

G Gallery

Information Kit

Choi Sujin

2025



## Choi Sujin

Sujin Choi(b.1986) is recently focused on creating a pictorial space early stage of painting. She interested in disassembling the process of dealing with painting work and personifying the moments. She creates a pictorial space based on places and objects she encountered on trips and walks, and describes scenes that she wants through matching accumulated senses, memories, experiences, and fantasies.

She has held seven solo exhibitions such as <Curiosity, Cloud, Words>, <Fruity Buttercream> and participated in several special exhibition such as <Humorland & Co.>, <The Adventures of Korean Painting: I Will Go Away All By Myself>, <The World We Made>. and she has also selected as a resident artist of oci Museum, Kuandu Museum of Fine Arts in Taipei, Beijing Art Mia Foundation.

최수진(b.1986)은 여행이나 산책에서 마주친 장소와 사물의 사진을 바탕으로 회화적 공간을 그리며, 누적된 감각, 기억, 체험, 환상의 이미지를 조합해 원하는 장면을 만들어왔다. 회화 작업을 하는 과정을 촘촘히 나누고 각각의 단계를 이루는 찰나를 의인화하여 작품을 제작해나가는 상황을 빗대어 표현하는 제작소 시리즈를 진행하였으며, 최근에는 작업 초기의 회화적 공간을 만들어가는데 집중하고 있다.

《호기심, 구름, 단어》, 《Fruity Buttercream》 등 7회의 개인전을 가졌다. 《유머랜드 주식회사》, 《너와 내가 만든 세상》, 《나는 나대로 혼자서 간다》 등 다수의 기획전에 참여했으며, OCI미술관, 대만 관두미술관, 베이징아트미아 레지던시에 참여한 바 있다.

## Choi Sujin (b. 1986)

Born	1986	South Korea
Education	2009	M.F.A. Painting, Chung-ang University, Seoul, Korea
	2003	B.F.A. Painting, Chung-ang University, Seoul, Korea
Solo exhibitions	2024	<i>Air Pages</i> , A-Lounge Gallery, Seoul, Korea
	2023	<i>Pastry Pillow</i> , WWNN, Seoul, Korea
	2022	<i>Rainbow Letter</i> , Artmia Space, Hainan, China
	2021	<i>Fruity Buttercream</i> , AIT, Seoul, Korea
	2017	<i>Breath of Rainbow</i> , Hapjungjigu, Seoul, Korea
	2015	<i>Corner Walk</i> , Rainbow Breath, Lee Eugene Gallery, Seoul, Korea
	2014	<i>Lumpy Bumpy Ground</i> , Gallery b'ONE, Seoul, Korea
	2011	<i>Allegory Forest-A Song of Fear</i> , Make Shop Art Space, Paju, Korea
	2010	<i>Curiosity, Cloud, Words</i> , Gallery Kunstdoc, Seoul, Korea
Group exhibitions	2024	<i>Unfolded</i> , Kyobo Artspace, Seoul, Korea
	2023	<i>ROOM WITH RADIO ON</i> , Euljiro_OF, Seoul, Korea
		<i>SUN ROOM</i> , BB&M, Seoul, Korea
	2022	<i>WAGZAK</i> , A-Lounge Gallery, Seoul, Korea
		<i>HIGH, LIGHT</i> , Koo House Museum, Korea
		<i>Peace for Child</i> , Seosomun Shrine History Museum, Yangpyeong, Korea
		<i>Veil of Thought</i> , Ilwoo Space, Seoul, Korea
	2021	<i>Humorland &amp; Co.</i> , Daegu Art Museum, Daegu, Korea
		<i>Hay in a Needle Stack</i> , Korean Cultural Center in Hong Kong, Hong Kong
		<i>The World We Made</i> , Podo Museum, Jeju Island, Korea
	2020	<i>Interlaced</i> , OCI Museum, Seoul, Korea
		<i>The World We Made</i> , Blue Squared, Seoul, Korea
	2019	<i>The Adventures of Korean Contemporary Painting: I will go away all by myself</i> , National Museum of Modern and Contemporary Art, Chungju, Korea
		<i>Array</i> , Gallery Baton, Seoul, Korea
		<i>Corners3: Cave and Garden</i> , Keep in Touch Gallery
		<i>A Subtle Triangle</i> , Gallery Royal, Seoul, Korea
	2018	<i>From Face</i> , 2w, Seoul, Korea
	2017	<i>Light and Shade</i> , Yeemock Gallery, Seoul, Korea
		<i>CRE8TIVE REPORT</i> , OCI Museum, Seoul, Korea
	2016	<i>Eyes are Open to Everyone</i> , Art Center White Block, Paju, Korea
		<i>CRE8TIVE REPORT</i> , OCI Museum, Seoul, Korea
	2014	<i>Showcase Exhibition for 99 Degrees of Promising Arts Support Project</i> , Seogyo Arts Center, Seoul, Korea
		<i>Cross-Line of Sight</i> , Ligak Museum of Art, Cheonan, Korea
	2013	<i>Come Together</i> , Makeshop Art Space, Paju, Korea
	2012	The 34th Choong-Ang Fine Art Prize, Hangaram Art Museum, Seoul, Korea
Awards	2021	Seoul Foundation for Arts and Culture Visual Arts Support Program
	2019	Art Mia Foundation EACA2019
	2017	Seoul Foundation for Arts and Culture Visual Arts Support Program
	2014	Seoul Foundation for Arts and Culture Visual Arts Support Program
	2012	Grand prize, 34th Chung-Ang Fine Art Prize
Projects	2022	Yozoh 'Tommy' Music Video Director

