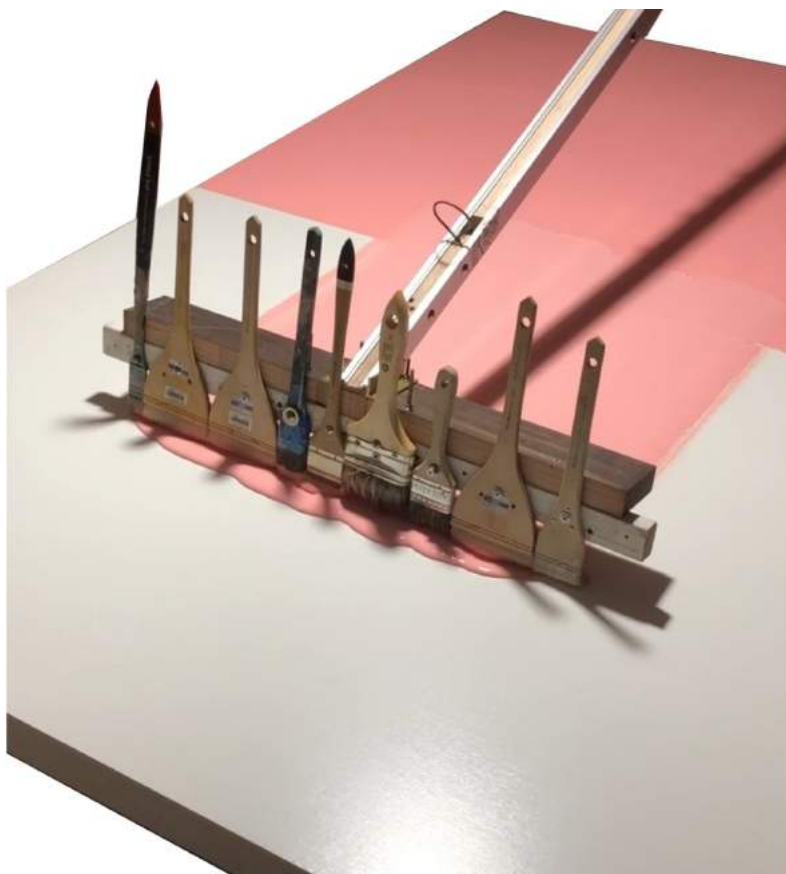


GALLERY SU:

AMBIVALENTLY YOURS



***AMBIVALENTLY
YOURS***

9 AUG — 15 SEP 2019

OPENING: 13 AUG (TUE) 6 — 9 PM

BLUESOUP

HONGSIK KIM

JINSU HAN

GALLERY SU:

42 PALPAN-GIL, JONGNO-GU, SEOUL TUE - SAT 10 TO 6
INFO.GALLERYSU@GMAIL.COM WWW.GALLERYSU.NET

Exhibition Title: Ambivalently Yours

Artists: Jinsu Han / Hong Shik Kim / Bluesoup

Exhibition Period: 2019. 8. 09 – 9. 15

Opening Reception: 2019. 8. 13 (TUE) 6 – 9 PM

Press Conference: 2019. 8. 13 (TUE) 11 AM

Venue: GALLERY SU: | 42 Palpan-gil, Jongno-gu, Seoul

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Website: www.gallerysu.net

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AMBIVALENTLY YOURS

Modern men often feel estranged about their own existence between the dichotomy of culture-nature and virtual-real worlds. A man, him or herself, may be ambivalent by nature with aspects that do not easily come to light. We, situated within the boundaries across two ends of numerous gaps in life, are inevitably full of contradictions. GALLERY SU: presents <Ambivalently yours> from 9 Aug to 15 Sep with three artists Bluesoup Group, Jinsu Han, Hong Shik Kim, whose work deliberately presents paradoxes induced from bounding between two ends of dichotomous states.

