

<https://janehwang.com/>

JANE HWANG

Portfolio (2020-2025)

PROJECT

Sonic Relics (2024 - work in progress)

How to (not) live a legacy? (2023)

Round, Convex, them. (2022)

000 (2021)

Stone Stacking (2020)

Water and Blood (2020)

PERFORMANCE

CloudChoir for our Beloved (2020)

Our Time (2024)

Purgatory Society: A Liminal Walk (2025)



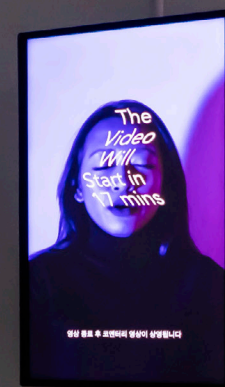
Sonic Relics (2024-work in progress) 1-ch video installation
Video still



This long-term video installation explores how distant historical fragments, carried by sound, shape our present memories and sensory experiences. It begins with a 1910 audio recording of Korean soldiers during WWI. The work traces the journeys of these veiled speakers, composing historical findings within contemporary contexts. It investigates the materiality of early sound carriers and the ethics of archival memory.

This project is scheduled to be exhibited in Seoul this November.

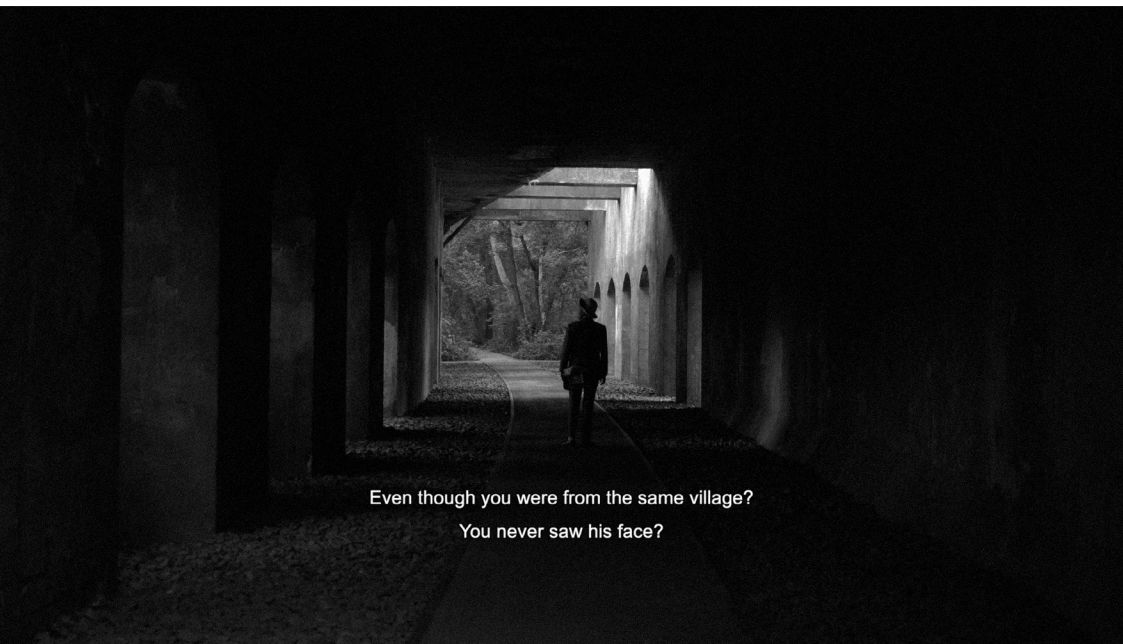
*Sonic Relics (2024-work in progress) 1-ch video installation
Video still*



*How to (not) live a legacy? (2023) 2-ch video installation, 30 min
Exhibition view, Art Space Hyeong*



