

The Art Market Today

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I think artists always have had obstacles. Whether it's today or hundreds of years ago....I don't mean to be romantic, I just think it's the nature of what we do. One of the concerns - because I do teach - that concerns me about artists, being an artist today, especially for younger artists, I think, has to do with a kind of preoccupation with celebrity and the star system. And while I don't, I mean I like it, I very much appreciate, and feel proud of students who do really well, [who] go on. And also my colleagues. So it's not an individual criticism at all, it's more of a structural criticism: is that I think it coincides too closely to other models of success which are based on more business models. And a lot of it I do think, without being reductive, emerges from a kind of fixation with the market, and what is a form of conformity, and consensus in the art world. And then you see a kind of fatigue with that particular type of work, or an artist. And the shelf life gets shorter and shorter. The cycle is faster and faster. No one has...Well, it's very difficult to think under those conditions. That's one of the dangers, I think, that if you get parachuted into that world, I wonder what happens, in terms of a long term commitment to your practice. And it waxes and wanes in terms of public attention. In terms of recognition. In terms of the external circumstances. For most artists.

So that's I think a big difficulty of living under the specific conditions of the global economic situation, and the general accelerated pace of our contemporary lives in the so-called, you know, developed world.

