

The Lure of Painted Poetry





Japanese and Korean Art

Seunghye Sun

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2011

The Lure of Painted Poetry

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Front cover: Cat. 20, *Watching a Waterfall* (detail), 1790. Tani Bunchō. Japan

Pages 2–3: Cat. 21, *View of West Lake* (detail), 1700s. Ike Taiga. Japan

Frontispiece: Cat. 13a, *Landscape of the Four Seasons* (detail), 1424. Korea

Pages 100–101: Cat. 13b, *Landscape of the Four Seasons* (detail), 1424. Korea

Pages 110–111: Cat. 7, *Literary Gathering in the Orchid Pavilion* (detail), late 1700s. Maruyama Ōkyo. Japan

Page 112: Cat. 49, *Vase*, 1100s. Korea

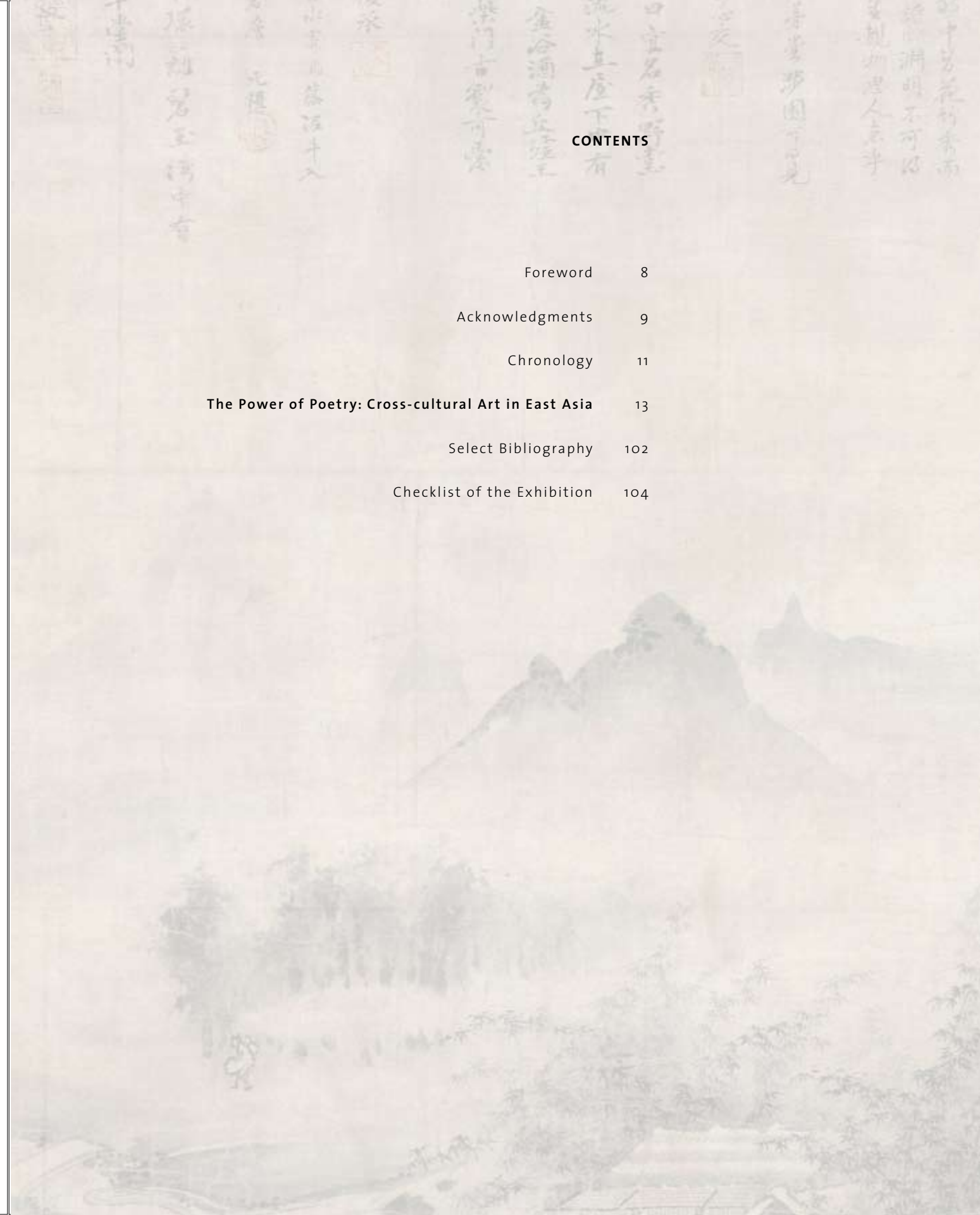
Back cover: Cat. 5, *Literary Gathering*, 1500s. Korea

