

Hwachi

seyeon

Kim



Chromatic Cycles series

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Chromatic Cycles(리얼 히거덩거덩스한 상황), 2026

colored pencil, watercolor, oil on canvas, 103 x 101cm

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Detail shot

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Chromatic Cycles(Germans when someone says Prost), 2025

colored pencil, watercolor, oil on canvas, 86 x 125cm

Chromatic Cycles(좋은 느낌), 2025

colored pencil, watercolor, oil on canvas, 50 x 60cm, 84 x 72cm, 16.5 x 17cm

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Detail shot

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Chromatic Cycles(Me&GPT), 2025

colored pencil, watercolor, lacquer, oil on canvas, 60 x 88cm

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Chromatic Cycles(mirror man), 2026

colored pencil, watercolor, oil on canvas, 46 x 47cm, 71 x 62cm

The canvases in this work take the form of coral reefs, drawing on their systems of survival. Coral fragments, decomposes, and regenerates; the calcareous skeletons of dead coral become structures for new organisms, forming an ongoing cycle of transformation. The work engages with processes of production, decay, and reassembly, placing the awe of natural ecosystems alongside the circulation of seemingly alien digital memes.

Within today's hybrid digital and physical realities, originals are endlessly copied, reproduced, and transformed. Memes begin to age the moment they are encountered. Composed of layered images and text, they overlap, fragment, and merge, becoming embedded within the coral-like forms of the canvas and suggesting a continuous process of circulation and renewal.















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Module painting series

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Mimicking the brocken, 2025

oil, acrylic, lacquer, ink, sand, stickers, glitter glue on shaped canvases
320cm x 280cm

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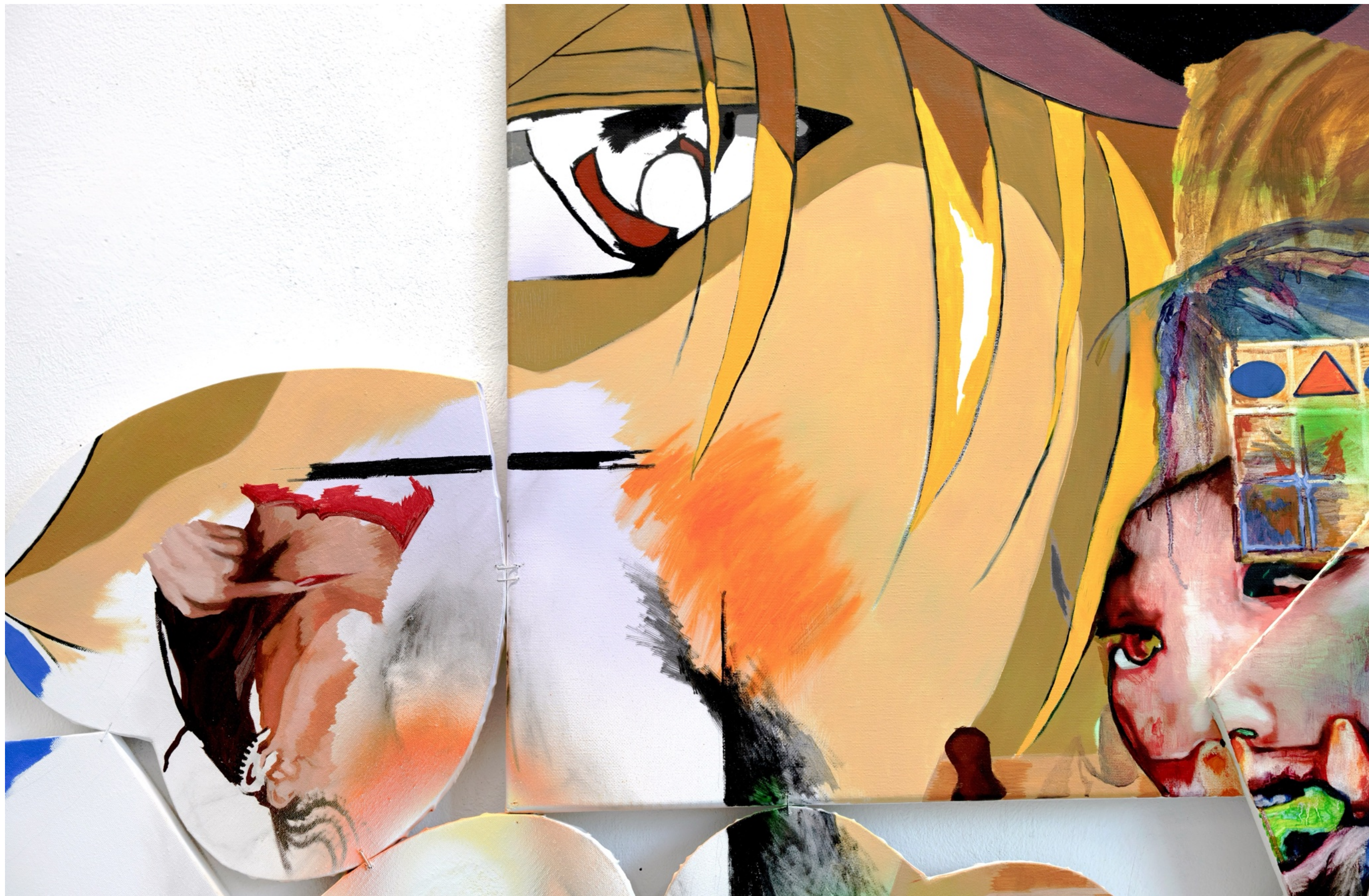
Mimicking the brocken, 2025

