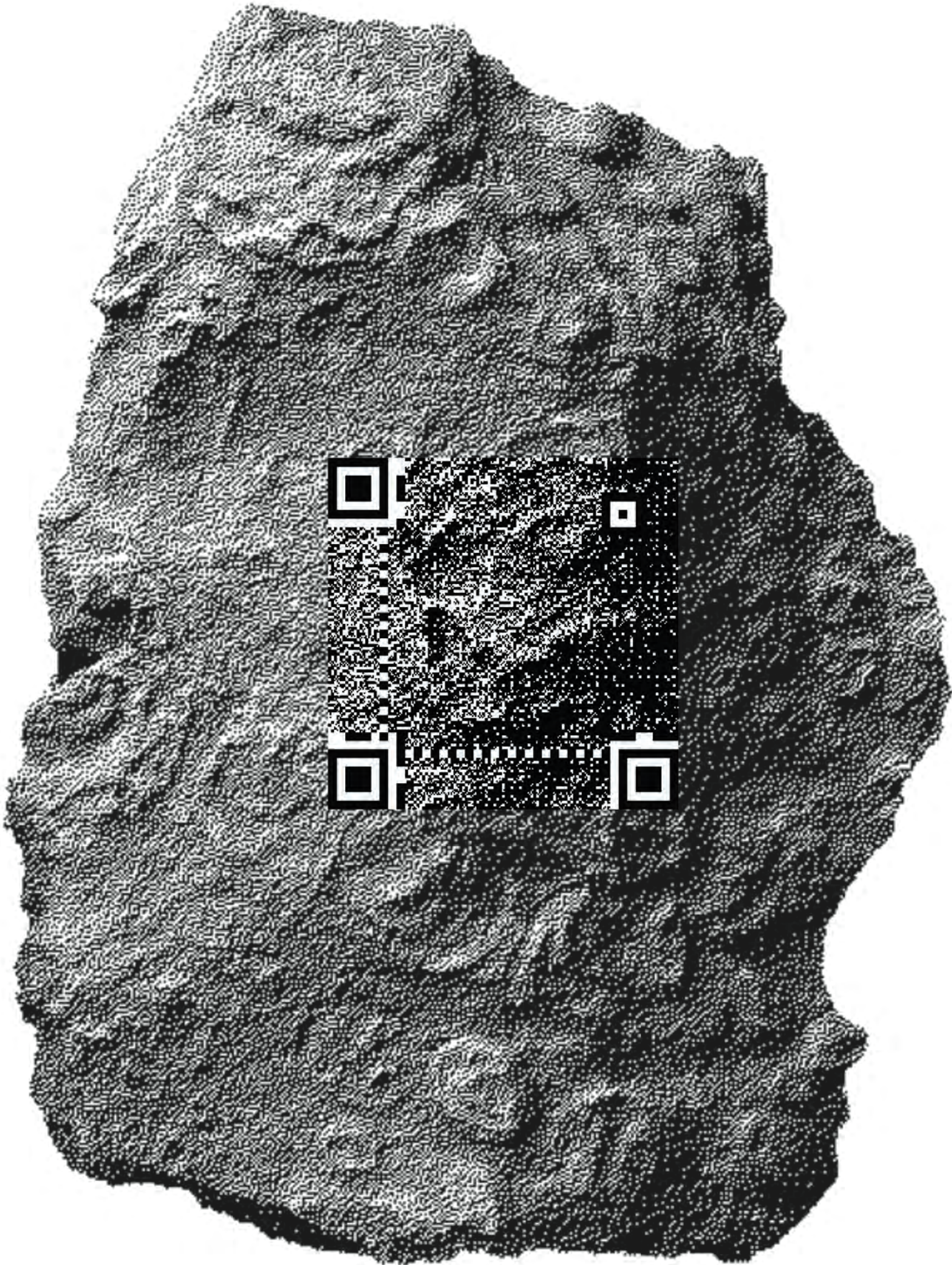


CHAN SOOK CHOI 최찬숙

Media Artist, Artistic Researcher 미디어 아티스트, 아티스틱 리서처

Portfolio En/Kr, 포트폴리오 영/한

[Digital Link](#)





<THE TUMBLE>, 2023

2-ch. Videoinstallation, 11:00, 3840x1080, Sound

[Video Link](#)

<더 텀블>, 2023

2 채널 비디오설치, 11분, 3840 x 1080, 사운드

[비디오링크](#)



Exhibitions view of THE TUMBLE, 2023
3-ch. Videoinstallation, 11:00, 4K, Sound
Seoul Museum of Art

[Video Link](#)

전시전경 더 텀블 2023
3 채널 비디오설치, 11분, 4K, 사운드
서울시립미술관

[비디오링크](#)

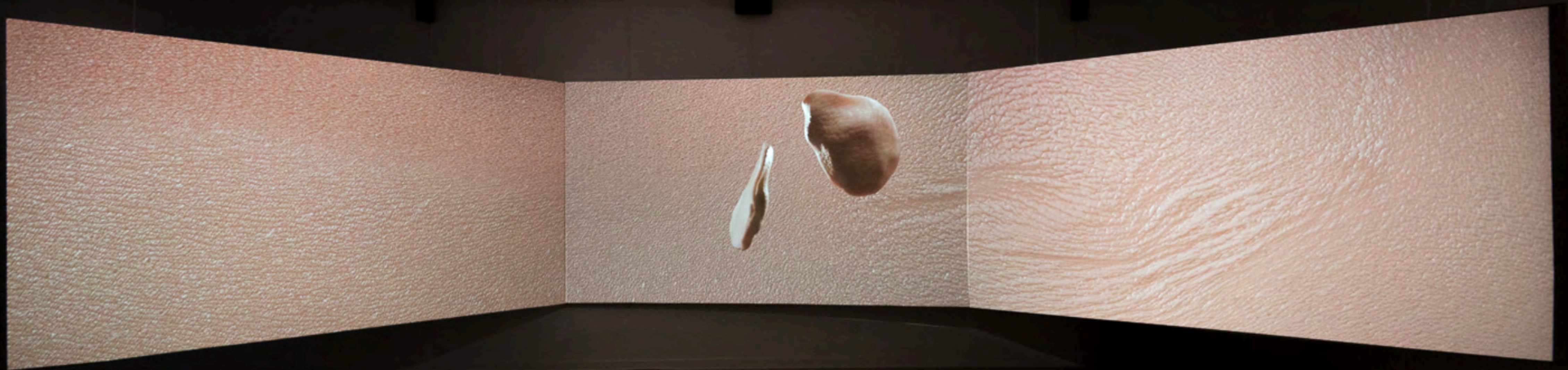


CHAN SOOK CHOI 최찬숙

Videostatements, 4min, En/Kr, 비디오 스테이트먼트, 4분, 영/한,
<https://vimeo.com/499681015>

contemplating on characteristic realms that can represent what is naturally human, such as gender, language and morality

이에 젠더, 언어, 도덕 등 인간의 본연의 것들을 대변할 수 있는



<qbit to adam>, 2021

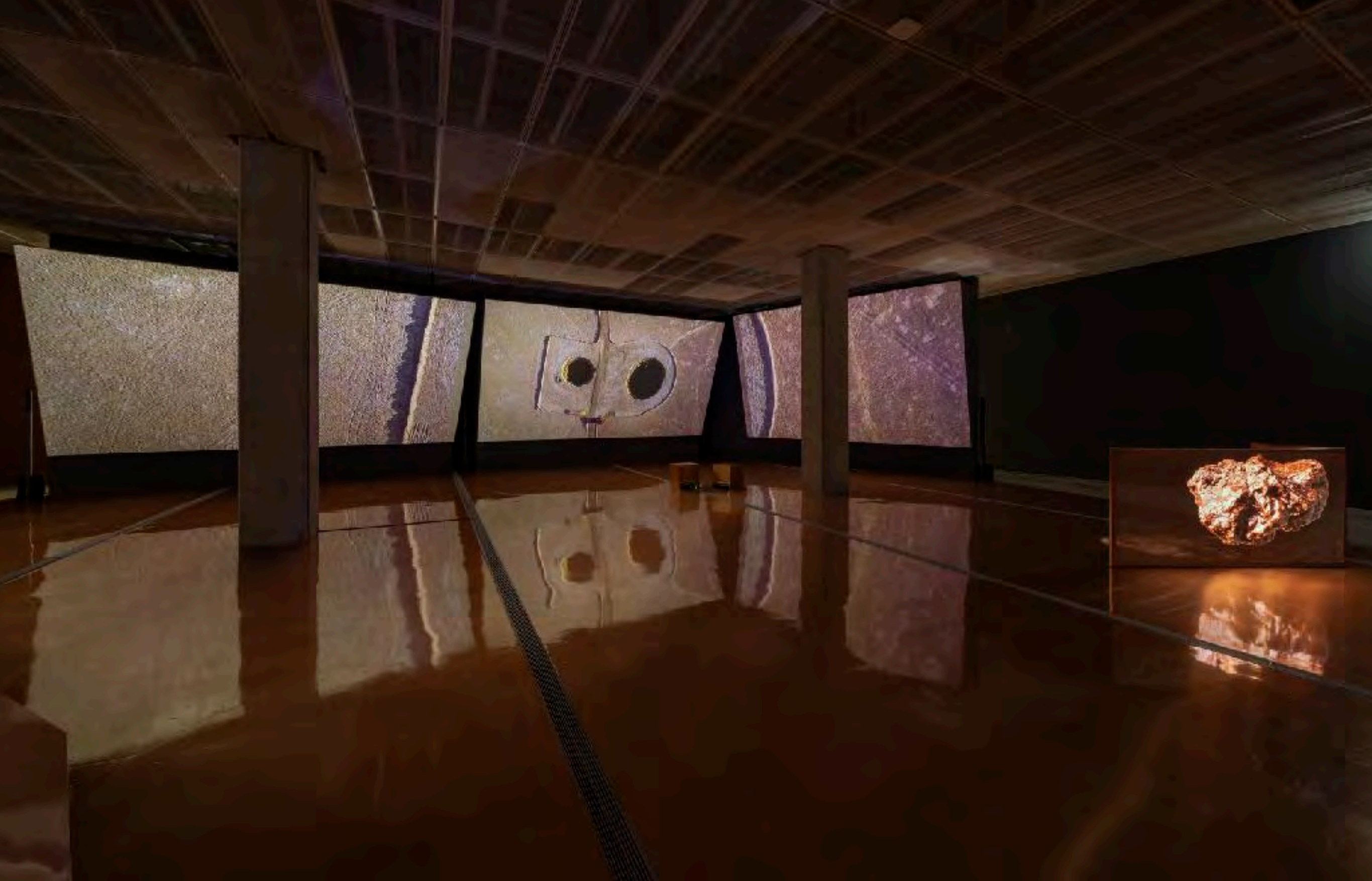
3-ch. Videoinstallation, 36:00, 3840x1080, Sound

