A SOCIOANTHROPOLOGICAL APPROACH TO
MULTICULTURAL ART EDUCATION IN KOREA

A Thesis

Presented in Partial Fulfillment of the Requirement for
the degree Master of Arts in the
Graduate School of The Ohio State University

by
Jeong-ae Park

* * * * *
The Ohio State University
1992

Master’s Examination Committee: Approved by
Patricia Stuhr
Kenneth Marantz

Advisor
Department of Art Education
To My Parents
ACKNOWLEDGMENTS

I express sincere appreciation to my advisor, Dr. Patricia Stuhr. She has inspired and influenced me throughout the research. My thanks goes to Dr. Kenneth Marantz, for his suggestions and comments. I also want to thank to my brother, for his continued support and especially to my parents, who first taught me to think creatively and appreciate knowledge.
VITA

May 6, 1957 .................. Born - Daejeon, Korea

1981 .......................... B.F.A. Hongik University,
                            Seoul, Korea

1981-1983 ...................... M.A. Hongik University,
                            Seoul, Korea

1984-1985 ...................... Assistant, at the archives
                            at The National Museum of
                            Korea

PUBLICATIONS


painting, Vol. I, The Early and Mid-Choson Period
Seoul: Samsung Press.

FIELD OF STUDY

Major Field: Art Education
# TABLE OF CONTENTS

ACKNOWLEDGMENTS ......................................... iii
VITA ....................................................... iv
LIST OF PLATES .......................................... vi

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Theoretical Framework</td>
<td>4</td>
</tr>
<tr>
<td>Methodology</td>
<td>7</td>
</tr>
<tr>
<td>Significance of the Research</td>
<td>10</td>
</tr>
<tr>
<td>Implications for Art History Education</td>
<td>10</td>
</tr>
<tr>
<td>II. CULTURE AND CULTURAL CHANGE</td>
<td>12</td>
</tr>
<tr>
<td>The Definition of Culture</td>
<td>12</td>
</tr>
<tr>
<td>Cultural Change</td>
<td>19</td>
</tr>
<tr>
<td>Characteristics of Korean Traditional Painting</td>
<td>29</td>
</tr>
<tr>
<td>Korean Contemporary Art</td>
<td>35</td>
</tr>
<tr>
<td>III. ANALYSIS OF MULTICULTURAL EDUCATION AND ART EDUCATION LITERATURE</td>
<td>39</td>
</tr>
<tr>
<td>Definitions of Multicultural Art Education</td>
<td>39</td>
</tr>
<tr>
<td>The Goals of Multicultural Art Education</td>
<td>44</td>
</tr>
<tr>
<td>Guidelines and Theories of the Understanding of Multicultural Art</td>
<td>49</td>
</tr>
<tr>
<td>IV. RATIONALE FOR APPLYING MULTICULTURAL ART APPROACH TO KOREAN ART HISTORY EDUCATION</td>
<td>56</td>
</tr>
<tr>
<td>APPENDICES</td>
<td>68</td>
</tr>
<tr>
<td>PLATES</td>
<td>76</td>
</tr>
<tr>
<td>LIST OF REFERENCES</td>
<td>84</td>
</tr>
<tr>
<td>PLATES</td>
<td>PAGE</td>
</tr>
<tr>
<td>--------</td>
<td>------</td>
</tr>
<tr>
<td>I. Hunting Scene. From West Wall of the Coffin Chamber, The Tomb of the Dancers (Muyong-chong). Kokuryo (the second half of the 5th century -early 6th century) Chi-lin Province, China</td>
<td>73</td>
</tr>
<tr>
<td>II. Lotus and Cloud. From Ceiling of the Coffin Chamber, Nungsanri Tomb. Baekche (7th century) Buyo-gun, Chungchongnam-do</td>
<td>74</td>
</tr>
<tr>
<td>III. Heavenly Horse. From The Tomb of the Heavenly Horse (Chonma-chong), Kyongju City (circa 6th century) National Treasure No. 207. Colors on birch bark, 50x72cm, The National Museum of Korea, Seoul</td>
<td>75</td>
</tr>
<tr>
<td>IV. Illustration of Avatamsaka Sutra. Unified Silla Period (754-755 A.D.) National Treasure No.196 (2). In gold on paper, 26x23cm, Hoam Art Museum, Yongin City, Kyongki-do</td>
<td>76</td>
</tr>
<tr>
<td>V. Avalokitesvara Bodhisattva by Ku-bang Seo. Koryo Period (1323 A.D.) Colors on silk, 165.5x101.5cm, The Sumitomo Family Japan</td>
<td>77</td>
</tr>
<tr>
<td>VI. Dream Visit to the Peach Blossom Land by AnKyon. Choson Period (1447 A.D.). Slight colors on silk 38.7x106.5cm, The Central Library, Tenri University, Nara, Japan</td>
<td>78</td>
</tr>
<tr>
<td>VII. Village Classroom. From genre painting album by Hong-do Kim. Choson Period (the second half of the 18th century) Treasure No. 527(1). Slight colors on paper, 28x24cm, National Museum of Korea, Seoul</td>
<td>79</td>
</tr>
<tr>
<td>VIII. Orchid by Ha-ung Lee. Choson Period (1891 A.D.) Ink on paper, each leaf 135.8x38cm, Won-ki Lee collection, Seoul</td>
<td>80</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

Art is a cultural system (Geertz, 1983). Culture has both objective elements: the use of space, tools, and subjective elements: values, norms, and roles (Triandis, 1983). Subjective cultural elements can be found within the objective aspects of art (McFee, 1986). In addition, culture possesses adaptive and dynamic characteristics (Gollnick and Chinn, 1986).

An internationalizing process in art prevails at this time resulting in a unified style that is dominated by Western culture (Albrecht, 1968; Wangboje, 1986). Thus, there is a loss of local cultural identity within many countries (Wangboje, 1986). I will use the term "local culture" to denote regional cultures within national cultures. This phenomenon can be seen in the works of the contemporary Korean art community, as well as those of the Korean college art students. If one reflects on culture's adaptive and dynamic aspects, Westernized local cultures can also be included in this larger context. Employing the hypothesis that culture has objective and subjective aspects, I consider the loss of cultural identity in local
cultures to be a problem, and something that should be investigated.

This study was undertaken because of my experiences as an art history student in Korea, and during the time that I worked at The National Museum of Korea in Seoul that houses the national art treasures of Korea. I noticed that there were few studio art students who visited the museum. I understood this to mean that the students did not feel the necessity to study art history for their art production. At present in Korea, certain trends prevail among college art students, as well as among the artistic community. One trend is to retain the traditional style of art and to refrain from changing it. Another trend is to break from the tradition, even to deny it, and to make little attempt to understand it (Ahn, 1988). Currently, both students of art and practicing artists are being exposed to and influenced by the pervasive Western art. These trends prompt reflection upon the following questions: Is the essential character of Korean culture expressed in Korean art? Can this essence be retained, despite expanding Western influence? Can Korean art engage in the dynamics of change and still maintain a distinctively Korean cultural identity? I will examine the relevance between the phenomenon of cultural identity loss
in local cultures and the two currently existing attitudes toward the production of art in Korea: that of remaining within traditionalism and that of denying it. This examination will be explored in relation to current Korean art education.

Art as a repository of cultural meaning has not been sufficiently considered by art educators and art historians (McFee and Degge, 1977; Chalmers, 1986). This research is founded on the belief that socioanthropological theories in art education can be effectively used to guide studio activities, in that they can clarify the direction and orientation of art making. Socioanthropological theories in art employed by art educators, anthropologists, and art historians, such as McFee (1966), Chalmers (1988), Gowans (1977), Wolff (1983), Geertz (1983), Silver (1979), and Wasson, Stuhr, and Petrovich-Mwaniki (1990) will be utilized. Their theories see art as giving voice to ideas, values, and perspectives that have particular meanings in particular cultural contexts (Chalmers, 1988). This belief is based on the theory of "cultural relativism" that was developed in the early 20th century by Franz Boas, an eminent anthropologist. McFee (1966) posits that art educators should recognize art as one of the major
communication systems of social interaction and for aiding societies in transition.

I will use conceptual analysis to examine culture and multicultural art education in the United States as background to the study of contemporary Korean culture. Multicultural art education may provide insights into one's own culture through dialectic interaction (Smith, 1983; Best, 1986; Stuhr, 1990). Dialectic interaction may be an effective means of resolving the following issues in Korean art: How can we reflect our subjective cultural elements in a more modern manner? How can we accommodate Western art influences, while retaining and expanding the characteristic of Korean art?

Theoretical Framework

In Korea no one has researched the topic of multicultural art education. In western countries, including America, multicultural education and multicultural art education have been researched by many educators including Sleeter and Grant (1987), Smith (1983), Best (1985, 1986), Boughton (1986), Stuhr (1990), Wasson, Stuhr, and Petrovich-Mwaniki (1990).

In "How Do We Prepare Art Teachers for a Multicultural
Society?," Boughton (1986) defines culture as dynamic and lasting multiculture. He explains that the nature of culture is to coexist and interact with other cultures. His definition of culture as multiculture was adopted for this study.

Smith (1983), Best (1986), and Stuhr (1990) study the goals of multicultural art education. They share a common concept. They agree that multicultural art education should have a dialectical quality. This opinion was influential in the formation of this study.

