

Finding Oneself in Others

2022 AHL - Artist Fellowship Recipients Exhibition
Suhyun Choi | Jae Hwan Lim | Ken Gun Min | Kayla Tange



Curated by Stéphanie Jeanjean
Juried by Stéphanie Jeanjean and Habiba Hopson

AHL Foundation, Inc.
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AHL Foundation, Inc. is a 501(c)(3) not-for-profit organization.

Cover images from left to right, top to bottom:

Suhyun Choi, *Our Birthright: Love, Interdependence, Power*, 2021

Jae Hwan Lim, *Refuge in the Netherlands*, 2018-2021

Ken Gen Min, *Origin of Love*, 2022

Kayla Tange, screenshot from *Permanence is Only a Word* video produced by Luka Fisher and Kayla Tange with additional vocals by Chuck Hohng, 2020

Catalog designed by Christian Chang and Jiyoung Lee

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October 29, 2022 - November 17, 2022

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A Message from the President

It is my pleasure to congratulate the four recipients of the 2022 AHL - Artist Fellowship with a new exhibition at AHL Foundation's first owned gallery in West Harlem, New York. I am incredibly proud and excited to host the exhibition with the 2022 Fellowship Recipients.

Established in 2003, the central goal of the AHL Foundation has been to promote visual artists of Korean heritage living in the United States. Ever since AHL Foundation was established, we have been trying to open doors to artists of Korean heritage in the United States. Alongside the AHL-T&W Foundation Contemporary Visual Art Awards, this annual Artist Fellowship is one of our most important programs. The selected fellows receive both monetary awards and the opportunity to participate in a group exhibition in New York, providing them important resources to showcase their work to a wider audience.

I would like to thank our jurors, Stéphanie Jeanjean and Habiba Hopson. They spent many hours reading artist statements and looking at submitted proposals with the utmost attention. The four amazing and promising artists are Suhyun Choi, Jae Hwan Lim, Ken Gun Min, and Kayla Tange. I am sincerely proud of all of them. Their talents and passion for art make the art world and the Korean American community richer and fuller. Stéphanie Jeanjean has shown admirable devotion as Head Curator, and I am also thankful for the hard work of AHL Foundation Curatorial Fellow Jiyoung Lee and AHL Foundation Intern Christian Chang, who helped create this exhibition featuring the artist fellows.

This fellowship and exhibition would not have been possible without the help of the Dow Kim Family Foundation and support of the board of directors of the AHL Foundation. I would also like to thank the New York City Department of Cultural Affairs, National Endowment for the Arts, and Chun Family Foundation for their generous support.

Sook Nyu Lee Kim
Founder and President
AHL Foundation, Inc.

Foreword to the Exhibition

Sook Nyu Lee Kim created AHL Foundation, in 2003, as a non-profit organization which mission was to support and promote the activities of visual artists of Korean heritage working in the United States. Throughout the years, AHL Foundation has become identified by artists and art professionals as a rare resource for them providing support and guidance with grants, awards, classes, workshops, mentorship programs, networking, and exhibition opportunities, to mention only a few.

For the 2022 AHL Foundation Artist Fellowship Award, AHL Foundation received 88 applications, coming from almost 25 different states in the United States of America, which is a significant increase in the number and origin of applications submitted in previous years. The diversity and quality of the applications was impressive, as well as the strength and clarity of the respective positions and engagement they articulated.

For the 2022 AHL Foundation Artist Fellowship, four artists were selected by a jury—composed of Habiba Hopson (Curatorial Assistant, Collections, The Studio Museum in Harlem, New York), and myself, Stéphanie Jeanjean (Ph.D., art historian/curator, Cooper Union and Sotheby's Institute of Art, New York).

The four awardees are: Suhyun Choi, Jae Hwan Lim, Ken Gun Min, and Kayla Tange. Each artist presents strong individual works that connect with today's polarized ideological climate and/or contribute to advance complex social and/or political discussions. Their artistic path so far has been difficult and/or exemplar and we, as juries, foresee many promises in their works to come.

My Juror Evaluation of the four fellowship recipients follows:

Suhyun Choi (Brooklyn, NY) is a non-binary multi-media artist and social organizer. Since 2015, Suhyun Choi has been active as a co-founder and member of BUFU (By Us For Us)—a collective of femmes and non-binary Black and East-Asian artists and organizers. BUFU proposes free programs (led by BIPOC, queer, and trans people) that engage with experimental learning and organizing, using creative decentralized and decolonized educational programs intending to empower and bridge together underrepresented and communities that are discriminated against. Similarly, in their visual artworks, Suhyun Choi uses visuals, texts, and various forms of printmaking and agitprop, to explore themes such as: the pressure of Korean beauty standards on women (reviewing the history of double eyelid surgery in Korea, started by an American plastic surgeon Ralph D. Millard), or the effects of U.S. imperialism and Japanese colonialism through their North Korean great grandmother's experience in the Korean war. Suhyun Choi's practice also introduces the notion of reindigenization, which they explain as: "learning the different effects colonialism has had on my body, to re-learn the indigenous practices of my ancestors, and be in deep understanding and relationship to myself and others to vision the future"

Jae Hwan Lim's (San Diego, CA) work develops in painting, installation, and video, as well as in socially engaged art involving viewer's participation. Since 2016, Jae Hwan Lim's main focuses has been the rarely articulated theme of North and South Korean relationships, following the division of the peninsula in 1945. The artist interest in this topic stems from a journey to North Korea ancestral muse Mount Kungang—the Diamond Mountain of Korea—, that he took as a child, but which is now inaccessible to non-North Korean.

