

***The Moon Jar:
A Piece of Happiness***

INTRODUCTION

The Moon Jar: A Piece of Happiness represents a new departure for the gallery. The moon jar is not only a quintessentially Korean art form, but has also become a source of inspiration for potters worldwide. The exhibition seeks to explore the moon jar's place in contemporary culture by placing work by leading British-based potters alongside that from counterparts from South Korea. The result is a fascinating dialogue between East and West.

Artists include:

Adam Buick
Michel François
Lisa Hammond MBE
Kim Syyoung
Shin Gyung-kyun
Song Gijin

The exhibition's title refers to a (possibly apocryphal) quote from Bernard Leach, the father of British Studio Pottery. On a visit to Seoul in 1935, he purchased a large moon jar while on a tour of antique shops with a group of friends. He is said to have likened owning the jar to "carrying a piece of happiness". That jar's journey is described by Professor Simon Olding later in this catalogue. Suffice it to say here, the moon jar now resides in the British Museum, a stone's throw from the gallery. It is cited as a source of inspiration by some of the potters whose work is included in this exhibition.

Leach purchased a number of other Korean ceramics, which became part of his study collection. Their influence on his work and that of his followers is clear to see. A number of them can be found in the Leach collection at the Crafts Study Centre, Farnham.

The moon jar is the iconic Korean ceramic form. They were produced from the late 17th century and remained popular until the mid-18th century. Production sites were located within the Bunwon royal kiln complex around Gwangju, Gyeonggi province. The kiln sites were moved approximately every 10 years, as firewood became exhausted.

The white, undecorated surfaces of the jars radiate a sense of calm, perfectly chiming with the Joseon Dynasty's neo-Confucianist ideology, which embraced purity and virtue. The earliest examples have an everted mouth and roundish form, whereas later jars have a straighter collar and tend to be taller and narrower. Some definitions of moon jars specify that they should be at least 40cm high. This would significantly reduce the antique moon jar population.

The variability in the shape of moon jars is part of the aesthetic. They are formed from two hemispherical bowls that are luted (joined) together. The resultant jar is not perfectly spherical, with some that are wider across the horizontal axis than the vertical axis and vice versa; the shapes of the two halves may be different, extending the possibilities still further. Pieces can change shape in the kiln, leading to slumping and an exaggerated asymmetry. Losses during firing can be high too. Their colour has been described as various shades of white, including milky white, snowy white, ashen white, and bluish white. This will change with age, of course. Surfaces can be patterned by the flow of glaze, or by spots caused by glaze impurities, oxidation or incomplete combustion. Seepage of liquids may have also left their mark. All of these add to the character of individual pieces and their unique charm.

The term 'moon jar' is firmly embedded in our consciousness, so it comes as a surprise to realise that it was coined relatively recently. Kim Whanki (1913-1974), hailed as one of the pioneers of abstract art in Korea, was an avid collector of antique Korean ceramics, including moon jars. The historian, Jeong Yang-mo, described seeing moon jars scattered around Kim's house and gardens. They also appeared in his paintings and poetry, linked to imagery of the moon. Kim was a good friend of Choi Sun-u (1916-1984), a former Director-General of the National Museum of Korea. Both have been credited with coining the term. However, the first printed record appeared in a newspaper column written by Choi in 1963. In it he referred to the jars as 'dal hangari'. 'Dal' means 'moon', whilst 'hangari' is the term used for the sort of humble jars that can be found around Korean homes. Therefore, the term has another level of meaning for Korean people.

The six potters featured in the exhibition have taken very different approaches to the moon jar. Song Gijin produces pieces that reference the whiteness of the first moon jars, but he has achieved this by using the 'buncheon' technique – applying a white slip to the body of the vessels. Kim Syyoung, on the other hand, creates jars that are bronzed or inky black; surfaces are often iridescent, and their shapes can challenge the very limits of asymmetry. Shin Gyung-kyun produces jars that are more classical in form, but he sources a local clay, which flecks the surface of the finished pieces under a glaze that has a warmth and texture that resembles 'mutton-fat' jade. Michel François creates jars that echo the traditional Korean form, but using Chinese-style glazes containing Feldspar, Cornish stone and ash from local trees. Adam Buick incorporates stone and locally dug clay into his work. He uses them unrefined, which adds an element of unpredictability. That, in turn, reflects how the landscape can shape us. Lisa Hammond is a soda firing potter. She favours the classic form, but adds her own flavour by choosing clays and firings that are non-traditional.

