



How
brilliant is
the love of
clay and fire

Oh Man Chul.

5th October -
21st October
2017

Han Collection London
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Han Collection

How brilliant is the love of clay and fire

Han Collection is pleased to present, the 32nd solo exhibition of master ceramic potter and painter, Oh Manchul, for his newest exhibition of his painted ceramic sheets/tiles; How brilliant is the love of clay and fire.



This exhibition will focus on the large porcelain sheets, with which the potter/painter is synonymous with, and will demonstrate the deep and delicate connection between the fire and the clay, and by extension the paint, which is altered by the fire. This time, these plates are painted to show the traditional and special Korean 'Moon jar', with also the inclusion of two traditionally handmade Moon jars, created by Oh Manchul himself. The opening night will also see Oh creating his paintings on traditional Korean paper for the audiences enjoy and wonderment, which will also be accompanied by a live playing of traditional Korean music, using traditional instruments.

The moon jar became a symbol for purity and Confucianism within the last dynasty of Korea, the Joseon dynasty (1392 - 1910) and embodied all that is pure and clean, symbolising the moon, thus so gaining its name. The porcelain sheets of varying sizes, are each created by Oh Manchul and are then skillfully painted on, giving a depth of feeling and use of both the pottery tools and the brush, to further express the moon jars, as more than just an inanimate object.

Oh Manchul has exhibited at Han Collection previously in 2016 and has held many solo and group exhibitions around the globe. Oh Manchul received his master's degree in Pottery after majoring in Oriental Painting at university. Such a unique background of his has allowed him to create unique paintings on his pottery, giving a somewhat whimsical and watercolour style to his paintings; this evokes a certain warmth and depth not usually seen in this combination, through the usage of scenes, buildings, people and objects.



A Path leading up to ceramic painting
Oh Man-cheol is a painter as well as a potter.
he received his master's degree in Pottery after
majoring in Oriental Painting in college.
Such unique background of his has allowed him to
painting unique paintings on pottery.
Ceramic painting has different characteristics than
ordinary painting. It has a special sense and
appeal resulting from the surface of pottery
transforming into the body of painting material.
What kind of formative medium could come close to
the texture and sense of color of pottery? A
painting being drawn on to pottery is completed not
by brush stroke but by fire. Pottery that can
be compared with the Creator's act of creation of
using clay and breathing in life is the art of fire
completed through the touch of fire. The fire inside
kiln presents a potter with the joy of creation
in the beginning upon forming pottery through the
components of clay, glaze and molecular
structure of color.



While repeating such work, Oh Man-cheol, however, ends up agonizing over a conflict that was not experienced by other painters or potters that came before. It perhaps stemmed from his discontent with traditional ceramic painting.

As someone who is a painter before a potter, he poured out his passion into ceramic painting as much as for his pottery work. In that genre, he was appraised as being unrivaled. All of a sudden, he sensed that the image of pottery itself and the image of painting drawn were repelling and crashing against each other rather than coexisting in harmony through mutual support. His sense of repulsion from conflicting images further grew as the shape of pottery and the beauty of painting were outstanding and captivating.

Since he has always had a stronger affection towards painting than pottery, it seems only reasonable that he was discontent of the fact that pottery is a higher concept than painting in ceramic painting. What happened that? It led him to search for a methodology of placing painting on top of pottery as a higher concept. He then ended up dismantling the shape of pottery. Henceforward, pottery became a method instead of objective, namely, a means than an end. he found a way to separate ceramic painting from pottery. His endeavor led to the conclusion of using plate as canvas.

He opens a new horizon of ceramic painting by doing his painting work on evenly flat plate like rice paper rather than painting on pottery with bisque firing that gives out a certain formative stereotype.



