

RAN HWANG



OPERA GALLERY



RAN HWANG : LA VOIE DE LA BEAUTÉ

Le travail de l'Artiste Ran Hwang, avec ces images évoquant les cerisiers en fleur, les perles brillantes et les oiseaux de cristaux multicolores, suscite immédiatement un sentiment de beauté profonde chez le spectateur. Mais à mesure que le spectateur se rapproche, l'oeuvre se décompose devant les yeux et livre ses différents niveaux de lecture à travers un enchevêtrement de boutons de couture montés sur des épingles à piquer.

Ainsi de la gracieuse composition du départ surgit une série de questions complexes sur le genre, la religion, le temps. Les multiples niveaux de lecture traduisent une attitude de défi de l'Artiste, de questionnement, un jeu de miroirs qui fait mieux ressortir les questions soulevées.

Née à Pusan, Ran Hwang a étudié la peinture à l'Université de Chung Ang à Séoul, avant de déménager à New York en 1997 pour entrer à l'École d'Arts Visuels. Après ses études, elle a travaillé pour une courte période dans un atelier de broderie qui lui a donné accès à des boîtes entières de boutons inutilisés, un medium qu'elle s'est rapidement mise à intégrer dans son travail. Et bien que l'artiste ait à l'origine utilisé ces matériaux industriels pour leur facilité d'accès, son expérience en matière de confection de vêtements est venue nourrir ses références au travail manuel, à la féminité et au savoir-faire. À petits coups de marteau, Ran Hwang enfonce des clous, des perles et des fils d'un geste répétitif qui renvoie à la gestuelle analogue de millions de femmes employées dans les usines de vêtements de toute l'Asie. En déconstruisant l'attrait exercé par l'industrie de la mode, son recours à des matériaux ordinaires dans des oeuvres d'une grande beauté restitue ainsi le contraste entre l'effort du simple travailleur et le prestige du produit fini.

Par ailleurs, le travail de Ran Hwang parle avec pertinence du rôle de l'artisanat dans les traditions orientales par opposition à la conception de l'art en Occident. Les concepts de savoir-faire et de beauté font partie de l'esthétique orientale depuis longtemps et se rencontrent dans l'art, l'imagerie religieuse et la vie quotidienne. À l'inverse, l'art moderne occidental a rejeté les représentations de la beauté au profit d'une description plus crue et « réaliste » de la condition humaine. Vu sous l'angle du rapport entre les sexes, l'Occident a longtemps dénigré les activités relevant du travail dit « féminin », telles que le perlage et la broderie, et ce n'est que depuis peu qu'on assiste à un renouveau de ces pratiques, sous l'influence de voix de femmes et de réalisations artistiques comme celles de Ran Hwang.

Ran Hwang tire une partie de ses influences de son éducation bouddhiste, comme en témoignent ses choix de sujet – l'harmonie hypnotique des fleurs de cerisiers, des oiseaux en plein vol, des dragons et de l'architecture bouddhiste. Mais ces enseignements spirituels sont aussi mis en avant dans son processus de création lui-même. Au cours des quatre mois parfois nécessaires à la création minutieuse de chaque panneau, le procédé laborieux et répétitif auquel Ran Hwang se consacre avec opiniâtreté devient ainsi une forme de méditation. En fixant des milliers de perles, fils, boutons et épingles sur des plaques de plexiglas, l'artiste entre alors dans un état de réflexion contemplative sur le déclin, la renaissance et la nature cyclique des choses. Dissimulé derrière les différentes épaisseurs d'un travail riche et laborieux, l'art de Ran Hwang révèle la beauté qui réside dans l'envers du décor.

Par leur présence imposante, ces oeuvres submergent le spectateur tout en exigeant de lui introspection et émerveillement face au savoir-faire impeccable de l'artiste. Ran Hwang navigue sans effort entre deux sphères de l'expérience universelle, enrichissant son travail d'une grande capacité d'adaptation sociale, anthropologique et politique – un petit bouton de plastique après l'autre.



RAN HWANG: THE POLITICS OF BEAUTY

With images evocating blossomed cherry trees, glossy beads and multi-coloured crystal birds, the work of artist Ran Hwang inspires an immediate feeling of deep beauty within the viewer. But as these get closer, the artwork decomposes in front of them and reveals several levels of understanding through an entanglement of sawing buttons mounted on headpins.

Thus from the elegant composition of the start arises a succession of complex interrogations on gender, religion and time. The multiple levels of reading of her works demonstrate the artist's challenging attitude and the play of mirrors she uses to highlight her interrogations.

Born in Pusan, Ran Hwang trained as a painter at Chung Ang University in Seoul before moving to New York in 1997 to attend the School of Visual Arts. After her studies, she worked briefly in an embroidery design studio where she gained access to boxes of surplus buttons, a material she promptly began incorporating in her work. While her impetus to use the mass-produced materials was initially related to accessibility, Ran Hwang's experience in garment production became a catalyst for her references to labour, femininity and craftsmanship. Her repetitive practice of hammering thousands of nails, beads and thread reflects on similar activities performed by millions of women working in garment factories throughout Asia. Unraveling the allure of the fashion industry, her use of common materials to create magnificent works mirrors the labour of the ordinary human against the glamour of the finished product.


Moreover, Ran Hwang's work brings up relevant discourse about the role of craft in Eastern traditions versus Western approaches to art. The concept of craftsmanship and beauty have long been integral to Eastern traditions; intersecting in art, religious imagery and lifestyle. In contrast, Modern art in the west eschewed depictions of beauty in exchange for a grittier, more "realistic" expression of the human condition. From a gendered perspective, the west's denigration of practices considered "women's work", such as beading and embroidery, has only recently begun to experience a resurgence as a result of feminine discourse and artistic practice such as Ran Hwang's.

