

CONFERENCE PROGRAMME

**KOREA:
ART AND ARTISTIC RELATIONS
WITH EUROPE/POLAND**

October 25-26, 2012

**The State Museum of Ethnology
ul. Kredytowa 1, Warszawa**

www.sztukaorientu.pl

October 25th, 2012

10:00 – 10:30

Prof. Jerzy MALINOWSKI President of the Polish Institute of World Art Studies;
Nicolaus Copernicus University, Torun / jmalin@poczta.onet.pl

– *Opening of the conference*

Dr. Ewa RYNARZEWSKA Chairwoman of the conference; University of Warsaw;
Polish Institute of World Art Studies / rynarzewska@poczta.onet.pl

– *Welcoming speech*

10:30 – 13:00

I SESSION – Korean traditional art

Ms. PARK Youngsuk

National Folk Museum of Korea

ysukpk2003@yahoo.com

Genesis of Korean Art, Goguryeo Art

In Korean art history Goguryeo art takes a significant place, as it reveals not only the advancement of its artistry but also the genesis of Korean art. Goguryeo's advanced culture and artistry played a leading role in the formation of the other Korean kingdoms, such as, Baekje, Silla, Gaya and also Japan. Goguryeo (37 BC-668) was an ancient Korean kingdom whose brilliant history flourished on a vast expanse of land in northeast Asia and was a major regional power. It was sophisticated in politics and prospering in economy and culture. Goguryeo made also successful international relations with China and the westerners to achieve its own unique culture. Goguryeo gave a profound influence to Japan and contributed for the development of the east Asia's culture. Goguryeo art reflects the country's vitality, progressive spirit and openness to the other cultures. Among many cultural assets and relics, Goguryeo tomb murals, preserved inside more than 100 tumuli, are the representative works that epitomize Goguryeo art. These murals vividly portray the lifestyle of the time, social customs and complex spiritual worlds, not to mention the outstanding artistic painting skills. Those are the first mural paintings developed in Korea that becomes the reference to the genesis of the Korean paintings. The importance of Goguryeo art cannot be discussed on too much when we deal with Korean art history This paper is to approach a step closer to the uniqueness of Goguryeo art and its interactions and influence to its neighbors.

Dr. Agnieszka HELMAN-WAŻNY

Polish Institute of World Art Studies
agnieszka.helman-wazny@uni-hamburg.de

Dr. Józef DĄBROWSKI

Institute of Pulp and Paper, Lodz
jo.dabr@gmail.com

‘Korean Hanji Paper’ – Unique technologies of Ancient Korean Craft

According to the records of historic importance, in the year 105 C.E. the technique of paper-making was reported to the Eastern Han Emperor Ho-di by Marquis Cai, an official of the Imperial Court. It was soon widely used in China, and later spread to the west through the Silk Road. In the east, the art of papermaking first reached Korea, where paper production probably began in 372; an earlier date, at the very beginning of the 4th century, is based on a piece of paper found in an ancient tomb, Chehyupchong (108 B.C.E. – 313 C.E.).

The development of papermaking in Korea by the late 6th century allowed the transfer of skills of making paper further east, to Japan, by the Korean Buddhist monk Dam Jing, who in 610 had moulded first paper sheets on Japanese land. Korean papermakers gave identity to paper by their own unique technologies such as for example specific sheet formation or a burnishing process called ‘dochim’ contributing to the production of a durable and permanent paper. ‘Korean *Hanji* Paper’ made from paper mulberry fibres, called ‘dak’ in Korean, had a positive impact on the development of national literature, culture and art, being especially good for calligraphy and painting. The Korean paper was also cherished by Chinese poets and by people of other countries. *Hanji* paper was used for printing the famous ‘Dharani Sutra,’ then contributed to the development of printing with metal types – the art first invented in Korea. *Hanji* paper also shaped the culture of everyday life by many applications in traditional Korean interiors of houses, and finally it is still a preferred medium for contemporary artistic expressions, and inspiration for many Korean artists.

11:30 – 12:00

Coffee break

Mr. RYU Nae-young

University of Strasbourg
ny.ryu@free.fr

The Status of the Image in the work of the Korean ‘literati – painter’ Du-seo YUN (1668–1715)

The painting of Du-seo YUN, precursor of the Silhak movement, raises questions about the complex relationship between Korean and Chinese paintings. Chinese painting recognize two pictorial “styles”: ‘literati-painting’ where image is subordinated to spirit and “copies the spirit” (*sa-eu*), and ‘academic painting’ where the image is directly related to the objet it

represents and seeks a 'formal likeness' (*hyeong-sa*). The main subject of 'literati - painting' is landscape, depicted using a 'play of brushwork' very closely linked to the art of calligraphy, whereas 'academic painting' focuses on depiction of human and animal forms, rendered with colours. We wish to demonstrate, taking a few paintings as examples, the striking individuality of our painter's art – a 'literati- painter', who introduces human and animal figures into his paintings, placing them in relation to European art and in favour of Chinese 'play of brushwork'.