***THE POT THAT WAS NOT THERE* | Simon Olding**

The Korean Moon Jar that Bernard Leach acquired for his personal collection had a light footprint. It is not illustrated in his instructional books. It makes very few guest appearances in his biographical writings. It is hardly touched on in his personal documentary archive, and even then without special drama. It is written about in deep privacy. It is the most silent and reticent of pots, it seems.

Leach describes in *Beyond East and West* his second trip to Korea, in 1935. He describes one free day when 'a small group of friends took me around the antique shops of Seoul. I wanted to buy some examples of old Korean pottery. We found both large and smaller plain Yi dynasty pieces. These I have and still use with increasing pleasure to this day. My friends said they would have these things sent to me in England, but amongst my purchases was a very large pickle jar, for which we found a fine iron-bound chest in an antique furniture shop large enough to protect it within a packing case. It did arrive safely and I still have that Korean chest in the room where I write these lines'.

The Moon Jar is absent in this text. But Leach made another list of the works exported from Seoul, 'to be forwarded to Plymouth for Custom's examination'. Number one on the list of 'Old Corean Pots' is the Moon Jar, we may deduce. 'I Very large white jar, value 10 yen'. We can't specifically locate the pickle jar amongst the 34 pots, the rolls of coarse and good Corean linen, the bundle of washerman's beaters, the horse hair cigarette case and the flute. And so, Japan Express sent the Moon jar on the journey from its homeland.

We don't know for certain, I think, if the Moon Jar ever made it to St Ives in Leach's lifetime. Jessamine Kendall, Bernard's daughter, bright, memory sharp, and John Leach his grandson, could not recall ever seeing it at the Count House or in the Leach Pottery. It took on the role not of a fixed point in his growing personal collection, but as an iconic and peripatetic pot. The great signature work that was hardly ever, if at all, held under his personal care.

It is the pot that was not there.

On the 12th April 1943 Leach wrote to Lucie Rie to say 'Will you do something for me? If you can. I have two v[ery] large pots at a friends in Kensington and she must have them removed at once because the builders are coming in. Would you take a taxi and collect them for me? One is a bellarmine and the other is a White Corean jar 2 foot high. My friend's name is Jean Milne...and she is the best weaver of carpets in this island'.

Were the builders in to repair bomb damage? Were they in for home improvements? Whatever the reason, the Moon Jar made its way on another fraught journey, with Lucie Rie, we can imagine, holding on to it fast in the back of a London cab.

The Moon Jar stayed with her at Albion Mews for fifty two years. The Moon Jar became part of the backdrop of Lucie Rie's life. It is the loaned, silent witness, glimpsed in photographs; it is the background to a painting by Laurence Torikian after the famous photograph by Snowdon in 1988. It was a symbol of the friendship and affection between Leach and Rie. It was the most personal of loans from the most personal of collections.

After Lucie Rie's death in 1995, the Moon Jar became the property of Janet Leach, and certainly made its way to St Ives. Janet kept it in her sitting room in the Pottery Cottage. Here it sat on Leach's precious 'Korean iron-bound and decorated chest' so that she could also see it easily from her bedside. It sat close to a small white marble sculpture by Barbara Hepworth and a painting by Kate Nicholson.

After Janet's death in 1997, the Moon Jar and the remainder of Bernard's collection as well as the pottery were left to her close friend and business partner Mary 'Boots' Redgrave. This responsibility she found hard to bear. She asked Cyril Frankel at Bonham's for advice. His advice was to sell, quickly. Ben Williams, then of Bonham's and now, happily, a Trustee of the Crafts Study Centre, takes up the story. Rough photographs had been taken of the collection as a kind of pre-inventory, and this photograph is the only image I have ever seen of the Moon Jar in the Leach pottery. It is waiting for its final car journey, perhaps the most perilous of all.

Ben remembers that 'I travelled in a hire car to secure as much of value as I could before it disappeared. By that point a lot had gone. There wasn't a single piece of Kenzan's work left on the shelves. Most of the great Korean porcelains had disappeared too...I itemised everything I could and secured the property and drove back to London with the car full of the most obviously valuable items across Bodmin Moor in a blizzard with the Moon Jar strapped into the passenger seat beside me'.

