



제 1 회 **이 부 연**

도미 도 예 전

The 1st **Ceramic Show**

By **Boo Yun Kwak**

1977 7.12~7.17

신세계 미술관

**Shinsegye Gallery**

## 인사말

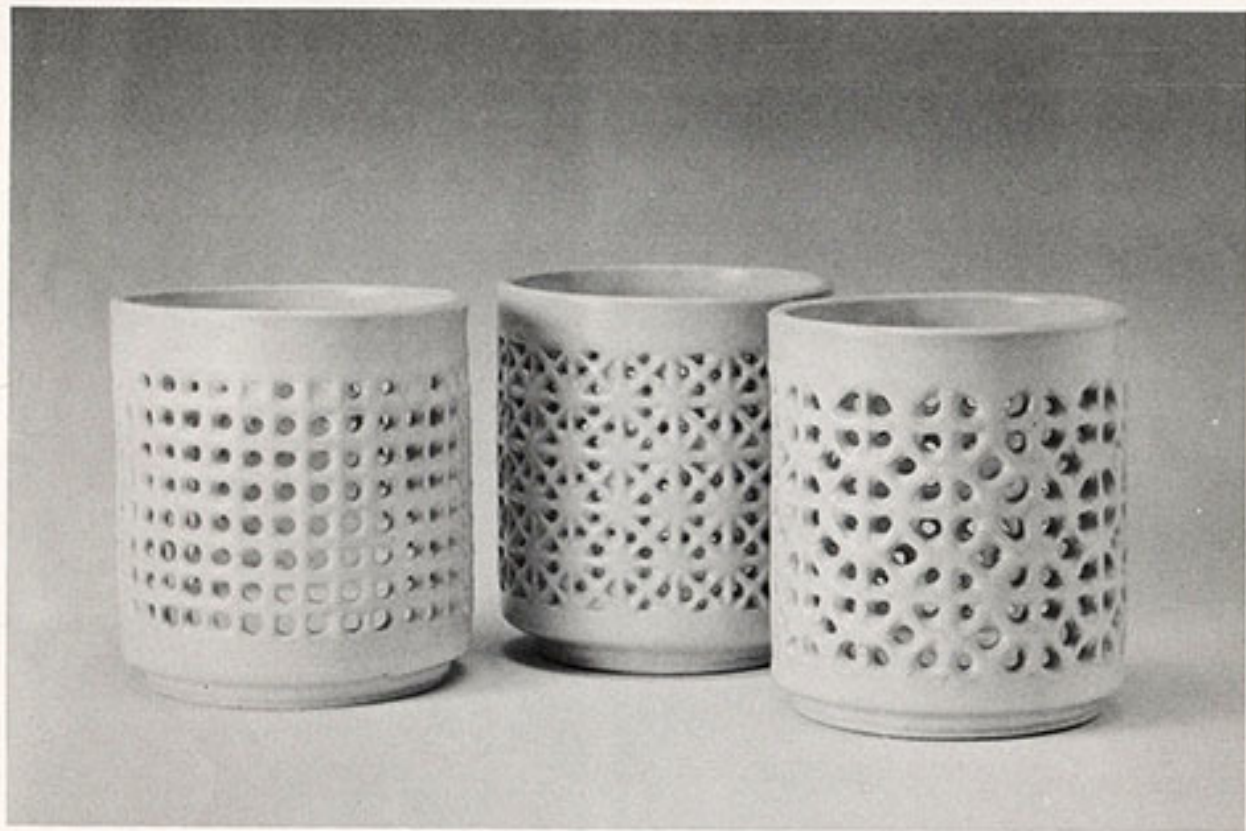
인간은 신에의해 창조되었고  
도자는 인간에 의해 창조되고 표현됩니다.  
표현한다는 것은 일종의 본능입니다.  
그러나 이 작업은 할수록 입지 않음을 절감하게됩니다.  
이번 전람회를 통해 부족하나마 저의 지난 과정을 보여드  
리게 됨을 기쁘게 생각하고 앞으로의 새로운 방향을 위해  
여러분의 많은 지도편달을 바랍니다.

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7. 12 화 4:00PM OPEN

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제 1 회 **이부연**  
도미 도예 전

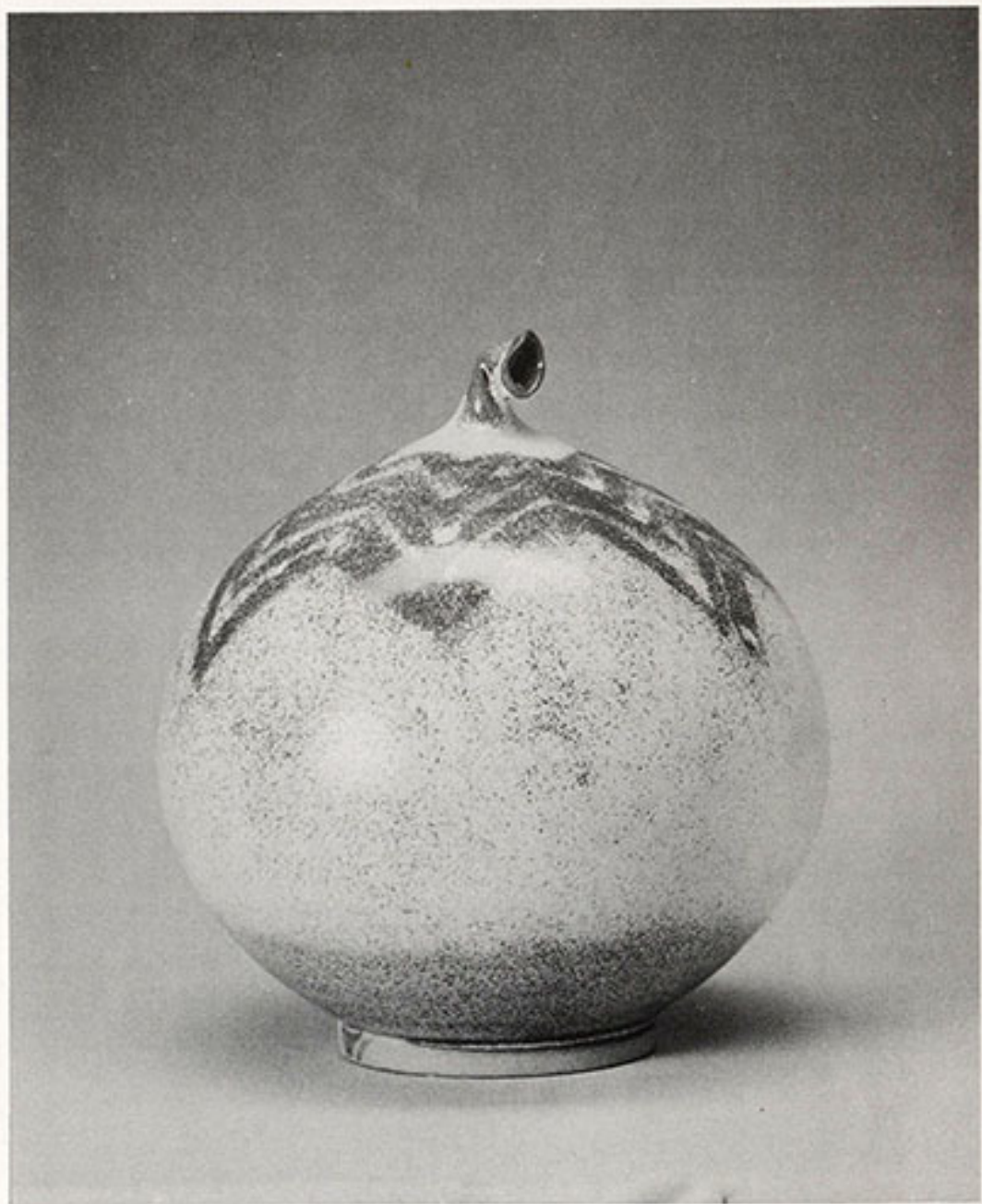


1974년작 (상공미전 9회 특선작)



1976년작 (상공미전 11회 특선작)

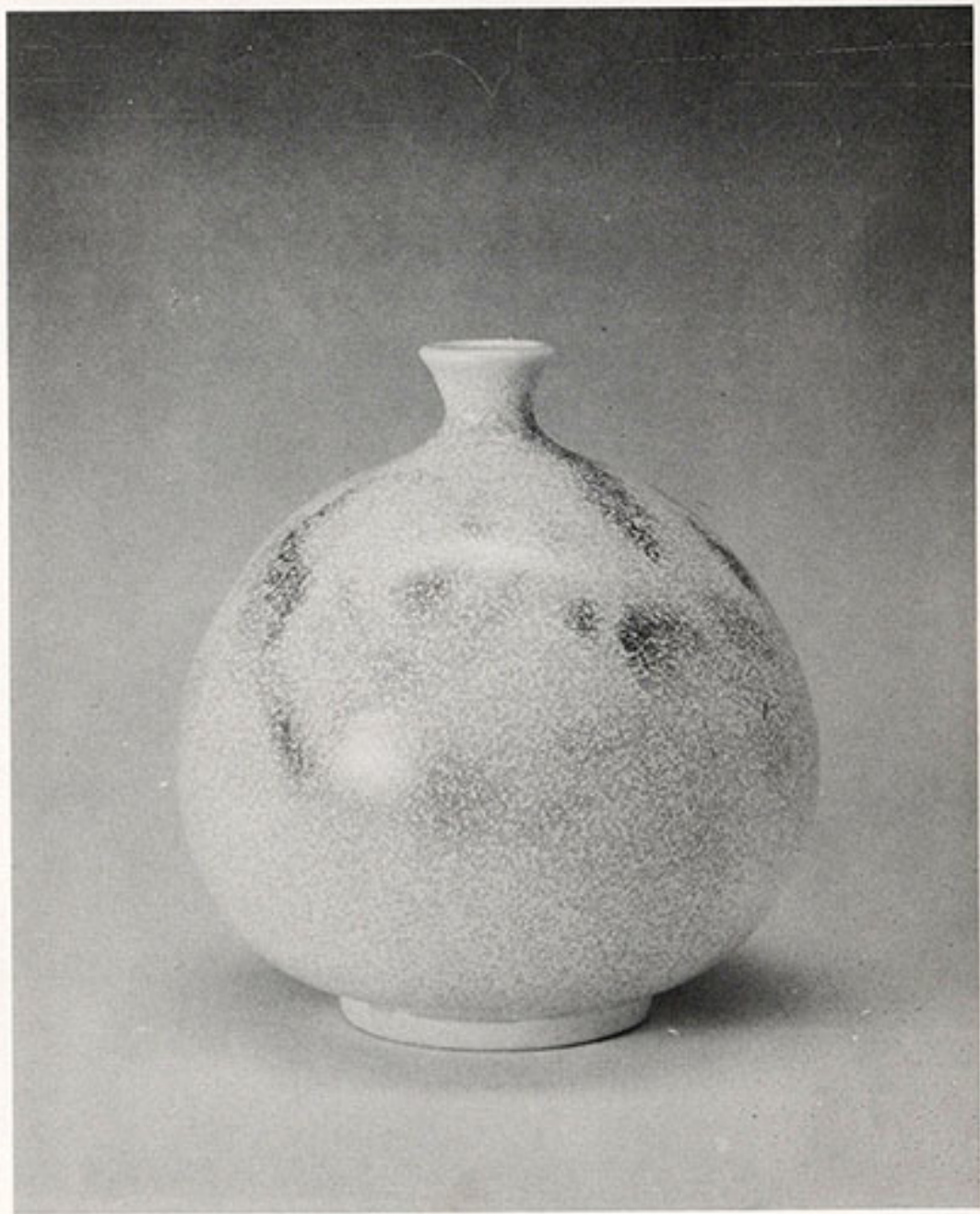




1977 년작



1977 년작



1977 년작



- 1952년 출생  
1971년 경기여고 졸업  
1975년 서울대학교 미술대학 응용미술과 졸업  
1977년 서울대학교 미술대학 대학원 졸업  
1974~76 상공미전공예부 9, 10, 11회 특선  
1977년 상공미전 추천작가
1971. Graduated from Kyunggi girls' High School  
1975. Graduated from Department of Applied Arts, College of Fine Arts,  
Seoul National University (B. F. A.)  
1977. Graduated from Department of Applied Arts, Graduate School of Seoul  
National University (M. F. A.)  
1974~76 9th, 10th, 11th, Korea Commercial and Industrial Arts Exhi., Special  
Selections in Crafts.  
1977 Korea Commercial and Industrial Arts Exhi., Recommended Artists.
- 연락처 : 793-3502  
주 소 : #601 E Univ. Village, UMC Columbia, Mo, 65201 U. S. A.





3th CERAMIC SHOW  
BY BOO-YUN LEE KWAK

Seoul: 21 July - 4 August 1985

Shinsegae Art Gallery

Daejeon: 6 - 10 August 1985

Hyojeong Art Gallery



신은 흙을 밟아 인간을 창조했다고 한다.  
 입김을 불어넣어 인간이 생명을 갖도록 하였다 한다.  
 신을 모방하는 작업은 어디문에서 끊임없이  
 되풀이되고 있다.  
 흙과 작업하면서 나뭇대로 자연과 생명을  
 표현해 보려는 시도를 계속해왔다.  
 내가 감수목 같은 작업임을 느끼지만 나뭇대로  
 모방하는 작업임을 확신합니다.  
 이번 전시회를 통해 저의 작업에 자극과  
 발전의 계기가 될것을 믿으며 많은 조언과  
 지도연락을 부탁드립니다.

1994. 7.

