



**Pedagogical Globalization: Traditions,
Contemporary Art, and Popular
Culture of**

Korea



Ryan Shin, Maria Lim
Michelle Bae-Dimitriadis
Oksun Lee

InSEA

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InSEA

The International Society for Education Through Art (InSEA) is an association on a worldwide basis of those concerned with education through art is necessary in order that they may share experiences, improve practices and strengthen the position of art in relation to all education; International co-operation and the better understanding between peoples would be furthered by a more completely integrated design and permanent structure for the diffusion of beliefs and practices concerning education through art. InSEA has established an international community dedicated to advocacy, networking and the advancement of research in art education providing a world-wide networking platform to the members.

InSEA is a non-governmental organization and official partner of the United Nations Educational, Scientific, and Cultural Organization UNESCO). InSEA publishes books and catalogues mainly in electronic forms, including the International Journal of Education through Art [IJETA], an English language journal that promotes relationships between art and education. InSEA holds a World Congress during which members come together to share insights and build stronger networks. Between world congresses, InSEA members are invited to regional congresses held in several sites around the world.

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FOREWORD

Deborah L. Smith-Shank
The Ohio State University

Since the 1990s, a tsunami of popular South Korean cultural exports has taken the world by storm. The export of South Korea's art, music, fashion, and technology has been facilitated by the emergence of smart media and instant communication across what used to be very difficult geographic and language obstacles. Today, a group of artists no longer needs to congregate in a particular geographical location to work together. A painter in Seoul may have closer contacts with artists working in China or Ireland than she does in Korea. She might show and sell her work in Paris, London, or exclusively on the internet to a global audience. Her work can influence artists across the globe without leaving home.

The emergence of the Korean Wave, also known as Hallyu and more recently, Hallyu 2.0, is focused on the enhancement and distribution of Korean creative industries (Bae, 2009; Jin, 2012 & 2015). Particularly, "Online games and K-pop have become the two most significant cultural genres in the Hallyu 2.0 era...Unlike television programs and films, these cultural genres become a global, not regional, sensation" (Jin, 2012, pp. 3-4).

Art education is a critical player in the creation of creative industries, and art educators everywhere have a huge stake in this wave. Understanding North Korean's contemporary phenomenon, as well as the traditional arts and culture that produced it is timely and important. The co-edited book, *Pedagogical Globalization: Traditions, Contemporary Art and Popular Culture of Korea* addresses the history, contexts, and many practices of art education that focus on issues in that effect our rapidly evolving global village. This book is brilliantly organized, illustrated, and will be of interest to all of us who are invested in contemporary art education. Like the contents of this book, the cover highlights both traditional Korean arts and contemporary signifiers. The cover and the illustrated pages visually situate readers in the content and share both aesthetic and pedagogical ideas with readers who might otherwise never have the opportunity to immerse themselves in the amazing world of Korean art and culture. This anthology gives readers a sense of the unique history of Korea as it reinvented itself as a global leader after considerable struggles with colonialization, wars, and the legacy of hegemony.

I have been fascinated by Korean arts and culture for many years and I am especially grateful to my former and current Korean graduate students (some of whom are editors and authors included of this text) and other colleagues who have guided my journey of discovery about the history, cultural struggles, and artistic contributions of this dynamic country. I am, by no means, an expert on Korea or its art and culture, but I have learned over decades to appreciate its rhizomatic complexities that are manifested in and through the arts. The editors and authors of this volume are experts in the field of art education who consider the historic, aesthetic, philosophical, socio-cultural, and pedagogical foundations of Korean visual and material culture within a global context. They bring our attention to the diversity of Korean arts and pedagogy through critical multicultural lenses and share arts practices that address essential issues of cultural diversity.

Globalization and cultural diversity impacts art education on many levels. By bringing Korean art and culture into international conversations within the context of critical multicultural art education these authors ask challenging questions and open doors to opportunities and challenges for our students and us. The authors in this volume consider traditional arts including landscape painting, ceramics, architecture, calligraphy, fabrics, architecture, photography, video and other new media, and they address the imbalance of power dynamics in our field's effort to "go multicultural." They introduce us to diverse Korean artists and their artworks which challenge us to understand differently and think critically. The authors and editors help us understand, confront, and address hegemonic challenges that

impact art education, not only in Korea, but everywhere.

Pedagogical Globalization: Traditions, Contemporary Art and Popular Culture of Korea can play a part in transforming global pedagogy in art education. As readers consider Korea's traditional and evolving cultural contexts and art education practices, they will gain pedagogical insights and excellent teaching strategies with, and about Korean art and culture by examining and reflecting on their own art education practices with comparative culture lenses.

This timely book offers art educators important insights into Korean traditional art, contemporary art, and popular culture and helps art educators understand a way to teach students of all ages in a time of visual and cultural globalization. South Korea is a major player in global political discourse. Its artists are playing a huge part in the continuing evolution of international arts and design. In this time of global tension, military power plays by political bullies, and the looming threat of nuclear aggression, it is especially important to use art as a vehicle to facilitate critical multicultural art education and cultural discourse. The traditions, contemporary, and popular art of Korea is a place to start and continue these discussions in classrooms around the world.

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With this publication, the International Society for Education Through Art (InSEA) continues a long series of efforts in the dissemination of knowledge about cultural diversity. In official documents of the United Nations Educational, Scientific and Cultural Organization (UNESCO) culture and the arts are the domains of learning including creative arts; cultural knowledge; self and community identity; awareness of and respect for diversity (UNESCO, 2013, p. 4). According to the UNESCO Seoul Agenda for arts education, one of the major goals for the development of arts education is to “apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today’s world” (UNESCO, 2010, p. 8). However, professionals working in cultural education, art and design education, and education through art strongly call for scientific resources to disrupt borders and challenge hegemonic views of culture. This book includes the voices of researchers and art teachers who make visible hidden stories about art and culture from Korea; spreading new knowledge and understandings, so important for professionals working in education.

Education through art is a concept that is positioned between borders, between art and education; between education and art, it emerged in the post second world war, where an humanist view of education envisaged a future without borders. A future where, through art, children would develop their metacognitive capacities, symbolic communication, emotions and expression to be able to accommodate, challenge, and transform the society. We still have a long way to reach such goal. We still have wars, we still have walls, and we still have intolerance and cultural borders. We still have attacks on public schooling where critical thinking has the opportunity to create change. We still need the utopian vision of education through arts and we still need to open and construct broad perspectives of art in education.

As Graeme Chalmers (1966) advocated, it is essential to accept and respect the “co-equality of fundamentally different frames of thought and action characteristic of diverse cultures” (p.45). In this sense we need generous scholars who are brave enough to build resources and make bridges between cultures, all the while challenging traditions and traces of misrepresentations and misunderstandings that Eastern and Western histories of culture and art have long established and maintained. Educators and teachers also need materials that propose new ways of understanding global culture and art, that raise questions about representation of One’s and the Other’s cultures, and the consequent issues of power relationships in the respective gazes. *Pedagogical Globalization: Traditions, Contemporary Art, and Popular Culture of Korea* endorses learning about different cultures from peers, which helps educators to develop alternative educational approaches that encourage new relational practices in their classes. This further presents readers with a vast array of Korean art forms and cultures from past to the present, so art educators and teachers understand the variety of contexts and receive inspiration from its philosophy, both in its aesthetic and ethical dimensions in order to reframe and deepen how and why they teach art.

More than ever, we need to learn to live together in global, virtual, and local contexts. One of the main threats to peace in the world is the lack of respect for others’ cultures and an excess of hegemonic views on arts and culture. On one hand, we have incredible technologies and communication tools to access information and on the other we have problems in preparing citizens to understand and transform such information. The excess and speed of propagation, instead of making people more knowledgeable, is making people susceptible to propaganda, prejudice and hate (Harari, 2017). So, this is a time, very similar to other periods in history, where educators have to hold on to the humanistic values of respect for others and seek alternative insights in their global, scientific, and professional communities.

One aim of InSEA has been to disseminate theory and praxis in education through art, art education, visual arts and design education; and other sorts of arts applied to education to foster international cooperation and understanding. In addition, the Society seeks to promote creative activity in art through sharing experiences, improving practices, and strengthening the position of art in all

educational settings. InSEA publications have sought to create the spirit of open access, sharing diverse perspectives and free access to resources for InSEA members. The Society intends to map and promote art education theories and practices through written and visual media in collaboration with art educators from different countries. Thus responding to John Steers' (2002) concern: "If art education is to avoid atrophy we need to cherish multiple visions of teaching and learning about, for and through art" (p.217).

On behalf of InSEA, I wish to thank to Ryan Shin, Maria Lim, Michelle Bae-Dimitriadis, and Oksun Lee for bring this publication to fruition. The world of art education and education through art is now enlarged. This book as the second digital publication of InSEA brings new perspectives on the East as a starting point to think critically about culture in general and visual arts, design, and architecture in particular. A door has been opened to a space for pedagogical conversations between Korean and other cultures. It is time now to enter into new learning and transformative spaces of Korean visual arts and culture.

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Introduction

Until now, most art educational researchers and art teachers from Kindergarten through 12th grades (high school) have had limited access to Korean art and visual culture due to the lack of resources published for readers around the world. This book offers art educators important insights into the aesthetic, philosophical, and socio-cultural foundations of Korean visual culture in a global context. By bringing together the work of scholars and art educators who are familiar with both Korean and North American educational contexts, this book aims to enrich art educators' understanding of Korean art forms, culture, and tradition by exploring diverse Korean artistic trends from traditional art to contemporary art and popular culture. The authors also provide theoretical perspectives on their curriculum and pedagogical approaches and explore the implications of teaching Korean art, which could expand possibilities for intercultural research and teaching in the face of globalization. We envision this book as a resource that will provide art educators from all around the world an understanding of Korean visual cultural practices that can inform their educational research and practice.

This book locates the understanding of Korean visual culture within critical multicultural art education, in which the study of “other” cultures goes beyond merely focusing on the differences of those cultures based on authenticity. While we accept Lugones (1987)’s assertion that acquiring knowledge about other cultures requires gaining respect and acceptance of the “worlds” of others, we are highly conscious of the imbalanced power dynamics in understanding “other” cultures from the Western White dominant perspective that narrowly defines the “other” culture as a romanticized object. This White Eurocentric perspective is still predominantly used as a barometer to measure and understand other cultures (Banks, 2006; Darder, 1991; Said, 1978; May & Sleeter, 2010). Critical multiculturalism guides us to present Korean visual cultures in ways that consider the social and economic contexts in which cultural artifacts and events are created, critique power dynamics, and investigate the discriminatory aspects of our social order within a global landscape. We envision that this anthology would provide a “contact zone” (Pratt, 1991) where we can recognize cultural objectification and differences that might result in incomprehension, opposition, and struggle while animating the joy of learning another culture, of gaining new knowledge, and of acquiring mutual understanding.

Teaching and learning about other cultures is not new. In art education, teaching and learning about other culture has been a common practice to teach and address the varied and rich cultural traditions around the world. Tracing back to 19th century at the Hull House, founded in 1889 in Chicago, Jane Addams and Ellen Gates Starr celebrated immigrant’s cultural origins and ethnic arts, offering creative and teaching/learning spaces to share world culture as part of the Labor Museum program. In the early 20th century, Pedro de Lemos, the longest serving editor of *School Art* (1919–1950), offered art education curricular resources in the magazine after extensive trips to Europe and the American Southwest. More recently, Chalmers (1996) and Joo, Keehn, and Ham-Roberts (2011) have offered comprehensive resources and ways to approach multicultural art in the classroom. Other notable educators who have emphasized cultural equality in art education include Elizabeth Delacruz (1995), Elizabeth Garber (1995), Christine E. Sleeter and Carl A. Grant (2008), and James Banks (2009), among others. These scholars provide conceptual and theoretical understandings of teaching for cultural awareness, respect, and democracy. Recent art educational anthologies by Sheng Kuan Chung’s (2012) and Elizabeth M. Delacruz, Alice Arnold, Ann Kuo, and Michael Parsons (2009) are widely used to address art, aesthetics, and visual culture around the world, along with a culturally

conscious teaching resource edited by Manifold, Willis and Zimmerman (2015). These rich resources offer comprehensive overviews of art and cultures around the world along with pedagogical approaches to teaching various ethnic cultures.

Expanding on these important contributions, we offer this anthology that focuses specifically on Korean culture as a medium through which to explore the value of diversity, immersion, and relevance in teaching multicultural art education theory and practice. We resist an essentialist approach to understanding art, which can perpetuate biased, stereotypical, or celebratory notions of Korean culture. The perception that Korean culture is unified and homogeneous overlooks its heterogeneous aspects, which have recently been intensified by globalization. Within contemporary Korean culture, diverse subcultures and local communities have been emerging alongside the traditional culture of Korea. Understanding Korean visual culture thus calls for a relational approach, one that considers its complex power relationship to other cultures outside Korea. In this approach, we also challenge the idea of cultural homogenization caused by U.S. cultural hegemony within the global landscape (Classen & Howes, 1996; Saldivar, 1990; Thomlinson, 1991). In this vein, we view Korean art and culture as evolving, rather than fixed. For example, a traditional Korean realism often seen in Korean monochromatic ink paintings started taking on the form of western abstract art, which demonstrates the hybridization that is bringing new emerging forms and meanings to a contemporary context. Contemporary Korean art and media also often appears in creative appropriations of Western and other popular cultures that feature aspects of hybridization, transformation, and appropriation in both form and content such as reality shows and drama. We assert that this evolving and mutable nature of Korean visual culture is a necessary consideration when developing art curriculum and pedagogy.

In teaching Korean visual culture, art educators might face an important curriculum issue on where and how to start and what to include. We encourage them to go beyond merely selecting one topic or art form from a studied culture for the classroom. Such a patchwork approach toward curriculum and instruction design does not provide meaningful and rich learning experiences for both teachers and students. As illustrated in the chapters herein, we suggest that art educators consider critical questions about curriculum design, including: How can we make learning relevant to contemporary students' lives in Western or other cultures? How can we connect Korean art to other cultures? In what ways do non-Korean artists and educators approach Korean traditional and contemporary culture? How can Korean culture be properly and thoughtfully represented in non-Korean classrooms? The authors in this book respond to these questions with rich suggestions that reflect diverse approaches and viewpoints.

We also anticipate that art education students can develop reflective, positive attitudes toward other racial, cultural, and ethnic groups (Banks, 2009) when given opportunity to engage with aesthetics and art forms of others as well as their own. As Appiah (2006) recommends, *conversation* is an effective and meaningful way of understanding and addressing differences and complexity of possible cultural issues. We hope to create a space of pedagogical *conversation* between Korean and other cultures. In fact, this book itself began with a conversation. In 2014, at the National Art Education Convention in San Diego, CA, a group of Korean art educators discussed the emergence and importance of Korean art and culture within the global cultural landscape. Through our conversation, we discovered that many art teachers had requested art educational resources about Korean art and visual culture, since Korean art and crafts and popular culture have become a part of everyday life experiences within the contemporary global context. We launched this anthology as a way of exploring what educational resources and research we could offer and how art educational scholars, art teachers, and students across national boundaries could use these resources in their art classes, ranging from K-12 to college. Rather than confining our search to Korean-born or raised authors, we focused on authors from diverse cultural backgrounds who were interested in teaching and learning Korean art and culture. We believe that including insiders' and outsiders' perspectives enriches the diverse perspectives on Korean visual culture. We expect that the readers will find these perspectives to be beneficial and conducive to their learning and teaching as they are able to critically appreciate and employ Korean art and aesthetics, culture, and popular media into their own local educational contexts. With these goals in mind, we organize this book based upon four major themes: 1) philosophical

foundations and traditional art forms, 2) contemporary art practices, 3) popular culture and Korean Wave (*Hallyu*), and 4) intercultural and cross-cultural explorations and practices.

The first section of the book offers a comprehensive survey of traditional Korean artistic practices that many U.S. art educators have asked us to share with them; this also includes historical understanding and philosophical/ sociological foundations that help teachers understand Korean culture and artistic practices. These foundations will assist art educators as they contextualize and frame their curriculum and lessons in K-12 art classrooms across international boundaries. In the first chapter, Elizabeth Garber shares her experience of visiting Korea Ceramic Art High School, *Doyego*, and exploring how it functions and reflects Korea's long-held ceramic art tradition and cultural identity. The chapter includes her intercultural observations and suggestions on teaching ceramics in both Korean and US contexts. In the following chapter, Chongim Choi presents a Korean cultural metaphor of Bojagi as a unique art form and shares several art activities based upon Bojagi metaphors, which aims to help art teachers to relate it to students' own culture. Four metaphors of Bojagi are focused to unpack symbolic and cultural symbols in using it. The next chapter by Jaeman Ryu introduces *Samjeol*: Three Perfections Theory as a Korean traditional art education philosophy, which strongly encourages educators to reach to sublimity of three components such as poetry, writing (calligraphy), and painting. He traces the historical origin and social implications of the three components and shares suggestions in contemporary art education.

Among the many art forms developed and appreciated in Korea, landscape painting would be one of the most distinguished forms among literati and artists in professional schools. Two authors in the following chapters found that Korean artists developed unique traditional styles that are distinguished from Chinese influences on techniques and themes of landscape. Hye Sook Kim's chapter presents a guidance of a true-viewing of Korean landscape, using creative Korean style landscapes with two main themes of *wandering* and *remaining*. In addition, noting the ideological, political, and religious, and aesthetic qualities of Korean landscape, Kevin Heish shares how he as a non-Korean educator engaged non-Korean students with contemporary mixed media to appreciate East Asian traditional landscape. We found his approach significant and conducive to introducing traditional art forms to students of other cultural origins. His approach echoes contemporary Korean artists such as Young-hwan Tak and Lee Nam Lee who also reinterpret and illuminate traditional painting with digital mixed media.

Next, with his extensive research on Korean architecture, Sung Do Lee discusses the aesthetics of Korean traditional buildings during the Korean Chosun Dynasty. He provides the analysis of the architectural forms focusing on harmony with nature, asymmetrical balance, and line and exposed structure. His work will serve as an excellent scholarly and educational resource about Korean aesthetics. In the following chapter, another Korean researcher, Boo Yun Lee, also investigates Korean beauty in ceramics to help readers understand the concept of beauty in Korean art and nature. She presents a unique Korean aesthetic of the ceramic, which highlights empty spaces, simplicity, and expression of curves and enchantment. Her chapter contributes to the intercultural study of ceramics and the concept of beauty. In the last chapter of this section, Jeung-Hee Kim argues for the need for teaching cultural heritage in Korea and other places, she addresses why it should be valued in schools, and shares some teaching strategies. Rather than seeing cultural heritage and history as irrelevant to contemporary life, her approaches will connect the Korean traditional and other world cultures with contemporary students' lives. The chapter can help organize teaching cultural history and identity for teachers who want to develop cultural heritage education.

The second section of the book highlights contemporary Korean art within and beyond the geographical territory of Korea, exploring its recent aesthetic, socio-cultural, political, or geographical concerns as well as its engagement with other artistic traditions and forms on a global stage. We expect that this exploration can help art educators and students examine and address the value and meaning of contemporary Korean art as a means of looking into critical, political, and social phenomena that take art's role beyond a mere aesthetic inquiry in the art classroom.

In the first chapter of this section, Borim Song introduces Atta Kim, an internationally known contemporary Korean photographer, viewing from her own personal experiences as a Korean-American

art educator. This chapter illustrates Atta Kim's metaphysical journey and visual exploration, stressing the value of human existence and nature within a cross-cultural context through New York Series and DMZ (refers to Korean Demilitarized Zone) Series for his ON_AIR Project. The author further discusses didactic implications for the art classroom, recommending border-crossing conversations on the value of life, culture, and history. In the next chapter, Jaehan Bae examines the significant aspects of the banner painting, *Sewol Owl*, which was a response to the Sewol Ferry tragedy on April 16, 2014. The banner painting created by Sung-Dam Hong, a social activist artist, is his radical statement against social and political injustices in Korea. The author's juxtaposition of the historical and political consequences of the uprising in Gwangju in 1980 and the Sewol Ferry tragedy in 2014 reveals the fascinating visual communication of Sung-Dam Hong through the artist's profound subject matter concerning social justice and human rights issues in Korea. This chapter portrays Sung-Dam Hong's critical compassion for a constructive democracy for people in Korea. Such works can inform the educational conversation about art and artists as social and political agents.

In the following chapter, Eunjung Chang presents life, philosophy, and groundbreaking art practice of Nam June Paik, a cross-cultural Korean-American video-performing artist. She highlights Nam June Paik as a spontaneous conceptual artist and an international visual voyager who crashed conventional principles of visual art and rebuilt notions of culture, boundary, and/or one's manifestation within a global context. This chapter includes a series of teaching and learning resources for pre-service teacher education along with pedagogical approaches to understand diverse artworks of Nam June Paik. It also opens up thoughtful discussions through open-ended questions that will offer sensible applications for classroom teachers who are interested in developing curriculum based on conceptual art practice, technology integration, and fluxus, a Neo-Dada art movement.

The next chapter by Heesung Hur explores Korean cultural identity within a global cultural landscape by surveying contemporary architecture and landmarks in Seoul. Hur discusses the historical and cultural metamorphosis of the architectural environment of Seoul and its implications throughout the modern history of Korea. Her discussion leads to a thought-provoking approach to rethinking and re-enacting a national identity through man-made environments in historical, political, and socio-cultural contexts of Seoul, the capital city of South Korea.

In the subsequent chapter, Heeyoung Kim emphasizes historical phases and fundamental artistic features of Korean modern abstract paintings of the 1950s as the first avant-garde movement in Korean art. Given explicit historical contexts of the post-war period, she underlines key factors that brought expressive abstract paintings to the modern Korean art arena that was invigorated by American Abstract Expressionism and French *Art Informel*. She also highlights a number of young Korean abstract painters who have sought a new cultural identity in art to justify their subject matter influenced by the international avant-garde movement. By surveying diverse Korean artists' experimental art journeys during the post-war era and their educational propositions, art teachers can find useful teaching resources for understanding the modern art history of Korea. In the last chapter of this section, Yoonjung Kang challenges the value of multicultural consciousness in contemporary Korean society through the lens of a social activist Minja Gu's issue-based art practice, which encompasses installations, videos, and community participatory projects. Highlighting two artworks, *Happily Ever After* (2010) and *The World of Job* (2008), organized and executed by Minja Gu, the author introduces critical explorations about cultural stereotypes and diversity issues in Korean society, which deliver significant implications in teaching art for social justice. Furthermore, it provides pragmatic approaches to looking at, talking about, and constructing positive connections to art to encourage meaningful instructional strategies. She encourages the readers with dynamic reflections by offering six guiding principles for art classrooms that support teaching and learning cultural diversity within cross-cultural contexts.

The following section delineates an art educational dialogue about contemporary Korean popular culture, which encourages us to rethink both ideological and pedagogical aspects. Since 1990s, unprecedented popularity of Korean popular culture among Asian countries, so called *hallyu* (Korean Wave), has greatly contributed to reshaping the landscape of global media culture by creating a countercultural flow to challenge the U.S. cultural hegemony (Bae, 2009). These phenomena led art

educators and scholars to exploratory study and documentation of Korean popular culture. Korean popular culture caters to art educators critical pedagogical potential with implications for teaching visual culture education. This section is composed of three chapters dealing with the areas of film, online virtual world, and K-pop¹ music video, respectively. Employing textual analysis and visual ethnography, the chapters focus on critical reading of media texts and lived cultural practices through Korean popular culture. The authors' discussion in conjunction with visual cultural art education guide us how to situate Korean popular culture in current art curriculums and pedagogies and how it offers new possibilities and ways of thinking about global art education. It encourages art educators and students to engage in critical reading of consumption and production of the Korean popular media.

First, drawing upon Deleuzian perspectives, Jan Jagozinsky introduces a filmography of Kim Ki-Duk, which helps us to see national symptoms of Korea society. He investigates how national sentiment called *Han* (emotional wound and resentment) that shapes Korean identity, is predominantly played out as the cinematic desire/ fantasy for the lost other in the Korean cinema. Particularly, Kim Ki Duk's films as a sign of Korean culture and national identity are marked by contradiction and complexity, challenging Korean social repression as shaped by the Chinese and Japanese colonization over Korea, as well as U.S. neocolonial influence including its continuous Military presence. This chapter informs us the complex ideological aspects revolving around Kim Ki Duck's films. The media text opens us to a critical arena of educational conversation revolving around Korean society and its (media) culture in the face of the global media landscape.

Next, using visual ethnography, Mary Stokrocki & Yujin Jung's chapter explores Korean global literacy and creativity in a virtual world of Second Life (SL). They present the Korean hangout online site discussing the users' cultural productions that illustrate cultural transition, transformation, and convergence influenced by K-pop culture, virtual worlds, and globalization. These cultural mergers include K-Pop cultural/ virtual influences on literacy through creative chat, coexistence of Korean tradition and contemporary popular culture, and expansion of human categories including gender and animal, as well as the age of audiences and users. The authors further offer art educators a playful popular cultural pedagogical approach and a flexible curriculum to reposition students/teachers as co-learners in global and critical thinking.

Lastly, Aelim Kim's chapter focuses on contemporary global youth's participatory fan culture that comes from K-pop music videos by discussing how the K-pop's transcultural flow influences the creation of global youths' fan culture. This chapter introduces not merely the analysis of K-pop music videos, but more importantly, an understanding of global youths' lived experiences with and responses to K-Pop through YouTube. This analysis helps us to rethink how digital technologies offer youth a global public space to engage in the transcultural fandom of K-pop. Its pedagogical implications would help us to develop a counter-narrative art educational space bringing youth voices inspired by K-pop fan culture in YouTube.

The final section of this book documents the dialogue and journey of cross-cultural and intercultural research and practices in art education. Border-crossing has become apparent in contemporary art scenes as it takes place many moments of our lives. Understanding art thus requires us to reconsider transcendence of the boundaries of nations (Bastos, 2006) both geographically and culturally. However, there has been very little research that illustrates the commonalities and differences between Korean and western European art educational practices to draw cross-cultural insights and implications. Thus, we expect that authors' contributions in this section will not only help to fill this gap, but also prepare our students to gain cultural sensitivity and awareness as future global citizen. K-12 and university pre-service art educators will hopefully gain pedagogical insights and examples in teaching Korean art and culture by examining and reflecting on their own cultural and educational practices from comparative cultural lenses as inspired by Chalmers (1996).

The first two chapters of this section discuss border-crossers' hybrid identity in in-between

1 The term K-Pop means Korean popular music, which has gained its popularity dramatically among Asian countries and other parts of the world since 1990s. It highlights a blending of synthesized music, repetitive dance movement, and stylish fashion, and systematic training of young musicians, as well as online promotional marketing.

spaces. In the first chapter, Hyunji Kwon analyzes the artworks of Teresa Hak Kyung Cha (1951 – 1982), a Korean-born American, border-crossing artist, filmmaker, and writer, within a framework of Jennifer Cho's concept of *mel-han-chology*. The author articulates how Cha's diasporic experience transformed her and her mom's involuntary, transnational, and transgenerational trauma into a political force visualizing Korean American's subjectivity in the dominant U.S. culture and society. Kwon further discusses the implications of Cha's art of displacement for learners, art educators, and researchers as a pedagogical force. By illuminating the invisible minority's hybrid identity, this chapter can be valuable art teaching resources for art educators who are interested in teaching border-crossing, hybrid identity within the dominant U.S. contexts. In the second chapter, Injeong Yoon also discusses college students' hybrid identity on their transnational experiences. Contrary to the first chapter that discusses involuntary border crosser's hybrid identity, this chapter explores that of border-crossers who voluntarily moved from Korea to the United States as college students at a young age. Yoon examines their hybrid identity by analyzing their visual and written narratives within the theoretical framework of "figured worlds" suggested by Holland, Lachicotte, Skinner, and Cain (1998). By highlighting the power of visual narratives, Yoon further discusses its implications for art education research and pedagogical practice. These two chapters will be of great interest, not only for those who have a similar diasporic experience and subjectivities in in-between spaces, but also for those who are willing to understand invisible border-crossing hybrid identity in a global context.

According to Bastos (2006), a cross-cultural, border-crossing dialogical inquiry is "a space of direct interaction, investigation, and learning, with someone from another cultural group" (p. 23) and is a way of promoting cross-cultural understanding. In this context, the next two chapters share two art educators' cross-cultural art teaching experiences. Cindy Jesup, an American high school art teacher, documents her personal journey of teaching a Korean art and culture unit, Bringing Korea into Focus, to American high school students in Port Orange, Florida, U.S.A. Jesup, as an American art teacher, describes her motivations, fellowship opportunities, and educational trips to Korea as a way of learning Korean culture, history, and art within its own context. Her auto ethnographic examinations to highlight the challenges and benefits of teaching Korean art to American high school students provide practical examples and lessons for art educators who are not familiar to Korean arts and culture. The next chapter also examines Korean arts-focused teaching to international college students who came from America, China, Kazakhstan, Canada, Hong Kong to Korea. The author, Seungho Moon, applied Maxine Greene's (2013) "wide-awakeness" as a way of opening their eyes on Korean aesthetics and societies in a course named Topics in Korean Art and Society at Hanyang International Summer School. Analyzing international students' in-depth, cross-cultural interpretations from their aesthetic experiences of Korean traditional poetry, music, art, and film, this chapter suggests an open-ended inquiry as a pedagogical approach to teaching art within a cross-cultural context. By providing the theoretical lens and instructional strategies of teaching Korean arts and culture to non-Koreans, these two chapters will be beneficial to art educators who plan to teach Korean art and culture focused curriculum in a cross-cultural context.

One of the benefits of intercultural, cross-cultural approach in art education is to promote mutual understanding as well as tolerance with and of others. It is evident in Ewon Moon's chapter that explores her art teaching experiences to South Korean students and North Korean Defectors (NKDs) who fled to South Korea. Reflecting the increasing number of NKDs in South Korea, she suggests a need for a new art curriculum that promotes inter-cultural and mutual understanding between South Koreans and NKDs. As a pedagogical approach, she shared how her collaborative, intercultural art mural project promotes the harmonization between South Korea and North Korea, positive mutual understanding and tolerance between the groups with different political, cultural, and social backgrounds in South Korea. Moon recommends four positive aspects of collaborative art activities that seek to maintain the balance of equality and balanced power between dominant and minority group. This chapter provides a step towards the social responsibility of art education to current political, social condition of Korea, and even after the reunification of the two Koreas.

In the final chapter, authors from the United States and Korea, Lisa Hochritt, John Ploof, Sunah Kim, and Tammy Ko Robinson, provide a cross-cultural site research to understand youth's material

and visual culture between Chicago, U.S.A and Seoul, South Korea. They question how youths from U.S. and South Korea identify and interpret their private and public spaces and engage with multiple literacies in their everyday lives. To explore culturally relevant pedagogy for youth, the authors cross-culturally compare the youths' material culture through their personal collections. The finding provides pedagogical implications for art educators to actively include material culture and socially engaged art practice in art education towards a pedagogy of collegiality.

From the inception of this book, our interest in Korean visual culture led to this collaborative work with contributors to address various art educational approaches and reasons for teaching Korean art and culture within a global context. We offer this volume as a space for art educators to explore and engage with various approaches, insights, and suggestions from each chapter, and to create their own meaningful artistic and educational practices within global context. This educational space encourages art educators to develop new in-between cultural spaces through intercultural encounters. We envision that this book will serve as a unique rich resource for art educational scholars and art teachers in their research and curriculum development.

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On the Trail of Korean Ceramics Today: Teaching Art as Heritage Culture

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ABSTRACT

The curriculum of a specialized public high school in Gyeonggi province, South Korea, revolves around learning ceramics. I went to Korea to learn what such a school looked like and how it interfaced with Korea's deep and world-renowned history of ceramics. In this paper I explore, through Western eyes, my experiences of learning and instruction about ceramics as heritage culture. From this grounding of research and experiences I develop some reflections learned from Korea about teaching ceramics and art in a comprehensive manner.

Keywords: Korean ceramics, high school teaching; art, culture and heritage

Introduction

I went to Korea¹ to study how ceramics might be treated as an important curricular subject. Specifically, I went to study why Korea Ceramic Art High School (locally called Doyego²) exists and how it functions. Having heard stories about the long lineage of ceramics in Korea, its ties with revered traditions of Japanese and Chinese ceramics, and about Japanese potter and National Treasure Shoji Hamada's admiration for Korean ceramics, I thought that ceramics might be culturally important in Korea today. In this paper I explore, through Western eyes, ceramics instruction at Doyego and its connections to ceramics as part of Korean cultural identity. From this grounding of field research and experiences proceeds an analysis of differences between ceramics as cultural heritage in Korean and US contexts and what we in the west might learn from this school. I will begin with a description of ceramics in Korean history, move to an overview of the school, then to the foundations of ceramics as cultural heritage, and conclude with reflections on teaching ceramics in Korean and US (and possibly other Western) contexts.

Korea and Ceramics in History

Korean ceramics has a deep historical vein. It has been noted, at different times, for its inventiveness and playfulness, grace, stylization, crafting, and references to nature, form, and color. As early as the Three Kingdoms period (1st century BCE to 7th century CE), Baekche Kingdom potters in today's southwestern Korea were creating refined tiles for temples and styled vessels. In the southeast of the peninsula, Silla Kingdom pottery is noted today for its high degree of craft and imaginative shapes (National Museum, 1979) and figurines unlike any found in neighboring territories (Kim & Gompertz, 1961). Indeed, Japanese potters of the 3rd to 6th centuries CE adopted many of the Silla potters' shapes (National Museum, 1979).³

During the Goryeo period (10th-14th centuries CE; also transliterated as Koryo), potters produced a highly refined yet subtle celadon, an iron-based, translucent greenish glaze—sometimes on smooth surfaced pots, other times on pots with incised, raised, or molded designs—along with inlaid and underglaze decorated work. Initially influenced by Chinese ceramics, Korean artists “produced some of the most exquisite celadons . . . the world has ever known” and their celadons were held in high esteem in China, being called “first under heaven” (Portal, Lee, & Kim, 2012, p. 46). Indeed the translucent bluish-green known as *pi-saek* or “kingfisher” (Kim & Gompertz, 1961, p. 14) is distinctive to Korean celadon ware. Chinese scholar Hsü Ching wrote about them in the 1100s, noting, “the colour and glaze are unsurpassed” (Kim & Gompertz, 1961, p.17). Korean ceramists during the Goryeo also invented the inlaying technique known as *sanggam* (Kim & Gompertz, 1961; Portal, Lee, & Kim, 2012) where the unfired pot is carved with decorations, usually from nature, the negative areas then filled with another color of slip (clay mixed with water), thus creating a contrasting color design. Ceramics during this 500 year era took the forms of tableware, flower vases, writing paraphernalia, pillows, food containers, incense burners, roof tiles, religious paraphernalia, and cosmetic boxes.⁴ These wares, as Kim & Gompertz note, are widely admired for their graceful forms, references to nature, and unique color. Crafting during this period is considered among the world's finest (National Museum, 1979).

During the Joseon period, defined as roughly 1400-1900, Korean potters developed the distinctive Buncheong ware using stoneware covered with a white slip and decorated with lively,

1 “Korea” in this paper is used interchangeably with South Korea. My research did not involve North Korea, although the history section involves the territories of what are known today as North and South Korea.

2 “Doyego” derives from ‘doye’ or 도예, meaning ceramic art, and ‘go’ or 고, referring to education at the high school level.

3 An easily accessible site for first exposure to Korean ceramics is Wikipedia's “Korean pottery and porcelain” entry, http://en.wikipedia.org/wiki/Korean_pottery_and_porcelain.

4 Chinese envoy Xu Jing wrote of the inventive shapes in 1123, “There are wine pots of gourd shape with small covers in the form of a duck amongst lotus flowers” (as cited in Portal, Lee, & Kim, 2012, p. 45).

sometimes humorous, and stylized iron oxide, sgraffito, stamped, and/or incised designs⁵ and later glazed with celadon. These wares were valued as “modest and unpretentious” during 15th century Joseon times (Portal, Lee, & Kim, 2012, p. 110) and for their “freedom of design” (p. 117). Buncheong contributed to the famed wares of Japan’s tea ceremony (National Museum, 1979). White-glazed porcelains during the Joseon are also noted for their simplicity, form, and simple elegance. Blue-and-white ware (or iron-brown on white, or copper red on white when cobalt for blue was in short supply) decorated with animals, flora, and mythical creatures are valued for their bold and almost abstract designs.

Many invasions of the peninsula disrupted pottery production during the Joseon. One of the most devastating of these involved the Japanese invasions of 1592-98 (sometimes called “The Pottery Wars” [Portal, 2012, p. 15]), when the Japanese seized Korean potters and carried them back to Japan, so that tea bowls used in the tea ceremony could be made on home soil. These Korean potters “laid the foundations of the famed Japanese porcelain industry” (Kim & Gompertz, 1961, p. 19). Korean pottery became known outside of Asia when the country opened to the west in the late 1800s. Famed British potters Bernard Leach and Lucy Rie were both influenced in their work by Korean pottery, although Leach’s connection to Japan is much more famous. Many Westerners have subsequently followed their lead.

A Specialized High School

Now we arrive at Korea Ceramic Art High School, or Doyego, located in Icheon, one of the centers of Korean pottery both now and historically. Today, over 300 working potters are scattered about the area that is also home to numerous ceramics industries. Doyego is a public school located about 75 minutes southeast of Seoul. My study of the school involved observations of teaching in a variety of classes; interviews with administrators and lead teachers at the school; a review of documents about the school available in English or Korean (the latter documents were translated) and of special textbooks that include processes and history. It further entailed keeping field notes; teaching a workshop for first year students with my partner Roy Pearson (a high school art teacher and ceramics artist himself); and visits to the Icheon Ceramics Festival and World Ceramics Foundation (WOCEF) where student and professional work was exhibited.

Doyego is one of numerous specialized high schools in the country preparing students for a subject specialization related to academics or industry. In the US we call these magnet schools. In Korea there are schools where the curriculum is focused on animation, aviation, broadcasting, computers and robotics, cooking, horse riding, tourism, and other areas of specialization. There are about 30 schools in the country that focus on art, and still others where the curriculum is built around design (oral interview with Lead Teacher Yoo, April 2010). Some of these schools are directly connected to industry. According to an interview with Doyego’s principal during my visit, Han, Young-Soon, after the 1988 Olympic games the Korean government sought to re-establish Korean traditions through schooling for reasons of South Korean world identity and the economy. The then-mayor of Icheon made the school a campaign promise, figuring it would be attractive to the ceramics industrial and artisan communities in the area.

Most students are from the province, and most board. A few are from families where there is a ceramics professional although most are not. Admission is based on an interview, middle school grade point average, and a drawing to object creation test (e.g., building in clay the flower or backpack that was drawn). According to the principal, children of well-known ceramic artists are given some preference in admissions. About 180 students comprise the student body across the typical three high school grades in Korea from 10th to 12th. Approximately half are admitted based on their academic skills, meaning that many have no background in ceramics. All begin in the first year.⁶

5 Sgraffito, incising, and stamping refer to decorative techniques. Sgraffito involves applying a slip of liquid clay to the surface and carving out the negative space or ground around the design. Incising is similar to sgraffito, but only the outlines of the design or motif are carved, rather than all the ground areas. Stamping involves pressing wooden, clay, or other textured materials into the surface of an unfired piece of clay to lend it texture or design.

6 The only exception to all students entering during the first year was a foreign exchange student.

The curriculum includes standard high school subjects in South Korea (Korean and English languages, maths, sciences, social studies) as well as a comprehensive approach to learning about ceramics. Some learning in standard subjects is geared towards ceramics. Three different branches constitute ceramics instruction: wheel throwing, hand building, and industrial techniques. Students take instruction in wheel throwing all three years, and in hand building and industrial ceramics in the second and third years. Industrial ceramics in the third year can be substituted with computer-assisted design. They also study design, art history, traditional or modern painting on ceramics, and have an opportunity in the third year to choose material sciences (the chemistry of glazes and clays), advanced industrial ceramics, or computer-assisted design. Figurative ceramics, popular in the west today and with deep traditions throughout Asia and the west, is not part of the curriculum.

Facilities at Doyego are similar in many ways to those in US university programs, although today's US universities rarely host industrial ceramics. Besides separate facilities for each of the three clay processes named above, the space contains a tool making room, different kiln facilities, clay mixing, and glaze rooms. A gallery of professional work across the three areas that also includes former students' work and current teachers' work, a tea ceremony room, and a patio and gardens grace the third floor of the building. Ceramic murals, sculpture, and pottery abound throughout hallways and provide an atmosphere of arts celebration (see figures 1, 2, 3, and 4). To a clay artist (myself included), this was a wonderland.



Figure 1. Part of ceramic mural made by a professional in the atrium of Korea Ceramic Arts High School (Doyego).



Figure 2. A professionally made ceramics mural about computing in one of the staircases at Korea Ceramic Arts High School.



Figure 3. Entrance to the school's gallery that included professionals' work (including teachers' and administrators' art) and past students' work.



Figure 4. An example of pots on shelves in the hallway.

Arriving early in the school year, we watched first year students in the wheel throwing class pugging (or using a special machine to mix) their own clay and learning to wedge (prepare the clay for use) (see figure 5). Learning to wedge took the first five weeks of the semester, with the class meeting for a three-hour period once a week. Wedging is most often described as important to remove air bubbles, but beyond this, it prepares the clay for use. Knowing the feel of clay is a foundation of understanding the medium. We learned that students also clean up after each class, encouraging a foundation of caring for the studio. This was first year students' only studio ceramics class. Students

begin hand building and industrial ceramics in the second year; we watched them learn the basics of hand building and mold making in the classes we observed (see figure 6). In the third year wheel class, they were practicing production throwing off the mound or hump (throwing several successive pots from one large mound of clay, rather than making each pot from a separate, smaller mound; figure 7 shows an example). Learning production requires making similar forms and sizes for sets. In third year hand-building, students were “building something natural.” Technical confidence was apparent in many students’ work at this stage, although not all. As indicated above, the third year is also when students have electives, allowing some specialization. Most studio classes were small compared to US high school classes: the largest we saw was 27 students in a beginning class; the average was 14 in anything more advanced.⁷



Figure 5. Teacher Lee, Geom-Ju demonstrating conch wedging technique to first year students.



Figure 6. Second year mold making.

⁷ Non-studio classes were larger, averaging 28.



Figure 7. Third year production ware.

Supplementing studio classes were what was translated for us as “theory” classes, where students learned design principles such as composition, shapes, elements of art, and so on, as well as art history that included ceramics. Classes we observed also included critiques of student work. The Ministry of Education publishes three textbooks specific to techniques, processes, and design for wheel-thrown, industrial, and hand built ceramics that are used to supplement teaching. They were written by Korea Ceramic Art High School teachers, who also chose the images. The wheel text also includes lessons on ceramics in history.

There is a culture of education in Korea in which students take further preparation in private after-school centers once the school day is over. Many students, therefore, boarded the local bus in the afternoon to go into town to attend these classes. After dinner, however, there was great energy in the clay studios again, particularly by third year students who completed class projects and worked on independent pursuits that included large sculptural work (see figure 8) and traditional forms.

Teachers, either part or full-time, were highly qualified, being ceramic artists themselves and holding or pursuing advanced degrees. All part-time teachers are well-known professional artists or industrial designers. Ceramics instruction at Doyego was comprehensive in the sense of exposure to different types of clays and glazes and different branches of making ceramics to include wheel, hand, and industrial techniques. Students were exposed to a variety of projects and ways of making. Teachers showed enthusiasm for advanced students’ independent work. A lasting impression of the school, besides the curriculum and facilities, is the gentle care shown by teachers towards students. While not all students were engaged as I imagined I might have been in such a school,⁸ teachers were unfailingly kind and provided gentle mentoring to all students.

A persistent impression that both Roy and I had was that the emphasis of studio instruction was on skills and techniques, and that the artist’s statement—what was expressed in terms of meaning—was not directly addressed. What students made could be grouped as those that reflected historical Korean and east Asian forms; contemporary pottery forms (many with historical influences); and

8 I imagine my high school self through adult eyes, reminding myself of challenges teens negotiate.

sculptural forms, with this last group seen much more sparsely. I will return to this later in the chapter.⁹



Figure 8. Third year student Yi, Eun Hae's independent sculpture work, in progress.

Ceramics and Contemporary Korea

In order to understand more fully why Doyego exists in today's highly technological South Korea, I will consider how ceramics is part of Korean culture and Korean art today. Korea's commitment to ceramics as part of Korean identity includes the establishment of the Korea Ceramic Foundation (KOCEF, formerly known as World Ceramic Expo Foundation or WOCEF), host of an international ceramics biennial that is well respected in the ceramics community. KOCEF facilities include a museum with permanent and changing exhibitions, outdoor sculpture gardens that feature traditional Korean ceramics and the work of contemporary international artists, extensive education programs, climbing kilns¹⁰, an educational kiln, historical exhibits, and sales facilities. KOCEF also promotes the ceramics industry and hosts the annual Icheon Ceramics Festival. Outside of national museums and galleries, ceramics is a cultural reference point. For example, in a subway station near the National Museum of Korea, we saw images of pots on wall tiles (see figure 9). In Icheon, the city gateway includes pottery references as do public works and even a residential high rise (see figures 10

9 There were two large challenges to the school that were identified during interviews with teachers and administrators, as well as conveyed by other Korean art educators with whom we were in contact that I will not develop in this article as they are outside of the focus. Briefly, the first is that the school is perceived as less academically rigorous than top high schools in South Korea, where there is a great emphasis on academic excellence and entering a prestigious university. Almost all Korean students attend university sooner or later, but there is a clear hierarchy among institutions. With a curriculum centered on ceramics, there seems to be an unmistakable conundrum for Doyego administrators and teachers: whether to educate well in ceramics or to educate for the academic rigor demanded for good college entrance exam scores. The second, related, area is that college entrance requirements, beyond academic criteria, do not have criteria inclusive of ceramics: in other words, for entrance into art, they may review a drawing portfolio but not one of ceramics. This is excepted at two universities, where a ceramics portfolio plays a small part in admissions consideration. We were advised by one of the teachers at Doyego that a high placement in a throwing contest could also win for a student placement in a strong university ceramics program, this seeming to be an exception to other means of university entrance.

10 A climbing kiln is built on a slope and shaped like a tunnel. It is fired by wood. The anagama (gama, 가마, in Korean means kiln) is a single chambered kiln; the noborigama has a series of chambers, with each chamber situated higher up the slope. We saw both while in Korea.

and 11). These efforts suggest that the Korean government wants to continue to self-identify and to represent itself to the world not simply as another globalized, highly technological country,¹¹ but based on its historical accomplishments.



Figure 9. A subway entrance in Seoul featuring pots and pottery designs.



Figure 10. Pot references in a city mural in Icheon.



Figure 11. Pot references on an Icheon residential high rise.

11 1993 South Korean President Kim, Young-sam declared an age of globalization (Kim, 2010). In 2015, South Korea was reported as having the 11th largest GDP in the world (knoema, 2015).

With a highly educated populace, Koreans are aware of their heritage and the prominence of ceramics in it; additionally, according to some writers, in Korea there is a tradition of nationalism (Kim, 2010). Like in other parts of the industrialized world, however, ceramics is not a prominent feature of contemporary Koreans' everyday lives. For example, kimchi and other traditionally fermented foods, when still made in the home, are often made in large plastic jars rather than the traditional onggi¹². Today, onggi are used to signal traditional Korean food at restaurants or even to suggest "Koreanness," such as when they are used at galleries as seen in figures 12 and 13. We even saw onggi shards used as a roofing material on a restaurant.



Figure 12. Onggi pots outside a restaurant serving traditional Korean food.



Figure 13. Onggi pots outside a gallery in Seoul.

While ceramics may not be much more important to the Korean experience of daily life than it is to a US American, Koreans seem to recognize its role in national identity. Artist Lee, Kang notes "a tendency not to overlook the traditional views (in context of the world) in East Asia" (Kusthalle Wien, Kim, Gautherot, & Matt, 2007, p. 136). Artist Sunny Kim characterizes Korean art in "the effort of

¹² Onggi are fired earthenware storage containers, often large. The earthenware allows for a porous structure that is believed to aid in fermentation. Some potters even today specialize in making onggi.

understanding the past (the importance of history and memory) combined with the awareness of the present” (p. 96). Ceramics, other traditional crafts, and cultural icons signaling Korea’s history figure into some artists’ contemporary work. Painters Kang, Ik-Joong and Kim, Duck-Yong include moon jars in some of their paintings, for example.¹³ Kimsooja references clothing and sewing in works such as *Bottari*, suggesting both the traditional wrapping used for gift-giving and to cover food or wrap items; *Bottari* also references the women who make the wraps.¹⁴ Other artists protest the destruction of Korean historical landmarks in the name of modernization.¹⁵ These examples shouldn’t be understood as typical of Korean art today, as the contemporary Korean art world is globalized and “beyond the traditional scope of ‘Korean’” (Lee, 2010, p. 21), but the expressions of individual artists reflecting on their history.

Contemporary Korean ceramics reflects lively and sophisticated expressions. Ceramists make well crafted art, some artists continuing to replicate traditions,¹⁶ others innovating on the forms and designs of these traditions. Still others use the medium sculpturally. For example, look to Yee, Sook-yung’s sculptures made of industry-discarded ceramic shards,¹⁷ Debbie Han’s sculptures of Asian women in *Terms of Beauty II*,¹⁸ and Kim, Jin-Kyoung’s ceramic dresses and female forms.¹⁹ I saw many variations on these themes in galleries and museums across the country and at the Icheon Ceramics Festival.

To be clear, this is just one vein of expression in contemporary art. Other writers on contemporary Korean art remark on the breadth of forms and ideas in Korean contemporary art (Kusthalle Wien et al., 2007), and on its diversity and the turn of the artistic gaze towards a globalized context (Chang, 2010; Kim, 2010; Lee, 2010). This is readily apparent in many Korean artists’ use of digital and multi-media, installation and performance art, and art based in ideas, forms, and themes having nothing to do with Korea’s history—ceramic or otherwise. Given Korea’s role as a leader in technological industries and in world economics, this should come as no surprise. It should come as no surprise, then, that ceramics does not play an important role in Korea’s world renowned *Hanryu*, the global popularity of Koreans’ culture.

Teaching Ceramics as Cultural Heritage

Here I return to the question of how ceramics is treated as an important curricular subject at Doyego. Clearly, at Doyego ceramics is the curricular subject, as much of the instruction is built around or touches upon it. This is not an indication of other Korean schools, as Doyego is a specialized public school, but it does indicate that ceramics is valued at some education, industrial, and political levels. The mere existence of the school suggests this; my time there allowed me to see that ceramics education was treated seriously and from various technical and skill-building standpoints.

13 See, for example, Kang, Ik-Joong’s mixed media depictions of moon jars at Gyeonggido Museum of Art in Korea and Neuffer am Park in Germany by visiting http://www.ikjoongkang.com/c_img/image.htm. While there, you can also see other traditional references in his work, such as the Buddha in his *Buddha With Lucky Objects*, *Buddha Learning English*, and *Chanting Buddha*. Kim, Duck-Yong regularly includes ceramic jars in his paintings, such as *Embrace the Moon* (2009) and *Embrace the Moon* (2013); examples of his work can be viewed at http://www.kenjitaki.com/kim_dy2013/kim13_view10.html and http://www.kenjitaki.com/kim_dy2013/kim13_view7.html

14 To see and read about Kimsooja’s *bottari*, please visit http://www.kimsooja.com/texts/sunjung_kim_2001.html

15 In his 2007 fictional documentary *Summer Days in Keijo—Written in 1937*, artist Kim, Sung Hwan, for example, uses a female figure to travel through contemporary Seoul to highlight the compromise of once-prized historic architecture in the rush towards global economic development. An excerpt can be seen on vimeo: <https://vimeo.com/99436557>

16 Traditional approaches to pottery from contemporary potters include Kim, Sang-ki’s buncheong work (https://www.kocef.org/eng/n02_biennale/04.asp?mode=view&idx_num=590&page=4&search=&category) and the work of Lee, Hang Gu; Kim, Seong Tae; You, Yong-Chul; Choi, In-Gyu; and Jo, Se-Yeon, that can be viewed in the following video: <https://blog.dashburst.com/video/south-korean-ceramic-artists/>. (Unfortunately these are all men, a topic for another discussion.)

17 See http://www.yeesookyung.com/01_translatedvase2006-2011.html to view examples from Yee, Sookyung’s *Translated Vase* series.

18 For examples of Yee, Sookyung’s ceramic shard sculptures, visit <http://www.artnet.com/artists/yee-sookyung/>. Yee has also created sculptures of religious figures such as the Buddha and a composite of gods and saints. See <http://www.i-myu.com/artists/art01/Debbie%20Han/debbie.html> to view Debbie Han’s *Terms of Beauty II*.

19 An example of Kim, Jin-Kyoung’s work can be seen on flickr at <https://www.flickr.com/photos/artceramics/2071645459/in/photostream/>

How ceramics was taught at Doyego became the focus of my research. As students' class and independent work indicate, the work was overwhelmingly based on forms and techniques traditional to Korea and East Asia, or to global approaches to potting. Traditional Korean pottery references can be seen in a student's traditional rice barrel (figure 14) and the fish forms on it and in the work from the 3rd year traditional painting class (figure 15). Pottery forms common amongst today's potters, from east to west, are shown in figures 16 and 17. Emphasis at the school was on learning materials and techniques and on building skill. A student's voice was not actively discouraged as far as I could see, and was actually encouraged in the hand-building class required in the third year experience as well as in independent work. Perhaps because of content in "theory" classes, it seemed that the students' work emphasized ceramics as heritage culture rather than contemporary culture. By heritage culture, I mean that the ceramic forms and processes taught make reference to Korea's ceramic past outlined above. As indicated earlier, the Ministry of Education and Human Resources, the Ministry of Culture and Tourism, and local governments and arts organizations promote ceramics as part of cultural identity (Yong, 2005). So it shouldn't be a surprise that schooling would show an emphasis on history as part of what makes Korean identity unique. This isn't to say that forms and finishes from contemporary and recent functional and decorative pottery were absent: they too were abundant. From my Western eyes, however, and particularly my perspective as a US ceramist, the traditional forms stood out.



Figure 14. A third year student's rice barrel pot, buncheong style.
Height approximately 10"; length approximately 16".



Figure 15. An in-progress painted plate from the third year traditional painting class.
Artist: Chong, Na Eun.



