

Society, History, & Culture Through the Arts of Korea

A teacher workshop presented by
the Nam Center for Korean Studies
in partnership with
the University of Michigan Museum of Art

May 14, 2011

Art on view at the
University of Michigan Museum of Art

Life in Ceramics: Five Contemporary Korean Artists

an exhibition organized by the Fowler Museum at UCLA
Burglind Jungmann, Guest Curator



Yoon Kwang-cho (b. 1946)

Heart Sutra, 2004

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

Kim Yikyung (b. 1935)

*Crystalloid Columns (Garden
Lamps), 2009*

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





Lee In Chin (b. 1957)

Installation at Ceramic Biennale,
Incheon World Ceramic Center, 2007



Lee Kan Hyo (b. 1961)

Bottle, 2008

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





Lee Young-Jae (b. 1951)

Installation of Tea Bowls,
Pinakothek der Moderne,
Munich, 2006



Art on view at the
University of Michigan Museum of Art

The Hasenkamp-Nam Collection of Korean Ceramics

engaging students with

A Single Shard

by Linda Sue Park

2002 Newberry Medal for excellence in children's literature

Based on a tour by Shelley A. Brocci
UMMA Docent 2001-2008

Tall Ceremonial Stand for jar

mid 5th to mid 6th century

unglazed stoneware with cutout decoration

UMMA 2004/1.178

One of the finest examples of early Korean ceramic ware, this piece was created by three separately thrown pieces. The decorations are simple and geometric. The stands' impressive height and eye-catching designs made them ideal vessels for funerary offerings.





Large Pedestal Bowl or Stand

5th to 6th century

stoneware with traces of natural
ash glaze

UMMA 2004/1.179

The shiny, grayish-green glaze was created when kiln ash landed on its surface and vitrified during firing. Pedestals are found attached only to thin, high-fired stoneware—works at the cutting edge of contemporary technology—that were likely made for the elite class.

Pedestal Bowl with Cover

first half 6th century

unglazed stoneware with incised and stamped decoration

UMMA 2004/1.189A&B

By this point in time, the climbing kiln had been introduced from China (the kiln used in *Single Shard*), as had the fast wheel. High-quality, thin-walled vessels could be created. Although pedestal bowls like this were used in elite households, they survive in large numbers because they were frequently buried with the deceased.





Flattened Bottle with Lion-head and Turtle lugs

10th – 11th century

unglazed stoneware with applied decoration

UMMA 2004/1.210

This flattened bottle functioned as a flask for wine or water. Projecting lugs in the shape of lions' heads on the upper body and turtles on the lower body were once threaded with cords that served as handles for the vessel. The animal motifs are thought to have symbolic significance; the flask might have been used in shamanistic or Daoist rituals. No other examples of this vessel type are known, making it both unique and difficult to date.

Round-bottomed Jar with Flaring Mouth

ca. 500 CE

unglazed stoneware with incised decoration

UMMA 2004/1.183

Clay requires firing temperatures of 1000 degrees Celsius or more to vitrify into stoneware. In Korea, this high firing temperature for unglazed stoneware was made possible by the introduction from China of a wood-fueled climbing kiln. This tunnel-like structure built into a hillside provided a good updraft for the production of an intense and steady fire. The enclosed kiln also restricted the oxygen that flowed into the firing chamber (called a reduction atmosphere), resulting in the characteristic gray tone of Three Kingdoms-period pots.