Prof. JUNG Byung-sul

Seoul National University

jung30@snu.ac.kr

Prince Sado and the royal painter, Duksung Kim 金德成, 1729~1797

The Prince Sado (1735-1762) was a son of Chosŏn's twenty-first monarch, Yŏngjo. A crown prince by his right of birth, Prince Sado, however, never became a king. He died at the age of twenty-seven, in a big rice chest, in which he was locked and starved to death by his father's order in July 1762. Prince Sado's death was one of the most traumatic incidents in the history of the eighteenth-century Chosŏn, and a political event that caused most profound reverberations. The prince's best hobby was painting. He had his own painter and made him paint what he wanted to describe. Duksung Kim was the only painter the works left. This lecture will be the first approach to the relationship between the painter Duksung Kim and his patron Prince Sado.

13:00 - 14:30

Lunch time

14:00 - 18:00

II SESSION – Korean traditional costume and culture

Dr. LEE Min Heui

Kangwon National University, Chucheon

bohater2199@hanmail.net / wallenrod@kangwon.ac.kr

Costume Culture in Korean Classic Novel Chunhyang-jeon

In *Chunhyang-jeon* (The Story of Chunhyang), one of Korean classic novels, Chunhyang's clothes are described in detail. *Namwongosa* and the abridged 30-page edition of *Chunhyang-jeon* describe Chunhyang's outfits as those of Gisaeng (Korean counterpart of Geisha), whe-

reads the complete 84-page edition titled *YeolnyeochunhyangsoojeolGa* (the song of faithful woman Chunhyang) where Chunhyang is set as a well-bred maiden focuses on the beauty of a young lady from a good family. In sum, there is something in common between different editions of the classic novel regarding Chunhyang's appearance, i.e. the hair done up to two locks, a long daenggi (ribbon) adornment and a gold/jade hairpin called binyeo. The abridged 30-page edition of Chunhyang-Jeon depicts her in a dark blue skirt and a lined pink upper garment, whilst *NamwonGosa* and *YeolnyeochunhyangsoojeolGa* describe her wearing a green upper garment and a red skirt along with ornaments such as norigae, a silver ornamental knife, a jade ring and ear-rings. This implies that Chunhyang put on posh clothes and ornaments.

In such posh outfits, she goes sitting in a swing to seduce a man. At the end of the day, she meets a well-bred lad named Lee and falls in love with him. By contrast, Chunhyang seems not to pay attention to the way she looks ever since she met Lee. To the contrary, in the latter half of the story, Chunhyang protests intensely in rags behind the bars, which explains that her love for Lee is based not on materialism but spiritual sublimation. So to speak, initially, she appears snobbish, trying to appeal to Lee by putting on some posh outfits and ornaments. Later on, such a snobbish aspect disappears as she undergoes hardships. That is, taking off all personal adornment and pretension as well as vanity, she finds her love come to maturity after a time of long-suffering in rags.

Dr. LEE-NIINIOIA Hee Sook

Helsinki

leeheesook@hotmail.com

Costume Culture of Hanbok as a Living Heritage and Korean Identity

Culture consists of behavioural patterns, explicit and implicit, constituting the characteristic attainment of human collectives. Acquired and transmitted by symbols, the vital core of culture is composed of traditional ideas and their attached values. And cultural heritage is the legacy of physical artefacts and intangible attributes of a group or society which are inherited through generations, preserved in the present and bestowed for the profit of future generations. As culture contains its embodiments in artefacts, costume culture is an excellent example. Hanbok, Korean traditional clothing, was established as a part of the single living culture, affected by the geography and climate of the Korean peninsula. It has passed from the past to present, boasting beautiful curved lines and vivid colours in accord with the yin-yang theory. My paper underlines the importance of Hanbok as Korean identity through the design elements (line/colour) appeared in the county's intangible heritages inscribed at UNESCO.

