

DIG AROUND IN EMPTY POCKET

Gallery Kiche hosts Artist Park Noh Wan's third solo exhibition, Dig Around in Empty Pocket. Through the works shown in this exhibition, the artist further develops his artist practice of capturing small objects around him in photographs, transferring them onto the canvas, and repeatedly smudging them to materialize his unique painterly expressions and textures. The phrase "Digging around," meaning to scrape and turn upside down, scatter or toss around, runs throughout the exhibition. Rather than focusing on the origin or narrative of the often overlooked objects such as a pair of worn walkers, broken umbrella, leaflet, and church towel that have been kept for a long time without being thrown away, the 18 new works center around the method they are drawn itself.

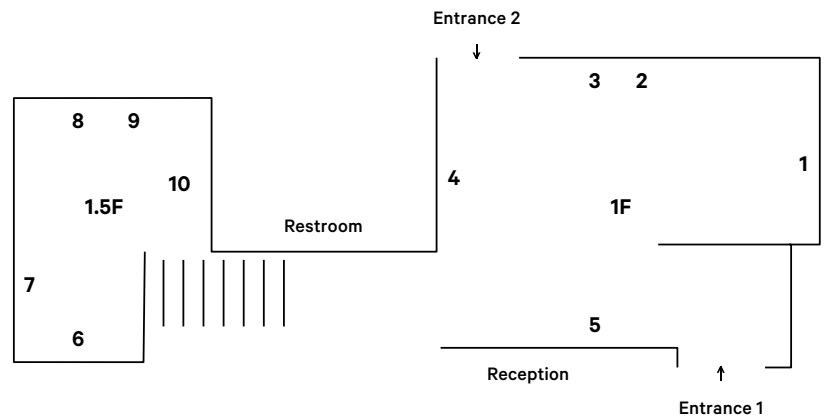
Consider the specific method: the artist first paints a white undercoat composed of a rubber solution (made by mixing arabic gum powder, watercolor binder, water, paint, and ethanol for drying), then repeats the process of reconstructing and deconstructing the drawn figures. In this process, Park continues to thin the painting with water and scrapes the surface with a brush roller, spatula or his fingertips. In the 3-meter high work, *Huge Towel*, the figures have faded, and the work becomes a full-scale abstract painting. *Dried Carrots and Cabbage Leaves* also clearly starts from a definite shape and form of a still life painting but arrives at a mix of fluctuating colors on a smooth, thin canvas (despite the numerous traces of brushstrokes). The series *Towel No.1, 2, 3* and *Part of Church Flyers No.1, 2, 3*, on the other hand, reflect the artist's attempt to explore the distance between the object and himself in his methodology.

In many ways, Dig Around in Empty Pocket is a symbolic expression of Park's selection of pictorial subjects and methodologies in treating them. If the "painterly differentiation" currently available is choosing and materializing the artist's unique methodology within the various requirements of painting, it is there that we find the reason to look into Park's exhibition a little more carefully.

Park Noh Wan (b.1987) graduated from the Department of Painting at Hongik University and completed a master's degree at the Department of Fine Arts at Seoul National University of Science and Technology. He has had his solo exhibitions at SpaceWillingNDealing (2021, Seoul), Dimension Variable (2018, Seoul) as well as group exhibitions at Gallery Kiche (2021, Seoul), ONE AND J. Gallery (2020, Seoul), WillingNDealing (2020, Seoul), Gallery SP (2019, Seoul), Uhjuhdah Gallery 2 (2019, Seoul), etc.

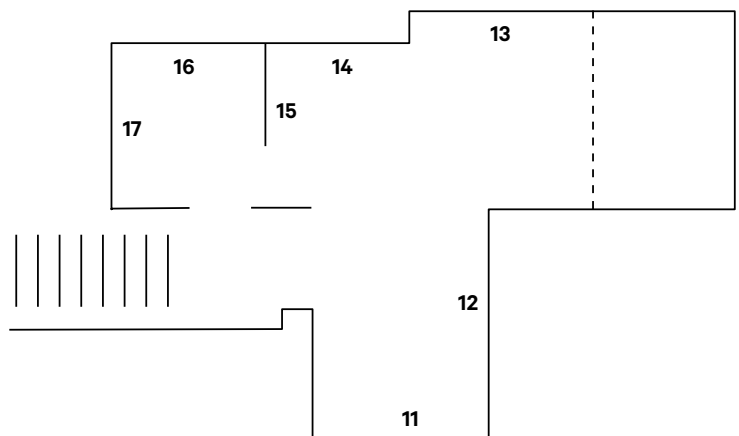
1F & 1.5F

- 1 *Huge towel*, 2022, Watercolor, gum arabic on canvas, 290.9 x 251cm
- 2 *Images about stem cells No.2*, 2022, Watercolor on canvas, 116.8 x 91 cm
- 3 *Images about stem cells No.1*, 2022, Watercolor on canvas, 116.8 x 91 cm
- 4 *Umbrella*, 2022, Watercolor on canvas, 130 x 130 cm
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2F

