

Il-Jin Atem Choi

Meanwhile...Tree

Il-Jin Atem Choi

www.atemmeta.de

*1981 in Moers, lives and works in Frankfurt/Main

2012 - 2017 Hochschule für bildende Künste - Städelschule, Frankfurt/Main (in the class of Prof. Tobias Rehberger, Meisterschüler; further studies with guest professors Hassan Khan, Otobong Nkanga, and Ed Atkins)

2001 - 2006 International Business Studies, Maastricht University

2016
- Stiftung Polytechnische Gesellschaft, MainCampus-Stipendiat 2016, Frankfurt/Main

2015
- Scholarship from the Lions Club (Frankfurter Künstlerhilfe e.V.), Frankfurt/Main

2014
- SoSo Residency 14, Gallery SoSo, Paju (Republic of Korea)

2013
- Artist in Residence, CEAAC, Strasbourg (France)

Solo exhibitions (selection)

2018
- "Public Viewing Commentary", AtelierFrankfurt, Frankfurt/Main

2016
- "Are You a Ginger?", Galerie Heike Strelow, Frankfurt/Main
- VoltaNY with Galerie Heike Strelow, New York (USA)

2015
- "Baby du Champ", 1822-Forum, Frankfurt/Main

2014
- "NATURAL BORN ILJIN", Gallery SoSo, Paju (Republic of Korea)
- "Material Integrity", CEAAC International, Strasbourg (France)

2013
- "Brennstoffzelle Düsseldorf" with Becker Schmitz, RAUM, Düsseldorf

2012

- "Schlumpf Peter Returns" (curator: Jennifer Bork), Kunstverein Wolfsburg / Raum für Freunde
- "Schlumpf Peter und Tom Sawyer", Galerie Perpétuel, Frankfurt/Main
- "Piss noir", Hessische Kunsthalle Tabakwaren, Frankfurt/Main

2011

- "Eine Grammatik der Linie", Galerie Christian Pixis, Munich
- "Brennstoffzelle Berlin" with Becker Schmitz (curator: Jan Kage), Schau Fenster, Berlin

2010

- "Brennstoffzelle" with Becker Schmitz, Apartment Harald Gerhäuser, Mülheim/Ruhr

Group exhibitions (selection)

2017

- "Home of the Brave - Absolventen der Städelschule 2017" (curator: Sergey Harutoonian), MMK Museum für Moderne Kunst, Frankfurt/Main

<ul style="list-style-type: none"> - "Tarnanstrich" with Allan Gretzki and Tobias Hahn (curator: Johannes Stahl), Bauzaun der Westfassade, Kolumba, Cologne - "Minimal Gestures", Galerie Heike Strelow, Frankfurt/Main - Benefiz-Auktion "Junge Kunst mit Zukunft", MAK Museum Angewandte Kunst, Frankfurt/Main, - "B lyfe @ Die Walz", U-Bahnstation Höhenstrasse (organized by Moritz Grimm), Frankfurt/Main, - "There is a line in everything", (organized by Tobias Hahn), POP;68, Cologne - "The Grand Schmaus" (organized by Beatrice Hilke), Ed Atkins & Students of the Städelschule as part of Ed Atkins Soloshow "Corpsing", MMK Museum für Moderne Kunst, Frankfurt/Main 	<ul style="list-style-type: none"> - "Walk the Line. New Paths in Drawing", Kunstmuseum Wolfsburg - "Rundgang", Städelschule, Frankfurt/Main - "Idiotsyncracies", Schau Fenster, Berlin - "Law's Pluralities", Neuer Kunstverein Giessen - "Holy Shit!", ruelle, Mainz 	<ul style="list-style-type: none"> Autocenter), Crawford Art Gallery, Cork (Ireland) - "Rundgang", Städelschule, Frankfurt/Main - "Home Stories" (curator: Nicola Müllerschön and Nora Mayr), KfW Stiftung / Villa 102, Frankfurt/Main - "Painting of today!" - Neue Positionen in der Malerei", ArtSpace RheinMain, Offenbach/Main 	<p>Elke Gruhn), Nassauischer Kunstverein, Wiesbaden</p>
<p>2016</p> <ul style="list-style-type: none"> - "The Real Kiss" (curator: Bernard Vienat), Johan, Frankfurt/Main, - "Part1 – Housewarming" with Christoph Esser, ONE FOOT IN DOOR, Frankfurt/Main - "Rundgang", Städelschule, Frankfurt/Main 	<p>2014</p> <ul style="list-style-type: none"> - "Scheu und Jung" with Marc Jung, Kunstverein Familie Montez, Frankfurt/Main - "In Then Out", students of Tobias Rehberger as Artists in Residence at the Austrian Sculpture Park, Graz (Austria) - "Playing Them Trees" as part of the public art project "Vor Ort" (curator: Thomas Thiel), Sennestadtverein in cooperation with the Bielefelder Kunstverein, Bielefeld - "Rundgang Städelschule", Frankfurt/Main - "reKOLLEKT" (curator: Jan Kage), Galerie Borchardt, Hamburg - "IBArt", Sächsisches Industriemuseum / Tuchfabrik Gebr. Pfau, Crimmitschau - "Drawing Forever", Flur11, Braunschweig - "Alptraum", UGM / Maribor Art Gallery (Republic of Slovenia) - "Von hier siehst Du ganz anders aus", Galerie Heike Strelow, Frankfurt/Main 	<p>2012</p> <ul style="list-style-type: none"> - "Kraftraum" with Becker Schmitz, Lehmbruck-Museum / TURM, Duisburg - "ende gut alles gut", Kunstverein Familie Montez, Frankfurt/Main - "reKOLLEKT" (curator: Jan Kage), Kunstraum Kreuzberg / Bethanien, Berlin - "Fukushima Contemporary Art Biennale", Fukushima Airport (Japan) 	<p>Publications</p>
<p>2015</p> <ul style="list-style-type: none"> - "BundeskunstHALL OF FAME" (curator: Allan Gretzki and Robert Kaltenhäuser), Bundeskunsthalle, Bonn - "Crumbling Through Powdery Air", Portikus, Frankfurt/Main 	<p>2013</p> <ul style="list-style-type: none"> - "5x3" (curator: Andrea Knobloch), Kunstraum Düsseldorf - "False Optimism" (curator: Peter Murray and 	<p>2011</p> <ul style="list-style-type: none"> - "Playing the City 3" (curator: Matthias Ulrich), Schirn Kunsthalle, Frankfurt/Main - "Fish with broken dreams. Annäherungen an den Raum", Galerie Heike Strelow, Frankfurt/Main - "...so schön?" (curator: Sara Stehr and 	<p>2017</p> <ul style="list-style-type: none"> - Home of the Brave - Absolventen der Städelschule 2017, MMK Museum für Moderne Kunst, Frankfurt/Main
		<p>2016</p> <ul style="list-style-type: none"> - BundeskunstHALL OF FAME, Bundeskunsthalle, Bonn 	
		<p>2015</p> <ul style="list-style-type: none"> - Walk the Line. Neue Wege der Zeichnung, ISBN: 978-3-9804827-9-0, Kunstmuseum Wolfsburg, Wolfsburg - Baby du Champ, ISBN: 978-3-945243-08-4, Frankfurt/Main 	
		<p>2014</p> <ul style="list-style-type: none"> - Home Stories, ISBN: 978-3-86442-078-8, Snoeck, Cologne 	
		<p>2013</p> <ul style="list-style-type: none"> - False Optimism, ISBN: 978-1-874756-17-0, Crawford Art Gallery, Cork - Playing the City Interviews, ISBN: 978-1-934105-95-5, Sternberg Press, Berlin 	

