



## Korea University International Summer Campus (KU ISC) 2020

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June 30 ~ August 6, 2020

# ISC398 - Introduction to Modern Korean Art

### I . Instructor

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### II. Textbook

Textbook and additional readings	:	Charlotte Horlyck. <i>Korean Art from the 19<sup>th</sup> Century to the Present</i> . London: Reaktion Books, 2017. Other readings will be made available on Blackboard. Some of the readings are required (ie you are expected to read them), and some are recommended (good for more indepth information).
Recommended Additional Readings	:	Chung, Hyun-min. <i>Modern Korean ink painting</i> . Elizabeth, NJ; Seoul : Hollym, 2006. Ciclitira, Serenella (ed.). <i>Korean eye: contemporary Korean art</i> . Milano : Skira ; New York, NY : Rizzoli International, 2010. Kim, Youngna. <i>Tradition, Modernity and Identity: Modern and Contemporary Art in Korea</i> . Seoul and New Jersey: Hollym, 2005. Kim Youngna. <i>20th century Korean art</i> . London: Laurence King, 2005. Starkman, Christine and Lynn Zelevansky. <i>Your Bright Future. 12 Contemporary Artists from Korea</i> . The Museum of Fine Arts, Houston. 2009.
Lecture material	:	Summaries of powerpoints and other material will be made available on Blackboard

### III. Course Description and Objectives

Over the past ten to fifteen years, modern and contemporary Korean art has become increasingly prominent on the global arts scene. Contemporary Korean artists are regularly included in major museum exhibitions and their art works are sold at important international art fairs. This course is a response to this new and exciting field.

The course explores the development of Korean art in the 20<sup>th</sup> and 21<sup>st</sup> centuries through detailed explorations of a diverse range of visual material, including paintings, sculpture, photography, installation work and video art. The lectures examine significant artistic styles and movements which developed in South Korea, including abstract art, Monochrome art, Minjung art and feminist art, and seeks to place them within a broader historical, political and cultural framework. Prominent artists will be discussed in detail, including Kim Whanki, Kim Ki-chang, Park Seo-bo, Park Soo-keun, Suh Do-ho, Kimsooja and Lee Bul, among many others. Art traditions of North

Korea will also be covered through examinations of posters, oil paintings and sculptures produced by Mansudae artists. References will be made to Korean artists' engagement with cultural and stylistic trends in Japan, Europe, America and the Soviet Union.

Classes will range from formal lectures to seminar-style sessions. Museum and gallery visits also form an important part of the course and joint excursions will be made to the Arario Museum and the painter Ko Hui-dong's house.

By the end of the course, students will:

- have gained a broad understanding of art produced on the Korean peninsula during the 20<sup>th</sup> and 21<sup>st</sup> centuries
- be able to identify and critically analyze key works of art from this period using appropriate vocabulary.

will be able to situate modern and contemporary Korean art works within a broader context of East Asian cultural and artistic traditions and within a wider set of theoretical framings, including issues of modernity, nationalism, globalization and gender.

#### IV. Grading

Attendance and participation	:	10%
Midterm Exam	:	30%
Final Exam	:	40%
Presentation	:	20% Each student must choose an artist from the List of Modern and Contemporary Korean Artists, and give a 10min powerpoint presentation about his/hers chosen artist. Ideally students should choose different artists to present on.

#### V. Class Outline

Date	Topics and Reading
Week 1 July 1 (Wed)	Orientation Day
July 2 (Thurs) and 3 (Fri)	This week, we will also critically assess the study of modern and contemporary Korean art by Western and Asian scholars, explore research trends and introduce useful publications and websites. We will consider the following questions: What is 'modern Korean art'? What are the origins of 'modern art' in Korea? Are questions of modernity pertinent to the development of modern Korean art? Readings: Dongsoo Moon, "The Reception of a New Culture and the Establishment of a New Visual System in Korea's Modern Era," in <i>Treasures from Korea. Arts and Culture of the Joseon Dynasty, 1392-1910</i> , ed. Hyunsoo Woo, 69-78. Philadelphia Museum of Art, 2014; Lee Kyungsun, "The Modern Art Movement in Korea," <i>Arts of Asia</i> 11 (no 40), 1981, pp. 66-77
Week 2 July 6 (Mon) and July 7 (Tues)	This week focuses on the Colonial Period (1910-1945) when Korea was under Japanese Colonial rule. Though a subject of much debate, the beginning of the Japanese colonial period is by many seen as the start of the modern period ( <i>kundae</i> ), coinciding with the rise of so-called 'modern art'. We will explore the at times uneasy relationship between the new and the old as reflected in Western forms and methods of art versus traditional Korean ones. Reading: Charlotte Horlyck. <i>Korean Art from the 19<sup>th</sup> Century to the Present</i> .

	London: Reaktion Books, 2017. Chapter 2 In Search of the New.
July 8 (Wed)	The rise of art exhibitions and museums Reading: Chung Hyun-min. <i>Modern Korean ink painting</i> . Elizabeth, NJ ; Seoul: Hollym, 2006. Chapter 2: The Modern Art Era in Korea: 1920s-1940s, pp. 60-76.
July 9 (Thurs)	TBC: Visit to the early 20 <sup>th</sup> century oil and ink painter Ko Hŭi-dong's (고희동) house near Changdeokgung Palace.
Week 3 July 13 (Mon)	This week we will explore the rise of abstraction during the 1950s and 1970s. After the Korean War (1950-53), many South Korean artists were keen to embrace 'modern art'. It led to an interest in abstract art, and from the 1950s onwards an increasing number of oil as well as ink painters began to engage with abstraction. Reading: Charlotte Horlyck. <i>Korean Art from the 19<sup>th</sup> Century to the Present</i> . London: Reaktion Books, 2017. Chapter 4 Abstract Painters of the 1950s-1970s, pp. 97-132.
July 14 (Tues)	Korean Monochrome artists and Revision for mid-term
July 15 (Wed)	TBC: Visit to the Leeum Museum of Art
July 16 (Thurs)	Mid-term
Week 4 July 20 (Mon)	This week's core themes are arts and culture in North Korea, and Minjung Art of 1980s South Korea. The end of the Korean War saw the division of the Korean peninsula along the 38th parallel which gave rise to the establishment of the two Koreas: the Democratic People's Republic of Korea (DPRK) in the north, and the Republic of Korea (ROK) in the south. In the North artists were instructed to produce art that supported the Communist regime, leading to works that were markedly different from those made in the South. Reading: Lee Kyu-yol, "Fine Arts in North Korea: Changes and Characteristics," <i>Korea Journal</i> , Winter 1991, pp. 79-86; Jane Portal, <i>Art under control in North Korea</i> . London : Reaktion Books, 2005, Chapter 4: The Kim Cult.
July 21 (Tues)	Watch <i>A State of Mind</i> directed by Daniel Gordon
July 22 (Wed) and July 23 (Thurs)	Turning our attention to South Korea, we will discuss arts produced during the 1980s when artists became involved with the minjung movement. It resulted in the production of artworks with strong political and nationalistic content. Charlotte Horlyck. <i>Korean Art from the 19<sup>th</sup> Century to the Present</i> . London: Reaktion Books, 2017. Chapter 5, Art and Politics of the 1980s and mid 1990s, pp. 133-164.
Week 5 July 27 (Mon)	This week we will explore arts of the late 1990s and early 21 <sup>st</sup> century through discussion of leading Korean artists who have featured prominently on the local and international arts scene in recent decades. One of the first Korean artists to reach international fame was the video-artist Paik Nam-June. This week will look at his life and his works, and assess his impact on younger Korean artists. Reading: Kirker, Anne, "Nam June Paik," in Seear, Lynne (ed.). <i>APT 2002 : Asia-Pacific Triennial of Contemporary Art</i> . South Brisbane, Qld. : Queensland Art Gallery, 2002, pp. 78-81.
July 28 (Tues)	TBC: Visit to Arario Museum
July 29 (Wed)	Works by contemporary Korean artists are characterized by their adoption of an increasingly wide range of materials and artistic approaches that span new media, performance and installation. Among them are Jheon Socheon, Kimsooja, Lee Bul, Cho Duck-hyun and Suh Do-ho, among others. Reading: Charlotte Horlyck. <i>Korean Art from the 19<sup>th</sup> Century to the Present</i> . London: Reaktion Books, 2017. Chapter 6, Contesting Form and Content, pp. 165-200.

July 30 (Thurs)	In this lecture we will look at works by yong(er) artists and assess the ways in which their work reflects issues pertinent to contemporary Korean society.
Week 6 Aug 3 (Mon)	Revision
Aug 4 (Tues)	Summation of key points
Aug 5 (Wed)	Final exam
Aug 6 (Thurs)	Graduation