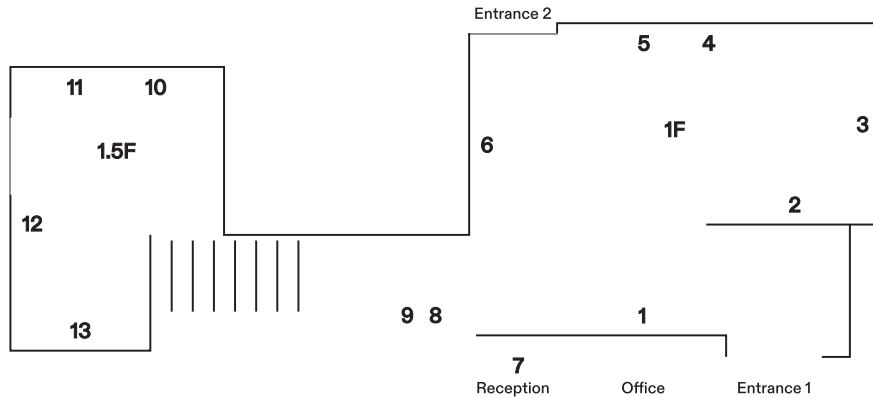
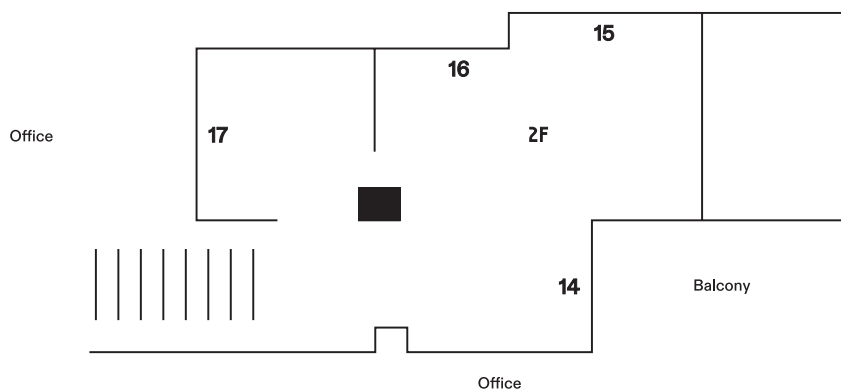


1F



1. HaSeulLin Jeong, *Napkin Fold_Pink Stripe*, 2024, Acrylic and oil on canvas, 91 × 91 cm
2. Hannah Hyun Jeong, *Candid Memories*, 2022, Oil on canvas, 23 × 28 cm
3. Hannah Hyun Jeong, *Open The Lights And You Won't See Me*, 2022, Oil on canvas, 140 × 125 cm
4. Hannah Hyun Jeong, *Two Forks On Mirror*, 2022, Oil on canvas, 45 × 45 cm, 30 × 30 cm
5. Hannah Hyun Jeong, *Vending Machine*, 2024, Oil on canvas, 45 × 52 cm
6. Hannah Hyun Jeong, *I Share My Heart With You*, 2024, Oil on canvas, 110 × 160 cm
7. Hannah Hyun Jeong, *With You, The Sky is Warm*, 2022, Oil on canvas, 50 × 55 cm
8. Hannah Hyun Jeong, *Destination From The Notes*, 2024, Oil on canvas, 45 × 45 cm
9. Hannah Hyun Jeong, *The Start Of The Note*, 2024, Oil on canvas, 30 × 30 cm
10. HaSeulLin Jeong, *Napkin Fold_Grape*, 2024, Acrylic and oil on canvas, 91 × 91 cm
11. HaSeulLin Jeong, *Napkin Fold_Clover*, 2024, Acrylic and oil on canvas, 91 × 91 cm
12. HaSeulLin Jeong, *Napkin Fold_Blue Cheese*, 2024, Acrylic and oil on canvas, 65 × 53 cm
13. HaSeulLin Jeong, *Rhubarb Pie_1*, 2024, Acrylic and oil on canvas, 60 × 50 cm

