

PARK DAE SUNG:

# INK AND SOUL

OCTOBER 28, 2022

ARTIST TALK & SYMPOSIUM

Gana Foundation for Arts and Culture



# PARK DAE SUNG: INK AND SOUL

Curated by Sunglim Kim | Organized by Sun Joo Kim

Presented by the Korea Institute, Harvard University



# SCHEDULE OF EVENTS

1:00 - 2:30 SESSION I: ARTIST TALK

#### WELCOMING REMARKS AND INTRODUCTION

Moderator: Sun Joo Kim, Harvard-Yenching Professor of Korean History, Harvard University

Welcoming Remarks: Nicholas Harkness, Modern Korean Economy and Society Professor of Anthropology, Harvard University; Director, Korea Institute

Introduction of the Artist: Sunglim Kim, Associate Professor of Art History, Dartmouth College

KEYNOTE: PARK DAE SUNG

2:30 - 2:45 BREAK

2:45 - 4:15 SESSION II: INK AND BRUSH IN PARK DAE SUNG'S WORK

Moderator: Melissa McCormick, Andrew W. Mellon Professor of Japanese Art and Culture, Harvard University

Panelists: Suzie Kim, Assistant Professor, Department of Art and Art History, University of Mary Washington

> "Visualizing the Ideal Relationship between Animals and Humans: Park Dae Sung's Zoomorphic and Anthropomorphic Images"

> Jungsil Jenny Lee, Adjunct Assistant Professor, Department of Asian Studies, University of Cincinnati, Ohio

"Resurrected Ruins and Renovated Visions of Gyeongju: Dream Journey of Park Dae Sung"

Jinyoung A. Jin, Director of Cultural Programs, Charles B. Wang Center, Stony Brook University

"Everything New is Old Again: How Park Dae Sung's Archaic Beauty Paintings Reinvent the Past"

4:15 - 4:30 BREAK

# 4:30 - 6:00 SESSION III: INK AND BRUSH IN ASIA

Moderator: Soyoung Lee, Landon and Lavinia Clay Chief Curator, Harvard Art Museums

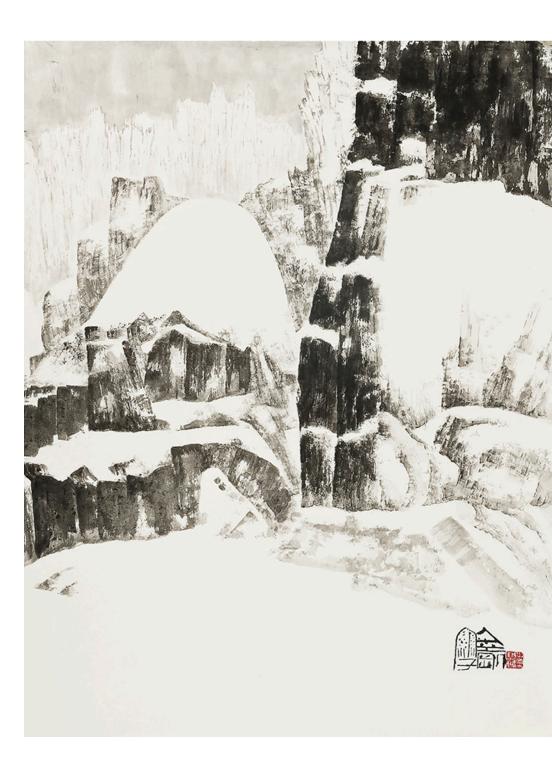
Panelists: Yukio Lippit, Jeffrey T. Chambers and Andrea Okamura Professor of History of Art and Architecture, Harvard University "Ink Painting: Past and Present"

Eugene Y. Wang, Abby Aldrich Rockefeller Professor of Asian Art,

Harvard University
"What is the 'Modern' in Modern Ink Painting: Park Dae Sung and the
Medium Properties of East Asian Inkscape"

Christina Yu Yu, Matsutaro Shoriki Chair of Asian Art, Museum of Fine Arts, Boston

"Not Just Ink And Brush"





# SPEAKERS & ABSTRACTS

PARK DAE SUNG

Bio: Park Dae Sung (b. 1945) is a contemporary ink painter who was born in Ch'ŏngdo (Cheongdo) in southeastern Korea. His early life was afflicted by emotional and physical trauma, as he lost his parents during the ideological turmoil of post-liberation Korea and suffered the loss of the lower part of his left arm. Park's formal education ended shortly afterward, and he turned to painting and calligraphy as sources of solace from the hostility of the world around him. He also practiced a hermit's lifestyle. Park's adversity shaped his creative philosophy, as he believes that loss of his arm spurred his artistic growth, and that a state of discomfort stimulates the mind. To keep himself engaged, Park continues to avoid relying on modern conveniences and refrains from "being (too) comfortable."