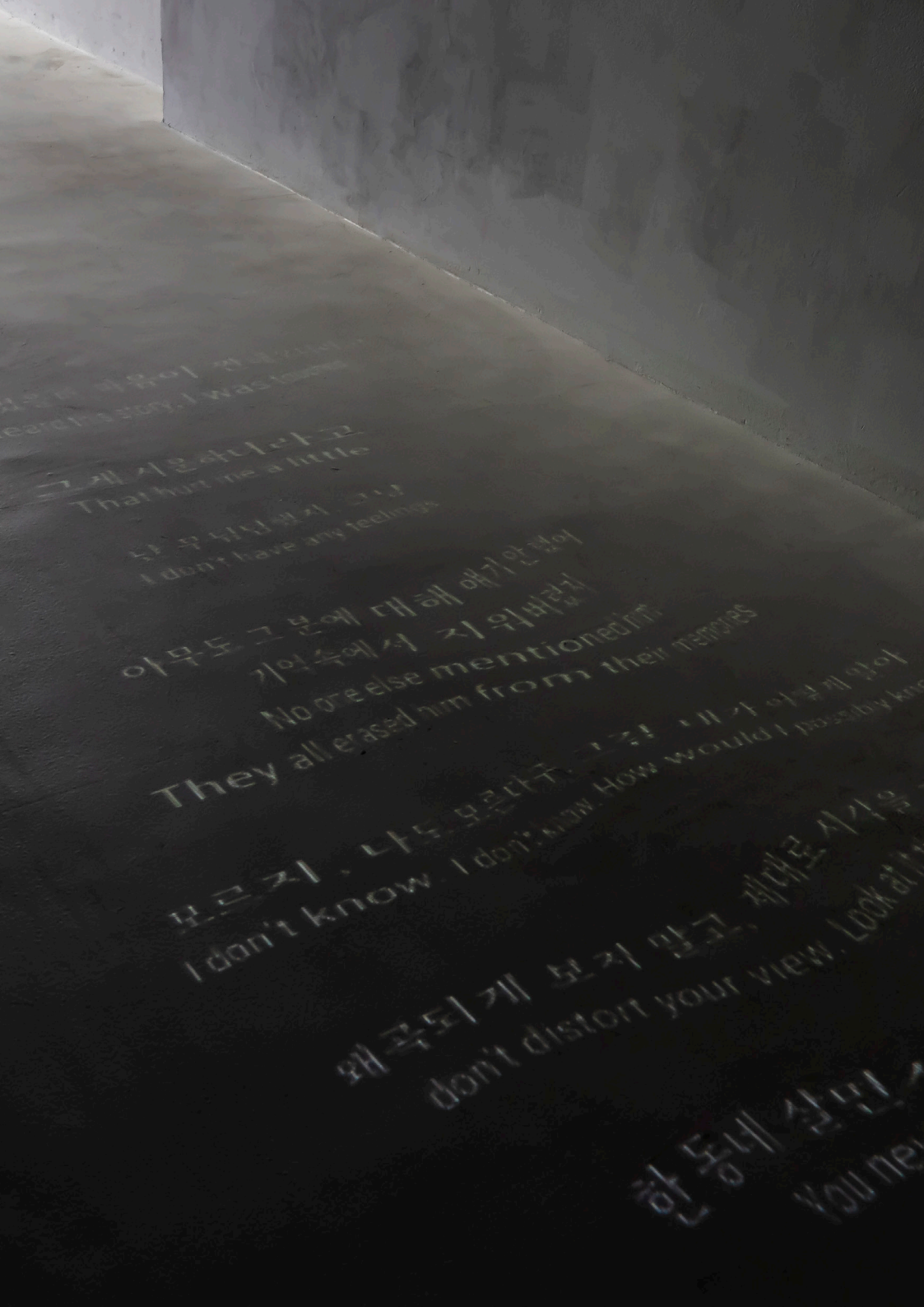
What year did grandpa's brother... defect to North Korea?



Even though you were from the same village?
You never saw his face?