[Video Link](#)

<큐비트 투 아담>, 2021

3채널 비디오설치, 36분, 3840 x 1080, 사운드

[비디오링크](#)



Qbit to Adam 2021, 4-ch. Video installation, 36 min, 16K on Full HD, Colour, Sound
Exhibitions view at MMCA, Seoul, Photo : Chulgi Hong

[Documentations Videolink](#)



Qbit to Adam 2021, 4-ch. Video installation, 36 min, 16K on Full HD, Colour, Sound
Exhibitions view at MMCA, Seoul, Photo : Chulgi Hong

[Documentations Videolink](#)



Qbit to Adam NFT Project
Performance View at MMCA, Seoul, Photo : Chulgi Hong

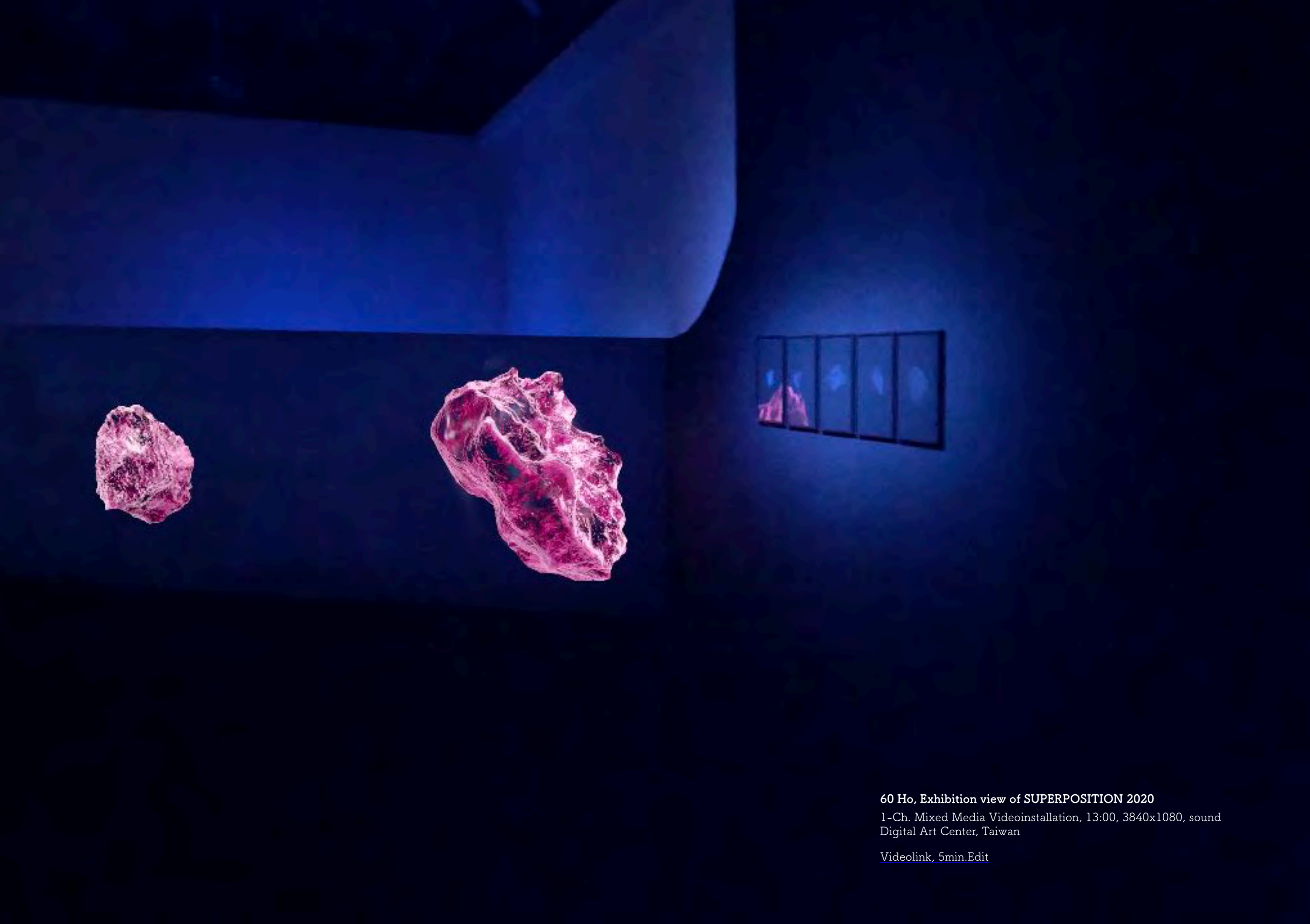
[Projects Link](#)





Exhibition view of SUPERPOSITION 2020

3- Ch. Mixed-Media Videoinstallation, 6:00, 2560x1080, sound
Digital Art Center, Taiwan



60 Ho, Exhibition view of SUPERPOSITION 2020

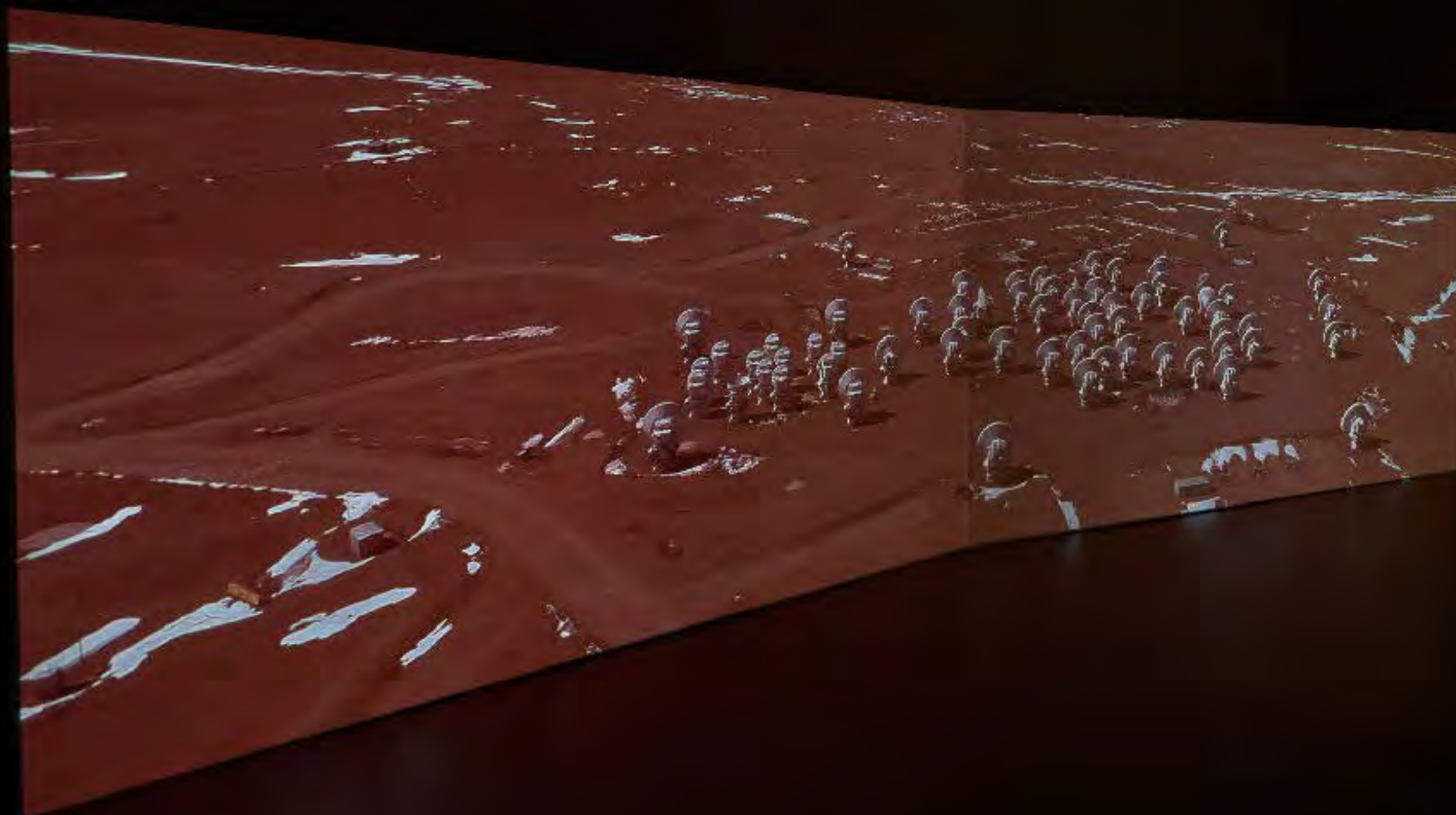
1-Ch. Mixed Media Videoinstallation, 13:00, 3840x1080, sound
Digital Art Center, Taiwan

[Videolink](#), 5min.Edit



許多婦女在失去丈夫後也無法被認可為地主。
many women were unable to be recognized as landowners after they lost their husbands.