My study is supported by socioanthropological theories in art. Boas' theories helped me to comprehend Korean culture and cultural change in its historicity. Socioanthropological theory of "cultural relativism" has had a great impact on my study. Boas asserts that all values are relative (Garbarino, 1977). "Historical particularism," also a theory of Franz Boas, was an additional influence in terms of the theoretical framework for my study. Garbarino (1977) summarized Boas' historical particularism in the following way:

Each society could be understood only in light of its particular past and each culture is a unique product of discrete historical events and circumstances. Boas sees cultures as historical accidents with many combinations and permutations for generalization about causation and cultural differences. (p.48)
Ulin's theory is also influential in my research. In "Understanding Culture," Ulin (1984) employs Thompson's view to assert that history has not only contributed to the constitution of past social formations, but also has an important part to play in the transformation and emergence of the new. This concept was applied to the study of Korean culture.

Art educators have also provided theories and proposed methodologies for sociocultural and anthropological research that are applicable to and helped in the formation of this study. In "Cross-cultural Inquiry into the Social Meaning of Art: Implications for Art Education" McFee (1985) studies art in the light of cultural anthropology to discover culture's implications for art education. This article is instructive in terms of understanding the concept of art as it closely relates to culture. She raises the following questions about art education in relation to the inseparable unity of art and culture: "How does art transmit cultural ideas and values? What criteria should be used for judging art? What qualities emerge from tradition in art and culture?" (p. 14). These questions served as a framework for initiating the study of culturally responsive pedagogy.

Wasson, Stuhr, and Petrovich-Mwaniki (1990) and Stuhr,
Petrovich-Mwaniki, and Wasson (1992) assert the importance of culturally responsive pedagogy. This teaching philosophy was adopted as best suited to accomplish the goals of my research concerning the retention of a Korean culture in Korean art, while participating in the modern art world.

Methodology

My study will use philosophical and historical methodologies, to explain the need to introduce multicultural art education into Korea. This study is analytical and qualitative in nature. The study will be divided into three parts.

Part One: Culture and Cultural Change

Philosophical conceptual analysis of culture and cultural change will be employed to define culture and art. I will use the study of cultural change to try to understand the current tendency toward a loss of national cultural identity in local cultures (Ahn, 1980; Wangboje, 1986; Grigsby, 1977; McFee and Degge, 1977; McFee, 1966, 1986, 1980; Ulin, 1984; Hausman, 1986; Wasson, Stuhr, and Petrovich-Mwaniki, 1990; Efland, 1990; Silver, 1979; Price, 1989). The study of cultural change will examine the two
trends which prevail in Korea, that of imitating traditional work uncritically or that of ignoring traditional art completely, through the relationships among tradition, innovation, and art making.

This part employs historical methodologies. Specifically, the study will use historical examples from the art of Korea to examine the multicultural characteristics inherent in traditional Korean art and to define the character of Korean culture. In discussing Korean culture, the literature of Korean art history, as well as that of Chinese art history, will be utilized (Ahn, 1980; Lee, 1981; Sullivan, 1984; Sickman and Soper, 1968; Cahill, 1961; Matsushita, 1974; Gompertz, 1968). The method of using past art to exemplify Korean culture can be linked to Franz Boas' theory of "historical particularism" or culture as historical accidents (Garbarino, 1977). This method also includes an analysis of the influence of epistemology on the concept of culture; "time is not just thought of as a linear concept and history is not conceived of as only being in the past" (Freedman, Stuhr, and Weinberg, 1989, p.42).

Following this discussion, an examination of contemporary Korean culture in which cross-cultural interactions exist will be made to further illustrate the
importance of understanding cultural change.

**Part Two: Analysis of Multicultural Art Education Literature**

In this part, philosophical analysis will be used to define multicultural general education and art education and to speculate about the role of multicultural art education in Korea. Multicultural art education, especially in such a heterogeneous society as America, can be understood as a movement aimed at reforming both the content offered and processes employed within education to represent cultural diversity (Sleeter and Grant, 1987).

I will also explore the goals of different multicultural approaches in art to aid in establishing objectives for multicultural art education in Korea. I will then explain why I feel the socioanthropological approach is the best one to use in multicultural art education. Accepting the significance of this approach, I will explore the correlations among art, culture, and society.

**Part Three: Rationale for Applying Multicultural Art Approach to Korean Art History Education**

In this section, I will discuss which methods would be feasible for use in Korean schools. I will give the rationale for using the integration of a
socioanthropological approach to Korean art education. The discipline of art history should suggest to the students an effective means of addressing studio activities. I will apply multicultural perspective to Korean art history education for the purpose of improving the relevance of art history instruction.

Significance of the Research

The significance of the study lies in that my research offers a feasible program to aid in resolving an important issue in Korean art education: In other words, it provides an answer to the question of how to retain a uniquely Korean art, while incorporating international influences.

Implications for Art History Education in Korea

A socioanthropological approach to the study of multicultural art should make students more conscious of the interrelationships among society, culture, and art. An awareness of these three inextricably interrelated components can provide an effective guide for art production. The dialectical effect of multicultural art education within the study of art history may renew an interest in our own art. Consideration of multicultural theories of art education provides the means to explore the
possibilities of how traditional art might embrace innovation, while maintaining cultural identity and, on the other hand, how a uniquely Korean cultural identity might be injected into contemporary trends which at this point in history are largely dominated by Western influence.

By adopting multicultural art education based on a socioanthropological perspective, the discipline of art history may be effectively utilized as a guidance for studio practitioners.
CHAPTER II

CULTURE AND CULTURAL CHANGE

In this chapter I will analyze the definition of culture as it relates to art, and then explores the meaning of cultural change. This will provide the basis for a study of Korean traditional painting which is necessary in order to understand the characteristics of Korean culture in relation to past cultural change. Finally, Korean contemporary art will be discussed from the perspective of present day cultural change.

The Definition of Culture

Culture is a way of perceiving, believing, evaluating, and behaving (Goodenough, 1987) which is influenced by the environment, the economic system, and the modes of production (Harris, 1979). Culture is adaptive and dynamic (Gollinick and Chinn, 1986). It may be said to be objective in its relation to the use of space, tools, and objects. It is termed subjective when given value (Triandis, 1983). Culture is universal in that it is shared by all humans. It manifests a collective aspect when learning occurs in a
cultural group, and appears singular in relation to uniquely individual use (Hofstede, 1984). Culture functions as an instrument when it is used to get things done and is programmed by instrumental knowledge from the culture. It is expressive because behavior is concerned with expressing important beliefs, ideas, and values (Bullivant, 1989). Culture's subjective components are found within objective elements (McFee, 1986). These subjective elements contribute to the cohesiveness of culture (Hausman, 1986).

This concept of culture is directly related to a social group's "world view" (Bullivant, 1989; Wasson, Stuhr, Petrovich-Mwaniki, 1990). A world view is the particular picture that a societal or ethnic group has of the world from their viewpoint at a certain time (Wasson, Stuhr, and Petrovich-Mwaniki, 1990). The values, the subjective cultural element, involved in this picture include the ideals, the aims, and ends as well as the ethical and aesthetic standards of the group (Valentine, 1968). Values form the criteria for knowledge and wisdom embodied within, taught to, and modified by each human generation (Valentine, 1968). These values suggest the guidelines that enable individuals within the group to maintain common goals (Bullivant, 1989). The world view is concerned with how
people living in that particular societal or ethnic group understand their circumstances in relation to the rest of the world (Redfield, 1952).

Culture is both emergent and at the same time historically connected (McFee, 1986). Culture is comprised of language, behaviour, ritual, play, and art (McFee, 1986). This culture is learned, transmitted, maintained, and modified by these components (McFee, 1986). Culture is also learned through enculturation and socialization, and shared by most of its members (Gollnick and Chinn, 1986).

These concepts of culture have had a long evolutionary history. The term culture itself includes many concepts. For the purpose of this study, my definition of culture encompasses all of the preceding components. The following survey of the history of the word culture is directed toward examining culture’s implications for art education.

The concept of culture originated from the Latin word, "cultus," meaning to prepare and maintain soil so that plants would grow (McFee, 1986), and, much later was applied to the development of human faculties (Ulin, 1984).

Goodenough (1981) elucidates the difference between the general use of the word culture and the anthropological use of the word culture. The first is represented as a state of
inner developmental improvement or refinement while the latter is comprised of the learned values, attitudes, and belief systems of individuals in a certain group of people.

In the eighteenth century, culture was synonymous with civilization (Ulin, 1984). As civilization evolved, culture began to refer to religion, aesthetics, and personal life (Ulin, 1984). The term culture gradually became associated with human intellect and man’s ability to transmit ideas using symbols (Ulin, 1984). Thus, by the nineteenth century the elitists’ "cultured" were those who were not illiterate. During the late eighteenth century, Jean Rousseau criticized the notion of civilization, arguing that the inequality of men could be attributed to the process of civilization (Ulin, 1984). The misleading concept of culture, construed primarily as ideas that are transmitted and received through written symbols, still lives on. It often negates or overpowers the past and present anthropological concepts of culture: those ideas which may not have been historically recorded using symbols, but kept alive by oral means through family, clan, and societal traditions (McFhee, 1988).