oil, acrylic, lacquer, ink, sand, stickers, pistachio shell,
glitter glue on shaped canvases, 410cm x 505cm

Installation view: Annual exhibition, Kunsthochschule Kassel

The restructured work reveals traces of cracks. It extends beyond the wall, onto the floor, and into the surrounding space. The image is no longer a fixed object but a broken, colliding, and shifting mass that transforms in relation to its context. In this way, painting refuses a single viewpoint and suspends fixed meaning; the narrative itself is fractured and drifts across infinite possibilities of interpretation.

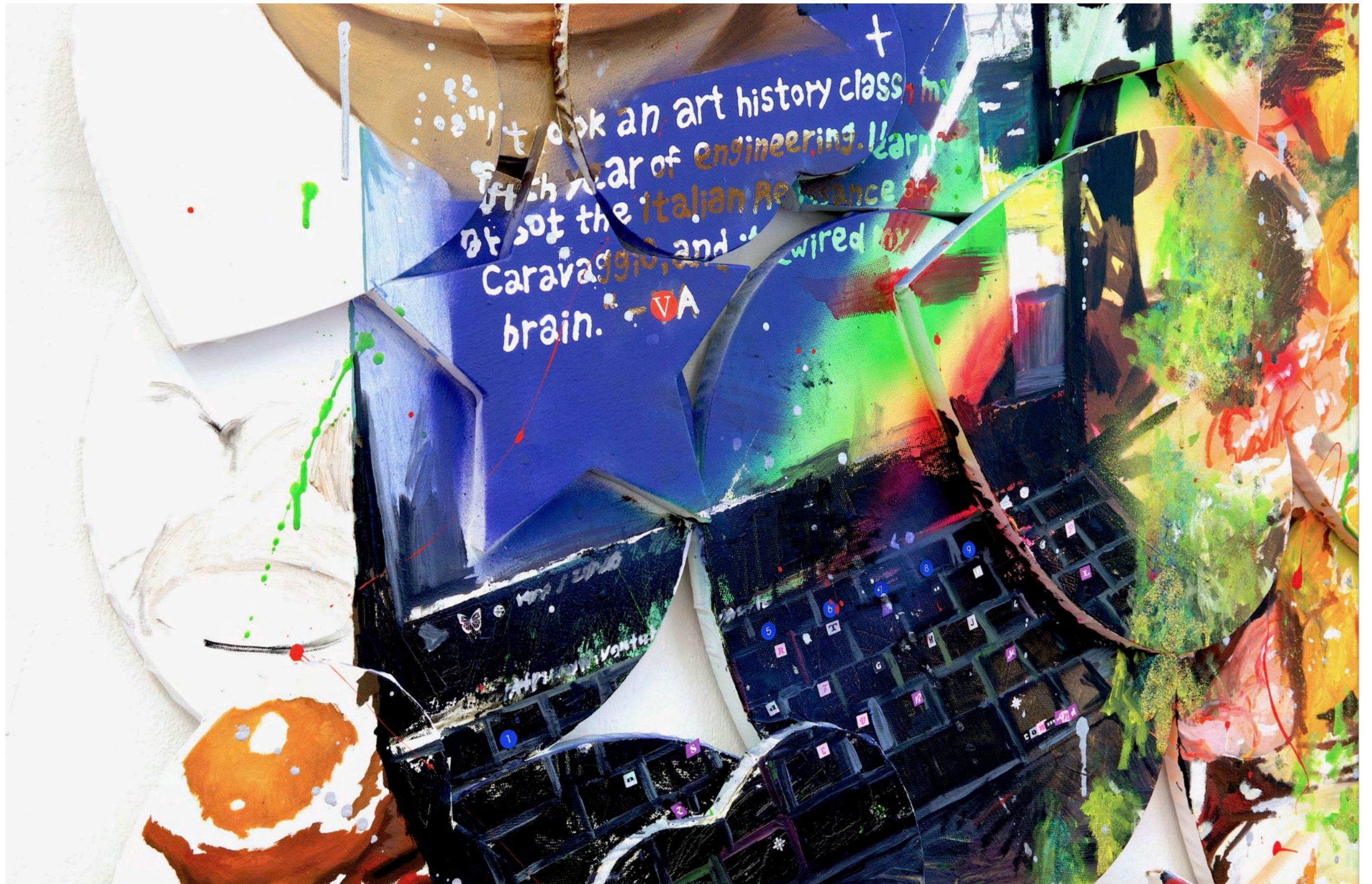














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Proving to be a human 2024

oil, acrylic spray, printed paper on canvases combined fabric & rags
120cm x 158cm

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Mannequin in the laundry room and Katharina Grosse's mediums 2024

oil, oil pastel, acrylic spray, stickers, glitter glue on linen with canvas frame
198.5cm x 157cm





Clocking-in at TEDDY BEAR STITCHERY 2025

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collaboration with Hwachi Kim, Haesol Han, Selina Hammer, Kihoon Yoo

Performance&Installation

Installation support by Westermann Gerüstbau, Kassel, Technical supports of Sam Woodhall, With the help of participants as performers: Habeen, William, Lisa, Mison and Marie.

Exhibition view: PLURALE, documentahalle Kassel

Photos: Marie Schwarze, Kihoon Yoo



Clocking-in at TEDDY BEAR STITCHERY(2025) is an installation-performance unfolding continuously throughout the exhibition, realized together with invited performers. By appropriating cross-stitching—often associated with intimate, domestic labor—and enlarging it to the scale of a construction site, the work creates a space where body, gender, class, and labor intersect. Using scaffolding as both embroidery frame and performative structure, performers stitch into stretched latex over metal bars, gradually forming the image of a teddy bear. What is usually hidden in handcrafted labor—time, physical strain, care, and process—remains visible. The project blurs the boundaries between domestic and industrial labor, hobby and housework, process and product, asking what labor evokes in the 21st century and what is left unseen behind its outcomes.









