

1. 다음 글의 제목으로 가장 적절한 것은?

Returning to Seoul after the war, Kim Whanki felt a strong desire to capture the essence of the beauty found in traditional Korean art. He collected old Korean paintings and pottery. He especially loved large white porcelain moon jars. When he was asked why moon jars attracted him so much, he said, "Korean jars have broadened my idea of beauty. The jars are like curious textbooks for my paintings." Along with jars, he often included mountains, plum blossoms, and the moon as subjects in his paintings. Paintings like *Jars and Plum Blossoms* and *Jar and Moon* represent his love of Korean pottery and other traditional objects. At the time, his painting style was semi-abstract; viewers could see certain forms in his paintings although the objects were simplified.

- ① Broad Spectrum of Korean Jars
- ② Great Change of His Painting Style
- ③ His Unique Way of Appreciating Korean Paintings
- ④ His Favorite Subjects For Korean Traditional Beauty
- ⑤ How Does He Reflect Korean Tradition On Pottery?

2. 다음 글의 제목으로 가장 적절한 것은?

During his 11 years in New York, Kim Whanki's style eventually reached complete abstraction. He gradually took away figures and filled his canvases with basic elements such as dots and lines. His masterpiece, *Where, in What Form, Shall We Meet Again?* completed in 1970, is covered with thousands of blue dots. The title was taken from a famous poem by Kim Kwangsup, which is about looking at the stars and longing for loved ones. Kim Whanki explained, "The dots are the faces of all my friends in Korea. The faces I was longing for became the stars in my mind and the dots in my painting." Starting with that work, he began to use only dots and created his own unique style called "dot painting." In dot paintings, he filled big canvases with countless dots. Most of these paintings were in his characteristic blue tones, which represented the color of the sea near his hometown.

- ① Conflicting Views on Abstraction
- ② Nostalgia and Yearning for Lost Loved Ones
- ③ Kim Whanki's Obsession with White Porcelain
- ④ Contribution of Art to Sharing Religious Beliefs
- ⑤ Dot Paintings: Kim Whanki's Signature Style of Paintings

3. 다음 글의 주제로 가장 적절한 것을 고르시오.

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- ① Kim Whanki's private life in Seoul
- ② Kim Whanki's early devotion to realistic paintings
- ③ Kim Whanki's indifference to Korean pottery and paintings
- ④ Kim Whanki's distinctive style of painting modern objects
- ⑤ Kim Whanki's passion for painting beauty in traditional Korean art

4. 밑줄 친 "The jars are like curious textbooks for my paintings."가 의미하는 바로 가장 적절한 것은?

Kim Whanki felt a strong desire to capture the essence of the beauty found in traditional Korean art. This led him to collect old Korean pottery. He especially loved large white porcelain moon jars. "Although they appear quite simple at first sight, their neat structure is rare to find in other countries.", he said. Even during war times when the national was seeking refugee and was short of money, Kim Whanki tried to hide his collection of jars in a well before escaping North Korea's attack. Also, according to his wife, Kim Hyangan, Kim Whanki filled every empty space of their house with jars and appreciated them. These episodes show his level of devotion towards the jars. Those jars became Kim Whanki's most painted subjects. When he was asked why moon jars attracted him so much, he said, "The jars are like curious textbooks for my paintings."

- ① Korean jars broadened his scope on artistic quality
- ② The jars inspired him to write textbooks.
- ③ Information on textbooks helped him draw the jars in detail.
- ④ Simple beauty of the jars gave him ideas on how to teach.
- ⑤ His curiosity about the jars was stimulated by textbooks.

5. 밑줄 친 At the time, his painting style was semi-abstract가 다음 글에서 의미하는 바로 가장 적절한 것은?

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represent his love of Korean pottery and other traditional objects. At the time, his painting style was semi-abstract; viewers could see certain forms in his paintings although the objects were simplified.

- ① Kim Whanki referred to textbooks on jars when developing his own unique painting style.
- ② Kim Whanki used natural items mostly as subjects in his paintings.
- ③ There were simplified objects but you could still see figures in his paintings.
- ④ The beauty of traditional Korean art was well characterized in Kim Whanki's paintings.
- ⑤ Kim Whanki tried to express his love for Korean pottery by making them like real in his paintings.

