

Park Eun Sun

Biography /Bibliography/ Exhibitions

Scattered,
in the sea of my origins,
who knows why,
islands here and there.

Small, among them, you can glimpse the island that sings.

(...)

In this way, me as well, grown up

looking at that island

I have welcomed in me the great spirit

and still today I am a singer wayfarer.

Ko Un

Biography

Mokpo

Tenacious as the marble, crystalline, inflexible, brilliant, cold but warm as the marble. Park Eun Sun was born in 1965 in the south of South Korea, in the harbor city of Mokpo. In these lands, in ancient times, have been exiled those noblemen and politicians, who were unwanted by the power. Here, the confined ones spent their days of forced inactivity by composing verses and painting.

The Korean Civil War has been finished for twelve years. The population tried to get out from poverty. Under the direction of a strong government, daily life was marked by slogans, which exalted to pull themselves back together: "we can live well", "we can succeed". From the speakers, uplifting music, on the walls, encouraging words as well as mottos against the Communist regime of that North, which split from the peninsula, by bringing with itself sorrows and never healed wounds.

Park Eun Sun's parents were in the trade, the grandparents were farmers. His family was not really in destitution, but it was the whole Nation to be in a precarious balance, at the edge of poverty. At school, the teachers asked: "Your family lives in renting place?" "Do you have appliances?" "And you, what would you like to do as a grown up?" And Park Eun Sun invariably answered: "I would like to be a painter".

Nobody, in the house, was an artist. But the child was gifted and drew so much attention, that, after having decorated his own classroom, they sent him also to the other classes in order to enrich them with drawings and paintings. The social and political messages needed images and nice calligraphy: our scholar could sometimes take the liberty of not standing out in some subjects, because in any case the professors held him in great esteem, for his special talent.

Art is a luxury

Art though was a luxury, that the Parks could not allow themselves. At middle school, Eun Sun was still able to practice, in spite of the negative opinion of his parents (why painting... "it is not a job, and in order to cultivate it as a hobby, time and money are needed"). Faith wanted that the student had an Art professor who was a real painter... He taught for living (and perhaps he didn't do it particularly willingly): stubborn and something else altogether that lovable, however he noticed the child's talent and pushed him. He even endowed him, with a kind of scholarship, under the table, without his family knowing it.

When he started to attend high school, his parents' prohibition became nevertheless peremptory. During the whole first year of high school, Park Eun Sun did not paint not even one painting. The lack of contact with the creative matter took energy away from him, he became depressed, and his school performance was heavily affected by it. This crisis risked even to compromise his chance to get then to the University. Mother and father gave in, accepted the idea that their son could yearn to an Art Faculty and registered him to a private Academy, by facing several sacrifices, so that he could catch up on lost time.

Park Eun Sun, in high school, did not prefer painting to sculpture: simply, he did not know the latter, he has never faced it and, therefore, at the moment he chose the brushes. To live in a little town of the South, in the Seventies and early Eighties, meant to risk of not having the tools, of not being able to get a proper preparation, in order then to deal with the University.

In the long winter vacations of the Korean school year, the young boy moved to Seoul, in order to improve his technique, by attending one of the academies in the capital city. In the Asian peninsula, still today, the biggest hurdle for a student is really the admission at the University. Eun Sun's older brother had already tried many times to pass the exam to get admitted at the University, with great economic waste for the family. For this reason, it was fundamental that Eun Sun could get accepted already at the first attempt, because for him, most likely, there were not second possibilities. He chose then to try the exam to get closer to the didactic field of the Art Faculty, also because – he thought – "if it does not go well, at least I could always live by teaching".

In Seoul

To try one's luck abroad: many, as soon as having a modest capital, chose to leave the Country. This did Park Eun Sun's paternal uncle, leaving to his brothers a little company in Seoul. In the meantime, for Eun Sun's parents, their job in Mokpo became always more difficult and less productive. They decided then to move to the capital city. Here, the business started by their relative did not work out and the Parks opened a restaurant, but their business was still difficult to take off.

Eun Sun was at the beginning of his academic career, but he soon understood that it could not work: it was needed that he would give his contribution to his family's economy, it did not have to represent only a cost. Having started school one year earlier, he decided to stop and to accomplish military service (that in Korea at that time lasted three years), without lagging too much behind, according to public records, compared to his future colleagues. His parents were against his decision, but the young boy has already decided.

He interrupted his studies and helped his own family: he worked everywhere he had the opportunity, as a teacher in private academies, in Seoul but also in Mokpo, working also as manual laborer. At the end, he was called for military service only after two years. And for three years further, very hard, he was able to paint only during the few allowed opportunities of freedom.

Once back, he immediately realized that his parents still needed him ... They needed help at their restaurant. So, he assisted them, both in the daily practice and by reinventing the interiors of their place. But in his heart, a voice repeated: "You need to do something for your life".

To start over

Flooring his mother and father, already used to have their son support, Eun Sun decided to go back to the University. He tried to help out, at the restaurant, in his spare time, but his priority from now on was to study. After more than five years, he enrolled again, not without unexpected difficulties: at that time, in Korea, the students' protests against the government were very vibrant (and violent was the repression). Not rarely, students who have not completed their university exams within set time period started again their studies in order then to spread on rebel ideas and guide the protests. Park has been suspected of being among them; therefore, he got admitted after many insistences and has been constantly spied, along his academic career, as he learned about it many years later.

