



The

**CERAMICS
CONGRESS
KOREA 2020**



**TRANSCENDING HERITAGE
- PAST, PRESENT AND FUTURE -**

HMEYOUNG CHO

CURATOR



The exhibition features dynamic changes in Korean ceramics. The foundation of the subject looks at the past, the present and the future of contemporary Korean ceramics. Based on the rich historical tradition, many Korean makers since the 1970s have attempted to find new ways to lead the path.

There has been many experimentations and today, the younger generation are open to narrative voices rather than focusing much on the heavy burden of ancestral roots. The trends are certainly changing and the curatorial perspective of this online exhibition looks at the many different ways ceramics can be expressed. From re-interpretation of tradition to new ways the objective is to give the audience a glimpse of what is happening in the ceramics world today. 50 artists selected here are all different and they speak their own language in clay. Diversity, co-existence of time, inter-change of cultures is the focus of the exhibition.

Although Korea has its own authentic voice in ceramics, makers no longer wish to be stereotyped in the historical ways. Nevertheless the “moonjar” is a challenge for every Korean maker, so is the inlay method. There are included in the exhibitions with various approaches. I hope you will make your own judgments.

Although Korea's original belief was in Shamanism, over the centuries it combined with Taoism, Buddhism and then later Confucianism. To this day the undercurrent of our daily behavior is related centrally to Confucianism with a twist of Shamanism whether you are a protestant or a Buddhist, etc.. Much of our rituals are based on the notion of showing respect to elders, peers and ancestors. Therefore even with ceramics Koreans have a responsibility that is expected of each individual existing for centuries and that is if one is to do ceramics one has to do well in order not to shame the ancestral roots of our rich history and heritage. So as a way of paying respect, before firing a kiln in the past, a small offering ritual was performed.

A table full of food including the pig's head, which is said to bring luck, is prepared in front of a climbing kiln before it is lit. Only after the ritual, which is paying respect to ceramic ancestors and the kiln or fire spirits, the fire is ignited.

Focusing on Contemporary Korean Ceramics, a small offering ceremony referred to as "Gosa (ritual offered to the spirits, in this case "kiln or fire spirits") takes place at the studio of ceramicist Kiho LEE. A traditional kiln built to fit the requirement of modern life is shown, as the firing takes place.

Exhibition Curator: Hyeyoung CHO

born 1969, Seoul, Korea

Educated in ceramics, UK and Korea

Lived in various countries – Hong Kong, Lebanon, Kuwait, Saudi Arabia, UK, Korea

Curated Exhibitions:

Contemporary Korean Ceramics, Victoria and Albert Museum, London, UK

Fondation, Bernardaud Exhibition, Contemporary Korean Ceramics,

Limoges, France

Milan Design Week, Between Serenity and Dynamism

Craft Trend Fair

Cheongju International Craft Biennale

Gyeonggi International Ceramic Biennale

Tradition Transformed: Korean Ceramics

From the Fire: A Survey of Contemporary Korean Ceramics



**PRESERVATION THROUGH
INNOVATION
NEIL BROWNSWORD**

Throughout history, ceramics have played an important role in the phenomenon of cultural transfer. For centuries China, Korea and Japan have influenced each other's aesthetics, practices and technologies. Subsequent trade with the West, and the imitation and assimilation of East Asian goods and styles in the late 17th and 18th centuries greatly influenced the development of new ceramic traditions in Europe that were to gain historical prominence. In 2017 I had the unique experience of extending this historic cycle of knowledge exchange, through a solo exhibition - Factory staged at Icheon World Ceramic Centre, South Korea. It coincided with the Gyeonggi International Ceramic Biennale (GICB) – a prestigious platform that showcases current trends from across the globe that redefine notions of ceramics as both subject and material. Here works which expressed social, political, cultural and environmental concerns would frequently deconstruct and intersect the boundaries of sculpture, installation, performance, sound, image, film and the digital. This external pluralism continues to enhance 10,000 years of ceramic material culture, but alongside these converging synergies the Korean ceramics I was most drawn to, upheld traditional values of making and workmanship. With globalisation cultural diversity inevitably becomes homogenised, but in Korea I noticed a coexistence of pure tradition that adheres to and preserves heritage; alongside its rejection in pursuit of individual expression; together with some practitioners reinterpreting the formal language of archetypes through contemporary thinking. It is this diversification where the past intersects the present within medium specificity that gives this dynamic ceramic culture its unique identity.

