

Gi (Ginny) Huo

2026

AHL FOUNDATION

CONTEMPORARY

Sangwoo Yoo

VISUAL ART

Jaewook Lee

AWARD

WINNERS

EXHIBITION

10. 31, 2026 - 11. 27, 2026

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



Curated by Sarah Sunjean Han

Curated by Sarah Sunjean Han

Exhibition Producer: Jieun Beki Song, Director of Programs at AHL Foundation

Juried by Sarah Sunjean Han, Victoria Sung, and Ian Wallace

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. Gi (Ginny) Huo, *spinneret*, 2025, steel, archival inkjet on transparency film, 48 x 72 x 52 inches

2. Jaewook Lee, *Game Over: Spring*, 2026-ongoing, First-person video game / playable artwork; Unreal Engine 5; color and sound, Dimensions Variable; screen-based installation

3. Sangwoo Yoo, *Portrait of Loss (What Settles in the Lowest Layer)*, 2025, Discarded Christmas trees (dust, resin, incense), wood, Dimension variable

Catalog designed by Jieun Cheon

2026 AHL-T&W Foundation Contemporary Visual Art Award Winners Exhibition

Gi (Ginny) Huo | Jaewook Lee | Sangwoo Yoo
October 31, 2026 - November 27, 2026

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



Table of Contents

President's Foreword	
Sook Nyu Lee Kim	3
Curatorial Statement	
Sarah Sunjean Han	4
Evaluations from the Jurors	
Sarah Sunjean Han	7
Vicoria Sung	9
Ian Wallace	10
Artists' Curriculum Vitae (CV)	
Gi (Ginny) Huo	13
Jaewook Lee	14
Sangwoo Yoo	16
About AHL Foundation	18

President's Foreword

It is a privilege for AHL Foundation to celebrate Gi (Ginny) Huo, Jaewook Lee, and Sangwoo Yoo, the three artists selected as recipients of the 2026 AHL-T&W Foundation Contemporary Visual Art Awards. AHL Foundation is delighted to recognize their distinctive practices and provide a platform for their work through this year's exhibition at the AHL Foundation Gallery in New York.

For more than two decades, AHL Foundation has worked to create meaningful opportunities for artists of Korean heritage and to foster greater visibility for their contributions to the contemporary art community. Now in its 23rd year, the AHL-T&W Foundation Contemporary Visual Art Awards continues this commitment by supporting artists at important stages of their careers. Each recipient will receive a \$5,000 exhibition support grant and the opportunity to present their work in a group exhibition this October, bringing their artistic practices to audiences in New York and beyond.

AHL Foundation extends its sincere gratitude to this year's distinguished jurors, Sarah Han, Victoria Sung, and Ian Wallace, for their time, expertise, and thoughtful consideration of the many strong applications received. Their selections recognize three artists whose diverse approaches and perspectives reflect the richness and vitality of contemporary art today. We are also deeply grateful to Ian Wallace for his longstanding commitment to AHL Foundation and his continued involvement with the award program.

The continuation of this award would not be possible without the generous support of the T&W Foundation, founded by Thomas Park Clement and Wonsook Kim, whose support has helped sustain the program since 2016. We are equally grateful to the AHL Foundation Board of Directors for their continued dedication to expanding opportunities for artists and strengthening the cultural community we serve. We are also grateful for the support of the New York City Department of Cultural Affairs, in partnership with the New York City Council, and the Asian American Arts Alliance (A4) Arts Fund. AHL Foundation's programs are made possible by the New York State Council on the Arts, with the support of the Office of the Governor and the New York State Legislature.

We look forward to welcoming Gi (Ginny) Huo, Jaewook Lee, and Sangwoo Yoo to AHL Foundation and celebrating their work with our community this fall.

