

Eunnam Hong

b. 1979, Gangwon-do, South Korea

lives and works in New York



Eunnam Hong (b. 1979, Gangwon-do, South Korea) lives and works in New York.

Hong graduated from the **Seoul Institute of the Arts**. Recent solo exhibitions have been held at **Mendes Wood DM**, Brussels (2024); **Lubov Gallery**, New York (2023); and **de boer**, Los Angeles (2022). Her work has also been featured in group shows at **Jeffrey Deitch**, Los Angeles (2026); **Mendes Wood DM**, New York (2025) **Four One Nine**, San Francisco (2024); **K11 + Art-Bureau**, Shanghai (2024); **Champ Lacombe**, Biarritz (2023); **Lyles & King**, New York (2023); and **de boer**, Los Angeles (2022). Hong's work is part of the collection of the **Institute of Contemporary Art (ICA)**, Miami.



SELECTED EXHIBITIONS



2024
Mendes Wood DM, Brussels
After Color

In her latest show at Mendes Wood DM, Eunnam Hong is in conversation with herself. The dialogue Hong conducts is both public and private, and it's between her many multiplying selves: Double life by second self by second sex. In her paintings, she stages these gatherings in empty spaces free of distraction, where the business of squaring her angst and alienation can get underway. These are productive voids, places for taking stock. At first glance, they resemble the photographs of Deborah Turbeville or the performances of Vanessa Beecroft: Women posed in bare rooms in elegant clusters, whose glamour is inseparable from their abjection. But stay with them long enough, and you can detect that what's roiling beneath Hong's work is far more combustible than assuming the part of a languid surface.

– Harry Tafoya





After Color, Mendes Wood DM, Brussels, 2024



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After Color, Mendes Wood DM, Brussels, 2024



After Color, Mendes Wood DM, Brussels, 2024





2023
Lubov Gallery, New York
Souvenirs

Souvenirs travel with you, stored in the body as the joy or menace of memory, talismans like a keychain, napkin, rock, or lock of hair. You're leaving with it for better or worse. Eunnam Hong's paintings take note of the tangible and psychological souvenirs that weigh upon the present; the haunt of a place, a marker in time, of transition, sentimentality, loss, or longing.

Hong's identity as a South Korean New York-based artist is present but not without disguise. Tactfully deceptive, the series is anchored by a tall, slender, stern, and stylish femme character cloned throughout, posers that appear to be hiding from something in plain sight. The scenes are cinematic with an awkward editorial tint, demure and disciplined, well-rendered with sharp edges and softened hues, set in a naturally lit pre-war apartment furnished mid-century modern. Looking at this series is akin to cruising the pages of a nineties Yves Saint Laurent campaign helmed by Hedi Slimane. Breezed women clad in Phoebe Philo's Celine drift through rooms. Denim, canvas, leather, silk, satin, all lean on walls, get dressed in groups, on the verge of departure or just having arrived, ..the trappings of figurative painting.

Bouncy beach blonde wigs unify the work, spare the lone brunette in *Myth*, (2023). Wigs offer easy transformation, making Hong's character an enigmatic mystery, similar to "Woman in a Blonde Wig," an elusive character played by Taiwanese actress Brigitte Lin in Wong Kar-wai's film *Chungking Express*, known for its non-linear storytelling and portrayal of modern Hong Kong. One could assume the recurrent incognitos to be her proxy. But it's more bizarre self-exaggeration than portrait, embodiments of memory and souvenir that also riff on the feeling of imagining oneself as the lead in a fictional version of life. In *Battles* (2022), two clad in army green and patent leather sit hunched around a low table, smoking Marlboro reds and playing dice.

In *Enemy* (2023), another two pass each other in the hallway-turned runway while one sits postured and alone in a dark room, an inscrutable scenario where all wear red. Each painting is a phantom and conjures a phantom itch to know who, what, when, where, and why. It persists, just like the question of whether blondes have more fun.