6. 다음 글의 밑줄 친 He is more than just that 이 의미하는 바로 가장 적절한 것은?

Kim Whanki, one of the most beloved Korean artists, is considered the leading figure in the first generation of Korean Abstract painters. He is more than just that, however. All his life, he devoted himself to discovering the essence of Korean beauty. Moreover, he was a man who never ceased to challenge himself and grow as an artist.

- ① He is not so influential as his fame.
- ② He is more leading than any other artist.
- ③ He is no more than a contemporary artist.
- ④ He is not an important but a famous artist.
- ⑤ He is one of the most insignificant Abstract painters.

7. 다음 글을 읽고, 화가 Kim Whanki에 대한 설명으로 옳은 것은?

Kim Whanki, one of the most beloved Korean artists, is considered the leading figure in the first generation of Korean Abstract painters. He is more than just that, however. All his life, he devoted himself to discovering the essence of

Korean beauty. Moreover, he was a man who never ceased to challenge himself and grow as an artist. Kim Whanki was born in 1913, on a small island in South Jeolla Province. During the Japanese occupation, he spent most of his adolescent years in Seoul and then studied painting in Japan. It was during this time that he became familiar with new trends in Western art, including Abstract painting. After Korea achieved its independence from Japan, he became both a promising painter and respected professor at an art college in Seoul.

- ① There had been many leading figures of Korean Abstract paintings before his appearance.
- ② Devotion and attachment to discovery of Korean beauty prevented him from maturing and developing himself.
- ③ The place where Kim Whanki, a Korean painter, was born is not the same as the one where he spent his adolescent years.
- ④ During the Japanese occupation, he devoted himself to studying paintings in South Jeolla Province.
- ⑤ It was before Korea's independence that he was respected as both a painter and professor in Japan.

8. Kim Whanki에 대한 내용과 일치하는 것은?

Kim Whanki, one of the most beloved Korean artists, is considered the leading figure in the first generation of Korean Abstract painters. He is more than just that, however. All his life, he devoted himself to discovering the essence of Korean beauty. Moreover, he was a man who never ceased to challenge himself and grow as an artist.

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When the Korean War broke out in 1950, he went to Busan for safety. His paintings *Shanty* and *Refugee Train* portrayed the hard life of the

common people during wartime. However, these paintings are not depressing images. Bright colors and simple lines show hope for life among people who did not give in to their difficult circumstances.

- ① He was the first artist to create Abstract painting.
- ② He has stopped challenging himself before.
- ③ He was an educator during Japanese occupation.
- ④ He turned into a refugee when Korean War broke out.
- ⑤ His paintings captured never-giving up Koreans in war in a dark tone.

9. 다음 글에서 Kim Whanki에 대해 알 수 없는 것은?

Kim Whanki, one of the most beloved Korean artists, is considered the leading figure in the first generation of Korean Abstract painters. He is more than just that, however. All his life, he devoted himself to discovering the essence of Korean beauty. Moreover, he was a man who never ceased to challenge himself and grow as an artist. Kim Whanki was born in 1913, on a small island in South Jeolla Province. During the Japanese occupation, he spent most of his adolescent years in Seoul and then studied painting in Japan. It was during this time that he became familiar with new trends in Western art, including Abstract painting. After Korea achieved its independence from Japan, he became both a promising painter and respected professor at an art college in Seoul. When the Korean War broke out in 1950, he went to Busan for safety. His paintings *Shanty* and *Refugee Train* portrayed the hard life of the common people during wartime. However, these paintings are not depressing images. Bright colors and simple lines show hope for life among people who did not give in to their difficult circumstances.

- ① the depressed attitude toward the difficult circumstances
- ② the period when he became familiar with Western art
- ③ the specific genre of art that he worked in
- ④ the reason he went to Busan in 1950
- ⑤ the province that he was born

10. 김환기 화백에 대한 다음 글의 내용과 일치하지 않는 것은?

Kim Whanki, one of the most representative Korean artists, is considered the leading figure in the first generation of Korean Abstract painters. All his life, he devoted himself to discovering the essence of Korean beauty. He was a man who never ceased to grow as an artist. Born in 1913, on a small island in South Jeolla Province, he spent most of his adolescent years in Seoul. Having departed to Japan for studying there in 1931, he entered the College of Arts at Nihon University. During this time, he boldly attempted for new trends in Western art, including Abstract painting. After Korea achieved its independence from Japan, he became both a promising painter and admired professor at an art college in Seoul. When the Korean War broke out in 1950, he went to Busan. His paintings Shanty and Refugee Train portrayed the hard life of people during wartime, showing hope for life with the use of bright colors and simple lines.