Ms. Maria KRZYWANIA-LEE

Ilsan, Province Gyeonggi, South Korea

lisek118@gmail.com

Similarities and Differences between Traditional and Modern Approaches in Minhwa – Korean Traditional Folk Painting

In my presentation, I would like to discuss variety of themes and symbols depicted in traditional folk paintings and their interpretations in the past, as well as in the present. Additionally, as a person educated in painting „minhwa” and active in the field for over 10 years, I would mention the differences in painting styles and tools used by the artists from higher and lower classes in the Jeoson period and by the artists of today. Especially, on the one hand, I would show the aspects of the so-called ' court minhwa”, represented by professionally educated artists from the Office of Paintings and, on the contrary, the themes and painting styles left by the anonymous artists of unknown origin. Furthermore, I would describe the two main groups of modern 'minhwa' painters in the Republic of Korea, the tradition-oriented group working with the themes and styles of the masters of the past, and the modern-oriented group mixing the media of the past and of today. Lastly, I would like to point out the efforts of both groups in enriching folk paintings and spreading the word about it both intergenerationally and internationally.

16:00 - 16:30

Coffee break

Dr. Marzanna POPŁAWSKA

University of Wrocław; Polish Institute of World Art Studies

mpoplawska@wesleyan.edu

The National Gugak Center – Preserving and Promoting Intangible Cultural Properties in Korea

In this paper, I explore the strategies for preservation and promotion of traditional Korean arts undertaken inside and outside of Korea. I especially concentrate on the activities of the National Gugak Center established in 1950. Firstly, I trace the history and significance of several governmental laws passed in Japan and Korea in the 1950—1960s, followed by the international UNESCO regulations (i.e. the Intangible Cultural Heritage Lists 2008). Subsequently, I show how these acts have shaped the activities and organization of the National Gugak Center, which have expanded from the training Center for Gugak musicians to the five-division organization responsible for research, planning and management, performance, and promotion. Finally, I examine the phenomenon of international performance tours that greatly enhance the visibility of Korean traditional arts globally. This paper is partly based on author's participation in the international workshop organized by the National Gugak Center in Seoul in June 2012.

Prof. Mark DE FRAEYE

St. Lucas University College of Arts & Design, Anwerp
photographer@mdefraeye.be

Korea's eternal spirit: San-shin, the mountain God

The atmosphere surrounding Korea has long been believed to have a multitude of “spirits” dwelling in its ether (in heaven, on earth and in the underworld), spirits which seem to be “eternal” because their lifespan is already several thousand years and goes back to the mists of prehistory. Belief in their power, for good or evil, has endured on this peninsula for a long time. There are many spirits and one of the most important is the Mountain God, named San-shin. ‘San’ means mountain and ‘shin’ means spirit. Notice that Korea is a mountainous country. San-shin protects travelers and brings fertility. On the portrait of the Mountain God you can always find a friendly old man with a white beard, accompanied by a tiger and a little boy, offering something on a tray. Shamanism and especially ‘The Mountain God’ infiltrated all religions of Korea. The Taoism coming from China, the suppressive efforts of Confucianism, the rationalism of the industrial revolution and the ridicule of missionaries. It is not surprising that there exist Taoist type, Buddhist-type and Confucian-type of San-shin portraits. In the portraits you can find a lot of longevity signs: a cabbage leaf, medical herbs and roots and the ‘magic’ mushroom.

Mr. John J. TOOMEY

Siam Society, Bangkok
John.j.toomey@gmail.com

The Heart of the Korean Way of Tea

What is the actual reality behind the so-called “Tea Ceremony”? What motivates and underlies it, and why have so many tea practitioners devoted themselves to this Way? In hopes of de-constructing popular misconceptions, let us directly examine the underlying “Heart” in the rich style of the “Way of Tea” in Korea through examining artifacts, poetry, and historical documents and the lives and practice of Korean tea masters. Let us see beyond the exterior of tea etiquette to focus on the inner cultivation of the Asian values of “Harmony, Purity, Respect, Tranquility”, forming non-verbal bonds between host and guest which stretch far beyond the humble tea hut. This deep inner dynamic has raised the practice of the Way of Tea to a form of enlightenment and spiritual fulfillment, as often heard in the maxim, “Tea and Zen Taste the Same”.

October 26th, 2012

9:00 – 12:30

III SESSION – Art of 20th-21th centuries

Dr. Beccy KENNEDY

Manchester Metropolitan University

b.m.kennedy@mmu.ac.uk

Orienting and Disorienting Contemporary Korean Art

The study of contemporary art from Korea has been gaining impetus on a global scale over the past few decades, as seen through its rising art market, the increasing number of Modern and contemporary Korean art exhibitions taking place internationally and Korean art publications being produced in English. However, exhibitions of contemporary Korean art in the 1990s and early 21st century tended to over-categorise and simplify the nationalistic element of the artworks, whilst orienting them from within a Western centred paradigm. This paper discusses some of these orientations, contesting their dichotomous approach to understanding cultural differences – as framed within Modernist historiographical, binary notions of ‘East and West’ or ‘Modern and Traditional’. Drawing from recent examples of contemporary art from exhibitions in Europe and beyond, the analysis will explore the presence of fresher and more pluralistic approaches to the global representation of Korean art.

