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JUHIM

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model . actor . buisness owner . comedian . fashionista . content creator . creative . matcha conosuior



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Who is Juhm? and how is he so

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Where is Juhm From? 

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I'm Feeling Lucky

**THE NEW  
YORKER  
RUNNING LA**

PUTTING MATCHA  
ON THE MAP

**and next?  
THE GLOBE**

model . actor . buisness owner . comedian . fashionista & much much more

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Juhm doesn't ease into a camera, he collides with it. The moment the lens turns toward him, his energy sharpens, his humor sparks, and the room feels brighter, as if attention itself were a kind of fuel. Some people perform for an audience; Juhm moves as if the audience has simply arrived late to something he has always been ready to give. But the confidence people recognize today didn't begin with viral videos or internet catchphrases. It started years earlier in the Bronx, where he grew up carrying a quiet but persistent belief that his life would eventually stretch beyond the neighborhood that raised him. Even as a teenager, he felt it, an instinct that his world was larger than the streets around him. "I always envisioned a life outside of the box," he says. By thirteen, that instinct had already turned into something more direct, something many people never allow themselves

to admit out loud. **"I was thirteen thinking, I don't belong here."** It wasn't rejection. It was recognition. That realization carried weight. Juhm was growing up between worlds: the expressive rhythm of New York City and the cultural traditions of his West African roots in Guinea. Within many immigrant communities, the blueprint for success is clear education, stability, respectable professions. Entertainment rarely appears on that list, and being openly queer complicates it even further. Being queer is unheard of in my culture," he says. Instead of shrinking to fit those expectations, Juhm moved in the opposite direction. He became louder, freer, and more visible. "I'm very loud. I don't care. I do whatever I want." Eventually, that mindset led to a decision that would shape everything that followed: he could not build his life around the comfort of people who didn't fully understand him. "I'm not living life for those people anymore."





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# THE REALITY

# OF

# ESCAPE

The moment Juhm graduated high school, he followed the instinct he had been carrying for years and left the Bronx behind. **“As soon as I graduated high school, I signed up and left.”** The move didn’t deliver instant fame or viral attention, but it opened space for reinvention. Long before audiences discovered him online, Juhm was studying the industries he dreamed of entering. Acting classes, improv training, modeling workshops he approached creativity like a craft that required discipline. “I’ve been professionally trained in all of these industries.” That preparation laid the groundwork for the version of Juhm the internet would eventually meet. Yet what truly captured people’s attention wasn’t technical skill it was personality. Juhm’s humor operates on instinct, often appearing spontaneously the moment a camera enters the room. “As soon as I see a camera, I just start saying random things.” What feels random to him feels magnetic to audiences, and that chaotic authenticity quickly became the foundation of his online presence. “I feel like humor is how my audience fell in love with me.” Over time that humor evolved into its own language shared between him and his followers. A playful phrase like “minuscule” became part of his persona when supporters began repeating it back to him online. “That’s when I realized it could be something.” Another unlikely symbol grew out of something deeply personal: matcha. During difficult moments in his life the drink became a small ritual of comfort. “When I was depressed... matcha was my comfort.” Eventually the habit transformed into something bigger part inside joke, part brand identity, part reflection of his personality. “It’s more than just a drink.

Every creative life begins with a decision that most people are too afraid to make. For Juhm, that decision was risk. Long before audiences recognized his personality or his humor began circulating across social media, he understood something fundamental about the kind of life he wanted to build: safety would never be enough. Stability, routine, predictability—those things might satisfy many people, but they could not satisfy someone whose imagination was constantly pulling him toward something larger. “I love taking risks,” he says, a mindset that has shaped nearly every step of his journey. The sentence might sound simple, but behind it is a philosophy that runs counter to how most people are raised. Risk, after all, is uncomfortable. It invites uncertainty and failure—the possibility that effort will not immediately translate into reward.