Figure 16. A student's in-progress wheel thrown pot. Height: approximately 15".



Figure 17. A student's in-progress wheel thrown and altered myebyong (vase) with traditional fish decorations. Artist: Lee, Hyuk. Height: approximately 22".

Amongst students' modern paintings we saw innovative designs. When asked the source of the designs, they indicated they borrowed from internet or print images and did not create their own

designs. The teacher indicated that her emphasis was to teach painting technique, not expression. Readers will note in the examples seen in figures 18 and 19 the use of industrial plates to hold the designs; the same base was used in the traditional painting class.



Figures 18. In-progress student work from the modern painting class. Artist: Kim Woo-Jin.



Figure 19. In-progress student work from the modern painting class. Artist: Joyn, Hae-Young.

Our window into third-year hand-building involved a project to build something natural. Most students showed technical proficiency, with the teacher helping them refine skills and means of expression. This project could be interpreted in terms of East Asian art history because of references made to nature, but the work produced had a decidedly contemporary expression that would not seem out of place in Western contexts. Most students remained on task and engaged, even sacrificed part of their lunch break to complete their work (see figures 20-21, for examples of work in progress.)



Figures 20. In-progress student work from the third year hand building assignment to build something natural.



Figure 21. In-progress student work from the third year hand building assignment to build something natural.

The many examples of work described and shown here indicate the variety of approaches to teaching ceramics taken by teachers at Doyego and the skills students were building. They also point to references to Korean and East Asian art history, and to forms and functions of traditional ceramics that were incorporated into instruction.

Lessons Learned from Doyego

What might art educators outside of Korea learn from a specialized high school for ceramics? While no curriculum or teaching is without its weak points, and neither can be directly transposed

from one school (and moreover from one culture) to another, Korea Ceramic Art High School is doing many things very well. In including cultural origins of ceramics and art, Doyego's curriculum goes beyond being merely "formalist," where elements and principles of art and design are the main content (Anderson & McRorie, 1997). The curriculum was inclusive of many of the "arenas of inquiry" that US art educators Brockie and Sessions (2005) identified for a comprehensive ceramics curriculum: teaching cultural origins, function, production conditions, technical components, and visual qualities.

Less clear were three other arenas that Brockie and Sessions (2005) identify: art world connections, sociological-ideological issues, and philosophical issues, areas that Anderson and McRorie (1997) connected to a "contextualist" curriculum. Although Brockie and Sessions do not define "sociological-ideological issues," the meaning can be inferred from an example that they give. Patti Warashina is a well-known US ceramic artist who explores in her figurative work themes such as feminism and US car culture; the authors use her work as an example of art that brings up contemporary social and ideological issues.²⁰ Similarly, we can infer philosophical issues that certain ceramic artworks bring up in their discussion about Warren MacKenzie's functional winter tea bowls, that, as Brockie and Sessions suggest, "could help initiate discussion about aesthetic issues such as making functional pottery in a throw-away society or utilitarian ware made ineffectual in a museum collection" (p. 125). I did not discern these conversations at Doyego; however, not being a Korean speaker and visiting the school over a period of about a month, they may occur. Or perhaps ceramics education hasn't kept up with contemporary Korean society, as Anderson and McRorie (1997) and Sessions (1999) argued occurs in the US, where art teachers too often instruct in areas from their own education, failing to update material or to consider what is omitted in their curricula. Sessions argues this is particularly true in tertiary²¹ education, where ceramics has a scant presence in art history courses, where there is rarely a stand-alone art history course on ceramics, and ceramics studio classes emphasize "production information, demonstrations, and critiques based on the elements of art and design" (p. 6).

Readers may remember mention of art world connections in theory classes and textbooks at Doyego, but these emphasized historical connections, contemporary connections being made through field trips that are more plentiful than is common in many of today's US public school systems. Contemporary culture in studio outcomes was most evident in the designs students produced in the modern painting class. Korea is, of course, an industrialized country, producing highly visible products on the global market and loved for its high quality Han-Ryu productions of music and video entertainment in many parts of the world. Further, contemporary culture is evident in professional ceramists' work: for example, in the KOCEF Biennial, an international exhibition that takes place in the Icheon area.²² It came as a surprise, then, that art world connections and the connections it makes to contemporary culture were not incorporated more fully into the school culture of learning ceramics. As indicated above, many US high school classrooms suffer from the same problem. Why can't ceramics and even all art students be educated to consider technique and skill alongside contemporary art world and cultural connections? Why can they not trouble relevant sociological, ideological, and philosophical issues? Or, as O'Donoghue (2009) suggests, why are art teachers not working from the cues of contemporary art to stimulate learning in their classrooms? At Doyego, there was every indication that many of these young people could be among Korea's next generation of leaders in ceramics and were engaged in contemporary expressions of culture in their extra-curricular pursuits.

In considering what we might learn about teaching ceramic art (and other artforms) in the US from instruction at Doyego, it is first necessary to consider what high school ceramics instruction is, typically, in the US. Sessions observes that, "Often, ceramics curriculum is a potpourri of vocational education, recreational activity, make-and-take projects, and self-expression rooted in formalism" (1999, p. 7). It "primarily dwells on manipulating the clay" (p. 8). In 1968, Elliot Eisner chided art

20 See Sessions (2013) for an interpretation and many images of Warashina's work. Or check the internet to view images of Warashina's ceramics.

21 There was a general consensus among people interviewed for this study that most of the students at Doyego would eventually become ceramics professionals.

22 Readers with Windows Media Player can view a video of images from the 2015 KOCEF Biennial exhibition at https://www.kocef.org/eng/n04_data/d02.asp

educators for focusing on production and self-expression in their teaching, arguing that such emphases are limiting. In US classrooms, not that much has changed. Given this, the instructional emphasis at Doyego is distinct in its inclusion of formalist aspects along with historical contextualism that art educators can learn from, for both run deep in professionals' work.

A question that some readers will ask is, can a regular high school ceramics classroom aspire to the curricular breadth and level of skill that students at a specialized high school acquire? It's hard to argue rigorously for this possibility. Consider that first year Doyego students took wheel throwing for three hours a week: less instructional time than most US high school classes meet, but they also took basic drawing and basic design classes. By the second year, they had three different clay classes (wheel throwing, hand building, and industrial ceramics for a total of 12 hours a week), and by the third, four (wheel, hand-building, painting, and either industrial ceramics, computer design, or glaze calculations for a total of 20 hours per week), and students at all levels also attended "theory" classes to learn about art. As well they learned other subjects through ceramics, making the depth of experiences comparatively profound. While the regular art classroom teacher cannot compete in terms of time, s/he can learn from the sequencing of instruction across techniques and the inclusion of ceramics history as connected to culture. This variation of curriculum suggests differentiated approaches to experiencing and learning about ceramics and, consequently, varied learning outcomes.

Emulating the seriousness that teachers at Doyego hold towards their teaching is another area of teacher development. Ceramics teachers at the school believed in the importance of their subject and the value of students' understanding the medium. We watched one teacher simply discard a student's work in an industrial ceramics class because he had completely failed to follow the steps and there was no rescue of the mold under construction. Another area to consider is teacher knowledge. Often in the US high school art educators are asked to teach ceramics with but cursory exposure to the medium or its historical and contemporary expressions, and without having considered why it could be valuable to learn today. This isn't to fault teachers, but to say that enhanced instruction at the undergraduate level in ceramics and 3-dimensional media, and summer or in-service workshops coupled with on-line forums, could be invaluable to developing more depth and understanding.

Finally, although I might fault Doyego teachers for not developing students' voice more systematically, for not regularly incorporating contemporary ceramics into the curriculum, and for not regularly incorporating consideration of philosophical or social issues into teaching, the connection that they made to ceramics in history and as an expression of culture is inspiration for understanding not only ceramics, but culture and history. After all, we know most historical cultures by what is left of them, and fired clay, with its durability over time, provides a central means of inquiry. And in this sense, the high school students studying ceramics at Doyego are not only learning to become ceramic artists, they are apprenticing as cultural workers. In the US we are, even today, surrounded by clay—from the bricks that make many buildings, to the tile floors we walk on, to the toilets we sit on, to the dishes we eat off of. It's hidden in brake pads, insulators on power poles, some types of filters, in the cores of dams, in landfill barriers, in some water and air filtration systems, in rocket cones, and many, many other industrial and commercial locations. But it isn't emphasized as a remarkable player in our culture. Artists using clay understand the versatility of the medium, but the general population moves blithely on. Will the same happen in Korea as its modern identity becomes synonymous with technology? It is my hope that we in the west will learn from them before this happens.

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Teaching Art as Cultural Metaphor Using Bojagi

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ABSTRACT

In this paper I explore how teaching art as a cultural metaphor can be an effective approach for students to explore and understand other cultures and how art teachers can help students develop aesthetic appreciation, cross-cultural understanding, environmental awareness, and positive inner qualities for life while engaging in various metaphor-based art activities. A Korean cultural metaphor of *Bojagi* and art activities based on Bojagi metaphors are introduced to show how it can be used for teaching art meaningfully and philosophically. Included are the social and historical background of Bojagi, four cultural metaphors of Bojagi such as keeping memories, wrapping blessings, recycling, and virtuous living, and four corresponding interdisciplinary art activities based on cultural metaphors of Bojagi.

Keywords: Bojagi, Korean women's art, and cultural metaphor

Teaching art as a socio-cultural metaphor is not a new idea (Anderson, 1989). Art has always been about something that is firmly embedded in and closely reflects a specific society and culture. Metaphor, simply put, is a thing regarded as representative or symbolic of something else, especially something abstract. A cultural metaphor is something with which members of a given culture emotionally and/or cognitively identify, such as Japanese garden, Chinese family altar, or American football (Ganon & Phillai, 2013). As such, carrying underlying values of a culture, art as a cultural metaphor becomes an effective vehicle for students to explore and understand other cultures.

As art teachers, we want to help students not only to have aesthetically trained eyes, but also to develop insightful and creative eyes in their way of seeing the world. One way of doing this is through selecting art content that is both aesthetically and metaphorically rich for instruction and further encouraging students to think metaphorically for creating artwork based on that.

The traditional Korean wrapping cloth called Bojagi is not only aesthetically pleasing but also full of metaphors with which students can begin to develop aesthetic appreciation, cross-cultural understanding, environmental awareness, and positive inner qualities for life while engaging in various metaphor-based art activities. In this chapter, a Korean cultural metaphor of Bojagi and art activities based on Bojagi's metaphors are introduced to show how it can be used for teaching art meaningfully and philosophically using metaphors.

About Bojagi

Bojagi¹ (*bo* in short) is the traditional Korean wrapping cloths made in various sizes, colors, and designs, which carry rich symbolic meanings such as keeping memories, wrapping blessings, recycling, and virtuous living. As a result, it serves as a cultural metaphor for the Korean people.

For centuries, Bojagi has been used in Korea not only to wrap, store, and carry things for daily practical uses, but also to present gifts on ceremonial occasions for religion, at court, and weddings. The record shows that almost all Bojagi relics that exist today come from the Chosun Dynasty (1392-1910) and were made by numerous anonymous women (Huh & Kim, 2011).

Korean women in traditional Confucian society were under extreme physical and moral confinement in all aspects of daily life. Consequently, needlecraft was the most natural outlet for creativity and means of redirecting and sublimating their dreams and despairs (Roberts & Huh, 1998).

Bojagi can be categorized according to its use, method, material, and design as well as user. For instance, according to the user, it is divided into gung-bo (used in court) and min-bo (used by ordinary people). Depending on the material used, it is myeongju-bo (silk), sa-bo (gossamer), mosh-bo (ramie), mumyeong-bo (cotton), and be-bo (hemp cloth). Bojagi can also be classified into jogak-bo (patchwork Bojagi) and su-bo (embroidered Bojagi) according to the way it is made (Roberts & Huh, 1998).

The embroidered Bojagi is called su-bo², for which *su* (embroidery) is applied to decorate the surface usually in a stylized and abstract manner. The popular embroidery motives are based on nature including trees, flowers (peonies, chrysanthemums, and plums), birds (cranes, phoenix, and peacocks), insects (butterflies and grasshoppers), clouds, fruits, and dragons. These symbols express the desire for peace, prosperity, longevity, happiness, and good fortune. Five basic traditional colors (blue, red, yellow, white and black) used in Bojagi also correspond to the five blessings (longevity, wealth, success, health and luck) and the five elements of the universe (wood, fire, metal, water and earth) (Shin, 2012).³

The patchwork Bojagi is called jogak-bo.⁴ It is made from small salvaged scraps of cloth,

1 See various bojagi examples at <https://en.wikipedia.org/wiki/Bojagi>
<http://icanonlygiveyoueverything.blogspot.com/2014/02/pojagi-min-po.html>

2 See a traditional su-bo example from the 19th century at http://postfiles12.naver.net/20151202_299/ha0923y_14490552480612Pzqp_JPEG/20151202_183117.jpg?type=w1

3 The traditional Korean five colors (called *obangsaek*) used in Bojagi include blue (east, wood, creativity, immortality, and hope), red (south, fire, sun, production, creation, and passion), yellow (center, earth, light, vitality, and love), white (west, metal, chastity, truth, innocence, and death), and black (north, water, and existence).

4 See a traditional jogak-bo example from the 19th century at https://c2.staticflickr.com/2/1202/714199615_

which is more in tune with Korea's frugal culture, yet particularly reflects Korean artistic flair. Several methods can be used to put pieces (*jogak*) together. Some jogak-bos are arranged in a concentric circle with a small square in the center surrounded by rings of larger squares.⁵ Others are made in an irregular pattern by putting many small pieces varying in size, shape, and color together.⁶ Moreover, threads of contrasting colors are often used to sew those pieces together, which contribute to their unique composition and color arrangement.

Bojagi was the result of the Korean housewife's propensity for making good use of things left over, like making valuable wrappers from small and generally useless bits of scrap material. As time passed, this utilitarian practice of patchwork turned into an exceptionally creative artisan craft, which is still practiced today by professionals and layman alike. Despite the fact that Korean Bojagi was initially made many years ago, jogak-bo in particular has been praised for its very sophisticated and modern quality, like the nonobjective paintings done by Mondrian, which often make Bojagi astonishing to the western art world (Roberts & Huh, 1998).⁷

The Metaphors of Bojagi

Metaphor is a thing regarded as representative or symbolic of something else (metaphor, n.d.). The word *metaphor* comes from the Greek words, *meta* and *pherein*, meaning to transfer or transport or carry (Mangold, 2015). It is interesting to note that modes of public transportation in modern Greek are called *metaphorai*, because they are vehicles that transfer people from one place to another (de Certeau, 1984). Like these vehicles, metaphors are means of transference, connecting distant concepts. Since this transference or connection of knowledge from one thing to another is the goal that all teachers, including art teachers, want students to be able to do in their learning, teaching art as metaphor is exceptionally important for art education.

Keeping Memories

One cultural metaphor of Bojagi is *keeping memories*. In old Korean society when the fabric was precious, Korean women made costumes on special occasions like birthdays, marriages, family celebrations, or funerals. Hence, every patch used for jogak-bo (patchwork Bojagi) came from the meaningful parts of their lives, carrying the stories and memories of personal and family history such as where they went, who wore them on what occasion, and what feelings they had at the moment. It is only natural that Korean women often saved leftover fabric pieces in *mambu* (Bojagi purse keeping fabric pieces) to carry along so that they could pull them out whenever they wanted (Huh & Kim, 2011).

Wrapping Blessings

Another cultural metaphor of Bojagi is *wrapping blessings*. In ancient Korea, it was believed that keeping something wrapped was equivalent to keeping good fortune. Hence, Koreans use Bojagi to wrap blessings inside. For this reason, Bojagi was traditionally used by a bridegroom to wrap wedding gifts (called *ham-bo*), which he would carry to a bride's house before the wedding ceremony (Lee, 2010). Moreover, elaborate embroidery (called *su*) was added to such wrapping in order to offer blessings to the new couple with the best possible luck in their life together. The makers of jogak-bo believed that blessings (called *bok*) and lifespan increased with each stitch and each piece added to it (Roberts & Huh, 1998).

e3389605ab.jpg

5 See an example at https://upload.wikimedia.org/wikipedia/commons/d/d1/Patchwork_Bojagi_%28Wrapping_Cloth%29_MET_DP158238.jpg

6 See examples at http://imgdata.fashionnetkorea.com/ImgData/F3_ENA001M00/Origin/C9B5FDADC99A497C995BA497F8C8C65D.jpg

7 See non-objective quality of Bojagi at http://imgdata.fashionnetkorea.com/ImgData/F3_ENA001M00/Origin/3EEB251A398B49738D285CAB3A5745FC.jpg

Recycling

Another cultural metaphor of Bojagi is *recycling*. Korean women traditionally used leftover materials to make jogak-bo. Since traditional Korean costumes have many round shapes, such as in the sleeves of hanbok, a lot of scrap material is accumulated while making clothes. Jogak-bo was a natural way of recycling them. Moreover, Bojagi is endlessly reusable for multiple purposes, such as for a food cover, a scarf, a screen, a shoulder bag, and gift wrap, an ideal substitute for paper, modern plastic and foil wraps. This reusable versatility of Bojagi reflects not only traditional Korean lifestyle but also its values, to be frugal and minimal. For such reason, Bojagi is considered as the metaphor for recycling.

Virtuous Living

Yet, another cultural metaphor of Bojagi is *virtuous living*. Bojagi shows very subtly what is inside by adapting itself to the forms inside. Unlike a Western suitcase that keeps always its own shape and completely hides any objects in it, Bojagi does not force its own structure on others but rather adjust itself to the given form or situation. As a safe carrier and protector, Bojagi performs the same function as western bags but are far more versatile (Huh & Kim, 2011). Even after serving their purposes, Bojagi shows a humble attitude by disowning itself, returning space back to nature. Due to these inclusive, flexible, and modest characteristics, Bojagi is considered as the metaphor of virtuous living.

Activities Using Bojagi's Cultural Metaphors

The following are some suggestions for art activities based on the cultural metaphors of Bojagi. Teachers might use any of the suggestions as a starting point and tailor it to their own grade levels.

Activity Based on Bojagi's Metaphor of Keeping Memories

In this activity, based on Bojagi's metaphor of keeping memories, students will explore the formal as well as socio-cultural context of Bojagi and create their own Bojagi that carries personal memories. Creativity can be achieved by using metaphors, for metaphors allow us to shift our frame of reference (Glassman, 2011). Using metaphorical thinking, students will be encouraged to shift their frame of reference to make connections between their memories or characteristics of family members and the formal properties of art for creating artwork.

- Introduce students to jogak-bo samples from the resources provided. ⁴
- Begin a discussion with students using the following questions:
 - What shapes and colors do you find in the artwork?
 - What shape is the artwork itself?
 - What kinds of balance are used?
 - How are emphasis and unity created?
 - How might the artwork be used?
 - What material could be used?
 - Where do you think this artwork is from?
 - Is there anything similar in other countries? (e.g., bandanas or quilts in the United States and nonobjective paintings of Piet Mondrian, Paul Klee, or Josef Albers)
 - What are similar and different from artworks of other cultures?
 - All these artworks were made by women without exception. Why do you think that is so?
 - What do you like about this artwork?
- After allowing students to guess freely, provide the socio-cultural background of Bojagi

including its metaphor of keeping memory.

- Next, reflecting on the Bojagi's metaphor of keeping memory, have students bring cloth scraps of their loved ones, having various personal memories and stories.

Allow them to choose several pieces of cloth scraps to work with, to cut them into squares, rectangles, triangles, and/or trapezoids, and to arrange them until the design looks right to them.

- In so doing, encourage them to think metaphorically by associating each cloth scrap with their loved one or a specific memory of them in terms of shape, size, balance, rhythm, and so on.

- Guide students with such metaphorical questions such as:

- If a shape represented your sister or brother, what would it be?
- If your sister or brother were a color, what would he/she be?
- If you could dance to the memory of a specific day or event, what rhythm would it be? For instance, the memory of a sister having a dynamic and talkative character on that special day could be associated with many small triangles or trapezoids with asymmetrical balance rather than one big square or rectangle with symmetrical balance.

- Demonstrate how to stitch two pieces of cloth using Bojagi stitches.⁸ The final product should be a square or rectangle, like Bojagi.

- Have students complete their own Bojagi and write an artist statement explaining their stories as well as design that address the use of color, shape, balance, unity, and more. If stitching is not an option, fabric remnants can be glued or taped (using a double-sided fabric tape) into one Bojagi.

- (Optional) Have students choose the color of thread in complement to the overall fabric for contrast, like with Bojagi. Encourage students to design for the unity by repeating formal elements such as color and shape. You may spray-starch cloth scraps in advance for easier stitching.

Activity Based on Bojagi's Metaphor of Wrapping Blessings

This activity encourages students to connect with Bojagi's metaphor of wrapping blessings. Students will be asked to think metaphorically of the word 'wrapping' to expand its meaning to embrace the community with more compassion and to use this experience as a beginning point for their own social commentary project.

- After discussing Bojagi's socio-cultural background including the metaphor of wrapping blessings, have students research, compare and contrast various purposes and usages of wrapping cloth in different cultures. (e.g., American bandana, Jewish head covering, Islam chador, and Christo and Jean-Claude's wrapping buildings).

- Discuss the following questions with students:
 - What is the purpose and usage of wrapping cloth in Korea? (Answers might be respect, yearn happiness, wrapping food, book, and gift.)
 - How are wrappings used in your country?
 - What other purposes of wrapping cloth do you find in different cultures? (Answers might be decoration, protection, respect, cover-up, and privacy.)
 - What are some artist's purposes of wrapping? (Answers might be visual surprise,

⁸ See Bojagi stitch examples at <http://www.youngminlee.com/sewing>

aesthetic beauty, point of view, and metaphor.)⁹

- o What do you think that the word, “wrapping,” symbolize? (Answers might be hiding, covering, embracing, protecting, closing, and respecting.)
- Next, have students think about the areas in local or global community where there is a need to be metaphorically wrapped, embraced, protected, or covered. Encourage students to think metaphorically to answer the following questions:
 - o What do you want to wrap? Why?
 - o How do you want to wrap it? (Answers might be the bullied at school, the homeless in community, the poverty in Africa, and the earth.)
- Based on their interpretation of the word ‘wrapping’ create an artwork as a group or an individual by wrapping a symbolic object of the chosen area. Write an artist statement explaining the three questions above as well as their wishes wrapped inside. Any wrapping materials (e.g., scarf, handkerchief, bandana, saran wrap, aluminum foil, and paper) can be used.

Activity Based on Bojagi’s Metaphor of Recycling

In this activity, based on Bojagi’s metaphor of recycling, students will be asked to create a performance/installation, which encourages people in the community to become more aware of the need for eco-friendly living.

- After introducing students to Bojagi’s metaphor of recycling, have students watch the video clip of *Bojagi: Empty is not empty. Full is not full* and read online about Ujin Lee’s Bojagi works.¹⁰
- Begin a discussion with students using the following questions:
 - o What is this type of art called?
 - o What was the purpose of performance that Lee did?
 - o What installation did Lee create?
 - o Why do you think that Lee wrapped each box with Bojagi?
 - o What was Lee’s intention of using Bojagi in her artwork?
 - o What was expected for the audience? Why?
- Have students do research on current environmental issues and eco-friendly living from such resources as provided¹¹ and write the answers to the following questions:
 - o What environmental problems do we have globally and locally?
 - o What is eco-friendly (or green) living?
 - o Why do you think that we need it?
 - o What do the 3Rs (Reduce, Reuse, and Recycle) have to do with it?
 - o What do you reduce, reuse, and recycle?
 - o What kind of leftover materials and unnecessary waste do you find in your daily life?

9 See the artwork and resources of artist Kimsooja at <http://www.art21.org/artists/kimsooja>
<http://www.art21.org/texts/kimsooja/interview-kimsooja-it-was-just-a-dream>

10 See resources for eco-friendly living activity (artist examples) at
<http://www.ujinleeart.com/site-specific-projects-/bojagi-empty-is-not-empty-full-is-not-full-i-2010>
<http://www.ujinleeart.com/site-specific-projects-/bojagi-empty-is-not-empty-full-is-not-full-ii-2010>
<http://www.ujinleeart.com/site-specific-projects-/tie-the-knots-untie-the-knots-2011>
<http://www.ujinleeart.com/site-specific-projects-/17x17-squares-2011>

11 See resources for eco-friendly living activity (environmental topics and issues) at
http://greenliving.lovetoknow.com/Top_30_Environmental_Concerns
<http://www.epa.gov/epahome/citizen.htm>

- o What do you want to do for green living on a personal level?
- Have students bring leftover cloths (e.g., bed sheets, T-shirts, and table cloths) and create a simple, square-shaped Bojagi by hemming four sides using Bojagi stitches.⁶
- Next, as a group, create a performance/installation to enhance the public awareness of eco-friendly living in the community using Bojagi.
- For instance, for performance, students can perform by demonstrating how to wrap a variety of items using Bojagi.¹² Accompanied by the artist statement that explains the purpose of the artwork and the audience role, boxes (or objects or areas) wrapped in Bojagi can be installed in a public area, which may be followed by the audiences taking them away for reuse. All processes can be videotaped for documentation.

Activity Based on Bojagi's Metaphor of Virtuous Living

In this activity, students will be encouraged to connect with Bojagi's metaphor of virtuous living. Virtue is a morally good or desirable quality in a person (Virtue, 2016). In other words, it is the beauty of the inner person. Given the current society fixated on outer beauty, aesthetic discussion in art class can be balanced by having a discussion of not only outer beauty but also inner beauty. The purpose of this activity is to heighten students' awareness of inner beauty and to use this awareness as a source for creating artwork representing their positive inner qualities for life.¹³

- Introduce students to su-bo samples from the resources provided.²
- Have students research on desirable inner qualities valued in various social and ethnic cultures. (e.g., modesty in Korean culture, self-expression in American culture, and Bushido in Japanese culture) as well as in persons.
- Discuss the following questions with students:¹⁰
 - o What are some inner qualities valued in our culture?
 - o Who are some people whom you respect for his/her inner beauty?
 - o What are the qualities that you want to imitate from them?
 - o What are some inner qualities that you personally value? Why?
 - o What do you think makes a person truly beautiful?
- Have each student create a small su-bo (in handkerchief size) having a personal virtue embroidered on it using embroidery stitches.¹⁴

Assessment

The teacher can evaluate the completed artworks (Bojagi, sculpture, performance, and installation) as well as the artist statements using corresponding rubrics. In addition, since these pedagogical strategies focus on understanding and appreciating the metaphors of Bojagi that include the motivations of the students who create them and the context in which they are created, they call for authentic assessment methods to measure students' abilities to describe, define, and reflect. Whether assessing the whole group, a small group, or individual students, teachers can track learning by looking at levels of engagement, student participation in discussions and exercises, clarity of thought and expression, the ability to arrive at novel insights, and the capacity to empathize.

¹² See resources for wrapping methods of Bojagi at: <http://www.bobowrap.com/howtos.html> and <http://www.youtube.com/watch?v=zEycJf5ghik>.

¹³ See resources for virtuous living activity at <http://www.virtuesproject.com/education.html> and <http://www.virtuesproject.com/virtuesdef.html> and <http://www.myhero.com/go/directory/>

¹⁴ See embroidery stitch examples at <http://www.needlenthread.com/videos>

Conclusion

In this chapter, a Korean cultural metaphor of Bojagi and art activities based on Bojagi's metaphors are introduced to show how it can be used for teaching art meaningfully and philosophically using metaphors. Teaching art as a cultural metaphor has especial importance in today's global visual culture, for the current visual culture heavily relies on visual metaphors, which our students are eager to know in order to understand the world around them on a daily basis (Freedman, 2003).

Meanwhile, aesthetics in art education along with art criticism has been focusing on the nature of beauty (more on outer beauty than inner beauty) and on questioning the power structure of the society so that students can develop reconstructive and critical mind. Given that contemporary visual culture is increasingly pressing us to conform to media-saturated norms of appearance and outer beauty, involving students in aesthetic discussions on positive philosophical values using metaphorical thinking can help them actively explore and choose their own desirable and valuable inner qualities.

Art teachers can contribute a lot to the affective side of art education, which can influence students' whole lives. The Korean wrapping cloth Bojagi is an excellent example of not only addressing aesthetic value (both inner and outer beauty) but also cultural and positive philosophical values, which will introduce their students to a rich, virtuous, and harmonious life through the artistic metaphor of Bojagi.

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Three Perfections Theory (Samjeol) as Korean Traditional Art Education Philosophy¹

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ABSTRACT

In this chapter the author describes *three perfections theory*, “*samjeol*,” a Korean traditional art philosophy that has influenced Korea’s art and education from mid-Koryeo period (918-1392). The idea of *samjoel* was originated from Korean gentry who adopted its theoretical and philosophical foundations from Chinese art. They pursued an aesthetic ideal perfecting the three art forms: poetry, writing (or calligraphy), and painting. *Samjoel* values not only the painter’s character, but also the painting itself as a vehicle for cultivation of the mind for ideal person. This chapter will highlight three parts: the introduction of *samjoel*, philosophical understanding of *samjoel*, and implications for art education. The author also hopes to illustrate how art educators address *samjoel* in contemporary art education as an integrated approach of art-making and appreciation as an important method of practicing three perfections.

Keywords: Samjoel, three perfections theory, traditional Korean art education, Confucian neutralization thought, six arts education

1 This is a revised and expanded version of the author’s article, *The Research about Art Education of Tradition Thoughts, Samjeol*, which was published in *Art Education Research Review* 2002. Vol. 15.

Introduction

Modernization in Korea in 20th century means Western culture and worldview were uncritically introduced and accepted among Korean people. While reflecting on these changes in Korean society and culture, one should recognize and reflect on its traditional culture and ideology in art education. Koreans found the need to rediscover new value in their traditional arts, education, and culture, seeking to advance or revamp current art education theory and practices. A careful review of current Korean social contexts also demands art education theories or methods that will redress the heritage of Korean art and inform current art education. For this purpose, this chapter will introduce a traditional art education teaching theory, *three perfections theory*, also called *samjeol* (excellence in three art forms), that has guided traditional Korean art-making and appreciation in the history of Korea art.

During the Joseon Dynasty, handwriting or paintings were stressed as a foundation of education, art, and cultural life. A work of art was believed to embody holistic learning or philosophy, rather than mere skills or techniques (Jung, 1998). To Joseon noblemen (officials from scholarly background, the highest class in the society), writing and calligraphy were essential parts of their education in heightening the spiritual quality of life. They enjoyed art appreciation just as much as poetry and writing in Korean liberal arts education (Hong, 1999). More specifically, they emphasize three art forms, *si*, *seo*, and *hwa* (poetry, calligraphy, and painting), as part of the tasteful and body/spiritual training in order to formulate an aesthetic ideal. They were validated to both enhance scholar's virtue and character and help realize an idealistic humanity. In this chapter, I will introduce *three perfections theory* that influenced the art culture and education in Korea since the mid Koryeo (918-1392 CE) and offer some implications for today's art education practices.

Samjeol: Three Perfections

The concept of *samjeol* (三絶) was introduced in the art world to call a scholar who was talented in three art forms. *Samjeol* translated as three perfections in English also refers to a state of achieving the highest level in poetry (*si*, 詩), writing (*seo*, 書) and painting (*hwa*, 畫). That is, when someone is considered *samjeol*, the individual mastered the three art forms.

The original term *samjeol* dated back to Ku Gaizhi's biography in *Jin Seo* (晉書, Qin Dynasty History Book, 648), in which commented on Gu Kaizhi's (顧愷之) three artistic styles as *hwajeol* (畫絕, distinctive in painting), *jaejeol* (才絕, distinctive in talent), and *chijeol* (癡絕, distinctive in foolishness) (Ko, 1979). However, the term was adopted later by Emperor Xuanzong of Tang Dynasty, who wrote in the painting of Jung Gwon (鄭虔, 705-764) *samjeol* of Jung Gwon to praise his artistic talents. Interestingly, Jang Un Won (張彦遠, 815-879) also mentioned that both the calligraphy (writing) and painting were invented as simplified special form by *Chun Shin* (Heavenly God). As to writing, he said that writing was invented to communicate meanings; paintings were developed to give forms to objects. In *Li Dai Ming Hua Ji* (Records of Famous Paintings of All the Dynasties, 847), recorded art history text in China that described subject-matters and styles in Chinese art, Zhang Yanyuan claimed that the invention of writing and painting was considered the will of the heaven and saints.

The relationship of the three was explored. The author of *Im Cheon Ko Chi* (泉高致郭), Kwak Yi (estimated 1020-1090) of the Northern Song said, "A painting is a poem with no sound, and poems are painting with no form." So Dong Pa (蘇東坡, 1037-1101) also explained this to Tang Dynasty's poet Wang Yu (699-759) that at the heart of a painting is a poem, and at the center of a poem is a painting, emphasizing that all poems and paintings are one body (詩畫一體思想²).

Samjeol was first introduced to Korea at the end of the Koryeo period. Choi Ja (崔滋, 1188-1260) commented in his essay, *Bo Han Jip* (補閑集), that "poetry and painting are one." Also, Lee

Jae Hyun (1287-1367), in his collection of poetry and paintings, called *Yuk Ong Pae Seol* (櫟翁稗說) wrote that, “Although painting may be difficult for everyone to cherish, poems can be opened anywhere. If looking at a poem is the same as looking at a painting, that poem can be communicated for ‘man dae’ (a very long time).” This indicates that a great poem is like looking at a painting (Huh, 1997), which emphasizes that the fundamental of poem and painting is the same.

In *Seok Woo Mang Nyun Rok* (石友忘年錄), Jo Heui Ryong (1789-1866) referred to the unity of painting and poetry, saying that “how can poetry and painting be easily distinguished? If poetry is placed in a painting, then it is the same logic, but it is deplorable that people in these days understand poetry but do not understand paintings” (Huh, 1995, p. 190). After looking at *Pat Kyung Guk Si Kwon* (八景國詩卷) by Prince Anpyeong, Shin Sook Joo (1417-1475), a renowned scholar during the time of Sejong King, mentioned the functions and efficacy of a poetry/painting. He described that a poem is a painting with no sound, and a painting is a poem with no sound, which means that a painting is a poem and vice versa, so poetry/painting shares the same characteristics/logic (Song, 1995). *Samjeol*, the three si-seo-hwa genres, is presented in one picture to make a unity of them, which offers a distinctive aesthetic flavor and style. Within the history of Korean art, *samjeol* is a synthetic art form of poetry, calligraphy, and painting, equally contributing to creating and appreciating art.

Three Perfections (*Samjeol*) Art Education Theory

The three perfections style implies a united harmony of the si-seo-hwa becoming one. In artworks, poetry has been developed into various forms. For example, the perfectly formed *jae hwa si* (題畫詩 , a poem written for painting) stimulates inspiration for viewers. Another example is the Tang and Song period’s *Hwa Jae* or *Jae Sa* (題詞 , the writing at the beginning of a book which can be a poem, song, or a similar writing that resonates the content of the book). The combination of these three perfections instrumental in building character and virtue became the three perfections philosophy. A painting’s value can be realized through how it can develop *Soo Ki* (修己 , cultivating oneself), which validates the cultivation of morality and actualizes the human ideal. This was the core of the nobility, *Sa Dae Bu* (士大夫 , social class that had political power at end of the Koryeo Dynasty that drew their philosophical underpinning from Neo-Confucianism). These values raised the lives of the nobility who led the establishment Confucian ideal nation and stressed the cultivation of both the body and mind (Hong, 1999).

Joseon Dynasty’s noble writers looked for significance in validating a painting’s nature and virtue in realization of ideal humanity. For example, in Shin Sook Jo’s collection of literary works, *Bo Han Jae Jip* (保閑齋集), book 4, *Hwa Ki*, he wrote that painting’s ultimate value and significance is to master humanity. Such value obtained from paintings is one of the most significant and practical methods of building up spiritual and moral development and growth in order to pursue the righteous way of life. In other words, the activity of appreciating paintings by noble writers was to become one seeking harmony with the nature and heaven, which made the life meaningful by both utilizing and accepting the method of cultivation and refinement as valuable educational means (Hong, 1998). The cultivating value of *samjeol* was very popular among noble gentlemen who were eager to achieve the cultivation of mind.

The nobility in Korea considered paintings as a medium for character building. This value had an important role in the Joseon Dynasty, and one can see that the Joseon period’s art and culture had been part of the fundamental character development of human being. Art education in Joseon was also developed to achieve the three perfections to facilitate and sustain mind/body cultivation. Si-seo-hwa did not indicate or name a trend of art style, but it became as a way to cultivate one’s mind. From the latter half of Koryeo to the early Joseon period, this idea had a great influence on education, so the author calls it *samjeol education*, that is, three perfections art education theory. Based on three perfections and their cultivation value, *samjeol education* philosophy offered important guiding principles to raise an ideal human involving learners in art-making and appreciation.

Socio-Cultural and Philosophical Contexts of Three Perfections

It is important to consider cultural and philosophical contexts in which the three perfections theory was formed and developed. Below I will describe some major influences of this development, including Joseon's Confucianism, neutralization (中和思想), and six arts education (六藝育教).

Socio-Cultural Background

Confucianism philosophy became the social and political foundation of Joseon Dynasty. As the driving force of the founding of Joseon, the nobles made Confucianism the nation's philosophy, accepting neo-Confucianism inherited from the previous Koryeo period. This philosophy also offered not only the governing principles for the country but also foundation for public education. Students were asked to learn Chinese classics of Confucius.



Figure 1. Artist unknown, *Suwonganumdo*. 430-254 cm.

As Confucianism became the nation's reigning ideology, Joseon established an official policy to suppress Buddhism and promote Confucianism as a national ideology. Buddhism had gained official approval during the Koguryeo since 392 and continued to serve as the national religion from the Samkook (three kingdoms period), Unified Shilla period, to Koryeo period for a thousand years. However, Buddhism, although making great contribution to the nation's cultural developments, declined. Instead, Confucianism became the ethical standard that influenced the social and political lives of people.

In contrast to the social trends that celebrated luxury and glamor at the end of the Koryeo, as seen in *Suwonganumdo* (Figure 1), the social and ethical trends of the Joseon focused on Confucian ideals of humility and frugality. From the beginning to the end of the Joseon Dynasty, the teachings of Confucianism were thoroughly imposed, as the social system, which made a clear distinction between

gender roles and also oppressed Buddhism and other traditional shamanism practices. Therefore, the worshipper and supporters (clubs, societies, etc) of Buddhism disappeared. Because of Confucianism, the second half of the Joseon period showed the reformation of art, civilization and culture.

The style of artistic expression of the Joseon was changed from the Koryeo's art of Buddhist worship and prayers for which *Jin Chae* (眞彩, deep and colorful pigment) style was popular. However, in Joseon Confucian noble enjoyed aesthetically astute art style such as ink-and-wash paintings (Lee, 1994). In particular, new style of paintings in the early Joseon was developed with the influence of Confucian reformation of social/cultural systems and philosophy. This can be seen through landscape paintings as the expression of the nobility's Ho Yeon Ji Ki (浩然之氣, great spirit and morale). At the beginning of Joseon, paintings reflected the nobility's lifestyles and thoughts as the expression of the pure life ideas and values.

In East Asia, the nature served the origin of artist creations. Nature's matrix, *way* (the duty that humans must properly follow) was the foundation for the heavens and earth and all things and also the universe's truth and world's genuine form. The *way* they thought was nature that was not touched by humans. It also meant life's meaning. Humans' lives had to adapt to the *way*, and the harmony with way was the ideal for human's lifestyles. Nature became respected and loved; arose the thought to assimilate and adapt oneself to nature. This became the phrase, *Chun In Hap Il* thought. As East Asian landscape paintings displayed this concept, the harmony of nature and human in Korea was infused in works of art (Huh, 199).

The subject matter of landscape paintings was mostly centered on mountains and rivers. In the Koryeo period, the majority of subject matter related to Buddhism, but in the Confucian Joseon, nobility preferred landscapes with mountains and rivers. Mountains and rivers had an interesting philosophical meaning. Rather than depicting realistic scenes, the main theme in landscape was to depict an ideal place where people could avoid complex city lifestyles. Typically landscape include famous scenic places, which fit well for reclusive scholars (Lee, 1996).

In terms of the status of art in the society, early in Joseon, art-making was saved for lowest social class; but this trend declined with the emergence and further influence of the Realist School of Confucianism called *Silhak*, which became prevalent in the late 17th century. Traditional Confucian gentlemen would not draw or paint, but when realistic philosophy became wide spread, nobles also began to draw (Kim, 1994). This was a significant change in Korean art world.

Even the Great King Sejong (1397-1450) enjoyed drawing orchids and bamboos and was skilled at *si-seo-hwa*. Kings Yongjo (1694-1776) and Jungjo (1752-1800) were also fluent in calligraphy and paintings, which can be clearly seen in their works. Perhaps because of that, the two kings enjoyed talented artists of low position working at *Dohwaseo* (royal painting studio), where painters were employed and requested to make portraits and landscapes as hired professional artist (Lee, 1994).

According to Lee Duk Moo's (1741-1793) *Chung Jang Kwan Jun Suh* (靑莊館全書, collection of his poems and essays), he and his friends enjoyed looking at *Hwa Chup* (a book of small paintings), analyzing and discussing paintings and poetry. Then it became a trend for nobles to draw. In addition, leading scholars such as Lee Kyung Yoon, Lee Ahm, Lee Jung, Yoon Doo Seo, and Park Ji Won, enjoyed *si-seo-hwa*, resulting in the three perfections art education theory in practice. They played a leading role in the development and prosperity of Joseon period art, so the country's nobles enjoyed painting as well as writing poems to express their lives and world views. This became part of their everyday practices.

As explained above, Joseon's Confucian culture had a great influence on nobility's lives, art style and expression techniques, and the section of subject matters. The Joseon nobility drew and appreciated *si-seo-hwa* as well as music, which became classical learning for the ruling noble. They created the ideal art perspective by appreciating *si-seo-hwa* to cultivate the body and spirit.



Figure 2. King Jungjo (1752-1800), *Chrysanthemum*, 51.3 cm - 86.5 cm, Dongkuk University Library.

The Ideological Foundation

The six arts education theory (六藝育教) and neutralization theory (中和思想) contributed to the development of three perfection theory, which are described below.

Confucian Neutralization (中庸) Thought

In *Joong Yong* (The Doctrine of the Mean, 中庸), *Joong* means that emotions have not yet been invoked; *Hwa* means that emotions have been invoked and harmonized. *Joong* meaning the center, is the world's large fundament; and *hwa* is a way that is understood everywhere. If *Joong Hwa* is achieved, there will be order in all of heaven and earth, and humanity will reflect upon itself. *Joong* is not swaying in one direction or another. Our emotions such as joy, anger, sorrow, and happiness, should be appropriated and controlled to be righteous form of *Hwa*. This status of *Joong Hwa* should be achieved before being advanced to a good writer/artist. New environment and relationship with place could affect *Joong Hwa* of an individual. An artistic expression of *Joong Hwa* reveals the personality or persona of the writer/painter. That is, a literary person who can make noble artwork, not for a living will express *Hwa* (a situation in which two agree and are in a good relationship) in a work of art (Min, 1978). If *Joong Hwa* principles are used in art, the artist's inside feelings can be expressed as a harmonious painting for visualization.

Six Arts Education

Six arts education was influenced by the Chinese Zhou Dynasty education curriculum that recommended teaching the six arts: social etiquette, music, archery, horsemanship, calligraphy and mathematics. Calligraphy and mathematics in the structure of the six-art education is comparable to today's department of arts and sciences; archery and horsemanship indicate physical strength, courage, and patience gained from focused shooting and body training for self-control. With accomplishing the high level of mind and body training, the unity of an individual as educational outcome can be achieved through etiquette and music. The ideal humanity sought by the six-arts is similar to knowledge, virtue, and healthy body, which represents what today's well-rounded education seeks.

Scholars from the end of Koryeo, such as Lee Seung Hyoo (1224-1300), Ahn Cheuk (1287-1367), Lee Gok (1298-1351), Lee Cheom (1345-1405), etc expressed their views on paintings. For example, Lee Seung Hyoo saw painting as one of the six arts. By the middle half of the Koryeo, painting became an essential part of its society and culture. Lee Saek (1328-1396) who had notable knowledge on paintings also mentioned that poetry and writings could highlight the natural tendencies of nobles not seeking worldly careers. This served as moral guideline for young generation scholars.

Also, *Hoe Sa Who So* (繪事後素), a phrase in the Discourses of Confucius (論語), became a painting rule that paintings should be made with a white background. This means that if you are going to draw, first you must make a white background. Applying color is the next step. It tells a moral lesson. Just as the background of painting must be good and clean before starting a painting, scholars must also purify themselves with good virtue and cultivation of their mind, as an analogy of comparing human's good heart with the white canvas (Woo, 1992). Here, the thought, 'before you draw, you must become a good person,' is emphasized.

Again, *samjeol*, three perfections, is well expressed in both East neutralization philosophy and goals of the six arts education. Especially, the education purpose of six arts education is similar to today's well-rounded education that refers to a personality that combines mind, virtue, and body. Instead of focusing on an intellectual learning, which is the sad reality of today, through the spirit of *samjeol*, art educators can recognize how Korean scholars saw the value of the art in the school.

Three Perfections Theory in Art Education

In this section, after examining how the literary scholars pursued the three perfections to achieve an aesthetic and moral ideal, I will discuss and suggest how art educators address *samjeol* in contemporary art education. Mainly, the purpose, process, and assessment of art education will be discussed below.

The Purpose of Art Education

Noble writers or scholars thought of paintings as the medium to achieve an ideal humanity and a way for culturing themselves and building character. A similar viewpoint today is that art is a way to discipline individual's character. Jin Hyung Nak of Qing Dynasty (1644-1912) of China said that of the elements for literary paintings, the first is character, the second learning, the third talent, and the fourth the idea. If these four are incorporated in one painting, it will be a good work of art (Kang, 2000). This means that writers build character before they draw. That is, the purpose of painting is to express the noble and spiritual mindset of good character and learning.

Joseon literary scholars seek the noble character within four types of plants in order to cultivate their personal character. This noble character is called *Kun Ja* (君子), or men of virtue, who are not persuaded by trends but keep their noble integrity and honor. In order to express their nobleness, Four Gracious Plants (plum, orchids, chrysanthemums, and bamboo) as an ideal subject of practicing three perfections were drawn. They were believed to endure all hardships, but still bloom, and never lose their green. As a medium for cultivating Confucian virtues and good nature, the four plants received strong attention as means to achieve the ideal humanity.

The tendency for literary nobles to draw and appreciate art became an essential culture in the

Joseon period. From the Koryeo period and Northern Song period onward, nobles enjoyed painting the Four Gracious Plants. Especially in the Joseon period, the nobles enjoyed them acknowledging they represented their own pursuit of honor and mental strength. Along with the Four Gracious Plants Literary, nobles would also enjoy landscape paintings in terms of cultivating their minds through appreciating mountains and rivers in landscape. This facilitated the development and circulation of many landscape paintings. In particular, beyond being a good scholar, Joseon nobles tried to maintain an ambivalent life style as both a government official and secular scholar. Since they were eager to enjoy peaceful and quiet nature, they drew landscape scenery as a way to meditate and cultivate their minds out of their busy duties in the royal courts (Hong 1999).

Both the landscape and Four Gracious Plants were genre for mind cultivation and expansion of nobility's lives, and because of these reasons, nobles were expected to draw. Nobles did not only appreciate the Four Gracious Plants as a way to cultivate ethics and purify their souls, but also used it as an effective way to express themselves. In sum, the goal of three perfections theory in art education stresses not only the external shape of painting, but also the hidden intention of the search of spirituality. So art needs to be taught to help students achieve high cultivation of the mind as well as excellence in forms and skills.

Process

The examination of the three perfections provides us with several insights for current art education practice. First, art activity was emphasized as art being part of life. Joseon scholars had to help the king oversee an effective reign by assisting to strengthen national morality. They were also leaders influencing the king's administration. Therefore, literary nobles' art became the kingdom's major part of artistic development. Joseon noble scholars inherited artist tradition from then newly formed Koryeo literati who were adept in literacy and administration and viewed both poetry and paintings as mutually exchangeable in meaning and form, considering them as part of their spiritual training. This was further facilitated and developed in the art of the Joseon. These literary nobles drew in order to express or expand their lives, almost as much as poets, as they incorporated them into their lives (Hong, 1999).

At various opportunities, Joseon nobles arranged regular poet clubs to exchange poems and paintings. There are many examples of late Joseon noble painters that celebrated their meetings by writing poems and making paintings. For example, in 1781, Kim Hong Do drew *Jin Sol Hwae Do* (眞率繪圖, also called Dan Won Do) to celebrate meeting with Kang Hee Un, Jung Ran, and other friends. In 1802, Lee In Moon drew a celebratory painting called *Four Sages Travel*, in which Im Hee Jee, Shin Wii, Kim Young Man, and others were enjoying themselves meeting with the artist. Even though the format follows partially the style of old painting such as *West Park Gathering* (*Seo Won Ah Jip Do*, (西園雅集圖) and *Bamboo Forest Seven Sages* (竹林七賢圖, *Jook Nip Chil Hyun Do*), the new Korean style debuted, which shows great creativity for appreciation (Yu, 1985). Beyond that, *Su Ge Do Kwon* (修禊圖卷, 1853) by Yu Suk, was painted by thirty people who worked in the technical field to commemorate their gathering, which was 800 centimeters long. Not only did nobles gather together, but also the middle class came together regularly to draw and write poetry to express their emotional responses arising from gatherings. In the Joseon period, art culture was not for one particular class, but spread beyond the noble class. Joseon period's view on art's place and popular appeal in life.

Second, artistic expression of *samjeol* took an integrated approach. In three perfections theory, poetry, calligraphy, and painting are converged as an art form. Kim Jeong Hee's orchid painting (Figure 4) offers an excellent example, in which both literacy spirit and artistic mind come together to show the will and preferences of nobles, as seen in the poem below.

The spring light is thick, the old dew is heavy
From the warm ground's energy, grass grows here and there

Deep in the mountain, the sun is longer
 This remote place exudes more scent
 (Korean translation by Choi Soon Tak, 1994, p. 81).



Figure 3. Yu Suk, *Su Ge Do Kwon* (1853), 30-800

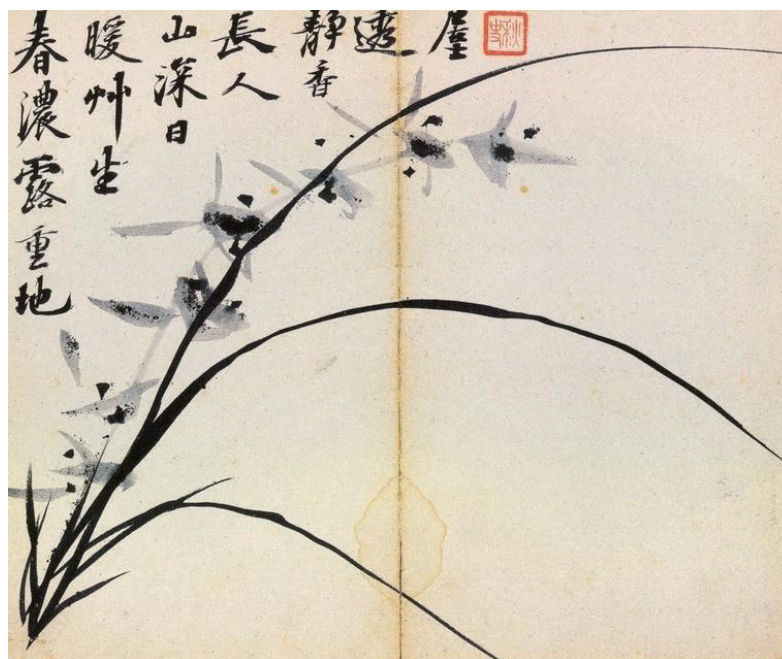


Figure 4. Kim Jeong Hee, *Orchid*, 27x22.9 cm.

The combination of the three artistic forms make the viewer to look at the painting and recite the poem, which helps enjoy the beauty of the work. It provides a variety of artistic inspiration and satisfaction. When poetry and paintings come together, they help each other stand out. The idea or

concept of art in the painting makes clear with written and pictorial messages, which allows multiple angles to understand artwork. Therefore, paintings started to involve more poetic spirit; poems began to take more form. As the three come together in one picture, the combination of writing, poetry, and painting indicates an integrated and holistic education as a model for art education.

Third, the three perfections offer lesson on art-teaching method. When students practice pictorial copy making, they should learn from real landscape and sketching. Even though the painting method was learned through pictorial copies of old master paintings, as seen in Academia art training in the West, Korean artists invented a new way of painting known as the true-view landscape.

Kang Sae Hwang (1731-1791), the author of *Po Am Yu Go*, as a representative literary artist from the late Joseon period, emphasized real-life sketches.

There are no famous artists associated with orchid. In old times, there were pictorials, but those were not brought to our country. About two pictorials were brought over and copied, but through this copying profound art could not be made.

In *Ten Bamboo Paintings* (*Sip Juk Jae Hwa Bo*, 十竹齋畫譜), there was an orchid painting. Now I copied it here. However, if a person attempted to draw an orchid, how could he produce a profound work? Only by knowing orchid and bamboo very well and observing ancestors' relics for copying for a long time, then the individual could succeed (*Po Am Yu Go*, translated by Yu, 1998, p. 178).

Critiquing paintings by Yun Yong, Jung Yak Yong pointed out the significance of true-view sketching. In *Bal Chi Wu Chup* (跋翠羽帖), one of his writings in the collection, he expressed:

Yoon Gong caught a butterfly and dragonfly and carefully observed their beards, fur, shape, etc. After that he copied what he saw exactly. His perseverance can be presumed from his constant effort.

Fourth, *samjeol* in Joseon put an emphasis on critique. Joseon art appreciation was not focused on a theory, but emphasized critique as appreciation method. Especially at the end of the Joseon, art criticism became so unique that it was hard to find such examples in China. Criticism-focused appreciation was employed to express nobles' emotional epistemology (Yoo, 1998). For example, Jung Yak Yong saw Byun Sang Byuk's chicken painting and left a written criticism in visual form of careful copy. The part of introduction of the criticism is as follows.