Anthropologist, Clifford Geertz (1983) defines culture as:

A historically transmitted pattern of meanings embodied in ... inherited conceptions expressed in symbolic form
by means of which men/women communicate, perpetuate and develop their knowledge about and attributes toward life. (p. 89)

In 1950, Kroeber and Kluckhohn summarized the concepts of culture using the ideas employed by anthropologists up to that time. These ideas are still utilized in many different fields (McFee, 1986). Their summary is as follows:

Culture consists in patterned ways of thinking, feeling and reacting, acquired and transmitted mainly by symbols, constituting the distinctive achievement of human groups, including their embodiment in artifacts; the essential core of culture consists of traditional (i.e., historically derived and selected) ideas and especially their attached values. (Kroeber and Kluckhohn, 1950. p.5)

In the nineteenth century, Herder formed his view of culture; a social process that shaped a distinct way of life. Herder is considered the first author to address culture in its plural sense: as process and product (Ulin, 1984).

Using Goodenough’s analysis, McFee (1988) indicates significant aspects of current inquiry regarding culture:

1. The relation of things people make to culture--Goodenough sees material culture and cultural artifacts as the result of cultural learning. The things they create, the symbols, art, language, social structures, and so on, all result from what they have learned. Reciprocally, material culture and artifacts as repositories of cultural meaning, as transmitters of culture, are essential parts of the learning process.

2. Culture and the individual--Each individual learns his or her culture in somewhat different ways. They
select from the cultural pool (all the knowledge in their society). According to their opportunities to learn and perhaps more critically, the groups they learn with and the media of communication most attended to in terms of the ways they have learned to receive and know. (p. 227)

These indications inform us that artifacts are not strictly culture itself, although these are one of the commonest ways of thinking of culture (Bullivant, 1989). Artifacts contain culture, for ideas and knowledge are embodied in them. However, they are not strictly the program of culture itself, but cultural forms (Bullivant, 1989). Similarly, behavior is not culture, rather, it contains culture (Bullivant, 1989). It is also culturally formed (Bullivant, 1989).

McFee (1988) calls attention to Goodenough’s division of culture into subcultures within a society. These subcultures share the whole culture, but vary values and attitudes (McFee, 1988). The following cultures are examples of subcultures: socialclass cultures, ethnic group cultures, racial group cultures, male and female cultures, hippie culture, adolescent culture, and drug culture (Bullivant, 1989). To conclude, culture is a social group’s design for surviving in and adapting to its environment (Bullivant, 1989). Each of cultural elements is in constant change. Culture can be conceptualized as the process of
acculturation (Gollnick and Chinn, 1986). The same analysis can be applied to art. Art can be defined as follows:

Art is the processes and products of individual artists, who are in a state of moving toward or away from their culture's central modes of thoughts, of acceptable emotions, of hierarchies of values, of symbolic, stylistic productive tradition, and systems for making order. Art is a mode of knowing as well as communication. (McFee, 1986, p. 13)

All culture embodies both knowing and ideas directing behavior (Kroeber and Kluckhohn, 1952). McFee and Degge (1977) explain that "each individual is exposed to cultural elements: language, visual symbols, values, and beliefs, the status and roles of people at different ages, and the ways these are symbolized in dress and behavior" (p. 280). Hence, artists learn, to some degree, their modes of behavior and thinking from their culture (Geertz, 1983). McFee (1986) says, "art objectifies, enhances, differentiates, organizes, communicates and gives continuity to culture.... at the same time culture is maintained, transmitted, and changed through art" (p. 14). Gerbrands (1957), in similar vein with McFee, posits that art has essentially three purposes: to perpetuate, change, and enhance culture. He explains that art has the function of transmitting, sustaining, and changing culture, as well as the role of decorating and
enhancing the environment.

Art is one of the most dynamic and complex components of culture that determines ethnic cultural forms (Grigsby, 1977). When we observe the art of cultural groups over time, we notice the transitions and changes in the art. These transitions and changes can be easily traced to their cultural roots (McFee and Degge, 1977). Art should be viewed as a cultural form in which ideas and knowledge are coded.

**Cultural Change**

Art represents changes in cultural values (McFee and Degge, 1977). It is for this reason that we should observe changes in art forms as means of understanding our own culture and the culture of others.

All cultures change, although they differ in terms of degrees and rates of change (McFee and Degge, 1977; Hausman, 1986). All culture is influenced by the past, sometimes as only rebellion against the culture of the past. Cultural change is caused chiefly by the innovations of people (McFee and Degge, 1977). Change in art, as in culture, happens when groups intermingle; when new ideas, inventions, and catastrophes change people’s way of life (McFee and Degge, 1977). The messages change repeatedly with ongoing
fluctuations of style (McFee and Degge, 1977). Fundamental changes in value result in conspicuous changes in the art forms that express their values (McFee and Degge, 1977).

At present, the process of cultural change is moving in the direction of a homogenized international cultural unity, one that is strongly influenced by the Western world (Albrecht, 1968; Wangboje, 1986). This change is provoking a privation of cultural identity in local cultures (Wangboje, 1986). Grigsby (1977) describes current culture like this:

The ethnic uniqueness that colors, flavors and makes fragrant the streams of human personalities in this great country [the United States] are slowly being blended into a homogeneous oneness through modern technology, such as rapid transportation, print and electronic media, programmed instruction, standardized achievement tests, standardized food packing and convenience food stands, and standard identification of people by number rather than by name. These are but a few factors of computer culture melt and are the most noticeable movements towards a homogeneous population, devoid of "soul" or perceptual sensitivity.... Civic buildings across the nation, boxlike, beehive, and high-rise with reflective metallic glass windows, become repeats of one another. In many instances these new structures reflect a glowing intercontinental style of architecture seen in many countries around the world.... There is no sense of heritage of ethnicity in this new city. (p. 123)

Current movements in art also have tended toward this direction. The art world today is dominated by Western capitalism. This Western concept is spreading throughout the world, creating universal standards for the fine arts
(Albrecht, 1968). This is largely due to technological innovation, especially as it applies to mass media. Despite diverse nationalities, ethnic backgrounds, and geography, artists now work with the same materials and have access a similar bank of contemporary books (Brommer, 1988). Moreover, artists frequently travel to other nations to observe recent trends in contemporary art and have associations to discuss their art (Brommer, 1988). These tendencies seem to accelerate the international characteristic of modern art. Hence, even though Korean art is distinctive and our sense of aesthetics and reality are quite different, we are cognizant of international styles and trends, and can communicate at this level. Ethnic, cultural roots that in the past have sharply divided human beings appear to be merging to produce a single unified expression of art (Grigsby, 1977). For example, a sense of cultural heritage is absent in such movements as op., minimal, and conceptual art (Grigsby, 1977).

In Korea, this trend affects not only practicing artists, but also college art students. Nonrepresentational and conceptual art styles are applied even to traditional Korean painting. As values change, techniques and expressed cultural values also change (McFee, 1980). This can be
understood as an aspect of culture's adaptive and dynamic quality. However, culture also has a subjective aspect. In this context, the phenomenon of cultural identity loss is considered to be problematic. Thus, it is imperative to investigate this phenomenon.

Grigsby (1977) traces the underlying cause of international homogenization of style to a lack of self-worth, a lack of knowledge about the heritage of other peoples, and a lack of respect for them. McFee and Degge (1977) state concerning cultural trend:

> Inventions and fundamental changes in ideas have long-range effects on cultures. Short-term changes--fads--are more fleeting. Most of us are affected in some degree by fads--such as fashions--as people are attracted to things that are currently popular. Just how fashions emerge or kinds of thinking evolve is not fully understood, but part of the power of trends is the desire of people to be part of the larger society. (p. 282)

A similar situation in the history of Japanese painting was noted by this researcher. After 1923, new trends in Western painting styles were adopted simultaneously and these styles immediately flourished. Mutou (1986) feels that these styles were not introduced as movements of art, but adopted superficially. This means that these styles were introduced without a full understanding of the basis and the philosophical theories behind each art style. Mutou explains
that this resulted in the mere external imitation of each art style.

McFee (1980), commenting on the current cultural trend, warns that a proliferation of international styles should not be confused with the desire to understand each other's aesthetics. She explains that although we can all respond to the same art, our aesthetic response may not be the same. The combined opinions of Grigsby, McFee and Degge, Mutou, and McFee provide a basis for reviewing current Korean art practice.

In Korea, two tendencies predominate among college art students as well as among practicing artists. One is to retain the traditional style of art by copying it. The other is to break from tradition, even to deny it, and to make little attempt to understand it (Ahn, 1988). In Korea, the copying trend is observed not only in traditional art but also in Western art (Lee, 1991). Even in their exhibition, young artists display copied work of foreign contemporary artists (Lee, 1991).

Concerning the revival of work from the past, McFee and Degge (1977) say:

During the periods of extreme social upheaval some artists revive art styles from past periods. A revival may mean nostalgia or it may mean that the old form expresses values and beliefs that are
still part of the present culture, but has been neglected or has not been popular for a while. (p. 283)

Price (1989) argues that without an acknowledgement of value, there is no reason to create a copy. He explains that the standard format of the original versus copy challenge is thought to be more a matter of underlying intention, than one of visual appearance.

Silver (1979) examines the link between art making and innovation. He argues that the continued transmission of the traditional cultural order is essential to successful art production because expression must be at least partially channeled through recognizable forms to remain comprehensible. He explains that the channel must take a form recognizable to the viewer and that this is particularly so where art performs needed cultural functions and must therefore meet minimum standards of recognition and comprehension. Silver goes on to say that innovations themselves are constituting previously unperceived assemblages of cultural or material structures.

