

BAUHAUS MEETS KOREA
Ceramic Works by Young-jae Lee

Pucker Gallery | Boston



ALL WORKS ARE STONEWARE.



Large Bowl
Light green celadon crackle glaze with engobe
3 1/2 x 19 1/4 x 19 1/4"
YL95

ON THE COVER:
Spindle Vase
Petalite oak ash glaze
14 1/4 x 14 1/4 x 14 1/4"
YL2

BAUHAUS MEETS KOREA

Ceramic Works by Young-jae Lee

A synergy of natural elegance and ergonomic perfection



Shallow Bowl
Petalite oak ash glaze
3 x 8 ¼ x 8 ¼"
YL12

In spring 2001, I visited Young-jae Lee's workshop "Margaretenhöhe". We had *bibimbap* for lunch, which we ate from dishes that she created herself. When holding one of her bowls, I instantly felt its smooth surface, and appreciated how ergonomically it rested in my hands. After the meal, she put our bowls into the dishwasher. I was shocked, and asked myself: "How can one put such precious works of art into a common dishwasher machine?" She seemed to have sensed my apprehension and said: "These bowls are made to be used. Putting them into the dishwasher will make them even more beautiful, as the glaze becomes opaque like pebbles washed by running water. This adds a distinctive quality to the bowl's surface." Ten years later, in the summer of 2011, I entered the exhibition halls of the Asian Art Museum in Berlin to see Young-jae Lee's most recent solo exhibition. Arranged in rows on a large square podium were 313 anthropomorphic cylindrical vases. By the cold light and the white walls of the museum space, they were transformed into pure art objects.

The alleged contrast between a "daily use item" and a "high art" museum object is characteristic of Lee's work. The exhibition of her works in the space of a museum or gallery facilitates one's appreciation of their aesthetic features. Using them on a daily basis

GINGKO BILOBA (1815)

*This tree's leaf, which from the East
 In my garden propagates,
 On its secret sense we feast
 like it elevates the sage.*

*Is it but one being single
 Which as same itself divides?
 Are there two which choose to mingle
 So that one knows them as One?*

*To reply to such a question,
 I have found a sense that's true:
 Is it not my songs' suggestion
 That I am one and also two?*

—JOHANN WOLFGANG VON GOETHE (1749-1832)

affords the intimate experience of touching them, and thus elevates the appreciation of their functional properties. For Lee, who regards herself as a potter rather than an artist, striving for high aesthetic quality is important, but ultimately, such daily use ceramics are judged by their usefulness, which does not undermine, but rather emphasizes their aesthetic value.

Since 1987, Lee has been the head of the ceramics workshop "Margaretenhöhe", which she assumed management of with a former colleague from university, Hildegard Eggemann. Their workshop is located in the Zollverein Coalmine Industrial Complex (German: Zeche Zollverein), which is a former industrial area in the city of Essen in North Rhine-Westphalia, Germany. Since the 1920s, a Bauhaus-inspired community of ceramic artists, goldsmiths and sculptors had lived and worked there. The Bauhaus tradition was discontinued after the war, but it was picked up again by Lee and her team from 1987 onward. Together, they work in the spirit of the Bauhaus motto: "Form follows function." Lee designs a dish service for daily use (bowls, plates, tea pots, etc.) that is made by the members of her team and ensures their collective livelihoods. Besides serial production, Lee further expands on her creative techniques. The Pucker Gallery shows an overview of her masterpieces such as

Shallow Bowl
Petalite oak ash glaze
3 x 8 ¼ x 8 ¼"
YL16



cylindrical vases and spindle vases, which she has been refining since the late 1980s, and spinach bowls, which are her most recent creation.

In the 1970s and the 1980s, Lee studied geometrical forms to develop her feeling for volume and formal outlines. She was inspired by Paul Cézanne's (1839-1906) reduction of nature to the cylinder, the sphere and the cone. She focused on each of the three forms, one at a time, and introduced subtle variations. One of the forms that she developed is the cylindrical vase. Unlike bowls, which are defined by their interior space, it is the silhouette of the cylindrical vase that makes them so attractive. Lee's bold and earthy cylindrical vases teach us a new way of seeing by offering unusual proportions and unpretentious forms. Made in the form of a high, straight cylinder with a long neck and a moderate belly, they radiate a rustic, archaic presence. The freely executed design brushed with white slip onto the dark body endows them with a vibrant beauty. The strong grooves running around the body remind us of the process of the vase's earthly origin, while the delicate silhouette resembles the fragile movement of a dancer.

