

KIM JONG IL

ON FINE ART

WORKING PEOPLE OF THE WHOLE WORLD, UNITE!

KIM JONG IL

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CONTENTS

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<i>October 16, 1991</i>	1
1. Man and Fine Art	2
1) Beauty Is in an Independent Man	2
2) Fine Art Is a Formative Art	10
3) Fine Art Leaves Landmarks of Beauty in History	18
4) The Masses' Independent Lives Are Associated with Fine Art in Various Aspects	24
5) Realism Should Be Regarded from a Historical Point of View	31
2. Moulding and Image	38
1) The Theme Should Be Expanded in a Variety of Ways	38
2) The Personalities of Characters Should Be Expressed Conspicuously	43
3) The Main Thing in the Representation of the Characters Is the Depiction of Their Faces	52
4) Nature Should Be Depicted in a Meaningful and Emotional Way	59
5) Composition Integrates Artistic Representation into One	67
6) Plastic Images Must Have Three-Dimensional Quality	76
7) The Moment Should Be Determined Properly	82
3. Kinds and Forms	86
1) Korean Painting Is Our Style of Painting	86
2) Sculpture Is the Main Form of Monumental Art	101
3) The Graphic Arts Are a Powerful Means of Information and Motivation	110
4) Crafts Are an Exquisite Form of Art	115
5) Decorative Art Raises the Quality of an Architectural Structure	122

6) Cinema and Stage Fine Arts Must Be Perfect and Realistic	132
7) Industrial Art Must Be Useful and Beautiful.....	143
8) Calligraphy Is the Art of Meaning and Strokes.....	151
4. The Artist and Creation	155
1) Creation Is the Product of Passion and Thinking	155
2) An Artistic Representation in the Midst of Reality Produces an Excellent Work	159
3) An Artist Must Acquire High Skill.....	162
4) Excellent Works of Art Are National Assets.....	165

ON FINE ART

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From the earliest stages of human society, fine art has developed steadily as an important sphere of spiritual and material culture.

Fine art is visual art which vividly shows man and his life through the formative portrayal of reality. Genuine fine art makes a contribution to elucidating to people the essence and beauty of life as well as the law of social progress by correctly reflecting the requirements of the period and the desire of the masses of the people.

The fine art which reflects the requirements of the period and the aspirations of the masses absolutely correctly and serves them is Juche fine art. Juche fine art is a revolutionary and popular art which is national in form and socialist in content; it is a new type of fine art in which ideological content and artistic skill are in complete unity.

Embodying the Juche idea in fine art is a fundamental guarantee for developing fine art of the new era which meets the thoughts, feelings and emotion of the people, and serves our revolution.

Our Party has set forth the policy of establishing Juche in fine art, and has ensured the full implementation of this policy in all spheres of artistic creation. Today in our country fine art has entered a new stage of development amid the strong current of the revolution in art and literature. Our fine art puts the archetype of an independent man at the centre of its portrayal, and has become a genuine fine art which is liked by our people; it is blossoming fully among broad masses.

An artistic theory of our own style has come into being amid the fruitful efforts we made under the leadership of the Party to create socialist fine art embodying the Juche idea.

Our theory of fine art clarifies the essence of the beautiful and

characteristic features of Juche fine art, and gives full answers to the fundamental problems arising in the creation and development of fine art. It is a source of great pride and honour for us that in our era we have an artistic theory of our own style which has been perfected as an integral system of thoughts on artistic development, the theory of artistic representation and the method of artistic creation.

It is important to fully apply this artistic theory of our own style in creation if we are to continue to vigorously develop Juche fine art which truly serves the masses' cause of independence. Artists should be fully equipped with our Party's thought on art and literature and its artistic theory, and bring about a new radical improvement in their creative work, regarding them as their guide.

1. MAN AND FINE ART

1) BEAUTY IS IN AN INDEPENDENT MAN

Man's social attribute of demanding and aspiring to the beautiful is also applied in fine art. Fine art is a powerful art which makes a contribution to showing the beauty of man and nature, and beautifying the means and environment of life.

In order to develop revolutionary fine art which meets the requirements of socialist society, artists must fully equip themselves with the Juche-oriented aesthetic view. Only an artist firmly armed with such an aesthetic view can portray a truly beautiful human life and natural phenomena amid varied and complex reality, and create successful works in accordance with the law of beauty.

Having a correct understanding of the beautiful is a fundamental prerequisite for establishing a Juche-oriented aesthetic view; it is an indispensable condition for ensuring a high degree of ideological and artistic quality in fine art.

The Juche-oriented aesthetic view gives integrated and perfect scientific answers to the essence, law and standard of beauty for the first time in history. What is beautiful means those objects and phenomena which meet man's desire and aspiration for independence, and are emotionally grasped by him. All the objects and phenomena existing in reality not only have their own determination but also display their qualitative characteristics expressed by the beautiful and other aesthetic categories. The qualitative characteristics possessed by objects and phenomena as the beautiful is the determination which is expressed in their relationship with man. Because of this determination objects and phenomena are divided into what is beautiful and what is not beautiful, and their varied aesthetic relations with human life are thus established.

The standard of the beautiful is man's desire and aspiration for independence. Man's every desire and aspiration is based on independence. The inherent desire and aspiration of a social being are those he has for independence to live and develop as the master of the world and his own destiny. Man's desire and aspiration for independence are formed and developed socially and historically. As society develops and man's ideological level becomes higher, his mental and material demands increase continually, and he aspires to a brighter future. As a social being with independence, creativeness and consciousness, man is the most precious and powerful being in the world; he is the only master of the world and the only transformer of the world. Man realizes his desire for independence through his creative activity, and makes everything serve him. Nothing in the world is more precious than man's interests. All the things and phenomena in the world are of value as long as they serve man. That things and phenomena serve man means, in the final analysis, that they conform with his desire for independence and satisfy this desire. The things and phenomena in the objective world are of value and become beautiful when they meet man's desire and aspiration for independence. In the course of a long life man comes to feel that something meeting his desire is beautiful and he possesses the attribute to like and aspire to it.

Aesthetic desire and aesthetic ideal are concrete expression of man's desire and aspiration for independence; they are one aspect of man's noble spiritual requirement. Man's aesthetic desire and his aesthetic ideal find their clearest reflection in art and literature.

The beautiful is the qualitative determination of things and phenomena which is expressed in their relations with man. Therefore, it is preserved only when it meets man's desire and aspiration for independence. Even those things and phenomena which were beautiful in the past cannot be felt to be beautiful any longer if they do not meet man's material and spiritual requirement, which constantly increases socially and historically. Precisely herein lies the specific characteristics of the beautiful from the point of view of durability.

Things and phenomena become beautiful when they are grasped emotionally through man's voluntary activity. The essential qualities of beautiful things and phenomena lie in the fact that they arouse aesthetic feelings in man. What is beautiful is those things and phenomena which exist objectively, but they are felt to be beautiful only through man's emotion. Things and phenomena cannot become beautiful if they only conform to man's desire and aspiration for independence. The content, form and attribute of things and phenomena are objective. Likewise, whether they meet man's desire and aspiration for independence or not is decided by the objective relations between man and the world. Man does not feel objects to be beautiful if he passively reflects their attributes and correlations like a mirror; he grasps them aesthetically through his voluntary cognitive activity and emotional experience. There cannot be anything beautiful apart from man's voluntary activity governed by thinking. Things and phenomena can be beautiful only when they become objects of the experience of man's aesthetic feeling. Unlike cognition, which reflects the things and phenomena of the objective world themselves, feelings and emotions are psychological phenomena that express man's attitude towards things and phenomena.

The basis of man's feelings and emotions is his aspirations and demand. Feelings emerge and are experienced only when they are

based on man's aspirations and demand. Man has positive feelings such as joy, satisfaction and love towards those things and phenomena which meet his aspirations and demand, while he has negative feelings such as dissatisfaction, hatred and displeasure towards those which do not meet them. Among man's feelings there are aesthetic ones which reflect noble spiritual demand. Aesthetic feelings for the beautiful are those which man has when he grasps and creates something that meets his desire for independence. They are experienced as joy and pleasure, admiration and love, pride and self-confidence. Man carries on purposeful and conscious activities to recognize and transform nature and society in order to lead an independent life. In the course of this he accepts through aesthetic feelings only such things which are associated with his desire for independence directly or indirectly, cares for and treasures them, and feels immense pride and self-confidence as the master of the beautiful. Without his enthusiastic activity in grasping and transforming the world and himself, man cannot perceive things and phenomena as beautiful through his aesthetic feelings.

The elucidation of the essence and law of beauty in its relationship with man's independence is the historic service of the Juche idea, which has rendered an outstanding contribution to the development of human thought on aesthetics. The Juche idea has established a man-centred view on aesthetics by bringing human thoughts on aesthetics to the highest stage. The Juche view on aesthetics is fundamentally distinguished from all the previous views on aesthetics in that it has clarified man's decisive role in the existence and change of beautiful things and phenomena as well as in their cognition and creation.

The question of the essence of the beautiful holds an important place in the subject of the study of aesthetics. In the aesthetic field, materialism and idealism, dialectics and metaphysics were engaged in continuous disputes and arguments on this question for a long time, opposed to each other and putting forward different views.

Idealistic aesthetics regarded the essence of beauty as the

revelation of the “thought of beauty,” “absolute idea” and “God,” and the product of man’s subjective consciousness. It tried to seek the source of beauty not in the material world, but in man’s consciousness or in some sort of supernatural spiritual substance. All these views were reactionary and unscientific assertions reflecting the interests of the ruling class in the given society. They were mercilessly refuted by materialist aesthetics throughout history.

Materialist aesthetics, proceeding from the simple aesthetic view of the ancient society in which it came into being, also regarded the things and phenomena existing in objective reality as beautiful, and tried to give a correct answer to the essence of beauty. Nevertheless, it confined itself to admitting the objectivity of beauty, but could not provide a proper answer to the essence of the beautiful. The materialist aesthetics of bygone days attempted to find the essence of the beautiful in the individual attributes of things and phenomena. Many people regarded the essence of beauty to be balance, symmetry, harmony, the unity of the whole and its parts and their integral character. Some people asserted that beauty lay in delicate curves. Such views revealed the common shortcomings of expanding and distorting the essence of the beautiful by regarding it mainly as the natural attributes given either to the structure of things and phenomena or to the exterior of people and objects. Later, there appeared the definition that the beautiful was life, as well as a new materialist view on the essence of beauty. This view sought the beautiful in man’s activities, in his actual life, and thus dealt a blow to reactionary idealistic aesthetics and approached one step closer to the essence of beauty compared with the previous materialist view. Nevertheless, this view also revealed the contradiction of attempting to ascribe the essence of beauty to the biological attributes of things as well as the abstraction of regarding the beautiful as pan-human. The historic limitation of the previous materialist aesthetics was that it failed to clarify the essential characteristics running through all beautiful things and phenomena, but defined their individual attributes as their essence or confined the beautiful to a part of the objective world.

The preceding aesthetic view of the working class was formed amid

the struggle of the working masses for socialism and communism. It was an aesthetic view, the ideological, theoretical and methodological basis of which was dialectic materialism, which reflected the interests of the working class opposing oppression and exploitation by capital. Marxist aesthetics recognized the objectivity of beauty and considered in a dialectical way the correlation between objectivity and subjectivity, absoluteness and relativity in the problem of beauty, and thus proved the socio-historic and class character of the existence and cognition of the beautiful. It clarified the process of the “objectification of man” and of the “humanization of an object” in social practice, and regarded man and the expression of social progress as beautiful. And yet, although Marxist aesthetics understood man as the ensemble of social relations, and considered the beautiful in relation with man, it could not scientifically clarify the position and role of man as the master of the cognition of beauty and creation because it could not consider beauty in connection with the intrinsic characteristics of man. In the preceding aesthetics of the working class the question of the essence of beauty was still an outstanding one and the standard of beauty was not expounded upon, either.

The essence of the beautiful has been completely clarified only by the Juche view on aesthetics. On the basis of the new philosophical elucidation of the essential characteristics of man and of the man-centred world outlook, the Juche view on aesthetics has given an original answer to what the beautiful is in relation to man’s independence, his desire for independence. Proceeding from this, it has opened a wide avenue for comprehensively clarifying, on a scientific basis, the law of beauty, and, furthermore, the aesthetic features of reality and the law of man’s aesthetic understanding of them. Because of this, the Juche view on aesthetics is distinguished from all the previous views on aesthetics, and, as a revolutionary view on aesthetics representing our era, the Juche era, it has come to hold the loftiest and most glorious place in the history of human aesthetic thought.

The Juche view on aesthetics newly raised the aspirations and demand of the masses of the people as the standard of beauty. Things

and phenomena are divided into what is beautiful and what is not beautiful depending on whether they meet the aspirations and demand of the masses of the people or not.

It is the general law of beauty that those things and phenomena which meet the demand and aspirations of man for independence become beautiful when they are grasped emotionally. This is applicable to all aesthetic phenomena, and in class society it is embodied through the class character of aesthetic understanding. The process of man's understanding of the beautiful things and phenomena of the objective world goes on in a subjective way; it is accompanied by the experience of aesthetic feelings. Aesthetic feelings reflect man's needs of real life and interests on the basis of his consciousness. Therefore, the same object may be felt to be beautiful or mean depending on man's class position. The working class and other working masses on the one hand and the reactionary class, the exploiting class, on the other experience contrary aesthetic feelings towards the same object. Among those objects which the masses of the people perceive as beautiful there may be something which does not evoke aesthetic feelings on the part of the exploiting class, and among those objects praised by the reactionary class there is something which the masses of the people find base. There are multifarious beautiful things and phenomena in the world. From the earliest days, people have appreciated the beautiful with a definite standard in the varied and complex correlation of aesthetic phenomena. The possession of the standard of beauty attaches purposefulness to man's cognition of beauty and his creative activities, and makes a contribution to developing it in depth. However, none of the different standards of beauty established in the history of human thoughts in the past was free from socio-historic and class limitations. The standard of beauty is raised to assume a class character by ideological consciousness, and yet it is not the product of man's purely subjective will, but is based on objective reality. The standard of beauty becomes a scientific one when it accords with the objective law of beauty. It is an important part of man's activities to realize social progress and his aesthetic ideal.

The standard of beauty newly raised by the Juche view on aesthetics is an absolutely correct and scientific one reflecting the essence of the beautiful existing in objective reality and the interests of the broad masses. The masses of the people constitute a social community embodying independence and creativeness, which are man's fundamental attributes. As such, their class composition changes in the process of social and historical development, but their desire and demand to champion independence and achieve social progress do not change. Man's desire and aspirations for independence are realized by the masses of the people, the driving force of social movement. The transformations of nature, society and man carried out by the masses of the people are, in essence, a social movement to achieve man's desire and aspirations for independence. Therefore, those things and phenomena which meet man's desire and aspirations for independence conform with the aspirations and demands of the masses of the people, and such things and phenomena are beautiful. In this sense, the aspirations and demands of the masses of the people can be said to be the absolute standard of beauty.

The objects that evoke aesthetic feelings can largely be divided into man, society and nature, the most important among them being man. As the master of the world, man develops society, creates a beautiful life and makes nature and society more beautiful through his independent and creative activities and struggles. The most beautiful and powerful being in the world is man. Man's beauty finds expression, above anything else, in his ideological and mental qualities, the main content of which is politico-ideological awareness. Ideological and mental beauty is the main factor determining man's aesthetic value. A man who is not noble mentally and morally cannot look beautiful however handsome his appearance. Man's appearance, figure and attire become really beautiful when they harmonize with his inner world. The genuine beauty of man is found in an independent man who is harmoniously developed both morally and physically.

What is beautiful in art is the artistic reflection of the beautiful

existing in reality. By reflecting man's character and his social activity as well as the beauty of natural phenomena, art plays a great role in training man into becoming a more powerful being, and in inspiring and encouraging him to a noble struggle for a happier future.

Man's activity and struggle to transform nature and society are conducted in accordance with the law of beauty, and are accompanied by the aesthetic ideal to create a more beautiful life. What is most beautiful for our people today is the genuinely communist men of the Juche type who are exalting their socio-political integrity, cherishing unflinching loyalty to the Party and the leader, and the nature of the country that is undergoing a great change thanks to their creative labour and our people-centred socialist system, which is superior to all others in the world. The historic mission of Juche fine art is to reflect the noble aesthetic ideal of the masses of the people truthfully, and thus powerfully rouse them to the struggle for socialism and communism by firmly uniting them behind the Party and the leader.

If artists are to fulfil their honourable duty to the times and the revolution creditably, they should fully equip themselves with the Juche view on aesthetics, and thoroughly implement it in their creative practice.

2) FINE ART IS A FORMATIVE ART

Fine art is a kind of art which mankind has developed throughout its long history.

The essential characteristic of fine art is that it creates formative images in space. In this sense, fine art is called visual art, formative art, and space art. Although fine art has a number of features in common with other genres of art, it has its peculiar characteristics. In fine art, the things and phenomena that are seen through the eyes are portrayed directly, and they are visually recognized by man through

the visual sense. Fine art creates the formative images of varied things and phenomena existing in reality either by drawing their outward appearance or composing their forms. Fine art is a formative art dealing with forms and colours. Fine art apart from formative expression is inconceivable, and there can be no works of fine art without formative image. The formative image of fine art is created in a definite space and is not developed further in terms of time. Once it is represented in three-dimensional space or on a plane surface, it is not developed any more and keeps its own look for ever.

Because fine art creates formative images in space, it not only has the possibility of reflecting reality and depictive characteristics that cannot be found in other kinds of art, it also performs an important social function which cannot be replaced by the latter. The characteristic features of fine art as formative art and space art are concretely expressed in many aspects of its content and form.

The characteristics of fine art are expressed, above all, in its means of representation. The depictive forms peculiar to fine art comprise such means as lines, tones, colours and volume as well as a variety of the art of drawing as the technical system for their use. The formative image of fine art is created and its vividness and truth are guaranteed thanks to these depictive forms. The roles of individual depictive means and their correlations are expressed in different ways in various genres and forms of fine art. In sculpture, creating the three-dimensional formative images of objects in their volume is the basic means, and hereby the human formative anatomy has special importance. But colours play no more than a secondary role. Unlike this, in paintings and graphic art such depictive means as lines, tones and colours and perspective receive the main stress, and they are used in expressing the three-dimensional quality of representation and the depth of space on a plane. In crafts, industrial art, architectural decorative art, cinema and stage arts, too, there is a system of unique depictive means which tallies with the characteristic features of each genre and form.

The representational means of fine art are not only commonly used

by all the artists of different ages, but they are also all used in the creation of works with different ideological contents and artistic forms. Nevertheless, in realistic fine art the depictive means can satisfactorily fulfil their function as the means for providing a truthful artistic reflection of reality. In realistic fine art, the lines, colours, light and shade and other representational means can depict things and phenomena vividly and accurately from the point of view of formative art because they are explored and used to suit the objective laws such as the perspective and formative anatomic law. In realistic fine art depictive means are not confined to vividly showing the appearance of people and nature; they make a contribution to developing beautiful artistic representation as an element of plastic form expressing the profound content of the works.

Being well versed in depictive means is an important condition for displaying high artistic skill in the creation of artistic works. It is only when an artist has a good knowledge of the characteristics and potentials of the depictive means at his disposal that he can make proper use of them and create works of high ideological and artistic value. All the renowned artists throughout the generations were masterhands in rough sketches and in the expression of colours. In the famous pictures left by them, perfect formative images are made resplendent with powerful and succinct lines, smooth and three-dimensional forms, and clear and harmonious colours. An artist incapable of properly using depictive means cannot create excellent works. Works of art which are poor in expressing colours and depicting forms cannot show real pictures of life or properly display the attractiveness of beautiful formative art. Nevertheless, artists should neither seek only the effect of individual means of representation in the creation of works of art nor regard this technique as absolute. Should this happen, formalism will manifest itself, and, in the long run, the means of depiction themselves will become meaningless. Making proper use of depictive means on the principle of realism is indispensable for sustaining the characteristic features of fine art in creation and improving artistic skill.

Visual distinctness and concreteness of artistic representation are important characteristics of fine art. Art is a form of social consciousness which reflects man and his life through concrete and sensitive representation. The general attributes of art reflecting reality in a depictive way are manifested in various ways in the individual genres. Among all kinds of art, fine art has ample possibility of creating clear and vivid artistic portrayal. This is because the face of a man and the form of an object are directly reflected in the formative images of artistic works. Colours, volume and other means of depiction of fine art reflect the natural attributes of things and phenomena, and, at the same time, they are the material means of expression for representing things and phenomena. The formative images of things and phenomena which are depicted by the material means of expression and conveyed visually, are concrete and sensitive, and they are as clear and vivid as they are in reality. Truthfully conveying man and his life, as well as the distinct and vivid picture of the infinitely varied real world constitutes the artistic possibility and advantage of fine art, a visual art.

A clear formative image created in an excellent work of fine art always shows a high level of expressiveness. The clearness of a formative image has great ideological and aesthetic significance when it is combined with expressiveness. Fine art never confines itself to depicting the external forms of objects existing in reality, just because it is a formative art dealing with colours and forms and a space art which cannot develop portrayal in terms of time. In fine art, the essence of things and phenomena is expressed through forms, and man's inner world and activity are truthfully reflected through his appearance. The formative form of fine art is not inferior in the least to literature and other genres of art in the expressiveness clarifying the ideological and aesthetic content of a work. Moreover, it can be said that it is superior to the latter in visual clearness and concreteness. A picture can show man's profound thoughts and feelings as well as his activity with amazing vividness merely by dint of lines. In fine art, colours vividly show the beauty of nature and express man's most delicate emotions.

In realistic fine art the portrayal of man's character created by formative means is characterized by a high level of artistic expressiveness. In a realistic work of art the hero's thoughts, feelings and character are directly embodied in his countenance, posture and motion, and all the elements of formative forms are subordinated to bringing his portrayal into relief. Thus the image of a living man is born in the flexions and three-dimensional forms of sculptured images, and the profound content of human life is disclosed in the unfolded compositions and colour tones of group paintings. The expressiveness of portrayal runs through all works of realistic fine art from monumental sculptures symbolizing the spirit of the vibrant times to the decorative designs of crafts richly imbued with national flavour.

Fine art displays peculiar characteristics in depicting reality by embodying both the visual clearness and expressiveness of artistic portrayal. Moreover, it plays a great role in educating the people emotionally, and enhancing the ideological and artistic values of works of other kinds of art. Realistic inquiry into clearness and expressiveness is an important way to increase the informative and educational functions of fine art as well as its aesthetic and emotional functions.

The characteristics of fine art are the condensation and concentration of artistic depiction. In general, condensing and concentrating portrayal in art means describing an event and depicting a scene from life in depth from various aspects without over-extending the storyline, so that the people will be able to feel and know many things through this. This is the requirement of artistic generalization, which enables people to fathom one hundred things through one thing, instead of showing them a hundred things through a hundred things. The condensation and concentration of depiction are needed for all genres of art, but they are indispensable for fine art, a formative art, in particular.

Condensation and concentration in fine art mean providing clear visual expressions of the essence of things and phenomena, and getting people to think deeply and feel many things through concise

depiction. A picture or a sculpture whose artistic representation is formed in definite space by material means of expression and is not developed in terms of time, can show the constantly changing and developing reality, including human life, through one scene in one moment. It cannot, however, reveal the concrete process of its change and development continuously. Despite such a limitation, fine art can truthfully reflect the correlation between varied and complex phenomena existing in reality and the law of social progress, and reveal in depth the psychological movement of man and the development of his character as well as his life from various aspects. This is because fine art portrays man and his life through a more condensed and concentrated artistic representation than any other genre of art. Thanks to the condensation and concentration of artistic representation, fine art overcomes the limitations of space art and ensures the scope and depth of the depiction of life.

In fine art, which shows the aspect of reality at one visual point, even a simple and small-scale work can include profound content and move people greatly if its representation is condensed and concentrated. By sustaining a typical scene from life and the typical personalities of characters, and concentrating rich elements of representation on them, fine art enables the viewers to think of their past and future lives through one picture, and shows the whole aspect of man and his life through one formative portrayal. Condensation and concentration of representation are of great importance in making a work of art an epic picture of life and a masterpiece.

Condensation and concentration of formative representation are done in accordance with the characteristic features of different kinds and forms of fine art. The enormous content of life expressed by a grand monument cannot be incorporated in a small sculpture. Similarly, a small picture cannot include the vast content of life expressed by a mural. Nevertheless, all these artistic works of varied forms clearly show the characteristics of space art in the density and expressive power of condensed and concentrated representation. The appeal peculiar to fine art lies in the fact that it characterizes the

times through a single formative representation, and shows the whole aspect of life through one picture.

The richness of formative beauty is also a characteristic feature of fine art. Being the highest form of man's aesthetic grasp of reality, art embodies his aesthetic requirements and ideas in a concentrated way. In art, the beautiful things and phenomena existing in reality are reflected in a comprehensive way through fine artistic representation. Fine art is called a beautiful art because it satisfies man's aesthetic demand by creating richer formative beauty than any other genre of art. Formative beauty is a most important aesthetic quality of fine art. A work devoid of formative beauty cannot be called an artistic work. Since it embodies formative beauty, fine art makes a contribution to the ideological and emotional education of the people and serves as a powerful means of gracefully and beautifully adorning human life.

In a work of art the beautiful things and phenomena existing in reality are vividly represented, and thus formative beauty is created. Formative beauty is, in a broad sense, the beauty of artistic representation created in a work of art, and, in a narrow sense, it is the beauty embodied in the formative form of the work. It constitutes one aspect of the aesthetic quality of a work of art. The beauty of shapes of the things existing in objective reality is the source for the creation of formative beauty in fine art. Formative beauty is the embodiment of the beauty of the shapes of things and its law in the creation of formative representation of a work of art. A work of art can develop genuine formative beauty when it is firmly based on the beauty of the shapes of things. Genuine formative beauty is backed up by the fine content of a work. However beautiful its visual form, a work of art cannot be high in ideological and artistic quality and its formative beauty is deprived of its own colour if its content is not fine. The unity of fine and profound ideological content and formative beauty ensures a high ideological and artistic quality of a work of art.

Man's recognition of the beautiful is subjective. Therefore, he reveals class, national and individual characteristics in his understanding and creation of formative beauty. Socialist fine art

categorically opposes all manner of formalistic, restorationist and schematic tendencies, and investigates fresh, original and sound formative beauty.

Among the factors that make the shapes of things and plastic forms of artistic works evoke man's aesthetic feelings there are such things as harmony, balance, symmetry, rhythm, proportion, movement, three-dimensional quality and space. These factors, called the elements of formative beauty, act on the creation of a beautiful plastic form of a work of art by being closely linked with one another, and forming a unity. The elements of formative beauty are concretely expressed in the course of creation to study a plastic form suited to the content of a given work. This creative process can largely be classified into the representation of forms, arrangement of space and expression of colours.

The representation of forms is one of the basic fields in which the plastic beauty of fine art is revealed. Fine art creates artistic portrayals either by depicting the forms of things existing in reality or by making new forms of certain objects. In the course of this balance of forms, their three-dimensional quality, movement, rhythm and proportion are investigated, interrelated and harmonized, with the result that plastic beauty is revealed.

The division and arrangement of space is a general method of constructing the plastic forms of works of art. In all works of art, including pictures and sculptures, elements of representation are arranged and linked either on planes or in space. In the course of this, such things as spatial depth and three-dimensional quality of space, as well as balance in spatial arrangement, symmetry and rhythm produce plastic beauty.

In formative art, which deals with forms and colours, colour expression is one of the most important means of showing plastic beauty. Colours give people intense and deep aesthetic feelings. Fine art embodies chromatic beauty as well as the beauty of shapes in the course of expressing the representational elements of a work in colours. The beauty of colours is related to such things as their

harmony, vividness, expressiveness and richness. Fine art, extensively showing the formal and chromatic richness of the multifarious world through a variety of plastic beauty, constitutes an important area of man's understanding of beauty and creative activity.

The characteristic features and social function of fine art as plastic art and space art emerged and have been continually developed and enriched thanks to man's creative activity along with the history of human society. Now, socialist fine art is facing the challenge of the times to consolidate and bring to perfection the characteristics peculiar to fine art and thus meet the aesthetic requirements of the masses of the people, who have emerged as the masters of society and history. Juche fine art must improve its characteristics and social function to meet the requirements of the developing revolution, and reflect our people's grandiose struggle for independence and their noble aesthetic ideal on the highest ideological and artistic plane.

3) FINE ART LEAVES LANDMARKS OF BEAUTY IN HISTORY

Fine art, being a kind of art whose basic objects of portrayal are man and his life, has a great informative and educational function as well as a great aesthetic and emotional function. Like other kinds of art, fine art provides the people with rich knowledge of the world by creating vivid artistic pictures, and educates them ideologically through the political and moral relationships of human life and the creative artist's ideological and aesthetic appreciation of them. The informative and educational function of fine art is related to emotional education. Fine art evokes varied and delicate aesthetic feelings among the people, and thus helps them improve their cultural attainments and acquire all the noble ideological and moral qualities which should be possessed by an independent man.

Socialist fine art mainly portrays workers, peasants and other working people, not people in general, and presents them as the most powerful and noble beings. At the centre of socialist fine art there are

the models of people of a communist type who are glorifying their socio-political integrity. Socialist fine art is clearly distinguished from the fine art of preceding class societies in the objects of portrayal in that it mainly depicts the masses of the people and creates model communists who emerge from among them. Socialist fine art reflects the aspirations and interests of the working class and other broad sections of the masses of the people.

Socialist fine art embodies loyalty to the Party, the working class and the people.

Loyalty to the Party is an essential characteristic of socialist fine art. Because of its characteristic of loyalty to the Party, socialist fine art serves as a powerful ideological weapon making an effective contribution to the socialist and communist cause, and as a textbook of life and struggle training people to be genuine revolutionaries. Because of its characteristic of intense loyalty to the Party, socialist fine art is fundamentally opposed to all kinds of reactionary fine art in its social function.

The creation of the noble image of the leader is the main area in which the characteristic of loyalty of socialist fine art to the Party is manifested.

The portrayal of the leader constitutes the essence of the content of socialist fine art. This is an important characteristic feature which distinguishes socialist fine art from the fine art of the preceding class societies, and defines the revolutionary character and historic significance of socialist fine art. In the fine art of class societies prior to socialist society, the problem of creating works portraying the leader could not be raised either theoretically or practically because of its socio-historical limitations.

Representing the revolutionary activities of the leader of the working class and his noble virtue in works of art is a lofty task emanating from the intrinsic nature of revolutionary art. This is because the leader of the working class is a great revolutionary and a great man. The leader holds an absolute position and plays a decisive role in the development of history and in the revolutionary struggle

of the working class. The leader is the guiding intellect of the working masses, and the centre of their unity and cohesion. As such, he authors the guiding ideology reflecting the requirements of the times, unites the masses of the people as one political force, and energetically organizes and mobilizes them to the struggle for the revolution and construction. The working class and other sections of the broad masses can emerge victorious in the revolution and construction only when they have an outstanding leader and are guided by him. Hence, for socialist fine art, which is engaged in the creation of model communists, nothing is more honourable and nobler than portraying the leader well. Representation of an outstanding leader of the working class constitutes the characteristic of loyalty of socialist fine art to the Party and a sure guarantee which enables works of art to become powerful weapons promoting the revolution and construction. In socialist fine art loyalty to the Party finds concentrated expression in unfailing loyalty to the leader.

Works of art dealing with the brilliant revolutionary activities of the leader show his greatness and make a contribution to imbuing the whole of society with his ideas. Works of art representing the wisdom of the guidance of an outstanding leader of the revolution and his noble virtue in depth are extremely influential in educating the masses of the people in boundless respect and reverence for him. Works of art representing the leader mirror the firm revolutionary will of the masses of the people to hold him in high esteem and support him for ever through generations.

Socialist fine art plays a special role which cannot be replaced by other kinds of art in educating the masses of the people in the revolutionary idea of the leader. Socialist fine art is a most powerful means of highly praising the revolutionary exploits of an outstanding leader of the working class, and defending his absolute dignity and prestige. Effectively contributing to the realization of the leader's guidance throughout the whole of society is the basic duty of socialist art and literature. This common social function of socialist art and literature is ensured by different methods of representation

depending on the formal characteristics of individual kinds of art, and it is accompanied by various emotional colours. Various kinds of art create artistic forms with their own depictive means and techniques, and express their content through them. Accordingly, the formal characteristics of art show some differences not only in the forms of the works but also in their social function.