McFee and Degge (1977) state that:

New communal groups try to establish value systems in contrast to the cultures the members have come from, to set up their own patterns of culture and art. But these are usually borrowed and selected from patterns developed previously. (p. 282)
McFee (1980) goes on to argue that aesthetic value handed down from generation to generation affects how new art is created. When we observe art that is considered a real breakthrough from tradition, we can usually trace it back to its cultural roots (Ahn, 1988; Brommer; 1988; McFee, 1988). This can be detected in the works of all the masters who left their names in art history (Ahn, 1988). These opinions concur with the position of Janson (1986), an art historian, who believes that tradition and art making are inseparably related.

In relation to the link between art making and influences from other cultures, Ahn (1980) notes that when the styles were imported into Korea from China throughout Korean historic times, the introduction process was very active and selective. Furthermore, the artistic styles from China always developed in a way that reflected Korean aesthetics. Barnett (1953) also lends credences to the notion that when a trait or idea is borrowed from another culture, this action is neither passive nor noncreative. This is a very important idea. It means that the introduction of other cultures' arts can be compared to the study of traditional art for art making.

McFee and Degge (1977) argue that recycling is an
essentially new idea in art making. They explain that this will have lasting effects on culture and art. They believe reconstructing, renewing, and reusing of tradition may be considered more creative than innovation and change. The opinions of McFee and Degge and Silver are supported by those of the postmodernists, who argue that art is not progressive, but recycling (Efland, 1990).

Hugh Silverman (1990) accounts for the difference between the prospects of modernism and that of postmodernism in the following way:

To be modern is to break with tradition, to become self-consciously new, to attend to the modes of the times, to offer a critique of the conditions of one's own culture and society, to represent reality--not just as it is--objectively devoid of evaluation, but rather as it is experienced--subjectively and with the transcendental or critical consciousness available especially to the artist. To be modern is to "break with the past" and to "search for new self-conscious expressive form." (p. 2)

Subsequently, Silverman describes postmodernist philosophy in this way:

Postmodernist thinking offers to re-read the very texts and traditions that have made postmodernist and modernist writing possible--but above all it offers a reinscription of those very texts and traditions in a juxtapositional and intertextual relation to themselves. (p. 1)

Harvey (1989) also examines postmodernism as a historical condition requiring elucidation. Efland (1990)
explains that in much postmodern social and literary discourse the term "text" refers to any form of cultural production. Efland (1990) posits that a characteristic of postmodern art is its willingness to appropriate and reinscribe images from the past.

The analytical study of culture and cultural change reveals that one trend of art making which currently prevail in Korea, the tendency to remain in tradition, might result from not understanding art within its context, that is, not having a socioanthropological understanding of art. I feel that the phenomenon resulting in cultural identity loss in local culture is partly caused by the people in the culture, who respond to the art of other cultures, and often their own, without contextual knowledge of them. The other tendency, that of antitradiotionalism in art production, can be understood as the influence of the modernist outlook. Based on these conclusions, it is acknowledged that a socioanthropological understanding of art is needed. The study also shows that at this time, when the view of postmodernists predominate, the discipline of art history has much to offer studio activities. For these purposes, the pedagogy of art history will be discussed in Chapter Four.

According to William, "culture should be understood as
an interrelated configuration of archaic, residual, and emergent culture. Archaic culture refers to past patterns that are no longer effective in the present but may serve as sources of historical identity" (in Ulin, 1984, p. 103). The characteristics of Korean culture as it relates to cultural change will be explored through the study of Korean traditional painting from The Three Kingdoms Period (57 B.C.-668 A.D.) to The Choson Dynasty (1392-1910 A.D.). The study of painting, can be the study of culture as well as that of art, for painting is the main structure in art (Ahn, 1988). This study is also founded on the theory that culture should be looked at epistemologically and historically in order to find sites of contestation or areas of conjuncture and conflict (Freedman; Stuhr; Weinberg, 1989). It is also accepted that historical understanding is an initial step in uncovering the concealed logic of social life (Ulin, 1984). According to Ulin (1984), past events are never "in-itself," but "for-us," which implies a prospective determination. He posits that the retrospective dimension of lived historical experience is the ontology of cultural tradition.

Korean culture is complex and it is difficult to characterize its characteristics throughout Korea's long history. I will focus on the cross-cultural influences of
Chinese art, in order to explore the long history of its acculturated characteristics within Korean culture.

**Characteristics of Korean Traditional Painting**

The Three Kingdoms Period (Kokuryo, Backjae, Silla; 57 B.C.-668 A.D.) is considered to be the time when the tradition of the Korean painting was originated by the influence and adoption of painting styles of foreign countries, especially those of China (Ahn, 1980). Despite The Three Kingdoms existence in the same period, and despite cultural activity with each other and with China, the painting of each of The Three Kingdoms took on different styles (Ahn, 1980). The painting styles of The Three Kingdoms imply cultural interactions with The Six Dynasties of China (265-581 A.D.). However, each kingdom’s style was distinct from that of China. The painting style of Kokuryo is very active and rhythmic, that of Baekche is mild and benevolent, and that of Silla is tranquil and speculative (Ahn, 1980). These styles can be seen in *Hunting Scene* (Pl. I) of The Tomb of the Dancers (Muyong-chong) from the Kokuryo region, in *Lotus and Cloud* (Pl. II) of The Tomb of Nungsanri from the Baekche region, and in *Heavenly Horse* (Pl. III) of The Tomb of Heavenly Horse from the Silla
region. These stylistic developments can be considered as the manifestations of the subjective cultural aspect or internal uniqueness of each kingdom (Ahn, 1984).

Judging from the fragmentary records of the Unified Silla Period (668-918 A.D.), figure painting, green and blue landscape painting, and Buddhist painting were executed very extensively because of a cultural exchange with The Tang Dynasty (618-906 A.D.) of China (Ahn, 1980). *Illustration of Avatamsaka Sutra* (Pl. IV), shows that the style of this period was closely related to that of The Tang Dynasty in the delicate drawing lines of plump figures which is similar to the lines of Buddhist sculptures of this period (Ahn, 1980).

One aspect of the traditional painting of The Koryo Dynasty (918-1392 A.D.), which followed The Unified Silla Dynasty can be seen in the Buddhist paintings which are preserved in Japan (Pl. V) (Lee, 1981). These paintings are so ornate and exquisite that they show the taste of the noble society of The Koryo Dynasty (Ahn, 1988). This distinguishes The Koryo Dynasty Buddhist paintings from those of other cultures. Although Buddhist paintings were introduced from China, Buddhist paintings of The Koryo Dynasty show stylistic differences from those of China.
The style of Koryo Buddhist painting is characterized chiefly by Bodhisattva's smaller lips, longer eyes, and fluently curved body which is set in splendid surroundings. This painting was so highly praised that it was ordered by China (Ahn, 1980). This distinction points to the fact that The Koryo Dynasty rapidly developed a new tradition of Korean painting (Ahn, 1988).

The paintings of The Choson Dynasty (1392-1910 A.D.) are more diverse and show developed Korean aesthetics more clearly than the previous period did (Ahn, 1980). The establishment of the Korean painting tradition seems to have been possible because of the foundations laid by the Koryo tradition and also because of the adoption of Chinese paintings of which the Korean artists appeared to have a thorough understanding (Ahn, 1988). Korean aesthetics can be seen in the composition which employs an enlarged space (Matsushita, 1974), and in the contrast between space and the restrained and simplified brush strokes (Gompertz, 1968).

Ankyon, a painter (active in the 15th century), is a good model of someone who formed his own style, influenced by Kuoshi, who was a painter of The Northern Sung China (960-1126 A.D.). Ankyon's style is distinguished from that
of Kuoshi by: one-cornered composition, which is harmonized by several scattered units; the emphasis on space and the concept of it; and individualized brush strokes which are seen in his work of *Dream Visit to the Peach Blossom Land* (Fl. VI). During his time, Kuoshi established the LeeKuo school of painting by combining his own style and with the style of his teacher, LeeSeong. LeeKuo was derived from their last names, Lee and Kuo. Kuoshi’s painting is characterized by styles such as the monumental landscape of crabclaw brush strokes in the pine trees, cloud-like mountains, and the striking contrast between light and dark in the rocks (Cahill, 1961; Sullivan, 1984; Sickman and Soper, 1968). This landscape is tied together by compact units in balanced composition (Ahn, 1980).

It was in the late period of The Choson Dynasty that the tradition of Korean painting became firmly established. In this period, the introduction of the Chinese painting style also occurred, however the subject matter remained differently. The development of a new trend in painting seems to be dependent on a new painting technique, as well as on a consciousness of positivism (Ahn, 1988). The significance of the late period painting of The Choson Dynasty may be in the conveyance of the painters' own
thoughts about their social background onto the canvases.

Hong-do Kim (1745 - after 1816) was one of the leading genre painters. Genre means a painting that depicts scenes or events from everyday life in a realistic manner. Many of Kim's painting concerned the life of the common people, that of peasants and artisans, in which the sentiment of the Choson society is clearly reflected. This sentiment is best expressed and characterized by the reflection of Korean common life with simplified composition (Pl. VII).