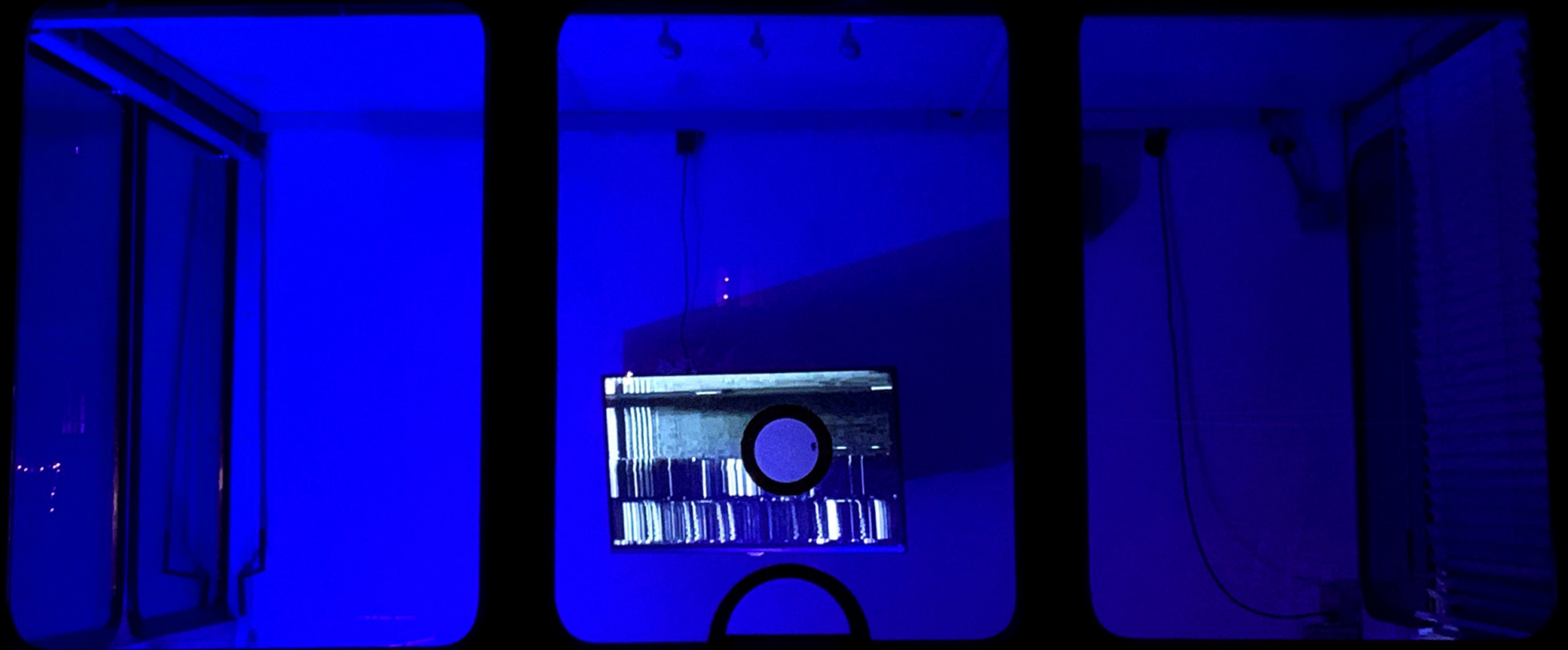
*How to (not) live a legacy? (2023) 2-ch video installation, 30 min
Video still*



