

Cody Choi
Instant Satisfaction
June 24 – September 2, 2017



The Golden Boy Poster (Heidegger in Bagsvaerd Church), 1986–1991
Framed C-print
76,4 x 59 cm
EUR 17.000

Philipp von Rosen Galerie



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Installation view



SALE FOR WHITE ONLY

Episteme Sabotage – Sale for White Only, 2014
Oil on canvas, cloth, thread
129,5 x 195,5 cm
EUR 48.000

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Episteme Sabotage – Are You Sure, 2014
Oil on canvas, cloth, thread
88,9 x 76,2 cm
EUR 21.000



Episteme Sabotage – Flower from the East, 2014
Oil on canvas, cloth, thread
66 x 96,5 cm
EUR 21.000



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Episteme Sabotage – Corny Island, 2014
Oil on canvas, cloth, thread
200,6 x 129,5 cm
EUR 48.000



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Cheesakhwa – Color Painting Colon 445, 2017

Oil on canvas

162,2 x 130,3 cm

EUR 43.000



Episteme Sabotage – So Obama, 2014
Oil on canvas, cloth, thread
45,7 x 91,4 cm
EUR 21.000

PhilippvonRosenGalerie

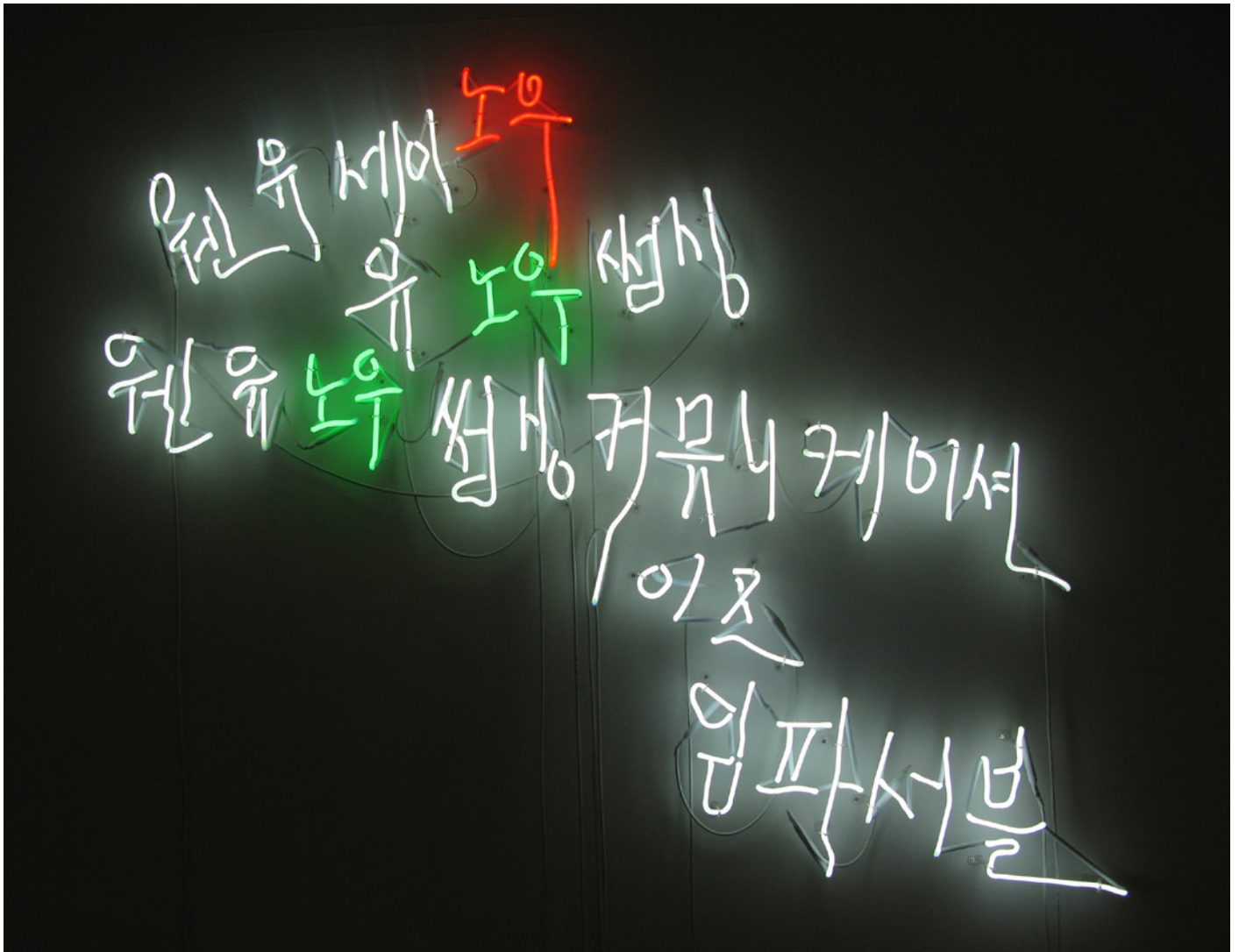


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When You Say No, You Know Something. When You Know Something Communication is Impossible, 2010–2011

Neon

91 x 96 cm

EUR 17.000



Unconsciousness Drive Prejudice, 2010–2011
Neon
91 x 96 cm
EUR 15.000



No Smart, No Fighting, 2010–2011

Neon

50 x 50 cm

EUR 13.000



Color Haze, 2017
Light and sound installation
Variable dimensions
EUR 42.000

Installation video (<https://vimeo.com/224299850> / Password: colorhaze)

The above mentioned prices include VAT



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We are proud to announce with *Instant Satisfaction* our first exhibition with Cody Choi (*1961, lives and works in Seoul, Korea).

It is, however, not Cody Choi's first exhibition in Germany and not even in the Rhineland. He has been shown in 2015 in the Kunsthalle Dusseldorf with the large solo-exhibition *Culture Cuts* that provided an overview on his oeuvre since the mid-1990s. In that show one could get an understanding of the cultural differences between East and West that were and are concerning Cody Choi in his life. After Dusseldorf, the exhibition travelled to Marseille's Musée d'Art Contemporain (2016), to Malaga's University Museum (2017), and to Kunstsammlungen Chemnitz (through June 2017). Since mid-May (through November 2017) Cody Choi is re-presenting Korea (together with Lee Wan) at the 57th Venice Biennial (the pavilion has been curated by Daehyung Lee). Choi's contribution to the pavilion can be understood as a critical analysis of the blingbling of the art-scene and -market that is described by Choi as a form of casino-capitalism.