In Icheon I was fortunate to experience these values first-hand, not through 'messy' modes of cultural appropriation, but via the mutual exchange of haptic and tacit knowledge which has shaped the integrity of these traditions. The Factory project involved my working in collaboration with designated intangible cultural asset Kwangsu Seo, who completely overturned my initial presumptions of traditional knowledge being dictated by limitations. Through the exchange I encountered an openness to risk where a collision of impromptu and measured judgement informed research with no specific outcome other than to satisfy fervent curiosity. This process of 'conceptualising through crafting' was extended via collaborations with three other Korean master artisans, through which intergenerational skills cultivated by instruction were applied to experimental contexts that redefined inherited notions of perfection (fig. 1).

To reciprocate the exchange, I invited prominent Korean artists whose practices exemplify dialogue between tradition and the contemporary, to Stoke-on-Trent to partake in the 2017 British Ceramics Biennial. Kanghyo Lee and Oh Hyangjong, skilled masters of Buncheong and Onggi ceramics passionately demonstrate their innate understanding and concern for the continuation of these practices. Yet their work transfers nuances of these crafts into innovative performances that emphasise bodily intelligence through repetition and spontaneous action. As an outsider looking in, the raw power of Korean ceramics is their ability to transcend time – to communicate humanity through perfectly weighted nuances of touch; to articulate the possibilities and limitations of the material through an immersed understanding; to harness serendipity as a vantage point and to appropriate the past without being ensnared by it.



WHAT I LOVE.....ABOUT KOREA
JUDITH S. SCHWARTZ, PHD

Korea was a place I knew little about until my mother, a captain in the nursing corps in the US Army, was called up to serve in the war in 1950. I was 8 years old.

Twenty years later, I mentored a doctoral student from Korea who wedged clay with his feet, turned the potter's wheel in the opposite direction, and introduced me to new and exotic taste sensations when we had the opportunity to cook together.

Through the years, as Korean students matriculated through NYU, my interactions with them became more concentrated and my fascination with the spirit of Korea, its culture and people, grew more profound.

Thus, when I made my first trip to Korea in '98, I hit the ground running. Chung Dung Hun, the doctoral student, was now a dean and he took time to tour me to regions in Korea famous for their crafts - in particular hanji, the paper used for covering doors, floors and windows and onggi pots, or storage jars, which are used for fermented foods such as the popular dish Kimchi.

As the years have passed - now over 30, I have returned often, lecturing at Koomim, Seoul National, and Ewa universities and consulting and jurying for the ceramic biennale in Gyeonggi province. On one occasion, I was hosted by a dear IAC colleague, Kim Ik Young, an accomplished ceramic professor, designer and manufacturer.

I slept on an ondol heated floor, atop an ibu quilt and used a pillow filled with wheat husks. I thought how clever it was that these items were stored in the closet in the morning and the bedroom was transformed back into a day room. Most importantly, Ik Young introduced me to the white porcelain Moon jars, pojagi - an art form of patchwork quilting - and the Korean sauna, a tradition of soaking tubs, steam rooms and lots of body scrubs.

While I savor all these bits that are ingrained in Korean culture, when I speak about the Korea I love....I have to start with the Moon jar...an incredibly complex form—consisting of two voluminous halves that arduously meet in the middle and are wood-fired so that the glow of the pure white luminescent glaze conjures the mystical lure of a full moon. A good moon jar is filled with soul, mystery, simplicity, and elegance. It is revered by the Koreans and is rooted in the austerity of Confucian philosophy purity, goodness and humility.

