



## Artist News Clippings

**SOLUNA**  
FINE ART



Kim Yik-Yung | b.1935, South Korea

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## SUMMARY

### English

- **SEOUL Magazine** (27 Feb, 2013)
- **PAM CUT** (10 Jul, 2020)
- **Tatler** (8 Oct, 2020)

### Chinese

- **Korea.net** (9 Jul, 2014)
- **Korea JoongAng Daily** (21 Jun, 2021)
- **Bastillepost** (14 Jan, 2022)
- **U Blog** (14 Jan, 2022)
- **HK01** (17 Jan, 2022)
- **Ztylez** (19 Jan, 2022)

*\*Please note: next pages ordered by date of release (from En to Cn).*



PEOPLE, PEOPLE & CULTURE, SEOUL PERSONALITIES  
CERAMIC ARTIST: KIM YIKYUNG



### Kim Yikyung

Ceramic artist brings a modern touch to an ancient art

Written by Robert Koehler  
Photographed by Ryu Seunghoo

"White porcelain represents Koreans. In the old days, Korean used to wear all white."

One of Korea's most respected ceramics artists, Kim Yikyung has been a pioneer in the ceramic arts. With over five decades of work, she has striven endlessly to bring Korea's ceramic heritage into the modern world. Her work, inspired by the pure white *baekja* ("white porcelain") of the Joseon Dynasty (1392-1592), has been lauded worldwide for its harmonization of tradition and modern sensibilities.

### Appreciating what you have

Despite Korea's centuries-old ceramics tradition, it wasn't easy for Kim to become a ceramist, especially in 1950s Korea. "At first, I majored in chemical engineering. In the 1950s, all of Korea's industries were in the beginning stages. Ceramics, the industry behind the ceramic arts, was no different. I took interest in ceramics production from the industrial perspective, but I grew fascinated with the beauty of ceramics, and so became a ceramics artist."

Just learning about ceramics at that time was a challenge, however. The Korean ceramics industry had all but been destroyed during the first half of the 20th century, and few places offered instruction on ceramic arts. The United States and Japan, however, offered more opportunities in this regard, so Kim went overseas, first to New York's Alfred University and later to Japan, a nation known for both its love of Korean ceramics and respect for the ceramics profession.

While at Alfred University, she attended a lecture by British ceramics artist Bernard Leach, considered one of the greatest Western ceramists of the 20th century. Hong Kong-born and Japanese-trained, Leach was intimately tied to the folk arts movement of early 20th century Japan. Korean ceramics—and the ceramics of the Joseon Dynasty in particular—was held in great regard within the movement for its rustic, craftsmanlike beauty. In his lecture, Leach pointed to Joseon Dynasty *baekja* as the aesthetic ideal that modern ceramics should aim for. And with this, Kim found her calling.

### Future of Korean ceramics

Kim sees a global future for Korean ceramics. "Koreans are good with their hands. They say we have a craft technique," she says. "But craft technique cannot guarantee the future. Korea has a more valuable culture that it has kept for a long time: its frankness towards work, its self honesty, and its naturalism that seeks harmony with nature. This culture helps create an attitude of approaching the fundamentals in whatever Koreans do."

Kim believes Koreans need to protect and develop this culture. "We don't need to protect and preserve things just because they are old. We need to protect and develop things because they have value. This Korean culture is a global idea we can share with all humanity."

### No mere recreations

In the 1960s, Joseon *baekja* ceramics was a virtual *terra nullius*. Kim recalls, "In our school textbooks, we learned about Goryeo celadon, but there was nothing about Joseon *baekja*." *Baekja* was the pure white porcelain favored by the Joseon Dynasty's aristocratic elite. Its pure white color and restrained beauty were praised as an artistic expression of neo-Confucianism, the ruling ideology of the kingdom. Despite the respect shown for it overseas, Korean art historians had given it short shrift in favor of the more elegant, Buddhist inspired designs of the Goryeo Dynasty's jade-colored celadon. Kim had to perform a lot of research on her own, including a three-year stint examining the Joseon *baekja* collection of the National Museum of Korea.

Kim is quick to note that her artwork is no mere recreation of Joseon Dynasty *baekja*. "I don't produce Joseon *baekja*," she says. "I also don't recreate it. My production method, materials, and form do not recreate Joseon *baekja* in the traditional fashion. My connection with Joseon *baekja* is elsewhere."