The special role played by socialist fine art in the ideological education of the working people is clearly shown in the creation of historic monuments, the symbols of the period, which highly praise the revolutionary exploits of the leader and brighten them down through generations.

Fine art makes a great contribution to the development of human culture through the creation of a large number of historic monuments, the symbols of the times. If we look back upon the world history of culture, the symbolic things which are soaring high embodying the spirit and idea of the period are works of art, and almost all the relics that eternally convey the lives of the people and historic events of the given society to posterity, are the creations of fine art. The renowned artistic legacies of ancient times crystallize the aesthetic ideal of the slave-owner society, and the sculptured images of medieval times accurately reflect the situation of feudal society. The fine art of the modern age reflects the history of fierce class struggle against oppression and exploitation by capital.

In the course of social development there emerged in fine art a plastic form in which pictures, sculptures and architecture assumed a comprehensive character through their combination, and a new kind of art, such as monumental art, which has an enormous scale and content, came into being. The emergence of monumental art was of epochal significance in expanding the social function of fine art. Monumental art came into being in order to commemorate for ever the distinguished exploits performed by people as well as historic events. In general, monuments are made of solid material, and, therefore, they remain as historical legacies to posterity.

Monumental art in the exploitative societies could not perform the

function of educating the broad sections of the masses because of its class limitations. It was in socialist society that monumental art came to perform the function of really educating the broad masses for the first time. The working masses who have become the masters of the country demand that monumental art should show intensively and extensively the images of the heroes who have performed distinguished services in the struggle for socialism and communism, as well as the changes made in the revolution and construction. In particular, the creation of epic artistic works which will convey the revolutionary exploits of the pre-eminent leader of the working class to all generations is the principal and primary task of socialist monumental art.

The achievements made by the leader in the revolution and construction remain as historic monuments contained in the grandiose plastic forms of socialist monumental art. These monuments extensively reflect the glorious revolutionary activities of the leader, and incorporate the great achievements of the fighters who followed his wise guidance, as well as the events of the period concerned. Those monuments which leave in history the exploits performed by the leader of the working class are revolutionary and popular creations of a new type, entirely different from those of the past in their ideological content and social significance. They remain for ever as the symbolic structures of the country and the nation in the long history of the struggle of the popular masses for independence, and as witnesses to socialist revolution and construction.

There are a large number of monuments in our country which represent the world-historic exploits of the great leader Comrade Kim Il Sung in great width and depth, and show the highest and most profound ideological and artistic stage of socialist fine art. Our monuments fully reflect the glorious revolutionary history of the great leader, and express the unanimous warm aspirations and ardour of our people to burnish his revolutionary exploits for ever. The monuments of our era are all-people songs of praise to the leader's immortal revolutionary achievements as well as society-wide creations.

The Grand Monument on Mansu Hill is a historic creation of the era of Juche, which encompasses, in an integral system of plastic representation, the glorious revolutionary history and lasting revolutionary achievements of the great leader who devoted himself heart and soul to the struggle for the restoration of the country and the freedom and liberation of the people, for the victory of the socialist and communist cause and for the independence of the peoples of the whole world.

The Tower of the Juche Idea is a historic monument which reflects the will and desire of our people and the revolutionary people throughout the world to defend and glorify, throughout the generations, the Juche idea, the great guiding idea of our era, the era of independence, authored by the great leader Comrade Kim Il Sung; it demonstrates its grandeur to the whole world as the common artistic wealth of mankind. The variegated and diverse figurative shapes—the imposing granite tower soaring into the blue sky of Pyongyang, the capital of Korea, and the flaming torch on top of it, the radiant letters reading “Juche,” the sculpture of three people holding up the emblem of the Party and the group sculptures of secondary themes, the pavilions evoking national sentiments, and the fountains ejecting mists of water—symbolize the greatness of the immortal Juche idea and the vibrant spirit of the era of Juche.

The grandiose Monument to the Meeting on Mt. Wangjae, the Samjiyon Monument, the Arch of Triumph³ and the Chollima Statue⁴, the murals in the Pyongyang Metro, the panoramic picture *The Operation to Liberate Taejon*, the cyclorama *The Battle in Defence of Xiaowangqing* and many other revolutionary masterpieces are bases for the education of the masses. They epically show the annals of the victorious Korean revolution and the independent and creative lives of our people who are enjoying infinite prosperity under the wise leadership of the Workers’ Party of Korea. These monuments of lasting value link the present with the future and play a great role in that they excite and inspire people on a worldwide scale. They will continuously inspire and encourage not only our contemporaries but

also posterity to make miraculous successes and innovations.

The cultural wealth of lasting value which instils boundless national pride and self-confidence as well as revolutionary faith into millions of the masses of the people is created precisely by fine art. Fine art leaves monumental creations that symbolize the times and are handed down to posterity for ever. Because of this, it makes a contribution to human history which cannot be made by other kinds of art. The monumental creations built on this land under the leadership of the Party will be glorified for ever, handing the world-historic exploits of the great leader Comrade Kim Il Sung down to all generations to come.

4) THE MASSES' INDEPENDENT LIVES ARE ASSOCIATED WITH FINE ART IN VARIOUS ASPECTS

Fine art is closely related to the independent and creative lives of the masses of the people in various aspects. The more the independence of the masses increases, the more extensive are the spheres of human life in which fine art can strike deep roots and flower more richly. There cannot be pure art divorced from human life.

The mutual relationships between life and fine art are expressed in a diverse and complex way at different stages of social progress. Some kinds of fine art show life truthfully whereas other kinds reflect it in a distorted way. Some kinds of fine art serve the exploiter classes and some progressive ones reflect the lives of the masses of the people. Showing human life and reflecting the requirements of this life is the law of the development of fine art; encouraging people to aspire to a nobler life is the essential characteristic of all progressive and revolutionary fine art.

Human life, which is the source of fine art and the object of its depiction, is essentially an independent and creative life. Man lives and develops as the master of the world by carrying out creative

activities in order to meet his desire for independence. Life precisely means man's creative activities and struggle to harness nature and transform society to achieve independence. Fine art reflects man's independent and creative life, and constitutes a part of it. Fine art not only flowers amid the independent life of man but also serves as an important means for creating such a life.

Man's desire for independence to live and develop as the master of the world is met by the struggle of the masses. The masses constitute a social community embodying man's desire for independence, and as such they have the creative ability to transform nature and society. The independent life and social wealth enjoyed by people of this land have been entirely created thanks to the struggle of the working people, and the flower garden of art is cultivated in this context. Fine art came into the world amid the life of the people, and develops thanks to their talents. It is only in the independent life of the masses that fine art can reveal its true nature and serve them.

Although fine art is a product of the creative activities of the masses of the people, it is neither enjoyed by them nor flowers and develops in their lives in any era and in any society. It was only in socialist society that fine art became able to strike deep roots in various spheres of people's lives, and develop and bring about its great blossoming. In socialist society fine art flowers where the people live, and the people's noble cultural and emotional life is unfolded where fine art is created.

In socialist society fine art is closely linked to the people's life in various aspects. This is because in this society all the conditions—social, political, material, ideological and cultural—are provided for realizing the independence of the masses of the people. The entire struggle to transform society, nature and man is a struggle to advocate and achieve the independence of the masses, and history develops thanks to this solemn struggle. The liquidation of the capitalist system and the establishment of the socialist system is a historic turn in the development of the revolutionary struggle for

independence. Socialist society, where the working masses are the masters, is confronted with the historic task of freeing the people from the fetters of nature and outdated ideology and culture, and making them powerful beings dominating nature as well as genuine possessors of revolutionary ideology and culture.

Socialist society, in which the working people enjoy an independent and creative life to the full, opens up bright prospects for closely linking the people's life to fine art and developing genuinely popular and revolutionary fine art. Only in socialist society has fine art become the possession of the masses for the first time, admirably fulfilling its honourable mission of serving their interests.

In socialist society the people's life and fine art are linked closely in various aspects. This is because the wealth created by fine art embodies the desire and requirements of the masses of the people. In socialist society fine art serves as a powerful weapon of ideological and emotional education by genuinely reflecting the desires and requirements of the people to develop politically and ideologically as well as culturally and emotionally. Thanks to the special function of plastic art, fine art makes a direct contribution to beautifying the material means needed for social life. Among diverse kinds of fine art there are utilitarian art and decorative art, which give formal beauty to the means of life and production for satisfying the material needs of the people. The material means embodying beautiful forms thanks to fine art serve as cultural wealth expressing the creative ability of man, and, as such, they play an important role in ensuring an independent life for the people and developing society.

In socialist society, in which the social and political independence of the working masses has been realized, all forms of culture can play their positive role of propelling social progress to the full. In this society the more the desire of the masses of the people for independence and the material wealth increase, the more the social function of fine art is extended and the more closely and in a more diverse way are fine art and the people's life linked. Socialist fine art, which is developing under the leadership of the working-class party,

is the most revolutionary and popular kind of art, flowering amidst the independent life of the masses of the people.

In socialist society fine art assumes a most genuine popular spirit because it is closely associated with the independent life of the masses. The popular spirit of socialist fine art is clearly distinguished from that of the progressive and advanced fine art created in the preceding class societies.

In the exploiter societies the masses were outside civilization, and could not fully discharge their role as creators of art. In socialist society, where all sorts of exploiter classes and systems have been liquidated, the working people enjoy an independent life to the full. Although there are differences between professionals and laymen, all directly take part in the creation of works of art. This is an important expression of the revelation of the popular spirit of socialist fine art from the point of view of its creators. The working-class party in power pays close attention to maintaining direct connections between the masses and fine art and works in an organized and planned way to this end. Socialist society encourages artists to step up their creative work, and, at the same time, induces the broad masses to become actively involved in artistic creation and display their wisdom and talents to the full. In this way it continuously enriches the link between the masses and fine art. The popularization of fine art, which is feasible only in a socialist system, is a clear expression of the close relationships between the independent life of the masses and fine art as well as an important factor for the intensification and development of these relationships.

In our country revolutionary fine art embodying the Juche idea is developing and bringing about a great blossoming on a broad mass basis. Never before in the history of our country has there been a period when the masses enjoyed an independent life to the full as the creators and enjoyers of art as they are doing now. Juche fine art develops in the flames of the struggle of the masses for independence, and demonstrates its superiority to the full thanks to their creative talents. The ranks of professional artists

who grew up from among the people have been reinforced, and, as a result, the creative force of Juche fine art is increasing with the passage of time to meet the requirements of revolutionary development. Moreover, with the energetic activities for artistic creation on the part of workers and farmers and other working people, a broad avenue has been opened up in our country for popular and revolutionary fine art.

Socialist fine art is working-class and popular fine art which reflects the life of the masses of the people to meet their aspirations and requirements. Depicting the life and struggle of the masses to suit their thoughts and feelings is an important factor guaranteeing the popular spirit of socialist fine art.

If fine art is to embody the popular spirit, it should depict the life of the masses to meet their thoughts, sentiments and tastes. The more truthfully and profoundly works of fine art portray the life of the people, the more intimate these works will be to them, and the greater love they will receive from them. The anti-popular character of reactionary fine art which served the exploiter classes in the past found its clearest expression in the fact that it embellished the life of a handful of members of the ruling class. Such reactionary fine art, without exception, rejected and despised the life of the people, and was geared to the depiction of absurd religious legends or of the life of feudal aristocrats, or of the corrupt and degenerate life of the bourgeois ruling circles. There appeared works by some progressive artists which depicted the life of the people in the given society. However, such works of the past could not clarify the essence of the life and struggle of the masses of the people as the driving force of history. The life of the masses came to be depicted in the greatest breadth and depth and most beautifully and nobly by socialist fine art. Our fine art richly expresses the magnificent struggle and worthy life of the people, who are staunchly fighting for the completion of the Juche revolutionary cause, and the dignified images of communists who have come from among the people are standing out in bold relief at the centre of our works of art. Juche fine art sets the

masses in the forefront and accurately reflects their life as well as their thoughts and sentiments. In this way it embodies the Party spirit, working-class spirit and popular spirit in a unified way, and serves as a powerful ideological weapon which rouses millions of working people to the revolution and construction. The socialist content and national form of our fine art express its close relations with the life of the people and its profound popular spirit based on them.

Socialist fine art is popular art which satisfies all the aesthetic requirements of the masses. Another important expression of the manifestation of the popular spirit of socialist fine art is the satisfaction in various respects of the diverse aesthetic requirements of the people which are raised in their independent life. Fine art was classified into various kinds and forms as people's life developed and their aesthetic demands increased. The diversification of the forms of fine art in the long course of history was of great importance in expanding the relations between the people's life and fine art and the social function of fine art. Fine art satisfies man's aesthetic demands and establishes relations with different spheres of social life through various kinds and forms. In socialist society, where the independence of the working masses is realized to the full, fine art also develops in an all-round way, and thus its social role increases as never before. Socialist fine art establishes relations with all spheres of the people's life and embodies the continuously increasing aesthetic demands of the working people in varied figurative forms.

Today our country is giving definite precedence to Korean painting, and developing various kinds and forms of fine art in an all-round way. Juche fine art mixes closely with the creative life of the masses and powerfully encourages them to carry out the three revolutions—ideological, technological and cultural. Our fine art is closely related to the daily life of the people, including their political, economic and cultural lives, and creates works with varied and rich contents and forms.

Along with the kind of fine art the main task of which is the ideological and emotional education of the people, architectural art and decorative art, which create cultural surroundings for their life, are developing in diverse ways. The creative sphere of industrial art is directly linked to the production activities of the working people and the national economy. Fine art related to decoration for important functions and background art have been newly created reflecting the requirements of the present time, and the significance of fine art is increasing with the passage of time in making the daily life of the people richer in emotion. The independent life of our people is associated in various aspects with fine art, the valuable creation of spiritual and material culture. Precisely herein lie the specific features of fine art, which is distinguished from other kinds of art, and the power of our fine art that makes a contribution to modelling the whole of society on the Juche idea.

When, with social progress, people are freed from the fetters of nature and society to a large extent, and live without any worry about food, clothing and housing, the demand for art increases. Communist society, the ideal society for mankind, is one in which all people are developed in an all-round way, and complete social and political independence is provided for the masses; it is a very rich society where the material needs of social life are met in full. In communist society, where man will enjoy a completely independent and creative life as the master of the world, the contact between the masses and fine art will become still closer. Every one of the communists who are developed in an all-round way will have a high level of qualifications and ability to create and appreciate art. Moreover, art, as well as labour, will be the most vital demand for them. Fine art will be a sphere of the most general creative activities of people who will live in communist society, and the position and role of the people as those who create and enjoy fine art will reach a new, higher stage. Communist fine art, the most noble art of mankind, will come into full bloom amid the independent and creative life of all members of society, the masses of the people.

5) REALISM SHOULD BE REGARDED FROM A HISTORICAL POINT OF VIEW

Art has its own methods of grasping and depicting real life. Creative methods mean the sum total of the principles of artistic reflection of reality which come into being historically as well as of the techniques conforming to them. Creative methods are formed within man's consciousness and become the guide to creative practice.

The creative methods of fine art are distinguished from such things as the art of drawing and style. The art of drawing and style are mainly composed of the commonness of techniques of depiction and the forms of artistic description, whereas creative methods include the most universal principles of artistic generalization of real life and of its ideological and aesthetic appraisal, and presuppose the use of various means and techniques of depiction conforming to these principles. The same art of drawing can be used in different creative methods, and different arts of drawing or styles may be revealed in one creative method. If we mix creative methods with the art of drawing or style, it may weaken the importance of creative methods as the guide to artistic activities, and the informative and educational function of fine art.

The creative methods of art are also clearly distinguished from the scientific methods of cognition. Because of the special objects of art and the methods of cognition, the appraisal of real life by aesthetic ideal and the depictive form of the reflection of life, creative methods have a number of characteristic features that cannot be found in the scientific methods of cognition. The scientific methods of cognition cannot replace the creative methods of art. Should the former replace the latter, the essential character of art could not be maintained, and there may appear abstraction and formalism of depiction.

Creative methods are closely related to the world outlook of the artist, and are determined by this outlook. The world outlook, as the unified view, standpoint and position concerning the world, bounds all the cognitive and practical activities of man. Therefore, it exerts a decisive influence on the creative methods which are the principles of the artistic reflection of real life. The world outlook exerts an active influence on the whole process of creation—the understanding, appreciation and depiction of real life.

In a class society the world outlook always assumes a class character. In this society the world outlook is classified into a progressive one and a reactionary one, and, depending on the character of the world outlook, there will be progressive creative methods and reactionary ones. The revolutionary world outlook of the working class requires revolutionary creative methods, and these creative methods produce working-class and popular art.

Creative methods came into being at a certain stage of artistic development. In the long course of the history of artistic development there emerged modes of reflection of real life and certain creative principles. In modern art these creative principles became solid and were systematized to constitute independent creative methods. Creative methods developed to a higher stage through the aggravation of class contradictions in exploiter society, scientific and cultural development, the creative experience of the preceding art as well as through the artist's conscious study of the methods of reflection of reality. If we look back upon the world history of the development of fine art, there appeared realism, classicism and romanticism as creative methods. The most progressive among them is realism.

The appearance of realism as a creative method of art was a milestone in the cultural history of mankind. Realism is a rational creative method conforming to the essential character of man's understanding of beauty and of his creative activities. It is a progressive creative method reflecting the requirements of the people for art. Excellent works of fine art in all places and at all times have always been connected with realism, and they were valuable

creations produced by realism. Realistic fine art, which reflected the essence of life and the law of social progress, developed from one stage to another, leaving conspicuous traces in the historic periods when the struggle of the masses for independence mounted.

Realism is a creative method which properly understands objective reality and truthfully reflects it.

Realism regards it as its basic principle to depict real life objectively on the basis of actual facts, and clarify the essence of life. Choosing what is essential and meaningful in the complex correlations of real life and generalizing it through specific and individual things is the principle of typification peculiar to realism. In typification, generalization and individualization are integrated in an organic way. Generalization devoid of individualization cannot describe life truthfully and vividly, and individualization without generalization cannot express the essential content of things and phenomena. Artistic images created by realistic typification are not only concrete personalities but also social archetypes. Typical character means human character embodying the main features of the times, and the intrinsic nature of certain classes and strata of a given society. Typical character can be created under typical circumstances. Realism requires that the details of life should be depicted truthfully and vividly, and that works should be created in accordance with the logic of life. It also requires that the idea of the work should be expressed naturally through artistic representation, and that what is rational and sensitive should be integrated in creative work.

Realism that came into being in accordance with the law governing artistic progress, developed into socialist realism through certain stages. Critical realism, being a form of realism, was a progressive creative method which emerged prior to socialist realism. It was developed by progressive writers and artists of many countries at a time when the contradictions and corruptness of capitalist society or feudal society facing collapse were revealed, and the struggle of the masses against them was the order of the day. Unlike romanticism, which approached reality in a subjective manner and tried to show life

as it should be, critical realism regarded it as its basic principle to criticize reality by closely studying real life in an objective way and reflecting it accurately. The creators of critical realism paid primary attention, above all else, to analyzing and exposing the contradictions inherent in bourgeois or feudal society through the destiny of those who were victimized by feudal oppression and the unlimited power of money and through the miserable life of the masses. Some critical realist works reflected to some extent the struggle of the people against the exploiter classes. Critical realism made some contributions to establishing the principle of realism by which, in the creation of works, typical characters are created under typical circumstances by stressing the social character of the theme. Nevertheless, critical realism, like all the creative methods of the previous periods, revealed its social and historical limitations. Although the creators of critical realism adopted the standpoint of criticizing real life, they could not clarify the cause of social evils or the way to do away with them. They could not advance the revolutionary idea that the cause of social evils was in the old social system itself and that such evils could be eliminated only through struggle. The limitations of critical realism were due to the historical conditions of the days when the revolutionary force of the working class was immature. The historical and class limitations of critical realism could be overcome only by socialist realism.

In the world history of art, socialist realism appeared on the basis of a dialectical materialist outlook on the world, the revolutionary world outlook of the working class, in the historical circumstances in which a powerful revolutionary struggle of the working masses for socialism was being carried on at the beginning of the 20th century. The dialectical materialist outlook on the world came into being reflecting the interests of the working class, since this class had entered the historical arena and started waging a revolutionary struggle. It established a scientific view of the essence of the world and its changes and developments, and thus made a great contribution to the cause of the liberation of the working class and

other exploited working masses. As a result of the appearance of the creative method of socialist realism an advance was made in the creation of works of fine art, and a new way was opened for the development of socialist fine art.

Creative methods and the outlook on the world which constitutes their ideological and theoretical basis assume a historic character, and the development of the era is accompanied by that of the world outlook and creative methods. The revolutionary world outlook of the working class was brought to perfection by the Juche idea. The Juche idea is the absolutely correct world outlook of the new historical era, the Juche era, when the masses have appeared as the masters of history and are shaping their destiny independently and creatively. This idea clarified, for the first time in the history of human thought, the philosophical principle that man is the master of everything and decides everything, as well as the socio-historical viewpoint centred on the masses.

Thanks to the Juche idea, the socialist realism of our era is making a contribution to improving the ideological and artistic qualities of socialist art and literature by continuously inquiring into and developing the new principles of artistic generalization and the ideological and aesthetic appraisal of real life. The socialist realism of our era is essentially the Juche creative method, Juche realism.

The fundamental principle of Juche realism is to be national in form and socialist in content. Here, socialist content is smashing the old, creating the new, and waging a struggle to achieve the independence of the masses who have become the masters of their own destiny; national form is what is liked by the people of a given country and suits their sentiments and tastes. The important principle advanced by Juche realism as a creative method can be successfully carried out only by the unity of socialist content and national form.

Being national in form and socialist in content is indispensable for embodying the Party spirit, working-class spirit and popular spirit of art. Socialist content is Party, working-class and popular content, and national form is an artistic form liked by the people. Therefore, creating

works of fine art which are national in form and socialist in content fully embodies Party spirit, working-class spirit and popular spirit. The essential characteristics of Juche realism as a creative method lie precisely in the fact that it makes it possible to embody Party spirit, working-class spirit and popular spirit by truthfully depicting life and incorporating national form and socialist content, and to create works with high ideological and artistic qualities, works that meet the requirements of the period and the aspirations of the people.

Creating models of genuine masters of the revolution and construction is the most important requirement of Juche realism. The genuine masters of the revolution and construction are the positive heroes who are at the centre of socialist fine art. Unfailing loyalty to the Party and the leader, ardent love for the country and the people, the attitude of masters towards the revolution and construction and devotion to them, noble revolutionary obligation and comradeship constitute the characteristic features determining the noble ideological and mental qualities of the genuine masters of the revolution and construction. Typical representation of the true masters of the revolution and construction is new depiction of people unprecedented in the history of art; it is the artistic embodiment of the masses of the era of Juche. Depicting the genuine masters of the revolution and construction on a perfect ideological and artistic stage is a sure guarantee for fulfilling the mission and role of the revolutionary and popular art adhering to Juche realism.

Juche realism is a creative method for embodying the Juche idea in artistic and literary creation. This means that Juche realism is a creative method which makes it possible to incorporate the Juche idea fully in the ideological content of art and literature.

Artistic content directly incorporates the idea of the creative worker. The idea of the creative worker incorporated in artistic representation is, in effect, the expression of his world outlook. Therefore, the ideological content of artistic and literary works describing man and his life always embodies the world outlook of the creative worker in detail in various aspects. The socialist content

of the revolutionary art and literature created by the working class and other labouring masses in the era of independence incorporates the Juche idea. The socialist content of the revolutionary art and literature embodying the Juche idea is precisely guaranteed by Juche realism. By putting forward the fundamental principle of making the form national and the content socialist, Juche realism requires that the revolutionary art and literature of the working class should embody the Juche idea in great breadth and depth. Because Juche realism is a creative method for embodying the Juche idea, it holds the noblest and the most glorious place among the creative methods of human art and literature.

Creative methods come into being reflecting the requirements of the period in the practice of artistic and literary creation, and they serve as the guide to the creation of art and literature. Our revolutionary art and literature, which are in full bloom under the leadership of the Party, clearly demonstrate the process of the in-depth development of Juche realism through creative practice. Here the revolutionary films and operas, as well as the revolutionary novels and grand monuments created in the heyday of Juche art and literature are of particular importance. These revolutionary masterpieces fully incorporate the Juche outlook on the revolution and the revolutionary view of life with the revolutionary outlook on the leader as the core; they are permeated with the philosophical depth and perfect artistic quality of socialist art and literature relying on Juche realism.

Our country, the homeland of Juche, is the birthplace of Juche realism. Juche realism is the correct creative method of the art and literature of our era. Juche realism will display indomitable vitality in the development of the world revolutionary art and literature in the whole historic period when the cause of the masses for independence is accomplished.

Realism, which appeared as a progressive creative method a long time ago in the history of human art and literature, has become able for the first time, in the era of Juche, to fulfil its honourable mission as a genuine creative method truthfully reflecting the independent and

creative life of the masses and their noble aesthetic ideal. Juche realism firmly guarantees the development and great blossoming of our revolutionary and popular art and literature, which are contributing to the modelling of the whole of society on the Juche idea.

All artists should, adhering to Juche realism, create more revolutionary and popular works of fine art which contribute greatly to the revolutionary struggle and construction work.

2. MOULDING AND IMAGE

1) THE THEME SHOULD BE EXPANDED IN A VARIETY OF WAYS

In fine art, expanding the theme in diverse ways is of great importance in increasing its informative and educational function, and arousing the people to take a vigorous part in the revolutionary struggle and construction work. If fine art is to discharge its mission and role, it should continuously expand its themes and produce a large number of works with a variety of content, works which will greatly contribute to the revolution and construction.

Expanding the themes in various ways in fine art is a requirement of the developing situation. Today our people's life is more extensive and diverse compared with the past, and it is seething with revolutionary ardour. In our country, where the task of modelling the whole of society on the Juche idea has come to the fore, man's desire and aspiration for independence are incomparably greater than in the past, and his life is extensive and diverse. Our people, firmly united around the Party and the leader under the slogan of single-minded unity, are confidently advancing towards the final victory of the Juche revolutionary cause in high spirits, with the conviction that "When the Party is determined, we can do anything!" As a result of

the rapid acceleration of the three revolutions—ideological, technological and cultural—new, world-startling miraculous successes and innovations are being created all the time. People unhesitatingly dedicate even their youth for the Party and the leader, for the country and the people; this is our reality and the true situation in our society. With the constant increase in man's desire for independence and the development of the situation, new problems, which were not raised in the past, arise in the field of art. This urgently demands that fine art should expand the scope of its themes in a variety of ways to meet the requirements of the present reality.

Fine art is closely associated with man's life in various aspects. No other kind of art is as inseparably related to man's social and political life, material life, and cultural and emotional life as fine art. If fine art is to fulfil its function and role in achieving social progress and enriching the material and cultural life of the people, it must expand its themes in a variety of ways.

Because of the characteristic features of its depictive mode of life, fine art should deal with a variety of themes. Such artistic forms as films, dramas and novels can describe life in various aspects by setting up the main theme and a sub-theme, the main event and a secondary event in one work. However, fine art deals with one theme and with one related incident because it shows only one particular aspect of life. Hence, the content of life to be shown through one work in other kinds of art is shown in many themes in works of fine art, with the exception of monuments.

The primary and most urgent requirement for resolving the problem of themes in fine art is to produce a greater number of works which reflect in depth the greatness of the Party and the leader. We must follow up the success achieved in this respect and, at the same time, reflect in a systematic and comprehensive way the glorious revolutionary history of the Party and the leader dedicated to the country and the people, and provide a perfect ideological and artistic representation of their greatness. In this way we must firmly equip the people with the Juche-oriented revolutionary outlook on

the world and arouse them vigorously to the struggle to accomplish the socialist and communist cause.

The respected leader Comrade Kim Il Sung, who has devoted his whole life to the revolution, is a great thinker and theoretician, an outstanding leader and the benevolent father of the people, endowed with noble communist virtues. Representing him well as a great thinker, statesman and strategist and as a great man is the most honourable and noblest revolutionary task confronting artists. Fine art should have the bright and respectable image of the great leader at the centre, always represent him being among the people and show his image in the same way for each period, although it should base itself on historical facts.

In representing the greatness of the Party it is important to produce a large number of works which represent in depth the Party's decisive role in the revolution and construction, the wisdom of the leadership of the Party which guides all the Party members and all other people straight to victory, as well as the lasting exploits it has made in the Juche revolutionary cause.

We should produce large numbers of works dealing with our revolutionary traditions. The revolutionary traditions are the lasting foundation for successfully carrying out the Juche revolutionary cause and a powerful weapon for revolutionizing the people. It is only when many works of art based on the revolutionary traditions are produced that artists can contribute greatly to firmly equipping the people with the brilliant revolutionary traditions of our Party and educating them in unflinching loyalty to the Party and the leader.

Great efforts must also be channelled into producing works dealing with our country. Creating these works is of great importance in encouraging the people to ardently love the country with national pride and self-confidence, and strive with devotion for its prosperity and development. Works based on the country must clearly show that ours is a people-centred socialist country and a genuine homeland of the people ensuring their independent and creative life and the happiness and prosperity of all generations to come.

We should create many works dealing with national reunification. This is of capital importance in arming the people with the consciousness of national independence and reunifying the divided country with the united efforts of the nation. Artists must show in their works in a broad and comprehensive fashion that ours is a homogeneous nation with a long history of five thousand years and brilliant culture, as well as the struggle of our people to drive out the foreign forces and reunify the country.

Creating a large number of works which reflect the stimulation of real life is one of the main tasks confronting fine art. Artists should energetically produce works dealing with a variety of themes, works which show the life and struggle of the working people, who are vigorously advancing under banner of the three revolutions.

We should produce a large number of works dealing with class education and the Fatherland Liberation War. The prevailing situation and the reality in our country where one generation is replaced by another require the creation of more works contributing to the class and revolutionary education of the people. Artists should produce large numbers of works based on these themes, and encourage the working people and our younger generation to have a correct understanding of the reactionary nature, corruptness and aggressive nature of imperialism, enhance the class consciousness of hating the exploiter classes, such as landlords and capitalists, and have a correct view on the war.

Works based on the life of the soldiers of the People's Army and on the relations between the army and the people should also be produced in large numbers.

In order to expand the themes in a variety of ways in fine art, artists should have a proper creative attitude towards real life. Artists must constantly think and ardently explore in order to provide artistic solutions to the urgent problems raised in a particular period and in real life. Choosing important seeds in real life and expanding the themes in various ways is not easy. Artists should be able to view real life with a keen aesthetic eye and grasp valuable points from it.

They should discover new themes raised by real life. The discovery of new themes has nothing to do with the attitude of an onlooker towards life. This attitude makes artists view real life in a one-sided way, cling to empiricism, and gives rise to similarity and formalism in creative work. When artists make painstaking efforts to reach a new creative peak, they will raise new problems in their works and, in the end, the themes of the works of art will be diverse and rich.

On the pretext of expanding the themes in a variety of ways, artists should not try to widen the sphere of themes by introducing problems which have to do with human feelings and worldly affairs or those which are of little educational significance. In all circumstances the themes should be geared to improving the ideological qualities of the works, and enhancing their informative and educational function.

Material is the basis of the theme. In order to provide a correct solution to the problem of the themes of works, artists should choose characteristic material from real life.

In order to choose original material for artistic creation, artists should look for the ones which can serve as the basis of the seed. If they pay attention, before anything else, only to the plastic attractiveness of the material instead of choosing material which can develop the seed, there may emerge a different theme which has nothing to do with the seed. Artists should obtain the material by delving into real life within the sphere which is expected to be created through the development of the seed.

It is necessary to select material which can express the theme through plastic representation. Even if life includes an important problem, the material will be meaningless as artistic material if it cannot clearly express this problem through plastic representation. When inquiring into the material of a work, artists should always take into consideration both the content of real life and the possibility of depicting it through plastic means.

In order to choose original material for the creation of artistic works, artists should look for material which includes rich and

important contents of life in one event. Irrespective of the bulk of the real-life content it involves, artistic material should be concisely contained in one event. This is because it is impossible to show several events simultaneously in limited space and in one moment. It is possible for literature and other forms of art to include many narratives to emphasize the idea of the work in diverse ways, but this is impossible in fine art.

