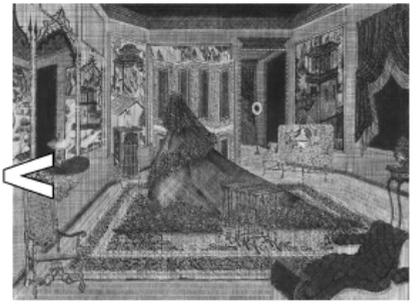


Kyung-Me,

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AHL-T&W Foundation Contemporary Visual Art Award Winners Exhibition

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.. John Chae,



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.. C.Ryu.

Curated by Ian Wallace
Exhibition Producer: Jiyoung Lee
Juried by Ian Wallace, Jeffrey Lee, and Julianne Miao

AHL Foundation, Inc.
2605 Frederick Douglass Blvd., #C1
New York, NY 10030
info@ahlfoundation.org
www.ahlfoundation.org

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

Cover Images from above:

1. Kyung-Me, *Half-Mourning*, 2018, ink and charcoal on paper, 18" x 24"
2. John Chae, *Energetic Maps*, 2023, Oil and acrylic on dyed linen and canvas, installation
3. C.Ryu, *Alice & Alice: in Free Fall*, 2023-2024, New Media 3 channel installation in fabricated blue room

Cover designed by Gayoung Do
Catalog designed by Jiyoung Lee

***2024 AHL-T&W Foundation
Contemporary Visual Art
Award Winners Exhibition***

Kyung-Me | John Chae | C.Ryu

November 1, 2024 - December 6, 2024

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

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A Message from the President

It is my honor to congratulate the three talented artists chosen as recipients of the 2024 AHL-T&W Foundation Contemporary Visual Art Awards. Their selection for this prestigious exhibition at the AHL Foundation's inaugural gallery in West Harlem, New York, fills me with pride and excitement.

Since its inception in 2003, the AHL Foundation has been dedicated to uplifting visual artists of Korean heritage across the United States by providing emerging talents with invaluable opportunities to showcase their gifts. This annual visual art award represents one of our most important initiatives. The honored artists will receive both financial awards and the chance to participate in a group exhibition in New York, granting them vital resources to present their creations to a wider public.

I extend my gratitude to our esteemed jurors - Ian Wallace, Jeffrey Lee, and Julianne Miao - for their meticulous evaluation of submissions to determine this year's deserving winners: Kyung-Me (Gold Award), John Hee Taek Chae (Silver Award), and C.Ryu (Bronze Award). Their passion and artistry enrich both the arts community and Korean American society. I also sincerely thank Ian Wallace for his continued devotion as Head Jury and Curator, and Jiyoung Lee, Director of Programs and Gayoung Do, Designer for their efforts in working on this exhibition to showcase these three remarkable talents.

This award and exhibition would not have come to fruition without the support of the T&W Foundation and AHL Foundation Board of Directors. I also wish to acknowledge the generous support from the New York City Department of Cultural Affairs and the National Endowment for the Arts.

Thank you,



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

Foreword to the Exhibition

The three selected finalists for this year's AHL T&W prize each demonstrate, in unique ways, how obfuscation can be used as an artistic tool to counterintuitively reveal something about the nature of identity and its relationship to the real. They each prompt us to think of obscurity not as we habitually understand it—as the making-unclear of something that should otherwise be legible or sensible—but instead as a productive mode of creativity; a means to forge new, oblique approaches to making meaning. In a moment when mass cultural production tends to lean heavily toward the diaristic and self-revealing—when everything is so overly expository—Kyung-Me, John Chae, and C. Ryu each create work that resonates for a smart and refreshing willingness to not simply “reveal”, but to lean into unknowability by devising visual and conceptual languages of mis-recognition. At the same time, Kyung-Me, John Chae, and C. Ryu each engage in rich and challenging ways with art's history, particularly with the limits of how an image can be used to create meaning.

