

국립현대미술관
유림학회 동양화 카국전 1978 8.7~8.28 자료인

TRAVELING EXHIBITION OF KOREAN PAINTINGS





Traveling Exhibition of Korean Paintings

National Museum of Modern Art

Introduction

It is said of the East and the West that the twain has probably seldom met, but the East comes to meet the West with the Traveling Exhibition of Korean paintings. And I hope this tour of Korean modern paintings in Europe will provide an opportunity for people of Western culture to observe the affinities and heterogeneities between the modern arts of the Orient and the Occident. In this encounter with the Orient, you may come to understand and befriend, though perhaps only in part, Korea and its people.

Modern Korean painting, as distinguished from modern "Western" painting in Korea, has like Japanese painting developed as a part of Oriental painting, with Chinese influences and traditions. Korean painting therefore has its unique ways of expressions and techniques; and although Oriental paintings in Far Eastern countries are interrelated, each now pursues its own individuality and trends.

The paintings represented in this exhibition by the masters of Korea exemplify characteristics not only of traditional but of current painting styles, as well as the feel of the Asian nation itself. Through Korean aesthetic sense and perception you may glimpse and understand a nation on the other side of the earth.

Gratitude should be expressed to the Östasiatiska Museet for making this event possible.

Sohn Suk-joo, Director
Museum of Modern Art
Republic of Korea

Notes on Korean Painting

I

Korean painting in general has a long history. As far as evidence goes, painting began in Korea in the middle of the Three Kingdoms period, when the Korean peninsula and Manchuria were divided into three rival Kingdoms: Koguryō (37 B. C. –668 A. D.), Paekche (18 B. C. –663 A. D.) and Silla (57 B. C. –668 A. D.).

The paintings of this period now in existence are mostly mural paintings inside tombs of the three dynasties. They depict portraits of the deceased, human figures, mystic animals, floral scrolls and so on. Despite the relatively fluent depiction of these subjects, landscape painting of this period was in a rather primitive stage, not being well developed until the early seventh century.

During the long period of the Koryō dynasty (918–1392), painting was widely appreciated and practiced by scholars, monks, and academy painters. Koryō painters painted not only imaginary scenes influenced by Chinese painting but also, more importantly, they depicted actual Korean scenery. It is also remarkable that during the Koryō period the artistic relationship between Korea and China was extremely close and frequent: Chinese paintings of various subjects and styles were transmitted into Korea and not a few Korean paintings were brought to China, too.

Painting developed most remarkably in Korea during the Chosun (or Yi) period (1392–1910), a long period in which several different styles were developed and underwent periodic changes in vogue.

During the early Chosun period (1392–ca. 1550), the styles of such Chinese schools as the Li-Kuo, Ma-Hsia, Che, and the Ming Academy were introduced to Korean painters. Judging from extant works, the Li-Kuo tradition attained its greatest popularity among Korean painters in the early Chosun period. What is also noteworthy here is the fact that Korean painting of the early Chosun period exerted an influence on Japanese ink painting.

Although the Ki-Kuo tradition continued to be followed by some painters even after 1550, it was the Che school style that was most followed by Korean painters in the middle Chosun period (ca. 1550–ca. 1700).

In the late Chosun period (ca. 1700–1910), wen-jen or literati styles were in great vogue. Both literati painters and academy painters employed the wen-jen styles in their paintings. In addition, a group of artists painted the actual scenery in Korea, traveling around and sketching beauty spots. The representation of actual Korean landscapes began in the Koryō period as mentioned above, but the style of the late Chosun period is uniquely Korean. It is also important to note that unlike the preceding periods, genre painting became highly fashionable in this period.

At the end of the Chosun period, however, the wen-jen styles became the absolute dominant major trend of Korean painting, and this tradition is still strong among Korean painters.

In the past Korean painters were influenced by Chinese painting a great deal. However, one should remember that Korean painters were not merely faithful copiers of Chinese painting. Rather, they interpreted painting in their own way and developed their own styles to such a degree that one can distinguish a Korean painting from a Chinese painting, just as one discerns differences between Chinese and Japanese paintings.

Korean artists seldom accepted Chinese painting totally as it was; only those elements which were favorable to their taste were adopted. Attachment to the already established Korean tradition and resistance to anything alien also seem to have been strong among ancient Korean painters.

II

Throughout the history of Korean art, there has never been a period when painting was more diverse and complex than

in modern times. On the one hand, the traditional wen-jen styles are still widely practiced; on the other hand, virtually all kinds and styles of Western painting are earnestly experimented with among contemporary Korean painters. Therefore it is not possible to define or characterize the various aspects of modern Korean painting without risking over-simplification.

Of the six artists who are represented in the show Yi Sang-Pōm, Pyōn Kwan-Sik, and No Su-Hyōn have created their own personal styles based on the traditional literati styles. Meanwhile, Kim Ki-Chang, Ch'un Kyung-Ja, and Suh Se-Ok are generally more experimental than the other three mentioned above, in that they have tried to create new modes of expression which have relatively little to do with the traditional styles. These two groups of artists collectively reveal the two major trends of modern Korean painting.

Yi Sang-Pōm (1897–1972) faithfully followed the style of his teacher An Chung-Sik (1861–1919) in his early years as a painter, but later on he achieved his own unique style. He loved to paint rural Korean landscapes in a horizontal format—whereas most traditional painters preferred a vertical format—using dark ink and light colors. His ts'un or texture strokes, which were probably developed out of traditional che-tai ts'un resembling severed bands, are particularly personal.

Pyōn Kwan-Sik (1899–1976) learned painting from his maternal grandfather Cho Sōk-Chin, the last Academy painter of the Chosun dynasty, but he has achieved his own style which is quite different from his grandfather's. His landscape painting, which depicts both low earthen and tall rocky mountains, is characterized by the repeated use of dense dots. These dots not only give a strong accent to the painting but also suggest low vegetation. Human figures dressed in the traditional Korean robe and hat often appear in a hurrying posture and add a certain charm to his painting.

No Su-Hyōn studied with his friend Yi Sang-Pōm under both

An Chung-Sik and Cho Sōk-Chin, and has also been successful in creating his own style. Unlike his earlier paintings which are relatively simple in composition and gentle in the use of brush and ink, his recent works clearly indicate the artist's deep interest in variations of form and ink tones.

Kim Ki-Chang (1914–) experimented with various ways of expression ranging from traditional styles to abstract art. Nowadays he paints in a unique style, inspired by traditional folk painting of the late Chosun period. He executes paintings with simple composition and ingenuous forms which are often applied with bright colors and outlined with powerful thick ink lines.

Ch'un Kyung-Ja (1924–), the only female artist of the six, is differentiated from the others by her unique style. Her paintings which often depict her own experience and imagination reveal a feminine fantasy. They are very colorful by Korean standards and somewhat decorative, but they are extremely serious in telling the complexity of the artist's mind. The artist's keen interest in the effect of color is found constantly in her works.

