

**RAN HWANG:
BREATHWAVE**

This catalog accompanies the exhibition “Founder Sook Nyu Lee Kim Alumni Invitational Grant - Ran Hwang: Breathwave,” held at the AHL Foundation (February 15, 2024 - March 8, 2024). It features the commissioned texts, installation photos of the exhibition, and an interview between the artist and the AHL Foundation. This exhibition serves as the launch of the AHL-Founder Sook Nyu Lee Kim Grant exhibition series, which celebrates the artistic growth of past awardees of the AHL Foundation’s contemporary art awards, grants, and artist fellowships. This series begins with Ran Hwang, the first recipient of the Foundation’s award in 2004, showcasing her artistic journey and continued growth.

This exhibition, ‘Ran Hwang: Breathwave,’ marks the inaugural presentation in an ongoing series established through the AHL-Founder Sook Nyu Lee Kim Grant. The series celebrates the artistic growth of past awardees.

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Founder Sook Nyu Lee Kim Alumni Invitational Grant

RAN HWANG: BREATHWAVE

FEBRUARY 15 - MARCH 8, 2024

AHL Foundation

2605 Frederick Douglass Blvd., #C1, New York, NY 10030



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Foreword

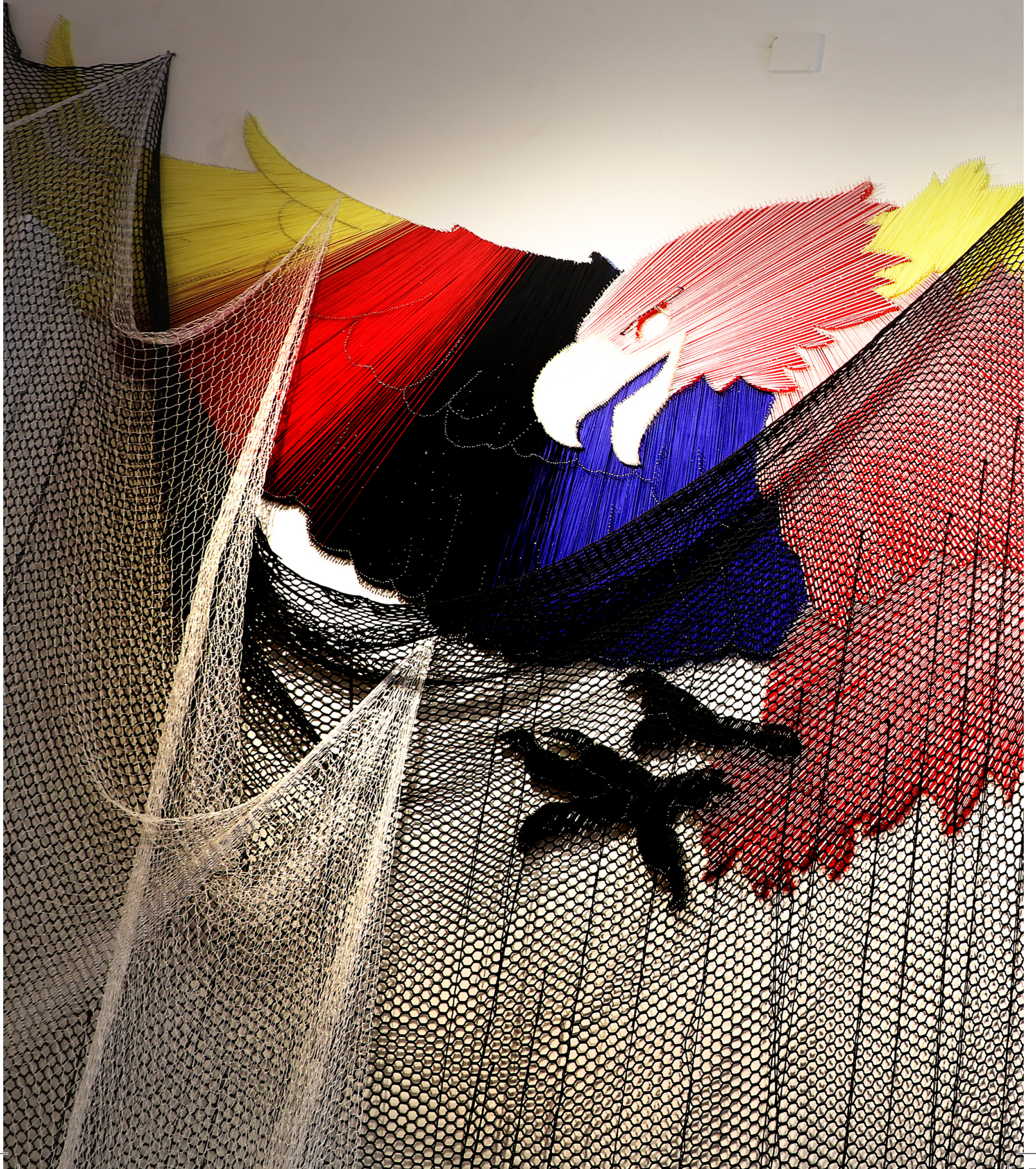
AHL Foundation is pleased to present “Ran Hwang: Breathwave,” a solo exhibition featuring a new installation by the esteemed Korean artist, Ran Hwang. This exhibition is made possible through my contribution, establishing the AHL-Founder Sook Nyu Lee Kim Grant. The grant was created in response to the support from individuals who have championed AHL Foundation’s mission and activities. Through the AHL-Founder Sook Nyu Lee Kim Grant, AHL Foundation will continue to celebrate the artistic growth of past awardees of the AHL Foundation’s contemporary art awards, grants, and artist fellowships.

