



MOON JAR
달항아리

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CONTEMPORARY TRANSLATIONS IN BRITAIN

18 June – 17 August 2013
Korean Cultural Centre UK

FOREWORD

Suk-hwan Park

The Ambassador of the Republic of Korea

The nation of Korea is proud to be celebrating the 130th anniversary of Anglo-Korean Relations, as well as marking the 60th anniversary of the Korean Armistice Agreement with a series of meaningful events that reveal the strength and depth of our relationship with the UK. Since the *Treaty of Friendship, Commerce and Navigation* was ratified in 1883 and this relationship was further strengthened 60 years ago during the Korean War, when the UK sent the second largest contingent of troops to support the UN force

Therefore to mark these shared anniversaries it gives me great pleasure to welcome the exhibition *Moon Jar: Contemporary Translations in Britain* to the Korean Cultural Centre UK. Early visitors to Korea from Britain arrived on our shores in the 19th century and these navigators, diplomats, correspondents, and collectors were mesmerised by Korea's beauty and unique culture. One such visitor was the renowned Studio Potter, Bernard Leach who purchased the 'Moon Jar' on his second visit to Korea. His appreciation for Korean craftsmen can be seen in his words when he wrote, 'Korean potters set the noblest standard the world has known'. The Moon Jar resonated so strongly with Britain's twentieth-century potters that it has since become a symbol of UK-Korea relations. With its ability to continuously inspire new translations and new works in Britain, the Moon Jar has been a bridge that has expanded our political, economic, and cultural exchanges with the UK and long may this continue.

I would like to take this opportunity to commend our participating potters and artists for creating such a wonderful body of work. I would also like to thank the curators of our exhibition, the Leach Pottery, Leeum Samsung Museum of Art and the British Museum for their generous loan of the Moon Jar as well as their longstanding friendship, support and guidance.

FOREWORD

The Rt. Hon. Ed Vaizey MP
UK Minister for Culture, Communications
and the Creative Industries

I had the great privilege of visiting Korea for the first time earlier this year. The timing was auspicious, as we celebrate the 130th Anniversary of Anglo-Korean relations. During my visit I was struck by Korea's success in balancing the conservation and promotion of its traditional cultures and crafts, with its world-leading approach to technology, innovation and the creative industries. The UK aspires to strike a similar balance, and I believe there is much that our two countries can learn from each other. Through cultural exchanges we can foster greater understanding between our nations, and advance our shared aspirations for economic growth and the prosperity of our people.

It is fitting that the Moon Jar has become a symbol of the strong and enduring relationship between the UK and Korea, and I welcome this exhibition, *Moon Jar: Contemporary Translations in Britain*, at the heart of which are new works inspired by the Moon Jar. I commend the artists for their thought-provoking interpretations, and hope this will expose their talent to a new audience. I should also take this opportunity to commend and congratulate the achievement of the Korean Cultural Centre in establishing itself as such a widely-admired champion for the arts, heritage and creativity of Korea in just a few short years. I wish Director Kim and his hard-working team continued success, with this exhibition and the other projects which lie ahead.