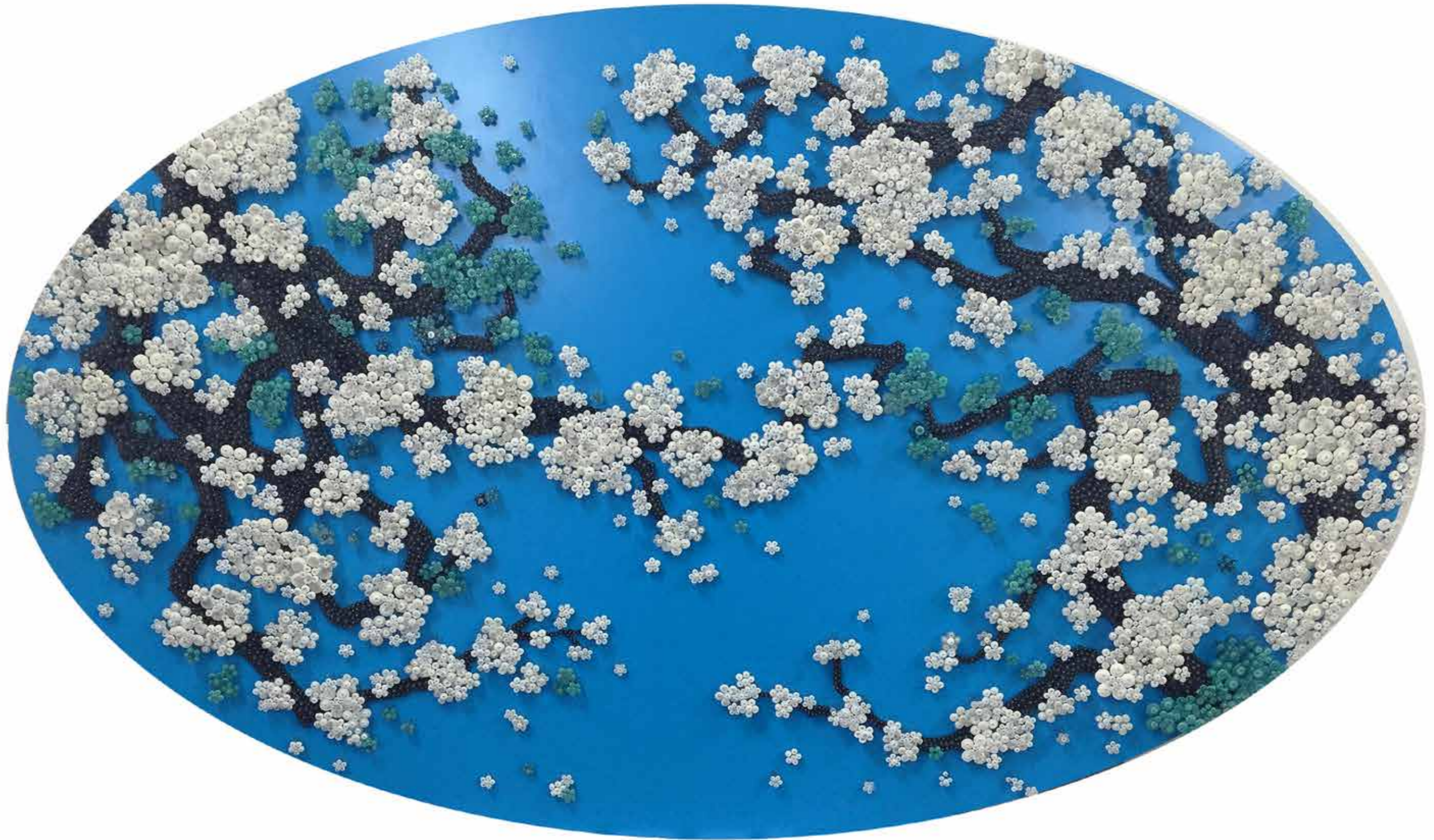
Ran Hwang's mix of influences includes that of her Buddhist upbringing. Evidenced in her subject matter - the mesmerising harmony of cherry blossoms, birds in flight, dragons and Buddhist architecture - Buddhist teachings are also highlighted in the process of creation itself. Taking up to four months at a time on each meticulously constructed panel, Ran Hwang's intensively laborious and repetitive practice becomes a form of meditation. Affixing thousands of beads, threads, buttons and pins onto board or plexiglass, the artist enters a state of quite contemplation on the nature of cyclicity, decay and rebirth. Concealed under layers of multifaceted labour, Ran Hwang's work reveals the beauty to be found on the other side of the coin.

Her works overwhelm the viewer with their presence while demanding introspection and awe for her impeccable craftsmanship. She flows effortlessly between two realms of universal experience, elevating her work to the capacity for social, anthropological and political change. One plastic bead at a time.

Gili Karev
Art critic




 **Interval Dreams, 2014**
Paper Buttons, beads, crystals, pins on plexiglas
190 x 120 cm - 74.8 x 47.2 in.



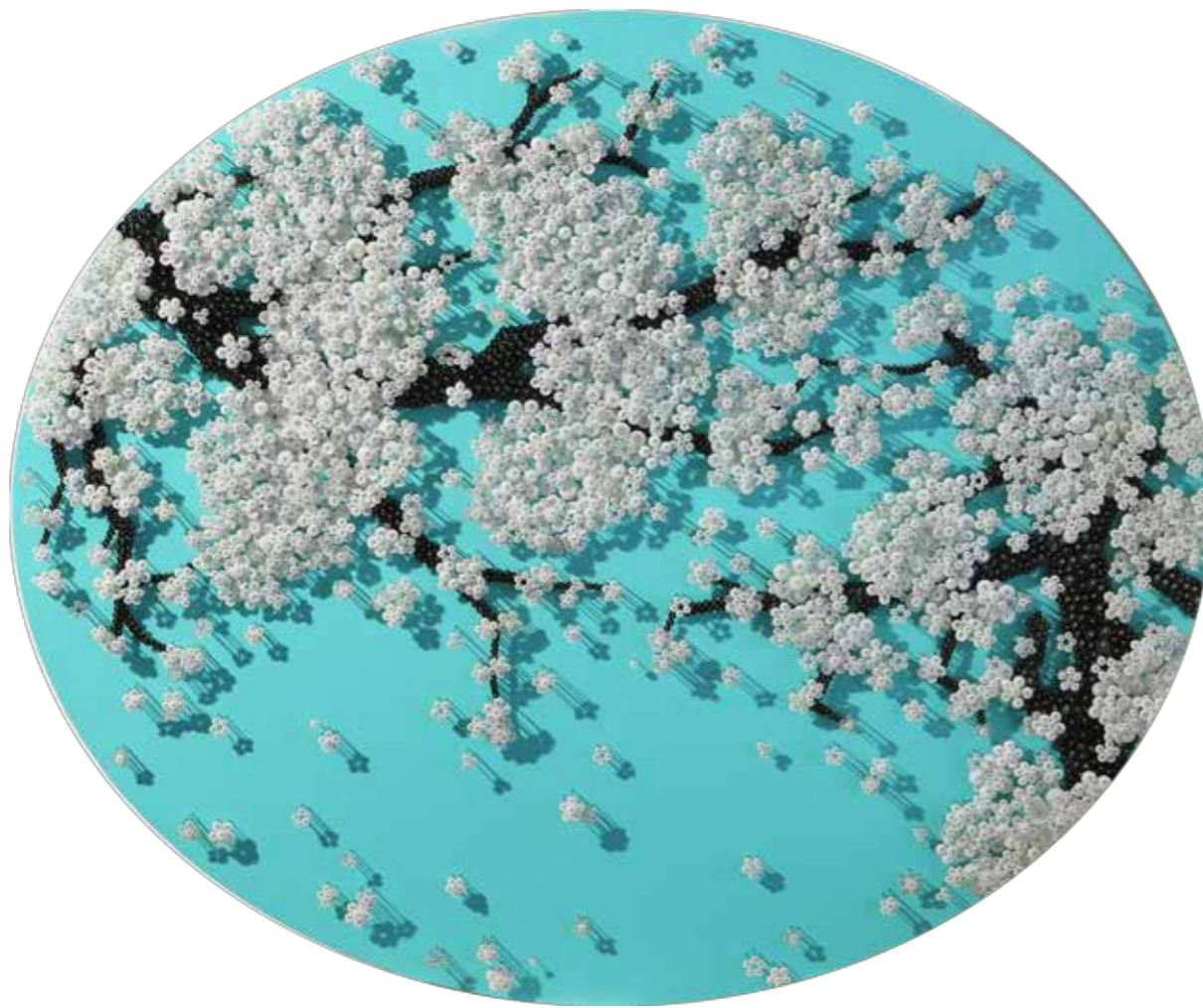
Ode to Second Love B/W, 2016
Buttons, pins on wooden panel
120 x 200 cm - 47.2 x 78.7 in.




