

## Trends in Korean Painting after 1990 : Globalization and its Engagement in Vietnam

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### Abstract

**Objectives** Korean painting after 1990 has expanded through global exchanges, transnational collaborations, digital exhibitions, and calligraphic fusion. In Vietnam, it is embraced through exhibitions, cultural diplomacy, and Korean Studies programs. The study shows that Korean painting reshapes artistic identity in global contexts while functioning as an important cultural bridge that strengthens Vietnam-Korea relations.

**Methods** This study employs qualitative methods through document review and media content analysis. Academic literature outlines the development of Korean painting since the 1990s, while Korean and Vietnamese media sources provide empirical cases of artistic exchange. Using keywords such as “K-Art” and “hội họa Hàn Quốc,” the study integrates theoretical and real-world data to interpret the globalization of Korean painting and its reception in Vietnam.

**Conclusions** Korean painting has transformed since the 1990s through global expansion, transnational collaboration, digital innovation, and renewed calligraphic identity. In Vietnam, it is positively received via exhibitions, education, and cultural diplomacy, serving as a key medium of cross-cultural understanding. Overall, Korean painting acts as a cultural bridge that strengthens Korea-Vietnam relations and offers insights for sustainable artistic exchange.

**Keywords** Contemporary Korean painting, Globalization of art, K-Art, Vietnam-Korea cultural exchange

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## 1. Introduction

Since the 1990s, along with the process of globalization, Korean art has entered a new stage of development, in which painting has emerged as a representative field reflecting this transformation. Whereas Korean painting had previously focused primarily on expressing national identity within the domestic sphere, from the 1990s onward, artists and cultural institutions actively participated in numerous international events, thereby establishing a position on the global art map. This shift was also associated with the decline of Minjung art and Modernism, giving way to contemporary artistic forms shaped by globalization. In particular, the emergence of events such as the Gwangju Biennale and Busan Biennale played a pivotal role in defining the landscape of contemporary Korean art. These exhibitions not only served as platforms for showcasing artworks but also embodied the trend of “glocalisation” - simultaneously

rooted in local cultural identity while expanding onto a global scale.<sup>1</sup> At the same time, artistic movements such as Dansaekhwa (monochrome painting)<sup>2</sup> gained international recognition, contributing to elevating the status of Korean art in dialogue with Western art.

In the process of Korea-Vietnam cultural and artistic exchange, Vietnam has increasingly asserted its presence in the reception of Korean painting, ranging from bilateral exhibitions and museum collaborations to activities connected with education and students. This trend is evidenced by several notable exhibitions in recent years. In November 2024, the Vietnam-Korea Painting Exhibition in Hanoi presented 56 works across diverse media, fostering mutual understanding and strengthening cultural ties between the two nations.<sup>3</sup> In Phu Yen, the Vietnam-Chungbuk (Korea) painting and calligraphy exchange exhibition held in March 2025 showcased more than 60 works, serving as a bridge of friendship between the two localities.<sup>4</sup> Most recently, in January 2025, Korean artist Julia Oh held a solo exhibition entitled *The Feast of Light* at the Vietnam Fine Arts Museum, demonstrating the role of artists as “cultural ambassadors” in deepening bilateral relations<sup>5</sup>

Based on this context, the present study aims to clarify the following: (1) to analyze the major development trends of Korean painting since the 1990s in the context of globalization; (2) to examine its reception in Vietnam through exhibitions and artistic exchanges; and (3) to propose several directions to enhance bilateral cooperation in the field of painting.

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1 Jiyeon, N. (2014). *The impact of globalisation on Korean contemporary art since 1989* (Doctoral dissertation, Courtauld Institute of Art, University of London).