At this point, finally, the young artist of Mokpo discovered sculpture. At his second year, the Department foresaw the possibility of choosing a specific branch and Eun Sun, even if he did know anything about this artistic field, but being deeply attracted by it, decided to face it.

Two professors, in particular, Inkyum Kim and Youngwon Kim, marked this delicate phase of learning. The first one dealt with abstract, the second one of figurative. They did have different approaches and they did not get along with each other. But Eun Sun took them as models, he tried to be like them, as a child does with it with his parents. Towards the end of his studies, he realized in himself a tendency towards the Abstract... To reproduce reality, in some way, seemed to him an easier and less stimulating way, while, instead, to sculpt without models seemed to him the most correct way in order to identify his own language.

Kyung Hee

She has been a student. At the moment, she was at her last university year, while he was at his first one. It seemed a novel, but instead it was simply the Destiny that revealed itself and proposed signs to decipher.

Let's go one step behind: Eun Sun has interrupted the University to not economically burden his own family. Conversely, he wanted to sustain it and looked for a job. He temporarily moved from to his native city of Mokpo to teach painting in a private Academy. Among the many young people that attended it, here he met also the high school student Kyung Hee, who at the moment he did not notice. After few months, Park summed up and realized that his job absorbed him too much and it was not fruitful: he then left the academy and chose less intellectual, but more profitable jobs. The students of the Academy though wanted that him to follow them and refused to continue to attend it without that young professor. Park let himself to be convinced, went back again to Mokpo and decided to sustain his own students, both those of the second year (as Kyung Hee), and those that had to pass the exam for the University.

Now indeed, he looked with other eyes the pupil, fellow countrywoman: there was in her a mixed of naivety and of maternal solidity that attracted him. But the situation did not allow, ethically, any approach and the relationship continued to be of teacher/student. Finished the academic year, Park went back to Seoul and dealt with many jobs.

During the winter holidays of the following year, his ex-students of the second to last year, ready at that time to pass the exams for the University, were in Seoul to deepen their studies. They contacted Park, their ex-professor, and among them there was also Kyung Hee. But his military service separated again the two of them. During his licence, Eun Sun learned that that girl, who used to be his pupil, enrolled just at the University that he had to interrupt... He toyed with the idea that she wanted to follow him, but he did not contact her. He did not do it not even when, finished his long military service, he spent few months by helping his parents at the family restaurant.

Finally, he looked for her, when he started his studies again. She was at her last year, while he, her ex-professor, was again at the first one. Love blossomed and Park, after a short engagement, asked Kyung Hee if, even if with the uncertain, economic situation of his family and a future without warranties, she was willing to marry him.

His ex-student accepted, at one condition: her future husband had to quit smoking. And in that day Eun Sun extinguished his last cigarette.

Dreaming a somewhere else

Park began to work the natural stone. Discovering it conveyed him a feeling of peace. In Korea, what it is easier to find is granite. Metal requires weldings, wood asks for color finishings, while granite demands only that material would be subtracted until the desired form.

By getting close to his degree, the student of Mokpo had to decide if continuing with two years of doctorate or to start to work. In the meantime, in the papers, the news of the first compatriots who held exhibitions abroad, or that came back after having improved their skilled outside Korea... Among the artists there was a rumor about a place far away, in Italy, where Michelangelo had found the marbles for his masterpieces.

Eun Sun and Kyung Hee discussed about their future. She proposed to him: why not going to Italy? The idea of leaving the country made its way through, of putting aside as much as they could, of not getting any wedding gift, and save in order to be able to study in Carrara, in the El Dorado of marble. A place of which the two of them knew really very little, as much as they needed though: marble, everywhere, and practically nothing else, no distractions. A place of sculptors, a tiny locality, if compared to Seoul, where though you did not have to get crazy to find the right working tools, where marble was less expensive and of quality ...

Eun Sun's thought, at that time as today, does not allow half measures: "Time is gold". If the block of marble is the one that he needs, he does not waste time to bargain or to look for alternatives, he buys it, because in this way he does not waste time, and it will be earned time, that he will invest in his works.

Kyung Hee in Korea, after her degree, opened a small, private academy to teach painting to children. She left her work and the two of them became a team. A fake diamond was the ring that united them: money was needed for a bigger project of them.

The first years in Italy

Eun Sun was twenty-eight years old. He chose the apprenticeship in a marble workshop and at the beginning he decided to ignore his own previous, professional experience, just in order to better absorb what he could learn from Italy. A strategy, this, that then he understood to not to be a winning one. In fact, after eight months, the creative block was total. He was not able to find his own voice, his own expressive way.

He stopped, quit sculpting, for three months he spent his days pondering and walking here and there in Versilia. Then he understood: it was the premise to be wrong. To throw away what he did in Korea meant to recant his own history. Probably, he did not come to Italy to learn, but to work, to express his own art. And his own art has already been distinguished during his last months as university student, when he started to give shape to the matter, to build by breaking...

In Italy, at that time, many of his compatriots tried to thicken their curriculum vitae, without taking too much care of the rest, because primary were those titles that then, once back in their own country, would let them to have access to the university tenure.

In the following years, from Korea arrived to Park requests of this kind: a first time in 2005, and a second one more recently. Especially on the occasion of the first offer, he had troubles in deciding, but then refused... Because teaching is an all-inclusive activity, and he wanted to be a full-time artist.

