

WORKS //
SUN CHOI

Beyond Illusion

The artist had vague questions about art. And he made efforts to make those vague questions more clear and tried to put those efforts into practice. Leaving behind the past irrationality of contemporary Korean art, which overlaps with his time, he found it difficult to figure out what on earth art is and what we can call artistic. In front of the vagueness created by Western-oriented conventional wisdom about art, the misery of reality that you and I can clearly witness is paradoxically artistic enough.

There are two conflicting factors existing at the same time in his “work” that is presented as art: visible and invisible, material and immaterial, clear and unclear, and artistic and inartistic. He is creating artworks in hope that “art” will vanish. Aren’t there already too many “artistic” things around us ?

Sun Choi, 2004



Korean Pancake

2019

Cream on corrugated cardboard from homelesses

221 x 157 cm



Korean Pancake

2019

Cream on corrugated cardboard from homelesses

221 x 157 cm



Vitamin Painting

2019

Vitamin on Korean paper

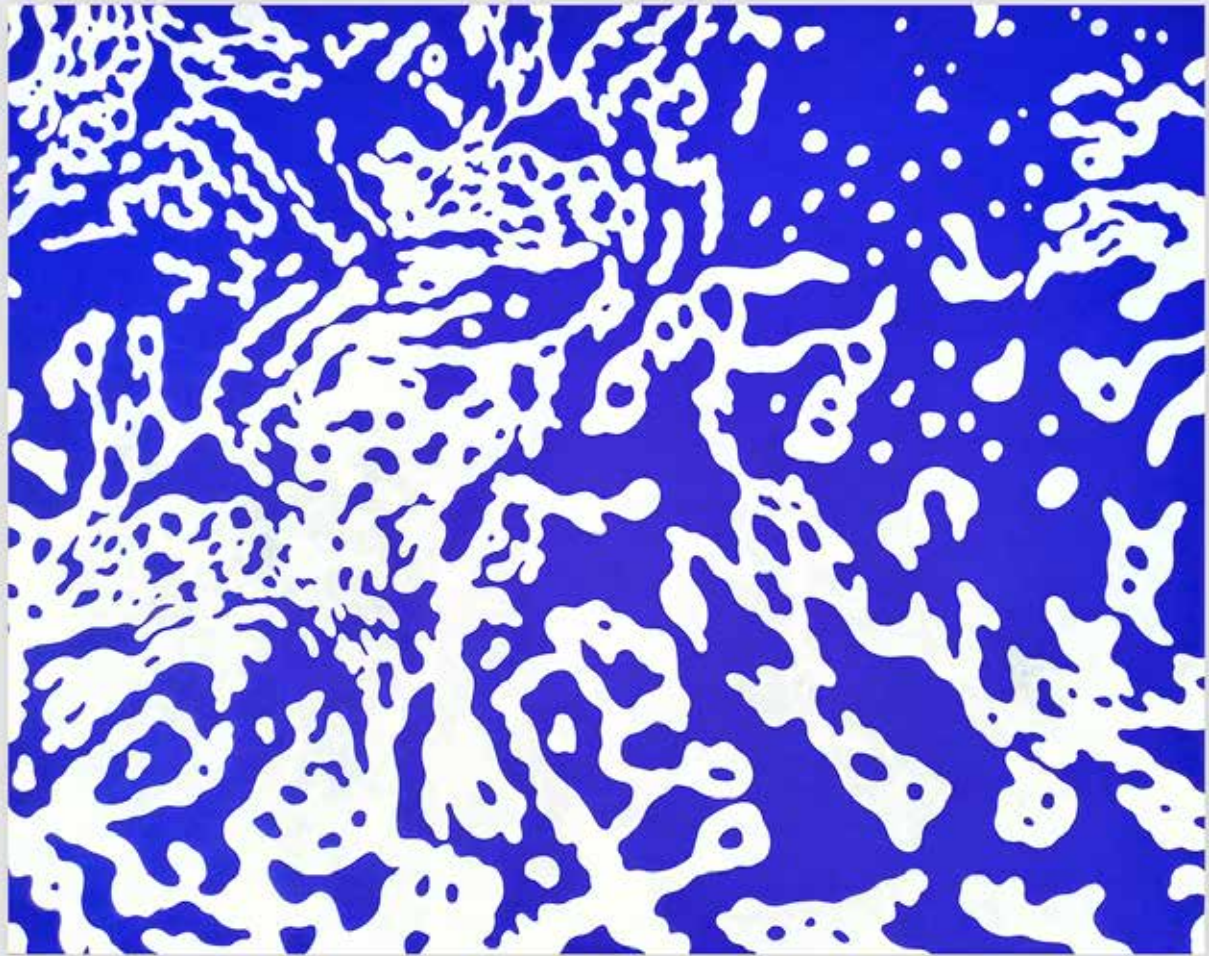
Variable dimensions



Nest
2020

Installation, gelatin, food colors, artificial flavorings, LED light, variable dimensions





The artist found some decorative part in the dirty water and transformed it into a painting. Bad smell of the contaminated water is removed and a decorative painting with familiar lines and touches is safely presented to the audience.

Wastewater Painting

2019

Acrylic on canvas

91 x 117 cm



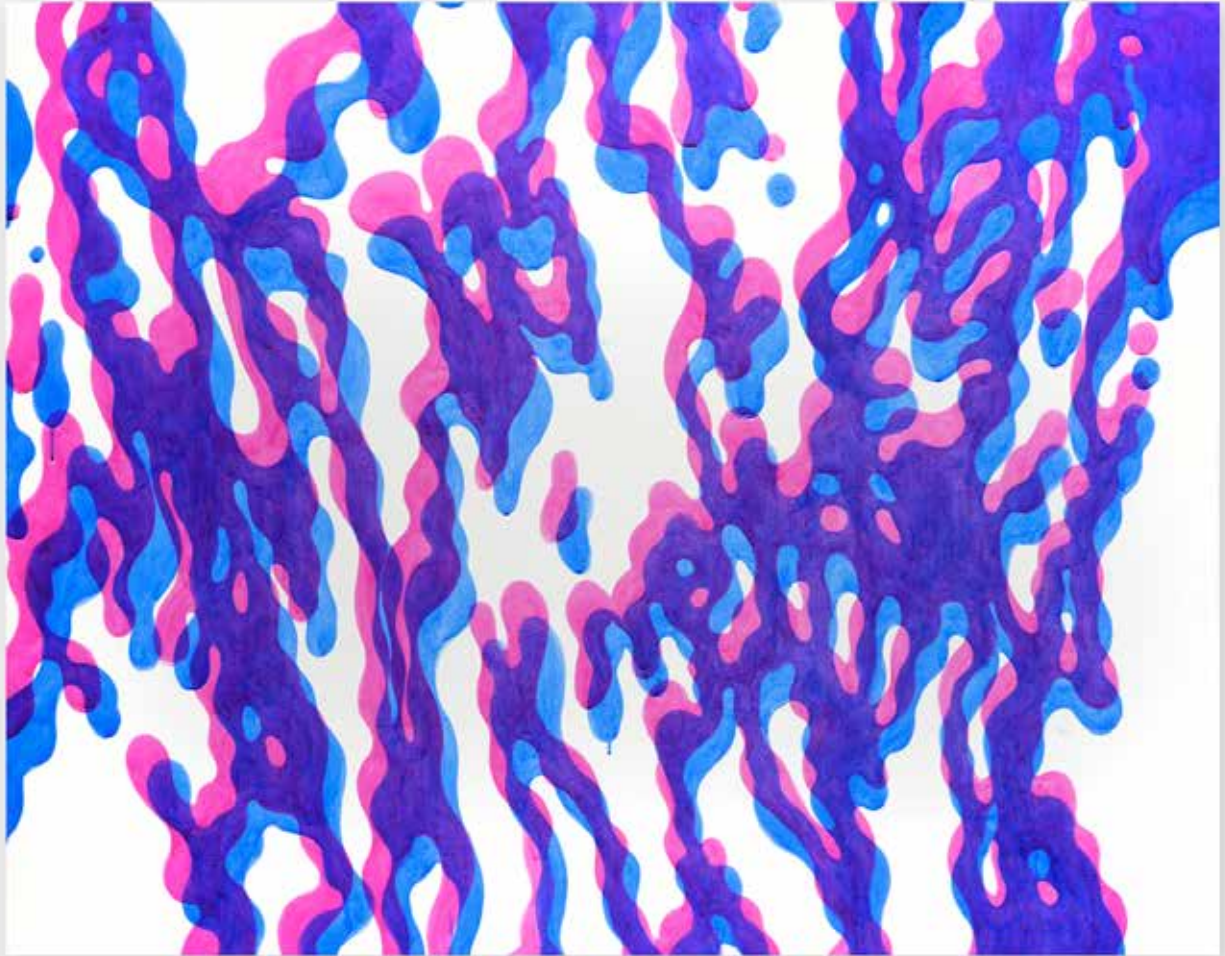
Korean Taegeuk design is a symbol of endless circulation, and its red and blue colors mean the energy and confrontation of fire and water. In the 19th century, it was adopted in designing Korean national flag, but in the Cold War period, anticommunist ideas were so strongly indoctrinated that it was ridiculously taught that the red color on Taegeuk is communist North Korea, and the blue is South Korea. Some right-wing protesters still use the connotation in their protests and their poor language and arbitrary use of colors are confusing passersby. In the painting, two colors overlapped in sinuous lines from military camouflage visualize the feeling of sickness and confusion.