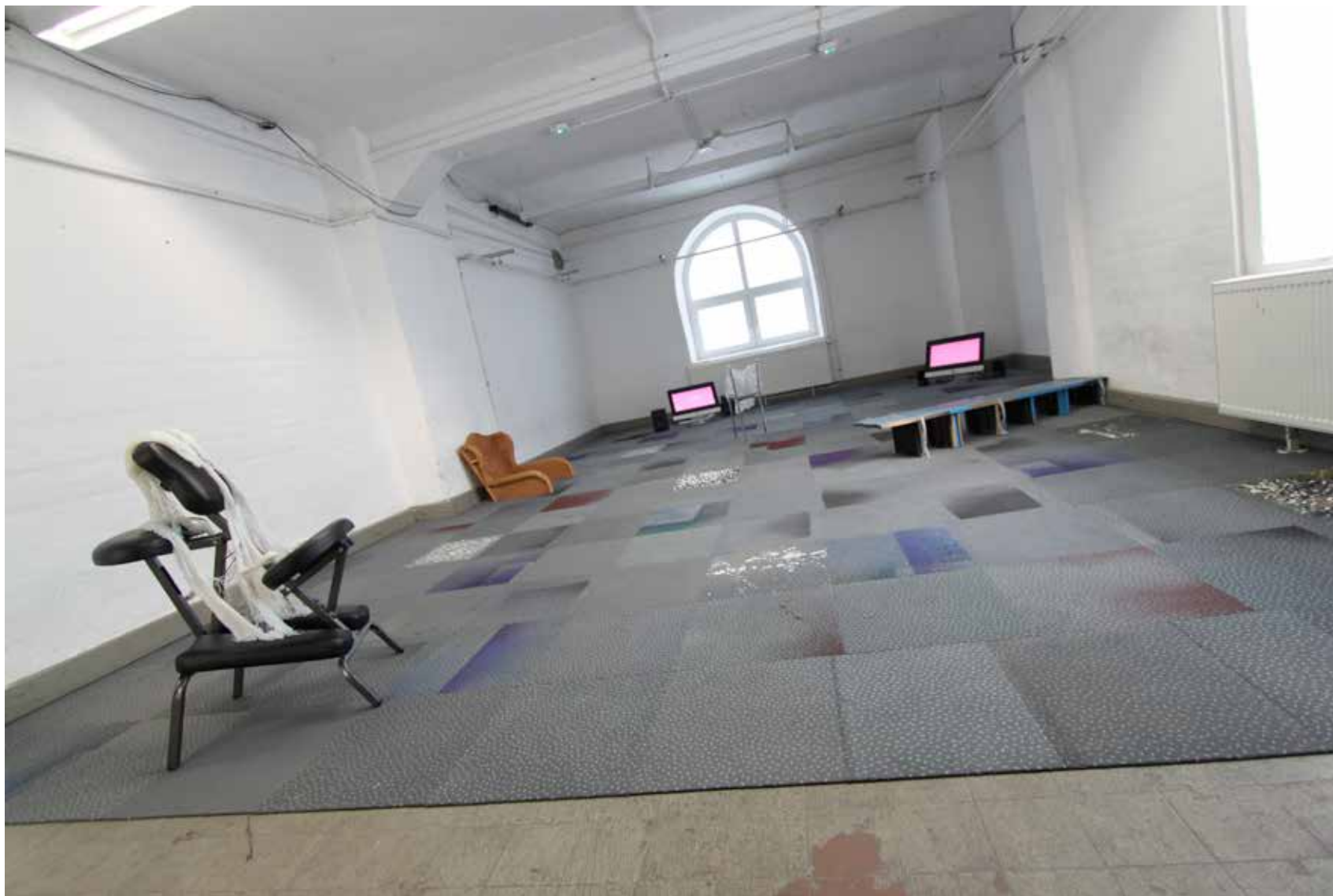
PRÄSENTATION DER VIDEOARBEIT
„PUBLIC VIEWING COMMENTARY“
SOWIE SKULPTUREN UND SITZGE-
LEGENHEITEN.

ES KANN SEIN, DASS ES IN DER
VIDEOARBEIT UM DAS BEOBACH-
TEN, UNTERSCHIEDEN, BEZEICH-
NEN, KOMMENTIEREN, KRITISIEREN
GEHT. DABEI SPIELT SELBSTVER-
STÄNDLICH DIE ZEITLICHE ABFOL-
GE EINE GROSSE ROLLE; GENAUER:
OHNE ZEIT KEIN BEOBACHTEN
UND UNTERSCHIEDEN VON FORM
(RÜCKGRIFF AUF LUHMANN'S
KUNSTBEGRIFF).

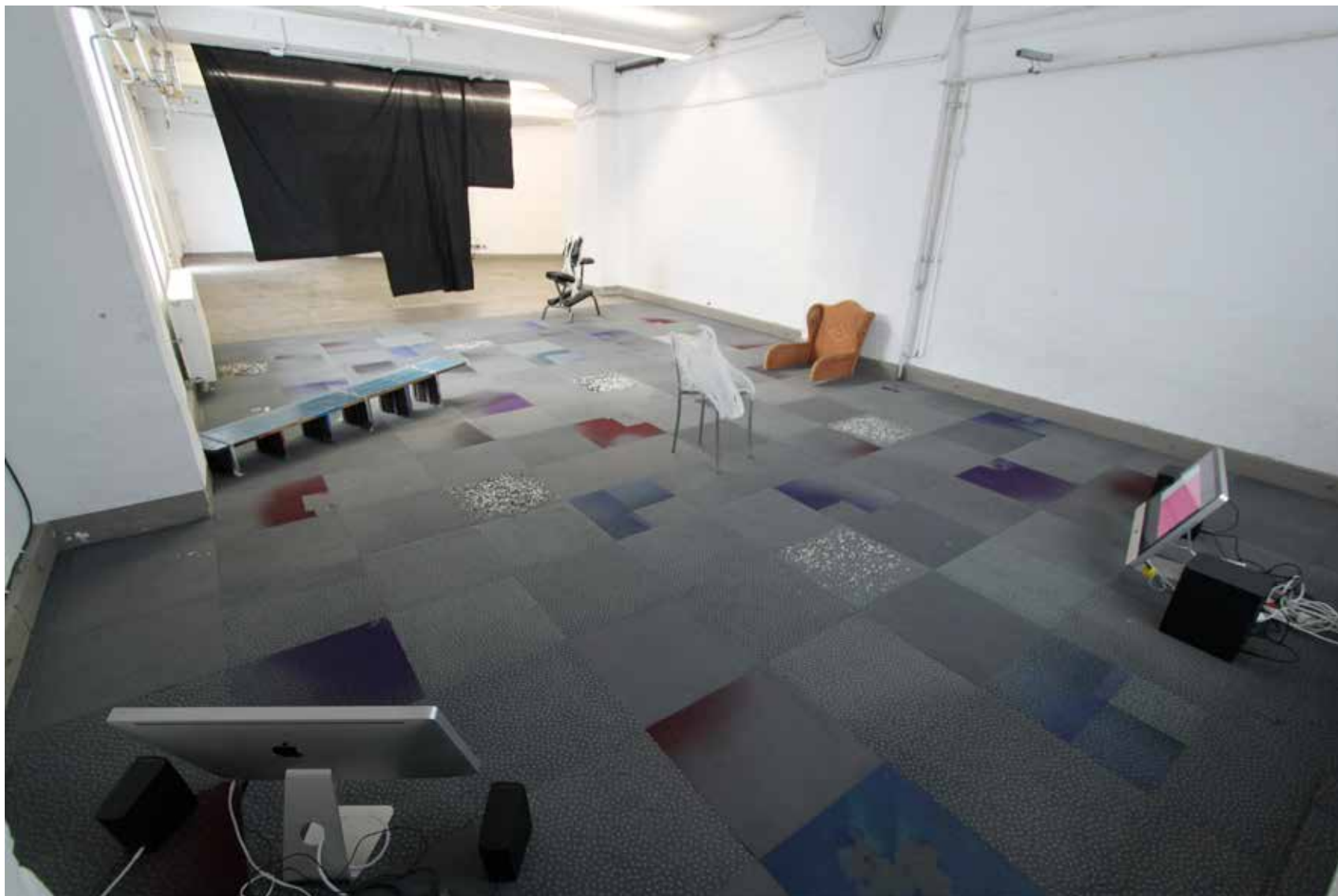
IT MAY BE THE CASE THAT THE
VIDEO WORK REVOLVES AROUND
OBSERVING, DISTINGUISHING,
DESCRIBING, COMMENTING, CRITI-
CIZING. IT GOES WITHOUT SAYING
THAT CHRONOLOGICAL SEQUENCE
PLAYS A MAJOR ROLE IN THIS PRO-
CESS - USING NIKLAS LUHMANN'S
CONCEPT OF ART – OR, MORE PRE-
CISELY: WITHOUT TIME, THERE CAN
BE NO OBSERVATION OR DIFFEREN-
TIATION OF FORM.