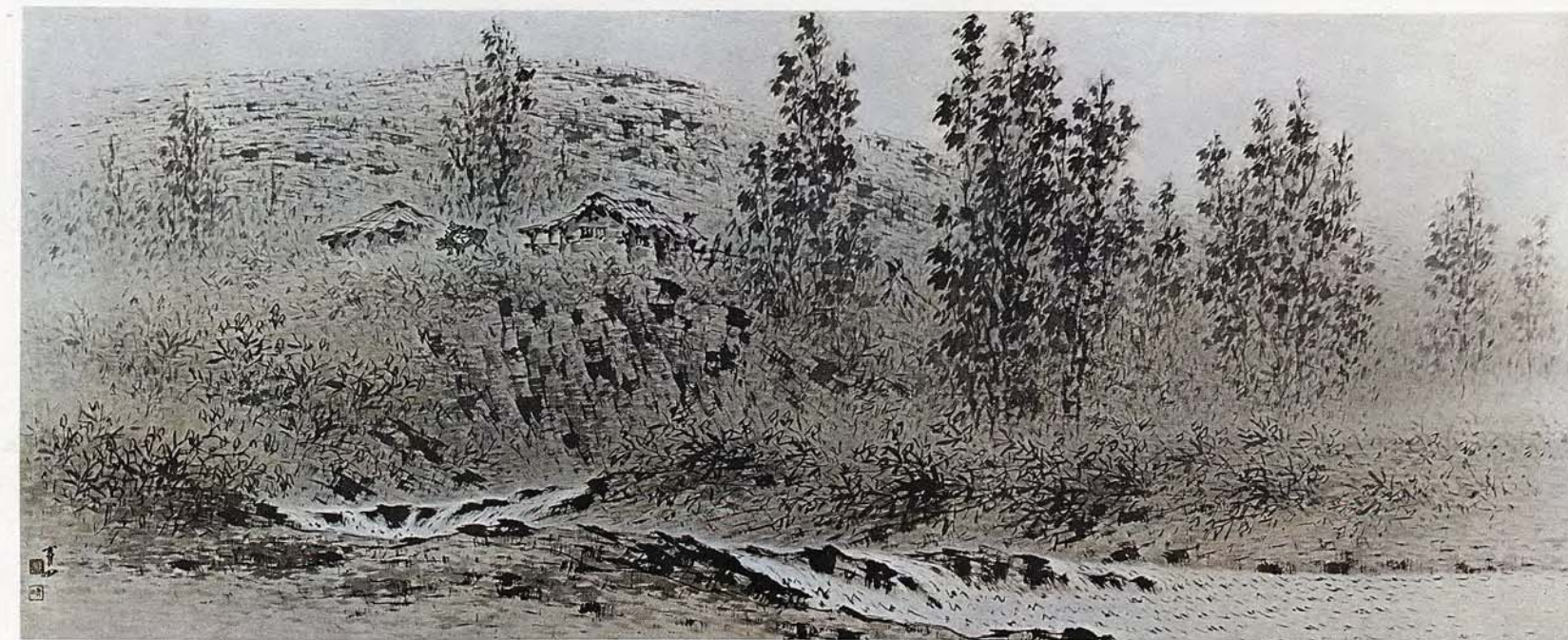
The youngest of the six, Suh Se-Ok, still uses the traditional brush, ink, and paper. But his way of expression is far different from traditional styles. He is successful in using the broken-ink technique and tonal variations of ink on paper. In accordance with this attempt, he is seemingly least interested in realistic forms.

Rather, he repeats figurative and abstract forms, with ink of various different tones.

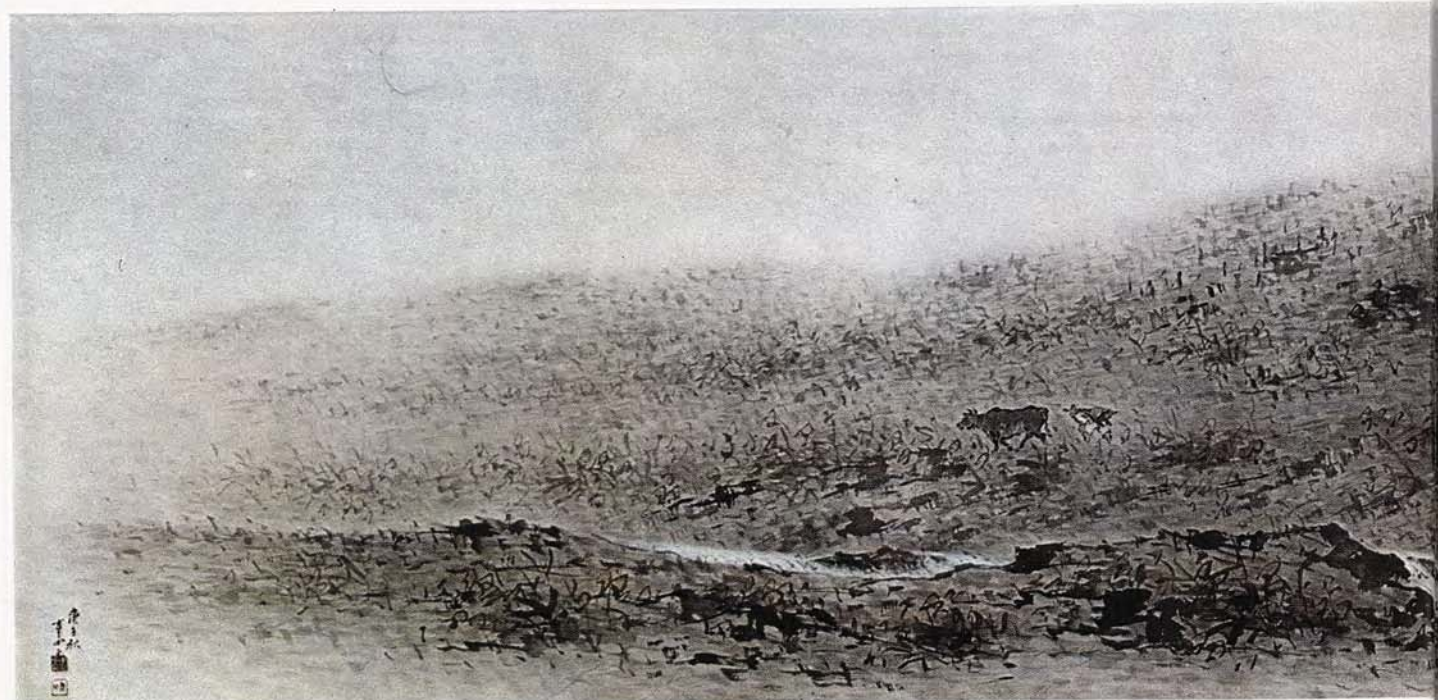
Hwi-Joon Ahn, Chairman
Department of Aesthetics
and Art History
Graduate School,
Hongik University
Seoul, Korea