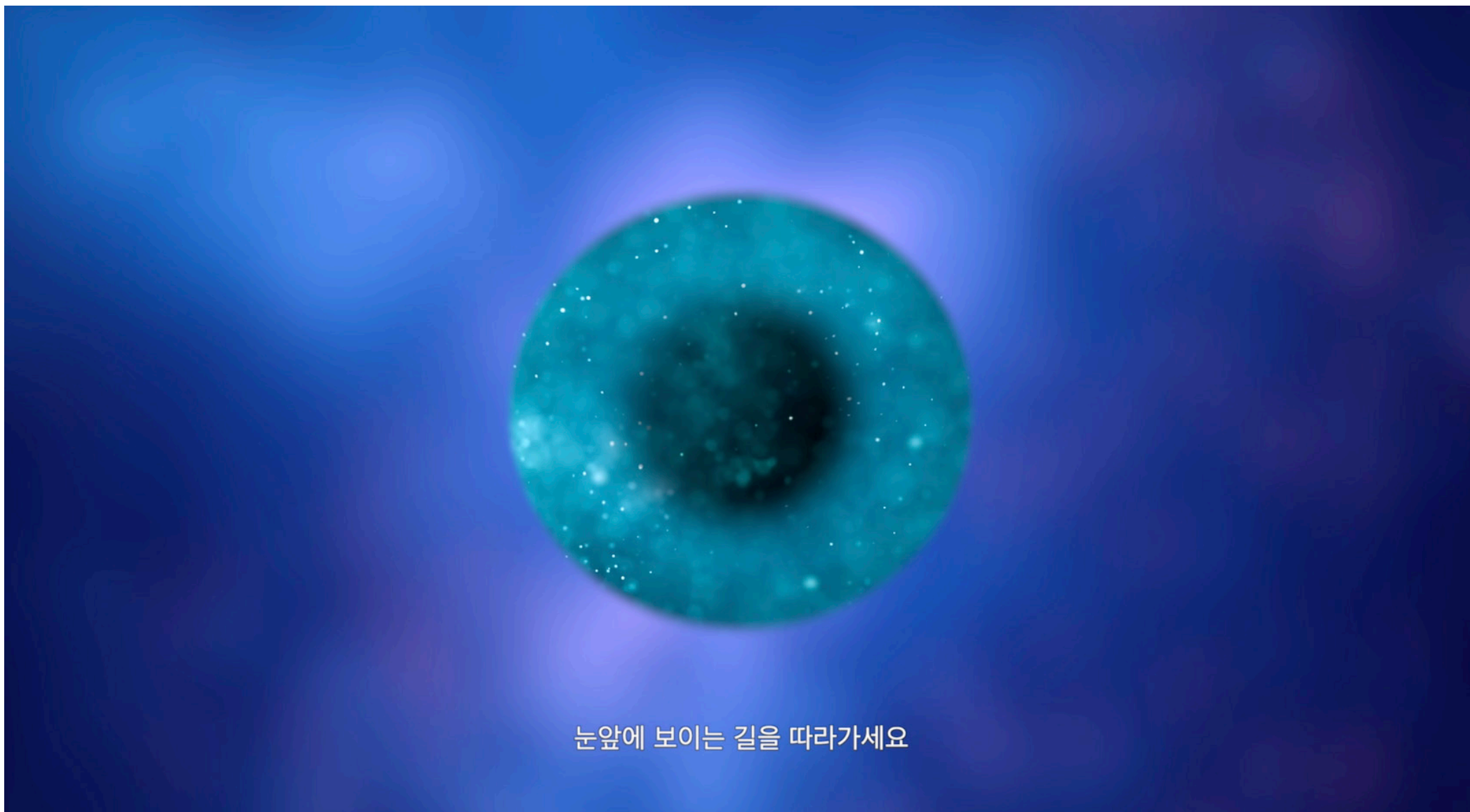
“How to (not) live a legacy?” takes a form of an autobiographical video essay, unearthing the long-forgotten memories of the Wolbukja family. It shed light on the complex dynamics surrounding the relationship between South and North Korea, the experiences of Wolbukja families, and the challenges faced by women in sharing their narratives.

It demonstrates how political, social, and gendered dynamics intersect and shape the experiences of individuals and communities. This video essay seeks to foster a greater appreciation of the complexities inherent in Korean society and the importance of understanding the diverse narratives that contribute to collective memories.

