

2015 한국현대공예전

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<코리아 나우! 한국현대공예전>을 기념하기 위하여 발간된 전시도록으로, 전시개최 후 제작되었다.

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from September 19, 2015 through January 3, 2016 as part of KOREA NOW! to celebrate 130 years of diplomatic ties
between Korea and France. The publication of this catalogue is ex post facto.

코리아
나우!
-
2015
한국현대공예
파리전

／
KOREA
NOW!
IN
PARIS
-
CONTEM-
PORARY
KOREAN
CRAFTS
EXHIBITION
2015

KOREA
NOW!
IN
PARIS

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2015

일러두기 NOTES

- 1. 언어는 한국어와 영어를 함께 사용하였다.
- 2. 성명 및 명칭은 한국어 표기법에 따랐으며, 성은 대문자로 표기하였다.
- 3. 작가 배열순서는 전시의 소주제 구성에 따라 분류 후, 매체 및 기법 순으로 하였다.
- 4. 수록된 사진은 작가 및 소장처에서 제공받거나, 본 전시를 위해 새로 촬영한 사진을 사용하였다.
- 5. 작품크기의 단위는 cm이며, 가로 (w), 세로 (l), 높이 (h), 또는 깊이 (d) 순이고, 지름은 Ø로 표기하였다
- 6. 작가약력은 작가가 제공한 자료를 기본으로 최근 경력과 주요 내용을 중심으로 발췌하여 편집하였으며, 지면관계상 영문만 수록하였다.
- 1. The catalogue is published in Korean and English.
- 2. The names of participating artists are written in Korean, and surnames are written in upper case. Korean proper names that are unique to Korea, such as decorative technique or materials, are written in the Roman alphabet as Korean pronunciation.
- 3. The listing of artists follows the configuration of the exhibition theme titles and the order of exhibit's medium and technique.
- 4. The photographs in the catalogue are provided by participating artists or owners, or were taken at the Korea Craft and Design Foundation for this exhibition.
- 5. Each work is measured in centimeter (cm) and the size is written in the sequence of width (w), length (l), height (h), and depth (d). The diameter is written in Ø.
- 6. Biographies are based on the information provided by the artists and published only in English due to length restrictions. They are selected and summarized based on the recent experiences and key information.

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인사말 *Greeting*

문화체육관광부 장관 **김종덕**
KIM Jong-deok Minister of Culture, Sports and Tourism

한불상호교류의 해를 기념한 <코리아 나우!>전의 개최를 축하드립니다.

2015-16년은 130년에 걸친 한국과 프랑스, 양국의 교류를 기념하며 한불상호교류의 해로 지정된 매우 뜻 깊은 기간들입니다. 그래서 이 기간 동안 양국에서 다양한 행사들이 펼쳐지고 있는데 그중에서도 이번 전시회는 한불수교 130년의 의미를 가장 잘 나타내고 있습니다.

프랑스 문화의 중심인 파리장식미술관에서 대한민국의 과거와 현재를 나타내는 공예와 패션, 그래픽 등의 문화 콘텐츠를 대규모로 전시한다는 것은 양국의 유구한 교류 역사를 상징적으로 보여준다고 생각합니다. 이번 전시를 계기로 이루어진 양국의 협업은 지난 수교의 역사를 넘어 더 넓은 교류의 장으로 이어지는 새로운 원동력이 될 것입니다.

대한민국 정부도 이러한 교감을 이어나갈 수 있도록 양국 간 문화 교류에 대한 지원을 아끼지 않겠습니다. 또한 다양한 문화를 통해 국민이 행복해지는 문화융성 사회를 만들어가는 데 최선을 다하겠습니다. 이번 전시를 통해 프랑스에서 한국에 대한 관심과 이해가 한층 높아지기를 기대합니다.

끝으로 전례 없는 전시 구성으로 한국 문화의 가치와 가능성에 아낌없는 지지를 보여주신 프랑스 관계자분들과 이번 전시에 참여해주신 151명의 작가님들, 3명의 전시감독님들께 깊이 감사드립니다. 아울러 긴 시간 동안 끈끈한 협업을 통해 진정으로 한불상호교류의 해를 빛내 주신 파리장식미술관과 한국공예·디자인문화진흥원 관계자분들께도 진심으로 감사드립니다.

김 종 덕

I am very pleased to send my greetings and congratulations to the many people who contributed to *KOREA NOW! Craft, Design, Fashion and Graphic Design in Korea*, an exhibition commemorating the Korea-France Year.

The 2015-2016 period designated as Korea-France Year commemorates the 130-year relationship between Korea and France. A wide range of events are taking place in both countries, and this exhibition best represents the significance of Korea and France's 130 years of diplomatic relations.

I believe that such a large-scale exhibition of cultural contents – including craft, fashion, and graphic design – from Korea's past and present symbolizes the long history of exchange between the two countries. The venue, Musée des Arts Décoratifs, Paris, is at the forefront of French art, culture, and design, and the experience gained by collaborating on hosting this exhibition will serve as the driving force toward even more extensive exchanges and cooperation between Korea and France.

To maintain the momentum created during the Korea-France Year, the Korean government will continue to fully support cultural exchange between the two countries. The Korean government is committed to creating an environment where citizens can access and enjoy diverse cultures. I hope this exhibition will contribute to an increased interest in and better understanding of Korea.

Finally, I would like to express my sincere gratitude to the 151 artists, three exhibition directors, and the French government officials who recognized the value and potential of Korean culture and fully supported this exhibition of unprecedented scale. I would also like to thank everyone from Musée des Arts Décoratifs, Paris and the Korea Craft & Design Foundation who have been collaborating over a long period of time to prepare the exhibition and truly commemorate the Korea-France Year 2015-2016.

인사말 *Greeting*

한국공예·디자인문화진흥원장 **최정철**
CHOI Jeong-cheol President of Korea Craft & Design Foundation

‘2015-2016 한불상호교류의 해’를 맞이하여 한국의 아름다운 문화를 소개하는 전시, <코리아 나우!>를 선보이게 됨을 대단히 기쁘게 생각합니다.

공예와 패션, 그래픽전으로 구성된 <코리아 나우!>는 오랜 시간 이어져 내려온 한국 전통 문화와 현대 예술 작품들이 한데 어우러져, 한국 문화와 예술의 과거, 현재 그리고 미래를 모두 한자리에서 감상할 수 있는 최대 규모의 해외 전시입니다.

특히, 프랑스 예술의 심장부인 파리장식미술관에서 열리는 이번 전시는 한국공예·디자인문화진흥원과 파리장식미술관이 약 3년간의 협업을 통하여 함께 구성하였다는 점에서 매우 큰 의미가 있습니다.

진정한 의미의 ‘한불 협업 프로젝트’를 실현할 수 있도록 물심양면으로 지원해 주신 파리장식미술관장님을 비롯한 모든 관계자분들께 감사드립니다.

또한 한국 고유의 독창적인 아름다움을 보여줄 수 있는 뛰어난 작품을 출품해 준 모든 작가 한 분, 한 분께도 감사의 말씀 드립니다.

모든 일은 시작이 반이라 하였습니다.

이번 전시가 한국과 프랑스 양국이 더욱 깊은 문화적 교류를 이어나갈 수 있는 뜻 깊은 시작이 되기를 희망합니다.

최 정 철

I am very pleased to present *KOREA NOW! Craft, Design, Fashion and Graphic Design in Korea*, an exhibition to introduce the beauty of Korean culture as part of the Korea-France Year 2015-2016.

KOREA NOW! Craft, Design, Fashion and Graphic Design in Korea provides an opportunity to appreciate Korean culture and the past, present, and future of art in a single venue. One of the largest exhibitions ever to take place outside of Korea, *KOREA NOW!* encompasses works from both traditional culture and modern art in Korea.

This exhibition is particularly significant, in that it is held at Musée des Arts Décoratifs, Paris – a major hub of French art, culture, and design – and the Korea Craft & Design Foundation and Musée des Arts Décoratifs, Paris have collaborated for approximately three years co-organizing the exhibition.

I wish to express my gratitude to the President of Musée des Arts Décoratifs, Paris, the other members of its Board of Directors, and all those involved in this exhibition, a true Korean-French collaboration.

I also would like to thank each and every artist who has contributed works that reveal Korea's unique beauty.

It is said that a good beginning is half the battle. I hope that this exhibition will serve as a meaningful starting point, one that leads toward a deeper cultural exchange between Korea and France.

Н о г е а
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서문

동시대 한국공예, 뿌리 깊은 나무

한국현대공예전 전시감독 임미선

1. 움직이는 한국공예

‘2015-2016 한불상호교류의 해’를 기념하기 위해 한국공예·디자인문화진흥원과 파리장식미술관이 공동주관하는 <한국현대공예전>은 동시대 한국사회의 경험적 특징들이 융해된 대표적인 결과물이자 세계를 바라보는 인식지도이며 방법론이기도 한 한국의 현대공예를 해외에 소개하는 전시이다.

이번 전시에서는 동시대적인 맥락 안에서 혼성적인 구조를 이루고 있는 한국현대공예의 상황과 지형을 살펴봄으로써 다이내믹하게 전개되고 있는 동시대 한국공예의 다원적인 면모를 소개하고자 한다. 일제강점기 (1910-1945)와 한국전쟁 (1950-1953) 그리고 국토분단 (1953-)으로 이어지는 한국의 굴절된 동시대 역사 속에서, 자율적이든 혹은 타율적이든, 다면적인 (multi-sided) 태도를 취하고 있는 오늘의 한국공예를 조망하는데 이번 전시기획의 초점을 두었다. 이를 통해서 한국과 한국인의 정서 (affection)에 대한 이해를 높이고, 박제되거나 신비화 (orientalizing)된 한국의 과거 모습이 아닌 글로벌 맥락 아래 능동적인 주체로서 인식되는 ‘오늘의 한국’을 널리 알리는 기회가 되기를 바란다.

전시는 예술개념의 변화에 따라 새로운 해석의 가능성을 토대로 유연한 해석의 관점을 적용, 한국현대공예를 한층 더 풍부하게 읽고자 노력하였다. 이에 ‘한국공예’를 한국인의 정서가 담긴 사물 즉, 정 (情: 본성)이 있는 물건이라는 뜻에서 ‘유정 (有情, affection)’이라는 주제 아래, 동시대 한국공예의 특수성을 1) 오마주 (homage), 2) 공명 (resonance), 3) 하이브리드 (hybrid)로 구분하고 전시를 구성하는 소주제로 삼았다. 이는 기존의 이분법적 (인간 (손) vs 기계, 전통 vs 현대, 공예 vs 순수미술 등)인 사고개념을 넘어, 시대를 넘나드는 창조적인 대화를 통해 다양한 가치를 생산, 수용하는 다원화된 문화구조물로서 한국현대공예를 바라보고자 하는 의도이기도 하다.

본 전시에는 국내외에서 활발히 활동하는 원로, 중견 및 신진작가를 비롯한 국가중요무형문화재기능보유자 등 목칠, 금속, 도자, 섬유 (종이), 유리공예에 이르기까지 공예 전 분야의 작가 105명과 콜라보레이션 (collaboration) 3팀이 참여한다. 또한 나전, 칠기, 화각, 한지, 유기 및 은기 외에 기타 금속용기와 도자기, 가구, 조명, 장신구, 오브제 등 다양한 매체로 작업하는 작가들의 작품을 포함해 전통한국공예의 원형을 보존, 계승하는 중요무형문화재 기능보유자들의 작품과 더불어 젊은 디자이너와 숙련된 장인 간의 협업작품 등 각기 다른 방식으로 제작된 한국현대공예품 250점 887피스로 전시는 구성된다. 그간 전통공예와 현대공예로 구분되던 기존의 전시형식에서 벗어나 새로운 소재와 방법론으로 오늘의 ‘전통’을 만들어 가고 있는 한국현대공예가들과 디자이너 메이커들의 폭넓은 스펙트럼을 소개하는 것은 물론 전통적이면서 현대적인 한국현대공예의 균형 잡힌 조형미를 세계에 널리 알리는 계기가 될 것이다.

2. 한국현대공예 - 균형과 조화

1) 전시주제

전시의 주제인 ‘유정 (affection)’은 근대기에 가부장적인 한국 사회에서 남녀 간의 정신적인 사랑을 그린 춘원 이광수 (1892-1950)의 장편소설 (1909)의 제목이기도 하다. 하지만 주제는 애정, 영향, 본성 등을 의미하는 ‘정 (情)’에 방점을 두고, 그것의 ‘~ 있음 (being)’이라는 존재 상태를 강조하기 위하여 ‘정 (情)’이 아닌 ‘유정 (有情)’으로 삼았다.

‘정 (情)’의 사전적인 의미를 살펴보면, 자신의 주변에 있는 사물, 사람 또는 행위에 대한 친근감을 바탕으로 이것들과 밀접하게 관련되었다고 느끼는 정서 (情緒)를 뜻한다. ‘차이’와 ‘생성’의 프랑스 현대철학자 질 들뢰즈 (Gilles Deleuze, 1925-1995)는 예술작품 (artwork)을 지각 (perception)과 정서 (affection)의 복합체로 설명한다. 지각은 예술가에게서 그리고 정서는 외부환경에서 나오는 것이지만 동시에 발생하기 때문에 이 둘은 상호적인 현상이라고 그는 말한다. 즉, 들뢰즈에게 정서는 사회적인 소통의 동력이자 본질로서 있는 그대로 구현되는 것이며, 그 결과물이 세계에 대한 우리의 인식을 담아낸 예술작품이라고 그는 설명한다.ⁱⁱ⁾ 또한 퇴계 이황은 ‘심성론’에서 인간의 마음 속에는 인식할 수 없는 ‘성 (인의예지 (仁義禮智))’과 인식할 수 있는 ‘정 (사단칠정 (四端七情))’이 있으며, ‘정 (情)’은 ‘성 (性)’이 인식세계에서 발생한 한 사육에 의해 간섭을 받아 왜곡 발현된 것이라고 말한다.ⁱⁱⁱ⁾

다시 말해, 우리가 살아가는 시대의 역사적, 사회적, 문화적인 특징들이 구현되는 것이며, 우리의 신체 즉, 몸 (body)에 직접 와 닿는 경험들이 그대로 발현되는 것이 바로 포괄적인 정서의 의미라고 할 수 있다. 따라서 한국이라는 동시대 환경 속에서 체화된 정서를 바탕으로 제작된 것이 한국공예이며, 한국인이라는 실재 (real)가 반영된 사물 (object)이라는 의미이다.

i) 질 들뢰즈, 펠릭스 가타리 지음, 이정임, 윤정임 옮김, 『철학이란 무엇인가』, 현대미술사, 1995, 질 들뢰즈 지음, 하태환 옮김, 『감각의 논리』, 민음사, 2000 참조

ii) 이은숙 지음, 『우리정신, 우리디자인』, 안그라픽스, 2009. pp107-108

2) 한국현대공예의 전개

한국현대공예는 크게 금속공예, 도자공예, 목칠공예, 섬유공예 그리고 유리공예 및 기타공예 등으로 구분된다. 이는 근대기 제실박물관ⁱⁱⁱ⁾의 소장품 구분 방식을 토대로 1950년을 전후한 시기 이후 처음 실시된 아카데미 (대학)에서의 공예교육을 위한 전공구분 방식에 기인해 그 맥을 같이하며 오늘날까지 이어지고 있다.^{iv)} 물론 시기마다 전개상황은 다르지만 기존의 분류방식을 바탕으로 공예교육이 본격화되던 1960년대부터 2000년대까지 매체별 교육여건의 차이에 따라 변화를 거듭하면서 개별 대학을 중심으로 다수의 현대공예가 (artist)들이 배출되었다. 이와 함께 조선시대 공장제도 (경공장, 외공장)의 운영방식을 따라 공예 분야별 공방 (studio) 마스터들에게 제작경험 및 기술을 전수받는 도제식 교육을 통해 배출되는 장인 (artisan)들이 있다. 이는 가장 오래된 교육방식이기도 하다. 그리고 국가의 중요한 문화유산으로 전통기술 및 기법 등을 보존, 계승, 발전시키고자 중요무형문화재를 지정운영하고 있는데, 이들 역시 각 공방의 마스터들에 의한 엄격한 도제식 교육을 통해 양성되는 전문 장인 (master)들이다. 최근 들어 대학을 통해 배출되는 신진작가들 가운데 산업디자인 분야처럼 디자인과 제작을 분리, 진행하는 경향이 늘고 있다. 이들은 모든 생산과정을 스스로 해결하는 기존 공예가 및 디자인과 제작을 병행하는 디자이너 메이커 (designer maker)들과 구분된다.

iii) 우리나라 최초의 박물관으로 1908년 창덕궁 내에 설치되었다. 수집품은 미술공예품과 역사 참고자료가 중심을 이루었으며, 제실박물관 (이왕가박물관) 소장품은 이후 1938년 덕수궁미술관으로 이관되었고 현재 국립중앙박물관이 관리하고 있다. 박계리, 『박물관의 탄생과 전통계승』, 『모더니티와 전통론』, 해안, 2014, pp74-82. 제실박물관 소장품물 질별 구성 참조

iv) 서울대 도안과 (1945), 이화여대 자수과/도안과 (1947), 생활미술과 (1960), 홍익대 공예도안과 (1958) 등이 설치되었다. 당시 이들 학과 내에서 도자, 금속, 섬유 (자수/염색), 목칠, 석공예 등을 부분적으로 가르쳤다. 또한 대한민국미술대전 (국전, 1949-1981) 공예부 출품작을 통해서 당시 상황을 미루어 짐작할 수 있다.

대학에서의 공예, 디자인 교육이 본격화되던 1960년대 후반, 정부에서는 전후 사회복구 사업의 일환으로 경제 진흥 및 산업 발전 그리고 자긍심 회복을 위한 민족문화진흥 정책을 적극적으로 전개하였다. 국립중앙박물관과 상공부 등 국가기관을 중심으로 민족문화의 계승발전이라는 취지 아래 한국조형문화연구소 (1955-1962), 한국수공예시범센터 (1956-1960)와 같은 연구기관들이 설립되었고, 국립현대미술관 (1969-) 과 디자인센터 (1970)^{v)} 등이 건립되었다. 또한 서울대, 이화여대, 홍익대 등 여러 대학에 공예과가 설치되면서 이를 지도할 교수 및 각종 실습시설들이 학교 안에 들어섰고 전공학생들도 점차 증가하였다.

v) 1970년 디자인포장센터로 명칭을 바꾸어 포장디자인 업무를 범위에 포함시켰으며, 이후 2001년 산업진흥법 개정에 따라 현재의 한국디자인진흥원으로 또 다시 변경되었다.

이와 더불어 1962년 문화재보호법이 공포된 이래, 1964년 처음으로 국가중요무형문화재를 지정하였다. 문화계 전반에서 진행된 전통문화에 대한 관심은 1970년대까지 이어져 문화재관리국을 중심으로 무형문화재의 발굴 및 보존사업 등이 본격적으로 전개되었다. 이로써 일제강점기를 거치며 단절의 위기에 처했던 전승공예는 전통문화로서 정당한 가치평가를 받게 되었고 무형문화재 또는 인간문화재라는 이름으로 재조명되었다. 또한 1969년 한일국교정상화 이후 일본인 관광객들의 한국방문이 다시 이루어지면서 전승공예의 확산 및 전통공예에 대한 관심에 영향을 미쳤다.

1970년대에서 1980년대로 이어지는 정치, 사회적 격변 속에서 대학에서는 수출 증대 및 산업인력 확보를 위한 디자이너 양성에 중점을 둔 공예, 디자인 교육이 중심을 이루는 한편, 경제성장을 발판으로 새로이 건립된 주거환경 (아파트, 양육집 등)의 영향으로 생활 공예와 인테리어에 대한 관심이 높아졌다. 최초의 공예 숍인 '통인가게 (1924-)'가 문을 연 이후 까사미아, 우드하우스, 마론 핸즈 등 가구와 생활소품을 취급하는 인테리어 숍들이 하나둘씩 늘어났고, 기계제품 중심의 상품시장은 점차 수공예품에 대한 관심으로 바뀌어갔다.

또한 1986년 아시안게임과 1988년 서울올림픽 이후 포스트모더니즘의 상륙과 함께 1990년대로 접어든 한국공예는 보다 다양한 양상으로 전개된다. 예술성을 추구하는 현대 공예가들의 탈 전통, 탈 공예, 탈 매체 현상이 두드러졌고, 이는 대학을 중심으로 1990년대 중반까지 지속되었다. 하지만 1998년 국제통화기금 (IMF) 사태 이후 실용적 사물에 대한 대중들의 관심이 높아지면서 개인공예가들의 공방공예 활동이 증가했다. 한편, 문화가 개방되지 못했던 시기, 해외유학을 다녀온 작가 및 교육자들을 통해 유입된 서구사조의 영향 및 확산은 1970년에서 90년대까지 한국현대공예의 전개에 큰 영향을 끼쳤다. 또한 1980년대 중반 PC 통신의 보급 (1986)과 해외여행자유화 (1988) 그리고 1990년대 중반 인터넷의 확산 (1994) 등으로 정보의 유입이 자유로워지면서 세계화의 속도는 보다 빠르게 진행되었다. 2000년대 이후, 글로벌라이제이션의 흐름은 한국현대공예의 지형도를 새롭게 하는 주요한 원인이 되었으며 이는 한국사회의 정치, 사회, 경제, 문화적 변동과도 밀접히 연관된다.

2000년대 이후, 글로벌 맥락에서 세계시장을 무대로 전통적인 모티브 즉, 한국 고유의 소재 및 기법을 바탕으로 장인과의 협업을 통해 새로운 디자인을 추구하는 경향이 늘고 있다. 이러한 추세는 옷칠, 나전, 한지, 유기 등 전통공예에 대한 관심을 환기시키고 새로운 발상을 지닌 젊은 디자이너와 숙련된 기술을 지닌 장인이 상생 공존할 수 있는 또 다른 가능성으로 보여지고 있다. 과거의 것을 참조하여 새로운 작품을 창조하는 이러한 구본신참 (舊本新參)의 정신은 공예계는 물론이고 미술계에서도 중요한 방법론으로 새롭게 활용되고 있다. 특히 과학적인 기술과 공업적인 재료 여기에 전통적인 경험론이 합해져 사물존재인 공예의 새로운 해석과 변용의 가능성을 열어줌으로써 동시대 한국공예를 더욱 풍부하게 만들어 가고 있다.

3) 한국현대공예의 특수성 - 오마주, 공명, 하이브리드

앞서 언급했듯이 전시는 '유정'이라는 주제 아래 한국인의 정서가 녹아있는 결과물인 한국현대 공예를 오마주, 공명, 하이브리드로 구분하고, 한국현대공예의 특수성과 보편성을 구성하는 요체로 파악하였다. 이에 본문에서는 오마주, 공명, 하이브리드라는 키워드를 중심으로 동시대 한국공예의 현황과 현 지형도를 자세히 살펴보고자 한다.

오마주 (Homage)

오마주 파트는 한국의 공예문화 원형을 바탕으로 이것을 재현, 계승, 발전시켜나가는 작품들로 구성되었다. 형태로 헤아릴 수 없는 문화적 소산으로서 역사적, 예술적으로 가치가 높은 기능을 보유한 사람을 국가에서 무형의 문화재로 지정한 '중요무형문화재기능보유자'인 화각장 (Hwagakjang) 이재만, 입사장 (Ipsajang) 홍정실, 채상장 (Chaesangjang) 서신정 장인이 본 전시에 참여한다. 소뿔을 종이처럼 얇게 갈아 펴서 색상을 입히고 여러 기물 위에

장식하는 화각과 금속 표면에 흠을 파고 얇은 금이나 은선을 끼워 장식하는 상감기법인 은입사는 재료가 귀하고 공정이 까다로워 나전칠기와 함께 귀족이나 왕실에서 사용되던 귀한 전통공예 제작기술이다. 또한 얇게 저민 대나무 껍질을 벗겨 각양각색으로 물들이고 다양한 문양 패턴이 나오도록 엮는 채상은 옷, 침선, 장신구 등을 담는 용기로, 과거 귀족에서부터 서민에 이르기까지 즐겨 사용되었다. 이들은 한국의 전통적인 공예기술에서 탁월한 능력과 독자성을 인정받은 전문가 (master)들로 한국공예의 정통성과 전통성을 이어가는 대표적인 오마주 작가들이다. 화려한 색상과 섬세한 표현, 재료를 다루는 고난도의 기술을 요하는 전통공예기술을 바탕으로 삼는 이러한 공예품들은 한국의 우수한 공예기술과 수준 높은 미감을 보여주는 예가 된다.

이와 함께 음식을 받치는 작은 상으로, '1인 1반'이라 불리듯 개개인이 따로따로 사용하는 소반은 전통 옹기처럼 지역에 따라 해주반, 나주반, 통영반 등^{vii)} 그 특징을 달리한다. 특히, 이번 전시에는 결이 고운 옷칠과 함께 판각의 아름다운 문양조각이 더욱 돋보이는 중요무형문화재 제99호 소반장 전수조교인 이종덕의 해주반을 전시한다. 서울시 지정 무형문화재인 나전칠기 장인 손대현은 정교하게 오래된 모란당초무늬 자개를 목재로 짜인 가구 전면에 사방 연속으로 이어 붙여 자개 (나전)의 화려한 색감과 회화적인 장식패턴이 돋보이는 흑칠과 주칠의 이층장과 함께 평화와 장수를 기원하는 십장생나전병풍을 처음으로 선보인다. 그리고 전통적인 나전기법을 독창적으로 발전시킨 줄음질^{viii)}장인 오양택은 얇고 영롱한 나전의 색을 살리기 위해 자개를 여러 조각으로 나누어 잘라 붙이는 특유의 섬세한 기술과 모란, 포도, 초화 등 디자인 감각이 돋보이는 나전칠함을 전시한다. 이들은 고려시대에 꽃을 피웠던 선조들의 아름다운 전통 공예품을 모델로 그 기술을 연마하고 발전시켜 나가는 작가들이다. 한편, 조선 선비들의 여기로 제작되어 오던 지승공예^{ix)}의 전통을 이어가는 이영순과 강성희, 가늘고 고운 모시 조각보를 재구성한 한산모시의 김효중, 그리고 경상남도 지정 무형문화재였던 고 (故) 김일웅의 뒤를 이어 6대째 가업을 계승하는 김천 유기장 김형준 역시 전통공예를 모방 또는 차용하는 오마주 작가이다. 한편, 한국미를 표상하는 대표적인 공예품인 조선백자 달 향아리를 모티브로 작업하는 권대섭과 조선백자의 복원 및 계승을 위해 노력하는 정연택 그리고 고려청자의 계보를 이어가는 이동하 등이 한국전통도자기를 오마주 하는 도예가들이다.

이들은 과거의 것을 참조하여 오랜 연습과 다각적인 이해를 바탕으로 전통공예의 외형적 (형태, 소재, 기법 등) 계승뿐만 아니라 균형과 절제, 작품과 하나가 되는 물아일체 (物我一體), 자연 순응 등 한국공예의 내재적 특성을 중시하는 작가들이다. 역사의 부침 속에 사라져 버린 한국의 공예문화 원형에 대한 나름의 독자성을 확보하고 급변하는 사회 속에서 오늘에 맞는 새로운 원형을 창조하려는 이들의 끊임없는 노력은 단절된 역사와 전통을 복원 계승 발전시킨다는 점에서 진정한 가치를 발휘한다. 하지만 한국전통공예의 모방, 답습 더 나아가 타자화 된 시선 (orientalizing)의 문제는 여전히 남아 있는 큰 과제이기도 하다.

공명 (Resonance)

공명 파트는 역사적으로 이어온 전통공예에 대한 깊은 이해를 바탕으로 이를 재해석하면서 독자적인 수법과 언어, 방법론을 통해 형태, 소재, 기법 및 미감에서 현대적 변용을 꾀하는 작품들로 구성되었다. 정해조는 모시나 삼베를 이용해 형태를 만들고 표면에 30회 이상의 옷칠을 입히는 고도의 제작기술을 요구하는 작업을 전개한다. 특히, 음양오행 사상에 뿌리를 둔 한국 고유의 색으로 방위 (方位)를 가리키는 오방색^{ix)}을 즐겨 쓰는데 굴곡진 형태미와 선명한 색조가 조화를 이루며 빛의 반사로 옷칠의 아름다움이 한층 더 발휘되는 독창적인 작품을 선보인다. 김상수는 조선목가구의 간결한 선과 면 분할을 토대로 치밀하고 단단한 사오기나무 (왕벚나무)를 사용, 재료의 고유한 성질을 그대로 살린 작품을 전시한다. 석문진과 김현주는 전통 나전칠기 제작기법을 바탕으로 형태, 비례, 쓰임에서 현대적 해석을 가미한 나전 함과 등잔을 선보인다.

조선 목가구의 대표 격인 사방탁자에 LED를 결합한 송윤섭과 장인 유배근이 제작한 미세한 한지 발을 붙여 조명등으로 새롭게 탄생시킨 디자이너 목수 권원덕 그리고 나무의 결을 그대로 살린 약 소반을 선보이는 양병용은 전통과 공명하는 목칠 공예가들이다. 디자이너 목수 박종선은 조선 목가구의 간결한 조형미를 바탕으로 비움이라는 전통적 공간개념을

vii) 소규모의 가내수공업으로 만들어지던 소반은 각 지역마다 전통적인 형태가 다른 특징을 띠었으며, 지방의 특색에 따라 지역이름이 소반의 고유명사가 되었다. 이 가운데 나주반, 통영반, 해주반은 반상으로 형태나 규격이 비교적 정형화되어 조선시대 소반의 기본으로 정착되었다.

viii) 지승공예는 종이를 좁다랗고 길게 잘라 비벼 꼬아 노끈을 만들고 이를 엮어서 여러 가지 기물을 만드는 전통공예이다. 특히, 조선시대에는 깨끗한 종이를 사용하는 경우도 있었으나 대개 한 책을 뜯어 지승그릇을 만드는 경우가 많았다. 질긴 닥종이를 사용해서 그릇으로서 이미 견고함을 갖추었으나 간혹 기름을 먹이거나 옷칠을 입혀 보존성을 높인 예도 있다.

ix) 중국에서 기원 (1600년)간 이를 고수하는 나라는 한국뿐)한 음양오행 사상에 바탕을 둔 민족 고유의 색으로 방위, 절기, 신상을 가리키는 자연순배신앙에서 비롯된 민속신앙을 대표하는 색으로 알려져 있다. 동 (청색-나무), 서 (흰색-금속), 남 (적색-불), 북 (검정-물)과 중앙 (황색-흙)으로 구성되며, 색 자체가 아닌 색채간의 조화 (관계)가 더욱 중요하며, 녹색과 주황색은 청색과 적색의 간색으로 사용되기도 한다.

vii) 전통적인 나전기법에는 자개를 오래내어 문양을 장식하는 줄음질과 꿰음질기법이 있다. 절때법이라고도 불리는 꿰음질은 가늘고 길게 실처럼 썬 자개패를 잘게 끊으면서 무늬를 이어붙이는 장식기법이며, 줄음질 기법은 자개를 원하는 무늬대로 섬세하게 오래내는 기법으로 보다 사실적인 표현에 주로 사용된다.

담은 다이닝 가구와 조명, 여기에 사용자에 따라 재조합이 가능한 오방색 실크 천을 입힌 1인 용 평상 3개를 함께 선보인다. 프랑스에서 수학한 디자이너 송승용은 개별화된 사회를 반영, 1인 의자에 한지조명을 결합, 명상공간을 연상시키는 조명의자를 전시한다. 필요를 위한 소비, 자발적 문제해결, 아이디어와 노동을 중시하는 디자이너 메이커 서정화는 제작과정 및 질감이 각기 다른 전통소재 등 모두 15개의 재료를 이용한 스톨을 선보이는데 쓰임은 변화되었으나 간결한 구조와 형태에서 전통적인 미감을 엿볼 수 있다.

균형과 절제미를 바탕으로 현대적인 조형성을 극대화하는 금속공예가 전용일은 물질적인 경험의 시간, 즉 재료를 다루는 반복적인 노동의 결과가 오롯이 담긴 은주전자를 선보인다. 또한 전통 금속공예 제작법인 판금기법을 고수하는 김동현은 현대적인 미감의 금속용기를, 그리고 김영옥은 전통적인 주전자 형태에 장식을 더한 금속공예품을 전시한다. 디자이너 조기상은 중요무형문화재 제77호 유기장 기능보유자인 김수영 (1949-)과 콜라보레이션으로 제작한 유기그릇을 선보인다. 신예금속공예가 김서윤은 전통적이면서도 현대적인 조형미가 대비를 이루는 금속용기를 선보인다.

전통도자의 현대적 변용을 꾀하는 작가들로 현대분청을 대표하는 다수의 작가들이 이번 전시에 참여한다. 이수종은 계룡산 철화분청에 근원을 두고 자유로운 붓 터치와 철화의 회화적 수법이 돋보이는 향아리를 전시하며, 노경조는 조선 목가구의 단순 간결한 구조와 형태미를 바탕으로 백색 분장토의 거친 표면질감이 더해져 분청태도와 대비를 이루는 직사각형 구조의 분청용기를 선보인다. 그리고 표면의 마티에르와 단순한 형태미가 특징적인 변승훈과 수화 드로잉이 돋보이는 분청도판의 최성재 등 분청사기 전통을 바탕으로 독자적인 조형언어를 구축한 작가작품을 소개한다. 허상옥은 인화, 상감, 철화, 조화, 덩벙, 박지 등 분청기법을 총 동원, 쌀 (밥)을 주식으로 하는 한국인의 음식문화를 소개하는 의미에서 밥공기와 찻잔을 선보인다. 구축적인 백자화병으로 조선백자의 계보를 이어가는 이기조와 백자에 옷칠을 더한 이정미, 새로운 백자디자인을 시도하는 문병식, 유세림, 한정용, 정재호 역시 한국백자를 새롭게 변용시켜 나가는 작가들이다. 이와 함께 장식성이 돋보이는 평면도자기 ‘기형도’를 선보이는 최홍선과 제례용구였던 백자제기를 현대식기로 바꾼 김경수는 발상의 전환을 통해 전통도자기에 대한 새로운 해석을 제시한다. 그밖에 장작 가마소성의 무유도기를 선보이는 이인진, 제주도의 전통용기를 되살리는 강승철, 그리고 이은범과 김판기는 청자의 현대적 해석을 더한 작품을 소개한다. 박경숙과 이창화는 전통적인 다기를 변형한 작품을, 그리고 권진희는 불필요한 장식을 배제한 개념적인 도자기를 선보인다.

전통소재인 모시를 이용, 현대주거 공간에 맞게 쓰임 및 제작법을 새로운 디자인으로 발전 시킨 이성순은 한국을 대표하는 섬유공예가로 소재, 형식, 미감 등에서 한국적 아름다움을 보여주는 작품, ‘선 (Seon)’을 전시한다. 장연순은 천을 염색한 다음 풀을 입히고 다림질하여 재단하고 바느질하는 반복행위를 통해 작가와 작품이 하나가 되는 물아일체의 작업관을 바탕으로 단순하지만 가장 추상적인 형태의 작품을 소개한다. 그녀는 염색과 바느질이라는 반복적인 노동과정을 통해 과거에서 현재로 이어지는 여성들의 삶과 시간의 연속성을 중첩된 그리드 구조와 간결한 형태로 표현한다. 한편, 전통염색기법인 호방염^{x)}을 사용하는 염색작가 정순주는 조선후기 민화소재 중 하나인 책가도를 모티브로 한 작품을 전시한다. 전통한지를 여러 장 겹쳐 물에 적신 후 두드리고 비벼서 강도를 높이는 줌치기법^{x)}을 사용하는 김지은은 바늘로 한지에 구멍을 내어 문양을 새긴 한지스크린을 선보이며, 김연진과 김재성은 전통한지를 이용해 만든 한지조명을 통해 은은한 한지의 아름다움을 보여준다.

장신구의 김승희, 이정규, 김연경은 전통적인 귀금속공예의 재료였던 옥, 자수정, 화각 등을 이용한 브로치를 그리고 민복기와 우진순은 삼국시대 장신구에서 자주 사용되었던 금립세공 (filigree)법^{xii)}과 금을 얇게 펴 붙이는 금부기법^{xiii)}을 변용, 전통의 형태, 소재, 장식성을 현대 기법과 미감으로 전환시킨 독특한 장신구를 선보인다.

공명파트에 참여하는 대다수의 작가들은 전통을 정태적인 개념이 아닌 부단히 움직이는 문화적 실체들이 연결된 것으로 파악하며 과거에 대한 능동적인 이해 속에 새로운 창조를 해 나가는 일군의 작가들이다. 이들은 한국의 공예전통을 선취하지만 선택적 응용이라는 해법을 통해 과거의 전통과 공명하며 새로운 문화구조물로서 오늘의 한국공예전통을 모색해 나간다.

x) 천연의 점착제인 찹쌀가루와 쌀겨로 만든 풀의 방염성을 이용해 제작하는 전통염색 기법이다.

xi) 줌치법은 잘 찢어지는 한지 여러 장을 겹쳐서 물만을 이용해 두드려서 기포를 만들고 이 과정에서 섬유소들이 결합해 질겨지는 한국의 전통종이 제조법이다.

xii) 삼국시대의 금속장식기법으로 누금세공 (鑲金細工)이라고도 불리며, 반지, 귀걸이 같은 귀금속공예품 장식에 주로 사용되었다. 미립의 금 알갱이를 연속적으로 표면에 이어붙이는 기법으로, 고 (古) 신라시대 귀걸이인 보물 557호 태환이식 (리움 소장)에서 그 유래를 살펴볼 수 있다.

xiii) 금부 (金鈸)는 금과 은 표면에 종이보다 얇은 금판을 덧붙이는 기법으로 장식표면에 열을 가하고 여기에 금판을 문질러 영구적으로 부착되게 하는 장식법이다.

하이브리드 (Hybrid)

하이브리드 파트는 다원화된 공예문화 환경 아래 새로운 재료와 기법, 제작방식 및 표현에 집중하는 작품들로 구성되었다. 전통적인 목칠공예가 주도하던 1970년대, 목공예의 새로운 비전을 추구했던 아방가르디스트 최병훈은 '아트퍼니처 (art furniture)'라는 새로운 방법론을 구축한 작가이다. 그는 가구라는 기능에 뿌리를 두고 나무, 돌, 스테인리스 스틸, 합성수지 등 새롭고 이질적인 재료들의 과감한 결합을 시도하였다. 고인돌 같은 오래된 선사유적과 자연에서 추상적이면서도 단순한 형태미를 찾고, 이질적인 재료의 결합에서 오는 긴장된 구조와 비례를 추구하며 급변한 한국의 주거환경에 대한 이해를 바탕으로 한국현대목칠공예의 새로운 장을 연 작가이다. 스템 밴딩이라는 독자적인 가구제작법을 통해 나무의 성질을 극대화하는 배세화와 용도를 다한 가구 및 나무를 이용해 새로운 가구에 접합, 리사이클을 주제로 작업하는 김은학, 밴딩이 아닌 나무를 그대로 엮어서 만든 거실가구를 선보이는 이삼웅 등이 전시에 참여한다. 이들은 나무를 주 소재로 밴딩, 집적, 위빙 등 자신만의 고유한 제작방식을 통해 독자적인 조형언어를 구축한 젊은 디자이너 메이커 (designer maker)들이다. 또한 최근까지 일상에서 자주 사용되던 '소반'을 모티프로 작업하는 하지훈과 해체, 분리, 재조합할 수 있는 아크릴 소반과 상을 디자인한 캄캄은 전통적인 소재를 사용해 새로운 재료와 쓰임을 찾고 보다 효율적인 제작방식을 제안하는 등 전통의 새로운 해석과 접근을 시도하는 젊은 디자이너들이다.

그밖에 이질적인 재료들의 결합과 신소재의 탐구를 통해 나무 중심의 가구디자인의 흐름을 변화시키는 일련의 작가들이 있다. 가족, 인견로프, PVC 파이프를 엮고 꼬는 방식으로 형태는 단순하지만 컬러풀한 소파, 벤치, 조명을 제작하는 이광호는 이번 전시에 구축적인 금속 스톨을 함께 선보인다. 그는 금속을 전공한 자신의 이력을 바탕으로 금속가구에 옷칠을 입혀 표면효과를 극대화함으로써 전통적이면서도 현대적인 조형을 시도한다. 역시 가구 제작에 흔히 사용되지 않는 소재인 레진으로 파스텔 톤의 간결한 구조를 이루는 테이블과 의자를 선보이는 박원민과 나무와 밴드를 이용해 선반을 제작한 소은명은 자연소재의 제한된 색감 및 질감에서 벗어나 가구에 다채로움을 더해주었다. 도자, 콘크리트, 나무, 철 같은 다양한 소재와 건축, 조각, 도자기 등 여러 매체를 넘나들며 작업하는 이한정은 이번 전시에 세라믹 퍼니처를 선보인다. 황삼웅은 전통나전기법을 이용해 만든 '조약돌'을 전시하는데, 그의 나전 스톨은 나전의 새로운 활용가능성을 보여주는 참신한 예로 평가되고 있다.

하이브리드로 분류된 대부분은 2000년대 이후 급속하게 전개된 세계화의 물결 속에 이미 한국을 넘어 세계시장을 무대로 활동하는 작가들이다. 또한 신소재 탐구 및 CAD, RP, 3D 프린팅 같은 첨단기술과 연구 실험을 전개하는 제작태도가 특징적이다. 특히, 젊은 디자이너 또는 디자이너 메이커들이 주도하는 가구, 조명, 장신구와 함께 산업도자기 생산방식에 기초하는 이민수, 박서연, 이인화, 이가진 등은 21세기형 백자와 청자의 연구 및 생산에 집중하는 디자이너 메이커들이다. 또한 독일에서 활동하는 금속공예가 김영이와 보석세공가로 경험을 쌓은 고혜정은 자신만의 독자적인 조형언어로 장식적이면서도 기능적인 공예미를 보여주는 금속용기를 선보인다. 금속공예를 전공한 이재익은 금속판을 휘거나 접어서 만든 금속 재질의 키네틱 조명등을 전시한다.

특히, 1980년대 이후 등장한 현대장신구의 경우, 인체와 밀접하게 연관되면서 매우 사적인 취향을 반영한다. 전통적으로 귀금속과 보석 중심으로 이루어지던 장신구는 최근에 종이, 나무, 섬유, 가죽 등 새로운 재료의 사용이 급격히 증가하였고, 실리콘, 플라스틱, 파운드 오브제 같은 색다른 소재를 이용하여 표현의 범위를 확장시켜 나가고 있다. 현대장신구의 주 재료인 은으로 작업하는 심현석, 김선영, 김계옥과 움직이는 장신구의 정지민과 윤덕노 그리고 천연염색한 실크와 은을 결합하는 박정혜 등이 개성적인 장신구를 전시한다. 장신구 소재로 쉽게 사용하지 않는 가죽을 이용하는 김희주, 신헌림과 실리콘으로 작업하는 권슬기, 김정지, 이광선 그리고 벨크로를 이용하는 김용주의 장신구가 소개된다. 그밖에 파운드오브제의 조성호, 화려하면서도 다이내믹한 형태의 플라스틱을 조합해 장신구를 만드는 문춘선, 소뿔과 같은 과감한 형태에 옷칠을 입힌 윤상희, 혼합재료를 사용하는 김경희와 프린팅 기법이 특징적인 김수연 외에 종이를 사용하는 김지민, 모시를 바느질해 기하학 형태의 장신구를 만드는 강미나 등이 독특하고 개성 넘치는 장신구를 선보인다. 매체의 이질적인 결합 및 신소재 연구 그리고 신체를 넘어서는 용도실험 등 한국현대공예 분야에서 혼종성이 가장 두드러지게 나타나는

매체가 바로 한국현대장신구이다.

한국의 유리공예는 다른 매체와 비교해 비교적 짧은 역사를 지녔다. 하지만 난이도 높은 제작기술과 독창적인 조형언어 그리고 실험적인 제작태도 등에서 나름의 가치를 평가받고 있다. 한국유리공예 분야에서 적극적인 활동을 펼치고 있는 김준용, 허해옥, 김현철과 미국을 주요 무대로 활동하는 이지용 그리고 특수한 유리블로잉 제작기법을 세계에 처음 선보인 홍성환 등이 이번 전시에 참여한다. 이들은 블로잉, 캐스팅 그리고 수없이 반복된 연마과정을 통해 만들어진 형태와 표면질감 그리고 빛의 굴절과 반사를 통해 아름답게 표현되는 색채가 돋보이는 유리공예작품들을 선보인다.

통영에서 30년간 전통누비^{xiv)}를 제작해 온 누비장인 조성연과의 콜라보레이션 작품인 이슬기의 누비이불은 한국의 전래 속담을 섬세한 바느질로 형상화해낸 1인용 이불이다. 이 작품은 전통기술과 디자인, 언어의 시각화 그리고 일상적 사물의 변신 등 여러 측면에서 한국공예의 무한한 변용가능성을 보여주는 좋은 예이다. 한편 실리콘 접합물과 금속철사를 엮어 구조체를 만드는 이성근은 장소에 구애 없이 어디서나 제작가능하며 가볍고 저렴한 재료를 활용함으로써 금속공예에 대한 고정관념을 전환시킨 설치작품을 전시한다.

하이브리드를 구성하는 작가들의 경우, 서로 다른 이질적인 것들의 충돌로 만들어지는 새로운 장면들을 창조적인 의미로 받아들이며 새로운 소재와 기법, 쓰임을 중심으로 기존의 관습과 형식에서 벗어나 이를 해체, 변형시킴과 동시에 다원화된 현대사회인 오늘의 지구 환경에 맞게 재구성해 가는 특징들을 보여준다.

xiv) 누비(繡紉)는 무명, 명주 같은 천의 안팎을 맞추어 그 사이에 솜을 넣고 한 방향으로 길게 박는 전통적인 바느질법이다.

3. 나가는 글

공예란 원재료를 구하고 가공하여 소재로 만들고 기술(기법)을 익혀 형태(의미)와 쓰임(용도)을 결정하고 도구(손, 기계)를 이용해 제작한 시대의 산물이다. 또한 세계 각국에 존재하는 보편적인 사물이며, 문명이나 문화의 정체성을 확인하는 중요한 요인이다. 연금술사들이 금의 조합을 연구하다 발견한 ‘도공들의 금(Potter’s Gold)’인 자기(white porcelain)처럼 공예는 인간의 경험지식과 과학기술의 산물이었듯 예술, 과학, 인간학의 중심에서 인류의 삶을 윤곽하게 하는데 기여해왔다. 또한 예술담론의 권력과 체계가 어느 방향으로 흘렀던 간에 공예는 인간보다 오래 살아남아서 시대와 사회를 알려주는 인류문명사의 바로미터로서 중요한 역할을 담당해 왔다.^{xv)} 생존을 위한 용구에서 욕망의 사물로 변화된 쓰임의 문제는 확장된 인식과 매체의 다변화 속에 자유롭게 변용되고 있다. 시대에 따라 재료(material), 매체(medium), 기술방법(technique), 숙련성(craftsmanship), 저자성(authorship)의 유무에도 불구하고 생명(도구/지속성), 노동(제작/숙련), 언어(의미/표상)라는 공예의 선형적 인식은 여전히 지배적이라고 생각한다. 더욱이 디지털미디어를 기반으로 가상현실이 증강되는 오늘날과 같은 전자 시대에 몸이 매개하는 주요 매체인 공예의 잠재태(potentiality)를 발굴하는 일에 더욱 관심을 기울여야한다. 한국현대공예는 이러한 환경에 적응하기 위해 준비해야 한다.

xv) 래리 사이너 지음, 조주연 옮김, 『순수예술의 발명』, 인간의 기쁨, 2015

구한말 외세동점으로 시작된 한국의 근대화는 일제강점기와 한국전쟁, 전후사회 복구 및 급격한 산업화라는 사회격변 속에서 진행되었고 전통의 단절, 개념의 혼란, 제도의 지배 및 소외된 존재방식 등 여러 가지 문제점들을 낳았다. 그럼에도 불구하고 역사적 뿌리가 깊은 한국 공예는 급변해온 정치, 경제, 사회, 문화적인 환경변화에 적응하며 항상 새로운 해법을 찾아왔다. 한국현대공예의 전통은 이러한 굴절의 역사를 통해 이행(transition)되었다. 그것이 개혁(reform)에 의한 이행이던, 단절(rupture)에 의한 이행이던 간에 전통은 지속적으로 오늘에 이어지고 있다. 옛 것을 참조하여 새것을 만드는 법고창신(法古創新)의 정신은 역사와 전통이 오래된 한국과 같은 나라에서 매우 중요한 하나의 방법론이다. 하지만 여기에 더불어 단절된 역사 속에서도 그 누구도 상상하지 못했던 변혁과 과감한 시도를 통해 혁신적인 결과물들을 만들어내었던 도약의 경험 또한 잊지 말아야 한다. 그것이 상처이든, 기억이든 간에 이러한 실제적인 경험들이 바로 한국인의 정서를 이루는 구성체이자 내재적인 힘 즉, 한국현대공예를 구성하는 저력이기 때문이다.

Preface

Contemporary Korean Crafts – A Deep-Rooted Tree

RHEEM Mi-sun Art Director of Contemporary Korean Crafts Exhibition

1. Move-on Korean Crafts

KOREA NOW, Contemporary Korean Crafts exhibition co-organized by the Korea Craft and Design Foundation and the Musée des Arts Décoratifs, Paris in celebration of the “2015-2016 Korea-France Bilateral Exchanges” is an art show that presents contemporary Korean crafts overseas. It is a typical outgrowth of such exchanges, reflecting Korean society’s empirical hallmarks as well as a cognitive map and methodology for viewing the world.

This exhibition showcases the pluralistic aspects of contemporary Korean crafts that have dynamically unfurled, appraising the circumstances and topography of contemporary Korean crafts that is in a hybrid structure in a contemporary context. Its curatorial concept focuses primarily on shedding light on the Korean crafts of today that have taken a multi-sided approach autonomously or heteronomously in the refractive history of Korea that has been fraught with numerous hardships such as Japanese colonial rule (1910-1945), the Korean War (1950-1953), and the division of the territory (1953-). This exhibition is expected to offer an opportunity to help viewers better understand Korea and Korean people’s emotions and to promote “Korea now” as an active subject in a global context, not “Korea yesterday” that remains taxidermized and orientalized.

This exhibition has intended to read Korean crafts from a flexible viewpoint of interpretation based on the possibility of new interpretations as the concept of art has changed. Under the theme “Affection” which refers to Korean crafts as objects that hold Korean people’s emotions, the exhibition consists of three sections which have been further divided into sub-themes of 1) homage, 2) resonance, and 3) hybrid as terms that hint at the distinctive characteristics of Korean crafts today. This unveils an intent to view contemporary Korean crafts as pluralized cultural structures that embrace multifarious values through creative dialogues, going beyond any dichotomous thinking (man (hand) vs. machine, tradition vs. modernity, crafts vs. fine arts) and transcending the times.

The craft show brings together 105 senior, prominent, and rising Korean craft artists active at home and abroad as well as the holders of Important Intangible Cultural Heritages and three collaboration teams encompassing all genres of crafts such as lacquer, metal, ceramic, fiber (paper), and glass. The show features 887 pieces of 250 contemporary Korean craftworks including works by craft artists who have worked with a wide range of media such as mother-of-pearl, lacquer, ox-horn, *hanji* (Korean mulberry paper), brassware, silverware, ceramics, furniture, lighting, jewelry, and *objets*, works by the holders of Important Intangible Cultural Heritages who have preserved and inherited the original form of traditional Korean crafts, and works produced through collaboration between young designers and skilled artisans. The exhibition will serve as an opportunity to not only present a wide spectrum of works by contemporary Korean craftsmen and designer-makers who have been forming “tradition of today” with new materials and methods but also to introduce the balanced formative aesthetic of both traditional and contemporary Korean crafts to the entire world.

2. Contemporary Korean Crafts – Balance with Harmony

1) Exhibit Theme

The exhibition theme, Affection (유정, 有情), is also the title of Yi Kwang-su’s (1892-1950) novel (1909) portraying platonic love between men and women in patriarchal Korean society in modern times. The theme “Affection” was determined by highlighting “jeong” (정, 情) meaning affection, influence and true nature and putting an emphasis on “yu” (유, 有) referring to the state of existing or being. The dictionary definition of *jeong* refers to the emotion someone feels when he or she is familiar with his or her surrounding objects, people and acts and is closely associated with them. Gilles Deleuze (1925-1995), the French philosopher of “difference” and “becoming,” denotes that an artwork is a compound of perception and affection. He describes how both are mutual phenomena as they occur simultaneously while perception comes out of the artist and affection comes from the external environment. To the philosopher, affection is a motivational power for social communication and is embodied as it is, while its result is a work of art that embodies our perceptions of the world.ⁱ⁾ Yi Hwang, one of the most prominent Korean Confucian scholars of the Joseon Dynasty, commented in his *simseong* theory (心性論) that the human mind is loaded with irrerecognizable *seong* (성, 性) (benevolence, righteousness, propriety, and wisdom) and cognizable *jeong* (정, 情) (the four clues and seven emotions). He went on to say that *jeong* is brought about when *seong* is interfered with and distorted by selfish desires from the cognitive world.ⁱⁱ⁾

A comprehensive meaning of “affection” can be an incarnation of the historical, social, and cultural traits of our age and a manifestation of the experience we have received through our bodies. This alludes to the fact that Korean crafts are produced based on the emotions that were internalized in the environment at the time and the object that reflects the reality of Koreans.

i) Gilles Deleuze, Félix Guattari, *What Is Philosophy?*, trans. LEE Jung-im, YUN Jung-im (Seoul: Hyundai-meehak Publishing, 1995).
Gilles Deleuze, *The Logic of Sense*, trans. HA Tae-hwan (Seoul: Mineumsa, 2000).

ii) LEE Eun-sook, *Our Spirit, Our Design* (Seoul: Ahn Graphics, 2009), 107-108.

2) The Development of Contemporary Korean Crafts

Contemporary Korean crafts are largely divided into metalwork, ceramics, wood and lacquer crafts, textile, glasswork and other miscellaneous categories. This classification is based on the system the Imperial Household Museum uses to classify its own collectionⁱⁱⁱ⁾ in the modern era and has been in the same context as the classification of majors at academic institutions implemented in the period before and after the 1950s.^{iv)} A multitude of contemporary craft artists graduated from each college amidst constant adjustments to the education sector. This started in the 1960s when crafts education began to be conducted in earnest based on the preexisting method of classification and carried on well into the 2000s. Craftsmen were also produced via apprenticeships in which they earned production experience and learned techniques from master artisans at their studios similar to the management methods of the Joseon Dynasty's factory systems (court factory, local factory). This is the oldest method of education. The nation has run a system of Important Intangible Cultural Heritages for the sake of the preservation, succession, and development of traditional skills and techniques for the Important Intangible Cultural Heritage. These Intangible Cultural Heritages, known informally as living national treasures, also include artisans who were nurtured by masters at each studio. Recently, young artists from colleges tend to separate design from production as in the field of industrial design. They are distinguished from preexisting craftsmen who undertake all processes of design and production and also from designer-makers who engage in design together with production.

iii) The Imperial Household Museum is Korea's first museum established at Changgyeonggung Palace in 1908. The main collection of the museum was artworks, craftworks, and historical reference materials. Its collection was moved to the Deoksugung Art Museum in 1938 and is currently managed by the National Museum of Korea. PARK Kye-ri, "The Birth of the Museum and Inheritance of the Tradition," in *Modernity and Theory of Tradition* (Seoul: Hyeon, 2014) 74-82. See the formation of the Imperial Household Museum Collection by material.

iv) The Seoul National University Department of Design (1945), the Ewha Womans University Department of Embroidery and Design (1947) and the Department of Living Art (1960), the Hongik University Department of Crafts and Design (1958), and others were established. Ceramics, metalwork, textile (embroidery / dyeing), lacquerware, and stonework were partially taught in these departments. The situation at that time can be presumed by reviewing the exhibits in the crafts section of the Grand Art Exhibition of Korea (Referred to as "Gukjeon" between 1949 and 1981).

By the late 1960s when crafts and design education was implemented in earnest at colleges, the government aggressively pushed policies for economic buildup, industrial development, and national cultural promotion to regain our pride as part of the restoration project after the war. Initiated by the National Museum of Korea and the Ministry of Commerce and Industry, research institutes such as the Kiln of Korea Art Society (1955-1962) and the Work Shop of Korean Hand Crafts Demonstration Center (1956-1960) were established and the National Museum of Modern and Contemporary Art, Korea (1969-) and the Design Center (1970)^{v)} were founded for the purpose of inheriting and enhancing national culture. As crafts departments were established at many universities such as Seoul National University, Ewha Womans University and Hongik University, professors were appointed and diverse facilities were set up, giving rise to a gradual increase in crafts majors.

Important Intangible Cultural Heritages were designated for the first time in 1964 since the promulgation of the Cultural Properties Protection Law in 1962. As an interest in traditional art and culture continued into the 1970s, projects for discovering and preserving Intangible Cultural Heritages were implemented in earnest mainly by the Cultural Properties Administration. Traditional handicrafts that faced a severance crisis during the period of Japanese colonial rule were designated its proper value as traditional culture and re-illuminated with names such as Important Intangible Cultural Heritages and human cultural heritages. Japanese travel to Korea resumed in 1969 with the normalization of diplomatic

v) The Design Center was renamed the Design and Package Center in 1970, including package design in its duty. The center changed its name to the Korea Institute of Design Promotion with the amendment of the Industrial Design Promotion Act in 2001.

relations between Korea and Japan, which had an impact on the proliferation of and concerns for traditional crafts.

In the time of political and social upheaval between the 1970s and the 1980s, universities focused on craft and design education to cultivate designers and secure industrial manpower. The general public was more interested in crafts and interior design with the influence of newly built residential facilities (Western-style apartments and houses) facilitated by economic growth. Since Tong-in Store (1924-) the first craft shop in Korea opened, interior shops trading in furniture and household items such as Casamia, Wood House, and Maron Hands have increased one by one and mechanically produced goods have been replaced with concerns for handicraft pieces.

With the introduction of post-modernism after the 1986 Asian Games and the 1988 Summer Olympics in Seoul, Korean crafts took on diverse aspects. Post-tradition, post-craft, and post-media movements prevailed among contemporary craft artists who were seeking artistry. This lasted up to the mid-1990s mainly at universities. However, after Korea's financial crisis in 1998, the general public grew more interested in practical objects prompting growth of studio crafts. The development of contemporary Korean crafts between the 1970s and the 1990s was profoundly influenced by the spread of Western trends brought into the country by artists and educators who had studied overseas during the days when the country did not open its door to foreign cultures. As the influx of information became freer with the proliferation of PC communication (1986) and the liberalization of overseas travel (1988) in the mid-1980s and the diffusion of the Internet (1994) in the mid-1990s, globalization proceeded more rapidly. The stream of globalization since the mid-2000s brought changes in the scene of contemporary Korean crafts. This was bound up with political, social, economic, and cultural fluctuations in Korean society.

From the 2000s, in this context of globalization, more craftsmen pursued new designs in collaboration with master artisans on the stage of the international market, anchored in traditional motifs; namely, subject matter and techniques inherent to Korea. This tendency brought about the possibility of arousing interest in traditional crafts such as lacquerware, mother-of-pearl, *hanji* (Korean paper), and brassware. In addition, young designers with innovative ideas were able to cooperate and coexist with master artisans. The spirit of *Gubonsincham* (구본신참, 舊本新參), referring to the old when creating the new, is being utilized as a significant methodology not only in the crafts world but also for the art scene. Contemporary Korean crafts are being further enriched by the integration of scientific technology and industrial materials into traditional methods, opening up the possibility of a new interpretation and metamorphosis in crafts.

3) The Characteristic Attributes of Contemporary Korean Crafts –
Homage, Resonance, Hybrid

As mentioned above, the exhibition has classified contemporary Korean crafts under the theme of *Affection*, an outgrowth into which Korean emotion melts down and the three sub-themes of Homage, Resonance, and Hybrid. It has comprehended these three elements as the key factors constituting the particularity and universality of contemporary Korean crafts. This essay is intended to closely examine the current state and topography of contemporary Korean crafts mainly with these keywords.

