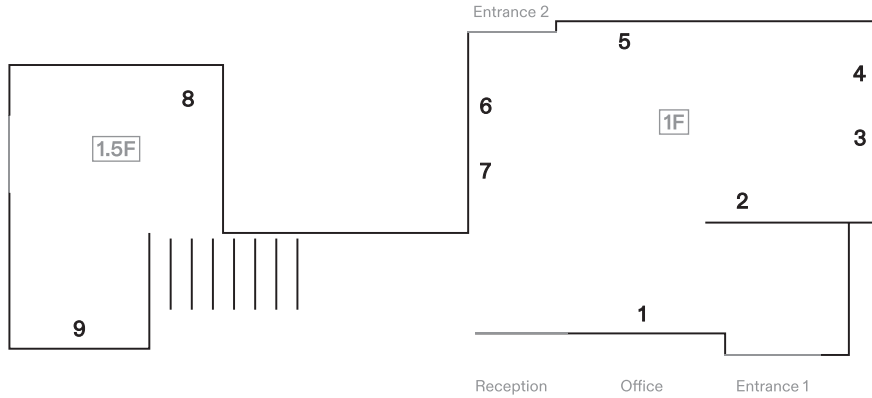


Floating Spores

25. 02. 18 유화수 Hwasoo YOO
 - 03. 15 이승애 Seung Ae LEE
 박성소영 So Young PARK

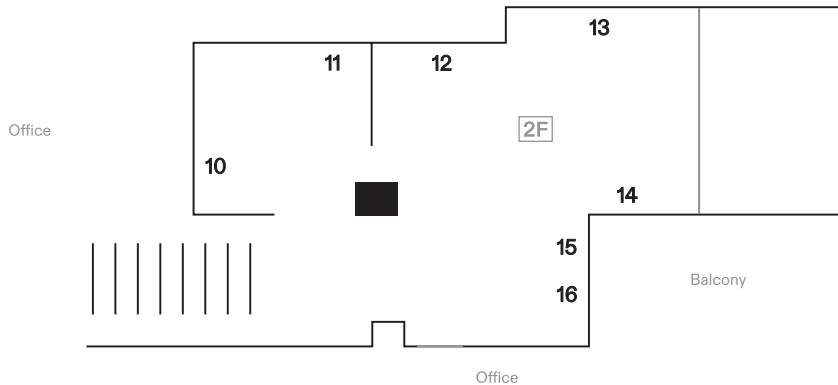
KICHE

1F



1. Seung Ae LEE, *Hunter's Legacy VI*, 2025, Graphite on paper board, 54.5×39.4cm
2. Hwasoo Yoo, *Roadside Tree*, 2025, Roadside tree, steel, vibration motor, motion sensors, 3×3×4m
3. Seung Ae LEE, *Hunter's Legacy III*, 2025, Graphite on paper board, 109×78.8cm
4. Seung Ae LEE, *Hunter's Legacy II*, 2025, Graphite on paper board, 109×78.8cm
5. Seung Ae LEE, *Hunter's Legacy I*, 2025, Graphite on paper board, 109×78.8cm
6. Seung Ae LEE, *Hunter's Legacy*, 2025, Single-channel 4K video (Graphite, paper), 00'59" Continuous loop
7. Seung Ae LEE, *Hunter's Legacy V*, 2025, Graphite on paper board, 54.5×39.4cm
8. Hwasoo Yoo, *Eco Metro Palace -Ginkgo-*, 2024, Ginkgo, 580×550×1750mm
9. Hwasoo Yoo, *Natural Death*, 2025, Mushrooms on dead tree, smart farm system, LED, brick, Dimension variable

2F



10. So Young PARK, *Appear Disappear*, 2022-23, Mixed media on canvas, 180×140cm
11. So Young PARK, *Mermaid*, 2023, Mixed media on canvas, 50×40cm
12. So Young PARK, *Waterfall*, 2024, Mixed media on canvas, 91×73cm
13. So Young PARK, *CHEON SAN SU MONG*, 2024, Oil on canvas, 89×130cm
14. So Young PARK, *Red cheeks*, 2024, Oil on canvas, 50×40cm
15. So Young PARK, *Dark clouds*, 2024, Oil on canvas, 50×40cm
16. So Young PARK, *Moonfall*, 2023, Mixed media on canvas, 53×41cm

Floating Spores

2025.02.18-03.15

Even the rock-hard and vividly defined surface of a phenomenon or situation, or the physically fixed boundaries of a frame, become blurred like a faint mist when broken down to the smallest, indivisible particle unit. It is an end and a beginning, a part and a whole. 《Floating Spores》 features three artists—Hwasoo YOO, Seung Ae LEE, and So Young PARK—who explore and practice their work within their distinct and solid perspectives, dealing with 'what is both there and not there, absent yet existing.' What stands out in their work is the way they reflect their condensed perspectives on perceiving their surroundings and forming relationships. They deepen their multidimensional imagination—capable of transcending the visible and sensory space-time of what we call civilization or reality—while simultaneously striving to maintain aesthetic balance. Thus, the formal approaches and persistent material investigations pursued by the three artists serve as counterweight, sustaining the tight aesthetic tension within their works.

So Young PARK

So Young Park uses imaginary animals such as dragons and mermaids, or grand and mysterious landscapes that remind us of the primordial times such as Machu Picchu and the Ancient Tea Route as the starting point of a timeless canvas. This is not a symbolic display of the beauty of the landscape, but rather a performative reflection on something original before civilization (or after civilization has disappeared). It also hints at the fact that the direction of the artist's work does not stop at surrealism that evades the present or a simple return to nature. The metallic colors used in all of her works emphasize a futuristic aesthetic, while they create a unique hue (reminiscent of that of hanbok) when combined with primary colors, adding depth and creating harmony. As she piles up short brushstrokes, the details of the subject gradually disappear into the abstract landscape, and eventually the genesis beyond is revealed.

Hwasoo YOO

Hwasoo Yoo observes the complex and sophisticated ways in which humans intervene in and relate to their surroundings through their long-standing obsession with the advancement of scientific and technological means. He collects abandoned natural and artificial objects such as cut tree stumps and road curbs on the outskirts of cities, and then turns them into installation sculptures by adding simple mechanical devices, or transforms a part of a tree into a decorative monument by cutting it with a Computer Numerical Control (CNC) machine. His new work,

Natural Death, is a work that connects the dead and the living by cutting down a rotten tree that has become a habitat for oyster mushrooms and putting it in a smart farm system with temperature and humidity sensors. The artificial combination and one-dimensional triangle structure placed in a dark space concisely compresses the complex relationships. It is a morpheme similar to the state of chaos that gives life to unexpected ramifications by persistently repeating "destruction" and "creation."

Seung Ae LEE

Seung Ae Lee focuses on immaterial phenomena, souls, and collective emotions. To reach beyond the surface, she uses monochrome rubbings and drawings that focus on the properties of graphite. She collects rubbings whenever she has the chance and then adds to them or cuts and pastes drawings on them, depending on the work. In this exhibition, she introduces the *Hunter's Legacy* series, which is inspired by Siberian folktales that hold the cyclical worldview of Northeast Asia. Oral tales from the Siberian region collected through various routes are layered on carpet patterns and wood grains that she created. In particular, the rubbings of the carpets she inherited from her new home in London allow us to sense the traces of time or civilization while forming a unified composition with various natural elements added, mixed and erased. And therein lies the artist's unwavering gesture, following the branches of the reductive story that encompasses plants and animals, inferring between the lines and enlivening imagination to give it a specific form and narrative.