Kyung-Me creates meticulously rendered ink and charcoal drawings depicting strange and often dreamlike architectural interiors. These compositions are double-edged, verging between trapping and entrapment. Kyung-Me's figures are as subject to the alienating procedures of symbolization as the architectural spaces they inhabit. *The Mother* (2022), for example, features a dead-centered figure, seen from behind, who stands before a mirrored dresser that creates a mise-en-abyme of her own image. These kinds of doublings, reflections, and echos recur throughout Kyung-Me's drawings; the figures and objects that populate her surreal spaces become intertwined with the symbolic language of perspective and the compositional grids they inhabit or interrupt. Rather than placing an object or figure directly over her compositions' central vanishing point, as Renaissance painters often did—frequently as a way to guide the viewer's eye to said figure and to thereby emphasize their narrative importance—Kyung-Me allows her voids to be voids, and in some cases, figures are entirely absent, as in the straight-on view into a receding abyss of a hallway in the drawings titled *The Corridor* (2023 and 2024). Her objects seem not so much to fill the space they inhabit as to float on the surface of her carefully constructed spatial grids, reinforcing her compositions' constructed nature.

If Kyung-Me's work hinges on the relationship between the figurative and the symbolic, feeding both through a spatial grid of estrangement, John Chae's work instead plays with cliché. Chae's work is informed by the idea of “autochthonophilia,” which describes the settler colonist's desire for and identification with the indigenous culture of an occupied land. For Chae, this procedure of corrupted nostalgia becomes a rich ground from which to explore his own identity as a second-generation Korean American. His oil-on-linen *Western Paintings* (2022), for example, hint at the aesthetics of kitschy thrift store painting, reprising imagery imbued with a romanticized connection to the American West: cowboys, horses, quilts, desert landscapes, and so on. The series is simultaneously intertwined with Chae's interest in the work of the Italian Jesuit missionary Guiseppe Castiglione, who served as an imperial court painter for three successive emperors of the Qing Dynasty in eighteenth century China, and whose paintings were intended to both suit the stylistic tastes of the Qing court and to convert the same audience to the artist's own Catholic faith. Some of Chae's *Western Paintings* are copies of Castiglione's works. Chae's paintings stylistically suggest the layers of history and reference they have been filtered through; they are rendered in diaphanous layers, as if sun-bleached.

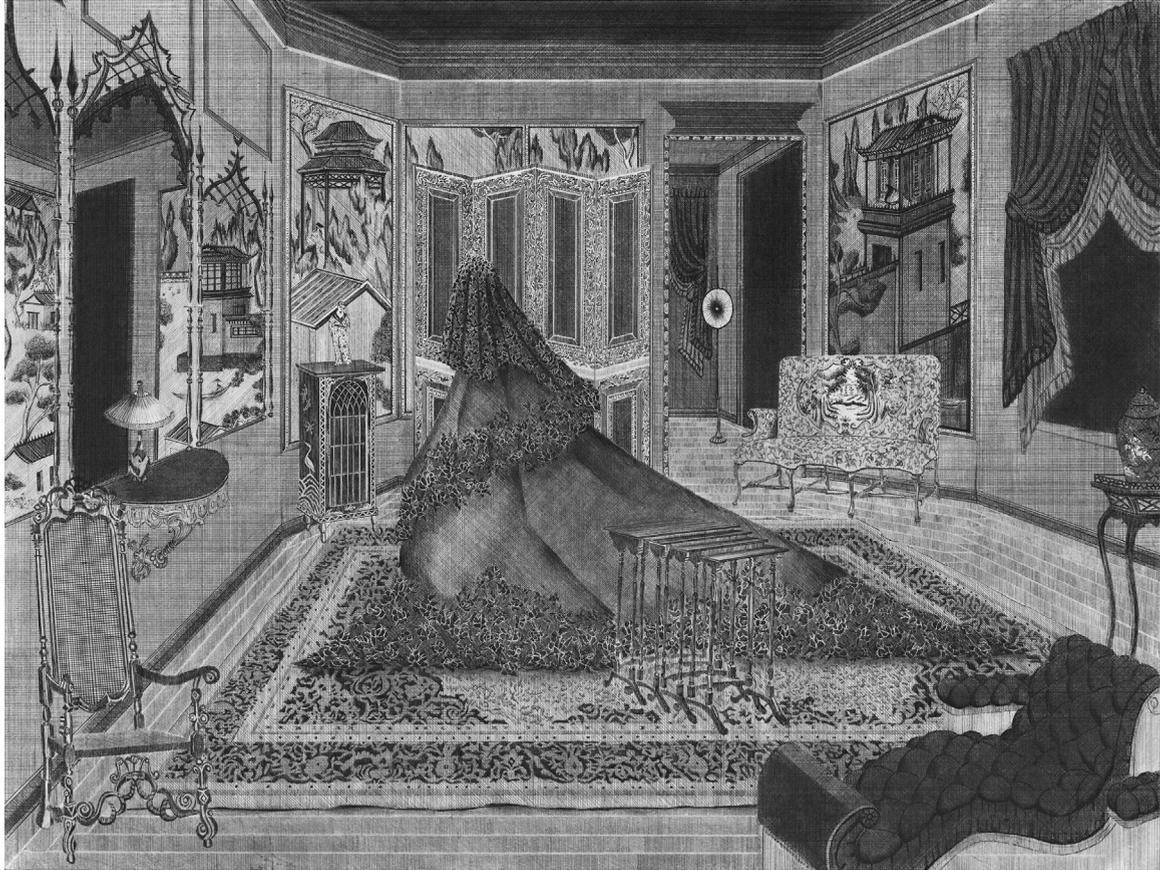
Of these three artists, C. Ryu perhaps produces the most counterintuitively “obscured” work, created using an Axis Q-19 thermal surveillance camera. As a medium for visualizing the self, body temperature is somewhat contradictory: every body rests at 98.6 degrees, which means, in theory, that every person's body appears the same way to a thermal camera. Is your body heat part of you, or just a trace you leave behind?