That shape's delicacy is the same as reality
An arrogant energy overflows.
Apparently, while painting this piece
Roosters thought the hen was real and made a commotion.
Previously, while painting a cat
The mice were scared.
The excellence of that work of art achieved this level
So I cannot leave the scene.
Immature painters tried to make landscape,
But they only fail to be too rough.
(Park, 2002, p. 217).



Figure 5. Byun Sang Byuk, *Hen and Chicken*, mid 18th century.

In this criticism poem, Jung Yak Yong's view on art was presented. He wrote, "That shape's delicacy is the same as reality- A vibrant energy overflows," with high appraisal for Byun Sang Byuk's skills.

Lee Duk Moo (1741-1793) in his *Chung Jang Kwan Jun Suh*, (靑莊館全書) wrote that "they would welcome refined friends and well-known people and lay out scrolls of poems and sketchbooks for appreciation. They would also gather with friends to comment on mastery and discuss the picturesqueness of paintings and poetry." As shown in these examples, Joseon literary nobles used the three art forms as a united concept and foundation in appreciating art, through which the culture of analysis and criticism of art further advanced.

Assessment

The last part of this paper is to draw insights from the practice of art assessment from the three perfections theory. Two important aspects are notable: 1) the expression of one's soul rather than just the external form of objects, and 2) mutual criticism.

First, the expression of one's spirit rather than just the external form of a subject was emphasized. In the beginning of the Joseon, criticism was equally important to art making; an art work's metaphysical composition and spiritual value were more emphasized on than its external form. This form of criticism addressed the work's inherent composition and internal depth. Literary nobles differentiated between high quality works and mediocre works of mere skills. An artist's exceptional ability and character were compared with other artists' reputation. Many Chinese artists were compared with their works for value. Seo Gu Jeong taught that poetry and calligraphy was the same art as calligraphy to painting. From ancient times good poets were good calligraphers, who also were good painters. The Tang Dynasty's Wang Yue and Zhao Meng Fu were believed to be good examples to show this (Hong, 1999).

In Park Ji Won's *Bul Lee Dong Gi* (不祔堂記), where he reviewed Shim Sa Jeong's *Black Plum* (墨梅圖), he wrote that artistic expression should be considered important rather than the realistic copying skills.

Scholar Lee Kong Bo left the royal court. As he rested, he would write poem on plum blossoms. When he received Shim Dong Hyung's (now Shim Sa Jeong) *Black Plum*, he copied Shim's painting. After completing the work, he laughed, saying "Oh well, I only drew objects similar to appearance." Then Park was suspicious and asked, "If an object is drawn and looks similar to its real image, then you would be a good artist. Why are you laughing?" Then he said, "there is a reason for my laugh" (Yoo Hong Joon, 1998, p. 145).

By looking at Park Ji Won's dialogue, we understand that Shim Sa Jung's *Black Plum* contains the high value of spiritual expression. Looking at an example of criticism focused on soul or spiritual expression, Choi Ip (1539-1612) reviewed the work of government official Lee Jung, who was famous for his bamboo paintings.

It looks carelessly done, yet it is fun. It looks elaborate, but it's not unlikeable. Although there is no sound, it seems like there is. The colors don't seem to look the same, but it looks just like bamboo. Virtue is not visible but admirable. With words, meaning, and thought, there is satisfaction in all three." (Choi Yeol, 2000, p. 104)

Similarly, noble writers did not focus on simply copying the external form, but the real essence or spirit behind of the object. The evaluation of the painting did not rely on the composition or color, or expression, but the spiritual and internal composition to represent object's spirit and style.

Second, mutual criticism was important. Nobles would appreciate others' works and also provided criticism on each other. Kang Sae Hwang (1731-1791) wrote on the right side of Kang Heui Un's (1733-1782) *In Wang Mountain*, "It seems like I climb at Do-hwa Dong and view In Wang mountain in late spring." On the top left, Kang Sae Hwang also commented, "paintings that show the view of our mountains and rivers are similar to maps, so I was concerned that they would be dull, but this painting is extremely real and shows much talent."

Similar to this, people could comment on their friends' paintings, comment on each other's work. This practice was common, as there were many pieces of evidence. This criticism culture helped mature Joseon artistic culture. In the perspective of today's art education evaluations, we can imply the importance of student's peer appreciation and criticism that can help grow the artistic community of students in school.



Figure 6. Kang Heui Un's (1733-1782). *In Wang Mountain*. 18c.

The implications of Three Perfections Theory for Art Education

I conclude this chapter with some implications for contemporary art education drawn from *Samjeol*, traditional art education. First, painting should be considered a method for character building. Joseon nobles sought the four gentlemen's characters in paintings. Three perfections theory emphasizes character building and heightening morality through art making, valuing the subject's spirit rather than the external form. Heightening spirituality in and through paintings was believed to cultivate the mind and spirit of a person. Especially in today's education, this offers constructive criticism for our educational practices that are heavily engaged with knowledge acquisition and rote memory.

Second, art was integrated in their lifestyles. Noble scholars would draw to express one's spirit rather than focusing on skill development. In other words, the expressionistic aspects were accepted more important than the functional aspects. Joseon literary nobles joined poetry clubs and expressed their poetic concepts and also drew about them. They drew and appreciated as a part of their lives. It can be implied that art education in schools should not be estranged from students' everyday lives, but be a part of them.

Third, it suggests a holistic approach to teaching. The three perfections came together in one piece to become one art form. Poetry is time-based; painting needs space. Calligraphy is an art style based upon time and space. Poetry and calligraphy come together and make energy for expression. Poetry and painting work in lyrics to express tastefulness. This special style of three perfections serves as a principle performed in an artwork. This taught a lesson that art education instruction needs a holistic and integrated approach when addressing the three excellences.

Fourth, criticism was very important. In Joseon art world, they personally made comments and also wrote poems on paintings, seeking a unity of the three. Even sometimes criticism was directly written on paintings. Although the practice of writings and criticism usually are simple and short, it carries the essence of message (Yu, 1998). When literary nobles participated in group appreciation and criticism, they enjoyed offering dedicated criticism for each other at their appreciation gatherings. This suggests that art educators should expand beyond realistic art-making and techniques toward balanced art education.

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Korean Traditional Landscape Paintings of the Late Joseon Dynasty

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ABSTRACT

The landscape paintings of the early and middle Joseon dynasty (1392-1910) pursue the idealistic way of landscape painting influenced from Chinese landscape in terms of brush techniques, themes, and styles. However, the true-view landscape painting as a truly Korean style began at the end of the 17th century or early 18th century. Many artists practiced this style and were involved actively in this art movement. Looking at true-view landscape painting one find it has two characteristics: One is a 'wander' landscape of literary artists; the other shows their 'remain' space. That is, the true-view landscape painting is mostly either a document of wandering landscape of literary man, or a painting of a residence and an ancestral shrine of literary man along with a pavilion or an arbor of villas (Ko, 2007). The true-view landscape painting differs from the actual view landscape painting and obtains high value because of its artistic spirits, merits and achievements. Jeong Seon, Lee Inmun, Kang Sehwang and Kim Hongdo took the initiatives in the true-view landscape painting. Their artworks show how artists perceive, feel, and experience the world by strolling, walking, and wandering in nature. All of these experiences and exploration work out and help to extend their artistic thoughts, ideas, compositions and styles. This establishment of Korean true-view landscape painting styles has greatly influenced the Korean art world since time.

Keywords: Landscape painting, true-view landscape, landscape excursion, Korean landscape theory and aesthetics

Introduction

The landscape paintings of the early and middle Joseon dynasty (1392-1910) pursue the idealistic view of landscape. However, the *true-view* landscape painting as a truly Korean style began at the end of the 17th century or early 18th century. This *true-view* landscape means artists painting the actual view of Korean landscape and was highly appreciated among then contemporary artists due to its artistic spirit as the trend at that time. It accordingly carried out excellent artistic achievements. Below I describe the true-view landscape painting of the late Joseon dynasty that embraced the unique styles of Korean landscapes in spite of being influenced by Chinese literate painting and western painting techniques. I will also introduce and review major true-view landscape artists who firmly established it as an art tradition, such as Jeong Seon, Kim Hongdo, Lee Inmun, and Kang Sehwang.

Aesthetics of Korean Traditional Ink Painting

The view of nature in traditional landscape painting basically has deep relationship with the lifestyle of Koreans. For understanding the value and the thoughts in traditional ink painting of landscape, we need to grasp its philosophy and view of nature. When we pay more attention to this art form, we can notice how eagerly artists strived to pursue their art world deliberating their ideas and internalizing them in their artworks. Their thoughts and philosophy immersed in the traditional ink painting of landscape is deeply related with Taoism, Confucianism and Seon Buddhism, which had a great influence on the artists and their artistic expressions.

Glance of Taoism, Confucianism, and Zen-Buddhism

Taoism developed from the teaching of the Chinese philosopher Lao Tzu (Unknown) and Chuang Tzu (369—298 BC). According to Chang Chung-Yuan(1963),

The teaching is moral doctrine; Tao means way, nature, mind, reason, truth, substance, law and principle but it still contains much broader and profound thoughts. Taoism originated from China used to be a philosophical, ethical and religious tradition of Korea and emphasized living in harmony with the Tao. But it's hard to say exactly what Taoism means. The Tao is the ultimate creative principle of the universe. All things are unified and connected in the Tao. The understanding of Tao is an inner experience in which distinction between subject and object vanishes. It is an intuitive, immediate awareness rather than a mediated, inferential, or intellectual process. Tao does not blossom into vital consciousness until all distinctions between self and nonself have disappeared. (p.19)

Taoism involves both fundamental reality and spirituality with no contradiction because to Taoists the spiritual aspect of life is the foundation of existence. Taoism begins with spiritual life as the only unchangeable reality, the One or the life essence. All things have their beginning from it; all things have their character, realization and fulfillment. Tao, or the spiritual center of the universe, seeks the unification of the spirit and the life (Willis, 1987). Unification of subject and object, the knower and the known, is achieved by immediate, spontaneous interaction. It is a total union through ontological experience, nondifferentiation, and nondiscrimination. However, this intuitive and immediate path toward great sympathy by means of nondifferentiation and nondiscrimination is also clearly shared by the Neo-Confucianists (Chang, 1963).

Korean Confucianism emerged and developed in Korea after the influence of China. Confucianism developed from the teachings of the Chinese philosopher Confucius (551–479 BC). In the Joseon dynasty, most of branches of academic learning were rooted in Confucian thought.

The manner of Confucianism is described as “to love universally is called humanity; to apply this in a proper manner is called righteousness. The operation of these is the Way, and its inner power is that it is self-sufficient, requiring nothing from outside itself...” (De Bary, 1981). Confucianism is ultimately the pursuit of rational, thought, logic, humaneness, purity, justice, honesty, truth, knowledge and integrity. Therefore, the social, ethical and philosophical system of the Joseon dynasty was influenced by Confucian thoughts. It reflected the ethical and philosophical system of the way of men’s living in an ethical and philosophical way. Confucian belief is that human beings are self-teachable beings pursuing to learn for self-cultivation. Man’s duty and mission is to follow the laws of nature. Confucianists fundamentally take the lead cultivating one’s mind. Self-cultivation of mind is valuable for the cultivation of virtue. In Confucian thoughts of teaching, the most valuable thing is to affirm the purity of man’s nature and try to cultivate man’s nature with personal endeavor. It also counts and considers justice seriously. They believe that human nature is upholding righteousness for the body and mind through the principle of nature. It emphasizes managing and developing one’s nature properly relating to a natural law regarding man’s experience, including various emotions and thoughts in daily life.

Another major influence on Korean ink painting as a philosophy is Seon Buddhism. The essence of Seon Buddhism emphasizes enlightenment, meditation and awakening into Buddha-nature or Buddha-Dharma. The symptoms of awakening Seon Buddhism are the following: There is an increasing serenity, however disturbed at times by emotional gusts or doubt. There is a sense of certainty, not boastful or aggressive in manifestation, but peaceful. There is a withdrawal of interest from the manifold means of escape from reality in which we go through, an increasing intensity of purpose and awareness which yet has lost to a large extent the quality of tension. There is a sense of airiness, of the lightness, which comes from dropping the burden of self and its desires, of the health and vigor of youth on the uplands of new thoughts in the dawn-light of the world. There is a sense of returning, a feeling of having recovered the natural simplicity of life which springs from the rediscovery of our Essence of Mind. There is even a sense of inconsequence, from understanding of the relative unimportance of habitual affairs. Yet at the same time there is a growing awareness of the significance of things and events, impersonal now, but immediate (Humphreys, 1988). According to Brinker (1987):

The main characteristic of Seon Buddhism is the attempt to understand and experience the things of this world, whether animate or inanimate, from within: to let oneself be seized and taken by them instead of trying to comprehend them. Thus, to a degree unparalleled in any other form of art, Seon art requires of the beholder tranquil and patient absorption, a pure and composed hearkening to that inaudible utterance, which yet subsumes in itself all things, and which points to the absolute Nothingness lying beyond all form and colour. (p.1)

Taoism, Confucianism and Seon Buddhism, all emphasize training the mind, a pure heart, escaping from the desire of material life. Nothingness mind makes aware of oneself righteously, which makes one see things in a more proper way. These philosophical approaches were practiced by artists in daily life and reflected in their landscape paintings of the late Joseon dynasty.

Embedded Theory of Korean Traditional Landscapes

Korean traditional landscape painting received tremendous influence from Xie He’s Six Laws and Jing Hao’s Notes on Brushwork. The ‘Six Laws’ of painting laid down by Xie He (active C.500-35, a writer, art historian and critic in the 6th century China) are possibly the most influential text in Chinese art-history. They dictate six desirable attributes of the work of art and/or of its maker, and have been quoted and reinterpreted through the history of Chinese painting: first, spirit resonance which means vitality; second, Bone Method which is (a way of) using the brush; third, Correspondence to the Object, which means the depicting of forms; fourth, suitability to Type which

has to do with the laying on of colors; fifth, Division and Planning, that is, placing and arrangement; and sixth, Transmission by Copying, that is to say the copying of models (Bush & Shih, 1985: Clunas, 1997)

Another art theory is Jing Hao's (c. 855-915, a Chinese landscape painter and theorist of the Five Dynasties and Ten Kingdoms period in Northern China) *Notes on Brushwork*. Jing Hao's work also provides the theoretical basis of the Northern Song School. In brushwork, he suggests six essentials such as spirit, rhythm, thought, scenery, brush and ink. Jing Hao set up these six essentials so an artist must train himself or herself about the essentials completely to become a fine artist. He also suggests that an artist convey the feeling from nature and strive for harmony between object and inner nature. Six essentials must correspond to each other in order to make a fine work. He emphasized the importance of thoughts knowing seeing objects and scenery in the right way is critical to producing a good artwork. Regarding all of these, he puts the ultimate value on spirits (You, 1988). The search for such a balance between the real and the abstract formed the basis of Korean traditional ink painting of landscapes and Korean art criticism for centuries to come.

The True-View Landscape Painting with Landscape Excursions

It is the *true-view* landscape painting of the late Joseon dynasty that is the supreme achievement of Korean art. The art expresses profound expression of Korean artists' unique relationship with nature. The *true-view* landscape represents the climax of Korean pictorial traditions and the period between the seventeenth and nineteenth centuries saw some of the greatest artists of Korea. Landscape painting could embody a wide range of meanings and values, often linked to the social contexts for which they were produced and appreciated. Landscape modes associated with literary men and scholar-officials for the most part were images of particular places and symbols with historical, literary, personal, and often political resonance for the artists and their audience.

When we look at *true-view* landscape it has two characteristics: One is the 'wander' landscape of literary artists; and the other is their 'remain' space. The true-view landscape painting is mostly either a document of wandering landscape of the literary or painting of a residence and an ancestral shrine of the literary featured with a pavilion or an arbor of villas (Ko, 2007). The *true-view* landscape defines it as the painting of Korean actual scenes but the artist still needs to work to research where and what kinds of scenery and subjects it holds (Chuncheon National Museum of Korea, 2002). An artist who wants to paint landscapes needs to explore and travel to as many places as he can. An artist wandering to observe and study nature has not only the time for constructing images in a more figurative way but also the time for planning, conceiving and composing what and how to paint within his mind. Whenever he paints the scenery, he may add something or boldly eliminate a few parts of it if necessary, so they could make a sense of beauty of their own. It is a representation of man's living condition. The most common subjects in the painting are the ones related to the four seasons. Many artists of the Joseon Dynasty wished to create artworks that contain the very essence of the landscape, deeply imbued with the philosophy of Taoism, Confucianism and Seon Buddhism. Artists tried to give expression to the grandeur and the mystery of nature against which man seemed but a tiny part. They were not content to paint merely the outward appearance.

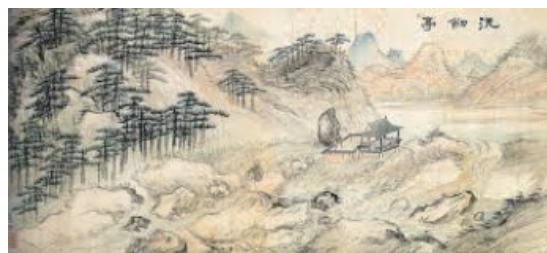


Figure 1. Yoo Suk(1827-1873), *Segumjung* (A scene of Segum vallery), ink and color on paper, 26.1×58.2cm. National Museum of Korea.

Instead, they wanted to capture the very essence of the landscape to give expression to the nature. In order to do this, artists must identify themselves with mountains and streams, trees, and rocks. Only in this way they can render their very being and lose themselves in the vastness of the cosmos (Munsterberg, 1972). Many artists of the Joseon Dynasty look upon themselves as a minute part of nature, basically no different from the other elements which make up the awe-inspiring spectacle.

Korean traditional landscape does not paint the actual scenes, but it rather rearranges or adjusts nearby things to push back something faraway or to pull it close to make good artworks. By doing this an artist freely transforms the perspective to make his own from the various viewpoints. The notion of *true-view* landscape is to interpret as genuine and *true-view*, including one's inspiration and taste. The *true-view* landscape artists around the Jeong Seon period actively traveled over the landscape, and many artists painted the landscapes responding to literary men's favor. It was fashionable to go to noted mountains some literary men raised in the later 17th century. It carried on over to the 18th century. Many literary men traveled and wrote poems while trekking around Mt. Soback, Mt. Cheongryang, Mt. Kumgang and many other scenic spots, often accompanying some artists with them to depict the scene for painting. The True-view landscape painting has two styles: one is the Jeong Seon school, and the other is the Kang Sehwang's followers that prefer traveling and painting the scenery which literary artists praise. Jeong Seon school artists were Kang Huieon, Kim Yungyeom, Choi Buk, Lee Inmun, Kim Seoksin and Lee Jaegwan. Kim Hongdo was a student of Kang Sehwang who taught him how to paint. Kang Sehwang was a literary artist and had many followers such as Jung Suyong, Lee Insang, Shin Wi and so on. His artistic styles influenced many artists.

Below I will briefly represent and illuminate the artworks of Jeong Seon, Lee Insang, Kang Sehwang, Lee Inmun, Sim Sajung and Kim Hongdo. Jeong Seon(1679-1759), who was influenced by the new style of the Southern Song school and Wu School of China around the 18th century, depicted as his subject matters Mt. Kumgang, Mt. Inwang, scenic spots, and suburbs of Seoul including the four seasons. He painted in various ways, from a panoramic view to single subject's peculiar features. He was an outstanding artist who had a keen eye with an artistic judgement for extracting the exquisite specific features and impressive moment of ever-changing appearance. One of his well-known paintings is *Kumgangjundo (a scene of Mt. Kumgang)* painted in 1734. He painted Mt. Kumgang using a bird's-eye view perspective with a round shape, posting a mountain without rocks on the left side and many rock mountain peaks on the right side. A rock mountain's vertical style visible at a glance is rather strong, keen and indulgent. And for a mountain area of the painting without rocks he depicted it soggy and humid on the left side. He tried to capture the essence of Mt. Kumgang with a grand view. *Inwangjesaekdo (a scene of Mt. Inwang)* was depicted according to his sense of feelings after rain and then being passed by a cloud in summertime. He revealed the actual viewing of rock-mountains freely with a rough brush stroke and with speed and by eliminating technical skills. He painted to grasp the reality of accuracy and roughly painted pine trees, willow trees, fir trees, and zilkova trees (Kim, 1989). This painting well expressed the dynamic view of mountains, valleys and mist using thick and bold link lines with strong light and dark ink tones. The theme of *Cheongpunggaedo (A scene of Chungpung valley)* is the ravine of Mt. Inwang with streams, rocks and trees. He used bold composition to put Cheongpung valley in the center without space of sky which gives a solitary atmosphere, poetic sentiment and fully deep impressions to viewers. This painting showed the deep, secluded, hidden spot of the valley by repeating the perpendicular plane of cliffs, big and small rocks, and tall pine and other trees contrasting with the small persons and horses lower bottom of the painting (Choi, 2002). Jeong Seon was well known not only for landscape paintings but also portraits, animals, flowers and insects. When he painted the landscapes, he especially emphasized the whole composition in harmony and unity from the whole to parts. The unique composition and technique in all his paintings presents harmony, along with freshness, movement, and generosity (Jeong, 1998).

In Jeong Seon's technique, he continued and advanced a mode of painting in his own typical styles. This means that the artist spontaneously working in his own styles, using firm, continuous lines and clear washes of ink or color, planned his design even before beginning to paint, and to execute it without hesitation. At that time, the Joseon art world was satisfied with the copying of the Song, Yuan



Figure 2. Lee Inmun(1745~1821), *Nugakajipdo* (A scene of literary gathering at an arbor of villas), ink and color on paper, 57.7 x 86.3 cm, 1820. National Museum of Korea



Figure 3. Jeong Seon(1679~1759), *Gyesangjeonggeodo* (A scene of a literary man sitting in a pavilion)

and Ming painters' artworks without criticism; however Jeong Seon's *true-view* landscape opened up a new way of understanding the art world. In Jeong Seon's landscape paintings, he also introduced Southern Song styles, which stimulated and promoted others to new styles in the then art world, while many were practicing Northern Song styles at that time.



Figure 4. Jeong Seon, *Cbeongpunggaedo* (A scene of Chungpung Valley), ink and color on silk, 133.4x59.0cm. Gansong Museum



Figure 5. Jeong Seon, *Inwangjesaekdo* (A scene of Mt. Inwang after rain), ink and color on paper, 79.2x138.2 cm, 1751. Leeum Samsung Museum of



Figure 6. Jeong Seon, *Keumgangundo* (A scene of Mr. Keumgang), ink and color on paper, 130.7x94.1cm. Ho-Am Art Museum

Lee Insang (1710-1760) was a distinguished literary artist who was outstanding in poetry, calligraphy and painting. He was also good at seal characters and engravings. In *Guryongyeon* (*A scene of Guryongyeon pond*) he used neat ink lines which had refined pictorial sensibility. After traveling to Guryongyeon with some friends in 1737, he painted the scene relying upon sketches and memories of his travel almost 15 years later. And he gave this painting to a literary man as a gift. In the painting, drawn with a brush stroke without coloring he did not show self-conceit, but he rather wrote, "I did not express what I want to express. I just thought about it for a long time." He also said he painted with the essence of nature disregarding the spirits. He simply drew the brush lines for depicting the rocks and trees. He used dry ink brushes and marked with ink dots sparsely to depict the rocks and falling water, meanwhile putting dark dots to make a fine composition. As a matter of fact, the rocks and atmosphere of *Guryongyeon* was quite different from the actual scene, but it conveyed the meaning of man's spirit rather than the actual view. *Songhakwanpokdo* (*A scene of looking at falling water under a pine tree*) was done by ink brushes, which had fine composition and density. It presents large scale and abundant space although it is a small piece of painting. A waterfall behind a pine tree painted with small brush strokes looks so big but dim and far-off. The waterfall from an unknown source fell enormously with a roaring sound. The old pine tree sitting in the front is bent and crooked as if it had been in this place for a long time. The lower part of the tree looks like it was bent earlier. The distinctive feature of this composition indicates that he had frequently dealt with similar subjects like a bent old pine tree and a literary man sitting thoughtfully next to it. The theme of this painting combining the old pine tree with a man sitting quietly suggested a high quality of lucid mind and pure spirit.

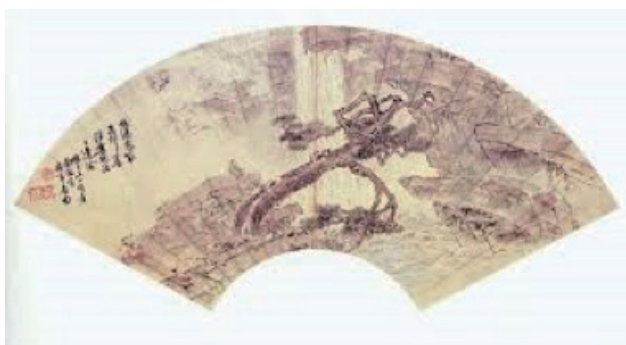


Figure 7. Lee Insang, *Songhakwanpokdo* (A scene of looking at falling water under the pine tree), ink and color on paper, 23.8x3.2cm. National Museum of Korea

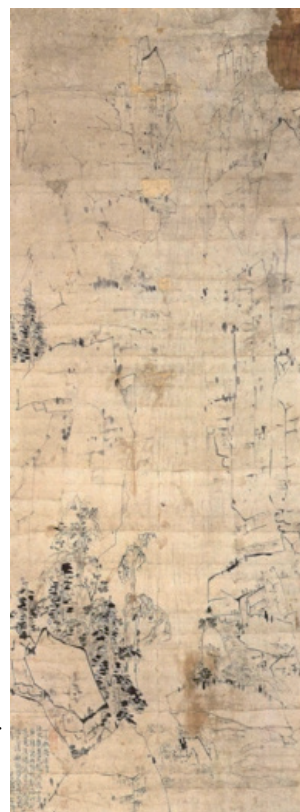


Figure 8. Lee Insang, *Guryongyeon* (A scene of Guryongyeon pond), ink and color on paper, 118.2x58.5cm, 1752. National Museum of Korea

Kang Sehwang (1713-1791) was a well-known poet, calligrapher, and painter. He not only had high aesthetic sensitivity but also was known as a critic and connoisseur at that period. He was broadly associated with many people and his art critics without personal bias influenced professional artists too. He studied the paintings of Mi Fu (Song artist), Ni Zan (Yuan-Ming artist), Shen Zhou (Ming

artist), Dong Qichang(Ming artist) and Southern Song school. Later he created his own painting style for integrating all of these. His album of a trip to Songdo was done approximately in his final years (but was not dated), and one can just note the maturing techniques and modification of forms with self-confidence of brush strokes. This album he made after a trip to the Songdo area (an alias of Gaesung) contains the places of natural beauty and historic interests. This album shows unpretentious excellent methods, splendor of scenery, transformation, clear and fresh coloring of green, yellow and blue and shading of light and dark in depicting rocks (Lee, 1996). In the paintings of *Baekseokdam* (*A scene of Baekseok stream*) and *Yeongtongdonggu* (*A scene of entrance to Yeongtong valley*), he used perspective with far and near, light and shadow more freely. In the *Yeongtongdonggu*, the figure of a person riding a donkey with a walking young boy shows the scale of rugged mountains and huge rocks. He arranged the rocks in the front, and the persons were placed right below, which made vast space of the mountain valley. He also used the western perspective he learned during his visit to China as a delegate official. He formed a stable composition arranging the small and big rocks, the main peak of a mountain surrounded with rocks accordingly. He expressed properly the simple but eminent geographical features of the mountain.

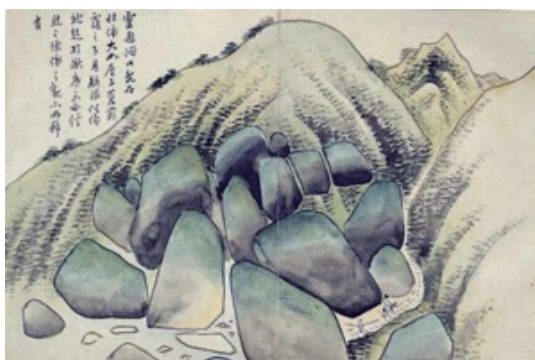


Figure 9. Kang Sehwang *Yeong Tongdonggu* (A scene of entrance to Yeong Tong valley), ink and color on paper, 32.8x54.0cm. National Museum of Korea.

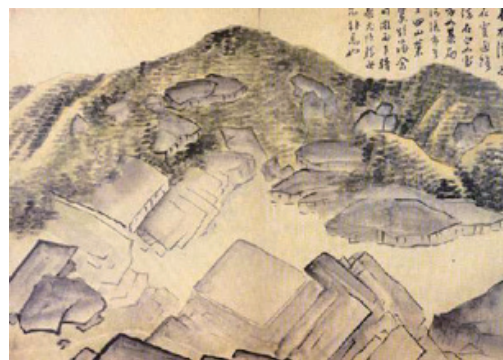


Figure 10. Kang Sehwang *Baekseokdam* (A scene of Baekseok stream) in ink and color on paper, 32.8x54.0cm. National Museum of Korea.

Lee Inmun (1745-1821) had a close relationship with Kim Hongdo, Kang Sehwang and Sim Sajung. He painted various subjects but he was at his best in painting landscapes, grapes, animals and portraits. He created his own style compromising with both Northern Song school and Southern Song school. For example, he intended to paint using strong and angle ink brush strokes with subtle lines when compared to those painted before 60 years old. However, he used much stronger ink brush strokes boldly and ink spread styles later on. He was good at landscape painting especially at landscapes with pine trees. His painting style was influenced from Southern literary painting yet he rather internalized and expressed his own inner feelings and emotions using smooth brush strokes with subtle lines. But later he used strong and bold angle ink brush strokes with lines to express the rocks and trees for his inner world.

In *Songhabandamdo* (*A scene of men talking under the pine tree*), Lee Inmun painted the landscapes and Kim Hongdo wrote a poem about the subject matter and the importance of the paintings. It was known that Lee Inmun had a good relationship with Kim Hongdo. Their relationship was revealed through this painting. The Meaning of *Songhabandamdo* is the relationship of two men having a pleasant talk under a pine tree, a theme he occasionally enjoyed painting very frequently. His brush strokes were rather free and bold in a way that went together with Kim Hongdo's calligraphy very well. This painting dealt with the subject that two old men watch the waterfall and chat in a leisurely way. It dynamically composed the space arranging rocks and an old pine tree properly. *Hagyungsansudo* (*A scene of summer landscape*) was painted when he was 72 years old. Two men have spare time and talk at a pavilion upon the rocks in the middle, and an old man comes up with a young boy to the pavilion

below. He created deep space by the disposition of mountains in the far distance and painting rocks and mountains and trees with bold and strong brush strokes, which showed immense and boundless space. His paintings are sometimes associated with qualities of eternity.

Sim Sajeong (1707-1769) was a 18th century literary artist well known in the art world along with Jeong Seon. He learned Korean ink painting from Jeong Seon and was also influenced by the Southern Song school that became popular at that time. He liked to paint in the Chinese literary painting style rather than Jeong Seon's *true-view* landscape painting style. He began to draw very well in his early age and studied Korean ink paintings when he was 20 years old. The artist painted many subjects including animals, birds, flowers, insects, and plants. He was especially good at landscape paintings. Some artists he studied include Huang Gongwang(Yuan artist), Ni Zan(Yuan-Ming artist), Wang Meng(Yuan artist), Shen Zhou(Ming artist), as well as many other landscape paintings too. And Huang Gongwang (Yuan artist)'s painting style seriously influenced him in his early landscape paintings. *Hagyungsansudo* (A scene of summer landscape) expressed a summer rainy day of a remote place. There was a bridge over the creek in the front side and some trees in the right side, and two men in rainwear walking toward somewhere. Behind some roof of a house view, in the middle, unfolding misty mountain ranges are seen. *Myunggyungdae* is one of the landscape paintings of the Mt. Kumkang series by the artist. He painted the deep valley with lofty mountains, rocks and cliffs, three men seated looking at a magnificent view, beside a monk explaining about the history of the place. Using different gradations of ink, the artist created an illusion both of aerial perspective and receding space, evoking the misty atmosphere of a summer day (Munsterberg, 1972). According to a legend, *the scene* was said to be a mythical mirror sorting out whether a person had a sin or not by reading his mind. The landscape style of both Sim Sajung and Jeong Seon greatly influenced the landscape paintings of the late Joseon Dynasty.



Figure 11. Sim Sajeong, *Hagyungsansudo* (A scene of summer landscape), ink and color on paper 33.5x41.7cm. National Museum of Korea



Figure 12. Sim Sajeong, *Myunggyungdae* (A scene of Myunggyung view-point), ink and color on pape, 27.7x18.8cm, dated 1750. Gansong Museum



Figure 13. Lee Inmun, *Songhabandamdo* (A scene of men talking under the pine-tree), ink and color on paper, 109.5×57.4cm, 1805. National Museum of Korea



Figure 14. Lee Inmun, *Hagyungsansudo* (A scene of summer landscape), ink and color on paper, 98x54cm, 1818. National Museum of Korea

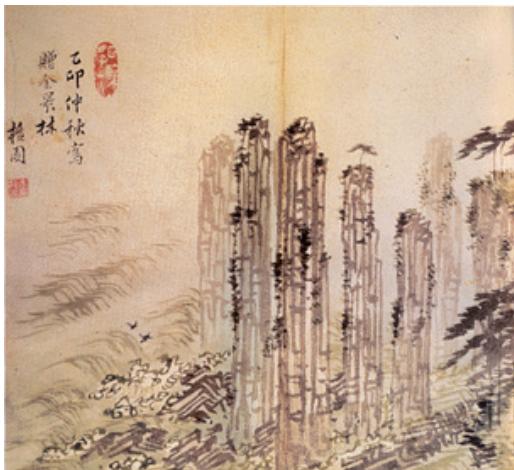


Figure 15. Kim Hongdo, *Chokseokjeong* (A scene of stone pillar), ink and color on paper. dated, 23x27.7cm. 1795.



Figure 16. Kim Hongdo, *Sainam* (A scene of Sain cliff), from a picture album, ink and color on paper, 31.4.x21.6cm, 1796.

Kim Hongdo (1745-?) was a distinguished artist who dealt with various subjects including landscape, hermit paintings, flowers, birds, and genre paintings. He left many fine artworks. He painted many hermits and genre paintings in his early periods, and many of his landscape feature his later works. Landscape held relative importance in his oeuvre. His landscape paintings could be divided into two periods. Earlier he worked as a court style artist, but in later period he traveled and painted Mt. Kumkang, resonating the literary artist's taste, eventually developing his own unique landscape painting styles (Jin, 1999). He preferred to use strong ink lines, rough and thick brush strokes, various ink dots, and a clean and pellucid effect of painting. In Mt. Kumkang he focused on the sense of actual view, therefore it carries mostly elaborate, precise and minute description among the artworks of the Joseon Dynasty. In spite of the artist's objective reality adopting the aerial perspective of Western painting styles, he made his own style after a trip to Mt. Kumkang and painted it several times. In Mt. Kumkang he demonstrated excellent and diverse techniques in comparison with other artists. The new paths to his true-view landscape painting appeared prominently in the album painting of *Sainam* (A scene of Sain cliff). He painted a precipitous cliff in accord with the actual view, not following conventional

style, but rather expressing his feelings and inspiration using accomplished brush techniques in various ways. He painted *Chokseokjeong* (*A scene of stone pillar*) 7 years after he traveled to Mt. Kumkang in his age of fifty. He constructed the painting with diagonal line composition and arranged the stone pillar repeatedly in a rhythmical way on the right side.

Conclusion and Suggestions

The spirits of the art world of landscape artists such as Jeong Seon, Lee Insang, Kang Sehwang, Lee Inmun, Sim Sajeong, Kim Hongdo and of other artists of the 19th century like Kim Jeonghui, Shin Yunbok, Choi Buk, Chang Seungeop have handed down to 20th century artists Huh Baekryeon, Ahn Jungsik, Lee Sangbeom, Byun Gwansik, Park Saenggwang, Lee Eungno, Nam Gwan, and Kim Gichang. 20th century art has become the foundation for the 21st century's Korean art and culture, as seen in the artworks of Suh Seok and Park Nosu. A Korean's senses, emotions, and aesthetics are embedded and inherited through the artworks of these artists. The spirituality of dynamism and vigor of Korean art was intensified through intuition, contemplation and meditation on nature. In other words, meditation fosters the concentration of one's consciousness, resulting in keeping balanced with peace and stability. This means that one clearly becomes aware of his or her own consciousness and makes its mind distant from chaos, disorder and confusion. As Dalai Lama (1999) mentioned, men are essentially born with an innate instinct for the ability to concentrate on one subject. Meditation makes concentration of mind, which exposes and maximizes one's ability in full, and one can perceive the essence of nature through the unity of external and internal. An artwork represents one's own inner experience of oneness of subjectivity and objectivity.

Traditional Korean ink painting of landscapes, especially *true-view* landscape painting, represents an artist's own experience of nature in daily life. Artists used their own pure perception and perceived objects as they meditated and contemplated it, while speculating upon and pondering over the nature. Apparently manifesting nothingness of mind, which is oneness of mind or selfless mind, represented and formed the essence of the artworks in a way of spontaneity. The spontaneity appears when an artist internalizes the entirety of things through meditation and intuition. The artists try to express meaning, context and idea using their own techniques in harmony with the natural and universe. Korean painters expressed more directly relying on intuition and immediate awareness.

The artworks of true-view artists I have discussed show how artists perceived, were aware of, and experienced through strolling, walking, and wandering in the nature. All of these experiences and explorations worked out and helped to extend their artistic thoughts, ideas, compositions and styles. And while they were painting, the artists intended to express his ideas in a more natural way. Nowadays many artists travel to scenic spots to paint the landscapes and scenery with ease. The rapidly growing and developing transportation system enables many artists to travel all over the world and paint what they see, feel and experience. I believe that the spirit of mind, along with sensibility and transformation of the nature, remain true even with the change of time.

I believe that many landscape artists have developed their own sensitivity, unique styles and techniques. These styles result from how an artist meditates over nature. Also, the deep self-introspection and contemplation have given oneness to the mind; and the distinction between the subject and object, or self and non-self, finally have disappeared. It is a rather intuitive and immediate awareness of self and the nature. This leads to express an artist's intention more strongly.

Every artist creates his own art world out of his or her spiritual cultivation. Chang (1963) informed us that artists must simply cultivate them with the spirit of oneness in his mind (Chang, 1963). When an artist paints, he or she recognizes that the past experience reappears new and fresh, 'here and now'. This implies the transcendence of time and space when the artist makes an artwork. This connection traditional and contemporary thoughts and experiences through understanding of Korean landscape could help others enjoy Korean aesthetics and appreciate the art form infused with the lifestyle of Koreans. I hope that this crosses over borders between Korea and other cultures.

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Contextualizing Learning about Korean Culture and Aesthetics: Creating a Korean Landscape Painting Collage

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ABSTRACT

Korean landscape paintings from the Joseon Dynasty (1392-1910) reflect ideological, political, religious, aesthetic, and innovative qualities influenced by Confucian philosophy and its political applications. Because of the nature of the symbolic meanings embedded in these landscape paintings or their interpretations, their paintings have become one of the richest resources for today's visual art teachers to teach Korean art and aesthetics in their classrooms. In this chapter I explore the content and pedagogies for non-Korean students or students without a Korean cultural or aesthetic background. For this purpose, I adapted Falk and Dierking's (2000) "Contextual Model of Learning (CML)," Hsieh's (2009) "Contextual Perspective (CP)," and Robert's (2000) "Narrative Model (NM)" as teaching strategies. Later in this chapter, I offer model lesson plans, followed by some suggestions and recommendations for teachers and learners to create Korean-style landscape painting collages, either using traditional materials or computer images acquired online.

Keywords: Korean landscape painting, Joseon Dynasty, content and pedagogy, and contextualized learning.

Traditional landscape paintings in black ink in Eastern cultures are similar to what we call “virtual space” today because of the painters’ high level of freedom for creating imaginary natural scenes. Composing mountains can create positive space (solids: similar to Yang in Chinese philosophy); clouds can become negative (voids: similar to Yin in Chinese philosophy). Eastern landscape painters rarely intend to depict a landscape realistically, rather they create sophisticated, arranged landscapes to reflect their personalities, beliefs, values, philosophy, or perspective on certain cultural and religious values, such as Confucianism and Taoism.

Korean art historians consider the Joseon Dynasty (1392-1910) the golden age of traditional Korean landscape painting, as was the Northern Song Dynasty (960-1127) in China. Haboush (2009) explains that the Joseon Dynasty was the era of “political stability, cultural accomplishment, and technological innovation”(p. 3). After Buddhist practice was denounced and prohibited, this dynasty had a structured civil order and a flourishing new culture.

In the early Joseon Dynasty (1392-1592), traditional landscape painting style was mainly influenced by Chinese landscape painting styles, mainly by the Northern Song style or Ming Dynasty’s literati. During the middle of the Joseon Dynasty (1593-1637), the styles started to move away from Chinese influences toward realism, which Korean art historians call the “true view” (Kim, 2005). True-view landscape paintings depicted actual natural scenes in Korea, not symbolic or idealized landscapes. After several decades of development, the mid Joseon and the late Joseon Dynasty (1637-1910) became the golden age of traditional Korean landscape painting. Some of the well-known artists in this development are Jeong Seon (1676-1759) and Kim Hong-do (1745-1806) from late Joseon Dynasty.

Chinese Influences on Landscape Painting in the Early Joseon Dynasty

The Joseon Dynasty, which was the last dynasty in Korea’s history, lasted more than 500 years. Its early period adapted Chinese Confucian ideology and established Korea into a Neo-Confucian society and civil state (Haboush, 2009). With the government’s adaption of Neo-Confucianism during this time, Korea gradually developed a thriving economy, an auspicious society, bureaucratic government, and advanced sciences and technology of that time, as well as artistic achievements.

The landscape paintings from the early Joseon Dynasty were mainly influenced by the classic court style of the Northern Song Dynasty, but they also integrated some of the contemporary Ming (1368-1644) styles. The royal court, the aristocracy, elites, and patrons supported the Neo-Confucian ideology and classical idioms for landscape paintings during this time. In the Northern Song Dynasty, the court painter Guo Xi’s (c. 1020-1090) vertical hanging scrolls contained paintings of tall and precipitous mountains with a heavy concentration of ink in the center, which represented the strong, centralized power and economic strength of the Song government, as well as the emperor. The layers of mountains, trees, and rocks also clearly symbolized the hierarchical structure of the government. Xi’s landscape paintings did not depict actual, natural landscapes, but rather affirmed and reassured the civil order, which was one of the most important ideologies of the Neo-Confucian philosophy. Guo Xi explained the symbolic meanings of the arranged monumental landscape in one of his most important works, “Early Spring” (c. 1072):

A tall pine tree is so stately that it becomes a leader amongst the other trees. It stretches out accordingly over vines and creepers, grass and trees, a leader for those who are unable to support themselves. Its state is like that of a prince who wins the approval of his age and receives the services of lesser people, without sign of anxiety or vexation. (p. 37)

Styles of Landscape Painting in the Mid to Late Joseon Dynasty

The early Joseon Dynasty established the foundations for the dynasty, which progressed until the Japanese invasion called Imjin War in 1592 and the Manchu invasion in 1636. The Manchu conquered China in 1644. After the Japanese invasion, Korea slowly recovered and its contact with the West

began with the rescue of three crewmen from a Dutch ship near Chesu Island in 1628. Korean interest in Western science increased after 1650 while that of Neo-Confucianism decreased. Artistically, the influence of Neo-Confucianism and the classic Chinese styles lost their prestigious status as unique Korean aesthetics and styles in landscape emerged.

After the eighteenth century, Korean scholarly artists favored themes and techniques based on Korean subject matter, so the influence of the Chinese style gradually declined. One Korean artist, Jeong Seon (1676-1759), traveled throughout Korea and painted a series of landscapes depicting Mount Kumgang (Diamond Mountain) and developed “true view” landscapes with Korean subjects, that is, paintings of actual landscape scenes as well as depictions of the daily lives of all classes of people (Asian Art Museum, 2000).

Jeong Seon is considered the most important landscape painter of the Joseon Dynasty because he “elevated the depiction of native scenery to an art form (Jungmann, 2014, p. 135). His true-view style shows a painting technique whereby a landscape painter “combined the Southern school style elements with the depiction of actual sites that elevated topographic painting to an art form, worthy to be considered [as] literati painting” (p. 149). The word “true” not only refers to real landscape scenery in paintings, but also to native Korean subject matter. Literati painting or Southern style landscape paintings implied those who did not paint physical landscape scenes, rather symbolically expressed their inner realities, object’s characteristics, and personality of artists. This shift in style and subject matter celebrated the humanity of all social classes, not just that of the elites or literati in Korean society.

Theoretical Framework

Eastern landscape paintings are filled with symbolic meanings and offer rich contextual understanding. Both Chinese and Korean landscape painters adapted so-called “moving perspectives” to depict the natural landscape so that viewers could see different mountains from different angles as if traveling around the mountain paths in their paintings. Moving perspectives allows viewers to see the side of mountain cliff, front view of a waterfall, and the top of the pavilion at the same time when viewers are seeing different parts of the same landscape. Unlike Western landscape paintings, the Eastern type are meant to be looked into and move around rather than just looked at from a linear perspective. Because of embedded symbolic meanings and artists’ use of moving perspectives, it is essential for viewers to appreciate the landscape paintings according to the historical and aesthetic contexts and meanings at that time. Then my questions arise as the main pursuit of this chapter: how do we consider these characteristics of Korean landscape painting and teach this art form to students who have a limited knowledge of the Korean aesthetic and the Eastern art perspective? What are some possible strategies for teaching students to create a landscape painting through examining Korean landscape paintings? For this task, I adapted Hsieh’s (2009) Contextual Perspective for examining Chinese landscape paintings (CP) and two museum learning theories (Falk and Dierking’s Contextual Model of Learning and Robert’s Narrative Model) in order to guide my students who have not been exposed to Eastern landscape paintings to appreciate Korean landscape paintings and to create monochromatic landscape collages: contextualized landscape and narrative through visual images.

Pedagogies for Understanding Contextualized Landscape Painting

Early Joseon Dynasty landscape paintings were seldom intended to represent actual geographic locations or natural scenes, which is different from Western landscape painting. Instead, early Joseon landscape paintings interwove the artist’s personal, social-cultural (Falk and Dierking, 2000; Hsieh, 2009), physical (Falk and Dierking, 2000), religious, spiritual (Chung, 2012), and political contexts (Thorpe & Vinograd, 2001). Landscape paintings from this period contained symbolic meanings and reflected the artist’s imagination.

For instance, one of the most influential early Joseon court painters, An Gyeon (ca. 1440-1470), was a prominent Korean classical landscape painter in the mid-fifteenth century whose style reflected the Chinese Northern Song influences, especially that of Guo Xi (ca. 1020-1090) (Haboush, 2009). In Xi's "Early Spring" (Figure 1, left), he drew a tall central mountain with dark, heavy ink to represent the powerful Northern Song Empire, thus admiring the strong and stable government power. All the landscape elements, including the trees, rocks, architecture, and people, are presented with a master-guest order, which means the guest cannot overpower or overstep the master. Specifically, along with the rocks and trees in the foreground of the painting, a tall tree flanked with two other shorter trees in the center represents the emperor with his government officials on either side, thus confirming the political structure of that time. This sort of bureaucratic order was essential not only for the Chinese Song court painters but also for early Joseon Dynasty painters in Korea. By studying Guo Xi's landscape paintings, An Gyeon's reinterpreted traditional landscape styles and manners in his "Eight Views of the Four Seasons" (Figure 2, center) and "Dream Journey to the Peach Blossom Land" (Figure 2, right). These two visionary landscape works evoked a sense of "monumentality, complexity, and vastness" (Haboush, 2009, p. 75) and corresponded to the effects of Neo-Confucian ideology. Hsieh (2009) called this technique of combining the symbolic, political, religious, poetic, pictorial, or spiritual with moving or no vanishing-point perspectives to create a landscape painting as a "Contextual Perspective" or CP (p. 50).

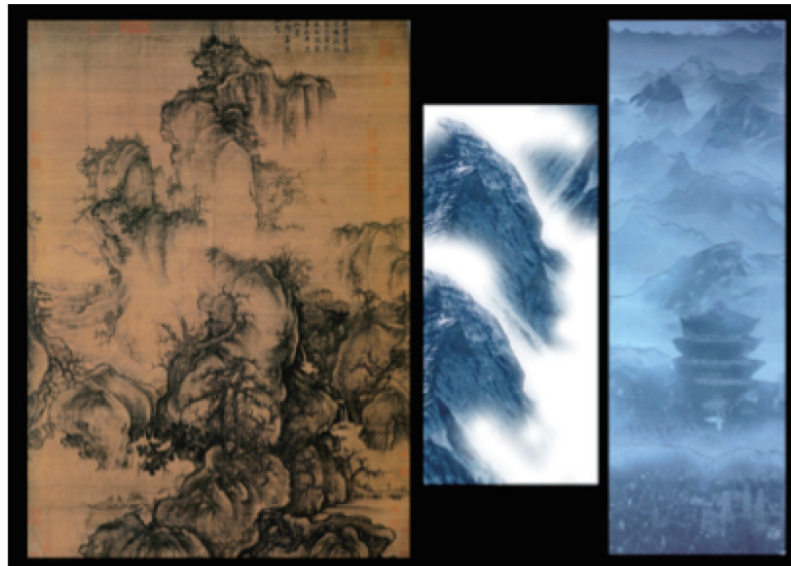


Figure 1. Left: Guo-Xi, *Early Spring*, 1072, H. 62 ¼ x W. 42 ½ in., ink on silk, National Palace Museum, Taipei, Taiwan; Center: Teacher sample, use of the tool "Spray Can" in Photoshop to create mountain mist, fog, and clouds; Right: Teacher sample, H. 21 x W. 7 in., traditional collage and spray.

In "Dream Journey to the Peach Blossom Land", An Gyeon depicted a utopian world where people's lives are peaceful without wars or other conflicts as in Prince Anpyeong's (1418-1453) dream of the same. The Prince Anpyeong dreamed about himself walking into a hidden world where there is no war, pain and disease after got lost in a peach blossom forest. The prince next day then ordered An Gyeon to create this peaceful land in a landscape painting form.

Cultivating a peaceful life was a principle of both Chinese Taoism and Confucianism. As Haboush (2009) commented, "The fabled land that the fisherman discovered, despite its Taoist ideas, represents the vision of a Confucian utopia, free from war, malice, and oppression, and governed by sage-rulers" (p. 75).

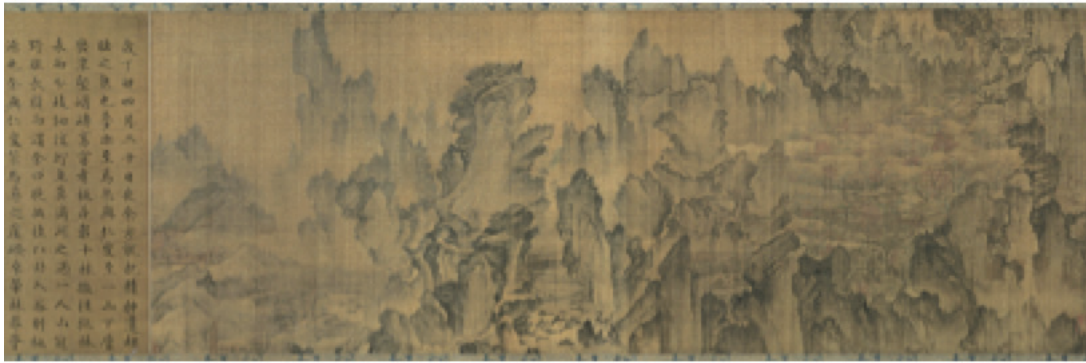


Figure 2. An Gyeon, *Dream Journey to the Peach Blossom Land*, 1447, handscroll, ink and color on silk, H. 15 ½ x W. 41 7/8 in. Tenri University Library, Tenri.

Another scheme of landscape painting for artists of the Joseon Dynasty was that the iconographic landscape functions as an innovative way to identify the position and presence of a king (Han, 2013), as in “Sun, Moon, and Five Peaks Screen” (Figure 3). This iconographic landscape was painted on a series of panels as a screen and placed behind the king’s throne or chair. The sun and moon represented the yin (female) and yang (male) of Taosim, while the five peaks represented the five elements and the four directions together with the center (five holy mountains in China represented the center of the earth and the four directions). Waterfalls, a river, the sea, and trees represented the unchanging qualities in the world (Han, 2013). Therefore when the king sat on his throne in front of the screen, he was the center of the universe surrounded by the natural environment. Han (2013) explained that these elements “demonstrate the justifications and fortification of the new Joseon dynasty” (p. 25). Jungmann (2014) further pointed out that the arrangement of five mountains and trees reminds us of Guo Xi’s host-and-guest pattern, which was one of the central ideologies of Neo-Confucianism from the Northern Song Dynasty.

While the depiction of the king was not allowed in paintings during the Joseon Dynasty, with the exception of royal portraits, these symbols were only used by the king so that they represented him even if no king image was included in the paintings of royal examinations, celebrations, or banquets for instance.

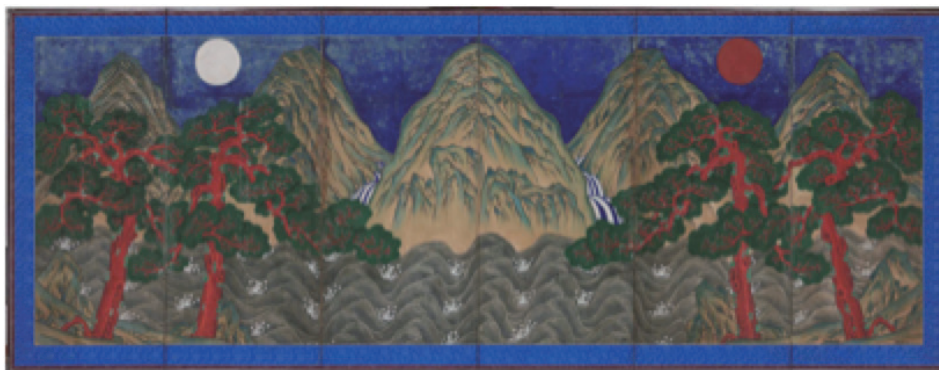


Figure 3. *Sun, Moon, and Five Peaks* (artist unknown), 1800-1900, Joseon Dynasty, six-panel folding screen, ink and colors on paper. H. 67 ¾ x W. 30 in. (each panel), National Palace Museum of Korea.

