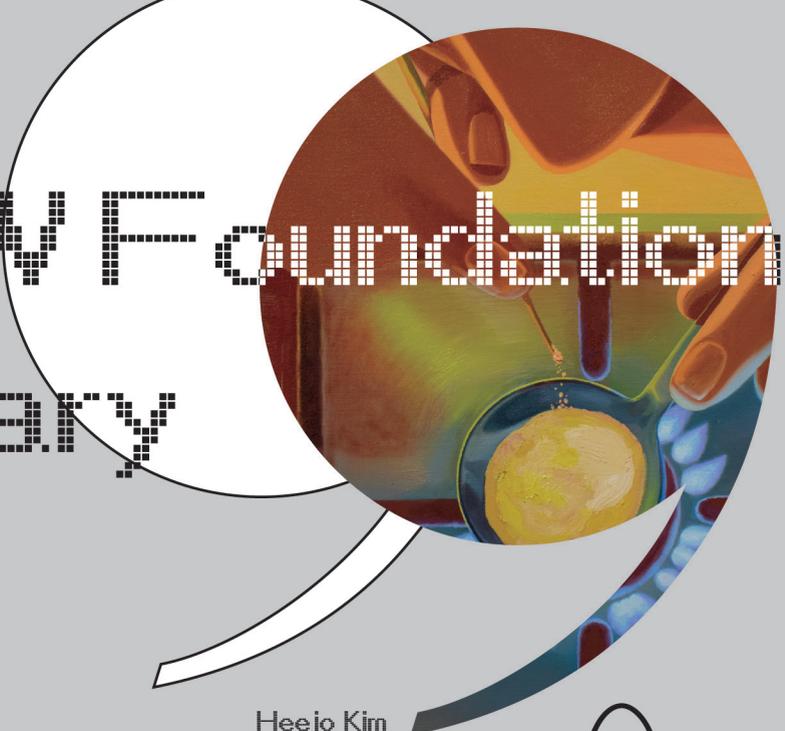


2025 AHL-T&WF Contemporary Visual Art



Heejo Kim

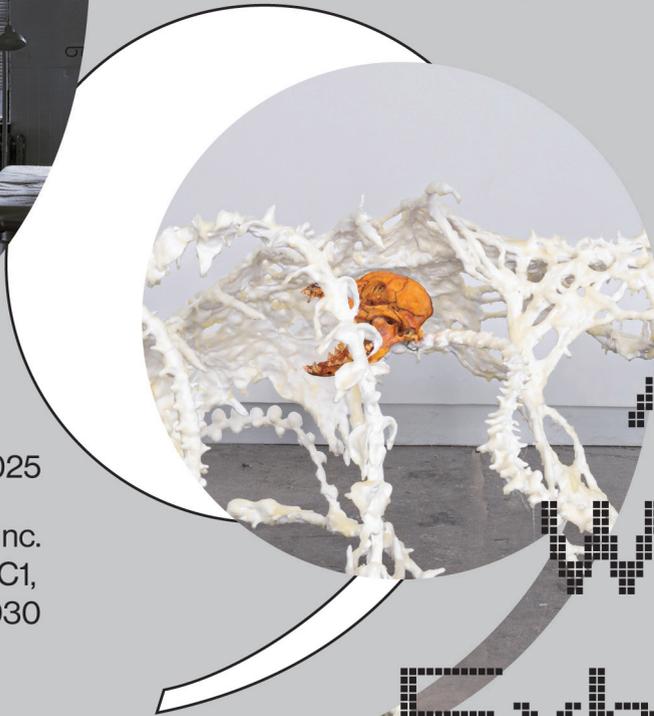


Jewan Goo

10. 18, 2025 - 11. 15, 2025

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

Curated by Ian Wallace



Hyunjin Park



Award Winners Exhibition

Curated by Ian Wallace

Exhibition Producer: Jiyoung Lee, Director of Programs at AHL Foundation

Juried by Ian Wallace, Jeffrey Lee, and Leeza Meksin

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. Jewan Goo, *Sovereign Laboratory*, 2025, Archival pigment print of a diorama photograph, 64 x 89.5 in
2. Heejo Lee, *Dalgona*, 2025, *Oil and baking soda on canvas*, 24 1/2 x 36 in
3. Hyunjin Park, *Three Bodies of Cerberus*, 2024, Dog skulls dyed by Impatiens flowers, steel, beeswax, 60 x 73 x 32 in

