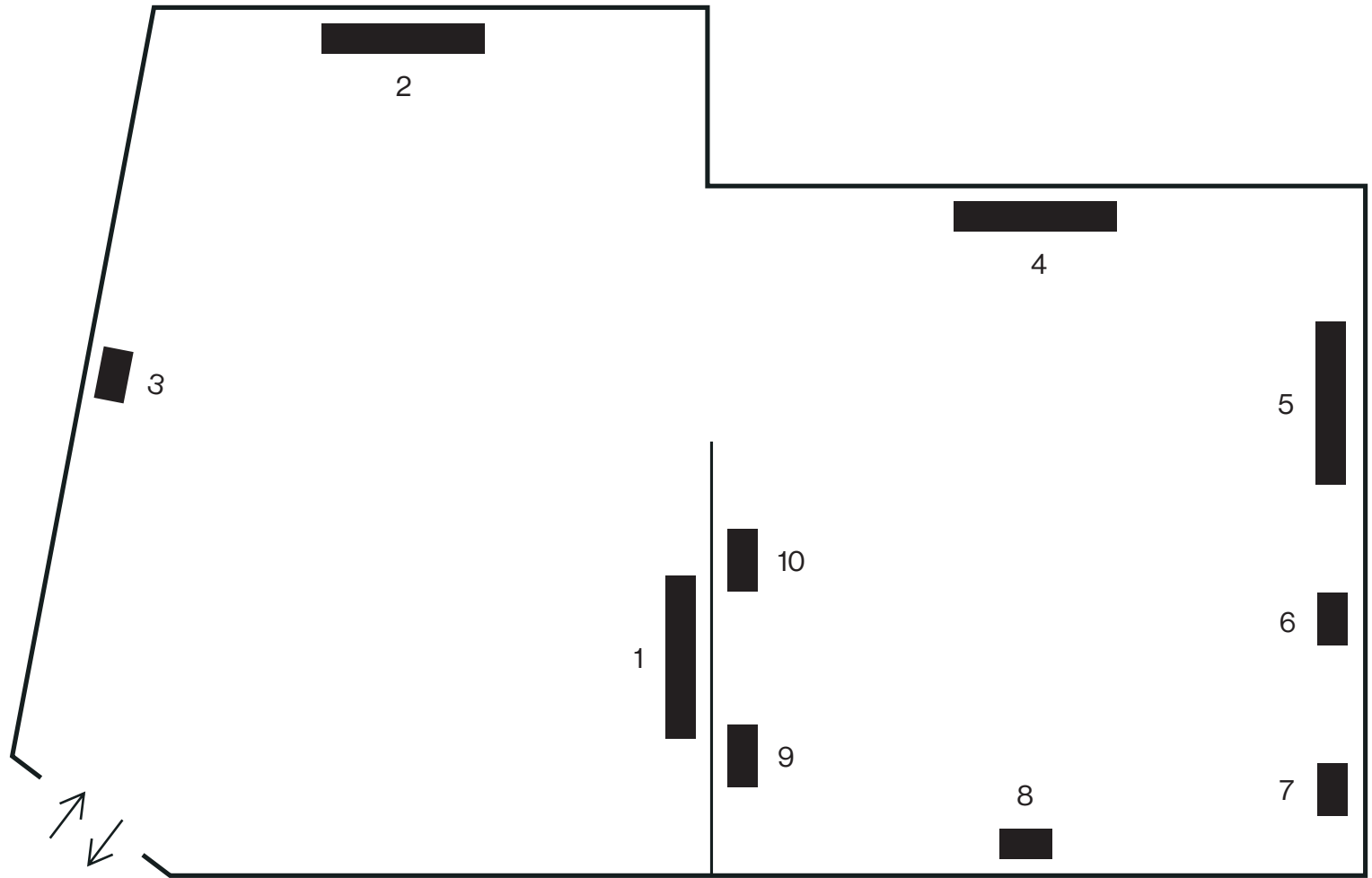


LOVE LETTERS FROM HELL

25 Apr - 25 May

Seonjeong Wang



1 **DSC00138**, 2022

Oil on canvas
96.5 × 144 cm
38 × 56¾ in

2 **I am not Called (cold) You**, 2023

Oil on canvas
144 × 96 cm
56¾ × 37¾ in

3 **Sorrowful Person Nonetheless**, 2023

Oil on canvas
35 × 27 cm
13¾ × 10⅝ in

4 **I am the One Remembers You**, 2021

Oil on canvas
102.5 × 67.5 cm
40⅞ × 26⅝ in

5 **A Peaceful Night Without Me**, 2021

Oil on canvas
91 × 65 cm
35⅞ × 25⅝ in

6 **Happy Guy**, 2020

Oil on canvas
30 × 21.5 cm
11¾ × 8½ in

7 **Red Man**, 2020

Oil on canvas
33.5 × 24 cm
13¼ × 9½ in

8 **A Watery Lily**, 2020

Oil on canvas
27.5 × 19 cm
10⅞ × 7½ in

9 **With the Loving Heart**, 2023

Oil on canvas
53 × 45 cm
20⅞ × 17¾ in

10 **Slowly but Surely Immersed Person**, 2023

Oil on canvas
72.5 × 53 cm
28½ × 20⅞ in



Enseoul Gallery is excited to present *Love Letters from Hell*, Seonjeong Wang's solo show, which explores the relationship between love and suffering.

“To love is to suffer, not to love is to suffer.”

The quote addresses the encompassing theme of this show - loving someone involves inevitable suffering. The exhibition invites viewers to behold the definition of love and the caused suffering through Wang's lens.

One of the main paintings of this show, *DSC00138*, is inspired by the literature *Inferno* of the Italian writer Dante Alighieri. In his book, lust is illustrated as one of the seven deadly sins while Dante himself acknowledges the potential complicity of separating love from lust. Wang challenges viewers with her questions—Is it possible to distinguish romantic love from misguided desire? Does the pursuit of pleasure in love deserve to be punished in hell? And is suffering an unavoidable part of loving someone?

In *DSC00138*, the two figures of half angel and half demon carry out the punishment to the damned woman. The sinful