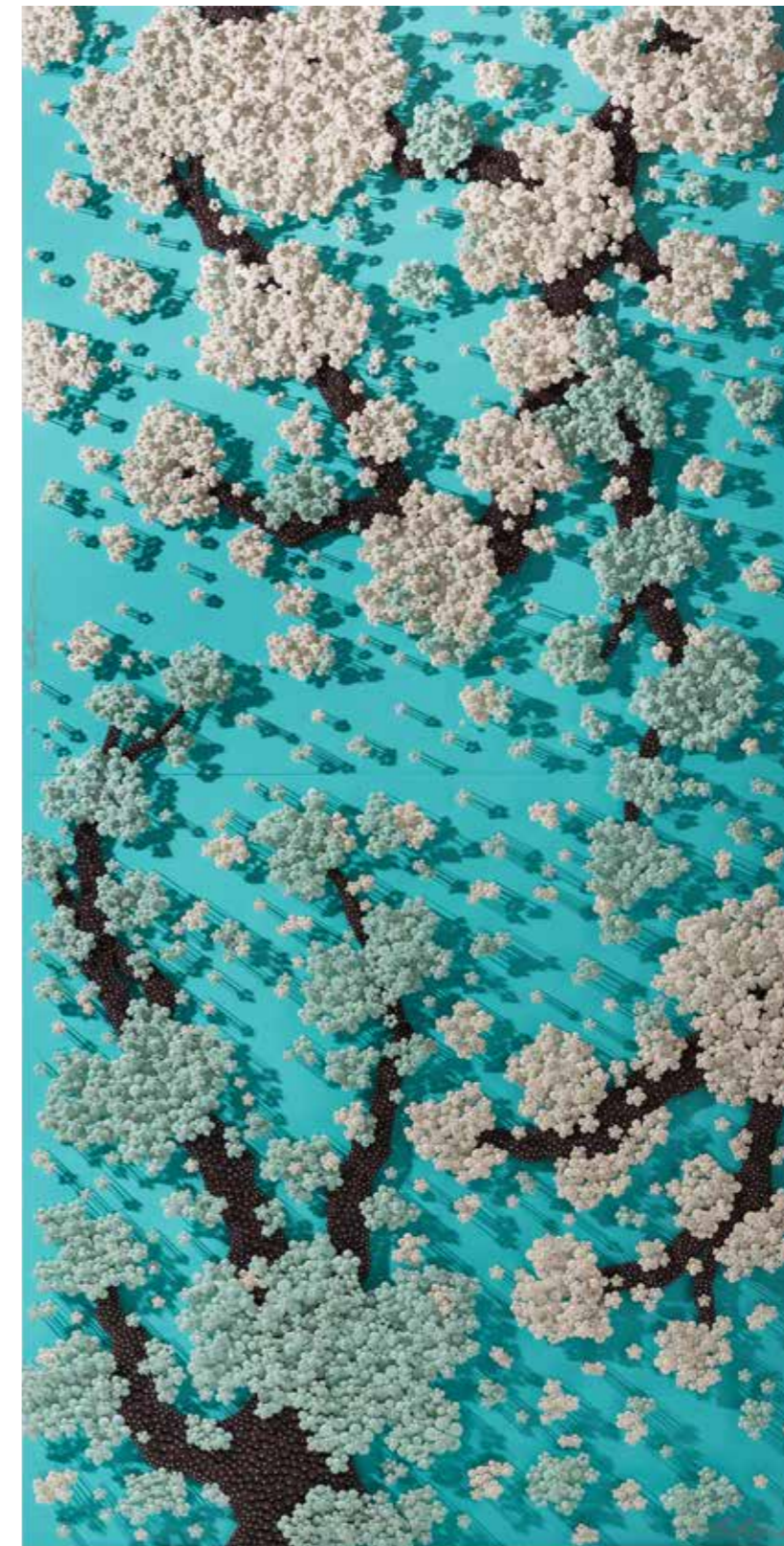
 **Soaring Again H1, 2014**
Paper buttons, beads, crystals, pins on plexiglas
110 x 210 cm - 43.3 x 82.7 in.



