

HANNAH JEONG

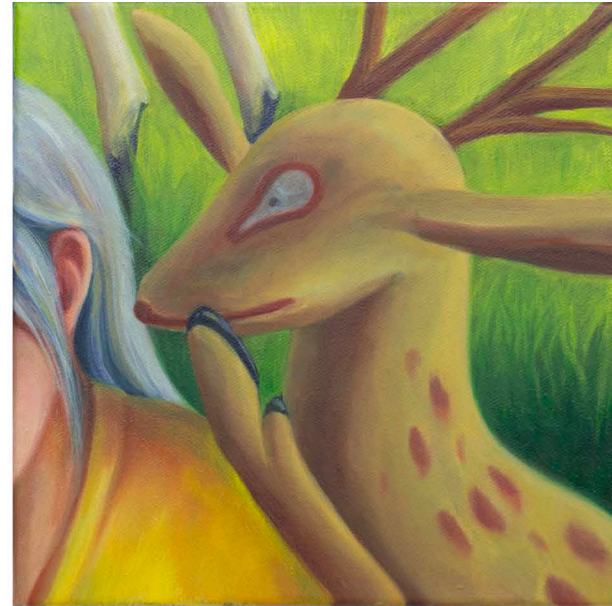
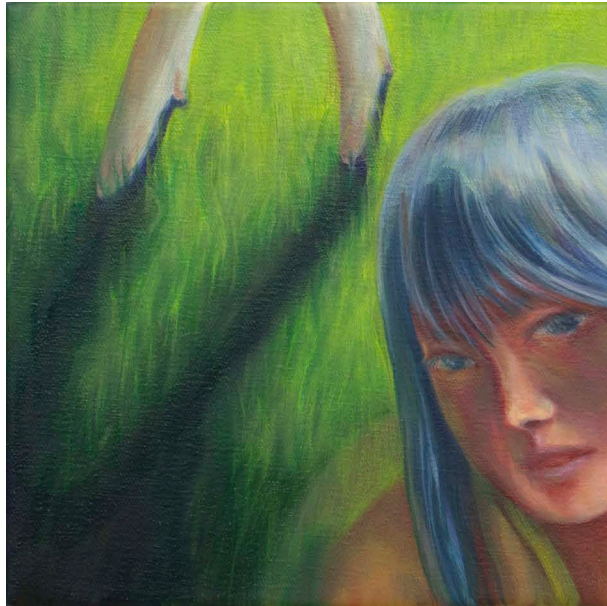


Lit The Moon  
Oil on canvas, 130 x 140 cm, 2024  
5400 €





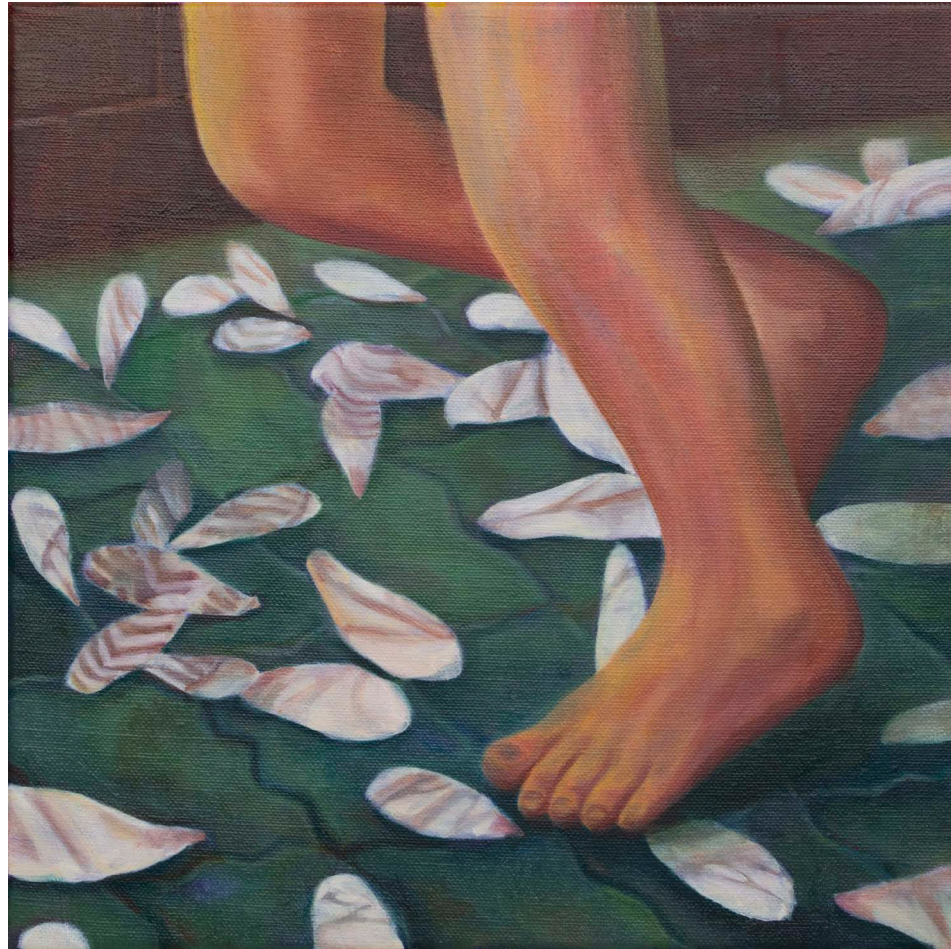
Tilting Upside Down Story  
Oil on canvas, 85 x 75 cm, 2024  
3200 €