Note to the Reader

Names of individuals appear in the traditional East Asian order, surname followed by given name. The names of museums discussed in the essay have been abbreviated: CMA (The Cleveland Museum of Art); DIA (Detroit Institute of Arts); KNM (Kyoto National Museum); KUNM (Kyushu National Museum); MET (The Metropolitan Museum of Art, New York); NM (Nezu Museum, Tokyo); NNM (National Museum of Korea, Seoul); TNM (Tokyo National Museum).

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FOREWORD

THE CLEVELAND MUSEUM OF ART is delighted to present this selection of objects from its holdings of Asian art. *The Lure of Painted Poetry: Japanese and Korean Art* is the second major exhibition in our new exhibition hall to feature works from one of the greatest collections of Asian art in the world, a collection that has not been on view for a number of years because of the museum's renovation and expansion program. Further, it is the first exhibition to be mounted by the museum's new curator of Japanese and Korean art, Seunghye Sun.

The Lure of Painted Poetry highlights the efforts of Japanese and Korean artists to fuse the genres of art and poetry by reinterpreting, rather than copying, themes of classical Chinese poetry in their own painting, calligraphy, and decorative arts. The exhibition thus explores the theme of liberation from the mundane life through "armchair reclusion." Without completely withdrawing from the "dusty world," the artists achieved spiritual freedom and inner utopia in their poetry and painting.

Many of this volume's almost one hundred works of art — landscape and figure paintings, porcelain vases, bronze mirrors, lacquer wares, calligraphy — have not been exhibited or published before. The majority of these works date from the fourteenth through the twenty-first century: Japanese art from the Muromachi, Momoyama, and Edo periods (1392–1867), Korean art from the Joseon period (1392–1910), and contemporary pieces from Japan — all reviving the long tradition of using words and images together. We hope you enjoy this preview of the museum's remarkable works of art from Asia and that you will visit them often in their new galleries after the museum's expansion project is completed.

David Franklin, Director
The Cleveland Museum of Art

ACKNOWLEDGMENTS

LONG BEFORE I BEGAN WORKING at the Cleveland Museum of Art, I knew its reputation as having one of the greatest collections of Asian art in the world. Shortly after I joined the staff as associate curator of Japanese and Korean art, I was given the opportunity to propose a special exhibition. I jumped at the chance to use the amazing holdings of Japanese and Korean works of art and to work closely with my new colleagues in departments throughout the museum. It has been a pleasure to explore in depth the collection built by my predecessors Sherman E. Lee and Michael R. Cunningham and to collaborate with the talented museum staff. To them all, I offer my deepest thanks.

In particular, I would like to recognize David Franklin, director of the Cleveland Museum of Art, who lent his support to this exhibition even before his first day in Cleveland. Deputy Director Griffith Mann's leadership as this project developed was particularly helpful. Director of Exhibitions Heidi Streaan, along with Emily Marshall and Sheri Walter in the Exhibitions Office, provided guidance and friendly encouragement in negotiating the exhibition process.

The participation and support of Director of Collections Management Mary Suzor and her staff, particularly Tracy Sisson, were crucial to the success of the project. My warm thanks to Barry Austin, Arthur Beukemann, John Beukemann, Joseph Blaser, and Nicholas Gulan for their meticulous efforts both bringing works out of storage for me to see and then installing the exhibition. I also appreciate the creative gallery design by Jim Engelmann and Jeffrey Streaan in the Design and Architecture department.

The members of the Exhibition Production team, led by Robin Roth, did superb work making our vision for the exhibition come alive: cabinetmakers Justin Baker and Joe Murtha, mount makers Philip Brutz and Dante Rodriguez, lighting technician Mark Gamiere, museum painter Robin Presley, and exhibition production assistants Todd Hoak, Barb Konrad, and Mark McClintock. I would also like to acknowledge graphic designers Terra Blue, Alex Jung, and Mary Thomas at the museum and Danielle Rini Uva and Lizzy Lee of Rini Uva Lee. Chief Conservator Marcia Steele, Conservator of Paper Moyna Stanton, Conservator of Textiles Robin Hanson, and Objects Conservators Shelley Paine, Samantha Springer, and Colleen Snyder provided the technical expertise necessary to mount this exhibition, which includes a variety of materials and media.