Outside the choir

Eun Sun's parents hoped for a better future for the artist son. Kyung Hee's parents hoped for a better future for their daughter and for their son in law. Park knew well that he did not match their expectations and took on himself the psychological fatigue that followed. The important matter was that his wife was on his side. And Kyung Hee was; she was totally, complicit of an undertaken life project, also in the difficulties, in the tight circumstances that they had to face for about ten years.

Park today looks back to those difficult years: if his wife would have caused him troubles because of their economic problems, probably their union would not have lasted, or he would have gone back to Korea to work. But Kyung Hee believed in her husband, also in his choices more outside of the choir, as the not participating in mediocre exhibitions or group shows, the not accepting compromises, the not cultivating self-absorbed friendships, useful for the profession. His father-in-law, from the far away country, wanted to send money in order to support the newlyweds and Park abruptly refused his help. He wanted to do it alone. And he made it, even if he was not able to show his success to his wife's father, who died too soon.

Without Kyung Hee, Eun Sun, for his own admission, would not have been the artist that the world knows and appreciates. The constant and fundamental help had arrived in multiple ways: with a constant generosity, first with silence, with suggestions then, and with an extroversion which balances the introverted character of her husband.

"Why did you marry me, why did you choose me, as father of your children?", he asked her. And she: "I saw your obstinacy, I understood that you are a person, who when begins to do something, has to bring it forward in any case, until its accomplishment. Therefore, I was sure that, sooner or later, you would have succeeded".

The crisis of the Asian Tigers

In 1993 Do Won was born: blue ribbon at the Parks. The Korean family, at the end of the following year, left Carrara to get established in Pietrasanta (where put down their roots). In the Carrara years, Eun Sun did not get acquainted with his colleagues, especially with the Korean ones: a quite large community, that several times tried to involve him in order to unite their forces and propose group exhibitions. Comprehensible reasons, which though were at the opposite of Park's vision, who was convinced that to get united in order to get stronger was a sterile and morally unfair attitude. The result was that Eun Sun isolated himself and got isolated, above all by his compatriots.

Rigor, obstinacy, inflexibility: at the edge between quality and flaw. It was on this line that the young, Korean sculptor, undaunted, continued: he was the only one not to wait to be seen by the gallery owners and not even to knock at the doors of the Korean Embassy in Italy.

Embassy that, in fact, for almost twenty years, did not even know about his existence ... And only few years ago, at a change of leadership of the Korean delegation of Rome, the fame of Eun Sun made it happen that the new ambassador asked to meet him.

Three years after his transfer to Pietrasanta, a very serious financial crisis hit many Asian countries, Korea included. At the change, the South Korean won (the currency of Park Family's savings) suddenly lost more than half of its value. It was time to make a drastic and painful decision. The husband remained to work in Italy, while the wife and their son, at least for that moment, went back to Korea.

The family flew to Seoul, Eun Sun went with Kyung Hee and little Do Won, in order to find an accommodation for them; in the meantime, he toured the galleries of the capital city, proposing the portfolio of his works.

The Park Ryu Sook Gallery of Seoul noticed the genius of the works of this unknown sculptor and proposed him to present an exhibition. Thank also to these unexpected commitments, which helped a little the family's finances, Eun Sun spent some months in Korea: his wife worked part time, teaching, while he took care of their son, taking him to the gardens every morning.

But the neighbors began to gossip about this young father, who their imagined having been fired by some company overwhelmed by depression... Park understood then that he had to go back to Italy as soon as possible, where he however left almost all of his tools. Although were missing the money for his trip and a minimum income, just to have something to live on. He asked the gallery, which was showing his works, but the crisis was generalized and was able to obtain, in spite of the magnanimity of his interlocutors, not more than half of what asked.

Biting the bullet

By facing many sacrifices, Park was anyhow able to go back to Italy. With the burden of not succeeding in reuniting his family, followed a period of work in Leopardi's style, crazy and very desperate: at five o'clock in the morning he was already at the studio, from where he got out at seven in the evening. Two hours later he was already in bed, to recharge and be ready, before dawn, to start again.

On one Sunday, Eun Sun realized that, within a week, he would not have had even the money to eat. Nevertheless, he went to his studio, where he got a completely unexpected visit: a couple from Florence started to ask questions on his works and to inquire about their cost. Annoyed and discouraged, Park answered brusquely, to the point that the two left, angry. After about two hours, they came back and bought a work of his, so that he was able to maintain himself for few months. It was about Eun Sun's first, Italian clients... In the future, they became his good friends.

Few weeks later, always on a Sunday, appeared in front of his studio a car with a British plate. They were gallery owners and on behalf of one of their clients they wanted to buy two of Park's works. But the finished works were all closed in a warehouse and Eun Sun did not have the keys of it. They assured him that they would have come back the following day in order to buy and – with his great

surprise – they maintained their word. Once more, when the wallet was almost empty, Providence sent a partial solution ...

It is life – comments today the sculptor – that seems that every time put him to test. Same script, on a summer day, with a young German in sandals, who reached his studio by bicycle and promised with very little believable tones to come back the following day to buy one of Park's demanding (and expensive) works. And it did happen: he came back – but this time on a luxury car – and maintained his word.

The success

Park never had his own business cards. Few years ago, a friend of his wanted to give them to him as a gift, but they are still there, untouched.

He lived by himself in Italy from 1997 through 2000, while his son was growing up in Korea. For years, Eun Sun opposed his son predisposition towards the art, and this was a matter of discussion with his wife. "Poverty has to finish with me", said. For the future of his firstborn, the father dreamt any occupation, but not the one of the artist. Eight years after Do Won, Do Ui was born, in an economically much more favorable situation. And Park, who never in other moments changed his philosophy of life, his line, he softened towards his children, not preventing any longer the possibility of an opening in the artistic field.