A path leading up to his work in Jingdezhen, China

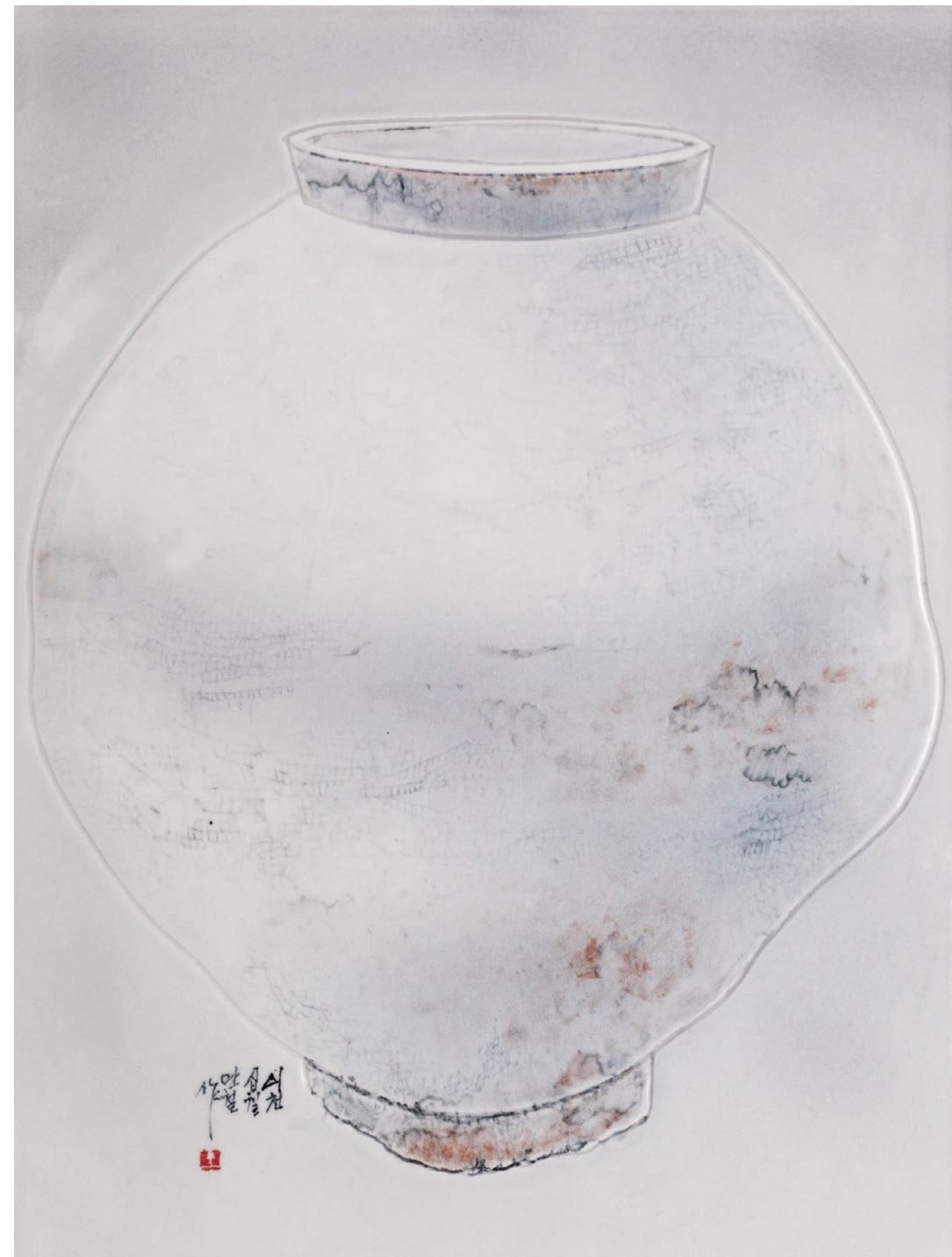
Oh Man-cheol is an artist with an abundant creative energy.

It's to the point of having had private exhibitions once every year for the last two decades. The artist has long been introducing his ceramic paintings at his private exhibitions. Perhaps because of the magnitude of his ambition, he was not content with his ceramic paintings that conceal his ambition of pioneering a new genre of ceramic painting.

The artist wanted to create ceramic paintings that display inner spirit upon fully embodying the effects of light & shade and spreading of Indian ink as in the case with rice paper. No matter how often he experimented, however, he was not able to find a plate with such receptiveness and sensibility as that of rice paper. His sense of despair of doubting if it was an impossible take to begin with turned him to Jingdezhen, China, the hometown of blue and white ware. - My dream might be realized here. As if waited for a millennium, Jingdezhen, China welcomed Oh Man-cheol with open arms. His prayer was heard by the combination of kiln, color and its clay. (Clay in Jingdezhen is true kaolin that is excavated from Mt. Kao-ling in Jiangxi not very distant from Jingdezhen. The Chinese government strictly prohibits taking kaolin outside the country. One must go to China to be able to use kaolin.)

Firstly, the clay; the fine particle of kaolin was a lump of high sensibility that allows coloring more effective than rice paper. Its compact density attracted the colors painted through the artist's brush stroke to each and every one of cell of plate to infiltrate and ooze out the colors through the help of blaze.

Such infiltration and oozing gave him the freedom in working with the light and shade of painting. It seemed that such plate would properly support his chi and its vitality and the spirit of margin.





Next, the kiln; a kiln is the house of fire. The kiln temperature must be raised to 1,330 degrees to reproduce the original texture and color for kaolin pottery (that Oh Man-cheol had been searching for two decades since he began painting). It's only when the temperature is that high color will completely settle down to kaolin in its completeness.

The size of kiln was also enormous, typical of China. There is a limitation in size of plate that can be accommodated by Korean kiln. The enormous size of Chinese kiln rather embodied the size of his imagination and capability. He was given a work environment where he could carry out his artwork without any restrictions. Jingdezhen with its period accepted Oh Man-cheol with its renowned technical prowess and scale.

