
WONSUKHAN

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2011

Reconciled
화해



2009

Sound Forest
사운드 포레스트



2008

HyeungYeon
형연



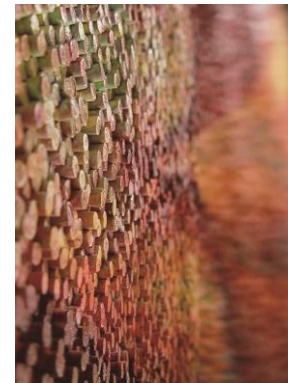
2006

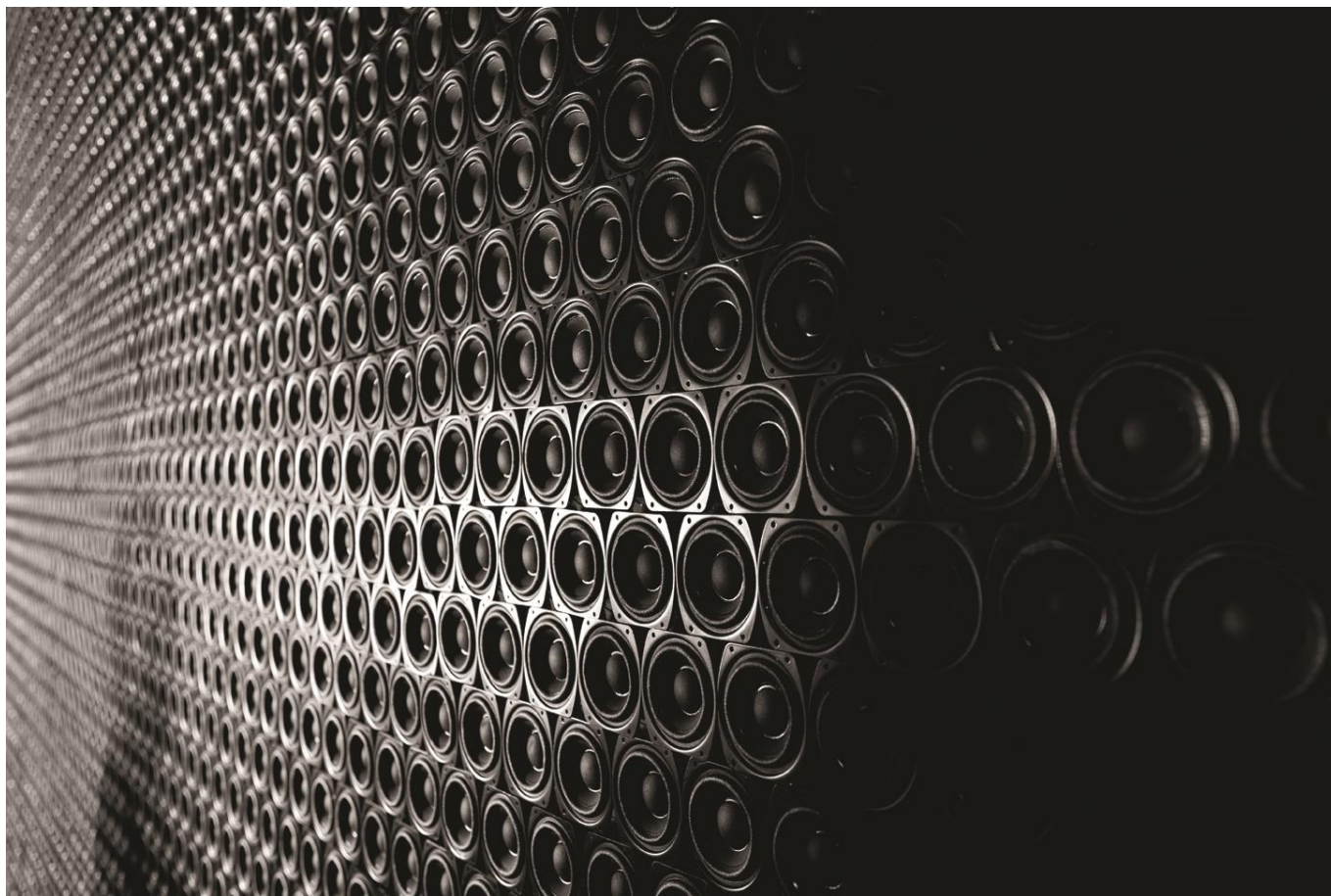
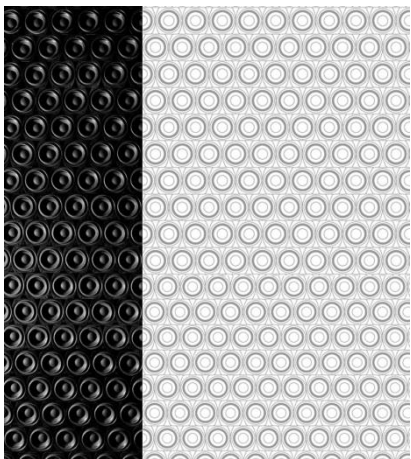
Rebirth
환생