Slowly the world noticed Park. His behavioral angularity, his pride, his extreme correctness of ancient fashion, do not get well together with the business world (as well as the art's one).

The turn bears an important lastname and a name, Luca. It is him the biggest benefactor of the Korean artist. Already president of a famous company of industrial vehicles, he learned about Park's works and fell in love with them. He invited him for dinner – in his villa stud of artworks – and commissioned him several sculptures. Their relationship became more confidential, the collector continued to buy his creations and introduce him to new clients. It was him to suggest to Eun Sun to bring back to Italy his wife and his son, by guaranteeing the sale of his works.

In the Spring of 2001, therefore just few months before Do Ui's birth, another important encounter: Park went to Japan at the opening of an exhibition of his famous, Tuscan colleague, Giuliano Vangi (that he admires very much). It was in this occasion that, in the city of Mishima, he met a gallery owner of Milan, Nicola Loi. He already appreciated Park's work: their encounter was the beginning of a long friendship (which lasts) based on reciprocal esteem. Through the gallery owner from Milan, Park's sculptures have been presented in Turin, Milan, Alba, Rome, and Florence.

His name took off, the word spread among the collectors in Europe and not only. With some people he established friendly relationships, as a Dutch couple, that, through the Korean artist, fell in love also of Pietrasanta, to the point of choosing this Versilia place for the wedding of their daughter.

And it is Pietrasanta that, in 2007, proposed to Park a great solo show at the famous park "La Versiliana". Even if he never knocked at the door of the City Administration of the "Little Athens", at the end was the City itself to look for him and honor him. A relationship of esteem, that within

time has been getting always tighter, until when, in 2020, Pietrasanta announced to have deliberated, with unanimous votes, to honor Park Eun Sun of the honorary citizenship... A recognition which places him aside to two of his colleagues connected to the celebrated art city, Fernando Botero and Igor Mitoraj.

Oriental, occidental

His formation and his forma mentis are 100% Korean. But, for the Orientals, Park's art is straightforwardly occidental, actually Italian, moreover Tuscan, while for Europe and the United States Park's art is purely oriental. To find a stylistic position is probably a sterile exercise, because there are hints that bring towards both directions, from the propensity for the two-tone marble to the poetry of the hollows, which involve the external space. His marble columns not only are likely to be looked at, but propose a new point of view of the context, renew what surrounds them, because the panorama enters in the wounds of the marble and it is involved in a perspective of beauty.

To split: it is a term that Park uses frequently, when he talks about his art. His work demands solitude and seems to be nourished by the sorrow: not a choice, a need. To break, and then render the wound an artwork, is the obliged way of its expressivity, of its re-match. It is its breath. Breath – the metaphor is his – that allows it to exist, breath which is relief, consolation. Park forces the matter and, in its cracks,, he finds air again to breath and light to see. If he would not have found this expressive solution – he is convinced about it – he perhaps would have changed career, or he would have even died, for the accumulated stress.

Yet, for many of his colleagues, especially in Korea, it has been difficult to understand a work, which was going in the opposite direction compared to the concept of purity of the polished and untouched marble.

Italy is his second country, his prison for choice. Many of the 27 years that he spent in Tuscany have been nourished by the flame of a rage: the artist has always tried to focus his own mark, to get in tune his own expressive voice, with a volatility and an inflexibility, which are a precious value, but that need to be paid always in person. Without shortcuts, Park silences his own anguish by working, and in a circle together virtuous and depraved, sorrow generates beauty and, in the stone first split and then put together again, it is possible to build again harmony, fruit of the creative act.

When Eun Sun was thirty years old, he thought at his forty years, when he was forty to his fifty and today at his sixty. Every time he projects his own glimpse of ten years, in the will of not “blushing of shame”, if somebody would ask him about his own artistic productions of when he was ten years younger. In every choice, from the material that he has elected protagonist of his sculptural voice to the firmness of being always and anyhow an outsider, Park has privileged the slowest way, the most slippery one. And time backed him up.

The light inside the stone

Recently, Park's art marks a change of gear: it is not about a turn, since he does not disown his own expressive value, on the contrary he increases it... In the meantime, technology is able to better

support the creative challenges of the Korean sculptor and it is in this way that were born the columns of marble spheres, after been emptied and lit: real acrobatics of the matter, which tell us about the classical eternity of marble and its infinite hues, through an artificial sun, that the demiurge poses inside of them.

Also, bronze found a space, in Park Eun Sun's artistic production. La ductility of this alloy, its replicability allows him to realize creations, which not only an élite could own. By maintaining its natural color, also bronze guarantees its own "truth", a beauty and a harmony, which are not so distant from the one, in any case privileged, of the marble.

The challenge which summarizes the visionary poetry expressed in Park's career, he himself sums it up in this way: to measure he/herself with an ancient material – the stone – in order to express something new, current, modern.

He chose to split, then to glue it. Today exist adhesives that last more than a lifetime, but twentyfive years ago was not in this way. And Park was considering the necessity of fixing, gluing again, waiting that progress would adjust (as then it happened) to its own needs.

For years, when he made holes, made veins, split the stones, there were many colleagues that did not understand, did not appreciate, even to a make fun of them. Park has stubbornly continued, in his will of being forged if anything, but never to forge, never to propose ideas which were not his, fruit of distillation of a life dedicated to discover what there is, inside marble.

