

# JANE HWANG

Born 1986 (KR/USA) Lives and works in Berlin  
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[janehwang.com](http://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

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

2022 *Round, Convex, them*, Raum on Demand-Alte Münze, Berlin, Germany & Web project

## Exhibition & Screening (selected)

2026 Two-person exhibition, Saarländisches Künstlerhaus, Saarbrücken, Germany \*upcoming  
*Under the Palms Covering the Skies*, 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

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 Jutaek, 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 Master's Thesis: *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, Contributor  
2021 *A Letter from Berlin*, Artist's book, Edition of 250  
2020 *CloudChoir for our Beloved*, Compact cassette, 20 min., Edition of 50  
2019 *island of is and yous*, Artist's book, 32 pages, Edition of 100

### Curatorial & Production 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-Luxemberg-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.