

A letter of motivation to become a member of IAC

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I started ceramic art in my junior year in 1970s. All students who entered Department of Applied Art of Seoul National University were supposed to study overall Design and Craft for two years before starting to study major subjects in junior year. I continued ceramic art for practical works and classes in Seoul National University Graduate School for a master's degree and in University of Missouri in the US. for a doctoral degree. I had my 1st solo exhibition at Shinsegae Gallery right before leaving for the US after finishing graduate school, and I had my 2nd solo exhibition at University of Missouri gallery when I got a PhD. Since then, I had 13 solo exhibitions and I have had more than 260 invited and group exhibitions.

I have served as chairs, vice chairs in numerous organizations and associations such as 1996-1997, 2002-2003 Chair, The association of Ceramists Searching for Beauty of Korean, 2009-2011 President, The Korean Association for Design and Craft Education, 1996-1997, 2002-2003 Chair, The association of Ceramists Searching for Beauty of Korean, 2012 Chair, Tradition and Diversity, Invitational Ceramic Exhibition, Hong Kong and Korea, 2013 Chair, Tradition and Diversity, Invitational Ceramic Exhibition, Turkey and Korea, 2014 Chair, Tradition and Diversity, Invitational Ceramic Exhibition, Australia and Korea, 2015 Chair, Tradition and Diversity, Invitational Ceramic Exhibition, China and Korea, 2016 Chair, Tradition and Diversity, East and West Invitational Ceramic Exhibition, 2017 Chair, Tradition and Diversity, Invitational Ceramic Exhibition, UK, Belgium, Netherland, Germany and Korea, 2006-2008 Vice president, Korean Contemporary Ceramists' Association, 1997-1998 Vice president, Kyung-In ceramists' Association, Vice President, Alumni Association of Ceramic Major, Seoul National University, Vice president, Board members for Arts and Culture lecturers, Korea Arts and Culture Education Service, jurors and chief jurors in highly qualified exhibitions and competitions.

I have won numerous awards such as 1973, 1974, 1975 Special Prize in 8th, 9th, 10th Korea Design Exhibition, 1988 Award for Sponsorship, Japanese Ceramists' Association, 2012 Award from Seoul City Mayor, 2014 Award from Minister of Culture, Sports and Tourism and Award from Minister of Education.

Professor Emeritus late Soon-hyung Kwon who was the former chair of The National Academy of Arts of The Republic of Korea was my advisor when I studied at Seoul National University, and he was the pioneer of Korean contemporary ceramic art.

I started to concentrate on ceramic art when the modernization of ceramic art began in Korea.

My main interest was to cultivate new techniques and expressions combining Korean traditional ones and western ones which I experienced in both cultures.

Korea started ceramic art from New Stone Age. Korea boasted much longer history of ceramic art than any other country since relics from New Stone Age such as Comb-pattern Pottery and Patternless earthen wares, however, Japanese invasion and the Korean War discontinued the flourishing history of ceramic art in Korea.

Considering the special Korean circumstances, as a contemporary artist, cultivating, developing and melting elements of Korean tradition into contemporary ceramic works are regarded the most valuable work for me.

As a contemporary ceramic artist, themes of my works have been how to express long history and tradition of Korea in ceramic works with new techniques and contemporary expressions.

As 'Onggi' technique, the traditional pottery technique in Korea, they used to make ceramic shapes combining with coiling and wheel throwing. I piled up coiled clay lumps, throw it on the wheel and made final outer shapes of my ceramic works.

Koreans are so-called "white-clad race". Koreans have respected white color since Joseon Dynasty era. This was affected by people's preference for realistic pragmatism and Confucian philosophy after Koryo dynasty when people respected Buddhism. The ideas of respecting scholars were then formed and remain until now in Korea.

The background for respecting white color during Joseon Dynasty era was ideas of scholars who tried to live without any regret or sin on their conscience and this remains even in the modern society of Korea.

White 'Moon jar' represents the traditional beauty of Korea.

I tried to express richness and forgiveness through my work contemporary 'Moon jar' created by coiling and wheel throwing techniques. Cobalt blue patterns on moon jar were traditional Korean painting technique and I tried to contemporize this in my monochrome expression. The crowns of thorns were made with pinching

and coiling, and I tried to express indefatigable willingness, forgiveness and peace after overcoming hardships and adversities. I tried to express the future of Korea as being victorious in adversities and being protected with peace.

My art work 'Flying toward the world' was made by 'Onggi' clay.

Roofs on Korean traditional houses were made with 'Giwa' which were made of clay first and fired in a kiln. Korean roof 'Giwa' has two different pieces which are so-called Ammaksae(female part) and Sumaksae(Male part) and has functions to prevent the rain from infiltrating into the house and help air circulations inside the house . It also has an aesthetic value.

To make 36 Sumaksaes for 'Flying toward the world', I made clay model first and moulded it with plaster and made 'Onggi' tube shapes. I carved traditional patterns with modernized relieves in front of Sumaksaes. To install art works, I put thin cloth above 36 'Onggi' Sumaksaes, which hangs from the ceiling and flutters for the device creating wind. Using computer and beam projector, I put imaginative image of sky on the thin cloth screen and tried to express Korea's flourishing future.

For my art work 'Leaping' using slip casting techniques, I tried to express Korea's leaping for the future with color white Koreans prefer.

I am interested in not only contemporizing Korean tradition but also developing new ceramic techniques based on Korean traditional techniques for future ceramic art works.

Future will be the complicated society where fused and interdisciplinary movements happen.

For my future art works, I want to develop various techniques for expressions by converging ceramic art and science and combining the East and the West.

I am willing to pave the way for the future ceramic world.

I have been the chair to hold big exhibitions from 2012 to 2017 to compare traditions and diversities globally with Hong Kong, Turkey, Australia, China, Switzerland, Ireland, Estonia, UK, Belgium, Netherland, Germany and Korea. I learned how every tradition put in every contemporary art works.

If I am selected as a member of IAC in 2017, I want to share contemporized new techniques and expressions based on Korean traditional techniques and expressions with global ceramic artists. It will be a valuable

chance not only to open new chapter for my future-oriented ceramic art works but also for me to contribute to world ceramic development.

Yours faithfully,

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