To his own merit, he says, a great obstinacy. Precisely: obstinate as the marble. As the marble, cold but warm, crystalline, inflexible, brilliant.

Giorgio De Martino

Bibliography

1996

Park Eun Sun, Zehntscheuer Gallery, Münsingen, Germany

1997

Park Eun Sun, Park Ryu Sook Gallery, Seoul, South Korea

2001

Park Eun Sun, Park Ryu Sook Gallery, Seoul, South Korea

2003

Park Eun Sun, Galleria d'Arte Swinger, Verona, Italy

Park Eun Sun, Galleria Carlina, Torino, Italy

2004

Park Eun Sun, Galleria San Giorgio, Milan, Italy

Park Eun Sun, Park Ryu Sook Gallery, Seoul, South Korea

2006

Park Eun Sun, Absolute Art Gallery, Knokke, Belgium

2007

Park Eun Sun, Parco "La Versiliana", Marina di Pietrasanta, Lucca, Italy

2008

Park Eun Sun, Gana Art Gallery, Seoul, South Korea

2009

Park Eun Sun, Sun Gallery, Seoul, South Korea

Park Eun Sun, Sun Art Center, Seoul, South Korea

Park Eun Sun. Connessioni e Simmetrie, Quattro Mori, Milan, Italy

Park Eun Sun. Connessioni e Simmetrie, Museo Marino Marini, Florence, Italy

2010

Park Eun Sun, Città di Alba, Alba, Italy

2011

Park Eun Sun, Galleria Miniaci, Milan, Italy

2012

Park Eun Sun, Galleria Carlina, Torino, Italy

Park Eun Sun, Arena Studio d'Are, Verona, Italy Park Eun Sun, Villa Bertelli, Forte dei Marmi, Italy

2013

Park Eun Sun, Città di Lugano, Lugano, Switzerland

Park Eun Sun. Nuove Forme, Studio Copernico, Casalbeltrame, Novara, Italy

Park Eun Sun. Monumental, La Comune de Hesperange, Hesperange, Luxembourg

Human Nature de Park Eun Sun, Parco comunale di Hesperange, Urbengsschlass Gallery, Hesperange, Luxembourg

2014

Loi Nicola, Simongini Gabriele, *Park Eun Sun Mercati di Traiano*, Mercati di Traiano, Rome, Italy Park Eun Sun, La Baule, France

Park Eun Sun Berlin, Lake & Farben Gallery, Berlino, Germany

2015

Park Eun Sun, Volarearte, Aereoporto di Pisa, Pisa, Italy

2016

Caprile Luciano, Loi Nicola, *Park Eun Sun in Florence*, ed. Polistampa, Spazi pubblici, Florence, Italy

2017

Luca Beatrice, Tavola Michele, *Park Eun Sun in Pietrasanta*, Spazi pubblici, Pietrasanta, Italy

Park Eun Sun, Città di Padua, Padua, Italy

2018

Jung Hyun, Caramel Luciano, Caprile Luciano, Sabbion Massimiliano, *Park Eun Sun Seoul*, The Page Gallery, Seoul, South Korea

Vascellari Cristina, *Park Eun Sun at Principe*, Hotel Principe, Forte Dei Marmi, Italy

2020

Galbiati M., *Park Eun Sun. Infinito*, Kyro Art Gallery, Pietrasanta, Italy

2021

Park Eun Sun. *Infinita fluidità della pietra*, Galleria d'Arte Contini, Venezia, Cortina d'Ampezzo, Italia

2022

Park Eun Sun. *Infinito*, Galleria d'Arte Contini, Venezia, Cortina d'Ampezzo, Italia

2023

Park Eun Sun, La Pineta e il Mare, Un Viaggio verso l'Infinito, Galleria d'Arte Contini, Venezia, Cortina d'Ampezzo, Italia

Park Eun Sun. Il Ritmo della Pietra, Palazzo Litta, Milano, Galleria d'Arte Contini, Venezia, Cortina d'Ampezzo, Italia

Prizes

2023

Premio "Eccellenza della Versilia", Forte dei Marmi, Italy

2020

Cittadinanza Onoraria, Pietrasanta, Italy

2018

Premio Internazionale della Scultura Fratelli Rosselli, Pietrasanta, Italy

2015

Ordine al Merito Culturale, ordine cavalleresco della South Korea

2009

Premio "Sun Arts", South Korea

Selected Solo Exhibitions

2023

"Il Ritmo della Pietra", Palazzo Litta, Milano, Italia

"La Pineta e il Mare – Un Viaggio verso l'Infinito", Marepineta Resort, Milano Marittima, Italia