2003

The Flower of Evil
악의 꽃

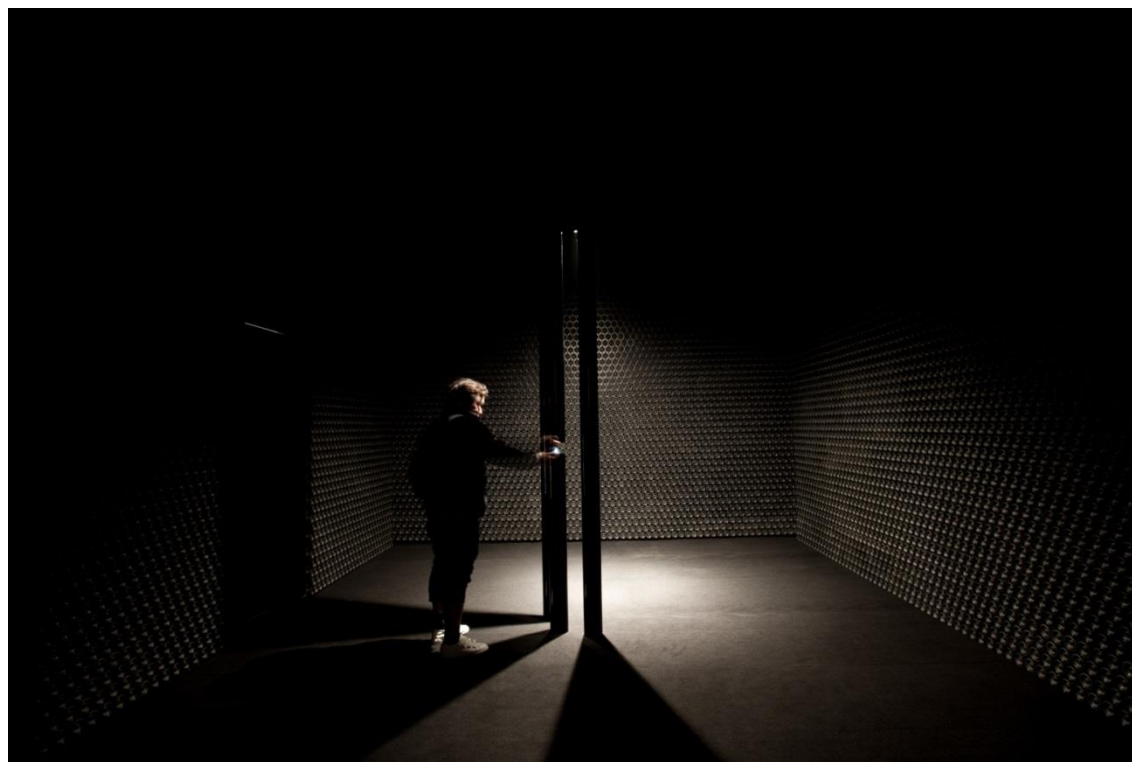
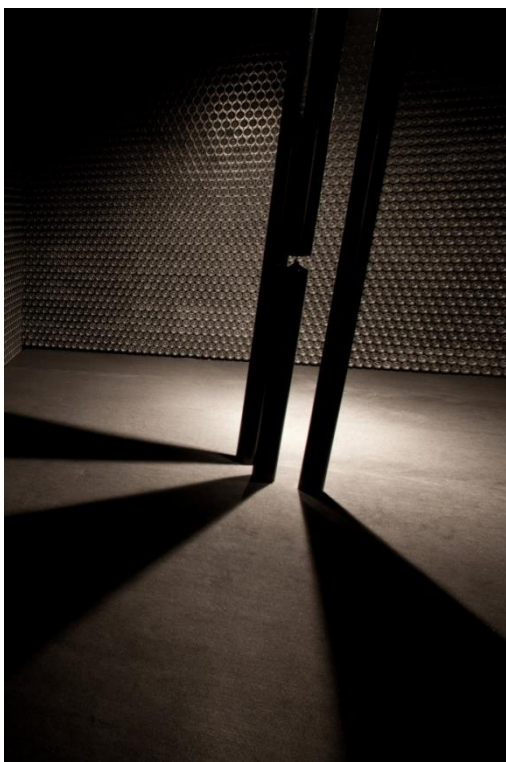




2011

Reconciled _ 화해 _ 花解

4th solo exhibition <Reconciled> 2011.4.22 - 2011.5.19, Gallery Absinthe, Seoul, Korea
Other exhibitions 2011 Incheon Artplatform



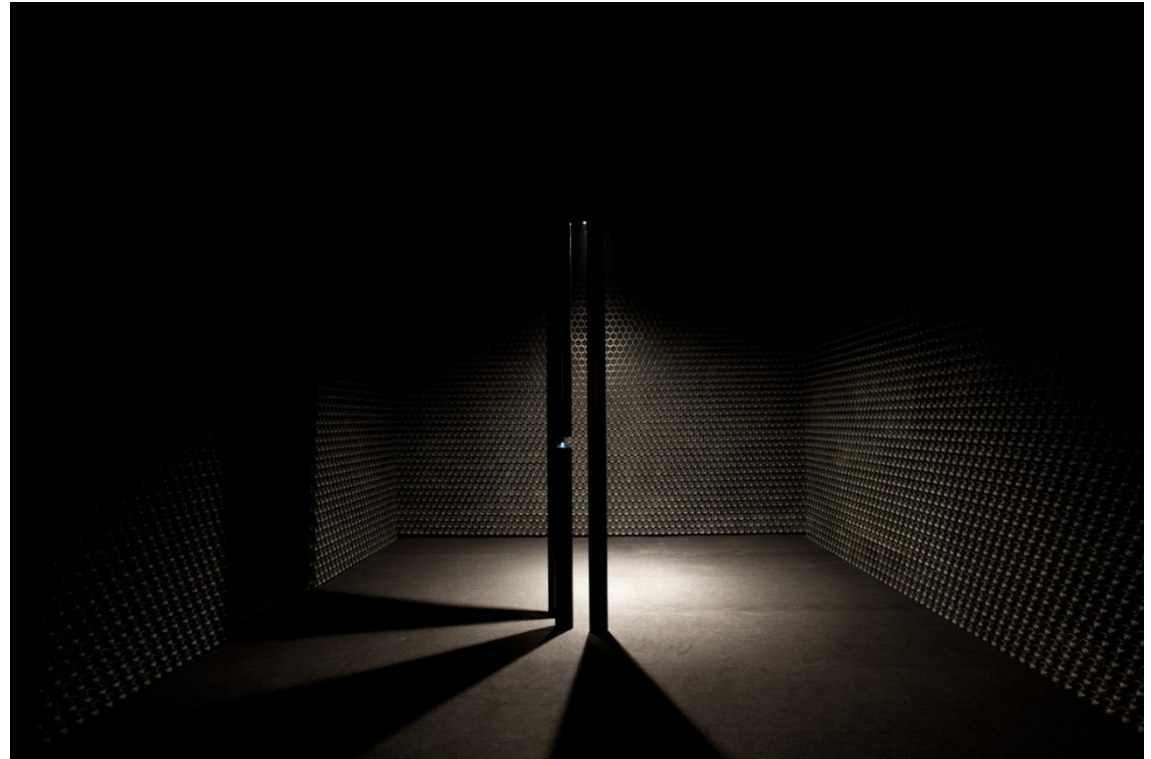
Reconciled 2011
1,000cm x 500cm x H 300cm
16,360 speakers, lacquered paper pipe, sound system

2011

Reconciled _ 화해 _ 花解

Silent speakers signify the modern man
who keeps silent in spite of one's ability
to speak.
3 tubes represent myself who makes quiet
sound at the center of the dark space

I try to reconcile with those who have
become silent after the long period of
quarrels and misunderstandings about
society and the past
And I also reconcile with silent society,
circumstance and the nature.



Reconciled 2011
1,000cm x 500cm x H 300cm
16,360 speakers, lacquered paper pipe, sound system

2011

Reconciled _ 화해 _ 花解

The Han WonSuk I met in 2003 was a person with a borderline personality disorder. His abrupt tantrums-when things didn't go as planned - were more than unpleasant and his stubborn black and white thinking on "Nothing is impossible!" made me shake my head. At the same time, when he met an elderly woman on the street selling chewing gum, he would never pass by without giving money. He - who just a moment ago was complaining that he didn't have money for an espresso - suddenly showed 10,000 won worth of kindness. In this way, the amplitude of his language and behavior is much greater than that of most people. It took me many years to understand him.