Kwon Dae Sup is a master of the moon jar that I so admire . His commitment to tradition while allowing himself the artistic freedom to explore the serendipities of working wet clay is a gift of an enlightened artist. He epitomizes the Korean potter- one foot in the past and the other creatively reinventing and discovering, putting his special mark on this art form.

Another ceramic symbol of Korean culture that I love, and just as steeped in the past, is the earthenware thrown vessel known as onggi, a crock pot used for food storage. Its tradition is more than 1000 years old. Its low fire allows porosity, or breathability, making it an ideal container for fermentation. These jars are usually buried below ground, just outside the kitchen door, so just the top rims are accessible. Before refrigeration, fermented vegetables stored over the winter would not freeze in these buried jars and so the onggi jar provided nutrition and a source of Vitamin C throughout the winter.

I have to admit, however, that each time I return to Korea, a new window, another treasured experience, an added layer of aesthetic complexity, is added to my growing love affair with Korean culture. I try to connect with Shin Sang Ho, a prolific artist who I've known for years. His studio is a treasure-trove of dynamic activity.

I love the Leeum Museum for its prized celadons and intimate spaces, the Amore Pacific Museum for its innovative exhibitions and exciting architecture, and the Gallery Hyundai that goes beyond commercial aspects of selling, to make the visitor aware of the rich historical basis for Korean modern art and the cultural life of Korea. I also love their tea garden that transports you out of the city tussle of Seoul.

During my last journey to Korea in September 2019, I had an extraordinary experience with another former student, the remarkably talented artist Jinnie Seo. Her sensitivity to materials and to Korean culture inspired her to reserve dinner at the Onjium Culture Lab - an institute dedicated to maintaining Korean traditions, namely in food, clothing, and residential architecture while still remaining relevant to modern society. My experience here demonstrated how powerfully successful their goals were achieved in honoring the past while embracing contemporary inspirations.

First of all, the food. Jinnie and I were counter seated with a view of the busy kitchen staff and the head chef, Sung Bae Park's magical culinary offerings. His inspiration, inventiveness and presentations reminded me of the clean, pure and simple spirit of the moon jar. He spoke of recipe origins, traditions from various regions of Korea and changing tastes, while discussing the nature of rice varieties and how fermentation was integral to Korean eating styles. His narratives were steeped with an understanding of the past but brought to the 21st Century table with impeccable tastings that were familiar yet refreshingly enlightened. While the meal was memorable, the educational conversation as each dish was presented made it unforgettable.

Within the same building, there is a research lab that preserves the traditions of Korean clothing so that historical styles can be tailor made using sourced fabrics and traditional methods of construction. On site researchers study construction methods, shape and styles as depicted in antique paintings and prints where they reconstruct garments directly sourced from these ancient records.

The architecture in the galleries also inspired from the past using the honak or Korean style of home construction. The paper floors, ceramic roof lines, wooden railings, framed windows and walls provided a perfectly restful environment to view the current haute couture show of contemporary clothing. The exhibition offered Avant-Garde forms of various designers ...one of whom was Kyung Sun Lee and her interpretation of Baji (pants). There were also new interpretations of the hanbok (dress), jeogori (jacket), and Chima (skirt) that could match any French runway chambre de couture.

One of the most endearing opportunities that has enriched my understanding of ceramics has been a love affair with Icheon in the Gyeonggi-do province. It is here that the Ceramic Biennale was born 20 years ago and where the region hosts one of the most professional experiences in ceramics in the world, attracting millions of visitors.

There is something for everyone. In fact, the biennale is a world's fair for clay as the organizers are in the business of promoting the ceramic arts as no other institution has ever attempted. The region dates back to the Joseon dynasty (1392-1910). The land provided an abundance of easily obtainable clays which resulted in the development of numerous pottery factories. Due to its rich history, it has become a region that attracts artists. Artists attract galleries, museums, restaurants and now the region has a lively cultural mix. It was therefore not surprising that this is where I have met so many talented artists working in clay from all over the world.

