



Artist News Clippings

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Lee Kang-Hyo | b.1961, Korea

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London Korean Links

<https://londonkoreanlinks.net/2016/05/11/exhibition-news-lee-kang-hyo-at-sylvester-fine-art/>

Posted May 11, 2016

London Korean Links

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Documentary: Chronicle of London Korean Hankyoreh School, Sat 18 Jun 2022

Exhibition news: Lee Kang-hyo at Sylvester Fine Art

by **EVENTS EDITOR**, posted 11 MAY 2016 updated 26 NOV 2017

in **ARTS** | **EVENTS**, 3 minute read

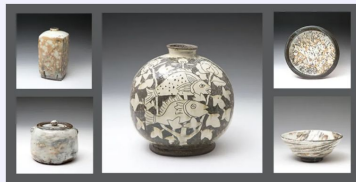
Lee Kang-hyo [came to London in 2014](#) as part of the special exhibition hosted by the Korea Craft and Design Foundation at Tent London. This event was followed later that year by a [solo show at Goldmark Gallery](#) in Uppingham. Lee now has another solo exhibition, at Sylvester Fine Art in Belsize Village, in collaboration with Goldmark.

Lee Kang-hyo

Sylvester Fine Art | 64 Belsize Lane | London NW3 5BJ | www.sylvesterfineart.co.uk

Wed - Fri: 11.00am to 6.30pm | Sat: 10.00am to 6.00pm | Sun: 10.00am to 4.00pm

From 11 May for four weeks



Lee Kang-hyo was born in Seoul in South Korea and is world famous for mastering the traditional Korean technique called Onggi - a technique that allows him to make enormous, often man-sized pots.

Lee is a spiritual man who has undertaken a lifelong search for what he terms 'a beautiful life' and it is through his work with clay and the love of his family that he is achieving that ambition. Lee's work has always been a personal favourite of ours and as far as we can discover, his work has not been available to buy in London before. You can view some of his exceptional work in world class museum collections all over the world and now you have a chance to own your Lee Kang-hyo pot.

Lee Kang-hyo - Biography

Born in 1961, Lee Kang-hyo studied a Bachelor of Fine Arts at Hongik University, graduating in 1983. He then worked for three years as an apprentice in Onggi pottery in the South Kyongsang Province. After training in the technique and a further three years working as an assistant, Lee started his own studio where he developed his pottery with his wife, also a ceramicist, building the kiln they still use to this day.

Lee is widely regarded as one of the finest Korean potters working today and his pots tell the story of a man's search for a beautiful life, through his work with clay and the love of his family. Set against the backdrop of his South Korean studio, his pots give an insight into the spiritual journey that Lee took and which plays a vital part in his artistic practice today.

Lee is world-famous for mastering the traditional Korean technique called Onggi - a technique that allows him to make enormous, often man-sized pots which he then decorates using an exciting explosion of glaze and colour in his own inimitable fashion.

Lee has exhibited all over the world and his work is held in many important public and private collections including V&A Museum, British Museum, London, Museum of Fine Arts, Boston, Art Institute of Chicago and International Ceramic Museum, Italy.

Lee Kang-hyo - Artist Statement

The work of an artist reflects his or her life. The temperament of a person is influenced by one's natural environment. When traveling around the country, mountains are like screen folds enabling one to marvel and be awestruck by the essence of nature. The everlasting theme in my work is based on mountains, fields and sky. Everything that exists has its own reason and beauty. Making something with clay with the hands and then painting white over the surface is an expression of my dream. I am alive at this minute.

Finding life's meaning is too vast and confusing. It is a struggle and a conflict to find the inner self. Life is not that exceptional nor does it contain a great meaning, yet mere existence itself is precious and beautiful. Making art is like setting off to travel to find peace in the mind. On the throwing wheel, a concentric circle is made then numerous different circular shapes are created. Through this clay a space and a mass is created. This space contains my life. It is I.

