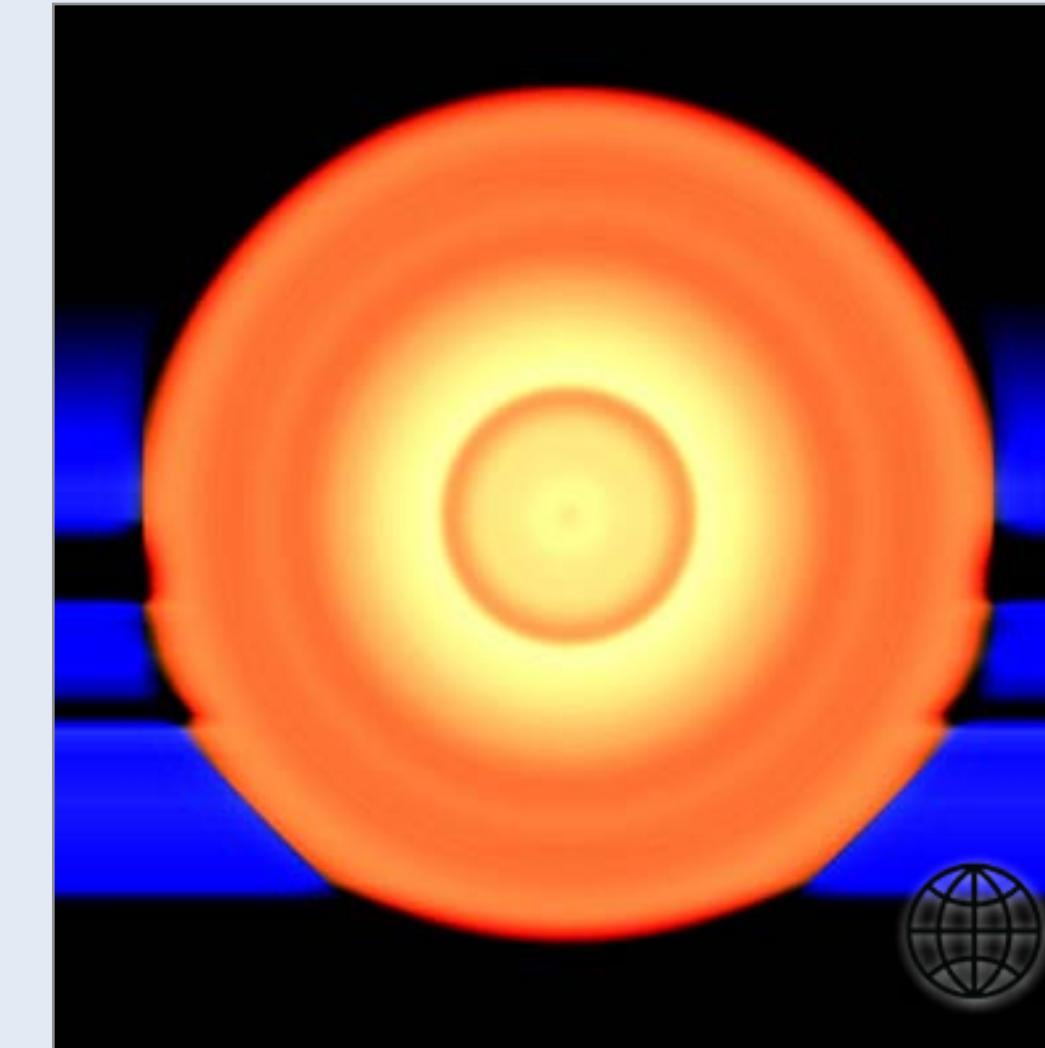