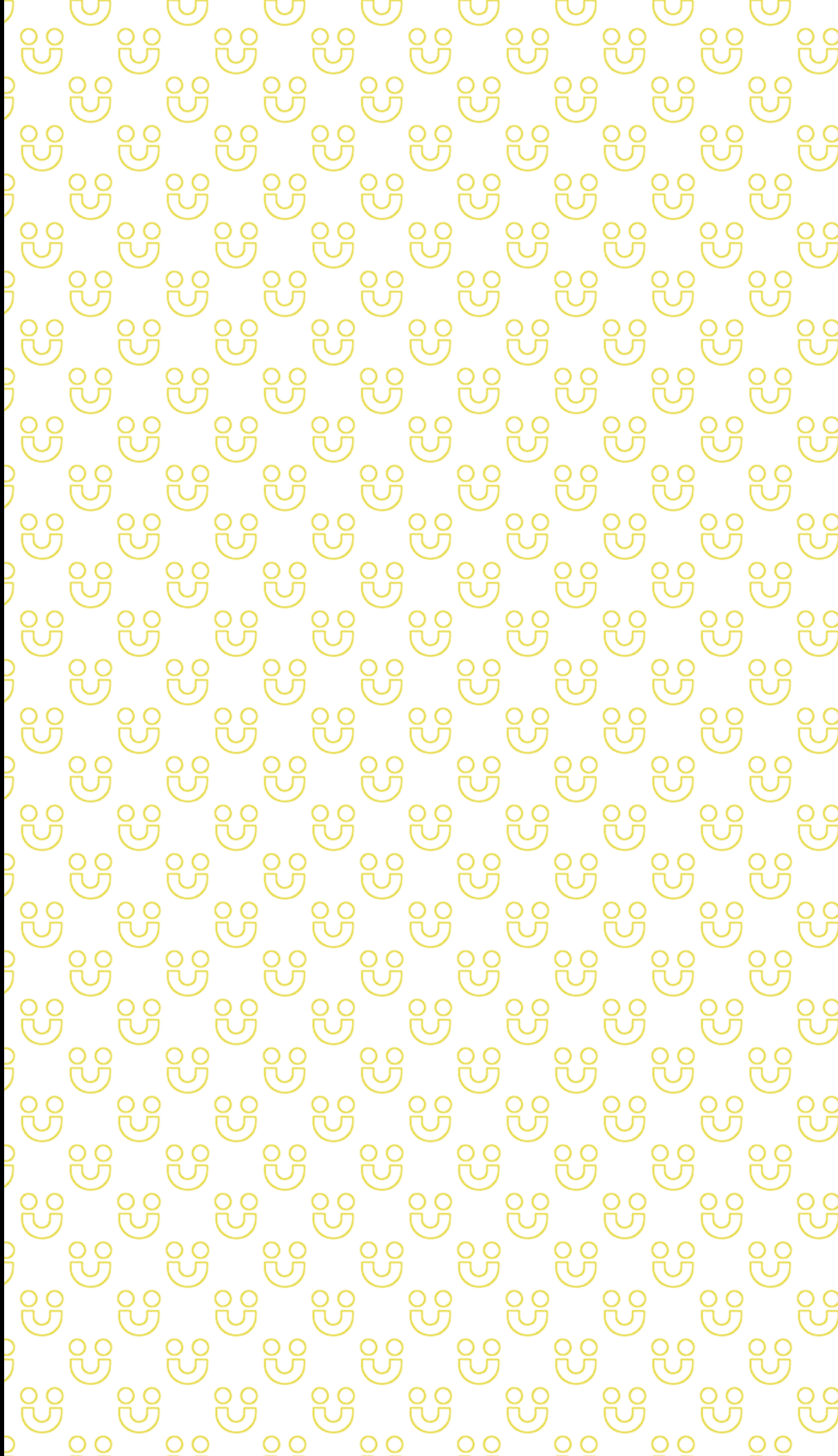


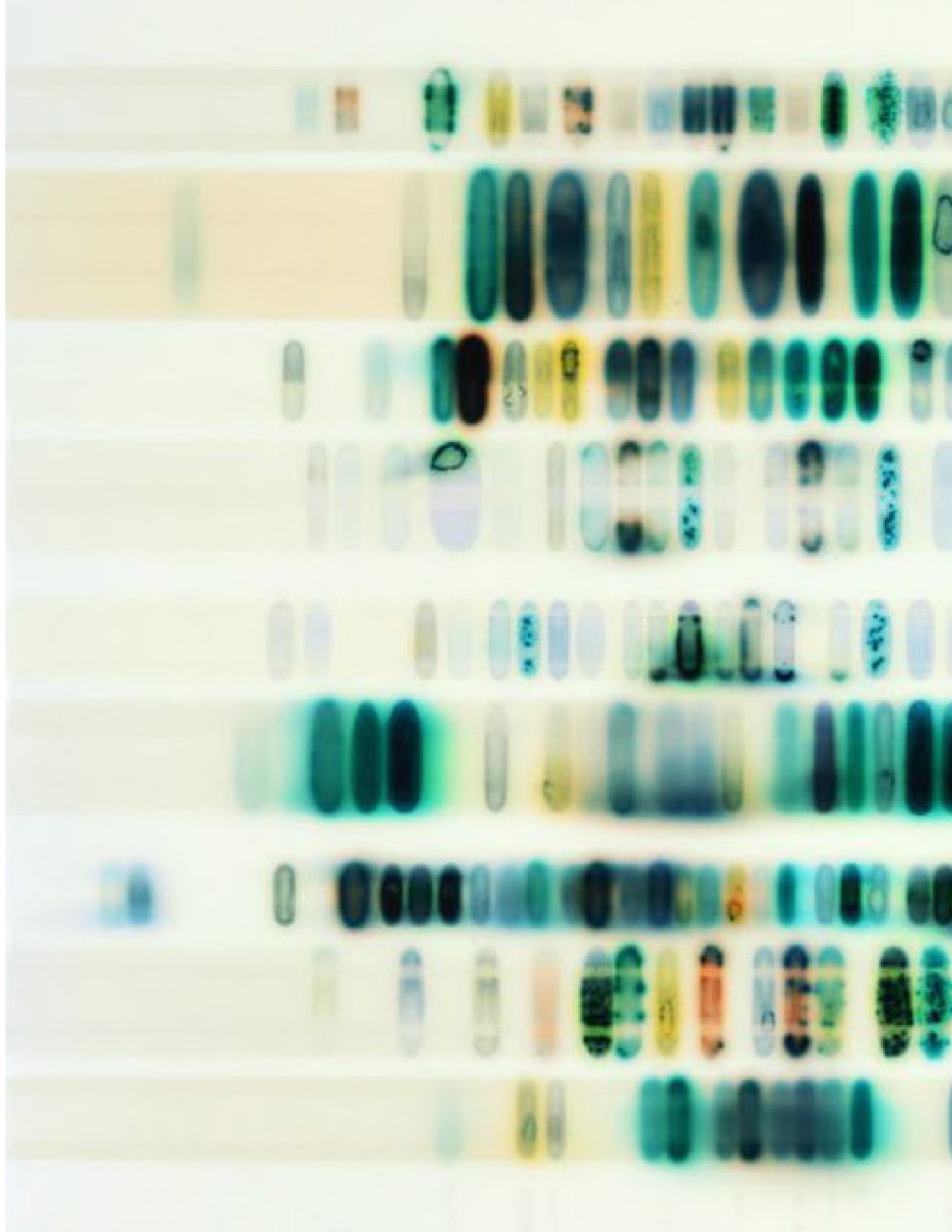


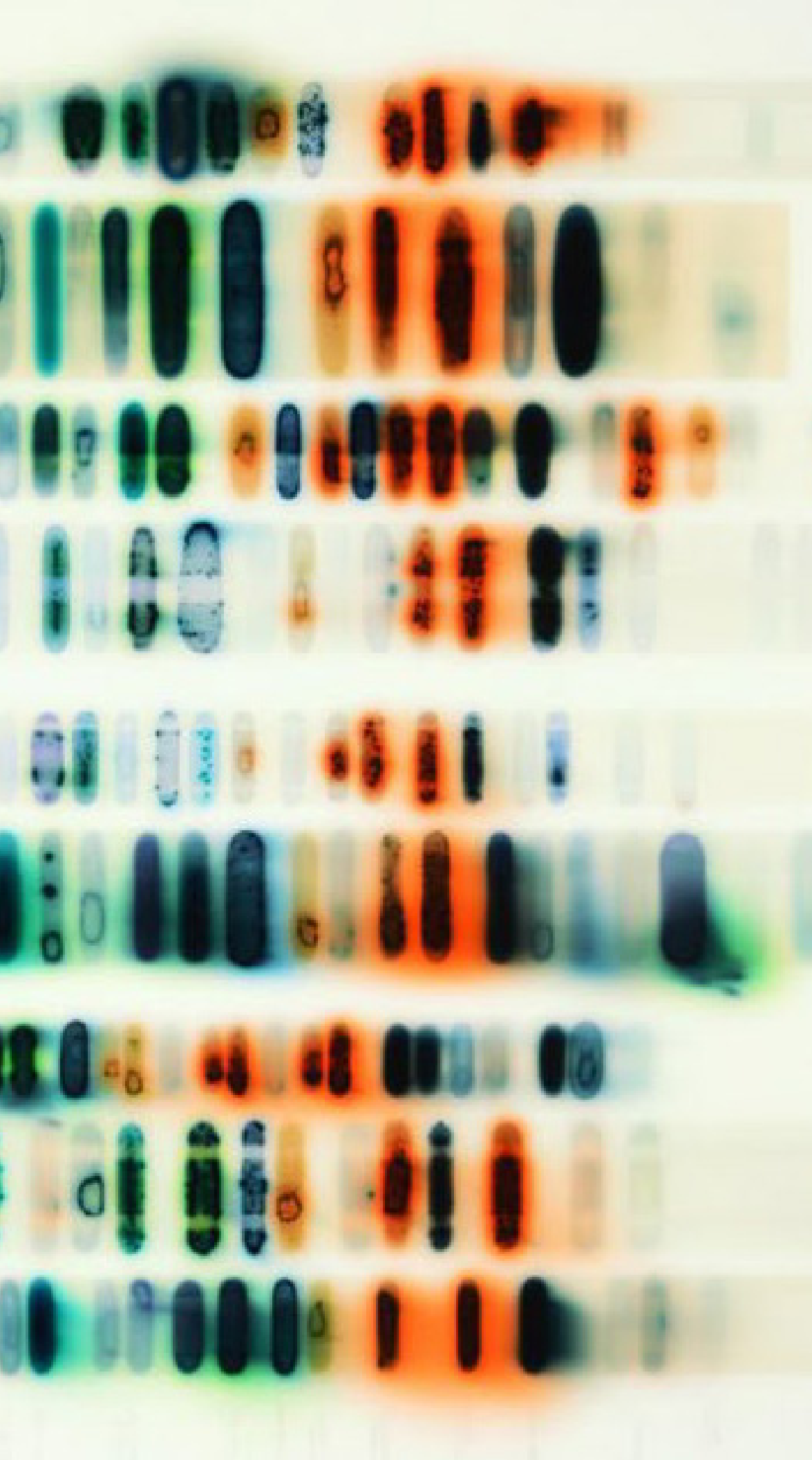
the alternative felt far worse. The idea of remaining in the same life indefinitely of watching years pass without pursuing the ambitions he carried, felt like a quieter, more permanent kind of failure.

**"Life is not fun if you don't take risks,"** he explains. The statement reveals how deeply that belief runs through his thinking. To him, risk is not something reckless or impulsive. It is the mechanism that allows life to expand. Without it, people simply repeat the same patterns forever. "If you don't take risks, you will live the same life your entire life," he says. That realization became a turning point in how he approached his future.

- JUHM







There is a certain kind of freedom that only exists when you allow yourself to be outside—not just physically, but mentally.

Outside of expectations. Outside of self-consciousness. Outside of the constant need to explain or justify how you exist.

For Juhm, being outside is not just a location. It is a mindset.

It shows up in the way he moves through the city without hesitation, the way he treats public space like it belongs to him just as much as anyone else. There is no sense of holding back, no visible calculation about whether he fits into the environment around him. He doesn't adjust himself to match the space. The space adjusts to him.

That kind of comfort is not accidental. It comes from a deeper understanding that most limitations are internal before they are external. Are the hesitation people feel in public—the second-guessing, the overthinking, the quiet self-editing—is often something they impose on themselves long before anyone else does.

Juhm doesn't operate that way. He moves with the assumption that he belongs wherever he is. That his presence does not need to be justified. That existing fully does not require permission.

And that belief changes everything.

Because once you remove the idea that you need to be smaller, quieter, or more controlled to fit into a space, the way you experience that space shifts completely. The city becomes less intimidating. Moments become less restricted. The line between public and personal begins to blur in a way that feels freeing rather than exposing.

There is also a kind of joy in that approach that people pick up on immediately.

It's not forced. It's not exaggerated. It's simply the result of someone allowing themselves to exist without constant restraint. To laugh openly. To move freely. To engage with the world without filtering every action through the lens of how it might be perceived.

That energy is contagious.

People recognize it because it contrasts so sharply with how most of them move through the same environments. It reminds them of something they often suppress—the ability to take up space without overthinking it.

And that is what makes it powerful.

Because it is not just about one person moving confidently through the world. It is about what that movement represents. The idea that it is possible to exist without shrinking. Without editing yourself down to something more acceptable. Without waiting for the right conditions to feel comfortable being seen.

For Juhm, outside is not a place you go. It is a way you exist.

And once you understand that, the world starts to feel a little more open.





## ise to fame

It wasn't an overnight explosion, but a steady build shaped by consistency, personality, and instinct. Over six years, he developed a style of content rooted in humor, relatability, and unapologetic self-expression, allowing audiences to connect with him beyond trends or algorithms.