AHL Foundation was founded in 2003 and began supporting Korean artists active in the United States by awarding contemporary art prizes to Korean artists. Ran Hwang, the very first recipient of the AHL Foundation’s contemporary art award in 2004, holds the distinction of being the inaugural grantee. Witnessing her artistic evolution culminate in this exhibition is a testament to her dedication and talent. I am truly honored to host Ran Hwang’s spectacular installation at AHL Foundation.

I am deeply proud of her achievements and extend my warmest congratulations. On this momentous occasion, I express my heartfelt gratitude to the AHL Foundation board members, staff, curators, artists, and all who have supported Korean artists. Your unwavering support has played a pivotal role in Ran Hwang’s success and growth as an artist and beyond.

Thank you.

Sincerely,
Sook Nyu Lee Kim
Founder and President
AHL Foundation





Buttons, beads, and Buddhism: How Ran Hwang's large-scale work invites New Yorkers to reflect and connect

Morgan Everhart

Ran Hwang's artistic fusion of birds and Buddhism serves as a powerful tool for self-reflection and spiritual exploration, particularly in the bustling city of New York. Through her intricate installations composed of thousands of buttons, beads, and pins, Hwang invites viewers to contemplate their own identities amidst the fast-paced urban environment. Her art becomes a conduit for introspection, prompting individuals to question their place in the world and their connection to others.

In the midst of New York's diverse cultural landscape, Hwang's artwork serves as a reminder that spirituality can be found even in the most chaotic spaces.

As individuals walk around the expansive installation, they not only witness Hwang's artistic vision but also embark on a symbolic journey that echoes age-old practices. This engagement bridges temporal and spiritual realms, providing a unique pathway to comprehend the essence of Buddhism through contemporary art.

Despite showcasing her work internationally, Hwang believes that her artwork resonates with viewers regardless of their nationality. She observes that the people of New York, in particular, carry deep wounds from the 9/11 attacks that have significantly influenced her artistic journey. Nonetheless, she believes that the universal subjects of transience, cyclical life, and healing appeal to individuals universally.

Ran Hwang is a Korean-born, New York-based artist who creates large, recognizable figures that delve into the cyclical nature of life, invisibility, and the beauty of fleeting moments. Drawing from her background in the fashion industry and personal memories of the 9/11 attacks, she incorporates everyday materials into her delicate and dramatic artworks. Hwang's practice of Zen Buddhism infuses her craftsmanship, highlighting repetition and atonement. Through her

performative and conceptual approaches, she contemplates the introspective essence of human existence in society.

Overall, Ran Hwang's artwork explores themes of life, death, connectivity, and the ephemeral nature of existence. Her installations are visually stunning and thought-provoking, inviting viewers to contemplate the complexities of human relationships and the impact of their actions. Hwang's works have garnered international acclaim and continue to engage and inspire audiences worldwide.

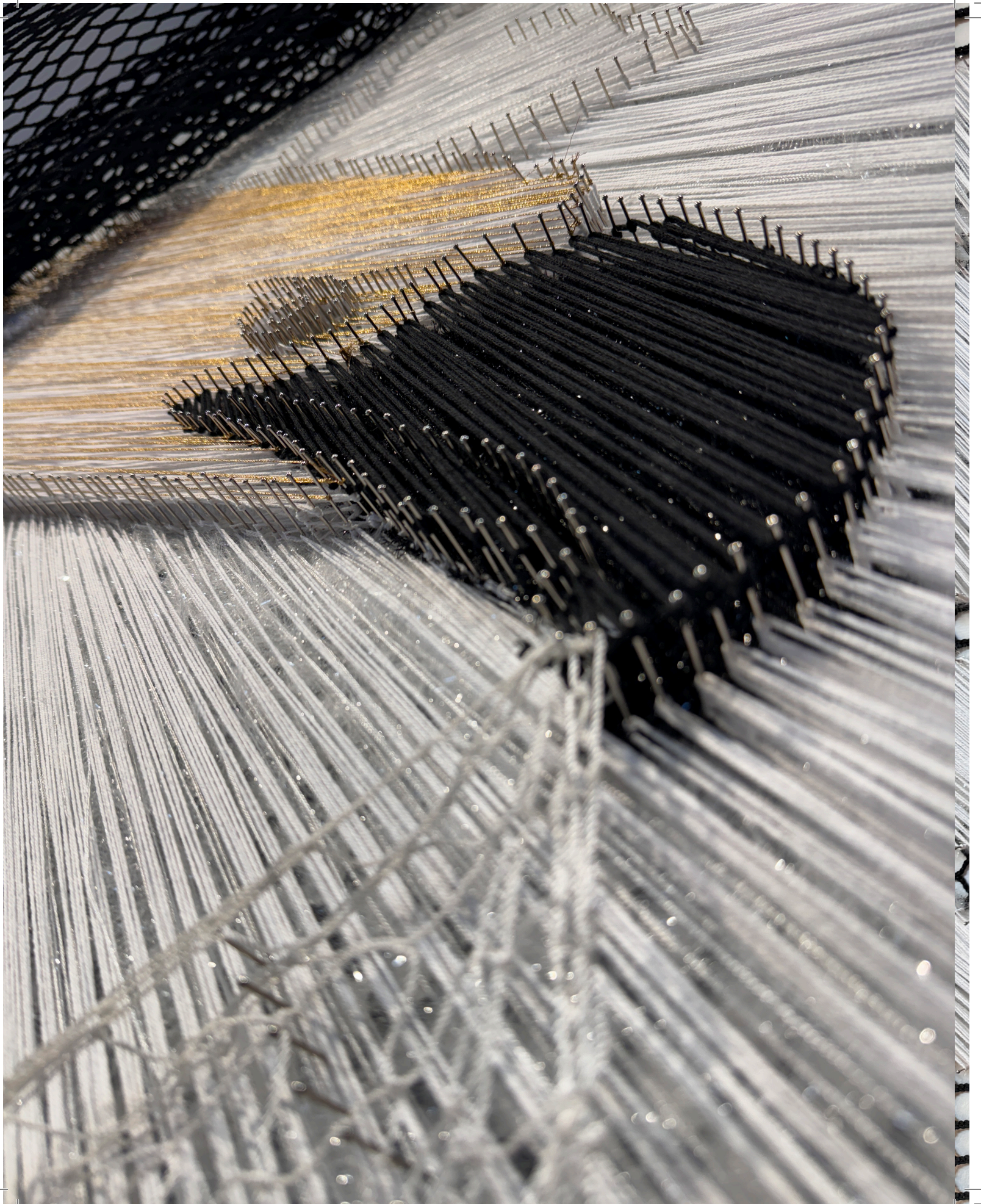
Hwang's artwork can be found in prestigious institutions such as the Brooklyn Museum, the Museum of Fine Arts in Houston, the Deji Art Museum in Nanjing, and the Dubai Opera House, among others. Hwang's association with the AHL Foundation dates back to 2004, when she became the inaugural recipient of the AHL Foundation Grant. Since then, she has consistently participated in annual gala events and considers it a privilege to inaugurate an exhibition at the AHL Foundation.