Engaging with social and political histories,—using archival material, as well as written correspondences between the artist and North Korean defectors, or the collection of their testimonies as refugees in the Netherlands—, Jae Hwan Lim presents a larger diversity of views, which includes that of the land and that of the people, compared to limited political and militaristic discourses on North Korean dictatorship that have stalled the discussions.

Beyond his visual work, Jae Hwan Lim is also active within the organization he created: Humans of North Korea (HNK), which informs and supports the resettlement of North Korean to South Korea or to the United States. The artist's intention is to share a message for peace and promote social unity in Korea today.

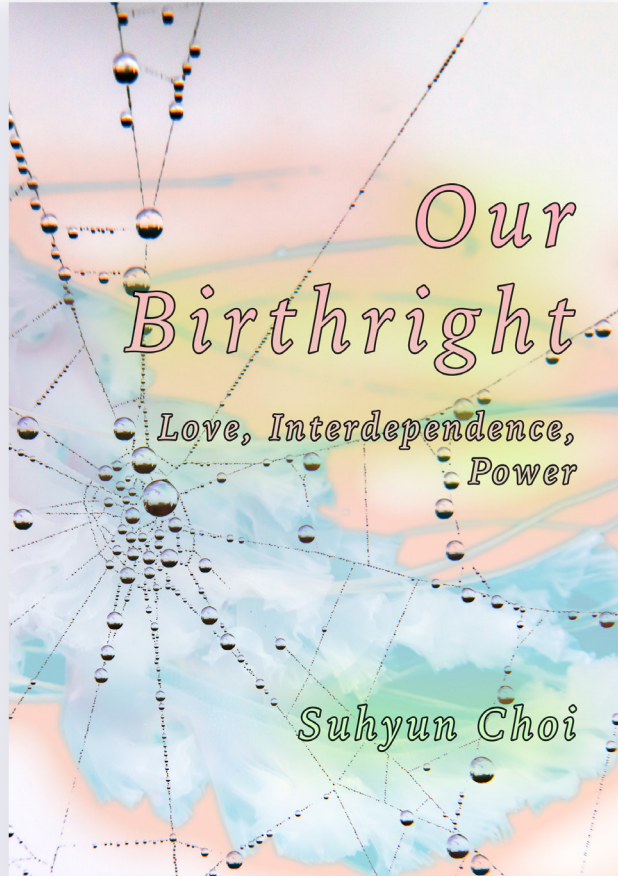
Ken Gun Min (Los Angeles, CA) creates large scale paintings as well as mixed-media, objects and image-based installations that intend to challenge first-world-oriented perspectives, especially those found in Euro-and US-centrism. Formally, whether there are two- or three-dimensional, Ken Gun Min's works are slightly asymmetrical, consequently challenging one of Western aesthetics' major pillars since Antiquity, balance. Additionally, the artist generally works on raw canvases where he combines western-style oil paints with Asian pigments. Similarly, in his works arrays of colorful beads and vintage crystals are often included in association with Korean threaded fabrics and Kimono. Mixing traditions and periods, cultures and histories, the artist collides time and space, high and low, and gives visibility to his own Korean origins, updating and expanding the canon. Proposing endless combinations of visual references—found in his own photography, as well as in commercial illustrations, online collections, vintage animation clips, screen captures, or random twitter feeds—, Ken Gun Yeop Min composes a data of visual sources presenting a more integrated vision of culture, in a pluricultural rather than multicultural approach of the world.

Kayla Tange (Los Angeles, CA) presents a rich, colorful, and flamboyant multimedia work—including sculpture, installation, dance, performance, body art, and video—, in which she explores complex traumatic constructions of memory and desire in association. Central to her practice is her straightforward video piece *Dear Mother* (2017), a visual letter to her birth mother who refuses to meet her. In this work and in others, Kayla Tange uses a direct, honest, and uncompromising approach that she phrases as: “living my truth,” which allows her here to negotiate and accept herself, as a Korean adoptee into a Japanese-American family, and to continue coping and moving on. Other works by Kayla Tange develop as burlesque spectacles associating aspects of exotic dancing to Asian stereotypes, fetishes, functions, and characters. Here, by provoking and attracting the viewer's gaze onto herself, and forcefully erasing the limits between public and private, Kayla Tange manages in these works for the pressure of exposure to be placed back onto the viewer and/or voyeur of the work. This way, she intends to create a space of sincerity, vulnerability, and mutual exchange with the spectator, at the intersection between personal stories and constructions of desires.