That connection, she explain, is in borrowing the artistic motifs of Joseon *baekja*, and then recreating them. "Joseon *baekja* is highly praised not just for its form and shine, but also because it maintains its naturalness and simplicity at every level and allows ordinary people to use it as, say, dining implements, while the pieces themselves adopt the most beautiful crude elements possible."

To her (and Bernard Leach), Joseon *baekja* opened the way for modern ceramics. "Prior to Joseon *baekja*, pieces of ceramic art were not used in daily life. In that it struck a balance between art and general use, we can say Joseon *baekja* had already realized the task pursued by modernism to create a coexistence between distinction and universality."

To Kim, this coexistence of aesthetic beauty and general practicality is the artistic philosophy behind Joseon *baekja* and the governing philosophy behind her own work. "I find my inspiration in Joseon *baekja*, as well as classical art, crafts and tools in regions like Africa and India where tradition still lives, and natural scenery," she says. "This is where she finds and discovers her artistic fundamentals. "This is not just aesthetic information or something physical. I call it 'core elements,'" she explains. "To find and define these core elements, it's more important for a person to perceive them on the inside rather than see them from the outside. You can find true beauty only if you ask yourself what the basis of beauty is and think about it."

Once she's found the fundamentals, she can begin work. "After I've extracted the core elements, I conceptualize or plan a work by reconceptualizing those elements. I sketch them out or make a trial piece. In this way works are made that reflect these reconceptualized core elements. This process chain could be called creation as carried out by an artist."

A look at Kim's work reveals this process. Her work can generally be divided into four categories: vessels, lidded forms, ritual pedestals, and objects. All reveal the clear influence of *baekja*, but the forms are distinctively modern, tailored to a modern-day aesthetic.



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文化

## 空而丰盈：韩国现代美术作品在上海进行展示

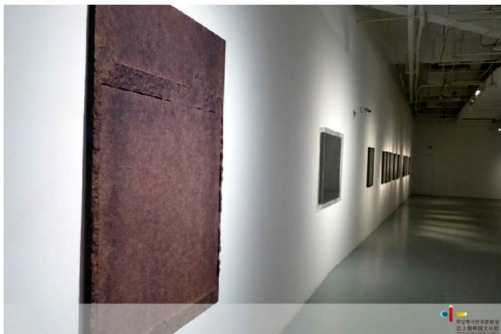
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A+ A A-



用一种颜色表现艺术的韩国单色画在中国上海长宁区上海油画雕刻院美术馆进行展示，同时进行展示的还有形如满月的纯白色月缸。

6月27日，韩国现代美术展“空而丰盈：韩国现代美术的物性与精神性”开幕。



在中国上海长宁区上海油画雕刻院美术馆进行展示的韩国单色画。

文化

### 空而丰盈：韩国现代美术作品在上海进行展示

由驻上海韩国文化院主办的本次活动展示了被称为韩国现代美术中轴的“单色绘画”，以及以朝鲜白瓷传统为基础的“月缸”的艺术特征。

画伯权宁禹（已故）、金泽尚（音）、文凡等11位画家的79幅绘画作品，以及权大燮、金益宁等5位雕刻家的5件月缸作品通过本次活动进行了展示。



韩国现代美术展“空而丰盈：韩国现代美术的物性与精神性”在中国上海油画雕刻院美术馆举行，图中当地参观者们正在欣赏韩国的月缸。

单色画不是勾勒一种形象，而是用单一的色调反复作业，以此来表现平面的一种抽象技法。月缸形如满月，不带任何纹样，象征着一种余白之美。

在对装饰进行极度节制的同时，对精神进行强调的单色画与月缸蕴含了“空而丰盈”这一反向的艺术之美。



# PAM CUT

<https://nwfc.pam.org/daily-art-moment-kim-yikyung/>

Posted Jul 10, 2020



## Daily Art Moment: Kim Yikyung

July 10, 2020



"Artist Kim Yikyung draws inspiration from Korea's ceramic past in her work, particularly the pristine white porcelains of the Joseon period (1392–1910). This moon jar, a signature shape of late-Joseon pottery, was created by throwing two large bowls that are then luted together and completed with a strong foot. Typical of Kim Yikyung's practice, it is graceful but substantial, somehow elegant without being delicate.

The moon jar does not mask its making. It is not a perfect sphere, but slightly elongated, with gently sloping walls and just enough surface texture to emphasize the material qualities of the clay and how it has been handled. These subtle variations of proportion and contour are central to Kim's practice. She has spoken of how individual details in a work are not meant to stand out alone, but to harmonize with the whole. Everything is held in balance: as if the vessel were born of the material, not made from it."