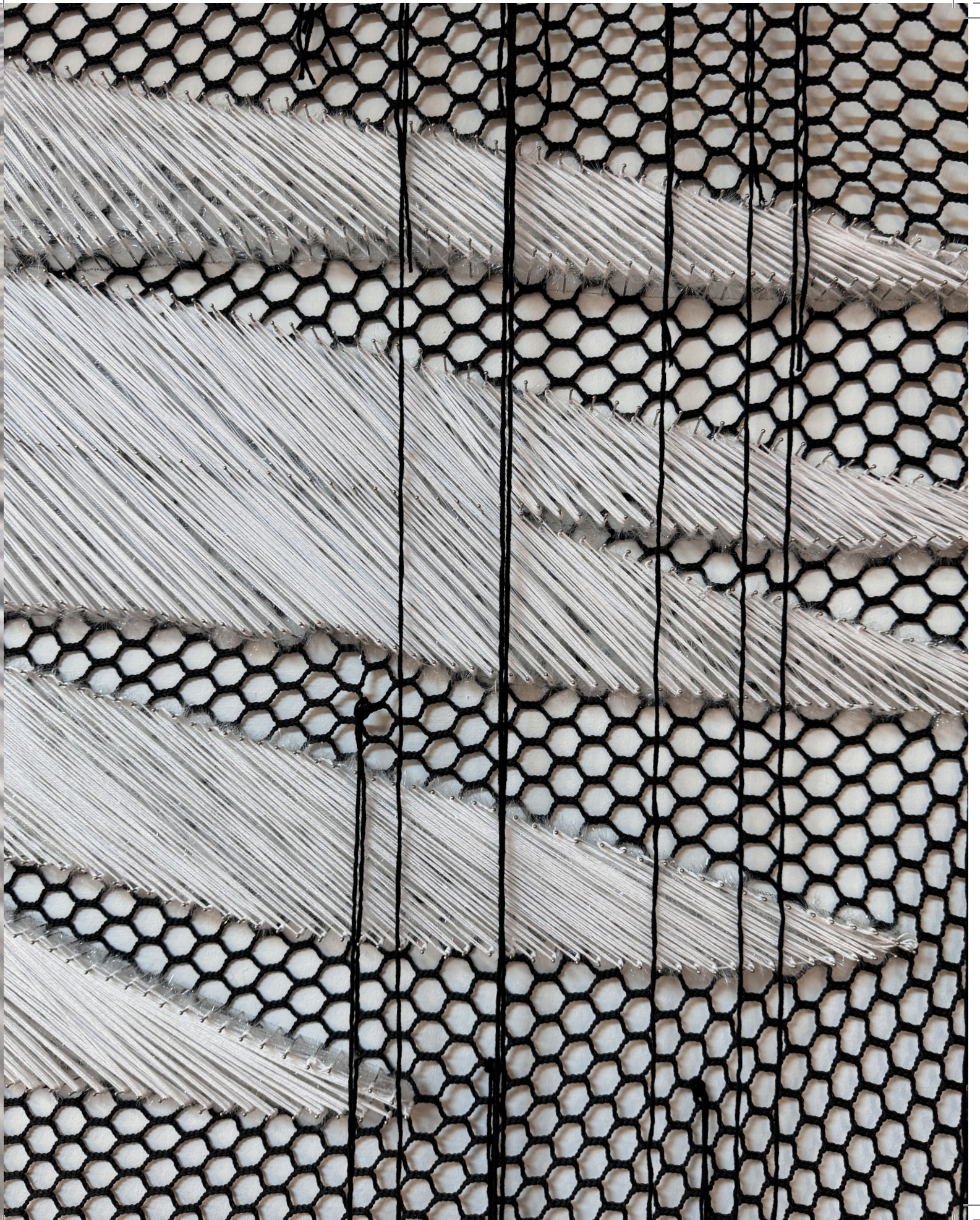
The AHL Foundation, established in 2003 by Sook Nyu Lee Kim, is a nonprofit arts organization. Its mission is to support artists of Korean heritage working in the United States, providing them with resources, exposure, and platforms to cultivate their talents. Additionally, the foundation hosts educational and cultural events to raise awareness of contemporary Korean-American artists.

Morgan Everhart works in painting, installation, curation, and writing. Everhart's practice challenges naturalism and ontology through reflection on personal experiences, identity, and art history. She received her Bachelor of Fine Arts from the University of North Texas, and her Master of Fine Arts from the LeRoy E. Hoffberger School of Painting at the Maryland Institute College of Art. Everhart currently lives and works in New York, where she is also a co-founder of Art Hap, advisor to the Brooklyn Emerging Artist Coalition, and contributing writer to A Women's Thing publication.