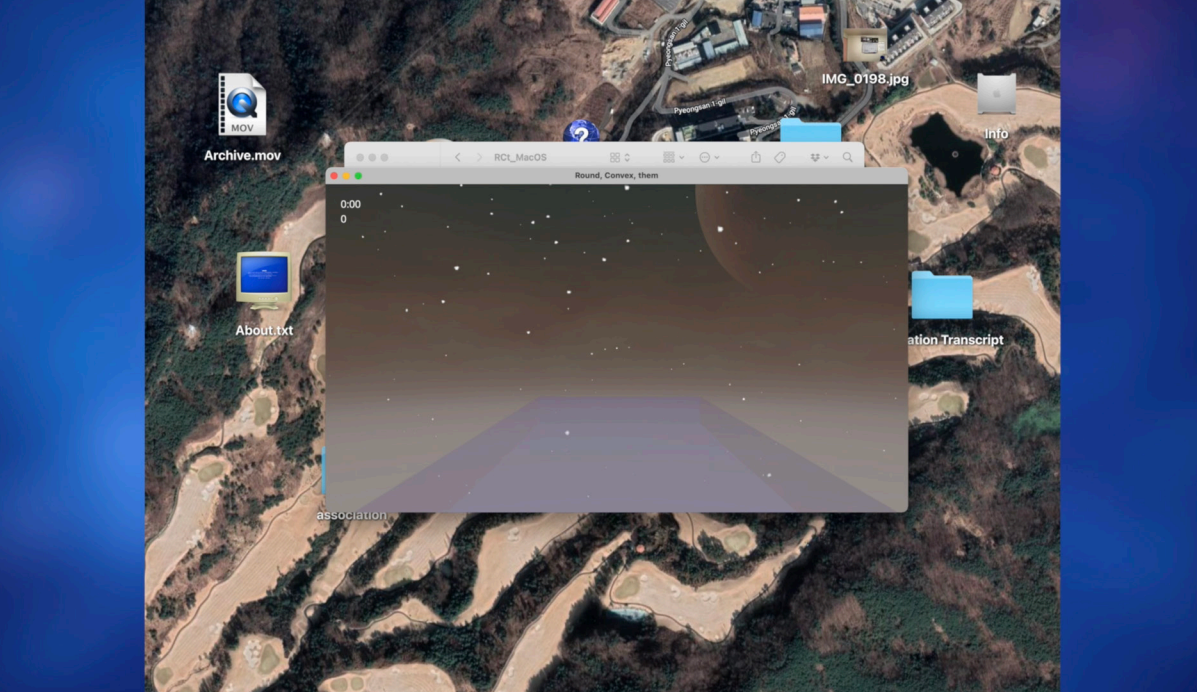
*How to (not) live a legacy? - words (2023) 1-ch video installation
Exhibition view, Art Space Hyeong*



*Round, Convex, them. (2022) 1-ch video installation
Installation view, Raum on Demand, Alte Münze*

