

2008

On the Edge

Hak Kyun Kim
The University of Montana

Let us know how access to this document benefits you.

Follow this and additional works at: <https://scholarworks.umt.edu/etd>

Recommended Citation

Kim, Hak Kyun, "On the Edge" (2008). *Graduate Student Theses, Dissertations, & Professional Papers*. 1249.
<https://scholarworks.umt.edu/etd/1249>

This Thesis is brought to you for free and open access by the Graduate School at ScholarWorks at University of Montana. It has been accepted for inclusion in Graduate Student Theses, Dissertations, & Professional Papers by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.

ON THE EDGE

By

Hak Kyun Kim

BFA, Seoul National University of Technology, Seoul, Korea 1995

MA, Seoul National University of Technology, Seoul, Korea 1997

Thesis

presented in partial fulfillment of the requirements
for the degree of

Master of Fine Arts
in Ceramics

The University of Montana
Missoula, MT
May 2008

Approved by:

Dr. David A. Strobel, Dean
Graduate School

Beth Lo
Department of Art

Brad Allen
Department of Art

Phil Fandozzi
Department of English

On the Edge

Chairperson: Elizabeth Lo

My work is based on my continual fascination with the vessel. Stemming from its literal and conceptual uses: vessels serve, they preserve, they beautify, offer, invite, hold, hide, reveal, and present. With this concept, my work attempts to create new forms which are the vessels themselves and a myriad of possible relationships through different arrangements. To achieve these literal and conceptual uses of vessels, I paid special attention to placement and composition. I made tableware forms such as plates, cups, and mugs, setting them up into two metaphorical categories: “Before Serving” and “After Serving.”

In the introduction, I will talk about the main motifs present in my work and the background of my work which will illustrate my transitions from 1997 to present. Then I will talk about the goal and objectives of this study.

In the main body of this thesis paper, I will talk about conceptual and visual influences from some ancient art works in Korea and Japan such as Full Moon Jar, Kizaemon Tea-Bowl and Wabi Sabi, and contemporary ceramic artists, such as Gwyn Hessen and David Kimball Anderson. These influences support my aesthetic: asymmetry, simplicity, quietness, placement, mutual response and other aspects of interest used in my research.

In the last part of this thesis paper, I will describe my considerations and accomplishments in process and explain the individual works.

Table of Contents

Title Page	i
Abstract	ii
Table of contents	iii
Acknowledgements	iv
List of figure	v
Introduction - Motif and objective of work	1
Method and Area of study	4
Influences from ancient arts in Korea and Japan	5
a. Full Moon Jar and Kizaemon Tea-Bowl	
b. Wabi Sabi	
Influences from contemporary artists	9
Gwyn Hessen and David Kimball Anderson	
Consideration and Accomplishments in process	14
The work	21
Conclusions	28

Acknowledgements

It is a pleasure to thank the many people who made this thesis possible.

It is difficult to overstate my gratitude to my Master supervisor, Beth Lo. With her enthusiasm, her inspiration, and her great efforts to explain things clearly and simply, she helped me in many different ways. Moreover, she provided encouragement, sound advice, good teaching, and lots of good ideas. I would have been lost without her.

Each member of my Thesis Committee:

Phil Fandozzi, for his eloquent correspondence, openness and sensitivity above and beyond the call of duty

Brad Allen, for his kind assistance with writing letters, giving wise advice, helping with various applications.

I am indebted to my many student colleagues for providing a stimulating and fun environment in which to learn and grow. I am especially grateful to Orville Chigbrow, Alex Craft, Sarah Conway, Ryan Mitchell, Eva Champagne, Kensuke Yamada, adjunct instructor David Regan and Liew KoiNeng and all B.F.A. students I met in this program.

I wish to thank my entire extended family for providing a loving environment for me. My parents and parents-in-law were particularly supportive.

Most importantly, my wife, Ji Young, has patiently allowed me to study at the expense of household chores, holidays and countless other little things, all of which only love could endure.

List of Figure

- Figure 1. “Fancy Table Ware 01.” Slip Casting, Cone 10, Bulam Gallery, Seoul, Korea ,1997.
- Figure 2. “Geometrical Memory 07.” 7x18x16, Cone 04, NTDI Gallery, Rochester, NY, 2002.
- Figure 3. “Elliptical Memory 03”, Raku , Cone 1, 2005.
- Figure 4. Installation view of On the Edge Exhibition, Gold Dust Gallery, Missoula ,MT 2007.
- Figure 5. Unknown Artist, “Full Moon Jar.”_Porcelain, 42,5cm, 18th century, Private Collection.
- Figure 6 Unknown Artist, “Kizaemon Tea- Bowl,” Korea,16th Century (used for Japanese Tea Ceremony 17th century)
- Figure 7. Hak Kyun Kim “ Mutual Response in space 02 ,” Off- Center Gallery, Missoula, Montana, 2005.
- Figure 8. Kwon, young Shick, “Mutual Response 0312 ,” InSa Art Center, Seoul, Korea, 2003.
- Figure 9. Giorgio Morandi, “Still life.” Oil on canvas. Mart, Giovanardi Collection, 1956.
- Figure10. Gwyn Hanssen Pigott , “Still-life with yellow cups.” Porcelain, Australia, Gallery b 15, 2002.
- Figure11. Morris Graves. “Winter Bouquet” (flowering quince, rose haws, narcissus, winter rose and camellia), 1977.
- Figure12, David Kimball Anderson ,Winter Bouquet (rosehaws) 1, 25”x22”x 12”, bronze, steel, glass, 2007.
- Figure13. Hak Kyun Kim, Installation view of On the Edge 01, 2008.
- Figure14. Hak Kyun Kim, “Before Serving11.” 6”x5”x4” porcelain,Cone10 Re. 2008
- Figure16. Hak Kyun Kim, “Before Serving12.” 7”x5”x4” porcelain,Cone10 Re. 2008
- Figure17. Hak Kyun Kim, a different setting up of “Before Serving 12.” 2008
- Figure18. Hak Kyun Kim, “Before Serving13 .” 6”x5”x 4” porcelain,Cone10 Re. 2008
- Figure19. Hak Kyun Kim, Installation view of On the Edge 02, 2008.
- Figure 20. Hak Kyun Kim, “Before Serving 01.” 9”x5”x4” Porcelain,Cone10 Re.2008