With warm regards,



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

Curatorial Statement

Our relationship with reality is tenuous, shaped by systems of belief and the limits of our own perception. As we attempt to make sense of existence, we continually negotiate the boundaries between the natural and the constructed, the material and the metaphysical, the known and the unknowable. This year's AHL Foundation Visual Art Award winners Sangwoo Yoo, Ginny Huo, and Jaewook Lee consider these shifting thresholds through their practices which explore the fragile balance between humanity and the world we seek to comprehend. As we shed the skins of our past, are we moving toward an earthly Eden or toward a future of our own making that we can no longer control?

Sangwoo Yoo grounds the exhibition in the material world, examining the earth as a living network shaped by cycles of growth, decay, and renewal. Informed by his background in archaeology, Yoo approaches objects as vessels of accumulated time, tracing how matter holds memory while remaining subject to continual transformation. Through processes of gathering, deconstructing, and dissolving, his work considers the relationship between human intervention and the natural forces that ultimately exceed it. In this sense, Yoo's practice offers a meditation on impermanence: the recognition that neither objects nor the schemas we build around them are fixed. His work invites viewers to slow down and reconsider humanity's place within a larger ecological cycle, where creation and destruction are not opposing forces but interconnected conditions of existence.

Ginny Huo examines the methods through which we attempt to make sense of existence, asking how belief, history, and inherited narratives shape our understanding of truth. Drawing on her Korean heritage, Mormon upbringing, and the geopolitical division between North and South Korea, Huo explores the unstable boundaries between faith and knowledge, conflict and coexistence, and perception and truth. Working across sculpture, drawing, photography, and text, she incorporates images and narratives into hand-bent steel structures that evoke both natural formations and human-made frameworks. Her fragmented compositions resist a singular interpretation, revealing how the structures that give us a sense of order can also produce contradiction and division. Within the exhibition's broader inquiry, Huo's work positions humanity as both the maker and the subject of its own systems—continually constructing meaning while struggling to reconcile competing versions of reality.

Jaewook Lee turns toward the virtual and speculative realms we create in our pursuit of enlightenment. Through experimental video games and digitally constructed environments, Lee examines how technology arbitrates our experience of reality, transforming abstract ideas into worlds we can inhabit but never fully control. His work complicates the promise of technological progress, questioning whether increasingly sophisticated tools will bring us closer to understanding existence or further entangle us in a maze of our own making. As artificial intelligence blurs the boundaries between human and machine, Lee's practice opens onto an uncertain future in which the possibility of transcendence exists alongside the threat of losing our bearings. Rather than presenting technology as either salvation or catastrophe, he asks us to consider what kind of world we are bringing into being—and whether we can anticipate the consequences of its creation.

In their distinct ways, Yoo, Huo, and Lee act as mediators between the visible and the unknowable, inviting viewers to encounter questions that resist definitive answers. Their works do not resolve the tensions between nature and culture, belief and evidence, or human agency and technological autonomy. Instead, they create spaces in which these tensions can be examined and reimagined. As we continue to remake the world and develop systems that increasingly challenge our ability to comprehend them, their practices ask what it means to participate in this ongoing cycle—and whether we can envision a different way forward.

Sarah Sunjean Han
Director, Harper's, New York

Jurors for the 2026 AHL - T&W Foundation Contemporary Visual Art

Sarah Sunjean Han Director, Harper's, New York

Sarah Sunjean Han (b. Lansing, MI) is a Brooklyn-based Korean American gallery director and arts professional with over a decade of experience across the nonprofit and commercial art sectors. She began her career working with Dustin Yellin's studio and Pioneer Works before joining Martos Gallery as Assistant Director.

Han has organized and participated in panels and public programs with Ludlow House, Harper's, Martos Gallery, MAD54, The Here & There Co., and STILLLLIFE. She is a visiting critic for the Canopy Program at NYC Crit Club and has curated exhibitions in New York and Seoul.