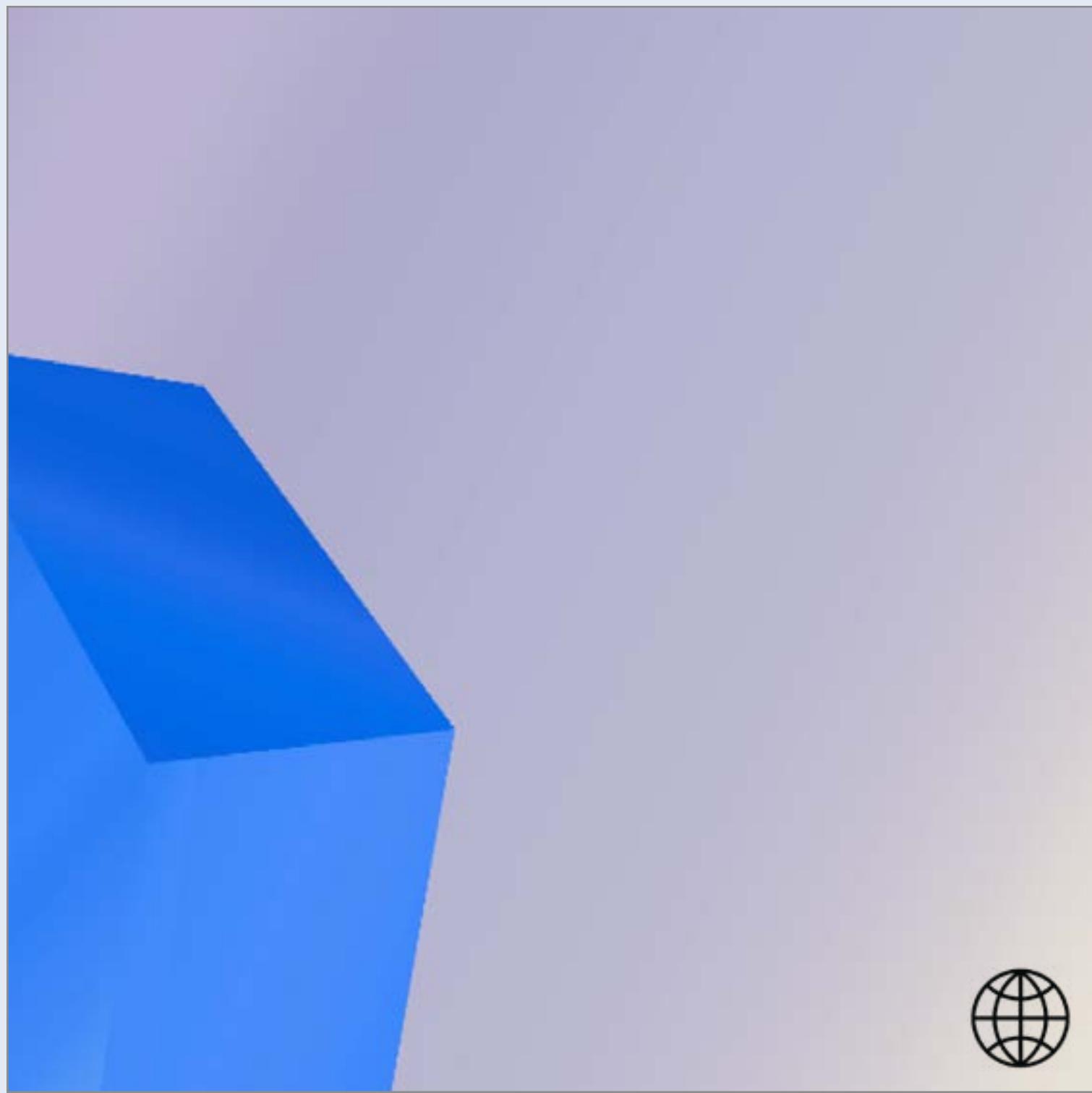
Art Works