What began as spontaneous, chaotic videos quickly evolved into a recognizable voice online, with distinct phrases, energy, and authenticity setting him apart in a crowded digital space. As his audience grew, so did his creative range, expanding beyond comedy into fashion, acting, and storytelling turning his presence from simple content creation into the foundation of a larger, multifaceted career.

One of the quiet expectations of internet culture is that people must choose who they are early and then remain that person forever. Creators become known for one thing and that thing becomes their identity. If someone is funny, then they must always be funny. If someone is stylish, then they must always be polished. If someone is relatable, then they must never evolve beyond that version of themselves. The system rewards repetition. It rewards familiarity. It rewards predictability. Over time, those rewards begin to feel like rules, and those rules begin to feel like limits. But Juhm has never approached his creative life as something that should be contained within a single definition. From the beginning, he has treated his identity as something that moves rather than something that stays still. Humor might have been the entry point for his audience, but it was never the destination. It was simply the first door that opened.

When Juhm says that he is a multifascinating person, he is not describing a strategy. He is describing a reality. His interests do not exist in isolation from one another. They overlap constantly, influencing the way he creates and the way he presents himself. Comedy flows into performance. Performance flows into fashion. Fashion flows into presence. Presence flows into storytelling. Each part strengthens the other, creating a creative identity that cannot be reduced to a single category. This is what makes his work feel alive. It does not follow a fixed formula because his thinking does not follow one either. Where some creators refine a single format until it becomes recognizable and repeatable, Juhm allows his work to shift depending on what he feels drawn to in the moment. That openness can look unpredictable from the outside, but for him it is the most honest way to create. It reflects the way people actually live their lives. No one wakes up every day as only one version of themselves. People move between moods, interests, and expressions constantly. Juhm simply allows that movement to exist within his work instead of hiding it.

This approach could easily create tension with an audience, but in Juhm's case it has done the opposite. The people who follow him have never expected him to stay the same. They have watched him grow in real time, noticing the small shifts that hint at something larger underneath the surface. They have seen moments where his interest in acting becomes visible, moments where fashion becomes part of the narrative, moments where his presence feels more like performance than casual content. Those glimpses create anticipation rather than confusion. His audience does not feel disconnected when he evolves because they were never attached to a single version of him in the first place. They are attached to the energy, the personality, and the sense that something is always developing. When Juhm says that his audience wants to see more, it is not just a statement about support. It is a reflection of the relationship he has built with them. They are not waiting for him to repeat himself. They are waiting to see what he will become next. At the center of this evolution is a refusal to treat creativity as something that must be simplified in order to succeed. The internet often encourages people to reduce themselves into easily recognizable pieces. A clear identity is easier to market. A consistent style is easier to grow. But that clarity often comes at the cost of depth. It requires people to ignore parts of themselves that do not fit neatly into the image they have already created. Juhm resists that instinct. Instead of narrowing his identity, he expands it. He allows different parts of himself to appear at different times without forcing them into a single cohesive label. That freedom creates space for growth that feels natural rather than forced. It allows him to move into new areas without abandoning the ones that came before. The humor does not disappear when he explores fashion. The performance does not disappear when he leans into storytelling. Everything exists at once, layered in a way that mirrors his actual experience.

There is also a deeper kind of confidence required to live this way. Choosing not to stay in one lane means accepting uncertainty. It means understanding that not every experiment will succeed in the same way, that not every shift will be immediately understood. Many creators avoid that risk because they are afraid of losing momentum. They stay inside what works because it feels safe. Juhm has never been driven by safety. His entire path has been shaped by a willingness to move forward even when the outcome is unclear. That same mindset shows up in the way he approaches his creative identity. He is not interested in preserving a version of himself that feels limiting simply because it is familiar to others. He is more interested in becoming something larger, even if that process requires constant change. That belief turns risk into something positive. Instead of representing potential loss, it represents expansion.

Looking ahead, this refusal to stay in one lane may become the most important factor in Juhm's long term success. The qualities that define him now are not tied to a single platform or format. His ability to connect with people, his presence in front of a camera, his instinct for performance, and his understanding of identity all translate across different creative spaces. Acting, fashion, storytelling, brand building, and larger forms of entertainment all require the same core ability to engage an audience. Juhm already possesses that ability. The only difference is the scale at which it will eventually be applied. The internet introduced him to an audience, but it does not define the limits of where he can go. It is simply the first stage.

Juhm's understanding of growth also reshapes the way success is measured, not just for himself but for anyone watching his trajectory unfold. In a traditional sense, success is often defined by consistency, by the ability to establish a recognizable identity and maintain it over time without deviation. It is about becoming known for something and then reinforcing that thing until it becomes inseparable from your name. But for him, that definition feels incomplete. Success, in his world, is not about staying the same. It is about expanding without losing the core of who you are. It is the ability to move into spaces that once felt inaccessible and make them feel natural, even inevitable. It is the freedom to explore new forms of expression without feeling like you are abandoning something that worked before.

That mindset allows him to treat each phase of his career not as a continuation of it. Nothing is discarded. Nothing is left every moment of connection he creates, every version of him becomes part of a larger structure that continues to build or him to audiences does not disappear as he grows. It evolves can be applied in different contexts. The performance becomes storytelling becomes more layered. And gradually, without support something much bigger than what people initially his growth. He understands that expansion requires time, a often happens in ways that are not immediately visible.

There is also a level of self-awareness in the way Juhm navigates apart from many people moving through similar spaces. He visible, people will try to define you. They will search for narratives about who you are and what you represent. They understandable, because clarity makes things easier to capture the full picture. They capture a moment, a phase, a particular point in time.

Juhm recognizes that difference, and instead of resisting it chooses not to be guided by it. He listens, but he does not interpret his work, but he does not allow those interpretative distinction is important because it creates a sense of creativity to maintain in environments where validation is often measured, and engagement can easily become the things that quietly influence what you create and how you present you something more internal. His sense of direction comes from right, what feels authentic, and what feels aligned with what allows him to move forward without constantly adjusting him the ability to grow without losing his sense of identity.

The idea of having no lane also changes the way Juhm approaches many people overlook when thinking about creative growth built around speed. They focus on how quickly someone is rapidly a person moves from one stage to another. But Juhm linear urgency. Instead, it unfolds in layers. There is a period with different forms of expression and begins to understand a period of growth, where those instincts begin to take shape. And there is a period of expansion, where the possibilities appear.

What makes his approach unique is that these phases are not discovering while he is growing. He is growing while he removes the pressure to arrive at a final version of himself. state of becoming, where each step forward reveals something options. This way of moving through time creates a difference by urgency or external deadlines, but by curiosity and ready to move, not when he feels pressured to keep up with expectations.

Another important part of this mindset is the way Juhm understood in conversations about success. When you refuse to everything will work in the same way. Some ideas will resolve time. Some directions will feel right in the moment but evolve many people, these variations can feel like setbacks. They make it harder to continue experimenting. But Juhm does not see them as information.

Each attempt, whether it succeeds in the traditional sense or connects, what feels authentic, and what can be refined. This plays in the creative process. It is no longer something to avoid from. That shift removes the fear that often stops people from hesitation with curiosity. Instead of asking whether something can take from it. What did it reveal. What did it teach. How approach keeps his creativity active. It prevents it from becoming him to move forward without being weighed down by the work perfectly the first time.

There is also a deeper emotional layer to the idea that there that extends beyond creativity and into identity. It is about a certain level of belief in who you are and who you can be. instincts are not following, even when they lead you into knowing that growth will change you, and being open to that change.

For Juhm, this is not just about building a career. It is about a range of who he is. The humor, the ambition, the creativity, and forms of expression all come from the same place. They are connected. And by allowing them to coexist, he is complete rather than fragmented. That completeness is who him. They are not just seeing content. They are seeing some process of becoming.

Ultimately, the idea that there is no lane big enough for Juhm. It is a statement about possibility. It challenges the idea early and remain within those definitions forever. It suggests happens once, but something that continues over time, expect be predicted.

Juhm's path reflects that belief. It shows what can happen when themselves for the sake of clarity. When someone chooses to overcome fear, movement over stagnation. His story is still unfolding continue to shift as new opportunities and ideas emerge. But same. He will not choose a single path and stay there. He allows him to move, to grow, and to become more. And in of thinking about success. Not as a fixed destination, but as something greater than what came before.

