

ORIGINALS TIMELESS STORIES LIMITED EDITIONS

THE ART OF

From bold, singular paintings to finely crafted limited-edition prints, Jim Kong's work captures moments that transcend the canvas. Each piece is an invitation — to see, to reflect, and to collect a fragment of history shaped by the artist's hand.





ARTIST STATEMENT

I explore the dynamics of power and the ways large structures shape human experience. My work moves between political allegory, societal reflection and inner transformation, revealing the tensions that arise where personal truth meets collective systems. By combining bold iconography with psychological resonance, I try to create paintings that challenge perception and invite viewers to re-examine the world around them.

WHY DO YOU SCAR A PLANET THAT ONCE HELD YOU GENTLY?

Why do you burn our homes, silence our voices, and shatter the balance of all living things.

How dare you stand above life, when you were born from it.
We are one family — bound by earth, breath, and blood.

And you...you were meant to protect it.

But the world taught you to forget your origin,
to forget your duty,
to forget us.

Remember who you are.

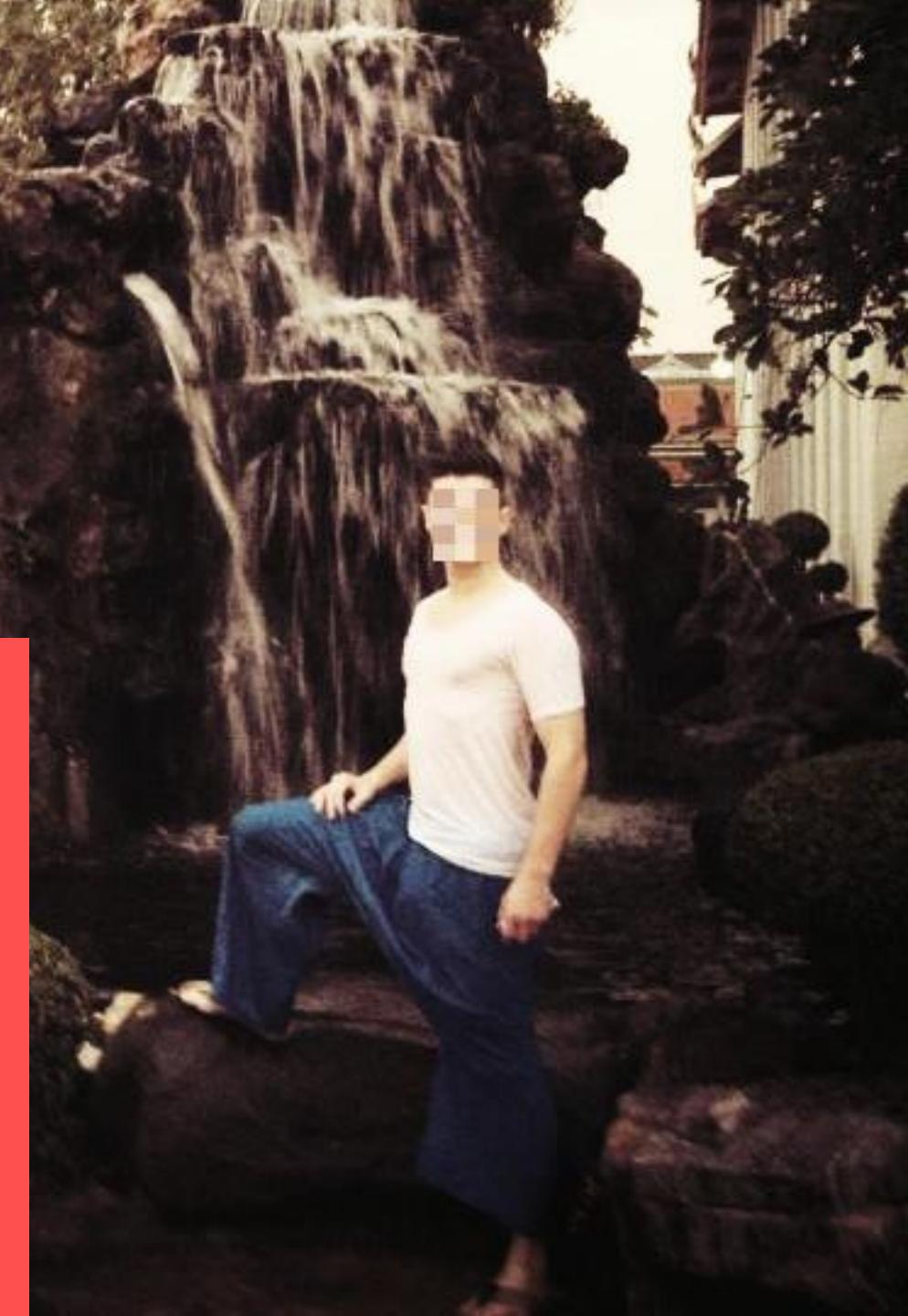




BIOGRAPHY

Jim Kong is my Ghost, created to be an anonymous visual artist whose work operates at the intersection of power, identity and inner transformation. Rather than foregrounding my own persona, I choose deliberate absence, allowing the paintings themselves to carry the narrative. Working with symbolic imagery, mythic references and fragments of contemporary media culture, I try to reflects on how systems, structures and stories shape human experience. My practice spans politically charged compositions, psychological portraits and works that explore consciousness as a site of healing and change.