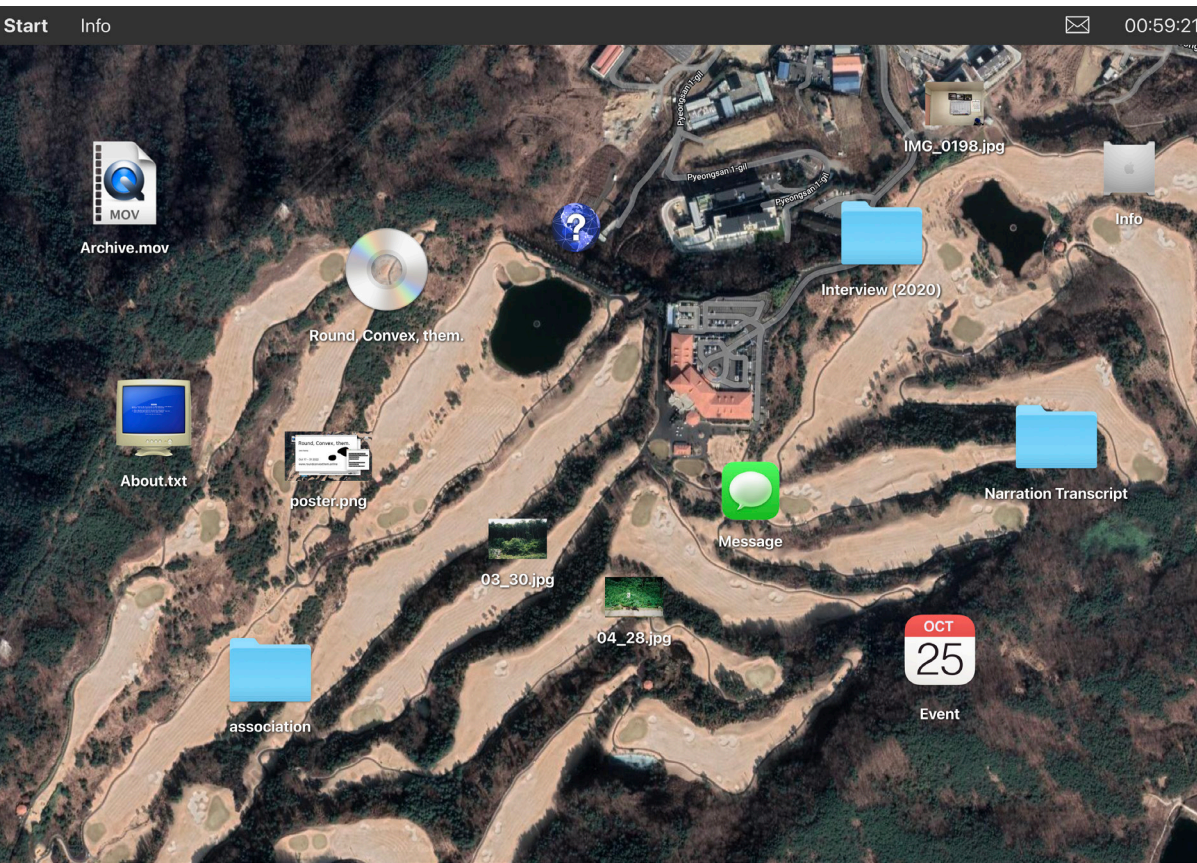


*Round, Convex, them. (2022) Website for 3D game and archive
3D game video still*



How aware are we of unrecorded memories? History has always been written by those in power. Let's imagine that in our society, unrecorded stories clump together at an invisible distance away from collective memory and finally form a mass of obscurity.