이 부 인

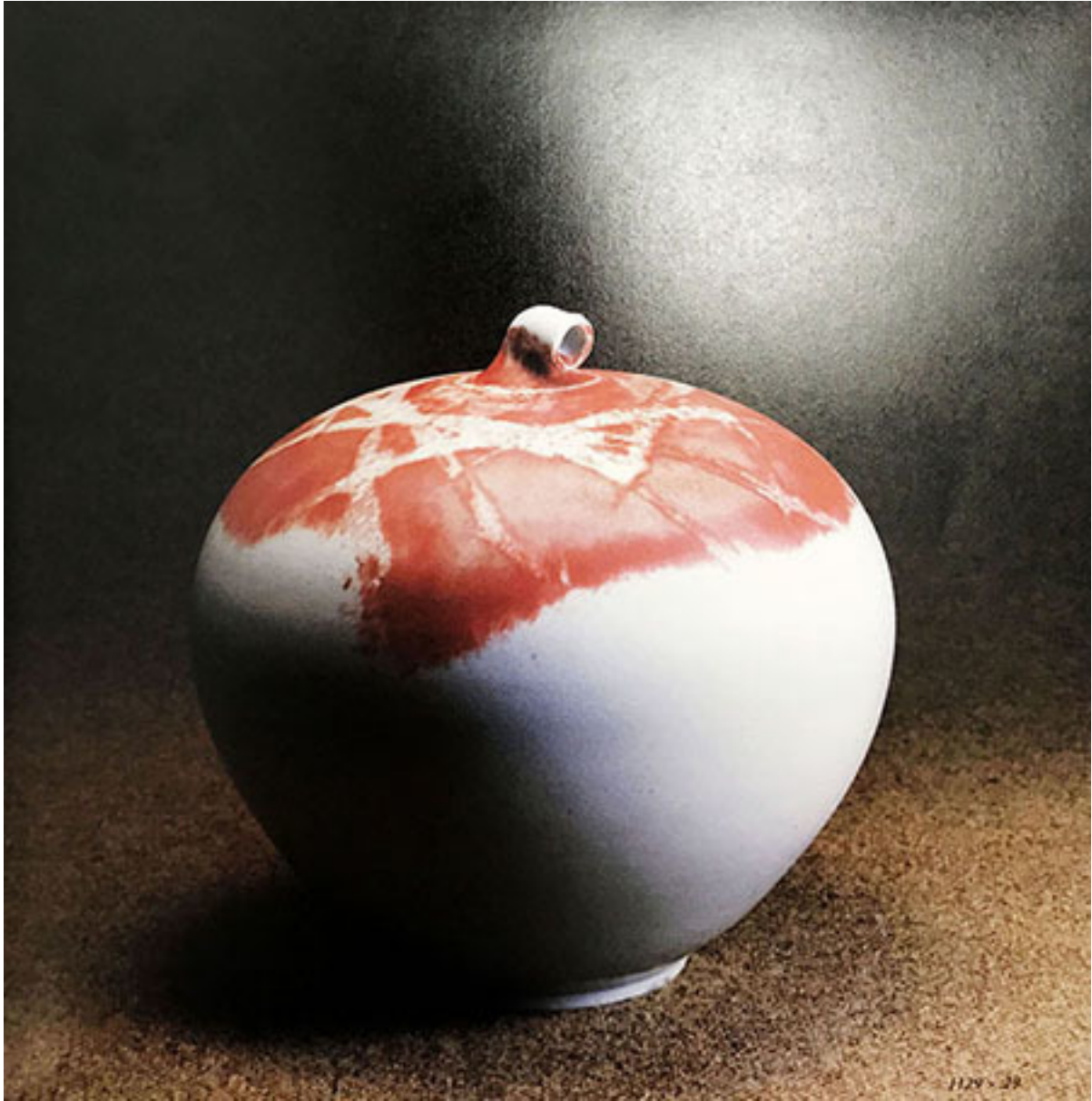










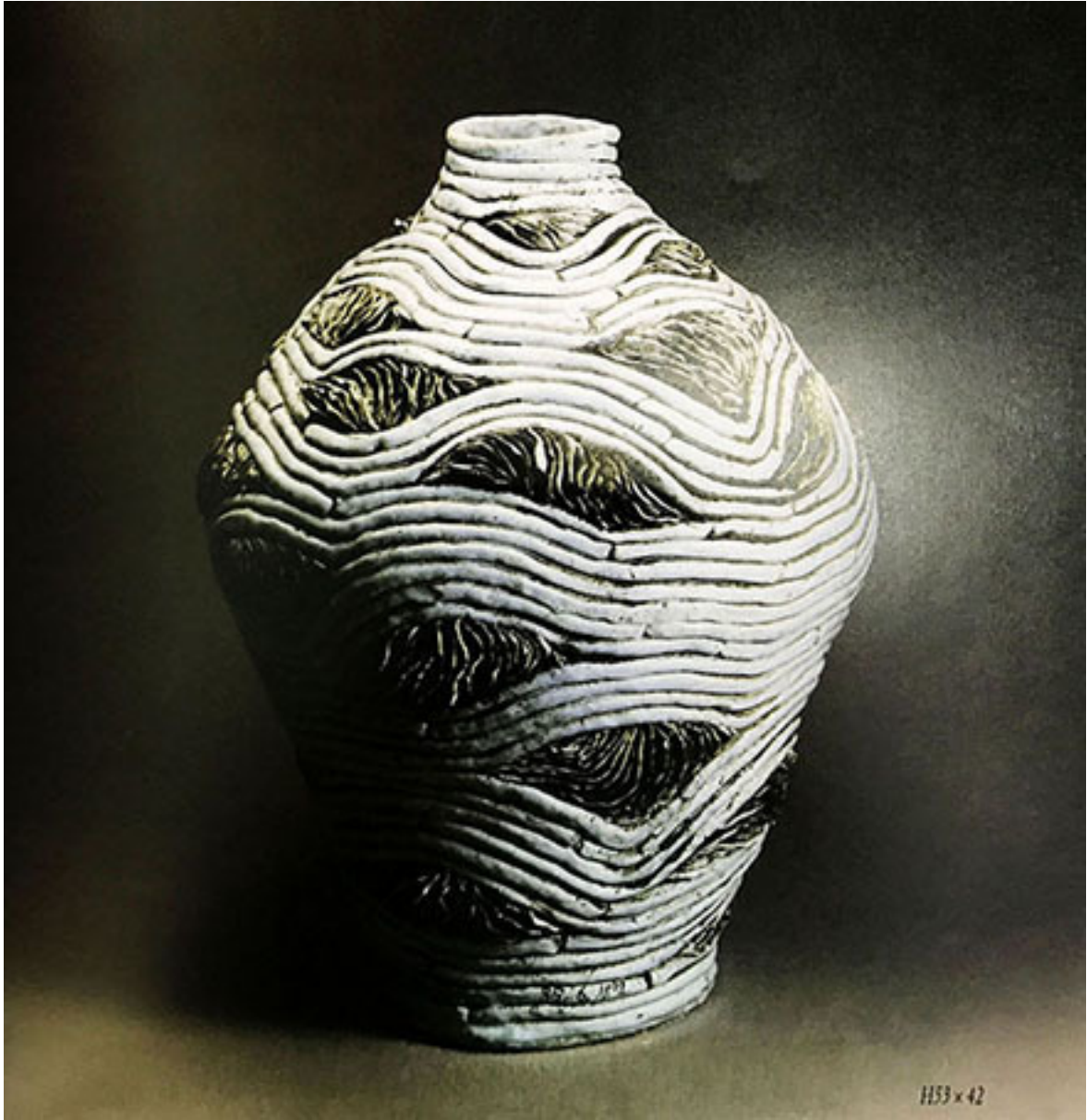


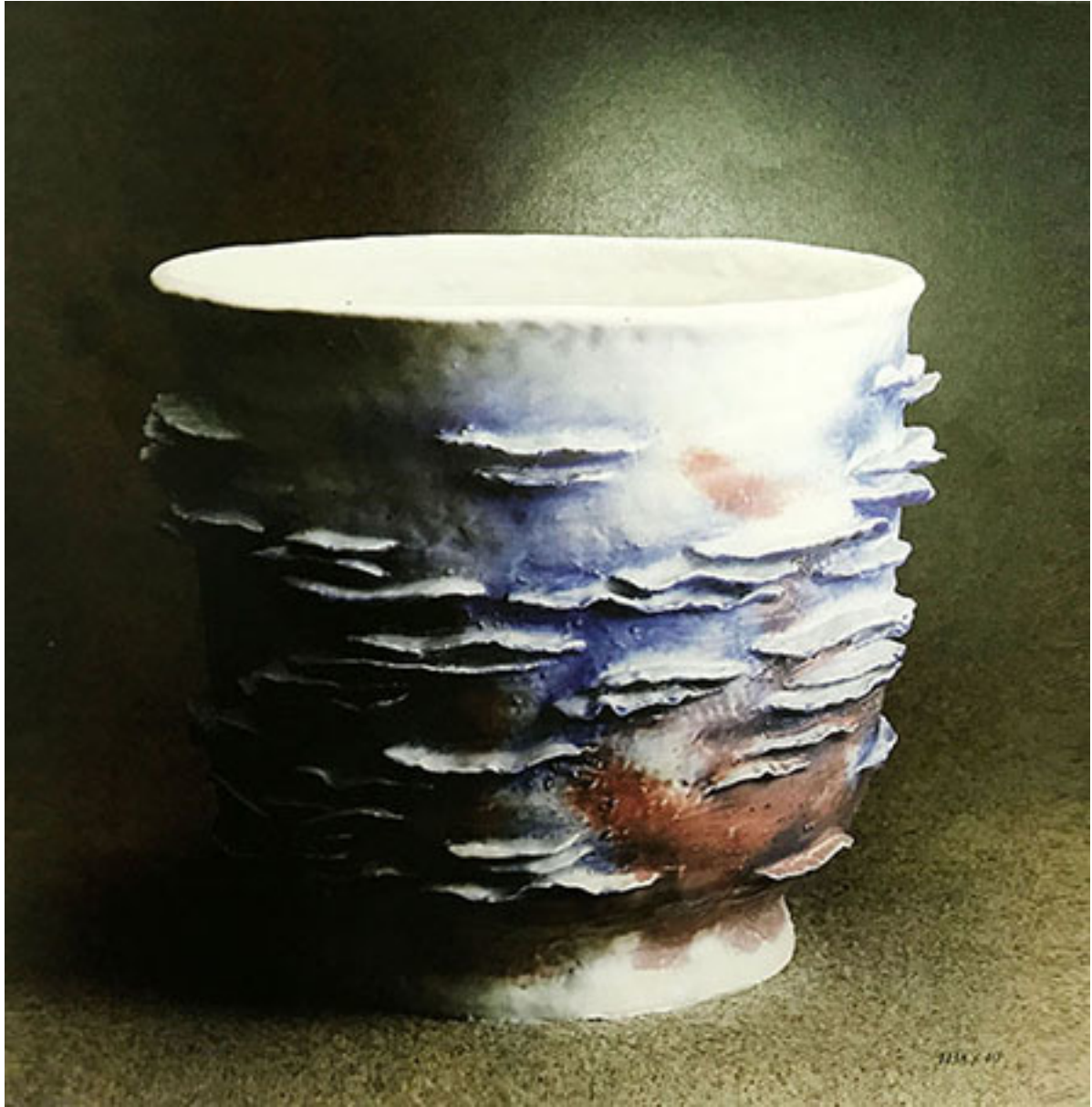














1158 x 17



李 天 淵

- 1952年生 (35歲) 서울生.  
 1971. 2. 京畿女子高等學校 졸업  
 1975. 2. 서울대학교美術대학應用美術學科 졸업  
 1977. 2. 서울대학교대학원美術學科 졸업  
 陶藝 전공 碩士  
 1983. 6. 미국 뉴욕 알프레드대학 여름학기 참가 (도조전공)  
 1983. 5. 美國이콜리대학 대학원 미술교육학 전공 석학 士  
 學位 취득  
 1983. 8. 韓國大學助教授任命 (現在)  
 1977. 7. 제1회 個人陶藝展 (심재제화당)  
 1981. 12. 제2회 個人陶藝展 (영종업자동전-미국리대학당)  
 1985. 7. 제3회 個人陶藝展 (귀국기념-심재제화당)  
 1974. 제9회 대한민국 상공어선 특선 (공예부문)  
 1975. 제10회 대한민국 상공어선 특선 (공예부문)  
 1976. 제11회 대한민국 상공어선 특선 (공예부문)  
 1976. 대한민국 상공어선 공예분과추천작가로 입영  
 1977-84 대한민국 상공어선 추천작가부문 매년 출품  
 1984. 7. 도선출품 (서울대학교미술대학교예전공공예발생전)  
 1985. 1. 도선출품  
 1984. 5. 목원대학 30수 작품전 출품  
 1985. 5. 목원대학 30수 작품전 출품  
 1985. 6. 在忠南 서울大 동문전 출품  
 주소: 충청남도 태천시 중구 도룡동 431  
 연구실지 아래82동205호  
 전화: 042) 822-9519  
 445-7671  
 795-4253

Ceramic artist Boo-Yun Lee

- 1952 (35 years old) Born in Seoul.  
 1971. 2. Graduated from Kyung Gy girl's high school.  
 1975. 2. Graduated from Dept. of Applied Arts, College of Fine Arts, Seoul National Univ.  
 1977. 2. Graduated from Dept. of Applied Art, College of Fine Arts, Graduate School of Seoul National Univ. (Majored in Ceramics) M.F.A.  
 1983. 6. Attended the Summer School at Univ. of New York at Alfred (Studied in Ceramic Sculpture).  
 1983. 5. Doctor of Philosophy (Ph. D), University of Missouri Columbia. (Majored in Art Education)  
 1983. 8 - Now Assistant Professor at Mokwon College.  
 1977. 7. 1st Ceramic one man Show at Shin Se gye Gallery.  
 1981. 12. 2nd Ceramic one man Show (Graduate Show) at Univ. of Missouri Gallery.  
 1985. 7. 3rd Ceramic one man Show at Shin Se gye Gallery.  
 1974. Won Special Prize at the 9th Korea Industrial Design Exhibition. (Devision of Craft)  
 1975. Won Special Prize at the 10th Korea Industrial Design Exhibition. (Devision of Craft)  
 1976. Won Special Prize at the 11th Korea Industrial Design Exhibition. (Devision of Craft)  
 1976. Selected as a recommended Artist at Korea Industrial Design Exhibition.  
 1977 - 1984 Exhibited from the 12th through 18th Korea Industrial Design Exhibition as a Recommended Artist.  
 1984. 7. Exhibited at 'To' Exhibition.  
 1985. 1. Exhibited at 'To' Exhibition.  
 1984. 5. Exhibited at Mokwon College Art Professor's Exhibition.  
 1985. 5. Exhibited at Mokwon College Art Professor's Exhibition.  
 1985. 6. Exhibited Graduates Exhibition of College of Fine Arts, Seoul National Univ. who work in Chung Nam.  
 Address: Science Apt. #2-201, Daeduk, Science Town, Chung nam, Korea.  
 Tel: 042) 822-9519, 445-7671, 795-4253