Homage

The *Homage* section features works reproducing, inheriting and enhancing the original form of Korean crafts based on their true nature. Participants in this section are holders of craft skills officially designated by the government as Important Intangible Cultural Heritages including LEE Jae-man, *Hwagakjang*, or an artisan of ox-horn painting; HONG Jung-sil, *Ipsajang*, or an artisan of gold and silver wire inlaying; and SEO Sin-jeong, *Chaesangjang*, or an artisan of bamboo weaving. *Hwagak*, or ox-horn painting, a technique of applying layers of paper-thin ox-horn painted in colors to decorate vessels, and silver wire inlaying, a technique of inlaying patterns with fine gold, or silver wire on the surface of a metal vessel were the techniques for producing invaluable objects used by aristocrats or royal families along with lacquerware inlaid with mother-of-pearl as they were rare and produced through a complex process. *Chaesang* or bamboo cases with colored designs made by weaving bamboo sheaths thinly peeled and dyed in various colors to render designs were widely used by both aristocrats and ordinary people. These are all master artisans whose outstanding ability and identity have been widely recognized and who have inherited the legitimacy and tradition of Korean crafts. Their handicraft works produced based on traditional crafts, which demand ornate colors, delicate expression, and advanced technology of handling the medium, are paragons of Korea’s prominent craft technique and sophisticated aesthetic sense.

Soban is a small tray-table for individual meal, thus often known as “one man, one *soban*.” It is differentiated by region like *onggi* earthenware jar, as seen in *Naju-ban*, *Tongyeong-ban*, and *Haeju-ban*, whose names indicate the production region.^{vii)} On show in this exhibition is a *Haeju-ban* by LEE Chong-deok, an assistant of the Important Intangible Cultural Property No. 99 *Sobanjang* with fine grains and exquisitely carved patterns stands out in this tray-table. SOHN Dae-hyun, a master artisan of lacquerware inlaid with mother-of-pearl, designated by the Seoul Metropolitan Government as an Intangible Cultural Heritages, for the first time displays a folding screen of the ten longevity symbols along with a red lacquered two-tiered chest with peony scroll designs in which ornate colors and pictorial decorative patterns of exquisitely cut mother-of-pearl stand out. OH Wang-taek, a master craftsman of *juremjil*,^{viii)} or cutting, exhibits a lacquered box inlaid with mother-of-pearl. He used a delicate technique of applying many thin pieces of mother-of-pearl to emphasize its lucid colors and to bring life to peony, grape, and other plant designs. These are craft masters who have honed and improved their techniques, taking the traditional craftworks that

vii) *Soban*, or tray-tables, are usually produced domestically and have their own unique form based on the region where they were produced. Thus, the name of the region is included in the name of different styles of *soban*. Of them, *Naju-ban*, *Tongyeong-ban*, and *Haeju-ban* were standardized in their form and size, so they were the basis for all *soban* in the Joseon Dynasty.

viii) Traditional mother-of-pearl inlaying techniques include *keuneumjil* and *juremjil* in which mother-of-pearl is cut to create patterns. *Keuneumjil*, also called *jeolpae-beop* technique, is a decoration technique that forms a pattern by cutting and connecting the long, thin string-like pieces of mother-of-pearl, while *juremjil* is a technique of cutting mother-of-pearl according to the decoration motif and used for realistic depiction.

viii) Jiseung-gongye, or paper cord craft, is a traditional Korean craft using cords made of strips of paper twisted like a fine rope to make vessels. Clean paper was often used but secondhand books were mostly utilized to practice jiseung-gongye during the Joseon Dynasty. As tough dak (mulberry paper) was used, the vessels were solid enough but at times oil or lacquer was applied to enhance their strength.

flowered in the Goryeo Dynasty as models for their work. Artisans who imitate or appropriate traditional crafts, paying homage to them, include LEE Young-soon and KANG Sung-hee who have inherited the tradition of *jiseung-gongye* or paper cord craft.^{viii)} The Joseon Dynasty's highly educated scholar gentlemen used to practice this as a leisure activity. Also included are KIM Hyo-joong, who reconstructs fine *bojagi* (patchwork wrapping cloth) made of ramie, and KIM Hyeong-jun, a brassware artisan who has taken over his family occupation as a sixth-generation brassware maker following the late KIM Il-woong, an Intangible Cultural Heritages designated by Gyeongsangnam Province. Ceramicists who pay homage to traditional Korean ceramics are KWON Dae-sup, who creates The Joseon Dynasty style white porcelain moon jars, a symbolic craftwork representing Korean beauty; CHUNG Youn-taeg, who makes efforts to restore and uphold The Joseon Dynasty white porcelain, and LEE Dong-ha, who continues the legacy of the Goryeo Dynasty celadon.

These craft artists have inherited the outer appearances of traditional Korean craft based on their long practice and multipronged comprehension, and furthermore they also place emphasis on the innate traits of Korean crafts such as balance, moderation, oneness between the artist and his/her creation, and adaptation to nature. Their endeavors to establish their own identity toward the original form of Korean craft culture and create new forms suitable for our rapidly changing society have value in that they restore, inherit, and evolve severed history and traditions. However, merely imitating and orientalizing craft has problems that are still to be addressed.

Resonance

This *Resonance* section features works that seek modern variations in form, material, technique and aesthetic sense through freestanding idioms and methodologies, anchored in a deep understanding of traditionally passed-down crafts. CHUNG Hae-cho fashions forms using ramie or hemp cloth and then applies lacquer more than thirty times, alluding to how his work demands a high level of production technique. The beauty of curved forms is in concert with vivid hues due to the use of *obang-saek*,^{ix)} five cardinal colors unique to Korea based on the thought of Yin and Yang and the Five Elements. He presents ingenious pieces in which the beauty of lacquer is further enhanced through the reflection of light. KIM Sang-su works with hard cherry wood using a style based on the terse lines and plane division of the Joseon Dynasty wooden furniture in a way that revives the inherent nature of the material. SEOK Moon-jin and KIM Hyun-ju exhibit a mother-of-pearl inlaid case and a lamp that interpret their form, proportion and use in a contemporary fashion based on the production method of traditional lacquerware inlaid with mother-of-pearl.

The wood and lacquer craftsmen displaying their works at this exhibition are SONG Yoon-sup whose work shows a combination of *sabangtakja*, an open display stand, and LEDs; KWON Won-deok, a designer-carpenter who breathes new life into his furniture by attaching *hanji* hanging screen of artisan YU Bae-gun and make a lamp; and YANG Byung-yong who presents tray-tables in which the natural wood grain appears vivid. Designer-carpenter BAHK Jong-

ix) Obang-saek, or five cardinal colors, originated from China but only Koreans continued its practice for 1,600 years. These are colors intrinsic to Korean people based on the Principle of Yin and Yang and the Five Elements. These colors derived from the folk religion of nature worship. The five colors stand for directions and the subdivisions of the seasons. The directions they refer to are east (blue-wood), west (white-metal), south (red-fire), north (black-water), and center (yellow-earth). More important than the colors is the harmony (relation) among colors. Green and orange are often used as a secondary color of blue and red.

sun exhibits dining furniture that convey the traditional concepts of space and emptiness based on the Joseon Dynasty wooden furniture's beauty of succinct form, lighting, and three single-bed-size *pyeongsang*, or traditional Korean wooden bed, covered with silk cloth in *obang-saek* that can be rearranged according to its users. SONG Seung-yong, a designer who studied in France, presents a lit up chair reminiscent of a meditative space through the combining of a chair with *hanji* lighting. SEO Jeong-hwa, a designer-maker, who stresses issues such as consumption for needs, spontaneous solutions to problems, ideas and labor, displays stools made of 15 different traditional materials with different production processes and *matière*. Their use has changed but a traditional aesthetic sense can be found in their simple structure and form.

JEON Yong-il, a metalwork artist who has involved the beauty of equilibrium and moderation in his works to maximize a contemporary formativeness, presents a silver pot that reflects the arduous labor for dealing with materials. KIM Dong-hyun, a proponent of traditional hammered metalwork technique, lends a contemporary feel to receptacles while KIM Young-ock presents traditional pot-shaped metalcraft works that have been garnished with decorations. Designer GIO Ki-sang presents brassware made in collaboration with KIM Soo-young (1949-), a brassware master who is the Important Intangible Cultural Heritages No. 77 *Yugijang*. KIM Seo-yoon, a rising metalcraft artist, displays metal receptacles in which traditional modeling beauty is in contrast with contemporary modeling beauty.

Participants in this part also include representatives of contemporary *buncheong* ware who seek contemporary variations of traditional ceramics. REE Soo-jong exhibits jars decorated with underglaze iron-brown in which unrestricted brush strokes and a pictorial technique of iron painting stand out. ROE Kyung-jo shows rectangular-structured *buncheong* ware in which the rough *matière* of a white slip is in contrast with its *buncheong* clay body based on the simple, succinct structure of the Joseon Dynasty wooden furniture and the beauty of its form. Also on display are the works of artists who have pursued freestanding artistic idioms anchored in *buncheong* stoneware tradition, such as CHOI Sung-jae who displays finger drawings on *buncheong* plates and BYUN Seung-hoon whose works are marked by *matière* of the surface and the beauty of simple form. HUH Sang-wook presents rice bowls and teacups produced in all *buncheong* decorative techniques, *inhwa* (stamping), *sanggam* (inlaying), *cheolhwa* (iron painting), *johwa* (incising), *bakji* (sgraffito) and *deombeong* (dipping) for the sake of introducing Korean people's culinary culture whose staple food is rice.

The ceramists who have brought new variations to Korean white porcelain are LEE Gee-jo who inherits the tradition of the Joseon Dynasty white porcelain with constructive white porcelain vases, LEE Jeong-mee who applies lacquer to the surface of white porcelain, and other artists like MOON Byung-sik, YU Se-rim, HAN Jung-yong, and JUNG Jae-hyo who attempt to transform white porcelain. The ceramicists who present new interpretations of traditional ceramics through a shift in conception are CHOI Hong-sun who displays two-dimensional ceramics like *Vessel-Shaped Drawing*, and KIM Kyung-su who transforms white porcelain ritual ware into modern tableware. LEE In-

chin displays wood-fired unglazed wares while KANG Seung-chul revives Jeju's traditional *onggi*, or earthenware storage jars, and LEE Eun-bum and KIM Pan-ki introduce works that interpret celadon ware in a contemporary sense. PARK Kyung-sook and LEE Chang-hwa present tea utensils that have been transformed from the traditional ones, whereas KWON Jin-hee displays conceptual ceramics that exclude unnecessary adornment.

LEE Sung-soon, one of Korea's representative textile artists has developed a method and facture to reflect contemporary residential space using ramie, exhibits *Seon*, a work that is showcases Korean beauty in terms of material, form, and aesthetic sense. CHANG Yeon-soon presents simple, yet abstract, works produced through repetitive acts of applying starch to cloth after dyeing, ironing, cutting, and sewing. Her method is based on her view of creating oneness between herself and her works. She represents the life of women from the past to the present and temporal continuity in an overlapping grid structure and terse form through the repetitive act of dyeing and stitching. JEONG Soon-joo, a dyeing artist who works in *hobangyeom*,^{x)} a traditional dyeing technique, displays a work whose motif was taken from *chaekkado*, the genre of painting scholar's accoutrement. Employing *jumchi*,^{xi)} a traditional papermaking technique used to increase the toughness of *hanji* by layering a few pieces, saturating them with water, and pounding and rubbing them together, KIM Je-eun exhibits *hanji* screens on which patterns are created with needle holes. KIM Yeon-jin and KIM Jae-seong unveil the subdued beauty of *hanji* with *hanji* lightings.

KIM Seung-hee, YI Jung-gyu, and KIM Yeon-kyung present brooches made of jade, amethyst, and ox-horn, while MIN Bog-ki and WOO Jin-soon exhibits distinctive accessories in which traditional form, material, and decorativeness are converted into contemporary technique and aesthetic sense through an altered adaptation of filigree^{xii)} often used for jewelry in the Three Kingdoms period and gold overlay,^{xiii)} a technique used to apply thin sheets of gold to a surface.

Most of the artists taking part in this section are creating a new type of art with their positive comprehension of the past, regarding tradition as a continuum of cultural substance in a dynamic, not static, state. While embracing Korea's craft traditions, they interact with the traditions of the past through selective application and explore the traditions of Korean craft today as a new cultural structure.

Hybrid

This *Hybrid* section features works by artists who have focused on new material, facture, and expression in the multi-pronged environment of craft culture. CHOI Byung-hoon, an avant-gardist who pursued a new vision in wood and lacquer craft in the 1970s when this craft genre assumed a leading role, has established a new methodology referred to as "art furniture." Taking root in furniture's function, he has made forays into audaciously merging new and different materials such as wood, stone, stainless steel, synthetic resins and others. He has explored the beauty of simple yet abstract forms in nature and

xii) *Geumlip-segong*, or filigree better known as *nugem-sejong* or granulation, is a decorative metal technique of creating patterns by applying granules of gold to the surface of metal ware. This craft technique was primarily used for making ornaments in jewelry such as rings and earrings. Its origin is found in Earrings with Thick Hollow Ring (National Treasure No. 557), a pair of ancient Silla earrings housed in the Leeum, Samsung Museum of Art.

xiii) *Geumbu* is a traditional gilding technique used to apply fine gold foil to a gold or silver surface. Heating is introduced to make a permanent bond.

x) *Honbangyeom* is a traditional dyeing technique using the resist quality of natural starch made of glutinous rice flour and rice bran.

xi) *Jumchi-beop* is a traditional paper manufacturing method for the production of tough paper by bonding the fiber that is yielded while beating the layers of fine *hanji* using only water and generating air bubbles.

prehistoric remains such as dolmen and sought after structure and proportion in tension stemming from a combination of heterogeneous materials, opening a new chapter for contemporary Korean wood and lacquer craft on the basis of comprehending the rapid changes made in the residential environment of Korea. Participants in this section also include BAE Se-hwa who maximizes the nature of wood by using his own distinctive furniture making technique called "steam bending," KIM Eun-hak who works on the theme of recycling by using discarded furniture and wood to make new furniture, and LEE Sam-woong who introduces lounge furniture by weaving wood, not bending. They are all young up-and-coming designer-cum-makers who have established their own freestanding idioms through factures unique to them such as bending, piling, and weaving. HA Ji-hoon who takes the motif of his work from soban (tray-table), commonly used in everyday life till lately, and KAMKAM Design Studio who designs acrylic tray-tables that can be disassembled, separated, and reassembled are young designers who attempt a new interpretation of and approach to tradition, exploring new materials and proposing more effective ways to use them.

Also on display are artists who attempt to shift the trend of furniture design from wood furnishings by exploring new materials and incorporating different materials. LEE Kwang-ho has produced simple yet colorful sofas, benches, and lighting fixtures by weaving or twisting leather, rayon rope, and PVC pipes. He now presents his constructive metal stools. As a major of metalwork, he tries to produce traditional and modern craftworks with a maximization of surface effect by applying lacquer to metal furniture. PARK Won-min who exhibits pastel-tone painted and tersely structured tables and chairs made of resin, a material not commonly used in furniture making, and SOH Eun-myung who produces shelves made of wood and rubber band that have lent diversity to furniture, breaking away from natural material's limited color and texture. LEE Hun-chung, who has worked with a wide range of materials such as concrete, wood, and steel and mediums such as architecture, sculpture, and ceramics, shows ceramic furniture in this exhibition. HWANG Sam-yong displays *Pebbles* made using the traditional mother-of-pearl inlaying technique and his mother-of-pearl stool is credited as a novel endeavor to showcase the possibilities of new uses of this technique.

Most artists who are included in this section have been active on the stage of the world market due to the waves of globalization that have rapidly advanced since the 2000s. They are particularly marked by their exploration of new materials, their application of cutting-edge technology such as CAD, RP, and 3D printing, and their positive attitude toward research and experimentation. Along with the young designers and designer-makers who are engaged in the production of furniture, lighting fixtures, and accessories, LEE Min-soo, PARK Seo-yeon, LEE In-hwa, and LEE Ga-jin are designer-cum-makers, who concentrate on research and production of 21st century-type white porcelain and celadon, whose facture is based on industrial ceramics production methods. Metalwork artist KIM Young-i active in Germany and KO Hye-jeong with jeweler's experience exhibit metal receptacles with the beauty of ornamental, functional craft produced in their own modeling language. LEE Jai-ik who majored in metalwork shows metal kinetic lighting made by bending or folding metal plates.

In particular, contemporary jewelry since the 1980s reflects a very personal preference, closely associated with the human body. Fashion accessories were traditionally made with precious metals or gems, but the use of new materials such as paper, wood, textile, and leather has rapidly increased. Jewelers have extended the realm of their expression by using idiosyncratic materials like silicon, plastic, and found objects. On display at this exhibition are unique accessories made by SIM Hyun-seok, KIM Sun-young, and KIM Kye-ok who work with silver, the main material of contemporary jewelry, kinetic accessories by JUNG Jee-min and YOON Duk-no, and works by PARK Jeong-hye who combines natural dyed silk with silver. Also introduced are fashion accessories by KIM Hee-joo and SHIN Hea-lim who uses leather, a material rarely used for jewelry, accessories by KWON Seul-gi, KIM Jung-ji, and LEE Kwang-sun who work with silicon, and accessories by KIM Yong-joo who uses Velcro. Unique accessories with character are presented by CHO Sung-ho who adopts found objects, MOON Choon-sun who makes jewelry by melding plastic in flashy, dynamic forms, YUN Sang-hee who applies lacquer to bold forms like ox-horn, KIM Kyung-hee who employs mixed mediums, KIM Soo-yeon who employs printing technique, KIM Ji-min who uses paper, and KANG Mi-na who creates jewelry in geometric forms by sewing ramie. Contemporary Korean jewelry is the medium in which hybridity most stands out through a marriage of heterogeneous mediums, research on new materials, and experiments with use beyond wearing on the body.

Korean glasswork does not have a long history compared to other mediums. However, their value is evaluated with a higher difficulty level of fracture, an ingenious modeling language, and an experimental attitude. Participants in this show are KIM Joon-yong, HUH Hye-wook, and KIM Hun-chul actively working in the field of Korean glass crafts, LEE Ji-yong who works in the U.S.A., and HONG Sung-hwan who introduced his own special glass blowing technique to the world. They exhibit glasswork in which form and texture, made by blowing, casting, and the process of endlessly repeated polishing, and colors are beautifully expressed through the refraction and reflection of light and matière.

LEE Seul-gi's quilt produced in collaboration with CHO Seong-yeon, a quilt artisan who has worked on traditional *nubi*^{xiv)} for 30 years in Tongyeong on southeastern coast of Korea, is a single quilt which depicts old Korean proverbs. This work is a good example of how Korean crafts contain the possibility for infinite variations in many respects such as traditional technique and design, the visualization of language, and the metamorphosis of quotidian objects. LEE Sung-keun who creates structures by weaving silicon and metal wire exhibits an installation that breaks stereotypes about metalwork with pieces that can be made anywhere using light, inexpensive materials.

These artists featured in this section convey creative meaning through a collision of different things. They have deconstructed and transformed pre-existing mores and conventions and reconstructed them to reflect the diversified contemporary society and today's global environment, concentrating on new material, technology, and use.

xiv) *Nubi or quilting is a traditional sewing technique of sewing together two or more layers of fabric such as silk or cotton cloth along with cotton between them in one direction.*

3. Afterword

Crafts are products of the times that are produced by processing original materials, determining form (meaning) and use (function) after mastering skills (techniques), and using tools (hands and machines). They are universal goods that exist around the world and play a crucial role in clarifying a civilization or a culture's identity. Crafts have contributed to enriching people's lives as the products of experience, knowledge, science, and technology at the center of the arts, science, and the humanities. An example of this is white porcelain, "potter's gold" which was discovered by alchemists who studied the transmutation of base material into gold. Crafts have assumed a significant role as a barometer of human civilization to provide information about the past and societies. This is due to the fact that they can survive longer than humans, irrespective of the direction of artistic discourse, power, and the flow of the system.^{xv)} As craftworks derived from a need to aid survival and later turned into objects of human desire, their use has been unrestrictedly changing with our expanded perception and diversified mediums. Although their material, mediums, technique, craftsmanship, and authorship have altered in accordance with the times, crafts are still dominated by a priori aspect of perception pertaining to life (device/sustainability), labor (production/expertise), and language (meaning/representation). We have to pay more attention to discovering the potentiality of crafts, the primary mediums by the body in the electronic age in which virtual realities are becoming further augmented by digital mediums. Contemporary Korean crafts have to prepare to adapt themselves to such an environment.

xv) Larry Shiner,
The Invention of Art,
trans. CHO Ju-yeon
(Seoul: Human Pleasure
Publishing), 2015.

Korea's modernization triggered by foreign invasion during the periods of the late Joseon Dynasty and the Korean Empire and put ahead amid social upheavals such as Japanese colonial rule, war, postwar recovery, and industrialization caused a multitude of problems such as a disconnection from tradition, confusion in concepts, dominance by the system, and an alienated existence. And yet, Korean crafts which are deeply rooted in history have always been able to adapt to changes in political, economic, social, and cultural environments. The tradition of contemporary Korean crafts has undergone a transition through refracted history. This tradition has continued to these days whether it was made by reform or rupture. The spirit of *beopgo-changsin* (법고창신, 法古創新) which stands for "consulting the old and creating the new" can be a very important methodology in countries like Korea which have time-old traditions and a long history. We also shouldn't forget our experiences with innovative outgrowth that we have attained through audacious reformation and attempts nobody could imagine in light of our severed history. This is because such substantive experience is a component of Korean emotions and their innate strength, namely the potential energy that forms contemporary Korean craft.



권대섭
KWON Dae-sup

이재만
LEE Jae-man

홍정실
HONG Jung-sil

서신정
SEO Sin-jeong

이중덕
LEE Chong-deok

손대현
SOHN Dae-hyun

오왕택
OH Wang-taek

이영순
LEE Young-soon

강성희
KANG Sung-hee

김효중
KIM Hyo-joong

김형준
KIM Hyeong-jun

정연택
CHUNG Youn-taeg

이동하
LEE Dong-ha

오마주 *Homage*

오마주 프랑스어로 '감사, 경의, 존경'을 뜻하는 말로 영화에서는 자신이 존경하는 사람의 업적과 재능에 대한 일종의 경배를 의미함.
Homage The word 'homage' refers to 'great honor and respect' in French. It also means reverence for achievements and abilities of the person who are most respected in movies.

권대섭 KWON Dae-sup



1962년생. 권대섭은 홍익대학교에서 회화를 전공했으나, 백자의 단순하면서도 감각적인 선에 매료되어 1979년부터 5년간 일본에서 도자제작 수련을 하였으며, 귀국 후 백자 연구에 매진하였다. 조선 관요의 분원이 위치했던 경기도 광주에 작업실을 마련하고 작업해 온 그는 물레로 두 개의 큰 사발 형태를 성형한 후 완전히 건조되기 전에 대칭적으로 붙여 하나의 형태를 만드는 백자대호 제작에 몰두하고 있다.

형태가 마치 달을 닮아 '달 항아리'로 불리는 '백자대호'는 완전한 기하형태인 구(球)형을 추구하지만 반구의 위아래 대칭이 어긋나는 불안정한 형태와 미묘한 백색의 색감변화 그리고 절제된 추상성과 아름다움으로 재현할 수 없는 전통을 재현하는 작품이다.

KWON Dae-sup (b.1962) studied painting at Hongik University but became fascinated by the simple and elegant silhouette of white porcelains in the Joseon Dynasty. From 1979, he studied porcelain production in Japan for five years and carried out an in-depth study of Korean white porcelain since returning to Korea. At his studio in Gwangju in Gyeonggi province where a branch of the Joseon Dynasty's Royal-Kiln (Kwan-yo) had once been located, he is focusing on creating Moon Jar that is made by forming two large bowls then joining the bowls symmetrically before the clay is completely dried.

Like its name, *White Porcelain Jar (Moon Jar)* has a shape resembling a full moon and reproduces the tradition of restrained abstractness and beauty with shades of white that changes subtly and a shape that pursues the perfect geometric form of a globe yet has formative irregularities that break the symmetry.

백자대호 (달항아리)

White Porcelain Jar (Moon Jar)

White porcelain, transparent glaze

52x52x50 etc.

2015







이재만 *LEE Jae-man*



1950년생. 1966년 고 음일천 선생의 공방에 입문해 전통 화각공예 기술을 전수받은 이재만은 국내 유일의 화각공예기술 보유자이다. 그는 1996년 대한민국 중요무형문화재 제109호 화각장으로 지정되어 유물복원, 기술전수, 작품제작 및 독창적인 디자인개발 등 화각의 현대화에 힘쓰고 있다.

‘사주함’은 결혼할 때, 신랑이 신부 집에 보내는 사주단자를 넣는 함으로 형태는 단순하지만 뚜껑, 몸체, 모서리까지 전면에 입힌 뿔의 천연무늬와 화려한 색상이 돋보이는 작품이다. 작가가 연구, 개발한 도안을 바탕으로 채색된 화각과 천연 화각을 함께 표현하여 원재료와 가공된 재료의 물성을 비교감상할 수 있도록 구성한 것이 특징이다.

LEE Jae-man (b.1950) started studying traditional ox horn painting under artisan EUM Il-cheon's workshop. In 1996, he was designated as the Important Cultural Heritage of No. 109 Hwagakjang (ox horn painting) and currently, he is the only holder of this craft. As a master artisan, he strives to restore relics, train students, create pieces, and also tries to modernize the craft by developing original designs.

Saju Ham (Wedding Boxes) is a box that holds the letter to the house of the fiancé. Although the form of the case is simple, the natural colors and patterns of the horn decorate every part of the box including the sides and lid. An ox horn painting box decorated and colored with his original design is placed for a side-by-side comparison of texture and color.

사주함

Saju Ham (Wedding Boxes)

Wood, ox horn, colors

73.5×40.5×33, 75×42×33

2005-2007



홍정실 HONG Jung-sil



1947년생. 홍정실은 서울여자대학교 공예과를 졸업하고, 1978년부터 입사기술을 이수하면서 서울대학교 대학원에서 전통기법에 기반한 작품을 제작해 왔다. 그녀는 중요무형문화재 김정섭 조각장과 이학응 입사장에게 전통조각과 입사기술을 전수받았고, 1996년 대한민국 중요무형문화재 제78호 입사장 기능보유자로 지정되었다. 금속표면에 흠을 파서 금, 은선을 끼워 장식하는 금속공예 기법인 입사기법과 옷칠기법을 사용해 제작된 향로, '여광'은 은은히 남겨진 빛이라는 의미처럼 선인들의 세밀하고 정교한 금속공예 기술을 오늘의 전통으로 보존, 계승, 발전시켜 나가는 작가의 조형의지를 담은 작품이다.

HONG Jung-sil (b.1947) studied crafts at Seoul Women's University. Since 1978, she started learning silver wiring inlay skills and created works based on traditional methods while studying graduate school at the Seoul National University. She became a trainee candidate under KIM Jeong-seop, the Korean Important Cultural Heritage of No. 35 Jogakjang (sculpture master) and Yi Hak-eung, also the Important Intangible Cultural Heritage No. 78 Ipsajang (silver & gold inlay master). However in 1996, She herself was designated as the Important Intangible Cultural Heritage of No. 78 Ipsajang after Yi Hak-eung.

Afterglow is an incense burner created with *ottchil* (lacquerware) technique and inlay of silver and gold wires on a metal surface.

Just as the title that signifies gentle remaining light, the piece conveys the master's will to preserve, continue, and develop the delicate craft into contemporary tradition.

여광

Afterglow

Ottchil, 24k gold, 18k gold, silver, iron

Ø16×30.5 (each)

2012



빛을 머금다

The Light

Ottchil, 24k gold, 18k gold, silver, iron

34.5×16.7×14.5

2014

시작도 끝도 없이 (無始無終)

Endless Line

Ottchil, 24k gold, silver, iron

42×16.5×11

2015





서신정 SEO Sin-jeong



1960년생. 대한민국 중요무형문화재 제53호 채상장 기능보유자인 서신정은 부친 서한규로부터 죽세공예 기법의 하나인 채상기법을 전수받았으며, 한국의 대나무 산지인 담양에 공방을 두고 이를 응용한 현대적 감각의 생활용품을 제작해오고 있다.

옛부터 옷이나 장신구, 침선 또는 귀중품 등을 담았던 용기인 '삼합소죽상자'는 겹상자 한 개와 속상자 두 개로 구성, 담기는 물건의 양에 따라 상자를 안에 겹쳐 놓거나 따로 놓을 수 있어 공간 활용성이 높다. 부분별로 다른 색상의 대나무 살을 활용해 상자마다 다른 패턴으로 엮어 제작하였으며 상자의 크기에 비례하는 섬세한 무늬를 구현한 것이 특징이다.

SEO Sin-jeong (b.1960) inherited Chaesang technics (bamboo weaving), a type of bamboo craft, from her father SEO Han-gyu was the Important Intangible Cultural Heritage of No. 53 *Chaesangjang* (bamboo case master).

With a workshop located in Damyang, Korea's largest bamboo-growing region, SEO Sin-jeong is applying traditional techniques to create living items with contemporary designs.

Three Overlapable Woven Bamboo Boxes

use for containing clothes, sewing tools, and other valuables. This wok consists of two boxes, one interior, and two exterior.

The boxes are practical because the boxes can be used separately or together – with the smaller one inside, the bigger one outside – depending on the objects you want to store. Different colored bamboo strips are used in each part, and each box is woven with a different pattern to produce delicate design that is scaled to fit the box size.

삼합소죽상자

Three Overlapable Woven Bamboo Boxes

Korean Bamboo, hemp

large box 58×37×22

small box 29×25×18 (each)

2014



이중덕
LEE Chong-deok



1959년생. 이중덕은 부친인 중요무형문화재 제99호 소반장 이인세로부터 소반기술을 전수받고 한국 전통소반의 미를 계승하고 있는 제3대 해주반 소반장이다. 또한 그는 1996년 중요무형문화재 제99호 소반장 전수조교로 지정되어 활발한 작품활동을 해오고 있다. 한국의 소반은 지역마다 양식적 차이가 다른데, 지금은 북한인 황해도 해주지역에서 제작, 사용된 해주반은 옷칠과 함께 판각에 새겨지는 다양한 문양 조각이 특징이다. '해주반'은 옷칠의 색감을 잘 드러내는 은행나무 상판 아래의 중심에 '안녕'을 상징하는 '만 (卍)'자를 투각하고 '장수'를 기원하는 '수 (壽)'자를 새겨 장식한 판각 문양과 화려한 운각의 조형이 조화를 이루는 작품이다.

LEE Chong-deok (b.1955) is a third generation Haejuban artisan continuing the tradition of Korean tray-table carpentry after studying under his father LEE In-se, the Important Intangible Cultural Heritage of No. 99 Sobanjang (master of tray-table making). And he has been designated as the Assistant of the Important Intangible Cultural Heritage of No. 99 after his father. Tray tables in Korea differ in style depending on the place of origin.

Haejuban is made and used in Haeju of Hwanghae Province, which is currently in North Korea. *Haejuban* distinguishes itself from other tray-tables by its *ottchil* (lacquer) coating and various patterns decorated on the side panels. His *Haejuban* has a ginkgo tree plank that effectively shows the *ottchil*'s color and Chinese character 卍 (*wàn*, pronounced *man* in Korean). This letter signifies peace, this is carved with openwork at the lower part of the plank while another Chinese character 壽 (*shòu*, *soo* in Korean) is carved on the side panels – creating a harmonious balance between the carved letters and clouds-shaped patterns.

해주반

Haejuban

Ottchil, chestnut, ginkgo

51.5×38.5×32

2014



손대현 SOHN Dae-hyun



주칠 모란당초문 이층장
Red Ottchiled Double Chest with Ivy & Peony Design
Ottchil, jagae (mother-of-pearl), wood, hemp
75.5×42.5×131.5
2014

1949년생. 1968년 스승인 민종태의 공방에서
꽃 정제술, 줄음질 등 나전칠기의 중요한 기법들을
전수받은 손대현은 1999년 서울시 무형문화재
나전칠장 1호로 지정되었다. 조선시대 마지막
나전칠기 장인, 수곡 (守谷) 전성규와 그의 제자
민종태의 뒤를 이어 스승의 호를 물려받은
그는 고유한 전통을 계승하면서도
현대적 변용을 꾀하는 작가이다.

줄음질과 곱음질 기법으로 제작한 흑칠과 주칠의
'모란당초문장'은 순색의 정제된 칠 위에 부귀영화와
번영을 상징하는 한국 고유의 모란당초 문양의
자개를 수납용 가구인 장 (箱)의 네 면에 사방
연속으로 리드미컬하게 붙여 완성, 감상자에게
시각적인 풍요로움을 전달해 주는 작품이다.

특히, 이번에 처음 소개되는 '십장생 나전칠기 병풍'은
장수를 기원하는 10가지 상징물 (해, 산, 돌, 물,
소나무, 구름, 불로초, 거북이, 학, 사슴)을 회화적으로
표현한 작품으로 빼곡하게 채운 십장생 문양 뒷면에
여백의미를 살린 모란당초 문양을 시문, 서로 다른
장식을 통해 작가의 풍부한 표현력을 보여준다.

SOHN Dae-hyun (b.1949) started studying
under master artisan MIN Jong-tae in 1968 and
mastered the key techniques of lacquerware
inlaid with mother-of-pearl such as its narrow
strips with a frestsaw and lacquer refining.
In 1999, He was designated as the Intangible
Cultural Heritage of Ottchiljang (lacquer
master) No. 1 of Seoul. He learned much
traditional authentic lacquer craft from
MIN Jong-tae, who was a student of JEON
Seong-gyu, the last lacquerware master of
the Joseon Dynasty. He continuously strives
to achieve contemporary transformation in
his works.

Chest with Ivy and Peony Design, which was
created by using techniques such as cutting
up the mother-of-pearl into slender strips
and inlaying narrow strips on pure red and
black coated chests. On the continuous
patterns of ivory and peony which signify
wealth, honor, and prosperity in Korea is
repeatedly created to produce a visually
enriching effect. *Folding Screen with Ten
Longevity Symbols* is made public for the
first time. The ten symbols – sun, mountain,
stone, pine tree, cloud, water, elixir plant,
turtle, white crane, and deer – are backed
by arabesque patterns, presenting a unique
harmony among different designs.



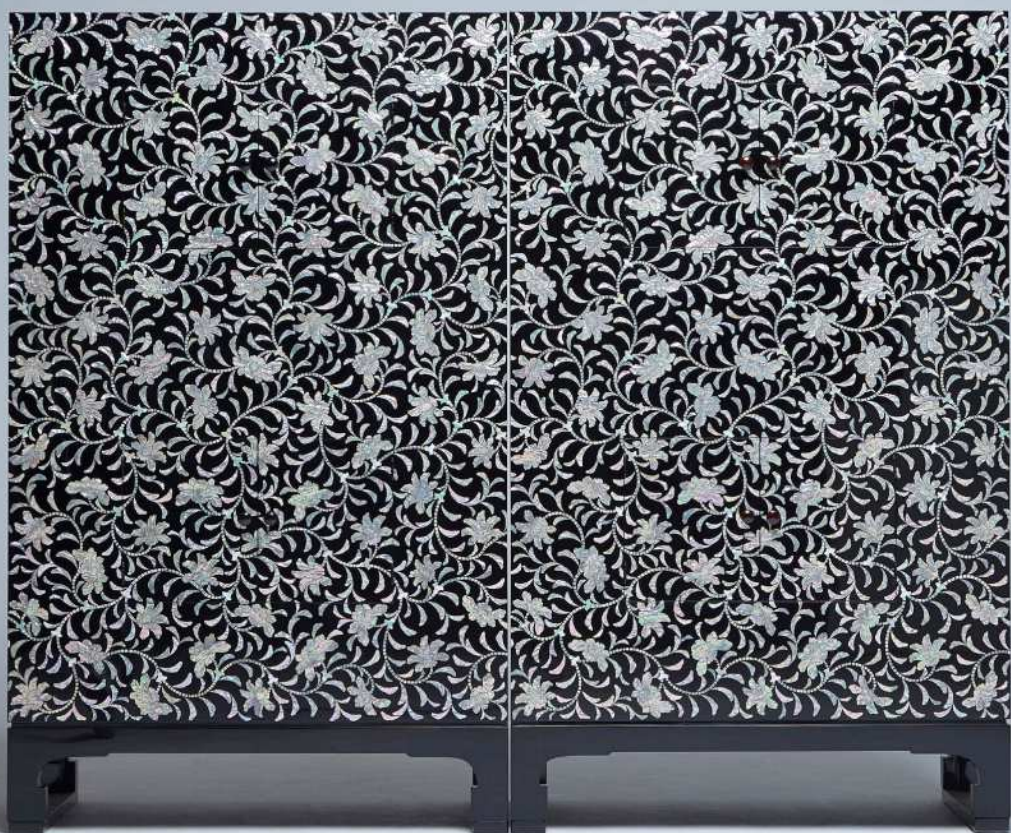
모란 당초문 이중장

Double Chest with Ivy & Peony Design

Ottchil, jagae (mother-of-pearl), wood, hemp

142×39×116

2014





십장생 나전칠기 병풍

Folding Screen with Ten Longevity Symbols

Ottchil, jagae (mother-of-pearl), wood, hemp

240×156.5×2.5

2015





오왕택 OH Wang-taek



1955년생. 1973년 나전칠기에 입문한 오왕택은 중요무형문화재 제10호 나전장 기능보유자인 김태희에게 제작기술을 전수받았으며, 1983년부터 고암공방을 설립, 운영하고 있다. 특히, 그는 잘 깨지기 쉬운 자개를 실패로 섬세하게 오려 문양을 붙이는 줄음질(주름질) 기법에 정통하며 도안에 맞는 질감의 자개를 탁월하게 선택하여 작품에 사용한다.

조선시대의 나전함을 현대적으로 재해석한 작품 ‘나전칠 사군자무늬 함’과 ‘사계’는 먹의 농담과 붓의 손놀림만으로 표현되는 수묵화를 연상시키듯 질감과 색감이 다른 자개의 섬세한 배치를 통해 실물처럼 대상을 재현한다. 화려하면서도 절제된 기품이 넘치는 작가의 회화적 수법이 단연 돋보이는 작품들이다.

OH Wang-taek (b.1955) began studying under KIM Tae-hee, the Important Intangible Cultural Heritage No. 10 Najeongjang (mother-of-pearl inlaid lacquerware master) since 1973 and in 1983, he founded Goam Najeon Chilgi Workshop. He is especially well known for his unparalleled expertise in selecting the subtle textures of mother-of-pearl and sawing out the little pieces with fretsaw to create a delicate pattern.

Lacquered Box with Four Gracious Plants Design and *Four Seasons* are both modern interpretations of mother-of-pearl boxes from the Joseon Dynasty. By placing mother-of-pearl pieces, which are slightly different in color and texture, created the patterns and designs just like how ink painting is created by brush strokes and the subtle differences of light and shade. These brilliant yet refined pieces manifest his masterly pictorial technique.

나전칠 사군자무늬함

Lacquered Box with Four Gracious Plants Design
Ottchil, jagae (mother-of-pearl), wood, hemp
59×26.3×17.3

2014

Collection of Korean Mother-of-Pearl Art Museum





사계

Four Seasons

Ottchil, jagae (mother-of-pearl), wood, hemp

47.4×26×23

2015



이영순
LEE Young-soon



1949년생. 홍익대학교 대학원에서 섬유미술을 전공하고, 미국 Center for Creative Studies에서 수학한 이영순은 지승공예 전통을 계승하면서도 이를 현대적 오브제로 확장, 한지의 현대적 변용을 모색해온 작가이다.

2014년 서울시립 남서울생활미술관에서 개최된 5회 개인전에서 선보인 '새우젓 독 시리즈'는 웅기로 된 새우젓 독을 원형으로, 서책을 일일이 자르고 꼬아 만든 한지 줄을 엮어 만든 작품으로 매체의 경계를 초월한 작가의 자유로운 조형의식을 엿볼 수 있다.

LEE Young-soon (b.1949) studied textile art at Hongik University graduate school and also attended Center for Creative Studies in Michigan, U.S.A. She continues the tradition of paper-string craft yet seeks to make alternations by expanding to modern object. At the 5th solo exhibition held at SeMA, Nam Seoul Living Arts Museum in 2014, she presented *Saewoo Jeotdok Series* (paper woven jars for salted and fermented shrimp). This work was created based on the form of original earthenware jars used to store the traditional Korean shrimp-sauce. Each jar, made by slicing and twisting the strips of book pages, reveals the artist's free sense of form that transcends the boundaries of media.

새우젓 독 시리즈
Saewoo Jeotdok Series
(Paper Woven Jars for Salted Shrimp)
Korean mulberry paper
Ø28.5×40.5~Ø34×47
2014



강성희
KANG Sung-hee



1954년생. 13세 무렵부터 지승 공예가였던 부친에게 '한지 꼬기'를 배우며 작은 방석이나 매판 등을 제작하던 강성희는 2003년부터 본격적으로 지승 작가로 활동을 시작하여, 2013년 '대한민국 전승공예대전'에서 특선을 수상한 바 있다. '지승 동구리'는 곡식이나 과일 등을 담아 사용하던 선조들의 지혜가 담긴 일상 생활용품으로써 원래 짚으로 제작되던 것이었으나, 작가는 전통 한지를 직접 자르고 꼬는 인고의 시간을 거쳐 순수한 백색의 바구니로 재 탄생시켰다.

KANG Sung-hee (b.1954) made small sitting mats and under mats while learning how to twist thin strips of *hanji* (Korean mulberry paper) from his father, *Jiseung* craft artisan. In 2003, he was working as a paper-string artisan in earnest and in 2013 his work was awarded as a special selection in the Korea Annual Traditional Handcraft Art Exhibition. *Jiseung Dongguri* (Paper Woven Baskets) resembles straw baskets that the Koreans used in the old days to hold grains or fruit. But this work is pure white and created only after carefully selecting and slicing *hanji* into thin strips and patiently twisting and connecting each strip into strings.

지승동구리
Jiseung Dongguri
(Paper Woven Baskets)
Korean mulberry paper
Ø22×20, Ø32×10
2015



⑪ PARK Byung-hyuk

김효중 KIM Hyo-joong



1946년생. 충남 서천군 한산면에서 태어나 서울에서 양장기술을 배운 뒤, 귀향하여 한산모시만을 사용해 옷을 제작하는 특화된 의상실을 운영하고 있는 김효중은 한산모시 장인이다.

마감 자국이 드러나지 않아 모시 천으로 옷을 만들 때 주로 사용되는 깨끼 바느질로 제작한

‘여름 축제’는 여러 조각을 이어붙이는 전통적인 조각보를 재구성한 창문 가리개로 실용성에서 뿐만 아니라 한국의 전통 섬유기술을 새로운 공간과 쓰임에 적용시킨 작품이다. 직선과 곡선의 비대칭적인 선과 빛과 면과 공간의 분할을 통해 색다른 아름다움을 표현하는 한국 전통 규방공예 작품이다.

Born in Hansanmyeon Seocheongun of the Chungnam Province, KIM Hyo-joong (b.1946) learned tailoring skills in Seoul and after returning to her hometown, she opened a boutique specializing in making clothes with Hansan ramie. Kkaekki sewing method, a technique of sewing the lining and outer fabric a total of 3 times, is mostly used in ramie clothes because the technique leaves no traces on the finished surface.

Summer Festival shows the application of the traditional textile technique to a new space and use. The work is an interpretation of the traditional patchwork that has a practical value as a window screen.

It is an example of Korean traditional boudoir craft that expresses a unique beauty through asymmetrical division of line, light, surface, and space.

여름 축제

Summer Festival

Hansan ramie

105.5×250 (each)

211×250

2015



김형준 *KIM Hyeong-jun*



1973년생. 김형준은 유기분야에서 경상북도 무형문화재 기능보유자인 고(故) 김일웅 장인의 아들로, 6대째 가업으로 한국의 전통악기인 '장'과 유기그릇들을 제작하는 유기 장인이다. 그는 조선시대 도자기 외에 제기, 식기로 널리 사용되던 유기 제작법 중, 가장 질이 우수하다는 방짜기법을 사용해 징과 여러 종류의 유기그릇들을 생산하고 있다. 그의 '방짜유기'는 과거부터 유기산지로 유명한 김천지역에서 만들어 오던 전통유기의 형식을 계승하고 있다.

As a son of the late KIM Il-wong, an Intangible Cultural Heritage designated by Gyeongsangnam-do Province, KIM Hyeong-jun (b.1973), a yugi (brassware) artisan who has taken over his family occupation as a sixth-generation brassware maker, has worked on making *jing* (a traditional Korean musical instrument much like a gong) and brassware. He has produced many kinds of brassware in *bangjja*, a brassware forging technique to make the highest quality brassware from the Joseon Dynasty.

Bangjja-yugi or brassware produced in *bangjja* technique inherits the form of traditional *yugi* that has been produced in Gimcheon, a notable brassware-producing district of Korea.

방짜유기

Bangjja Yugi

Cooper, tin

Various Size

2015



정연택 CHUNG Youn-taeg



1955년생. 서울대학교와 대학원에서 도예를 전공한 정연택은 명지전문대학 패션텍스타일세라믹과 교수로 재직하면서 조선백자의 섬세하고 균형감 있는 형태에 대한 연구를 바탕으로 1997년 대학 내에 '도자제품연구회'를 설립, 전통백자의 계승 발전 및 현대적인 백자의 개발과 제작을 이끌어왔다. 몸통 표면에 코발트와 철로 열매를 그린 주전자 '백자주자 II'는 조선백자 주전자에 원형을 둔 독특한 주구와 두껍 손잡이, 간략한 그림으로 형태적인 재현보다는 현대인의 감성적 차원에서 접근한 작품이다.

CHUNG Youn-taeg (b.1955) received his B.F.A. and M.F.A. from the Seoul National University. While working as a professor at Myongji College's Fashion, Textile, and Ceramic department, he founded Ceramic Product Research Institute in 1997 to further his research on Joseon pottery's delicate and balanced form and develop modern style porcelain.

Ewer II, Blue & White Porcelain with Flowering Plant Design are porcelain ewers and cups decorated with berry patterns in cobalt and iron pigment. Designed based on a Joseon porcelain ewer, the piece focuses on contemporary emotions with simple designs on the lid, handle and spout rather than on formative reproduction.

백자 주자 II

Ewer II

(Blue & White Porcelain Tea Pot and Cups with Flowering Plant Design)

White porcelain, cobalt, transparent glaze

pot Ø16.0×14.5×16.5

cup Ø8×5 (each)

2015

백자 주자 I

Ewer I

White porcelain, transparent glaze

pot Ø18.5×14.5×17.5

cup Ø8×5 (each)

2015



이동하 LEE Dong-ha



1969년생. 단국대학교와 대학원에서 도예를 전공하고 현재 한양여자대학교에서 조교수로 재직하는 이동하는 2010년 강진청자공모전에서 최우수상을 수상하는 등 청자의 원형과 본질에 대한 깊은 이해와 연구를 바탕으로 작업해 온 작가이다. 그는 청자의 여러 기형 중, 합과 향로를 주로 제작하는데 '삼족향로'는 전설 속의 동물인 해태의 해학적 표현이 특징적인 작품이다.

LEE Dong-ha (b.1969) received his B.F.A. and M.F.A. from Dankuk University and teaches at Hanyang Women's University. He has been conducting an in-depth study of the essence and original form of celadon and his work received Grand Prix at the 2010 Gangjin Celadon Festival.

Among the various vessels created by celadon, His specialty is boxes and incense burners. This *Tripod Celadon Incense Burner* features a humorous depiction of the mythical creature haetae.

삼족향로

Tripod Celadon Incense Burner

Celadon, glaze

Ø29.5×13, Ø33.5×22

2015



정해조
CHUNG Hae-cho
김상수
KIM Sang-su
석문진
SEOK Moon-jin
김현주
KIM Hyun-ju
송윤섭
SONG Yoon-sup
권원덕
KWON Won-deok
박종선
BAHK Jong-sun
양병용
YANG Byung-yong
송승용
SONG Seung-yong
서정화
SEO Jeong-hwa
전용일
JEON Yong-il
김동현
KIM Dong-hyun
김영옥
KIM Young-ock
조기상 & 김수영
GIO Ki-sang, KIM Soo-young
김서윤
KIM Seo-yoon
이수종
REE Soo-jong

노경조
ROE Kyung-jo
변승훈
BYUN Seung-hoon
최성재
CHOI Sung-jae
허상욱
HUH Sang-wook
이기조
LEE Gee-jo
이정미
LEE Jeong-mee
문병식
MOON Byung-sik
유세림
YU Se-lim
한정용
HAN Jung-yong
이영호
LEE Young-ho
정재효
JUNG Jae-hyo
최홍선
CHOI Hong-sun
김경수
KIM Kyung-su
김성철
KIM Seong-cheol
이창화
LEE Chang-hwa
이인진
LEE In-chin

강승철
KANG Seung-chul
박경숙
PARK Kyung-sook
이은범
LEE Eun-bum
김판기
KIM Pan-ki
권진희
KWON Jin-hee
이성순
LEE Sung-soon
장연순
CHANG Yeon-soon
정순주
JEONG Soon-joo
김지은
KIM Je-eun
김연진
KIM Yeon-jin
김제성
KIM Jae-seong
김승희
KIM Seung-hee
이정규
YI Jung-gyu
김연경
KIM Yeon-kyung
민복기
MIN Bog-ki
우진순
WOO Jin-soon

공명 *Resonance*

공명 共鳴 남의 사상이나 감정, 행동 따위에 공감하며 자기도 그와 같이 따르려 함.

Resonance The word 'resonance' refers to moments and experiences of being moved and affected by ideas, feelings and acts of other people and following them.

정해조 CHUNG Hae-cho



1945년생. 홍익대학교에서 목칠공예를 전공한 정해조는 가나자와 (일본), 호치민 (베트남) 등에서 옷칠공예에 대한 심도 깊은 연구와 함께 전통 옷칠공예의 보존, 계승 및 발전을 위해 노력해 온 현대 칠예가이다. 배재대학교 명예교수이기도 한 그는 호칠로 여러 겹의 삼베를 겹쳐 형태를 만들고 그 위에 옷칠을 입히는 헝저태 기법을 이용, 조형성이 강한 작품을 제작한다.

현재까지 제작된 것 중, 규모가 가장 큰 작품인 '오색광울'은 수십 번을 겹겹이 올린 옷칠에서 배어나오는 강렬한 색상과 울동감 있는 비정형의 형태 위에서 반복되는 반사와 반영을 통해 빛과 색의 근원에 대한 작가적 통찰을 보여준다. 한국 고유의 색으로 알려진 화려한 오방색 (적, 청, 황, 백 (녹), 흑)과 단순한 형태미, 기술적 완성도에서 전통적이면서도 현대적인 조형미를 보여주는 대표적인 작품이다.

CHUNG Hae-cho (b.1945) studied wood lacquer craft at Hongik University. As a modern lacquer artist, he conducted extensive research on lacquer craft at Kanazawa (Japan) and Ho Chi Mihn (Vietnam) and continuously strived to preserve, inherit, and develop traditional ottchil (lacquer) craft. Also an emeritus professor at Paichai University, he is known for creating formative works with lacquer coated on fabric frame, which is made by pasting many layers of hemp with ottchil.

Rhythm of the Colors Luster, the largest of his works until today, reveals the artist's insight on light and the origin of color through repetitive reflection on a typical form that has intense color and rhythm created from dozens of layers of ottchil coating. The work represents traditional yet modern aesthetic value with a simple form, technical perfection, and vivid colors, the five directional colors (red, blue, yellow, white/green, and black) known as the traditional colors of Korean folk culture.

오색광울

Rhythm of the Colors Luster

Ottchil, hemp

70×70×70 (each)

2015











김상수 KIM Sang-su



1960년생. 김상수는 중요무형문화재 제10호 나전장 김태희 선생에게 옷칠기술을 전수받고 1991년부터 운곡공방을 설립하여 작업을 이어오고 있으며, 2004년에는 강원도 무형문화재 제12호 칠장으로 지정되었다.

제주도의 왕벚나무로 만든 ‘옷칠 사오기 나무 콘솔’은 앞면에 사오기 나무의 표면질감을 그대로 유지한 서랍장을 만들고 주칠과 흑칠을 강렬하게 대비시켜 표면을 마감한 것으로 고대 신라 왕실의 권위를 상징했던 옷칠의 검정색과 빨강색의 조화가 동시대 색감과 교차되는 작품이다. 전통적인 옷칠기술과 자연 그대로의 재료, 최소한의 가공법을 사용해 오늘의 쓰임에 맞는 현대가구로 탄생한 작품이다.

KIM Sang-su (b.1960) studied under KIM Tae-hee, the Important Intangible Cultural Heritage of No. 10 Najeonjang (mother-of-pearl inlaid lacquerware master). He continued working as a lacquerware artisan and opened his own studio, The Ungok Workshop in 1991. In 2004, He was designated another the Intangible Cultural Heritage of No. 12 (Chiljang, lacquerware master) in Gangwon Province.

Console with Lacquer on Cherrywood is made with flowering cherry trees from Jeju Island. The wood's natural grain is preserved in the front part of the console and coated with *ottchil* of intensely contrasting colors, red and black, which symbolize the authority of the Silla Kingdom's royal family.

The piece combines traditional *ottchil* (lacquer painting) technique, natural material and minimized processing to create furniture fit for modern life.

옷칠 사오기나무 콘솔

Consol with Lacquer on Cherrywood

Ottchil, cherry wood, steel

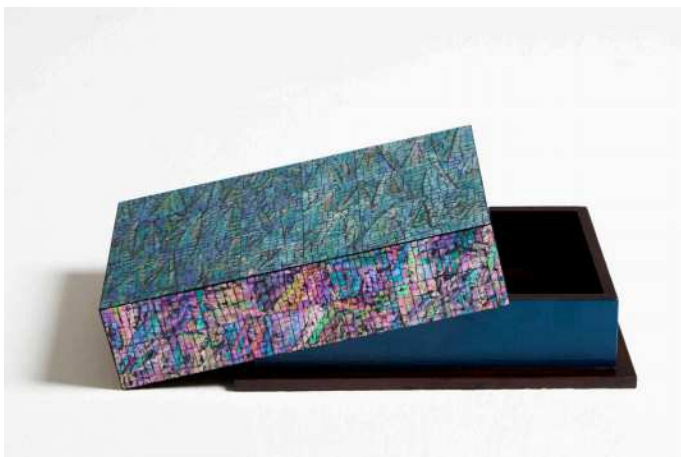
180×45×75

2013

Collection of Korean Mother-of-Pearl Art Museum



석문진 SEOK Moon-jin



1976년생. 석문진은 숙명여자대학교 공예과를 졸업하고, 대학원에서 칠공예를 전공하였다.

2011년 3, 4회 개인전에서 자개와 옷칠을 이용한 함과 상자를 선보이면서 주목 받는 작가로 부상하였다.

‘자개나무_4028’은 조선시대 함을 모델로 제작한 작품이지만, 현대적인 비율로 형태를 변형시키고, 표면에 문양을 넣지 않고 자개의 화려한 색상과 안료로 조색한 옷칠의 인공적인 색채감을 대비시켰다. 자개로 덮은 전면의 무늬와 색상은 곡면의 자개를 평면으로 만들기 위해 표면을 누르거나 나무망치로 두드려 인위적으로 파열시키는 타찰법(타발법)을 이용해 표현하였다.

SEOK Moon-jin (b.1976) graduated from the department of arts & crafts at Sookmyung Women's University and studied lacquer craft in graduate school. She became a rising artist in the Korean lacquer craft scene after presenting a lacquerware box inlaid with mother-of-pearl at her third and fourth solo exhibitions in 2011.

JN_4028 was created based on a box in the Joseon Dynasty but was altered to have a more modern proportion. Instead of creating patterns on the surface, the contrast of artificial colors of lacquer was accentuated with the colorful mother-of-pearl and *ottchil* coating. The colors and shapes were created by applying pressure on the pieces of the mother-of-pearl and after attached to the surface so called *Tachal* (*Tabal*)-beop.

자개나무_4028

JN_4028

Ottchil, *jagae* (mother-of-pearl), wood, hemp

40×28×5.5

2015



김현주 KIM Hyun-ju



1979년생. 전남대학교를 졸업하고 서울대학교 대학원에서 금속공예를 전공한 김현주는 서로 다른 재료, 기법 등을 결합하는 작업을 지속해 온 금속 공예가이다.

금속으로 제작된 램프의 표면에 정교하게 자개를 깔아 붙인 '묵상공간을 위한 램프'는 손으로 전하는 공예의 가치를 램프의 불빛과 자개의 빛으로 치환하였다. 특히, 램프 표면의 가변적인 구조는 기도하는 두 손과 빛이 퍼져나가는 형상을 떠올리게 하며 경건하고 엄숙한 분위기를 유도한다.

KIM Hyun-ju (b.1979) studied metalwork at Seoul National University after her graduation from Chonnam National University. She has consistently incorporated different materials and techniques.

Lamp for a Meditative Space is a lamp whose surface is applied with elaborately cut mother-of-pearl, replacing craft value with the light from this lamp and mother-of-pearl. The variable structure of this surface reminds viewers of two hands in prayer and the image of spreading light, arousing a devotional, solemn atmosphere.

묵상공간을 위한 램프

Lamp for a Meditative Space

Ottchil, jagae (mother-of-pearl), copper, nickel
32×21×12 (each)
2010-2011



송윤섭 SONG Yoon-sup



1970년생. 중앙대학교 공예학과를 졸업하고 이탈리아 밀라노에서 인테리어와 조명 디자인을 공부한 송윤섭은 국내 유명 가구회사 및 관련 개발팀에서 디자이너로 일하며 2번의 개인전을 개최하였고, 현재는 경기가구인증센터장으로 재직하며 가구디자인을 계속 하고 있다. 그의 가구는 이질적인 요소들을 결합해 현대 주거공간에 어울리도록 재구성하는 것이 특징인데, '모션센서 LED 사방탁자'는 전통가구인 사방탁자 내부에 센서로 작동되는 LED 조명을 결합, 한국적 디자인과 첨단기술을 더해 새로운 기능을 부가한 작품이다.

SONG Yoon-sup (b.1970) studied interior and lighting design in Milano after receiving his B.F.A in ceramics from Chungang University. He held two times solo exhibitions while working as a designer at Korean's major furniture company. Now he is working as a managing director of Gyeonggi Furniture Certification Center.

His furniture integrates different elements to fit the modern residence and **Motion Sensor LED Etagere** shows a combination of traditional design and the state-of-the-art technology by incorporating sensor-operated LED lighting inside a traditional furniture.

모션센서 LED 사방탁자
Motion Sensor LED Etagere
Walnut, motion sensor LED
45×35×165 (each)
2014



권원덕
KWON Won-deok



1979년생. 2007년부터 전라북도 무형문화재 제19호 조석진 소목장에게서 기술을 배운 권원덕은 홍익대학교 대학원 목조형가구학과에 입학하여 전통적인 목조기술의 바탕 위에 현대적인 디자인이 가미된 가구 및 조명 등을 제작하고 있다. 한지발 장인 유배근과 협업하여 만든 '한지발 조명'은 한지를 만들 때 사용하는 미세한 대나무 발을 이용해 제작한 조명등으로 조선 목가구 중 하나인 사방탁자를 모티브로 시원한 비례와 간략한 선이 특징이다.

In 2007, KWON Won-deok (b.1979) started learning furniture making from CHO Seok-jin, the Intangible Cultural Heritage of No. 19 in Jeollabuk province. As a graduate student at Hongik University's woodworking & furniture design department, he produces furniture and lighting with a modern design that are made with traditional woodworking techniques.

Hanji Screen Light, created in collaboration with *hanji* screen artisan YU Bae-gun, is a lamp made with thin bamboo ribs used in making *hanji* screens. Simple lines and proportions characterize the artwork that was produced with the shape of a Joseon Dynasty etagere as a motif.

한지발 등

Hanji Bal Light

Bamboo, walnut, *Bal* by YU Bae-gun

29×29×160 (each)

2015



박종선 BAHK Jong-sun



1969년생. 20대 후반부터 가구 만드는 일을 시작해 스스로 목수라고 칭하는 박종선은 한국전통공예건축학교에서 건축 및 가구제작법을 공부하였다. 그는 조선 목가구에 새로운 해석을 더한 독창적인 가구디자인으로 해외 아트페어에서 이름을 알리기 시작하여, 현재 서미 인터내셔널 전속작가로 활동 중이다.

‘Trans-14-005, 006, 007’은 전통 평상에서 착안한 목조가구로, 1인용 평상 3개를 각기 다른 구조의 평상으로 재조합할 수 있으며 오방색 실크 천을 덧붙여 단조로운 소재에 화려함을 더했다.

