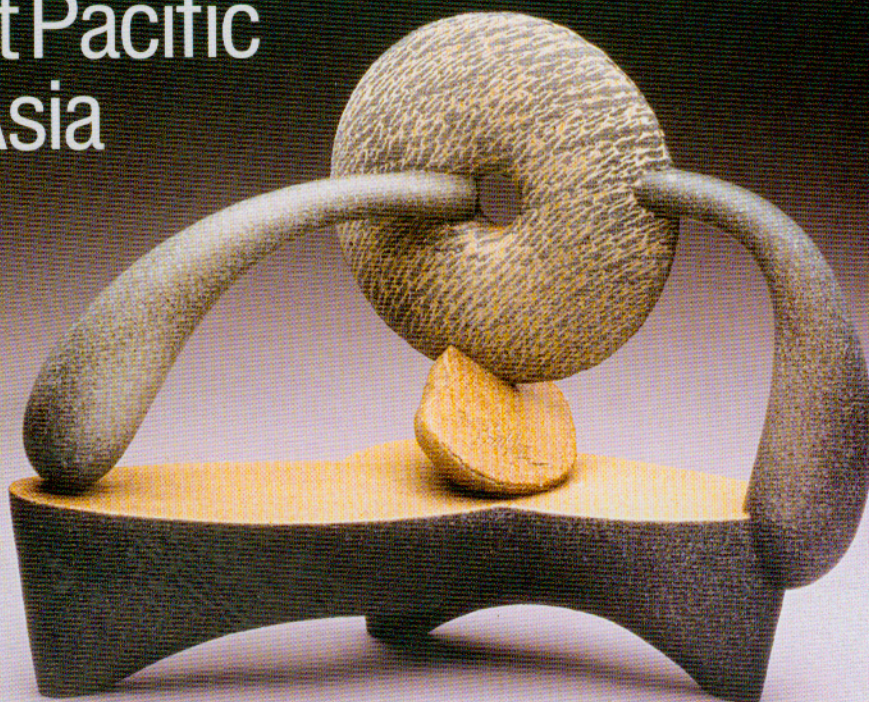


MUSEUMS

SUMMER 2005

LOS ANGELES

Korean Ceramics at Pacific Asia



Basquiat **at MOCA** Tim Hawkinson **at LACMA**



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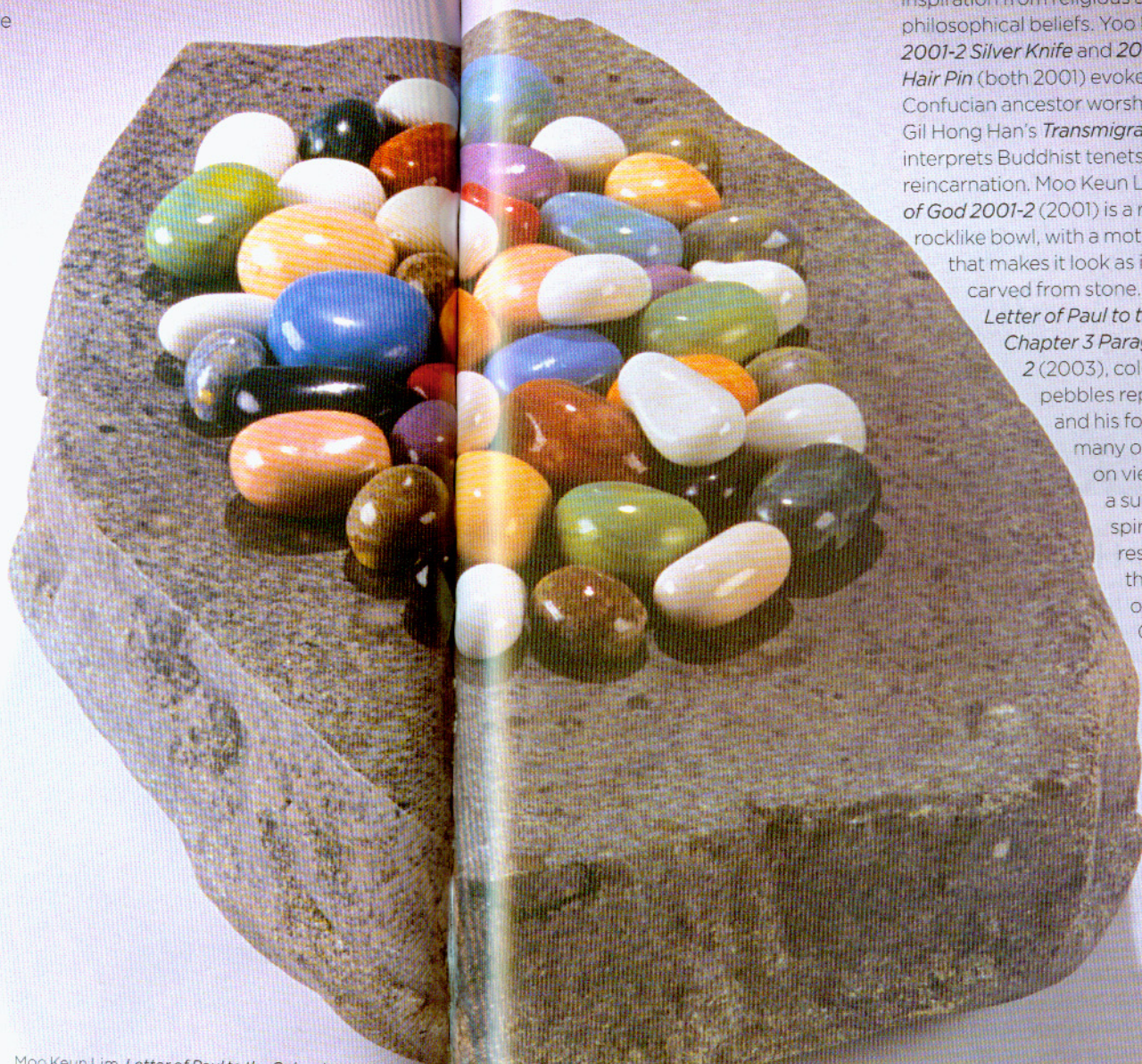
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MUSEUM LISTINGS
AND DAILY CALENDAR