# LANE CREATOR COURAGE

Juhm has never felt trapped by expectations that someone else has for creators

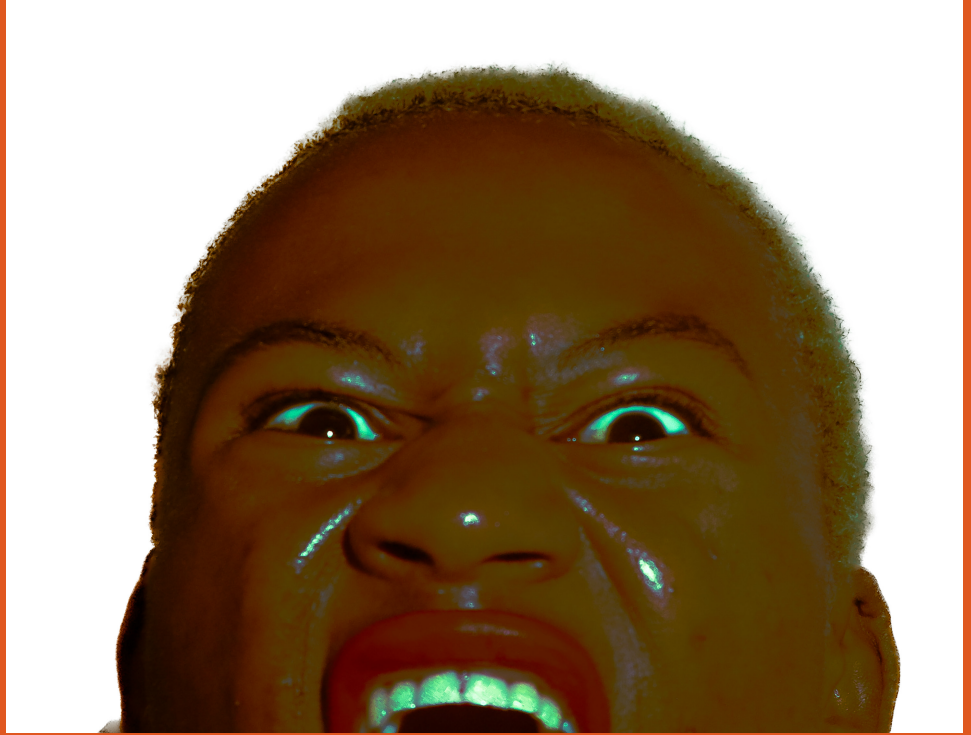




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Juhm is what you would call fully young ho approved, in energy, presence, and the way he carries himself through everyday life like it is something to be experienced rather than just moved through. It is in the way he steps outside like there is a camera on him, even when there is not, the way he treats simple moments like getting matcha or walking through the city as if they are part of a bigger scene. There is a kind of effortless confidence to it, like he understands his own presence and chooses to lean into it instead of downplaying it. He looks good, he feels good, and most importantly, he allows himself to enjoy that without overthinking it. That is what makes it land. It is not about trying to impress anyone, it is about being fully in the moment and letting that energy translate naturally. What makes Juhm's version of this feel real is that it never crosses into trying too hard. There is humor in it, a self-awareness that keeps everything light and a little bit ironic. He knows exactly what he is doing, and that is what makes it work. It is the balance between confidence and playfulness, between showing up and not taking it all too seriously. He can be a little chaotic, a little extra, a little dramatic, but it always feels intentional in the sense that he is enjoying himself rather than performing for approval. That is what being young ho approved really comes down to. It is not about perfection or image. It is about freedom, about letting yourself exist loudly and confidently.





Los  
angeles

Calvin Klein

Calvin Klein

Long before the internet learned Juhm's catchphrases, before humor became his passport into digital culture, there was fashion. Not the runway version of fashion, polished and distant, but the kind that grows naturally out of environment—out of neighborhoods where style is both armor and self-expression. Juhm remembers that instinct clearly. Even as a kid in the Bronx, before cameras and followers entered the picture, he understood that clothing could say things words couldn't. Fashion was not simply about looking good; it was about presence. It was about being seen.

"My first love was fashion and modeling," he says, describing the early pull he felt toward the camera. For him, the attraction wasn't superficial. It was visceral. There was something about standing in front of a lens that felt almost natural, as if the camera were translating something already inside him. "I love the camera," he says simply. "My body, my face, my expressions—everything about me loves the camera." That confidence didn't appear overnight. Growing up in the Bronx meant being surrounded by style in its most immediate form. The city itself operates like an endless runway: people dressing to stand out, to communicate identity, to turn everyday sidewalks into stages. Juhm's upbringing was also shaped by his African heritage, a cultural background where clothing carries deep symbolic meaning. Between the influence of New York street culture and the visual traditions of West Africa, fashion became part of the way he understood identity. "Growing up around Africans in the Bronx... it was naturally ingrained," he explains. In other words, fashion wasn't something he discovered later—it was something that had always been there, flowing quietly through the way he presented himself to the world.

But the path from loving fashion to working inside the industry is rarely smooth, and Juhm encountered that reality early. As he began pursuing modeling more seriously, the industry responded with the kind of blunt feedback that creative fields often deliver. He was told he was too short. Too young. Not the right fit for the rigid standards that have historically defined modeling. For many aspiring models, those kinds of rejections can end a dream before it has time to grow. But Juhm didn't interpret the criticism as the end of his relationship with fashion. Instead, he treated it as a delay.

"My dream of becoming a model got crushed," he says, remembering that period honestly. But the desire never disappeared. Even while exploring other creative outlets, the instinct to perform visually—to communicate through style and presence—remained. Acting eventually entered the picture, and with it came a new way to channel the same creative impulses that had first drawn him to modeling. The difference was that acting allowed him to tell stories through expression, gesture, and character rather than simply appearance.

Yet even as his interests expanded, fashion never left the equation. "It never left my body. It never left my veins," he says. The phrase captures something important about the way Juhm approaches creativity. For him, fashion is not a separate career path but part of the same creative language that includes acting, humor, and storytelling. Clothes become props. Style becomes narrative. And the camera, whether it's filming a comedy sketch or capturing a look—remains the central stage where those elements come together.

That perspective is what makes Juhm's relationship with fashion feel different from the typical influencer aesthetic. Many online personalities treat clothing as decoration, a visual accessory designed to reinforce a brand image. Juhm treats it as storytelling. The way he dresses communicates mood, identity, humor, and confidence all at once. It's part of the same performance instinct that drives his videos. In a sense, his fashion sensibility bridges two worlds: the expressive individuality of street culture and the theatrical self-awareness of someone who loves performing for a camera.

And as his audience has grown, so has his ambition within the fashion world. Social media may have introduced him to many viewers, but he doesn't see it as the final destination. Instead, it's a stepping stone toward larger opportunities—campaigns, collaborations, runways, and creative partnerships that allow him to combine style with storytelling. The internet audience that discovered Juhm through humor is gradually learning that fashion has always been part of the picture. It's simply another dimension of the same creative personality.

For someone who once stood in front of cameras dreaming about modeling opportunities, the possibility now feels closer than ever. And if his instincts about performance, style, and self-expression are any indication, the fashion industry may eventually discover what the internet already has: that Juhm doesn't simply wear clothes. He turns them into character, into presence, into narrative. In other words, he dresses the way he lives—boldly, visibly, and always with the camera in mind.

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# BELLA BULLSHIT

with intention disguised as effortless. Being "on his Bella  
for aesthetic perfection; it's about embodying a feeling  
**all at once.** It shows up in the small, almost ritualistic  
but dressed like the moment matters, **carrying himself**  
**be.** There's humor in it, of course, but underneath the  
up as the version of yourself that feels elevated, even  
out being outside, being seen, *being in motion, and*  
*into a kind of curated spontaneity that feels both inten-*  
*tional and natural.* For Juhm, **being on his Bella**  
**Hadid bullshit** is not about chasing  
*perfection, it's about performing*  
*confidence so consistently*  
*that it becomes real.*