woman's hands are being burnt and fed to the dog. Not only the condemned woman but also her lover has to suffer eternal punishment in hell, seeing his love in agonising pain forever. With this painting, viewers are encouraged to re-visit the quote “To love is to suffer, not to love is to suffer”.

The peek into Wang's other paintings sees her express another type of affection—unrequited love and sorrow. The portraits exhibit the state of longing up someone from the abyss of sorrow. The subjects feel missing in their minds and endure longing by their whole being. Wang's practice unveils the persistence desire to be with someone we can't be with, and pour it out onto canvases. It is excruciating, even self-destructive, to always be the one longing from a hidden place.

Wang has delved into the ironical discussion of love and pain with the use of vibrant colour tones and languid brushstrokes. Her narratives pierce through hearts of viewers but in a cheerful manner. *Love letters from Hell* is a daring attempt to uncover the complex relationship between love and agony.

About the Artist

Seonjeong Wang received her Bachelor of Fine Arts from Korea National University of Arts and completed her Master's degree at the same institution. She has been selected as one of the finalists of Arte Laguna Art Prize, Venice in 2018.

In her artistic practice, she explores the relationship between social consensus on moral values and the pursuit of desire or pleasure. Portraits being her main practice, figures in her work are expressed with the use of vivid colour tones and expressive yet faint brushstrokes.

Wang's recent solo and group exhibitions include: *With a loving heart*, UARTSPACE, Seoul (KR); *My Beatrice*; *IDOL*, UARTSPACE, Seoul (KR); *Children Crossing the Night*, Seoul National University Museum of Art, Seoul (KR); *The body of modern painting*, National Museum of Modern and Contemporary Art Cheongju, Cheongju (KR);