3th CERAMIC SHOW  
BY BOO-YUN LEE KWAK

Seoul 23 July - 6 August 1985  
Sinsaegeon Art Gallery  
Daegu 6 - 10 August 1985  
Miyuonin Art Gallery

제7회  
이부연 도예 개인전



1996. 5. 30.~6. 8.  
초대일시 5. 30. 5:00PM



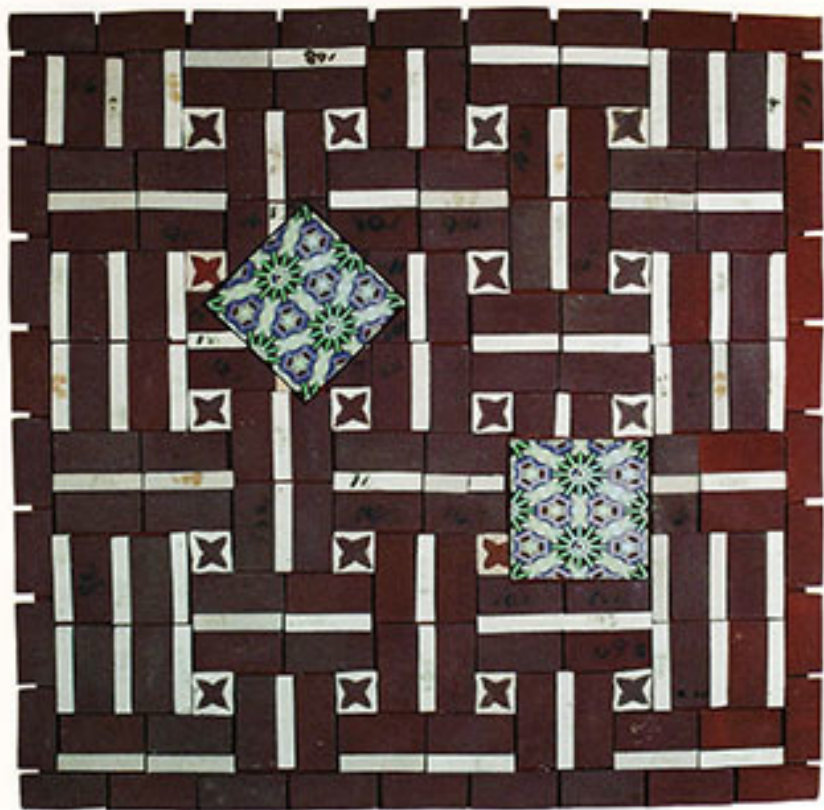
토·아트 스페이스  
THO-ART SPACE

우편번호 135-120 서울시 강남구 신사동 570-2(동림교회 옆)  
T. (02)511-3398, 3399 F. (02)511-3399





붉은색과 흰색의 얽힌 패턴. 윤기호, 조형도, 전서, 1100번, 800번, 1996



꽃담의 추억을 새겨서. 용기도, 효성도, 전사. 1100c, 800c, 1996



평양의 궁궐 서대, 용기도, 조형도, 권사, 1100년, 800년, 1996





꽃담의 주위를 세어낸, 문기보, 조형도, 전서, 1060년, 800년, 1996



저 아래 달과 별들이 용기도, 조함도, 장사, 세운, 1100년, 800년, 1996



주님을 지키시오, 홍기호, 조형도, 전사, 비문, 1100cc, 800cc, 1996





장영, 초점식, 백지, 1230℃, 1995, 1996



**이부연** 1952년 11월 19일 생  
 한양대학교 산업미술대학 공예과 교수,  
 주소 : 서울시 용마루 잠이동 257-307, 전화, 팩스 : 431-3200, 연구실 : 0345-400-5690, 1

**Boo Yun Lee Kwak** Born on November 19, 1952  
 Professor, Department of Craft, Industrial Art College, Hanyang University  
 Add : 257-307 Olympic Dong, Seoul Korea, Tel : 82-2-431-3200, FAX : 82-2-431-3200  
 Office : 0345-400-5690, 1

**개인전**

- 1977 신세계 미술관
- 1981 미국 미주리대학교 미술관
- 1985 신세계 미술관
- 1991 뉴욕 홀리데이인 프러자
- 1993 뉴욕 제일 길리교회
- 1995 이산대학교 리셉션

**초대전**

- 1975~현재 대한민국 산업디자인전, 추경전, 초대전
- 1986~현재 한국 디자이너 협회전
- 1989, 1990 서울 현대 도예 비엔날레
- 1989 예술의 전당 개관 기념전
- 1991 서울 공예대전
- 1991 L.A. 문화원 초대전
- 1992 북경 문화원 초대전
- 1992 베이징 문화원 초대전
- 1992 연이러 미시간 미술가협회 초대전
- 1994 감나무골 미술관 개관 기념 초대전
- 1995 한국 현대 디자인 대전

**단체전**

- 1983~1990 도예
- 1986~현재 한국 공예가회
- 1989~현재 한국 현대 도예가회
- 1989~현재 한울회
- 1994~현재 경인 도예가회

**수상**

대한민국 산업디자인전 제9, 10, 11회 특선  
 일본 도예가회주최 85도예전 협찬상

**활동사항**

- 대한민국 산업디자인전 심사위원
- 한국 디자이너 협회 이사, 심사위원
- 한국 도자공예가회 부회장 역임
- 한국 현대도예가회 회장
- 경인도예가회 회장
- 경기도 공예를 경진대회 기술자문위원
- 국립 도서관 도서 심사위원
- 한국 현대 디자인 대전 초대전, 심사위원
- 한울회 회원
- 미국 웨인스태이트대학교 초빙교수
- 미국 웨인스태이트 대학교 미술대학, 미시간 대학교 미술대학 세미나
- 한국도예 지어, 현재, 미래

**교육사항**

- 미국 미주리대학교 대학원, 석사
- 서울대학교 대학원, 석사
- 서울대학교 미술대학, 학사
- 미국 알프레드 대학교 수학

**Ceramics One-Person Show:**

- 1997 at Shin-se-gye gallery, Seoul
- 1981 at University of Missouri gallery, Columbia, Missouri
- 1985 at Shin-se-gye gallery, Seoul
- 1991 at Holiday Inn Plaza, New York
- 1993 at The First Methodist Church, New York
- 1995 at Rackam Hall, University of Michigan, Ann Arbor, Michigan

**Invited Exhibition**

- 1975~Present Korean Industrial Design Exhibition, as a Selected Artist, Invited Artist
- 1986~Present Korean Designers' Association
- 1989, 1991 Seoul Contemporary Ceramic Biennale
- 1989 Opening of Korean Art center
- 1991 Seoul Grand Craft Exhibition
- 1991 L.A. Korean Cultural Center
- 1992 Peking Korean Cultural Center
- 1992 Uni Art gallery
- 1992 Ann Arbor Art Association, Ann Arbor, Michigan
- 1994 Opening of 'Gam na mu go' gallery
- 1995 Korean Grand Contemporary Design Exhibition

**Group Exhibition:**

- 1983~1990 Group 'To'
- 1986~Present Korean Ceramic Artist' Association
- 1989~Present Korean Contemporary Ceramists' Association
- 1989~Present Group 'Han UI'
- 1994~Present Kyung In Ceramists' Association

**Prizes:**

- Special prize The 9th, 10th, 11th(Korean Industrial Design Exhibition)
- Special prize International Ceramic Competition, Sponsored by Japanese Ceramists' Association

**Activities:**

- Juror of Ceramic Art, Korean Industrial Design Exhibition
- Board of Director, Juror and Member, Korean Designers' Association
- Fomer Vice president, Member, Korean Ceramic Artist' Association
- Member, Korean Contemporary Ceramists' Association
- Advisory member, Kyunggi-do craft Exhibition
- Advisor, Korean National Library
- Invited Artist, Juror, Korean Grand Contemporary Design Exhibition
- Member, 'Han UI'
- Invited Professor, Wayne State University, Detroit, Michigan
- Seminar ; Wayne State University and Univ. of Michigan 'Past and present of Korean Ceramic Art'

**Education:**

- Ph. D., Graduate School, University of Missouri at Columbia
- M.F.A., Graduate School, Art College, Seoul National University
- B.F.A., Art College, Seoul National University
- Summer School, Alfred University

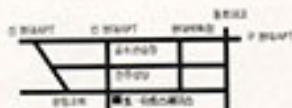
# The 7th Boo Yun Lee Kwak Ceramic Exhibition



1996. 5. 30~6. 8

## THO.Art Space

135-120 570-2 SinSa-dong Kang nam Ku, Seoul.  
T.02511-3398 F.02511-3399





# 이부연

제 8회  
도예 개인전

전시일시\_2004년 7월 26일(월)~7월29일(목)  
초대일시\_2004년 7월 27일 오후 3시  
전시장소\_강원도 태백시 칠암회 갤러리



## 제 8회 이부연 도예 개인전을 일머

한국은 도자공예의 선조국으로 세계의 도자를 존재하도록 한 도자공예의 뿌리가 되는 나라이다.

조상의 슬기도움에 감사하면서 현대를 사는 도예가로서 한국의 아름다움을 찾아가고자 한다.

이러한 생각은 오히려 유학생활을 하면서 깨달았던 것 같다.

시간이 갈수록 우리 것에 대한 귀중함을 알아가는 것 같다.

그동안 불림이 제작한 작품을 가지고 전시회를 갖고자 한 것은

한국의 중심부가 아닌 지역도 동일한 문화적 혜택을 갖고자하는

강원도 대학시 철암지역 살리기 위원회의 생각과 나의 생각이

유연히도 일치하고 있기 때문이기도 하다.

강원도 대학시 철암지역은

단량마을도 이제는 관광이된 곳으로 유명하다.

희석있으신 분께서는 이미 철암에 희망을 주고자하는 움직임을 펼치고 있으실은

감사하지 않을 수 없는 아름다운 운동이다.

단량촌의 건전한 사회적 문화적 발전을 위해 철암역 갤러리가 설립됨은

한국 문화계의 자랑스러운 일이다.

제 8회 개인전을 철암지역의 문화 발전을 위해 바친다.

2004. 7. 이부연





이부연  
1952년 11월 19일생

한양대학교 디자인대학 응용미술교육학과 교수

주소: 서울 중랑구 양지동 2동길 217호 307호  
전화: 팩스(TEL) 845-5200 연구실 2290-1148 팩스(TEL) 855-9766-5207  
이메일: booyun@hanyang.ac.kr

**개인전**

- 1977 인제대학교관
- 1981 서울 예술대학교관
- 1985 인제대학교관
- 1991 뉴욕 홀리데이인 갤러리
- 1995 뉴욕 제임스프린스
- 1995 아시안대학교관
- 1996 도미노 스페이스

**초대전**

- 1975-1990 대한민국의 산업디자인 추경각, 초대작가전
- 1980-1990 서울 현대 도예가전
- 1989 예술의 전당 개관기념전
- 1991 서울공예대전
- 1991 LA 문화원 초대전
- 1992 독일 문화원 초대전
- 1992 종이아트 스쿨전
- 1992 앤서퍼 비시안 미술가협회 초대전
- 1994-2004 10년의 전시회를 위한 여행 초대전
- 1995 한국 현대 디자인 대전
- 1996 국립도자관 개관기념 초대전, 국립도자관
- 1997 특수 용해 공예(도자, 도자기, 도자기, 도자기)
- 1999 계교 60주년 기념 교수작품전, 덕성여자대학교미술연구소
- 2000년 도자 Porcelain 초대전, 덕성여자대학교미술연구소
- 2000 국립현대미술관 개관기념 초대전, 국립현대미술관
- 2000 KDC 스위스전, 스위스제네바
- 2000 Conceptions in Claywork - Korea 2000, 미국 Chicago 갤러리
- 2000 제 4회 북포도자기축제 초대전, 제암문화재단
- 2001 뉴질랜드 40년 초대전, 뉴질랜드
- 2001 계교 62주년 기념 교수작품전, 덕성여자대학교미술연구소
- 2003 제하이산 100주년 기념 한국미술 전시회 도자도예, 하이산
- 2003 한국한글연구소 초대전, 하이산대학한국한글연구소
- 2010 일흔 관서 한국문화원 개원 5주년 기념초대전, 일흔관서 한국문화원

**단체전**

- 1987-1990 도쿄 한국공예가협회
- 1996-1998 한국현대도예가협회
- 1999-1999 한국공예가협회
- 1999-1999 평민도예가협회
- 1999-1999 한국미술을 찾는 도자도예협회
- 2001-1999 서울디자인포럼
- 2000-1999 한양도자도예협회
- 2001-1999 서울대학교미술관

Lee, Boo-Yun  
Born on November 19, 1952

Professor, Department of Applied Art education, College of education, Hanyang University  
Add : 217-307 Olympic Dong, Seoul Korea  
Tel/Fax(TEL) : 845-5200 855-9766-5207  
Email : booyun@hanyang.ac.kr

**Ceramic cer person show**

- 1977 Museum gallery, Seoul
- 1981 University of Missouri gallery, Columbia, Missouri
- 1985 Museum gallery, Seoul
- 1991 Holiday Inn Plaza, New York
- 1995 The Pine Methodist Church, New York
- 1995 Rackam Hall, University of Michigan, Ann arbor, Michigan
- 1996 "U" Art Space

**Invited Exhibition**

- 1975-1990 Korean Industrial Design Exhibition, as a Selected Artist, invited Artist
- 1980-1990 Seoul contemporary Ceramic Biennale
- 1989 Opening of Korean Art center
- 1991 Seoul grand craft exhibition
- 1991 L.A. Korea cultural center
- 1992 Peking Korean cultural center
- 1992 Uni Art gallery
- 1992 Art After Art association, Art After Michigan
- 1994-2004 Journey of 10years Exhibition
- 1995 Korea grand contemporary design exhibition
- 1996 Opening of Korean central library
- 1997 Special Exhibition of "Museum" women University
- 1999 Professor' exhibition for 60th anniversary of Hanyang University
- 2000 2000 Ceramic Porcelain
- 2000 Opening of Kook-Dong gallery
- 2000 KDC Switzerland Exhibition
- 2000 Conceptions in Claywork - Korea 2000
- 2000 The 4th "Mok-Po" Ceramic exhibition
- 2001 New Zealand 40annation show
- 2001 Professor' exhibition for 62nd anniversary of Hanyang University
- 2003 Ceramic Art Exhibition by the Association of Ceramists
- 2003 Searching for Beauty of Korea - 100th Commemoration of Korean Immigration to Hawaii -
- 2010 The 5th Anniversary of the opening of Korean cultural center of west Japan