On a recent visit I went to the Ye ceramic village a ceramic cornucopia with artist studios, showrooms with over 300 kilns where one can walk from one studio to another. A pottery village for sure!

These are things that I love about Korea and I have integrated many of these experiences into my personal lifestyle with clothes, food and most certainly into my home - with many works of ceramic art that remind me of the Korean spirit and the many talented friends I have made.

Judith S. Schwartz, PhD, NYU Professor Emeritus. Author of *Confrontational Ceramics*. Curator of national and international touring exhibitions. Juror to national and international exhibitions. Trustee, Howard Kottler trust, Vice President International Academy of Ceramics, honorary member of NCECA and teaching excellence awardee 2018. Honored by J. D. Rockefeller III, Fulbright Association, NYCATA/UFT and Everson and Renwick Museums.

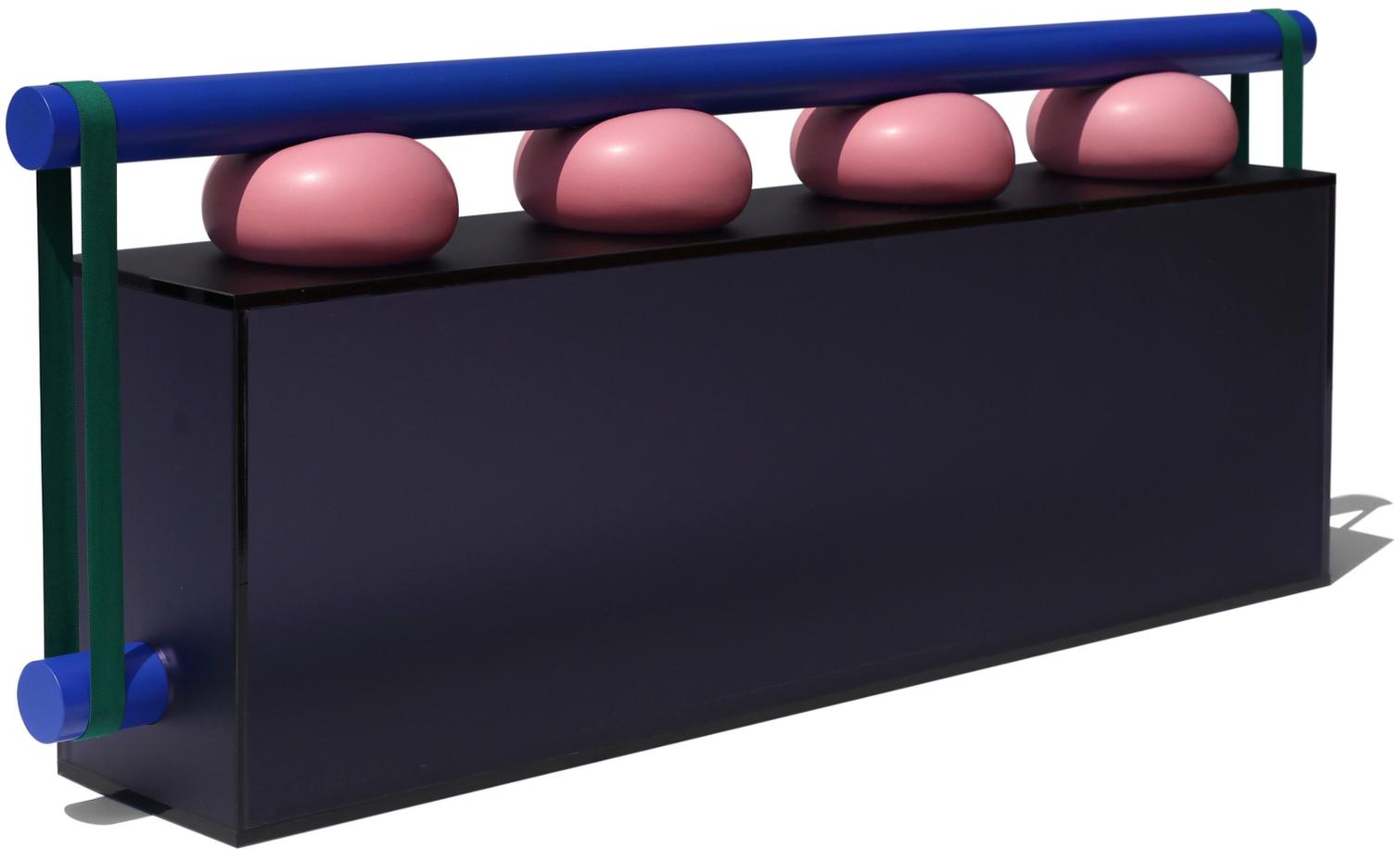


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Yunwook MUN

Title: Untitled (STOP TEASING ME)

Year: 2019

Price: 2,100,000 KRW (approx. 2,100 USD)

Material: Clay, Acryl, Metal, Rubber Band, slip-casted

Size: Width 110 x Length 18 x Height 32 cm



Jisook LEE

Title: Wealth and Glory - Lotus and The Unbearable Lightness of Being
 Year: 2019

Price: 70,000,000 KRW (about 70,000 USD)
 Material: Acrylic on terracotta
 Size: Width 157 x Length 99 x Height 100 cm



Sangwoo KIM

Title: Autumn

Year: 2016

Price: 5,000 Euro

Material: stoneware, porcelain, handbuilt

Size: 61 x 42 x 44 cm



Rebecca Maeder

Titel: Archaeozoikum-Maebyeong with Jubyeong
Year: 2018

Price: 900€

Material: porcelain slip, organic materials, 1280°C

Size: 27 x 12 x 19 cm



Jaenyong JANG

Titel: CUPS (5 pieces)

Year: 2020

Price: 4 pieces (small size) 50,000 KRW, 1 piece (large size) 70,000 KRW