The material should be treated skilfully through plastic means to suit the theme. Artistic material is expressed through concrete forms in accordance with the theme. It will not do to put the material into a work without handling it through representational means to suit the theme. During representation artists should make effective use of the material to suit the theme.

In the creation of works of fine art, physical material must also be handled skilfully.

Artists should produce works with various themes to meet the requirements of Party ideological work, and contribute greatly to educating the working people and youth and children in a revolutionary way, encouraging them to work with devotion for the Party and the leader, the country and the people.

2) THE PERSONALITIES OF CHARACTERS SHOULD BE EXPRESSED CONSPICUOUSLY

The value and informative and educational importance of works of fine art depend on how the characters' personalities are portrayed. In the final analysis, the content of a work is expressed through the characters' personalities. Therefore, artists should depict the personalities of people conspicuously if they are to achieve their creative goals.

To this end, they should portray the people's innermost world in depth. The representation of characters is essentially that of their personalities, and the main thing here is the depiction of their

disposition. Man's disposition is the integral whole of his mental qualities—idea, will and sentiment. Only when man's disposition is depicted in detail is it possible to express his personality vividly through its individualization and clarify the intrinsic factor of his behaviour.

In order to express the characters' deepest thoughts well, it is necessary to provide detailed and lifelike representation of their psychological trend which comes into being in the course of perceiving and approaching real life. What is important here is to clarify the idea of the characters. Man is the most powerful, beautiful and noblest social being because he has independent ideas. Ideological consciousness determines all the actions of man. When artists infiltrate deep into the ideological and mental world of the characters they will be able to integrate in an organic way the various states expressed in the characters' behaviour and depict their personalities in detail. In the representation of characters it is necessary to express well their sentiments as well as their thoughts and will. The depiction of characters' sentiments is an important factor in providing detailed representation of their disposition. This is because it is possible to create a convincing portrayal of real people when their ideology, will and emotional world are expressed in close combination. If the characters' thoughts and will are not combined with their sentiments, their representation will be dry and abstract; however, if they are fused with specific sentiments in real life, it will be rich and extremely influential. People stand for a long time in front of those works which gracefully depict the characters' personalities. This is because the creative workers have inquired into their disposition in earnest and provided skilful plastic representation. On the other hand, some works seem to be fairly good at first glance, but when we scrutinize them, they are offensive to the eye. This is due to the fact that they do not vividly express the disposition of the characters they deal with. Works which treat the characters' disposition superficially are vague in their representation, and their idea is not clear. Only when artists delve deeply into the disposition of the characters they deal with in their works will they

be able to provide truthful representation of independent people.

In order to depict the disposition of the characters in depth, it is important to skilfully establish the relationships between them and delve deeply into these relations. The disposition of the characters is concretely expressed through the relationships between people. Therefore, in the creation of works of art artists can correctly represent the characteristic features of people only when they analyse and delve into human psychology in the relationships between people. Man expresses his characteristic features by revealing his deepest thoughts in the course of establishing active relationships with people of different thoughts, feelings, aspirations and individualities. The depth of the representation of the aspects of life associated with the disposition of people depends on how their relationships are established. It is difficult to show life without concrete relationships between characters.

Skilful description of situations is very important in showing the disposition of the characters. People always behave in certain ways in certain situations.

Fine art cannot show life in a continuous flow or in many moments, but has to show it through one moment and one scene. It represents the characters' personalities through the depiction of the situation in which the specific features of their behaviour or their psychological state grasped in a moment are clearly revealed.

The situation is indispensable for the depiction of the characters' personalities. In particular, a tense dramatic situation makes people clearly reveal the true colours of their personalities. In a situation decisive of their destiny and interests, people's disposition is clearly revealed and made concrete by a positive action. Works of fine art deal only with a single event created in a single situation. Hence, the situation is an important requisite for naturally revealing the disposition of the hero and other characters, and an effective way to characterize the personalities of the characters. There may be different situations—when confrontation and struggle have reached their zenith, a meaningful one when a new turn takes place in the

development of the characters' consciousness or when they change their behaviour after having understood the truth of life or when they are full of deep emotion and excitement. Nevertheless, no matter which of these situations may be chosen, it must be the one when the hero's personality is expressed most clearly.

In order to depict the disposition of the characters in detail, it is necessary to study the external expression of the psychological state precisely, and provide skilful plastic representation of it. Fine art shows things and phenomena through forms and colours. Therefore, in the depiction of the characters' disposition the plastic representation of its external expression is of particular importance.

In order to properly represent the external expression of people's psychological state, it is important to usually observe closely and grasp how their psychology is expressed through their postures, movements and facial expressions. If a creative worker seeks the necessary expression only after he starts to create his work, it is difficult to identify the external expression appropriate to the characters' psychological state. Artists can plastically characterize the personalities of characters properly only by intensely and concretely showing the distinctive features of the movement and expression which incisively represent human psychology.

The external expression of people's psychological state should not be simplified. Since life itself is complex and diverse, the representation of the external expression of human psychology should also be rich and multifarious.

The features of characters must be truthfully portrayed in a plastic way.

This means depicting those with whom the creative worker deals in a lifelike way and expressing their personalities clearly. The essential nature of art requires representing people and events in a lifelike way. Visual truthfulness should be ensured in plastic representation. This is closely connected with the important role played by the depiction of appearance in works of fine art. In such artistic forms in which the content of a work is elucidated in the

course of the development of events, the description of the appearance of people plays only an indirect role in clarifying the overall idea of the work, even if overall idea is mainly subordinated to the representation of their personalities. Nevertheless, in fine art the depiction of the appearance of people is an indispensable means for the creation of their personalities. This shows the great importance of the depiction of human appearance for fine art in ensuring the faithful delineation of personality.

Truthfully depicting the characters' features in a plastic way does not mean portraying them in a mechanical way. Reproducing objective phenomena in such a way as photographing and concretizing them through artistic presentation are fundamentally different. In the former case the painter's idea is not added, but in the latter case his idea is contained in the given work either directly or indirectly, and the technique of choice and generalization is applied in order to clarify the essence of these phenomena.

At first glance, naturalistic fine art seems to be similar to realistic fine art in the concreteness of depiction. However, it is fundamentally different from the latter because it superficially transfers those phenomena which are sensually perceived and draws in even those which are not essential and even accidental, and thus veils or clouds the idea of the work. Formalistic art rejects the reflection itself of the objective property of things in works and makes "forms" which are difficult to recognize. This kind of art shows the forms, colours and space which are thought out and "created" as it pleases. All versions of this kind of art have the fact that they are based on subjectivism in common. Naturalistic art and formalistic art can neither properly portray the features of man in a plastic way nor faithfully represent his personality.

If features of characters are to be faithfully depicted in a plastic way, forms should be skilfully represented. The form is the basic structure which characterizes the appearance of people and things existing in space. Man's eyes always see close-up the things and phenomena that exist in real life. Plastic images are created in such a

way that they can be seen with the eyes. Therefore, only when these images are accurate and perfect will it be possible to make the viewers believe them. What is important in the proper depiction of forms is to enable the viewers to see the personalities of the characters through this. The depiction of people's outward appearance should be done in close relationship with that of their personalities. The outward appearance of man represented in a work of realistic fine art is the concretized features of his natural property, and, at the same time, it is his concrete features as a social being. Depicting man's appearance in a perfect way means representing his features in which these two aspects form a harmonious unity. The appearance of an independent man of our era is characterized by the unity of his noble mental and moral beauty and his sound and harmoniously developed physical beauty. It is the features of an intellectual and energetic man full of ecstasy and romance, a man who is convinced of the justness of his cause and feels the greatest worth and joy in realizing a high ideal, and advances without fearing anything in the struggle to transform nature and society. For this reason, providing skilful plastic representation of the appearance of people in which their mental and moral beauty and physical beauty form a unity is an important guarantee for the creation of vivid representation of the personality of an independent man of our era.

The features of each character should be depicted in a distinctive way. Only then will his personal features be made vivid. Showing human appearance individually and distinctively is possible only when it is depicted in a harmoniously plastic way. Among people with different personalities, there are both good-looking people and ugly ones. Therefore, in order to individualize characters, it will not do to depict only good-looking people. In artistic representation the characters' individualities may be vivid if their appearance is portrayed in a distinctive way even though their faces are somewhat displeasing and their figures do not seem so refined. It will not do to ignore the characters' harmonious appearance on the pretext that their individualities will be vivid only when their appearance is

portrayed in a distinctive way. Plastically harmonious features do not mean only handsome faces or good-looking figures, at all. They imply such a state when the features of the characters reflect their noble disposition and yet are harmonious in form, and proportionate, and form plastic unity.

In depicting the features of characters in a distinctive way it is important to ensure the truthful form of negative characters. In painting or sculpture it will not do to lose truthfulness by artificially distorting or deforming the appearance of the characters on the ground that their personalities, which constitute the internal aspect of representation, are mean, evil or vulgar.

In order to depict the features of characters truthfully and vividly in a plastic way, the details should be represented skilfully. It is impossible to ensure the vividness and truthfulness of plastic representation apart from the depiction of details which can be said to be an important technique of realistic description and the core of representation. In fine art which creates visual images, the depiction of details is indispensable for guaranteeing a high level of presentation of works.

Details should be selected and depicted in such a way that man's disposition and the essence of life can be shown in depth and breadth through them. The representation of details which evokes spontaneous feelings and sentiments among the viewers is also of great importance in ensuring the philosophical character of depiction.

Details should be chosen to suit the logic of the characters' personalities. Works of fine art in which everything is to be grasped at a glance will lose their authenticity if even one thing out of a hundred things runs counter to reason.

Details must be dealt with to harmonize with the whole scene. In portraying characters, painters usually have great attachment to those details that are emphasized more than needed. This is a problem. However tactfully the details have been treated, they must either be removed or contained if the personalities of the characters are dwarfed or protrude too much.

If the personalities of characters are to be represented conspicuously, life should be described well. Life is a requisite for representing man concretely and nonrepetitively; it is a basic guarantee for truthfully showing his ideological and mental world, and his qualities as a whole. Life is the basis for ensuring the concreteness and vividness of the representation of the characters' personalities. An important problem in depicting the life of the characters is with what standpoint and how the artist represents it. Painters creating revolutionary art should, in order to represent the personality of an independent man truthfully, seek a new, progressive and noble life in the struggle of the masses, who are successfully meeting the requirements and aspirations of the period. They should find life in the struggle of the revolutionaries fighting to create the new, progressive and noble, and depict it in detail. The revolutionaries struggling to create the new and progressive are genuine people who know to love life more than anyone else. For revolutionaries, struggle means life and life implies struggle.

To depict life well, creative workers should typify it to suit the personalities of the characters and represent it in detail. Typical personality is expressed in typical life. Today the typical life of our people is in their worthwhile struggle to achieve independence. In artistic works life becomes typical when it contains the characteristic features of the given period and the essence of the corresponding society in various spheres of people's life—political, economic and cultural.

An important factor in representing a typical life in depth is to delve into people's socio-class origin and reflect the class character of their personalities in detail. Correctly showing the life of the characters in its relation to their appearance and attire and the environment surrounding them is of great importance in elucidating their socio-class character. The spirit of the period must also be embodied properly. The spirit of the period reflects the basic aspirations of the given period and the life in this period. In works of art the spirit of the period is clearly expressed through the style and

atmosphere of people's life. Ours is a revolutionary era, and an era of struggle. If works of art do not overflow with a revolutionary spirit characterizing the present period, they cannot be considered to have reflected the typical life of our era.

If artists are to depict life well, they should properly show our national life on the principles of being historically accurate and meeting the requirements of modern times. Our national life of the past period involves the historical facts of that period. Hence, one should not reflect the history and life of that time in a subjective, distorted manner. In evaluating the facts of that period, one should proceed not from the point of view of that time, but from the viewpoint of the present time. Today we show people the past life with a view to informing our contemporaries of the truth and lesson of life. In showing our past national life, we should put the main stress on what is positive in it, and find out and show the progressive and noble aspects of the past life which can be accepted by our people today. Man's aesthetic sense has a national and class character. On the pretext of showing a life rich in national hue, one should not stress only depicting the way of the worldly and public morals. One must neither tend towards restorationism of reviving even what is backward, vulgar and unessential on the plea of preserving national characteristics, nor resort, on the pretext of adhering to the principle of meeting the requirements of modern times, to nihilism expressed in ignoring everything from the past without regard to the national sentiments and tastes of our people.

If the personalities of the characters are to be expressed conspicuously, painters should make proper use of the means and methods of artistic expression peculiar to fine art. Fine art is able to represent the personalities of the characters in a plastic way because it has the means and techniques of beautifully depicting reality in a visual way. The expressive means and techniques of fine art constitute the artistic forms expressing the content of the works and play a direct role in creating the personalities of the characters. The artistic means and techniques of expression based on the specific features of man's visual

understanding of real life have unlimited possibilities of concretely and clearly depicting things and phenomena in a certain space.

In the creation of works of art, the emotional feelings produced by such means of plastic expression as lines, colours and tones are different. Therefore, one should make proper use of the characteristic features of these means in the depiction of the characters' personalities, and, in the course of this, should explore a variety of techniques.

Realistic artists investigated a variety of techniques for expressing the personalities of people through such things as their movements, facial expressions, postures and living environments, and, in the course of this, produced a large number of good works. Artists should pay due attention to the fine techniques achieved by mankind in the field of fine art, and continue to search for new techniques and enrich them to suit the content of our life and meet the growing aesthetic requirements of the people.

They should represent the personalities of the characters conspicuously, and show the beauty and life of independent man on a lofty height.

3) THE MAIN THING IN THE REPRESENTATION OF THE CHARACTERS IS THE DEPICTION OF THEIR FACES

Man's features find their striking expression in his face. No part of man's body can characterize his appearance more clearly than his face. Man's sensual reaction is also expressed most quickly through his face. Man's face reflects very quickly all sorts of sensual reactions which take place in the course of his contact with the objective world. The sensual state occurring in a human body as a whole and in its individual parts is also subtly expressed through the face. Although such a physiological phenomenon is natural, it is an important aspect which should not be overlooked by fine art in vividly depicting man. Man's face delicately expresses his complex

psychological movements, not to mention his thoughts and feelings. In particular, man's eyes express his disposition most incisively and subtly, and keenly reflect even his deep inward thoughts. They express subtle feelings, exquisite psychological changes and complications that are beyond verbal description. Hence, in the creation of works of art depicting people, the representation of the face plays an important role in portraying their personalities and is of great significance in expressing the content of the works.

In fine art the creation of the characters' personalities is closely associated with the depiction of the face. This is a special feature peculiar to artistic representation. Generally speaking, in other kinds of art the description of the face is subordinated to the representation of man's personality, and is confined to secondary or partial explanation or to the explanation of the process. In such cases the representation of the image is used only as a task of informing the viewers of the concrete features of the given character or emphasizing change in the psychological state of the character in a certain situation.

In the creation of works of art dealing with people, the depiction of the face plays an important role in the representation of their personalities. This is not only because the face shows the features of people and their disposition most delicately but also because the representation of their behaviour, manner, appearance, the situation and environment is closely associated with the depiction of the face. Due to this plastic function of the depiction of the face, fine art has such independent creative branches as portrait and portrait sculpture which attain one ideological and thematic aim through the depiction of the face alone. Portrait or portrait sculpture can make it possible to show, extensively and concretely, the given period, nation and social system, as well as the ideological and mental qualities of the characters and their life through the representation of only one man or a few people.

In the representation of the face it is important to depict it attractively. The attractiveness of a plastically depicted face is felt when the internal and external beauty of the given character are distinctly characterized. It is man's nature to be fond of the beautiful.

Man's aesthetic aspirations set forth a higher goal with the change of the period. When people feel man's aesthetic charm while appreciating works of art, they will model themselves on it.

Man's beauty is thought highly of only when the two aspects—his ideological and mental beauty and plastic beauty—are in perfect harmony. Nevertheless, the beauty of his ideological and mental qualities is the primary criterion of human beauty. The representation of a merely lovely face devoid of noble ideological and mental beauty cannot move people.

Man's ideological and mental beauty attracts and fascinates people more and more with the passage of time. People with a noble disposition have aesthetic charm, although they may not be handsome.

The charm of a man's face is increased only when his mental and moral beauty as well as his appearance are depicted in a harmoniously plastic way. A plastically harmonious face does not mean only a pretty face. Even an unhandsome face can be regarded to be plastically beautiful when it conspicuously emphasizes man's mental and moral beauty, and when its profile, and its flow as well as the proportion and balance of the eyes and other parts of the face are harmonious, and when, on the whole, it looks like a typical Korean face.

In the depiction of the face, it is important to find a form of face which suits the personality of the given character and make it a model. A model is either the prototype used in the representation of a certain person or a real thing which is similar to it. If an artist is to plastically concretize the features of the characters he intends to represent in his work, there should be models appropriate to their personalities. Such models are indispensable for ensuring the truthfulness of the form of the face in drawing it. The visual feelings of the plastic forms of things vary even when there are minute differences in the direction and angle of light, as well as in its reflection. Models are of great help in accurately depicting the concreteness of the forms of the things to be portrayed as well as the

circumstances and conditions in which these things find themselves and their relationships with relevant things. It is possible to create faces and all other plastic images with the imagination instead of being based on actual objects. Such works, however, are less vivid than those produced on the basis of real objects. However talented artists may be, their pictures based on the imagination cannot match those based on actual objects in concreteness and vividness. The experience gained in the creation of works of art representing characters shows that masterpieces are the result of the identification of the models embodying the special features of their personalities and of their perfection based on these models. Artists must spare no time or effort to identify the models suitable to the personalities of the characters.

Models play a great role in arousing the creative enthusiasm of artists. The models used in the portrayal of characters are not mere specimens for reference; they are specific human beings who think and act. Because models are actual human beings, they will experience the world of the characters when the artists' idea is conveyed and passed to them, and the artists have the possibility of clearly representing it with expressions and actions. Artists and models achieve unity with one creative pulse and breath with regard to the characters to be represented by the artists. The closer their contact, the more fiery the artists' creative enthusiasm will be. If the artists are excited and put their ardour into their creative work, their products will naturally be successful.

The most important requisite for a model needed in the depiction of a face is the similarity of the appearance considered in the light of the personality of the character to be represented. If the model is not similar in features to the character to be depicted in the work, artists need not go to the trouble of choosing it. There are many instances when works of art which might be good ones in view of both the material and thematic and ideological content, became unattractive ones because the models had been selected and handled carelessly.

The models to be involved in the representation of people should

be chosen from among different persons, and their number should be the same as that of the characters appearing in a given work. Some works of art only deal with the hero in a distinctive manner, but treat the faces of other persons as they please. In such cases, the level of representation of the given work as a whole may be lowered, not to mention the fact that the personality of the hero will not be emphasized. It is natural that the hero is thrown in bold relief only when other characters are also stressed. Since each character should have his or her own distinct personality and share of representation, the reproduction of the characters should likewise be different. Artists should not regard the problem of models as a practical one, but should attach great importance to it, regarding it as an essential requirement for the individualization of the characters in their creative work.

In the representation of the face, it is important to delicately depict those elements which express the human personality, such as psychology and temperament.

In the depiction of the face, artists should be capable of skilfully portraying its details because sometimes human psychology is expressed very subtly. In the depiction of the face, as in other cases, it is necessary, first of all, to draw its form accurately and then arrange colours and connect the whole with the parts in a harmonious way, seeing to it that the necessary details are sustained. The depiction of facial details should characterize even delicate psychological traits. Therefore, it will not do to overlook or crudely treat even a single one of them; a fault in the depiction of facial details will harm the representation as a whole. In drawing a single line or putting down a single dot, artists should closely consider the influence it will exert on the expression of the subject's psychological state.

Man's psychological state is expressed not only through his face but also through other parts of his body. In particular, the hands play an important role in expressing his psychological state. The elastic state of the blood vessels expressive of extreme strain and the

expressive movements of hands to be found only in anxious and terror-stricken people show that the psychological state expressed through the face is closely related to that expressed in other parts of the human body.

Man's disposition characterizes his individuality expressed in a certain situation. People bear different facial expressions and behave differently even in approaching the same things and phenomena because they have different dispositions. A variety of dispositions such as quickness and slowness, an open-hearted character and a retiring disposition are reflected most subtly through facial expression. The picture *Wrestling* by Kim Hong Do, an 18th century realistic painter of Korea, tactfully shows, through the depiction of facial expressions, the different dispositions of the spectators when the wrestling is at its height. Some are screaming with laughter, others are laughing heartily, others are laughing hitting the ground with their fists, and still others are smiling gently. The picture fully expresses the dispositions of different people through various intensities of laughter, emphasizing the individualities of the characters.

In depicting the faces of characters, it is important to show their mutual response properly. This is the way to show people's behaviour, including their facial expressions, logically. Man's facial expression and behaviour manifest his standpoint and attitude towards things and phenomena. The various kinds of man's disposition, such as positive and negative feelings, activeness and passiveness, trust and mistrust, and love and hatred, are expressed as mutual responses assuming a delicate modality. This is a natural phenomenon which occurs when a man having thoughts and feelings approaches people and things, and truthful expression of this is an important way to logically represent characters.

Properly expressing mutual response is also necessary for showing, in an enlarged form, the width of the content of life which has been plastically represented. Despite the number of characters appearing in a picture or sculpture, skilful representation of mutual

response will remind the viewers of many themes, and, therefore, will extend the range of vision of life. Even when a couple of people appear in a work of fine art, if the mutual response revealed in the characters' facial expression or behaviour logically establishes their relations with those people who are outside the picture, this can convey the viewers the content of life in full.

It is necessary to show mutual response accurately. In particular, scenes revealing subtle psychological movements should show with precision the association between the characters and the changes of their thoughts and feelings which take place in the course of the association. Works of fine art cannot convey thoughts and feelings in words. Therefore, they cannot properly convey the mutual response of the characters they deal with unless they precisely show how their characters act with regard to a certain problem under certain circumstances and conditions, and how those surrounding them respond.

Mutual response should be established through the psychological feelings accumulated in the course of real life. Mutual response may be expressed through fervent behaviour or through imperceptibly tranquil psychological movements. Nevertheless, it should not be depicted in a narrative way. If the painter's subjective description is added to mutual response instead of establishing it as the working of psychological feelings and as the result of the impulse of the disposition of the characters in and outside a given picture, the emotional pulse to be established between people and between people and things and phenomena will become dull, making the representation unnatural.

In the depiction of the face it is important to portray its form well in accordance with plastic and anatomical principles. Ensuring plastic and anatomical integrity in the depiction of facial form is important for formally characterizing a man's appearance.

Artists should give clear artistic answers to the vital problems raised by the period and real life by truthfully representing independent people in their works.

4) NATURE SHOULD BE DEPICTED IN A MEANINGFUL AND EMOTIONAL WAY

Nature depicted in works of fine art reflects the sentiments of human life. A picture that represents nature excellently performs a great function in fostering patriotism in the people and inspiring them to new creative passion. In representing nature, meaning and sentiment should be expressed in a harmonious way. A picture depicting nature will be an excellent one when meaning is expressed through sentiment and when sentiment, veiled in the meaning, touches the heartstrings of the people. In the depiction of nature it will not do either to put stress only on sentiment while the meaning is lost by emphasizing merely its rare beauty and marvellousness, or to ignore sentiment on the pretext of sustaining the meaning. All aspects of nature should be depicted as meaningful and full of sentiment.

Nature should be represented in a meaningful way because it is associated with the struggle to realize the desire of the masses for independence and with the creative activities for their independent life. People can be freed from the fetters of nature and create the material conditions for an independent life only when they transform and conquer nature. The masses have been conquering nature and continually increasing material wealth through a protracted and arduous struggle. The greater the desire of the masses for independence, the greater their interest in nature and the greater their strength to act on it. Through their activities to transform nature the masses create new material wealth, and, in the course of this, they cultivate their creative ability, making themselves more powerful beings and developing society. Nature should be represented in a meaningful way also because the history of our nation's resourcefulness is associated with the mountains and rivers of our country. The existence of a nation is closely associated with its territory. Our nation, which has lived in this land from generation to

generation, has been cultivating and defending its native land, where the bones of its ancestors are buried, and has been devoting body and soul to its eternal prosperity. Our land, permeated with the wisdom and pride of our nation, is associated with the history of not only our people's economic life but also their political and cultural life. Ours is a beautiful land with beautiful mountains and limpid streams, a land full of treasures. Our socialist homeland has been converted into a land of bliss where the masses, freed from exploitation and oppression, are enjoying a free and cultured life to the full. No other land in this world could be a match in its beauty for our country which is vigorously advancing for the ultimate victory of the Juche revolutionary cause started on Mt. Paektu. The nature of this land is very beautiful because the great leadership of the Party and the leader has come into full bloom in all parts of our country, which are replete with their noble virtues. All creations, big and small, erected in this land and every single blade of grass and every single tree here are associated with the proud history of the struggle of our people who have traversed it, bathed in the rays of Juche.

In order to depict nature in a meaningful way, one should be able to feel its beauty wholeheartedly. Artists' feelings of nature differ depending on their view of and approach towards it. They, therefore, do not represent it in the same way. Representing nature in a meaningful way means clarifying the idea of a given work in favour of our revolution on the standpoint of the masses. When an artist creates a picture dealing with nature in such a way that it reflects the wish, desire and sentiment of our people and is conducive to the Korean revolution, it can be regarded as a meaningful picture. Meaningful works of fine art cannot be produced automatically. They can be created only by those artists who are able to feel the beauty of their country wholeheartedly and keenly. Nature is beautiful in all parts of our country. Nevertheless, in the past many artists tried to depict only foreign landscapes instead of the picturesque scenery of their own country. They were like those who do not know the beauty of flowers when they are in a flower garden.

Those who are ignorant of the beauty of flowers can neither love them nor depict them beautifully. A picture drawn by an artist without warm love for the nature of his country cannot touch the heartstrings of the people. We have many excellent pictures, such as the Korean painting *Evening Glow over Kangson*, which enjoy the love of the people and show the magnificent efforts of our people for socialist construction as well as landscape paintings showing the fine scenery of our country, including Mts. Paektu, Myohyang and Kumgang. Such pictures arouse great positive response from the working people and the young people because they keenly reflect the lives of our people who are seething with creation and innovation, as well as the beauty of the nature of our country. It is only when artists start their work with ardent love for their country and our socialist system that masterpieces attracting endless attention from the viewers can be produced.

In order to depict nature in a meaningful way, it should be represented in such a way that man and his life can be visualized through it. Even when people appear in a picture depicting nature, it does not aim to bring human relationships to the foreground or show events. Whether or not people appear in a picture depicting nature, it is necessary to make the viewers reminded of people and their lives. In art, beautiful and sublime nature will become significant only when people and their lives can be understood fully.

In order to make it possible to visualize people and their lives in a painting depicting nature, it is important to embody a certain problem in it. The problem, no matter whether it is a big one or a small one, should assume a social character, and thereby be inevitably associated with human life. Only when the problem raised by an artist is clear even in a picture depicting a single tree or a single flower, to say nothing of a landscape-painting, it will exert an influence upon the ideological and spiritual life of the people and, therefore, can help to give them a deep understanding of man and his life. People experience great and colourful emotions when they approach nature. Artists, therefore, frequently transfer, exactly as it is, the impulse they have

received in real life to their pictures. However, no matter how charming the natural phenomena depicted in pictures are, such pictures will be mere visual aids if they fail to clearly reflect the point of view of the artists which the latter have discovered by delving deep into real life. On the pretext of embodying a certain problem in a picture showing nature, artists should not try to artificially emphasize the idea thinking it is necessary for the picture of a scenic spot to have visitors to the spot walking in line, or a picture showing fields to contain operating tractors. A problem should be established in such a way that it is derived naturally from the deep spring of the thoughts and sentiments which the artist feels during his acceptance of real life.

In order to make it possible for the viewers of a picture depicting nature to see people and their lives in it, the essence of the period should be felt in the picture. The essence of the period is expressed when the ideals and aspirations of the masses for independence are reflected in a lofty style. The essence of the period comprises the spirit of the times and the minds of the people which embody it. Pictures depicting nature employ the method of expression which enables the viewers to visualize people and their lives through the essence of the period because these pictures have a specific feature in that they do not directly deal with human relationships and events.

If the essence of the period is to be felt in pictures dealing with nature, the mental world of the people of our era should be clearly seen through these pictures. The essence of the times can be expressed through the thoughts and feelings of the people of our era which are shown in a lofty style throughout the whole picture.

Artists should produce a large number of landscapes reflecting the revolutionary battle sites and historic places of revolution, fine scenery significantly showing the beauty of our country, as well as our socialist life, the pictures which embody the requirements of our time and the modern aesthetic tastes of the people.

Nature should not only be depicted in a meaningful way but also represented in such a way that it is emotionally rich. This is because nature stirs up great aesthetic emotions in people. Nature is beautiful and

mysterious; it is magnificent, exquisite and sublime. Multifarious natural phenomena express phantasmagoric movements, shifts, sounds and colours in accordance with objective laws. The great emotional attraction of nature encourages people to love nature, take a deep interest in it and have a strong desire to make it beneficial for them. The emotional influence exerted by nature that has been conquered and transformed by people is much greater than that of nature which has not been transformed. This is because the conquered and transformed nature, being the achievement of the independent and creative activities of the masses of the people, gives people the joy of life, pleasure and pride, and rouses them to new creative efforts.

Nature should be represented emotionally as required by the mission of pictures based on sentiment. Pictures showing nature can fulfil their mission only when sentiment and meaning are combined in them. Pure feelings and emotions apart from meaning are insignificant. Idea constitutes the basis of people's feelings and sentiments. Only when sentiment based on an artist's idea is a meaningful one embodying a socially urgent and significant problem and idea can it display the power of educating people ideologically and emotionally.

Nature should be represented as emotional and yet meaningful, because the meaning is the fundamental factor defining the character of a picture depicting nature. In representing nature, too, realistic art requires that the artists should not only be true to objective reality but also always truthfully reflect the essence of life and the aspirations of the period. A picture will become a truly emotional one when the eyes of the artist are directed towards real life and when he artistically conveys the emotional impulse he has received from it on the height of the people's ideal and the spirit of the times.

An important factor in depicting nature in an emotional way is to approach it and life with profound poetical feelings. A picture depicting nature can be said to be similar to a lyric about nature in literature. Whereas a lyric is the expression of a writer's emotion he has felt from nature, a picture depicting nature is the spread on the canvas of the beauty of nature felt by an artist. It is not fortuitous that

from olden times people compared a good poem to an excellent picture, and said that a good landscape or a fine painting of flowers and birds expressed a poetic world. In the depiction of nature the echo of excitement is needed before creating it, the echo which makes it possible to spread the emotional feeling perceived from nature and life as poetic imagination. An artist with extraordinary skill can represent the objective phenomena in his pictures as they are. Nevertheless, when he fails to express the poetic feelings of nature, he cannot produce pictures which touch the heartstrings of the people. Artistic revelation is needed in the production of landscapes. An important aspect of artistic revelation is the poetic imagination of the creative artist. No matter how skilful an artist may be, he cannot match the representational capacity of a colour photograph. An artist should create works with profound poetic feelings. This is the way for him to reflect as they are the throbbing feelings he has received from reality and produce a work of art that has great emotional attraction.

If an artist is to depict nature in an emotional way, his picture should have a lingering effect. What is emotional is inconceivable apart from a lingering effect. A lingering effect in an artistic work is the sustaining echo of feelings even after one has watched or listened to a work of art; the impression one has got from it does not disappear but sinks into one's mind and makes one think deeply. When emotion is combined with a lingering effect, the echo of the feeling is lengthened and the sentiment is more profound. One of the factors which inspires rich emotion in the people is not only visible phenomena themselves, but more importantly the profound content involved in them. Natural phenomena offer different emotional colours to different people. Some natural phenomena evoke aesthetic emotions and others arouse disgust. For this reason, in pictures depicting nature the visual objects of representation should be emotional before anything else. Nevertheless, no matter how sweet and splendid the nature represented in a picture may be, such a picture cannot express emotion if it is not worthy of close

observation, because what the viewers see is all that is to be seen and everything is clear, and therefore no echo is aroused in their hearts. Food leaves a good impression only when it is tasty and leaves a pleasing taste in one's mouth. In the same way, landscapes or paintings of flowers and birds will become pictures of profound philosophical depth when they are not only attractive at first sight but also when the echo of the viewers' feelings is protracted.

