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
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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
c.a. 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-fired 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.
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.