The boundary of dos and don'ts imposed by society does not seem to be important to Han the artist. With the hope of becoming an artist, he put himself on a construction site then he really became an architect; with a love for music he pursued sound and created a pretty good sound work. For a while Han ran an alternative space at Beijing 798 Art District and planned cultural and artistic festivals. He believes it's important to act and follow the road he chooses and not be too concerned with other people's opinions. Although he knows well that his stubbornness can bring forward misunderstandings, that too is no big deal to Han. Therefore, there have been many unintended "mistakes" with people. I was one of many who had shunned him for years

In the fall of 2010, I met the artist again. There had been abundant changes in his work. When he presented "The Flower of Evil" in 2003, where he accumulated few hundred thousand cigarette butts, I thought he would never again attempt to transform abandoned objects (people call them "trash") into a work of art, as it was an exhibition that required an extreme time commitment and devoted labor. I was wrong. In 2006, Han collected 1374 headlights of disowned cars in creating his *Cheomseongdae* piece - "Rebirth" - and two years later in 2008, he compiled 3088 speakers in reproducing the *Great King of Sung Duk's Bell* in "*Hyeong Yeon*". He kept his initial promise of resurrecting abandoned things from society into works of art.

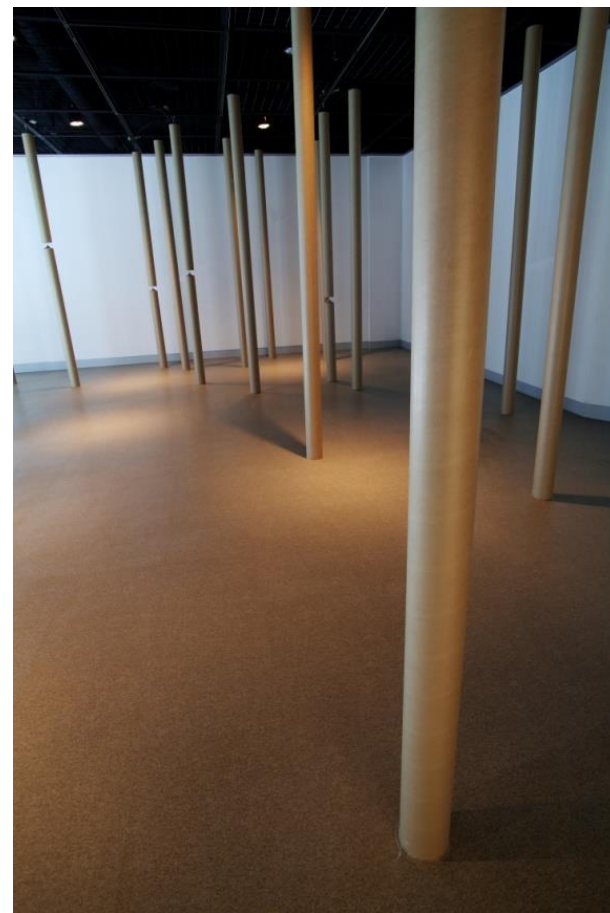
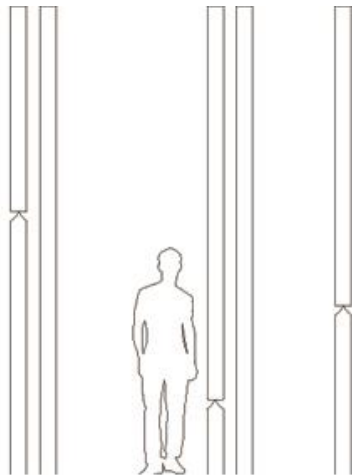
This exhibition, "Reconciled", which departs from the literal meaning of "unraveling the flower", embraces a space to communicate the feelings the artist was not able to express until now. For 40 days, 16,000 speakers were attached to all sides of the exhibition space. It began with a reconciliation with the curator - myself - but shortly it expanded into a reconciliation with the world, the environment, nature and lastly the artist himself. Walking into the exhibition space packed with 16,000 black speakers, a faint echo gradually grows. However it is not easy to find the origin of the sound. The viewers encounter an overwhelming number of speakers but never imagines that all are silent except for one speaker.

This ironic tug-of-war situation of a single speaker and 15,999 soundless speakers remind us Of people in today's society _ wanting to approach yet silent.

If Han had made forms representing the cultural roots of Korea until now, such as *Cheomseongdae* and the *Great King of Sung Duk's Bell*, this time he removes the form itself, allowing the audiences to focus on the sound. The artist focused on discovering the point of contact between the principles of the artificial and natural sound. The principle is rather simple. If ordinary speakers are direction-orientated - exporting sound in a particular direction - the pipe speakers painted with lacquer made by the artist transmits sounds in every direction; they are nondirectional. From the 16,000 speakers only one is removed and placed in the round sound pipe but the effect is phenomenal - Han's small speaker has just reached the quality of the natural sound.

The most notable characteristic in Han's work lies between the boundary of dual structures such as; trash and art, human and nature, civilization and environment, front and back, light and shadow. He demonstrates these in a very specific way like an architect. The artist has rebelled against painting, which only focuses on the facade and through his working with cigarette butts, Han demonstrates that front and back can coexist. (To the artist, the smelly side is truth and the facade with the attractive flower is illusion.) Through the use of LED lights from abandoned headlights, he surpasses the historical and spacial context of *Cheomseongdae* and redirects the light to the future. And lastly through the discarded speaker work, Han creates a bridge between visible and non-visible territories.

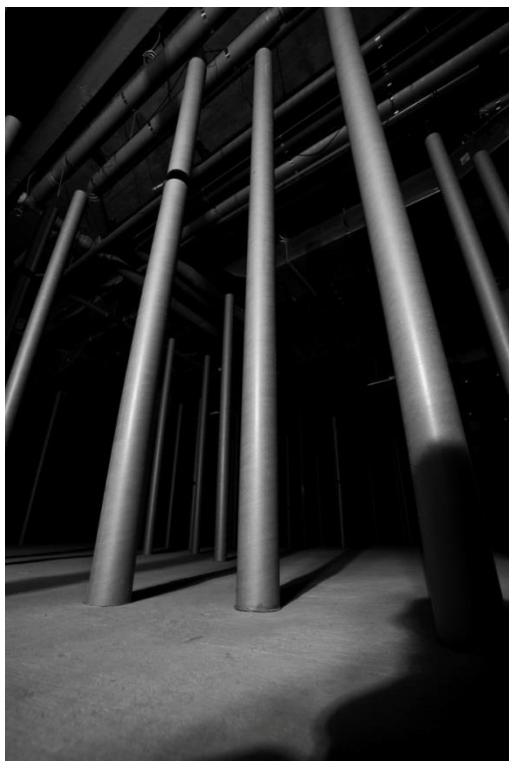
Han's persistent collection of abandoned objects of smell, light, and sound leads to a coherent subject - desire - which he divides into individual desire and social desire. He defines love towards family and oneself as individual desire, while ambition for success, longing for authority and worldly pleasure as social desire. From the pile of "trash," the artist hopes for a cure that will restore the imbalance of diminishing individual desire and epidemically spawning social desire. "Trash" is the symbolic demise of the utility of convenience, desire, and pleasure of human civilization. It seamlessly fits into the theme. Therefore, his collage of trash is easily de-contextualized to build new meanings. What is more astonishing than Han's obsession with the belief that "trash can be an art work" is his derogative positioning of himself as a criminal. So he works wearing an embarrassingly dirty prisoner's uniform. If this penitent action was temporary, you can call it a "well-planned performance." But the artist has been continuing this crazy performance for over 10 years. His crabby language often fails to deliver what he really means, but his action speaks loudly: "the value of the changing world is always bigger than the misunderstanding