Catalog designed by Jieun Cheon

2025 AHL-T&W Foundation Contemporary Visual Art Award Winners Exhibition

Jewan Goo | Heejo Kim | Hyunjin Park

October 18, 2025 - November 15, 2025

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



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President's Foreword

It is my great honor to congratulate the recipients of the 22nd AHL–T&W Foundation Contemporary Visual Art Awards: Heejo Kim, Jewan Goo, and Hyunjin Park. This year, departing from the traditional distinctions of Gold, Silver, and Bronze, all three artists have been recognized equally with a \$5,000 exhibition support grant and the opportunity to present their work in a group exhibition at the AHL Foundation Gallery in October 2025.

Since its founding in 2003, the AHL Foundation has been dedicated to supporting contemporary visual artists of Korean heritage in the United States. Over the past twenty-two years, the Contemporary Visual Art Awards have recognized more than eighty artists, many of whom have gone on to establish themselves as influential voices in the global art world. This award remains one of our most important initiatives, affirming our mission to provide emerging talents with the resources and platforms they need to thrive.

I extend my deepest gratitude to this year's jurors—Ian Wallace, Jeffrey Lee, and Leeza Meksin—for their thoughtful and careful evaluation of the submissions. Their commitment ensures that the Awards continue to celebrate creativity, innovation, and excellence.

On behalf of the Foundation, I also wish to acknowledge the generous support of the T&W Foundation, founded by Thomas Park Clement and Wonsook Kim, whose partnership has made this award possible since 2016. Their unwavering commitment has made it possible for the AHL Foundation to continue uplifting artists of Korean heritage and providing them with resources and visibility to pursue their creative visions. We are deeply grateful for their partnership and their belief in the importance of supporting emerging talent.

As we celebrate this year's awardees, we look forward to witnessing their continued journeys and contributions to the vibrant landscape of Korean contemporary art.

With warm regards,



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

Curatorial Statement

“Presence,” in the now, is an inherently unstable thing: images of ourselves, of others, of things and events circulate across screens where they are fragmented, repeated, and hybridized until they lose coherence. To “appear” under such conditions is partial, contingent, and unstable. The three artists shortlisted for this year’s Visual Art Award—Jewan Goo, Hyunjin Park, and Hejoo Kim—engage this instability from different angles and, from different perspectives, their works lean into and strategically mine the fractured relationship between representation and truth. Each moves away from traditional notions of the figure as a stable anchor of meaning, instead experimenting with occlusion, flattening, abstraction, and hybridization to probe new modes of visibility, memory, and relation.

Of course, presence has long been theorized as unstable—Walter Benjamin famously wrote of the loss of “aura” in mechanically reproduced images in 1935, and more recently, writers like Boris Groys have discussed the image as a thing endlessly circulated, compressed, and degraded. But the conditions of the present sharpen and intensify that instability in unprecedented ways. Today, with AI-generated imagery, deepfakes, and algorithmically targeted feeds, even the boundary between the fabricated and the documentary is increasingly indistinguishable. To appear in this shattered hall of mirrors is not simply to be seen but to be sorted, datafied, and consumed. It is against this backdrop that Goo, Park, and Kim might be situated—each probing how images and figures might still hold space for memory, relation, and critique when presence itself can no longer be taken for granted.