List of Painting

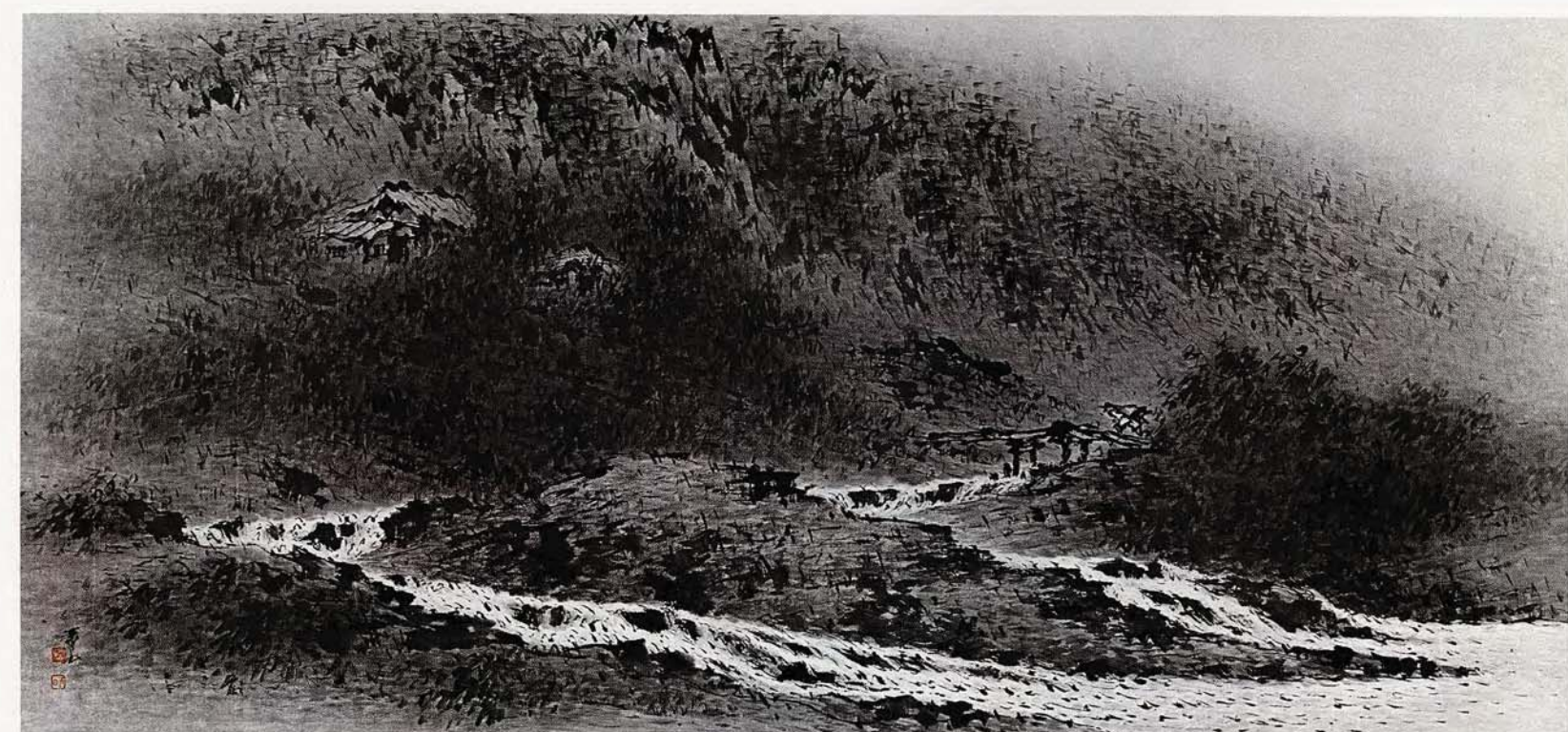
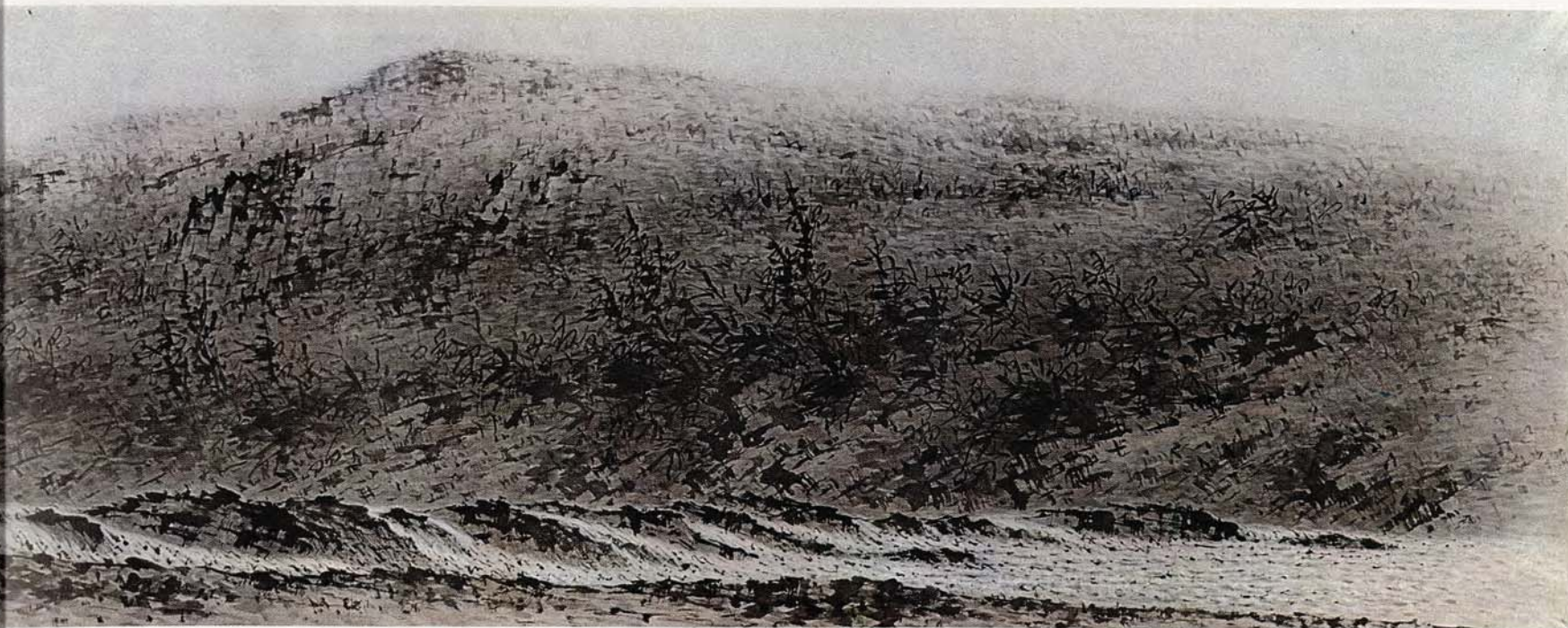
Yi Sang-pom	Scene of other World	1960	77×340cm	Kim Ki-chang	Fish and Duck	1976	63×65cm
	A Village in Snow	1960	55×240		Flower and Bird	1976	63×65
	Prairie at Sunset	1966	46×348		Flower and Bird	1976	63×65
	Summer Scene	1966	70×150		An Upper-Class Home	1976	74×63.5
	A Landscape in Autumn	1955	73×182		A Cat	1964	94×50.5
	An Autumn Scene	1960	138×464 (Folding screen)		Two Subjects of Birds	1969	136×142
	Morning	1954	69×273		Customs	1977	56×205
	Spring	1957	148×76		Green Mountain	1971	80×104
	Summer	1957	148×76		A Crane	1976	69×71
	Autumn	1957	148×76		Herd of Horses	1969	149×320
	Winter	1957	148×76		Twin Chicken	1976	68×68
	Pyon Kwan-sik	Samsunam of Mt. Diamond	1959		156×117	Chun Kyung-ja	Snake
Chinjudam of Mt. Diamond		1960	214×121	49th Page of My Grieved Life	1976		128×163
Podokkul of Mt. Diamond		1960	214×121	A Flower Pattern	1972		196×137
A Landscape in Snow		1943	125×75	Some Day	1969		195×134
A Valley Stream		1961	92×117	A Psychic Medium	1977		90×71
An Autumn Scene		1934	137×351 (Folding screen)	Loneliness	1977		50×41
A Late Autumn in a Village		1957	116×264	A Mirage	1977		50×41
Podokkul of Mt. Diamond	1969	64 ×62.5	Rejoicing	1962	105×150		
nyon	Fresh Verdure	1920	203×312	Suh Se-ok	A Joyous Rain	1976	66.5×49
	A Valley Scene	1960	208×148		Male	1975	78×72
	A Returning Angler	1940	137×66		Sunset	1977	142×73
	Autumn	1963	125×65		An Epitaph	1969	101×67
	Spring	1964	130×67		A Long Life	1973	11 ×181
	A Forest in Fog	1954	64×128		A Village	1976	104.5×115
	An Autumn Road	1943	128×68		A Joyous Rain	1976	66.5×49
	Viewing a Fall	1950	126×64		Group Dancing	1976	73.5×144
Kim Ki-chang	Owl	1976	92×113	Waiting	1977	188.5×72.5	
	A Dawn Toll	1976	73.5×63	Scattered Clouds	1977	127×100	
				Gathering Clouds	1977	167×88	
				A Good Day	1970	65×126	
				A Migratory Bird	1975	53×44	