2 Wikipedia contributors. (2024, April). Dansaekhwa. Wikipedia.

3 Vietnam News. (2024, November 18). Fine arts exhibition promotes Vietnam-RoK cultural exchange, friendship.

4 VietnamPlus. (2025, March 31). Over 60 artworks showcased at Vietnam-RoK art exchange exhibition.

5 QDND (People’s Army Newspaper). (2025, January 9). Korean artist Julia Oh showcases her artworks in Vietnam.

## 2. Literature Review

Research on Korean painting over the past three decades has attracted considerable attention from both domestic and international scholars, particularly in the context of cultural globalization and the spread of the Hallyu wave. These studies not only analyze the internal development of Korean painting but also explain how this art form has engaged with global currents, thereby affirming its position within the international art scene. However, the approaches of these studies vary significantly, resulting in diverse outcomes while also revealing gaps that require further exploration. Broadly, three major research orientations can be identified in studies of Korean painting since the 1990s: (1) investigations into the globalization process of Korean painting; (2) analyses of the relationship between painting and the Hallyu phenomenon (K-Art); and (3) examinations focusing on artworks, styles, and artistic imagery.

First, concerning the globalization process of Korean painting, numerous Korean scholars have recognized the late twentieth century as a turning point that propelled Korean painting onto the global stage. Yang (2016) observes that since the late 1980s, globalization and the notion of cosmopolitanism began to exert a profound influence on Korean painting, particularly through the 1988 World Contemporary Art Festival. The author also analyzes the emergence of the Gwangju Biennale within this globalizing context, emphasizing its role as a “cultural bridge” linking Korean art with the international community.<sup>6</sup> The growing presence of Korean artworks at the Venice Biennale further attests to their gradual incorporation into global art discourse.<sup>7</sup> From a historical perspective, Woo (2017) characterizes the 1990s as a formative decade that witnessed the rise of a “new generation of painting” shaped by postmodernism and the dissolution of boundaries between political and spiritual art.<sup>8</sup> Complementing this

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6 Yang, E. H. (2016). The Gwangju Biennale and the curator as a cultural mediator in the context of the globalization of Korean art since the 1990s. *Contemporary Art History Research*, (40), 97-128.

7 Yang, E. H. (2017). 베니스 비엔날레를 통해서 본 한국미술의 세계화와 코스모폴리타니즘. *미술이론과 현장*, (24), 79-103.

8 Woo, J. A. (2017). ‘뮤지엄’의 폐허 위에서: 1990년대 한국 미술의 동시대성과 신세대 미술의 담론적 형성.

view, Sohn (2019) contends that globalization offered opportunities while simultaneously imposing pressures of identity formation, compelling Korean artists to pursue both integration and distinction in asserting their global presence.<sup>9</sup>

Second, concerning the relationship between painting, the Hallyu wave, and K-Art, many studies suggest that alongside the boom of Hallyu, fine arts—and painting in particular—have been regarded as a “new wave” alongside K-Pop and K-Drama. Chung (2011) analyzed the impact of globalization on Korean art, showing that K-Art has become an integral component of the Hallyu ecosystem.<sup>10</sup> Building on this, Choi (2021) proposed a new roadmap for global K-Art, in which Dansaekhwa (monochrome painting) is considered a “language of harmony” capable of linking East Asian thought with the world.<sup>11</sup> From a national branding perspective, Kim (2022) asserted that K-Art is not merely an extension of Hallyu but is positioned as a “national art brand” with global commercial appeal alongside scholarly value.<sup>12</sup> Earlier, Kee (2010) interpreted Dansaekhwa as a method of “reinterpreting modernity,” demonstrating the capacity of non-Western art to shape global discourse.<sup>13</sup> Similarly, Mo (2016) analyzed K-Art through the lens of cultural diplomacy, viewing it as one of the pillars supporting South Korea’s soft power.<sup>14</sup> These studies indicate that K-Art is not only an aesthetic phenomenon but also closely tied to national policy in the era of globalization.

Third, with regard to the analysis of artworks, styles, and artistic imagery, there is a wide range of diverse studies. From a historical-aesthetic perspective, Horlyck (2020)

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미술사와 시각문화, 20, 130-157.

<sup>9</sup> Sohn, H. (2019). Korean contemporary art in the global art field. *Third Text*, 33(4-5), 623-639.