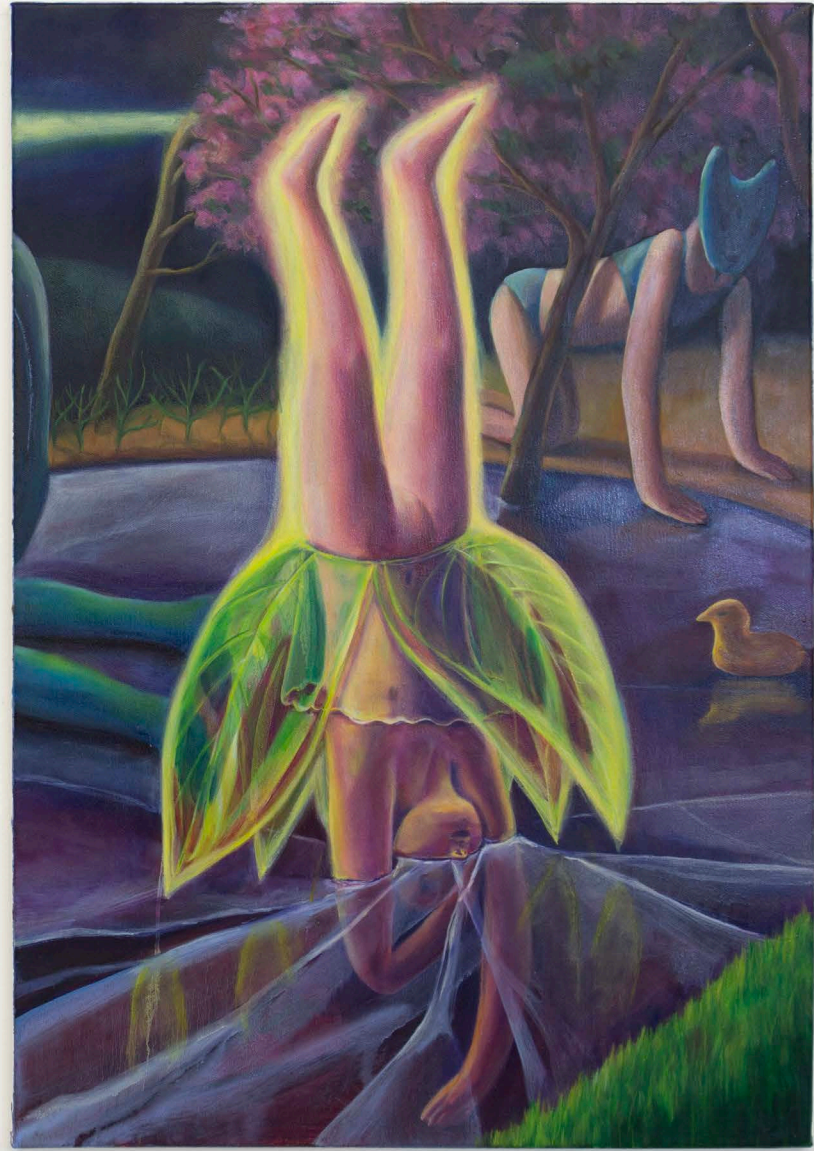
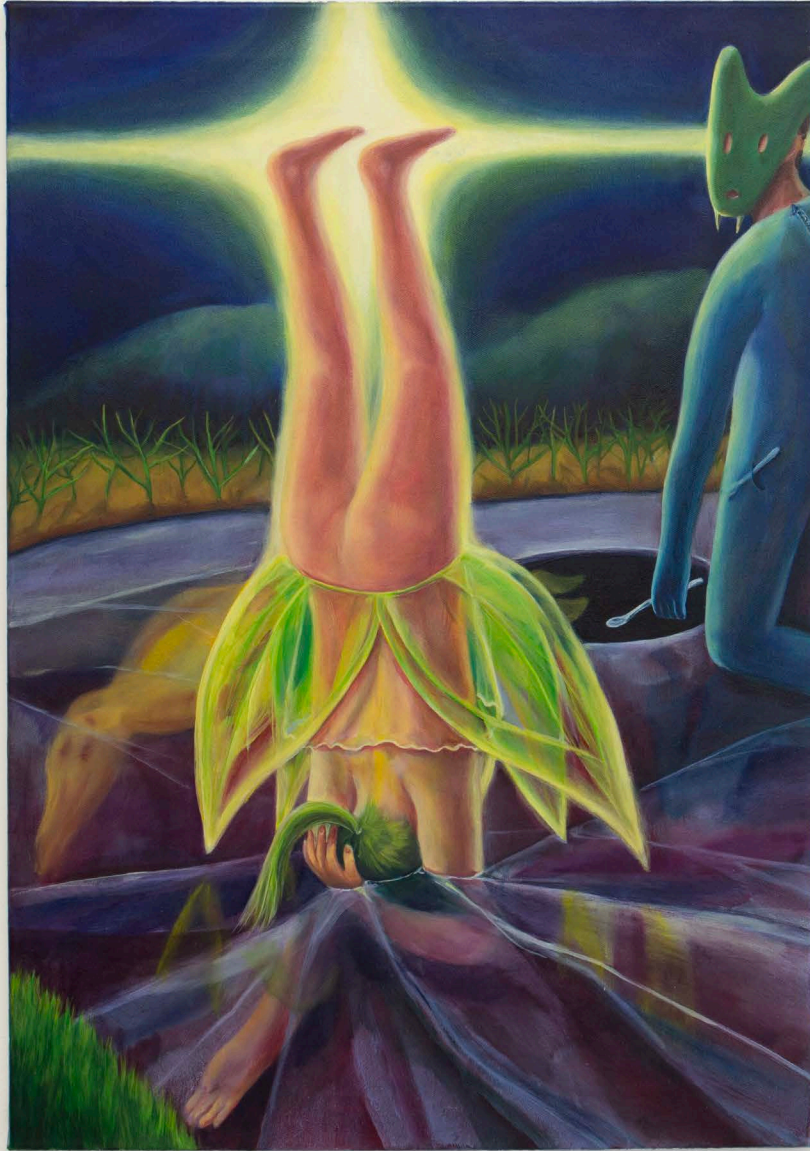
Dear Deer Friend  
Oil on canvas, 30 x 30 cm, 30 x 30 cm, 2024  
2400 €