Lastly, the color; he initially used colors that are geared towards the Korean kiln. The result was tragic. Everything was distorted, burnt and entangled. Colors made for 1,250 degrees could not endure the high temperature of 1,330 degrees. He experimented by obtaining Chinese colors and fabricating them for his own purpose. He realized that adjusting the amount of water is the most important variable to accommodate colors to kiln temperature. His own unique colors started to illuminate plates after he discovered the differences in concentration that changes very subtly.

Colors that he discovered in Jingdezhen are different from colors that adorned the art history.

He was seized with an overwhelming emotion of setting his foot in the world of unfamiliar colors where no other painter or potter treaded.

Furthermore, he ended up singing the beauty with the language of colors no others had spoken. When he first saw this ceramic painting, he could not bear the urge to call for the very first time the name of colors he discovered. The colors gently flew towards him like a butterfly by flying over the boundary of 'color and rank'.

Urban's Autumn
White Porcelain Plate, Lin Blend 1330 C, 44x81cm, 2015



All kinds of thoughts and ideas are associated with his name, Oh Man-cheol.

A man of the Iron Age five thousand tears ago.

It's a name that reminds of the pride, philosophy and instinct of expression of a man who had to engrave a blazing fireball on a cave wall with just a skewer held while other wrestled with the instinct of wanting to eat and sleep. A man who engraves immortal name on pottery by recollecting the memory in the Iron Age upon being transformed into a potter from a painter. A man who gulps down a bowl of makgeolli upon discovering his own colors after five thousand years by dismantling the shape of shape of pottery and using plate as his canvas. A man tugged like a dump truck who does not make excuses. A man who is quietly calling out the names of colors that no one has found or seen upon discovering them. A man who is showing us a spirit in our midst that not been because it's infinitely transparent, solid and smooth.

A man leading us to a trance of brilliant correlations of ceramic colors such as Ceramic Blue, Ceramic Yellow, Ceramic Red, Ceramic Green, Ceramic Brown and Ceramic Black. We are watching the promise of a certain man of 'let's endure th winter together as Cornelia cherry, forsythia, magnolia, apricot flower and cheery blossoms will be in a full bloom' in a few month even if bare tree branches are shivering now. As remaining ashes become oil, small sacred crystals of a high priest refined and purified his soul in remaining ashes shines. How brilliant are the small sacred crystals before us that came from cremation of a certain soul!

How hot the heart of blaze that temporarily passed by between the house of that soul, the body and the small sacred crystal would it have been. We see a warm and thick hand like the steel shovel of a bulldozer padding our sagging shoulders as he tells us that life is worth living even if a dumbfounding event suddenly blocks our path and makes us shed agonizing tears there is a kiln of love that spews out a blaze hot enough to burn clay to turn it into small sacred crystal of soul.





**From the preface of the 6th Private Art Exhibition
(Fukuoka Art Gallery in Japan)**

O Man-cheol mainly creates iron plate pottery. The reasons he chose to create the iron plate pottery are the graveness due to the harmony of the fire and the iron, the colors of dark brown and reddish brown for the patterns on the surface of the pottery, the smudge effect on the Sumukhwa, the gradation effect and the feasibility of delicate or rough brush stroke. Through the several perspectives for the modernization of twodimensional art work by O Man-cheol, taking the balance to portray his unique essential image filtering the common beauty, O Man-cheol's style will be more enhanced and be recognized as the periodic trend of his own paradigm.

As far as O Man-cheol is equipped with the thorough capability of the master and profound art spirit, I have no doubt that we will encounter the true meaning of twodimensional or three dimensional masterpieces in his art world.

Kim, In-hwan (Major in Aesthetics, Dr. of Philosophy)

