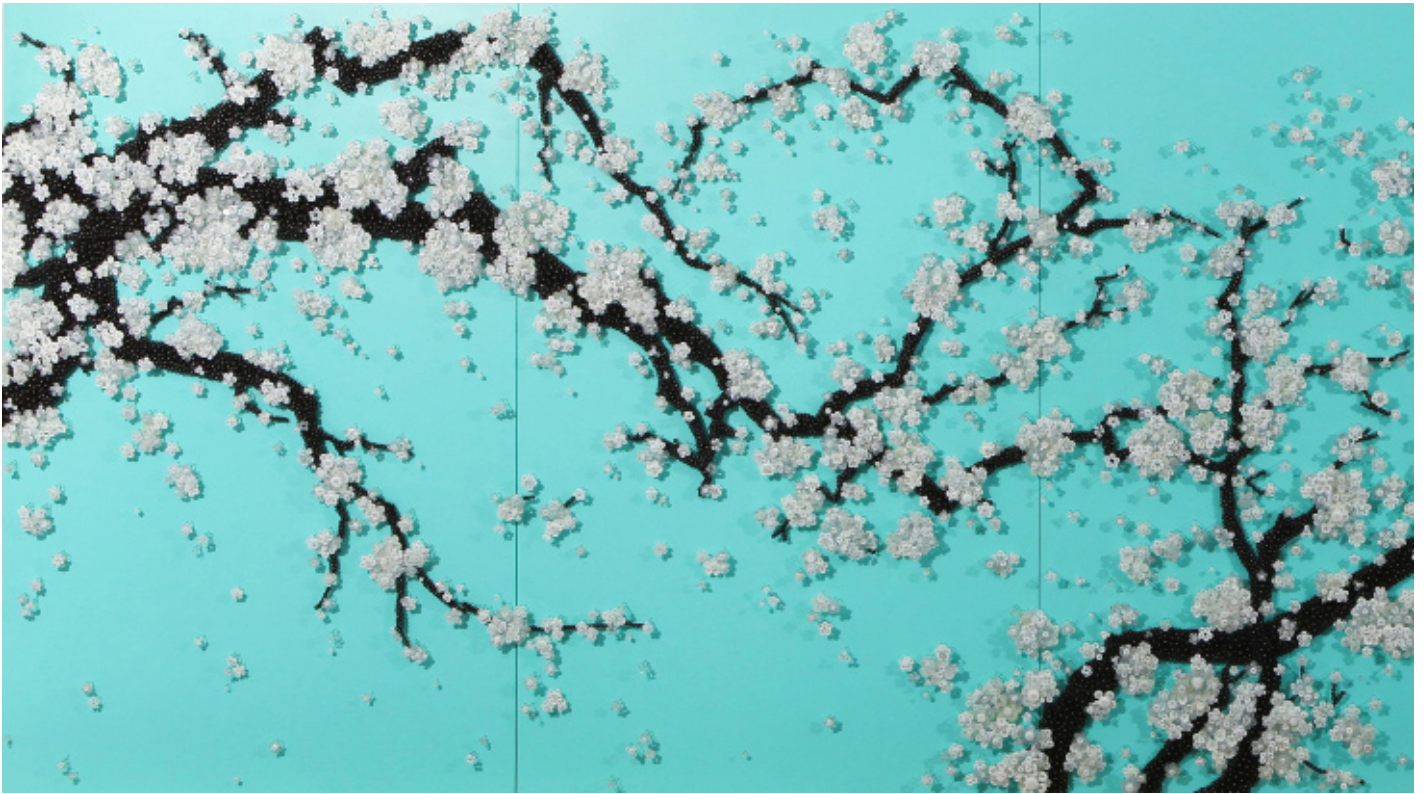


RAN HWANG



White Blossom on Tiffany Blue, 150 x 300 (or 500) cm – each panel is 100 cm, buttons and pins on wood panel, 2011 (detail)

At first glance, simplicity may seem to define her work, but simplicity is merely a thin veil over an intricate and thoughtful process resulting in an alluring and seductive body of work. Ran Hwang uses buttons, or threads, with pins to produce provocative images of vessels, of birds and of the Buddha both as installations and as objects on their own. Her practice speaks to the meditative nature that a repetitive process inspires where the experience of the work cannot be separated from its materiality and how it is made. In her most recent series, Hwang reflects on the nature of the vessel. As she explains, “Containers can be empty or serve to contain something. Like our bodies, they can be filled or emptied.” Her works can be seen as a contemplation of impermanence and mortality. The strength of Hwang’s work is in its process and the resulting immediacy and resonance with the viewer.