Magnolia Story  
Oil on canvas, 120 x 89 cm, 2024  
4180 €



Petal Bruise  
Oil on canvas, 40 x 40 cm, 2024  
1600 €



Twin Energy  
Oil on canavs, 100 x 70 cm, 100 x 70 cm, 2024  
6800 €





Play House Memory  
Oil on canvas, 140 x 150 cm, 2024  
5800 €

## POWDER

11.07 - 8.08.2024, KICHE, Seoul, KR

POWDER

Arang Choi

HaSeullin Jeong

Hannah Hyun Jeong

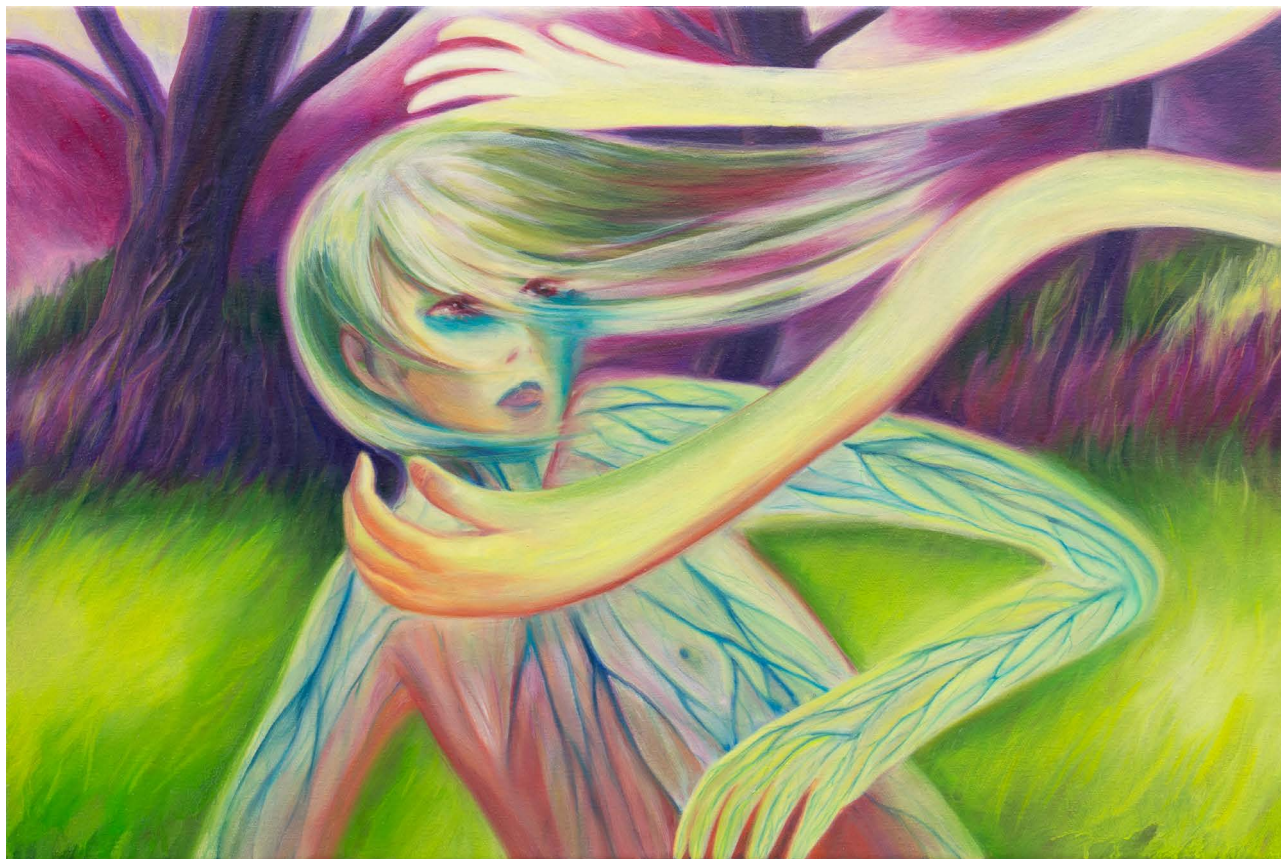
July 11 - August 8, 2024

<https://www.gallerykiche.com/exhibitions/2499>

“The finest qualities of our nature, like the bloom on fruits, can be preserved only by the most delicate handling.” “Walden, or Life in the Woods”, Henry David Thoreau

When both sunlight and humidity have ripened this summer, KICHE presents POWDER, an exhibition introducing three artists: HaSeullin Jeong, Hannah Hyun Jeong, and Arang Choi. “Powder,” meaning “fine, dry particles” or “something unique,” takes reference from the above quote found at the beginning of Henry David Thoreau’s book, Walden. The book is an essay of the philosopher’s records of the two years spent on a lakeside in the woods in search of the essence of life. Thoreau takes it upon himself to live with minimal expenses and possessions, and while being in the midst of nature alone, he records what he encounters every day - morning, day, and night. Surrounded only by nature, he drastically simplifies his life and constantly examines his ego or the hidden gist of life. In the early works, the artists reveal their unique interests and expression methods in detail, like the white powder on ripening grapes. Similarly, POWDER introduces the three artists who are now starting their artistic journeys and presents their works that translate their inner worldviews and experiences into unique tastes and scents that come to fruition.

Hannah Hyun Jeong projects the spectrum of emotions entangled in experiences and memories latent in the unconscious into misty and symbolic moments, as if walking on a dreamlike road. The artist’s personal, intimate childhood experiences form the basis of the narrative and tone of the staged scenes. Fairytale-like “innocence” and “wonder” seep through her works. To this effect, the artist gives imaginary animals and plants, as well as common objects and places such as vending machines, fruit, flashlights, mirrors, beads, ships, letters, etc., intentional typicality. In a sense, this reflects the artist’s intention to portray subjective thoughts and archetypal emotions such as joy, sadness, anxiety, loss, longing, and anger through symbolic gestures and portrayals that transcend cultural or linguistic differences as done in pantomime that requires eliminating the unnecessary as much as possible.



Dream Chaser  
Oil on canvas, 50 x 70 cm, 2024  
2400 €



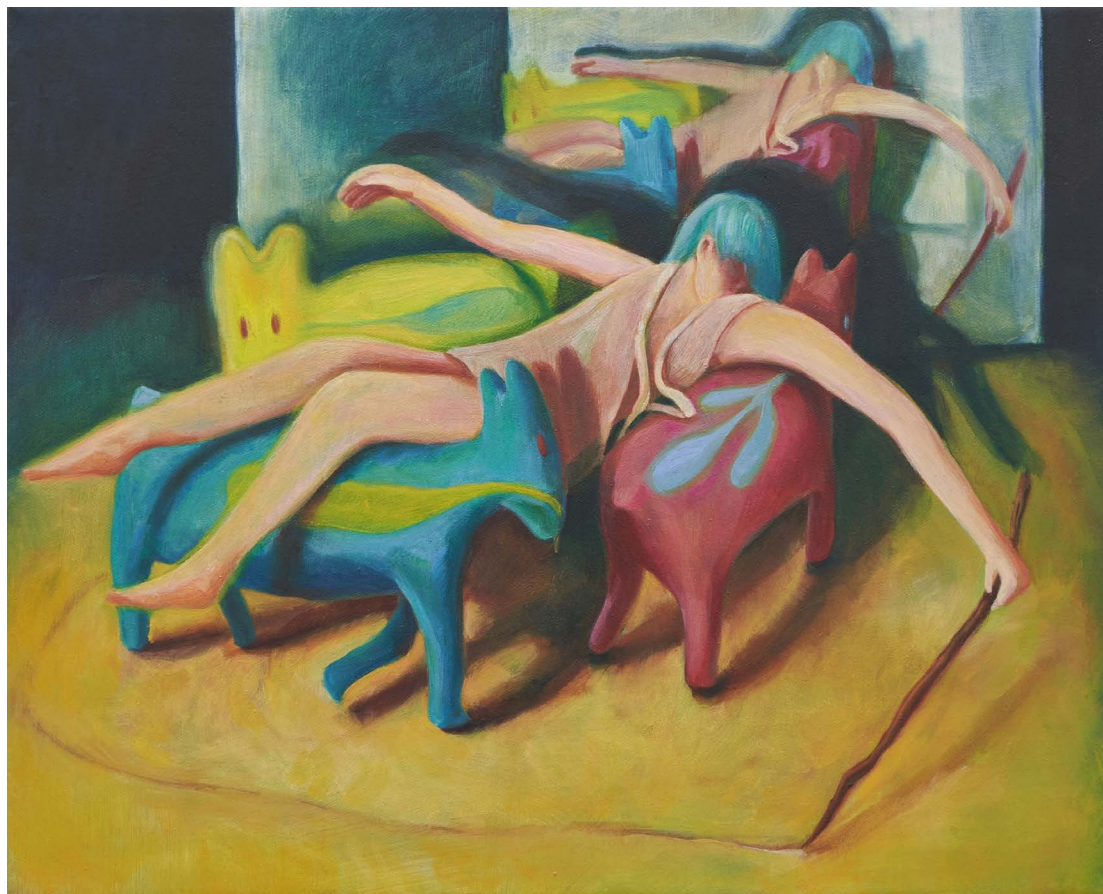
Leafy Memory  
Oil on canvas, 110 x 90 cm, 2024  
4000 €