The drama continued. The sale proceeded at Bonham's, the Moon Jar the star lot. A successful bid seemed to have secured it for a hammer price of £360,000.00. Bonham's could not conclude the sale. 'We are deeply disappointed' they wrote 'that the original American Korean purchasers were not in a position to complete. We believed that they were buying in good faith and we had two meetings with them, on each occasion ending with the promise of funds being sent over. But nothing materialised...and we advised them they were in breach of contract'. In the end a private sale was made and the British Museum acquired the Moon Jar. Boots accepted her solicitor's advice to sell it at a price of £160,000 'to benefit the nation as a whole'.

On the 16th June 2017, the Crafts Study Centre acquired from the collection stowed away by the Leach Potter Trevor Corser Leach's diary of 1954. It is a mundane document apart from one exceptional list. This is the only extant record I have seen of Leach's personal collection prior to his gift to the Crafts Study Centre. The Moon Jar is number 66 'Corean Ri white jar, large' and he valued it at £25.00.

Conclusion

Here is the Moon Jar described impersonally and formulaically. But Leach talks about it in the margins of deeply personal, hitherto unpublished letters to Lucie Rie safeguarded now in the John Driscoll Collection, New York. These letters record their growing mutual affection and admiration, hard on Leach's wife, Laurie Cookes. Leach says in February 1947 'It seems to mean little to Laurie that we have remained friends and have not become lovers', and in a letter in September 1947 which also shows Leach wrestling with his conscience, he adds a postscript: 'Keep the Corean pot in memory'. A loan had become the most emotional of gifts.

The Moon Jar meant many things to Leach. It gave a serene expression to his interest in the work of the unknown craftsman. It was the canonical Mingei pot. It was both an unassuming storage container and a symbol of neo Confucianist ideas. It had a deep past and a deep emotional present. It is the great pot from his personal collection that was absent from any catalogue.

Prof. Simon Olding
Crafts Study Centre
University for the Creative Arts

Unknown photographer, sepia print, 1950's, the Moon Jar in Lucie Rie's studio showroom, Crafts Study Centre, RIE 20/5/2/1, @Estate of Lucy Rie and @ Estate of Hans Coper.



Adam BUICK

Could you tell us a bit about your background in ceramics? How did you become a potter?

I was first introduced to pottery at schools digging clay and making things straight from the earth. Later at secondary school we had a very good ceramics department where I really developed a strong connection to clay. After my degree in Archaeology & Anthropology I immediately returned to ceramics. I trained in Ireland for two years.

Can you remember when you first saw a Korean ceramic piece? What were your impressions?

The first Korean ceramics I noticed was the Moon Jar exhibited as part of an international arts and crafts exhibition at the V&A in 2005. It was dramatically lit in a dark room and I was struck by its presence.

What does the moon jar represent to you?

To me it represents a form of expression.

How did your first attempt at making a moon jar go?

My first attempt was during my training in Ireland it was very messy and challenging but with guidance I improved quickly.

How have you reinterpreted the traditional moon jar form/added your own personal touch?

Housed in the British Museum is a Moon Jar that Bernard Leach brought back from Seoul, one of the few originals in existence. Leach and his contemporaries in Japan admired it for its lack of self-consciousness, and the beauty of its slight imperfections. I was also struck by these qualities, its serenity and simplicity. I was so inspired by that Moon Jar that since 2006 I have made little else, not to replicate it exactly but more to capture the ephemeral qualities that the form resonated. Keeping the Confucian virtues in mind I now use this pure form as the composition for my work.

Can you share some thoughts about your creative process?

My work uses a single pure jar form as a canvas to map my observations from an on going study of my surroundings. I incorporate stone and locally dug clay into my work to create a narrative, one that conveys a unique sense of place. The unpredictable nature of each jar comes from the inclusions and their metamorphosis during firing. This individuality

and tension between materials speaks of the human condition and how the landscape shapes us as individuals. Ultimately my work is about being present within the landscape.

I do not set out to make Jars that are pure, honest and modest but I hope that through my practice some of these qualities are reflected. What I do strive for in every piece is for the Jar to have presence.

