

Buncheong Ceramics - Heart Landscape

Sung Jae Choi

My Buncheong ceramics work can be divided into four types of trends based on expressive characteristics.

The initial trends of Buncheong ceramics were "Croquis-type Buncheong" where expression of free-spirited, cheerful engraved writings was modernized, and until recently, the expression of abstract landscape paintings, where the spirit of oriental strokes of the brush is harmonized with the beauty of space of white clay, has prevailed. "Bunjang(white slip) Buncheong" is based on full-fledged paste brush painting gestures. Lastly, "Color Slip", where color is applied through the use of pigments in white clay, has the ability to expand expressively with strong colors compared to the plain mono-tone Bunjang Buncheong types.

In my Buncheong ceramics work, painterly expression, drawing on the surface of a vessel that is unveiled through the process of applying white slip, and drawing a painting are very important. That is, expression as a painting instead of decorative patterns. Traces of physical properties and the production process of a free-spirited dynamic, plain Bunjang Buncheong ceramics lead to harmonious expression and landscape.

These paintings are the essence of black-and-white drawings equipped with unornamented plainness, spirit and metaphor as seen in technical skill-absent craftsmanship found in ancient paintings in the literary artist's style. Emphasis is placed on free-spirited spirituality and the painterly characteristics of Buncheong ceramics to express a space of thinking suggested through omitted speedy lines based on the beauty of extreme moderation and reverberations.

As for drawing methods, white clay slip was used and applied with a paste brush aimed to soak a vessel in white clay slip or slip was poured on the surface of a vessel with a gourd before removal or retention of half-dried slip on the surface with tools such as hands, tree branches, straws and bamboo knives to make a pictorial image based on the contrast between dark blue sourced from soil rich in iron and white clay slip.

A drawing can lead to effective expression where the physical properties of soft white clay slip with water are represented through abstract paintings or natural landscape images, only when it is completed before white clay slip is absorbed into the surface of a half-dried vessel. Pictorial characteristics and formativeness are given to the traces of Guiyal(rough brush) that look like an indifferent scribbling and each and every hand-stroke, and the landscape of the mind, a world of reverberated abstract images reminiscent of a scroll of a black-and-white paintings, is expressed.

In regards to the drawing method, expressive relatedness can be found in finger drawing pattern and Onggi style pottery of Bunjang Buncheong Ceramics. Many of my Buncheong drawings show the image of a duck, and it leads the image of a drawing from the abstract traces of an action to a world of contemplation indicating the image landscape in more comfortable and obscure memories as a connection between the audience and the artist.

Shapes appropriate to pictorial expression are more favored than complex-lined ones. There are mostly square or round shapes represented in square arcs, angled bottles, round wall tapestry dishes, flat bottles and jars, and all of them are based on flatness and simplified formativeness, which is appropriate for drawing.

Expression and beauty of Buncheong ceramics are considered to be naturally gained in the process of dealing with materials, and it is hoped that they will have harmonious natural aesthetic sensitivity created through earth, fire, and human beings based on masterful techniques that have been accumulated for a long time without exaggeration or obstinacy.