Earth and Fire

Looking at Jin Kyoung Kim's bikini made of white porcelain disks, or Gi Hi Min's sweetly goofy teapot portrait, Korea's 5,000-year-old ceramic tradition is probably the last thing that comes to mind. But in a culture that produced some of the world's most exquisite celadon ware more than a millennium ago, ceramic traditions run deep. And they surface, at times unexpectedly, in even the most forward-looking work.

From the Fire: Contemporary Korean Ceramics surveys the wide-ranging output of ceramic artists working in Korea today. More than 100 pieces by some 54 artists, ranging in age from 30 to 80, trace the evolution of modern Korean ceramic art—from the reinterpretation of historic forms and techniques to ceramic sculpture and, more recently, to highly individual, personal works.

It's easy to see Korea's artistic traditions in the bold, calligraphic brush strokes that adorn Chong Nye Whang's graceful vessels, or the lotus flower-and-water motifs of Heh Ja You's celadon *Sitting by the Lakeside* (2000). And the traditional reverence for nature is easily apparent in works like Hyang Lim Han's *Autumn Mountain* (1998) and Soon Jung Hong's multi-panel frieze, *Forest* (1998). But Korea's cultural heritage also shines through in the rigorous geometry of Ji Wan Ju's *Celadon Box Series* (2001), and in Eun Mee Lee's abstract sculptures, inspired by the stone pagodas found in Korean Buddhist temples.



Moo Keun Lim, *Letter of Paul to the Colossians, Chapter 3 Paragraph 2* 2003-2, 2003
PACIFIC ASIA MUSEUM

Several of the works draw inspiration from religious and philosophical beliefs. Yoo Kun Jung's *2001-2 Silver Knife* and *2001-2 Silver Hair Pin* (both 2001) evoke rituals of Confucian ancestor worship, while Gil Hong Han's *Transmigration* series interprets Buddhist tenets of rebirth and reincarnation. Moo Keun Lim's *Mystery of God 2001-2* (2001) is a rugged, rocklike bowl, with a mottled surface that makes it look as if it were carved from stone. And in his *Letter of Paul to the Colossians, Chapter 3 Paragraph 2* 2003-2 (2003), colorful clay pebbles represent Jesus and his followers. Like many of the works on view, they bring a surprisingly spiritual resonance to this earthiest of materials. On view at the **Pacific Asia Museum** July 16-October 16.