

# 미국 미술사 교과서와 교육과정 속의 한국 미술

발표::

Professor Dr. Milena Popov and  
Professor Robert Stevenson

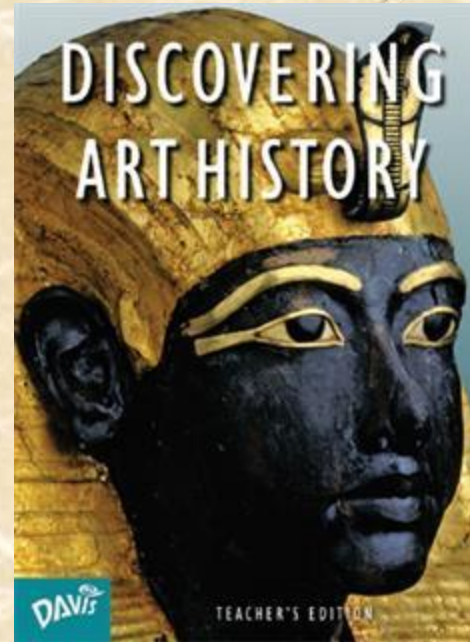
# 미국 미술사 교과서와 교육과정 속의 한국 미술

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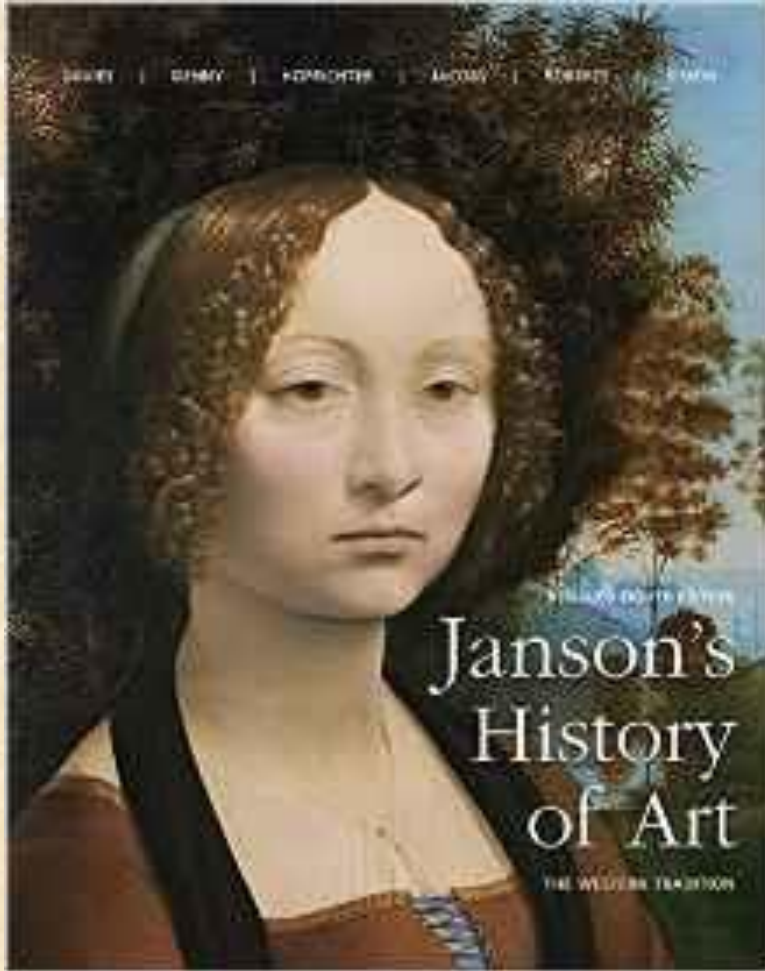