- Figure21. Hak Kyun Kim, “Before serving05.” 8”x4”x4” porcelain,Cone10 Re.2008
- Figure22. Hak Kyun Kim, “Before serving03.” 7”x4”x 4” Porcelain,Cone10 Re.2008
- Figure23. Hak Kyun Kim, .Installation view of On the Edge 03, 2008.
- Figure24. Hak Kyun Kim, “After serving04.” 6”x20”x21”, Porcelain, Cone10 Re.2008.
- Figure25. Hak Kyun Kim, “After serving05.” 7” x17”x17” Porcelain,Cone10 Re.2008
- Figure26. Hak Kyun, Kim, Installation view of On the Edge 04 2008.
- Figure27 Hak Kyun Kim, “After serving04.” 7” x14”x13” Porcelain,Cone10 Re.2008.
- Figure28. Hak Kyun Kim, “Before serving14.” 6” x13”x13” Porcelain Cone 10 Re.+ Cone 6
soda 2008.
- Figure29. Hak Kyun Kim, “After serving05.” 8”x14”x13” Porcelain,Cone10 Re.2008.
- Figure30. Hak Kyun Kim, “Before serving10.” 5”x10”x10” Porcelain,Cone10 Re.2008.
- Figure31. Hak Kyun Kim, “Before serving06.” 8” x4”x4” Porcelain,Cone10 Re.2008.
- Figure32. Hak Kyun Kim, “Before serving07.” 6” x10”x10” Porcelain,Cone10 Re.2008.
“Before serving08.” 5”x10” x10” Porcelain,Cone10 Re.2008.

Introduction (Motif and objective of work)

“On the edge” the title of this study indicates my work’s character. “On the edge” means my intent faces two ways. It does not take positions. Out of this dictionary meaning of “edge,” I attempt to take the advantage of edge. This gives me the chance to dance on the edge between function and non-function.

edge /edʒ/ (**edges, edging, edged**) N., V.

1. The **edge** of something is the place or line where it stops, or the part of it that is furthest from the middle.
2. The **edge** of something sharp such as a knife or an axe is its sharp or narrow side.
3. If someone or something has an **edge**, they have an advantage that makes them stronger or more likely to be successful than another thing or person.
4. If you say that someone or something has an **edge**, you mean that they have a powerful quality.
5. If you say that someone is on the **edge** of their seat or chair, you mean that they are very interested in what is happening or what is going to happen.
6. If someone or something **edges** somewhere, they move very slowly in that direction.¹

Since first contact with clay as a primary medium, my hands and thoughts were trained as a tableware designer. Beginning with my first solo show in 1997 in Seoul, South Korea, I created functional wares such as holders and vases inspired by fancy images.² (Fig.1) A few years later, my experiences abroad allowed me to begin experimentations incorporating sculptural and decorative elements which combined functional ware with sculptural ideas. This combination can be seen in pieces such as “Geometrical Memory” in 2002 and “Elliptical Memory” in 2005. (Fig 2, 3) The only difference between them is the forms I focused on. To put it concretely, the “Geometrical Memory” series represented shapes with minimal function. The “Elliptical Memory” series is the exploration of elliptical forms which are slightly more functional.

¹ Eng.-Eng. dictionary at the naver.com, <http://eedic.naver.com/eedic.naver?mode=word&id=9040&rd=s> (Accessed 10 February 2007).

² The term “fancy images” means ideal goods or stuff that catches people’s eyes. Most goods I made are desk service wares.



Figure1. "Fancy Table Ware 01."
Slip Casting, Cone 10, Bullam Gallery
Seoul Korea 1997



Figure 2. "Geometrical Memory 07." 7x18x16,
Cone 04, NTDI Gallery, Rochester, NY
2002

The last solo exhibition in 2006, I used the same title as the recent show, "On the Edge". (Fig.4) Visually, I emphasized a relationship between pottery forms such as vase, cup and tray and other forms from every day experience. Some forms come from things such as infants' toys, architectural and geometric forms that surround us. Blending these objects allowed me to make new forms. I recently realized that these explorations have very persistent similarities. It is the vessel form which is the common denominator in my past work.



Figure3. "Elliptical Memory 03."
Raku Firing, Cone 1, 2005.



Figure4. Installation view of On the Edge
exhibition, Gold Dust Gallery, Missoula, MT
2007

Using this common denominator I researched a new form which was my next theme. In the fall of 2007, Takeshi Yasuda, a visiting artist from Jingdezhen in China, gave me a important comment stating that making vessels is far and away more difficult than

making sculptural objects because it requires a careful responsibility between user and maker. This comment was a definite turning point; I realized that tableware is my real content itself without any addition. I feel the vessel is a celebration of something that is remarkably profound, a complex interplay of my aesthetic philosophy and training. My continual fascination with the vessel stems from its literal and conceptual uses: vessels serve, they preserve, they beautify, offer, invite, hold, hide, reveal, and present. With this concept, I create forms which are the vessels themselves and their arrangements, exploring a myriad of combinations and relationships.

Asymmetry is one of my main directions concerning form. Throughout this exhibition and study, I tried to reduce the full rotational symmetry because it gave me more uniqueness such as asymmetry, unbalance, and incompleteness which are based on the aesthetics of Asian arts found in Korea and Japan. My attitude and regard to design is heavily influenced by two aesthetics of Asian arts. The first style is seen in two ancient ceramic pieces. Both were made by an unknown person in Korea. One is a “Full Moon Jar” which was made in the middle of the 17th century and has a voluptuous and asymmetrical beauty. Another is “Kizaemon Tea-Bowl” which was made in the 16th Century. It was used for Japanese Tea Ceremonies in the 17th Century. Here, a perfect harmony is achieved from its disharmonious parts. The second stylistic influence is “Wabi-sabi” which represents a comprehensive Japanese world view or aesthetic centered on the acceptance of transience. Characteristics of the “Wabi-Sabi” aesthetic include asymmetry, asperity, simplicity, modesty, intimacy, and the suggestion of a natural process. These are both motifs and a basic foundation of this study.

