



Lee Seunghee

Born in Korea in 1958. Graduated from the Department of Crafts, Cheongju University of Education. Lee Seunghee expresses the world through the objects he views. Whether his medium of expression is painting, sculpture, or crafts, and whether his mode of expression is factual or abstract, or whether he uses objects themselves, he views the world through the objects. This is the artist's unique way of encountering things. Lee paints ceramics, especially white porcelain from the Joseon period. He describes them factually. This means that the objects he describes on are concrete. Why does he pay special attention to Joseon white porcelain? In fact, white porcelain from the Joseon Dynasty is the most representative art object that represents the emotions of the Korean people, and is a very popular cultural heritage among collectors and connoisseurs as well as among artists. Joseon white porcelain is considered to be the most emotionally connected with contemporary Korean art because of its form and color, its concise yet light expression, and its natural beauty that expresses the limits of materiality as they really are. Lee expresses his view of the world through Joseon white porcelain. For him, however, Korean white porcelain is not a medium but an object of expression, a motif of his works. His memory of things through his experience of the medium, which has changed over the long experience of working with ceramics, now points in a completely different direction (Tao in Chinese).

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Lee Seunghee has been researching the material "clay" for more than 30 years and has developed his own unique world of flat ceramic sculpture. In recent years, he has been highly acclaimed by art professionals around the world for his original spatiality while utilizing the formative characteristics of traditional Korean white porcelain. Lee's explorer-like mentality in his work can be seen in the theme of "TAO (road)," which he has been presenting since 2013.



Bae Sangsun

Graduated from Musashino Art University in 2002, majored in Fine Arts, and was an exchange student at the Royal College of Art (printmaking) in 2003. In 2008, she completed her doctorate at Kyoto City University of Arts, Graduate School of Fine Arts. Since then, she has been active internationally, based in Kyoto, while traveling back and forth between Korea and Japan. She has been creating tranquil yet powerful monochrome charcoal paintings, which began as motifs of the human body. Originally starting from abstracted outlines based on human body sketches, his works have a rhyme of organic lines, which are connected to the connection of life and the form of a knot. She was selected for the 2005 and 2008 VOCA exhibitions, "Contemporary Art Perspectives: New Flat Surface Artists," and has exhibited installations and ceramic works using strings and knots as motifs. In recent years, she has collected photographic works and archival materials based on her research of modern and contemporary history in Japan and Korea, to produce image works.

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At first glance, Bae's works appear to be simple black and white, but closer analysis reveals that countless charcoal lines and surfaces have accumulated on white paper, creating a strange visual and physical three-dimensional effect. The process of creating endless lines, as if practicing for hours or days with only these two materials, paper and charcoal, gives us a sense of formality as if she were realizing what Lee U-Fan (1936 -) said, "Planning through the persistence of unplanning".



Ha Myeong-goo

Ha Myeong-Goo is a Korean artist based in Japan and Korea who has expanded his international activities and has experience in various projects such as exhibitions and societies. After graduating from the Department of Art and Design at Kyunghee University in Korea, he moved to Japan to pursue his MFA at Kyoto City University of Arts. His major works include the "Dokkaebi Series," which satirically depicts the current era based on inspiration from myths, legends, and folktales. He has also been recognized for his social projects, including the creation of an official mascot for Asaka City in Saitama Prefecture, Japan, and collaboration with Futaba Sports, a Japanese sporting goods sales company. After graduating from the graduate school, he joined Marunuma Art Forest in Japan, where he has been active as an artist and coordinator of various projects such as international exchange exhibitions, international artist-in-residence programs as well as workshops, training of new artists, and overseas art fairs. Recently, in recognition of his expertise, he has been cooperating in international activities organized by government agencies such as the Korean Arts and Crafts Design Culture Promotion Agency under the Ministry of Culture, Sports and Tourism of Korea, and the Korean Cultural Center at the Embassy of Korea in Japan.

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Myeong-Gu Ha's work initially focused on utilitarian objects, but after studying in Japan and England, he became interested in the relationship between himself and society. For example, the Pocket Square series of pieces in this exhibition is an honest expression of Ha's resistance to craft-like perfection through the process of pottery making. By freely dismantling a normally produced vessel and displaying a ceramic object that has been transformed into a rag-like object on the wall as if it were a work of art, the artist questions both himself and the viewer about the beauty of perfection. This is a product of the artist's 20 years of work in ceramics, in which he has been directly confronting his own questions.