Growing up, Park enjoyed painting and interacting with nature. From grand landscapes to intricate flowers and animals, Park captures the vitality of the natural world with his brush. As he traveled through Asia and Europe, Park learned from various masters while eagerly sketching villages, mountains, and other local sights, such as those along the Silk Road. While studying in New York, Park became determined to modernize Korean ink painting. These opportunities enhanced Park's artistic vision, inspiring him to search for what is most "Korean," which led him to take a serious interest in the historic city of Kyŏngju (Gyeongju).

For Park, painting is a meditative experience. He pays special attention to the handling of the brush and pushes himself to perfect the art of the brush through repetition. His brushwork represents the union between calligraphy and painting, and the intersection between tradition and modernity. He is now well-regarded for his contributions to contemporary Korean ink painting.

(Written by Suna Cha, RSEA 2023)

#### SUNGLIM KIM

Bio: Sunglim Kim is an Associate Professor in the Department of Art History and the Asian Societies, Cultures, and Languages (ASCL) program at Dartmouth College. She is curator of a traveling exhibition on Park Dae Sung in museums and galleries on the east coast and the editor of Park Dae Sung: Ink Reimagined. She is author of Flowering Plums and Curio Cabinets: The Culture of Objects in Late Chosŏn Korean Art and numerous articles on visual and material culture of premodern and modern Korea.

#### MELISSA MCCORMICK

Bio: Professor McCormick is a leading expert on Japanese art and literature. Her work, including Tosa Mitsunobu and the Small Scroll in Medieval Japan, and numerous articles on narrative scrolls in both English and Japanese, has expanded the scope and methods of interpreting literary artifacts. She has won numerous grants and awards and has lectured around the world, including guest professorships at the University of Campinas in Brazil, and the University of Zurich. In 2019 she guest curated the international loan exhibition The Tale of Genji: A Japanese Classic Illuminated, at the Metropolitan Museum of Art, named one of the top five exhibitions that year by The Washington Post. Her research on illustrated manuscripts extends into the history of the book, and is featured in her online EdX course, Japanese Books from Manuscript to Print, with over 20,000 enrollees to date.





#### SUZIE KIM

Visualizing the Ideal Relationship between Animals and Humans: Park Dae Sung's Zoomorphic and Anthropomorphic Images

Abstract: As proof of Korean artist Park Dae Sung's full indebtedness to animals, his oeuvre includes numerous small and large paintings, the main subjects of which are our fellow species such as bulls, herons, owls, ducks, peacocks, horses, cats, and imaginary dragons. Since the 2000s, Park has incorporated animals in his landscape paintings or created scenes from a bird's-eye or fish-eye view. The steep, vertical view looking down the cliff edges of Mount Geumgang in Heaven, Earth, and Human (2011) epitomizes the distinctive landscape-painting style of the artist. The viewers feel as if they are flying over the jagged mountain peaks and looking down to earth. This peculiar angle is much steeper than the typical bird's-eye view used in East Asian landscape tradition and adds a contemporary touch. This talk discusses how Park questions the future of human civilization through his animal paintings with anthropomorphic images and his landscape paintings with exquisite animal perspective. In these paintings Park depicts animals as possessing the ideal characteristics of humankind living in the Anthropocene and makes them a metaphor for our constructive future.

Bio: Suzie Kim is Assistant Professor in the Department of Art & Art History at the University of Mary Washington. Kim specializes in the history of Korean and Japanese modern art and architecture. She received her Ph.D. in art history from University of Maryland, College Park. Her research investigates how Constructivism and the International Style became the primary source for a multifaceted cultural phenomenon in Japan and Korea from the 1920s onward. Her wider areas of expertise include North Korean architecture, postcolonial theory, and contemporary Southeast Asian art. She published articles on Korean modern artist Yoo Youngkuk, the demolished Government-General Building in Seoul, and contemporary Cambodian photography. In the past two years, she co-edited two special issues published in journals Art and Translation and Trans-Regional and -National Studies of Southeast Asia. She is currently working on another special issue on art after the 1997 Asian financial crisis to be published in Art Journal and a book project about architecture in Pyongyang during the 1950s and 60s.





## JUNGSIL JENNY LEE

"Resurrected Ruins and Renovated Visions of Gyeongju: Dream Journey of Park Dae Sung"

Abstract: This talk introduces Park Dae Sung's paintings of Gyeongju. A considerable portion of Park's oeuvre has been created in Gyeongju after the artist returned there from New York in 1995. Gyeongju is a locus for royal Silla tombs and burial goods, as well as ubiquitous Buddhist sculptures and architecture. The accumulated memory of Silla traditions in Gyeongju has been a draw for many pilgrims, scholars, and tourists, and has more recently been used for advertising Korean art on the global stage. In this local and global milieu, Park has revived and modernized the visualization of Gyeongju in his new painting style, as he has come to represent Gyeongju and Korea with the establishment of the Gyeongju Solgeo Art Museum in 2015.