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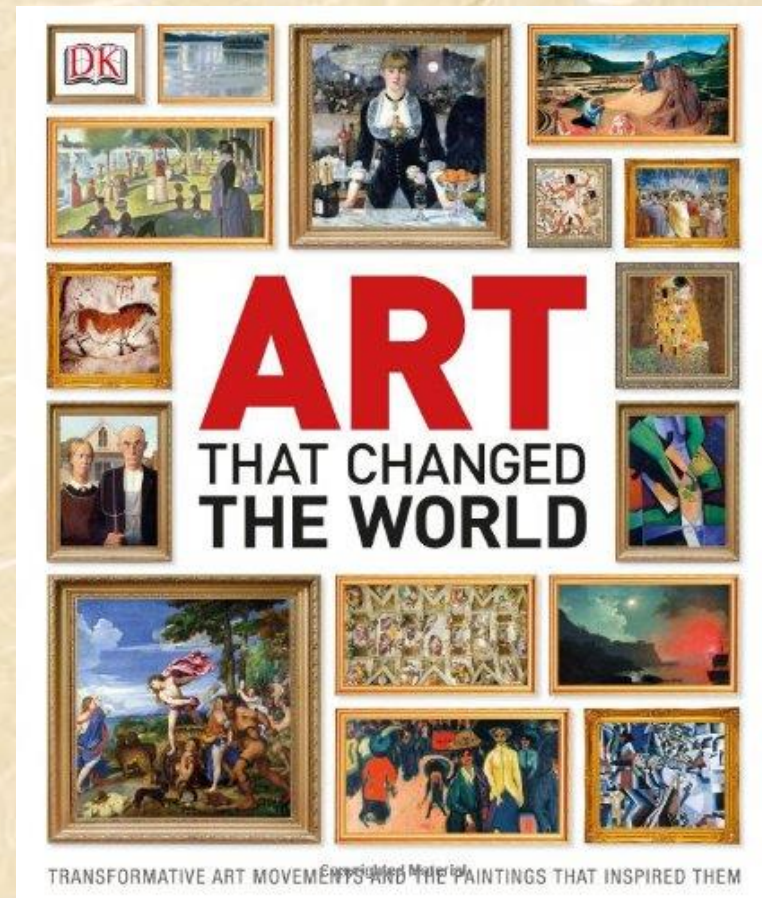
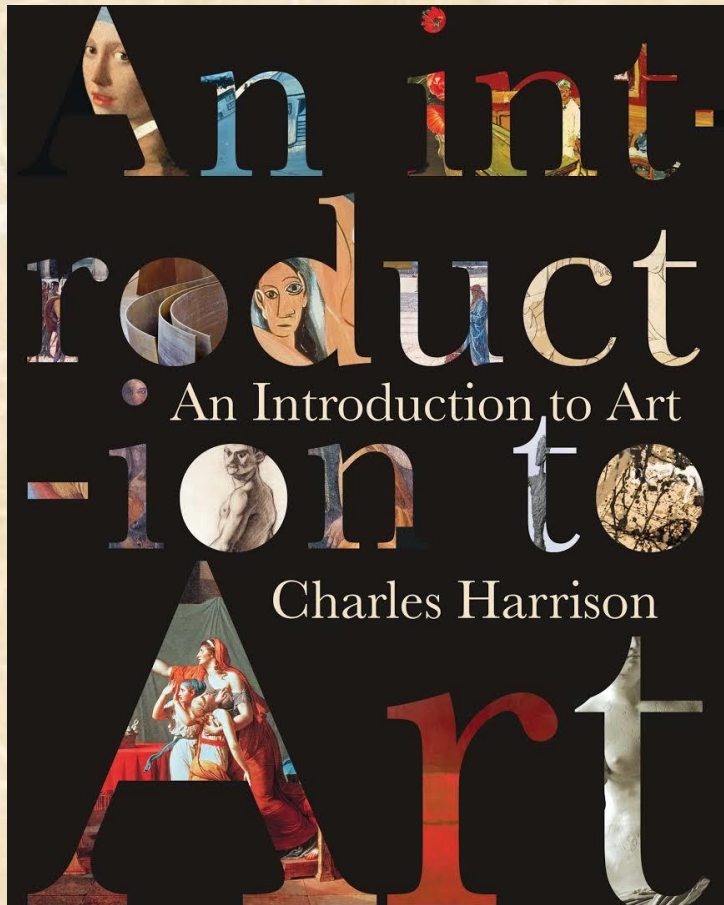
Brommer, G. *Discovering Art History*, 2006, 4<sup>th</sup> Ed. Davis.