Sickness

2019

Acrylic on canvas

203 x 564 cm



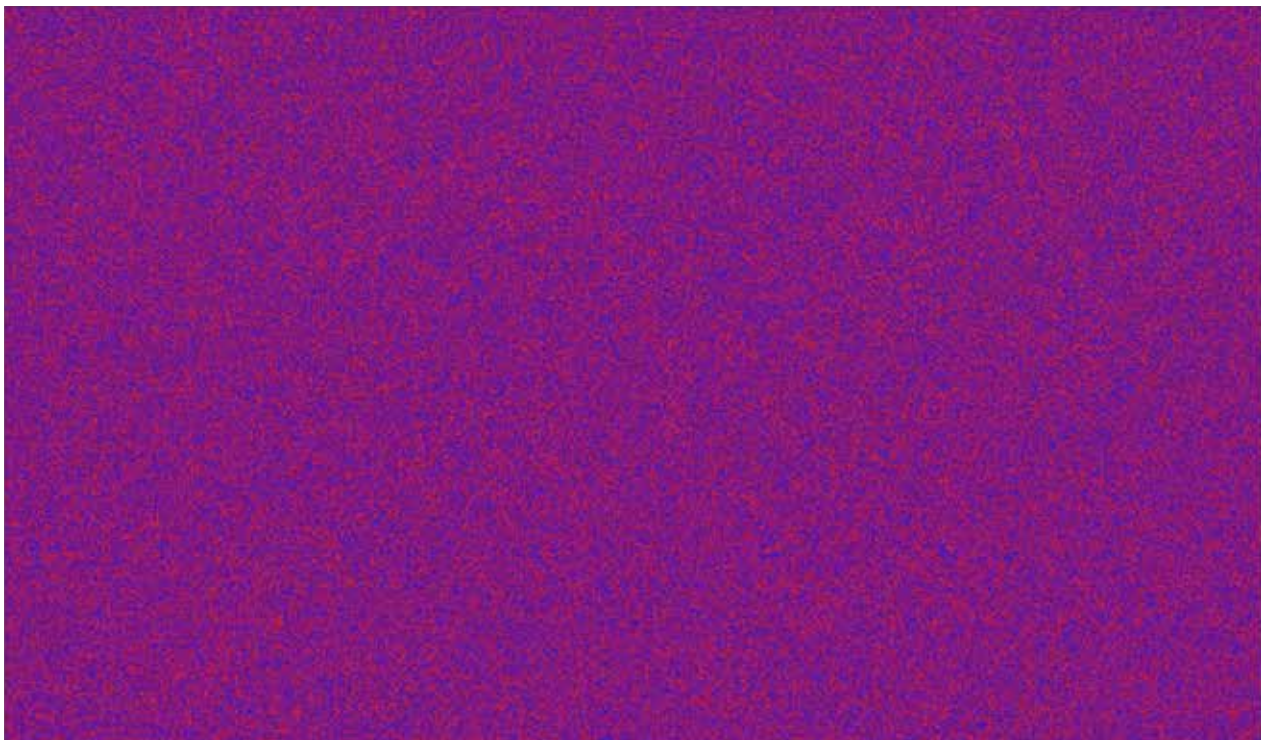
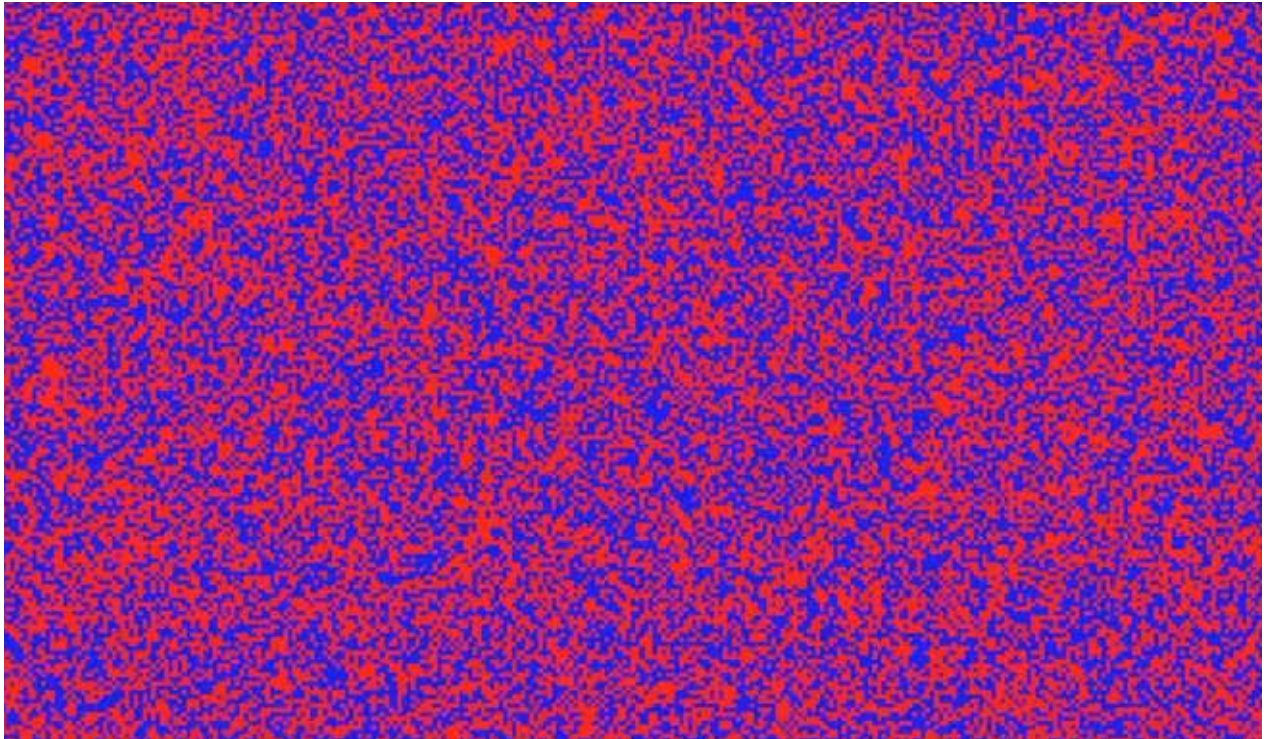
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Sickness

2018

Acrylic on canvas

98 x 117 cm



The artist wanted to express the specificities of Korea, the only state still divided in 21th century, through the 12 lines informatics language. He programmed so that there is a red pixel between two blue pixels. If we take some distance, we feel a vibration of the color (between red and blue) due to this virtual mixture. The artist wanted to translate the reality of the contemporary Korean society that makes him sick.

