



Installation view of *Manners of Representation: A Piece of Cake* at ONE AND J. Gallery, 2020. Photography: Euirock Lee.

## **1. Information**

- Title: *Manners of Representation: A Piece of Cake*
- Artists: Woobin Cho, Mo Min Choi, Yongkook Jeong, Hyewon Kim, Seok Ho Kang, Hoin Lee, Jungin Park, Eunjoo Rho, Hyunseon Son, Dongwook Suh
- Exhibition Dates: 17 December 2020 - 17 January 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://oneandi.com/>
- High resolution images are available for download via the link:  
<https://drive.google.com/drive/folders/1kd82XpUdLbL2DJx23eY7r9liMmYoYvsF?usp=sharing>
- Press Contact: Seoyeon Yang ([sy@oneandi.com](mailto:sy@oneandi.com))

## **2. About the exhibition**

Seeing means more than forming an image on a retina: it is a holistic sense of understanding the world. In his essay *Eye and Mind*, Maurice Merleau-Ponty described the act of seeing as 'having at a distance,' that seeing is not a 'will' but an 'event.' According to him, understanding both one's visual perception and that of others - being understanding the holistic situation that one sees and being seen at the same time, we recognize that everyone is situated in the visible world. In other words, we establish relationships with the world through visual perceptions. Merleau-Ponty contended the necessity of actions to change 'events' into these 'perceptions'. Painting what one saw could be interpreted as 'actions' that he claimed. The born paintings from these actions are not just chunks of paint nor reproductions of images: they are something other than having relationship with the world. Through artworks, a visual perception of an artist "becomes gestures, not when he expresses opinions about the world."

His philosophy becomes all the more interesting, when you think of the artworks that transfer virtual images back to paintings, which have started to appear in recent years. We are living in a world of virtuality and reality getting intertwined, and immaterial communications affecting overall everyday living. Yet, why are artists willing to re-materialize them? Why do their eyes refuse to reside in the virtual, and try to return to the real?

Starting with these questions, the exhibition *Manners of Representation: A Piece of Cake* invited following ten artists, who observe phenomena as if they were enchanted, and invoke perceptions by transferring forms of the observed back into artworks. Seok Ho Kang (b. 1971) paints close-ups of body parts that fill the screens. Enlarged images reveal events or desires by themselves without related narrative contexts or information about the person. Hyewon Kim (b. 1993) focuses on the act of seeing and drawing to capture scenes that can be easily acquired around to the screens. She intentionally separates each stage of painting into minimum actions, so that she can focus on the actions. Eunjoo Rho (b. 1988) depicts essential forms of things that constitute urban landscapes. Such paintings of still life and landscape capture forms, which make brief appearances between extinction and production, implicating movement-time. Using familiar but incomplete materials, pencil and paper, Jungin Park (b. 1991) depicts temporarily created objects under conditions of light. When specific forms appear as their shadows by the time and light, they become connected to fine flows to reveal the relationship among the perceived subjects, visual space and sight. With portraits of figures, Dongwook Suh (b. 1974) depicts fine facial expressions of the figures to express complex emotions, which are revealed instantaneously. Hyunseon Son (b. 1987) is interested in visualization of detectable things that exist outside of visions. Through visual perceptions, she understands the subjects. She conducts technical and media research to translate them onto canvas. Hoin Lee (b. 1980) paints night views of the city as landscapes. He implements speedy strokes to convey and reveal his understanding and feelings together with the surficial and bifocal characteristics of the city. Yongkook Jeong (b. 1972) painted Flow series by re-appropriating the picture book *Water Studies* (十二水圖) of Ma Yuan (馬遠) of Southern Song dynasty (南宋), which depicts waves of rivers, lakes and seas. The black inky color painted with a brush stroke of wet ink turns into blue waves, while the white paper is experienced as a dazzling light. Thus it relishes the subject's original characteristics with a different yet similar sense. Maximizing descriptions of subjects, Woobin Cho (b. 1993) shapes forms out of paints, wood and resin. Subjects as artworks consisted with a completely different material, scale, and surface instead of faithfully following actual shapes, rather evoke an uncanny sense and lead to physical perceptions rather than reminding of the original. Mo Min Choi (b. 1985) directs situations that are unlikely to happen in reality, then films them, and transfers them to paintings. The characteristics of painting and the situation in the painting appear to be surrealistic descriptions reflecting the artist's psychology, but certain parts of the paintings are actual events that have taken place. His paintings reveal a multilayered irony as facts, directions, psychology and phenomena intersect.