There is joy in taking a deep breath and viewing mountains; life is definitely worthwhile just for the fact that I am able to see and exist. Furthermore, I make things that can be looked at and enjoyed. My work is an expression of everything that exists. It is my life itself.



Ham & High

<https://www.hamhigh.co.uk/things-to-do/lee-kang-hyo-the-jackson-pollock-of-the-sculpture-world-3525054>

Posted Jun 4, 2016

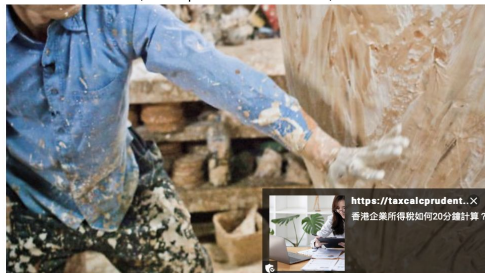
Ham&High



Lee Kang-hyo: the Jackson Pollock of the sculpture world

by Alison Oldham

Published: 8:00 AM June 4, 2016 Updated: 1:49 PM October 14, 2020



Lee Kang-hyo - Credit: Archant

Lee Kang-hyo combines traditional methods with innovative 'action painting'.



Lee Kang-hyo - Credit: Archant

The first opportunity to buy the exquisite ceramics of Korean potter Lee Kang-hyo in London is offered by Sylvester Fine Arts in Belsize Village.

But for admirers of contemporary ceramics who can covet but not afford such objects, a visit to the gallery can still be rewarding.

There's much to look at and to learn, not least because of a film showing the dextrous potter in action in his South Korean studio. It tells the story of his search for a beautiful life through his work with clay and the love of his family.

Kang-hyo is world famous for his mastery of onggi, a traditional form of Korean earthenware.

It is used for huge pots for fermenting and storing foods vital to the Korean diet such as kimchi and soy sauce – and also for rice wine. Adding sand to iron-rich clay means that onggi jars are waterproof yet porous, retaining moderate temperature and humidity, so they are ideal for the pastes made annually by Korean families.

Their monumental sculptural character and simple aesthetic appealed to Kang-hyo as a ceramics student in the 70s but, by then, refrigeration meant techniques used to make onggi pots since 5000BC had started to disappear.

He sought out an Onggi Master and spent three years perfecting his skills with the long coils of clay formed into pots with a wheel and paddle.

But though many of his shapes are traditional, Kang-hyo is an innovator who appeals to a modern audience.

He is the first potter to combine onggi techniques with punchy decoration.

In this form of Korean earthenware a coarse dark pot is coated with a white slip and then decorated by carving.

He has used flowers, leaves, fish and trees as motifs but considers that the everlasting theme of his work is the mountains, fields and sky.

The documentary made by Alex Wright for Goldmark Gallery, Uppingham in 2014, has an extraordinary climax where Kang-hyo performs his "action painting", which began on a visit to America in 2001.

Flicking, spattering and smearing glaze on the huge pot – and inevitably himself – may bring Jackson Pollock's working method to mind but the emotional charge conveyed is distinctively his own.

Kang-hyo has compared making art to travelling to find peace in the mind.

"On the throwing wheel, a concentric circle is made then numerous different circular shapes are created," he wrote in a recent artist's statement.

"Through this clay a space and a mass is created. This space contains my life. It is I."

Until next Sunday, June 12, at 64 Belsize Lane NW3. Wednesday to Friday 11am to 6.30pm. Saturday 10am to 6pm, Sunday 10am to 4pm. DVD £10.



