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Dansaekhwa: Contemporary South Korean Art

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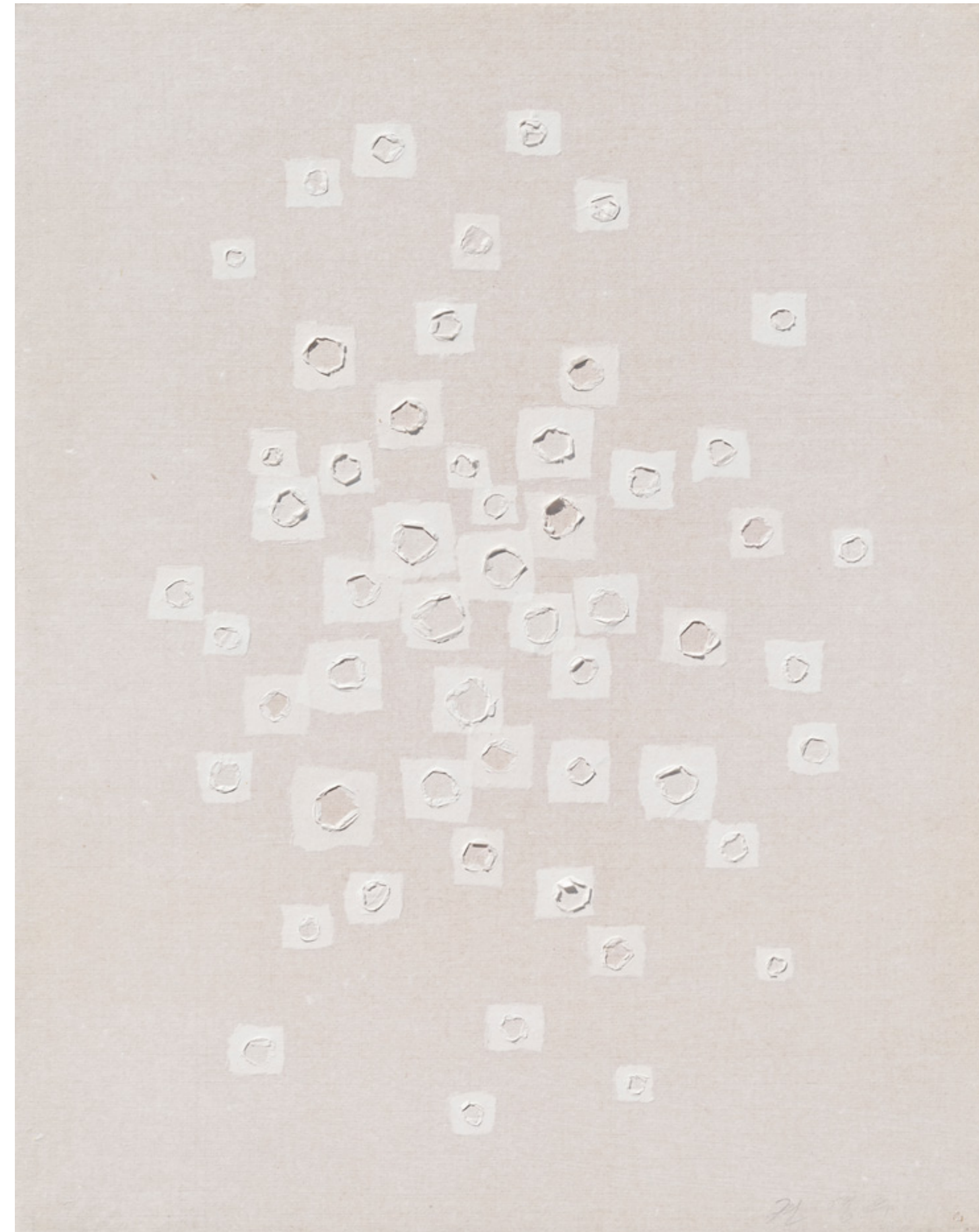
Dansaekhwa: Contemporary South Korean Art

Emma Park

Faculty Advisor: Professor Pamela Smart

Dansaekhwa

- South Korean art phenomenon of the mid-1970s
- Emerged during the presidency of Park Chunghee (1963-1979)
 - Park stressed “cultural nationalism”
- Artists embraced a distinct sense of “Koreanness”
- Artists drew on tradition:
 - Taoist, Confucian values
 - Silk, *hanji*, mulberry paper, ink
 - Earthy, neutral-tones
- Key figures: Lee Ufan, Kwon Young-Woo, Park Seo-bo