After having mastered single geometrical shapes and the technical skills of pottery making, Lee started to combine

different geometrical forms from the late 1980s onward. Inspired by Constantin Brancusi's (1876-1957) "colonnes sans fin" (columns without end), she combined geometrical modules on the vertical and created the first examples of her spindle vase form. It was especially Goethe's poem on the Ginkgo tree, in which he talks about the oneness of two allegedly separate parts of one leaf, that released her creative energy to master this form, which she contends should not be interpreted as a copy of Korean moon jars (Korean: *dal hangari*). However, when considering the Korean roots of the artist, it is hard to resist a formal comparison between her spindle vases and the bulbous moon jar making tradition that became fashionable in eighteenth-century Joseon (1392-1910) Korea, when these jars were made for the royal court at the *Bunwon* kilns. As in the moon jars, Lee's spindle vase is created by two separate bowls that are joined up like two arched palms of the hand. As a result, they create a spindle-shaped contour with an encased hollow space. As seen in the Korean traditional approach to moon jar forms, the foot and rim of Lee's spindle vases are equally high, and the diameter of the foot is slightly smaller than that of the rim of the vessel. Her vases however differ from the traditional model since she adds a third, widely open bowl-like shape

on the top of the two bowls, which constitutes the rim. Moreover, in contrast to the traditional Korean method, Lee points to the duality of the single vase by leaving visible the horizontal line that marks the border where the two bowls were joined. The purity of their form, the masterful craftsmanship, and their exquisite creamy or brightly colored glaze make the spindle vases one of the most distinguished masterpieces of Lee's work.

In recent years Lee has been preoccupied with the traditional Korean form of a multi-purpose bowl, commonly referred to as a tea bowl. Her greatest challenge was the fact that the term tea bowl (Japanese: *chawan*) was coined by colonial Japanese art historians who determined the classification criteria by which its color and shape are judged. However, in Korean daily life, bowls function as versatile objects. One and the same bowl can be the receptacle for soup, rice, medicine and tea. Traditionally, it was also used as an offering bowl. Lee recounts that her grandmother used to fill a bowl with water every morning to consecrate it to the local spirits who protected the household. In order to allude to this versatility, the artist prefers to call her tea bowls "spinach bowls".

Holding one of Young-jae Lee's spinach bowls in both hands is a delightful, multi-sensory experience which stimulates the eyes, hands and lips of the holder. A variation of hemispherical contours, monochrome and dotted glazes, serene and lively colors, small and large crackles turn each of them into an individualized personality. Her spinach bowls are characterized by their simplicity and ease in the accomplishment of their form. Each of the bowls creates its own vibrant inner space. Some of them are slightly dented at the upper rim, which helps in holding the bowl with one's fingers and serves as a drinking rim, while others feature a straight and smoothly rounded rim inviting the connoisseur to hold it to his lips.

Lee describes the creation process of one and the same form as an act of devotion. Each type of her works (plates, bowls, cylindrical vases, spindle vases, spinach bowls) minimally differs in

shape. The repetitiveness of the form demands mental strength and humility from the artist. In order to keep her mental focus during the ceramics making process, Lee found guidance in the works by the 16th-century Spanish Carmelite nun and Christian mystic Teresa of Ávila (1515-1582). Teresa of Ávila's inner attitude of devotion during spiritual exercises inspired Lee to keep her focus and to find serenity during her work. She also compares her work at the potter's wheel with her grandmother's devotional act of serving water to the household spirits.

When looking at an installation of her work, the meditative moment of turning hundreds of bowls, plates and vases becomes visible at a glance. When installed in one room, one can see each vessel as a single individual piece, and as one part of a whole ensemble. Comparable to the individual in mass society, it shows the relation between single links and each link towards the group as a whole. Like a chamber music orchestra or choir, the reverberation of soft colors and shapes creates a wonderful harmony; nevertheless, each element is unique and separate.