Ran Hwang's Growing Breathwave: 20 Years with the AHL Foundation

Soojung Hyun

The journey of artist Ran Hwang over the past twenty years can be compared to that of a tree, possessing a steadfast and resilient quality, consistently maturing and developing. Like a tree firmly rooted in the earth, she has drawn strength from her surroundings, thriving despite all the challenges and opportunities that have come her way. Ran Hwang's artistic career has grown progressively, reflecting unwavering confidence and commitment to overcoming obstacles. Her profession primarily operates within the contemporary art scene in the United States, Asia, and Europe. The favorable reviews about her and the recognition in the art world are a grateful reward given to her. When I look at her accomplishments, she serves as one of the examples of the aspirations and achievements of Korean-American artists. Her story prompts contemplation not only of her artistic evolution but also of her generous contribution to the art world.

Ran Hwang arrived in New York in 1997, in her mid-thirties, and pursued studies at the School of Visual Arts. In the early 2000s, she faced significant challenges as an international student, requiring her to work for a living while advancing her artistic career. It was during this period that she underwent a profound life experience, deeply affected by the disaster of September 11th, 2001, which occurred near her workplace. These experiences began manifesting in her work as she grappled with themes of life's uncertainty, mortality, the visible and the invisible. Infusing her work with visual metaphors, she translated these existential thoughts into artistic expressions, embracing the heartbreak of this era with an Asian sensibility. Drawing inspiration from her background in fashion, she employed materials such as buttons, pins, and thread, imbuing her creations with a unique blend of aesthetics and narrative depth.

Amidst the uncertainties of this transformative period, Ran Hwang seized a pivotal opportunity by participating in the AHL Foundation's inaugural Contemporary Visual Arts Competition in 2004. Her selection as the Gold Prize winner marked the beginning of a long-standing partnership between the artist and the Foundation, paving the way for her subsequent artistic endeavors. Reflecting on

this crucial moment, we recall the AHL Foundation’s growing presence in the New York art scene, which was a new non-profit foundation established in 2003. The AHL Foundation was emerging as a beacon of support for Korean artists navigating the challenges of the American art world, the Foundation provided a vital platform for Korean-American artists, fostering mutual support and artistic growth. This effort was exemplified through initiatives like the “Eight Korean Artists” exhibition, held at White Box from July 7th to July 21st, 2005, which showcased the exceptional talents of award-winning artists and garnered acclaim from both Korean and New York art communities. The exhibition included the participation of eight award winners in 2004 and 2005, further establishing its significance in a record of the Archive of Korean Artists in America (AKAA).

Ran Hwang received the “AHL-Jason J. Kim Grant” award from the AHL Foundation in 2017 for the second time. The award provides exhibition funds to Korean artists exhibiting at museums. This award was given to the artist when Hwang was establishing herself as an international artist and, once again, encouraged her artistic path. The AHL Foundation offered appropriate support to the artist who valued her capabilities. Just like the sap of a maple tree, when winter passes and new spring shoots grow, sap rises from the tree’s roots and provides nutrients for growth, as the Foundation nurtured artists.

At the 2023 AHL Foundation 20th Anniversary Ceremony, Ran Hwang was honored with the inaugural AHL-Founder Sook Nyu Lee Kim Grant Exhibition award. From February 15th to March 8th, 2024, the AHL Foundation held Ran Hwang’s solo exhibition titled “Breathwave” as a commemoration of her recognition. This award aims to continue the tradition by providing funding to assist ongoing collaboration and support among award-winning artists. Hwang, the first recipient of the AHL Foundation award, has made steady progress on her artistic journey.

Over the last two decades, the AHL Foundation and Ran Hwang have embarked on parallel paths, mutually supporting and collaborating with each other along the way. Hwang has actively engaged with the AHL Foundation and contributed to the Ran Hwang AKAA Fund in 2022, which is her commitment to giving back to the artistic community. Believing in the transformative power of art to inspire and uplift individuals, Hwang wholeheartedly embraces the core mission of the AHL Foundation. Hwang’s dedication to this mission has not only helped to raise awareness of the Foundation’s work but has also inspired a new generation of artists to pursue their passions. As such, Hwang’s continued support is a positive extension for the development of the organization.

The exhibition, “Breathwave,” encapsulates the artist’s creative pursuits through her distinctive wall installation work, crafted with meticulous attention to detail. The exhibition features an impressive portrayal of symbolic birds, created by inserting pins intricately into the gallery walls and interweaving them with vibrant threads. The hybrid creatures combine the imagery of the

American eagle and Korea's phoenix, symbolizing the inherent dignity of life. Despite appearing to be ensnared in a net, these majestic creatures spread their large wings to capture the power of flight. The artist explained that the overarching theme of the work is 'Confinement and Freedom.' This contrasting juxtaposition of the human condition represents the perpetual struggle of individuals as they navigate personal limitations in their quest for liberation and self-realization.

At its core, "Breathwave" is an ode to vitality and resilience. It is a testament to the indomitable human will to overcome life's obstacles and forge a path toward personal growth and fulfillment. Through her evocative imagery and symbolism, Ran Hwang leads viewers to contemplate the essence of existence and the profound interconnectedness of living beings. 'Breathing' is a genuinely personal and yet inherently communal act. In the bustling metropolis of New York, individuals from all walks of life come together, each contributing their unique breath to the collective rhythm of the city. Just as Hwang draws inspiration from her fellow artists' shared breath, so does she contribute her breath to the vibrant interaction of New York's artistic landscape, enriching the community with her unique perspective and creative vision.

Soojung Hyun has pursued parallel careers as a curator, program organizer, and lecturer. Common to all of these activities has been an interest in the inevitable transformation of national and cultural identities in an increasingly global world. She has taught Asian Art and Art in Non-Western Societies at Montclair State University, New York City College of Technology, and Manhattanville College as an adjunct and contributed to the Archive of Korean Artists in America (AKAA) in the AHL foundation.