Works by the four awardees are presented in the current exhibition, titled *Finding Oneself in Others*. It presents artworks that explore the artists' identities and emphasizes their positions as mediators or intercessors facilitating difficult or impossible (but important) conversations: between an adopted daughter and her estranged biological mother, between an immigrant and the culture he enters, between queer people and a society traditionally straight, or attempting to re-engage a deserted dialogue between North and South Korea.

October 2022

Stéphanie Jeanjean (Ph.D.)
Art Historian, Curator & AHL Head Juror (2022)



Suhyun Choi

Our Birthright: Love, Interdependence, Power
Zine, 5.8 x 8.3 in. 48 pages, 2021

Notice: Expiry of Overseas Travel [Period Extension] Permit Period

Hello,

We would like to inform you that the period of your **overseas travel (period extension) permit will expire in June 2022**. If you wish to stay abroad for a long time, please pay attention to the following when submitting an application for permission to extend the period.

- If you want to stay abroad for a long time, prepare documents proving the purpose of your stay and apply for permission to **extend** the overseas travel itinerary to the head of the overseas diplomatic mission **at the latest 15 days before the expiration date of the permit period**
 - ※ **Application for overseas travel for short-term travel is possible for up to 2 years in a total of 6 months at a time, as long as you do not exceed the age of 27**
- The reason for studying abroad has a limit on the age of permission, and the reason for permanent residence may be different in each country / If you have any questions, please contact the permit officer (032-454-2496-7)
- **Regardless of the valid institution of the passport issued by the Ministry of Foreign Affairs, an overseas travel permit must be obtained from the Military Manpower Administration**

If you do not return to your country even after 30 days have elapsed from the expiration date without permission for overseas travel (period extension), **you will be prosecuted without further notice** following Article 94 of the Military Service Act and will be punished by imprisonment for not more than 3 years. In addition, in the case of an accusation, overseas travel and passport issuance are restricted according to Article 70 of the Military Service Act, and military service obligation is imposed up to the age of 37 according to Article 71 of the Military Service Act. In accordance with Article 81-2 of the Military Service Act, **personal information and non-fulfilment of military service obligations are disclosed on the Internet website, etc.**

If you are currently in Korea and do not plan to leave the country before the expiry date of the permitting agency, or if you have already applied for an overseas travel (period extension) permit, **you do not need to take any action**. Please inquire at the support department (Officer for the unreturned, 032-740-2500-2).

2022. 3. 7.

Director of Military Manpower
Incheon Branch



국외여행(기간연장)허가 기간만료예고 안내

안녕하십니까

귀하의 국외여행(기간연장) 허가기간이 **2022년 6월 중 만료될 예정임**을 알려 드리오니, 계속 국외에 체재하고자 할 때에는 다음 사항에 유의하여 기간연장 허가신청서를 제출하시기 바랍니다.

- 계속 국외에 체재하고자 할 때에는 체재목적을 증명할 수 있는 서류를 준비하여 **늦어도 허가기간 만료일 15일 전까지** 국외여행기간연장허가 신청서를 편할 재외공관장에게 제출
 - ※ 단거여행 사유의 국외여행 허가신청은 27개월 초과하지 않는 범위에서 1회 6개월 통틀어 2년 이내 까지 가능
- 유학 사유는 허가연장에 제한이 있으며, 영주권 사유는 각국의 제도가 다를 수 있으므로 그에 관한 궁금한 사항은 허가담당(032-454-2496-7)에게 문의
- **외교부에서 발행한 여권의 유효기간과 관계없이 반드시 병무청의 국외여행허가를 받아야 함**

국외여행(기간연장) 허가 없이 만료일 후 30일이 경과하여도 귀국하지 아니한 때에는 병역법 제94조에 따라 **벌도 안내 절차 없이 고발되어** 3년 이하의 징역에 처해지게 됩니다. 그리고 고발된 경우 병역법 제70조에 따라 국외여행 및 여권발급이 제한되고, 병역법 제71조에 따라 37세까지 병역의무가 부과되며, 병역법 제81조의2에 따라 **인력사항과 병역의무 미이행 사항 등이 인터넷 홈페이지 등에 공개됨**을 알려드립니다.

현재 입국하여 허가기간 만료일 이전 다시 출국할 계획이 없거나 국외 여행(기간연장)허가 신청서를 이미 제출하신 경우에는 **별도 조치하실 필요 없음**이며, 다른 궁금하신 사항은 고객센터(미국국 담당, 032-740-2500-2)로 문의하시기 바랍니다.

2022. 3. 7.

인천병무지청장



Jae Hwan Lim
We Welcome You (But You)
Installation, 21.5" x 48", 2022



Ken Gun Min

Short Boy

Korean pigment, oil, found fabric and
glass/ crystal beads on raw canvas,
78"x64", 2021



Kayla Tange
A Chance to Be Seen
Sculpture/installation,
63.5" x 42" x 34", 2022

Evaluations from the Juror

Suhyun Choi's work recalls what it means to come back to oneself, one's ancestors, and one's spirit. Their exploration of homeland unearths new speculations of nationhood and societal norms of beauty and desire. Spanning across painting, text, video, and embroidery, Choi's practice is both personal and communal, allowing viewers to see themselves among the histories and memoirs in Choi's creations. With love at the center of Choi's oeuvre, their offerings feed a new world of collective freedom and resilience.

