

An Anchored Fever

집 | 몸 | 집

Project Director, Editor
Kang Eunmi

Senior Researcher
Cho Saemi

Associate Editor, Researcher
Park Hyun

Researcher
Lee Soim

Contributors
Yang Hyosil
Carlos Quijon, Jr.
Andy St. Louis

Archivist
Park Hyun

Research Advisor
Ahn Jinkook

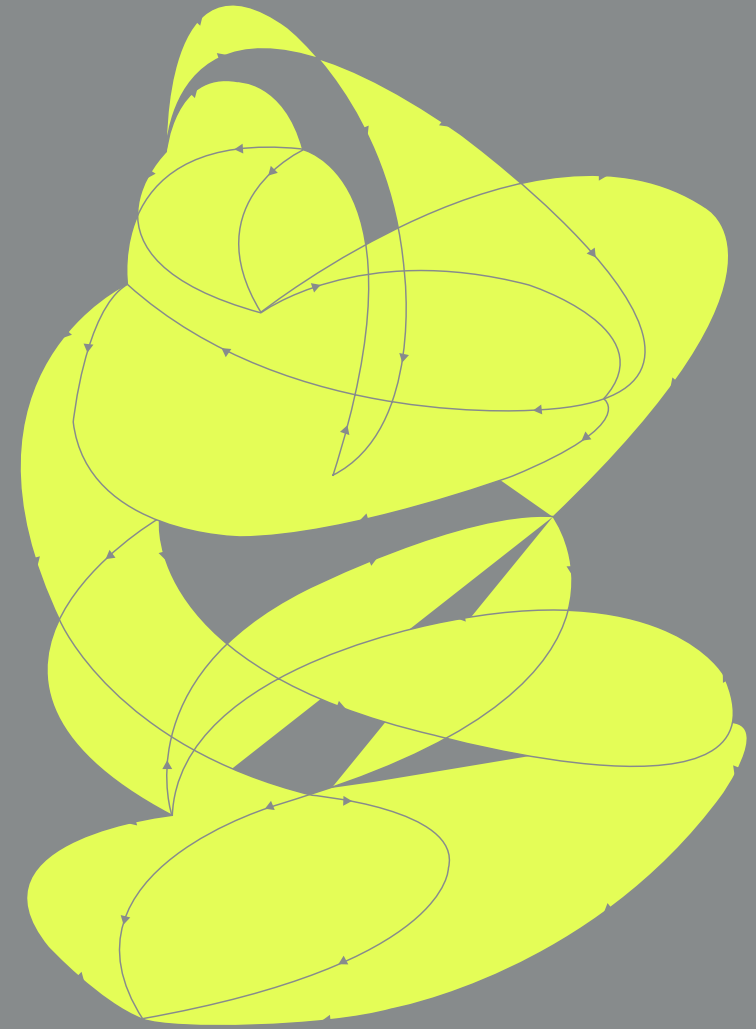
Translators
Kim Ji Won Grace
Park Bona
Park Jaeyong
Yang Habin
Jeon Hyogyong

Copyeditors(English)
Kim Ji Won Grace
Park Bona
Park Soonhong

Photographers
Kim Jeonghyun
Park Dohyun
Jeon Byungchul

Design
Kim Ahae

Publisher
AGK



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Choi Sungim(1977-) studied painting and received an MFA in painting and printing. The artist began her artistic career in 2012, through the solo exhibition *The Way Home* held at Gallery DOS. Afterward, she presented her installation artworks in diverse locations through numerous solo and group exhibitions. In 2018, she participated in a residency with the Seoul Art Space Sindang, and with the Song Eun Arts and Cultural Foundation in 2020-2021. Her artwork is part of SongEun's collection. She works and lives in Seoul and actively presents her installation artworks in various exhibition spaces.

Notable among her solo exhibitions include *Detached* held at Onsu_Gonggan in 2023, *Organic Spectrum* at Ipul Indoor Garden in 2022, *The Golden Room* at Rund Gallery in 2020, *How to Cross a River* at Bongsan Cultural Center, *Standing on Tiptoes* at ThisWeekendRoom, *Where the Body One Was* at Seongbuk Art Compressor Station in 2018, a site-specific installation *24* at MeInDo, a space in the underpass of Miari Uphill Pass in 2016, and *A Delicate Balance* at Songeun Artcube in 2014.