‘Trans-1010’과 ‘화이트 오크 의자’는 비움과 채움이라는 공간 개념을 바탕으로 최소한의 목재를 이용해 구조가 지니는 조형미를 추구, 단순한 형태와 뛰어난 비례감이 특징적이다.

Calling himself a carpenter, BAHK Jong-sun (b.1969) studied architecture and furniture technique and at the Korea Traditional Craft & Architecture School. He gained international recognition at overseas art fairs with his ingenious furniture design that reinterprets the Joseon Dynasty's wooden furnishings. He currently works as a designer exclusively for Seomi International. Inspired by the form of *pyeongsang*, or a traditional Korean wooden bed, *Trans-14-005, 006, 007* consists of three *pyeongsang* of single-bed size that can be reconstructed into a different structure. Silk cloth in *obang-saek*, or five cardinal colors of Korea, lends flamboyance to its simple form. He pursues the formative aesthetic of structures in *Trans-1010* and the *White Oak Chair Series* that were made using a minimal amount of wood based on the spatial concept of emptying and filling. The salient features of these pieces include having a simple form and remarkable proportions.

Trans-14-005, 006, 007 (Pyeongsang)

Cherry, silk
red, blue 180×63×66
yellow 129×63×66
2014

Collection of Seomi Interantional



Trans-1010
White oak, walnut
243×90×73
2010
Collection of Seomi Interantional



화이트 오크 의자

White Oak Chair

White oak

36.5×49×82 (each)

2010

Collection of Seomi Interantional



Trans-1003
Cherry
19×27.5×199
2010
Collection of Seomi Interantional





양병용 YANG Byung-yong



1975년생. 경민대학 산업디자인과를 졸업하고 한국 전통공예건축학교에서 옷칠과 소목기술을 배운 양병용은 원형목기를 제작하는 목선반 작업을 주로 하는 작가이다. 전시와 미디어를 통해 그의 소반이 소개되었고 2013년 첫 개인전을 통해 본격적으로 이름이 알려졌다.

말과 개의 다리를 형상화한 '마족반, 구족반'과 지역이름을 따온 '나주반'은 소반 중 약 소반으로 크기가 비교적 작은 편이다. 소반은 소박하면서도 단정한 형태를 지녔지만 형태, 용도, 산지에 따라 명칭과 모양새가 달라지는 다채로운 매력을 보여주는 전통적인 공예품이다.

After studying industrial design at Kyungmin College, YANG Byung-yong (b.1975) continued to study ottchil (lacquerware) craft and joinery at the Korea Traditional Craft & Architecture School. He mainly uses wood lathe to make round wooden vessels.

This work drew attention after his first solo exhibition in 2003. His works of tray table were first introduced through exhibitions and media.

The relatively small tray tables have legs in horse feet and dog feet shapes; *Majokban*, *Gujokban*. Other tables follow the typical design of specific areas such as *Najuban*, coming from Naju. Although the pieces look simple and humble, they attract people with diverse names and shapes.

마족반, 구족반

Majokban, Gujokban

Ottchil, wood

Ø21.8~28.5, (h)17.2~21.2

2014

나주반

Najuban

Ottchil, wood

(w)22.2~32, (d)21~22.2, (h)17

2014



송승용
SONG Seung-yong



1978년생. 동아대학교 조소과를 졸업하고 프랑스로 건너가 랭스국립미술학교에서 디자인을 전공한 송승용은 졸업 후, 프리랜서 디자이너로 활동하며 유럽에서 먼저 주목받은 가구 디자이너이다. 2014년 포브스지에 '2030 코리아 파워리더'의 젊은 디자이너로 선정된 바 있다. 어린 시절의 기억에서 출발한 '오브제 오(O)'는 혼자만의 은신처로, 자유롭게 올리고 내릴 수 있는 커다란 한지 갓을 아래로 내리면 한 사람의 명상공간이 만들어진다. 기능에 적합한 소재 선택과 복합적인 기능성의 추구로 사물과 사람과의 관계를 중시해온 그의 작업관이 잘 드러나는 의자조명이다. SONG Seung-yong (b.1978) studied sculpture at Donga University and later majored in design at the École Supérieure d'Art et de Design de Reims. He first rose to acclaim in Europe while working as a freelance designer after graduation. In 2014 he was chosen by Forbes Korea as one of "The Power Leaders of 2030". A meditative space for a single individual can be created by pulling down a giant lampshade made of *hanji*, or Korean paper, in his work *Object O*. This work is a chair lighting that unveils his production goals which place an emphasis on the relation between man and thing through the pursuit of multiple functions and the selection of proper materials for these functions.

오브제 O
Object O
Korean mulberry paper, white birch, UV gloss paint, LED
Ø210×240
2011



서정화 SEO Jeong-hwa



1981년생. 홍익대학교 금속조형디자인학과를 졸업하고 네덜란드 아인트호벤 디자인아카데미에서 디자인을 전공한 서정화는 전통적인 소재를 바탕으로 기능의 현대화를 실현하는 디자이너 메이커이다.

‘*Material Container*’는 소재의 촉감에 바탕으로 두고 소나무, 벚나무, 아크릴, 코르크, 황동, 구리 등 10여 개의 각기 다른 소재를 사용해 제작한 스톨이다. 기본 형태는 모두 같지만 소재마다 작업방식이 다르고, 물성도 다르기 때문에 다양한 촉감과 감성을 표현하는 것이 특징인 작품이다.

‘*Structure of Use*’는 알루미늄과 화강암을 이용, 선반과 벤치라는 기능이 결합된 금속가구로 다양한 재료의 혼합사용을 지속해온 작가의 최신작이다.

SEO Jeong-hwa (b.1981) studied metal art and design at Hongik University and majored in design at the Design Academy Eindhoven, Netherlands. He is a designer-cum-maker who experiments with the modernization of function through the use of traditional materials.

Material Container features stools made of over 10 different materials such as pine wood, cherry wood, acrylic, cork, brass, copper, and so on, highlighting the texture of each material. This work is characterized by the diverse feelings and emotions that are brought up by the different work methods and material properties each material possesses despite all of them having the same form. *Structure of Use* is a single unit of metal furniture made of aluminum and granite which functions as both a shelf and a bench. These are his latest works made with mixed media similar to his previous pieces.

Material Container

Pine, cherry, rosewood, teak, cork, acrylic, basalt, woven rush, brass, copper, oxidized copper, cast aluminum, power coated aluminum
Ø30×50 (each)
2014-2015



Structure for Use I, II
Cast aluminum, basalt
90×30×175, 40×30×140
2014





전용일
JEON Yong-il



1956년생. 서울대학교 응용미술과를 졸업하고, 미국 마이애미대학 대학원에서 금속공예를 전공한 전용일은 '독일국제실버트리엔날레' 등에서 입상한 경력을 갖고 있으며, 현재 국민대학교 금속공예학과 교수로 재직하며 후학양성에 힘쓰고 있다. 전통적인 판금기법을 이용해 만든 '백동손잡이 주전자 I, II'는 투박하지만 풍부한 양감의 은백색 몸통에 백동 손잡이를 조합한 은제주전자이다. 20년 이상 심미성과 기능성에 기초한 일상의 사물들을 제작해온 그는 특히, 은기 제작법에서 뛰어난 조형미를 보여 왔으며 생활공간 속에서 빛을 발하는 일상공예품의 실용적, 미적가치의 중요성을 강조한다.

A graduate of Seoul National University with a major in applied art, JEON Yong-il (b.1956) studied metalcraft at graduate school of Miami University in the U.S.A. He received a prize at the Silver Triennale International in Germany and currently works as a professor of metalcraft at Kookmin University.

Pot with a Nickel Handle I, II features a silver pot whose body appears crude yet is enriched with a sense of volume and whose handle is made of nickel.

This pot was produced using a traditional technique of sheet metal fabrication. He has made everyday items for over 20 years, focusing on aesthetic beauty and function as well. He places importance on everyday craftworks' practical and aesthetic value, displaying their outstanding beauty.

백동손잡이 주전자 II

Pot with a Nickel Handle II

925 Silver, nickel silver

21×13.5×20

2013

백동손잡이 주전자 I 과 컵

Pot with a Nickel Handle I and White Porcelain Cup

925 Silver, nickel silver, white porcelain

pot 17×13×20

cup 8×8×7.5

2011



김동현
KIM Dong-hyun



1974년생. 국민대학교와 대학원에서 금속공예를 전공한 김동현은 한국의 전통적인 판금기법을 지속적으로 발전시켜 나가고 있는 작가이다. 'Watering' 시리즈는 인고의 시간을 거쳐 숙련된 경험을 바탕으로 망치와 모루쇠만을 이용해 완성하는 판금법으로 제작한 주전자이다. 일정한 방향성을 갖고 금속 조각을 이어 붙여 마치 출렁이는 물결을 연상시키듯 유기적인 곡선을 만들어낸 이 작품은 다중적인 제목에서 알 수 있듯이 물을 뿌리는 주전자의 기능과 금속이 지닌 견고한 물성의 시각적 환영을 응축한 작품이다.

KIM Dong-hyun (b.1974), who studied metalwork at Kookmin University and its graduate school, has consistently been involved in evolving traditional hammered metal sheet fabrication.

Watering series features pots made using this technique using only a hammer and an anvil. This series intimates that he made them through perseverance as a skilled craftsman. Organic curves are engendered with metal shards placed in a single particular direction in this work redolent of surging waves. As its title indicates, this series seems to condense visual illusions stemming from the function of a pot used for watering and the solid material property of metal.

Watering II
Brass, silver plating
18×11.5×25
2011

Watering VI
Brass, silver plating
19×9×21.5
2015



김영옥
KIM Young-ock



1959년생. 홍익대학교와 대학원에서 금속공예를 전공하고, 한양대학교에서 금속디자인으로 박사학위를 취득한 김영옥은 현재 홍익대학교 금속공예과 교수로 재직 중이다.

‘언덕 위의 열매들 15-07’은 고려시대에 성행한 ‘청자참외형주전자’를 모티브로 한 작품으로 주전자 손잡이에는 전통적인 매듭실을 감아 실용성과 함께 장식성을 높였으며, 은이라는 재료의 질감과 색감에 충실하였고, 또한 화려한 장식을 최소화하는 절제된 미를 표현한다. ‘주전자와 화로’는 전통 주전자 형태를 바탕으로 금속을 망치로 두드리는 단조기법을 이용, 은으로 제작한 금속용기이다. 특히, 장식이 배제된 찻주전자와 대비를 이루는 화로 중앙에 투각된 당초문양은 공기의 흐름을 만드는 기능을 한다. 일상적 사물의 아름다움과 기능의 균형 잡힌 조화를 추구해 온 작가의 의도가 잘 드러내는 작품이다.

KIM Young-ock (b.1959) studied metalwork at Hongik University and its graduate school and obtained a Ph. D. in metal design from Hanyang University. She presently works as a professor of metal art and design at Hongik University.

Berries on the Hill 15-07, whose motif was taken from celadon melon-shaped ewers prevalent in the Goryeo Dynasty, enhances practicality and decorativeness with its handle coiled with thread for traditional knots and represents moderate beauty by minimizing flashy ornaments, while remaining faithful to the texture and color of its material, silver.

Teapot with Warmer is a traditional ewer-shaped metal receptacle made by forging or pounding metal with a hammer. The scroll openwork design on the middle of the brazier in contrast with the teapot functions to create the flow of air. This work shows her intent to seek balance and harmony between an everyday object's beauty and function.

맨드라미 2014-1

Cockscome 2014-1

Silver, sterling silver, string

19×16×23

2015

주전자와 화로

Teapot with Warmer

Silver, sterling silver

pot 21×18×20

warmer 15×15×8

2015



언덕 위의 열매들 15-07
Berries on the Hill 15-07
Silver, sterling silver, string
17×13×19
2015



언덕 위의 열매들 15-01
Berries on the Hill 15-01
Silver, sterling silver, string
20×18×23
2015



조기상 & 김수영

GIO Ki-sang, KIM Soo-young



1980년생. 국민대학교 공업디자인학과를 졸업하고 이탈리아 IED 대학원에서 요트디자인을 전공한 조기상은 고급재료와 수공제작을 기반으로 하는 요트디자인 경험을 통해 전통공예에 관심을 갖기 시작하였다. 그는 요트디자인과 달리 일상성과 대중화를 추구하는 디자인으로 방향을 선회, 현재는 한국인의 식문화에 대한 연구를 전개하고 있다. 선인들의 끈고 정갈한 정신을 표현한 디자인 제품인 '바름 옷칠'은 전통적인 우리의 밥그릇에 현대인의 식생활을 반영한 조기상의 4가지 디자인 가운데 하나로 중요무형문화재 제77호 유기장 기능보유자인 김수영 (b.1949) 장인과 협업으로 제작된 유기세트이다.

GIO Ki-sang (b.1980) studied yacht design at IED in Italy after majoring in industrial design at Kookmin University. In the course of learning yacht design and construction, which involved hand assembly using high-quality material, he became interested in traditional handicraft. After changing his path from luxury yacht design to pursue design for everyday life, he is currently conducting research on Korean culinary culture.

Barum ottchil is a brassware set created in collaboration with KIM Soo-young (b.1949) the Important Intangible Heritage of No. 77 *Yugijang* (brassware master). As one of the four tableware set designs of the artist, the work expresses the neat and upright spirit of forebears and reflects the contemporary culinary culture in the traditional dinnerware.

바름 옷칠

Bareum Ottchil

Ottchil, cooper, tin

Ø7×3.5, Ø8×3.9, Ø9×4.3, Ø 9.5×5.5, Ø10.5×6.1

2015

바름 반상기

Bareum Set

Cooper, tin

Ø7×3.5, Ø8×3.9, Ø9×4.3, Ø 9.5×5.5, Ø10.5×6.1

2015



김서윤 KIM Seo-yoon



1988년생. 한양대학교 대학원에서 금속디자인을 전공한 김서윤은 공예트렌트페어, 콜렉트 등 다수의 국내외 공예페어에 참가한 경력을 갖고 있다.

특히, 영국 콜렉트를 통해 국제적으로 이름이 알려지기 시작한 그녀는 한국의 전통적인 금속기 재료인 황동 (놋쇠)을 사용해 테이블 웨어를 제작하는 차세대 금속 공예가이다.

‘디저트 접시’는 조선시대 식기와 제기로 널리 사용되던 유기그릇을 현대적으로 해석한 굽이 높은 접시이며, ‘벤딩 볼’은 재료의 물성을 최대한 거스르지 않고 황동 본연의 강도와 금속이 주는 긴장감을 살린 과반이다.

A major in metalcraft at Hanyang University and its graduate school, KIM Seo-yoon (b.1988) has participated in numerous domestic and overseas craft fairs including Craft Trend Fair and COLLECT craft fair. She has gained international recognition, especially through the COLLECT craft fair held in Britain. She is a metalwork artist who involves brass, a traditional material for making tableware in Korea.

Dessert Plates are plates with a high foot that translate brassware widely used as tableware and ritual ware in the Joseon Dynasty in a contemporary fashion. **Bending Bowls** series are trays for fruit that revive the intensity intrinsic to brass and the tension aroused by this metal.

디저트 접시

Dessert Plates

Brass

26×7.5×3.7, 26×7.5×2.5

2015

벤딩 볼

Bending Bowls

Brass

89.5×26×17.1, 54×34×14, 42.6×23.2×14.5

2015



이수중
REE Soo-jong



1948년생. 홍익대학교와 대학원에서 도예를 전공한 이수중은 전통도자기의 현대적 변용을 추구하고 있으며 지난 40년간 국내외에서 주요전시회에 참가해 온 대표적인 전업 도예가이다. 그는 백자 및 청자에 비해 비교적 표현이 자유로운 분청사기의 전통적 특질과 외형을 넘어 자신만의 독자적인 양식으로 분청을 발전시켰다. 1960년대 이후 점토조각의 실험적 표현을 추구해 온 작가는 1990년대 이후 분청사기 제작에 집중하며, 특히 회화성이 돋보이는 철화분청에 대한 연구를 지속해 왔다. '철화분청항아리'는 작가의 대담한 드로잉과 물레의 무작위적인 선과 흔적이 돋보이는 작품으로, 전통도자기에 대한 오랜 이해를 바탕으로 작가의 자유로운 조형의지가 돋보이는 작품이다.

REE Soo-jong (b.1948) has explored modern variations of traditional ceramics after completing his ceramic studies at Hongik University and its graduate school. He is a representative ceramicist who has attended important exhibitions at home and abroad over the past 40 years. He has fostered *buncheong* ware in his own distinctive mode, transcending its traditional traits and appearance. He pursued experimental clay sculpture in the 1960s, whereas he concentrated on making *buncheong* ware since the 1990s.

He has consistently researched *buncheong* ware with iron-based underglaze with visually imposing pictorial decorations. Lines and traces rendered at random by audacious drawing and wheel throwing and his free will based on his understanding of traditional ceramics are conspicuous in his *Iron Brushed Buncheong Jar*.

철화분청항아리

Iron Brushed Buncheong Jar

Buncheong, iron, ash glaze

Ø30×63, Ø31×41, Ø24×25

2011



노경조 ROE Kyung-jo



1951년생. 경희대학교와 대학원에서 도예 및 교육학을 전공하고 일본 가나자와에서 2년간 체류하며 유약과 장식기술을 연구한 노경조는 해박한 역사적인 지식과 숙련된 전통 도자기법을 바탕으로 연리문 기술복원 및 백자, 분청사기 연구에 매진해 왔으며, 현재 국민대학교 도자공예과 교수로 재직 중이다.

‘자작나무 숲’은 작가의 경기도 양평 공방 뒤편의 자작나무 숲을 모티브로 제작한 작품으로, 조선 목가구에서 보이는 간결한 직육면체 형태에 백자 제기에 달린 귀를 연상시키는 손잡이를 덧붙여 표면에 백토분장을 입힌 현대 분청작품이다. 선조들의 목기, 도자기, 회화 등 30여년에 걸친 유물수집 및 연구를 통해 체화된 균형과 절제미를 함축적으로 표현하고 있다.

ROE Kyung-jo (b.1951) studied ceramics and education at Kyunghee University and then researched glaze and decoration techniques in Kanazawa, Japan for two years. He has occupied himself with restoring the technology for *yeollimun*, or marbling using color clays, and studying white porcelain and *buncheong* ware all based on his wide historical knowledge and skillful traditional pottery methods. He presently works as a professor of ceramics at Kookmin University. *White Birch Forest* produced with a motif taken from the white birch grove behind his studio in Yangpyeong are contemporary *buncheong* items. Handles reminiscent of ear-like lugs of white porcelain ritual wares are attached to the cuboidal body in concise form that is reminiscent of the Joseon Dynasty's wooden furniture and applied with white slip. This work implicitly represents the beauty of balance and moderation internalized through his 30-year collection and study of Korean ancestral woodenware, ceramics, and painting.

자작나무 숲

White Birch Forest

Buncheong, ash glaze

46×34×61, 49×36×60, 23×23×18, 25×25×19, 26×26×19
2006-2015



변승훈
BYUN Seung-hoon



1955년생. 홍익대학교 공예과에서 섬유를 전공한 변승훈은 도자기에 매료되어 독학으로 수학한 후, 자유분방하면서도 다양한 표현법의 독자적인 분청사기 제작에 몰두해 온 작가이다.

1988년 첫 개인전에서 현대적 분청기법을 활용한 부조작업을 선보인 이후, 그는 분청모자이크 타일을 이용한 다수의 설치작업 및 기하학적인 조형작업을 전개하고 있다.

‘만다라’는 안정된 비례와 백색의 미묘한 색감, 한지 질감의 독특한 마티에르가 특징인 작품으로 소멸과 순환을 반복하는 만물의 존재성에 대한 기본원리를 점과 면들로 표현하고 있다.

BYUN Seung-hoon (b.1955) studied textile at Hongik University but became so fascinated by pottery that he studied the craft by himself and focused on developing diverse and carefree expressions using *buncheong* ware. In his first solo exhibition in 1988, he introduced relief using modern *buncheong* techniques and since then, he has worked on numerous installations and geometrical artworks using *buncheong* mosaic tiles.

Unique *matiere* such as even proportion, subtleness of white, and texture of *hanji* characterize *Mandala*, which express with dots and planes as basic principles of all existences that keep repeating its death and circulation.

만다라

Mandala

Buncheong, ash glaze

64×10×37, 20.5×21×22.5, 20×19×19

2005-2006



최성재 CHOI Sung-jae



1962년생. 홍익대학교와 대학원에서 도예를 전공하고 현재 한국전통문화대학교 전통미술공예학과에서 교수로 재직 중인 최성재는 한국, 일본, 미국, 인도 등 국내외 다수의 워크숍에 참여하여 백토분장 위에 자유분방하고 속도감 있는 드로잉을 일찍부터 선보여온 작가이다.

‘마음의 정원’은 분청이라는 전통적 코드 안에서 현대적인 회화성을 보여주는 반 추상적 산수화로 동양적 운필의 기상과 백토분장의 여백미가 조화를 이루는 핸드 드로잉 도판 작품이다.

CHOI Sung-jae (b.1962) received his B.F.A. and M.F.A. at Hongik University and teaches traditional pottery at the Korea National University of Cultural Heritage.

He introduced dynamic and carefree drawing on the white slip at the numerous workshops he participated in Korea, Japan, the U.S.A., and India.

Garden in Mind is a semi-abstract landscape ink painting that shows modern pictorial elements within the traditional code of *buncheong*, traditional Korean stoneware coated with white slip and painted by hand. The piece conveys vigorous brush strokes and the beauty of space.

마음의 정원

Garden in Mind

Buncheong, ash glaze

Ø36~48, (d)4

2011-2014



허상욱 HUH Sang-wook



1970년생. 국민대학교와 대학원에서 도예를 전공한 허상욱은 6회의 개인전과 국내외 기획전에서 다양한 분청작품들을 발표해왔다. 특히, 그는 백토분장 위에 그림을 그리고 주변을 긁어내는 박지기법으로 유명하다.

‘정원’은 상감, 인화, 박지, 조화, 덤벙, 귀알 등 분청사기의 전통기법을 모두 사용해 만든 찻잔과 밥그릇이다. 쌀 (밥)이 주식인 한국인의 식기 (밥그릇)와 다기 (찻잔)의 안 밖에 주변에서 흔히 볼 수 있는 꽃과 풀 등을 장식하였다. 전통기술을 바탕으로 자연 소재를 사용해 한국인의 고유한 문화를 해석, 자연과 여백, 화려하지만 두드러지지 않은 한국적 정서를 표현한 작품이다.

After receiving his B.F.A. and M.F.A. at Kookmin University, HUH Sang-wook (b.1970) has presented various *buncheong* works at his six solo exhibitions and special exhibitions in Korea and abroad. His works are especially well-known for sgraffito or *bakji* technique which is done by drawing on white slip then scratching the surrounding area. *Garden* is tea cups and rice bowls made by applying all the traditional techniques of *buncheong* pottery. The techniques include inlaying, stamping, sgraffito, incising, dipping, and slip brushing. Rice bowls and tea cups are decorated with common plants and flowers. Using traditional techniques and natural subjects, he expresses Korean culture with unpretentious and subdued space and nature.

정원

Garden

Buncheong, ash glaze

salad bowl Ø17×7(each)

rice bowl Ø13×6 (each)

tea bowl Ø11×5 (each)

2015



정원

Garden

Buncheong, ash glaze

Ø17×7 (each)

2015



정원
Garden
Buncheong, ash glaze
Ø7×4 (each)
2015



이기조 LEE Gee-jo



1959년생. 서울대학교와 대학원에서 공예를 전공한 이기조는 현재 중앙대학교 공예과 교수이자, 전통 백자의 현대적 변용을 모토로 작업하는 작가이다.

조선백자의 각형필통에서 보여지는 직선 구조를 건축적인 기법으로 풀어낸 '건축적 구조'는 기능에 충실하면서도 구조의 조형적 아름다움을 추구하는 현대백자 작품이다.

LEE Gee-jo (b.1959) received his B.F.A. and M.F.A. from Seoul National University. Currently a professor at Chungang University's department of craft art, LEE Gee-jo is an artist continuously seeking modern alternations to traditional Korean white porcelain.

Rectangular structure of box-shaped white porcelain pencil box of the Joseon Dynasty is reinterpreted with architectural techniques in vase with *Architectural Construction*, which is a modern white porcelain piece. It has high aesthetic value of formativeness and also functionally pragmatic.

건축적 구조

Architectural Construction

White porcelain, glaze

42×20×41.5, 37×14.7×40, 37.5×18.5×39

2015



이정미
LEE Jeong-mee



1970년생. 이정미는 홍익대학교와 대학원에서 도예를 전공한 작가로서, 조선백자의 절제된 조형미를 바탕으로 2013년 제6회 개인전에서 백자 함에 옷칠을 접목한 작품을 처음 선보였다. 2014년 개인전의 주제이자 작품 제목인 '백자, 옷칠을 입다'는 우물 (井) 형태에서 착안된 작품으로 전통 한옥이나 목 가구, 조각보에서 보여지는 구축적인 조형미를 따르고 있다. 비움과 채움의 경계면에 놓인 절제된 감성을 추구하는 작가의 미니멀리스트 한 조형세계를 보여주는 작품이다. LEE Jeong-mee (b.1970) studied ceramics at Hongik University, and its graduate school. She presented the *beakja* (white porcelain) vessel decorated with *ottchil* (lacquer) at her sixth solo exhibition in 2013.

Baekja wears ottchil, the theme and title of her 2014 solo exhibition was inspired from the form of the Chinese character *jeong* (井) and reinterpreted the constructive beauty of sculpture portrayed in *hanok* or Korean traditional houses, wooden furniture, and patchwork. The work demonstrates the artist's minimalistic disposition that pursues restraint in the border of void and solid.

백자, 옷칠을 입다

Baekja wears Ottchil

Ottchil, white porcelain, white glaze

43.5×42.5×11.5 (each)

2015



문병식
MOON Byung-sik



1980년생. 단국대학교와 대학원에서 도예를 전공한 문병식은 완벽하고 섬세한 물레질을 추구하는 전업 작가로 2015년 ‘아름다운 우리 도자기 공모전’ 대상을 비롯해 국내 각종 공모전 수상경력을 갖고 있다. 기울어진 기물의 표면에 줄무늬를 새긴 ‘기울어진 발’은 물레에서 얻어지는 대칭적인 형태를 변형시킨 작품으로 불완전한 형태와 비대칭, 그리고 깎아낸 표면으로 연출되는 명암효과 등 단순하지만 화려한 아름다움을 보여준다. 또한 재료나 소재, 기법에서 조선백자 고유의 전통을 유지하면서 시각적으로는 긴장된 현대적인 조형을 추구한다.

After receiving his B.F.A. and M.F.A. in pottery from Dankuk University, MOON Byung-sik (b.1980) became a full-time artist. He focused on perfecting the delicate spinning wheel techniques and won the grand prize of the Beautiful Korean Ceramics Competition in 2015.

Inclined White Porcelain Bowls are slanted white porcelain bowls engraved with vertical stripes. The pieces, made by a spinning wheel and once perfectly symmetrical, are altered into imperfect and asymmetrical forms. Along with the shaved surface showing light and shade, the artwork demonstrates the splendor of simplicity. His works maintain the unique tradition of the Joseon Dynasty white porcelain in the aspects of material, subject, and technique while visually pursuing edgy modern formativeness.

기울어진 발

Inclined White Porcelain Bowls

White porcelain, transparent glaze

Ø32×25, Ø38×18, Ø26×19, Ø30×17

2013



유세림 YU Se-lim



1971년생. 명지전문대학에서 시각디자인을 전공한 유세림은 1998년 도예계에 입문한 후, 조선백자의 현대적 변용을 통해 조선백자의 미학을 계승하는데 있어 그 기능과 형태의 합리적인 접점을 찾기 위해 노력해 온 작가이다.

국물이 있는 면 요리를 담아 먹기 위한 그릇 세트인 '백자발과 백자수저'는 기물의 형태가 기능적인 역할을 하는 디자인 개념이 적용된 작품으로 그릇 옆에 달린 기하학적인 형태의 귀가 기물의 손잡이 역할을 함과 동시에 장식적인 요소로 작용한다.

YU Se-lim (b.1971) studied visual design at Myongji College. Since she began learning pottery in 1998, she tried to make modern alterations to the Joseon Dynasty's white porcelain to find the optimal balance of function and form for continuing the aesthetics of the traditional ceramic.

Bowl & Spoon of White Porcelain is a dinnerware set for noodle soup designed so that physical forms have functional value. The geometric ear shape on the side of the bowl functions as a handle while also having an ornamental effect.

백자발과 백자수저

Bowl & Spoon of White Porcelain

White porcelain, transparent glaze

bowl 20.2×15.8×8.6

spoon 7×11×6.5

dish 13×12×2

2015



한정용
HAN Jung-yong



1976년생. 국민대학교에서 도예를 전공한 한정용은 조선백자의 아름다움에 매료되어 서울대학교 대학원에서 석, 박사 과정을 거치며 백자가 지닌 형태, 색감, 크기뿐만 아니라 조형적 발상의 전환까지를 연구대상으로 삼고 있는 작가이다. 현재 서울대학교 디자인학부 도예전공 조교수로 재직 중이다.

가마 안에서 유약이 바닥에 붙는 것을 방지하기 위해 받쳤던 내화토 자국에서 착안한 ‘백자수반’은 단아하면서도 무게감 있는 형태와 부양하는 듯 보이는 바닥면을 통해 숨겨지거나 드러나지 않은 아름다움에 대한 작가의 예민한 감수성이 돋보이는 작품이다.

HAN Jung-yong (b.1976) received his B.F.A. as a ceramics major from Kookmin University. Fascinated by the beauty of the Joseon Dynasty's white porcelain, he received his M.F.A. and Ph.D. from Seoul National University with research covering white porcelain's form, color, size and even transformation of its formative motif. He currently holds an assistant professorship at the Seoul National University. Inspired from the marks left by heat-resistant clay, *White Porcelain Basin* reveals the artist's sensitivities toward concealed beauty through a graceful yet substantial form and the exposure of the base.

백자수반

White Porcelain Basin

White porcelain, transparent glaze

Ø44.2×16.8

2014



이영호
LEE Young-ho



1958년생. 서울대학교 미술대학 공예과를 졸업하고 경기도 이천에서 유산요를 운영해온 이영호는 현대 전통도자를 공모하는 경기도자박물관의 '아름다운 우리도자기 공모전'에서 대상을 2회 수상한 바 있다. 그는 조선백자의 조형정신을 계승하면서 백자 표면의 다양한 질감을 실험하는 현대백자의 대표작가 중 한명이다.

간결하게 묘사된 대나무 마디를 연상시키는 '마디 긴 병'은 표면에 섬세한 세로줄 문양을 넣거나, 기물의 안팎에 다른 유약을 사용해 백자 조형의 단순함을 표면질감으로 극복한 작품이다.

LEE Young-ho (b.1958) graduated from the Seoul National University as a ceramics major and founded Yusan Kiln in Incheon, Gyeonggi Province. He is a two-time grand prize winner of Beautiful Korean Ceramics Competition, a contest hosted by Korea Ceramic Foundation. He is one of Korea's leading ceramists creating modern white porcelain by testing various surface textures while continuing the formative esprit of the traditional white porcelain.

Resembling a simplified bamboo joint, *Knarred Vessel* overcomes the formative monotone of white porcelain with delicate vertical lines decorating the surface and also by using the different colored glaze on the interior and exterior.

마디 긴 병

Knarred Vessel

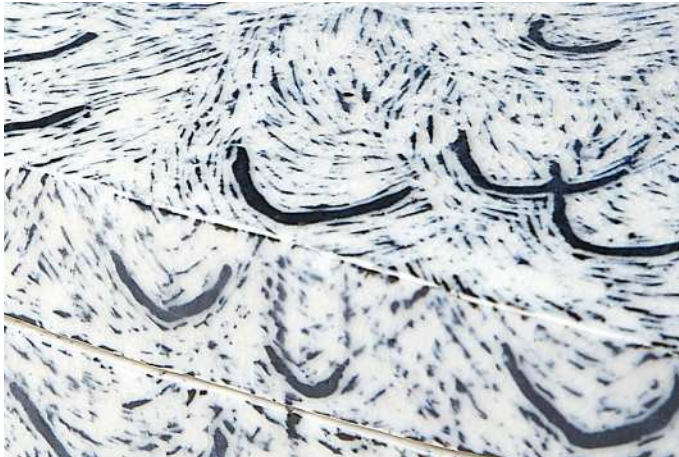
White porcelain, glaze

Ø16.5×38 (each)

2007, 2013



정재효
JUNG Jae-hyo



1963년생. 정재효는 국민대학교에서 시각디자인을 전공하고 원로 사기장인 신정희 선생 밑에서 1983년부터 전통도자기 제작기술을 배웠으며, 현재는 울산에서 조일요를 운영하고 있다. '청화백자 박지 점·선문 사각 함'은 백자에 코발트 안료를 이용해 불규칙한 점과 선 문양을 박지와 상감기법으로 장식한 청화백자로 분청의 자유분방함과 백자의 차분함이 조화를 이루는 작품이다.

JUNG Jae-hyo (b.1963) graduated from Kookmin University with B.F.A. in visual design and studied traditional pottery under ceramic making master SHIN Jeong-hee since 1983, and founded his own studio, Joilyo in Ulsan.

Cobalt Porcelain Box with Sgraffito Incised Line & Dot Drawing are cheongwaha baekja or blue-and-white porcelain pieces. They are decorated with sgraffito and inlay method to produce irregular dots and lines.

The pieces display a harmony of *buncheong*'s unconstrained expression along with white porcelain's serenity.

청화백자 박지 점, 선문 사각함

Cobalt Porcelain Box with Sgraffito Incised Line & Dot Drawing

White porcelain, cobalt

dot drawing 14.2×12.5×6.3

line drawing 13.8×12.2×5.8

2014



최홍선 CHOI Hong-sun



1964년생. 단국대학교와 대학원에서 도예를 전공한 최홍선은 5번의 개인전과 다수의 기획초대전에서 저장용기인 항아리와 함을 실용적 관점이 아닌 심미적 관점으로 접근함으로써, 이러한 기물들이 지닌 형태미와 구조적 관계를 보여주었다.

‘기형도’ 역시 서로 다른 10개의 조선시대 기물을 모티브로 한 설치작품으로, 실재 도자기의 크기를 있는 그대로 재현하지만 용도를 치환함으로써 용도에서 욕망으로 변화된 공예의 쓰임의 문제를 지적하는 한편, 시각적 재현을 통해 전통의 방법론적 계승의 문제를 다루고 있다.

CHOI Hong-sun (b.1964) received his B.F.A. and M.F.A. in ceramics from Dankuk University. Through five solo exhibitions and numerous special exhibitions he showed how practical containers like jars and boxes could be approached from an aesthetic point of view.

Vessel Shaped Drawing is an installation with ten objects from the Joseon Dynasty as motif. The work reproduces the objects' size in precision but changes the usage to criticize today's craft becoming more of a subject of desire rather than an object with practical use. His works visually reproduce the object to raise methodological issues.

정중동

Stillness in Move

Clay, black & white glaze

black 54×54×63

white 56×56×72

2003



기형도

Vessel Shaped Drawing

White clay, glaze

45×28.5×3~32×43.5×3

2015





김경수 KIM Kyung-su



1982년생. 국민대학교와 대학원에서 도예를 전공한 김경수는 한국적 정체성을 지키면서도 현대인들의 미감에 맞는 식기 및 제기들을 제작하는 차림도예공방 대표로서 2014년 아시아 호텔 아트 페어, 2015년 디자인 아트 페어 등 국내외 페어를 중심으로 독특한 sanggam 기법의 기물을 선보여 왔다. 'Framework'은 신과 조상을 모시는 제례에 사용하는 백자제기를 현대식으로 재해석한 은사 김익영의 뒤를 이어, 백자의 직선적이면서도 곡선적인 형태미를 추구한다. 전형적인 고배형태의 기물 굽 부분에 고화도 열선으로 sanggam한 점과 선 무늬가 특징적인 작품이다.

KIM Kyung-su (b.1982) received B.F.A. and M.F.A. from Kookmin University majoring in ceramics. He is the representative of Ceramic Studio Charim, a workshop making dinnerware and ancestral rites utensils that cater to contemporary needs while maintaining the identity of Korean porcelain. He introduced unique artwork applied with sanggam (inlay) technique at Korean and international art fairs including 2014 Asia Hotel Art Fair and 2015 Design Art Fair. *Framework* pursues straight yet curved physical beauty of white porcelain – following the footsteps of his professor at the university KIM Yik-yung, who reinterpreted ancestral rites utensils made of white porcelain into modern dinnerware.

프레임워크

Framework

White porcelain, ironchrom wire, glaze

Ø11.2×5.1~Ø6×8.8

2015



김성철

KIM Seong-cheol



1980년생. 서울대학교와 대학원에서 도예를 전공한 김성철은 현대백자의 아름다움과 우수성을 널리 알리고자 구성된 그룹 '백중백'의 일원으로 활동하며 국내외 다수의 전시에 참여하였다.

'등잔 시리즈'는 하얀 조약돌과 조선백자의 등잔 형태 및 제작법을 근간으로 하면서도 가장 간결한 형태로 현대의 실내공간을 고려한 디자인에 초점을 두었다. 이 작품은 전기조명에 익숙한 현대인들에게 노스탤지어, 휴식, 자연, 낭만 등을 떠올리게 하는 감성의 사물이다.

KIM Seong-cheol (b.1980) studied ceramics at Seoul National University and its graduate school. He took part in numerous domestic and foreign art shows as a member of White in White, a ceramic artists' group founded to promulgate the beauty and superiority of contemporary white porcelain.

Oil Lamp Series focuses on design considering contemporary interior space with the most simple forms based on the Joseon Dynasty's white porcelain lamps and their production. This series reminds contemporary people of nostalgia, relaxation, nature, and romance.

등잔 시리즈

Oil Lamp Series

White porcelain, transparent glaze

Ø18×2, Ø5×7, Ø11×6, Ø8×9, Ø7×5 etc.

2015

Collection of LVS CRAFT



이창화 LEE Chang-hwa



1967년생. 홍익대학교 도예과와 대학원에서 도예를 전공한 이창화는 미국 노스캐롤라이나 주립대학교의 방문 작가를 거쳐 백자 연구 및 제작에 몰두해왔다. 특히, 그는 300년 전 조선시대에 제작된 기물들에 대한 관심을 갖고, 청화와 진사안료를 이용한 현대적인 기물과 오브제를 제작해왔다. 전통가옥인 한옥과 주변 풍경을 소재로 한 '청화백자주전자'는 기능에 충실하면서도 주전자 손잡이를 과감하게 변형시킴으로서 장식과 기능의 조화를 이룬 작품이다.

After receiving his B.F.A. and M.F.A. in ceramics from Hongik University, LEE Chang-hwa (b.1967) was a visiting artist at the University of North Carolina. He focused his artistic effort on researching and making white porcelains. In particular, he has been creating a modern object using blue and red pigment and keenly interested in the objects made 300 years ago during the Joseon Dynasty.

Blue-and-White Porcelain Ewer harmonizes function and beauty by boldly altering the ewer's handle.

청화백자 주전자

Blue-and-White Porcelain Ewer

White porcelain, cobalt, transparent glaze

white large 19×14.5×19

white small 14×11×14

blue 17×15×20

2013



이인진 LEE In-chin



1957년생. 홍익대학교와 대학원에서 도예를 전공한 이인진은 1980년대 초 경기도 이천 수광리에 한영도요와 일본 비젠시 후지와라 유 공방에서 전통적인 장작가마 소성 및 무유도기 제작법 등을 공부하였다. 전통기법을 활용하지만 자유로운 방식으로 개인적 탐구와 조형적 실험을 지속해 나가는 그는 현재 홍익대학교 도예유리과 교수로 재직 중이다.

‘다기세트와 연적모음’은 2007년부터 2015년 사이에 제작된 다기들과 문방구들을 아카이브 형식으로 재구성한 작품으로, 정형화된 형태나 규칙 없이 점토의 원시적 질감과 물레의 흔적 그리고 장작가마 소성과정 중에 드러나는 자연효과 등이 그대로 드러나 있다.

After studying ceramics at Hongik University and its graduate school LEE In-chin (b.1957) researched wood kiln firing and unglazed ceramic making techniques at Hanyoung Ceramic Workshop in Icheon, Korea and Fujiwara Yu Studio in Bizen, Japan in the early 1980s. He has continued his exploration of and experiment with modeling in an unrestricted manner, while utilizing traditional techniques. He currently works as a professor of ceramics at Hongik University. *Sellection of Teapot, Cup, Lidded Bowl etc.* displays a reconstruction of a set of tea pots and tea cups and scholar's accoutrement produced between 2007 and 2015 in the form of an archive. Primal texture, wheel-thrown traces, and natural effects engendered during a wood kiln firing are exposed as they are, not depending on any typical form or regulation.

다기 세트와 연적 모음

Sellection of Teapot, Cup, Lidded Bowl etc.

Stoneware

Various Size

2007-2015



강승철
KANG Seung-chul



1972년생. 홍익대학교 산업미술대학원에서 도예를 전공한 강승철은 고향인 제주도의 화산토와 전통 가마를 이용한 작품을 제작하며, 제주옹기의 전통을 계승, 이를 현대적으로 발전시키기 위해 노력하고 있다. '흙의 기억으로부터'는 제주 옹기토를 이용한 무유도기로, 주술적인 의미에서 옹기 독 겉면에 한지를 붙이던 전통을 화장토 그림으로 바꾸어 새로운 표현 소재로 삼았다.

KANG Seung-chul (b.1972) received his M.F.A. from Hongik University and returned to his home in Jeju Island. He wanted to use the regions volcanic soil and traditional kiln to continue the tradition of Jeju Onggi and also developed into modern craft.

Memory from Earth is unglazed earthenware using Jeju clay. He applied a new technique of decorating the surface with white slip painting, from the shamanistic tradition of plastering *hanji* on the exterior of the earthenware.

흙의 기억으로부터

Memory from Earth

Jeju clay

Ø24×75, Ø35×65

2013



박경숙
PARK Kyung-sook



1955년생. 홍익대학교와 대학원에서 도예를 전공하고, 국내외에서 15회의 개인전을 개최해 온 박경숙은 현재 박경조형연구소 소장으로 다수의 부산 도시디자인 프로젝트에 참여하였다. 화병과 찻잔, 수반으로 구성된 연차 다기세트 '한국 연차를 위한 제언'은 차와 공예의 관계뿐만 아니라 차를 통해 예절을 가르치고, 이를 매개로 사람들이 모여 관계를 맺는 다례의 의미를 환기시키는 작품이다.

PARK Kyung-sook (b.1955) received her B.F.A. and M.F.A. from Hongik University and held 15 solo exhibitions in Korea and abroad. As the head of Parkkyung Formative Art Institute, she has participated in various urban design projects of the Busan Metropolitan City. *Korea Lotus Tea Ceremony* is a lotus teacup set consisting of a vase, teacups, and a water bowl. The artwork highlights the relationship between tea and craft as well as the significance of tea ceremony as a medium for introducing manners and building human relationships.

한국 연차를 위한 제언

Korea Lotus Tea Ceremony

Grogged clay, color glaze

bowl Ø46.5×8, Ø16.5×6 (each)

pottery 27×23×31

2013



이은범

LEE Eun-bum



1968년생. 홍익대학교 도예과를 졸업한 후 전업 작가로 활동해온 이은범은 전통적인 청자 제작기법과 재료를 바탕으로 이를 재해석하고 현대화하는데 집중해 온 작가이다.

최근의 개인전에서 시도한 청자의 현대화 실험의 연장선상에 있는 '창포잎 접시'와 '청자화형 발'은 고려청자의 전통적인 곡선미와 상감기법 등 그 특징들을 계승하지만, 기물의 조형과 비례, 특히 다양한 안료와 유색 등을 새롭게 해석한 작품이다.

Since graduating from Hongik University with as a ceramic art major, LEE Eun-bum (b.1968) became a full time artist devoting himself to reinterpreting and modernizing the materials and techniques of traditional celadon.

Celadon plate with Iris Leaf shaped and *Celadon Bowls with Flower-shaped*, works that were presented in his recent solo exhibition are a part of his endeavors to alter celadon. The pieces feature traditional silhouette and inlay technique yet incorporate new interpretations in proportion and variations of color.

창포잎 접시

Celadon Plate with Iris Leaf Shaped

Celadon, glaze

15×74 etc.

2015



청자화형 발

Celadon Bowls with Flower-shaped

Celadon, cobalt, stain

40×35×20 (each)

2015





⑦ LEE Won-jae

김판기 *KIM Pan-ki*



1958년생. 1983년부터 전통도예의 산지로 유명한 경기도 이천에서 도자기 작업을 시작한 김판기는 전통적인 기법으로 기능성을 고려한 현대적 감각의 청자작품을 제작, 2000년 28회 동아공예대전에서 대상, 2015년 경기도세계도자비엔날레 특별전 참가 등 국내외 전시에 다수 참여한 바 있다.

‘청자초문 발’은 표면에 상감된 풀 문양이 돋보이도록 투명도가 높은 유약을 사용한 청자 과반으로, 사용된 재료와 제작법을 그대로 드러내고자 맑은 유색을 사용, 치밀하고 섬세한 아름다움을 보여준다.

In 1983, KIM Pan-ki (b.1958) started his career as a potter in Icheon of Gyeonggi Province, Korea's center of traditional pottery. Using the traditional methods, he created celadon pieces catering to modern use and sensuality. He received grand prize at the 28th Donga Craft Award in 2000 and participated in various domestic and international exhibitions including the special exhibition of the Gyeonggi International Ceramic Biennale 2015.

Celadon Bowl with Grass Design is a celadon fruit bowl coated with transparent celadon glaze to accentuate the grass design inlaid on the surface. The materials and technique showed by the clear glaze reveal delicate and meticulous beauty.

청자초문 발

Celadon Bowl with Grass Design

Celadon, glaze

Ø39×12

2015



권진희 KWON Jin-hee



1979년생. 수원대학교 공예디자인과를 졸업하고 인테리어 디자인 회사를 다니던 권진희는 홍익대학교 대학원에서 도예를 전공하며 본격적으로 도예 작업을 시작했다. 2012년 제31회 서울현대도예공모전에서 대상을 수상하며 이름이 알려지기 시작해 설화문화전과 메종오브제 등 국내외 아트페어와 전시에 참여하였다. '개념적 핵심' 시리즈는 두 가지 다른 색상의 점토를 쌓아 만든 원추형 볼과 넓은 원형 접시이다. 계단처럼 올라가는 건축적인 구조로 인해 생겨난 공간과 그 공간 사이로 빛에 따라 변화하는 은유적 공간이 형성되어 관람자의 상상력을 자극한다. 부분적인 반복과 제한된 색상, 단순한 형태를 통해 불필요한 장식을 배제하고자 하는 작가의 조형의지가 그대로 드러나는 작품이다.

KWON Jin-hee (b.1979) studied craft design at Suwon University and worked at an interior design firm after her graduation. She began working in ceramics in earnest after studying ceramics at Hongik University's graduate school. In 2012, she won the grand prize at the 31st Seoul Contemporary Ceramic Arts Competition, which brought her fame and since then has joined numerous domestic and foreign art fairs and exhibitions including Sulhwa Culture Exhibition and Maison & Objet. **Conceptual Core** series features cone-shaped bowls and circular plates made by piling up clay strips of two different colors. Our imagination can be stimulated by the space derived from an ascending architectural structure like stairs and a metaphoric space changing in the light. Her artistic will to exclude any unnecessary decoration is revealed by a partial repetition, restricted colors, and simple form.

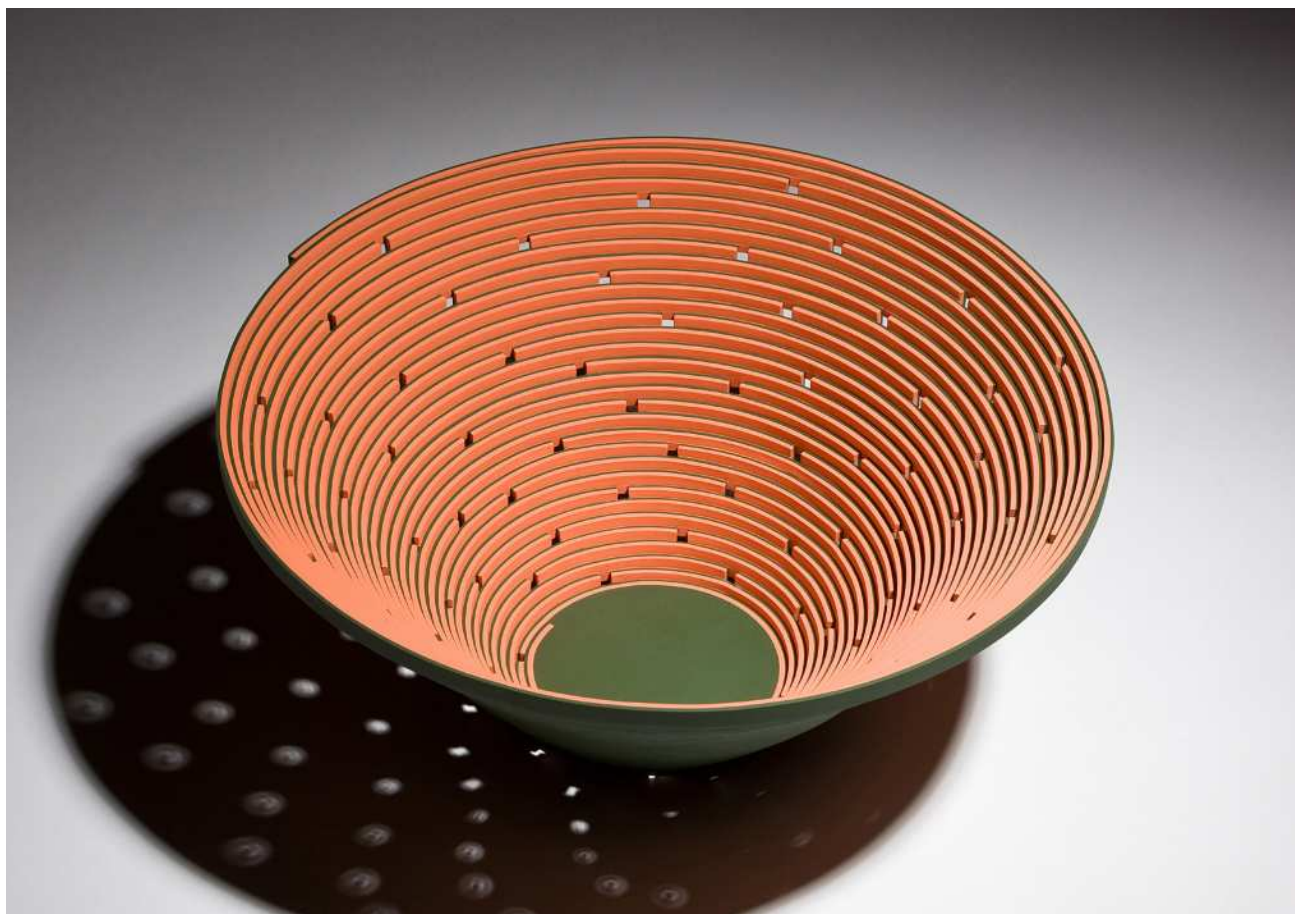
개념적 핵심_원
Conceptual Core_Circle
Porcelain, stain
Ø44×4
2012



개념적 핵심_오렌지 스트라이프
Conceptual Core_Orange Stripe
Porcelain, stain
Ø40×16
2015



개념적 핵심_그린 스트라이프
Conceptual Core_Green Stripe
Porcelain, stain
Ø41×17
2014



이성순 LEE Sung-soon



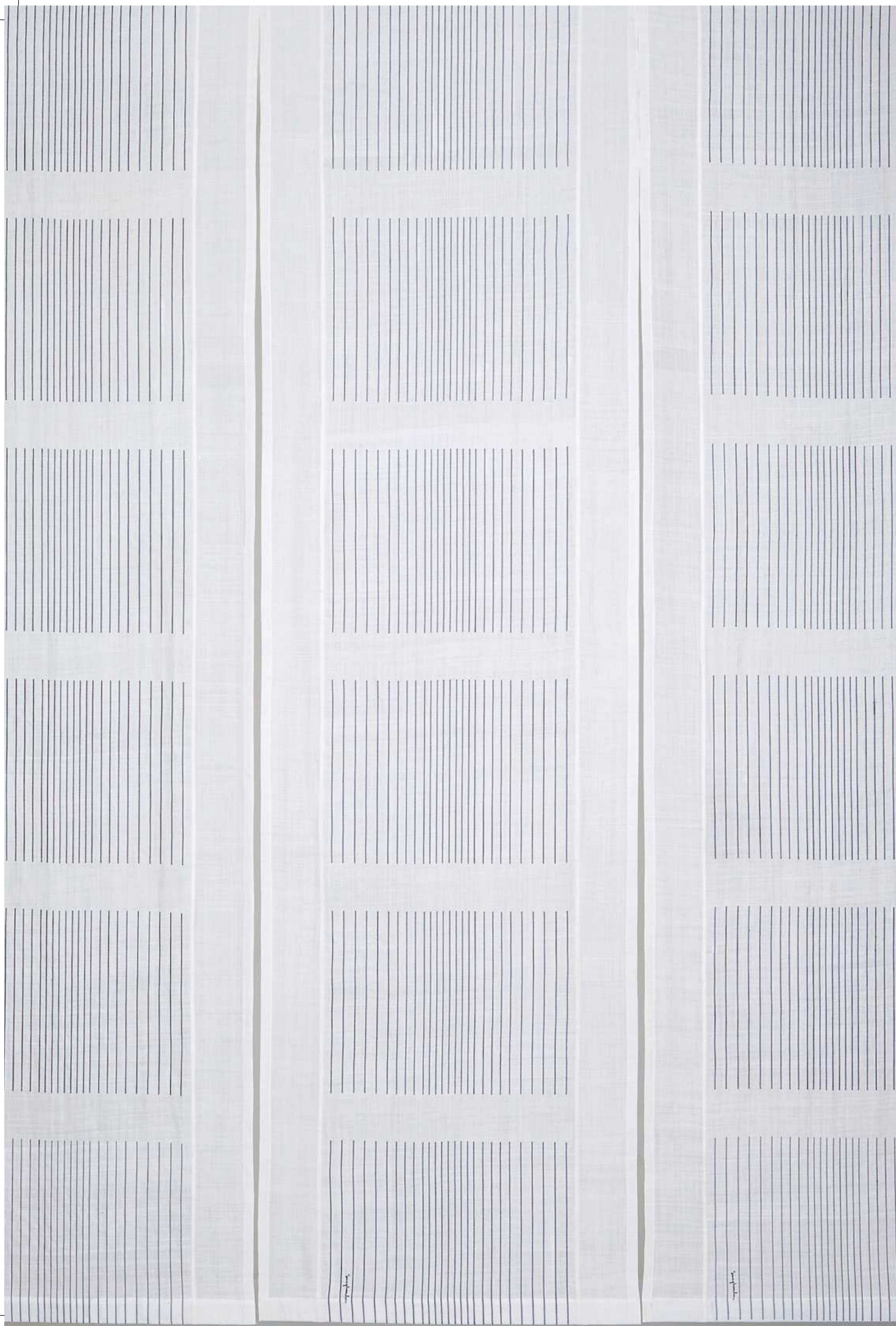
1943년생. 이화여자대학교와 대학원, 미국 시카고미술대학에서 수학한 이성순은 한국의 전통적인 보자기가 지닌 간결하면서도 기하학적인 조형을 응용한 섬유예술 작품을 제작해 온 대표적인 섬유 공예가이다. 그녀는 섬유예술의 발전적인 방법을 모색하는 교육자이자 작가로서의 공로를 인정받아 이화여대와 시카고대학에서 명예교수로 임명되었다.

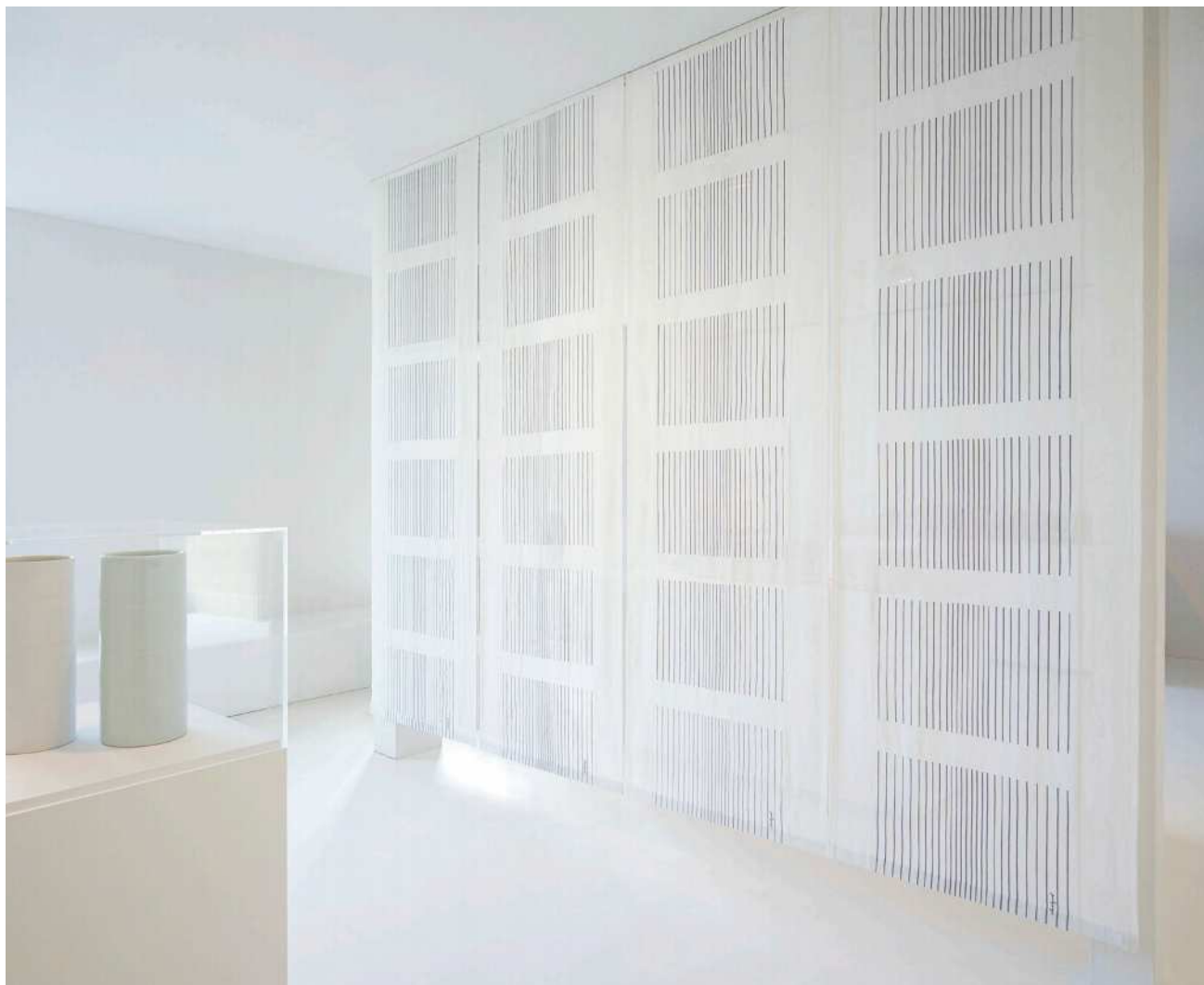
‘선’은 제작공정이 복잡하고 까다로워 일반적으로 잘 사용하지 않는 전통소재인 모시로 제작한 커튼에 자수를 놓은 작품이다. 겹쳐진 모시 커튼의 수많은 선(線)은 작가가 추구하는 가치, 즉 선(善)과 동음이의어로 실천적 가치가 집적된 선(善)이 완전한 선(禪)을 이룬다는 의미를 담고 있다. 실용적 가치를 바탕으로 소재의 우아함과 표현의 간결성 그리고 전통적이면서도 현대적인 조형미가 균형을 이루는 작품이다.