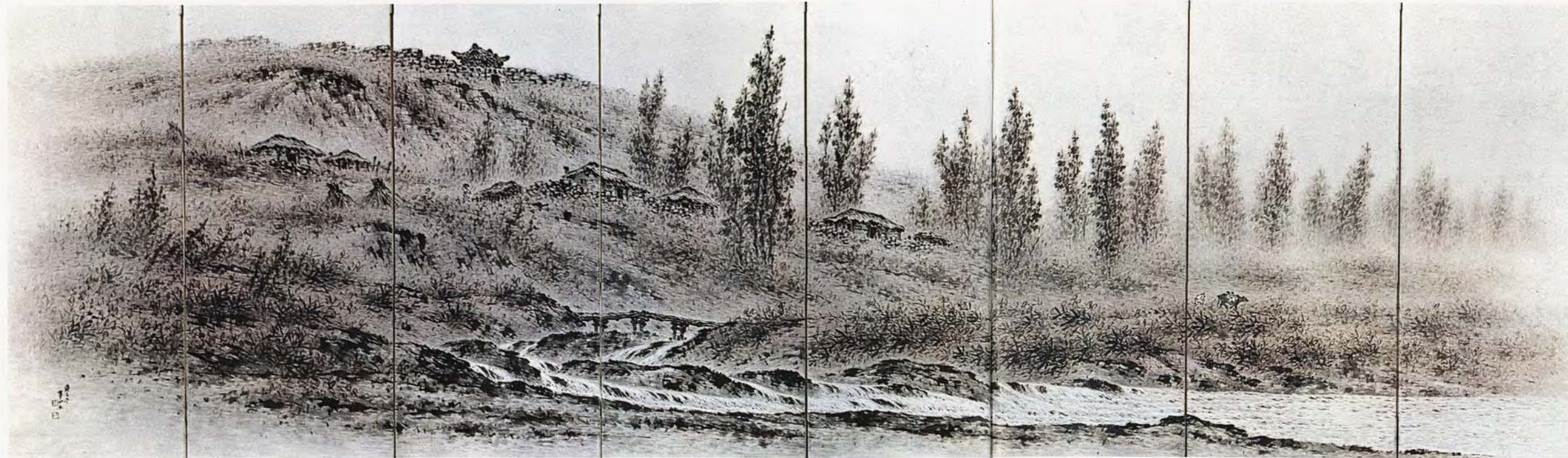
Yi Sang-pom Landscape in Autumn 1955 73cm×182cm



Yi Sang-pom Scene of other World 1960 77cm×340cm



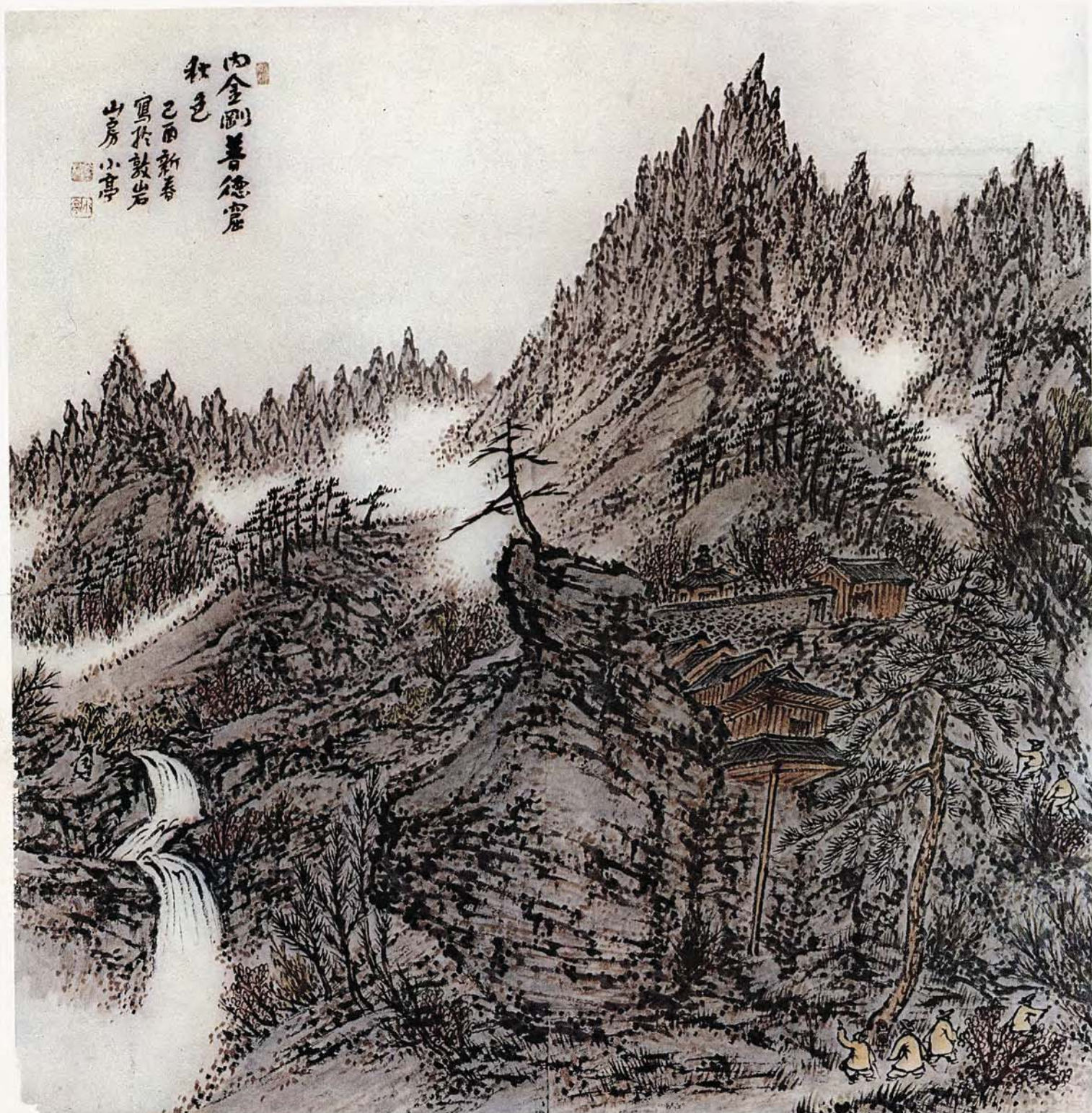
Yi Sang-pom Summer Scene 1966 70cm×150cm