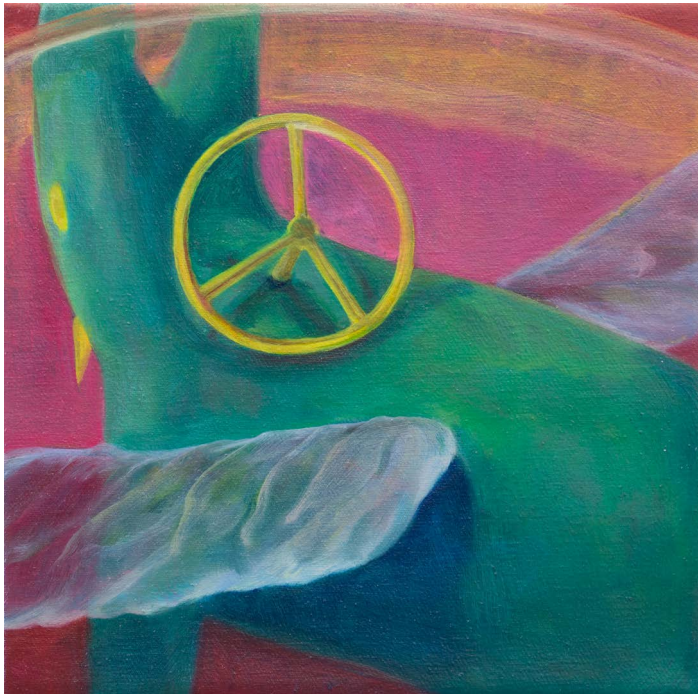
Annual exhibition 2024  
Academy of fine arts, Munich



End Of The Red String  
Oil on canvas, 130 x 100 cm, 2024  
4600 €



Gentle Floating  
Oil on canvas, 54 x 67 cm, 2023  
2420 €



Sterring Wheel  
Oil on canvas, 30 x 30 cm, 2023  
1200 €







“It’s Not A Bye, I Will Be Watching Here”

Oil on canvas, 120 x 100 cm, 2023

4400 €

## Dinosaurs were birds too

12 - 28.10.2023, Space N.N, München

*Hannah Hyun Jeong, Ju Young Kim, Younsik Kim, Chaeun Lee, and Jimmy Vuong.*

Curated by the artists in the exhibition and Tinatin Ghughunishvili-Brück.

Exhibition Essay by Tinatin Ghughunishvili-Brück <https://www.tgbartprojects.com/dinosaurs-were-birds-too>

Certain migratory bird species cover impressive distances of up to 10,000 kilometers each year to ensure their survival. Some of the smaller birds, such as night-ingales and swallows, cross the Alps, the Mediterranean, and the Sahara, for instance, to winter in West Africa. These birds adapt remarkably quickly to their new climatic environments after undergoing an extremely demanding journey. Some even travel alone, making them one of the few species, alongside humans, to practice such “migration” outside of groups, leaving their original habitats.

This survival strategy imposed by nature on birds is both arduous and impressive, evoking thoughts of the challenges often faced by people who move abroad for various reasons. However, unlike birds, humans often struggle to adapt to new environments. This may be due, in part, to prejudices and fears about foreigners that manifest themselves in bureaucratic processes and daily life. It’s worth noting that Homo sapiens was, for the longest period of its existence, Homo migrans. It was only with the onset of the Neolithic era between 20,000 and 10,000 BC that humans began practicing agriculture and adopting sedentary lifestyles. Sedentism, development, and what we call progress brought forth strong geographical and cultural affiliations, causing us to forget our shared origin, among all the wonderful achievements of humanity.

Expanding this perspective not only to the origin of the human species but to all living beings in our known universe provides a profoundly deep outlook. This extended perspective can be seen as a significant tool for overcoming xenophobia, as it guides us toward promoting acceptance and recognition of the diverse nuances and fluid boundaries of identities. The reference to “identifying” with birds in the conceptual framework of this exhibition sheds a bright light on the idea that our human identity is not set in stone but rather a multifaceted fabric. Accepting animals as part of human identity opens the door to broader acceptance and appreciation of diversity. It encourages us to celebrate and promote queer and diversity-related identities. This leads to a society that not only respects the various facets of the human experience but also views them as enriching for all of us.

In this context, it is not surprising that the artists in this exhibition demonstrate a deep interest in themes such as identity change, adaptation, changes in living environments, and transient states. All five of them have left their familiar surroundings or have grown up in families with immigrant backgrounds. In a way, the metaphor of migratory birds reflects the ongoing adaptation to life in a transitional space, be it physical or emotional.

Hannah Hyun Jeong, born in 1997 in Seoul, South Korea, creates a magical world in her oil paintings where the depicted figures merge with their surroundings in a dreamlike manner, becoming one with them. This world is inhabited by beings that seem to emerge directly from her daydreams, childhood memories, and the unique visual vocabulary of her homeland. These beings can turn their innermost feelings outward, transforming the pulsating of their hearts into radiant light and the rhythm of their lungs into tangible temperature. The color scheme in her paintings follows a symbolic order that generates simultaneous intensity and translucent lightness.