LEE Sung-soon (b.1943) received her B.F.A. and M.F.A. from Ewha Womans University and studied at the School of the Art Institute of Chicago. She is Korea's leading fiber artist, applying the simple and geometric designs of traditional wrapping cloth. In recognition of her contribution as an educator and artist in the field of fiber art, both Ewha and SAIC granted her the title of emeritus professor. *Seon* is made by embroidering on curtains made of ramie cloth, a traditional textile that is infrequently used because of its delicate characteristics and difficult making process. The countless lines (線, pronounced *seon* in Korean) in layered ramie curtain is a homonym of good (善, also pronounced *seon*) – conveying the message that the essence of practical value “good (善)” achieves zen (禪, also pronounced *seon* in Korean). Based on practical value, the work conveys the material's elegance, the simplicity of expression and the balance between the traditional and modern formative aesthetics.

선
Seon
Ramie
80×285 (each)
2015







장연순
CHANG Yeon-soon



1950년생. 이화여자대학교와 대학원 생활미술과를 졸업한 장연순은 이화여자대학교에서 섬유예술전공 교수를 역임하였다. 그녀는 섬유가 지닌 무한한 가능성의 범위를 실험, 밀도 있는 작업을 지속해 온 대표적인 섬유예술가로 2008년 국립현대미술관 '올해의 작가'로 선정되었다.

2010년 제작한 '늘어난 시간' 연작은 염색, 바느질 등 12단계의 제작과정과 반복된 수공예적 행위를 통해 완성된 오브제 작품이다. 겹겹이 쌓인 격자구조를 바탕으로 표현된 간결한 형태와 색을 통해 응집된 한국공예미를 보여준다.

After receiving her B.F.A. and M.F.A. from Ewha Womans University, CHANG Yeon-soon (b.1950) was a professor and taught fiber arts at her Alma Mater. Selected as the 2008 Artist of the Year by the National Museum of Modern and Contemporary Art, she is Korea's leading fiber artist who continues to create substantial artworks and experiment the infinite possibilities of fiber.

Matrix series propose the newly interpreted realms of modern craft through object art that consists of 12 stages of handcraft activities including dyeing and sewing etc. Her work represents the condensed beauty of Korean crafts by simple form and color which based on many layers of the grid structure.

늘어난 시간 201002

Matrix 201002

Abaca fiber, indigo dye

19.5×16.5×170

2010



늘어난 시간 II 201013, 201015
Matrix II 201013, 201015
Abaca fiber, indigo dye
180×41.5×5.5, 42.8×41.8×5.5
2010





정순주
JEONG Soon-joo



1969년생. 홍익대학교와 대학원에서 섬유미술을 전공한 정순주는 일본 동경예술대학교 대학원에서 염색을 공부하였다. 중국, 일본과 다른 한국문화와 감성을 표현할 소재와 기법을 연구하던 그녀는 2009년 전통적 소재에 모던한 디자인을 더한 '순주 디자인'을 설립하였다.

전통염료인 쪽과 천연 풀을 이용한 염색법인 호방염을 사용해 제작한 '방 2015'는 현대인의 시선으로 바라본 민화의 책가도 풍경을 표현한 작품이다.

JEONG Soon-joo (b.1969) studied dyeing at the Tokyo University of the Arts after receiving B.F.A. and M.F.A. in the textile art from Hongik University. She researched materials and techniques to express Korea's unique culture and sentiment and founded Soon Joo Design in 2009.

Produced using *hobang-yeom*, a traditional dye method using indigo and other plants, *Room 2015* depicts the scene of a scholar's accoutrements in a folk painting technique from a modern perspective.

방 2015

Room 2015

Silk, acid dyes

70×70×5 (each)

2015



김지은 KIM Je-eun



1965년생. 이화여자대학교에서 섬유예술을 전공한 김지은은 미국 유학시절, 하와이의 전통종이인 카파(Kapa)로 제작한 공예품을 접하면서 닥종이와 줌치 기법을 연구하기 시작하였고, 현재는 경성대학교 조교수이자 섬유예술가로 국내외 다수의 전시에 참여하고 있다.

‘궤적’은 물에 적시고 주무르는 것을 반복하는 전통 줌치 기법을 이용한 작품으로 줌치가 된 한지에 얇은 바늘로 조밀하게 구멍을 내어 정교한 문양을 만들어낸 한지 스크린이다. 작가는 제작과정의 반복된 노동을 통해 재료의 본성을 이해하고 이를 만물의 내적 성장과정으로 비유한다.

KIM Je-eun (b.1965) studied textile art at Ewha Womans University. While studying in the U.S.A., she came across craftwork using Kapa or traditional Hawaiian paper which intrigued her to start researching mulberry paper and joomchi. Joomchi is a traditional *hanji* technique using water to seal several layers of Korean mulberry paper to create a single sheet. Currently an assistant professor at Kyung Sung University, she participates in various domestic and international exhibitions as a textile artist.

Trace is a screen made with *hanji* or traditional Korean paper decorated with elaborate patterns that are created by densely needle-pierced holes. She sees the repetitive work as the process of learning the materials innate characteristics and compares it to the internal growing process of all things.

궤적

Trace

Korean mulberry paper

82x181 (each)

2015



김연진
KIM Yeon-jin



1971년생. 수원여자대학교 시각디자인과를 졸업하고, 일본 무사시노 미술대학교 조형학부에서 공간 연출디자인을 전공한 김연진은 한국적인 자연주의 감성을 모토로 하는 브랜드 '공기디자인'을 설립, 전통 한지와 모시를 소재로 하는 조명등을 제작하고 있다.

'월명'은 나무골조에 얇은 실크를 배합한 한지를 붙이고 그 안에 얇게 썬 나무살을 넣어 만든 조명으로, 한지로 된 창호지가 발린 한옥의 들창에 미풍으로 흔들리는 나뭇가지 그림자가 달빛에 비춰진 가을밤 풍경을 형상화한 서정성이 돋보이는 작품이다.

KIM Yeon-jin (b.1971) studied visual design at Suwon Women's University and graduated from Musashino Art University's Department of Space Art Design in Japan. She founded Gonggi Design, a brand that produces lanterns with *hanji* (Korean mulberry paper) and ramie cloth to realize Korean naturalism. *Moon Light* is lighting made by attaching *hanji* backed with a thin layer of silk on a wooden frame. The piece is an interpretation of autumn night scenery where the moonlight shines upon the gently swaying tree branches and the mulberry paper paned sliding doors of *hanok*, a traditional Korean house.

월명

Moon Light

Korean mulberry paper, silk, wood, LED

45×45×60, 60×45×45

2015



김제성

KIM Jae-seong



1975년생. 홍익대학교 동양화과를 졸업한 김제성은 전통적인 회화를 입체적인 조형물로 만들기 위해 연등 공방에서 2년간 전통 한지등 제작기술을 연마하였고, 청계천 등불축제 및 국내외 유명 건물에 한지등을 직접 설치한 다수의 경험이 있다.

철사 골조 위에 3층으로 합지 된 한지를 붙여 견고하게 제작된 '선인장 꽃'은 받침대 없이 자유롭게 벽에 기대거나 바닥에 놓이는 형태로 놓이는 위치에 따라 빛의 강약이 달라지며, 빛이 투과하면서 꽃잎의 입체감이 더욱 살아나는 지등 작품이다.

KIM Jae-seong (b.1975) studied oriental painting at Hongik University. In the effort to create stereoscopic forms with traditional pictorial art, he learned making *hanji* or traditional mulberry paper lanterns at a lotus lantern workshop for two years and had installed *hanji* lanterns at the Seoul Lantern Festival and major buildings in Korea and abroad.

Made with three layers of *hanji* on a wire frame, *Cactus Flower* does not have a stand so it can be leaned on the wall or placed on the floor freely to control the brightness.

The stereoscopic effect is accentuated when the light penetrates around flower petals.

선인장 꽃

Cactus Flower

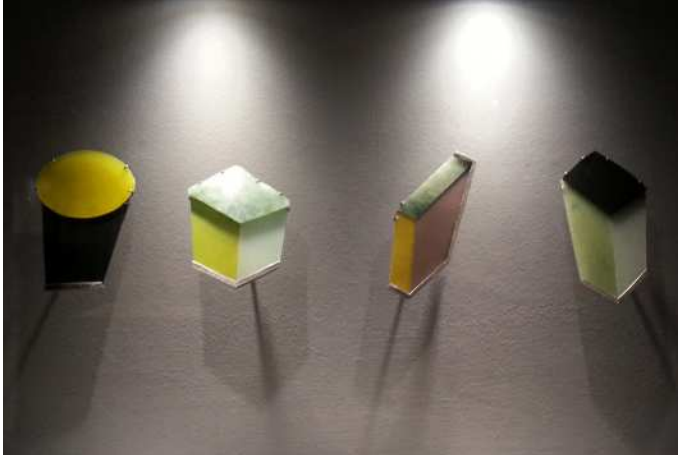
Korean mulberry paper, wire, LED

50×50×110

2015



김승희
KIM Seung-hee



1945년생. 서울대학교와 인디애나대학교 대학원을 졸업한 김승희는 은, 비취, 마노, 호박 등 장신구의 전통적 재료인 천연의 준보석을 사용해 장신구를 제작해온 한국의 대표적인 금속 공예가이다. 그녀는 현재 국민대학교 명예교수이자 장신구 브랜드 '소연'의 대표로 활동하고 있다. '정물-풍경'은 오랜 시간에 의해 만들어진 원석의 비정형의 무늬에서 암시되는 자연 풍경들을 순간으로 포착하듯 절단한 각각의 원석들을 재조합해 만든 브로치이다. 재료의 원형을 유지하면서 인위적인 조형과정을 최소화해 자연소재가 주는 오묘하고 신비한 색들을 대비시킴으로서 간결하면서도 장식적인 효과를 높였다.

A graduate of Seoul National University and Indiana University's graduate school, KIM Seung-hee (b.1945) is a prominent metal craftswoman who makes fashion accessories using traditional semi-jewels such as silver, jade, agate, and amber. She presently works as an honorary professor at Kookmin University and a representative of Sowyen, a jewelry brand.

Still Life-Landscape features brooches made using rough cut gemstones to capture the stones' atypical natural patterns that are redolent of landscape. A terse, ornamental effect is enhanced with profound and mysterious colors from natural materials by minimizing artificial processing while maintaining the materials' original form and state.

정물-풍경

Still Life-Landscape

Jadite, onyx, bowenite, sterling silver

5×5×1, 5×8×1 etc.

2015



이정규 YI Jung-gyu



1956년생. 독일 포르츠하임 조형대학을 졸업하고 파리 국립응용미술대학교에서 금속조형을 전공한 이정규는 한국현대장신구를 이끌어온 대표적인 작가 가운데 한 명이다. 재료의 역사성과 상징성에 의미를 두고 이를 현대적으로 재해석하는데 역점을 두고 있는 그녀는 원과 사각형이라는 기본 도형에 바탕을 둔 미니멀한 작업을 진행해 왔다.

‘흔적’과 ‘응집’은 농경사회의 대표적인 가족인 소의 뿔을 가공해 제작했던 한국의 전통공예인 ‘화각’을 이용해 만든 브로치이다.

YI Jung-gyu (b.1956) is a leading artist of contemporary Korean jewelry who graduated from the Pforzheim University of Applied Science in Germany and Écoles supérieures d'arts appliqués in France. She has placed emphasis on modern reinterpretations of materials' historicity and symbolism, executing minimalistic works based on basic figures such as circles and quadrangles. *Trace* and *Concentration* are brooches made in hwagak, a traditional Korean craft using the ox horn, a typical livestock animal in agrarian society.

흔적

Trace

Horn, acrylic paint, 925 silver
7.5×9.2×1
2009

응집

Concentration

Horn, 24k gold foil, corallite, jade, 925 silver
8.2×7×1
2011



김연경
KIM Yeon-kyung



1975년생. 경기대학교에서 금속공예를 전공하고 독일 포르츠하임 조형대학교에서 장신구와 오브제디자인과를 졸업, 정통 보석가공 기법에 능숙한 김연경은 세계 유수의 보석장신구 공모전에서 여러 차례 수상한 경력을 지닌 보석디자인이자 장신구 작가이다.

작가에게 제작의 전환점을 마련해준 '공존'은 전통적인 보석커팅 형식에서 탈피해 새로운 시도를 보인 브로치이다. 완벽하게 연마된 인위적인 보석과 자연 광물의 균열, 내포물, 그리고 원석의 거친 표면 등을 그대로 대비시킴으로써 자연과 인공의 사회적 가치에 대한 편견을 역설적으로 표현하고 있다.

KIM Yeon-kyung (b.1975) is highly proficient in jewelry processing techniques having studied metalcrafts at Kyonggi University and jewelry and object design at the Pforzheim University of applied science in Germany.

Coexistence is a brooch that served as a turning point in her work. This brooch demonstrates her new attempt to escape the conventional mode of cutting jewelry. The work is a paradoxical representation of our prejudice against the social value of nature and artificiality through a stark contrast between perfectly honed artificial jewelry and natural minerals' rupture and contents, as well as the gemstones' rough surfaces.

공존

Coexistence

Lemon citrine, kyanite, sterling silver

13.5×8×2.4

2013

공존

Coexistence

Amethyst, prehnite, sterling silver

3.9×8.9×2.4

2013



민복기 MIN Bog-ki



1975년생. 서울대학교에서 공예를 전공하고 독일 포르츠하임 조형대학교에서 장신구와 일상문화사물로 학위를 받은 민복기는 독일과 스위스에서 디자이너로 활동하였으며, 현재 서울대학교 금속공예전공 조교수로 재직 중이다. 그는 존재이면서 비 존재성을 가지거나, 가시적이지만 비가시적이고, 열려있으면서 닫혀있는 이분법적인 존재론에 대한 관심을 바탕으로 한 금속 장신구를 제작해 온 작가이다.

시간과 공간 그리고 물리적 실체들에 대한 근원적인 질문을 담고 있는 ‘반지’는 대칭성이나 완결성과 거리가 먼 미완의 형태를 통해 원시적이며 본능적인 물음을 하고 있다.

MIN Bog-ki (b.1975) studied crafts at Seoul National University and received a degree in jewelry and everyday objects from the School of Design of Pforzheim University in Germany. He worked as a designer in Germany and Switzerland and currently serves as an assistant professor for Seoul National University. He has made metal accessories with an interest in dichotomous beings that are existent yet inexistent, visible yet invisible, and open yet closed.

Ring poses elemental questions concerning space and time and physical substance as well as primal, instinctive questions with incomplete forms far away from symmetry and completion.

반지

Ring

Silver, gold plating

3×3.5×3.5

2011

반지

Ring

Silver, gold plating

4×2×3.8 (each)

2008



우진순 WOO Jin-soon



1948년생. 우진순은 서울대학교와 대학원에서 공예를 전공하고 스웨덴국립미술디자인공예대학교에서 수학하였다. 그녀는 모더니즘 미학을 바탕으로 엄격한 절제미와 구조적 완결성을 중시하며 40여 년 동안 꾸준히 은으로 된 장신구 및 기물을 제작해 온 금속공예가이다.

‘두 개의 공간’, ‘새와 꽃병’은 사각형과 원형을 변형한 기하형의 공간, 즉 방 (room) 안에 개연성 없는 두 사물들을 나란히 병치시켜 두 사물이 지닌 이야기와 조형적 차이점을 극명하게 드러냄으로써 동시대를 구성하는 자연, 문명, 시공간에 대한 작가적 사유를 엿볼 수 있는 브로치이다.

WOO Jin-soon (b.1948) majored in crafts at Seoul National University and its graduate school and studied at the University College of Arts, Crafts, and Design in Sweden.

She has produced silver accessories and objects for about forty years, putting stress on the beauty of strict moderation and structural completeness while basing her craftworks on modernist aesthetics.

Two Rooms and *Bird and Vase* juxtapose two bilaterally irrelevant objects in geometric spaces in the shapes of squares and circles considered to be rooms, thereby conveying narratives on these two objects and disclosing their formative difference. With these, viewers can catch a glimpse of her thoughts on nature, civilization, and the space-time forming this era.

두 개의 공간

Two Rooms

Sterling silver, kumboo (gold leaf)

7.0×5.0×1.4

2012

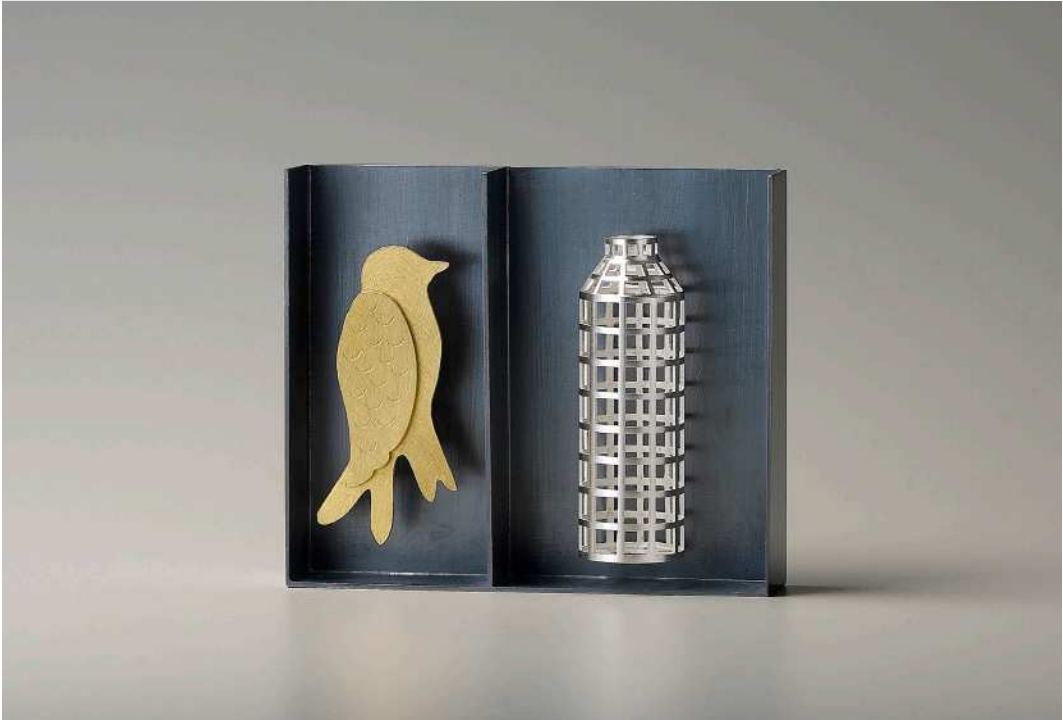
새와 꽃병

Bird and Vase

Sterling silver, kumboo (gold leaf)

6.8×5.8×1.3

2013



최명훈
CHOI Byung-hoon
배세화
BAE Se-hwa
김은학
KIM Eun-hak
이삼웅
LEE Sam-woong
하지훈
HA Ji-hoon
캠캠 디자인 스튜디오
KAMKAM Design Studio
이광호
LEE Kwang-ho
박원민
PARK Won-min
소은명
SOH Eun-myung
이헌정
LEE Hun-chung
황삼용
HWANG Sam-yong
이민수
LEE Min-soo
박서연
PARK Seo-yeon
이인화
LEE In-hwa
이가진
LEE Ga-jin

김영이
KIM Young-i
고혜정
KO Hye-jeong
이재익
LEE Jai-ik
김준용
KIM Joon-yong
허혜욱
HUH Hye-wook
김현철
KIM Hun-chul
이지용
LEE Ji-yong
홍성환
HONG Sung-hwan
이슬기 & 조성연
LEE Seul-gi, CHO Seong-yeon
이성근
LEE Sung-keun
심현석
SIM Hyun-seok
김선영
KIM Sun-young
김계옥
KIM Kye-ok
정지민
CHUNG Jee-min

윤덕노
YOON Duk-no
박정혜
PARK Jeong-hye
김희주
KIM Hee-joo
신혜림
SHIN Hea-lim
권슬기
KWON Seul-gi
김정지
KIM Jung-ji
이광선
LEE Kwang-sun
김용주
KIM Yong-joo
조성호
CHO Sung-ho
문춘선
MOON Choon-sun
윤상희
YUN Sang-hee
김정희
KIM Kyung-hee
김수연
KIM Soo-yeon
김지민
KIM Ji-min
강미나
KANG Mi-na

하이브리드

Hybrid

하이브리드 이질적인 요소가 서로 섞인 것으로 이종, 혼합, 혼혈이라는 의미를 지니며, 서로 섞여서 이루어짐 또는 섞어서 만들어짐을 뜻함.
Hybrid The word 'hybrid' refers to anything composed of elements of different kinds, like a mix of two different species, combination and mixed-blood. It also means the act of mixing something together.

최병훈 CHOI Byung-hoon



1952년생. 홍익대학교와 대학원에서 응용미술 및 가구디자인을 전공한 최병훈은 핀란드 헬싱키 미술디자인대학 연구교수 및 미국 로드아일랜드 디자인대학 객원교수를 역임하였으며, 현재 홍익대학교 목조형가구디자인학과 교수로 재직 중이다. 세계 유수의 비엔날레, 아트페어 등에서 소개된 바 있으며, 파리 다운타운 갤러리와 뉴욕 프리드만 벤다 갤러리 전속작가로 활동 중이다. 그는 조각가의 관점을 가구에 접목한 아트퍼니처를 추구, 전통 목가구의 현대적 변용 및 개념 확장을 위해 노력해 왔다.

‘잔상’은 시리즈 작품으로 한국의 남부지방에서 많이 발견되는 선사시대 고인돌에서 착안, 재료의 물질성과 시간성을 바탕으로 절제된 곡선의 유려한 조형미가 돋보이는 유기적 모더니즘을 추구한다. 특히, 상반된 속성을 지닌 나무와 자연석의 물질적 대비로 긴장감을 유도하며 기교 없는 간결한 형태를 통해 동양철학에서 중시하는 자연과의 일체감을 표현한다.

CHOI Byung-hoon (b.1962) studied applied art and furniture design at Hongik University and its graduate school. He worked as a research professor at the University of Art and Design Helsinki in Finland and a guest professor at the Rhode Island School of Design in the U.S.A. and currently works as a professor of woodworking & furniture design at Hongik University. His works have been introduced to prestigious biennales and art fairs around the world. He is exclusively represented by Gallery Downtown in Paris and Friedman Benda in New York. He has done his utmost to craft modern variations of traditional wooden furniture and expand its concept by pursuing “art furniture” in which he grafts his sculptural perspective onto interior furnishings.

Inspired by prehistoric dolmens often found in the southern regions of Korea, *Afterimage* series seeks organic modernism in which elegant style and exquisite form rendered with moderate curves stand out on the basis of the material's corporeality and temporality. In particular, his work brings about a feeling of tension through an obvious contrast between wood and stone with bilaterally opposed traits, and the unartful and simple forms of his work reflect important ideology in East Asian philosophy – integration with nature.



잔상 08-298
Afterimage 08-298
Red oak, natural stone
360×115×72
2008



잔상 08-305
Afterimage 08-305
Red oak, natural stone
120×54×42
2008



배세화 BAE Se-hwa



1980년생. 홍익대학교 목조형가구학과에서 가구디자인을 전공한 배세화는 국내외 가구디자인 공모전에서 여러 차례 수상한 경력을 갖고 있으며, 현재 서미 인터내셔널 전속작가로 활동 중이다. 그는 마이애미, 바젤 등 아트페어에 참여하면서 국제적으로 주목받는 가구 디자이너로 알려졌다. '명상 2'는 고도의 테크닉을 요하는 작가 특유의 제작기법인 스팀 밴딩을 이용, 직선에서 곡선으로 이어지는 유려한 선과 풍부한 양감이 절묘한 조화를 이루는 벤치이다. '자연이 만든 재료를 인간이 디자인'한다는 그의 모토처럼 자연환경, 에너지, 명상 등 사람과 자연의 조화를 표현하는 아트퍼니처이다.

BAE Se-hwa (b.1980) studied furniture design at Hongik University and has received prizes at several domestic and foreign furniture design competitions. He currently works as an artist exclusively for Seomi International. He gained international recognition with his participation in art fairs such as Art Miami and Art Basel.

Meditation 2 (Steam 01) is a bench made with his own distinctive production method called "steam bending." Elegantly flowing lines including curves and straight lines are in exquisite harmony with a sense of luxuriant volume. His art furniture represents natural environments, energy, meditation, and the harmony between nature and humanity with His motto "Humans design materials that nature made."

명상 2 (스팀 01)
Meditation 2 (Steam 01)
Ash
300×70×55
2007
Private Collection



김은학 KIM Eun-hak



1981년생. 경성대학교에서 가구와 공예디자인을 전공한 김은학은 졸업 후, 김은학 디자인스튜디오를 설립하고 대량생산이 아닌 수공예적인 감성을 바탕으로 생산자와 사용자 간의 상호적인 디자인을 선보여온 디자이너 메이커이다.

‘미완성 시리즈’는 여러 종류의 가구에서 다리 부분만을 수집, ‘집성’하는 방식으로 재탄생시킨 테이블, 의자와 제공된 최소한의 오브제를 자유롭게 배열, 길이와 형태를 달리 구성하는 조명 등 목제 가구들이다. 특히, 사용자가 각 유닛을 조합하는 방식에 따라 변형되는 조명은 고정된 디자인 개념이 아닌 변주 가능한 그의 ‘미완’의 디자인 개념을 잘 표현하고 있다.

KIM Eun-hak (b.1981) studied furniture and craft design at Kyungseong University and established the KIM Eun-hak Design Studio after graduation. He is a designer-maker, who has pursued interactive design between the producer and user, making one-of-a-kind handicraft, not mass-production.

The *Incomplete Series* features tables and chairs of different size and length produced with “glued-laminated” legs that were gleaned from many kinds of furniture as well as lightings that are formed using provided objects in free arrangement. The lightings are transformed in a way that combines each unit by the user, eloquently representing the concept of his design which seeks variability and incompleteness, not something fixed.

미완성 시리즈

Incomplete Series

Walnut, pine, bulb

table 90×90×75

chair 60.5×56×67.6

lighting Ø12×140, Ø12×110, Ø12×80

2015



이삼웅

LEE Sam-woong



1981년생. 홍익대학교 목조형가구학과를 졸업한 이삼웅은 목재를 다양한 방법으로 활용한 가구를 제작하며 최근 패션디자이너들과의 협업을 통해 새로운 실험을 해 나가는 디자이너 메이커이다. 얇게 가공한 목재들을 서로 엮어서 가구의 주요 몸체로 활용한 '별 시리즈'는 사람과 사람, 사람과 만물이 서로 관계를 맺는 과정과 그 결과를 표현한 테이블과 의자, 조명이다.

LEE Sam-woong (b.1981) graduated from Hongik University after studying woodworking and furniture design and now crafts furnishings using wood in diverse ways. LEE Sam-woong is a designer-maker who has recently conducted new experiments in collaboration with fashion designers. **Star Series** includes tables, chairs, and lightings whose main bodies are formed through a weaving of thinly processed maple's strips. This has the effect of representing the process of starting relationships between man and man as well as man and creations.

별 시리즈

Star Series

Maple, beech, birch plywood

Table 80×80×35

Chair 90×90×102 (each)

Lighting 55×55×55

2013



하지훈 HA Ji-hoon



1972년생. 홍익대학교 목조형가구학과와 국립덴마크디자인스쿨을 졸업한 하지훈은 현재 계원예술대학 리빙디자인과 교수로 재직 중이며, 산업자원부가 선정한 '차세대 디자인리더'이자 문화체육관광부가 선정한 '2009 올해의 젊은 예술가상 (디자인 부문)'을 수상한 바 있다. 전통 소반을 모티브로 보다 간략하게 디자인한 'Round Ban'은 둥근 소반의 받침을 알루미늄 다리로 변형시킨 것으로 좌식문화라는 한국의 문화적 전통과 가치를 계승함과 동시에 이를 현대적 감각으로 재해석한 작품이다.

HA Ji-hoon (b.1972) studied woodworking & furniture design at Hongik University. He also graduated from the Danish Design School and became a professor at the living design department of Kaywon University of Art & Design. He was designated as the Next Generation Design Leader by the Ministry of Industry and Energy as well as the Young Artist of 2009 (design category) by the Ministry of Culture, Sports, and Tourism. *Round Ban* is designed with the traditional tray table as a motif. With aluminum legs as the round table's base, the piece continues Korea's culture of sitting on the floor while adding modern reinterpretations.

Round Ban

Wood, anodized aluminum
Ø35.5×18, Ø38.5×9, Ø38.5×25
2015



캠캠 디자인 스튜디오 KAMKAM Design Studio



2008년 설립. 홍익대학교 목조형가구학과를 졸업한 김재경, 서현진 두 디자이너에 의해 설립된 캠캠 디자인스튜디오는 가구, 제품, 오브제 인스톨레이션, 인테리어 공간 및 컨셉 리서치 디자인 등을 하며, 국내외에서 다양한 디자인 관련 전시에 참여하고 있다. '해주반'은 전통 해주반을 현대적 소재에 맞게 재해석한 것으로 판각에는 사각형의 해주반 상판에서 잘려나간 삼각형의 기하형태를 규칙적으로 반복해 변화를 주었고 투명한 아크릴 사이로 중첩되어 보이는 구조적인 특성이 돋보이는 작품이다. '상'은 한국 전통 소반의 형태에서 착안하여 투명한 아크릴 소재로 재구성한 것으로 시대에 따른 사물과 전통에 대한 의미를 생각하게 하는 작품이다.

KAMKAM Design Studio was founded in 2008 by designers KIM Jae-kyung and SEO Hyun-jin, who are graduates of Hongik University's woodworking & furniture design department. The Studio develops designs for furniture, product, object installation, interior space, and concept research and also participates in various design-related exhibitions.

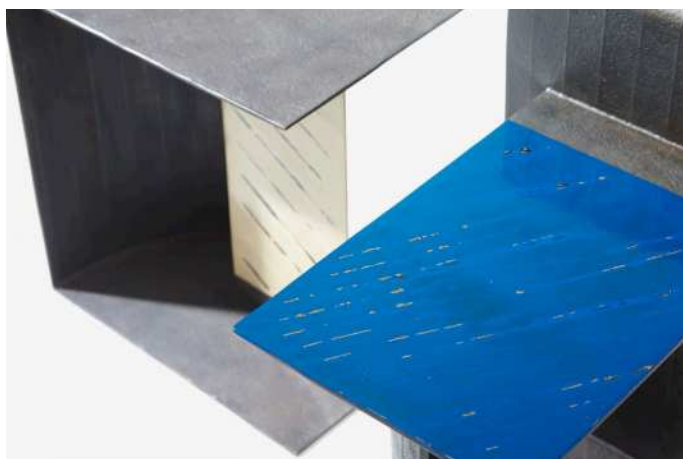
Haejuban is a modern interpretation of the traditional *Haejuban*, a tray table that originated from the Haeju region. The table's side is decorated with openwork triangle patterns that resemble the corners that have been cut off from the table's plank. It also features a structure that shows layers of clear acrylic plains. *Sang* is a traditional Korean tray-table reinterpreted into a clear acrylic piece conveying the impact of time on the significance of tradition.

해주반
Haejuban
Acrylic
46×33×28
2012

상
Sang
Acrylic
28×28×28, 50×50×30, 40×40×32
2015



이광호
LEE Kwang-ho



1981년생. 홍익대학교 금속조형디자인학과를 졸업한 이광호는 전선이나 줄을 꼬는 방법으로 스툴, 벤치, 소파, 조명 등 다양한 가구를 제작하는 디자이너 메이커이다. 그는 디자인 마이애미를 비롯해 국내외 유수의 아트페어와 디자인 전시에 참가한 경력을 갖고 있으며, 2011년에는 '올해의 젊은 작가'로 선정된 바 있다. 유년 시절 할아버지가 만들었던 일상용품과 어머니의 뜨개질에 대한 기억을 바탕으로 제작된 '*Knot-beyond the Inevitable Series*'와 '*Obsession Series*'는 작가의 손으로 일일이 꼬아 반복적이지만 새롭게 만드는 창작과정을 통해 가족, 수공예, 장인, 노동에 관한 다시보기를 시도한다. 최근 선보인 '*New Armor Series*'는 금속으로 제작한 스툴 표면에 옷칠을 입힌 작품으로 전통적인 생산방식을 현대화하는 작업에 대해 고민해 온 작가의 노력을 짐작케 한다.

A graduate of Hongik University with a major in metal art and design, LEE Kwang-ho (b.1981) has made a variety of furniture including stools, benches, sofas, and lightings by twisting electric wires and cords. Selected as the Young Artist of the Year in 2011 by the Ministry of Culture, Sports and Tourism of Korea, he has participated in eminent domestic and foreign art fairs and design exhibitions.

He tries to cast a new light on the concepts of family, handicrafts, master artisan, and labor through his works that are newly crafted with rather iterate weaving method such as *Knot-Beyond the Inevitable Series* and *Obsession Series*. These series were inspired by the everyday items that his grandfather made and the knit pieces his mother wove when he was young. *New Armor Series* that was recently on display features stools whose lacquered metal surfaces imply his concerns and efforts to modernize traditional factories.

New Armor Series

Ottchil, bronze

68×19×46.5, 45×19.5×49.2,
43.5×29×58.5, 49×33.5×59.5
2014



Obsession Series

Rayon rope

600×40×40

2014

Collection of Galerie Thaddaeus Ropac Paris Pantin



Knot-beyond the Inevitable Series
Electric wire, handmade socket, bulb
installation
2015

Obsession Series
Rayon rope
230×90×70
2014
Collection of Galerie Thaddaeus Ropac Paris Pantin



박원민
PARK Won-min



1982년생. 박원민은 네덜란드 아인트호벤 디자인아카데미를 졸업하고 네덜란드와 프랑스를 기반으로 활동하는 디자이너 메이커로, 현재 파리 카펜터스 갤러리 전속작가로 활동 중이다.

‘연무 시리즈’는 가구 재료로 잘 사용하지 않는 레진으로 제작한 테이블과 의자이다. 기능에 충실한 단순한 형태와 투명한 레진에 안료를 첨가해 파스텔 톤의 부드러운 색을 입혀 단조로운 가구에 색감을 더했으며, 은은하면서도 중첩된 색채효과로 색면 추상화를 보는 듯한 인상을 불러일으킨다.

PARK Won-min (b.1982) is a designer-maker who has worked both in the Netherlands and France following his graduation from the Design Academy Eindhoven, Netherlands. He is currently represented by Carpenters Workshop Gallery in Paris.

Haze Series consists of tables and chairs made of resins that are rarely used for furniture. He lends a sense of color to simple forms using transparent resins that are applied with soft pastels. Their subdued, overlapping color effect gives an impression of color-field abstract paintings.

연무 시리즈

Haze Series

Resin, stain

table 73×73×38

chair 60×55×80 (each)

2015



소은명

SOH Eun-myung



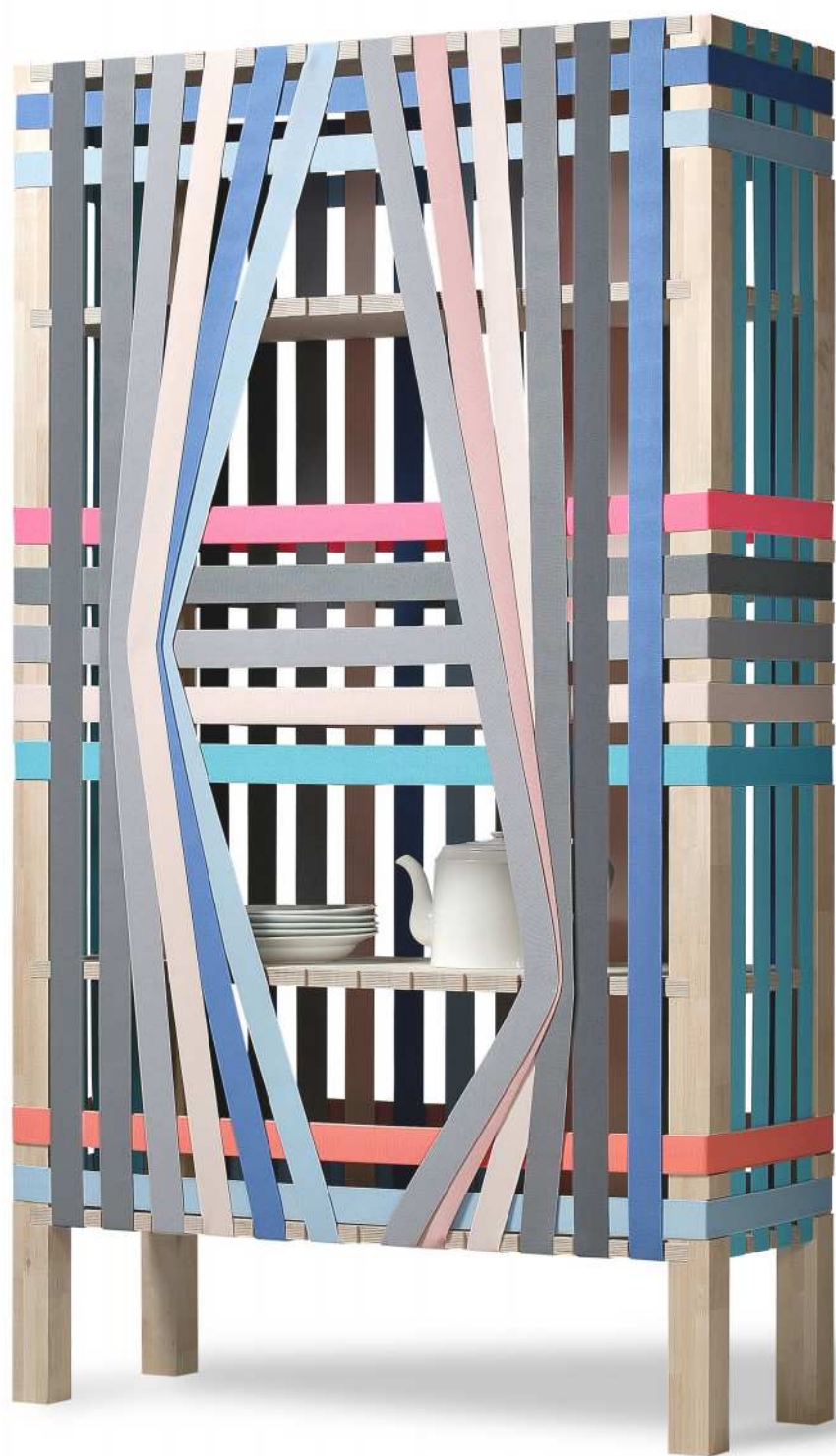
1979년생. 한국예술종합학교 미술원에서 인터랙션 디자인을 전공한 소은명은 일상 사물들과 상호교감할 수 있는 디자인을 추구하는 가구 디자이너이다. 전통 한옥의 문창살 이미지를 현대적으로 재해석한 수납장인 'The Lines'는 전통적인 문창살 비례를 적용한 패턴에 다양한 색상으로 염색한 고무 밴드를 사용했다. 탄성이 있는 밴드는 수납장 안의 내용물을 보호하면서도 물건을 넣고 빼는 문의 역할을 수행하며, 닫혀 있으나 열린 수납공간을 통해 정리된 내용물을 그대로 보여 준다.

Upon studying interactive design at the School of Visual Arts of Korea National University of Arts, SOH Eun-myung (b.1979) now searches for designs that may commune with quotidian objects.

The Lines consist of storage closets that interpret the image of lattice door used in *hanok*, traditional Korean houses, in a contemporary manner. Rubber bands of various colors are used to express the patterns applied with the proportion of traditional lattice doors. The elastic rubber bands perform the function of protecting contents and work as a door through which things are taken in and out. She shows well-arranged contents in this storage space that is closed and open as well.

The Lines

Wood, elastic bands, shelving unit
90×40×185 (each)
2014



이헌정 LEE Hun-chung



1967년생. 홍익대학교와 대학원에서 도예를 전공하고 미국 샌프란시스코 아트인스티튜트에서 조각과 경원대학교 대학원에서 건축학을 공부한 이헌정은 다수의 국제전시 및 디자인 마이애미, 아트바젤 등 유명 아트페어에 참여한 바 있으며, 현재 서미 인터내셔널 전속작가로 활동 중이다. 그는 공예 (도예), 설치미술, 건축 등 다양한 장르를 넘나들며 실용적이면서도 미학적인 가치를 추구하는 메타세라믹을 추구한다.

‘오각 콘크리트 테이블’과 ‘머쉬룸, 마카롱 스툴’은 산업적인 재료에 전통의 미를 입히는 일련의 작업들 중 하나로, 미니멀한 형태와 장작 가마 소성 중 생긴 유약의 우연한 효과가 조화롭게 어우러져 전통적인 도자제작 기법을 활용한 현대 가구의 새로운 변화가능성을 제시한 독창적인 세라믹 퍼니처이다. LEE Hun-chung (b.1967) majored in ceramics at Hongik University and its graduate school and went on to study sculpture at the San Francisco Art Institute and architecture at Kyungwon University. He has joined a multitude of prominent international exhibitions and art fairs like Design Miami and Art Basel and presently exclusively represented by Seomi International. His works with meta-ceramics that seek both a practical and aesthetic value, moving beyond the boundaries of diverse genres such as crafts (ceramics), installation, and architecture.

Pentagon Concrete Table with Ceramic Stool Base, Mushroom Stool and Double Macaron are pieces in which he lends traditional beauty to industrial materials. These works are original ceramic furnishings that present a new possibility for modern furniture by employing traditional ceramic-making techniques with their minimalistic forms in concert with the chance effect of glaze which occurs during wood firing.

오각 콘크리트 테이블과 세라믹 스툴 (더블 마카롱, 머쉬룸 스툴)

Pentagon Concrete Table with Ceramic Stools (Double Macaron, Mushroom stools)

Concrete, grayish-blue-powered celadon

Pentagon Concrete Table 156×105×54

Double Macaron Stool 13-001, 13-002 50×50×39 (each)

Mushroom Stool 5003, 5004 50×50×53 (each)

2013, 2012

Collection of Seomi International



오각 콘크리트 테이블

Pentagon Concrete Table

Concrete, grayish-blue-powdered celadon

156×105×54

2012

Collection of Seomi International



머쉬룸 스툴 5004
Mushroom Stool 5004
Grayish-blue-powdered celadon
50×50×53
2012
Collection of Seomi International



황삼용 HWANG Sam-yong



1960년생. 1976년부터 친형인 황의용이 운영하는 공방에서 기량을 닦은 황삼용은 2012, 2013년 남양주나전칠기공모전에서 2년 연속 금상을 받으며 이름이 알려졌고, 최근에는 한국나전칠기박물관의 전속작가로 활동하고 있다. 2013년 밀라노에서 개최된 '한국공예의 법고창신'전을 계기로 현대적 조형성이 돋보이는 전통공예품을 제작하기 시작하였다.

'조약돌'은 강가에서 햇빛을 받아 빛나는 조약돌을 형상화시킨 작품으로, 전복이나 소라껍질을 오려 문양으로 사용하고 남은 부분을 길게 잘라 이를 끊어서 이어 붙이는 끊음칠 기법을 이용한 작품이다. 표현되는 문양이나 형상 중심으로 평가되어 온 나전칠기 분야에서 단순한 형태미와 자개에 반사되는 빛으로 얻어지는 화려한 색감을 통해 나전의 또 다른 표현가능성을 보여준 작품이다.

HWANG Sam-yong (b.1960) developed his skills in making lacquerware inlaid with mother-of-pearl since 1976 at a workshop operated by his brother HWANG Eui-yong. He gained fame after winning the gold prize at the Namyangju Najeon Chilgi Contest for two consecutive years in 2012 and 2013. He is presently exclusively represented by Korean Mother-of-Pearl Art Museum. The 2013 Milano exhibition 'Constancy & Change in Korean Traditional Craft' provided him the opportunity to start creating traditional craft work reflecting modern formativeness.

Pebbles embodies riverside pebbles shining in the sun. Abalones and turban shells are cut for the pattern, and the remaining parts are cut up into thin slices and connected. While lacquerware inlaid with mother-of-pearl had previously been evaluated based on patterns and forms created with mother-of-pearl, the simple formed a splendid color of his work and opened a new realm of possibilities for the art.

조약돌

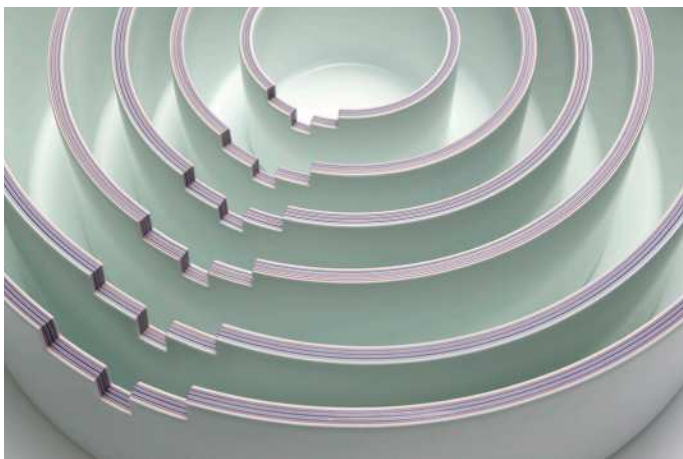
Pebbles, Lacquered with Inlaid Mother-of-Pearl
Ottchil, jagae (mother-of-pearl), FRP
73×43×39, 69×53×42
2014

Collection of Korean Mother-of-Pearl Art Museum
Photo Courtesy of Crosspoint Cultral Foundation



이민수

LEE Min-soo



1980년생. 서울대학교와 대학원에서 도예를 전공하고 LVS 크래프트 전속작가로 활동하며 국내외 유수의 디자인 페어 및 기획전에 참여하고 있는 이민수는 물레성형과 슬립캐스팅의 장점을 동시에 취하는 제작기법으로 백자를 제작한다. '기억'은 서로 다른 색의 슬립을 겹겹이 쌓아 수반의 형태로 제작한 것으로, 완성된 기물의 단면에는 나이테 같은 무늬가 자연스럽게 생겨난다. 작가는 이 내면의 색을 통해 형태에 깊이 축적되어 있는 시간의 의미를 표현한다.

LEE Min-soo (b.1980) presently represented by LVS Craft after studying ceramics at Seoul National University and its graduate school. He has attended prominent domestic and foreign art fairs and group exhibitions while working with white porcelain. His facture adopts the merits of both wheel throwing and slip casting.

Memory features a form like a water basin made by heaping up colored layers of clay. A design like growth rings appears in a cross section of the completed ware. He unveils the connotation of time accumulated deep in this form through layered colors.

기억

Memory

White porcelain, stain, matt glaze

Ø45×12 etc.

2015

Collection of LVS CRAFT



박서연
PARK Seo-yeon



1982년생. 서울대학교와 대학원에서 도예를 전공한 박서연은 슬립캐스팅을 응용한 방식으로 차별화된 백자를 제작하며 국내보다는 유럽에서 먼저 주목을 받기 시작했다.

의도적으로 슬립의 흔적을 남기고 그 흔적을 축적시켜 꽃잎 모양의 패턴을 만든 '블라썸 연작'은 캐스팅한 기물로 희미한 색 슬립들이 남긴 중첩된 자국을 통해 자연스럽게 동양 산수화의 공기원근법적인 효과를 보여준다.

PARK Seo-yeon (b.1982) studied ceramics at Seoul National University and its graduate school. She has been noted first in Europe for her distinctive slip cast white porcelain objects and then Korea.

The slip marks are intentionally left and a petal-shaped pattern is generated by layering these in *Blossom Series*.

The overlapped stains on cast bodies gives the effect of an aerial perspective often employed in landscape ink painting of East Asia.

블라썸 연작

Blossom Series

White porcelain, stain

Ø27×21

2010

블라썸 연작

Blossom Series

White porcelain, stain

Ø27×21, Ø19.5×17

2010



이인화
LEE In-hwa



1986년생. 서울대학교와 대학원에서 도예를 전공한 이인화는 메종오브제, 콜렉트, 소파 등 해외 아트페어에 소개되면서 이름이 알려졌다. 2015 청주국제공예공모전에서 대상을 수상하였고, 현재는 LVS 크래프트 전속작가로 활동 중이다. 그녀는 전통적인 장식기법 중 하나인 연리문 기법과 자기의 투광성을 응용해 다양한 색감을 지닌 도자용기를 제작한다.

‘색의 그림자 - 두 개의 노란 실린더’는 고도의 집중력과 반복된 노동으로 체득된 높은 기술을 바탕으로 기물 표면을 종이처럼 얇게 깎아 백자의 투광성을 극대화시킨 현대백자 용기이다.

LEE In-hwa (b.1986) studied ceramics at Seoul National University and its graduate school. She rose to acclaim with her works introduced to numerous art fairs such as Maison & Object, COLLECT Art Fair, and SOFA (Sculpture Objects Functional Art and Design). She received the grand prize at the Cheongju International Craft Competition and is exclusively represented by LVS Craft. She produces ceramic ware in *yeollimun*, a decorative technique for ceramics using various colors by applying ceramics' light permeability.

Shadowed Color - Yellow Cylinders features white porcelain receptacles whose surface is cut as thin as paper with extreme concentration, repetitive labor, and high technology.

색의 그림자 - 두 개의 노란 실린더

Shadowed Color - Yellow Cylinders

White porcelain, stain

Ø14.5×9.3 (each)

2015

Collection of LVS CRAFT



이가진 LEE Ga-jin



1985년생. 서울대학교와 대학원에서 도자공예를 전공한 이가진은 고도로 계산된 유약과 정교한 형태를 갖춘 현대 청자를 제작하는 작가로, 국내외에서 다수의 기획, 초대전에 출품한 경력을 갖고 있다. 빗방울 모양을 연상시키는 '물방울'은 재현적인 전통 청자가 아닌 재료부터 개념까지 새로 정의된 현대 청자로, 전형적이고 상징적인 '도자기 병'의 형태 위에 물질감이 느껴지는 청자 유약을 시유, 유약의 두께에 따라 푸른 빛깔의 색감과 깊이를 달리한다.

LEE Ga-jin (b.1985) studied ceramics at Seoul National University and its graduate school.

She has produced contemporary celadon-glazed wares in elaborate forms through a closely calculated use of glaze.

She has exhibited her works at numerous group exhibitions at home and abroad.

Waterdrops redolent of raindrops are contemporary celadon vessels whose material and concept are newly defined and not representational of traditional celadon wares. Celadon glaze is applied to the typical and symbolic form – bottles – and the depth of the jade color appears different depending on the thickness of glaze.

물방울

Waterdrop

Celadon, glaze

Ø25×49, Ø38×30.5, Ø33×36

2015



김영이
KIM Young-i



1979년생. 한세대학교 인테리어디자인과를 졸업하고 독일 힐데스하임 응용과학예술디자인대학교에서 금속디자인을 전공한 김영이는 현재 독일에서 활동하는 금속 공예가이다.

‘특징이 있는 용기’는 망치로 두들겨 형태를 만들고 기물 내벽은 금박, 외벽은 4-6 차례 에나멜 (칠보)을 입힌 금속용기이다. 그녀는 낯선 곳에서 처음 만나는 사람들의 외모, 습관, 특색, 언어를 통해 사람들을 이해하는 과정을 제작과정에 이입, 형태는 낯선 사람들의 고유한 특징을, 그리고 표면의 에나멜 색은 그들을 이해한 작가의 감성을 상징적으로 표현한다.

KIM Young-i (b.1979) studied interior design at Hasei University and metal design at the University of Applied Sciences and Arts, Hildesheim in Germany. After completing her studies she now lives and works in Germany.

Characteristic Vessels are metal vessels shaped by hammering. The internal wall is applied with gold leaf and the outer wall is also applied with four to six layers of enamel. She brings the process of figuring out strangers from their appearances, habits, features, and language to her work. Her vessels' forms stand for distinctive characteristics of strangers whereas enamel color on their surfaces refers to the artist's sensibility through which she grasps them.

특징이 있는 용기

Characteristic Vessels

Copper, enamel, gold leaf

Ø13×14, Ø14×12.5

2015



고혜정 KO Hye-jeong



1975년생. 경기대학교 공예디자인과를 졸업하고 미국 로체스터공과대학교에서 금속 주얼리디자인을 전공한 고혜정은 고향인 제주도의 자연을 모티브로 서정적인 감성을 표현하는 장신구와 장식용 소품들을 제작하는 금속공예가다.

민들레 홀씨를 소재로 한 '민들레 그릇'은 금세공가로 활동하며 습득되어진 정교한 세공기술을 바탕으로 유기적인 자연의 형상을 일정한 형태 안에 연속적으로 배치한 것으로 섬세한 표현이 돋보인다.

KO Hye-jeong (b.1975) studied craft design at Kyonggi University and then jewelry design at the Rochester Institute of Technology in the U.S.A. She has produced fashion accessories and small ornamental items with motifs she has taken from her hometown of Jeju Island. *Dandelion Bowls*, whose motif is borrowed from dandelion seeds, was produced in an elaborate technique she practiced while working as a goldsmith. A delicate expression stands out in this work where organic natural images are consecutively deployed in a certain form.

민들레 그릇

Dandelion Bowl

Sterling silver

42×30×10

2015

민들레 그릇

Dandelion Bowls

Sterling silver

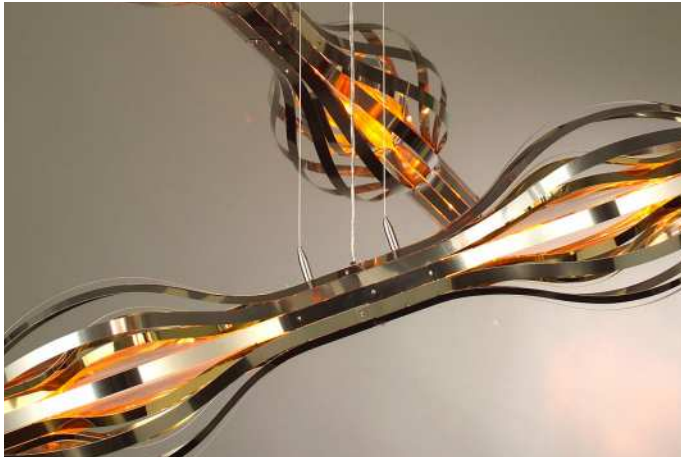
Ø18×15, Ø15×7, Ø10×9

2015



이재익

LEE Jai-ik



1973년생. 홍익대학교 및 대학원을 졸업하고 미국 로체스터 공과대학에서 금속공예를 전공한 이재익은 금속 외에도 다양한 재료들을 다루며 작업하는 작가이자 제품 디자이너이다. 대학원 시절, 금을 제조하는 실험실에 있는 병을 모티브로 제작한 작품, '변화 1-1, 1-2'는 단단한 금속의 성질을 뒤집듯이 정교하게 가공된 금속판을 구부려 유기적인 형태로 결합, 금이 탄생하는 순간에 발생하는 생성, 분할, 변이 등을 표현한 LED 광원의 스틸 조형이다.

LEE Jai-ik (b.1973) received his B.F.A. and M.F.A from Hongik University and studied metals design at Rochester Institute of Technology in the U.S.A. He is an artist and product designer using metal as well as various other materials.

The motif of *Mutatio 1-1, 1-2* came from bottles he saw at a gold-making laboratory while at graduate school. The LED steel lighting is made of delicately processed metal that is bent and joined into an organic form. It looks as if to reverse the attributes of hard metal and to express the birth, division, and mutation caused at the moment of gold creation.

변화 1-1, 1-2

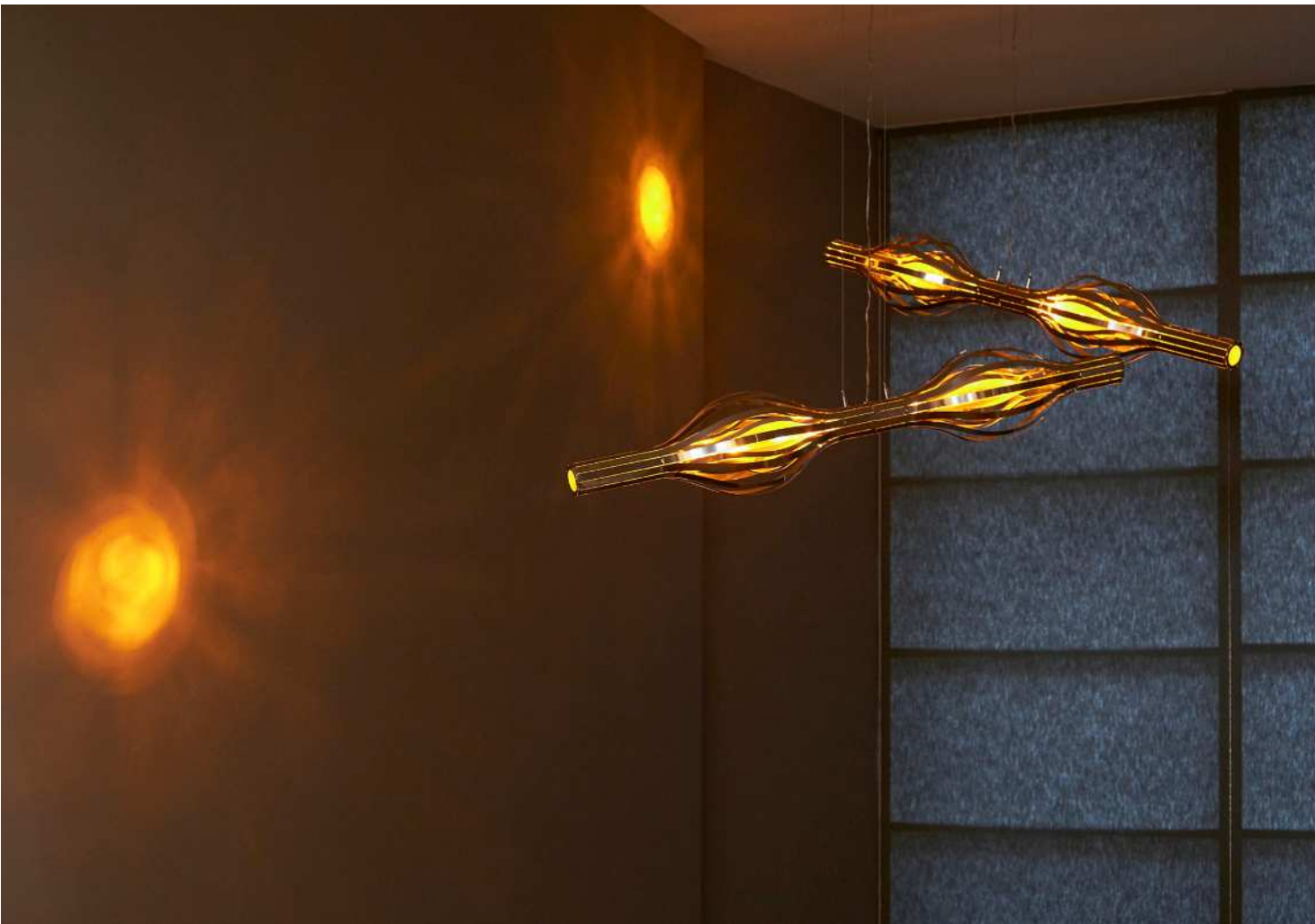
Mutatio 1-1, 1-2

Stainless steel, acrylic,

gold & silver plating, power LED

120×Ø23 (each)

2007



김준용
KIM Joon-yong



1972년생. 국민대학교 공예과를 졸업하고 미국 로체스터 공과대학교에서 유리조형을 전공한 김준용은 국내외 유리공모전에서 여러 차례 수상하였으며, 현재 청주대학교 공예디자인과 교수로 재직 중이다. 그는 블로잉으로 제작한 유리표면을 조각, 연마해 캐스팅의 효과를 내면서도 다양한 스펙트럼의 색과 조형미를 구축해 가는 유리 공예가이다.

‘노을 속의 파도’와 ‘아침, 겨울, 바다’는 거친 질감의 표면에서 반투명한 내부, 그리고 바닥에 비춰진 투명한 그림자를 통해 다채로운 빛을 투사하는 유리 특성을 극대화시킨다. 또한 반복적인 주름 속으로 투과되는 빛은 끊임없이 밀려오는 파도와 시간에 따라 변하는 바다의 색처럼 새로운 순간들을 발견하게 한다. 특히, 연마과정을 통해 유리의 특성을 한 층 더 강조하면서 그 안에 담긴 작가 자신의 서사적인 이야기를 꼬집어낸다.

KIM Joon-yong (b.1972) studied crafts at Kookmin University and majored in glasswork at the Rochester Institute of Technology in the U.S.A. He was awarded several prizes at home and in overseas glass craft competitions.