Hwang constructs the complex textuality of her works with simple, everyday objects, such as buttons, pins and threads, and, by recontextualizing them, they are transformed and seen anew. Because they have been removed from their recognizable, functional context into an unconventional one, they create a visuality that is tactile, and call upon a mimetic knowledge that becomes re-experienced in their presence. Her objects offer a familiar site in which to delve deeper in order to generate reflection, and even wonder. For Hwang, contemplating and representing a larger wholeness bring a sense of peace. The process of constructing these works is an object of meditation for Hwang.

One way to approach Hwang’s work is by considering the Buddhist ideas of the interdependence of form and emptiness, in other words, form is emptiness, and emptiness is nothing other than form. In the case of Hwang, this concept can be seen in the interdependence of negative and positive space. The self (body and mind) depend on all that is not-self, just as the vessel’s form depends on the space around it. Similarly, a vessel’s usefulness depends on the interplay of form and emptiness.

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RAN HWANG

Born in Korea in 1960

Lives and works in New York, USA

EDUCATION

B.F.A., School of Visual Arts, New York, USA

M.F.A., Graduate School of Arts Chung-Ang University, Seoul, Korea

SELECTED SOLO EXHIBITIONS

- 2010 Hakgojae Gallery, Seoul, Korea
- 2009 Galerie Kashya Hildebrand, Zurich, Switzerland
2X13 Gallery, Paju, Korea
- 2007 2X13 Gallery, Seoul, Korea
- 2006 Haas Gallery, Bloomsburg University, PA, USA
- 2004 Hutchins Gallery, Long Island University, New York, USA
- 2002 Hudson River Gallery, New York, USA
Yee Mook Gallery, Seoul, Korea
- 2001 Hudson River Gallery, New York, USA
- 2000 Artsenal Gallery, Paris, France

SELECTED GROUP EXHIBITIONS

- 2011 *Aha! Moment*, Seoul Arts Center, Hangaram Art Museum, Seoul, Korea
Finding Flow, Jeju Museum of Art, Jeju Island, Korea
Sofia International Paper Art Biennale 2011, Sofia, Bulgaria
- 2010 Fokus Łódź Biennale, Łódź, Poland
- 2009 *Kaleidoscope*, Galerie Kashya Hildebrand, Zurich, Switzerland
Beginning of a New Era, 40 Years Anniversary Exhibition, National Museum of Contemporary Art, Seoul, Korea
Triple Light/ Triple Luz, Museo Nacional de Artes Visuales, Montevideo, Uruguay
- 2008 Facial of Art – 20 Years Anniversary Exhibition, Seoul Art Center Museum, Seoul, Korea
- 2007 *Incarnation*, Hammond Museum, New York, USA
- 2006 Queens International 2006, Queens Museum, New York, USA
Funsters, Seoul Art Center Museum, Seoul, Korea
- 2005 *Refresh!*, 2x13 Gallery, New York, USA
The Artville, 2x13 Gallery, New York, USA
Contemporary Asian artists, Hammond Museum, New York, USA
- 2004 *Green Light*, Korean Cultural Service-Gallery Korea, New York, USA
The 1st Keum Kang International Nature Arts Biennale-Special Exhibition, Gongjoo, Korea
The Repetition, Gana Insa Art Center, Seoul, Korea
- 2003 *Generation 1.0*, Korean Cultural Service, Washington D.C., USA
Visual Delights – NYC Winter Festival 2003, Binkly Mana Gallery, New York, USA
- 2002 *A Room of Their Own*, Korean Cultural Service, Washington D.C., USA
- 2000 *Abstractions in Mixed Media*, School of Visual Arts Westside Gallery, New York, USA

The artist has been the recipient of many art awards and fellowships.

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