— Claire Sammut



Souvenirs, Lubov, New York, 2023



Souvenirs, Lubov, New York, 2023



2022
A Woman Under the Influence
de boer, Los Angeles, USA

A Women Under the Influence, a solo exhibition by Brooklyn-based painter Eunnam Hong, debuts a series of psychologically charged self portraits, painted in oil on canvas. Each painting in the series is composed from combined reference photographs Hong has taken of herself that harken both the screens of cinema and the glossy centerfolds of fashion magazines. Hong's surreal portraits painted with exceptional intensity and luminosity center around the multitudes of self, interior worlds, and the individuals' participation in one's own image.

Hong imagines particular fragile and quiet moments emphasizing each figure in such a way as to draw out the hidden emotions of the human psyche. The title of the exhibition '*A Woman Under the Influence*' is a direct reference to the 1974 film directed by John Cassavetes. Much like the film, Hong's paintings only gradually reveal themselves finding strength in subtle differences or similarities. Hong's employment of a repetitive figure, a double, or doubles within a painting pull into focus the smallest of objects, gestures, choices of clothing, or posture. Hong's nearly monochromatic palettes, only occasionally warmed by other colors, add to the aura of emotional tension. The paintings in the exhibition are all set within the confines of an interior space that is at once specific and at the same time vague; operating as both domestic and austere simultaneously. This feeling of domestic suspense is ever present, it is a certain claustrophobia – we never see a skyline or tree. Hong's paintings find comfort in the uncomfortable, and vice versa; uncannily familiar yet entirely strange. Palpable throughout the work is Hong's negotiation of her personal life although her face and identity remain obscured through the recurring motif of a blonde wig. Both a reference and a tool that obscures her face, creating the image of a generic aging female. The wig references many films, most specifically the character 'Woman in Blonde Wig' from Wong Kar-wai's 1994 film '*Chung King Express*'. The specificity of the reference is both important and irrelevant all at once but the employment results in paintings that feel like experiencing a dreamy, beautiful, unsettling coming-of-age story. The only portrait in the exhibition that does not feature a repetitive figure, or double, is '*Sitting Right*, 2022'. The painting features just one figure, Hong herself, sitting in a yellow dress with knees together and shoulders straight on a single chair wearing a blonde wig. The portrait operates as an antithesis to the exhibition. The domestic suspense created through the obscurity of setting is contrasted by the references her posture conjures of proper manners, scolding, and gender norms. At large in Hong's work a viewer is not given any answers but rather brought into a discussion or simple awareness of some of the problems in surviving in a society where very few people are fully liberated, even within the confines of their own home, mind, or body.



A Woman Under the Influence, de boer, Los Angeles, 2022



A Woman Under the Influence, de boer, Los Angeles, 2022



SELECTED WORKS



Eunnam Hong, *Opera*, 2025, oil on linen, 73.7 x 55.9 cm | 29 x 22 in, MW.EHO.018



Eunnam Hong
Safeway, 2025
oil on linen
106.7 x 91.4 cm
42 x 36 in
MW.EHO.016



Eunnam Hong, *Bomb*, 2026, oil on canvas, 50.8 x 40.6 cm | 20 x 16 in, MW.EHO.025



Eunnam Hong, *Submission*, 2024, oil on linen, 76 x 101.5 cm | 30 x 40 in, MW.EHO.014





Eunnam Hong
Middle, 2024
oil on linen
101.5 x 76 cm
40 x 30 in
MW.EHO.013





Eunnam Hong
Control, 2024
oil on linen
71 x 56 cm
28 x 22 in
MW.EHO.012





Eunnam Hong
Performers, 2024
oil on linen
119.5 x 96.5 cm
47 x 38 in
MW.EHO.011





Eunnam Hong, *POV*, 2024, oil on linen, 84 x 112 cm | 33 x 44 in, MW.EHO.010


FUJIFILM
X-T5



Eunnam Hong, S*pelling*, 2024, oil on linen, 99 x 122 cm | 39 x 48 in, MW.EHO.009


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Eunnam Hong, *This woman's mukbang*, 2024, oil on linen, 40.5 x 51 cm | 16 x 20 in, MW.EHO.008





Eunnam Hong, *Views*, 2024, oil on canvas, 28 x 35.5 cm | 11 x 14 in, MW.EHO.007





Eunnam Hong, *The Kitchen*, 2024, oil on linen, 109 x 134.5 cm | 43 x 53 in, MW.EHO.006