Han is a co-founder and board member of Civil Art, a nonprofit organization established with Scroll NYC founder Rachel Ng and artist Ho Jae Kim. In this capacity, she has served as a curatorial advisor for key fundraising exhibitions including At the Table, presented with Christie's New York, and And the Moon Be Still as Bright, hosted at Harper's New York.

She is currently a Director at Harper's New York, where she focuses on artist relations, programming, and collector development. Since joining the gallery in 2020, she has contributed to the gallery's growing exhibition program and international presence, working with artists and collectors across the United States and Asia.

Victoria Sung Phyllis C. Wattis Senior Curator, Berkeley Art Museum and Pacific Film Archive (BAMPFA)

Victoria Sung is the Phyllis C. Wattis Senior Curator at the Berkeley Art Museum and Pacific Film Archive (BAMPFA), where she oversees the museum's MATRIX series of contemporary art and works with artists to create exhibitions, publications, and public programs. Recent projects include solo exhibitions with Amol K Patil, Lee ShinJa, Sin Wai Kin, Duane Linklater, Kenneth Tam, and Yee I-Lann. From 2015 to 2023, Sung was a curator at the Walker Art Center, Minneapolis, where she organized a touring retrospective on Pacita Abad, as well as exhibitions with Siah Armajani, Theaster Gates, Pao Houa Her, and Candice Lin, among others. Her latest exhibition Theresa Hak Kyung Cha: Multiple Offerings, the first retrospective on the artist in 25 years, debuted at BAMPFA in January 2026, and is traveling to NYC, Chicago, and Seoul.

Ian Wallace Former Associate Curator at Amant, Art Historian, Curator, and Writer

Ian received his PhD in Art History from the CUNY Graduate Center in 2021 with a dissertation focused on the work of artist Charlotte Posenenske. His research centers on the concept of value in modern and contemporary art, art's capacity to address pressing social issues, and the "lives" of conceptual practices in institutional collections. He has previously worked at Fondazione Prada, the Museum of Modern Art, Dia Art Foundation, and the New Museum, and has contributed to exhibitions at La Fondazione Emilio e Annabianca Vedova (Venice), the International Studio and Curatorial Program (Brooklyn), the Museum of Jurassic Technology (Los Angeles), and Städtische Galerie im Lenbachhaus und Kunstbau (Munich). In 2022, he served as Assistant to the Curator of the 59th Venice Biennale, The Milk of Dreams.



