

JANE HWANG

Born 1986 (KR/USA) Lives and works in Berlin

janehwangjane@gmail.com

janehwang.com

Education

2023 M.A. in *Art in Context*

College of Fine Arts, Berlin University of the Arts, Germany

2010 B.F.A. in *Painting*

Department of Fine Arts, Massachusetts College of Art and Design, Boston, MA, USA

Solo Exhibition

2025 *Scattered and Gathered*, Space Pado, Seoul, South Korea *upcoming

2023 *Regarding Mr. Yi*, Art Space Hyeong, Seoul, South Korea

2022 *Round, Convex, them*, Online and Raum on Demand-Alte Münze, Berlin, Germany

Exhibition & Screening (selected)

2026 Two-person Exhibition, Saarländisches Künstlerhaus, Saarbrücken, Germany *upcoming

Two-person Exhibition, HELMUT, Leipzig, Germany *upcoming

2025 *DISSIDENT PATHS*, nGbK, Berlin, Germany

2024 15th Busan Peace Film Festival, Busan, South Korea

Shapeshifting Film Festival, Raumerweiterungshalle, Berlin, Germany

Our Time, Sternschuppen, Volksbühne am Rosa-Luxemburg-Platz, Berlin, Germany

18th River Film Festival, Padua, Italy

2023 *Institut für Kunst im Kontext: Master Ausstellung*, CCA Berlin, Germany

Art in the Context of Endangered Languages, Akademie der Wissenschaften, Berlin, Germany

2022 *Rundgang 2022*, Room 252, Berlin University of the Arts, Germany

2021 *Exhibit\Publication*, WESS, Seoul, South Korea

2020 Open Studio, SÍM-The Association of Icelandic Visual Artists, Reykjavik, Iceland

</DOCA_demo2020/>, Days of Contemporary Art, Moscow, Russia

SEEN BY #14 IMPRINTED MATTERS, Museum für Fotografie, Berlin, Germany/Online

2019 *Pub.lications*, Atelierhaus Salzamt, Linz, Austria

40 Jahre Kunst im Kontext, nGbK, Berlin, Germany

Talk, Performance & Workshop

2026 *Moving Image Remains Conference*, Goethe University Frankfurt, Frankfurt am Main, Germany *upcoming

2024 *Hybrid Bodies - A Linguistic Exploration of Identity and Diversity*, Design & Computation Studio, Berlin, Germany

2023 *Art Meets History, Society, and Politics*, Studio Vanzeon, Seoul, Korea

- 2022 *Lange Nacht der Bürokratie*, KHBstudios, Berlin, Germany
- 2020 *What is in your hard drive?*, Ortstermin 20, Berlin, Germany
- 2019 *island of is and yous*, Octagon at the Berlin University of the Arts, Berlin, Germany
- Take Place*, Institut für Alles Mögliche, Berlin, Germany
- Kunstspäti*, Montagehalle, Berlin, Germany
- 2016 *Gut Party*, Dongsam Juteak, Seoul, South Korea

Residency

- 2020 SÍM-The Association of Icelandic Visual Artists, International residency program, Reykjavik, Iceland

Grant & Award

- 2024 Award for International Film, 19th SoCal Film Awards, CA, USA
- 2023 Seoul Art Support for Multidisciplinary Artist, Seoul Foundation of Arts and Culture
- 2022 Young Artists Support for Multidisciplinary Artist, Arts Council Korea
- 2021 Seoul Art Support RE:SEARCH, Research Grant, Seoul Foundation of Arts and Culture
- 2020 Project Funding, Interflugs, Berlin University of the Arts

Publication

- 2025 WLT Sunday Zine, Women's Laptop (Contributor)
- 2023 *Masterarbeit: How to (not) live a legacy? An Essay Film About Intergenerational and Posthumous Dialogues*, Berlin University of the Arts
- 2022 *Platform Builders*, Nine Birds Press (ISBN: 979-11-978293-0-7)
- 2021 *A Letter from Berlin* (Artist's book)
- 2020 *CloudChoir for our Beloved*, Compact cassette
- 2019 *island of is and yous* (Artist's book)

Professional Experience

- 2024 Assistant Director, *Dismemberment*, Artist Film, Berlin, Germany
- 2024 Set Designer, *Be Something*, Independent Production, Berlin, Germany
- 2019 Curatorial Management, *Sustainable Data 3.0*, NON Berlin, Berlin, Germany
- 2018 Curatorial Management, *Facing North Korea*, NON Berlin, Berlin, Germany
- 2013-2014 Virtual Set Designer, Korea Educational Broadcasting System (EBS), Seoul, South Korea
- 2012-2013 Curator, Artcompany H, Seoul, South Korea
- 2011-2012 Assistant Curator, Pyo Gallery, Seoul, South Korea

Biography

Jane Hwang is a multimedia artist based in Berlin. She explores the silences embedded in both institutional archives and personal memory, reclaiming absence as a framework for shaping collective narratives. Through research-based practice, she traces fractured memories and examines how memory artifacts are internalized in bodily and sensory experience. Her work engages oral history, ritual, and historical documentation, articulating their resonance through film, text, and audiovisual installation.

Hwang holds a B.F.A. from the Massachusetts College of Art and Design and an M.A. in Art in Context from the Berlin University of the Arts. Her work has been exhibited on various platforms, including a solo exhibition at Artspace Hyeong, Seoul (2023), as well as group exhibitions at the nGbK (2025), Sternschuppen at Volksbühne am Rosa-Luxemburg-Platz (2024), CCA Berlin (2023), and the Museum für Fotografie Berlin (2020).

Artist Statement (Excerpt)

Fragments of memory often surface before us unexpectedly, like old buoys washed ashore. I observe these remnants, carried by the currents of time, as they settle and take root in the present context. These are the marginalized memories excluded from official records, the suppressed histories of communities meant to be erased, and at times, the very products of an era's silence. Such narrative debris is generated, circulated, and archived in incomplete forms. Some stories exist only in archives, for the generations that served as their living vessels are no longer with us. Others, never voiced, are held in the mouth only to be swallowed and quietly fade into oblivion. Still others are modified and adapted to survive, passed down as folklore, myth, or rumors. My work, therefore, focuses on the dynamic interplay of narratives that emerges at the juncture where state records, community archives, and individual experiences diverge.

My practice unfolds by reconfiguring the manifold layers of memory through research-based media, including video and sound installation, text, and performance. I gather the voids and losses left unspoken in dominant narratives, bestowing them with a sense of presence by reprocessing and reassembling them into fragments of image, writing, and sound. This methodology of materializing limited memories inevitably creates voids and absences, necessitating the intervention of fiction and imagination. These possibilities... become agents that make the impossible task of perpetuating memory possible.

They say that among the stars embroidering the night sky, some are already dead; it simply takes time for the light they once emitted to reach our eyes. Perhaps a star glittering before us now has already shattered, its remnants giving birth to a new star. This makes me think that certain things require a fateful passage of time before they can be seen. A memory, a fact, or a phenomenon may be constantly journeying from the past, destined to be perceived by someone in this very moment. One day, we look up at the night sky and witness things that, having completed their tenacious journey, finally enter our field of vision. When the debris of memory forms a new constellation and that constellation becomes perception, the reality of the past is incorporated into our senses. In that moment, a communion occurs, and at last, the past survives within us.