Pushed Away and Leaking Out, Exhibition view of SUPERPOSITION 2020
3-Ch. Mixed-Media Videoinstallation, 6:00, 2560x1080, sound
Digital Art Center, Taiwan



Exhibition view of Black Air, 2019-2020

2-Ch. Videoinstallation, 4k, 12:20, sound
Kunstraum Kreuzberg Bethanien, Berlin

[Videolink](#), 5min.Edit



Exhibition view of *Black Air*, 2019
1-Ch. Videoinstallation, 4k, 12:20, sound
Ars Electronica Center, Linz



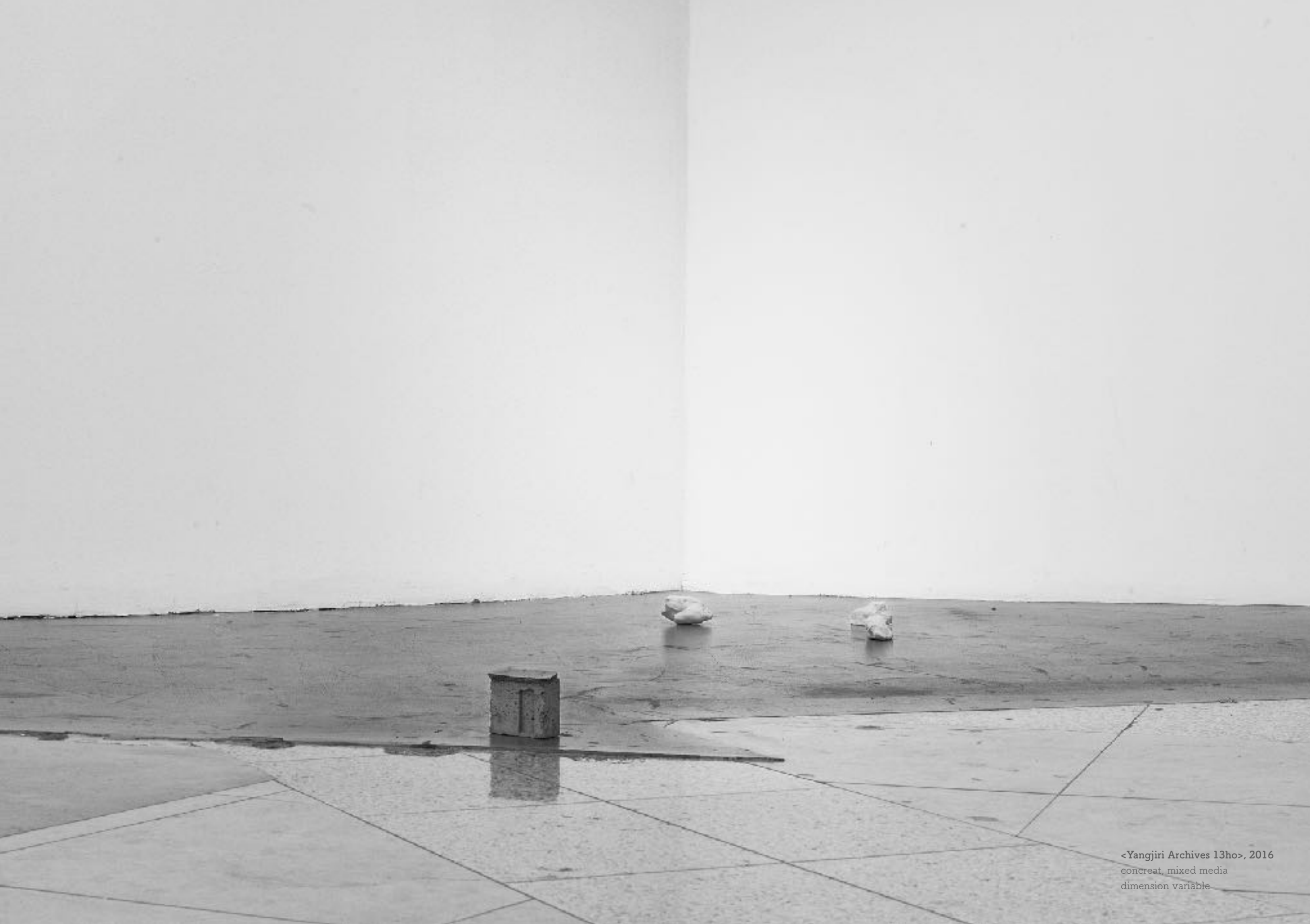
Exhibition view of *Black Air*, 2019
1-Ch. Videoinstallation, 4k, 12:20, sound
Ars Electronica Center, Linz



Exhibitions view of Black Air, 2019

1-Ch. Videoinstallation, 4k, 12:20, sound

Ars Electronica Center, Linz



<Yangjiri Archives 13ho>, 2016
concreat, mixed media
dimension variable



There are no longer any absolute directions in Space.

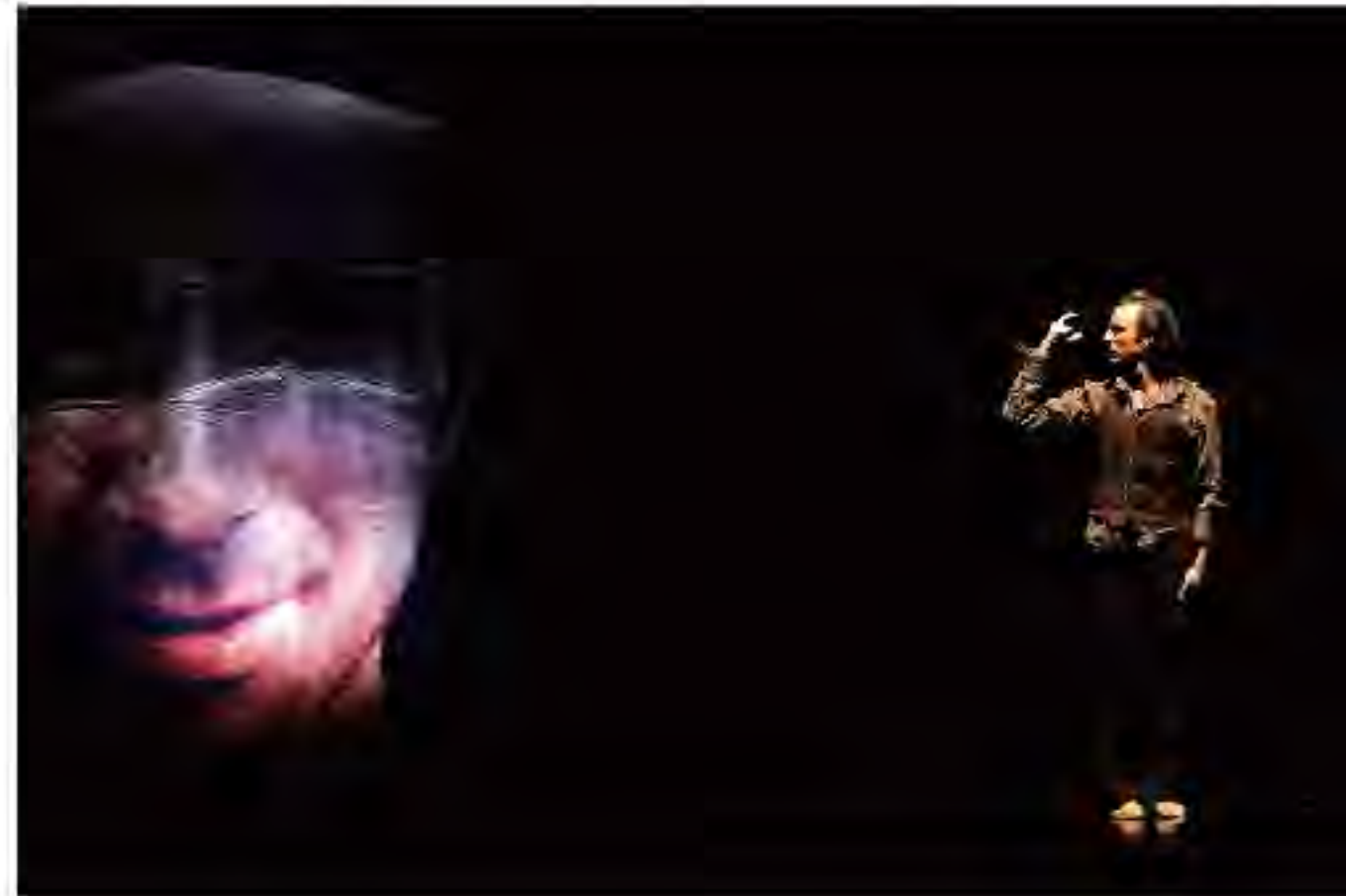
Arthur Koestler, 『The Sleepwalkers』

by Dr. Britta Schmit

Head curator of the National Gallery at the
Hamburger Bahnhof Museum in Berlin,
Germany

Chan Sook Choi moves between performance, installation, video and photography in her work, at times employing specific combinations to create something like a definitive document or the outcome of an action. Her interdisciplinary projects merge music and sound, dance and movement, time and space, inviting the viewer to retrieve lost memories and reopen fragile spaces that appeared to have vanished. She sets the scene for a worldview where available and unavailable images dance in a round, gaining their power via moments of uncertainty and mystery.

In <Private Collection> from 2007, large scale projections of faces grace a stage; etched with the lines of the lives they have lived, their stories remain forever concealed. Large air filled plastic bags ring the faces forming a second skin, protecting them like a delicate veil from too much intimacy, cloistering their personal secrets to a certain extent. She thus confronts the viewer with their own stories and memories that surface then disappear. The dancers react slowly and appear to communicate with the projections opposite them. They create a dreamlike, floating atmosphere, whose meditative calm provides a stark contrast to the caresses and movements of the projection screens' fabric that distorts the images, mutating them into ghost-like apparitions, which appear and then sink, as in a dream. Images emerge from a world that for a few seconds lost its centre, and Chan Sook Choi proves to be an artist who is both a perfectionist and emotionally fascinated by her search for the moment in which rational availability extinguishes the image.



Chan Sook Choi, *Private Collection*,
2007, air filled plastic bags, faces, projections,
dance, movement, time and space.



Parallel Portrait, 2014

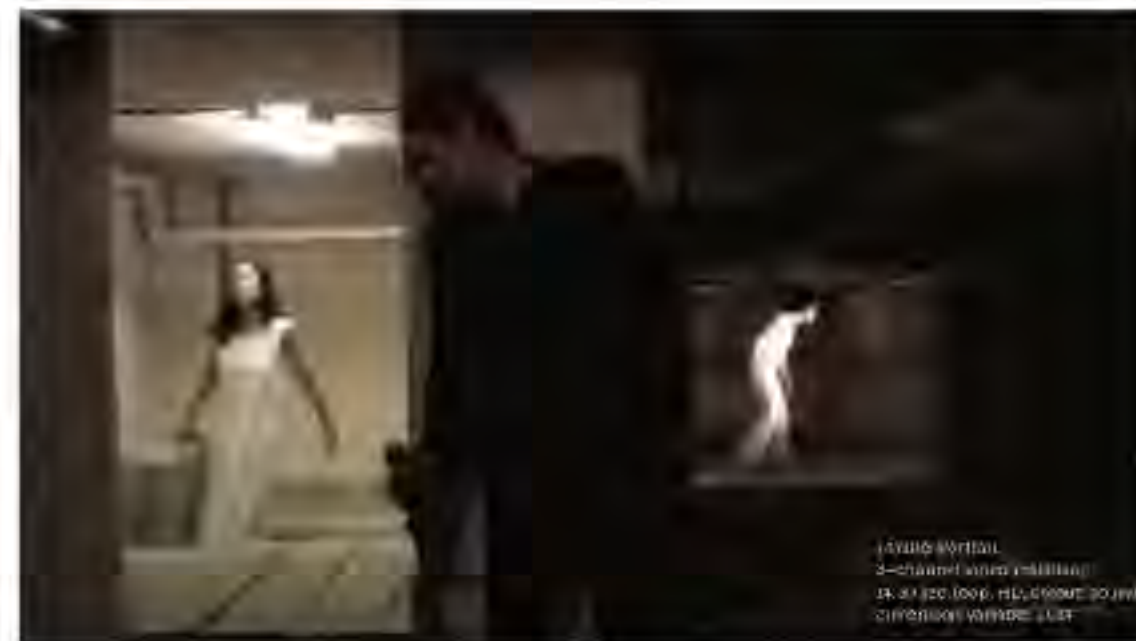
3-Ch. Videoinstallation, 14:30, HD, sound
dimension variable

[Videolink](#)

Yet she is never concerned with dreamy sentimentality or vagueness. On the contrary: all the works distinguish themselves through the exactness of their content and their almost scrupulous precision. In her performances Chan Sook Choi always creates a sense of place, an experiential site in which the viewer partakes in a productive exchange. She creates places and visual situations in which multiple living spaces become visual from a new perspective and thus the viewer becomes an investigator, an 'explorer' learning to understand the individual's relationship to the world we live in from the perspective of the collective. Yet with her work, the artist bestows a powerful sense of affirmation to the unique power of images and their ability to reveal the unseen by means of the visible.