<sup>10</sup> Chung, M. J. (2011). Globalization and Korean fine arts. *Journal of Korean Art and Culture*, 15(2), 33-52.

<sup>11</sup> Choi, J. J. (2021). Global K-art’s new roadmap: From reception to the language of harmony in Dansaekhwa. *Journal of Basic Design & Art*, 22(4), 447-460.

<sup>12</sup> Kim, H. J. (2022). Branding K-art: The global rise of Korean contemporary art. *Journal of Korean Studies*, 27(2), 311-335.

<sup>13</sup> Kee, J. (2010). *Contemporary Korean art: Tansaekhwa and the urgency of method*. University of Minnesota Press.

<sup>14</sup> Mo, J. (2016). K-art and the dynamics of cultural diplomacy. *International Journal of Cultural Policy*, 22(4), 583-601.

summarized the trajectory of Korean fine arts from the nineteenth century to the present, identifying the 1988 Seoul Olympics as a crucial catalyst that brought Korean art into the global orbit.<sup>15</sup> At a micro level, Nguyen (2021) examined genre paintings by Shin Yun Bok to explore Joseon-era social life, thereby revealing the interconnections between art, gender, and entertainment culture.<sup>16</sup> Yoon(2023) focused on the aesthetics of “simple beauty” in the modern literary paintings of Kim Whanki, highlighting the subtle aesthetic values of Korean painting<sup>17</sup>. In addition, Oh (2018) emphasized the role of curatorial practices in circulating Korean artworks globally, showing that not only artists but also cultural institutions are decisive factors in the process of internationalization.<sup>18</sup>

Overall, the three research orientations above have provided an important foundation for identifying the characteristics of Korean painting: studies on globalization outline the context and mechanisms of integration; K-Art research links painting to national cultural strategies and soft power; and analyses of artworks provide concrete evidence of aesthetic, social, and historical value. However, most existing works either focus on the global level or on internal artistic analysis, paying little attention to how Korean painting is received in countries with vibrant cultural exchanges with Korea, particularly in Southeast Asia. Thus, there is a noticeable lack of comprehensive studies that both synthesize the developmental trends of Korean painting after 1990 within the process of globalization and analyze its reception in a specific context such as Vietnam-where Korea-Vietnam artistic exchanges are steadily increasing. Against this backdrop, the present study seeks to address this gap, contributing perspectives that are both theoretical and practical to the process of cultural and artistic exchange between Korean and Vietnamese painting.

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<sup>15</sup> Horlyck, C. (2020). Korean art: From the 19th century to the present. Reaktion Books.

<sup>16</sup> Nguyễn, T. T. H. (2021). Kỹ phòng, kỹ nữ Joseon trong tranh phong tục của Shin Yun Bok (1758~?). Tạp chí Nghiên cứu Đông Bắc Á.

<sup>17</sup> Yoon, Y. H. (2023). 김환기 현대문인화의 소박미 고찰. 문화와 예술연구, 23, 285-307.

<sup>18</sup> Oh, M. (2018). Curatorial practices and global circulation of Korean art. Art Journal, 77(2), 45-59.

### 3. Research Objects and Methods

This study examines the developmental trends of Korean painting since the 1990s within the context of globalization and analyzes its reception in Vietnam. The research draws upon two primary data groups: (1) academic works on Korean painting published both domestically and internationally, including peer-reviewed journal articles, monographs, and conference proceedings; and (2) journalistic and media sources in both Korean and Vietnamese, published by reputable outlets such as 『The Hankyoreh』, 『Hankyung』, and 『Korea Times』 (Korea), as well as 『Tuổi Trẻ』, 『VietnamPlus』, and 『Vietnam News』 (Vietnam). Regarding methodology, the research employs a combination of documentary synthesis and content analysis. The documentary synthesis method is used to systematize and cross-reference previously published arguments, thereby forming a comprehensive understanding of the developmental trajectory of Korean painting over the past three decades. This approach is widely adopted in the social sciences to construct theoretical frameworks and identify research gaps.

