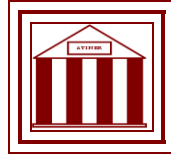


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MDT2015-1463**

**Research and Education in Classical  
Greek Art History in Korea:  
Present State, Obstacles, and  
Suggestions**

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## **Research and Education in Classical Greek Art History in Korea: Present State, Obstacles, and Suggestions\***

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### **Abstract**

This paper aims to investigate the present state of research and education in Classical Greek art history in Korea and make certain suggestions to overcome the obstacles identified in the course of the study. One of the biggest difficulties in the education of visual culture is outdated reading materials. Most of the literatures found in Korea on this subject are translated editions of books written in English which, having been published before 2002, do not contain newly discovered findings or current theories and thus run the risk of presenting erroneous or obsolete interpretations. Furthermore, there is always a tendency for literature published in English to lag behind the latest issues and news on Greek archaeology, as in the case of new discoveries at the Kasta tomb in Amphipolis. This poses a compelling reason for Korean universities to begin teaching contemporary Greek language. Another difficulty lies in the fact that researchers and students in Korea are scarcely able to approach Greek original works and investigate them with three dimensional views. Some valuable resources are available to mitigate such obstacles faced by Korean researchers engaged in Greek studies even though they are not well known to the public – such as the cast collection at *St. Nicolas Orthodox Cathedral* in Seoul comprising numerous plaster casts of Greek original sculpture, and the collection in the *Pyungkang Museum of Biblical Relics* in Seoul of original ancient artifacts from the Near East and Mediterranean regions. It is suggested that these collections should be better utilized for research and education of ancient Greek art history. It is also suggested that Greek museums hold exhibitions in Korean cities so as to encourage the Korean people, who are already familiar with Greek mythology from their childhood, to further their interests in ancient Greek visual culture.

**Keywords:** Greek Archaeology, Greek Art History, Universities in Korea, St. Nicholas Orthodox Cathedral in Seoul, Pyungkang Museum.

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## Introduction

Books written on Greek culture have always been popular among Korean readers of all ages. Most books on Greek mythology, in particular, have invariably been steady sellers. The adventures of gods and heroes in the backdrop of the Mediterranean Sea have fascinated Korean readers, and the illustrated images of ancient Greek art pieces have had a lasting impression on their minds. Despite their familiarity with Greek mythology and art in general, Korean readers are bound to face difficulties when they attempt to explore this subject at deeper levels. Classical Greek art history has been a fairly uncharted territory among Korean researchers<sup>2</sup>; it wasn't until the past decade that a handful of scholars set out publications of their research in this field. Research work by those who can read contemporary Greek – just two of them at present in the whole of Korea – did not surface until the early 2000s.

The academic domain in Korea on the subject of Classical Greek art history is minuscule in terms of the number of researchers and the volume of publications, especially when compared with those in the West. This is hardly surprising because the academic demands in Korea are predominantly geared towards Korean and Oriental art history or archaeology vis-à-vis Western art history or archaeology. Nevertheless, it cannot be denied that research on the Classical Greek art history falls far short of the levels of public or professional interests in ancient Greek culture. In Korea, ancient Greek art history used to piggyback on other disciplines (such as history, philosophy, and literature) in their supplementary notes or illustrations rather than taking up its own sphere. It is encouraging to witness the gradual increase in the number of researchers and as well as the volume of publications in the field of ancient Greek art history. Such uptrend was triggered by the recognition of the importance of visual materials and the subsequent utilization of such visual materials in ancient Greek studies. Despite the enhanced significance of Classical Greek art history as an academic discipline, there has been little attempt to assess the academic environment which Korean researchers of Classical Greek art history have to cope with. It is important to understand the environmental factors pertaining to the study of ancient Greek art history in Korea and identify the limits and constraints which Korean researchers and educators in this discipline are faced with. This knowledge will enable us to better gauge academic demands for, and academic supply of, Classical Greek art history and thereby help universities with their decision as to what and how many courses to offer in this field.<sup>3</sup>

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<sup>2</sup>In this paper, the term 'Classical' refers to the Greek and Roman antiquities ("classical (1a)" *Oxford English Dictionary Online*, <http://www.oed.com/view/Entry/33881?redirectedFrom=classical> (accessed June 10, 2015)) as this paper pertains to the Classical Greek art history, namely the ancient Greek art history.