Graphic Design

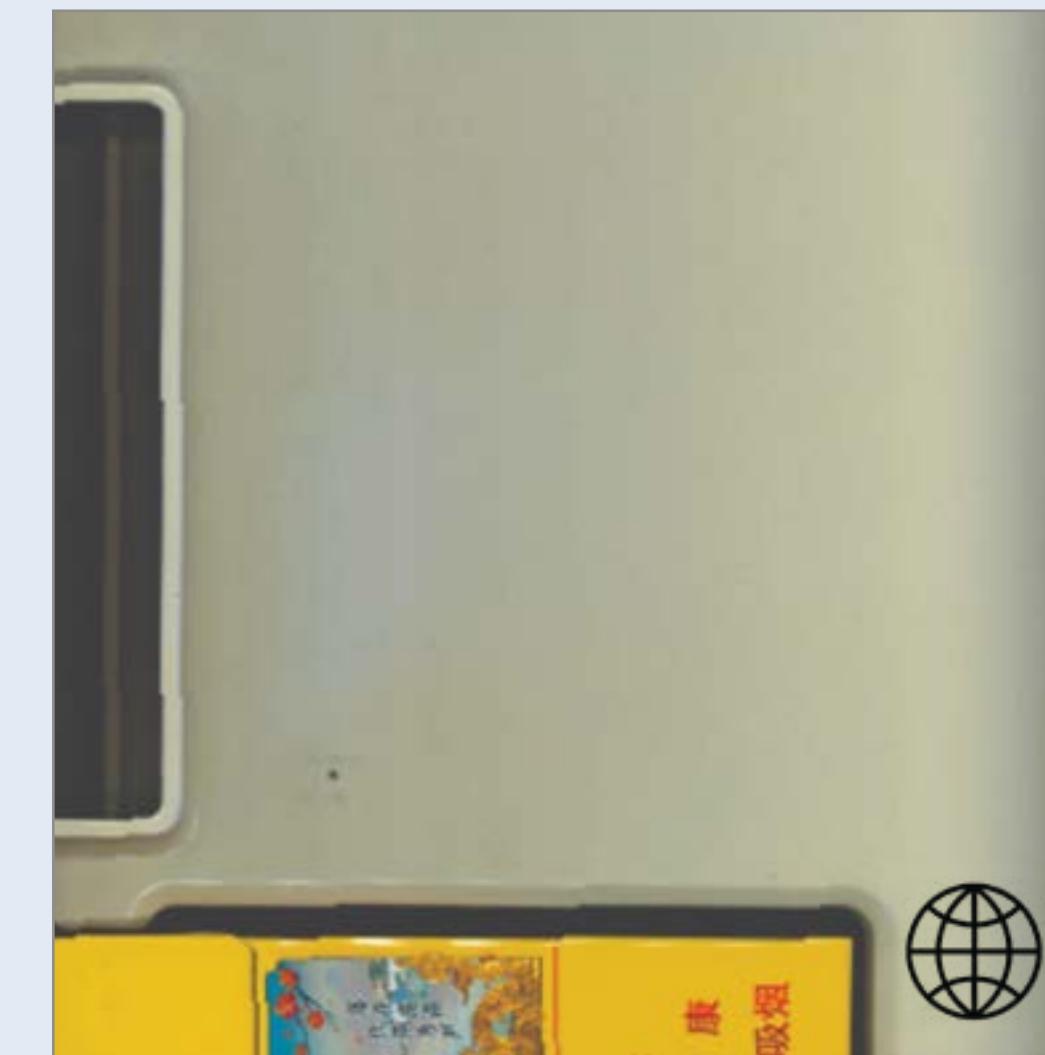
Music

Random 2025 Uploads

skiingfeeling02 :