Ran Hwang in Conversation with AHL Foundation

Having been one of the purveying artists who supported AHL Foundation since its founding in 2003, you are the inaugural artist exhibiting in the AHL-Founder Sook Nyu Lee Kim Grant exhibition. How has AHL influenced the trajectory of your practice and career?

I received the Gold prize at the first AHL Foundation award in 2004. I believe that since receiving the award 20 years ago, the confidence in my work has been a significant motivation for me to continue creating art until now. I am grateful for being invited to exhibit again this time, and I will continue to strive without forgetting the spirit of the AHL Foundation in the future.

Your artistic career began in the fashion industry. How did this experience influence your transition into creating large iconic figures that explore the nature of cyclical life and non-visibility?

My interest in fashion dates back to my childhood when I used to draw paper dolls, among other things. Over the decades, I worked at a fashion embroidery company in the New York City's Garment District. I developed an interest in fashion materials such as buttons, pins, and fabrics. Questions about the cyclical nature of life and the dual concepts of visibility and invisibility stemmed from my practice of Buddhist teachings, which then translated into my way of life and my interest in fashion. Fashion embodies the visibility of the human psyche while also encompassing invisibilities such as repetitive labor or raw materials.

The use of everyday materials is a distinctive feature of your art. Can you share insights into your creative process and how you select these materials to convey specific meanings or emotions?

I am deeply interested in the important relationships in our lives. I want to represent these “relationships” by connecting countless pins with threads. Another theme embedded here is the transience and cyclical nature of life. The pins represent our individual selves, while the connecting threads signify social relationships and communication.

You’ve exhibited internationally in various locations, from New York to Singapore, Paris, and Boston. How do different cultural contexts and audiences impact the reception and interpretation of your work? How does the work, Echoes in Eternity, resonate with its display at AHL Foundation?

I didn’t feel that audiences empathized significantly differently based on their nationality. However, I do believe that New Yorkers resonate more with 9/11 compared to people from other regions. Nevertheless, the themes of the cyclical nature of life, death, and healing that I began to explore through my work following that event are universal, transcending geographical boundaries, and are aspects that everyone can empathize with.

In this AHL Foundation exhibition, I will present site-specific installation pieces. As I began preparing for the exhibition, I conceptualized plans and designs tailored to the space. Sometimes, I incorporate elements or materials that I haven’t tried before. The exhibition space provided by the AHL Foundation is much smaller compared to other galleries. From the outside, one can peer into the interior space of the three walls through windows. This space evokes the comfort and warmth of a mother’s womb or the habitat of birds. Therefore, I decided to add a centerpiece representing a habitat. I use various materials to depict the entire life cycle of a bird family. On the three walls, in addition to my main pins and threads, I utilized nets. The nets symbolize ‘captivity’ that the hybrid creatures struggle to break out of to fly free.

Could you elaborate on how your lifetime practice of Zen Buddhism has blended into your art, particularly in the context of the sophisticated handwork, repetition, and penance that characterize your works?

Hammering to drive pins or connect threads in repetitive work is similar to meditative practice that empties the mind, brings tranquility, and calms the spirit. My work can also be likened to the practice of monks who perform repetitive tasks such as wall contemplation. The sound of hammering can be reminiscent of the sound of a monk's wooden instrument (Mok Tak). Through repetitive hammering on the wall, distractions dissipate. Hammering repeatedly on the wall over a long period is undoubtedly a form of asceticism. It's incredibly strenuous work. However, through this process, I was able to create my own unique artwork.

Birds have been a central icon in your installations, are the birds symbolized in this exhibition different from those represented in your previous works? Are they reflective of the same motif?

The form of the bird is that of an eagle, but the vibrant colors on its exterior represent Bonghwang (a phoenix-like bird in Korean mythology). It symbolizes splendid emergence and eternal life.

This time, I represent several hybrid life forms and their habitat. An eagle, adorned in the traditional Korean colors of five cardinal directions, soars through the net, while on the opposite side, a black-and-white eagle symbolizes our entrapment in the net like a shadow. The otherwise energetic and joyously colored birds are subdued by black nets suggesting impending ecological disaster or foreknowledge of natural death. All living beings have a superficial appearance, but just as there are life forces hidden beneath the skin, there are hidden life forces.



Your use of performative and conceptual approaches in your art suggests a deep engagement with the human experience. How do you believe your work contributes to or reflects on today's contemporary human condition? What were your experiences in installing the works for the AHL Founder's exhibition?

I created this bird, a combination of an eagle and Bonghwang, made up of millions of threads. People who come to see the exhibition will consider their actions and the impact they may have, as they are connected to countless others. While actions may be momentary, the repercussions they cause linger for a long time, ultimately returning to oneself, much like our lives.

The intersection of delicate and dramatic elements is a hallmark of your creations. How do you balance these seemingly contrasting qualities to convey a unified message or emotion in your pieces? What is the main takeaway you wish the viewers experience in this rendition of work?

Interpreting the unreal and the real, and penetrating visibility and invisibility, is the theme I continuously aim to convey through my artwork. Like hybrid life forms, I depict complex images that resemble the earth we inhabit rather than singular objects.

As an artist based in New York, a city known for its dynamic arts scene, how has the environment and energy of the city impacted your creativity and the themes explored in your art?

Continuing my artist career in New York, the dynamism created by diversity and freedom enriches my experiences and connects me with people who love various arts.

After experiencing the 9/11 incident up close, I began creating site-specific installation works, and the memories of that experience from 20 years ago came back to me, reimagined anew in this exhibition. While the Covid-19 pandemic is vastly different from what happened 20 years ago, many people tragically ended their lives due to this unbelievable event. As a gesture of condolence to them, I depicted hybrid life forms in five traditional Korean colors soaring through the net, symbolizing emergence.