My personal aesthetic tends toward simplicity and quietness, which may invite the viewer to experience harmony between idea, form, relationship, emotion, as well as surface. My primary material is porcelain, which helps me to achieve this accord. Porcelain is soft, clean and white, allowing a subtle variation of celadon glaze color and degrees of glassiness or matt.

I also apply innovation to function. It is my personal goal to blend function with beauty to create an array of works that are beautifully simple, sculptural and desirable. I aspire to develop designs that will stand the test of time and become design icons of the future. I enjoy change and variety, and I believe whole heartedly in style and function blending together as uniquely and beautifully as possible. These are the objectives of this study.

Method and area of study

This study creates five methods and areas. First, I research the historical influences from ancient arts in Korea and Japan and make them from the material for this study. Next the historical influences: Full Moon Jar, Kizaemon Tea-Bowl, and Wabi Sabi. I then researched contemporary influences including artists such as Gwyn Hessen and David Kimball Anderson. I described the materials, the making process, firing method, and the ways of display including formal relationships in space. Lastly, I provide a detailed explanation of the works.

Influences from ancient arts in Korea and Japan

My conceptual and visual ideas are heavily influenced by two aesthetics of Asian arts whose values vanish and are rediscovered over time. The first influence comes from two ancient ceramic wares which are “Full Moon Jar” and “Kizaemon Tea-Bowl”. The second influence is “Wabi-Sabi”. Both influences represent an aesthetic characteristic which I want to express in my work. These two influences are blended in my works and expressed throughout.

a. Full moon jar and Kizaemon Tea-Bowl

Both ceramic wares were made by anonymous artists in Korea. One is a “Full Moon Jar, (in Korean: 달항아리: Dalhangari),” which was made in the mid late to 17th to mid-18th century and used for storing rice, soy sauce, alcohol and sometimes displaying flowers.³ (Fig5) The full moon jar is regarded as the epitome of Korean white porcelain ware. With its attractive shape and generous proportion, the moon jar reflects the warm hearts of the Choson people, along with their desire for a peaceful and fulfilling life.

The plain white jar is regarded as a quintessential Korean vessel, admired for its Natural simplicity and the irregularity of its form. Reinforcing the moon-like appearance is the milky white colour with no pattern or decoration. Because of their sheer size, jars of this kind were made by throwing the top and bottom sections separately and joining them at the centre. In many cases these two sections were slightly different in size and thickness, creating an intriguing contour around the jar.⁴

³ Jaeyeol Kim, translated by Moonjung Choi, “Handbook of Korean Art - White Porcelain and Punch'ong Ware,” Yekyong Publishing, 2002, p.28.

⁴ British museum, “The Korean Moon jar,”

<http://www.britishmuseum.org/the_museum/news_and_press_releases/press_releases/2007/the_korean_moon_jar.aspx>, (Accessed 12 February 2008).

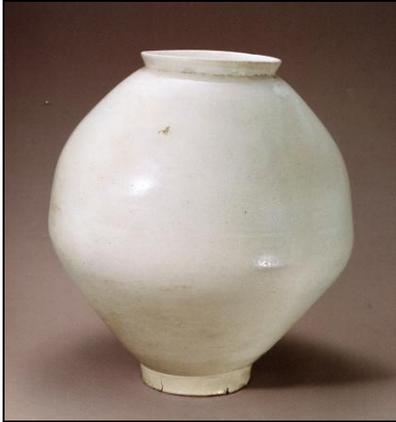


Figure 5. Unknown Artist, "Full Moon Jar," Porcelain, 42,5cm, 18th century, Private Collection .



Figure.6 "Kizaemon Tea- Bowl," Korea, 16th Century (used for Japanese Tea Ceremony. 17th century)

This overall shape is by no means symmetrical. Nevertheless, these flaws were accepted as part of the natural beauty of moon jars during the Choson period (1392 – 1910), and many people today are inclined to agree.

A magazine published by the British Museum related a story that Bernard Leach, when browsing in Seoul antique store in the mid 1930s, came cross a Choson dynasty moon jar and held his head in disbelief at its beauty. He bought the jar immediately, and walked out of the shop "carrying a piece of happiness". The jar now resides in the British museum as one of the highlights of its Korean collection. In September 2007, the museum held a special exhibition of tradition and Modern Korea moon jars. It is one of several museums world wide in which moon jars can be found. Today moon jars are cherished by many of the world's art lovers for their plain and unadorned beauty.⁵

Another example is the "Kizaemon Tea-Bowl" which is the deep color of loquat. It has a deformed but dignified body that never loses balance: potter's fingerprint at its waist; coarsely-wrought foot with a mottled cream color; free-flowing lines; and the maehwa flower design on the surface. (Fig.6) These qualities define the unique aesthetic of this tea bowl, where perfect harmony is achieved from its disharmonious parts.

⁵ Korean Sprit & Culture promotion project, "Fifty Wonders of Korea," Volume1, Culture and Art, 2007. p.125-126

The Japanese art critic Yanagi Muneyoshi saw this bowl and was amazed by its humble beauty. He declared, “This common bowl, a worthless item that has become precious treasure, demonstrates the true essence of beauty hidden in life”. He further explained that, “its beauty comes from: truthfulness, naturalness and absence of intention, extravagance and exaggerations.” He then emphasized that other tea bowls cannot compare with the Maksabal, since they “self consciously attempt to create beauty”^{6 7} The Korean potters of the Chosen period never produced highly decorated or colored work. This resulted in what the Japanese considered “nature beauty (wabi)”. This description of the Kizaemon Tea-Bowl lets us know the Korean sensibility: a penchant for asymmetry, absence of intention and the unexpected that is most visible in Korean ware of the Choson period.

