

THE CENTRE FOR KOREAN RESEARCH PROUDLY PRESENTS

KOREAN CHAERKGEORI STILL-LIFE PAINTINGS: THEIR ORIGIN AND DEVELOPMENT



Dr. Sungrim Kim
Dartmouth College

Friday, March 6, 2020
3:30-5:00 p.m.

Room 120,
C.K. Choi Bldg
1855 West Mall,
Vancouver, V6T 1Z2



THE UNIVERSITY OF BRITISH COLUMBIA

School of Public Policy and Global Affairs

Institute of Asian Research



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ABSTRACT

The origin and development of Korean still-life painting, *Chaekgeori*, which first appeared in the 18th century, has been much studied during the last three decades in Korea and the West. The cornucopia of foreign, exotic, and colorful objects painted in multi-panel screens amazed and puzzled viewers in the past and remains appealing today. What explains the sudden emergence of these unprecedented still-life paintings? Where did these Western and modern clocks, eyeglasses, exotic fruits, and cabinets come from? How did Western painting techniques, modeling, shading, and linear perspective appear? This talk will describe the origin of *Chaekgeori* screens in cross-cultural context and explore their development from social, cultural, and artistic perspectives. Favored and promoted by King Jeongjo (r. 1776-1800), *Chaekgeori* soon became popular and spread among elites, professionals, and commoners in Joseon Korea; yet each class projected its own ideals, desires, and aspirations while maintaining its realities and limitations. Through the study and appreciation of *Chaekgeori* we can understand more of the material culture of Joseon society and of the humor, artistic sense, and aesthetic sensibility of the people. We will also examine how *Chaekgeori* has inspired modern and contemporary artists and will peek at it in today's Korean art realm.

BIO

Sungrim Kim is an associate professor of Korean art in the Department of Art History and Asian Societies, Cultures, and Languages program at Dartmouth College. Her research focuses on the material culture, social classes, and aesthetics of late Joseon Korea. She has authored the book *Flowering Plums and Curio Cabinets: The Culture of Objects in Late Chosŏn Korean Art* (Univ. of Washington Press, 2018), and numerous articles and book chapters, including "Seungja Rhee: Her Vision and Artistic Development" (2018), "The Personal is Political: The Life and Death and Life of Na Hye-Sŏk" (2017), "Is Seeing Believing? A Critical Analysis of Japanese Colonial Photographs of Korea" (2017), "Lost and Found: Go Hui-dong and Diamond Mountain Painting" (2016), "Defining a Woman: The Painting of Sin Saimdang" (2016), "Chaekgeori: Multi-Dimensional Messages in Late Chosŏn Korea" (2014), and "Kim Chŏnghŭi (1786-1856) and Sehando: The Evolution of a Late Chosŏn Korean Masterpiece" (2006). She co-organized the traveling exhibition "The Power and Pleasure of Possessions in Korean Painted Screens" and co-edited its exhibition catalogue (2017). She is currently working on another traveling exhibition on the contemporary artist Park Dae-Sung, and is writing a monograph on his life and art.



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