<sup>3</sup>Capitalizing on the recent advances in information technology, some scholars have explored the ways to utilize this new technology in the art history field (e.g., see Oh 2002, pp.235-267). Nevertheless no database or online service dedicated to art history has emerged in Korea yet while several database and online services have been widely used that give access to the whole

This study will not stop with an assessment of current state and obstacles, but venture to advance a few suggestions that can help further stoke research activities in Classical Greek art history and enlarge its academic base in Korea. This work is largely driven by the author's long-held desire to promote cultural and academic exchanges between Greece and Korea. The author sincerely hopes that this study will enhance awareness of the importance of Classical Greek art history and also encourage Korean cultural communities, including the Korea Ministry of Culture and a myriad of museums, to actively engage in cultural exchanges with Greek counterparts.

## Literature Survey

### *Translated Literature*

The number of widely available foreign literature, as translated into the Korean language, on the subject of the Classical Greek art history is no more than seven.<sup>4,5</sup> They are all introductory materials written by such prominent Western scholars as J. Boardman, R. H. Carpenter, J. G. Pedley, N. Spivey, and S. Woodford. It should be noted, however, that most of them were published in the 1990s and therefore do not contain newly discovered archaeological findings (e.g., polychromic practice in ancient sculpture and architecture), which runs the risk of misleading Korean readers with outdated and erroneous information.<sup>6</sup> The dearth of Korean translation of Western literature published in the 2000s poses a serious challenge for researchers, students, and the general public who desire to gain the most up-to-date knowledge on Classical Greek art history.

- Boardman, J. 1996. *Greek Art*, Thames & Hudson (Translated by Won Jun-Hyung in 2003).
- Carpenter, R. H. 1991. *Art and Myth in Ancient Greece*, Thames & Hudson (Translated by Kim Suk in 1998).

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range of academic journals and writings – e.g., *KCI* ([www.kci.go.kr](http://www.kci.go.kr)), *KISS* ([kiss.kstudy.com](http://kiss.kstudy.com)), and *DBpia* ([www.dbpia.co.kr](http://www.dbpia.co.kr)). Also most of the online courses offered by Korean universities have been limited to such practical subjects as instruction of foreign language and training of information technology, and has not expanded to the subjects related to art history (e.g., see the curriculum of Kyung Hee Cyber University at [http://www.khcu.ac.kr/kyoyang/sub/jsp/edu\\_subject.jsp](http://www.khcu.ac.kr/kyoyang/sub/jsp/edu_subject.jsp) (accessed June 10, 2015)).

<sup>4</sup>We confine our literature survey to those that focus on Greek art only. For example, introductory books on Western art history in general, with Greek art as one of its sections, are excluded from the survey.

<sup>5</sup>In comparison, we find only two instances of translated literature on the subject of Classical Roman art. One is Nancy H. Ramage and Andrew Ramage, *Roman Art: Romulus to Constantine* as translated by Cho Eun-Jung and printed in 2004. The other is Thomas R. Hoffmann, *Wie erkenne ich? - die Kunst der römischen Antike* as translated by Lee Han-Woo and printed in 2007. This indicates that, among Koreans, there is a higher level of interest in Classical Greek art than Classical Roman art.

<sup>6</sup>For the latest discussion in Korean academic journal on the polychrome in the ancient Greek sculpture, see Kim 2014a, pp.225-248.

- Lutz, D. 2002. *Wie erkenne ich? Die Kunst der Griechischen Antike*, Belser Chr. (Translated by Noh Sung-Doo in 2008).
- Pedley, J. G. 2002. *Greek Art and Archaeology*, Pearson (Translated by Cho Eun-Jung in 2004).
- Spivey, N. 1997. *Understanding Greek Sculpture*, Thames & Hudson (Translated by Yang Jung-Moo in 2001).
- Winckelmann, J. J. 1755. *Gedanken über die Nachahmung der griechischen Werke in der Malerei und Bildhauerkunst*, Philipp Reclam jun (Translated by Min Ju-Sik in 1995).
- Woodford, S. 1981. *Art of Greece and Rome*, Cambridge University Prs. (Translated by Kim Chang-Kyu in 1996).