IL-JIN ATEM CHOI
„PUBLIC VIEWING COMMENTARY“, ATELIERFRANKFURT, 2018
[VIMEO.COM/246674399](https://vimeo.com/246674399)
PASSWORD: pvc













"Home of the Brave
- Absolventen der
Städelschule 2017"
(curator: Sergey
Harutoonian), MMK
Museum für Moderne
Kunst, Frankfurt/Main,
Fotos: Ivan Murzin



[HTTPS://MMK-NOTES.COM/2017/11/01/IL-JIN-ATEM-CHOI/](https://mmk-notes.com/2017/11/01/il-jin-atem-choi/)



IL-JIN ATEM CHOI, PUBLIC VIEWING SCULPTURE, 2017, WOOD, METAL, POLYUREA, FABRIC, 150 X 150 X 70 CM







IL-JIN ATEM CHOI
DER EINBEINIGE HERRSCHER KEHRT
ZURÜCK, 2017,
WOOD, METAL, POLYUREA, HOT-GLUE,
FABRIC, TAPE
162 X 95 X 105 CM

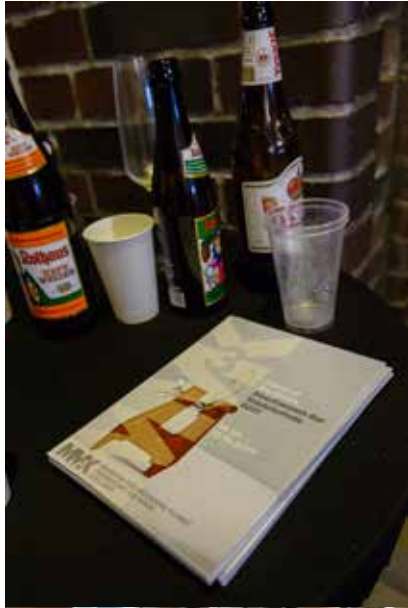




FOTOS: AXEL SCHNEIDER



AT MMK WITH WORKS BY RYAN CULLEN, HELGA BÄRNAP, SOPHIA LEE







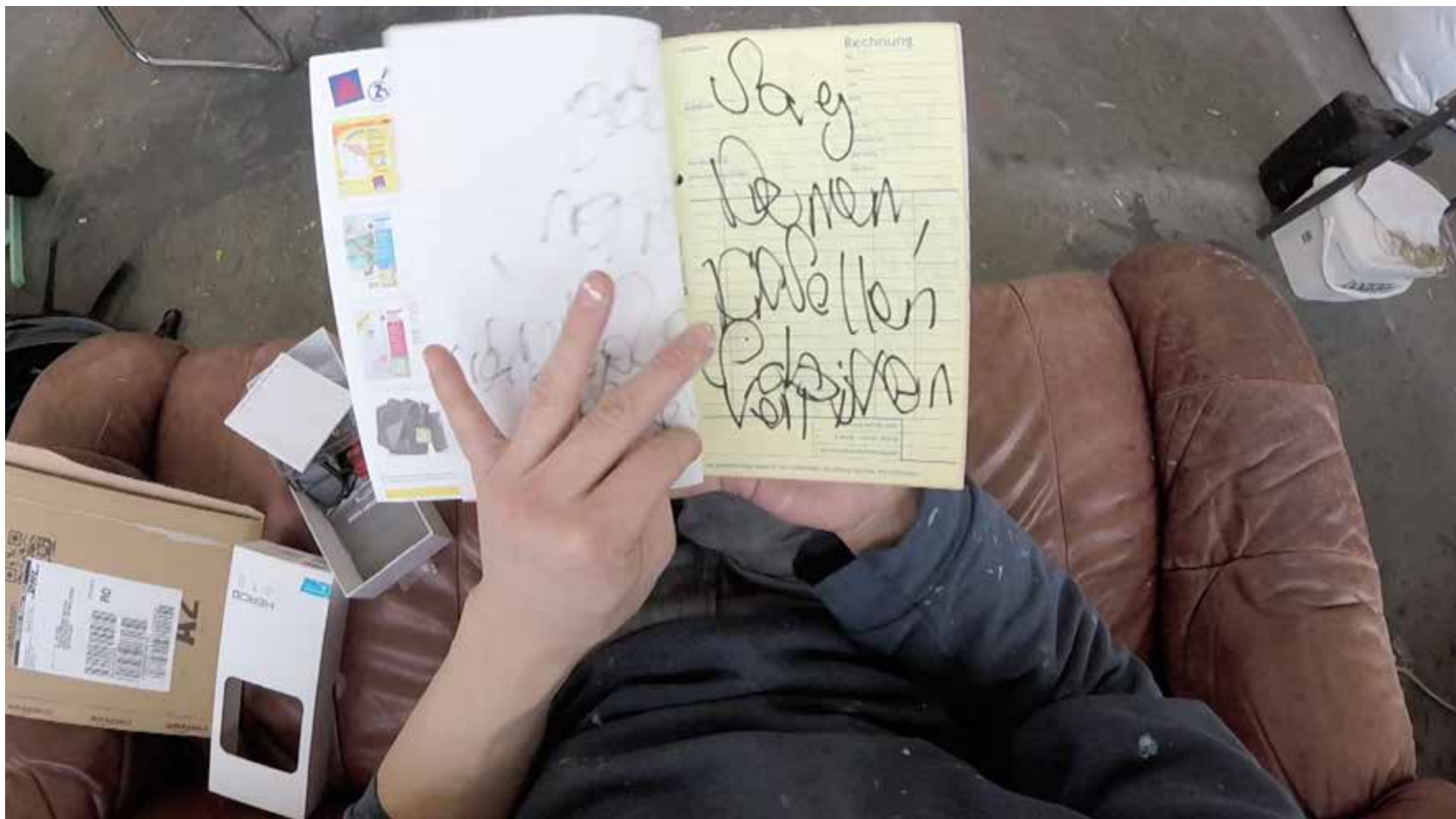
IL-JIN ATEM CHOI, UNTITLED (DRAWING) AND UNTITLED (WALL-DRAWING), 2012 AND 2017, INK ON PAPER AND INK ON WALL

"Minimal Gestures", Galerie Heike Strelow,
Frankfurt/Main



Vimeo.com/223125000
PASSWORD: sddssv

STÄDELSCHULE FILM PROGRAM 2017,
DEUTSCHES FILMMUSEUM, FRANKFURT/MAIN DURING „RUNDGANG STÄDELSCHULE“, 2017



IL-JIN ATEM CHOI
SDDSSV (JUDGMENTS FROM LOL TO WLB)
04'33"