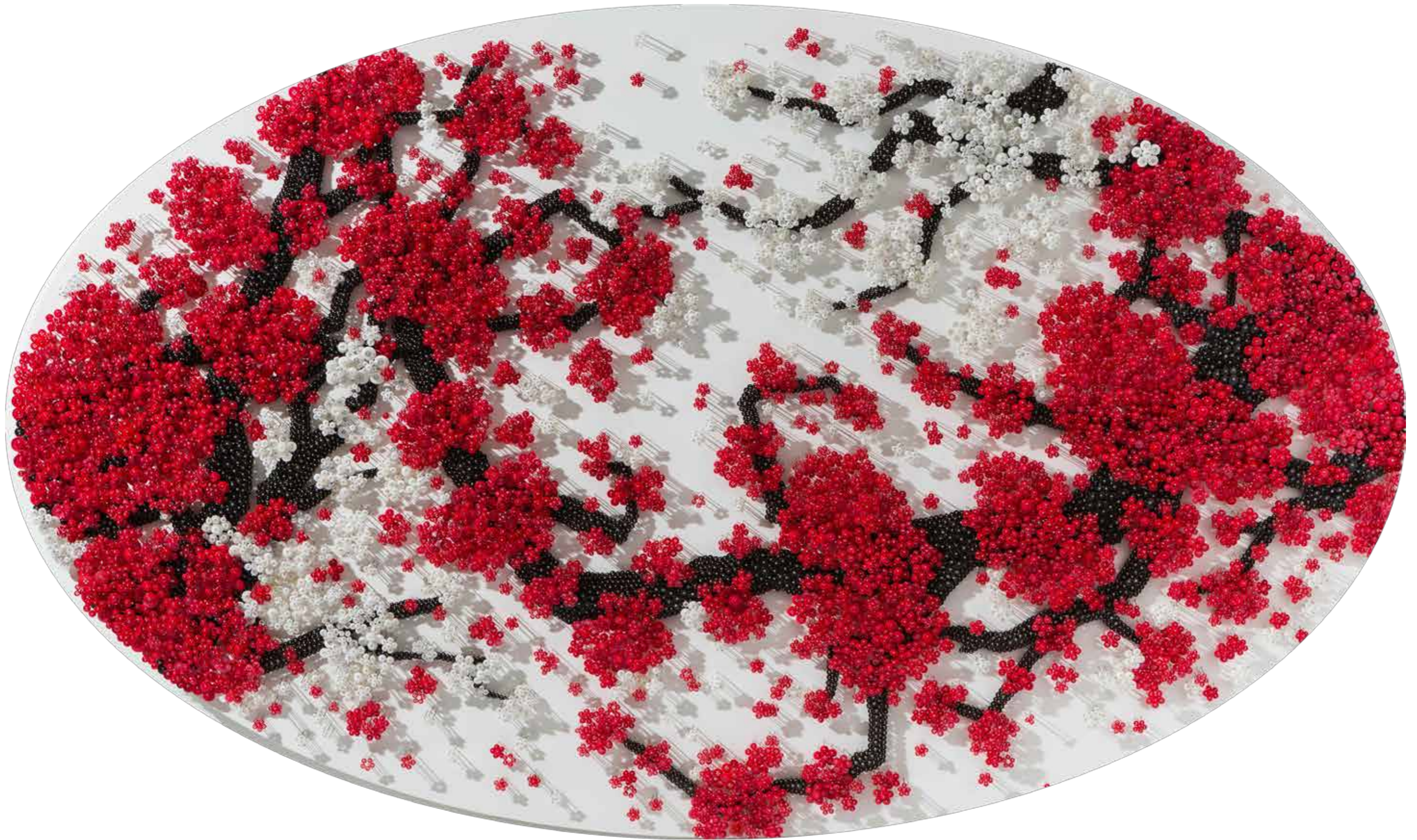
Snowfall in love, 2014
Buttons, pins on wooden panel
120 x 360 cm - 47.2 x 141.7 in.




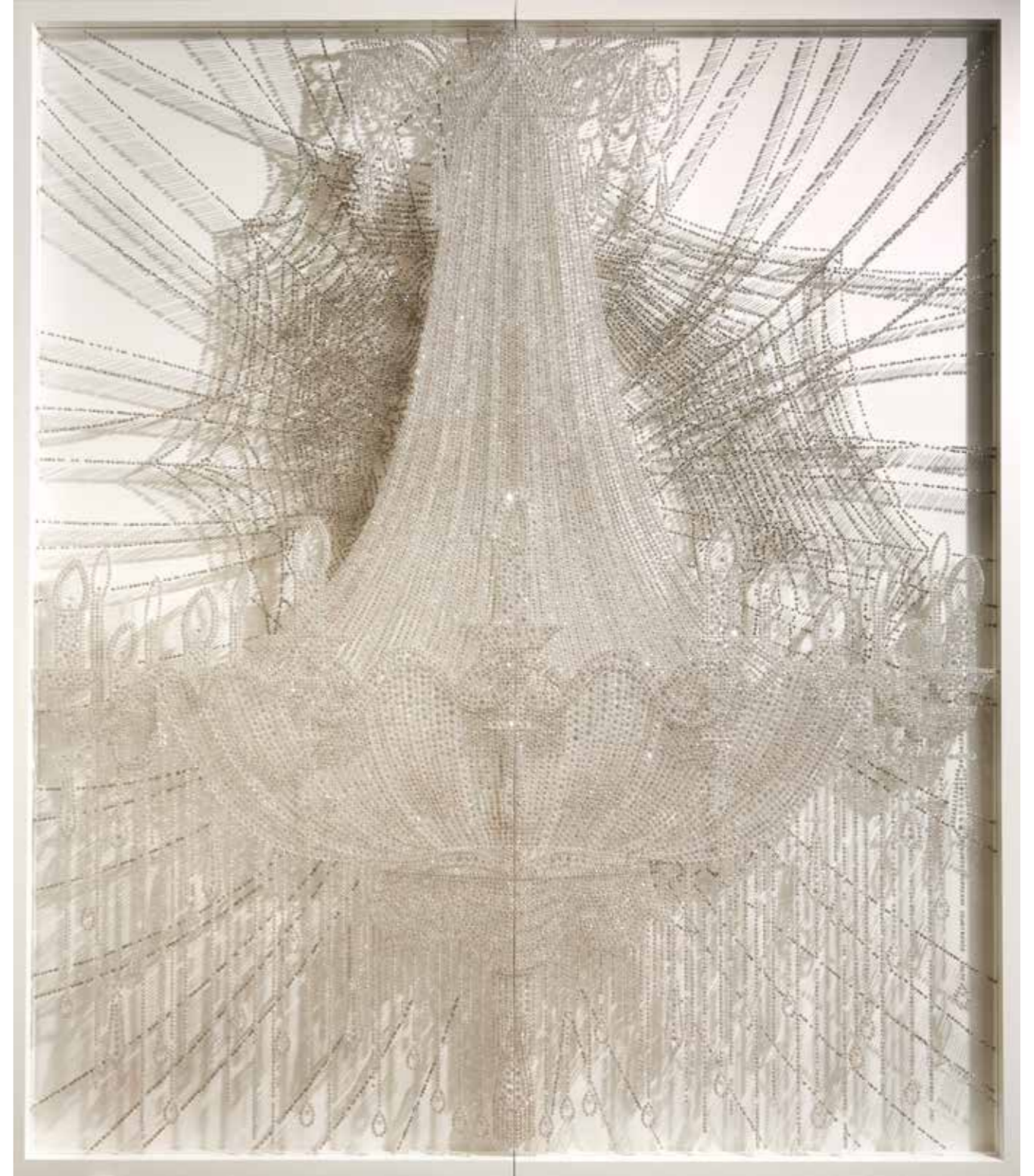
 **Two Love Blossoms, 2015**
Buttons, pins, beads on wooden panel
100 x 120 cm - 39.4 x 47.2 in.