Sickness

2017

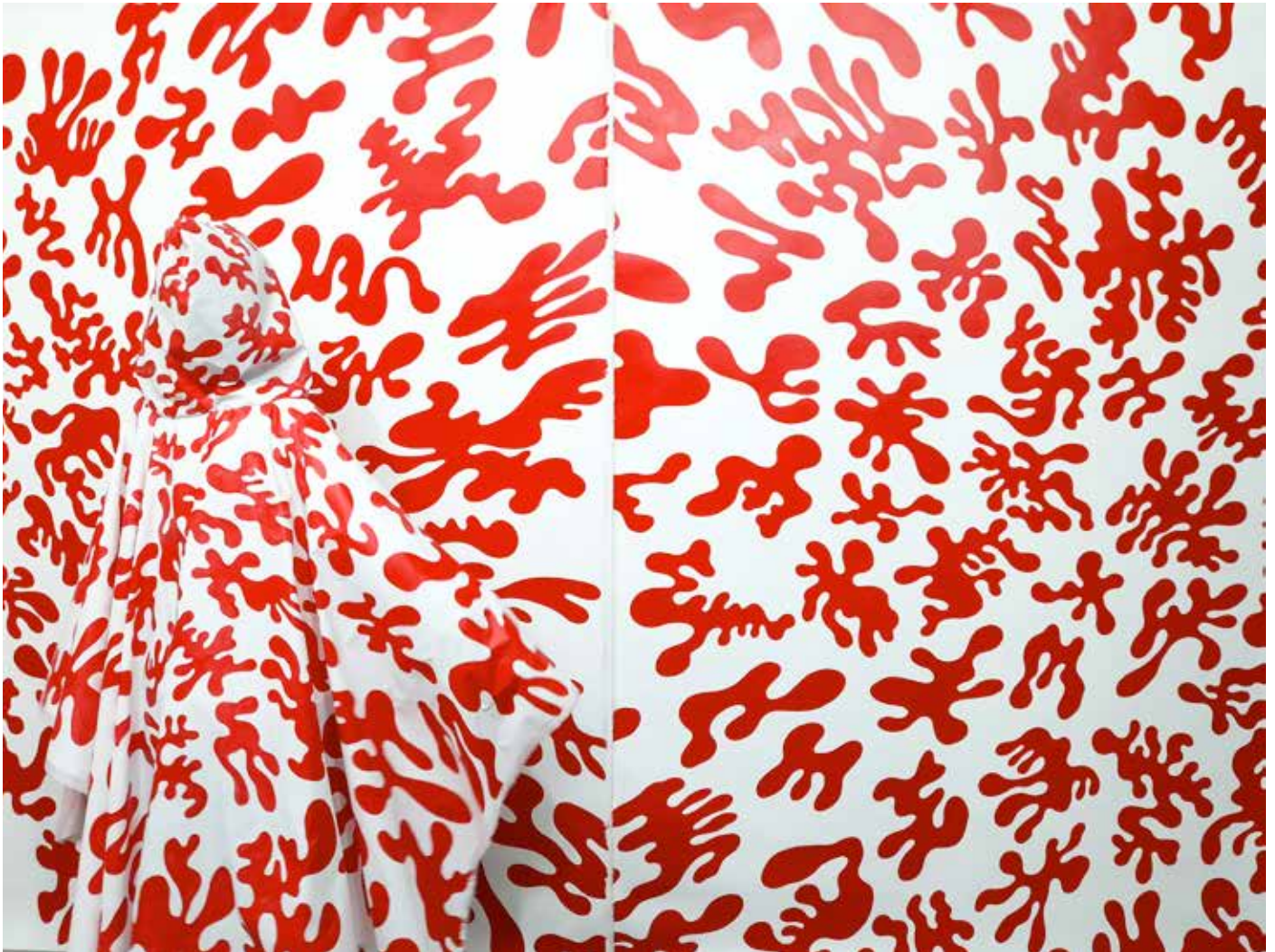
Projection on screen, variable dimensions



Corona Camouflage

2021

Video, sound, color, 5'22"