**Group Exhibition**

- 1987-1990 Group "U"
- 1996-1998 Korea Ceramic Artist' Association
- 1999-1999 Korea Contemporary ceramist' Association
- 1999-1999 Group "Yan-U"
- 1999-1999 Kyung-In Ceramist' Association
- 1999-1999 The Association of Ceramist Searching for beauty of Korea
- 2001-1999 Seoul Design Forum
- 2000-1999 Hanyang Ceramist' Association
- 2001-1999 Artist Exhibition of Seoul National University

**제 4회 이부연 도예가전전**

장소: 강원도 태백시 중앙동 중앙역 갤러리  
협찬: 강원지역 미술연구소

036-2940 강원도 태백시 동정동 517-3 / 전화 : 033-561-3530 / 011-962-5064

The 4th Lee, Boo-Yun Ceramic Exhibition  
Place : Cheonmation Gallery, Taebaek City, Kangwon Province  
Sponsor : The Institute for Social Studies of Mining Area  
517-3 Dongjum-Dong, Taebaek City, Kangwon province / Tel : 033-561-3530 / 11P : 011-962-5064









논문	Thesis
도자기 전기요철장의 연구 Major influences on the development of contemporary elementary art education in the Republic of Korea	1977 A Study of Ceramic electrical lamp 1983 Major Influences on the Development of Contemporary Elementary Art Education in the Republic of Korea
2000년대의 한자을 위한 중·고등학교 미술교육과정과 특수고등학교 성립에 관한 연구	1984 A Study of Art Curriculum of Korean Public and Special Junior and Senior High Schools
한국 도예인의 예술, 기술정향과 견해에 관한 연구	1990 A Study of Track grounds and art trends of Korean Ceramists
도예교육과 그에 관한 견해에 이고 연구	1993 A Study of educational views of Korean Ceramists
아동과 지능과 미술능력의 연관성에 관한 연구	1994 A Study of Relationship of Children's Intelligence quotient and art ability
한국 현대도예에 표현된 한자어에 관한 연구	1997 A Study of Korean Aesthetics of Korean Contemporary Ceramic Art
도사리디자인 교육용 교구 개발에 관한 연구	1999 A Study of Development of Educational materials for Ceramic Art Design
DBASE에 입각한 도자기제작디자인 교육에 관한 연구	1999 A Study of development of an educational curriculum through DBASE method
한자 미술체험 체험학습 프로그램 연구	2000 Comparative Study of Art college entrance examination between Korea and USA
정보를 연계시킨 창의성을 위한 미술교육 커리큘럼 개발 연구	2001 A Study of Development of Art curriculum for children's creativity through clay education
도사문예교육을 통한 국제적 성장을 위한 커리큘럼연구	2001 A Study of development of Art curriculum for children's kinesthetic development through clay education
Symbols, Metaphor를 활용한 상징성발달을 위한 도자기에 커리큘럼연구에 관한 연구	2001 A Study of development of Art curriculum for emotional development for students who use Symbolic methods through clay art
이적 성장을 위한 정보기술교육 커리큘럼 개발연구	2002 A Study of development of Art curriculum for children's Aesthetic development through clay art
사회적 성장을 위한 정보 기술교육 커리큘럼개발연구	2002 A Study of development of Art curriculum for children's Social development through clay art
아동화 인지적 발달을 위한 정보기술교육 커리큘럼개발연구	2002 A Study of development of Art curriculum for children's cognitive development through clay art
책적	Translated book
도예가을 위한 정보와유망	1999 Clay and Glazes for the potter
기사	Articles
국외의 도예가 시리즈	1997 Series of Korean and foreign Ceramists
자연재료인 찰흙으로하는 다양한 표현방법	2001 A Study of various experiences through clay work
아동 도예교육과 정서	2002 Children's Ceramic Education
미술교육에서의 문제점 및 개선안	2002 Problems and Future trends of Korean Art text book
활동사항	Activities
대한민국 산업디자인전 참가위원	Junior, Korean Industrial Design Exhibition
한국디자인진흥회 이사, 참가위원	Board of Director, Junior, Korean designers' Association
한국미술인협 상동 운영 참가위원	Junior, Competition of Korean Middleschool Products
동일협동 상경대회 참가위원	Junior, Art competition of Experiences for Korean Cadets/Students
경기도 공예품공진대회 심사위원, 기술 제품대회	Junior, advisor, Keonngae province craft Exhibition
고양시 공예품공진대회 참가위원	Junior, Go-Yang city craft Exhibition
한국현대미술전 대한 초대작가, 참가위원	Junior, Korean grand contemporary Design Exhibition
한국 디자인진흥회 주최로 열린 참가위원	Junior, Korean Designers' Association Exhibition
한인 예술인기념관 건축 설계위원	Junior, 'Chai, Young Min', memorial building
교총을 도슨트로 임명된 위원	Junior, Editing of Art text book
예술가 제 1호 교사로 임명위원	Junior, Editing of the 1st Art text book
대한민도 명예대학 운영위원	Board member of the Korean Grand Craft Exhibition
보성고등학교 운영위원장	Chief board member of 'Bo-sung' high school
한국미술협회 창립 50주년 기념회 회장	Chairman of the association of Ceramists Searching for Beauty of Korea
한국도예가회 부회장	Vice president, Korean Ceramic Artists' Association
경인도예가회 부회장	Vice president, Spring-In ceramists' Association
서울시미술교 강사	Board member, Seoul Design Forum
국립중앙 도서관 미술관 도자 전시위원	Junior, Art department, Korean Central Library
한울터 운영위원	Board member, Group 'Han-U'
미국 웨스턴 미시간 대학 미술교수	Sacted Professor, Wayne State University, Detroit, Michigan
미국 웨스턴 미시간 대학 미술대학 석사나 강사	Senior, Wayne State University and University of Michigan
미국 미시간 대학 미술대학 석사나 강사	Senior, University of Michigan at Ann Arbor
서울 미술협회 창설과 운영에 관한	Board member, Department of craft, Seoul artist' Association
한국 조형교육학회 학술위원	Board member, Society for Art education of Korea
미술교육학회 이사	Board member, Korea Art Education Association
한국학 미술교육학회 운영위원 겸 편집	Board member, Korean Art educational problems solving and Aesthetic research
서울시미술교, 도예, 한자미술교	Member, Seoul Design Forum, Group 'Til', Korean Ceramic Artists' Association, The Association of Ceramists Searching for Beauty of Korea
한국미술협회 창립 50주년 기념회, 한울터	Korean contemporary Ceramists' Association, Hanyang Ceramic Association,
한국조형교육학회, 미술교육학회 회장	Group 'Han-U', Society for Art education of Korea, Korea Art Education Association
교육사항	Education
미국 미시간대학교 대학원 석사 미술교육 전공	Ph.D., Graduate School, University of Michigan at Columbia/Major in Art education
서울대학교 석사학위 석사 미술교육 전공	M.F.A., Graduate School, Art College, Seoul National University/Major in Ceramics Art
서울대학교 미술대학 미술교육과 석사	M.F.A., Art College, Seoul National University/Graduate in Craft
미국 알프레드 노예 대학교 석사	Junior School, Alfred University



LEE BOO YUN

# 이부연 청화백자 그릇展

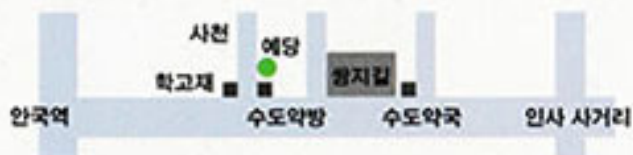
초대합니다.

2005년 예당 기획전으로 30여년 동안 백여회의  
작품 발표와 후학 양성에 힘써온 한양대학교  
이부연 교수의 9번째 개인전-청화 백자 그릇전을  
열게 되었습니다. 우리 식탁 문화의 정취와 여유를  
함께 하시기 바랍니다. / 예당 김경숙 드림

• 본 전시회는 2003년 한양대학교 교내 연구비 수혜로 연구 되었습니다.

전시 / 2005.9.1(목)~7(수)

초대 / 2005.9.1(목)오후 5시 / 예당



예당

Y.E.D.A.N.G

02) 732 5364

중로구 관훈동 75번지





'구원' 300×120cm

이부연  
LEE, BOO YUN

## 제 10회 이부연 도예 개인전

초대합니다.

2007년 MANIF 전에 30여년동안 백여회의 작품발표와 후학양성에 힘써온 한양대학교 이부연 교수의 10번째 개인전을 초대하게 되었습니다. 함께하시어 많은 격려 바랍니다.

☪ MANIF13!07SEOUL 마니프서울국제아트페어

전시/ 2007. 10. 19 (금) ~ 25 (목) 오전 11시~오후 8시

장소/ 예술의전당 한가람미술관 3층 C-30

문의/ 02-514-9292 (화원은 전시장 내 반입을 금합니다)

서울대학교 미술대학 응용미술학과 및 대학원  
(학사 석사) / 미국 미주리대학교 대학원 (박사)

Seoul National Univ.(BFA, MFA) / Univ.of  
Missouri (Ph.D)

개인전 10회

대한민국 산업디자인전 추천작가

초대작가 심사위원

대한민국 공예대전 운영위원

교과용 도서 편찬 심의위원(미술과)

서울 인대도에 비엔날레 초대작가

Conceptions in claywork 미국

Indigos Gallery 초대전

행이공우회 초대작가

방산자기박물관 개관 1주 기념초대전

예술의전당 개관 기념초대작가

국립도서관 개관 기념 초대전

10times, Solo exhibitions

Selected Artist, Invited Artist, Juror, Korean  
Industrial Design Exhibition

Board member, Korean Grand Craft  
Exhibition

Board member, Art textbook publication

Invited Artist, Seoul Grand Craft Exhibition

Invited Artist, Conceptions in claywork,  
Indigos Gallery, USA

Invited Artist, Dong-A Craft Exhibition

Invited Artist, Bang San porcelain gallery

Invited Artist, Opening of Korean Art Center

Invited Artist, Opening of Korean National  
Library

현재

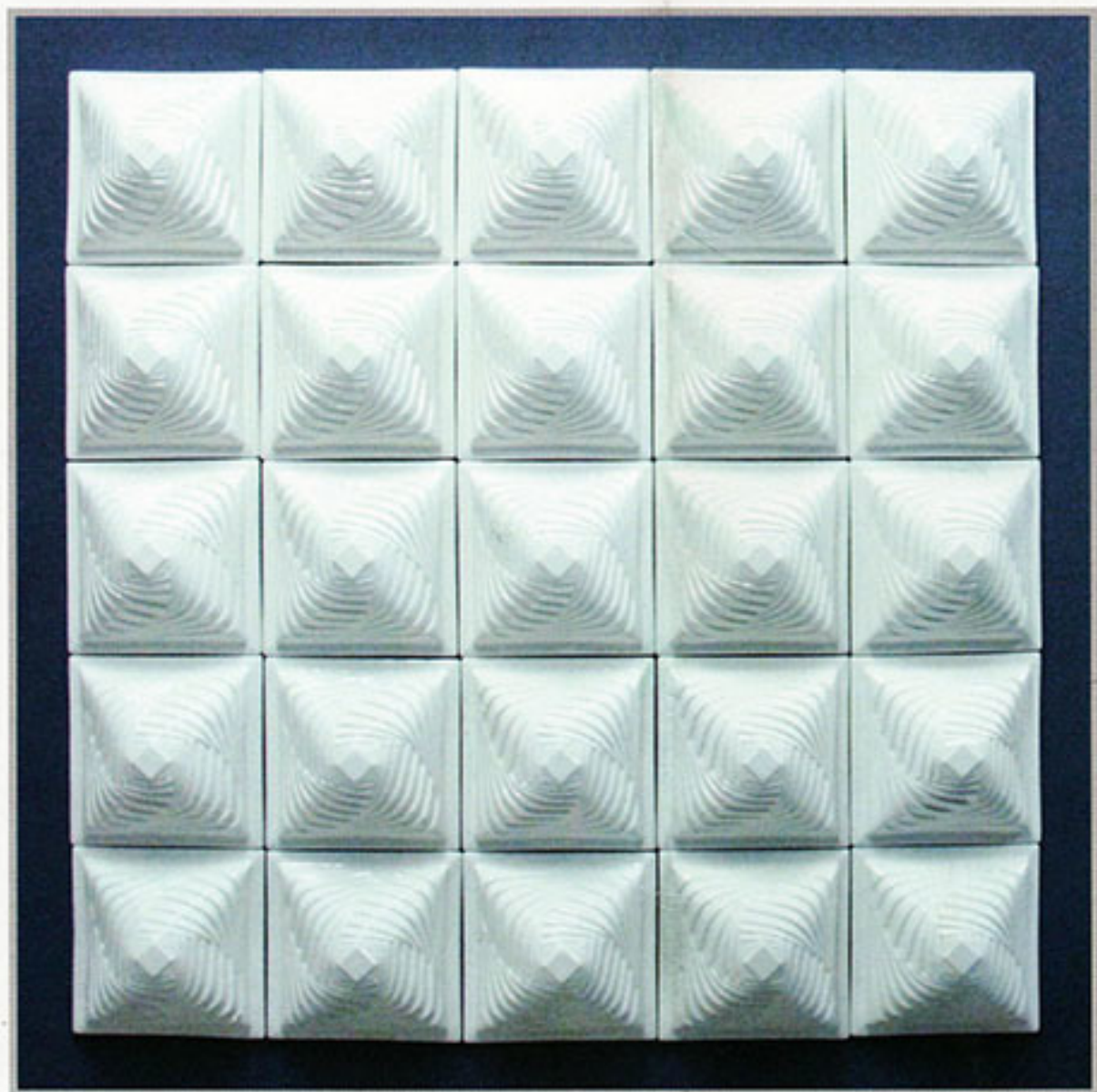
한양대학교 사범대학 응용미술 교육학과 교수

Present: Professor, Department of Applied  
Art Education, College of Education,  
Hanyang University

\*본 전시는 2007년 한양대학교 교내연구비 수혜로 연구되었습니다.

서울 송파구 오륜동 올림픽A. 257동 307호  
010-2014-3207, leebooyun@yahoo.co.kr

이부연 드림



이부연  
LEE, BOO YUN

본 전시회는 한양대학교 2007년 교내 연구비 수혜로 연구되었음.