To what uses might its index of bodily presence be put? For Ryu, this becomes a question of the body's legibility as a carrier of cultural and familial descent. *lost | born in translation* (2022–23) is a 25-minute, three-channel video divided into three parts, each titled with a purposeful mis-translation from a Korean phrase and each accompanied by the voice of a different narrator. The video installation's imagery emphasizes aspects of the artist's body that are considered taboo or shameful in contemporary Korean culture: female narcissism, menstruation, and nudity. The film's three-part narration draws parallel between these taboo images of the body and voices that have been silenced in the national and migrational history of Korea. You does not romanticize these stories and histories, but critiques the nostalgia attached to them by confronting them with her own body's thermal presence.

Kyung-Me and Chae both work in media that could be described as largely "traditional," but inflected with "perspectives" (using the term figuratively in regard to Chae and literally in regard to Kyung-Me) that upend the expectations of those media. Kyung-Me uses linear perspective not to depict real places with naturalistic accuracy, but instead to enhance the strangeness of her compositions; fidelity to the proportions of actual space, in other words, becomes a false signal of the replication of the real, goading the viewer to mentally enter her complex mind-palaces. Though carried out via familiar media, Chae's work in painting and dyed textiles is produced in highly unconventional, experimental ways; for example, the installation *A Dark and Bloody Ground* (2023), for which Chae turned AI generated landscapes into cyanotypes that were then printed on patchwork canvases. Chae short-circuits the route from image to meaning, strategically deploying cliché and remixing traditional media techniques to invest his work with layers of complex historical and cultural meaning. It is arguably presence, meanwhile, that Ryu's work most forcefully insists on; though that presence arrives via layers of abstraction or mediation that remind us that representation is always highly contingent and imperfect.

Through distinct methods and media, Kyung-Me, John Chae, and C.Ryu each recognize that "recognition" is itself a fraught thing. What do our internal worlds look like? What happens when they are confronted with, and attempt to coalesce with, an exterior reality? How do we grapple with being perceived when perception is always colored by cultural expectations and beliefs? Through these artists' works, we are able to begin to see the ways that these questions intersect with the experiences of immigration, cultural assimilation, being in diaspora, surveillance, and alienation; some of the most pressing social issues of our time.

Ian Wallace
Associate Curator, Amant



Kyung-Me

Half-Mourning

ink and charcoal on paper, 18" x 24"

2018

Evaluations from the Jurors

Kyung Me's fantastic drawings are original, technically proficient and mesmerizing for their virtuosity while evoking the sense of confinement, suffering, enclosure and stillness. The works are quite psychological and haunting yet there is also a sense of transcendence through her meticulous compositions. Her style of drawings feels very distinctive yet referential and her tight practice feels both very personal as well as mythological and allegorical. Works like *Papillion de Nuit* has an eerie stillness, yet also a disquietingly energy stemming from the arrangement of the interior space. Her use of repetition through reflection like one was in a hall of mirrors as well as surrealist spaces create a sense of disorientation and mystery. One can get lost in her compositions.