He currently works as a professor of craft design at Cheongju University. He creates a casting-like effect by grinding the blown glass surface, engendering a wide range of colors and modeling beauty.

The trait of glass projecting various lights is maximized through a rough surface, a translucent interior, and transparent shadows reflected onto the floor in his pieces such as *Sunset in the Wave* and *Sunrise, Winter, Ocean*. The light penetrating repetitive folds enables viewers to discover new moments like ceaselessly surging waves and the changing colors of an ocean. He further underscores the nature of glass through the process of grinding and draws his narratives out of the glass.

노을 속의 파도

Sunset in the Wave

Glass

Ø49×36

2013

아침, 겨울, 바다

Sunrise, Winter, Ocean

Glass

Ø47×25

2013



허혜욱
HUH Hye-wook



1971년생. 국민대학교 도예과를 졸업하고
 미국 남부일리노이 대학교에서 유리를 전공한
 허혜욱은 귀국 후, 5번의 개인전을 개최한 바 있으며
 공예트렌드페어, 메종오브제, 콜렉트 등 국내외
 아트페어를 통해 이름을 알려왔다.

‘렌즈’는 미군 부대의 서치라이트로 사용되었다가
 수명을 다한 광학유리렌즈를 사용해 만든 작품으로,
 낡고 차가운 공업용 폐기물의 인상을 새롭고 따뜻한
 용기형태로 새롭게 변화시킴으로써 사물의 기능과
 미감을 다른 차원으로 승화시킨다.

HUH Hye-wook (b.1971) studied ceramics
 at Kookmin University and glasswork at
 Southern Illinois University in the U.S.A.
 He has held five solo shows since returning
 to Korea and gained acclaim through his
 participation in domestic and foreign art fairs
 such as the Craft Trend Fair, Maison & Objet,
 and COLLECT Art Fair.

Lens is a work made with an optical glass
 lens used in searchlight on US Army bases.
 This work raises an object's function and
 aesthetic to another dimension through
 a transformation of what was considered
 industrial garbage into a new warm
 receptacle.

렌즈

Lens

Glass

36.5×36.5×10

2013



김현철
KIM Hun-chul



1978년생. 남서울대학교와 대학원에서 유리조형을 전공하고 현재 유리조형작가로 다수의 기획전 및 워크숍에 참여하고 있는 김현철은 유리의 투명함과 광학적 성질을 이용해 인간의 존재감과 정체성을 찾아가는 작업을 하고 있다.

‘흔적 찾기’는 한국의 공예 역사를 상징하는 매병과 달 항아리 형태를 바탕으로 유리라는 매체의 특성을 적용하여, 빛의 굴절을 통해 내부에 또 다른 매병이 보이도록 한 작품으로 작품의 제작과정 자체가 역사 속에 존재하는 자아를 찾아가는 과정을 그리고 있다.

KIM Hun-chul (b.1978) has joined numerous group exhibitions and workshops after studying glasswork at Nam-Seoul University and its graduate school. He has explored humanity's existence and identity, harnessing the transparency and optical properties of glass.

In Search of Trace has a form based on the *maebyeong* (a prevalent pottery form in the Goryeo Dyansty) and moon jar, what represent the history of Korean crafts, and uses the refraction of light to show another *maebyeong* inside this work. Here, the process of production is a process of exploring one's self in history.

흔적 찾기

In search of Trace

Glass

Ø36×38

2015

흔적 찾기

In search of Trace

Glass

Ø24×40

2015



이지용
LEE Ji-yong



1973년생. 홍익대학교 산업공예과를 졸업하고 미국 로체스터공과대학교에서 유리조형을 전공한 이지용은 미국을 주요 무대로 활동하고 있는 작가이며, 현재 남부일리노이 대학교 유리과 부교수로 재직 중이다. 그는 유리의 절단, 적재, 조각, 정제 등의 공정을 통해 생명의 원천인 세포의 구조와 변화적 과정을 드러내는 작업을 하고 있다. '유전조합요소'와 '분열-조합'은 세포의 탄생과 분열, 변이과정을 기하학적인 유리 덩어리의 분할과 재조합으로 구성, 조각마다 다른 유리의 투명도를 통해 알려지지 않은 생명과학에 대한 신비감을 표현한다.

LEE Ji-yong (b.1973) studied industrial ceramics at Hongik University and glasswork at the Rochester Institute of Technology in the U.S.A. As a US-based artist he presently works as an assistant professor of glasswork at Southern Illinois University.

He works to disclose the structure and change of cells, the source of life, through the process of cutting, piling, carving, and refining glass.

He employs the deconstruction and reconstruction of geometric glass masses to represent cell division and cell mutation in *White Genetic Building Block* and *White Segmentation-Construction*. These works are a representation of the unknown mysteries of life science through the transparency of glass that is different in each piece.

유전조합요소

White Genetic Building Block

Glass, pigment, adhesive

27.4×31×26

2013

분열-조합

White Segmentation-construction

Glass, pigment, adhesive

29×29×24

2013

Collection of Morrison-Suttle, Melbourne, Australia



홍성환
HONG Sung-hwan



1967년생. 홍익대학교와 대학원에서 도예를 전공한 홍성환은 체코와 핀란드에서 유리조형과 디자인을 공부하고 유리예술가로 활동해 왔으며, 현재는 유리, 건축 디자인 분야에서 활동하는 작가이다.

‘이중거품’이라는 별명을 가진 ‘바라 시리즈’는 작가가 고안한 특수 블로잉 파이프로 제작된 화병으로, 작품 내부에 중첩되어 있는 색색의 공간들은 각기 다른 기억과 문화를 지닌 개인들이 공존하는 현대 사회의 다양성을 은유한다.

HONG Sung-hwan (b.1967) studied ceramics at Hongik University and its graduate school and glasswork and design in the Czech Republic and Finland. He presently works in the fields of glasswork and architectural design.

BARA Series also called “double bubble” are vases made using a special blowing pipe the artist himself devised. Colorful space overlapped in their interiors is a metaphor for the diversity of contemporary society where individuals of different backgrounds and cultures coexist.

바라 시리즈

BARA Series

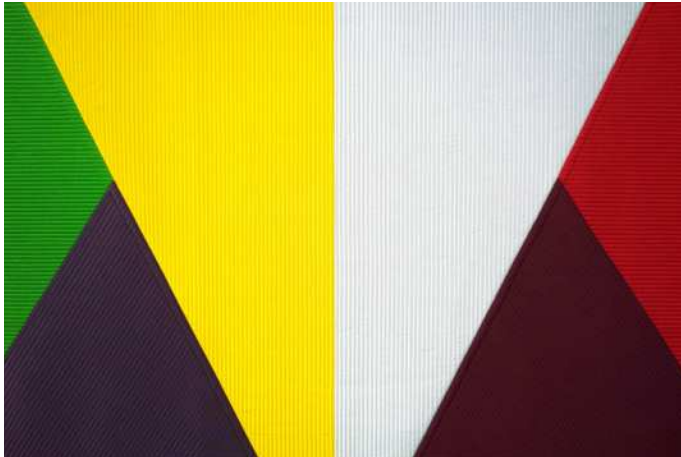
Glass

14×5.5×12, 12×5×23, 13.5×6×18,

2015



이슬기 & 조성연
LEE Seul-gi, CHO Seong-yeon



1972년생. 23년간 프랑스 파리에 거주해온 이슬기는 주요한 국제전시에 참여, 회화, 조각, 설치미술 등 다양한 장르에서 활발한 활동을 전개해 온 작가이다. 2014 광주비엔날레 출품작과 신작으로 구성된 '이불 U'시리즈와 '가위에 눌리다'는 통영의 전통누비장인 조성연과 협업한 작품으로 한국의 전래 속담을 기하학적인 무늬로 단순화해 전통 누비이불에 새겨 넣었다. 추상화된 무늬만 보고 속담을 연상해야하는 이 작품은 한국의 전통 색인 오방색과 한 땀 한 땀 누벼진 바느질로 속담의 의미를 형상화했다.

LEE Seul-gi (b.1972), who has lived and worked in France for over 23 years, has worked in a wide range of genres such as painting, sculpture, and installation and takes part in seminal international art exhibitions. The work exhibited at the 2014 Gwangju Biennale and her new pieces such as *Blanket U Series* and *Do Nightmares* produced in collaboration with quilting artisan CHO Seong-yeon display simplified representations of Korea's old sayings in geometric patterns. The artist has embodied the connotations of old sayings using only sewing and *obang-saek*, five cardinal colors intrinsic to Korea.

U : 가위에 눌리다
U : Pressed down by Scissors
 (=Do Nightmares)
 Jin-ju silk, cotton
 155×195×1
 2015



U : 땅 짚고 헤엄치기
U : Swim on the Ground (=Easy)
Jin-ju silk, cotton
155x195x1
2014



U : 금강산도 식후경

*U : Even though you are in front of the Diamond Mount,
if you are hungry, you don't see anything*

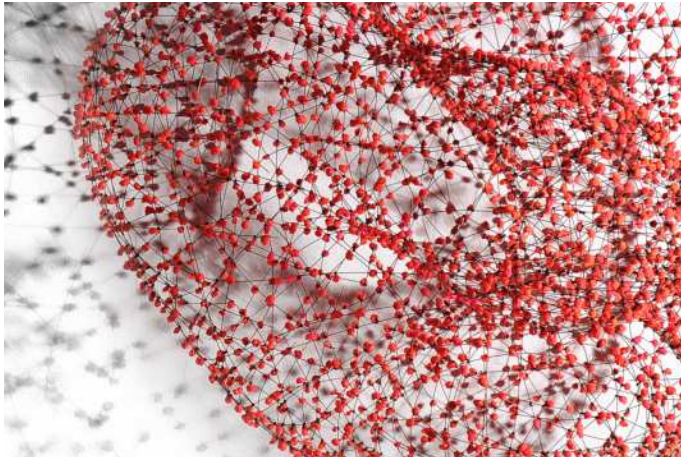
Jin-ju silk, cotton

155×195×1

2014



이성근
LEE Sung-keun



1954년생. 홍익대학교에서 응용미술 및 공예를 전공한 이성근은 현재 홍익대학교 금속조형디자인학과 교수이자, 이탈리아 토르나부오니 아르테 갤러리 전속으로 한국과 유럽을 오가며 활발히 활동하는 작가이다. '인간+사랑+빛'은 원초적인 생명을 상징하는 둥근 형태들이 서로 얽힌 철사구조물로, 가늘고 가벼운 직선의 금속선을 하나씩 엮어 부드러운 곡선의 유기적인 덩어리를 만드는 작품이다. 작품은 공기처럼 부유하지만 구조물 전체와 사이를 통과하는 빛에 의해 공간의 일부가 되어 상호관계를 형성한다. 가볍고 쉬운 재료의 사용을 통해 금속공예의 한계와 기존관념에 도전하는 작가는 고정된 오브제의 기능과 장식 개념을 보다 넓은 차원에서 다루고 있다.

LEE Sung-keun (b.1954) received his B.F.A. and M.F.A. at Hongik University where he is currently a professor at the department of Metal Art & Design. LEE is also active as an artist – holding shows in Korea and Europe and represented by Tornabuoni Arte Gallery of Italy.

Human+Love+Light is a structure intertwined with round forms that symbolize primitive life. The structure is made with thin and lightweight wire that is twisted to create organic mass with the soft curved silhouette. The structure floats like air but light penetrating the whole structure and the space between creates an interaction by becoming part of space. He uses the lightweight and easy-to-handle material to challenge stereotypes and restrictions of metal craft, and he also expands the realm of fixed object's function and ornamental value.

인간+사랑+빛
Human+Love+Light
Metal wire
Various Size, installation
2015







심현석
SIM Hyun-seok



1972년생. 건국대학교에서 공예를 전공하고 캐나다의 노바스코시아 예술디자인대학교를 졸업한 심현석은 주변의 일상적인 사물을 축소 또는 확대하거나 기하학적인 요소들로 재해석하는 은장신구를 주로 제작한다. 은색의 착시효과에 의해 평면적인 브로치가 입체적으로 느껴지는 그의 '브로치'는 의자나 계단 같은 일상 사물과 공간을 모티브로 이를 보다 단순한 형태로 재구성한 장신구들이다. 이 작품들에는 바라보는 시각에 대한 작가의 위트가 담겨있다. SIM Hyun-seok (b.1972) studied at Nova Scotia College of Art and Design in Canada after graduating from Konkuk University with a major in crafts. He has mainly produces silver accessories through a reduction or enlargement of surrounding everyday things or a reinterpretation of geometric factors. A two-dimensional brooch feels three-dimensional in his *Brooches* due to an optical illusion derived from silver. This brooch reflects his wit, viewing the world through jewelry that reconstructs quotidian objects and spaces like chairs and stairs into simple forms.

브로치
Brooches
Silver
6×6×2 (each)
2000-2015



김선영
KIM Sun-young



1986년생. 국민대학교 대학원 금속공예과를 졸업한 김선영은 얇은 금속판에 타출기법 및 망치성형을 통해 자연이 지닌 생명력과 에너지를 표현하는 신예작가이다. 유년시절 집 마당에서 계절에 따라 피고 지는 꽃들을 관찰하던 그녀의 경험은 자연스럽게 현재 작업으로 이어지고 있다. '식물' 시리즈는 망치로 재료를 두드리고 스크래치를 내는 성형과정에서 얇고 유연한 금속판이 더욱 단단해지는 물성의 변화를 통해 식물이 가진 연약하지만 강한 생명력을 표현한 목걸이와 브로치이다.

A graduate of Kookmin University who majored in metalcrafts, KIM Sun-young (b.1986) is an emerging artist who represents nature's life force and energy through repoussé and hammering techniques. She manages to include her childhood experiences of observing blooming and falling flowers in her garden in her present works.

Plant series features necklaces and brooches which were created to represent the feeble yet tenacious life force of plants through the phenomenon that occurs when pliable steel plates become harder during the modeling process of pounding and making scratches.

식물 3

Plant 3

925 Silver

11.5×10×1.8

2015

식물 18

Plant 18

925 Silver

17×40×3.3

2013



김계옥 KIM Kye-ok



1977년생. 홍익대학교 금속조형디자인과를 졸업하고 영국 왕립미술대학원 (RCA)에서 장신구를 전공한 김계옥은 장신구를 넘어 장신구의 확장된 가능성을 연구하는 작가로, 2008년 첫 개인전에서 제2의 피부로 정의한 장신구 작품들을 발표하기 시작하였다.

'Like Your Voice...'는 반지와 팔찌 내부에 새겨진 텍스트가 역으로 피부에 자국을 남기고 이 흔적이 새로운 무형의 장신구로 변환되는 개념을 표현한다. 장신구와 신체의 일반적인 관계를 넘어 텍스트에 담긴 사회적 의미들을 다시 신체에 부여함으로써 상호작용하는 '감성의 커뮤니케이션을 위한 도구'로 재탄생된다.

KIM Kye-ok (b.1977) studied metalwork and design at Hongik University and then jewelry at the Royal College of Art in Britain.

As an artist who studies jewelry's potential for expansion, she made public fashion accessories defined as "second skin" at her first solo show in 2008.

Like Your Voice represents the notion that some text engraved on the inner surfaces of rings and bracelets reversely leave their marks on their wearer's skin and these marks again turn to new intangible jewelry.

Her jewelry is reborn into "tools for emotional communication" by lending social meaning in text to the body again, moving beyond the general relationship between jewelry and the body.

Like Your Voice..._Bracelet Series

Silver, white gold plating

Ø10.1×1.5

2013

Ø9.5×1.3

2008

Like Your Voice..._Ring Series

Silver, white gold plating

Ø2.8×1, Ø2.4×0.9, Ø2.4×0.9, Ø2.4×0.8, Ø2.2×0.8

2013-2014



정지민 CHUNG Jee-min



1983년생. 정지민은 국민대학교와 대학원에서 금속공예를 전공하고 2012년 첫 개인전을 개최한 신예작가이다. 그녀는 식물의 성장과정에서 나타나는 유기적인 형태와 움직임을 수반하는 구조의 변형과정을 장신구로 표현한다. 'E.'와 '3643'는 살아있는 생명에 성장과정의 특징을 표현하기 위해 금속의 속성인 텐션과 중력을 이용한 목걸이와 브로치이다. 특히, 가변구조로 착용자의 움직임에 따라 심장이 박동하듯이 접히는 팬던트와 여기에 연결된 붉은 구슬들은 심장에 산소를 공급하는 피를 형상화하는 듯 장신구의 고정된 이미지를 흔든다.

CHUNG Jee-min (b.1983) is an emerging artist who studied metalwork at Kookmin University and its graduate school and held her first solo show in 2012. She represents organic forms appearing in the process of growing and moving structures of plants and the process of their formations with jewelry. Her pieces *E.* and *3643* are a pendant and a brooch respectively that employ tension and gravity, traits of metal to represent the hallmarks of the growing process of living creatures. The pendant that folds like a heart palpitating depending on its wearer's movement and red beads linked to this seem to be a projection of blood supplying oxygen to the heart, shattering the fixed image of jewelry.

E.

Sterling silver, brass, kumboo (gold leaf)
4.5×9.5×2
2015

3643

Red cooper, sterling silver, mixed media
5.5×6×38.8
2012



윤덕노
YOON Duk-no



1970년생. 국민대학교 금속공예과를 졸업하고 미국 마이애미대학교에서 금속공예를 전공한 윤덕노는 현재 미국 캔사스 주립대학교 조교수이자 금속공예가로 활동하고 있다.

신체에 반응하여 움직이는 장신구인 '날개'는 선을 이용한 구조와 신체의 관계를 반지라는 구체적인 대상에 적용시킨 작품이다. 섬세하고 가는 선에 의해 구성된 움직임의 매커니즘은 외형상 간단해 보이나 선에 의한 구조는 착용이라는 구속과 자유를 향한 움직임이라는 교차된 감정을 긴장감 있게 보여준다.

YOON Duk-no (b.1970) studied metalwork at Kookmin University and the University of Miami in the U.S.A. and currently works as an assistant professor at the University of Texas at Austin and also as a goldsmith.

Wings, kinetic jewelry reacting to the body, was created by applying the relation between the structure using lines and the body to a concrete object. The mechanism of movement made by delicate, thin lines appears simple but the structure made by lines reveals a tension between the restriction of wearing something and freedom of movement.

날개 2

Wings 2

Sterling silver, stainless steel

17×4×5

2011

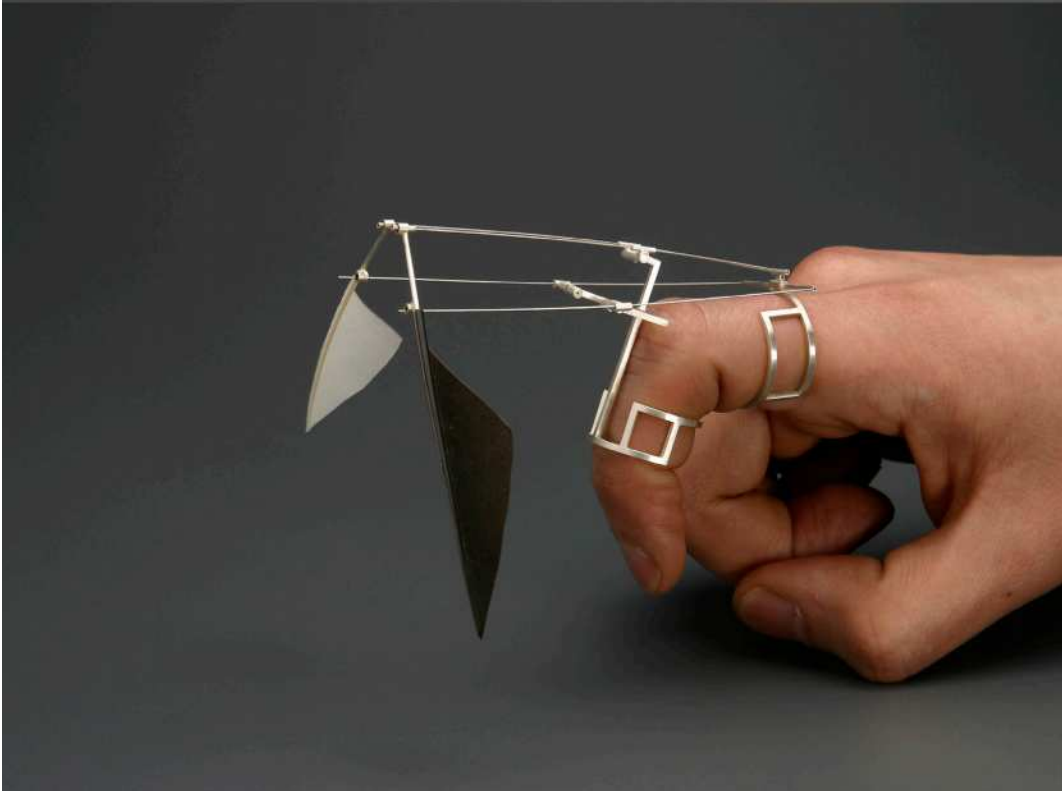
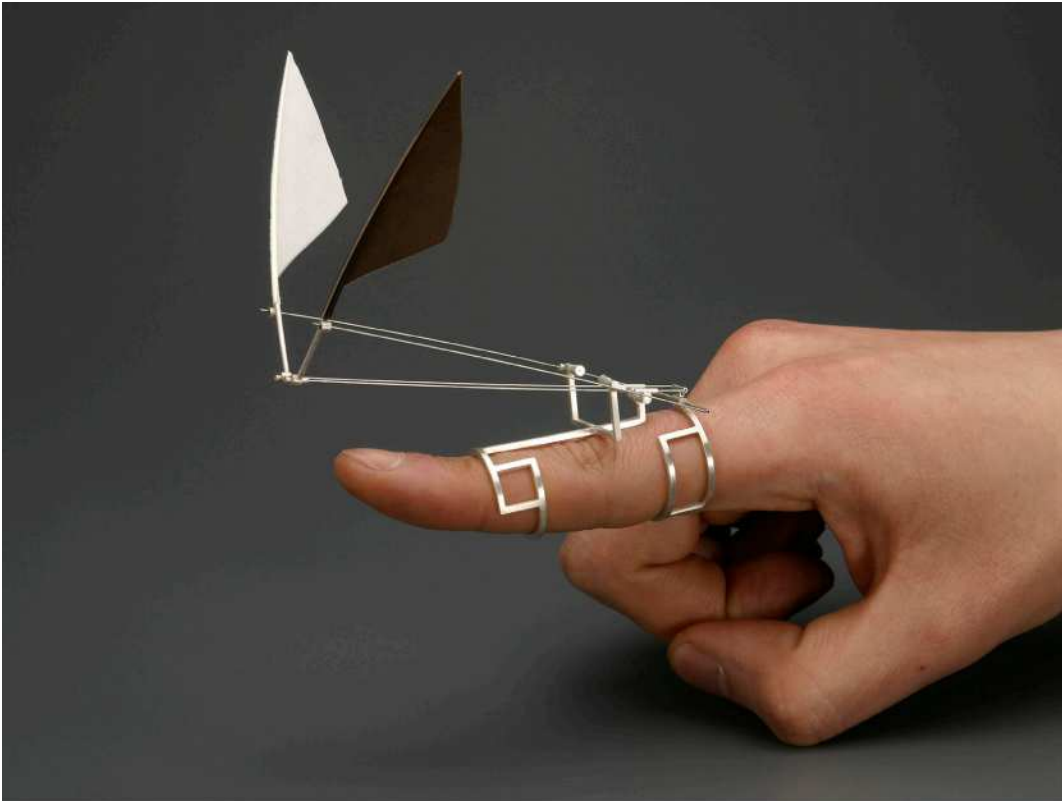
날개 1

Wings 1

Sterling silver, stainless steel, feather

15×3×6

2003



박정혜
PARK Jeong-hye



1972년생. 국민대학교와 대학원에서 금속공예를 전공한 박정혜는 4번의 개인전과 다수의 기획, 초대전에 참여하며 섬유를 재료로 하는 장신구 제작 및 개발에 많은 노력을 기울여온 현대장신구 작가이다.

‘열 고정 가공기법’으로 처리된 강렬한 색 섬유들로 만들어진 ‘유혹의 기술 2’와 ‘함정’은 식충식물의 이미지를 차용하여 제작한 브로치와 목걸이로, 느린 속도로 정적인 세계 속에서 살아있는 식물의 생존방법과 그것이 이어가는 생명력을 욕망의 오브제인 장신구로 해석하였다.

PARK Jeong-hye (b.1972) studied metalwork at Kookmin University and its graduate school. She has held four solo exhibitions and participated in numerous group exhibitions while making constant efforts to develop and make textile jewelry.

Prosperity of Temptation 2 and *Trap* made of color fabric that has been treated using a heat-setting processing technique feature a brooch and a necklace whose forms have been appropriated from images of insect-eating plants. These works translate plants' ways of survival – living slowly in a static world – and their life force into jewelry, the object of desire.

유혹의 기술 2

Prosperity of Temptation 2

Hand-dyed silk, pearl, quartz, hematite,
onyx, sterling silver
13×30×8
2015

함정

Trap

Hand-dyed silk, sterling silver, wire
36×40×8
2013



김희주 KIM Hee-joo



1983년생. 국민대학교와 대학원 금속공예학과를 졸업한 김희주는 이탈리아 피렌체의 장신구 아카데미가 주관하는 '2011 국제장신구공모전'에서 대상을 수상하는 등 관련 공모전에서 여러 차례 수상한 현대장신구 작가이다. 그녀는 가족이라는 소재를 바탕으로 자연적인 모티브와 독특한 질감, 색감을 더하는 방식으로 작업한다.

‘다섯 번째 계절’과 ‘흔적’은 전해주조 방식으로 식물의 줄기나 동물의 내부 기관을 연상시키는 형상을 만들고, 가죽으로 열매의 껍질과 같은 식물의 기관을 연상시키는 형상을 만들어 이를 혼합함으로써, 시각적, 의미적으로 초자연적인 변종을 만들어 낸 브로치이다.

KIM Hee-joo (b.1983) studied metalcrafts at Kookmin University and its graduate school. She received many awards from international jewelry competitions including the grand prize at Preziosa Young 2011 in Italy. She works in a way that lends a unique texture and color to natural motifs through the use of leather.

Fifth Season and *Trace* feature brooches that resemble supernatural mutants in terms of vision and meaning with images reminiscent of a plant's stem or an animal's internal organ. It was created an image redolent of parts of plants (like a fruit rind) with leather using an electroforming technique.

다섯 번째 계절

Fifth Season

Leather, enameled copper

6.5×12×5

2011



다섯 번째 계절

Fifth Season

Leather, enameled copper, Korean traditional oil paper

8×11×4,5

2012



흔적
Trace
Leather
7×20×5
2013



신혜림 SHIN Hea-lim



1971년생. 국민대학교와 대학원 금속공예과를 졸업한 신혜림은 2014년 유리지공예관의 '올해의 작가상'을 수상한 금속공예가로, 다양한 소재와 방법론을 이용해 현대장신구를 제작한다. 그녀는 자신의 작업과정을 '유기물을 집적(accumulation)해 추상화하는 과정'이라고 설명하였듯이, 고된 노동의 반복을 통해 '시간을 엮는 장신구'를 만든다.

'시간의 비가 내린다 - 면 1, 2, 3'과 '점선면 3'은 작은 가죽 조각들을 가공해 겹겹이 쌓아 퇴적층을 만들고, 그것을 다시 반복적으로 연결시킨 가죽 브로치이다. 단색 혹은 여러 색상이 혼합된 가죽 브로치들은 독특한 표면 질감과 각 단면의 섬세한 이음을 통해 감상자들에게 촉각적이면서도 시각적인 자극을 유도한다.

SHIN Hea-lim (b.1971) studied metalcrafts at Kookmin University and its graduate school. A recipient of the Artist of the Year prize conferred by the Yoolizzy Craft Museum in 2014, she makes contemporary jewelry using diverse materials and methods. She defines her work as a "process of accumulating and abstracting organisms," and creates "jewelry woven with time" through repetitive hard work. *As Time Goes, Rain Falls - Plane 1, 2, 3* and *Point and Line to Plane 3* are leather brooches that were made by layering pieces of leather and repetitively linking them together after processing them. These leather brooches in single or various colors provide visual stimuli to viewers with their unique matière and delicate connections of each layer.

시간의 비가 내린다 - 면 1,2,3
As Time Goes Rain Falls-Plane 1, 2, 3
Leather, steel, fine silver
10×9.7×0.3, 9.2×9×0.2, 7.2×5.9×0.6
2015

점선면 3
Point and Line to Plane 3
Leather, steel
8.5×6.4×2.2
2015



권슬기 KWON Seul-gi



1983년생. 국민대학교와 대학원에서 금속공예를 전공한 권슬기는 2014년 미국 뉴욕의 아트주얼리포럼에서 대상을 수상하는 등 다수의 국내외 공모전에서 수상한 작가이다. 그녀는 모든 생명체를 이루는 최소 단위인 세포의 유기적인 순환과정과 원초적인 생명력을 주제로 장신구를 제작한다.

‘오랜 기억’과 ‘봄비’는 자연 현상 및 식물, 수중 생물을 닮은 형태를 통해 생성, 성장, 소멸하는 생명체의 역동성과 생동감을 표현한 브로치이다. 특히, 실리콘, 유리, 실 등 장신구의 전통적인 재료와 현대적인 재료를 함께 사용하며 생명과 환경에 대한 작가적 암시를 한층 더 깊게 표현하고 있다.

KWON Seul-gi (b.1983) studied metalcrafts at Kookmin University and its graduate school. She was awarded a multitude of prizes including the grand prize from the Art Jewelry Forum in New York in 2014.

She fashions jewelry around the theme of the organic circulation of cells, the minimal unit of all life forms and primal life forces.

Old Seeds and *Soft Rain* are brooches that represent the dynamism and vividness of life forms that are generated, grown, and extinguished through images that resemble plants and underwater creatures. She presents her more profound artistic implications of life and the environment with both traditional and modern materials.

오랜 기억

Old Seeds

Silicone, pigment, thread, glass

14×11.5×6

2015

봄비

Soft Rain

Silicone, pigment, thread, glass

18×17×6.3

2014



김정지 KIM Jung-ji



1975년생. 영국 센츨레세인트마틴예술대학교와 왕립미술대학원 (RCA)을 졸업한 김정지는 귀국 후 홍익대학교 대학원에서 금속조형디자인 전공 박사과정을 수료하였다. 그녀는 자르고, 접고, 펼치는 조형과정을 통해 형태와 구조, 조합의 다양성을 시험하는 장신구 작가이다.

‘탄성의 막’시리즈는 실리콘과 스테인레스 스틸 망을 사용하여 제작된 목걸이와 팔찌로, 최근 디자인과 건축분야에서 다양하게 활용하는 ‘접기’를 응용 발전시킨 장신구로 하나의 평면이 여러 개로 분할되고 내부와 외부의 관계를 확장시키는 조형적 언어를 통해 신체와 공간의 새로운 관계를 만들어 나간다.

KIM Jung-ji (b.1975) completed a doctoral course in metalwork and design at Hongik University after her graduation from the Central Saint Martins College of Art & Design and the Royal College of Art in Britain. She is a jewelry artist who experiments with form, structure and different combinations through the modeling process of cutting, folding, and unfolding.

Elastic Membrane series features necklaces and bracelets made of silicon and stainless steel nets as well as fashion accessories that were made using the folding technique that has recently become widely used in design and architecture. This series forms a new relationship between the body and space through modeling idioms that divide one plane into several and expand the relationship between the interior and the exterior.

탄성의 막 VIII

Elastic Membrane VIII

Silicone, stainless steel, silver
10×8×3
2013

탄성의 막 II

Elastic Membrane II

Silicone, stainless steel, silver
20×40×5
2013



이광선 LEE Kwang-sun



1962년생. 서울대학교에서 금속공예를 전공하고 독일 포르츠하임 조형대학교에서 장신구와 오브제디자인과를 졸업한 이광선은 현재 한양대학교 디자인대학 부교수로 재직 중이다. 그녀는 한옥에서 영감을 얻은 '공간 변형성'을 장신구에 적용하는 연구를 지속해 나가고 있다.

고정적인 물성을 지닌 금속 대신 가변적인 실리콘을 재료를 사용한 'ms4 and ms5'는 한옥의 구조가 문과 창에 의해 열리고 닫히는 공간으로 변모하며, 상대적으로 내부와 외부가 가변성을 갖게 된다는 점에 착안한 팔찌이다. 특히, 팔에 착용한 장신구가 신체 작용을 통해 몸과 상대적인 관계를 형성하는 장신구의 매커니즘을 실험한 작품이다.

LEE Kwang-sun (b.1962) studied metalwork at Seoul National University and jewelry and object design at the Pforzheim University of Applied Science in Germany. She currently is associate professor of Design at Hanyang University. She has continued her research on applying "spatial deformability" inspired by *hanok*, traditional Korean houses, to her accessories.

ms4 and *ms5* are bracelets made out of variable silicon in lieu of metal with fixed material properties. They were devised from the idea that a *hanok* can turn into an open or closed space through the use of its doors and windows and its interior and exterior have a relative variability. These bracelets are an experiment in the mechanism of jewelry that forms a relative relationship with the body through its operation.

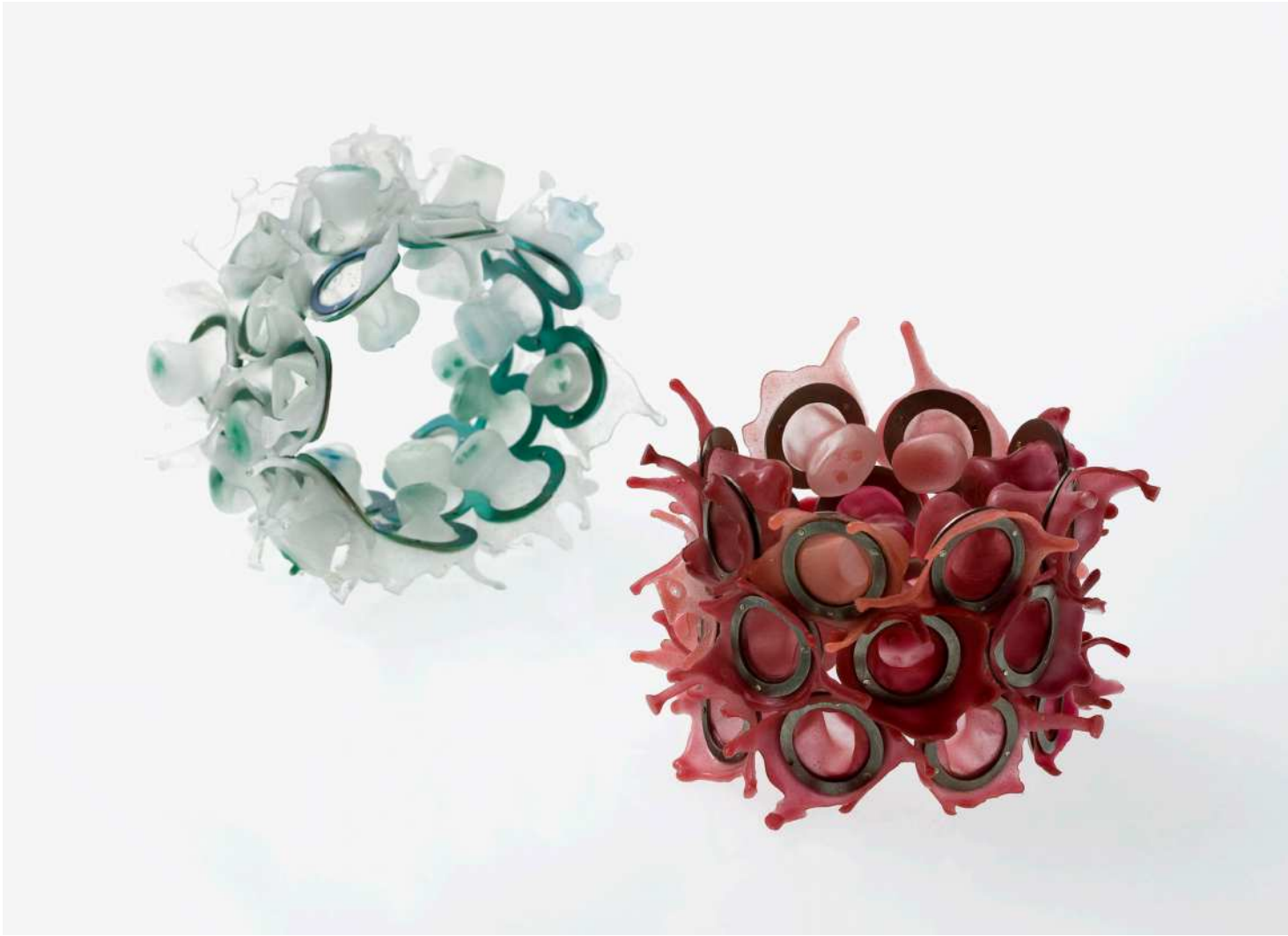
ms4 and ms5

Silicon, titanium

8×7.5×7, 8×8×7

2009

Private Collection



김용주
KIM Yong-joo



1981년생. 숙명여자대학교 공예학과를 졸업하고 미국 로드아일랜드 스쿨 오브 디자인에서 장신구와 금속세공을 전공한 김용주는 미국을 주무대로 개인전 및 기획, 초대전에 참여하며 활발한 활동을 전개하는 장신구 작가이다. 그녀는 주목 받지 못하는 사소한 사물들을 사용해 형태를 재구성함으로써 가치와 숨겨진 조형미를 탐구한다.

‘Transition in Red I’은 신발이나 가방, 옷 등에 사용되는 부착용 벨크로 소재를 이용, 형태를 재구성한 목걸이로, 벨크로 조각을 중첩시켜 면을 만들고 안팎으로 연결 짓는 과정을 통해 다양하게 변형된 형태를 만들며, 수많은 돌기들 위로 반사되는 빛을 통해 시각적 이미지가 청각적 이미지로 전환되어 장신구의 역동성을 한층 더 강조한다.

KIM Yong-joo (b.1981) studied crafts at Sookmyung Women's University and jewelry and metalwork at the Rhode Island School of Design in the U.S.A. She has actively held solo exhibitions and participated in many group exhibitions mainly in the U.S.A. She explores hidden value and beauty through a reconstruction of the forms of insignificant things that otherwise draw no attention.

Transition in Red 1 are necklaces whose forms are reconstructed with Velcro, a material commonly used for shoes, bags, and clothes. A plane is created by overlapping Velcro pieces and diverse variations in form are made through the process of bridging them inside and out. Their dynamism is further strengthened when visual images turn into aural ones through the light reflected onto numerous protuberances.

In Light of Space

Velcro® hook-and-loop fastener, thread
14x14.5x9
2015

Transitions in Red I
Velcro® hook-and-loop fastener, thread
38×24×4
2015

Transitions in Red VIII
Velcro® hook-and-loop fastener, thread, sterling
silver
11×7.5×5
2015

Transitions in Red IX
Velcro® hook-and-loop fastener, thread
4.5×6×5
2015



조성호 CHO Sung-ho



1975년생. 서울대학교와 대학원 디자인학부를 졸업하고 독일의 뮌헨국립조형예술학교에서 장신구로 다시 학사학위를 취득한 조성호는 유럽 현대장신구의 제작방식과 작가의 독특한 미감을 반영한 장신구들을 발표해 왔다. 'Faces'와 '공생사회'는 현대사회의 초상으로 비유되는 자연물과 인공물의 파편들을 재조합하여 유쾌한 시각적 변주와 의미적 변용을 시도하는 목걸이와 브로치, 반지이다.

CHO Sung-ho (b.1975) obtained a bachelor's degree in jewelry from the Academy of Fine Arts, Munich after studying design at Seoul National University and its graduate school. He has made public jewelry that reflects his distinctive aesthetic sense and the facture mode of European contemporary jewelry.

Faces and *Society of Symbiosis* consist of a necklace, brooch and ring made through pleasant visual variation and meaningful affection by fusing pieces of natural objects with artificial ones that are metaphors of contemporary society.

Faces

24k gold, silver, wood, plastic, found object, acrylic paint
5.5x4.5x5
2012

Faces

Silver, 24k gold, wood, plastic, found object, acrylic paint
7x7x4
2013

공생사회

Society of Symbiosis

Silver, wood, leather, recycled bicycle tube, acrylic paint
15x8x35
2014



문춘선 MOON Choon-sun



1980년생. 국민대학교와 대학원에서 금속공예를 전공한 문춘선은 플라스틱과 종이 등 재활용 재료들을 활용해 장신구를 만드는 작가이다.

‘노랑하양검정 팔찌’와 ‘노랑하양검정 목걸이’는 다른 두께의 얇은 플라스틱 조각을 각각 다른 형태와 크기로 절단한 후 꿰어 만든 작품이다. 색상대비와 명조대비가 높은 색상의 조각들을 크고 작게 연속적으로 배치, 꿈틀거리는 듯한 착시효과를 만들고 있다. 쉽게 접할 수 있는 재료, 시시각각 변화되는 형태 그리고 착용자의 움직임에 따라 그 효과를 더욱 극대화할 수 있는 시각적 유희성 등 다채로운 매력을 지닌 작품이다.

MOON Choon-sun (b.1980) studied metalwork at Kookmin University and its graduate school and now fashions jewelry using recycled materials such as plastic and paper.

Bracelet in Yellow, White & Black and *Necklace in Yellow, White & Black* were made by cutting thin pieces of plastic into different sizes and forms and then stringing them together. An optical illusion is created that makes it seem as though the jewelry is wriggling by consecutively arranging the pieces to form stark areas of contrast.

These are works that have a great allure due to the use of easy getting materials, forms that change by the minute, and a visual playfulness whose effect is maximized depending on the wearer's movements.

노랑하양검정 팔찌

Bracelet in Yellow, White & Black

Plastic, rubber band

9×9×6

2015

노랑하양검정 목걸이

Necklace in Yellow, White & Black

Plastic, rubber band

22×29×4

2012

Private Collection



윤상희
YUN Sang-hee



1978년생. 이화여자대학교에서 조형예술과
서울대학교 대학원에서 금속공예를 전공한
윤상희는 장신구와 옷칠에 대한 연구를 지속하며,
이후 배재대학교 대학원 칠예과를 졸업하면서
옷칠공예에 심도 있게 접근한다.

‘초록 뿔의 공격’은 내구성과 방충성이 뛰어난 옷칠의
특성을 ‘공격’과 ‘방어’라는 주제로 표현, 소의 뿔을
연상시키는 형태에 옷칠과 금칠을 이용, 화려한
장식성을 더했다. 이 목걸이는 복잡한 이해관계와
사회적 관습에 얽혀 있는 동시대 여성의 장신구이자
생존도구로서 역설적인 표현을 담고 있다.

YUN Sang-hee (b.1978) received her B.F.A.
from Ewha Womans University and M.F.A.
in metalcrafts at Seoul National University's
graduate school. She went on to study
lacquering at Paichai University's graduate
school while continuing her study on jewelry
and *ottchil* (lacquer) craft.

Attack of the Green Horns represents
features of *ottchil* lacquering defined by
durability and insect-proofness with the
themes of “attack” and “defense,” lending
flashy decorativeness to her form reminiscent
of ox horn by lacquering and plating.
This necklace holds a paradoxical connotation
as the jewelry as well as a surviving tool of
a contemporary woman trapped in an intricate
web of interests and social conventions.

초록 뿔의 공격

Attack of the Green Horns

Ottchil, wood, hemp, 925 silver, gold plating

57.2×24.9×7.4

2009



김경희
KIM Kyung-hee



1966년생. 서울대학교와 대학원을 졸업하고 미국 펜랜드공예학교에서 금속세공을 전공한 김경희는 '스튜디오 사루비아 정원'을 운영하며 5번의 개인전과 다수의 기획, 초대전에 참여한 장신구 작가이자 금속공예가이다. 그녀는 보석은 아니지만 금속을 포함한 다양한 소재와 흥미로운 형태의 장신구들을 제작한다.

다양한 색의 면사를 이용해 만든 '코사지'는 개별적인 정체성을 가진 수많은 개체들이 어우러져 군집 형태를 이루고 관계를 형성, 스스로 진화하는 자연물의 특성을 형상화한다.

KIM Kyung-hee (b.1966) studied metalwork at the Penland School of Crafts in the U.S.A. after graduating from Seoul National University and its graduate school.

She is a jewelry artist-cum-metal craftswoman who held five solo exhibitions and joined numerous group exhibitions while running Studio Sarubia Garden.

She has produced fashion jewelry with intriguing forms using diverse materials like metal instead of gems.

Corsages is made of cotton thread in multifarious colors and is a projection of natural objects whose independent identities form clusters and relationships, evolving by themselves.

코사지

Corsages

Mixed media, sterling silver

15×15×6 (each)

2011



김수연
KIM Soo-yeon



1983년생. 숙명여자대학교 공예과를 졸업하고 미국 로드아일랜드 스쿨 오브 디자인에서 장신구와 금속세공을 공부한 김수연은 공간에 대한 기억을 만져보고 착용할 수 있는 장신구로 치환시키는 작업을 해나가고 있다.

‘회색의 도시 비엔나’, ‘굴뚝과 보도’는 작가가 방문했던 장소에 대한 기억으로, 인화지에 사진을 출력하고 기억의 깊이만큼 중첩시켜 제작한 목걸이와 브로치이다.

이 장신구들은 타자의 몸에 다시 옮겨져 다른 장소로 이동을 하며 새로운 기억을 발생시키는 장치로 변환된다.

KIM Soo-yeon (b.1983) studied craftwork at Sookmyung Women's University and jewelry and metalwork at the Rhode Island School of Design in the U.S.A. She has worked on turning her memory of space into touchable, wearable jewelry.

Vienna, the City of Grey and *Chimney and Sidewalk* respectively feature a necklace and a brooch made from her memories of places she has visited. They are both made up of photographs that are overlapped to the level of depth of her memories. These accessories worn by another's body move to other places and become devices to generate new memories.

회색의 도시 비엔나

Vienna, the City of Grey

Photograph paper, epoxy resin, mixed media, sterling silver

8.5×7.5×1

2015

굴뚝과 보도

Chimney and Sidewalk

Photograph paper, sterling silver, 14k gold wire

15.2×45×2.5

2009



김지민

KIM Ji-min



1983년생. 국민대학교와 대학원에서 금속공예를 전공한 김지민은 3회의 개인전을 통해 삶에서 기억하는 수많은 이미지들 중, 강렬한 시간의 기억들을 작업의 모티프로 삼아 제작한 장신구를 발표해왔다.

‘Rehold’과 ‘Untitled’는 작가에게 기억을 구체화시키고 형상화시키는 중요한 매체로서, 기록을 전하는 오래된 매체인 종이 (한지)와 라텍스를 이용해 만든 브로치이다. 그녀는 지나간 기억을 재구성하듯 종이를 잘라 붙이고 말기를 반복, 변형된 형태와 화려한 색상의 장신구를 제작한다.

KIM Ji-min (b.1983) studied metalcrafts at Kookmin University and its graduate school. She takes some of the most potent motifs of her jewelry from the numerous images kept in her memories.

Rehold and *Untitled* feature brooches made of paper (*hanji*) and latex, two significant media used to concretize and visualize her memories. She works on jewelry with modified forms and flashy colors through a repetition of cutting, attaching, and rolling paper as if trying to reconstruct memories that have been forgotten.

Rehold

Korean mulberry paper, latex
5.5×6.5×3.2
2015

Untitled

Korean mulberry paper, latex
9×11×3
2015



강미나 KANG Mi-na



1987년생. 국민대학교 대학원 금속공예학과를 졸업한 강미나는 모시의 조각들을 이어 붙인 장신구 시리즈를 통해 최근 주목받고 있는 신예작가이다. 전통적인 소재를 활용한 섬유장신구에 대한 작가의 꾸준한 연구와 실험으로 작품의 심미적 깊이를 더해가고 있다.

강렬한 색상과 유기적으로 연결된 기하 형태의 목걸이와 브로치인 '혼합 시리즈'는 모시조각들이 중첩되어 만들어지는 형태와 그림자, 그리고 여백으로 인해 마치 추상조각처럼 느껴진다.

A graduate of Kookmin University Graduate School with a major in metalcrafts, KANG Mi-na (b.1987) recently drew attention with her series of jewelry which incorporate pieces of ramie.

Mixture Series features a necklace and a brooch with geometric shapes that are naturally associated with intense colors. This series seems like an abstract sculpture with its images and shadows made through an overlap of ramie pieces and blank space.

혼합 시리즈 1

Mixture Series 1

Ramie, thread, stainless steel
10.9×11.3×4.6
2015

혼합 시리즈 6

Mixture Series 6

Ramie, brass, serpentine, thread,
wood, amethyst quartz
17.3×26.7×6.6
2015



전시의 공간구성
Space Plan

옻칠
Ottchil (Korean Lacquer)

나전
Najeon (Mother-of-Pearl)

화각
Hwagak (Ox Horn)

한지
Hanji (Korean Mulberry Paper)

금속공예
Metal Crafts

장신구
Jewelry

도자기
Ceramics

미디어룸 : 한국현대공예를 보는 눈
Media Room :
A View of Korean Contemporary Crafts

테마룸 : 소반과 주전자
Soban (a tray-table) and Ewer

부록

Appendix

전시의 공간구성 Space Plan

전시공간은 루브르 궁전의 오른쪽 건물 중 일부로 15미터에 이르는 높은 천정과 43미터의 긴 복도식 구조로 되어 있는 중앙홀 (라네프, La Nef)을 중심으로 양 옆에 구조가 다른 두 개의 전시공간이 위치해 있으며, 중앙홀 전체가 한눈에 내려다보이는 상설전시실들로 둘러싸여 있다. 중앙홀 오른 쪽의 리볼리 (Rivoli) 갤러리는 길가와 마주하며 비교적 자연채광이 적고, 6개로 분리된 개별 전시공간으로 이루어져 있다. 중앙홀 왼쪽의 툴리리 (Tuileries) 갤러리는 루브르 박물관 잔디광장과 인접해 있으며, 직사각형으로 된 하나의 전시실로 대형 창문이 연속되어 자연채광이 특징적이다.

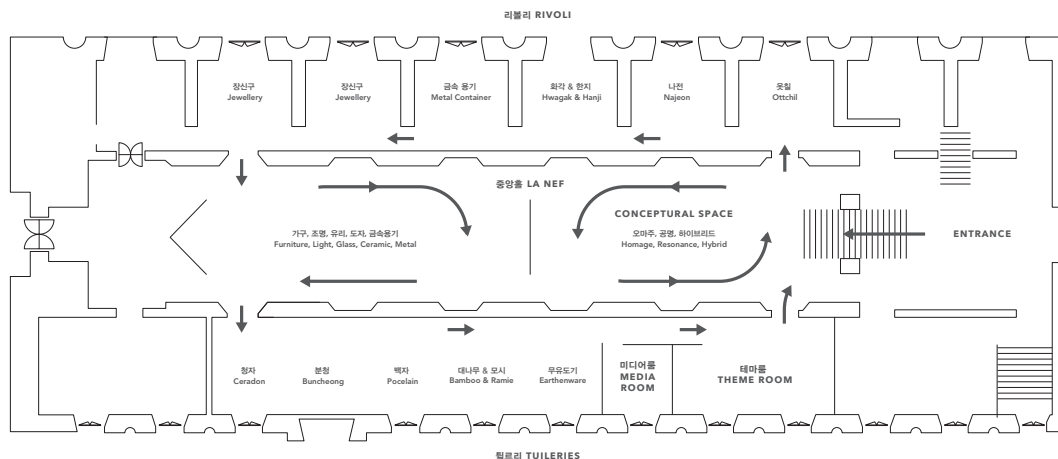
전시의 도입부인 중앙홀 전면에는 전통가옥인 '한옥'을 모티브로 공간의 중첩, 차경 (借景), 전통창호의 빛의 농담 등을 현대적으로 재해석한 구조물을 설치하였다(공간디자인 장순각). 구조물 안에는 전시내용을 한눈에 개괄할 수 있도록 전시의 소주제인 오마주, 공명, 하이브리드를 상징하는 주요작품들을 배치하였다. 구조물 뒤에는 큰 규모의 가구와 조명, 유리 및 금속용기와 도자기 등 디자인적인 요소가 강조된 젊은 디자이너와 디자이너 메이커들의 작품들이 배치되었다.

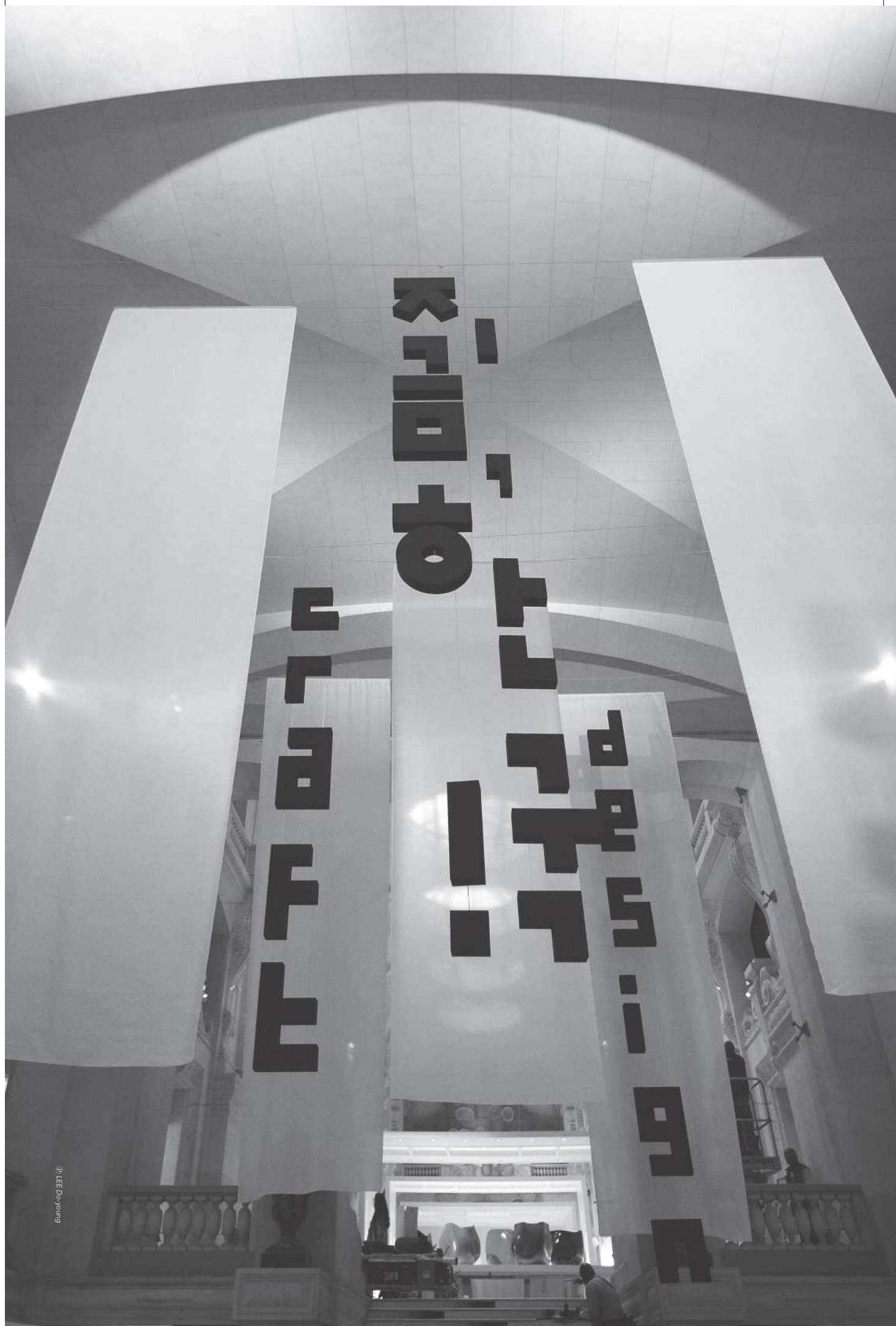
리볼리 갤러리에는 매체별 특성을 바탕으로 옷칠, 나전, 화각, 한지, 금속용기와 장신구를 전시실별로 나누어 배치하였다. 특히, 자연채광으로부터 변질, 변색이 우려되는 작품들을 보호할 수 있도록 하였고, 한국현대공예에 대한 이해가 부족한 관람자들에게 보다 자세한 정보를 제공할 수 있도록 매체별 역사와 함께 작가별 작품설명을 덧붙였다.

툴리리 갤러리는 영상 및 테마 공간 등 기존 전시 공간 그대로 사용하는 것을 원칙으로 하였다. 중앙홀에서 바로 연결된 전시공간에는 한국도자기의 계보를 한눈에 살펴 볼 수 있도록 청자, 분청사기, 백자, 무유도기의 순으로 배치하였다. 또한 수공의 결정체인 정교하고 섬세한 모시와 대나무 그리고 누비이불 등 섬유소재의 작품을 함께 배치, 부드러우면서도 강하고 단단한 두 물질을 대비시켰다. 전통적인 요소가 강한 작품들과 함께 현대적 해석이 돋보이는 작품들을 같이 배열함으로써 전통적이면서도 현대적인 한국현대공예의 폭넓은 스펙트럼을 비교 감상할 수 있도록 구성하였다.

이어지는 영상공간에는 참여 작가들의 인터뷰로 구성된 영상작품, '한국현대공예를 보는 눈' (감독 장준호)을 상영, 제작 주체인 작가들의 목소리를 통해 한국현대공예에 대한 이야기를 직접 들을 수 있는 기회를 마련하였다.

전시의 대미는 한불수교 130주년을 기념하는 문화교류의 장으로서 본 전시의 의미를 한 차원 더 높이기 위해 마련된 '소반과 주전자'를 주제로 하는 '전시 속 전시'에서 완성된다. 한옥의 대청마루 위에, 개인적인 사물인 '소반'과 함께 쓰는 물건인 '주전자'로 구성된 '차상'을 펼쳐 보임으로써 개별적인 타자들이 음식을 나누며 교감해 온 한국의 다례 풍습을 소개한다. 이를 통해 관람자 (사용자, 독자)가 참여 (engage)함으로써 비로소 완성되는 '공예 (Crafts)'의 의미를 다시 한 번 상기시키고, 서로 다른 문화를 지닌 한국과 프랑스 양국 간의 문화교류를 완성하는 주체인 관람자들의 참여와 이해를 유도함으로써 전시는 마무리 된다.