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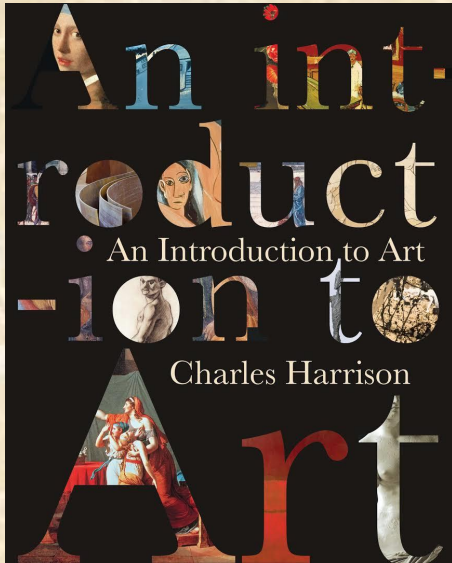
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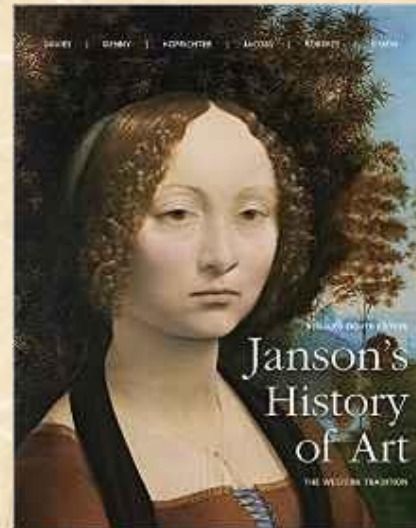
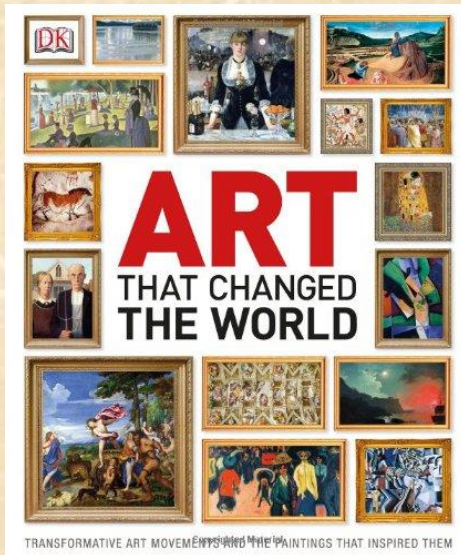
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Zacek, I., Chilvers, I., Welton, J. *Art That Changed The World*, 2013, DK Publishing. 400 pages.

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Janson, H. A. *History of Art: The Western Tradition*, 2015, 8<sup>th</sup> Ed.

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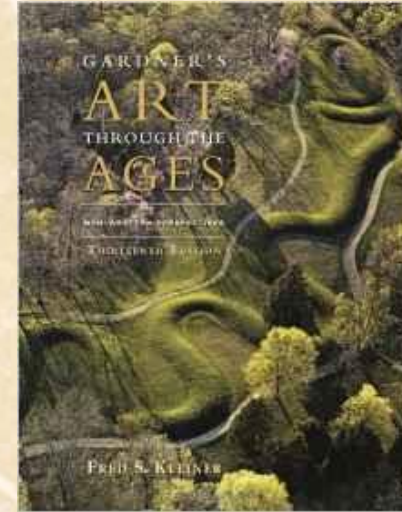
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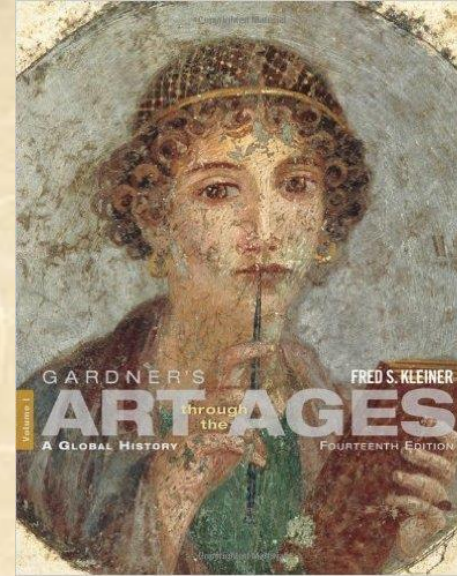
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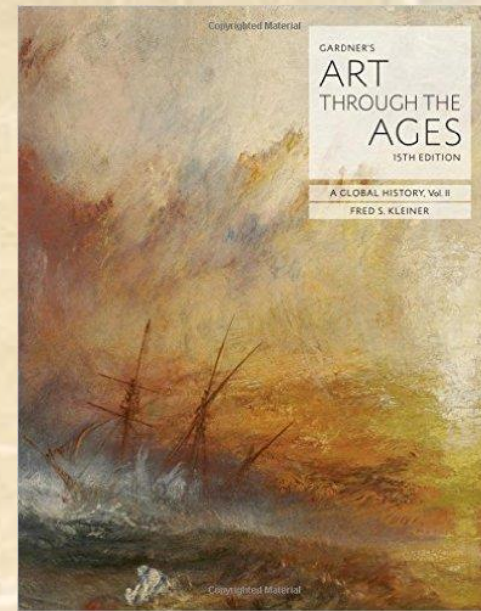
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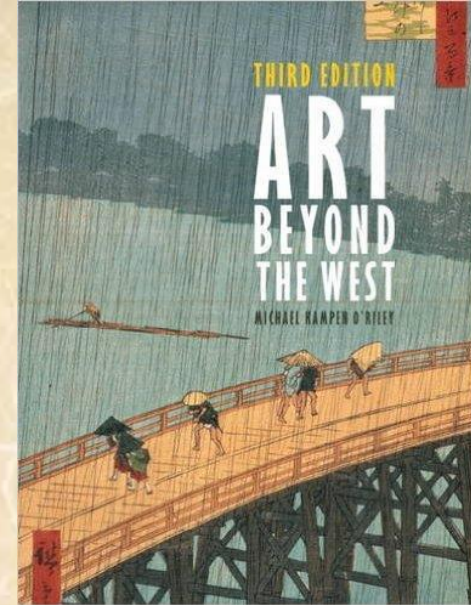