**GUINEA**

**STAND**

**UP**



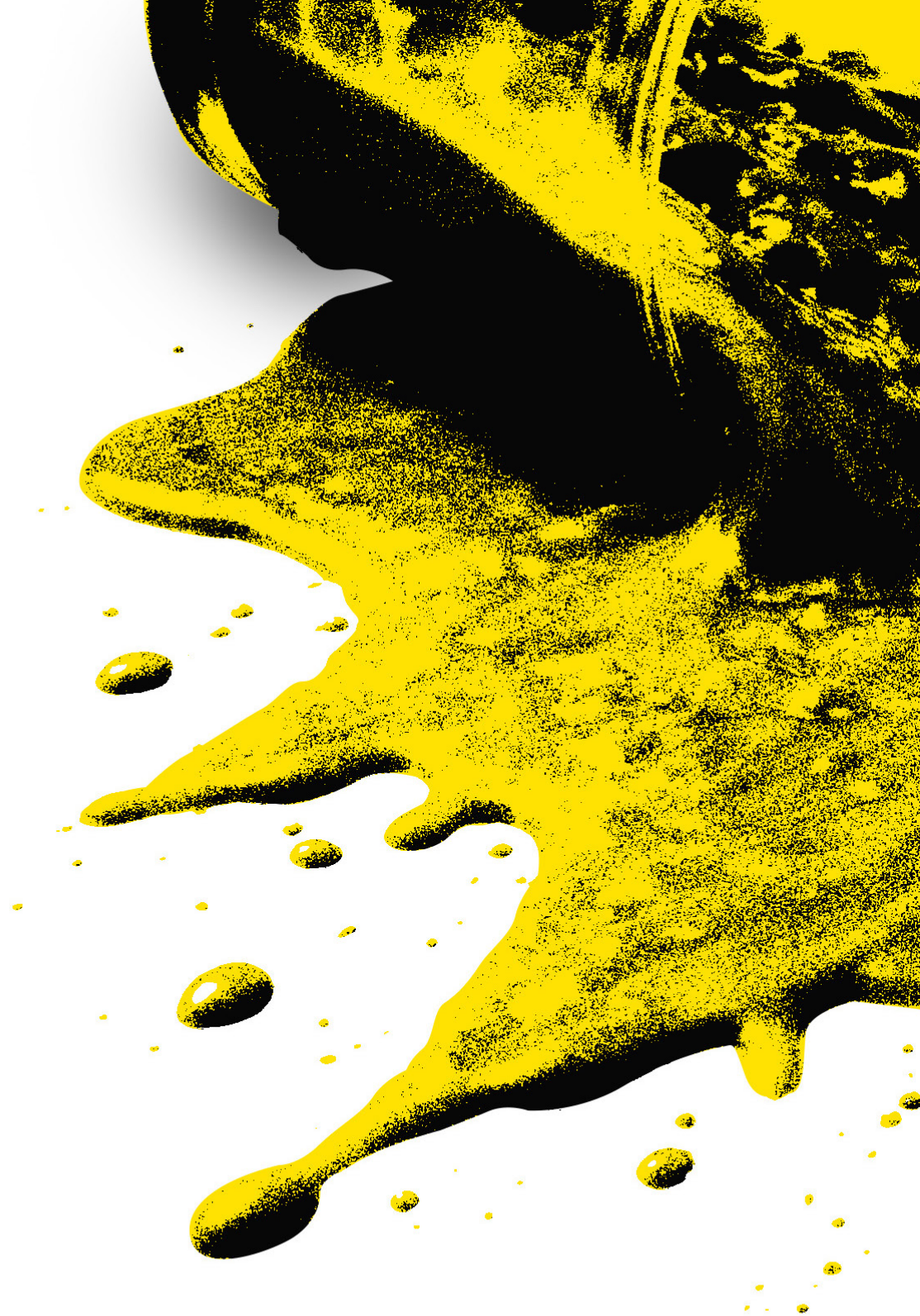
Juhm's story begins at the intersection of two places that shaped him in completely different ways: Guinea and the Bronx. His roots trace back to West Africa, to Guinea, a place grounded in tradition, culture, and deep community values. It is a place where identity is often tied closely to family, history, and expectation. Those influences do not disappear when someone moves away. They stay present, shaping how you see the world, how you carry yourself, how you understand where you come from. For Juhm, Guinea is not something distant or disconnected. It is part of his foundation. It lives in the way he thinks, in the values he grew up around, in the awareness of something bigger than himself that he represents whether he intends to or not. Even as his life expanded into new environments, that origin remained constant, a quiet but powerful influence that followed him everywhere.

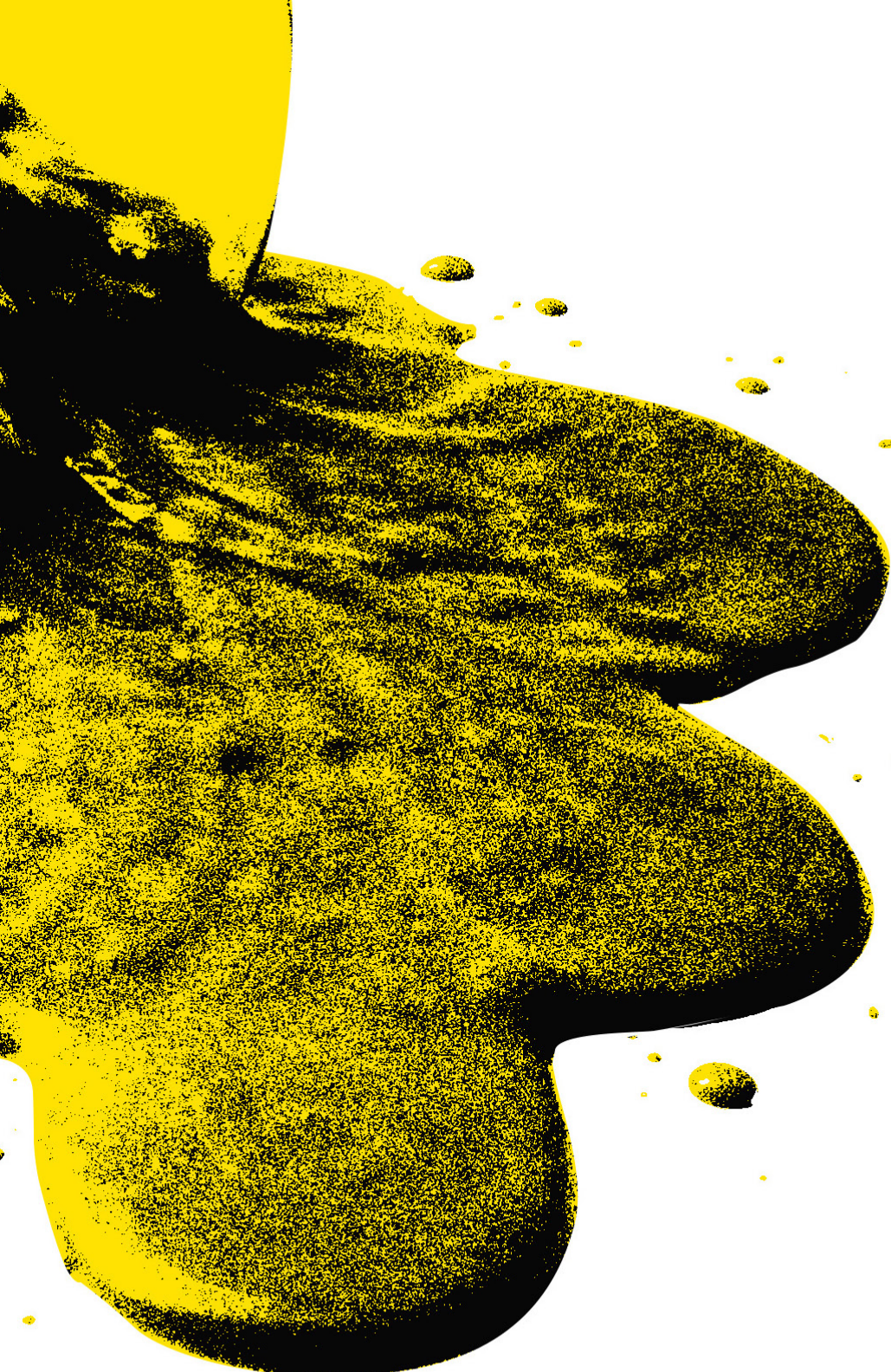
At the same time, *the Bronx introduced him to a completely different kind of energy.* Where Guinea was rooted in tradition, the Bronx was rooted in expression. It was loud, creative, fast moving, and full of personality. It was a place where identity was not just something you carried but something you showed. Style, attitude, and presence all became ways of communicating who you were without needing to say it directly. Growing up in that environment gave Juhm a sense of confidence and visibility that balanced the structure of his cultural background. The Bronx taught him how to move through the world with presence, how to take up space, how to be seen. It also exposed him to creativity in its most natural form, where fashion, music, and personality blended together into everyday life. That influence became just as important as his roots, shaping the way he would eventually express himself in front of an audience. What makes Juhm's identity unique is not just where he is from, but how those places come together inside him. Guinea and the Bronx are not separate parts of his story. They exist at the same time, influencing each other, creating a perspective that is layered and complex. One gives him grounding, the other gives him expression. One connects him to history, the other pushes him toward possibility. Together they form the foundation of who he is. When people see Juhm today, they are not just seeing someone shaped by one place or one experience. They are seeing the result of multiple worlds colliding and creating something new. And that is what makes his presence feel different. It is not just about where he is going. It is about everything he carries with him from where he started.