Jae Hwan Lim's socially-engaged art is both informative and inspiring. Working across painting, performance, video, and installation, Lim's research-based artistic practice addresses the blur between past and present, encouraging viewers (like myself) to traverse disguised histories. Lim's mixed-media installations extend a thorough translation of sociopolitical events in the Republic of Korea (South Korea) and Democratic People's Republic of Korea (North) to audiences. As a dedicated historian and artist-activist, Lim demonstrates a certain possibility for peace and social unification.

Ken Gun Min considers the canvas as an archival site, whereby media, personal memories, photography, and illustrations, create a unified image. Despite contrasting visual elements, Min's layered and patchworked pieces offer a renewed sense of context and meaning. As a skilled painter, Min's practice showcases his involvement in deep research and archival work. Viewing Min's creations, I too am "fascinated by this moment of encounter and how the moment guides me to find out who I am and how I see."

Kayla Tange employs installation, video, sculpture and performance to untangle systems of spectatorship and human desire. Kayla's tender reflections of her own history facilitate deep compassion and levity, highlighting the power of self-acceptance for transformative action and collective liberation. Satirical renderings of public and private spaces deliver valuable opportunities for play, incentivizing viewers to remold hidden memories into sacred treasures.

Habiba Hopson

Curatorial Assistant, Collections, The Studio Museum in Harlem, New York

2022 AHL - Artist Fellowship Recipients Exhibition

Finding Oneself in Others

Curated by Stéphanie Jeanjean (Ph.D.)

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Suhyun Choi

www.suhyunchoi.net

Education

2016 Parsons The New School for Design New York, NY
Bachelor of Fine Arts: Fine Arts

Group Exhibitions

2021 'To You & Me' projectspace.wip Seoul, Korea
'PRACTICEPRACTICEPRACTICE' space illi Seoul, Korea
2020 'CLOUD 9' Zoom
2019 'The WYFY School' Radical Love Space, Metaden, Playground Coffee Shop, The Living Studio, Jardin Comunitario Los Colibries, The Bungalow, School for Poetic Computation New York
2018 'Solidarity is Possible but not Inevitable' Abrons Art Center New York
2017 'What Does Our Future Hold?' Dye House 451 London, UK
2016 'Scamming the Patriarchy' the New Museum New York

Residencies

2022 Ford Foundation: New Media Leadership in New York
2021 MIT Feminist Future(s) Fellow
BabyCastles _____-in-Residence in New York
2020 Brooklyn Community Foundation in New York
NYU Artist in Residence in Laguardia Studio, New York
2018 Eyebeam 'Trust' Residency in New York

Artist Talks

2021 Universidad de las Américas Puebla 'Body Discourse and Ontology' in Mexico City, Mexico
Heyri Cinema 'Dance on Screen' in Paju, Korea
Feminist Culture House 'What's the Use of Intersectionality?' in Helsinki, Finland
2020 Allied Media Conference 'Weaving "Us" Gathering of Collectives & Skillshare'
2019 Eyeo Festival Keynote 'WYFY: With You, For You' in Minneapolis, Minnesota
2018 Art Basel Hong Kong, Tai Kwun Contemporary 'Labor and Privilege' in Hong Kong
BRIC 'Building Radical Collectives' in New York
Allied Media Conference 'BUFU: Our Selves, Our Stories, and Our Futures' in Detroit, Michigan
2017 The Metropolitan Museum of Art 'Career Lab: Art and Activism' in New York

Publications

2020 Autostraddle BUFU's Cloud 9 Builds New Networks of Care for QTPOC During the Pandemic and Beyond by Elle Mckenzie
Frieze Breaking the Art World's 'Closed Circle' by Ana Tuazon
Frieze How to Keep Clubbing During Lockdown by Mimi Chu and Cami Rincon
2019 Cult Classic Issue 04: FUTURE VISION
2017 The Brooklyn Museum BUFU Presents Us: A Convening on Collective Action
Village Voice Voice Choices: Convene and Consider by Amara Thomas
NYLON The BUFU Collective Explores the Power of Black and Asian Unity by Atoosa Moinzadeh

Honors and Awards

2018 Yerba Buena Center for the Arts 100 Honoree



Suhyun Choi
भागिनी के नो-रै *Song of Bagaji (Bowl)*
Video installation 12 min. 52 sec., 2020