For the exhibition at the gallery Choi is reducing the multiplicity of his oeuvre to two groups of paintings: works from the series *Episteme Sabotage* and *Color Painting (CHEESEKHWHA): Frustration is Beautiful* on the upper level of the gallery as well as to *Color Haze*, a sound and light installation and Korean neon signs on the lower floor of the gallery.

The title of the show, that is to be understood ironically, is already pretty telling. Supposedly, we get an instant satisfaction through the show and its exhibits: We see – for instance in the series *Episteme Sabotage* – classic pieces of European paintings and are enjoying them. However only for so long as we have not yet recognized that they have been thwarted by scruffy stripes of cloth and that they have been thus drawn onto a more critical level. We cannot truly enjoy Henry Matisse's *La Danse*, because we know that it must be a copy. Also, we read on the cloth the phrase „SALE FOR WHITE ONLY“ and must ask ourselves why other ethnic groups shall not have the right to acquire the piece.

The series *Color Painting (CHEESEKHWHA)* zeros in on a construction created for Lee Ufan – according to Choi –, that Korean painting mainly is monochrome. This myth shall be revealed as a marketing strategy and thus he creates multicolored (= CHEESEKHWHA – contrasting TANSEKHWHA = monochrome) paintings. He is thus not referring to the conceptual game with perception (we read the text „RED“ in white color, painted on a greyish ground and in front of other words that are either showing a comparable discrepancy between the association the word produced and the letters painted or cannot be read at all). Choi is rather intending to trick us and to develop obstacles. Here it is furthermore important to him to work painterly and not necessarily as a conceptual artist (in contrast to how he has been usually read).

Whereas, without doubt, the works deploying neon signs are indeed conceptual. For these Choi has worked with epigrams and wisdoms from traditional Taoist Chinese philosophy. He translated what he had condensed from elongated texts to English. And he transferred the resulting English texts in Korean signs that allow Korean people to read them out loud and create a sequence of sounds that can be understood as an English text – the translated epigram.