With his photographs of meticulously crafted dioramas depicting the sites of historically significant events, Jewan Goo exposes the formal mechanisms by which state histories

reproduce themselves, incisively reframing the archive as both a spatial and ideological apparatus. Rather than working directly with archival materials, Goo fabricates dioramas that restage the institutional spaces where hegemonic knowledge is produced, codified, and enforced—classrooms, science labs, civic ceremonies, ethnographic displays, and so on. In *The Japanese Botanists Cataloging Korean Endemic Species 1* (2024), for example—an image depicting the sun-drenched laboratory of Tokyo’s Koishikawa Botanical Garden—Goo revisits Japan’s colonial classification of Korean flora, where what appeared to be neutral science was in fact a tool of domination, rendering the landscape “legible” through taxonomies that erased cultural meaning and reframed native species as imperial resources. Goo makes visible how scientific practice itself became a site of governance and ecological control. Not only are his images void of human figures: through his process, the artist himself becomes a kind of machinic proxy, staging and capturing historical scenes with the cold precision of the very apparatuses he critiques. The machinic labor of reconstruction becomes a counter-visual strategy. Goo’s technique mirrors the aesthetic operation of institutional authority but transforms it into a tool of critique. By collapsing documentation and fiction, scale and spectacle, his work exposes the constructedness of history.

If Goo’s approach mimics hollowed machinic reconstruction, Park builds speculative beings and scenes that are affectively full. She creates unstable assemblages and bodies that are part animal, part machine, and part mythological or familial figure. Her materials—beeswax, terracotta, LEDs, Korean paper, steel, bones—suggest an oscillation between ancient ritual and speculative technology. Even when their references are opaque, Park’s forms are affectively resonant, evoking grief, care, and cultural transmission across generations. Take,

as one particularly pertinent example, her 2025 exhibition *Bones Between Air*: an inflatable airplane that floats, but does not fly, held aloft by decorative string lights repurposed as tethers while simultaneously suggesting a starry sky. With the addition of a flock of miniature papier-mâché planes, the scene at once suggests a migrating family of bird-planes and a mass exodus of hundreds of tiny passengers. Elsewhere in her work, live plants, animal bones, and AIBO robot dogs collide in cyborg assemblages. A trio of sculptures collectively titled *Three Bodies of Cerberus* refers to the three-headed dog of Greek mythology, reimagining the referenced beast as three individual sculptures, as if to fold the mythical creatures' supernatural, tripartite physiognomy back into agreement with nature. The ambiguity between these readings is precisely what makes Park's work a potent rethinking of generational transmission—not as a linear matter of biology, but as cyclical, trans-species, and inter-systemic.

If Hejoo Kim's work, at first glance, appears the most traditional among the three, it is no less invested in the displacement of presence in its conventional sense. Her paintings employ a subtle visual language in which flattening becomes a generative force. Refusing the conventions of naturalist figuration, Kim explores the affective and ethical capacities of non-identity. The figures that populate her paintings are dimensionless proxies: they evoke emojis, mannequins, or ISOTYPE pictograms—forms intended for mass readability rather than nuanced expression. They are compellingly non-specific, inhabiting spaces shaped by Kim's vivid color outlines and compositional tilts, all emphasizing formal tension over illusionism. Like Goo, Kim enacts a machinic compression of the human, stripping figuration of depth, expression, and narrative. The flatness of her compositions and their forced perspective, bright outlines, and affective stillness produce bodies that are at once familiar and generic. They resist individuality, functioning instead as placeholders—avatars of emotion, presence, and relation abstracted into signs. The result is a pictorial world where perspective is gently destabilized and intimacy is rendered not through detail but through posture, gesture, and proximity in a surreal plane.

Working across very different mediums, these artists each refuse stable figuration as the ground of meaning. Their

strategies of erasure, hybridization, and compression reveal how the figure is no longer a secure site for presence, memory, or relation, but instead a contested field shaped by technological mediation, colonial history, and cultural transmission. In this sense, their works speak to broader contemporary pressures: algorithmic image circulation, ecological collapse, and the commodification of identity. If Goo reveals the machinic coldness of historical apparatuses, Park reanimates affective bonds across species and systems, and Kim distills figuration into a shared visual code.