Suhyun Choi is a Korean non-binary third-culture kid. They were born in Hong Kong from Korean parents, lived in South Korea, the Philippines, Canada, and the U.S. Growing up in different social and cultural contexts has given them first-hand experiences in understanding the complexity of globalization, capitalism, colonialism, and how the macro affects the micro levels of human ontology and relationships. They are particularly interested in solidarity work amongst QTBIPOC across borders. Their work in BUFU, a collective they are a co-founder of, has been covered by publications such as the Village Voice, NYLON, Hyperallergic, the Fader, and many more. For BUFU's programming, they have worked with institutions such as the Brooklyn Museum, Queens Museum, New Women Space, the New Museum, Abrons Art Center, and School for Poetic Computation. This work has been recognized by the YBCA 100 Honoree award that is given to activists and artists such as Tarana Burke, Janelle Monae, Janet Mock, and many more. They are currently doing a New Media Leadership program for Ford Foundation and were a past artist in residence at Eyebeam, New York. They were a guest speaker at Art Basel Hong Kong 2018 for Tai Kwun Contemporary's talk called "Labor and Privilege" as well as the Metropolitan Museum's "Career Lab: Art and Activism" in 2017.

Jae Hwan Lim

www.jaehwanlim.com

Education

- 2022-Present University of California, San Diego (UCSD), San Diego, California
Ph.D. in Art History, Theory, and Criticism | Department of Visual Arts
- 2017-2020 University of California, Los Angeles (UCLA), Los Angeles, California
Master of Fine Arts | Department of Art | Interdisciplinary Studio
- 2013-2017 School of the Art Institute of Chicago (SAIC), Chicago, Illinois
Bachelor of Fine Arts in Studio
- 2016 Seoul National University, Seoul, South Korea
International Summer Institute | Department of Political Science and International Relations

Selected Exhibitions, Screenings, and Performances

- 2022 AHL Artist Fellowship Exhibition, AHL Foundation, New York, NY
- 2021 Untitled Art Miami Beach, Miami Beach, FL
North Korean Human Rights Activism, Korea-America Student Conference, Washington, DC (Online screening)
The Exchange: Continuing Curiosity, East-West Center, Honolulu, HI (Online screening)
Humming to the Sound of Fear, Helen J Gallery, Los Angeles, CA
Artists Guild Summer Exhibition, San Diego Museum of Art Artists Guild, San Diego, CA (Online)
- 2020 Mt.Kumgang, YE Stage and Tea, LA, CA (Solo Exhibition)
Young Member's Voice for LA NUAC, Korean American Federation of Los Angeles, LA, CA (Screening)
- 2018 We, Activeast: UCLA International Biennial, Broad Art Center, LA, CA (Curation)
Institutional Papers at Acid-Free, Blum & Poe, Los Angeles, CA (Performance)
- 2017 No Longer Negotiable, Nous Tous by Citizens of Culture, LA, CA
Arts in the Union, Kerckhoff Art Gallery, LA, CA
Compassion Embodied 2017, University of Helsinki, Helsinki, Finland
(Co)-Humanitarian, University of Chicago Center for East Asian Studies, Chicago, IL (Curation)
To Listen, To Speak, To Act, The LeRoy Neiman Center, Chicago, IL
(Co)-Humanitarian, John M. Flaxman Library, Chicago, IL (Curation)

Awards, Fellowships, and Honors

- 2022 AHL Foundation Artist Fellowship, AHL Foundation (Jurors: Stephanie Jeanjean+Habiba Hopson)
Western Regional Chapter Scholarship, Korean American Scholarship Foundation
Young Leader Fellowship, Roh Moo-hyun Presidential Foundation, 2021-2022
- 2021 Korea Peace Fellowship, Women Cross DMZ
Sewol Art Award, SF One Heart for Justice (Juror: DMZ Int'l Doc Film Festival Director Sangjin Jung)
- 2020 Community Organizer Grant, Seoul Foundation for Arts and Culture
Kay Nielsen Memorial Drawing Award, Hammer Museum
- 2019 Department of Art Scholarship, UCLA
University Fellowship, Graduate Division, UCLA

Selected Media and Publications

- 2022 "Becoming Atmosphere: Beatriz Cortez & Kang Seung Lee," Asian Diasporic Visual Cultures and the Americas, Brill (Publication)
- 2021 "On Politics, Memories, and North Korea with Jae Hwan Lim," Born in Ghostland (Interview)

Collections and Archives

Los Angeles Contemporary Archive (LACA)



Jae Hwan Lim is a politically driven artist-activist and historian focusing on human rights and the struggles for democracy in the Korean Peninsula. Researching history and current issues in the Republic of Korea and the Democratic People's Republic of Korea, Lim creates social practices, installations, and performances that illuminate violence, discrimination, and inequality in society and politics. Lim serves as co-founder and director of Humans of North Korea (HNK), an organization that advocates for North Korean defectors and global citizenship, among other peace and political organizations. Lim is currently pursuing his doctoral study at the University of California, San Diego (UCSD)'s Ph.D. in Art History, Theory, and Criticism/Art Practice Program. With his dissertation "Collaborating Society: Art-Activism for Divided Korea," Lim holds an MFA in Interdisciplinary Studio Area from the University of California, Los Angeles (UCLA).