Kuba Paris Submission <https://kubaparis.com/submission/361843>

Gallery Talk <https://www.gallerytalk.net/maxvorstadt-update/>



Shedding Tears  
Oil on canvas, 65 x 60 cm, 2023  
2500 €



Return To Happiness  
Oil on canvas, 140 x 120 cm, 2023  
5200 €

Annual exhibition 2023

Academy of fine arts, Munich

<https://www.gallerytalk.net/jahresausstellung-adbk-muenchen/>





Meet You at the Other Side  
Oil on canvas, 115 x 115 cm, 2023  
4600 €



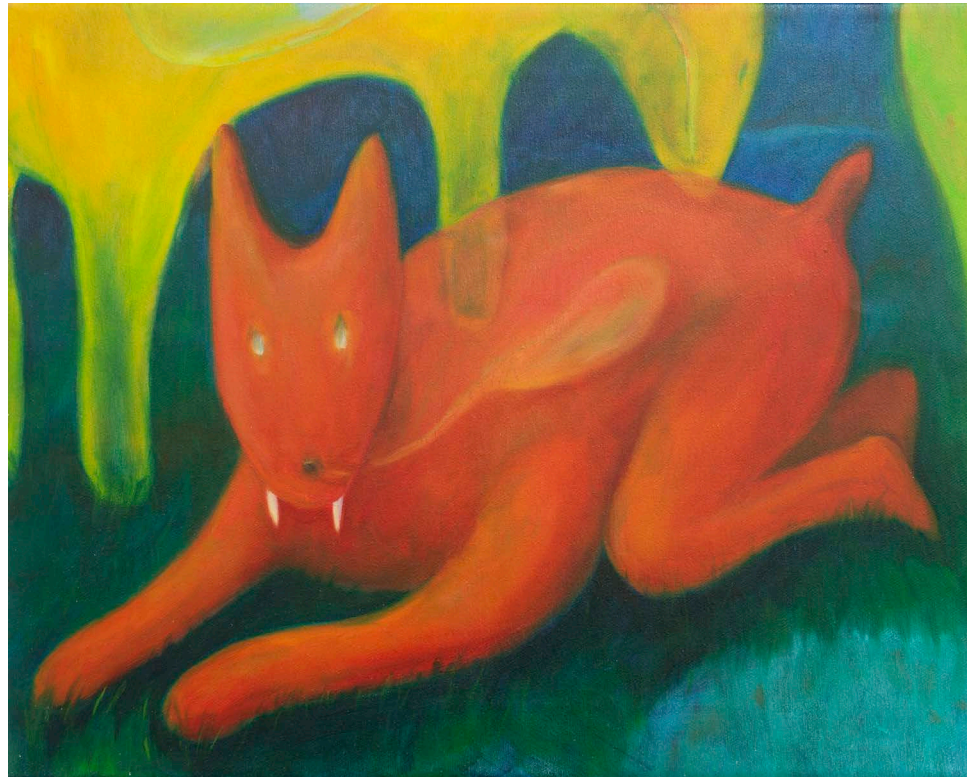
Blessing  
Oil on canvas, 95 x 75 cm, 2023  
3400 €







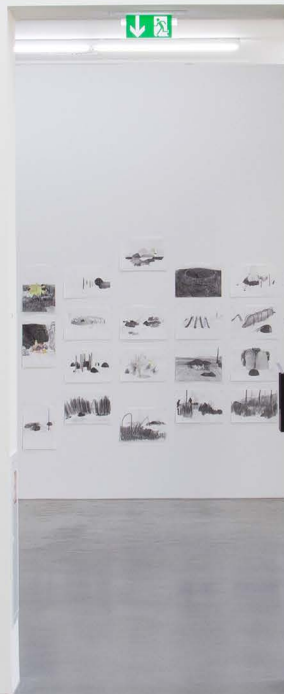
Circle With Elks  
Oil on canvas, 140 x 120 cm, 2022  
5200 €



It Said, "I Will Be Here"  
Oil on canvas, 50 x 60 cm, 2022  
2200 €



Candid Memories  
Oil on canvas, 24 x 28 cm, 2022  
1040 €



Allerbeste Aussichten Neue Generation Kunst  
Group exhibition with the University of  
Greifswald, AdBk Munich and AdBK Saarbrücken  
PEAC Museum, Freiburg, 2022

## ALLERBESTE AUSSICHTEN. NEUE GENERATION KUNST

27.11.2022 – 26.03.2023, PEAC Museum, Freiburg

The exhibition “Allerbeste Aussichten. Neue Generation Kunst” (Best Possible Prospects. A New Generation of Art) resumes an exhibition format started in 2016 in collaboration with three renowned German art academies. It specifically focuses on the youngest generation of visual artists: the participating artists are still in education or have recently completed it. They are thus in the midst of the exciting development process of their individual artistic visual language. What they have in common is a questioning of processes and current conditions of creating images, as well as their reception and perception by the viewer. At a moment in which digital images are omnipresent—as well as their creation, reproduction, and reception—the question of what kind of artworks are currently being created in which educational structures is more crucial than ever, as are the issues young artists are dealing with today.

The exhibition brings together works from a wide variety of genres and media, many of which have been produced especially for the exhibition. They are characterized by a general openness to the conception both of genre and the image. On view are photographs, paintings, performative, installation, and mixed-media works, video and paper works, drawings, sculptures, as well as digitally generated images.

The direct connection to the Paul Ege Art Collection and the PEAC Museum is established not only through a general questioning of the art image itself; the students are also guided and informed by professors whose works form part of the collection.

The participating artists are:

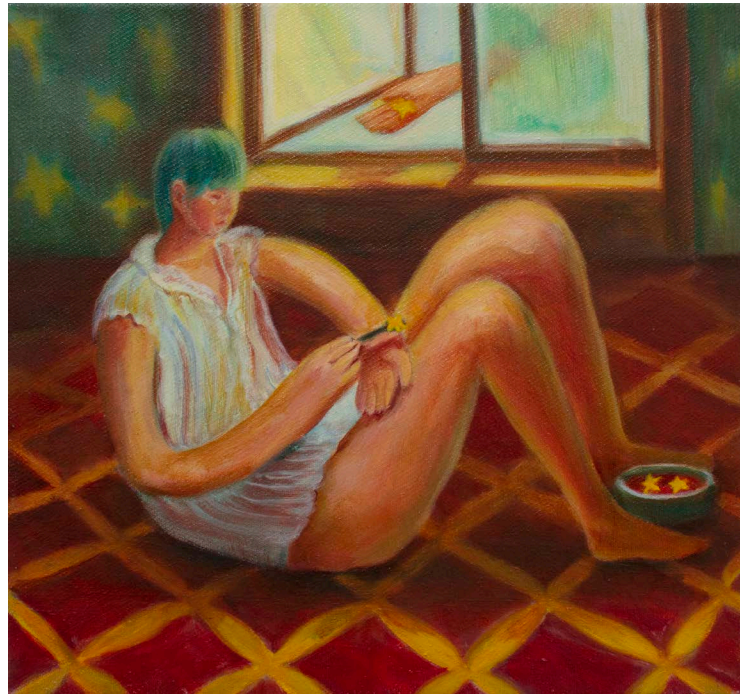
students of Fine Arts at the Caspar David Friedrich Institute of the University of Greifswald: *Charleen Dahms, Anne Martin, Johanna Herrmann, Ulrich Schneider, Rabea Dransfeld, Sten Niklas Washausen, Jakob Stolte, Paula Finsterbusch*—supervised by Prof. Christian Frosch, Professor of Painting, Drawing, Space and Interdisciplinary Artistic Strategies, and Cindy Schmiedichen, Artistic researcher in the faculty;

