

SOLUNA

FINE ART

Group Exhibition: Full Moon

Date: 28 January 2021 - 6 March 2021

Opening: 28 January 2021

Soluna Fine Art is delighted to present the “Full Moon” group exhibition from 28 January to 6 March. The exhibition will showcase **Choi Young Wook, Lee Geejo, Kim Yikyung** and **Lee Kang-hyo**’s ceramic Moon Jars, **Choi Young Wook** and **Kim Duck Yong**’s paintings.

Despite its subtle colours and composition, the moon jar has been critically acclaimed by scholars, art critics and collectors since the Joseon Dynasty, and is now perceived as a contemporary art genre that transcends the traditional conceptual limitations of Korean ceramics. The Moon Jar is named for its snow-like colour, which resembles the elegance of the full moon. The ceramicists who master this exquisite technique understand that to create such large scale ceramics, one needs to throw the upper and lower bodies separately, and then join them together as one. As a result, the Moon Jar is often imperfect with a slightly anomalous shape - resembling the constantly changing moon phases. In other words, the organic beauty of the Moon Jar lies in its imperfection, contrary to the emphasis of perfect formative beauty found within the Western art canon. In this group exhibition, the artists demonstrate a strong academic approach in their research of the diversity and aesthetics of Korean Moon Jars, encouraging the audience to reflect on the associated philosophies of the moon and the cycles of nature.

Choi Young Wook (b. 1964) graduated from Hongik University in Seoul with a B.F.A. in Painting and a M.F.A. Over the past decade, Choi has devoted his efforts to mastering the moon jar as an art form. The artist recalls from his past when he was still trying to find his personal style and way of expression, he happened to come across a Joseon-era moon jar at a museum during his travels in Europe and the US. It was a chance encounter that left a formidable yet vulnerable impression on him, inspiring his ensuing projects of researching, collecting, and painting these white porcelain vessels.

Choi aims to visualize memories into images, thus his works become a medium of communication, mostly to convey the stories and recollections of his own life. However, there are more than just elements of the artist himself in his works - he believes that viewers of his paintings would be reminded of their own memories, thereby forming a connection between the artist’s and the viewers’ memories. Choi hopes his works may facilitate a process of self-reflection and discovery for the beholder, who may in turn develop a heightened awareness of relationships and communication with others. While his technique produces a strikingly lifelike effect on his subject matter, Choi’s ultimate objective is not to merely replicate the image of the porcelain vessel. His technique and style has grown into one that connects East Asian tradition with the expressive methods of Western modern painting; under Choi’s brush, the historic Joseon moon jar transcends space and time to become modern and pertinent to us once again. Choi’s works are featured in both private collections and museums, including the National Museum of Contemporary Art, Gyeonggi Museum of Contemporary Art among others.



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Lee Kang-hyo (b.1961) has spent more than 30 years in an endeavour to interpret the Korean *Buncheong* in his own way. During the 1970s and 1980s, many novice ceramicists looked to the past to modernize Korean ceramics - Lee was no exception. At the time, Korea was in the process of reinterpreting its cultural assets, ceramics included. Many of these ceramicists simply became reproduction artists imitating historical objects. Lee, however, did not. He had originally wanted to become a painter, though as he gradually mastered the skill of applying liquefied white clay to the surface of vessels and large platters, he learned to treat ceramic surfaces like paper for ink brush painting. The marks he creates are comparable to landscapes depicting Korea's four distinct seasons. Historically, landscapes were first explored before they were painted, the impression of which was then brought back to the artist's studio and captured on paper; Lee follows this practice. For Koreans, landscapes are spaces to be encountered and experienced rather than subjects to be observed for replication. Recently, Lee has conducted performances involving his method of crafting large storage jars: splashing liquefied clay mixtures in the manner of Jackson Pollock's "action painting".

Lee's work is now internationally renowned and found in the collections of the Art Institute of Chicago; the Asian Art Museum, San Francisco; the British Museum and the Victoria and Albert Museum, London; the Cité de la Céramique, Sèvres, France; Gyeonggi Ceramic Museum, Korea and more.