The content analysis method—commonly applied in communication and cultural studies—allows the researcher to decode meanings from textual data and identify patterns in how information is represented. Keywords for data collection were searched in both Vietnamese and Korean, including “hội họa Hàn Quốc,” “mỹ thuật Hàn Quốc,” “한국 미술,” “K-Art,” and “K-아트” ensuring the comprehensiveness of the dataset. As Creswell (2018) emphasizes, this qualitative approach enables researchers to “reconstruct phenomena within their complex contexts by maximizing the use of available data rather than direct intervention”.<sup>19</sup> Similarly, Krippendorff (2019) asserts that content analysis is an effective tool for identifying patterns, trends, and underlying meanings within textual materials (Krippendorff, 2019).<sup>20</sup>

Therefore, the integration of documentary synthesis and content analysis in this study

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<sup>19</sup> Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry and research design: Choosing among five approaches* (4th ed.). Sage.

<sup>20</sup> Krippendorff, K. (2019). *Content analysis: An introduction to its methodology* (4th ed.). Sage.

ensures both academic rigor and contemporary relevance, providing a robust foundation for interpreting the developmental trends of Korean painting after 1990 and for examining its reception within the Vietnamese context.

#### 4. Development Trends of Korean Painting after 1990

Since the 1990s, Korean painting has undergone a period of profound globalization, emerging as a crucial component of the Hallyu phenomenon and as part of the nation's broader efforts to assert its cultural identity on the world stage. While the 1980s witnessed a tension between modernism and folk art, from the early 1990s onward, Korean painting gradually began to establish a contemporary identity, expand its networks of international exhibitions, and experiment with new creative methodologies.

Scholars generally concur that the 1990s represent a turning point of integration for Korean art. During this period, artists and cultural administrators actively sought to broaden their creative horizons, pursue opportunities for international collaboration, and reaffirm national identity within the context of global artistic discourse.

First, the trend of expanding international exhibitions and exchanges. International exhibitions and large-scale art events have become central driving forces propelling Korean painting onto the global stage. The Gwangju Biennale (established in 1995) and the Busan Biennale (inaugurated in 1998) positioned Korea as an emerging artistic hub in Asia, attracting the participation of hundreds of international artists and tens of thousands of visitors at each edition. These events not only provided opportunities for Korean artists to assert themselves but also embedded Korean art within the broader network of global artistic dialogue. Beyond the biennales, collaborations with renowned international museums such as the Guggenheim Museum (New York), the Metropolitan Museum of Art (New York), and the Philadelphia Museum of Art have enabled Korean paintings to gain visibility within some of the world's most prestigious artistic spaces.<sup>21</sup>

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<sup>21</sup> Kee, J. (2010). Contemporary Korean art: Tansaekhwa and the urgency of method. University of

According to Mo (2016), international exhibitions have functioned as instruments of cultural diplomacy, simultaneously enhancing national prestige and expanding Korea's art market.<sup>22</sup> Thus, exhibitions have served not merely as venues for display but as strategic tools through which Korea constructs its national image in the era of globalization.

Second, the trend of cross-border collaboration and the evolving role of artists.

A notable characteristic of Korean painting after 1990 is the growing prevalence of international collaborations at the level of individual artists. Korean painter Kim Jung Gi gained global recognition for his distinctive freehand drawing style—executed without preliminary sketches—and for his collaborations with Japanese artist Katsuya Terada (Illustration Book, 2015) and French comic author Jean-David Morvan (SpyGames, 2014; McCurry, NYC, 9/11, 2016), resulting in a series of highly acclaimed illustrations. Similarly, Lee Seong-geun, a representative figure of Korean abstract art, has held more than fifty exhibitions across ten countries, including Vietnam, with his works displayed in prestigious venues such as the United Nations Headquarters, the Pentagon, and Buckingham Palace. This transnational mobility demonstrates that Korean artists have not merely “brought their paintings to the world” but have also acted as mobile cultural ambassadors, connecting global artistic communities. Kee (2010) emphasizes that such cross-border movements enable Korean artists not only to integrate into the global art sphere but also to redefine their identity through intercultural dialogue.<sup>23</sup> Moreover, international collaboration has become increasingly reciprocal, as numerous foreign artists have traveled to Korea to participate in exhibitions—further enriching the dynamics of bilateral artistic exchange.

