



α | 사질토 재유 다완, 15×12×12cm

## Nature coming up on the surface of porcelain

When looking at images and relics left by the old forefathers - they are called to be an artistic works now though they must have been an ordinary, incantatory goods at that time - they are somewhat deviated from a state of perfection and completion. Finger touch is stopped at a proper moment resisting perfection. However, its result is profound. The artist had made porcelain, tea bowl and plate with earth. These are basic three kinds of set made by ceramic artist as a general practice. He made porcelain and white porcelain mainly and painted a picture on their surface with his liberal force of brush stroke. This porcelain usually roasted in stove with temperature of 1,300 degree C is transformed from the process of earth, glass and ceramic quality to a new substance. It is revived as a new other existence entirely breaking away from an original earth. Exquisite beauty that transforms substance itself is a focal element of ceramic making. Substance itself is transformed by an accidental and unintelligible process and passing time. And thus porcelain is transcending human touch again. Therefore accidental and imaginary force may be referred to as a focal element in making and roasting porcelain. Main work of an artist is porcelain but actually the paintings drawn on the surface of moon-shaped porcelain attracts people's attention. Painting of porcelain is essential and inevitable but its significance is limited. Formed color and material feeling only created by earth through high temperature roasting will be enough. Earth represents every faces. Therefore, if painting is drawn on the surface of earth, it is very hard for this painting to be settle down exquisitely on earth in a state of not being contradictory with an original earth base. Painting of porcelain made by the artist recently was very positively drawn. He desired to show painting together with the shape of porcelain. It means that painting drawn thereon together with porcelain shape, material feeling and color is the focal element. Of course, these are not divided or separated. Consequently porcelain surface is playing a role of picturesque canvas as well as positive frame. Old fashioned and simple porcelain surface is overlapped with traces numerously made by wooden scoop with a certain pattern and painting. Painting, pattern, color and material feeling are emerged as one thing.



Recent works of Seung Il Hong was drawn with more soft and natural touch compared with his previous works (painting drawn on the surface of porcelain). Innocent feeling could be found in bird configuration still but willow and pine tree is full of sense of touch and attraction of painting itself shedding from the feeling of quick drawing without interruption. Perhaps the artist seems to have gained his confidence from tree painting. In particular, description of swaying willow tree leaves like wind blowing and tossing and turning trees is remarkably impressive. It is a scenery made by nature. The artist had moved nature on the surface of porcelain. He tried to move even wind texture. Wind is blowing on the surface of porcelain. Nature breathes. It draws its breath. Growth of all the trees is ignited. At the moment of mild wind blowing and tossing/turning of trees, birds are flying. It is just like a scene of fairyland. When watching these paintings, our old paintings are recalled strongly. These paintings remind us of familiar paintings on the surface of celadon or white porcelains, folk painting and landscape painting. These paintings are the scene of dreaming created by an appreciative eye overlooking an imaginary world all the time from this real world and a trace found by an appreciative eye that discovered a real beauty in the natural world and an ideal state to be pursued by humans. Seung Il Hong calls and summons such images of that world on the surface of porcelain with a renewed spirit.

Young Taek Park (Prof. of Kyonggi University, an art critic)

08 | 버드나무문 조화 분청 직사각 접시, 71.5×17.5×8cm

09 | 사질토 백자 다완, 18×18×8cm





10 | 인각문 구름과 새 상감 재유 향아리, 30×32×32cm





18 | 청유 백유 통병, 38×66×66cm









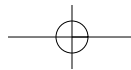












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