Gi (Ginny) Huo

spinneret

steel, archival inkjet on transparency film, 48 x 72 x 52 inches

2025

Evaluations from the Jurors

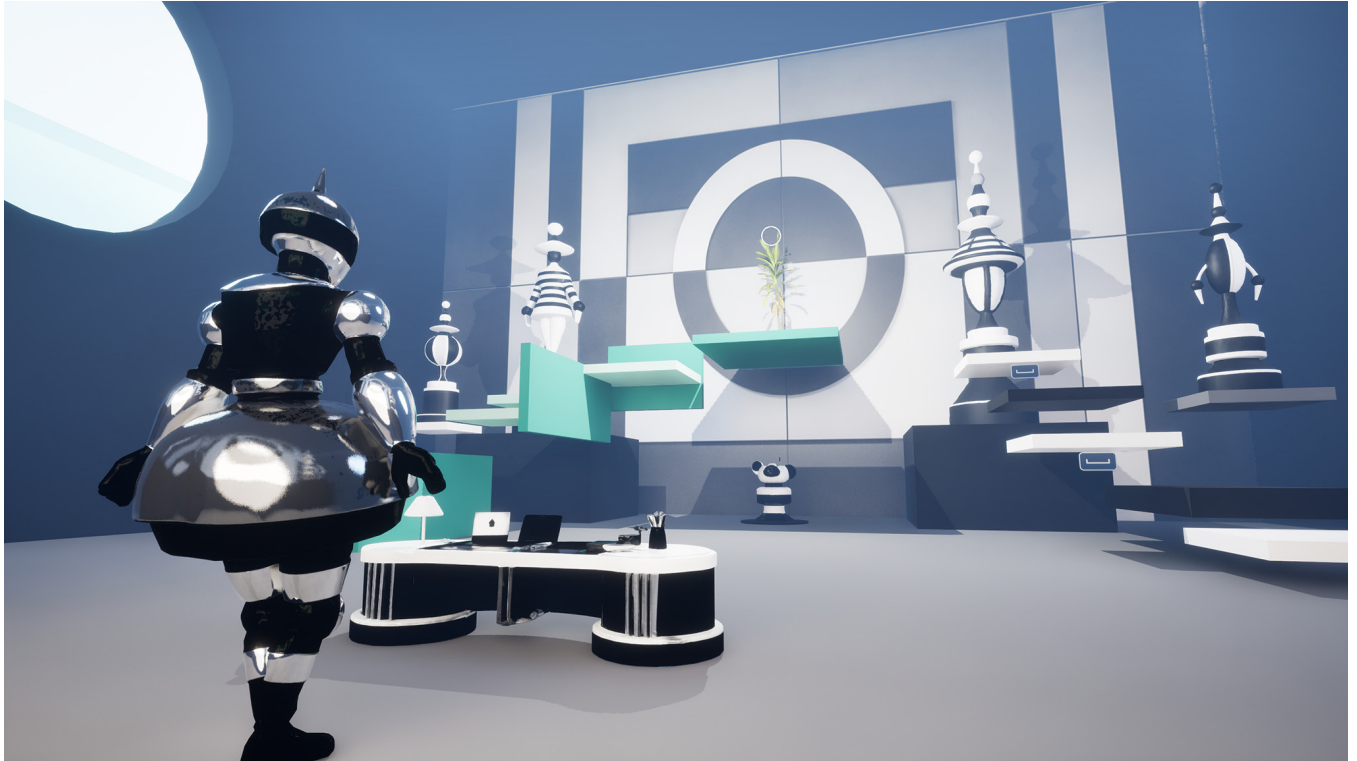
Sangwoo Yoo's practice unfolds like a durational performance, beginning with installations of found and manipulated materials or photographic traces of ephemeral interventions. Informed by his background in archaeology, Yoo engages objects that carry the weight of accumulated time, attending to the sensory and ecological rhythms of their transformation. Through gestures of gathering, deconstructing, folding, and dissolving, he choreographs encounters between material, memory, and loss. His work invites a slowing of perception, creating spaces in which the body and mind might reconnect with the often-overlooked cycles of decay, release, and renewal.

Ginny Huo's practice draws on her Korean heritage, Mormon upbringing, and the enduring geopolitical divide between North and South Korea to examine the fragile boundaries between conflict and coexistence, faith and knowledge, and perception and truth. Working across sculpture, drawing, photography, and text, Huo explores how competing narratives shape our understanding of history and existence. Her hand-bent steel forms, informed by natural structures and historical sites, become frameworks for images and stories that are folded, layered, and partially obscured. Through these gaps and discontinuities, Huo considers how belief systems construct reality—and how their contradictions might open space for new interpretations.

Jaewook Lee uses experimental video games, virtual reality, and interactive installations as critical methods for rethinking history, ecology, perception, and humanity's relationship with technology. His digitally constructed immersive environments offer players a sense of agency and familiarity, even as they unsettle expectations of control and resolution. Navigating these spaces, participants encounter systems and obstacles that resist definitive conclusions, mirroring the ambiguities of lived experience. Lee's work transforms digital landscapes into speculative realms for examining the structures that shape our understanding of the world and imagining alternative ways of inhabiting it.