- ① He is viewed as a pioneer in the Abstract painting of Korea.
- ② When he left for Japan, he was a teenager.
- ③ He had access only to Abstract painting when studying in Japan.
- ④ He instructed college students at an art college in Seoul.
- ⑤ Bright colors and simple lines helped him represent hope for life in his work Shanty.

11. 김환기의 작품 (A), (B)에 대한 설명으로 적절하지 않은 것은?

(A) Song of Eternity(1957)



When he was in Paris, objects were given simplified shapes, and his art became very abstract. He made Song of Eternity using these styles. In this painting, he included Korean natural objects from the sipjangaeng, the 10 symbols of

eternal life, such as water, stones, mountains, clouds, and pine trees.

(B) Where, in What Forms, Shall We Meet Again?(1970)



In New York, Kim Whanki's style reached complete abstraction. His masterpiece, Where, in What Form, Shall we meet Again? is covered with thousands of blue dots. According to Kim Whanki, the dots were the faces of his friends he was longing for.

- ① Symbols of eternity are expressed in concrete, specific styles in (A).
- ② Kim Whanki combined Korean concepts with abstraction in (A).
- ③ The dots in (B) represent what Kim Whanki was yearning for.
- ④ In (B), countless dots fill the canvas instead of traditional Korean objects.
- ⑤ Kim Whanki's abstract painting style had deepened from (A) to (B).

12. Kim Whanki에 관한 다음 글의 내용과 일치하는 것은?

By the early 1950s, as though Kim Whanki had become successful as an artist, he was not satisfied with being an outstanding painter only within Korea. In 1956, he resigned from the college and went to Paris. He lived there for three years. He concentrated on delivering the beauty of traditional Korean objects on canvas to the people of France. During this period, objects were given more simplified shapes, and his art became more abstract. In his famous work Song of Eternity, he included natural objects from the sipjangaeng, the 10 symbols of eternal life, such as water, stones, mountains, clouds, and pine trees. It was praised by art critics for combining Asian concepts and ideals with abstraction.

Kim Whanki returned to Seoul in 1959 and quickly regained his fame as a prominent artist. In 1963 at the age of 50, he became the first Korean artist to be invited to the São Paulo Art Biennale in Brazil. Meeting artists from all over the world and seeing their works, he decided to go directly from São Paulo to New York to challenge himself and extend his artistic boundaries.

- ① By the early 1950s, he had become a remarkable artist globally.
- ② In 1956, he stepped down from the college where he worked for 3 years.
- ③ While he stayed in France, he continuously tried to make his work more detailed.
- ④ He was held in high repute by art critics in the São Paulo Art Biennale.
- ⑤ He determined to go to New York, coming across artists throughout the world in Brazil.

13. 글의 흐름으로 보아, 주어진 문장이 들어가기에 가장 적절한 곳을 고르시오.

It was during this time that he became familiar with new trends in Western art, including Abstract painting.

Kim Whanki, one of the most beloved Korean artists, is considered the leading figure in the first generation of Korean Abstract painters. (①) He is more than just that, however. All his life, he devoted himself to discovering the essence of Korean beauty. (②) Moreover, he was a man who never ceased to challenge himself and grow as an artist. (③) Kim Whanki was born in 1913, on a small island in South Jeolla Province. (④) During the Japanese occupation, he spent most of his adolescent years in Seoul and then studied painting in Japan. (⑤) After Korea achieved its independence from Japan, he became both a promising painter and respected professor at an art college in Seoul.

- ①
- ②
- ③
- ④
- ⑤

14. 글의 흐름으로 보아, 주어진 문장이 들어가기에 가장 적절한 곳을 고르시오.

In his famous work Song of Eternity, he included natural objects from the sipjangaeng, the 10 symbols of eternal life, such as water, stones, mountains, clouds, and pine trees.

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- ①
- ②
- ③
- ④
- ⑤

15. 글의 흐름으로 보아, 주어진 문장이 들어가기에 가장 적절한 곳은?