Young-jae Lee is one of the most acclaimed ceramic artists in Germany. Numerous exhibitions, publications and prizes, including the Bavarian State Prize, are testament to this claim. Natural elegance, which is the essence of Korean art, combined with German craftsmanship and modern firing and glaze techniques are the distinguishing features of her oeuvre. Those who truly want to understand her work should not only look at her vessels but hold a plate, bowl or vase in both hands to experience its haptic dimension. Once you feel and touch Young-jae Lee's ceramic works, you will experience true aesthetic beauty and organic perfection.

—MAYA KERSTIN STILLER

Maya Stiller received her Ph.D. in East Asian Art History from Freie Universität Berlin in 2008. Since then, she has become affiliated with UCLA, where she researches how pilgrimage-related visual and written material have informed Korean cultural identity.

BIBLIOGRAPHY

- Young-jae Lee – Spindelvasen [Young-jae Lee – Spindle Vases]*, ed. Reinhold Baumstark. Exh. Cat. Pinakothek der Moderne. Munich: Hatje Cantz, 2008.
- Formen aus der Erde [Forms from the Earth]*, ed. Johannes Janssen. Exh. Cat. ALTANA Kulturstiftung im Sinclair-Haus. Cologne: Wienand, 2010.
- Jungmann, Burglind. *Life in Ceramics: Five Contemporary Korean Artists*. Los Angeles, Calif.: Fowler Museum at UCLA, 2010.
- Rahman-Steinert, Uta. *Behältnisse - Installationen von Young-jae Lee: 313 Gefäße [Receptacles – Installations by Young-jae Lee: 313 Vessels]*. Exh. Cat. Asian Art Museum, Berlin State Museums, 2011.
- Young-jae Lee. 1111 Schalen [Young-jae Lee. 1111 Bowls]*, ed. Reinhold Baumstark. Exh. Cat. Pinakothek der Moderne. Munich: Hatje Cantz, 2006.