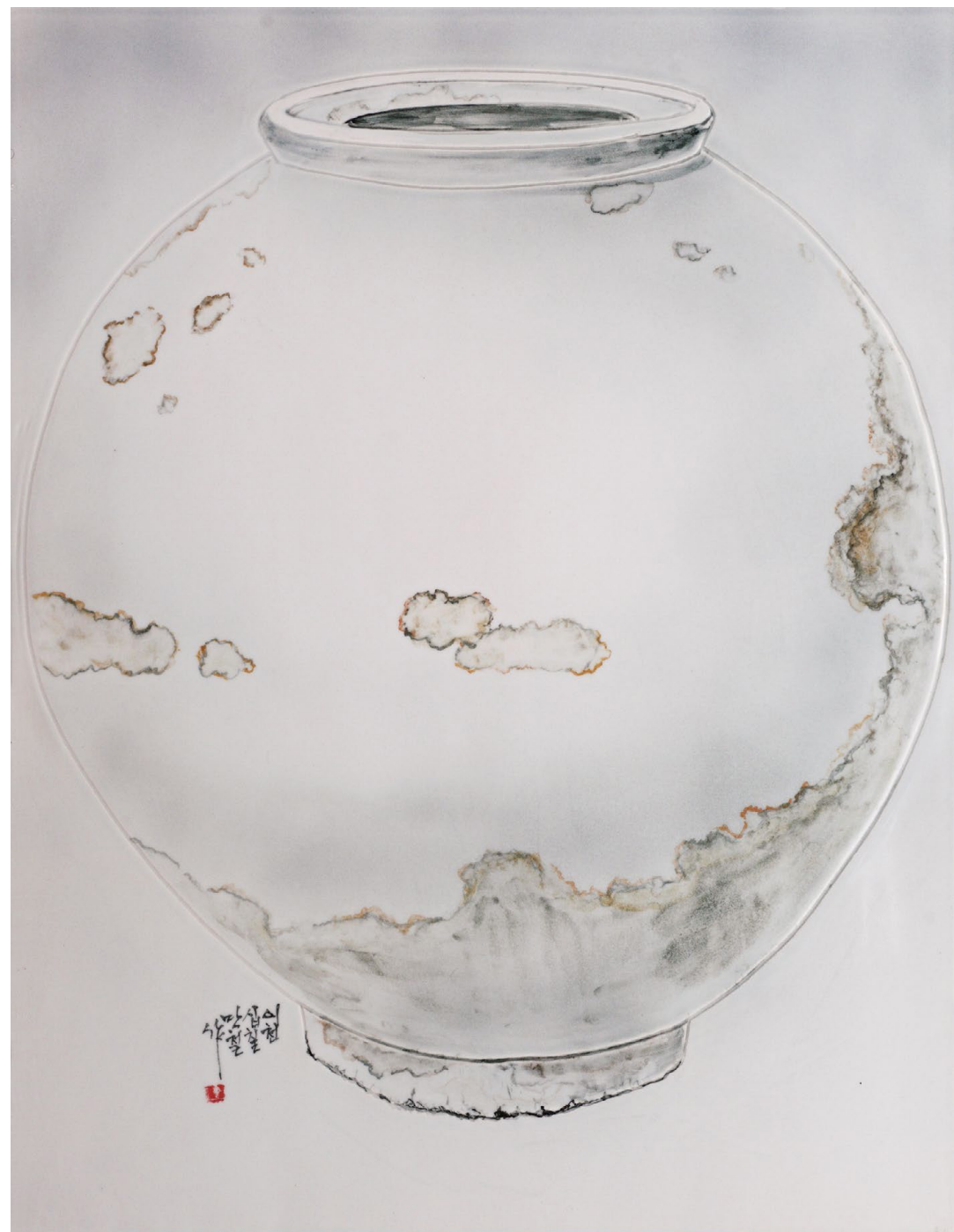
**From the preface of the 8th Private Art Exhibition
(Seoho Art Gallery)**

The object of O Man-cheol is “Nature”. Employing the familiar natural objects like trees, flowers and fish, he also uses the traditional objects such as bamboos, Japanese Apricot flowers and pine trees. In addition, he also rebirths the fundamental elements like earth, water and fire, the fundamental elements in the Nature as the spirit of the art.

Following the 25th chapter of Tao Te Ching, saying that human being follows the principle of the earth, the earth follows the principle of the sky, the sky follows the principle of Tao, and Tao finally follows the principle of the nature, he pursuits of the unify with the Nature. Combining the pottery with the painting for a long time, O Man-cheol has been seeking his own art world. The energy and power coming from his Grayish-Blue Powered Celadon expresses the spirituality of Giunsaengdong (Vividness of Vitality), the most crucial art spirit in the Oriental art world and emphasize the soul rather than the imitation of the object. In addition, his skillful technique combined with the oriental master’s spirit expresses the stage of Sukwesuk. The pursuit of modernization in his work of art is identified by the uncertainty of the material and the feature of the pottery adding contingency element. The taste of the iron plate pottery is like watching the MukHee(playfulness of ink) at the pseudo-smudging, the change of gradation and the stroke of the brush.

Seo, Nam-yeong (Aesthetics)





I would like to be nature.