With the combinations of different contexts and perspectives, it is important for students to understand these aspects embedded in the Joseon landscape paintings. As Falk and Dierking (2000) point out in their CML, “..... narratives [contexts and perspectives] included information from diverse time periods and cultures and reflected issues of personal [artist’s] identity and culture” (p. 109) and as teachers we need to guide our students to understand these unique contexts so that students can express or embedded their own contexts into their works. In addition to the uses of Falk and Dierking’s CML to guide students appreciate landscape paintings, Hsieh (2009) also explains

that “all techniques of drawing and painting, political symbols, and social issues influenced landscape paintings” (p. 61). This means that art teachers need to assist students to understand that there are several contexts embedded in landscape paintings, such as artist’s personalities, social symbols, political ideologies, visual culture, philosophical belief, etc. He calls the perspective employed by a landscape painter as “Contextual Perspectives” (p. 61).

Narrative Through Visual Images

When looking at early Joseon Dynasty landscape paintings, it is essential that students should understand the meanings and symbolic associations embedded in them, especially for pictorial idioms and poetic paintings. For instance, in An Gyeon’s “Dream Journey to the Peach Blossom Land” (Figure 2), the poetic idioms and stories were presented visually. This painting was in Prince Anpyeong’s court collection, as he had written the inscriptions and title on the colophons. This painting refers to the famous Chinese poem of the same name by Tao Yuanming (365-427). During a period of political turmoil, Tao preferred the reclusive life of a classic hermit isolated in nature where no one could find him. An Gyeon placed paradise toward the right portion of the painting, although it was hidden by a range of mountains surrounded by peach blossoms. Since the Prince was the patron of the painting, he described his dream of a secluded place to An Gyeon and commissioned him to paint it. So An translated the Prince’s verbal narrative into a visual narrative. The Prince later also put his narrative in written form with a title and colophon (Jungmann, 2014), as follows:

Ah! Big cities and towns are the places where prosperous officials amuse themselves, whereas deep valleys and steep cliffs are where hermits seclude themselves. This is why those who are accustomed to the bustling life do not reach the mountains, and those who cultivate their character (in the mountains) do not, even in a dream, think of the palaces (or court). Generally, it is certainly true that calmness and impatience follow different ways. An ancient man said, “What was done during the daytime becomes a dream at night.” How did I go into the mountains in the dream when working in the palaces day and night? And how did I reach the Peach Blossom Land? Having many friends, why did I have only a few followers while visiting the Peach Blossom Land? It (probably) means that by nature I like the secluded life and in character I favor thinking of mountains and streams, and I was accompanied by few followers because I am a close friend of these people. (pp. 21-22)

An Gyeon’s painting of a visual landscape depicting the Prince’s dream allowed him to return to the Peach Blossom Land when he looked at the painting. This process is what we call visually re-interpreting stories told by the Prince, or visualization by the artist. Robert (1997) suggested that the process of constructing landscape paintings from narratives was about making connections and meaning, not only for the Prince and An Gyeon, but also for the viewers.

Hence, when guiding students to learn about landscape paintings such as the “Dream Journey to the Peach Blossom Land,” teachers should allow their students to discover and explore different narratives embedded in the painting, from which they can learn to create their own landscape paintings. Most importantly, as Roberts (1997) asserted, all narratives constructed by each viewer are authentic and meaningful. All narratives have unique connections to their personal interests and background knowledge. The same would be true of students exploring and recreating landscape paintings.

Korean Landscape Painting Collage Lessons

When a teacher introduces a Korean landscape painting to students, the teacher can show three to five different Korean landscape paintings to students. After that, I suggest that the teacher guide students to analyze the composition in landscape in terms of background, middle ground and

foreground. Most importantly, he or she needs to explain different contexts and perspectives used or adopted by Korean landscape painters. With the understanding of contextualized landscape paintings, teachers then can introduce to students the studio techniques, such as collage or Photoshop. Below I describe the teaching strategies that I used for teaching a Korean landscape painting lesson.

Through careful composition and imagination, Korean landscape painters from the early Joseon Dynasty purposely arranged mountains, trees, rocks, and other elements from different angles in their paintings for creating a “true view” landscape painting. So how did a landscape painter compose these mountain scenes without making their viewers feel strange when looking at different landscape elements, such as waterfall, mountains, fogs, or temples? For instance, when we look closely at An Gyeon’s “Dream Journey to the Peach Blossom Land” (Figure 2), how can we see the top and sides of the mountain from a single vanishing point? How can we see the imaginary Peach Blossom Land from the front while seeing the waterfall from the side? How can we see inconsistent perspectives in one painting? What techniques did these painters merge different perspectives without interfering with each other? In Eastern landscape painting, this is achieved by the technique of applying wafting mists, vapors, fog, or clouds between the mountains that blurred their inconsistent perspectives and create a so-called moving perspective.

Using this technique, the teacher can create a lesson using collage that integrates the concept of foreground, middle ground, and background for K-12 students who have not had any training in Eastern landscape painting. In Table 1, I describe two lessons that I developed and taught in my art education methods course to help pre-service art teachers at different levels make Korean landscape painting as collage in their future classrooms.

To summarize these steps for helping students create a landscape-type collage via Photoshop:

1. Ask the students to collect and save 12 to 15 black-and-white digital images related to landscape in a flash drive. Remind students that when they collect the images online they should show them from three viewpoints (foreground, middle ground, and background).
2. Use an app or Photoshop to delete the unwanted background from the selected images. This step is similar to cutting out paper images as traditional collage.
3. Import these 12 to 15 digital images into apps as individual layers, or in Photoshop, and save the digital project.
4. Arrange the images to compose a vertical landscape painting (a ratio of 1:3 is suggested for the width and length) with the order of background, middle ground, to foreground.
5. Apply the technique of creating mist, fog, or cloud by using spray can tool with white color (see Figure 1, center) between each image (layer).

Note: For a project without using computer technology, younger students can use sponges with white paint or water-based and chemical-free spray to create the mist, fog, and clouds between the mountains on their paper collages (Figure 1, right).

6. A step-by-step tutorial about how to arrange images of mountain and when to spray mists for creating a landscape painting can be viewed at: <https://youtu.be/D6KYvpD7www>

Conclusion

It is a commonly accepted practice that a skilled and well-respected traditional Korean landscape painter in the Joseon Dynasty had to be rigorously trained in order to master all the necessary painting skills for this art form. When I adapted traditional Korean landscape painting styles for a university art education class in the United States, most of my pre-service art teachers did not think they could create a Korean-style landscape painting for lack of proper training in these skills and techniques. However, after being taught the lessons described in Table 1, most of the pre-service art teachers were able to create their own Korean-style landscape painting as collages, both traditionally and digitally. They then developed a related lesson for teaching K-12 students to create such a painting as collage. This method allows K-12 students without a Korean landscape painting background or ink-painting skills to create landscape collages on a hanging scroll. Teaching traditional Korean landscape painting in a Western context and with the classroom techniques described here could help make

learning art more fun, meaningful, and effective for K-12 students, as well as introduce them to an Eastern traditional art. Creating a traditional landscape painting requires a long period of time in training on ink control, composition, and brushwork. It is also important for students to understand that an aesthetically pleasing landscape painting is sophisticatedly-planned and culturally loaded with rich messages. Understanding cultural contexts embedded in a landscape painting will help students to create their own works of art in a more meaningful and expressive way. Korean landscape paintings offer a rich context that can be used to teach students visual art using their imaginations, visual narratives, contextualizing symbols, and meaning-making.

Table 1: Lessons in Korean-Style Landscape Painting Using Collage

Lesson for 2-8 Students: Paper Collage (please see Figure 1, Right, for the teacher sample)					
Steps	Grade level	Mist, Fog, and Cloud Technique	Materials	Suggested Quality of Digital Image	Safety Note
1. Ask students to collect black and white images of landscape elements from three perspectives (foreground, middle ground, and background). Students can search good quality images (at least 360 dpi or large file size) by using Google search engine. Students can then use black and white printer for printing each image on a regular 8 by 11 paper.	2-8	1. When searching the images, make sure there are clear mountain images with clouds or mist attached for the background and middle ground. 2. Search for images of architecture or pavilion for the foreground. 3. Waterfall images are a better fit for the middle ground.	1. Use a monochrome laser printer for printing the images. 2. Five images of landscapes for each category: foreground, middle ground, and background.	1. Use Google search for images and narrow the search criteria to a large size file. 2. Collect different images from three categories: foreground, middle ground, and background.	Teachers can prepare fifteen images in advance so that to save time searching for images at the computer lab, or if there is no computer lab available for the class.
2. Cut images off.		Leave the bottom part of all images on so there is plenty of space for overlapping images and for spraying paint as clouds and mist.	Scissors	Cut the shape of a mountain outline as precise as possible, especially the top portion of the mountain.	Move the paper and not move the scissors while cutting.
3. Arrange images to compose a vertical landscape painting with the order of background, middle ground to foreground without gluing the images down.		Leave a space about three inches between each image so that the students can spray to create clouds and mists.	White construction paper with a vertical orientation. A 10" by 40" size is recommended.	Arrange the images first for the background and move forward to the middle ground and foreground without glueing them to the paper.	
4. Apply the technique of creating mist, fog, or clouds after glueing and pasting one image each time.		1. Spray the clouds and mists outdoors. 2. Wait about three to five minutes after spraying each time. 3. Repeat the steps: glue, spray, glue, spray, glue..... till the last image for the foreground.	1. Sponge with white paint for K-5 students. 2. Glue stick or adhesive spray		Use non-toxic spray cans.

Lesson for High School Students: Photoshop (Please see Figure 1, Center, for the teacher sample)					
Steps	Grade level	Mist, Fog, and Cloud Technique	Materials	Suggested Quality of Digital Image	Safety Note
1. Ask the students to download 10 to 15 landscape images online. Remind the students that all images should come from three perspectives (foreground, middle ground, and background). One background image can be sky or clouds.	High School	1. Use Google to search digital images. Under the more tools drop down menu, students can enter the criteria for searching the images, such as size and color scheme of the files. 2. Students can search images of architecture, such as temple, bridge, or pagoda.	Computer with Photoshop application installed.	1. At least 360 dpi for all images. 2. Change all digital images into monochrome (B/W, brown, or blue).	1. No water or food in the computer lab. 2. Option: Have students download all digital images in advance at home.
2. Remove background from all images.		Use selecting tool from the toolbox in Photoshop to remove the background of the images.		Save images with the names that students can remember and it will be easier for layering in Photoshop, such as Mountain background 01.jpg or Pagoda foreground 02.jpg.	1. No water or food in computer lab. 2. Save file frequently in case of computer crashes or power outage.
3. Arrange images to compose a vertical landscape painting with the order of background, middle ground to foreground without gluing the images down.		1. Start from the background, import digital images into the Photoshop. 2. Students might need to use Move tool and Free Transform tool to scale the images.		Students can either import all images into Photoshop at once or one by one. If student chooses one by one, it might be easier for students to see the layers and not as cluster as all imported at once.	
4. Apply the technique of creating mist, fog, or cloud after gluing and pasting one image each time.		1. Spray can tool in Photoshop. 2. Practice the use of a mouse for the spray can tool (Wacom pen tablet would be easier for students if equipped).		In the Layer window, students can make certain layers invisible or visible by clicking the eye icon so it will be easier to see what layers that they are working on.	

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A Study on the Aesthetics of Naturalism in Traditional Korean Architecture: Focused on the Architecture of Chosun Dynasty

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ABSTRACT

Koreans have established a long tradition of vibrant architecture by both harmonizing with nature and adapting various religions, such as Totemism, Buddhism, Confucianism, Taoism, Fengshui thoughts, Yín-Yáng, and the Five Elements Theory. This naturalism in traditional Korean architecture also can be found in the shape of a building, natural materials, and expressive techniques. In particular, the architecture of the Chosun dynasty reflects Koreans' views on nature, the world, and life, resulting in a natural and healthy living style. In this chapter, the author discusses Korean aesthetics, cultural and religious beliefs, and environmental influences in traditional architecture. The author also makes some suggestions to teaching Korean architecture reflecting on the aesthetic and principles of Korean architecture.

Keywords: Traditional Korean architecture, naturalism, asymmetrical balance, beauty of line

Introduction

Traditional Korean architecture represents various cultures and lifestyles, reflecting the spirit and aesthetic consciousness of the time. As a space of life, architecture is composite art that includes the visual culture such as paintings, sculpture, calligraphy, crafts, design, reflecting the spirit and aesthetic consciousness of the people who live in the same period. It creates space directly related to human life and has the practicality through the pursuit of protection, relaxation, and convenience of life. It has a variety of shapes and functions depending on the regions, ethnic groups, religions, and ages. It is also influenced by various materials and traditional techniques as well as reflects spiritual beliefs and cultural traditions of the country.

The goal of this chapter is to examine the architecture and aesthetics of Koreans by examining the principles, forms, spaces, formative elements, and natural environment of architecture focused on traditional architecture during the Chosun Dynasty. However, this study has limitations. That is, only a few traditional architectural buildings still uphold the original structure of the Chosun Dynasty. Most existing traditional architecture belongs to the late Chosun Dynasty, after the Japanese invasion of Korea in 1592. Because the traditional Korean architecture was constructed with natural materials, many of them were destroyed by environmental changes, wars, or historical upheavals. Based on these limitations, this study will examine the aesthetics of the naturalism of traditional Korean architecture focused on the existing Chosun Dynasty architecture, relying on the literature of previous art historians, aestheticians, and contemporary architects.

Aesthetics of Traditional Korean Architecture

Traditional Korean architecture has been built and developed according to the natural and geographical characteristics of the Korean Peninsula. However, Korean's transition to Western architecture through the modernization process in the 20th century abandoned traditional architecture from everyday life. Residential spaces in most Korean cities were transformed into high-rise buildings for economic efficiency and technical functions. This transition estranges us from nature and promotes individualism, making the entire society suffer from the deep pathological effect of this process.

When facing the modern society's alienation and conflicts, the humanistic and eco-friendly characteristics of traditional Korean architecture have the possibility to help us appreciate humanity beyond the bleak modern architecture. If future architecture seeks new ways of designing living spaces beyond efficiency and technology, traditional Korean architecture can provide guidance in many ways.

The Nature-Friendly Tendency in Korean Architecture

The characteristics of traditional Korean architecture can be summarized as 'nature-friendly'. Nature is the universally pursued phenomenon or value in the entire traditional culture beyond the architecture and art. Nature, when mentioned in traditional Korean culture, means that life itself is devoted to, united with, and becomes one with nature. It is believed that human beings find it difficult to easily devote to nature because they have an ego and strong attachment. In that sense, a tradition in Korea sublimated nature into a unique culture while idealizing, resembling, and showing affinity to it. Im (2005) summarized the nature-friendly tendency represented in traditional Korean architecture into three aspects: (1) the use of natural materials, (2) the following natural principles, and (3) oneness with nature. Everything associated with architecture such as the use of natural materials, compliance with nature, and oneness with nature can be interpreted by nature, for nature, and of nature.

Traditionally, Koreans respected a lifestyle that adapted to nature rather than artificial design. In that sense, traditional Korean architecture becomes the background of storytelling required to live a life of becoming one with nature rather than pursuing the formativeness of superior form. Today, in many cases, the beauty of naturalism of Korean arts is described as simplism. Those influenced under the art philosophy of the West consider it to be inferior to the purified artificial concept of beauty. This belief

may be the outcome of Westernized educational school systems. Then, what are the characteristics of traditional architecture from the perspective of Koreans?

First, traditional Korean architecture emphasizes harmony with nature. Recognizing the harmony with nature as the best architecture, Koreans have built for the purpose of assimilation and unity with nature through site selection, placement of buildings, and landscaping. The second characteristic is the functional and spatial characteristics of Ondol, Korean floor heating system based on the geographical environment of the Korean Peninsula. Ondol and floors developed under the natural environmental conditions of the Korean Peninsula are a unique combination, which is a great feature of traditional architecture. Third, the spatial structure of traditional Korean architecture is very indistinct. For examples, Daecheong, an empty room for sedentary lifestyle or an empty outdoor yard space are indistinct. Similar versatile features and applications are hardly found in other countries. Fourth, traditional Korean architecture shows organic space, because it is made of breathing natural building materials for open space. Recognizing a building as one organism, Korean architects tried to create another creature where stone, land pine, red clay, and changhoji (the traditional Korean paper made from mulberry bark obtained in nature) are breathing together. Fifth, the harmony and contrast of building materials are excellent, and the texture of materials is noticeable. Natural materials such as pine trees and red clay, the most widely distributed in mountains of the Korean Peninsula, were used as main materials. Free organic form and space were created by the minimum processing of materials (Yi, 1999).

What does traditional Korean architecture emphasizing the harmonization with nature look like? First, buildings resemble the nature around them. As you can examine in Figure 1, the roof line of the thatch and tile resemble the shape of the mountain in the background. Even if some of the mountains in the background are cut or overlapped due to the roof line of thatch and tile, it is not awkward. This is because the shapes complement each other. The typical aspects among them are the roof and foundation stone. The roofline becomes the most important key element in harmonizing with nature (Figure 2).



Figure 1. Thatched houses of Hahoe Village



Figure 2. Roof line of Unjoru House in Gurye

When viewed from a distance, harmony and disharmony are determined by the first impression of the elegance and naturalness of the roof line. The resembling nature of architecture leads to the attempt to remove the traces of artificiality. The traces of artificiality are removed to make it look like a part of nature, not like a human-made structure, even though man made it. Thus, the architects made materials with foundation stones, columns, beams, rafters, terrace stones with minimum processing to resemble the surrounding environment as much as possible. They also used materials collected from nature or attempt to reveal what they look like (Ryu, 1998).

Building architecture in nature means that both space and sight are blocked. It usually emphasizes the vitality of nature, the flow of nature. It is also true of Korean architecture as well as that of other countries. Nevertheless, traditional Korean architecture has a feature of restoring space to its original appearance through the division door or open door (Figure 3).



Figure 3. Inside of Soswaewon Gwangpunggak-Pavilion



Figure 4. Myeonangjeong Pavilion

That is a way to give life in nature- by restoring the flow and communicating with blocked or closed space. In particular, towers or pavilions are buildings where one can observe the spatial restoration with nature (Figure 4). It can be said that the rustic mentality respecting and conforming to nature is expressed in architecture.

Building natural or artificial architecture depends on the different views on nature as overwhelming or being in harmony with it. Loving trees and clay as part of building a house developed the unsophisticated beauty of traditional Korean architecture. The term of Western aesthetics, a lack of will (*Willenlosigkeit*), can be considered as the spirit of humbleness or simplicity in Korea. Go (1963) described it as a technique of no technique and planning of no planning. The gardens of Korea are naturally made, and grass or stone not added. Even though Chinese art has magnificent robust beauty but has no savory taste, however Korean art has a savory and grand taste even if it is on a small scale. Jo (2004) points out that Korean architecture is seated deep in the ground and stands like a rock.

Aesthetics of Naturalism in Traditional Korean Architecture

How can we find the formative spirit and aesthetic sense hidden in Korean architecture? Since the architecture was built by the needs of people who live in it, we should analyze and interpret buildings by understanding their needs and thoughts when it was built. However, it is very rare that those involved in architecture leave any written record on their creation. That is why we must both understand the social and cultural context and infer their philosophy through some available literature. First, while searching for the factors of the change in the personal and social context in which the style of architecture and thoughts was developed, we should examine what they tried to accomplish through architecture. Also, by investigating materials and the techniques of architecture, we should review how they understood properties and how they tried to implement forms and space. In architecture, one can identify the characteristics of materials better than art. The expressive characteristics and the usage of the material show special formativeness. Therefore, the identification of the formative or aesthetic consciousness of architecture should come from the understanding of cultural traditions based on the style and/or form of materials, techniques, and architectural style. Ju (as cited in Gwon, 1994) points out that aesthetic features, aesthetic consciousness, and aesthetic thought shown in traditional Korean architecture can be discussed by reviewing placement, plane, elevation, structure, materials of architecture and space configuration. However, architecture should be holistically reviewed because plane and placement should be understood, as well as form and space, as one sculpture rather than being understood separately (Kwon,

1994).

Even though Korean architecture imported some forms and elements from Chinese wooden architecture, traditional Korean architecture was uniquely developed to fit into the climate of Korea, such as creating the smooth curve of the roof, Dugong of beautiful form, unlike Chinese and Japanese buildings. Another feature is Korean Pojak called Ikgong. Especially one of the most important aspects is to show the functional feature in harmony with nature without damaging the natural environment by considering the space configuration of a building within the nature. When entering the yard of a house, the owner or visitor feels warm atmosphere formed by a range of small structures with straw-thatched roofs. In addition, the uniqueness, stability, and familiarity are the fundamental traits of traditional Korean architecture (Kim, 1999).

Kim, Kim, Mun, and An (1984) also emphasized the harmonious consciousness with nature as the first aesthetic consciousness of the traditional Korean architecture. They summarized the architectural characteristics shown in architectural, historical research materials in the prehistoric and ancient times. They also outlined the aspect of existing wooden architecture in the medieval and modern times to extract the aesthetic consciousness of Koreans shown in traditional architecture of Korea. The extracted characteristics of each period have three sources. The first was to form harmonious consciousness with nature, the second was the adherence to well-established tradition, and the third was the pursuit of visual pleasure. This is the harmony in architecture trying to be united with nature by conforming to nature. This consciousness is the ideology established based on the consciousness that man itself is part of nature as the source of all things. Therefore, it motivates self-discovery with the absolute nature.

As thoughts, philosophy, and ideology were changed throughout time, so was architecture. The Chosun Dynasty pursued simple and disciplined life while harmonizing with nature, developing the aesthetic of naturalism. Thus, architecture strongly resembled nature. From Unified Silla, Goryeo after the Three Kingdom Period to Chosun, traditional Korean architecture can be said as the process of gradual implementation of naturalism aesthetics. Whether it be the magnificent architecture of Buddhism or simple architecture of Confucianism, naturalism becomes stronger despite the differences in its form and space. As the collective characteristics of the nature of Korean wooden architecture, Shin (as cited in Kim, 1999) points to (1) simple plain, (2) changes and emphases, and (3) indifference. Jeong (as cited in Kim, 1999) also points out (1) adaptation to nature and (2) order in disorder. That is, traditional Korean architecture emphasized not the conquest of the natural environment, but the compliance, adaptation, and assimilation to it. And such indifference to avoidance, symmetry, and balance is a phenomenon developed when trying to accept the natural environment as it is. Whether we are standing in the yard or sitting in a room, traditional Korean architecture makes us feel awed, trusted, and intimate with the great nature. That was one of the characteristics of traditional and contemporary Korean architecture (Kim, 1999).

Kim (2007) argues that traditional Korean architecture is placed in and communicates with nature. The architecture of eco-friendly vitality promotes health, and this was considered as inevitable, turning to simple and restrained beauty. Go (1963) and Choi (1993) mentioned it as a technique of no technique, a great technique mentioned as Daegyoyakjol by Lao-tzu in Tao Te Ching. People during the Chosun Dynasty intuitively thought that “less is more,” which was represented in Western minimalism aesthetics. That was the principle of architecture that Western people developed in the 20th century. Kim (2007) also points out that such view of the sustainable architecture is the common goal of humanity as well as the best virtue that could be pursued by human beings today when environmental destruction is concerned as a problem of human survival.

Western aesthetics demonstrate that beauty itself is to make an individual object or to be suitable, defining suitability as beauty. This means that a thing is beautiful when it exists suitably. The suitable thing is regarded as being close to eidos of beauty. Western aesthetics try to make this regulation of beauty as a rule, while Oriental aesthetics stand on the denial of the concept of beauty itself. Oriental aesthetics challenge our judgment, asking the question, “What is beauty?” Oriental aesthetics raise the dimension with no discrimination of beauty or ugliness in the dualistic conflict, that is, the dimension where the existence of beauty is already meaningless (Jo, 2004).

This perspective is similar to the aesthetic point of view of Kim (1978) who defined Korean beau-

ty as the beauty of nature.

The beauty of nature is the beauty completely departing from the world of beauty or ugliness before recognizing beauty or ugliness. There is such beauty before beauty in Korean beauty. The form of beauty varies depending on the times and fields, and there is a difference in strong or weak and gathering or distribution, but the beauty of nature flowing in the root of Korean beauty has not been changed. (p. 45)

Like other Asians, Koreans found the ideal of humans in silent nature and found the beauty in great savory taste as expressed (Go, 1963). Rejecting the artificiality is the spirit of Korean beauty, which is called aesthetics of nature and idleness wishing to live a unified life while harmonizing with nature rather than being intentional or artificial.

Characteristics of Naturalism in Chosun Dynasty Architecture

Although the stylistic identification of traditional Korean architecture should be analyzed and judged through buildings of each era, there are only a few examples of architecture keeping the original structure. This makes it difficult for us to find the original form of ancient architecture unless it was made by stone. Because many of them were destroyed and changed by wars and natural disasters throughout history, only a few architectural structures before Chosun Dynasty survived, except for several Buddhist temples. Most existing traditional architecture was built during the late Chosun. Therefore, the formative consciousness through architecture can be mostly investigated through the architecture of the Chosun Dynasty, rather than the ancient and medieval times.

Asymmetric Balance

There are numerous examples showing the development of asymmetry in traditional Korean art and culture. Ceramics including Korean Moon Jars in the Chosun Dynasty look symmetrical but asymmetric. They may be slightly distorted when the shape was created or may have been changed to an asymmetric look as inclined in either direction during the high-temperature firing process. We also can find the natural asymmetry in the placement of buildings during the Chosun Dynasty. For example, it can be found in Jongmyo Shrine, the most solemn and refined space in Chosun Dynasty architecture. With asymmetric balance, Koreans feel comfortable in relaxed broadness not from the geometric rigor of bilateral symmetry.

For this morphological asymmetry, Ju (as cited in Gwon, 1994) mentioned that the asymmetry could be found in Wonori and Sangwonori temple sites as the ruined Goguryeo temple. Even though Jongrung temple was out of the exact bilateral symmetry, the placement of bilateral symmetry can be seen in Geumgang temple site. The bilateral symmetric placement is formed in Buyeo, Jeonglim, and Geumgang temple site of Baekje. And the bilateral symmetry can be found in three yards of Iksan Mireuksa temple site, the middle yard, West yard, East yard where Buddhist temples are placed in each yard in the Single Pagoda-Image Hall. In addition to temples, Goguryeo Anhagungji also shows the bilateral symmetry placement (Gwon, 1994). The characteristics also can be found in Sacheonwang temple site, Mangdeok temple site, Gameunsa temple site even during the Unified Silla. And then, as temples moved from flatland site to mountain sites, asymmetrical balance is formed when the central axes of each building moved aside around one axis or met at right angles. During the late Unified Silla, harmony with nature was emphasized with the prevalence of mountain temples, and buildings were placed depending on the terrain. In this period, symmetric-asymmetric placement in these structures was evident.

The right and left asymmetric arrangement in Chosun Dynasty architecture has been gradually formed from building architecture for a long time. The Chosun Dynasty was founded on neo-Confucianism, a newly adopted social ideology. The dynasty established the city, including palaces and towns according to the natural topography, emphasizing a sense of order. Hanggaks such as Gwanghwamun, Sajeongjeon, Manchunjeon, and Cheonchujeon, form a symmetrical arrangement around Geunjeong-

jeon which is Jeongjeon of Gyeongbokgung, the Main Palace, but other royal palaces are freely and irregularly placed, being asymmetrical in the right and left balance. For example, in Sungkyunkwan and Confucian shrines, the Sungkyunkwan around the Confucian shrine and Myeongnyundang forms a symmetrical but asymmetrical balance as a whole (Gwon, 1994). Examples of asymmetrical balance in architecture can also be seen in palaces such as Changgyeonggung or Changdeokgung. In addition, temples or private houses reveal architectural arrangements more faithful to the natural terrain.

In houses, the placement of rooms around Daecheong floor or various windows and doors installed in the wall do not show a certain order. Asymmetrical balance is intensified by a variety of sizes and shapes as shown in Figure 5.

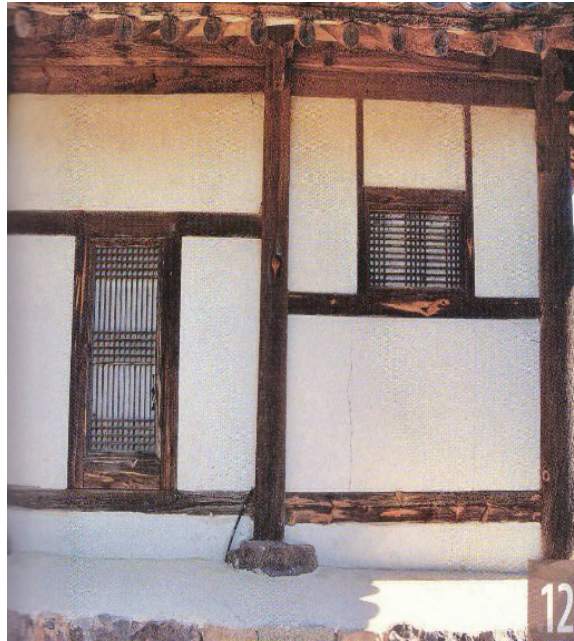


Figure 5. Walls, doors, and windows of Byeongsan Seowon Ipgyodang

Western architecture balances the facade to bilateral symmetry by making the size of window regardless of the function of a room. However, by defining the size depending on the size and function of space where windows and doors are installed, traditional Korean housing architecture forms an asymmetrical balance with various windows and doors without considering bilateral symmetry balance in the facade. That is based on practicality, and furthermore, it can be regarded as the result of extremely natural architecture acts harmonized with the natural environment. Most traditional Korean architecture does not show bilateral symmetry, but the exquisite balance in asymmetric natural form and space, which represents the aesthetics of asymmetry.

Beauty of Exposed Structure

Architecture has been variously established depending on ethnicity and tradition in the flow of regions and age. The traditional Korean architecture used natural materials, such as pine tree, clay, and granite as main constructional materials. Wooden architecture, the furniture style structure, is the structure of fitting in the groove made in the wood, and the whole framework is made by the rigid mechanical structure out of woods. As the framed components are exposed as they are, it becomes the structural beauty of architecture and determines the style of the building (Yi, Kim, Kim., & Sohn, 2005). To understand traditional Korean architecture, we can imagine that the building is constructed by framing it around trees. To build a house, people establish the foundation in a particular place first, then define an exposure and even the site and harden the foundation. Next, they put the foundation stones after creating the stylobate and connect columns. Then, they put a beam on it and make a roof above the threshold by putting rafters on the beam to make the roof inclined. When viewed from the front of the

building, the part connecting horizontally is called Bang such as Inbang, Changbang, Pyengbang and a component connecting vertically is called as a beam. The beam is placed at right angles with columns and receives the load coming from the upper level horizontally. There are girder, Jongjungbo, Jongbo, Toebo depending on the placed position. A roof is made of Bang and beam, and the structure is made by hanging rafters on the beam to make a ‘ ’ shape when viewed from the side as shown in Figure 6.

Weaving a structure like this is called framing. Wood placed horizontally to support rafters is called Dori, Jungdori, Ju(eaves)dori, and rafters are hung on it. A board or reed mat is spread on rafters, red clay is hardened, and the roof is covered with tile or straw on it. Walls, doors, and windows are added, ondol and floors are placed, and the ceiling is covered. While making necessary additional facilities, linoleum is laid and walls are plastered. When looking at the inside or outside of the complete building, several beams framing the structure to place rafters are revealed openly. When viewed from the floor or room or from the outside, the natural form of the material and wood patterns carry the beauty of harmonizing with red clay or plastered walls. The columns of traditional Korean architecture are simple, gorgeous, fresh, and skillful. Many components such as several types of beam, place mat and ancon, and columns have weaved into a sustainable structure.

A wooden structure constructed in this manner shows a unique tying technique, tying each other without using nails. Traditional buildings of Korea are exposed as they are without covering their structural shape along with decorations in the exterior and interior through skillful transformation (Im, 1999). Structural beauty can be well seen in the pavilion type. In Hanok, it can be obviously observed in Daecheong floor. Structural beauty is to create the minimal, without unnecessary, as well as structural efficiency obtained by this. It is a bright and untainted look without unnecessary. The skeleton of buildings is exposed while minimizing the flesh (volume). Byeongsan Seowon Mandaeru shows the principle of configuring the wooden structure of traditional Korean architecture in the most compact and original status (Im, 1999). Mandaeru in Figure 7 represents the optimum value between three conditions: structural stability, economic feasibility, and aesthetic impression for a Korean building. The appearance without exaggerated volume and makeup show a very honest look, which indicates that Korean art and culture represent naturalism, without hiding any weakness or making excessive decorations.



Figure 6. Internal structure of Sudeoksa Daeungjeon Hall



Figure 7. Byeongsan Seowon Mandaeru wooden structure

Beauty of Lines

Looking at Korean traditional architecture, the first thing that catches a viewer's sight is the roof line, where the building and sky are in contact. A roof has the biggest proportion and is the first impression of the building. Tiles on the roof are overlapped, piled and connected, but it is primarily recognized as a line: a roof line, eave line, and pieces of individual tile. In harmony with surrounding buildings and natural environment, the elegant beauty of lines resemble the line of a flying bird or lines of Korean socks and skirt of Hanbok, traditional women cloth. Also, the shapes of the roof are so diverse that make various forms such as gambrel roof, half-hipped roof, hipped roof, hip roof, hexagonal, or octagonal roof. Changes in lines and planes created in the roof show surprisingly various designs and curves. Buyeon or rafters under the roof have the surface or volume but are visually seen as flexible line because of the connected appearance with the form of trees. That is, a natural material shows the natural flow of lines. The structure under the roof is woven as the framing structure with strong Gongpo, as shown in figure 8.



Figure 8. Eastern Wall of Sudeoksa Daeungjeon Hall

Even though the square face of chapter and the columns look strongly voluminous, they are visually recognized as flexible flowing lines, as shown in Figure 9. If a native rock is used, the foundation stone or stylobate under columns adds diversity to the design. The wall between columns is finished with clay or lime; windows and doors are installed in there. Doors or windows reveal the characteristics of the building, but the beauty of lines is more noticeable when timbers are connected to make walls or doors, along with the addition of natural light through windows (Figure 10).

In traditional Korean architecture, most shapes, such as Gongpo, ridge, eaves, tiles of the roof, columns, rafters, and Changbang, are perceived as lines. Even doors, windows, main foundation stone, and stylobate are considered as lines. The line has the flexibility because of the structural weave of the components. Natural and flexible lines are revealed by using the natural form of trees or stones without special processing on them. Harmonizing with surrounding nature or environment is natural as if it was always there. It can be said to reveal the nature of a material not to express through formative willingness.



Figure 9. Eaves of Buseoksa Murang Sujeon Hall and Anyangru



Figure 10. Changho of Hanok

Harmony with Nature

One of the characteristics of traditional Korean architecture is harmony with nature. That is, the traditional Korean architecture pursues architecture as a way to be one with nature. It is regarded as the result of the philosophy to live a life while being one with nature. In the minds of Chosun Dynasty people, designing beautiful architecture shows goblin play, revealing themselves while being aware of others. It is being unified with nature and universe through deep introspection. The Confucian's view of architecture values a private space for introspection. And they hoped that this would come true in nature. According to Toegye, who emphasized the unity of knowledge and action that was also pursued by Confucianism of Chosun, education means accomplishing the truth and right behavior and also watching out for everything without disorder of the mind by focusing on consciousness. As a way of uniting knowledge and action, he proposed to explore the truth while having a reverent mind inside (Kim, 1999, Yun, 1994).

Dosan Seodang designed by Toegye is an architectural example of this philosophy. It is excessively thrifty without decoration and exaggeration and filled with freedom based on the practical spirit rather than formats and norms (Kim, 1999). While operating a very small space, Dosan Seodang, with the meaning of frugality, simplicity, and practicality, Toegye sought for nature and the universe (see Figure 11). His view of architecture was to design and operate economic space with the maximum effect of uniting knowledge and conduct in a minimum space (Figure 12). He emphasized life unified with nature and was not interested in the act of making the building look beautiful or stylish. Most people

during the Chosun Dynasty, as well as Toegye, dreamed of a life within nature rather than living in a beautiful building. They kept themselves away from the artificially created beauty and sought spiritual peace and enlightenment in nature. In that sense, they pursued the life of pursuing plainness and simplicity in the minimal space.



Figure 11. Dosan Seodang



Figure 12. Floor of Dosan Seodang

The architecture of the Chosun Dynasty with Confucianism, not Buddhism, as its ruling ideology shows a quite different aspect from the past dynasties. The scale of building became reduced and also simple and plain, in addition to frugal restrained beauty. It began to reveal the aspect of architecture without compromising given natural conditions in the selection of housing site, placement of buildings, use of materials, and application of expressive technique. As shown in Figure 13, the naturalness of the form is revealed using the bent tree in columns, crossbeams, and rafters. The bent wood was used for columns in that state and knots, and grooves of the tree trunk were left as they are without filling (Figure 14).

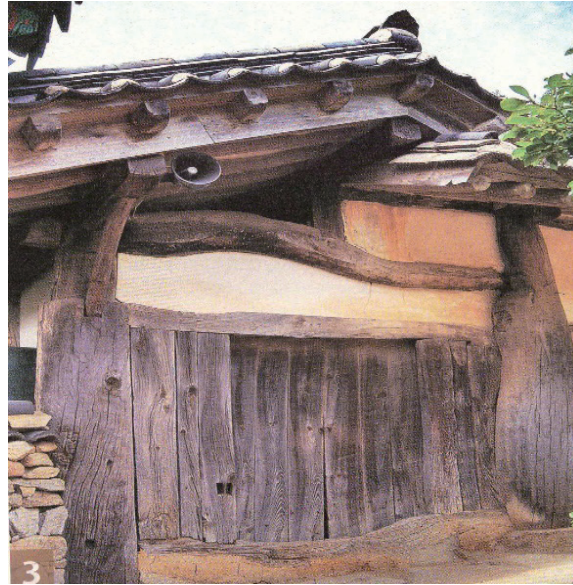


Figure 13. Simgeomdang Hall in Gaesimsa Temple



Figure 14. Beomjonggak in Gaesimsa in Temple

Another aspect of traditional Korean architecture is the exposure of texture of the wood without processing materials, often taking advantage of an unpolished round and wide native rock. If a tree is used as a material, another great charm is that we can appreciate its shape and texture. In particular, if the surface of the wood is left without processing, it can be naturally seen. Traditional Korean architecture's tendency of using the bent wood can be interpreted as borrowing the holistic life unit of nature. In traditional Korean architecture, bent columns result from the idea of purification of nature to resemble nature (Im, 1999). Naturalism is also shown in foundation stone or stylobate piling working with stone. By using native rocks as they are without using processed rectangular stones or utilizing Geuraengijil of cutting the bottom of columns in the rugged foundation stone surface with native rock rubble as a foundation stone and engaging them with each other, the unified appearance and effect were achieved (Figure 15). It is greatly different from the stereotypical form pursued by processing the perimeter of a horizontal plane and foundation stone during the prior Three Kingdoms or Unified Silla era. As rubble rough building becomes the mainstream in the stylobate of architec-

ture, Choson architects were able to accomplish more natural look in comparison with the framing stylobate of Unified Silla or Goryeo (Figure 16).



Figure 15. Columns in Hwaeomsa Bojeru Pavilion (Deombeong foundation)



Figure 16. Stylobate in Gapsa Daeungjeon Hall

Educational Approaches to the Aesthetics of Traditional Korean Architecture

Architecture can be compared to a large bowl encompassing our life and has been developed in a variety of aspects of human civilization. As a way of expression of life, art, paintings, sculptures, and crafts were incorporated in architectural space rather than existing independently. Unlike fine arts such as paintings or sculptures, architecture became part of people's everyday life. Architecture established itself as an area of art, and the history of architecture is recognized as an area in art history. In this context, architecture that reflects the spirit and culture of a specific period needs to be taught systematically as a part of formative arts.

In the present, where the politics, economy, society, and culture in Korea become Westernized, how can we help students explore traditional Korean architecture? I argue that traditional architecture should be primarily taught for understanding and appreciation of this art form. By understanding life and the way of thinking of people at that time as well as appreciating space and form through

architecture, learners can understand their aesthetic or formative consciousness. Seeing, feeling, and understanding the space and form of traditional architecture, re-interpreting and evaluating aesthetic and formative consciousness in modern time, they should develop the discerning eyes for planning and revamping their houses or office spaces. The life of current Koreans is disconnected from the past, and learners' sense of values and thoughts in school as well as their lifestyle were formed regardless of those of ancestors' culture. Thus, it is important to understand the ancestor's life, naturalism, and philosophy through exploring traditional Korean architecture. In this context, I would like to justify teaching traditional Korean architecture in school art curriculum as follows (Yi, 1999).

First, traditional Korean architecture contains the formative aesthetics of Korean as well as the knowledge of Korean civilization. The formative experiences and aesthetics of the Koreans are contained in architecture. Also, through architecture, learners can study traditional philosophy through the view of nature, view of the world, and view of the life of ancestors who lived on this land. Second, architecture is essential to address the identity of Koreans because one can find the healthy and natural appearance and inherent philosophy in Korean architecture. Third, we can meet and understand Korean history and humanity through architecture. An understanding of Korean lifestyle associated with architecture gives us the insight into the history and humanity. Fourth, we should learn traditional Korean architecture as a solid foundation of architecture for future Koreans. By re-interpreting the aesthetics and formative space of traditional architecture, the learners will gain opportunities to form their creative space in the future. Fifth, architecture containing aesthetic consciousness and formativeness of Korean tradition has energy, life, years of experience, as well as fragrance because they were developed for life. Of course, to long for the beauty is another justification.

A building is the active space where humans live. Through buildings, we can understand life and learn the history and philosophy of a cultural group. Speculating on the life and death of numerous people who lived in a building while imagining their thoughts have great relevance of asking our identity mentioned above. Deeply understanding architecture is to widely understand the spirit of the times, even social thought as well as an individual building owner or architect's inner world. Traditional Korean architecture cannot be interpreted with the scale of Western architecture. It should be interpreted only with traditional aesthetics and consciousness of Koreans.

I suggest several strategies for learners to appreciate Korean architecture. First and foremost, they should try to observe and feel it. Second, try to feel the energy of the entire building before looking at it carefully. Third, pay attention to the placement of the entire building. Fourth, pay attention to the meaning of the space along with the flow of moving lines. Fifth, carefully observe the building's structure. Sixth, contextually examine the social values, beliefs, or design principles of architecture. Seventh, explore the architecture with surrounding natural environment, especially landscape. Eighth, enjoy the decorative elements and expressions of the building. Ninth, observe the architecture from the perspective of the architect or building owner (Yi, 1999).

Conclusions

Traditional Korean architecture has something in common with that of China and Japan in terms of relying on wooden framing types. However, it is different in many aspects, such as site selection and arrangement, materials, expressive technique, space configuration, and garden style. These differences were formed by Korean culture, emotions, ethos, philosophy, and traditions, along with the natural environment. Compared to the Chinese architecture that represents the standardized delicacy of the power of grandiose and the majestically balanced mass, or Japanese architecture with straight lines and planes, traditional Korean architecture has the simple and natural characteristics connecting nature with human life. It pursued the harmony and unity with nature under naturalism and was built without undermining the natural topography in placing the building. Pine trees were used as the main material, and straight and curved wood were used as architectural materials as they were produced by mother nature. Geuraengi technique tailored to the foundation stone of a native rock is a good example of harmonization with nature in traditional Korean architecture. The raw native rocks were used to build stylobate, foundation stone, and fence. The efforts to remove artificiality is a way of trying to resemble nature. An

example of taking advantage of small space for multi-purposes can be seen in rooms, Daecheong, and yard. Outer nature is drawn through doors and windows to communicate and fuse with nature. Internal space is unified with external space by Daecheong, doors, and windows. Translucent changhoji breathes with nature by bringing the filtered sound of nature into rooms. The great feature of traditional Korean architecture allows us to live and harmonize with nature as nature takes its course.

Naturalism shown in traditional Korean architecture can be summarized as the use of natural materials, imitation of a natural principle, and oneness with nature. Natural traditional architecture means that (1) the shape of the building is natural, (2) architectural materials are natural, and (3) expressive technique is natural. That is, they revealed the physical characteristics of materials as they are. The formative or aesthetic consciousness trying to establish a building was to resemble nature and beauty, and it was considered as natural beauty. In sum, Koreans' consciousness and thought of trying to live in unity with nature enabled naturalism architecture. Architectures constructed in such a way were assimilated with nature.

To deeply understand architecture is to gain an understanding of the social belief systems of the times, as well as the life and history of the building owner and the architect. Traditional Korean architecture cannot be interpreted with the grand scale of Western architecture. It should be interpreted through Korean traditional thoughts, values, and philosophies. Through this process, learners should be able to find the way of life of Koreans, and their aesthetics of traditional architecture. When students learn traditional Korean architecture, we also focus on non-discursive ways of involving students with emotions and embodied learning beyond conceptual analysis or formalistic understanding. To this end, the role of the teachers is to invite students to engage with holistic experiences with traditional Korean architecture.

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A Study of Korean Art and Heritage -Focused on the Concept of Beauty in Korean Ceramics-

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ABSTRACT

In this chapter the author introduces the beauty of Korea, by describing its features focusing on unique elements that have not been seen in other cultures. For this task, the analysis of the Beauty of Korea has been made early in the chapter, which include the beauty of curves, symmetry, five color palette in medium tones, and the emphasis on resemblance to nature. Later, the author will apply the concept of the beauty of Korean art to the Korean traditional ceramic art and also share its main characteristics. The author puts an emphasis on the unique features of Korean ceramic art, such as natural intimacy, poetic emotion, degree of self-restraint, respect for empty spaces, simplicity, and expression of curves and enchantment. The author hopes that this chapter will provide cross-cultural educational content and facilitates meaningful cultural approach for art researchers and teachers beyond Korean art education community.

Keywords: Beauty, ceramic art, STEAM, creative design, emotional experience.

Introduction

The concept of beauty in Korean culture, in its forms and meanings, is an essential part of aesthetics in Korea. Korean's view on beauty has been a major interest to Korean community as well as others around the world, who are interested in exploring and understanding what Korean beauty implies. Even though westernization of Korea makes it difficult to keep original Korean culture and traditions (Lee, 2008). Taking a Western analytic lens make it inappropriate to capture and explain Korean aesthetic that celebrates intuitive and relational appreciation of cultural objects. Now worldwide attention on Korea *Hallyu* has produced an increased interest in the unique characteristics of Korean art from both in and outside of the country.

This paper is intended to explore the beauty of Korea by describing its features focusing on its unique elements that have not been seen in other cultures. For this task, a conceptual analysis of the beauty of Korea is provided early in the chapter, which includes the beauty of curves, five color palette in medium tones, and the emphasis on resemblance to nature. After that, I will apply the concept of the Korean beauty to traditional ceramic art, which highlights the aesthetic of ceramic art that has a long history and cannot be found in any other art forms.

The history of ceramic art in Korea dates from the Neolithic Age (World Ceramic Exposition Organizing Committee, 2001), giving it a history as old as the Egyptian, Mesopotamian, Indian and Chinese civilizations. Because of the difficulties that the country underwent, such as the Japanese occupation (1910-1945) and the Korean War (1950-1953), ceramic arts in Korea has remained largely unknown worldwide. The author also seeks to examine the history of Korean ceramic art, which helps identify its special characteristics distinguishing it from that of other cultures. Particular attention will be paid to unique features of Korean ceramics, such as natural intimacy, poetic emotion, degree of self-restraint, simplicity, and curves and enchantment.

Korean Beauty

Korean beauty can be defined as the beauty that can be found mainly within the Korean culture. The beauty of Korea signifies being harmonious with and existing in its natural state. It is well blended with the landscape and the lifestyle of Koreans who live on and use the land. The beauty of Korea is evident in such aesthetic elements as lines, colors, and shapes.

Natural Curves

One of the most distinguishing characteristics of Korea beauty can be found in the lines observed in artifacts. Korean lines are not straight but form curves. The curves are not sharp but flexible and slowly turning. Even though one can observe some straight lines, however they are not rigid but have a certain sense of ease. Korean hills and prairies are represented with curves. The pine tree, which represents all trees in Korea, is portrayed in a curved form, and rounded faces and soft countenances are expressed with curves as well. Mr. Marc DeFraeye, a Belgium photographer, clearly emphasized the natural beauties of lines through his collection of images of Dae-Reung-Won, an ancient burial mound, in Gyeongju.¹ The soft curves of the mound represent the essence of the beauty of Korea (Choi, 1995).

Sun-Woo Choi (1916-1984) offers further examples. He states that the beauty of Korea can be seen in the curves of footpaths, like those in the rice fields. Beauty echoes the blending of Korean farmers with the uneven, unending paths that wind through the Korean countryside like doleful folksongs. Lines can be seen in the roofs and eaves of the traditional houses, as well as in the pillars and railings, and the straw ropes and festoons. One can see these same lines in such cultural heritages as Dabotap,²

1 Dae-Reung-Won in Gyeongju is an ancient burial mound from the Silla Dynasty located in Gyeongju, Gyeongbuk Province. It has been designated as Historical No. 512 by the Cultural Heritage Administration due to its historical value and distinctive characteristics.

2 Dabotap is a monument erected by Kim Dae-seong at Bulguk Temple in Gyeongju during the reign of Silla King Gyeongdeuk.

Seokgatap,³ the Emille Bell,⁴ Poseokjung⁵. Visitors also can easily find curved lines in small tables with cabrioles, gourd dippers, daggers, ornamental knots, traditional Korean dresses and household items like scissors and playthings. The Korean cultural aesthetic found in these objects carries a sense of being natural and feeling relaxed (Kwon, Kim, Lee, Choi, & Cho, 2005).

Five-Color Palette

The beauty of Korean colors resonated in a five-color palette known as Oh-bang-saek: blue, red, white, black, and yellow, as seen in Korean folk paintings, temple murals, clothing, and furniture. Although this five-color palette is also used frequently in China, the Korean five-color palette is expressed in medium tones. The medium tones are frequently used in the upper class to show dignity. Koreans did not frequently use overly strong colors. When people select colors, they consider seriously the inherent meanings of colors. This practice derived from the systematic thought of Ying-Yang principle. Visitors may find the five-color palette in various symbols and images found in royal palaces, temples, multi-colored paintings, formal dresses, embroidered emblems in Buddhist paintings, toys, pads embellishing the ends of pillows, embroidered cloth wrappers, and folk paintings. Korean beliefs regarding life after death are also expressed in five-color palette. Oh-bang-saek paintings were first seen in Goguryeo's mural paintings found in tombs and continued on to Goryeo and to Joseon temples, palaces, shrines, girl's colored jackets, palanquins, and funeral biers.

In addition, folk paintings as unique Korean art form utilize the five-color palette. It can be found in paintings of beautiful women, of female shamans in Buddhist painting. The five colors can also be seen in the folk painting theme of lotus flowers. For example, Yeon-hwa-do,⁶ Joo-jak-do,⁷ Hyo-je-do,⁸ and Ship-Jang-Saeng-do⁹ were drawn against the background of the five colors.

Resemblance to Nature

Won-Ryong Kim (1922-1993) defined Korean beauty with one word, "naturalism." As a well-known scholar who examined main characteristics of fine arts from prehistory era to the Joseon Dynasty, he describes naturalism as being close to nature. It means harmonizing with and resembling nature, minimizing the artificial, appearing just as it is. So, it does not mean the Naturalism of the West which

3 Seokgatap is a monument at Bukguk Temple, which dates from the Unified Silla Dynasty, erected in the 10th year of the reign of King Kyeongdeok (751 CE), and is referred to both as Seokgatap and Muyeongtap. This monument is a typical example of the Silla style.

4 The Emille Bell is also sometimes called King Seongdeok's Divine Bell or the Bongdeok Temple Bell, and at 3.6 meters high is the largest and most spectacular bell ever cast in Korea. It was created in 771 CE, the 7th year of the reign of King Hyegong.

5 Poseokjung is a stone water channel in a formal garden in Bae-dong, Gyeongju, Gyeongbuk Province, dating from the Unified Silla period. Silla nobles would sit here and recite poetry while dipping their water cups in the water flowing through the stone channels. It was constructed before the 7th century.

6 Yeon-hwa-do is a style of lotus flower painting that appeared since the Joseon Dynasty.

7 Joo-jak-do, a cave painting from the Goryeo or Goguryeo period, portrays an imaginary animal with two wings spread wide, facing the south and portraying fire among the five elements, and summer among the four seasons which has been reproduced on the south side of the Gwangghwamun Gate at Gyeongbok Palace.

8 Hyo-je-do is a form used during the Joseon period to express Confucian precepts using a type of lettering that incorporated pictures with the text. Filial piety, the relationship between senior and junior, loyalty, faith, courtesy, justice, integrity, and humility are the Three Bonds and Five Relationships in Confucianism. Hyo-Je-Do is often used to adorn folding screens.

9 Ship-Jang-Saeng-do is a type of late Joseon painting meant to portray happiness and hope, incorporating the jang-su-mul (ten symbols of long life), which include images of the sun, mountains, water, rocks, pine trees, and the moon, as well as clouds, the herb of eternity, tortoises, cranes, and deer.

describes the fine arts depicting nature as it is. Rather, it indicates a natural look that does not insist on having its own way, the world of beauty where the beauty of nature is disclosed and fits with nature (Kim, 1996).

Seokguram Grotto¹⁰ possesses a mysterious grandeur with its blending of faith and rock. Goong-reung-chung-jang¹¹ is famous in Asia for its half-circled, dome-like ceiling. This ceiling incorporates the Silla beliefs regarding architecture and small-scale encapsulations of universalism. All forms and shapes of Korea—stone statues, statues of Buddha and pagodas, all folk articles, and household implements—were made in a manner that resembled nature, rather than in forms that contradicted or destroyed nature. The simple and clean shapes of cedar cabinets, scooped wooden dishes, wooden rice chests, wooden wild geese, and other items were beautifully modeled using the natural grain of the wood. These folk articles have attracted fresh attention because of the exquisite beauty of their vitality and simplicity.