2009

Sound Forest _ 소리 숲

Exhibitions 2009 Icheon Art hall / 2009 Janet Oh Gallery / 2010 Olypic Pavillion / 2010 Korea tomorrow / 2011 Seoungbuk Museum
Collections Gallery artside / Gallery EM / Hana bank / Private collections



Sound Forest 2010
 Ø12cm x H 300cm
 Paper pipe 55ea, speakers, handmade amps
 Janet Oh Gallery



Sound Forest 2010
 Ø12cm x H 300cm
 Paper pipe 35ea, speakers, handmade amps, ceramic horns
 The Earth _ Seoungbuk Museum

2009

Sound Forest _ 소리 숲

The Sound create a space

It is the space of the work. Which helps focus sound surrounding me, getting out of a lot of noise.

A line of pillars can become walls, trees and living space if they have a little sound.

The sound rages and throws the space, But it can't be told to be empty. It emits some lights getting sound and the sound feels familiar but always new. Breathing and evolving space, it is the inner side by essence of sound and space.

"Sound Forest" is made by omni directional speaker system which make best sound in any space that have balance about high-pitched tone and low-one. We can make all speakers make sound at the same time, and make unintended harmony like a troll.

This piece makes fresh feeling sound and very familiar with designated musics and play system.



Sound Forest 2010

Φ12cm x H 300cm

Paper pipe 35ea, speakers, handmade amps, ceramic horns

Ceramic Art _ AT center

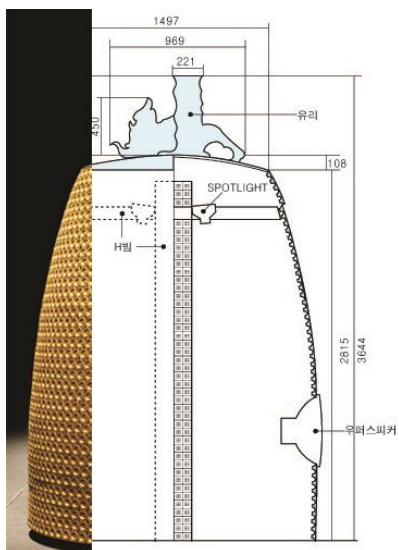
2009

Sound Forest _ 소리 숲

We wander about in the forest. It is because we cannot find the substance of the sound and of the abstraction of the paper pipes that generate the sound. The course of wandering is the result of that the art has been under the stereotype of the confusion. The <sound forest> is not belonging to either the boundary of image or the auditory sense.

It rather seems to be in the third area or on the border among them.

The connection of art and sound is as much closer as it of concept and recognition or language and image. It is well known that the „Vincent Van Gogh“ learned piano to study the correspondence of color and music and the „Moholy Nagy“ created the interface of moving electrode panel through playing piano. The „Kandinsky“ expressed the Beethoven symphony as a point painting and the „Paul Klee“ tried to apply the aesthetics of that the art is not a reproduction of what we see but the creation of what we don't see. Is the <The forest>, which generated in the interrelationship of art and music, by Wonsuk Han, Taekeun Kim and Changhoon Kim, an expansion of the art or an experiment of the synthesis of the art and music? From the visual side, the artwork is the repetition of the paper pipe. From the auditory side, it is far from the reproducing image and the ordinary sound: in the visual art, it is close to the special installation and in the musical work, it is close to the concrete music that reveal an imagination of the nature and life. Now the rough underground space is not any more a common space, but become a holly space. The plain abstract space shows the concrete image. That means this artwork is an expansion of every genre and a new genre from the expansion as well. It shows the final imagination of the art because it is free from the visual representation and brake fixed chord. The audience could make an image of the sound, which comes from the paper pipes rather than they see an image from the canvas. It is a proper part of the art that a soft imagination awakes our head more clearly than the concrete idea. The imagination, so that is a step above from our five emotions. The modern art may inspire energy to our exhausted body through the combination and expansion of the genre.



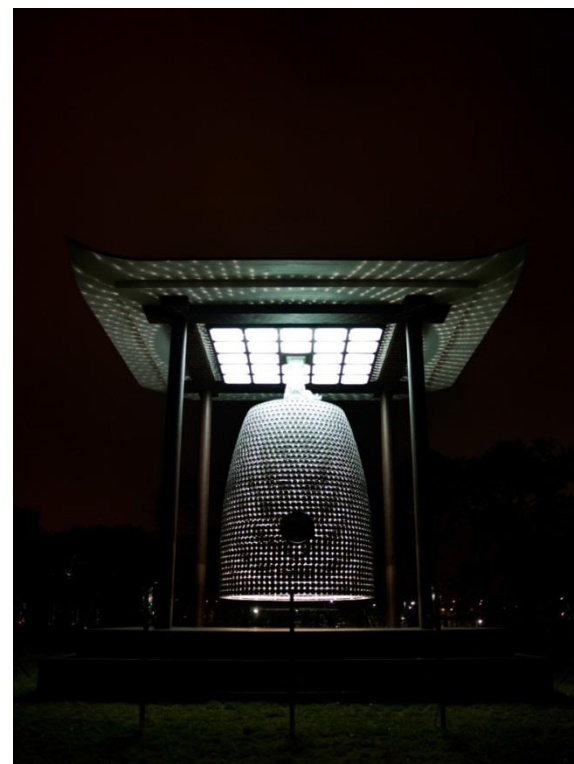
2008

HyeongYeon _ 형연 _ 洞然

3rd solo exhibition <HyeongYeon> 2008.8.15 - 2008.10.15, Dasanzi 369, Beijing, China

Other exhibitions 2008 Busan Biennale / 2008 Korea ambassador's residence in China / 2010 Korea War 60th ceremony / 2010 Olympic Pavillion / 2011 Incheon Cityhall / 2011 48th Daejong film Award

Collections Korea science center



Hyeong Yeon 2008
 $\Phi 227\text{cm} \times \text{H } 375\text{cm}$
 3,088 speakers

2008

HyeongYeon _ 형연 _ 洞然

狀如岳立 聲若龍吟 上徹於有頂之嶺
潛通於無底之方 見之者稱奇 聞之者受福

**"The shape of the bell is relieved like a mountain,
the sound of the bell is like a humming of a dragon
leading to the end of the earth,
and feels to spread to the deep under earth,
whoever hear the sound will be blessed."**

- The text for the Sacred bell of The Great King Seongdeok

The collected 3088 of speakers has been represented as same sized as the traditional Sacred bell of The Great King Seongdeok . (width 227cm x height 375cm)
The gathering of little speakers became a huge echo that has a hope and desire.