I was delighted to work with the Curatorial Publications department. Barbara J. Bradley, director, and editors Jane Takac Panza and Amy Sparks selflessly accommodated my request for a catalogue to accompany the exhibition despite the very short time available to produce a book. Chief photographer Howard Agriesti and David Brichford, Gary Kirchenbauer, and Bruce Shewitz in Photographic and Digital Imaging graciously adjusted their busy schedules to provide the images for the catalogue. You see here the lovely results of their work.

I thank Amy Pastan, project manager, for her efforts in coordinating the production of this book on a tight schedule; Ulrike Mills, editor, for her capable editorial work; and Patty Inglis for the beautiful design of the catalogue.

Many other museum staff members also contributed their time and skills to this project. Louise Mackie, curator of Textiles and Islamic art, generously opened her storage spaces and agreed to put some Korean textiles on view. My thanks to Marjorie Williams, Caroline Goeser, and the staff in Education and Public Programs for organizing the public programs associated with the show. I must also extend my gratitude to Betsy Lantz, Louis Adrean, Christine Edmonson, Matthew Gengler, and the staff of Ingalls Library for their assistance with research; Cindy Fink, Caroline Guscott, Greg Donley, Vessela Kouzova, and all the Marketing and Communications staff members for promoting the exhibition; and Joan Brickley, Prints and Drawings, for facilitating our use of the Art Viewing Room with a smile. I appreciate the assistance of volunteers Yamamoto Saeko and Seo Kyunghye with public relations activities in Japan and Korea.

The calligraphy expertise of Shimatani Hiroyuki, chief curator of the Tokyo National Museum, invaluabley enriched this exhibition. My thanks to the Aoyama family for donating calligraphy by Aoyama Sanu and to the Takaki family for donating calligraphies by Takaki Seikaku and Takaki Sei. It has also been my pleasure to work with Kim Sungsoo, adjunct professor of the Cleveland Institute of Art.

I express my heartfelt appreciation for the advice and support of Kono Motoaki and Sato Yasuhiro, professors of art history at the University of Tokyo; Park Nakkyu, professor of aesthetics at Seoul National University; and Kim Chin-tai, professor of philosophy at Case Western Reserve University. I am indebted to Professor Emeritus James Cahill, University of California, Berkeley, for his monograph *The Lyric Journey: Poetic Painting in China and Japan*, which planted the seeds of inspiration that flowered into this exhibition. Thanks also to David McCann, Korea Foundation Professor of Korean Studies at Harvard University, for his thoughts on Korean verse.

Finally, special thanks to Katie Kilroy of the Asian Art department for her consummate help with the exhibition and this catalogue and also for helping me navigate the many new names and faces I have had the pleasure of encountering here at the Cleveland Museum of Art.

CHRONOLOGY

China	Korea	Japan
Shang, c. 1600–1100 BC Zhou, c. 1100–256 BC Qin, 221–206 BC	Neolithic, ?–c. 10th century BC Bronze Age, c. 10th–c. 3rd century BC	Jomon, ?–200 BC
Han, 206 BC–AD 220 Six Dynasties, 220–589 Sui, 581–618	Three Kingdoms, 57 BC–AD 668 Silla, 57 BC–AD 668 Bakjae, 18 BC–AD 660 Goguryeo, 37 BC–AD 668 Kaya, AD 42–562	Yayoi, 400 BC–AD c. 300 Kofun, c. 300–c. 600 Asuka, 538–645
Tang, 618–907	Unified Silla, 668–935	Early Nara (Hakuho), 645–710 Nara, 710–784 Heian, 794–1185
Five Dynasties, 907–960 Liao, 916–1125 Song, 960–1279	Goryeo, 918–1392	
Jin, 1115–1234		Kamakura, 1185–1333
Yuan, 1272–1368		
Ming, 1368–1644		Nanbokuchō, 1333–1392
	Joseon, 1392–1910	Muromachi, 1392–1573
		Azuchi Momoyama, 1573–1615
Qing, 1644–1911		Edo, 1615–1867
		Meiji, 1868–1911