Healing Blossoms - V, 2016
Paper buttons, pins, beads on wooden panel
220 x 110 cm - 86.6 x 43.3 in.



 **Ode to Second Love, 2013**
Paper buttons, beads and pins on plexiglass
120 x 200 cm - 47.2 x 78.7 in.



 **Secret Obsession MA, 2015**
Crystals, beads, pins on plexiglas
222 x 190 cm - 87.4 x 74.8 in.



Two Love Tree, 2016

Buttons, pins, beads on wooden panel
100 x 120 cm - 39.4 x 47.2 in.



© Ran Hwang

BIOGRAPHY

Born in the Republic of Korea in 1960, Ran Hwang lives and works in both Seoul and New York City. She studied Fine Arts at the School of Visual Arts in New York City and attended the Graduate School of Fine Arts at Chung-Ang University in Seoul.

Ran Hwang's motifs of blossoms, birds, and palaces come from her preoccupation with the nature of cyclical life, non-visibility and the beauty of transient moment. Additionally, Zen Buddhism plays a part in her creative process. Creating hand-made paper buttons and hammering each pin approximately 25 times until it is secure are time-consuming tasks. The monotony and receptiveness of these actions require the upmost concentration and discipline, recalling the meditative state practiced by Zen masters.

Ran Hwang has exhibited at several international institutions including the Queens Museum of Art, New York; MASS MoCA (Massachusetts Museum of Contemporary Art), Massachusetts; IMAS (International Museum of Art and Science), Texas; Third Floor-Hermès, Singapore; UNESCO Headquarters, Paris; The Hudson Valley Center for the Arts, New York; The Seoul Arts Center Museum; and The Jeju Museum of Art, Jeju Island. Ran Hwang's work is also a part of numerous private and public collections including The Brooklyn Museum, New York; The Des Moines Center for the Arts, Iowa; The National Museum of Contemporary Art, Seoul; and The Hammond Museum, North Salem, NY King County Library in Issaquah, WA, USA.

She received a grant from Pollock Krasner Foundation in 2015. She has earned numerous residencies and awards including MASS MoCA Residency Program, MA; Artist in Residency, International Museum of Art and Science (IMAS), Texas; Full Fellowship, Vermont Studio Center Residency Program, Vermont; Gold Prize, AHL Foundation (Korean American), Annual Arts Competition, New York.



EDUCATION

BFA, School of Visual Arts, Fine Arts, New York
 MFA, Chung-Ang University Graduate School, Fine Arts, Seoul, Korea



SELECTED SOLO EXHIBITION

- 2017** Leila Heller Gallery, New York
- 2016** Opera Gallery Monaco, Monaco,
- 2015** UNESCO Paris Headquarters, Miró Hall, Paris
 MASS MoCA, Hunter Center Mezzanine, Massachusetts
 Special Exhibition, Art Busan 2015, BEXCO, Busan
 International Museum of Art and Science (IMAS), Cardenas Gallery, Texas
- 2014** Third Floor, Hermès Singapore, Singapore
 Leila Heller Gallery, New York
 Asian Art Works, Beijing
- 2012** Leila Heller Gallery, New York
- 2010** Hakgojae Gallery, Seoul
- 2009** Kashya Hildebrand Gallery, Zurich, Switzerland
- 2008** Asian Contemporary Art Fair, Pier 92, Special Exhibition, New York
- 2007** 2x13 Gallery, Seoul
- 2006** Hass Gallery, Bloomsburg University, Pennsylvania
- 2005** Open Studio, Vermont Studio Art Center, Jonson Vermont
- 2004** Hutchins Gallery, Long Island University, New York
- 2002** Hudson River Gallery, New York
 Yee Mook Gallery, Seoul
- 2001** Hudson River Gallery, New York
- 2000** Artsnal Gallery, Paris.
- 1999** Hudson River Gallery, New York



SELECTED TWO PERSON EXHIBITION

- 2016** Asia Art Week Re: visioning HANJI (Two Person Show), Korean Cultural Service, New York
- 2015** Reincarnation, Asian Art Works, Busan
- 2005** Refresh! Curated by Lilly Wei, 2x13 Gallery, New York
 When Art Encounters Fashion, Space Shin Choi, New York



SELECTED GROUP EXHIBITION

- 2016** Asia Art Week Viewing The Past Through Modern Eyes, Kang Collection, New York
 Lady Dior As Seen By, House of Dior, Seoul, South Korea & World Tour exhibition
 Material Girls, Doris McCarthy Gallery, Ontario, Canada Water, Kaneko, Nebraska
- 2015** Regeneration, Opera Gallery Paris, Paris
 Pinned Stitched and Glitized, Anya and Andrew Shiva Art Gallery, New York
 Summer Show, Leila Heller Gallery, New York
 Accidental Encounter, Buk Seoul Museum of Art, Seoul
 Diverse Works: Director's Choice, 1997-2015, Brooklyn Museum, New York
 Arts in Spring, Guangzhou Library, Guangzhou, China
 Material Girls, Dunlop Art Gallery, Regina, Saskatchewan
- 2014** Asian Collection, Asian Art Works, Beijing
 The Lineage of Vision, Korean Cultural Service, New York
 AHL Foundation 11th Annual Benefit Gala, New York
 MASS MoCA 15th Anniversary Benefit, New York
 Art International Istanbul (Leila Heller Gallery), Istanbul
 Mix & Match, Artspace Ben, Seoul
 Annual Watermill Summer Benefit Auction, The Watermill Center, Water Mill, New York
 The Archives of Korean-American Artists, Queens Museum of Art, New York
 The Fabergé Big Egg Hunt, New York
 The Armory Show, Leila Heller Gallery, New York
- 2013** Abu Dhabi Art, Kashya Hildebrand Gallery, Abu Dhabi
 Korea International Art Fair, Vip Lounge, AAW Beijing, Korea
 Paths to Peace, Hammond Museum Guild Hall Gallery, New York
 Living Room, Asian Art Works, Busan
 Summer Group Show, Leila Heller Gallery, New York
 Freedom: Just another word for..., Kidspace@ Mass Moca, NorthAdams, Massachusetts
 Transparencies: Contemporary Art and aHistory of Glass, Des Moines Art Center MainGallery, Des Moines, Iowa
- 2012** Media Variegations, Asian Art Works, Beijing
 L'Asie en Vogue, Pagoda Gallery, Paris