The most widely adopted introductory textbook in universities on ancient Greek art history is the translated edition of *Greek Art and Archaeology* by J. G. Pedley, the Western popularity of which has led to it reaching its 5th edition (2011). It was translated by Cho Eun-Jung, a professor at Mokpo University, based on its 2<sup>nd</sup> edition (2002) and published in 2004. Its popularity is due to its extensive and relatively up-to-date contents, when compared to other translated literature, supplemented with illustrations and maps. Yet it is not immune to the criticism that it lacks contemporary value by failing to reflect subsequent revisions and additions by its original author.

#### *Literature by Korean Authors*

We came across only two post-2000 books on Greek art that were authored by Korean scholars. One is *Aesthetics of Winckelmann and Greek Art*, written by Kee Jung-Hee based on his doctoral dissertation, which addresses Greek art through stylistic analysis and aesthetic framework. The other is *A Discourse on Greek Art* by Noh Sung-Doo, which is a relatively short guide – just 90 pages long – to help beginners to gain basic understanding of ancient Greek paintings, ceramics, and sculpture through simplified accounts of ancient literature and accompanying illustrations. The former, while taking a theoretical approach to aesthetic and art historic aspects of Greek art based on extensive literature survey, did not go far enough to show the latest archaeological discoveries or the most up-to-date research findings and therefore falls short of the expectations of readers who seek to grasp the true nature of Greek art. The latter manages to satisfy such desire of the readers to some extent, but hardly serves the needs of professional communities.

In contrast to the limited number – two to be precise – of books published so far by Korean authors, the number of papers on ancient Greek art history printed in academic journals focusing on ancient Western history or Western art history has steadily increased over the past decade. This indicates that researchers prefer academic journals to books as the venue for publishing their research findings, which is probably fueled by the perception that books are geared more towards the general public. An online search through the *Korean Studies Information Service System* (<http://kiss.kstudy.com>) and the *Naver Academic Information Database* (<http://academic.naver.com>) for research

papers on ancient Greek art history turns up just 29 results when the search is constrained to academic journals registered in the Korea Citation Index (KCI) over a period of the past 10 years. The academic journals in which these papers have been printed include the *Journal of the Korean Society of Ancient Western History*, the *Journal of the Korean Society of Art History Education*, the *Journal of the Korean Society of Western Art History*, and the *Journal of the Korean Society of Art Theory*, *inter alia*. At present, there is no academic journal dedicated to ancient art history or Greek studies in which Korean research papers on Classical Greek art history would most aptly be printed. On the other hand, some of these papers have appeared in journals in somewhat remotely related fields – cosmetology, theatrical studies, sports science, and apparel design, for instance – as a reflection of interests in ancient Greek art among scholars in diverse fields.

It is noteworthy that most research papers published in or after 2010 have been taken up by academic journals in the field of ancient Western history or art history. Furthermore, the chronological distribution of these papers indicates that studies of ancient Greek art history have been gaining momentum since 2000. These observations clearly show the need for academic journals dedicated to Greek studies or, more preferably, ancient Greek art history.

#### *Obstacles and Suggestions*

Most Korean literature on ancient Greek art history began to be written or translated in the early 2000s, reflecting heightened interests in this subject at the time. This phenomenon was probably a consequence of a large influx of Korean tourists to major museums in Europe, which had been triggered by the liberalization of overseas travel that took place in Korea in the 1990s. The growing intellectual curiosity of both academicians and novices could be gratified to some extent by translated introductory books on ancient Greek art history. Interestingly, most Korean literature in this field are translated editions of English or German books, a situation that poses a vexing problem for researchers. Since the leading experts in ancient Greek art history are found not just in the U. S., U. K., or Germany, but also in all across Europe and in other parts of the world, researchers should not be content with just these sources written in English or German, but should gain access to a variety of sources written in other languages. It is therefore necessary to have non-English or non-German books and monographs translated to Korean, and make them available to Korean readers. It is also strongly suggested that greater attention should be paid to works by Korean researchers even though their track records are still short.

It would be desirable if literature published in contemporary Greek publications could be introduced, through translation, to Korean readers. It is indeed crucial for any researcher to access literature written by Greek scholars in contemporary Greek when they set out serious studies of ancient Greek art history. Nevertheless, there has been little attempt to do so in Korea. As a result, Korean researchers are denied the opportunities to gain timely access to

new archaeological discoveries or the latest interpretations proposed by Greek scholars. Unable to read contemporary Greek, most Korean researchers must depend on materials published in English or other major languages. For those who specialize in ancient Greek art history, such a language barrier is a significant impediment to their research because they have to forgo excavation logs or reports published in Greek.