Ha-ung Lee (1820 - 1898), who lived between the late and the later period of The Choson Dynasty, was one of the successful painters in terms of expressing Korean sensitivity. His monochrome orchid painting is distinguished from that of other painters of the same period and similar subjects by contrasting more opened space with finer and slenderer objects (Pl. VIII).

This brief survey shows how the characteristics of Korean painting developed from The Three Kingdoms Period to The Choson Dynasty. Through this study it can be understood why Yun (1946) defined Korean culture as "the expression of Korean sensitivity through the cultural exchange with other countries" (p. 150). Throughout Korean historic times Korean painting retained subjective cultural aspects despite the
cross-cultural influences from China. The subjective element of cultural character, which may be termed internal "national sensibility" (Wangboje, 1986), can be easily found in the concept of opened and enlarged space (Gompertz, 1968; Matsushita, 1974; Ahn, 1980), and simplification and omission of details (Gompertz, 1968). These characteristics may be referred to as Korean sensibility or Korean sense of beauty (Ahn, 1984).

The crucial point of Korean art history in terms of epistemology occurs from the influence of Chinese art. Chinese painting served as the motivation for innovation in Korean painting (Ahn, 1980). Accepting this statement, the following comparisons can be drawn. In ancient times, the arts of China assumed the place of international art and exerted influence throughout East Asia (Ahn, 1980). This applied not only to Korea and Japan, but to all nations surrounding China (Ahn, 1980). The Melting Pot Theory of modern times finds its parallel in ancient China especially, in Changan, the capital of The Tang Dynasty of China, where peoples from diverse ethnic backgrounds lived together (Sullivan, 1984). If we think of this in terms of the ontology of history, we can compare the introduction of Chinese art in old times to the adoption of Western
international art in modern times (Ahn, 1980).

In relation to these comparisons an important concept is that, as mentioned earlier, when styles were imported from China, the process was very active and selective (Ahn, 1980). In addition, artistic styles from China were acculturated by Korean culture as we have already seen in the composition and in the concept of space in The Choson Dynasty painting of Korea. This would indicate that during the process of acculturation the aesthetics of the Korean artists figured prominently, which seems to have been possible with a thorough understanding of Chinese painting (Ahn, 1988).

Korean Contemporary Art

In contemporary Korean culture, cross-cultural interactions persist. Albrecht (1968), Grigsby (1977), Wangboje (1986), and Brommer (1988) observe modern culture and hold similar concepts concerning it; today cultures interact more rapidly with each other and most of the local cultures are affected by the dominant Western ideas. This is true of Korean culture today.

Korea's recent economic development has coincided with the emergence of a flourishing art scene. Activity in
college arts, art museums, and art galleries has increased. Artists are exhibiting their work with greater frequency. However, the increase of practicing artists and activity in Korea does not necessarily assure a similar development where quality is concerned (Ahn, 1988).

Three major art styles exist in the work of contemporary Korean artists at present. The first is constituted by Korean art which has been shaped by traditional Korean art. It is characterized by both a highly structured and formalized "literary" painting and a looser and more informal "folk" painting. The second grouping reflects Western modernism. Finally, the third division is represented by Mingung art, or "people's art," a highly politicized and often rather unsophisticated form of protest art. Only recently has this art achieved public acceptance in Korea.

These three styles raise issues that are problematic. In the genre of Korean painting, artists are concerned with the question: How can they develop their painting in a modern manner in the midst of Western influence? They have a strong desire for a modern, international, but nonetheless uniquely Korean art style. The section which engages Western modernism holds a problematic issue: How can artists reflect
Korean culture in the Western mode of painting and yet maintain Korean identity.

Heartney (1991), an American art critic, who participated in the Korean's sponsored contemporary international exhibition in Seoul in 1991, states that much of Korean Western influenced modernism works seem familiar. Thus, it is difficult to distinguish them from any trendy survey of young artists in Soho. She goes on to comment that in Korean works there is a "smattering" of Western abstraction and surrealist motifs. She offers an example by saying that the work, which a Korean critic termed Korean "post-modernism," bears little relation to its Western counterpart. She posits instead of the term, "postmodernism," it would be more proper to call it "70s-style Process Art." Heartney (1991) states that:

One senses in Korea a tremendous energy and an eagerness to enter the international arena, as well as a creative turmoil accelerating with the rapid pace of cultural exchange. Having now invited an active multicultural exchange, Korea can be expected to become increasingly visible. (p. 75)

Pluralism is a worldwide phenomenon (Bullivant, 1989). Thus, in this context, the stereotypic concept that culture is mainly ethnic needs to be reconsidered (Gibson, 1984). Today, the world is technically narrowed into a small city.
What develops in Western culture flourishes almost immediately in Korea. In addition, Koran students who have studied abroad assist in disseminating foreign concepts, especially Western ideas.
CHAPTER III

ANALYSIS OF MULTICULTURAL EDUCATION AND ART EDUCATION

LITERATURE

The purpose of this chapter is to assert the importance of implementing multicultural art education in Korea. Because of the absence of multicultural education literature in Korea, multicultural education and art education literature from the United States will be examined to elucidate the goals of multicultural art education. This will aid in deciding how to develop relevant multicultural art education in Korea. The nature of Korean culture must be a consideration when making decisions concerning multicultural education. Following this, methods for understanding and appreciating multicultural art will be discussed.

Definitions of Multicultural Art Education

In this study, multicultural art education is defined as: "participation in the artistic activity of another culture for the purpose of understanding it on its own terms" (Ecker, in Sahasrabudhe, 1987. p.2).

Sleeter and Grant (1987), in their review of the
multicultural education literature, analyze five approaches to multicultural education. The first, "Teaching the Culturally Different," is an approach designed to assimilate minority students into the cultural mainstream. It aims to maintain the present social structure by offering transitional bridges within the social program. However, this approach is apt to lump different subcultural groups under one heading (Zimmerman, 1990). The second is "Human Relations," an approach to help students of different backgrounds into the mainstream American culture; it focuses on accomplishing this through teaching about cultural differences and similarities and by employing sensitivity training (Sleeter, 1991). A shortcoming of this approach is that it lacks long term goals (Zimmerman, 1990). The third is "Single Group Studies," an approach intended to foster cultural pluralism by teaching courses about the experiences, contributions, and concerns of distinct ethnic, gender, and social class groups. Programs such as Black Studies and Women’s Studies may be included in this approach (Sleeter, 1991). The fourth approach "Multicultural Education," promotes cultural pluralism and social equality by reforming the social program for all students in order to reflect diversity. Issues such as racism, social class, and
gender are not discussed in this approach, instead cultural values are emphasized (Zimmerman, 1990). Finally, the fifth approach "Education That Is Multicultural and Social Reconstructionist" is designed to prepare students to challenge inequalities in the social structure and to encourage cultural diversity. This approach to multicultural education can be most useful in culturally pluralistic societies such as the United States.

Boughton (1986) explains the concept of, "Dynamic but lasting Multiculturalism." This represents the idea that cultures coexist and interact with each other, and through this interaction transform themselves to meet changing circumstances. According to Clark (1990), cultural suppression, assimilation, and pluralism exist within every society. The concept that cultures coexist and interact with each other was acknowledged and applied to this research. The idea of culture as multiculture, is the basic characteristic of Korean culture. For this reason Korea cannot ignore multicultural education.

Koreans are often beset by shifts in Western ideas. They apparently do not know how to acculturate emergent qualities of Western knowledge into their own culture. The understanding of other cultures with which one interacts can
serve as an effective vehicle for social change. Koreans need to gain the capacity to comprehend how other cultures are different, in order to strengthen and retain their identity in the face of Westernization.

Gibson (1984) defines multicultural education as "the process whereby a person develops abilities in multiple systems of standards for perceiving, evaluating, believing, and doing" (p.112). McFee (1986) defines the concept of multiculturalism as the opposite of ethnocentrism. Ethnocentrism is an inability to view other cultures alternatives for organizing ability (Gollnick and Chinn, 1986). McFee (1988) posits that multicultural education is not learning facts about a different culture, but acquiring more knowledge of how another culture thinks. She goes on to argue that the goals of multicultural education could be achieved through "multicultural cognition." McFee feels that through this process a better in-depth understanding of other cultures could ensue. The following explores the implication for educational policy in relation to the concept of culture as coexistence:

The art of ethnic groups can no longer be seen in one dimension only. The attitude that ethnic art is only the presentation of an old museum culture fixed in time and geographical space must give rise to a broader concept. What is particularly relevant now is that the children of migrants create
the spirit of the old culture, and in developing it in a new environment, give birth to new ideas and new forms. It is this new force and new spirit that must be nurtured and developed to allow it to work its way through the entire community. (Boughton, 1986, p. 96)

McFee and Degge (1977) express the purpose of multicultural art education as follows:

Although art in our environment communicates and affects us strongly, being culture bound is not necessarily right and good. Part of art education is to help children and young people understand other peoples through art— that is, to go beyond just appreciating their art as art and to see how it is an expression of their sense of reality. (p. 294)

Ecker proposes these goals for multicultural art education:

Introducing young people to artistic traditions which extend beyond the narrow limits set by Modernism; giving our students a sense of cultural self-esteem, an experience of a democratic society which celebrates cultural diversity of this nation, and a cross-cultural understanding of peoples of the world. (in Sahasrabubhe, 1987. p. 3)

Based on my research, I agree with the conclusions reached by Banks and Banks (1989), who propose that multicultural education can foster an awareness of social change. In addition, multicultural art education can develop students' sense of self-esteem, or "a positive self-identity for uniqueness" (Armstrong, 1990) which can be applicable to new situations (Daniel, 1979). Through multicultural education numerous cultural similarities and differences can
be recognized and delineated (Heard, 1989). Further, the importance of multicultural art education lies in that it provides the opportunity for students in studio art classes to reflect broadly upon the range of influences affecting their culture. Such an understanding creates more possibilities for developing their own cultural expression.

