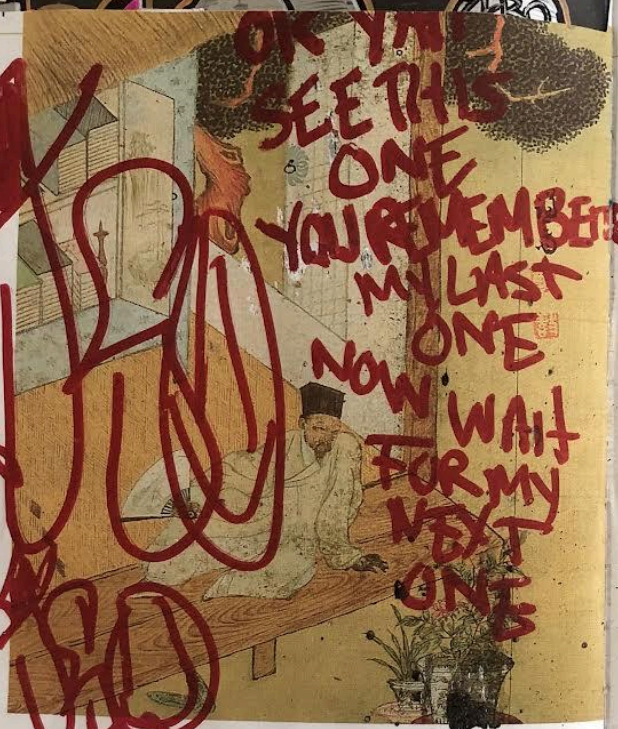

OK YOU SEE THIS ONE YOU REMEBER MY LAST ONE NOW WAIT FOR MY NEXT ONE

T AFTER READING
KNOWN
ved to be a self-
e artist relaxing after
est, he is contemplating
of two potted plants.

Jeong Seon

1676–1759, KOREAN

Jeong Seon perfected the realistic style of landscape painting. His depictions of Korean scenes helped to free his country's art from the influence of the Chinese style.

"Even if you **visit** the mountain **yourself**... how can your **joy** be compared with what you **feel** upon viewing this **picture**...?"

INSCRIPTION ON PAINTING OF MOUNT GEUMGANG BY JEONG SEON

Jeong Seon (Chong Son) was born into a noble but impoverished family in Cheongun-dong, now part of Seoul, the capital of South Korea. His place of birth was surrounded by magnificent scenery, including peaks such as Mount Inwang and Mount Bugak, and in early life he began to appreciate the natural beauty of his homeland.

Jeong Seon demonstrated an early talent for calligraphy and painting, and was supported by his family when he announced his intention to devote himself to art. In addition to the natural beauty of his home region, he was also inspired by literature, especially the work of the poet and Confucian scholar Kim Chang-hup, who lived in the same area and wrote eloquent descriptions of Korean landscapes.

Korean travels

From the beginning of the 18th century, Jeong Seon spent much time traveling throughout Korea, painting landscapes as he went. In 1712 he visited Mount Geumgang, one of the country's most famous beauty spots, to see his friend Yi Byeong-yeon, who had been appointed magistrate nearby. Jeong Seon painted a series of studies of the mountain; although the resulting album of landscapes was later lost, it was seen and admired by a number of prominent art critics at the time, and Jeong Seon's reputation flourished as a result.

Jeong Seon depicted real Korean landscapes rather than the idealized or imagined scenes that had been popular in previous centuries. By depicting well-known places in his homeland, Jeong Seon and his followers created an original and distinctive Korean style of painting.

From the 1720s onward, Jeong Seon was appointed to a number of local government posts in Cheongha and Chungcheong provinces. This gave him the chance to travel and to develop his style. A period living in a riverside area of Seoul resulted in a series of smoothly rendered waterside scenes.

Jeong Seon enjoyed a long career; at the age of 74 he produced one of his most famous works, *The Album of Sikong Tu's Modes of Poetry*, in which he illustrated the 24 graceful features of verse as expressed by Sikong Tu, a poet of the Chinese Tang dynasty.

An evolving style

In his early work Jeong Seon would often combine areas of pale ink wash with darker lines, frequently repeated in small strokes, to pick out details or to emphasize shading. Later his brushwork became bolder, with broad but subtle ink washes and detailed people or buildings added in rapid, sometimes sketchy, lines.

Throughout his life Jeong Seon was able to combine an accurate reproduction of natural details with a grandeur that makes his works appeal directly to the emotions. These qualities ensured his status as one of Korea's greatest, most original, and most influential painters.

◁ ***INGOK YUGEODO*, c.1742**
This landscape showing a house against a background of mountains and trees demonstrates Jeong Seon's blending of clear line work to pick out the buildings with broader strokes and flecks to create the impression of trees and distant mountain vegetation.

ON TECHNIQUE
True-view land

Landscape, popular in t
generally, was the mos
subject for painters in
the 15th, 16th, and 17t
Most of these paintings
Chinese models and de
idealized scenery in Ch
showed imaginary lan
True-view landscape p
contrast, depicts rea
genre became increas
in the 18th century, lar
to the work of Jeong S
often painted directly
in the open air. The m
subject of his true-vie
was Mount Geumgang
its breathtaking nature

MOUNT GEUMGANG IN
NORTH KOREA

MADE IN AN OSAKA KITCHEN
SWIFT HANDS

IMAGINE AN OBJECT IN THE SPACE AND AFTER THAT ONE