

“The Aesthetic” in Traditional Korean Art and Its Influence on Modern Life

Kwon Young-pil

Abstract

It was during the 1920s that the study of “the Korean aesthetic” found in traditional art began. This research has continued to the present day, and the discovery of Korean aesthetic characteristics identified from this study contributes to understanding the identity of Korean culture.

*“Classic beauty” in architecture and sculpture is defined by Eckardt as having symmetrical structure, balance, and impartiality, and a sense of serenity, while revealing a distinct artless naiveté accompanied by moderation without excessive decoration. Yanagi Muneyoshi’s concept of the “aesthetics of sorrow” and “folk art” has been positively evaluated, and Ko Yu-seop’s “planless planning” illustrated by the use of natural timber can be called a pursuit of naturalness. Choe Sun-u argues that the Korean aesthetic is marked by plain colors and clothing and restrained expression. Cho Yo-han emphasizes the shamanic features represented by *nonghyeonseong* (“freely vibrating without adherence to formality”). Humor in Korean art as an aesthetic category has also gained wide recognition from many scholars.*

It would be unfair to say that one alone among these defines the Korean aesthetic. The Korean aesthetic is characterized by the classical concept of “unification in diversity,” as found in the works of Lee Ufan, Kim Hwan-gi, and Kim Chang-ryeol. In contemporary craft and industrial production, traditional Korean colors can easily be applied to modern clothing, works of art, daily necessities, and household electronics.

Keywords: classic beauty, simplicity, aesthetics of sorrow, folk art, humor, shamanism, *nonghyeonseong*, naturalness, Lee Ufan

Kwon Young-pil (Kwon, Yeong-pil) is Visiting Professor at Sangji University. He received his Ph.D. in Philosophy from Köln University. His publications include *Hanguk-ui mi-reul dasi ingneunda* (Re-reading of the Korean Aesthetic) (2005). E-mail: kwonyp@knua.ac.kr.

www.kci.go.kr

Introduction

As well known, it was during the Japanese colonial period that the study of “the Korean aesthetic”¹ found in traditional art began.² This continued for twenty to thirty years after liberation, well into the 1960s and 1970s. Then, it began to receive critical assessment in the fourth quarter of the last century,³ and in the present century attempts have been made to examine the Korean aesthetic from a new perspective.⁴ This deserves a positive evaluation, but a comprehensive, true Korean aesthetic has not yet been found that encompasses the aesthetic sensibilities of modern times extending from tradition.

This paper discusses the various views expressed on the Korean aesthetic over the past century from a new angle, examines how modern Korean art is based on traditional (aesthetic) principles, and finally offers a tentative outlook regarding how those aesthetic principles operate in our lives today. I try to delve into these issues in this paper.

Beginning and Progress of the Quest for the Korean Aesthetic

The quest for the Korean aesthetic was most active in the field of

1. The author makes clear that “the aesthetic” in this paper is employed as a categorical concept into which “beauty” is incorporated.
2. In my view, early Korean researchers who were active in this area prior to Ko Yu-seop might include An Hwak (1915) and Bak Jong-hong (1922), despite their weak aesthetic perspectives.
3. Kim Jeong-gi et al. (1984); and Kwon Young-pil et al. (1994).
4. Recently, the special edition of “Re-illuminating the Discourse of Korean Aesthetics” in *Gyosu sinmun* (Professors’ Newspaper) made a great contribution to examining the ideas of representative aestheticians in two discussion sessions held before and after its publication (December 20, 2004 and June 1, 2006) and seven papers printed in the newspaper in the interim. They were later published in a book titled *Hanguk-ui mi-reul dasi ingneunda* (Re-reading the Korean Aesthetic) (2005). Following that, the *Gyosu sinmun* began a series which offers an analysis of traditional Korean art work in 2006.

Korean arts.⁵ This trend, which began in the 1920s, developed on a full scale from the 1930s, thanks to some outstanding scholars such as Ko Yu-seop. A crucial factor that made this possible was the availability of rich historical materials on art, unlike literature and music, which provided very favorable conditions from which to investigate the Korean aesthetic.

An interesting thing is that among the various peoples in East Asia, Koreans have had a deep interest in this subject. Addressing the topic of the Korean aesthetic expressed in Korean art is not very different from discussing what the characteristics of Korean art are, or stressing how Korean art is distinct from the art of other countries.

Then, what is at issue is the question of what defines the distinctiveness of Korean art. First of all, it is distinct from Chinese art. Of course, its difference from Japanese art may be discussed depending on the situation. In terms of recent views, however, some are critical of its origination during the Japanese colonial period and association with Western-centrism.⁶ Others see it as an attempt to restore national pride through art.⁷ In my view, interest in the Korean aesthetic

5. This is due to the early start of research in the field of art and its strong achievements. To compare it with other genres, the aesthetic achievement of Korean musicology is discussed very well in Song Bang-song’s paper (1994, 180-181). According to Song, discussion of the characteristics of the aesthetics of Korean music began in the second half of the 1970s, while the study of the characteristics of Korean music started with Yi Hye-gu in 1973.

Meanwhile, it was writers who had a deep interest in *meot* (beauty), which is the most important concept in the categories of the Korean aesthetic. Their research focused on the conceptual definition of *meot* and its linguistic origin rather than finding specific examples in literary works. Some early studies along this line include, in chronological order, Sin Seok-cho’s “Meotseol” (Discourse on Beauty) (1941), Yi Hui-seung’s “Meot” (Beauty) (1956), Jo Yun-je’s “Meot-iraneun mal” (The Term Called Beauty) (1958), and Jo Ji-hun’s “Meot-ui yeongu” (A Study on “Beauty”) (1964). Choi Won-shik (2005, 10-19).

6. Such criticism is based on modernity discourse. References on this view include Yun (2005, 443-460).
7. In his critique of O Se-chang’s *Geunyeok seohwajing* (A Biographical Dictionary of Korean Western Painters), Hong Seon-pyo makes the following remark on the study of the art of Japanese colonial rule: “Trying to examine the lineage of literature and art in his country at a time when it had fallen into a colony and his peo-

was more likely to have been promoted by the academic acceptance of modern aesthetics and its influence. I say this because Western aesthetics, which developed aesthetic categories on the basis of an analytic approach, is very strong in laying out methodological principles upon which to make an objective assessment of art phenomena.

It is worth noting the fact that the Chinese made little effort to investigate the characteristics of Chinese art. Some attribute it to a self-satisfied belief that Chinese art is too superior to even make comparison necessary. But it appears to me that a more pertinent reason was China's belated adoption and utilization of Western aesthetics.⁸

On this point, it is helpful to review the case of Japan, which was the first country in East Asia to adopt Western aesthetics. Japan actively employed Western aesthetics from the start of the Meiji era that developed into two different schools of thought. One was a Tokyo Imperial University-based scholastic aesthetics and the other was an academic tradition of strong interest in art history represented by Ernest Fenollosa (1853-1908), Okakura Tensin (1862-1913), and Yanagi Muneyoshi (1889-1961). The former school took up the problems of so-called "the Japanese aesthetic" such as *yugen* (mysterious profundity), "tasteful elegance" (*punga*) and *aware* (pathos), for study in 1939,⁹ which was rather late, considering that in 1902, Okakura Tensin of the latter group defined "seasoned simplicity of mysterious profundity" as the core of the Japanese aesthetic.¹⁰ This

ple became stateless, has something in common with the spirit of Confucius in writing the *Annals of Spring and Autumn*, seeking to preserve the nation by examining its history." Hong (1998, xii).