The Goals of Multicultural Art Education

McFee and Degge (1977) in their text, Art, Culture, and Environment, explain the drawbacks of monocultural education:

Many people are so immersed in their culture and their culture's art that they are not aware of its effect on them. They accept both culture and its art without question. But in a complex society which has many cultures, students should learn to understand cultures other than their own. People who are culture bound, that is, live entirely within one cultural framework, are less able to understand the impact of their decisions about the cultural life style and art that is appropriate for them, they need a broad basis of understanding of both art and culture. (p. 294)

This explanation coincides with my experience. I did not fully comprehend the Korean ceramic aesthetic until I saw these works situated with the ceramics of other cultures in The Cleveland Museum of Art.

Several art educators, including Smith, Best, and
Stuhr, emphasize the long range goals of multicultural art education. Smith (1983) in his article, "Forms of Multicultural Education in the Art," classifies four types of multiculturalism in art and describes the educational effect of each of these. These four attitudinal approaches to the art of other cultures seem to form habitual, unconscious patterns of interaction with unfamiliar peoples and objects, that are different from one's own (McFee, 1988). Each of these attitudinal modes of approach to other cultures' art works has educational implications which serve as guidelines for studying and understanding the art of other cultures.

Smith describes the first type of multiculturalism as "exegetical." Exegetical multiculturalists read their own ideas into foreign cultural situations. Then, they extol the virtues of other cultures in order to criticize their own, for in the process the exegetical are biased in responding to the other cultures (McFee, 1988). This attitude causes rejection of one's own culture through the idealization of another.

The second type is "dogmatic." Dogmatic multiculturalists are the exact opposite of the exegetic multiculturalists. While the exegetic see authority in the
other culture, dogmatists affirm authority within their own culture. McFee (1988) asserts that dogmatists are inclined to be ethnocentric, for they view other cultures in terms of their own culture. McFee (1988) states that dogmatic multiculturalism has little educational value because so much is misjudged and so little new information is assimilated. Smith cautions us that it is dangerous to carry this to the other extreme, attempting to overcome ethnocentrism by extreme relativism. Along similar lines, McFee (1988) argues that teachers may feel they should not try to change students' behaviors, because they would be ethnocentric in doing so. On the other hand, they may accept ethnocentrism as culturally inevitable and not question its existence at all (McFee, 1988).

The third type is "agnostic." This type does not prejudge the other culture or its art exegetically or ethnocentrically. However, the agnostic tend to ignore all the underlying cultural factors that produce art and view it solely from an aesthetic perception. Smith explains that this type's concerns are either antiquarian or aesthetic and microscopic. Smith admits that although this has educational value, it can be superficial. He explains that such an attitude does not consider or reflect upon alternative
cultural values. The agnostic tend to be indifferent to the historical and cultural contexts of artifacts.

The fourth attitude is "dialectical." Smith describes the dialectic as implying a critical encounter with a text of any art form, and by extension, a critical encounter with an alien culture. Dialectical multiculturalists do not presume that the ultimate wisdom concerning multiculturalism lies either in themselves or in any given cultural phenomena. They are willing to engage in an interchange with alien cultural traditions with the intention of improving their knowledge of self and of the right relation of self to culture. They do this by focusing on a particular concrete text and moving from a close examination of the text to a consideration of the relation between it and the culture of origin. Smith explains that through this process, dialectical multiculturalists pursue the kind of historical-philosophical research or investigation that will enable them to compare their text to that of others' in their cultures or traditions. It is in this way that they can understand alternative points of view. Smith posits that one can begin to fully understand one's own and another culture through this dialogue. He believes that this dialectical attitude serves only as one of many educational objectives.
David Best (1986), the English philosopher, in his thesis, "Culture-Consciousness: Understanding the Arts of other Cultures," asks, "Who is it that can tell me who I am?" (p. 33). Both understanding of and inquiry into other cultures can promote an interest in one's own culture. He argues that each side has a progressively critical and ultimately enriching effect upon the other.

Stuhr (1990) maintains a similar opinion concerning the effect of understanding the art of other cultures, saying that the study of other cultures offers insights into one's own art work and aesthetic values. The dialectical influence advocated by Smith, Best, and Stuhr provide an important theoretical basis for affirming the desirability of introducing multicultural art education into Korea.

According to Bullivan (1989), the choices of which arts to study are formed by one's own cultural value or world view. In a similar vein Best (1986) asserts that the art aesthetic of other cultures cannot be grasped without artistic criteria, which are in fact given in one's own cultural heritage. The standards by which we judge all art are based on conceptions we derive from the art of our own culture (Best, 1986). Thus, the understanding of other arts parallels the understanding of one's own art through
dialectical interaction. In this respect, the adoption of multicultural art education not only can affect the production in art, but also can serve to resolve a current problem of Korean art concerning the retention of Korean culture, accommodating Western influences.

**Guidelines and Theories for the Understanding of Multicultural Art**

Art is a cultural system (Geertz, 1983). It has semiotic qualities; that is, art goes beyond the use of signs as a means of communication and can be considered "as modes of thought, idiom to be interpreted" (Geertz, 1983. p. 120). Geertz (1976) argues that a semiotic approach to artistic perception is needed. He explains that a theory of art should be at the same time a theory of culture (Geertz, 1983). This means that the interpretation of art must engage the social sciences, such as history or anthropology (Geertz, 1983). For this purpose, Coutts-Smith (1976) advises that the study of art should be transformed from a sensual to a conceptual approach.

Best (1986) posits that understanding the art of other cultures requires an objective interaction with a whole culture. In "Concepts and Culture," Best (1985) explains
that this understanding includes concepts and cognition. He confutes the stereotypic concept that science is wholly objective and art, because it differs in nature, is subjective by explaining that both depend upon interpretation. It is his opinion that the objectivity of artistic meaning is "culture-relative." Best (1986) states that:

The art of each culture can be recognized and evaluated only in its own terms; it cannot be externally criticized; it is as worthy of respect as any other; the ascription of primitiveness reveals simply the prejudice of the ascriber. In order to appreciate the art of other cultures, one has to accept and employ its internal criteria, not apply the criteria of one's own external culture. (p. 39)

Similarly, the idea of culture-relativism was supported by Franz Boas. Boas' ideas will be examined later in discussing the nature of anthropology.

Wasson, Stuhr, and Petrovich-Mwaniki (1990) assert that understanding the arts of any culture should be based on a socioanthropological method. The authors idea of socioanthropological method should be understood as having ramifications similar to Best's culture-relativity theory. It is necessary to survey the nature of art, as well as the disciplines of sociology and anthropology as they relate to art, in order to understand the use of socioanthropological
perspectives in approaching the art of other cultures.

Toward this end, Stuhr (1987) states that "art is produced by an artist or group of artists in a particular time within the confines of particular and political controls" (p.24). Silver (1979) contributes to this end by informing us that most traditional ethnic arts were commissioned by specific patrons, usually political and religious leaders. McFee (1966) sees art more broadly. She states that art is a phenomenon of human behavior to be found wherever form, line, and color are used to create symbols for communication and for qualitative change in the nature of experience. Gerbrans (1957) believes that through art the concepts regarding reality, the meaning of the universe, and the interpretation of the styles of human life are made explicit. The views of Stuhr, Silver, McFee, and Gerbrans stress art's relationship to all of society.

A society is an organization of people whose interaction patterns cluster them together as a group (McFee, 1966). Culture is used in a society to identify the values, attitudes, and acceptable behavior of people from common heritage (McFee, 1966). Hence, cultures vary with socioeconomic class, religion, ethnic background, environment, and geographic locale (McFee, 1966). Herder
argues that culture is a social process that shapes a distinct way of life. This concurs with Ulin’s (1984) opinion that cultural life is created by society. Best (1986) contends that one’s identity and the character of one’s thoughts and feelings are indissolubly involved with one’s culture, and that art cannot be understood in isolation from a whole way of life. Whether artists reflect upon the dominant concepts forming the cultural values of their age or whether they are aware of the contradictions within culture, their work is shaped by their cultural life. Hence, it can be said that art, culture, and society are inextricably interwoven.

Sociology of art investigates the interaction and interdependence of artist, work, and public, and explores aesthetic value within social, political, or ideological components (Wolff, 1983). The realm of sociology in art should be answered the following questions: How does society influence art, and what do individuals and groups perceive as art? (Chalmers, 1984). The question, What is art? may be interpreted as an inquiry into what is taken to be art by the society, or by certain key members. The historical specificity of the rise of aesthetics is related to the social and historical development of a time period (Wolff,
Anthropology can be regarded as a historical science, the purpose of which is to grasp the diversity of human societal form (Ulin, 1984). Franz Boas (1974) characterizes anthropology as follows:

Anthropology has been able to teach certain facts that are important in our common every-day life. Owing to the breadth of its outlook, anthropology teaches better than any other science the relativity of the values of civilization. It enables us to free ourselves from the prejudices of our civilization, and to apply standards in measuring our achievements that have a greater absolute truth than those derived from a study of our civilization alone ... This broader outlook may help us to recognize the possibility of lines of process which do not happen to be in accord with the dominant ideas of our times. (p. 280).