Open Culture

<https://www.openculture.com/2017/11/how-a-korean-potter-found-a-beautiful-life-through-his-art-a-short-life-affirming-documentary.html>

Posted Nov 15, 2017

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How a Korean Potter Found a "Beautiful Life" Through His Art: A Short, Life-Affirming Documentary

In Art | November 15th, 2017 | 1 Comment

792 SHARES



I like to think I appreciate all aspects of the culture of South Korea, where I live, but different attractions bring different foreigners here. Some come for the food, some come for the music (pop, traditional, or somewhere in between), some come for the medical tourism. Others, like British ceramicist Roger Law, come for the pottery. The half-hour documentary above will give you an idea of what makes Korean pottery, and the Korean potters who craft it, so distinctive, taking viewers into the workshop of Lee Kang-hyo, who has become famous by there bringing together the distinct traditions of *onggi* glazed earthenware pottery and *buncheong* white slip decoration.

"As a high school student, I asked myself some fundamental questions," says Lee in voiceover as we watch him beat the clay of what looks more and more like a large jar into shape. "What would be good to do for a living? What is my best talent? How can I enjoy a life of peace? It was then I decided to become an artist." As he creates, he tells us about the long history of pottery in Korea and his experience practicing and mastering the traditions in which he works. Looked at *onggi*, he says, "I never thought they were simply big jars. I thought they were great sculpture."

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"My documentary tells the story of Lee Kang-hyo's search for a beautiful life, through his work with clay and the love of his family," says director Alex Wright, a story that "gives an insight into the spiritual journey that plays a vital part in his artistic practice." For Lee, this had to do as much with the heart and mind as with the hand, loosening up and lightening up even as he grew more skilled, a realization that first occurred when he became friendly with Japanese master potter Koie Ryoji. "Kang-hyo, why don't you try to change your thinking?" Lee remembers Koie asking after he presented him with his latest piece. "And he lifted it up and crushed it. He said: 'Form doesn't always have to be straight. It can be beautiful.'"

That lesson holds in other cultural spheres as well. "Ceramic culture is very closely connected to dietary life and food culture," Lee observes. "Korea has developed a fermented food culture. A lot of foods are fermented and stored, such as sauces and kimchi," which might stay in their ceramic jars for years before consumption. And so "Korea has developed the skills to make big jars, more than any other country" with the "quickest and most perfect forms." This might sound like the makings of a rustic, utilitarian pottery — and indeed cuisine — but in fact the work of Lee and other Korean masters increasingly aligns with the growing global taste for things outwardly simple but inwardly refined. In that particular sensibility, whether expressed as pottery or food or music or anything else, Korea might well lead the world.

Lee Kang-hyo 'Onggi Master' will be added to our collection of [Free Documentaries](#), a subset of our collection, [4,000+ Free Movies Online: Great Classics, Indies, Noir, Westerns, Documentaries & More.](#)



The Joong Ang

<https://www.joongang.co.kr/article/22952983#home>

Posted Sep 8, 2018

The JoongAng



제사상 앞에서 즐겁게 인증샷

중앙선데이 | 업데이트 2018.09.09 11:05

지면보기

정형모 기자

제사에 대한 마음지기의 색다른 제안 ‘가가례(家加禮): 집집마다 다른 제례의 풍경’



아름디지가 제안하는 현대식 제사상. 제기 그릇의 크기를 키우는 대신 그릇 수를 줄이고, 음식을 종류별로 함께 올려 간결하면서도 격식과 풍위를 유지했다.

지난 1월 국내 개봉해 “가족 사랑의 의미를 되새기게 한 인생작”이라는 찬사와 함께 9.2라는 높은 관객 평점을 획득한 디즈니·픽사의 애니메이션 ‘코코(COCO·2017)’는 멕시코의 ‘죽은 자들의 날’이라는 명절 문화가 배경이다. 10월 31일부터 11월 2일까지 멕시코 사람들은 각자의 가정에서 돌아가신 분들의 사진과 그들이 좋아하던 꽃과 음식을 차려놓고 고인의 명복을 비는데, 그 모습이 우리의 제사와 아주 흡사하다. 이날이 되면 돌아가신 분들이 다시 집으로 찾아와 준비한 음식을 먹고 후손들을 축복한다는 멕시코 사람들의 믿음은 영화에서 놀랄도록 생생하게 재현됐다. 저승과 이승을 잇는, 조상을 기리고 가족끼리 화합하는 즐거운 축제이자 흥미진진한 이벤트로서 제사의 진정한 의미를 다시 생각하게 만들었다.



