

KAJIN LEE

I like the moments when everyday things are not perceived as usages or symbols, but are fully perceived as their own material characteristics, stimulating our imagination.

Through the Still life series, I would suggest that we can look at things in different ways.



<Neutral Landscape> CHOI JUNG AH GALLERY



<Still life>, Ceramic, Variable Display, 2017



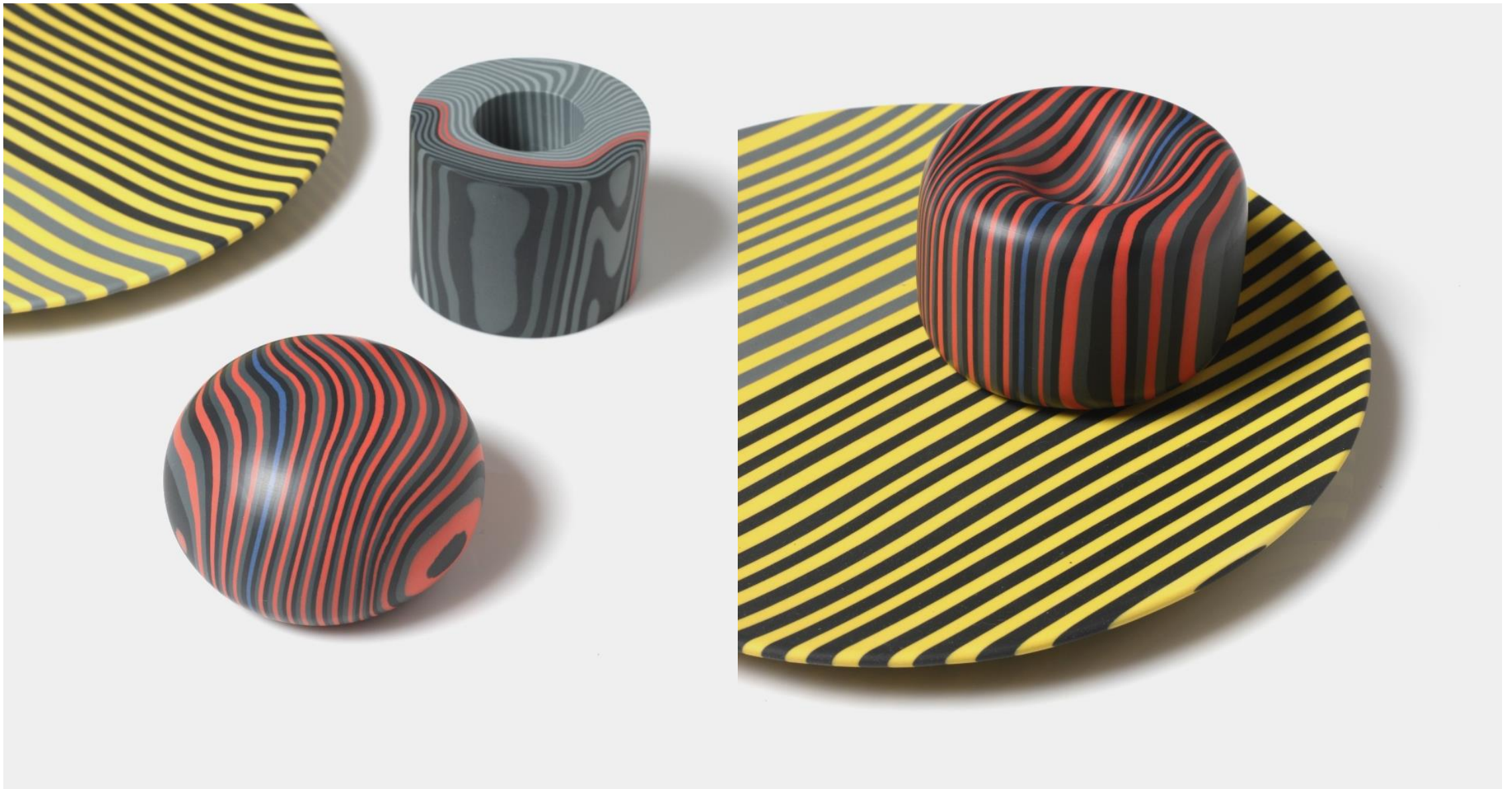
<Still life>, Ceramic, Variable Display, 2017



Aesop Special Exhibition, Aesop Garosugil Signature Store
/ Aesop



<Guess:mass>, Ceramic, d.25 x 16 cm , CAVA.LIFE, 2018



<G Series>, CAVA LIFE

My work starts from the material.