IL-JIN ATEM CHOI WITH NIKOLAS
MÜLLER (MÜLLERCHOI)
„NEXT TO THE BALLS“, 2016
VIMEO.COM/156455924
PASSWORD: balls

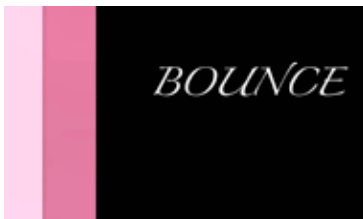


IL-JIN ATEM CHOI
„ONE-MINUTE SPIDER“, 2014
VIMEO.COM/191830057
PASSWORD: spider





IL-JIN ATEM CHOI
 „CHRISTI AN JAN KOWSKI“, 2012-2014
vimeo.com/86979882
 PASSWORD: cj



IL-JIN ATEM CHOI
 „PUBLIC VIEWING COMMENTARY“, 2017
[VIMEO.COM/246674399](https://vimeo.com/246674399)
 PASSWORD: pvc





„RUNDGANG STÄDELSCHULE“, 2017, FRANKFURT/MAIN, STUDIO I1



STUDIO I1 WITH WORKS BY PIA FERM, RICHARD NIKL, JIWON LEE, ELISAVETA BRASLAVSKAJA, AND IL-JIN ATEM CHOI



IL-JIN ATEM CHOI

„DAS WILDE ERHABENE WIRD EUCH RUINIEREN“, 2017

INK, HOT-GLUE, ALUMINUM, WOOD, 190 X 110 X 90 CM



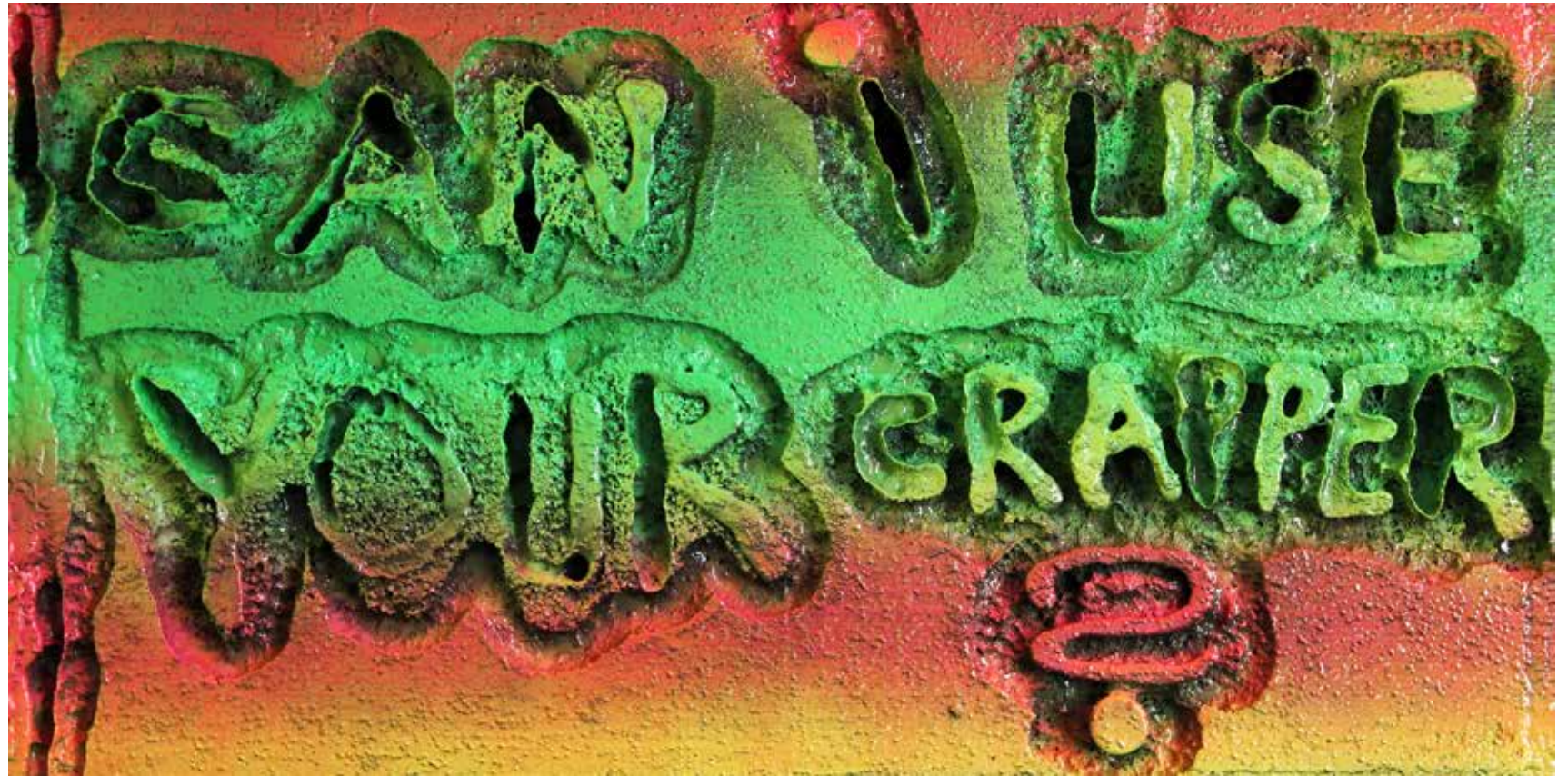
IL-JIN ATEM CHOI
„STRESS MACHT SCHLANK“, 2017
INK, HOT-GLUE, ALUMINUM, METAL, 120 X 70 X 120 CM







IL-JIN ATEM CHOI
„OTTO NORM AL VERB RAUCH ER“, 2017
INK, HOT-GLUE, CARDBOARD, 120 X 130 X 140 CM





"Tarnanstrich" with Allan Gretzki and Tobias Hahn (curator: Johannes Stahl), Bauzaun der Westfassade, Kolumba, Cologne











The Grand Schmaus

Il-Jin Atem Choi, Jack Brennan, Evan Jose, Sonia Knop, Nadia Perlov, Bob van der Wal

Tonight's performance springs from an occasional seminar I held last semester at the Staedelschule. The focus was on glossing the term 'corpsing' in a manner that might be of specific use to artists – to art discourse – in some kind of convolution away from its original, theatrical definition. Over the course of the semester, various ambiguities concerning the term were teased out and/or contingently agreed upon – if only for the sake of progress; if only for the sake of differentiating the term from other, more familiar concepts like irony. Corpsing, predominantly, came to mean the singular sensation produced in the witnessing of its occurrence. Corpsing was in some ways squared up as method.

Definitions were temporary, of course, though certain key aspects remained. Duration seemed essential to understanding the process of corpsing. As in, it is a process, and as such, in relation to an idea of art making, seemed to most straightforwardly be a possible condition of so-called time-based artwork – though the business of looking at anything surely presupposes the passage of time and its concomitant moment to moment realisations, understandings, experiences. Corpsing is ontological, right? As it is with life, corpsing is irruptive, and requires a consistency to the thing that it happens to, a consistency before its event. And one afterwards, as its activation through death should almost always be understood as figurative. So the corpse itself was important, un-living inside the word like that – though of scant interest simply literally. Examples abounded, with one of the most discussed being the performances of Andy Kaufman, who could somehow keep corpsing an audience's disbelief over and over, without ever arriving at any ostensible 'authentic' self. Plenty of people die onstage, it seems, doing what they loved, but only a few loved doing something that deliberately corpsed in such a way that made their actual death onstage appear, at least at first, another performance, another corpsing (see Tommy Cooper, among others). This kind of end was roundly abandoned in the seminar in favour of LIFE, and our rather elliptical pursuit of a wholly productive, née ethical, kind of corpsing. We wanted no victim; we wanted everyone in on it and no-one to get hurt, die. We also wanted it to be art. Which meant coming up with speculations that left behind any dogmatic attachment to corpsing as an aim or a meaning in itself. Instead, perhaps, we attempted something like the assimilation of corpsing's unique sensations and revelations into a suit of apparatuses an artist might employ in their thinking, their practice. Corpsing is always a performance and is always in irruptive relation to another performance. And

so on. None of these performances are truer than any other, though each threatens to cleave closer to discomfiting, mortal sincerity. Death, I suppose.