Mr. CHAE Jung-Gyun

York University

clife7@hotmail.co.uk

Korean Perspective and Its Influence on Avant-gard and American Modernism: A comparison with Chinese and Japanese Perspectives

Korean art developed in the large stream of North East Buddhist culture for centuries, but Korean traditional art preserved a unique Korean aesthetic until the early 20th century. China began to apply western perspective in the Ming and Qing period and Japan opened the door to European countries in the 16th century so that the Greco-Roman style merged with their Buddhist painting, as Ernest Fenollosa observed. This paper will start out with an examination of the difference between the western linear perspective of Japanese, Chinese painting such as Ukiyoe, Jiehua and Buddhist painting and the ‘reverse-perspective’ of Korean

painting in folk painting and royal court art and Buddhist painting. A large Korean art collection was established in Europe and America since the late 19th century. I will examine the possibility that Korean perspective and art influenced Avant-gard and American Modernism from the late 19th and the early 20th century.

Ms. Lisa BOSBACH

Academy of Media Arts , Cologne
bosbach@khm.de

From Music to Television to Video Art

Within a period of five years Nam June Paik developed an artistic language based on an expanded musical conception, which he also used for his experiments with television and for his video works. All his works reflect his musical thinking in the way that they focus on musical principles. The contribution will focus on Nam June Paik's artistic development in Germany over the period from 1956 to 1963. Tracing these early years is essential for a better understanding of Paik's individual perception of music, which later led him to video art. Therefore I will examine the most important points in his early career starting with his dissertation project on the composer Anton Webern in Munich to his first solo exhibition EXPOSITION OF MUSIC – ELECTRONIC TELEVISION in the Galerie Parnass in Wuppertal in 1963 which is considered to be the start of video art. Analysing these important events in chronological order, that reflects exchange processes between European and Korean understanding of music and art, will lead to a better understanding of Paik's stringent development of his conception of music and art.

10.30 – 11.00

Coffee break

Dr. Joanna KUCHARZEWSKA

Nicolaus Copernicus University, Torun; Polish Institute of World Art Studies
j.kucharzewska@wp.pl

***Between tradition and modernity in architectural works
of Seung H-Sang.***

Seung H-Sang, honoured by the title of the Korean Architect of the Year in 2002 and member of The American Institute of Architects (in 2002) is an architect and theorist of architecture, searching for common planes between Eastern and Western culture. Born in Pusan in 1952. He graduated from Seul National University and Technische Universität in Vienna. He worked in architectural office "Space Group" in Seul from 1974 until 1989 and then he set up his own studio "IROJE Architects and Planners". He is the author of many publications such as "Beauty of Poverty" (1996), „City of Wisdom”, "Architecture of Wisdom", „Space of Wisdom" (1999),

„Urban Void” (2002), „Architecture, Signs of Thought” (2004). Seung H-Sang starts his designing from discovering and understanding the place, cumulating its individual past and then he translates it into the language of architectural structure, remembering about keeping a balance between material and spiritual essence of each house. One of aesthetic designs of houses and offices is inserting “emptinesses” (free spaces), not defined functionally, where is the time for reverie, meditation and even to give them functions, needed in particular moment or to fill them up with human personalities. Seung H-Sang’s works have been mostly inspired by minimal-art and especially by Richard Serra’s works. Thanks to him, Seung H-Sang began to look for an opportunity to write time and motion down in external structure of architectural work and he found it in applying metal wall panelling on elevations, which, thanks to its physical properties, corrodes and changes in time. In this way he has gained contrast and distinguishing between block and urban surroundings, and he has even allowed the block to compete with neighbouring urban structures and natural landscape. Seung H-Sang takes a shot at urban design and his vision of perfect city is being fulfilled in the city of Paju, located north of Seoul, on the southern bank of the Han river, where he is main project coordinator. Paju Book City is a huge undertaking, involving 34 national and foreign architects. Seung H-Sang’s architectural work is a response to running out of typically modernistic ways of shaping a form and meanwhile becomes the best image of modern times of internationalism and globalization, as he is a reflection of the 21st century man himself, willing to be a citizen of the world, but keeping his national identity.