Ken Gun Min

www.kengunmin.com

Education

- 2006 MFA Academy of Art University, San Francisco, CA
- 2000 BFA Hongik University, Seoul, Korea

Selected Solo Exhibitions

- 2022 Silverlake Dog Park, Shulamit Nazarian Gallery, Los Angeles, CA
Wounded Man, Hard-Boiled Wonderland and the End of the World, K Contemporary, Denver, Co
- 2020 "G.B.T.Y.C" Go Back To Your Country/GoodBye To Your Compulsion, K Contemporary, Denver, Co

Selected Group Exhibitions

- 2022 (De)Framing Identity and the Body, Utah Museum of Contemporary Art, Salt Lake City, UT
Calm Before the Storm, Praz Delavalad Gallery, Los Angeles, CA
Bozomag: Bozo Family Hoedown, M+B Gallery, Los Angeles, CA
- 2020 Sparkle In, Fade Out, Torrance Art Museum, Torrance, CA
Tailgate, Monte Vista Project, Los Angeles, CA
36 Paintings, Harper's, East Hampton, NY
As of Now, K Contemporary, Denver, CO
Color Theory: A Contemporary Art Intervention, The Colorado Governor's Mansion, Denver, CO
- 2018 What If Utopia- Queer Biennale, Navel, Los Angeles, CA
Stepping into Radiant Future, Last Project, Los Angeles, CA
Identity and Desire, Advocate and Gochis Gallery, Los Angeles, CA
- 2015 Young Artist Award, Johanssen Gallery, Berlin, Germany
Selected Community-Based Artwork
Untitled Mural, Wall Project, Washington High School, Washington, D.C.

Selected Fellowships and Awards

- 2019 Hopper Prize
- 2015 Young Artist Award, Direktorenhaus, Berlin, Germany
- 2004 Super Hero Artist Award, Kellogg Foundation, NewYork, NY

Bibliography

- 2022 Spotlight: Ken Gun Min's Fantastical Artworks Bring Together a Whirlwind of Imagery. Artnet. March 8
- 2021 Gómez-Upegui, Salomé. The 10 Best Booths at Untitled Art Miami Beach 2021, Artsy. November 30
- 2019 Leiman, Layla. A Meeting of Two Worlds: Ken Gun Min, ArtMaze Mag. August



Ken Gun Min
Koreatown man
Korean pigment, oil on raw canvas, 24"x30", 2022

Ken Gun Min studied western painting and art history and theory at Hongik University in Seoul, Korea and received his MFA from the Academy of Art, University of San Francisco. Solo exhibitions include Silverlake Dog Park, Shulamit Nazarian, Los Angeles (forthcoming); Wounded Man, Hard-boiled Wonderland and the End of the World, K contemporary, Denver, CO; and Becoming Palm Tree, Gae Po Project Space, Seoul, Korea. Group exhibitions that featured Min's work include Sparkle in, Fade out, Torrance Art Museum, Torrance, CA; Bozomag: Bozo Family Hoedown, M+B gallery, Los Angeles, CA; and 36 Paintings, Harper's, East Hampton, NY. He was a Hopper Prize finalist and received awards from Direktorenhaus, Berlin, DE and the Kellogg Foundation, New York, NY. Min's work has been featured in Artnet, ArtMaze Magazine, and Artsy Editorial.

Kayla Tange

www.kaylatange.com

EDUCATION

2021-2019 University of California Los Angeles, Bachelor of Art, major Art, Gender Studies minor

SELECTED PERFORMANCE/INSTALLATION WITH NOTED COLLABORATION

- 2022 Hwa Records, A team of Korean diasporic performance-based artists and healers composed of Roger Kim, Saewon Oh, Kayla Tange, and Caroline Yoo, Meantime, Institute of Contemporary Art, San Francisco, CA
- 2022-2019 Shades of Shame, Stories from a birth mother/first mother and adopted daughter who lost mothers, by Jerri Allyn and Kayla Tange, Wexner Center for the Arts, Ohio State University, Columbus, OH, and Highways Performance Space, Santa Monica, CA
- 2021 Sacred Wounds, created by Wang Newton and Kayla Tange, features AAPI artists subverting stereotypes through ritual and performance, HotPot, Initiation, Future Conjure, Warrior, Dragoness, Erotic Ritual, online
- 2021-2019 Intentions, Interactive installation of a sandbox built from past relics facilitating a space for creating intentions, Navel, Los Angeles, CA, and Angel's Gate Cultural Center, San Pedro, CA
- 2019 Dear Mothers, A visual letter to my birth mother in film and dance form together, REDCAT, Los Angeles, CA
- 2018 Defining Boundaries, Sculpture and sound installation utilizing narrating personal boundaries through