My inspiration is also deeply embedded in a study of my surroundings. The way I observe, experience and understand the landscape is I hope reflected in the embellishment of the surfaces. Through my work I therefore endeavour to convey a sense that the Jars contain something greater than themselves and that they show an appreciation of the serenity of landscape. I also explore notions of beauty and perfection. As with the natural world, beauty is often found where there is tension between rugged and soft, pattern and arbitration, perfection and imperfection. When making you cannot control perfection nor contrive imperfection but somewhere in between lies beauty. This balance or tension is often what gives a piece presence.

What is your next challenge?

My challenge is to always to represent my thinking surrounding the human experience of landscape within the ceramic process.





Waun Llodi Jar, 2020

Stoneware with Waun Llodi slip and
nuka glaze; H 42cm







Straw Ash Jar, 2020
Stoneware with iron pyrite path and a
straw ash glaze; H 44cm



Slate Jar, 2020

Porcelain with Porth leoug slate and
transparent glaze; H 30cm







Miniature Landscape Studies

Mixed Ceramic Media; H 9cm

Michel FRANÇOIS

"From the age of fifteen onwards I had a fresh bag of clay under my bed. With this I modelled clay sculptures, exploring my fascination with ancient sculptural and ceramic objects. I find clay the most expressive and tender medium; it captures human frailty and consciousness.

I was deeply touched in my early 20s by an exhibition of Korean Chosun [Joseon] ceramics in the Guimet Museum in Paris, where my great grandfather had been curator and restorer. I fell in love with the Korean sensibility which led in time to me shifting from being a sculptor to becoming a potter. It was here I saw my first Moonjar.

For me this Moonjar appeared almost palpable, as if it was still forming in front of me. I could not stop looking at it: its internal movement, the way it felt really whole, and appeared to be rising up from the earth, almost pregnant, grounded but still hovering on its foot. It was disconcerting but entrancing. I modelled five versions of it but soon realised that without being a potter on the wheel I would never get close to understanding and realising its beauty.

Fifteen years later I attempted to make a Moonjar on the wheel. After four years of dedication both to the making of the form and to creating my own ash glazes, I caught the attention of KBS (Korean Broadcasting Service) who were making a documentary on European artists inspired by Korean art.

This led to me being invited by UNESCO awarded Professor Young Gi Seo to collaborate on new work destined for the Korean Craft Museum in Cheongju. I arrived at Kyonggi University in autumn 2018 for a three month residency without speaking Korean and my master potter host speaking very little English.

After three weeks of struggling with making in a very different clay body I hit a brick wall. That is when I started learning making the Moonjar the Korean way. Much of what I had practised before became irrelevant. The clay was much harder, more dense and shorter than its English equivalent and could not be wedged so was mechanically pugged. I struggled for days. Watching Young Gi work I learnt that I had to let my body be sucked into the clay. I had mastered chopsticks so this was the next step in acculturation: adopting a completely new mindset to work with a completely different clay. The clay opened up to me.

I understood that the Moonjar form could not be made in a symmetrical way but required an entirely new approach in the hands - like a new choreography - dancing with clay, lightness of touch with firmness. It was magic and often in the final pull one would risk all to make it come to life.

My unique take on the Moonjar is one which takes liberties of form and finish, whilst respecting the laws of Korean harmony in making.

The final work fuses traditionally inspired form with my individual exploration of Chinese glazes given a Cornish twist with site specific wood ash and foraged clay slips. In Korea I learnt to listen to the clay. Now I listen to the jar I am making."





Lavander Moon, 2019
Horse chestnut ash glaze and Cornish
clay; H 32cm

Purple Rain, 2021

Elm ash with Willow Flambee
Overlay; H 45cm





Lisa HAMMOND MBE

Could you tell us a bit about your background in ceramics? How did you become a potter?

I started pottery while at school age 15, got hooked immediately and left school to work in a pottery. It was in the studio of Kenneth Clarke a well-known teacher at the Royal College and designer of Denby pottery, and hand decorated tiles in Covent Garden. It was not the sort of pottery I had in mind to make. I worked there for 9 months before going to college to study on a Dip AD studio pottery course at Medway College of Art and Design. I then set up my first studio in Greenwich age 22.

Can you remember when you first saw a Korean ceramic piece? What were your impressions?