Born in 1959 in Jeju, Korea, **Lee Geejo** is an artist who aims to recreate the historic white porcelain in our own era, constantly exploring and reinterpreting it within the realm of contemporary arts and crafts. The essence of his work is achieved through repeated filtering of the white noise of life - such is the goal and result of the myriad conditions of white porcelain pottery as well as many years of work. In addition, his in-depth study of Korean aesthetics and tradition makes his white porcelain even more meaningful. With this background to his quest, he has not only modernized white porcelain, but also its cultural identity. His works, which reveal modern Korean visual language, are welcomed by his contemporaries for their exquisite integration of tradition and modernity.

Lee graduated from Seoul National University with a BA and an MA in pottery. He is currently a professor at Chung-Ang University's College of Arts and Crafts. For many years he has been working on the production and study of white porcelain, starting with the Korean Craft Special Exhibition in 1987. His works have been exhibited in various solo exhibitions in Korea and abroad, including the solo exhibition "Modern Transformation of Korean White Porcelain" (2007), MAISON & OBJETS in Paris, France (2009) and the Philadelphia Craft Festival (2009). He has also participated in leading exhibitions such as the World Ceramic Biennale held in Incheon (2009), the Craft Trend Fair Exhibition (Korea Craft Promotion Foundation, 2013), Korean Crafts 2014 in Milan, Italy, etc.

A graduate of the Department of Painting at Seoul National University, **Kim Duck Yong** (b.1961) integrates both traditional and contemporary practices in his work of art. He, on one hand, stays true to the tradition of Oriental paintings by adopting ancient wood as his canvas, allowing the viewer to sense the warmth of nature through subtle details. On the



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other hand, through highlighting the importance of traditional materials and painting key iconographies that echo his heritage, Kim primarily explores the contemporary mechanics of Korea society. In other words, Kim's paintings reveal the change of time and its attribute of intergenerational transience overarching old and new histories. With works placed in important institutional collections in South Korea, such as the National Museum of Contemporary Art, Seoul Museum of Art, Park Soo-Keun Museum, and Gyeonggi Museum of Art, Kim is recognised as an established artist among the Korean art scene.

Kim Yikyung (b.1935) is one of Korea's most well-respected ceramic artists and a pioneer in the ceramic arts. Kim studied at Seoul National University and the College of Ceramics at Alfred University in New York State. While in New York, she had the opportunity to meet Bernard Leach when he taught a seminar at the university, and she was profoundly influenced by his teaching. She is currently Professor Emerita at Kookmin University, Seoul.

Kim's works bring Korea's ceramic heritage into the modern world, bridging the gap between aesthetic beauty and general practicality. Her ceramics are influenced by Joseon *baekja* (white porcelain), which are prized for their simplicity and naturalness. They are made with the ancient throwing technique that offers flexibility and efficiency, allowing Kim to produce works without artificial traits and that remain true to the material. Kim employs faceting to reveal the dynamic characteristics of the clay: softness and sharpness, warmth and coolness, time and rhythm.

Her work has been included in numerous public collections, including the National Gallery of Contemporary Arts, South Korea; the British Museum, UK; National Museums of Scotland, UK; the Victoria and Albert Museum, UK; the Smithsonian Institution, USA; and the Philadelphia Museum of Art, USA.



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About Soluna Fine Art

An international forum for new ideas in Asian contemporary art, Soluna Fine Art presents an innovative program dedicated to cultivating a dialogue between artists, viewers and institutions. Embracing its prime location in the heart of Sheung Wan, Hong Kong, the gallery provides a foundation that supports the presentation of work by emerging to established Asian contemporary artists with significant global recognition. In addition to a distinguished primary program, Soluna Fine Art is proud to offer its art advisory service and works by Post-War and Contemporary artists through the gallery's exclusive network. With a great depth to knowledge and research capabilities, Soluna Fine Art offers artworks of the highest quality to Collectors, Museums and Institutions.

Gallery opening hours: Monday - Saturday, 10am - 6pm

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