—Jeannie Kenmotsu, Japan Foundation Associate Curator of Japanese Art and Interim Head of Asian Art



[VIEW THE WORK IN OUR ONLINE COLLECTION](#)

Kim Yikyung (Korean, born 1935). *Moon Jar*, 2017. Porcelain. Museum Purchase: Funds provided by Asian Art Auction Proceeds, 2017.53.1



# TATLER

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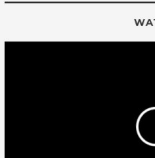
## The most stimulating things to see at Frieze this year

In need of some crude escapism? With Frieze Week London nearly upon us, we've curated the ultimate guide to spirit you away from the monotony of lockdown life. From contemporary to classic, we have the inside track on this year's innovative programme.

By Maya Asha McDonald  
8 October 2020

'We've been working really hard to keep the fair as imaginative, as innovative and as exciting as ever,' shares Eva Langret, Frieze London's new artistic director. With 4,000+ artworks on offer, Frieze Talks on Zoom by household names like Takashi Murakami, and limited-edition face masks designed by London-based artist Idris Khan, it's clear Langret has indeed been undeterred by the limitations of today's 'new normal.'

To help you navigate this year's unorthodox hybrid programme, we've selected some of the most highly-anticipated online and in-person events attracting the beau monde.



TRISTAN HOARE: TRISTAN HOARE & LYNDSEY INGRAM AT FRIEZE MASTERS ONLINE, WORKS BY ELLSWORTH KELLY AND KIM YIKYUNG

Beloved by the social set, the ever-sublime Tristan Hoare, eponymously named after its charismatic owner (son of famed art dealer and former love interest of Diana, Princess of Wales, Oliver Hoare), is embracing the fair's hybrid ethos by joining forces with Lyndsey Ingram for the virtual presentation of Frieze Masters.

From 8–16 October, the duo will present prized works by Korean ceramicist Kim Yikyung and American postwar artist Ellsworth Kelly via the Frieze Viewing Room. A spectacular exhibition to be enjoyed with a glass of Champagne from the comfort of your home.

By appointment only, devotees can also peruse Hoare's equally enthralling satellite exhibition *Equinox*, which features new sculptures and paintings by Italian artist Alessandro Twombly. 'People are keen to get out and see exhibitions after a long absence,' notes Hoare. 'As there are fewer distractions, they seem more focused and engaged, which is fantastic.'

Contact: [info@tristanhoare.co.uk](mailto:info@tristanhoare.co.uk)



# Korea JoongAng Daily

<https://koreajoongangdaily.joins.com/2021/06/21/culture/artsDesign/Seoul-Museum-of-Craft-Art-SeMoCA-Anguk-station/20210621175700363.html>

Posted Jun 21, 2021

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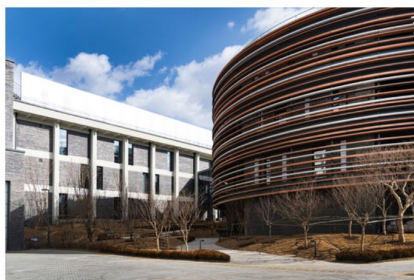


Ceramic artist Kim Yik-yung's colorful pentagonal ceramic stools, using Joseon-style white porcelain and *obangsaek*— a traditional Korean color spectrum of red, blue, yellow, white and black — are placed throughout the museum, mostly on the rooftop to provide visitors with a place to enjoy the view of central Seoul's Bukchon.

Master mason Lee Jai-soon's stools carved out of rocks from Korea's nine provinces. [SEOUL MUSEUM OF CRAFT ART]

Monday June 21, 2021 dictionary +A -A

## Craft museum blurs the line between furniture and fine art



The Seoul Museum of Craft Art in Jongno District, Central Seoul [SEOUL MUSEUM OF CRAFT ART]

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Ceramic artist Kim Yik-yung's pentagonal ceramic stools [SEOUL MUSEUM OF CRAFT ART]



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### 《Ode to the Moon : 吟風詠月 (음풍영월)》展覽