Third, the trend of digital technology application and online communication. The advent of the Internet in the early 1990s and the rise of digital technology profoundly

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Minnesota Press.

<sup>22</sup> Mo, J. (2016). K-art and the dynamics of cultural diplomacy. *International Journal of Cultural Policy*, 22(4), 583–601.

<sup>23</sup> Kee, J. (2010). *Contemporary Korean art: Tansaekhwa and the urgency of method*. University of Minnesota Press.

transformed the modes of creation and dissemination in Korean painting. Artists began experimenting with digital painting, museums established virtual exhibition spaces, and global audiences gained access to artworks via the Internet. The “Art 2.0” Exhibition (2009) marked a significant milestone, as twelve young artists were selected through the online platform Artfolly, and their works were showcased simultaneously in both online and offline formats.<sup>24</sup> Notably, during the COVID-19 period, museums such as the National Museum of Modern and Contemporary Art (MMCA) organized online exhibitions that attracted tens of thousands of views within only a few days. According to Paul (2016), digital art functions not merely as a tool of dissemination but as a new creative context that restructures the entire ecosystem of art production and consumption.<sup>25</sup> Consequently, Korean painting is no longer confined to physical spaces but has expanded globally, achieving an unprecedented level of public accessibility.

Fourth, the trend of integrating calligraphy and painting. A parallel trend accompanying modernization and globalization in Korean painting is the revival of Seo-hwa Dongwon (書畫同原) - the traditional Joseon-era philosophy of the unity between calligraphy and painting. Contemporary artists not only reinterpret this heritage but also create new forms of expression that transform calligraphy from a static ink-on-paper art into dynamic, multisensory performances incorporating music, light, and painting. According to Jung (2012), Korean calligraphy possesses profound philosophical depth, as each brushstroke conveys not only aesthetic beauty but also reflections on human existence.<sup>26</sup> This characteristic enables calligraphy to serve as a distinctive medium through which Korea presents its cultural identity to the world. A notable example is young artist Soyoung Kim, who has performed live calligraphy-painting shows across various Southeast Asian countries, including Vietnam, transforming the act of creation into an interdisciplinary and immersive experience for international audiences.

In sum, the evolution of Korean painting after 1990 can be viewed as a process

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<sup>24</sup> The Hankyoreh. (2009, May 15). Artfolly - Art 2.0 exhibition, an experimental space for artists and audiences together

<sup>25</sup> Paul, C. (2016). Digital art (3rd ed.). Thames & Hudson.

<sup>26</sup> Jung, H. S. (2012). 서화동원 사상의 미학적 의미. 미술사와 시각문화, 10, 77-95.

of rearticulating artistic identity within the broader framework of globalization, rather than as a simple continuation of traditional or modernist trajectories. The concurrent trends - international exhibitions, transnational collaborations, digital experimentation, and the creative reinvention of calligraphy -collectively illustrate how Korean art has continuously sought to define its position through a delicate balance between integration and distinctiveness. This dual nature of being both global and local has made Korean painting a rich medium for intercultural dialogue. In the Vietnamese context—where cultural exchange with Korea has become increasingly vibrant—painting transcends its role as an aesthetic object to function as a vehicle of cultural diplomacy, facilitating multidimensional forms of reception and collaboration. Identifying these developmental trends thus establishes a critical foundation for examining the reception of Korean painting in Vietnam as a representative case of Korea-Vietnam artistic interaction in the global era.