		'A Curious Page' MMCA Seoul Artbook Shop Replay Project
	2021	'Sunset Valley Village', Art Sonje Center Project Space
	2020	'Summer Greenery', OCI Museum
	2019	Summer Twist, kdMoFa, Taiwan
Collections		Art Mia Foundation Podo Museum Gyeonggi Museum of Modern Art Government Artbank Posco Art Museum
Residencies	2020	Artmia Artist-In-Residence Program, Beijing, China
	2019	Kuandu Museum Artist-In-Residence Program, Taipei, Taiwan
	2015-2016	OCI Museum Artist-In-Residence Program, Incheon, Korea
	2011-2012	Makeshop Art Space Artist-In-Residence Program, Paju, Korea
Publish	2021	Fruity Buttercream





Installation view of group exhibition *HIGH, LIGHT* at Koo House Museum, 2022



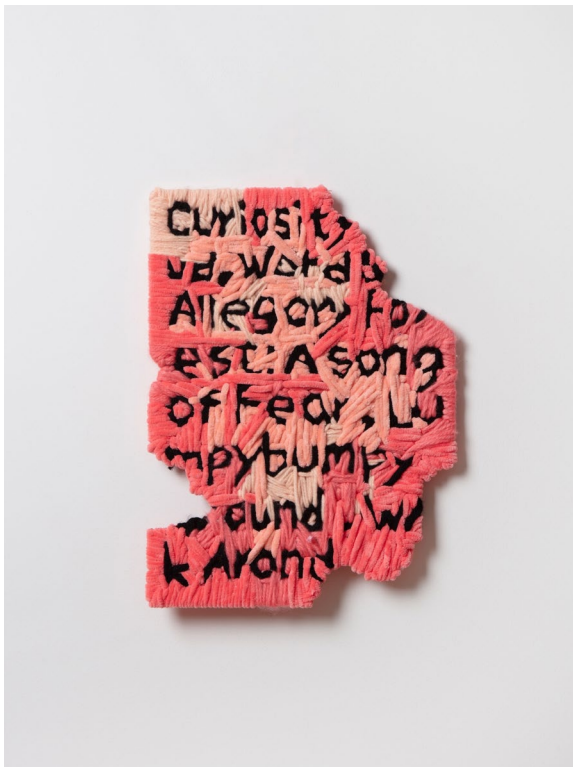


Installation view of group exhibition *The World We Made* at Podo Museum, 2021









Installation view of solo exhibition *Fruity Buttercream* at AIT, 2021





# Bundles of Time

She draws the curtains closed to stop the sun from snatching away her fleeting sleep. After a few hours, when she draws back the thick, full curtain, a new day begins. Choi Sujin opens the curtains, lets the rays of the rising sun fall on her skin, and notes the breath passing in and out of her lungs while greeting the new day. She compares the curtains—which she opens and closes day in and day out—to a “page.” Her habit of drawing back the curtains as morning arrives and beginning her day is no different than turning a page in a book to the next story. A curtain is a page; a day is a story. As if groping through the books on her bookshelf, looking for sentences that she has missed, Choi Sujin awakens the memories of past days that have become fuzzy in the early morning hours by allowing the light to pour in through the curtains, extending the “day” further. “Air pages” can’t be seen by the eye or touched with one’s hand. In fact, it’s unclear if they exist(ed) in the first place. Nevertheless, they are bundles of time that have found their place in the mind. Choi Sujin creates edited compilations of these everyday moments and memories by stitching together the fragments of paper that are each a “day.”

Consequently, her paintings are populated by the objects and animals that make up her real-world surroundings, from the plants and pet dogs that she raises at her home to a lover’s treasured guitar and audio equipment, the mole and woodpecker she commonly sees on a walking path, a nameless girl and monster in a book of paintings by artists of past times, clothes she once enjoyed wearing, and the fruit lying on her table. These fragments of her life are scattered about her paintings, as if one could play a game of “spot the difference” between reality and paintings. Nevertheless, it would be a mistake to assume that her paintings are like the faithful recordings of a diary. To call her work “everyday life” would be romantic, and to call them “records” would not comport with reality. Rather, like a scene out of a dream, these completely disconnected moments appear all jumbled together; this tangle of moments flows through the foundation of the painting.

Now, let’s turn to focus on the artist’s perception of time. Her earlier works, as well, reveal a preoccupation with time. Her Rainbow Studio series (2015–2022) is emblematic of this interest. Choi Sujin became transfixed with color. Her belief was that the process of a painter