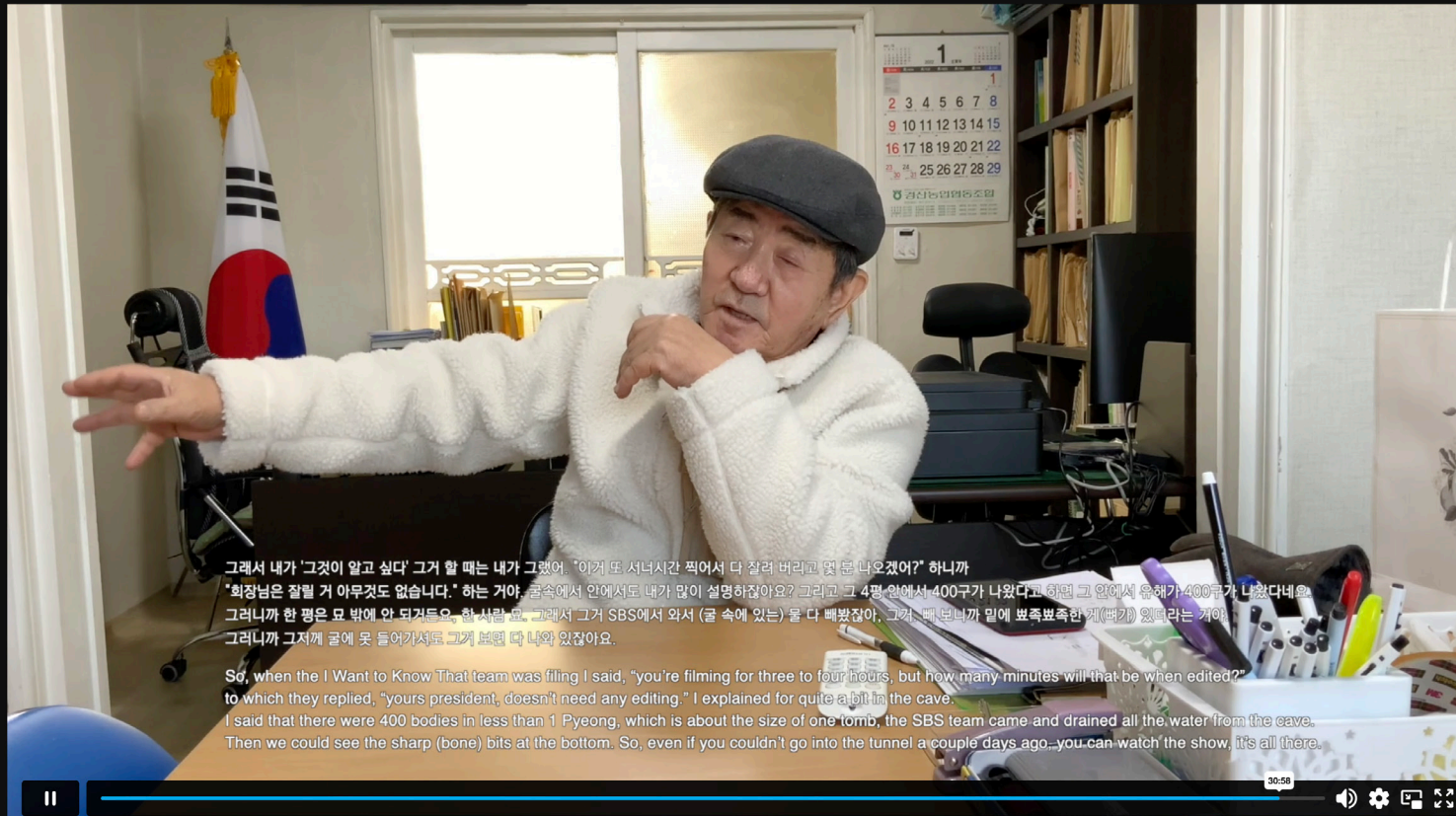
The Korean War has been deliberately framed as an inevitable circumstance of the times. Today's younger generation, who has been living in a safe space completely removed from war, is having trouble connecting with non-experienced memories of a past that existed in a multi-layered context of the war. The project 'Round, Convex, them.' is an effort to view memories which missed a chance to be re-envisioned and re-examined in a new perspective. It aims to invite unrecorded memories into a virtual space and explore gaps of uncertainty in a segmented collective remembrance.



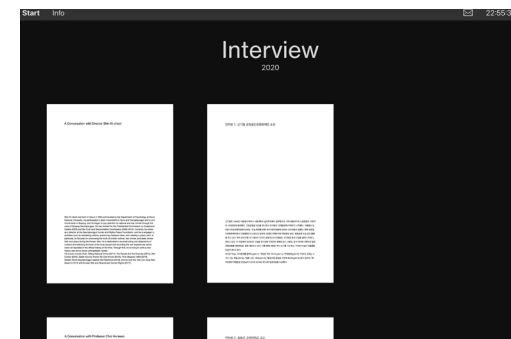
Round, Convex, them. (2022) Website for 3D game and archive Website screenshot