Both of the ancient Korean ceramic wares are a strong esthetic influence in terms of aesthetics such as imperfect perfection, asymmetry, irregularity and simplicity, which are deeply melded in my current body of work. Thus, I acknowledged that the environment I grew up in and trained in led me in this aesthetic direction.

b. Wabi-sabi

Wabi-sabi, (in Kanji: 侘寂), represents a comprehensive Japanese world view or aesthetic centered on the acceptance of transience. Wabi-sabi is the quintessential Japanese aesthetic. The aesthetic is sometimes described as one of beauty that is imperfect, impermanent, and incomplete⁸ According to Koren, Wabi-Sabi is the most conspicuous and characteristic feature of what we think of as traditional Japanese beauty and it

⁶ Yanagi, Muneyoshi, Woo-sung Sim, trans., “Thinking of Korea.” Hakkojae, 1996, p.310-321.

⁷ Maksabal is Korean traditional bowl which is Shaped in Nature’s Way

⁸ Koren, Leonard, “Wabi-Sabi for Artists, Designers, Poets and Philosophers.” Stone Bridge Press, 1994.

occupies roughly the same position in the Japanese pantheon of aesthetic values as do the Greek ideals of beauty and perfection in the West. Andrew Juniper claims, "If an object or expression can bring about, within us, a sense of serene melancholy and a spiritual longing, then that object could be said to be Wabi-Sabi."⁹ Richard R. Powell summarizes by saying; "Wabi-Sabi nurtures all that is authentic by acknowledging three simple realities: nothing lasts, nothing is finished, and nothing is perfect."¹⁰

From an engineering or design point of view, Wabi may be interpreted as the imperfect quality of any object, due to inevitable limitations in design and construction/manufacture, especially with respect to unpredictable or changing usage conditions. Sabi could be interpreted as the aspect of imperfect reliability, or limited mortality of any object, hence the etymological connection with the Japanese word Sabi, to rust.

A good example of this embodiment may be seen in certain styles of Japanese pottery. In a Japanese tea ceremony, the cups used are often rustic and simple-looking, e.g. Hagi ware, with shapes that are not quite symmetrical, and colors or textures that appear to emphasize an unrefined or simple style.¹¹ In reality, the cups can be quite expensive and in fact, it is up to the knowledge and observational ability of the participant to notice and discern the hidden signs of a truly excellent design or glaze. This may be interpreted as a kind of wabi-sabi aesthetic, further confirmed by the way the glaze is known to change in color with time as tea is repeatedly poured into them,(sabi), and the fact that the cups are

⁹ Juniper, Andrew, "Wabi Sabi: The Japanese Art of Impermanence." Tuttle Publishing. 2003. <<http://en.wikipedia.org/wiki/Wabi-sabi>>, (Accessed 15 February 2008).

¹⁰ Powell, Richard R. "Wabi Sabi Simple." Adams Media. 2004. <<http://en.wikipedia.org/wiki/Wabi-sabi>>, (Accessed 22 February 2008).

¹¹ Hagi ware (萩焼 Hagi-yaki[?]) is a type of Japanese pottery most identifiable for its humble forms and use of translucent white glaze.

deliberately chipped or nicked at the bottom,(wabi), which serves as a kind of signature of the Hagi-yaki style.

In my work, I don't strive for perfection in line and form. On the contrary, I play with two opposite distinctive features: symmetry and asymmetry because it allows me to emphasize imperfection. In addition, I prefer a gentle change to easily expose change. This temperate variation leads the viewer to a quiet space. I believe that the absence of something in our lives can stir powerful feeling and imagination and show us the way to wholeness.

Influence from contemporary artists: Gwyn Hessen and David Kimball Anderson

I prefer to work in a series or in a group to achieve variations that might be missed in a single attempt. However, when I set up my work in a gallery or some other space for a show, there is no shelf or pedestal which is suitable to my work. Moreover, I have to deal with their placement, height, rhythm, atmosphere, etc. When a painting or a sculpture impacts us, it makes us stop in our museum promenade, and freezes our attention long enough to send our minds back to the origins of the work. It also frees our eyes to truly see the art; this is the main job of the exhibitor.

In my case, before making this series of work, deciding where the pieces go was a prerequisite. During every minute of the making process, each piece asks me where it will go and the group asks me where it should go. Sometimes it is not a necessary step because the pieces in the making process already "know" their place. It is a kind of undulating self-dialogue that takes place between the questions and responses. This dialogue goes into the whole process of making, glazing, and setting up; even now, I am

deciding their places. Moreover, everything that exists has a relationship with others, because it already knows how to respond to the other. The vessel I make does and does not exist by itself. Everything is related in the places they occupy or to which they belong.

During my pre-candidacy show for M.F.A in 2006, I dealt with the relationship between objects and space that I called “Mutual Response in Space”. (Fig.7) It was very different from my current works. However, this preliminary exercise gave me the idea of how to set up my work as well as how to control the relationship among them. For example, in my artist statement I said: “the objects are carefully arranged to emphasize and reveal the architecture of the gallery, often being presented on walls, in corners, or directly onto the floor, encouraging the viewer to be conscious of the space.” I share the notion of Young-Shick Kwon, my former professor at the Seoul National University of Technology, who said “Every existing object has its own space. Only human beings want to possess the space just for themselves. When objects which form a space are hostile to each other, the space rejects me. When objects which form a space respond to each other, the space accepts me.”(Fig.8) This notion explains the relationship between object and space. If we think about his notion deeply and widely, it can be a relationship between the viewer and artist or user and maker.



Fig.7. Hak Kyun kim “ Mutual Response in space 02 ,” Off- Center Gallery, Missoula, Montana, 2005.