Sacred bell of The Great King Seongdeok embraces a sympathy for the victims of fighting in
the deep meaning of the bell.

It is a symbol of communication and combination which has born with a wish of people in
the united Shilla after long age of chaos.

The bell produce a peaceful sound from the modern artwork sublimated the true sound of
the consideration of the winner and the suffers of the loser.



Hyeong Yeon 2008
Φ227cm x H 375cm
3,088 speakers

2008

HyeongYeon _ 형연 _ 洞然

"For whom the bell tolls _ Rebirth after abandonment"

CRITICISM

HUANG RUI_ Art director. 2008

I don't care about Han's past because he is a cheerful person who can easily make bright atmosphere. I am not sure maybe the year of 2003 or 2004, the second half of the initiative period of 798, he was bursting through my office in 798 to meet me. So to speak, we met before at the opening of B.T.A.P (Beijing Tokyo Art Project) 798 in 2002. As I remember he was one of Japanese contemporary art group of visitors after that he was a owner of space in 798. In 2005 when I visited his studio in Korea, he was an architect was planning museum. It seems that he often visits Beijing this year 2008 he came back with his new installation art work.

What such a possibility in this rapid changing global economic society! Han's work offers opportunity to people who have been addicted to the way of products surrounded by consuming culture. A range of consciousness from his work looks big differently in vary spheres but is in relation with continually happening surroundings. People in depress of consuming firstly decoding works then moves into the stage of the power of influences finally go beyond to a kind of tension what is being in space as they experience. Through this process, the ability of decoding and combining of meanings can reach to another creative possibility in its realm.

It is very obvious how Han organized information in his work. Structuring work needs imaginary basics however he has been as architect (Maybe he will be being free between art and architect forever.) so his imagination comes true on the basis of architectural knowledge and skill. In developing his creative idea, he mainly uses his imagination as a logical channel and makes progress with practical elements gained from eliminating original technological function of materials. This is his inartistic baldness, is passion and is very independent his characters. His work is impossible without these factors.

His work 'rebirth after abandonment -the Bell' shows his flexibility in terms of features mentioned above.

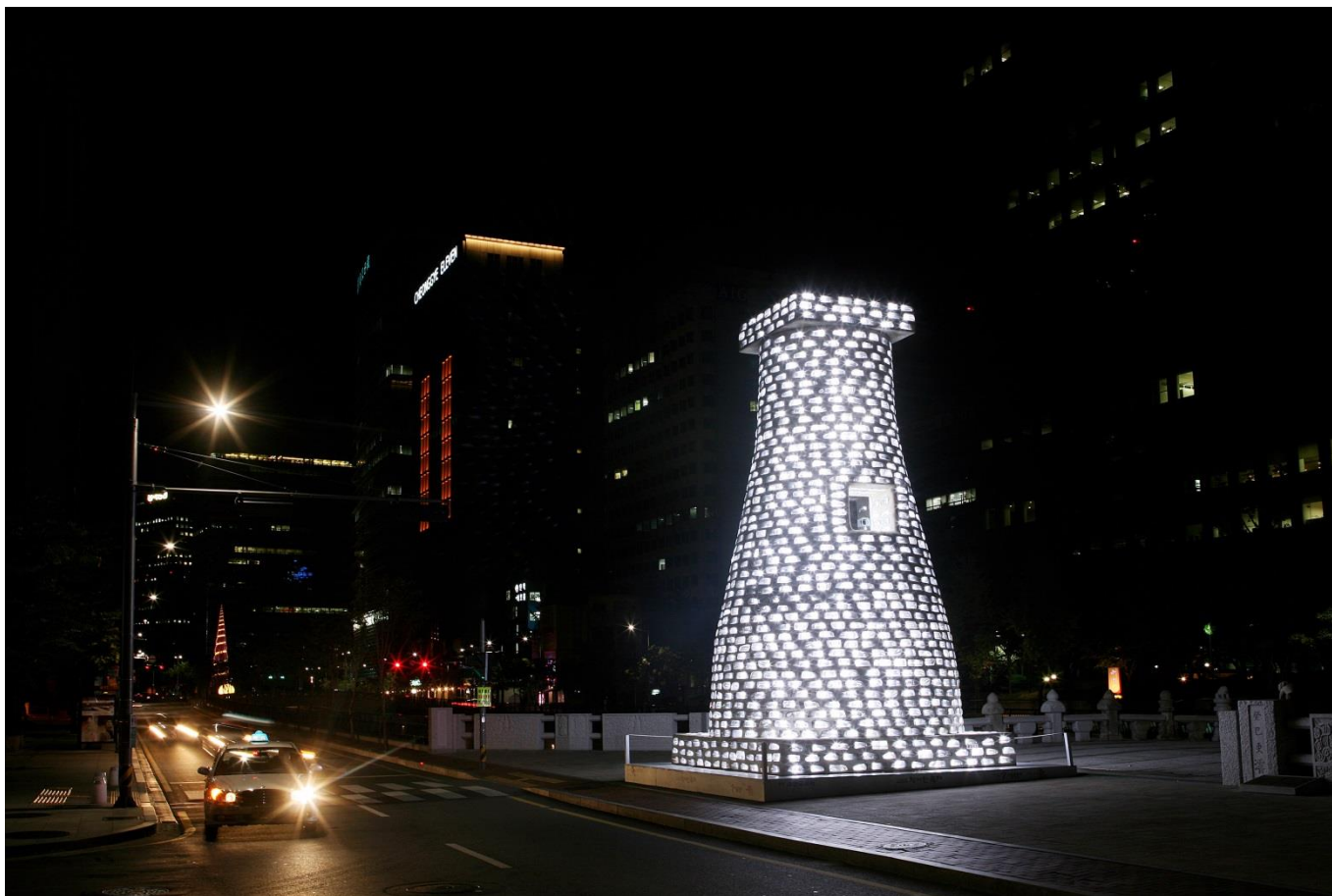
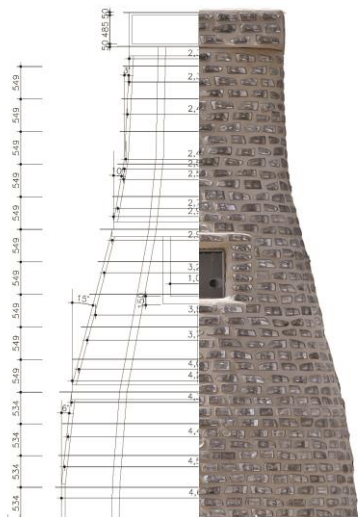
My view regard to his work is bit different from others. Most of all it is so beautiful. Its figure inherits traditional form. And we can feel eternal sound from its majestic appearance. Chinese often says when they describe sound like 'historical echo'. In another, 'Yo Liang Sam Il' which is an idiom means sonorous and high singing sound goes around for so long and doesn't seem to like to stop. In fact, there is some kind of impression that Chinese real sound in history such a restless sound has been already chastened almost perfectly. In this sense, I actually envy traditional Korean rhythm they've got. Korean style of beat is various. They can correspond with time, space, nature, environment, man, woman, seniors, juniors, joy, anger, sorrow and pleasure any kinds of it can put and take. If Han's idea was whether represent historical sound or express artistic sound incorporated with history, anyhow it's same. Because they are all melt and very naturally dissolved with strong confident Han himself or his history.