John Chae has a multi-disciplinary practice that explores both historical and personal narratives, including his childhood as an immigrant and a student at an American Missionary School in Korea. Exploring all aspects of his personal history, including the ideologies of Christian faith in the contemporary art discourse is rare and courageous. His room installations force viewers to see, frame, connect fragments of his history. His work uses an incredible range of materials, using many methods of image making and layering them as a metaphor for his own multi-faceted history. His most recent work, *A Dark and Bloody Ground*, is an installation that has a rigid architectural form yet by printing images on silk or linen, it creates a translucency that is very poetic. The layering of images allows for a non-linear viewing of his work.

C.Ryu is a primarily video artist that celebrates women through research of Korean folklore and mythology as well as her own family history to celebrate and recognize women in a deeply patriarchal society. She is uncovering the ghosts of her past to liberate her own sense of self in videos such as *lost|born* in translation where she recently discovered her grandmother's accomplishments such as being a published writer and expert in Korean opera. Her grandmother's achievements were buried like so many of the stories of women in Korea and through her researched, she uncovers their stories in her haunting videos. She uses lo-fi renderings like thermals scans to give presence to women and deny any possibilities of an objectified viewing of them. Her works are unabashedly feminist through a Korean perspective.

Jeffrey Lee
Partner at RYAN LEE



John Chae

A Dark and Bloody Ground

Wood, oil on linen, cyanotype, fabric dye on linen, silk, cotton, and polyester, Installation

2023

Evaluations from the Jurors

Through her installations and video work, **C.Ryu** unveils archives of Korean feminist history through the practice of ghost hunting. These ghosts take the form of forgotten, nameless, or ignored women. In her recent work *lost | born in translation* (2022—2023), she unearths and channels Mago 마고, the goddess of creation who has been historically overshadowed by patriarchal counterparts. Through a séance, she utilizes Korean-to-English translation to trace the ghosts of Korean history. The concept is both innovative and familiar, as she employs sound and aesthetics reminiscent of the satanic panic to heighten the atmosphere. She both challenges and affirms the historicized and contemporary sexualized perceptions of Asian women through the same infrared technology where she, in the silhouette of a ghost, offers her menstruating body to be seen, consumed, and witnessed as a breathing, bleeding entity.

John Chae's diverse and robust practice reveals how stories about his heritage, histories of settler-colonialism, and the emotional stakes of immigration are entangled. His work weaves together dyed fabrics, screenprints, and cyanotypes with historic Western imagery. For example, his series *A Dark and Bloody Ground* consider the landscapes of American artists that served the goals of Manifest Destiny. Glimpses of lush trees with clear streams are littered through the patchy stitching of mismatched fabrics, forming a haunting juxtaposition. His installations ask viewers to consider the entirety of the built environment. Each individual work is often built from fragments extracted from fragmented works. As a result, the narratives told through his painted, dyed, embroidered, and printed panels become layered and tangled—impossible to separate the history of self and land.

Kyung-Me's masterful skill in drawing is evident in her intricate and detailed depictions of constructed and fantastical spaces. These interiors are blends of traditional Korean design with seamless nods to Western aesthetics and architecture. In these drawings, Kyung-Me traps figures in mourning, in a wedding, or dancing in tightly detailed rooms. Extravagant furniture decorates the rooms with lone or multiplied figures. Through this practice, she draws on the culture of suffering valued in Korean culture, giving these figures and us, the viewers, no way to escape. The narratives become hard to decipher and create dreamlike and almost surrealist pictures. In this way, these closed spaces become labyrinths to explore themes of obsession, shame, and heritage.

Julianne Miao
Curatorial Assistant
Nasher Museum of Art at Duke University

Evaluations from the Jurors

The complexity and intrigue of **Kyung-Me**'s drawings lies in how they compress a succession of symbolic translations into perspectival tableaux, projecting the subconscious and the imaginary onto Euclidian and architectural spaces via matrices of graphite marks. Freud coined the term “unheimlich,” which we translate in English as “uncanny,” to describe experiences that are at once unsettling and oddly familiar. The German term has a specific connotation of the home: the root of “unheimlich” is the proto-Germanic “heim”, or “home”, so the “unheimlich” is the “un-home-ly”. In that spirit, Kyung-Me's drawings are like uncanny memory palaces; they are populated with the detritus of stereotyped cultural practices—from bonsai to ballet—with receding adjacent spaces that stretch beyond the plane of view and, seemingly, into oblivion. It is easy to marvel at their technical intricacy, but also to forget that to do so is to slide into Kyung-Me's carefully constructed matrix of un-reality.