Peekskill Project V, HVCCA-Hudson Valley Center for Contemporary Art, New York
 Conference of Birds, CYNTHIA-REEVES Projects, Mana Contemporary, New Jersey
 FIFTH ANNUAL QUEENS ART EXPRESS, Jamaica Center for Arts & Learning, Queens, New York

2011 Aha Moment!, Hangaram Art Museum, Seoul Art Center, Seoul
 AHL Foundation Annual Auction, Lehmann Maupin Gallery, New York
 Sofia International Paper Art Biennale 2011, Sofia
 Finding Flow, Jeju Museum of Contemporary Art, Jeju Island

2010 AHL Foundation, Gala Auction, Arario Gallery, New York
 B.I.E.N.N.A.L.E + ONE, Kwangju
 Fokus Lodz Biennale 2010, Lodz

2009 Kaleidoscope, Kashya Hildebrand Gallery, Zurich
 Beginning of New Era, National Museum of Contemporary Art, Seoul
 Triple of Light, Museo Nacional de Artes Visuales, Uruguay

2008 KIAF (Korean International Art Fair), COEX, 2x13 Gallery, Seoul
 Facial of Art, 20 Years Anniversary exhibition, Seoul Art Center Museum, Seoul

2007 Incarnation, Hammond Museum, New York
 Drawing the Line, Against Domestic Violence, Auction, The Metropolitan Pavilion, New York
 Woman in Love, Tenri Gallery, New York

2006 Queens International 2006, Queens Museum of Art, New York
 Funsters, Seoul Art Center Museum, Seoul
 Drawing the Line - Against Domestic Violence-Auction, Helen Mills Theater, New York
 City Art Auction, Chelsea Art Museum, New York

2005 The Artville, 2x13 Gallery, New York
 Joy, Arts and Gallery, Milan
 Contemporary Asian artists, Hammond Museum, New York
 Beyond Acculturation, Stimulus, Response and Mutual Benefit, Tenri Gallery, New York
 Eight Korean Artists, 2004/2005: AHL Foundation Visual Arts Competition Winners, White Box, New York

2004 Night of 1000 Drawings, Artist Space, New York
 Green Light, Korean Cultural Service, Gallery Korea, New York
 Dumbo Arts Under the Bridge Festival, Dumbo Arts Center, New York

The 1st Keum Kang International Nature Arts Biennale, Special Exhibition, GongJoo
 The Repetition, Ganainsa Art Center, Seoul

2003 Generation 1.0, Representing 100 years of Korean Immigration, Korean Cultural Service, Washington D.C.
 Visual Delights, NYC Winter Festival 2003, Binkley Mana Gallery, New York

2002 Eat Art 5, HEAR art Co Gallery, New York
 A Room of Their Own, Korean Cultural Service, Washington D.C.

2000 Abstractions in Mixed Media, School of Visual Arts Westside Gallery, New York



SELECTED GRANTS, AWARDS & RESIDENCY

2015 Pollock Krasner Foundation Grant, New York
 International Museum of Art and Science, Artist in Residency, Texas

2014 Third Floor-Hermès of Hermès Foundation, Selected for 2014 program, Singapore
 Mass MoCA, Residency Program, Massachusetts
 AAW Artist Studio Residency, Asian Art Works, Beijing

2011 PS122 STUDIO Residency Program, New York

2006 AAI-Artist Alliance, Lower East Side, Rotating & Long Term Studio Program, New York

2005 Full Fellowship, Vermont Studio Center Residency Program, Vermont,

2004 Gold Prize, AHL Foundation (Korean American), Annual Arts Competition, New York

1995 Gold Prize, Korean Watercolor Association Cultural Art Promotion House Art Hall, Seoul



SELECTED COLLECTION

2014 Third Floor, Hermès, Singapore

2013 King County Library in Issaquah, Washington
 Des Moines Art Center, Des Moines, Iowa

2012 Brooklyn Museum, New York

2009 National Museum of Contemporary Art, Art Bank, Seoul

2005 Hammond museum, New York



RELATED EXPERIENCE

- 2015** Artist Talk, in conjunction with the group show 'Diverse Work: Director's Choice', 1997- 2015, Brooklyn Museum, Brooklyn, New York
- 2014** Special Lecture, University of Texas-Pan America, Texas
Guest Artist Lecture, Fine Arts Seminar V (BFA Fine Arts class), Pratt Institute, New York
Artist Lecture, School of Visual Arts, New York
- 2012** Artist speech, Past Granter: Korean American AHL Foundation, New York
Artist Panel, Artist talk on Art : "Art as Ritual", Westwood Gallery, New York
- 2010** Special Lecture, College of Education in Kongju National University, Kongju, Korea
- 2006** Guest Lecture, Queens Museum of Art, New York
- 2005** Guest Lecture, Parsons School of Design, New York



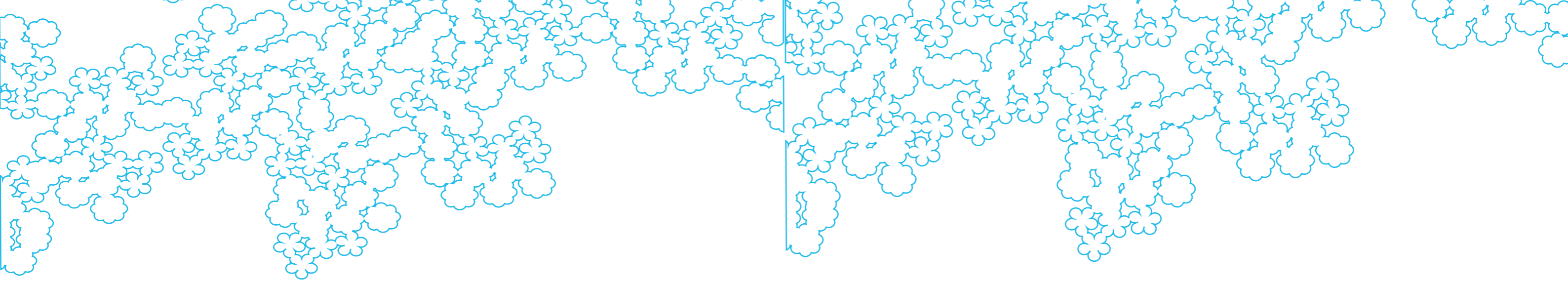
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The Magic of Hanji, Firstindigo&Lifestyle.com, 2016. 3.10
New Value of Hanji, Korea Times (New York), 2016. 2.19
Omaha's Kaneko Gallery explores 'Water', The Walking Tourists.com, 2016.2.8
Exhibit A: 'Water', The Reader.com, 2016.2.1
Pixel-Welten, Places of Spirit (Germany), 2016.Feb/Mar
- 2015** Exclusive Interview with Ran Hwang, Iloboyou.com, 2015.11
The Craft Companion: The A-Z Guide to Modern Crafting, Thames & Hudson Australia, 2015.11
My Gender-ation, CultureCatch.com, 2015.10.18
Arc de Triomphe, Eiffel Tower made of Hangul, Special Exhibition for the World Literacy Day, KBS TV News Gwangjang, 2015.9.9
UNESCO, Celebration of King Sejong Literacy Award, Ran Hwang, Beginning of The Bright, Parisjisung.com, 2015.9.8
Beginning of The Bright: Installation art exhibition by Ran Hwang at UNESCO, FranceZone.com, 2015.8.27
Ran Hwang elevates commonplace in 'Untethered' at Mass MoCA, Boston Globe, 2015.7.16
Ran Hwang; Invitational exhibition at UNESCO Paris Headquarters, Korea Times, New York, 2015.6.25