Through anthropological study we can understand culture as a deeply conditioned human behavior (Chalmers, 1981).

According to Kremer (1988):

The anthropological approach to art is one in which cultural directive is seen as a more primary influence in art production than the individual's role; where context is deemed more significant to the individual piece; and where theories, definitions and ideas regarding art are formed by cross cultural comparison (both of differences and similarities among systems that produce and define artistic products). It is this social setting and the resulting cultural content that according to d'Azevedo has admitted the anthropologist to the field of art. This setting can only be understood in specific cultural terms, fixed in place and time. (p.4)

Wolff (1983) states, "traditional aesthetics which
tried to identify universal characteristics of art turns out to be nothing more than the values of a particular dominant, or strategically located group in society" (p. 107).
Chalmers (1984) agrees that standards of beauty originate and develop in response to socioeconomic conditions. McElroy (1952) concurs with this when he states that the beauty of a visual object is almost entirely decided by the cultural conditioning of perception. Maquet (1986) explains that in anthropological terms, "art is not reduced to an ideational configuration of terms; it is situated among other systems such as philosophies, religions, beliefs, and political doctrines" (p. 3). It is for these reasons that McFee and Degge (1977), Best (1985), and Chalmers (1988) feel that art is not a universal language, rather, it is comprised of many different languages. These numerous visual languages require an in-depth analysis of the culture in which they are produced and circulated to be interpreted and comprehended (Stuhr, 1987). A socioanthropological theory of art assumes cultural-relativity. The principle of cultural-relativity is an attempt "to understand other cultural systems on their own terms, not in terms of one's own cultural beliefs" (Miller, 1979, p. 44). This can be traced to the theory of cultural relativism of Franz Boas, who believes that all
cultures are relative within their cultural contexts, and thus there are no universal standards and no culture-free means by which societies can be compared (in Garbarino, 1977).

The study of art and cultural anthropology have a common denominator in their close relation to culture. It can be concluded that a socioanthropological approach to understanding and appreciating of the art of other cultures is an essential one.

In adopting socioanthropological perspectives to appreciate multicultural art, attention should be paid to the specific values attending the art, the particular epoch in which it was produced, and why these values were so esteemed. This idea will be developed in the discussion of pedagogies for multicultural art education.
CHAPTER IV

RATIONALE FOR APPLYING MULTICULTURAL ART APPROACH TO KOREAN ART HISTORY EDUCATION

This chapter will discuss the initiation of a multicultural art approach within the discipline of art history to compensate for a Korean educational disadvantage. The practice of multicultural art education in Korea is extremely limited due to the deficiency of international artifacts in Korea’s museums and art galleries. The museums and art galleries assume a regional character. They display only Korean traditional and contemporary art works.

Considering this situation, I think that the practice of multicultural education through art history can be a valid substitute for multicultural text/artifacts. To rationalize my curricular proposal, I also examine the goals of art education and the pedagogy of art history in this chapter. Some anthropological theory will be employed as background to this discussion of art history.

According to Jones (1988), art education should assist students in acquiring information to interpret past and present art forms in their own and other cultures, and help to provide insights to guide the production of future art
forms. Good art education is respectful of multicultural goals when it tries to aid students in investigating their own cultural origins and in encouraging them to take pride in their culture's contributions to the arts of other cultures (Clark, 1990). McFee (1990) contends that an ideal education in art should encourage students to develop multicultural perspectives and to understand the arts within their subcultural value systems, and as a consequence to improve their discriminative skills when obtaining knowledge through the comparison of different art forms. A growing number of art educators are calling for art and aesthetic education to be approached from a critical, social, and historical perspective (Kremer, 1988). McFee and Degge (1977) suggest that more emphasis should be placed on student analysis of why different cultures value certain art forms than is presently the case. They believe that historical traditions offer reinforcement of beliefs and reassure the sense of cultural identity within groups. Teaching about other traditions as part of a particular culture gives students a general comprehension of the functions of art (McFee, 1990). Using this rationale, I believe that multicultural art education within art history can help students gain a greater culturally specific
understanding of art, because they can see the change of
cultural values as a whole, from historic times to the
present.

It is believed that to develop strategies for
multicultural art education, teachers should have a clear
philosophy about art and culture (Daniel, V., and Daniel,
should be viewed as a repository of culture. However, he
finds that the relationship between culture and art has been
largely overlooked by both art historians and
anthropologists. McFee and Degge (1977) concur with this
opinion.

In Korea, the teaching of art history consists of the
transfer of specific knowledge to the students for
memorization. In Korean college level art, it is customary
to offer or require three art history courses for
undergraduate art students: Western Art History, Korean Art
History, and Oriental Art History. For art appreciation,
dates of the works, slide recognition, and stylistic
analysis of art works represent the required knowledge to be
assimilated from the course. Collins and Riley (1931) say
that appreciation is not facilitated by knowing when or
where an art work was produced or who made it, because
factual memorization does not aid students in understanding the criteria used for evaluating art. Consequently, it can be said that this form of teaching cannot provide an effective guideline for students’ art making.

It is my contention that students should be taught the value patterns of specific individuals and groups within specific time periods and contexts. McFee and Degge (1977) suggest a criterion for judging art. They say that each art form should be evaluated in terms of cultural influences on artist. They go on to explain that art objects can also be judged in terms of the art for art sake view. They explain however, that the latter keeps us from seeing the value the work may have in the lifestyle of a group. To support this they state that: "To judge a county fair exhibit by the same criteria as an international art show tells us how different the cultures are of the two groups of artists but tells us little about the meaning the art has in either culture" (p. 297).

Much has been written on criticism of art history or philosophy of art as it relates to education. Efland (1990) states his opinion concerning art history in the following manner:

The main problem affecting art history is how it presents itself as knowledge. For most of its history
it has been guided by various progress narratives. In its desire for disciplinary autonomy it emphasized the evolution of styles, the unfolding of pictorial traditions often apart from the societies where these images originated. (p.40)

Kremer (1988) argues that, in art history, the art for art's sake view should be reconsidered. She contends that this idea takes students farther from effective practice and theory. She uses the words of Sieber to justify this:

The art for art's sake attitude deliberately and categorically rejects the point of view that the arts relate to the normative values of the culture in which they arise and that they play a useful role within that culture. The suggestion that the arts are, or can be the handmaidens of religion or prestige or politics is firmly resisted. I am convinced that this attitude of fairly recent manufacture, is a deterrent to a full understanding of the role of art and is not supported by historical evidence. (p. 2)

Kremer (1988) goes on to argue that this art historical position projects a highly culture bound view of the arts to students. This is supported by Ecker who states that without a contextual knowledge of art "even a comprehensive understanding of the world's arts and cultures of Western aesthetics, art history and criticism would assume the characteristic of monocultural education" (in Sahasrabubhe, 1987. P. 4).

Chalmers (1981) contends that art educators should consider the "why aspect of art" (p. 10). This points to the notion that each period of art work should be studied in its
own social and cultural setting to find that why that work
was valued that particular time and within that particular
place. To support this, he defers to McFee who states:

If we understood how art is used to communicate
cultural values we would find in anthropology
insights that even anthropologists haven’t seen of
the ways the nature and condition of material
culture affect social and individual behavior.
Material culture is mainly art. It is the
objective expression of people’s concepts of
reality, the nature of social roles, a feed-back
system that helps keep social organizations going.
It is a communication system that tells large
members of people, who, what, where, and how
social action and interaction takes place. (in
Chalmers, 1978. p. 20)

Chalmers (1978) also employs the words of Gowans (1974)
to assert the consideration of sociological inquiry into the
history of art by saying:

The first principle for studying history through
arts is this: historic arts must be studied in terms of
their original social function. What we call art today
has a fundamentally different relationship to society
from what was called art historically; therefore
concepts and categories deriving from it are not
applicable to historic arts. By talking about art from
the cave-men to Picasso, or by indiscriminately housing
historic arts in art museums alongside contemporary
avant-garde work, we encourage study of historic arts
with primary emphasis on qualities like self-
expression or self-conscious stylistic evolution, which
were in historical fact secondary and subsidiary in
importance to social function. The first question to
ask about works of historic art is, what was their
function in society? what were they made to do?--the
same kind of questions to be asked about contemporary
popular or mass arts. Style and self-expression can
then be evaluated in their original setting, as
contributing to that primary source. (p. 21)
Art objects should be discussed as representing a change of social phenomenon. This means locating the art object in its sociocultural context as well as in its relevant historical and geographical context (Wasson, Stuhr, and Petrovich-Mwaniki, 1990). A socioanthropological approach should be adopted in art history teaching, to improve its instruction.