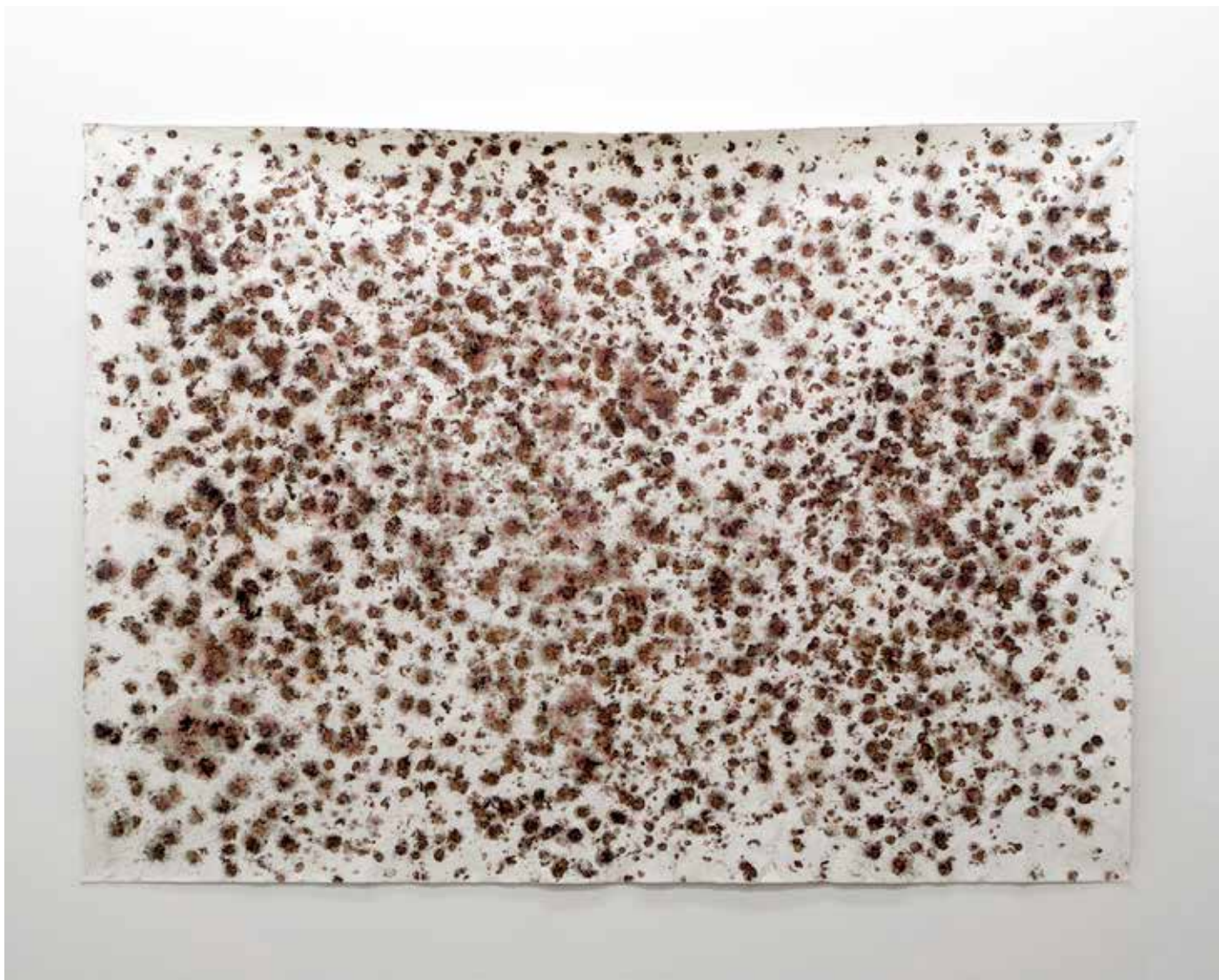


Corona Camouflage

2021

Pigment print on cloth

180 x 150 cm



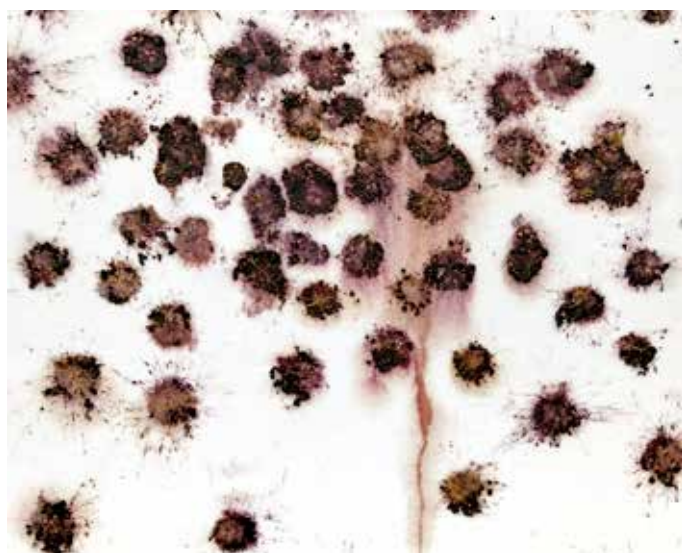
In May and June, the artist sees people walks on dropped mulberry fruits in a street near the Blue House, the Korean Presidential residence. The street becomes full of sweet fragrance and stickiness of trampled fruits, shortly the vestige of fallen fruits is transformed into bullet marks to remind us that it was in the same period of a year that the Korean War occurred.

Mulberry fruits in June

2018

Mulberry fruits on canvas

211 x 155 cm





Non Drawn Painting

2021

Oriental pigment and gelatin on sheet which saltmakers used,
265 x 195 cm



Non Drawn Painting

2020

Oriental pigment and gelatin on cloth used by salt farm workers, 72,7 x 121,2 cm



The artist could get some salt by boiling seawater near the Korean DMZ. This white and neutral material questions the arbitrary imposition of physical barriers and the decades of family separation.

Salt Tells : Taste of North Korea

2018

Salt made from seawater near the Korean DMZ, stainless steel container, wire, sensor, motor, variable dimensions





Hard-Edged

2018

High polished stainless steel

99 x 76 cm



The artist polished a stainless steel plate to get a glossy surface. By repeating the act, the surface becomes more lustrous and the four edges get to be like a blade of knife. This object - canvas shows that the act of maximizing decorativeness on the surface could bring a very dangerous result.



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Salt Tells : Taste of North Korea

2018

Salt made from seawater near the Korean DMZ, Korean traditional measuring container, variable dimensions







Salt Tells : Taste of North Korea

2018 - 2020

Salt made from seawater near the Korean DMZ on cloth, 270 x 150 cm



Non Drawn Painting

2020 - 2021

Rubbing of nails collected in earth, 182 x 144 cm



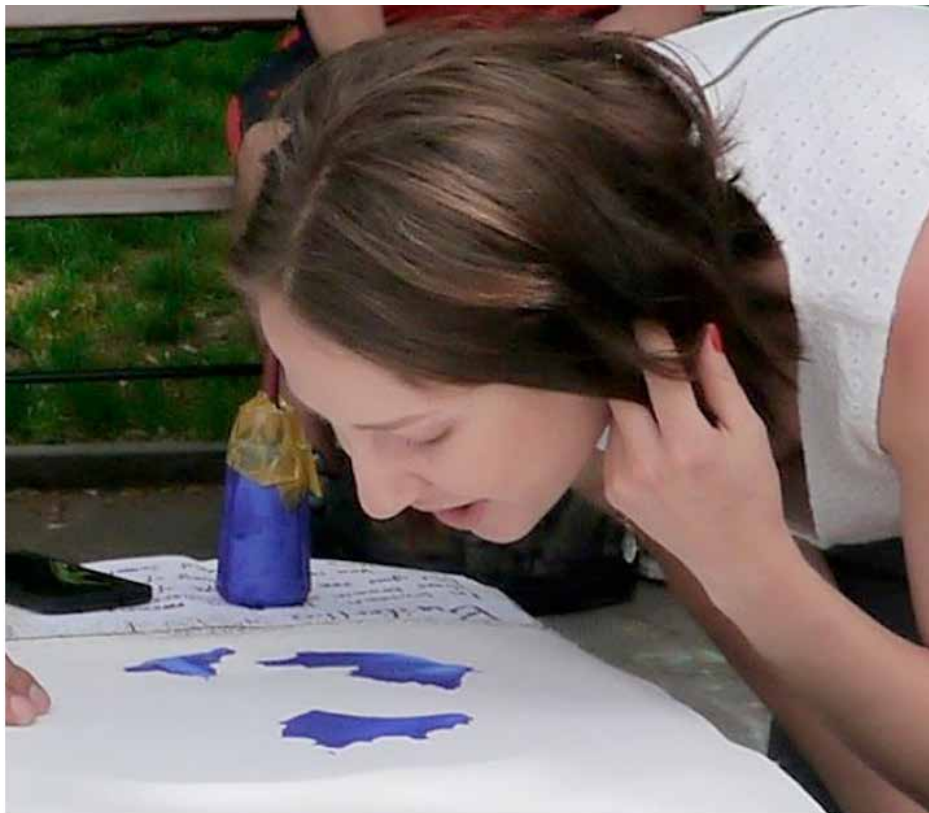
This is a painting completed by the act of blowing paints of many people on a large canvas. The artist conceived the painting in that breathing is a natural and common thing for human being, but the traces that every breath makes on canvas could be different and beautiful. Although blowing breath is very easy, but the audience who participate in the painting experience strong visual impact of their action and this sometimes attracts passersby in the street, especially when he tried this in 2014 in Ansan, a Korean city where many foreign workers live and work. Through this project we can ask the meaning of being artist or being audience of the artworks, and our attitude to them, namely, the meaning of throwing artworks into our contemporary society.

Butterflies

2014 - on going

Several canvases, blue ink on canvas

914 x 160 cm each canvas





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Butterflies

2014 - on going

6 canvases, blue ink on canvas

160 x 914 cm each canvas





Butterflies

2020

Porcelain, blue ink, 14,99 cm diameter



In 2017, an elementary school in Seoul wanted to get rid of a very small incineration facility in the school because of contamination, however, in the end, they decided to preserve it as a kind of artwork. I made the school members, namely, students, school parents, and teachers, to blow breath on tiles, and then baked thousands of tiles to convert them into permanent porcelains to decorate the inside and outside of it. The installation was once located within the school, but some part of the school walls was demolished in order that the tiled version could be seen in the street not only by the school members, but also by local residents. This project was selected in a competition named *Seoul is Museum*, therefore, it will exhibited permanently as a local property.

Butterflies

2017

3000 porcelain tiles

15 x 15 cm each tile

Dusan Elementary School, Seoul, South Korea



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Butterflies

2015

2 canvases, blue ink on canvas
914 x 160 cm each canvas



The artist choses India ink for painting and asked many people to blow breath to make the ink spread. When the painting is finished and completely black, we can not recognize anything. The paper is full of our breath, though.

You Can Continue to Breathe at the Ending Point of My Breath

2011

Japanese people's breath, India ink on paper

89 x 640 cm



Some vomited material from deep intestines is represented on pink background with pictorial brush-touch. Such a representation hides the ugliness of a real object and questions what is to appreciate an artwork.