Specifically my celadon work starts from the representation of the glazing. The color of the glaze is a little bit different from what was often seen in the celadon color and it is closer to blue rather than green like the feeling of a little more blue and cold. My celadons are made in a way that the glaze is applied very thick, they are fired in hot temperature, thus making the clean and cool blue of celadon realized. For the thick application of glaze, a lot of problems which occur during application of glaze and the firing and burning processes should be overcome. We can feel the unique texture of the celadon as if it were made with glass or jade when it is crafted under these processes. Also we can feel its unique deep color of the celadon when we take a look at the surface of the celadon which has the overlaid blue which looks like deep water.



/ Bernd Perlbach



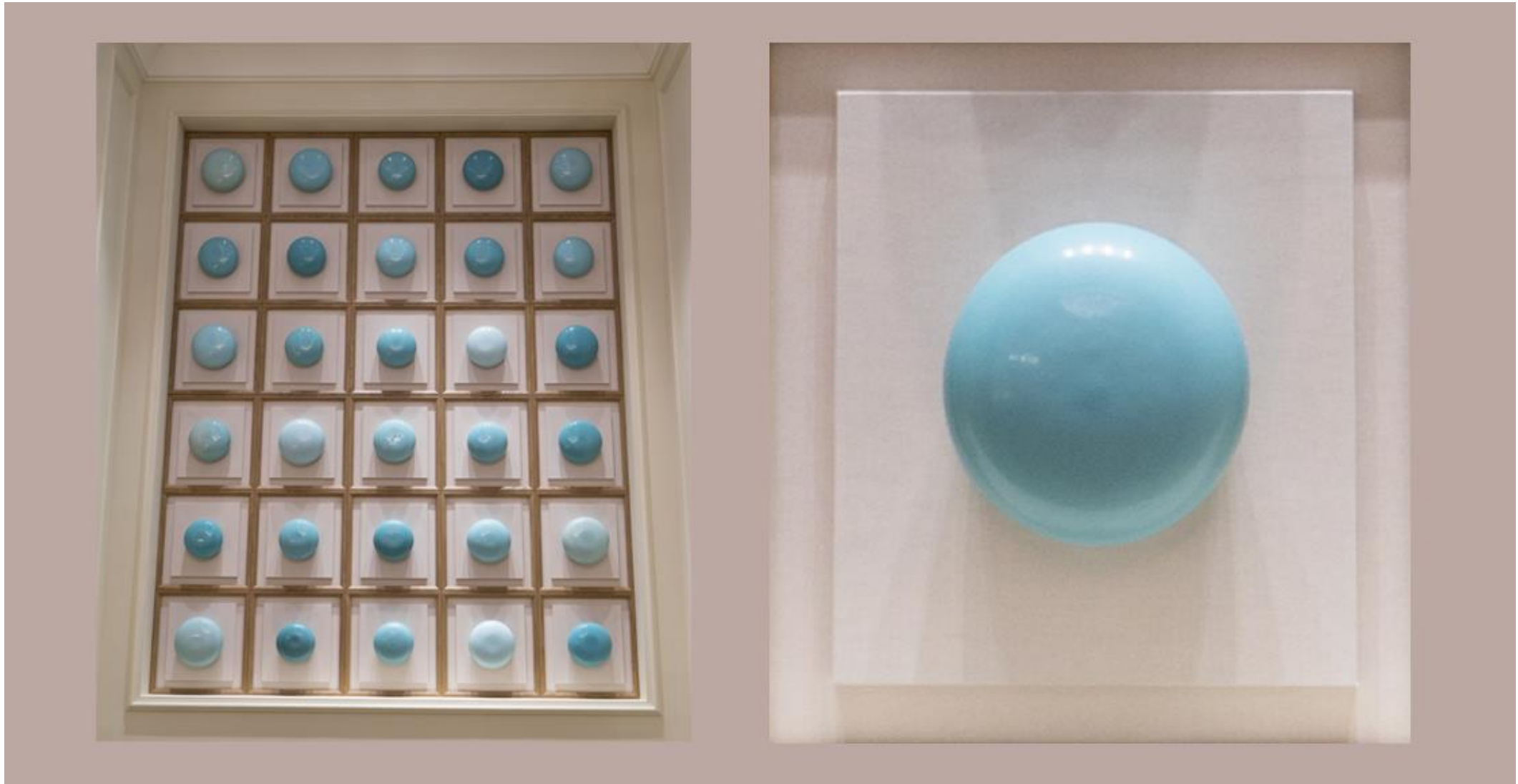
<Circle>, Ceramic, d.36 x 0.7 cm, 2013



<Dewdrop>,
2019 Korea International Ceramic Biennale,
Icheon, Korea
/ KICB



<Dewdrop> Paradise City Art Collection



<Dewdrop> in Paradise City Art Collection
/ Paradise City

The <Waterdrop> is a water drop-shaped pottery which has a very thick celadon glaze. It has the narrow lip and short neck, people may feel that the pottery is just one huge mass of glaze. It gives a feeling like that the large glazed loaf falls off from somewhere and it exists by itself. It shows the typical and symbolic shape of pottery. It has the simple shape into which only one or two stems of flower can be put. It is designed to make people feel the beauty of the materials of the pottery itself rather than helping people to get just one message from the shape of work. And it also refers to the apparent respect for the historical universality which the pottery has.





<The Little Prince: Three Stars>, Clayarch Kimhae Museum
/ Clayarch Kimhae Museum

<The Little Prince: Three Stars>, Clayarch Kimhae Museum
/ Clayarch Kimhae Museum





<Waterdrop>, Ceramic, d.41.5 x 31.5 cm, 2017



<Korea's Fantasma>,
Gwangju Design Biennale Preview in La Triennale di Milano, Italy
Curated by H-Sang Seung, wooden furniture by Sukjung Yang,
25 italian and 25 korean designers were invited to create motifs to adorn ceramic works



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I have pursued a new way of expression so that I can intuitively convey the aesthetics of the celadon that has existed as a classic for a long time.

First of all, I studied history and making techniques of celadon and developed a unique expression technique that was glazed very thickly and gave it a deep blue color. In order to intuitively express the subtle changes and depth of the blue color formed according to the thickness of the glaze, and the water-like image that celadon glaze gives, the first series of droplet shaped pieces that respect the tradition was born.

After that, I started removing the cliché one by one, excluding the same material as before. First, the inner space containing something, the main form of traditional crafts, was turned over and overturned into a useless volume without an entrance, and then, even the volume symbolizing the deteriorated functionality was erased to take the form of a flat surface.