Goo, Park, and Kim each destabilize the figure—whether by displacing it entirely, hybridizing it, or compressing it—offering reimaginings of what it means to represent presence, emotion, memory, or relation. At a time when identity, memory, and authorship are under stark pressure—from technology, from politics, and from history—these artists model new strategies for how to be present. In refusing to stabilize the figure, their practices remind us that presence may no longer guarantee recognition, but it can still generate new forms of belonging and critique.

Ian Wallace
Associate Curator, Amant



Jewan Goo

The Japanese Botanists Cataloging Korean Endemic Species 1

Dye-sublimation print on polyester fabric, mounted in LED lightbox of a diorama photograph, 64 x 89.5 in

2024

Evaluations from the Jurors

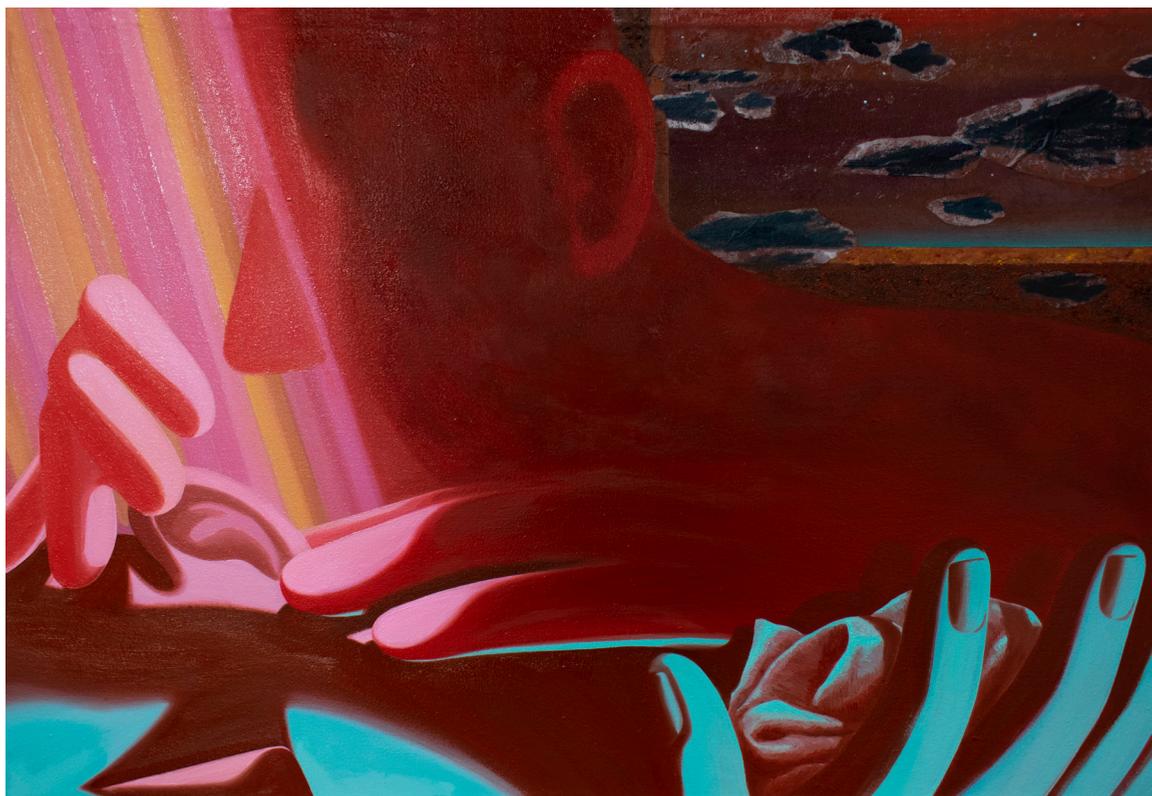
Jewan Goo creates dioramas that he photographs based on his research on the colonial Japanese archival structures that focus power and places of information and exploration such as laboratories, classrooms, scholar's office. These scenes that are very unsettling in how he uses light and shadow to create a sinister mood. The photos are monumental in size, to create the power that these structural places have. Jean Goo chooses to photograph these places he creates as he states, "photography functions as a legibility apparatus encoding and decoding mechanisms of colonial visibility." Photography has had a large historical role as a medium to disseminate information promoting ideologies by either the image maker or the commissioner of such images. These large scale photographs seem arresting, and make the viewer question what they are looking at and be self-aware of the power structures inherent in such places.