Such a socioanthropological examination of art processes has important implications for strategies applied to art history. Methods from anthropology provide the means for implementing a multicultural curriculum, as well as the means for evaluating it (Stuhr, Petrovich-Mwaniki, Wasson, 1992). Understanding and perceiving the arts of our own and other cultures were discussed by various art educators. Kremer (1988) suggests the need to rethink the following tenets of traditional art history: "the ingrained distinction between creation and production, the concepts of artists as a man of genius, self-generating his art, high or fine art as opposed to applied or folk or popular art, between artifacts and art works and between 'an' aesthetics and cultural aesthetic systems" (p. 4).

Silver (1979) also reviews art from anthropological perspectives. He coins the term "ethnoart" which he defines
as studying art in terms of its meaning for the society in which it develops. Silver believes that the term ethnoart overcomes the limitations of many concepts such as "primitive," "folk," "ethnic," or "Western." He also coins the term "ethnoaesthetics," which means studying aesthetics within its cultural context.

Herskovits (1959) clarifies the inconsistency in studying "primitive" and "civilized" art. He explains that primitive art is studied collectively, and separated from its cultural context, whereas civilized art is studied as the work of individual artists. Herskovits warns that this attitude is ethnocentric. He posits that because of this attitude, primitive art has been relegated to natural history museums rather than be included in art museums.

Chavanne (1986) stresses the importance of considering some aspects when thinking about and discussing art in cultural terms. I adopt these to use in art history instruction. These are:

1. The plural; it guarantees multiplicity and diversity, and assures a broad view without hierarchical ordering of cultures or arts;
2. Interactions between arts and cultures--the phenomena of osmosis and cultural contacts have for centuries accompanied the life of civilization;
3. Permanent evolution of cultures and arts, which bear witness to the past but which remain perpetually active and in constant development.
Triandis (1983) illustrates key ways to understand other cultures. These ways include reviewing norms, roles, values, and expectations of the members of a cultural groups toward their art and artists. McFee (1986) defers to these ways to form questions to investigate the role of art and artists in other cultures:

What are the norms for artistic behavior; who does what, when and how?
What is the relationship of the artist to the rest of the group?
What are the ways the artist expresses the general intentions of the groups?
How does a given artist’s self-concept compare with the norms for other people in the group?
What values are clearly accepted or rejected in and through the art of the group?
What are the group’s beliefs about art’s antecedents and consequences?
What is art based on?
What effects is it expected to have?
How much variation in artistic behavior is tolerated?
How should the artist be rewarded? (p. 11)

McFee (1988) argues that the study of another culture’s art requires careful fieldwork. This should include observation of the social systems in which art is developed, of the roles and rewards of the artists, and observing the problem solving activities of an individual artist in comparison to other artists in his/her group. This mode of teaching requires critical, dialogical examination of the range of one’s learning within their cultural contexts,
along with current artistic goals, developments, and process (Heard, 1989).


Wasson, Stuhr, and Petrovich-Mwaniki (1990) stress the advantage of culturally responsive pedagogy. It promotes an awareness of and sensitivity to those differences which may influence and/or impede real communication. According to Herskovits (1948), a culturally responsive pedagogy should consider the process of enculturation; a process whereby all "conscious and unconscious, formal and informal, cultural conditioning" (p. 48). Wasson, Stuhr, and Petrovich-Mwaniki (1990) inform us that the process of enculturation occurs in a given sociocultural setting.

Chalmers (1986) poses a series of questions for social and cultural foundations of art that art teachers should
consider: "What is art? What is it for? What constitutes good art? Who decides these things, by what standards, and for what reasons?" (p. 192). McFee (1986) also identifies some questions to use when studying an art object. The following questions originated with McFee (1986) and are used here to devise a culturally responsive pedagogy:

What are the cultural influences on this group’s art?
How is the culture reflected in [this object]?
How does [this object] transmit the cultural values, qualities, attitudes, beliefs, and roles?
What is [the groups] criteria for judging [this object]?
What qualities are emergent from tradition in [this object]?
What role in this culture does the [maker] serve?
How are the [producers] "educated/developed" in this culture?
What is the [producers] status within the culture? (p. 14)

Stuhr, Petrovich-Mwaniki, Wasson (1992) have advanced several questions for use in developing a culturally responsive pedagogy. I have chosen these questions to use in art history teaching. Figure 1 (p. 23) includes a series of questions to be used when the focus is on the artist(s) and Figure 2 (pp. 23-24) is for studying the art object(s). (See Appendix A and B). These questions can bring a student’s aesthetic judgement regarding art objects closer to the sociocultural setting in which the art work was produced. The ability to understand another’s point of view is crucial
for a contextual understanding (Heard, 1989). By employing a contextual treatment of the work when teaching, dialogic skills can be facilitated for studying the relationships among art, society, culture, and the individual (Heard, 1989). This analytic and dialogic method of teaching can also lead to higher levels of students' cognitive development. Through culturally responsive pedagogy students can acquire not only a knowledge of the art and its history, but also personal knowledge (Heard, 1989), which, in turn, can be applied to the students' studio activities. I believe that culturally responsive pedagogy should be at the heart of the process of multicultural art education in Korean culture.

My research on multicultural perspectives of art was initially directed to practice at the college level. However, I feel that this approach should be begun in the elementary and secondary schools to provide young students with a contextual knowledge of their own culture and that of others.
APPENDICES
APPENDIX A

Studying the artist(s)
Figure One


**Studying the artist(s)**

**General Information**

Name.................................................................

Date and place of birth...........................................

Gender.............................................................

Questions (Note: the following questions represent the areas of inquiry rather than the questions which have be asked verbatim)

**Socio-economic status/background**

1. What kind of formal education [has] [he/she] had?
   (EXPLAIN--schools attended, grades completed and dates, degrees earned and dates)

2. What is/was [his/her] occupation(s)?

**Artistic production**

3. Describe the art form(s) that [he/she]
produces/[produced]

4. How and whenn (age) did [he/she] learn to produce this/these form(s)?

5. Who taught/influenced [him/her] to produce this form(s)?

6. What is/[was] the function(s) of [his/her] art form(s)?

7. How is/[was] the art form(s) used?

8. What aspect(s) of the art form' (s') production is/[was] most important: process, product or symbolic significance? WHY?

Socio-cultural context

9. What is/was [his/her] ethnic affiliation(s)?

10. Has/[Did] [his/her] ethnic identity influenced/[influence] [his/her] form(s)? If so, HOW?

11. Has/Did being male/female influenced/[influence] [his/her] artistic production?

12. What are/[were] the values that are important to [him/her]?

13. What is/was the social significance of [his/her] art form(s)?

14. What is/[was] [his/her] artistic status in the community? Outside the community? REASONS?
15. For whom [does/did] [he/she] produce art? For what reason?

16. What [is/was] the major influence(s) on [his/her] art work(s)?

17. How have/[did] these factors affected/[affect] [his/her] art?

18. Which persons have/[did] influenced/[influence] [his/her] art? HOW?

19. How do you think a person from another sociocultural group might interpret [his/her] work? WHY?

Environmental

20. Has/[Did] [his/her] geographical and/or physical environment influenced/[influence] [his/her] art form(s)? If so, HOW?
APPENDIX B

Studying the art form(s)
Figure Two

(Taken from Stuhr, Petrovich-Mwaniki, and Wasson (1992). Curriculum Guidelines for the Multicultural Classroom. *Art Education, 45*(1), 16-24.)

**Studying the art form(s)**

1. In which culture was/were the art form(s) produced?
2. Identify and describe the geographical features of the region/place inhabited by the producer(s) of this/these object(s). In what ways have/did climate, landform, vegetation and natural resources affected/affect the art form(s) which was produced?
3. In what time period(s) was/were the art form(s) produced?
4. Describe [the stylistic characteristics] of the art form(s).
5. How does/did the art form(s) function in the culture?
6. What aspect(s) of the cultural aesthetic production is most important: the process, the product, or the symbolic significance?
7. What is/was the social significance of the art form(s)?
8. What are/were the aesthetic values of the culture?
9. Who is/[was] the artist(s)? Gender(s)? Age(s)?
Social status?

10. How was/were he/she/they selected to become artist(s)?

11. How was/were he/she/they trained?

12. For whom do/did he/she/they produce the art form(s)?
Pl. II. Lotus and Cloud. From Ceiling of the Coffine Chamber, Nungsanri Tomb, Baekche (7th century) Buyo-gun, Chungchongnam-do.
Pl. III. Heavenly Horse. From The Tomb of The Heavenly Horse (Chonma-chong), Kyongju City (Circa 6th century), National Treasure No. 207. Colors on birch bark, 50x72cm, The National Museum of Korea, Seoul.
Pl. V. Avalokitesvara Bodhisattva
by Ku-bang Seo. Koryo Period
(1323 A.D.) Colors on silk, 165.5
x101.5cm, The Sumitomo Family,
Japan.
Pl. VI. Dream Visit to the Peach Blossom Land by AnKyon. Choson Period (1447 A.D.), Slight colors on silk. 38.7x106.5cm. The Central Library, Tenri University, Nara, Japan.

Pl. VI(1). Detail of the left part of Dream Visit to the Peach Blossom Land.
Pl. VII. Village Classroom. From genre painting album by Hong-do Kim. Choson Period (the second half of the 18th century). Treasure No. 527(1). slight colors on paper, 28 x24cm, The National Museum of Korea, Seoul.
Pl. VIII. Orchid by Ha-ung Lee. Choson Period (1891 A.D.) Ink on paper, each leaf 135.8x38cm. Won-ki Lee collection. Seoul.
LIST OF REFERENCES