8. China's modern period started with the Opium War in 1840, which was the earliest in East Asia. However, it adopted Western aesthetics very late and imported the term "aesthetics" from Japan. Modern Chinese aesthetics began with Liang Qichao 梁啟超 (1873-1929), Cai Yuanpei 蔡元培 (1868-1940), Zhu Guangqian 朱光潛 (1897-1986), and Zong Baihua 宗白華 (1897-1986). Zhang (2006, 35-37).

9. Kim Mun-hwan (1994, 314).

10. In "Dongyang-ui gakseong" (Awakening in the East) contained in Kakasu Okakura's *The Ideal of the East with Special Reference to the Art of Japan* (London: John Murray, 1903) completed in 1902, he remarks that "The Asian idea of not distinguishing spirit from form is most evident in our art. His seasoned simplicity of mysterious profundity transcends the crude amateurism of Western art." Okakura

latter tradition made a switch to folk art with Yanagi Muneyoshi.

The trend of investigating the Japanese aesthetic based on the study of aesthetics is connected with the early pursuit of the Korean aesthetic by Korean scholars. Yet it was not the only source of influence on the Korean aesthetic, which originated during Japanese rule: Ueno Naoteru (1882-1973), Ko Yu-seop's teacher, heard lectures by H. Wölfflin while studying in Germany. Moreover, Andre Eckardt, a German scholar active in Korea, who was doing research ahead of Ko, had a direct and indirect relationship to German aesthetics.

Now, let us examine the categories of the Korean aesthetic in the context of early studies of Korean art history and aesthetics.

Categories of the Korean Aesthetic

Classic Beauty and Simplicity

Andre Eckardt, a German humanities scholar, said that classicism is intrinsic to Korean traditional art. He came to Korea at the age of twenty and stayed for about twenty years, engaging in religious activities and the study of Korean culture.¹¹ Although he spent an important part of his life in Korea, his scholarship exhibits fundamentally German traits, which permeate many of his papers and books. This is also confirmed in the references cited in his works. To buttress his theory, he employed Otto Kummel (1874-1952), a disciple of Alois Riegl, who was a great master of "style" theory, and Curt Glaser and William Cohn, who were leading German scholars in the study of Eastern art history.¹²

(1987, 161). Meanwhile, it has many implications that Margaret Noble (1867-1911), the English author of the preface to *The Ideal of the East*, dubbed Okakura Tensin Japan's William Morris (1834-1896) (p. 4 in the book), as Morris emphasized simplicity in English handicrafts. Bradley (1978, 71-72). Also, it is worth noting that the term "self-realization of aesthetic tradition," with its nationalist over-tone first appeared in the 1890s, before the days of Okakura (2004, 44).

11. Kwon (2000a, 99); originally cited from Kwon (1992, 22).

12. Kwon (2006b, 32).

Eckardt's approach that was revealed in his major work, *Hanguk misulsa* (History of Korean Art) (*Geschichte der koreanischen Kunst*, 1929), draws our attention for its reflection of the international scholarly trend of his era. The reports were written by European archaeologists and historians who conducted excavations in Central Asia in the early twentieth century, and made a great contribution to broadening European ideas of the scope of world art.¹³ Eckardt, by citing such reports, viewed Korean art in a wider spectrum and studied it from the standpoint of world art history.

Once we understand his academic background, it does not seem strange at all that Eckardt notes classic beauty (*gojeonmi*) as a characteristic of Korean art. He stresses that a classic quality is inherent in most genres of Korean art, including architecture, sculpture, painting (particularly murals), and pottery.¹⁴ Then, the question remains, to what classic qualities does he refer?

Foremost is symmetrical structure, balance and impartiality, and serenity. According to him, those qualities are consistent with the concept of simplicity (*dansunseong*).¹⁵ In addition, Korean art comes with a distinct artless naiveté (*sobakseong*) (*Schlichtheit*) accompanied by moderation without excessive decoration. It rejects the complex, disorderly, or flamboyant. Eckardt's conceptual framework and interpretation may find more effective communication when they are supported by the theory of E. H. Gombrich (1911-2001). Gombrich asserted that the "aesthetic ideal of moderation in Western art as opposed to savage ornamentation was due to the influence of classicism." He interpreted simplicity as a classic principle and traced its origin to ancient rhetoric.¹⁶

Eckardt finds a simple but classic balance of control in traditional Korean architecture through careful observations of exterior forms

13. In particular, German explorers such as A. Grünwedel and A. von Le Coq played a great role in the early 20th century.

14. Kwon (2006b, 36); originally cited from Eckardt (2003, 20, 375).

15. Kwon (2006b, 36); originally cited from Eckardt (2003, 61, 65, 215).

16. Kwon (2006b, 37); originally cited from Gombrich (1979, 18-20).

and structural details. He appears to define structural simplicity as the model of the Korean aesthetic as found in palace architecture such as Gyeongbokgung palace and Geunjeongjeon hall. The stone pagoda in Bunhwangsa temple is grouped in the same category as other examples of architecture. In sculpture, the Buddha statue in the Seokguram Grotto is described as expressing moderation and order. Toward the end of his book, he concludes that "decisive vigor, the movements of classic lines, simple and humble formal language, and modesty and orderliness as found in Greek art" comprise the characteristics of Korean art.¹⁷ While he expresses deep affection for Korean art, sharp criticism is dispersed throughout the book. He remarks upon the dreamy quality (*Verträumtheit*) found in the Korean aesthetic,¹⁸ but he bluntly states that "the creativity of form has not developed beyond imitation."¹⁹

Meanwhile, some criticize Eckardt for his Western-centered conception of history, saying that his aesthetic view assumes that the Korean aesthetic takes the Greek aesthetic as its ideal.²⁰ But this is only a small part of Eckardt's view of the Korean aesthetic. In actuality, its association with the Greek aesthetic is confined to the context of the "classic," while the characteristics of "naiveté," "moderation" and "serenity," which he strongly emphasizes, are authentic categories of the Korean aesthetic without any alleged association with Greek.

Aesthetics of "Sorrow" and "Folk Art"

Sorrow is a universal human feeling. But if someone says that s/he is born with the feeling of sorrow, the speaker and the listener will surely experience a greater emotional strain. Under the forced Japanese occupation, Koreans would probably have objected to the characterization of Korean art as manifesting an "aesthetic of sorrow" (*biaemi*).