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O' Riley, F. *Art Beyond the West*, 2012, 3rd ed.. Pearson.



5.5 Crown from north mound, Tomb 98, Kyongju, Korea. Old Silla period, 5–6th century CE. Gold, height 10 3/4" (27.5 cm). Kyongju National Museum

the most important "activity" of the artist and observer. The state of inactivity is designed to stimulate the imagination and bring the observer into the world of the artists who created the images and buildings illustrated in this chapter. The eternal affection the Japanese have held for seemingly simple but deceptively complex arts that stress essential forms and acts of contemplation is linked in spirit to their veneration of the Shinto kami and remains a poignant symbol of the Shinto base of Japanese art and thought.

### KOREA: THE THREE KINGDOMS PERIOD (57 BCE–688 CE)

The Korean peninsula, midway between northern China and Japan, transmitted many elements of Chinese art and culture to Japan. However, after arriving in Korea, Chinese art interacted with the native Korean traditions to create Korean styles of ceramics, sculpture, metalwork, and painting that are distinct from those of mainland Asia and Japan.

The Koreans learned the techniques of agriculture and metalworking from the Chinese and became part of their Han empire in 108 BCE. After the fall of the Han, in the Period of Disunity (220–589 CE), the Chinese gradually withdrew from Korea, leaving behind their philosophies of Confucianism and Buddhism (which arrived in 372 CE) as well as the Chinese system of writing. During this time, the Three-Kingdoms Period, Korea was divided into the Koguryo kingdom in the north, the Paekche kingdom in the southwest, and the Silla kingdom around the Nakdong River drainage area facing the Sea of Japan.

Of these three kingdoms, the Silla was the most remote from China, both geographically and aesthetically. Many of the most important Korean works of art come from this area. Kyongju, the Silla capital for almost a thousand years, is dotted with huge tumuli marking the tombs of the rulers. The golden crowns, earrings, necklaces, rings, bracelets, and belts from these royal graves indicate that the Silla were some of the most accomplished and innovative gold artists in eastern Asia in the fifth and sixth centuries CE. The gold crowns, made of thin hammered and cut sheets of embossed gold, are too delicate for regular use and may have been created for some special ceremonials, such as inaugurations, or they may have been made specifically as grave goods for spirit use. The headband in FIG. 5.5 supports antler and tree-shaped projections decorated with small gold disks and curved, comma-shaped pieces of jade. The Old Silla gold artists may have learned their techniques of goldworking via works of art that arrived from the Mediterranean world along the Silk Road.