Han Won-Suk is a remarkable artist in contemporary art. The installation for this exhibition Hyeong-Yeon "洞然" borrows rubbishes produced by excessive culture of present consuming society. He represents the artwork by re-constructing these discarded materials. Rubbishes have been interpreted as a wide-open concept depends on the situation of each era. These rubbishes attempt the environmental communication between human and nature, and the periodical communication between past and present. In Han's work, rubbish is not only that realistic object but also a suggestion of a new meaning and form. It will also widen the new pathway of visual and auditory language in such artwork.

Collected 3088 speakers have been gathered to concrete the historical shape and value of the great King of Sung Duk's Bell. (Height 3.7m, Width 2.3m) The technology such as durable steel structure and piled up speakers expand a formative art into architectural engineering. Besides, scientific studies such as LED lights, wiring connections have been added as another important factor as a part of electronic engineering. This is a realization of interdisciplinary study with adjacent field over the simple formative working process. The sound of each speaker means the vibration of the bell and it agree with the auditorial function of Sung Duk's bell. (Sung Duk's Bell was the biggest bell in the world when it was presented in A.D. 771).

Through the whole procession, the speakers are made into art being free from its given function and finally acquire the aesthetic value creating its own meaning.

Hyeong Yeon "洞然" gives a shape to the abject value that has been lost its original function. Also it opens a chance to awaken people in modern society about precious values that have been shared in our ordinary life.



2006

Rebirth _ 환생

2st solo exhibition <Picking stars at cheonggye stream> 2006.9.30 - 2006.10.30, Cheonggye stream, Seoul, Korea

Collection Hana Bank



Rebirth , 2006
140cm x 140cm x 915cm
1,374 discarded headlights

2006

Rebirth _ 환생

ChumsungDae which has been an observation balloon begin to light oneself.

Rebirth _ In this exhibition, pick a star at the Cheonggye creek, best existing observation balloon in the East, Chunsungdae (31st national treasure reincarnates as a new life with the waste headlights whose number is the same as the age of Chumsungdae.

Newly reincarnated Chumsungdae commemorate historical meaning of the Cheonggye creek's rebirth which is symbol of environmental restoration. Chumsungdae in the Cheonggye creek is also make people review social, historical and ecological surrounding in this era, and circumstance and life in the future at the same time.

And Rebirth _ Chumsungdae become a place to enlighten people about importance of circumstance and life with value of life and thought of art as an rebirth monument.



Rebirth , 2006
140cm x 140cm x 915cm
1,374 discarded headlights

2006

Rebirth _ 환생

"Reality that penetrates highly civilized times"

Ko Chunghwan _ critic, 2006

CRITICISM

A British artist Tony Crack shows works that lends garbage such as plastic fragments, bottles, dies, rubbers, metal pieces from the Thames as materials. Another artist, Ursula Stard in Luzern collects natural and ordinary objects from seaside and river side and reproduces them by displaying like one in the museum with archeological excavation concept in it. Cesar Baldaccini suggested pressed sculpture using a pile of discarded cars and a pop artist Robert Rauschenberg awarded at Venice Biennale as the first American honor with his installation work by organizing his own smudged beddings. Edward Kienholz is fearless in attacking human trusts about civilization with various discarded objects.

On the other hand, in the neo realism supported by a theory of Pierre Restany the reality that penetrates highly civilized times is shown from the garbage of industrial products. This chain of works that contacts to the junk art suggests familiarity rather than heterogeneous sense and demonstrates a boundary between art and life which is extremely obscure. It is certainly originated in the material. In contemporary art, these materials escaped from subordinate existence (ordinary and functional existence) that performs given significance from one's external but obtain self-sufficient existence (aesthetic existence).

The cigarette butts work. Wonsuk Han concentrates on objects which are lost their function, discarded, scrapped material, and waste from industry and civilization. He perceives that the rubbish produced from the ordinary life is a reality to penetrate contemporary world and it is an icon to speak for the age. In addition, he collects the cigarette butt which is the smallest, largely spread and most ordinary waste. He creates a picture by assembling numerous pieces of cigarettes on one canvas. A flower comes into bloom from it like a mosaic. The one we should consider is how important the backside of his work is as much as the front side. There are burned out cigarette ends exposing their naked shape on the back of a flower. The flower frequently symbolizes ephemeral life, and occasionally represents the evil. The reason that this beauty establishes that the reality is based on the deficiency (reality is not beautiful). Consequently, the work of picture contrasting a flower and cigarette butts is looking a comparison of good and evil. It demonstrates that the foulness is a shadow of beauty, and the evil is the other self of the good. This is somewhat connotative concept rather than mutually antipodal idea. This concept leads the work over a common environmentally educational message, alternatively moral self-awareness. Additionally, it brings out an idea ontological self-awareness in collusion with the 'Flower of Evil' by Baudelaire that considers the evil equal to the good as one of our existence.

The work with discarded headlights. Wonsuk Han, like other neo realistic artists, regards that all of the waste of industrial products are the reality of highly civilized contemporary world. It understands the reality as undecided and open idea that could be re-defined depends on the age-circumstance rather than a closed idea. He finally, concentrates on the headlights which is most common, broad and popular. As we already know, headlights are a part of a car. The places that artist Wonsuk Han searched about for them are auto junkyards, in other words, it is a grave of the cars. The junkyard is a place where a car ends its life. However, at the same time, at least for Han, it is a delivery room where a new life begins. In other words, when it is discarded in losing its own function, it gains a new life as an object. In brief, the existing method has moved from the ordinary context to the aesthetic context and from the sane context to the insane context. What a simple car revives as a sculpture by Cesar, and what a simple used- headlights become an installation piece by Wonsuk Han are realized in connection with a process of decontextualization and recontextualization.

In fact, Wonsuk Han has revived the true sized <Chumsungdae> with collected used headlight. That is the same quantity of 1,374 as 1,374 years of the <Chumsungdae> history. To realize this, the processes are expanded from a simple installation to the architectural technology with an engineering method of piling up headlights like bricks and building iron frames to enhance durability. Additionally, it pulls electronic technology into his work with a way of putting LED lights into the headlights. Accordingly, it is a realization of educational inter-system and a team work (differ from traditional method) of experts in each field.