- East Wind by Ran Hwang - HocTok, 2015.6.4
Singapore: Homage to Nature - Le Monde D'Hermès (Hermès seasonal print publication), Spring-Summer
Ran Hwang, art4d.asia.com, 2015.4.20
Third Floor, Singapore, Fondation D'entreprise Hermès Activity Report 2014, 2015.3
La pagode de Monsieur Loo - Verl'Actu (Newspaper issued by Paul Verlaine High School, Paris), 2015.3
Art Central, BAZAR Hong Kong, 2015.3
Hong Kong Economic Journal, 2015.3.5
South Korean artist brings unique style of art to IMAS - The Monitor, 2015.3
FUJI TV, Mezamash TV, 2015.29
- 2014** The Rose Tinted Issue Curated By Leila Heller, Selections Magazine, 2014.12
Explain your show: Ran Hwang: Becoming Again, Time Out Singapore, 2014.12
Installation Artist Ran Hwang 'Becoming Again', Korean World (Singapore), 2014.11
Ran Hwang: Becoming Again (p.37), Singapore Art Gallery Guide, 2014.11
Existential Propositions: An interview with Ran Hwang (p.44), ART: art magazine (Singapore), 2014.11-2014.12
Hermès flagship boutique launches 'Becoming Again', Singapore Tatler.com, 2014.10.24
AD Perspective; Ran Hwang (p.156) - Architectural Digest India, 2014.9-2014.10
Power Grid: 29 Artists You Need To Know, Refinery 29, 2014.7
7 Artists That Create Intricate Works By Assembling Thousands Of Separate Pieces, MyModernMet.com, 2014.7.22
Breathtaking Murals & Installations Made of Buttons and Pins, Monthly magazine 'Bulkwang', 2014.5
Lifestyle, 88 Rue du Rhone, Shang Magazine, 2014.5-2014.6
New York Art Galleries, Quest Magazine, 2014.4
Credit Where Credit is Due!, Tempus Fugit Watch, 2014.4.16
Where is Waris now?, The ASW Globalist, 2014.4
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Saks Fifth Avenue Key Destination for the Fabergé Big Egg Hunt Eggs Debut April 1st Reuters.com, 2014.3
Saks' café creates Fabergé-inspired dish to round out egg hunt presence, Luxutydaily.com, 2014.4
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Openings and Events for the Week, NewYorkTimes.com, 2014.4.2

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- Ran Hwang, The Snowfall of Spiders at Leila Heller Gallery - ARTE FUSE, 2014.3.5
- Taking Flight With Ran Hwang, Suitcase magazine, 2014.2.25
- The Fabergé Big Egg Hunt (New York), Arrestedmotion.com, 2014.2
- Ran Hwang, Leila Heller Gallery, Art In America, 2014.2
- Ran Hwang : The Snowfall of Spiders - Artnet, 2014.2.21
- Selected Events: Ran Hwang, The Snowfall of Spiders, Mutual Art, 2014.2
- Ran Hwang, The Snowfall of Spiders, Blouin Artinfo, 2014.2
- Tonight's Hottest New York Art Openings - Bona Style, 2014.2.20
- Ran Hwang, The Snowfall of Spiders, Art Haps, 2014.2.20
- The Snowfall of Spiders - Art In Asia, 2014.2.20
- Ran Hwang, The snowfall of spider, Art of Times, 2014.2.19
- The Snowfall Of Spiders by Korean-born Contemporary Artist Ran Hwang at Leila Heller Gallery, Cisneros Fontanals Art Foundation, 2014.2.18
- Breathtaking Murals & Installations Made of Buttons and Pins, Artsy Editorial, 2014.2
- 2013** Beautiful Cherry Blossoms Made of Beads, Buttons and Pins - My Modern Met, 2013.12.16
- Events: Freedom: Just Another Word For..., Art Slant, 2013.6
- Kidspace Finds New Words For Freedom, North Adams Transcript, 2013.7
- Kidspace artists at Mass MoCA find new words for freedom, The Berkshire Eagle, 2013.6
- Summer group show featuring contemporary artists opens at Leila Heller Gallery, Art daily News, 2013.8
- Jim Duncan, Art Pimp Seeing through "Transparencies", Cityview, 2013.3
- Eye on Asia: A Pagoda in Paris, Sotheby's.com, 2013.2.15
- Michael Morain, Eye candy: Art Center showcases glass art from around the world, Des Moines Register, 2013.2
- 2012** Olivia Sand, Ran Hwang, Asian Art Newspaper, London, 2012.12
- Lilly Wei, Ran Hwang, Leila Heller Gallery, Art News, 2012.9
- Peekskill Project V: The New Hudson River School, Art Forum, 2012.9
- Vanessa Gualdrón, What If We Re-made U.S Housing Policy?, QPTV, 2012.9
- Special K, Installations of Ran Hwang, Clutter Magazine, 2012.6.25
- Pinar, More Astonishing Murals Made of Buttons, Beads, and Pins, My Modern Metropolis, 2012.7.25
- Art Southampton, LaDeeDa Blog, 2012.7.21
- LisaMcDivitt, Queens Art Express Festival Tackles National Problems, NY1 TV, 2012.6
- Joe Parziale, Queens Art Express Tackles Policy Issues, NY Daily News, 2012.6
- Alan Krawitz, Queens Art Festival to Shape Our World, Queens Times Ledger, 2012.6
- QueensNYC, Queens Art Express Wants You to Get Engaged, QueensNYC.com, 2012.6
- SmritiRao, Tiny Artists Create Underwater Wonder World for Art Exhibit, DNAinfo.com, 2012.6
- A Viva Wolf, Four-day Queens Art Express Hits the Borough, QueensBeat.com, 2012.6
- Ellen Pearlman, The Spare: Profound Inventiveness of an Almost Forgotten Sculptor & Other Queens Discoveries, Hyerallergic.com, 2012.6
- Jose E. Rodriguez, Symbols: Movement & Surroundings, Queens Museum, 2012.6
- Chelsea Openings: Button Collages, Rusty Monuments, and Sunken Ships, ArtInfo, 2012.4.6
- Asia Staff, The Lookout: A Weekly Guide to Shows You Won't Want to Miss, Art in America, 2012.4.5
- Ran Hwang Exhibition, New York Spaces, 2012.3
- 2011** Nina Edwards, On the Button, I.B.TAURIS, London
- Installation Art, Ran Hwang, DPI (Design Popular Imagination Magazine), Taiwan, 2011.10
- Jonathan Goodman, Ran Hwang, Hakgojae Gallery, Sculpture Magazine, 2011.6
- 2010** Inhee Iris Moon, International Exhibition View, Art in America Magazine, 2010.11
- Von Simone Meier, Zurich Newspaper, Switzerland, 2010.10
- Mijin Kim, Pain & Agony Embroidered by Beautiful Object, Monthly Art Magazine, Korea, 2010.8
- JaekwangIm, Buttons More Beautiful Than Jewelry, Public Art Magazine, Korea, 2010.8
- Sweet & Reality Painting by Buttons, Culture & Meditation, MBC Broadcasting, Korea, 2010.7.6
- Chang SooYoun, Sublimating Life & Pain in Art by Buttons & Film, Seoul Newspaper, Korea, 2010.6.16
- Seung Hwan Chung, Pains and Hardships On Canvas, MK Newspaper, Korea,