Recently, the discovery of ancient artifacts in the process of excavating the Kasta Tomb in Amphipolis was widely reported in the media. While this discovery made news all around the world, the most extensive and intensive accounts were presented – quite understandably – by the Greek press. The Greek press printed a series of articles offering not only factual information but also interviews with renowned archaeologists, both Greek and foreign, as well as in-depth analysis regarding the archaeological significance of this discovery. On the other hand, in the Korean media, it was presented as nothing but a matter-of-the-fact narration.<sup>7</sup> This clearly demonstrates the need for researchers of ancient Greek art history to keep an eye on relevant materials published in contemporary Greek. It is also ever more important to have such materials translated in time for the benefit of Korean researchers.

### **Ancient Greek Artifacts and Artwork in Korea**

#### *The Cast Collection at St. Nicholas Orthodox Cathedral*

The cast collection at St. Nicholas Orthodox Cathedral in Seoul, which comprises 152 plaster casts of ancient Greek sculptures, is a fabulous hidden gem that would prove highly valuable to those who study Classical Greek art history. These plaster casts are direct copies of original sculptures belonging to various Greek museums, such as the National Archaeological Museum of Athens, the Acropolis Museum, the Archaeological Museum of Kerameikos, and the Archaeological Museum of Delphi. The originals represented in this cast collection include the *Charioteer of Delphi* in the Archaeological Museum of Delphi, the *Artemision Bronze* in the National Archaeological Museum of Athens, *Kore* in the Acropolis Museum, and a number of votive reliefs.

The collection was presented by the Greek government as a gift in recognition of the religious accomplishments by the Orthodox Church in Korea and also in hopes of promoting Greek culture among the Koreans. In 1984, Melina Merkouri, then Hellenic Minister of Culture, delivered the collection to Bishop Sotirios Trampas of the Orthodox Church in Korea. According to His Eminence Metropolitan Ambrosios Aristotelis Zografos, it is the only such collection in East Asia. During the Seoul Olympic Games in 1988, the collection was exhibited in a space within the Olympic Village. Afterwards, it was moved to the basement of St. Nicholas Orthodox Cathedral and has remained there for 27 years. At first, the entire basement space was used to exhibit the cast collection; but, as the congregation grew, the space began to be

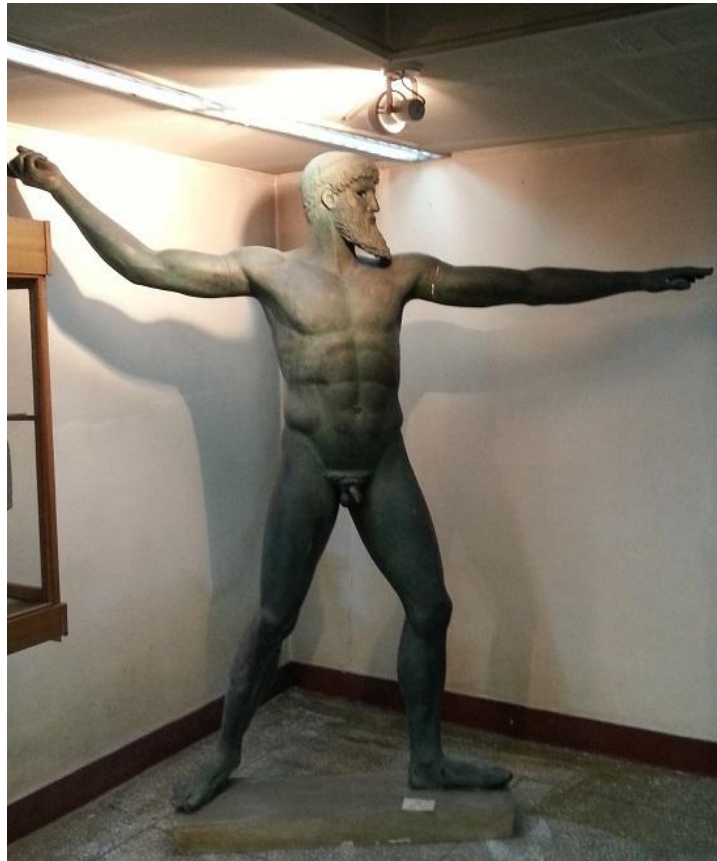
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<sup>7</sup>Kim 2014b, pp.287-293.