students of the Painting and Graphic Arts Class at the Academy of Fine Arts Munich: *Khashayar Zandyavari, Paula Niño, Cheng Hsin Chiang, Lukas Niedermeier, Ikue Ohta, Johannes Kiel, Tabata von der Locht, Jimmy Vuong, Hannah Jeong, Caroline Kretschmer* – supervised by Prof. Schirin Kretschmann;

students of the Conceptual Painting class at the Hochschule der Bildenden Künste Saar in Saarbrücken: *Laura Sperl, Suyoung Kim, Hwakyeong Kim, Jaeyun Moon, Ham Babaei, Meret Sophie Preiß, Johanna Disch, Leonie Mertes*, supervised by Prof. Katharina Hinsberg;

as well as the professors and lecturers mentioned above.

<https://www.peac.digital/en/museum/ausstellungen>

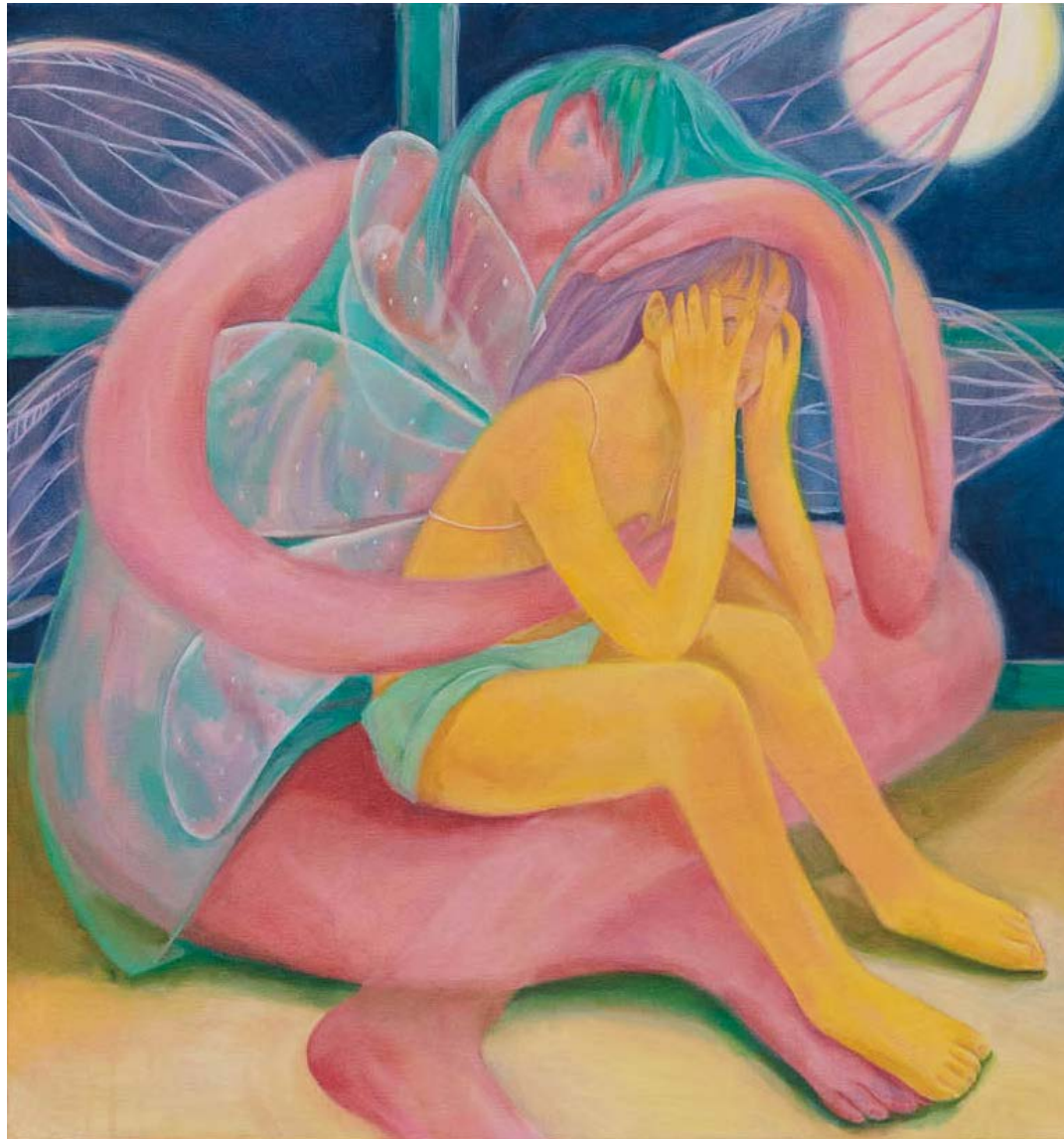


Soup from the Stars  
Oil on canvas, 29 x 31 cm, 2023  
1200 €

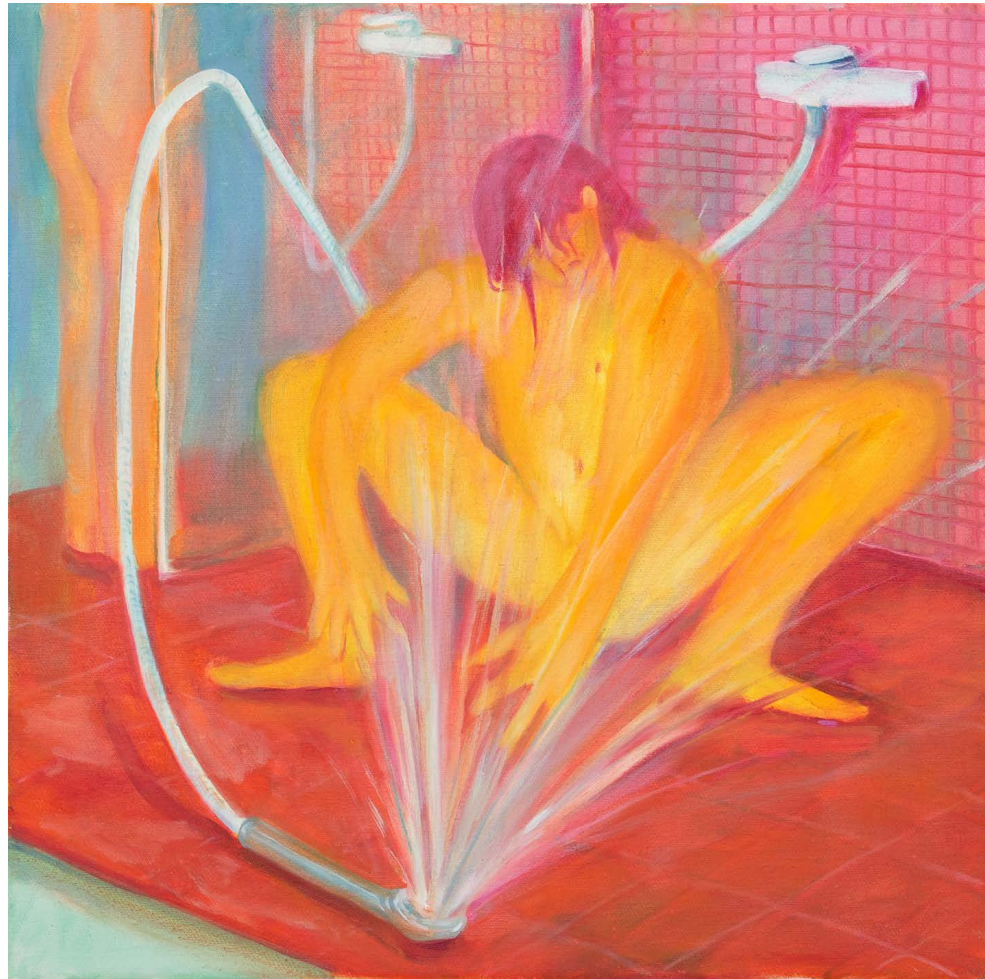


Silent Conversation  
Oil on canvas, 130 x 145 cm, 2022  
5500 €





First Wing  
Oil on canvas, 80 x 70 cm, 2022  
3000 €



Catch The Hose  
Oil on canvas, 45 x 45 cm, 2022  
1800 €

I Allied with yours  
Group exhibition  
Studio CNP.Neu Workshop, Munich, 2022



## I ALLIED WITH YOURS

04.06.2022 – 17.06.2022, Neu Workshop, München

*Sarah Neumann, Hannah Jeong, Boris Saccone, Jimmy Vuong*

In an engaging dialogue between four positions, the group exhibition I ALLIED WITH YOURS focuses on young perspectives on the medium of painting and the transformation of reality through figurative practice.

The artists Sarah Neumann, Hannah Jeong, Boris Saccone, and Jimmy Vuong are united not only by their friendship but also by an insistence on representation. Their figures and landscapes are far from a mimetic realism; rather, they assert their relationship to us and the material reality that surrounds us by invoking the subconscious and its images. The relationship to the real is not so much in the representational character of the works, but in the interstice of image and viewer and the reflexive exchange of the works with each other. Intrinsic to the works as well as in the spatial dialogue, the divergent forms of figuration allow us to reflect on the