

The Color combination of Korean costume on the paintings in modern Korea

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I. Introduction

In history of Korea, the modern time means an acceptance of western civilization and an industrialization. Generally, the Korean modern art is from late 19th to early 1960s', and to early 1980s' for the lowest year. Through the introduction of oil painting and the painter's work which had been reflected painter's realism at these times, we might know that the phases of the times and we could see a Korean costume and color combination. This study purpose's is to arrange the colors of Korean costume and the costumes from the painting of the modern time. As the result, we know that what kind of color is the majority of references.

II. The modern Korean art

The influence of oil painting through China into 'Chosun' was not seen until 19th. After the opening of the port in the Korean Peninsula, visiting of western painters was frequent and Japanese oil painters also worked in 'Chosun'. Generally, Hubert Vos had been in 'Chosun' in 1883 and he drew a portrait of the 'Gojong(The 23rd king of 'Chosun') and a landscape of "Chosun", which were painted in oils. In 1910, the traditional Korean art formed a new art circle and training institutions, so a new situation was developed. In 1918, the painting association was organized. The painting association had held an exhibition from 1921 to 1936. Japanese imperialism organized Chosun art exhibition in 1922 which was opposed to the painting association. The painters who had a great success in exhibition had published a book afterwards; the book is a very important material for studying the modern Korean art. From 1920 to 1940, there were lots of art clubs. The art club's activity also contributed to development of the modern art . After the Korea war, South Korea art world was reformed and Korean Art Exhibition which faked the Chou-son art exhibition has been opened every year. Korean Art Exhibition was the only door to the art world, the authority of it was high up but the realism and the abstract art which was not suitable for its taste, have been recognized after the influence of Korean Art Exhibition was weaken.

III. The nation and coloration

The symbol of coloration is different from a culture to another culture, a nation's rise and fall. These differences can influence the arrangement of colors. As relating with the influence of environment, there is different coloration, depends on nations and times. Despite the differences between individuals' color symbol, there is a rule of color combination and it is classified to three parts: Newton's color combination which is an analogy with music, Munsell's color combination which is related with neutral balance and complementary color and Ostwald's color combination. The colors of Yin–Yang Wu–hsing are related with a good and ill luck of human society. These are divided into Yin and Yang and applied to upper clothes and lower clothes.

So, a color of Han–bok on the modern Korean art painting could be analyzed by the theory of Yin– Yang Wu–hsing and the arrangement of Han–bok colors can be analyzed by Munsell's color combination which is examined the combination by color dimensions.

IV. The coloration of Hanbok on the Modern Korean painting

In this study, Han–bok was divided to upper clothes, lower clothes and the other parts which had been distinguished by the colors. Usually, the colors of painting were not local colors. So, the colors have been recognized by eyes, were understood as memory colors. The colors of Jeogori were white, blue, yellow, red, sea green, yellow–green, mauve, black, pink, jade green, sky blue, mustard and tangerine red and the main was white. The white Jeogori was worn all ages and the red and yellow Jeogori were usually worn to children and teenagers. The colors of Han–bok skirt were white, blue, navy blue, red, jade green, mauve, tangerine red, black, indigo blue, khaki and sky blue. White, blue and red were preferred. A middle tone color like sky blue was usually popular. The colors of pants were white, yellow, green and tangerine red and white was most popular. The Vest's colors were navy blue, red and mustard and coat's colors were white, navy blue, yellow, red, sea green, yellow green, black and sky blue. The yellow and red colored coats were worn to children. Red (or scarlet red) was used for a breast–tie, pigtail ribbon, cuff and waistband and the breast–tie was usually the same color as Jeogori. The Han–bok's coloration that had been seen on the modern Korean art painting was based on the two–colored arrangement. The color which has a high value and hue was arranged on Jeogori and the color of low value and hue was arranged on skirts. A dimension rate that was related with the difference of value and hue made a visual combination and white Jeogori and navy blue skirt's color combination was preferred. A three–colored arrangement added a breast–tie, pigtail ribbon, cuff and waistband to a two–colored arrangement. The represented three–color arrangement is white Jeogori and navy blue skirts with red breast–tie. It is a perfect visual combination.

V. Conclusion

The color combination is influenced by a nation and time. The color of Han–bok which

has been watched on the modern art painting is mainly white. The primary colors including red, yellow and blue and middle tone colors had been in harmony. It means that, the five colors of Yin–Yang Wu–hsing were preferred until the modern times. The coloration of Han–bok was based on a two–colored arrangement. The color which has a high value and hue is arranged on Jeogori and the color of low value and hue is arranged on skirts. A dimension rate that is related with the difference of value and hue made a visual harmony. The two–colored arrangement of middle tone, many of case have been not quiet different Jeogori and skirts' color so is on a breast–tie, pigtail ribbon, cuff and waistband. A three–colored arrangement are added a breast–tie, pigtail ribbon, cuff and waistband to a two–colored arrangement. The represented three–color arrangement is white Jeogori and navy blue skirts with red breast–tie. It is a perfect visual combination. The modern Han–bok's color inherited traditional color and the combination of neutral color was balanced. It was a refinable coloration system according to a difference of value and hue. It means that a color sensation and arrangement of Korean was developed by our unique climate, nations and the culture which has been formed for a long times.

VI. References

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