

ARTH 62.20 / ASCL 62.08

Modern and Contemporary Korean Art

Professor Sunglim Kim

Lectures: H hours M and W 6:30–8:20 PM (EST)

Office Hours: by appointment via Zoom

Zoom meeting ID: 603 636 2867

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Course Description

This course examines the art and culture of Korea from the end of the 19th century through the early 21st century. During this period Korea experienced the fall of its last dynasty (500-years-long), annexation to Japan, the Korean war, division into two Koreas, democratization, and internationalization/globalization. The class will explore how visual art, including paintings, ceramics, architecture, photographs, posters, and film, reflected and expressed the political, socio-economic, and cultural changes and concerns of each period, in both South and North Korea.

Readings:

Jane Portal, *Art Under Control In North Korea*, London, UK: Reaktion Books, 2005.

Youngna Kim, *20th Century Korean Art*, London, UK: Lawrence King, 2005.

Hyung-Min Chung, *Modern Korean Ink Painting*, Elizabeth, NJ & Seoul: Hollym, 2006.

Charlotte Horlyck, *Korean Art: From the 19th Century to the Present*, London, UK: Reaktion Books, 2017.

Readings consist of excerpts from books (above), journals, and exhibition catalogues. Some of the assigned readings come from Korean journals published in English. Written by some of Korea's leading scholars, these articles provide Korean perspectives on Korean history and culture. All required readings will be provided as downloadable PDF files located on the course Canvas site.

Course Requirements and Grading

Attendance (10%) and Participation in Discussion (10%): All the classes will be delivered synchronously via Zoom. Class attendance is mandatory, and only one absence without advance notice is allowed. **Two unpermitted absences will lower your grade by a third of a grade.** If you won't be able to make it or have technical difficulties, please let me know A.S.A.P. so alternative arrangements can be made. Active participation in discussion is strongly encouraged and pop quizzes (pass/not pass) will be given frequently to verify attendance and encourage you to keep current in your readings and class materials.

Response papers and Assigned works (30 %): Students are expected to post response papers (1% each) on assigned readings and a couple of questions (1/2 page on each article, single-spaced, 12-point font) on Canvas. Each paper is due by 9 PM (EST) the day before class. Also, students will be asked to upload occasional assigned works (1% each) such as self-introduction in PPTX with narration, visual analysis paper, and comments on other students' responses.

Exam (20 %): There will be two exams (10% each). The exams will consist of multiple choice, true or false, slide identifications with short-answers, and/or short essays. Questions will focus on facts and topics covered in class. Your responses, however, should also draw on the readings.

Research paper (20 %) and presentation & "exit" exam (10%): You will write a research paper on an artist and his/her artwork. The writing consists of two stages. First you will choose one or two image(s) by a modern or contemporary Korean artist. Before you start writing, please consult with me. Once approved, write a one-page, single-spaced, visual description and analysis of the artwork, and post your image and analysis on canvas; this post will be followed by my feedbacks and classmates' comments. The second paper builds on the first. To write the second paper, you will conduct research in the library and/or through online scholarly sources or through interviewing the artist (via e-mail or phone) to build on the visual analysis in your first paper. The final paper will combine your formal analysis with contextual information that you uncovered through research. Your paper must reflect the contents of our lectures and discussions, and your own research, critical thinking, and analysis. The final paper should be five pages, single-spaced, and requires proper citations and bibliography. You will give a 15-minute presentation in week 9 or 10. Also, you will submit three multiple-choice questions regarding your presentation to me in advance. Your questions will all be compiled into an "exit" exam, which students will take to wrap up the research paper session. The final paper is due on Friday, Nov. 20. Please upload your paper on Canvas under Discussion.

Grading Scale:

A: 100–96	A-: 95.9–90	
B+: 89.9–87	B: 86.9–84	B-: 83.9–80
C+: 79.9–77	C: 76.9–74	C-: 73.9–70
D+: 69.9–67	D: 66.9–64	D-: 63.9–60
F: Below 59.9		

Guidance on Class Participation

Come to class prepared (e.g., complete the assigned response), be respectful of others, engage in thoughtful conversation about the material and discussion topics, and encourage others to contribute.

Please keep your microphone muted unless you are talking. This will limit intrusions of local environmental noise and audio feedback.