The emotional plea for a visual world of the extraordinary, the unforeseeable, is clearly revealed in the three channel video projection from 2010, <Parallel Portrait>. Space, time and their coordination have lost their verisimilitude. The carefully composed, almost surreal cosmos depicts three people in varying space and time continuums connected by both imagination and soundtrack. The basic and deliberately calculated premise of the work is to create a sense of atmospheric wooziness, and an undefined atmosphere. The sentences, written by the artist, highlight the fine line between the deliberateness of the imagery and the irreality of the set. Our perception, based on normality and linear trajectories, is shattered, and it is through this process that we experience what German philosopher Martin Buber described as the between; that is, that which becomes significant in order to connect objects and to link spaces to situations, and situations to topics.

The topic of the memory processes of the individual and the role they play in the construction of identity is implemented in an impressive manner in the important work <1218> (2008). The numerical code of the title was deeply embedded in the artist's consciousness for many years. The artist allowed herself to use the pivotal experience of her mother's death in a work thirteen years after its occurrence. In Korea the month is placed before the day in a date and thus for her the 18th of December has become a memorable day each year since 1990. In <1218> death takes on the meaning of relationships. The relationship between my mother and myself. The dead and the living. <1218> is an effort to understand this relationship.



These are Chan Sook Choi's own words in the prologue to the work. The considerable changes in her life were locked within her like an enormous secret and only later could the concealed images be translated into a visual and corporeal language. Her visual imagination is realised in collaboration with dancers, choreographers, composers and costume designers, amongst others. All of the elements in the piece relate to the numerals 1218 and connect to this specific duration: the basis for the entire work.

The video's length is 12 minutes and 18 seconds. In addition, the exposures of the photographic works are restricted by this timeframe. With its experimental process, <1218> connects relationships, memory and intervention, exploring their inherent meanings. The still current Korean mourning ritual in which shamans carry out specific ceremonies to smooth the way for the journeys of the dead and make contact with those left behind, is the primary experiential moment of the work. In this piece, not only are the varying art forms presented in relation to each other; cultures, genres and epochs are consolidated to form a whole. One of the strengths of this work is its emotional plea for a world of images that are at once extraordinary and unforeseeable. It is as if the images leap into the open, into the recesses of memory, and thus this complex work becomes pictorial in a cultural sense.

The work <FOR GOTT EN>, 2012, a five channel video projection, can also be viewed in this context. It was created in Leipzig as part of a research project on the topic of forgetting. For this, the artist visited and filmed women between the ages of 70 and 90 who had lived in the former East Germany. On the whole they are jovial, friendly people who cannot remember the simplest things such as counting or song lyrics.

Upon viewing the video work, questions that are unrelated to the women's statements begin to arise. For example, the question: What does it mean to be unable to remember anything anymore? How does it feel when things disappear, when things can no longer be named because the names have detached themselves from you? People who lose their world in this manner are seldom able to report on it. We don't know how this feels. They forget words and objects differently to us. We know what we have forgotten and we can fill in the gaps.

These people have no identity because they have lost the where and the when and current events cannot be integrated into any existing patterns. Personal memories constitute our identity.

They allow us to understand what and who we are. This self-assurance is disturbed when memory loss occurs.

With <FOR GOTT EN>, Chan Sook Choi has created a work representing the uncanniness and uncertainty of the modern individual who is suddenly unable to appear in public as a stable person. By focussing our attention on the individual she has created a space for the forgotten, enabling us to contemplate the location of the self in reality.

Britta Schmitz

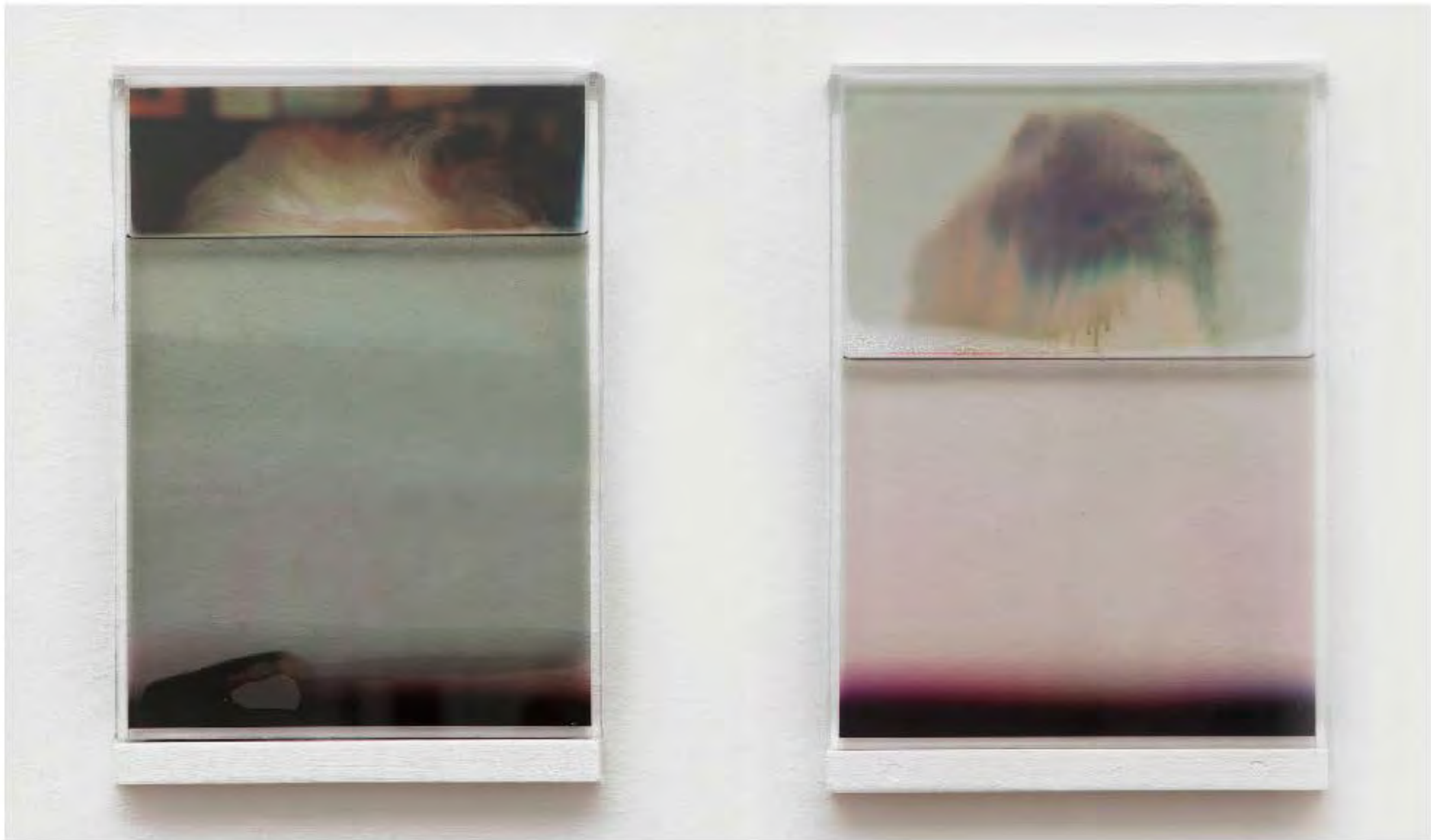
Dr. Britta Schmitz is head curator of the National Gallery at the Hamburger Bahnhof Museum für Gegenwart contemporary art museum. She is responsible for 'Art after 1960' with an emphasis on international and global concepts. She is an experienced curator, has created numerous exhibitions and is the author and publisher of many of their associated publications. A selection of artists and topics she has curated: Gerhard Richter, Sigmar Polke, Pipilotti Rist, Stefan Balkenhol, Cy Twombly, Lucian Freud, Parastou Farouhar, Dayanita Singh, Ayse Erkmen, Face Up, young Australian artists, Shirin Neshat, Atlas Group/Walid Raad, Paul Pfeiffer, Who Knows Tomorrow, African artists, Walton Ford, Martin Kippenberger, Tomas Saraceno, Gottfried Lindauer. She continues to be an active member of numerous international panels and juries.