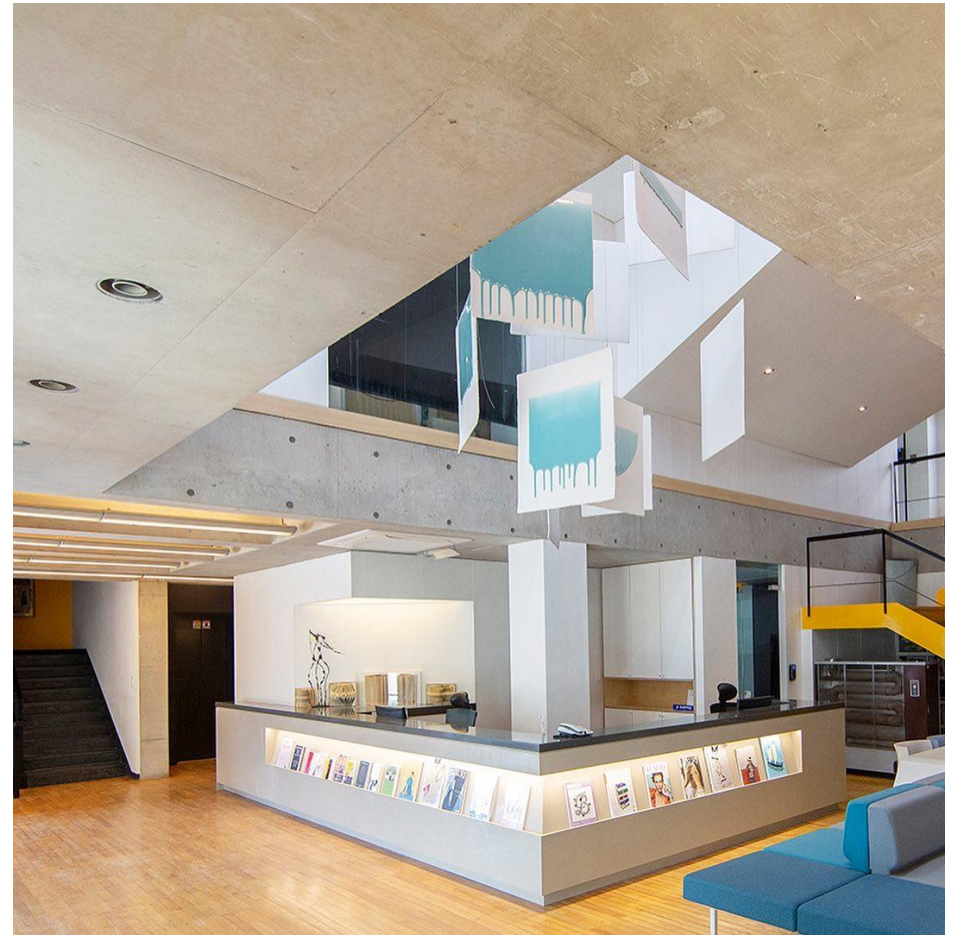
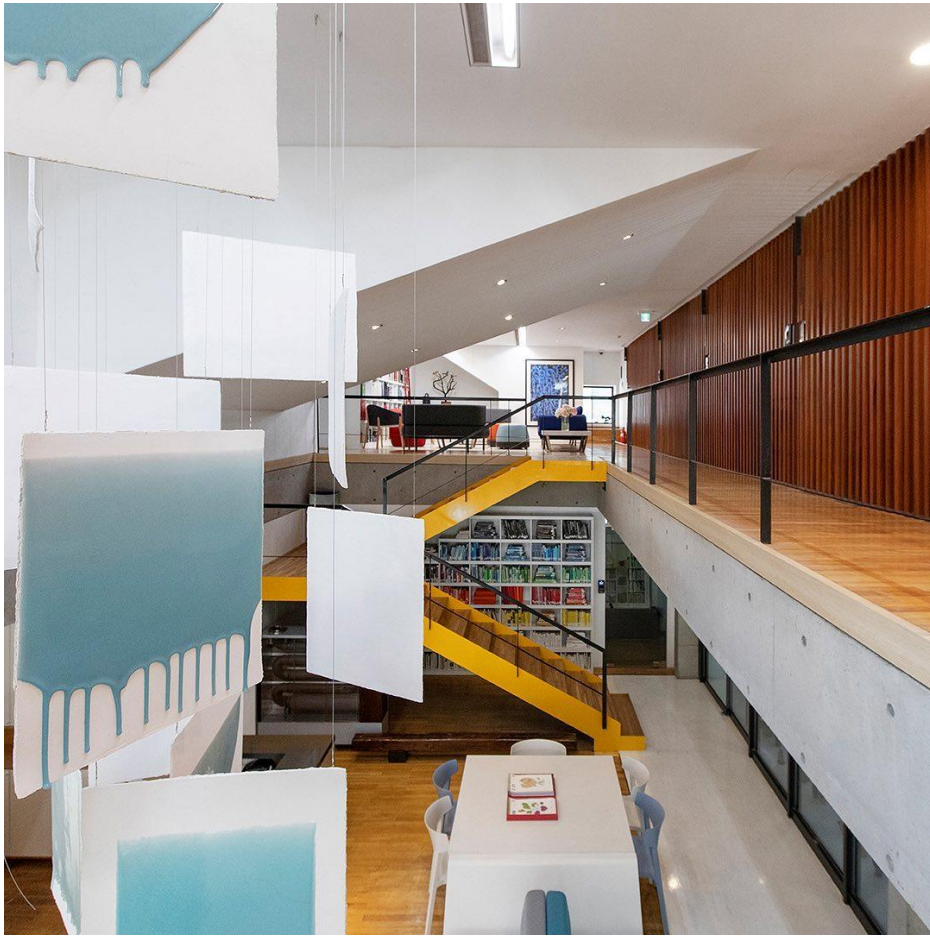
When all the stylistic norms that hindered intuitive appreciation were overthrown and removed, aesthetic possibilities that were hidden by form and were not seen began to appear.