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Korean people in Seoul experience this mechanism regularly when their signs are misused to describe Anglo-Saxon brands. That is: Choi organizes a multiple transfer that asks from the viewer meandering ways of understanding. In order to do so, knowledge of Chinese philosophy and the Korean signs is necessary. Without this knowledge there is a certain type of instant satisfaction by experiencing the shining light. But Choi creates also a kind of frustration due to the fact that we experience our missing knowledge that makes the signs – for the most of us – unreadable, understandable. No *Instant Satisfaction* at all.

Contrary to that, *Color Haze* can be seen as an attempt to cater for instant satisfaction by playing canned music: colorful lights and the pop music of the 1980s create an emotional experience that can certainly not be considered „conceptual“. For this effect Cody Choi, who has been understood mainly as an intellectual thinker, uses mechanisms of films like *La Boum* and its legendary song *Dreams Are My Reality* or Anita Ward's song *Ring My Bell*. Korean boys were fascinated by the paradisaical Sophie Marceau in *La Boum* and by the Uber-sexualization and the rhythm of *Ring My Bell*. In the art space we are caught tapping our feet – a movement that is normally not allowed in this context.

Cody Choi studied art at the Art Center College of Design in Pasadena, California. Since the early 1990s he was working mainly in New York and he became a globally connected artist through the exhibition *The Thinker* at Deitch Projects in New York in 1996.

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Cody Choi

Instant Satisfaction

24. Juni – 2. September 2017

Cody Choi studierte Kunst am Art Center College of Design in Pasadena, Kalifornien. Während er seit den frühen 1990er Jahren vor allem in New York City arbeitete, wurde er mit seiner Ausstellung *The Thinker* bei Deitch Projects in New York 1996 zu einem der ersten koreanischen Künstler, der sich in einer globalen vernetzten Welt verortete.

Für die Ausstellung in der Galerie beschränkt sich Cody Choi auf zwei Gruppen von Gemälden: Werke aus den Serien *Episteme Sabotage* und *Color Painting (CHEESEKHWA): Frustration is Beautiful* im oberen Bereich sowie im unteren Raum koreanische Neonschriftzeichen und die Klang- und Lichtinstallation *Color Haze*.

Mit dem Titel der Ausstellung, der ironisch verstanden werden will, ist bereits ziemlich viel gesagt. Vermeintlich erfahren wir in ihr und mit ihren Werken eine sofortige Befriedigung unserer Bedürfnisse: Wir sehen – etwa in der Serie *Episteme Sabotage* – Klassiker der europäischen Malerei und erfreuen uns an ihnen, jedoch nur solange, bis wir erkennen, daß sie durch schmutzige Textilstreifen, die ihre Lesbarkeit als Klassiker konterkarieren, auf eine kritische Ebene gezogen werden. So können wir uns beispielsweise nicht an Henry Matisse' *La Danse* erfreuen, weil wir zum einen wissen, daß es sich um eine Kopie handeln muß; zum anderen lesen wir „SALE FOR WHITE ONLY“ und müssen uns fragen, warum andere Ethnien ausgeschlossen sein sollen.

Die Werkgruppe der *Color Paintings (CHEESEKHWA)* nimmt die – so Choi – für den koreanischen Künstler Lee Ufan geschaffene Konstruktion, koreanische Malerei sei vornehmlich monochrom, auf's Korn. Diese will Cody Choi als Erfindung für den Markt entlarven und kreierte dafür vielfarbige (= CHEESEKHWA, im Gegensatz zu TANSEKHWA = monochrome) Bilder. Weniger geht es ihm also darum, ein konzeptuelles Spiel mit der Wahrnehmung zu spielen (d.h. wir lesen den Schriftzug „RED“ in weißer Farbe, gemalt auf grauem Grund und vor anderen Wörtern, die entweder eine ähnliche Diskrepanz aufweisen oder überhaupt nicht lesbar sind), als vielmehr darum, zu täuschen und Stolpersteine zu entwickeln. Darüber hinaus ist ihm wichtig in diesen Werken malerisch zu arbeiten, anstatt konzeptuell, wie er bisher vor allem wahrgenommen wurde.