17. Kwon (2006b, 39-40).

18. Kwon (2003, 309).

19. Kwon (2003, 21).

20. Yun (2003).

First enticed by Korean pottery, Yanagi Muneyoshi (1889-1961) became interested in Korean art in 1914.²¹ After his first trip to Korea in 1916, he developed a keen interest in Korean art and defined the nature of the Korean aesthetic as an “aesthetics of sorrow” in 1920.²² Another Japanese scholar has written about Yanagi: “Regarding the Korean aesthetic, he defines it as an ‘aesthetics of sorrow,’ or ‘beauty of familiarity,’ and notes the ‘painful history’ behind it. He calls it an ‘aesthetics of autonomy’ in comparison to the Chinese aesthetic and notes that the “beautiful, subtle lines of Goryo porcelain cannot be found in that of China.”²³

As a result of this statement on the “aesthetics of sorrow,” the Korean intellectual community began to show great interest in Yanagi²⁴ at the same time that the need was felt for a new critical perspective on him. Some argued that acceptance and criticism of his notion of Korean art required a proper, holistic understanding of his theory overall. Others asserted that it was the first time that his aesthetic theory of inartificiality (*mujagwi*) and folk art (*minye*) were connected to Ko Yu-seop’s aesthetic views.²⁵ After some Korean scholars came to specialize in Yanagi’s theory,²⁶ his theory gained international recognition.

Yanagi’s view of the aesthetics of sorrow can be examined in two aspects. First, it is based on the assumption that “sorrow” is a categorical concept of aesthetics. The Japanese appear to be tolerant of this concept, as it is represented by the so-called *aware* (pathos) in their traditional art. It should also be taken into account that Yanagi

21. Dakasaki (2006, 68).

22. Yi I. (2006, 82-83); originally cited from Yanagi (1920, vol. 6: 42-43).

23. Dakasaki (2006, 74).

24. I once argued that Yanagi’s theories should be understood as a whole so as to move beyond the “Yanagi craze.” Kwon (2000a, 168-172); originally cited from Kwon (1994b, 118-119).

25. Cho S. (1989, 182-183). Later, Yi In-beom presents a similar view. Yi In-beom (1977, 83-85).

26. After Cho Sunmie’s paper, it became the topic of many master’s and doctoral theses in Korea and beyond. To cite a few in chronological order, Izmi (1994); Yi I. (1997); and Sin (2004).

himself attached his highest acclaim to the aesthetics of tragedy or sorrow after experiencing the diverse art of his day.²⁷ Secondly, the fact that “tragedy,” a similar concept, holds an active aesthetic value in Western art provides a context for understanding his ideas.²⁸

In fact, as far as his notion of art is concerned, he deserves credit for his interpretation of traditional art from the perspective of folk art. He coined the term *minggei* (folk art) and played a leading role in the folk art movement in Japan. Yanagi’s folk art movement was inspired by the white, blue-patterned Joseon dynasty porcelain, through which his aesthetic view made a great shift “from the West to the East, from pure art to handicrafts.”²⁹

As for the conceptual framework of Yanagi’s view of art, we are reminded of the association between Okakura Tensin and William Morris, which I mentioned above. I think that Yanagi constructed his conception of art based on Morris.³⁰ At any rate, it is really ironic that his aesthetic conception, which was touched off by Korean art, in turn had an influence on Korean aestheticians, both directly and indirectly.

Artless Art and Planless Planning

While Yanagi Muneyoshi and Andreas Eckardt were dilettante

27. Yi I. (1997, 84).

28. Kim Im-su made this interpretation. Kwon (2000a, 179, footnote 10, Interview with Kim Im-su). Also, several other researchers mentioned the “sorrowful” element as a characteristic of Korean art. Ko Yu-seop remarked that “A sort of sadness always runs in the fancy-looking form (of Goryo art). This characteristic is best displayed in Goryo porcelain among all extant relics” (Ko 1966a, 198). Choe Sun-u wrote, “The lines of celadon porcelain exude sadness.” Choe S. (1992, 52). Jo Ji-hun commented that “the Goryo kingdom had no halt in internal and external woes except during the early days of peace. Disorder and discontent with the saturated growth of feudal society produced the art of grief, gradually losing the harmony of vision and power present in the classic art of Silla” (Jo 1964, 148-149).

29. Yakima Arata et al. (2003, 9).

30. Yanagi began to adopt Morris’s notion in 1927. Although this was mostly Morris’s socialist standpoint. Sin (2004, footnote 25, 228). He was likely to have been introduced to his idea of art.

experts in the sense that they taught themselves about aesthetics and studied art history on their own, Ko Yu-seop (1905-1944) was an art historian who studied aesthetics at Gyeongseong Imperial University and specialized in art history. Graduating from college in 1930 and taking a professional position as director of the Gaeseong Museum in 1933, he started writing on the topic of aesthetic conception. As if he had foreseen the academic importance of the field, he paved a “new road that no one had taken before.”

In a paper he wrote during his later years, titled “Joseon godae misul-ui teuksaek-gwa geu jeonseung munje” (The Characteristics of Ancient Korean Art and the Issue of Transmission) (1941), Ko identified “artless art” (*mugigyo-ui gigyoo*) and “planless planning” (*mugye-hoekjeogin gyehoek*) as the model of the Korean aesthetic and claimed that Korean art has the nature of “folk art,” in which life and art are not separate.³¹ To him, that was the source of naiveté and “disinterestedness.” Particularly, as illustrated by the use of natural crooked timber in Gakhwangjeon hall of Hwaeomsa temple, the deformative element in Korean architecture reveals a sense of disinterestedness.³²

According to Ko, this disinterestedness sometimes leads to indifference to describing the details, that is, the partial omission of minute details. Arguing that it might be an artistic defect but only by a matter of degree, he summarizes by saying, “The details are not expressed to the fullest, but even at that, they are embraced into the whole and achieve *an intimate grandness*, which is obviously an artistic feature” (emphasis mine). Taken literally, disinterestedness might be understood to mean imperfection, but one may also wonder whether, to take his own example, the occasional use of “natural crooked timber” is equal to less than perfection. There is another similar example. The stone layers in the stereobate of Bulguksa temple were placed on top of each other in a *geurengi* (naturally adjusting the surface of cornerstone) fitting method and reveal a plain, natural beauty. Today, modern architects agree that the *geurengi* method

31. Ko (1963a, 6).

32. Ko (1963a, 6).

could not have been employed without refined skills and engineering techniques. This means that the ancestors of modern Koreans invested a lot of time and resources to create a sense of naiveté, or the product of disinterestedness.³³

Ko’s concept of disinterestedness is a valid one, but his interpretation needs to be augmented. In my view, naiveté is not something lacking in comparison to classic beauty, which is at the height of artfulness. Naïve beauty has the same value and standing as classic beauty. What is incomplete cannot be put into the category of naiveté from the outset.