Trying to approach existence by staring at something for a long time and extracting its form is under the influence of Merleau-Ponty's philosophy to escape from the dichotomy of mind and body. So do artists gazing

toward the world to observe phenomena, and incarnating what they have observed. A work of art with a physical mass is something that exists in the world, and something that neighbors other things. In this regard, questions on forms in figurative paintings follow understandings on phenomena and their existence. In other words, the relationship between events next to the canvas and the painted picture on it, and the relationship produced from the body of eyes and hands combined together, are placed before artists.

Eyes and hands that scan the surface of a subject over and over are persistent and tenacious inquiries about the world: They are the result of restless investigations for the relationship between what lies in the front - next to - and my existence. This exhibition *Manners of Representation: A Piece of Cake* can be interpreted as a map, projected by threading out the artworks as the results of these total perceptions.

### **3. About the artists**

**Woobin Choi (b. 1993, Korea)** received her B.F.A. in painting and sculpture from Ewha Womans University and M.F.A. degree expected in Department of Sculpture from Ewha Womans University, Seoul, Korea. Selected group exhibitions featuring her artwork *Manners of Representation: A Piece of Cake*, ONE AND J. Gallery, 2020; *Take Off*, Space 55, 2019; *Flowing Air, Moving Wind*, uJung Art Center, 2018 and others.

**Mo Min Choi (b. 1985, Korea)** received his B.F.A. in Painting and M.F.A. from Korea National University of Arts, Seoul, Korea. He held solo exhibitions *Sikmul Geukjang*, ONE AND J. +1, 2019; *Dreamlike Life*, Sansumunhwa, 2019; *Under the Sun*, Eunpyeong Foundation For Arts & Culture, 2018 and *Landscape of Anonymous*, Gallery 175, 2017. Selected group exhibitions featuring his artwork *Manners of Representation: A Piece of Cake*, ONE AND J. Gallery, 2020; *The Other Night*, Kumho Museum of Art, 2020; *The Unnamable*, Kumho Museum of Art, 2019 and others. In 2018, He was awarded as the winner of the Exhibition UAC Young Artists from Uijeongbu Arts Center.

**Yongkook Jeong (b. 1972, Korea)** received his M.F.A. and B.F.A. of oriental painting from Seoul National University in Seoul, Korea. Currently he is a professor at Yeungnam University in Gyeongsan, Korea. He held solo exhibitions *The Showroom: Flow*, Space Willing N Dealing, 2020; *Skin*, Sahng-up Gallery, 2020; *The First Person*, Sahng-up Gallery, 2018; *Perspective*, Incheon Art Platform, 2015 and others. Participated in group exhibitions *Manners of Representation: A Piece of Cake*, ONE AND J. Gallery, 2020; *Hanguk-hwa, Mindful Landscape*, Daejeon Museum of Art, 2019; *My, Nation, Arbeit Macht Frei*, Post Territory Ujeongguk, 2018; *Score: Music for Everyone*, Daegu Art Museum, 2017; *Visions of Macro and Micro: Phenomena in Korean and Taiwanese Ink Paintings*, Seoul National University Museum of Art, 2016 and many more. He was awarded the Joongang Fine Arts Prize(Korea, 2005) and SongEun Art Award(Korea, 2005). Work by the artist is held in museum collections in Korea, including National Museum of Modern and Contemporary Art, Seoul Museum of Art, Seoul National University Museum of Art, Daegu Art Museum and Kumho Museum of Art.

**Hyewon Kim (b. 1993, Korea)** received her B.F.A. of fine arts from Hongik University in Korea and M.F.A. degree expected in Department of Fine Arts from Seoul National University of Science & Technology, Seoul, Korea. Selected group exhibitions featuring her artwork *Manners of Representation: A Piece of Cake*, ONE AND J. Gallery, 2020; *An Exhibition of Decoration*, Old House, 2020; *No Space, Just a Place. Heterotopia*, Daelim Museum, 2020; *Ivy Room*, Uhjjuhdah Gallery2, 2019 and others.

**Seok Ho Kang (b. 1971, Korea)** graduated from Seoul National University in Seoul, Korea and Kunst Academy in Dusseldorf, Germany. He held a number of solo exhibitions *The Showroom: 300*, Space Willing N Dealing, 2020; *Untitled*, Space Willing N Dealing, 2019; *The Other*, Perigee Gallery, 2017; *Monologue*, Mimesis Art Museum and others. Selected group exhibitions featuring his artwork *Manners of Representation: A Piece of Cake*, ONE

AND J. Gallery, 2020; *The Gray of Jihye*, Art Center White Block, 2019; and many more. He was awarded UBS Art Award(Switzerland, 2020) and Seoknam Art Award Prize(Korea, 2004).