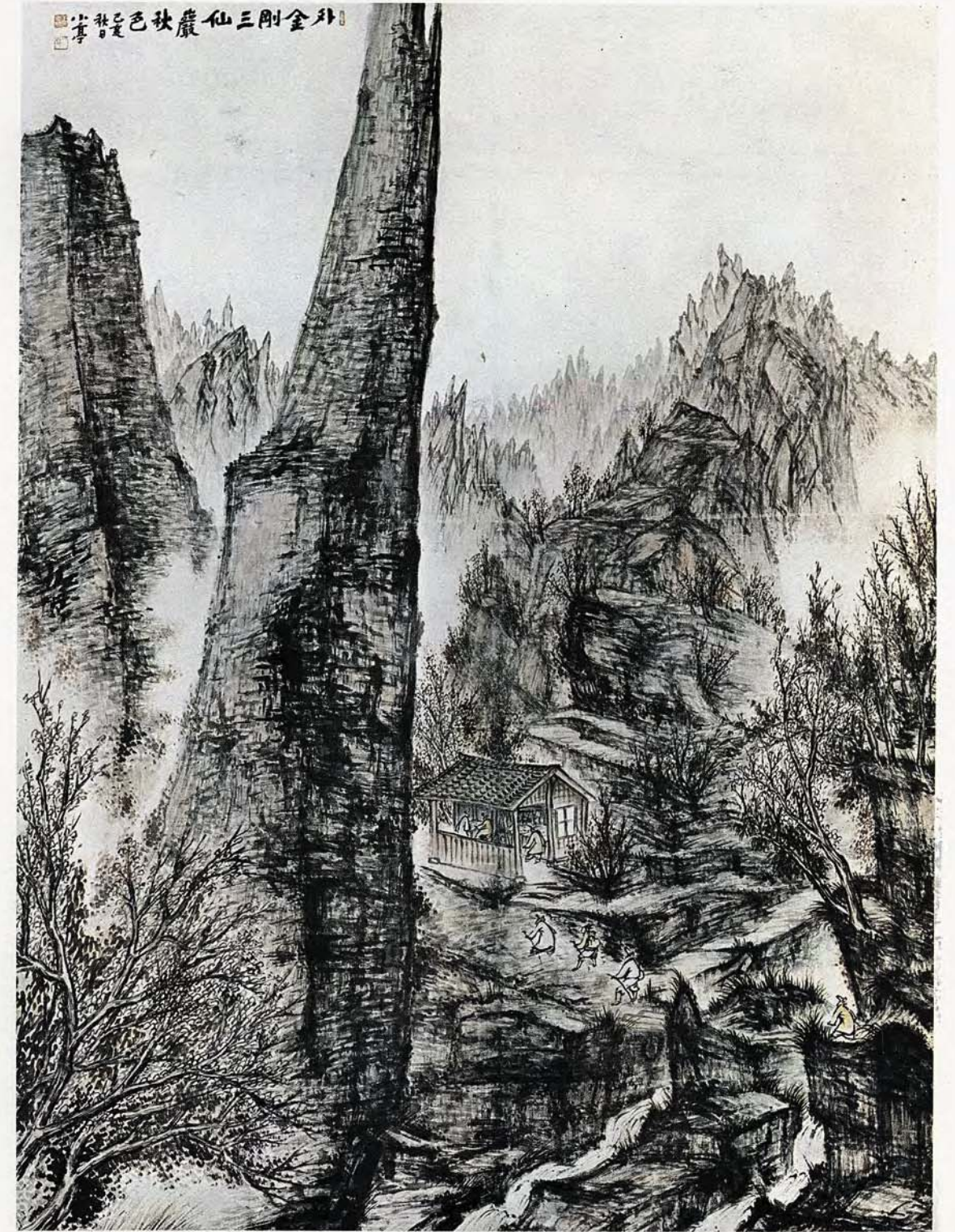
Yi Sang-pom An Autumn Scene 1960 138cm×464cm



Pyon Kwan-sik Chinjudam of Mt. Diamond 1960 214cm×121cm



· Ewan-sik Podokkul of Mt. Diamond 1960 65cm x 63cm



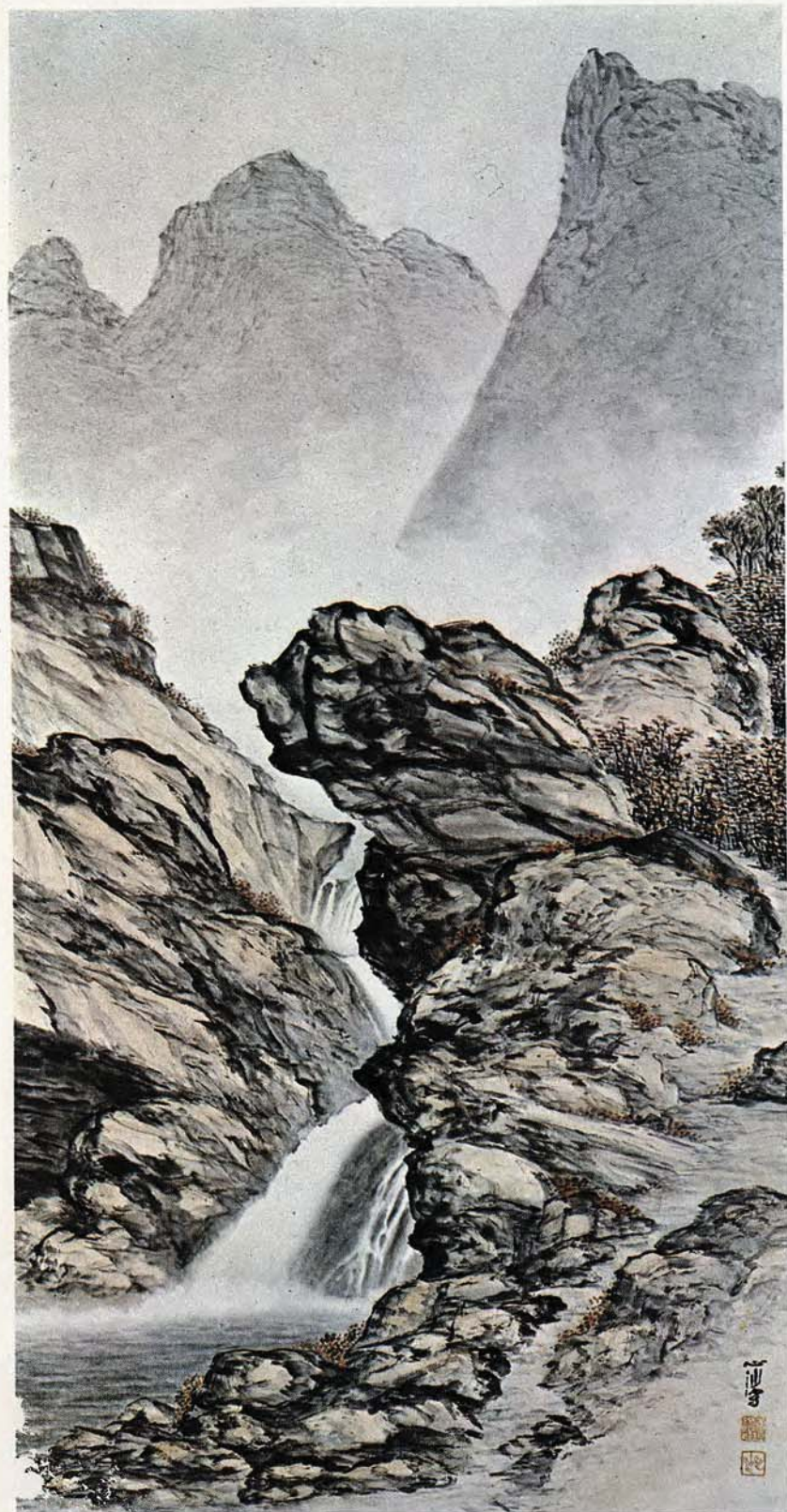
Pyon Kwan-sik Samsunam of Mt. Diamond 1959 156cm x 117cm