Ko was indifferent to rather than critical of his contemporary researchers. That was his attitude towards Eckardt and it was the same with Yanagi. But he once commented positively on Yanagi as follows:

The art of the Joseon dynasty lacks refinement. To take the example of pottery, the finished product does not have a model form but a distorted one in many cases. Generally, it is not complete as a form and has a musical rhythm instead. Yanagi Muneyoshi’s definition of Korean art being linear seems appropriate in this sense.

Yet, this is not a particularly meaningful insight among the various concepts Yanagi produced for Korean art.

Choe Sun-u is a Korean aesthetician belonging to the Ko School. In his writings, he defined the characteristics of Korean pottery and woodcraft as “simplicity and naiveté.”³⁴ He might have inherited this view from his teacher, but he used his own sense of intuition to identify three characteristics of the Korean aesthetic. First, as reflected in the genre paintings of the Joseon dynasty, the Korean aesthetic is marked by plain, mild, and “unflattering” colors and clothing. Second, it is neither dogged or profuse, nor weak³⁵ or arrogant. Third, it

33. Kim G. (2001, 98-103).

34. Choe S. (1964, 20-21).

35. The nuance of “not that weak” (emphasis mine) is often understood to be very similar to E. McCune’s “cult of weakness.” McCune (1962, 23-24).

is distinguished by simple, direct expression rather than power, and it is calm and artless rather than fussy.³⁶

Regarding *buncheong* ware bowl with arabesque patterns using iron pigment (figure 1),³⁷ Choe noted its “beauty of broad-minded, fresh wildness,”³⁸ while Dietrich Seckel, a German art historian, described it as “spontaneous, fresh, energetic and vigorous.”³⁹ Anyone looking at *buncheong* ware would surely agree.



Figure 1. *Buncheong* ware bowl with arabesque patterns using iron pigment (No. 10308). Joseon. National Museum of Korea.

Naturalness

Most aestheticians view naturalness as a universal feature of Korean art. When they say “natural,” they mean two things. One is a natural approach to creating beauty and the other is harmony with nature.

As mentioned previously, in 1941, Ko Yu-seop noted disinterestedness as a feature of the Korean aesthetic. Taking the example of architecture, he said the “natural curve of the wood was used without alteration.” Here, the term natural has some reference to the naturalness of the material, but it seems to have a stronger meaning of the former, i.e., the “natural approach to creating beauty.”

36. Choe S. (1992, Vol. 5, 66).

37. The author has permission from the National Museum of Korea to use a photo of the work (Permission No. National Museum of Korea 200709-388).

38. Choe S. (1992, Vol. 1, 450).

39. Bak (2005); originally cited from Seckel (1977, Vol. 23, No. 1, 61). “But all this is pushed into the background by a dominant vitality, spontaneity, playfulness, and unconcern for technical perfection.”

This disinterestedness transforms into the “attitude of conforming to nature.” “When we build a house on a hill and put up walls, we do it in layers to follow the terrain. We never force anything on nature and instead conform to it.”⁴⁰ Thus, this seeming indifference is a proactive step toward an aesthetical principle of emphasizing unity with nature. For Ko, naturalness (*jayeonmi*) is a comprehensive concept.

This is quite similar to Kim Won-yong as well. His understanding of the Korean aesthetic as a form of “naturalism” for the Korean aesthetic, based on Koreans’ attachment to the natural environment, makes him sound like a naturalist. But his notion of naturalism aims to “understand and represent objects as they are and to thoroughly exclude the self.”⁴¹ Thus, it seems that nature is a channel or an instrument to reach the essence of things. One comes to believe it is a nature defined as an “attitude of creating beauty.” Here, nature means what we call a form of “naturalness” without artificiality.

There have been some critical views put forth on naturalism in Korean art. Pointing out that naturalism is all-embracing and therefore meaningless, Dietrich Seckel presented a new systematic methodology and approached the Korean aesthetic based on it.⁴² Kim’s “naturalism” is often attacked for not being very systematic.⁴³ Despite all this, however, it is true that trying to remove artificiality is a characteristic of Korean art.

Shamanism

Korean shamanism is displayed well in the art of the Bronze Age.⁴⁴ As mentioned in the *Samguk yusa* (Memorabilia of the Three Kingdoms), the fact that Namhae, the second king of the Silla kingdom, was a shaman allows us a glimpse into what that ancient society was

40. Ko (1963b, 8).

41. Yi Ju-hyeong (2005, 255).

42. Seckel (1977, 52-53).

43. Tak (2000, 86-87).

44. Kwon (2003, 215-229).

like.⁴⁵ I believe that despite China's long influence on Korean culture, Koreans exhibit different emotional traits from the Chinese because of their shamanic traditions, which originated north of China.

Shamanism is artistic in nature. In ancient society, the shaman also served as a blacksmith⁴⁶ and presided over a ceremony that was always accompanied by music and dance. Also, an aesthetic interpretation, which states that "our aesthetic and artistic interest in *gut* is maintained as the ethos of *gut* is released through the celebration of pathos and field play," is acceptable.⁴⁷ Further, when a *gut* is performed with "scattered songs" called *sanjo*, people experience something mystical and reach a very "excited" state.⁴⁸ This makes sense, as the ordinary sense of "excitement" in daily life is very similar to the artistic experience of ecstasy.

Cho Yo-han emphasizes the shamanic features of traditional Korean art. This quality is represented by *nonghyeonseong* ("freely vibrating without adherence to formality") in traditional Korean music, which refers to the artist's freedom of expression, i.e., allowing the musician's creativity to be released within a boundary."⁴⁹ This freedom of expression is also found in painting. According to Cho, viewers of the painting immediately sense that Kim Hong-do painted *Chongseokjeong pavillion* in the style of a realistic landscape painting, but he was completely unrestrained in creating it. Further, Cho argues that the aesthetic characteristics of freely expressed vibratos runs through Chusa Kim Jeong-hui's calligraphy, Dae-wongun's ink paintings of orchids, and even in modern art.⁵⁰

I do not know exactly what Cho had in mind for good examples of modern art, but I agree with his estimation of the Chusa style of calligraphy. "I see hints of deviation in the fresh and lively patterns of *buncheong* ware and free expressions in folk paintings. These devi-

45. Iryeon (1981, 197).

46. Kwon (2003, 218); originally cited from Bunker and Chatwin (1970, 183).

47. Kwon (2005, no. 3, 132); originally cited from Jang M. (2002, 23).

48. Kwon (2005, 12); originally cited from Kim Y. (2002, 75-81).

49. Cho Y. (1999, 279).

50. Cho Y. (1999, 281).

ations reveal a fresh force of life."⁵¹ To me, that is another character of shamanism.