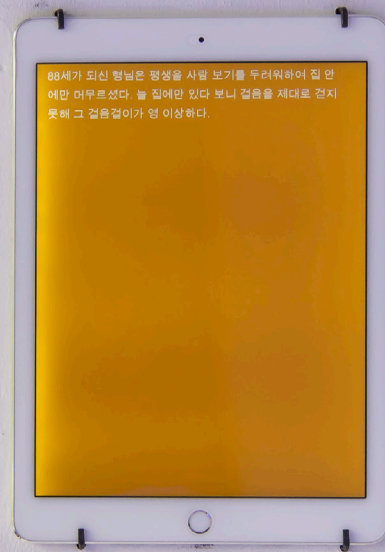
Message

Na Jeong-tae



Round, Convex, them. (2022) Website for 3D game and archive
Website screenshot





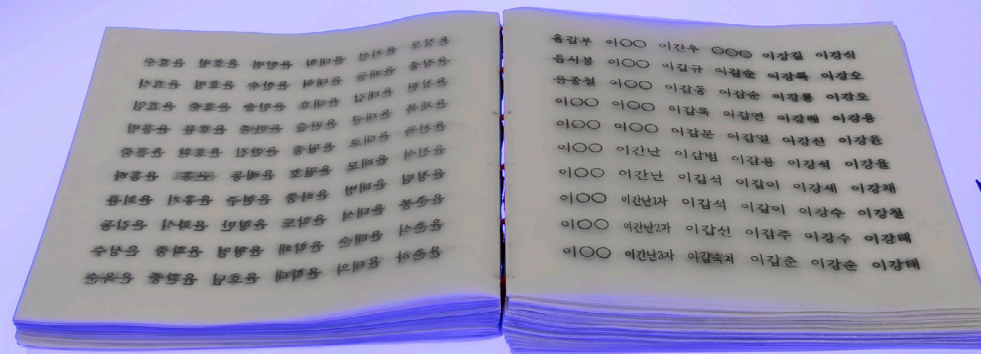
*Round, Convex, them. (2022) 1-ch video installation
Installation view, Art Space Hyeong*



000 (2021) C-print, Pencil on paper, mixed media installation
Exhibition view, Art Space Hyeong

'OOO' is a record displaying the names of victims of the civilian massacre during the Korean War. It is a small booklet with a 1/10 scale of one Pyeong (3.3 m²), the size of the grave allocated by the National Cemetery to individual police and military who fought in the Korean War. This miniature paper tomb holds about 14,000 names written in pencil on translucent paper.

The list of named victims is followed by hundreds of triple circles (OOO), which is the Korean way of noting unknown names. Through this gesture, unidentified victims are at least reserved a space.





000 (2021) C-print, Pencil on paper, mixed media installation
Installation documentation





Stone Stacking (2020) 1-ch video installation
Exhibition view, Art Space Hyeong



'Stone Stacking' focuses on the collective well-being and a sense of wishing symbolized by stone cairns at village entrances. This video work was produced during the unusual time of the pandemic, utilizing stones the artist had collected from various countries prior to its making.

The piece is a loop-format video where stones are continuously piled up and then inevitably collapse. Through the cycle of construction and deconstruction inherent in these stone towers, the video delves into the fundamental human process of wishing and performing rituals, reflecting on communal aspirations, supplication, and ceremonies.



*Stone Stacking (2020) 1-ch video installation
Video still*



*Water and Blood (2020) 2-ch video installation
Installation view, The Association of Icelandic Visual Artists*



CloudChoir for our Beloved (2020) 1-ch video installation, 4 min 45 sec
Video still



Artists of various ethnic backgrounds sing the song ‘Marching for our Beloved’ together in their own languages, which has become a symbol of the Asian freedom struggle. Each artist selects their native language or an Asian language representing their ethnicity and sings the song. If there isn’t a translated version of the lyrics, artists interpret and translate them. This project allows artists to promote solidarity regardless of language barriers and physical distances.

CloudChoir for our Beloved (2020) Compact cassette and poster, 20 min, 50 edition



*Our Time (2024) Audiovisual installation
Exhibition view, Sternschuppen at Volksbühne am Rosa-Luxemburg-Platz*



'Our Time' is an interactive sound and spatial installation that offers immersive auditory experiences of soundscapes and internal monologues.

By employing sound as a documentary medium, the project explores the temporal dimensions of auditory landscapes of our time, such as nature, urban environments, and human interactions.





Purgatory Society: A Liminal Walk (2025) Workshop and Performance
The North Korean Embassy and nGbK Berlin



A performance inspired by Korean funeral rites, this project reimagines a public ritual for collective mourning. Through a slow, embodied walk along migratory borderlines, the project mourns personal loss and the shared grief of displaced lives, silenced histories, and distant tragedies.