

Green without water, Scenes without narration

[Fantastic Remnant] PT&Critic: 2016 Reunion Byun Sang-hwan, Han hwangsu
Space Willing N Dealing 2018.03.10-03.30

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The exhibition called "PT & Critic Reunion", which was planned as a two person exhibition of Byun Sang-hwan and Han hwangsu is titled «fantastic Remnant» . Byun held an exhibition titled «Pure, solid courage» in Willing N Dealing in 2016, In the same year, Han also held an exhibition «Nobody Beats Me» . These exhibitions were their first solo exhibitions for two young artists, and two years have passed since then. In «fantastic Remnant» , both artists show a series of changes that have gradually accumulated in their work since the first solo exhibition.

At first, Byun displayed his typical three-dimensional object which is floral foam covered with waterproof urethane and new flat work with green waterproof urethane. Moreover, he created a very attractive abstract image using red anticorrosive paint. Looking back, I had a strong impression on the «Pure, solid courage» for the reckless challenge of the form and color. Byun used light and fragile hydrophilic material, a floral foam, to engrave a series of shapes referring to a specific object and painted the surface with a green waterproof urethane. In this process, he tried a kind of wordplay that slips over the solid forms, which is a new derivation of meaning that occurs by subtly twisting the boundary between 'things' and 'sculptures.' It was to evoke a sense of confusion about an unknown object or a new meaning. In other words, Byun made a large lump of floral foam and carved it out of the abstract form. He put a title on this large, abstract piece of waterproof urethane <Courage>(2016), which was in fact the end of the handle of a common plastic container. Sudden cuts and intense monochromatic applications drag the senses into the labyrinth at once, resulting in massive, hard-wearing sculptures drifting lightly into a green abstract image.

On the other hand, Byun recently removed the volume of sculpture from the <Five senses>(2017-2018) series. He elaborately cumulated waterproof urethane over the cloth, maximizing the presence of color images. His color chart is made up of green waterproof paint produced by four representative domestic paint manufacturers. A collection of large and small circles constructed shapes with subtle differences in color. However, the reality of the image is merely a large circle of drifting green. Then, what is Byun trying stubbornly with this green waterproof urethane? Even after discarding the volume of sculpture he secured with the floral foam? Perhaps he was expecting an excessive presence of green pigments, which disguised arbitrarily contoured form, rather than the actual mass

of the floral foam. He seems to be trying to catch a moment of perception in a flat surface, with a completely dry green waterproof paint without object's original meaning. Four different green colors with a subtle difference sometimes invoke the strong parallax between abstract and reproduction, going between the boundaries of 'object' and 'painting.' Like the paradox of green pigments in which the abstract object as a green circle with different saturation and size and the faint representation of a pictorial composition exist as 'the same thing.'

Han Hwangsu's <I Handed the Baton to Me>(2018) is the result of overprinting images extracted from three different movies and outputting them to a digital printer. He has discovered a common keyword of 'escape' from these movies and collected several scenes. Han has reclassified the images to make one huge image. It emphasizes the meaningless parallelism of the disassembled scenes without the narrative. Nothing more than the accumulation of things, this image of one and many, reveals the extreme clash of seriousness and lightness. He unfolds the still-cut images of the three movie as if to reveal something sparkling, however; what he does is to touch the epidermis of images which are just deposits of drifting remainder.

Since his first solo exhibition 《Nobody Beats Me》, Han has continued to collect images and symbols. Han finds unexpected clues from the scenes in the narrative that he thinks are cliché and familiar, and exaggerates images and symbols in rhyme. It is accompanied by a somewhat bluffed attitude, but what he emphasizes is that the awkward and subtle merge of the remains stripped from the narrative. In Han's another work, <I mean>(2018) which has the format of the children's cartoon, one can easily find out Han's unique aesthetic attitude. As he majored in photography, he is more of a researcher dealing with signs and images rather than a photographer. Like an amateur, he seems to be enjoying the accidental situation that occurs when signs and images are dislocated. The tantalizing, yet plausible scenes are mimicking the cliché of narrative, and revealing the amateurish techniques. Han juxtaposed collected signs and images to implicate drifting incompleteness.