Stella Art Gallery, Seoul, Corea del Sud

"Scultura all'Aperto", La Cappella, Seravezza, Italia

Ruinart, Hotel Principe, Forte dei Marmi, Italia

2022

"Oltre l'Infinito", Centro Città, Pontedera, Italia

"Infinito", Teatro del Silenzio, Lajatico, Italia

Piazza Vittorio Veneto, Centro Polivalente San Carlo, Lajatico, Italia

"28th Monaco Yacht Show", Montecarlo

2021

Bagni Alpemare, Viareggio, Italia

“Nell’Infinito dell’Arte”, Galleria d’Arte Contini, Venezia, Italia

“Nell’Infinito dell’Arte”, Galleria d’Arte Contini, Cortina d’Ampezzo, Italia

“Dal Mare all’Infinito”, Bagno Alpemare, Forte dei Marmi, Lucca, Italia

“Infinita Fluidità della Pietra”, Viareggio, Italia

Piazza Vittorio Veneto, Lajatico, (PI), Italia

2020

Infinito, Kyro Art Gallery, Pietrasanta, Italy

2019-2020

Piazza Giacomo Puccini, Viareggio, Italia

Aeroporto Internazionale Galileo Galilei, Pisa, Italy

Aeroporto Amerigo Vespucci, Florence, Italy

2019

Ippodromo San Rossore, Pisa, Italy

Art of The World Gallery, Houston, Texas, USA

Mostra per la Festa Nazionale delle Isole I Edizione, Isola di Sam-Hak, Mokpo, South Korea

2018

Premio Fratelli Rosselli, Museo dei Bozzetti, Pietrasanta, Italy The Page Gallery, Seoul, South Korea Art Busan BEXCO, Square, Busan, South Korea

Le Musée Galerie d’Art, La Ville Bernard Boesch, La Baule, France Hotel Principe, Forte dei Marmi, Italy

2017

Park Eun Sun e Il Monumentale, Palazzo Panichi, Museo dei Bozzetti, Pietrasanta, Italy

Piazza del Duomo, Chiesa e Chiostro di Sant’Agostino, Pontile di Marina di Pietrasanta, Italy Piazza Mazzini, Viareggio, Italy

Galleria Vecchiato Arte, Pietrasanta, Italy Centro Città, Padua, Italy

Galleria Vecchiato Arte, Padua, Italy

2016

Istituto Culturale Coreano, Rome, Italy

Piazzale Michelangelo, Piazza Pitti, Aeroporto A. Vespucci, Giardino delle Rose, San Miniato al Monte, Palazzo Vecchio - Cortile dei Leoni, Florence, Italy

2015

Aeroporto Internazionale Galileo Galilei, Pisa, Italy Aeroporto Amerigo Vespucci, Florence, Italy Forte dei Marmi, Italy

Villa Ghirlanda, Cinisello, Milan, Italy Museo di Forte di Bard, Bard, Aosta, Italy

Art Center Materima - Studio Copernico, Casalbeltrame, Novara, Italy

Altes Bad Pfäfers, Bad Ragaz, Switzerland

Galleria Mark Peet Visser, Heusden, Netherlands

2014

Mercati di Traiano - Museo dei Fori Imperiali, Rome, Italy Galleria Lacke&Farben, Berlino, Germany Le Musée d'Art, La Villa Boesch, Atlantia, La Baule, France Centro Città, La Baule, France

2013

Centro Città, Lugano, Switzerland

Hotel Principe Leopoldo, Lugano, Switzerland

Galleria Urbengsschlass, Hesperange, Luxembourg

Parco La Comune de Hesperange, Hesperange, Luxembourg

Art Center Materima/Studio Copernico, Casalbeltrame, Novara, Italy

2012

Fondazione Villa Bertelli, Forte dei Marmi, Italy Galleria Carlina, Torino, Italy

Arena Studio d'Arte, Verona, Italy

2011

Galleria Miniaci, Milan, Italy

Marmomacc 2011, Fondazione Henraux, Verona, Italy

2010

Centro Città, Mioglio, Alba, Italy Centro Città, Barolo, Italy

CONTINI

GALLERIA D'ARTE

Dosi Gallery, Busan, South Korea

2009

Museo Marino Marini, Florence, Italy Quattro Mori, Milan, Italy

Galleria Sun, SUN Art Center, Seoul, South Korea

2008

Galleria Gana Art, Seoul, South Korea

2007

Parco de La Versiliana, Pietrasanta, Italy

2006

Galleria Absolute Art, Knokke, Belgium

Galleria Mark Peet Visser, Heusden, Netherlands Università di Zurigo, Zurigo, Switzerland

2005

Galleria San Giorgio, Milan, Italy

2004

Galleria Park Ryu Sook, Seoul, South Korea

2003

Galleria Carlina, Torino, Italy Galleria Swinger Art, Verona, Italy

2002

Studio SEM, Pietrasanta, Italy

2001

Galleria Park Ryu Sook, Seoul, South Korea Galleria RHO, Seoul, South Korea

2000

Galleria Bernd Dürr, Monaco, Germany

1997

Galleria Park Ryu Sook, Seoul, South Korea

1996

Galleria Bernd Dürr, Monaco, Germany Galleria Zehntscheuer, Münsingen, Germany 1995 Galleria Gadarte, Florence, Italy Galleria Duemme, Genova, Italy

Collective Exhibitions**2023**

KIAF Korea International Art Fair, Coex, Seoul, Corea del Sud

Seoul Art Show 2023, Seoul, Corea del Sud

MiArt 2023, Galleria d'Arte Contini, Milano, Italia

Arte fiera Bologna 2023, Galleria d'Arte Contini, Italia

2022

KIAF Korea International Art Fair, Coex, Seoul, Corea del Sud

MiArt, Galleria d'Arte Contini, Milano, Italia

Arte fiera Bologna, Galleria d'Arte Contini, Italia

The 45. anniversario, 'ilciore della luna, il cuore della sun, Seoul, Corea del Sud