## 제11회 이부연 도예 개인전

서울대학교 미술대학 응용미술학과 및 대학원(학사, 석사)  
미국 미주리대학교 대학원(박사)

1. 개인전 10회
2. 대한민국 산업디자인전 추천작가, 초대작가, 심사위원
3. 대한민국 공예대전 운영위원
4. 서울공예대전 초대작가
5. 앤아버 미시간 미술가 협회 초대전
6. Conceptions in claywork 미국 Indigos Gallery 초대전
7. 동아공우회 초대작가
8. 방산자기박물관 개관 1주 기념초대전
9. 예술의 전당 개관 기념전 초대작가
10. 국립도서관 개관 기념 초대전
11. 한국 밀레니엄 상품 선정 심사위원
12. 경기도 공예품 경진대회 심사위원, 기술자문위원
13. 학술진흥재단 학술위원
14. 한국미를 찾는 도지모임회 회장, 한양도자조형회 회장, 사단법인 한국 현대도예가회 부회장, 경인도예가회 부회장, 서울대학교 도예전공 동문회 부회장, 한국조형교육학회 이사

현재 한양대학교 사범대학 응용미술교육학과 교수

## 이부연

주 소 서울 송파구 오륜동 올림픽 아파트 257동 307호  
(138-787)

전 화 6413-3200(집)  
2220-1151(학교)  
010-2014-3207(핸드폰)

이메일 leebooyun@yahoo.co.kr

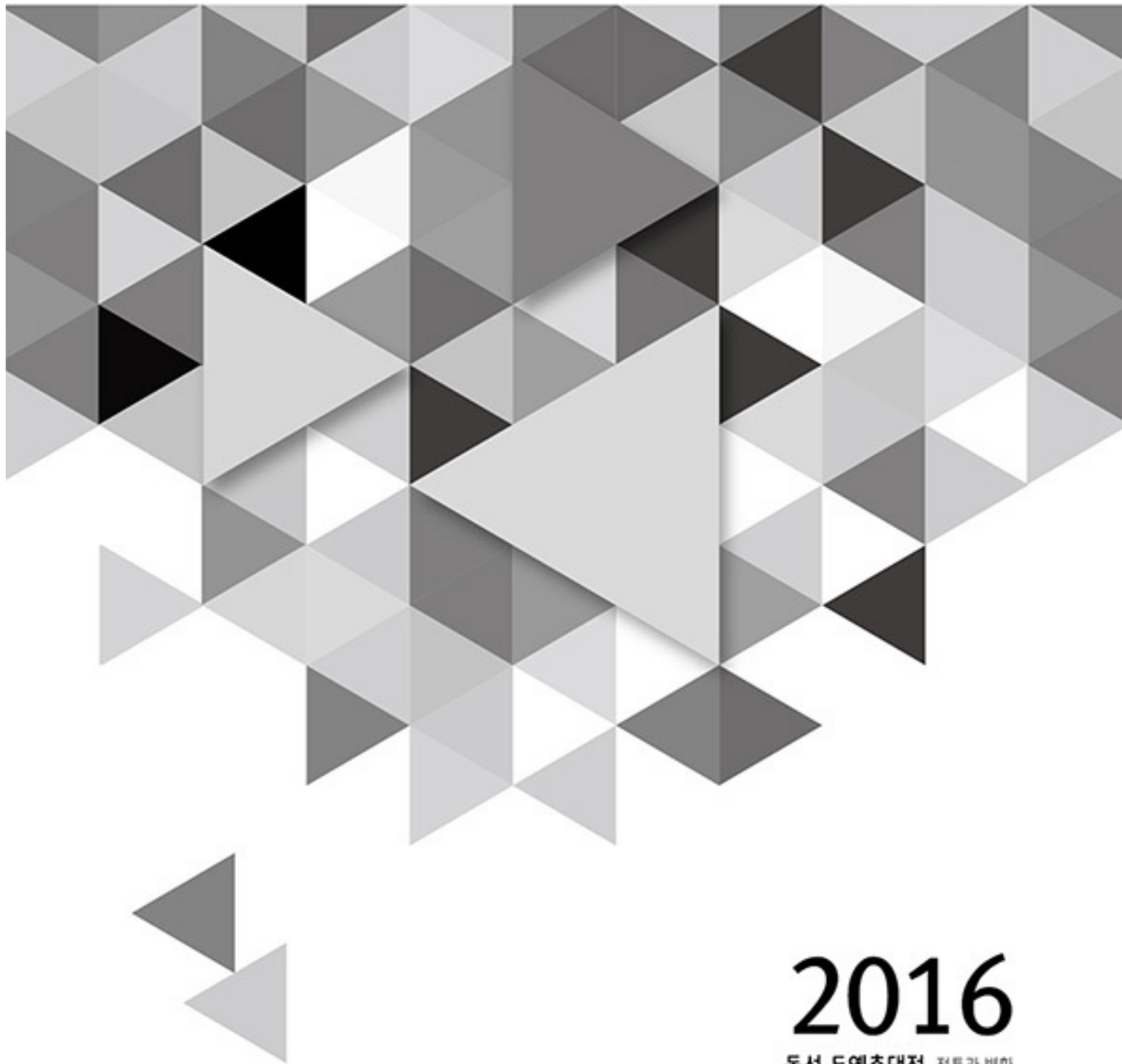


장 소 서울 아트 갤러리 <잠실 롯데 호텔 지하 1층, 전화 02.411.0775>

일 시 2008년 12월 1일 ~ 10일

오프닝 2008년 12월 1일 오후 2시





# 2016

동서 도예초대전 전통과 변화

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**East and West Invitational Ceramic Exhibition**  
Heritage and Diversity

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## Seminar

장소 : 한양대학교 박물관 2층 세미나실

일시 : 2016.04.14 오후 2시~4시

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Mag. Petra Lindenbauer

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Jane Jermyn

pp.37~47

## Korea

### **The true hero in the history of Korean ceramics 'Onggi'**

Lee, Boo Yun

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## Switzerland

### **Ceramic Art in Switzerland**

Evelyne Schoenmann

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**Korea**

**The true hero in the history of Korean ceramics  
'Onggi'**

**Lee, Boo Yun**

---

Onggi, which could be seen in any Korean residence in the past, is a kind of household good.

Being an earthenware that every home had a dozen or tens of them, Onggi with the longest history of Korean ceramics has been widely used regardless of regions and classes. In this regard, it is the true hero in the history of Korean ceramics.

## Concept of Onggi

Being one of the traditional ceramics which were produced most in quantity is categorized as an earthenware from the view point of ceramic engineering. Having been together with the life of Korean people and attached to Korean traditional life as a part of living space, its historical values, aesthetic values, and traditional values were not highlighted as much as those of Goryeo celadon or Chosun White porcelain.

Its traditional value recognized as a Korean folk material related representing Korean unique folklore and emotional life.



Onggi Jar



Koryo Celadon



Chosun White porcelain

However, with its technique, source materials, decoration patterns, and use maintaining the longest tradition since the pre-historic age till the modern age. Onggi can be regarded as a historic data of Korean people.

Onggi is specifically refers to the earthenware or the porcelain treated with glaze glistening in red, not based on the concept categorizing ceramics and earthenwares. Korean who enjoy fermented food has have used earthenwares as containers for the fermented foods since long time ago including the three nation's period, it has been most useful ware for fermenting wine and sauces.

We can say that Onggi production has continued developing because of the need for the containers for the fermented foods.





Fermenting Kimchi



Fermenting sauce

The special term Ong has been used to indicate earthen ware jar in old booklets. In the book 'Sun hwa bong sa Koryo dokyong do' written by Suh Kum who wrote people's lives in Koryo dynasty, Ong had been used to describe a water jar. And it was also described that Dai Ong as a storage jar for rice and earthen ware jars as a storage jar for fruits and vinegars were buried under the ground.

Considering Ong referred to big jar in the records, Ong indicated earthen ware jar until Goryeo dynasty.

In the book 'Se jong sillok jiriji', 'Sinzung donggukyujui sunglam' in the category of folk goods, the producing areas were divided into 'Dogi so'(Place for earthen ware making) and 'Jagi so'(Place for porcelain making). The book 'Imwon Gyungjeji' also wrote that they called the biggest jar, the jar used in everyday life, the jar for fermenting and for the storage 'Ongaingii'.

Ong indicated earthen ware jar.

In a broad sense, Onggi include Pure dok, an earthen ware that is not glazed, Ot ware, an earthen ware that is glazed, and Ban ogii which is not glazed but with glittering surface because of high temperature plasticity. They are all kept in Korean earthen ware traditions which lasted from the pre historic stage until the contemporary era.



Ot ware, an earthen ware that is glazed



Banoggi not glazed but with glittering surface because of high temperature firing.

Purodok and Banoggi has kept the traditions of grey hard earthen ware of the Three nations period. Ot ware has kept the tradition of glazed ware with high qualities. Thus, the concept of Onggi means a kind of earthen ware and generally refers to earthen ware jars. And then 'Ong' indicating earthen ware is called a big jar in recent years.

## History of Onggi

The history of Onggi started from the pre historic age of Korea.

Having sustained the making techniques, the feature, and the functions of traditional earthenwares separately from ceramics, this powerful tradition has made large jars until today.

When exploring the origin of Onggi from techniques, source material, glaze, and plastic working in Onggi, the source materials and the techniques are originated from the earthenwares in the prehistoric times, the shapes and the patterns are originated from the earthen ware jars without patterns, Jabaigi with handles of bronze age of Korea, Siru in the Koguryo period, jar with handle, and round Jars.



Earthenwares in the prehistoric times



Jabaigi with handles of bronze age of Korea



Siru, the jar with handles in Koguryu period.

### **Onggi techniques and pattern making**

There are two types kinds of Onggi making techniques succeeded : one is making flat bottom first and building the wall with coils (kwon sang technique) from the pre historic age and the other is building the wall with slab on the bottom (Chaebaqui technique, Yunjuk technique). All these earthen ware making techniques are succeeded to the Three Kingdom's hardend grey earthen ware, Goryeo and Yi dynasty's grey earthen ware, Koryo's glazed greenish brown earthen ware, dark brown glazed wide lid jar. As for the techniques for surface decoration, pasting clay band on the surface technique (Dol dai decoration) was succeeded from the pre historic earthen ware, making wavy patterns with finger scrubbing out the glaze was used often in the Three Kingdom Period, and the pressed patterns made with finger joints and the pressed decorations on the clay band at equal intervals was the same type of technique which was used for the decoration of the earthenwares in the ancient times like the earthenwares in the stone age and the clay coffin in Mahan. These types of surface decoration wasn't used in Koryo's greenish porcelain or Yi dynasty's white porcelain. Unique decoration method applied to the ceramic body right after wheel throwing has been succeeded from the pre historic earthen ware making techniques and today's Onggi artists succeed the same method.





Making flat bottom first and building the wall with coils (kwon sang technique)



Building the wall with slab on the bottom (Chaebaqui technique, Yunjuk technique)



Building the wall with slab on the bottom (Chaebaqui technique, Yunjuk technique)



## The origin of shapes and the development of glazed earthen ware

The basic shape of Onggi jar has the open lid without neck, round jar with bloated belly from the ceramic shoulder, and flat bottom.



It has been succeeded from the jar without patterns in Gojoesen bronze age. The basic shape of the earthen ware jar without patterns were seen in the earthen wares in the Kokuryo dynasty which had been succeeded from the late Chosun period.



Basic shape of the earthen ware jar without patterns were seen in the earthen wares in the Kokuryo dynasty



The earthen ware jar without patterns from the late Chosun period

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Kokuryeo earthen wares with Onggi shape were found in 1998 by Seoul National University museum exploring team at Koguryeo historic site at Acha mountain fortress, Kuidong in Kuri city.



Acha mountain fortress, Kuidong in Kuri city.



Kokuryeo earthen wares excavated from Koguryeo historic site at Acha mountain fortress, Kuidong in Kuri city included the water jar.

As for the appearance, Kokuryeo earthen wares excavated from Koguryeo historic site at Acha mountain fortress, Kuidong in Kuri city included the water jar, Siru, Jabaigi with wide band handles on both side and which can be seen at today's Jangdok dai(Onggi jar stands), and the flat jar lids are similar to today's Onggi. We can see the same Onggi shapes in Siru and jars in the 3rd Koguryeo's mural.



Jangdok dai(Onggi jar stands)

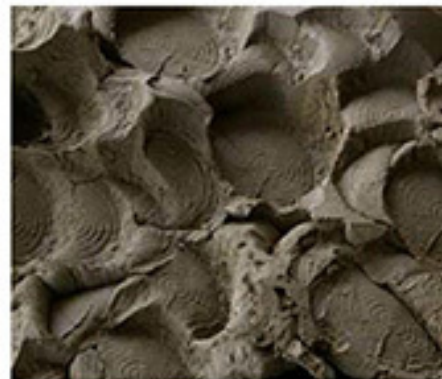


Siru, with wide band handles on both side



Jabaiqi

Today, the glazing techniques resulted in the development of the high quality earthenwares with glittering surface and more glazed Onggi are produced. The glazes used for making Onggi contain red clay with high percentages of iron oxide and ash glaze.



Onggi clay



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As the glaze used in Gurim earthenwares 1200 years ago was succeeded to Goryeo, The earthenwares were developed into greenish brown, dark brown, and black glazed earthen ware, and then succeeded to Onggi glaze which combines clay and ash.

We can trace the production of glazing Onggi in the written documents such as 'Chosunsillok jiri ji' in which it was said that there were Onggi firing places at Chogyegun, Jinjumok, and In'Kyungguk dai jun' in which it was said that there was an Onggi maker at Gonjunwyegonjangjo and Yimchun in Chunchungnam do. Considering that it was specifically described that there were 2 Onggi places among 185 earthen ware making places and there was 1 Onggi maker among 104 ceramic artists in the written document, we can presume that they continuously produced high quality glazed earthen wares.

Mr. Pierre Louis Jouy who was an ornithologist wrote in his records about the ceramics in the Chosun dynasty in late 19thcenturyfrom1883to1885that" Brown and black glazes were painted both inside and outside the surface of the ceramics and they are decorated with wavy patterns".

Considering his written document, we can presume that Onggi in the Chosun Dynasty in late 19thcenturyweremostlydarkbrownglazedearthenwares.



Making wavy patterns with finger scrubbing out the glaze was used often in the Three Kingdom Period





Pasting clay band on the surface technique (Dol dai decoration) was succeeded from the prehistoric earthen ware.