Even when it draws on well-trodden tropes and clichés, **John Chae**'s work is infused with a soft haze of misrecognition that reminds the viewer of the countless images created after first encounters between previously unacquainted cultures. Of course, we all know the violence and brutality that have historically followed those initial moments of open curiosity, but Chae's work smartly skips ahead to what comes next. Framed around the concept of “autochthonophilia,” which describes the settler colonist's desire for and identification with the indigenous culture of the occupied land, Chae's works in painting, linen dying, quilting, garment-making, and installation are alienated takes on familiar themes, including motifs of the American west. This perspective is mirrored beautifully in his inventive material experimentation: for example, turning AI generated landscapes into cyanotypes that are printed on patchwork canvases. His work expresses something unique to the experiences of second-generation immigrants to the US and their relationship with its symbolic imaginary.

Photographic technologies have never been a simple recording of the real; they have always been inflected with cultural and ideological perspectives, even if those inflections are often only legible with historical hindsight. **C.Ryu** reminds us that current cutting-edge photographic technologies—especially as they are increasingly applied to mass surveillance—are neither innocuous nor culturally neutral. Ryu cannily uses these technologies to capture a manner of self-presentation that engages specific taboos in traditional Korean culture. Though body temperature may be one of the few physiological characteristics that is consistent, outside of illness or death, across our species, Ryu's videos made with an Axis Q-19 thermal surveillance camera demonstrate the fraught relationship between quantifiable biodata and what it means to be part of a cultural system.

Ian Wallace
Associate Curator at Amant



C.Ryu

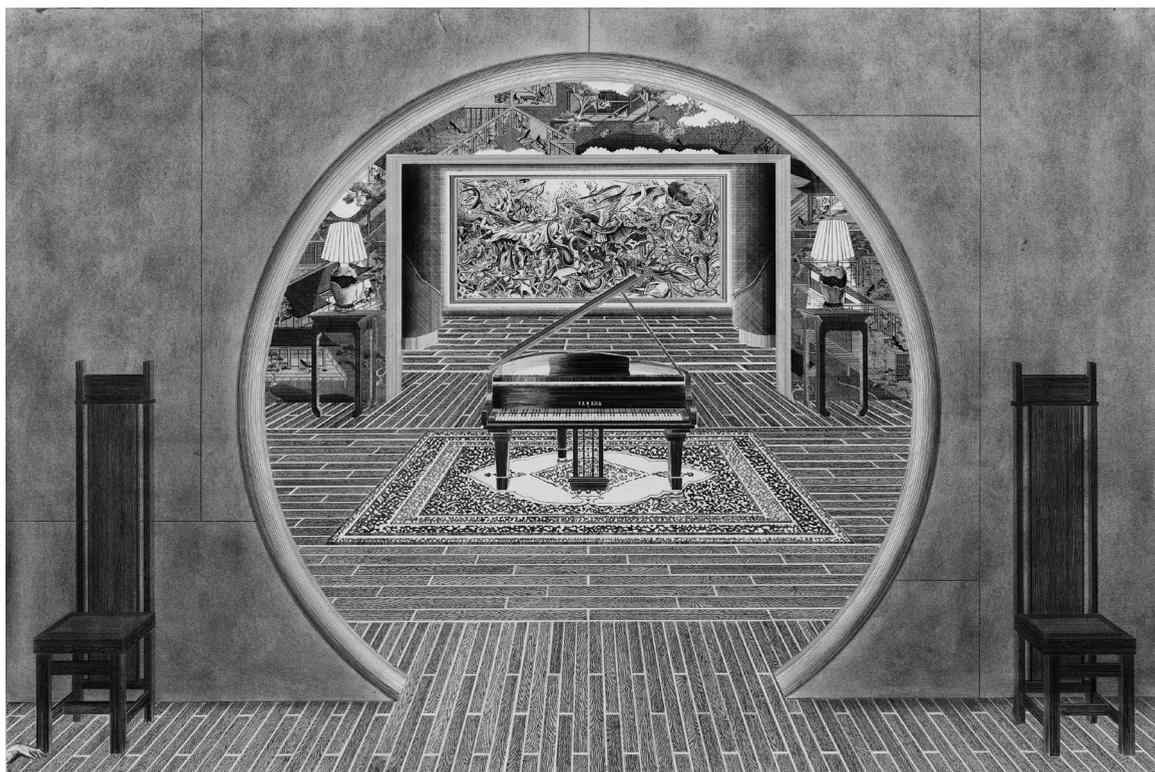
lost | born in translation

Duration: 24:49 Minutes | New Media Installation including sound and video. All video imagery was made by the Axis Q-19 thermal surveillance camera series.

