

# White porcelain of Korea overcome the limitations of the raw material and my work

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## The cultural differences of Korea, China and Japan

Three nations are geographically in Northeast Asia, but there has each different own culture. For example, a landscaping is different. Landscaping in Korea is Chagyeong take advantage of the natural scene or just look around outside nature scene. But Japanese make miniaturize the world. And then they put in the garden breathtakingly compressed world. Chinese create that not seen view in the wide space, and then move all rare objects and many things. These differences appear also in the porcelain.

## Korea celadon

Ceramic culture of the world can be divided into porcelain of high temperature and earthenware of low temperature. Korea and China has been culture of high temperature porcelain culture. Pottery culture began in prehistoric era. Can be raised to high temperature in accordance with the technology advances. That was to make porcelain culture. But Japan has only made earthenware till the 16th century. However, celadon of Korea and China that make early in porcelain culture represented different aspects. Chinese celadon tried to make artificial jade, but Korean celadon was trying to capture clear blue sky. So Korean celadon can made unique inlaid celadon based on such transparency.

## Korean white porcelain

Big changes occur in East Asia in the 14th century. Goryeo, the Buddhist nation, collapsed by Joseon Dynasty in Korea peninsula. As the state religion during the Chosun Dynasty, Confucianism was unchallenged. Yuan Dynasty establish by the Mongolian race fall down by Ming that establish by Han Chinese. Muromachi Shogunate ended a long civil war and became under the rule of Japan.

East Asia country has unsnarled the long political chaos and establishes a new system. However, cultural



Figure 1 Korea inlaid celadon



Figure 2 Porcelain of Jindezhen China

creativity, blocked by excessive government control, was the creation of the new culture in such chaos, and then each nation had a unique culture. Each nation has constituted a solid foundation for new unique culture in new social system.

As the state religion during the Chosun Dynasty, Confucianism was unchallenged. Ideal of Confucianism just fit with white porcelain, So Chosun dynasty encouraged the production of white porcelain. Accordingly, the royal porcelain manufacturing plant that called Bunwon established. White porcelain in China looks like snow white and that human can be best exquisite handiwork. However, Korea's white porcelain is a plain white and innocence than exquisite handiwork.

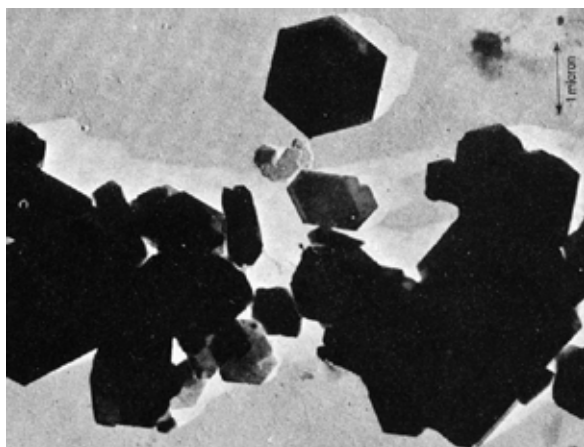


Figure 3 Scanning electron microphotograph of Kaolinite

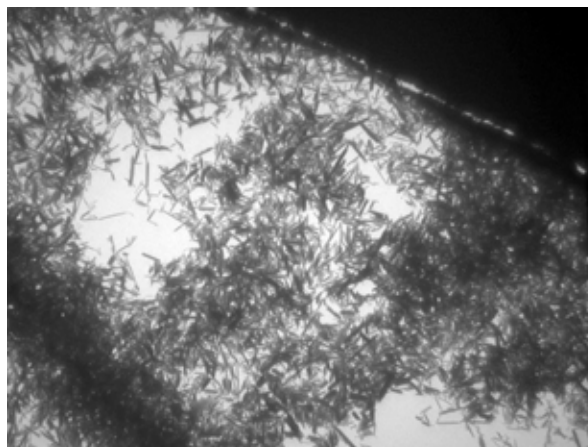


Figure 4 Scanning electron microphotograph of Halloysite

In addition, China's porcelain is smoothing all body by the knife trimming after forming, but porcelain of Korea is preferably maintains forming shape to minimize trimming. So China's porcelain is very thin enough to make light penetrates, but Korea's porcelain is thick.

Glaze and body of celadon has made a big difference, but there is no difference making basic form. Basic form has analogous points because initial Korea's celadon has embraced technology in China. However, there has a significant difference between Korea and China from beginning creates white porcelain. China create thin, typical and fine porcelain, Korea porcelain has a thick and atypical elements. These differences can be analyzed by a variety of factors. However, the basic cause is the limitations of the material.

### **Limit of the material in Korea's porcelain**

Korea and China kaolin has the chemically same components. However, the crystalline aspects of the two regions of kaolin can be seen comparatively large difference. Kaolin of China is a major component is Kaolinite, but kaolin in Korea has Halloysite to be main component. This means that China's Kaolin crystalline piled up step by step to be hexagonal plate as you can see the Figure 3, so they can cut with a knife and can be making thin. But Korea kaolin crystalline is pipe shape, so accumulated in irregular forms as you can see the Figure 4. Making pottery by this kaolin has a lot of problems.

When trimming by knife China's porcelain can be easy cutting to thin because that is looks like piled up



Figure 5 Full moon porcelain of Korea

thin plate. However, because Korea's white porcelain is very difficult easy thin forming and thin cutting by knife after thick forming because they are randomly stacking pipe-shaped crystals.

### **Choice of Korea porcelain**

Korea porcelain went to another way with Chinese porcelain because these limits of material and the influence of Confucian culture. Because Confucian based on national governance philosophy systems, government's porcelain production also is seriously affected by that. Korea Confucianism also has influenced from Buddhism and Taoism. And Korea Confucianism has new style by addition to that lead down from the ancient indigenous thought and religion. These effects are created equal and any other form of Confucianism. This effects influence to the pottery.

Korea's pottery is artifacts by the hand, but it does not require the complete rotational symmetry as nature. In addition, as it recognizes nature has characteristics, it takes just want to go nature gives. So Korea pottery is the rotational symmetry, but is little deviating asymmetry from formal. Also, after making form, least touch by hand, and then is completed. So Korea's white porcelain trimmed only foot when trim to body by knife, is not shaving the whole body. So Korea pottery is the artificial form but has as much as possible the natural properties.

As Korea pottery has rotational symmetry, yet so little has asymmetrical elements, and fingerprints are left on the surface. And white porcelain is slightly thicker as opposed to China, is shown the human touch and a characteristic of natural materials.

### **My work**

I also work as other Korea potters same way and follows the Korea traditional pottery technique. I recognize properties of the clay, and then I try to reflect my thoughts on the nature of clay. Of course, that is not easy; so that needed more time. In particular, I was difficult to combiners Taoist and Buddhism ideas based under Korea's Confucian. So, I grafted my work onto painting expresses tasks in order to complement the limitations of pottery. Whether it's a bowl and object, I should be containing my thoughts at the end of day. I'd like to contain both natural inaction and my thinking in my works, so I need the space expansion in order to fill all that. I try to put down everything in the pottery before time. So I need another way. After all, I did combine to pottery working and painting. This working was to combine plane and space. And I was put into that me out of frustration. I went into an infinite space.

The nature is nature itself, but nature will be change to another nature in my space as I see another vision. Now my buzzword is mind(心). I will try to put my mind into my space, and then one day I will become to disband. But I don't know the combination again one day. I am only trying to focus on human nature now.



Figure 6 Absentmindedness, mindfulness and absentmindedness



Figure 7 Zen meditation