

Capturing Cool: The Authentic Lense of Glen Han “Glenjamn”



Glen Han has just returned to Los Angeles back from his 14th or 15th Coachella - it's easy to lose track. This year, as a “veteran” in the Coachella world, he approached the music festival with a new perspective. The Glendale raised, Korean photographer came to watch Justice’s set, an iconic French electronic duo, and fellow Frenchman Gesaffelstein. Han saw them alone, freed from the responsibility of catering to friend’s requests to visit every set despite clashing set times. He “did what he had to do,” enjoyed the music and recorded the experience in his own style, no Snapchat videos whipped out for the drop of a song or posed and edited influencer photos. Just film from his 35 millimeter camera. “I’ll just shoot what I can, I’m happy with what I shoot now, I don’t need to be everywhere,” he said.

It’s his casual, happy-go-lucky approach combined with real passion that has made Han, more well known as “Glenjamn,” both a success as a photographer and a “must-have” at exclusive events in music, fashion and art. What distinguishes “Glenjamn” from the “clout-chasing,” creativity-sucking mosquitoes of the 2010’s influencer epidemic is his approach to relationships. Han values authenticity above all else. He doesn't seek validation through celebrity encounters or VIP access; instead, he cultivates genuine connections with artists and creatives who share his passions. Han believes in the old school way of doing things, he's not thirsty to fake a connection with someone in order to benefit his career and he won't fake “being cool.” He was a nerd in school, not often invited, “Koreans are very shy and I had to break out of my shell growing up too,” Han explained.

In 2006, Daft Punk performed at Han’s first Coachella and got him hooked on electronic dance music, photography and French DJs. Han began to frequent electronic young Hollywood

nightlife in his early twenties, taking photos and videos of the scene. He would see Justice play, or go to an Ed Banger party, Pedro Winter's (Daft Punk's manager and producer) record label, and clubs like Cinespace and LAX. At these clubs, parties like "Banana Split" hosted by Steve Aoki and DJ AM, defined a Nicole Richie obsessed, electronic dance era. Han felt it needed to be documented like footage of Studio 54's nightlife glory days and social movements like the 1970s Woodstock hippies.

"It's not just photography. I'm always looking for the historical aspect of it," Han shared. "We're going to look back at the social significance of it and say, 'who are these kids that listened to Fred Again?' Oh, it's because they were in a pandemic and were super depressed and isolated and look at how Fred's music speaks to that."

Han's first book "*Glenjamn*," was published by Just an Idea Book, on Jan. 20 of this year. His flash photography style captures a stunning portrait of Dua Lipa at an Ed Banger party, Jay-Z performing at the 2024 Louis Vuitton show by Pharell Williams and Kaytranada casually fanning himself at an after party. Han and Kaytranada met before Kaytranada became a major DJ as he had seen Han's videos and wanted to do what the DJs in his videos did.

Han's relationships with his friends in music connected him with the fashion world. He began by traveling to shoot trade shows - shows with over 50 brands - over Paris Fashion Week and then tagging along to shoot bigger shows where he met Virgil Abloh, who he admits he had no clue who he was at the time. Han also admits he's not a "fashioning guy," but after photographing shows like Off-White, Dior and Louis Vuitton he was drawn to the atmosphere of fashion events, especially when his favorite DJs and musicians became musical directors for them.

"It's all relationship, friendship based. I just keep tabs of all the homies that were real homies and they just happen to be doing cool shit. But I don't make it seem like that's what identifies them. I still consider them my friend first," Han clarifies. "They just want to include me in their thing."

"Glenjamn" keeps his family close, bringing his modest upbringing, growing up in a Korean church, with him everywhere he goes. "I was the first generation of our family here, but I'm born and raised in LA so it feels like I'm sometimes more LA than Korean, even though I'm very Korean," Han said.

“I’ve always been the black sheep,” Han explains. He admits that while he spends time with his mother in Glendale nearly every week, she doesn't seem to care about what he does. Han lives a second life, jetting to Paris or a cruise ship filled with ravers, “it's super weird to explain to a Korean family,” he shared. Despite features in GQ and Vogue, Han’s family has only just started to understand what he does by visiting his recent art exhibit. He’s always known that if he were to ever do an art show, he needed a photo of his grandmother on the entrance. A massive, joyful photo of his grandmother’s face is currently blown up on Melrose St. in Los Angeles, it's his personal favorite photograph he's taken.

“If you attended Glen's art show, it felt more like a family reunion than just an exhibition. We were all there—friends, fans, and family—celebrating someone who's been part of our lives, sharing in our ups and downs and always sticking by us,” Paizley Lee said, one of Han’s close friends and collaborators.

Talking about the photo of his grandmother, Han said, “I want the effect of it to be like (a), ‘it reminds me of my grandma.’ Or, (b), one day, you’ll see that picture years later and say, ‘I don’t know who she is. I think she’s a famous actress or someone, but I’ve seen her before,’ or something like that. And it’s my grandma, it’s my regular ass grandma. But to me she’s way cooler than all the Daft Punks and Kaytranadas combined.”