choosing a color occurred in the realm of pure intuition and could not be explained by logic. She felt that this process occurred within something like the realm of fate, where the absolute arbitrator of color whispers the color to be used next into the artist’s ear. She imagined some secret behind-the-scenes space where colors are grown before reaching the hands of the artist. Just as the beads of sweat planted by the farmer grow to become crops that are used to produce food, Choi Sujin imagined that out there, somewhere, there must be a “color farm” where pigments are raised. Following from this, Choi Sujin interrogated the destinies of all eight natural colors that can be created from organic substances and then personified them, depicting them as workers who fulfill their callings as living beings. Put differently, the artist granted these colors an existence in time and space to enable them to come alive. In this context, the Rainbow Studio series can be regarded as a fable about the birth of color.

This series came to an end in 2023. These manifestations of color, which often appeared in the form of vivacious women, vanished, and in their place appeared a plethora of fragments of everyday life. Moreover, the illusionary shapes that once followed the rules of the physical world have melted into mush, invading each other’s discrete spaces. Certain objects retain their defined shapes, yet the rough brush strokes and cloth patterns break down the boundaries between spaces and times, and ruptures begin to spread through the space-time of the paintings. The paintings no longer depict a specific moment arrested in time; instead, they show a “process” in movement. Henri Bergson spoke of time as “duration”—that is, the unending process of “becoming something.” Isn’t this, in fact, the true essence of time? Time is nothing more than the path of movement stretching from a future that still does not exist back to a past that already does not exist. Nevertheless, time still functions as a fundamental frame that structures existence. In this way, in the absolute sense, artist Choi Sujin approaches time as both an impossible manifestation of reality and the first condition imposed on life, which is both a blessing and a curse. Consequently, it is unsurprising to note that she often looks back on the past from the perspective of death. Indeed, this is because time—which cannot be undone by human strength—holds within it both fear and anxiety.

Finally, although Choi Sujin sees time as the horizontal sequence of past, present, and future, she also understands time as a vertical structure formed from the accumulation of the sunrises, mornings, afternoons, evenings, and nights that have been repeated billions of times since the birth of the earth. Consider the title of the painting "Peach Scent Rainy Afternoon". Here, the word "afternoon" does not refer to a particular moment or day. Rather, it refers to the gathered mass of the uncountable number of afternoons that humanity has passed through. It is the point at which the rainy afternoons of antiquity and the rainy afternoons of yesterday meet. In this way, Choi Sujin implies that our lives reflect not only the personal histories of each individual being since their birth but also the verticality of the memories of all the life that flows through human DNA. Time is characterized by a mutual penetration that is both horizontal and vertical. The dynamic scenario of life is written on the "air page."