2022年01月14日 15:49 最後更新: 15:50



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### Human : 人

陶藝家許庠旭主要運用韓國傳統粉青沙器技巧和釉雕技巧創作當代陶瓷作品。對許氏來說，作品中最重要的要素是表面設計和粉青沙器技巧。粉青沙器技巧是指在深色石器上塗上白泥漿釉和透明釉。許庠旭的粉青作品廣受韓國和各國陶藝愛好者的青睞。趙大用有「簾匠」之稱，指製造韓國傳統家具「竹」的工匠。竹簾製作不但具有原遠流長的歷程，更需要工匠的經驗和心血。單單一幅180厘米就需要用上三個月的時間。趙大用在1995年韓國年度工藝比賽贏得二十屆總統獎和政府行政大獎。小盤長（製作小盤的工匠）金春植製作小盤的經驗逾60年，擅長製作羅州盤。羅州盤為小盤的一種，材料來自羅州種植的銀杏樹和榉樹。製作羅州盤需時約60日，過程牽涉及10個步驟。最後一步以亮漆在表面重複塗抹7至8次。簡潔的外型配以優雅的線條，羅州盤展覽出木材的質感和紋路。金祐鏞是一位擁有多年經驗的攝影師，金氏利用拼貼方法和以木炭及油漆畫在攝影紙上，為拍攝雨中的影像創造了如幻象般的深度；另一個重大修改是利用絲網印刷將大自然的抽象影像印上亞加力板。金益寧是韓國陶藝界的先鋒，她的陶藝作品深受朝鮮白瓷的影響，其簡約和自然風格層次為她贏得獎項。在創作過程使用了古代的拋接技巧使金氏毋須加入人工元素，維持物料的天然性，令成品製作更靈活和更有效率。她採用獨特技法以顯露陶土的多樣性：既柔軟且堅韌，溫暖同時冰冷，歷久而具韻律。陶藝家朴星旭最新的作品系列「碎片」，靈感來自遠古時期人類把物件的碎片加入於陶瓷製作過程中，現時他主力生產及推廣粉青瓷器予廣大藝術愛好者。





# U Blog

<https://blog.ulifestyle.com.hk/article/culturego/4173244/ode-to-the-moon-吟風詠月-음풍영월-展覽>

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生活

## 《Ode to the Moon：吟風詠月 (음풍영월)》展覽

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發佈於 2022.01.14

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### 《Ode to the Moon：吟風詠月 (음풍영월)》展覽

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### Human：人

陶藝家許庠旭主要運用韓國傳統粉青沙器技巧和釉雕技巧創作當代陶瓷作品。對許氏來說，作品中最重要要素是表面設計和粉青沙器技巧。粉青沙器技巧是指在深色石器上塗上白泥漿釉和透明釉。許庠旭的粉青作品廣受韓國和各國陶藝愛好者的青睞。**趙大用**有「簾匠」之稱，指製造韓國傳統家具「竹」的工匠。竹簾製作不但具有原遠流長的歷程，更需要工匠的經驗和心血。單一幅180厘米就需要用上三個月的時間。趙大用在1995年韓國年度工藝比賽贏得二十屆總統獎和政府行政大使獎。小盤長（製作小盤的工匠）**金春植**製作小盤的經驗逾60年，擅長製作羅州盤。羅州盤為小盤的一種，材料來自羅州種植的銀杏樹和榉樹。製作羅州盤需時約60日，過程牽涉及10個步驟。最後一步以亮漆在表層重複塗抹7至8次。簡潔的外型配以優雅的線條，羅州盤展覽出木材的質感和紋路。**金祐鏞**是一位擁有多年經驗的攝影師，金氏利用拼貼方法和以木炭及油漆畫在攝影紙上，為拍攝雨中的影像創造了如幻象般的深度；另一個重大修改是利用絲網印刷將大自然的抽象影像印上亞加力板。**金益寧**是韓國陶藝界的先鋒，她的陶藝作品深受朝鮮白瓷的影響，其簡約和自然風格屢次為她贏得獎項。在創作過程使用了古代的拋接技巧使金氏毋須加入人工元素，維持物料的天然性，令成品製作更靈活和更有效率。她採用獨特技法以顯露陶土的多樣性：既柔軟且堅韌，溫暖同時冰冷，歷久而具韻律。陶藝家**朴星旭**最新的作品系列「碎片」，靈感來自遠古時期人類把物件的碎片加入於陶瓷製作過程中，現時他主力生產及推廣粉青瓷器予廣大藝術愛好者。



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## 展覽 | 駐港韓國文化院藝術展 12位國家級藝術家作品登陸PMQ