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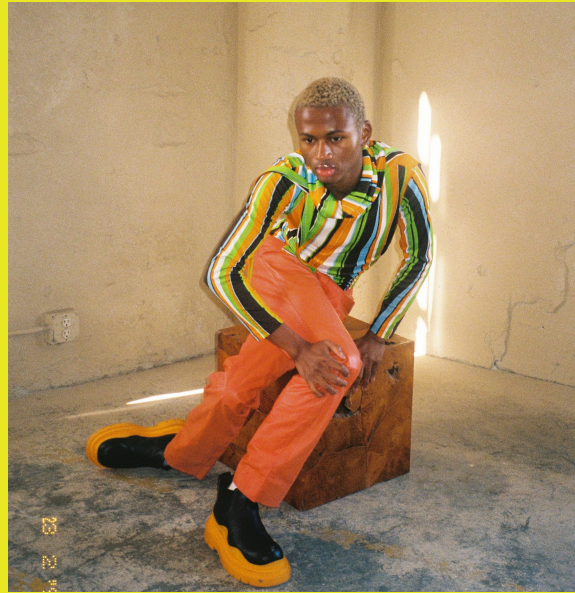
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**WHAT STARTED AS A PHONE CAMERA AND INSTINCT IS EXPANDING INTO SOMETHING BIGGER, SOMETHING MORE CINEMATIC, SOMETHING THAT FEELS LIKE A RETURN TO WHAT WAS ALWAYS THERE. LONG BEFORE THE AUDIENCE, THERE WAS TRAINING. ACTING, IMPROV, LEARNING HOW TO HOLD A MOMENT WITH INTENTION. THE INTERNET MAY HAVE INTRODUCED HIM, BUT PERFORMANCE IS**



**WHAT DEFINES THE NEXT STEP. THE SHIFT INTO FILM AND TELEVISION IS NOT A REINVENTION, IT IS AN EXPANSION. THE SAME PRESENCE THAT WORKS IN SHORT VIDEOS IS GROWING INTO SOMETHING MORE STRUCTURED, MORE CONTROLLED, MORE LASTING.**

**THERE IS A QUIET CONFIDENCE IN IT, LIKE HE KNOWS HE BELONGS IN THAT SPACE. THE SCREEN IS GETTING BIGGER, AND HE IS MEETING IT WITHOUT HESITATION.**



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For anyone encountering Juhm for the first time, the humor arrives first. It's fast, chaotic, and slightly unpredictable, the kind of energy that makes viewers pause mid-scroll because something about it feels alive. In the crowded ecosystem of internet personalities where creators often feel polished to the point of impersonality, Juhm's presence carries the opposite quality. He doesn't appear overly rehearsed. His humor doesn't feel engineered. Instead, it moves the way conversation moves among friends: quick, playful, sometimes absurd, but always grounded in something human. Yet beneath that spontaneity lies a deeper creative instinct. Juhm's humor is not simply entertainment it's the language he uses to connect with people.

"Humor could be fun. You don't always have to be serious," he explains when reflecting on the role comedy plays in his life. That philosophy sits at the center of everything he creates. For Juhm, comedy isn't about constructing punchlines or performing for applause. It's about relatability. The goal is to reflect moments people recognize in themselves, the awkwardness, the small exaggerations, the playful dramatics of everyday life. "Authenticity is just content that feels relatable to everyday people," That relatability became the foundation of his audience. In a digital culture often dominated by curated perfection, Juhm represents something else: someone who feels like the internet version of a friend who says the unexpected thing in a room and makes everyone laugh. He describes his humor as instinctive rather than calculated. "As soon as I see a camera, I'm just outgoing and saying random things," he says, laughing at how natural it feels. But what he calls randomness actually reveals a deeper social awareness. The ability to make people laugh in a way that feels effortless is rarely accidental. It requires timing, observation, and emotional intelligence that many performers spend years learning. Juhm believes that quality is something you're born with. "Being funny and having a connection with people... that's a natural talent," he says. And the internet, as it turns out, is very good at recognizing natural talent. Part of what makes Juhm's humor resonate is the way it evolves organically into a kind of shared vocabulary between him and his audience. The internet has always thrived on phrases—short bursts of language that capture a feeling or attitude and travel quickly through social media. For Juhm, one of those moments arrived with a single word: "minuscule." What began as a playful exaggeration inside a video soon became something much larger. Followers started repeating the word back to him, using it in comments, messages, and interactions across his platforms. Suddenly, a throwaway joke had become a defining characteristic of his persona. "That's when I realized it could be something," he says. What followed was a creative shift. Juhm began building on those moments, leaning into the humor his audience had already embraced. He experimented with scenes, exaggerated reactions, and small character moments that allowed the phrase to evolve into something more recognizable. But unlike many internet creators who deliberately construct viral catchphrases, Juhm's approach remained instinctive. The language appeared first, and the identity formed around it later. Another unexpected element of his identity developed around something even simpler: matcha. The drink, now associated with his brand and personality, originally entered his life during difficult emotional periods. "When I was depressed, I was drinking matcha every day," he admits. For many people, comfort comes in familiar forms—chocolate, ice cream, a favorite meal after a hard day. For Juhm, matcha became that ritual. "If I'm having a rough day, give me a matcha and I'll be fine," he says. Over time, the drink transformed into something symbolic within his content. It came to represent calm, humor, personality, and aesthetic all at once. "It's more than just a drink," Juhm explains. The internet, which thrives on symbols and visual cues, quickly absorbed the idea. Suddenly, matcha wasn't just a beverage appearing in videos—it was part of the identity surrounding his presence online. What makes Juhm's approach to humor particularly interesting is how deliberately he navigates the difference between performance and authenticity across platforms. Social media environments each carry their own unspoken rules. Instagram, for example, often functions as a curated portfolio—a place where creators present the most polished version of themselves. TikTok, by contrast, rewards spontaneity and imperfection. Juhm is keenly aware of that difference. "Instagram is more like a portfolio, like a showcase," he explains, describing the visual polish many creators feel pressured to maintain. TikTok, meanwhile, allows him to lean fully into his natural rhythm. "TikTok is more chaotic," he says. For someone whose humor thrives on spontaneity, that chaos feels like a natural fit. But even on platforms that encourage curation, Juhm has gradually stepped away from the pressure to present perfection. "I don't really care anymore. I just post whatever I want," he says. The decision reflects a larger shift in internet culture. Audiences increasingly respond to creators who feel human rather than aspirational. Perfectly staged photos and carefully edited lifestyles may attract attention, but relatability builds loyalty. Juhm understands that instinctively. His content doesn't attempt to create distance between him and his audience. Instead, it closes that distance entirely. People don't just watch his videos—they feel as if they're part of the moment with him. And that connection is what has allowed his audience to grow without trapping him inside a single version of himself. While many internet personalities feel pressured to repeat the same type of content indefinitely, Juhm has never experienced that constraint. His followers, he says, encourage evolution rather than resisting it. "My audience wants to see more," he explains. They have already seen glimpses of his interests beyond comedy—fashion, acting, modeling, creative storytelling. Because those interests were present from the beginning, his audience expects growth rather than fearing it. The humor that introduced them to Juhm remains part of the equation, but it is only the starting point. Behind the jokes is a performer who sees the internet not as a destination, but as a launch point. And if Juhm's instincts are right, the same spontaneity that made him compelling online may eventually carry him into much larger creative spaces.