With your works permanently residing in institutions like the National Museum of Contemporary Art in Seoul, do you feel a sense of responsibility in representing Korean contemporary art on the global stage? What words of advice would you give emerging artists celebrated at AHL Foundation Inc. and their practice?

Such grandiose responsibility often impedes my desire for free expression. I am simply an artist striving to create freely, breaking free from constraints and frameworks. I believe all AHL emerging artists are passionately overcoming challenges. Fear stemming from everyday life is universal. I just hope for continuous dedication without pause.

As an artist, what were the most challenging times in your life and practice in New York? What are specific aspects you found difficult?

It's a well-known fact, New York is a place where countless artists gather, making it challenging to sustain a livelihood while pursuing artistic endeavors simultaneously. It requires strong inner strength and resilience to navigate through it.

As an established artist, do you have any future aspirations?

Just keep pushing forward.

Briefly, how would you summarize the concept of art according to Hwang Ran as an artist?

Contemplating confinement and freedom in a world that feels suffocating sometimes, I observe the nexus of relationships formed between entangled beings trapped in the net of confinement and those soaring to the sky, liberated. Among the imagined white eagles, some endure the pain of confinement, while others revel in transcendent freedom. The vibrant world represented at the center as a habitat is created by the desires of such beings and is a place where we all live and breathe.

Which artists influenced you, and how has Zen Buddhism influenced your work?

It varies depending on my interests at the time. Ten years ago, I used to admire El Anatsui and Richard Serra. I was drawn to the spectacular form and rusty confining frame by Serra and large scale installations incorporated with discarded trash-like materials by El Anatsui. Recently, due to working on multimedia installation pieces, I am interested in various genres.

I grew up in a Buddhist household, and when I wanted to let go of life, I experienced emptiness of mind at a temple called Guinsa in Korea. After returning from this spiritual journey, my experiences during the 9/11 incident, which I witnessed up close in New York, became the foundation of my work.

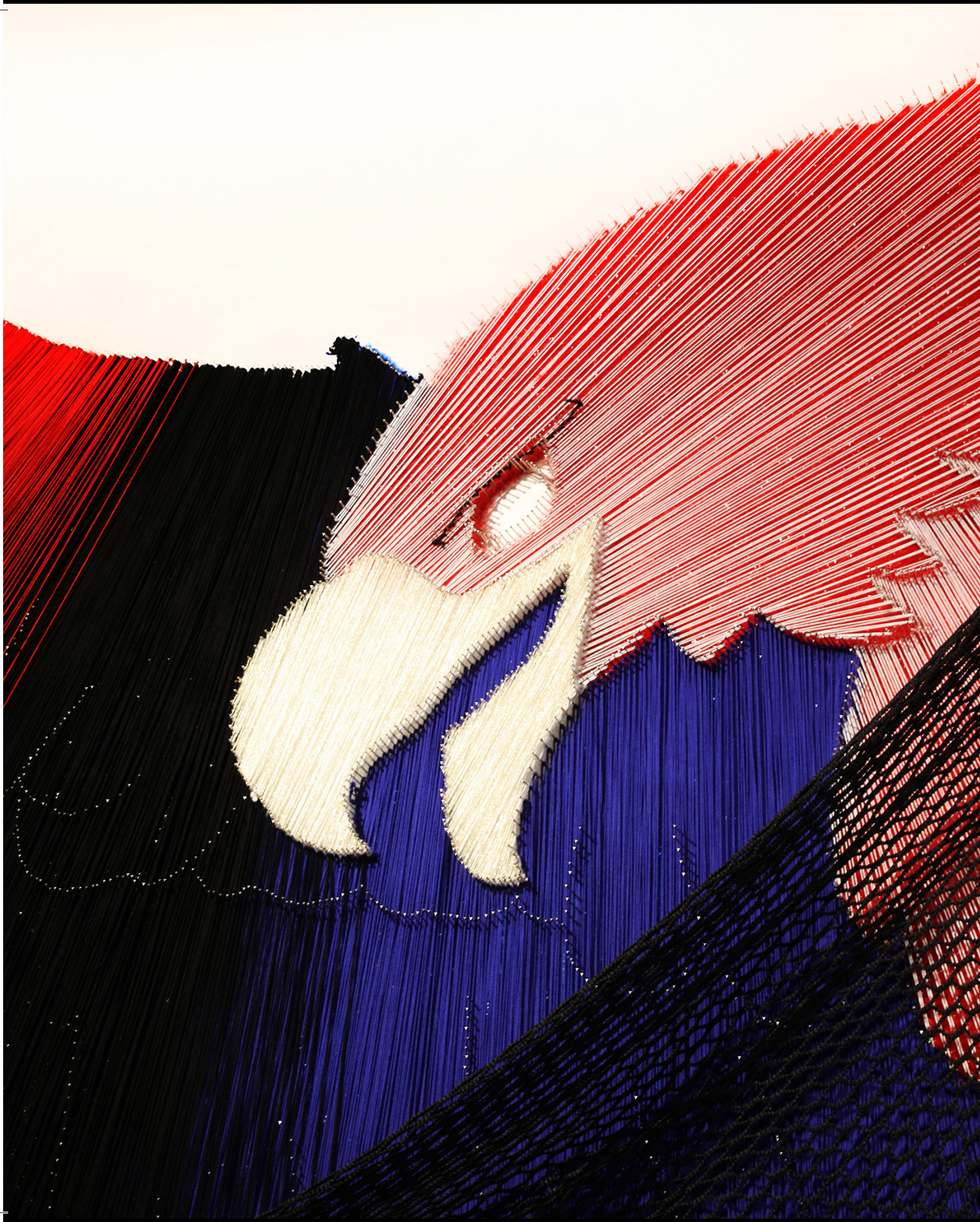
Could you speak on art preservation and archiving of your artworks?