MOON JAR AND CONTEMPORARY TRANSLATIONS

MOON JAR

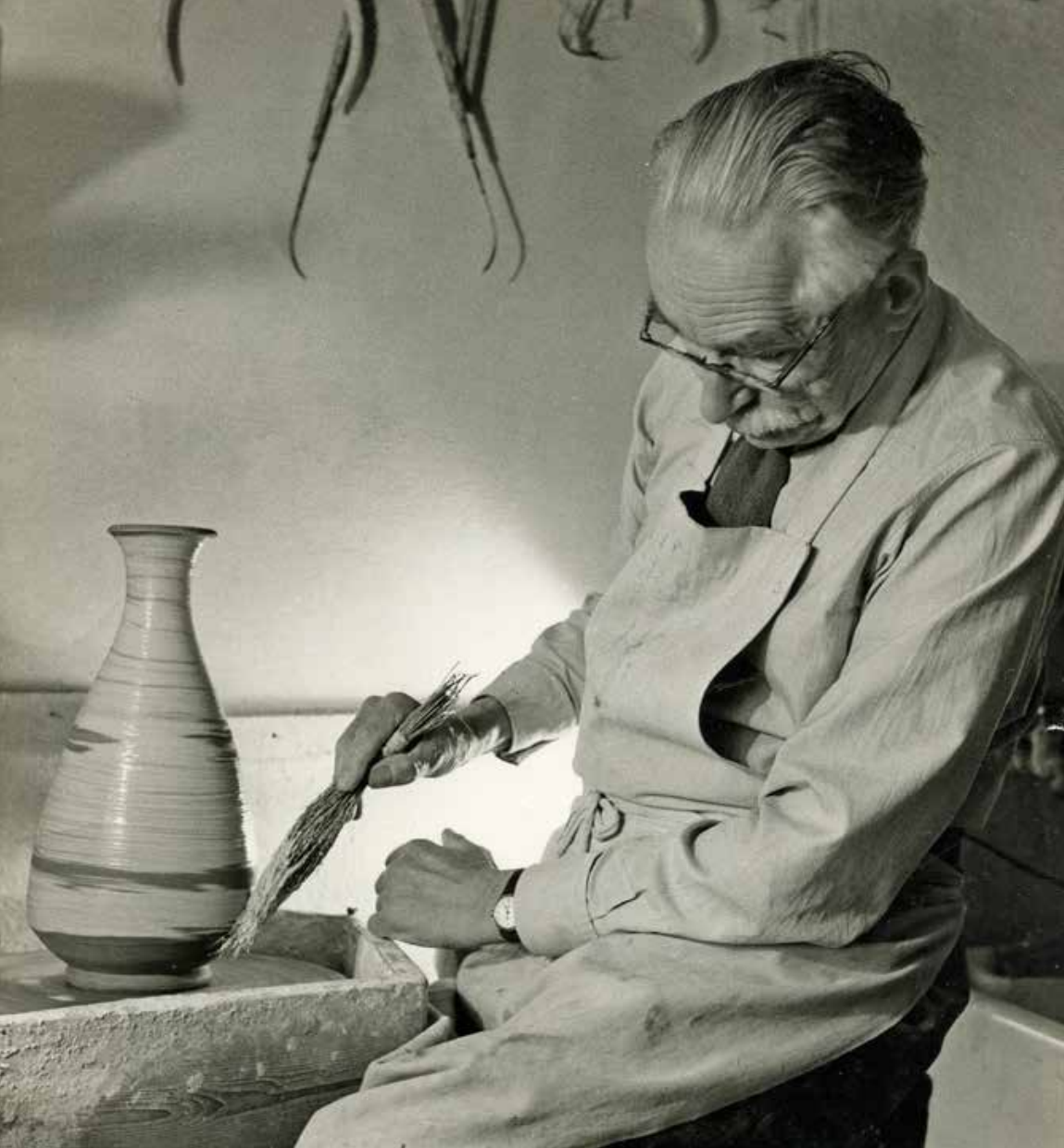
The Moon Jar is a vessel whose adopted name refers to its shape, where the height of the body is almost equal to its diameter. Such large white porcelain jars are more than forty centimeters high and almost symmetrical. The technique of making a jar by joining two separate parts makes the diameter of the base smaller than that of the mouth, and so the shape appears unstable. However these slight imperfections, in harmony with the creamy white body, rather highlight the sheer size and the voluptuous curves, lending to a greater dignity in the piece.

Believed to be used for utilitarian purposes – storing food or displaying flowers, Moon Jars are presumed to have been created at the Royal kilns by unknown craftsmen, primarily between the late 17th and 18th century. Their whiteness may have symbolised the Neo-Confucianist ideals of austerity, simplicity and humility – their asymmetry, and reference to the full moon, foregrounded man's uncontrived relationship with nature.

JOSEON AND WHITE PORCELAIN

White porcelain in Korea was made in small quantities alongside the more common celadon pieces during the Goryeo Dynasty (918–1392). The Joseon Dynasty (1392–1910) enforced a complete shift of national ideology to Confucianism. Importing and adapting aspects of Chinese culture, the dynasty encouraged the inclusion of Confucian ideals and doctrines in everyday society. Confucian scholars sought to cultivate self-control and humility, consequently white became a supremely important colour, signifying integrity and purity.

One of the most influential factors in the development of Joseon white porcelain ware was the establishment of the Royal Kilns. In early Joseon, production of white porcelain vessels for personal use



Bernard Leach
Photo from Leach Pottery Trust

was banned and the use of blue-and-white porcelain was strictly controlled. Symbolizing the dignity and authority of the royal family of Joseon, blue-and-white ware was only made by potters at the official kilns. Forms and decorations were partially influenced by mainstream Chinese white porcelain, which was first produced in the 14th century.

Neo-Confucian ideology was both popular and widespread until the late 16th century. Seowon, the local footholds of neo-Confucian literati class, served as major venues for transmitting Neo-Confucian philosophy. Whilst at the academies Yi Hwang and Yi I developed the study of Chinese scholar Zhu Xi, adjusting it to Joseon society and to everyday Korean life.

NATIONAL IDENTITY AND THE APPEARANCE OF THE MOON JAR

Two major invasions: *Imjin Waeran*, the Japanese invasion of 1592; and *Byungja Horan*, the Manchu invasion of 1636, took a heavy toll on the peninsula. The wars destroyed not only Joseon's economy and society but also its' psyche. The peninsula had no choice but to rebuild the nation from the ruins of foreign invasions, leading to the country adopting an isolationist attitude to the outside world. The 'Hermit Kingdom' became the moniker of Joseon.