4:09



red market04 :
3:14



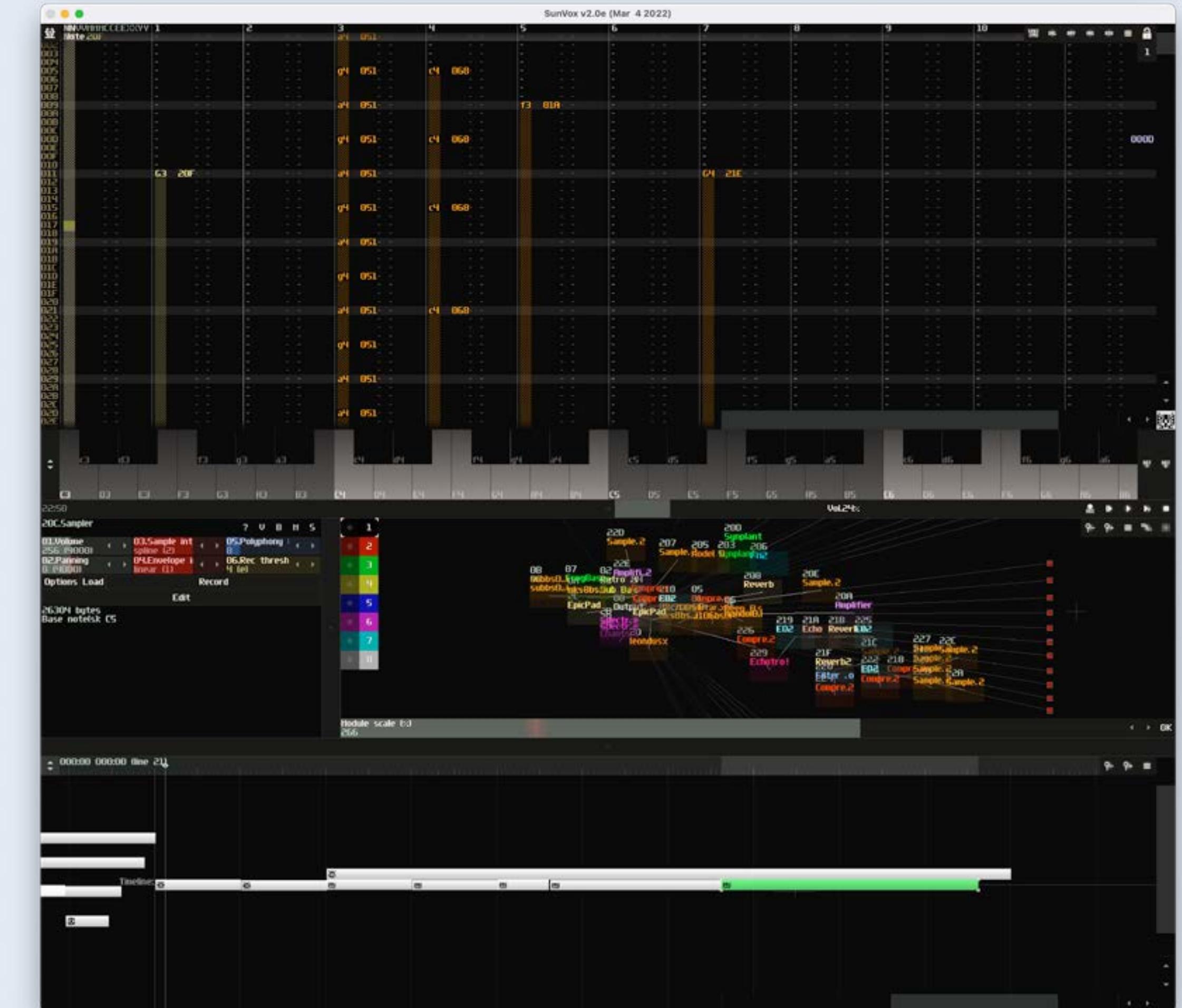