I want to live and work anonymously; because my heart travels further than I do.



CORE THEMES

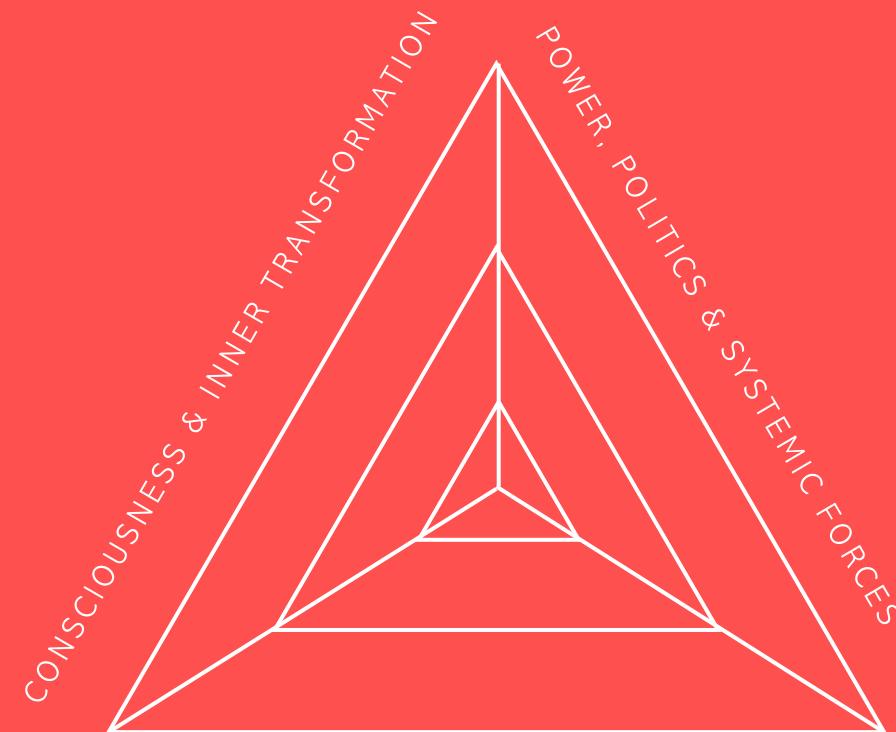
THE TRIANGLE OF KONG

My approach frequently turns inward, exploring vulnerability, healing and the subtle thresholds where identity begins to shift. Paintings such as Delta of Change, Universe Is Living Within Us and Dead Birds Don't Tweet reflect on transition, intuition and the quiet emergence of new states of being.

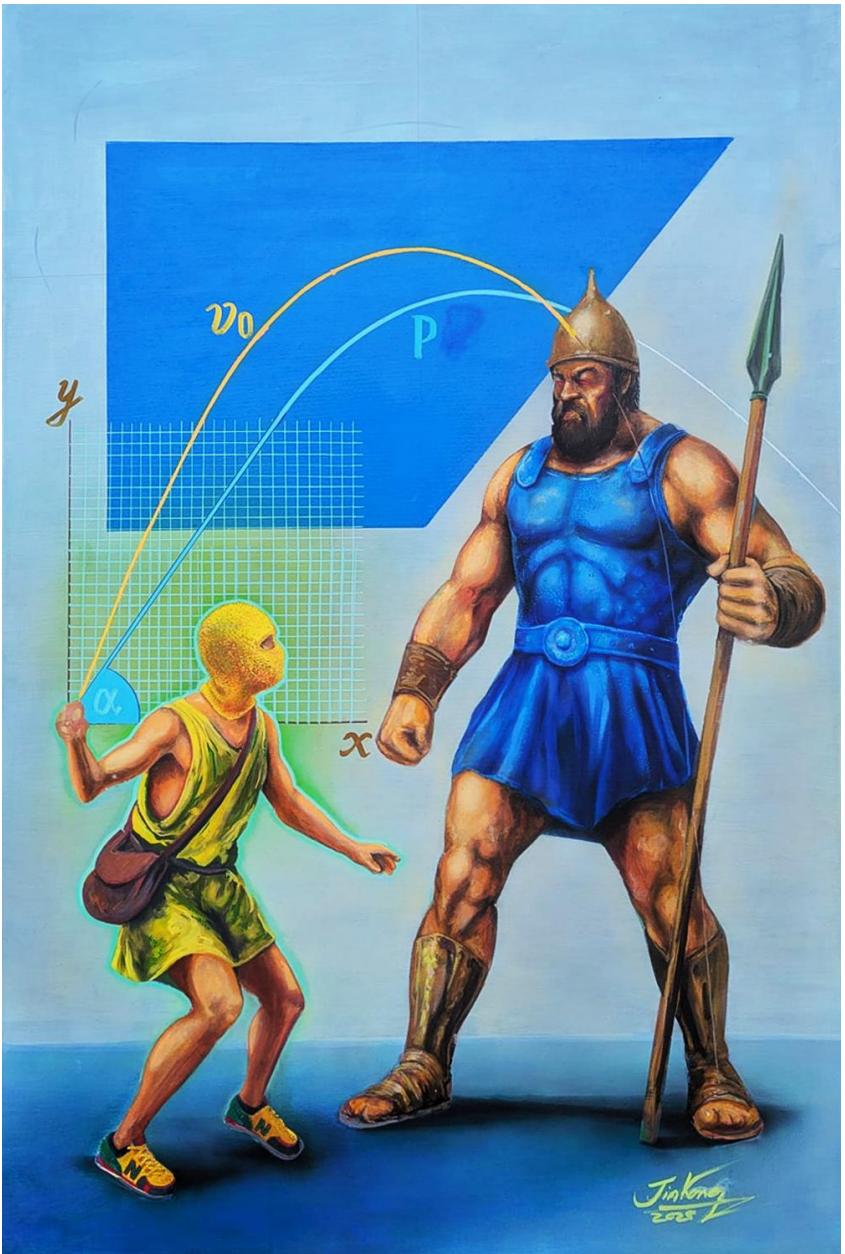
Paintings such as The White House Circus, Bright and Dark Cambodia and LA Riots engage with structures of authority, historical trauma and collective unrest.