Through my own auto-corpsing, an ambient indifference, and whatever other banal reasons, the seminar group ultimately shrank somewhat from the possibilities of a collaborative corpsing. In the end, only a small number remained.

Tonight's performance is a gorgeous convolution – entirely contextual, entirely responsive – of some figurations of corpsing. The eponymous show performs some more. Someday, we'll corral these thoughts into a book. Meanwhile, the text we have, by marvellous coincidence, is 'The Talented Mr Ripley' by Patricia Highsmith. Or, 'Der talentierte Mr. Ripley', as it's called at the Schauspiele in Frankfurt, where a production of a translation of an adaptation of a book returns, after a brief break, at the end of May. Considering the subject of corpsing, 'The Talented Mr Ripley' felt incredibly serendipitous, with the story following a huckster who performs, with terrifying plausibility, as others. Others he often murders. The complexity of the character, his charisma, the emptying out of the authentic, the stacking up of bodies; Highsmith's character felt a perfect foil for some of the more complex, teetering thoughts around corpsing.

Tonight's performance features a series of mannequins dressed in costumes loaned from the Schauspiele production of 'The Talented Mr. Ripley', performing as actors playing characters from the adaptation, recast as both artworks and audience – museum-goers, murderers, victims, actors, mannequins. Etcetera.

— Ed Atkins



"The Grand Schmaus" (organized by Beatrice Hilke), Ed Atkins & Students of the Städelschule as part of Ed Atkins Soloshow "Corpsing", MMK Museum für Moderne Kunst, Frankfurt/Main



CORPSING

“Corpsing” is used as theatrical slang for breaking character while acting by laughing uncontrollably or by forgetting one’s lines. At the point of corpsing, a convoluted layering of performances is broken, and along with it a veneer of presumptions and consensuses is split indefinitely. The term directly alludes to somebody acting as a corpse breaking character by depicting aliveness (e.g., blinking, breathing, cramping). This instance of breaking character is also called “The Living Dead” among actors and one tip to play dead appears to be “breathe through your butt”.

The breaking of character during corpsing points towards the intricate relationship between the performer and the audience. While the one corpsing has knowledge of corpsing happening, the audience has to recognize it from the outside. Once recognized, each audience member is made aware of her/his own engagement in suspension of disbelief. This is applicable especially in a theatrical setting. The presumed and consented mode of suspension of disbelief, believing the unbelievable for sake of enjoyment, is thereby questioned and the realm of reality enters the realm of art.

The moment real life enters the realm of art, the contingency of real death is possible and culminates in performers dying on stage. Performers such as the American magician William Ellsworth Robinson adopting the Chinese persona Chung Ling Soo for his performances, who died after a bullet catch trick went wrong saying in perfect English “Oh my God. Something’s happened. Lower the curtain.” The first time he broke character in public after 18 years as Chung Ling Soo, who couldn’t speak English very well.

Even though dramatic irony appears to be structurally similar to corpsing, there is a crucial difference in irony being self-contained within a narrative, which doesn’t require an audience outside of the performance. It’s like a nesting doll within a nesting doll – dramatic irony provides an aesthetic device within the realm of art (when it is somehow acknowledged that one is within a narrative), corpsing works as a wormhole connecting two seemingly mutually exclusive dimensions.

Art is akin to corpsing insofar as it inherently deals with the same betwixt and between of real life and art. The breaking of character in art would be the instance of reality entering art by unforeseeable means in uncontrollable ways, which doesn’t mean, that it couldn’t be influenced and structured by artists. Joseph Beuys’ notion of social sculpture is akin to corpsing insofar as he expands art into real life environments. In Christoph Schlingensiefel’s work, the involvement of real neo-nazis, disabled people, asylum-seekers, unemployed people, talkshow guests, himself, etc. hints at a similar sensitivity in navigating the borderline between both realms.

Obviously, corpsing happens unintentionally and therefore cannot be fully controlled – however, it could be used in a tactical way by means of disguising planned actions as involuntary and unintentional. Andy Kaufman’s breaking of character during a sketch-performance and getting into a fistfight with another actor seems to be in line with corpsing. But only the week after when the producer of the show explains that the entire situation was staged does the viewer think of it as an act. Still, the real happenstance is never officially revealed and a reluctant or seemin-

gly forced apology by Kaufman on the show seems to negate the possibility that the original incident was anything tactical whatsoever. Hence: the difficulty of controlled corpsing in art is disguising tactical corpsing as incidental.

The reverse of corpsing would be real life transformed into something structurally similar to art such as in an extreme instance Atta and Bin Laden as video-artists. The 9/11 attacks produced an instant flux of media to such an instantaneous degree that the second plane hitting the tower can be acknowledged as a performance as opposed to an accident. But in this case, there is no suspension of disbelief – even though it looks as if there should be. The same goes for the Trump presidency and its reality-TV like gestalt. What corpsing could reveal is the complex nature of mediated reality and is not unlike Jean Baudrillard’s notion of simulacra and simulation. It would be a mistake to fall back and default into a familiar mode of suspension of disbelief when it comes to mediated reality (like swiping the abject and the horrible away with the tip of the finger). That’s when science, reason, and facts go out the window and conspiracy theories, speculative religiousness, and misinformation are mistaken for real life.