The overthrowing of the Ming Dynasty by Qing in 1644 caused a shift away from the influence and imitation of Chinese culture. This meant growing criticism of Neo-Confucian ideology, most notably that it repeatedly failed to cope with foreign invasions and the aftermath of such disasters – a time of reconstruction and reassessment. What followed was a flowering of Korean culture through the development of a distinctly Korean style with its own artistic value, a consequence of a surge in Korea's sense of national identity and economic prosperity.

However during the *Imjin Waeran*, many highly skilled Korean potters were forcibly taken to Japan. One of these ceramic artisans was Yi Sam-Pyeong (? – 1655). Yi discovered *kaolin*, a pure white clay in Arita, Saga prefecture, which allowed him to introduce porcelain manufacture to Japan and push the development of porcelain production. In the 17th century China's political turmoil, caused by the newly-established Qing Dynasty, impacted its exports of porcelain to Europe – European demand for Chinese porcelain became exceptionally high after its introduction during the previous century. Japanese porcelain (whose manufacture



Lucie Rie with Moon Jar
London, 1988
Photo: Snowdon © Armstrong Jones
with thanks to Camera Press

initially employed processes that imitated Chinese blue and white porcelain, later adopting the authentic Chinese colouring techniques) filled the gap in the market. Arita (Imari) became the centre of this trade, which peaked from the mid-17th to the mid-18th century. As social conditions in China settled with the full establishment of the Qing Dynasty, China resumed its strong exports to European markets.

During such a dynamically changing landscape in the world's ceramic markets, Joseon's participation was limited, but like the two sides of a coin, the unique path taken by Joseon ironically led to the birth of its own aesthetic style and ethos. During this period the Moon Jar was born.

DISCOVERY OF THE MOON JAR IN THE EARLY 20TH CENTURY

It wasn't until the 20th century that this simple combination of creamy colour and voluminous shape, that has since fascinated numerous Western potters and art historians, was first seen in the West.

Although Joseon had some degree of interaction within the international arena, under international pressure in the 18th and 19th century, along with a number of domestic rebellions taking their toll, changes in foreign policy began to emerge. After the Industrial Revolution in the 18th century, European nations began their imperialist, capitalist expansion into East Asia. Western influence came to Joseon through different channels – navigators and missionaries sojourned in Joseon. Although there was constant inner turmoil between the groups who wanted to open the ports to trade and those who wanted to retain the isolationist policy, Joseon tried to delay the changing economic landscape. However, losing its defense against Japan in 1876 forced Korea to officially open up its ports by signing the unequal treaty on Ganghwa Island. Subsequently, treaties were signed with the Western powers of the United States and the United Kingdom.

In 1883 the UK was the first country in Europe to form diplomatic relations with Korea. One of the early visitors was the renowned Studio Potter Bernard Leach (1887–1979), who visited twice, in 1918 and in 1935. It was on his second trip, accompanied by Sōetsu Yanagi, founder of the first Folk Crafts Museum in Korea, that he purchased the Moon Jar. Fellow Studio Potter Lucie Rie (1902–95) came to be the owner of Leach's Moon Jar during the Second World

War, when Leach asked her to take care of it at her London home and studio, which she dutifully did until her death, when it was bequeathed to Janet Leach. The Moon Jar was later purchased by the British Museum. Leach described himself as a courier between East and West. The Moon Jar remains a symbolic reminder of the bonds between the UK and Korea.

MODERNITY AND MODERNISM: BERNARD LEACH, LUCIE RIE AND THE MOON JAR

Although much has been written about both Leach and Rie, there is little or no explanation regarding the threads that bound them to the Moon Jar. Primary material too is scarce: in his autobiography Leach simply refers to the aforementioned purchase; apart from a handful of private letters, Rie kept a visual archive within which the Moon Jar recurs. A suggestive gesture of the Moon Jar's significance to Rie was the decision to have her official portrait taken alongside the Moon Jar by Lord Snowdon. Despite Leach and Rie's allusiveness, the Moon Jar has today obtained iconic status amongst Britain's artistic community: due to its natural beauty, as well as its presence in the British Museum's collection, but primarily through its association to two of Britain's most important 20th century Studio Potters.

Leach and Rie were both Modernists. Their work adhered to the principles of simplicity, truth to materials, form following function and the idea that less is more. However, Leach and Rie belonged to different generations and locations.