## Onggi for preserving food

Because of the sands and the large grains in clay, there are tinny air tunnels formed on the wall, and the inside and the outside of Onggi can be connected through the capillary tubes because glass phase is not formed.



Capillary tubes

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Those air tunnels help preserve the temperature in the jar, help circulation, providing proper amount of air because of active ventilation of air, and it protects the food against acidification.

It is known that Onggi Jar excretes waste matter from the body.

It is proved by our being able to see white salty materials on the surfaces of soy sauce, and miso sauce jars. In other words, because of the osmotic pressure, the excessive salt from soy sauce and miso sauce are excreted outside.



Because of the osmotic pressure, the excessive salt from soy sauce and miso sauce are excreted outside

Based on the experiments in which the flowers in Onggi last longer than the flowers in glass vase and in which the fishes sealed in Onggi outlived the fishes sealed in glass containers which died after 2~3 days, we can see the fine air tunnels are working.

There are some research result that there are much more air inside the Onggi than glass wares or perfectly glazed porcelains.

Another characteristic of Onggi is far infrared rays radiated from the ware.

Commission Internationale de l'Eclairage (C.I.E) defines that Infrared rays are ray waves between 3.0~1000um, but the wave length of the infrared ray used in engineering is between 2.5 to 30 um, which is 4~0.5 eV week energy, with no chemical activities.

There have been various researches conducted for preserving foods.

The studies using special enzyme and medicines have been conducted, but recently, the studies in a physical means of using the strong penetrating power of infrared rays radiators are under progress to prevent the early degradation of food quality.

**Heritage and Diversity, Invitational Ceramic Exhibition with  
UK, Belgium, Holland, Germany and Korea  
Seminar**

Seminar room 2<sup>nd</sup> floor, Hanyang University Museum  
14:15 ~ 15:30pm

Chair : Prof. Choi Jung Ai  
Translator : Prof. Lee Dong Yeong

**Heritage and Diversity : the transit of Ceramic Ideas from Korea to  
Europe to Korea**

Prof. David Jones (Wolverhampton University, UK;  
and IAC Council representative for UK, Belgium, Ireland, Benelux)

**Korean traditional Aesthetic in Pattern Drawings of Ceramics**

Prof. Lee, Boo Yun (Hanyang University)

# Korean Traditional aesthetic in Pattern Drawings of Ceramics

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## 1. Special features of Korean Beauty

Korean beauty like artificial formative aspect, aesthetic consciousness etc. does not clearly appear in Paleolithic Age. So, Korean beauty is told from Neolithic Age. The art magazine, Wolganmisool had questionnaire survey about 'identity of Korean modern fine arts' in the edition for Feb., 2002 with scholars. They answered "natural, highest mentality, non-artificial, simple, calm, natural beauty".

### Beauty of Curves

The special distinction of the Beauty of Korea is in the lines used in artifacts. Korean lines are not straight but rather curvaceous. These curves are not steep but flexible and slow-turning. There are straight lines as well; however, these lines are at ease but not hard. Korean hills and prairies are represented with curves. The pine trees that represent all trees in Korea are shown in curvaceous forms, as well as rounded faces and soft countenances were expressed with curves.

Mr. Marc DeFraeye, a Belgium photographer, clearly emphasized in his portfolio the natural beauties of lines through the images of Dae-Reung-Won in Gyeongju. Using soft curves, he reached the inside of the Beauty of Korea.

Dr. Soon Woo Choi said that the Beauty of Korea is in the curves of footpaths like in rice fields. Beauty arose from the blending of good people with winding, sloppy, and unending paths that seemed like doleful folksongs. The roofs and eaves of traditional houses, pillars and railings, and straw ropes and festoons are all lines. The same lines were seen in Dabotap, Seokgatap, Emille Bell, Poseokjung, small tables with cabrioles, gourd dippers, heights and body, articles for livelihoods, scissors and silver daggers, knots, and playthings. The basis for Korean culture is in loosened natural looks. Curves on Korean traditional dresses create special outlines of the letter "A".

### Special concept of Korean Symmetry

The special characteristic of symmetry in Korean Beauty is in its proportions of asymmetry. Proportion is a derivable ratio. The principle of empty spaces in the margins can be understood with the concept of proportions, but the weights of empty spaces cannot be acknowledged. It is said that, "Having the most is like being empty." As Mr. Lau-tzu said proportion is the concept of shape that most accurately expresses weaknesses and errors. It is not the absolute asymmetry as understood in western concept, but rather the proportion obtained in the continuum between perfect symmetry and perfect asymmetry.

### Five cardinal colors

The beauty of Korean colors is in five-colors known as Oh-bang-saek: blue, red, white,



black, and yellow. Although these five-colors are used frequently in China as well, the Korean five-colors create bright, medium tones. The medium tones are frequently used in upper class to show dignity. Koreans did not frequently use overly strong colors. The ulterior meanings of colors are seriously considered in selecting colors. This practice derived from the systematic thoughts of Ying-Yang School. The beauty of five-colors is well seen in royal palaces, temples, multi-colored paintings, formal dresses, embroidered emblems seen in Buddhist paintings, playthings, pads at the ends of pillows, embroidered cloth wrappers, Buddhist paintings, and folk paintings. Multi-colored paintings clearly expressed Korean's Life after Death beliefs. Multi-colored paintings were first seen in Goguryeo's mural paintings found in tombs and passed down to Goryeo and to Joseon's temples, palaces, shrines, girl's colored jackets, palan keens, and funeral biers. The folk paintings also used five-colors. The Korean colors are seen in one of the beautiful women paintings, the female shaman in Buddhist painting. Five-colors can be seen in paintings of lotus flowers (Yeon-hwa-do), Joo-jak-do, filial piety (Hyo-je-do) which is drawings with characters, and Koon-hak Ship-Jang-Saeng-do. The Hyo-je-do is drawn against the background of the five-colors, and the same five-colors were seen in the murals found in North Korea and Manchuria.

Folk paintings used blue, scarlet, yellow, green, red, burgundy, black, and white colors. Blue colors were obtained from Jjok, scarlet from Kkok-doo-sun-yi, and yellow from gardenia seeds. Yellow colors also were obtained from extractions of dried roots of cudrania tricuspidata tree. As can be seen, five-colors were obtained from purely natural substances to give the medium tones truly natural colors.

### **Natural Harmony**

Dr. Go Yoo-seob is the first aesthetician and historian for fine arts in Korea. He first mentioned Korean beauty. He saw Korean beauty as skill without skill, plan without plan, the kind of folk artcraft, non-refinement, beauty of deep calm, calm humor, child like adult, non-symmetry, indifference, and nice-smelling large taste. Nice-smelling taste is large, which comes from simplicity and warm heart, not from keenness, angle, and coldness.

Dr. Kim Won-ryong defined Korean beauty as a word, 'naturalism'. He is the only scholar who defined characteristics of fine arts from prehistory era to Chosun. His naturalism is more close to natural. It means fit to the nature, minimizing artificial one, appearances as it is. So, it does not mean Naturalism of the West which is fine arts to depict the nature as it is. It indicates natural one without insisting on having one's own way, the world of beauty where beauty of nature is disclosed and is fit to nature.

All forms and shapes of Korea, namely, Bon-boong and stone statues, statues of Buddha and pagodas, all folk articles, and tools for livelihoods were made in its original state with the resemblances of natural looks rather than in forms that contradicted or destroyed nature. The simple and clean shapes of cedar cabinets, scooped wooden dishes, wooden rice chests, wooden wild geese, and etc. were beautifully modeled with the natural grains of woods. These folk articles are under new recognition because of the exquisite beauty of their vitality and simplicity.

### **Studies on Korean traditional aesthetics**

Dr. Kim Won-ryong defined Korean beauty's characteristic each era in his writing, 'characteristics of Korean fine arts and its formation' as follows.

prehistory era-abstract painting of uprightness, the Three nations era-development of Korean naturalism, Goguryeo-beauty of moving line, Baekje-elegant humanity, Silla-dignity and artless melancholy, Unified Silla-beauty of refinement and harmony, Goryeo-creative unintentional, Chosun-world of through commonness.

Dr. An Hwee-jun saw characteristics of painting for Goguryeo, Baekje, Silla as the kind of soldier, Taoist, philosopher respectively. He has ever defined like this - refined beauty from paintings of Unified Silla, elegance of the nobility from paintings of Goryeo, a spice of humor from genre picture of Chosun, beauty of simplicity from folk painting.

Dr. Choi Sun-woo defined Korean beauty as beauty of reasonableness, beauty of thin and plain color, beauty of comicality, beauty of calm not talkative, beauty of discretion, beauty of viewing with contemplation.

He also classified Korean beauty as refinement beauty(upper class culture), beauty of simplicity(culture for the general public) according to social class. It is persuasive to seek characteristics of Korean beauty through works.

Drs. Yong Hae Ye and Wong Ryong Kim compared the Beauty of Korea to that of a young country girl carrying a water jar on her head in hemp clothes on an early morning. Dr. Young Pil Kwon added the special characteristics of young men to the Beauty of Korea. He observed that special characteristics of young men include strong power for absorption, undaunted and indefatigable spirit at the face of hardships, and ample creativity; however, it lacks self-control, persistency, and finishing touches to complete jobs. The Korean Beauty that is based on these special characteristics is world renowned.

## 2. Korean Traditional aesthetic in Pattern Drawings of Ceramics

### History of Korean ceramic art.

It can be safely assumed that one of the types of household article used most often from the ancient times is earthenware. Since the Neolithic Age, Korea used earthenware, which was developed into "hardened" earthenware; the hardened earthenware was further developed into porcelain when enameling techniques were developed. Korean ceramic art can be classified by the Ages and its respectively distinctive features.

<Figure 1> Periods in the History of Traditional Pottery in Korea (Kang, Kyung Sook, 1990, pp. 480-499)

AGE	YEAR	
Neolithic Age	BC 5000 ~ BC 1000	
Bronze Age	BC 1000 ~ BC 300	
First Iron Age	BC 300 ~ 1	
Original Three Kingdoms Period	BC 300 ~ 1	
Old Silla and Silla Periods	BC 57 ~ 668	
Goguryeo Period	BC 37 ~ 668	
Baekje Period	BC 18 ~ 660	
Gaya Period	BC 42 ~ 562	
Unified Silla Period	668 ~ 935	
Goryeo Period	918 ~ 1392	
Joseon (Buncheong) Period	1360 ~ 1600	
Joseon (Baekja) Period	1392~1910	

The transition from the use of earthenware to celadons (Chung-ja) and white porcelains (Baek-ja) must have become possible with the development of various conditions in the

society in general. The overall course of development toward porcelain started first from the development of earthenware, which led to enameled ceramics to celadons and finally to white porcelains. Korea started making celadons from the 9<sup>th</sup> century during the Post-Silla Period. The distinctive features of the Goryeo period's inlaid celadons put it in a world class category.

Korean celadons developed from China's classical "moon pillar" celadons, which continued down to Northern Song's Ye-kwan-yo period. The most profound greenish, enameled celadons were developed at about the 12<sup>th</sup> century during the reign of Goryeo's King Injong (Kang, Kyung-sook, 1990, p.149). Since then, Chinese ceramic art works were more-or-less focused on further developing enamel techniques, while Goryeo focused on developing inlaid celadons and its associated patterns and enamel techniques. After Northern Song's Ye-kwan-yo period, during Southern Song period, China utilized the state-operated pottery kilns called "kwan-yo" and Yong-chun-yo-chung-ja to craft steel blue celadons, while Goryeo's inlaid celadons started to blossom.

During the Song Dynasty in China, Taiping Laoren is credited with the first written record of Joseon celadon pottery items in "Shuzhongjin." A similar record can be found in a record of the Korean authorities, "Goryeo Do-gyeong" (Kang, Kyung-sook, 1990, pp. 168-186).

The first part of the 15th century, was the period when the change from the Goryeo period to the Joseon period occurred, under Kings Taejong and Sejong. In particular, King Sejong reformed the political system and created conditions for the national culture to flourish, including the creation of the hangul writing system, which marked a real moment of change from Goryeo culture to Joseon culture. In the first part of the 15th century inlaid celadon gave way to imprinted Buncheong Ceramics (Yun, Yong-ye, 1996, p.280)

In the 16th century, the emphasis moved from pottery for use by the royal palace and the government to pottery for use by the common people, leading to the production of Buncheong pottery with paint brush techniques and white clay pottery. White pottery developed in the first half of the 16th century, and high quality white porcelain, as well as blue and white pottery were produced. In the latter half of the 16th century, Buncheong Ceramics disappeared and were replaced by Cheolhwa Ceramics, and an overall cultural breakdown and change swept across the nation in the 1590s with the Japanese Invasion of Korea in 1592.

In the 17th century, difficulties stemming from the Japanese invasion in 1592 and the Manchu war of 1636 led to economic struggles, making the production of blue and white ceramics difficult, which in turn gave a boost to the development of production of Cheolhwa ceramics. The latter half of the 17th century, the country having recovered from the injuries of war, a school of practical realism came into being, based on the Confucian teachings of Chu-tzu, and reflecting a move toward a world of Joseon sensibilities. White porcelain was widely produced, and a particular type of round pottery jar found only in Korea, the dal-hangari (moon jar) also came to be produced. Entering the 18th century, the Joseon Dynasty was at its peak, a number of variations on white porcelain developed—milky white, snow white, blue and white porcelain, and Jinsa white porcelain, featuring red flowers, along with the development of a wide variety of patterns, including Yeo-ui-du filigree patterns, lotus patterns, hills and rivers, morning, people, plants and animals. A wider variety of types and shapes of pottery also

developed, including the hangari and various bottles and dishes, adorned with relief, intaglio and cut-out images of frogs, toads, rabbits, carp, the mythical haetae, peaches, Diamond mountain, and formed in shapes that included knee-design water dropper bottles, square and octagonal vessels, tofu jars and other shapes, all with the features of Joseon aesthetics—simple and neat, with clean lines (Jung, Yang-mo, 1998, pp.196-212).

### **Natural intimacy, poetic emotion**

The greenish colors of Goryeo's celadons were transparent and the softly engraved fine hairlines on the celadons were admired by the beholders. By the middle of the 12<sup>th</sup> century, the colors were more transparent, and the inlaid patterns looked even more natural (Yun, Y ong-yee, 1996, pp.44-50).