If they are to produce pictures with a lingering effect, artists should avoid complication in representation. An important requirement in the representation of pictures of any content is to avoid complexity and depict them concisely. And yet pictures dealing with nature should be more concise. In these pictures it is important to establish the main objects needed to depict nature most effectively in accordance with the impulse the artists have received from reality, and integrate in a harmonious way the objects to be depicted with the main objects as the centre. If artists try to depict or emphasize everything because all the things that appear before their eyes are beautiful, peculiar and varied, all of them will protrude and become complicated, with the result that the emotion will be dispersed and the pictures will not be good to see. A lingering effect is created when artists concisely depict only essential things among objective phenomena, and yet enable the viewers to feel through them the beauty of nature adequately. Artists should express the poetic feeling they receive from nature. In doing so, they should ensure that the emotional trunk is felt to be big and simple within the picture, and enable the viewers to visualize the various branches that are connected with the trunk.

An important condition for depicting clear pictures without complexity is to concisely express the motion of objects. Because pictures cannot explain their content in words, they have to convey it through the appearance of objects and their colours, as well as through their motions. Among these things, the motion of an object has its own specific features and enables the viewers to understand clearly even the circumstances and conditions that express the motion and the relationships between the object and other objects. If

artists, therefore, properly grasp the characteristics of the motion of the objects existing in nature and provide a truthful plastic expression of them, they will produce the possibility of creating a lingering effect by enabling the viewers to understand natural phenomena in a three-dimensional way, even without having to show many things.

In order to depict nature in an emotional way, artists have to show colours properly. Nature is so full of colours that it can be said to be a world of multifarious colours. Nature evokes in the people good, solemn and noble feelings because of the shifts of phantasmagoric forms and the harmony of colours. Colours arouse strong emotional feelings by affecting people's vision very sharply. The emotional stimulation caused by colours has to do with their peculiar character. Colours reveal various colour aspects. Colour aspects are based on natural laws. Nevertheless, since it is people who see and feel them, the stimulation of colours is associated with the world of their thoughts and feelings. The emotional stimulation caused by colours has to do with the psychological characteristics of the people who perceive colour phenomena. Colour phenomena may rarely appear to be peculiar colour aspects. Nevertheless, in most cases they overlap and intersect with each other, and find themselves in a mixed state and create varied visual shifts such as comparison and contrast. Such phenomena of colours arouse various emotional responses in the people. Depending on the shapes of colours and their location, those colours which are integrated in a harmonious way seem to be beautiful, while others are unpleasant.

Colours have a strong emotional effect because they perform the function of the means which enable the viewers to perceive the individual features of objects in a non-representational way. If an oriole is depicted as black instead of as yellow, the viewers will call it a small crow. The people's perception of objects is inconceivable apart from their understanding of their colours as well as of their forms. This is because the colours of objects have some meaning. In addition to those objects which are widely known because they have become either symbolic or personified, such chromatic conception has become popularized in daily life. If fields are painted green, it gives the

viewers the impression of summer, and if they are painted yellow, it gives them the feeling of autumn, arousing the respective sentiments.

An important factor in the colour representation of nature is to properly embody the aesthetic tastes of our people. Their aesthetic tastes are national and modern tastes. The aesthetic tastes of people have a national character because the people and their lives assume a social character. Koreans are fond of light, soft, vivid and deep colours, instead of dark colours. This is the aesthetic taste of our nation for colours which has been formed through a long historical process. The sentiments of Koreans are very delicate, beautiful and noble. The aesthetic tastes of our people for colours are associated with the requirements of the present time. The aesthetic tastes of the present period are expressed in bright, brilliant and vigorous colours.

There should be an emotional echo in the colour representation of nature. In pictures dealing with nature the emotionality of colours can be strongly expressed only in the unity of the aesthetic features of nature itself and the poetic feelings of artists. It is only when the varied and complicated colour changes existing in nature are expressed through the poetic feelings of artists without overlooking individual colour phenomena that lyrical pictures expressing varied colour accords can be produced.

Artists should effectively contribute to the education of the working people and young people in the Korean-nation-first spirit by producing a greater number of good works of art depicting the nature of our country in a meaningful and emotional way.

5) COMPOSITION INTEGRATES ARTISTIC REPRESENTATION INTO ONE

The creative plot of an artist acquires a detailed aspect through his purposeful work on composition. Composition is a plastic process which arranges and combines the representational elements of a work into a unity in a given picture. Once the problem of composition is

solved, the system of representation will be established in the production of works of art which are in the form of pictures. In painting, composition plays the role which is played by the plot in other kinds of art; it is an important link that decides the destiny of creative work. In creating pictures artists devote painstaking efforts and energy to composition, and give a great part of their working time to this.

Composition should be organized logically on the basis of the seed of a work. The seed is the major factor which defines the content of a work, underlies its representation and guarantees its vitality. It is only when the composition, the component of artistic form, is subordinated to developing the seed of a work that it is possible to coordinate the representational elements into a plastic organism in a well-knit system.

Composition should not only be based on the seed but also be capable of expressing the meaning of the seed amidst diverse and rich life stories. Different works have different seeds, and the contents of these seeds are not the same. Hence, the composition, as the structural form of a work, should naturally accord with the content of the seed of a given work. It will not do to attempt to organize the composition in conformity with the forms developed by the fine art of the preceding period, even though such forms of composition served as practical experience in stressing the thematic centre of a work and exploring the expressiveness of plastic representation. We should take into consideration the positive elements achieved in the fine art in the past and accept them to meet our situation. We should not, however, absolutize them as a law that should be applied to all works. It is a principled requirement of realistic fine art that the form of composition should be based on the seed and content of a work.

Composition should be so organized that it arranges the representational elements of a work carefully, without overlooking anything. In other kinds of art there is no form like the composition of fine art which makes it possible to grasp the structural aspect of a work in detail at a glance. Composition makes it possible to understand instantly even the detailed elements which are of great

importance in representation as well as the main framework of a picture. Composition makes it possible to immediately reveal any of the representational elements involved in a work which appear to fail or to be missing.

The function of composition is eloquently expressed in a theme picture. This is because in a theme picture the composition deals with such representational elements as the relationships between characters, conflicts and events, and has many representational tasks such as coordinating these elements in an organic way and unifying them.

An important thing in carefully welding the representational elements of a work through the composition is to select the position of the hero correctly and vividly throw him into bold relief. In the relationships between characters the hero plays a leading role, undertaking his share of representation to solve the main representational task of a work and is situated in the central place, connecting various characters and depicting them. The central position of a picture is not necessarily the geometric centre, but it is always the centre in terms of the content of a work. It is the object which catches the eyes of the viewers at the first glance when they look at a picture. All the representational elements of a work are concentrated on this central position and the artistic relationships are established from this position. The process of the work of composition, therefore, is devoted in no small measure to subordinating, in a rational way, the other representational elements to the centre in terms of the content.

In order to highlight the hero in terms of the composition, we should not create other storylines in the picture. The work of making composition with the hero as the centre should be done in such a way that the characters' personalities, events and the details of life are all linked to the clarification of the main task of the picture. The thematic centre should be clear in the composition; therefore, the storyline of another problem should not be in one and the same picture. If an artist seeks to insert a problem which has nothing to do with the main task of a picture, the centre of the composition will not be highlighted, and, furthermore, the system of representation as a

whole will be unbalanced. The centre of a picture can be located in any place within the canvas, depending on the requirement of the content. However, irrespective of its location, the centre of a picture should be located in such a way as to concentrate all the representational elements on itself and harmonize them in accordance with the logic of life.

In order to highlight the hero in terms of the composition, it is necessary to show the state of his movement properly in accordance with the circumstances and the moment of life. The movement of the hero and other characters is generally determined by the aim of their action. Artists should take into careful consideration the thoughts and feelings of the hero, his psychology and his relationships with other characters under the given circumstances, and grasp and express well the various characteristics of his behaviour which are derived from them. The hero and other characters appear, take part in the events and act establishing relationships with other characters due to some reason and motive at the given moment of life. Only when the movement of the hero and other characters dependent on their behaviour is depicted truthfully will it be possible to highlight the centre of the composition, and, through this, bring the personality of the characters into relief.

In order to carefully arrange the representational elements of a work in terms of composition, it is important to deal with other characters properly as well as with the hero. The relationships between the characters, which are most important in the organization of the composition, are satisfactorily solved when the share of representation to be done by each of them and his place are clear. It will not do to unnecessarily place in a picture a character who has no representational task or whose task is not clear. The representational share of the characters appearing in a work is determined by the role they play in clarifying the content of the work. Depending on the character of their role, these characters are classified into the positive group and negative group, and into the principal characters and secondary characters.

So far as the relationships between the hero and the other characters are concerned, they should be unified in an organic way. All characters should be created in such a way that they are subordinated to giving prominence to the personality of the hero, widening the scope of representation and clarifying the main task of the work. The characters should be placed in such a way that each of them is distinctive and conspicuous, and yet they should not stand in the way of stressing the centre of the picture, nor should they be placed in a disorderly way. If artists are engrossed in giving prominence to the personality of a certain character on the pretext of its attractiveness, it will stress other aspects in the picture, making the canvas desultory, and, in the long run, it may stand in the way of highlighting the centre of the picture and clarifying the main task of the work. It will not do either to include in the canvas a character who is not needed for the elucidation of the work's main task or exclude one who is indispensable. Even if the characters are placed in the canvas in such a way as to be suitable for providing a solution to the main task of the work, it will not do to make them overlap with one another because of the similarity of their personalities or deal with their forms, colours, tones and the like with the same proportion as the principal characters in plastic representation.

In the organization of the composition it is very important to establish the relationships between the positive and negative characters properly. In a work, the conflicts find their specific expression in the relationships between the positive and negative characters. Plastic representation of the conflicting relations between the positive and negative characters should be based on the logic of the development of their personalities; it should not put stress only on their external aspect. The confrontation between these characters is always in terms of ideological factors. It may, therefore, find its expression in either drastic action or deep silence or a serious look. Pictures must be composed in such a way that conflicts between the positive and negative characters are brought to an end in one moment, and the ideological predominance of the former over the

latter is always emphasized. Even in this case there should be logical reasonableness, and artists should not try to weaken the personalities of the negative characters artificially.

In the organization of the composition the relationships between the characters and the circumstances should be well established. With the exception of special cases, the depiction of the circumstances is almost essential in pictures. This is because the portrayal of the circumstances makes a direct contribution to the typification of the personalities of the characters through detailed representation of their living environments. In organizing and unfolding the circumstances in the composition, it is important to correctly define the scope of their depiction. This scope is directly associated with the representational aim of plastically showing the psychological world of the hero and other principal characters. When artists intend to bring characters to the front of the canvas and show their psychological world intensively and precisely through their facial expressions, the proportion of the depiction of the circumstances decreases relatively; when they intend to show their psychology in a coordinated way in relationships with the circumstances or when the number of characters appearing in a picture increases, the scope of the depiction of the circumstances is generally expanded. Artists must not try to show the faces of the characters to be indiscriminately large in a theme picture on the pretext of focusing on human psychology. In such a picture the psychological world of the characters should be represented not only through their facial expressions but also through all their actions, as well as in their relationships with other characters and the circumstances. Such a compositional technique of fine art is applied a great deal to the determination of the size of films or photographs, as well as to the representation of the surroundings.

In organizing the surroundings in the composition of a picture, it is important to choose properly the objects to be represented in the space allotted for the depiction of these surroundings. It is necessary to show only those surroundings which are indispensable for the clarification of the personality of the characters and the events. There is no end to the narrative representation of the period, social

circumstances, or the specific conditions in which events take place as well as of other aspects of life. It is impossible to show everything on a limited canvas. Moreover, if artists show various things, the viewers will be unable to see through more things contained in life, with the result that the representation will be flat. If the depiction of the surroundings is complicated, the characters will not be given prominence, but be buried. The more intensive the representation of the circumstances, the more conspicuous the portrayal of the characters. Though this is not necessarily so in all cases, so far as the organization of the composition for the depiction of the surroundings is concerned, it is necessary to accept the traditional form of composition of Korean painting. This form of composition applies the method of representing only those surroundings which are essential for the clarification of the content of the work, and boldly omitting the rest. Nevertheless, the viewers fully guess and understand the circumstances of the life of the picture merely by seeing what is represented.

Composition must be concise. Fine art should accurately show all the details, without overlooking any of them. In its expression, fine art presupposes maximum condensation and omission. Works of art which have to show life, events and various and complex phenomena of reality in an integral and harmonious way in the limited space of support, must condense the objects of depiction to the maximum. From the outset, the composition should aim at implying something instead of interpreting it, and enabling the viewers to think about something through it.

If the composition is to be concise, artists should boldly do away with what is unnecessary and crude, and select and unify what is fundamental and essential in a harmonious manner. However good and attractive individual elements may be, artists should boldly discard them if they stand in the way of giving prominence to the main part of the picture and preserving overall plasticity. If they show various events and facts on the pretext that they are needed for expressing the content of the work, what is essential and important

will be concealed and eclipsed. When a picture has to show events in several parts, even though in a limited scope, or has to express the state of motion of things, the composition will have to solve a very difficult task of interpretation. In such cases, artists should discover something characteristic which can show such life and motion not through explanation but visually, and express it in a condensed way.

Composition should be made in a plastic way. No matter how well the relationships between the internal elements of representation are constructed and organized in a flawless way, they will lose aesthetic significance if they are ill-fitted plastically. The composition of a picture means the mode of constructing a support with plastic beauty as a prerequisite. For this reason, from the start of the work of making the composition the requirement for giving prominence to plastic beauty is put forward along with all other problems.

Composition is based on the aesthetic elements of the realities of life which people visually grasp as well as on their emotional experience of these elements. The plasticity of the composition is partly based on geometrical and physical elements, and is partly derived from the psychological experience of people. Both of these aspects affect the composition. Fine art expresses things and phenomena by portraying the feelings derived from the mass of things, their length, width, height, the state of their shift, location and direction as well as the effect of their force through such plastic means of expression as the lines, colours, tones and dimensions. Apart from such a geometrical conception and psychological feelings, therefore, it is impossible to complete the composition. Such problems should be solved creatively in working out the composition in the course of creation of works of art.

In working out the composition, the size and form of the picture should be determined correctly according to the content to be depicted by the given work. The composition is in an inseparable relationship with the size and shape of a picture because it is constructed presupposing the space of the support.

The form of a picture depends not on the external scale of the

object to be depicted by the work, but on the scope and depth of its content. Nevertheless, quite a few works of art do not determine the size and standard of a support taking the content into consideration, but tend to indiscriminately make the standard of the picture large or, on the contrary, make it small regardless of the depth and scope of the content. As a result, the composition is not constructed well and the picture looks indistinct, or the construction of the canvas is unnatural, making it impossible to see the scope of life clearly. In literary works and films, if the content which should be described in a short piece or in a medium-length story is extended into a long piece, it will not be interesting, and if the content rich enough to be described in a long piece is described in a medium-length story or a short piece, only the synopsis will remain. Likewise, if the size and shape of a picture are not determined by the scope and depth of its content, there will be various deviations in the composition.

The form of a picture is of great importance in making the representation conform to the aesthetic tastes of the period. Artists should determine the shape of a picture in accordance with the content of the work, and yet they must not ignore the formal aspect of the canvas to which people have been accustomed in the course of their lives. The shape of a picture has relative stability; it continues to exist for a long time and exerts influence on the content. So far as the form of traditional Korean paintings is concerned, there were many hanging scroll pictures in the old days. Hence, the composition of a picture was dealt with to conform to this form, and people came to think that the form of Korean paintings should be such.

Artists should not be biased only towards hanging scrolls on the pretext that this form prevails in traditional Korean paintings. Fine art should depict life in a more extensive and detailed way as time advances, and the ideological and thematic content of works is enriched. The size and shape of pictures should, therefore, be varied accordingly. Furthermore, in order to produce large-scale works of art, pictures of varied forms are needed, pictures which can show the struggle and lives of independent people as well as great social changes.

In order to stress plastic beauty in composition, full use must be made of such methods of expression as symmetry, balance, unity, variation, proportion, measurement, repetition and rhythm.

6) PLASTIC IMAGES MUST HAVE THREE-DIMENSIONAL QUALITY

The realism and plastic vividness of images in works of art have mainly to do with the three-dimensional quality. Objects should be drawn in a three-dimensional way because fine art should create artistic images through plastic and visual expression. Fine art, plastic art, achieves the aim of artistic representation by showing objects existing in space through the characterization of their forms. All things and phenomena which exist objectively are three-dimensional. Hence, the plastic images of fine art which reflect real life become realistic only when they are three-dimensional. All objects exist in space in a three-dimensional state. All objects and phenomena, including people, can express their lifelike vividness and guarantee the realism of representation only through the three-dimensional depiction of their appearance.

Objects should be drawn in a three-dimensional way also because fine art has to express the content of objects and phenomena through the depiction of their forms. The objects depicted and expressed by fine art are not confined only to forms, but also have content. The appearance of objects is three-dimensional, and their movements assume various aspects. Their forms, therefore, should be depicted in a three-dimensional way as they appear in real life.

In order to ensure the three-dimensional effect of plastic images, the structure of a picture as a whole should be three-dimensional.

If the structural form showing the whole content of a work is flat, the plasticity of the picture is not stressed even if the forms of individual parts of the picture are depicted in a three-dimensional way. Whereas the formal structure of a picture as a whole is a form

for conveying the content of the work in a uniform way, the shapes of the individual parts of the picture are the specific aspects of that form. The characteristic feature of fine art is that the whole and the parts form a harmony in one and the same picture. If the form of the overall structure of a picture is not expressed in a three-dimensional way, the picture is offensive to the eye from the beginning, and its content is not conveyed clearly.

The overall formal structure of a picture finds its most outstanding expression in the spatial structure in general. In other words, it is expressed most vividly in the composition of pictures in the case of paintings, and in the construction in such artistic forms as sculptures and monuments. An important problem in giving prominence to a picture in a three-dimensional way is the harmony between the whole and the parts. In other kinds of art, the relationships between the whole and the parts are not so clear as in fine art. The three-dimensional quality of a picture is stressed only when the mutual relationships between the whole and the parts and between the various parts are established smoothly and united as one. If a picture fails to achieve unity because the connection between any elements or parts of it is not smooth and they are not combined with the whole, the picture will be incoherent and its three-dimensional quality will be undermined.

In order to integrate the whole and the parts of a picture in a harmonious way, artists should see the parts in the whole from the beginning and then depict them. It is only when the parts are arranged and distributed in the whole that the positions to be taken by the parts in the total scale and volume and the share to be represented by them will be clear, and they will form a harmonious unity. The unity between the whole and the parts will be smooth when the depiction of the shapes of the parts is complete even though the parts are subordinated to the whole. The plastic perfection of the parts is of great importance in making the links between individual elements three-dimensional.

In viewing and portraying the whole and the parts in mutual relationships it is important to establish proper plastic relationships

between those elements which should stand out in bold relief in shape and should be given prominence and those which should be subordinated to them. Relationships should not be made to look only equal and uniform under the pretext of harmonizing and unifying them. If everything is shown equally in the same proportion, the three-dimensional quality of representation cannot be ensured because the boundaries between the main things and secondary ones and between important things and less-important ones will be ambiguous and because it will be impossible to distinguish where attention is to be focused.

If the formal structure of a picture as a whole is to be three-dimensional, plastic variations should be applied in the construction of the picture. The three-dimensional quality of the structure of a picture is ensured not only in the arrangement and disposition of the substantial elements of a work but also in comparing and contrasting the forms or in showing such changes as the creation of visual rhythms. The visual changes of a picture can be expressed both through constructions and appearances, as well as through the means and techniques of representation. The emotions of life emanate from original and colourful images—not from dull ones. If the forms expressing the content are changeable and colourful, the emotional character of a work becomes still more conspicuous because in this case life seems to be extensive. When the parts showing various fluctuations of visual changes are compared and contrasted with one another, while they look to be distinctive and are integrated as one picture in a harmonious way, their plastic images seem to be beautiful in a three-dimensional way.

If the formal structure of a picture as a whole is to appear in a three-dimensional way, the picture should be overflowing with the artist's ideological and emotional enthusiasm. The formal structure of a picture expresses not only the content of the work, but also the creative spirit of the artist. Hence, the three-dimensional quality of plastic images differs depending on the degree of the creative enthusiasm of the artist running through a given work. The representation of a work which depicts life from the perspective of

an onlooker or merely for the sake of its plastic beauty, looks sluggish in one way or another.

In order to ensure the perspective of a picture, the individual objects arranged in it should be depicted in a three-dimensional way. Plastic images are always achieved through concrete forms. The form of an object looks three-dimensional when it is expressed realistically in close relationship with contours, tones, colours and space.

Contours are the outline of a form which distinguishes one object from another. Contours are grasped in a flat form and expressed by lines. Only when the forms are depicted by accurately grasping the contours of objects is it possible to create the basis for expressing them in a three-dimensional way. If the contours are wrong or broken down in depiction, there will be no realism in the forms no matter how hard one may try to attach a three-dimensional quality to them, because they will become abnormal and will not appear in their proper shapes.

It is difficult to completely ensure the three-dimensional vividness of the form of an object merely through the accurate depiction of its outline. The three-dimensional character of the outline will be emphasized and it will look lifelike only when the tone is attached to it. In order to show objects in a three-dimensional way and in greater detail, it is important to express well the tone which creates their bright side and dark side as well as the relationship of distance. Depending on the art of drawing, there is a method of expressing the tone by enlarging the surface as well as a method of depicting the construction of the surface in detail.

It is important to express colours clearly in an organic relationship with tones. All objects express colours. The concreteness of visual depiction of objects is attained in painting them by correctly viewing the tones and colours in a unified relationship.

In order to depict an object in a concrete way, it is necessary to express the relationship between it and the surrounding space vividly. An object does not exist in isolation in space. Therefore, the viewers feel a spatial sense in the relationships between objects as well as perspective according to the locations of the objects. Spatial

sense is one of the fundamental factors which make objects look three-dimensional. It is only when fine art distinctly expresses the perspective between objects and between objects and space that the objects will look as three-dimensional as they are in real life.

An important problem in drawing pictures in a three-dimensional way is to unify the systems of the art of drawing. Some Korean paintings are neither Korean ones nor European ones. This is due to the fact that they do not maintain the system of drawing peculiar to Korean painting. The art of drawing has been explored and consolidated in the course of creating artistic works over a long period of time. It, therefore, is the important factor which defines the characteristics of the forms of fine art. The system of drawing constitutes the characteristics peculiar to the forms of fine art. This is because the forms always emerge and develop emanating from the aesthetic requirements of man. Our people who have lived in a beautiful land from ancient times are resourceful and wise and have an exceptionally noble aesthetic sense. Throughout their time-honoured history of 5 000 years they have developed a brilliant national culture and, in the course of this, have created diverse and beautiful forms of art. The art of Korean painting is an excellent one which our people have mastered to meet their aesthetic aspirations and requirements in the course of creating and developing their national culture.

The system of the art of drawing is concretized through plastic methods and the characteristics of the plastic methods find clearest expression in dealing with the means of depiction. This is because the art of drawing is determined by how the means of representation are used. Korean painting has a number of characteristics in dealing with the means of representation.

Korean painting also has unique methods of three-dimensional expression. Therefore, artists who draw Korean paintings must draw pictures to meet the requirements of the system of the art of Korean painting. When plastic methods do not meet the requirements of the creation of images there may be unreasonableness in expression or something half-done. Some people claim that it is difficult to express

the thrilling reality of our life in a three-dimensional way by using the method peculiar to traditional Korean painting, and that, therefore, they cannot but borrow the method of expressing the tones by relying on the system which puts the main stress on the surface, the system found in Western paintings. They are mistaken. If the system of drawing peculiar to Korean painting is renounced in plastic expression on the pretext of techniques not being immutable, it will result in denying the essential qualities characteristic of traditional Korean painting. In order to create three-dimensional paintings by relying on the plastic techniques peculiar to Korean painting, there should be the theory of representation based on the art of Korean painting and the methodology of their production conforming to the aesthetic tastes of the times should be explored in depth.

In order to create pictures in a three-dimensional way, artists should cultivate the ability to observe and depict the shapes of things. Even if there are scientific principles and a methodology for depicting things and phenomena in a three-dimensional way, artists cannot portray the realities of life in a three-dimensional manner if they lack the power of observation to understand the objects of representation in a plastic manner and the ability to express them. It is only when artists cultivate the power of observation that they can keenly understand the essential and characteristic elements among the complicated phenomena of life and express them artistically. There is a saying in the field of fine art which goes, "Create a picture after you have observed your subject ten times." This means that observation is very important in plastic representation. Artists should have representational ability as well as the power of observation. In cultivating representational ability it is extremely important to undergo effective training in rough drawing. Constant training in rough drawing enables one to acquire keen observation power, and ensures the accuracy of the depiction of shapes and the depth of three-dimensional expression. Rough drawing is the indispensable basic training which not only painters and sculptors but also all other artists should undergo perseveringly. However original an artist's idea is, his creative aim cannot be accurately expressed in

representation if the shapes are not appropriate or do not give a three-dimensional impression because of his lack of the ability of depiction. All the artists who have been celebrated throughout the world without exception were master hands at rough drawing. Those artists who rely on materials they obtain either from photographs or pictorials instead of materials of rough sketches they themselves have drawn in real life, cannot produce good works. All artists should create three-dimensional plastic images and thus produce many excellent works which show real life in a truthful and realistic manner.

7) THE MOMENT SHOULD BE DETERMINED PROPERLY

Even a single piece of fine art should be created in such a way as to depict the profound and broad world of life. The production of such a work is possible only when the moment is chosen properly. The moment of a work of art is a turning-point of life which causes an event or action, and conditions the development of the characters' personalities, and a link in its cause and effect. In fine art which shows people and their lives through a single picture, a scene is expressed as the form of a part of the continuous process of life. The scope and depth of representation differ depending on which of the varied moments of real life is chosen and fixed in the scene, even when the same seed and subject are used.

If the moment is chosen properly in a work of art, the depiction of the characters' personalities seems conspicuous, and this results in clear revelation of the content of the work. This is because an appropriate moment contains the action characterizing the characters' personalities and the situation which gives rise to it. If the moment is chosen properly, the plastic expression of the work is emphasized. The moment of life involving rich content makes it possible to give birth to the condensation of representation, enabling the viewers to understand many things through a few things.

There is no rule that in a work of art only the point which

constitutes the climax of the development of events should be selected as the moment. The moment may be a particular stage in the process of the development of events, or the moment of transition from one state of motion to the next, or from one event to another or the time after the conclusion of an event. An artist should contemplate whether he should show the subject matter at the starting point of an event or at a certain point in the process of the development of the characters' personalities or at its climax.

The point which clearly reveals the essence of an event or fact should be chosen as the moment of life to be determined for a work of art. The phenomena of life comprising the social relationships between people and the process of their practical activities are very complicated and diverse. Among them there may be some whose dramatic character and emotional colour are felt to be rich; others may give a strong visual impression. Other kinds of art may make an appropriate use of all these phenomena in the creation of images in order to clarify the essence of the content of scenes and screens, but fine art cannot do so. A moment is captured only once in works of art. Therefore, if one misses the moment which embodies the essence, one cannot regain it. The moment of a work of art must be an appropriate one which amply includes the essential content of a given event or fact. The essential content of an event or fact is concentratedly revealed through the characters' personalities. One should, therefore, establish such a moment taking into consideration the thoughts and feelings of the characters which constitute the main aspect of their personalities. The thoughts and feelings of people are expressed in various aspects owing to some cause and motive at every given moment of life. However, they do not characterize the personalities of the characters in all cases. This is because people's thoughts and feelings may reveal the whole aspect of personalities of the characters in some cases, but in other cases they may express only one aspect of them. It is very important for works of art to grasp and choose the moment when the thoughts and feelings of the hero are expressed in essence.

The moment which is chosen on the basis of a character's personality is closely associated with the circumstances. The circumstances are concrete conditions which make it possible to develop an event and the actual basis of life which clearly reveals a character's personality. An important problem in the selection of a moment is in what situation the characters should be placed. In the oil painting *For the Motherland* which shows the heroic deed of a soldier of the People's Army blocking an enemy gun muzzle during the Fatherland Liberation War, the situation gives rise to the moment for the development of the hero's personality and conditions the concrete manifestation of his heroic personality.

The moment of a work of art should be one which can visualize the past and future as well as various aspects of life. In fine art a basic requirement of which is condensation of delineation, the moment conditioning the content of a scene should be one which makes it possible to remind the viewers of the past associated with the evidence of the bygone life, anticipate the future and understand life in breadth in various aspects. This requirement can be met only through condensation and conciseness of delineation. Condensation and conciseness are an important condition for creating a rich and clear plastic delineation of fine art. Films, operas and plays must also show life condensedly and concisely. Nevertheless, because they may not clarify the thematic and ideological content of a work at once and in a concentrated way at one point, they can show what they have failed to show in the following point. Since fine art has to show the whole content in one moment, an artistic work can have a high level of presentation only when it is possible to know many things through it.

In order for the moment of life to be chosen to make it possible to know many things, the logic of life with regard to the choice of the moment, the logic of delineation, should be ensured. When the chosen moment of life is accidental, the causal relations of an event or a fact, the relations between various aspects of life, will not assume an inevitability and will, in the long run, lose truthfulness. It is only when the characters or events, circumstances and details are

dovetailed in accordance with the logic of life that it is possible to visualize the whole of life by enlarging it. It is only when the moment is based on the characters' personalities that it will be in accordance with the logic of delineation. The factor which gives rise to and develops the moment of any event is the logic of the development of human personality. Hence, the moment which can be characteristically expressed by plastic depiction exists not only in the explosive climax of an event but also in the point which gives rise to it, in the process of that event and in one's mind. Reflecting in their works the heroic struggle of the characters and sharp class antagonism, some artists deal with disclosed phenomena of life attracted by the external severity and sharpness of an event. This can be said to be one-sided.

The moment should be chosen in such a way that it becomes a means of reliably guaranteeing the emotional attraction of portrayal. Even if the chosen moment amply includes the content and character of life, it will not have depictive significance if it cannot express them emotionally. What is important is to choose a moment which can show the world of experience of the characters most vividly. The emotional impact of man's world of experience is very great when it is represented through a moment which incisively reveals his profound mental state no matter whether it is directly exposed owing to the external influence of life or his accumulated psychological state is expressed through his sentiment in a definite situation.

The Korean painting *Grandpa on the Raktong River* showing an old boatman who, in a tense battle situation, helps, at the cost of his life, scouts of the People's Army to cross the river, and the oil painting *Daughter* portraying the psychological world of a mother who, because of her failure to pay a debt, has to send her young daughter off without knowing when the latter will return, and some others are excellent works of art. The depictive attractiveness of all these works lies in that they correctly grasped the moment, which enables the viewers to know the characters' world of experience well, and portrayed it in depth.

If the moment of life is to be made emotional, the circumstances should be depicted in close connection with the characters' personalities. In many cases the emotionality of fine art is emphasized still more by the portrayal of the circumstances. The circumstances are mostly presented as the depiction of nature. When the inner connection between the circumstances and the characters' personalities is close, this makes a great contribution to showing the inner world of the characters openly. Artists should subordinate the depiction of the circumstances to emotionally emphasizing the characters' personalities instead of merely depicting them as the background of life.

Emotional moments are inconceivable apart from details in the canvas. In works of art the moment should be chosen in such a way that the representation of details discloses the essence of portrayal and suggests the causal relation of life. Only then can rich emotion spring forth in that implicated portrayal. The true meaning of fine art lies in that, through one moment of life, it shows man's character and life in depth and width, makes people lost in deep contemplation and powerfully rouses them to the revolution and construction.