Heejo Kim's paintings are mysterious, surreal, and open ended. The figures feel like they live in a post human/anime world, focusing on crops of scenes that defy interpretation of a narrative, yet invite some sort reading at the same time. They have an interesting dialogue with surrealists artist like Giorgio di Chirico and early Philip Guston to proto-futurist works like Mark Kostabi from the 80s to contemporary artists like Louise Bonnet and Lisa Bryce. The works focus on the interconnectedness of ourselves and to one another.

Hyunjin Park has a multi-discipline practice to investigate the codependence and collision of living and artificial organisms, from humans, plants, animals and machines and what that might hold, which is the new reality that we are heading towards. Her works seem to be interested in the evolution of technology and its affects on our society. The idea of bird being an ancestor to the modern day plane is a major motif in the work, shown as sculpture, installation and photograph. The works have both an ancestral/primitive language and a more futuristic vision.

The performance, Neither Lion, Dog nor Human has this shamanistic aura, to imagine new kinds of reality yet also examine the lineage of rituals in our history.

Jeffrey Lee
Partner at RYAN LEE



Heejo Kim

Messenger

Oil and rice paper on canvas, 24 1/2 x 36 in

2025

Evaluations from the Jurors

At first glance, **Jewan Goo's** photographs and collages seem quiet and unassuming. The longer one looks, however, the more they reveal. Through meticulously composed, and then photographed reconstructions of South Korea's classrooms, the artist reveals how his psyche was shaped by an educational system saturated in colonial rule and Cold War divisions. Despite their calm and collected attitude, or maybe because of it, the works speak of resilience in the face of hegemony.

The paintings by **Heejo Kim** have an otherworldly quality that blends the mundane and the magical in beautifully articulated tableaux. Light plays a big role in these compositions, guiding the viewer through the picture plane, while highlighting the mood, the charged atmosphere, and the indeterminate time of day. We don't see the faces of her figures, but we see their games, gestures and manners. The artist achieves emotionally redolent pictures, while pressing the pause button and making us slow down to really look.

Hyunjin Park's mysterious artworks bridge the divide between human and animal, natural and synthetic, organic and technological. Seamlessly blending, video, kinetic sculpture, photography, installation and performance, the artist plumbs the depth of the human condition in the rapidly evolving techno-state, full of loneliness, missed connections, longing and survival. Echo, her robotic dog companion, takes pictures and videos of the artist in her studio as she works on mythologically inspired dog sculptures as an homage to her pet dog that passed away, combining ancient Korean customs with contemporary fixation on travel, AI and animation.

Leeza Maksin

Artist

Faculty at Cornell University College of Architecture, Art and Planning
(AAP)