하지만 이 땅에서 제사는 형식이고 노동이다. 점점 더 그렇게 되고 있다. 조상을 생각하는 마음과 가족을 위한 정성은 그 아래 묻힌다. 외려 가족 화합을 저해하는 갈등 요소로 전락하는 참이다. 2004년부터 우리 전통문화를 현대적 관점에서 재해석해 소개해온 재단법인 아름디지(이사장 신연균)는 “이제 형식이 아닌 본질에 근접한 현대식 제사상을 다시 차려보자”고 조심스럽게 제안한다. 9월 8일부터 11월 2일까지 서울 통의동 아름디지 사옥에서 열리는 ‘가가례(家加禮): 집집마다 다른 제례의 풍경-중가에서 아파트까지’전을 통해서다. “우리의 아름다운 전통인 제사가 그저 허례허식이 아니라 공동체의 가치를 담을 수 있는 영감이 되고, 제사의 본질적 정체성과 함께 가족간 화합을 이루는 소중한 문화로 발전하길 바란다”는 것이 신연균 이사장이 전하는 이번 전시의 기획의도다.

“사치하지 말라” 전통 유물작가문의 겸소한 제사상들



한국인의 보편적인 주거양식이 된 아파트에서의 제사상 차림. 옛날식 병풍 대신 가발과 실용적인 황동 프레임 병풍이 눈에 띈다. 아름디지 디자인팀(이예슬) 작품이다.

전시장 1층으로 들어가면 하얀 노방천으로 만든 반투명 가림막 사이로 전통 제사상이 어슬프레 보인다. 퇴계 이황 중가의 불천위 제사상과 명재 윤중 중가의 제사상을 아를지기가 재현한 것들이다. 전통 유물작가 집안을 대표하는 가문인 만큼 제사상도 한 스계 차려낼 것이라 생각되지만, 실제로 보면 그렇지 않다. 보통 중가의 제물이 평균 35~40여 종에 이르고 일반 가정도 30종 내외지만 퇴계 집안의 제물은 총 26종에 불과하다. 탕 5종을 추가한 것을 제외하면 『주자가례』에 나오는 21종과 동일한 숫자다.

태어난 지 7개월 만에 아버지를 여의고 홀어머니 밑에서 성장한 퇴계는 집안 형편이 어려서 어려서부터 근검절약하는 습관을 익혔는데, ‘1식 3찬’의 원칙을 철저하게 지켰다고 한다. 그의 제사상을 살펴보면 유과나 장과 등 한과가 없다. “기름에 튀긴 과자는 사치스럽기 때문에 제물로 사용하지 말라”는 퇴계의 유언 때문이다. 상차림 구성도 합리성을 더했다. 일례로 커다란 대구포가 상 앞줄 가운데에 차려놓고 있는데, 이는 퇴계의 손부인 권씨가 “포를 상 가장자리에서 벗어나 치맛자락에 걸려 자루 떨어지더라”며 위치를 바꾼 것을 후손들이 그대로 따랐기 때문이라는 게 전시를 기획한 김선영 아름디지 문화기획팀 선임의 설명이다.

파평 윤씨 집안의 가계사상도 마찬가지다. 당대에 걸려 벼슬에 뜻을 두지 않고 초야에서 학문과 후성 양성에 몰두했던 명재 역시 “제사는 영정하되 간소하게 하라”며 “제사상에 맥을 올려 남기지 말고, 손이 많이 가는 화려한 유물과 기물이 들어가는 전도 올리지 말라”는 유언을 남겼다. 하여 제사상에는 자칫하면 제물이 다 빠지는 것은 물론 과일도 대추·밤·감만 올린다. 3색 나물은 한 접시로 함께 담는다. 초기는 은마리가 아니라 토막이다. 김선영 선임은 “명재는 아예 제사상의 크기를 990x680cm 패리로 정해놓아 많이 차리고 싶어도 그럴 수 없도록 해놓았다”고 귀띔했다.