Sculptors of this period, working shortly after Buddhism had become the official religion of the country, created the most famous surviving Korean Buddhist statue. It is an image of the bodhisattva Maitreya, the Buddha of the Future, who would come to the earth and bring enlightenment to everyone (FIG. 5.6). Maitreya was a favorite of an elite group of young aristocratic warriors, the Flower Youths, whose leader claimed to be an incarnation of the bodhisattva. Like the historical Buddha Shakyamuni, who discovered enlightenment through prolonged meditation, Maitreya is far removed from this world and deeply absorbed in a state of meditation. All the formal elements contribute to this sense of inner peace and oneness. The manner in which the sculptors have organized Maitreya's pose and

created his body parts emphasizes this ideal of otherworldly thought. The refined beauty and harmonious interplay of Maitreya's high-arching eyebrows, the long crescent lids of his downturned eyes, the thin, delicate nose bridge, and the gentle set of his lips convey a sense of utter serenity. Also, the rhythms in the neatly spaced and folded cloth falling in vertical lines and dove-tail pleats over the chair, lying in patterns of hyperbolic curves on his left leg, reinforce this ideal of quiet introspection, the slowed-down pace of deep meditation.

The pose itself expresses this ideal of strength within beauty. It is organized around the strong horizontal line of the figure's right leg, which divides the image in half, separating the vertical lines of the other leg and drapery below from the softer lines of Maitreya's torso, head, arms, and the long tube-like fingers with which he touches his cheek. This effortless gesture, symbolizing deep thought, engages the viewer with the bodhisattva's otherworldly thoughts as he transcends the terrestrial and celestial realms to exist in oneness with all creation. Although the style owes much to sixth-century Wei sculpture in northern China, the smoothness of the forms and the abstraction of Maitreya's features reflect the work's Korean heritage. Of the surviving Korean images of Maitreya and the Buddha, this work best summarizes the Korean contribution to Buddhist sculpture in Korea itself and in Japan. In the centuries to come, Korean art continued to be important on its own terms and contributed to the later development of Japanese art, and we will return to Korea to look at additional works in the periods to follow.

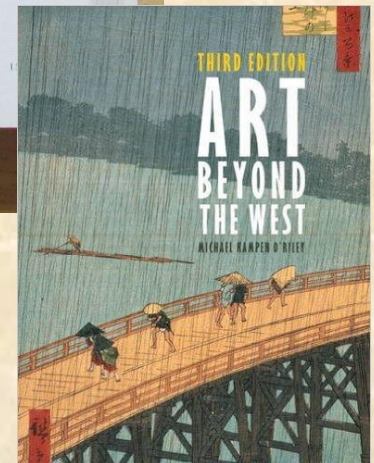
### THE ASUKA PERIOD (552–645 CE) AND HAKUHO PERIOD (645–710 CE)

The Asuka period, named for a Japanese capital of this time, is also known as the Suiko period; after the powerful empress who reigned from 593 to 628. It was a time of great change as new Korean forms of art, technology, and religion totally transformed Japanese society. The period begins in 552, the year the Buddhist ruler of the Paekche



5.6 Maitreya. Old Silla or Paekche period, 6–7th century. Gilt bronze, height 30" (76 cm). National Museum of Korea, Seoul

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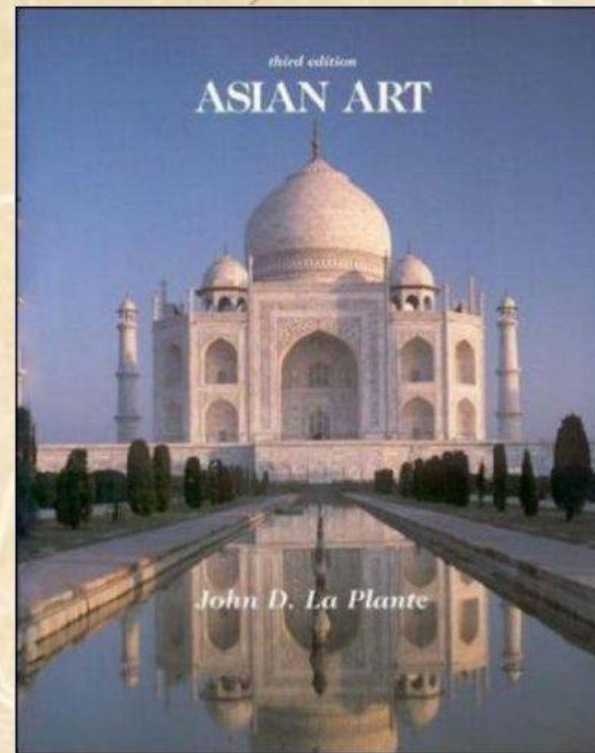
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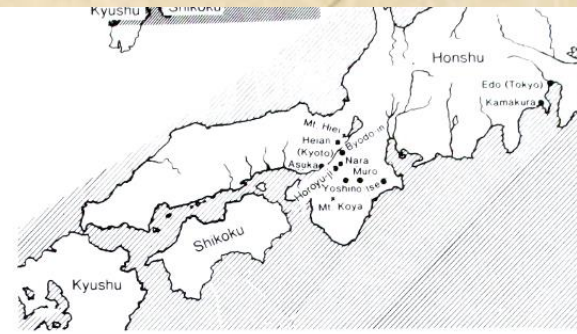