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Possibilities of Experience and Existence 2024

pencil, color pencil, oil, thread, lacquer on cross-stitch fabric
96.5cm x 94.5cm

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Salvarsan 606 2024

oil, thread, clock parts, printed paper, wood piece on canvas
40cm x 80cm

Exhibition view: *The Invisible*, Ausstellungshalle KHK

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River weaving 2024

pencil, colored pencil, acrylic, oil, thread, printed paper, plastic bag, dot sticker on cotton fabric
107 x 122cm

Exhibition view: *The Invisible*, Ausstellungshalle KHK



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Spider web series 2024

1. Green

oil, gouache on canvas
30cm x 40cm

2. Mint/grey

oil, gouache on canvas
40cm x 40cm

3. Orange

oil, gouache on canvas
80cm x 80cm

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The view where the guest left 2024

oil, printed paper on vinyl
40cm x 122cm, 40cm x 126.5cm, 40cm x 119cm















Stealing series

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Stealing series #1- Can I look at your wallet?, 2025

two blades, cafe coupon, concert ticket, receipt, watercolor, oil on canvas

25 x 40cm

Stealing series #2- There was no suger in the coffee, 2026

a hair, a pack of suger, lighter, oil, lacquer, printed paper on canvas

30 x 40cm



This series views relationships formed through dating apps as processes of exchange. Encounters involve the giving and receiving of attention, energy, and emotional and physical resources; when this balance is disrupted, the relationship dissolves. Through this process, experiences that affect both individuals accumulate, and relationships are repeatedly formed and dismantled between disappearance and continuation. The work begins by materializing these exchanges within relationships. The artist performs the act of secretly collecting (stealing) personal belongings from partners met through dating apps. This act is not merely an acquisition but a gesture that may reflect desire, power relations, and asymmetrical emotional flows within the relationship. Invisible movements of emotion and energy are thus rendered as physical objects.

The collected belongings are attached to flat surfaces and reconfigured through collage, drawing, and painting, incorporating the partner's dating profile texts, uploaded images, and photographs taken during the date. Conversations, expectations, love, and wounds exchanged through these encounters are also recorded in essays, revealing the processes through which relationships are formed and dissolved.







CV (ENG)

Hwachi seyeon Kim
b.1995, Cheong-ju, Republic of Korea
lives and works in Kassel and Seoul

Education

2026 Diploma Fine Arts, Kunsthochschule Kassel
(Prof. Dierk Schmidt)
2020 MFA in Fine Arts, Chung-Ang University, Seoul
(Prof. Lee Jong-gu)
2018 BFA in Fine Arts, Chung-Ang University, Seoul

Solo exhibition

2020 *Flame the frame*, 301 Gallery, Seoul
2019 *In the past time*, Goodgoodweather, Busan
2018 *A necessary but uncomfortable thing*, Seorabeol Gallery, Anseong

Group Exhibitions(selected)

2026 *Butter is no part of Gingerbread*, Mars frankfurt, Frankfurt
2025 *PLURALE*, documenta Halle/Hessisches Staatstheater, Kassel
2025 *Persistent Ruptures*, WH22, Kassel
2024 *The Invisible*, Ausstellungshalle, Kassel
2023 *Moment:AUFNAHME*, Kunsthochschulekassel, Kassel
2022 *Ohne Title*, mimikri, Kassel
2020 *Relativity of concepts*, Ecorock gallery, Seoul
2018 *Reboot*, Insaartplaze Gallery, Seoul
2018 *Outstanding Graduation Exhibition*, Dongduk art gallery, Seoul
2018 *Seodaemoon Inn Art Fair*, G2 7 PICTURES, Seoul
2017 *ASYAAF (Asian Students and Young Artists Art Festival)*, DDP, Seoul

Prizes and Scholarships

2026 project funding scholarships, Mainz kunsthochschule
2018 Chung-Ang Art Scholarship

Publications

2025 SCHIRN MAG <https://www.schirn.de/schirnmag/junge-talente-auf-der-suche-nach-dem-wilden-jenseits/>
2025 Plurale- HNA vom 16.05.2025, Kultur Ressort, Seite 34
2020 The violence of misogynic media frames and a study of grotesque body expression: focus on 'KimchiNyeo' and 'MomChung' Series, A master thesis, 63p
2018 BIZart Hidden HERO_a project to discover new artist - 'Seyeon Kim'