range of possibilities of how the intangible and vague, such as memories, dreams, feelings, can be manifested on the canvas. An emphasis on the dreams and nightmares, the symbolic and ornamental is juxtaposed with an exploration of familiar places, such as the forest or the domestic space. The evocation of security and safety, a glimpse of human warmth, is abruptly disrupted by isolated figures and objects, which do not seem to find their place in the world. From aggressively-naïve animal settings, whose riddles lead astray, we look at fragmented bodies in dissolution. As different as the motivic and thematic reference points, spatial and figurative relations, or life-world experiences processed in the works may be, their interaction points to common questions of proximity and distance, existence and loss, defensibility and protection. In the confrontation of the diverse painterly explorations, multi-layered contexts and a poetic openness are made possible, reflecting the search for a distinct style and artistic positioning.

HANNAH JEONG's oil paintings can be read as delicate invocations of memories and the subconscious: the feeling of water on the skin, human touch, childlike playfulness, or the fear of growing up. Her organically sinuous figures move in domesticated interior and exterior spaces in which multilayered narratives about bizarre and enigmatic occurrences, intimacy and loneliness, refuge and longing unfold. The principle recognizability of their places and figures functions as a link to the audience, which is lovingly confronted with its own lost past charged with meaning.

I ALLIED WITH YOURS can be understood as an excerpt of the vibrant range of young, figurative practice and is driven by the idea that artistic productivity can only unfold in mutual exchange, in which we cling to each other with all the friction that arises here.

Text: Emily Nill

Kuba Paris Submission <https://kubaparis.com/archive/i-allied-with-yours>

Rundgang.io <https://rundgang.io/map?page=sarah-neumann-hannah-jeong-boris-saccone-jimmy-vuong-i-allied-with-yours>