Humor

Humor (*haehak*) occupies an important place in aesthetic categorization. The definition of humor is "words or actions that are comic and satiric"; thus, humor, comicality, and satire seem to be similar concepts. To differentiate them further, "humor is more flexible than sarcasm and has an open-minded grace. Unlike satire or sarcasm, it does not prescribe the 'panacea of negation' and is imbued with a style of seeking something higher."⁵²

But since it is not easy to pinpoint specific examples within the conceptual definition, I feel the need to rely on those found in modern Western aesthetics, which offer another angle. The following is a very practical definition offered up by a nineteenth-century German school. Comicality (*golgye*, *das Komische*) refers to unanticipated pettiness (*das uberraschend Kleine*) turning up suddenly. It is a pleasant feeling that arises when tense psychological energy expectant of something scatters abruptly, and it is also an opposing feeling that arises from this contradiction. Humor, which is of the highest value among comicalities, emerges in revealing the greatness within pettiness, healthy-looking infirmity, or self-deceptive heroism.⁵³

I have been very interested in this topic and made presentations on how it is manifested in art at international meetings, as well as in formal papers on the subject.⁵⁴ Let me cite here some important passages from one of my papers:⁵⁵

To denote comicality and humor as prominent features of Korean art is not unusual. Art historians such as Ko Yu-seop and Choe Sun-u,

51. Kwon (2000b, 88).

52. Cho Y. (1998, 88).

53. Kwon (1994a, 98-99); originally cited from Takeuchi (1989, 278-280).

54. Kwon (1997, 68-80; 2007, 10-15).

55. Kwon (1997, 68-80).

as well as aestheticians like Cho Yo-han, consider humor a very essential element of Korean art.⁵⁶ Scholars outside of Korea also seem to agree with this view. For instance, in 1891, the catalogue for a Korean art exhibition at the Leiden Museum characterized the figures expressed in the paintings as “humorous” (*karikiert*).⁵⁷

An example of work providing humor in an unanticipated form is the *Stone Lion*⁵⁸ at the site of the Mireuksa temple in Chungcheong-do province, which is estimated to date back to the eleventh century. The element that draws us closer to the animal is what appears to be an archaic smile on its face. This is reminiscent of the British ceramics specialist Gompertz’s comment that even fierce animals such as a tiger and a dragon depicted in the Korean *White Porcelain with an Iron Oxide Underglaze* give off a friendly air.⁵⁹ A tiger and a smile—such unusual combinations lead us to respond the same way we do when we encounter humor.

Humor is found in folk paintings as well. In this genre, two kinds of aesthetic humor may be found: compositions in which the subject is perverted, and compositions in which the subject is caricatured. The painting, *The Smoking Tiger at Play with a Rabbit*⁶⁰ at the Yongjusa temple in Suwon, may be seen as an example of the latter case.

Also, the painting *Breaking Silence* (Chasing the Cat) at the National Museum of Korea in Seoul by Kim Deuk-sin, depicts a literati chasing after a cat which has a chick in its mouth. The look of the man, who is about to topple over, is enough to invoke laughter. But it is the psyche of the old man in pursuit of such a petty thing as a chick in a cat’s mouth that is a more significant reason to laugh. Satire of this kind, which points out human greed, may be described as that which reveals ‘the petty within the great.’

56. Kwon (1997, 68 and note 1); Kwon Young-pil et al. (1994, 97-107). See other texts: Ko (1966, 106-107); Choe S. (1993, 41-46); Cho Y. (1973, 183-187).
 57. Kwon (1997, 68 and note 2); Schmeltz (1981, 28). See also Kwon (1992, 10).
 58. Kwon (1997, 71 and note 8); Kwon Young-pil et al., op.cit., pp.94-95, pl.2.
 59. Kwon (1997, 72 and note 9); Gompertz (1968, 6-7).
 60. Kwon (1997, 75 and note 13); The Joong-Ang Ilbosa (1988, 209), plate.

The Korean Aesthetic in Daily Life

We have reviewed so far some major aesthetic conceptions in the study of the Korean aesthetic. One thing that must be first and foremost kept in mind is that we should not assume that only one aesthetic characteristic can explain everything there is to know about the Korean aesthetic. It should therefore be recognized that Korean artistic works considered to have a classic beauty can also have other aesthetic qualities, such as simplicity and humor.

Why is it necessary to ascertain the historical trajectory of the Korean aesthetic? It goes without saying that this undertaking is a large part of the study of art history and aesthetics. Such an undertaking is not just a compilation of history, but a key to the cultural identity formation of Koreans. We need to realize that the aesthetic characteristics manifested in Korean art history are important guides for the direction of modern art and may have a great influence on modern life.

Now, let me summarize the characteristics of the Korean aesthetic by focusing on simplicity and naiveté from an aesthetic standpoint and see how they can be applied to modern times. Regarding simplicity, I have already stated that it is associated with classic beauty, in keeping with Gombrich’s notion. Many people think that naiveté means less than perfection and tend to underrate it. But it is complete unto itself, and should not be interpreted as a middle- or lower-level category in the aesthetic hierarchy. Naiveté is a concept parallel to classic beauty and may be regarded as one of the two pillars buttressing the world of aesthetics.⁶¹ Indeed, naiveté is designated at times as “another model of civilization.”⁶²

The concept of naiveté is best applied to the type of artistic work

61. Here we need to lend an ear to what an architect said: “Reading architecture is complex; it requires intuition, analysis, bodily experience and knowledge at the same time. Classic perfection and articulation coexist with a serene world expressed in a simple unconcerned manner.” Kim G. (2001, 102).
 62. Miyajaki (1989, 173-176).

wherein the final finishing is done by hand, such as handicrafts. Can this term then be applied to today's machine-made industrial products?⁶³ For industrial products, design comes before production. In the stage of design, naiveté can be expressed without compromising function. A good example is that of type printing, which leaves room for manual work, so one can show off one's "manual touches." Unlike electronic printing, the rugged surface texture of type prints allows us to feel simplicity to some extent.

Interestingly, in this digital era, we occasionally experience an analog sense of beauty. For instance, some books made in France come in a "half-open cut" that are opened fully by cutting the corners with a knife. This may be seen as an extreme form of naiveté, mixing sophisticated machine work and rough manual cutting.

Next, there is the issue of the colors used in traditional art. It seems fair to say that color-wise, half tints—such as jade, dark blue and pink—used in the folk paintings of Joseon, are typical of the Korean aesthetic. These colors can easily be applied to modern clothing, works of art, daily necessities, and household electronics such as cars, refrigerators, and so on.⁶⁴ The interior decoration of airplanes, for example, has proven to be an effective area for boosting modern interest in the Korean aesthetic, as it is an area where cultural identity can be best represented through art and design in particular.

It would be meaningful to examine the development of traditional categories of the Korean aesthetic in modern art, such as naturalness, humor, and naiveté (sometimes, simplicity). Kim Won-yong's literati paintings provide good examples of naturalness. As men-

63. Among traditional artworks, *buncheong* ware reflects an aesthetic of simplicity. Pottery production in the early Joseon period may be compared to modern-day science as it required a high-level of precision. In industrial pottery production, the exterior form, patterns on surface decorations, design, and surface texture express naiveté. Taking this stance, one can find naiveté in numerous modern industrial products such as automobiles.

