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This extraordinary book functions like a
telescope bring ing a scene into focus. You
knew there was large, indefinable shape

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discusses how diplomatic contact between
Korea and Japan during the eighteenth

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century helped to shape a new Japanese landscape painting style. By examining possible Korean influences on the development of Nanga, or Japanese literati painting, the author sheds new light on China's Southern school of painting with respect to its cross-cultural transmission in East Asia.

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This extraordinary book functions like a telescope bring ing a scene into focus. You knew there was large, indefinable shape looming on the horizon of Japanese

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The book by Burglind Jungmann called
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Eighteenth-Century Japanese Nanga is
very intriguing because the Korean angle
is neglected too much. However, cultural
interaction within the richness of Chinese,

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Korean, and Japanese culture, went in all directions.

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possible korean influences on the
development of nanga or japanese literati
painting the author sheds new light

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Texts, such as Ike Taiga's letter to Kim Yusöng and Gion Nankai's poem for Yi Hyön, and accounts by Korean and Japanese diplomats, give a vivid picture of the interaction between Korean and Japanese painters and envoys. Further, the paintings done by Korean painters during their sojourns in Japan attest to the

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transmission of a distinctly Korean literati style, called Namjonghwa. By comparing Korean, Japanese, and Chinese paintings, the author shows how the Korean interpretation of Chinese ...

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the book by burglind jungmann called
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eighteenth century japanese nanga is very
intriguing because the korean angle is
neglected too much however cultural
interaction within the richness of chinese
korean and japanese culture went in all

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Further, the paintings done by Korean painters during their sojourns in Japan attest to the transmission of a distinctly Korean literati style, called Namjonghwa.

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Painters as Envoys: Korean Inspiration in
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Burglind Jungmann, an associate professor of Korean art history at the University of California at Los Angeles, has published a new book titled *Painters as Envoys: Korean Inspiration in Eighteenth-Century Japanese Nanga*.

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"Burglind Jungmann describes the eighteenth-century Korean-Japanese diplomatic exchange and the circumstances under which Korean and Japanese painters met. Further, the

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paintings done by Korean painters during their sojourns in Japan attest to the transmission of a distinctly Korean literati style, called Namjonghwa. By comparing Korean, Japanese, and Chinese paintings, the author shows how the Korean interpretation of Chinese styles influenced Japanese literati painters and helped

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University. In August 2008 editorial responsibility transferred back to the University of Washington. With the editorial guidance of Clark Sorensen and Donald Baker, the Journal of Korean Studies (JKS) continues to be dedicated to publishing outstanding articles, from all disciplines, on a broad range of historical

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Korean art history written in English
Korean pop culture has become an international phenomenon in the past few years. The popularity of the nation's exports—movies, K-pop, fashion, television shows, lifestyle and cosmetics products, to name a few—has never been greater in Western society. Despite this heightened

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interest in contemporary Korean culture, scholarly Western publications on Korean visual arts are scarce and often outdated. A Companion to Korean Art is the first academically-researched anthology on the history of Korean art written in English. This unique anthology brings together essays by renowned scholars from Korea,

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the US, and Europe, presenting expert insights and exploring the most recent research in the field. Insightful chapters discuss Korean art and visual culture from early historical periods to the present. Subjects include the early paintings of Korea, Buddhist architecture, visual art of the late Chosŏn period, postwar Korean

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Art, South Korean cinema, and more.

Several chapters explore the cultural exchange between the Korean peninsula, the Chinese mainland, and the Japanese archipelago, offering new perspectives on Chinese and Japanese art. The most comprehensive survey of the history of Korean art available, this book: Offers a

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Korean art Helps instructors and scholars
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Art is indispensable for scholars and
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visual arts, university students in Asian and Korean art courses, and general readers interested in the art, culture, and history of Korea.

This book introduces Joseon painting in Korea to a wider public under various social, cultural, and political perspectives.

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In addition to the fairly well-known ink painting tradition of the literati elite, it investigates the role of women as artists and patrons, the utilization of ideals of Chinese antiquity for political purposes, the role of painting in foreign exchange and as means of escapism, the support of Buddhist projects in a society governed by

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Confucian ideology, and court projects done for the documentation of important events and for palace decoration. Rather than engaging in a continuous historical narrative along constructed lines of stylistic, iconographic, or technological evolution, the book investigates selected groups or “clusters” of objects, and by

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unwrapping the multiple layers of the personal, intellectual, aesthetic, religious, socio-political, and economical contexts within which they are embedded casts light on the conditions of specific time periods. It provides a survey of important developments in Korean art and visual culture over a period of five hundred

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The social and economic rise of the chungin class (middle people who ranked between the yangban aristocracy and commoners) during the late Chosŏn period (1700-1910) ushered in a world of materialism and commodification of