Goryeo's glazes were transparent, while by contrast the glaze used for Chinese celadon was made with an opaque light blue dye. Differences of this kind in the utilization of clay and glazes means there is a scientifically verifiable difference in the constituent components between the two, along with key differences in the firing method.

According to research results, there is a difference in both the time employed to reach the top firing temperature, as well as a difference in the period of time that the top temperature was maintained (Lee, Young-eun , 2012, pp.172-177).

The soft, dynamic, and yet aristocratic styles of the Goryeo's celadons were influenced by the political and religious landscapes of Goryeo's society in general. Although Goryeo was first in the world in succeeding in creating reddish colors for ceramics using cinnabar

12<sup>th</sup> century, they did not overuse the technique, limiting its use to a small spot to bring vitality. Goryeo's celadons were enshrined with soft, clear cheerfulness while their greenish colors and forms showed off beautiful, dynamic and poetic patterns, all of which were well blended to exude nature's elegant fragrance and vitality.

Pattern drawings of Goryeo's ceramics are divided into two different aspects which are geometric patterns and emotional (poetic) patterns. Lotus flowers, Poenies, Chrysanthemums, foliage scrolls, mandalas, plants were used for geometric pattern drawings and emotional pattern drawings used cloud and crane, willow tree and animals, flower of the pine and playing the gayagum (Korean traditional instruments), grapes and childrens Cloud and crane , willow tree and animals, flower of the pine and playing the gayagum (Korean traditional instruments) , grapes and childrens were used for emotional pattern drawings. "*Onggi*" was a part of the history of Korean ceramics longer than any other style, and was utilized among the populace for items required for everyday life, although it did not receive the same level of recognition or artistic refinement as Goryeo celadon or the Joseon period white porcelain (Lee, Boo Yun, 2013). Dr. Jung, Yang Mo said that Korean water jars 'Onggi' created unsophisticated beauty through their simple, function-oriented designs. He also said that the potters' hearts that embraced nature were represented as a mountain on the top part of the body (of the jars). The designs of pattern drawings and bodies on the water jars did not contradict nature. The potters did not even attempt to modify nature with the skill of their hands. They did insert themselves into the crafting of the items, but simply allowed the natural movements and rotations of the wheel to create masterpieces. The jars exude an internal power, derived from simply allowing the rotation of the wheel to



crafting the pieces rather than trying to achieve perfection or precision (Jung, Yang-mo, 1998, pp. 223-231).

The shapes of onggi are related with onggijang(the person making onggi), natural environment by region and local food culture. Common pattern drawings of onggi were used among different regions, which were finger tips, onggi tools, leaves and plants. Pattern drawings of spring, waves, strings, plants and flowers were mainly used as onggi pattern drawings. Jeju onggi clays have high percentage of iron oxide and are fired in low temperature.

In Jeolla province, onggi having crop containing function is developed because of wide farming areas.

In Gyeongsang province, different onggi shapes are seen in mountainous and inland area.

Onggi in Chungcheong province has cylindrical shape from shoulder to body and the diameter of lid and bottom is almost identical. It has long neck. The shoulder and neck of onggi in Gyeonggi province is directly connected and it has wide lid. Onggi in Gangwon province shows stable and humble shape. Main onggi in Hwanghae province is Haiju jar which differs from other provinces' onggi jars that are patterned with cobalt and iron oxides. In Hamgyong province, they don't glaze the bottom of onggi because of cold weather.

#### **Degree of self-restraint, respect for whiteness, simplicity**

Pattern Drawings of Silla earthen ware were simple geometric shapes such as triangles, paralleled lines and half circles. Especially special characteristic of Pattern drawings of Silla ceramic art was that most of art works had rectangular shaped halls on the ceramic body

The other special aspects of Silla ceramic art was that most of art works were mounted on a pedestal. The baking temperature was over 1000 degree, which could produce extremely hard ceramic like a rock, and piling up of rim was the method used at the beginning, but a potter's wheel was used in the latter period. It was not glazed and the silicic acid in adhered clays turned in vitreous with the high temperature. Characters made by clays were attached with ceramic art works and had totemic meanings. There were odd shaped ceramic works which were used for funeral style of burying them with bodies for the customs of the time. Simple geometric pattern drawing such as comb traces pattern drawings, pressed patterns drawings and rotating pattern drawings were seen in Korean Neolithic ceramic art works. (Kang, Kyung-sook, 1990 pp.18~19)

Goryeo's tea bowls seem aloof, empty, and loose. The special distinctions of the Goryeo's tea bowls were that they were natural, practical, and functional, all of which were based on principles and wisdom of nature that support an aesthetic and comfortable life without the need for artificiality. Although the sizes and form of the tea bowls were similar, the marks left on the surfaces by the rotating wheel and the cut marks left on the bottoms of the Goryeo bowls provided uniqueness.

Chungja wan which Haigang ceramic gallery has now was made in early 11<sup>th</sup> century and its size is larger than Korean wine cup and smaller than soup bowl, whose height is 9cm, eight and width is 15cm. The thickness of the foot rim was as wide as 1cm, and Dr. Soon-woo Choi called this special foot rim as "Hatmoori gup". Given these tea bowls were around one and half of whole ceramic pieces of the time, we presume the tea ceremony were quite popular in Goryeo Dynasty. Seeing the shape of tea bowl,

presumably the early Goryeo people liked to drink tea with tea lumps and later they drank tea with tea leaves (Yun, Yong-yeo ,1996, pp.42-43).

We can see traces of small silicon lumps at the bottom of lotus petals patterned Chungja plate, and this was to prevent ceramic body from sticking to the kiln because of melting glazes (Yun, Yong-yeo ,1996, p.48).

The first Joseon Buncheong ceramics were crafted with simpler colors compared to those of the celadons, but they were designed with active, free-spirited, and realistic patterns, which were the result of redesigning for simplicity to achieve higher, in-depth functionality. This simplification can be understood as having either an abstract or a modern sense.

Titles of pattern drawings of Buncheong are closely related with methods of pattern makings. Method of Buncheong celadon was succeeded from Goryeo's celadon making method, which put white or black slip with iron oxide into carved patterns on the clay body.

Lotus and scroll patterns, lotus patterns, willow patterns, peony scroll patterns, peony patterns, plant patterns, reed patterns, fish patterns, fish and dragon patterns, wave patterns and scroll patterns were used in a way of geometric or emotional expressions( Kang, Kyung-sook ,1990, p.270).

Stamped patterns were patterned by stamps which were made by clay stamps. There were two kinds of stamped patterns which were patterned by stamps only and inlaid with white slips. At first, they stamped chrysanthemum patterns, hexagon patterns, three circled patterns, six circled patterns in two or three rows only and gradually, they stamped intense patterns in whole ceramic body with chrysanthemum patterns, lotus petal patterns and rain drops patterns in a peak of the trend of stamped patterns. Plant leaves patterns, scroll patterns, Yuiidu patterns, lotus leaves patterns, fret patterns, rain drops patterns and plant leaves patterns were patterned around the bottom rim as subordinated patterns.

Bakji glazing method was to put white slip on the whole or a part of ceramic body when clay was wet, make patterns with sharp knife and then get rid of white slips outside of patterns. Lively patterns with full of life such as scroll patterns, lotus patterns, lotus scroll patterns, leaves patterns, fish patterns, etc. were seen.

In many cases, engraving methods were mainly used along with Bakji glazing methods when patterns were simplified. This method was to engrave patterns in line on wet body covered with slip. Peony patterns, peony scroll patterns, lotus patterns, lotus scroll patterns, fish patterns, leaves patterns, willow patterns, human figure patterns, house patterns were seen from pictorial realistic painting like patterns to abstract patterns. They called these methods of pattern making as engraving flowers(Johwa) patterns since most of patterns in this methods were flower patterns. Patterns with iron oxide were brushed with iron oxide on the ceramic body. Geometric patterns, abstract patterns, humorous paintings were patterned in wit and humor. Paste brushing method(Guiyal) was to glaze with slip on whole or a part of wet ceramic body leaving brush traces. This patterns seem to predict the diminishing of Buncheong and appearance of white porcelain in Joseon. Dumbung method was not to glaze on the ceramic body but to put whole ceramic body in the slip for making white body.

The artists who created Buncheong ceramics fully showed their personal beliefs of the times, which was expressed with humor and wit. The reason that the ceramic artists in the world highly appraise Korean artifacts is because Korean ceramic items have a

uniqueness that can be achieved only by Koreans; specifically, the state of beauty achieved without leaving any traces of over exertion. The elements of Korean Beauty that was illuminated by Buncheong ceramics were the use of plain materials suitable for the working class, circular bodies with voluminous lines, and boldly simplified natural patterns.

After the Japanese Invasion of Korea in 1592, as the order of the society was in chaos the working class people freely expressed their sensibilities, which led to the creation of abstract beauty. Joseon based its political system, idealism, and moral standards on the philosophy of Confucianism. Koreans' reverent attitude toward the color white and its wide use in the society was heavily influenced by the ideas of Confucianism, and these influences themselves were grounded even more deeply in Korean society. The beliefs of scholars during Joseon Period were that the ideal was fundamentally to live one's life with personal integrity and honor without a speckle of shame.

White porcelain has a flavor of refined, voluminous grace. The beauty of Joseon's white porcelain was in its absolute simplicity. It did not pursue perfection in features, and yet, had the art from the artless and the form from the formless (Kwon, Young-Pil, 2005, p.56).

### **Expression through curves, enchantment**

The curves on white porcelains are the lines that reflect the Beauty of Korea. Lines are one of the main elements that were used to show the sentimental state of Koreans. Joseon's white porcelains have an indistinct charm like a bright full moon. They also seem to have the charm of forgiveness that embraces all things. Korean white porcelains exude a naturalness, an element that is key for all ceramics, and exhibit the ceramicists' tastes in the most beautiful patterns, and these two components were well blended with function and patterns. The distinctive beauty of Korean ceramic art work is that it is close harmony with nature (Kwon, Young-Pil, 2005, p.56).

Joseon's pattern drawings were categorized by the way of glazing into Pure white porcelain, White celadon, White porcelain with cobalt, White porcelain with iron oxide, White porcelain with Cinnabar.

Pure white porcelains were porcelains glazed with white glazes on the whole bodies. The reason why slight color differences in whiteness existed was that white porcelains made with different clays and glazes in each different regions. White celadon porcelain was patterned in a black color by putting slips with iron oxides into engraved White porcelain.

White celadon porcelain mourning dead person, flat white celadon porcelain with plants patterns belong to white celadon porcelains

White porcelain with cobalt were patterned with cobalt first and coated with transparent glazes on the body. It was known that White porcelain with cobalt was imported from India and arrived to Goryeo through China.

Changes of white porcelain with cobalt patterns influenced by changes of Joseon paintings. This was because pattern makings were done by painters of the time. Since ceramic art and patterns became popularized in late Joseon period, painters' professionalism gradually diminished and the patterns got more popular and ordinary like folk paintings. This means common people got to use white porcelain with cobalt patterns.

Various materials such as pine tree and bamboo patterns, apricot and bamboo patterns, bamboo patterns, mountains and water patterns, etc. were available in 15<sup>th</sup> and 16<sup>th</sup> centuries. They finely fired ceramic pieces for royal insaggar or potters after putting 3~5 clay lumps under every ceramic pieces and piling them for firing. In late Joseon, the clear popularization was seen in ceramic pieces when they drew mountains and rivers nearby Bunwon region where the kiln was always available.

The dragons painted on Korean white porcelains in 17<sup>th</sup> century show enchantment, leniency, un-fearfulness, and friendliness due to simplification or removal of dragon's symbols. The dragons in Korean porcelains are irrational and subjective.

Korean dragons have gone out of use as a symbol of dignity, having a character that more closely resembles a generous old man; not frightening, but friendly or intimate. Each ceramist would employ his imagination, producing a different expression on each dragon. After the Goryeo period, at the beginning of the Joseon period, to a certain extent, dragons expressing objectivity, realistic dragons appeared, but in the middle of the Joseon period, particularly in the 17th century, the artists imparted a much more subjective character to the dragons, and dragons painted with a very free hand became one of the special characteristics of Korean art. There were dragons with very frightening and intricately drawn heads, hidden in clouds; in fact each artist was free to express his individual character, dreams through the symbols in his painted dragons. Moving into the 18th century, many of these freely expressive dragons did portray dignity, but the fact that they expressed the individual taste and imagination of each artist was one of the special elements of Korean beauty expressed in this period (Jung, Yang-mo, 1998, pp. 206-212).

### **3. Conclusions**

Since Korean beauty does not clearly appear in Paleolithic Age, it is told from Neolithic Age. Dr. Go Yoo-seob mentioned Korean beauty as skill without skill, plan without plan, non-refinement, beauty of deep calm, calm humor, child like adult, non-symmetry, indifference, and nice-smelling large taste. Dr. Kim Won-ryong defined Korean beauty as a word, 'naturalism' which is more close to natural. It means fit to the nature, minimizing artificial one.

Dr. Choi Sun-woo classified Korean beauty as refinement beauty for upper class and beauty of simplicity for general public according to social classes.

Dr. Young Pil Kwon added the special characteristics of young men to the Beauty of Korea with strong power for absorption, undaunted and indefatigable spirit at the face of hardships, and ample creativity.

The author analyzes Korean art and heritage in this paper. Beauty of curves, special concept of Korean symmetry, five cardinal colors, natural harmony were studied as special features of the beauty of Korea. Various views of scholars on Korean Beauty were also studied. Korean traditional aesthetic in pattern drawings of ceramics was analyzed with the factors of natural intimacy, poetic emotion, degree of self-restraint, respect for whiteness, simplicity, expression through curves and enchantment.

### **Suggestions to teach Korean Ceramics**

Korean ceramic culture has its own uniqueness quite different from that of the west.

To help better understand this uniqueness, author analyzes different elements of Korean Beauty focused on the concept of Beauty in Korean ceramics.



Author suggests art teachers, art educators and researchers to study the questions listed below as their further studies of Korean Beauty and the Beauty of Korea in Ceramic Art :

What are the differences in points of beauty between eastern and western cultures in terms of shape and color?

What are unique characteristics of Korean Beauty for each era in Korean traditional society?

What are unique characteristics of Korean Beauty for each era in Korean ceramics?

What were the historical and philosophical backgrounds that formed the unique characteristics in shape and color in Korean Beauty and the Beauty of Korea in Ceramic Art?

