

ONE AND J. GALLERY

Press Release

Wongi Sul's Collection

"1+1" A Collector's View

2 Sep - 3 Oct 2021



1. Information

- Title: "1+1" A Collector's View

Artists: Ahn Kyuchul, Bin Woo Hyuk, Changhong Ahn, Rho Eunjo, Eunsae Lee, Han Sungwoo, Han Jin, Hoin Lee, Hye-young Kim, Hyunjung Kim, Hyunseon Son, Jeongsu Woo, Jiyeon Hwang, Jiwon Kim, Jiyoung Ko, Juri Lee, Jungwook Kim, Jun-ock Lee, K. Min, Kim Beom, Kondo Yukako, Keunjoong Kim, Kyunghwan Kwon, Lim Sodam, Minjung Lee, Moon Jin Young, Navin, Park Kimin, Seok Ho Kang, Suh Yongsun, Soonjoo Yi, Thomas Nozkowski, Wongi Sul, Woosung Lee, Youngsil Pyo

- Exhibition Dates: 2 September - 3 October 2021
- Opening Hours : Tuesday - Sunday, 11am - 6pm (Closed on Monday)
- Venue: ONE AND J. Gallery (31-14 Bukchon-ro, Jongno-gu, Seoul, 03055, Korea)
- Website: <http://oneandj.com/>
- High resolution images are available for download via the link:

https://drive.google.com/drive/folders/1NTR2uYMj-gUlkfHUKKdykirxh_bbiXp?usp=sharing

- Press Contact: Seoyeon Yang (sy@oneandj.com)

2. Art that Reveals the Artist (written by Wongi Sul, 2021)*Art that Reveals the Artist*

Sometimes, while looking around an exhibition, I may purchase an artwork. They are mostly paintings, but the method and materials tend to vary. I don't think I have any particular insight in looking at art just because I am an artist, but there are definitely works that appeal to me. Some are abstract, some are portraits, and some are just ordinary landscapes.

These days, people might think of Bob Ross when you say "landscape." However, when I look at his work, I do not see what kind of person he might be.

Jeff Koons' work is cool. When I see his work, it's fun and fantastical. Tesla cars are also cool. The "coolness" in Koons' work may be considered more important because it is within the art context. I understand his intentions, but to me, the artist is still not clearly revealed.

David Hockney's "A Bigger Message" may be a best-selling book, painting is not considered to be at the center of new trends in contemporary art. However, David Hockney can be clearly seen in his work.

These days, when painting may be considered as one of the crafts, can it still be interpreted as being modern? A majority of artists still may be painters, but the answer to whether painting can go beyond craft lies in whether a new esthetic standard can be established for painting.

Those at the center of the art scene tend not to notice the outer boundaries. From an outside perspective trends may change, but the reliance on style remains, and what may look "new" may be just a variance in style. A century has passed, but it seems we are still under the influence of "Modernism". Even to this day, we debate the Modernist question of whether the artwork is innovative, whose work it may be similar to, or whether they should be considered copies. Whereas "Modern" is about the new and revolutionary, Postmodern is about what is evolutionary.

Whatever the case; be it aesthetics or philosophy; be it the post of Postmodernism; even be it changes in methods and concepts; no matter how wide the spectrum for art is today; that breadth is only for the moment; and the everlasting center of art will still be the self-portrait that evolves with the times. A self-portrait that doesn't show what the artist looks like, but what the artist is like.

When you look at Van Gogh's many self-portraits, it may all seem to be Van Gogh but if you look at them individually, they all seem like different people. In Van Gogh's self-portraits, physical appearance is not important. What is important is Van Gogh as a person at that moment.

Recently, I had an opportunity to go to the Antonio Lopez-Garcia exhibition at the Tokyo Bunkamura Museum. Though he is not as well known in Korea, he is recognized as one of the greatest artists of this era in the West. subject of Lopez-Garcia's work are things he is especially attached to, such as people, his studio, cherished objects, the quince tree in the backyard, and the landscape of his home, Madrid. When we talk about attachment, we often think it will involve expressive, poetic, or emotional work, but his technique is overly objective and sometimes very descriptive, even coming off as being clinical. I knew he worked on site and did not use photographs or other tools for description, but when you look at his work, his contemplative and precise technique, and his objective approach allow for suspicion as to his expressive intentions.

