

# Ceramics of Sim Jaecheon

**Sim Jae Cheon(Korea)**

My ceramics belongs to modern ceramics. Daily life is the sources of my creation. My works covers a wide range of types, including ceramic for daily use, artistic ceramic, ceramic sculpture, architectural ceramics and industrial ceramic, etc. I focus on the combining the nature of ceramic with its aesthetics and its accompanying with the people. Ceramic for daily use should bring people fondness and enjoyment, ceramic sculpture should integrate with the surrounding environment, and artistic ceramic should have a graceful shape and be appropriate for the domestic arrangement. To achieve these, many experience and study are carried out, repetitive trials of making works and modifications are undergoing. I think it is my work value to make these works to be so true to life by infusing some artistic creation into works. What creation is to combine utilitarian convenience with beauty (shaping appearances) and is to manifest themselves in shapes. The final shape acts as a bridge between art and daily life. The fine beauty of artistic ceramic and a wide variety of shaping make the space more dynamic. However, sometime as for the common people, artistic ceramic should not only express the artistic beauty, but also meet the piratical use. It is a successful work if it could surprise the people during its usage. The suitability for both indoor use and outdoor use put ceramic sculpture in closer contact with the nature. The expression of charm and mystery of nature is the indispensable part of ceramic sculpture. My works are characterized by its distinct individuality, so once a work is finished, I would show my works to my colleagues to ask them whether they can feel the enjoyment and energy embodied in my work; and I would present my works to friends who are not artists and the strangers to ask them whether they can feel tranquility and beauty from the shape and individuality carried in my work. I think such communication is very important for me.

When I review my creation career over the past 35 year, I find it is very interesting that my creation process is reflected by works of different period. The works of early stage are mainly traditional ceramics and Korea traditional ceramic has deep impact on the types of my works. It took me a lot of time to study textural decoration of Korean traditional ceramic. In middle stage of my creation, the shapes of my works began to diversify and turned to modern ceramics. I was obsessed by modern ceramics for its enjoyment. The nature became the sources of my creation. I tried to express the charm and mystery of the nature. And now, I sometimes hover between the development prospects of modern ceramics and the mood of creation.

The early stage of my creation career is the period of my teenage years. During this period, I mainly made Korean traditional ceramic. After the initial learning of traditional ceramic making techniques, I began to create by imitation. Though the process is hard, I experienced utmost pleasure of making ceramic. By experiencing the throwing, shaping, decoration and firing during the process of making caledons, I was gradually familiar with the properties of clay and many decorative techniques of painting, carving and mosaic and had a good grasp of many type of shape. It was just at that time I began to realize and be aware of how to express the spatial beauty and value through the ceramic body. When I studied the making of Punchong pottery, I acquired the ability to decorate with engobe. At the same time, I also commanded new decorative techniques through a lot of study and research on glazed ceramic. Throwing an ideal shape on the ceramic throwing machine, I apply engobe coating after trimming and drying. As the whole work is painted with engobe, the clay's colour appear to changes to a certain extent after firing, which overthrow my imagination completely and also endow the work with greater diversity. Techniques

and procedures such as adding other colour to the engobe, then painting the ceramic body with such pigments are adopted sometimes. Korean traditional techniques includes inlaid technique, powder-blowing technique, relief carving technique, reverse powder-blowing techniques, techniques of painting with iron pigment blue and white decoration techniques, etc. And such techniques are seldom used in modern ceramics. When I read the history of Korean ceramic, I was astonished at the Korean white porcelain created in Joseon Dynasty, which give people a striking visual impact for its crude lines and free streamlines. Throwing a absolutely symmetrical shape by the ceramic throwing machine then destroy that symmetry and creating free shape by the usage of free line will an effect of natural shape created by the universe. Korean white porcelain is characterized by its innocence without decoration, free design, majesty and fineness. When I was young, I was fascinated by 5000-year history of Korean ceramic. Making ceramic was accompanied by the excitement and pleasure brought by ceramic. The period was filled with excitement and pleasure. In middle stage of creation career, my works turned to modern ceramic. During the process of research on modern ceramic, I introduced sunbeam and its associated imagery into my works. My understanding of the sun is the following: The land is parched and cracked due to the baking by the hot sun, a ray of morning sunbeam shines to my bed, the sun is cruel, tender, and changeable. The natural appearance displayed by the dry and cracked clay is represented by my work. Then the work is decorated with engobe, the sunbeam is expressed by the adoption of some other decorative techniques. Such two techniques have accompanied my creative career and me for thirty years, which plays the role of bridge of communication with art and serves as a source of my creation. A ray of morning sunbeam, which shines the window and reflects into the house, make me meditate how to express it in my work. The things such as the scattered sunlight when the sun glitters, the converge of sunlight when the sun shines towards one place, the beam of light when the sunlight penetrate through the cave and the ray shining through the cloud make me think about finding an expression in my work. To achieve these effects, I didn't know how many works had been done. It was a hard working and painful process, also pleasant and bumper process. Winter approaches, continual heavy snowfall coats the hills and mountains white and makes the world like heaven. The thought of representing this white-black world made me plunging into new round of experience and research. The mystery and rhyme of the nature made me excited and happy during my closer contact with nature. After numerous experience and research, with the adoption of texture like decoration, by the application of engobe on the projection, through the implication of white-black contrast for Yin-Yang differences, the Series of Light came into being. In summer, the land is baked by the hot sun and becomes parched. Deeply touched such vision and also fascinated by its appeal, so I decided to represent such visions through my works. The powder-blowing technique was adopted. Many experiences were conducted to increase the adhesive strength of engobe and clay. To enhance the colouristic effect of the works, many colouring agents were added. By these measures, the visual effect of final work was satisfactory and amazing. To manifest the cracks of the parched land, I rapidly heat the work surface with LNG (Liquefied Natural Gas). Transient heating and quick dry produce the effect of surface cracking. The expected cracking effects can be obtained by repeating heating and drying. The textures vary according to the extent of drying and the length and width of the crack. Such works can not only represent the nature's outlook, also manifest a spectrum of colours. Marvelous and mysterious colours yield a unique effect on the work. Up to now, I still continue my creation. I will express my feeling for life and nature objects in my work. I hope my creation activities never stop and to produce one and another beautiful and happy work by the combination of my unique manners and Korean traditional techniques and by the integration of my feeling with nature. Yesterday, today and tomorrow, I will be with clay forever.



Brief Introduction

Winner of National Mudeung Art Competition

Winner of Excellent Award, Korean Traditional Craft Competition

Winner of Korean Traditional Craft Competition (ceramic part)

Invited artist in and winner in Korean Construction Exhibition

Invited artist in The Japanese National Ceramics Circles

Professor of The Japanese National SA Gang University

Attended Sculpture Objects & Functional Art Fair, New York, U.S.A, 4 times

Held Solo Exhibition by Sim Jaecheon, 18 times

Professor of Paekche Arts College, South Korea

Professor of Jilin College of the Arts, P.R.C