Evaluations from the Jurors

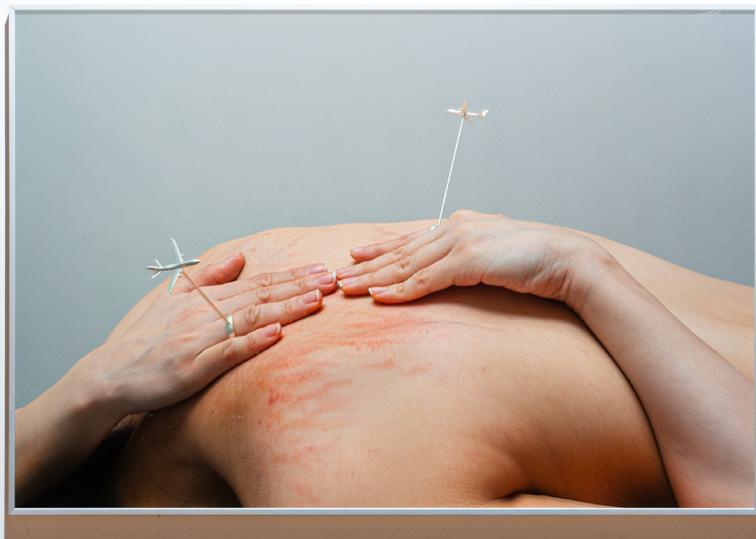
Jewan Goo incisively reframes the archive as both a spatial and ideological apparatus. Rather than working directly with archival materials, Goo fabricates dioramas that re-stage the institutional spaces where hegemonic knowledge is produced, codified, and enforced—classrooms, science labs, civic ceremonies, ethnographic displays, and so on. These miniature reconstructions are then photographed using visual strategies that themselves recall archival documentation, creating images that feel both historically familiar and deeply fabricated. Goo’s technique mirrors the aesthetic operations of institutional authority, but transforms them into tools of critique. By collapsing documentation and fiction, scale and spectacle, his work exposes history’s constructedness.

Heejo Kim’s paintings employ a subtle visual language in which flatness becomes generative, refusing the conventions of naturalist figuration in order to explore the affective and ethical capacities of non-identity. Her figures, which waver uncannily between mannequins, emojis, and ISOTYPE pictograms, are compellingly non-specific, inhabiting spaces shaped by Kim’s vivid color outlines and compositional tilts, all emphasizing formal tension over illusionism. What results is a pictorial world where perspective is gently destabilized and intimacy is rendered not through detail but through posture, gesture, and proximity in a surreal plane.

Hyunjin Park builds unstable assemblages and bodies that are part animal, part machine, and part mythological or familial figure. Her materials—beeswax, terracotta, LEDs, Korean paper, steel, bones—suggest an oscillation between ancient ritual and speculative technology. Even when their references are opaque, Park’s forms are affectively resonant, evoking grief, care, and cultural transmission across generations. Her work resists easy classification, working in a vocabulary of ambiguity to explore how bodies and beliefs—especially within Korean diasporic and matrilineal contexts—mutate across species, systems, and time.

Ian Wallace

Associate Curator at Amant



Hyunjin Park

Two Ends of One
Digital print, 27 x 40 in

2025



Jewan Goo

Sovereign Laboratory

Dye-sublimation print on polyester fabric, mounted in LED lightbox of a diorama photograph, 64 x 89.5 in

2025

Jewan Goo

jewangoo.com | Lives and works in Houston, TX



Education

2025-27 Core Program Fellowship (Postgraduate Fellowship), The Museum of Fine Arts, Houston, TX
2024 University of Pennsylvania, MFA in Fine Arts, Philadelphia, PA
2022 The School of the Art Institute of Chicago, BFA in Photography, Chicago, IL
(Honors Scholarship)

Solo Exhibition

2020 ROAD, Sun Arts Gallery, Seoul, South Korea

Selected Group Exhibition

2025 ECAR Residency Closing Exhibition, Emmanuel College, Boston, MA
2024 Red Sky at Night, EFA Project Space, NYC, NY
Beyond Archive, Practice Gallery, Philadelphia, PA (curated by Lynette Qiuyang Shen and Star Yixin Song)
What's A Public For?, Atelier Art Gallery, Philadelphia, PA (curated by D.J. Hellerman)
2023 감사합니다 Seoul (Thank you Seoul), Charles Addams Fine Arts Gallery, Philadelphia, PA
Over, Under Through, Charles Addams Fine Arts Gallery, Philadelphia, PA
2022 SAIC Undergraduate Exhibition, Sullivan Galleries, Chicago, IL
Fly On the Wall, Mana Contemporary Chicago, Chicago, IL
Dedication Page, SITE Galleries, Chicago, IL
Dedication Page, Bezalel Academy of Arts and Design, Jerusalem, Israel