Behind the gargoyle found in the Hwang-Ryong Temple¹² in Gyeongju is a small carved statue of a grandfather and grandmother that exudes a sense of mystery from its very naturalness. The reason that Jaeng-seungs¹³ seem natural despite their somewhat bizarre appearance is that there is no unnecessary artificiality in them. Even the stone statues of monkeys found in the western railings of Geun-jeong-jeon¹⁴ at Gyeong-bok palace,¹⁵ while not brilliant, are simply beautiful because even Korea's highly decorated artisans with the most skilled of hands did not seek to contradict nature. Korean Beauty is based on simple, yet vital natural states (Choi, 1995). German scholar Professor Dietrich Seckel observed that Korean beauty did not depend on perfection of technique, rather possessing an energy like an impromptu, cool tonic (Kwon et. al., 2005). Yong-Hae Ye compared the beauty of Korea to that of a young country girl carrying a water jar on her head in hemp clothes on an early morning (Choi, 1995). This metaphor also serves well as natural beauty without artificial make-up or change.

History of Korean Ceramic Art

One of the types of household article from the ancient times in Korea is earthenware. Since the Neolithic Age, Koreans used earthenware, which was developed into "hardened" earthenware that was further developed into porcelain when enameling techniques were developed in the 7th century. Table 1 shows Korean ceramic art that is classified by the period and its respectively distinctive features.

The transition from the use of earthenware to celadon (Chung-ja)¹⁶ and white porcelains (Baek-ja)¹⁷ must have become possible with the development of various conditions in the society in general. The overall course of development toward porcelain started first from the development of earthenware, which led to enameled ceramics to celadon and finally to white porcelain. Korea started making

10 Seokguram Grotto is a noteworthy stone cave shrine built on Toham mountain during the Unified Silla period (676-935). It is designated as National Treasure No. 24, and registered as a UNESCO World Heritage site.

11 Gung-reung-chung-jang refers to a rounded ceiling built in the shape of a half circle.

12 Hwang-Ryong Temple was built during the Silla period, in 553 CE, the 14th year of the reign of King Jinheung. First built as part of a new royal palace on the south side of the main palace, after golden dragons appeared on it, it was redesignated as a Buddhist temple and named Hwang-Ryong Temple. Completing its construction ultimately took a period covering 17 years and ending in 569 CE.

13 A Jaeng-seung is a kind of totem erected at the entrance to a village of other places to block misfortunes from entering the village, and to mark the border line of a village, temple ground or road.

14 Geun-jeong-jeon is a structure that is part of the palace grounds at Gyeongbok Palace, which is the largest wooden building in Korea, and was built in 1395 (the 4th year of King Taejo's reign) It was the site of many enthronement ceremonies and other important events during the Joseon Dynasty.

15 Gyeong-bok palace was completed in 1395, after Hanyang (the former name of Seoul) was designated as the Silla Capital. The name means "to enjoy great fortune."

16 Celadons (*chung-ja*) are a type of pottery produced in the Goryeo Period using a semi-transparent green glaze.

17 White porcelains (*baek-ja*) are a style of white pottery made with transparent glaze against the background of Confucian philosophy of the Joseon period.

celadon from the 9th century during the Unified Silla Period (668-935), while countries in Europe started making their own porcelains during the 17th century (World Ceramic Exposition Organizing Committee, 2001). The distinctive features of the Goryeo period's inlaid celadon¹⁸ put it in a world class category (Figure 1 & 2)

Table 1. History of Traditional Pottery in Korea (Kang, 1990)

AGE	YEAR
Neolithic Age	BC 5000 ~ BC 1000
Bronze Age	BC 1000 ~ BC 300
First Iron Age	BC 300 ~ 1
Original Three Kingdoms Period	BC 300 ~ 1
Old Silla and Silla Periods	BC 57 ~ 668
Goguryeo Period	BC 37 ~ 668
Baekje Period	BC 18 ~ 660
Gaya Period	BC 42 ~ 562
Unified Silla Period	668 ~ 935
Goryeo Period	918 ~ 1392
Joseon (Buncheong) Period	1360 ~ 1600
Joseon (Baekja) Period	1392~1910



Figure 1. Korean National Treasure No. 1452

Goryeo Inlaid Celadon Maibyeong with the signature 'Duk Chun', patterns of lotus flower and willow leaves

Korean celadon developed from China's classical "moon pillar" celadon, which continued down to Northern Song's (960-1127) Ye-kwan-yo period.¹⁹ The most profound greenish, enameled celadon was developed at about the 12th century during the reign of Goryeo's King Injong²⁰ (Kang, 1990).

In the early 15th century Joseon was established as a new kingdom, ending the Goryeo period. In particular, King Sejong (1397-1450) of the Joseon reformed the political system and created conditions for the national culture to flourish, including the creation of the Hangul writing system, which marked a real moment of change from Goryeo to Joseon culture.

18 Inlaid celadon, a characteristic creative art form from the Goryeo period, is type of ceramic art where potters employ an inlay technique that was developed similarly to the gold inlay process.

19 Ye-kwan-yo produced ceramics for royal palace of China from the first year of Emperor Song Zhezong (1086) until the fifth year of Emperor Huizong (1106).

20 The Injong reign was the period of reign of the twelfth Joseon King.



Figure 2. Korean National Treasure No. 68
Goryeo Inlaid Celadon Maibyeong with patterns of clouds and cranes

In the first part of the 15th century of Joseon, inlaid celadon gave way to imprinted Buncheong Ceramics (Yun, 1996). In the 16th century, the emphasis shifted from pottery produced for the royal palace to pottery for the common people, facilitating the production of Buncheong pottery with paint brush techniques and white clay pottery. Main production was white pottery developed in the first half of the 16th century, and high quality white porcelain, as well as blue and white pottery. In the latter half of the 16th century, Buncheong Ceramics disappeared and were replaced by Cheolhwa Ceramics, and an overall cultural breakdown and change swept across the nation in the 1590s along with Japanese Invasion of Joseon in 1592.

In the 17th century, difficulties stemming from both the Japanese invasion in the last 16th century and the Manchu war of mid 17th century led to economic struggles in Korea, making the production of blue and white ceramics more difficult, which in turn gave a boost to the development of production of Cheolhwa ceramics. The latter half of the 17th century, the country having recovered from the both wars, a school of practical realism philosophy emerged, which focused on the Confucian teachings of Chu-tzu, reflecting artistic sensibilities of Joseon. So, this is exemplified in white porcelain, as well as the dal-hangari (moon jar), a round pottery jar found only in Korea (See Figure 3 and 4)



Figure 3. Korean National Treasure No. 309. White porcelain dal-hangari (moon jar)



Figure 4. Korean National Treasure No. 1437. White porcelain dal-hangari (Moon jar)

Entering the 18th century, the Joseon Dynasty was at its peak in ceramic art production: a number of variations on white porcelain developed, including milky white, snow white, blue and white porcelain, and Jinsa white porcelain featuring red flowers, along with the development of a wide variety of patterns, as well as Yeo-ui-du filigree patterns, lotus patterns, hills and rivers, morning, people, plants and animals. A wider variety of types and shapes of pottery were also developed, including the hangari and various bottles and dishes, adorned with relief, intaglio and cut-out images of frogs, toads, rabbits, carp, the mythical haetae, peaches, Diamond Mountain, all of which feature Joseon aesthetics—simple and neat, with clean lines. (Jung, 1998).

The Beauty of Korea in Ceramic Art

In this section, the author explores the concept of the beauty of Korean art in the Korean traditional ceramics, sharing its main characteristics. The author puts an emphasis on the unique features of Korean ceramic art, such as natural intimacy, poetic emotion, degree of self-restraint, simplicity, and expression of curves and enchantment.

Natural intimacy and Poetic Emotion

Being natural and intimate is one of most distinguishable characteristics of Korean ceramics. The greenish colors of Goryeo's celadon were transparent and the softly engraved fine hairlines on the celadon were admired by the beholders. This shows no exaggeration and separation from each artistic element. By the middle of the 12th century in Goryeo period, the colors became more transparent; the inlaid patterns looked even more natural (Yun, 1996). Goryeo's glazes were transparent, while by contrast the glaze used for Chinese celadon showed an opaque light blue dye. Differences in the utilization of clay and glazes mean that there is a scientifically proven difference in art material development and production between the two, along with the application of different firing methods. Lee (2012) maintains that in firing techniques there was a time difference to reach the top firing temperature as well as a time difference of maintaining the high temperature.

The soft, dynamic, and yet aristocratic styles of the Goryeo's celadon were influenced by the political and religious landscapes of Goryeo's society in general. Although Goryeo was first in the world in succeeding in creating reddish colors for ceramics using cinnabar (Jinsa) during the 12th century, they did not overuse the technique, limiting its use to a small spot to bring vitality (See Figure 5 and 6).



Figure 5. Goryeo gourd-shaped celadon kettle with Cinnabar lotus patterns



Figure 6. Goryeo inlaid celadon maibyeong with cinnabar poeny design

Goryeo's celadon was enshrined with soft, clear cheerfulness while their greenish colors and forms showed off beautiful, dynamic and poetic patterns, all of which were well blended to exude nature's elegant fragrance and natural vitality.

"*Onggi*" was a part of the history of Korean ceramics longer than any other style and was popularly utilized among the ordinary people for everyday life, although it did not receive the same level of recognition or artistic refinement as Goryeo celadon or the Joseon period white porcelain (Lee, 2013). Yang-Mo Jung(1934-) said that Korean water jars, '*Onggi*,'²¹ created unsophisticated beauty through their simple, function-oriented designs. He also said that the potters' hearts that embraced nature were represented as a mountain on the top part of the body (of the jars). The designs on the water jars did not contradict nature. The potters did not even attempt to modify nature with their artistic or hand skills. They did insert themselves into the crafting of the items, but simply allowed the natural movements and rotations of the wheel to create masterpieces (See Figure 7 and 8). The jars express naturalness, derived from simply allowing the rotation of the wheel to crafting the pieces rather than trying to achieve perfection or precision (Jung, 1998).

Yoo-Seob Go(1905-1944) is the first aesthetician and historian for the fine arts in Korea. He was the first to speak of Korean beauty. He saw Korean beauty as skill without skill, a plan without a plan, the kind of folk art, non-refinement, beauty of deep calm, calm humor, childlike maturity, non-symmetry, indifference, and broad, pleasant flavor. The broadness of the pleasant flavor comes from simplicity and a warm heart, not from keenness, angularity, and coldness (Kwon, 2005).



Figure 7. Korean Onggi jar with a pattern of mountain

21 *Onggi* is a pottery style produced from the time of the Three Kingdoms period until the present time, and is used for the storage of foodstuffs unique to the Korean culture. *Onggi* pieces are used for spices, major food items and side dishes, for fermenting foods and alcoholic beverages and other purposes.



Figure 8. Korean Onggi jar with patterns of nature

Degree of self-restraint, respect for whiteness, and simplicity

After the Japanese Invasion of Korea in 1592, as the order of the society was in chaos; and the working class people freely expressed their sensibilities, which led to the creation of abstract beauty. Joseon based its political system, idealism, and moral standards on the philosophy of Confucianism. Koreans' reverent attitude toward the color white and its wide use in the society was heavily influenced by the ideas of Confucianism, and these influences themselves were grounded even more deeply in Korean society. The beliefs of scholars during Joseon Period were that the ideal was fundamentally to live one's life with personal integrity and honor without a speckle of shame.

This life style and ideal was reflected in the beauty of porcelain. White porcelain has a flavor of refined, voluminous grace. The beauty of Joseon's white porcelain was in its absolute simplicity. It did not pursue perfection in features, and yet, had the art from without artistic techniques and the form created the formless (Kwon, 2005).

An example is Goryeo's tea bowls called *Da-wan*.²² (Yun, 1996) that influenced Japan's tea ceremony, *Da-do*, which began during the Muromachi Period (1338-1573). The grand master of the tradition is Sen no Rikyu, an architect and an artist who lived during the latter part of the 16th century (Yun, 1996). In comparison, Japan's tea bowls are intricate, multi-colored, swift, standardized, and definite, while Goryeo's tea bowls seem aloof, empty, and loose. The special distinctions of the Goryeo's tea bowls were that they were natural, practical, and functional, all of which were based on principles and wisdom of nature that supported an aesthetic and comfortable life without the need for artificiality. Although the sizes and form of the tea bowls were similar, both the marks left on the surfaces by the rotating wheel and the cut marks left on the bottoms of the Goryeo bowls provided uniqueness.

The first Joseon Buncheong²³ ceramics were crafted with simpler colors compared to those of the celadon, but they were designed with active, free-spirited, and realistic patterns, resulting from redesigning for simplicity to achieve higher, in-depth functionality. This simplification can be understood as having either an abstract or a modern sense. The artists who created Buncheong ceramics fully showed their personal beliefs of the times, which were expressed with humor and wit (See Figure 9, 10, and 11).

22 A *Da-wan* is a cup or dish used for drinking tea.

23. A type of pottery produced during the first part of the Buncheong Joseon Dynasty (1360 - 1600 CE) before making Joseon white ceramics, a two tone pottery with pale blue ornamentation on an ash colored base.



Figure 9. Korean National Treasure No.178. Flat Buncheong vase with ingraved fish patterns



Figure 10. Korean National Treasure No. 179. Flat Buncheong vase with lotus flowers and fishes by Bakji technique



Figure 11. Korean National Treasure No. 121. Buncheong Jangun vase with iron oxide arabesque design

The reason that the ceramic artists in the world highly appraise Korean artifacts is because Korean ceramic items have a uniqueness that can be achieved only by Koreans; specifically, the state of beauty achieved without leaving any traces of over exertion. The elements of Korean Beauty that was illuminated by Buncheong ceramics were the use of plain materials suitable for the working class, circular bodies with voluminous lines, and boldly simplified natural patterns.

Sun-Woo Choi defined Korean beauty as beauty of reasonableness, beauty of thin and plain color, a beauty of humor, a beauty of non-talkative calm, a beauty of discretion, and a beauty of viewing with contemplation (Choi, 2002).

Expression through curves, enchantment

The curves on white porcelains are the lines that reflect the beauty of Korea. Lines are one of the main elements that were used to show the sentimental nature of Koreans. Joseon's white porcelains have an indistinct charm like a bright full moon, making a circle. It also appears to have the charm of forgive-

ness that embraces all things. Joseon's white porcelains exude a naturalness, an element that is key for all ceramics, which exhibits the ceramicists' tastes in the most beautiful patterns. These two components were well blended with function and patterns. The distinctive beauty of Korean ceramics is that it is in close harmony with nature (Kwon, 2005).

Another example is the image of dragon in porcelain. The dragons painted on Chinese white porcelains show dignity and authority while the dragons on Korean white porcelains show enchantment, leniency, un-fearfulness, and friendliness due to the simplification or removal of dragon's symbols. The dragons in Korean porcelains are neither irrational nor subjective. The Korean dragon is no longer working as a symbol of dignity, having a character that more closely resembles a generous old man; not frightening, but friendly or intimate. Each ceramist would employ his or her own imagination, producing a different expression on each animal (See Figure 12, 13, and 14)

Even two dragons on the same ceramic jar might be painted differently. They were not the same kind of symbols of dignity as Chinese dragons, rather demonstrating the extent of expression that each ceramist chose to impart. Even though dragons were realistic in porcelains at the beginning of the Joseon period, but in the middle of the Joseon period, particularly in the 17th century, the artists imparted a much more subjective character to the dragons that were painted with a very free hand, which became one of the special characteristics of Korean art.



Figure 12. Joseun white porcelain with iron oxide dragon and clouds



Figure 13. Joseun white porcelain with dark iron oxide dragon and clouds.



Figure 14. Joseun white porcelain with iron oxide dragon and clouds.



Figure 15. Joseon white porcelain with cobalt blue dragon



Figure 16. Joseon white porcelain with cobalt blue dragon and clouds

Moving into the 18th century, many of these freely expressive dragons did portray dignity, but the fact that they expressed the individual taste and imagination of each artist was one of the special elements of Korean beauty expressed in this period (Jung, 1998) (See Figure 15 and 16).

Conclusion

What and how Koreans see beauty has been major interest to Korean community as well as people in other cultures, who are interested in exploring and understanding what Korean beauty implies. Through this chapter, the author has discussed the beauty of Korea. One of the most distinguishing characteristics of Korea beauty can be found in the curved lines which are not sharp but flexible and slowly turning. The beauty of Korean colors is in a five-color palette known as Oh-bang-saek: blue, red, white, black, and yellow. Korean five-color palette is expressed in medium tones. The medium tones are frequently used in the upper class to show dignity. Koreans did not frequently use overly strong colors. One of the characteristics of Korea Beauty is the naturalism, a natural look that does not insist on having its own way, showing that the beauty of nature is disclosed and fits with nature. The author also examined the history of Korean ceramic art and discussed its special characteristics distinguishing it from that of other countries. The author also shared unique features of Korean ceramics as natural intimacy, poetic emotion, degree of self-restraint, simplicity, and expression of curves and enchantment.

Being natural and intimate is one of most distinguishable characteristics of Korean ceramics. We can find those elements in the history of Korean ceramic art especially in greenish colors of Goryeo's celadon and Onggi. The beliefs of scholars during Joseon Period were that the ideal was fundamentally to live one's life with personal integrity and honor without a speckle of shame. Influenced by this philos-

ophy, the beauty of Joseon's white porcelain was in its absolute self-restraint, simplicity and whiteness. We can find the state of beauty achieved without leaving any traces of over exertion in Buncheong also. Joseon's white porcelains have an indistinct charm like a bright full moon, making a circle. It also seems to have the charm of forgiveness that embraces all things in the curves of moon jar. Korean ceramists employ their own imagination, producing a different expression on each animal. Especially, Korean dragons expressed on the ceramic art are more like the expression of enchantment rather than the expression of dignity.

Suggestions to teach Korean Ceramics

Korean ceramic culture has its own uniqueness quite different from that of the West. To help better understand this uniqueness, the author analyzed different elements of Korean Beauty focusing on the concept of beauty in Korean ceramics. The author suggests that art teachers, art educators, and researchers focus on these questions listed below as their further studies of Korean beauty and the beauty of Korea in ceramic art. The author tried to provide historical and contextual information about many of these questions. The author hopes that art educators and researcher explore further the beauty of Korean ceramic arts. Questions include: what are the differences in points of beauty between eastern and western cultures in terms of shape and color? What are unique characteristics of Korean beauty for each era in Korean traditional society? What are unique characteristics of Korean beauty for each era in Korean ceramics? What were the historical and philosophical backgrounds that formed the unique characteristics in shape and color in Korean beauty and the beauty of Korea in ceramic art? How did the development of liberal arts and science form the background for Korean beauty in ceramic art? Comparing Korean beauty and that of other cultures of the same periods could also be an interesting study subject for teachers, art educators and researchers.

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Content, Structure, and Strategies of Teaching Cultural Heritage in Korean Art Education¹

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ABSTRACT

In this chapter, the author discusses Korean cultural heritage as new art education content, including the aim of cultural heritage education and a couple of strategies for teaching cultural heritage in art education. The author argues that students as active learners should learn and reflect on their cultural identities based on the understanding of cultural heritage, comparing them with those of other cultures. In particular, three types of cultural heritage are presented (natural heritage, recorded heritage, and intangible heritage), along with how to teach them as two learning strategies: 1) connecting cultural heritage to student's personal interest and everyday life, and 2) cultural heritage exchange. They are expected to help students understand the values of cultural heritage and revamp traditional cultures by both connecting them with their own everyday life and comparing critical relationship with various other world cultures.

Keywords: Korean cultural heritage, natural heritage, recorded heritage, intangible heritage, cultural heritage exchange

¹ This is an expanded version of the author's article (2010), *Discussion on the contents and teaching strategy of cultural heritage education from the viewpoint of art education*, which was published in *Korean Art Education of Research*, 27, 29-45.

Introduction

With the advent of the culture-based society, many nations become aware of the fact that culture and art education should be at the center of school education. Such recognition brought cultural learning and appreciation to the forefront of schooling in a number of countries. Along with this trend, Korean government also founded Korean Culture & Arts Foundation (KCAF) in 2005 in order to promote culture and arts education. Additionally, in 2006, the government enacted the new law to strengthen culture and art education, enthusiastically promoting government's cultural policies by supporting educational and entertainment programs focused on culture and art. Through enacting such new law, the concept of culture has been expanded and immersed in people's everyday life. Especially the Korean Culture & Arts Foundation is offering numerous projects and funding that aim to provide Korean citizen with access to cultural and arts education that could be accessed as life-long learning.

Projects and programs through KCAF include financial support for culture and arts education in school, museums and other educational settings, raising diverse artists or building up specialties of teaching staff in culture and arts education field, advertising policies toward culture and arts education or strengthening the foundation of the country's culture and arts education. The Korean government has been reinforcing cultural policies that expose students and citizens to historical cultural assets for people in various different stages of life. This is in accordance with the contemporary trend of the 21st century society turning from fast developing 'industrial technology society' to 'culture-based society,' in which culture plays a major role in individual life as well as in various societal sectors. As part of this policy, the Korean government also hosted UNESCO world arts education conference in 2010 providing an opportunity for citizens to access the information about culture and arts education of other nations and organizations beyond Korea.

It is also notable that the Japanese government has legislated some basic bills that aim to promote culture and arts. The Culture Heritage Administration of Japan announced 'Arts Planning 21' and developed programs that cultivate students' sensibilities by offering students educational opportunities to engage with culture and arts (Fukumoto, 2007). The Administration has also let students inspect not only visual arts but also stage arts, bring local artists and stage artists to schools offering workshops and classes that allowed students to observe and feel the cultural assets.

In France, the government has also promoted cultural education since 1971. In 1982, France has developed and offered cultural assets classes to its citizens. And in 2000, the ministers of Education and of Culture announced a five-year plan to facilitate arts and cultural development from kindergarten to college: the Lang-Tasca Plan, which was revived in 2005 to further culture education in the country. The gist of innovation of art education of France was to intensify the public's cultural learning and sensibilities. This was a governmental effort to overcome the limitation of culture education that focused mainly on acquiring and transmitting cultural knowledge and techniques, with the intention of developing the whole country to participate in and strengthen the cultural economy by heightening their cultural sense and appreciation (Lee, 2008).

In Germany, the Federal Culture Adolescent Education Institution offers cultural education that aims to make people both to learn about culture with open mind and to gain an understanding of cultural differences establishing cultural identities and participating in meaningful cultural life. This explains well the main goal and approach of cultural education in that country (Lee, 2008).

The reason why so many countries spotlight culture education is because culture no longer belongs to countries or ethics as static culture. But in post-modern society it is rather created and developed depending on the individual's or group's interest and tastes as parts of global culture. Under this circumstance, one's ability to criticize and to evaluate diverse cultures is a crucial component for social development contributing

to citizen's quality of life. Thus, in this chapter, I will share solutions and ways of developing and teaching cultural assets as educational content in Korea from the perspective of an art educator, describing the needs and aims of culture education. Finally, I will make some suggestions for culture education.

It can be said that culture education so far has been focusing on copying and reproducing high cultures or merely following the footsteps of traditional culture education without considering learners' everyday lives. In contrast, the cultures of postmodern societies do not fall under the boundary of nations or cultures; but cultural consumption is rather made by one's personal interest and tastes under the global culture. Thus, culture education means to strengthen the capability to criticize and judge many different cultural phenomena. According to the DeSeCo (Definition and Selection of Competencies) project by OECD (European Commission, 2002), the term 'literacy' is defined not as a simple 'text interpreting' ability but explained as an ability to grasp general understanding, to look up data, to interpret, to analyze texts (including the ability to connect texts from one's own perspective and knowledge deriving from many different materials in a number of different contexts), and to consider the format of a text (an ability to objectively deliberate and assess the pertinence of a text while having distance from the text).

Ueno (2007), a culture anthropologist, argues that people who acquire cultural 'literacy' are able to think in abstract way, but people with no 'literacy' skills are limited to specific and visible conceptualization. Indeed, he argued that attaining 'literacy' means to practice 'literacy' in new circumstances beyond familiar cultural settings and practices. According to DeSeCo, 'literacy' is defined as an ability to grasp and apply the printed information of daily lives at home, work and regional societies in order to accomplish one's goals and to take one's potential out as a better specific and practical aspects.

Cultural 'literacy' in relation to multicultural arts education should be addressed here. First, cultural 'literacy' for multicultural art education includes abilities to understand and judge various cultural phenomena through arts and to grant meanings and values to it. It also covers capabilities to absorb and respect foreign cultures, abilities to take interest and participate in local cultures, with the contextual understanding of culture with regards to social, economical, political and environmental aspects. Furthermore, when we expand visual 'literacy' in contemporary visual culture, art education should help students develop the ability to understand, assess, communicate and participate in all sorts of visual phenomena. That is, the ability to understand and judge the visual images of mass culture, as well as the communicating ability using visual images and applying competency of technologies are included in school curriculum.

Cultural Heritage and Art Education

Teaching about culture in art education should be interpreted not as a simple succession of traditional culture but rather developing extended educational activities that are embedded in people's everyday life and enjoyment. Thus, teaching cultural heritage in art education means that we raise students to attain cultural identity and social values. This goal is to help them to express themselves in an artistic format, creating meanings shared by both everyday life and cultural aspects (Kim, 2011).

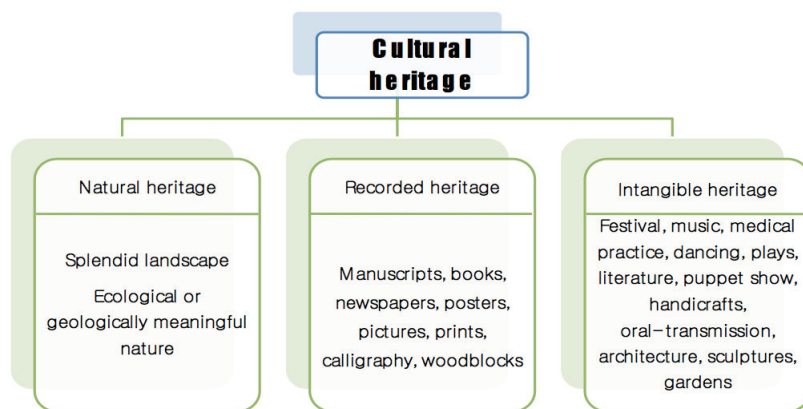
Aesthetics and ethics have identical aims in the fact that they both specify and reflect people's lives. According to the oriental perspective, artistic inspiration coincides with the 'do (道)' concept which is a way to enlightenment (Jangpa, 1999). Thus, in oriental societies, artistic activities were deemed as aesthetic practices (修行) and a way to reach the enlightenment. Similarly, in western cultures, artistic practices were regarded as an ability to use symbols reflecting human's emotions and consciousness as an aesthetic execution. Understanding and evaluating such practices were thought to be the source of moral understanding and conduct (Gardener, 1990; Anderson, 2004). Parsons and Blocker (1995) insisted that when individuals or small groups of people create and present affective or mental ideal or strength in art, it benefits the health of both individuals and the society.

The similarity of the western and the oriental perspective on aesthetics and ethics indicates that art education could contribute to the development of the individuals and the society. Such perspective means that art is the root of understanding human kind's emotional aspects, serving as an important means to make oneself mature and also heighten public's aesthetic senses. In art education, we try to make students think about their social role and to discover their values through the cultural heritage that reflects such characteristics of art.

Art Education to Strengthen Cultural Heritage

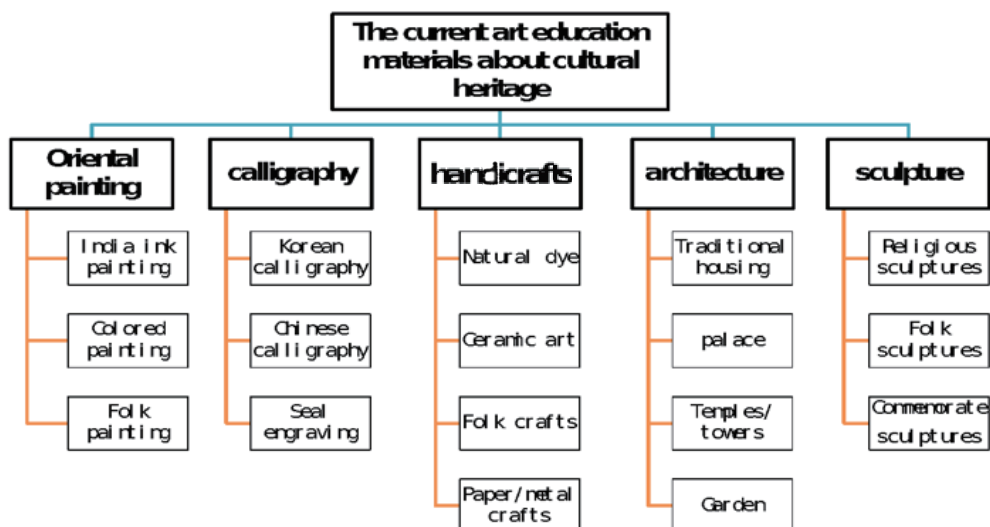
In this section, I will discuss the main content for cultural heritage in art education. Generally, cultural assets are categorized as natural heritage, recorded heritage, and intangible heritage. Natural heritage includes splendid natural landscapes as well as ecological or geologically meaningful nature. Recorded heritage covers materials such as manuscripts, books, newspaper, posters, pictures, prints, calligraphy and woodblocks. Intangible heritage is classified as various kinds of properties excluding natural and recorded heritage. Such property includes festivals, music, medical practices, dancing, plays, literature, puppet shows, handicrafts, oral traditions etc. In order to support the education on these three cultural heritage, the Korean government hosts a website (Korea National Heritage Online, <http://www.heritage.go.kr>), providing information about how cultural heritage can be introduced in public elementary and middle schools.

Types of cultural heritage



For example, in Korean art textbooks, one can find that images and calligraphy are presented as recorded property; and subjects such as handicrafts, architecture, sculptures and garden are introduced as intangible cultural heritage.

Contents of art education regarding cultural heritage



Strategies for Cultural Heritage Education

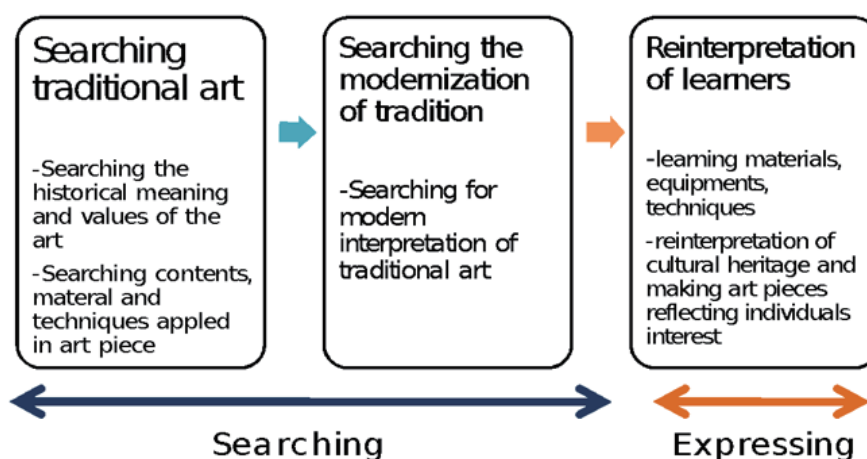
When teaching students cultural heritage in art classes, most students do not show interest in cultural heritage subjects since they consider them irrelevant to their own everyday and contemporary life and culture. Such issue occurs due to the fact that students fail to find the relevance between their everyday lives and traditional cultural heritage. Therefore, class strategies considering students' interest and their present cultures should be developed and employed. Furthermore, students should be encouraged to exercise forward thinking and approaches in an effort to create new cultures drawn from traditions, which ultimately can lead to discovering the values of art culture heritage. In order to do this, I will share some strategies such as cultural heritage inheritance and cultural heritage exchange.

Learning Strategy One: Connecting Cultural Heritage to Student's Personal Interest and Everyday Life

'Learning strategies of cultural heritage' is designed to succeed and advance cultural heritage. Such strategy focuses on discovering meanings and values of cultural heritage by understanding and criticizing traditional arts. It also allows students to rightly use traditional materials and tools, knowing traditional techniques by heart. Below is a strategy that could be applied in the art classroom.

First of all, have students discover and discuss the meaning and values of the art piece through appreciating each traditional art pieces. For example, have students search and present the characteristics and meanings of traditional paintings in sociocultural perspective. After that, ask students to explore modern art pieces that reflected characteristics of traditional paintings in order to find the modernization of traditional arts. Lastly, students should reinterpret traditional arts by learning to use traditional materials and applying them to their life. They should come up with diverse art pieces or products that use various materials and ways applied in traditional paintings.

Teaching strategies regarding cultural heritage inheritance



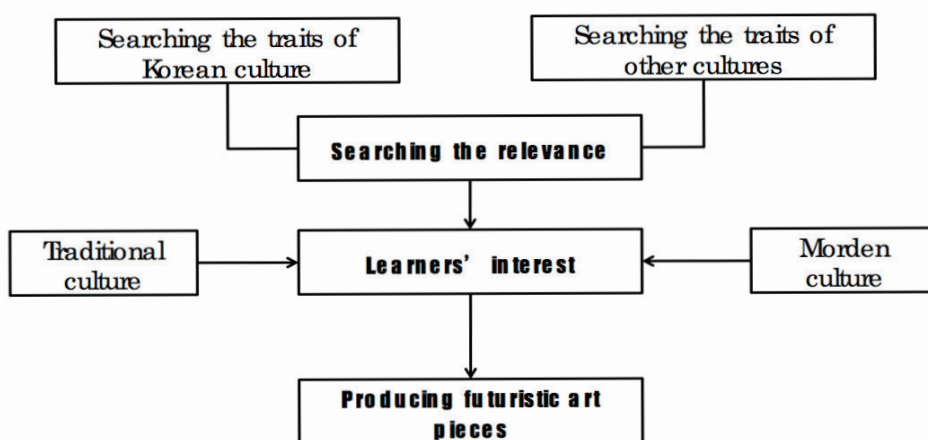
Learning Strategy Two: Cultural Heritage Exchange

Cultural heritage exchange is to invite students to compare characteristics of Korean culture with that of other cultures. For this purpose, cultural assets should be reinterpreted relating to learners' everyday life and culture, concerning students' own interests. Adopting learner-centered process, which is to search and discover the relevance between different cultures and connect with their everyday lives, students acquire an ability to create new cultures. The following is the description of a learning strategy of cultural heritage

exchange.

First, students will find the similar and different cultural aspects of Korean and other countries, exploring the connection between them. For instance, look for ceramics in Korea, China and Japan as the reflection of the culture of these countries. Then, present the research outcome. Next, present to the class what kinds of ceramics are used or how industries are being involved with ceramic art in contemporary context of each country. This activity is to connect their own lives with the cultural assets the learners inherited, which should be developed by themselves. Later, students can develop ideas that are essential in ceramics production or ceramics industries in order to combine the traits of modern culture and the cultural assets of learners. The learning strategy explained here and the previous one should go hand in hand with each other, considering the content of the cultural heritage and students' real-life context.

Teaching strategies regarding cultural heritage exchange



Conclusion

In this chapter, the author argued for the need to teach cultural heritage, described the aim of cultural heritage education, and shared a couple of strategies to teach cultural heritage. I approached teaching cultural heritage in terms of contemporary educational perspective, in which students as active learners can plan and manage their own lives. Also, I stressed that they should reflect on their identities based on the understanding of cultural heritage and enjoy and produce art by training their criticizing and creating abilities.

Current art education curriculum in Korea shows that art education is the main subject to address cultural assets as traditional arts. Three cultural heritage categories were organized and introduced to students: nature heritage includes remarkable sceneries; recorded heritage contains paintings, calligraphy, engraving woodblocks; and intangible heritage covers handicrafts, sculptures, architects, and gardens.

To refrain students from approaching the cultural heritage as a boring, meaningless, and old stuff, art educators should apply new learning strategies that can address cultural literacy. The learning strategies of cultural heritage mentioned in this chapter can help students to understand the values of cultural heritage and to revamp traditional cultures by mastering materials and techniques. The cultural heritage exchange approach can also help students find the connection and relationship among various cultures by creating a student-centered learning environment and connecting their learning to their own cultural life.

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Art Making as a Philosophical Journey: Photography of Atta Kim

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ABSTRACT

This chapter suggests that Korean contemporary art be used as a cross-cultural resource to enhance K-12 students' understanding of their everyday lives, by exploring others' cultures. The main focus is the artwork of Atta Kim, who uses photography to find answers to his questions about the meaning of life and existence. Buddhist theories and concepts play a critical role in his artistic practice. This essay particularly emphasizes the New York Series and the DMZ Series for his ON-AIR Project. People tend to recognize the real value of people and objects that surround them only after they are gone. By visually creating a scene that then undergoes the action of vanishing through an old, simple photo technique, Kim asks viewers about the real meaning of human existence. Students can reflect on their own life stories, cultures, and history, while viewing, exploring, and interpreting Kim's photographs.

Keywords: Cross-cultural education, K-12 art education, photography, contemporary art, philosophy

Prologue: The Meaning of Tears

A few years ago, I found myself dropping tears while viewing a photograph on a computer screen; I was looking at the photographic works of a Korean contemporary artist, Atta Kim, and his DMZ series for the ON-AIR Project unexpectedly touched me intensely. Although I am a Korean-born art educator, I never went to the DMZ (Demilitarized Zone) area when I lived in Korea, and, to be honest, I was never interested in visiting the site. However, this one photograph was truly talking to me, telling me about my country, history, culture, many untold stories, and eventually myself; I felt overwhelmed by all these ideas. This is the power of the photography of Atta Kim, who approaches artistic practice as a philosophical and conceptual journey in his own unique way (Song, 2007).

Revisiting the Self and the World through Visual Art

Visual art offers an opportunity to revisit “what we have become,” rather than merely to examine what could be created based on the conditions we have (Kalin, 2014, p. 199). In this context, artworks can help viewers reconsider who they are and eventually find value within their existence. I believe that, in some sense, this is what happened to me when I was viewing the DMZ photograph of Atta Kim, as described above. Interestingly, this action of reflection resonates with what people often experience when exploring theories of philosophers. To some contemporary artists, the process of art making serves as a philosophical journey to find meaning and value within their lives. Often this artistic journey entails a thorough examination of the artists’ socio-cultural environments (Graham, 2012; Gude, 2004, 2010; Marshall, 2007; Richardson & Walker, 2011; Song, 2012). In fact, in their artworks, some artists create an organic connection with historical events of the past or with current social or cultural happenings (Shin & Kim, 2014; Song, 2008).

This chapter suggests that Korean contemporary art be used as a cross-cultural resource to enhance K-12 students’ understanding of their everyday lives, by exploring others’ cultures and connecting their own cultural backgrounds to broader global issues (Delacruz, Arnold, Parsons, & Kuo, 2009; Goodman, 1996; Nyman, 2002). The idea of border crossing of visual artists who are conceptually free and flexible through their artistic practices is explored in this writing. The main focus is the artwork of Atta Kim, a Korean photographer who has been successful in the international art world. While Kim pursued his artistic career in the U. S., Korea, and other parts of the globe, he has spontaneously become an artist who bravely crosses borders; he has undergone a creative journey to better understand the world without cultural stereotypes or conceptual limitations. His artist name, Atta, literally means “me and you.” I believe this name itself implies his enthusiasm to understand himself and other people—us and the world that surrounds us—by creating artworks.

About the Artist

Born in South Korea in 1956, Atta Kim studied mechanical engineering at college, but he was very interested in philosophy and literature. These interests helped shape his conceptual foundations as an artist; Heidegger’s speculations on time as well as the theories of G. I. Gurdjieff influenced him strongly in his early artistic career (Cotter, 2006). Since the 1980s, Kim has been an active photographer, exhibiting his works at various group shows and art festivals internationally. His solo exhibitions were presented at the International Center for Photography, New York; the Society of Contemporary Photography, Kansas; the Samsung Photo Gallery, Seoul, Korea; and the Nikon Salon, Tokyo, Japan. Kim’s work is featured in the collections of a number of institutions, including the Microsoft Art Collection; the Museum

of Fine Arts, Houston; the Los Angeles Country Museum of Art; the National Museum of Contemporary Art, Seoul, Korea; and the Samsung Museum of Modern Art, Seoul, Korea. Since Atta Kim's U. S. debut in 2002, his artwork has appeared in large-scale exhibition catalogues and books published in this country (see Kim & Kim, 2005; Philips, 2006).

Christopher Philips, a curator for the International Center for Photography, New York, assembled a comprehensive solo exhibition highlighting the works of Atta Kim in 2006 and introduced him as an artist who searches for answers to his philosophical questions by creating large-scale dramatic photographic works—typically 8 feet by 6 feet in size (Philips, 2006). Kim's philosophical inquiry in artistic practice is well described in his interviews (for example, see Martin, 2009; Pasulka, 2006; Philips, 2006) and in his own writings (see Kim, 2007; 2008); he uses photography to find answers to his questions about the meaning of life and existence. While both Eastern and Western philosophies have influenced him during the course of his long artistic exploration, Buddhist theories and concepts play a critical role in his artistic practice.

The Value of Life Emerges When Vanishing

Atta Kim's reflection on the self and life provides an important framework for the creation of his photographs; he attempts to visualize the concepts and ideas gained through his philosophical exploration and meditation. In his writing, he explained that he created a unique method of meditation, called "image training," which led him to go beyond a self-centered life style to become freer from objects and the world (Kim, 2007, p. 195). Among the many photographs in Kim's collection, this chapter particularly emphasizes the New York Series and the DMZ Series, part of his ON-AIR Project. These photographic works use long exposure time as a primary technique to explore simultaneity and duration, to make things disappear. Through this original approach to the passage of time, the artist attempts to find *anica*, the Buddhist term that refers to the impermanence of existence (Martin, 2009). People tend to recognize the real value of people and objects that surround them only after they are gone. By visually creating a scene that then undergoes the action of vanishing through an old, simple photo technique, Kim asks viewers about the real meaning of human existence.

In his book, *Atta Kim: ON-AIR*, Kim explained that his Museum project (1995-2002) attempted to present his idea that "everything has its own value of existence," and the ON-AIR project that followed focused on the concept that "everything eventually disappears" (Kim, 2007, p. 29). In this context, the two projects are interrelated and intend to deliver the message that every person or object has its own unique value and takes on a meaning through its existence, but each of them eventually disappears. During his interview with the *Morning News*, Kim alluded to this message of impermanence with a Korean proverb, "you know its worth once it is gone" (Pasulka, 2006). However, to the artist, the idea of vanishing does not mean actually disappearing but entails an exploration of the true value of individuals and historical happenings. The value of a phenomenon ironically stands out even more when that phenomenon has vanished from sight (Kim, 2008). Kim described the ideas of existence, value, and disappearing as depicted through ON-AIR project in the following statements:

The ON-AIR project is a story about existence. It is about the irony between the human instinct that desires immortality and the nature's order there everything vanishes. If one moves quickly, it vanishes quickly; if one moves slowly, it vanishes slowly. Are things that do not move eternal? Saying that something exists is only possible because it disappears. The word 'existence' itself has no meaning without disappearance. Everything is relative. The concept of ON-AIR "everything eventually disappears" is about the harsh paradox of existence. (Kim, 2008, p. 193)

Kim's artworks are outcomes of simultaneity and duration (Cotter, 2006). With the

view that art making is a search for the meaning of human existence, value, worthiness, and uniqueness, Kim defines photographing as “an act of netting that captures time” and states, “ON-AIR is a picture being drawn by nature” (Kim, 2008, p. 25). To visually present these concepts about life, Kim utilizes the technique of long exposure time, using an 8x10 inch camera. Through this technical process, the image of disappearing resembles the actions of evaporating, melting away, and fading away in other series of the ON-AIR project, functioning as a tool for philosophical inquiry. He discussed this technical part of the project:

Progressing since 2002, the ON-AIR project has three processes. One of the processes involves taking extended time exposures of 8 hours, 24 hours or even 72 hours per cut and applying the proportionate speed to moving things to make them disappear. To do this, the ND filter overlaps the gelatin filter and is set in front of the camera lens to control the amount of light reaching the film. The silver chemical that spreads on the analogue film has the power to accumulate light and this characteristic is what is being manipulated. Needless to say, the shutter, called the T-Shutter, (press once to open and press again to close the lens), has to remain open for the entire duration (i.e., 8 hours) until it is closed. The T-Shutter collects the light which have been coming in for 8 hours or even for 24 hours, and plays the role of controlling this light into titrated (or precise amounts of) light. (Kim, 2008, p. 47)

The time duration that can be photographed with natural light within a day is approximately eight hours (Martin, 2009). Extended exposure time is not a new technique in the history of photography. As early as in the 1820s, Joseph Nicéphore Niepce used an eight-hour exposure to create some of the first photographs (Cotter, 2006). Some art critics also compare the works of Kim to those of contemporary artists who use similar shooting techniques. However, what critics and curators, particularly those in the New York art scene, find to be novel about Atta Kim's photographs are his subjects, the philosophical shape of his work, and his “dramatically extended temporal parameters, to create ever more complex compressions and layering of time” (Cotter, 2006). His unique ideas, topics, and stories visually presented through an old, traditional photographic technique have attracted the notice of many people in the international art world, who feel that his works are “conceptually and visually thrilling” (Pasulka, 2006). I think that Kim's use of long exposure time also connects him as a contemporary artist with the tradition of photography. Kim has explained his use of the 8x10 inch camera and various lenses, stating, “By attaching the 210 millimeter lens on the camera, it can see wider than the human eyes, and by attaching the 360 millimeter lens, and by attaching the 360 millimeter lens, it allows me to see a world farther away than the human eye can” (Kim, 2008, p. 49).

Visualizing Philosophical Explorations

According to Atta Kim, the quest of an artist resembles that of a philosopher. In his book, *Water Does Not Soak in Rain*, he clearly explained his goal as a photographer: “By borrowing from a medium called photography, what I am doing is merely transliterating nature's principle from its order” (Kim, 2008, p. 16). The artist explores fundamental questions about life and nature in the past, the present, and the future, creatively using perception and time as tools for image making. In Kim's view, “Photography is a close medium of reality, but not reality itself. Its closeness to reality can make reality most perfectly distortive” (Kim, 2008, p. 57). His focus is the same universal theme explored by many philosophers in both the East and the West, finding the meaning of being. In a *The New York Times* article, entitled “When real time turns out to be the most surreal of all,” Cotter described the influences of Zen Buddhism on the ON-AIR project:

Core Buddhist concepts shape the new work. One is the notion that change, or transience, is the only concrete reality, and that time as a quantifiable, linear entity is a mirage. All time and no time are the same...Then there is the Buddhist belief in cosmic interconnection, that all things are linked to, are part of, all other things. (Cotter, 2006)

According to Cotter, Kim's ideas and philosophical approaches play a far more important role than the technologies and techniques used in his work, although many of his photographs are digitally created and re-created. For example, Kim shared some life lessons that he gained from his philosophical journey with photography in his book:

For a long time, I have lived believing that it was I who was analyzing and tailoring the world. That was foolish. The order of the earth and the universe is an entity too vast to solve or to explain. To even take note of their order, I have learned, is overwhelming. (Kim, 2008, p. 17)

ON-AIR, the New York Series and the DMZ Series: Art Can Heal the Past, Communicate with the Present, and Make the Future Exist

This section and the following section highlight the photographs from the New York series and the DMZ series. A list of possible questions to initiate student discussion about the two series is also offered in the last part of this section. New York City and DMZ (the demilitarized zone of Korea) may be two of the busiest places in the world although different in context; but, ironically, while looking at Kim's large-scale photos, viewers become amazed by the work's quietness and calmness. This tranquility offers viewers an opportunity to think, reflect, and meditate in front of the artworks. For example, his New York Times Square photos show only buildings and sections of streets clearly, and people and cars in motion have all vanished (Cotter, 2006). The serene cityscape, vacant of any moving things such as cars and pedestrians, touches and stimulates people who look at the photograph in an unexpected way. Spontaneously, the viewers come to reflect on their own cultural and societal environment, making a connection to their own lives and initiating an inquiry about the meaning of their own existence.



Figure 1. Atta Kim, ON-AIR Project 110-2, from the series "New York", 8hours, 188X248cm, 2005. Used with permission.

In introducing the New York series for the ON-AIR project, Cotter wrote an interesting statement that makes a link between a typical day of New Yorkers and tourists who visit the city and Kim's photograph of the famous Times Square (see Figure 1):

Every day, hundreds of tourists snap photographs of a crowd- and car-jammed Times Square. The average picture takes—what?—15 seconds to shoot? The same picture of the same place takes the Korean photographer Atta Kim eight hours. And his Times Square ends up with only an eerie trace of a human presence, like a deserted movie set. (Cotter, 2006)

Grosz (2006) interpreted the ON-AIR project as the outcomes of extensive meditation on the ephemerality of individual identity and existence. In full detail, Grosz described another photograph that features the scene of New York City in a tranquil atmosphere (see Figure 2):

ON-AIR Project: New York Series, 57th Street, 8 Hours (2005) captures a day in the life of one of the city's busiest intersections, at 5th Avenue and 57th Street. In this extended exposure, inanimate buildings look no different than they would in a typical snapshot, but everything around them - all that moves - is seen in various stages of transformation or disappearance...Streetlights are simultaneously red, green, and yellow. The stripes of flapping Star Spangled Banners fade into the ether. The streets are carless except for vague streaks of gleaming hubcaps and headlights. An enigmatic blur, the only impression of passing pedestrians, clouds over empty sidewalks. In this haunting image, endurance and stillness become the very opposite of life, while evanescence and immateriality define the human condition. (Grosz, 2006, p. D1)

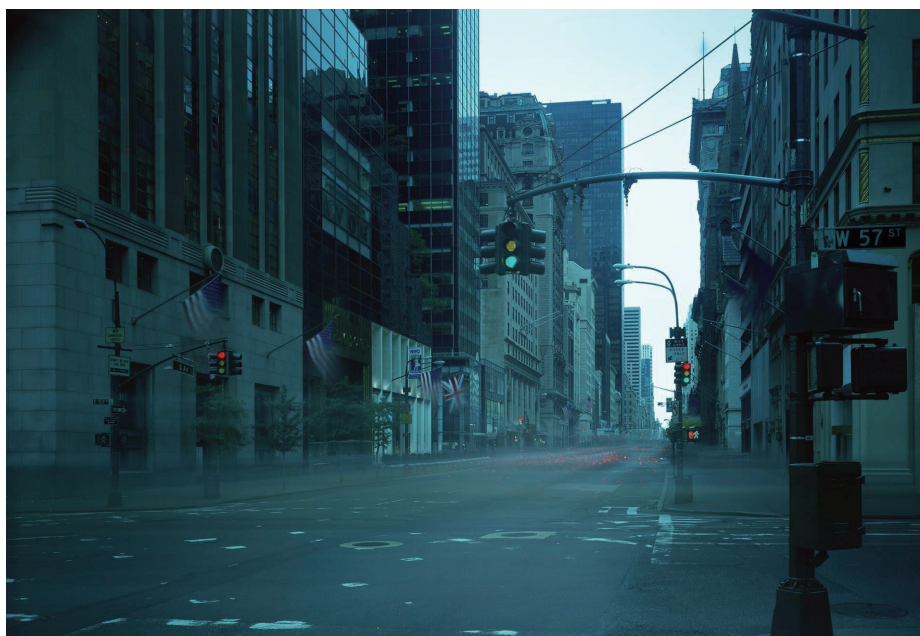


Figure 2. Atta Kim, ON-AIR Project 110-7, from the series "*New York*", 8hours, 188X248cm, 2005. Used with permission.

Let us discuss the DMZ series (see Figures 3 and 4). In this set of Atta Kim's photographs, the demilitarized zone of Korea appears to be very peaceful and even soothing; this perception is ironic because actually more than 100,000 South Korean and North

Korean soldiers face each other across this area (Pasulka, 2006). In this respect, Grosz (2006) commented, “The most powerful of Mr. Kim’s works are also the quietest” (p. D1). His newspaper article for *The New York Sun* offers a very-detailed description of the photographs:

the “DMZ Series,”...explores the 4-kilometer-wide stretch of uninhabited land that separates North and South Korea. The artist has described the shutter speed of these exposures as “8 hours/50 years,” but except for the presence of a blurry tree that must have rustled in the wind, they look like traditional split-second shots of a bucolic countryside of rolling hills and snaking rivers—one that is sadly interrupted by an impassable metal fence...the viewer witnesses coexisting opposites—destruction and permanence—but here the mixture feels stable. These subtle photographs simultaneously assert the eventual demise of the DMZ and the enduring beauty of the Korean land. (Grosz, 2006, p. D1)



Figure 3. Atta Kim, ON-AIR Project 022, from the series “DMZ”, 8hours, 188X248cm, 2003. Used with permission.

Kim stated that he worked on this series for three years, confronting both the South Korean bureaucracy and the North Korean army, and this was the most challenging series for him to create (Kim, 2007). Just securing permission from South Korea to photograph the DMZ took several years. In the words of Grosz (2006), the DMZ series consists of images of impermanence, and the patience implicit in them is “a statement of profound hope” (p. D1). This interpretation resonates with a comment by Kim: “The ON-AIR project started from my faith that the arts eventually can heal the past, communicate with the present, and make the future exist, and the arts will continue to fulfill this role” (Kim, 2007, p. 50).