## 5. The Reception of Korean Painting in Vietnam

The establishment of diplomatic relations between Vietnam and South Korea in 1992 marked the beginning of a new era of multilateral cooperation, in which culture and the arts have emerged as among the most dynamic and influential fields. The Hallyu wave has extended beyond music, film, and fashion to encompass the visual arts, generating growing public interest in Korean painting among Vietnamese audiences. Within this context, painting functions not merely as an aesthetic pursuit but as a vital channel for fostering cultural exchange, interdisciplinary dialogue, and artistic collaboration between the two nations. The reception of Korean painting in Vietnam can be examined through three main dimensions: (1) bilateral exhibitions and museum collaborations; (2) its influence on students and scholars in Korean Studies; and (3) the role of painting as a tool of cultural diplomacy. Based on these perspectives, the study also proposes several future directions for enhancing bilateral cooperation in the field of Korea-Vietnam painting exchange.

## 5.1. Bilateral Exhibitions and Museum Collaboration

Art exhibitions represent one of the most direct and effective means through which Vietnamese audiences engage with Korean painting. Since the early 2000s, numerous bilateral exhibitions have been organized to commemorate key milestones in diplomatic relations—for instance, the Exhibition Celebrating the 20th Anniversary of Vietnam-Korea Diplomatic Relations held in Hanoi (2012), and the “Convergence of Vietnamese and Korean Fine Arts” exhibition (2022), which showcased 300 works by 30 artists, reaffirming the deep spirit of friendship between the two nations. These exhibitions not only featured traditional genres such as oil painting, ink painting, and calligraphy but also extended to contemporary forms, reflecting the diversity and adaptability of Korean painting in the global context. In addition to large-scale events, several smaller thematic exhibitions have carried significant cultural meaning. Notably, the “Korea Room: Tradition and Modernity” exhibition at the Vietnam Museum of Ethnology (2022) reconstructed traditional Hanok architecture alongside displays of modern Korean paintings, allowing Vietnamese audiences to experience Korean art from multiple perspectives.

At the institutional level, collaborative initiatives between the Vietnam Fine Arts Museum and Korean art museums have laid a foundation for artifact exchanges, co-organized exhibitions, and joint publication projects. Such activities demonstrate that the reception of Korean painting in Vietnam extends beyond public appreciation - it also constitutes a strategic form of institutional collaboration, contributing to the enhancement of both nations’ international artistic reputations.

## 5.2. The Impact on Students of Korean Studies in Vietnam

In addition to the general public, university students specializing in Korean-related disciplines in Vietnam constitute a distinct group that engages with Korean painting in a more directed and academically informed manner. Participation in exhibitions, calligraphy workshops, and artwork analysis sessions enables students not only to

appreciate art as spectators but also to employ it as an effective medium for learning language, culture, and history. For instance, through the observation of folk paintings or calligraphic works, students can explore Korean aesthetic principles, belief systems, and social life across different historical periods, thereby broadening their intercultural understanding.

UNESCO (2013) emphasizes that direct engagement with art serves as an effective approach to developing intercultural competence. For Vietnamese students, exposure to Korean art offers both intellectual inspiration and motivational value, encouraging research curiosity and creative exploration. Moreover, such engagement provides opportunities for direct interaction with Korean artists, curators, and audiences during exhibitions and exchange events. Several universities have also incorporated topics on Korean fine arts and painting into their Korean Culture courses, reflecting a shift from passive reception toward curricular integration. This transformation helps cultivate a new generation of learners who are not only proficient in language but also possess a deep cultural foundation, thus becoming well-prepared to participate in international and intercultural exchanges.

### 5.3. Painting as a Tool of Cultural Diplomacy

At the macro level, Korean painting in Vietnam has been received as a form of cultural diplomacy that plays a vital role in fostering mutual trust and understanding between the two nations. Major exhibitions are often organized to coincide with key diplomatic milestones, such as the 20th and 30th anniversaries of bilateral relations, thereby conveying symbolic messages of solidarity and cultural connection. Moreover, artistic exchanges—including the donation of artworks or historical artifacts, as exemplified by the handover ceremony of cultural items from the Korea-Vietnam Peace Foundation to the Da Nang Museum—carry both historical and emotional significance, facilitating reconciliation and dialogue through art.