Fig.8. Kwon, young Shick “Mutual Response 0312 ,” InSa Art Center, Seoul, Korea, 2003.

To establish a well-grounded approach for placement, I researched many artists and their way of setting up for works. One of them is Gwyn Hessen, who gave me an important idea. To be frank, I saw her works and placement while preparing for this show. I was in a delicate position; it felt like the moment I was caught stealing fruit from the orchard. However, I believe that it was a good chance to know her approach and ideas I may have missed. So now her work is an influence on me. Her porcelain still-life arrangements are noticeably influenced by the still- life work of Italian painter Giorgio Morandi (1890-1964). (Fig.8)

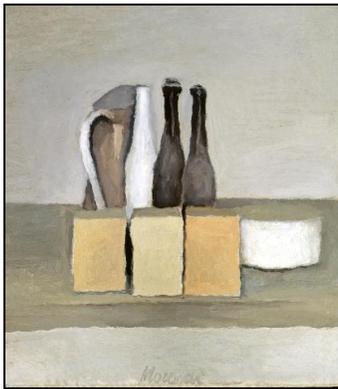


Figure 9, Giorgio Morandi, "Still life." Oil on canvas. Mart, Giovanardi Collection, 1956.



Figure 10, Gwyn Hanssen Pigott , "Still-life with yellow cups." Porcelain, Australia, Gallery b 15, 2002

In her article "Notes from Nether Dale." she describes her influence as follows:

I love his searching, excessive, describing of the common objects that were his subject and his measure. A bottle: a dense palpable block of creamy white. A bottle: a wavering half line holding space. His work is substantial, tenuous; disturbing, resolved. His work is not about character. It is about essence; the metaphysical expressed through the solidly physical and knowable.¹²

¹² Gwyn Hanssen pigott, "Notes from Nether dale." *Ceramics Art & Perception*. <<http://www.ceramicstoday.com/articles/pigott.htm>>, (Accessed 10 February 2007).

When I read her expression describing a bottle: “a wavering half line holding space,” though it is a still life drawing to express daily objects around us by Giorgio Morandi, her keen eye holds them and expresses them her own way. I realized that her consideration of space is entirely melded in her whole body of works.



Figure 11, Morris Graves. “Winter Bouquet.” (flowering quince, rose haws, narcissus, winter rose and camellia), 1977.



Figure 12, David Kimball Anderson , “Winter Bouquet (rosehaws) 1.” 25 x 22 x 12 inches, bronze, steel, glass, 2007.

Another influence I have comes from sculptor David Kimball Anderson who created a series of works in response to flower paintings by artist Morris Graves (1910-2001). Working in metal and glass, Anderson reinterpreted Graves's more ephemeral, two-dimensional images. Much more than appropriations, these sculptures represent a re-imagining of beloved works in a different medium and are very much a homage to Graves. His approach is also very similar to Gwyn Hanssen.

Before talking about the next influence of David Kimball Anderson, I would like to share a happy accident. In the end of fall 2007, I was traveling with my family to celebrate my 4th wedding anniversary. On our travels, we visited Salt Lake City, Utah to see things and have fun. We discovered the Salt Lake Art Center in the middle of town. Fortunately, they were featuring a couple of art exhibitions, including the “David Kimball

Anderson: to Morris Graves” show. I never planned to use this artist as my reference material for this research but it was a happy accident to me. I will mention another happy accident, which allowed discovery of a new technique during the making process, a little later

Anderson's sculptures are intellectual conundrums as well, by rendering in steel and bronze common objects made of wood, porcelain and marble, by freezing or petrifying these objects, Anderson has also been attracted to machinery and the crude materials of process. Anderson has explored formalism intertwined with the mundane.

Like Graves, Anderson has also been a proponent of beauty. Graves embraced, “the concept of beauty as a physical reality leading to states of awakened consciousness,” writes curator Jim Edwards in the exhibition catalogue.¹³ Anderson finds it in balance, in simplicity, in form merged with feeling. “Anderson’s ability to strip his subjects down to their essential form, with just an added touch of embellishment, has allowed him to walk the fine line between minimalism formal truth and decorative adornment,” says Edwards. Like Graves, Anderson pares his still life down to their starkest elements: unadorned vases with one or two spare branches of blossoms, some just the empty vessel itself, beauty at its most elemental.

In Anderson's work, I could see his reflection and his observation of the environment. He says that observation allows him, "the contentment born out of trying to make sense of the world."¹⁴ Anderson plays upon the dichotomy of function and non-function, of art versus decoration. Thus his works are not only metaphors that evoke a

¹³ “DavidKimball Anderson: to Morris Graves,” exhibition at Salt Lake Art Center, 2007.

¹⁴ Linda Durham Contemporary Art web site.

<<http://www.lindadurham.com/ArtistsAH/davidkimballanderson/tabid/65/Default.aspx>>, (Accessed 11 March 2008).

certain reality, but speak also of transformation and displacement. When I see his ways of placement, I recognized the relation ship among abstract forms, juxtaposition of formal elements, and their placements. These relationships invite me to see balance, tension, and harmony. I am also very interested in his sense of display, which is to fully narrate without losing his esthetics.

Both artists were inspired by two-dimensional still life drawings and paintings. They seek to capture in their sculptural or three-dimensional recreations the painter's still life paintings.

Through these two contemporary artists, Hessen and Anderson, I felt their sensitivity, consideration, and aesthetics. I believe that they impacted me, froze my attention. I carry their work in my mind. Visually and conceptually, there are so many things attracting me that I lose count of them. Now I re-count them in my thoughts and I train my hand to capture their sense.

Consideration and Accomplishments in process

My attention is focused on the border between functional wares and non-functional wares: the throwing wheel is the major tool I use to produce them. I am very intrigued by the quality of porcelain, which is soft, clean, responsive to my touch, and playful to my imagination. My personal aesthetic tends toward simplicity and quietness. My primary material, porcelain, leads me to achieve this accord.