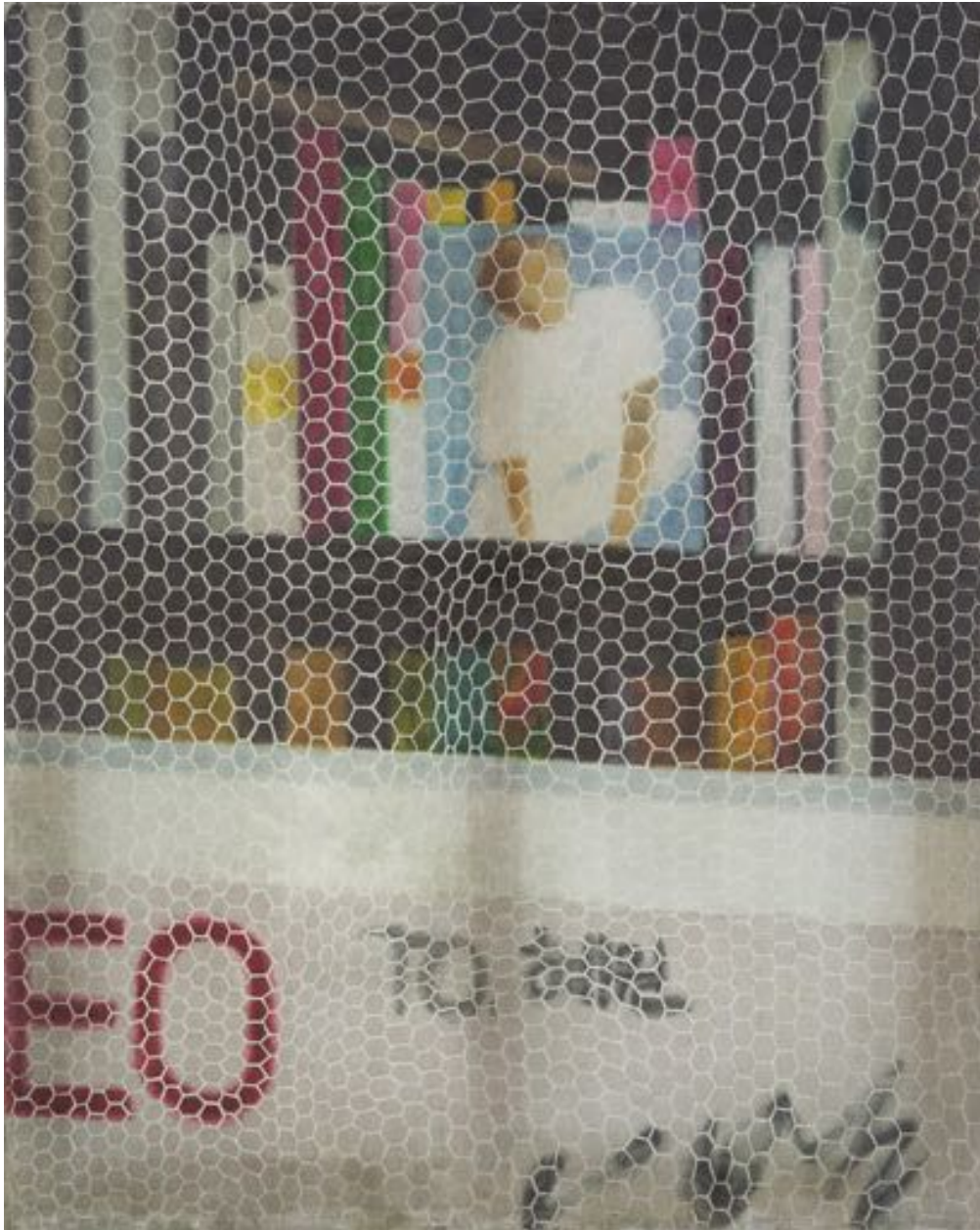
**Hoin Lee (b.1980, Korea)** received his B.F.A and M.F.A. from Korea National University of Arts, Seoul, Korea. He has held five solo exhibitions including *On the Surface*, DOOSAN Gallery New York, 2018; *Flash*, Cake Gallery, 2015; *Surrounded*, 16 bungee, 2012. Participated in group exhibitions *Manners of Representation: A Piece of Cake*, ONE AND J. Gallery, 2020; *The Adventures of Korean Painting: I will Go Away All by Myself*, National Museum of Modern and Contemporary Art, Chungju, 2020; *Meta-scape*, Wooyang Museum of Contemporary Art, 2017, and many more. Participated in the artist-in-residence program of DOOSAN Residency New York, Leejungsup Art Museum Residential Studio, Harlem Studio Fellowship and Mongin art space. In 2016, He was a recipient of the 7th DOOSAN Artist Award.