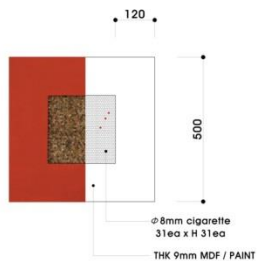
Each one of the headlights is a smallest unit, the minimum element, monad and a terminal to make the whole piece and it implies organic relation between part and whole. The lights which are turn on throughout the night imply the stars; it has a same context as its own traditional role to observe the stars. The artist adjusted the light power courteously to make an effect of natural lights as much as possible, therefore regard it as the same light with stars. People living in current age truly lost the nature; the stars that often project a dream and ideal, alternatively, gives a poetic idea not truly exist as it. The grey sky not only deprived the star lights, but took a right to depart from the reality and a right to dream. The feeling of loss is not different from losing one's home and losing one's existence. The lost home implies the ontological origin such as the idea by Platon and the prototype theory by Carl Jung as geopolitical place.

To sum up, the <Chumsungdae> by Wonsuk Han returns us a star light, the nature that we lost, and a right to dream. At this point, the installation of discarded headlights is a kind of home where the stars live. The idea of rebirth and restoration adapts on the backside. It communicates with the issue of environmental restoration of the Chunggyechun where the artwork is standing.

The work of discarded speakers. Wonsuk Han is preparing another exhibition in Japan made of about 80 thousands of discarded speakers. He will cover all inner space of the gallery and let the audience walk the artificial space that reminds a huge speaker. This series of works suggests an important fact related to the method of displaying and exhibition technology. He has demonstrated an installation painting that has a contrast of front and back side through his cigarette work (compare with most painting which shows one side only)

With the discarded headlights work, he created environmentally friendly installation connected to the open air. It suggests more positive special work, that is, the space is the art work. One can easily notice architectural process that exceeds the boundary of formative work. The speakers set up in the full space make a sound that had captured in ordinary life to enhance the reality and the actuality.

Wonsuk Han brings a scent (a sense of smell) with the cigarette work, lights (a sense of sight) with discarded headlights and a sound (a sense of sound) with old speakers as a part of art work. He demonstrates that independent senses are communicated each other behind the work. The artist expands the glossary of environmental installation and contemporary art with a help of space sense.



Burning 2002
192cm x 215cm
73,000 cigarette butts _ Front



Burning 2002
192cm x 215cm
73,000 cigarette butts _ Back

2003

The Flower of Evil

1st solo exhibition <The Flower of evil> 2003.7.2 - 2003.7.21 gallery artside, Seoul, Korea

Other exhibitions 2003 kumho museum of art / 2006 the national art museum of china / 2008 sunshine international museum



Snow 2003
92cm x 122cm
17,280 Cigarette butts



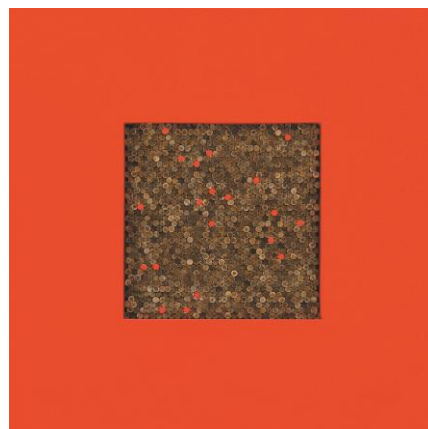
Trace 2003
122cm x 92cm
17,243 Cigarette butts



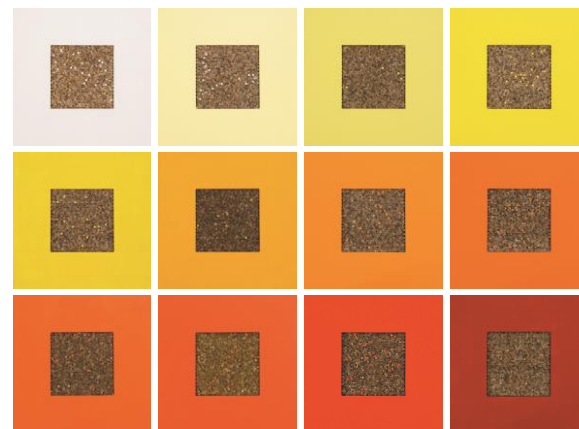
Greedy Flower 2003
122cm x 92cm
17,196 Cigarette butts



Burned out 2003
92cm x 122cm
17,870 Cigarette butts



Stars, 2003
50cm x 50cm
1,103 Cigarette butts



Stars (12 series), 2003
50cm x 50cm
1,103 Cigarette butts

2003

The Flower of Evil



저울질 하는 기괴한 형상 : 환경 오염된 세계, 2006 중국미술대전
Awkward situation for weighting : polluted world, 650 x 230 x 230cm 2006

Wonsuk Han, Zhang Wei _ The National Art Museum of China

称异形中的某一种状态
综合装置 中国美术馆

2003

The Flower of Evil

2006 今日中国美术大展 Chinese Art Today

"Flower of Evil"

CRITICISM

Daehyung Lee _Curator, Gallery Artside, 2003

Wonsuk Han confesses, "I'm a culprit. I'd been throwing away 73000 pieces, 20 butts a day for 10 years. I'm a regreter. I've been picking up 2430 pieces a day for a month. His claim piques my curiosity. What made him a culprit? And now what makes him a regreter. The numbers that explain his last 10-year activities are not good enough to crack the meaning behind them.

To quench my thirst for the answer, I decided to read the story underneath the "regreter" from Wonsuk Han's artworks in person.

•Wonsuk Han's paradoxical comparison of a human with a mere cigarette butt portrays contemporary people who ignite their existential values like a burning cigarette butt. A cigarette's self-sacrificing devotion to provide five-minute ephemeral pleasure to human beings is discarded in a second and falls into the abyss of oblivion. No time to appreciate its sublime instant fate. Millions of people who are still pursuing the gaudy snobbism of consumer society are like the smoldering tip of a butt that cynically symbolizes the stupidity of modern day people who are marching toward the land of waste and oblivion. Han urges people to wake up and see the two faces of this doomed reality; pleasure and pain.

Therefore, Han's art cruises on the sharp edge of pleasure and pain. The gigantic flower image on the front of the "Burning" seduces people with its erotic colorfulness that reminds me of the female sexual organ. Ironically, what attracts people to the artwork is not pleasing scent but disgusting odor. The smell is a key to entering the realm of regretting space and a pill to wake up from a long sleep in the poisoned world. It takes courage for people to gladly swallow the bitter pill that will help them to realize the pain behind the pleasure. What he tries to say seems to be clearly mirrored on the surface of his cigarette canvas. Typical black-and-white dichotomy such as beauty and disgust, life and death, you and I is blurred on the surface of his cigarette canvas. They are all glued and tied just like a densely assembled cigarette butts. The only way to be immune to the poison of "The Flower of Evil" is to recover human environment and rebuild human value.