IL-JIN ATEM CHOI

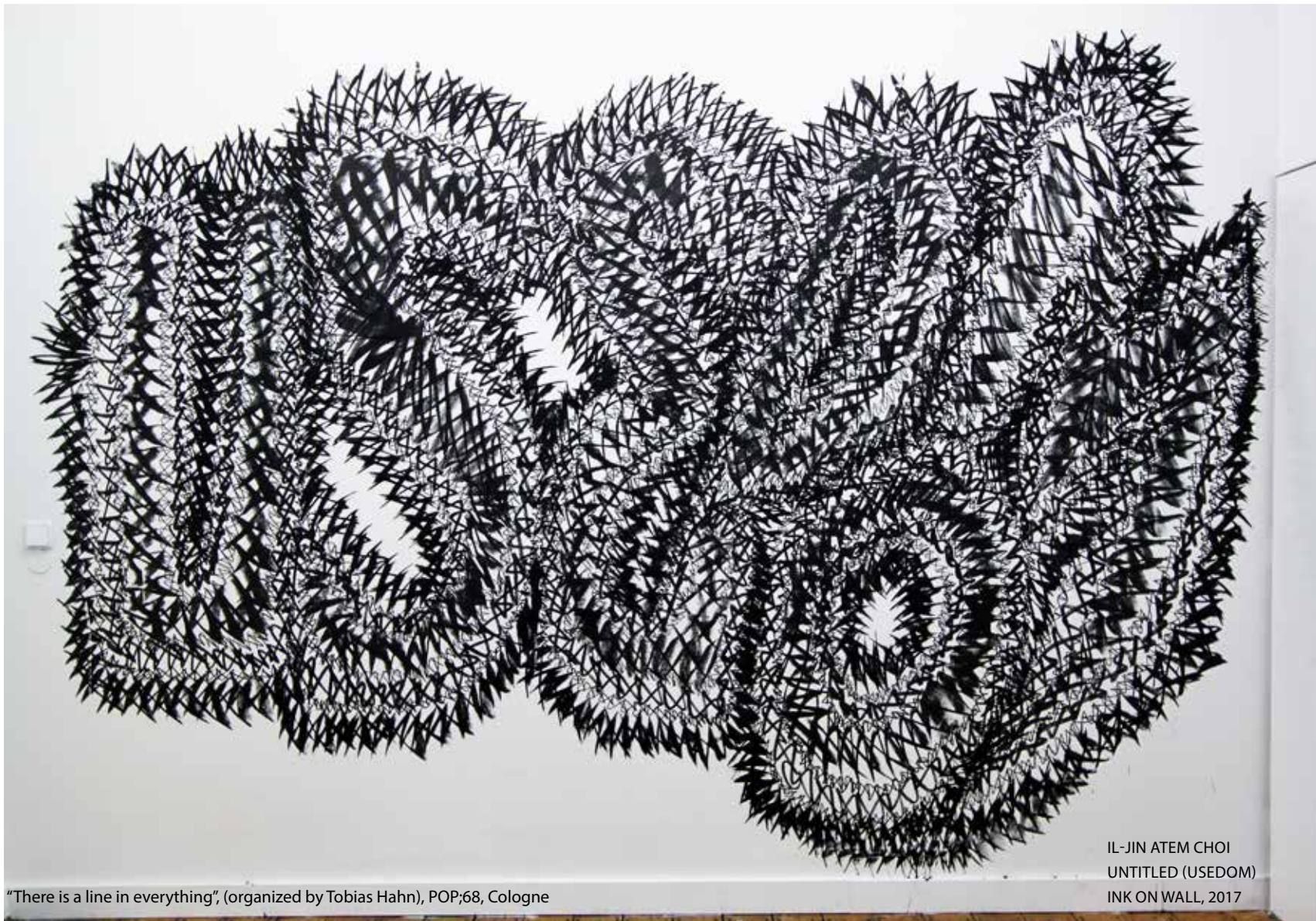
A VERY SHORT PAMPHLET ON THE CONCEPT OF CORPSING WITH SOME SUBJECTIVELY CHOSEN REFERENCES FROM COLLECTED COLLECTIVE THOUGHTS ON THE TOPIC VIA A SHARED DOCUMENT AND THE REST BEING MY OWN THOUGHTS ON THE FORMER
2017



IL-JIN AETM CHOI
2017
"SKULPTURENKINDERGARTEN",
HEISSKLEBER, STYROPOR, SPRÜHFARBE,
TUSCHE, KUNSTHARZ, BITUMEN,
100 X 50 X 3 CM



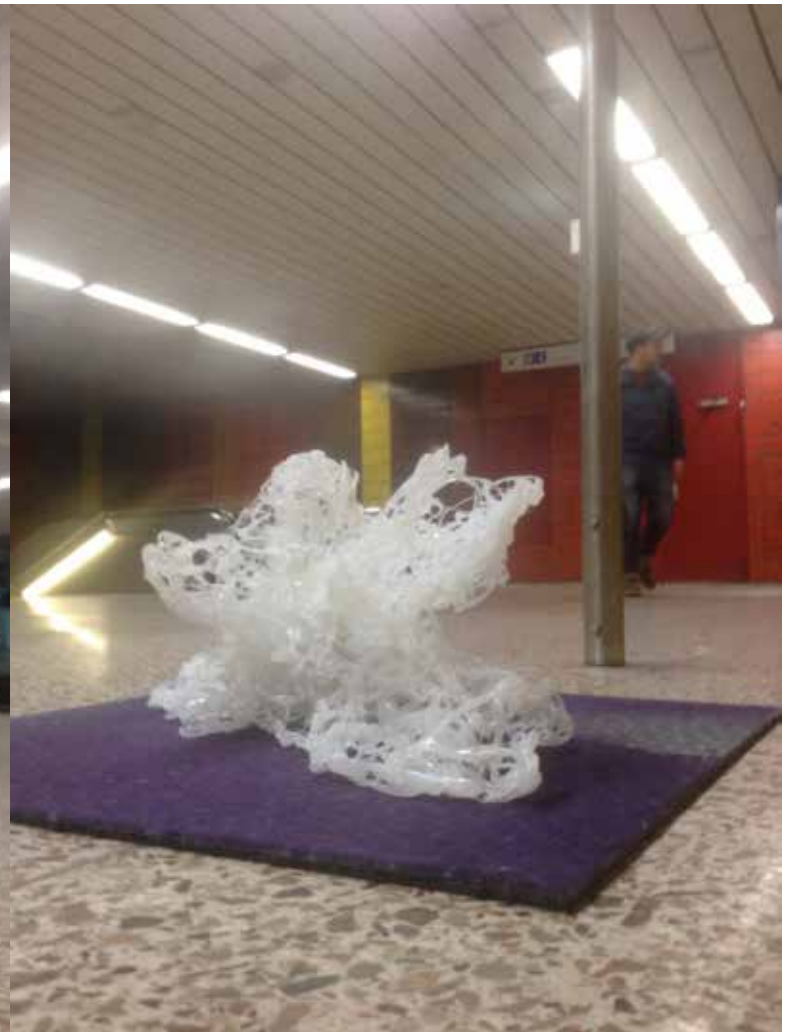
Benefiz-Auktion „Junge Kunst mit
Zukunft“, MAK Museum Angewandte
Kunst, Frankfurt/Main,



"There is a line in everything", (organized by Tobias Hahn), POP;68, Cologne

IL-JIN ATEM CHOI
UNTITLED (USEDOM)
INK ON WALL, 2017







Il-Jin Atem Choi
 Are You a Ginger?
 10 Sep - 28 Oct 2016

The first solo show „Are You a Ginger?“ of Il-Jin Atem Choi at Gallery Heike Strelow aims at presenting a concentrated overview of the complex working practice of the artist.

Sub and underground culture and their artistic products in music, film, and literature, have been utilized by the artist as an alternative way of reading, experiencing, and deconstructing the social context in which he lives. His aesthetics is influenced by elements and processes, which are initially deduced from miscellaneous underground cultures (Graffiti, Comedy ect.) and then elaborated on and transformed into new visual material.

Atem Choi is interested in the process of transformation and its visualisation - it is precisely at this point where the potential of his works occurs. The underground roots of the ginger are exemplary for a rhizomatic pattern of growth. The rhizome is a philosophical concept used by Gilles Deleuze and Félix Guattari in *A Thousand Plateaus: Capitalism and Schizophrenia*, as a metaphor for a model of thinking and alternative way of perceiving society and culture. The rhizome structure expands only horizontally and in a non-hierarchical way, it has no beginning and no end and can spread simultaneously into multiple directions.

The work of Atem Choi is rhizomatic in character; it is non-linear, tries to escape hierarchies of form and content, it allows multiple and widespread associations and it aims at connections rather than explanations. The show „Are You a Ginger?“ is also structured as a rhizome, offering a detailed and complex open system allowing direct connections to any of the exhibited works. Atem Choi is a process-oriented artist and both the structure of the exhibition and the artistic products in it, aim at outlining the status of the process.

Without any direct links to the present dependency of humanity on commodities and not necessarily as a critical response to this,

Atem Choi works with a limited number of materials and facilities: paper, spraypaint, ink, resin, cardboard, polystyrene, canvas and ultimately spaces. The show will consist of paintings, sculptures, works on paper, and installations resembling a studio atmosphere necessary to visualize the way the artist works and the networks created by his works. He works simultaneously on different sites and his works extend and grow horizontally in various directions. The artist is always located in the center and so is his oeuvre, which tries to avoid any orientation towards a culmination point or a concrete end as far as possible.