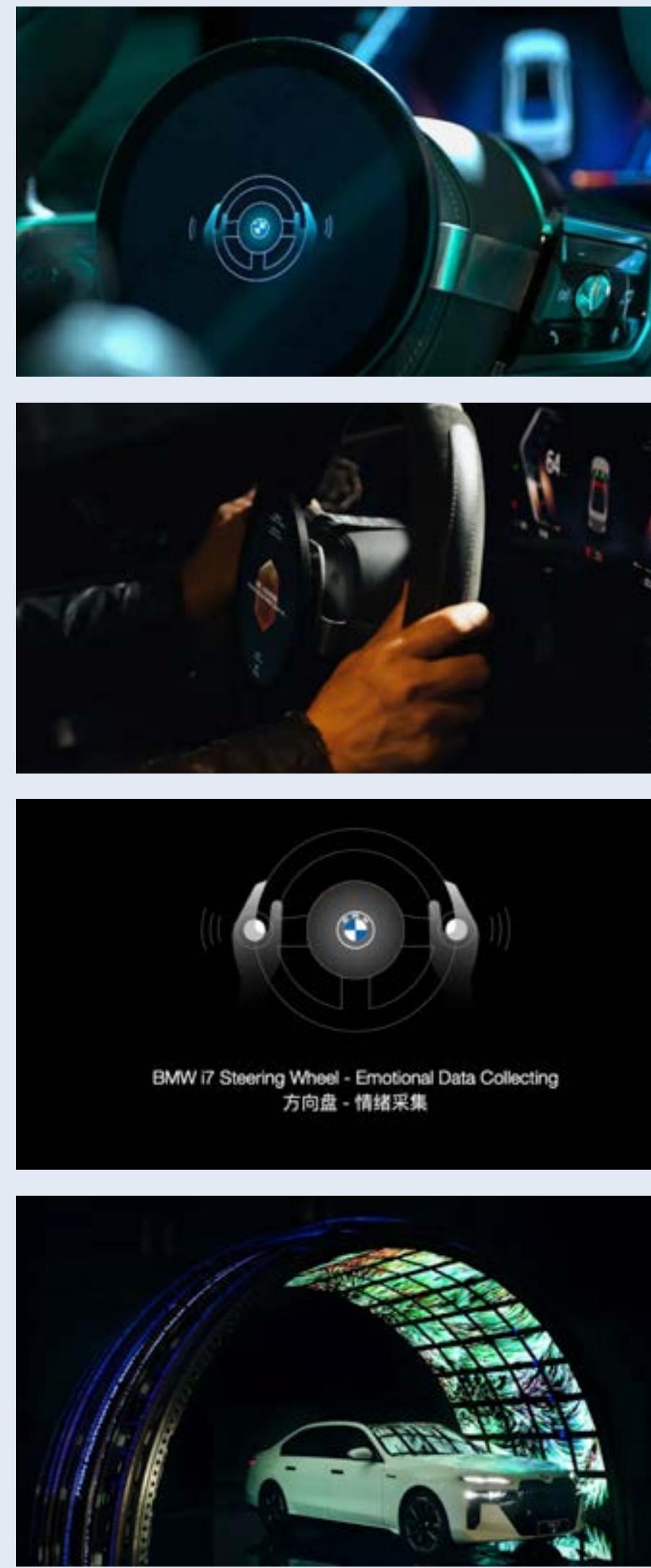
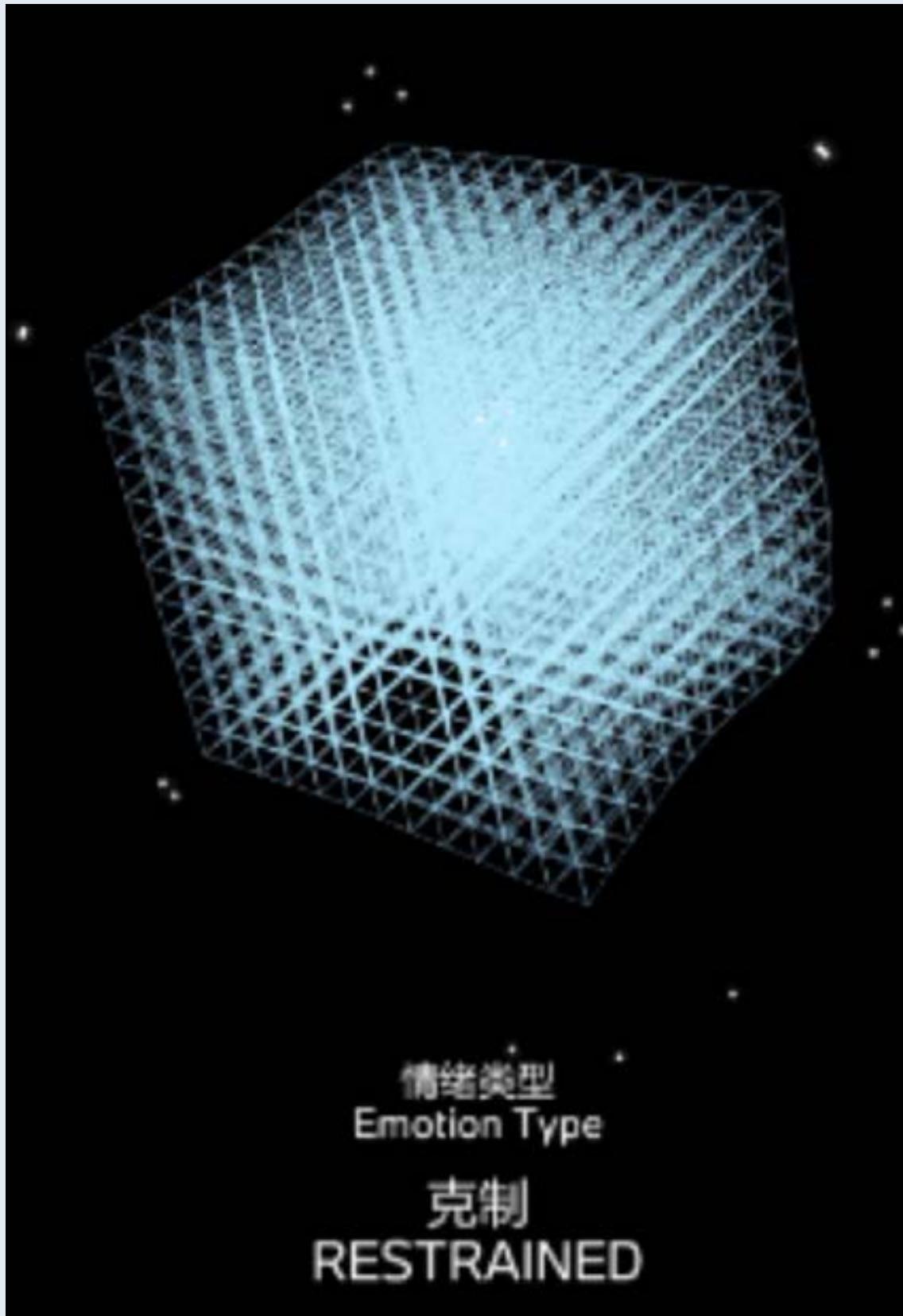
barebonetest5 sketch2 :
2:36