Han is spreading the bitter pills around the world. If you don't want to swallow the bitter pill, then love yourself, love your family, and love your environment. But I think I need more bitter pills that will help me to wake up from my 30-year old habit. Therefore, I'm still standing in front of Han's artworks.



2012 NEMO_ 복합문화공간 네모

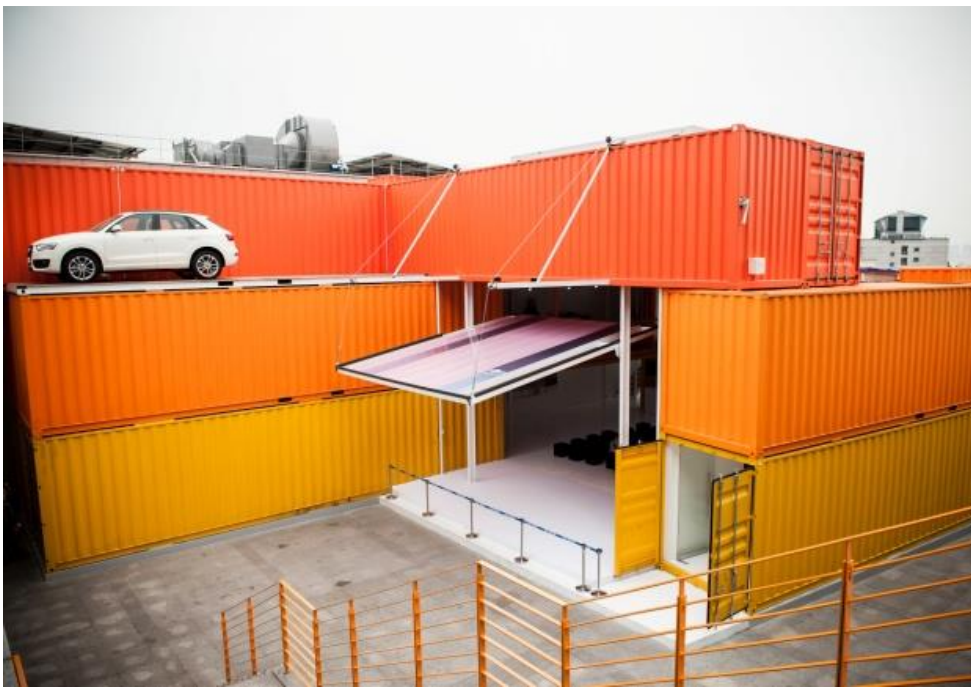
space Project <NEMO> 2012.05.30 open, BULESQUARE, Seoul, Korea

**I'm the container. I'm NEOM.
I always dream blue sea in the gray world...**



2012

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1. Educations

04, 2004 ~ PhD. Architecture, Dpt. of Architecture, Univ. of Tokyo, Japan
06, 2005 ~ 02, 2006 Researcher at Tsinghua University, School of Architecture, China
09, 2002 ~ 09, 2003 Saints Martin Research Student, UK
04, 2002 ~ 09, 2002 Dutch Environmental Architecture Research Program, The Netherlands
09, 2001 ~ 09, 2002 Chelsea College of Art & Design, UK

2. Exhibitions

solo exhibitions

2003 'The Flower of Evil' 1st Solo exhibition, Art Side Gallery, Korea
2006 'Rebirth', 2nd Solo Exhibition, Cheonggyecheon, Korea
2008 'Hyeong Yeon' 3rd Solo Exhibition, 798 Dashazi, Beijing, China
2011 'Reconciled' 4th Solo Exhibition, gallery Absinthe, Korea

group exhibitions

2013 'Art and Architecture', Bluesquare artspace, Korea
2011 '48th Daejong Film award', Sejong artcenter, Korea
2011 'sea of Peace2', Incheon city hall, Korea
2011 'Sea of Peace', Incheon Art platform, Korea
2011 'The Earth', Seongbuk Museum of Art, Korea
2010 'Korea tomorrow', SETEC, Korea
2010 'Ceramic-Art & Technology', AT center, Seoul, Korea
2010 'The new Audi A8 launch event -The Art of progress', Olympic Park, Seoul, Korea
2010 '6.25 war 60th ceremony', Cheonggyecheon, Korea
2009 Janet Oh Gallery, Korea
2009 '7 things I want to know about arts', Ichon Art Hall, Korea
2008 'The SouthKorea National Science center Opening Exhibition', National science center, Korea
2008 '2008 Busan Biennale', Korea
2008 'The Korea Ambassador's residence Opening exhibition', Beijing, China
2006 'chinese art today 2006' The National Art Museum of China, Beijing, China
2003 'Dreaming Object', Gallery Kumho, Seoul, Korea
2002 'Chelsea College of Art & Design show 2002', Manresa Rord, London, UK
2001 'Borrowed Space-Time bound', Architecture Foundation, London, UK

3. Awards

2012 Awards of 'It award 2012 - environment & space', Seoul, Korea
2002 Awarded Master Degree with Research Project 'Rubbish Museum', London, UK

4. Collected

2003 'Flower of Evil' _ Daehan bookcompany
2008 'Hyung Yeon' _ Busan Biennale
2008 'Nareasoibuk' The South Korea National Science center
2009 'Mother arms' _ LIGNEX1

5. Architecture

Currently President of H lab, Seoul, Korea
Currently Standing member of committee, Korean Insitute of Architects
Currently Consultant of Suseak Cultural space, Seoul Cityhall

past Seoul Geumcheon 'Art Factory' Art Consultant
past Seoul Shindang 'Creative Arcade' Art Consultant
Past Art Director of Interpark Theater, advicer of architecture

2013 Extend & Remodeling Design, BlueSquare
2012 Design, cultural complex NEMO, Seoul, Korea
2011 Design, SH gas residence
2010 Renovation, Banpo K's residence
2007~ Design, Artist Chunkwangyoung Studio
2009 Seoul Cheongdam-dong 'Everone Medical mall' Exterior Design
2009 Japan 'Mori Art Center' Feb. Exhibition, Planning Architect
2007 Design, Fashion Shop 'Thimbloom2'
2007 Design, Sungbuk-Dong Residence of H
2006 Renovation, Exhibition Hall_SungKyunKwan University
2006 Design, Fashion Shop 'Thimbloom
2006 Design, Gallery Sagan
2006 Renovation, Seoul Olympic Museum of Arts (SOMA)
2005 Renovation, Space Ieum, Beijing, China
2005 Design, Hi shang shang Hotel, Shanghai, China
2004 Renovation, Exhibition Hall_Kyungin Education University, Korea
2004 Renovation, Hall of Ehwa Women's University, Seoul, Korea
2004 Design, Gallery artside, Seoul, Korea