

Ping* is an empty signal. Carrying no meaning, it is an a priori tapping that tests whether a relation can be established at all. Opening its 2026 program, Gallery Kiche presents *Ping*, a two-person exhibition by Seokwoo Nam and Sihyeon Lee. Instead of positioning painting as a means of statement or assertion, the exhibition approaches it as an act that sounds out how a relation to the world might remain open. What ping evokes is not the production of meaning, but a way of working that takes uncertainty itself as a condition, where meaning may or may not arise.

Seokwoo Nam's paintings, rather than starting from what lies before the eye, take shape from images sourced from within. What concerns Nam is not the conversion of ideas into visible form, but the labor of handling images, turning and working them like clay, thinking through touch. Unreal figures appear in unfamiliar settings that evoke medieval mystery play stages or darkened antique furniture shops, drawing attention to the conditions that surround objects and the quiet pressures they bear. From *LOOP* to *ssireum*, the ouroboros recurs in Nam's paintings, each time taking a different form. The positions of biting and being bitten remain indeterminate, leaving the image suspended in tension. A similar tension surfaces in *A Musical Instrument That Can Be Handled* (2026). Sitting at the edge of what counts as an instrument, the depicted object resists being fully defined as a melody-making device and instead serves as a means of sensing whether contact can occur.

Sihyeon Lee through the articulation of color and plane renders perceptible the invisible layers that underlie human experience. The abstract forms that appear on the canvas are drawn from familiar spaces, yet Lee is not concerned with reproducing forms or pursuing formal inquiry. Rather, the artist attends to the ways in which the ambient layers, lingering traces of interactions, and social rhythms elicit perceptual responses before it surfaces into consciousness. Lee's paintings explore the non-conscious phase embedded in the act of seeing itself. In *ama*, what appears as a landscape inflected with abstraction turns out instead to operate as a diagram, mapping perception as it remains in flux with the world. In *dagyeong*, converging lines and planes orient toward a central vanishing point without enacting perspective, instead revealing how affect organizes itself along the imprints left by objects, events and relations. Graphite lines and sanded abrasions on Lee's oil-painted surfaces are read not as compositional elements but as indexical marks of perception in action.

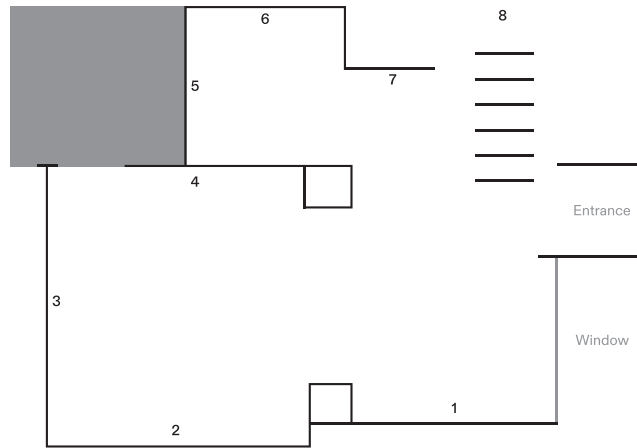
For both artists, the canvas is less a window that represents the world than a reflective surface that receives the signals the world sends back. It comes before intervention, assertion, or interpretation, marking a simple check of what is there. Rather than attempting to speak, it functions as an earnest ping, checking whether a connection can be established between the self and the world.

*A command that sends fixed-size, non-signifying data at regular intervals, reading the state of a connection through what returns.

Seokwoo Nam (b. 1997) graduated from the Department of Western Painting at the College of Fine Arts, Chosun University. He has held solo exhibitions at Space DDF (2025, Gwangju) and U-Square Cultural Center Kumho Gallery (2023, Gwangju). Selected group exhibitions include Kiche (2025, Seoul), Hajungwoong Museum at Gwangju Museum of Art (2024, Gwangju), Ark Gallery (2023, Gwangju), and Sansusari (2023, Gwangju).

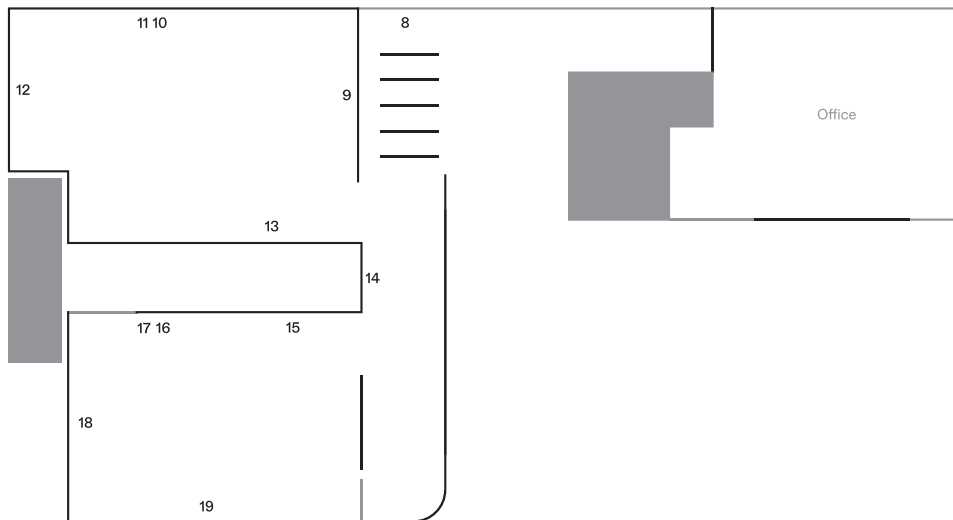
Sihyeon Lee (b. 2003) graduated from the Department of Western Painting at Hongik University.

