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| **Dongyanghwa** |
| Oriental Painting |
| Dongyanghwa (東洋畵, Jap. toyoei), or ‘Oriental painting’, are brush paintings made with ink or color on either paper or silk. In the Joseon Dynasty, such paintings were associated with calligraphy and classified under the term ‘seohwa’ (calligraphy and painting). |
| Dongyanghwa (東洋畵, Jap. toyoei), or ‘Oriental painting’, are brush paintings made with ink or color on either paper or silk. In the Joseon Dynasty, such paintings were associated with calligraphy and classified under the term ‘seohwa’ (calligraphy and painting). Originally, the term ‘dongyang’ meant the ‘Eastern World’, that is it referred to the ‘Orient’ in a Western context, as well as the contrast between Asian civilization and the West, particularly during the Meiji period. From this developed the concept of dongyanghwa, which was originally used to refer specifically to Chinese and Japanese paintings of the late 19th century in Japan. The first-known official use of the term ‘dongyanghwa’ in Korea came in 1915, when the Joseon Product Exhibition (Joseon mulsan gongjinhoe) divided the displayed artwork between dongyanghwa and Western painting. After this, the Joseon Art Exhibition (Joseon Misul Jeollamhoe), which was established in 1922, used dongyanghwa as the name of one section of its competition. Korean artists continued to use the term ‘seohwa’ for a while, and formed the Calligraphy and Painting Association (Seohwa hyeophoe) for artists and calligraphers working in that style. Starting in the 1970s, the term ‘hangukhwa’ (Korean painting) also began to be used to highlight the unique features of Korean art. |
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