Konzeptuell hingegen ist zweifellos die Gruppe der Neonschriftzeichen. Für sie hat Choi aus der chinesischen Philosophie des Taoismus Weisheiten und Sinnsprüche genutzt. Diese hat er dann ins Englische übersetzt und diese englischen Phrasen wiederum mit koreanischen Schriftzeichen so ausgedrückt, daß die Schriftzeichen – von koreanisch sprechenden Menschen gelesen – eine englisch klingende Tonfolge ergeben, eben den Sinnspruch. Diesen Mechanismus erleben Koreaner in Seoul ständig, wenn ihre Schriftzeichen beispielsweise für die Benennung vor allem angelsächsischer Marken „mißbraucht“ werden. Insgesamt gestaltet Choi somit einen vielfältigen Transfer, der dem Betrachter weite Denkwege abverlangt. Um diese vollständig abschreiten zu können, sind allerdings Kenntnisse der chinesischen Philosophie und der koreanischen Schriftzeichen vonnöten.

Ohne diese Kenntnisse gibt es zwar eine Form der direkten Befriedigung durch das scheinende Licht, aber auch eine Frustration auf Grund der Unkenntnis, als Folge derer die Zeichen für uns unlesbar sind. Von *Instant Satisfaction* keine Spur mehr.

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Color Haze hingegen ist der Versuch, mit Musik aus der Konserve für diese unmittelbare Instant-Befriedigung zu sorgen: Buntes Lichtspiel und die Diskomusik der 1980er Jahre schaffen ein emotionales Erlebnis, das gerade nicht konzeptuell ist. Cody Choi, der vor allem als intellektueller Denker verstanden wurde, nutzt dafür die Mechanismen von Filmen wie *La Boum* und seinem legendären Song *Dreams Are My Reality*, in dem die für koreanische Jungen paradiesische Sophie Marceau spielte, oder von Anita Wards Song *Ring My Bell*, der mit seiner Über-Sexualisierung und seinem Rhythmus zum Tanzen animiert. Im Kunstrahmen fühlt man sich wippenden Fußes ertappt – denn das ist eigentlich nicht erlaubt.

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Cody Choi

- lives and works in Seoul
- 1961 born in Seoul, Korea
- 1986–90 Art Center College of Design, Pasadena, California, USA
- 1980–83 Korea University, Department of Sociology, Seoul

Solo Shows

- 2017 Instant Satisfaction, Philipp von Rosen Galerie, Cologne
57th Venice Biennale, Korean Pavilion, Venice
Culture Cuts, Kunstsammlungen Chemnitz, Chemnitz
- 2016 Culture Cuts, Exhibition Halls in the Rectorate of the University of Malaga, Malaga
Sala de Exposiciones “Moreno Villa”, Malaga
Color Painting (CHEESEKHWHA): Frustration is Beautiful, PKM Gallery, Seoul
Cody Choi – Culture Cuts, MAC Musée d’Art Contemporain de Marseille, Marseille
- 2015 CODY CHOI. Culture Cuts, Kunsthalle Düsseldorf, Düsseldorf
- 2011 2nd Chapter of Post-colonialism, PKM Trinity Gallery, Seoul
- 2009 Luminous Future, Konkuk University, Seoul
- 2008 Cody Choi: Passage in Peking, PKM Gallery, Beijing
- 2006 Cody Choi: Passage, PKM Gallery, Seoul
- 2004 Corner / de-Corner: Bruce Nauman + Cody Choi, PKM Gallery, Seoul
- 2003 Multiplying Difference: Post-Ready Made, PKM Gallery, Seoul
- 2000 New Pictorialism, Data Base Painting – We are in Jungle, Kukje Gallery, Seoul
- 1998 The End of the 20th Century Soil Project, Kaywon University of Art and Design, Uiwang
- 1996 The Thinker, Deitch Projects, New York
Not Conservative, in Conserve (Becoming a Gesture of the Real), Kukje Gallery, Seoul
- 1993 Blow my Top, Mee Gun Gallery, Seoul
- 1992 Dip the Pink, Total Art Museum, Yangju
Cody Choi, Mee Gun Gallery, Seoul