According to Nye (2004), a nation's soft power lies in its ability to attract and influence others through culture, values, and policies. In this regard, Korean painting has served

as an integral component of South Korea's cultural diplomacy strategy and has been embraced by Vietnamese audiences as a medium of connection and empathy. Individual exhibitions, such as Julia Oh's *The Feast of Light* (2025) at the Vietnam Fine Arts Museum, further demonstrate how artists can act as cultural ambassadors, contributing to a positive and enduring image of Korea through the expressive language of art.

#### 5.4. Future Directions for Bilateral Cooperation

The preceding analysis demonstrates that Korean painting has been positively received in Vietnam through bilateral exhibitions, museum collaborations, student engagement, and its role in cultural diplomacy - indicating strong potential for further expansion of Korea-Vietnam artistic cooperation. However, to ensure that such collaboration evolves beyond short-term events and develops into a sustainable channel of cultural exchange, several concrete directions for future development should be considered.

First, it is essential to expand artist exchange and residency programs. At present, most collaborative activities remain limited to short-term exhibitions, which often emphasize formality rather than fostering deeper experiential engagement. A residency program lasting one to three months - for Vietnamese artists in Seoul or other Korean regions, and conversely for Korean artists in major Vietnamese cities - would provide an environment conducive to co-creation and interaction with local art communities. For instance, a pilot exchange program could be jointly organized by the Ho Chi Minh City Museum of Fine Arts and the National Museum of Modern and Contemporary Art (MMCA), Korea, with the potential to later expand regionally. Such an approach has already been successfully implemented in several Southeast Asian countries to establish networks of artistic collaboration and regional cultural exchange.

Second, it is necessary to strengthen institutional and academic collaboration between museums and universities. At present, cooperation in the field of Korea-Vietnam painting remains largely limited to co-organized exhibitions or artifact exchanges. In

the future, such collaboration should be expanded to include joint research and publication projects. For example, the Vietnam Fine Arts Museum and the Seoul Museum of Art could co-edit a bilingual catalogue on contemporary painting schools, serving both as an exhibition resource and as teaching material for students. In addition, establishing a shared online database that archives images, descriptions, and research materials on Vietnamese and Korean artists would benefit not only scholars but also the general public interested in art and culture. This is a feasible initiative, as both countries have already developed digital infrastructure and implemented electronic archiving projects in other cultural sectors, providing a practical foundation for collaborative expansion in the arts.

Third, it is crucial to leverage digital technology and online exhibitions more effectively. The COVID-19 pandemic demonstrated that virtual exhibitions can attract tens of thousands of visitors, opening up opportunities to reach global audiences without the constraints of physical space. Within the framework of Vietnam-Korea painting collaboration, a joint online exhibition platform could be developed to simultaneously showcase works by artists from both countries under shared thematic concepts - for example, “Urban Memories” or “Nature and Humanity”. To ensure that digital exhibitions go beyond a purely formal presentation, it is essential to integrate audience feedback analysis. As Krippendorff (2019) emphasizes, online content analysis serves as a powerful tool for identifying patterns of reception and levels of dissemination (Krippendorff, 2019). Applying such methods would enable curators and organizers to better understand audience preferences and adjust exhibition content to align with specific target groups.

Lastly, painting should be integrated into youth exchange initiatives and higher education programs. Cultural festivals celebrating Korea at Vietnamese universities often focus primarily on music and cuisine, while painting remains relatively underexplored. Incorporating calligraphy workshops, small-scale exhibitions, or seminars with Korean artists would allow students to engage directly with visual art and enhance their intercultural competence. A feasible model could involve combining Korean Studies student exchange programs with campus-based art exhibitions, where students take

on the role of junior curators, participating in exhibition design and artwork presentation. Such an approach not only fosters stronger engagement between participants but also transforms painting into a practical educational tool that bridges artistic experience and intercultural learning.