Kim Haelee  
Senior Writer at *Art in Culture*





Installation view of group exhibition *Interlaced* at OCI Museum, 2020





Installation view of group exhibition  
*The Adventures of Korean Contemporary Painting: I Will Go All by Myself* at the  
National Museum of Modern and Contemporary Art, Korea (MMCA), 2019





Installation view of solo exhibition *Studio Rainbow Breath* at Hapjungjigu, 2017

# Color Producers, The Joy of Producing Color

Color has long been artist Choi Su-jin's matter of interest. She has forged the world of her paintings while sensing objects and things with color. Her own distinctive way of perceiving draws out the colors that touch her heart and also acts as the impetus for her painting world. A painting is an imaginary space in which the colors she has extracted from the world can breathe. The places, situations, and scenes she has longed for in reality experience characters and situations in her paintings, bringing about a narrative. The world of her painting is a space where she is able to freely take a breath, breaking away from the pressure and anxiety she feels in life. To the artist, color is obviously the link between the world and her paintings. The painterly element of color assumes the role of a main character in her recent work.

## *From a sense of touch to color itself*

All the same, one may ask "Is there any painter who doesn't stress color?" Her recent work features the process of her introspection on colors, marking a turning point in her career. When I first visited her studio in June, I saw her depictions of a person kicking up sand on a beach, a brown sofa placed in the woods, and another sandy beach scene. *Eu-Ra-Cha* (2015) features a figure kicking up sand on a beach, launching purple grains of sand over the entire scene. This work is quite impressive as the grains of sand depicted with paint seem likely to burst out of the image. When I visited her studio again in September two months later, the space had been completely occupied by little canvases featuring images painted in vivid hues and succinct idioms. A brown sofa set in a forest and a sandy beach with misty clouds remained incomplete at the time. It seemed as though her breath had been poured into the colors that were specially adopted for these little canvases. The painted air made up of vivid, nimble colors filled the space of her studio as if replacing the air of a suffocating reality.

Her latest paintings do not rest on any concrete background such as the woods or the sea. What replaces these elements is a dark backdrop that was not often employed in her previous works. This background characteristically makes other colors stand out. In her previous paintings colors adopted and applied in freestyle brush touches are primarily those of fairly high saturation rendered in terse brush touches. In these paintings she

pursued a succinct representation of all pictorial subjects and elements such as composition, background, color sensation, brushwork, and layer while making painterly gestures intrinsic to the artist. As a result, color became a key factor in these works.

## *Color masses and color producers*

On her canvas are mainly small color masses and simple images like a skein. Roughly painted colors look radiant because the background is dark. Colors ambrosially emitting light appear somewhat abstract since they take on most basic shapes like masses and woven texture. These colors appear in the form of color mass, color skein, or color cluster. The clue to this aspect is found in her 2015 works such as *Ripening Time*, *Dried Colors*, *Color Separating*, and *Blanket and the Horizon*. These paintings are portrayals of classifying, drying, and ripening color paints. They are less conspicuous due to their relatively small size but can be thought of as transitional works showing a concern about how to make colors. These works show the time of painting to be troubled about how to paint.

In her recent works, Choi has exercised her imagination to the fullest, departing from a self-confessional focus. The narrative structure here is transformed from the eye of a painter (the first person) to the time of colors (the third person). Many makers in these works who look like the artist help produce materials on behalf of the artist. They are, in a strict sense, imaginary producers who make materials necessary for painting and offer them to the artist. That is, they are those who make, transport, weave, classify, and keep colors for the artist, such as one who makes colors of air the artist wants to breathe (*Color Cigarettes*); one who takes out and carries colors the artist wants to use from piles of colors (*Stacks of Colors*); and one who generates the horizon required to depict the sea (*Horizon-weaving Person*).