How did the development of liberal arts and science form the background for Korean Beauty and Beauty of Korea in Ceramic Art?

Comparing Korean Beauty and beauty of other cultures of the same periods could also be an interesting study subject for teachers, art educators and researchers.

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# 전통 도자기 문양을 중심으로 본 한국미의 특징

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- 1 \*원시성공공적문화유산  
www.unesco.org/whc  
번호: 423bis,  
2011 (1447), 전통미술  
(20세기 488)
- 2 \*원시성공공적문화유산  
www.unesco.org/whc  
번호: 332bis,  
2011 (1447), 전통미술  
(20세기 488)

## 한국의 특징

2002년 『원간미술』의 설문에 따르면 학자들은 한국의 미를 '자연스러움, 고도의 정신성, 인위적이지 않음, 단순성, 고요함, 자연스런 아름다움'에 있다고 답했다. 필자는 한국의 미를 국선의 미, 한국적 균형의 미, 한국의 색채 오방색, 자연스러운 조화의 미로 구분해 고찰하고자 한다. 나아가 한국의 미를 바탕으로 도자기의 문양에 나타난 한국의 미를 자연스러운 친근감, 시적 감흥의 표현, 절제의 미, 백색숭상, 단순미, 곡선과 매혹의 표현으로 보고 분석할 것이다.

## 국선의 미

한국의 선은 날카로운 직선이 아니라 융통성 있고 서서히 돌아가는 곡선이다. 대표적으로 한국의 언덕과 평야는 곡선이며, 한국의 대표적 수품인 소나무 또한 곡선이다. 한국적 상징이 갖는 곡선의 미는 한국에서 만들어진 여러 사물들에서 우연히 발견할 수 있다. 전통가옥, 가족의 난간과 기둥, 금줄과 장식물들은 곡선으로 표현했다. 다보탑, 석가탑, 예림대종, 포석정, 계다리소반, 표주박, 일상용품, 가위, 손칼도, 매듭과 장난감 등에서 곡선이 나타난다. 한국의 미는 어눌한 자연의 미에 있으며 한복의 A자 와 같은 곡선이 있다.

## 한국적 균형의 미

한국의 아름다움이 갖는 특별한 점 중 하나는 '불균형의 비례'이다. '여백'이라고 불리는 빈 공간은 한국에서는 화면의 균형의 요소로 받아들여진다. "가득 채운 것은 빈 것과 같다"는 노자<sup>1)</sup>의 말처럼 동양에서 여백은 미관상이 아닌 작품의 한 부분으로 존재하는 것이다. 한국적 비례는 서양의 개념에서 이해하는 절대적인 대칭·비대칭이 아닌, 완전한 대칭과 완전한 비대칭 사이의 연속을 통한 균형을 추구한다.

## 한국의 색채 오방색

한국은 전통적으로 오방색을 사용하였다. 청색, 적색, 백색, 흑색, 황색을 주로 사용했는데 이는 음양 오방설에서 비롯된 색채이다. 중국에서도 오방색을 사용했지만, 중국에 비해 한국의 오방색은 밝고 중간 색조<sup>2)</sup>를 띠는 것이 특징이다. 중간 색조의 오방색은 한국 상류층의 권위를 상징하며, 실제로 의복 등의 색을 선택하는 데 있어 색이 담고 있는 뜻이 중요하게 고려되었다.

## 자연스러운 조화의 미

한국 최초의 미학자이자 미술사학자인 고유실 박사는 한국의 미에 대해 기교가 없는 기교, 계획이 없는 계획, 세련되지 않은 아름다움, 깊은 고요함의 아름다움, 고요한 움직임, 어린이와 같은 어른의 미, 불균형의 미, 무관심의 미, 좋은 할기가 나는 큰 것에 대한 취향이라고 언급한 바 있다. 이러한 취향은 소박하고 따뜻한 마음에서 비롯된 것이지, 예리하고 차가운 관점에서 온 것이 아니다. 미술사학자 김원룡 박사는 한국의 미를 '자연스러움'이라고 정의한 바 있는데, 이는 인공적인 특징을 최소화 한 자연적인 아름다움을 의미한다.

## 도자기 문양에 나타난 한국의 미

### 자연스러운 친근감, 시적 감흥의 표현

고려청자의 무명함 녹색과 머리카라처럼 세밀한 상감청자의 장식 선은 보는 사람을 매료시킨다. 12세기 중엽에 청자의 색은 더욱 무명해져서 상감된 문양은 더욱 자연스러워 낮은 수준을 이룬다.<sup>3)</sup> 고려청자의 무명함 유약 색은 중국 청자의 불투명의 밝은 녹색과 차이점을 보이는데 이는 점토와 유약의 표현방법, 성분의 차이에서 기인한 것이다.<sup>4)</sup>

1) 노자어, 『허균다운 우리 도자기』, 한국서, 1997, pp.44-50

2) 이영은, 『색채학의 유약적 정론과 미적구조 분석』, 『고려청자의 문양』, 서울대학교, 국립중앙박물관, 2012, pp.173-177



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3 \*청자상감양반살호형주자(靑磁上嵌양반살호형주자), 높이 34.5cm, 20세기 12세기, 국립중앙박물관(국립 제19호)



4

4 \*청자상감유류수십공양반살호(靑磁上嵌유류수십공양반살호), 높이 37.2cm, 20세기 12세기, 민중미술관(국립 제16호)

5 제주도 돌기

6 \*백자상감돌림타아문살다사우대호(白磁上嵌돌림타아문살다사우대호), 한국 20세기 초, 국립중앙박물관



6



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고려도자의 문양은 두 종류로 나뉘볼 수 있다. 하나는 도식적인 문양이며, 다른 하나는 감성적이고 시적인 문양이다. 연화문<sup>20</sup>, 국화문<sup>21</sup>과 같은 식물 문양이 주로 도식적인 문양으로 장식되었으며, 감성적인 문양으로는 운학문<sup>22</sup>, 버드나무와 새가 있는 물가풍경문<sup>23</sup>, 모도낭화<sup>24</sup>와 동자문<sup>25</sup> 등이 있다.

한편 또 다른 한국적 문양의 예로 '용기'를 들 수 있다. 일상생활에서 사용되는 생활용기로서 한국도자사에서 용기는 어떤 도자기보다도 오랜 역사를 갖고 있다. 정양모 전 국립중앙박물관장은 "한국의 용기 문동이는 단순하며 기능위주의 디자인으로 세련되지 않은 모습을 보여준다. 용기쟁이의 자연을 끌어

안은 마음이 용기표면의 소박한 산의 문양으로 표현되었다"고 말한 바 있다.

용기의 형태는 용기장에 따라 다르며 지역과 그 지역의 음식문화와 환경에 따라 달리 표현되었다. 용기의 문양은 용기장의 손가락이나, 용기도구, 나뭇잎과 풀로 그려졌으며, 문양의 종류에는 파도문양, 끈 문양, 꽃과 같은 식물문 등이 주를 이룬다. 지역에 따라 조금의 특징이 다른데, 예를 들어 경상도에 사는 바다, 산, 내륙이 접한 지역적 특징을 반영한 봉어나 도깨비 같은 문양이 그려졌다. 특히 황해도 의 용기는 '해주자'라 하여 코발트의 철화 안료로 문양을 그려 넣은 것이 특징이다.

### 철제의 미, 백색 숭상, 단순미의 특징

우리나라 도자기 중 신라 토기는 삼각형, 평행선, 반원 등 단순하고 기하학적인 문양이 장식되어 있다. 이처럼 기하문을 장식하는 것이 신석기 시대 토기의 특징으로, 대표적인 예로 줄목문토기, 덧띠무늬토기 등이 있다.<sup>7)</sup>

조선 분청사기는 고려 상감청자에 비해 단순한 색조로 제작되었으며 고도의 기술을 표현하고자한 결과물로 활달하고, 자유로운 사실적인 문양들로 디자인됐다. 이러한 단순성은 현대인들에게 현대 감각의 추상성으로 여겨져 많은 사람들의 사랑을 받고 있다.<sup>8)</sup>

분청사기라는 이름은 청자 위에 '분', 즉 백토를 칠했다는 뜻이다. 이러한 특징을 바탕으로 분청사기는 백토를 칠한 부분을 문양으로 남기고 비갈 부분

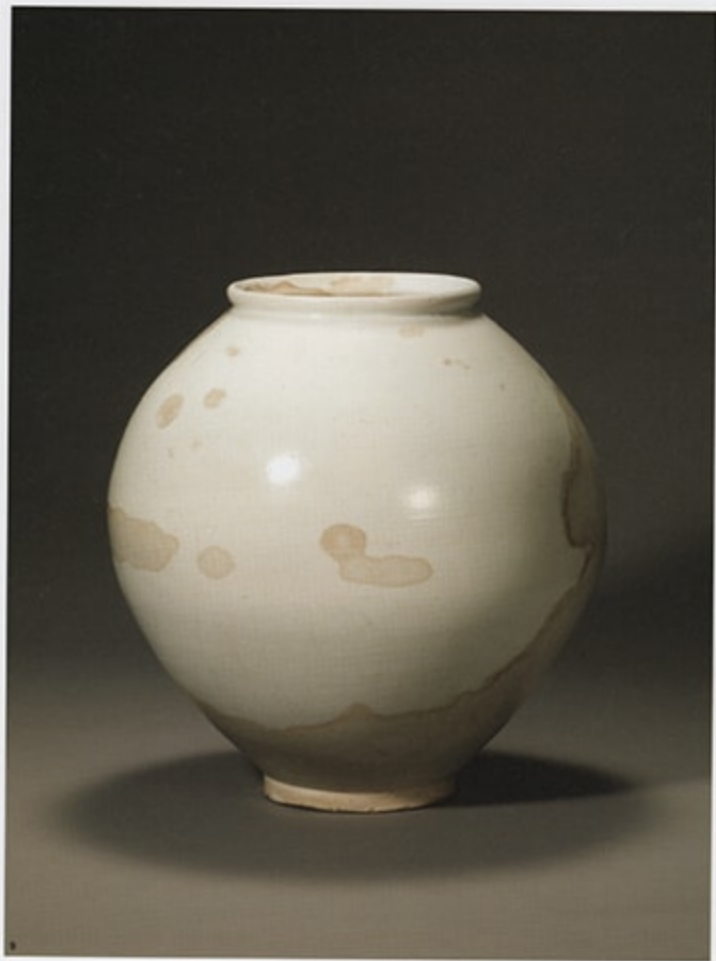
을 굵어내 청자토의 어두운 표면이 드러나게 하는 백지<sup>9)</sup> 기법, 문양을 음각으로 새기는 조화<sup>10)</sup> 기법, 철화 안료로 그리는 철화<sup>11)</sup> 기법 등 다양한 기법으로 장식됐다. 꽃자국이 나오도록 칠한 귀얄문, 백토물에 담가 장식한 덩벙문은 분청사기에만 나타나는 특징적인 기법이다. 분청사기의 문양으로는 연화문<sup>12)</sup>, 모란문<sup>13)</sup>, 당초문<sup>14)</sup>, 어문<sup>15)</sup> 등이 주로 그려졌다.

이러한 조선 시대의 도자기는 조선의 유교적 철학과 윤리적 규범, 시대의 이상과 정치에 영향을 받았다. 한민족의 백색 선호 취향은 유교적 철학의 영향이라고 볼 수 있는데 하늘을 우러러 한 점 부끄러움 없는 삶을 살겠다는 선비사상이 담겨있다. 조선백

7) 장영숙, 『한국도자기』, 일지사, 1993, pp.38-39  
8) 장영숙, 『한국도자기』, 2010, p.270

7 『도자기사원대우명장』, www.koceri.com, 삼천대학교박물관(출판: 동산이유학 출판)  
8 『분청사기대우명장』, www.koceri.com, 높이 21.5cm, 조선 15~16세기, 삼천대우명장 박물관(출판: 동산이유학)









9 \*백자 달항아리(白磁, 높이 46.7cm, 조선 19세기, 삼성미술관 리움(국보 제204호))



10 \*백자청화물치그린양승주공문(白磁靑花物치그린양승주공문, 높이 48.7cm, 조선 1489년, 동국대학교박물관(국보 제74호))



11 \*백자청화물치그린양승주공문(白磁靑花物치그린양승주공문, 높이 36.7cm, 조선 19세기, 국립중앙박물관)

12 \*백자청화물치그린양승주공문(白磁靑花物치그린양승주공문, 높이 35.7cm, 조선 19세기, 국립중앙박물관(리움근 기증))



12

김광영, 『한국의 미술  
다시 읽는다』, 창비,  
2005, p.36

자는 세련되고 풍요로우며, 인자하고, 단순한 아름다움을 표현하고 있다.<sup>9</sup>

#### 국선과 백옥의 표현

백자 항아리의 국선은 한국을 대표하는 국선의 표현이라고 볼 수 있다. 조선의 백자는 밝은 보름달과 같은 백력을 내보이며, 모든 것을 끌어안는 용서의 백력을 가지고 있다. 또한 한국어의 전통적인 기류 드인 자연스러움을 표현하고 있다.

조선 청화백자의 문양은 조선 회화의 변화에 영향을 받았다. 당대 화가들이 청화 백자의 문양을 그렸기 때문이다. 조선 후기에는 백자의 문양이 일반화 되는데, 이 시기에 이르러 화가들의 전문적인 기법은 점차 사라지고 문양은 민화와 같은 형태로 변화하게 된다. 이러한 점으로 보아 조선 후기에는 백자

및 청화백자를 점차 일반에서도 사용했다는 사실을 알 수 있다.

조선이 건국된 초기에는 객관적이고 현실적인 용의 형상이 표현됐지만, 조선 시대 중기에는 훨씬 더 주관적인 성격의 용들이 그려졌다. 17세기 백자에 표현된 용 문양은 백옥적이고 진밀하여, 무설치 않고 친근감이 있다. 이는 용의 본연한 상징을 삭제하고 단순화한 데서 기인한다. 이 시기 백자에 표현된 자유로운 형상의 구름과 용 문양은 한국어의 특징을 잘 나타내고 있다. ◆

각종 문양은 서양화적이고 미술대학 응용미술학과 및 동 대학원을 졸업하고, 미국 미주리주립대학교 석사 학위를 받았다. 1976~현재 대한민국 산업디자인진흥원 차기, 용성사, 삼성미술관, 삼성미술관, 개인전 3회를 열었다. 현재 중앙대학교 사립대학 응용미술학과 교수로 재직 중이다.