Residencies

2025 Core Program Residency, The Museum of Fine Arts, Houston
Emmanuel College Artist Residency (Forthcoming)
2024 Yaddo Artist in Residence Program
Tilt Institute for the Contemporary Image (Philadelphia Photo Arts Center) AIR Program

Awards, Grants, and Scholarships

2025 Core Program Fellowship, The Museum of Fine Arts, Houston
AHL-T&W Foundation Contemporary Visual Art Awards
Emmanuel College Artist Residency Grant
2024 Yaddo Artist Grant
Tilt Institute for the Contemporary Image (Philadelphia Photo Arts Center) Honorarium
Halpern-Rogath Independent Travel Research Grants
Sachs Visiting Professor Research Program: Paul Pfeiffer, University of Pennsylvania
2023 The Stuart Egnal Scholarship Award
Howard A. Silverstein and Patricia Bleznak Silverstein Photography Studio Abroad
Fellowship, University of Pennsylvania
2019 The School of the Art Institute of Chicago Honors Scholarship

Publications

2022 Jewan Goo — “The Yoshino Cherry Tree Is a Political Weapon for Imposing Imperial Identity”, Penn Program in Environmental Humanities, May 2023

Heejo Kim

heejokim0214.com | Lives and works in Baltimore, MD



Education

May 2023, Maryland Institute College of Art, Baltimore, USA - M.F.A

February 2018, Hongik University, Seoul, Korea - B.F.A

Exhibitions

Selected Solo Exhibitions

2022 Hi, could you spare some time for me?: Student Space Gallery Fall 2022 MICA

Selected Two Person Exhibitions

2024 False Relations, Heejo Kim + Markus Baldegg: C. Grimaldis Gallery, MD

Selected Group Exhibitions

2025 Dynamis: Dia Contemporary Gallery, Seoul, Korea

Sondheim Prize semifinalists 2025, MD

Baltimore to Boston — New Contemporary Art: LaiSun Keane Gallery, Boston, MA

2025 San Francisco Art Fair with the Gallery Playlist

Palm Beach Modern + Contemporary with the C. Grimaldis Gallery

Pantone 2025: Mocha Mousse [Exhibition]: Capturing a Global Mood of Connection,

Comfort, and Harmony by Not Real Art

2024 Art Miami, Art Miami with the C. Grimaldis Gallery

Beyond Boundaries: #8 online exhibition by Artsin Square

Artscape B_24 Exhibition: The Figgs and Leidy Galleries, MD

Translation Through Art: The Mansion at Strathmore, MD

Confluence: Area 405, MD

Asia North 2024, Love Letters to Baltimore + the DMV: Motor House Gallery, MD

Art Palm Beach with the C. Grimaldis Gallery

2023 Art Miami, Art Miami with the C. Grimaldis Gallery

Phat Of The Land: Arnolds Gallery, MD

Under \$500 2023: Maryland Art Place Gallery, MD

Summer Focus Collection: Uprise Art Gallery, NY

Summer 23: C. Grimaldis Gallery, MD

Constellations: The Peale Museum, MD

2022 Figure / Narrative: C. Grimaldis Gallery, MD

We Are Not Similar: The LeRoy E. Hoffberger School of Painting Fall 2022 Exhibition, MD

With Body and Earth: MFA 1st Year Juried Show 2022 MICA

Awards, Recognition, Inclusion in Publications

2025 MASC Grant for Artist by Maryland State Arts Council (MASC), Maryland, MD

Semifinalists for the 2025 Janet & Walter Sondheim Art Prize, in partnership with the Walters