Sarah Han

Director, Harper's, New York



Jaewook Lee

Game Over: Spring

First-person video game / playable artwork; Unreal Engine 5; color and sound, Dimensions Variable; screen-based installation

2026-ongoing

Evaluations from the Jurors

Jaewook Lee uses the language of video games, artificial intelligence, and other interactive systems to create immersive digital environments that invite audiences to play, and play out, different real-world scenarios concerning our collective futures. Rather than offer a single path to victory, Lee's games complicate the decision-making matrix, as each player-initiated action gives rise to a range of different possibilities. Ultimately, the works demonstrate the uneasy responsibility and, at times, the near-invisible relationalities that are part of being human in this world.

Sangwoo Yoo works across media to create immersive sculptural installations using both natural and man-made materials, including wood, beeswax, and plastic bags. In a series of works made using discarded Christmas trees — pulverized into a soft green dust that is then shaped into different geometric arrangements directly on the floor — Yoo engages with the long history of modernist abstraction. However, he inflects these installations with a sense of place, memory, and longing, drawing on the outsized prominence of the Christmas tree in the American cultural imaginary.

Ginny Huo uses such surprising materials as steel and archival inkjet prints to make mixed-media sculptures that trouble the boundaries between hard and soft, abstraction and figuration, truth and fiction. In her recent show spinnerets, Huo mines familial and collective histories in relation to the Korean War, the subsequent Demilitarized Zone between North and South Korea, and her family's eventual move to Hawai'i. Rendering the delicate threads of a spider's web as wrought-metal forms, she makes material the often invisible connections between families and cultures displaced by migration and war.

Victoria Sung

Phyllis C. Wattis Senior Curator,
Berkeley Art Museum and Pacific Film Archive (BAMPFA)

Evaluations from the Jurors

Jaewook Lee uses the video game format while largely setting aside its familiar conventions of combat, competition, and stealth. Instead, his work emphasizes the medium's capacity for world-building, exploration, and environmental storytelling. The graphics and game design — all indicative of Lee's fluency in the vernacular of Twitch-era visual realism — are immediately seductive, but that pleasure is complicated by his distinctive take on "saving the world" — for example, asking the player, in the role of a 1960s governor, to make a decision about the use of the insecticide DDT. The resulting tension gives his imagined worlds a sense of immersion and instability.

Sangwoo Yoo's practice centers on ephemerality, sustainability, and the development of materials that register processes of life and mortality. Often composed from site-specific matter and conceived to leave a minimal environmental footprint, his sculptures and installations are intentionally provisional in character. The works are frequently activated through participatory gestures, bringing questions of ecological cycles, transformation, and disappearance into direct physical experience. His work poses compelling questions about the relationship between conceptualism and environmental responsibility.

In Ginny Huo's work, material experimentation becomes a method for thinking through inheritance, migration, and belief. Archival photographs are enlarged, repeated, fragmented, or embedded within steel structures; drawings and prints are stitched together with rubber cord; industrial materials evoke systems of labor, movement, and connection. These transformations make history appear neither fixed nor fully recoverable. Instead, Huo's materials give form to the gaps, distortions, and translations through which family histories, religious traditions, and geopolitical narratives are transmitted across generations.

Ian Wallace

Former Associate Curator at Amant, Art Historian, Curator, and Writer



Sangwoo Yoo

Portrait of Loss (What Settles in the Lowest Layer)

Discarded Christmas trees (dust, resin, incense), wood, Dimension variable

2025



Gi (Ginny) Huo

old Lā'ie (temple)

graphite on paper, metallic print, archival inkjet on cotton paper in aluminum frames, 16 x 25 inches, 20 x 29 x 1½ inches (framed)

2025

Gi (Ginny) Huo

ginnyhuo@gmail.com | Lives and works in New York, NY

Education

2015 Skowhegan School of Painting and Sculpture, Skowhegan, ME
2011 Master of Fine Arts, Rinehart School of Sculpture, Maryland Institute College of Art, Baltimore, MD
2008 Bachelor of Fine Arts Sculpture, Brigham Young University, Provo, UT