Bio: Jungsil Jenny Lee is Adjunct Professor of Korean art history at the University of Cincinnati and currently teaching at the California State University at Long Beach. Her research interests include continuity and discontinuity between tradition and modernism in art, with a focus on the particularity and interdependency of modern and contemporary Korean art in East Asian and global contexts. Dr. Lee recently published articles on representative modern Korean artists such as Ku Ponung, Lee Jung-Seob, and Park Soo Keun.

## JINYOUNG JIN

"Everything New is Old Again: How Park Dae Sung's Archaic Beauty Paintings Reinvent the Past"

Abstract: "I was wondering what makes art contemporary. Ironically, I found the answer in things old." Starting from this simple statement, Jinyoung Jin explores the aesthetic experience embedded in Park Dae Sung's Archaic Beauty (Gomi 古美) series, which features inanimate objects in still-life paintings. By reconciling the old and the new, fragility and power, and the mundane and the sublime, Jin provides a visual and contextual analysis of Park's choice of objects, use of scale, verticality, and calligraphy, and she decodes the complex and ambiguous meaning of "archaic beauty" as compensation for something Park has lost, missed, and desired.

Bio: Jinyoung Jin is the director of Cultural Programs at the Charles B. Wang Center at Stony Brook University. Jin focuses on current artistic production related to Asia through exhibitions, acquisitions, and public programs. Jin has curated and organized critically acclaimed exhibitions, including Saule Dyussenbina: Kazakh Funny Games and New Mythologies (2022), Forgotten Faces: Visual Representation of Trauma and Mass Killings in Asia (2020), Virtual Journeys: Chinese Buddhist Art and Architecture in the Digital Era (2018), The Way of Tea in Asia (2017), The Power and Pleasure of Possessions in Korean Painted Screens (2016).

Jin's recent publication includes *Park Dae Sung: Ink Reimagined* (2022), "Lee Quede: Massacres in 1948 and the Influence of Mexican Muralism" by *Art in Translation* (2021), and *Chaekgeori: The Power and Pleasure of Possessions in Korean Painted Screens* (SUNY Press, 2017). Recently she produced and directed a series of educational video essays entitled, *The Story of Modern Korean Art* and *Korean Art Alive*, each sponsored by the Academy of Korean Studies and the Overseas Korean Cultural Heritage Foundation.

Jin serves as a member of the community advisory board of PBS Thirteen/WLIW. Jin holds an MA from Columbia University and a Ph.D. from Stony Brook University.

#### SOYOUNG LEE

Bio: Soyoung Lee is the Landon and Lavinia Clay Chief Curator at the Harvard Art Museums, where she oversees the museums' exhibitions program and curatorial vision for acquiring and presenting the collections, which number around 250,000 objects from the ancient times to today, across Asia, Europe, and the Americas. She also directs the Art Museums' training program of curatorial, conservation, and education fellows. Her areas of expertise and research interests include Korean and Japanese ceramics from 1400-1900 and issues of cross-cultural exchanges in East Asia. Between 2003-2018, Soyoung was the Curator for Korean art at The Metropolitan Museum of Art where she fostered collaborations with foundations, private and government institutions in the Republic of Korea and contributed to raising the profile of Korean art and culture in the U.S. Her exhibitions and publications include Diamond Mountains: Travel and Nostalgia in Korean Art and Silla: Korea's Golden Kingdom.





#### YUKIO LIPPIT

"Ink Painting: Past and Present"

Abstract: This presentation discovers the term and category of "ink painting" in East Asian art, as well as some of the ways it has been defined as an artistic tradition in the twentieth century.

Bio: Yukio Lippit is Jeffrey T. Chambers and Andrea Okamura Professor of the History of Art and Architecture at Harvard University. His book Painting of the Realm: The Kano House of Painters in Seventeenth-Century Japan (2012) was awarded the Charles Rufus Morey Book Award by the College Art Association and the John Whitney Hall Book Prize by the Association of Asian Studies. His article "Of Modes and Manners in Medieval Japanese Ink Painting: Sesshū's Splashed Ink Landscape of 1495" was awarded the Arthur Kingsley Porter Prize by CAA in 2013. Other books include Conservation Thinking in Japan (forthcoming 2023, with Peter Miller), Sesson Shukei: A Zen Monk-Painter in Medieval Japan (2022, with Frank Feltens), The Artist in Edo (2018), Irresolution: The Paintings of Yoshiaki Shimizu (2017), Japanese Zen Buddhism and the Impossible Painting (2016), Sōtatsu: Making Waves (2016, with James Ulak), The Thinking Hand: Tools and Traditions of the Japanese Carpenter (2013, with Mark Mulligan), Kenzo Tange: Architecture for the World (2012, with Seng Kuan), Colorful Realm: Japanese Bird-and-Flower Paintings by Itō Jakuchū (1716-1800) (2012), and Awakenings: Zen Figure Painting in Medieval Japan (2007, with Gregory Levine).