Forsythia

2017

Acrylic on canvas

150 x 193 cm



The artist asked for ten teenagers to make points, lines, and face which are elements of the painting through chewing gums without using the hand. And he combined all of them like a painting with brilliant color on a canvas. The action, chewing means symbolic will and determination not to make same things in the old generation.

Mother Tongue Painting

2016

Acrylic on canvas

203 x 160 cm



The artist has wondered how to make a decorative painting by technical effects on painting with ugly materials and what the audience has gotten from it. He has collected saliva which the people spat that out it carelessly on a street and found decorative patterns and magnified it with expensive colors on canvas as a painting. The used violet color means not the luxury of imperialism of past but also the personal pain of contemporary.

Bruised Saliva

2016

Acrylic on canvas, variable dimensions



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Bruised Saliva

2016

Acrylic on canvas

160 x 203 cm



Skin

2014

Red stamp used in the slaughterhouse on disposable rain coat
Variable dimensions



PIG3213744PIG3213745PIG3213746PIG3213747PIG3213748
PIG3213759PIG3213760PIG3213761PIG3213762PIG3213763
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Skin
2014
HD video, colour, sound
0'49"



In treating FMD in 2011, there lacked mourning rituals for sacrificed animals. So the artist printed serial numbers of all the buried pigs on a fabric not to forget the incident. If the audience see the *painting* from the distance there's just a, pink-colored artwork; if they get closer to it, they can realize the burials' cruelty and dimension.

Magenta Painting

2013

Print of serial numbers of buried pigs due to FMD (3.32 million) on synthetic fabric
279 x 2301 cm



Remembering the scene of some men's killing dogs and burning the hair in his childhood, the artist painted a white cube wall with the burnt hair ash from dogs, cats and humans. The wall, a mural and objet, symbolizes the absurd and brutal past which collides with a white cube.

Meari

2015

Ashes from burnt hair of dogs, cats and humans

95 m²



In Korea, in 2011, foot-and-mouth disease (FMD) broke out on a large scale; all the infected pigs were buried alive. Seeing the images in mass media, the artist conceived a painting with pig fat which is sensitive to heat. If the audience gets together around the painting, it melts and disappears because of body heat.

White Painting
2012

Pig fat on paper
300 x 406 cm



After taking purgative medicines, the artist found some decorative part in his excrement and represented it in the form of a painting. On aluminum plate bad smell does not exist and familiar lines and touches assure safe appreciation to the audience.

Bloody Excrement (Integral Calculus Painting)

2014

Urethane paint on aluminum plates

719 x 119 cm



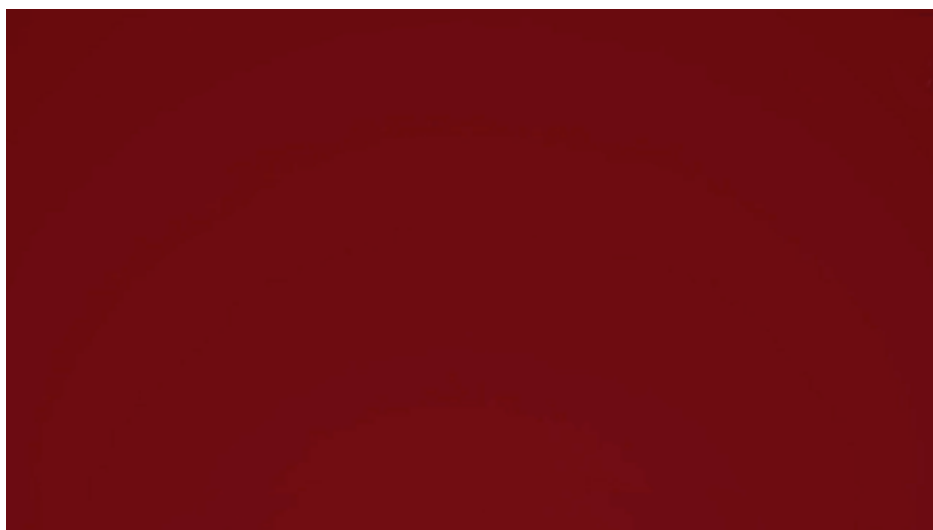
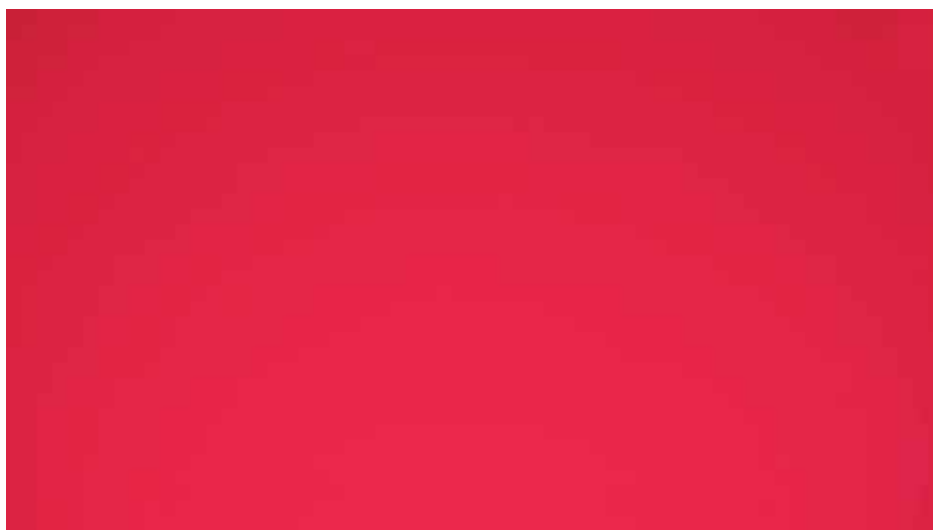


The artist paints his blood on video lens and the color looks beautiful at first. As the blood gets solid and black, the color becomes dark. This change implicates the moment when the inside becomes the outside and life becomes death. The blood on lens symbolizes limited time for us to see the world.

Flower

2015

HD video, blood of the artist on lens, colour, mute
1'35''



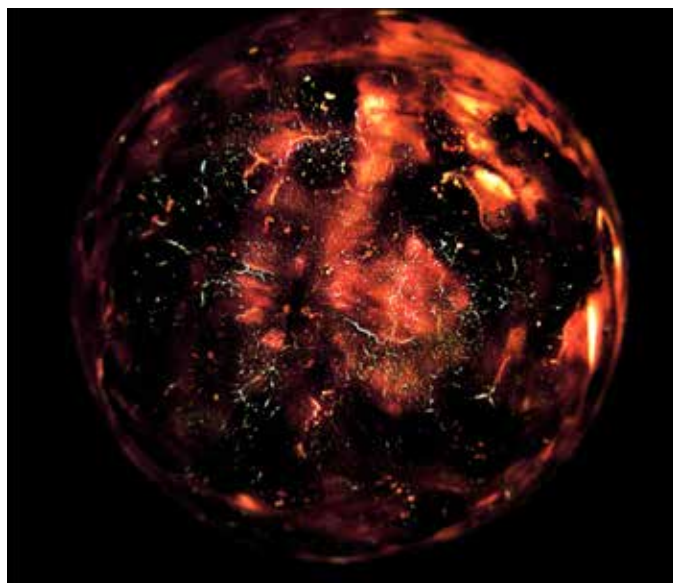


The artist painted a lamp with his blood and then made the lamp illuminate white walls. As the blood gets solid and black, the space becomes dark. This change implicates the moment when the inside becomes the outside and life becomes death.

The Gasping Breath : black room

2013

Artist's blood on lamp in empty room, variable dimensions





Recently the artist witnessed many political and diplomatic conflicts among China, Korea, and Japan. These East Asian countries have a common culinary culture of using animal bones, especially in making soup. Taking notice of these similarity he has obtained bones from many restaurants and made a symbolic dining table, which means that in the near future these countries possibly devour each other and taste the left bones.