Some of the major group exhibitions include *Whirling, Wallowing-Bump!* at Suwon Art Space Gwanggyo in 2022, *I AM GROUND* at The Hyundai Seoul ALT1, *Past.Present.Future* at SongEun Arts and Cultural Foundation, *I Am Okay Too* at Gwangju Museum of Art in 2021, *Forest of Sense* at Wooyang Museum of Contemporary Art, *Everybody's Home* at Kim Chung Up Architecture Museum in 2020, *Embroidered on Memory* at Sehwa Museum of Art, Open Space Exhibition *Sanryeosoyo* at Sejong Center in 2019, *A Tale of Two Egos* at Chae Dong-Sun Old House in 2018, and *Amorepacific Museum of Art Project* 2018 Jeju among others.

TABLE OF CONTENT

Introduction	Kang Eunmi
Interpretation of the work	Cho Saemi
The Home Sailor's Notebook	Kang Eunmi
Postminimal Poetics, Conditions of Sympathy: The Work of Choi Sungim	Carlos Quijon Jr.
Choi Sungim's Home, Where the World Intermixes	Lee Soim
Filling an Empty House or Confiscation of Daily lives	Yang Hyosil
Fertile Furrows	Andy St. Loius
A single axis for cultivating her own space	Park Hyun
The Final Pieces of the Installations: The Artist's Books	Cho Saemi
Artist CV, Writers' Biography	

Here, there is an artist Choi Sungim, a mother of art works that are constantly being born, dwelling at home, and becoming the foundation of the family. In response to the time where she is, she has established her place in the world, embodying her daily life, consisting of an artist research has been conducted with a monograph *An Anchored Fever* is completed in 2023. With the support from Arts Council Korea, a comprehensive study and research were conducted on the artist's creations spanning the past decade, encompassing exhibitions and all associated texts. Through the artist's primary materials, the artworks, exhibition history, and list of produced materials were organized. The list is intended to serve as primary data for anyone attempting to research the artist in the future. Additionally, critiques about the artist were thoroughly reviewed, and two important texts for grasping the artist's artistic realm were incorporated. With the author's consent, five new texts were added to fill the gap to deliver the artist's art world through the keen observation of the research team. This will help readers to understand Choi Sungim's artworks through on art historical and aesthetic criticisms regarding themes such as femininity, materiality, and physicality.

The Home Sailor's Notebook, written by Kang Eunmi, is a comprehensive view of Choi Sungim's artistic world, centered around the keywords of home and body. It introduces the materials of artwork, types of labor and construction methods. Carlos Quijon, Jr.'s *Postminimal Poetics, Conditions of Sympathy: The Work of Choi Sungim* brings the concept of postminimalism. It interprets the artist's work through the concepts of sympathy and theatricality, reading the artist's works from historical art perspective. Lee Soim's *Choi Sungim's Home, Where the World Intermixes* examines duality of space that applies to the artist. Regardless of the involvement of 'femininity', in the artist's self-consciousness, a feminist aspect could be discovered as a result of embracing elements of home's interior and exterior, as well as the marginalized elements within and outside the art world. Yang Hyosil's *Filling an Empty House or Confiscation of Daily Lives* is a critique of the exhibition *Stand on Tiptoe* which took place at ThisWeekendRoom in 2020. It explores the artist's life intimately, juxtaposing the aspects of a female artist's artistic labor and a nurturing woman's daily life while examining the artworks. The following critique of Andy St.Louis' *Fertile Furrows* is a text about the exhibition *Where the Body Once Was* at SongEun Art Space in 2021. It interprets the installation art works presented through the perspective of gardener's care while the artworks are in the installed state, emphasizing the materiality. Park Hyun's *A Single Axis for Cultivating Her Own Space* closely examines the materiality and construction in Choi Sungim's art world. Assuming that Choi's work process is an agency relating to objects, she examines the point where Choi tried to find work-life balance by 'collecting' the time through her art works. Lastly, Cho Saemi's *The Final Pieces of the Installations: The Artist's Books* explores the book as the true completion of the artworks, the last place where they are exhibited. One can follow the artist's series of sailing, which takes into account the book as a space that is withdrawn, moved, and anchored again after the installation work is presented in the exhibition.

Choi Sungim's journey as an artist began with the uncertainty of whether it was art. However, from her home, she gave lives to countless artworks, sending them out into the world. She spent a decade developing and embarked on a sailing through various exhibition spaces across the country, living the life of an artist. The artworks, which were born through the artist's creative labor from the most mundane materials of daily life, have undergone changes along the path of the artist's life and have become a universe of their own. The publication of this research book aims to open new horizons for artist Choi Sungim to take a leap, allowing a broader expansion of her universe.