Current research projects include a collection of essays on Japanese architecture and a book-length study on the Shōsōin Imperial Treasury in Japan, a collection of over 9,000 eight-century objects spanning numerous Silk Road and East Asian cultures.

Lippit has taught at the Universities of Tokyo, Heidelberg, Los Andes (Bogota), and Campinas (Brazil). From 2013 to 2018 he served as the Johnson-Kulukundis Family Faculty Director of the Arts at the Radcliffe Institute of Advanced Study. In 2018 he was appointed Harvard College Professor for a five-year term for distinguished contributions to undergraduate teaching.

#### EUGENEY. WANG

"What is the 'Modern' in Modern Ink Painting? Park Dae Sung and the Medium Properties of East Asian Inkscape"

Abstract: What do we mean by the word "modern" when we speak of "modern" East Asian ink painting? Tacit premises lurk behind such terms. Jackson Pollock's spirit inevitably rears its head as the elephant in the room. The "spatter-and-daub" variety of American Abstract Expressionism persistently looms large as the gold standard against which the modern Asian ink painting tends to be measured. The truth of the matter is: the Pollockian mode is the wrong currency for Asian ink painting. It shortchanges the expressive properties integral to the medium of East Asian ink painting. If so, how do we speak of the "modern" of ink painting when the medium has been practiced for more than a millennium?

Works by Park Dae Sung provides a good starting point. Park's inkscapes continue formal concerns and impulses of traditional ink painting of Sinosphere. In the meantime there are also formal features that are strikingly unprecedented or "modern," so to speak. The hardened "tradition-vs-modernity" narrative is not the story to be told. Instead, a more historically informed account will be provided. It is filtered through two lenses. The macro-historical lens opens up the big picture of how the evolving ink medium in Sinopshere over time generated its own problems internal to the medium. The micro-historical lens zeros in on instances of intersubjectivity connecting Park Dae Sung to other ink painters in the Sinophere. They occupy similar wavelengths. Taking cues from his near-contemporaries, Park pushes the boundaries in ways his like-minded fellow artists stopped short of trying. That makes him one of the front-runners.

Bio: Eugene Y. Wang is the Abby Aldrich Rockefeller Professor of Asian Art at Harvard University. A Guggenheim Fellow (2005), he is the art history editor of the Encyclopedia of Buddhism (2004). His extensive publications range from early Chinese art and archeology to modern and contemporary Chinese art and cinema. His book, Shaping the Lotus Sutra: Buddhist Visual Culture in Medieval China (2005), explores Buddhist worldmaking; it received the Sakamoto Nichijin Academic Award from Japan. His current research focuses on cognitive study of art and consciousness as well as biocentric art that integrates visual, biological, and ecological systems.

He is also the founding director of Harvard CAMLab that explores the interface of cognition, aesthetics, and mindscape. The CAMLab projects he heads create immersive experiences of cultural heritage through multimedia storyliving and sensorial technology.

He has lectured worldwide. This past year, he gave the Yin-cheng Lecture for Cambridge University, UK. He was also selected to be the Distinguished Heinz Götze Visiting Professor at Heidelberg University in Germany for 2022.

#### CHRISTINA YU YU

"Not Just Ink And Brush"

Abstract: Over the centuries, ink painting (shuimohua) is one of the most important sources of inspiration for artists and scholars in East Asia. The legacy of ink painting can also been seen as a challenge when artists constantly ask themselves how to transcend the established past and create a path of individualism and innovation for themselves. This short presentation looks at artists active in China today, including Qiu Zhijie, Wu Jian'an, Yang Jiechang, and Zheng Chongbin. Their practices are deeply rooted in the ink painting tradition but go beyond the literal application of ink, brush, and paper, and thus challenge the definition and perception of ink painting in the twenty-first century.

*Bio:* Christina Yu Yu is the Chief, Curatorial Affairs and Conservation as well as the Matsutaro Shoriki Chair, Art of Asia at the Museum of Fine Arts, Boston (MFA). A specialist of Chinese art, she leads a team of curators in managing the MFA's collection of more than 100,000 works from the Continent of Asia and the Islamic world and crafting strategies for Asian art programs at the MFA. Yu Yu attended Wellesley College for her undergraduate studies and completed her Ph.D. at the University of Chicago after earning her M.A. from Boston University. Prior to joining the MFA, Yu Yu served as the inaugural Director of the Pacific Asia Museum at the University of Southern California and Assistant Curator, Chinese art at the Los Angeles County Museum of Art.



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