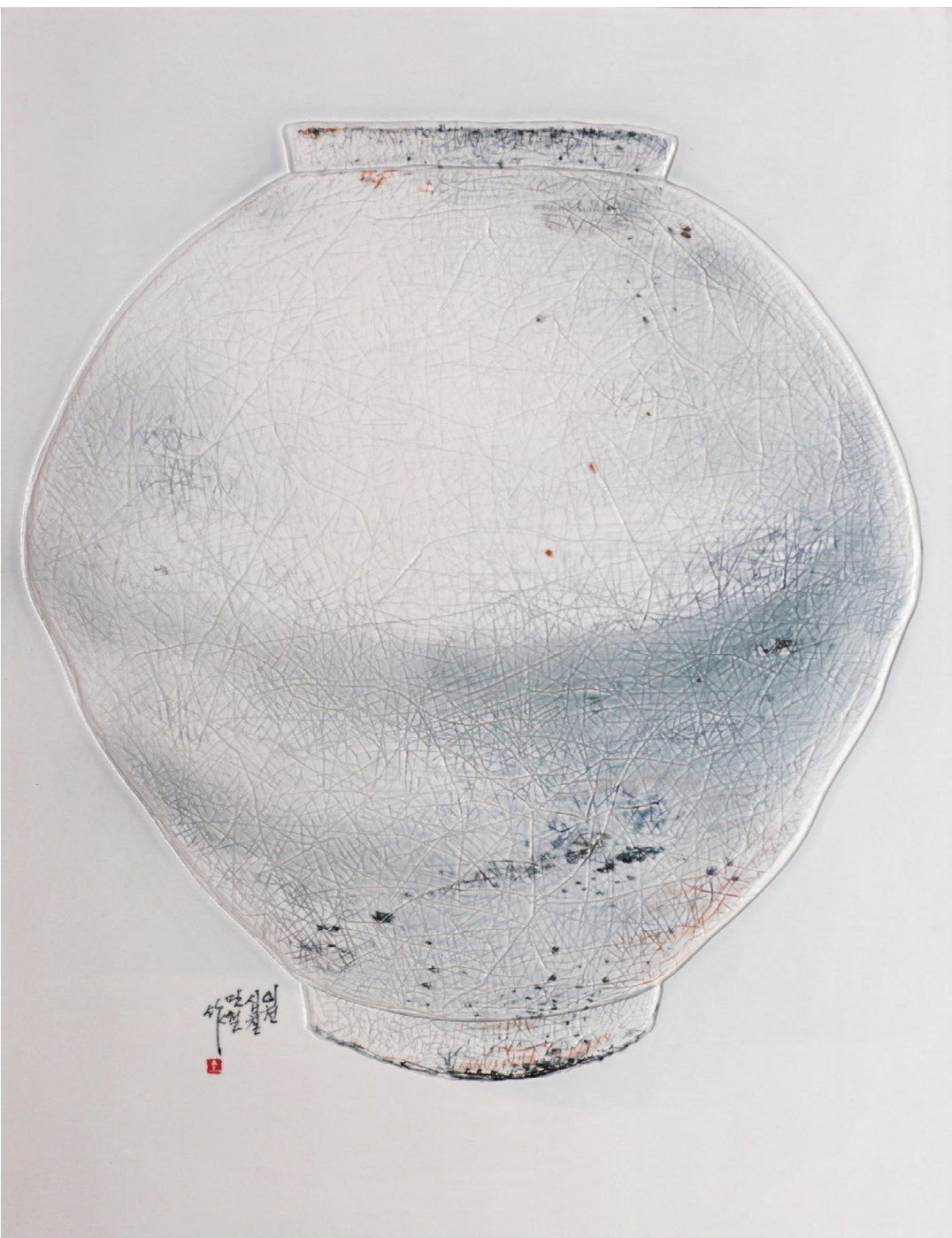
I want to live naturally and as both as a painter and potter create works most becoming and nearest to nature. So, eventually I would like to be one with nature through my creation process and works.

One day, on the path in the pursuit of nature's beauty, I came across wildflowers.

Through nature, I always feel fresh feelings and through journeys, I encounter people.

Little stones, unknown flowers and trees along the road stimulate, induce my curiosity and ignite my creative will.







**From the preface of the 10th Private Art Exhibition
(Lotte Art Gallery)**

The art work of O Man-cheol is not simply restricted to the flat surface like the rice paper. He creates the potteries with the major of ceramics. Some artists focus on the painting first and shift to the potteries, but it is rare to concentrate on these two genres simultaneously. So to speak, O Man-cheol is not only a painter, but also 'Pottery Master' who creates the ceramics. He is a painter and pottery master who draws the picture on the two-dimension and the three-dimension. Therefore, he draws the picture (Pottery Drawing) on the three-dimensional pottery. O Man-cheol portrays the Nature, landscape, flowers and trees on the three-dimensional art space. He makes the Nature or the botanical world alive on the clay of the pottery different from letting them to be smudged on the flat rice paper. The paper is also made of the tree, the element of the Nature. Drawing on the pottery, he employs the technique to combine the glaze with the iron plate to let the colors to be absorbed or smudged like the technique of Sumukhwa. Being baked in the fire, the pottery contains the accidental effect. In other words, it is unpredictable to get the desired results. However, this unpredictability rather ignites the interests and challenges of the artists. The drawings on the surface of the pottery might be newly embodied with the use of time and accidental power. Recollecting the masterpieces created by the potters and drawn by the painters of Joseon dynasty, the artist tries to seek the crucial achievement of the pottery drawing reenacting on the contemporary pottery. This attempt is to seek the feasibility of Sumukhwa on the pottery rather than on the rice paper. Therefore, the present art work is interpreted as one of the procedures in order to find a way.