Jungle

<https://www.jungle.co.kr/magazine/200420>

Posted Oct 19, 2018



필처 | 뉴스

갤러리 LVS & CRAFT, 시카고에서 선보이는 한국 전통 공예

2018-10-19



*SOFA CHICAGO 2018포스터(사진제공: 갤러리 LVS)

갤러리 LVS & CRAFT가 11월 1일부터 4일까지 시카고에서 열리는 SOFA CHICAGO 2018(이하 SOFA)에 참여한다.

SOFA는 미국 대표 공예예술박람회이자 세계적인 공예 아트 페어로 올해 박람회는 네이비 피어 페스티벌 홀에서 진행된다. 갤러리 LVS & CRAFT는 이번 행사에서 대표적인 한국 전통 공예와 이를 재해석한 명장들의 작품들을 선보일 예정이다.

갤러리 LVS & CRAFT가 11월 1일부터 4일까지 시카고에서 열리는 'SOFA CHICAGO 2018'(이하 SOFA)에 참여한다.

SOFA는 미국 대표 공예예술박람회이자 세계적인 공예 아트 페어로 올해 박람회는 네이비 피어 페스티벌 홀에서 진행된다. 갤러리 LVS & CRAFT는 이번 행사에서 대표적인 한국 전통 공예와 이를 재해석한 명장들의 작품들을 선보일 예정이다.

지난 해 한국 현대 도예를 중심으로 초점을 맞췄다면, 올해에는 전통적인 한국의 미와 기술을 이용해 현대적 미감을 갖춘 작업들이 전시된다.

대한민국 명장을 비롯해 한국을 대표하는 8인의 공예가의 작업을 통해 오늘의 '전통'을 만들어가고 있는 한국현대공예가들을 소개하고, 전통과 현대를 아우르는 한국 공예 예술의 아름다움을 널리 알릴 예정이다.

이번 전시에서는 국제공예의 정수인 중요무형문화재 제53호 채상장 기능보유명장 서신정을 필두로 소개한다.

서신정은 국제공예기법의 하나인 채상기법을 부친 서한규로부터 전수받았으며, 이를 응용한 현대적 감각의 작품을 제작해, 국제공예 전시회에 이바지하고 있다.

*2018 로에베 공예상 (Loewe Craft Prize 2018) 최종 후보 30인 안에 선정된 장연순의 작업도 소개된다.

장연순은 한국 현대 섬유공예를 대표하는 작가로, 직물 고유의 아름다움을 세상을 이루는 단순한 단위의 형태로 구현해낸다. 본 전시에서는 과거의 작업과 가장 최근의 금속 이용한 작업이 한자리에 선보여질 예정이다.

이 외에 목공예작가 양병용의 전통과 현대적 아름다움을 두루 담은 디자인의 소반과, 이강효의 다양한 크기의 분청 작업이 소개될 예정이다.

한편 갤러리 LVS & CRAFT는 한국 현대 공예의 새로운 면과 그 다양성을 제시한다. SOFA를 통해 더욱 감각적이고 깊이 있는 한국 공예를 선보이며 다채로운 공예 예술 향유의 기회를 지속적으로 선사하고자 한다.