used for meetings and other purposes. Eventually the collection had to be exhibited in a dense layout within a smaller space. While catalogs and information brochures are available to help guide visitors, they should be expanded and upgraded as well as more widely distributed to media outlets to enhance awareness and visibility of the collection. Such a valuable collection, which could greatly help artists and researchers who are interested in Greek art, should be promoted to the public in a more effective manner. We must find a way to put the collection back to exhibition at a proper venue and come up with a financial means to sustain its permanent exhibition. In a country where there are no ancient Greek sculptures on display, we cannot afford to leave this collection in the dark. We shall see that it is fully utilized as the best visual reference for ancient Greek sculpture in Korea.

**Figure 1.** *Inside View of the Cast Collection Exhibition Hall at St. Nicholas Orthodox Cathedral in Seoul*



*The Archaeological Artifacts Collection in Pyungkang Museum*

The Abraham Park and Kenneth Vine Collection in the Pyungkang Museum of Biblical Relics consists of archaeological artifacts from the Near East, Egypt, Greece, Phoenicia, and Rome, which were all discovered in Palestine. It is the only museum in Korea that displays original artifacts from these areas. The collection of 2,460 items is permanently displayed in exhibition halls on three levels. The museum is visited by 3,500 visitors

annually and offers visitors an opportunity to learn about ancient history. It also contributes to studies in archaeology and art history pertaining to the Near East by holding educational programs and promotional events.

The Greek portion of this collection consists of 21 artifacts, all of which are relatively small in size. They include pottery, coins, and bronze images ranging from prehistoric times to the Byzantine era. Except for the bronze image of Venus and some Byzantine coins carved with the Emperor's profile, they do not contain decorative images. For this reason, they would appeal more to archaeologists than to art historians. Yet they never fail to stir up interest in the ancient art and history of the West in the minds of viewers. Whenever a class session of a Classical Greek art history course is held at the museum, the collection proves its value by helping the students grasp the lives of ancient Mediterranean people about which they could only vaguely imagine.

**Figure 2.** *Inside View of the Abraham Park and Kenneth Vine Collection Exhibition Hall in the Pyungkang Museum of Biblical Relics*



### *Obstacles and Suggestions*

Any attempt to study ancient Greek art history without leaving Korea is bound to be literature-centric research, which obviously has inherent limitations. This handicap may be mitigated by a visit to the cast collection at St. Nicholas Orthodox Cathedral in Seoul and the ancient Greek artifacts displayed in the Pyungkang Museum of Religious Relics. While such limited experiences are far from satisfactory for serious researchers, we will have to make the best use of what is already accessible in Korea, however small that may be. The first step in this direction would be to find a space to permanently exhibit the St. Nicholas Orthodox Cathedral collection, and prepare the catalog and information brochure for public distribution. Then, every effort will have to be made to publicize and promote both collections so that they can be fully utilized for the purpose of education and research.

## **Education of Classical Archaeology and Art History**

### *University Course Offerings*

While more than 20 universities in Korea have academic departments that award degrees in art history or archaeology, none of them offer a course dedicated to Classical Greek art history *per se*.<sup>8</sup> Seven of them, which all happen to be in metropolitan Seoul, offer ancient art history courses – with a broader area and/or periodical scope as evidenced by the descriptive word ‘West’ or ‘Western’ in their titles (see Table 1). When such courses are offered, they are more likely to be administered by departments of *art history* than by those of *archaeology*. This is due not only to an academic tradition that regards ancient art history as a subfield of Western art history, but also to the reality wherein Korean archaeology has been the primary focus of departments of *archeology*. It should however be noted that, just because courses on classical art history are not offered by departments of *archeology*, we should not jump to the conclusion that there is no academic demand for them. For this reason, the focus of this study is centered on the state of departments of *art history* or departments of *anthropology and art history*.

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<sup>8</sup> It is noted that the Department of Greek Studies and Bulgarian Studies, Hankuk University of Foreign Studies, while not being a department of art history or a department of archeology, offers 'Classical Greek Art History I & II'.