Park, Young-taek (Art Critic, Professor of Kyonggi University)

**From the preface of the 17th Private Art Exhibition
(Chosun Ilbo Art Gallery)**

Employing the traditional technique, O Man-cheol seems to portray the deviant trend. It is the feature of art work resulting from the fact that O Man-cheol majors Sumukhwa and also focuses on creating potteries. Instead of separating of Sumukhwa from the potteries, it is the connectivity to imagine the harmonized art work employing two media simultaneously. Other than drawing, looking at the plating work newly introduced by O Man-cheol, we can read his subjective art world. The thing to draw the writer's attention is the perspective of the world according to the feature of the composition and handling the space on the pottery. The bold, tough stroke of brush and its image are indicated on the surface of pottery like the technique of the fire and the glaze characterized as the accidental work. It can be indication of the roughness as the limited expression of the glaze. This feature makes it possible to imagine the world through the lenses of the pottery. Most of his drawings on the pottery contains the depth of the space comparing with the background and drawings. The recognition of the space is feasible with the result of long contemplation.

From this point of view, the art work of O Man-cheol requires special understanding. O Man-cheol mainly creates iron plate pottery and the combination of the thorough master's capacity with the profound art spirituality will certainly be the true encounter in his art world.

Cho, Kwang-seok (Art Critic, Professor of Kyunggi University)







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**From the preface of the 19th Private Art Exhibition
(Insa Art Center)**

Crossing the genres of Sumukhwa and Ceramics, the artist has been building up his unique art world. With the incessant encounter of the Nature, the artist has finally arrived at the deity world. Nature must be the absolute topic in his work of art. It is the absolute object to be sympathetic and communicate with. It is quite interesting to see him be immersed in the Nature in the modern world, possessed with the artificial formality. It contains the profound meanings to be inexplicable with the conventional words such as blending or dissolution of genre.

Kim, Sang-cheol (Art Critic, Professor of Dongduk Women's University)



I am very happy.

I have lived fifties and must play a double role of potter and painter over the years to come. Since my work is focused on the themes of Korean paintings and pottery which are most Korean aesthetic value, who can be happier?

I want to go crazy everyday. I am crazy with soil, I am crazy with paintings while drawing, I am crazy with fire while baking pottery.

While creating, making fire, I am joyous of my life, dreaming all parts of Porcelain of Underglaze Iron come out like spreading and light/shade of ink and wash paintings.

What can I expect more!

Just working faithfully and feeling true artistic meaning is whole of my life and my happiness...

Oh Man-Cheol at Studio





Oh Man Chul (1963 -)

Born in Gokseong, Jeollanam-do in 1963

Graduated from Seongnam High School, Seoul

Graduated from Department of Oriental Painting, College of Fine Arts, Hongik Univ.

Graduated from Department of Ceramic Arts, Graduate School, Dankook Univ.

Graduated from Department of Appraisement in Antique & Art, Graduate School, Kyonggi Univ.

Solo Exhibition

The 01st Solo Exhibition (Planned by Dongho Gallery, Seoul)

The 02nd Solo Exhibition (Gallery Seoho, Seoul)

The 03rd Solo Exhibition (Invited by Gallery Seoho, Seoul)

The 04th Solo Exhibition (Art Center, The Korean Culture & Arts Foundation, Seoul)

The 05th Solo Exhibition (Invited by Gallery of Korea, Seoul)

The 06th Solo Exhibition (Invited by Hukuoka Citizen Gallery, Japan)

The 07th Solo Exhibition (Hukuoka Asian Art Museum, Japan)

The 08th Solo Exhibition (Invited by Gallery Seoho, Seoul)

The 09th Solo Exhibition (Hukuoka Museum of Art, Japan)

The 10th Solo Exhibition (Invited by Lotte Gallery (Anyang, Seoul)

The 11th Solo Exhibition (Planned by Gasan Gallery, Seoul)

The 12th Solo Exhibition (Invited by Tomado Gallery, Seoul)

The 13th Solo Exhibition (Danwon Art Museum, Ansan)

The 14th Solo Exhibition (Kitakyushu Convention Center, Japan)

The 15th Solo Exhibition (Kara's Art Gallery, Australia)

The 16th Solo Exhibition (Setaek Exhibition Hall, Seoul)

The 17th Solo Exhibition (Chosun Ilbo Art Museum, Seoul)

The 18th Private Art Exhibition (Intercontinental Hotel, Seoul)

The 19th Private Art Exhibition (Insa Art Center, Seoul)

The 20th Private Art Exhibition (Arti Gallery , Seoul)

