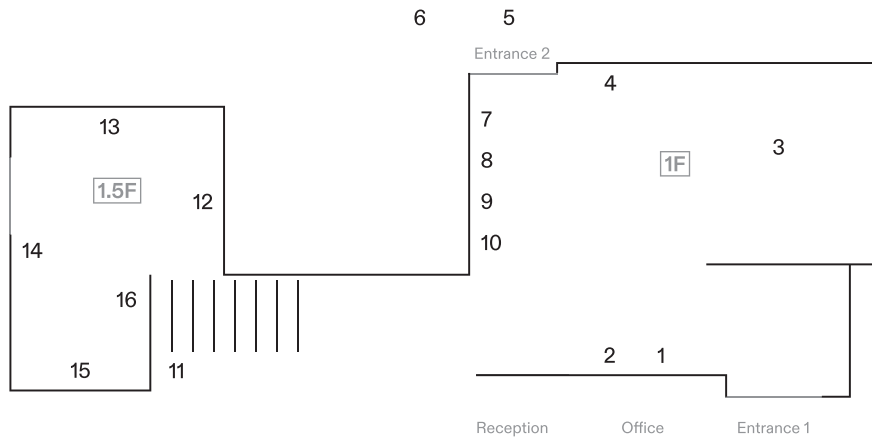
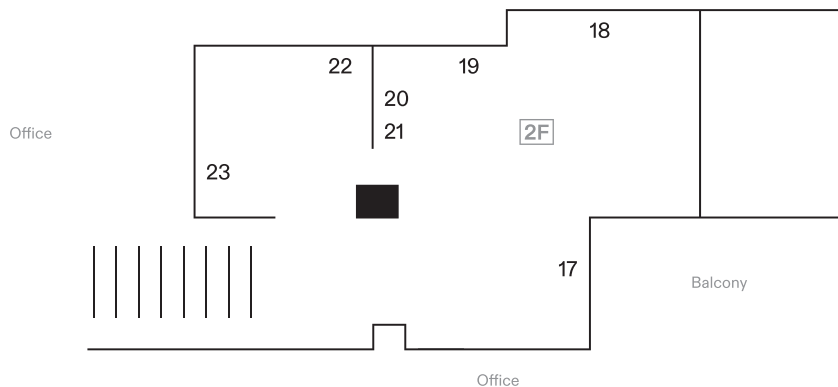


1F



1. Erlend Peder KVAM, *Tired Stick*, 2024, Watercolor and ink on paper, Paper: 31 × 41 cm, Frame: 40 × 50 cm
2. Erlend Peder KVAM, *Nope*, 2024, Watercolor and ink on paper, Paper: 31 × 41 cm, Frame: 40 × 50 cm
3. Hyeeyeon SEO, *Doong-doong Land*, 2021-24, Ceramics, jesmonite, cement, silicone, plaster, 3D filament, resin, paraffin wax, copper, silver plated on brass, clay, epoxy putty, aluminum pipe, wire, latex, silver foil, found objects, video playback on wood base, 3000 × 1220 × 70 cm
4. Hyeeyeon SEO, *Jelly Reorder (2016)*, 2024, Print, walnut frame, 48.5 × 17.5 × 2.5 cm, Edition 1 of 2
5. Hyeeyeon SEO, *"I taste delicious"*, 2024, Jesmonite on cement base, pigment, metal leaf, 40 × 26 × 21 cm, Edition 3 of 5
6. Hyeeyeon SEO, *Trap*, 2024, Bronze, 24 × 22.5 × 9 cm
7. Erlend Peder KVAM, *Not What It Seems*, 2024, Watercolor and ink on paper, Paper: 31 × 41 cm, Frame: 40 × 50 cm
8. Erlend Peder KVAM, *That Little Stripe Person*, 2024, Watercolor and ink on paper, Paper: 31 × 41 cm, Frame: 40 × 50 cm
9. Erlend Peder KVAM, *Some Benefits*, 2024, Watercolor and ink on paper, Paper: 31 × 41 cm, Frame: 40 × 50 cm
10. Erlend Peder KVAM, *Very Entertained*, 2024, Watercolor and ink on paper, Paper: 31 × 41 cm, Frame: 40 × 50 cm
11. Kyuhyun KIM, *Walks 06 December (Clara Zetkin Park, Leipzig)*, 2024, Watercolor and ink on paper, Paper: 21 × 29.7 cm, Frame: 27.5 × 36.5 cm
12. Kyuhyun KIM, *Walks (Elster)*, 2024, Oil on canvas, 100 × 80 cm
13. Kyuhyun KIM, *Atelier Walks (Elster)*, 2024, Oil on canvas, 130 × 130 cm
14. Kyuhyun KIM, *Walks 05 December (Clara Zetkin Park, Leipzig)*, 2024, Watercolor and ink on paper, Paper: 21 × 29.7 cm, Frame: 27.5 × 36.5 cm
15. Kyuhyun KIM, *Watering a Flower in the Atelier*, 2024, Oil on canvas, 130 × 135 cm
16. Kyuhyun KIM, *Maebulmaehyang (梅不賣香)*, 2024, Watercolor on paper, Paper: 21 × 29.7 cm, Frame: 27.5 × 36.5 cm