Thermal technology provided by the Frank - Ratchye Studio for Creative Inquiry

2022-2023

Installation documented at the Miller Institute for Contemporary Art, Pittsburgh, PA
Photograph by Tom Little



Kyung-Me

Papillon de nuit V

Ink and charcoal on paper, 36" x 24"

2019

Kyung-Me

www.sunflowercat.com | Lives and works in New York, NY

Education

- 2013 BFA Film and TV Production, NYU Tisch School of the Arts, New York, NY
- 2018 MFA Painting, Yale School of Art, New Haven, CT

Collections

Whitney Museum of American Art, The Baltimore Museum of Art, The Magasin III

Teaching

- 2024 Adjunct Professor, NYU BFA Program
- 2021 - Adjunct Professor at RISD Providence, RI
- 2023 Guest Lecturer at Princeton University, Princeton, NJ
- 2020 - Mentor at PNCA MFA Program, Portland
- 2018-21 Elementary School After-School Art Teacher, Saint Ann's School, Brooklyn, NY
- 2018 Teaching Assistant for Drawing I, Yale University, New Haven, CT

Selected Exhibitions

- 2024 (Forthcoming) Art Basel Hong Kong + Art Basel Switzerland
- 2023 The House in the Trees, Solo Exhibition, Kiang Malingue, Hong Kong (Forthcoming)
- 2023 Dwelling, Group Exhibition, Canal Street Projects, New York, NY
- 2022 Introverse: Allegory Today, 80 WSE, New York, NY
- 2022 Sister, Solo Exhibition, Bureau, New York, NY
- 2020 The Lonely Ones, Group Show, The Fortnight Institute, New York, NY
- 2019 Coniunctio, Two-person show with Harry Gould Harvey IV, Bureau New York, NY
- 2019 Liminal Spaces, Group show, Kraupa-Tuskany Zeidler, Berlin
- 2018 NADA Miami, Hotel Art Pavilion, Miami FL
- 2018 Poor Thing, Two-person show with Sydney Shen, Hotel Art Pavilion, Brooklyn, NY
- 2018 Through Line, Group Show, Steve Turner Gallery, Los Angeles, CA
- 2018 Way out Now, Group Show, Diane Rosenstein Gallery, Los Angeles, CA
- 2018 Theatre of Cruelty, Two-person show with Ashton Hudgins, Museum Gallery, Brooklyn, NY
- 2018 NADA New York, Hotel Art Pavilion Brooklyn, NY
- 2018 Wild Seed, Group Show, Green Gallery, New Haven, CT
- 2017 Copy Kitty, Solo Exhibition, Selena Gallery, Brooklyn, NY
- 2017 CatCatDogDog, Two Person show with Louis Fratino, The Bermuda Project, Ferguson, MO
- 2016 Bad Korean, Solo Exhibition, 17 Essex Gallery, New York, NY

Published Books

- 2020 Copy Kitty, Publisher: 2d Cloud
- 2016 Bad Korean, Publisher: Spaceface Books

John Hee Taek Chae

www.johnheetaekchae.com | Lives and works in Alfred, New York

Assistant Professor in Drawing and Painting at Alfred University

Education

- 2010 BFA Painting Major and Art History Minor, Baltimore, MD
- 2020 MFA Painting and Printmaking, Virginia Commonwealth University, Richmond, VA

Awards

- 2021 MacDowell Fellow
- 2021 Pamela Joy Johnson Bequest Fellowship
- 2018-20 Graduate Teaching Fellow (VCU) - Full funding
- Esther Elizabeth Motz Memorial Scholarship
- Clarence B. and Nell G. Williams Scholarship
- VCU Graduate Research Grant
- VCU Graduate Travel Grant
- VCU Anderson Publishing Grant
- Barbara Ritzman Devereux Visiting Artist Grant