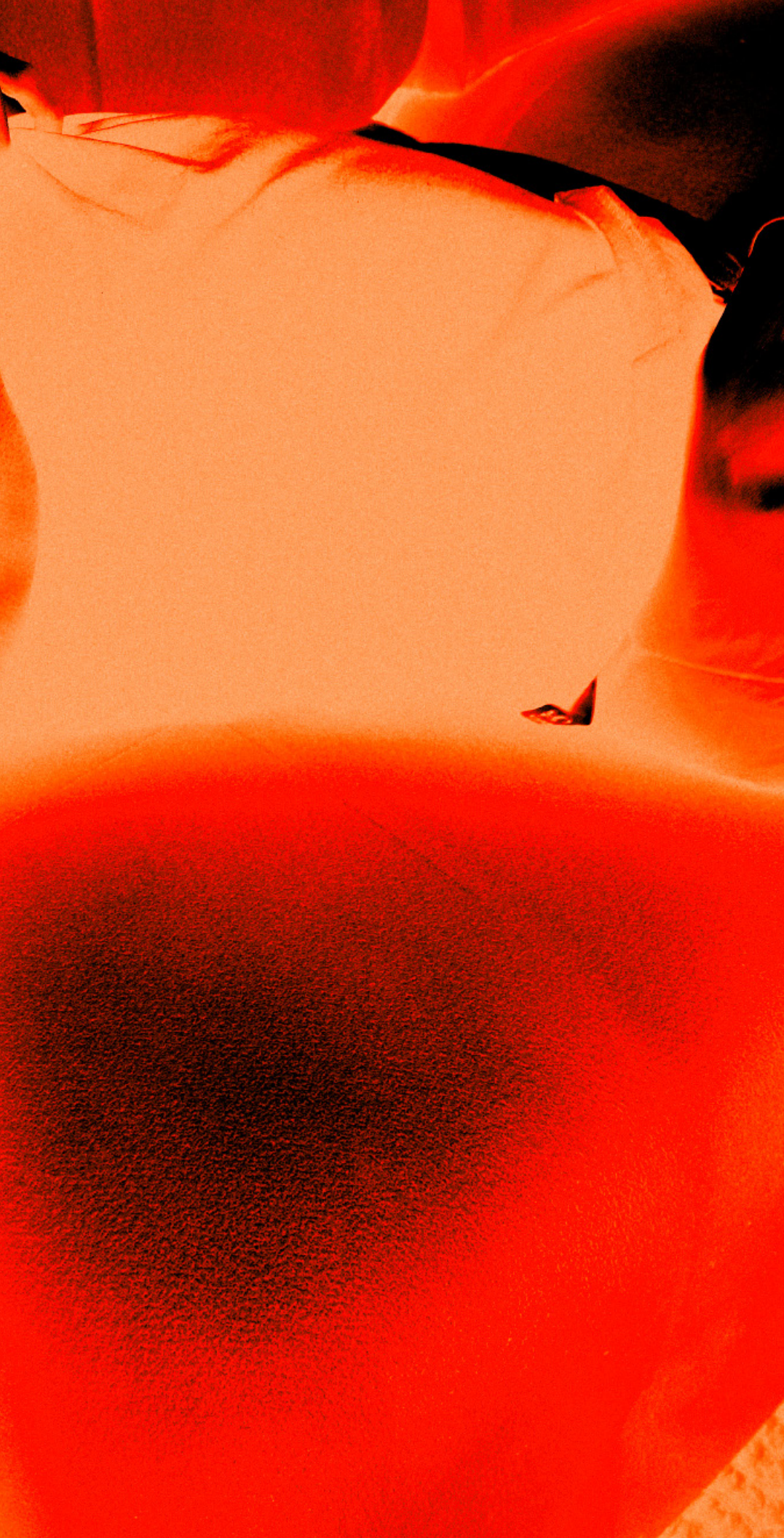












The word diva usually arrives with assumptions attached to it—ego, extravagance, a kind of theatrical confidence that borders on arrogance. In popular culture, it often describes someone larger than life, someone who commands attention the moment they walk into a room. But for Juhm, the idea of being a diva carries a slightly different meaning. It isn't about arrogance or excess. It's about presence. It's about refusing to shrink yourself to make other people comfortable.

In a world that constantly encourages people to become smaller, quieter, more agreeable, Juhm moves in the opposite direction. His energy fills space naturally, and he doesn't apologize for it. The humor, the bold personality, the exaggerated reactions that audiences recognize online all stem from the same instinct: to be fully visible. A diva, in Juhm's world, is simply someone who understands their own presence and isn't afraid to let it be seen.

The internet, with its endless appetite for personality, became the perfect environment for that kind of energy. Instead of blending into the sea of polished content creators trying to look perfect, Juhm stood out by doing something much simpler—being loud, expressive, and unapologetically himself.

That confidence did not appear overnight. It grew out of years of learning how to navigate spaces where being different could easily become a disadvantage. Growing up between cultures and identities often meant understanding that visibility could invite judgment. Many people respond to that pressure by softening themselves, by trying to fit into expectations that feel safer. Juhm chose a different approach.

The more he realized that people might question who he was, the more he leaned into expressing it openly. What some might describe as dramatic or over-the-top became, for him, a way of claiming ownership over his personality. The exaggerated gestures, the playful dramatics, the sharp humor—those qualities weren't masks. They were extensions of his real self.

When audiences encountered Juhm online, what they saw wasn't a carefully manufactured character but a version of the energy he carried in everyday life. The difference was simply scale. Social media amplified the personality that had always existed, allowing thousands of people to experience the same presence that friends and collaborators already knew.

In that sense, the diva energy people associate with him isn't something he created for entertainment. It's the result of someone refusing to edit himself down to a quieter version that the world might find easier to digest.

# Diva

EST

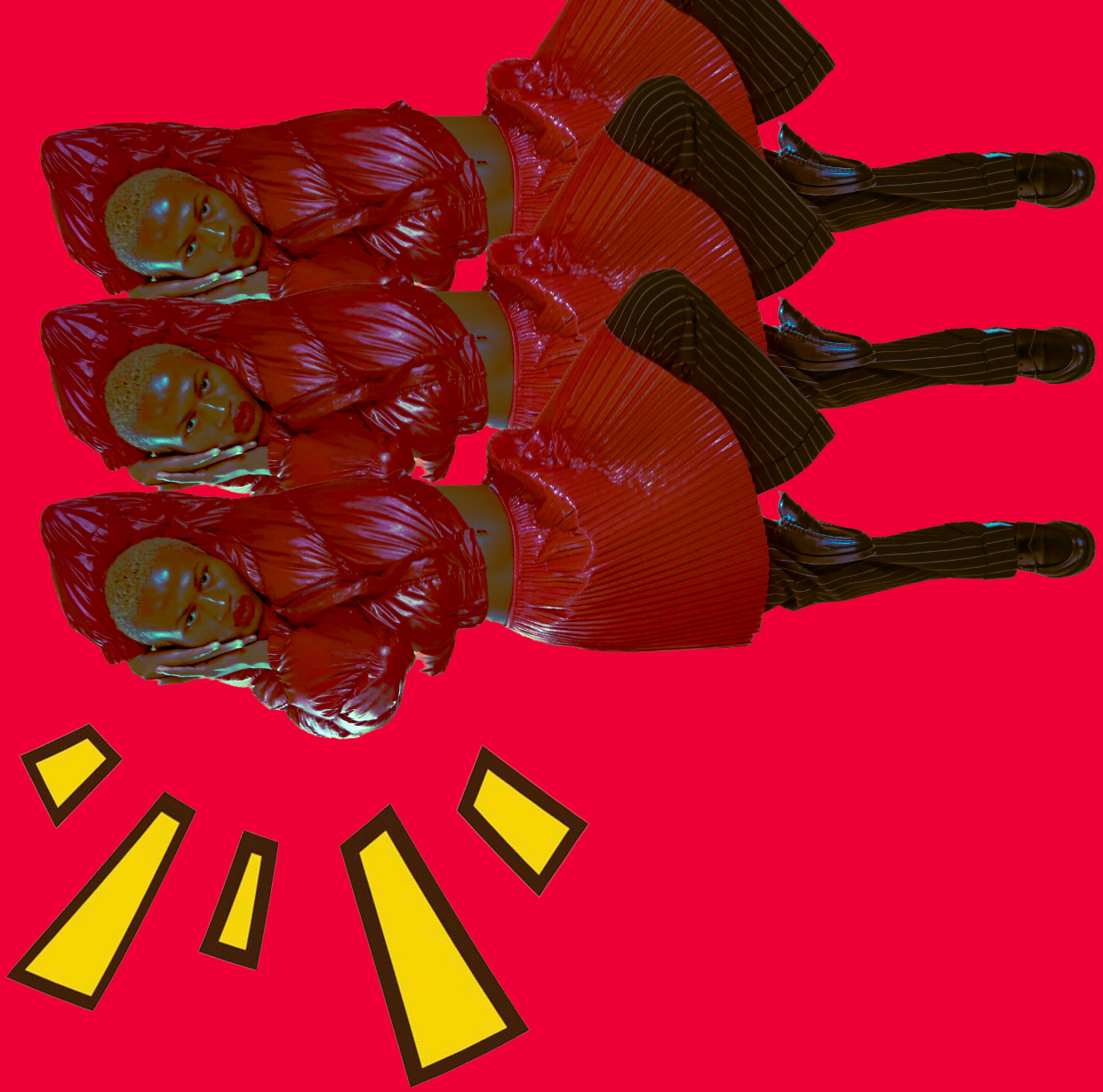
DED

AGA

THE  
BEST  
MAN

SONG OF THE  
SUMMER





Showing up for yourself is a choice, not a mood. Juhm treats it like a habit, something you do whether you feel like it or not. It's in the way he steps outside with intention, gets his matcha, puts himself together, and moves like the day already belongs to him. There's humor in it, but there's also discipline. No one is going to show up for you the way you can. The point is simple. Start acting like you matter, and everything else follows.

PPPPPPPPPPPPPPPPPP

**smile.**





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# DREAMS BECOMING REAL

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## Dreams Becoming Real

For years, the future existed for Juhm as a kind of private vision—something vivid in his imagination but distant in reality.

Like many young creatives, he spent long stretches of time believing in possibilities that the world around him could not yet see. There is a particular loneliness in that phase of ambition, the period when dreams exist mostly in your own mind.

Juhm remembers those years clearly. Long before audiences discovered his humor, before his phrases traveled across social media and people began repeating them back to him, he was simply someone chasing the idea of a different life. “I’ve been doing this for six years,” he says, reflecting on the slow accumulation of work that built the foundation of his career. Those six years were not defined by instant recognition. They were defined by consistency—posting, experimenting, learning how audiences responded to his energy and personality. At the beginning his definition of success was modest. He didn’t imagine global visibility or industry recognition right away. What he wanted first was something simpler: access. “At first I just wanted to get inside the door,” he explains. That image of a door appears often in conversations about creative careers, but for Juhm it carries literal meaning. The industries he dreamed about—entertainment, fashion, acting—often felt sealed off, controlled by networks and institutions that seemed impossible to enter from the outside. Social media became his way of knocking. Each post, each moment of humor, each experiment with personality was a small signal sent outward into the world. Over time, people began responding.