Leach's purchase was influenced by his association to the Mingei movement – Mingei is an abbreviation of the Japanese 'minshuteki kogeï', meaning folk crafts. The Mingei movement was established by Yanagi with potters Shōji Hamada, Kanjirō Kawai, Kenkichi Tomimoto and Leach in the 1920s. Following Leach and Yanagi's encountering of Joseon ceramics, Yanagi returned to Japan and began to stress the importance of artefacts made cheaply for everyday use by unknown craftsmen. Appropriating the early Modernist principles of William Morris, the Mingei movement, in response to rapid industrialisation and Westernisation – a consequence of the Meiji Restoration in 1868, aimed to secure the continued practice of handicrafts by collecting and exhibiting both traditional and contemporary East Asian (Chinese, Japanese and Korean) folk crafts.

In the 1920s, despite St. Ives-based Leach's practice cohering to the philosophies expounded by John Ruskin and Morris, the machine and functionalism were being exalted on the continent. It was the work of Modernist architect and designer Josef Hoffman, a member of the Vienna Secession and Wiener Werkstätte, that inspired Viennese Lucie Rie – his belief that 'New forms for all articles of necessity' had to be designed to reflect modernity. Responding to Hoffmann's abstract approach to metal and fabric design, Rie, in terms of decoration and form, made her 'domestic' pots minimal, austere, sparse. It is these characteristics that drew Rie to the Moon Jar.

CONTEMPORARY TRANSLATIONS; NEW PERSPECTIVES

'In the month it takes to create a single piece one can understand the cycle of life.'

– Park Young Sook, Korean Master Potter

Over time the Moon Jar has become a symbol of Korean cultural identity. Recognised as a unique art form and gaining an almost mythological status spanning history and continents, this enigmatic jar has throughout its history inspired Korean artists, including painters, poets and writers, including contemporary practitioners such as painter Kim Whanki, artist Kang Ik-joong, photographer Koo Bohnchang and ceramic artist Park Young Sook. For this exhibition the Moon Jar is re-contextualised through the work of four leading potters working in the UK and a contemporary Korean artist, offering up new meanings and interpretations.

Something in the essence of this vessel fascinates potters. There is a mutual respect for the technical accomplishment and artistry of the unknown Korean Craftsman, from the precarious balance of the form, the detail of the rim and the sensuality of the curve to the perfection of the imperfection. Sharing insights and perspectives into their individual ceramic practice the artists present their work alongside this historic vessel.

Yee Sookyung transforms 'trash' into 'art'. Her ceramic sculptures series, *Translated Vases*, reclaims rejected pieces of white porcelain from the discarded work of contemporary Korean Master Potters. By reconstructing fragments of historical memory, incorporating the Japanese tradition of Kintsugi to join the pieces with gold lacquer, through a process of change she creates contemporary manifestations.



Yanagi, Hamada and Leach
outside Dartington
Photo from Leach Pottery Trust

Irish potter Jack Doherty visited Lucie Rie's studio as a student in the 1960's and recollects seeing the Moon Jar displayed in her home. Rediscovering vessels and the ancient layers of cultural resonance embedded within archetypal forms, Doherty questions the vernacular of domesticity and functionality creating an intervention with daily life.

Writer James Joyce describes the moon, 'the tranquil inscrutability of her visage: the stimulation of her light, her motion and her presence.' Interested in the language of objects Akiko Hirai's work reflects an intuitive and poetic response to the traditional vessel form based on a Japanese aesthetic of beauty in imperfection and irregularity. The constantly changing phases of the lunar calendar, the waxing and waning, the quality of light and dark and instinctive feminine qualities all resonate through her work.

Cycles and the rhythms of the natural world are also explored in Adam Buick's practice. Through a single pure form his work is embedded in the study of the landscape and the elemental process of change. There is a performative quality and a sense of marking time in the ritual gathering of local materials in Buick's work connecting his pots to their surroundings and mapping the terrain of the Pembrokeshire coastline.

Gareth Mason takes risks and breaks rules. Challenging our Western perception of refinement and beauty, Mason embraces the physical and expressive nature of the medium of clay referencing traditional ceramic forms as an experimental canvas. He writes, 'From Minoan Pithoi to the mighty Tamba wares of Japan, cool Nigerian water pots to the enigmatic 'Moon' jar, this form stands emblematic of enduring 'pot-hood' and occupies a powerful place in the collective ceramic psyche. In our age, allergic to ambiguity and mystery, the jar is a bastion of aesthetic gravitas.'

Once a vessel with a very practical function the ancient Moon Jar has become a container for an exchange of cultural ideas, communication and dialogue. If a pot can be a metaphor for a satellite orbiting space, tracing time and crossing continents, this vessel has inspired unexpected encounters, connections and international collaboration.

ADAM BUICK
JACK DOHERTY
AKIKO HIRAI
GARETH MASON
YEE SOOKYUNG



Moon Jar

The fragments of the vessel in order to be articulated together must follow one another in the smallest details although they need not be like one another. In the same way a translation instead of making itself similar to the meaning of the original, must lovingly and in detail, form itself according to the manner of meaning of the original, to make them both recognisable as the broken fragments of the greater language, just as fragments are the broken part of a vessel.

