

2022.06.29—07.30

Press Release

Gallery Baton is pleased to announce, 《**What? In My Back Yard?!**》, a solo exhibition by **Bae Yoon Hwan** (b.1983) from the 29th of June to the 30th of July. Bae Yoon Hwan, who has been moving toward a new level of his own practice exploring the identity and possibility of painting by presenting figures and experiences acquired from various sources into pictorial storytelling, features new paintings made over past years through his second solo exhibition at Galley Baton.

Considering the current artistic process, Bae Yoon Hwan, who is in his early 40s, seems to be somewhere in the middle of his journey to devote himself and achievements as an artist. However, those who have seen his thirties closely also remember his manner of bold, imposing and experimental striving to probe the limits of his physical strength and spirit at every moment, and the results. In *Road to Studio B* (2018), a commission of the Seoul Museum of Art (SeMA), is a stop motion animated video that combines drawing, small-scale installation and clay of 11:40 duration. Bae finished this work by himself, dedicating more than half a year alone, encompassing drawings, sculpture, painting and filming each cut to create the video. In addition to the appreciation of watching the unpredictable storytelling of various groups, it invites viewers to feel fascination of the desire for the aesthetic pursuit as an artist and his dedication to feature his hybrid practice.



Bae Yoon Hwan
Road to Studio B
2018
single channel video, stop motion animation
11 min 40 sec

Viewing Link: <https://vimeo.com/330703658/5958f87e51>

Prior to that, it is necessary to highlight the exhibition of Insa Art Space (2014), which is the beginning of establishing Bae's artistic practice in the same context. *WAS IT A CAT I SAW* (2014) is a large-scale painting with a width of 50 meters, 2.2 meters high. (Considering its massive scale, it is one of masterpieces in the history of modern Korean art.) The work, which was completed by repeatedly spreading it out in meters in a tiny studio, was presented fully filled the wall of the exhibition space of a single level and more than half of the painting were still wrapped in a roll. Apart from its overwhelming size, the 50-meter masterpiece brought viewers an idea of his persistence as an artist in details and also introduced the massive world of his imagination as a source of creation.



Bae Yoon Hwan
WAS IT A CAT I SAW?
2014
acrylic, oil pastel on canvas
210 x 5000 cm (each 210 x 2500 cm, 2 parts)

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Bae kept an experimental spirit in the age of mass media, identified the meaning of each incidents and images that had been exposed to him indefinitely, and devoted himself to selective collection. This exhibition is the mark of recent attempts to build a refined collective narration on the canvas. Referencing the NIMBY phenomenon, the exhibition title, "**What? In My Back Yard?!**" is an exclamation that reflects one of the characteristics of modern society, which reminds us that the works presented in this exhibition issues social incidents or global phenomena. However, scenes featuring personified animals and depicting them humorously are designed to lower the seriousness of veiled references in the painting could give, or to keep universal pictorial purity against them. Bae's skillful technique of finely placing the necessary images and narratives under the layout and shade of each paintings provides a place where engaged themes could coexist secretly on the behind of the work, which is seemingly Aesop-style presentation.

In the work of *Lullaby for Fangs* (2022), tired-looking wolf and ridiculously dressed busy rabbits, reveals the other side of animals population control in the United States and Australia. Rabbits, who have flourished in Australia under more than a hundred-year population control policy, helping wolf by consulting their own manners are vividly expressed are in colors as the wolf has suddenly become the official target of the U.S. government. Through the dramatic contrast between rabbits on rocks crossing the canvas diagonally and wolf curled up to sleep at the bottom left side, it indirectly shows that the progress of incidents over different spans of time and spaces goes against the ecological hierarchy of the two and implies their new relationship.





Bae Yoon Hwan
Lullaby for Fangs, 2022
acrylic on canvas, 97 x 162.2 cm

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Bae Yoon Hwan received a BFA from Seowon University and an MFA at Kyungwon University. He was on the shortlist of the 36th JoongAng Competition Grand Prix. He has held solo exhibitions at Doosan Gallery New York (2018), Space Mom (2014), Insa Art Space (2014). Bae has also included in group exhibitions at SeMA (2022, 2018), Geumcheon Foundation for Arts and Culture (2021), Gyeonggi Museum of Modern Art (2019), Jeju Museum of Art (2019). He was selected as a resident artist of National Museum of Modern and Contemporary Art, Korea (MMCA), Doosan Gallery New York, SeMA Nanji residency. His works are in the collections of MMCA, SeMA, Museum of Contemporary Art Busan, Cheongju Museum of Art in Korea.

Listed below are new works that will be presented at the exhibition.

No.	Image	Description
1		Bae Yoon Hwan Lime Orange Tree in My Rye Field 2022 acrylic on canvas 72.7 x 145.4 cm overall 72.7 x 72.7 cm each, 2 pieces
2		Bae Yoon Hwan 24/7 Arctic Mart is Closing Soon! 2022 oil, acrylic on canvas 80 x 117 cm

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Bae Yoon Hwan
Spaceship Cook
2022
acrylic on canvas
41 x 53 cm

4



Bae Yoon Hwan
MAMA WOOOO
2022
acrylic on canvas
112.2 x 162.2 cm

5



Bae Yoon Hwan
Chuckle Cracking Sea Ice
2022
paint on canvas
33.5 x 24 cm