"Arte in Nuvola" fiera d'arte, Galleria d'Arte Contini, Roma, Italia

Arte fiera miami, miami, Stati Uniti

2021

"Arte in Nuvola" fiera d'arte, Galleria d'Arte Contini, Roma, Italia

MiArt, Galleria d'Arte Contini, Milano, Italia

"Grandi Maestri", Galleria d'Arte Contini, Cortina d'Ampezzo, Italia

2020

Materia, Kyro Art Gallery, Pietrasanta, Italy

2019

Art Busan BEXCO, Busan, South Korea

18th KIAF Korea International Art Fair, Coex, Seoul, South Korea

2018

I Marmi di Henraux, San Miniato, Italy Art Busan, BEXCO, Busan, South Korea Monaco Yacht Show, Montecarlo

17th KIAF Korea International Art Fair, Coex, Seoul, South Korea

2017

Arte Fiera Bologna, Vecchiato Arte, Bologna, Italy

Park Eun Sun e il suo Atelier, Sala Putti, Chiostro di Sant'Agostino, Pietrasanta, Italy

16th KIAF Korea International Art Fair, Coex, Seoul, South Korea

2016

Arte Downtown, Padua, Italy

Arte Padua, Vecchiato Arte, Padua, Italy

15th KIAF Korea International Art Fair, Coex, Seoul, South Korea

Biennale di Scultura Changwon, Changwon, South Korea

2015

BARCU Fiera Internazionale d'Arte di Bogotá, Bogotá,

Colombia Triennale di scultura, Bad Ragaz, Vaduz, Switzerland

FIA Fiera Internazionale d'Arte di Caracas, Caracas, Venezuela 14th KIAF Korea International Art Fair, Coex, Seoul, South Korea CONTEXT Fiera Internazionale d'Arte, Miami, USA

2014-2015

Michelangelo e La Versilia, Istituto Italyno di Cultura, New York, USA

2014

ART STAGE Singapore, Singapore

13th 'KIAF' Korea International Art Fair, Coex, Seoul, South Korea

2013

Ocean Reef Islands, Panama City, Luz Botero Fine Art Gallery, Panama

Seoul Art Show, Seoul, South Korea

12th 'KIAF' Korea International Art Fair, Coex, Seoul, South Korea

BERLINER LISTE Fiera d'Arte Contemporanea, Berlino, Germany

The First Biennial of the South in Panama, Summoning Worlds, Panama

K-Sculpture, Korea Sculpture Festival, Fiesole, Italy Corea Astratta, Sun Art Center, Seoul, South Korea

2012

Shanshui Man, Lig Art SpaceSeoul, South Korea

Tra Cielo e Terra, Ascona, Switzerland

Arte Padua, Arena Studio d'Arte, Padua, Italy

Museo d'Arte, Seoul National University, Seoul, South Korea

Arte Fiera Bologna, Galleria Carlina, Bologna, Italy

K-Sculpture, Korea Sculpture Festival, Pietrasanta, Italy

2011

Sign Off Design, Slide art, Venice, Italy

29th Corea Gallerie Fiera d'Arte, Seoul, South KoreaVersilia Wine Arte, Pietrasanta, Italy

Sign Off Design, Palazzo delle Esposizione, Torino, Italy

2010

28th Corea Gallerie Fiera d'Arte, Busan, South Korea Scultura in Valigia, Galleria Insa, Seoul, South Korea

Museo del Vino, Barolo, Italy

Marmo Fiera, CosMave, Carrara, Italy

2009

Museo Nazionale di Arte Moderna e Contemporanea, South Korea Scultura in Valigia, Montgomery Museum of Fine Arts, Alabama, USA 2008

I Segreti...del Mestiere - Artisti per il Duomo, Pietrasanta, Italy

Scultura Internazionale - Scultura Natura Oriente Occidente, Torino, Italy

Oisterwijk Sculpture, Entienne&Van den Del, Expressive Contemporary Art, Netherlands

17 Artisti Rappresentanti Coreani di Oggi, Galleria Park Ryu Sook, Seoul, South Korea

2007

Sculpture in the Garden, Harold Martin Botanical Gardens, Università di Leicester, UK

2006

Arte Fiera LINEART, Ghent, Belgium Holland

Art Fair, Den Haag, Netherlands

Salon Primavera Rotterdam, Rotterdam, Netherlands

Sculture en plain air, Torino, Italy Galleria Absolute Art, Brugge, Belgium 2005

Galleria MPV, Heusden, Netherlands

Arte Fiera, Studio Copernico, Verona, Italy

I Segni e le Forme, Due Passi nell'Arte, Pietrasanta, Italy

Scultura 'Amor Marmoris', Levigliani, Italy

Arte Fiera, Galleria Sangiorgio, Bari, Italy

The 5th Anniversary Exhibition of Samsung TESCO, Insa Art Center, Seoul, South Korea
The Best of..., Insa Galleria, Seoul, South Korea

2005

Galleria MPV, Heusden, Paesi Bassi

Arte Fiera, Studio Copernico, Verona, Italia

'I Segni e le Forme, Due Passi nell'Arte', Pietrasanta, Italia

Scultura 'Amor Marmoris', Levigliani, Italia

Arte Fiera, Galleria Sangiorgio, Bari, Italia

The 5th Anniversary Exhibition of Samsung TESCO, Insa Art Center, Seoul, Corea del Sud

'The Best of...', Insa Galleria, Seoul, Corea del Sud

2004

The Milan International Modern Arts Show, Palazzo della Permanente, Milan, Italy

2003

Galleria Park Ryu Sook 20th Anniversary, Seoul, South Korea

Sculpture in the Garden, Harold Martin Botanical Gardens, Università di Leicester, UK