Polyphony of Emotion

Music Composition for BMW x Fei Jun project

Year: 2024 Duration: 1:46



FUTURE UNKNOWN 2 International Education Forum

Music Composition for Conference
Video Material

Year:

2023

Duration:

5:13 8:13



design.cafa.edu.cn → design.cafa.edu.cn

FUTURE UNKNOWN 2.0

2022

未 未来 国际教育论坛 Future Unknown // International Education Forum

A- 主旨论坛 Keynote Forum 2022.12.03
多边论坛 Multiparty Dialogue 12.04
B- 系列展览 Exhibitions Series 11.22-12.22
C- 公开课 Open Courses 11.28-12.11

中央美术学院美术馆 CAFA Art Museum
中央美术学院七号楼四层 CAFA #7, 4F

中央美术学院
CAFA

SCHOOL
CAFA





BATB Climate Clock Video

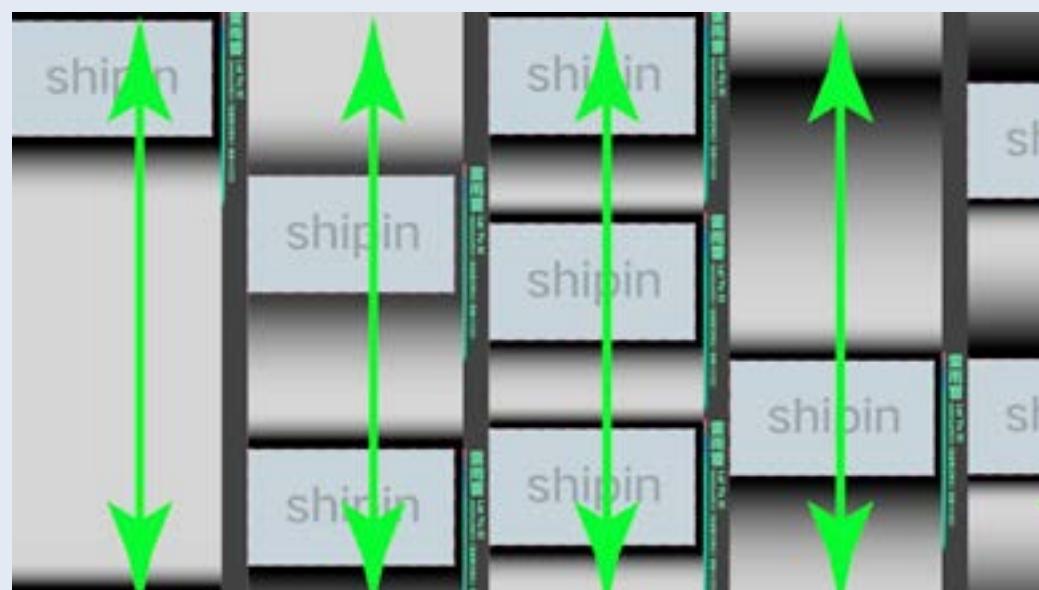
Music Composition , 2d Graphic,
Video editing

Year:

2023

Duration:

8:04





NOW TURN Video

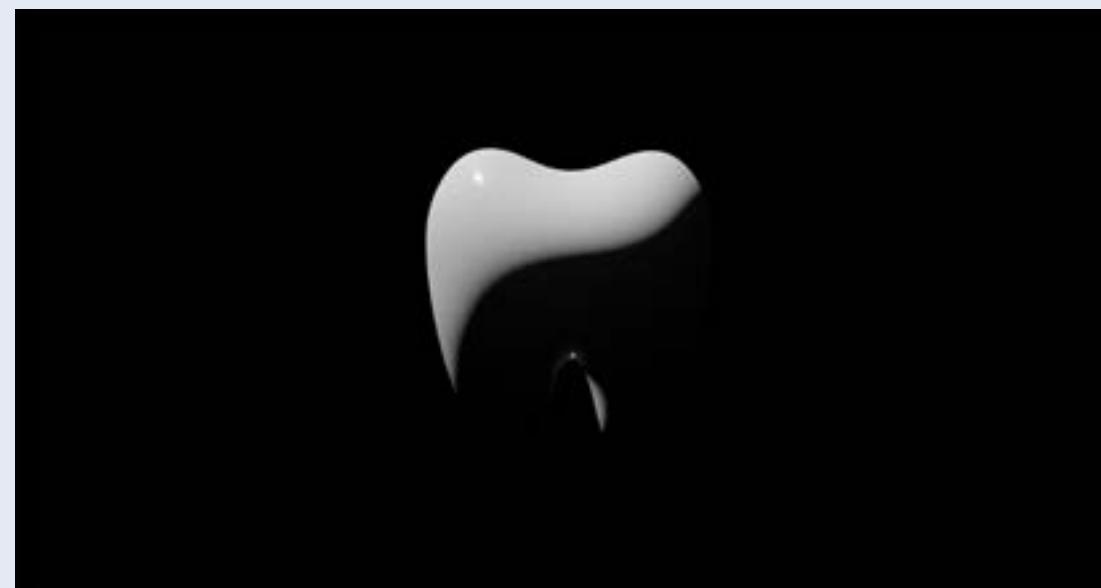
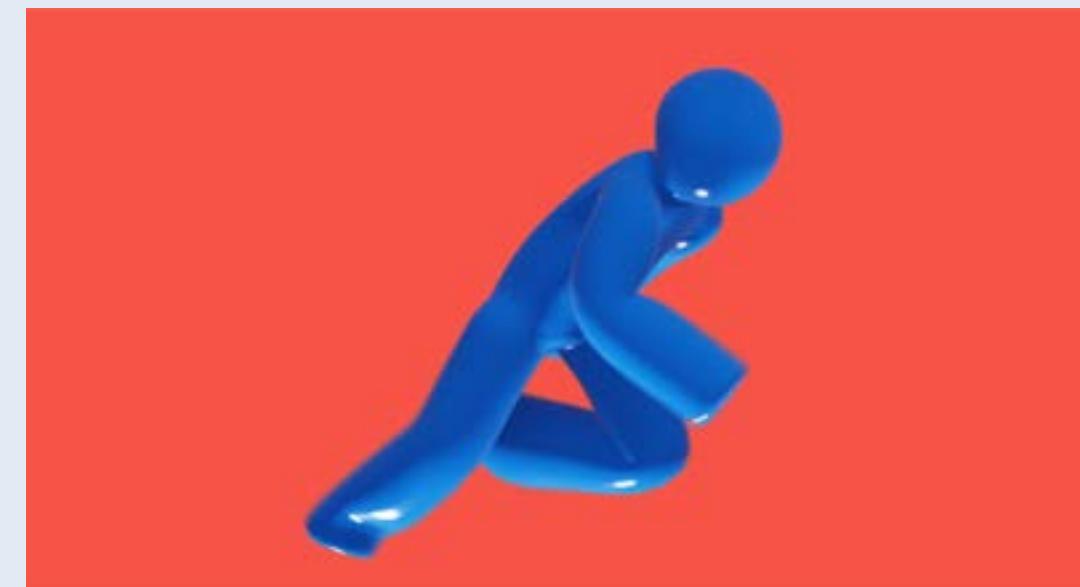
Music Composition , 2D Graphic,
3D Graphic, Video editing.