The 21th Private Art Exhibition i (Insa Art Center, Seoul)

The 22th Private Art Exhibition (409 Gallery)

The 23th Private Art Exhibition (SaeKyung university, Museum)

The 24th Private Art Exhibition (AraCenter, Seoul)

The 25th Private Art Exhibition (TONG-IN Gallery, TONG-IN

Auction Gallery, Seoul)

The26th Solo Exhibition(Coex,Seoul)

The 27th Solo Exhibition(Hankyung Gallery, Seoul)

The 28th Solo Exhibition

(Han Collection, United Kingdon)

The 29th Solo Exhibition

The 30th Solo Exhibition

The 31th Solo Exhibition

The 32th Solo Exhibition

1993

Nature and Spirit of Korean Painting Exhibition

(Art Center, The Korean Culture & Arts Foundation)

VISAVIS Exhibition (Planned by Dansung Gallery)

Literati Painting's Spirit and Contemporary Painting Exhibition (Seoul Museum of Art)

The 5th Muguhoe Exhibition (Baegak Art Space)

The 4th Siyeonhoe Exhibition (Kwanhoon Gallery)

The 13th Indian Ink's Figuration Exhibition (Fine Art Center, Gongpyeong Art Center)

The 22nd Sigonghoe Exhibition

(Art Center, The Korean Culture & Arts Foundation)

Small Painting Exhibition in Autumn (Planned by Gallery Indeco)

Spread of Consciousness Exhibition

(Hangaram Art Museum of Seoul Arts Center)

1994

Modern Century Exhibition of Korean Painting (Planned by DouL Gallery)

Small Painting Exhibition for Sintobuli (Planned by Dongseung Gallery)

The 6th Muguhoe Exhibition (Baegak Art Space)

The 5th Siyeonhoe Exhibition (Seokyoung Gallery)

The 14th Indian Ink's Figuration Exhibition (Gongpyeong Art Center)

The 23rd Sigonghoe Exhibition

(Art Center, The Korean Culture & Arts Foundation)

1995

Blue Vision Exhibition (Planned by Chongro Gallery)

Suri Collection Exhibition (Gunpo City Hall Gallery)

Small Painting Exhibition (Planned by Na Gallery)

The 6th Siyeonhoe Exhibition (Doll Art Gallery)

The 24th Sigonghoe Exhibition (Chongro Gallery)

The 15th Indian Ink's Figuration Exhibition (Baegak Art Space)

The 7th Muguhoe Exhibition (Deokwon Art Museum)

1996

Suri Collection Exhibition (Sanbon Public Library Gallery)

The 7th Siyeonhoe Exhibition (Art Center, The Korean Culture & Arts Foundation)

The 25th Sigonghoe Exhibition (Seoul Museum of Art)

The 16th Indian Ink's Figuration Exhibition (Gongpyeong Art Center)

Young Generation's New Expression Exhibition of Korean Painting

(Planned by Johyung Gallery)

1997

Hongik Exhibition of Oriental Painting (Hongik Museum of Modern Art)

Sigong Exhibition (Seonam Art Center)

The 8th Siyeonhoe Exhibition (Gongpyeong Art Center)

The 17th Indian Ink's Figuration Exhibition (Gongpyeong Art Center)

The 26th Sigonghoe Exhibition

(Art Center, The Korean Culture & Arts Foundation)

Living Pottery Exhibition (Surisan Ceramic Art Institute)

1998

The 27th Sigonghoe Exhibition (Seoul Museum of Art)

The 18th Indian Ink's Figuration Exhibition

(Art Center, The Korean Culture & Arts Foundation)

Living Pottery Exhibition (Surisan Ceramic Art Institute)

6 Ceramists' Exhibition (Todorang)

The 9th Siyeonhoe Exhibition (Ye-Family Gallery)

A Hundred's Teacup Exhibition (Todorang)

Hongik Exhibition of Oriental Painting (Gongpyeong Art Center)

1999

Remaining Time Exhibition (Planned by Taehwa Gallery)

Hongik Exhibition of Oriental Painting (Gongpyeong Art Center)

The 10th Siyeonhoe Exhibition (Deokwon Art Museum)

The 19th Indian Ink's Figuration Exhibition (Deokwon Art Museum)

A Hundred's Teacup Exhibition (Todorang)

The 28th Sigonghoe Exhibition

(Art Center, The Korean Culture & Arts Foundation)

2000

A Hundred's Teacup Exhibition (Todorang)

Millennium Wave Exhibition (Planned by Chongro Gallery)

Bowls with Human Nature Exhibition (Anyang Culture & Arts Center)

The 29th Sigonghoe Exhibition (Seoul Museum of Art)

The 20th Indian Ink's Figuration Exhibition (Gongpyeong Art Center)

Dreaming a Ceramist's World (Gallery Seoho)