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- ① ㉠
- ② ㉡
- ③ ㉢
- ④ ㉣
- ⑤ ㉤

정답 및 해설

1) 정답 ④

1등급 공략 Tip

글의 전체적인 내용을 파악하고, 적절한 제목을 추론할 수 있어야 한다.

바로 잡기

해당 부분은 김환기가 전쟁 후 당시에 관심을 갖고 자주 그림의 소재로 사용하던 향아리, 산, 매화, 꽃, 달, 다른 전통적인 사물 등의 대한 이야기이므로 '한국 전통의 아름다움 (표현하기) 위해 그가 좋아하는 소재'가 제목으로 가장 적절하다.

2) 정답 ⑤

1등급 공략 Tip

글의 전체적인 내용을 파악하고, 적절한 제목을 추론할 수 있어야 한다.

바로 잡기

뉴욕에서의 11년 동안, 김환기의 화풍은 마침내 완전한 추상주의에 도달하여 점차 형상을 없애고 그의 화풍을 점과 선처럼 기본적인 요소들로 채웠는데, 1970년에 완성된 그의 걸작인 <어디서 무엇이 되어 다시 만나랴?>는 수천 개의 파란 점들로 뒤덮여 있으며 김환기는 "그 점들은 한국에 있는 내 모든 친구들의 얼굴들이고 내가 그리워하던 얼굴들이 내 마음속에서 별이 되고 내 그림 속에서 점들이 되었습니다."라고 설명했다. 그 작품을 시작하면서 오직 점들만을 사용하기 시작해 '점화'라고 불리는 그만의 독특한 화풍을 만들어냈는데, 이 그림들 대부분에 나타난 특유의 푸른 색조는 그의 고향 근처에 있는 바다의 색을 나타내는 것이었다는 내용이다. 따라서 이 글의 제목은 '점화: 김환기 그림의 시그니처 스타일'이 가장 적절하다.

3) 정답 ⑤

1등급 공략 Tip

본문에서 말하고자 하는 바를 파악하고, 적절한 주제를 추론해야 한다.

바로 잡기

이 글은 김환기가 한국 전통 미술에서 발견되는 아름다움의 정수를 담아내고 싶은 강한 욕구를 느꼈으며, 그의 그림들 안에 산, 매화 꽃, 그리고 달을 자주 소재로 포함시켰다고 말한다. 그러므로 글의 주제로 '전통적인 한국 예술의 아름다움을 그리려는 김환기의 열정'이 가장 적절하다.

4) 정답 ①

1등급 공략 Tip

밑줄 친 부분의 앞뒤 맥락을 따져 글에서 의미하는 바를 파악할 수 있어야 한다.

바로 잡기

앞에서 김환기는 한국 전통 미술에서 발견되는 아름다움의 정수를 담아내고 싶은 강한 욕구를 느꼈고, 한국의 옛 그림들과 도자기들을 수집했다고 한다. 따라서 문맥상 밑줄의 내용은 '한국 향아리들은 예술성에 대한 그의 견해를 넓혀 주

었다는' 의미이다.

5) 정답 ③

1등급 공략 Tip

밑줄 친 부분의 앞뒤 맥락을 따져 글에서 의미하는 바를 파악할 수 있어야 한다.

바로 잡기

이어지는 문장에서 사물들이 단순화되어 있음에도 불구하고 보는 사람들은 그의 그림들 안에서 특정한 형태들을 알아볼 수 있었다고 말한다. 따라서 그 당시 그의 화풍이 반(半)추상이었다는 것은 '단순화된 사물들이 있었지만 당신은 여전히 그의 그림에서 형태들을 볼 수 있었음'을 의미한다.

6) 정답 ②

1등급 공략 Tip

밑줄 친 부분의 앞뒤 맥락을 따져 글에서 의미하는 바를 파악할 수 있어야 한다.

바로 잡기

그는 그것 이상의 인물이라는 뜻이므로 그가 다른 어떤 화가보다 더 진취적이라는 ②가 적절하다. that은 앞 문장에 나온 한국 추상 화가들의 첫 세대에서 선두적인 인물이라는 것을 의미한다.

7) 정답 ③

1등급 공략 Tip

김환기에 대한 세부 정보에 주목하여 바르게 이해한 것을 찾아야 한다.