The process of making pots is one of the parts that excites, challenges, and also arouses my curiosity and motivates my personal investigation of forms, shapes and volume. Through my intuition and my own personal sense of beauty, I try to find balance

and stability in my works. The magic in making happens for me when a pot is freshly thrown. The clay is at its most sensitive, being alive and responsive at this stage it calls to be moved and pushed. It fascinates me to alter and transform a thrown form, capturing the energy and movement within. To capture these moments in my work, I use some unique techniques in the making process. For example, I throw with “double (off) center” or drop the form while it is still wet in order to make my pieces slightly asymmetric.¹⁵ These alterations animate my work and subtly vary their lines. These subtle variations reflect my handmade craftsmanship. It will not get this result from a machine-made pot which is soul-less. I also prefer to work in a series, which allows me to explore ideas and variations on a theme as well as a form. This approach leads to a sureness and clarity of form and interaction that might be missed in a single attempt.

With these intentions, I made tableware forms and set them up into two metaphorical categories. The “Before Serving” series is set up in a normal way, like you might find in your own cupboard or in the store. The “After Serving” series stacks different containers on plates that are ready to go into the sink for washing. These two series allow me to not only explore and dance between function and non-function but also play with their arrangement, relationship with other forms and their mutual response in space. Also it

invites the viewer to my “Table-Scape.”¹⁶

¹⁵ “Double (off) center” is my invented throwing technique that I’d like it to be called “Double Center Throwing”. In general throwing pottery, centering the clay is one of the most important steps to make the form whatever you want on the wheel. If your clay is not centered, it will be hard to get the intended result. Contrary to this way, I throw a cylinder shape with perfect center, and then let it dry a couple of minutes when it has enough strength and re-throw it with a slightly different center. This alteration technique leads the shape to asymmetrical balance.

¹⁶ “Table-Scape” (Table + landscape): a composite word and a title of exhibition made by d.labTMI in Singapore. Everything that exists has a relationship with and impacts another. A tree does not only provide

Here is another happy accident I experienced during the making process. One day during the winter break in 2007, while I was throwing some cups in my studio, one of my friends visited my studio. So we got a coffee break leaving my work undone on the wheel. A couple of minutes later, I would try to re-throw my undone piece, but the bat was untied on the wheel, so I tied it using wet clay.¹⁷ But it was slightly off center. However, I just let it finish without re-centering because it was almost dry. Accidentally, the cup captured my movement with its asymmetrical free-flowing lines on the rim. It was a starting point for my “Double Center Throwing.” This happy accident led me to try an exploration to capture the energy and movement within.

The forms I have made are plates, cups, mugs, bowls, bowls with a lid and rings.¹⁸ Some of the pieces are stacking and nesting together for their functional use or sculptural use. Most pieces are very simple cylinder shapes which don't have a foot or texture. But some of them have some line carving decoration which doesn't border the silhouette. Moreover, most my works have a very thin rims because it is the way of minimizing the disturbance of line. If my forms have a texture or double rims, my intended line would be lost. The simple form I use is not only to emphasize the line but also to invite the second lines, which are created from other forms, such as positive, negative, overlapping lines, as well as their shadow lines which are created by shape. It is impossible to change the line:

shade and fresh air on a landscape, it is also a measure of seasons. It is a measure of time, a measure of space and also a measure of our existence. The object does not exist by itself. Like in the landscape – trees or grass, everything is related in time and in space.

¹⁷ Bat: Rigid flat disc of wood, plastic or plaster placed on wheel-head. When throwing is finished, bat is lifted off wheel head, avoiding damage or warp age.

¹⁸ Many people who saw my work have a curious about the ring I made. They ask me what this is for. I'd like to explain this way: this is a fruit bowl or tray without bottom. To hold fruit it is not a necessary to have a bottom. It is a fruit bowl artistically reinterpreted according to a contemporary eye.

it already belongs to form. However, we can change the second line which is created by the other form's arrangement or placement. It is very playful and meaningful to me.

Through out the process, I played with arrangement and composition in two different ways. First, I set up after bisque firing to be ready for glazing then re-set up after glazing to be ready to go into the kiln for glazing firing. Some of them are fired together, the glaze makes them fasten. I call this series "After Serving." Once it was fired, no one can change my composition. It is a permanent setting up which invites the viewer to my "Table-Scape." Secondly, I set up my work after glazing firing. In this setting up, I also explore my way of arrangement throughout the show. However, once people have bought my pieces, they will set up my pieces according to their preference. But I believe that people will set up them in the way I did in my show. In other words, when they bought my pieces they also bought my concern of arrangement or placement as well as the content that they feel in my show. It is very important to me because it is my way of communication and my vehicle to convey my expression to user or viewer.

With this consideration, I try to keep my work in a simple and quiet atmosphere. The colors, which are reflected in the glaze, are tranquil colors such as white, light gray, pale blue, green, as well as various celadons which are inspired from Korean celadon. At the beginning this study, I tried several different firings such as cone 6, cone 10, and cone 6 soda. In the case of Cone 6 firing, the results seem somewhat amateur because it doesn't get the temperature the porcelain needs. In the case of Cone 6 soda firing which is very familiar to me, I played with heavy reduction atmosphere to achieve a more natural color. Through this firing I got a very good result which I never got before. Each single piece is well formed; however, when I set these up in a group, they fight each other

because the surface is more complex. Also, it is very hard to see the line they made from negative and positive space and their shadows. Also, small pieces are stable; on the other hand, big pieces are warping because of wads.¹⁹ It was also disturbing their line.