SEO Sin-Jeong, '뿔칠' 청사각 채상 (중, 대, 대나무, 뿔칠, (중) 35 x 35 x 20 cm, (대) 42.5 x 42.5 x 23 cm, 2017(사진제공: 갤러리 LVS)

에디터: 장규형 (ghjang@jungle.co.kr)



The Value

<https://hk.thevalue.com/articles/lee-kang-hyo-soluna-fine-art-ceramic-performance>

Posted Oct 18, 2018



THE VALUE

時下焦點 專題專訪 拍賣新聞 近期展覽 視頻 茶聊

① 繁中



傳統陶藝 x 當代抽象 讓觀眾泥濘滿身的韓國大師

不少人都對藝術家的創作過程很感興趣，各式「即席創作」應運而生，備受歡迎。不過，能把整個創作過程化為表演藝術，甚至把觀眾帶進表演當中，讓眾人泥濘滿身卻甘之如飴，小編還真是大開眼界。說的是李康孝（Lee Kang-hyo），南韓著名雙器製作大師兼當代抽象藝術家。

藝術家伴隨韓國傳統音樂起舞，提著滿載白土的泥桶，用力把陶泥潑灑於巨型陶器上。不少觀眾都被潑得滿身是泥，首當其衝的，自然是最前頭的攝影師和傳媒朋友，包括小編。不過，其他被潑到的觀眾，看起來非但沒有半點不高興，反倒覺得好好玩有趣。



不過，當這位陶藝大師把白泥桶換成黑泥桶時，大家終於坐不住了。最前頭的人紛紛走避，看得後方的朋友不禁大笑。當陶泥潑灑完畢後，李康孝跟著音樂節奏，用雙手在陶器表面上塗抹，讓黑泥如水墨般與白泥融和。

一曲奏完，藝術家的舞蹈亦戛然而止，表演在眾人的掌聲與歡呼聲中結束。李康孝身上泥濘斑駁，觀眾亦不遑多讓。





Posted May 8, 2019

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2020年3月26日 · 香港 · 8

【本地畫廊自救！亞洲協會雕塑展 破天荒可供售賣】
本周疫情肆虐，好些展覽和活動都告取消了，但這個在室外舉行的，決定繼續。一場疫情，全球停擺，數受影響的行業不能不數藝術圈。自從Art Basel HK在三月舉行，連同拍賣行春拍，多少文化藝術活動都在三月舉行，連政府官方都以Art Month來宣傳香港旅遊業。全球畫廊、博物館人馬不來香港，對畫廊收入造成不少打擊，40間本地畫廊組成的香港畫廊協會（HKAGA）宣布發陣，一連串活動，先由亞洲協會協辦的「戶外雕塑及裝置藝術展」及Art Talk開始，亞洲協會更破天荒容許展品發售，助畫廊渡難關。市道不景，但這個Art Month不太冷。

Art Basel一年一度舉行，藝術三月熱鬧開關，會後準備工夫可不少。參加藝博，其實在九個月前已要遞上計劃書，把細節都填上了。Henrietta解釋，因為Art Basel在三月舉行，但每年香港2月還要過農曆年，當中假期多，運輸、保險、存倉等程序都要提早，「而且因為倉庫不一定放在自己後倉，可能會放在藝術倉庫裡，你必須再提早預訂，Art Basel做得好好，很有Energy，每年帶動了好多Art Event，好多idea，即使今年取消了，好多想法未必會取消，可能只是換了個地方進行。我們都說，難道大家都一直窩在家裡？其實大家都想出來走走，亞洲協會放雕塑的地方多在室外，人數也不多擠擁，我們會舉辦Art Talk，在室外舉行，舉辦藝術對談，也在室外舉行。」

Art Basel HK (ABHK) 宣布取消，幾星期內，香港畫廊協會（HKAGA）宣布聯同亞洲協會香港中心，於3月26日（四）舉辦戶外雕塑及裝置藝術展，並於該週末3月28日（六）舉行藝術座談會及野餐日，而今年香港畫廊日及南區藝術日等陸續有來。