For site-specific installation works, the artwork itself disappears like our ephemeral lives once the exhibition ends. However, photographs of the artwork, drawings, and samples of materials such as threads, buttons, and pins are archived in my studio. Pieces like my series of relief works and other forms of artwork are managed by updating and maintaining a year-by-year list of works in the studio, documenting the process of production and exhibition. Due to the delicate and three-dimensional nature of my artwork, special storage boxes are custom-made in the studio for artwork preservation.









About the Artist

As a Korean born, New York based artist, Hwang creates large iconic figures that embody her preoccupation with the nature of cyclical life, non-visibility and the beauty of a transient moment. Her earlier career in the fashion industry and the personal memories of 9/11 attack have led her to adopt the everyday materials into the delicate and dramatic works, whereas the artist's lifetime practice of Zen Buddhism has blended into the sophisticated hand-work accompanied by repetition and penance. Through her performative and conceptual approach, Hwang depicts the time of reflection and rumination of a human being in the society.

The work of Ran Hwang illustrates the term 'Sangjeuk(相即)', the 'relation' means the 'whole', the world of pure network that each sides requires the other as long as one of any side is present.(Chaegab Yun, 2023)

Hwang's work permanently resides in the collections of internationally acclaimed venues, including the Brooklyn Museum in New York, Museum of Fine Arts in Houston, Deji Art Museum in Nanjing, Dubai Opera House, Des Moines Art Center in Iowa, New York University and National Museum of Contemporary Art in Seoul.

Her work has been exhibited internationally at venues including Leila Heller Gallery in New York and Dubai, Asian Civilizations Museum in Singapore, UNESCO Headquarters in Paris, Mass MoCA in Boston, Fondation d'entreprise Hermès in Singapore, Hakgojae Gallery in Seoul and Kashya Hildebrand Gallery in Zurich, the Facebook New York Headquarter. Recently, she has successfully done her exhibition in Baker Museum in Florida, USA. Her upcoming exhibitions include "Singing from the Dark Times" at NDH, Venice Biennale 2024.

Hwang studied her BFA in Fine Art and is studying MPS in Art Practice at the School of Visual Arts in New York.

Artist Curriculum Vitae

EDUCATION

MPS Studied in Art Practice, School of Visual Arts, New York, USA

BFA Fine Art, School of Visual Arts, New York, USA

SOLO EXHIBITIONS

- 2024 Breathwave, AHL Foundation, New York, USA
- 2023 Hope Springs Eternal, Asian Art Works, Busan, South Korea
All That Cascades, Leila Heller Gallery, Dubai, United Arab Emirates
Plum blossoms, the vanishing beauty, Inseo-ri Park, Gwangyang-si, South Korea
Daydream of rising, Artfield Gallery, Seoul, South Korea
- 2022 Becoming Again, The Baker Museum, Artis-Naples, Florida, USA
- 2021 Becoming Again, Leila Heller Gallery, Dubai, United Arab Emirates
Hope Springs Eternal, Leila Heller Gallery, New York, USA
- 2019 The Flight of Time, Leila Heller Gallery, Dubai, United Arab Emirates
- 2017 Joseon Korea: Court Treasures and City Life, Asian Civilizations Museum, Singapore
Ran Hwang: Sacred Space, Leila Heller Gallery, New York, USA
- 2016 Visual Symphony, Asian Art Works, Busan, South Korea
- 2015 Beginning of the Bright, UNESCO Paris Headquarters, Paris
Ran Hwang: Untethered, MASS MoCA, Massachusetts, USA
Game of Artifice, International Museum of Art and Science (IMAS), Cardenas Gallery, Texas, USA
- 2014 Becoming Again, Aloft at Hermès(former Third Floor-Hermès), Singapore
Ran Hwang: The Snowfall of Spiders, Leila Heller Gallery, New York, USA
Intervals, Asian Art Works, Beijing, China
- 2012 Ran Hwang: Transition, Leila Heller Gallery, New York, USA
- 2010 Illusion & Reality, Hakgojae Gallery, Seoul, South Korea
- 2009 Dreaming of Joy, Kashya Hildebrand Gallery, Zurich, Switzerland
- 2007 Present Absence, 2X13 Gallery, Seoul, South Korea
- 2006 Haas Gallery, Bloomsburg University, PA, USA
- 2005 Open Studio, Vermont Studio Art Center, Jonson Vermont, USA
- 2004 Hutchins Gallery, Long Island University, New York, USA
- 2002 Hudson River Gallery, New York, USA
Yeemock Gallery, Seoul, South Korea
- 2001 Hudson River Gallery, New York, USA
- 2000 Artsnal Gallery, Paris, France
- 1999 Hudson River Gallery, New York, USA

TWO PERSON EXHIBITIONS

- 2024 Ascend to the Eternity : A Requiem, Anniversary Museum, Chavit some, Seoul, Korea
- 2019 Zen Grace, Easel Gallery, Shenzhen, China
- 2016 Re:visioning HANJI, Korean Cultural Service, New York, USA
- 2015 Reincarnation, Asian Art Works, Busan, South Korea
- 2005 Refresh! (Curated by Lilly Wei), 2x13 Gallery, New York, USA
When Art Encounters Fashion, Space Shin Choi, New York, USA