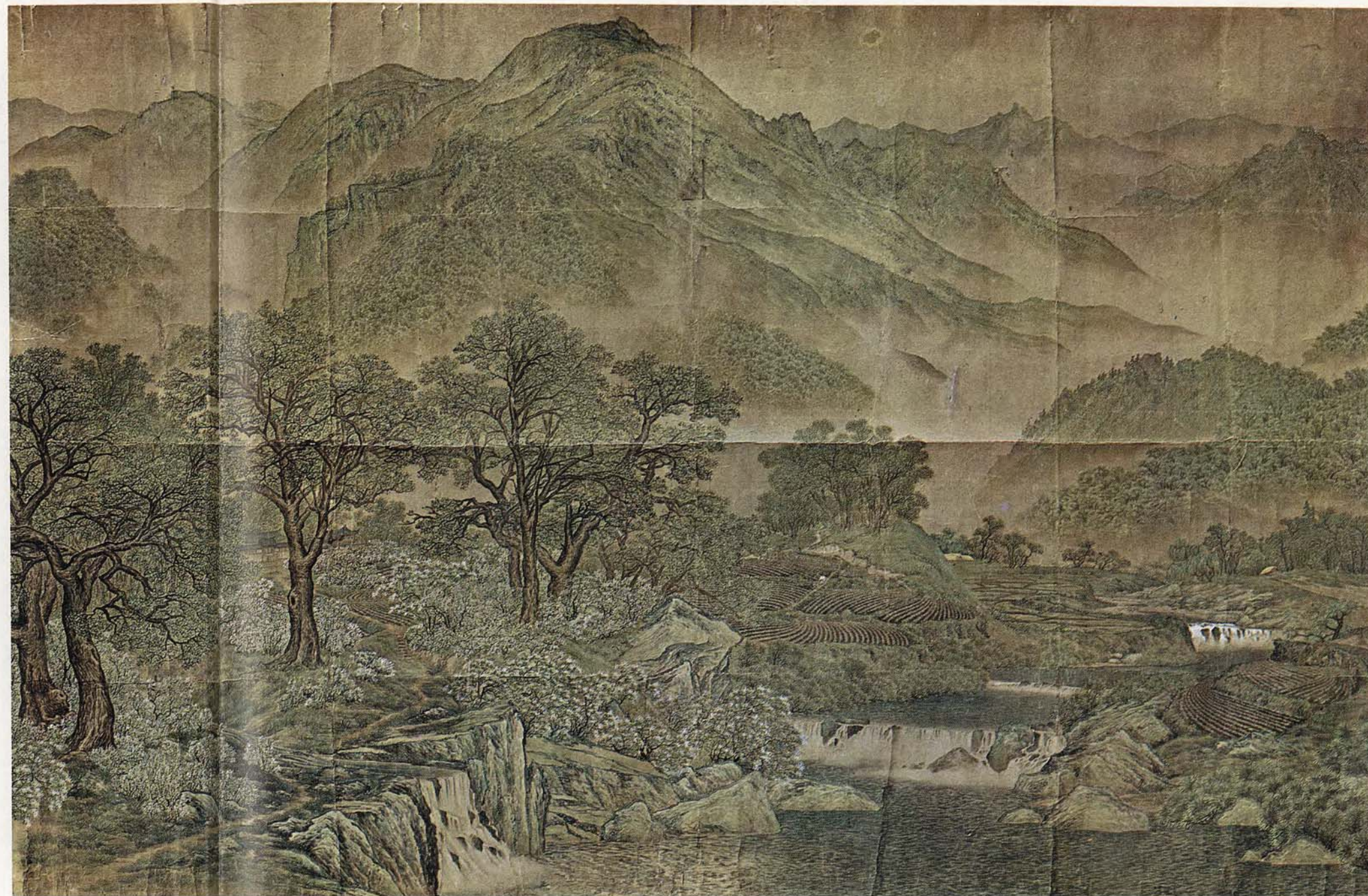
Pyon Kwan-sik A Valley Stream 1961 92cm×117cm



Pyon Kwan-sik A Landscape in Snow 1943 125cm×75cm



No Su-hyon Autumn 1963 125cm X 65cm



No Su-hyon Fresh Verdure 1920 203cm X 312cm



No Su-hyon A. Forest in Fog 1954 64cmX 128cm



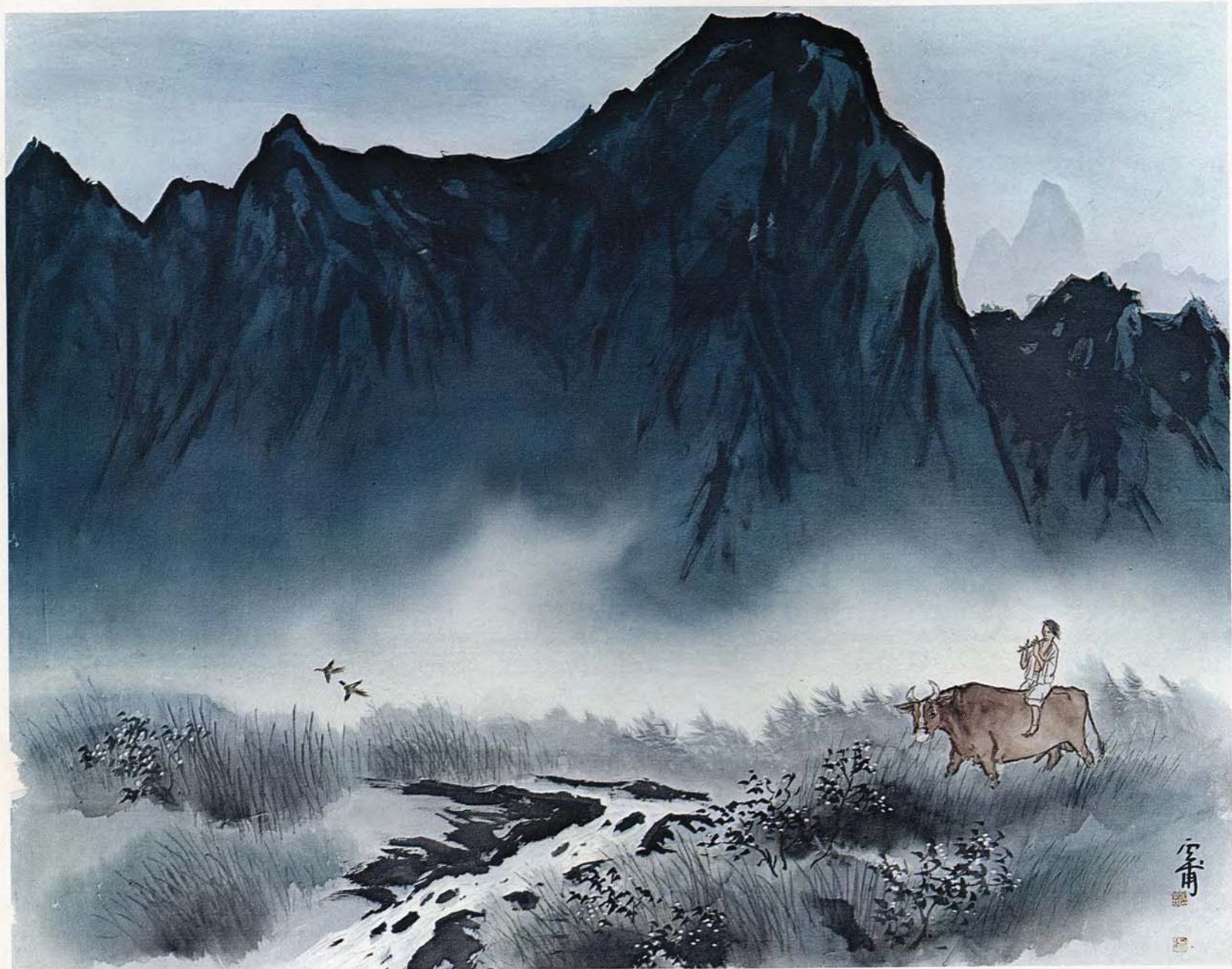
No Su-hyon A Valley Scene
1960 208cmX 148cm