64. The wide use of black and white, which are the two opposite ends in the spectrum of color, for mechanical goods such as cars is only a matter of habit. The range of colors in the spectrum is broad. Thus, Korean traditional colors such as pink, green and dark blue can be listed as a part of the permissible range.

tioned previously, he attempted an academic analysis of naturalness in traditional art and portrayed it in his paintings. Kim's "representation as is" is shown nicely in his paintings. His works, which are often called "literati paintings," vividly express his temperament. This has nothing to do with whether or not nature was the subject of the painting. A critic remarked that his paintings are "artless and simple without artificiality."⁶⁵ Here, "without artificiality" seems to mean natural. Also, the critique that "with Sambul (his artist name), what he says, what he writes, and what he paints, all have the same foundation, that of human values"⁶⁶ implies that it is governed by an aesthetic principle without exaggeration.

Meanwhile, the paintings by Director Heo Dong-hwa of the Museum of Korean Embroidery reveal a sense of humor. The unique features of humorous art manifested even in modern Korean sensibility, reaffirms humor (*golgye*) as a significant, intrinsic aspect of the Korean aesthetic. In the 1990s, Heo held an exhibition of his collection of Korean farming tools and equipment. The idea of exhibiting these objects as artworks was very original. What drew our attention was his use of materials that were not previously considered works of art. A creative title, inspired by the shape of the tool, was attached to each piece, giving it a new meaning. A pendulum used in weaving Korean mattresses, for example, was entitled *A Human Being*.⁶⁷ A Korean ink case became a chicken's body. The tools used for digging out mushrooms became the Dancing Cranes. From this unexpected process of challenging fixed ideas about tools and equipment, humor naturally emerges.⁶⁸

Above all, the works of Lee Ufan, a world-renowned artist, gives off a powerful impression of nature. In a series of works produced from the late 1960s, Lee Ufan incorporated nature into his canvases, for example, by placing rocks in the painting. His paintings properly

65. Jang U. (1991, 7).

66. Yi G. (1991, 6).

67. Kwon (1997, 72 and note 11); Hanrim Gallery (1996), plate named "Market Place."

68. Kwon (1997, 72)

belong to the genre of installation art and constituted an artistic expression of his “monoha” theory.⁶⁹ Why did he choose rocks to represent nature as per In-der-Welt-Sein⁷⁰ discussed in existentialism, the foundation of his aesthetics? Maybe, it was because he wanted to exist in the space where reality met tradition. Moreover, a host of artists, including Lee Ufan, employ repetition of a given subject on the canvas, which is reminiscent of the repeated stamped patterns on *buncheong* ware, a representative piece of Korean traditional art work. Lee Ufan’s *From Points*⁷¹ (figure 2) and *From Line* painted in Japan in the early 1970s, Kim Hwan-gi’s *Where Will We See Each Other Again?*

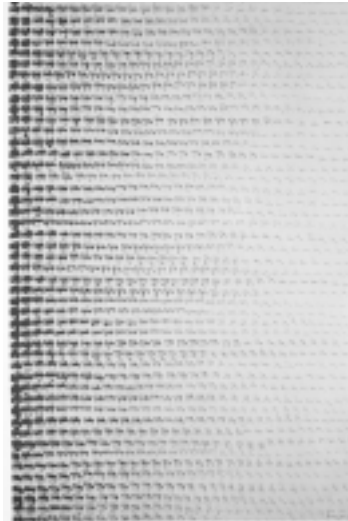


Figure 2. *From Points*. Lee Ufan. 1973. Glue, stone pigment on canvas. 163 x 114 cm. Lee Ufan

What Will We Be By Then? produced in 1970, and the *Waterdrops* series by Kim Chang-ryeol, who was active in Paris in the late 1960s, express traditional naiveté through simple repetition of the subject. In those pieces, the artists’ creative brush strokes generate artistic excellence.

It is fair to say that the Korean aesthetic serves as a guiding principle for modern artists and continues to inspire ideas. We need to renew our understanding of the Korean aesthetic through the following European scholar’s critique of the relationship between traditional and modern art:

69. “Monoha,” in which Lee Ufan played a leading role, is a Japanese school of art from the early 1970s which stresses the characteristics of the existential mode of the object. See Kim Mi-gyeong (2006).

70. Yi Jun (2003, 10-12).

71. Yi Jun (2003); Yi Ufan, *Picture*, 90.

A subtle, ineffable attraction runs through Korean art. The beauty of naiveté beyond artistry often creates a crude or desolate feeling, but . . . such simple beauty is a characteristic of brilliant Korean artworks. This aesthetic direction and sensibility does not seem too far from that of modern Western aesthetics.⁷²

REFERENCES

- An, Hwak. 1915. “Joseon-ui misul” (Korean Art). *Hakjigwang* (May).
- Bak, Jong-hong. 1922. “Joseon misul-ui sajeok gochal” (Examination of the History of Korean Art). *Gaebyeok* (Awakening).
- Bak, Yeong-suk. 2005. “Dietrich Seckel.” In *Hanguk-ui mi-reul dasi ingneunda* (Re-reading the Korean Aesthetic), edited by Kwon Young-pil et al. Paju: Dolbegae.
- Bradley, Ian. 1978. *William Morris and His World*. New York: Charles Scribner’s Sons.
- Bunker, E. C., and B. Chatwin. 1970. “Animal Style.” In *Art from East to West*. The Asia Society Inc.
- Cho, Yo-han (Jo, Yo-han). 1973. *Yesul cheolhak* (Philosophy of Art). Seoul: Pömmunsa.
- _____. 1998. “Hangugin-ui haehangmi” (Humor of Koreans). In *Haehak-gwa uri* (Humor and Us), edited by Korean Cultural Exchange Society.
- _____. 1999. *Hangungmi-ui jomyeong* (Illumination of the Korean Aesthetic). Seoul: Yeolhwadang.
- Cho, Sunmie (Jo, Seon-mi). 1989. “Yu Jong-yeol-ui hanguk misulgwan” (Yu Jong-yeol’s View of Korean Art). *Misul sahak* (Art History) 1: 182-183.
- Choe, Sun-u. 1964. “Yi Handicrafts: Simplicity and Naiveté.” *Korea Journal* 4.3: 20-21.
- _____. 1992. *Choe Sun-u jeonjip* (Complete Works of Choe Sun-u). 5 vols. Seoul: Hakgojae.
- Choi, Won-shik (Choe, Won-sik). 2005. “Meot-e gwanhan dansang” (Brief Notes on Beauty). In *Hanguk geundae mihak-gwa uhyeon mihak-ui hye-*