3213.
 Intermedia project with 2 double
 projected canva-videos, 32 10 sec
 loop, colour, sound and 12 letters,
 dimensions variable, 2012



FOR GOTT EN,
Pigment print on transparency
Film, 20x 30x2.5 cm(60 PIECES),
2010-2017



FOR GOTT EN,
Pigment print on transparency
Film, 20x 30x2.5 cm(60 PIECES),
2010-2017

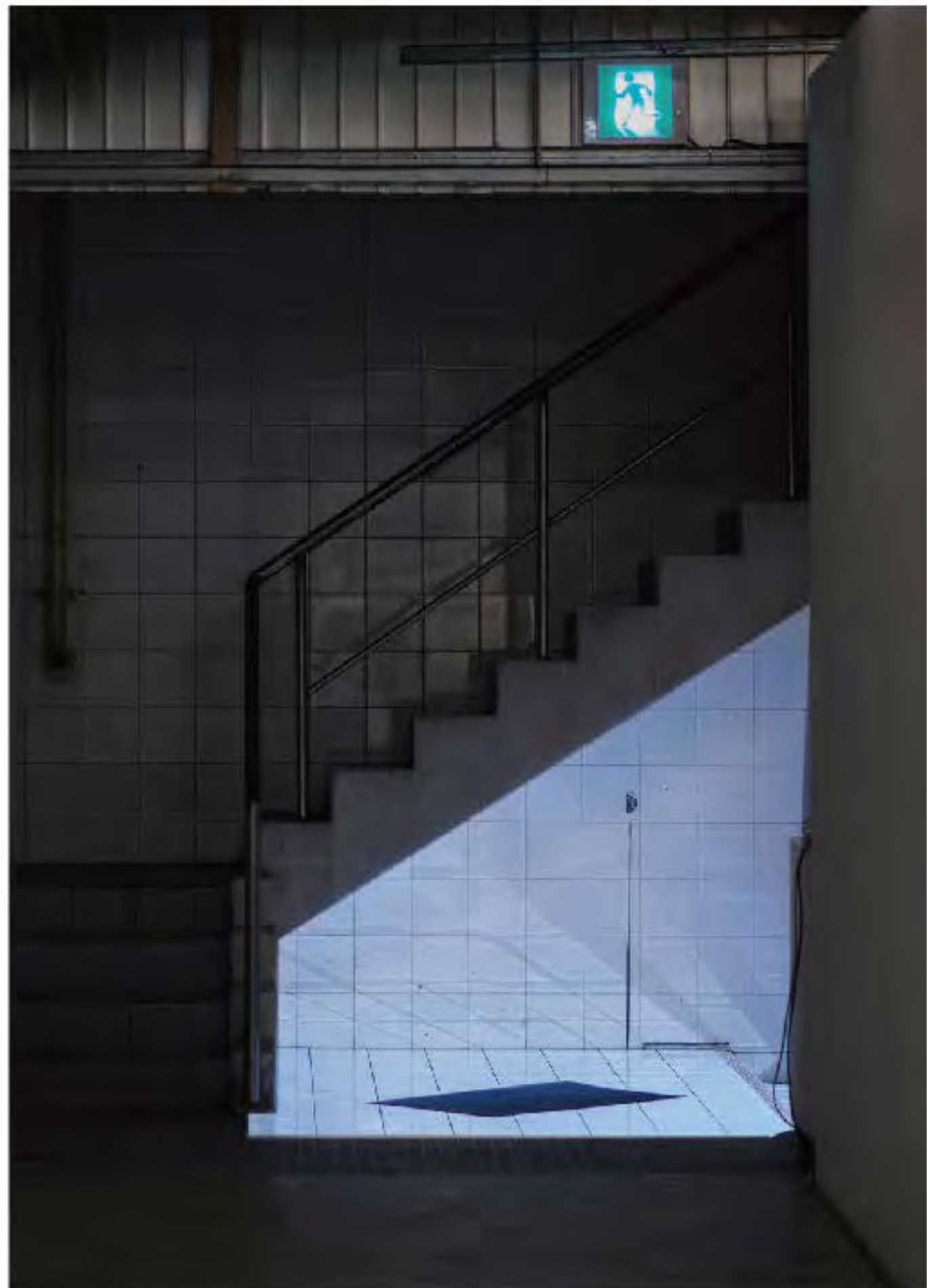


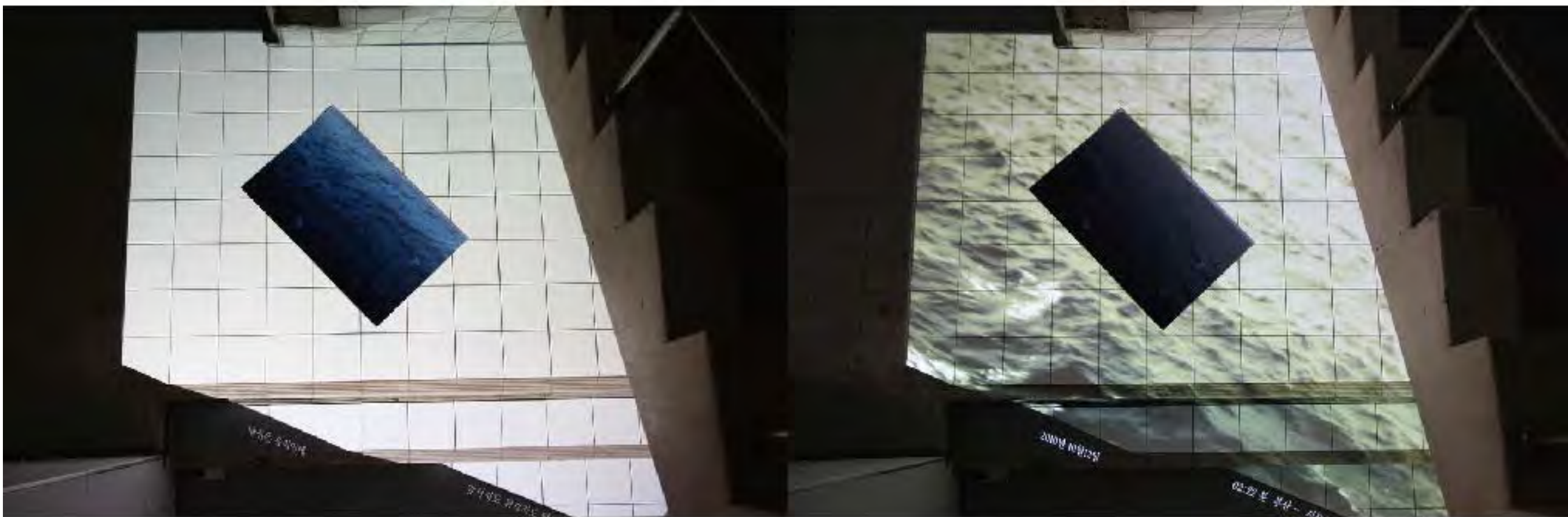
FOR GOTT EN,
Pigment print on transparency
Film, 20x 30x2.5 cm(60 PIECES),
2010-2017

35° N 130° E, 2017

Projection-mapping on the Photography, ceramic teil, 3:20
Full HD, sound, loop

[Videolink 5min. Edit](#)





35° N 130° E, 2017

Projection-mapping on the Photography, ceramic tile, 3:20

Full HD, sound, loop

[Videolink 5min_Edit](#)



Exhibitions view of Re move and Videostill
1-Ch. Videoinstallation 8:30, Full HD, sound,
Art Sonje Center

[Videolink Fullversion](#)



Archive Yangjiri, 2016

1Ch. Videoinstallation, two model houses and photo series with still stander,
dimension variable

It began on the 29.75 m2 concrete floor.

9 평짜리 콘크리트 바닥에서 시작 되었다.



That is my hometown , in North.

그것이 나의 고향입니다, 북쪽.

Rhythm; thoughts on a fading existence

Ahn Soyeon

Chan Sook Choi's solo exhibition Re-move offers a quiet, serene set of images on migration and memory. The rather loose and temporary nature of the set up actually made me tense up even more, as I grew slightly nervous that I may miss one of the signs sent by the off-beat, indefinite rhythm. In *Éléments de rythmanalyse* (1992), the philosopher Henri Lefebvre explained the analysis of rhythms "observed in one's own body and in the experienced temporality." While gazing at the quotidian spaces of the migrants tracked by this exhibition, I was reminded of the thoughts that Lefebvre held onto until his dying breath (*Rythmanalyse* was published posthumously a year after his death). I mean the thoughts (of the body) on the rhythm of the specific time-space that lifts the oxymoronic layer of the abstract contemporary life and repetitive everyday life and digs in to define the depth of the present existence.

For example, in *Yangjiri Archive* (2016) and *Yangjiri* (2017), Choi captures specific living spaces of migrants in photos and videos. In these works, one can catch a glimpse of a certain small and delicate movement that can dispel the abstract illusion from the series of locations. With the formation of the military demarcation line following the armistice of the Korean War, the South Korean Government established propaganda villages along the border. Yangjiri was a resettlement village established as part of this effort. The village was endlessly subject to both support and control in accordance with the state's migration policies. The state's ideological control for propaganda purposes coordinated the everyday space of every individual, cautiously alluding to the fictitious colonization of the everyday living space by the state identity.



Archive Yangjiri, 2016
multimedia installation, photos, sound, models,
sand sculptures, texts, dimension variable,

The land granted to the migrants never belonged to the migrants in the first place. Rather, the land undeniably belongs to "them," who are so adept at delineating the boundaries while sitting far from the borders. The mass of concrete pretending to embody a non-existent utopia has trapped the repetitive, boring, and taxidermically rigid everyday lives of the migrants in the terrible darkness under its monolithic shell for a long time. In their 60m² homes closely lumped next to each other, the migrant villagers of Yangjiri cordoned off their homes in half so that the rest of the house would not be visible through the northward-facing windows. With walls separating their already enclosed space, who were the "others" they recognized in reality among their phantom-like selves? What were the boundaries of reality that they recognized in each other?

During the few minutes that Yangjiri was playing, I stood in front of the screen and experienced an unfamiliar sensation of movement. The camera guided my eyes through the spaces as intimately as an endoscope that sought to show every corner of the innermost being. At some moments, I almost felt as if I was inside the screen, like an ant wearing a VR headgear. To borrow Lefebvre's words, the perspective of Choi and her camera in the video acts as a gesture that "transforms everything including the present into the immediate without being trapped by the ideology of objects." In other words, Choi bores a hole into the migrants' closed-off time-space that had been controlled like a fixed, inanimate object. Choi sheds light in each corner of the unlit, north-facing homes to clearly ventilate the existence of a space that was as invisible as an empty void. Overturning the perspective from the outside to the inside and from the surface to the void within requires new recognition of the space. For example, since the everyday life of the migrants stained with ideology is based on timelessness, it reflects the hope for restoring a series of spaces that overlap with the time of reality. These are the thoughts on space and on the existence of space.



Exhibition View of Yangjiri, 2016
Art Sonje Center, Seoul

Choi thus attempts to perform rhythmanalysis on the unfamiliar space of the migrants in Yangjiri propaganda village. Like Lefebvre said, her "body acts like a metronome" as a rhythmanalyst. Through this, she must clearly recognize each rhythm without separating time or breaking the rhythm." In Yangjiri, Choi shows how the movement of the camera view interacts with the space as she opens the doors that organically connect one space with another. Choi thoroughly and cautiously scans the houses inside and out as if she is examining a living person's body. Ultimately, this is a new recognition of the "normal" rhythm of a present existence as one body meets another. Lefebvre also said "such living body has (generally) been the always extant, perpetual standard. The theory of rhythm is built on the knowledge and experience of the body." The identity of the migrants could be imagined through the experience of the dynamic rhythm created by the time existing within the concrete walls that were so strictly controlled by ideological order.