“Untitled,” 1980



“Untitled,” c. 1980s

Materials and Techniques

- Wooden stakes, fingers
- Watercolor, occasionally
- Paste
- *Hwaseonji* paper

Eurocentrism and Orientalism in the Western Context

- Asian art in the Western world is often identified stereotypical “oriental” indicators
- When featured in exhibits, it is tucked away or overlooked
- Contemporary art by Asian artists often is stripped of its identity as “Asian art” because there is a connotation that the ability to be “contemporary” lies with the West, while the East follows its lead

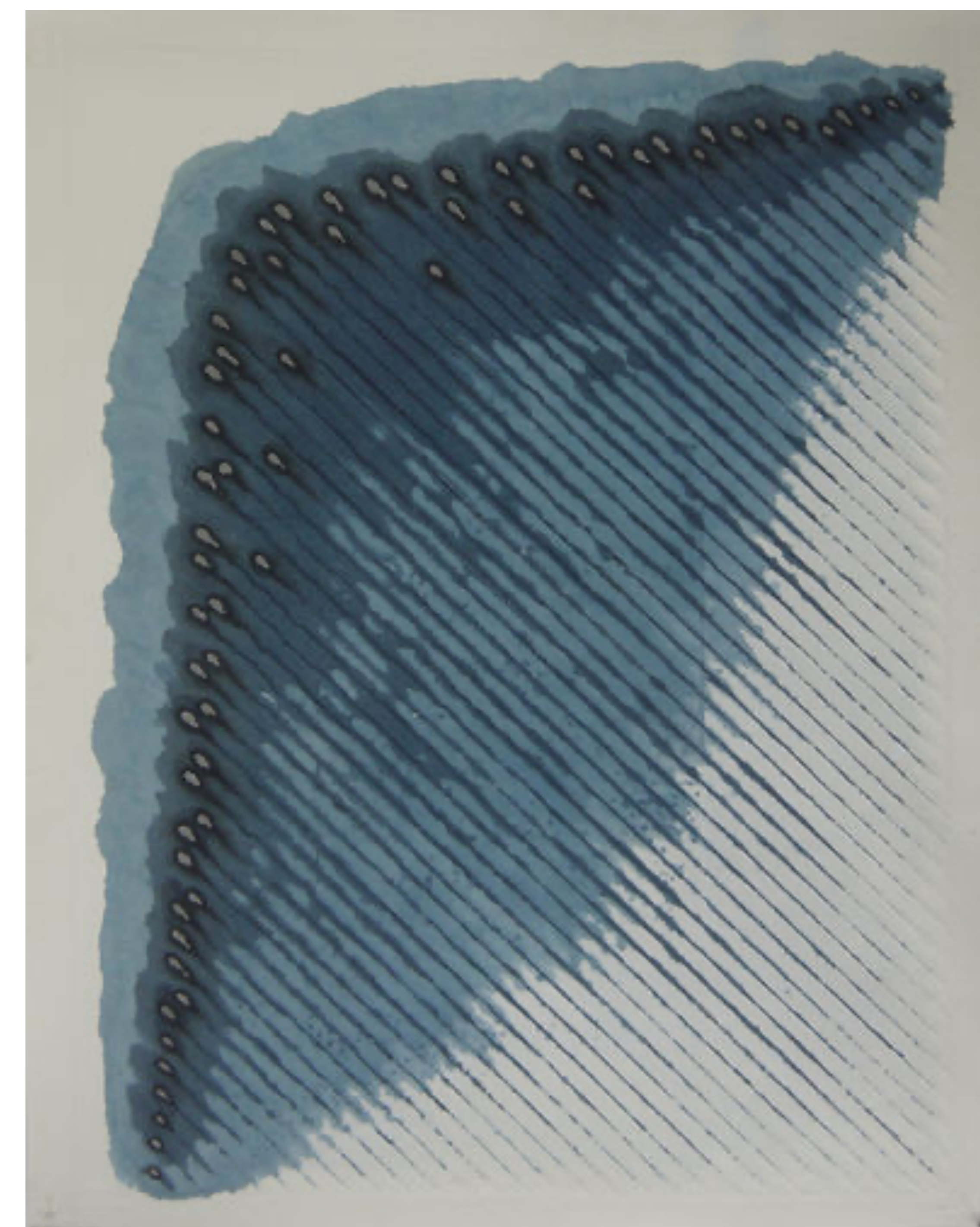


“Untitled,” c. 1980s

Kwon Young-Woo

- MFA in Oriental Painting from Seoul National University (1957)
- Professor at Chung-Ang University (1964-78)
- Studied and lived in France for over ten years (1978-1989)

“I used paper instead to draw my work... Some people questioned its legitimacy as Oriental painting, and some even called it Western painting because of its abstract and non-figurative characteristics. I personally prefer not to distinguish between Oriental and Western painting as it is just painting in the end” (Artist Interview).



“Untitled,” 1980

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