

# **A Study on the Character of Korean Embroidery Bojagis (Korean Wrapping Cloths) in the Late Yi Dynasty**

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## **I . Introduction**

Interests in sub-cultures, especially the Orient, have gradually increased since Post-modernism. This has been reflected in the global trend, leading to a little more increased use of the Oriental motive of ethnic look. Therefore, we should boldly concentrate our eyes on the works of art handed down from generation to generation in Korea and investigate and analyze the creation of inexhaustible materials and ideas of new motives in design as well as the works of art. Especially, Korean embroidery Bojagis have both plasticity and practicality to an extent that they have been used from the past to the present. Korean embroidery Bojagis were chosen under the thought that they were worthy of investigation in that they are of diverse primary colors and their handicraft element in the process of manufacture can enhance the added value of the product. And this study attempts to present the future direction of investigation into textile and fashion design by making a renewed analysis of the nature of Korean embroidery Bojagi with the current 21th century senses and eyes, not on the continuum of the past historical context.

## **II . Main Subject**

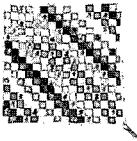

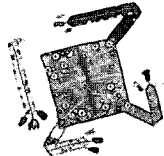
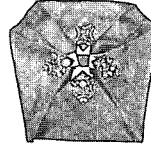
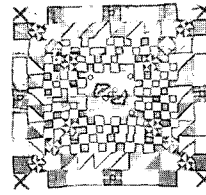
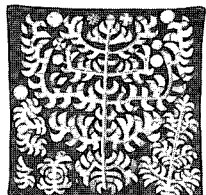
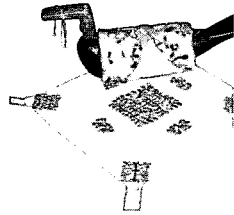
This study attempted to investigate the collection of The Museum of Korean Embroidery through its assistance. Seeing that most of the extant Korean embroidery Bojagis were manufactured in the late Yi Dynasty, this study attempted to investigate them with a focus on the late Yi Dynasty. It attempted to analyse Korean embroidery Bojagis with the image motif, and their materials were excluded from this study since it was realistically impossible to make a direct observation of materials as they are the collection of the museum.

The character of Korean embroidery Bojagis is divided into the interior and the exterior. As can be confirmed in the Table, the exterior character is the element that can directly be confirmed through the photos and is made up of six elements such as shamanism, practicality, decorative beauty, simple elegance, plastic beauty and entertainment. The interior character of Korean wrapping cloths can be classified into three elements such as etiquette, anonymity and popularity as their spiritual nature as well as plasticity shown outside. This can be connected with the system of Confucian norms of the times and the phase of the late Yi Dynasty.

Seeing that Korean embroidery Bojagis were not only usually used but also especially at the

auspicious event, their overall color was luxurious with the use of compound colors or secondary colors with a focus on primary colors.

Table. The Classification of the Character of Korean Embroidery Bojagis

Character	Image	Character	Image
Shamanism		Practical-ity	
	Korean embroidery Bojagis were used for Buddhist rituals, ritual praying for rain and the like, and The work of making embroidery cloths is that of offering a sacrifice to spirits to pray for fortunes.		Laces are attached to Korean embroidery Bojagis, which is intended to treat the articles wrapped by it carefully and make it convenient to use them as well.
Decorative beauty		Simple elegance	
	Beautiful patterns such as flowers, trees and so on were much embroidered and primary colors were boldly applied.		Korean embroidery Bojagis were simply composed of monotone sides and patterns were embroidered only the corners.
Plastic beauty			
	The patchwork wrapping cloth was made of patches, and the embroidery techniques were added to it. The composition of the pattern was schematized in symmetric, radial and diagonal forms and took a form of the plane figure or elevation		
Entertain-ment		Etiquette	It was the polite conduit to deliver the articles wrapped by the beautiful embroidery Bojagis when they were given and taken
		Anonymity	Most of the Korean embroidery Bojagis were the work of art made not only by the specialized artist but also elaborately by unknown zenanas.
		Popularity	Korean embroidery Bojagis were the work of living art and widely used in the royal palace and among people regardless of locality.
	Korean embroidery Bojagis were on the whole used as the tool for entertainment at the marriage service, the big auspicious event of the village		

### **III. Conclusion and Recommendation**

The character of the Korean embroidery Bojagis can be classified into six exterior elements such as shaminism, practicality, decorative beauty, simple elegance and entertainment and three spiritual elements such as etiquette, anonymity and popularity. This investigation into Korean embroidery Bojagis became a good opportunity to confirm the Confucian norms dominating the Yi Dynasty of that time and the plastic sense of zenanas, not specialized artists, rooted in the universalization of the aristocratic culture in the late Yi Dynasty.

This study attempted to investigate the diverse images and characters of various Korean embroidery Bojagis and thereby their new approach and possibility of textile and fashion design. It was found that Korean embroidery Bojagis or Korean wrapping cloths left nothing to be desired as the universal work of living art Korea(Yi Dynasty) and as the object of evaluation in arts an design. But it is regrettable that his study could not investigate the tissue of the specific textile because of failure to take a direct look at it.

It is necessary to make the beauty of Korean embroidery Bojagis or Korean wrapping cloths widely known by presenting their specific design reinterpreted to tailor their heretofore enumerated characters towards the contemporary design sense of the 21th century. Especially, their strong handicraft element is applied to design, it could produce sufficient added value.

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