SELECTED GROUP EXHIBITIONS

- 2024 Singing from the Dark Times, Spazio Punch, La Beinnale de Venezia, Venezia, Italy(Forthcoming)
- 2023 Hope Springs Eternal, Switch B One, Parc.1 NH Finance Tower(Tower2), Seoul, South Korea
The Geography of Objets, Cheongju Craft Biennale 2023, Cheongju-si, South Korea
Christian Dior : Eternal Muse, Dior Seoungsu, Seoul, South Korea
Romantic Reflexes, Gallery Simon, Seoul, South Korea
Ran Hwang & Artists form New York, Asian Art Works, Busan, South Korea
- 2022 Immersive, Des Moines Art Center, Des Moines, USA
OMNI VERSE, Museum SAN, Wonju, South Korea
Christian Dior : Designer of Dreams, Museum of Contemporary Art(MOT), Tokyo, Japan
- 2021 No Strings, National Glass Centre, Sunderland, United Kingdom
- 2020 Pinned, Stitched, and Glitized: Challenging the Gender Stereotype, Art Appel Gallery, Athens, Greece
- 2019 DIFC Sculpture Walk, Dubai International Financial Centre (DIFC), Dubai, UAE
Matter 物, SA+ Gallery, Hong Kong
DOUBLE VISION (Curated by Jane "Baby Jane" Holzer), Leila Heller Gallery, New York, USA
Conversations: Contemporary Asian Art, Hermitage Museum & Gardens, Virginia, USA
KOREAN CONTEMPORARY PAINTINGS & DECORATIVE TRADITIONAL ARTS, Kang Collection
Korean Art, Asia Week NY, New York, USA
- 2018 Infinite Blue, Brooklyn Museum, New York, USA
Connected: The AHL Foundation Contemporary Visual Art Awards Exhibition, AHL Foundation, Yonsei University Dental Hospital, Seoul, Korea
POSTMODERNISM AND AESTHETICS: COLLIDE OR STEER?, Korea Cultural Center, New York, USA
Paper Moon, Museum of Contemporary Art of Crete, Rethymno, Greece
PASSION. CONTINUED: A Wave of Peace from Korea to the World, Asia Week New York
Special Exhibition, Korean Cultural Center of New York, USA
PASSION. CONTINUED. 100X100, PyeongChang 2018 Olympic & Paralympic Winter Games Special Exhibition, Korean Cultural Center NY, New York, USA
The Art of Matter- New Arts of Asia, Opera Gallery, Mona

GRANTS, AWARDS & RESIDENCIES

- 2024 AHL-Founder Sook Nyu Lee Kim Grant, AHL Foundation, New York, USA
- 2021 FB Air Program, Facebook, New York, USA
- 2017 AHL-Jason J. Kim Grant 2017, AHL Foundation, New York, USA
- 2015 Pollock-Krasner Foundation Grant, The Pollock-Krasner Foundation New York, USA
Artist in Residency, International Museum of Art and Science (IMAS), Texas, USA
- 2014 Selected for 2014 program, Third Floor-Hermès, Hermès Foundation, Singapore
The Studios at Mass MoCA, Residency Program, Mass MoCA, Massachusetts, USA
AAW Artist Studio Residency, Asian Art Works, Beijing, China
- 2011 PS122 STUDIO Residency Program, New York, USA
- 2006 AAI-Artist Alliance, Lower East Side-Rotating & Long Term Studio Program, New York, USA
- 2005 Full Fellowship, Vermont Studio Center Residency Program, Vermont, USA
- 2004 Gold Prize, The 1st Contemporary Visual Arts Competition, AHL Foundation, New York, USA
- 1995 Gold Prize, Korean Watercolor Association, Seoul, South Korea

COLLECTION

- 2021 Deji art museum, Nanjing, China
Abu Dhabi Royal Palace, Abu Dhabi, UAE
Sofitel Ambassador Seoul Hotel & Serviced Residences, Seoul, South Korea
- 2020 The Museum of Fine Arts, Houston, USA
- 2019 LG Household & Health Care (Artwork commission for LG Cosmetics, The History of Whoo), Korea
Raffles Hotel Singapore, Singapore
- 2018 Museum of Contemporary Art of Crete, Greece
EURIA company, Tour Carpe Diem Paris La Defense, France
- 2017 NYU Langone Medical Center, New York, USA
- 2016 Dubai Opera House, Dubai, UAE
Christian Dior, Paris (Artwork commission for Lady Dior As Seen By), France
- 2015 Pullman Kaifeng Hotel, Zhengzhou, China
Four Seasons Hotel, Seoul, Korea
- 2014 AFT Wall Art, Anthem of the Seas, Royal Caribbean International, USA
Third Floor-Hermès, Hermès Foundation, Singapore
Mandarin Oriental, Paris, France
- 2013 Peninsula Hotel, Paris
King County Library in Issaquah, Washington, USA
Des Moines Art Center, Iowa, USA
- 2012 Brooklyn Museum, New York, USA
Robert J. Hurst, Chairman of the Executive Committee at Whitney Museum, New York, USA
- 2011 Ritz Carlton Hotel, Hong Kong
Roger Federer, World Tennis Champion, Switzerland
- 2010 New York Plaza Hotel, New York, USA
- 2009 National Museum of Contemporary Art, Art Bank, Seoul, South Korea
- 2005 Hammond museum, New York, USA

LECTURES

- 2022 Artist Talk, The Baker Museum, Artis-Naples, Florida, USA
- 2019 Artist Talk, The Museum of Fine Arts, Houston, Texas, USA
- 2015 Artist Talk(in conjunction with the group show -'Diverse Work: Director's Choice, 1997-2015),
Brooklyn Museum, Brooklyn, New York, USA
- 2014 Special Lecture, University of Texas-Pan America, Texas, USA
Guest Artist Lecture, Fine Arts Seminar V (BFA Fine Arts class), Pratt Institute, New York, USA
Artist Lecture, School of Visual Arts, New York, USA
- 2012 Artist speech, Past Granter, AHL Foundation, New York, USA
Artist Panel, ATOA-artist talk on Art:"Art as Ritual", Westwood Gallery, New York, USA
- 2010 Special Lecture, College of Education in Kongju National University, Kongju, Korea
- 2006 Guest Lecture, Queens Museum of Art, New York, NY, USA
- 2005 Guest Lecture, Parsons School of Design, New York, NY, USA

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