Selected Awards, Residencies and Fellowships

2027 MacDowell Artist Fellowship
2026-2027 ISCP Helen Frankenthaler Foundation Residency
2026 AHL Award – T&W Foundation Contemporary Visual Art Awards
2024-2026 Princeton Arts Fellowship
2025-2026 THAT Residency, Here and There Collective
2025 Center for Photography Woodstock AIR
2023 Franconia Sculpture Park Fellowship, Shafer
2022-2023 Smack Mellon Artist Studio Program
2021-2022 Baxter St Camera Club of New York Workspace Resident
2022 Robert Blackburn Printmaking Studio Immersion Project Fellowship
2021 Socrates Sculpture Park Artist Fellowship

Solo or Two-Person Exhibitions

2027 Of Codes and Spirals, Foreign and Domestic, New York
2026 spinnerets, Hesse Flatow Gallery, New York (solo exhibition)
2025 spinnerets, Princeton University, New Jersey (solo exhibition)
2025 sent in spun found, DOOSAN Gallery, Seoul, Korea
2024 Impossible Connections, SK Gallery, New York, NY
2022 line/선, Baxter Street Camera Club of NY, New York, NY (solo exhibition)

Selected Group Exhibitions

2026 The Skin of the Earth is Skinless, ISCP Gallery New York, NY
2024 Benefit Exhibition, Drawing Center, New York, NY
2024 Interwoven: Unveiling the Poetics of Observation, Miriam Gallery, New York, NY
2024 Materializing, Mesa Art Center, Mesa, AZ
2023 celestial bodies iii, Franconia Sculpture Park, Shafer, MN
2023 The Art of Belonging, Utah Valley University Museum of Art, Orem, UT
2023 Gathering, Tiger Strikes Asteroid, New York, NY
2023 SIP Fellowship Exhibition, The Elizabeth Foundation for the Arts, New York, NY
2022 Printed Matter Book Fair, New York, NY
2022 Summer Nights, CANADA Gallery, New York, NY
2021 Sanctuary, Socrates Sculpture Park, New York, NY
2021 BAMCinemaFest 2021, Brooklyn, NY
2021 San Diego Asian Film Festival, San Diego, CA
2021 all i wanted was to get into heaven, Printed Matter, New York, NY
2020 Permissions, Elizabeth Foundation for the Arts Project Space, New York, NY
2020 Art Off-Screen, Numeraki, New York, NY

Book Publications

2026 left left left right left/ 왼발 왼발 왼발 오른발 왼발, published by Small Editions, New York, NY
2022 calling/ 부름, published by Small Editions, New York, NY
2021 all i wanted was to get into heaven, published by Small Editions, New York, NY
2021 Here's to Believing, published by Small Editions, New York, NY