GROUP EXHIBITIONS

- 2022 Dear Mother, curated by Kayla Tange & Caroline Yoo, LA Artcore, Los Angeles, CA
- 2022 Memories of Tomorrow's Sunrise, curated by Jason Jenn and Vojislav Radovanović with Mika Cho, Professor, ART/Director, The Ronald H. Silverman Fine Arts Gallery, Cal State LA, Los Angeles, CA
- 2022 Radical Dawn, curated by Alicia Piller, D2art, Inglewood, CA
- 2022 Han Diaspora Group x There are seams in purgatory, McDonough Museum of Art, Youngstown State University, Youngstown, Ohio
- 2021 The Korea Project 2021: Agora, Han Diaspora Group, CULTUREHUB.org
- 2021 Diaspora Arirang I, advised by So Hyun Chang, Shatto Gallery, Los Angeles, CA
- 2021 Chosun Family, Six Linear Feet, ONE National Gay & Lesbian Archives, Los Angeles, CA
- 2021 Private Practices, AAPI sex-worker archived collection, organized by Kayla Tange and Hailey Loman, Los Angeles Contemporary Archives, Los Angeles, CA

VIDEO

- 2020-2017 Dear Mother, a visual letter to my birth mother directed by Matthew Kaundart, Luka Fisher, and Kayla Tange presented at STUDIO, REDCAT, Los Angeles, CA 2019, Boston Asian American Film Festival, Boston, MA 2018, Asian Pacific Film Festival, Los Angeles, CA 2018, Digital Death Film Fest, Superchief, Los Angeles 2018, SF DOCFEST, San Francisco, CA 2018, KAFFNY (Korean American Film Festival New York), Brooklyn, New York 2017.

TALKS/WORKSHOPS

- 2022 Hwa Records workshop series, I Am Here/You Were There: Archiving Transgenerational Memory Within the Korean Diaspora, curated by Stephanie Kang, Phillip Lee, and Eunice Um, online
- 2021 Panelist. Lizzie Borden's Working Girls, UCLA film and television library, Los Angeles, CA
- 2021 Artist Talk (intersection of sex work and art), Disrupt, Fowler Museum, Los Angeles, CA
- 2021 Re-enacting Han: Han Diaspora Group, Scarlett Kim, Kwonyin, Kayla Tange, & Caroline Yoo, Witch Institute Symposium, Queen's University, online

AWARDS/GRANTS

- 2022 AHL Foundation Artist Fellowship, New York, NY
- 2022 Hwa Records x Meantime Programming, Institute of Contemporary Art San Francisco
- 2022 Hwa Records x Foundation of Contemporary Art, Emergency Grant, New York, NY
- 2021 ONE National Gay & Lesbian Archives at USC Libraries, Chosun Family, Six Linear Feet, Los Angeles, CA
- 2021 Emma B. Keller Fine Arts Scholarship award selected by the School of the Arts and Architecture Dean's Office via nomination by the Department of Art faculty, Los Angeles, CA



Kayla Tange (Los Angeles) was born in South Korea and adopted by a Japanese American family. Through video, installation, sculpture, and, more directly with performance, a large portion of her work addresses structures of spectatorship while redefining ancestral trauma through public and private rituals. Her practice pendulates between literal and satirical while exploring ways of utilizing collaboration to convey feelings of longing and belonging, transforming stories of shame into a symbolic and valuable medium where psychic boundaries, desire, and permanence are recurring themes. She is part of diaspora collectives Han Diaspora Group, Hwa Records, and Chosun Family, as well as sex worker-run, shows *Cyber Clown Girls* and *Stripper Co-op*, which focus on fundraising, mutual aid, and community building through performance. Tange is also known under the stage name *Coco Ono*. She expresses emotional and societal confines – often in dark humor to facilitate meaningful dialogue around death, mutation, and compensation for emotional and physical labor.

About AHL Foundation

AHL Foundation, Inc. is a 501(c)(3) not-for-profit arts organization established in 2003 by Sook Nyu Lee Kim to support artists of Korean heritage working in the United States and promote exposure of their work in today's highly competitive contemporary art world. Our mission is threefold: 1) to seek, identify and promote talented Korean and Korean-American artists active in the United States; 2) to provide the artists with a platform and resources to further develop their talents; and 3) to host educational, cultural, and artistic events with the goal of building wider public awareness of contemporary artists of Korean heritage.



About the Curator

Stéphanie Jeanjean (M.A. in Art History from Bourgogne University in Dijon, France, and Ph.D., CUNY/City University of New York, Graduate Center in New York, USA) is an art historian, educator, curator, and translator working in New York.

In writing, her research contributes to the history and institutionalization of French video art, informs about international feminist militant and collaborative practices (in video and printmaking), as well as participates in documenting Sociological art. She notably published: "Disobedient Video in the 1970s: Video Production by Women's Collectives" (Originally printed in: *Afterall: Journal*, 2011). Reprint in: Hilary Robinson ed., *Feminism Art Theory*. Oxford, UK: Wiley Editions (2015). And, "Socio-Ecologico-Critico Intruders in the History of Early French Video" In François Bovier and Adeena Mey eds., *Cinema in the Expanded Field*. Lausanne and Zurich, Switzerland: ECAL/University of Art and Design Lausanne and JRP- Ringier Editions (2016): 138–161. She has spoken on these topics in various conferences in the United States (CAA, Residency Unlimited, FRESCO, WhiteBox, Art Students League of New York), France (The Sorbonne University), England (Tate Britain), and South Korea (KAIST). In 2021, she was visiting professor at The Sorbonne University (Panthéon-Sorbonne, Paris 1). Developing from this collaboration, her upcoming essay (in French): "Les politiques du multiple. Réflexions sur le potentiel d'un médium, comme processus et mode d'action," *Plastik* (Université Paris 1, Panthéon-Sorbonne, Paris) (upcoming Fall 2022).