In works like Under the Gloss, I try to examine the pressures of visibility, perfection and performance in contemporary culture. I interrogate how digital selfcuration and social expectations alter the way we see ourselves and others, revealing fractures beneath polished surfaces.

Rather than depicting specific events, I abstracts political and social realities into allegorical scenes, emphasizing the universal impact of large-scale systems on individual lives.



IDENTITY, SOCIETY & THE MASKS WE CREATE



IN DELTA OF CHANGE

#Acrylic on canvas

Jim Kong weaves mythology, system theory and inner transformation into a complex visual allegory.

A modern David — small, vulnerable, masked — stands before an oversized, archaic giant. Yet this Goliath is not a person, but the symbolic embodiment of a system: monumental, calculated, rigid and seemingly unshakeable. Mathematical formulas, axes and a precise trajectory curve stretch across the scene, referencing a world in which everything must be measurable, optimized and controlled.

It is the world the artist had to step away from — a world built on parameters, processes and performance. But no equation can determine courage. The title refers to Δ , the universal symbol for change. It also echoes delta brainwaves, the deepest frequencies of human consciousness where recovery, healing and reorientation occur.

Transformation, Kong suggests, happens not in the noise of struggle, but in the silence that follows a break. Delta of Change marks a transitional moment in Kong's oeuvre: the space between exhaustion and renewal, between structural pressure and a rediscovered inner truth.

It is not an image of victory, but of decision — the quiet, unmistakable moment in which a human being chooses not to be shaped by a system, but by consciousness.

UNIVERSE IS LIVING WITHIN US

#Acrylic on canvas #transferred onto a wooden board and sealed in crystal-clear casting resin, creating a sleek finish with luminous color depth

