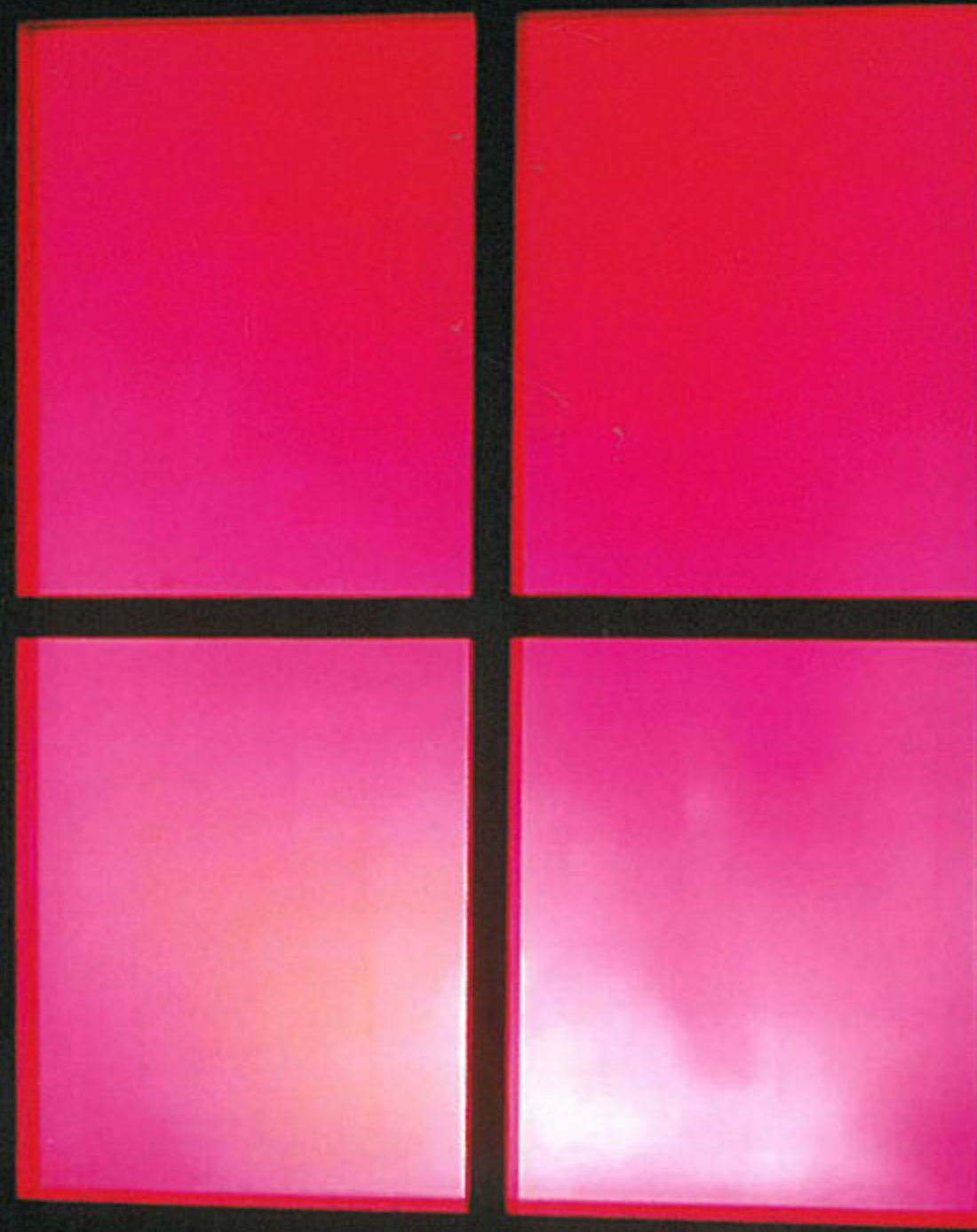


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There are lively discussions on Dansaekhwa at present. There also are moves to interpret it as certain phenomena after observing two shows on Dansaekhwa in a row; Wooyang Museum held <Korean Modern and Contemporary Abstract Art-Silent Resonance>(8.12~10.12) while Kukje Gallery did <The Art of Dansaekhwa> (8.28~9.19). Normally, 'Dansaekhwa' is compared to Minimal painting or Japan's Monoha as is considered as representative form that maximized form of Modernism. However, Dansaekhwa was also not able to go around the criticism accusing them for was another form of aestheticism segregated from thoughts on contemporary society. It is natural that there can be different points of view. But I wonder if we have had fierce enough discussions on its differences or contents. This special feature starts from there.

“Currently there are growing interests for monotone art names as ‘Dansaekhwa’ in Korea and abroad alike. Such interest seems gaining international level of attention. However, it is only limited to art market while leaving researches and discoursed on such art is neglected. As one of the researchers who have had heart for Korean contemporary art, I get another disappointment from the logic of Capitalist art market and cannot help but worrying that any globalization without discourse is bound to dissipate.”

“The criticism in the 1970~80 against Dansaekhwa from the socialist view point focused on its ‘detachment from the reality.’ The artist coalition, Reality and Utterance claimed in their inaugural manifesto that Dansaekhwa have segregated itself from and excluded the reality of the society by shutting artistic space in from outside world and insisting to play only of transcendental ideas.” For instance, it is described that Dansaekhwa artists at the time attempted to exhibit “an independent reality that had nothing to do with representation (Lee Yil)” while they made clear of their works “departing from figurative art(Lee Yil).” Or, they developed art works that “understands the world as non-representative entity (Kim Bok Young).”