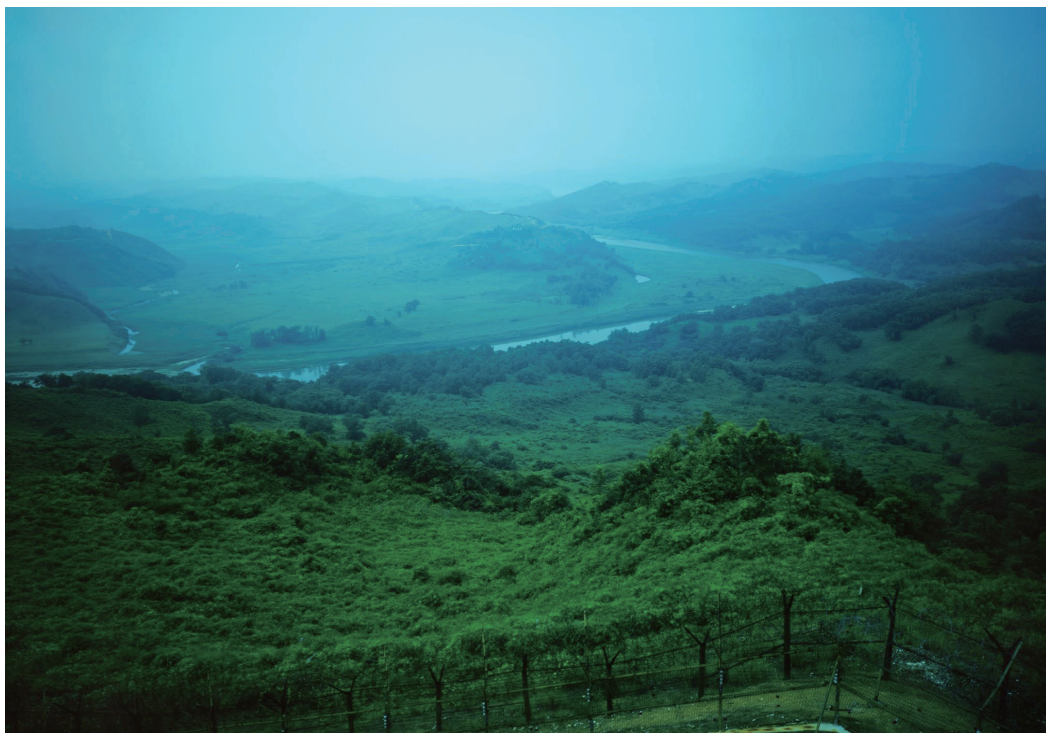


Figure 4. Atta Kim, ON-AIR Project 023-2, from the series “DMZ”, 8hours, 188X248cm, 2004. Used with permission.

In the art classroom, art teachers can use the following questions as a discussion guide to encourage students to reflect on and talk about the ON-AIR project:

- What do you see in this photo?
- What has disappeared?
- What has remained?
- Regarding this artwork, the artist made the following statement: “Every individual or object has its own value, but everything eventually disappears.” Do you find any connection between the statement and this image? Was the artist successful in delivering that message visually? Why do you think so?
- What scene would you want to choose in your neighborhood if you were to take this kind of photograph, using long exposure time, the technique used by this artist? Why did you choose your selected location?
- What did you learn from the artist’s philosophical and artistic journey?

Border Crossing: Pedagogical Implications for the Art Classroom

The photographic works by Atta Kim use Eastern philosophies as a conceptual foundation. In addition to New York City and the DMZ of Korea, he has worked in 15 places across the globe for the ON-AIR project. These places include many cities in Western countries. Kim’s integration of a conceptual framework from the East and with physical settings of the West helps viewers easily access the idea of border crossing through his work. Also, in a different context, I believe that the concepts presented in his photographs include universal themes such as life, existence, value, history, and culture, themes that transcend borders in some sense. To find the meaning of being is what philosophers have sought literally all around the world.

Kim’s works of art can be easily used as an educational resource for curricula that examines cross-cultural, intercultural, and transnational theories. This is particularly true because the conceptual framework for the ON-AIR project is the idea that “everything is

interrelated with each other” (Pasulka, 2006), based on the meaning of relationship as taught in Zen Buddhism. The last part of ON-AIR is the Indala series, in which the artist uses a method of image layering. Through a laborious, time-consuming process, Kim has overlaid the 5,290 words from *Tao-te ching* of Laotzu (Figure 5); the 15,817 words from *Analects* of Confucius (Figure 6); the 260 words from *Prajna-Paramita Sutra* (Figure 7); and the 204 pages from Carl Gustave Jung’s *Red Book* (Figure 8). Another work, ON-AIR Project New York-10000, is a result of the layering of 10,000 images photographed in New York City (see Figure 9). The artist “overlays different, semitransparent pictures of human figures, one on top of another, using digital editing. He piles up anywhere from a dozen to a hundred separate images to create a single composite picture, at once singular and multiple” (Cotter, 2006). For this series, Kim has been shooting in various locations across the globe, including New York, China, India, Prague, Berlin, and Paris, and his philosophical journey in artistic practice will continue to inspire and stimulate people around the world, including young students of today.



Figure 5. Atta Kim, ON-AIR Project *Tao-te ching of Laotzu* 5290 words, 180cmX180cm, 2010. Used with permission.



Figure 6. Atta Kim, ON-AIR Project *Analects of Confucius* 15817 words, 180cmX180cm, 2010. Used with permission.



Figure 7. Atta Kim, ON-AIR Project *Prajna-Paramita Sutra* 260 words, 180cmX180cm, 2010. Used with permission.

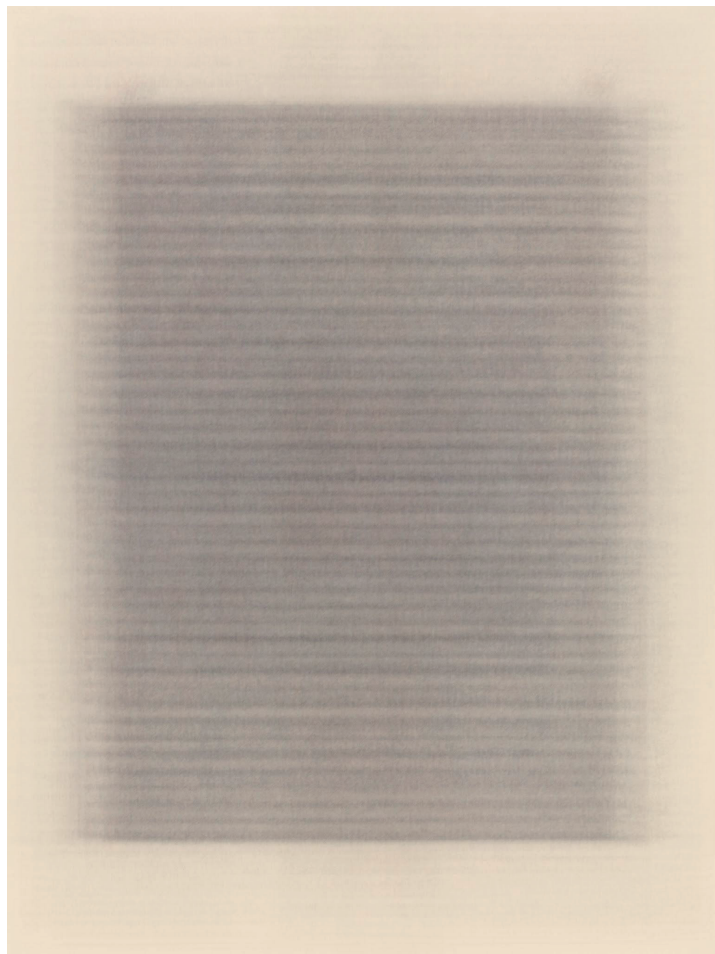


Figure 8. Atta Kim, ON-AIR Project *Carl Gustav Jung Red Book* 204 pages, 180cmX180cm, 2010. Used with permission.

Epilogue: Opening Up Conversations for Students

I was finishing up this manuscript, when my 12-year-old son approached me and read the title of a book written by Atta Kim that I was using as a reference for this writing. He shouted, “What [in the world] does this mean, Water Does Not Soak in Rain?” I opened the book for him and showed him photographic works by the artist, particularly the ones from the ON-AIR Project. Excitedly, I tried to explain what kind of artist Atta Kim is, and what he is trying to do through art making. My son nodded and said, “Hmmm, showing how we live through things that disappear! I think I can get what he tries to do.” This conversation was very interesting to me, as my teenage son rarely asks me questions about the work I do as an art education researcher. Most teenagers are not curious about what adults do, and I was impressed by the ability of Kim’s photographs to engage my son, leading to our pleasant conversation about finding meaning.

To me, this story implies that the work of Atta Kim can open up many pedagogically meaningful and developmentally important conversations to young people in the art classroom. Living in a world of globalization and cultural hybridization, today’s students can reflect on their own life stories, cultures, and history, while viewing, exploring, and interpreting Kim’s photographs. In this context, his works of art can be a valuable resource for art educators who endeavor to help students understand the role of the visual arts in society.

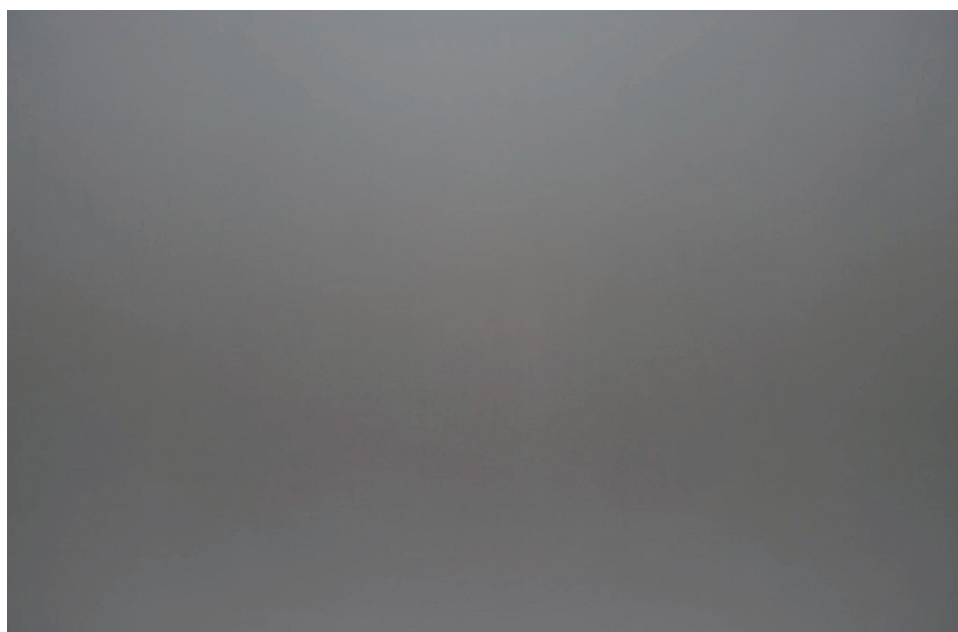


Figure 9. Atta Kim, ON-AIR Project *New York-10000*, 154cm X 200cm, 2008. Used with permission.

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Criticizing Modern Korean History and Society through Studying Sung-Dam Hong and a Banner Painting

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ABSTRACT

This study examines the modern history and society of Korea through the life story of Sung-dam Hong and a banner painting, *Sewol Owl*, by Sung-dam Hong. Hong, a long-time socially and politically engaged activist artist, recently has been engaged with the Sewol ferry tragedy, which occurred on April 16, 2014, in South Korea. Hong and his company created a large painting, commissioned by Gwangju Biennale Foundation, which reflects on this tragedy. The painting depicts several critical historical events and iconic people that are directly or indirectly associated with the disaster. Korea has a multi-layered and complicated modern history, which encompasses Japanese Occupation (1910-1945), severe conflicts of ideology of capitalism and communism, Korean War (1950-1953), military dictatorships (1961-1992), and Gwangju Democratic Uprising (1980). Hong and his company believe that these events led to the Sewol ferry tragedy. This study deconstructs *Sewol Owl* to provide readers with a better understanding of the events and images it depicts as well as a glimpse of modern Korean history and society from 1910 through the present.

Keywords: Activist artist, Gwangju Democratic Uprising, Korean modern history, post-colonialism, Sewol ferry disaster, Sung-dam Hong

Introduction

History can be a venue of critical engagement with the present (Foucault, 1977) and the future. In other words, historians seek to disclose the many factors behind historical events that were simply overlooked and suppressed by ruling classes in their society (Sarup, 1993), as the winners, not the losers wrote history. History is not an absolute truth but has many perspectives; therefore, historical events need to be re-appraised and deconstructed within a contemporary viewpoint (Lyotard, 1984).

If we tactically and strategically select works of art, these works could serve as cognitive landmarks, that is, intellectual nodal points of overlapping domains of knowledge from many disciplinary areas, such as history, social studies, and learners' experiences (Efland, 2002b). In this way, people who may not be familiar with the topics being studied are able to more deeply understand them through deconstructing these artworks (Efland, 2002a). Moreover, learning the life story of an artist, which is a small narrative as opposed to a grand narrative, allows us to understand why and how she/he creates works of art (Desai, Hamlin, & Mattson, 2010). Thus, aims of this study are to provide a theoretical framework of how socially engaged art and analytical processes of the work of art can be connected to other knowledge domains, can be extended to boundary of study, and can lead us to another level of inquiry. Socially engaged art "is a hybrid, multi-disciplinary activity that exists somewhere between art and non-art, and its state may be permanently unresolved" (Helguera, 2011, p. 8). In a sense, this study will critically deconstruct Korean modern history and society through a Korean activist artist, Sung-dam Hong, and the banner painting, Sewol Owol (2014).

This study is dedicated to all the persons who died or were injured fighting for justice and democracy; persons who suffered under military dictatorships from 1960 till 1992; and by the state during the 1980s and the present, including my father, who was a journalist. He was framed for espionage, tortured by Korean Secret Intelligence agents, and illegally detained for six months.

About the Artist: Sung-dam Hong

Sung-dam Hong was born in 1955. He is a South Korean artist who works with woodcuts, paintings, illustrations, mixed media, digital works, and installations. He was born on the island of Haui in Shin-an Goon, South Jeolla province, and was raised and went to schools in Gwangju, where he took part in the 1980 Gwangju Democratic Uprising (GDU) against the new military junta and dictatorship of Doo-hwan Chun. Gwangju is the capital of South Jeolla province and the center of culture, economy, and politics. After the uprising/massacre, Hong became a political activist, and in July 1989 he was arrested for allegedly breaking the National Security Act. This act is a South Korean law enforced since 1948 with the avowed purpose to secure the security of South Korea and the subsistence and freedom of nationals, by regulating any anticipated anti-government activities compromising the safety of the South Korean government (Kang, 1994). Hong had sent slides of a mural, A History of Independent Movement of Korea, which he had created along with around 200 other South Korean artists, to North Korea to celebrate the World Youth Festival in Pyongyang, the capital city of North Korea. A History of Independence Movement in Korea depicts the modern history of Korea, in which farmers and other ordinary citizens fought for their freedom and human rights against political powers such as the Japanese Imperial Army and the corrupt Korean ruling class, between 1894 and 1990. Amnesty International adopted Hong as a prisoner of conscience and he was released from prison in the early 1990s (Küster, 2010).

Hong is an acclaimed member of the Minjung ("people" in Korean) art movement, art of a political nature that came to prominence in South Korea in the 1980s but is out of mode in the current art scene (Hurley, 2004). After Hong was released from prison, he moved from Gwangju to Ilsan, closer to the border of South and North Korea. He tried to heal himself from the trauma of Gwangju Democratic Uprising(GDU) and think about a new focus for his artwork, namely the issue of unification between South and North Korea (Choe, 2014a). Hong married in 2005 and settled in Ansan, one of the most diverse areas of South Korea, and began working on his cultural projects that reflect the

multicultural society in South Korea (Küster, 2010).

Hong continuously has created works of art that reflect upon South Korean society, political issues, and challenges with critical and sarcastic standpoints. Now, Hong's interests are moving towards more global and post-colonialism issues such as globalization, global warming, pollution, social justice, nuclear powers/weapons, human rights, and neo-liberalism (Hong, 2014). Particularly, Hong is interested in the modern history of East Asia, such as the April 3 Democratic Uprising in Jeju Island (1947-1948), the Battle of Okinawa in Okinawa (1945), and the 228 Incident in Taiwan (1947), and discovering their historical connections among these areas of East Asia (Hong, 2014). These three areas were occupied by the Japanese Empire and then connected to the United States after World War II. Hong has been interested in using his visual artistic processes to create a commentary on unjust current political and economic events, inequality issues in South Korean society, and unequal chances and opportunities that are deeply embedded in the society (Hong, 2014).



Figure 1. Sung-dam Hong at Neue Gesellschaft für bildende Kunst (nGbK), Berlin, 2014.¹

A muffling vacuum is created around works of art that cannot be appreciated without a fuller understanding of the background of the Gwangju Democratic Uprising and Sewol ferry disaster. I offer background information about the two events because they are the backbone of Hong's painting, *Sewol Owl*.

The May 18 Gwangju Democratic Uprising (GDU)

The uprising in Gwangju in May 1980 was a culmination of long-maturing social contradictions and grievances, as well as an intensification of regional political conflicts (Küster, 2010). Gwangju is the provincial capital of South Jeonlla province, which had been discriminated against throughout the 1960s and the 1970s by leader Jung-hee Park, father of Geon-hye Park, current President of South Korea. It remained a poor agricultural area in the rapidly industrialized country, and became the center of growing political opposition led by Dae-joong Kim (Hurley, 2004), who was illegally kidnapped by Korean Secret Intelligence, an order given by Jung-hee Park because Park thought that Kim must be erased for his long-term seizure of power (Kang, 1994).

Jung-hee Park was assassinated in 1979 by the chief of his presidential convoy team, Jae-gyu Kim (1926-1980). This raised hopes for a measure of political liberalization. However, another military

¹ His works, including *Sewol Owl*, could not be transported because all the Korean shipping companies refused to ship his works from South Korea to Germany. Instead, Hong arrived earlier at the gallery in Berlin and worked on his art on site for this exhibition. This image captured from <http://www.yonhapnews.co.kr/bulletin/2015/04/18/0200000000AKR20150418000400082.HTML>

strongman, Doo-hwan Chun, seized power and countered the outbreak of popular opposition to his coup by proclaiming martial law in Seoul and the affected area around South Korea. Resistance was anticipated in South Jeolla province, which was then cut off from the outside world as the military moved in (Park, 1992). Reports by Korean eyewitnesses and the few foreign journalists who managed to infiltrate the security cordon are collected in books such as *Gwangju Diary* and *Gwangju Uprising*, illustrated with Hong's woodcuts (Hurley, 2004). They attest to the crimes against humanity committed by the South Korean military, which killed as many as 2,000 unarmed civilians between May 18 and May 27, 1980 (Hurley, 2004). However, the South Korean government at that time officially announced that 196 were killed (Küster, 2009).

The uprising's leaders, mostly students and lower working class such as construction workers, restaurant waiters, and taxi and truck drivers, were politically unprepared at best (Park, 1992). Although cynical as to the Carter administration's commitment to anything other than serve its own interests in the region, they still hoped that the U.S. would intervene on their behalf. However, the U.S. was not about to intervene simply to maintain an appearance. More occupied by the Iranian hostage crisis (1979) and the Soviet invasion of Afghanistan (1980), the United States government stood aside to let Chun's regime maintain "stability," even if it exposed the lie that its presence on the Korean peninsula had to do with democracy (Hurley, 2004).

On May 21, Korean troops shot into a civilian crowd at 1 pm at the Province Administration Hall. More than 60 people were killed and over 500 people were injured. This caused widespread anger and civilians resisted and took weapons from arsenals to fight against troops. People brought dynamite from mines in Hwasoon (Park, 1992). Thus, citizens armed themselves to protect against Chun's government and his army. Korean military power was very strong at that time because the Korean military had participated in the Vietnam War (Park, 1992). There were more than 1000 civilian militia and they finally occupied the Hall. Since the media remained silent, people who lived outside of Gwangju had no idea what had happened there. All the government-friendly mass media announced that turbulent people had risen in a rebellion (Park, 1992). Gwangju became more isolated and the troops surrounded the outskirts of Gwangju. Civilians governed themselves for 10 days and tried to negotiate with the troops. During these 10 days, there were no criminal activities in Gwangju and eyewitnesses and foreign journalists observed a most peaceful and autonomous community which they called Gwangju-commune; there was no robbery, rape, or panic buying (Küster, 2009). Finally, the military troops killed many civilian troops and occupied Gwangju again. After the suppression of GDU, Chun's government tried to arrest many people who were leaders of GDU and had participated in the uprising, and framed them as traitors of South Korea. Finally, Chun's government sentenced them to death (Park, 1992).

According to a Korean historian, Kang (1994), GDU may be connected historically to events such as the Dong-hak peasant revolt war; a volunteer army that fought against Japanese invasion during 19 centuries of the Joseon Dynasty (1392-1897); and the Gwangju Student Movement that was active during the periods of Japanese colonization. President Park invested too much capital in heavy industry so that economic growth could be depressed. Particularly, President Park utilized his political strategy in the geographical conflict between Gyung-sang and Jeolla Province (Kang, 1994). The government did not hire people from Jeolla or develop and invest in South Jeolla Province. Thus, people in Jeolla Province felt deprived. Finally, the New Military Group tried to show their power to the people as a warning (Park, 1992).

For me, the May 18 Gwangju Democratic Uprising is significant in the modern history of South Korea. Without the uprising in Gwangju, Koreans may never have gotten the right to elect their president (Park, 1992). The uprising is a keystone of Korean democracy and a pillar of Korean true democracy because it was based on a real participatory, grass roots democracy comprised of ordinary citizens (Kang, 1994). There are no remarkable leaders of GDU, as the government took action to capture leaders in Gwangju area secretly on May 17, 1980, the day before GDU occurred. Thus, the spirit of Gwangju must be recognized and transmitted to the next generation (The May 18 Memorial Foundation, 2012).

Sewol Ferry Disaster

On April 16, 2014, Sewol ferry carried 447 passengers to Jeju Island. Most of the passengers were made up of 325 Danwon High School junior students and 14 teachers who were on a field trip to the island. In this disaster, 305 passengers were drowned and nine remain missing through a failed rescue operation by the Korea Coast Guard (Oh, 2015). The Korea Coast Guard tried first to rescue the captain and crewmembers, who had ordered passengers to stay in their cabins when the ferry was sinking (Borowiec, 2014; Oh, 2015). Meanwhile, all crewmembers were trying to escape. Most of the casualties had respectfully followed directions that cost them their lives. Ironically, passengers who survived ignored the order and directions. Images and films from the victims' cellphones indicate that students remained calm and respectful, and that they all expected to be rescued and return home safely (Kwaak, 2014).

There are a few issues surrounding the Sewol ferry tragedy. The ferry had been remodeled several times from its original structure to increase its capacity, so the balance of the vessel already had been broken (Choe, 2014b). Boat balancing is significant for safe sailing; however, ship companies like Cheonghaejin Ferry Company, which owns the Sewol, successfully lobbied to change the marine regulations (Oh, 2015). This symbolizes how enterprises and politicians make connections to maximize profit at the expense of citizens' well-being and security. Another issue is how authorities responded to this emergency. The Korea Coast Guard was charged with the rescue mission. For three days, the Korea Coast Guard rescue operations were not effective, while announcing that they were doing their best. Meanwhile, passengers were still alive inside of the cabins (Borowiec, 2014; Oh, 2015). The guard eventually approached the ship to rescue the crewmembers from the bridge of the ferry. The police ship did not try to rescue other passengers; most of them were staying in the back of the ferry, because the back parts were sinking very quickly and it was considered too risky (Kwaak, 2014). The third issue is news from public mass media about the tragedy. At first, they broadcasted that all the passengers were rescued by the Korea Coast Guard without verifying this information and the mass media withheld negative news about the tragedy from victims' families, who were mostly parents of high school students (Borowiec, 2014).



Figure 2. Advertisements about the Sewol Ferry tragedy in the New York Times August 17, 2014. Images from <http://blog.donga.com/aplovepp/archives/501>

As you see in Figure 2, Korean people who live in the U.S. urged the Park government to thoroughly investigate the ferry disaster to reveal who was responsible for this tragedy, why the President responded seven hours after the disaster occurred, and how and why the owner of the ferry, Byung-eon Yoo (1941 – 2014), died of hypothermia during his run off (“South Korea Sewol,” 2014). Yoo was a pastor who had established his own religious sect and exploited his devotees as cheap labor for his business. Yoo also regularly provided bribes to powerful politicians to keep his business growing,

as far back as the 1970s (“South Korea Sewol,” 2014). However, most questions still are not answered.

About Sewol Owol

The title, Sewol Owol, combines the name of the ferry, Sewol, with the word May, translated as Owol in Korean (GDU occurred in May) because Hong found similarities between the two incidents: many innocent people were killed by an irresponsible state and no accurate and transparent investigation was conducted. Figure 3 is the very first version of this painting that was rejected for display in the special exhibition of the Spirit of Gwangju 2014 at Gwangju Museum of Art. This exhibition is defined as an eve of Gwangju Biennale; however, this painting was censored by administrators of Gwangju. Hong was asked to remove the image of the president, Geun-hye Park, in order to have the painting displayed. Hong and his company proposed changing the real image of the President to a chicken, which is a nickname of the President as you see in Figure 4. Koreans usually consider someone a chicken head if that person is silly and easily forgets something. Authorities and Hong accepted this change and the company partially changed the images. However, the city mayor and vice mayor of Gwangju were still very concerned about this image because they were afraid of losing their grants from the central government. In the end, they did not allow the painting to be displayed at the museum. In fact, this painting has never been displayed in South Korea (Hong, 2014).



Figure 3. *Sewol Owol*, 2014, acrylic, 2.5 m X 10.5 m



Figure 4. *Sewol Owol*, 2014, acrylic, 2.5 m X 10.5 m

The banner types of painting or hanging painting styles are purposeful when people march for demonstrations. When Hong was asked by the Gwangju Biennale organizers to paint a banner, he initially did not accept the commission because the subject matters of a commissioned banner were not related to any specific social and political issues. However, he changed his mind because of the Sewol ferry tragedy (Hong, 2014). One of the victims from the tragedy was a student of Danwon High School who had learned painting from Hong and helped clean his studio (Hong, 2014). When Hong heard the student's body was found from the sinking ferry, he ran to the Paeng-mok harbor to the spot of the disaster. Hong witnessed the tragedy and he was reminded of the Gwangju Democratic uprising because innocent people were killed by state brutality. Finally, he called the Gwangju Biennale organizers, accepted their offer, and initiated his work with his company, all of whom had fought for freedom at the 1980 uprising (Hong, 2014).

Sung-dam Hong and his company responded to the Sewol disaster with his mural-type hanging painting sized 2.5 m x 10.50 m, that represents a few critical events and figures in modern

Korean history such as GDU in 1980, Japanese army sexual enslavement of women from 1940-1945, a presidential election malpractice and manipulating trends of social network sites by Korean Intelligence Agency and Defense Security Command in 2013, Fukushima Daiichi nuclear disaster in 2012, former Korean Presidents Jung-hee Park (1917 – 1979), Doo-hawn Chun (1931 –), and Myung-bak Lee (1941 –), Samsung's CEO Kun-hee Lee (1941 –), current Japanese prime minister Shinzō Abe (1954 –), and a former head of president secretary Ki-choon Kim (1939 –), who blindly served under Jeong-hee and Geun-hye Park (1952 –). Once viewers explore this painting thoroughly with detailed supportive written and visual information of the events and figures depicted, I believe that even persons who are not familiar with Korean modern history and society will come to understand it and be aware of how Koreans have fought against those who possesses hegemony to win an authentic democracy. This juxtaposition illustrates two catastrophic massacres in contemporary Korean history: Sewol ferry disaster in 2014 and GDU in 1980 (S. Hong, personal communication, April 1, 2015).

Analyses of Central Part of Images



Figure 5. Enlarged images of central part of the painting

Figure 5 shows the doomed ferry, the Sewol, at the center of this painting, upside down. Sewol means times in Korean. Two huge figures have lifted it from the ocean – and in an imagined happier ending the passengers are emerging from the ferry, smiling and waving. The two figures depict legendary iconic heroes and “sheroes,” (a term coined by Maya Angelou which means heroine) (“Maya Angelou,” n.d.) of GDU: a male is the leader of civilian soldiers who steps on Doo-hwan Chun who is the main cause of the uprising, and a female is a food provider for civilian soldiers. President Chun and his men were concerned that Korean people really were interested in democracy, government, and politics so they created the ignorant masses policy that has very strong vestiges of Japanese colonialism. This policy makes the people foolish to make ruling them easier. It was used by Imperial Japan to try to make colonizing Korea easier in the 1930s, while also being famous as the policy of choice in Nazi Germany. The most classic example is the 3S Policy used by Japan and Korea in the 1980s. “3S” stands for mankind’s never-ending interests: sex, screen, and sports (Lankov, 2010). These are depicted on the bottom left side of the painting. According to Hong, the motif of the large heroic and sheroic human figures came from the Four Heavenly Kings (Sa-cheon-whang in Korean), the Buddhist guardians who protect the State and her people. Hong often uses an image of a fish, which may stem from wooden fish (Mok-eo in Korean). In the painting, a wooden fish carries all the passengers from the ferry just as in a myth from Korean Buddhism wooden fish save the spirits of drowned people. A boy with long hair plays with the fish in a circular direction that means recovery and healing.

Analyses of Left Part of Images

Figure 6 depicts the current President of South Korea, Geun-hye Park. The Sewol ferry

tragedy revealed Park's dysfunctional leadership and cowardice to the world. Also, Park did not control the state administration, so that very few elite groups with similar backgrounds control the state policy, business, and decision-making (Hong, 2014). Thus, Hong and his company describe President Park as a puppet or figurehead. If you look closely at the painting, there are two people behind Ms. Park holding her arms: Jung-hee Park, Ms. Park's father and former president, and Ki-choon Kim, President Park's chief of staff, who served the Park family for more than 40 years (S. Hong, personal communication, April 1, 2015). According to Hong and his company, Ms. Park is one of the most unfortunate women in the history of Korea because she lost her parents to assassination and she is surrounded and advised by a group of people who miss the days of military dictatorships and do not want Korean society to transform to a real democracy (Hong, 2014).



Figure 6. Enlarged images of left part of the painting

During Ms. Park's presidency, South Korean democracy regressed. Tax law became company owner-friendly and an inheritance tax was reduced, which allowed rich families to become richer (Murillo & Sung, 2013). From an image in the middle of painting, the Chief Executive Officer (CEO) of Samsung, Kun-hee Lee, who has been hospitalized since 2013, holds a fish. Samsung represents the modern history of the Korean economy and industry as a prototype that is closely connected to state power. Like Samsung, many companies established during Jung-hee Park's presidency in the 1960s and 1970s developed secret funds to provide bribes to Mr. Park's government, which allowed the government to remain in power and politicians to become rich. Both Parks' governments offered these companies very special favors such as a monopoly on the import and export of materials and goods, tax privileges, cheap labor, and obtaining national policy businesses (Murillo & Sung, 2013). The first generation of owners of these companies actually served Mr. Park's government, and their successors, who are mostly their children, now serve Ms. Park's government and her men for their continued prosperity (Kim, 2015).

On the bottom left side, there are two persons with laptops and one holds a walkie-talkie. This image describes the National Intelligence Service's public opinion manipulation case. The elections of two presidents, Dea-Joong Kim (1924 – 2009) and Moo-hyun Rho (1946 – 2009), ended up as military dictatorships and developed hostile relationships with North Korea (S.D. Hong, personal communication, April 1, 2015). However, Korean secret agency and Military Intelligence allied with conservative parties to manipulate public opinions about democratic parties and a public opinion poll on a Korean presidential election in 2013 (Doucette & Koo, 2013). As a result, Ms. Park was elected as the President of South Korea against Jae-in Moon, who was a lawyer for human rights and the right of labor and fought against military dictatorships (Yoon, 2012).

Analyses of Right Part of Images

In Figure 7, there is a group of elderly women in wheelchairs on the top left side of the picture. They represent Korean women who were forced into sexual slavery by the Japanese Empire Army. In order for the Japanese government to systematically provide military prostitution for their soldiers as a reward, the government kidnapped girls from their colonies such as Korea, China, Indonesia, Singapore, and Taiwan (Chang, 1997). The Japanese government also recruited female workers without full disclosure of the type of work so the women had no idea they would become prostitutes for the Japanese Army (Constable, 2015). After World War II, the Japanese government never apologized to the Korean women or provided any official compensation because the government asserted that the women willingly took the jobs to make money. According to testimony from these women and other documentation, these arguments are not true. The government even killed some of the women and burned military comfort houses to hide the truth of what happened. Ironically, the Japanese government apologized to a Dutch woman who was coerced into military sexual slavery during World War II (Chang, 1997). This describes the elderly Korean women's anti-Japanese demonstration; they urge the Japanese government to offer an official apology and compensation.



Figure 7. Enlarged image of right part of the painting

In the upper right corner, there is an image of Shinzō Abe with Yasukuni Shrine. Abe is current Prime Minister of Japan and his grandfather was a powerful politician during World War II as well as the Prime Minister. Abe and his cabinet administrators make money offering to Yasukuni and visit there to honor persons who were killed and died for the Japanese Empire, including key persons who were class-A war criminals at the outbreak of World War II and killed thousands of people (Hong, 2014). The actions of Abe and his cabinet create political tensions among their neighbors such as South and North Korea, China, and Russia who suffered at the hands of Japanese soldiers during World War II. The shrine of Yasukuni is located in downtown Tokyo. Annually, about 100,000 people visit to honor those who died for Japan so that the shrine is a heart of Japanese militaristic imperialism that they learned from European countries and the United States (S. Hong, personal communication, April 1, 2015).

The lower part of this painting depicts Japanese people upset about explosions of nuclear plants in Fukushima due to earthquake and tsunami. More than 30,000 people died and these areas were widely contaminated by radioactivity. However, Abe and Tokyo Electric Cooperation concealed the truth about how dangerous it is and manipulated numerical values of radioactivity about cesium, which is the most dangerous radioactivity that affects our body and the environment. More seriously, Abe's government allows agricultural as well as marine products to be distributed across Japan. Even the Korean government allows these products to be imported (S. Hong, personal communication, April 1,

2015).

In the lower right of this part, there is a fish-shaped robot with a human head and heavy equipment around the image of a woman. This image represents a development of the four rivers in South Korea initiated by Myung-bark Lee's government, who was a Korean President before Geunhye Park. He was a businessman from the Hyundai Company and his special area is construction and development. His original plan was that all the rivers in South Korea could be connected by canals, which cost a lot of money at taxpayers' expense. Policy and environmental groups argued that this plan is nonsense because of the expense and lack of economic benefits to South Korea, as well as environmental concerns such as appropriate circulation of river flow, ecology system changes, and maintaining water quality. However, Lee's government insisted on this \$500,000,000 developmental plan and did not construct canals. As a result, river fishes were killed suddenly, the water quality is getting worse, strange creatures have emerged, and it has prompted flooding and high maintenance costs (S. Hong, personal communication, April 1, 2015). Construction companies such as Samsung and Hyundai discussed their bid in advance for the four rivers development. Thus, these images humorously criticize the former president and his four rivers development plan in South Korea.

In the bottom part of this painting, there are a few people that can be identified. They all suffered under Mr. Park's government and fought against his dictatorships. The one who looks at the fish-shaped robot with Myung-bak Lee's head was wanted by Chun's government as a leader of Gwangju Democratic uprising. His name is Han-bong Yoon (1947-2007) and he was a leader of the college student organization. He stowed away on a cargo ship for 35 days and lived in exile in Seattle for 12 years after receiving political asylum. Once his name was removed from the most wanted list, he returned to Korea and worked for true democracy and played a key role in establishing the 518 Memorial Foundation (Bae, 2007). On the upper side of Yoon, the man wearing a pair of glasses is Nam-joo Kim (1946 – 1994). He was an activist writer and poet who fought against military dictatorships during the 1970s and 1980s (S. Hong, personal communication, April 1, 2015).

Discussion

For educational purposes, this painting can be a relevant teaching resource that is integrated with other subject matter such as history and social studies. Also, this painting can be associated with enduring ideas/big ideas/themes such as social justice, human rights, good and evil in the world, heroes and sheroes, adversity, conflict, change, brutality by state, and powerful elite group. Students also could study historical events and human figures that are represented in this painting. Thus, this type of socially engaged artwork would be a linchpin that keeps the wheel in place on an axle without which the student cannot go anywhere (Wiggins & McTighe, 2006, p. 66).

Through this study of Sewol Owol and the life story of Hong I learned about modern Korean history and society and how citizens fought to obtain a true democracy for South Korea. I also learned a valuable lesson that all types of freedom and liberation that I am blessed with were not simply given but made through sublime self-sacrifices. I hope that prospective readers can better understand modern Korean history and society through studying this banner painting, Sewol Owol (2014) and Sung-dam Hong, the activist artist. Sung-dam Hong reminds me of definitions of art and artists' roles in our global society and how artists change and shape our perceptions, perspectives, and values, as well as how art articulates our critical thinking skills and helps us recognize societal and world problems. Again, themes of protest and justice can be relevant for anyone because they have constantly occurred across time and cultures. Hong tried to convince us that events in the past still affect and shape the present and future significantly. He also makes us rethink new roles of art in our pluralistic society, that art can be a tool for understanding our community, society, world, and others. Most importantly, Hong's artistic investigations and procedures remind us of the powerful quote by German playwright Bertolt Brecht (1898-1956): "Art is not a mirror held up to reality but a hammer with which to shape it" (Leonard & McLaren, 1993, p. 80).

To better understand the connection of post-colonialism with modern history and society in South Korea as it relates to themes of this banner painting, a brief summary follows. Those

countries who won their independence from imperialist countries after World War II have faced many difficulties both politically and economically (Bigelow & Peterson, 2002). In many cases, these countries are still dependent on post-colonial situations, and their economies, culture, and politics heavily rely on western nations. In South Korea, Syngman Rhee's government (in power from 1948 to 1960) failed to eradicate any trace of the Japanese colonial consciousness and Japanese collaborators in South Korea. Thus, these collaborators or opportunists were re-selected by the United States Army Military Government in Korea (1945 – 1948) without punishment for their treasonable acts during Japanese Occupation, and they worked for the new Korean government and military in leading positions (The Center for Historical Truth and Justice, 2012a). Former President Jung-hee Park was one of the collaborators during Japanese Occupation and he was trained by a Japanese Imperial Army officer at the Japanese Imperial Army Academy (Watson, 2007). Jung-hee Park confessed he learned many useful lessons from the Meiji Restoration (1868 to 1912), wherein the Japanese reformed their nation to modernize it by following European imperialism and colonizing policy. Park managed his Korean government using what he learned from the Japanese, and he respected those persons who took main leadership roles in Japan's restoration such as Takamori Saigo (1828-1877) and Hirobumi Ito (1841-1941) when he visited Japan in 1961 (The Center for Historical Truth and Justice, 2012b). Saigo and Ito played key roles in developing a plan for colonizing Korea. Since then, postcolonial remnants of two critical periods of Japanese colonialism and the U.S. Army Government have been deeply engrained in culture, values, norms, and social systems of South Korea because descendants of Japanese and U.S. collaborators have held their hegemony and actual power in South Korea.

Conclusion

This chapter introduces Sewol Owol (2014) and activist artist Sung-dam Hong to readers who are not familiar with modern Korean history and society. Through this chapter, readers are able to recognize that Korean people have constantly fought to achieve a true Korean democracy that fosters individual freedoms as much as possible, protects individuals' from social and natural disasters, and respects their basic human rights. Most importantly, we hope that the Korean government recognizes these individuals are the true hosts and representatives of South Korea not the government.

Investigations of the consequences of historically significant events and the biography of human figures in Sewol Owol as well as of Hong himself allow readers to broaden their horizons about the multiple dimensions and depths of learning and research concerning modern Korean history, culture, society, and people. Furthermore, this chapter provides an opportunity to see that carefully and strategically selected socially and politically engaged art leads us to discover multiple strategies and dimensions for teaching and learning with and about visual arts.

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Nam June Paik: Looking, Thinking, and Talking about His Life and Works

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ABSTRACT

NamJune Paik (1932-2006) was a Korean American artist, who was considered to be the founder of video art. He was born and raised in Korea, studied in Japan and in Germany, and lived and worked in the United States. Paik was perhaps the embodiment of multiculturalism – not only borrowing ideas from many different cultures outside their own, but also living and working within these cultures. In this chapter, I will discuss Nam June Paik and his work as a pioneer of video and media art through his new technology, musical performance, and Fluxus experimentation. After that, I will describe art education activities for pre-service art teachers to develop their understanding of Paik's life and works. Finally, I will introduce the NamJune Paik Art Center: The House Where Nam June Paik Lives Long, which named by Paik himself when he was alive.

Keywords: NamJune Paik, Video Art, Fluxus Movement, Nam June Paik Art Center

Introduction

The study of Korean art and culture has often been neglected; scholars prefer to concentrate on China and Japan. Of course, much of Korean culture and art resemble that of China and Japan because of its location between China and Japan. However, there are clear and distinguishing differences among three independent countries. Much of traditional art and culture of South Korea has been greatly inspired by Confucianism, Buddhism, and Shamanism that are evident in the style of architecture, housing, and beliefs (Fact about Korea, 2015). In the twentieth century, Korean artists began to experiment with western media, borrowing certain oriental styles from Japan and continuing to develop the various styles of traditional Korean art. They attempted to paint in western media such as oil, watercolor, and acrylic paintings; critics described them lacking in true creativity and character (Wright, 1994). However, there are striking exceptions to the rule such as the works of TschangYeal Kim (Born in 1929), NamJune Paik (1932-2006), and DoHo Suh (Born in 1962). There are balances between Western and Oriental ideology in their works!

In this chapter, I will discuss Nam June Paik and his life while looking, thinking, and talking about his various works. NamJune Paik transformed video into an artistic medium with his media-based art that challenged and changed our understanding of visual culture. I will describe educational activities for pre-service art teachers to develop their teacher identity, to discuss social and cultural issues, and to understand NamJune Paik's works. Lastly, I will explore the NamJune Paik Art Center opened in a suburb of Seoul, South Korea, in 2008, as additional research resource for teaching.

Nam June Paik: An Artistic Journey through Media and Technology

NamJune Paik (1932 –2006) was born on July 20, 1932, in Seoul, Korea, as the youngest of five siblings. He had 2 older brothers and 2 older sisters. His father was a wealthy businessman, who owned a major textile-manufacturing factory in Korea. As he was growing up, he received private music lessons and trained as a classical pianist. He admitted to Gyeonggi Middle School and began interested in 20th century 'new music' through pianist Jae Deok Shin and composer GeonWoo Lee (Paul, 2008; Kim, 1999). In advance of the Korean War, Paik's family was relocated to Hong Kong in 1949, but the family moved a year later to Japan and settled in Kamakura, Japan. After Paik graduated a high school in Kamakura, he admitted to the University of Tokyo in 1954 and studied music, aesthetics, and art history. After 2 years, he graduated from the Department of Aesthetics and Art History in the University of Tokyo, with a graduation thesis on Austrian composer, Arnold Schoenberg (Hanhardt, 2000; Mellenkamp, 1995).

THINK, TALK, & DRAW

Because of the Korean War (1950-53), NamJune Paik's family was forced to move to Hong Kong and again to Japan. He lost his home, school, and friends in Korea. As a young boy, he had to live in new environments both in Hong Kong and in Japan: Unknown languages, cultures, and people. Still in these days, there are wars, terrors, and disasters in many children's lives. As a future art educator, how can you help the children who have experienced those kinds of difficulties? How the arts can help those children? Have you ever experienced any of them in your lives? How did you overcome if there was anything? In this lesson, pre-service art teachers will think their hardest experiences in their lives, create their own drawing based on their experiences, and present their works in a way of story telling. Through the lesson progresses, the pre-service teachers not only share their personal stories, but also address topics such as the overcoming extreme adversity, the importance and process of recovery, not allowing their past to dictate their life's future.

Inspired by John Cage and Fluxus Movement

After graduating in 1956, NamJune Paik settled in Germany and studied musicology and art history at Munich University in Germany. In 1957, he met the music composer Karlheinz Stockhausen at the International Summer Courses for New Music in Darmstadt; he composed his first string quartet (Friedman, 2014). During these summer courses, he also met the American composer John Cage, who

was a great influence through his lives. He was influenced by John Cage's use of everyday sounds and noises in his music and his style of *Happening Art* (Kim, 2007; Pritchett, 1993). In 1959, Paik premiered *Homage to John Gage* at Gallery 22, Dusseldorf, Germany. On October 6, 1960, he performed *Etude for Pianoforte* (available on YouTube) by smashing two pianos at Atelier Mary Bauermeister in Cologne, Germany, and became to attract public attention (Friedman, 2014). In his performance, he jumped off the stage, cut John Cage's necktie with scissors, and then washed his co-performer David Tudor's hairs with shampoo (Pritchett, 1988; Muchnic, 2006). He would like to interact with audiences and enjoy unexpected performance, which called his style of *Happening Art*.

In 1961, Paik participated in Stockhausen's *Originale* by performing *Zen for Head, Simple*, and *Etude Platonique No.3*, in which he became a volatile figure, thrashing about in sudden movement or unexpected patterns to his signature soundtracks (Pritchett, 1993). In 1962, he participated in Fluxus International Festival of the Newest Music, an event held celebrating the formation of Fluxus in Wiesbaden, Germany, and played his pieces including *Smile Gently*. At that time, he met George Maciunas, Wolf Vostell, and Joseph Beuys, who were founder members of Fluxus, and joined the Fluxus Movement, known as New-Dada (Freed, 1982; Kim, 2007; Paul, 2008). After that, Paik became one of the important members of the Fluxus Movement who was challenging established notions of what constituted art. He often found expression in performances and happenings that incorporated found objects and random events.

THINK, TALK, & CREATE

NamJune Paik was greatly inspired by John Cage (1912-1992), who was American composer, artist, and member of the Fluxus Movement in 1960s. Cage was a pioneer of indeterminacy in music and non-standard use of musical instrument; critics consider him as one of the most influential composers in the 20th century (Kim, 1999; Pritchett, 1993). He was best known for his composition 4'33" (4 minutes and 33 seconds), which was performed in the absence of sounds (available on YouTube). The composition was focused on not "four minutes and 33 seconds with silences" but rather the sounds of the environment heard by the audience during performance (Kostelanetz, 2003). If you were on his performance, what would be your reaction for "4 minutes and 33 seconds with silences"? Unexpected silence! Could you express the silence in his performance with different colors? After watching his performance on YouTube, pre-service art teachers will create an abstract painting. They will discuss John Cage's influence into NamJune Paik's works and other Fluxus artists. In addition, pre-service teachers will share their life-models or mentors; how they affect them into positive ways like NamJune Paik and John Cage's relationship. Is there an artist, educator, or philosopher that has influenced in your lives? Many people remember their teachers as either positive or negative models. How do you want to be remembered to your students and in their lives? As a potential educator, how do you want to shape you? Think about what it means to be a good teacher and how you can be a successful teacher.

Using Electronic Engineering

In 1963, Paik became generally known as a "cultural terrorist from the East," a nickname given by Allan Kaprow, a pioneer of American performance art (Muchnic, 2006, p.74). He made his big debut at a sole exhibition *Exposition of Music-Electronic Television* at Parnass Gallery in Wuppertal, West Germany, which was heralded as the first video art exhibition in the world (Ammer, Hoffmann, & Montwe, 2009). Paik scattered twelve television sets everywhere; each of them manipulated in a different way – for example, one was connected to acoustic impulses such as radio and a tape recorder, another was controlled by the voices of the audiences such as speaking into microphone generated impulses that produced an explosion of dots on the screen. He also used magnets to alter or distort their images (Hanhardt, 2000; Lee & Rennert, 2011).

Paik often mentioned his interests in television as a possible form of his works to John Gage (Kim, 1999). In 1963, Paik returned to Japan and met Hideo Ochida and Shuya Abe, video engineers, who introduced how to interfere with the flow of electrons on color TV sets (Hanhardt & Hakuta, 2012). In 1964, he created his life-size, remote-controlled robot in collaboration with Abe in Japan and named it as Robot K-456 inspired by a *Mozart's Piano Concerto No.8* in B-flat major, K.456. Robot K-456 that had a

square head, aluminum-pole arms, crude foam-circle breast, and oversize rectangular feet with wheels was built to talk and walk (see Figure 1).

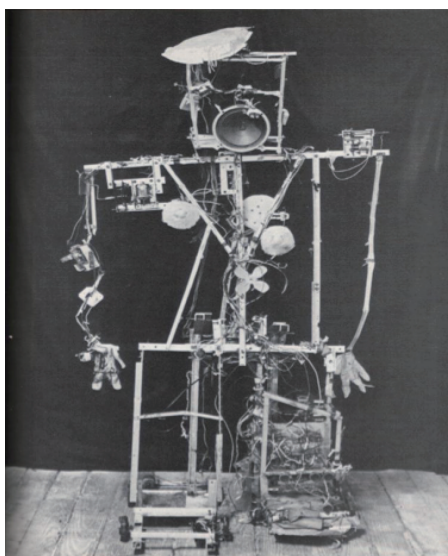


Figure 1. *Robot K-456* (Guggenheim Museum)

It looked primitive, but in 1964, the robot's ability to talk, walk, roll, twist, raise, and rotate its own body made an uncanny impression. It played a recording of John F. Kennedy's inaugural address and excreted beans (Chiu & Yun, 2014). This partnership led the creation of Paik/Abe Vide Synthesizer that became a key element of Paik's works. In 1970, he created *Video Commune*, the first work made with a video synthesizer that was broadcast for four-hour live in New York (Chiu & Yun, 2014). Paik started to immerse himself in electronic engineering and continued his artistic experimentations with television sets.

LOOK & TALK

Like Nam June Paik, do you enjoy being a pioneer in anything? Pre-service teachers will visit his first show, *Exposition of Music-Electronic Television* with various images and recorded video (Online available in medienkunstnetz.de). What do you see in this show? Can you list what you see? Many television sets, musical instruments, and house objects are scattered and disordered everywhere in the display of the show. What is Paik's intention with the show? Additionally, in his works we can easily see musical instruments including piano, violin, musical notes, etc. How do his musical instruments connect to his visual art?

In addition, pre-service teachers will also look at Robot K-456 and talk about its quality of design elements and principles. What is the most important element (line, color, shape, texture, or space)? What is the most important principle (emphasis, unity/variety, balance, contrast, scale/proportion, or pattern/rhythm)? How do the geometric and natural shapes are used in this work? What is your focal point you see at the first? Is this balanced or proportioned? Is there any unity/variety in its body? We will also think about the quality of aesthetics. Is this an attracting Robot? Why or why not? If you can change its materials to make it more attracting, what materials do you want to use, why? Robot K-456 is able to follow some of the human directions such as walking, talking, stopping, and moving, etc., how does the visual arts connect to other disciplines such as STEM subjects (mathematics, technology, engineering, or science)? Pre-service teachers will also look at *Video Commune*, which is the first work utilizing the video synthesizer to ever be broadcast (Online available in medienkunstnetz.de).

Working with Charlotte Moorman

In 1964, Paik moved to New York. He met classical cellist Charlotte Moorman and began their decades-long collaboration which they fused sculpture, performance, and music. At the 2nd Avant-Garde Festival in NYC, Paik first performed *Robot K-456* and *Robot Opera* based on Karlheinz Stockhausen's *Originale* performance with Charlotte Moorman (Rothfuss, 2014). Additionally, Paik created many

performances with Moorman, including *Opera Sextronique* (1967), *TV Bra for Living Sculpture* (1969), *TV-Cello* (1971), and *Topless Cellist* (1995). In particular, in the work *Opera Sextronique* (1967) Moore performed movements on the cello in various states of nudity. Composed by Paik, she played the first movement in the dark wearing a blinking light bikini; the second movement in wearing a black skirt; and then topless during the performance (Online available in everyday-genius.com). Moorman was arrested in the middle of her performance, charged with indecent exposure, and convicted to the court trial (see Figure 2). However, she gained the national wide fame as the ‘topless cellist,’ and consequently a law was passed to allow nudity in performance art (Rothfuss, 2000).



Figure 2. *Opera Sextronique* (1967) (Images from nydailynews.com)

Two years later, they performed *TV Bra for Living Sculpture* (see Figure 3), in which two small television screens attached Moorman’s naked breasts while she played the cello. What was their intention with the co-performance? Paik would mention to bring classical music up to the speed of art and literature, and make sex an acceptable theme in public (Piekut, 2011; Lee & Rennert, 2011). In 1971, they also played *TV-Cello* (1971) made with a cello out of three television sets stacked on the top of one another, so that they formed the shape of an actual cello. In 1991, Charlotte Moorman died with breast cancer, and Paik made a film entitled *Topless Cellist* (1995) about Moorman’s artistic life (Rothfuss, 2014).



Figure 3. *TV Bra for Living Sculpture* (1969)

LOOK & THINK

Pre-service teachers will look at some of NamJune Park’s works/performance with cellist Charlotte Moorman, including 1967’s *Opera Sextronique* and 1969’s *TV Bra for Living Sculpture* (Online available in everydaygenious.com). After observing these works in detail, students will share their points of views about ‘freedom of expression’ and ‘description of sexuality/nudity’ in various disciplines including the visual

arts, performing arts, science, and information. They will research and present a case of the lawsuits against artists, art gallery, auction house, and other institutions in the field of art. Today, freedom of expression is essential to the arts, but censorship is also significant influence in the arts, producing challenging works. What do pre-service teachers say about sexuality/ nudity in the arts? Should be art censored? What are students' definitions of 'artistic freedom of expression'? In this processes, pre-service teachers will discuss about the selections or preferences of appropriate images in art classrooms for various children groups at different ages.

Searching for Identity: Buddhism and Shamanism

John Cage often suggested Paik to look into oriental religion, music, and sound (Kim, 2007). NamJune Paik created many Eastern or Asian works, but one of the most evocative works were statues of the 'Buddha' including *Buddha* (1969), *TV Buddha* (1974), *Video Buddha* (1976), *Buddha Duchamp Beuys* (1989), *Small Buddha* (1990), *Buddha Looking at Old Candle TV* (1992), *Buddha Watching a Candle* (1992), *Buddha Re-incarnated* (1994), *TV Buddha* (1997), and much more (Friedman, 2014; Lee & Rennert, 2011). The basic set up of most of these works was that the Buddha statue was presented in a quite mediation mudra, but the video camera was recording the statue and displacing the image on the television screen at the same time (see Figure 4). The image that was playing on the TV was the image of Buddha being recorded by the camera. Paik used closed-circuit television (CCTV) to create an enigmatic technological interpretation of Zen Buddhism (Smith, 2000). Paik's idea was to put together the ancient and the modern by placing a television with a statue of Buddha. What did NamJune Paik want to say with the Buddha figures and his reflective images on the scene?



Figure 4. *Video Buddha*

The word *Buddha* means 'enlighten one' and 'awakened one' (Laumakis, 2008). The historical and religious significance of the Buddha figures make it an apt metaphor for contemplation and desire into the self. NamJune Paik was a lifelong Buddhist; he wanted to search for deeper meaning in life we could only look as far as our own selves in the context of present society (Kim, 2014). Ichnographically, the Buddha figures can be easily identified and objected. The Buddha also referred to Paik's root in Asia and his religion and another identity (Smith, 2000). Critics mentioned that his Buddha statues brought together the past and present, the old and new, the real and illusory, while other critics saying that the Buddha suggests the infinite cycle of life, death, and rebirth, as well as the interconnectivity between the spiritual and the technology (Hanzal, 2001; Mellenkamp, 1995; Smith, 2000).