Her last curated projects include *When Attitudes Become Positions*, based on the 2021 Artist Fellowship, organized by AHL Foundation, in New York (May 2022). And *WE DISSENT: Design of the Women's Movement in New York*, at 41 Cooper Gallery in New York (listed Under-the-Radar Art Show" by Roberta Smith in *The New York Times*, Nov. 2018). A website on the exhibition material in the work but already accessible here: www.wedissent.space In addition, Stéphanie Jeanjean teaches Art History at The Cooper Union for the Advancement of Science and Art and at Sotheby's Institute in New York. She is also a regular speaker as Gallery Educator at the Solomon R. Guggenheim Museum, and an expert for Smithsonian Journeys in France and Switzerland.

Previous Grant / Award / Fellowship Recipients

AHL – T&W Foundation Contemporary Visual Art Awards

(Formerly AHL Visual Art Competition)

2004	Heejung Cho	2017
Hyun Jean Lee	Keosang Yoo	Tai Hwa Goh
Ran Hwang	Ha Lee	Xavier Cha
Jeong Han Kim		Joo Yeon Woo
Jung Su Han	2011	
	Sung Rok Choi	2018
2005	Jee Young Lee	Valery Jung Estabrook
Seok Hee Jung	Sandra Eula Lee	Hyunjung Rhee
Sung Ho Choi	Seungwook Sim	Myung Gyun You
Jaye Rhee	Jiyoun Lee-Lodge	
Aegi Park	Jonggeun Lee	2019
	Kiseok Kim	Jennifer Moon
2006		Jean Oh
Suk Won Shin	2012	Mary Laube
Haeggeen Kim	Hong Seon Jang	
Dooeol Lee	Jung Sun Kim	2020
Sang Woo Koh	Seung Jae Kim	A young Yu
	Grace Kim	Chang-Jin Lee
2007		Cheon pyo Lee
Hae Ri Yoo	2013	
Kyung Woo Han	Seong-min Ahn	2021
Jia Lim	Inmi Lee	Jin Yong Choi
Shin Il Kim	Young-mi Song	Areum Yang
	Jang soon Im	Jiwon Rhie
2008		AHL - Artist Fellowship
Zaun Lee	2014	2019
Jane Jin Kaisen	kate hers RHEE	Dayeon Kim
Eun Hyung Kim	John Seung-Hwan Lee	Judy Junghee Koo
Jong Il Ma	Yusam Sung	Woojin Lee
	Sang-Mi Yoo	ChaeWon Moon
2009		
Jinkee Choi	2015	2020
Kakyong Lee	Eunsook Lee	Mookwon Han
Jaye Moon	Buhm Hong	Sungjae Lee
Jarrett Min Davis	Yoosamu	Yi Sa-Ra
Yeon Jin Kim	Heelim Hwang	Jayoung Yoon
Jeong Hyun Lee		
2010	2016	2021
Ji Eun Kim	Ji Yeon Lim (Yaloo)	Heehyun Choi
Eun Jung Hwang	Kira Nam Greene	Gyun Hur
	Soi Park	Dohee Lee
		Yozmit

AHL Foundation Project Grant (Previously AHL-

Jason J. Kim Grant)

2015 Nancy Hwang, Jaye Rhee
 2017 Ran Hwang
 2019 Kate-hers RHEE

Andrew & Barbara Choi Family Project Grant

2016 Nicholas Oh
 2017 Xavier Cha
 2018 Sun You
 2019 Sunhee Kim Jung
 2020 Aram Han Sifuentes
 2021 Mina Cheon

AHL – Chun Family Foundation Curatorial Fellowship

2017 Jinkyong Choi
 2018 Hye Seong Tae
 2019 Jeon Young
 2020 Dahye Kim
 2021 Jiyoung Lee

AHL – Grace Charity Foundation Research Fellowship

2015 Juyoung Yoo
 2016 Joo Yun Lee
 2017 Jeong-A Kim
 2018 Suzy Taekyung Kim
 2019 Soojung Hyun
 2020 Jiyoung Lee
 2021 Joohee Kim

Kim Family Fund AKAA Senior Research Fellowship

2021 Jiyoung Lee

AHL Wolhee Choe Art Writer Grant

2017 Jennifer Hope Choi
 2018 Paul Laster
 2020 Sun Young Lee
 2021 Yunlee Hong

2022 AHL - Artist Fellowship Recipients Exhibition

October 29, 2022 - November 17, 2022

AHL Foundation, Inc.

2605 Frederick Douglass Blvd.

New York, NY 10030

Suhyun Choi | Jae Hwan Lim | Ken Gun Min | Kayla Tange

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