Artist Website



Instagram

Jaewook Lee

jaewook.lee@nau.edu | Lives and works in Flagstaff, Arizona

Education

2015 MFA, Fine Art, Carnegie Mellon University, Pittsburgh, PA

2014 MFA, Art Practice, School of Visual Arts, New York, NY

2006 BFA, Visual Arts, Korea National University of Arts, Seoul, South Korea

Selected Solo Exhibitions

2024 Reimagine Human-Nature, Museum of Contemporary Art Taipei, Taiwan

2021 Treatise on Rhythm, Color, and Birdsong, This is not a church, Seoul, South Korea

2020 Treatise on Rhythm, Color, and Birdsong, SACO9, Museo de Antofagasta, Chile

2019 Road Test, Hiking Test, SNAP SVA-NYC Art Platform, Shanghai, China

Selected Group Exhibitions and Festivals

2026 Immersive Acts Symposium Exhibition, Royal College of Art, London, UK

2026 New Media Caucus Symposium Exhibition, ASU MIX Center, Mesa, AZ

2025 Computing the Lens, Center for Documentary Studies, Duke University, Durham, NC

2025 CURRENTS New Media Festival, Santa Fe, NM

2024 Athens Digital Arts Festival, Athens, Greece

2021 Nothing Makes Itself, Arko Art Center, Seoul, South Korea

Selected Awards and Fellowships

2026 T&W Foundation Visual Art Award, AHL Foundation

2025-2026 Ewha Global Fellow

2025 National Arts Futures Fellowship, Creative West jurisdiction, Arizona

2024 Artist Opportunity Grant, Arizona Commission on the Arts

2016 SeMA Emerging Artists & Curators Supporting Program, Seoul Museum of Art

Selected Publication

2026 "Flourishing Through Entropy: A Dialectical Reimagining in Virtual Reality Ecological Art," Leonardo, MIT Press

Academic Appointments

2019–present Northern Arizona University, Associate Professor of New Media Art

2015–2019 School of Visual Arts, Faculty and Graduate Mentor

2018 University of Chicago, Visiting Lecturer, Department of Visual Arts

Selected Collections

Gyeonggi Museum of Modern Art; Jordan National Gallery of Fine Arts



Artist Website



Instagram



Jaewook Lee

Game Over Spring

First-person video game / playable artwork; Unreal Engine 5; color and sound, Dimensions Variable; screen-based installation

2026-ongoing

Sangwoo Yoo

sangwooyu1130@gmail.com | Lives and works in Chicago and Seoul

Education

2024 M.F.A Sculpture, School of the Art Institute of Chicago, Chicago, IL, US (Eldon Danhausen Fellowship)
2021 B.F.A Environmental Sculpture, University of Seoul, Seoul, KR

Solo Exhibition (Selected)

2026 Blue Wall, Kim Chong Yung Museum, Seoul, KR
2025 Where Memory Becomes the Earth, Kumho Museum of Art, Seoul, KR
2024 Ephemeral Echoes, Comfort Station, Chicago, IL, US
2024 From Dust to Senses, SITE Gallery, Chicago, IL, US
2021 Hidden, Covered, and Distorted, gallery DOS, Seoul, KR

Group Exhibition (Selected)

2026 Bio-morph, Liu Shiming Art Foundation, New York, NY, US
2026 YOUR NAME SPELLED IN SOAP, Patient Info, Chicago, IL, US
2026 From Its Own Ashes, Chicago Artists Coalition, Chicago, IL, US
2025 Imprints of Time, Bridgeport Art Center, Chicago, IL, US
2024 Ground Floor, Hyde Park Art Center, Chicago, IL, US
2024 Myth of the Organic City, 6018|North, Chicago, IL, US
2024 PULP, The Art Center Highland Park, Chicago, IL, US
2024 SAIC Graduate Exhibition, SAIC gallery, Chicago, IL, US
2023 Space for Empathy, OH Art Foundation Gallery, Chicago, IL, US

Residencies (Selected)

2026 The Luminary, St. Louis, Missouri, US
2026 Ucross, Clearmont, Wyoming, US
2026 Banff Centre for Arts and Creativity, Banff, Alberta, CA
2025 Bemis Center for Contemporary Arts, Omaha, Nebraska, US
2025 Anderson Ranch Arts Center, Snowmass Village, Colorado, US
2025 Loghaven Fellowship, Knoxville, Tennessee, US
2025 Vermont Studio Center Fellowship, Johnson, Vermont, US
2024 MASS MoCA Residency Fellowship, MASS MoCA, North Adams, Massachusetts, US
2024–26 Chicago Artists Coalition, Chicago, Illinois, US

Awards / Grants / Fellowships (Selected)