These persons who help the artist prepare painting materials lend vitality to her pictorial scenes. Concise, vivid colors and brush touches disclose ongoing energy in the "course of production" or in the course of "creation." The characters' looks in the situation of this progress is worthy of notice. They are succinctly portrayed like cartoon characters, explicitly emitting productive energy.

Even awe is sensed in a red mass at the center of the scene and the image of one who holds it (*The Reds*). Some modesty and reverence in dealing with color is conveyed in those holding purple and pale green masses (*A Purple Person* and *Green Person*) and one who gazes at a pale green mass (*A Yellowish-green Thing*). The artist who is forging a world of her imagination investigates colors by virtue of imaginary makers.

“I did my work in an established manner but I now feel like burrowing into the inner world. For any superficial production of my work I have envisaged those who gleaning and making materials.”

(Excerpts from an interview with the artist at her studio)

Interestingly, she has conducted audacious experiments with colors in her new paintings derived from an exploration of interstices between her works. *Locus Solus* is Latin meaning “solitary place.” It is also the title of a novel by French writer Raymond Roussel apropos of strange inventions. These strange inventions that are even able to resuscitate a dead person were created when his literary imagination exploded. This novel comes up because of Choi’s ongoing experiments with color. To the artist who has been forging her own style of painting on canvas, producers of colors stimulate our common imagination. They also draw our attention to the creation of color, the process of its creation, and nature rather than work and gesture. In her recent works, color vitalized by such vivid gestures and excitement has been a key factor.

#### *To the world of production*

The supporting cast of her paintings are makers, producers, assistants, and carriers of color, the main character in her work. They are a comparatively large part of her scenes but don’t have any specific painterly hallmarks. Choi underscores the existence of color by eschewing any concrete portrayal of figures and lending painterly texture to them. Such characters seem to support colors but are more in the background. The artist does not define color with its concrete trait and concept. In her work, color is presented as the most elemental volume or unit whose identity is by no means elucidated as it appears either fictional or abstract.

When narratives on color are given to us, we tend to be more easily riveted by this than by its nature. Her way of representing color rests on the smallest unit like volume or mass without any *mise-en-scène*. Her concise attitude toward and underlying exploration of color simultaneously

lend abstract freedom to perceive, relish, and imagine color in her scenes. Her paintings bear the feeling she has when making colors on a palette as well as a primal elemental emotion she felt before making her own color. *The Reds* one carefully clasps with his or her hands may be not only a red paint mass but also a warm heart or a fireball. Colors seem to disclose their existence, escaping the domain of the canvas. The time of the artist involved in the time of color demonstrates its introspection on the enriched existence of things around us, departing from a clamorous state. Characters in her paintings offer a glimpse at the artist who produces color, enjoying the making of colors. This may be common to all producers and makers in the world.

Somi Sim  
Independent Curator





*Jumping Down Evening* | 폴짝 뛰어내리는 저녁

Oil on canvas  
162.2 × 130.3 cm  
2024





*Evening Pumpkin Table* | 푸른 호박이 있는 테이블

Oil on canvas

116.8 × 91 cm

2024





*Melting Afternoons* | 녹아내리는 오후들

Oil on canvas

162.2 × 130.3 cm

2024





*Grapes Are Popping Out In My House |*

우리집에 포도가 열리고 있어

Oil on canvas

116.8 × 91 cm

2023









*Hopping Popping Rabbit* | 강충과 껌충 사이클

Oil on canvas

116.8 × 91 cm

2023







# Suppose a Painting's Character Keeps Growing

It has already been six or seven years since I first met Choi Sujin. A residency program in Paju matched us together as an artist-critic pair. When I arrived rather early to our meeting place, she was yet to be seen. A staff member told me she was taking a walk despite the rain. I thought she must be an artist given to romanticism. On the other hand, since most artists tend to be romanticists, it seemed nothing out of the ordinary. After a considerable time, she appeared with an umbrella in her hand. She was wearing a hat and dressed in shorts. I did not take too much notice of her clothes since it was our first meeting. Since then, I met her again on different occasions. Considering how long we have been acquainted, our meetings were not frequent. I retained a vivid memory of her attire but not because it was particularly eye-catching or flashy. It was because I gradually realized that one of the characters in her paintings was starting to resemble her.