Shamanism has served as a source of NamJune Paik's performances. Paik said, "While working, I remain unconscious. I am profoundly influenced by a shaman" (Lee, 2012, p. 4). A shaman, who interacts with spirits through ceremonies, involves dance, percussion, scream, and other tools. While dancing, a

shaman's soul leaves her or his body for the spiritual world and can speak through another spirits. In 1990, Paik performed a traditional shamanistic ritual, *Gut*, for commemorating German performance artist Joseph Beuys (died in 1986) at Gallery Hyundai, Seoul (see Figure 5).



Figure 5. Gut performance by NamJune Paik

The shamanic rituals also influenced Paik's early musical performances such as *Homage to John Gage*, *Etude for Pianoforte*, and *Originale* with a style rooted in Asian Shamanism (Kim, 2014). Despite this, and despite the fact Asian imagery regularly crops up in his work, most critics discuss Paik primarily in reference to Western construct and Western traditions. Scholars and critics have been very reticent or vague when discussing his cultural and religious spirituality in his work. It is Western critic's ignorance of his Eastern roots, which deeply grounded in his work (Smith, 2000).

LOOK & THINK

Pre-service teachers will look at several works of Paik's Buddha and interpret them with different methodologies of art (formalism, iconography, psychoanalysis, biography/autobiography, and semiotics). They will discuss spirituality in his works of Buddha and cultural difference with regard to religion, comparing and contrasting Eastern and Western religions. In addition, they will also look at Paik's performance *Gut* for Joseph Beuys while discussing Korean shamanism and its symbolic meanings. Originating in the Neolithic period (4000 BCE - 1000 BCE), Korean shamanism is still practiced today to bring happiness, ward off disease, and escort the souls of the deceased to heaven (Peabody Essex Museum, 2003). Students will also discuss their own shamanism rites or from different cultures. In many societies, shamanism ceremonies are related to beliefs: bringing good fortune, protecting themselves, repelling evil spirits, and conveying hopes for a long life (Peabody Essex Museum, 2003; Wright, 1994).

Connecting to South Korea: Works via Satellite

In 1984, NamJune Paik visited South Korea 34 years after his leaving due to Korean War, but he remembered his roots even though he had not contacted with his homeland. Paik was the first artist whose works were broadcast live via satellite overseas. In 1984, his first space opera *Good Morning, Mr. Orwell*, a live link among New York, Paris, and South Korea, was aired via satellite on New Year's Day, and his second *Bye Bye Kipling* connecting Seoul, Tokyo, and New York was aired on October 3, 1986 (Kim, 2007). Two years later, in 1988, he showed his love for his home with a piece *The More the Better* at the National Museum of Contemporary Art, Korea, in celebration of 24th Olympic games being held at Seoul. *The More the Better* (see Figure 6) consisted of 1,003 monitors whose number represents the Third of October, the National Foundation Day of Korea.

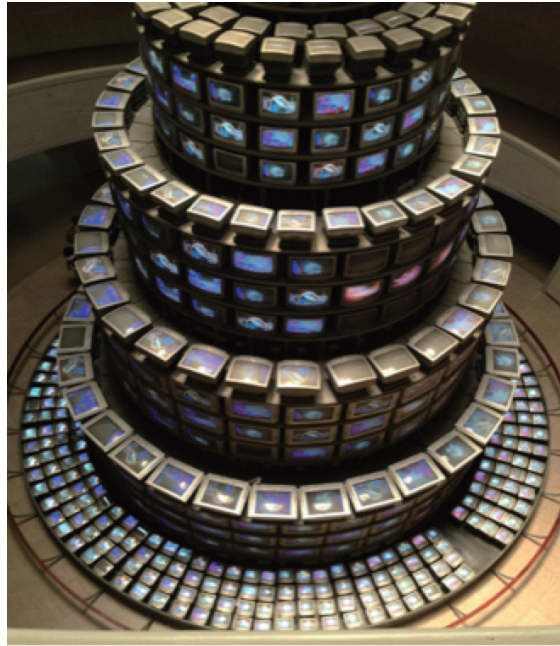


Figure 6. *The More the Better*

Also one week before the Olympic games on September 10th, his work *Wrap around the World* that connected ten countries was broadcast live around the world (Kim, 1999). Several satellites around the planet transmitted images and sounds from several countries; Paik edited them in real time in New York and re-transmitted them back to the participating countries, where spectators would be able to watch on a local TV channel. He worked as a video conductor, directing a multicultural and multimedia electronic symphony for the millions' viewers (Kac, 2005). Televisions spread out, crossed international borders, and provided liberating information. NamJune Paik intended to refute the novelist's contention that television would ultimately become a means of thought control. Often people think about television as one-way communication, but it can control in many ways and Paik wanted to show its potential possibilities for interaction through his satellite works (Brown, 2010).

NamJune Paik: His Last Work

In 2005, Paik created his last video sculpture *Ommah* ("mother" in Korean); the work was probably a summary of his personal and artistic lives (see Figure 7). In its Korean traditional, lightweight silk robe, images on an LCD television monitor can be seen. The background imagery includes close-up views of early video games, footages from TV shows, and imagery from his video works. The main imagery includes that three Korean American girls in Korean costumes dance, paly ball, beat a drum, and ride a toy car. In his last work *Ommah*, he might include his childhood memories with various plays and his artistic career with his previous works (www.nga.gov).



Figure 7: *Ommah*

Nam June Paik Exhibitions, Honors, and Achievements

NamJune Paik became one of the most exceptional artists in the 20th century. He was a pioneer of video and new media art through his Neo-Dadaist approach to technology, experimentation, and performance (Lee & Rennert, 2010). Major retrospectives of Paik's works had been organized by the Everson Museum of Art at Syracuse in the United States (1974), Kölischer Kunstverein in Cologne, Germany (1976), the Musée d'Art Moderne de la Ville de Paris in France (1978), Whitney Museum of American Art in New York (1982), Tokyo Metropolitan Art Museum in Japan (1984), San Francisco Museum of Modern Art in California (1989), and the National Museum of Contemporary Art in Seoul, Korea (1992). In 2000, Paik held his last retrospective *The World of Nam June Paik* at the Guggenheim Museums in New York that traveled to the Ho-Am Art Gallery and Rodin Gallery in Seoul, Korea (Hanhardt, 2000). The exhibition explored the crucial role that Paik has played in developing video art and media culture; he recognized the potential of video to become an artist's medium.

In addition, Paik received several honors and awards demonstrating his successful achievement as an artist. He received the Will Grohmann Prize Award (1981), Goslarer Kaisserting Art Award (1991), Picasso Medal (1992), Venice Biennale's Golden Lion (1993), Ho-Am Prize in the Arts (1995), Kyoto Prize in Arts and Philosophy (1998), Wilhelm Lehmbruck Prize (2001), Lifetime Achievement in Contemporary Sculpture Award (2001), and McDowell Colony Medalist in Visual Art (2004) for outstanding artistic achievements (en.wikipedia.org). He also received the Order of Cultural Merit (Gold Crown, 1st place) on 2007 by the Republic of Korea a year later after his death.

The Nam June Paik Art Center

From 2001, the idea of building the NamJune Paik Art Center was discussed with NamJune Paik and his wife Shigeeko Kubita, a Japanese-born video artist. Paik expressed his wish the institution to be "the house where the spirit of NamJune Paik lives on." Two years later after his death, the Nam June Paik Art Center opened in a suburb of Seoul, South Korea, in 2008 with the following missions: 1) A permanent exhibition of Nam June Paik's works; 2) An education program to discuss Nam June Paik, 3) A continuous collection of Nam June Paik's works; 4) A publication and research on Nam June Paik and his artistic practices, and 5) Contemporary artists' exhibitions in thematic issues (www.njpartcenter.org). At the Center, there are several installations of Nam June Paik's video and television arts at the first floor's exhibition hall, a big scale of TV garden at the mezzanine level's exhibition hall, and special exhibition exploring contemporary video artists' works at the second level. The Center has about 200 collections of

Paik's works; it has a great library where holds about 3000 books and exhibition categories, 500 periodical subscription, and over 200 audio video materials. It also offers education programs and small hands-on stations for kids and displays their works (see Figure 8). In addition, the Center's website includes detailed biography, quotes, and exhibition references so that it is a great educational resource before teaching any lessons of NamJune Paik.

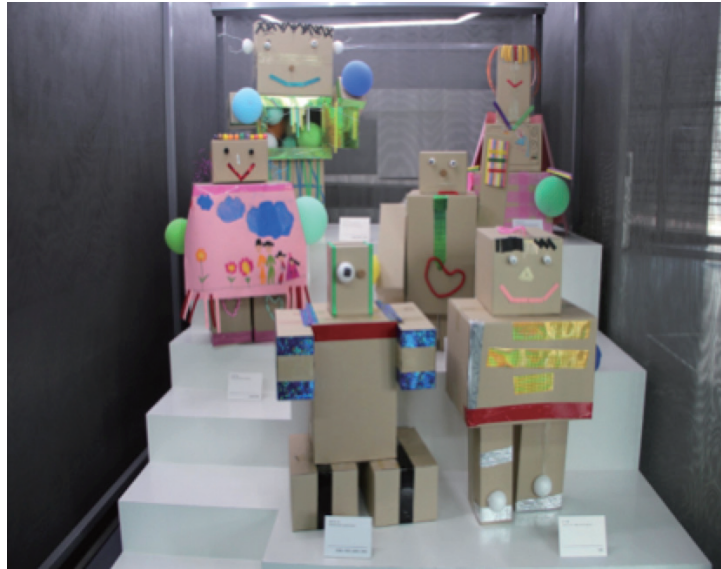


Figure 8. Student works

Conclusion

Nam June Paik, who was famously declared that the 'future is now,' died January 29, 2006 in Miami, Florida. In fact, he had a stroke, which paralyzed his left side in 1996, so he used a wheelchair the last decade of his life. Nevertheless, Paik continued to create his works and played an important role in introducing audience to the possibilities of using video for artist expression and medium. His works explored his identify, belief, religion, culture, music, and new technology with various media and performances. His imagination turned to his experimental works that developed his reputation as the founder of video artist. I believe it was worth studying the first video artist Nam June Paik because his life was continuous challenges to deliver message to audiences through his world of art.

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Global Seoul vs. Korean Seoul: Exploring Korean Identity through Contemporary Built Environment of Seoul

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ABSTRACT

Whether globalization and modernism caused a homogenization or a heterogenization/hybridity effect across the world has been a heated debate for the last couple of decades. The debate is especially evident in the architectural and city planning fields, including those that surround urban culture. Cultural identity has been an unsolved puzzle within the lookalike built environments all over the world in modernized era. After Korea's "wretched" (Bowe, 2010) history including Japanese colonization and the Korean War, the question of Korean identity has become a burden. Especially whether the megacity of Seoul has any Korean cultural characters has been tacked, and there were attempts to explore the issue with architectural designs, yet the Korean identity in the built environment with modern historical, political, and socio-cultural contexts have been less examined. It is my attempt to add this aspect to the ongoing discourse on Korean identity, and what it means.

Keywords: Globalization, Korean identity, architectural identity, built environment

Introduction



Figure 1. Dongdaemun Design Plaza, Photo by the author

In 2014 a gigantic neo-futuristic architectural building opened in the middle of Seoul, Korea. The DDP or Dongdaemun Design Plaza (see Figure 1) was controversial from the start of the project in 2007 to the completion of the building. Among architects, the media, and Korean citizens, this building serves as the focus for debates about Korean identity¹.

Like many other nations with a colonized history, Korea² faces a severe cultural identity dilemma in this time of globalization and modernization (Grossberg, 2012; Hall, 1990; Tomlinson, 2003). Through 35 years of Japanese colonization (1910-1945), Korea suffered from the obliteration of traditional culture on the one hand, and infusion of the colonial nation's culture on the other. Recent western cultural influences added vehicles of modernization to the already mingled culture, causing even more confusion to the aftermath of Korean War (1950-1953). On top of this turmoil, in order to bind the citizens together to re-establish a solid nation, postcolonial Korea struggles to define its very own cultural identity.

Cultural identity has two sides in the postmodern era; for the insiders, it plays a part in individuals' identity formation by catalyzing cultural bonding, on the other hand, it is employed to allure tourists from outside. People travel around the world in both physical and virtual ways, and the built environment is one major domain that has a significant impact on outsiders' impressions of a place. This is obvious when we think about Paris—the Eiffel Tower, the Arc de Triomphe, and the glass pyramid of the Louvre comes to mind. These architectural objects influence how we perceive and compose a mental image of the city. Architecture, which renowned architect I. M. Pei referred to as a mirror of life, is a product of our time and our society. It is both a visualized and materialized outcome of intangible values and the desires of the culture and the society. Therefore architectural buildings of a specific time period are portraits of the people of the time.

However, under the influence of far-reaching and widespread modernism³ with the rapid growth of economy in major cities, the built environment that represents a specific culture and society becomes less and less convincing. Modern cities have become transformed rapidly into similar shapes, styles, and modes of operational management. The notable characteristics of modernism in architecture—functionality, practicality, and universalism—facilitated skyscrapers across continents that look

1 In this paper, the concept of “Korea” encompasses South Korea only.

2 With its geopolitical placement, Korea suffered from incessant invasions from surrounding nations throughout its history. One of the recent invasions resulted in becoming Japanese colony for 35 years from 1910 to the end of World War II.

3 The term modernism varies widely in its definition by scope and date depending on the discourse area. Here, I refer to the time from the late nineteenth century when drastic changes occurred in human lives because of industrial development.

alike (Adam, 2012; Rogers, 2014). Whether you are looking down from the Empire State Building in New York, United States or Roppongi Hills in Tokyo, Japan, the differences of the cityscapes are not as significant as one might expect. Have modernized megacities with high-tech skyscrapers lost their role of representing a culture's unique characteristics?

As Powell (2008) argues, "our understanding of place is challenged by postmodern theories of culture and identity" (p.6), reading a place and understanding it based on what and how a place was read became significantly important in postmodern era. Lynch et al. (1996) noted:

Reading a place means coming to understand what is happening there, what has [happened] or might happen, what it means, ... This environmental tale is not a single, fixed text. Coming to understand its complexity is continuous and cumulative. ... Historic traces are preserved, and modified as concepts of the past are revised. ... Current history is marked out as it occurs. Present trends and future possibilities are displayed. (p.806)

In order to better understand the built environment and its cultural impact, this topic gained its popularity in various fields in recent years. In tourism and marketing, city branding has been a topic (Dinnie, 2011; Kavaratzis, 2004). Cultural geographers have been examining the relation between landscape and culture with their focus on geographical conditions (Duncan et al., 1993). *Place identity and sense of place* have been explored by architects and urban planners (Adam, 2012; Casakin et al., 2012). Also, art educators studied built environments to teach students how to read the places they are in, and to understand what they have read from surrounding visual indicators (Guilfoil et al., 1999; Powell, 2008).

This research examines contemporary Korean cultural identity in our globalized time through the built environment of Seoul, the capital city of South Korea, from modern historical, political, and socio-cultural contexts. Whether Seoul could represent the whole Korean cultural identity or not can be somewhat controversial. However, I follow Rodgers and Rankin's (1948) claim that, "A capital city is a symbol. National capitals embody the spirit of nations" (p.368). Therefore I believe Seoul embodies the spirit of Korea insomuch as to symbolize its culture. Ultimately, I attempt to bring analytic discourse to read and understand the function and legitimacy of examining the built environment of the modern city of Seoul still as a visual representation of the Korean cultural identity, for art education.

Modernization Process and Issues in Built Environment of Seoul

Located in the northwest side of South Korea, Seoul is known as one of the largest metropolitan areas in the country and holds almost 20 percent of the Korean population⁴. Seoul has been the capital city for more than 600 years since the Joseon Dynasty (1392-1910) was founded, even though the original capital was much smaller than it is now—only some proportion of the northern part of Seoul than in these days. When the King Taejo (1335-1408)—the founder of the Joseon Dynasty—established the capital, the overarching force of the city planning was based on a traditional geomancy called *pungsujiry*⁵ added to Korean Confucianism, which was the dominating doctrine that affected the architectural style of the time. Palaces and other major facilities were built and designed according to these rules during the Joseon Dynasty.

Wood, clay, roof-tile, and straw were the primary materials for traditional Korean buildings until late nineteenth century when Korea finally started to interact with western countries. Western style—stone or brick—buildings started to appear, as introduced by European diplomats and American missionaries. After Japan occupied the country, railway stations, banks, and public facilities including infrastructure buildings were built in the Japanized Western style. Additionally notable, were Japanese

4 According to the Ministry of Government Administration and Home Affairs of Korea, the total population was recorded as 51 million, and the population of Seoul was 10 million in July, 2015.

5 *Pungsujiry* is Korean traditional geomantic theory about the earth and surrounding nature, which is *Feng Shui* in Chinese. By reading and interpreting the geographic surroundings including the location of mountains and waterways, the aim of the theory is to use existing natural energy of a place, or to find the best place where the energy is maximized to orient architecture and landscape.

wooden-structure residential buildings in Japanese districts in Seoul.

Colonial Korea went through ruthless treatment without any regards to existing cultural values. In the city planning level, the Japanese Government-General of Korea established a master plan for roads and land subdivisions in order to turn Seoul into a colonial sub-city with a taste of the modern city planning. Whether it was a fortune or a misfortune, the plan did not have much chance to be proceeded. During the planning process, Japan was part of the Sino-Japanese War (1937-1945) and the Pacific War (1941-1945)—and had neither the workforce nor the construction supplies to process the city building. Rather, the shape of the city went unplanned in order to fulfill the needs for the battles. Some of Seoul's boulevards and streets were created randomly during this period, yet designed not to function as roads. Several numbers of wide open lots—their width vary from 30 to 55 yards—were created sporadically to prevent bonfires to spread out from one area to another, which might burn down the whole city. These vacant lots later became vehicle roads (Sohn, 2014). This partially explains the unorganized road structure of the city Seoul compared to the neat grid system of other cities.

When the 35 years of colonization ended and the nation was still in the state of confusion, the Korean War (1950-1953) occurred. Supported by China and the Soviet Union, the Communist camp in northern Korea attacked the South. During this three-year war, a number of buildings were demolished, destroyed and burned. The damage was severe since buildings were mostly built with wood and clay. After the Korean War, it was reported that one-quarter of residence buildings were completely destroyed. Railroad stations, administration offices, banks, and schools were completely gone. These public buildings were harmed even more because both the U.S. army and the North Korean party alternately destroyed important facilities to prevent their opponent of taking any advantage of these facilities. For example, just above Hangang, a major river in Seoul, is a district called Yongsan. It was a hub of railroads, which was directly connected to Hangang Railroad Bridge; the easiest way to transport military supplies to the south side of the river as well as the minting facilities for printing paper money. The U.S. army completely destroyed this area with fifty bombers so as not to allow access of North Korean army to the facilities (Sohn, 2014; Yongsan Culture Center, 2012). The bombardment completely destroyed the whole district.

Post-war Seoul started with these conditions in hand, with a per capita income of fifty dollars at the time (Sohn, 2014). Refugees rushed back and job seekers flocked to Seoul; sheltering and repairing were the first priority, rather than creating an idealized modern city. Downey (2012) reiterates the situation, "From 1960 to 1990 Seoul gained roughly 300,000 new residents per year. It needed to worry more about how these newcomers would survive than how aesthetically pleasing their environment would be" (para. 5). Since the financial standing of the nation and the city was dismal, the only thing for the government to do was to support individuals and corporations to develop and reinvigorate the architectural environment themselves. Therefore the reconstruction of the city was carried out like a patchwork.

In addition, the unique situation that Korea was facing, and the fact that it continues to be a divided nation of armistice conditions, special facilities were needed for military purposes, for example, Yeouido Park⁶. Narrow in width and extremely long in length (width app. 306 yd by length app. 1422 yd), the space was originally a huge open space covered with asphalt, officially called as a public square. Until repurposed to become a park in 1997, because of its odd shape and size to be a public square brought a lot of criticism from professionals in architecture and urban-planning (Sohn, 2014). But then, the original hidden plan of this vacant lot was to function as an emergent airfield—to be prepared for wartime. In other words, Korea's unstable and unique political condition was one of the obscured factors, which contributed to the shape of the city Seoul.

Downey (2012) made a comment about the genuine city-shape of Seoul, saying that, "Compared with capitals of Japan and China, Seoul is, at first, a harder place to love, since much of it was built out of extreme necessity—made to be functional, not beautiful" (para. 5). Neither the architectural buildings nor the city's urban planning did go through a thorough and coherent process to have an aesthetically idealized cityscape, yet the historical, political, and socio-cultural contexts comprehensively shaped the built environment that surrounds Koreans' lives.

6 It was originally 5·16 Square in 1971, then became Yeouido Square in 1979 until 1997 when it was repurposed as a park.

Analyzing Cultural Identity in Built Environment of Seoul

Regardless of various conditions that contributed to Seoul's unattractive city image, the "raze and rebuild" tendency that Koreans acquired in modern era is also the cause of the city's appearance. Buildings were built rapidly with almost no regards to reshaping the overall image of the city. In addition, rather than repairing or renovating, historical/cultural constructions were razed and up-to-date modern style buildings were constructed in fast and purposeful ways. Jung (2015) asserts that Seoul bears no history in its streets, but only existing in the present, showing the grief for the lost evidence of history. Yoo (2015) also makes a comment about the architecturally not-so-beautiful Seoul compared to other European historic cities due to the absence of historic buildings. He further explains that there are only the relatively young buildings constructed after the Korean War.

However, reversing the criticism, could juvenescence caused by neophilia be a merit of contemporary Korean culture? The city is full of youthful energies emanating from built environments albeit divorced from its authentic history. A building disappears and reappears with a new shape before one acknowledges it. Buildings also transform, and the shift never gets tired. The speed of these changes is overwhelming. There are a number of surpassing-human-scale buildings intimidating passersby with their size. Also, the façades of the buildings are trendy—catching up with world trends. These buildings are high-tech equipped and media-friendly. Borrowing Downey's (2012) term; "Seoul never sleeps," as darkness reveals luminous signs and lighting twinkles on the surface of buildings. Sometimes, a huge size media art project is displayed on the façades attracting attentions from pedestrians. Could these features be considered as contemporary Korean specific characters?

Globalish vs. Koreanish

Landmark Architecture

The conceptual image of a nation or a city is closely bound up with its landmark buildings. It is clear when looking at the Sydney Opera House—how this single landmark building positively symbolizes the city of Sydney and even the nation of Australia. A *landmark* is something that is recognizable to navigate; something that has a unique physical characteristic that stands out from its background even from a long distance. In modern usage, the meaning of the word landmark is expended to symbolize a place that visibly attracts visitors. Tourists visit and experience landmark structures and perceive that they have seen and explored the culture of the country. Thus, awareness of globalization augmented the role of landmark architectures in every country as significant cultural indicators.

The clear need for iconic buildings accompanied by overflowing capital investments fostered the emergence of *Starchitect* (or used as *Starchitect*), which refers to the architects whose fame prevails not only in the architectural world but also in the general public throughout the world, insomuch as TV celebrities. Starchitects are deliberately preferred by the public and private sectors. A state or a government hires a starchitect with the intention of enhancing its nation's or city's image with an iconic, eye-catching, and extra-ordinary designed building. Individuals invite a starchitect seeking unique design to promote capital investments. However, in today's globalized society, it brings no doubt that the concept of the designed-by-a-starchitect-from-a-foreign-country will reference cultures from outside of the origin—not authentic to the site. Fairs (2003) sarcastically addresses this phenomenon with the example of one starchitect, "Gehry⁷ is peppering the world with Bilbao Guggenheim lookalikes and if you've seen one building by Calatrava or Meier, you've seen them all" (para. 11). Such a trend brings forth the two conflicting aims: the desire for a starchitect's unique designs, and the needs for culturally specific symbolic landmarks.

Looking at the city of Seoul through its landmark architectures, it can be all or nothing; one might say there are too many landmark buildings or others might criticize that there is no outstanding landmark architecture at all. The huge megacity of Seoul does not have a city-center, and the city is

7 Frank Gehry is one of the most famous starchitects whose iconic architectural project Bilbao Guggenheim Museum set a standard for commissioning starchitects to design tourist-gathering attraction sites for city-branding.

full of high-rise buildings here and there. Moreover, the city obtains a showcase full of internationally famous architects' works throughout the scene—Rem Koolhaas, Mario Botta, Daniel Libeskind, Jean Nouvel, Rafael Viñoly, Dominique Perrault, Steven Holl, MVRDV, UN Studio, including Zaha Hadid. You name it and you would find it not difficult to see these starchitects' works in Seoul. What cultural specificities can be derived from these cosmopolitan cohesive designs?

Foremost, the Korean preference of neophilia can be observed. By passing through the major districts and scanning the buildings facing the roads, Seoul is recognized as being young and fresh, not much of the aged and the weathered compared to the city's history of more than 600 years. Seoul is always under construction. Secondly, the buildings pursue both novelty and the world's architectural design trends. The city is a hub of starchitects. Their unique designs and eye-catching façades are showing off various charms in the city. Finally, Korea's advance in science and technology takes an important role in fabricating the high-rise and high-tech buildings maximizing progressive contemporary technology and resources. Hence, Seoul's buildings transform when night comes. Stepping out of Seoul Station in the evening, you can be stunned by the huge media art displays on the façade of Seoul Square building right across from the station.

Critics might argue that Seoul does not have any specific outstanding landmark architecture or DDP without any Korean identity that can reflect on to the past of the city. However, instead of focusing on individual buildings, collections of varied buildings as a whole, compose the Seoul's cityscape identity. In this aspect, macroscopic reading of the city's built environment can better reveal Korean specific character in the contemporary global society: neophilic, trendy, and tech-friendly.

Apartments⁸: High-Rise Residences

Seoul is covered by so many apartments that it is infamously labeled as a paradise of apartment buildings. This is reasonable since 47.1% of Korean population and 54.6% of Seoulites live in apartments⁹. Since apartments are occupied by half of the population, it could be valid to say that apartments are the best representatives of Korean contemporary architecture.

The notion of the apartment as a sustainable living space was primarily introduced to Seoul after the Korean War. In order to rebuild the numerous destroyed homes and residential areas and accommodate the massive influx of job seekers, apartments were desired. Downey (2012) describes, "the thousands of ugly but functional apartment buildings ... [built] ... out of necessity and not for beauty" (para. 25). The International Style¹⁰ definitely influenced the notion and the reinforced concrete construction method considered to be the best way to build stronger, higher, and faster, attributed to the phenomenon of "republic of apartment" (Gelézeau, 2014).

Ironically, apartments are considered to be one of the worst architectural specimens in contemporary Korean society. Generally, apartments are matchbox-shaped and lined up like dominos (Harlan, 2013). The main façades of apartment buildings consist of glass with rectangle shaped windows in the back and flat concrete on the sides. In many cases they are colored off-white, with the number of the buildings and brand name of the construction corporation on the side (Figure 2). It is not only the exteriors of the apartments that are identical, but also interiors. Prototype floor plans for two-bedroom, three-bedroom, and four-bedroom apartments were designed during the 1980s and 1990s, standardizing where the living room, bedrooms, kitchen and bathroom are placed. Soviet-like, communist-style, ugly, dull, or all the same are the most frequently used terms to describe Korean apartments (Downey, 2012; Harlan, 2013). A majority of Koreans denounce its cookie-cutter appearance and dull designs

8 Apartment: Generally called "apart" in abbreviation adopted from Japan. It refers to more than fifth floor high buildings with a residential purpose only. An apart building has a shared entrance, staircase, or hallway among inhabitants. It is normally developed in the form of a complex with a playground, grocery store, pharmacy, cleaner's, or several clinics within the complex.

9 The Statistics Korea. The number is from the report 'Population and Housing Census 2010.'

10 International Style: An architectural style emerged in 1920s in Europe but the term was coined by eminent American architect Philip Johnson and architectural historian Henry-Russell Hitchcock in 1932. The style can be characterized by rectilinear shapes, use of glass and steel for construction material resulting in visual weightlessness, and moderated use of ornaments and decorations.

as degrading to the overall cityscape. Likewise, architects argue that Korean apartments are a constructional product without an architect or a designer (Gelézeau, 2014; Jung, 2013; Seung, 2015). However, Koreans prefer to live in an apartment for its convenience—interiors are designed to meet the Korean lifestyle preferences and each apartment complex office provides maintenance and security. Thus apartments are continuously expected to be built throughout the country (Gelézeau, 2014; Harlan, 2013).



Figure 2. Korean Apartments, Photo by Jaesung Hur

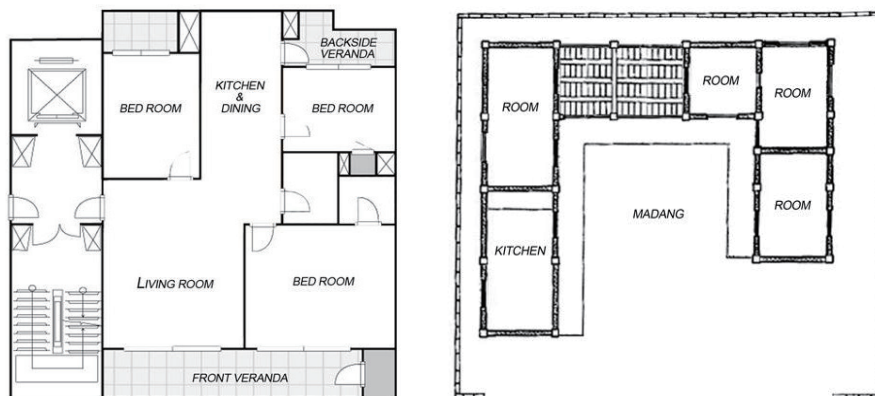


Figure 3. Three-Bedroom Apartments Floor Plan (left)

Figure 4. Korean Traditional House Floor Plan (right)

While the concept of the apartment originated in the West, the architectural form shifted to the unique needs of Korean contemporary society (Gelézeau, 2014). Within the last 50 years, they have become the most common architectural form of the contemporary Korean culture. Specific Korean cultural influences are included. Firstly, apartments normally face South or South-East to maximize the amount of sunlight, showing Korean preferences toward the light of the sun for their living spaces. Secondly, the living room is placed in the center of the house, which can be considered as a reflection of traditional Korean house floor plan—the open area called *madang* transformed into living room (Yoo, 2015), which has the function of gathering and sharing. Finally, the physically enclosed but conceptually considered as an outside area, of both front and back side verandas are spaces for a laundry and a pantry. These areas show how the traditional living style—and space usage—is incorporated and modified into the contemporary architectural apartment system (Figure 3 & 4). The apartments that Koreans have developed reflect the past and also indicate the liveliness of Korea today.

In the beginning of the new millennium, the exterior of boring looking matchbox-like apartment

buildings in Korea evolved. Full glass-walls covered high-rise apartments, looking similar to office towers. Meanwhile, in terms of architectural designs and functions, there are a lot more options for consumers to consider, such as the façade, floor plan, apartment complex design, or public amenities.

Architectural Metamorphosis

The last architectural form that will be discussed is called *architectural metamorphosis*. This is not a labeled style or type such as landmark or apartments as discussed above, but it is a clear tendency, recognizable in Korean contemporary society. The term architectural metamorphosis has been used to refer to how a butterfly undergoes the process of becoming from an egg to caterpillar to a butterfly; so do architectural buildings constantly refurbish in time by remodeling, reforming or renovating processes.

Reusing old buildings by refurbishing them is not a new concept in other megacities around the world. In some ways these architectural metamorphoses resemble what already exists in European countries or in New York City for example, shops placed on the ground floor and residential spaces on the upper stories; pedestrian friendly narrowed streets with various kinds of relatively small shops. However, some features can be extracted as having a Korean specific character in this type of rehabilitation of these buildings.

There are some districts in Seoul where this type of architecture is easily observable. These places are the trendsetters' favorites and travelers' must-sees. They include Hongdae, Itaewon, Garosugil, Samchung-dong, Seochon, and Buam-dong (Figure 5 & 6). All these districts have their own distinctive features; however what they have in common is the architectural metamorphosis, which happened organically by a bottom-up development process. Originally these areas were mostly residential districts with narrow winding alleyways, occupied by lower than five-story houses, closely spaced side by side and built from 1950s but mostly in 1960s to 1980s. Some time in 1990s, the ground floor of these residences started to shift into small shops such as cafés, restaurants, bakeries, clothing or accessory shops, hair salons, bookstores, and stationery stores. Around the new millennium, this trend proliferated at higher stories and even basement floors were subjected to the changes. This architectural metamorphosis is particularly noticeable since it was a creative and positive way of dealing with aged architectural buildings contrary to how Koreans used to conduct their architecture plans—which was to demolish and rebuild.



Figure 5. An Example of Architectural Metamorphosis (left)

Figure 6. Hongdae Street View, Photos by Jaesung Hur (right)

A Dutch architect Bart Reuser (2012) observed the Hongdae area, focusing on the ecological change of architectural metamorphosis. His book titled “Seoulutions” is a proposal for Dutch cities facing prevailing contemporary urban issues to consider this phenomenon that is happening in Seoul as an inspiring solution. With “dynamism,” Reuser expresses his fascination with the rapid transforming tendency saying, he lost his knowledge of Seoul at almost the same pace as he gained. He also pointed out the district’s active involvement to high-density urbanization process as well as socio-economic demands, becoming functionally mixed living districts, which although looking like a commercial dis-

trict, is still residential. Reuser was interested in the injected programs and layered steps of alteration. He emphasized the distinction from European nations, discussing Koreans' tactics in the practice of legal regulations and limits as well as the flexibilities in the laws itself. He argued that all these cultural characters contributed to "Optimal Seoulution."

In addition to Reuser's perceptions, is the feature of kitsch—fulfilling the tastes of the general public, a direct reflection to consumer culture, and about 50 years of Korean modern history capsulated into a form. Hence, architectural metamorphosis is a living witness of Korean modern society.

Conclusion

The city is a palimpsest; buildings are created with needs and are rewritten / re-designed over time. Buildings get torn down and new buildings are built on top of the marks responding to the shifting demands. Social, cultural, political, economic, and even aesthetic values of place and time are projected in these changes. Even with a city full of modern looking buildings that seems to be lacking any of its regional or local features of the culture can also speak to the people who are willing to read and understand the place. This is important because humans constantly interact and make connections to the places they ground their lives in and on; people do not neglect their geographical addresses when they introduce themselves. It is how people identify themselves even in this global nomadic era. What is more, life can only happen within built environments that we are constantly re-shaping.

Seoul might not look aesthetically beautiful at first glance. The essential criticism is that it has no interesting-looking buildings throughout the city and no premeditated city planning. It is a shame that the city is unable to embrace its more than 600 years of native history in its built environment. But the loss is also an outcome of what the city, the country, and the people living in Korea had, and lived with. This mournful and shameful lacking of its past is also one aspect of the true identity of Seoul, Korea. Yet, looking at the contexts from a different perspective, Korean specificity exists in how Koreans appreciate their lives within the city. The cultural dynamics of Seoul are best described by Eaves (2015) when he characterized it as, "A Hundred Cities within Seoul."

In 2010, Seoul was recognized as the second city on the list for a World Design Capital by the International Council of Societies of Industrial Design. It could be assumed that the prize was to honor the positive efforts to embrace Korean identity in the globalized contemporary Korean culture and attitude. As Powell (2008) pointed out, the built environment has a great potential as a site for "the cultural and social analysis of art in everyday life" (p.18), yet the practice of reading a place rarely goes beyond the analysis of form in art education. Broadening the scope to historic, political, and socio-cultural contexts will much benefit individuals' self-identity formation process by fulfilling the "need to build and their need to evaluate how structures and places mold their lives even as culture does" (McFee, 1999, p.viii).

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The Formation of Korean Abstract Painting

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ABSTRACT

Emerging after the Korean War, expressive abstract paintings have been considered the first avant-garde art in Korea. Abstract paintings after the Korean War were formed with Korean artists' effort to modernize Korean art by westernizing it. This chapter looks into various discussions and experiments among artists and critics during the period. Young Korean artists expressed their refusal to follow the academic standards passed down from Japanese art institutions. They were also confronted with a pressing task to find their own identity within the context of receiving western avant-garde art. With no historical experience with the avant-garde, they were left in a predicament to resist the convention with few alternatives. A new form of abstract art in Korea emerged against the backdrop of the complex historical and cultural factors during the late 1950s.

Keywords: Abstract painting, modernization, Informel

Introduction

The formation and development of abstract painting in Korean art was a modern cultural product.¹ Emerging after the Korean War, expressive abstract paintings have been considered the first avant-garde in Korean art. Although there were not many paintings left from the period and moreover the particular abstract style did not last long, the abstract paintings of the 1950s have required critical attention. Most painters seemed to have experimented with expressive abstraction for a while and moved on to their own styles afterwards.

A question would be posed regarding why this period should be of our interest. This chapter pays attention to the way in which the abstract painting after the Korean War was formed with Korean artists' effort to modernize Korean art by westernizing it. Yet it was not an accidental break from convention. Instead, this chapter deems the precursors' experiments with abstraction during the Japanese colonial period substantial to the formation of the new abstraction. This chapter looks into various discussions and experiments among artists and critics during the period.

Young Korean artists expressed their refusal to follow the academic standards passed down from Japanese art institutions. While rebelling against the conventions from the colonial past, they were also confronted with a pressing task to find their national identity in receiving the western avant-garde. With no historical experience with the avant-garde, they were left in a predicament to resist the convention with few alternatives. The formation of abstract style in postwar Korea can be seen in unprecedented cultural interactions at a global level. Korean artists were introduced to postwar abstraction of American Abstract Expressionism and French Art Informel. Against the backdrop of the historical and cultural factors during the late 1950s in the U.S., France, Japan, and Korea, a new form of abstract art emerged. In the cultural translation process, more discussions than artworks may have resulted from this process.

The Introduction of Western Art to Korea During the Japanese Colonial Regime

The reception of western art was a multi-layered task for Korean artists. The universal principles and language of modernity was to be transposed to the local and particular environment of Korea. The western notion of 'art' was first introduced in 1883 in Korea along with western mediums and techniques. Western art practices and principles were brought to Korea through the institutional system under Japanese colonial rule (1910-1945). Western art medium such as oil painting along with western methods of composition and depiction were introduced. Art institutions in Japan promoted representational depictions of nature. Due to the lack of art institutions in Korea, most Korean art students went to Japan to further their study. They were mostly sons of privilege and wealth. Considering the unprofitable nature of doing art at that time, getting art education in Japan and starting a career as artist may have been limited to talented persons from aristocratic families. The academic institution in Japan had a substantial role for Korean artists in receiving western art. Korean art students' training in art varied depending on the institutions they attended. The Tokyo School of Fine Arts, a leading national art institution opened in 1887, emphasized academicism based on the nineteenth-century Neo-Classicist aestheticism as the primary principle. Faithful depictions of such conventional subject matters as still lifes, landscapes, and figure paintings were stressed in the curriculum. Most art schools emphasized faithful depictions of nature as the basics.

It should be noted that Japan had been adopting the western avant-garde within a short period of time without a substantial understanding of the intellectual and cultural milieu (Chun, 2004). European avant-garde art experimentations during the late nineteenth-century and early twentieth-century inundated Japan. The gamut of western avant-garde art was introduced, ranging from realism, impressionism, post-impressionism, fauvism, cubism, futurism, expressionism, constructivism, dada, to surrealism. In its dialectic relation to the tradition, European avant-garde has been formed and evolved while modifying itself based on its unending search for newness. Early twentieth-century European art

1 This chapter is a revised excerpt from Kim, H.Y. (2013). I would like to thank the artists, the family of the artists, and Yoo Young-kuk Art Foundation for their generous support to use the images of the artist's work in this chapter.

resulted from the necessity of changes in their historical and cultural milieus. However, Japanese artists did not have enough time to obtain substantial knowledge about the historical and intellectual context of the avant-garde, from which this new art emerged. Therefore, they tended to pay more attention to the innovative artistic style, than the avant-garde as a new way of thinking.

The official art exhibition under Japanese colonial government [Cho-Seon Mi-Sul Jeolamhoe, briefly called Seon-jeon] also contributed to solidifying the traditional academicism in Korea. Taking the exhibition system of Moun-jeon in Japan as its model, Seon-jeon opened in 1922 as a part of the Japanese colonial Culture Policy in the face of Korean resistance manifested in March 1, 1919 independence movement. Intending to assimilate Korean artists into the Japanese cultural program, Seon-jeon held twenty-three exhibitions before its closure in 1944. Run and governed by the Japanese authority, it was the only official venue of exhibition in colonial Korea. Yet, all jurors came from Japan and most of them were the faculty at the Tokyo School of Fine Arts, while policing the standards for acceptance. Almost half of all submissions were from Japanese artists who stayed in Korea. Although it was not intended to promote Korean artists' activities, Seon-jeon nevertheless served as a major venue, through which Korean artists could obtain a public recognition. Self-taught artist, Park Soo-Keun (1914-1965), who did not have privilege to pursue his study in Japan, managed to experiment his style and pursue his vision while continuing to submit his work to Seon-jeon and later to Kuk-jeon after liberation (more about this below). Depicting the everyday life of ordinary people, Park developed Korean genre painting through his affection for them. His gray- or brown-toned paintings with simplified angular forms are executed in a unique technique. Painted with thick pigment over plywood or canvas, the surface is reminiscent of rough granite walls or earthen mounds, often seen in Korean houses.

By the 1930s, small numbers of liberal young artists in Japan began to turn to more advanced modern style of abstraction, refusing to transfer the likeness of nature in their work. The new style was dominantly geometric abstraction, although there were some bold unconventional works assimilating fauvist and surrealist styles. Japanese avant-garde artists began to draw to the idea of 'art for art's sake' and explored unconventional mediums and methods to express their creative will. Moreover, some private art schools opened during the early twentieth-century such as the Imperial Art School (opened in 1929), Art Academy in Japan University, and Culture Academy (1923), and they encouraged creativity and freedom in art. Korean art students enrolled in those schools began to explore new formal experiments. Kim Whan-ki and Yoo Young-kuk began to pursue their interests in abstraction, and whose experiments were to be introduced to younger artists upon their return to Korea.

We will briefly examine the two precursors of abstraction in Korean art. Kim Whan-ki (1913-1974) studied in Art Academy, Japan University in Tokyo, Japan from 1933 to 1936. Kim learned about western avant-garde art such as cubism and futurism through his progressive teachers, Dogo Seiji and Hujita Tzugushi, who returned from Europe and active in the international art world. During this period, Kim experimented with cubist-oriented geometric abstraction, inspired by Piet Mondrian, and gradually formed his abstraction by drawing on nature. Yoo Young-kuk (1916 -2002) was another pioneer of abstraction, whose artistic career is often considered paralleled to that of Kim Whan-ki. Yoo studied at the Culture Academy [Bun-ka-hak-won] in Tokyo, Japan from the spring of 1935 to 1942. Compared to Tokyo University or the Imperial Art School, Culture Academy had a relatively liberal program encouraging creativity, thereby allowing students to explore up-to-date avant-garde art. Yoo began his formal experiments in abstraction while learning about Dada, Surrealism, and Russian Constructivism. Rather than evolving gradually from figuration to non-figuration, Yoo began to experiment with form and composition. His early work shows a wide range of experiments, from geometric (Figure 1) to freely arranged organic forms, creating a sense of tension and rhythm. In his search for constructions in order, he also experimented with organic shapes (Figure 2). This relief has a strong resonance with the Dadaist Hans Arp, who embraced the chance element and avoided making previous sketches or plans. Based on his free play with forms seeking a pure aesthetic order, Yoo pursued abstraction in painting. He then admired Piet Mondrian whose work shows a pure sense of balance (Figure 3). These early abstract works focusing on formal exploration were submitted to the exhibitions held by Free Artists' Association [Ja-yu-mi-jeon] and he was awarded several times. A

touring show of Ja-yu-mi-jeon was held in Seoul in 1940, which served to introduce abstract art to a Korean audience.



Figure 1. Yoo Young-kuk, *Relief Object*, 1937 (Remade in 2002), Mixed media, 53 x 40 cm, Yoo Youngkuk Art Foundation



Figure 2. Yoo Young-kuk, *Work R3*, 1938 (Remade in 1979), Mixed media, 65 x 90cm, Yoo Youngkuk Art Foundation

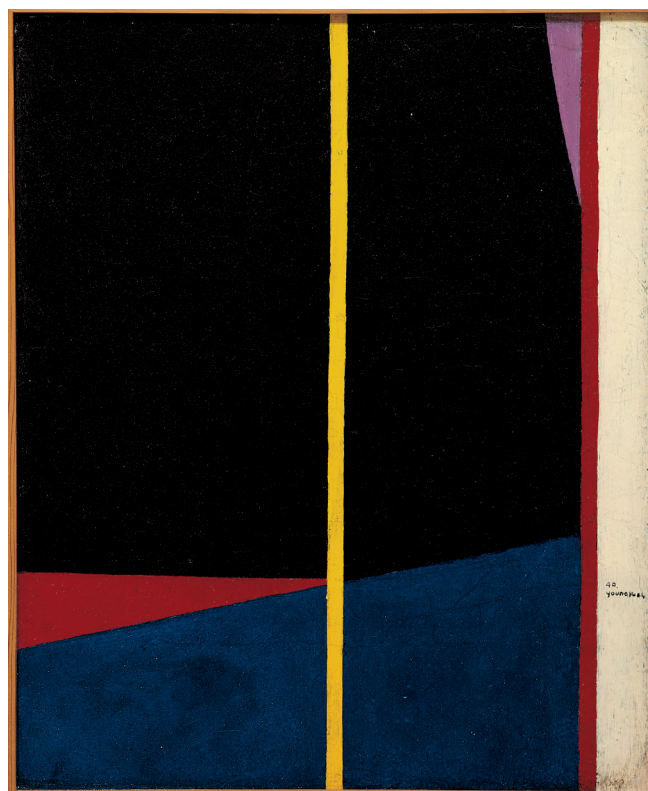


Figure 3. Yoo Young-kuk, *Work*, 1940, Oil on canvas, 46 x 37.5 cm, Yoo Youngkuk Art Foundation

On the other hand, a group of artists came to be associated with proletariat art during the 1930s, and their work was geared to a political left wing (Research Association, 2004, 389-390). Korea's liberation from Japanese colonial rule in 1945 was immediately followed by a tormented ideological tension before and after the Korean War (1950-1953), which ultimately led to the geo-political divide of the country. The years immediately after the liberation from Japan were in turmoil at almost all levels of society. The longed-for freedom was overshadowed by the ideological tension that swamped the country. The conflict between the aesthetic avant-garde experiment and realism promoting political propaganda was partially conducive to the ideological divide among Korean artists right after the Korean War. Artists often found themselves getting involved in political parties without even knowing their positions. Yet, ideological disagreements on the role of art and debates on the viability of either realism or abstraction came to an end with the geopolitical divide of the country after the Korean War. As Korea began to modernize the country by adopting the system of capitalism and democratic principles, Korean artists sought to emulate western modern art in an effort to break with the colonial past, and moreover modernize Korean art.²

Development of Abstract Painting in the Late 1950s

Korea's liberation did not lead to a complete break with Japan. Modernization of Korean society had initiated under the colonial rule and continued after the liberation, by partially drawing on Japanese systems. After the liberation, several art colleges opened in major universities in Seoul, Korea, where art began to be taught in modernized institutions for the first time in Korean history. Education in newly opened art colleges contributed to the modernization of Korean art. From 1945 to 1950, art colleges opened in Seoul National University, Ehwa Women's College, and Hong-Ik University. After he returned to Korea in 1937, Kim Whan-ki taught at the College of Fine Arts in Seoul National

2 In this chapter, Korea indicates South Korea. Since the divide of the country after the Korean War (1950-53), the development of two Koreas has been separated. Most artists who believed in the engaging role of art as political propaganda by employing a realistic style migrated to North Korea by the end of the Korean War.

University (1946-1948) and Hong Ik University (1959-1962). He incorporated traditional Korean folk elements and Korean landscape into his simple and flat canvases. In 1947 Kim organized an avant-garde group known as the Neo-Realists [shin-sa-shil-pa]. It was the first group of Korean artists who pursued non-figuration. Its charter members were Kim Whan-ki, Yoo Young-kuk, Chang Uc-chin, and Lee Gyu-sang. They did not make clear distinctions between abstraction and reality since they believed that an abstract expression was another way to address reality (Park, 2013, p.32). Since then, Kim continued to pursue his search for integrating aesthetic experiments in abstraction with his cultural identity as Korean. He was an avid collector of Korean art and crafts. Along with nature, Korean traditional artifacts served him as vital sources of inspiration. Upon his return to Korea in 1943, Yoo Young-kuk also continued to develop his unique abstraction. Yoo developed his lyrical abstraction with particular emphasis on color planes and suggestive forms drawn from nature, especially mountains (Figure 4). Compared to his former abstractions dedicated to a geometric composition, his later work with serene mountains reveals his personal relationship to nature. The experiments of the pioneers of abstraction may have motivated young Korean artists to explore new ways to express. As the Korean War ended in 1953, a handful of young artists went abroad to study by heading for France, the U.S. or Japan.

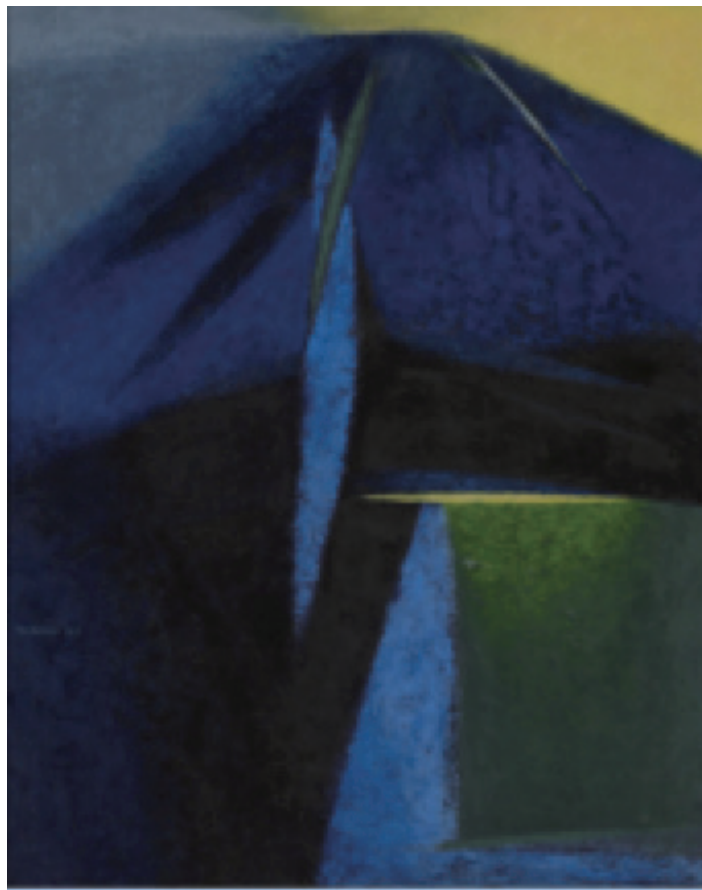


Figure 4. Yoo Young-kuk, *Work*, 1966, Oil on canvas, 163.2 x 130 cm, Yoo Youngkuk Art Foundation



Figure 5. Ryu Kyung-Chai, *Neighborhood of a Bare Mountain*, 1949, Oil on canvas, 94 x 129 cm, National Museum of Modern and Contemporary art, Korea

On the other hand, the Korean government launched the national art exhibition (Tae-han-min-kuk mi-sul jeolam-hoe) in 1949 by adopting the art exhibition system of Seon-jeon run during the colonial regime. Briefly called 'Kuk-jeon,' it adopted the previous Japanese system and its standards for quality approval. Despite its academicism and policing jury system, Kuk-jeon served as the major gateway to public recognition. It is noteworthy, however, that the first Presidential prize of Kuk-jeon in 1949 was awarded to a landscape painting, which broke away from the academic convention, *Neighborhood of a Bare Mountain* painted by Ryu Kyung-Chai (Figure 5). It was a landscape painting of a presumably discarded site around the outskirts of Seoul, nearby the area of Wangshimri now. It won critical acclaim for its unconventional composition and non-representational colors. Although it does not abandon a representational depiction of the site, distorted forms of tree trunks in the foreground and the dismissal of perspective along with the use of warm color in the flat background reveal a brave turn away from a representational convention.

Upon its resumption in 1953 with the ceasefire of the Korean War, Kuk-jeon continued to promote conventional depictions of still-lives, landscapes and female nudes. Its stagnating academicism became meaningless to the artists who had experienced the devastation of war and the naïve works exhibited at Kuk-jeon were hardly relevant to what people had just experienced. Affiliated members of the Kuk-jeon were then established artists, who grew out of Seon-jeon. They moderately developed their style by maintaining figurative elements yet employing bold colors, or by simplifying subject matters drawn from nature into geometric forms. Some of the work seems to have eclectically assimilated Fauvist and Cubist styles (Figure 6). A moderation of the representational style, however, did not satisfy younger artists who sought a new way of expression. Young artists' criticism pointed directly to the institution of Kuk-jeon, which they believed perpetuated the stale academicism by maintaining representational art (Suh, 1997, pp.33-69). As artists challenged the conventional Kuk-jeon and demanded its reformation, they began to act collectively and form several groups.³ Its members were born around the 1930s and were educated in art colleges in Korea opened after the

3 Five independent groups were formed in 1957: Modern Art Association, New Style [Shin Cho Hyung Pa], Creative Art Association [Chang Jak Mi Sul Hyup Hoe], Contemporary Artist Association [Hyun Dai Mi Sul Ga Hyup Hoe, briefly called Hyun-Dai-Mi-Hyup], Paik Yang Association.

liberation. They sought new ways to express their war experiences and a sense of estrangement. Against the unyielding conservative system of Kuk-jeon, an urgent need for change began to be voiced. In October 1954, art critic Lee Kyung-sung stated, “we are currently dealing with a task to rationalize, modernize, and internationalize Korean art” (Kim, Y.N. 2006, p.104). In the following year, painter Kim Gee-chang maintained, “in facing the global tendency towards abstraction, we cannot be sitting in an outdated throne of ivory tower any longer” (Kim, Y.N. 2006, p.104). These statements reveal their yearning for modernizing Korean art by adopting contemporary western art. New experiments in abstraction were shown in a series of exhibitions outside Kuk-jeon during the late 1950s. The 1960 Fine Artists Association (Mi-Sul-Ga-Hyup-Hoe) held its first exhibition as a protest hung on the wall of Duksoo Palace in October 5 1960, on the same day of the opening of Kuk-jeon. The exhibition drew a public attention with its radical style and unleashed energy, poured upon an immense size of canvases, with which they wanted to express their war trauma and a sense of uncertainty. Youn Myeuong-ro (1936-) showed his *Stone Age*, which was done in a large scale of canvas, charged with emphatic gesture of free expression. The exhibition in 1960 was a revolt in that their work was hung on the wall outside the museum. Putting up a show on the street critically challenged a common sense that artwork needed an institutional space to be shown.