In the same vein, For Gott En (2017 - 2017) reveals a trace of similar thoughts through its photos of interviews on women who experienced various histories of migration. Much of the letter-sized photos of the women have been erased. Choi placed the photos in transparent boxes and filled them with varying amounts of water. The amount of water corresponds to the amount of time spent on the interview. The water dissolved the ink off of the pictures. Upon stretching out my neck to gaze at each photo, I came face to face with the gap present in the outlines of the face in the photo and the clumps of ink dissolved in the water. The space filled or erased by the water immediately alludes to the time the women had to experience in the history of ideology forced upon them, expressing the women's thoughts in their own voice s that had been sealed beneath their portraits.

These series of events indicate that Choi takes it upon herself to be the rhythmanalyst who records, recovers, and researches the rhythms found in each existence, i.e. the identities of the migrants. To quote Lefebvre again, such reflection on rhythm means that Choi has finally "grabbed the rhythm that disappears as soon as it appears. It is there that "the possibility of the thought is born," of those thoughts that contemplate the inner being of existence and the depth of the present existence.



Archive Yangjiri, 2016

multimedia installation, photos, sound, models,
sand sculptures, texts, dimension variable,



Archive Yangjiri, 2016

Mixed Media, Sound, Cocreat Modell, Sand
sculptures, texts, Photos,
Diemension variable



Wounded Memory 2017

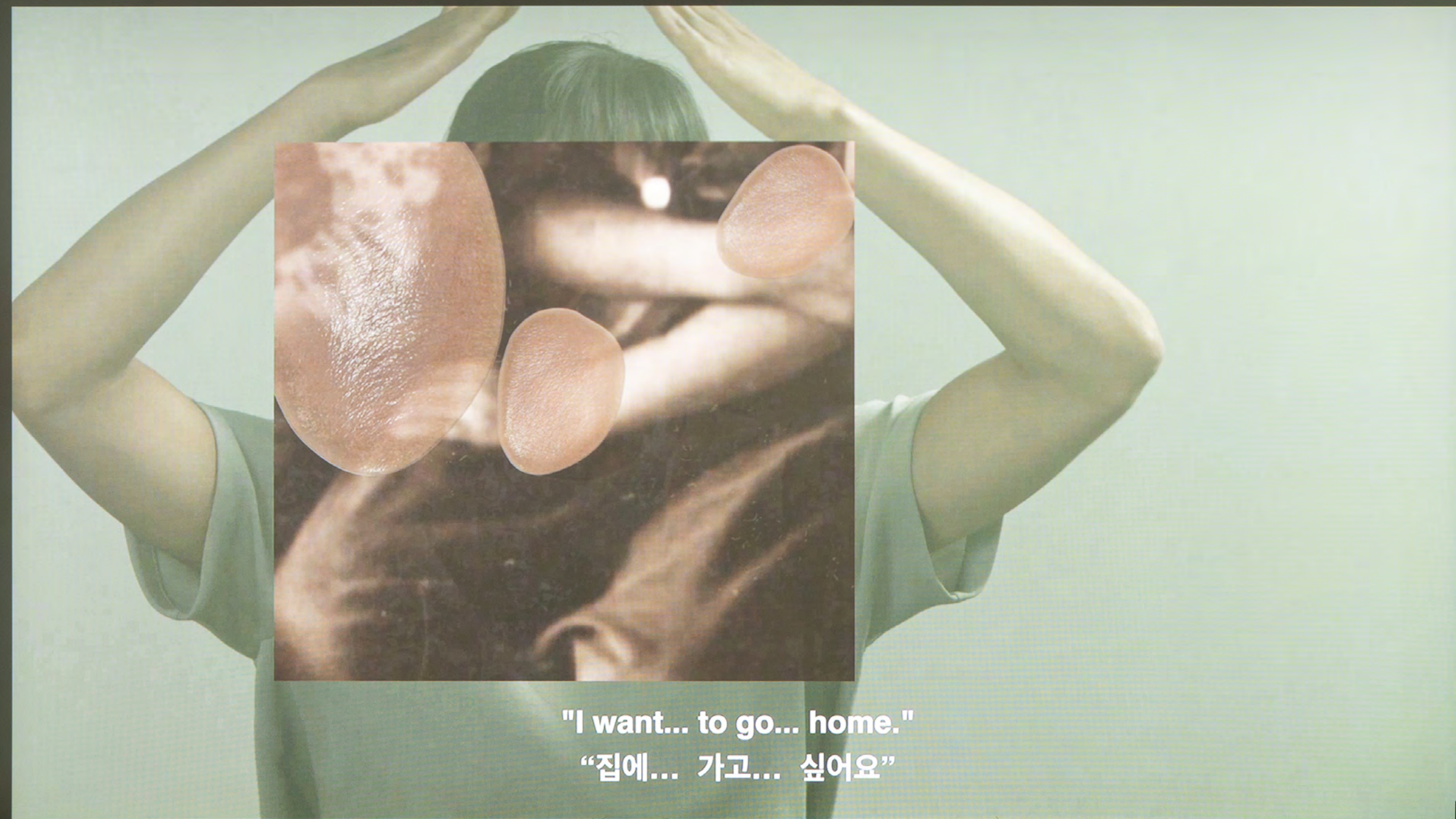
2-Ch. Videoinstallation, 8:20, HD, sound, loop
Dimension variable



Exhibition view of
Myitkyina 2020

2-Ch. Videoinstallation, 7:30, 4k, sound
Dimension variable

[Videolink 5 min.edit](#)



"I want... to go... home."
“집에... 가고... 싶어요”

Exhibition view of Myitkyina, 2020

2-Ch. Videoinstallation, 7:30, 4k, sound
Archived Photos, Dimension variable

[Videolink 5 min.edit](#)

밋찌나 전시전경, 2020

2채널 영상설치, 7분 30초, 4k, 사운드, 아카이브 사진,
가변크기, 코리야나미술관, 서울

[비디오링크, 5분편집본](#)



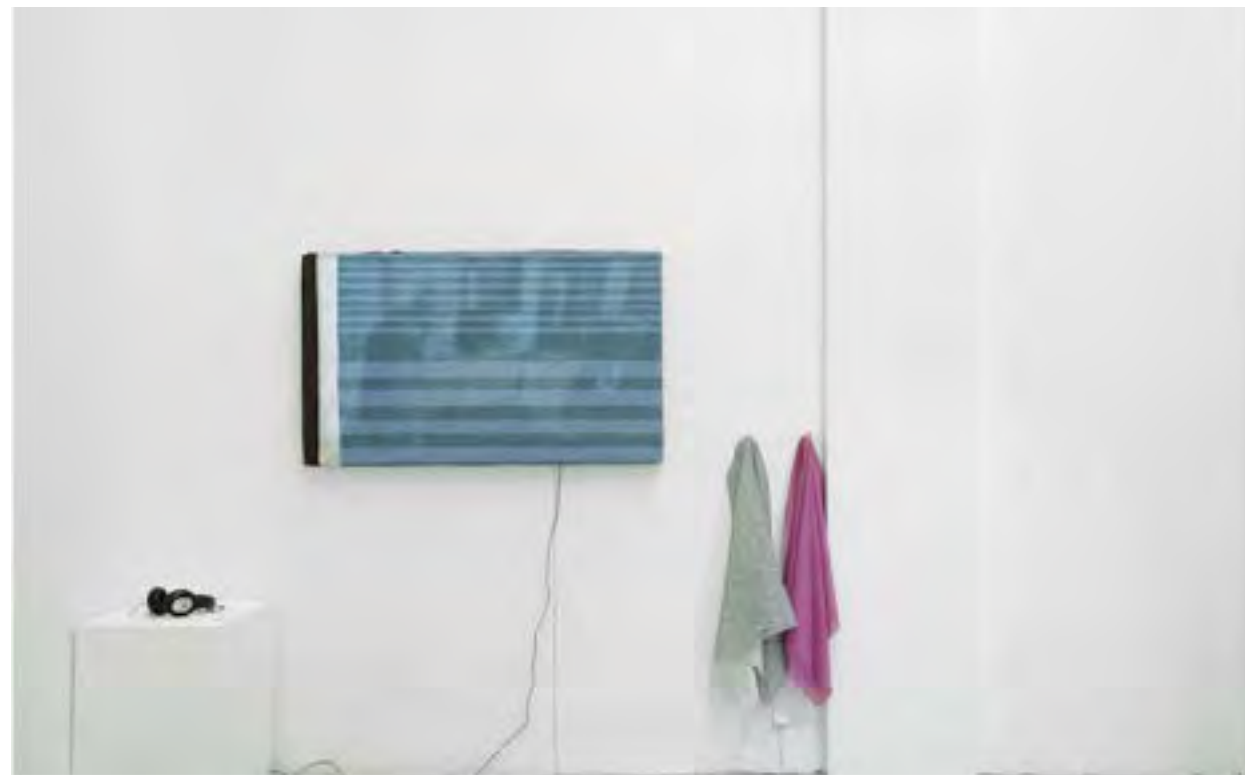
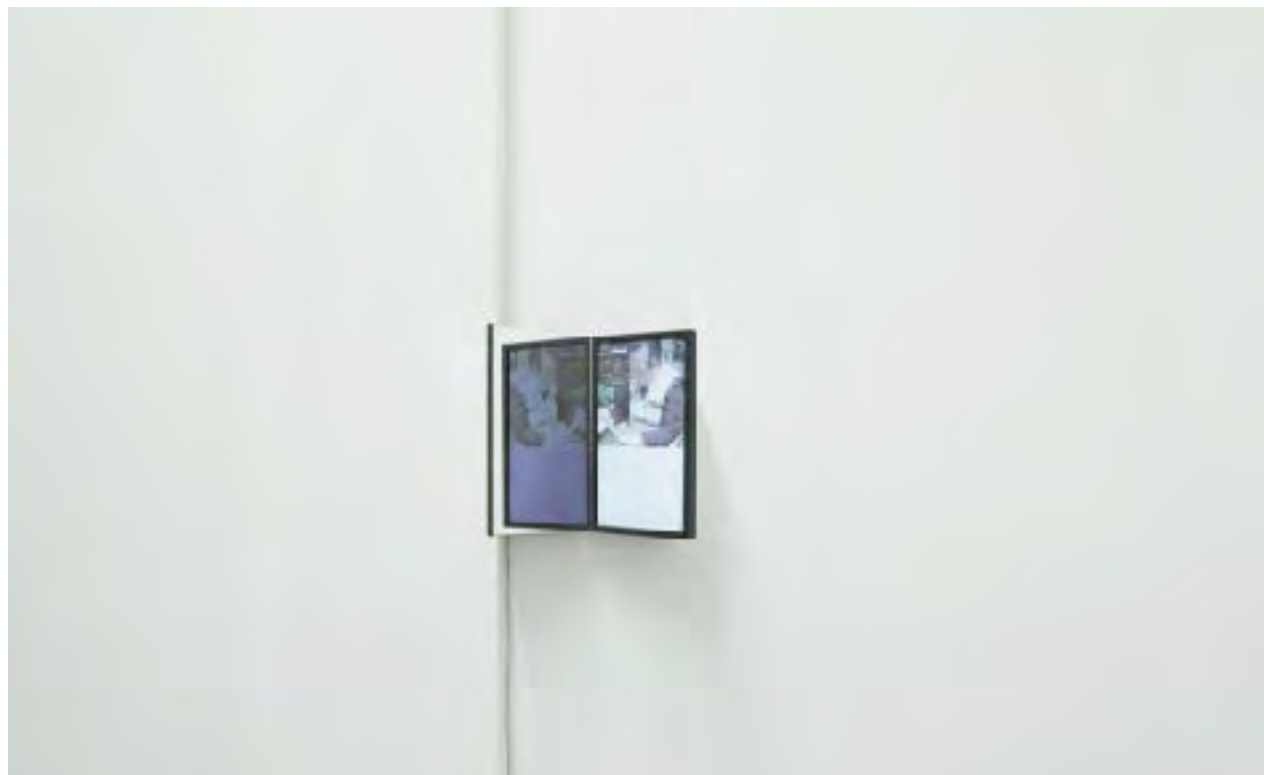
Archive Documents (Left top), Videostills (rest)
2-Ch. Videoinstallation, 7:30, 4k, sound
Koreana Museum of Art, Seoul