2026 Solo Exhibition Award, Catskill Art Space, Livingston Manor, NY, US
2026 AHL-T&W Foundation Contemporary Visual Art Award, AHL Foundation, New York, NY, US
2026 Honorable Mention, Innovate Grant
2026 Breakout Artist, Newcity, Chicago, IL, US
2026 Emerging Artist Advancement Grant, Arts Council Korea (ARKO), Seoul, KR
2026 Artistic Creation Activity Support, Seoul Foundation for Arts and Culture, Seoul, KR
2026 Liu Shiming Artist Grants, Liu Shiming Art Foundation, New York, NY, US
2025 Creative Young Artists Award, Kim Chong Yung Museum, Seoul, KR
2025 KUMHO YOUNG ARTIST, Kumho Museum of Art, Seoul, KR
2025 Kimmel Harding Nelson Center for the Arts Award, Nebraska City, NE, US
2024 Eldon Danhausen Sculpture Fellowship, School of the Art Institute of Chicago, Chicago, IL, US
2024 Graduating Student Leadership Award, School of the Art Institute of Chicago, Chicago, IL, US
2023 MFA Fellowship in Painting and Sculpture Nominee, Dedalus Foundation, New York, NY, US
2023 AICAD Fellowship in Sculpture Nominee, the Association of Independent Colleges of Art and Design, US and CA
2023 Second Place Award, William and Dorothy Yeck Award, Miami University, Oxford, OH, US
2018, 2019, 2020 Seoul Mayor's Scholarship, University of Seoul, Seoul, KR



Instagram



Artist Website



Sangwoo Yoo

Portrait of Loss (incense)

Archival pigment print of incense cone made from a discarded Christmas tree, burned at the site of its origin in a Colorado forest, 14 x 18 inches

2023

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 2026, 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

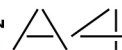
Previous Visual Art Award Recipients

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	2010 Ji Eun Kim Eun Jung Hwang Hee Jung Cho Keosang Yoo Ha Lee	2016 Ji Yeon Lim (Yaloo) Kira Nam Greene Soi Park	2024 Kyung-Me John Chae C.Ryu
2005 Seok Hee Jung Sung Ho Choi Jaye Rhee Aegi Park	2011 Sung Rok Choi Jee Young Lee Sandra Eula Lee Seungwook Sim Jiyoun Lee-Lodge Jonggeun Lee Kiseok Kim	2017 Tai Hwa Goh Xavier Cha Joo Yeon Woo	2025 Jewan Goo Heejo Kim Hyunjin Park
2006 Suk Won Shin Haegeen Kim Dooeol Lee Sang Woo Koh	2012 Hong Seon Jang Jung Sun Kim Seung Jae Kim Grace Kim	2018 Valery Jung Estabrook Hyunjung Rhee Myung Gyun You	
2007 Hae Ri Yoo Kyung Woo Han Jia Lim Shin Il Kim	2013 Seong-min Ahn Inmi Lee Young-mi Song Jang soon Im	2019 Jennifer Moon Jean Oh Mary Laube	
2008 Zaun Lee Jane Jin Kaisen Eun Hyung Kim Jong Il Ma	2014 kate hers RHEE John Seung-Hwan Lee Yusam Sung Sang-Mi Yoo	2020 A young Yu Chang-Jin Lee Cheon pyo Lee	
2009 Jinkee Choi Kakyoung Lee Jaye Moon Jarrett Min Davis Yeon Jin Kim Jeong Hyun Lee	2015 Eunsook Lee Buhm Hong Yoosamu Heelim Hwang	2021 Jin Yong Choi Areum Yang Jiwon Rhie	
		2022 Priscilla Jeong Kyuri Jeon Sun You	
		2023 Soeun Bae Dana.Davenport Mija Jung	

Gi (Ginny) Huo

2026 AHL-T&W FOUNDATION



CONTEMPORARY Sangwoo Yoo VISUAL ART Jaewook Lee AWARD WINNERS EXHIBITION

This exhibition is supported in part by the New York City Department of Cultural Affairs, in partnership with the New York City Council, and the Asian American Arts Alliance (A4) Arts Fund. AHL Foundation's programs are made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.