Material: porcelain, mixed clay, ash glaze

Size: Largest 8 x 8 x 18(h) cm



Juu-Juu KIM

Title: Conflicting Fatty Juujuu
Year : 2019

Price: 2,000,000 KRW (About 1,800 USD)
Material: Porcelain, rubber string, stainless bar, leather
Size: 130 x 100 x 160 mm



Euijeong YOO

Title: Defense Mechanism (Gold Version)

Year: 2016

Price: 9,00,000 KRW (about 9,000 USD)

Material: porcelain with brushed on gold

Size: 30 x 30 x 55(h) cm



Panki KIM (Master)

Title: Large Celadon Vessel with Combed Pattern

Year: 2020

Price: 2,50,000 KRW (about 2,500 USD)

Material: celadon clay, reduction firing 1260°C

Size: Width 40 x Height 20 cm



Sangwook HUH

Title: Buncheong Vessel with Dragon Pattern (Sgraffito Technique)
Year: 2020

Price: 1,000,000 KRW (about 1,000 USD)
Material: clay with heavy iron content
Size: 20.5 x 20.5 x 28.5 cm



Jongjin PARK

Title: Artistic Stratum_B4/1 patch

Year: 2018

Price: 2800 USD

Material: Kitchen paper, porcelain slip with colour stain

Size: 240 x 220 x 240 mm



Jungwon PARK

Title: Choon-hwa-do (Spring Blossom Painting)-9357019-04
Year: 2019

Price: 2,500,000 KRW

Material: mixed clay, wheel-thrown, inlaid and painted, oxidation firing

Size: 45 x 45 x 9.5(h) cm



Sekyun JU

Title : Cupboard 2020 - #1

Year : 2020

Price : 5,000,000 KRW

Material & technique : porcelain and wood

Size : 110 x 17.5 x 24.5 cm



Kiho KANG

Title : Untitled - coiled Moon Jar
Year : 2019

Price : 3,700 Euro
Material & technique : porcelain
Size : 52 x 52 x 55 cm



Sol YOON

Title : From the Archetype 2020_15

Year : 2020

Price : 800,000 KRW

Material & technique : porcelain, slip-casting, polishing

Size : 160 x 250 x 100(h) mm



Seungwook HWANG

Title : Container
Year : 2020

Price : 200,000 KRW (per piece)
Material & technique : porcelain, slip-casting, 3D printed
Size : 9.5 X 9 X 5.5(H) cm