Jinsu Han organizes space from objects found in everyday life that he arbitrarily collects by chance and shapes them apart from their original functions. The big machine you see as you enter the gallery is suspending a motor with brushes on the tip, which repeat the act of layering acrylic paint on a canvas while moving along the same orbit over and over (<Action Painting>). Introduced for the first time in Korea after the initial presentation in New York, the work will skillfully create a painting with a rigid kinematic simulation for the exhibition period. In <Liquid Memory>, Han recreates the landscape based on 'the bits of memories' of hanging out by river on a hot summer day during his childhood. The landscape by river is reproduced by the elaborate mix of various objects such as wood, rock, water, fish, and feather. The bubble machine on the 3rd floor with pink body <Camel Bird and Golden Egg> is a mechanic object in which small gears are turning in a steady speed and generate pink-colored bubbles, which somehow bring about the sense of nostalgia. In the space constructed by Han, the objects that dually operate in a simple mechanic algorithm and in an organic behavior are navigating restlessly.

Hong Shik Kim works with things that she contemplates wandering between a specific site and people from the perspective of the 'Flâneur'. By displacing the sense of physicality and light to be seen in sculptures into two-dimensional works, Kim brings about the sensational expansion. On the 1st floor of the gallery, the young ballerina at Orsay Museum has changed into a golden, glittering tutu and the scenery of museum with visitors taking photos and gold-framed artworks hanging is unfolding behind. The similar scenery of museum full of a crowd who comes to see infamous artworks scattered throughout the world continues onto the 2nd floor. And, the glamorous gold frames with embossed carving common in her works catch our eyes. On the one side, the works capture the scenes from the National Museum of Korea, the Ewha Womans University Museum, and Whanki Museum, and on the other side, the spectacle of the crowd from the Louvre Museum and Orsay Museum continues. The mediation of the gold frame emphasizes the duality in the 'museum' series where the image appropriated

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from the artist's eyes becomes the object for observance by other perspectives. In the corner of the exhibition space, the touch of the artist is hidden for us to soundly look into the self in the midst of a parade of spectacle. Stepping onto the 3rd floor, the images of red lipstick and the lips wearing it remind us of usual advertisement. The red lipstick has become a symbol of powerful femininity and sexuality. By proposing ad images with a different imagery, Hong Shik Kim reminds us of infinite possibilities of any image which had been long forgotten.

Bluesoup pulls our eyes to the virtual landscape that has nothing to do with the real world but seems real and make us get in the way within the dichotomous boundary. <Cascade> is a computer-generated waterfall that falls in stages down the dark, huge stairs in contrast to the characteristic of subject that is nature. The hyper-realistic cascade that looks more real than reality encroaches upon us with psychedelic background music. Though the waterfall in virtual and real world are opposing to each other in essence, we feel sensations that we feel in reality standing in front of digitalized waterfall that comes closer. Our feet are stepping on the ground; our consciousness is displaced inside the cascade, the world created by Bluesoup. However, the point that we cannot switch our perception from being visual and auditory to tactile makes us realize the paradox between virtual and real worlds, leading to a question toward the belief whether the reality is the way we perceive it. This work was first presented through the Film & Video sector of the Moscow Triennale, the first contemporary art Triennale in Russia held at the Garage Museum of Contemporary Art and received the Kandinsky Prize, the most prestigious contemporary art award in Russia.

Often, paradoxes impose more meanings and significance than truths without any doubt. Even if the gaps in our world are full of paradoxes, we may credit those paradoxes for enabling us to question the self, object, and the world we're living in and with. This exhibition seeks to explore how three different artistic languages of 2D, kinetic art, and video art manifest the dichotomy of life.

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<Artist Profile> **For detailed profile, please find the CV attached in the download link below.*

Jinsu Han

Jinsu Han is a multimedia artist from Seoul, Korea. He received his BFA and MFA from Hongik University, Seoul, Korea and also earned his another MFA in sculpture and A Edward L. Ryerson Fellowship at The School of the Art Institute of Chicago in 2007. Exploring poetic potentialities of routine days, Jinsu Han's practices give the space a meditative narrative about memories involved with educations and cultures. He exhibited his works at numerous galleries and museums in Korea include six solo shows, and selected for the memorial outdoor sculpture in The 2005 World Exposition, Aichi, Japan. He attended the artist-in-residency of triangle Art Association, NY in 2009.