詳細訪問：<https://bit.ly/2yd1dPv>

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李康孝（藝術家之一）

將化妝土（液化的白色泥漿）塗在容器和大盤子表面。他研發了像處理紙張一樣於陶瓷表面繪製水墨畫的創作手法，堪比四季風景畫。





Tatler

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Ceramics Master Lee Kang-Hyo on Modernising Korean Stoneware and His New Hong Kong Exhibition

Words by JIANNE SORIANO | January 24, 2022



COVER Artist Lee Kang-hyo (Photo: Courtesy of the artist and Soluna Fine Art)

Artist Lee Kang-hyo is considered one of the finest Korean ceramicists today. Ahead of his new exhibition in Hong Kong, he tells Tatler about his mission to reinterpret Korean Buncheong

South Korean artist Lee Kang-hyo is regarded as one of the country's finest potters today. It comes as no surprise as the artist has spent the last 40 years interpreting the Korean Buncheong—traditional Korean stoneware—in his own way. Lee eventually mastered the skill of applying liquefied white clay to the surface of vessels and platters. For him, the ceramic surfaces are like paper for ink brush painting.

Other than his work in Buncheong, Lee is also renowned for his moon jars, a type of traditional white porcelain from the late Joseon period. Its popularity and interest have steadily skyrocketed internationally over the years, with RM from the pop band, BTS even purchasing his own.

With an exhibition underway at the Korean Culture Centre in Hong Kong called *Ode to the Moon* until March 12, Tatler catches up with the Korean artist in this exclusive interview to discuss his vision of modernising Korean Buncheong, how ceramics as an art form has changed over the years and the emerging popularity of moon jars internationally.

Don't miss: [How the Only Female Neon Artist in Hong Kong is Reinventing the Craft](#)



ABOVE Artist Lee Kang-hyo (Photo: Courtesy of the artist and Soluna Fine Art)

You spent 40 years endeavouring to interpret the Korean Buncheong in your own way. What about Korean Buncheong interested you in the first place?

Traditionally, oriental paintings are painted with black ink on white paper whereas Buncheong ware involves painting and decorating with white soil on a black earthen background. This technique is quite unique because it can express light and shadows by painting with white soil onto the colour of natural soil and express various pictorial language.

It's been 40 years. Do you think you have found the style you're looking for?

For an artist at work, it's about the process of finding oneself and building the style according to one's ideas and perspectives on life. Ultimately, the artist's ideas and spirit represent the art itself. Style is something that flows like water and is always in a constant state of flux because flowing allows endless changes instead of rotting. For me as an artist, there's no permanent form. There's only a continuous progressive form. There's also no fixed style because the ever-evolving artist's life is the style.

Nature is important in your work. How has it influenced the type of artist you are throughout your childhood to this day?

I believe that nature exists by itself. It doesn't require human touch and logic. We feel comfortable and happy when we look at nature because suddenly, we are teleported into a realm where all our thoughts stop, and we are merely required to look. Artists, myself included, cannot recreate nature but can only express the quality of nature. Nature is the mother of all things; it's the universe itself.

Read also: [9 Art Exhibitions Not to Miss in Hong Kong in January 2022](#)



ABOVE Photo: Courtesy of the artist and Soluna Fine





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Lee Kang-hyo

Lee Kang-hyo: Potter of the Four Elements

6 min read

Shoji Hamada, Ryoji Koie, Jun Kaneko, Peter Voukos; all have made some very big pots, and all have treated ceramics as a performance art. The motion, even drama of making, whether in the privacy of the studio or the public arena of workshop demonstration, has been integral to their practice. The process feeds the potter and it feeds the pots, the 'bodily transference' about which Michael Cardew and Patrick Heron have written. Heron has described the matter of making as an innately physical act of expression, a pent-up creative tension released from the diaphragm and through the arm and hands. Artists like Voukos or Koie have worked rapidly, with a kind of gestural attack. As Voukos said, 'The quicker I work the better...if I start thinking and planning, I start contriving and designing. I work mostly from gut feeling.'





The End

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