If you have the necessary equipment and internet access to do so, *please turn on your video during class.* This will make it easier to track who is talking and help us maintain a sense of community at a distance.

Whenever possible, please try to limit multi-tasking, such as scrolling on your phone or navigating out of the Zoom call and into other programs or windows, unless it is directly relevant to what we're doing in class.

When you are unable to join live class Zoom meetings, please talk to me as soon as possible. I'll assign additional work, such as watching the recorded class session and then posting your reflections on Canvas.

Honor Principle

All academic activities will be based on student honor. Students should re-familiarize themselves with the Academic Honor Principle on the Dartmouth website:
<http://www.dartmouth.edu/~uja/honor/students.html>

Every work submitted for this course must be the independent work of the enrolled student. For more information about plagiarism and how to avoid it, please see:
www.dartmouth.edu/~writing/sources.

Student Accessibility Needs

Students with disabilities who may need disability-related academic adjustments and services for this course are encouraged to contact me privately as early in the term as possible. Students requiring disability-related academic adjustments and services must consult the Student Accessibility Services office (Carson Hall 125, 603-646-9900 Student.Accessibility.Services@Dartmouth.edu). Once SAS has authorized services, students must show the originally signed SAS Services and Consent Form and/or a letter on SAS letterhead to me. As a first step, if you have questions about whether you qualify to receive academic adjustments and services, you should contact the SAS office. All inquiries and discussions will remain confidential.

Student Wellness

We recognize that the academic environment at Dartmouth is challenging, that our terms are intensive, and that classes are not the only demanding part of your life. There are a number of resources available to you on campus to support your wellness, including: your undergraduate dean (603-646-2243) (<http://www.dartmouth.edu/~upperde/>), Counseling and Human Development (603-646-9442) (<http://www.dartmouth.edu/~chd/>), and the Student Wellness Center (<http://www.dartmouth.edu/~healthed/>). We encourage you to reach out to the [Dartmouth Health Service](#) (603-646-9400 or Secure Message in DartHub), as well. Please come speak with me in order to take care of yourself throughout the term.

Religious Observances

Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me before the end of the second week of the term to discuss appropriate accommodations.

Academic Skills Center (<http://www.dartmouth.edu/~acskills/>)

The Academic Skills Center (603-646-2014) is open to the entire Dartmouth Community. Here are some common reasons why you might visit the ASC:

The Student Center for Research, Writing, and Information Technology

(RWiT: <http://writing-speech.dartmouth.edu/learning/support-writing-research-and-composing-technology/rwit>) Located in [Berry 183](#), RWIT is a free service dedicated to helping members of the Dartmouth community develop more effective strategies for generating and organizing their ideas, finding and evaluating research sources, and presenting and revising compositions in a variety of media. Through informal dialogue, RWIT tutors assist writers in developing better compositions and more effective composing strategies. A collaboration between the Institute for Writing and Rhetoric, the Library, and Academic Computing, RWIT brings together faculty, administrators, staff, and students to focus on the art and science of composition.

Weekly Schedule

Week 1: The Beginning of Modern Art in Korea

September 14 (M): Introduction to class and Korea's geographical and historical background

Sunglim Kim, "Kim Chong-hui (1786–1856) and Sehando: The Evolution of a Late Choson Korean Masterpiece," *Archives of Asian Art*, vol. 56 (2006): 31-60.

September 16 (W): Korean Art Before the Japanese Colonial Period

Sunglim Kim, "Chaekgeori: Multi-Dimensional Messages in Late Joseon Korea," *Archives of Asian Art*, vol. 64, no. 1 (2014): 3-32.

Hyung-Min Chung, "Dawn of the Modern Age: 1876–1910s," *Modern Korean Ink Painting*, 12-59.

Youngna Kim, "Introduction to Modern Korean Art in the Colonial Period," *20th Century Korean Art*, 10-39.

Week 2: World Expositions

September 21 (M): The Power of Expositions

Youngna Kim, "The First Encounter with the West: Korean Exhibits at the World Expositions," *20th Century Korean Art*, 40-63.

Hong Kal, "Modeling the West, Returning to Asia: Shifting Politics of Representation in Japanese Colonial Expositions in Korea," *Comparative Studies in Society and History*, Vol. 47, No. 3 (July, 2005): 507-531.