[Videolinks_5min.edit.](#)

Wounded Memory 2017

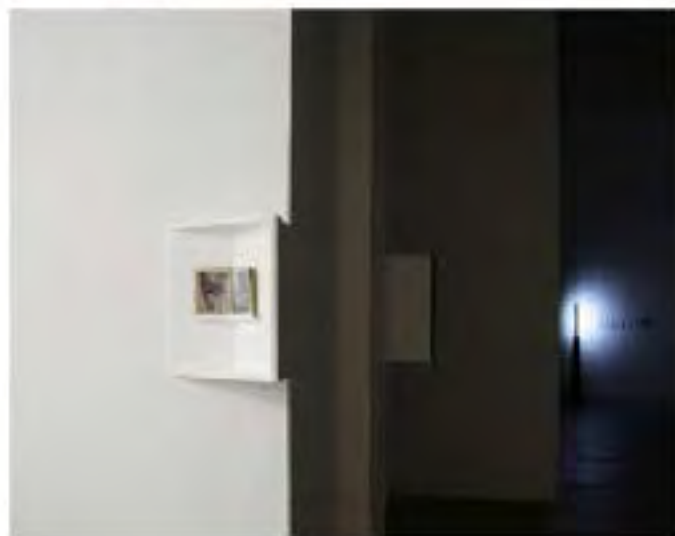
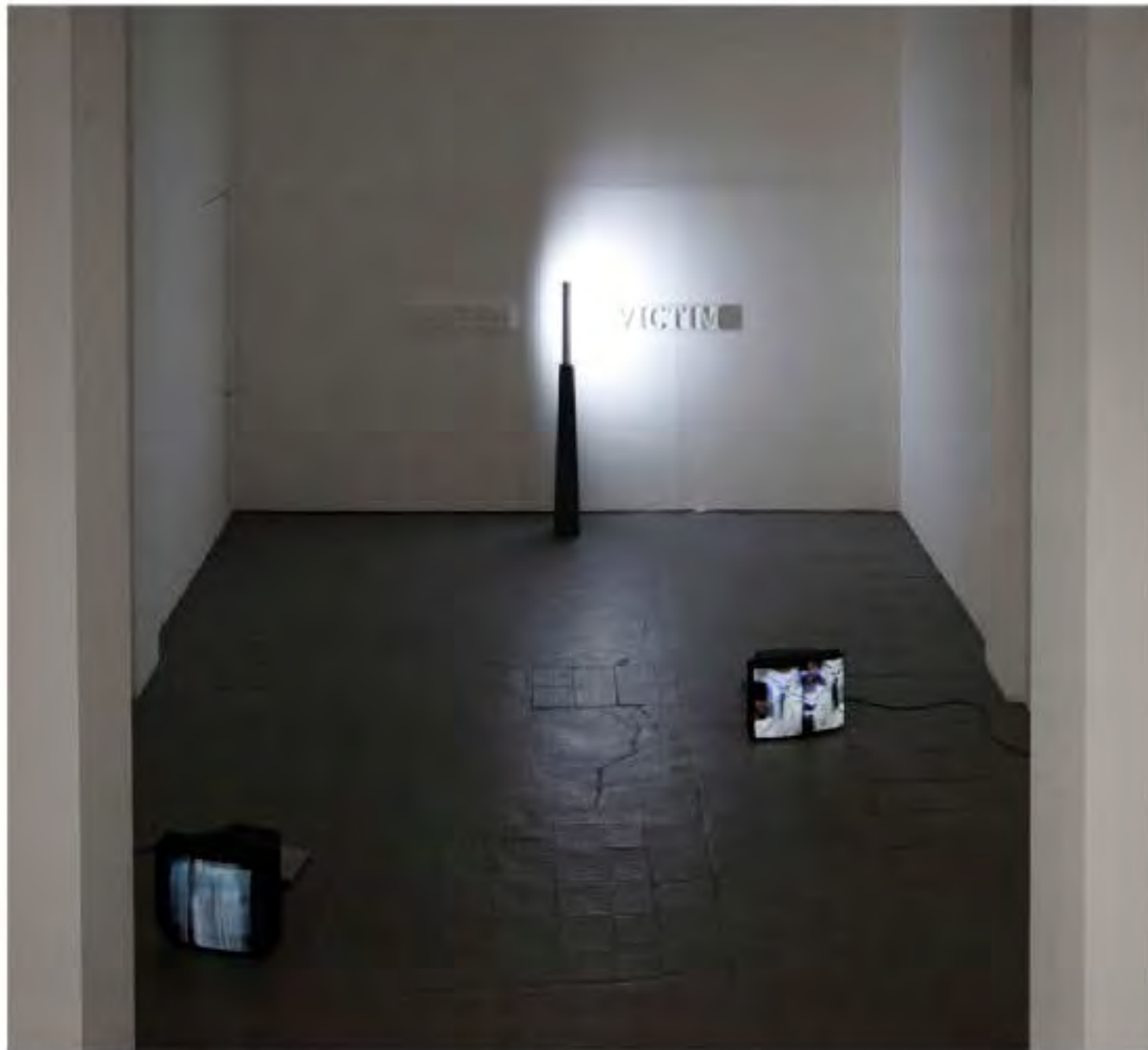
1-Ch. Videoinstallation, 6:20, HD, sound
Woodcase, Mirror
Diemension variable





Wounded Memory 2017

1-Ch. Videoinstallation, 8:00, HD, sound
Woodcase, Mirror
Diemension variable



Exhibition view of
Wounded Memory 2017
Meinblau Projektraum, Berlin



Exhibition view of FOR GOTT EN

4-Ch. Videoinstallation, 4:12, loop, HDV, colour, sound
Portable interview space, Sungkok Art Museum, Seoul



FOR GOTT EN

4-Ch. Videoinstallation, 4:12, loop, HDV, sound
Portable Interview space



Detail views of FOR GOTTEN

4-Ch. Videoinstallation, 4:12, loop, HDV, colour, sound
dimension variable, portable Interviewspace,



St. Peter's Basilica, 2016

1-Ch. Videoinstallation, 2:20, HD, sound, loop
Stepper-motor with three wave length lamp
Diemension variable



Shift Body, 2016

2-Ch. Videoinstallation, 3:30, HD, sound, loop
Wood, Stepper-motor with three wave length lamp
Diemension variable

Digital life from cosmological perspectives

by Yuk Hui
Philosopher

Chan Sook Choi's work, Yin Yang Su Wha, is an invitation to contemplate the relationship between our digital lives and ancient Asian cosmology.

This invitation makes reference to a historical perspective, namely the binary number system of Gottfried Wilhelm Leibniz (1646–1716), which the philosopher developed in dialogue with an old Chinese writing system. For Leibniz, the I Ching system of signs was China's earliest writing system, and he saw it as a more perfect system of symbols than the Chinese writing system in use at the time; it is a sign system we refer to today as a *characteristica universalis*.

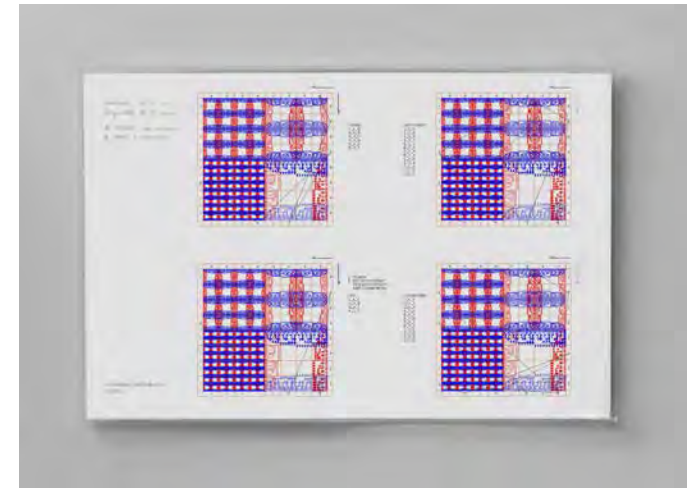
Leibniz is perhaps the earliest digital thinker; not only did he establish the binary number system, but his “best of all possible worlds” hypothesis is also a principle in algorithmic information theory. Chan Sook Choi sees it as a dialogue between European and Chinese thought. The artist has titled her work Yin Yang Su Wha and has incorporated into it the five elements or movements.

These are fundamental to traditional Chinese cosmology, but can Chinese cosmology be reduced to an algorithm? Or does the digital age oblige us to rethink cosmology?

As digital technology has transformed our society, we have witnessed a consummation of the technological system, which is apparent in the totalisation of networking technology, automation, big data and artificial intelligence. Over 30 years ago the French philosopher Jacques Ellul described this system in his book *Le système technicien* (1977), and in my recent work, *On the Existence of Digital Objects* (2016), I have endeavoured to expand on his thinking.