As his audience grew, Juhm noticed something surprising: the people following him were not interested in keeping him confined to the role that first introduced him to them. Instead, they seemed eager to see what else he could do. For many creators this moment becomes a source of anxiety. The internet is famously unforgiving when personalities change direction or explore new interests. Yet Juhm discovered that his supporters had already sensed something larger in him. They had seen glimpses of acting, moments of modeling, fragments of ambition that hinted at a broader creative life beyond short videos. “My audience wants to see more,” he says. The statement carries genuine gratitude. Rather than resisting his growth, his audience actively encourages it. In his comments and messages, people ask about new projects, new directions, new opportunities. That encouragement has allowed him to treat his online presence not as a rigid identity but as a living timeline of his life unfolding. “This is my life,” he explains. “I’m taking my audience on the journey with me.” The phrase captures something essential about how Juhm approaches visibility. Instead of presenting a finished version of himself, he allows people to watch the process. They see him learning, evolving, shifting between ideas and ambitions as they develop. The result is a sense of authenticity that is difficult to manufacture. Audiences don’t feel like they are consuming content; they feel like they are witnessing progress.



real, raw and ready to takeover.





BECCO



is not a moment you can point to, not something that arrives all at once with clarity and finality. It moves slowly, almost quietly, building in layers that only make sense when you look back at them. Growth does not announce itself while it is happening. It reveals itself over time, in the way someone carries themselves differently, in the way their confidence settles into something more grounded, in the way their decisions begin to reflect a clearer sense of direction. The version of him that people see now is not separate from who he was before. It is a continuation, shaped by every experience, every risk, every moment of uncertainty that came with trying something new. Nothing is left behind. It all stays, just rearranged into something more refined. There is a kind of patience in this process that often goes unnoticed. In a world that moves quickly and rewards instant visibility, becoming requires a willingness to let things develop at their own pace. Not everything needs to be proven immediately. Not every shift needs to be explained. Some changes happen internally first, long before they show up in a way that other people can recognize. A shift in mindset, a deeper sense of confidence, a clearer understanding of what feels right.

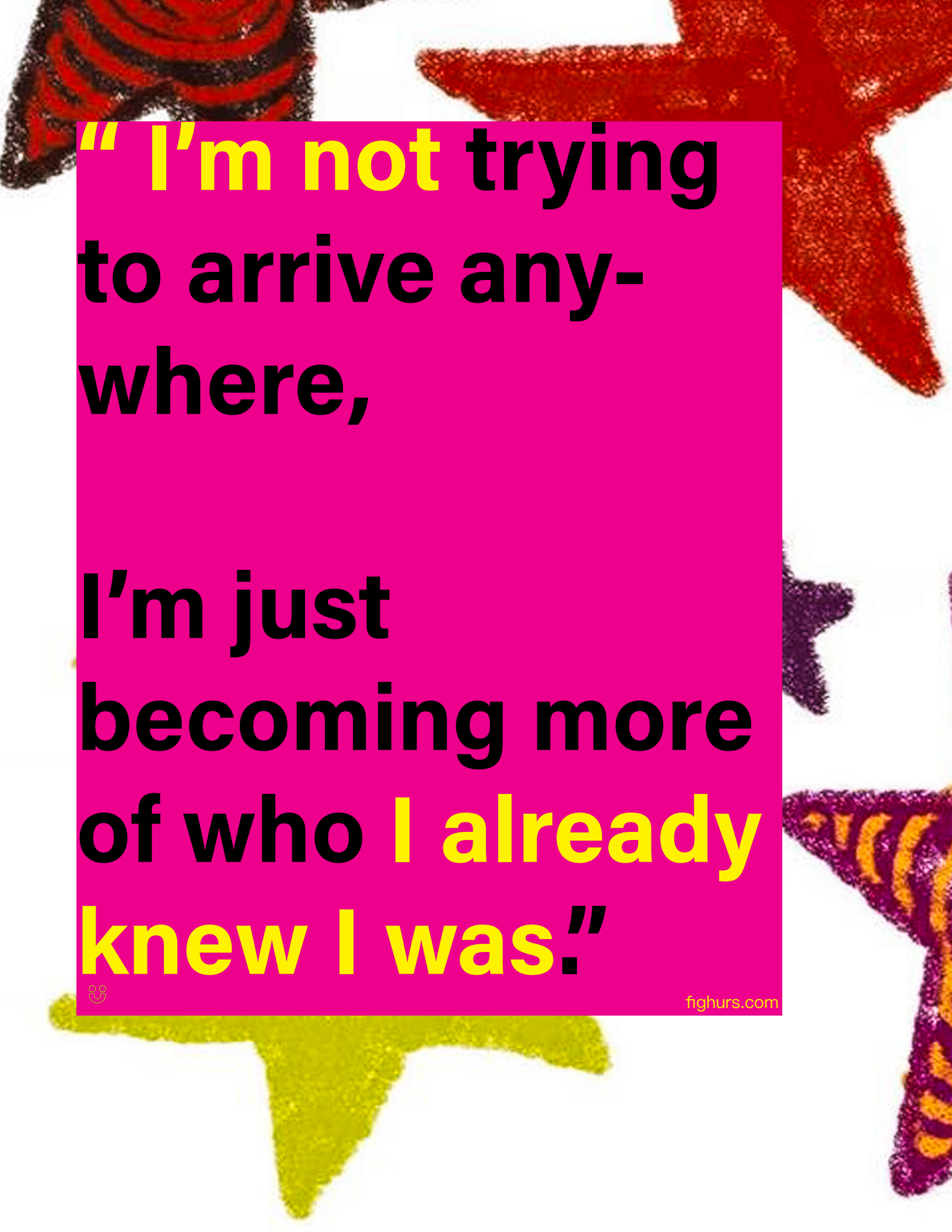
These are the kinds of changes that shape everything else, even if they are not obvious at first. The growth is still there, still working in the background, still building toward something that will eventually become visible.

What makes this process different is that it is happening in front of people. Most growth is private. People figure themselves out quietly, away from an audience, away from constant observation. Here, the process is visible. The shifts, the experiments, the moments of expansion all unfold in real time. That visibility could create pressure to have everything figured out, to present a finished version at all times. But instead, it becomes part of the journey itself. People are not just seeing the result. They are seeing the process. They are watching someone move through uncertainty, try new things, and step into new versions of themselves without needing to pretend that everything is already complete.

There is also a level of trust that holds all of this together. Trust in instinct, in direction, in the feeling that even when things are not fully clear, they are still moving forward. Identity is not treated as something fixed or final. It is something that expands. It shifts with experience, with exposure, with growth. Trying to define it too early would only limit what it could become.

Instead, there is space to exist in between versions, in that place where things are still forming. That space is often uncomfortable, but it is also where the most meaningful growth happens. It is where ideas take shape, where confidence becomes real, where the next version begins to emerge without being forced.

At its core, becoming is about allowing that process to happen without resistance. It is about giving yourself permission to change, to evolve, to outgrow what once felt like enough. It is about understanding that growth is not about abandoning who you were, but building on it. Each version adds something to the next. Each step forward carries pieces of what came before.



**“ I’m not trying  
to arrive any-  
where,**

**I’m just  
becoming more  
of who I already  
knew I was.”**





JUJAM

There is a difference between being seen and knowing how to be seen.

Most people move through the world without thinking about how they occupy space. They exist, they react, they pass through moments without shaping them. But there are others who understand something more subtle, something almost invisible—the idea that presence itself can be directed, controlled, and expanded. That the way you stand, the way you look, the way you move can turn even the most ordinary moment into something that feels intentional.

Juhm exists in that awareness.

It is not something loud or forced. It is not about constant performance in the traditional sense. It is quieter than that. More controlled. More instinctive. It shows up in the way he enters a space already understanding how he will exist within it. The way he doesn't wait for attention but naturally holds it. The way his movements feel considered without appearing rehearsed.

What makes this ability interesting is that it doesn't separate his real life from what people see online. There isn't a clear line where performance begins and authenticity ends. Instead, the two blend together. The same instinct that guides him in front of a camera follows him into everyday situations. The camera doesn't create the version of him people recognize. It captures it.

This is what many people misunderstand about visibility. They assume it is something external, something given, something dependent on audience or platform. But for someone like Juhm, visibility starts internally. It is a decision before it is a reaction. A way of carrying yourself before anyone is watching.

That is why his presence translates so easily across different environments.

Whether it is a video, a photo, or a real-world interaction, the core remains the same. There is a sense of awareness, a control over how moments are experienced, both by him and by the people around him. It is not rigid. It is not calculated in a way that feels mechanical. It is fluid. Responsive. Always adjusting, but never losing its center.

And that is where the performance becomes something more.

Because it stops being about entertaining an audience and starts becoming a way of navigating the world. A way of turning everyday life into something that feels intentional. Something that holds meaning, even in its smallest details.

For most people, presence is passive.

For Juhm, it is active.

It is something he shapes.

And that difference is what people feel, even if they can't immediately explain it.



# The

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