Selected Exhibitions

- 2023 A Dark and Bloody Ground, Lexington, KY (solo)
- 2023 Energetic Maps, TAP Gallery, Montreal, Canada (two-person)
- 2023 Shed Your Eyes, MARCH Gallery, New York, NY (solo)
- 2022 Western Paintings, D.D.D.D., New York, NY (solo)
- 2022 Conscious, Subconscious, (Collective) Unconscious, The Anderson Gallery, Richmond, VA (Group)
- 2022 Thank Goodness it's Face to Face, Gordon Galleries, Norfolk, VA (Group)
- 2021 Cardinal Club, The Anderson Gallery, Richmond, VA (Group)
- 2021 The Language of the Birds, Tuesday Gallery, Richmond, VA (Group)
- 2021 good faith, The Anderson Gallery, Richmond, VA (Solo)
- 2020 Now more than ever, Summer Exhibition, Wassaic Project, Wassaic, NY 2020 (Group)
- 2019 Fata Morgana, Candidacy Exhibition Richmond, VA (Group)
- 2018 Parallel Play, FAB Gallery, Richmond, VA (Group)
- 2014 Make. Believe., MOCA Jacksonville, Jacksonville, FL (Solo)
- 2013 Fermentation, CoRK Arts District, Jacksonville, FL (Solo)

Presentations and Press

- 2023 MICAtalks Artist Talk and Panel Discussion, Maryland Institute College of Art - Baltimore, MD
- 2021 Panel Discussion for Art+Activism, The Hammer Museum - Los Angeles, CA
- 2020 MFA Thesis Exhibition" by Art and Education
- "In Conversation: John Hee Taek Chae" by Courtney McClellan
- "Artforum Art Guide: MARCH Shed Your Eyes - MUST SEE" by Artforum Editors



John Chae

Genre Scenes of Westerners
Acrylic on paper, wood,
plastic, thread, 72"x74"

2019

C.Ryu

www.cryu.net | Lives and works in Los Angeles, CA

Education

- 2023 MFA Art, Carnegie Mellon University School of Art, Pittsburgh, PA
- 2017 BFA Sam Fox School of Design & Visual Arts, Washington University in St. Louis, St. Louis, MO

Awards and Grants

- 2024-25 Fate|Fury|Fly x Exposure Grant, Pittsburgh Foundation, Pittsburgh, PA
- JADED x Exposure Grant, Pittsburgh Foundation, Pittsburgh, PA
- 2024 Alice & Alice x 2024 Puffin Annual Artist Grant Program - Genre: Fine Arts, The Puffin Foundation, Teaneck, NJ
- 2023 Because Freedom x Community Arts Program, Duolingo, Pittsburgh, PA
- Fire Bloom Game x Interdisciplinary Award, Carnegie Mellon University
- Lost | Born in Translation x Graduate Small Project Help Fund (GuSH) Grant, Carnegie Mellon University
- JADED x Opportunity Fund, Pittsburgh, PA
- JADED x Awesome Grant, Awesome Pittsburgh
- JADED x Office for Public Art, Pittsburgh, PA
- 2022 Hwa Records x Meantime Programming, Institute of Contemporary Art San Francisco
- JADED x 2022 Visual Arts Category People of the Year, Pittsburgh City Paper
- JADED x Artists Bridging Social Distance in the Public Realm, Office of Public Art Pittsburgh
- JADED x The Directors Fund, The Frank-Ratchye Studio for Creative Inquiry
- JADED x Opportunity Fund, Pittsburgh, PA

Selected Solo and Dual Show Exhibitions + Headlining Performances

- 2025 Fate|Fury|Fly (Performance), TBD, Pittsburgh PA (forthcoming)
- 2024 Alice & Alice: Free Fall, Solo Show, Bunker Projects, Pittsburgh, PA
- Outrunning Fate | National Extinction, Solo Show, Weitman Gallery, St. Louis, MO
- the name the words the memory, Lena Chen & C. Ryu, Carlow University, Pittsburgh, PA (forthcoming)
- 2023 Because Freedom (window front exhibition), Lena Chen & Caroline Yoo, Silver Eye Center for Photography, Pittsburgh, PA
- 2018 Now Fermenting: Haneul Park & Caroline Yoo, C X U Gallery, Los Angeles, CA