Figure 22.1 Japan.

### THE ASUKA PERIOD (A.D. 552–645)

When Buddhism was introduced into Japan from Korea in the middle of the sixth century A.D., it met a simple people who, unlike the Chinese, had had little experience in the vagaries of metaphysical argumentation. It was not the doctrine so much as the accompanying ritual and splendor of the temples and images that first impressed the Japanese. To them Buddhism represented an advanced way of life that they were eager to adopt.

During the Asuka period under the reign of the empress Suiko (593–628), Buddhism received the support of the court; but the person most directly responsible for the rapid growth of Buddhism was her nephew, the crown prince Shotoku (572–622). He was quick to adopt the Chinese language and wrote explanations of the Buddhist *sutras*, which had come to Japan with the Buddhist monks. In 607 he and his aunt established the Horyu-ji west of Nara, at that time simply a pleasant country area, with the court located at Asuka, present-day Nara Prefecture (fig. 22.1).

There are two parts to the temple at Horyu-ji, the west compound and the east compound. The first is on axis with the long south–north approach; the second is to the east. The west compound contains a five-storied pagoda and an image hall, while the east compound contains a single octagonal building. Each compound is surrounded by a covered gallery.

The Horyu-ji was built by Korean architects and other craftspeople and artists who were sent in the hundreds from Paekche (Kudara) and settled in the region. The temple is of the Kudara plan of which no example remains in Korea.

### IMAGE HALL AND PAGODA

The Horyu-ji is the world's oldest extant wood construction (fig. 22.2). Records indicate that a fire in 670 destroyed some sections. Instead of the usual north–south axis, the image hall and pagoda are on an east–west axis (fig. 22.3). The architectural style reflects that of sixth-century China (fig. 22.4). As in the Chinese tradition the buildings are placed on raised platforms.

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## PART ONE

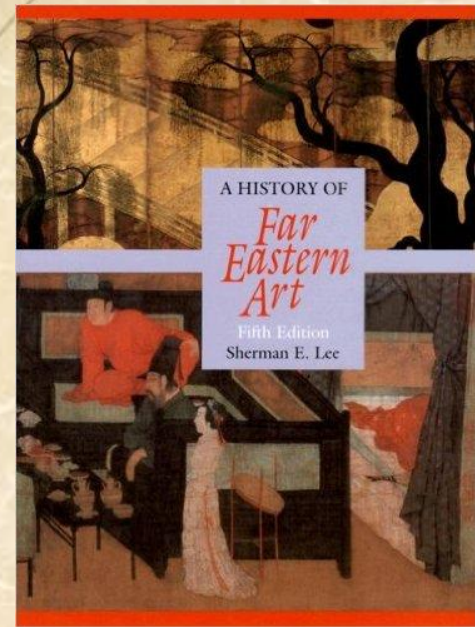
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- *Art Beyond the West* 한국 미술은 동아시아의 다른 부분과 함께 다루짐
- 부제목에 한국이 포함되어 있고, 중국과 일본간의 연결 고리 정도로 언급됨
- 각 단원별 약 2-4 쪽 가량 한국에 대해 다루고 있고 총 304 쪽중 10쪽에 걸쳐 다룸.

Lee, S. *Far Eastern Art*, 1994, 5th ed.. Prentice Hall.