The aforementioned directions can contribute to elevating the reception of Korean painting in Vietnam, transforming it from a series of isolated exhibitions into a multidimensional process: bilateral exhibitions strengthen institutional foundations; artistic experiences enhance students' intercultural competence; cultural diplomacy deepens bilateral relations; and future cooperation initiatives open new creative horizons. From the perspective of Korea - Vietnam artistic collaboration, these insights can help shape a more sustainable model of cooperation - one that is closely linked with education, research, and technology. If implemented comprehensively, painting - with its visual immediacy and multilayered expressiveness - has the potential to transcend its role as an art form and become an effective medium of cultural dialogue, serving as a bridge that fosters deeper mutual understanding and stronger connections between Vietnam and Korea in the years to come.

## 6. Conclusion

This study focuses on analyzing the developmental trends of Korean painting since the 1990s in the context of globalization and examining its reception in Vietnam as a specific case study. Through the analysis of both academic and media sources, the paper identifies key characteristics of contemporary Korean painting and its positive influence on Korea-Vietnam artistic exchange. Theoretically, the research systematizes the evolution of Korean painting after 1990 through four major trajectories: (1) the expansion of international exhibitions, (2) the strengthening of cross-border collaboration and the artist's agency, (3) the integration of digital technology, and (4) the redefinition of artistic identity through the fusion of calligraphy and painting. These trends demonstrate that Korean art has not only participated in globalization but has also

actively shaped its cultural identity through global dialogue. Practically, the study clarifies how Korean painting has been received in Vietnam at multiple levels—from bilateral exhibitions and museum collaborations to its impact on students of Korean Studies, cultural diplomacy, and the prospects for future cooperation. These findings reveal that painting functions not merely as an aesthetic medium but also as an effective tool for fostering bilateral connection.

Based on the above analyses, the analysis positions Korean painting since the 1990s as both a vehicle for expanding Korea's cultural influence and a bridge enhancing Vietnam-Korea relations. Beyond contributing new empirical data to comparative art studies, this research also proposes a new approach to international cultural exchange research by combining artistic trend analysis with reception studies in specific countries. Future research could extend this work by exploring the long-term impact of Korean painting on learners and artistic communities in Vietnam, as well as its potential to foster sustainable regional networks of cooperation. Ultimately, Korean painting is not simply a component of Hallyu, but a cultural bridge capable of establishing a solid foundation for bilateral and regional collaboration in the age of globalization.

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## 1990년대 이후 한국 회화의 흐름 - 세계화와 베트남에서의 수용 -

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### Abstract

**연구 목적** 본 연구는 1990년대 이후 세계화의 흐름 속에서 전개된 한국 회화의 발전 경향을 분석하고, 베트남에서의 수용 양상을 살펴보는 것을 목적으로 한다. 이를 통해 한국 회화가 한-베 문화 교류 속에서 어떠한 역할을 수행하고 있는지를 규명하고자 한다.

**연구 방법** 문헌 종합 분석과 내용 분석을 결합한 질적 연구 방법을 사용하였다. 학술 논문, 단행본, 언론 보도 등 한국과 베트남의 주요 자료를 검토하여, “K-Art”, “한국 미술”, “hội họa Hàn Quốc” 등의 키워드를 중심으로 세계화 과정과 수용 양상을 통합적으로 분석하였다.

**결론** 1990년대 이후 한국 회화는 전시 확대, 국제 협업, 디지털 기술 활용, 서예와 회화의 융합 등으로 세계화되었음을 확인하였다. 베트남에서는 전시, 교육, 문화 외교를 통해 한국 회화가 긍정적으로 수용되었으며, 이는 양국 문화 간 이해를 촉진하는 가교 역할을 한다. 전반적으로 한국 회화는 한-베 양국의 예술 협력을 강화하고, 지속 가능한 문화 교류의 방향을 제시하는 문화적 매개체로 기능하고 있다.

**핵심어** 현대 한국 회화, 예술의 세계화, K-Art, 한-베 문화 교류

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