Dongsik LEE

Title : Moonjar

Year : 2019

Price : 10,000,000 KRW

Material & technique : porcelain, wheel-thrown

Size : Diameter 470mm, Height 470mm



Jinsun LEE

Title : Container Object
Year : 2020

Price : 500,000 KRW
Material & technique : porcelain, electro-thermal wire, handbuilt
Size : 160 x 65 x 250 mm



Seolhwa KIM

Title : Between Time and Time - Gap
Year : 2020

Price : 3,000,000 KRW

Material & technique : buncheong clay, paper clay, grog, slip and buncheong glaze

Size : 25 x 25 x 50 (height) cm



Hyangjong OH

Title : Onggi Food Storing Jar
Year : 2017

Price : 2,000,000 KRW
Material & technique : onggi clay, ash glaze, coiled
Size : 66 x 66 x 79(h) cm



Kiho LEE

Title : Container for Storing Tea

Year : 2020

Price : 1,200,000 KRW

Material & technique : clay with heavy iron content, ash glaze

Size : Height 29 x width 35 cm



Wookjae MAENG

Title : The Boundary between - Mice

Year : 2019

Price : 5,200 USD

Material & technique : porcelain, slip-casted

Size : 52W x 30D x 35H cm



Hojun YOON

Title : Melon shaped Celadon Vase inlaid with Peony and Chrysanthemum Pattern - AH
Year : 2019

Price : 2,800 USD

Material & technique : celadon clay, inlaid, reduction firing 1250°C

Size : 14.5 x 11 x 24.5 cm



Kanghyo LEE

Title : Buncheong Moon Jar 33

Year : 2018

Price : 15,000 USD

Material & technique : buncheong clay, white slip, handbuilt in the onggi making method

Size : 48 x 48 x 46 (h) cm



Jinsik YOO

Title : Under the Moonlight
Year : 2020

Price : 2,650 USD
Material & technique : mixed clay, color slips
Size : 4 x 2.4 x 8.4 cm



Jihye KIM

Title : A Place of Time Rendezvous (installation)

Year : 2020

Price : 3,000,000 (per piece)

Material & technique : stoneware clay, color slips

Size : 45 x 38 x 60(h) cm



Sun KIM

Title : Forest Haven I

Year : 2019

Price : 700 USD

Material & technique : porcelain, slip casting

Size : 33 x 33 x 4 cm



Youngsoo KIM

Title : Smoke Painting - Dreams and Phantasms
Year : 2020

Price : 1,700 USD

Material : mixed clay, raku glaze, naked raku

Size : 500 ×1200 ×120 mm



Taxoo LEE

Title : Re-born_Qinghua Series in Dehua
Year : 2018

Price : 300 USD (per piece)

Material & technique : wheel-thrown porcelain on ancient shards (Ming, Qing, etc period), reduction firing

Size : 10 x 10 x 10cm



Inkyoung KANG

Title : Blooming Plate_Salon de bleu Series
Year : 2020

Price : 300 USD (per piece)
Material & technique : porcelain, cobalt oxide, gold
Size : 24 x 24 x 2 cm



Kwangsue SEO (Master)

Title : Porcelain Moon Jar
Year : 2016

Price : 100,000 USD

Material & technique : porcelain, wheel-thrown, reduction firing

Size : 40 X 40 X 45(h) cm



Seyong KIM (Master)

Title : Celadon Chrysanthemum pattern double-walled Openwork Bottle
Year : 2017

Price : 800,000 KRW

Material & technique : celadon clay, wheel-thrown, openwork, reduction firing

Size : 21 x 21 x 21(h) cm



Soojong REE

Title : Porcelain Jar with Iron Oxide

Year : 2015

Price : 30,000,000 KRW

Material & technique : porcelain, wheel-thrown, decorated with iron oxide

Size : 44 X 44 X 48(h) cm



Daehoon KIM

Title : Stuffed Remembrance Buncheon Container

Year : 2017

Price : 2,500,000 KRW

Material & technique : buncheon clay, white slip, incised decoration, reduction firing