September 23 (W): Art and Its Display in Early Modern Korea

Charlotte Horlyck, "Art and Its Display in the Early Modern Era," *Korean Art*, 13-40 and "In Search of the New: Painters of the Colonial Period," *Korean Art*, 41-70.

Week 3: Korean Artists in the Colonial Period (1910–1945)

September 28 (M): Painters of the Colonial Period II

Joan Kee, "Contemporary Art in Early Colonial Korea: The Self Portraits of Ko Hui-dong," *Art History* (2013): 2-26.

Youngna Kim, "Korean Avant-Garde Group in Tokyo in the 1930s," *20th Century Korean Art*, 124-151.

Film *Assassination* (2015) streamed and Discussion

September 30 (W): Art and Women in the 1920s

Sunglim Kim, "The Personal is Political: The Life and Death and Life of Na Hye-sok (1896-1948)," *Gender, Continuity, and the Shaping of Modernity in the Arts of East Asia, 16th-20th Centuries*, edited by Kristen L. Chiem and Lara C. W. Blanchard, 253-286.

Youngna Kim, "Modernity in Debate: Representing the 'New Woman' and 'Modern Girl,'" *20th Century Korean Art*, 64-105.

Week 4: Korean Artists in the Colonial Period (1930s)

October 5 (M): Socialist Realism

Charlotte Horlyck, "Art, Nationalism and Ideology: The Formation of Socialist Realist Art in North Korea," *Korean Art*, 71-96.

Jane Portal, "Art for the State," and "Politics and Society Since 1953," *Art Under Control in North Korea*, 6-30 and 53-79.

October 7 (W): Art and the State

Ahn Chang-mo, "Korean Architecture: Urban and Architectural History in Pyongyang,"
edited by Philipp Meuser, *Architectural and Cultural Guide: Pyongyang* edited by
Philipp Meuser, vol. 2. DOM Publishers (2012): 84-137.

BG Moon, *Contemporary North Korean Art: The Evolution of Socialist Realism*,
(Washington, DC: The Katzen Arts Center, 2012).

Week 5: Exam 1 and Art after the Korean War

October 12 (M): Exam 1

October 14 (W): Abstract Paintings

Charlotte Horlyck, "Abstract Paintings of the 1950s to 1970s," *Korean Art*, 97-131.

Week 6: Korean Art in 1980s and 1990s

October 19 (M): Minjung Art

Youngna Kim, "Two Traditions: Monochrome Art of the 1970s and *Minjung* Art of the
1980s," *20th Century Korean Art*, 124-151.

Film *A Taxi Driver* (2017) and Discussion

October 21 (W): Beginning of Korean Contemporary Art

Charlotte Horlyck, "Art and Politics of the 1980s and Mid-1990s," *Korean Art*, 133-163.

Youngna Kim, "Korean Contemporary Art in the 1990s," *20th Century Korean
Art*, 266-274.

Week 7: Art of the women, by the women, and for the women

October 26 (M): Women Artists in the 20th Century.

Jin Whui-yeon, *Coexisting Differences: Women Artists in Contemporary Korean Art*
(Elizabeth, NJ: Hollym, 2012).

Sunglim Kim, "Seundja Rhee: Her Vision and Artistic Development," *Seundja Rhee 1918-
2009* (Seoul: Maronie Books, 2018), 7-19.

Sunglim Kim, "Chun Kyung-ja and Beautiful Women," (unpublished paper).

October 28 (W): Contemporary Korean Artists in the 2000s

Charlotte Horlyck, "Contesting Form and Content: Art of the 1990s and 2000s," *Korean
Art*, 165-199.

Week 8: Exam 2 and Contemporary Korean Artists in the 2000s

November 2 (M): Exam 2

Film *Parasite* (2019) and Discussion

November 4 (W): *Korean Culture in Five Color* (Seattle Asian Art Museum lecture)

Week 9: Student Presentations

November 9 (M): Research Consultation (Individual Zoom meetings)

November 11 (W): Student Presentations (20 minutes each)

Week 10: Wrap-up

November 16 (M): Wrap-up class

November 20 (F): Research paper due and online “exit” exam