I first saw photos I think in books of Moon Jars, and I guess we had Bernard Leach to thank for bringing such treasures from the East to the West, and of course the wonderful example he gave to Lucie Rie in the British Museum, but my real up close encounter came many years later in Korea whilst exhibiting at a tea bowl festival. My lasting impression was in the many interpretations, the beauty in some that were an imperfect moon shape.

What does the moon jar represent to you?

The moon is ever present in all our lives wherever you live, with its influence it is said to have on human behaviour and on fertility, even the tides. I feel the moon jar is a feminine form.

How did your first attempt at making a moon jar go?

I have been making large jars for some years now, but not usually with a foot. Like many classic ceramic shapes, they are more complex than it might at first seem.

How have you reinterpreted the traditional moon jar form/added your own personal touch?

I have tried many versions, but come back to a more classic shape in the end, my personal touch comes from the flavour of clay and firing I have chosen, which isn't traditional.

Can you share some thoughts about your creative process?

My creativity isn't actually a formal process and is often first led by the materials and firing I choose to use, with a sprinkling of serendipity.

I am alert to chance happenings then working out how to utilize them, which leads to new shapes, forms and surfaces evolving over time .

What is your next challenge?

To make more.





N°8, 2021

Black clay with feldspar inclusions. White shino glaze interior; H 22cm



N°2, 2021

Black clay white crackle shino, soda
glaze firing; H 22cm



N°7, 2021

Black clay, blue shino
soda glaze firing; H 21cm



N°1, 2021

Black clay with feldspar inclusions.
Shino glaze, soda glaze firing; H 28cm







N°5, 2021

High iron stoneware with feldspar inclusions, crackle
slip / clear glaze; H 31.5cm



N°9, 2021

Black clay with feldspar inclusions.
White shino glaze interior; H 30cm

KIM Syyoung

Kim Syyoung has an unconventional background, which combines engineering studies and ceramic art studies.

To this day, his rigorous scientific approach combined with his artistic sensibility, confers a unique quality to his works, which are the result of an analytical, yet creative, approach.

Kim graduated from the Department of Mechanical Engineering and later earned a postgraduate degree in Ceramics from the prestigious Yonsei University. His father first introduced him to Japanese ceramics and black ink and Kim has now been active in the field for over 30 years.

Over the years, the artist studied the way fire and soil interact and built a traditional wood fired kiln in 1988. Since then, Kim Syyoung has been creating his extraordinary works, now using a kerosene kiln in which his art comes to life.

Kim Syyoung often prefers the colour black for his pots. Using black ceramics and experimenting with chemical reactions, processes and techniques, Kim creates unique works that are informed by his previous studies.

In the course of his career, the artist has been working on traditional shapes such as vases, tea bowls and moon jars, but also on free and abstract shapes, partially dictated by the unpredictable consequences of the firing process.