East Asia's Dining Table

2014

Plates, bones obtained in various Chinese, Korean and Japanese restaurants, variable dimensions





At a crematory the artist got some bone powder from the family of a deceased person. He scattered it in the exhibition room, but the audience hardly, recognized the material on the floor because of its fineness. It moves as if reanimated every time people pass by.

The Silbaram: a light breeze comes again

2011

Audience's footstep, bone powder obtained at a crematory
Variable dimensions

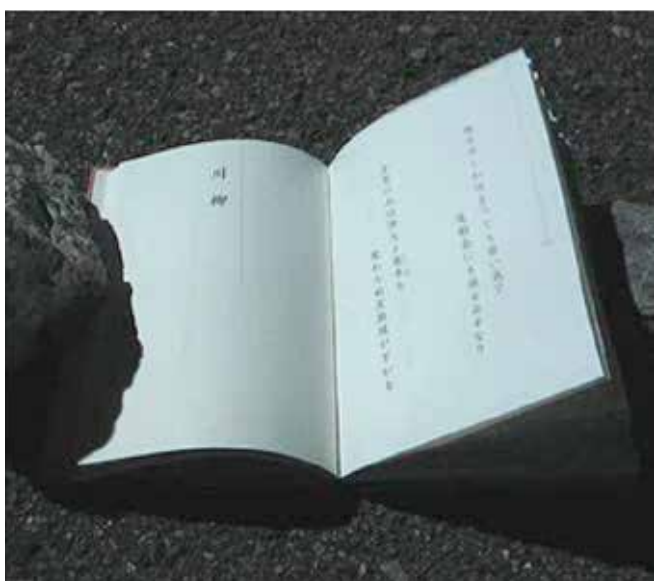
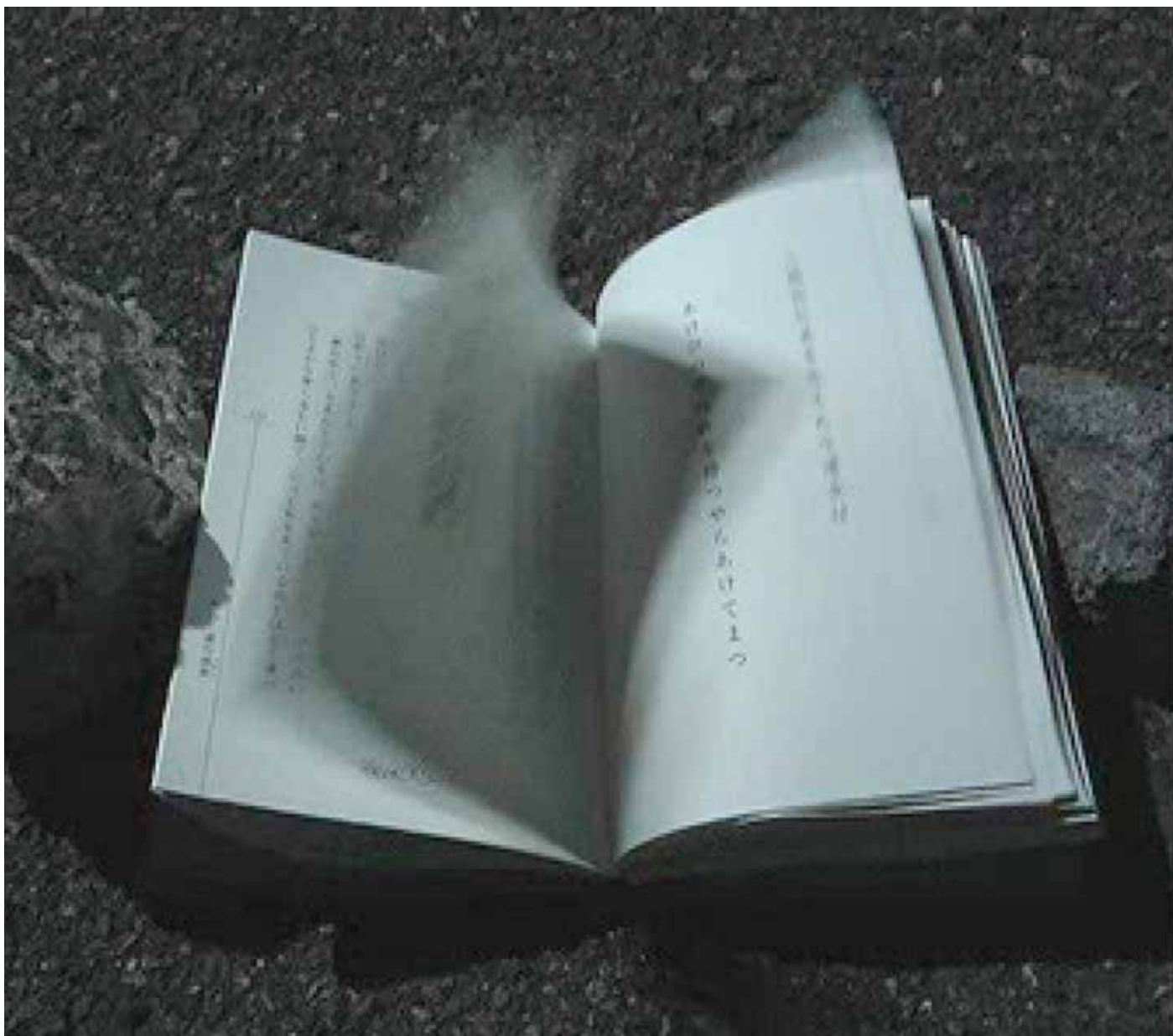


By boiling the seawater of Yokohama, the artist made salt and scattered it on the floor of a small exhibition room in the BankART studio NYK. The spectators can touch it or enjoy its rustling sound while they walk. He wants to tell them to be careful because the salt may be contaminated by the radioactive material from the Fukushima nuclear plants. It looks clean, but is possibly dangerous and scary. The thing that exists in the room is not a illusion but a reality.

White Room

2013

Salt from Yokohama seawater, variable dimensions



In his residency in Yokohama, Japan, the artist picked up some Japanese books which he couldn't understand at all. In a night under the influence of typhoon the books, that he put in the outside moved, as if they were alive. He combined two words, *Hon - Mono* : in Japanese *Hon* means *book*, and *Mono*, *object*.

Roke Hon - Mono

2011

Books, stones, Typhoon Roke
Variable dimensions



Hon-Mono

2015

HD video, colour, sound
0'39"



In the last several years Korean government's excessive public works have disturbed the ecosystem of many rivers. Some tributaries of the Bukhan River were blocked and harmful algal bloom occurred. The artist went there and soaked a square fabric in the water to get it painted with green algae which Koreans called ironically *Green Tea Latte*.

Green Wall

2012

Algal bloom on cotton

434 x 231 cm



In September 2012, a quantity of hydrofluoric acid was leaked in a chemical plant in Gumi, Korea. The colorless and odorless material made a whole town polluted in an instant and all the plants around the accident spot became dried. The artist went there and put a canvas to collect the material on it. With the simple act, he completed a painting which is colorless, odorless, but dangerous.

White Painting

2012

Hydrofluoric acid collected in Gumi on cotton
89 x 160 cm



Humulus japonicus is a very common weed in Korea and in summer its overgrown vines cover the land around it. Because of small thorns it's not easy to handle and cut vines get entangled soon. His act of putting them in a white cube accentuates the discordance between their natural directivity and the his will to put them in a certain shape.

Stubborn Weed

2013

Humulus Japonicus, variable dimensions



The artist made an assemblage with hundreds of red-tone zippers among green wisteria vines to evoke a Korean slang expression, "unzip a zipper", which means opportunist attitude. After some months the green color would become brown while the red zippers, intact, which implicates that opportunists are persistent and everywhere.