Arte Fiera Bologna, Galleria Carlina, Bologna, Italy

Arte Fiera MIART, Galleria Carlina, Swinger Art, Milan, Italy

Arte Fiera, Swinger Art Galleria, Verona, Italy

Magnetismi delle Forme, Scultori in Centrale Enel, Santa Barbara di Capriglia, Italy

Arte per la Vita, Hotel Kraft, Florence, Italy

Heiri Festival, Galleria Park Ryu Sook, Seoul, South Korea

Sculture Carezzate da un Vento Etrusco, ENEL, Piombino, Italy

2002

Arte Fiera Colonia, Galleria Park Ryu Sook, Colonia, Germany

Arte Fiera Artissima, Torino, Italy

Arte Fiera Post, Galleria Park Ryu Sook, Seoul, South Korea
Installazione allo Stadio dei Mondiali di Calcio, Suwon, South Korea
L'acqua e la vita, Magnetismi delle Forme, ENEL, Italy

2001

Arte Fiera Colonia, Galleria Park Ryu Sook, Colonia, Germany

The Milan International Modern Arts Show, Palazzo della Permanente, Milan, Italy
Sculture all'Aperto, Galleria Bell'Arte, Maastricht, Netherlands

2000

Arte Fiera Colonia, Park Ryu Sook Galleria, Colonia, Germany

Die45, Kunst Messe München, Monaco, Germany

Sculture all'Aperto, Galleria Bell'Arte, Maastricht,

NetherlandsArte&Città, Bologna, Italy

1999

Arte Fiera Colonia, Galleria Park Ryu Sook, Colonia, Germany
Sculture all'Aperto, Galleria Bell'Arte, Maastricht, Netherlands

1998

Art Basel, Basilea, Switzerland

Sculture On The Wall, Galleria Sai, Seoul, South Korea

The Swiss Grand Hotel 10th Anniversary&GalleriaSamtuh's, Seoul, South Korea

L'Infinito Possibile, Pianeta Azzurro Museum, Rome, Italy
Galleria Park Ryu Sook 15th Anniversary, Seoul, South Korea

1997

Unformed, 4 Scultori, Galleria Gain, Seoul, South Korea Mostra di Scultura in omaggio a SEM, Pietrasanta, Italy

1996

Open Arte96 München, Galleria Bernd Dürr, Monaco, Germany

Scultura all'Aperto, Chilford Hall, Cambridge, UK Due Scultori, Galleria Ars Polonia, Varsavia, Polonia In attesa dell'Alba, Pietrasanta, Italy

Scultori e Pittori Contemporanei, Zehntscheuer, Germany

1995

Il Gatto, Florence, Italy

Arte Fiera MIART, Milan, Italy

1st Natura ut Scultura, Camaiore, Italy

1994

Pietra Lavorata, San Nicolò, Italy Cardo D'Argento, Florence, Italy

1993

Galleria Hoo In, Seoul, South Korea

Museo Ho-Am SamSung Art, Seoul, South Korea

1991

Museo Nazionale d'Arte Moderna, South Korea

Premi e Riconoscimenti

2018

Premio Internazionale della Scultura Fratelli Rosselli

2015

Ordine al Merito Culturale, ordine cavalleresco della South Korea

2009

Sun Arts Prize

Public Collections

Samsung Fire & Marine Insurance Co., Daegu, South Korea

Samsung Tesco, South Korea Samsung RaemianAPT, South Korea

Meritz Fire & Marine Insurance Co., Seoul, South Korea

Hana Bank, Seoul, South Korea

Hyundai Development Co. I-Park, Seoul, South Korea

Samsung Tower Palace, Seoul, South Korea

Rexfield Country Club, Gyeonggi-do, South Korea

Gyeonggi-do Sanctuary Sculpture Park, South Korea

Taejosan Sculpture Park, Cheonan, South Korea

Suwon World Cup Stadium, Suwon, South Korea

Woongjin Think BIG Co., Gyeonggi-do, South Korea

LG Konjiam Country Club, Gyeonggi-do, South Korea

Lakehills Country Club, Gyeonggi-do, South Korea

Byblos Art Hotel Villa Amista, Verona, Italy

Royal Caribbean Cruise (Votage of the Seas), Miami, USA Radiance, Miami, USA

BALLI BALLI SRL, Milan, Italy GUNA, Milan, Italy Università di Zurigo, Switzerland

Museo dei Bozzetti, Pietrasanta, Italy

Jang Heung Art Park Museum, South Korea

National Museum of Modern and Contemporary Art (MMCA), Seoul, South Korea

Seoul Metropolitan Museum of ART, Seoul, South Korea

Dong-A PHARMACEUTICAL CO. LTD, Suwon, South Korea

Materima, Casalbeltrame, Novara, Italy

Han GangRiver, YeoJu Bo, Gyeonggi-do, South Korea

Sede Centrale della Banca Regionale Europea di Torino, Italy

Museo del Barolo, Barolo, Italy Fondazione Henraux, Italy

CONTINI

GALLERIA D'ARTE

Commune de Hesperange, Luxembourg

National Museum of Modern and Contemporary Art (MMCA), Seoul, South Korea

Le Musée Galeria d'Art - LaVilla Bösch, La Baule, France

Museo dei Fori Imperiali, Rome Italy

Basilica di San Miniato al Monte, Florence, Italy Museo di Kim Chong Yung, Seoul, South Korea