The art works of Il-Jin Atem Choi are an extension of his persona and a second body of the artist; a horizontal, non-hierarchical, anarchic, nomadic, deterritorialized, multiplicitous, heterogeneous body of work; resisting and challenging the vertical and stiff contemporary establishment. (Adela Demetja)

Il-Jin Atem Choi (born 1981 in Moers, Germany) began as a teenager to spray his artist name „Atem“ in public spaces, before moving to Maastricht to pursue International Business Studies and to subsequently in 2012 start studying at the Städelschule in Frankfurt/Main in the class of professor Tobias Rehberger. He has been exhibited in numerous exhibitions in Europe and the US and his works are part of various private collections in Europe.



IL-JIN ATEM CHOI, „ARE YOU A GINGER?“, GALERIE HEIKE STRELOW, FRANKFURT/MAIN, 2016



[HTTP://KUBAPARIS.COM/IL-JIN-ATEM-CHOI-AT-GALERIE-HEIKE-STRELOW-FRANKFURT-AM-MAIN/](http://kubaparis.com/il-jin-ateem-choi-at-galerie-heike-streLOW-frankfurt-am-main/)







IL-JIN ATEM CHOI, UNTITLED, 2016, TUSCHE, SPRÜHFARBE, PLEXIGLAS, HOLZ, KUNSTHARZ; JEWEILS 190 X 124 CM











IL-JIN ATEM CHOI, UNTITLED (I'LL BE WITH YOU, WHATEVER), 2016
 STYROPOR, SPRÜHFARBE, TUSCHE, BITUMEN, KUNSTHARZ, HEISSKLEBER
 90 X 57 X 107 CM

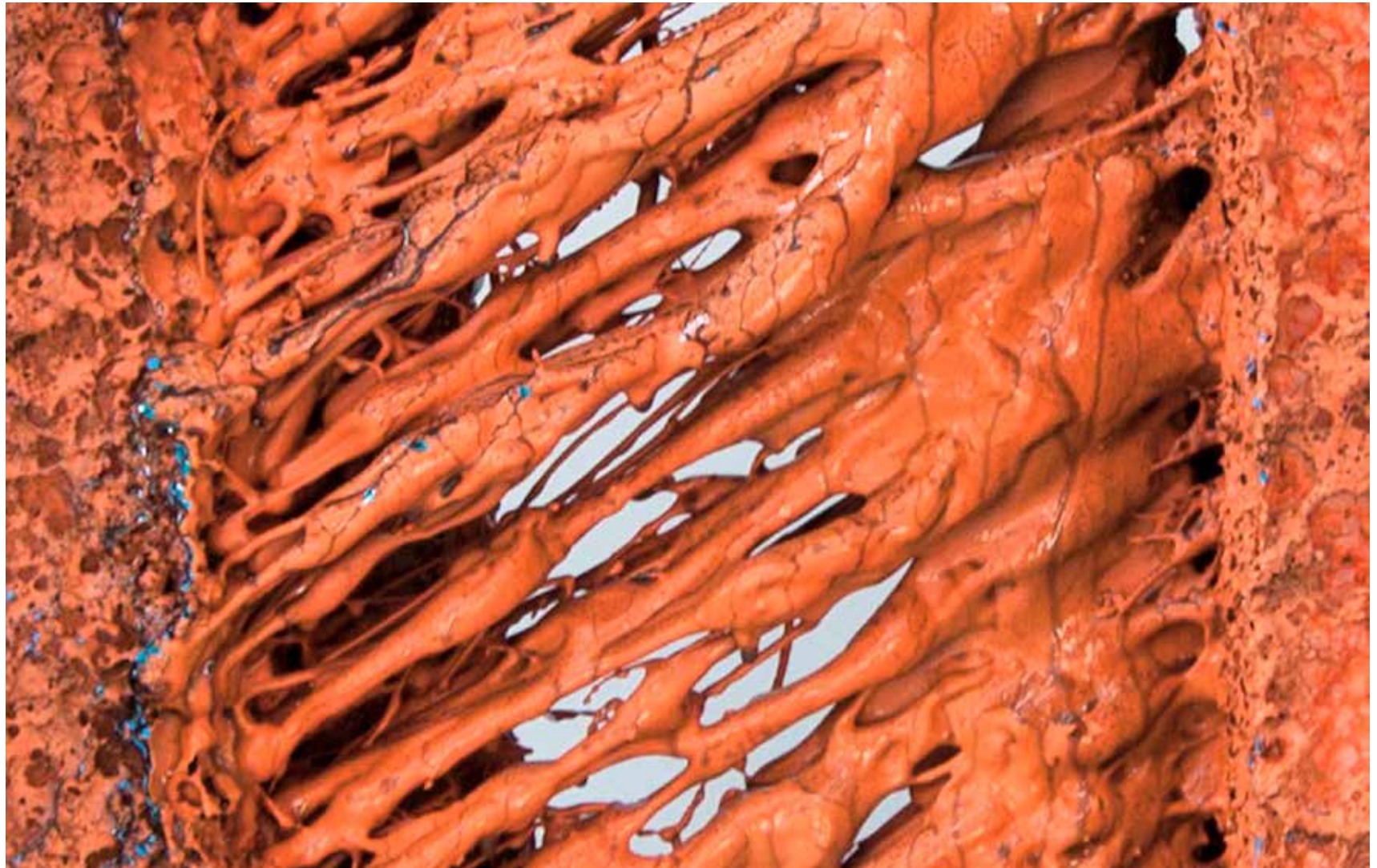


IL-JIN ATEM CHOI, UNTITLED (YOU HAD ME AT HELLO), 2016
 STYROPOR, SPRÜHFARBE, TUSCHE, KUNSTHARZ, HEISSKLEBER
 58 X 47 X 13 CM