Because of these reasons, I chose Cone 10 firing and I tried to keep my glazing simple in color. However, to try a new glaze and firing, there is a huge risk because it requires more time. Also I need more cone 10 glazes. Luckily, in the beginning of the spring semester of 2008, ceramist Sarah Jaeger visited the school for a slide lecture and demonstration.²⁰ People called her a glazing master. During the demonstration, I saw some of her glazes which suited my taste. Finally, most glazes I used are based on Sarah Jaeger's glazes. I altered her formula a little bit and added some stain to get color variation. During the time, I needed to get the right glaze I wanted, I did the test firing several times with over 100 test tiles including some test sample cups. I also efficiently used each single firing for glazing test. These test glazing and firings taught me how important it is to get the form and color desired. Here are Cone 10 glazes I used as follows;

Temple White (oxidation or reduction)

Custer	1850
Dolomite	985
Whiting	130
EPK	1135
Flint	1000

Add : 300 Tin. The original recipe calls for 400 Zircopax + 100 tin.

Haynes Satin (oxidation or reduction)

Whiting	8
---------	---

¹⁹ Wad; wadding: Small balls or rolls of refractory clay mixture (40 alumina, 10 ball clay, and 50 kolin) placed under wares and posts, and between pots, lids, etc., in vapor-glazing and wood firing processes, to keep surfaces from sticking together.

²⁰ Sarah Jaeger (b. 1949, West Simsbury, CT) is a ceramist who works in Helena, Montana. She received a BA from Harvard College and a BFA from the Kansas City Art Institute. Jaeger creates functional porcelain pottery, often thrown and altered, and glazed using wax resists, creating layers of color. This resource from her own website; www.sarahjaeger.com

Flint	30
Neph. sy	45
Talc	7
Dolomite	10
Add: Bentonite	2

I add mason stain 2-5% to get the color variation; it is a very forgiving and stable matt glaze. But it needs some extra care to get even thickness. When pieces are too big to apply glaze with one dip, I use a spraying method. It allows me even thickness and a better result.

Moon Celadon (reduction)

Kona F-4 feldspar	50
Flint	33
Whiting	16
Add: Bentonite	1
Barnard clay	5.5

This glaze is sensitive when it cools down. So cooling slowly is the way to avoid glaze cracking

Super Candy Apple Green (oxidation or reduction)

Custer	40
Frit 3124	9
Talc	9
Whiting	16
Ball clay	10
Flint	16
Add: Victoria Green Mason Stain	2-3

When the temperature goes a little higher than cone 10, it runs and also changes color slightly.

Choy Celadon (reduction)

F-4 spar	50
Whiting	6
EPK	4
Silica	20
Barium carb.	16.5
Red Iron	2
Add: Bentonite	3

To set up my work for the gallery, I made special shelves and pedestals, on which to present my work. While I was making these I took special care into size and height,

which will be determined not only the viewers' eye level but also the whole atmosphere I intended. It was a very tough to figure it out by myself. So I asked others' opinion and got their feed back before moving my stuff to the Gallery of Visual Art where my show will take place. To get their opinion, I pre-set up my work at the Off-Center Gallery to see the whole composition and atmosphere and to decide the color for the shelves and pedestals, and to get others' opinion.²¹ During the pre-set up, I had a chance to talk with my thesis committee. Personally, it was a very exciting moment to hear their response and suggestions. Their suggestions gave me a lot of details that might be missed in my single point of view.

Through this whole process in making, glazing, firing and displaying, my consideration reflected time I spent, challenges I did, failures I underwent, opinions I heard from others as well as a lot stories I remembered. These are the accomplishments I achieved.

The work

²¹ Off-Center Gallery is the exhibition space for student, classes and candidates for B.F.A and M.F.A.

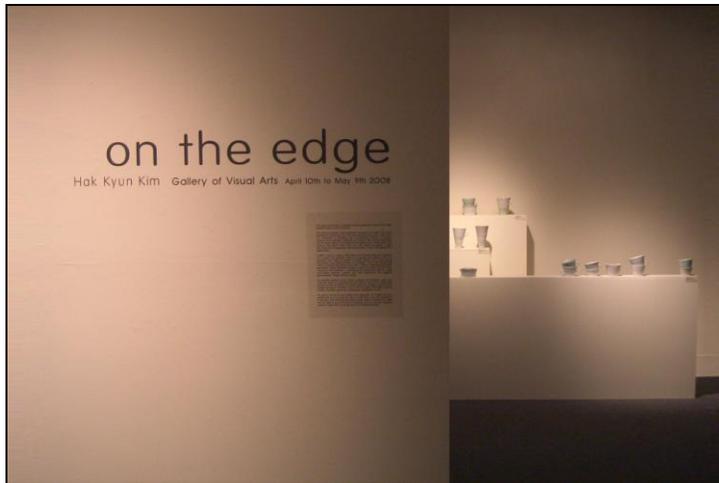


Figure13. Hak Kyun Kim, Installation view of On the Edge 01, 2008.



Figure14. Hak Kyun Kim, "Before Serving11." 6"x5"x 4", Porcelain, Cone10 Re. 2008.



Figure16. Hak Kyun Kim, "Before Serving12 ." 7"x5"x 4", Porcelain, Cone10 Re. 2008.



Figure17. Hak Kyun Kim, a different setting up of 'Before Serving 12.'" 2008.



Figure 18. Hak Kyun Kim, "Before Serving13." 6"x5"x 4", Porcelain, Cone10 Re. 2008.



Figure19. Hak Kyun Kim, Installation view of On the Edge 02, 2008.



Figure 20. Hak Kyun Kim, "Before Serving 01." 9"x5"x 4", Porcelain, Cone10 Re. 2008.



Figure21. Hak Kyun Kim, "Before Serving05." 8"x4"x 4", Porcelain, Cone10 Re.2008.



Figure22. Hak Kyun Kim, "Before Serving03." 7"x4"x 4", Porcelain, Cone10 Re. 2008.



Figure23. Hak Kyun Kim, .Installation view of On the Edge 03, 2008.



Figure24 Hak Kyun Kim, "After Serving04." 6"x 20"x 21", Porcelain, Cone10 Re.2008.



Figure25 Hak Kyun Kim, "After Serving05." 7" x17" x17" Porcelain, Cone10 Re.2008.



Figure26. Hak Kyun, Kim
Installation view of On the Edge
04 2008.