Kim Ki-chang Herd of Horses 1969 149cm x 320cm



Kim Ki-chang A Dawn Toll 1976 73.5cm x 63cm



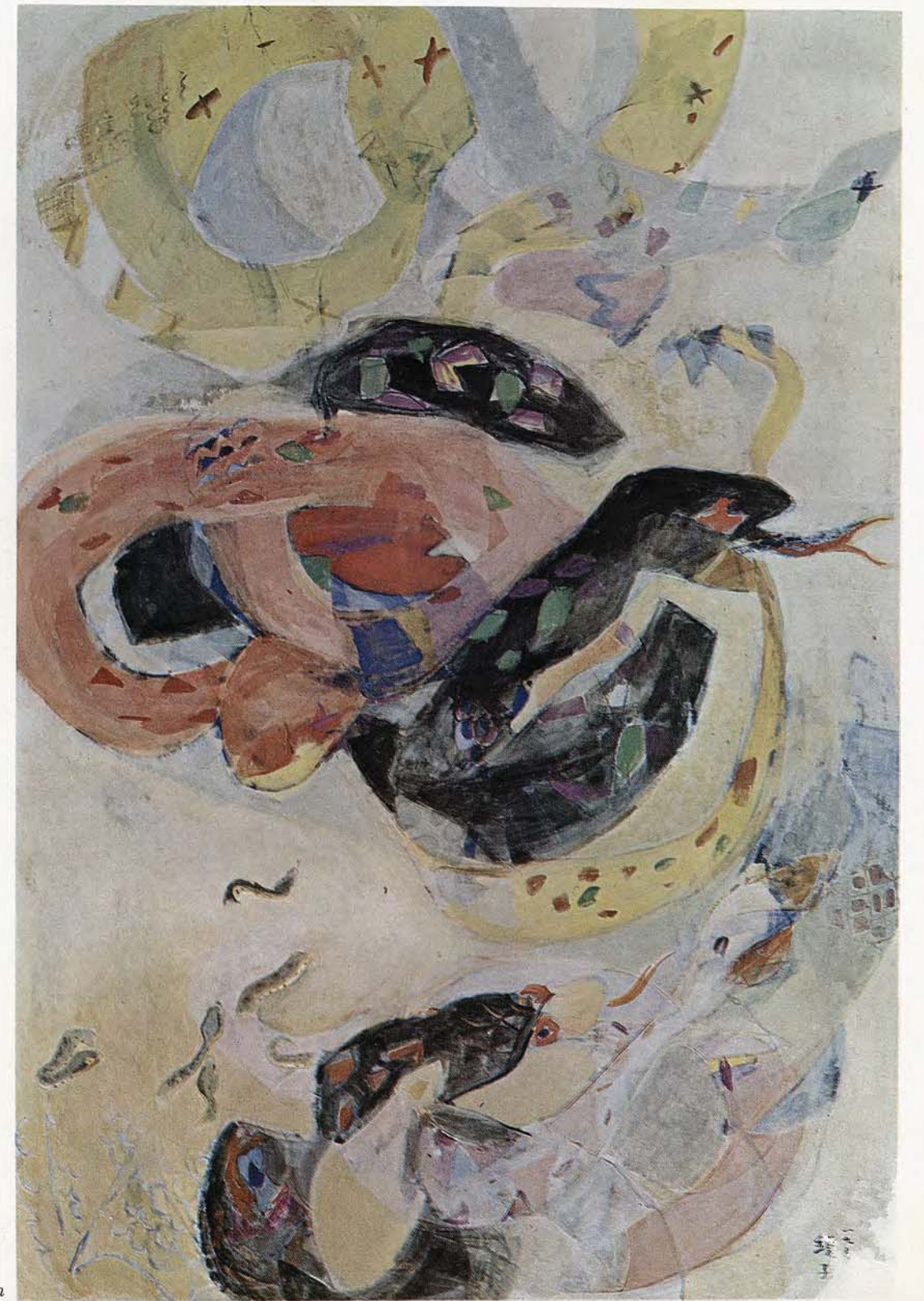
Kim Ki-chang Green Mountain 1971 80cm x 104cm