For the past twenty years, Han has been inventing mechanized sculptures that are part Dada, part Steampunk. Each autonomous machine is programmed and designed to fulfill Han's single-minded goal: they endlessly play out the inescapable nature of change through their repetitive movement. Han believes, as Heraclitus did, that change is fundamental in the universe: All is Flux, Nothing is Stationary. Han's kinetic curiosities are little feats of engineering – exposed custom-cut brass bones and vein-like wires fused with everyday castaway junk, spare parts of old toys and antiques give his machines a crude, low-tech, incongruous attitude. Han bestows on some machines forms resembling birds or quadrupeds. With simple motors or pulley systems, they flap, gesticulate, bob or spurt – sometimes they break down and die, but Han considers the act of replacing batteries or mending broken connections gestures of importance.

Hong Shik Kim

Hong Shik Kim graduated from BFA and PhD in Painting and MFA in Painting and Printmaking from Ewha Women's University, Seoul. Kim participated in numerous exhibitions at Whanki Museum of Art, Can Foundation, Kumho Museum of Art, MMCA, Gyeonggi Museum of Art, Pohang City Museum of Art, and recently various international shows including Vatican Museum, Art Basel HK, Chicago Expo, etc. She lectures at Ewha Women's University, Chung Ang University, and Dankuk University. And, her work is part of collection at MMCA, SeMA, Gyeonggi Museum of Art, Busan Museum of Contemporary Art, Korean Catholic Museum, Paris Foreign Missions Society, etc.

Hong Shik Kim has pursued her career as an artist actively starting from the late 1990s by building prints of images from magazines and back-then media. The artist's interest in prints grew as she repeated her print productions and realized its potential to produce a myriad of expressions through different carving,

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density, and materials on print. From then on, Kim diversified the ingredients for her prints including aluminum and stainless steel, and presented prints not as a tool but as a finished work that combines both process and result. Her interest in medium and matter lead to the creation of Kim's very own medium, which is difficult to identify as either photo or print; hence she concludes as Synthetic Medium.

Bluesoup

The "Bluesoup" art group was formed in 1996 by three Moscow Architectural Institute graduates, Danil Lebedev, Aleksey Dobrov and Valery Patkonen. In 2002, the trio were joined by Aleksandr Lobanov before Patkonen left the group, in 2002. The group is actively presented throughout the art scenes including Guggenheim Museum in Spain, Moscow Biennale of Contemporary Art, the Modern City Foundation, XL Gallery in Moscow, Busan Biennale 2008, Art Basel, Frieze, etc. In 2007, their "Lake" video installation was awarded with the Innovation Prize as the best work of visual art of the year, while "Cascade" was shortlisted for the prestigious Russian contemporary art award, the Kandinsky Prize in 2016.

BlueSoup is an art collective laconic in its use of words, but vivid in terms of imagery. Their video works are made using 3D modelling and computer animation, giving them a lavish finish that tantalizes and seduces. The combination of animation, sound, and image sequencing provokes a growing anticipation and restlessness in the viewer. Without a clear narrative, their recent works often use monotonous landscapes with minimal action, giving their images time to have an effect. Concealed behind the work is the artists' clear understanding of how human consciousness works. Cascade (2016) is a five-minute animation composed of very few elements: a flight of stairs and a cascade of unidentifiable liquid running down the stairs, accompanied by an intense soundtrack. The water runs unnaturally slowly, highlighting the artificial environment and the long flight of stairs, whose monumentality is typical of a site of power. While the music progressively increases in tempo, the video ends with the water reaching the bottom of the stairs, threatening to drown the viewer. Although mesmerizing, this short episode, with its passive experience of impending danger, leaves a bitter aftertaste.

*Partly excerpted from Snejana Krasteva

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<GALLERY SU: Introduction>

GALLERY SU: was founded by Su-Hyun Kim who has been actively engaged with exhibition plans and management of Eastern contemporary Chinese artists at the center of art market in China since early 2000s.