- 2010.6.15
 Hyung Mo Jung, Buttons Bloom into Flowers, JoongAng Sunday Magazine, Korea, 2010.6.13
 HyewonJeon, Fatal Beauty with Thousand Buttons, Asia Today Newspaper, Korea, 2010.6.11
 Youngran, Lee, Great Art Medium: Buttons, Herald Media, Korea, 2010.6.10
 Sang In Cho, Life inside the Buttons, Seoul Economy Newspaper, Korea, 2010.6.10
 So Young Moon, Multiple Personalities Grace Exhibitions in Seoul Galleries, JoongAng Daily, 2010.6.9
 Kwanghyung, Lee, Hope from the Confines of Life & Death, Koominllbo Newspaper, Korea, 2010.6.8
 Sammy Shin, Buttons & X-ray Turns into Art: Experimenting Diverse Mediums, Munhwa Newspaper, Korea, 2010.6.8
 Kumyoung, Kim, Illusion & Reality, CNB News Broadcasting Interview, Korea, 2010.6.7
 Young Tae Kim, Death & Joy: Buddha & Cherry Blossoms Made By Buttons, CBS News, Korea, 2010.6.5
 Art Basel Miami 2010 Broadcasting Interview, Miami, 2010.5
 JyotiDhar, At Art Dubai, Glimpses of an Evolving Market, Art Info, 2010.4.2
 Art Review, 60 Galleries for Dubai Art Show, Middle East Interiors, 2010.3
 Kyu Ho Kwak, Korean Art Goes Top Notch, Jeonnam Newspaper, Korea, 2010.2.19
- 2009** Beginning of New Era, KBS 9pm News, Korea, 2009.10.21
 Korean Artist's Work, La Republica, Daily Newspaper Uruguay, 2009.8.31-2009.9.3
 Promoting Cultural Exchanges, El País, Daily Newspaper Uruguay, 2009.8.3
 Invited Artist's Work, La Diaria, Daily Newspaper Uruguay, 2009.8.23
 Korean Artist's Work, Galéria, Cultural Weekly Newspaper, Uruguay, 2009.8
 Three Artist's Work, TV Ciudad "En Cartel", Cable TV Uruguay, 2009.8.11
 Thalia Vrachopoulos, Seoul 2x13 Gallery: Ran Hwang, Sculpture Magazine, 2009.1
- 2008** Lynn Chen, AR:Live Blogs, Sheika-maker: At the Art Paris: Abu Dhabi Art Fair, ArtReview, 2008.11.24
 Soo Ho Park, Korean International Art Fair & Korean Art Market, Maeil Business Newspaper, Korea, 2008.10.8
 Hee Jin Chung, Dumbo's Korean Artist Ran Hwang, Art Price, Korea, 2008.8
- 2007** Benjamin Genocchio, Korean Artists Mix and Nature Mingles, The New York Times, 2007.8.19
- Jo Min Jun, Ran Hwang's Opening Reception, Korean Tatler Magazine, Korea, 2007.7
 Jin Young Bae, People: Installation Artist Ran Hwang, Monthly Chosun, Korea, 2007.6
 Keun Young Baek, Installation Artist Ran Hwang's Special Exhibition Milgyo News, Korea, 2007.6.28
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Ran Hwang dit : - « Mon travail est divisé en deux groupes. Dans le premier, les épingles sont utilisées pour tenir les boutons tout en restant mobiles. Je choisis d'utiliser des boutons qui sont aussi communs et « ordinaires » que les êtres humains. Ces boutons sont entravés par les limites imposées entre la paroi et la tête d'épingle, ils suggèrent la tension entre le désir humain pour la liberté et les limitations imposées par la société. Dans le second groupe, un nombre considérable d'épingles connectent des mètres de fil, créant un espace négatif des images présentées, les fils suggèrent les connections et les relations complexes entre les êtres humains. L'espace négatif, rempli par l'absence d'image positive, évoque la vacuité de notre propre existence».

Henri Bergson répond : - « L'individualité du corps se résorbe dans l'universelle interaction qui est, sans doute, la réalité même. » (« L'évolution créatrice »).

Ran Hwang: « My works fall into two groups. In the first group, pins hold buttons that remain free to move between the surface of the wall and the pinhead. The constricted movement of the button, an everyday object as numerous and “ordinary” as people, as it is caught within the confines imposed by the wall and the pinhead, suggests the tension between the human desire for freedom and the limitations imposed by society. In the second group, countless pins are connected by yards of thread that create a negative space from the resultant image. The threads suggest the complex relations amongst human society while the negative space defined by the thousands of thread lines represents a void in the meaning of personal existence. »

« The body's individuality is absorbed by the universal interaction that is, undoubtedly, reality itself », Henri Bergson replies. (“The creative evolution”)

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