Prof. Gert GROENING

Garden Culture and Open Space Development; Institute for History and Theory of Design, Berlin University of the Arts, Berlin
groening@udk-berlin.de

The Heewon, 희원 where the pungrju, 풍류 can be perceived – an outstanding example of garden culture in Korea.

Before 2003 when the first issue of the International Edition of the Korean Institute of Traditional Landscape Architecture appeared, garden culture in Korea was almost unknown to people outside Korea. Almost 10 years later not much seems to have changed. Here I refer to the Heewon. It is a remarkable garden opened in 1997 in the city of Yongin, 용인 in South Korea, 한국. Heewon relates to Korean history which it tries to communicate to its visitors. A few elements of this outstanding garden such as the Bohwa gate, 보화문 the Beoksu figures, 벽수 the So won, 소원 and elements of the Jujeong, 주정 such as the Ggot Dam, 꽃담 will be addressed with special emphasis upon their meaning for Korean history.

Dr. Małgorzata JANKOWSKA

Nicolaus Copernicus University, Torun; Polish Institute of World Art Studies
malgorzata.jankowska@umk.pl

Hunting for self-image. Construction of identity of Nikki S. Lee and Katarzyna Kozyra art

Art of Nikki S. Lee and Katarzyna Kozyra are concentrated on exploration of personal subjectivity and identity: tracking and reconstructing dreams and desires, comparing „herself” from ‚other’ or becoming assimilated with them. Both artists concealing and uncovering they own images, reconstructing social and cultural roles in order to get knowledge about oneself with reference to society. However similar strategies don’t mean common goals and expectations what very well one can see in both artists projects. Paper will discussed two different but somehow close ideas of Lee and Kozyra with special attention for comprehending the „self-portrait”, aspects of „biography” and the concept and position of „artist”.

12:30 - 14:00

Lunch time

14:00 - 15:30

IV SESSION – Museum art collection

Dr. Stephan von der SCHULENBURG

Museum für Angewandte Kunst, Frankfurt a. M.
stephan.schulenburg@stadt-frankfurt.de

Korea Collections in German Museums

In an ambitious project, the Berlin office of the Korea Foundation has launched a travelling exhibition that presents Korean Art collected by German museums – monitoring a collecting history of over 100 years. Loans are coming from ten museums, and is on show in Museum of East Asian Art Cologne in the Grassi Museum of Ethnology in Leipzig, at the Museum of Applied Arts Frankfurt and at the Linden-Museum Stuttgart. A 400 pages catalogue accompanies this show that is in fact the first systematic survey of this kind. The paper introduces highlights from this exhibition and gives hints at the most important collector personalities in this unusual field of Asian Art collecting in Germany. The Frankfurt venue of this show will be enlarged by a project entitled KOREA POWER, focusing on modern and contemporary Korea (see the paper by Hehn-Chu Ahn).

Mr. Robert PELZ

Free University, Berlin

robert.pelz.mobil@googlemail.com

A Korean Ancestor Portrait at the Museum of East Asian Art in Cologne

Following my 2011 Bachelor Thesis with the Title „A Korean Ancestor Portrait at the Museum of East Asian Art in Cologne“ I'd like to show what I found out about the Ancestor Portrait with the inventory number A 102 from the Museum of East Asian Art, Cologne, while also expanding on my Thesis. The Portrait, currently dated in the 18th century and attributed to Joseon Dynasty was believed to be from Japan at the start of the 20th century and later of Korean heritage. My Bachelor Thesis, as well as my presentation, takes the known statistics of the picture into account, while trying to show, that the picture is not of the believed heritage since iconographic as well as formal details bear little signs of Korean heritage. In the process of proving this the Korean Ancestor Portrait as a whole is described and its typical formal aspects discussed.

Ms. Małgorzata MARTINI

Museum of Japanese Art and Technology, Krakow; Polish Institute of World Art Studies

malgorzata@manggha.krakow.pl

Korean art from the Polish collections

In my report I would like to try to present main collections of Korean art and objects of material culture in Poland. These collections did not come into being in the result of conscious and intentional accumulating of definite categories of objects by one or several specific collectors. They reached Poland rather accidentally. I will try to bring closer causes and motives, what made the persons taking these objects to Poland, as the route, what Korean objects crossed reaching to Polish collections as well. This situation defines already the profile of the collections. Now they are rather sets of objects which are united only just by common origin. They differ with domain of art and the categories of material culture objects they represent. They date back to different periods of time as well. But they are worth of the scientific investigation and research because they bring closer us so exotic great culture of Korea.