Su-Hyun Kim, after she graduating from the Central Academy of Fine Arts with a Master's degree, worked as a curator of Culture Division of E-Land, Head Specialist in Seoul Auction and Director of ARARIO gallery in Beijing. She has also been actively involved in the Chinese art market for around 15 years. Currently, she has founded her own gallery in Seoul to represent contemporary Chinese artists as well as Korean/Western artists in Korea based on her experiences of rapid growing Chinese art scenes and global networking. GALLERY SU: will explore various possibilities and provide insights into long-term planning, promotion, collaboration with companies and art consulting for young contemporary Chinese artists in Korea. In particular, the gallery seeks to introduce next-generation Chinese artists in Korea as well as various artists abroad.

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<Materials for Download>

You may download high-res images of selected works for the exhibition and artist's CVs from the link below.

<https://www.dropbox.com/sh/enc5b8qyjej6k99/AACWVH3gdrIBxnquHDk0M3wa?dl=0>

Please specify the copyright information when using any image.

The images can be used only for promotion during the exhibition period and cannot be edited without prior consent with the gallery.

GALLERY SU:

<Artwork Images>



Bluesoup

Cascade (still cut from video)

2016

Video installation

05' 30"

Courtesy of the artist and GALLERY SU:

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Jinsu Han

Liquid Memory

2017

wood, thread, glycerin, dye, steel, fishing weight, ceramics, brass bell, brass cup, brass crab

Dimensions variable

Courtesy of the artist and GALLERY SU:

GALLERY SU:



Jinsu Han

Action Painting

2019

action painting machine, canvas, acrylic, brush

Dimensions variable

Courtesy of the artist and GALLERY SU:

GALLERY SU:



Jinsu Han

Rain

2019

Acrylic on canvas

Dimensions variable

Courtesy of the artist and GALLERY SU:

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Jinsu Han

Summer Water

acrylic on canvas

38x45cm

2019

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Jinsu Han

Camel-Bird and Golden Egg

2018

Brass , copper, glass, plastic, air pump, artificial hair

30x15x36cm

Courtesy of the artist and GALLERY SU:

GALLERY SU:



Jinsu Han

A Future Memory

2019

Found objects, LED, glass, plastic, circuit board

12x14x16cm

Courtesy of the artist and GALLERY SU:

GALLERY SU:



Jinsu Han

Plug Tree

2016

plug

12x14x16cm

Courtesy of the artist and GALLERY SU:

GALLERY SU:



Hong Shik Kim

Orsay_Little Dancer

2017-18 / 2019

Painted Ink & Silkscreen on Embossed Stainless steel

143x99cm

Courtesy of the artist and GALLERY SU:

GALLERY SU:



Hong Shik Kim

Flaneur in Museum_Louvre

2016-2017

Painted Ink & Silkscreen on Embossed Stainless steel

150x118cm

Courtesy of the artist and GALLERY SU:

GALLERY SU:



Hong Shik Kim

Flaneur in Museum_Louvre

2016-2017

Painted Ink & Silkscreen on Embossed Stainless steel

150x118cm

Courtesy of the artist and GALLERY SU:

GALLERY SU:



Hong Shik Kim

Louvr_Napoleon's coronation

2016-2017 / 2019

Painted Ink & Silkscreen on Embossed Stainless steel

145x105cm

Courtesy of the artist and GALLERY SU:

GALLERY SU:



Hong Shik Kim

대화

2017

Painted Ink & Silkscreen on Embossed Stainless steel

143x98cm

Courtesy of the artist and GALLERY SU:

GALLERY SU:



Hong Shik Kim

Dialogue

2017

Painted Ink & Silkscreen on Embossed Stainless steel

100x145cm

Courtesy of the artist and GALLERY SU:

GALLERY SU:



Hong Shik Kim

산책자 미술관에 가다_환기미술관

2017

Painted Ink & Silkscreen on Embossed Stainless steel

106x71cm

Courtesy of the artist and GALLERY SU:

GALLERY SU:



Hong Shik Kim

Dialogue

2015-17

Painted Ink & Silkscreen on Embossed Stainless steel

127x83cm

Courtesy of the artist and GALLERY SU:

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Hong Shik Kim

대화

2017

Painted Ink & Silkscreen on Embossed Stainless steel

105x140cm

Courtesy of the artist and GALLERY SU:

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Hong Shik Kim

NY In the Blue

2017

Painted Ink & Silkscreen on Embossed Stainless steel

56x76cm

Courtesy of the artist and GALLERY SU: