Lecture 3
Korean Art History 美術史 미술사

陶磁器 도자기 dojagi pottery/ceramics
陶器 도기 dogi earthenware Fired below 1,000c
('earthenware' is also translated as togi 土器 도기)
磁器 자기 jagi stoneware Fired above 1,000c
ceradon 1,200-1,300c
white porcelain 1,300-1,350c

Three Kingdoms earthenware and stoneware
• Introduction of potter’s wheel and closed tunnel kilns (facilitating higher firing temperatures).
• Unglazed.

Goguryeo (-668)
• Designs influenced by Chinese bronze shapes.
• Most austere and sombre.

Baekje (-660)
• Most advanced until unified Silla.
• Decorated tiles with Buddhist and Daoist influences.
• [not pottery!] Gilted bronze incense burner (백제 금동 대향로): discovered 1993 in Buyeo city: 61.8cm tall and 11.86kg in weight; incorporates both Buddhist and Daoist motifs.

Silla (-936) and Gaya (-c.532)
• Most decorative.
• Silla: models and figurines stuck to pots.

Goryeo (918-1392) celadon 靑磁砂器 청자사기 cheongja-sagi
• New 'climbing kiln' technology (built on the side of hills) and techniques directly introduced from the Yuezhou kilns (越州窯) of southern China.
• Goryeo celadon developed under the influence of both northern Liao and southern Song China.

Techniques introduced from northern China (Khitan Liao and Balhae):
• Double-firing technique (initial 'bisque firing' under 1,000c followed by 'glaze firing' over 1,200c)
  • introduced late 10th ~ early 11th centuries.
• Cheolhwa underglaze iron-oxide painting (鐵畵 철화).
• Sanggam inlay (象嵌 상감) - was first used on white porcelain before being applied to celadon.

Whilst the Yue kilns of southern China produced only celadon, the Goryeo kilns produced both white porcelain and celadon at the same time.

The colour of the celadon glaze was describe as bisaek 'kingfisher colour' (翡色 비색)
• Contained titanium and a trace amount of iron which are deoxidized during firing.
  • If the deoxidation fails to fully occur, then an inferior yellow colour is produced instead.
Joseon period (1392-1910)

**Buncheong ware** 분청사기 分靑沙器 *buncheong-sagi*
- Short for *bungjang-hoecheong-sagi* (분장분장회청사기 'powder slip, grey-green pottery'), a term introduced in the 1930s by art historian Go Yuseop (고유섭 1905-44) to replace Japanese terms including 'Mishima ware' (美島).
- Buncheong is technically a continuation of the Goryeo celadon, but in a much changed manner.
- Became very popular with Japanese for usage in the tea ceremony.
- During the Imjin-waeran Hideyoshi invasion (1592-98) many potters were taken back to Japan and buncheong ceased production in Korea; at the same time *karatsu-yaki* (唐津焼) developed in Kyushu Japan.
- In addition to those used on Goryeo celadon, decorative techniques unique to buncheong-sagi include:
  - **Ink patterns** 인화문 Stamped decorations (also found on celadon: Japanese *mishima* 美島).
  - **Engraved patterns** 조화문 Incised patterns (sgraffito).
  - **Shaped patterns** 박지문 Patterns created by carving out the background.
  - **Brushed slip** 귀얄 - brushed slip (Japanese *hakeme* 刷毛目 found on karatsu ware)
  - **Deompson** deombeong - "plopping" the vessel into white slip (Japanese *kohiki* 粉引)

**White porcelain** 白磁 백자 *baekja*
- Suited Joseon dynasty Neo-Confucian aesthetic.
- Underglaze paint colours
  - **Blue** 靑畵 청화 *cheonghwa* 'blue painting' (cobalt)
  - **Dark brown** 鐵畵 철화 *cheolhwa* 'iron painting' (iron oxide)
  - **Red-brown** 銅畵 동화 *donghwa* 'copper painting' (copper oxide)
- Around 95% of white porcelain was plain without any decoration.
- The production of blue and white porcelain was highly restricted and only became more available in the C19th with the weakening of the royal house.
- Underglaze blue decoration required expensive cobalt imported from China and later the Middle-East: cobalt was discovered in Korea in 1464 but was inferior in quality and so iron brown (iron oxide) decoration remained popular. In particular following the 1592-8 Imjin-waeran Japanese invasions, cobalt was hard to obtain and production ceased for around a century so underglaze iron-brown was the main medium for designs in the C17th.

**Moon jars** 달항아리 *dal-hang’ari* Unique to Korea: made in two halves.
Joseon dynasty painters

Early Joseon paintings

Painting Dream Journey to Peach Blossom (Water) Spring (夢遊桃源圖) is a work by An Gyeon, a professional artist at the Office of Paintings, based on a Southern Song style. It depicts a dream described by Prince An Pyeong-daegun, the 3rd son of King Sejong, in 1447. The dream is based on a short piece of prose Taohuayuanji by poet Tao Yuanming, describing a hidden utopia.

Beside the painting Prince An Pyeong wrote the title and a poem; subsequently some 20 other scholars, including Sin Sukju, added their calligraphy praising the painting (with the scroll being extended to accommodate them).

Currently kept in Nara and designated as a Japanese, "Important Cultural Property". It is not known how it originally came to be in Japan but it is thought to have been there before 1893 and maybe as early as during the 1592-97 Hideyoshi invasions. It has been exhibited in Korea several times.

Gang Hui-an - scholar-official who painted two of Korea’s earliest surviving paintings:

- Picture of a lofty scholar looking at water
- Picture of a lofty scholar crossing a bridge

Mid Joseon painters:

Sin Sa’imdang 申師任堂 신사임당 1504-51

Flower and insect paintings

Gyeomjae Jeong Seon 謙齋 鄭敾 1676–1759

- Came from a lowly yangban family which had failed the civil examination for several generations.
- His father died when he was aged 13 and so he was brought up by his mother’s family.
- He worked at the Office of Paintings before taking up an official position at Cheongha, North Gyeongsang-do province.
  - During his fifties, he introduced the jin’gyeong-sansu ‘true view’ landscape style as opposed to gwannyeo-sansu ‘idealistic’ landscapes based on Chinese scenery. In essence, he started to paint actual Korean landscapes.

Danwon Kim Hongdo 檀園 金弘道 단원 김홍도 1745–1806?

- Most famous painter of the Joseon dynasty.
- Also worked at the Office of Paintings, for some time.
  - Painted in a broad range of styles and themes but most well known for the pungsok-hwa ‘genre paintings’ depicting scenes of daily Korean life.

Hyewon Sin Yunbok 蕙園 申潤福 헤원 신윤복 1758-?

- The only fact really known about Hyewon is that his father, Iljae Sin Hanpyeong, was also a painter.
- Hyewon also painted genre scenes, known for their racier depictions, often featuring female gisaeng (妓生 女) entertainers.
- Both Danwon and Hyewon also painted erotic genre paintings, chunhw (春畵 春繪).

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1) [http://blogin.daum.net/_blog/BlogTypeView.do?blogid=ONpadM&articleId=323&categoryld=520&ajax_history_home](http://blogin.daum.net/_blog/BlogTypeView.do?blogid=ONpadM&articleId=323&categoryld=520&ajax_history_home)