Year:

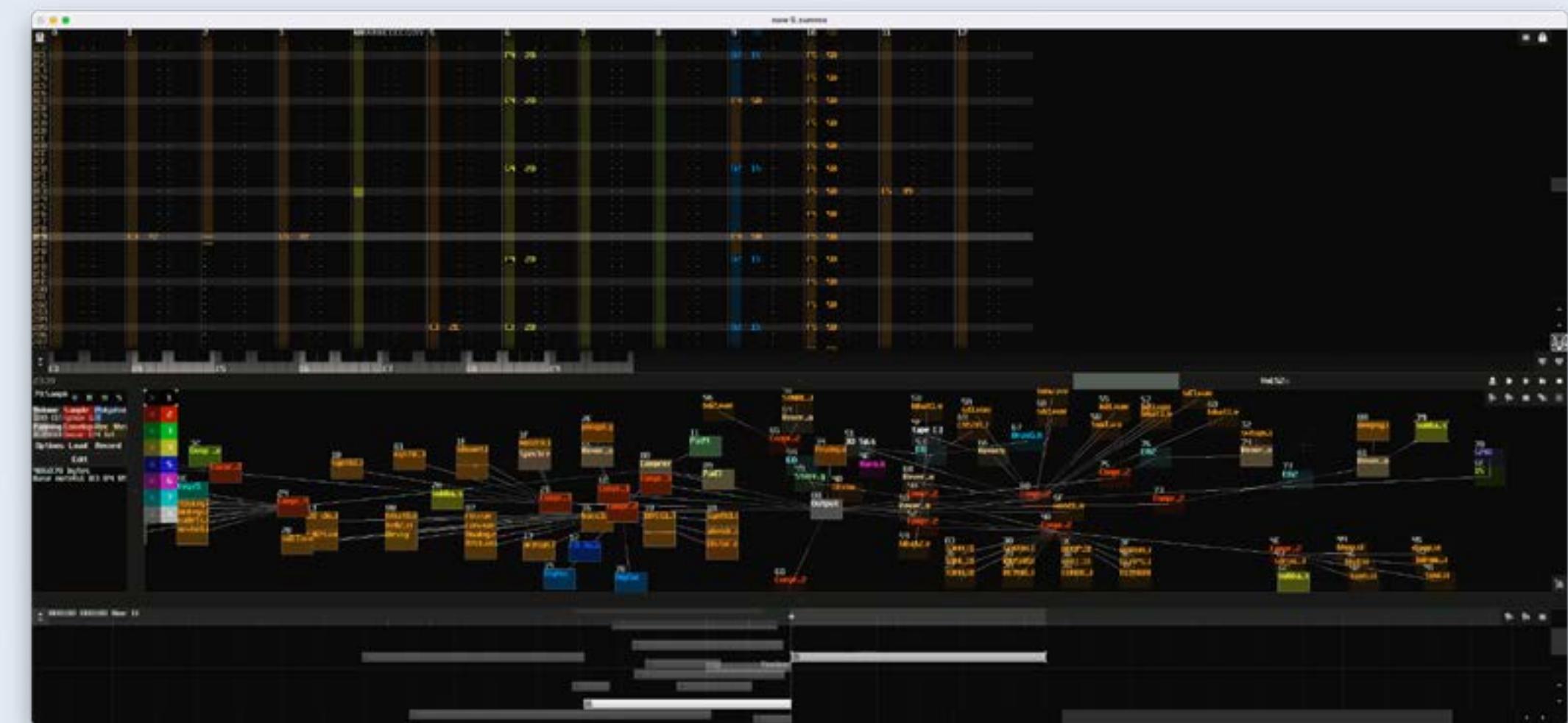
2023

Duration:

1:04 0:40



NOWTURN
SCI. & TECH.





