

View of nature found in East Asian art : on the basis of Art Educational Implications

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Healing and relieving through arts education: 2.7 Environment and arts education

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Focusing on East Asian art, which expanded Korean art in side of art representing culture as a lifestyle, the aim of this presentation is to consider the relation between 'nature' and 'human', its climatic origins and artistic expressions by comparing East Asian art with Western art.

This presentation is going to view East Asian art's characteristics in three aspects: 'life', 'change' and 'unity and practice'.

In East Asia, the nature was realized as life force, and the ultimate goal was to harmonize and unite human life with it. The genre '*Sansoohwa*(山水畫 Landscape Painting)', which was formed quite early in the East Asian art, can be considered to be an expression of this kind of outlook on nature. Here we will be discussing about the differences between *Sansoohwa* and Western landscape painting which is based on Impressionism. In East Asian art, the pursuit of 'life force' made depicting 'liveliness' important, which is linked to the expression of 'line(brush stroke線)'. The emphasis on 'line(brush stroke)' expression led to the development of various strokes with numerous characteristics.

Contrary to this, 'surface' is put at the center of the representation in Western art. It owes its distinguishing feature of realistic reproduction to the contrast of the screen and perspective projection, which gives a three-dimensional sense of illusion to the painting. This kind of Western artistic style can be found in Ancient Greek and Roman art.

Eventually this presentation will cover both civilizations' climatic characteristics and human life that developed these artistic styles.

Next, we will deal with the artistic style which derived from East Asia's view of nature that understood nature and universe in terms of 'change'. East Asian art's unique genre '*Soomookhwa*(水墨畫 East Asian Ink Painting)', 'viewpoints'

and 'blank space(餘白)' in the paintings will be considered in aspect of alteration. In this chapter, we are going to look at East Asian art in view of 'unity' and 'practice' in everyday living. '*Mooninhwa*(文人畫Painting by a literary artist)', which formed the mainstream of East Asian art, is an artistic style that emerged from a mixture of the humanities and the arts in a form of 'consilience'. In terms of pursuing practice in everyday living, *Mooninhwa* reflects 'everydayness' which is what we also seek in modern days.

We are going to consider about these outlooks on nature of East Asia and West, and the effectiveness of their expression in Modern Art Education.