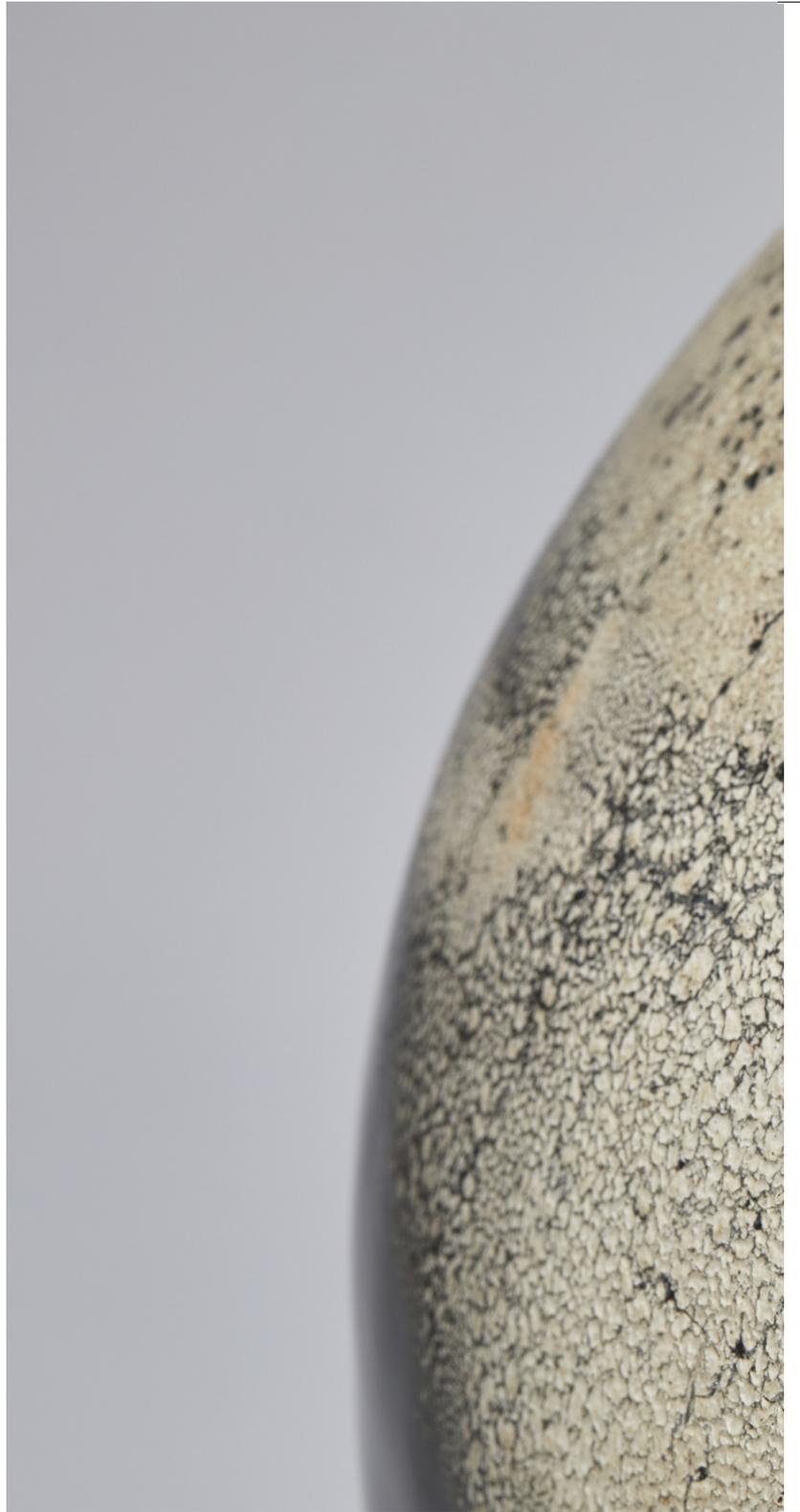
The artist has exhibited his works numerous times in Korea and internationally and they can be found at the Musée Guimet in Paris, among other institutions around the world. Most recently, he exhibited his works in Scotland in 2020 and in China, Korea and in the USA in 2019. One of his works has been acquired by the Victoria and Albert Museum, London.





Planet TS_001, 2016

Stoneware with natural clay glaze; H
35cm





Planet TS_009, 2020

Stoneware with natural clay glaze; H
34.6cm







Planet TS_019, 2020

Stoneware with natural clay glaze; H
32.8cm





Planet TS_035, 2020

Stoneware with natural clay glaze;
H 23.4cm



Planet TS_036, 2020
Stoneware with natural clay glaze;
H 15.8cm

Limited Edition, 2020

Stoneware with natural clay glaze;
H 15.6cm



Limited Edition, 2020

Stoneware with natural clay glaze;
H 15.3cm



SHIN Gyungkyun

"I started learning when I was a little boy as my father was a potter. I learned all the basic skills from him and had a very different, experimental take on moon jars since 2004.

I reckon moon jars represent Korean aesthetics these days. Yanagi Muneyoshi was the first person to see moon jars as a beautiful art object and ever since these jars have been popular among foreign collectors.

Making moon jars is, in principle, joining together two bowls. The way of making moon jars doesn't have a specific technique, shape or set of rules, it's just about the spirit of the potter, their intention to make the pot. The characteristic traits of a moon jar depends on the smoothness of the glaze and the irregular shape given by the firing. I invite those who come to see my pieces to touch them to enjoy the smoothness of the surface of the pots.

There are so many different techniques and forms for potters when they work on moon jars, but I'd like to keep traditional methods and shapes, as keeping our tradition is quite important.