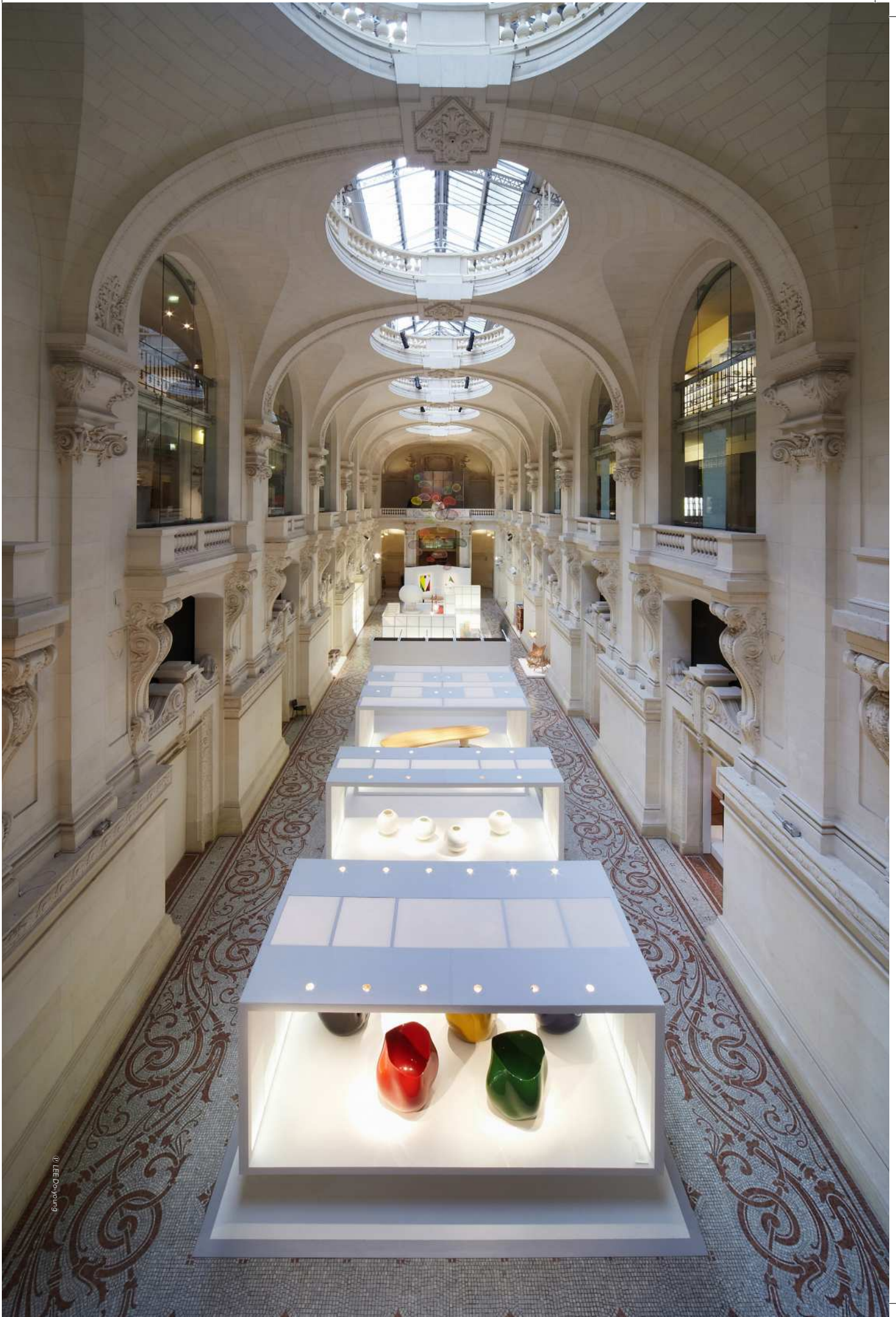


The exhibition space consists of a central hall (La Nef) with 15-meter ceilings, a 43-meter long corridor, and two galleries in different structures on both sides of the central hall. Permanent exhibition galleries surround the area and overlook the entirety of the hall. The Rivoli Gallery on the right-hand side of the central hall is composed of six segmented rooms that have relatively low levels of light and face the roadside. The Tuileries Gallery is a rectangular-shaped exhibit space adjacent to the Louvre Museum lawn plaza that is characterized by the natural lighting that flows in through a row of large windows.

Installed in front of the central hall is a structure that reinterprets the concepts of overlapped spaces, appropriative scenes, and the light and shade of traditional windows and doors under the motif of *hanok*, traditional Korean houses, in a contemporary manner (Space designer JANG Soon-gak). On show within this structure are the main works that represent the exhibitions sub-themes *Homage*, *Resonance*, and *Hybrid* to provide an overview of the exhibit. On display near the back of the structure are works by young designers and designer-cum-makers such as large pieces of furniture, lightings, glass and metal ware, and ceramics whose designs are particularly emphasized. On exhibit in each room of the Rivoli Gallery are lacquerware, mother-of-pearl ware, *hwagak* items, *hanji* craftworks, metalworks, and jewelry in consideration of the hallmarks of each genre. Craftworks vulnerable to natural lighting are displayed in these rooms to protect them from deterioration and discoloration. Descriptions on the history of each medium and the works of each artist have been added to provide detailed information to those who have an insufficient understanding of Korean crafts.

The Tuileries Gallery is used for video and thematic exhibitions without transforming its original space. On show at the exhibition space directly linked to the central hall are works displayed in the order of celadon ware, *buncheong* ware, white porcelain, and unglazed ceramics so as to enable viewers to gain a glimpse at the genealogy of Korean ceramics. Elaborate and delicate ramie and bamboo craftworks are displayed together with fabric pieces like quilts in order to contrast soft materials with that of strong, hard materials. Works with traditional elements are also exhibited with pieces in which contemporary interpretations stand out to provide a comparative appreciation of the wide spectrum of contemporary Korean crafts. *A View for Contemporary Korean Crafts* (Producer, JANG Jun-ho) featuring interviews with participating artists is screened in the media room for the sake of offering an opportunity to experience contemporary Korean crafts through the voices of the artists who are the subjects of their production.

The grand finale of the exhibition is an art show that has been mounted to enhance the meaning of the exhibit as a forum for cultural exchanges to mark the 130th anniversary of diplomatic ties between Korea and France, held in the form of an "exhibition within an exhibition" under the theme *Soban and Ewers*. This sub-exhibition provides an introduction to Korea's tea ceremonies with a tea table consisting of *soban* (a tray-table), and a ewer. This reminds viewers of how the meaning of crafts can only be completed when they, the users, engage with them. The main exhibition is concluded by encouraging participation and understanding in viewers who are the subjects of bringing cultural exchanges between both countries with their own idiosyncratic cultures to perfection.



웃칠

가장 오래된 유물은 기원전 3세기경의 옷칠파편이며, 완형 유물은 흑칠 제기와 무기, 악기, 장신구 등 기원전 1세기경의 것이다. 삼국 중, 신라 (BC 57-AD 935)에서 일상용 칠기 (채화 칠기)가 가장 많이 발견되며, 백제무령왕릉 (525)에서는 왕과 왕비의 두칠과 죽좌가 발굴되었다. 옷칠 외에도 백제 (BC18-AD660)의 특산물로 알려진 황칠을 사용했다. 삼국의 양식을 계승한 통일신라 (676-918)에서는 7세기 이전, 중국의 당에서 성행했던 ‘평탈기법’, 즉 금, 은판의 문양을 잘라 붙이고 그 위에 옷칠을 올리는 제작기법이 출현하여 고려 (918-1392)의 나전칠기로 발전하였다. 당시는 국가에서 내성에 ‘칠전’을 두고 칠기제작 및 칠림 (漆林)의 육성을 제도적으로 관장할 정도로 옷칠이 성행하였고, 궁궐을 중심으로 다량의 칠기용품들이 사용되었다. 그러나 12세기 이후 나전칠기의 발전으로 옷칠의 활용은 크게 이루어지지 않았으며, 원재료를 보호하는 도로 역할에 충실했다. 조선시대 (1392-1897)에는 유교의 영향으로 장식이 배제되고, 나무의 물성을 살리는 투명한 옷칠마감을 선호, 목가구와 목기의 주요한 마감재로 이용되었다. 하지만 궁궐에서는 권위의 상징으로 흑칠과 주칠이 많이 사용되었다.

Ottchil refers to Korean lacquer craft – objects that are made or varnished with lacquer which is filtered, refined, and obtained with the sap from lacquer trees, native to Korea, China, Japan, and the Southeast Asian region. With its superb adhesiveness, water and heat resistance, durability, and function as a natural preservative, lacquer can be used on the surface of almost every material, such as metal, wood, porcelain, and even paper.

국보 제164호 무령왕비 베개
National Treasure No. 164
Queen's Pillow from the Tomb
of King Muryeong



weapons, musical instruments, and jewelry. From the three kingdoms, the largest amount of lacquerware relics is for daily use (colored lacquerware), coming from the Silla (57 BCE-935 CE) period. Meanwhile pillows and footstools, which were used by the king and queen, were found inside the tomb of King Muryeong (525 BCE) of Baekje Kingdom (18 BCE-660 CE). Another type of lacquer that was used was golden lacquer or *hwangchil*. This was an indigenous product of Baekje. Out of the three kingdoms (Goguryeo, Baekje, Silla), Silla inherited a tradition called the *pyungtal* technique that emerged before the 7th century. *Pyungtal* was a popular technique in Tang China, it was a method of crafting designs on gold and silver plates, after which new layers of lacquer were applied, dried and then ground away, so the surface could be polished to reveal the golden or silvery patterns beneath. This technique and design later evolved to *najeon chilgi* or lacquerware with mother-of-pearl inlay that was made in the Goryeo Danasty (918-1392). At the time lacquerware was so widely used and practiced with, especially in large quantity by the royal courts. They established a bureau in charge of the lacquerware crafts in the city. Guards of the bureau controlled the lacquers and the farming of lacquer trees. However, the development of lacquerware with mother-of-pearl inlay increased the consumption of lacquer, mostly as a protective varnish. During the Joseon Dynasty (1392-1897), use of decorations were discouraged due to Confucian influence and lacquer was often used on wooden furniture and vessels because the clear lacquer finish showed the natural attributes of wood. However, black and red lacquer was preferred as it symbolized authority.

Lacquer was used mainly as furniture varnish up until the early 20th century and it was not until the Korean War (1950-1953) that a renaissance arrived for lacquerware with art departments of universities researching and making lacquerware. To nurture traditional culture, the Korean government enacted Cultural Property Protection Law in 1962 and designated the first mother-of-pearl inlaid on lacquerware (*najeon chilgi*) master in 1966. Then the category has been divided into mother-of-pearl (*najeon*) master and lacquer work (*chilgi*) master.



⑩ LEE Do-young

나전 *Najeon (Mother-of-Pearl)*

나전은 옷칠의 장식기법 중 하나로, 목제품에 옷칠을 하고 그 위에 패류의 껍데기를 얇게 갈아 만든 문양을 붙여 무늬를 만들어 장식하는 것을 말한다. 일반적으로 나전은 재료 및 기법을 통칭하는 것으로 한국에서는 '자개 (Jagae)'라는 고유어를 사용해왔다. 나전의 '나 (螺)'는 조개껍질 즉, 청패, 야광패, 진주패 등 각종패류 껍질을 가공한 자개이며, '전 (鈿)'은 금, 은, 동의 금속판을 물건의 표면에 새겨 넣는 꾸밈 장식을 말한다.

정확한 기록이 없어 시원을 알 수 없으나, 통일신라 (676-918)의 '평탈기법'에서 발전하여 고려시대 (918-1392)에 전성기를 이루었다. 삼면이 바다로 둘러 싸여 나전의 주재료인 패각이 풍부해 나전이 발달할 수 있는 좋은 조건을 갖추었으며 불교와 귀족문화의 영향으로 화려하고 장식적이며 세밀한 고급공예가 발달하는 배경이 되었다. 고려의 나전은 바다거북의 반투명한 등껍질 뒷면에 안료를 칠한 기하학적인 금속선 장식과 대모복채기법이 특징이며, 이 기법은 조선 후기에 등장한 화각공예와 연관성을 갖는다. 조선 초기 (15-16세기)에는 여전히 불교문양이 성행했으나, 중기 (17-18세기)에는 유교의 영향으로 화조, 포도, 쌍학, 사군자 등 사대부의 취향이 반영된 문양이 주류를 이루었다. 19세기 말에 이르면 산수풍경, 십장생문, 동식물 문양 등을 소재로 안렴과 수복을 기원하는 민화 풍으로 주제가 바뀌면서 대중화의 경향을 띤다.

제작법은 자개를 길게 썰어 끓으면서 이어 붙이는 끓음질, 도안에 따라 자개문양을 오리거나 자르는 주름 (줄음)질, 연속문양을 만드는 타발법, 주름질 된 자개곡면을 붙이기 위해 파열시키는 타발 (타찰)법, 패를 조각하는 조각 (부조)법과 자개가루를 칠면 위에 뿌리는 시패법 등 다양하다. 재료는 한국과 일본이 주산지인 청패와 색패를 주로 사용하며 제주와 남해안의 전복껍질이 색채 변화 및 색광현상과 간섭색이 두드러지고 현란한 청록 빛을 띠어 기본재료로 많이 사용되었다. 나전은 빛에 의한 간섭효과로 나타나는 빛의 확산 및 반사효과로, 그 색 (빛)을 나타내는 재료이며 독특한 발색으로 인해 오늘날 현대미술가 및 디자이너들에게 흥미로운 소재로 각광받고 있다.



자개 붙이기
(오왕택 작업 장면)
Pasting Jagae
by OH Wang-taek

Najeon is a lacquer craft that is done by applying lacquer on wood then decorating the surface with thinly polished mother-of-pearl patterns. The word *najeon* generally refers to the material and the technique, however, *jagae* is the pure Korean name for the craft. The word *najeon* is made up of two Chinese characters '螺' (pronounced *na* in Korean) which signifies sea shells namely



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processed abalone shells, moon shells, and pearl oyster shells while the letter ‘鍍’ (pronounced *jeon* in Korean) refers to golden ornament or engraving.

With no precise documentation, the time of the craft’s invention is unknown but the *pyungtal* technique from the Unified Silla Kingdom (676-918) evolved into *najeon* and the craft came to full bloom during the Goryeo Dynasty (918-1392). The kingdom was surrounded by the sea on three sides, providing a favorable environment for gathering seashells and the influence of Buddhism and aristocratic culture that helped nurture the detailed and ornamental craft. The mother-of-pearl inlay, or *najeon*, during the Goryeo Dynasty was characterized by the use of colored tortoise shells that were inlaid in metal threads and then decorated with colored paintings. The technique was related to the late Joseon Dynasty’s *Hwagak*, ox-horn inlay craft. Use of Buddhist patterns prevailed even in early Joseon Dynasty (15th-16th C.) and in mid-Joseon Dynasty (17th-18th C.). Designs that reflect the taste of literati such as flowers, birds, grapes, four gentlemanly plants, and cranes were widely used. By the end of 19th century, the subjects became more popularized and more closely related to folk painting – landscapes, ten symbols of longevity, animals, and plants – to wish fortune and happiness.

The techniques include *kkeuneum-jil* which is creating designs with mother-of-pearl that is cut up into slender strips, *jureum-jil* which is sawing out little pieces as designed, *tabal-beop*, which is created by applying pressure to the mother-of-pearl pieces after they have been attached to the surface. Also used were the techniques such as carving the shells and scattering tiny pieces of mother-of-pearl on lacquered surface. Disk abalone and northern disk abalone shells native in Korea and Japan were mostly used and abalone shells from Jeju or the South Sea were favored particularly for their iridescent color and brilliant green hue. The mother-of-pearl is a rising material among contemporary artists and designers as it creates a unique visual effect by diffusing and reflecting light.



국보 제140호 나전화문동경
National Treasure No. 140
Bronze Mirror with Inlaid
Mother-of-pearl Floral
Design



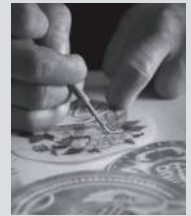
© LEE Won-jae



화각 *Hwagak (Ox Horn)*

화각은 젊은 소의 쇠뿔을 삶아 편편하게 만든 후, 종이처럼 얇게 켜서 가공하여 뒷면에 오방색 (빨강, 파랑, 노랑, 하양, 검정) 단청안료로 문양을 그리고 채색하여, 나무로 된 상자, 함, 가구 등의 표면에 접착제인 아교 또는 어교로 붙여 장식한 후에 칠로 마감하는 기법을 말한다. 화각의 기원은 통일신라시대 (668-935)의 대모복채기법에서 찾을 수 있으며, 고려시대 (918-1392) 나전과 함께 많이 사용되다가 조선시대 (1392-1897)에는 대모의 대체 재료로 쇠뿔을 이용한 독창적인 화각기법으로 발전한다. 조선 초기 화각공예품은 궁중이나 양반가의 규방공예품으로 제한 사용되었으나, 후기에는 상업의 발달로 부를 축적한 상인들의 수요가 급증하였다. 오늘날 화각은 재료의 생산과 공급이 어려워 무형문화재 기능보유자와 문하생들에 의해 겨우 맥이 이어지고 있는 실정이다.

Ox horn, or *hwagak* in Korean **inlaying**, starts by boiling a young ox horn before flattening it into thin paper-like slices. Designs are painted on the back with *obang-saek* (red, blue, yellow, white, black), and the painted horn slices are then glued to the surfaces of wooden boxes and furniture. The origin of *hwagak* can be traced back to the tortoise shell craft of the Unified Silla Kingdom (668-935). The craft was also used together with mother-of-pearl (*najeon*) during the Goryeo Dynasty (918-1392). In the Joseon Dynasty (1392-1897) the craft developed into *hwagak* after the tortoise shell was replaced by the ox horn. In the early Joseon Dynasty, only the royal court and upper class women were experienced in ox horn **inlaying** craftwork, but towards the end of the Joseon Dynasty, the demand for *hwagak* soared as more and more merchants accumulated wealth, capitalizing on commercial developments. Acquiring the materials for ox horn is difficult today, so the craft is only practiced by the Important Intangible Cultural Heritage and his pupil.



화각 뒷면에 색칠하기
(이재만 작업 장면)
Coloring the back of the
ox horn by LEE Jae-man



① LEE Do-young

한지 *Hanji (Korean Mulberry Paper)*

한지 (韓紙)는 아시아가 원산지인 닥나무 껍질을 잿물에 삶아 불순물을 제거하고 섬유질이 풀어 지도록 두드린 후 닥풀 (황축규)을 넣어 만든 닥물을 대나무 발로 한 장씩 떠 건조하여 만든다.

종이와 제지술의 유입 시기는 정확하지 않지만 7세기경 (610) 고구려 (BC 37-AD 668) 승려이자 화가인 담징 (579-631)이 일본에 제지술과 제묵법을 전파한 기록을 통해 삼국시대 (BC 57-AD 668) 이전으로 추정된다. 삼국시대 전래된 불교의 영향으로 통일신라 (668-935)와 고려시대 (918-1392)에는 불경간행을 위한 종이수요가 급증했으며, 조선시대 (1392-1897)에도 실록편찬 및 학자들의 저술활동, 족보간행 등으로 수요가 꾸준했다. 조선말 쇠퇴하기 시작한 한지는 고종 21년 (1884), 일본으로부터 양지 제조시설이 도입되면서 서양 종이인 양지와 구별하기 위해 부르기 시작한 명칭이다.

종류에 따라 지장, 지승, 지호, 지화공예 등으로 구분되며, 종이 (紙)를 줄 (繩)로 꼬아 엮는 공예가 지승공예이다. 특히, 조선시대에는 책을 가까이 하던 선비와 양반, 중인계층 노인의 여가로 지승공예를 하였고, 서책을 이용한 전통은 오늘에까지 이어지고 있다. 한편, 종이나 나무골격에 종이를 붙이는 지장공예 가운데 여성들의 소도구를 보관하는 상자인 싹첩과 함이 있는데 주로 오색종이를 오려 태극, 박쥐, 나비문양을 등을 장식하였다. 일반적으로 종이는 약한 것으로 인식되나 여러 번 배접을 하면 내구성과 강도가 높아지고 수분을 흡수하며 통기성과 빛의 투과율이 높아 전통가옥인 한옥의 창호지나 한지등 같은 지등공예품에 사용되었다. 일제강점기를 거치며 쇠퇴한 한지제조업은 천년 이상을 이어가는 내구성 및 나무를 베지 않아도 되는 친환경성과 다양한 물성표현 등으로 그 가치가 새롭게 부각되고 있다.



보물 제525호 삼국사기
National Treasure No. 525
Samguk sagi (History Book of
the Three Kingdoms)

Hanji, traditional Korean mulberry paper, is made by boiling the bark of paper mulberry trees, a species native to Asia, in lye to remove impurities, followed by pounding to loosen the fibers. It is then mixed with sticky water made of mulberry tree roots. Finally, the mixture is sifted onto bamboo frames and dried.

The exact period when this paper-making technology was introduced to Korea is unclear, but some trace it back to Damjing – a painter and monk from the Goguryeo Kingdom (37 BCE-668 CE) who spread paper and ink production



© LEE Wonjae

techniques to Japan in 610. Many estimate that the technology was introduced to Korea before the Three Kingdom Period (57 BCE-668 CE). Demand for paper soared during Unified Silla Kingdom (668-935) and Goryeo Dynasty (918-1392), as Buddhism was introduced to Korea during the Three Kingdom Period and paper was needed to publish Buddhist scriptures. Paper was constantly in demand during the Joseon Dynasty (1392-1897) to supply the publication of annals, academic books, and genealogical records. Popularity of *hanji* declined in the late Joseon Dynasty, and the name "*hanji*" was used to distinguish the paper from its Western counterpart, as Western-style paper manufacturing facilities were introduced by the Japanese in the 21st year of King Gojong's reign (1884).

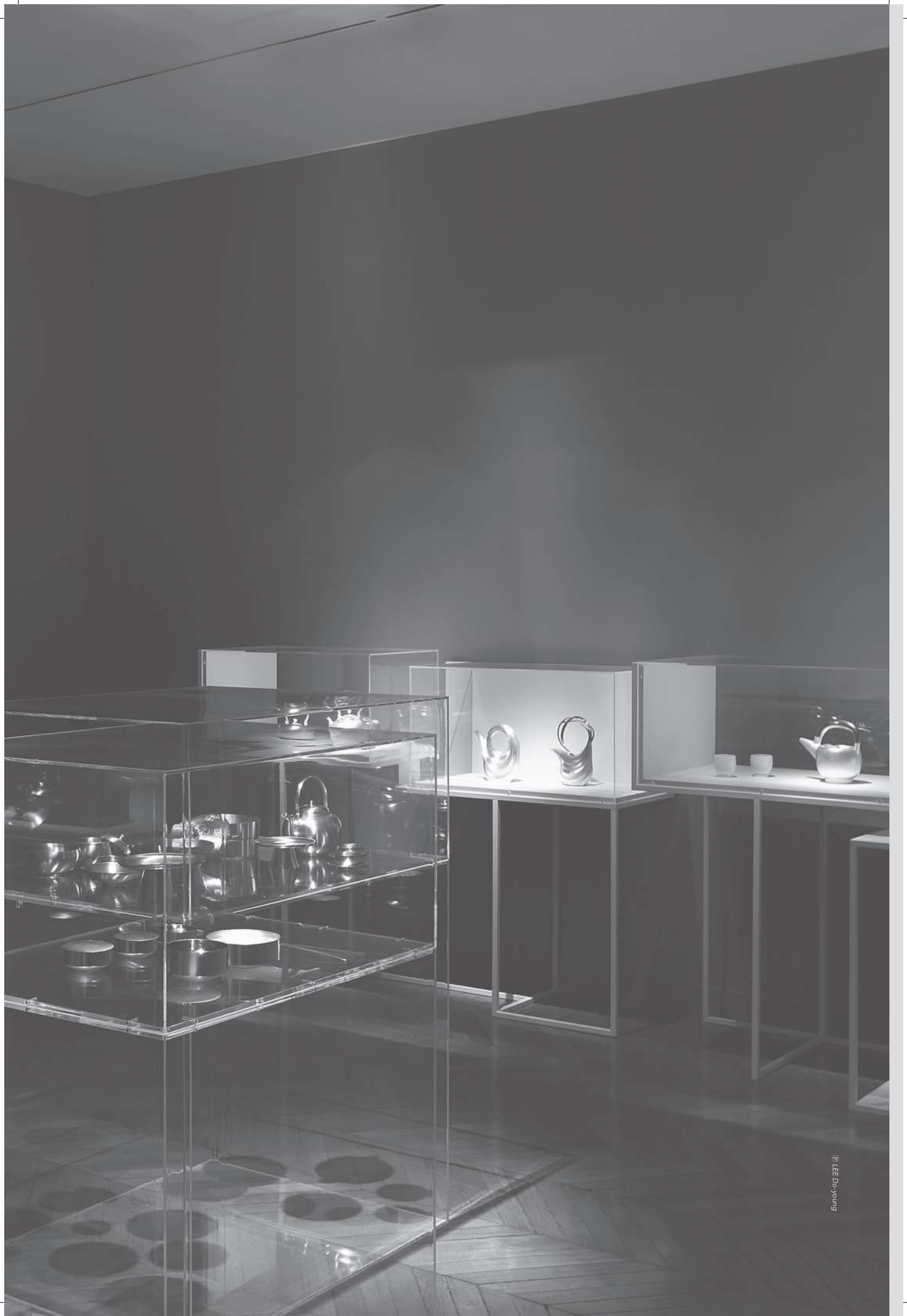
The *hanji* craft includes *jijang* (using various colored papers to make cabinets), *jiseung* (paper weaving), *jiho* (soaking paper in water and mixing it with glue) and *jihwa* (paper flower making). *Jiseung* is done by twisting paper strips into strings, followed by weaving the paper strings together. Senior scholars, literati and middle-class people of the Joseon Dynasty enjoyed *jiseung* as a hobby, and the craft of book weaving continues even today. The *jijang* craft involves making boxes by pasting paper on frames made of paper or wood. Small boxes – used to hold threads and feminine products – are made using the *jijang* craft, decorated by *yin-yang*, butterfly and bat designs using paper in five different colors. Paper is generally regarded as a weak material, but durability and strength are increased when sheets are repeatedly pasted together. Traditional Korean paper is also good for absorbing light and moisture, so it is often used to make lanterns and cover sliding doors of *hanok*, traditional Korean house. Although the *hanji* manufacturing industry eventually deteriorated during the Japanese colonial period, its value has recently resurfaced due to the product's durability and versatility. It is also environment-friendly since tree cutting is not needed to make *hanji*.



한지와 닥나무
Hanji & Mulberry



© LEE Won-jae



금속공예 Metal Crafts

금속공예는 금, 은, 철, 주석, 구리, 백동 같은 금속재료를 이용해 일상용기 및 도구와 의례용구, 무기, 장신구 등을 제작하는 일을 말한다.

청동기시대부터 시작된 한국의 금속공예는 기원전 3세기, 철의 등장으로 금공기술이 더욱 발전했으며 삼국시대 (BC 57-AD 668)에는 금, 은 채광법과 야금술이 발달해 생활용구 및 부장품 등을 금, 은으로 제작하였다. 특히, 금속표면에 금, 은실을 박아 무늬를 내는 입사기법이 등장, 고려 상감청자와 나전칠기 제작법으로 발전했다. 제련 및 금속세공술이 발달했던 통일신라시대 (668-935)에는 금속용액을 틀에 부어 기물을 만드는 주조, 금속을 망치로 두드려 만드는 단조, 금속판을 오리거나 잘라 만드는 판금법과 선조, 투각, 인각, 입사, 부조 (타출, 압출) 같은 표면 장식기법에 이어 금속 알갱이나 세선을 표면에 붙여 독특한 질감을 내는 누금세공기법이 등장하였다.



국보 제287호 백제금동대향로
National Treasure No. 287
Great Gilt-bronze Incense
Burner of Baekje

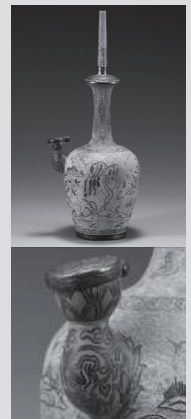
또한 불교의 성행으로 사리장엄구, 성덕대왕신종 (국보29호) 같은 불교용품과 금동미륵반가사유상 (국보83호), 백제금동대향로 (국보287호) 등 한국의 대표적인 금속공예 명품들이 제작되었다. 고려시대 (918-1392)에도 불교문화의 영향으로 다수의 불교용품이 만들어졌고, 은입사향로 및 장신구, 생활용구 등에서 뛰어난 장식성과 조형미를 보여준다. 조선시대 (1392-1897)에는 양반가 여인들을 중심으로 화장용기와 제기 등이 은기로 그리고 궁궐에서는 금속장신구가 일부 사용되었다. 한편, 억불숭유 정책으로 불교용품은 줄고 담배 함, 화로, 향로, 반상기, 제기 같은 일상용품들이 중심을 이루었다. 특히, 구리와 주석을 합금해 만든 유기는 식기와 제기로 12세기부터 궁중과 반가에서 널리 사용되었으며, 합금한 놋쇠를 불에 달구어 망치로 두드려 만드는 방짜유기는 한국 특유의 제작기법으로 무독, 무취한 금속용기로서 반상기로 적합해 왕실에서부터 일반에까지 널리 사용되었다.

일제강점기 (1910-1945)와 한국전쟁 (1950-1953)을 거치며 쇠퇴한 금공공예는 전후 미술대학을 중심으로 공예교육이 본격화되고, 해외유학을 다녀온 작가들에 의해 새로운 소재, 기법 등이 소개되면서 활력을 되찾았다. 또한 이왕직미술품제작소 (1908-1937)의 마지막 금속장인 김정섭 (1899-1989)과 이학응 (1900-1988)이 국가지정 중요무형문화재 조각장과 입사장으로 지정되면서 전통 금속공예 기술의 계승이 이루어졌다.

Metal crafting is used to make essential tools, utensils for ancestral rites, weapons and accessories out of materials like gold, silver, iron, tin, copper and nickel.

Korean metal crafting, which started in the Bronze Age, developed even further with the introduction of iron in 3rd century BC. Gold and silver working methods and metallurgy developed during the Three Kingdom period (57 BCE-668 CE), enabling people to use gold and silver to make household items and burial goods. The craft of inlaying gold and silver wires on metal surfaces was introduced during this period – introducing the development of *sanggam* (engraved and filled) celadon and *najeon* (mother-of-pearl inlay) lacquerware techniques in the Goryeo Dynasty (918-1392). The Unified Silla Kingdom (668-935) was a period when smelting and metalwork advanced significantly. Metalwork techniques such as casting, forging, marforming or cutting from sheet metal were introduced, along with various surface decoration techniques for line engraving, openwork, carving, wire inlaying and relief (method of placing metal on mold pounding). Also introduced were filigree techniques that create a distinctive texture by inlaying metal grains or threads.

Buddhism prevailed during this period, so Buddhist-related articles and relics were created during that era. Works of metal crafting created during this era include sarira reliquary, the Sacred Bell of Great King Seongdeok (National



국보 제92호 청동은입사
포류수금문정병
National Treasure No. 92
Bronze Kundika with
Silver-inlaid Willow and
Waterfowl Design



은입사 제작과정
(홍정실 제작 장면)
Process of Silver-inlaid
by HONG Jung-sil

Treasure No. 29), Gilt-bronze Pensive Maitreya Bodhisattva (National Treasure No. 83) and Great Gilt-bronze Incense Burner of Baekje (National Treasure No. 287). Buddhism continued its cultural influence into the Goryeo Dynasty, so articles related to the religion (as well as jewelry, silver-wire inlaid incense burners and exquisite household items) were made during these times. In the Joseon Dynasty (1392-1897), cosmetic containers for aristocratic women and utensils for ancestral rites were commonly made. Also produced were the silver and metal accessories used by royal families. However, the policy of constraining Buddhism and appreciating Confucianism decreased the demand for Buddhist articles. On the other hand, the production volume increased for household goods like tobacco boxes, braziers, incense burners, tableware, and utensils for ancestral rites. ‘*Bangjja yugi*’ means tableware and ancestral rites utensils made by hand-forging an alloy of tin and copper. It has been widely used in the royal court and aristocratic households since the 12th century, and because of its sterile and odorless quality, royal families, and even common households used the brass products as tableware.

Korean metal crafting experienced a decline during the Japanese colonial period (1910-1945) and the Korean War (1950-1953), but craft educational programs have started in art colleges, as innovative artists who have studied abroad stimulate the art scene with new material and techniques. The traditional metal-crafting techniques were handed down and continued today by Kim Jeong-seop (1899-1989) and Yi Hak-eung (1900-1988), the last metal craft artisans of the Yi Royal Family Art Workshop (1908-1937), designated as holders of the Important Intangible Cultural Heritages and given the titles: silver engraving master and silver wire inlaying master.



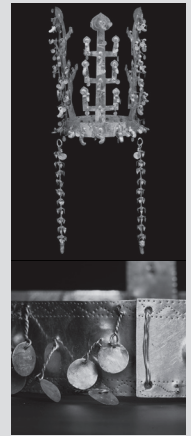
(P) LEE Do-young

장신구 *Jewelry*

장신구는 선사시대부터 주술적인 의미에서 동물의 뼈, 깃털, 조개껍질 등을 이용해 만든 목걸이, 팔찌, 허리띠, 머리장식 등이 주를 이루며 흙구슬과 옥, 수정으로 만든 장신구가 이어서 발견되었다. 청동기시대에는 중국에서 유입된 금속문화의 영향으로 전투용 금속장신구와 원석을 가공한 옥을 목걸이, 귀걸이에 사용하였다. 삼국시대 (BC 57-AD 668)에는 신분제도의 영향으로 장신구의 수요가 늘어났으며, 안정된 제련기술을 바탕으로 특히, 금장신구가 발달하였다. 또한 해외 교역을 통해 유입된 다양한 재료의 사용으로 한층 더 정교하고 화려해졌다. 고구려 (BC 37-AD 668)에서는 북방문화의 영향을 받은 기마장신구, 백제 (BC 18-AD 660)에서는 중국 남조문화의 영향을 받은 금동관, 관모, 귀걸이 등 화려한 왕실장신구가 발달했고, 신라 (BC 57-AD 935)에서는 금관, 관식, 모, 허리띠, 목걸이 등 순금장신구에 청옥, 황옥, 색유리 등의 다양한 재료에 정교한 누금기법, 감옥기법, 투조기법 등이 활용되었다. 그리고 고려시대 (918-1392)에는 은도금 및 합금기법을 활용한 딸잠, 비녀, 꾸미개 등이 유행하였다. 한편, 조선시대 (1392-1897)에는 유교 문화의 영향으로 금속의 사용을 억제하여 몸에 착용하는 장신구 관습이 사라지고, 귀금속과 보석으로 장식된 관모, 비녀, 딸잠, 족두리, 화관 등 머리장신구와 금, 은사로 수놓은 관복의 흉배, 그리고 귀금속으로 만든 노리개, 갓끈 등 의복장식을 통한 사회적 권력과 신분을 상징하는 기능으로 변화되었다.

20세기에도 지속된 유교적 정서 및 일제강점기 (1910-1945)와 한국전쟁 (1950-1953)으로 이어지는 경제적 어려움으로 장신구에 대한 관심은 계속 줄어들었다. 하지만 1970년대 이후 서구문화의 확산 및 경제성장으로 귀금속과 보석장신구에 대한 수요가 늘어나기 시작했고, 1980년대 이후 해외유학을 다녀온 작가들에 의해 본격적으로 서구의 현대장신구가 소개되면서 다양한 소재와 표현기법을 이용한 개성적인 장신구로 변화되어 오늘에 이른다.

Jewelry was used since the prehistoric period – mostly necklaces, bracelets, belts, and hair accessories made of animal bones, feathers, and seashells for shamanistic purposes. Jewelry made of clay balls, jade, and crystal were also discovered from that era. The influence of metal culture introduced by China during the Bronze Age led to the forging of metal accessories for combat and the use of processed jade to make necklaces and earrings. In the Three Kingdom Period (57 BCE-668 CE), demand for jewelry increased with the influence of the class system, and gold



국보 제87호 금관총 금관
National Treasure No. 87
Gold Crown and Diadem
Ornaments from
Geumgwanchong Tomb



① LEE Mon-jae



jewelry production skills developed with the help of stable smelting technology. Also, craftworks became more elaborate and decorative as new materials were imported through foreign trade. Equestrian accessories developed during the Goguryeo period (37 BCE-668 CE) due to the influence of northern nomadic cultures. Meanwhile, Baekje period (18 BCE-660CE) produced brilliant pieces of royal jewelry such as the gold crown, diadems, and earrings influenced by the southern dynasties of China. In Silla period (57 BCE-935CE), elaborate filigree, openwork, and jade inlay using green jade, yellow jade, and colored glass were applied to pure gold jewelry such as golden crowns, diadems, belts, necklaces, and caps. Ornamental hairpins and hair ornaments using silver plating and alloy techniques became popular during the Goryeo Dynasty (918-1392). During the Joseon Dynasty (1392-1897), the practice of wearing jewelry was abandoned due to Confucian influence. During that period, the function of precious gems and metal changed, as they became symbols of social power and status used to decorate crown caps, hair pins, ornamental toques, and other hair accessories, as well as insignia of courtiers' official robes.

The trend continued into the 20th century, and attention towards jewelry decreased because of Confucian sentiments and economic difficulties. However, starting from the 1970s, the demand for precious gems and jewelry increased with the introduction of Western culture and economic developments. After the 1980s, contemporary jewelry was introduced to Korea by modern craftsmen who returned after studying abroad – paving the way for the diversified material and expression techniques of today's contemporary Korean jewelry.



국보 제90호
부부총 금귀걸이
National Treasure No. 90
Gold Earrings from
Bubuchong Tomb



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도자기 Ceramics

한국의 도자기는 발생 순서에 따라 무유, 시유 도기와 청자, 분청사기, 백자 등 자기로 구분된다. 최초의 도자기는 신석기시대 (BC 6000) 덧띠투기 도기이며, 청동기시대에는 무문도기와 함께 흑도가 만들어졌다. 도기문화가 발달한 삼국시대 (BC 57-AD 668)에는 곡식, 술, 간장, 젓갈 등 저장 및 발효음식을 위한 경질도기가 제작되었고, 왕실용 옹기 향아리나 단지 등은 조선시대까지 지속적으로 만들어졌다.

이미 고화도 환원번조기술을 갖추었던 통일신라 말 (9-10세기), 중국 월주요의 청자제작 기술이 유입되면서 한국은 중국에 이어 세계에서 두 번째 자기 제조국가가 되었으며, 이는 17세기 까지 지속된다. 11, 12세기에는 철화, 철채, 동화 (진사) 청자 및 연리문자기와 고려백자 등 다양한 자기들이 제작되다 13세기말, 고려 (918-1392)를 대표하는 상감청자와 순청자로 생산이 집약된다. 특히, 유약이 맑고 투명한 '비색청자'와 입사기법을 응용한 '상감청자', 산화동을 환원염으로 소성해 붉은 색을 내는 '동화 (진사)청자'는 중국과 다른 독자적인 양식으로 높이 평가받고 있다. 몽고의 침입 (1231-1259)으로 생산에 타격을 입은 고려청자는 조선의 건국 (1392)과 함께 쇠퇴하였다.

청자가 백자로 이행되는 과정에서 나타난 한국 고유의 자기 유형인 분청사기는 청자 태토에 백색 분장토를 바르고, 그 위에 장식하는 것으로 태토, 유약, 장식기법 등은 청자계통이지만 형태와 문양에서 다른 특징을 띤다. 특히, 상감, 인화, 박지, 조화, 철화, 귀얄, 덩병 등 다양한 장식 기법이 특징인 분청사기는 임진왜란 (1592) 이전, 백자의 확산으로 빠르게 소멸한다.

한편, 조선 (1392-1897)을 대표하는 백자는 경기도 광주에 왕의 식사와 궁궐 연회에 쓰이는 모든 사무를 관장하는 사옹원의 분원 관요 (1470-1883)를 설치하고 왕실의 철저한 관리감독 하에 제작되었다. 분원관요는 400년간 운영되다가 1884년 민간에 이양된다. 조선백자는 제작 시기에 따라 유백색, 설백색, 회백색, 청백색 등 다양한 유색을 띠며, 관요에서는 주로 순백자, 청화백자, 철화백자 등이 생산되었다. 특히, 수요층의 유교적 도덕관과 미의식을 반영, 자연 (재료)의 본질을 존중해 이를 왜곡시키지 않는 그들의 정서를 그대로 담고 있다. 관요의 민영화 이후 일제강점기 (1910-1945)를 거치며 저렴한 왜사기의 국내 유입으로 도자산업은 급격히 쇠퇴하였다.

전후 한국조형문화연구소 (1955-1962, 성북동요)를 중심으로 학계와 장인, 미술대학 출신 작가들의 협력으로 도자 전통의 계승발전을 위한 기초가 마련되었고, 1970년대 이후 서구사조의 유입과 해외유학을 통해 새로운 표현양식을 국내에 소개한 작가들을 통해 보다 다채로운 양상으로 전개되었다.



국보 제114호
청자상감모란국화문
참외모양병
National Treasure No. 114
Celadon Melon-shaped
Bottle with Inlaid Peony
and Chrysanthemum
Design



© LEE Wonjae

The developmental order of Korean pottery starts with non-glazed earthenware followed by glazed earthenware, celadon, *buncheong*, and finally *baekja*, the Korean white porcelain. The first earthenware introduced was pottery made of clay belts from the Neolithic Age (6000 BCE). Plain coarse pottery and black pottery were produced during the Bronze Age. Pottery culture developed significantly during the Three Kingdom period (57 BCE-668CE), and hard porcelain for storing grains, alcoholic beverages, soy sauce, and salted seafood were produced during this time. *Onggi* jars made for the royal families were continuously produced until the Joseon Dynasty (1392-1897).

Temperature reduction firing technologies were already perfected by the end of the Unified Silla Kingdom (9-10th C.), and Korea became the second oldest porcelain-making country up until 17th century when celadon production technologies were introduced from Yuezhou-Yao (越州窯), China. In the 11th and 12th century, various types of porcelain were produced, including those with underglaze iron, copper design, underglaze copper, marbling (*yeollimun*), and Goryeo white porcelain. By the end of 13th century, production efforts focused on celadon and some by *sanggam* (inlay technique). Celadon represented the pottery of the Goryeo Dynasty (918-1392). In particular, jade-colored celadon with clear glaze, *sanggam* (inlay) celadon and underglaze copper techniques (creates a red color with oxidized copper) are considered unique techniques and styles that set Korean porcelain apart from the Chinese. Goryeo's celadon experienced a decline in production with the Mongolian Invasion (1231-1259) and also the establishment of the Joseon Dynasty in 1392.



보물 제785호
백자청화운룡문병
Treasure No. 785
White Porcelain Bottle
with Cloud and Dragon
Design in Underglaze
Cobalt Blue



© LEE Won-jae



Buncheong ware is Korea's unique porcelain that emerged during the transition from celadon to the white porcelain. With celadon's dark clay body and white slip, it is similar to celadon with its clay body, glaze, and decoration method, but it shows unique features in form and pattern. Various decoration techniques including inlaying, stamping, sgraffito, incising, dipping, and brushed slipping were used in *buncheong*. But the style disappeared before the Japanese invasion of Korea in 1592 – when white porcelain was popularized.

Baekja, or white porcelain, is the pottery style that represents the Joseon Dynasty (1392-1897). *Saongwon*, the office in charge of managing all daily and special feast of the royal court, controlled ceramic production, including the white porcelain wares. A royal kiln under *Saongwon*, operated in Gwangju in Gyeonggi Province for over 400 years under strict supervision before being privatized in 1884. Ranging from snow-white to bluish-white to greyish-white (and everything in between), the color of Joseon's white porcelain differs depending on when it was produced. Pure-white porcelain, porcelain painted with a cobalt-blue underglaze, and porcelain with an iron underglaze were produced in royal kilns. The pottery produced in this period reflect the Confucian moral view and aesthetic sense of customers, who wanted to respected nature and tried not to distort it. The Korean pottery industry suffered a slump after the privatization of royal kilns in 1884 and the importation of cheap Japanese porcelain during the Japanese colonial period (1910-1945).

However, scholars, artisans, and artists who graduated from art colleges pooled their efforts to continue the tradition of Korean pottery after the Korean War (1950-1953). The Kiln of Korean Art Society (1955-1962) played a central role. After the 1970s, Korean pottery became much more diverse as artists with foreign academic experiences and knowledge introduced new styles to their homeland.



보물 제1062호 분청사기
철화당초문 장군
Treasure No. 1062
Buncheong Barrel-shaped
Vessel with Scroll Design
in Underglaze Iron



©p LEE Won-jae

미디어룸 : 한국현대공예를 보는 눈

Media Room : A View of Korean Contemporary Crafts

다큐멘터리 영화, 상영시간 : 8분 40초

시나리오 임미선

프로듀서 장준호

Documentary Film, Running Time : 00:08:40

Scenario RHEEM Mi-sun

Producer JANG Jun-ho

‘한국현대공예를 보는 눈’은 오늘이라는 시간을 살아가는 한국 사람들과 그들의 시선을 따라 그리는 풍경을 담은 다큐멘터리 영상이다. 여기서 풍경은 자연의 풍광이 아니라 <KOREA, NOW! 한국현대공예전>에 참여하는 작가들의 주변 풍경이자, 그들이 바라보는 사회, 문화적인 의미와 가치들이 교차하는 물리적이고 공감각적인 풍경이다. 과거, 현재, 미래가 공존하는 도시(서울)와 한국(현대)공예를 구성하는 자연적, 인공적 풍경들을 작가들의 통찰과 상상력을 통해 직접 만나게 된다.

A View of Contemporary Korean Craft is a film on now-days Koreans and scenery, viewed from their perspectives. The scenery here does not refer to landscape in the conventional sense. It means what surrounds the participated artists in the exhibition *KOREA, NOW! Contemporary Korean Craft* and the physical, synesthetic scenery where cultural and social values interact. The film offers an opportunity to tap into the artists' insights and imaginations. Viewers may see Seoul's urban landscape where the past, present, and future coexist, along with both natural and artificial scenery that constitute contemporary Korean craft.



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테마룸 : 소반과 주전자 *Theme Room : Soban (a tray-table) and Ewer*

한불수교 130주년을 기념하는 문화교류의 장으로서 본 전시의 의미를 한층 더 높이기 위해 '소반과 주전자'를 테마로 '전시 속 전시'를 구성하였다. 지극히 개인적인 사물인 '소반'은 전통 공예품으로 집을 방문하는 손님을 맞아 집주인이 환대 (hospitality)의 의미로 내놓던 차와 음식을 받치는 매우 일상적인 물건이다. 특히, 소반은 개인이 모두 따로 사용하는 것으로 해주, 나주, 통영 등 생산 지역과 형태에 따라 그 특징을 달리한다. 또한 차와 술을 담거나 따르는 용도의 '주전자'는 은기, 유리, 도자기 등 다양한 재료로 제작되어왔다.

의식을 중시하는 일본의 다도 (茶道)와 달리, 차 (茶)를 통해 일상의 예절을 가르치고, 친교를 맺던 한국의 전통적인 다례 (茶禮) 문화를 바탕으로 전시 속 전시는 기획되었다. 참여, 사용, 관계함으로써 완성되는 '공예 (Crafts)'처럼 한국과 프랑스 양국 간의 문화교류를 완성하는 주체인 관람객들이 한옥 뒷마루에 앉아 한국공예문화를 사유하는 행위를 통해서 본 전시는 완성된다.

An exhibition within another exhibition under the title "Soban (a tray-table) and Ewer" was devised to enhance further the meaning of cultural exchange in celebration of the 130th anniversary of Korea-France diplomatic relations. A Korean tray table called soban is a small household item made by traditional craftwork that is used to offer tea and food when greeting and welcome guests individually. Tray tables differ in design by their places of origin, such as those from Haeju, Naju, and Tongyeong. Ewers, used to hold and pour tea or alcoholic beverages, were made with various materials – including silver, brass, and porcelain.

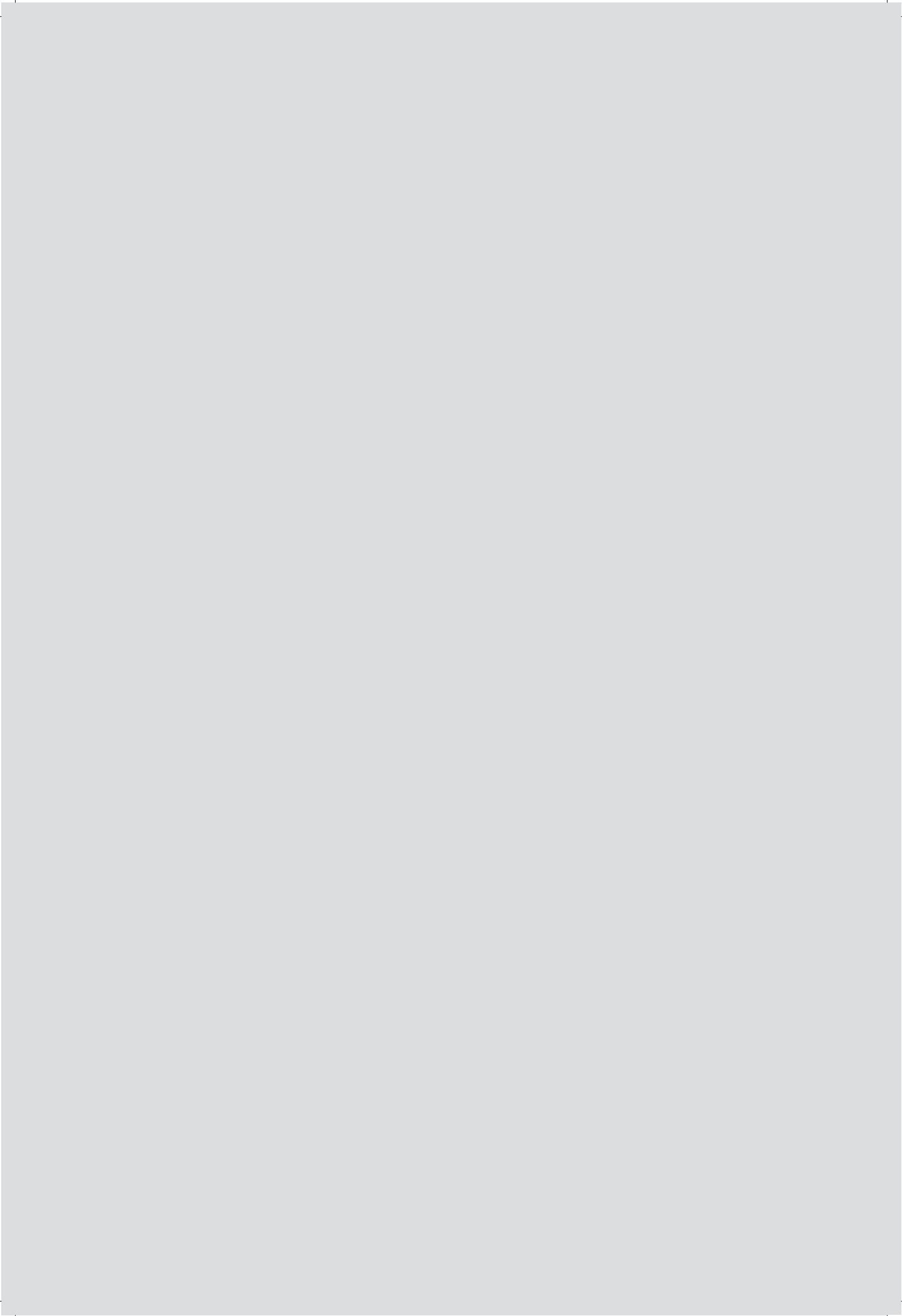
Unlike the Japanese *dado* (茶道 pronounced "chadō" in Japanese) that focuses on ritual, the Korean *darye* (茶禮) teaches daily manners and builds relationships through tea. The exhibition space is designed to induce active participation of spectators, thereby completing the Korea-France cultural exchange. Just as a craft is made complete by being prepared and utilized, the exhibition is completed when visitors sit on the *hanok* floor and experience Korean craft culture.



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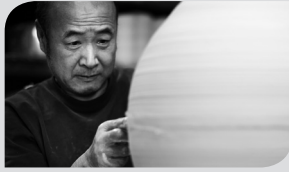






작가약력

Biographies



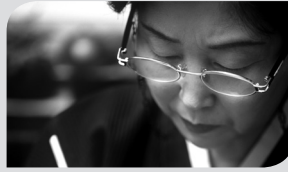
KWON Dae-sup

- EDUCATION
1979 BFA, Fine Arts, Hongik University, Seoul
- SOLO EXHIBITION
2010 Gonggan Gallery, Busan
2010 Dongwon Gallery, Daegu
2001-10 Gallery SEOMI, Seoul
1998 Kojima Gallery, Tokyo, Japan
- GROUP EXHIBITION
2015 KWON Dae-sup, LEE Bae and NAM Chun-mo's Exhibition, Dongwon Gallery, Busan
2014 Materiality and Spirituality in Contemporary Korean Art, Mountain Art Foundation Beijing-Franklin Arts Center, Beijing, China
2014 The Shanghai Oil Painting and Sculpture Institute, Shanghai, China
2014 Admiration of White Porcelain, Seoul Museum, Seoul
2013 Constancy and Change in Korean Traditional Craft 2013, Milano, Italy
2009 Design Miami / Basel, Basel, Switzerland / Miami, USA
2007 ACAF NEW YORK, New York, USA
- E-MAIL
Juceram@naver.com



LEE Jae-man

- EDUCATION
1996 Designated as the Important Intangible Cultural Heritage of No. 109 Hwagakjang
1966 Studied under EUM Il-cheon at his Studio
- SOLO EXHIBITION
2015 Gallery of Inheritance Center for the Incheon Intangible Cultural Heritages, Incheon
2015 Gana Insa Art Center, Seoul
2015 So Beautiful! Hwagak, Traditional Culture Space Moogyewon, Seoul
- GROUP EXHIBITION
2002 The scent of Korea Traditional Culture, Kyoto, Japan
2001 Korean Traditional Craft Exhibition, China
1997 IPU Seoul Conference Anniversary Exhibition, Seoul
- E-MAIL
hwagakmi@naver.com



HONG Jung-sil

- EDUCATION
1978-88 Studied under the Important Intangible Cultural Heritage of No. 78 Ipsajang LEE Hak-ung
1978-83 Studied under Important Intangible Cultural Heritage of No. 35 Jogakjang KIM Jung-sub
1971 MFA, Seoul National University, Seoul
1969 BFA, Seoul Women's University, Seoul
- SOLO EXHIBITION
2013-14 National Treasure, HONG Jung-sil, Korea Furniture Museum, Seoul
2012 The Festival of Jae-sil, Seolleung (Royal Tomb), Seoul
2008 COLLECT 2008, Victoria & Albert Museum, London, UK
2006 SOFA CHICAGO 2006, Navy Pier, Chicago, USA
2005 Aesthetics of Silver Thread, SOFA NEW YORK 2005, Seventh Regiment Armory, New York, USA
- GROUP EXHIBITION
2013 Constancy & Change in Korean Traditional Craft 2013, La Triennale di Milano, Milano, Italy
2013 Hidden Match, Exhibition of Korean Craft, National Museum, Riyadh, Saudi Arabia
2013 Ferro, Uma Aliança Entre Coreia E Brasil, Centro Cultural Coreano em São Paulo, São Paulo, Brazil
2011 Spirit of Jang-in: Treasures of Korean Metal Craft, Powerhouse Museum, Sydney, Australia
2010 Korean-Canadian Crafts, Moments in Between, Vancouver Museum, Vancouver, Canada
- E-MAIL
ipsa78@hanmail.net



SEO Sin-jeong

- EDUCATION
2012 Designated as the Important Intangible Cultural Heritage of No. 53 Chaesangjang
1998 Designated as the Assistant of Important Intangible Cultural Heritage of No. 53 Chaesangjang
- SOLO EXHIBITION
2014 Gallery of Inheritance Center for the Seoul Intangible Cultural Heritages, Seoul
2013 Gallery of Inheritance Center for the Seoul Intangible Cultural Heritages, Seoul
2012 Gallery of Inheritance Center for the Seoul Intangible Cultural Heritages, Seoul
- GROUP EXHIBITION
2014 Salon International du Patrimoine Culturel, Carrousel Du Louvre, Paris, France
2009 28th National Bamboo Craft Contest Prize, Damyang
2008 Beijing Olympic Korea, China Art Festival, Beijing Culture Center, China
2003 The Summer Bamboo Craft Exhibition, Seoho Gallery, Seoul
2002 32nd National Craft Competition Prize, COEX, Seoul
- E-MAIL
DS9185@hanmail.net



LEE Chong-deok

- EDUCATION
1996 Designated as the Assistant of Important Intangible Cultural Heritage of No. 99 Sobanjang
Studied under the Important Intangible Cultural Heritage of No. 99 Sobanjang, LEE In-se
Studied under the Important Intangible Cultural Heritage of No. 48 Danchungjang, Monk WON Deok-moon
Studied under the Important Intangible Cultural Heritage of No. 94 Byeorujang, LEE Chang-ho
- SOLO EXHIBITION
2013 Lines and Patterns of the Korea Traditional Tray, Seoul Inheritance Center, Seoul
1998 Lotte Gallery, Seoul
- GROUP EXHIBITION
2015 Exhibition of Works the Important Intangible Cultural Heritages, Gana Art Center, Seoul
2014 Constancy and Change-Old Future, Gallery Kyoung, Busan
2013 Royal Copenhagen, Fill the five colors of Korea, Shinsegye Gallery, Seoul
2011 The 31th Luxury Traditional Crafts Exhibition, Jinju National Museum Duam Hall, Jinju
2010 Korean Najeon & Ottchil Craft Exhibition, Museo Arti e Tradizioni Popolari, Rome, Italy
- E-MAIL
hdtray@naver.com



SOHN Dae-hyun

- EDUCATION
2000 Finished a Course of Traditional Crafts at Myungji University's Graduate School of Industry
Designated as the Important Intangible Cultural Heritage of No. 1 Ottchiljang of Seoul
1991 Designated as the Master of Lacquerware Inlaid with Mother-of-Pearl No. 1
1968 Studied under Master of Najeonchilgi, MIN Jong-tae
- SOLO EXHIBITION
1994 Shilla Hotel Gallery, Seoul
- GROUP EXHIBITION
2014 Crafts of Korea-The Sound of the Traditional and the Modern, Red Fort Quarter Guard Gallery, India
2013 Hidden Match, Exhibition of Korea Craft, National Museum, Riyadh, Saudi Arabia
2012 World Ottchil Art Exhibition, Daegu Gyeongbuk Design Center, Daegu
2011 The Korea's 4 Craftsmen Exhibition, Insa Art Center, Seoul
2011 Poland-Korean Culture Center Invitation Exhibition, Korean Culture Center-Poland, Warszawa, Poland
2009 UK-Korean Culture Center Invitation Exhibition, Korean Culture Center-UK, London, UK
2008 Russia-Korean Culture Center Invitation Exhibition, Korean Culture Center-Russia, Moscow, Russia
2007 American-Korean Culture Center Invitation Exhibition, Korean Culture Center-LA, LA, USA
- E-MAIL
so572557@naver.com



OH Wang-taek

EDUCATION

- 1993 Founded Goam Najeon Chilgi Workshop
- 1981 Studied under the Important Intangible Cultural Heritage of No. 10 Najeonjang (KIM Tae-hee, Mother-of-Pearl Inlaid Lacquerware Master) at Wooseok Craft Institute
- SOLO EXHIBITION
- 2015 Mother-of-Pearl Artist OH Wang-taek, Korea Mother-of-Pearl Art Museum, Seoul
- GROUP EXHIBITION
- 2015 100 Years History of Korean Modern Lacquerware inlaid with Modern Mother-of-Pearl, Korea Mother-of-Pearl Art Museum, Seoul
- 2013 Constancy and Change in Korean Craft, Milano, Italy / Taipei, Taiwan
- 2013 Spring Flower in September, Gwangju Design Biennale, Gwangju
- 2012 Constancy and Change in Korean Craft, Lotte Gallery, Seoul
- 2012 Taiwan International Cultural and Creative Industry Expo, Taiwan
- E-MAIL
- oh_crafts@naver.com



LEE Young-soon

EDUCATION

- 1980 Studied in Fiber, Center for Creative Studies, Detroit, USA
- 1974 MFA, Fiber Art, Hongik University, Seoul
- 1972 BFA, Applied Art, Duksung Women's University, Seoul
- SOLO EXHIBITION
- 2014 Nam Seoul Living Arts Museum, Seoul Museum of Art, Seoul
- 2002 Kumho Art Museum, Seoul
- 1986 Sun Gallery, Seoul
- 1980 Detroit, USA
- 1979 Tong-in Gallery, Seoul
- GROUP EXHIBITION
- 2015 Constancy and Change in Korean Traditional Craft, La Triennale Milano, Italy
- 2015 Resonance in whiteness; Korean paper and Contemporary Art, San Museum, Wonju
- 2008 Korean Paper Art Association Exhibition, Art Museum of Sookmyung Women's University, Seoul
- 2005 Paper, Brush, Ink, Kumho Art Museum, Seoul
- 2004 Korean Paper Art Association Exhibition, Seoul
- 2004 Dreaming Objects, Kumho Art Museum, Seoul
- 2004 I, You, Us, Seonggok Art Museum, Seoul
- 2004 4 Worlds of Formative Arts-Time and Reason, Hwangi Art Museum, Seoul
- 2004 Los Angeles Art fair, LA, USA
- 2002 Exhibition of Invited Paper Artist from Abroad, Jeonju
- E-MAIL
- hjjang@ewha.ac.kr



KANG Sung-hee

EDUCATION

- 2003 Working as a Paper Weaving Artisan in Earnest
- 1967 Began to Study Paper Weaving from the Age of 13
- GROUP EXHIBITION
- 2014 Crafts Trend Fair-Crafts Temperature 36.5, COEX, Seoul
- 2014 Constancy and Change in Korean Traditional Craft 2013, Milano, Italy
- 2014 Crafts of Korea-the Sound of the Traditional and the Modern, Red Fort Quarter Guard Gallery, India
- 2013 The 38th Korea Annual Traditional Handicraft Art Exhibition, National Folk Museum of Korea, Seoul
- 2005 The 30th Korea Annual Traditional Handicraft Art Exhibition, National Folk Museum of Korea, Seoul
- 2004 One Korea Festival, Tokyo / Osaka, Japan
- E-MAIL
- lara64@naver.com