Choi drew attention in the art scene as the grand prize winner of the JoongAng Fine Arts Prize. At the time, her work focused mostly on forests—the landscape's ambiance enveloped the paintings. Of course, anyone who has seen the paintings would readily agree that they do not reflect a predilection for landscape painting or an intention to create landscape painting per se. One might fittingly describe the depictions as people who have blended into the landscape or humans diluted by the air. Choi takes no interest in nature for nature's sake. Even so, the nature captured in her paintings appears remarkably fresh. On closer inspection, the forest in the background is sprinkled with tantalizing traces of an unknowable bout of play. These traces, appearing as blots, also represent the breaths, afterimages, and residue of reverie buoyed in the air. Several critics—including myself—have taken interest in the existential traces of “breath” and “breathing” latent in Choi's work. Choi and I had spoken at length during our first meeting. The passion driven by a newly established art studio surely played a part. That is not to say that conversation unspooled from the start. The analytically minded critic pressed too hard while the young artist lacking in experience scrambled for suitable words. Then Choi recalled her childhood memory of playing with an older sister in the woods of her hometown. Right before the recollection, I had asked about the keywords “atmosphere,” “breath,” and the ambiance of humidity that came to mind when I saw her paintings. The meandering conversation soon found its course. Choi poured forth

reminiscences, speaking of her asthma and the feeling of a runner's high gained after running herself out of breath. To Choi, breath was not simply a metaphor required in painting; it was a matter of survival. The wind that swept past as she ran through the woods, the damp odor, and the panting breath let her feel her own, irreplaceable existence. By painting, she returns to the damp memories of her childhood. Nevertheless, the purpose of her painting does not lie in adapting memories as material for artwork. The endeavor provides “the chance to establish a space-time in painting,” revealing and reviving memories that had lingered in the abstract. Could that be why? The characters in Choi's early paintings dwell in states of uncertainty, between adolescence and young adulthood. They seem to be filling their roles dutifully, not unlike reenactors. Not that they appear awkward; they seem to show a deferential attention to a director's demands. The characters in her 2014 works *Inebriated Plunge* and *Air Tent* are engulfed in the anxieties and contradictions of youth, agonized by the unbearable lightness of being. Lacking clearly defined characteristics or settings, these characters represent Choi's own emotional states at the time against the beautiful backdrop or trap created by the artist.

The characters depicted after 2015 appear to have grown into considerably well-shaped and delineated beings. Although still shy of adulthood, they have outgrown boyhood and girlhood as solidified, assertively active individuals. The aforementioned character resembling Choi finally becomes an independent subject. Omissions and exaggerated metaphors served as hallmarks of Choi's early work, which were like diaries written in incomplete sentences. But the leaps had evoked a world beyond reality, thanks to Choi's characteristic hues and damp textures. Whereas “breath” governed her early work, the Hapjungjigu gallery exhibition of *Rainbow Breath Studio* (2017) departed from figurations of breath, delving into an imaginary, fictional world responsible for producing such breath. Since then, Choi emerged from her childhood memories, focusing instead on color, form, texture, and other elements comprising painting. Hitherto undefined characters gained clarity and gazed head-on, appearing as painterly craftspeople adept at handling the elements of painting. The craftsperson bearing the spitting image of Choi will live her own life despite the physical resemblance. The end remains unknown. I can

only hope that the lookalike craftsperson will reappear in the future. I wonder if she can move beyond the absolutely affirmative narrative of growth and survive in the world of painting amid threats mounted against art itself. That is, notwithstanding the fictionality of her existence. For all that is fiction is not fake.

Jung Hyun  
Art critic, professor at Inha University



G Gallery

748 Samseong-ro  
Gangnam-gu Seoul 06070  
T +82 (0)2 790 4921  
F +82 (0)2 749 5172  
E [info@ggallery.kr](mailto:info@ggallery.kr)  
W [ggallery.kr](http://ggallery.kr)  
IG [@ggallery.kr](https://www.instagram.com/ggallery.kr)