**Table 1.** *Course Offerings Related to the Classical Greek Art History (as of February 28, 2015)*

Dept/University	Course Title/Instructor	Level	Offered in Past 3 Yrs?
Dept of Art History, Duksung Women's Univ.	Classical & Medieval Art, Chung Moo-Jeung	Sophomore	Yes
Dept of Art History, Myongji Univ.	Classical Art of the West I, Kim Hyejin	Sophomore	Yes
Dept of Art History, Myongji Univ.	Classical Art of the West, Kim Hyejin	Graduate	Yes
Dept of Archaeology & Art History, Seoul National Univ.	Western Art: Ancient & Middle Age, Chung Eun-Jin	Sophomore	Yes
Dept of Archaeology & Art History, Seoul National Univ.	Seminar in Ancient Art of the West, N/A	Graduate	No
Dept of Art History, Sungshin Women's Univ.	Workshop - Classical Art History of the West, N/A	Graduate	No
Dept of Art History, Sungshin Women's Univ.	Seminar in Classical Art History of the West, N/A	Graduate	No
Dept of Art History, Sookmyung Women's Univ.	Seminar in Classical Art History of the West, Park Hwa-Seon	Graduate	Yes
Dept of Art History, Ewha Women's Univ.	Classical Greek & Roman Art History, N/A	Graduate	No
Dept of Arts, Hongik Univ.	History of Ancient and Medieval Art, Sohn Soo-Yeon	Freshman	Yes
Dept of Art History, Hongik Univ.	Classical Art History of the West, Kim Hyejin	Graduate	No

Courses on the subject of ancient art history of the West, either at college level or graduate level, are listed in the curricula of 11 universities. But only six universities have actually offered the course(s) at least once during the past three academic years.<sup>9</sup> At college level, four universities have offered one or more courses on ancient art history through their respective departments of *art history*: i.e., Myongji University, Dongduk Women's University, Hongik University, and Seoul National University. At the graduate level, six universities have offered one or more courses on classical art history: i.e., Seoul National University, Sungshin Women's University, Dongduk Women's university, Sookmyung Women's University, and Ewha Women's University. Even at these universities, as many as five courses on classical art history, while listed in the curriculum, have not been offered during the past three years. This is telling evidence of the inhospitable environment for those who are engaged in the study and education of ancient art history despite the

<sup>9</sup>Academic departments of art history normally offer courses on Western art history. As a rule, these courses briefly address classical Greek art history in early sessions. Such courses are not considered for the analysis of this study.

academic importance of the topic in the field of art history and archaeology. The dearth of instructors who are qualified to take charge of the courses, seminars, or supervision of theses in ancient art history is even more troubling because, without them, there will be no next generation of researchers.

Such tough reality does not necessarily indicate a lack of scholarly interests in Classical Greek art history in Korea. On the contrary, the perceived importance of Classical Greek art history as a subfield of Western art history is well demonstrated by the prevalence of courses titled *Classical Art History of the West* or *Classical Art History* in both college-level and graduate-level curricula at these universities. The findings of a survey of master's theses and doctoral dissertations from Korean universities, which is presented in the next Section, also support the perceived academic significance of ancient art history.

#### *Theses and Dissertations*

Notwithstanding the shortage of qualified instructors in the field of the Classical Greek art history, there has been steady interest in the subject among graduate students. A survey of master's theses and doctoral dissertations published between 2005 and 2015 in Korea on topics related to Classical Greek art history shows that the authors of these theses and dissertations were affiliated not only with departments of *art history* but also with other departments such as departments of sport sciences, departments of apparel design, departments of industrial design, and departments of architectural engineering. Of the 13 theses and dissertations – 12 master's theses and 1 doctoral dissertation – published during this period, four focused on the Classical Greek art history *per se*. They are:

- Chung Yoo-Kyung, *A Study on the Iconography of Medusa in the Ancient Greece*, Ph.D. dissertation, Sungshin Women's University, Seoul, Korea, 2007.
- Kim Ah-Young, *Image Changes of Dionysos in Attica Pottery Painting*, Master's Thesis, Chonnam National University, Gwangju, Korea, 2009.
- Kang Jin-Gu, *The Style and Meaning of the Parthenon: A Re-examination of the Origin of Its Architectural Style and the Cultural Background*, Master's Thesis, Yonsei University, Seoul, Korea, 2012
- Kim Hyung-Do, *Ancient Athletics History of Greek Pottery*, Master's Thesis, Korea National University of Education, Seoul, Korea, 2011.