*아미타불의 서방정토, c. 570 CE, 석상 조각, 북제 시기 Xiangtangshan 제 2 동굴, Freer and Sackler 미술관, 워싱턴 D.C. 사진 Robert Stevenson.*



*Western Paradise of Buddha Amitābha*, c. 570 CE, stone sculpture, Northern Qi Dynasty from Cave 2 detail.

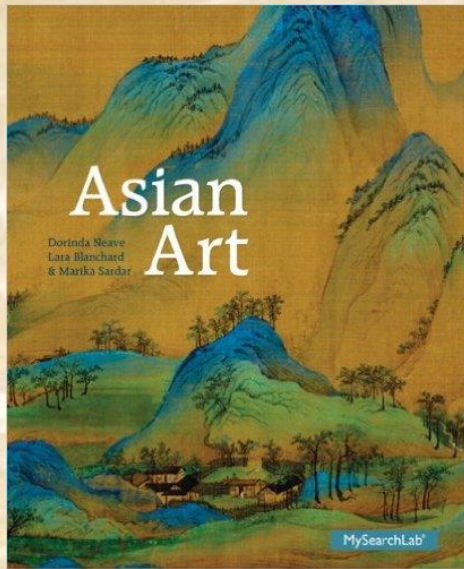


(아미타 삼존도) *The Descent of Amitabha Buddha*, 14<sup>th</sup> century CE, paint of silk Koryo Dynasty, Leeum Samsung Museum of Art, Seoul from “Amitabha Triad”; Virtual Collection of Asian Masterpieces ; <http://masterpieces.asemus.museum>, 2013.



*Raigo of Amida (Amitabha) and Twenty-five Attendants*, 13<sup>th</sup> century CE, color on silk, Kamakura Period, Kyoto National Museum, Kyoto from “Masterpieces of KNM”; Kyoto National Museum; [kyohaku.go.jp](http://kyohaku.go.jp), n.d.





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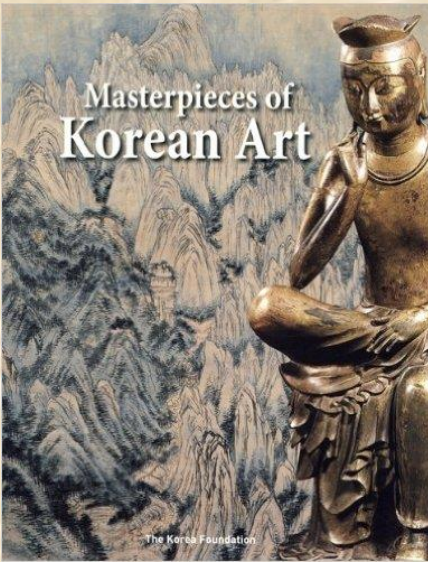
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## 개선된 부분:

- *아시아 미술*은 남, 동남, 동 아시아의 미술에 대해 서술한 책.
- 한국 미술은 일본 미술과 함께 다뤄짐.
- 한국과 일본의 미술에 대해 알아보는 단원 중 한국에 대해 자세히 다루고 있으나, 5단원 중 단 한 단원에 불과함.
- 제 11장 “미지의 땅, 분단된 사람들: 선사시대부터 현재까지의 한국 미술” 총 33쪽.

Neave, Blanchard & Sardar. *Asian Art*, 2014, 1st ed.. Pearson.

# 미국 교과서의 새로운 방향 필요



- 일반 미술사 교과서는 세계 미술에 중점을 두고, 한국의 미술 역시 충분히 다뤄야 할 것임.
- 미술사 교과서는 중국과 일본의 미술과 구별하여 한국 미술만의 고유성에 초점을 맞춰야 할 것임.
- 미술 교과서 (미술사, 미술 이론, 미술 기술 지도)는 구체적인 미술 시대, 스타일, 장르 등을 중점적으로 다루며, 주제에 맞는 가치 있는 한국 미술을 예시로 포함해야 할 것임. (예: 현재 필자가 교육용으로 집필 중인 교과서 – Eco Art and Design)

Lee, K. *Masterpieces of Korean Art*, 2010, Korean Foundation.

Amirsadeghi, H., Joseph, M. Ed. *Korean Art: The Power of Now*, 2014, Thames & Hudson.