72. Kwon (2006a, 222); originally cited from Choe S. (1992. Vol. 4, 224).

- unjaeseong* (Korean Modern Aesthetics and the Contemporary Aesthetics of Uhyeon), edited by Institute of Korean Studies, Inha University, 10-19. Incheon: Inha University Press.
- Dakasaki, Soji. 2006. "Yanagi Muneyoshi-wa Asakawa Takumi-ui hanguk mihak" (Conceptions of the Korean Aesthetic by Yanagi Muneyoshi and Asakawa Takumi). In *Amudo gaji aneun gil* (A Road No One Has Taken), edited by Incheon Foundation for Arts and Culture. Incheon: Incheon Foundation for Arts and Culture.
- Eckardt, Andreas. 2003. *Eckardt-ui joseon misulsa* (History of the Joseon Dynasty Art by Eckardt). Translated by Kwon Young-pil. Seoul: Yeolhwadang.
- Gombrich, E. H. 1979. *The Sense of Orders*. Ithaca: Cornell University.
- Gompertz, G. St. G. 1968. *Korean Pottery and Porcelain of the Yi Period*. London: Faber & Faber.
- Hanrim Gallery. 1996. *Sobakhan ilsang-ui jogakdeul* (Simple Sculpture from Ordinary Life: Heo Dong-hwa Exhibition Catalogue). Seoul: Hanrim Munhwa Center.
- Hong, Seon-pyo. 1998. "O Se-chang-gwa Geunyeok seohwajing" (O Se-chang and His *Literary Evidence of Korean Calligraphy and Painting*). In *Gukyeok geunyeok seohwajing* (The Korean Version of *Literary Evidence of Korean Calligraphy and Painting*), edited by O Se-chang. Seoul: Sigongsa.
- Iryeon. 1981. *Samguk yusa* (Memorabilia of the Three Kingdoms). Annotated by Yi Byeong-do. Seoul: Gwangjo Chulpansa.
- Izmi, Jiharu. 1994. "Yanagi Muneyoshi-ui hanguk miron-gwa jonggyo cheolhak" (The Theory of the Art of Korea and the Philosophy of Religion in Muneyoshi). Master's Thesis, Ehwa Womans University.
- Jang, Mi-jin. 2002. "Musok-gwa hanguk mihak-ui dancho" (Shamanism and the Key to the Korean Aesthetic). *Musok-gwa hanguk yesul* (Journal of Aesthetics and Science of Art) 15.
- Jang, U-seong. 1991. "Sambul Kim Won-yong baksa gohuijeon-e bucheo" (Exhibition Held in Celebration of the 70th Birthday of Sambul Dr. Kim Won-yong). *Sambul muninhwajeon* (Sambul Kim Won-yong's Literati Paintings Exhibition Catalog), Chosun Ilbo Gallery.
- Jo, Ji-hun. 1964. *Hanguk munhwasa seoseol* (Introduction to the History of Korean Culture). Seoul: Tamgudang.
- Joong-Ang Ilbosa. 1988. *Minhwa* (Folk Painting). Seoul: Joong-Ang Ilbosa.
- Kim, Gyeong-su. 2001. "Geonchuk mihakeseo bon jayeonseong munje: Jayeon, sobakmiwa goyuseong" (The Problem of Naturalness in Aes-

- thetics of Architecture: Nature, Simplicity and Uniqueness). In *Hanguk yesul-ui jeongcheseong munje* (The Problem of Identity of Korean Art). Paper presented at the spring 2001 symposium of the Korean Society of Aesthetics and Science of Art.
- Kim, Jeong-gi, et al. 1984. *Hanguk misul-ui miuisik* (Aesthetic Conceptions in Korean Art). Seongnam: The Academy of Korean Studies.
- Kim, Mi-gyeong. 2006. *Monoha-ui gil-eseo mannan Yi U-hwan* (Meet Lee Ufan on the Road of Monoha). Seoul: Gonggansa.
- Kim, Mun-hwan. 1994. "Hanguk geundae mihak jeonsa" (History of the Early Period of Modern Korean Aesthetics). In *Hanguk mihak siron* (A Preliminary Study of Korean Aesthetics), edited by Kwon Young-pil et al. Seoul: Korean Studies Institute, Korea University.
- Kim, Yeol-gyu. 2002. "Sanjo-ui mihak-gwa musok sinang" (The Aesthetics of Scattered Songs and Shamanism). *Musok-gwa hanguk yesul* (Journal of Aesthetics and Science of Art) 15.
- Ko, Yu-seop. 1963a. *Hanguk misulsa geup mihak nongo* (History of Korean Art and Korean Aesthetics). Seoul: Tongmungwan.
- _____. 1963b. "Joseon godae misul-ui teuksaek-gwa geu jeonseung munje" (Characteristics of the Ancient Art of Korea and the Issue of Transmission). Seoul: Tongmungwan.
- _____. 1966a. "Godaein-ui miuisik" (The Aesthetic Sense of Ancient People). *Hanguk misul munhwasa nonchong* (Collected Works on the History of Korean Art and Culture). Seoul: Tongmungwan.
- _____. 1966b. "Silla-wa goryeo-wau yesul munhwa-ui bigyo siron" (A Preliminary Study on the Comparison of the Silla and Goryeo Kingdoms in Art and Culture). In *Hanguk misul munhwasa nonchong* (Collected Works on the History of Korean Art and Culture). Seoul: Tongmungwan.
- Kwon, Young-pil. 1992. "Andreas Eckardt-ui misulsagwan" (Andreas Eckardt's Conception of Art). *Misulsa hakbo* (Art History Review) 5: 22.
- _____. 1994a. "Hanguk jeontong misul-ui mihakjeok gwaje" (Aesthetic Agendas of Korean Traditional Art). In *Hanguk mihak siron* (A Preliminary Study on the Aesthetics in Korea). Seoul: Korean Studies Institute, Korea University.
- _____. 1994b. "Yanagi sindeurom-ui silche" (The Reality of the Yanagi Craze). *Gana ateu* (Bimonthly Magazine of Art) 37.
- _____. 1997. "Humor, an Aesthetic Value in Korean Art: Expressions in Scholarly Painting." *Korea Journal* 37.1 (spring): 68-80.
- _____. 2000a. *Mijeok sangsangnyeok-gwa misul sahak* (The Aesthetic Imagination and Art History) Seoul: Munye Chulpansa.