3. KINDS AND FORMS

1) KOREAN PAINTING IS OUR STYLE OF PAINTING

Painting is a domain of fine art, representing reality through visual representation by expressive means such as lines, colours and tones. It presents a lively picture of reality and life through visual expression of three-dimensional effect, movement and space by representing its objects on a flat surface. In view of its principle and method of representation, of the scope and depth of its expression of reality, and of its emotional effects on the people, painting can be considered to be the main form of formative art. In respect to its relationships with

other visual arts, painting's principle of representation assumes universal importance. On its principle of representation are based not only the arts for the stage and the monument, graphic arts and industrial arts, but also handicrafts. Painting constitutes a peculiar artistic form by its brushwork as a whole system of expressive means and their application methods, of the method of making use of formative elements for representation on the screen, and of other techniques and styles. Its artistic form consists of formative elements such as lines, colours and tones, and other means, as well as techniques and styles, textures, and perspective representation, which make up visual representation on the screen through brushwork. The national characteristics of screen portrayal are expressed concretely by styles, and wholly by brushwork.

By reproducing reality in visual representation through the description made by a variety of expressive means, the artistic form of painting evokes great aesthetic repercussions among the people. No other artistic means is as delicate, rich and effective as painting for expressing the people's emotions and feelings of life, and the aesthetic taste of the times. Through its lifelike and concrete representation, painting unfolds an elegant and colourful scene that spurs thinking and enriches the emotional world.

The representational character of painting finds its expression in the employment of expressive means and the application of expressive styles. The quality of painting plays an important role in bringing out the emotional display of the ideological content of a work and developing the creative idiosyncrasy of the painter. Painting can display its quality to the full only in progressive and realistic fine art. With realism developing and the expressive styles getting enriched and polished, painting's quality also improves. Unless the quality of painting is ensured, it is impossible to obtain the picture of visual forms nor illuminate the thematic idea clearly nor develop the true idiosyncrasy of the artist. Formalistic painting makes the appearance of the object deformed and abstract through the emasculation of painting's quality, marring the visual beauty.

Developing and enriching painting's quality continually is an important condition for building up the realistic character of the art of wall painting, and ensuring the unity of its contents and forms. In order to enhance the quality of painting it is important for the artist to create forms and develop the sense of their qualities on the one hand and maintain his proper ideological and aesthetic attitude to the work on the other, so that he makes a lifelike and profound description of the scene and develops an unrepentive and idiomatic representation.

Good representation of colours and tones in line with the laws of aesthetics is important for enhancing painting's quality. Colours and tones play a great role in distinguishing painting from other forms of fine art while developing the emotional aspect of the former's quality on the screen and characterizing its diversity. From the formal point of view, painting can be said to be an art of colours and tones.

Only when it achieves an appropriate application of various elements of form for enhancing its quality can painting be effective in transmitting its contents in an emotional way and perfecting the screen in visual forms.

Painting is made up of various forms of fine art, including Korean painting.

Traditional Korean painting is a form of Oriental painting with a long tradition. The traditional painting with a series of common aspects in terms of mediums and techniques employed in our country, China, Japan and various other countries in East Asia is Oriental painting. Korean painting has long since developed, assuming the characteristics common to Oriental painting while keeping its distinct and excellent characteristics inherent in the form of national painting at the same time. That traditional Korean painting has long traditions is vindicated by the fact that its brushwork is still vivid on the murals in the tombs of Koguryo times. While still developing up to today, Korean painting has never failed to mirror the Korean nation's resourcefulness and emotions in life, despite twists and turns due to feudal fetters and later colonial rule by the Japanese imperialists. Buoying up the national feelings and

aesthetic tastes of our people to the full, and representing reality in a lifelike way, Korean painting has become known throughout the world as an excellent form of painting. Painted in bright, simple and delicate brushwork, it displays excellent artistic characteristics as a powerful, beautiful and noble form of painting.

The brushwork of Korean painting, which is bright, simple, and delicate, is mainly characterized by condensation and concentration. In Korean painting, linear perspective, colouring, tone value, texture and perspective representation are all based on condensation and concentration. The principles of representation of Korean painting are accompanied by extraordinary techniques. The one-stroke technique, the linear perspective method, and the like are traditional techniques embodying the principles of representation of Korean painting. Korean painting makes the spectator think deeply about the picture and feel the sensuous and elegant style of the painting, because it relies on unique representational principles. Both condensation and concentration are advantageous formative principles making the texture of the surface simple, representing the qualitative attributes of the object well, and highlighting the centre of the work while avoiding unnecessary forms, tints and tones, in keeping with the aesthetic feelings of our people. These principles add clarity to the essence of the object for representation and evoke great emotions by delineating a few things. The surface of Korean painting shows the focal point of representation and the special visual space of blankness, while carrying the effect of tints in neat harmony and simple and harmonious forms, which are all based on the principle of condensation and concentration. For this principle on which it is based, Korean painting presents a fine display of the artistic qualities of our national painting.

We must develop fine art with emphasis on Korean painting which has a long tradition and fine artistic qualities. This means giving priority to the development of Korean painting, and, on this basis, developing other forms of visual art. Only then can we successfully build our own style of pictorial art, with distinct national qualities, and fully reflect our people's feelings of life and aesthetic

aspirations in the creation of fine art. In addition, it is only in this way that we can ensure national form with socialist content in fine art and develop other forms of visual art to meet our people's feelings. Korean painting embodies our people's national feelings of aesthetics most characteristically, and is a form which has long since been favoured by our people; therefore, if its position is abased to the slightest degree it might result in the loss of the main link and failure in the establishment of Juche in the development of fine art. To give full precedence to Korean painting over all other forms of visual art through the development of pictorial art centred on Korean painting—this is the consistent policy of our Party. As in all other spheres, if we are to establish Juche firmly also in fine art and carry on the successful promotion of socialist national fine art, we must constantly develop Korean painting, attaching primary importance to it.

An important aspect of the development of Korean painting is to keep up the inherent qualities of this genre. Unless these qualities are sustained, it will be impossible to give full play to the advantages of Korean painting and develop fine art as suited to our people's desire.

In order to keep up the inherent qualities of Korean painting, it is necessary to make a deep study of its long traditions and, on this basis, represent reality. Without knowledge of the traditions of Korean painting, no one can get a correct understanding of the national form of fine art and grasp the artistic talents and national character of our people embodied in those excellent traditions. What is important in the study of the traditions of this genre is to acquire knowledge of the national aesthetic feelings running through the whole development process of Korean painting and of its inherent principles of representation. Since the study of its traditions is aimed at representing reality to meet the ideological feelings of the Korean people, the painter must pay close attention to how to develop the style of Korean painting. He must not, on the pretext of producing a Korean painting, work out a hotchpotch—neither a Korean painting nor a watercolour painting—or add washes with foreign colorants to make something like an oil painting.

Correct application of the style appropriate to Korean painting requires mastery of a variety of techniques based on the principles of condensation and concentration. Painting is, depending on its forms, different in terms of the application of lines, colours and tones, and in the making of textures. Korean painting is full of a variety of characteristic techniques, such as the technique of texture representing the object in an intensive way, and one-stroke technique, making the lines, colours and tones simple and raised. The excellent techniques of Korean painting, when applied suitably in the representation of reality, can render the work more conspicuous than those of other forms of painting, and tempt people to see it again and again.

The texture of Korean painting is quite an effective form of representing reality by means of intensive visual form. Its technique arranges the objects in such a way as to keep emotive space on the screen, and highlights the centre and focal point, thereby presenting a lifelike representation of reality. Korean painting, though carrying just a few motifs, is strong in emotional feelings, always giving rise to aesthetic stimulation for deep thought. Creating a strong sense of visual beauty and of reality without filling up the screen to the full and depicting various motifs, considering their relations with each other from the perspective point of view as in other forms of painting—this is the artistic quality of the texture of Korean painting.

In terms of colouring, Korean painting also employs the style of highlighting the original hues of the object, while coordinating the tints of the picture as a whole. The colours of Korean painting give the flavour of light, bright and pastel tints because they are derived from the tone values characteristic of Korean painting, emphasizing the original colours.

In order to reflect the characteristic tone values in Korean painting, it is necessary to attach importance to emphasizing the original colours of the objects. This means creating the expressions of the hues with the main emphasis on the colours characteristic of the objects illuminated in a variety of complex shades. In order to put stress on the original colours it is important to create a true

representation of the original colours of the objects while abbreviating the variables of the hues subject to natural atmosphere or ever-changing circumstances, and avoid shading the original colours with a variety of complex hues. The original colours, when shaded by various hues, will lose their true identity and will be unable to ensure the harmony of hues washed mainly in basic colours. The original colours of objects in Korean painting are inconceivable apart from the picture's predominating colours. Only when the whole tints on the screen are coordinated harmoniously while the original colours are emphasized can the pastel colours of Korean painting be manifested.

Making tones intense is also an important characteristic of the brushwork of Korean painting. Tone is an important means of rendering objects three-dimensional and spatial. The application method of tones is different according to the forms of painting. As far as pictorial art is concerned, reproduction of the complex tones created by light does not mean creation of the true image of the tonal values—nor does the representation of shading aspect by aspect with due consideration of every point show objects in three dimensions. From the representational point of view of visual arts it is a far better method to create the sense of three-dimensional and spatial effect even without showing all the tones as they look than to do it by representing them all. Representation of every varying degree of tone of every object in the nature cannot help to obtain a bright and simple Korean painting nor create the form of texture with which to brighten the representation of hues centred on the original colours and to produce blankness. Making the tones intense in Korean painting is of great importance in characterizing the forms of objects in a graphic way, and in brightening the picture as a whole while making a three-dimensional effect. Describing the tonal values of objects by magnifying their harmony within the forms, rather than by creating their reflection subject to changes in light to show the objects as connections and combinations between complex facets—this constitutes a characteristic method of visual representation of

Korean painting. Korean painting does not give rise to confusion in making out even at a close distance which is which between the facet and the being interwoven on the screen, but presents a clear view of the whole, though it is seen from a far distance, because it employs the method of making the tones intense. Intense tones harmonize with both the colour values that highlight the original colours in the main, and the visual forms of texture attaching importance to blankness. Making tones intense does not mean neglect of either tonal values or light relations. In Korean painting one should not attempt to arbitrarily neglect both tones and shades, obsessed by the conception that they should not be represented, nor try to work out the object with tones, persisting in the conviction that lack of tones and shades might result in the object carrying no weight. In the execution of Korean painting a painter must make a deep study of how to create tones and shades and how to bring out the sense of three-dimensional and spatial effects even without representing them. The method of making the tones intense is an important requirement of Korean painting, but it should be applied creatively in the practice of production to comply with the content of the work.

Linear perspective is an important technique employed in Korean painting. Efficient employment of the technique of linear perspective along with intense tones in Korean painting is the key to the representation overflowing with national feelings. The lines used in Korean painting should not be understood as complementary means of filling up the lack of tones. Distinctive development of lines in Korean painting indicates that the expressive forms are rich and advanced. To make a lifelike representation of the ideological feelings of the object, of the characteristics of its forms, and of its different movements with the brush of a single line is an advantage of the linear perspective of Korean painting. When the lines match the hues well and harmonize with the tones on the canvas of a Korean painting, the visual beauty calls forth genuinely national feelings. The picture that is drawn to create a strong effect of brushwork with main emphasis on lines presents a graphic view of a living man.

Korean painting employs a variety of techniques. Only mastery of a variety of techniques such as saturation and one-stroke technique, by which moods are differentiated and lifelike expressions are produced, can help to fully keep up the characteristics of Korean painting. Different techniques can develop rich representational colours appropriate to the thematic materials of life and the natural object. No other form of painting except that of Korean painting employs such varied techniques as saturation and one-stroke technique by which moods are different and lifelike expressions are produced. Comprehensive employment of a variety of techniques inherent in Korean painting alone can enrich the style of national painting.

It is the pride of Korean painting to have the one-stroke technique, masterly and polished, which intensifies visual forms and creates a liberal aesthetic feeling. The characteristic feature of the one-stroke technique finds its expression in exalting the elegance of three-dimensional effect through delicate variations of shade and adjustment of moisture, and in creating the appearance of object and representational intention through visual forms by a single brush stroke by making use of qualities inherent in brush and underpainting. Painting by the one-stroke technique requires not only full understanding of the objects and thorough elaboration of the idea about the work but also acquisition of skilful craftsmanship and an extraordinary talent for handling the brush. A painting using this technique, in which the brush strokes appear to be moving and animated and delicate harmony manifests itself even in great contrasts, arrests the spectators' attention for a long time, indulging their artistic interest and pride in Korean painting. Both the method of delineating the forms of the objects in detail by covering the intense or faint colours with outlines, and the saturation with which to produce a bright screen through the underpainting and successive washes in light pale colour analogous to that of the object, are advanced techniques employed in Korean painting to represent reality in a unique way.

It is very important to develop brush strokes suitably in Korean

painting. It is true that the techniques of Korean painting are variegated and advanced, but unless the brush strokes are developed properly, such painting cannot show its characteristic features and lively representation nor demonstrate the painter's creative idiosyncrasy in a graphic manner. The brush strokes in Korean painting are the visual expression on the canvas of the means of representation by the skill of handling the brush. They help to bring out the intensive description of the essential qualities of the objects and give birth to lifelike visual representation to meet the ideological and aesthetic intention of the painter. The painter's brush strokes become lively as his idiosyncrasy gets clearer and his creative intention firmer, and create an emotional sense as he grasps the essence of the object and masters the technique. How distinctively the characteristics of Korean painting are shown and how graphically the painter's ideological and aesthetic intention and creative idiosyncrasy are expressed on the screen are manifested through his brush strokes. The brush strokes of Korean painting find their expression in the raised portrayal of the object in a condensed and intensive manner. Even though the object is well represented in a three-dimensional manner through intricate tones and hues, and the canvas as a whole is composed to the last detail, it is still impossible to say that the brush strokes of Korean painting are treated accurately unless the brushing is done intensively and elegantly in visual forms. Korean painting employs delicate and powerful, elegant and refined brush strokes; this indicates how great a role they play in the colourful execution of the work.

If one is to develop graceful brush strokes one must practise brushing continuously. Without the ability to properly execute brush strokes one cannot do the brushing in a bold manner nor bring out the various colours required by a variety of techniques. Unless the brushing creates a powerful effect of gracefulness and elegance, expresses delicacy, and excites beautiful and noble feelings, the brush strokes cannot be said to have been developed properly.

What is important in the development of the Korean painting is to

paint it to cater to the modern aesthetic tastes of our people. To this end, it is imperative to pave the way for the creation of expressive methods while carrying forward and developing the traditions of national painting. While executing Korean painting to meet modern aesthetic feelings, one must not overuse intricate hues and tones, thus ending up with the loss of the original colours inherent in Korean painting. It is mistaken in executing Korean painting to consider any use of ink line to be an expression of restorationism or to think that only when illumination or facet is brought out as in oil painting can the painting express its inherent flavour. In Korean painting, importance was attached from the outset to reproducing reality, to the composition of objects in relief on a whitewashed background, along with study of the adequate descriptive method. The artists of the Korean painting school avoided adopting the complicated method of representing the hues and tones, shades and the like as they appeared, and created a unique method of representing them in a simple and profound manner to meet the aesthetic feelings of our people. That is why the descriptive method of Korean painting is said to be philosophical and supported by a high level of descriptiveness. Exploring new representational methods and further developing the inherent qualities of Korean painting should be aimed at developing the original colours of Korean painting as suited to modern aesthetic tastes, while fully embodying our people's national emotional feelings and taste.

Making good use of colorants and paper is of importance in further developing Korean painting. The advanced brushwork and forms of Korean painting are closely related to the material means. The chromatic characteristics of Korean painting being bright, light and mellow, are combined with the pigments and the quality of the ground material. Korean painting, when done on paper for watercolour, creates a different feeling, and, if different colorants are used, fails to present unique colours suited to the aesthetic taste of our people. Only when it is done on paper or cloth and with pigments and brushwork appropriate to Korean painting, can the work create the flavour of our art. In Korean painting it is necessary to find a

proper solution to the problem of colorants, and study and produce a large quantity of paper suited to a variety of techniques. Mounting and handscroll techniques play a great role in improving the qualities and unique features of Korean painting. Therefore, it is important to develop the forms and methods of mounting and improve Korean painting-style frames and the traditional handscrolls to meet the aesthetic taste of the times, so as to perfect the features of Korean painting in the Juche era to the full.

Putting the main emphasis on Korean painting in the development of fine art does not mean neglecting oil painting. Oil painting also has its place in the art of painting created by mankind. In several countries across the world, oil painting employs the techniques common to the Occidental painting, each of which is somewhat different in its characteristics from one country to another. Oil painting must be developed to meet the interests and emotions of our people with importance attached to keeping up its good aspects characteristic of its profound expression of intricate colours and tonal transition, its fine representation of textural and three-dimensional effects, and its lustrous quality and resistance to fading. Its development as suited to our people's emotions and aesthetic feelings is an important problem arising in the establishment of Juche in fine art. Only when we develop it to cater to the national feelings of our people can we make the excellent forms of pictorial art created by mankind serve the people and develop colourful and enriched painting.

In order to develop it to meet our people's emotions and aesthetic feelings, we must create our style of oil painting with which to describe reality in a simple, bright and delicate way. Throughout the world nowadays oil painting is becoming insignificant, as its form is becoming detached from its content, or it is losing its realistic character because of disinterest in its characteristic aspect of painting shown on the excuse of complying with the trend of times. If it is separated from reality and if its traditional style is rejected, being regarded as outdated, it cannot be developed as a fine form of painting. When we creatively apply the method of condensation and intensification employed in Korean

painting to oil painting as suited to the latter's techniques, so as to represent reality in a lively manner, oil painting can also become an artistic form endowed with national characteristics and enjoy the love of our people. As oil painting should also become a Juche-based popular form of fine art, we must also channel efforts into its development, and so improve it to world standards. When he develops to perfection his unique style capable of depicting reality in a bright and delicate, powerful and elegant manner, the painter can render a great contribution to the development of oil painting.

Watercolour gives the flavour of sparkle characteristic of cosiness and refreshment. The transparency and moistness of its painting looks appealing and, when hanging in a room, creates the effect of refreshment.

Paintings in tempera, gouache and pastel are also peculiar in their representation and varied in their techniques.

Jewel painting, a new form developed in our country, is elegant and exquisite in its representation, so exciting a unique feeling among the people. We must develop jewel painting that reflects the high level of the artist's qualifications for painting and of his artistic talents, to properly represent the rich and ennobling aesthetic feelings of our people.

Close attention needs to be paid to the development of the forms of mural painting. Mural painting is a large-scale form of pictorial art pregnant with contents of socio-historical significance, of which the width of impression is great and the emotive power is enormous. It develops in close combination with architecture. Modern architectural structures open up a broad vista for the comprehensive development of mural painting. We must facilitate the development of murals to meet the requirements of reality, in which the revolution and construction are making vigorous headway.

It is important in the creation of mural painting to establish a correct theme corresponding to the mission and purpose of the building upon which it is executed, which raises a matter of profound socio-political significance, and make its representation characteristic

of a strong sense of intuition and artistry. Of particular importance in the creation of murals is the proper establishment of thematic orientation, so that the wise leadership and brilliant achievements of President Kim Il Sung are fully embodied in the work, together with a lifelike reflection of the glorious road traversed by our Party and our people's power. The painter must develop the original creative experience gained in the excellent execution of mural paintings on the Pyongyang Metro stations and a great number of above-ground architectural structures.

Mural painting should be perfect in its artistic representation. In mural representation one must not attempt to divide the background largely by the colour facets and assemble them into a whole picture just because its scale is large and the materials used for its representation are different from those for other kinds of painting. Unskilled handling by the painting method of mosaic pieces, which are used mostly in mural painting, might result in obscure contours and coarse texture caused by the overlapping colour facets. Only when it treats the shapes in a monumental manner and depicts them in a delicate and exquisite manner as if embroidered, can the mural highlight the artistic sense of monumental painting. For the perfect artistic depiction of mural painting, the painter must improve his ability of painting depiction and master the techniques of mural painting. Only then will it be possible to ensure harmonious coordination, and the monumentality and durable preservation of the representation.

In the production of murals it is important to promote diversified development of a variety of expressive forms, with the main emphasis on the mosaic composition. Mosaic pieces can be used to make a good representation of the characteristics inherent in monumental painting, and the work executed by the use of these pieces can survive long without discoloration. It is only when the shape and size of the tesserae are subdivided to get every line and point of the motif depicted graphically in wall mosaic that the work becomes a detailed and exquisite one. We must also develop such forms as plastered painting, water-glass painting, embossed painting,

glass painting and pressed-glass painting, according to the contents of the architectural structure and mural.

Large-scale paintings, including panoramas and dioramas, need to be created in large numbers. Panorama and diorama are forms of pictorial art with a great ideological influence and emotive power, unfolding historic events on a wide scale in rich and varied life by making a comprehensive use of the means of formative arts. As a peculiar form of painting which develops various scenes of life in the semicircular or circular form by taking advantage of the man's wide visual range, they are strong in monumental sense in both the contents and the scale of life they depict. When creating such works, the artist must make a scientific calculation of the interrelations between the scenes, the visual point and the visual range. After fixing the size of the semicircular or circular painting surface, he must make the whole scene visible and a variety of plastic elements such as sculpture and modelling to be represented on the surface appear lifelike.

The creative work of panorama and diorama must mirror historic events through multi-scene life. Multi-scene life must unfold, centring on scenes which can present a truthful description of the essence and historical significance of the event concerned, and render all other scenes in organic combination with it. Various scenes of colourful life are unfolded on the basis of a single thematic idea within the framework of the historic event, and the time and place, though of the same period, of each scene can be dealt with differently. Such characteristics as expressed in the composition and development of the scenes of colourful life need to be well presented in panorama and diorama paintings.

In panorama and diorama paintings, it is necessary to make and use a variety of lifelike models, and produce an effect the same as in real life by virtue of various methods and means. Models should become a descriptive visual means with which to continuously relate the contents of the screen and compose the space and situation in which the historic event takes place so that it is lifelike. Since panorama and diorama show the three-dimensional space of both the screen and the

models by combining them into one, it is important to make a variety of means outside the screen mobile, and employ sound, illumination, smoke screens and the like in a unified way. The large-scale panorama in the Victorious Fatherland Liberation War Museum on the operation to liberate Taejon and the large-scale diorama in the revolutionary museum associated with the construction of the metro evoke impressions of witnessing the historic events as if viewer is actually there. This is a good experience gained in the creation of panoramas and dioramas.

We must develop painting in a diversified way, with the main emphasis on Korean painting, to satisfy to the full the ever-growing demand of the people for ideo-cultural and emotional life.

2) SCULPTURE IS THE MAIN FORM OF MONUMENTAL ART

Sculpture makes up the central part of monumental art that is created by making a comprehensive use of a variety of forms of visual art. Sculpture constitutes the main form of monumental art for its important attributes such as realistic spatiality, three-dimensionality of compositional form, and durability of the materials it employs.

Sculpture is a form of plastic art which brings out the representation of the object in three-dimensional form in stone, metal, wood, plaster and other materials. It is impossible to talk of the art of sculpture apart from three-dimensional form. In sculpture, the three-dimensionality expresses itself in actual space, not on the surface as in painting, and the object takes on its form as a harmonious plastic mass. Through three-dimensionality, it expresses in plastic form the quality and quantity, proportion and movement, the whole and the details of the object by uniting them all together. Sculpture, of which the principal subject is the human figure, shows man's psychological state and characteristic features by shaping in space facial expression, motion, position, properties and the like in three-dimensional form. Its intuitive expressiveness is stronger than

that of other forms of fine arts because it employs the plastic method of representing the appearance of man in relief in three-dimensional form as it looks in reality. The three-dimensionality of sculpture is its representational characteristic of depicting the lively appearance of man in space as concretely as in reality.

Sculpture produces an emotional representation of human character by a variety of forms such as head, bust, full-length image, statue and grouped sculpture, and in such styles as executing in the round, in relief, and in line relief. It attempts to show the inner world of man while attaching importance to the external elegance of the human body. In a work of sculpture man appears in three-dimensional form; therefore, any slight distortion of shape on a certain part of the body or in its movement will result in the destruction of the external beauty of the human body and be a hindrance to displaying the inner world of man.

The animated process in the creation of sculpture and the improvement in its plastic method and the level of its representation provide conditions favourable for the creation and development of monumental art. Monumental art can be said to have originated in the sculptural form, and its underlying characteristics and mission manifest themselves clearly in monumental sculpture. Monumental art consists of not only sculptural form but also architectural form, such as tower and gate, pictorial form found in murals and panorama paintings, and such calligraphic forms as inscriptions. However, in view of the profound contents, colossal form and durability characteristic of monumental art, sculpture constitutes the main form of monumental art.

As the main form of monumental art, sculpture renders a great contribution to the cultural development of mankind. In particular, because it employs sculpture as the main form of its representation, revolutionary monumental art, which by its plastic forms exalts the greatness of the leader and comprehensively depicts the historic process of the victorious struggle of the masses under the leader's guidance, handing it down through generations, assumes great socio-

historical importance and serves as a powerful means of ideological education for the masses.

We must perfect the realistic styles of sculpture and develop the level of its representation to meet the high standard of the ideological and aesthetic aspects of revolutionary monumental art. Developing the realistic styles of sculpture into perfection and constantly improving the level of sculptural representation are geared to bringing out a lively depiction of the diverse character and rich life of independent man and solving the problem of representation raised by the times.

The sphere to which primary importance should be attached in the development of sculpture is that of monumental sculpture.

In our country, which is making dynamic headway towards socialism and communism under the wise guidance of President Kim Il Sung, it is an honourable task of the sculptors to create revolutionary monumental sculpture to meet the requirements of social and historical development. Creating revolutionary monumental sculpture means, in essence, portraying by means of plastic art the greatness of the leader and the cause of the independence of the masses and carrying them down through generations. The creation of revolutionary monumental sculpture is possible only in the conditions in which the driving force of the revolution—an organic whole of the leader, the Party and the masses—is formed.

What is important in executing revolutionary monumental sculpture is to place the image of the President in the centre and unite multi-thematic group sculpture with it. Since a revolutionary monument is a monument to the leader and to the Party-led driving force of history, it is imperative to highlight the central part of the design and compositional form, and then develop scenes of life encompassing the historic contents as suited to the subject matter. Only then is it possible for monumental sculpture to display authentically the position and role of the leader of the masses and the law governing the revolutionary struggle going on under the leadership of the Party.

In bringing the centre into relief and uniting the multi-thematic

sculptural groups and their scenes with it in the production of revolutionary monumental sculpture it is necessary to establish a well-knit relationship between the subject matter and the sub-themes and make the rendering of all sub-thematic parts of the sculpture focus on the part of subject matter. In order to focus on the part of subject matter it is important to form a central axis for the whole space.

The composition of the Grand Monument on Mansu Hill, in which the bronze statue of President Kim Il Sung in the centre is united with a sculptural group representing the anti-Japanese revolutionary struggle on the right and one representing the socialist revolution and socialist construction on the left, and the composition of the Grand Samjiyon Monument, in which the bronze statue of the leader is the axis, multi-scene sculptural groups describing the life of the soldiers of the Korean People's Revolutionary Army on their march to the motherland are arranged in a vast expanse around the axis, and the bugler sounding the advance is placed in harmony, are concrete examples of the proper creation of revolutionary monumental sculpture.

The compositional form of revolutionary monumental sculpture must suit the thematic and ideological contents. The subject matter of such sculpture should always reflect the mainstream of the times and embody the law governing socio-historical development. In constantly inspiring the masses to the struggle for independence and exciting the most beautiful and noble ideological feelings among the people through representation by plastic art, lie the value and significance assumed by the subject matter of revolutionary monumental sculpture. In order to bring the thematic and ideological contents into relief in the compositional form and artistic representation of such sculpture, all the elements of the composition must be developed along the main line of the subject matter, and the artistic representation should be made profound in philosophy and true to life.

The kernel of the thematic content of revolutionary monumental sculpture is implanted in the main subject matter, which is put in the central part of the monument. Hence, it is only when the composition

of multi-scene sculptural groups is subordinated to the central part of the monument in an integrated manner that the main subject matter and sub-themes are connected and harmonized with each other according to the logic of life, and organic relationships are established between all the elements of the composition.

Revolutionary monumental sculpture should be erected in a place accessible to many people, because it is created by the masses themselves. The best places are battle sites, revolutionary sites, associated with the revolutionary achievements of the leader, and the central part of cities. Since the monument is to be located in a significant place it should be depicted in a way suited to the natural surroundings. It is only when it fully harmonizes with the natural atmosphere or a city's architectural structure that monumental sculpture can show the elegance of its noble appearance and excite the ideological feelings and aesthetic sense of the people. By drawing on our experience of having erected splendid monuments such as the Grand Samjiyon Monument and the Tower of the Juche Idea, we must make the revolutionary monumental sculptures to be set up in the future exude an even better ideological and artistic representation.

It is necessary in monumental sculpture to combine a variety of plastic forms and methods in a diverse manner, and select durable materials. A creative combination of both architectural structure and architectural form of composition in monumental sculpture and comprehensive and effective application of a variety of styles can not only present a full display of different personal characters and images but highlight the monumentality of the sculpture all the more through the harmonious unity of large-scale forms. When combining architectural structure and architectural form of composition in monumental sculpture, one should develop the plastic elegance of architecture to meet the character and aspect of the sculpture. Only then can the monumental sculpture and architectural elements harmonize well with each other in plastic forms and improve the artistic qualities of the monument as a whole.

It is important in monumental sculpture to develop all forms of

sculpture in general in a colourful manner, and invent new varieties of compositional methods for the relationships between main subject matter and sub-themes, and between sub-themes and sub-thematic sculptural groups.

A very important style of monumental sculpture is symbolism. The symbolic aspect finds its expression not only in the whole composition of monumental sculpture and architectural structure but in the representation of image as well. The realistic aspect of symbolism enhances the monumental qualities of the sculpture and the emotive power; therefore, we must boldly create our own style of symbolism in monumental sculpture to match the aesthetic feelings of the times.

The monumental sculpture of our country is an example of revolutionary monumental art for the whole world for its profound thematic and ideological contents, perfect plastic forms and grand scale.

In monumental architecture in the form of a tower or gate, it is also good to make a colourful combination of sculptural forms. Suitable harmony of sculptural forms with monumental architecture can render the ideological contents of the architectural structure more distinctive and the monumental form characteristic. Both the harmonious connection of sculptural groups to the Tower of the Juche Idea and the combination of sculptural representation with the Arch of Triumph fully display the high level of ideological and artistic qualities of the monuments. The Revolutionary Martyrs Cemetery on Mt. Taesong is a new form of monumental cemetery in which diverse sculptural forms, architectural structure, and architectural forms of composition have been harmoniously combined in the immense space there. This revolutionary monument makes a powerful display of the fact that the socio-political integrity of the leader's loyal soldiers who devoted their whole lives to the struggle for the independence of their people is immortal.

Monumental sculpture is a creation to be handed down for all ages to come; therefore, it should be guaranteed materially so that it resists wear in spite of the passage of time. In this respect, granite

and copper are good materials for monumental sculpture. In addition to the use of durable and good materials, efforts should be channelled into the study of water formation on stone and freezing so that the durability of materials is supported by science and technology.

We must also direct close attention to the development of carving in general.

Carving is in all respects related to the people's life, because its products are displayed in galleries, museums, public buildings, and dwelling houses, as is the case with ordinary paintings. Only its continuous development can ensure that sculptural art fulfils its function and mission in ideological and aesthetic education, and mirrors in its products the people's demand for independence and aesthetic aspiration on a wide scale and in a diversified manner.

In developing carving, it is necessary to diversify the subject matter in accordance with the sculptural characteristics and make a study of a variety of compositional forms according to the object of representation. When the contents of its subject matter are diversified and their forms are enriched, the carving can come into closer relation with the people's life and also render excellent contributions to the ideological and aesthetic education of the masses. Making the subject matter of carving diverse does not mean that the subject matter should be treated in the same way as that dealt with in painting. A sculpture which represents man and his life even without portraying the circumstances of either nature or the event concerned, must depict the subject matter, though a single instance, to meet the characteristics of sculptural representation. Unless it ensures the distinctive feature in its composition, sculpture cannot create intensified plastic representation and give rise to the impression unique to the sculpture. While putting the main emphasis on the production of carvings of general subjects that reflect actual life in a diverse manner, we must also create a large quantity of portrait sculptures, animal sculptures, and the like.