Present Life  
Group exhibition  
Plain Gallery, Milan, Italy, 2023



Follow Your Acacia Flower  
Oil on canvas, 130 x 145 cm, 2022  
5500 €

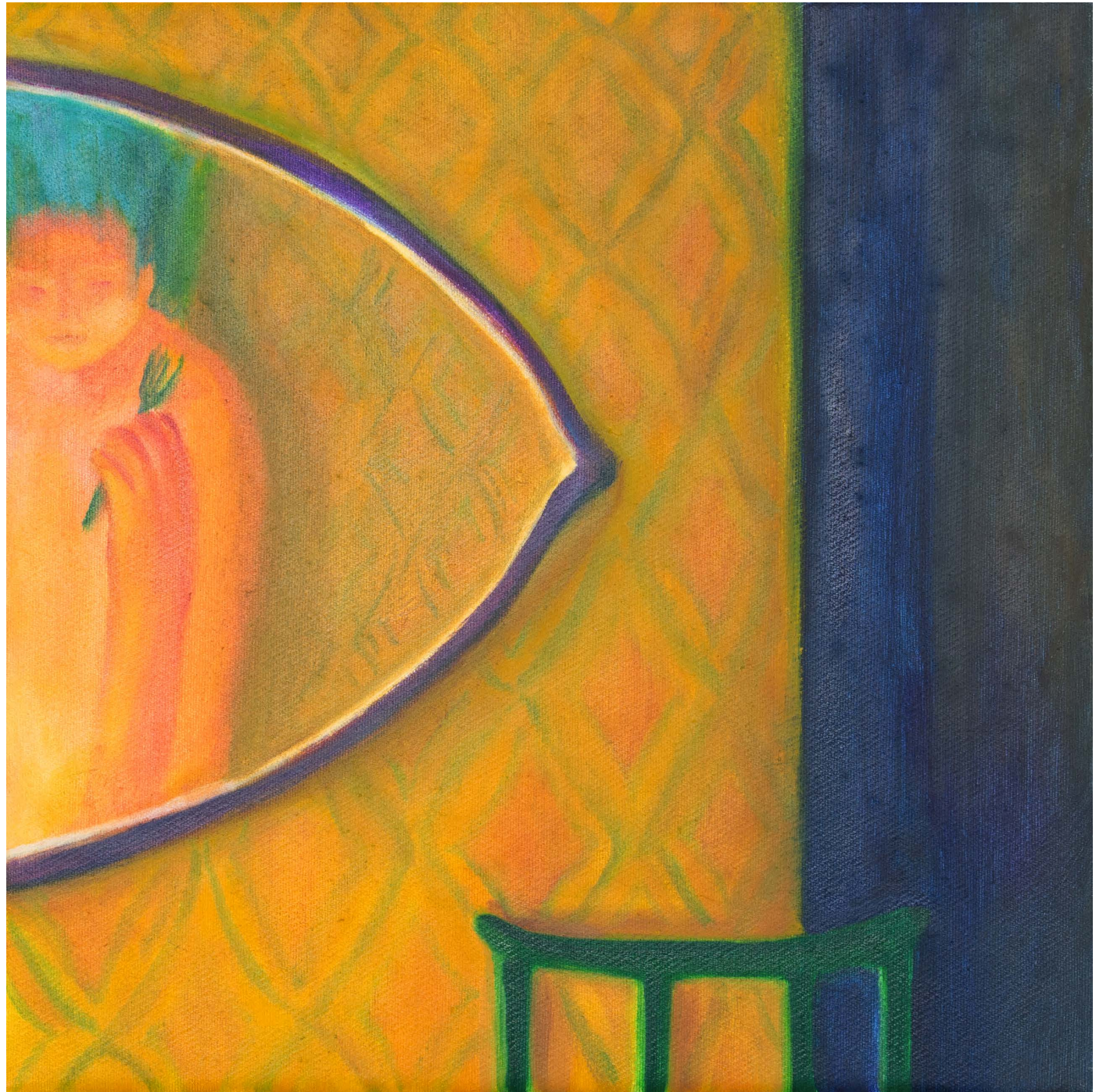


You Can Do My Hair  
Oil on canvas, 135 x 165 cm, 2023  
6000 €

Looking through mirror with your  
another self is communication with  
your own self.

There is lot of factor that reflects  
your life.

Mirror is the most direct object  
that shows this.







Smoke Detector  
Oil on canvas, 45 x 45 cm, 2022  
1800 €



Green Time  
Oil on canvas, 60 x 75 cm, 2022  
2700 €



Fisher  
Oil on canvas, 70 x 80 cm, 2021  
3000 €



Holding Nap  
Oil on canvas, 80 x 60 cm, 2022  
2800 €



Domesticated Paradise  
Duo exhibition with Jimmy Vuong  
super+CENTERCOURT, Munich, 2021



Cucumber Attack  
Oil on canvas, 80 x 85 cm, 2021  
3300 €



Bath  
Oil on canvas, 80 x 80 cm, 2021  
3200 €



Look B00!  
Oil on canvas, 83 x 85 cm, 2021  
3360 €



# CV

(Hyun Jeong, Korean name on the official ID card)

## *Selected exhibitions*

### *\*Solo*

2025.02 : Diplom 2024, | Academy of fine arts, Munich, Munich DE

2024.09 : Gallery Jochen Hempel /Colorado projects, Leipzig DE

### *\*Group exhibition*

2024.07 : 'POWDER', KICHE, Seoul KR

2024.05 : Cooperation/joint exhibition of AdBK Munich + HBK Saar, BBK Munich DE

2023.10 : 'Dinosaurs were Birds too' | SpaceNN, Munich DE

2023.06 : 'DISPERSIONEN' | Gallery of the HBKsaar, Saarbrücken DE

2023.02 : 'Present Life' | Plain Gallery, Milan, IT

2022.12 : 'Spekulatius im Kolosssal' | Adbk Munich DE

2022.11 : 'Allerbeste Aussichten' | PEAC Museum, Freiburg DE

2022.09 : Karl & Faber Art Prize | KARL & FABER Kunstauktionen GmbH, Munich DE

2022.06 : 'I Allied With Yours' | STUDIO CNP.NEU Workshop, Munich DE

2021.07 : 'Touch Away' | Online exhibition in the floor plan of José Miguel de La Barra 512, Santiago Chile

2021.09: 'Domesticated paradise' | Super+CENTERCOURT, Munich DE - Duo exhibition

2021.06 : 'The box is Present' | Nodepressionroom, Munich DE - Duo exhibition

1997, Seoul, South Korea  
lives and works in Munich

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[@hannahjeongpaint](https://www.instagram.com/hannahjeongpaint)

<https://hannah-jeong.com>

<https://klassekretschmann.de/hannah-jeong/>

<https://www.youtube.com/watch?v=bmQfkcGBfXY>

<https://rundgang.io/artist/hannah-jeong>

## *Education*

• SW 2023 Guest student at the HBK Bremen with Prof Heike Kati Barath

Fine Arts - Painting

• SW 2021 - WS 2021 Guest student at the State Academy of Fine Arts Karlsruhe of Prof Vivian Greven

Fine Arts - Painting

• Since 09.2018 AdBK Munich, Prof. Schirin Kretschmann

Fine Arts - Painting

• 03.2018 - 03.2019 Ehwa Womans University, Seoul

Textile art

## *Publication*

2023: LfA art calendar "next generation" 2024 - May

<https://lfa.de/website/de/service/mediathek/2024/kalender-Mai/index.php>

## *Scholarship / Prize*

2023.12 : Winner LfA Calendar 2024

2022.12 : Scholarship for foreign students from the Bavarian State Ministry of Science and the Arts

# Artist Statement

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Memories are essential for me, I paint from my memory to bring my experiences closer to the viewer. My subconscious, dreams, experiences and the past of my life determine the themes and form of my paintings.

The works give a very private and intimate insight into my feelings and impressions.

Whether it is the human touch, the temperature or the smells, these are fragments of my perception that I want to unite on the canvas.