- _____. 2000b. "Sobangmi-wa syamanizeum-ui gwangye" (The Relationship between naiveté and Shamanism). *Wolgan misul* (Art Monthly) (August).
- _____. 2003. "Godae hanguk misul-ui sasangeok wollyu-wa johyeongseong" (Theoretical Origin and Form of Ancient Korean Art). *Hanguk munhwa sasang daegyedae* (The Great Compendium of Korean Culture and Idea) 4, edited by Institute of Korean Cultural Studies, Yeungnam University, 215-229. Daegu: Yeungnam University Press.
- _____. 2005. "Hanguk mihak yeongu-ui munje-wa banghyang" (The Problems and Direction of Research on Korean Aesthetics). *Mihak yesulhak yeongu* (Journal of Aesthetics and Science of Art) 21.2: 132.
- _____. 2006a. "Choe Sun-u." In *Hanguk-ui mi-reul dasi ingneunda* (Re-reading Korean Aesthetics), edited by Kwon Young-pil et al. Paju: Dolbegae.
- _____. 2006b. "Andreas Eckardt." In *Hanguk-ui mi-reul dasi ingneunda* (Re-reading Korean Aesthetics), edited by Kwon Young-pil et al. Paju: Dolbegae.
- _____. 2007. "Korean Art: Aesthetics of Humor Expressed through Images of Faces." *National Museum of Korea* 5: 10-15.
- Kwon, Young-pil, et al. 1994. *Hanguk mihak siron* (A Preliminary Study of Korean Aesthetics). Seoul: Korean Studies Institute, Korea University.
- _____. 2005. *Hanguk-ui mi-reul dasi ingneunda* (Re-reading the Korean Aesthetic). Paju: Dolbegae.
- McCune, E. 1962. *Arts of Korea*. Tokyo: Charles E. Tuttle Company.
- Miyajaki, Ichisada. 1989. 東洋における素朴主義の民族と文明主義の社. Oriental Library No. 508. Tokyo: Heibunsha.
- Okakura, Tensin. 1987. 東洋の理想 (The Ideals of the East with Special Reference to the Art of Japan). Oriental Library No. 422. Tokyo: Heibunsha.
- Schmeltz, J. D. E. 1981. *Die Sammlungen aus Korea im Ethnographischen Reichsmuseum zu Leiden*. Leiden.
- Seckel, Dietrich. 1977. "Some Characteristics of Korea Art." *Oriental Art* (spring) 23.1: 61.
- Sin, Na-gyeong 辛那景. 2004. 「柳宗悦の工藝美學における藝術と社会」 (Arts and Society in Yanagi Muneyoshi's Aesthetics of Handicrafts). PhD diss., Tokyo University.
- Song, Bang-song. 1994. "Hanguk eumaksa-ui teuksuseong-gwa miuisik siron" (A Study of the Characteristics of the History of Korean Music and Its Aesthetic Conception). In *Hanguk mihak siron* (A Preliminary Study of Korean Aesthetics), edited by Kwon Young-pil et al., 180-181.

- Seoul: Korean Studies Institute, Korea University.
- Tak, Seok-san. 2000. "Hangukmi-ui jeongcheseong" (The Identity of the Korean Aesthetic). *Wolgan misul* (Art Monthly) (August): 86-87.
- Takeuchi, Toshio 竹内敏雄. 1989. *Mihak yesulhak sajeon* (A Dictionary of Aesthetics and Science of Art). Translated by An Yeong-gil et al. Seoul: Mijinsa.
- Yakima, Arata, et al. 2003. 日本美學の発見者たち (A Study of Who Discovered the Aesthetics of Japan). Tokyo: Tokyo University Press.
- Yanagi, Muneyoshi. 1920. "Joseon-ui beot-ege bonaeneun geul" (Notes to My Korean Friend). In *Yanagi Muneyoshi jeonjip* (Complete Works of Yanagi Muneyoshi), Vol. 6. Chikuma Shobo (1980).
- Yi, Gyeong-seong. 1991. "Sambul seonsaeng" (Master Sambul). *Sambul muninhwajeon* (Sambul Kim Won-yong's Scholarly Paintings Exhibition Catalog), Chosun Ilbo Gallery.
- Yi, In-beom. 1997. "Yu Jong-yeol-ui joseon yesullon yeongu" (A Study of Yu Jong-yeol's View of Joseon Art). PhD diss., Hongik University.
- _____. 2006. "Yanagi Muneyoshi." In *Hanguk-ui mi-reul dasi ingneunda* (Re-reading the Korean Aesthetic). Paju: Dolbegae.
- Yi, Ju-hyeong. 2005. "Kim Won-yong." In *Hanguk-ui mi-reul dasi ingneunda* (Re-reading the Korean Aesthetic), edited by Kwon Young-pil et al. Paju: Dolbegae.
- Yi, Jun. 2003. "Mannam-eul chajaseo: Yi U-hwan hoegojeon-ui uimi" (Searching for Encounter: The Significance of the Commemorative Exhibition of Yi Ufan). Lee Ufan Exhibition Catalog, Samsung Gallery.
- Yun, Se-jin. 2003. "Taja-ui yeoksa, dongilja-ui misulsa: Eckardt joseon misulsa-e natanan joseon misul insik" (History of the Other and the History of the Art of Identity: Conceptions of Joseon Art in Eckardt's History of Joseon Dynasty Art). Paper presented at the third seminar on the Acceptance of Modern Perspective and Change in the Structure of Conception held by National Museum of Modern Art, June 19.
- _____. 2005. "Misul-eun eotteoke yeoksa-ga doeotneunga?: Ko Yu-seop-gwa geundaejeok misul damnon" (How Did Art Become History?: Ko Yu-seop and the Modern Discourse on Art). In *Hanguk geundae mihak-gwa uhyeon mihak-ui hyeonjaeseong* (Korean Modern Aesthetics and the Contemporary Aesthetics of Uhyeon, edited by Institute of Korean Studies, Inha University, 443-460. Incheon: Inha University Press.
- Zhang, Fa. 2006. "Jungguk hyeondae mihak: Baljeon gwajeonggwa yuhyeong" (Modern Chinese Aesthetics: Development and Typology). In *Amudo gaji aneun gil* (A Road No One Has Taken), edited by Incheon

Foundation for Arts and Culture, 35-37. Incheon: Incheon Foundation for Arts and Culture.

GLOSSARY

<i>aware</i> (J.)	哀れ	<i>minye</i>	民藝
<i>biaemi</i>	悲哀美	<i>mugigyo-ui gigyo</i>	無技巧의 技巧
<i>buncheon</i>	粉青	<i>mugyehoekjeogin</i>	無計劃의인
<i>Daewongun</i>	大院君	<i>gyehoek</i>	計劃
<i>dansunseong</i>	單純性	<i>mu jagwi</i>	無作爲
<i>Gakhwangjeon</i>	覺皇殿	<i>nonghyeonseong</i>	弄絃性
<i>gojeonmi</i>	古典美	<i>Okakura Tensin</i> (J.)	岡倉天心
<i>golgye</i>	滑稽	<i>punga</i>	風雅
<i>grangi</i>	그랭이	<i>Sambul</i>	三佛
<i>gut</i>	굿	<i>Sanguk yusa</i>	三國遺事
<i>haehak</i>	諧謔	<i>sobakseong</i>	素朴性
<i>Hwaeomsa</i>	華嚴寺	<i>Ueno Naoteru</i> (J.)	上野直昭
<i>jayeonmi</i>	自然美	<i>Yanagi Muneyoshi</i> (J.)	柳宗悅
<i>Kim Jeong-hui</i>	金正喜	<i>yugen</i> (J.)	幽玄
<i>minggei</i> ▶ <i>minye</i>			

(J.: Japanese)