– Walter Benjamin An excerpt from The Task of the Translator (1923)

ADAM BUICK

The land of the morning calm

My work explores the human experience of landscape through a single jar form. The shapes I throw are based on Moon Jars (in Korean, dal-hang-a-ri) an ancient Korean vessel originally made from plain white porcelain. Historically they represented the epitome of the austere Confucian virtues; purity, honesty and modesty. Because of their form they were also thought to represent the embracing, gentle qualities of woman and fertility.

Housed in the British Museum is a Moon Jar that Bernard Leach brought back from Seoul. Leach and his contemporaries in Japan admired it for its lack of self-consciousness, and the beauty of its slight imperfections. I was also struck by these qualities, its serenity and simplicity. I was so inspired by that Moon Jar, not to replicate it exactly, but more to capture the ephemeral qualities that the form resonates. Keeping the Confucian virtues in mind, I now use this pure form as the composition for my work.

My inspiration is deeply embedded in a study of my surrounding. The way I observe, experience and understand the landscape is reflected in the embellishment of the surfaces. I source materials that can be incorporated into my work, digging clay from the moors and stone from coastal outcrops. I do this partly for the aesthetic values it brings to my work but also as an act within the Pembrokeshire landscape, which references my experiences past and present.

Through my work I therefore endeavour to convey a sense that the Jars contain something greater than themselves and that they show an appreciation of the serenity of landscape. I also explore notions of beauty and perfection. As with the natural world, beauty is often found where there is tension between rugged and soft, pattern and arbitration, perfection and imperfection. When making you cannot control perfection nor contrive imperfection but somewhere in between lies beauty. This balance or tension is often what gives a piece presence.

Intertidal Jar
Stoneware with Waun
Llodi Clay Splash
Nuka Glaze
48 (h) cm
Photo: Courtesy
of the artist





Landscape Series;
Porcelain Jar with
landscape inclusion
38 (h) cm
Photo: Courtesy
of the artist

Landscape Series; Row
Miniature Moon Jars
Porcelain, with
Landscape Inclusions
9 (h) cm
Photo: Courtesy
of the artist





JACK DOHERTY

Guardian Vessel

I only met her twice and there were forty odd years between. She had become a softened memory, an image like a watermark, always there but needing to be found. Both of our meetings were in hallowed places. The first was in Lucie Rie's Albion Mews studio. I was one of a group of Belfast art students coming to the end of a week in sixties London. For most of us it was our first sight of a Waterloo sunset, Carnaby Street, BIBA, Heals, Primavera and the Craft Potters Association. Bedraggled certainly, bewildered probably, I listened to a great artist and saw and touched pots, which at that time I could only have seen in galleries or books. And, I fell under the spell of an extraordinary presence. I didn't know her name. I didn't know then that a pot could have a name or that a ceramic form could look so wrong but be so right. The words and images of pots and place from that short afternoon in Albion Mews nudged me, stumbling, onto my path.

I realised even then that I would never want to make a Moon Jar but I needed to learn how. There was a way forward and that was enough. I wanted to make objects which were as complete, assured in the truth of their form, volume and surface, happy to be in the world.

The next time we met the surroundings were more formal. She was on parade, labeled and untouchable. Not that I would have dared.

In those intervening long years we had made journeys. There were no direct routes for a young Irish potter and my path had taken me far from home. We had both spent time in St. Ives at the 'home of studio pottery' and in that moment I was starting again. Harshly lit and trapped in a glass cage she looked magnificent, defiant and sure. So again I left her and started down a new road inspired again to make forms which were as bold and comfortable with their place in the world.

Guardian Vessel
Soda-fired Porcelain
35 (h) cm
Photo: Rebecca Peters



Sentinel Vessels
Soda-fired Crank Clay
36 (h) cm
Photo: Rebecca Peters





Moon Keeper

Soda-fired Crank Clay

35 (h) cm

Photo: Rebecca Peters



AKIKO HIRAI

Importance of unimportant things

It is more than ten years ago, when I first came to the UK, that I saw the Korean Moon Jar in the British Museum. In the ceramic collection they keep two Moon Jars and I was particularly fond of the one once possessed by potter Lucie Rie.

It states on the British Museum website, 'the greatest merit of white porcelain lies in its absolute purity.' However, what attracted me to that particular Moon Jar was neither its purity nor the fullness of the moon form but the dent between the joint, the slightly crackled fine lines and partly stained surface due to its aging. I was fond of it precisely because of the way it is distorted and how it has aged.

The allure of the Moon Jar form for me lies in its imperfection, which reflect nature's irregularities. The beauty of the moon can be found in the shadows on the surface contrasting with the night sky and as the Japanese philosopher and founder of the Mingei movement, Sôetsu Yanagi said; 'I am not interested in the Moon without clouds.' While perfection is a static condition, it leaves no space for imagination.