<Fluidity>,
2019 Korea International Ceramic Biennale,
Icheon, Korea
/ KICB



<Fluidity>, 59 x 69 cm

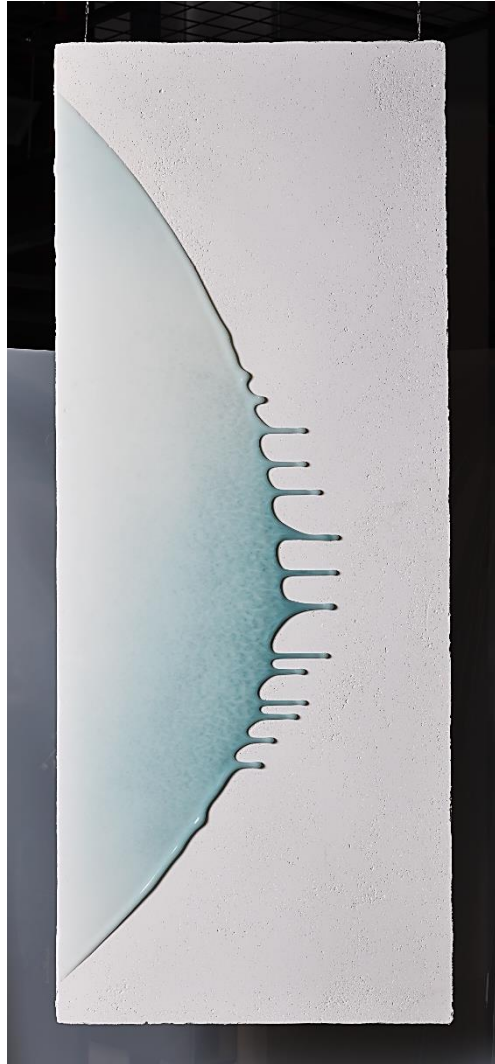


<Fluidity> in Designhouse, Seoul
/ Designhouse



<I SEE YOU>

Korean Craft Museum
20th Anniversary Exhibition
<into the new world: UTOPIA>



<I SEE YOU> : in detail
Korean Craft Museum

While based on the traditional material celadon, LEE Kajin constantly offers questions about boundaries while crossing forms and materials.

Lee invites visitors inside her work arranged in a circle in <I SEE YOU>, the installation piece she newly presents through the current exhibition. The visitors participate as a part of this work as both the viewing subject and the viewed object. They will be surrounded by 14 unique celadon paintings and experience multi-dimensional and private communication as they face each piece.

Lee also infused her work with her artist's identity and a meta-awareness of the craft genre. She hopes for visitors to have an occasion to casually encounter a certain point inside themselves through an encounter with <I SEE YOU> which is blended with multi-layered thoughts of subject & object, insides & outsides, the social self, and energies of the reverse side, etc.