Double-Gourd Ewer

12th century

stoneware with celadon glaze

UMMA 2004/1.227

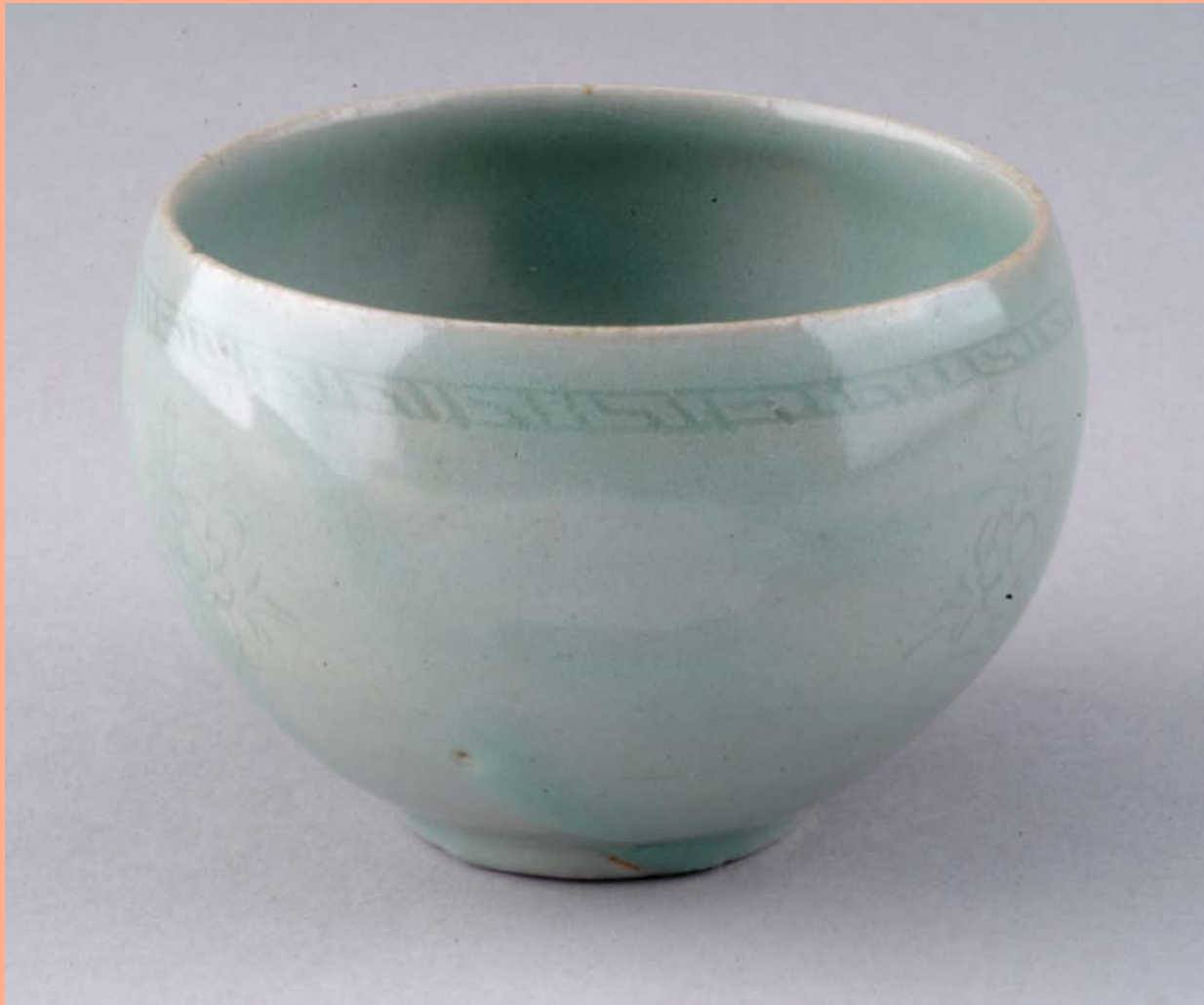
This ewer is modeled on the calabash, or double gourd. The imagery extends to the ewer's handle, which is braided to simulate the twisted tendrils of the gourd. A cord attached to the loops on the handle and the lid kept the stopper at hand.





Lotus-shaped Cup & Stand, 12th century, stoneware with incised decoration under celadon glaze, UMMA 2004/1.235A&B

The repeating ten-lobed forms are all variations of the lotus. When put in place, the wine cup and stand resemble a lotus emerging from a pond. Tree-ear molded a lotus petal and placed it on the bowl that Min had made covered in lotus petals!



Cup with Peony Design, early 12th century, stoneware with incised decoration under celadon glaze, UMMA 2004/1.226

Among the innumerable shades of celadon, the clear, blue-green tone seen here comes closest to the kingfisher blue or jade green that is most prized by connoisseurs past and present. The peony design was Min's design choice when he began inlay work and is what was visible on the single shard taken by Tree-ear to the court.

Stirrup Cup with sgraffito design

13th century

stoneware with inlaid decoration
under celadon glaze

UMMA 2004/1.230

This small wine cup was designed to fit perfectly in the hand. The shape was derived from the horn cups that the nomadic Mongol rulers of the Yuan dynasty (1279–1368) used for drinking while on horseback.

A chrysanthemum blossom decorates the tapered base of the cup, and widens into a large middle register with four stylized chrysanthemum medallions. Chrysanthemums were the design Kang used.





Wine Bottle with 10 Symbols of Longevity

19th century

porcelain with cobalt pigment under colorless glaze

UMMA 2004/1.281

Pear-shaped bottles such as this were made in great numbers in the eighteenth and nineteenth centuries. The Chinese decoration appealed to the Neo-Confucian elite. The ten Daoist symbols of longevity—sun, cloud, mountain/rock, water, crane, deer, turtle, pine tree, mushroom of eternal youth, and bamboo—are painted in bright cobalt around the bulbous form.

Jar with Dragon-and-Cloud Design

18th century

Porcelain with cobalt pigment under
colorless glaze

UMMA 2004/1.282

A vivacious and witty dragon plays hide and seek among swirling clouds on the surface of this jar. The dragon's head and claws are detailed, while the rest of his body is left to the imagination. In Korea, the dragon is a symbol of rain, fertility, and heaven—and, by extension, the ruler. Only the king could use dragon designs, so this jar was probably used at court.