Eunnam Hong, *Memories*, 2024, oil on linen, 81.5 x 117 cm | 32 x 46 in, MW.EHO.005





Eunnam Hong, *Husbands*, 2024, oil on linen, 109 x 137 cm | 43 x 54 in, MW.EHO.004





Eunnam Hong, *Beauty and the beast*, 2024, oil on linen, 89 x 118.5 cm | 35 x 47 in, MW.EHO.003





Eunnam Hong, *Authors*, 2023, oil on linen, 61 x 89 cm | 24 x 35 in, MW.EHO.002





Eunnam Hong
Dress Blues, 2024
oil on linen
66 x 73.7 cm
26 x 29 in
MW.EHO.001





Eunnam Hong

Black Leather Gang, 2022

oil on canvas

76.2 x 71.1 cm

30 x 28 in





Eunnam Hong

Dress Blues, 2024

oil on linen

66 x 73.7 cm

26 x 29 in





Eunnam Hong, *Enemy*, 2023, oil on linen, 86.3 x 111.7 cm | 34 x 44 in





Eunnam Hong, *Lies*, 2023, oil on linen, 101.6 x 76.2 cm | 40 x 30 in





Eunnam Hong, *Jean Jacket*, 2023, oil on linen, 58.4 x 93.9 cm | 23 x 37 in





Eunnam Hong, *Her*, 2023, oil on linen, 81.2 x 96.5 cm | 32 x 38 in





Eunnam Hong

Women in Blonde Wigs, 2022

oil on linen

106.68 x 83.82 cm

42 x 33 in





Eunnam Hong, *Lunch Breaks*, 2022, oil on linen, 83.82 x 101.6 cm | 33 x 40 in





Eunnam Hong, *Dresses*, 2022, oil on linen, 81.28 x 106.68 cm | 32 x 42 in





Eunnam Hong, *Battles*, 2022, oil on linen, 78.74 x 101.6 cm | 31 x 40 in


Marlboro



Eunnam Hong, *Extension Cord*, 2023, oil on linen, 55.8 x 71.1 cm | 22 x 28 in





Eunnam Hong, *Japanese Teapot*, 2022, oil on linen, 73.6 x 96.5 cm | 29 x 38 in





Eunnam Hong, *White Collar*, 2023, oil on linen, 60.9 x 83.8 cm | 24 x 33 in





Eunnam Hong, *Myth*, 2023, oil on linen, 53.3 x 60.9 cm | 21 x 24 in





Eunnam Hong, *Scarfed*, 2022, oil on canvas, 40.6 x 50.8 cm | 16 x 20 in





Eunnam Hong, *Pastel Shirts*, 2022, oil on canvas, 55.9 x 71.1 cm | 22 x 28 in





Eunnam Hong, *Tea*, 2022, oil on canvas, 55.9 x 71.1 cm | 22 x 28 in


I ♥
NY



Eunnam Hong, *Mens Wear*, 2022, oil on canvas, 55.9 x 71.1 cm | 22 x 28 in





Eunnam Hong, *I*, 2022, oil on canvas, 61 x 76.2 cm | 24 x 30 in





Eunnam Hong, *Enjoy Coke*, 2022, oil on canvas, 61 x 88.9 cm | 24 x 35 in


Coca-Cola
Coca-Cola

Solo Exhibitions

2026

成長物, Mendes Wood DM, New York, USA (forthcoming)

2024

After Color, Mendes Wood DM, Brussels, Belgium

2023

Souvenirs, Lubov Gallery, New York, USA

2022

A Woman Under the Influence, de boer, Los Angeles, USA

Group Exhibitions

2025

It Smells Like Girl, Jeffrey Deitch, Los Angeles, USA

2024

Cross Currents, Four One Nine, San Francisco, USA

Yuen-Yeung, K11 + Art-Bureau, Shanghai, China

2023

Baroque, Champ Lacombe, Biarritz, France

Synthetic Bodies, Lyles & King, New York, USA

2022

Killer Cute: In Two Parts, de boer, Los Angeles, USA

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