2F



17. Seokwoo NAM, *Atlas*, 2022, Oil on canvas, 90.9 × 72.7 cm
18. Seokwoo NAM, *Between Optimism and Discouragement*, 2024, Oil on canvas, 193.9 × 130.3 cm
19. Seokwoo NAM, *This Way*, 2024, Oil on canvas, 72.7 × 60.6 cm
20. Seokwoo NAM, *Caring*, 2024, Oil on canvas, 22.7 × 15.8 cm
21. Seokwoo NAM, *Ouroboros*, 2024, Oil on canvas, 22.7 × 15.8 cm
22. Seokwoo NAM, *Frame*, 2024, Oil on canvas, 53 × 33.4 cm
23. Seokwoo NAM, *A Myth of Horns and Holes*, 2024, Oil on canvas, 193.9 × 130.3 cm

4'34"**2025.01.09 – 02.01**

KICHE hosts the first exhibition of the year from January 9th to February 1st, a four-person exhibition entitled *4'34"* by artists Kyuhyun KIM, Seokwoo NAM, Hyecheon SEO, and Erlend Peder KVAM.

4'34" begins with John Cage's composition *4'33"*, which is played with an absence of playing. Like this instrumental piece that reveals things that are always around but are not recognized in a short "silence," the four artists in this exhibition see familiar and universal objects around them through their unique perspectives and unfold the intimate world beneath the surface.

For **Kyuhyun KIM**, "drawing" is primarily a process of "selecting" and "interpreting" the meaning and sensual properties of an encountered object and translating it into the material language of painting. He focuses on experiences and senses that can only be expressed in the language of painting, not photographs or videos. Using the trompe-l'œil technique that creates optical illusions, he effectively visualizes the artistic process and space. He crosses the boundaries between two and three-dimensional, representation and interpretation, and merges reality and virtual. As such, he gathers together paintings' different ways of operation and closely explores their potential for expansion. Transferring landscape drawings drawn on a walk onto the canvas, *Atelier Walks (Elster)* (2024) depicts "drawn space" and "real space" in divided canvas with multiple overlapping intersections. The artistic process bears the question of how drawings can become real objects in themselves. In other words, it is a process of exploring whether it is possible to transform the multi-layered perception and experience of the subject into another sense while continuing to allow the experience that requires physical texture and depth of a painting.

Seokwoo NAM deals with the relationship between images and narratives. He gets his motifs from personal experiences, myths, novels, and poetry mixed in memories. He arranges different times and places, people, and scenes in one frame and examines the interactions they create through their connections. In particular, the artist composes each dramatic scene and invites imagination by having the characters take certain actions or poses like actors on a stage. In his recent work, the artist uses "preservation" and "storage" as keywords and focuses on the organic dynamic of a narrative by narrowing the scope of the work to the "relationship between images and narratives" itself, using "earthenware jars" as the main object. Although each scene seems complete and independent, it is never confirmed as a single story. Moreover, the figures frequently appearing in works such as *A Myth of Horns and Holes* (2024) and *Frame* (2024) that weave or brush on the canvas suggest that the artist's daily thoughts or emotions are projected onto the canvas.

By focusing on the body as a material and its act of decomposition, **Hyecheon SEO** continues the reflection on the question, "How can we recognize our own bodies?" She perceives the "body" as no different from any objects that make up the universe. Therefore, for the artist, the ribs are not to be simply represented, but a visual medium (as a bodily image) that allows us to sense the material and operating methods of the world that compose us. In this context, *Doong-doong Land* (2024) reexamines the scattered body image from the present. She collected irregular body fragments such as ribs, knees, and toes made with various techniques such as wire, 3D printing, and negative casting, and rearranged them in a horizontal space. For the artist, the work is not just about creating fragmentary images as sculptures but also about playing with discovery of the possibility of connecting

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the collected fragments and observing their “sculptural state.” Ultimately, it is a stage to contemplate the body, its essential properties and infinity of the space, with its scattered but connected fragments.

Erlend Peder KVAM is inspired by the strikingly unconventional symbols and logic that often appear in artworks and has been contemplating his unique narrative drawing that breaks away from today’s standardized visual language. To do so, he creates his own images and gives each character a story. The *Scriber Stories* series clearly shows his character-driven, non-representational world. This series of watercolor and ink drawings that takes its title from the engraving machine adopts the one-panel comic format and is composed of a single independent story in a consistent size ratio. In his drawings, language is an important element. The text, which is compressed and blunt like a one-sentence poem, cleverly moves between irony and futility. Words or thought bubbles that appear from various parts of the character’s body become a window that allows us to reflect on the self and to explore childlike curiosity, existential fears, and desires.