**Eunjoo Roh (b. 1988, Korea)** received her B.F.A. of fine arts from Hongik University in Korea and M.F.A of fine arts from Korea National University of Ar in Seoul, Korea. She has held solo exhibitions as *Walking—Aside*, Space Willing N Dealing, 2019 and *Situation /leaning against*, Space Willing N Dealing, 2013. Selected group exhibitions her works *Manners of Representation: A Piece of Cake*, ONE AND J. Gallery, 2020; *Fluent Stutter*, d/p, 2020; *Dear O*, Gallery OOOJH, 2020; *axis 2019*, 021 Gallery, 2019; *Geometry, Beyond Simplicity*, Museum SAN; *As Two Half Moons Meet*, BREGA Artist Space, 2018; *White Shadows*, Wumin Art Center, 2018 and others.

**Hyunseon Son (b. 1987, Korea)** received her B.F.A and M.F.A. from Korea National University of Arts, Seoul, Korea. She held solo exhibitions *Standstill – Spin – Sphere*, Chapter II, 2017; *Eyes Breath Time*, Gallery 175, 2016. Selected group exhibitions featuring her artwork *Manners of Representation: A Piece of Cake*, ONE AND J. Gallery, 2020; *Welcome Back*, Space ISU, 2020; *Unreachable*, Perigee Gallery, 2019; *Acrobatic Cosmo*, ONE AND J. Gallery, 2018; *Doosan Art LAB 2017*, DOOSAN Gallery Seoul, 2017; *Twin Peaks*, HITE Collection, 2016 and others.

**Dongwook Suh (b. 1974, Korea)** received his B.F.A. of fine arts in Hongik University in Korea and DNSAP of École Nationale Supérieure d'arts de Paris-Cergy in France. He held solo exhibitions *The Taste of Painting*, ONE AND J. Gallery (2020); *The Showroom: Summer-Beach-Dazzling II*, Space Willing N Dealing, 2020; *Atmosphere*, Noblesse Collection (2019); *Atmosphere*, ONE AND J. Gallery, Korea (2017); *Night Ride*, Gallery SoSo, Korea (2015); *Art of Painting*, ONE AND J. Gallery, Korea (2013); *Day for Night*, ONE AND J. Gallery, Korea (2011) and others. Selected group exhibitions featuring his artwork *Flashback*, ONE AND J. Gallery, Korea (2019); *Dialogue*, Sueno339, Korea (2018); *Edge of the Night*, OCI Museum of Art, Korea (2016); *The Shadow of the Future: 7 Video Artists from Korea*, National Museum of Contemporary Art - MNAC, Romania (2013); *Move on Aisa*, Alternative Space LOOP, Korea (2012); *The Cinematic-Montage*, Seoul Museum of Art, Korea (2009).

4. Selected work image [Download link](#)



Hyewon Kim, *In a Mosquito Net*, 2019. Watercolor on canvas, 90.9 x 72.7 cm.





Eunjoo Roh, *The Shape of Disappearing*, 2017. Oil on canvas, 116.8 x 80.3 cm.



Jungin Park, *Untitled (Three still life 1, 2)*, 2018. Pencil on paper, 42 x 29.7 cm each, 2pcs.



Hyuenseon Son, *A Crumpled Surface by a Grasp*, 2019. Acrylic on canvas, 100 x 70.7 cm.





Hoin Lee, *Namhansanseong West Gate Night Scape*, 2017. Oil on paper, 54.5 x 79 cm.



Yongkook Jeong, *Flow 202013*, 2020. Ink on paper, 90 x 90 cm.



Woobin Cho, *Three Pieces of Ginkgo*, 2018. Wood, 42 x 39 x 156.5(h) cm.



Mo Min Choi, *Catching a Mouse*, 2019. Oil on canvas, 130.3 x 162.2 cm.