

QUESTIONNAIRE

CHRISTINE SUN KIM & THOMAS MADER

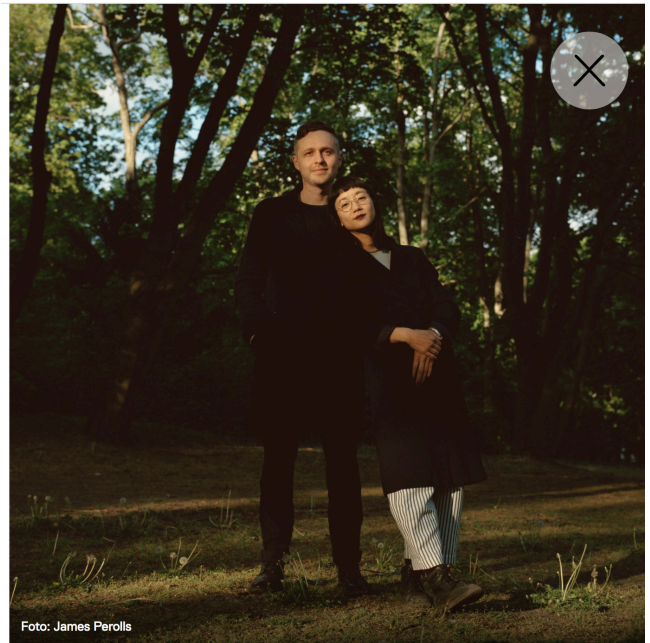


Foto: James Perolls

Christine Sun Kim und Thomas Mader

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The artists Christine Sun Kim and Thomas Mader answer our questionnaire—on the Pink Panther, rupturing languages, and Netflix

What are you on at the moment?

Christine Sun Kim: Sorting out the new direction for the new series of my patriotic song notational drawings. You can see my previous series as part of Hamburger Bahnhof's current show ›Magical Soup‹.

Thomas Mader: Trying to figure out how the Pink Panther fits into the NSU complex.

Which part of your work do you enjoy the most, which the least?

CK: Watching my ideas turn into reality is the best thing. Working with organizers that do not understand nor prioritize accessibility stresses the shit out of me.

TM: I enjoy the initial research the most, I dislike having to put finishing touches on pieces I've already spent a lot of time on. That is usually when my focus and patience peter out and I am starting to make mistakes.

Who or what has influenced you in your work?

CK: When a language ruptures. That's how I get most of my ideas.

TM: Emeli Theander, CK, Lars Fischer, Andi Fischer and Lucas Odahara are the kind of artists I want to see more of and find inspiring. They all don't come from money or art dynasties and still managed to build wonderful practices.

Which artwork do you return to again and again?

CK: I still think about this TV show called ›PEN15‹ since it debuted. I'm really into cringe comedy these days.

TM: Ho Tzu Nyen's work ›2 or 3 Tigers‹ has been on my mind for years now. It is just so well made, it's fun and entertaining, but also demanding and challenging, what more can you aspire to.

What would you do if you weren't an artist?

CK: Maybe a painter for window splashes at furniture shops and car dealerships. I really think I can paint pretty letters very fast.

TM: I'd sell flowers and vegetables.

How does your workspace or desk look like?

CK: Because of our weak WIFI, I often work in the living room near the router.

TM: Right now—pretty clean. But I am hoping that that'll change soon.

Where do you like spending time most of all?

CK: In bed watching Netflix.

TM: The sauna is the best place to be, if I could, I'd go every other day. Who doesn't like heat and naps?

What space would you like to enter at some point?

CK: A space where I don't have to fight for my basic rights. It's exhausting.

TM: I'd love to experience an entirely car-free city in my lifetime.

What do you like doing most when you're alone?

CK: Also in bed watching Netflix.

TM: Watch cartoons and eat.

What thing enriches your everyday life?

CK: Coffee and the internet.

TM: The road bike my grandpa used to ride.

What are you reading at the moment?

CK: James Baldwin's ›Another Country‹—so poignant, timely and relevant.

TM: I am reading Iain Borden's ›Skateboarding and the City‹. I've been thinking about how to use skateboarding in art for a long time now but except for Wood & Harrison's ›Night and Day‹ I have never come across an example that I found fully convincing.

What was your last trip before the lockdown? Your first after the lockdown?

CK: Pre-lockdown: I was on a work trip to five cities: Miami, Boston, Denton, New York and Toronto. Post-lockdown: Kos and Kalymnos islands.

TM: The last trip was visiting family in California for Christmas. The first one was to bring our daughter to see her grandparents and to visit friends in Munich.