Today we can equate this culminating technological system with the Anthropocene. In this worldview, the cosmos is no longer the mysterious realm beyond the Earth, but is rather perceived as a technological system: Cosmology has become astrophysics. In my latest book, *The Question Concerning Technology in China: An Essay in Cosmotechnics* (2017), I have thus proposed to readmit the question of technology as per Heidegger. In the 20th century the philosophy of technology has remained within the bounds of Heidegger's reasoning. The German philosopher bequeathed to us two concepts of technology: *Technê*, in the Ancient Greek sense, i.e. *poiesis* or the act of creating; and modern technique or technology, which stems from European modernity. Modern technology as an entity is no longer poetic or generative, but rather what Heidegger calls *das Gestell*, or “the framework”. All that exists can be commissioned or thought of as inventory.

Digitisation is a progression of modern technology in the sense in which Heidegger established that cybernetics has completed occidental metaphysics. We are immediately faced with the problem that we cannot use the two terms to explain the technologies of other cultures.



Digital life from cosmological perspectives

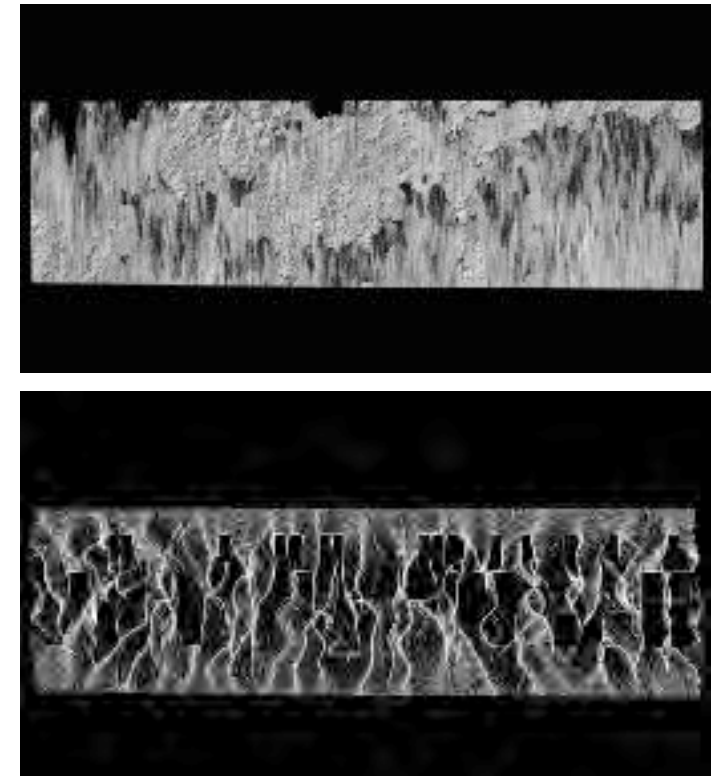
by Yuk Hui
Philosopher

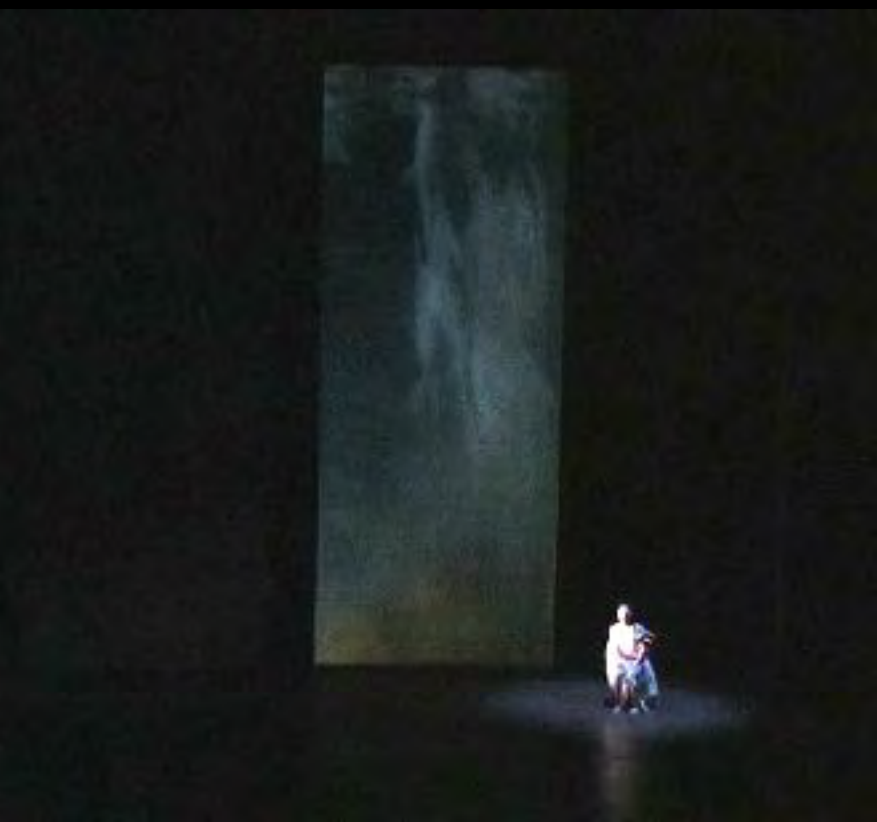
Chinese technology and African technology were not Greek technology, as their technologies are shaped by different cosmologies. We must therefore distance ourselves from an anthropological universalism in order to rethink the question of technology. I have accordingly developed the concept of cosmotechnics, which I provisionally define as the confluence of cosmic order and moral order by means of technological measures. Consequently we can redefine the global history of technology. nship between digital life and our lost cosmology

Chan Sook Choi is therefore also inviting us to discover cosmology, as Yin Yang Su Wha reveals the artist to be enthused by the concept of Qi. Qi, often translated as energy in medicine, also means ‘gas’ and is a term that could already be found in the ancient Taoist Zhuangzi. The concept progressed in the Neo-Confucianism of the 11th century, above all through the work of the philosopher Zhang Zai (1020–1077). The efforts of NeoConfucianism amount to the reconstruction of a moral cosmology in the face of ethical decay and political corruption. In the vision of Zhang Zai, water and fire are two fundamental elements that comprise Qi. Various combinations of Qi produce three additional “movements”: wood, metal and earth. The mutability of Qi allows for an exchange between “ten thousand things”.

The moral cosmology of Neo-Confucianism propagates another principle of technology. This becomes clear upon perusing the encyclopaedia of technology in China, Tian Gong Kai Wu by Sung Yingsing (1587–1666), which was published a hundred years earlier than the French encyclopaedia by Denis Diderot and Jean le Rond d’Alembert. This book presents and explains a range of technologies such as agriculture and metallurgy while drawing upon Zhang Zai’s natural philosophy, in which Qi is fundamental to technological thought. This is in contrast to the French encyclopaedia in which readers can discern a sharp separation between technology and nature. Since the 18th century this separation has been pushed so far in Europe that nature could be imagined to be the offspring of a mother raped by technology. Modernisation in Asia in the past one hundred years has become a technological modernisation. This process has led to the disappearance of Cosmotechnics. Modern technology is the sole impetus for economic and social development. What now can the role of cosmology be?

Anthropologists like Phillipe Descola and Eduardo Viveiros de Castro have tried to show that we need multinaturalism more than we need multiculturalism, where the former is defined as the necessity to recognise a variety of cosmologies. It seems to me that in order to rediscover the diversity of cosmotechnics, we need to accept Chan Sook Choi’s invitation to use her spectacular presentation of Yin Yang Su Wha on the wall of the Humboldt Forum for contemplating the relationship between digital life and our lost cosmology





Second Sleep 2009

Premiere With Minako Seki, Willhem Schulz
Radial System, Berlin

PUBLICATIONS



Research Book
Black Air, 2020

<https://chansookchoi.com/images>

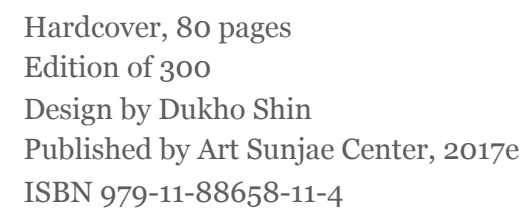
This researchbook focuses on the desire-narrative of human beings established to illustrate the superiority of the land one owns and the anthropocentric ontology. The method in which the nation and individual display the superiority of the land they each own is addressed by observing the signs left on these lands.

Text: Chan Sook Choi, Emily May

Softcover, 14 pages

Design by Dukho Shin

Published by Goldrausch Künstlerinprojekt 2020





Art Book
I HAVE, 2015

***I HAVE** is an One of Artbook Serie “I have for gott en the promised land “
I have for gott en the promised land is an art book that consists of
four booklets that each share parts of the title that is made up one sentence.
Each booklet features the themes of projection belief, a group of Japanese and Korean
immigrant women post-World War II, and psychological immigration.*

Softcover, 245 pages
Edition of 90
Text by Brita schmidt, Chan Sook Choi

Design by Hyunji Jang
Published by LOOP Press, 2015
ISBN 978-89-963389-8-7-93600, 90 Edition



Art Book
FOR GOTT EN, 2015

FOR GOTT EN is an One of Artbook Serie “I have for gott en the promised land “
I have for gott en the promised land is an art book that consists of four booklets that each share parts of the title that is made up one sentence.
Each booklet features the themes of projection belief, a group of Japanese and Korean immigrant women post-World War II, and psychological immigration.

Softcover, 210 pages

Edition of 90

Text by Chan Sook Choi, Daniela Schmidtke, Michael Arzt, Frank Motz

Design by Hyunji Jang

Published by LOOP Press, 2015

ISBN 978-89-963389-8-7-93600, 90 Edition



Art Book
The Promised land, 2015

The Promised Land is an One of Artbook Serie “I have for gott en the promised land “
I have for gott en the promised land is an art book that consists of four booklets that each share parts of the title that is made up one sentence. Each booklet features the themes of projection belief, a group of Japanese and Korean immigrant women post-World War II, and psychological immigration.

Softcover, 115 pages
 Edition of 90
 Text by Byungjik Min, Chan Sook Choi, Doosung Moon

Design by Hyunji Jang
 Published by LOOP Press, 2015
 ISBN 978-89-963389-8-7-93600, 90 Edition

7 Selected Videolinks

Black Air 5 min Edit.
블랙에어 5분 편집본

<https://vimeo.com/500112370>

Yangjiri , 5 min Edit.
양지리 5분 편집본

<https://vimeo.com/499708912>

60 Ho, 5 min Edit.
60호 5분 편집본

<https://vimeo.com/499899802>

Myitkyna, 5 min Edit.
밋찌나 5분 편집본

<https://vimeo.com/499995429>

RE MOVE
리무브

<https://vimeo.com/234206811>

Choi & You
최와유

<https://vimeo.com/235793372>

PARALLEL PORTRAIT
병렬의 초상

<https://vimeo.com/28843365>