撰文：蘇家儀  
出版：2022-01-17 14:59 更新：2022-01-17 14:59



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韓國當代文化產業在亞洲備受注目，多位國家級藝術家更是享譽全球，經常見於各國大型展覽中。為向公眾展示韓國當代藝術家豐富而多樣化的作品，PMQ即日起舉辦由駐香港韓國文化院等機構合辦《Ode to the Moon: 吟風詠月 (음풍영월)》展覽，展出12位韓國當代國家級藝術家的畫作、相片、物品和工藝品，展露他們各人從同一角度出發去探索藝術和美學價值的心路歷程。



Kim Yik-Yung 金益寧 Moon Jar 2021 32 x 32 x (h)30 cm White Porcelain

Human : 人

陶藝家許庠旭主要運用韓國傳統粉青沙器技巧和釉離技巧創作當代陶瓷作品。對許氏來說，作品中最重要要素是表面設計和粉青沙器技巧。粉青沙器技巧是指在深色石器上塗上白泥澆釉和透明釉。許庠旭的粉青作品廣受韓國和各國陶藝愛好者的青睞。趙大用有「簾匠」之稱，指製造韓國傳統家具「竹」的工匠。竹簾製作不但具有原遠流長的歷程，更需要工匠的經驗和心血。單一個180厘米就需要用上三個月的時間。趙大用在1995年韓國年度工藝比賽贏得二十屆總統獎和政府行政大使獎。小盤盞（製作小盤的工匠）金春植製作小盤的經驗逾60年，擅長製作羅州盤。羅州盤為小盤的一種，材料來自羅州種植的銀杏樹和榲桲。製作羅州盤需時約60日，過程牽涉10個步驟。最後一步以亮漆在表面重複塗抹7至8次。簡潔的外形配以優雅的線條，羅州盤展現出木材的質感和紋路。金祐鏞是一位擁有多年經驗的攝影師，金氏利用拼貼方法和以木炭及油漆畫在攝影紙上，為拍攝雨中的影像創造了如幻象般的深度；另一個重大修改是利用絲網印刷將大自然的抽象影像印上亞加力板。金益寧是韓國陶藝界的先鋒，她的陶藝作品深受朝鮮白瓷的影響，其簡約和自然風格屢次為她贏得獎項。在創作過程使用了古代的拋接技巧使金氏毋須加入人工元素，維持物料的天然性，令成品製作更靈活和更有效率。她採用獨特技法以顯露陶土的多樣性：既柔軟且堅韌，溫暖同時冰冷、歷久且韻律。陶藝家朴星旭最新的作品系列「碎片」，靈感來自遠古時期人類把物件的碎片加入於陶瓷製作過程中，現時她主力生產及推廣粉青瓷器予廣大藝術愛好者。



## ZTYLEZ

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EXHIBITION January 19, 2022

蒼翠韓國傳統至當代藝術創作！必看竹藤工藝、古木畫、白瓷器皿！

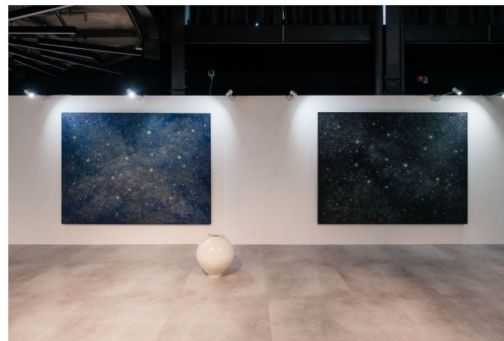
by Ruby Yiu



從古至今，宗教對於一地的文化發展有著深遠的影響，繼而塑造出具有地方特色的藝術、文學、音樂。在東亞藝術中，我們不能看出創作者們在作品中掙和了孔教、佛教或道教的學說。21 世紀的韓國文化中，他們的文化嚮向仍然深受這些傳統的影響，另一方面又在藝術創作中增添了創新元素。



在韓國國際文化交流宣傳協會 (KOFICE)、駐香港韓國文化院、Soluna Art Group 合辦的「Ode to the Moon: 吟風詠月 (승승강산)」展覽中，我們將看到 12 位韓國現代藝術家圍繞著「天」「地」「人」三個主題，展示傳統和當代韓國美學的藝術創作。



參展藝術家包括：金德龍、金永惠、李起助、金根泰、金善斗、李康孝、許厚旭、趙大用、金春植、金祐談、金益學、朴星旭。他們創作出當代藝術畫作、相片、物品、工藝品等不同媒介的作品，展露他們各人藝術家對不同韓式美學精粹的理解。整個展覽分為三個區域：無盡宇宙 (天)、大地痕跡 (地) 和韓屋風景 (人)。



The End

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