KIM Hyo-joong

EDUCATION

- Studied Sewing in Seoul
- 1966 Opened Hansan Ramie Dressmaking Shop
- SOLO EXHIBITION
- 2015 Korea Mother-of-Pearl Art Museum, Seoul
- GROUP EXHIBITION
- 2014 TENT London-Korea Craft, London, UK
- 2014 Constancy and Change in Korean Traditional Craft 2013, Milan, Italy / London, UK
- 2013 National Hansan Ramie Fashion Design Competition Award, Hansan Ramie Exhibition Hall, Seocheon
- 2006 The 36th National Craft Competition, COEX, Seoul
- 2004 Hansan Ramie Crafts and Sightseeing Product Competition Award
- 2003 Hansan Ramie Crafts and Sightseeing Product Competition Award
- 2003 The 33th Korea Folk Arts & Crafts Fair-Chungnam Preliminary Round Award
- E-MAIL
- sh9517676@naver.com



KIM Hyeong-jun

EDUCATION

- 2001 Designated as the Assistant of the Intangible Culture Heritage of No. 9 Jingjang of Gyeongbuk Province
- 1995 Studied under the Intangible Culture Heritage of No. 9 Jingjang (KIM Il-woong of Gyeongbuk Province)
- GROUP EXHIBITION
- 1997 3rd Gyeongbuk Tourist Souvenir Contest Award
- 1999 2nd National Tourist Souvenir Contest Award, Korea Tourism Organization, Seoul
- 2006 36th Gyeongbuk Craft Competition Award
- 2006 36th National Craft Competition Award, COEX, Seoul
- E-MAIL
- mina1026@nate.com



CHUNG Youn-taeg

EDUCATION

- 1986 MFA, Ceramic Design, Seoul National University, Seoul
- 1978 BFA, Craft, Seoul National University, Seoul
- SOLO EXHIBITION
- 1999 White Porcelain Exhibition, Hana Gallery, Seoul
- 1997 The Spirit of Handcraft, Yeodang, Seoul
- GROUP EXHIBITION
- 2014 In Blue and White Porcelain of The Joseon Dynasty, National Museum of Korea, Seoul
- 2013 Hidden Match, Exhibition of Korea Craft, National Museum, Riyadh, Saudi Arabia
- 2011 China-Korea Ceramic Art Exhibition, Gyeonggi Ceramic Museum, Gwangju
- 2009 Take the Old Ceramic a New, Gyeonggi Ceramic Museum, Gwangju
- 2007 Korean Home-The Way of Living, The Museum of Cultures / National Museum of Finland, Finland
- 2006 Modern Korean Ceramics Exhibition: Traditional Yet Contemporary, The Air Gallery and Bonham's London, UK
- E-MAIL
- ytchungyt@daum.net



LEE Dong-ha

EDUCATION

MFA, Ceramic Art, Dankook University, Seoul
BFA, Ceramic Art, Dankook University, Seoul

SOLO EXHIBITION

2010 10th Solo Exhibition,
Craft Gallery Nanoom, Seoul

2010 9th Solo Exhibition, Urigurut Ryu, Seoul

2010 8th Solo Exhibition, CLUB CLAY, Seoul

GROUP EXHIBITION

2014 Contemporary Korean Ceramics Dublin Trail,
Dublin Castle, Republic of Ireland

2014 Australia-Korea, Invitational Exhibition-Heritage
Diversity, Hanyang University Museum, Seoul

2014 Craft Festival-Warmth,
Seoul Station 284 Gallery, Seoul

2013 Special Exhibition of Korean Contemporary
Ceramic Artists Association,
Buan Ceradon Museum, Buan

2013 Turkey-Korea, Invitational Exhibition,
Hanyang University Museum, Seoul

2012 Korean-China Ceramic Art Exchange Exhibition,
Zhejiang, China

2012 Yeosu International Art Festival,
Chonnam National University Art Center, Yeosu

2012 Hong Kong-Korea, Invitational Ceramics
Exhibition-Heritage and Diversity,
Hanyang University Museum, Seoul

E-MAIL

ha-a-ha@hanmail.net



KIM Sang-su

EDUCATION

2004 Designated as the Intangible Cultural Heritage
of No. 12 Chiljang (Lacquerware Master) of
Gangwon Province

1991 Founded Ungok Workshop

1979 Studied under the Important Intangible
Cultural Property No. 10 Najeonjang
(KIM Tae-hee, Mother-of-Pearl Inlaid Lacquerware
Master) at Wooseok Craft Institute

SOLO EXHIBITION

2014 Lacquer Artist KIM Sang-su,
Korea Mother-of-Pearl Art Museum, Seoul

GROUP EXHIBITION

2014 100 Years History of Korean Modern Lacquerware
Inlaid with Modern Mother-of-Pearl,
Korea Mother-of-Pearl Art Museum, Seoul

2014 Lacquer Artworks with Muwidang's
Paintings & Calligraphic Design,
Wonju Museum of History, Wonju

2013 Constancy and Change in Korean Traditional
Craft 2013, Milano Italy / Taipei Taiwan

2013 Spring Flower in September,
Gwangju Design Biennale, Gwangju

2012 Constancy and Change in Korean Craft 2012,
Lotte Gallery, Seoul

2012 Taiwan International Cultural and
Creative Industry Expo, Taiwan

E-MAIL

silver@crosspoint.or.kr



KIM Hyun-ju

EDUCATION

2008 MFA, Metal Craft, Seoul National University, Seoul

2004 BFA, Fine Art Craft, Chonnam National University,
Gwangju

SOLO EXHIBITION

2014 Jhee Gallery Invitation Exhibition,
Jhee Gallery, Gwangju

2010 Invitation Exhibition Celebrating the Opening of
Ewoo Gallery, Ewoo Gallery, Seoul

2009 100 Korean Craft Master Invitation-
Booth Solo Exhibition, COEX, Seoul

GROUP EXHIBITION

2014 Good Design-Good Design Award,
KINTEX, Goyang

2014 Chicago SOFA Art & Design Fair, Chocago, USA

2014 COLLECT, Saatchi Gallery, London, UK

2014 Korea-China-Japan Art Master Invitation Fair,
Shanghai Museum, Shanghai, China

2013 Group Plastic-Jhee Gallery Invitation Exhibition,
Jhee Gallery, Gwangju

2013 Cheongju International Craft Biennale-
International Craft Competition,
Tobacco Manufacturing Factory, Cheongju

2013 The Cross-515 Gallery Opening Exhibition,
515 Gallery, Gwangju

2013 At Thirty, I Stood Firm-Seoul Metal Biennale,
Insa Art Center, Seoul

2013 Aesthetic Sense Sharing-Theme Invitation
Exhibition, Eunam Art Gallery, Gwangju

2012 Professor Artwork Exhibition marking the 60th
Anniversary of Chonnam National University,
Chonnam National University, Gwangju

E-MAIL

blueart00@naver.com



CHUNG Hae-cho

EDUCATION

1981 MA, Art Education, Graduate School of Education,
Keimyung University, Daegu

1972 BFA, Craft (Wood Lacquer),
Hongik University, Seoul

SOLO EXHIBITION

2009 Pennsylvania Convention Center, Philadelphia, USA

2009 Korea Craft Promotion Foundation,
Individual Invited 100 People, COEX, Seoul

2008 Insa Art Center, Seoul

2008 CHUNG Hae-cho Ottchil Molding
Special Invitation Exhibition,
Art Museum of Ottchil, Tongyeong

1982 CHUNG Hae-cho Works of Pattern Invitation
Exhibition, The Space Sarang, Daejeon

GROUP EXHIBITION

2015-13 COLLECT, Saatchi Gallery, London, UK

2015 Tools for a Break, Galerie Rieder, Munich, Germany

2014 Korean Craft, Red Fort Quarter Guard Gallery,
Delhi, India

2013 Revelations 2013, Grand Palais, Paris, France

2013 Constancy & Change In Korean Traditional Craft,
La Triennale di Milano, Italy

2013 Taiwan International Cultural and Creative
Industry Expo, Taiwan, the Ministry of Culture,
Taipei, Taiwan

2012 Korean Contemporary Art & Craft Exhibition,
ON Art Gallery, Singapore

E-MAIL

ottchil_art@naver.com



SEOK Moon-jin

EDUCATION

2004 MFA, Arts & Craft,
Sookmyung Woman's University, Seoul

1998 BFA, Arts & Craft,
Sookmyung Woman's University, Seoul

SOLO EXHIBITION

2011 Folder Shining, Insa Art Center, Seoul

2010 Box, Tongin Gallery, Seoul

2009 Opening a Folder, Gana Art Space, Seoul

2002 Ottchil Artwork Exhibition, Renaissance Plaza,
Sookmyung Women's University

GROUP EXHIBITION

2014 Craft Platform I / II, Seoul Station 284 Gallery /
Shinsegae Department Hall, Seoul

2012 Constancy & Change in Korean Craft,
Lotte Department Gallery, Seoul

2012 Taiwan Industry Expo, Taipei, Taiwan

2011 Brilliant Korean Ottchil Art,
Gongpyeong Gallery, Seoul

2010 International Lacquer Art Exhibition in Hamodo,
China

E-MAIL

smj01@hanmail.net



SONG Yoon-sup

EDUCATION

2011 Design Ph.D, Craft Industry,
Chungang University, Seoul

2002 Master, Interior Design, ISAD, Milano, Italy

1997 BFA, Craft, Chungang University, Anseong

SOLO EXHIBITION

2014 Juxtaposed Mixed, 2014 Craft Trend Fair,
COEX, Seoul

2012 Juxtaposed Mixed, Seoul Arts Center, Seoul

2010 Traditional Book Shelf Drawing,
Hyundai I-Park Department, Seoul

2009 Hwaga, KCDF Gallery, Seoul

GROUP EXHIBITION

2014 Salone Internazionale Del Mobile,
Salone Satellite, Milano, Italy

2014 Maison & Objet, Paris-Nord Villepinte
Parc des Expositions, Paris, France

2013 Salone Internazionale Del Mobile,
Salone Satellite, Milano, Italy

2013 Maison & Objet, Paris-Nord Villepinte
Parc des Expositions, Paris, France

E-MAIL

kdris@naver.com



KWON Won-deok

EDUCATION

- 2015 Finished Woodworking & Furniture Design, Graduate School, Hongik University, Seoul
- 2006 BE, Electronics Engineering, Wonkwang University, Iksan
- GROUP EXHIBITION
- 2014 Craft Trend Fair-Crafts Temperature 36.5, COEX, Seoul
- 2014 Craft, Come Inside, Gallery3, Seoul
- 2014 Craft, Seep into Space, KCDF Gallery, Seoul
- 2014 Craft Platform, Seoul Station 284 Gallery, Seoul
- 2014 Craft Festival-Warmth, Seoul Station 284 Gallery, Seoul
- 2013 Craft Trend Fair-Craft Workshops, COEX, Seoul
- 2013 Seoul Design Festival-Creative Korea, COEX, Seoul
- 2013 Project Exhibition, Paper Museum, Jeonju
- 2012 Maison & Objet, Paris-Nord Villepinte Parc des Expositions, Paris, France
- E-MAIL
miloya@naver.com



BAHK Jong-sun

EDUCATION

- Complete the Course of Making Traditional Furniture, Korea Cultural House, Seoul
- SOLO EXHIBITION
- 2010 Echo, Ishikawa International Salon, Kanazawa, Japan
- 2010 Time of Wood, Gallery SEOMI, Seoul
- 2009 The Journey to Somewhere, Gallery Corner, Seoul
- 2007 The Forest of Light and Sound, Craft Ahwon, Seoul
- 2006 Make a Sound in Wooden Furniture, Haslla Artworld, Gangwon
- GROUP EXHIBITION
- 2014 Design Miami, Miami, USA
- 2014 Design Miami/Basel, Basel, Switzerland
- 2014 Collective 2: Design Fair, New York, USA
- 2014 Korean Contemporary Design, Edward Tyler Nahem Fine Art, New York, USA
- 2013 Contemporary Korean Design 2, R20th Century Gallery, New York, USA
- 2013 Los Angeles Antiques, Art + Design Show, LA
- 2013 Design Days Dubai, Dubai
- 2012 PAD, Pavilion of Art & Design, London, UK
- E-MAIL
cube0531@naver.com



YANG Byung-yong

EDUCATION

- Complete the Course of Making Tray, Korea Cultural House, Seoul
- Complete the Course of Ottchil, Korea Cultural House, Seoul
- Associate Degree, Industry Design, Kyungmin College
- SOLO EXHIBITION
- 2014 Small Tables-Respect and Healing, Choonwondang Museum of Korean Medicine, Seoul
- 2013 Life, Spirit, Style, Soban Exhibition, Choeunsook Gallery, Seoul
- GROUP EXHIBITION
- 2015 Vitality 2015: Beyond, Design Biennale, Saint-Etienne, France
- 2014 Meeting with Lights-Candle Stick, Choeunsook Gallery, Seoul
- 2008 Craft Trend Fair, COEX, Seoul
- 2007 Craft Trend Fair, COEX, Seoul
- 2007-12 The Color of Ottchil Exhibition, KCDF Gallery, Seoul
- E-MAIL
joeungru@naver.com



SONG Seung-yong

EDUCATION

- 2009 MD (DNSEF), École Supérieure d'Art et de Design de Reims, France
- 2007 BD (DNAP), École Supérieure d'Art et de Design de Reims, France
- 2003 Exchange Student, École Supérieure des Arts-Décoratifs de Strasbourg, France
- 2002 BA, Sculpture, Donga University, Busan
- GROUP EXHIBITION
- 2015 Museum of Modern Art, Saint-Etienne, France
- 2014 Showcase-Wheeljek Collection, W Hotel Lounge, Bangkok, Thailand
- 2014 BIG+BIH, BITEC, Bangkok, Thailand
- 2013 Business of Design week, Hong Kong Convention and Exhibition Centre, Hong Kong, China
- 2013 Showcase-Wheeljek Collection, W Hotel Lounge, Bangkok, Thailand
- 2013 Design Miami/Basel, Messe Basel, Basel, Switzerland
- 2013 Korea Power, Museum für Angewandte, Kunst Frankfurt, Germany
- 2012 Becoming One with Tea, Ankuk-dong Han-Ok, Seoul
- 2012 Into the Healing, Hyundai Department Store, Seoul
- 2012 100% Design London, Earls Court, London, UK
- E-MAIL
sydesign.info@gmail.com



SEO Jeong-hwa

EDUCATION

- 2010 MD, Contextual Design, Design Academy Eindhoven, The Netherlands
- 2007 BFA, Metal Arts & Design, Hongik University, Seoul
- GROUP EXHIBITION
- 2015 Tools for a Break, Gallery Rieder, Munich, Germany
- 2015 Maison & Objet, Paris-Nord Villepinte Parc des Expositions, Paris, France
- 2014 Craft Trend Fair 2014, COEX, Seoul
- 2014 Open Mind, Kazerne, Dutch Design Week, Eindhoven, The Netherlands
- 2014 Super Design Gallery, London Design Festival, London, UK
- E-MAIL
studioseo@gmail.com



JEON Yong-il

EDUCATION

- 1989 MFA, Metal, Miami University, Oxford, USA
- 1979 BFA, Crafts, Seoul National University, Seoul
- SOLO EXHIBITION
- 2014 The Place of Object, Gallery Maison Lebeige, Seoul
- 2011 Silver Tea Pot, Gallery Ahwon, Seoul
- 2005 Modern Silversmithing, Lock Museum Gallery, Seoul
- 2001 Hollow Form, Craft Space Mokkumto, Seoul
- 1994 Myungborang Invitational Exhibition, Gallery Bing, Seoul
- GROUP EXHIBITION
- 2015 International Handwerkmesse, Messegelände Munich, Munich, Germany
- 2015 COLLECT, Saachi Gallery, London, UK
- 2014 COLLECT, Saachi Gallery, London, UK
- 2013 Mit der Zeit gehen'-Silberschmiden Internationale Standpunkte, Gallery Rosemarie Yäger, Hochheim, Germany
- 2012 In Between-Korean Contemporary Jewelry, Itami Craft Center, Itami, Japan
- 2011-12 Unexpected Pleasures-The Art and Design of Contemporary Jewellery, Design Museum, London etc. UK
- 2012 Private Cosmos-The Netherlands & Korea Art Jewelry, Gallery Art Link, Seoul
- 2010-12 Silver Triennial International, Deutsches Goldschmiedehaus, Hanau etc. Germany
- E-MAIL
jeon@kookmin.ac.kr



KIM Dong-hyun

EDUCATION

- 2007 MFA, Metalwork & Jewelry, Kookmin University, Seoul
- 2004 BFA, Metalwork & Jewelry, Kookmin University, Seoul
- 2002 Exchange Student Program, Metalwork & Jewellery, Sheffield Hallam University, Sheffield, UK
- SOLO EXHIBITION
- 2014 Consideration, Gallery Ahwon, Seoul
- 2012 Object on Table, Hyun Gallery, Seoul
- GROUP EXHIBITION
- 2015 COLLECT, Saatchi Gallery, London, UK
- 2015 Design & Art Fair 2015, Seoul Art Center- Hangaram Design Museum, Seoul
- 2014 3rd Group 30years Anniversary Exhibition, KCDF Gallery, Seoul
- 2014 Art Edition-Hong Kong 2014, Harbour City Gateway Corridor, Hong Kong, China
- 2013 The Lighting of Metal Craftsman-Luminous Objects, Gallery Royal, Seoul
- 2013 Nature & Art, Jeju International Art Center, Jeju
- 2013 International Trade Fair-IHM, Munich, Germany
- 2012 Schoonhoven Silver Award 2012, Zilvermuseum Schoonhoven, The Netherlands
- 2011 International Metal Art Exhibition & Seminar, China Millennium Monument Administration Center, Beijing, China
- E-MAIL
artercrafter@naver.com



KIM Young-ock

EDUCATION

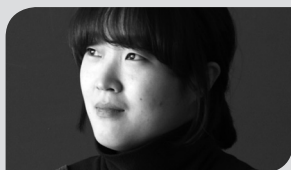
- Ph.D, Metal Design, Hanyang University, Seoul
- MFA, Metal Smithing & Jewelry Design, Tylor School of Art, Temple University, USA
- MFA, Metal Crafts, Hongik University, Seoul
- BFA, Metal Crafts, Hongik University, Seoul
- SOLO EXHIBITION
- 2015 Berries on the Hill, Space Cottonseed, Singapore
- 2014 Teapots with Nature, Gana Art Center, Seoul
- 2014 Light Projection, Kumho Museum, Seoul
- 2012 Manif 1812 Seoul, Young-ock, KIM Metal Craft Show, Seoul Art Center, Seoul
- 2011, 09 Young-ock, KIM Teapots & Living Containers III/II, Gallery Pfo, Busan
- GROUP EXHIBITION
- 2014 Fire from the Forge, Vis Arts, Rockville, USA
- 2011 2011 Busan Craft Festival-Beautiful Accompany Exhibition, Busan Arts Association, Busan
- 2010 Hongik Metal Artist Exhibition, 30th Anniversary Exhibition, HOMA, Seoul
- 2010 Haeundae Art Center Anniversary Exhibition, Haeundae Art Center, Busan
- 2009 Cheongju International Craft Biennale - Pressing Matter, Cheongju
- 2009 Busan Art, Go to Dadaepo, Busan Arts Association, Busan
- E-MAIL
yokim@hongik.ac.kr



GIO Ki-sang

EDUCATION

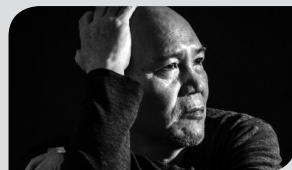
- 2009 MYD, Transportation & Industrial-Yacht Design, IED, Italy
- 2007 BA, Industrial Design, Kookmin University, Seoul
- GROUP EXHIBITION
- 2015 Korean Craft, Korean Culture Service New York, New York, USA
- 2015 Maison & Objet, Paris-Nord Villepinte Parc des Expositions, Paris, France
- 2015 Constancy and Change in Korean Traditional Craft- Korea Pavilion, Miano Design Expo, Milan, Italy
- 2015 Korean Crafts and Design Galerie Rieder, Munich Creative Businessweek Art Fair, Munich, Germany
- 2015 Slowness, Orange lab, Berlin, Germany
- 2015 Art Aurea in Berlin Show Room, Berlin, Germany
- 2015 Leipziger Platz 2 Berlin, Koreanisches Kulturzentrum, Berlin, Germany
- 2014 Wallpaper for Vvip Space, London, UK
- 2009 International Yacht Design Award BMW Design Works USA Selected Exhibition - Seoul, Singapore
- 2008 Yacht Design Award, 48th SALONE DI NAUTICO- Selected Exhibition, Genova, Italy
- E-MAIL
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KIM Seo-yeon

EDUCATION

- 2015 Finished Coursework in Master Metal Design, Hanyang University, Seoul
- 2012 BFA, Metal Design, Hanyang University, Seoul
- GROUP EXHIBITION
- 2015 COLLECT, Saatchi Gallery, London, UK
- 2014 Craft Trend Fair, COEX, Seoul
- 2014 Talk with Eating Tools, VOGOZE, Seoul
- 2014 COLLECT, Saatchi Gallery, London, UK
- 2014 Seoul Living Design Fair, COEX, Seoul
- 2013 Craft Trend Fair, COEX, Seoul
- 2013 Metal Craft for Food Space, Chiwoo Craft Museum, Seoul
- 2013 Tools for Kitchen, Maison Lebeige, Seoul
- 2012 Object in Daily Life, Gallery 8pm, Seoul
- 2012 Young Artist Exhibition- On the table, Hidden Space, Seoul
- E-MAIL
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REE Soo-jong

EDUCATION

- 1979 MFA, Ceramics, Hongik University, Seoul
- 1971 BFA, Ceramics, Hongik University, Seoul
- SOLO EXHIBITION
- 2014 Gallery 3, Seoul
- 2011 Gallery Dam, Seoul
- 2011 Gallery Date, Busan
- 2010 White Porcelain Moon Jar, Yido Gallery, Seoul
- 2007 Gallery Dam, Seoul
- GROUP EXHIBITION
- 2015 Constancy and Change in Korean Traditional Craft, Korea Pavilion Miano Design Expo, Milan, Italy
- 2015 Beyond Tradition, Gallery Mokkeumto, Seoul
- 2014 Hwa-ei-bu-dong, Gallery IS, Seoul
- 2014 Dual Exhibition-White Breath, Song Art Gallery, Seoul
- 2012-13 PRISM, Clayarch Gimhae Museum, Gimhae
- E-MAIL
reesoojong@naver.com



ROE Kyung-jo

EDUCATION

- 1979 Kanazawa College of Art, Kanazawa, Japan
- 1976 MFE, Kyunghee University, The Graduate School of Education, Seoul
- 1973 BFA, Kyunghee University, Seoul
- SOLO EXHIBITION
- 2007 From Canvas to Ceramic, Gallery Besson, UK
- 2006 Opening Exhibition-White Forest of Korea, Gallery DAM, Seoul
- 2005 Invitation to the 30 Years Work with Clay, Tongin Auction Gallery, Seoul
- 2003 Spirit of Korea, Tongin Gallery in New York, New York, USA
- 1982 Solo Exhibition Invited by Birmingham Museum of Art, Birmingham, USA
- GROUP EXHIBITION
- 2015 Constancy & Change in Korean Traditional Craft 2015, La Triennale, Milano, Italy
- 2015 Biennale Design Saint Étienne 2015, Saint-Étienne, France
- 2014 Dual Nature in Ceramics: Eight Contemporary Artists from Korea, SFO Museum, San Francisco, USA
- 2012 The Collected Exhibition, Korea Foundation Gallery, The British Museum, London, UK
- 2012 600 Years of Korean Ceramics-The Diverse Spectrum, São Paulo Museum of Art, São Paulo, Brazil
- 2011 Tradition Transformed: Contemporary Korean Ceramics, Victoria and Albert Museum, London, UK
- E-MAIL
roe@kookmin.ac.kr



BYUN Seung-hoon

EDUCATION

1981 Textile Art, Hongik University, Seoul

SOLO EXHIBITION

2015 My Bowl, Minyesarang, Seoul
2014 Moon in My Life, Chungdam Gallery, Daegu
2010 My Bowl, Gilsang Temple, Seoul
2008 Song of the Earth, Anseong Gallery, Anseong
2006 Mandala, New York Tongin Gallery, New York, USA
2003 Song of the Earth, Gana Art Center, Seoul
2002 Song of the Earth, Insa Art Center, Seoul
2001 My Bowl, Jo Gallery, Seoul
2000 Song of the Earth, Hyundai Museum, Ulsan
2000 My Bowl, Park Yeo Sook Gallery, Seoul

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dadabyu@naver.com



CHOI Sung-jae

EDUCATION

1990 MFA, Ceramic, Hongik University, Seoul
1985 BFA, Ceramic, Hongik University, Seoul

SOLO EXHIBITION

2014 Punchung Wares, Sendai Gallery, Sendai, Japan
2013 Punchung Wares, Bandal Museum, Yeosu
2012 Punchung Wares, Pucker Gallery, Boston, USA
2011 Times, Zien Art Space, Yongin
2010 Timeless, Pucker Gallery, Boston, USA

GROUP EXHIBITION

2014 Korea, China, Japan Contemporary Ceramics Exhibition, Clayarch Gimhae Museum, Gimhae
2014 International Academy of Ceramics Association Exhibition, Dublin Castle, Dublin, Ireland
2013 Buncheong Ware The Aesthetics of Abstraction, Daegu National Museum, Daegu
2013 Contemporary Ceramic Art in Asia, Kanazawa 21C Museum, Kanazawa, Japan
2012 Korea, China, Japan Slip Decoration Ceramics Exhibition, Beijing Cultural Center, Beijing, China
2012 IAC Members Exhibition, New Mexico Museum of Art, Santa Fe, USA
2011 Contemporary Ceramic Art in Asia, Swan Ceramic Museum, Kwangdong, China
2011 Korea-China Ceramic Art Exchange Exhibition, Gyeonggi Ceramic Museum, Gwangju
2010 Korean Artist of Contemporary Craft Art, Gallery Gac, Seoul
2009 A Flash of Signal, National Museum of Contemporary Art, Seoul

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HUH Sang-wook

EDUCATION

1997 MFA, Ceramic Craft, Kookmin University, Seoul
1995 BFA, Ceramic Craft, Kookmin University, Seoul

SOLO EXHIBITION

2013 Gallery Only, Seoul
2012 Balance, WanMulChuiMee, Seoul
2009 Sikgijang Gallery, Seoul
2007 Tong-in Gallery, Seoul
2001 Monochrome, KCDF Gallery, Seoul
GROUP EXHIBITION
2015 Gyeonggi International Ceramic Biennale, Gyeonggi Ceramic Museum, Gwangju
2014 The Tea, Healing & Joy, Gyeonggi Provincial Museum, Suwon
2014 Take the Old-Create a New, Maison Lebeige, Seoul
2013 Hidden Match, Exhibition of Korea Craft, National Museum, Riyadh, Saudi Arabia
2013 GeuReut (bowl), Yeongam Pottery Museum, Yeongam
2012 China, Korea Ceramic Arts Exhibition, LongGuan Celadon Museum, China
2011 Gyeonggi International Ceramic Biennale, Gyeonggi Ceramic Museum, Gwangju
2011 Seminar of Korea Buncheong, Ariana Museum, Geneva, Switzerland
2010 One Thousand and One Cups, Korea, China, India, France, Switzerland
2009 Gyeonggi International Ceramic Biennale, Gyeonggi Ceramic Museum, Gwangju

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hswooogi@hanmail.net



LEE Gee-jo

EDUCATION

1989 MFA, Crafts, Seoul National University, Seoul
1987 BFA, Crafts, Seoul National University, Seoul

SOLO EXHIBITION

2014 At the Cornerer, Art & Science, Tokyo, Japan
2013 White, Laboratorio Gallery, Japan
2009 Craft Show, Philadelphia Museum of Art, Philadelphia, USA
2007 Modern Metamorphosis of Joseon White Porcelain, KCDF Gallery, Seoul
2005 From White Porcelain, Free From White Porcelain, Gong Gallery, Seoul
GROUP EXHIBITION
2014 Constancy and Change in Korean Traditional Craft 2014, Milano, Italy
2013 The Korea Ceramics, The History of Change, Korean Cultural Center, Brussels, Belgium
2013 Craft Trend Fair, COEX, Seoul
2011 Korea-China Ceramic Art Exhibition, Gyeonggi Ceramic Museum, Gwangju
2009 Adventures of the Fire, World Ceramic Biennale Korea, Icheon
2009 WHITE, The Gallery CASA DEL AGUA, Jeju
2006 From Korea-SOFA New York 2006, New York, USA

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sp7983@naver.com



LEE Jeong-mee

EDUCATION

1996 MA, Ceramics, Graduated School of Industrial Fine Art, Hongik University, Seoul
1994 BFA, Ceramics, Hongik University, Seoul

SOLO EXHIBITION

2015 White Porcelain Moon Jar Wears Korean Lacquer, Gallery GaHoe 60, Seoul
2014 Jeong-mee LEE's White Porcelain Wears Korean Lacquer, Choeunsook Gallery, Seoul
2013 White Porcelain Lid Bowls with Korean Lacquer, Modern Store Gallery, Seoul
2011 Topo House, Seoul
2010 Choeunsook Gallery, Seoul
GROUP EXHIBITION
2013 My Own Lunch-Box, Choeunsook Gallery, Seoul
2011 Ceramic Spectrum, R.mutt1917, Seoul
2011 Anyang International Ceramic Invitation, Alvaro Siza Hall, Anyang
2011 Seoul Living Design Fair, COEX, Seoul

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MOON Byung-sik

EDUCATION

2009 MFA, Ceramics, Dankook University, Seoul

SOLO EXHIBITION

2014 3rd Solo exhibition, Gallery IS, Seoul
2013 Invited Exhibition, Gallery Jeon, Daegu
2010 2nd Solo exhibition, Gana Art Space, Seoul
2008 1st Solo exhibition, Tongin Gallery, Seoul

GROUP EXHIBITION

2015 Beautiful Korean Ceramics Competition Grand Prize, Gyeonggi Ceramic Museum, Gwangju
2012 Ceramic Trend: Functional Ware, Yido Gallery, Seoul
2011 Beautiful White, Gallery IS, Seoul
2010 Special Exhibition of Korean Contemporary Ceramic Artists Association, Paris, France

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mbs882@hanmail.net



YU Se-lim

- EDUCATION
2011 BFA, National Institute for Lifelong Education, Seoul
1998 Began to Work in Ceramic
1992 Associate Degree, Visual Design, Myonggi College, Seoul
- SOLO EXHIBITION
2009 Blue and White Porcelain Exhibition, Hyeri Gomakwon Gallery, Paju
- GROUP EXHIBITION
2014 4th Korean-Chinese Ceramic Art Exhibition, Jingdezhen Ceramics University, Jingdezhen, China
2014 In Blue and White: Porcelains of The Joseon Dynasty, National Museum, Seoul
2013 Hidden Match, Exhibition of Korean Craft, The National Museum, Riyadh, Saudi Arabia
2013 Contemporary Porcelain Interpretation of Traditional Sacrificial Plates, LVS CRAFT, Seoul
2013 Open House, Yeol, Seoul
2012 The Philippine Federation of Korean Cultural Center-Summer Resting, Philippines-Korean Cultural Center, Manila, Philippines
2011 3rd Novice Exhibition, Convention Center Dalgaebi, Seoul
2011 Craft Trend Fair, COEX, Seoul
2011 Luxury Living, Woong Gallery, Seoul
- E-MAIL
yuselim@empas.com



HAN Jung-yong

- EDUCATION
2011 Finished Coursework in Ph.D, Seoul National University, Seoul
2008 MA, Seoul National University, Seoul
2005 BA, Kookmin University, Seoul
- SOLO EXHIBITION
2010 HAN Jeong-yong's White Porcelain, Chung So Young Gallery, Seoul
- GROUP EXHIBITION
2013 Korea-China Ceramic Art Exhibition, Gyeonggi Ceramic Museum, Gwangju
2012 From fürstenberg to Asia, Ausstellung im Museum im Schloss, Fürstenberg, Germany
2012 Becoming One with Tea, Arumjigi Culture Keepers Foundation, Seoul
2012 White in White: 2nd Episode, Gallery LVS, Seoul
2011 Exemplar 2011, Internationalen Handwerkmesse, Munich, Germany
2010 Exemplar 2010 Keramik Gestaltet die Erde Internationale Handwerkmesse, Neue Messe, Munich, Germany
- E-MAIL
sae0002@hotmail.com



LEE Young-ho

- EDUCATION
BFA, Craft, Seoul National University, Seoul
- GROUP EXHIBITION
2015 WHITE, Yido Gallery, Seoul
2011 Korea-China Ceramic Art Exchange Exhibition, Gyeonggi Ceramic Museum, Gwangju
2010 Korea-Indonesia Exchange Exhibition, Jakarta, Indonesia
2010 Special Exhibition of Korean Contemporary Ceramic Artists Association, Paris, France
2009 Bunwon Royal Porcelain, Gyeonggi Ceramic Museum, Gwangju
2007 Korea Traditional Crafts, UN Headquarters, New York, USA
2007 Beautiful Korean Ceramics Competition, Grand Prize, Gyeonggi Ceramic Museum, Gwangju
2006 London Korean Festival, London, UK
2005 Cheongju International Craft Biennale, Cheongju
2002 From the Joseon Dynasty, Gyeonggi Ceramic Museum, Gwangju
- E-MAIL
redsmoon@hanmail.net



JUNG Jae-hyo

- EDUCATION
2000 MFE, The Graduate School of Education, Pusan National University, Busan
1990 BA, Visual Design, Kookmin University, Seoul
- SOLO EXHIBITION
2014 Dongwon Gallery, Daegu
2013 Maison Lebeige, Seoul
2009 Sikgijang, Seoul
2007 Daebaek Plaza Gallery, Daegu
2004 Gallery Montmartre, Busan
- GROUP EXHIBITION
2014 Take the Old Create a New, Maison Lebeige, Seoul
2013 Select Stubbornly-Traditional Tableware Exhibition, Gwangju Gyeonggi Ceramic Museum, Gwangju
2013 Woongseong-Woongseong Craft Exhibition, KCDF Gallery, Seoul
2012 Contemporary Moonbang with 10 Ceramists, WanMulChuiMee, Seoul
2012 China, Korea Ceramic Arts Exhibition, LongGuan Celadon Museum, China
2011 Inlaid Ceramics: Incising and Filling, Gwangju Gyeonggi Ceramic Museum, Gwangju
2011 Korea-China Ceramic Art Exchange Exhibition, Gyeonggi Ceramic Museum, Gwangju
2010 ART DAEGU 2010, EXCO, Daegu
2010 Exemplar 2010 Keramik Gestaltet die Erde Internationale Handwerkmesse, Neue Messe, Munich, Germany
- E-MAIL
joilyo@empas.com



CHOI Hong-sun

- EDUCATION
1992 MFA, Ceramic Art, Dankook University, Seoul
1987 BFA, Ceramic Art, Dankook University, Seoul
- SOLO EXHIBITION
2014 Choeunsook Gallery, Seoul
2013 Maison Lebeige, Seoul
2009 Paik Hae Young Gallery, Seoul
2007 Gallery DAM, Seoul
2004 Paik Hae Young Gallery, Seoul
- GROUP EXHIBITION
2014 ART Hampton, Sculpture Fields of Nova's Ark in Bridgehampton, NY, USA
2014 Affordable Art Fair Singapore, F1 Pip Building, Singapore
2014 Asia Contemporary Art Show, Conrad Hong Kong, Hong Kong, China
2011 Terra-cotta-Primitive Future, Clayarch Gimhae Museum, Gimhae
2009 5th World Ceramic Biennale: Korea-Space & Life, Yeoju World Ceramic Livingware Gallery, Yeoju
2007 Future is Haje, Neuer Kunstverein, Aschafenburg e.v, Germany
2007 Art+Design, Chungmu Art Gallery, Seoul
2007 Across the Pacific, Muckenthaler Cultural Center, Fullerton, USA
2007 A Dream, Gallery DAM, Seoul
2005 3rd World Ceramic Biennale: Korea-Ceramic House, Yeoju World Ceramic Livingware Gallery, Yeoju
- E-MAIL
ckcera@hanmail.net



KIM Kyung-su

- EDUCATION
2013 MFA, Ceramics, Kookmin University, Seoul
2010 BFA, Ceramics, Kookmin University, Seoul
- GROUP EXHIBITION
2015 Gyeonggi International Ceramic Biennale-Yeoju Special Exhibition, Yeoju World Ceramic Livingware Gallery, Yeoju
2015 Design Art Fair, Seoul Arts Center, Seoul
2014 Asia Hotel Art Fair, Marco Polo Hotel, Hong Kong, China
2013 Craft Trend Fair, COEX, Seoul
2012 East Asian Young Generation Ceramics Exchange Exhibition, New Taipei City Yingge Ceramics Museum, Tiwan
- E-MAIL
keramik0505@naver.com



KIM Seong-cheol

EDUCATION

2008 BFA, Crafts & Design, Seoul National University, Seoul

GROUP EXHIBITION

2014 White in White, Gallery LVS, Seoul
2014 Modern Ceramics, Soohorom Gallery, Busan
2014 COLLECT, Saatchi Gallery, London
2013 COLLECT, Saatchi Gallery, London
2013 EUTEKTIKUM, Galerie Rosemarie Jäger, Hochheim, Germany
2012 Koreanische Junge Keramiker, Fuerstenberg Museum, Germany
2011 Keil-Kellinghusen-Korea, HWANG Kap-sun und der Kermische Wissenstrnsfer, Kellinghusen, Germany
2011 Seoul Living Design Fair, COEX, Seoul

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aptraxas@daum.net



LEE Chang-hwa

EDUCATION

2001 Visiting Artist, North Carolina State University, USA
1999 Finished Coursework of Graduate School of Industrial Arts Hongik University, Seoul
1997 BFA, Ceramics, Hongik University, Seoul

SOLO EXHIBITION

2013 7th Solo Exhibition, Gallery Art Link, Seoul
2012 6th Solo Exhibition, Sikgijang, Seoul
2008 5th Solo Exhibition, Sikgijang, Seoul
2007 4th Solo Exhibition, Beautiful Tea Museum, Seoul
2007 3rd Solo Exhibition, Gana Art Center, Seoul

GROUP EXHIBITION

2011 LEE Kang-hyo, LEE Eun-bum and LEE Chang-hwa's Exhibition, Song House Gallery, Busan
2011 Hotel Art Fair-Seoul 2011, Grand Hyatt, Seoul
2009 Bunwon Royal Porcelain, Gyeonggi Ceramic Museum, Gwangju
2009 Take the Old-Create a New, Gyeonggi Ceramic Museum, Gwangju
2008 Toya Tableware Special Exhibition, KINTEX, Goyang
2004 Summer Story of Ceramic and Glass, Urigeut Ryu, Seoul
2002 Dimensions 2002, Millton Roades Gallery, USA

E-MAIL

iss067@hanmail.net



LEE In-chin

EDUCATION

MFA, Ceramics, Hongik University, Seoul
BAF, Ceramics, Hongik University, Seoul
Studied, California State University, Fullerton, USA

SOLO EXHIBITION

2013 Space Duru, Seoul
2012 Zien Art Space, Yongin
2012 Mindy Gallery, USA
2012 Leenlee3130 Gallery, USA
2011 Gallery Moa, Heyri, Paju

GROUP EXHIBITION

2014 Translated Work, Ponetive Space, Heyri, Paju
2014 Asia Contemporary Ceramic Art Exhibition, Clayarch Gimhae Museum, Gimhae
2014 Cross-Over, Milal Museum, Seoul
2013 7th Gyeonggi International Ceramic Biennale International Network Exhibition, Gallery PFO, Busan
2011 6th World Ceramic Biennale Korea, International Artists Exchange, Icheon World Ceramic Center, Icheon
2011 Cheongju International Craft Biennale, Cheongju Cultural Industry Complex, Cheongju

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leechin@hanmail.net



KANG Seung-chul

EDUCATION

2007 MFA, Fine Art, Hongik University, Seoul

SOLO EXHIBITION

2014 KANG Seung-chul's Soil and Fire, Nori Gallery, Jeju
2014 Beautiful Company, Chongdam Gallery, Chungdo
2012 Bongsan Craft Design Exhibition, Jungang 202 Gallery, Daegu
2011 KANG Seung-chul's Pottery Workshop, Winner Pack Stoneware Gallery, Canada

GROUP EXHIBITION

2013 Breathing Jeju Pottery across the Sea, Amano Gallery, Osaka, Japan
2013 China Ware Festival, Suga Gallery, Busan
2012 Start Craft in Seoul, Natural Landscape - Politeness and Humor, Seoul

E-MAIL

damhwahun@naver.com



PARK Kyung-sook

EDUCATION

2010 Graduated from Graduate School of International Studies Busan National University

2004 Studied PH.D Course

from the Osaka University of Arts

1983 MFA, Graduate School of Industrial Arts Hongik University, Seoul

1980 BFA, Hongik University, Seoul

SOLO EXHIBITION

2013 15th Clay Work Exhibition, Studio Karin, Fiskars, Finland
2012 14th Clay Work Exhibition, BF&A, BEXCO, Busan
2011 13th Clay Work Exhibition, Design Center Busan, Busan
2008 12th Clay Work Exhibition, Art Forum JARFO, Kyoto, Japan
2008 11th Clay Work Exhibition, Art Space Hyo, Kyoto, Japan

GROUP EXHIBITION

2014 Clay in Transcendence-Contemporary Korean Ceramics Dublin Craft Trail, Dublin Castle, Republic of Ireland
2014 3rd Artshow Busan, Picasso Gallery, BEXCO, Busan
2014 32nd Korea Galleries Art Fair, Picasso Gallery, COEX, Seoul
2013 2nd BAMA, Picasso Gallery, Wolseok Art Hall, Busan
2013 Gyeonggi International Ceramic Biennale International Network Exhibition, Gallery PFO, Busan
2011 Korea Contemporary Ceramic Arts, Hangaram Art Museum, Seoul
2011 Cheongju International Craft Biennale, Cheongju
2011 CLAY2011-Today n Tomorrow, Jingdezhen Ceramic University Gallery, Jingdezhen, China

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LEE Eun-bum

EDUCATION

1996 BFA, Ceramics, Hongik University, Seoul

SOLO EXHIBITION

2015 Gallery Art Link, Seoul
2013 Review the Old-Create the New, Gallery Sein, Seoul

GROUP EXHIBITION

2014 An Ode to Blue, Korea Ceramic Foundation, Icheon
2014 Bowl Containing Natural, Maison Lebeige, Seoul
2013 Our Beautiful Bowl, Gallery Cheongdam, Daegu
2013 100 Ceramics Exhibition for Living in Korea, Bandal Art Museum, Yeosu

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KIM Pan-ki

EDUCATION

- 1983 Began to Work in Ceramic, Icheon, Gyeonggi Province
SOLO EXHIBITION
2014 KIM Pan-ki Korean Ceramic Art, Gallery Oho, Daejeon
2004 Color, Line, Sculpture, Gana Art Center, Seoul
GROUP EXHIBITION
2015 Resonance of Traditional Color: Traditional East Asian Ceramic Art, Gyeonggi Ceramic Museum, Gwangju
2014 Korea-China Contemporary Ceramics Exhibition, Jingdezhen, China
2013 Korean Ceramics Special Exhibition, Stuttgart, Germany
2012 Korean-China Ceramic Art Exchange Exhibition, Zhejiang, China
2011 East Asia Celadon, New Taipei City Yingge Ceramics Museum, Taipei
2010 Special Exhibition of Korean Contemporary Ceramic Artists Association, Paris, France
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kimpanki58@hanmail.net



KWON Jin-hee

EDUCATION

- 2010 MFA, Ceramics, Hongik University, Seoul
2003 BFA, Craft Design, Suwon University, Suwon
GROUP EXHIBITION
2014 Craft Trand Fair-Craft Degree 36.5, COEX, Seoul
2014 In Blue And White: Porcelains of the Joseon Dynasty, National Museum of Korea, Seoul
2014 Contemporary Ceramic Art in Asia, Clayarch Gimhae Museum, Gimhae
2014 Asia Hotel Art Fair Hong Kong, Marco Polo Hong Kong Hotel, Hong Kong, China
2014 Korean Crafts, Red Fort Gallery, Delhi, India
2013 International Innovative Craft Fair, BITEC, Bangkok, Thailand
2013 Maison & Objet, Paris-Nord Villepinte Parc des Expositions, Paris, France
2012 Sulwha Cultural Exhibition-Onggi: Respiring Earth, Hakgojae, Seoul
2012 Mac Clay Planned Exhibitions, Mool: Things, Kepco Art Center, Seoul
2011 ARTMIA Living, Artmia Gallery, Beijing, China
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kisima00@hanmail.net



LEE Sung-soon

EDUCATION

- 2010 Honorary Doctor, The School of the Art Institute of Chicago, Chicago, USA
1978 BFA, The School of the Art Institute of Chicago, Chicago, USA
1967 MFA, Ewha Womans University, Seoul
1965 BFA, Ewha Womans University, Seoul
SOLO EXHIBITION
2014 Seon-Beyond Bojaggi, Hanoi, Vietnam
2007 Christmas Settings, Hyun Woo Design, Seoul
2005 Fiber Art Exhibition, Wacoal Ginza Art Space, Tokyo, Japan
2004 Bojagi Installation, Berozina Gallery, Seattle, USA
2000 Fiber Art Installation, Walsh Gallery, Chicago, USA
GROUP EXHIBITION
2014 Glory to Ewha, Ewha Art Gallery, Seoul
2011 Korea-Japan Fiber Arts Exhibition, Gallery Mirine Korean Culture Center, Osaka, Japan
2010 Hands of Korea 2010 European Patchwork Meeting, Museum of Craft and Folk Art, San Francisco, USA
2010 Cross-Cultural Visions 1950-2010, New York, Washington D.C and Seoul, USA & Korea
2008 International Fiber Exhibition-Materiality+Meaning, Philadelphia, USA
2008 Vision of Asia Contemporary Fiber Art, The Museum of National Academy of Arts, Seoul
2007 Pojagi & Beyond, Korean Craft Museum, Cheongju and Honolulu Academy of Arts, Honolulu, Korea & USA
2004 International Contemporary Textile Art Exhibition, Daegu Convention Center, Daegu
2003 Bojagi & Flosiki, Korean Cultural Center and Korean Embassy, Tokyo, Japan
2002 Esprit of Bojagi, Maronie Art Center, Seoul
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sslee@ehwa.ac.kr



CHANG Yeon-soon

EDUCATION

- 1980 MFA, Ewha Womans University, Seoul
1973 BFA, Ewha Womans University, Seoul
SOLO EXHIBITION
2014 CHANG Yeon-soon Bag Design Collection, Ewha Art Gallery, Seoul
2010 Matrix II, Gallery Imazoo, Seoul
2010 EUNIQUE 2010, Messe Karlsruhe, Karlsruhe, Germany
2009 The Philadelphia Museum of Art Craft Show, Pennsylvania Convention Center, Philadelphia, USA
2008 Artists of the Year 2008, National Museum of Contemporary Art, Gwangchon
GROUP EXHIBITION
2010 SOFA Chicago 2010, Navy Pier, Chicago, USA
2009 10th Wave III: Art Textiles and Fiber Sculpture, Brown Grotto Art Gallery, USA
2009 SOFA New York 2009, Park Avenue Amory, New York, USA
2008 SOFA Chicago 2008, Navy Pier, Chicago, USA
2007 SOFA Chicago 2007, Navy Pier, Chicago, USA
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yeonsoon@ehwa.ac.kr



JEONG Soon-joo

EDUCATION

- 2006 MFA, Graduate School of Tokyo University of Arts, Tokyo, Japan
1997 MFA, Craft Design, Hongik University, Seoul
1992 BFA, Fiber Arts, Hongik University, Seoul
SOLO EXHIBITION
2015 KCDF Gallery, Seoul
2012 From Craft To Product, Seoul Art Center-Gongpyeong Gallery, Seoul
2010 Beauty of Fabric & Color-Circle, KCDF Gallery, Seoul
2009 Beauty of Fabric & Color-Scarf, Shawl, Yoozeum Museum, Seoul
2008 Beauty of Fabric-Scarf, Shawl, Gallery SAOH, Tokyo, Japan
GROUP EXHIBITION
2014 Craft Trend Fair, Craft Workshop Selection of Craftsman, COEX, Seoul
2013 PLUM-Fashion & Jewellery Fair, Hongik Art Center Gallery, Seoul
2010 Nadri Exhibition, KCDF Gallery, Seoul
2009 The Seoul Art Exhibition, SeMA, Seoul
2008 Daegu Textile Art Documenta-Beyond Fiber Arts: Emergence of Next Generation, Daegu Culture & Art Center, Daegu
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soonjooj@naver.com



KIM Je-eun

EDUCATION

- 1999 MFA, Fiber, University of Hawaii at Manoa, Honolulu, USA
1992 MFA, Textile Design, Ewha Womans University, Seoul
1988 BFA, Fiber Art, Ewha Womans University, Seoul
SOLO EXHIBITION
2015 Hanji & Fiber Work, Garb Domingo, Nahashi, Japan
2014 Aloha to Jiwahaja, Pegge Hopper Gallery, Honolulu, USA
2013 Kapa to Hanji, Hanji to Kapa, In celebration of the 110th Anniversary of Korean Immigration to Hawaii, Pegge Hopper Gallery, Honolulu, USA
2012 Hanji & Fiber work, Dazaifu Kan Gallery, Dazaifu, Japan
2011 Re-Examination of plaid fabric from the Johnson Woolen Mill, Red mill Gallery / Vermont Studio Center, Johnson, USA
GROUP EXHIBITION
2014 Exchange Exhibition of Far East Asia Craftsman, Gallery at the Art University of Okinawa, Nahashi, Japan
2014 International Joomchi Exhibition, PAPA SITE Gallery, Jeju
2014 Korea Bojagi Forum from Traditional Bojagi to Contemporary Sustainable Textile, Gallery Nori, Jeju
2014 22nd International Dannam Art Festival, Takehu City Hall, Takehu, Japan
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KIM Yeon-jin

EDUCATION

- 1999 BA, Space Art Design, Musashino Art University, Tokyo, Japan
 1992 Associate Degree, Visual Design, Suwon Women University, Suwon
 SOLO EXHIBITION
 2011 Moon Light-Natural Lighting IV, KCDF Gallery, Seoul
 2009 GAK-Natural Lighting III, Seoul Design Festival, COEX, Seoul
 2003 Fun Partyroom-Lighting Installation, Space Gallery, Chongju
 2002 Useful Crafts Natural Lighting, Lotte Gallery, Daejeon
 GROUP EXHIBITION
 2013 Constancy and Change in Korean Traditional Craft 2013, Milano, Italy
 2013 Maison & Objet, Paris-Nord Villepinte Parc des Expositions, Paris, France
 2012 Salon International du Patrimoine Culturel, International Heritage Show, Paris, France
 2012 Maison & Objet, Paris-Nord Villepinte Parc des Expositions, Paris, France
 2012 Breath-Natural lighting, KCDF Gallery, Seoul
 2012 Doong Doong-Natural lighting, An Urban Farmer's Atelier, KCDF Gallery, Seoul
 2012 Ceramic & Lighting Exhibition, Tongin Gallery, Seoul
 2011 Natural Lighting & Pogagi, Seoul Living Design Fair, COEX, Seoul
 E-MAIL
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KIM Jae-seong

EDUCATION

- 2006 BFA, Oriental Painting Art, Hongik University, Seoul
 SOLO EXHIBITION
 2011 Tranquil Surface, The Familiar Stranger, Soomdo Gallery, Seoul
 GROUP EXHIBITION
 2015 Gana Art Gallery-Hanji Lighting Exhibition-beta, Times Square, Hong Kong, China
 2014 Gana Art Gallery-Hanji Lighting Exhibition-Bonghwang, Times Square, Hong Kong, China
 2014 Ring the Bell, Yeongdeungpo Lotte Gallery, Seoul
 2014 Craft Platform-Crafts Delicious, Culture Station Seoul of 284, Seoul
 2013 French Bastille Atelier Exhibition, Paris, France
 2013 Suncheon International Garden Expo Opening Exhibition, Suncheonman, Suncheon
 2012 Cheonggyecheon Lighting Festival Exhibition, Cheonggyecheon, Seoul
 2012-11 Craft Trend Fair, COEX, Seoul
 2011 24 Electrical Planning Exhibition, KCDF, Seoul
 E-MAIL
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KIM Seung-hee

EDUCATION

- 1973 MFA, Indiana University, USA
 1971 Cranbrook Academy of Art, Michigan, USA
 1969 BFA, Seoul National University, Seoul
 SOLO EXHIBITION
 2013 Sun Gallery, Seoul
 2010 Small but Powerful Stories, Kyo Gallery, Tokyo, Japan
 2006 Landscape, Sun Gallery, Seoul
 1995 Commemorate Exhibition of the 6th Sokchu Art Prize, Park Rye Sook Gallery, Seoul
 1987 Growrich Gallery, Seoul
 GROUP EXHIBITION
 2013 The Master Works, Gana Arts Center, Seoul
 2011 Spirit of Jang-in, Treasures of Korean Metal Craft, Powerhouse, Sydney, Australia
 2010 Korea Alphabet Jewelry Exhibition, Seoul Design Hanmadang, Seoul
 2009 Korea Five Voice, Seoul Metropolitan Museum, Seoul
 2008 Objects and Jewelry, Jam Factory, Contemporary Craft and Design, Adelaide, Australia
 2005 SOFA, New York, USA
 2002 Art Educates the World, Sotheby's, New York, USA
 1998 International Jewelry Exhibition-Jewelry Moves, National Museum of Scotland, Edinburgh, UK
 1997 Exchange Metal Arts Exhibition Korea and England, Ruskin Gallery, U.K / Craft House, Korea
 1994-95 Korean Jewelry travel Exhibition, Pforzheim, Hanau, Munich, Gmund, Germany
 E-MAIL
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YI Jung-gyu

EDUCATION

- 1988 École Nationale Supérieure des Arts Appliqués et Métiers d'Art a Paris, France
 1984 Diplom, Fachhochschule für Gestaltung Pforzheim, Germany
 SOLO EXHIBITION
 2011-14 Daegu Art Fair, Gallery Baum, Daegu
 2010 Daegu Art Fair, Gallery Lio, Daegu
 2006 Gallery Baum, Heyri, Paju
 2002 Gana Gallery, Seoul
 GROUP EXHIBITION
 2013 Ornament and Illusion-Spectrum of Contemporary Jewelry, National Museum of Modern and Contemporary Art, Gwacheon
 2013 Transformed, VOGOZE, Seoul
 2013 Wear It or Not: Recent Jewelry Acquisitions, The Museum of Arts and Design, New York, USA
 2012 Cohesion and Diffusion, Chiwoo Craft Museum, Seoul
 2012 Private Cosmos, Gallery Art Link, Seoul
 2010 LOOT 2010, The Museum of Arts and Design, New York, USA
 E-MAIL
 yijg195740@hanmail.net



KIM Yeon-kyung

EDUCATION

- 2005 Diplom, Hochschule fuer Gestaltung, Pforzheim, Germany
 1998 BFA, Craft Design, Kyonggi University, Suwon
 SOLO EXHIBITION
 2013 Carve in the Depth of My Soul, Gallery Jung, Yongin
 2009 Capturing Light, Topohaus, Seoul
 2006 Variation, Reflection and Transparency, Gana Art Space, Seoul
 GROUP EXHIBITION
 2014 Mineral Art: Between Layers-Innenwelten des Achats, Staatlichen Antikensammlung, Munich, Germany
 2013 44. Deutscher Schmuck-und Edelsteinpreis Idar-Oberstein 2013, Under Pressure: Second Prize, Deutsches Edelsteinmuseum, Idar-Oberstein, Germany
 2013 Schmuck 2013, Munich, Germany / Gallery of Art in Legnica, Poland
 2012 Mineral ART 2012 Germany, Design Competition-Inside Quarts: the Third Prize, Deutsches Edelsteinmuseum, Idar-Oberstein, Germany
 2011 The 2011 Gemmy Awards: Best of Competition, in Gem Objects 1st Prize, USA
 E-MAIL
 studioaura@naver.com



MIN Bog-ki

EDUCATION

- 2008 Diplom, Schmuck & Geraet Design, Fachhochschule fuer Gestaltung Pforzheim, Pforzheim, Germany
 2002 BA, Metal Craft, Seoul National University, Seoul
 SOLO EXHIBITION
 2015 From Resonance to Coevolution, Gallery DAM, Seoul
 2014 Light Echo, Space Duru, Seoul
 2011 Cocoon, Gallery DAM, Seoul
 GROUP EXHIBITION
 2014 Domain of the Material II, CST Create Space Tokyo, Japan
 2013 Ornament and Illusion-Spectrum of Contemporary Jewelry, National Museum of Modern and Contemporary Art, Gwacheon
 2013 The Jangshingoo, Hongik Museum of Art, Seoul
 2013 Seoul Metal Craft Biennale, Insa Art Center, Seoul
 2011 International Metal Crafts Exhibition, Beijing World Art Museum, Beijing, China
 2011 2011 Society of Seoul Metalsmith Exhibition, Gana Art Space, Seoul
 E-MAIL
 bezalell@snu.ac.kr



WOO Jin-soon

EDUCATION

- 1978-80 Konstfackskolan, Stockholm, Sweden
- 1973 MFA, Seoul National University, Seoul
- 1971 BFA, Seoul National University, Seoul

SOLO EXHIBITION

- 2010 Jewelry Exhibition, Gallery Ahwon, Seoul
- 2000 Metalum Gallery, Stockholm, Sweden
- 1997 Jewelry and Hollow ware Exhibition, Hyundai Department Store, Seoul

GROUP EXHIBITION

- 2013 Ornament and Illusion-Spectrum of Contemporary Jewelry, National Museum of Modern and Contemporary Art, Gwacheon
- 2013 Tools for Kitchen, Maison Lebeige, Seoul
- 2012 The Poetic Object-Contemporary Craft, National Museum of Modern and Contemporary Art, Gwacheon
- 2012 Private Cosmos, Gallery Art Link, Seoul
- 2012 In Between- Korean Contemporary Jewelry, Itami Craft Center, Itami, Japan
- 2011 Changing Trends, Chiwoo Craft Museum, Seoul
- 2011 Seoul Metal Craft Biennale, Insa Art Center, Seoul
- 2010 Silver+17+Jewelry Holds, Gallery Dam, Seoul
- 2009 Crossing the Border, Gallery Art Link, Seoul
- 2008 Silver+12+Necklace, Samjigil Gallery, Seoul

E-MAIL

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CHOI Byung-hoon

EDUCATION

- 1979 MFA Hongik University, Seoul
- 1974 BFA Hongik University, Seoul

SOLO EXHIBITION

- 2015 Design Miami/Basel, by Friedman Benda Gallery, Basel, Switzerland
- 2014 Friedman Benda Gallery, New York, USA
- 2012 Yido Gallery, Seoul
- 2011 Johyun Gallery, Busan
- 2010 Gallery DOWNTOWN François Laffanour, Paris, France

GROUP EXHIBITION

- 2015 Biennale International Design Saint-Etienne, Saint-Etienne, France
- 2014 PAD London 2014, London, UK
- 2014 Korean Beauty, National Museum of Modern and Contemporary Art, Seoul
- 2014 The Salon: Art+Design, New York, USA
- 2013 Vanities, Art of The Dressing Table, The Metropolitan Museum of Art, New York, USA
- 2013 Art Furniture, BJN Gallery, Seoul
- 2013 Anything Something, The Page Gallery, Seoul
- 2013 Gwangju Design Biennale 2013, Gwangju, Korea
- 2013 Design Miami/Basel 2013, Basel, Switzerland
- 2013 Design Days Dubai, Dubai, UAE