Pointed Bowl
Feldspathic glaze
4 ½ x 7 x 7"
YL22



Pointed Bowl
Feldspathic glaze
4 ½ x 7 x 7"
YL15



Pointed Bowl
Wollastonite-Feldspathic glaze
3 ¾ x 7 ¾ x 7 ¾"
YL18





Large Bowl
White crackle glaze with
engobe
3 ½ x 18 ¾ x 18 ¾"
YL92



Spinach Bowl
Kreide-Feldspathic glaze
3 ¼ x 4 ½ x 4 ½"
YL104



Spinach Bowl
Kreide-Feldspathic glaze
3 ¼ x 4 ¾ x 4 ¾"
YL105



Spinach Bowl
Kreide-Feldspathic glaze
3 ¼ x 4 ½ x 4 ½"
YL106



Cylindrical Vase
Petalite oak ash glaze with engobe
14 x 5 ½ x 5 ½"
YL6

Cylindrical Vase
Petalite oak ash glaze with engobe
15 ¼ x 5 x 5"
YL7

Cylindrical Vase
Petalite oak ash glaze with engobe
14 ¼ x 5 ¼ x 5 ¼"
YL8



Spinach Bowl
Talc-Feldspathic glaze
3 x 5 ¾ x 5 ¾"
YL188



Spinach Bowl
Talc-Feldspathic glaze
3 x 5 ½ x 5 ½"
YL189



Spinach Bowl
Talc-Feldspathic glaze
3 ¼ x 5 ½ x 5 ½"
YL190



Spinach Bowl
Kreide-Feldspathic glaze
3 1/4 x 4 3/4 x 4 3/4"
YL107



Spinach Bowl
Kreide-Feldspathic glaze
3 1/2 x 4 1/2 x 4 1/4"
YL108



Spinach Bowl
Kreide-Feldspathic glaze
3 1/2 x 4 3/4 x 4 3/4"
YL109



Spinach Bowl
Kreide-Feldspathic glaze
3 1/2 x 4 3/4 x 4 1/2"
YL110



Spinach Bowl
Kreide-Feldspathic glaze
3 1/2 x 4 1/2 x 4 1/2"
YL111



Spinach Bowl
Kreide-Feldspathic glaze
3 1/4 x 5 x 5"
YL112



Spinach Bowl
Kreide-Feldspathic glaze
3 1/4 x 5 x 4 3/4"
YL113



Spinach Bowl
Kreide-Feldspathic glaze
3 1/4 x 4 1/2 x 4 1/2"
YL114



Spinach Bowl
Kreide-Feldspathic glaze
3 1/2 x 4 1/2 x 4 1/2"
YL115



Spinach Bowl
Kreide-Feldspathic glaze
4 x 5 1/2 x 5 1/2"
YL116



Spinach Bowl
Kreide-Feldspathic glaze
3 3/4 x 4 3/4 x 4 3/4"
YL117



Spinach Bowl
Kreide-Feldspathic glaze
3 x 5 1/4 x 5 1/4"
YL118



Spinach Bowl
Kreide-Feldspathic glaze
3 x 5 1/4 x 5 1/4"
YL119



Spinach Bowl
Kreide-Feldspathic glaze
3 1/4 x 4 3/4 x 4 3/4"
YL120



Spinach Bowl
Kreide-Feldspathic glaze
3 1/4 x 4 3/4 x 4 3/4"
YL121



Spinach Bowl
Kreide-Feldspathic glaze
3 1/2 x 4 3/4 x 4 3/4"
YL122



Spinach Bowl
Kreide-Feldspathic glaze
3 3/4 x 4 3/4 x 4 3/4"
YL123



Spinach Bowl
Kreide-Feldspathic glaze
3 1/2 x 4 1/4 x 4 1/4"
YL124



Spindle Vase
Petalite oak ash glaze
13 ½ x 14 ½ x 14 ½"
YL3



Bowl
Petalite oak ash glaze
4 ½ x 5 x 5"
YL19



Spinach Bowl
Talc-Feldspathic glaze
3 ¾ x 4 ¾ x 4 ¾"
YL191



Spinach Bowl
Talc-Feldspathic glaze
3 ½ x 5 ½ x 5 ½"
YL187



Spindle Vase
Petalite oak ash glaze
13 ¼ x 13 x 13"
YL4



Spinach Bowl
Kreide-Feldspathic glaze
4 x 5 ¼ x 5 ¼"
YL125



Spinach Bowl
Kreide-Feldspathic glaze
3 ¼ x 4 ¾ x 4 ¾"
YL126



Spinach Bowl
Feldspathic glaze
3 ¼ x 4 ½ x 4 ½"
YL127



Spinach Bowl
Feldspathic glaze
3 ¼ x 4 ½ x 4 ½"
YL128



Spinach Bowl
Feldspathic glaze
3 ¾ x 4 x 4"
YL129



Spinach Bowl
Feldspathic glaze
3 ¾ x 4 ¾ x 4 ¾"
YL130



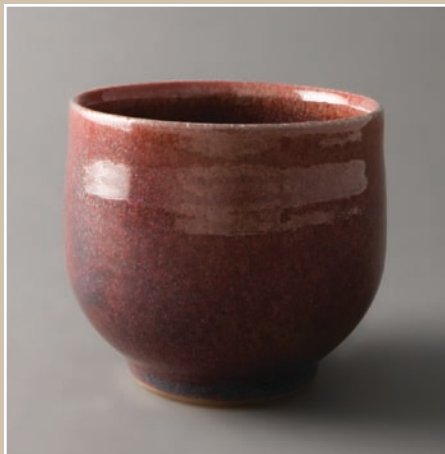
Spinach Bowl
Feldspathic glaze
3 ½ x 4 ¾ x 4 ¾"
YL131



