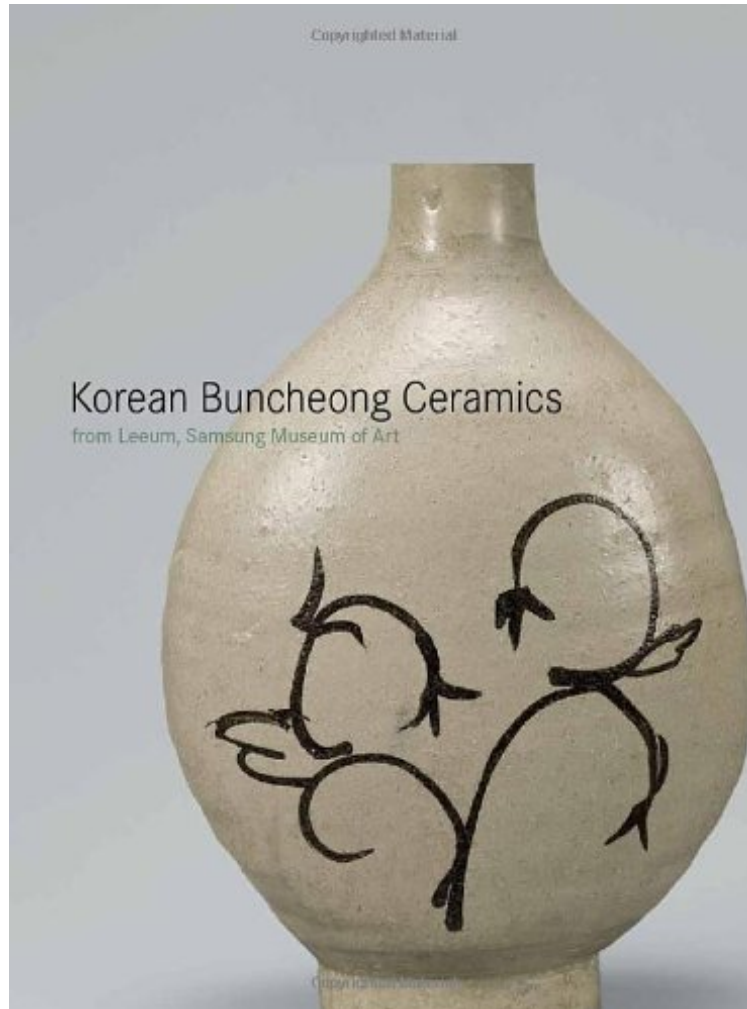


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Soyoung Lee, Seung-chang Jeon
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(Download) Korean Buncheong Ceramics from Leeum, Samsung Museum of Art (Metropolitan Museum of Art)

Korean Buncheong Ceramics from Leeum, Samsung Museum of Art (Metropolitan Museum of Art)

Soyoung Lee, Seung-chang Jeon : Korean Buncheong Ceramics from Leeum, Samsung Museum of Art (Metropolitan Museum of Art) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Korean Buncheong Ceramics from Leeum, Samsung Museum of Art (Metropolitan Museum of Art):

5 of 5 people found the following review helpful. This is really a 4 star book; certainly it is if you collect this particular form of Korean Pottery By Zenticant Pangolin This book roughly 9" x 11" in approx. 160 pps, printed and bound in Spain, issued in conjunction with a museum exhibit in the United States is something that you would like to own, perhaps especially if you appreciate Korean pottery. Korean pottery, where it shines it shines profoundly. When it is great, there is a certain something that is so essential and honest and free that no amount of descriptive gauze can

obscure its patent genius. This book focuses on what it calls Buncheong Ceramics. This is, evidently, a recently coined academic nomenclature meant to distinguish it from Korea's more famous Celadons and lesser known Porcelains. The genre is stoneware characterized by its white slip glazes and inlaid designs; however, there are porcelain and other ceramic wares that fall under the buncheong rubric, presumably do to the techniques and slip materials used to produce them. This book lucidly discusses the genre, sets it within its historical context, traces its material evolution and physical migration up through time to the present day. I'm a book collector who is primarily interested in owning well-made books containing high quality reproductions. This book is both well-made and contains high quality reproductions so I'm very pleased with it on that score. A new trend in books seems to be using a matte finish similar to art books from the 1950's and 1960's (but with much higher resolution). I'm not sure if I'm a fan of the genre, but I must say that the illustrations in this tome approach the mouth watering deliciousness of the high gloss book jacket. In fact, it makes me happy just to look at the front cover of this book. It would have been a potentially historical even if the leaves of this book had been as spectacularly reproduced, alas. My biggest gripe is with the size of the font and its type: tiny and punk. I don't know if the editors were trying to be cute by using 'corporate S B Q family' font but it really is really horrible. In addition, they chose to use a teeny, tiny nearly unreadable size (9 point?) so that it is an unpleasant exercise to read any of the accompanying text. In fact, this book is pretty much unreadable, as such. One of the unique and great things about this book is that a "Checklist of Objects in the Exhibition" is included in the bibliography. This consists of approx. 2" x 2" BW illustrations of the objects on their sides. This is a unique perspective that I personally have never encountered in a formal publication and I love it. This is a book may be worth owning if your interests lie in Eastern ceramics. For those who collect Korean, and Japanese pottery this is a good acquisition even though it isn't a five star publication. The cover art alone is nearly worth the purchase and there is a handful of images inside that will have you guffawing in your pleasure to behold. 0 of 0 people found the following review helpful. Four Stars By Julliam Dones The cover is not the same as picture, but book is still very helpful. 0 of 0 people found the following review helpful. Five Stars By I am a This is great .

Bold, sophisticated, engaging, and startlingly modern, Buncheong ceramics emerged as a distinct Korean art form in the 15th and 16th centuries, only to be eclipsed on its native ground for more than 400 years by the overwhelming demand for porcelain. Elements from the Buncheong idiom were later revived in Japan, where its spare yet sensual aesthetic was much admired and where descendants of Korean potters lived and worked. This innovative study features 60 masterpieces from the renowned Leeum, Samsung Museum of Art in Seoul, as well as objects from The Metropolitan Museum of Art, and presents current scholarship on Buncheong's history, manufacture, use, and overall significance. The book illustrates why this historical art form continues to resonate with Korean and Japanese ceramists working today and with contemporary viewers worldwide.

In admirably lucid catalog essays[,] the exhibitions curators raise intriguing questions about what the buncheong style meant to its creators and consumers. New York Times