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| **Minjung Misul (‘The People’s Art’)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| *Minjung misul* (‘The People’s Art’) was the most prominent South Korean art movement of the 1980s, occurring during the epoch of a three-decade pro-democracy movement. In the political ideology and praxis of the dissident intellectuals and activists, whose historical and political consciousness had been shaped by the 18 May 1980 Gwangju Uprising, the notion of *minjung* was central. The *minjung* were defined as historically oppressed people who could rise up against oppression. *Minjung misul* was conceived during this politically transitional period. The emergence of *minjung misul* came late to the *minjung* cultural movement, almost two decades after literature and performance, owing mostly to pervasive artistic modernism and conservatism in Korea’s art world. A decade after the short-lived Reality Group (1969), the art collective Reality and Utterance (1979–1990) came together to criticise institutional art practices (i.e. *tansaekhwa*). Aligning with earlier dissident critics, *minjung* artists and critics assessed the development of Korean modernism as formalist and derivative, and as alienated from socio-political realities. Members of Reality and Utterance and Yimsulnyeon (1982–1987) attempted to communicate these realities through Social Realism and Photorealism, respectively. In Gwangju, a traditional periphery of the art centre, the Gwangju Freedom Artists Association (1979–1985) aimed at creating art with the ‘power of testimony and speech’ and a more praxis-oriented approach.  The art collective ‘Dureong’ [A Ridge Between Fields] (1982–?), whose members were involved in the national culture movement, created ‘art of life’ based on the living aesthetics of traditional agrarian communities, including folk art. Away from conventional artistic expressions and the closed circuit of art institutions, their members endeavoured to bring art into the everyday lives of people (e.g. rubber print and communal art projects) with the goal of democratising art. |
| *Minjung misul* (‘The People’s Art’) was the most prominent South Korean art movement of the 1980s, occurring during the epoch of a three-decade pro-democracy movement. In the political ideology and praxis of the dissident intellectuals and activists, whose historical and political consciousness had been shaped by the 18 May 1980 Gwangju Uprising, the notion of *minjung* was central. The *minjung* were defined as historically oppressed people who could rise up against oppression. *Minjung misul* was conceived during this politically transitional period. The emergence of *minjung misul* came late to the *minjung* cultural movement, almost two decades after literature and performance, owing mostly to pervasive artistic modernism and conservatism in Korea’s art world. A decade after the short-lived Reality Group (1969), the art collective Reality and Utterance (1979–1990) came together to criticise institutional art practices (i.e. *tansaekhwa*). Aligning with earlier dissident critics, *minjung* artists and critics assessed the development of Korean modernism as formalist and derivative, and as alienated from socio-political realities. Members of Reality and Utterance and Yimsulnyeon (1982–1987) attempted to communicate these realities through Social Realism and Photorealism, respectively. In Gwangju, a traditional periphery of the art centre, the Gwangju Freedom Artists Association (1979–1985) aimed at creating art with the ‘power of testimony and speech’ and a more praxis-oriented approach.  The art collective ‘Dureong’ [A Ridge Between Fields] (1982–?), whose members were involved in the national culture movement, created ‘art of life’ based on the living aesthetics of traditional agrarian communities, including folk art. Away from conventional artistic expressions and the closed circuit of art institutions, their members endeavoured to bring art into the everyday lives of people (e.g. rubber print and communal art projects) with the goal of democratising art.  File: Oh\_Yun\_Song\_of\_the\_Sword\_1985.jpg  Figure 1: Oh Yun, *The Song of the Sword* (1985). Woodblock, cotton cloth, colour, 12.7 x 10 inches. Copyright: contact Bae Hyeonsu, Leeum (Samsung Museum of Art).  The Seoul Art Community organised the *1985, Korean Art, the 20s ‘Power*’ exhibition (13-22 July, Arab Art Museum) with the aim of the ‘establishment of the people’s and national art’ and the ‘democratization of the art world.’ In response, the police closed the exhibition, destroyed and confiscated some works, and arrested several artists. It was the time when their socially-engaged art was known as *minjung misul* to the public, termed by the cultural minister Yi Won’gong in a pejorative sense. Against this backdrop, *minjung* artists and critics created the National Artists Association in 1985. Groups of *minjung* artists expanded the sphere of their movement, actively reaching out to people and serving the pro-democracy movement.  The most dramatic events of post-Gwangju Korean politics culminated in the 10 June 1987 popular uprisings nationwide and in the 1987 July–September Great Workers’ Struggle. Choe Byeongsu’s banner painting *Bring Hanyeol Back to Life*, as part of the 10 June uprisings, is an excellent example of *minjung misul* as tactical media. From the early 1990s, some *minjung* artists moved their art to gallery spaces and experimented with new media and subjects. In 1994, the large-scale exhibition *Minjung Misul 15 Years, 1980–1994* was held atthe government-sponsored National Museum of Contemporary Art (now the National Museum of Modern and Contemporary Art), under the first civilian government, led by President Kim Young Sam (1993–1998). Although it was a ground-breaking event, this exhibition was evaluated as the movement’s institutionalisation and even its end by some critics. |
| Further reading:  (The National Museum of Contemporary Art )  (Wan’gyeong)  (Yunsu) |