Spinach Bowl
Feldspathic glaze
2 ¾ x 5 ¼ x 5 ¼"
YL132



Spinach Bowl
Feldspathic glaze
3 ½ x 4 ½ x 4 ½"
YL133



Spinach Bowl
Feldspathic glaze
4 x 4 1/4 x 4 1/4"
YL134



Spinach Bowl
Feldspathic glaze
3 x 4 1/2 x 4 1/2"
YL135



Spinach Bowl
Feldspathic glaze
3 1/4 x 4 1/4 x 4 1/4"
YL136



Spinach Bowl
Feldspathic glaze
3 1/2 x 4 3/4 x 4 3/4"
YL137



Spinach Bowl
Feldspathic glaze
3 3/4 x 4 3/4 x 4 3/4"
YL138



Spinach Bowl
Feldspathic glaze
3 3/4 x 4 1/2 x 4 1/2"
YL139



Spinach Bowl
Feldspathic glaze
3 x 5 1/4 x 5 1/4"
YL140



Spinach Bowl
Spodumene-Feldspathic glaze
3 x 5 x 5"
YL141



Spinach Bowl
Spodumene-Feldspathic glaze
3 3/4 x 4 3/4 x 4 3/4"
YL142



Spindle Vase
Petalite oak ash glaze
16 1/2 x 12 3/4 x 12 3/4"
YL5



Spindle Vase
"White Rose" Petalite-Feldspathic glaze
11 x 15 ½ x 15 ½"
YL99

Large Bowl
Light green celadon crackle glaze
4 1/4 x 19 x 19"
YL93



Pointed Bowl
Petalite oak ash glaze
4 1/2 x 7 x 7"
YL13



Spinach Bowl
Feldspathic glaze
3 1/2 x 5 x 5"
YL209





Spinach Bowl
Spodumene-Feldspathic glaze
3 1/2 x 4 3/4 x 4 3/4"
YL152



Spinach Bowl
Spodumene-Feldspathic glaze
3 3/4 x 5 x 5"
YL153



Spinach Bowl
Spodumene-Feldspathic glaze
3 1/2 x 5 x 5"
YL154



Spinach Bowl
Spodumene-Feldspathic glaze
3 x 5 x 5"
YL155



Spinach Bowl
Spodumene-Feldspathic glaze
3 1/4 x 4 3/4 x 4 3/4"
YL156



Spinach Bowl
Barium-Feldspathic glaze
3 1/4 x 5 x 5"
YL157



Spinach Bowl
Barium-Feldspathic glaze
3 1/4 x 5 x 5"
YL158



Spinach Bowl
Barium-Feldspathic glaze
3 x 5 1/4 x 5 1/4"
YL159



Spinach Bowl
Barium-Feldspathic glaze
3 1/2 x 5 1/2 x 5 1/2"
YL160

Large Bowl
White crackle glaze with engobe
3 ½ x 19 x 19"
YL98





Spinach Bowl
Talc-Feldspathic glaze
3 x 5 $\frac{3}{4}$ x 5 $\frac{3}{4}$ "
YL185



Spinach Bowl
Talc-Feldspathic glaze
3 x 5 $\frac{3}{4}$ x 5 $\frac{3}{4}$ "
YL186



Spinach Bowl
Talc-Feldspathic glaze
3 x 5 $\frac{3}{4}$ x 5 $\frac{3}{4}$ "
YL193



Shallow Bowl
Feldspathic glaze
2 $\frac{1}{2}$ x 8 $\frac{1}{4}$ x 8 $\frac{1}{4}$ "
YL17



Shallow Bowl
Feldspathic glaze
2 $\frac{3}{4}$ x 8 $\frac{3}{4}$ x 8 $\frac{3}{4}$ "
YL11



Spinach Bowl
Talc-Feldspathic glaze
3 $\frac{1}{4}$ x 4 $\frac{3}{4}$ x 4 $\frac{3}{4}$ "
YL192



Spinach Bowl
Talc-Feldspathic glaze
3 $\frac{3}{4}$ x 4 $\frac{3}{4}$ x 4 $\frac{3}{4}$ "
YL191



Spinach Bowl
Talc-Feldspathic glaze
3 $\frac{1}{2}$ x 5 $\frac{1}{2}$ x 5 $\frac{1}{2}$ "
YL187



Spinach Bowl
Spodumene-Feldspathic glaze
3 ¼ x 5 x 5"
YL143



Spinach Bowl
Spodumene-Feldspathic glaze
3 ½ x 5 x 5"
YL144



Spinach Bowl
Spodumene-Feldspathic glaze
3 ¼ x 4 ¾ x 4 ¾"
YL145



Spinach Bowl
Spodumene-Feldspathic glaze
3 x 5 x 5"
YL146



Spinach Bowl
Spodumene-Feldspathic glaze
3 ¾ x 5 x 5"
YL147



Spinach Bowl
Spodumene-Feldspathic glaze
3 ½ x 4 ½ x 4 ½"
YL148



Spinach Bowl
Spodumene-Feldspathic glaze
3 ¼ x 4 ½ x 4 ½"
YL149



Spinach Bowl
Spodumene-Feldspathic glaze
3 x 5 ½ x 5 ½"
YL150



Spinach Bowl
Spodumene-Feldspathic glaze
3 x 5 ¾ x 5 ¾"
YL151



Spinach Bowl
Barium-Feldspathic glaze
3 x 5 $\frac{3}{4}$ x 5 $\frac{3}{4}$ "
YL161