Legs

2013

Red zippers, variable dimensions



A canvas painted with waste oil that never dries. The black oil continues to run down and doesn't get solid, therefore, we can't determine what's the shape of painting.

Undried Painting

2007 (2015 remaked)

Waste oil of the tanker accident on the Western Sea of Korea on canvas
193 x 130 cm



Many earthworms completed a letter-painting by the sublime act of throwing out their whole bodies. The painting leaves us many questions with a lot of question marks in it.

Many Questions

2018

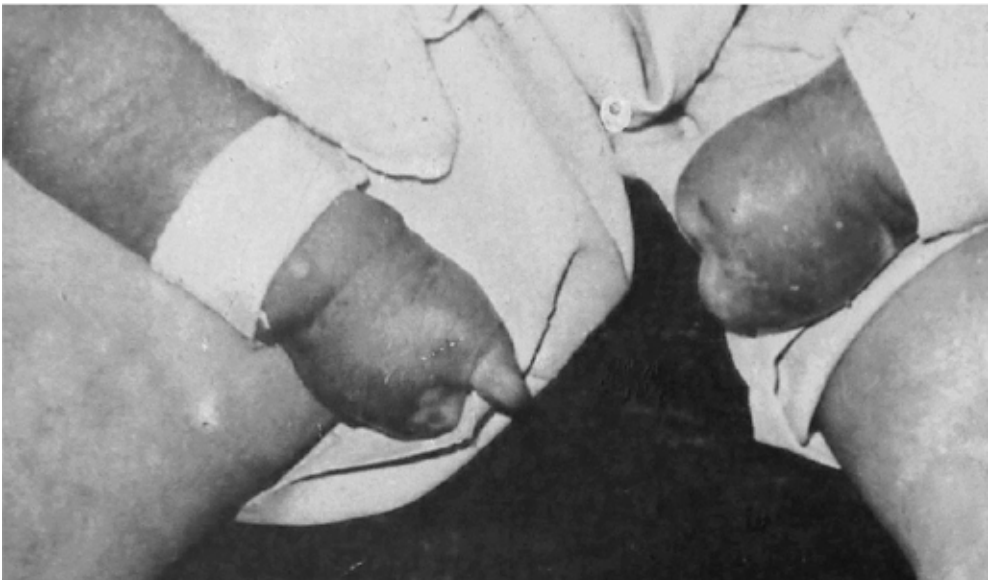
Printing on canvas

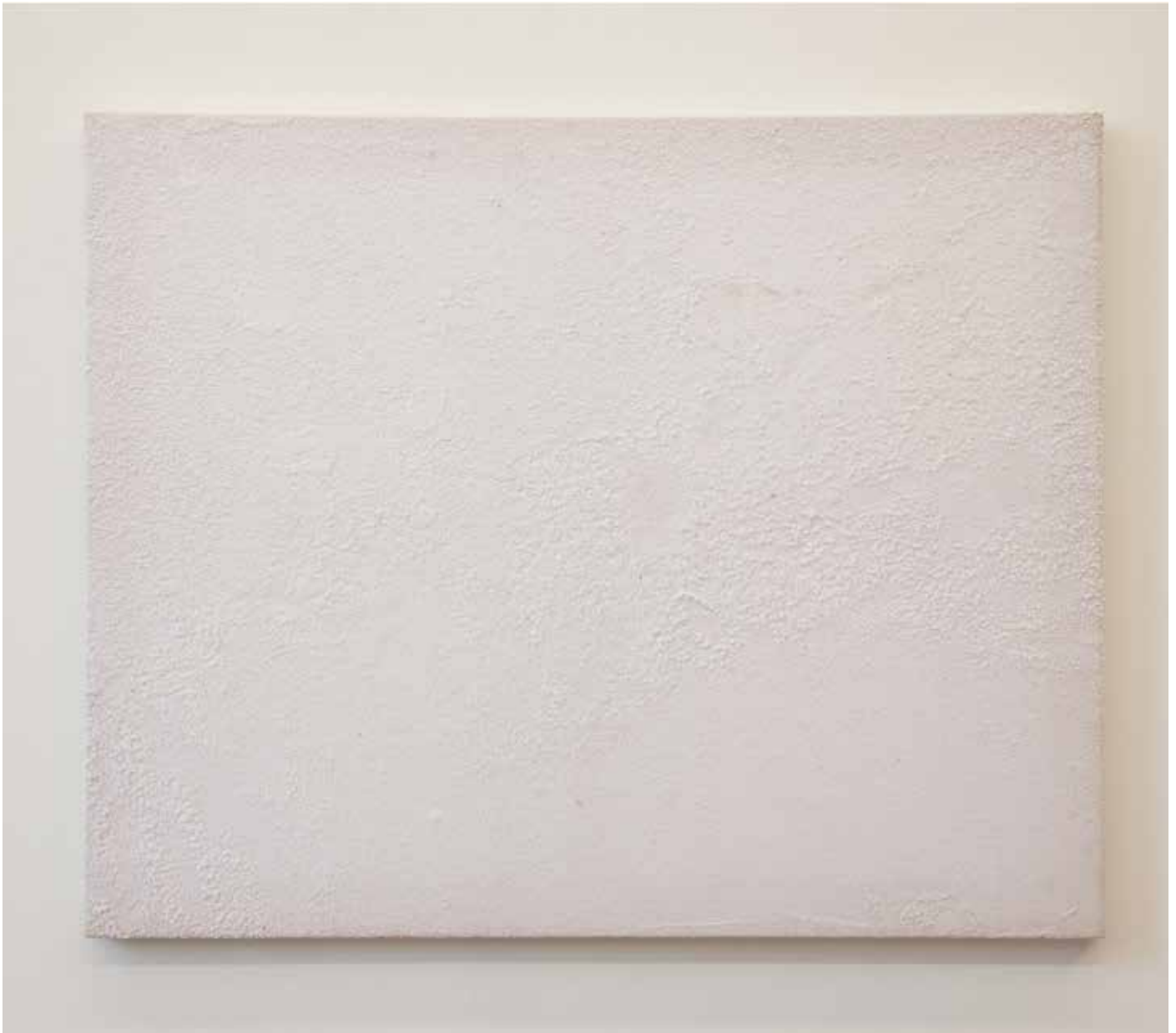
66 x 97 x 8 cm



The painting of old women leprosy patients without hands nor eyes.

