

Kim Yikyung

*Pentagon Forms (Garden Stools)*

2009

Porcelain with grog, wheel thrown, altered, and textured; ash glaze

Collection of the artist

Kim Yikyung's six porcelain pentagons of different height were first thrown on a wheel, then shaped and textured, glazed and fired. While shown here in an installation highlighting their abstract monumental form, they can also be assembled in different ways. For instance, they can be set apart and used as chairs. The artist thereby draws upon the East Asian tradition of drum-shaped stools made of porcelain that were popular as outdoor furniture in Korea and China in former centuries and can still be seen in old paintings.

Kim Yikyung

*Crystalloid Columns (Garden Lamps)*

2009

Porcelain with grog, wheel thrown, altered, and faceted; ash glaze

Collection of the artist

Like her pentagons, Kim Yikyung's crystalloid columns are of abstract shape and impress through their form and texture. Little holes at the top, however, allow for light to shine through from a bulb installed inside, and thus these columns can also be used as garden lamps.

Kim Yikyung

*Bowls and Lidded Jars*

2009

Porcelain, wheel thrown; clear glaze

Collection of the artist

Yoon Kwang-cho

*Windy Valley*

2003

Red clay, slab built; white slip brushed on and incised; clear glaze

Collection of the artist

*Windy Valley*

1998

Red clay, slab built; white slip brushed on and dripped; clear glaze

Collection of the artist

Yoon Kwang-cho calls the place nestled deep in the mountains near his home in Gyeongju (Kyōngju) "Windy Valley." His sketch of mountains and clouds incised into the white slip of his ceramic vessel *Windy Valley* (2003) recalls the calm, undulating contours of the landscape seen from his studio window. In an earlier interpretation of the same theme dated 1998, he gives his impression a more abstract form. The generously brushed-on white slip drops over the red clay flowing toward the bottom of the vessel like heavy summer rain.

Yoon Kwang-cho

*Mountain Dreams*

2003

Red clay, coiling; white slip brushed on, incised, and dripped; clear glaze

Collection of the artist

*Mountain Dreams*

2003

Red clay, coiling; white slip brushed on and incised; clear glaze

Collection of the artist

*Mountain Dreams*

2008

Red clay, slab built; white slip brushed on and dripped; clear glaze

Collection of the artist

The mountains around Gyeongju (Kyōngju), the old capital of the Silla Kingdom (circa third century to 935 ce), are an unceasing source of meditation and inspiration for Yoon Kwang-cho. His tall vases titled *Mountain Dreams* are built on a triangular base and have the sharp contours of rocks, yet they end in a gently contoured lip, reminiscent of a mountain silhouette. His abstract designs using white slip on red clay recall wind, rain, and clouds.

Yoon Kwang-cho

*Heart Sutra*

2001

Red clay, slab built; covered with white slip and incised; clear glaze

Collection of the artist

*Heart Sutra*

2004

Red clay, coiling; covered with white slip and incised; clear glaze

Collection of the artist

Yoon Kwang-cho inscribed the complete text of his favorite sutra with a nail into the white slip of his *Heart Sutra* vessels. This technique does not allow for any error, as a wrong character cannot be erased from the soft clay. For the Buddhist devotee, the copying of a sutra is a form of meditation in the present and a means to gain merit for reincarnation in another, future life.

Yoon Kwang-cho

*Meditation*

1994

Red clay, slab built; white slip brushed on and incised; clear glaze

Collection of the artist

*Meditation*

1997

Red clay, slab built, coiling; white slip brushed on and incised; clear glaze

Collection of the artist

*Silence*

2002

Red clay, slab built, coiling; iron glaze

Collection of the artist

Meditation and silence are central to Yoon Kwang-cho's work. As in his other vessels he uses the *buncheong* (*punch'ǒng*) technique of incising images and patterns into the white slip that covers the ceramic body. *Meditation* of 1994 recalls the dynamic triangular shape and cloud design of his two *Windy Valley* vessels, whereas his later *Meditation* piece (1997) is centered and of even rectangular shape, evoking an atmosphere of calm and peace. The dark iron glaze surface of *Silence* and its rectangular shape suggest an inward concentration, yet its slightly distorted form and uneven body bring it to life.

Yoon Kwang-cho

*An Eight-Piece Drinking Set*

2007

Red clay, wheel-thrown or slab built; decorated with white and brown slip; clear glaze

Collection of the artist

Lee Kang Hyo

*Bottles*

2008

Gray clay, built in *onggi* technique, wheel-thrown and flattened; white slip brushed on and incised; ash glaze

Lent in cooperation with the artist and the Pucker Gallery, Boston

Lee Kang Hyo's small bottles show subtle color variations ranging on a spectrum from milky white to grays and beiges, from pink and rusty red to an earthy dark brown. By using the *onggi* technique of coil building followed by finishing on the wheel, he gave them a more natural, asymmetric profile, a thicker body, and an irregular, gentle shape, thereby enhancing the natural characteristics of the clay.

Lee Kang Hyo

*The Sky*

2009

Gray clay, wheel thrown; white slip brushed on; ash glaze

Collection of the artist

Lee Kang Hyo's series of plates, each called *The Sky*, captures his reflections upon nature. Hence his designs of brushed-on white slip dwell in the realm between abstract and concrete, while the coarse structure of the clay heightens their effect.

Lee Kang Hyo

*My House*

2007

Gray clay, slab built; white slip brushed on and incised; ash glaze

Collection of the artist

Boxes, made of ceramic or lacquered wood, are traditionally used for storing food. For the series of boxes he calls *My House*, Lee Kang Hyo employed different *buncheong* (*punch'ǒng*) techniques. The decoration of broad peony flowers is done in the *sgraffito* technique of incising, *bakji buncheong* (*pakchi buncheong*): the clay body is covered with white slip; the artist partly scratches away the slip in order to let the design

appear in white on a dark ground. In the other technique, *gwiyal* (*kwiyal*), the slip is applied with a brush covering the whole body.

Lee Kang Hyo

*Buncheong (punch'öng) Lidded Jar*

2006

Wheel thrown; white slip brushed on and incised; ash glaze

Collection of the artist

When creating this lidded jar, Lee Kang Hyo mixed the *sgraffito* technique (incising) with *gwiyal* (*kwiyal*; slip decoration applied with a brush) in an organic way. Like many of his ceramics, despite its geometric form it seems to have grown, rather than being thrown, formed, and shaped.

Lee Kang Hyo

*Tea Set*

2009

Wheel-thrown and partly faceted; red clay, white slip; ash glaze

Collection of the artist

Lee Young-Jae

*111 Bowls*

2005–06

Gray clay, wheel-thrown; feldspar and ash glazes

Collection of the artist

Lee Young-Jae and Keramische Werkstatt Magarethenhöhe

*Plates, Serving Dishes, Small Lidded Jars*

Produced since 1987

Gray clay, wheel-thrown or mold-shaped; feldspar and ash glazes

Collection of the artist

Lee In Chin

*Stack Form*

Installation

2010

Stoneware, unglazed, wood-fired

Collection of the artist

For this installation Lee In Chin created plates and vessels using mainly dark clays of different compositions and textures. They are unglazed, and their exposure to wood fire has resulted in a variety of colors ranging from dark brown to bright orange. Some shapes are reminiscent of the Moon Jars of the Joseon (Chosŏn) period (1392–1910), others of the bold round jars of the Silla period (57 bce–668). Arranged as if stacked in a kitchen cabinet, they point to the basic character of pots used in everyday life.

Lee In Chin

*Tea Set*

2009

Stoneware and porcelain, wheel thrown; white slip; clear glaze

Collection of the artist