- 11 *Ice cream promotion balloon*, 2022, Watercolor on canvas, 146 x 97 cm
- 12 *Dried carrots and cabbage leaves*, 2022, Watercolor on canvas, 112 x 145 cm
- 13 *Pig doll, scissors and pot holder*, 2022, Watercolor on canvas, 150 x 150 cm
- 14 *Untitled*, 2022, Watercolor on canvas, 91 x 65 cm
- 15 *Sokcho motel entrance*, 2022, Watercolor on canvas, 91 x 73 cm
- 16 *Untitled*, 2022, Watercolor on canvas, 91 x 73 cm
- 17 *Untitled*, 2022, Watercolor on canvas, 116.8 x 91 cm



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텅 빈 주머니를 헤집기

기체는 박노완 작가의 세 번째 개인전 텅 빈 주머니를 헤집기전을 갖는다. 주변의 사소한 대상들을 사진으로 수집해 캔버스에 옮겨 그리고, 몽개기를 반복하며 작가 특유의 회화적 표면, 질감을 구현해온 그간의 작업방식을 더욱 심화한다. 긁어 파서 뒤집어 흘거나 또는 이리저리 젖혀거나 뒤적이는 것을 뜻하는 ‘헤집기’라는 말은 전시 전반에 걸쳐 연관된다. 버리지 못하고 오래 보관하고 있는 헤진 워커, 망가진 우산, 전단지, 교회 수건 등 보잘것없는 물건들을 그리되, 그것의 출처나 서사를 드러내기 보다 그려지는 방식 자체에 무게를 두고 작업한 신작 회화 18여점을 선보인다.

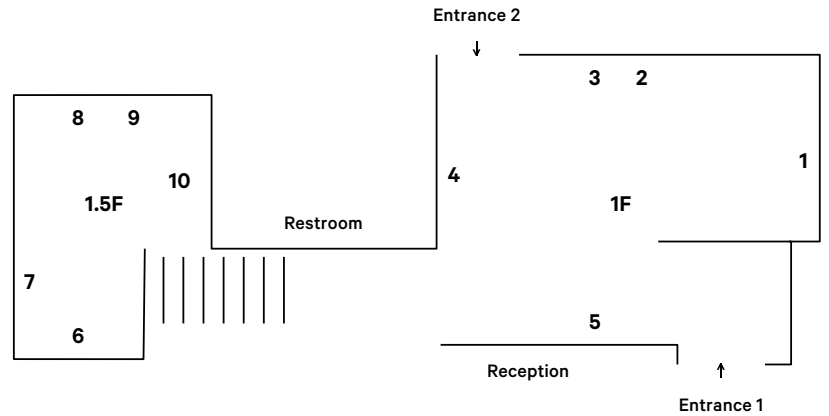
구체적인 작업방식을 살펴보면, 먼저 작가는 고무액(아라비아 고무 가루, 수채용 바인더, 물, 물감, 건조용 에탄올을 섞어 만든)으로 흰색 밑칠을 하고, 형상을 재구성해 그린 후 몽개기를 반복한다. 이 과정에서 물로 농도를 열게 하거나 붓roller, 주걱, 손끝으로 표면을 헤집어가며 화면을 완성한다. 높이 3미터에 이르는 작품 <큰 수건>은 이미지의 형상은 흩어지고, 전면 추상화처럼 보인다. <말린 당근과 배춧잎> 역시 분명 특정한 형상과 정물의 형식에서 출발하고 있지만, (무수한 붓의 흔적에도 불구하고) 그 끝은 색의 출렁거림과 매끄럽고 얇은 화면으로 갈무리돼 있다. 연작으로 작업된 <교회 전단지 부분 no.1, 2, 3>, <수건 no.1, 2, 3>은 한 편으로 작업방식에서 대상과의 거리를 어떻게 선택할 것인지 뜯어 살피고자 하는 작가의 의도를 반영한다.

텅 빈 주머니를 헤집기는 여러 측면에서 박노완 작가의 회화적 대상 선택과 그것을 다루는 방법론에 대한 상징적 표현이다. 현재 시점에서 가능한 ‘회화적 차별성’이란 이미 준비한 회화의 다종다양한 요건들 안에서 자신만의 방법론을 선택하고 채화하는 것이라고 한다면, 박노완 작가의 이번 전시를 좀 더 깊이 들여다봐야 할 이유도 바로 거기에 있다.

박노완(b.1987)은 홍익대학교 회화과를 졸업하고, 서울과학기술대학교 조형예술학과 대학원을 수료했다. 스페이스 윌링앤딜링(2021, 서울), 공간가변크기(2018, 서울)에서 개인전을 가졌고, 주요 단체전으로 갤러리 기체(2021, 서울), 원앤제이갤러리(2020, 서울), 윌링앤딜링(2020, 서울), 갤러리 SP(2019, 서울), 어쩌다갤러리2(2019, 서울) 등이 있다.

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