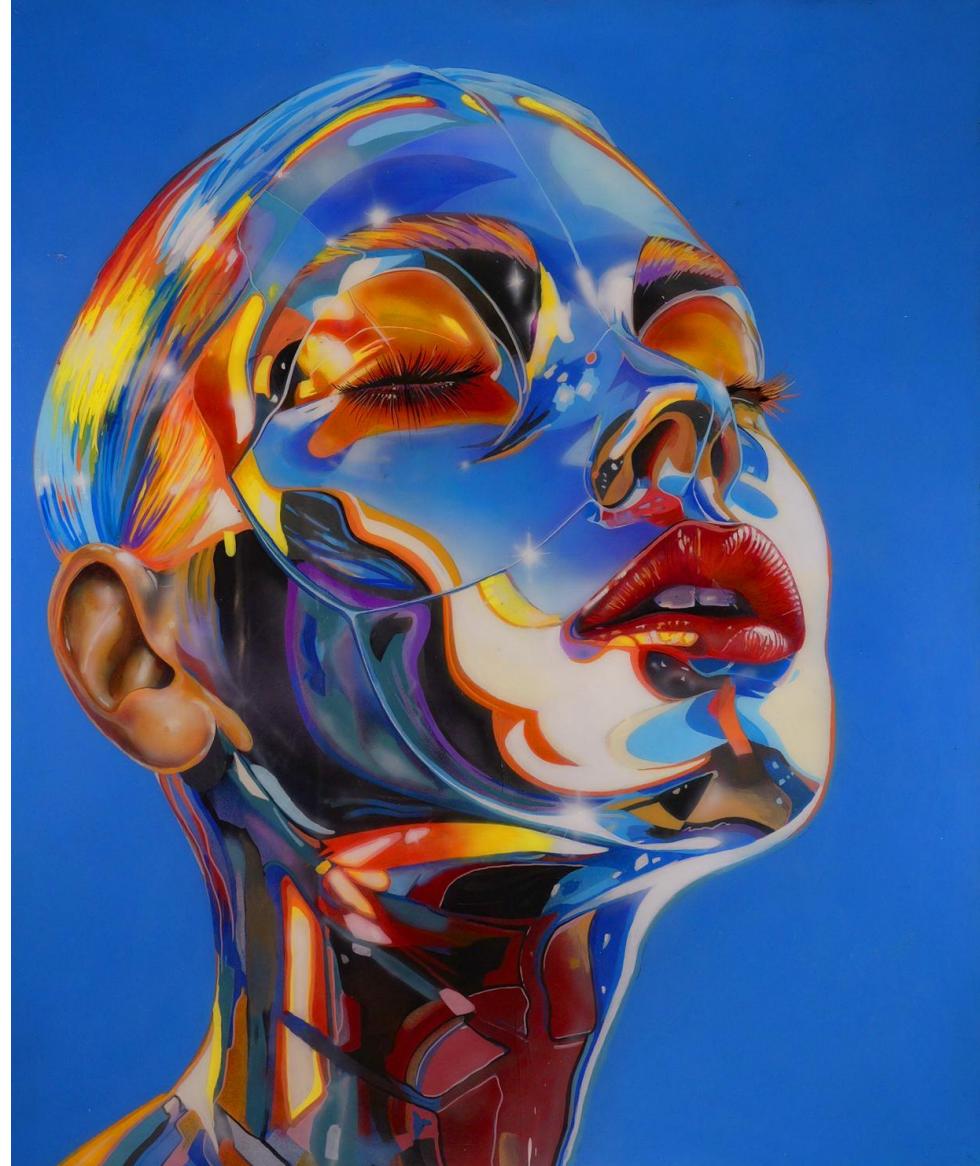
Jim Kong reflects on the idea that reality does not exist outside of us, but unfolds through the act of perception itself. The work visualizes consciousness as a generative force — a luminous field from which meaning, identity and experience emerge.

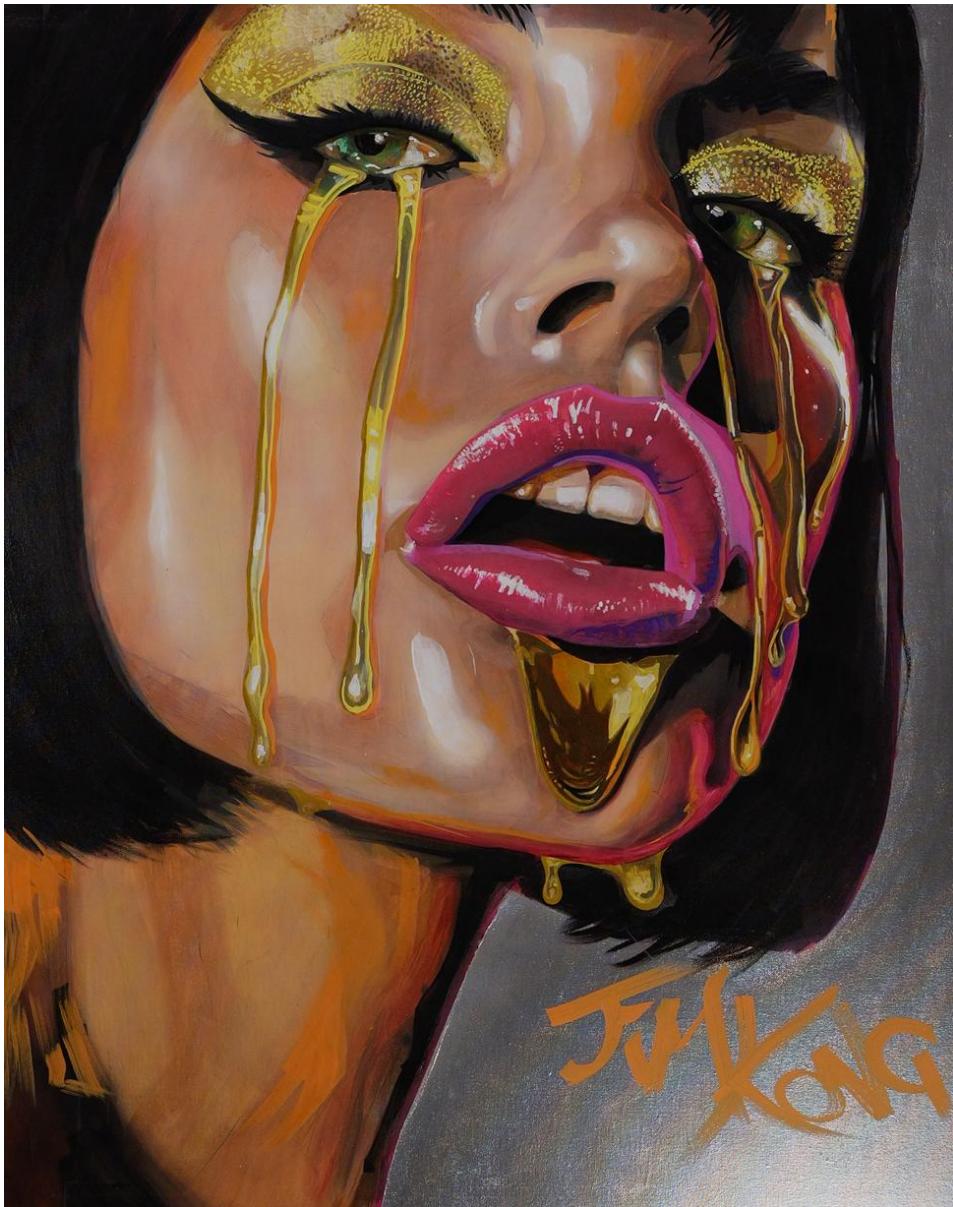
What appears cosmic is, in truth, interior. Swirling galaxies, radiating currents and fragments of cosmic matter converge around a human silhouette, suggesting that the boundaries between the self and the universe are far more porous than we assume.

The painting rejects the notion of separation: the cosmos is not a distant expanse, but an inner landscape shaped by awareness. Kong positions consciousness as both origin and mirror — the point where the infinite collapses into the personal.

The work speaks of the quiet revelation that transformation begins within, and that the human being is not a passive witness to existence, but an active participant in its creation.

Universe Is Living Within Us is, at its core, a meditation on awakening: the moment when inner light aligns with the vastness it contains





UNDER THE GLOSS

#Acrylic on Canvas #2025

In Under the Gloss, Jim Kong investigates the constructed nature of beauty and identity in a world shaped by performance and digital self-curation. The work examines the tension between what is shown and what is suppressed, revealing the fractures that form beneath the smooth surface of contemporary presentation.

A hyper-polished face fills the canvas — luminous, immaculate, meticulously rendered. Yet the perfection is unsettling. Subtle distortions ripple beneath the gloss, suggesting emotional strain, dissonance and the quiet fatigue of maintaining an idealized image. Kong uses aesthetic refinement not to celebrate beauty, but to expose its cost.

The painting reflects the psychological weight of modern visibility: the pressure to appear composed, flawless, ever-glowing. It speaks to the silent erosion of authenticity when identity becomes a performance, shaped more by external expectations than by inner truth.

Under the Gloss invites the viewer to look beyond the surface and confront what lies beneath — the human vulnerability hidden under the shine.

THE WHITE HOUSE CIRCUS

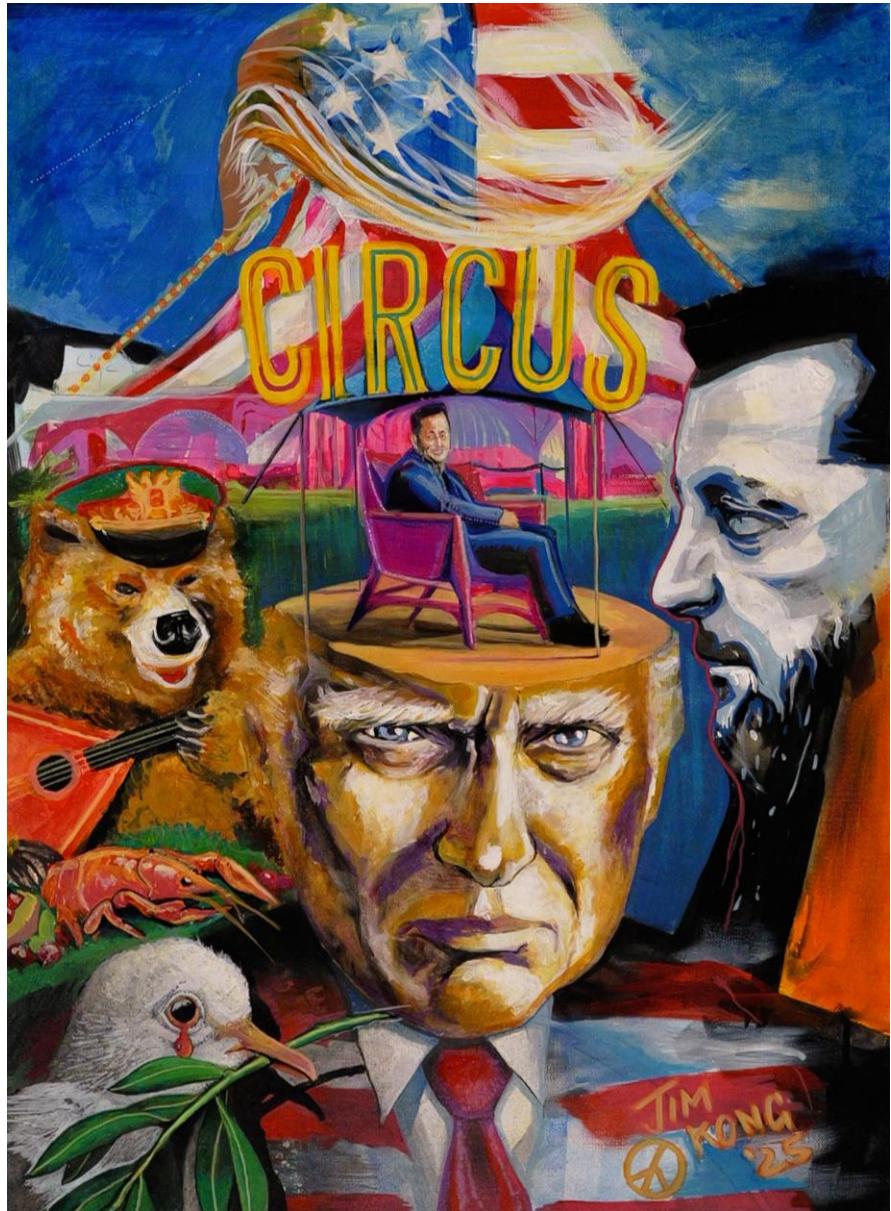
#Acrylic on canvas #2025

In The White House Circus, Jim Kong transforms political theater into visual allegory. The painting stages a scene in which power becomes performance, authority becomes spectacle, and the structures meant to govern society drift toward absurdity. By framing politics as a circus, Kong reveals a system in which truth, strategy and showmanship are inseparably entangled. The work is anchored by a carefully orchestrated composition: bold symbols of national identity juxtaposed with exaggerated figures and props that echo the aesthetics of entertainment. The familiar architecture becomes a stage set — monumental, yet strangely weightless — underscoring the tension between real-world consequences and the surreal theatics of political narratives.

Rather than critiquing individuals, Kong exposes the mechanisms behind political imagery: amplification, distortion, spectacle, manipulation, and the choreography of public perception.

The painting reflects a global condition in which governance is increasingly mediated through media, branding and emotion, blurring the line between leadership and performance.

The White House Circus invites viewers to question what is genuine, what is constructed, and how easily truth can be reshaped when power becomes a show



BRIGHT AND DARK CAMBODIA

#Acrylic on Canvas #2025

In Bright and Dark Cambodia, Jim Kong reflects on a landscape shaped by beauty and trauma, resilience and loss. The work juxtaposes radiant color with shadowed forms, creating a visual tension that echoes Cambodia's intertwined histories — cultural richness and devastating suffering existing side by side. Kong approaches the subject not as a documentary, but as an emotional cartography.

Light and darkness operate as symbolic forces: luminosity suggests memory, endurance and the unbroken spirit of a people, while the darker passages evoke absence, silence and the weight of unspoken stories.

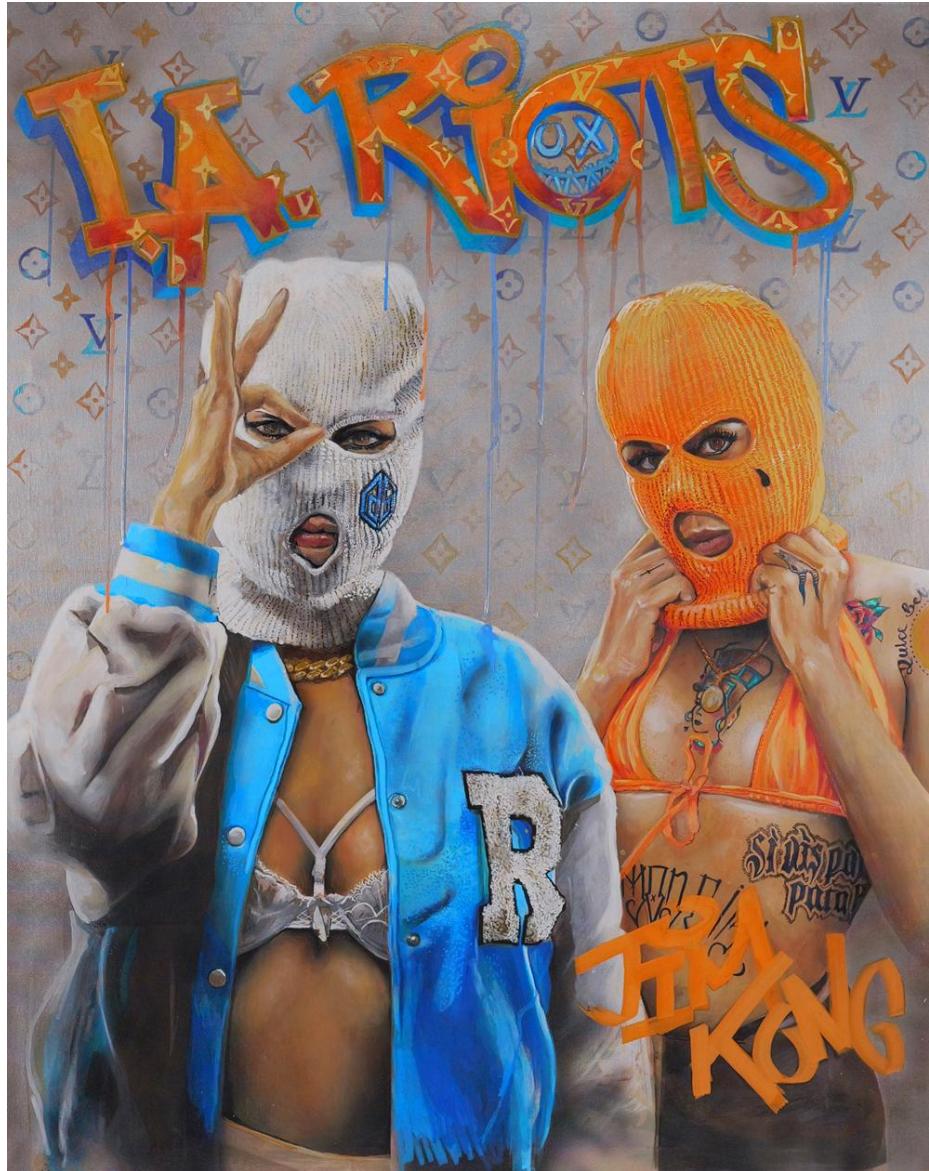
The figures and fragments within the composition blur between the real and the symbolic, embodying both presence and disappearance.

Rather than portraying a specific event, Bright and Dark Cambodia meditates on how collective trauma imprints itself on landscapes and identities.

The painting becomes a site of remembrance, where color holds grief and form carries resilience. Kong's approach is compassionate yet unflinching — acknowledging both the wounds and the strength that define Cambodia's complex narrative.

It is a work about contrast: between what survives and what is lost, between the brightness of culture and the darkness of history. In that tension, the painting asks how a nation moves forward while carrying shadows that cannot be erased.





LA RIOTS

#Acrylic and gouache, combined in a mixed technique on canvas

In LA Riots, Jim Kong explores the emotional and structural tensions that ignite when collective frustration meets systemic imbalance. Rather than recreating a specific historical event, the work reflects on the recurring patterns of unrest that emerge when communities confront injustice, inequality and the fractures within social order.

The composition is charged with movement: fragmented silhouettes, burning hues and distorted architectural forms dissolve into one another, creating a visual language of volatility. Kong portrays the riot not as chaos for its own sake, but as the eruption of forces long contained — a moment when internalized pressure becomes visible in the streets.

The painting avoids direct political commentary and instead examines deeper psychological and societal currents: alienation, anger, unmet needs, and the fragile boundaries between order and collapse. By abstracting the scene, Kong situates the work beyond any single city or moment in history, suggesting that the tensions depicted are universal, not local.

LA Riots becomes a study of human response to systemic strain — the point where silence breaks, where the personal intersects with the political, and where a community's pain forces itself into view.

DEAD BIRDS DON'T TWEET

#Acrylic on Canvas, #80x100cm #unframed #2020 #not for sale

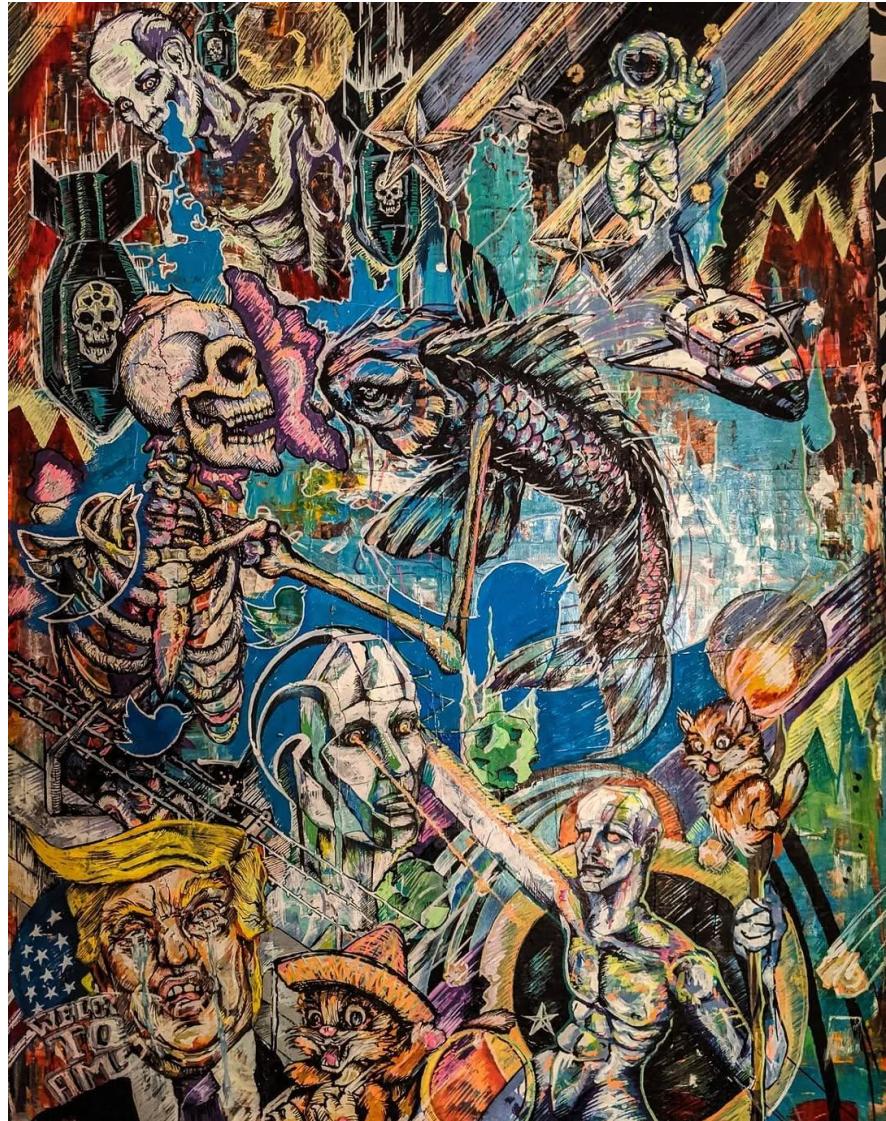
Dead Birds Don't Tweet is one of Jim Kong's earlier prophetic works — a painting created in 2020 that felt, at the time, like a wild exaggeration, almost a chaotic fantasy.

Looking at it years later, the work no longer appears surreal. Instead, it resonates with an uncanny, unsettling familiarity. Symbols once dismissed as absurd now read like fragments of a reality that has caught up with the painting: the silent Twitter birds, the fallen icons of communication; the space shuttle pointing toward a man who would come to own the platforms through which the world speaks; the distorted, clownish face that once dominated headlines and has returned to power.

What was once satire has become mirror. Kong does not claim to have painted the future. Rather, the work suggests that the future was already present — hidden in the cultural atmosphere, the shifting structures of media, technology and power. The painting confronts a world in which meaning mutates rapidly, where symbols decay and reassemble, and where the boundary between fiction and reality collapses.

Composed in a time of global uncertainty, Dead Birds Don't Tweet captures a psychological climate rather than an event: the feeling that something fundamental was breaking, that narratives were dissolving, and that we were heading toward an age of amplified spectacle and eroded transparency. Viewed today, the work functions not as prediction, but as recognition.

What do we see in it now — and what does that say about us.



WHERE THE GROUND MEETS FREEDOM

#Mixed-Media-Technique #Acrylic #Glitter #Gold Leaf #Epoxy-Resin
#Skateboards #2025

Skateboards have always represented freedom to me — not only as objects to ride, but as symbols of raw, unfiltered motion. I once tried skateboarding myself, but quickly realized that BMX suited me far better. Still, what fascinated me was not the act of riding, but the philosophy behind it.

Skateboarding is rebellious, unrestrained, rough — yet at the same time focused, precise, and deeply embodied. To ride a skateboard is to enter a state in which **mind and body align**, a moment of pure presence that many people no longer experience in everyday life. Painting on skateboards allows me to capture this paradox: the tension between chaos and control, instinct and intention, rebellion and discipline.

Each board becomes a visual manifesto of freedom — a reminder that true liberation begins when consciousness returns to the body, when movement becomes awareness, and when the self remembers its own inner balance.



EXHIBITIONS

CURRENT & UPCOMING

DEC 2025

Andakulova Gallery

Dec 1 – 31, 2025

Unit 18, P4 Level Damac Park Towers
DIFC Dubai
United Arab Emirates

Nicoleta Gallery

Dec 1 – 31, 2025

Kantstraße 17
10623 Berlin
Germany

2025 Art Basel Miami Beach

Dec 3 – 7, 2025

Miami Beach Convention Center
1901 Convention Center Drive
Miami Beach
FL 33139
USA

JAN 2026

Art Bar Grenada

Jan 1 – 31, 2026

Woodlands Commercial Complex, 2nd
Floor
St. George's 00000
Grenada

Casa del Arte

Jan 1-31, 2026

Costa d'en Brossa 2
07001 Palma
Spain

THOMSON GALLERY

Jan 2 – 31, 2026

Zug Switzerland
Schmidgasse 4
6300 Zug/ Switzerland

The Truth of Reality

Jan 22 – 31, 2026

Media Pioneers, Neustadter Strasse 65–69
68309 Mannheim
Germany Jan 2026

COLLECT MORE THAN ART

COLLECT A STORY

Every Jim Kong creation carries more than color and form — it holds a narrative, a moment in time, and the mark of the artist's hand. Originals stand as one-of-a-kind statements, while limited edition prints offer rare opportunities to own a piece of his vision.

As you turn these final pages, remember: the works you've seen here are not just acquisitions, they are future heirlooms. Each one is a conversation waiting to happen, a connection between artist and collector that will endure for years to come.

The story continues — will it live in your collection?

CONTACT

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Truth is never still, for consciousness breaks through