Things that are completely perfect and things that are completely broken appear to be in two opposing conditions, yet two conditions are the same concept as a form of completion. The waxing and the waning moon contain an expectation of completion whether it is going to be the start or the end. We are seeing the moon and at the same time we are seeing our perception of time.

Wet and/or unfired clay is an undetermined condition. It absorbs all the information from its surrounding environment such as heat, motions and even my emotions. What I am trying to look at in my work is this balance. I attempt to create the condition of progress in my work, something ambiguous, unsettled and imaginative so that the user of my work sees many different aspects from the object.

23rd Night, Niju-san-ya
Multiple layers of slip;
white feldspatic glaze,
wood ash
50 (h) × 50 cm
Photo: Courtesy
of the artist





New Moon, Tsugomori

Iron wash; surface

texture raw materials and
wood ash

35 (h) × 30 cm

Photo: Courtesy
of the artist

Summer Evening Moon

Red Slip; white engobe
under feldspatic glaze

45 (h) x 40 cm

Photo: Courtesy
of the artist



GARETH MASON

An aesthetic of acceptance

My work is self consciously loaded with my own arcane store of personal references. It is of its time, the early part of the twenty-first century, in a prosperous industrialised northern European society; ostensibly the diametric opposite of all the Korean Full Moon Jar stands for. Associating my work with this revered emblem of Confucian restraint may seem an improbable contrivance but that is the beauty and luxury of operating within ceramics today. My medium, the vessel, has unparalleled pan-cultural heredity. I have the temerity to cherry pick, scanning the gamut of ceramic history for its archetypes. Of them, the jar form is a consistent bastion of ceramic gravitas. And of humanity's many jar forms, the Joseon Full Moon Jar truly excels.

The piece loaned to this exhibition by the British Museum is an old friend of mine. I cannot imagine why Bernard Leach parted with it, so vividly has it been the focus of my covetous gaze. Historic artefacts, such as this one, hold a discrete store of haptic wisdom ready to nourish any who take the time to decode it. A more penetrating beauty is embraced in its 'accepting' aesthetic than is admitted under the chilling precepts of symmetry championed by industrialism. We are unused to such subtle eloquence in the objects of our age. 'Fusty museum exhibits' are vital spurs to contemporary cultural endeavour. So this exhibition is important and I am proud to be represented in it, alongside a genuine ceramic icon that I have long admired.

Why do I look to this pot, value it so? I am pragmatic, no longer in ardent thrall to it as I once was. Nonetheless, I cannot dismiss how it whispers of a more 'essential' state of being. It reconfirms my quixotic desire to create objects that occupy a more compelling territory than that of the consumer detritus with which our fields of vision are saturated and our lives are awash. It gives me heart

Consumer

Stoneware, porcelain,
ceramic detritus, layered
oxides, glass, glazes and
vitreous slips, gold lustre
70 (h) × 62 (w) ×
51 (d) cm
2008/2013
Photo: Matthew Collins





Private Sensation

Porcelain, stoneware,
slate, nichrome wire,
oxides, glazes feldspar
and vitreous slips
47 (h) × 63 (w) ×
59 (d) cm

2008/2013

Photo: Matthew Collins

Smith of Dreams

Stoneware, slate, layered
glazes, oxides and
vitreous slips, gold lustre

71cm (h) × 60 (w) ×
60 (d) cm

2006/2013

Photo: Matthew Collins



YEE SOOKYUNG

Translated Vase Series, The Moon 2013

From the *Translated Vase Series, The Moon* is my translation of the Korean Moon Jar, dal-hang-a-ri. I took ceramic fragments from Ceramic Masters who reproduce old Korean ceramics such as Celadon or Joseon Baekja (white porcelain), especially dal-hang-a-ri in the way of the Joseon Dynasty style of the 18th century. After baking their work in the kiln using traditional methods, contemporary Ceramic Masters destroy almost 70% of the porcelain deemed to be under-qualified according to their own standards. I created *The Moon* by piecing together the shattered vases that were once rendered trash. I attached the broken bits and pieces of ceramic trash one by one, as if I'm putting together a jigsaw puzzle. And I cover the seams with 24 karat gold leaf.

Originally, the Ceramic Masters were trying to make perfect work of art. But what I'm trying to do is to literally 'translate' the work by collecting the pieces of broken vases and mending their 'wounds.' A broken ceramic piece finds another piece and relies on each other. The crack, which symbolises the wound, is emphasised with the gild.

The results were uncanny and bumpy objects. Each broken piece operates as self-forming into an infinite proliferation toward an unexpected fabrication – fictitious loquacity and stuttering discards from standard conventional masterpieces.