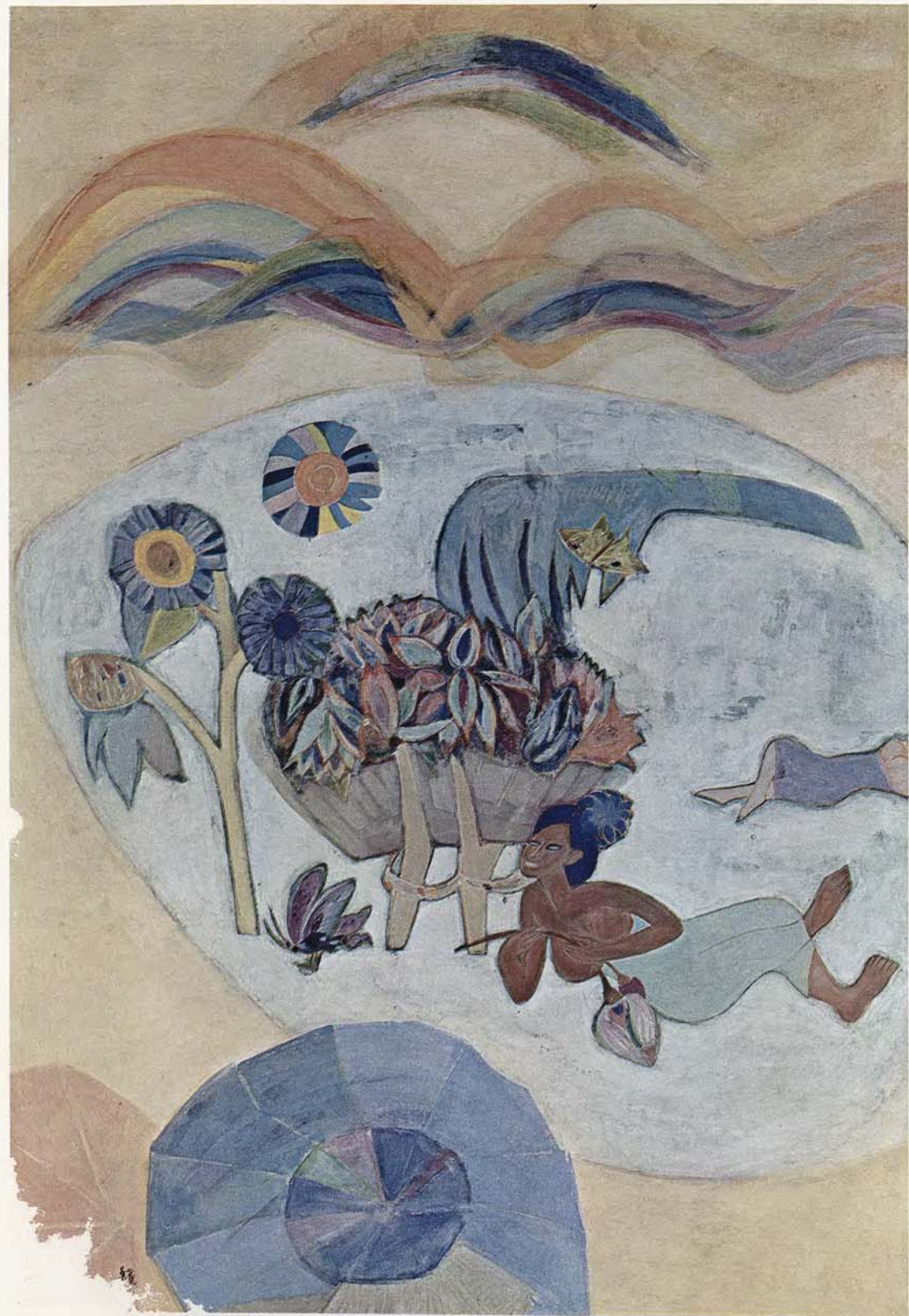
Kim Ki-chang Owl 1976 82cm x 103cm



Chun Kyung-ja Rejoicing 1962 105cm×150cm



Chun Kyung-ja Snake 1969 198cm×136cm



Chun Kyung-ja Some day 1969 195cm×134cm



Chun Kyung-ja 49th Page of My Grieved Life 1976 128cm×163cm



Chun Kyung-ja A Flower Pattern
1972 196cm×137cm



Suh Se-ok A Migratory Bird 1975 53cm×44cm



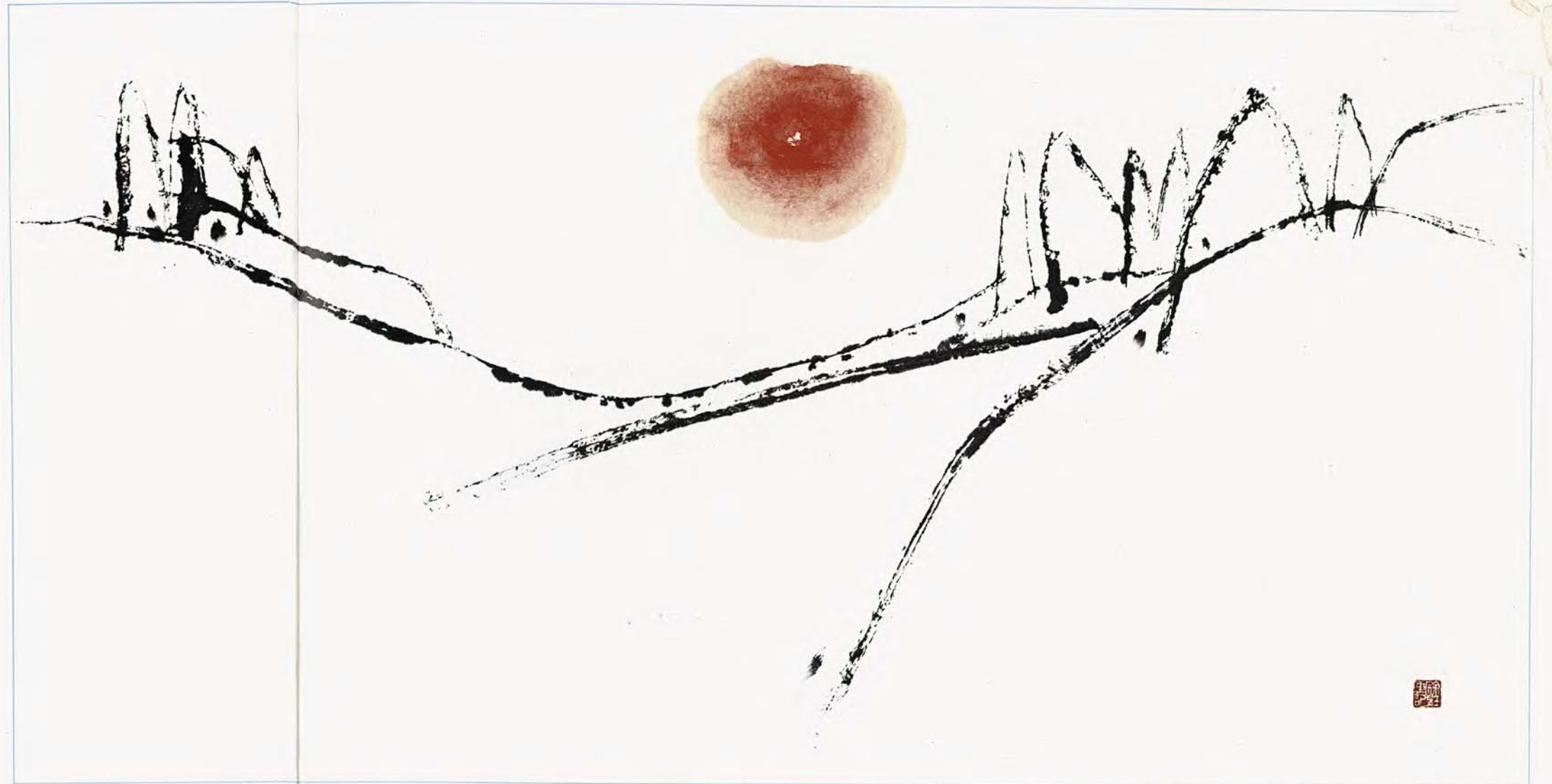
A Joyous Rain 1976 66.5cm x 49cm



Suh Se-ok Male 1975 78cm x 72cm



Suh Se-ok An Epitaph 1969 101cm X 67cm



Suh Se-ok A Good Day 1970 65cm X 126cm

Sketch of Painter's Career

Yi Sang-Pom

Pen Name: **Chongjon**



(1897-1972)

1950-1961 : Professor of College of Fine Art, Hongik University.
1962 : Awarded Order of Cultural Merit, Republic of Korea.
1954-1972 : Served as member of Panel, Republic of Korea National Art Exhibition.

No Su-Hyon

Pen Name: **Simsan**



(1899-)

1957 : Appointed member of Academy of Arts.
1958 : Awarded Academy of Arts Award, Republic of Korea.
1949-1961 : Served as professor at College of Fine Art, Seoul National University.
1949-1977 : Serves as member of Panel, Republic of Korea National Art Exhibition.
1974 : Awarded Order of Cultural Merit, Republic of Korea.

pyon Kwan-Sik

Pen Name: **Sojong**



(1899-1975)

1955-1975 : Served as member of Panel, Republic of Korea National Art Exhibition.
1963 : Appointed Chairman of Republic of Korea Art Association.
1964 : Awarded Order of Cultural Merit, Republic of Korea.
1964-1970 : Served as professor of Sudo Women's Teachers' College.

Kim Ki-Chang

Pen Name: **Unpo**



(1913-)

1964 : Holds exhibition of his and Mrs. Kim's works at East-West Cultural Center in Honolulu
1964 : Holds exhibition of his and Mrs. Kim's works at New York Southeast Asian Museum.
1967-1968 : Exhibits works at Korean art exhibition held in major French cities such as Nice and Cannes under sponsorship of the French Artists' Association.
1970 : Holds private exhibition at New York Cultural Center.
1971 : Exhibits works at exhibition of Korean modern paintings held in France under the sponsorship of the French Cultural Department.
1955-1977 : Serves as member of Panel, Republic of Korea National Art Exhibition.
1962-1974 : Served as professor of Sudo Women's Teachers' College.

Chun Kyung-Ja



(1924-)

- 1955 : Awarded Presidential Award at Republic of Korea National Art Exhibition.
- 1963-1965 : Holds private exhibitions in Tokyo.
- 1969 : Exhibits works at 10th São Paulo Biennale.
- 1971 : Awarded Seoul Municipal Cultural Award.
- 1975 : Awarded Samil Cultural Award.
- 1962-1977 : Serves as member of Panel, Republic of Korea National Art Exhibition.
- 1954-1973 : Served as professor of Hongik University.

Suh Se-Ok

Pen Name: Sanjong



(1929-)

- 1949 : Awarded Prime Minister's Award at First Republic of Korea National Art Exhibition.
- 1961 : Wins Second-Place Award at Saigon International Arts Exhibition.
- 1962 : Exhibits works at São Paulo Biennale, Cannes International Exhibition, Italian Painting Exhibition, and Paris Modern Art Exhibition.
- 1968 : Represents Korea at 5th IAA Convention.
- 1961-1977 : Serves as member of Panel, Republic of Korea National Art Exhibition.
- 1975 : Appointed board chairman of Korean Art Association.
- 1955-1977 : Serves as professor at College of Fine Art, Seoul National University.