바로 잡기

- ① 김환기 전에는 한국에 추상주의 화가가 많지 않았다.
- ② 한국적 미에 대한 열정은 그를 발전시켰다.
- ④ 일제강점기 동안 그는 서울에서 시간을 보냈다.
- ⑤ 한국이 독립된 이후에 교수와 화가로 존경받았다.

8) 정답 ④

1등급 공략 Tip

틀린 선지를 옳게 고치며 풀어야 한다.

바로 잡기

- ① 그가 한국 추상 화가들의 첫 세대이기는 하지만 첫 번째 화가라는 내용은 언급되어 있지 않다.
- ② 그는 스스로에게 도전하며 예술가로서 성장하는 것을 결코 멈추지 않았다.
- ③ 그는 한국이 일본으로부터 독립을 이룬 후 교수가 되었다.
- ⑤ 그의 그림들은 전쟁 중에 절대 포기하지 않는 한국인들을 밝은 색조로 포착했다.

9) 정답 ①

1등급 공략 Tip

주어진 글에서 언급된 내용이 무엇인지 파악해야 한다.

바로 잡기

- 김환기는 어려운 상황에 희망적인 태도를 보였다.
- ② 그는 일제 강점기 동안 일본에서 그림을 공부하며 서양



미술의 새로운 동향에 익숙해졌다.

- ③ 그는 추상 화가였다.
 ④ 한국 전쟁이 발발했기 때문에 부산으로 피난을 갔다.
 ⑤ 그는 전라남도의 한 작은 섬에서 태어났다.

10) **정답** ③

1등급 공략 Tip

본문의 세부 내용을 파악하고, 내용 일치 여부에 주목하여 잘못 이해한 것을 찾아야 한다.

바로 잡기

그는 일본에서 추상화를 포함한 서양 미술의 새로운 동향에 익숙해졌다.

11) **정답** ①

1등급 공략 Tip

주어진 글에 언급된 김환기의 작품에 대한 특징을 정리하면서 문제를 풀어야 한다.

바로 잡기

(A)에서 영원의 상징들은 단순하고 추상적인 양식으로 표현 되었다고 언급되었다.

12) **정답** ⑤

1등급 공략 Tip

김환기의 세부 정보에 주목하여 바르게 이해한 것을 찾아야 한다.

바로 잡기

- ① 1950년대 초까지 김환기는 한국 내에서만 뛰어난 화가였다.
 ② 그가 대학에서 몇 년을 근무했는지에 대한 내용은 언급되어 있지 않다.
 ③ 프랑스에 머무는 동안 그는 그의 작품들을 더욱 단순하게 만들려고 노력했다.
 ④ 그가 상파울루 비엔날레에서 비평가들에게 평가가 좋았다는 내용은 언급되어 있지 않다.

13) **정답** ⑤

1등급 공략 Tip

맥락상 주어진 문장이 들어갈 적절한 위치를 찾을 수 있어야 한다.

바로 잡기

주어진 문장은 '그가 추상화를 포함한 서양 미술의 새로운 동향에 익숙해진 것은 이 시기 동안이었다.'의 앞에는 김환기가 미술을 배운 시기가 언급되어야 하므로, '김환기는 일제강점기 동안 청소년 시기의 대부분을 서울에서 보냈으며 그런 다음 일본에서 그림을 공부했다.'의 다음에 주어진 문장이 들어가는 것이 적절하다.

14) **정답** ④

1등급 공략 Tip

맥락상 주어진 문장이 들어갈 적절한 위치를 찾을 수 있어야 한다.

바로 잡기

주어진 '그의 유명한 작품에서 그는 십장생을 그려 넣었다'라는 문장은 '이것은 아시아적 가치를 추상주의와 결합했다는 찬사를 받았다'라는 문장 앞인 ④에 들어가야 적절하다.

15) **정답** ③

1등급 공략 Tip

맥락상 주어진 문장이 들어갈 적절한 위치를 찾을 수 있어야 한다.

바로 잡기

프랑스 사람들에게 전통적인 한국 사물의 아름다움을 전달 하던 시기에 미술이 더욱 추상적이 되었다는 내용이 이어지고, 그 뒤에 그의 작품이 아시아의 개념과 이상을 추상주의와 결합했다는 찬사를 받았다는 내용이 이어지므로 주어진 문장은 ㉓에 들어가야 한다.