Size : 50 X 20 X 30(h) cm



Seunghee LEE

Title : Tao Series

Year : 2016

Price : 20,000,000 KRW

Material & technique : porcelain, iron oxide

Size : 86 x 84 cm



Kwangyul YOO (Master)

Title : Celadon Container with Inlaid Decoration

Year : 2016

Price : 8,000,000 KRW

Material & technique : celadon clay, inlaid surface pattern, reduction firing

Size : 35 X 35 X 25(h) cm



Youngho LEE

Title : Porcelain Stationary

Year : 2017

Price : 1,000,000 KRW (per piece)

Material & technique : porcelain, reduction firing

Size : 15 X 15 X 15(h) cm



Seyong LEE

Title : Bowls and Cups with Different Decorations

Year : 2017

Price : 3,000,000 KRW (about 20 pieces in total, 200,000 KRW per piece)

Material & technique : porcelain, wheel-thrown painted with silver and different oxides

Size : 10 X 10 X 19(h) cm



Yoondong KIM

Title : White on White, lidded container

Year : 2017

Price : 1,500,000 KRW

Material & technique : porcelain, wheel-thrown, reduction firing

Size : 35 X 35 X 25(h) cm



Yeonsoo KIM

Title : Listening
Year : 2019

Price : 2,000 USD

Material & technique : red clay, surface decoration using various different techniques