Well-knit composition is of special importance in the production of sculptures. Such composition should be done in such a way as to

intensify by plastic forms and integrate in a three-dimensional manner the representational elements of the work, including the shape and movement of the object, in a certain space. The sculptor must bring out the display of the rich ideological content of his work through his original inquiry and fresh composition. Since the sculpture is open to visual appreciation through its representation in three-dimensional plastic form, it is especially important to do away with similarity in composition and thoroughly reject the formalistic tendency of seeking pure composition separate from the content. It is only when a variety of styles such as contrast, contraction and articulation are employed characteristically so that organic unity and balance are formed between the whole and the parts, and between the parts themselves, that it is possible to develop plastic beauty to the full. The composition of the work looks refreshing when round relief, high relief, low relief, line relief, and other forms are applied according to the objects and motifs. Since either round relief or relief displays its distinctive feature vis-a-vis three-dimensional space, it is necessary to make an original study of how to make a variety of plastic forms look refreshing according to the motifs and objects of the work concerned.

Of importance in developing sculpture is to employ the descriptive method in a refreshing manner to meet our people's emotions and aesthetic tastes. In order to do so, it is necessary to render description bright, mellow and elegant.

Bright representation in sculpture of the character and external features of the object alone can show the representation of living man as lifelike as in reality. In case the surface is unpolished, though the objects are carved in three-dimensional form, the sculpture will fail to look appealing and agreeable. Our people favour sculpture which is powerful in its representation and made to look mellow and elegant, and presents a view of man's noble spiritual world. Mellow and elegant representation of objects in sculpture is as good as the brush strokes in Korean painting—powerful and elegant, delicate and noble. When we distinctively

and refreshingly develop the style of creating mellow and elegant texture to meet the characteristics of the theme and the requirements of its depiction, we can produce immaculate sculpture which reflects the rich emotions of our people.

In order to develop the art of sculpture, it is necessary to pay attention to making an active study and use of suitable materials. Energetic study and wide use of a variety of materials are of great significance in ensuring the diverse development of sculpture and enriching the working people's ideological and cultural as well as emotional lives. A few limited materials cannot enable the art of sculpture to multiply the objects of representation or to satisfy the people's demand for sculptural works. It is only when a variety of materials are discovered and used that it is possible to represent diverse and rich subject matters in various forms of sculpture, and develop the aspects inherent in different kinds to the full. What is important in this respect is to draw on everything, whether stone, wood, metal or cement, which is useful for sculptural production and abundant in our country. Both pastel-coloured marble and elegantly-patterned granite are ideal materials for carving heads, busts, life-sized figures and sculptural groups. Well-chiselled marble sculptures create the feeling that the objects are actually breathing and emitting their bodily warmth. Granite is also good for producing sculptural works which are rich in the sense of volume and weight, and gives rise to special effects because of dot-like patterns on its surface. Jade should also be used widely in sculptural art. It is an ideal material for depicting the mental world of children, because the carvings chiselled out of it are attractive. We must also make extensive use of wood for sculptures. The advantages of wood lie in its hardness, tensile strength, harmonious pattern and texture, and variegated colours. Our country is abundant in wood which is close-grained and hard to split; the sculptor must, therefore, select a variety of wood, and apply suitable chemical processes and elegant colours to it. Metal, cement, plastic and other materials should also be used extensively.

3) THE GRAPHIC ARTS ARE A POWERFUL MEANS OF INFORMATION AND MOTIVATION

Various kinds of fine art closely related to printing embody mobility which inspires the masses forcefully to the revolution and construction. The graphic arts are a powerful weapon of information and motivation because they can quickly spread far and wide among the broad sections of the people, taking on the character of publication. Not only during the Fatherland Liberation War but in the postwar reconstruction period and the time of socialist construction, our Party vigorously inspired the people and the soldiers of the People's Army to the heroic struggle through graphic arts characterised by high mobility and strong appeal. However, the graphic arts are not always powerful tools. They can prove their worth as a powerful means of information and motivation only when the leadership of a working-class party is ensured to the full over the revolution and construction, and they become an ideological weapon put under the control of the party. We must develop the graphic arts to meet the requirements of developing reality, so as to increase their significance continuously.

The graphic arts presuppose printing. Therefore, they employ condensation extensively in their forms and methods of expression. Condensation in graphic painting, unlike in other kinds of painting, simplifies the representation to intensify the impact. Simple representation is aimed at enhancing the visual sense, so as to bring the essence of the subject matter into the mind of the viewer in an intensive way and make the message appealing. Simplicity of representation and the visual aspect of the work are the important characteristics of the graphic arts. Only when these characteristics are brought into relief can they fulfil their mission and function appropriately. The production of graphic painting should generalize

social phenomenon to the highest even with simple themes, and thus present a visual representation of the ideological contents of the work in a persuasive form. Therefore, the graphic artist must be original in his creative ideas and distinctive in their representation.

The forms and methods of the graphic arts are expressed concretely depending on the type of media.

The poster is the form of presenting in visual form the significant phenomena and objects in various spheres of social life, including politics, the economy, culture and the military, and thereby occupying an important place in information and motivation activities among the masses. Mobility assuring to the full propagation and timeliness, and appeal and motivation that presuppose the concepts of visual aspect and persuasion are the essential requirements of the poster. It is impossible to talk of the function and mission of the poster apart from such qualities as mobility, appeal and motivation. The poster under the control of a working-class party renders an immense contribution to propelling the masses in the struggle and ensuring the party's leadership of the revolution and construction. It is only under a socialist system that the poster can satisfy its intrinsic requirements to the full and fulfil its mission as a powerful weapon for inspiring the broad masses to vigorously take part in the revolutionary struggle and construction work.

In order to create a poster that displays its intrinsic nature, one must be able to identify the heart of the matter to be presented. The method of ordinary painting, in which a certain subject is raised and profound representation is made of the character of the subject as a whole, cannot bring the characteristics of the poster into relief. The power of the poster must manifest itself in stirring up the people's ideology instantly and encouraging them to undertake positive action. The poster must make its message an occasion for motivating the people to action and advance a practical way for them to do so.

Mobility is the lifeblood of the poster, so to speak. Only a timely and highly mobile poster can enable the people to understand the Party's lines and policies promptly and turn out for the struggle to

implement them, and play its role in inspiring the masses to the socially important undertaking under way at the time. In order to ensure mobility in the production of posters, the painter must be sensitive to Party policy and keen on his observation and appreciation of things and phenomena. Always bearing in mind that a single poster is very powerful in arousing millions of people, the poster painter must make every effort to ensure mobility in his creation.

Posters should be created to meet the ideological and mental state of the people, and their aesthetic demands. A poster that is not based on an understanding of the political awareness, revolutionary enthusiasm and aesthetic aspirations of the people can hardly play its militant role as a means of inspiring the masses. The poster painter must become a standard-bearer of his era; he must go out into the thick of things and experience deeply the revolutionary enthusiasm and creativity of the people before trying to represent them in his works.

For a painter to develop the poster form in a diverse way through his original study is an important condition for enhancing the sense of appeal and militancy of the poster. Posters not only deal with various spheres of social life as their subjects but keenly act on the ideological consciousness of the broad masses; therefore, their expression must be general to the highest degree and varied visually.

Engraving is a miniature form of fine art, creating the feelings of simplicity and clarity. The graphic arts can be said to have originated in engraving. So long as an original painting has been inscribed on a block, the engraved block makes it possible to print large copies of the same picture in any time and at any place, so ensuring timely dissemination of the message. For its condensed expression in visual form, the woodcut matrix is strong in its persuasive effect and visual impression.

As concerns engraving, wood-block printing in ink is the form that suits the emotional and aesthetic sense of our people. The Korean form of ink wood-block printing has a long history, with its technical method being simple and delicate. In general, the oleograph brings out the representation of the subject on the principle of tonal

gradation; ink wood-block printing applies the principle of tonal gradation distinctively by contrasting blank white space of the screen with the shape of the subject. The printed matter in ink out of wood-block printing is pure in colour and excites a feeling of gentleness, and its whole screen is arranged to be neat and smart. We must develop the woodcut in a diverse way, with the emphasis on this type of printing, which is based originally on the form of Korean painting. Therefore, when it is developed in the main, it is possible to promote the development of engraving as a whole, as suited to our people's emotions and tastes. We must also develop the oleograph in our own way. The oleograph, which makes use of plastic, wood, copper and the like, also carries its own merits based on its inherent qualities. Chaleographs and lithographs are now falling into disfavour. But we must also give stimulus to such forms as chaleographs and lithographs in the future, thus rejuvenating the sphere of engraving. In the production of engravings, we must develop expressive forms and styles not as suited to painting but to meet the characteristics of engraving to the full.

Illustration is a form of graphic arts which shows the contents and quality of a book visually. It came into being together with books. Its development has also proceeded along with that of books. It is most closely and deeply related to literary works. Illustrations of literary works, through their visual and optical forms, depict the personalities of the characters and the scenes of their lives as well as the socio-historical circumstances, drawing the readers deep into the world of the work. Depiction through illustration is different from one scene to another according to the contents and composition of the literary work, but it reflects in one way or another the image and motion of the living man as well as his specific conditions, which all appear in scenes of concrete life. It unfolds a lifelike and definite picture of the facial expressions and costumes of the characters, the dwelling houses and streets, and natural scenery that are dealt with in the literary work. Literature produces the art of illustration and defines its content and forms. As the art of illustration develops, literary

works also become closer to the people, with their contents brought into relief. In view of its relationship with literature, the art of illustration becomes an art taking on its forms and contents by relying on the literary work on the one hand, and on the other an independent form of art proffering scene of visual forms.

In order to produce lifelike illustrations, the artist must acquire a deep knowledge of literature.

Only then can he be not only active in developing the idea and representation of the illustrations but able to transmit the contents of the literary work properly. To this end, he must cultivate the habit of reading the works he is to illustrate in an analytical manner and of grasping the contents in a comprehensive way.

In order for an illustration to be faithful, it must reproduce in visual form the impressive scenes and the personalities of the characters of the literary piece. In other words, it must represent the narrative depiction by language of the characters and their lives with a lifelike scene as vividly as visible by means of visual forms such as lines. Illustrations show the personalities of characters in the literary work by depiction in visual forms, scenes by concise pictures, and the narration of the outward appearance of the characters by graphic, visual expressions. The illustrator should possess not only a deep knowledge of literature but also the qualifications for creative imagination and skilful description. His descriptive skill finds expression mainly in coordinating the appearance of the characters in the literary work according to the scenes and periods of time, and ensuring consistency in the details of life unfolding in the process of the events, with the concrete moments of the development of personalities on the part of the characters. As far as a novel is concerned, the growing process of the principal character and other figures involves a certain historical period of time in which one era is replaced by another. Therefore, it is only when the change of their outward appearance and personalities caused by a variety of factors and conditions such as their age, course of their social lives, and the level of their ideological consciousness is expressed in logical relationship with the details of life that it is

possible to say the qualifications of an illustrator are high.

In order to ensure faithfulness in illustration, the illustrator must accurately grasp the cardinal point of the literary work, and select the major events and scenes of life related to the destiny of the principal character for his subject matter. To produce a concise picture of the personality of the central character of a novel by means of illustrations, he must not miss the cardinal points of the scenes and events. He must select and illustrate well the events in which the phase of life and human relationship that reveal the inner world of the principal character are consistent with the logic of life, the facts and details of life, however small, that become an important moment in the development of personality of the cardinal character, and the environment in which the essence of the era and society is embodied.

Next in importance in ensuring faithfulness in illustration is painstaking research into the factual materials. Sufficient research work based on scientific and historical accuracy is the key to success in drawing pictures of the costumes, properties, and paraphernalia, as well as the topographical features appropriate to the historical circumstances and socio-historical background, the region and customs, which are all dealt with by a literary work.

The forms of illustration need to be diverse. We must also make colourful the binding that can be likened to the face of the book and develop the comic strip genre.

In graphic arts we must direct great efforts to the development of paintings for children so as to produce many paintings effectively conducive to their education.

4) CRAFTS ARE AN EXQUISITE FORM OF ART

Crafts are an art that shows man's creative wisdom and craftsmanship. Their products are artefacts made by the delicate and exquisite handiwork of the craftsman. Man's artistic skill, with which he gives touches even to the minutest detail beyond optical

range with mysterious craftsmanship, finds its most obvious expression in crafts. The artistic quality of crafts is combined with utility. Utility in crafts has a closer connection with artistic quality than in industrial arts.

As concerns crafts, the longest in its history and the most widely disseminated among the people is pottery. Developing pottery culture is of great significance in enriching the people's ideological and cultural as well as their emotional lives. Our country has long been widely known throughout the world for its development of pottery. We must channel great efforts into our pottery culture, which has a tradition of excellence, so as to develop it all the more.

What is important in this culture is to make the shape of the porcelain beautiful and diverse. Pottery is the art of creating the shape of a vessel, which is diverse and varied because it is closely combined with the daily life of the people and reflects their requirements for an aesthetic life. Porcelain represents man's aesthetic demand, and man's demand for the beauty of the shape is immense.

Only porcelain with beautiful and varied shapes can render actual contributions to ennobling the emotional life of the people and serve as a means for developing emotional life to their liking. Making shapes that represent man's requirements for life and reflect natural scenery is an important way for developing diverse and varied porcelain. Developing diverse shapes of porcelain requires the manifestation of the artist's rich aesthetic appreciation and highly developed sense of shape, his ability to achieve novel composition and creativity. The craftsman must bring into relief the three-dimensionality and rhythm of the contours, and ensure a well-established proportion and balance between the whole and its parts in making the shape of the porcelain.

Importance should be attached to colour and decoration in porcelain production. Colour and decoration, along with shape, constitute the basic means of elevating the value of a porcelain work. Colours which are bright and elegant, soft and graceful, are ideal for porcelain. Developing the elegance of the jade-green colour of the

Koryo celadon on the basis of up-to-date pottery technology is of great importance in promoting the development of pottery to meet the national sentiments of our people. The jade colour as green as that mirrored on white stone in crystal-clear water is, indeed, graceful and elegant. The celadon of jade colour and inlaid decorative patterns on the surface adds to the national sentiments. We must work in the direction of developing porcelain in chromatic colours while also promoting the development of white porcelain of which the degree of brightness is high. We must produce a large number of porcelain works of rich copper-red glaze because this colour is effective in improving the quality of the celadon. It is also necessary in pottery culture to obtain a smooth and pleasing colour by enhancing the slip effect of glaze.

What is important in the production of porcelain is to draw the pattern well. The underlying aspect of picture-decorated pottery is to draw an artistically immaculate picture, which will enhance the ideological and educational value and artistic quality of the porcelain. Immaculate pictures can help the porcelain to appear beautiful in its shape and harmoniously coordinated in its colour. Shape, colour and decoration constitute the basic components of porcelain. To coordinate them well is an important requirement of pottery culture. What acts in a coordinated manner on harmonizing these three components in picture-decorated porcelain is the picture itself. The picture makes the surface of the porcelain a canvas, harmonizes the basic colour of the vessel with its drawing colour, and helps to show a colourful and rich decoration. To draw an artistically immaculate picture is the basic requirement of pottery culture, but that does not mean necessarily that the artist can also change the concrete shape of the porcelain, which is based on utility.

The picture on the porcelain should deal with different themes and rich thematic materials. It is advisable for the painter to select the theme and materials for the picture to suit the particular kind of porcelain work and make a deep study of their harmony with the shape of the celadon.

When drawing a picture on porcelain about a certain theme, the artist must organically combine the character of painting with its decorative aspect. He must guard against both the tendency to attach importance only to the character of painting, which results in disharmony between the picture and the shape of the porcelain, and the case in which the thematic contents of the picture are not brought out well due to stylization by excessive decoration.

It is necessary to ensure the artistic quality of the picture on the porcelain. A picture of high artistic quality improves the pictorial value of pottery. The artistic quality of the picture on porcelain is not ensured only by three-dimensional description in plastic form. It is only when it is arranged in such a way that both the character of painting and its decorative aspect are combined in good harmony by vivid description, and are properly adapted to the shape of the vessel that the picture on the porcelain will assume artistic quality. As far as picture-decorated porcelain is concerned, it is advisable to entitle the piece according to what its picture is about.

The potter must possess a great technical knowledge with regard to pottery culture, that is, he must be well acquainted with every technical process, from the handling of clay to the execution of the piece. He must also acquire a deep knowledge of chemistry and study the secret of the regulation of kiln temperature and calcination.

We must develop every kind of crafts as much as possible by making use of a variety of materials, such as metal, stone, horn, glass, wood and shell.

Articles made of gold, silver, copper, iron and the like, are very delicate and exquisite. We must direct efforts to their development, so as to produce a large quantity of such articles of national value.

Craft works made of marble, jade and jewels are very attractive artefacts which craftsmen produce by chiselling the materials point by point and polishing them to perfection. In the crafts sector we must pay great attention to the production of elegant and precious articles by making use of the marble, jade and jewels available in our country.

Now in our country articles made of a variety of types of horn such as ivory and ox horn are few in number; so we must pay due attention to the development of hornwork.

In the production of glasswork, it is important to create a lustrous and mysterious decorative effect. When we harmonize various colours in transparent glass and develop the decorative effect in a diversified manner by making use of the refraction from the planes of the shape we can make glasswork more colourful.

Woodwork excites the feeling of gracefulness and warmth because of the characteristics of its materials. By making use of the shape, colour and pattern of the wood we must produce more articles of woodwork.

We must also extensively develop lacquerwork, which is closely connected with woodwork. There is a long tradition of the art of mother-of-pearl in our country, and we must develop it in various forms, including folding screens, to meet the aesthetic taste of modern times.

Embroidery occupies an important place in the sphere of crafts. It has developed as a form of folk art which everyone can perform with just a needle and thread. Korean women have long practised embroidery, and their works bear their ennobling features of being wise and resourceful, and gentle in appearance yet strong in mind. Embroidery has now developed beyond being a household occupation into being an art contributing to the people's cultural and emotional lives. Korean women, who have become the controllers of their destiny and of social civilization, create beautiful pieces of embroidery overflowing with marvellous life and full of noble sentiment. It is a distinctive and noble craft assuming the character of painting. In this craft the representation characteristic of painting is created by the technique of handling needle and thread, and the embroiderer's artistic craftsmanship is also expressed in delicate and exquisite skill.

In order to produce a fine piece of embroidery it is necessary to draw the original picture well. The ideological and artistic standard of an embroidery piece is determined by the level of the original drawing.

The development of embroidery is related mainly to the well-drawn original picture, so to speak. The original picture for embroidery should be perfect in its shape and simple in its representation. Only then is it possible to develop the technique of embroidery to the full, and reproduce the representation of the original picture on the embroidery. Making the depiction rough or using the tone and hues in a complicated manner at the stage of drawing the original picture may result in difficulty in such representation. In order for the original picture to meet the characteristics of embroidery work, the drawing must be executed in the style of Korean painting. The original picture in which the bright and simple brushwork of Korean painting is developed matches the technique of embroidery, and makes it possible to produce pieces full of national sentiments.

Judging by the formal characteristics of embroidery, the main direction of embroidery work should be to describe natural scenery in a beautiful manner. In the case of describing figures, the embroiderer may represent such figures as dancers or fairies from legends. As for the depiction of landscapes, he or she must, through the depiction, mirror the masses' creative power, noble ideological sentiments and aesthetic feelings. Embroidery in which a good representation has been made of a significant object of nature can bring out an impressive show of the beauty of the socialist motherland and the noble aesthetic appreciation of our people. Landscapes which add vivacity and diversity to the happy and creative lives of the people as well as their cultural and emotional lives are available everywhere in our country. The embroiderer must make an energetic study of materials for distinctive and impressive embroidery work so as to produce greater quantities of embroideries.

Embroidery must be developed with the main emphasis on hand-made pieces. Already at the outset, embroidery came into existence and developed through the efforts of women who handled needle and thread in their everyday lives. Now that its content has gained in social significance and become enriched, and the technique of embroidery and its methods of expression have advanced in diversity, hand-made

embroidery has become a popular form of art which expresses the noble aesthetic taste and sentiment of the people. In view of both its developmental process and the richness of its technique and representation, hand-made piece has become the principal form of embroidery. Only when we attach primary importance to hand-made pieces can we enable the embroidery to satisfy the people's aesthetic demands, true to its essential characteristics, and bring the creative wisdom and artistic talent of the artist into full play. As the hand-made piece is the principal form of embroidery, the embroiderer must constantly upgrade the handling of the needle and of the twisting and plaiting of the thread, and possess the capability of reproducing even the minutest nicety of expression in the original painting by harmonious stitches of coloured thread. Embroidering on both sides of the screen must be constantly improved, so as to produce many excellent pieces of this kind of work.

Embroidery colours must be bright and soft. To find a solution to the problem of colour for embroidery work, it is important to ensure that the dye and thread are of top quality. Even threads of the same colour must be different from each other in density; the background cloth and embroidery threads need to be harmonized with one another in material quality; and the proper kind of needle should be selected according to the thickness of the thread. A certain piece of embroidery may be opaque in colour, producing a sense of darkness and heaviness because the kinds of colour of the embroidery thread are few and the difference in their density is small. The embroiderer must show deep concern for producing the proper colour effect for each piece and ensure colour harmony.

Attaching primary importance to hand-made pieces does not mean that one should neglect machine-made pieces. Machine-made ones are inferior to hand-made ones in producing diversity and colour rich in sentiment, but the former can ensure elaborateness of stitching by virtue of mechanical means and develop a variety of techniques of embroidery to the full, under the control of the embroiderer. The former is also good for satisfying the demands of

the people for embroidery because of its rapid speed of execution. We must combine well hand-made with machine-made needlework, with primary importance given to the former, so as to develop embroidery in a comprehensive and diverse way.

5) DECORATIVE ART RAISES THE QUALITY OF AN ARCHITECTURAL STRUCTURE

When talking about the material and cultural wealth created by mankind, people usually think first of architectural structures. Monumental architecture that has been handed down from ancient times to the present is the fruition of the creative struggle of the masses to get rid of the fetters of nature and develop ideologically and culturally throughout the whole period of social development of mankind.

From the beginning of its development, architecture was combined with pictorial art, and its relationship with the latter became closer and more diversified with the increasing demand of mankind for independence.

The spatial three-dimensionality and compositional plasticity that constitute the aesthetic characteristics of structures harmonize with the beautiful forms and colourful decorations of pictorial art, enabling structures to become perfect artistic creations. In the past, well-known architects had been painters, and only the architect well-versed in pictorial art could design excellent architectural structures. Architecture always develops in combination with pictorial art, but the mode of the combination is different in every era, because the objective and mission of architecture established in a certain era are different from one structure to another, and the people's aesthetic demands for architectural decoration vary. Architecture and pictorial art form a genuine combination in socialist society to meet the demands and aspirations of the masses. In socialist society, architecture, which makes a worthwhile contribution to the independent socio-political, cultural and emotional lives of the working masses, can form a harmonious unity with

ennobling and elegantly artistic decoration in visual forms, combining the utilitarian and aesthetic values of a structure at a high level. It is natural that in socialist society a new type of architectural decorative art flourishes and develops with the ceaseless construction of modern monumental edifices. Architectural development entails the development of its decorative art as well, and the enrichment of the latter adds a refreshing effect to the former. Never in the history of architecture has architectural structure achieved such harmonious unity with decoration art as today in terms of its contents and mood. The harmonious unity in our era between architectural structure and pictorial decoration fully represents the masses' creative lives and their high level of aesthetic demand.

The architectural decorative art of our era brings out in visual form the socialist content and national form of structures, portraying reality in various respects. The socialist decorative art for architecture plays the role of not only raising the quality of the structure but also educating the working people by a variety of plastic and artistic means and forms, the role of which constitutes its essential quality.

In order to develop architectural decorative art, it is important to establish proper relations between the architectural structure and decorative art. The decorative art for architecture must mirror the vital requirements of the working people, who appreciate architectural structures, while raising the quality of architectural structures. The working people demand that buildings be reasonably utilitarian on the one hand while bringing them emotional satisfaction on the other. Their demands, therefore, should be the criterion for establishing the relations between structures and decorative art. In decorative art we must avoid both the tendency to attach exclusive importance to the aspect of raising the quality of a structure only to reduce decorative art to a mere accessory of the structure and the tendency to consider only the ideological and educational function of decorative art as absolute, thereby marring the beauty of the structure. To find a correct solution to the problem of relations between architectural structures and decorative art, it is necessary to integrate decorative art into the

structure as a component, not as an accessory. Only then will it be possible not only to develop the formal characteristics of decorative art properly but also to improve its decorative function. In order to make architectural decorative art a component of architectural structures, we must create the conditions in the space inside and outside the building and in every element of the architectural composition, for full pictorial representation in a foresighted way right from the stage of designing the structure. Unless we envisage the space for pictorial decoration at the stage of designing the building, the pictorial decoration might intrude into the architectural space. In order to develop decorative art for architecture, we must develop rational space for pictorial decoration, while at the same time enabling the pictorial decoration to form a harmonious unity with the space and compositional elements of the structure. Only when the appropriate pictorial forms and techniques are applied for various spaces and compositional elements of an architectural structure can architecture and pictorial art be united harmoniously and look refined. Since decorative art for architecture depends on the compositional form of the structure while retaining its relative independence, it is important to prepare the pictorial design immaculately in terms of its visual and artistic forms. As far as the pictorial forms and techniques are concerned, we must apply them in such a way as to ensure the ideological and artistic quality of pictorial art in keeping with the mission and character of the structure concerned, and at the same time bring into relief the mood inherent in the structure.

Sculpture constitutes the principal form of the decorative art for architecture. Sculpture is the form which properly matches the three-dimensional space and structural character of a building and has characteristics in common with architecture in terms of the quality of the materials used.

Ornamentation by sculptural form is effective in developing the space and structural planes inside and outside an architectural structure three-dimensional. Sculpture brings out the three-dimensional space of a structure by plastic forms and also harmonizes properly with the

structure optically because of the characteristics of its materials.

Sculpture is capable of extremely rich decoration because it employs a variety of forms and different techniques, such as round relief, relief, line relief and openwork. For its capability of enhancing the quality and monumentality of an architectural structure, ornamental sculpture occupies an important place in architectural decorative art. Indeed, it is an essential means of forming a monumental edifice. An important function of ornamental sculpture is ensuring a high degree of harmony between sculpture and an architectural structure. Executing ornamentation by means of sculpture to suit the general mood and three-dimensional space of a structure is the prime requirement for ensuring harmonious unity between architecture and sculpture. Sculpture ornamented to suit an architectural structure has a great influence on improving the quality of the building. How to decorate the three-dimensional space of a structure by sculptural forms is an important problem arising in raising the artistic quality of architecture and the beauty of the plastic forms of ornamental sculpture.

An important requirement for the execution of sculptural decoration to meet the requirements of the mood of a structure and of its three-dimensional space is the formulation of a rational design for sculptural decoration and completion of the draft for every piece of sculptural work, as envisaged by the design for the architectural structure. The draft plan for the sculptural piece must be worked out to accord with the space and elements of the three-dimensional composition of the structure, and to ensure exactly the functional character of the ornamental sculpture. The design for sculptural ornamentation should point out the exact position of the sculpture to ornament the structure, its scale and form, as well as the techniques to be employed for the execution. It must be a scientific and integrated plan for the construction of the building concerned, through collective discussion and joint agreement between the artist and the architect.

Another important requirement is to fix the right object for

sculptural ornamentation and unite the object with the ornamentation. Determining the right object is a prerequisite for improving the artistic value of a structure and enhancing the ornamental significance of the sculpture. Since the object for sculptural ornamentation in a building accords with the characteristics of the mood of the structure, while retaining different elevations, the content and form of the ornamental sculpture must be studied to suit its object, and both the object and ornamental sculpture must make up a whole in a visual space of the architectural structure.

The next important requirement is to develop the character and structural features of structure by making use of a variety of sculptural forms, such as round relief, relief and openwork, and of different thematic materials such as figure and plant motifs. Without employing them it is impossible to harmonize the sculptural form with the unrepeatable compositional form of the structure. We must not employ a sculptural form suitable for the decoration of the entrance of a building for the decoration of the hall, or apply sculpture requisite for the ornamentation of the columns in decorating the skirting board of the lobby. In order to enhance the effect of sculptural ornamentation for its different objects, it is important to study new varieties of different sculptural forms and techniques while employing the conventional ones comprehensively. Even though sculptural ornamentation has been executed in a diverse manner to meet the mood and characteristics of a structure, it is still impossible to retain the period characteristics of the architectural art and enhance the value of the ornamentation unless modern aesthetics are embodied in the structure.

The monumental edifices which our people are now erecting are novel and modern, as far as their forms are concerned, but have not developed remarkably from the previous framework in terms of their sculptural ornamentation.

In ornamental sculpture for architecture the content and mood of the object are varied. Therefore, unless ceaseless study is made of the new techniques and forms, it will be impossible to develop the

modernity of ornamentation properly. Artists must develop a new type of ornamental sculpture to meet the modern aesthetic sense of our people.

We must widely employ sculptural forms to develop the atmospheric space of architectural structures, squares, parks and the like in a beautiful manner. The interior and exterior decoration of a structure is closely connected with the elevation and three-dimensional space of the structure, whereas the spatial decoration around the structure is formed in the unity between the structure, street and landscape. Since the external space around monumental edifice, square, and park constitute important elements of composition in urban planning, well-designed sculptural ornamentation for them plays a great role in ensuring comprehensive harmony of urban architecture. How to execute sculptural ornamentation in developing the space around the monumental edifices of a city might exert different influences on the people's way of life and their cultural and emotional lives. The cities in capitalist societies are now being decorated mostly with abstract sculptures. Such decorative sculptures show the obviously anti-popular character and corrupt aspect of modern imperialism under which mental and cultural life is deteriorating, and mirror its decadent social climate. In socialist society the space of urban architecture is decorated colourfully with beautiful and meaningful sculptures; as a result, the sound and noble mental and cultural life of the working people is developing to the full.

Ornamental sculptures for fountains and parks are basic to the harmonious development of cities. Fountains are special components of architectural art as a link which serves to enhance the plastic beauty of the appearance of buildings and urban space, and form a harmonious connection between a structure and its surrounding space and natural scenery. In designing fountains, which are architectural structures that excite particular aesthetic emotions among the people through plastic representation of the movements of water, it is important to retain the exquisite and beautiful flow and motion of water.

The sculptures requisite for the ornamentation of fountains should

be carved in various forms to meet the character of the structures and the positions of the fountains. The ornamental sculptures for the fountain to be erected around an edifice should reflect the character of the structure. Only then is it possible to achieve unity between the sculptures and the structure, and at the same time improve the ideological and educational function of sculpture. The sculptures for the fountain with the theme *The Snow Is Falling*⁵, which is located in front of the Mansudae Art Theatre, elicit affection from the people, mainly because they develop the sense of the mission and character of the architectural structure in plastic forms.

The sculptural form of a fountain should be decided depending on the principal aspect in the interrelations between the fountain and the sculpture. If the fountain constitutes the principal aspect, the sculpture must take on a form suitable for the ornamentation of the fountain, and, vice versa, it is important to formulate the ideological content of the sculpture properly before selecting the form of the fountain corresponding to the purpose.

The sculpture requisite for the decoration of a fountain must be composed on the basis of its proper emplacement through accurate calculation of the positional space of the fountain. The sculpture for a fountain that keeps a close relationship with architecture must develop a natural harmony with the wide architectural space. It should not be arranged in such a manner as to create the impression that the space is engulfing the sculpture or the sculpture is covering up the space. The sculptures in front of the Pyongyang Indoor Stadium, because the space around the structure is deep and wide, have been arranged on both sides of the central axis, with the result that harmonious unity has been achieved between the sculptures and the space, while the sculptures for the fountain in front of the Moranbong Theatre have been executed in a round form of composition to suit the circular space. In the composition of a fountain which is to be in harmony with the natural scenery, sculptures with animal and plant motifs are especially appealing and effective for enhancing the natural beauty of the fountain. In carving the sculptures for the decoration of a fountain,

by considering the fact that the position and composition of each fountain is different, it is necessary to employ various thematic materials, forms and techniques to enrich the beauty of the urban architecture and improve the quality of the architectural structure.

The ornamentation of a park with sculpture is of great significance in enriching the cultural and emotional lives of the working people and developing the urban atmosphere in a beautiful manner. In ornamental sculpture for a park it is important to make a deep study of the whole appearance of the park and of the natural atmosphere before selecting the content and form of the sculptures and emplacing them. It is only when the sense of beauty emanating from the nature and artistic quality of the sculpture match each other, and the structure of the park and the arrangement of the sculptured works correspond with one another, that ornamental sculpture for a park is able to satisfy the aesthetic demand of the working people.