Translated vase
Celadon fragment,
24K gold leaf, epoxy
60 (h) × 53 (w) ×
42 (d) cm
2007
Photo: Courtesy
of the artist



*Translated vase,
The Moon*

Ceramic fragments,
epoxy, 24k gold
leaf, resin

138 (h) × 143 (w) ×

141 (d) cm

2012

Leeum, Samsung

Museum of Art Collection

Photo: Courtesy of
the artist and Gallery

Hyundai





Translated vase
Celadon fragment,
24K gold leaf, epoxy
88 (h) × 41 (w) ×
41 (d) cm
2008
Photo: Courtesy
of the artist

ASPHERIC LIGHT (2013)

James kelly

It was both challenging and humbling to observe the ceramicists' sensitivity towards, and comprehension of, the character of their chosen medium, and liberating to see the great potential for diversity within a form that is possible through that dedication. And as an artist seeking a way to approach such a request, to observe the working processes of other artists, it was compelling to take a personal, subjective viewpoint, as opposed to assuming the seemingly objective eye of many documentaries.

During the various stages of creating their moon jars, I initially sought to capture the creators' simultaneously delicate and powerful touch, through concentrating on the physical act of making. So that what I filmed was simply the maker at work, not work done for the camera, it felt essential to give no direction or interfere or ask to repeat a moment missed. I found that by adopting this method, the power of the selective eye of the viewfinder could be discovered more in what it hides as what it shows; it is these unpredicted, chance-caught moments which enter pure, visual abstraction.

www.jameskelly.com



Aspheric Light
Video still
In response to *Moon*
Jar: Contemporary
Translations in Britain



Lucie Rie Archive
Albion Mews studio
Photograph post-1960
With kind permission
Mr and Mrs Yvonne Mayer
© Crafts Study Centre
University for the
Creative Arts

ARTISTS' PROFILES

ADAM BUICK

www.adambuick.com

Adam Buick is a potter and ceramic artist based in Pembrokeshire on the West Coast of Wales. He attended the University of Wales, Lampeter, where he studied archaeology and anthropology, followed by West Wales School of Art, Carmarthen, after which he undertook a Crafts Council of Ireland Ceramics Design and Skills Course in County Kilkenny (2004–2006). The metaphoric relationship between geographical and wood-fired ceramic processes is integral to his practice.

Buick, a professional member of the Craft Potters Association, received a research grant from the Arts Council of Wales to develop new ideas in his individual practice resulting in the making of a Land Art film titled *Earth to Earth* (2011). He has most recently been selected for the Jerwood Makers Open 2013.

Buick has exhibited throughout the UK with solo shows including: *Earth to Earth*, Llantarnam Grange Arts Center, Cwmbrân; *Dewisland*, Tenby Museum and Art Gallery, 2012; *Elemental Jars*, Oriel Joanna Fields Gallery, Milford Haven, 2009. Group Exhibitions include: *Create, Observe, Perform*, Alkovi Galleria, Helsinki and *Atencioni*, Buenos Aires, Argentina. *Earth to Earth* was presented this year at Ceramic Art London and at the International Ceramic Festival, Aberystwyth. Work in public collections includes the National Museum Wales, Cardiff.

Adam Buick lives and works in St Davids, West Wales, United Kingdom.

JACK DOHERTY

www.dohertyporcelain.com

Jack Doherty was born in County Derry and trained in ceramics at the Ulster College of Art and Design, Belfast. He worked at Kilkenny Design Workshops, Ireland, before establishing his studio first in County Armagh and then in Herefordshire.

Doherty has exhibited extensively in the UK and abroad including: National Craft Gallery, Kilkenny, 2009; *Pots for Light*, Galerie Besson, London, 2009; Ormeau Baths Gallery, Belfast, 2010; National University Taipei, Taiwan, 2010; *Tea Ceremony Pots*, Mitzukoshi, Tokyo, Japan, 2010; *Through Fifty*, Contemporary Ceramics Centre, London, 2011; Art Fair Tokyo, 2011; *Transform*, Ceramics Ireland touring exhibition, 2011; *The Ethics of Objects*, Kinsale Arts Festival, Ireland, 2012; *A Place in the World*, Garden House, Cornwall, 2012; *Jack Doherty & Tomoo Hamada*, Gallery St. Ives, Tokyo, 2012; *Legacy*, High Cross House, Dartington, 2013; *Future Beauty?*, National Craft Gallery Kilkenny, 2013; Collect, Saatchi Galleries, London, 2013 and *Ceramics Now*, New Ashgate gallery, Farnham, 2013.

As well as lecturing, writing and curating exhibitions, Doherty is currently Chair of the organising committee of CAL and, as a former Chair of the Craft Potters Association, has been at the forefront of promoting contemporary studio ceramics for many years.

From 2008 to 2013 Doherty was Lead Potter and Creative Director at the Leach Pottery, St. Ives, Cornwall, where he established the production studio and designed a contemporary range of soda-fired tableware. Doherty makes thrown vessels from porcelain; their elemental colour and surface texture are created by the fusion of fire and soda in the kiln.