2F



14. Arang Choi, *Obsidian Jar*, 2024, Oil on canvas, 100 × 90 cm
15. Arang Choi, *Granfiniland*, 2023, Oil on canvas, 170 × 150 cm
16. Arang Choi, *Sticky Fog*, 2024, Oil on canvas, 50 × 40 cm
17. Arang Choi, *Muscari neglectum*, 2023, Oil on canvas, 150 × 130 cm

"The finest qualities of our nature, like the bloom on fruits, can be preserved only by the most delicate handling." 『Walden, or Life in the Woods』, Henry David Thoreau

When both sunlight and humidity have ripened this summer, KICHE presents *POWDER*, an exhibition introducing three artists: HaSeullin Jeong, Hannah Hyun Jeong, and Arang Choi. "Powder," meaning "fine, dry particles" or "something unique," takes reference from the above quote found at the beginning of Henry David Thoreau's book, *Walden*. The book is an essay of the philosopher's records of the two years spent on a lakeside in the woods in search of the essence of life. Thoreau takes it upon himself to live with minimal expenses and possessions, and while being in the midst of nature alone, he records what he encounters every day - morning, day, and night. Surrounded only by nature, he drastically simplifies his life and constantly examines his ego or the hidden gist of life. In the early works, the artists reveal their unique interests and expression methods in detail, like the white powder on ripening grapes. Similarly, *POWDER* introduces the three artists who are now starting their artistic journeys and presents their works that translate their inner worldviews and experiences into unique tastes and scents that come to fruition.

Working with the question "What can a painting that is between image and material do?" HaSeullin Jeong is interested in paintings that allow the viewer to infer the invisible working processes of a completed work. At the same time, she also continues her formative experiments with non-traditional media outside of painting, such as ceramics, illustrations (embroidery designs), and cooking. As a result, the artist cooks by creating her own recipe using the ingredients and conditions of painting, decorates the table, and presents her work as if she is preparing a meal. To her, the canvas is a space where work is done, a medium that connects the past and the present, art and daily life, and herself and others. At the same time, it is also a platform to find the (material) balance in its taste by creating layers and harmony with various painting materials and conditions such as color, brush strokes, and patterns.

Hannah Hyun Jeong projects the spectrum of emotions entangled in experiences and memories latent in the unconscious into misty and symbolic moments, as if walking on a dreamlike road. The artist's personal, intimate childhood experiences form the basis of the narrative and tone of the staged scenes. Fairytale-like "innocence" and "wonder" seep through her works. To this effect, the artist gives imaginary animals and plants, as well as common objects and places such as vending machines, fruit, flashlights, mirrors, beads, ships, letters, etc., intentional typicality. In a sense, this reflects the artist's intention to portray subjective thoughts and archetypal emotions such as joy, sadness, anxiety, loss, longing, and anger through symbolic

gestures and portrayals that transcend cultural or linguistic differences as done in pantomime that requires eliminating the unnecessary as much as possible.

Arang Choi uses animism, an idea that not only living things such as animals and plants but also places and objects have their own spiritual essence, as the basis for her work. She captures our general understanding of existence through paintings that intersect unfamiliarity and empathy and questions our knowledge and perception. She mainly records rare animals and plants that she comes across in documentaries of nature or walks, using photos or drawings and captures them in her work. Based on these, the artist creates a dreamlike stage where things that can be defined and things that cannot be defined can mysteriously coexist by giving them their own physical laws, vegetation, and climate. And on this stage, "Emulb," a mixed-shaped life form named after the German word for flower, "blume" written backwards, repeatedly appears while changing its form. This heterogeneous configuration, anthropomorphized and endowed with mystery, possesses the properties of gas and liquid at the same time, and is an entity that constitutes both a part and the whole. In other words, her world is not fixed in one quality or shape but constantly flows.

I cannot take on people who are not me, and it's difficult to continue taking on things that are not me. The work's evolution is influenced by the environment, but it all starts with the artists themselves. The three artists are reconstructing the world with their unique narratives and methods of expression.