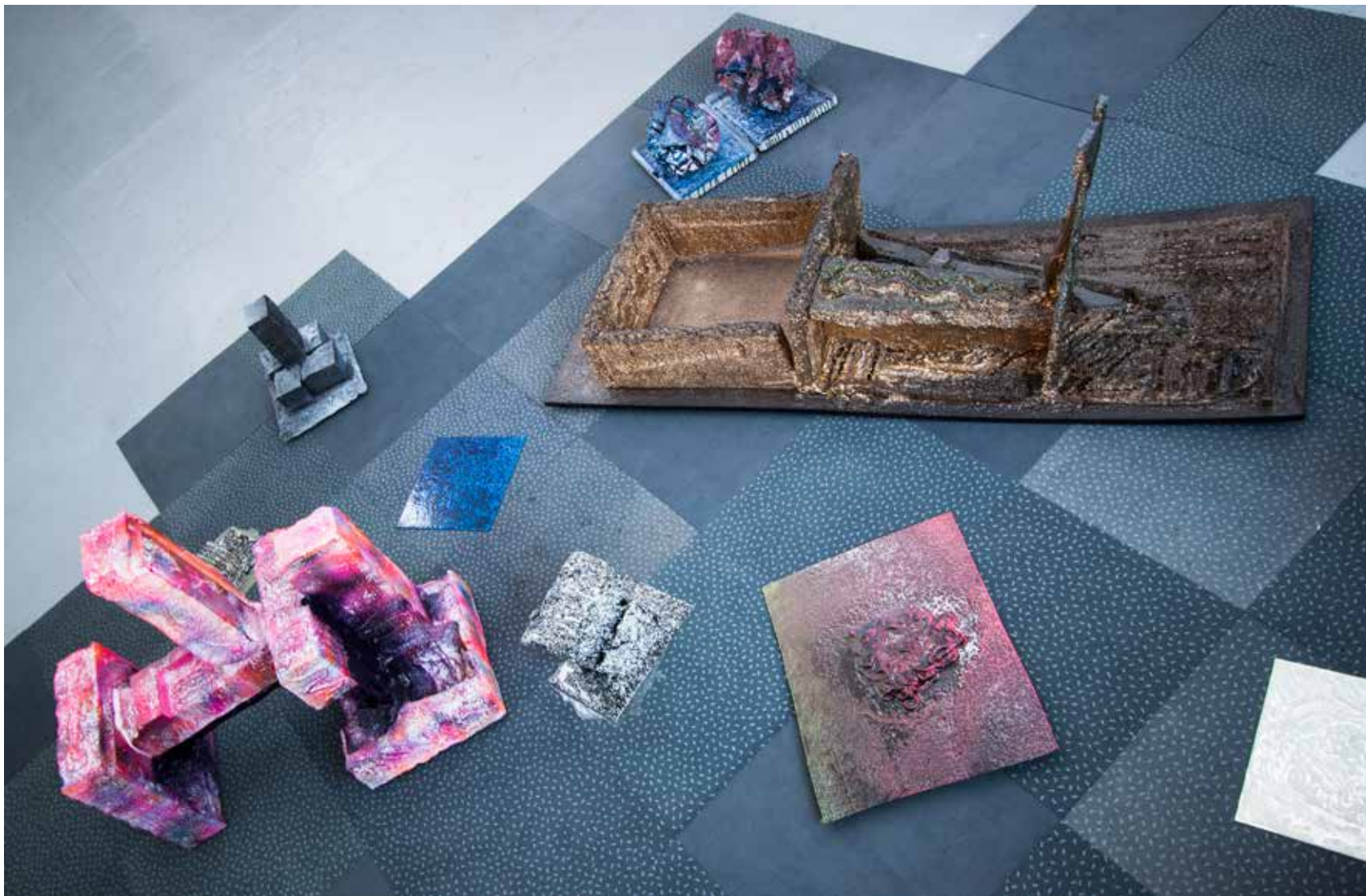
IL-JIN ATEM CHOI, UNTITLED (E), 2016
STYROPOR, SPRÜHFARBE, TUSCHE, BITUMEN, KUNSTHARZ, HEISSKLEBER
64 X 42 X 52 CM







IL-JIN ATEM CHOI
UNTITLED (E), 2016
STYROPOR, SPRÜHFARBE, TUSCHE,
KUNSTHARZ, HEISSKLEBER
45 X 39 X 43





AT JOHAN WITH WORKS BY IULIA NISTOR AND YARA FEGHALI



"The Real Kiss" (curator: Bernard Vienat),
Johan, Frankfurt/Main,

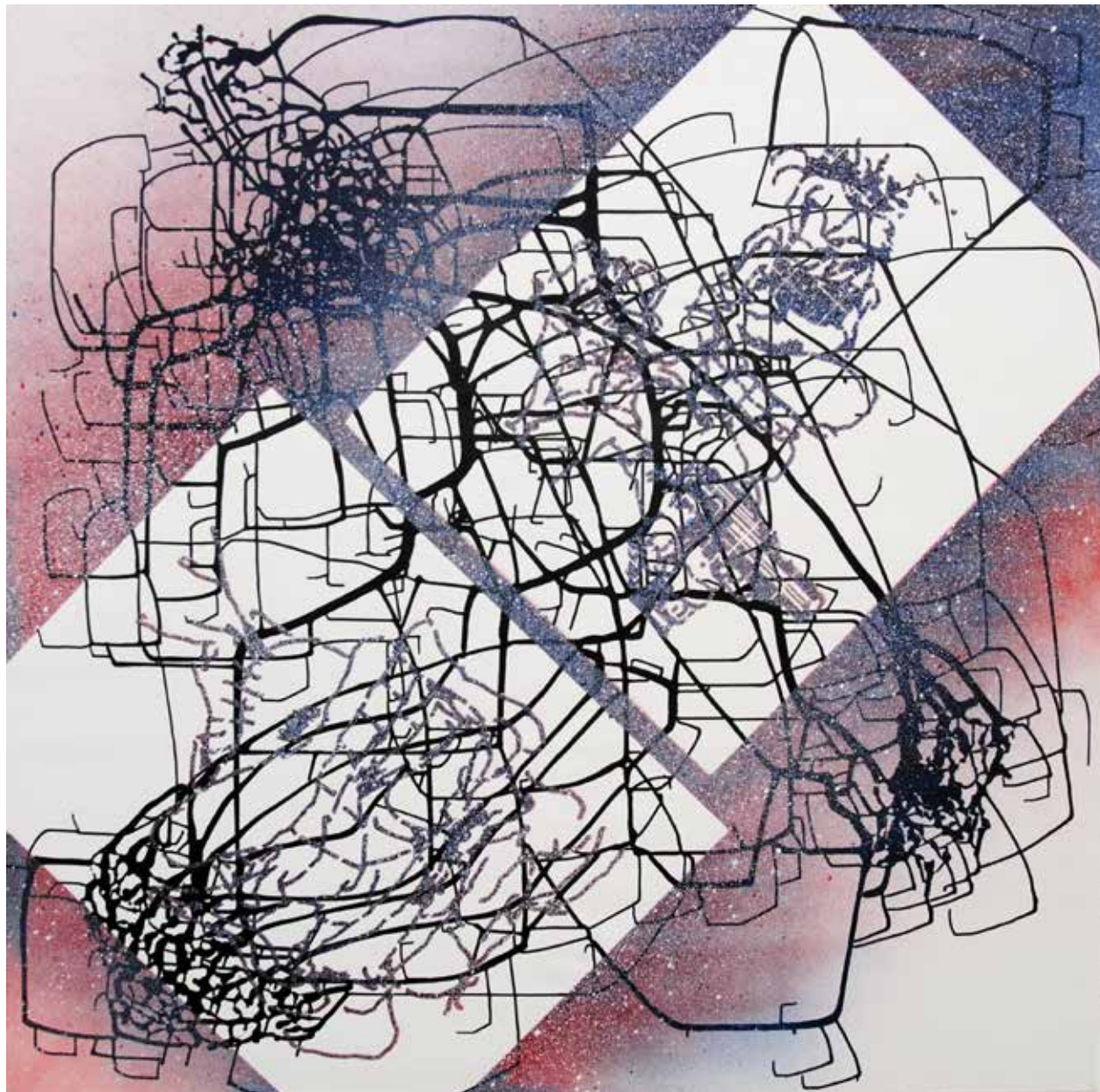


IL-JIN ATEM CHOI
UNTITLED (A BUNCH OF PLATEAUS), 2016
TUSCHE, KUNSTHARZ, HEISSKLEBER



WITH MIRIAM KUHLMANN, FOTO: IVAN MURZIN





IL-JIN ATEM CHOI
SHAME ON A...
190 X 190 CM, INK
ON CANVAS
2016



IL-JIN ATEM CHOI
 SHAME ON A...
 SEVERAL PAINTINGS NEXT TO EACH
 OTHER, EACH 190 X 90 CM, INK AND
 VARNISH ON CANVAS
 2016



IL-JIN ATEM CHOI
UNTITLED (WALLDRAWINGS),
2016, FRANKFURT/MAIN



IL-JIN ATEM CHOI
UNTITLED (WALLDRAWINGS),
2016, FRANKFURT/MAIN



IN THE STUDIO, 2016, FRANKFURT/MAIN



IN THE STUDIO., 2016, FRANKFURT/MAIN



SCHIRN ZEITGENOSSEN IN THE STUDIO, WITH AMONG
OTHERS MATTHIAS ULRICH AND SURPRISE GUEST JAN
DE COCK, FRANKFURT/MAIN, 2016