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painting and other art objects. Generally overlooked in art history, the chungin contributed to a flourishing art market, especially for chaekk ri, a new form of still life painting that experimented with Western perspective and illusionism, and a reimagined style of the traditional plum blossom painting genre. Sungrim Kim

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examines chungin artists and patronage of the visual arts, and their commercial transactions, artistic exchange with China and Japan, and historical writings on art. She also explores the key role of men of chungin background in preserving Korean art heritage in the tumultuous twentieth century, including the work of the modern

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Korean collector and historian O Se-chang, who memorialized many chungin painters and calligraphers. Revealing a vivid picture of a complex art world, Flowering Plums and Curio Cabinets presents a major reconsideration of late Chos ōn society and its material culture. Lushly illustrated, it will appeal to

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scholars of Korea and East Asia, art history, visual culture, and social history.

Walk the galleries of any major contemporary art museum and you are sure to see a work by a Korean artist.

Interest in modern and contemporary art from South—as well as North—Korea has

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grown in recent decades, and museums and individual collectors have been eager to tap into this rising market. But few books have helped us understand Korean art and its significance in the art world, and even fewer have told the story of the formation of Korea's contemporary cultural scene and the role artists have

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played in it. This richly illustrated history tackles these issues, exploring Korean art from the late-nineteenth century to the present day—a period that has seen enormous political, social, and economic change. Charlotte Horlyck covers the critical and revolutionary period that stretches from Korean artists' first

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encounters with oil paintings in the late nineteenth century to the varied and vibrant creative outputs of the twenty-first. She explores artists' interpretations of new and traditional art forms ranging from oil and ink paintings to video art, multi-media installations, ready-mades, and performance art, showing how artists at

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every turn have questioned the role of art and artists within society. Opening up this fascinating world to general audiences, this book will appeal to anyone wanting to explore this rich and fascinating era in Korea's cultural history.

Dynamic and meticulously researched, A

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History of Korea continues to be one of the leading introductory textbooks on Korean history. Assuming no prior knowledge, Hwang guides readers from early state formation and the dynastic eras to the modern experience in both North and South Korea. Structured around episodic accounts, each chapter begins by

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discussing a defining moment in Korean history in context, with an extensive examination of how the events and themes under consideration have been viewed up to the present day. By engaging with recurring themes such as collective identity, external influence, social hierarchy, family and gender, the author

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introduces the major historical events, patterns and debates that have shaped both North and South Korea over the past 1500 years. This textbook is essential reading for undergraduate and postgraduate students of Korean or Asian history. The first half of the book covers pre-20th century history, and the second half the

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modern era, making it ideal for survey
courses.

Historians have claimed that when social stability returned to Korea after a series of devastating invasions by the Japanese and Manchus around the turn of the seventeenth century, the late Chos n

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dynasty was a period of unprecedented economic and cultural renaissance. This book questions this age-old belief by claiming that true-view landscape and genre paintings were most likely adopted to propagandize social harmony under Chos n rule and to justify the status, wealth, and land grabs of the ruling

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class. This volume also documents the popularity and misunderstanding of art books from China and, most controversially, Korean enthusiasm for artistic programs from Edo Japan, thus challenging academic stereotypes and nationalistic tendencies in scholarship. As the first truly interdisciplinary study of

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Korean art, A New Middle Kingdom
illuminates the reality of the late Chos ōn
society that its visual art attempted hide.

The essays in this anthology examine
artwork and sites in East and Southeast
Asia through the lens of eco-art history. In
these regions, significant anthropogenic

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changes to terrain, watercourses, and ecosystems date back millennia, as do artwork and artefacts that both conceptualize and modify the natural world. The rising interest in earth-conscious modes of analysis, or “eco-art history,” informs this anthology, which explores the mutual impact of artistic

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expressions and local environments in East and Southeast Asia. Moreover, conceptual tools and case studies focused on these regions impart important insights bearing on the development of eco-art history. The book includes case studies examining the impact of the Little Ice Age on court painting and systems of

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representing marine life in the Joseon period in Korea. Other contributors consider contemporary artistic strategies, such as developing a “sustainability aesthetics” and focusing attention to non-human agents, to respond to environmental damage and climate change in the present. Additional essays analyse

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In the complicated art historical ecology of heritage sites and question the underlying anthropocentrism in art historical priorities and practices. As a whole, this anthology argues for the importance of ecological considerations in art history.

Keith Pratt describes Korea's common

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heritage from the ancient states of Old Choson and Wiman Choson, to the present relics of Cold War politics. He describes the physical and cultural landscape in which this history unfolds, dealing with religious identities and social aspects as well as more controversial issues such as torture.

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