Fig.27 Hak Kyun Kim, "After Serving 04." 7" x14"x13"
Porcelain,Cone10 Re.2008.



Figure.28 Hak Kyun Kim, "Before Serving14." 6"x13"x 13"
Porcelain Cone 10 Re.+ Cone 6 soda, 2008.



Figure29. Hak Kyun Kim, "After Serving 05." 8"x14"x13"
Porcelain,Cone10 Re.2008.



Figure 30. Hak Kyun Kim, "Before Serving10." 5"x10"x10" Porcelain, Cone10 Re.2008.



Figure 31. Hak Kyun Kim, "Before Serving06." 8"x4"x 4", Porcelain, Cone10 Re.2008.



Figure 32. Hak Kyun Kim, "Before Serving07." 6"x10"x 10" ,Porcelain, Cone10 Re.2008.
 "Before Serving08." 5"x10"x 10", Porcelain, Cone10 Re.2008.

When you get into the gallery, you will meet a hallway in front of you. On the right side of the hallway, I set up four group pieces on the shelves (Fig.13). I hung them four and a half feet high because it makes it easier for the people to be involved in my intent. Furthermore, this height may allow people to see the line of my pieces, as well as their positive and negative space, and the relationship among them. If you get into the right side of the gallery, you will see two open entrances without a door, two doors for office and storage, and a couple of pillars. These were very bothersome to me setting up my works. But I know this is my job; how to figure it out, how to mediate their conflict.

Inside of the right side of the gallery, I arranged shelves and pedestals around the walls of the room, leaving the center free to maneuver for the best view. But I put one low big pedestal located slightly off-center in the room. And I put three “After Serving series” on it, which is good for showing their top view to the viewer. (Fig.23)

Here is some individual explanation of my works.

(Figure 20)

There is a tall stacking cup with one dwarfish handle attached, a low cup with asymmetrical rim, mid size pitcher having low gravity, grip area and a small mouth to pour. I wanted to create a flowing balance among these three forms.

(Figure 21)

Four table wares stand toward us and give us their story about their existence.

They whisper something to the viewer and wait their response.

This is one of my favorite groups which have all my intended qualities such as asymmetry, quietness, subtle variation in color as well as in form.

(Figure 22)

There is a cup nesting another cup standing on its back left, a lanky pitcher stand facing the others and a cup with handle which has a minimized finger room standing in the forefront without prejudice. I wanted to put each on the right place among them without being in conflict.

(Figure 24)

A big plate holds five small table wares which are stacking on the plate. A bowl, which denies its function, perches on the wall of plate. Two cups lay down without good cause, a cup stands straightly inside the edge of plate with good reason to make the balance among them.

Conclusions

There is a confluence of ideas and images from the East where I grew up and the West where I am now. There is the old which gave me historical influences and the new which gave me contemporary influences, revealed through my show “On the edge,” and reflects my own history of moving through exploration and dancing between function and non-function. I would like to conclude with my artist’s statement from the show. In addition, two happy accidents, such as seeing the David Kimball Anderson to Morris Graves show and discovering a new method of throwing alteration, were very important to me and I will not forget them. If you share this moment, you may wear a smile like me.

As a potter and sculptor, I challenge myself to explore and dance on the edge between function and non-function.

Throughout my career I have persistently returned to the vessel. The vessel becomes the content and that is the most important thing to me. I really feel it is a celebration of something that is remarkably profound: a complex interplay of my aesthetic philosophy and training. My continual fascination with the vessel stems from its literal and conceptual uses: vessels serve, they preserve, they beautify, offer, invite, hold, hide, reveal, and present. I create new forms and arrangements that explore their myriad combinations and relationships.

I prefer to work in a series, which allows me to explore ideas and variations on a theme. This approach leads to a sureness and clarity of form and interaction that might be missed in a single attempt. Also, I use various techniques in the making process. For example, I throw with “double (off) center” or drop the form while it is still wet in order to make my pieces slightly asymmetric. These alterations animate my work and subtly vary their lines. Throughout this exhibition, I emphasize the composition and the visual relationship between vessels and their placement, the negative space between vessels and their shadow.

My personal aesthetic tends toward simplicity and quietness, which may invite the viewer to experience harmony between idea, form, relationship, emotion, as well as surface. My primary material is porcelain, which helps me achieve this accord. Porcelain

is soft, clean and white, which allows a subtle variation of celadon glaze color and degrees of glassiness or matt.

My work is set up into two metaphorical categories. The “Before Serving” series is set up in a normal way, like you might find in your own cupboard or in the store. The “After Serving” series stacks different containers on plates that are ready to go into the sink for washing. Just as these two categories respond to each other, so can the viewer to my Table-Scape.

Bibliography

- Kim, Jaeyeol. Chio, Moonjung. trans., "Handbook of Korean Art - White Porcelain and Punch'ong Ware." Yekyong Publishing, 2002.
- Korean Sprit & Culture promotion project. "Fifty wonders of Korea." Volume1. Culture and Art, 2007.
- Smith, Jason. "Gwyn Hanssen Pigott: Asuvey 1995-2005." National Gallery of Victoria, 2005.
- Edwards, Jim. "David Kimball Anderson: to Morris Graves." Salt Lake Art Center exhibition Pamphlet, 2007.
- Kwon, young Shick. "Mutual Response." InSa Art Center exhibition Pamphlet, 2003.
- Muneyoshi, Yanagi. Sim Woo-Sung, trans., "Thinking of Korea." Hakkojae, 1996.
- Yoon, Yong-i. "Beautiful Ceramics of Korea, Hakkojae, 1996.
- Koren, Leonard. "Wabi-Sabi for Artists, Designers, Poets and Philosophers." Stone Bridge Press. 1994.
- Juniper, Andrew. "Wabi Sabi: The Japanese Art of Impermanence." Tuttle Publishing. 2003.
- Powell, Richard R. "Wabi Sabi Simple." Adams Media. 2004.