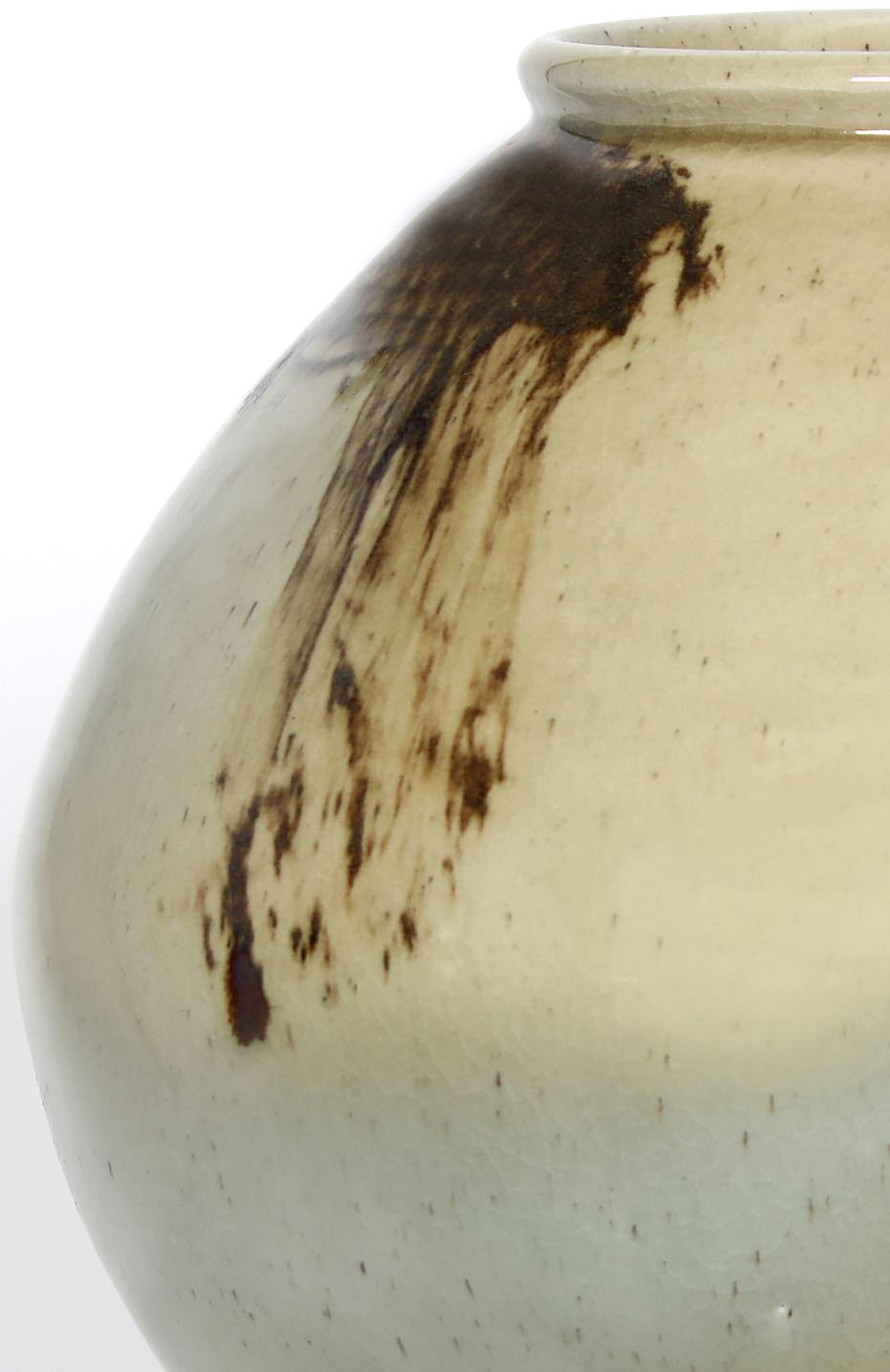
In the future I'd like to have a moon jar exhibition with a very special light setting. In modern times, the light comes from the ceiling, but during the Joseon period it would come from candlesticks placed on the floor. Therefore, I as well would like to exhibit my works with light coming from the bottom."