Spinach Bowl
Barium-Feldspathic glaze
3 $\frac{1}{2}$ x 5 x 5"
YL162



Spinach Bowl
Barium-Feldspathic glaze
3 $\frac{1}{2}$ x 5 x 5"
YL163



Spinach Bowl
Barium-Feldspathic glaze
3 $\frac{1}{2}$ x 5 $\frac{1}{4}$ x 5 $\frac{1}{4}$ "
YL164



Spinach Bowl
Barium-Feldspathic glaze
3 $\frac{1}{2}$ x 4 $\frac{3}{4}$ x 4 $\frac{3}{4}$ "
YL165



Spinach Bowl
Barium-Feldspathic glaze
3 x 4 $\frac{1}{2}$ x 4 $\frac{1}{2}$ "
YL166



Spinach Bowl
Barium-Feldspathic glaze
3 $\frac{1}{4}$ x 5 x 5"
YL167



Spinach Bowl
Barium-Feldspathic glaze
3 x 6 x 6"
YL168



Spinach Bowl
Barium-Feldspathic glaze
3 x 5 $\frac{3}{4}$ x 5 $\frac{3}{4}$ "
YL169



Spindle Vase
Petalite Feldspathic glaze
13 ¼ x 15 x 15"
YL100



Spinach Bowl
Talc-Feldspathic glaze
3 ½ x 5 x 5"
YL194



Spinach Bowl
Feldspathic glaze
3 x 5 x 5"
YL195



Spinach Bowl
Feldspathic glaze
3 ¾ x 4 ½ x 4 ½"
YL196

Spindle Vase
Feldspathic glaze
13 ½ x 15 ½ x 15 ½"
YL101



Spinach Bowl
Feldspathic glaze
3 x 5 x 5"
YL197



Spinach Bowl
Feldspathic glaze
3 ¾ x 4 ¾ x 4 ¾"
YL198



Spinach Bowl
Feldspathic glaze
3 ¼ x 4 ¾ x 4 ¾"
YL199



Spinach Bowl
Barium-Feldspathic glaze
3 1/2 x 5 1/2 x 5 1/2"
YL170



Spinach Bowl
Barium-Feldspathic glaze
3 x 5 1/2 x 5 1/2"
YL171



Spinach Bowl
Barium-Feldspathic glaze
3 1/2 x 5 1/4 x 5 1/4"
YL172



Spinach Bowl
Barium-Feldspathic glaze
3 x 5 1/4 x 5 1/4"
YL173



Spinach Bowl
Barium-Feldspathic glaze
3 3/4 x 5 x 5"
YL174



Spinach Bowl
Barium-Feldspathic glaze
3 3/4 x 5 x 5"
YL175



Spinach Bowl
Barium-Feldspathic glaze
3 1/2 x 5 x 5"
YL176



Spinach Bowl
Barium-Feldspathic glaze
3 1/2 x 5 1/4 x 5 1/4"
YL177



Spinach Bowl
Barium-Feldspathic glaze
3 1/2 x 5 1/2 x 5 1/2"
YL178



Spinach Bowl
Feldspathic glaze
3 3/4 x 4 3/4 x 4 3/4"
YL179



Spinach Bowl
Wollastonite-Feldspathic glaze
3 3/4 x 5 3/4 x 5 3/4"
YL180



Spinach Bowl
Wollastonite-Feldspathic glaze
3 x 5 1/2 x 5 1/2"
YL181



Spinach Bowl
Wollastonite-Feldspathic glaze
4 x 5 x 5"
YL182



Spinach Bowl
Wollastonite-Feldspathic glaze
3 3/4 x 5 x 5"
YL183



Spinach Bowl
Wollastonite-Feldspathic glaze
3 x 4 1/2 x 4 1/2"
YL184



Bowl
Feldspathic glaze with engobe
3 1/4 x 5 x 5"
YL23



Bowl
Feldspathic glaze with engobe
3 1/2 x 5 x 5"
YL24



Bowl
Feldspathic glaze with engobe
3 1/2 x 4 1/2 x 4 1/2"
YL27



Spinach Bowl
Feldspathic glaze
3 1/4 x 4 1/2 x 4 1/2"
YL206



Spinach Bowl
Feldspathic glaze
3 1/4 x 5 x 5"
YL207



Spinach Bowl
Feldspathic glaze
3 1/4 x 4 3/4 x 4 3/4"
YL208



Spindle Vase
Dolomite-Feldspathic glaze
13 1/2 x 13 1/4 x 13 1/4"
YL102

Spindle Vase
Strontium-Feldspathic glaze
13 ½ x 15 ¼ x 15 ¼"
YL103



Spinach Bowl
Feldspathic glaze
3 x 5 ¼ x 5 ¼"
YL200



Spinach Bowl
Feldspathic glaze
3 ¾ x 5 x 5"
YL201



Spinach Bowl
Feldspathic glaze
3 ¼ x 4 ¾ x 4 ¾"
YL202



Spinach Bowl
Feldspathic glaze