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1. 남석우, *촉촉하고 뽀족한*, 2025, 캔버스에 유화, 90.9 × 145.4 cm
Seokwoo Nam, *wet and pointed*, 2025, Oil on canvas, 90.9 × 145.4 cm
2. 남석우, *루프*, 2025, 캔버스에 유화, 72.7 × 90.9 cm
Seokwoo Nam, *LOOP*, 2025, Oil on canvas, 72.7 × 90.9 cm
3. 이시현, *아마*, 2025, 캔버스에 유화, 흑연, 112.1 × 145.5 cm
Sihyeon Lee, *ama*, 2025, Oil, graphite on canvas, 112.1 × 145.5 cm
4. 이시현, *프로토콜*, 2024, 캔버스에 유화, 흑연, 162.2 × 97 cm
Sihyeon Lee, *protocol*, 2024, Oil, graphite on canvas, 162.2 × 97 cm
5. 이시현, *first quarter-2*, 2025, 캔버스에 유화, 흑연, 60.6 × 50 cm
Sihyeon Lee, *first quarter-2*, 2025, Oil, graphite on canvas, 60.6 × 50 cm
6. 이시현, *오가며 남기는 것*, 2026, 캔버스에 유화, 흑연, 65.1 × 45.5 cm
Sihyeon Lee, *what lingers between*, 2026, Oil, graphite on canvas, 65.1 × 45.5 cm
7. 이시현, *다경*, 2025, 드로잉 후 리소프린팅, 29.5 × 42.2 cm
Sihyeon Lee, *dagyeong*, 2025, Risograph print from original drawing, 29.5 × 42.2 cm
8. 이시현, *violet meadow*, 2025, 캔버스에 유화, 흑연, 116.8 × 72.7 cm
Sihyeon Lee, *violet meadow*, 2025, Oil, graphite on canvas, 116.8 × 72.7 cm

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9. 남석우, *다룰 수 있는 악기*, 2026, 캔버스에 유화, 60.6 × 72.7 cm
Seokwoo Nam, *a musical instrument that can be handled*, 2026, Oil on canvas, 60.6 × 72.7 cm
10. 남석우, *A TRICK SHOW*, 2024, 캔버스에 유화, 27.3 × 22 cm
Seokwoo Nam, *A TRICK SHOW*, 2024, Oil on canvas, 27.3 × 22 cm
11. 남석우, *씨름*, 2025, 캔버스에 유화, 21.2 × 33.4 cm
Seokwoo Nam, *ssireum*, 2025, Oil on canvas, 21.2 × 33.4 cm
12. 남석우, *대나무가 있는 마을*, 2025, 캔버스에 유화, 116.8 × 91 cm
Seokwoo Nam, *bamboo forest*, 2025, Oil on canvas, 116.8 × 91 cm
13. 남석우, *악!*, 2025, 캔버스에 유화, 27.3 × 22 cm
Seokwoo Nam, *Yipe!*, 2025, Oil on canvas, 27.3 × 22 cm
14. 남석우, *모두 불태워서*, 2025, 캔버스에 유화, 33.4 × 24.2 cm
Seokwoo Nam, *BURNING*, 2025, Oil on canvas, 33.4 × 24.2 cm
15. 이시현, *마로니에*, 2025, 캔버스에 유화, 흑연, 19 × 33.4 cm
Sihyeon Lee, *marronnier*, 2025, Oil, graphite on canvas, 19 × 33.4 cm
16. 이시현, *pinci*, 2025, 캔버스에 유화, 흑연, 17.9 × 25.8 cm
Sihyeon Lee, *pinci*, 2025, Oil, graphite on canvas, 17.9 × 25.8 cm
17. 이시현, *neuzwei*, 2025, 캔버스에 유화, 흑연, 17.9 × 25.8 cm
Sihyeon Lee, *neuzwei*, 2025, Oil, graphite on canvas, 17.9 × 25.8 cm
18. 이시현, *first quarter*, 2025, 캔버스에 유화, 흑연, 100 × 65.1 cm
Sihyeon Lee, *first quarter*, 2025, Oil, graphite on canvas, 100 × 65.1 cm
19. 이시현, *무제*, 2025, 캔버스에 유화, 흑연, 60.6 × 60.6 cm
Sihyeon Lee, *untitled*, 2025, Oil, graphite on canvas, 60.6 × 60.6 cm