Shin Gyungkyun's devotion to ceramic art dates back to his teenage years. The artist was born into a family where ceramic art was already appreciated, as his father was a ceramist himself. Shin learned the basics of ceramic art from him and moved on to develop his own style, building two traditional wood-fired kilns: one in Kijang, Busan, and the other in Yang-gu, Gwangeon province. His work has received praise, both domestically and internationally. It has been exhibited at the UNESCO headquarters in Paris in 2014, as well as many other locations across the world in the course of his illustrious career.





Perseus, 2018
Porcelain and transparent glaze;
H 38cm







Constellation 1, 2018
Porcelain and transparent glaze;
H 38cm



Spring Rain, 2018

Porcelain and transparent glaze;
H 37cm





Constellation 2, 2018

Porcelain and transparent glaze;
H 38cm



SONG Gijin

“The most peculiar attribute of my moon jars lies in the glazing. My jars are actually not made of porcelain. I use stoneware dipped in white slip, as the white slip looks like porcelain. In order to do this, I fire them in the kiln three times to achieve such a white colour.

If you look at my moon jars very carefully, because I source the clay from a local area, sometimes you can see the original black colour of the clay under the white glaze, despite the glaze being very thick.

A very important characteristic of my works is that when water fills the jar from the inside or if water is sprayed on the surface of the pot, new patterns blossom in a few minutes. At times they look like a landscape, at times like flowers. This is a very distinctive quality of my pieces. This technique was invented 500 years ago, at a time when moon jars didn't exist just yet.

This buncheong technique applied to moon jars is my own approach to the making process of moon jars, and quite a unique one, as no other artist does the same.

My works, including moon jars, are not perfect. The imperfections are naturally acquired during the firing and I really like them on my works because they express both simplicity and tension.

I hope people will get a sense of calmness and comfort when they see my moon jars.”











Buncheong Tea Cups, 2021
Stoneware with white slip decoration;
average D 11cm





Buncheong Moon Jar, 2021
Stoneware with white slip decoration;
H 37cm



Buncheong Vase, 2021

Stoneware with white slip decoration;
H 25cm





Buncheong Moon Jar, 2021

Stoneware with white slip decoration;
H 27cm



Buncheong Moon Jar, 2021
Stoneware with white slip decoration;
H 29cm

Credits

Director | Jinsoo PARK

Text | Peter CHARE, Federica IONTA, Simon OLDING

Photographs | Images courtesy the artists; Boomerang (Shin Gyungkyun), In Studio (Song Gijin), Han Collection.
Image of Lucie Rie: Unknown photographer, sepia print, 1950's, the Moon Jar in Lucie Rie's studio showroom, Crafts Study Centre, RIE 20/5/2/1, @Estate of Lucy Rie and @ Estate of Hans Coper.

Design | Federica IONTA

Literature

Joseon White Porcelain Moon Jars by Kim Hyunjung, National Museum of Korea, 22 February 2019, <https://www.museum.go.kr/site/eng/archive/united/14961>

Earth, Fire, Soul: The Masterpieces of Korean Ceramics, National Museum of Korea, 2018

Traditional Korean Ceramics: A Look by a Scientist, Carolyn Kyongshin Koh Choo, Designnanoom, 2016

www.kimsyyoung.com

Han Collection

Han Collection was founded in London in 2006 with the aim of bringing exceptional Korean contemporary art and antiques to an international audience.

Under the direction and curation of Jinsoo Park, founder and Director, Han Collection regularly holds exhibitions at its gallery space in Museum Street and takes part in prestigious art fairs such as the Olympia Art & Antiques Fair, Collect Art Fair, London Craft Week, Busan Annual Market of Art and more.

The gallery also sources for important institutions, such as the British Museum, the Victoria & Albert Museum in London and the Fitzwilliam Museum in Cambridge, UK.

Through our commitment and expertise, we present exceptional Korean art and antiques that express an authentic vision, superb craftsmanship and an intellectual engagement with world audiences.

Han Collection is pleased to offer an antique and art advisory and appraisal service to both individual and corporate clients. Site visits to homes and offices can be arranged, and we are happy to work with clients to provide antiques and art which reflects personal taste or captures the ethos of a museum, gallery or private company. With our unrivalled experience and specialist knowledge, Han Collection is able to source a wide range of Korean antiques and arts.

33 Museum Street, Bloomsbury, London WC1A 1LH
+44 (0)7951 746614
info@hancollection.co.uk
@hancollection.london
www.hancollection.co.uk