Siyeonhoe Exhibition (Kwanhoon Gallery)

2001

The 30th Sigonghoe Exhibition (Gongpyeong Art Center)

A Hundred's Teacup Exhibition (Todorang)

The 21st Indian Ink's Figuration Exhibition (Deokwon Art Museum)

The 11th Siyeonhoe Exhibition (Deokwon Art Museum)

Sinabro Exhibition (Kwanhoon Gallery)

Hongik Exhibition of Oriental Painting(Gongpyeong Art Center)

Sound Luminacity Exhibition (Hanseo Gallery)

2002

Hongik Exhibition of Oriental Painting(Gongpyeong Art Center)

Lotte Gallery Opening Exhibition (Lotte Gallery, Anyang)

375-Exhibition (Lotte Gallery, Ilsan)

The 22nd Indian Ink's Figuration Exhibition

(Sejong Center for the Performing Arts)

The 31st Sigonghoe Exhibition (Dongduk Art Gallery)

A Hundred's Teacup Exhibition (Dongyang Chaye)

Large Oriental Painting Exhibition (Anyang Culture & Arts Center)

Small Indian Ink Painting Exhibition (Songpa Women's Culture & Art Gallery)

2003

Yuyeon 83' Exhibition (Dongyang Chaye)

A Hundred's Teacup Exhibition (Todorang)

Siyeonhoe Exhibition (Gallery Seoho)

The 23rd Indian Ink's Figuration Exhibition (Baegak Art Space)

Hongik Exhibition of Oriental Painting (Gongpyeong Art Center)

Sigonghoe Exhibition (Hanaro Gallery)

Small Indian Ink Painting Exhibition (Lotte Gallery)

Invitational Exhibition of Local Artists (Suwon Culture & Arts Center)

Presently

Sejong laboratory, Seowon University

Lecturing at Hongik University

Memberships of Yuyeon Association, Siyeon Association,

Sigong Association and Jungle Project Association

2004

Yuyeon 84' Exhibition (Eve Gallery)

Siyeonhoe Exhibition (Lotte Gallery, Anyang)

Hongik Exhibition of Oriental Painting (Gongpyeong Art Center)

A Hundred's Teacup Exhibition (Dongyang Chaye)

Sigonghoe Exhibition (Gongpyeong Art Center)

Indian Ink's Figuration Exhibition (Gongpyeong Art Center)

2005

Hongik Exhibition of Oriental Painting (Gongpyeong Art Center)

A Hundred's Teacup Exhibition (Dongyang Chaye)

Sigonghoe Exhibition (Gongpyeong Art Center)

Siyeonhoe Exhibition (Moro Gallery)

2006

Hongik Exhibition of Oriental Painting(Gongpyeong Art Center)

A Hundred's Teacup Exhibition (Dongyang Chaye)

Sigonghoe Exhibition (Sejong Center for the Performing Arts)

Siyeonhoe Exhibition (Moro Gallery)

2007

Diversity and Current Thoughts Exhibition (Daecheong Ho Art Museum)

Hongik Exhibition of Oriental Painting

(Sejong Center for the Performing Arts)

Sigonghoe Exhibition (Munhwaiblo Gallery)

A Hundred's Teacup Exhibition (Dongyang Chaye)

2008

Siyeonhoe Exhibition (Moro Gallery)

Diversity and Current Thoughts Exhibition (Daecheong Ho Art Museum)

Yuyeon 83' Exhibition (Lotte Gallery, Anyang)

2009

Ilbaekin (One hundred people) Tea Pottery Exhibition (Dongyang Daye)

Sigong Association Exhibition (Dongduk Art Gallery)

Jungle Project (Munhwa Ilbo Art Gallery)

Siyeon Association Exhibition(Moro Art Gallery)

2010

Jungle Project (Asan Medical Center Art Gallery)

83 Yuyeon Association Exhibition (Art Gallery Cheon)

Sigong Association Exhibition (Dongduk Art Gallery)

New Year's Art Festival Invitation Exhibition(Gaon Gallery Invitation)

2011

Jungle Project (Baegak Art Space)

Sigong

Association Exhibition (Sejong Center for the Performing Arts)

2012

Jungle Project (KEPCO Art Center)

Sigong Association Exhibition (DongDuk gallery)

Incheon invited Exhibition (Incheon metropolitan city Museum)

2013

Jungle Project (Korean-Chinese Cultural Center)

2014

Jungle Project (Lotte Gallery, Anyang)



Han Collection

Antique and Art Advisory

Han Collection is pleased offer antique and art advisory and appraisal service to both individual and corporate clients. Site visits to homes and offices can be arranged, and we are happy to work with clients to provide antique and art which reflects personal taste or captures the ethos of a museum and gallery or private company. With our experience and speciality on Korean antiques and arts, Han Collection is able to source a wide range of Korean antiques and arts for every situation.

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