An important aspect of architectural decorative art is to make creative use of the form of painting. Pictorial decoration mirrors the diverse emotional lives of the people by making a beautiful scene of the compositional surface of the structure. An architectural structure contains some compositional elements difficult to decorate unless in the form of painting. Therefore, in order to apply graceful decoration to the structure it is necessary to promote wide application of pictorial decoration along with sculptural ornamentation.

In pictorial decoration, work rich in ideological and artistic qualities should be arranged on the wall surfaces of a building. The picture to be drawn on a wall of a building must embody independent features as a work of painting, despite its decorative character. As far as the pictures for the decoration of an architectural structure are concerned, the content and technique should be suited to the requirements of the brushwork used in painting while being controlled by the mission and mood of the structure concerned. It is mistaken to seek subordination of the picture to the building, insisting that the application of intense colours might cause the wall to look squeezed and the columns to look as if they are falling.

Pictures for architectural decoration might deal with either figure or natural motifs, according to the object concerned. Landscape painting, if done well and suited to the mood of the architectural structure and the diversity of the wall surface, can endow the people with rich emotions, and also enhance the utilitarian quality of the building. When entering a lounge where a landscape painting that depicts nature in a lifelike and sentimental manner decorates a wall, one can feel the sense of a peaceful mind, taking a full rest thus. Decoration by the form of landscape painting should be undertaken in a creative manner. A landscape painting, when done well in organic combination with the structure of a building and indoor illumination, will give people a striking sense of realism, as if they are in a natural atmosphere. The decorator must make a study of the new forms of pictorial decoration so as to increase the possibility and effect of architectural decoration by means of landscape painting. The picture with the theme of *Kuryongyon Valley* in the hall of the Mansudae Art Theatre, depicted in a three-dimensional manner, is a new invention in decorative art for architecture.

In pictorial decoration in the form of painting, a variety of forms such as Korean painting, embroidery, oil painting, and pressed-glass painting, and their techniques should be employed on a wide scale. Pressed-glass, for the special effect of its colour and of the light, adds to the beauty of architecture.

Decoration using multi-coloured patterns must also be developed to meet the characteristics of the monumental edifices of our era. Decoration with multi-coloured patterns in our country has a long history, and diverse varieties, and its techniques make up an integrated system. When the roof form inherent in modern national architecture is supported by decoration with multi-coloured patterns, it is possible to bring the national character of architecture into relief and develop architectural beauty in a special way. We must develop the good aspects of the decoration with multi-coloured patterns of previous days to meet today's reality.

Making wide use of the techniques of crafts is also of importance in

architectural decoration. A monumental edifice is of all-round utility and includes the details in its colossal form of composition, and, therefore, neither sculpture nor the form of painting alone is enough for its full decoration. Only with the application of the form of crafts as well as the means of industrial arts such as wallpaper, window curtains, and carpets is it possible to execute proper decoration for grand and magnificent monumental edifices. In pictorial art for the decoration of architecture, the craft form is applied for the production of chandeliers, and other lighting equipment and fittings. Making a good design and decoration of chandeliers helps to make the interior of a building magnificent, and brings about an aesthetic change in the space. Since chandeliers are manufactured mainly for ornamental purposes, they should be executed as perfect artistic pieces with a high level of craftsmanship, and they need to be varied in size and shape, and graceful and beautiful in colour. In executing a chandelier artistically it is important to mould the various components, such as the lamps, glass pendants and centrepiece with a high degree of craftsmanship and integrate them into a harmonious whole. When hanging many chandeliers on the wide ceiling of a building it is necessary to fix the central one and then arrange the other big and small ones around it in a plastic way, so creating the impression that they are all unfolding their images as if on a harmonious, artistic screen.

Wall lamps, garden lamps and the like must be renewed in their forms and ornamentation to express the sense of modern aesthetics. In decorative art for architecture, the craftsmanship for the manufacture of fittings must be refined. The fittings of a monumental edifice are important objects for detailed ornamentation, along with the ventilation and indirect lighting devices. Door knobs must be made to create a sense of softness to the hand, a sense of weight and a sense of three-dimensionality. It is good to achieve unity in the manner of execution of both the knob and the ornamentation and in the colour of both the door and the knob.

Street decoration in decorative art for architecture represents the mode of life and the character of the social system. The street

decoration of a socialist society is distinctively different from that of a capitalist society. In a socialist society it must contribute to ensuring convenience for the life of the working people and fully satisfying their aesthetic demands. In street decoration it is important to make the decorative object appear optically vivid by applying a variety of methods such as three-dimensional effect, modelling, stylization and symbolism. The basic means of street decoration are neon lights and signs. Neon lights render the nocturnal scene of the street in the city colourful and bright. An important aspect of this decoration is to design the shape of the neon signboard to express the effect of motion and ensure harmony and rhythm in the colours of the neon lights. The rhythmic twinkle of neon lights can harmonize with the atmosphere of urban life in a socialist society overflowing with energy and passion, delight and romance, and fulfil the function of educating the working people. Neon-light decoration and sign decoration are organically interrelated. The latter must choose its form and colour on the basis of a rational calculation of the characteristics of the modern city and the concrete object of decoration, which should be presented vividly in a plastic and visual way. This plays a great role in showing the rational arrangement of socialist commercial service establishments and welfare service facilities, and in developing the visual beauty of the street. It is only when it is interlinked with neon-light decoration that sign decoration can fulfil its mission day and night.

Street lamp posts, a variety of signs, outdoor flower pots, clock towers, and all other objects for street decoration must be made in such a way as to present their modern aspect and plasticity.

6) CINEMA AND STAGE FINE ARTS MUST BE PERFECT AND REALISTIC

Art and literature that aim to portray man and his life cannot do so apart from society and nature. It is precisely film and stage fine arts

that make highly visual and artistic descriptions of man, the dominator and transformer of the world, living, acting and developing in the world. All that occur on the screen or the stage, except the acting, music and dance movements, are visual reproductions of the world in which man lives and acts by bringing it into subordination to the personality of the human characters. Without cinema and stage fine arts it is impossible to show the lives of the *dramatis personae* and create either cinematics or stage art itself. They constitute one of the basic elements of film and stage art. The world delineated by film and stage fine arts is about the era and society in which the principal character of the film or of the stage art lives and acts, about the natural and living circumstances closely linked with the development of his or her personality, and about the outward appearances of the principal and other characters. They must truthfully reproduce the world in which the characters live and act, to conform with different dramatic forms. To this end, it is necessary to make the well-established visual representation of the outward appearance of the *dramatis personae* and the historical backgrounds, as well as the natural and living circumstances as lifelike as possible.

Cinema and stage fine arts are elements of composite art which, through visual forms such as make-up, costumes, hand props and setting, develop the personality of the character on the screen and the stage and show lifelike scenes of the living features of the times and the society. Only cinema and stage fine arts can turn the character who is described only in words in the filmscript, libretto or play, into a living person, and present in a visual and graphic manner on the screen or the stage what has been expressed in words with regard to the features of the times and society, the living circumstances and natural atmosphere in which the character lives and acts. Such fine arts carry out the function of developing and decorating either the screen or stage as vividly as in reality, because they possess the visual and descriptive power of showing the personalities of the *dramatis personae* and their inner world, characterizing in visual forms the class nature of society and the phase of the times, as well as the complicated living

conditions, and actively stimulating the dramatic development. It is precisely because of the visual power of such fine arts that the audience accept the character as a living man or woman of a certain era and society, and all the successive sets and pictures unfolding on the screen and stage as real things, and find themselves drawn into the dramatic world unawares. When the fine arts are separated from cinematics or stage art, then the screen or the stage will retain only the acting, songs and dance movements, which can hardly constitute dramatic art and capture the audience with emotions.

When even a single element of dramatic art is neglected, it is impossible to create either an opera or a drama in the style of the opera *The Sea of Blood*, or the drama *The Shrine*, which have been created in our era. Both *Sea of Blood*-style stage art and *Shrine*-style dramatic art which broke with the stereotyped, worn-out conventional stage composition and show the three-dimensional stage working on a conveyor system to show successive scenes of living circumstances, play an important role in developing the new nature of stage art in our era.

Our cinematic and stage arts portray independent man and his life. Therefore, film and stage fine arts must develop and describe the scenes so that they not only show the personality of the character and his life vividly but also give a strong impetus to the dramatic development. With only the pictorial form, which seeks merely the visual effect while ignoring the coordination of the personality of the character and the dramatic development and showing only the conditional and ostentatious sets and backgrounds, it is impossible to portray living man and his life on a wide scale and in a profound manner and lead the audience into the dramatic world.

The function of fine arts that characterize the personality of the character and his life, the atmosphere of the times and society, and support the dramatic development with actual life, is identical in the film, the opera and the drama. For this common feature, the fine arts for the film and the stage take visual forms such as make-up, costumes, hand props and setting, and the basic method of creation is

also the same. Although they share this common feature, the fine arts for the film and the stage have differences derived from the formal characteristics of the art. Visual form unfolds before the audience on the screen in the film and on the stage in the opera and the drama. The cinema, through the filming, presents on the screen a dramatic world without any restriction, while stage art brings the characters and their lives to the view of the audience within a limited space. These differences constitute the important condition for determining the formal characteristics of the fine arts for the film and the stage.

The slightest neglect in the fine art of cinematography based on modern scientific and technological developments causes hindrance as a matter of course to directing and filming; it cannot guarantee the faithfulness of the screen portrayal. Only fine art that has taken full account of the different conditions and characteristics brought about by modern science and technology and filming, can fully ensure the visual effect of each scene and screen of a film. Art designers must not attempt to develop the fine art employed in the making of film merely as the means of enhancing the effect of the camera work. He must create the fine art for the film by attaching importance to both the ideological and artistic aspect and the scientific and technological aspect.

Maintaining the spatial characteristic of a film well is an important task arising in the course of enhancing the visual quality of the fine art employed in the making of the film. Art that is not restricted by space in screen portrayal is precisely film. Film fine art must make use of this characteristic of cinematography that shows human life in unrestricted space. It can bring out the essence of the things and phenomena and personality of the character extensively and profoundly, and create an accurate dramatic and impressive screen portrayal.

Fine art for the opera stage must be created in keeping with the characteristics of opera art, which delineates life by music. In the opera the audience can understand and sympathize with the personalities of the characters and their lives only through the musical form; for this reason, every portrayal on the operatic stage should be based on and consistent with this characteristic. It is only

when it is based on the characteristics of the opera that fine art for the operatic stage can develop the idea of the stanzaic song and the personalities of the characters in a visual way, and present the special pictorial representations such as the sets and the backdrops to conform with the emotional tone of the music. The operatic stage art must conform to not only the emotional tone of the characters' songs, *pangchang* (off-stage song—Tr.) and orchestra in the specific living conditions but also the mood of various forms of dance such as song-and-dance, dance in a dream sequence and symbolic dance.

Arranging a good composition of the space on the opera stage is an important way of developing the characteristics of the art of opera and stimulating the dramatic representation as a whole. Spatial composition on the stage is the form of reproducing realistic space in visual form on the stage, the form of creating the place and circumstances for the characters' actions conforming to the logic of life. The spatial composition is formed in the relations between the architectural structure, various sets and backdrops, and the specific space on the stage. The space on the stage assumes three-dimensionality, and becomes the place for the concrete life of the characters and for the dramatic development by virtue of a variety of sets that represent the life of the characters and the features of their era, and the backdrops that reflect the different natural objects. When the sets and the backdrops are made to unfold the living circumstances and the changes in natural phenomena as naturally as in reality, the space on the stage can serve as an important means of showing a detailed and accurate representation of the personalities of the characters. How to arrange the sets and backdrops and how to establish the interrelationships between them determines the three-dimensionality and realistic aspect of the spatial composition on the stage.

As far as the sets and backdrops on the stage are concerned, it is important to grasp the whole process of the drama from the beginning through to the end in a coordinated manner, and arrange everything to the last detail. When the sets and backdrops that represent life in a truthful manner are arranged and laid out reasonably, the space on the

stage will produce a sense of realism, and the movements of the characters will be natural in three-dimensional space.

In the composition of the space on the stage, the size and proportion of the sets must be determined correctly in visual forms to suit the size of the stage, the positions and angles of the sets, the movements of the characters and the lighting conditions.

The characteristics of the fine art for the dramatic stage must be developed suitably. Drama is a most lively form of art. In the drama the characters speak and act as in their real lives, and the events occurring on the stage develop as in real life, too.

In the drama the attempt to stylize the sets of the stage indiscriminately or to use them as a means of mere decorative effect should be avoided. The pictorial forms, such as the sets, backdrops, make-up, costumes and hand props can guarantee the authenticity and ideological and artistic quality only when they are presented as lively as they are in reality. The drama stage is a place for representing specific life and providing the atmosphere for the development of personality.

In the drama, which assumes a form as vivid as reality, the fine art for the stage should assume a quality as concrete as reality in terms of the forms, colours and details of the things, and represent the place and the change of circumstances as lively as in reality and in an all-round and truthful manner, along with the dramatic development. In the drama all forms of fine art for setting must be developed in such a way that the stage changes in a diverse manner, the composition of the scenes becomes three-dimensional, and the link between the scenes is established accurately, so that the storyline unfolds naturally in line with the pace of life.

In order to embody the requirement of the multi-scene composition in stage art, the representation of the stage must be condensed and intensified. In making and arranging even a single set or a hand prop, stage art must make sure that it can present a typical example and an intensive show of the times, living conditions and personalities of the characters.

An important aspect in making an intensive representation of the stage is the production of a simple and visual portrayal of the object by abbreviating and condensing its form, structure and colour. Visual interpretation in the fine arts is achieved by abbreviation, condensation and the formation of the optical focus. As far as stage sets are concerned, the structural features of a building are expressed not by the display of all the elements of the building but by emphasis on the typical details through intensification and condensation, and as an integral whole in the contrast between the buildings and elaborate composition of them. Only an intensive and condensed treatment of all the pictorial representations on the stage can give full rein to the advantages of the fine arts for the three-dimensional stage working on a conveyor system. Creating fine arts to meet the artistic qualities of the film, the opera and the drama is an important matter of principle in developing the inherent mood of the fine arts for either the film or the stage vividly and in a purposeful and intentional way. The art designer must make ceaseless efforts to make a deep study of the theory of our style of cinematics, opera and drama, so as to further the development of the fine arts for the film and the stage.

What is basic in creating the fine arts for the stage and the film is to make a typical representation of the personalities of the characters. Unless the personalities of the characters are brought into full view in visual way through the pictorial form, though they are profoundly dealt with in the dramatic pieces, it is still impossible to produce a proper film, opera or drama.

The basic means of visual representation of the personalities of the characters in the film and stage fine arts are the make-up, the costumes and the hand props, which serve to create the portrayal of the characters through the visual representation of the characteristics of the nation and the era, the socio-class backgrounds and the course of life. The special function of the make-up, the costumes and the hand props, which is to develop the characters and make them appear on the screen and stage as living men and women against a background of the images of the actors and actresses, is performed

only by the fine arts. The fine art for the make-up and the costumes must represent the actor and the character, considering them both as a unified whole, because it needs to transform the image of the actor into that of the character by visual means. The make-up artist must imagine the characters with different personalities and outward appearances in making up the actors and actresses, while the costume artist must design costumes that match both the actors and actresses and the characters.

Make-up, costumes and hand props must be created in line with the principles of aesthetics. They must bring about a faithful representation of personalities of both the noble and beautiful man and the vulgar and mean man. The make-up, costumes and hand props for positive characters should always be beautiful to suit his essential qualities as demanding a noble and civilized life, and rich in aesthetic sentiments. Both the tendency of showing torn clothes and face smeared with dust and blood on the excuse of producing the sense of realism on the part of make-up, costumes and hand props, ending up putting more emphasis on the tragic side of the character than on his heroic personality, and the attempt to deal with make-up and costumes too sleekly, thus weakening the noble sacrificing spirit of the character and embellishing reality, must be guarded against. Make-up, costumes and hand props should be created in conformity with the logic of personality. Only then can their representation be truthful. Make-up and costumes for vulgar and mean characters should also be created rationally. Precautions should be taken in the use of make-up and costumes for class enemies and other negative characters against exaggeration or specious caricature on the pretext of stressing their base and mean personalities. Make-up and costumes for such characters may look sleek in outward appearance but create a feeling of shoddiness when they come to express the representation of the characters.

In creating fine arts for the film and the stage, the circumstances and the specific situation in which the character lives and acts should be featured in graphic visual representation. As man cannot live

separated from society and nature, so it is impossible to create any personality on the screen or the stage apart from his or her living circumstances. Cinematic art and the new form of stage art can delineate the complicated phenomena of nature and society and their changes in a diverse manner and on a wide scale and have great potential for the representation of any creation of man as lifelike as in reality. A variety of visual methods should be employed to ensure unity between the portrayal of personalities and the depiction of living surroundings and bring out lively scenes of the mental world of the characters in specific situations.

Sets and backdrops are the basic means of creating the atmosphere of life and specific situations as lifelike as in reality. Sets are created in a certain space, and for this reason special attention should be directed to both the composition and the depiction of the forms and tones, colours and details. Without elaborate composition, exact forms, intensive tones, harmonious colours and expressive details, it is impossible to realize the three-dimensionality and unity of the art of setting as a whole. Neglect of the principles of representation of the visual arts leads to loss of faithful representation of life on the part of the sets, and such sets fail to produce a lifelike scene of the life and dramatic situation. Even a little rock must possess vivid tones in its distinctive form and achieve harmony in its colours. When three-dimensional and realistic sets polished visually to suit the logic of life are composed immaculately in harmony with the backdrops, the personalities of the characters and the life surroundings make up a perfect unity. It is insignificant not to ensure coordinated harmony between individual sets themselves and between the sets as a whole and the backdrops in the space as in reality. As a matter of course, each set has its place to occupy, but the place must always accord with the logic of life and the laws of nature. The form, tone and colour of each set, depending on their positions and contrasts, render differences to the emotional impact and the meaning of life. Each and every set and backdrop must be the creation of visual art and also be composed in a unified way, with the result that they reflect the features of the era

and society, personalities and emotions in life in a faithful manner.

It is important in harmonizing the sets and ensuring its unity with the backdrop to properly capture the inner world of the characters and the moment for dramatic development. The aesthetic cognition of even the same object of nature varies when the object is considered in the light of the moment of the dramatic development and the inner world of a character. The scene of a cascading waterfall also produces various emotional tones when it is painted in combination with the psychological world of a character. The depiction of a waterfall in the scene of portraying the mental world of a character feeling the beauty of his country and the resourcefulness of his nation is always different from the description of a waterfall portraying the dramatic psychological state of a character who has lost his dear revolutionary comrade in the struggle to retrieve his lost country, in terms of the mood and the techniques.

It is important in the representation of backdrops to view the aesthetic features of nature from the Juche attitude, and delineate them in keeping with the personality of the character and specific situation in life. Of the natural scene, there are sacred and beautiful objects associated with the revolutionary activities of the working-class leader and permeated with his valuable achievements, objects transformed by the creative power of the masses, and mysterious and elegant natural objects. Only when they are selected in line with the personalities of the characters and the dramatic development, and their representational colours are developed well is it possible to enhance the ideological and artistic qualities of dramatic pieces.

Lighting is important in cinematic and stage arts. The creation of the sets and the backdrops, though arranged properly, cannot be assured of success if the illumination is poor. Illumination is the means of making use of light for filming and description of the stage in accordance with the principles of artistic representation. It is precisely illumination that reveals the form and tone, colour and space of the sets, and adds optical and spatial effects to the relationship between the characters and the sets, and to the combination of the sets with the

backdrops. It acts in concert with the filming and the description of the stage to produce a keen and delicate artistic effect, thereby drawing the audience deep into the ideological and emotional world.

The colours, the composition and the motion of the lighting are the basic elements of the representation of illumination. Only the rational regulation of the selection and harmony of the light colours, lighting composition and angle, luminous intensity and motion of the lighting can lead to excellent representation of the lighting. The tendency to carelessly cover the sets with the illumination on the assertion that lighting needs to be concentrated on the representation of the principal character, should be guarded against, as should any attempt to neglect the details of the sets that serve to make a delicate representation of the psychological state of a character on the ground that the essential qualities of the screen and stage should be developed. The representation of illumination depends largely on the artistic skill of handling the lighting devices. The higher the skill, the more emphasis can be put on the visual effect of the inner world of the character, his emotions and living atmosphere.

Make-up, costume, hand-prop and setting artists, as the creators, must possess high qualifications in painting, acquire versatile knowledge and think deeply.

The creation of cinematic and stage arts needs a great deal of materials and knowledge, and ample scientific investigation. The architectural style and furniture, ornaments and costumes change with the change of era and the development of life and also reveal complicated differences according to the socio-class positions of the people. The artist must acquire a deep knowledge of literature and history, folklore and visual anatomy, because in order to produce the fine art for at least a film or an opera or a drama he will have to deal with the make-up and the costumes for a number of characters from all walks of life and various sets suited to different ages and historical circumstances.

The artist must make an effort to create fine cinematic and stage arts meeting the demand of the developing reality. In maintaining

and inheriting the success in cinematic art achieved in the production of revolutionary films, and the achievements of the *Sea of Blood*-style operatic stage art and *Shrine*-style dramatic stage art, lies the genuine road to the development of the fine arts for the film and the stage serving the cause of independence of the masses.

7) INDUSTRIAL ART MUST BE USEFUL AND BEAUTIFUL

Industrial art is a fine art giving precedence to designing for manufacturing industrial products and developing the living environment in a beautiful, convenient and useful manner. As the main form of utilitarian art, it came into being and developed out of the people's aspirations to produce goods in a beautiful way and for utilitarian purposes. Although it came to existence not long ago, it has rendered a considerable contribution to fostering the creative ability of the people, conquering nature and creating material wealth. Its development has not only promoted the production of mechanical means and consumer goods, it also improves its utilitarian value continuously and translates the aesthetic demand of mankind for material wealth into reality in ever-more delicate ways. By virtue of this art, the forms of products are improving, and the process of accurately reflecting the level of modern technology, economic development and civilization and satisfying the demands for them in time, that is, the process in which the reproduction and renovation of material wealth continue, is accelerating. The development of industrial art bears reference to the creative ability of man and reflects the extent to which man's independence has been materialized in the domain of material life. How to deal with the form, pattern and colour of a product and how to brand and packaging it poses itself as an urgent and vital requirement in the area of material and cultural life. Today the production of goods is inconceivable apart from art design. The development of industry, commerce and architecture, and the standard of modern living are the objective conditions for the development of industrial art. With the

creation and maturity of the objective conditions, the possibility of the development of industrial art increases. Economic development and improvement in technological level facilitate the development of industrial art, which in turn raises the utility and aesthetic value of the product. Between technology and industrial art, between the product and industrial art, exists a close relationship, each acting on and stimulating the other. To demand a design for the high-quality product in a situation of a low level of economic and technological development, and to propose a design inapplicable to the existing production process and equipment would lead industrial art to lose its realistic quality.

Industrial art is not only a powerful means of satisfying the vital demands of the people, it is also a pictorial form of meeting their aesthetic demands for material life. For this reason, the designs of industrial art must be created by combining the utilitarian and aesthetic aspects well organically. Neglect of either of these aspects renders industrial art unable to fulfil its mission. The utilitarian aspect of industrial art design finds its manifest expression in the enhancement of the productive efficiency and quality of the products, and manufacturing them in a convenient way, while the aesthetic aspect manifests itself in the embodiment of the aesthetic demands of the people in the products. That industrial art consists of designs for the production of goods does not mean that it should ignore the aesthetic demands of the people, and its being a pictorial form does not require neglect of the utility of the product.

Industrial art must be developed creatively from the standpoint of Juche to comply with the socialist way of life. It not only represents the level of the economic and technological development of the country, it also reflects the socio-class nature and national character of the country's way of life. Only when it is developed creatively from the standpoint of Juche to suit the socialist way of life can it serve as a powerful means of promoting social development and the building of an independent national economy.

In order to enable industrial art to make tangible contributions to the welfare of the people, we must ensure a proper combination of

socialist content and national form in its design work. Only then is it possible to produce convenient and useful quality goods that represent the national sentiments and aesthetic tastes as they should, goods welcomed by the people.

The cardinal aspect of industrial art is industrial design. Close attention should be paid to the development of industrial design on a priority basis in industrial art. Working out good designs for a variety of machinery and consumer goods is of great significance in augmenting the production of goods and establishing modern production practices.

As far as industrial design is concerned, design for machinery and equipment should be worked out to make a reasonable composition of a variety of complex and integrated processes, such as the curved surface of the form and the crossing lines, the accessories and their links, control devices and their arrangement, the structure of the whole and the parts. It must be created in the context of the unified control of the interrelations between the requirements for safety engineering, man's mental and physical conditions, and his aesthetic demands. Only then can it serve to enhance the efficiency and cultured manner of production, and enable the people to feel attachment to the machines and equipment, relieve their fatigue in the handling of machines, make labour pleasant, and create a wholesome environment.

Poor design might result in the machines and equipment failing in their application to the functions of the human body and psychological reactions, being unable to satisfy the people's aesthetic tastes and losing their utility. It is only when it perfects the efficiency of the machines and equipment, their management and technical processes in a coordinated way to meet the modern aesthetic tastes that it can ensure their utility.

In order for the industrial designer to perform his difficult and complicated task with credit, he must acquire a versatile and deep knowledge. His duty is not merely to draw the outward appearances of the machines and equipment, but also the harmonious links of their

structure and accessories, and show clearly the interrelations of all the elements pertaining to their forms, control systems and technical features. He should acquire a great talent as befits a man of imagination and action to be able to work out the designs for the forms of the present-day machines and equipment, and even of those that might appear in the future, on the basis of his imagination. To make an immaculate design he must be good at draftsmanship, well versed in mechanical engineering, electronics and other scientific knowledge, and fully informed of the technical processes for the manufacture of machinery and the qualities of materials for production.

How to make the formal composition of the product is a major problem in industrial art. Formal composition is what ensures the harmonious arrangement and combination of the major elements and accessories of the product, and represents the efficiency and utility of the product in elegantly visual forms. Apart from the rational compositional form, it is impossible to ensure either the utilitarian or aesthetic value of the product and find a solution to the problem of applying the product to the functions of the human body. The utility and aesthetic value of all industrial goods, such as the machinery and equipment, articles of daily use and consumer goods, are expressed through their forms. For that reason, the designer must channel great efforts into making a good formal composition.

In order to manufacture goods in beautiful and useful forms, it is necessary to study and accept new principles and methods of composition, and ensure that the product reflects man's activities and his mental and physical conditions in its structure. The industrial art designer must reject designs that dazzle the people with mere ostentation, as is the case in capitalist society, and create designs that embody the noble material and mental demands of the masses, thereby contributing to the development of Juche-oriented industrial art.

Effecting the decisive development of industrial design is an urgent requirement of the times, and for the development of the national economy and technology. An important task facing the industrial art designer at present is to further the development of

industrial design to meet the demands of reality, so as to produce a great number of designs of new and idiomatic forms.

Developing costume art is of great significance in establishing the socialist way of life. Costume is the basic means of making up man's outward appearance, and dress design is a noble and delicate art which improves man's outward appearance by characterizing the style and decoration of the costume visually. Man's beauty is made up of the combination of his ideological and mental elegance and physical beauty, in which the costume reflects the ideological and mental elegance of the man, while expressing the beauty of his outward appearance. The costume adds visual beauty to the physical appearance of man; hence, the proverb "Clothes make the man." Costume art is mainly characterized by its function, which is to reflect man's character and living conditions, historical and social features, and special national sentiments, while giving prominence to the beauty of man. Its proper development has a significant influence on establishing a sound tone of life throughout society. Sound costume can bring prominence to man's lofty and cultured personality, and his beautiful appearance.

Costume art must be developed from the standpoint of Juche. Only then can it serve to make costumes suited to the increasing demands of the people in the course of their lives, rendering contributions to their independent and creative lives.

To develop costume art, dress design should be made to comply with the essential quality of our socialist system, which requires costume styles qualitatively different from that under the old social system. For the workers and other working masses that make up a single socio-political organism and live independently and creatively, sharing life and death, weal and woe, beautiful and elevated costumes are ideal. The capitalist "fashionable" costume is, in essence, rooted in egoism, and represents the poor mental and cultural life of the capitalist world. The capitalist "fashionable" costume born of an egoistic way of life poisons man's sound thoughts and life, and taints the social tone. Genuine development of costumes is achieved by the uninterrupted

improvement of the ideological and cultural lives of the working masses and their new aesthetic demands. It is a law-governed process for the development of costumes that the old style be replaced by the new style, and beautiful and rational costumes be created continually, as suited to the aspirations and demands of the masses who are becoming more refined ideologically and culturally all the time.

Dress design should be made to comply with the ideological and moral traits of the working people. Costume has a close relationship with the ideological and mental state of man. In socialist society, in which life is developed in a modern and frugal manner and the individual is an integral part of the society and the collective, the costumes for the working people are graceful and simple, beautiful and flamboyant. Man's ideological and moral traits constitute an important aspect, along with convenience for his activities and his lofty aesthetic aspirations, of what costume should reflect. What should be embodied in dress design with regard to the ideological and moral traits of the people is the basic condition for characterizing the quality of the costume and an important factor for determining the social character of its style. Costumes tailored to comply with the aesthetic tastes of the times and in an elegant manner as suited to the sound moral climate and fine manners and customs of a society reflect the lofty standard of mental refinement on the part of the people and add beauty to their outward appearances. The designer must produce dress designs in which are embodied the noble ideological feelings and revolutionary way of life of our people who are working devotedly with pride and self-confidence in their Party and their country, full of conviction and optimism about the future.

In developing costume art attention should also be directed to accepting the new and positive elements of foreign costumes creatively as suited to the physiques and aesthetic tastes of our people.

The national character must be embodied in the creation of costumes to meet the demands of modern aesthetics. Costume is a sensitive reflection of the national way of life and the aesthetic tastes of the times. Developing the distinctive features of the times and

embodying the national way of life in costumes should be promoted as an integrated process in the production of design. Making costumes suited to the changes of the times does not mean that the distinctive features and customs of life peculiar to the nation may be neglected, and developing national character does not allow ignorance of the style required by the new era. However modernized a certain costume may be, it can hardly become the vogue unless it complies with the emotions of our people in their lives, or embody the aesthetic tastes of the times unless it represents modernity even though it agrees with the national way of life.

It is important in developing the modern aesthetic sense of costume to renew its style and variety. The style of costume should be designed in various way according to the season, sex and age, while caps, footwear and scarves need to be designed in different styles and colours.

Dress design must be made to suit man's physique and his individualistic taste. A costume, though bearing modern and national characteristics, is useless unless it accords with the wearer's physique and individualistic taste. Costume is in all respects what a person wears all the time. Therefore, importance should be attached to individual physique and taste. What is important in making costumes to meet individualistic tastes is to accurately select the quality of the material, and design the style, decoration, pattern and colour in an idiomatic way. Style, decoration, pattern, colour and the quality of the material are the basic means of expression of costume art.

Developing costume art requires priority to be given to textile art. Textile art, which is closely related to the textile industry, is a branch of industrial art that deals with the designing of the colour, patterns, texture and quality of the material and a variety of other fabrics. The production of fabric is the process of materializing man's everyday-life and aesthetic demands. If we are to bring a variety of materials, carpets and window curtains to meet the standards of modern and civilized life we must develop textile design, and in order to make costumes in various styles and with an elegant appearance we must

give priority to textile design. The textile designer must be sensitive to the world trends in the development of the textile industry, and properly embody the ever-growing aesthetic demands of the people for fabric in his design work.

We must actively develop commercial art to meet the essential qualities of socialist commerce, the art that contributes to the work of promoting the circulation and marketing of commodities and stimulating the customers' interest in commodities. Commercial art is closely related to the production and marketing of commodities, their storage and transportation, and advertisements about them. The essential qualities of socialist commercial art consist in its contribution to the popular commerce which functions mainly to serve the masses of the working people. Our commercial art is fundamentally different from capitalist commercial art. The commercial art designer must strive earnestly to produce designs which contribute to the production of commodities of better quality and greater varieties, and their successful supply, in accordance with the intrinsic nature and mission of our socialist commerce and the ever-improving standards of the material and cultural lives of the people.