Group Exhibitions, Screenings, and Performances

- 2024 Kissssss (Yong Soon Min's last commissioned project w/ assistance and collaboration from legacy team including C.Ryu), Contemporary Arts Center, University of California, Irvine, Irvine, CA
- Prophecies and Soy Sauce Shots (in collaboration with Davine Byon), Kelly Strayhorn Theater - Alloy School, Pittsburgh PA
- BLANK TAPE, Brew House Arts, Pittsburgh, PA
- We're all mad here (Performance), Bunker Projects, Pittsburgh, PA
- Getting the Spirit Out, Brew House Arts, Pittsburgh PA
- Origins: Carnegie Mellon University Faculty Show, The Frame Gallery, Pittsburgh, PA
- 2023 MFA 2023 Thesis Exhibition, Miller Institute for Contemporary Art, Pittsburgh, PA
- 빛난다 The Bitch is Flying (Performance), Miller Institute for Contemporary Art, Pittsburgh, PA
- 2022 Hwa Records x MEANTIME, (Workshops & Performance), Institute of Contemporary Art San Francisco, Funded by ICA SF & Foundation for Contemporary Arts Emergency Grant, San Francisco, CA
- Dear Mother curated by Kayla Tange & Caroline Yoo, LA Artcore, Los Angeles, CA



C.Ryu

Alice & Alice: in Free Fall

New Media 3 channel installation in fabricated
blue room

2023-2024

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.

With the generous backing of its supporters, AHL Foundation has been able to provide monetary support, through awards, grants, and fellowships, to artists and curators of Korean ancestry and researchers with interest in Korean contemporary art in the United States. This includes the annual AHL - T&W Contemporary Visual Art Awards (Formerly AHL Visual Art Competition), founded in 2004, and the AHL Foundation Artist Fellowship, supported by the Dow Kim Family Foundation, which award monetary prizes and the opportunity for an exhibition in New York to exceptional artists. In 2020, the foundation awarded nearly \$70,000 in grants and awards to artists, curators, and researchers, and welcomed upwards of 10,000 visitors/participants to its exhibitions and programs, including professional development forums, gallery tours, and community outreach exhibitions.



Support Us

Your support keeps the AHL Foundation going. Whether it be supporting an artist's practice or helping hold Korean-language art education programs for immigrants, your contribution is crucial to advancing our burgeoning Korean contemporary art community.

Please consider making a contribution today. Any amount would be greatly appreciated.

For more information, Please visit www.ahlfoundation.org/support/donate

Previous Visual Art Award Recipients

AHL – T&W Foundation Contemporary Visual Art Awards (Formerly AHL Visual Art Competition)

2004

Hyun Jean Lee
Ran Hwang
Jeong Han Kim
Jung Su Han

2005

Seok Hee Jung
Sung Ho Choi
Jaye Rhee
Aegi Park

2006

Suk Won Shin
Haeggen Kim
Dooeol Lee
Sang Woo Koh

2007

Hae Ri Yoo
Kyung Woo Han
Jia Lim
Shin Il Kim

2008

Zaun Lee

Jane Jin Kaisen
Eun Hyung Kim
Jong Il Ma

2009

Jinkee Choi
Kakyong Lee
Jaye Moon
Jarrett Min Davis
Yeon Jin Kim
Jeong Hyun Lee

2010

Ji Eun Kim
Eun Jung Hwang
Heejung Cho
Keosang Yoo
Ha Lee

2011

Sung Rok Choi
Jee Young Lee
Sandra Eula Lee
Seungwook Sim
Jiyoun Lee-
Lodge
Jonggeun Lee
Kiseok Kim

2012

Hong Seon Jang
Jung Sun Kim
Seung Jae Kim
Grace Kim

2013

Seong-min Ahn
Inmi Lee
Young-mi Song
Jang soon Im

2014

kate-hers RHEE
John Seung-Hwan
Lee
Yusam Sung
Sang-Mi Yoo

2015

Eunsook Lee
Buhm Hong
Yoosamu
Heelim Hwang

2016

Ji Yeon Lim (Yaloo)
Kira Nam Greene
Soi Park

2017

Tai Hwa Goh
Xavier Cha
Joo Yeon Woo

2018

Valery Jung Esta-
brook
Hyunjung Rhee
Myung Gyun You

2019

Jennifer Moon
Jean Oh
Mary Laube

2020

A young Yu
Chang-Jin Lee
Cheon pyo Lee

2021

Jin Yong Choi
Areum Yang
Jiwon Rhie

2022

Priscilla Jeong
Kyuri Jeon
Sun You

2023

Soeun Bae
Dana Davenport
Mija Jung

2024 AHL-T&W Foundation Contemporary Visual Art Award Winners Exhibition

Kyung-Me | John Chae | C.Ryu

November 1, 2024 - December 6, 2024

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

Hosted by



Sponsored by



This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the National Endowment for the Arts, and the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.