3 1/2 x 4 1/2 x 4 1/2"
YL203



Spinach Bowl
Feldspathic glaze
3 1/2 x 5 x 5"
YL204



Spinach Bowl
Feldspathic glaze
3 3/4 x 4 3/4 x 4 3/4"
YL205



Large Bowl
White crackle glaze
with engobe
3 1/2 x 21 x 21"
YL94



PHOTO BY: HAYDAR KOYUPINAR

BIOGRAPHY

Young-jae Lee

- 1951 Born in Seoul, South Korea
- 1968-1972 Studied at Academy of Fine Arts in Seoul
- 1972-1973 Internship with Christine Tappermann in Wallrabenstein, Germany
- 1973-1978 Studied ceramics at the Münster University of Applied Sciences, Münster, Germany
Studied form and design with Erwin Schutzbach at the University of Applied Sciences, Wiesbaden, Germany
- 1976-1977 Internship with Ralf Busz in Friedrichsfeld, Germany
- 1978-1987 Set up atelier near Heidelberg, Germany
- 1984-1987 Artistic and scientific assistant at the University of Kassel, Kassel, Germany
- Since 1987 Director of Keramische Werkstatt Margaretenhöhe GmbH, Essen, Germany

Prizes

- 1980 Frechener Kulturstiftung, 1st Prize
- 1981 Bampi-Preis, Osnabrück, 2nd Prize
- 1989 Bayerischer Staatspreis, Gold medal
- 1997 Hessischer Staatspreis (for Keramische Werkstatt Margaretenhöhe), 1st Prize

- 2001 Bayerischer Staatspreis für Gestaltung (for Keramische Werkstatt Margaretenhöhe)
Dießener Keramikpreis les Must de scènes d'intérieur, Septembre
- 2005 Hessischer Staatspreis (for Keramische Werkstatt Margaretenhöhe)

Public Collections

- Baden State Museum, Karlsruhe, Germany
- Cologne Saint Peter Art Center, Cologne, Germany
- Grassi Museum/Museum of Arts and Crafts, Leipzig, Germany
- Hetjens Museum, Düsseldorf, Germany
- Keramion, Frechen, Germany
- Museum of Applied Art, Frankfurt am Main, Germany
- Museum of Applied Art, Gera, Germany
- Museum of Arts and Crafts, Hamburg, Germany
- Museum of Asian Art, Berlin, Germany
- Museum of East Asian Art, Cologne, Germany
- Philadelphia Museum of Art, Philadelphia, PA
- Pinakothek der Moderne, Munich, Germany
- St. Clare's Church, Nuremberg, Germany



Large Bowl
White crackle glaze with engobe
4 ¼ x 16 ½ x 16 ½"
YL96

PUCKER GALLERY

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Monday through Saturday 10:00 AM to 5:30 PM

Sunday 10:30 AM to 5:00 PM

We offer one free hour of validated parking at the 200 Newbury Street Garage. The garage driving entrance is located on Exeter Street between Newbury and Boylston Streets. The nearest MBTA stop is Copley Station on the Green Line.

Pucker Gallery is a member of the Boston Art Dealers' Association and the New England Appraisers Association.

Change Services Requested.

BAUHAUS MEETS KOREA Ceramic Works by Young-jae Lee

Dates:

31 March to 30 April 2012

Opening Reception:

31 March 2012, 3:00 to 6:00 PM

The public is invited to attend.

The artist will be present.



CREDITS:

Design: Leslie Anne Feagley

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