This exhibition also showed many landscapes. The works that especially left an impression on me were the ones that looked unfinished. Because Lopez-Garcia has great descriptive technique, anything less than perfect can easily be thought of as being unfinished. However, I could not find anything lacking from those works. They are composed of clear descriptive stages from start to finish and uses traditional technique to narrow the figurative rendering. Even in works that seem unfinished, because of his thorough attitude and sincerity, the artist's presence is felt throughout. A self-portrait through the landscape, if you will.

Though I did not have the means, I had all the mind to hang his work at home.

When the self-portrait becomes important in the work, the definition of genre disappears.

Because the artist's thoughts, ideology, and concepts are not enough, are artists who continue to struggle with brushes and paints to find their "self-portrait."

Just as everything evolves, aesthetics also evolves. When you stand as a part of that evolution, you can be just as progressive and modern as the most current trends. Because the core of that evolution is still the artist and "who" that artist may be.

In collecting, as in art, rather than being drawn by the work, I am more drawn by the person.

2021, Wongi Sul

3. About the exhibition: On Fine Art Collecting

On Fine Art Collecting

Art collecting began in the 14th and 15th centuries with art dealers and sponsors who commissioned artworks, and as such, art collecting is commonly understood to be a form of investing or a refined hobby for art lovers. From this perspective, art appears as just another form of collecting. Such collectors, like any other collector, are assumed to study the history of what they collect and search far and wide for information while enjoying the intellectual thrill of refining their taste and understanding. Extending this line of reasoning, we must also assume that there are art collectors who desire to amass unmatched collections and seek recognition for their valuable and carefully assembled items. Viewed this way, buying and collecting art is reduced to amassing the most expensive works that one can buy and hanging them on one's wall to demonstrate one's superb taste and hard work.

However, when viewed from the perspective of contemporary art collecting, it is clear that art collecting is not the same as other forms of collecting. First, it differs most from compulsive collecting in that most art collectors have either directly met the artist, or, if they have not met them, buy a work after learning something about the artist. This is an important distinction. Normally, something can only be collected after its life has been taken from it. That is, collecting that begins with a desire to fill in a gap in one's collection necessitates erasing the original function of the thing to turn it into an object that can serve the collector. However, this is not quite the case with fine art collecting. The language and time of a living artist is tied up with the artwork itself, and the collector has no choice but to be aware of the artist—in some cases quite concretely—through their works. Of course, it is possible to ignore the existence of the artist all together and collect artwork in a compulsive and voyeuristic manner. However, in most cases, an artwork does not have to sacrifice its life force or function when placed in a collection. Rather, the artwork takes on an additional layer of meaning and is positioned equally within the collection.

Another difference between art collecting and other forms of collecting is that it is difficult to create an agreed upon hierarchy of “exemplary works” according to a set standard of evaluation. In fact, for contemporary art, accepting such a clear standard would be a contradiction. Modern art has long sought to overthrow and displace the accepted values of art. In this way, the inability to assess artworks according to a blanket standard can make it appear that fine art collecting is simply a matter of an individual's refined taste. One may collect an item because of its beautiful lines and radiant color, or because it is an object that belonged to an aristocrat in such-and-such a century, or because it is a rare item that ceased production many years ago. In this way, such items, which are unique on their own terms, hint at the alternative possibilities for art criticism. In the post-grand narrative era of art history, art collections constructed according to subjective standards become the elusive targets of art criticism and can spark discussions the value of contemporary art. Viewed from this perspective, collectors of contemporary art can be seen as playing the roles of historians. By collecting and assembling contemporary artworks in a specific and intentional manner, they suture together history with images.

Although this claim may be somewhat grandiose, the exhibition “1+1” A Collector's Perspective at One and J. Gallery began with the collection of artist Seol Won-gi, and the exhibition was organized in an effort to offer an opportunity to think about the nature of fine art collecting according to the parameters discussed above. Artist Seol Won-gi's collection of “works as seen by an artist” offers somewhat elusive answers to the question of how he defines the “artist” in contemporary society and the value of contemporary art. It is hoped that this exhibition can facilitate a relevant and timely discussion on art and collecting.

ONE AND J. Gallery

4. Selected installation view and work image [Link here](#)



Installation view of 《"1+1" A Collector's View》 at ONE AND J. Gallery, 2021.



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Installation view of 《"1+1" A Collector's View》 at ONE AND J. Gallery, 2021.

-The end.