Size : 33 x 30 x 45(H) cm



Eunbum LEE

Title : Variation of Celadon 1

Year : 2015

Price : 4,000,000 KRW

Material & technique : celadon clay, inlaid with color, reduction firing

Size : 39.8 x 29 x 22 cm



Changhwa LEE

Title : Teapots

Year : 2016

Price : 250 USD small teapot, 400 USD large teapots

Material & technique : porcelain, reduction firing

Size : 15 X 15 X 25 cm



Sungwook PARK

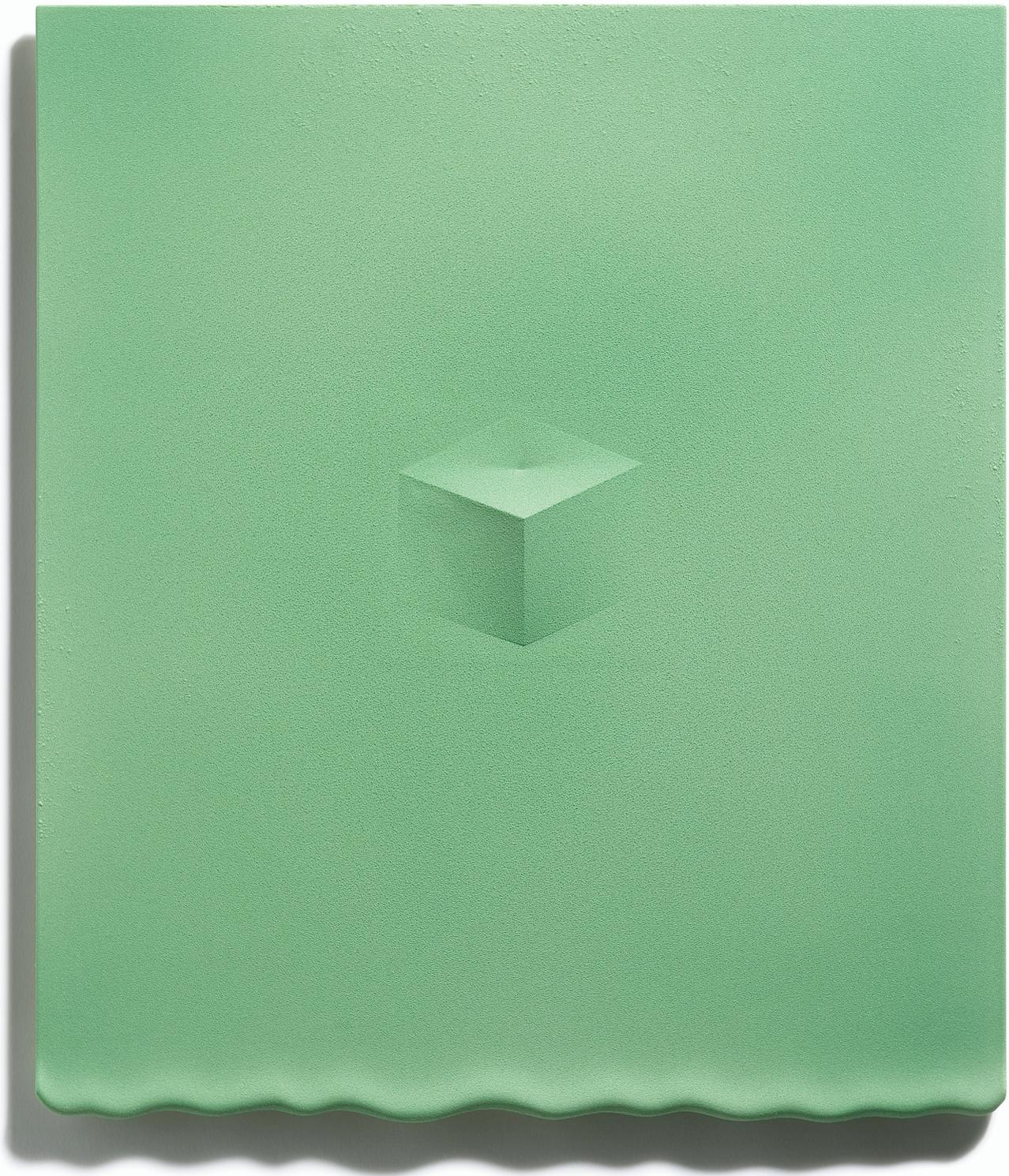
Title : Patience in Fragments (Pyeon)

Year : 2015

Price : 3,000,000 KRW

Material & technique : buncheong clay, white slip, reduction firing

Size : 60 X 60 cm



Sangduk YU

Title : Balancing the Senses

Year : 2016

Price : 3,000,000 KRW

Material & technique : porcelain, celadon, 3D printed

Size : 33 X 38 cm



Soyoung PARK

Title : La Citta Bianca

Year : 2016

Price : 1,500,000 KRW

Material & technique : porcelain, paper clay, reduction firing

Size : 46 X 38 x 5 cm



Sinhyun CHO

Title : Flow of Lines - Vessel

Year : 2016

Price : 2,000,000 KRW

Material & technique : porcelain, slip-casting

Size : 16 X 16 x 40 cm



Youngmi LEE

Title : Guwoonmong - The Cloud Dream of Nine - Friends
Year : 2016

Price : 6,200,000 KRW
Material & technique : porcelain, reduction firing
Size : 56 X 38 x 20 cm



Gunyoung KIM

Title : Flowerheads
Year : 2017

Price : 5,000,000 KRW
Material & technique : grey earthenware, gold luster
Size : 20 X 20 x 7 cm



Jongup CHUN

Title : CUPS

Year : 2015

Price : 150,000 KRW

Material & technique : porcelain, paper clay

Size : 10 X 7 x 9 cm



Jin KIM

Title : In Search of the Four Leaf Clover - Silence, Speak out, Listen, See (installation)

Year : 2019

Price : Only the ceramic piece for sale - 200, 000 KRW each

Material & technique : clay, wood, paint, acrylic, saw dust, fabric

Size : 5680 x 7230 x height 2730 mm / Ceramics piece 180 x 210 mm



Myounggoo HA

Title : Guardians 2020

Year : 2020

Price : 800,000 KRW

Material & technique : mixed clay, gold, platinum

Size : 15 X 8 x 24 cm



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Joshua Collinson
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