News
2015
Ink on canvas
102 x 145 cm



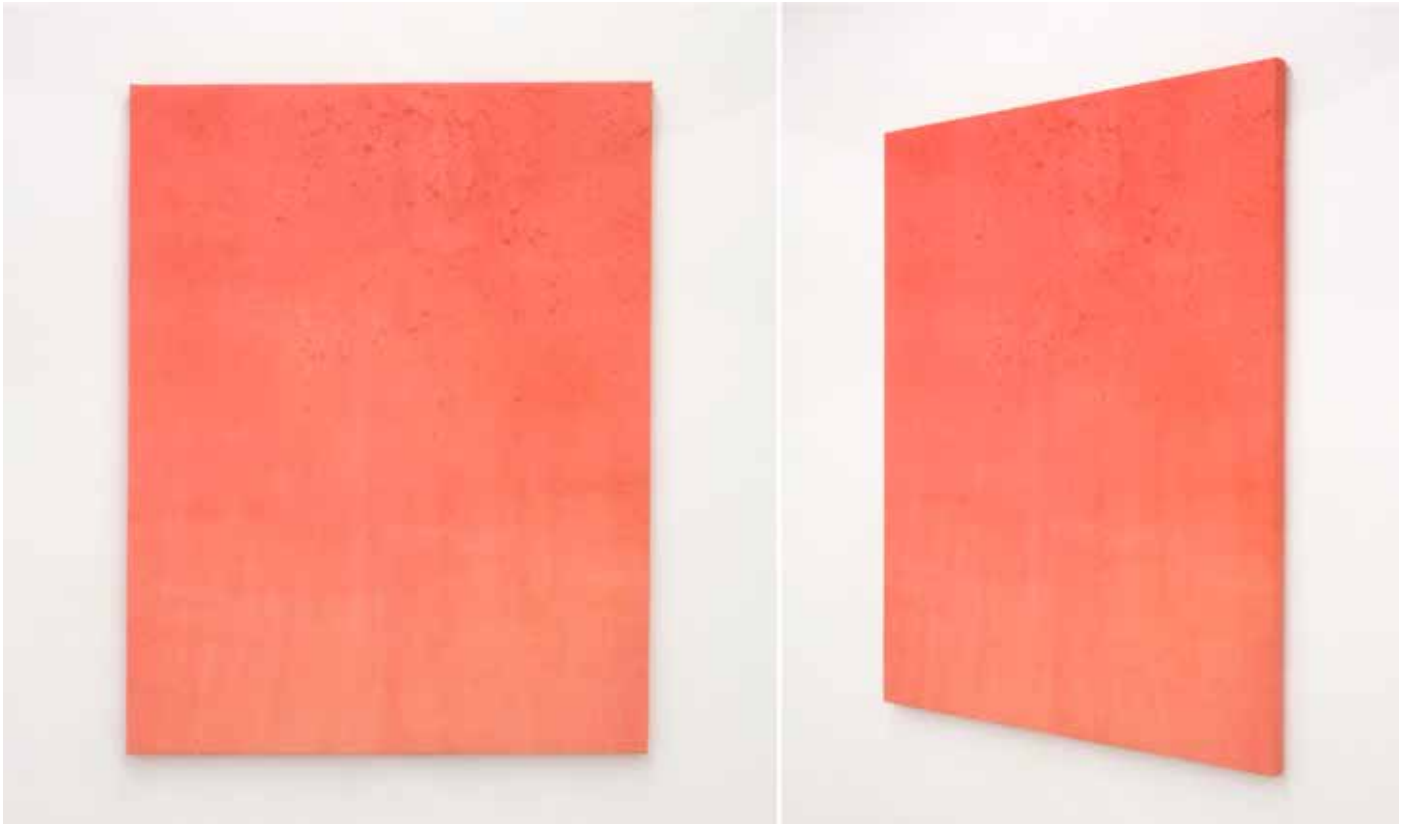


For the artist, the seawater seems to contain everything disappeared in the world. To get something lost back he soaked a fabric into the sea, dried it, and by repeating the acts he made a white painting. It seems to be well dried, but it absorbs the humidity and easily melts. The painting refuses to be dried and completed.

Salt painting

2014

Salt crystals on canvas, 100 x 79 cm



The artist has wondered how to make a decorative painting by technical effects on painting with ugly materials and what the audience has gotten from it.

Deepest Painting

2016

Kimchi soup on Korean paper

117 x 91 cm

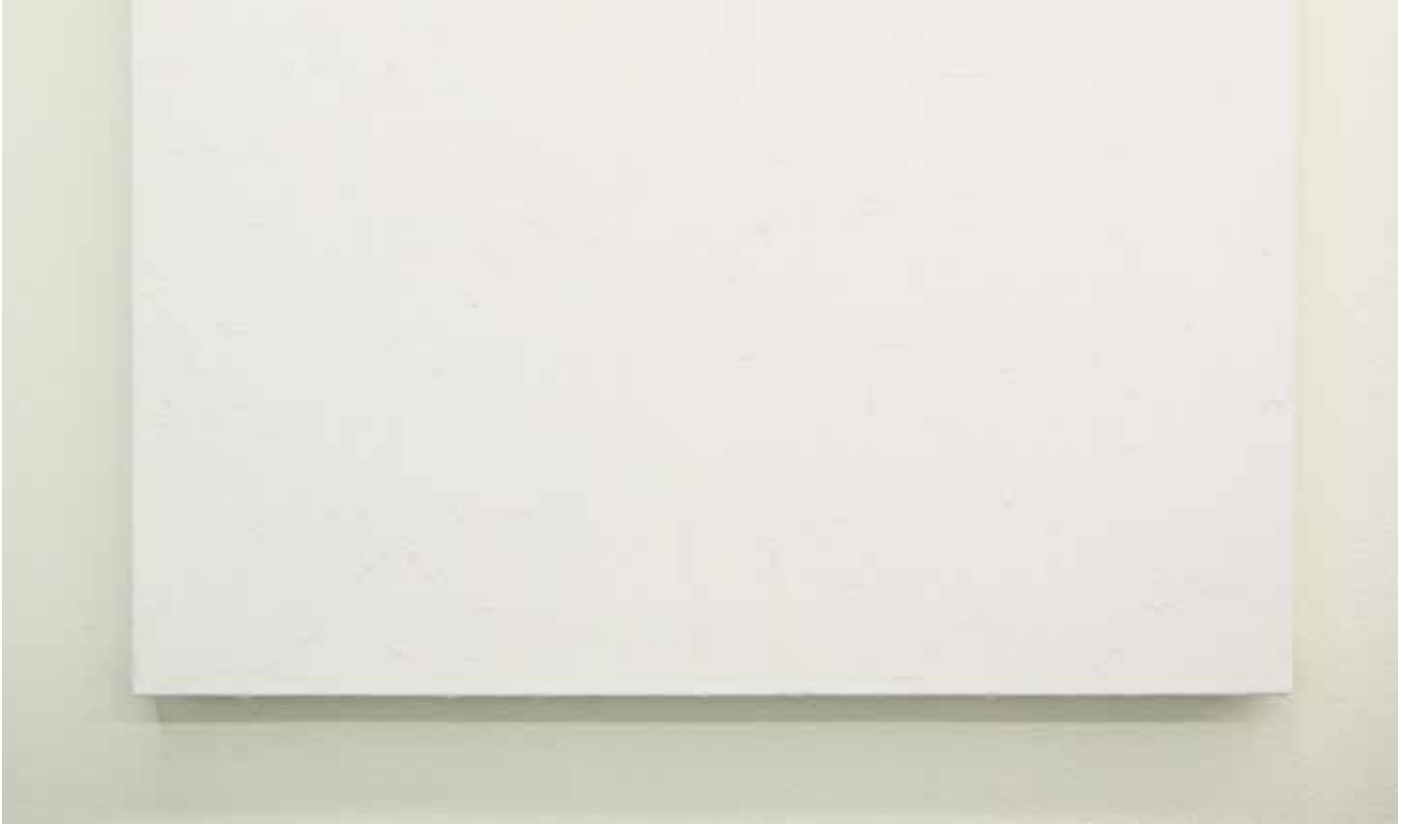


The artist has wondered how to make a decorative painting by technical effects on painting with ugly materials and what the audience has gotten from it.

Heaviest Painting

2016

Corrugated paper of a homeless
38 x 30 cm



By spitting saliva the artist completed a white painting. Dried saliva on canvas seems to symbolize poor and shrunken conscience of these days in Korea.

Spitting Saliva
2014
Saliva on canvas
46 x 53 cm



Capsaicin is known to be a chemical element that makes chili peppers to be hot. Recently, many Koreans are more accustomed to the word because street protesters are often shot by the police water cannons containing capsaicin. By applying capsaicin- containing water, I wanted to make a Korean White Monochrome Painting, which hinders the audience from comfortable appreciation.

White Painting

2016

Capsaicin on canvas

117 x 91 cm



Where can the artist find out the value of painting? For flatness and Korean customs, he scratched out three colors on a canvas and led them up in a cheap plate.

Naked Painting

2003

3 dishes, 3 canvases

79 x 69 cm each



Using a very subtle material, his breath, the artist intended to create a large lake. He thought I could dissolve the ice into be a large lake if he does every e orts to achieve it. His breath is invisible, but a small dissolved area is left in picture. It is taken with a close-up shot so that the area suffers distortion and looks like a very large lake.

The Pole

2009

Performance, steam of breath on ice field