Jack Doherty is currently working independently from his studio in Mousehole, Cornwall, England.

AKIKO HIRAI

www.akikohiraiceramics.com

Akiko Hirai was born in Japan in 1970. She initially studied cognitive psychology at Aichi Gakuin University, Japan, and obtained Bachelor of Letters degree before coming to England. During her first visit to the country to study English language, she was attracted by English culture and the complexity of London's multicultural society. It made her aware of her own culture's influence on her visual perception. Her interests led her to her second visit to England in 1999.

Settling in the UK, her introduction to a number of English potters led to a passion for working in clay. Studying for a Bachelor of Arts degree in ceramics at the University of Westminster, Harrow, she finally graduated from Central St. Martins with a degree in ceramic design in 2003. Hirai established her studio at the artists' collective, The Chocolate Factory N16, London, where she now practises her ceramic work drawing on her Japanese aesthetic.

Hirai is a Lecturer and Head of Ceramics at Kensington and Chelsea College. She has received commissions worldwide and her most recent solo shows include: *Akiko Hirai 10 Years On*, Contemporary Ceramics Centre, London, 2013; *Akiko Hirai Still Life*, The Scottish Gallery, Edinburgh; *Spirit of Simplicity*, Flow Gallery, London and the New Craftsman Gallery, St. Ives, Cornwall.

Akiko Hirai lives and works in London, England.

GARETH MASON

www.garethmason.net

Gareth Mason is a Fellow of the Craft Potters Association and Brother of the Art Workers Guild, London. His work is exhibited regularly in solo and group exhibitions both in England and Europe. In February 2011 his first solo exhibition in America, entitled *Other Forces* was held in the Jason Jacques Gallery in Manhattan. A short film about his practice entitled *White* was awarded Grand Prix at the Projections D'Argile film festival, Montpellier, France, 2002. In 2006 he participated in the Keramik Symposium Gmunden, Germany, and accompanying European touring exhibition.

A major solo exhibition entitled *An Unfolding Narrative* was held in 2007 at Blackwell, the Arts and Crafts House. He is a member of the International Association for Ceramic Art Education and Exchange and has contributed to their conferences held in the UK, Kenya and Korea. His vessel *Open* received an Honourable Mention award at the World Ceramic Biennale Exhibition, Yeosu, Korea, 2009. Recent talks and demonstrations include: Invited Speaker at the Ceramics Artists Association of Israel International Ceramics Conference, 2008; Invited Speaker at Ege University International Art Days symposium, Izmir, Turkey, 2009. He presented an address *Fire, Ceramics Mystery and Creativity* in the Speakers' Programme at SOFA Chicago, 2011, and was Visiting Artist at California State University, Long Beach in October the same year.

His most recent show was *Fire and Wax*, a two person exhibition with the New York painter Martin Kline, part of the Piacenti Gallery's exhibition *Masters Old and New*, in association with Jason Jacques. *Friendship Forged in Fire* at the American Museum of Ceramic Art will be his first exhibition in California.

Gareth Mason lives and works in Hampshire, England.

YEE SOOKYUNG

www.yeesookyung.com

Yee Sookyung was born in Seoul, Korea in 1963. She completed her Bachelor of Fine Art and Master of Fine Art degrees in Western Painting at Seoul National University and participated in residency programmes including: Villa Arson Residency Program, Nice; Ssamzie studio program, Seoul; Gyeonggi Creation Center Pilot Program.

Yee has exhibited internationally and was represented in many international biennials including: the Gwangju and Busan Biennials, Korea; Sydney Biennale, Australia; *Arsenale*, first International Biennale of Contemporary Art in Ukraine; Vancouver Biennale, Canada; Ceramic Biennial, Albisola, Italy; Echigo-Tsumari Art Triennial, Japan; Liverpool Biennial, UK.

Major solo shows were presented in Seoul, Sao Paulo, Tokyo, Chicago, Brussels, Berlin and Dessau. Her recent group shows include: *Deoksugung Project*, Seoul; *Korea Artist Prize*, National Museum of Contemporary Art, Gwacheon, Korea; *The Diverse Spectrum: 600 Years of Korean Ceramics*, Museum of Art, Sao Paulo; *Korean Eye*, Saatchi gallery, London; *Ceramics Commune*, Art Sonje Center, Seoul, 2012; *Poetry in Clay: Korean Buncheong Ceramics from Leeum*, Samsung Museum of Art, Asian Art Museum, San Francisco; *Tell Me Tell Me: Australian and Korean contemporary art 1976-2011*, National Art School Gallery, Sydney, Australia; National Museum of Contemporary Art, Gwacheon, Korea, 2011.

Yee Sookyung lives and works in Seoul, Korea.

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