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BAE Se-hwa

EDUCATION

- 2007 BFA, Woodworking & Furniture Design, Hongik University, Seoul

SOLO EXHIBITION

- 2011 Steam Series, Haunch of Venison, London, UK

GROUP EXHIBITION

- 2014 Design Miami, Miami, USA
- 2014 Design Miami/Basel, Basel, Switzerland
- 2014 Collective 2: Design Fair, New York, USA
- 2014 Korean Contemporary Design, Edward Tyler Nahem Fine Art, New York, USA
- 2013 Contemporary Korean Design 2, R20th Century Gallery, New York, USA
- 2013 Los Angeles Antiques, Art+Design Show, LA, USA
- 2013 Design Days Dubai, Dubai
- 2012 PAD, Pavilion of Art & Design, London, UK
- 2009 Seoul Auction Show, by Gallery SEOMI, COEX, Seoul
- 2009 Seoul Design Festival, COEX, Seoul

E-MAIL

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KIM Eun-hak

EDUCATION

- 2007 BA, Craft Design, Kyungsung University, Busan

SOLO EXHIBITION

- 2010 Leeahn Gallery, Changwon
- 2010 Mutual@Furniture.com, Gallery JUNG, Seoul
- 2009 Make Your Own Design, BMH, Seoul

GROUP EXHIBITION

- 2014 Home Table Deco Fair, COEX, Seoul
- 2014 Eternal Beauty, Upcycling Project-Collabolation with Illy, WP Store, Seoul
- 2014 Modern Times-Collabolation with 2Y, Shinsegae Gallery, Seoul
- 2013 Craft Trend Fair 2013, COEX, Seoul
- 2013 Tent, London, UK
- 2013 Fashion meet Furniture, Boutique Monaco Museum, Seoul
- 2013 Boutique BMM, Boutique Monaco Museum, Seoul
- 2012 Boutique BMM-Witch's Collection, Boutique Monaco Museum, Seoul
- 2010 Korea Tomorrow-Four Rooms, SETEC, Seoul
- 2010 DMY Youngsters-International Design Festival, Berlin, Germany

E-MAIL

kurt1205@hotmail.com



LEE Sam-woong

EDUCATION

- 2014 MA, Woodworking & Furniture Design, Hongik University, Seoul

GROUP EXHIBITION

- 2015 Biennale Design Saint Étienne 2015, Saint-Étienne, France
- 2015 Tools for a Break, Munich, Germany
- 2014 Material Matters, Insa Art Center, Seoul
- 2013 Korea Power-Design and Identity, Museum Angewandte Kunst, Frankfurt, Germany
- 2013 Pyo Project, Pyo Gallery, Seoul
- 2012 Design Days Dubai, Dubai, UAE
- 2012 Different Meanings from Similar Forms, Museum of Art, Seoul National University, Seoul
- 2011 Design Miami/Basel, Miami, USA
- 2011 Cheongju International Craft Biennale 2011, Cheongju
- 2010 Design Miami/Basel, Basel, Switzerland

E-MAIL

lee3woong@naver.com



HA Ji-hoon

EDUCATION

- The School of Design, The Royal Danish Academy of Fine Arts, Copenhagen, Denmark
- BFA, Woodworking & Furniture Design, Hongik University, Seoul

SOLO EXHIBITION

- 2014 Yido Gallery, Seoul
- 2011 CAIS Gallery, Seoul
- 2008 Bund18, Shanghai, China

GROUP EXHIBITION

- 2013 Design Days Dubai, Dubai, UAE
- 2012 Duksu-gung Project, Deokhongjeon, Seoul
- 2011 Time Temple, CAIS Gallery, Seoul
- 2010 Asia Hotel Aer Fair, Incheon

E-MAIL

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KAMKAM Design Studio

(Designer Kim Jae-kyoung)

EDUCATION

- 2007 BFA, Woodworking & Furniture Design, Hongik University, Seoul

SOLO EXHIBITION

- 2013 Salone Satellite, Milan Fairgrounds, Milan, Italy
2012 Tent London, Old Truman Brewery, Brick Lane, London, UK
2012 Busan Art Show, BEXCO, Busan
2010 Design & Art Fair, Seoul Arts Center, Seoul
2008 Seoul Design Festival, COEX, Seoul

GROUP EXHIBITION

- 2014 Art Furniture Human, Gallery Arirang, Busan
2014 Material Matters, Gana Insa Art Center, Seoul
2013 Wool Modern, Ara Art Center, Seoul
2012 100% Design London, Earls Court, London, UK
2011 ARUMJIGI Furniture Project, PLATEAU Gallery, Seoul
2011 La Nature du Design, VOSKEL Gallery, Paris, France
2011 Maison & Objet, Paris-Nord Villepinte Parc des Expositions, Paris, France
2011 Boutique Monaco Museum, Seoul, Korea
2010 Red Dot Design Museum, Singapore

E-MAIL

studiokamkam@gmail.com



LEE Kwang-ho

EDUCATION

- 2007 BFA, Metal Arts & Design, Hongik University, Seoul

SOLO EXHIBITION

- 2014 Gallery SEOMI, Seoul
2013 De sign De, Design Museum, Osaka, Japan
2012 Medium Clear Edition, & Gallery, Tokyo, Japan
2011 Karena Schuessler Gallery, Berlin, Germany
2010 Life Like Design, Victor Hunt, Brussels, Belgium

GROUP EXHIBITION

- 2014 Young Craftsman of The Year, Yeol Hanok, Seoul
2013 Furniture 2013, Johnson Trading Gallery, New York, USA
2013 New Wave, Kumho Museum, Seoul
2013 DNA, Daegu Art Museum, Daegu
2012 Design Miami by Johnson Trading Gallery, Miami, USA
2012 The Threads that Bind Us, Plus Design Gallery, Milan, Italy
2012 Design Days Dubai, Dubai, UAE
2011 Design Miami by Johnson Trading Gallery, Miami, USA

- 2011 Gwangju Design Biennale, Gwangju
2011 A New Hook, Museum Belle Rive, Zurich, Switzerland

E-MAIL

kwangholee@gmail.com



PARK Won-min

EDUCATION

- 2011 MD, Man & Well-being, Design Academy Eindhoven, The Netherlands

SOLO EXHIBITION

- 2015 Carpenters Workshop Gallery, Paris, Feance

GROUP EXHIBITION

- 2015 Expo Milano 2015, Milan, Italy
2014 Dutch Design Week, Eindhoven, The Netherlands
2014 Korea Tomorrow, DDP Design Museum, Seoul
2014 Porto Cervo, Sardinia, Italy
2014 Objectology-Design and Art, National Museum of Modern and Contemporary Art, Gwacheon
2014 Viaduct, Clerkenwell Design Week, UK
2014 Temporary Art Center, Eindhoven, The Netherlands
2014 Museo Bagatti Valsecchi, Salone del Mobile, Milan, Italy
2014 Spazio Rossana Orlandi, Salone del Mobile, Milan, Italy

- 2014 Guild Design Fair, Cape Town, South Africa

E-MAIL

wonminpark@gmail.com



SOH Eun-myung

EDUCATION

- 2003 BFA, Interaction Design, The Korea National University of Art, Seoul

GROUP EXHIBITION

- 2014 Salone Satellite, Milan, Italy
2013 Spielplatz Hahn Gallery, Seoul
2012 A to Z Exhibition, Seoul, Korea
2012 Touch Art Gallery, Heyri, Paju
2011 Edition: Pop-up 2011, Inter Alia Art Center, Seoul
2011 International Contemporary Furniture Fair, Javits Center, New York, USA

- 2010 16 Korean Young Designers, Art Craft Gallery, Seoul

- 2010 100% Design London, Earls Court, London, UK

- 2010 Maison & Objet, Paris-Nord Villepinte Parc des Expositions, Paris, France

- 2009 100% Design London, Earls Court, London, UK

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shawnssoh@naver.com



LEE Hun-chung

EDUCATION

- 2007 PH.D, Architecture, Kyungwon University, Seongnam

- 1996 MFA, Sculpture, San Francisco Art Institute, San Francisco, USA

- 1994 MFA, Ceramic Sculpture, Hongik University, Seoul

- 1991 BFA, Ceramic Sculpture, Hongik University, Seoul

SOLO EXHIBITION

- 2015 Personage, Gallery Artside, Seoul
2014 Park Ryu Sook Gallery, Seoul
2013 The Journey, One & J Gallery, Seoul
2012 R20th Century Gallery, New York, USA
2009 MSU Copeland Gallery, Bozeman, USA

GROUP EXHIBITION

- 2014 Design Miami, Miami, USA
2014 Design Miami / Basel, Basel, Switzerland
2014 Collective 2: Design Fair, New York, USA
2014 Korean Contemporary Design, Edward Tyler Nahem Fine Art, New York, USA
2013 Small Object Show, R20th Century Gallery, New York, USA

- 2011 Poetry in Clay: Korean Buncheong Ceramics from Leeum, Samsung Museum of Art, The Metropolitan Museum of Art, New York, USA

- 2010 Contemporary Korean Design, R20th Century Gallery, New York, USA

- 2009 Design High, Gallery SEOMI, Seoul

- 2005 From Korea Function & Object D'Art, Hillside Terrace, Tokyo, Japan

- 2005 World Trade Art Gallery, New York, Mille Plateaux, Paris, France

E-MAIL

hunchungleee@naver.com



HWANG Sam-yong

EDUCATION

- 2014 Founded Wabu Workshop

- 1976 Studied under Hwang Ui-yong Workshop

SOLO EXHIBITION

- 2015 Crosspoint Craft Gallery, Seoul

GROUP EXHIBITION

- 2015 100 Years History of Korean Modern Lacquerware Inlaid with Modern Mother-of-Pearl, Korea Mother-of-Pearl Art Museum, Seoul

- 2015 COLLECT, Saatchi Gallery, London, UK

- 2014 Craft Trand Fair-Craft Degree 36.5, COEX, Seoul, Korea

- 2014 Constancy and Change in Korean Traditional Craft, Milano/London/Hangzhou/Seoul, Italy/UK/China/Korea

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silver@crosspoint.or.kr



LEE Min-soo

EDUCATION

- 2012 MFA, Crafts & Design, Seoul National University, Seoul
- 2008 BFA, Crafts & Design, Seoul National University, Seoul
- GROUP EXHIBITION
- 2015 Biennale Internationale Design Saint-Etienne 2015, Saint-Etienne, France
- 2015 Maison & Objet, Paris-Nord Villepinte Parc des Expositions, Paris, France
- 2014 Messe Kunst und Handwerk 2014, Museum für Kunst und Gewerbe Hamburg, Germany
- 2014 In Blue and White Porcelain of the Joseon Dynasty, National Museum of Korea, Seoul
- 2014 COLLECT, Saatchi Gallery, London, UK
- 2013 COLLECT, Saatchi Gallery, London, UK
- 2013 REVELATIONS-Le Salon des Metiers D'ART et la Creation, Grand Palais, Paris, France
- 2013 Korea Power-Design and Identity, Museum Angewandte Kunst, Frankfurt am Main, Germany
- 2012 Von Fürstenberg nach Asia. Junges Porzellan-Design aus Korea, Porzellanmanufaktur, Germany
- 2012 Fürstenberg GmbH, Museum im Schloss, Fürstenberg, Germany
- E-MAIL
yeeha11@naver.com



PARK Seo-yeon

EDUCATION

- 2011 MFA, Ceramics, Seoul National University, Seoul
- 2006 BFA, Ceramics, Seoul National University, Seoul
- GROUP EXHIBITION
- 2015 Biennale Internationale Design Saint-Etienne 2015, Saint-Etienne, France
- 2013 Museum Artifacts and Contemporary Ceramic Art, Seoul National University Museum, Seoul
- 2013 Eutektikum, Galerie Rosemarie Jäger, Hochheim, Germany
- 2012 From Fürstenberg to Asia, Museum in Castle Fürstenberg, Fürstenberg, Germany
- 2012 Cast in Form-International Ceramics, Galerie Handwerk, Munich, Germany
- 2011 Vitality: Korea Young Design, Triennale Design Museum, Milano, Italy
- 2011 Kiel-Kellinghusen-Korea, Museum Kellinghusen, Kellinghusen, Germany
- 2011 Exempla 2011, Internationale Handwerksmesse Munich, Munich, Germany
- 2011 MoA Invites 2011, Museum of Art Seoul National University, Seoul
- 2011 A Tactual Map: Light Fragile Flexible, Museum of Art Seoul National University, Seoul
- E-MAIL
parkseoyeon81@gmail.com



LEE In-hwa

EDUCATION

- 2011 MFA, Ceramics, Seoul National University, Seoul
- 2009 BFA, Ceramics, Seoul National University, Seoul
- GROUP EXHIBITION
- 2015 Intimacy & Craft, Mr.Kitly Gallery, Melbourne, Australia
- 2015 COLLECT, Saatchi Gallery, London, UK
- 2015 Maison & Objet, Paris-Nord Villepinte Parc des Expositions, Paris, France
- 2014 Craft Trend Fair, COEX, Seoul
- 2014 SOFA Chicago, Navy Pier, Chicago, USA
- 2014 Containers Contains Drinks, LVS Craft, Seoul
- 2014 COLLECT, Saatchi Gallery, London, UK
- 2013 The Gift Collection, Gallery LVS / LVS Craft, Seoul
- 2013 Sprout, Gallery Rubi, Tokyo, Japan
- 2013 SOFA Chicago, Navy Pier, Chicago, USA
- E-MAIL
inhwa2213@gmail.com



LEE Ga-jin

EDUCATION

- 2012 MFA, Ceramics, Seoul National University, Seoul
- 2008 BFA, Ceramics, Seoul National University, Seoul
- SOLO EXHIBITION
- 2013 Re:birth, 63 SKYART Gallery, Seoul
- GROUP EXHIBITION
- 2015 Multi-colored Stories to Know: Color the Senses, Yeosu World Ceramic Livingware Gallery, Yeosu
- 2015 Vitality 2015: Beyond Craft & Design, Saint-Etienne International Design Biennale, Saint-Etienne, France
- 2015 Mi-dam, Keumsan Gallery, Seoul
- 2014 Korea Tomorrow 2014, DDP Design Museum, Seoul
- 2014 Crafts: Soak into Space, KCDF Gallery, Seoul
- 2014 COLLECT, Saatchi Gallery, London, UK
- 2013 Hidden Match, Exhibition of Korea Craft, National Museum, Riyadh, Saudi Arabia
- 2013 White in White-Angles and Curvatures, JF Chen Gallery, LA, USA
- 2013 The New Past, Seoul National University Museum, Seoul
- 2013 Cheongju International craft Biennale, Cheongju
- E-MAIL
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KIM Young-i

EDUCATION

- 2004 Metal Design, University of Applied Sciences and Art Hildesheim, Hildesheim, Germany
- 2000 Interior Design, Hansei University, Kunpo
- GROUP EXHIBITION
- 2015 Special Exhibition Crafts Collection Lower Saxony, Internationale Handwerksmesse, Munich, Germany
- 2014 Kunst und Handwerk Messe, Museum Art and Crafts, Hamburg, Germany
- 2014 Grassimesse, Grassi Museum of Applied Arts, Leipzig, Germany
- 2014 Friedrich Becker Prize 2014, Museum Kunstpalast, Düsseldorf, Germany
- 2013 Pushing Boundaries & Chasing Challenges, Contemporary Metal Art Exhibition, Beijing, China
- 2013 Cheongju International Craft Biennale 2013, Cheongju
- 2013 Tendence, Messe Frankfurt, Frankfurt, Germany
- 2013 EUNIQUE, Art & Crafts Fair, Karlsruhe, Germany
- 2013 17th Silvertriennial International, Deutsches Goldschmiedehaus, Hanau, Germany
- E-MAIL
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KO Hye-jeong

EDUCATION

- 2003 MFA, Metal & Jewelry Design, Rochester Institute of Technology, Rochester, USA
- 1999 BFA, Craft Design, Kyonggi University, Suwon
- SOLO EXHIBITION
- 2014 Spring in My Hometown, Saeshimjae Gallery, Jeju
- 2013 Nature vs Nurture, Seoul International Jewelry Art Fair 2013, Hongik Museum of Art, Seoul
- 2010 One Fine Day, Kepco Art Center Gallery, Seoul
- 2007 Simply Nature, Gana Art Space, Seoul
- GROUP EXHIBITION
- 2013 Revelation-Fine Craft and Creation Fair, Grand Palais, Paris, France
- 2013 Only One, MOK Space, London, UK
- 2013 3rd Chinese-Japanese-South Korean Arts Exhibition, Shanghai Art Collection Museum, Shanghai, China
- 2013 Rings to Be with, Gallery Ahwon, Seoul
- 2013 Trace, Craft Alliance Center of Art+Design, St. Louis, US
- 2013 Maison & Objet, Parc des Expositions de Paris Nord Villepinte, Paris, France
- 2012 The Tasteful World, Gallery White Block, Paju
- 2011 21 Ideas, Gallery Royal, Seoul
- 2011 Studio Jewelry, Gallery Ahwon, Seoul
- E-MAIL
craftko@gmail.com



LEE Jai-ik

EDUCATION

- 2009 MFA, Metals and Jewelry Design, Rochester Institute of Technology, Rochester, USA
- 2006 MFA, Metal Art and Design, Hongik University, Seoul
- 2000 BFA, Metal Art and Design, Hongik University, Seoul
- SOLO EXHIBITION
- 2013 VAS the Instinct Halls, Seongnam Arts Center/Sono Factory, Seongnam
- 2012 Vita: Variation, Gallery Royal, Seoul
- 2010 Evolutionary Stream, NTID Dyer Arts Center, Rochester, USA
- 2006 Laboratory, Yoo Art Space, Seoul
- GROUP EXHIBITION
- 2014 Media Art Festival: Light of the City, Seoul Citizen Hall, City Gallery, Seoul
- 2014 2014 Korea Artcraft, Somri Art Center, Iksan
- 2014 Hongik Metal's Alumni Exhibition: Pae, VOGOZE, Seoul
- 2014 30th Exhibition by the 3rd Group of Metalsmith, KCDF Gallery, Seoul
- 2014 Taewha River Eco Art Festival: Bridge to the Future, Ulsan Bridge, Ulsan
- 2014 Space Floating: Kinlock by Kinlock Anderson+A.AV+Jaik Lee, Euro Design Center, Seoul
- 2014 Artist, Portrait of the Aesthetic Soul, Kimbosung Art Center, Seoul
- E-MAIL
stnbyme@gmail.com



KIM Joon-yong

EDUCATION

- 2000 MFA, Glass, Rochester Institute of Technology, Rochester, USA
- 1996 BFA, Kookmin University, Seoul
- SOLO EXHIBITION
- 2014 Story of Glass, Korean Craft Museum, Cheongju
- 2014 August House, Yangpyung
- 2012 Nature Poem, Gallery Sklo, Seoul
- 2010 From Outer to Inner, Gallery Yido, Seoul
- 2008 Gallery Velvet, Seoul
- GROUP EXHIBITION
- 2014 Meaning of Store, Gallery Sein, Seoul
- 2014 Craft Trand Fair-Craft Degree 36.5, COEX, Seoul
- 2014 Dream of a New Cheongju, Korean Craft Museum, Cheongju
- 2014 Incubator for Choongbook Young Artists, Daechungho Museum of Art, Cheongju
- 2014 28th Choongbook Craft Council Exhibition, Cheongju Art Palace, Cheongju
- 2014 New Signs beyond Door, Glass Island Mac Art Museum, Ansan
- 2014 KIAF 2014, Gallery SKLO, COEX, Seoul
- 2014 Hot Glass Works, Bijuart, Seoul
- 2014 Craft Platform 1/2, Seoul Train Station / Shinsegye Department Store Gallery, Seoul
- E-MAIL
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HUH Hye-wook

EDUCATION

- 2002 MFA, Glass, Southern Illinois University, Carbondale, USA
- 1994 BFA, Ceramic, Kookmin University, Seoul
- SOLO EXHIBITION
- 2014 Spatial Play, Eve Gallery, Seoul
- 2009 Positive+Negative Study in Glass, Gallery SONAMOU, Seoul
- 2004 The Line in Space, Liz Gallery, Seoul
- 2003 The Line in Space, Aegon Gallery, USA
- 2002 Line and Form, Millenic Gallery, USA
- GROUP EXHIBITION
- 2014 Asia Hotel Art Fair, Hong Kong, China
- 2014 SOFA, Chicago, USA
- 2013 Cheongju International Craft Biennale, Cheongju
- 2013 Catholic Art Exhibition, Seoul
- 2013 National Museum of Contemporary Art, Gwacheon
- 2009 Philadelphia Museum of Art Craft Fair, USA
- 2006 SOFA New York, USA
- 2006 New Works, Gallery SKLO, Seoul
- 2005 Between the Glass, Seoul Gallery, Seoul
- 2004 Rounding into Form, Palette Contemporary Art & Craft, USA
- E-MAIL
hhyeewook@gmail.com



KIM Hun-chul

EDUCATION

- 2015 Finished Coursework in Ph.D, Glass Art, Namseoul University, Cheonan
- 2007 MFA, Glass Art, Namseoul University, Cheonan
- 2004 BFA, Environmental Art & Design, Namseoul University, Cheonan
- SOLO EXHIBITION
- 2013 Unconscious Instincts, Gallery IANG, Seoul
- 2010 Adaptation and Self-light-emitting Vessel, Kwanhoon Gallery, Seoul
- 2007 KIM Hun-chul Glass Sculpture, Gallery GAK, Seoul
- GROUP EXHIBITION
- 2015 Art Palm Beach, Miami, USA
- 2015 Art Miami, Miami, USA
- 2015 My Beautiful Flower Vase, MERCIEL bIS Gallery, Busan
- 2013 Cheongju International Craft Biennale, Cheongju
- 2010 Maison & Objet, Paris-Nord Villepinte Parc des Expositions, Paris, France
- E-MAIL
glassblower78@hanmail.net



LEE Ji-yong

EDUCATION

- 2001 MFA, Glass and Glass Sculpture, Rochester Institute of Technology, Rochester, USA
- 1997 BFA, Ceramic Product Design, Hongik University, Sejong
- SOLO EXHIBITION
- 2014 Duane Reed Gallery, St Louis, USA
- 2012 Duane Reed Gallery, St Louis, USA
- 2010 New Work, Duane Reed Gallery, St. Louis, USA
- 2009 Cut and Assembled Glass, Davis and Cline Gallery, Ashland, USA
- 2008 Segmentation, Craft Alliance, St. Louis, USA
- GROUP EXHIBITION
- 2015 43th International Glass Invitational, Habatat Galleries, Royal Oak, USA
- 2015 Glass Weekend 2015, Wheaton Arts, Millville, USA
- 2015 Flow Grow, Qingdao Contemporary Glass Art Exhibition, Hisense Plaza, Qingdao, China
- 2014 SOFA Chicago, Duane Reed Gallery, Chicago, USA
- 2014 Glass Show, Cinema Gallery, Urbana, USA
- 2014 Art Aspen, Duane Reed Gallery, Aspen, USA
- 2014 Palm Spring International Art Fair, Palm Spring, USA
- 2014 Art Palm Beach, Palm Beach, USA
- E-MAIL
jiyonglee@yahoo.com



HONG Sung-hwan

EDUCATION

- 2005 MA, Design & Architecture, Alto University, School of Arts, Helsinki, Finland
- 1995 MFA, Craft Design, Hongik University, Seoul
- 1993 BA, Ceramics, Hongik University, Seoul
- SOLO EXHIBITION
- 2005 Double Bubble, Contemporary Glass Gallery ZEST, London, UK
- 2001 BARA, Nordea (Merita) Bank, Helsinki, Finland
- 2000 Vltava, Gorlic Hall, National Cultural Monument, Vysehrad, Praha, Czech Republic
- GROUP EXHIBITION
- 2015 The Story of Bohemian Glass, National Museum of Korea, Seoul
- 2011 Alloplastic, Gallery IHN, Seoul
- 2010 Glassware, Clearness, Gallery Yido, Seoul
- 2009 The Seoul Art Exhibition 2009, Seoul Museum of Art, Seoul
- 2008 Hortus Insolitus, International Festival of Glass, Sculpture Garden, Stourbridge, London, UK
- 2007 COLLECT, V&A Museum, London, UK
- 2006 Bombay Shapire Blueroom Collection, Galerie de la Manufacture Nationale de Sèvres, Paris, France.
- 2005 SOFA Chicago, Chicago, USA
- 2005 The Trail of Glass, The Coach House & Karen Taylor Gallery, London, UK
- 2004 Martima, Evald Okase Museum, Haapsalu, Estonia
- E-MAIL
info@designnon.com



LEE Seul-gi

EDUCATION

- 2000 DNASP, École Nationale Supérieure des Beaux-arts de Paris, France
1999 Exchange Program at the Art Institute of Chicago
SOLO EXHIBITION
2015 COPROLITHE!, Mimesis Art Museum, Heyri, Paju
2009 DITTO, Centre d'Art Contemporain de la Ferme du Buisson, Noisiel, France
2005 POPLAR, Galerie Miss China Beauty Room, Paris, France
2004 Informal Economy, Ssamzie Art Space, Seoul
GROUP EXHIBITION
2015 Cheongju International Craft Biennale, Cheongju
2014 10th Gwangju Biennale, Gwangju
2012 Intense Proximity, La Triennale d'art Contemporain, Palais de Tokyo, Paris, France
2011 54 International Young Art Festivals, Beijing, China
2009 Evento: Collective Intimacy, La Biennale d'Art Contemporain, Bordeaux, France
2008 Annual Report, 7th Gwangju Biennale, Gwangju
E-MAIL
seulgi2@gmail.com



LEE Sung-keun

EDUCATION

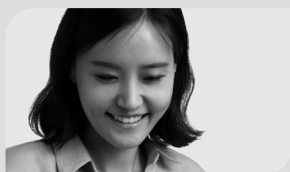
- 1982 MS, Industrial Arts, Hongik University, Seoul
1979 BA, Industrial Arts, Hongik University, Seoul
SOLO EXHIBITION
2015 Space Henry Beguelin Gallery, Seoul
2013 Mother & Child (Human+Love+Light), Cheongju International Craft Biennale, Old Tabbaco Processing Plant, Cheongju
2011 Metal Art Installation, GT Tower, Seoul
2010 Human+God+Nature+Love+Light, Tornabuoni Arte, Milano, Italy
2009 Human+Love+Light, Triennale Museum, Milano, Italy
GROUP EXHIBITION
2015 SU;M, Seoul Plaza Hotel, Seoul
2014 Craft Festival-Warmth, Seoul Station 284 Gallery, Seoul
Tradition & Modern Echo, Red Fort, New Delhi, India
2013 About Material White, COEX, Seoul
2012 Hongik International Art Festival, Hongik Art Center Gallery, Seoul
2011 Arte Oggi Nostreproposte Contenporanee, Tornabuoni Arte, Milano, Italy
2011 B15 Exhibition, Stockholm, Sweden
2011 No Made Exhibition, Cap d'Ail, Nice, France
2010 Change From Material Into Art, Busan Museum of Art, Busan
2009 The New Collection, National Museum of Contemporary Art, Seoul
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SIM Hyun-seok

EDUCATION

- 2000 MFA, NOVA Scotia College of Art and Design, Halifax, Canada
1995 BFA, Konkuk University, Seoul
SOLO EXHIBITION
2015 Splines-Jewellery Exhibition, Gallery Como, Tokyo, Japan
2013 Tools for Everyday Life, Crafts Ahwon, Seoul
2011 Geometric Note, Studio 20/17, Sydney, Australia
2009 2 1/2 Dimensions, Gallery+Cook Lab Como, Tokyo, Japan
2005 New Camera Works in Silver, Metallum Gallery, Stockholm, Sweden
2002 CamerAg-Handmade Cameras and Photographs, Anna Leonowens Gallery, Halifax, Canada
GROUP EXHIBITION
2014 Project 30, Small-Spaces, Sydney, Australia
2014 Multiple Exposures, The Museum of Arts and Design, New York, USA
2013 Tools for Kitchen, Maison Lebeige, Seoul
2012 In Between- Korean Contemporary Jewelry, Itami Craft Center, Itami, Japan
2012 Private Cosmos, Gallery Art Link, Seoul
2011 Power of Making, V & A Museum, London, UK
2011 Spirit of Jang-in: Treasures of Korean Metal Craft, Powerhouse Museum, Sydney, Australia
E-MAIL
camerag47@hanmail.net



KIM Sun-young

EDUCATION

- 2013 Master Course, Metalwork and Jewelry, Kookmin University, Seoul
SOLO EXHIBITION
2015 Theme and Variation, Gallery Ahwon, Seoul
2014 Sunyoung KIM Art Jewelry, Craft Trend Fair, COEX, Seoul
2013 Sunyoung KIM Art Jewelry, Craft Trend Fair, COEX, Seoul
2012 Sunyoung KIM Art Jewelry, Craft Trend Fair, COEX, Seoul
GROUP EXHIBITION
2015 Jeju from the Sea-The Sea Shimmering Hope, Gallery Ahwon, Seoul
2014 November to Remember, VOGOZE, Seoul
2014 COLLECT, Saatchi Gallery, London, UK
2013 Studio Jewelry, Gallery Ahwon, Seoul
2013 11 Senes-Art Jewelry Sculpture Show, Heyri MOA Gallery, Paju
2013 Cheongju International Craft Biennale-SOMETHING OLD SOMETHING NEW, Cheongju
2013 Talente-Die Internationale Handwerkmesse, Munich, Germany
2011 ITAMI International Craft Exhibition, ITAMI Craft Museum, Japan
2010 Achemists-Kinetic Objects By Metalsmiths & Jewelers, Lock Museum, Seoul
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KIM Kye-ok

EDUCATION

- 2009 PH.D, Metal Art and Design, Hongik University, Seoul
2006 MA, Goldsmithing, Silversmithing, Metalwork & Jewellery, Royal College of Art, London, UK
2002 BFA, Metal Art & Design, Hongik University, Seoul
SOLO EXHIBITION
2014 Second Skin into Inside, KCDF Gallery, Seoul
2014 Second Language, Kimrea Gallery, Seoul
2012 Second Surface-Second Space by Skin Texture, Gana Art Space, Seoul
2009 Re-connections of Objects-Tent London 2009, Truman Brewery, London, UK
2009 The Mutated Object-Art Seoul 2009, Hangaram Museum, Seoul
GROUP EXHIBITION
2013 Ornament and Illusion-Spectrum of Contemporary Jewelry, National Museum of Modern and Contemporary Art, Gwacheon
2013 Ornaments end of eaves-Tatastata, Ukum Whadang Museum, Seoul
2013 Fashion Meets Jewelry-Kum and Hong, Hyundai Department Store H Gallery, Seoul
2012 Seoul Design Festival-Designers Lab, COEX, Seoul
2012 Jewellery and Fashion, Hyundai Department Store H Gallery, Seoul
2012 Tatastata with Iron, Wespase, Seoul
2012 50 Brooch Ideas, Space Duru, Seoul
E-MAIL
ogioki77@gmail.com



CHUNG Jee-min

EDUCATION

- 2010 MFA, Metalwork & Jewelry, Kookmin University, Seoul
2004-05 Exchange Student Program, Sheffield Hallam University, Sheffield, UK
2006 BFA, Metalwork & Jewelry, Kookmin University, Seoul
SOLO EXHIBITION
2012 MOVED_Chapter 1, KCDF Gallery, Seoul
GROUP EXHIBITION
2014 AUTOR 11 International Jewelry Fair, Sala Dalles, Bucharest, Romania
2014 Transformed, VOGOZE, Seoul
2013 Maison & Objet, Paris-Nord Villepinte Parc des Expositions, Paris, France
2013 3rd Sino-Japanese-Korean Fine Arts Exhibition 2013, Shanghai, China
2013 COLLECT, Saatchi Gallery, London, UK
2013 Korean Craft Artists for Exhibition of l'Atelier in 2013, l'Atelier, Paris, France
2012 Fringe, Ubi Gallery, Beijing, China
2012 Start Craft-K in Seoul, Ara Art, Seoul
2012 Maison & Objet, Paris-Nord Villepinte Parc des Expositions, Paris, France
2012 Craft Dream-Body and Ornament, Young Artist Award, Chiwoo Craft Museum, Seoul
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YOON Duk-no

EDUCATION

- 2003 MFA, Jewelry Design and Metalsmithing, Miami University, Oxford, USA
- 2000 BFA, Metalwork and Jewelry, Kookmin University, Seoul

SOLO EXHIBITION

- 2014 Contemporary Metalwork, Gallery Ahwon, Seoul
- 2013 Kinetic Jewelry & Sculpture, Quincy Art Center, Quincy, USA
- 2013 Wings; Kinetic Jewelry & Sculpture and Jewelry, Gardiner Art Gallery, Stillwater, USA
- 2007 Wearable Kinetics: Wheels, Topohaus, Seoul
- 2004 Wings, KCDF Gallery, Seoul

GROUP EXHIBITION

- 2014 Art+Tech, Foster Gallery, Eau Claire, USA
 - 2013 Luminous Objects, Gallery Royal, Seoul
 - 2013 Vessels: All the Eyes Can Hold, Kennedy Heights Art Center, Cincinnati, USA
 - 2012 Silver+14+Adorning the Heart, Gallery Ahwon, Seoul
 - 2012 Signs of Life, Facéré Gallery, Seattle, USA
 - 2011 The Spirit of Jang-in, Powerhouse Museum, Sydney, Australia
 - 2011 Jewelry+Objects, Midland Center for the Arts, Michigan, USA
 - 2010 Silver+Jewelry Holds, Gallery Dam, Seoul
- E-MAIL
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PARK Jeong-hye

EDUCATION

- 2010 MFA, Metalwork & Jewelry, Kookmin University, Seoul
 - 2008-09 Exchange Student Program, Nova Scotia College of Art & Design University, Halifax, Canada
 - 2001 BFA, Metalwork & Jewelry, Kookmin University, Seoul
- SOLO EXHIBITION
- 2013 Craft Trend Fair, COEX, Seoul
 - 2010 Craft Trend Fair, COEX, Seoul
 - 2010 Growing Art Jewelry, A-shin Gallery, Seoul
 - 2009 Craft Trend Fair, COEX, Seoul
- GROUP EXHIBITION
- 2014 Chicago SOFA, Navy Pier, Chicago, USA
 - 2014 Beauty of Arts, The 4th Chinese-Japanese-Korean Arts Exhibition, Shanghai Art Collection Museum, Shanghai, China
 - 2013 Cheongju International Craft Competition, Gold Prize, Cheongju
 - 2013 Itami International Jewellery Exhibition, The Museum of Arts & Craft Itami, Itami, Japan
 - 2013 Ornament and Illusion-Spectrum of Contemporary Jewelry, National Museum of Modern and Contemporary Art, Gwacheon
 - 2013 Flower of Desire-A New Generation of Art Jewelry, Gallery Art Link, Seoul
 - 2013 Transformed, VOGOZE, Seoul
- E-MAIL
cisociso@hanmail.net



KIM Hee-joo

EDUCATION

- 2011 MFA, Kookmin University, Seoul
- 2008-09 Fakultät für Gestaltung, Hochschule Pforzheim, Germany
- 2007 BFA, Kookmin University, Seoul

GROUP EXHIBITION

- 2015 GBJ Project 3, Galerie Biro Junior to Guest with Galerie Jordanow, Munich, Germany
- 2015 New Spring Exhibition of Jewellery, Expo Arte Smykkedesign, Oslo, Norway
- 2015 Schmuck 2015, Munich, Germany
- 2015 Small Treasures and Colored Seeds, Inhorgenta 2015, Munich, Germany
- 2014 Émaux at this moment, Galerie Noel Guyomarc'h, Montreal, Canada
- 2014 Exposition Bijoux Contemporains, Galerie Diane et Eric Lhoste, Biarritz, France
- 2014 Craft Platform-Crafts Delicious, Culture Station Seoul of 284, Seoul
- 2014 Transformed, VOGOZE, Seoul
- 2014 Blossom, La Basilea Galeria, Barcelona, Spain
- 2014 Craft Festival-Warmth, Chiwoo Craft Museum / Culture Station Seoul of 284, Seoul

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SHIN Hea-lim

EDUCATION

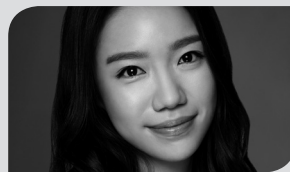
- 2004 MFA, Metal Craft, Kookmin University, Seoul
- 1995 BFA, Craft Art, Kookmin University, Seoul

SOLO EXHIBITION

- 2015 Gallery Soyeon, Seoul
- 2013 Craft Trend Fair, COEX, Seoul
- 2012 Craft Trend Fair, COEX, Seoul
- 2010 Mind Map Revisited, HL Gallery, Seoul
- 2009 Mind Map, Gana Art Space, Seoul

GROUP EXHIBITION

- 2014 Fortune Comes to a Merry Home, Lotte Gallery, Seoul
 - 2014 Artist's Present-My First Collection, Gallery Sein, Seoul
 - 2014 Maison & Objet, Paris-Nord Villepinte Parc des Expositions, Paris, France
 - 2013 Studio Jewelry, Gallery Ahwon, Seoul
 - 2013 Beijing International Jewelry Art Biennale, China Millennium Monument, Beijing, China
 - 2013 Ornament and Illusion-Spectrum of Contemporary Jewelry, National Museum of Modern and Contemporary Art, Gwacheon
 - 2013 Only One, MOK Space, London, UK
 - 2013 Transformed, VOGOZE, Seoul
 - 2013 Maison & Objet, Paris-Nord Villepinte Parc des Expositions, Paris, France
- E-MAIL
shealim@naver.com



KWON Seul-gi

EDUCATION

- 2010 MFA, Metalwork and Jewelry, Kookmin University, Seoul
- 2007 BFA, Metalwork and Jewelry, Kookmin University, Seoul

SOLO EXHIBITION

- 2015 Tender Moments, RIR Gallery, New York, USA
- 2015 Journey Through Time, Mobilia Gallery, Massachusetts, USA
- 2015 Schmuck15, Munich, Germany

GROUP EXHIBITION

- 2014 Objects of Status, Galerie Noel Guyomarc'h, Montreal, Canada
 - 2014 Studio Jewelry, Gallery Ahwon, Seoul
 - 2014 5 Artists, Gallery Vivek Kevin, HCMC, Vietnam
 - 2014 27th Exhibition of Chohyung Metalsmiths Society, Noam Gallery, Seoul
 - 2014 The Art of the Ring, Mobilia Gallery, Massachusetts, USA
 - 2014 Remarkable, Montreal Fine Arts Museum, Montreal, Canada
 - 2014 The Seasons, PRSB, Seoul
 - 2014 Beautiful Men, Gallery MADE, Torino, Italy
- E-MAIL
iggy8325@gmail.com



KIM Jung-ji

EDUCATION

- 2014 Ph.D, Design & Craft, Hongik University, Seoul
- 2000 MA, Metalwork & Jewellery, Royal College of Art, London, UK
- 1997 BA, Jewellery, Central Saint Martin's College of Art & Design, London, UK

SOLO EXHIBITION

- 2013 Elastic Membrane, Choi Junga Gallery, Seoul
- 2012 Patch Works and Flora, Milestone Art Works, Toyama, Japan

GROUP EXHIBITION

- 2008 Unmoulded, Gana Art Space, Seoul
 - 2014 Beijing International Fashion Art & Design Fair-Fashion meets Jewelry, Today Art Museum, Beijing, China
 - 2013 International Art & Design Exhibition, KEPCO Art Center, Seoul
 - 2013 Beijing International Jewelry Art Biennale, China
 - 2013 The Jangshingoo, Hongik Museum of Art, Seoul
 - 2012 Korean Contemporary Jewellery-In Between, The Museum of Art & Crafts, Itami, Japan
 - 2011 International Exhibition of Fashion and Jewelry, Hongik Museum of Art, Seoul
 - 2010 Tatastata, REWAK Gallery, Sharjah, UAE
 - 2009 In Their Own Words, Bank Street Arts, Sheffield, UK
 - 2007 Thread of Silk, Ars Ornata Europeana, Manchester, UK
 - 2006 Goldmark, Scottish Gallery, Glasgow, UK
- E-MAIL
okjayjewell@gmail.com



LEE Kwang-sun

EDUCATION

- 1990 Diplom, Schmuck & Geraet Design, Fachhochschule fuer Gestaltung Pforzheim, Pforzheim, Germany
- 1985 MFA, Metal Craft, Seoul National University, Seoul
- SOLO EXHIBITION
- 2014 The Ring and Rings, Gallery Ahwon, Seoul
- 2011 Innen/Aussen, Gallery Dam, Seoul
- 1997 Small City, Craft Space MOKUMTO, Seoul
- 1995 Architecture in Ring, Gallery for Jewelry and Object, Koeln, Germany
- GROUP EXHIBITION
- 2015 Meet in Beijing 2015-International Metal Art and Jewelry Exhibition, Beijing A.C Art Museum, Beijing, China
- 2014 Stille Post, Plagiarius Museum, Solingen, Germany
- 2013 Transformed, VOGOZE, Seoul
- 2013 Ornament and Illusion-Spectrum of Contemporary Jewelry, National Museum of Modern and Contemporary Art, Gwacheon
- 2012 New Acquisitions, National Museum of Contemporary Art, Gwacheon
- 2012 In Between- Korean Contemporary Jewelry, Itami Craft Center, Itami, Japan
- 2011 Sexy, Gallery Sztuki w Legnicy, Poland
- 2011 Contemporary Craft, Now & Hear, Cheongju International Craft Biennale, Cheongju
- E-MAIL
kiger820@hanyang.ac.kr



KIM Yong-joo

EDUCATION

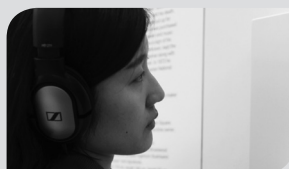
- 2009 MFA, Jewelry & Metalsmithing, Rhode Island School of Design, Providence, USA
- 2004 BFA, Arts and Crafts (Metals and Fiber Art), Sookmyung Women's University, Seoul
- SOLO EXHIBITION
- 2015 Crisis of Transcendence, Gallery Ahwon, Seoul
- 2013 Studies in Requisite Variety, Hangaram Design Museum of Seoul Arts Center, Seoul
- 2013 Spot Light, Mobilia Gallery, Cambridge, USA
- 2011 Reconfiguring the Ordinary II, Hangaram Design Museum of Seoul Arts Center, Seoul
- 2010 Reconfiguring the Ordinary I, Gallery HL, Seoul
- GROUP EXHIBITION
- 2015 Contemplastic, Gallery Baum, Heyri, Paju
- 2014 Cominelli Foundation Awards Exhibition, Palazzo Cominelli, Cisano di San Felice del Benaco, Italy
- 2014 SAC Artist Awards Winner Exhibition, The Society of Arts and Crafts, Boston, USA
- 2014 Remarkable Contemporary Jewellery, Montreal Museum of Fine Arts, Montreal, Canada
- 2014 SOFA Chicago, Pallate Gallery, Navy Pier, Chicago, USA
- 2013 Beijing International Jewelry Art Biennale, China Millennium Monument, Beijing, China
- 2013 Talente, Internationale Handwerksmesse, Munich, Germany
- E-MAIL
me@yongjookim.com



CHO Sung-ho

EDUCATION

- 2012 Meister Schüler, the Academy of Fine Arts, Munich, Germany
- 2008 Bielander, Alchimia School of Contemporary Jewellery, Florence, Italy
- 2007 Alchimia, Specialization Course, Florence, Italy
- 2005 MFA, Crafts & Design, Seoul National University, Seoul
- 2000 BFA, Crafts, Seoul National University, Seoul
- SOLO EXHIBITION
- 2015 Humanity in the Age of Credit, Galerie Rob Koudijs, Amsterdam, The Netherlands
- 2014 Ring-A sign Language, VOGOZE, Seoul
- 2013 Forest of Life, Gallery Ahwon, Seoul
- 2013 Abstract Portraits, Galerie Rob Koudijs, Amsterdam, The Netherlands
- 2013 Faces, Sitzungssaal in the Academy of Fine Arts in Munich, Munich, Germany
- GROUP EXHIBITION
- 2015 The Series of Twelve Jewelers, Yoolizzy Craft Museum, Seoul
- 2015 Schmuck Jewellery 1970-2015 Sammlung Bollmann Collection, MAK-Austrian Museum of Applied Arts/Contemporary Art, Vienna, Austria
- 2015 International Contemporary Jewelry Exhibition 2015-Young and Energetic · Up-and-Coming, Create Space Tokyo, Tokyo, Japan
- 2015 The Cross, VOGOZE, Seoul
- 2015 Alchimia: An Anthology, The Society of Arts and Crafts, Boston, USA
- 2014 Craft Trend Fair, VOGOZE / Yoolizzy Craft Museum, Seoul
- 2014 SOFA Chicago, Chicago, USA
- E-MAIL
kenaken@hanmail.net



MOON Choon-sun

EDUCATION

- 2009 MFA, Metalwork and Jewelry, Kookmin University, Seoul
- 2007 Exchange Student Program, Hochschule Pforzheim, Pforzheim, Germany
- 2003 BFA, Metalwork and Jewelry, Kookmin University, Seoul
- GROUP EXHIBITION
- 2014 Save The Date, Gallery Vivek Kevin, Ho Chi Minh, Vietnam
- 2013 Ornament and Illusion-Spectrum of Contemporary Jewelry, National Museum of Modern and Contemporary Art, Gwacheon
- 2013 Legnica Jewellery Festival- SILVER, Gallery of Art in Legnica, Poland
- 2013 Only One, MOK Space, London, UK
- 2013 Schmuck 2013, Internationalen Handwerksmesse, Munich, Germany
- 2013 Ateliers d'art, L'Atelier, Paris, France
- 2012 Fringe Exhibition, UBI Gallery, Beijing, China
- 2012 Private Label, Gallery Ahwon, Seoul
- E-MAIL
whyzirai@gmail.com



YUN Sang-hee

EDUCATION

- Finished Coursework in Ph.D, Seoul National University, Seoul
- MFA, Ottchil (Korean-Lacquer) Arts, Paichai University, Daejeon
- MFA, Metal & Jewelry, Seoul National University, Seoul
- BFA, Ewha Womans University, Seoul
- SOLO EXHIBITION
- 2014 Recomposition of Ottchil Culture, UTDA Gallery, Daejeon
- 2013 Object Mime, Igong Gallery, Daejeon
- 2013 Ottchil+Object Contemporary, Gongpyeong Gallery, Seoul
- 2010 Ottchil-Container Ornaments, Hee Gallery, Daejeon
- 2007 Beautiful Jewelry for Protection-Story II, KCDF Gallery, Seoul
- GROUP EXHIBITION
- 2013 Beijing Contemporary Metal Craft Exhibition, China Millennium Art Museum, Beijing, China
- 2013 Ornament and Illusion-Spectrum of Contemporary Jewelry, National Museum of Modern and Contemporary Art, Gwacheon
- 2012 The Poetic Objects-Contemporary Crafts, National Museum of Modern and Contemporary Art, Gwacheon
- 2012 Tokyo Exhibition, Yamawaki Gallery, Tokyo, Japan
- 2012 World Ottchil Art Exhibition, Daegu Kyungbuk Design Center, Daegu
- 2011 KOREA DNA, Designblok'11, Superstudio, Praha, Czech
- 2011 Korean Craft and Design I, Design Museum Helsinki, Helsinki, Finland
- 2011 Seed to Silver, World Crafts Council, New Delhi, India
- E-MAIL
y4024@hanmail.net



KIM Kyung-hee

EDUCATION

- 2002 Penland School of Crafts, NC, USA
- 1992 MFA, Seoul National University, Seoul
- 1989 BFA, Seoul National University, Seoul
- SOLO EXHIBITION
- 2015 The Wind Whispered, Gallery Ahwon, Seoul
- 2015 Her Unique Garden, Gallery Doux, Seongnam
- 2014 Craft Trend Fair, COEX, Seoul
- 2010 Salvia-A Dreaming Garden, The Bridge, Seoul
- 2005 Between, Gana Arts Space, Seoul
- GROUP EXHIBITION
- 2014 ULTRA Art Fair, Spiral, Tokyo, Japan
- 2014 Looks, Tamaplaza, Tokyo, Japan
- 2013 Perspective and Invention, Taboo Studio, USA
- 2013 Invited Korea-China-Japan Craftsman, Shanghai Museum, Shanghai, China
- 2013 Transformed, VOGOZE, Seoul
- 2012 Hot Under the Collar, SPCA, USA
- 2012 Korean Handmade Exhibition, Tokyo, Japan
- 2011 PLAY BY EAR, Taboo Studio, USA
- 2011 Seoul Art Festival, Ritz Carlton Hotel, Seoul
- E-MAIL
kkh07061@yahoo.co.kr



KIM Soo-yeon

EDUCATION

- 2010 MFA, Jewelry & Metalsmithing,
Rhode Island School of Design, Providence, USA
2007 BFA, Craft, Sookmyung Women's University, Seoul

SOLO EXHIBITION

- 2015 Delineation of Memories, Heidi Lowe Gallery,
Rehoboth, USA

GROUP EXHIBITION

- 2015 Contemplastic, Gallery BAUM, Paju
2014 Joya Barcelona Represented by Art of Legnica,
Barcelona, Spain
2014 On the Horizon, Brooklyn Metal Works,
Brooklyn, USA
2014 Multiple Exposures: Jewelry and Photography,
MAD Museum, NYC, USA
2014 Transformed, VOGOZE, Seoul
2014 Legnica Jewellery Festival SILVER-CLASSIC,
Legnica, Poland
2013 SOFA Chicago, Charon Krenson Arts and KCDF,
Navy Pier, Chicago, USA
2013 Cominelli Foundation Awards Exhibition,
Palazzo Cominelli, San Felice del Benaco, Italy
2013 Ornament and Illusion-Spectrum of Contemporary
Jewelry, National Museum of Modern and
Contemporary Art, Gwacheon
2010 International Graduation Show 2010,
Galerie Marzee, Nijmegen, The Netherlands

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KIM Ji-min

EDUCATION

- 2010 MFA, Metal Craft & Jewellery,
Kookmin University, Seoul
2008 Exchange Student Program,
Hochschule Pforzheim, Pforzheim, Germany
2007 BFA, Metal Craft & Jewellery,
Kookmin University, Seoul

- 2005 Exchange Student Program,
Sheffield Hallam University, Sheffield, UK

SOLO EXHIBITION

- 2013 Memories in Drawer, The Bridge Gallery, Seoul
2012 Craft Trend Fair-Jimin KIM Art Jewellery,
COEX, Seoul

- 2010 Recorded, Sono Factory, Seoul

GROUP EXHIBITION

- 2014 Craft Trend Fair, COEX, Seoul
2014 Studio Jewelry, Gallery Ahwon, Seoul
2013 Flower of Desire, Gallery Art Link, Seoul
2013 Ornament and Illusion-Spectrum of Contemporary
Jewelry, National Museum of Modern and
Contemporary Art, Gwacheon
2013 Only One, Mok Gallery, London, UK
2013 Flora Eats Fauna, Nymphenburg Palace,
Munich, Germany
2012 ANSTECKEND, Galerie fur Kunst & Design,
Pforzheim, Germany
2012 50 Brooch Ideas, Space Duru, Seoul
2012 Private Label, Gallery Ahwon, Seoul

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KANG Mi-na

EDUCATION

- 2013 MFA, Metalwork and Jewelry,
Kookmin University, Seoul
2010 BFA, Jewelry · Metal Design,
Kyonggi University, Seoul

SOLO EXHIBITION

- 2015 Days, Handus Gallery, Seoul

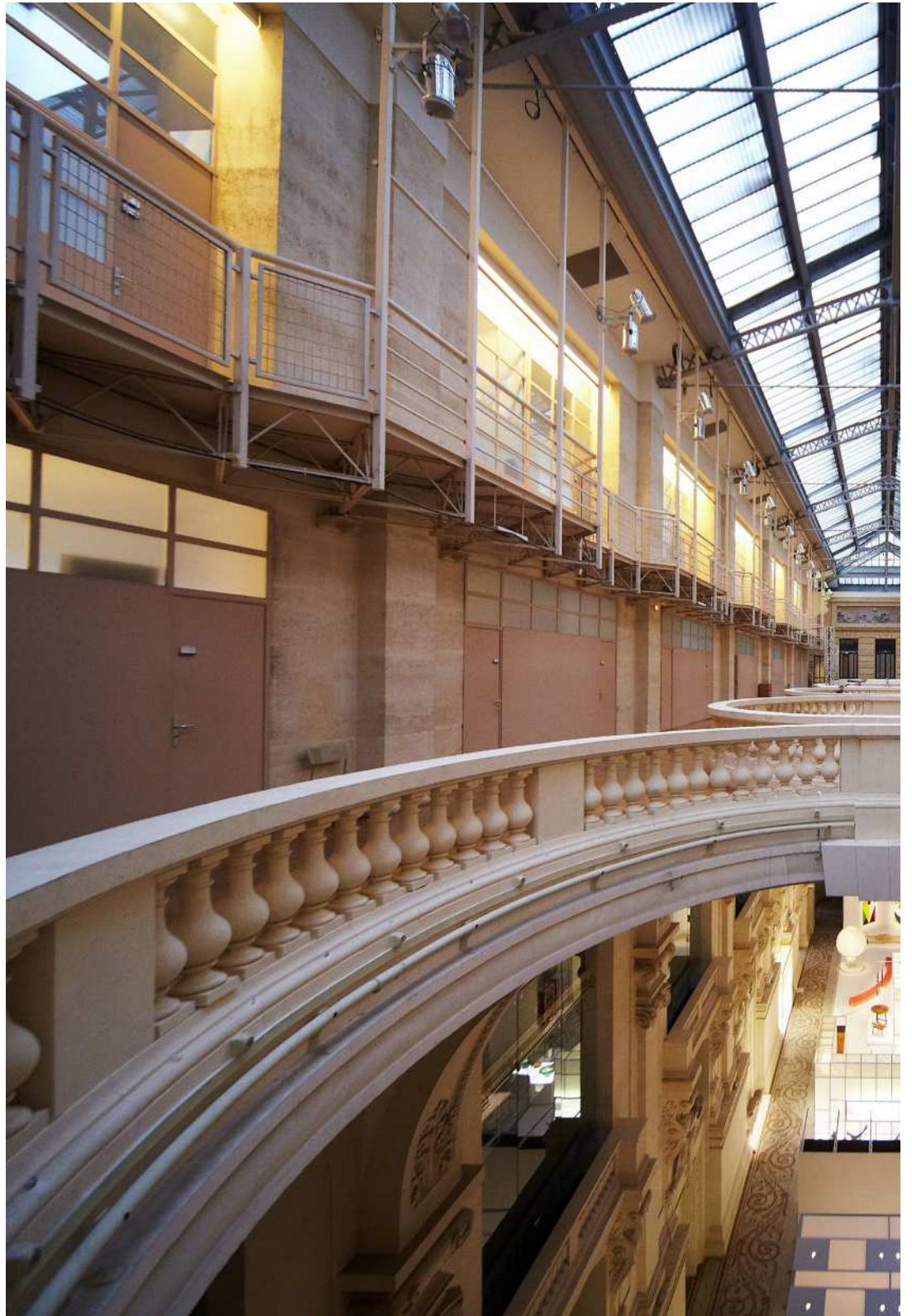
GROUP EXHIBITION

- 2014 Cheongju International Craft Fair 2014, Cheongju
2014 Korea Brand & Entertainment Expo,
WTC Event Center, San Paulo, Brazil
2014 Craft Platform, Culture Station Seoul 284, Seoul
2014 Jeweler's Lab, KCDF Gallery, Seoul
2014 Maison & Objet, Parc des Expositions de Paris
Nord Villepinte, Paris, France
2014 Materiality Exhibition, J-Tour Gallery,
Shanghai, China
2013 Materiality Exhibition, Ame Gallery, Central,
Hong Kong, China
2013 Craft Trend Fair, COEX, Seoul
2013 Sculpture & Craft, National Museum of
Modern and Contemporary Art, Seoul
2013 MANMULSANG: Hundreds of Objects for
Happiness, Lotte Gallery, Seoul

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이번 전시에 참여해주신 105명의 작가님들께 깊이 감사드립니다.
Thank you for 105 artists those who participated in this exhibition.





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2015-2016 한불상호교류의 해
파리장식미술관 한국특별전
<코리아 나우! 한국현대공예전>

발행일 2015년 12월 24일

발행인 최정철

발행처 (재)한국공예·디자인문화진흥원

주최 2015-2016 한불상호교류의 해 특별사업
주관 (재)한국공예·디자인문화진흥원, 파리장식미술관
기간 2015.09.19. - 2016.01.03.
장소 파리장식미술관

전시감독 임미선

협력큐레이터 카린 라크몽

책임큐레이터 전주희

어시스트큐레이터 김진아

전시자문 박영규, 전용일, 장연순, 정연택

전시운영 김승배, 서윤경, 최진솔

대외협력 안강은

공간연출 장순각

기획편집 임미선, 김진아

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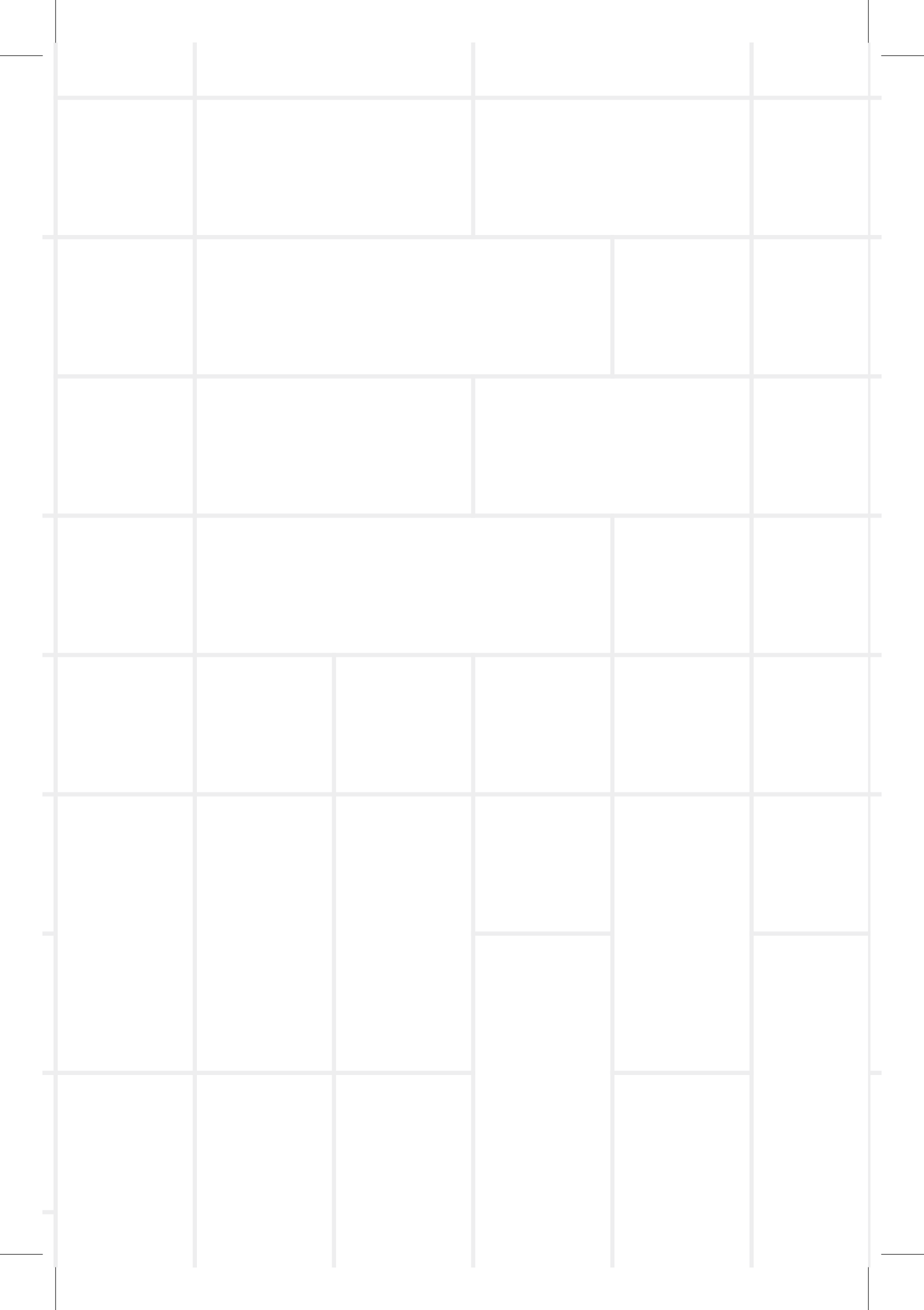
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Chief Curator JEON Joo-hee
Assist Curator KIM Jin-ah
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