Their majors were in art history, history, architecture, and sport science, respectively, demonstrating the interest in ancient Greek visual culture shared by researchers of diverse disciplinary backgrounds. The theses other than the aforementioned four dealt with the topics that are indirectly associated with Classical Greek art history.

*Obstacles and Suggestions*

Even though the demands for research and education in Greek studies and ancient Greek art history have steadily risen in universities in Korea, such demands cannot be effectively satisfied due to the dearth of qualified instructors. Even more regrettable is the shortage of research opportunities for graduating students with master's or doctoral degrees in academic areas related to Greek art. To resolve such problems, researchers of Classical Greek art history should make conscious efforts to build a framework through which people can recognize the values of Classical Greek visual culture in religious, social, cultural, and economic contexts – a big departure from the practice that regards the archaeological artifacts and arts as supplementary visual materials. It would be quite challenging to undertake these efforts. But the aforementioned problems will gradually be resolved as more research works are produced in support of such a framework and more and more researchers are involved in these efforts.

**What to Expect of Classical Greek Art History in Korea**

The history and culture of ancient Greece has been the foundation of European culture over the past two millennia. Its meanings have continually been reinterpreted and refreshed, still giving us, living in the 21<sup>st</sup> century, relevant and valuable lessons. Despite the symbolic significance of Greek culture, academic communities in Asian countries, most of which have been under the dominant influence of Chinese culture, are disposed to ignore or downplay its importance. It appears that the Korean academic community is no exception.<sup>10</sup> Nevertheless, books or exhibitions introducing new facts and ideas in relation to Classical Greek art history have always been well received in Korea. This phenomenon is due to widespread popular interest in Greek culture and the undaunted efforts of a small number of researchers and instructors. To satisfy the growing academic appetite for the Classical Greek culture, Korean researchers should not be complacent with their efforts to translate literature written in English or German, but will have to take extra steps to introduce to Korean readers the relevant literature written in Greek. The Department of Greek and Bulgarian Studies of Hankuk University of Foreign Studies, as the only academic institution in Korea that offers college-level education of the contemporary Greek language, has trained a cadre of experts who can contribute to the translation of Greek literatures.<sup>11</sup> The discipline of Classical Greek art history will be benefit greatly if these experts can be fully utilized.

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<sup>10</sup>Classical Greek arts had a significant stylistic influence on the early Buddhist sculpture. Therefore the status of Classical Greek arts in Korean art history differs from the one articulated by Lori Khatchadourian (see Khatchadourian 2008, pp.247-278).

<sup>11</sup>In Korea, the European area studies dealt traditionally with languages, but has recently begun to embrace cultural studies (see Chung & Nam 2007, pp.5-17., and Son 2012, pp.87-109). Most conspicuously, the Department of Greek Studies of Hankuk University of Foreign Studies has begun to encompass both Hellenic studies and Modern Greek studies. It compares

It would also be ideal for Greek museums to hold exhibitions in Korea with some of their collections, thereby giving the Korean people a chance to view and experience the essence of the visual culture and history of ancient Greece. Exhibitions held in Korea on Classical Greek and Roman art drew highly popular attention in the past. One was *Sports Relics of Italy* held in 1988 in celebration of the Seoul Olympic Games. Another was *Urban Culture of the Roman Empire and Pompeii*, a recent exhibition held at the National Museum of Korea. However, no exhibition was ever organized in Korea to show original archaeological artifacts and art works belonging to Greek museums. Given the popular interest among the Korean people in Classic Greek culture and art, it is time for the governments of Korea and Greece, together with Greek museums, to get together to discuss the formulation of cultural exchange programs. Such programs would be a major breakthrough in facilitating the research and education of Classical Greek art history in Korea.<sup>12</sup> They would also be instrumental in satisfying the popular yearnings for opportunities to learn more about Classical Greek culture as well as the academic need to attract and nurture more researchers in the field.

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with the situation in other countries (e.g., in Canada) where modern Greek studies take up an academic sphere disparate from Classical and Hellenics studies (Tziouvas 2006, pp.201-208).

<sup>12</sup>For the educational effects of museums and exhibitions in art history, see Leong 2003, pp.52-53.