Vast Verse Virtualreality Tournament

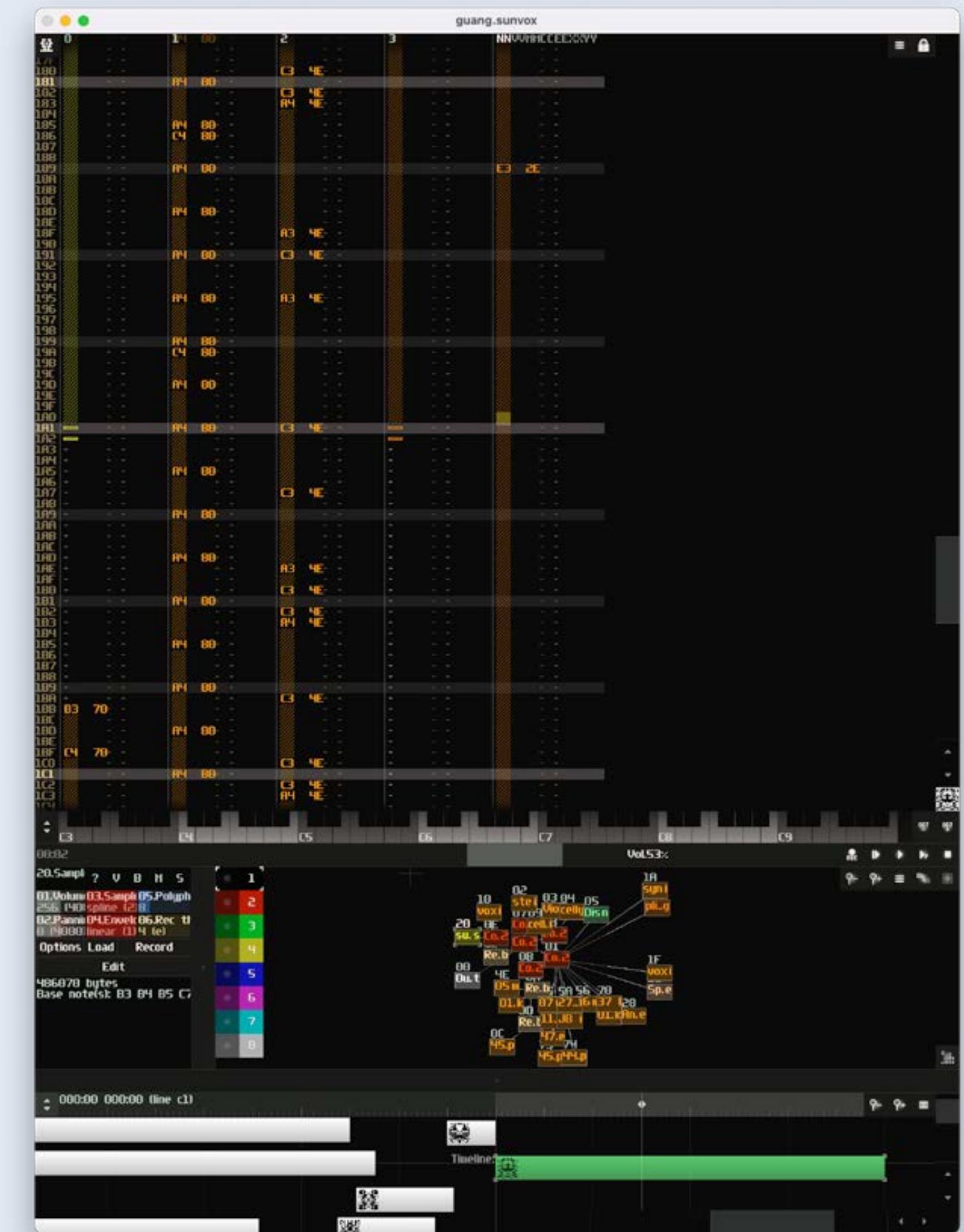
Music Composition , 2D Graphic,
3D Graphic.

Year:

2023

Duration:

0:57



2022 Graduation Season

Music Composition , 2D Graphic,
Motion Graphic.

Year:

2022

Duration:

2:49