Group Shows

- 2016 LANCEL Paris, Vernissage à l’occasion de la sortie du livre LANCEL Maison parisienne, Paris
Changwon Sculpture Biennale 2016 _ We Create Things, Things Create Us, Changwon City
Museum: Gyeongnam Museum; Sungsan Art Hall, Korea
Old & New, Kansong Art Museum, Seoul
As the Moon Waxes and Wanes (30 Years of MMCA Gwacheon), MMCA Gwacheon, Gwacheon
Vitrines sur l’Art, MAC Musée d’Art Contemporain, Marseille
ZOO-MACHINE, MAC Musée d’Art Contemporain, Marseille
- 2014 Busan Biennale, Voyage to Biennale: 50 Years of Contemporary Korean Art in Overseas Biennales, Busan Museum of Art; Busan Cultural Center, Busan
- 2012 A Tribute to Mike Kelley, MOCA The Museum of Contemporary Art, Los Angeles
- 2011 The New Epicenter: Chapter 2 Post-Human, Woomin Art Center, Cheongju
- 2010 1st Media Art Festival, Digifest, Gwangju Biennale Exhibition Center, Gwangju
Oh! Masterpieces, Gyeonggi Museum of Modern Art, Ansan
- 2008 6th Busan Biennale, Busan Museum of Art, Busan
Meme Trackers, Song Zhuang Art Center, Beijing
- 2007 Art Beijing 2007, National Agricultural Exhibition Center, Beijing
- 2006 The 6th Shanghai Biennale, Hyper Design, Shanghai Art Museum, Shanghai
Papertainer, Papertainer Museum, Seoul Olympic Park, Seoul
Hybridism: Web Tree, COMA Gallery, Seoul
- 2004 Standing on a Bridge, Arario Gallery, Cheonan
Digital Sublime: New Masters of Universe, Museum of Contemporary Art, Taipei
- 2002 The 2nd Seoul International Media Art Biennale, Luna’s Flow: Media_City, Seoul Museum of Art, Seoul
Snapshot, Beaver College Art Gallery, Glenside

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- 2001 Ghost World, CAIS Gallery, Seoul
Digital Dreams, Analogue Desires, Arko Art Center, Seoul
- 2000 Snapshot, The Contemporary, Baltimore
New York University Faculty Exhibition, 80 WSE Gallery, New York
Continental Shift-Aachen/Heerlen/Liege/Maastricht, Ludwig Forum für Internationale Kunst, Aachen; Bonnefanten Museum, Maastricht; Musée d'Art moderne et d'Art contemporain, Liège; Stadsgalerij Heerlen Museum, Heerlen
- 1999 Mug Shots: Performing Persona, Atrium Gallery, University of Connecticut at Storrs, Storrs
A Room with a View, Sixth@Prince Fine Art, New York
- 1998 Body in Painting, Hanlim Museum, Daejeon; Daelim Cultural Foundation, Seoul
Food Matters, Center Gallery, Bucknell University, Lewisburg; Van Dam Gallery, New York
The Space/Incoded, Kukje Gallery, Seoul
- 1997 First Look, A project of art knowledge and the downtown arts festival, New York
New York University Faculty Exhibition, 80WSE Gallery, New York
- 1996 Images of Self, Schick art Gallery, Skidmore College, Saratoga Springs
L'art au corps: le corps exposé de Man Ray à nos jours, Musée d'Art Contemporain, Marseille; Musée de Marseille, Marseille
Imaginary Anatomy, Pasinger Fabrik, Munich
Mr. Edison's Black Box, The World Wide Web, Phenix.com, Paris
Exhibition for New York Asian Woman's Center Auction, Asian Women's Center, New York
Not a Metaphor, Art Projects International, New York
New York University Faculty Exhibition, APEX ART Gallery, New York
Fun House Exhibition Part One and Two, ES vandam Gallery, New York
I.S.P. Open Studio, International Studio Program, New York
Border Crawl, Kukje Gallery, Seoul
- 1994 I.S.P. Open Studio, International Studio and Curatorial Program, New York
Selected Group Exhibition, American Fine Arts, New York
Flesh and Ciphers, Here Art Foundation, New York
I.C. Editions, Susan Inglett Gallery, New York
- 1988 Organic Realism, Annex Gallery, Pasadena

Awards and Grants

- 2011 Excellent Book Select, Ministry of Culture, Sports and Tourism, Korea
- 1994 International Studio and Curatorial Program (ISCP) Grant, New York
- 1993 International Studio and Curatorial Program (ISCP) Grant, New York
- 1990 San Marino League, Fine Art Association Scholarship Award, San Marino
- 1989 Pasadena Art Alliance, Fine Art Scholarship Award, Pasadena
- 1988 Art Center One Hundred Scholarship Award, Pasadena
- 1987 Hallmark Cards Inc. Minority Scholarship Award, Kansas City
- 1987 Art Center One Hundred Scholarship Award, Pasadena

Selected Institutional, Public and Private Collections

- MAC Museum of Contemporary Art, Marseille
MOCA Museum of Contemporary Art, Los Angeles