The principal aspect of commercial art is to produce good designs of packaging and brands. Packaging plays a great role in preserving the quality of a commodity and ensuring its transportation and sale. Packaging in socialist commerce presupposes service to the masses and trade with foreign countries. For this reason, it must be neat and attractive to ensure durability and hygiene, and render convenience in the course of transportation, storage, and use. The art designer must work out a large number of packaging designs suited to a variety of quality packaging materials and study new methods with which to produce the maximum effect for packaging materials. Brand design should be done well. Besides packaging, the brand is also essential for the transportation and marketing of a commodity. It specifies the names of the producer factory and of the commodity, the size, the price, the date of production, and the like. It must be designed to bring the commodity and the producer factory to people's attention, and be in

keeping with the use and formal properties of the product. Ensuring conciseness, compactness and symbolic aspect in designing a brand is of great significance in expressing the attractive aspect of the commodity and the artistic quality of the brand.

With social development and historical advance, the material and cultural lives of the people are improving all the time. Therefore, we must channel great efforts into the development of industrial art and bring up sound reserve forces of industrial art designers. Industrial art designers must create many pieces of new and unique designs, so as to make an active contribution to developing the economy and technology of the country and improving the people's living standards.

8) CALLIGRAPHY IS THE ART OF MEANING AND STROKES

Calligraphy is a peculiar form of art developed in our and other countries in the East from long ago. Practising calligraphy means expressing one's ideas in an explicit and impressive manner through visual inscription of letters bearing meanings. Calligraphy is the visual description of letters; therefore, a single stroke and a single dot should be true to the literal meaning of the letter and overflowing with emotion. Good writing does not automatically become calligraphy. The shaping of meaningful letters made up of harmonious strokes and written in a manner full of emotional and aesthetic feelings—that is calligraphy. The characteristics peculiar to calligraphy consist in the fact that a single letter, a single word or a brief sentence carries a great meaning and a profound idea, both of which, along with the letters, express themselves emotionally. To implant both the content and representation in the letters themselves is the special nature of calligraphy. The content of calligraphy is made up of meaningful letters and words. As a result, its ideas are expressed by how the meaning of the letters is expressed by what ideological feeling and passion. When letters, though carrying a profound meaning, are not written in brushwork bearing the calligrapher's ideological feeling and

passion, they cannot make up a piece of calligraphy.

Calligraphy should be meaningful, which means the calligrapher should produce the visual expression of both the meaning of the letters and his ideological feeling. Only meaningful calligraphy expresses the combination of the meaning of the letters and the calligrapher's ideological feeling, brings out the representation of the strokes and dots of the letters, and liberates the aesthetic sentiments of the brushwork as a whole.

The calligraphy of Kim Hyong Jik as represented by his "Aim High,"⁶ expresses its profound meaning in an impressive way by the perfect and masterly hand evident in its every stroke and dot, and manifests his ardour and will that Korea's independence should be achieved without fail. Handwriting bearing meaning yet devoid of emotion, or carrying sentimental inspiration emanating from the writing hand yet empty of meaning, is not real calligraphy.

The basic means of bringing out meaning in calligraphy is the stroke. The visual beauty of the letters is liberated by single-stroke lines and dots. Therefore, how to draw them gives rise to variations in the description and form of calligraphy. Through the stroke the ideological feeling and creative zeal of the calligrapher are expressed, and in the manner of strokes are the characteristics of both the writing style and handwriting developed. For this reason, calligraphy is called the art of strokes.

Calligraphy must represent the times. It sets importance to the meaning and expresses the ideological feeling in the style of the strokes. Therefore, unless the calligrapher represents his era properly by the meaning and the brush strokes he cannot create significant pieces of calligraphy. Along with the development of the times, man's consciousness and aesthetic feeling also develop and become enriched, and the thematic and ideological content of calligraphy changes. In the past, while in prison after assassinating Ito Hirobumi, the mastermind of Japanese aggression against Korea, An Jung Gun left behind a piece of calligraphy in which he expressed his will never to surrender in spite of destitution, that he would always think of his obligation and face all

risks. This writing is clearly distinguished from what was written on trees by the guerrillas during the anti-Japanese revolutionary struggle, in terms of the content and form. The latter graphically shows the greatness of Comrade Kim Il Sung and his wise leadership, and their conviction of the victory of the revolution, and bears the noble will of the anti-Japanese revolutionary fighters brought out by forceful brush strokes full of national sentiments. Our present-day calligraphy embodies the spirit of the times, and reflects the revolutionary ideological feeling and lofty will of the people. Its brush strokes have changed and the style has become renewed. It is only when it reflects the times that calligraphy can show our essential feature that the leader, the Party and the masses are united in a single socio-political organism, establish the good atmosphere of practising calligraphy, and create new writing styles imbued with rich aesthetic sentiments. For calligraphy to reflect the times means that it describes in a word or a sentence the problem required and raised by the times, and with the style that accords with the ideological feeling and aesthetic sentiments of the people. Ours is the age of independence, the age of struggle, which is making a dynamic advance along the road indicated by the Juche idea. Never in the history of our calligraphy have appeared words and sentences of such profound ideas and meaningful connotations as are evident today. Only lines that are shaped perfectly to make up the words and sentences which came into existence and have been popular in our people's political and ideological lives, as well as in their cultural and emotional lives, can become a piece of fine calligraphy of our era.

Calligraphy must be developed in close relations with the life of the masses, which requires a great deal of artistic forms such as calligraphy. Powerful and militant slogans, pithy words of deep meaning, fine compact sentences about revolutionary history, and excellent lyrical verses are vital mental nourishment for the people's political, ideological and cultural lives. Only when calligraphy is closely combined with the people's lives can it be significant. What is important here is to develop the form of calligraphic inscription on monuments, which, with its fine composition, praises the Party and the

leader, and hands the leader's achievements gained in the revolution and construction down through generations. This is the new calligraphic form of our era which embodies the political and ideological quality most graphically. The calligrapher must continue to develop it by various forms and methods. We must create many pieces of calligraphy of great educational value which represent and symbolize the noble mental world of our people. It is also important in bringing calligraphy close to the lives of the people to deal with themes connected with our nation's lofty ethics and morals, history and culture, and natural scenery. Only when its contents are composed on a wide scale and in a diverse manner can calligraphy be effective for educating the people and developing their lives in a modern way.

Calligraphy must be popularized. Since calligraphy is an art of writing in a good hand, everyone can practise it. For schools, to help the pupils to develop the habit of writing a good hand and teach them the method of brush writing means giving them the basics of calligraphy. For all pupils to acquire at least the basic knowledge of calligraphy is the source of popularizing calligraphy. When the masses practise brush writing of fine passages as part of the routine of their lives, their ideological and cultural standards will be further improved.

The calligrapher must have a knowledge of poetry and drawing, and acquire skilful penmanship. Only knowledge of poetry and drawing can enable him to choose sentences and words of profound meaning and high ideological quality, and make a beautiful rendering of them. He must also study poetics and know a great number of maxims. Without knowledge of poetry, he will merely reproduce what has been written by others. He should compose verses full of literary meaning and passion to further his calligraphic work. Calligraphy is closely related to drawing. In our country there is a term handed down from olden times, *si-so-hwa* (poetry-calligraphy-drawing-Tr.), indicating that calligraphy, drawing and poetry are closely related to each other. Knowledge of drawing makes it possible to deal with the shaping of lines and strokes, and the beautiful composition and harmonious unity in a calligraphic piece.

Calligraphic representation made up of the shaping of the lines and the equilibrium in the structure, the style of stroke, the arrangement of letters and the composition of space can improve when the calligrapher's interest in the drawing is keen. The calligrapher must also practise drawing energetically.

The calligrapher must ceaselessly train himself in handling the brush to acquire a high standard of handwriting; otherwise, he can hardly liberate the visual and artistic beauty of calligraphy. Every stroke and dot can be shaped properly only when the calligrapher has mastered a variety of techniques expressing variations and a sense of motion of linear shapes.

Calligraphy must be developed in various forms. While developing various styles of handwriting, like the *chongbong* style, in a diversified manner to enrich the artistic rendering of calligraphy, we must also adapt the traditional style of handwriting to cater to the aesthetic tastes of modern times. Chinese characters have good aspects for the creation of calligraphic rendering because of the characteristics of their ideographs and the composition of their strokes. In addition, there are a variety of styles in the brush writing of Chinese characters. Therefore, we must develop their characteristics to the full.

As society develops and life gets enriched and more prosperous, the demand for calligraphy increases. By reflecting the social demand for calligraphy on a wide scale, the calligrapher must create many different and original pieces of calligraphy.

4. THE ARTIST AND CREATION

1) CREATION IS THE PRODUCT OF PASSION AND THINKING

Nothing is gained easily, and especially the creation of works of

art which should impress the people with the visual representation of man and his life can only be successful through the artist's ardent passion for creation and tireless thinking.

Such creation must be the product of passion, because it is only with the ardent and positive response and sympathy that the artist can produce a work that embodies the demands of his era and the masses. Only with burning passion for creation can the artist accept with all his heart the struggle of the masses to realize their independence, and create a valuable work required by the times. How he views and feels the reality and how he accepts it have a great influence on the ideological content of his work. The artist who adopts an onlooker's outlook on life cannot understand or accept properly the beautiful and noble spiritual world of the masses, and, in the long run, will fail to produce a good piece of work which can rouse the people's emotions.

Only when he gets down to creative work with burning enthusiasm can the artist imbue his work with aesthetic sentiments. As our revolutionary reality is pregnant with beautiful life, so a work of fine art must overflow with aesthetic sentiments. Only a work of fine art created on the basis of the artist's ideological impact and strong emotional experience gained in the thick of things, can act as a great emotional inspiration to the people. The artist's aesthetic and emotional relations with regard to reality are established by his active and positive role to achieve his objective in his creative work. It is only when his ideological and emotional understanding of life is embodied in his work through his passion that the representation will mirror the thoughts of the times enmeshed in rich emotions. For this reason, creation is called the product of passion.

The artist must burn in his heart with passion for creation to bring out an original work. His passion and excitement are essential for selecting the new and significant germ of an idea required by the times and revolution, and bringing it into bloom through idiomatic representation. The matter of selecting the original germ of the idea of the work is possible only when the artist makes painstaking efforts to properly grasp the aspirations of the times, and raise a new and

urgent problem arising in life and struggle. Just as much as the matter of discovering the new, the idiomatic representation of the new also requires the artist's passion. However new and significant the matter he may have found, the artist can hardly translate it into a beautiful portrayal unless he is consumed with overwhelming passion and an impulse to inform the people of what he has experienced and felt.

Creation is an uninterrupted process of inquiry and thinking. While passion is a stimulus to creation, thinking is the conscious activity of the artist in studying, elaborating and intensifying his representation. Creative meditation is not some flitting inspiration but a process of the artist's unremitting and persistent inquiry and the direct reflection of his political knowledge and creative qualifications. The creation of fine art undergoes a complicated and difficult process in which the artist captures the thematic materials for visual representation on the basis of his first-hand experience in the thick of life and his inquiry into reality, and transforms them into artistic depiction. Without the permeation of the artist's persistent and devoted inquiry and unremitting and deep meditation into every passage and aspect of representation in this process, it is impossible to bring about the brilliant fruition in the creation of an artistic work.

The artist's contemplation is essential to the creation of works of fine art. Pictorial art requires deep thinking on the part of the artist because it should present an extensive and profound picture of the whole of life through one moment on a canvas or in a certain limited space. Only in the midst of such deep contemplation does pictorial representation become polished, blooming and rounded out. The same is the case with the creation of not only thematic pictures and sculptures dealing with human affairs but also with various forms of fine arts for the stage and the film, landscape painting, still-lives, crafts and calligraphy. Particularly in the production of art works carrying profound ideological and thematic contents, the artist's contemplation is prerequisite for ensuring the philosophical profundity of his work.

As the motive power for ensuring the success of a work in the aspect of its ideological and artistic qualities, both passion and meditation for creation are inseparable from one another. Passion is accompanied by meditation, which, in turn, stirs up the former to produce inexhaustible creative power. Keeping pace with unremitting meditation, the passion for creation seething in the heart of the artist also gets intenser, leading the artist to a new world of meditation.

The artist's passion for creation and his thinking do not arise spontaneously. They are what only the artist who has a high degree of determination to fulfil his honourable duty to the times and the people, and feels immense pride and self-confidence in his work, can possess and practise. They can be brought into full play only when the artist is firmly equipped politically and ideologically, and possessed of high artistic skill.

It is only when he is fully prepared politically and ideologically that the artist can produce excellent works. The higher the qualifications of the artist, the master of creative work, the more confidently he can perform his cognitive activities and the more profoundly he can clarify the essence of life and the truth of struggle, and his passion for creation and his thinking can thereby prove their worth. However, if he is poor in knowledge, his vision of reality narrows, making him unable to discern the essence of things and events correctly, with the result that however hard he may work for creation, his work will inevitably retain its low-key quality. The artist's skill constitutes a major condition for combining the ideological and artistic qualities of his work. Even a new artistic discovery or novel creative intention can be perfectly embodied in his work only when he is possessed of high artistic skill. A proverb says that "Seeing is one thing and doing another"; likewise, if he is not prepared for either of these two aspects, his passion and his thinking will come to naught. The artist must fully prepare himself both politically and ideologically, and technically and practically, display his revolutionary enthusiasm in creative work, and continue

to engage in philosophical thinking, so as to produce a great number of excellent works that serve to give a dynamic push to the revolution and construction.

2) AN ARTISTIC REPRESENTATION IN THE MIDST OF REALITY PRODUCES AN EXCELLENT WORK

Creation begins with actual life, and ends in actual life. To the artist, reality is the source of creation and the rich soil for bringing his creative talent into full play. In the midst of vibrant reality the artist acquires new knowledge and new talents, and finds the rich life which makes it possible to improve the contents and forms of his work continuously. Precisely the reality of our country itself and the life of our people itself, both full of struggle and optimism, make up art. When the artist observes and experiences actual pulsating life first-hand, he can produce fine works enjoying the love of the people. Experience in reality is the essential requirement for creative activities.

For the artist to make an artistic representation in the midst of reality means never approaching objective phenomenon with an onlooker's attitude. The artist's view of reality is his purposeful and intentional activity to find the essence of different and complicated things and events, and make an artistic representation of it, and the process in which he involves himself deep in the mental world of the people to experience life on all sides.

The artist must, above all else, acquire a thoroughgoing knowledge of the Party's policies before going to observe reality. Our Party's policies give a scientific elucidation of the requirements of the developing reality and the ways for their solution. Only the artist who views reality with deep knowledge of the Party's policies can correctly discern all important problems cropping up in life. Equipping himself fully with Party lines and policies enables the artist to get a high degree of political insight, and correctly understand the essence of the onward march of our people and their actual lives.

The artist must have a great passion and eagerness for inquiry with which to positively experience the exciting life of the people. An onlooker's attitude of merely approaching reality passively and without passion cannot get the artist to take to heart the pulse of vibrant life. He must live in the thick of things with burning passion and clear-cut objective, so as to produce immaculate works which mirror the independent lives of the masses in a profound manner. A work of fine art endowed with high ideological and artistic qualities is outlined and completed in the midst of real life by the artist who always burns in his heart with passion for creation. When passion for creation is intense and the objective of inquiry is clear, the study of reality will bear fruit and creation will become pleasant and worthwhile.

The artist must experience reality widely and deeply. When he studies life on a wide scale and in a profound way, his experience of life will become a great asset for his creative work. Only when he takes a broad view of reality and acquires versatile knowledge can he produce a diverse and rich representation of man and his life true to reality. He must strive to study reality widely and deeply, and represent the aspirations of the times faithfully in his works.

The artist must live and create amid real life. Working on the basis of only the materials already collected, sitting in his studio, separated from reality, the artist will be unable to mirror the diverse and vivid life to the full on his support. Life changes and develops at every moment. Given this situation, if one reproduces only what one has already experienced in the past, one will fall behind the ongoing reality. The artist must always live together with the working people, sharing pleasure and pain with them in the thick of vigorous struggle, and reproduce the true image of the vibrant reality of the Juche era in his works.

The life which the artist must see, experience and keep in mind is diverse; therefore, his method of studying it should also be diverse. To represent the life of the working class requires the artist to visit factories to live with the workers there, while the creation of portrayal

of farmers needs his experience of life with farmers. Even on his way to and from his working place, the artist should not only feel the seething atmosphere of urban life first-hand but also see the happy lives of the office workers and schoolchildren in their smiling faces.

The artist who conducts creative activities amid real life is faced with both problems of principle and common problems to be solved in the production of all works of art and the practical tasks in the production of artistic creation.

The artist must mingle with reality so as to find thematic material from life as suited to the characteristics of fine art. Thematic material from life to be dealt with in the work of art must be something to be selected by the germ of an idea and translated into a special visual representation. Even the same life subjects produce different artistic effects from one another according to their forms of expression. It is only when it selects subjects which can make a vivid, visual show of the essential contents of life that it is possible for fine art to ensure the expressive and faithful qualities of its visual representation. Of special importance in fine art is to keenly observe the outward features and variations of things and events in reality, and represent them in a lifelike manner. Fine art shows the inner world of man through his outward appearance and movements, and unfolds his life in a visual way. The artist is able to create a lifelike depiction of the personality of the figure only on the basis of his detailed inspection of man's facial expressions, movements, and postures, and of his accurate delineation of these forms. Sensitive reflection of outward features and variations of things and events is of importance also in the production of work on natural objects. In its vivid description of forms of forests, fields, tractors, etc., fine art produces sense of feeling the passing breeze and hearing droning sound from afar.

In reality the artist must not only be sensitive to the outward appearance of the object of representation that reveals its essential aspect, he must also study the descriptive method with which to show the object in a faithful and impressive way, and apply it in his creative work. He must pay close attention to finding amid real life

the techniques that cater to the aesthetic tastes of modern times. The techniques of fine art, being the visual manifestations of the emotions of life and aesthetic tastes, are improved and enriched continually along with the development of reality and the change of life. Only when he actively studies in reality the techniques catering to the aesthetic tastes of the people, which are being renewed continuously, and applies them, can he create artistic representation capable of arousing deep sympathy among the viewers. He must on all accounts consider and solve the problem of techniques in the context of organic relations with actual life. He must make it his daily routine to go deep into real life and study techniques.

The artist must thoroughly establish the revolutionary tone of going deep into vibrant reality to carry out creative activities, so as to bring on display a wide variety of works that show reality in lifelike manner.

3) AN ARTIST MUST ACQUIRE HIGH SKILL

An artist of profound political insight and high artistic skill is able to consider all things and events from the revolutionary viewpoint, correctly judge them and produce excellent works reflecting life in a faithful manner. Reality is, as a matter of course, the source of creation. However, its mere reproduction cannot be a work of fine art. A work of art reflects the artist's knowledge, his ideological and aesthetic viewpoint, and his talent. Success in creative work depends largely on the degree of the artist's ideological and artistic preparedness. His political knowledge and artistic skill constitute important factors for determining the ideological and artistic qualities of his work.

By artistic skill, I mean the creative abilities of the artist who creates the work. By virtue of his great artistic skill the artist studies the profound content and perfects form of his work and brings them into full bloom through beautiful visual representation. In order for him to ensure ideological and artistic qualities in his delineation of man and his life, he must be capable of considering, analysing and judging man's life from

the revolutionary viewpoint and showing it through graphic portrayal. He must acquire great artistic skill, along with profound political knowledge. Artistic skill is a major index of the artist's qualifications.

An artist must live up to the Party's great political trust in him loyally and with high artistic abilities. This is what the Party requires of him to improve the ideological and artistic level of fine art to the utmost, to meet the requirements for the building of socialism and communism. The loyalty of an artist to the Party and the leader must be expressed not merely in words but in his creative work. However loyal he may claim to be to the Party and the leader, he may still fail to produce excellent works to meet the demands of the times and the aspirations of the people, unless he has high artistic skill. To produce excellent works of art, an artist must acquire lofty ideological and mental traits plus the artistic abilities with which he can reproduce life through visual portrayal.

In our people-centred socialist society, life is developing rapidly, the relationship between fine art and the masses is getting closer than ever before, and the ideological and aesthetic demands of the working people are growing ceaselessly. The present-day reality requires that the artist produce larger numbers of pieces of high ideological and artistic qualities. For the artist to improve his abilities is an important guarantee for consolidating the successes gained by Juche-oriented fine art and further promoting its development. Our artists who serve the Party and the revolution must improve their artistic abilities decisively to fully satisfy the requirements of the times and the aesthetic demands of the masses.

An artist's skill is not inborn, and it does not improve of its own accord. It is the fruition of his unremitting and strenuous efforts. Through persistent efforts and strenuous inquiry the artist's creative ability improves. The matter of skill largely depends on how hard the artist himself strives and studies. The life of an artist as a creative worker, must be imbued with his stubborn struggle to improve his skill.

To improve his skill, the artist must study hard. To study political and artistic theory is the basic way to improve his political and practical

qualifications. Study must be conducted by a proper combination of political and artistic studies. In political study emphasis must be laid on studying and understanding the great Juche idea and its embodiment, our Party's policies, comprehensively and profoundly, while in art study efforts should be channelled into studying our Party's Juche-oriented idea and theory on art and literature to thoroughly internalize them. The artist must also be well informed of the characteristics of fine art and the history of its development, and well versed in the principles of making forms and applying colours and a variety of methods for visual representation. He must ceaselessly study to acquire versatile knowledge and a broad mental vision.

In order to improve artistic skill, it is important to intensify skill-training. Creating a work of art is a creative activity requiring skill. Without skill-training it is impossible for artists who create visual representation to develop and polish their abilities and techniques. All artists, whoever they may be, must ceaselessly polish their skills all their lives. Skill-training, while being conducted regularly, must be promoted systematically and with clear-cut objectives. The artist must always keep the brush in his hand, never putting it down. Unless he regularizes his skill-training, he will inevitably regress. He must make painstaking efforts to polish his artistic skills by making use of a variety of forms such as sketches, colouring and studies. When skill-training is conducted in combination with the creation of the work at hand, the artistic skill polished through practice will get consolidated and prove its worth in practical creative work. The artist must practise studies much and polish his rough drawings in all respects to fulfil the immediate task for creative work, thus improving his artistic skill.

Skill-training must be conducted in close combination with theoretical study. Art theory is the scientific basis of artistic activities, while skill-training should be supported by art theory. It is only when it is based on both theory and practical ability that artistic skill can display its strength in creative work.

Specialization is an important way to improve artistic skills.

Every artist must become a master hand in his special field. Specialization enables the artist to master a certain pictorial form that suits his creative idiosyncrasy. Fine art consists of various kinds and forms, and artistic talent and idiosyncrasy are different from one artist to another. Among the artists there are some who are good at figure painting, and some good at landscape painting or painting with flower and bird motifs. Specialization in creative work makes it possible to develop the artist's idiosyncrasy clearly and improve his artistic skill in a concentrated manner. For the artist to specialize in a certain field is of great significance in the development of national fine art. When the artist specializes in his specific field and does his bit in a responsible manner, fine art will flourish and develop comprehensively.

The artist must constantly improve his political insight and artistic skill to meet the requirements of the developing reality, thus developing our socialist fine art, the most revolutionary and popular in the world, to a new and higher stage.

4) EXCELLENT WORKS OF ART ARE NATIONAL ASSETS

The artist plays a great role in creating cultural wealth for mankind. His contributions to the cultural wealth created by mankind are innumerable. A work of art is preserved for a long time and handed down through generations; its value as an asset is different according to the era to which it belongs. The excellent pieces being created now in our country are of great value as socialist cultural wealth, incomparable with anything else. They make a great contribution to materializing the demands and aspirations of the masses of the people for independence and developing the genuine culture of the working people. Works of art are not preserved merely as relics; as the cultural wealth of the country, they will still retain their value even in the far-distant future.

Even a little piece, so long as it is true to its value, will be preserved

as a national asset, and will contribute greatly to enriching the cultural treasure house of mankind. A great number of excellent pieces of national value will enrich the cultural wealth of the country and enable the people to feel immense national pride and self-confidence.

In order for a work of art to become part of the wealth of the country and the people, it should come up to the standard of national value. For its high ideological and artistic quality, a piece of national value comes to be preserved and handed down through generations, serving to give a strong push to the masses' cause of independence and enjoying the love of the people. True, our country, which boasts of its long history and cultural traditions, has numerous pictorial remains of national value, but we must create many more masterpieces in our era so that we can add socialist assets of new type to the treasure house of the country.

We must carefully preserve the art pieces of national value. Excellent pieces, no matter how many of them there are, will lose their value as national treasures unless they are preserved well. Good preservation alone can maintain their national value for good and transmit them from generation to generation. To this end, it is important to give the people a correct understanding of works of art. The monumental sculptures, paintings of rare beauty, and invaluable crafted pieces established and found in many areas of our motherland are the products of our people's extraordinary talents and creative abilities. Art pieces are the ideological and cultural wealth indispensable to the life of the people not only in the present time but also even in the far-distant future. What is important in getting the people to have a correct understanding of works of art is to let them know that the original works cannot be made again, and thus their value increases with the passage of time. Only then can they perceive the valuable aspect of art pieces and establish an atmosphere of treasuring them and preserving and managing them with the attitude of masters. Every citizen of our Republic must safeguard and add lustre to them as a master of the art pieces of national value.

In order to preserve works of national value perfectly we must

improve the system of preserving them and find proper solutions to the scientific and technological problems arising in the preservation of works of art. Preservation and management, restoration and display are the three elements concerned in preserving the original works of art. We must create the basic conditions for the preservation of original works by properly establishing a custody system, scientific restoration system and system of reproducing the works for display, all with regard to the preservation of the original works. Only when these three systems are integrated as a whole is it possible to say that the system of preserving works of art has been established; a regular preservation system unsecured by a scientific and technological guarantee cannot perform its function. Various kinds of works of art, different from one another in terms of their material quality and the conditions for their preservation, can survive long only when they are treated with delicate technical processes and their security guaranteed physically, chemically and optically.

The halls for the display and preservation of works of art must be thoroughly protected from infiltration by ultraviolet rays and polluted air, and provided with proper lighting devices, through the introduction of technical achievements gained by modern science, so that the works are prevented from discolouring and fading. It is very important to study and introduce technical methods for the prevention of decomposition, wear and damage, and inquire into new methods for restoration, so as to transmit the original works as they are to the generations to come.

The Korean Art Gallery and other institutions dealing with works of art must concern themselves primarily with the safety of the national treasures and the preservation of their value by establishing a complete scientific preservation system whereby art pieces of national value are not damaged. The artist, too, must show due concern for the preservation of art pieces. While creating his work, the artist must enhance his sense of responsibility for ensuring its permanent preservation.

At the same time as preserving excellent works of art properly,

we must constantly increase the number of national treasures, and disseminate and give wide publicity to them among the masses. It is important in this respect to continue to unearth and collect relics of valuable art works and carry out the creation of works of art energetically. Unearthing and collecting cultural remains of fine art is an important undertaking in the course of glorifying the long history of our country and the creative talents of our nation, and makes each and every relic the genuine property of the working people. This undertaking should be based on scientific investigation. It is important to establish Juche firmly in scientific research and conduct investigation into the cultural remains of fine art in depth so as to give a scientific elucidation of the law-governed process of cultural development by the masses.

In order to constantly increase the number of the national treasures it is necessary to create more and better art pieces. The creation of fine art should be geared to the production of many masterpieces, which alone can reach the standard of national value in our era. A masterpiece is precisely a work of art that produces the effect that the more one sees it, the more one feels the impulse to see it again and makes one feel the profound meaning it expresses and think deeply about it. A masterpiece must be beautiful in its representation, with good ideological quality and refined form.

Making effective use of a variety of forms and methods such as art exhibitions is important in increasing the number of national treasures and disseminating and giving publicity to them. Art exhibitions are the basic form of disseminating and advertising works of high ideological and artistic quality among the masses. The regular holding of art exhibitions of different scales will give a stimulus to the creation of works of art, enable many people to see the works, and help to increase the number of works of national value. We must organize them in all residential quarters as well as abroad.

The Korean Art Gallery puts fine works of art on regular display. Therefore, the broad masses of the people can go there to enjoy

them. This gallery must establish the system of displaying works with priority given to Korean paintings and make a good arrangement of exhibits in such a way as to show the general aspect of the development of our fine art, so that more and more people can be exposed to this part of our traditions.

Decorating public buildings and the living environment with works of art is an effective way for the dissemination of art pieces. Our people, who have high aesthetic demands and cultural and emotional lives, are greatly concerned with meaningful and beautiful works of art. When objects for artistic decoration are expanded, and elegant and attractive works of art are arranged harmoniously in dwelling house, fine art will become closer to the people's lives, and its cognitive and educational role will grow. We must also conduct dissemination and advertisement of works of art through publications, including pictorial magazines. For their rich ideological and artistic qualities, our works of art move the people deeply and enjoy their love. The creation of many fine pieces of art and the wide dissemination and advertisement of them are what the masses themselves demand. We must exert efforts to give wide publicity to our style of socialist fine art at home and abroad through the development of diversity and motion, all-embracing aspect and effectiveness in the dissemination and advertisement of art pieces, and give fuller play to the function and emotive power of fine art which contributes to the independent lives and creative struggle of the masses.

The artist's creative life is nothing but worthwhile activity devoted to the enrichment of the national wealth of fine art and the ideological and cultural education of the people. He must fully equip himself with the Juche outlook on aesthetics, and create masterpieces reflecting reality as graphically as possible through energetic inquiries full of passion for creation and unremitting meditation, so as to brighten the national resourcefulness and wisdom of our people down through generations.

Our artists have accumulated precious experiences and achieved brilliant successes in blazing the untrodden path of creating socialist

fine art under the wise leadership of the Party. The full flourishing development of Juche-oriented fine art bears clear evidence of the validity and undying vitality of our Party's policy on art and literature.

The developing times and advancing revolution elevate the aspirations and demands of the masses continuously, raising new tasks in the sphere of fine art. The reality of our country requires that we stimulate the function of fine art, the function of ideological and aesthetic education for the masses, more strenuously than ever before. In order to enable socialist fine art to fulfil its duty to meet the requirements of the developing reality, all artists must equip themselves firmly with the Juche outlook on aesthetics and carry out the Party's policy on art and literature to the letter. Defending and implementing the Party's policy on art and literature is the precondition for developing socialist fine art to a new and higher stage.

We must establish Juche in fine art. Only then will it be possible to bring into full bloom the fine art that accords with the interests of our revolution and enjoys our people's favour and embody the Korean-nation-first spirit in creative activities. In establishing Juche lies a sure guarantee for bringing the intrinsic nature and advantages of our socialist fine art into full play.

The lifeblood of socialist fine art is loyalty to the Party, the working class and the people, in which it is qualitatively different from all sorts of reactionary and anti-popular fine art, and encourages and inspires the masses forcefully to the struggle for the building of socialism and communism. Now that the imperialists' ideological and cultural infiltration and anti-socialist manoeuvres are rising in intensity, embodying the principle of loyalty to the Party, the working class and the people is an essential requirement for and a militant task of maintaining the purity and revolutionary character of socialist fine art.

In order to make our fine art touch the heartstrings of all the people, it is important to ensure a correct combination of ideological quality and artistic quality in the creation of works. Artists must create greater numbers of fine works in which profound ideological

contents and beautiful visual forms are united, by exploiting their rich political knowledge and artistic skill, so giving the utmost play to the noble ideological and artistic features of socialist fine art.

The harmonious development of various kinds and forms of fine art constitutes an important index for the characteristic phase of development of our socialist fine art. In the sphere of fine art we must give top priority to Korean painting, while developing various other kinds and forms in a comprehensive way, so that fine art should be linked up with the lives of the people in all respects, satisfying their demand for independence.

Juche-oriented fine art, which occupies the highest and most prominent place in the history of fine art of mankind, can be assured of success in its creation only on the basis of correct methodology. It must open up a higher ideological and artistic phase, holding fast to Juche-based realism characterized mainly by the principle of ensuring national form and socialist content in the work.

Bearing in mind their great pride and responsibility as art workers of the Party, artists must fulfil their sacred mission and duty to contribute to brightening our style of socialism centred on the people.