Art Museum and supported by the Maryland State Arts Council

Wassaic Project Honorary for Winter Residency 2025, Wassaic, NY

2024 Vermont Studio Center Partial Fellowship, Johnson, VT

2023 May Grant Honorable Mention, MyMA

2020 LeRoy E. Hoffberger Graduate Merit Scholarship, MICA



Heejo Kim

Dalgona

Oil and baking soda on canvas, 24 1/2 x 36 in

2025

Hyunjin Park

hyunjin-park.com | Lives and works in Brooklyn and Seoul



Education

- 2025 Master of Fine Arts, Cornell AAP, Ithaca, NY
- 2017 Master of Fine Arts in Painting, Seoul National University, Seoul, South Korea
- 2015 Bachelor of Fine Arts in Painting, Seoul National University, Seoul, South Korea

Solo Exhibition & Two-Person Exhibition

- 2025 Neither Lion, Dog, nor Human, Openspacebae, Busan, South Korea *solo
- I(A)MPATIEN(T/S), Chamber, Seoul, South Korea *solo
- Bones Between Air, Tjaden Gallery, Ithaca, NY *solo
- 2024 Will-o'-the-wisp, Tjaden Gallery, Ithaca, NY
- 2023 Lean-ie, Onsu gonggan, Seoul, South Korea
- Echo Me, Space Urban, Seoul, South Korea
- 2022 Happy Balloon Day, Gallery OOOJH, Seoul, South Korea *solo
- Soap : Care : Sensor, WWW space, Seoul, South Korea
- 2020 1,1 Day, Day, Work, Work, Jungganjijem, Seoul, South Korea
- Loving Pattern, All time space, Seoul, South Korea

Selective Group Exhibition

- 2025 Two Ends of the One, the Macro project, NY
- Even the Phrase Each Other, OyG project, NYC, NY
- Mirrors and Masks, Asian Art contemporary, Online, NY
- 2024 Dive into the Deep End, Experimental Gallery, Ithaca, NY
- 2023 Over and Over, Tjaden Gallery, Ithaca, NY
- 2022 Link-ing project: Shell and Beat, Seogyo Art Center, Seoul, South Korea
- 2021 Ongoing, Openspace Bae, Busan, Korea
- 2020 Contact-Circle (curator. Eunhee Kang), space 9, Seoul, South Korea

Grants and Awards

- 2025 The MACRO project, Finger Lakes, NY
- Young Artist Support Program. Arts Council Korea (ARKO), Naju, South Korea
- 2024 Youngmin International Artist Residency Program; Domaine de Boisbuchet(Lessac, France)
- Re:Search Program, Seoul Foundation for Arts and Culture, Seoul, South Korea
- MICRO ART AWARD, Cornell Tech, Ithaca, NY
- 2023 Re:Search Program, Seoul Foundation for Arts and Culture, Seoul, South Korea
- Link-ing, Seogyo Art Center, Seoul, South Korea
- 2022 Imgongjae+, space imsi, Incheon, South Korea
- Re:Search Program, Seoul Foundation for Arts and Culture, Seoul, South Korea
- 2021 Corona Search, Seoul Foundation for Arts and Culture, Seoul, South Korea
- 2020 Re:Search Program, Seoul Foundation for Arts and Culture, Seoul, South Korea

Residencies

- 2025 NARS Foundation, Brooklyn, NY
- The Watermill Center, Watermill, NY
- The Wassaic Project, Wassaic, NY
- 2024 Vermont Studio Center Fellowship, Johnson, VT
- Domaine de Boisbuchet, Lessac, France



Hyunjin Park

Three Bodies of Cerberus

Dog skulls dyed by Impatiens flowers, steel, beeswax, 60 x 73 x 32 in

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
Haegen 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
Kakyoun 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

Kyung-Me
John Hee Taek Chae
C.Ryu

2025 AHL – T & W Foundation Contemporary Visual Art Award Winners Exhibition

Jewan Goo · Heejo Kim · Hyunjin Park

October 18, 2025 - November 15, 2025

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.