Figure 6. Bhak Dorn, *A Castle Site*, 1957, Oil on canvas, 162.2 x 130.3 cm, collection of the artist

The development of abstract painting after the Korean War marked a significant turning point. While earlier experiments with non-representational art drew on the practices of the early Twentieth-century European avant-garde art, the new abstraction emerged after the Korean War eliminated narrative and figures. American Abstract Expressionism and French Art Informel were introduced to Korean artists. By adopting the western avant-garde art, Korean artists sought a new way to release their existential angst they experienced during the historical turmoil. They sought an innovative style to dismantle the unwanted colonial past and find a new way to express their pathos.

Until the U.S. cultural policy paid attention to Korea in introducing American art and culture in the late 1950s, the Japanese art world continued to serve as a limited yet important source, from which Korean artists could obtain up-to-date information of the international avant-garde art. Although most Korean artists were not likely to see the international art exhibitions held in Japan, they had access to Japanese art magazines that published reviews and discussions on western art theories. Young artists employed a new mode of expressive abstraction, which was to be officially called Informel by the early 1960s. The phrase “Korean Informel” (Suh, p.65)⁴ provokes a question on the complex course of Korean reception of western avant-garde. It implies the “time-lag” (Bhabha, 1994, pp.139-170) between the original formation of American Abstract Expressionism in the 1940s and its local reception in Korea in the late 1950s through Japan. The new style of non-representational and expressive abstraction appealed to younger artists. Despite limited access to the sources of western art, Korean young artists were eager to learn about postwar avant-garde art practices and relevant discourses. During the late 1950s, they had regular meetings at ‘Art Study’ located in An-guk-dong in Seoul. It was a private studio of painter Lee Bong-sang, who opened it to likeminded artists. They held several seminars to discuss their hardship dealing with the task to modernize while overcoming a chauvinistic view on art. Their search for a new direction was to contribute to the development of the expressive abstraction (Suh, pp. 62-65).

In building a self-supporting community, critic Bang Keun-tak played a constructive role in informing Korean artists of western avant-garde art. Majoring in philosophy and particularly interested in literature and art, Bang was assertive about the mode of expressive abstraction. Bang frequented the libraries of the USIS where he was able to read the work of Thomas Hess, Harold Rosenberg, and Robert Motherwell as well as leafing through *Time* and *Life* magazines. Given the access to *Art News*, it is very likely that Bang read Rosenberg’s “The American Action Painters,” published in the December 1952 issue. He brought reviews and color reproductions of Abstract Expressionist works to Korean artists’ attention. Although there is no explicit reference to Rosenberg, art critics came to allude to his notion of ‘Action Painting’ since the late 1960s and the 1970s. Korean Informel artists were presumed to consider the canvas “the arena in which to act.” Fascinated with Nietzsche’s philosophy and existentialism, Bang also introduced Art Informel largely by referring to Michel Tapié’s book *Un Art Autre* (1952) and his catalogue for “The Meaning of Non-objective Art,” along with his lectures delivered in Japan since 1956. Korean artists were also eager to learn about Art Informel. Painter Kim Chang-yeol got a Japanese translation of Tapié’s Informel manifesto, probably published in a 1958 volume of *Mizue*. Painter Ha In-doo (Figure 7) translated it into Korean, which was informally distributed among artists. Yet the artists did not take Art Informel as the advanced model to emulate, but considered as a visual reference in addressing their anxiety.

In the 1960s, abstract art developed in an unexpected speed and scale. Along with more or less expressive abstract style, an unprecedented large scale of the canvas became common to young artists’ work. Informel was not an exclusive mode of expression for the younger generation, but an expression of shared experiences of the era. It served artists who had a zeal for expressing the inner necessity and the explosive force of creation, which would ultimately dissolve conflicting elements. Korean Informel is not necessarily associated with Art Informel. By the late 1950s, the emphatic gesture revealed in spontaneous brushstrokes drawn on big scale of canvas resonates with the vigor of Action Painting. As the critic Suh Sung-Nok asserts, the work of Chang Sung-soon (Figure 8), Kim Chang-yeol, and Chung Sang-hwa gradually evolved to show an affinity with Action Painting by 1960. Stressing their emphatic brushstrokes, Suh also related their work to traditional calligraphy. He refers to the work of Franz Kline, Jackson Pollock, Mark Tobey, and Pierre Soulages as comparable western examples. Suh claims that young Korean artists considered the canvas ‘the arena in which to act,’ and thereby exploring a possibility to expand art into life.

4 No clear explanations have been provided pertaining to why this term was used for the new abstraction.



Figure 7. Ha In-doo, *Image*, 1958, Oil on canvas, 72.7 x 60.6 cm, collection of the artist



Figure 8. Chang Sung-soon, *Work 59-B*, 1959, Oil on canvas, 72.5 x 97.5 cm, National Museum of Modern and Contemporary art, Korea

For young Korean artists, it did not matter whether it was Art Informel and/or Abstract Expressionism. What was at stake was how to survive as an artist with whatever was available. Making little differentiation between the two, Korean artists adopted the universal style of expressive abstraction with limited understanding of its theoretical grounds. They eventually found a new mode of expression, with which to register their despair. Since being acknowledged as the first avant-garde style, however, Informel dissipated its critical edge and established as a major style by the mid-1960s.

The previous emphatic gestures loaded with heavy impasto gradually evolved into monochrome painting. This new abstraction in extreme reduction registered an increased interest in the condition of painting, that is, the flat canvas and the materiality of paint. Some shows almost contemplative acts of making repetitive marks on the canvas (Figure 9), whereas others focus on the materiality of the medium as such. The reductive aesthetic has a strong affinity with the Minimalist emphasis on simplicity. A subdued abstraction imbued with Zen philosophy came to prevail during the 1970s, which had a strong affinity with the mode of Mono-ha in Japan. This new abstraction paralleled Minimalism in style, yet imbued with Zen philosophy. Abstract art maintained its prevalence in Korea until the 1980s. Against the backdrop of the dominance of monochromatic paintings in the 1970s, some artists experimented with art, which is comparable to Conceptual Art and Land Art. They posed fundamental questions on the materiality of artwork. By presenting impermanent art such as performance and installation, they intended to undermine the physical and material quality in abstract art produced over the past two decades. Installations in nature, in particular, register the dada spirit, by negating the permanence of art object, thereby resisting the idea of art as commodity.

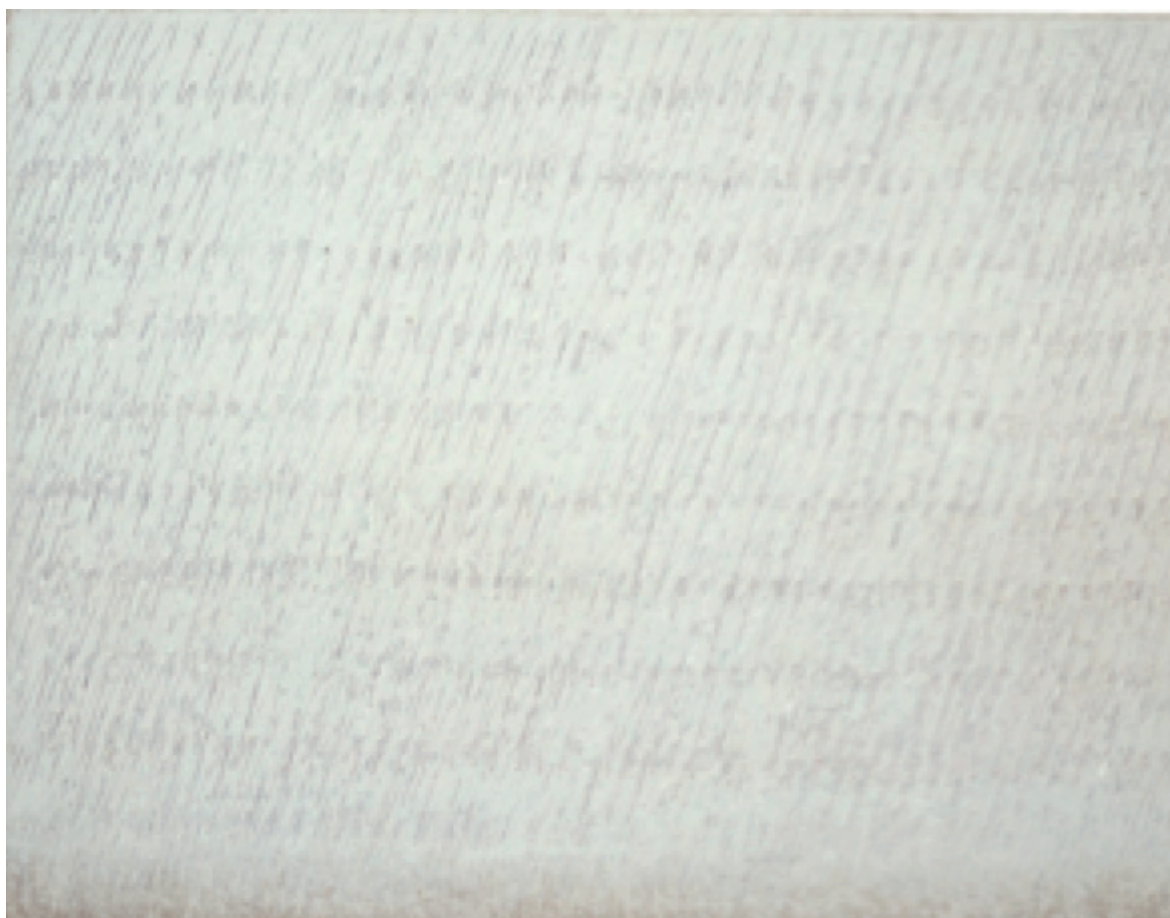


Figure 9. Park Seo-bo, *Ecriture No-43-78-79-81*, 1981, Pencil and oil on hemp cloth, 194.5 x 260 cm, National Museum of Modern and Contemporary art, Korea

Insight

As we have seen, Korean abstract painting cannot be categorized in a certain style. The wide range of abstraction, non-representation, or formless art emerged and evolved, while the artists have brought together various strands of creative and subjective experiments into art. Despite differences in style, they shared the common goal for the subjective creation.

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An Artist as a Social Communicator: Korean Contemporary Artist, Minja Gu

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ABSTRACT

The technological, demographic, and economic changes of the last half-century have caused societies around the world to become ever more multicultural. This shift is particularly striking in South Korea, a traditionally mono-cultural society. Cultural diversity-related problems have become increasingly prevalent, and the government has sought to tackle such issues through social and educational systems. From a pragmatic perspective, art can be seen as another tool for addressing cultural diversity issues because it delivers cultural/social value, transcends time, and is a reflection of actual lived experience. In fact, the works of contemporary South Korean artists may serve as a valuable resource for art educators who wish to indirectly or directly address social issues in the classroom. This chapter presents the art of a socially active South Korean contemporary artist, Minja Gu. By examining how she addresses issues of cultural diversity and social change through art, art educators can gain a sense of how they might help students to address and understand these issues in their own lives.

Keywords: Multicultural society, contemporary art, role of contemporary artist, communication through art

Introduction

Although countries around the world have become increasingly multicultural, many societies grapple with acknowledging the value of “otherness” and greater acceptance of cultural differences (Martin & Nakayama, 2010). In order to heighten this awareness, many contemporary artists are actively communicating their experiences of cultural diversity and raising critical voices through the visual language of art. From pragmatic and ethnographic perspectives, art is something much more than the outcome of artistic skills or the satisfaction of a desire for beauty. Rather, art is a reflection of the human experience and as such, may connect powerfully with others (Anderson & Milbrandt, 2005; Dewey, 1934; Efland, 2002; Eisner, 2002). Further, because art utilizes symbols with particular cultural meanings, it can serve as a tool for communication between groups from different cultures and generations.

The unique characteristics of art suggests that art can serve as a kind of historical and “cultural container” (Anderson, 1989, p.51). No matter what the age of an artwork, it presents the story of a lived experience and manifests the circumstances and insights of the artist. As Anderson (1989) stated, “artworks made in man’s psychic image express human qualities maybe unseen on the surface, but integral to the forms, and representing the spirit of human life” (p. 51). Thus, the works of artists hold real value for each of us in providing a pathway to greater awareness and understanding of contemporary cultural and social issues.

In my research, I have been fortunate to meet a number of talented contemporary artists from different cultural backgrounds (e.g. South Korean, Pakistani, American, and Canadian). Through personal communication with these contemporary artists, I came to understand their sincerity, depth, and determination to address emerging cultural/social issues in the context of our rapidly changing world and share their stories of living and working in culturally diverse circumstances. The insights I gained from this research include the notion that artworks can function as a resource for discussion about life related cultural/social content in the art classroom (Y. Kang, 2014).

In this chapter I discuss the young South Korean contemporary artist Minja Gu, who actively represents notions of “otherness,” “difference,” and “usualness” in her art. The majority of Gu’s artworks are installations, videos, and community participatory projects. Her artistic inspiration is gained through travel to locations both inside and outside South Korea. The two works examined here address social/cultural issues and exemplify the social activism Gu expresses through her art.

Happily Ever After (2010)

Happily Ever After is a photographic project that Gu created in 2010 (Figure 1) working with the participation of community members in the city of Anyang, 15 miles away from Seoul. The project was called the Anyang Public Art Project (APAP) and began after Gu was asked to create a community-based public artwork by the city. She began by conducting a community meeting to listen to the voices of community members and gain a better idea of their needs and expectations for the project. When she asked attendees about the city’s most pressing issues, they spoke of the concerns of many community members who had expressed that they had trouble meeting someone they might marry. This concern was grounded in the strong traditional Korean value placed upon the social position and financial status of a potential spouse. This concern sometimes engenders a certain bias when meeting others and even causes people to shun or not pursue relationships.

Based on her discussion with community members, Gu decided to create a project for Anyang residents who were having trouble finding a spouse. She conceptualized a symbolic performance that would stimulate questions about what participants in the project really needed to know when getting to know others. The performance would take the form of a blind date, but with important meanings underneath. Gu recruited 30 single males and females for the project. In order to reach her ultimate project goal, she specified two preconditions for participation. First, project participants must not show their faces nor give about any background such as their education, family, or job to their “date.” Second,

in order to conceal their identities, participants must wear a mask Gu made in the image of the “Average Korean Face.”



Figure 1. Minja Gu. *Happily Ever After* (2010). APAP Public Art Project of City of AnYang, South Korea.

Gu's intention in requiring participants to hide their faces and withhold personal background information was to make them concentrate on personal traits rather than their economic or social status. The mask served as a symbol of protection from premature judgments based on social criteria such as career, economic status, or physical appearance. According to the artist, the faces on the masks were meant to convey a very particular meaning. She stated,

Those masks are a copy of the average Korean's face. There was a study to calculate the length, width, height of nose, etc. of Koreans' faces and present an exemplary face as the average appearance of Koreans. There may be someone who looks like this mask, but I'm pretty sure that there might be no one who looks exactly like the mask (personal communication, March 14, 2014).



Figure 2(Left). Minja Gu. *Happily Ever After* (2010), detail cut 1. Figure 3(Right). Minja Gu. *Happily Ever After* (2010), detail cut 2.

In addition to requiring that participants wear the mask, Gu had them play a game with a particular purpose. Participants passed around a string of red knitting wool (Figure 2), to connect to each other. According to Gu, in China there is a myth that people who are destined to meet are connected to each other with a red string, thus the string the participants shared represented the potential connections between human beings.

Further, after the ball of string was randomly passed around, the two persons holding the ends became coupled for a blind date, and they were encouraged to have more conversation in a place where they could feel more comfortable, like a park (Figure 3). After the participants were coupled, Gu provided each with a stack of question cards. The questions were designed to help people gain a sense of their partner's character, tastes, or propensities. One question asked, "What would you do if you didn't take your wallet with you from home?" Other questions were: "If you hurried in the morning and recognized that you were wearing mismatched shoes in the subway, what would you do?" "Where would you prefer to honeymoon?" and, "If you had \$1000, what would you want to do with it?" Participants could ask each other additional questions of their own in order to continue their conversation as long as they did not ask about any personal background information. The entire process and structure of the project was designed to show participants how they can approach each other differently in order to understand more about their personal qualities rather than just superficial features.

Through her work, Gu explored questions concerning what we accept as natural, what we believe is normal, and whether the standards we apply are useful, or even appropriate. She wanted to address stereotypes and how they prevent us from seeing others. Gu helped participants not only consider, but actually experience, how their thoughts are influenced by narrowly structured images. Her work asked viewers to confront their own perceptions and recognize the extent to which they are limited by existing social concepts, thus giving them the opportunity to move beyond their prejudices. In her use of a red string to connect individuals, she illustrated in symbolic form the connection to all people living on the planet, who are sharing time and space. Gu's project provides food for thought concerning cultural diversity issues in South Korean society, which has shifted from a less homogeneous culture.

Koreans must make an effort to diminish prejudice and cultivate peace by opening to difference and seeing beyond socially influenced preconceptions that hinder the creation of positive relationships. The city of Anyang, especially with 8000 immigrants, has a much greater number than in other Korean cities. Native-born Korean residents can view these circumstances as a chance to meet people from different cultures, but only if they cultivate an open-mindedness toward others. In this sense, Gu's project represents a remarkable opportunity for participants and observers to broaden their perspectives about how to treat others they perceive to be different.

Gu's work also leads to questions about generalizations. In an interview, Gu shared that when she was in a country outside Korea, she was often asked questions like, "What do Koreans think about?" or "What do Korean artists usually do in regard to a certain topic?" These experiences helped Gu clarify her belief that such questions are inherently unanswerable:

We can think of words in our daily lives; we simply say 'foreign artists' or 'foreigners,' or I am told 'Usually foreign artists do things like that...' or 'Korean artists usually work in that way.' Actually, there is no such thing we can define or express by one word. Foreign artists? Then which country? Can we just simply say someone is a foreign artist if she or he comes from other countries? I think we can't... if we think of how many countries exist in the world and how many people live in this society individually. Even some people live in the same country, so they might share some similarities, but still they are different individuals. (personal communication, March 14, 2014)

Thus, in using a mask of the average Korean face Gu highlighted the uselessness of the notion of 'average,' because it obscures the reality that we are, first and foremost, individuals, and lends itself to

the development of prejudices. In this way, Gu's work may help participants and viewers to reconsider many of their assumptions, and with the potential to impact society at large.

The World of Job (2008)

The World of Job is a photographic work in which the artist Minja Gu documented an experimental performance she held in Taiwan (Figure 4). The work was inspired by a chance encounter she had with an old woman who had come to Taiwan from another country to look for a job. The woman told Gu about the hardships she faced when she sought to become part of Taiwanese society, in large part because her language was different. This conversation led Gu to reflect on the increasing number of foreign workers in South Korea (most of whom are from Southeast Asian countries) and their ill-treatment by native Koreans. Though they come to South Korea for work, such immigrants generally are portrayed negatively on television. This tendency of the media to selectively report on problems has contributed to a negative public perception of foreign workers, which in turn, makes their lives more difficult.

Gu wondered about similarities between the experiences of these immigrants and those of the woman she met. On her website, she described *The World of Job*.

Based on the story of an aboriginal woman who arrived in Taipei 40 years ago to make a living, I decided to seek a job in Taipei. As a foreigner who did not speak their language, Chinese, I went around to look for a job with a sign that read 'Finding a job is urgent, speaking South Korean and English, in good health...' using the few Chinese character I know. After two weeks, I got a job taking care of an old lady. (Gu, 2008)



Figure 4. Minja Gu. *The World of Job* (2008), Photographic documentation, Camera and Support: Yun Sabi. Taipei Biennial.

Thus, inspired by her random encounter with a woman on the street, Gu put herself in the shoes of a foreign worker, both figuratively, and literally. She became a foreign worker in Taiwan and gained an experience of their toughness, desperation, and even bravery. She stood outside holding her sign in public places where many people passed by (Figures 4, 5, and 6) and after two long weeks she finally

got a job helping an old lady with her grocery shopping. Through her art, Gu became a social activist on this social issue. In her compelling performance, Gu represented the aspiration and struggle of workers and others who leave their home countries in search of a better life.



Figure 5. Minja Gu. *The World of Job* (2008). Photographic Documentation, detail cut 3.

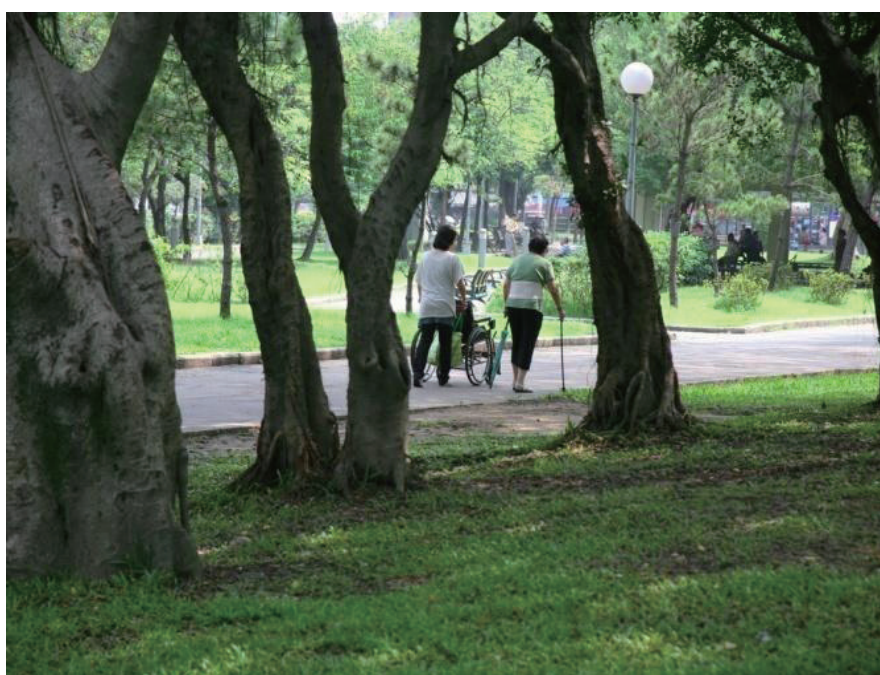


Figure 6. Minja Gu. *The World of Job* (2008). Photographic Documentation, detail cut 4.

Gu used photographs to document and depict her performance and participation about this social issue, but it actually took her two weeks to accomplish her purpose. Because it was difficult to stand on the street and work as a caregiver over this extended period, her work also contains implied meanings about the labors of an artist. Her method demonstrates where labor in general and labor in art can meet. Creating her works took a great deal more time and effort than it might have if she had

just created a photographic essay. Nevertheless, Gu felt that her work was ultimately more meaningful, because it made visible an important issue and established her as a socially responsible artist.

Gu's work points to the need for South Koreans to pay increased attention to issues surrounding foreign workers. Two other immigrant groups, women who come to South Korea to obtain a better standard of living, and male foreign workers who leave behind a family in their home country, also are deserving of attention. More than other immigrants, women who come to marry and make a family in South Korea are seen as having a greater interest in the welfare of the country based on their concern about the future of their children. In doing so, they may be accepted to some extent by native South Koreans. Immigrant male workers, however, often suffer from bad treatment by and offensive perceptions of South Koreans.

Of course, minority and majority groups exist in every society. Since immigrants and multicultural, or native-born South Koreans all share the same time and place and benefit from harmonious relations, it is reasonable to suggest that individuals from the majority group work to become more open to those from minority groups and respect their hard work and efforts to provide better lives for their families. Gu's empathic action as an artist 'putting on the shoes of another' offers a worthy approach for South Korean and global multicultural art educators who seek to address the cultural diversity issues in their society.

Themes and Implications of Gu's Artworks

After visually examining the selected works of art, I conducted a one-on-one interview with the artist, and also collected document resources such as press reports, website content, brochures, and the artist's statements. I transcribed the interview data, then carefully organized, reviewed, and content analyzed all the data, giving myself sufficient time to complete the process of listing repeated words, phrases, and themes by topic analysis (Eisner, 1998) that reflected Gu's understandings of cultural diversity. This examination of the artworks *Happily Ever After* and *The World of Job* revealed several major themes related to cultural diversity: a) rethinking stereotypical perceptions; b) respecting individuality; c) actively expressing one's voice, and d) having a critical eye.

Rethinking Stereotypical Perceptions

The unfolding of Gu's insights in *Happily Ever After* vividly illustrates her intention to address the value of treating others as individuals and disregarding stereotypical perceptions, particularly in Korean society. In helping people to focus on personal qualities that express individuality (e.g. personality, taste, and reflexive behavior) rather than societal standards, she illuminated the unconscious prejudices that may hinder the development of relationships. Furthermore, Gu symbolized longstanding cultural ideas about the value of uniformity in the form of a simple visual expression: a mask depicting the "average" appearance of a South Korean person.

While Gu's art was designed to heighten awareness of the role of perception in limiting relationships with others, it also spoke indirectly to the traditionally homogenous nature of Korean society and culture-based ideas about those perceived as different. By having participants wear the "average" mask that she designed, she provided an experience that heightened the power of her art and its message about societal standards that are unconsciously accepted by South Koreans. In *The World of Job*, Gu again addressed stereotypes that interfere with the development of human relationships. In this case, she illustrated a challenging issue: stereotypical perceptions of immigrant workers and the resulting unwelcoming attitudes of most South Koreans (Kang, 2010). Because these negative images create many hardships for immigrants working in South Korea, Gu chose to spend some time "in their shoes" and then document her experience. Again, the experiential nature of the piece increased its power to shift the viewer's perspective to understand the real side of a problematic situation with sympathy from an air of indifference to it.

In the making of her art, Gu employed emotional and cognitive processes to help her make sense of her life experience, and the resulting feeling and thinking had its own quality and aesthetic (Dewey, 1934). Grushka (2005) stated that, in one sense, a piece of artwork can be understood as

another “self” of the artist, reflecting the artist’s relationship with his or her sense of self, place, and community. Thus, through Gu’s interactions with her senses, she presented a work full of sensibilities and reflections on her life experiences, not least of which involved her deep concern about critical social issues and her corresponding decision to step outside of her comfort zone.

Respecting Individuality

In *Happily Ever After*, Gu found that participants began to listen more carefully to each other and engage more dynamically with each other. Their response illustrated, for both participants and viewers, how we can more clearly see others as individuals when we are free of certain societal expectations. In *The World of Job*, Gu highlighted the difficulties for immigrants working in South Korea and the idea that we need to eliminate ‘cultural blinders’ (Banks, 2008, p.1) so we can see them as different individuals. Just as in *Happily Ever After*, we are led to think about the importance of respecting individuality. This notion is critical to understanding cultural diversity, and in a conservative mono-cultural society like Korea, it is sorely needed. In fact, Ballengee & Stuhr (2001) argued that greater awareness of personal cultural identity is a very important element in multicultural education.

Art teachers can play an important role in assisting students in understanding themselves in relation to cultural others. According to Garber (2004), “Identity is how we understand ourselves in relation to others. It is an ongoing reflective and developmental process” (p.14). When teachers give students the opportunity to learn more about other co-existing cultures, they help them discover more about differences and similarities with their own culture and plant the seeds for mutual respect.

Actively Expressing One’s Voice

In *Happily Ever After*, Gu brought members of the community into the process of creating her artwork. In *The World of Job*, she put herself in a public space and engaged the attention of the passersby. These choices demonstrate Gu’s intention to express her voice in a very dynamic way and model active expression by others. Because she was interested in exploring how existing socially constructed systems and assumptions serve people in their lives, Gu took a bold step and modified the format of her work and her role in its creation accordingly. In this sense, she used the materials at hand in a flexible manner. Gu has noted that a single medium is not sufficient for illustrating her ideas (personal communication, March 14, 2014), so she does not consistently use one type of material but rather changes materials depending on her subject. The scales of her works are large, and require a highly active process that includes the community around her. This active orientation deepens the meaning of her works and strengthens her expression. They provide inspiration for a dynamic, non-linear, holistic, and even transcendent approach to art education that is “nurtured by the interaction of history, philosophy, tradition, context and emotion” (Daniel & Drew, 2011, pp.39-40).

Having a Critical Eye

Gu turned a critical eye on the manner in which our perceptions of others, and of other cultures, are intentionally, or unintentionally affected by social prejudices. She showed how art could be a means of appreciating the struggles of diverse cultural groups within South Korean society and for overcoming prejudice. Gu utilized this method in part by restructuring particular parts of everyday life to emphasize their deeper reality, a process that began by noticing things she saw, heard, and read in her daily life. For example, although topics other than foreign workers might have been simpler to address, and more marketable than that depicted in *The World of Job*, Gu chose to address this issue because it deeply touched her when she happened upon it in Taiwan. Her work is meaningful for art educators, because it underscores the significance of helping students develop a sharp eye and to think critically about social/cultural issues in contemporary society.

Art teachers can play an important role in helping students to develop keen observation and self-reflection skills by asking them to pay attention to inspiring or challenging events related to cultural diversity in their daily lives, and their reactions to them. Their eloquent thoughts and feelings about such events can serve as useful teaching and learning resources for applicable lessons in the art classroom. Through art, teachers can give students the chance to expand on their responses and

represent internal feelings and external experiences that may be difficult to express in words.

In analyzing *Happily Ever After* and *The World of Job*, I gained several insights about how art teachers can use contemporary art to begin discussions about cultural diversity issues and help students learn about art from a cross-cultural perspective. These insights include: (1) using contemporary art to address cultural diversity issues in the classroom, (2) taking a holistic approach to understanding culture, and (3) respecting students' individuality.

Using Contemporary Art to Address Cultural Diversity Issues in the Classroom

The art classroom provides very fertile and personalized environment for teaching and learning about cultural diversity issues. Teachers can bring related issues to the table using visual resources that may stimulate deep and meaningful discussion. Art works by contemporary artists, in particular, can be used as an excellent resource for initiating conversations about current social and cultural issues (Cahan & Kocur, 2011; Marshall, 2009; Stout, 1997). Eisner (2002) described the role that art may take in awakening us. He wrote, "One cognitive function the arts perform is to help us learn to notice the world ... Art provides the conditions for awakening to the world around us. In this sense, the arts provide a way of knowing" (p. 10).

Thus, art has its own power to communicate, since it is a visual statement of the artist's cognitive and emotional perceptions of their culture and society. In elaborating on the power of art, Eisner concluded, "Through the arts we learn to see what we had not noticed, to feel what we had not felt, and to employ forms of thinking that are indigenous to the arts" (2002, p. 12).

Taking A Holistic Approach To Understanding Culture

Researchers have discussed the importance of a holistic approach in art education (Campbell & Simmons, 2012), and the same holds for understanding cultural diversity in contemporary society. Bank (2008) acknowledged that the limited perspectives we often use when viewing other cultures create blinders that interfere with effective intercultural interactions. Sometimes we are unable to see all that surrounds us, but when we step away, we gain a different perspective. Thus, when addressing cultural diversity in the classroom, teachers should lay the groundwork for enhanced intercultural understanding by providing rich resources on cultures around the globe and guiding students to conduct their own individual and group research that can be shared with the class.

Respecting Students' Individuality

It is especially important for art instructors to respect the individuality of students, who typically come from various cultural backgrounds. In fact, teachers can model accepting attitudes through language and behavior, in this way helping students overcome the limitations of social prejudices and broaden their acceptance of their own and other cultural identities. Yet, it may be difficult for many teachers to talk directly about sensitive issues related to culture and prejudice. Some may be concerned about developing effective lessons that are meaningful to a class of students from different cultural backgrounds without making any particular student, or students, the focus of the lesson. In such cases, art teachers can conduct lessons that highlight the value of individuality, perhaps by giving students the opportunity to share their own unique and personal stories with each other through art rather than confronting sensitive issues head-on. Art teachers can regard their own art classroom as a small world where individual students can put their different cultures 'on the table' and to share with as friends. Because art is a cultural metaphor it delivers people's life experience (Anderson, 1989), and for students, it can be a tool to share and gain understanding about different cultural backgrounds in an indirect way. Art teachers can promote this process by having students share their artworks and the meanings in them, as well as appreciating art by artists from a variety of cultural traditions.

Guiding Principles for Students

Gu's work has implications for the art classroom, where artistic techniques or the visual quality of outcomes are often emphasized exclusively. Informed by Gu's work, art teachers can instead convey

that the content of the artwork and the process of making it are as important as the quality of the visual expression. Especially when addressing important social issues, art teachers can promote among their students the habits of thinking deeply and critically, expressing flexibly, and acting courageously, like the brave artist Minja Gu. Teachers can help students develop a disposition conducive to working with cultural diversity by providing guidance that teaches the following particular principles:

Be a good and critical observer. By observing cultural diversity in their lives and expressing their thoughts and feelings about it, students will gain a deeper understanding within their own life context.

Be a good listener. In order to have a better understanding of others, students would do well to cultivate the skills of a good listener. Listening well to the stories of culturally different classmates, community members, and artists will help students feel more connected to those from other cultures.

Be an active learner. When students take steps to learn about other cultures, they learn about their own. Students can become active learners by working together on cultural discovery projects, collecting data, and creatively interpreting and presenting their findings.

Be a skillful communicator. By providing opportunities for students to freely and publicly share their ideas with each other, parents, and community members, they will gain the practice they need to become a more skillful communicator.

Be tolerant and open to others' ways of doing and being. Students living in a multicultural society must develop a disposition that helps them accept cultural differences. In the art classroom, students can learn greater tolerance and openness to cultural difference by learning about their ways of doing and being through art. Encouraging students to express their individuality also provides a great framework for safely sharing differences.

Be a brave change agent. As Anderson and Milbrandt (2005) noted, "What is most valued is that the work tells us something significant about human experience beyond the art world and in many cases has the power to move us to action" (p. 87). When students get to know artists (and/or classmates) from other cultures, learn the contexts, and appreciate the artwork, such positive experience can be inspiring to take a proactive role in improving their own circumstances.

The Contemporary Artist as Social Communicator

Gu's two selected works reveal a great deal about how artists can act as social change agents through art. After soliciting input from the community and recruiting community members to participate in *Happily Ever After*, Gu guided participants through an experience that conveyed her deeper message, with a potentially enduring impact. By bearing witness to the suffering of foreign workers in *The World of Job*, Gu used her sense of responsibility as a socially active artist to generate deeper understandings, and even empathy, through art. In both cases, Gu used her position as an artist to address social issues while highlighting the humanity of the people within those social issues.

One must admire her courage and commitment, and recognize the value of her work as food for thought for other contemporary artists who may wish to take on roles as social communicators. In an interview with Gu she explained what motivated her as an artist to create these particular works. She stated,

To draw something nice or well maybe not all about the job that the artist does; rather she is more interested in rethinking how the existing system is socially structured and one's perspective in looking at others in society, since all of these are exposed in our thinking and also reflected in the meaning of words we use daily... after I had a niece, I began to think this way. As my niece grows more, her mother and I have to tell her every small thing that she needs to know to live in this society...girls may not do this, cross the street on a red light, little children do not go such place...and so on. Just small things...maybe she asks why...then we all think about why to give her answer. Like this, I'm questioning numerous existing concepts existing in this society [that are] adopted as normal, and looking at them from a different view or approach in another way of thinking. This is what I want to do as an artist. (personal communication, March 14, 2014)

As contemporary societies become more culturally diverse, we continue to see idiosyncratic problems that directly influence our lives, including misunderstanding, stereotyping, prejudice, and inequality. South Korea's traditionally homogenous society has ill-prepared it for its many challenges to harmonious relationships among people of different ethnicities and cultures. Yet, the art of Minja Gu gives us the unique ability to increase our sensitivity to current social issues, express less socially-accepted insights, and increase our ability to be compassionate of others at a deep level.

Final Thoughts

Contemporary artists have the opportunity to actively express their social concerns and experiences through art, and their artworks can help us see how we might make life better for others and ourselves. There is value, then, in examining the works of socially active artists who create art that is connected to social/cultural concerns and who happily function as social commentators. For art educators, such artworks may serve as fruitful teaching resources for integrating social issues relevant and meaningful to students in the art classroom, and for demonstrating to students how art can be used as a tool for giving critical voices to address their concerns. If the force of globalization makes it likely that all students will face increased cultural diversity in their lives, then art plays a valuable role in opening the doors toward the world, understanding differences between people and reconstructing our societies.

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Korean Society through the Camera of Kim Ki-duk: Flaying the Senses

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ABSTRACT

This is a sweeping essay that charts the filmography of Kim Ki-duk as he explores the many symptoms of Korean society. I follow Deleuze in his approach to cinema where he maintains that the artist is a symptomologist of his or her culture. Kim Ki-duk is such a figure. His films solicit either complete rejection by fellow citizens, as well as complete admiration for his ability to face the darkest and most difficult questions that are repressed by the Korean social order. Kim Ki-duk offers a 'minoritarian film' position as theorized by Deleuze and Guattari. His is a revolutionary cinema wherein a new Body without Organs is being fabulated through what I call 'flaying the senses.' The masochism of bodily pain that characterize his imagery do two things: first, these images confront and position the audience into a subject position (should they take it) in a thought experiment that confronts ethical sensibilities by arresting signification via the impulse image¹; a piercing stillness is achieved. And, second, Kim Ki-duk ushers in the play of a new magical regime of images that I call fabulated signs. These created signs attempt to bring in a new joy and health into Korean way of life by subtly introducing the non-capitalist notion of the gift, as well as recalling the country's wisdom traditions whose return comes with a difference. This work was initially finished in 2012 and has laid dormant since, waiting for a time and place for its thesis to come alive. I hope that the reader finds it a satisfying exploration.

Keywords: Deleuze, impulse image, affect image, minoritarian cinema, flaying the sense

1 Patricia's MacCormack's (2008) work on cinemasochism is crucial here. The impulse image, as Kim Ki-duk uses it throughout his filmography impacts the body. Just how the impulse image does this is explained further into the text.

I have had the good fortune to be invited to Korea on a number of occasions to address art teachers and students who are part of the Korean Society for Education Through Art (KoSEA). I owe Jeong Ae Park my gratitude for her support over the many years for giving me this opportunity. This good fortune also included one occasion to participate in the UNESCO conference for their Second International for the Arts in Seoul. To prepare for my first visit, I was like the anthropologist from Mars who took every opportunity to see as many South Korean films, melodramas, art exhibitions and music videos via YouTube as was possible to familiarize myself with Korean culture.² I also read broadly and intensively for what could only be an impossible task. What emerged from this extensive exercise was a confirmation of the impact of the Korean Wave (*Hallyu*), or more factitiously Planet *Hallyuwood* as the exportation of its popular culture throughout East Asia, what might be understood to be equivalent to Hollywood's dominance of spreading American culture, through what has become its national symptom, the reprise of its traditional sentiment of *han*. As the Korean poet Ko Eun writes, "We Koreans were born from the womb of *han*, and brought up in the womb of *han*" (Paquet, 2009, p. 32). Suh Nam-dong, a *minjung* theologian, describes *han* as a "feeling of unresolved resentment against injustices suffered, a sense of helplessness because of the overwhelming odds against one, a feeling of acute pain in one's guts and bowels, making the whole body writhe and squirm, and an obstinate urge to take revenge and to right the wrong—all these combined" (Yoo, 1988, p. 221). The crucial importance of *han* in shaping the national Korean psyche seems to be a key to grasping the underlying will to power when it comes to their cinematic productions that have, since the late 1990s, become domestically popular, reaching almost 60% of the market share (only India and the United States can offer a similar boast) due to the appeal they have in addressing this national sentiment: namely Korea's national identity as shaped by the colonization of China and Japan as well as its neocolonialization via U.S. influences along with its continued military presence. To this extraordinary history can be added Korea's military dictatorships and the Korean War, which resulted in a divided nation, bringing with it a Cold war, as well as dreams of future reunification that are continually frustrated as the shelling of Yeonpyeong Island on November 23, 2010 by North Korea confirmed. If this is not enough, its rapid Westernization and the Asian Financial Crisis in 1997 shook masculine identity (men found themselves at home while the women worked), and once again the complexity of its cinematic productions changed as melodramas addressed the nation's many anxieties (see Jeong, 2011).

The Korean sense of *han* however does not result so much from physical disabilities. On the contrary, the last 60 years of industrialization has resulted in unprecedented expansion—Seoul remains a powerhouse of economic activity. Its inferiority complex stems from the residual history described above, which 'drives' *Hallyu*. This inferiority complex swings from passionate emotional outbursts of outright delusion to megalomaniac self-inflation so oblivious to the Other that it verges on a superiority complex. In this sense Korean identity as shaped by the open wound of *han* is, in every sense, a schizophrenic phenomenon, which is continually being Oedipalized and covered over through the fantasy formations of their national cinema. From a Lacanian perspective Kung Hung Kim's *The Remasculinization of Korean Cinema* (2004) charts this process as the crisis of the male gender. The book's cover features a still of Yong-Ho running down a railway track about to commit suicide in the final sequence from the well-known and much analyzed film, Lee Chang-Dong's *Peppermint Candy*, perhaps the iconic statement concerning, what shall we say here: the failure of national progress and the impossibility to recover a 'lost object,' which includes its other missing half—North Korea.

The repetition of the nation's transgenerational trauma is eventually overcome through capitalist modernization as embodied in *Hallyu* — the Korean Wave—as a search to restore (or perhaps affirm?) a 'lost object'—its national pride and worth, played out in sporting events like the 2002 FIFA World Cup hosted by both Japan and Korea wherein Korea was the first Asian country to ever make the semifinals. In this way the nation enjoys! The theft or loss of 'enjoyment' (*jouissance*) feeds its domestic cinema through blockbuster films that long for unification like *Shiri*, *Joint Security Area* and

2 Two essays that address this 'experiment' appeared in *The Journal of Research in Art & Education* (KoSEA) in 2013a,b.

Brotherhood, or address the restoration of its traditions and dynastic standing like *King and the Clown*. Most recently *The Host* (2006), which surpassed *Shiri* in domestic sales, is a sci-fi satire that blames the U.S. for initially polluting the Han river producing a mutant fish-monster that terrorizes its citizens—Korea's version of Godzilla (see Hsu, 2015). The narrative addresses the ambivalent relationship the nation has with the US. South Korea's scar is constantly being opened and healed in these cinematic scenarios with the promise that the 'lack' at the center of *han* will eventually be filled and satisfied. It is Korea's strength as well as its weakness as a nation—its repetitive symptom.

The underside of the trauma inherent to *han* explores the schizophrenia that cannot be contained through neo-liberal forms of capitalist exploitation where lack is continually fuelled through forms of resentment. The de-Oedipalization of schizophrenic desire—the delirium of a particular form of film as Ian Buchanan (2006, 2008) fingers it, is perhaps iconically illustrated through Jang Jun-hwan's *Save the Green Planet* (2003), a clear illustration of the second form of subjective delusional formation, a "passional, postsignifying" assemblage of signs as articulated by Deleuze and Guattari (2004, pp. 132-143) where schizophrenic working class actions are confined to local initiatives that have little to no impact on the overall social structure. The film's main character, Lee Byeong-gu, believes that aliens are about to attack Earth, and that he is the only one who can prevent them. He is the prophet of the doom as to what is about to happen to the Planet. Along with his childlike circus-performer girlfriend, Sun-ni, he kidnaps a powerful CEO, Kang Man-shik, whom he believes to be a top ranking extraterrestrial being. Kang will contact the prince of these aliens during an upcoming eclipse and destroy the Planet. Byeong-gu believes that this despotic alien 'god' can be stopped. After imprisoning Kang in his basement workshop, he proceeds to torture the executive so that his true intentions are revealed and his disguise lifted. Viewers find out that Kang Man-shik's company caused his mother's illness in an experimental test, while corporate gangsters murdered his former girlfriend during a worker's strike. To spoil the ending, it turns out that Kang *is* the highest-ranking alien, and unlike any delirium-formation of actually saving the Earth, which characterizes Deleuze and Guattari's first signifying ideational scheme like that of Judge Schreber made famous by Freud, the last scene is the earth exploding as Kang's space ship zaps it with a death ray! All the redemption happens during the rolling of the credits, 'after the end,' so to speak.

Kim Ki-Duk as Symptomologist of Korean Society

Jang Jun-hwan's *Save the Green Planet* shows the symptomology of Korean society as Nietzsche would have it. The artist is "the doctor of civilization" who diagnoses the pathologies of civilization. However, it is the sizable filmic body of Kim Ki-duk, all eighteen films to date of this writing that offer a schizo-cinema that seriously intervenes into the Oedipalized structure of Korean capitalism as structured by its family controlled multinational business conglomerates—the *Chaebol* [Jaebol] like Hyundai, Samsung, LG and Daewoo, and so many others that shape its present economic drive of *Hallyu*. It should be no surprise that the domestic reception of his work has been lukewarm to dismissive leading to an outright refusal by him to screen his films in Korea. Here the people *are* literally 'missing.' He has no audience, but neither does he cater to populism. Rather, Kim Ki-duk calls for a *virtual audience*, an audience that is to be created (or fabulated) *through* his films in the future.

Kim has had to apologize to the production crew for his remarks he made in 2006 over their megablockbuster *The Host* [Koemul], which was Korea's highest-grossing film to date, as well as to the national audience for suggesting that he might stop "exporting" his films to South Korea because of their low reception. In short, he was accusing the public of falling for the fantasies of the Korean 'Hollywood' industry as controlled by the oligopoly of the 'Big Three' investor-distributor-exhibitors: CJ-CGV, Showbox-Megabox and Lotte Entertainment-Cinema. It seems neither desire nor pleasure can be invested in Kim Ki-duk's cinematic body. The object is just too close and repulsive. Here is his apology, which is rather amusing.

My movies are lamentable for uncovering the genitals that everyone wants to hide; I am guilty for contributing only incredulity to an unstable future and society; and I feel shame

and regret for having wasted time making movies without understanding the feelings of those who wish to avoid excrement ... I apologize for making the public watch my films under the pretext of the difficult situation of independent cinema, and I apologize for exaggerating hideous and dark aspects of Korean society and insulting excellent Korean filmmakers with my works that ape art-house cinema but are, in fact, self-tortured pieces of masturbation, or maybe they're just garbage. Now I realize I am seriously mentally-challenged and inadequate for life in Korea. (Kim Ki-duk, online)

The thesis that I would like to present is that Kim Ki-duk offers a 'minoritarian film' experience (Deleuze and Guattari, 1986), a revolutionary cinema wherein a new Body without Organs is being fabulated through what I call 'flaying the senses.' The masochism of bodily pain that characterize his imagery do two things: first, these images confront and position the audience into a subject position (should they take it) in a thought experiment that confronts ethical sensibilities by arresting signification via the *impulse image*³; a piercing stillness is achieved. And, second, Kim Ki-duk ushers in the play of a new magical regime of images that I call fabulated signs.⁴ These created signs attempt to bring in a new joy and health into Korean way of life by subtly introducing the non-capitalist notion of the gift, as first developed by such theorists as George Bataille's notion of 'excessive expenditure.'⁵ Such fabulated signs recall the country's wisdom traditions whose return comes with a difference.

Kim Ki-duk continually strips or plays with these traditions as have been institutionalized by Confucianist patriarchy so as to release them into free flight through *Daoist philosophy and imagery*. They are fabulated anew through this new magical regime of images. They also lead to, what I hope to show, 'becoming imperceptible,' the final impossible point of a fabulated new BwO of expressive flows through a particular 'flaying of the senses' through the 'impulse image'—a turning of the inner body inside out, so to speak. This, I maintain to be his expressive method of 'deterritorialization' (cf. Deleuze), and his spiritual reterritorialization to form a new Imaginary for a "people yet-to-come," for a future people that have yet to be produced (Deleuze, 1989, p. 223). Such a fabulated imaginary finds no solace in the existing Korean symbolic order for it exists no-where. It is *not* utopian, but *atopian*, existing in a "non-place" or being "without place" (see Deleuze & Guattari, 1994, p. 99-100). Only its virtual potential can be felt. While this spiritual reterritorialization could be accused of being archetypal, that is iconic, Kim Ki-duk's becoming-animal, becoming-insect and in at least once case, becoming-object⁶ throughout his films mitigates, or at least tempers such an accusation as he explores the various paths of escape, as well as blockages that confront his de-psychologized characters, mostly a Lumpenproletariat, the non-persons or subaltern who are confined to an "any-place-what-so-ever" (*espace quelconque*), as a virtual space of *pure potential*. They are the forgotten and the overlooked of Korean society.

In this regard Kim Ki-duk follows the trajectory already paved by Kafka and Joyce wherein everything in his films becomes politicized as the family triangle becomes connected to commercial, economic, bureaucratic and judicial triangles that determine their value. Kafka defines the impasse which bars Prague's Jews from writing, making their literature an impossibility, as succinctly articulated in Deleuze & Guattari's (1986) chapter, "An Exaggerated Oedipus"; Joyce's linguistic political problematic was the imposition of the English language on his personal malaise in his own Irish civilization. Kim Ki-duk explores similar impasses that he experienced through the events of his own autobiography: He was a school dropout, bullied by kids; he became an uneducated factory worker; he then served in the military service where he was constantly disciplined; leaving the military he

3 Patricia's MacCormack's (2008) work on cinemasochism is crucial here. The impulse image, as Kim Ki-duk uses it throughout his filmography impacts the body. Just how the impulse image does this is explained further into the text.

4 The notion of *fabulation* is developed by Deleuze (1995, pp. 125-126, 174). For a full account see Mengue (2008) and Bogue (2010).

5 Throughout his films, his characters are often nobodies in the symbolic order nevertheless create small artistic 'gifts' that they bestow on others, or unexpectedly give gifts to others. The gift, as Bataille (1988) developed it, is a manifestation of the demand to escape a structural determinism. By giving something away, of parting with something created, there is a return of the subject to freedom as the economic utilitarianism is suspended where time becomes 'out of joint' for that moment.

6 The notion of 'becoming woman, animal, insect, child and imperceptible' are developed by Deleuze and Guattari in their *Thousand Plateaus* (2004).

became a priest in training while working two years in a school for the blind; he then flew to Paris on what money he had, surviving as an itinerant street artist; eventually he returned to Korea to become an independent DIY cinematographer relying on the sparse training he had received in a Parisian film school. Such a nomadic existence enables Kim to deconstruct the power of South Korean's desiring-machine through the body of his films. This seems to be their effect.

In this sense, I see Kim Ki-duk doing what it means to produce a "counter-actualization" as Deleuze (1990, p. 161) would have it for his own psychic health and that of the nation by grappling with the 'wound events' in his life as they are manifested throughout his filmic body. But this is not an autobiographical undertaking, an exploration of his personal neurosis for instance. Rather, it is *impersonal* in its address. In this sense his problematic evokes a "universal singularity;" by this I mean (cf. Alain Badiou, 2006) not an order of being but a *new* order of a sudden emergence. He stubbornly presents a flight out of the *Hallyu* mentality.

I mention Kafka and Joyce in the same sentence to make note that Lacan, in his own way to answer Deleuze and Guattari's challenge of schizoanalysis, began his own line of flight out of the myth of Oedipalization beginning with Seminar 18 (*The Otherside of Psychoanalysis*) written in 1968, and moving eventually to his development of the *sinthome* in Seminars 19 through 23, which is a schizophrenic development, yet another synonym for delirium that speaks to the self-actualizations of events as the desire of the Other falls away. It is no longer the Name-of-the-Father but a *naming* of the Father that also is confirmed in the book chapter on Kafka mentioned earlier. What is a remaking of a BwO if not precisely such an artistic experiment? If this were not the case, Joyce, Kafka and Kim Ki-duk would be psychotic rather than schizophrenic—killers instead of seers.

It becomes a question whether *resentment emerges* from the *events* all three experienced, rather than being productively lived as *amor fati*, to creatively fill out what is within oneself, the full implications of one's *sinthome*.⁷ Significant artists are all 'mad' in this sense, out of their minds and into their brains, so to speak. They are delirious. Which is why Nietzsche remains such a primary figure in such a discussion. Criticizing Kant for his emphasis on the spectator for the beautiful as "pleasure without interest," Nietzsche (*On the Genealogy of Morals*, 1967, p. 104-105) turned the tables to consider art from the point of view of its creator. The experience of art was no longer a question of *reception* aesthetics, but the creative experience of the artist who, following Stendhal, sees in his or her work only *une promesse de bonheur*.

Cosmic Silence

Kim Ki-Duk, in some sense surpasses both Kafka and Joyce as he dissolves the residual of any traces of the letter's signification that the 'stutter' of Kafka and Joyce still have. The idea of 'stuttering,' as developed by Deleuze (1997, p. 107-114) is to push a language to its limit so that frees up thought to create something new. He introduces *silence*, a stilling of place and an emptying of the self. As it is so obvious throughout so many of his films, his characters remain silent, sometimes uttering only a few sentences. Dialogue throughout his films remains sparse. To draw on Patricia MacCormack (2008) again: "When we refuse to speak we are the nothing that is before and beyond anything. [...] Speak and you can be named a pervert or normal [...] Remain silent and you are no longer a subject but a molecular dissipative desiring affectivity and potentiality" (pp. 20-21). It is the body that 'speaks', or rather the individual demarcated deterritorialized organs of the body that 'show' rather than speak through the frame of his camera like the blinded 'eye' (see Figure 1) of Eunok (Min-jung Ban) in *Address Unknown* [Suchwlin Bulmyeong]⁸ or Hyun-Shik's 'throat' (see Figure 2) chocking on swallowed fish hooks and Hee-Jin's 'vagina' (see Figure 3) torn apart by fish hooks in *The Isle* [Seom].⁹

7 This is why Žižek may well be a disguised Deleuzian (jagodzinski, 2010b).

8 After having received the 'gift' of sight from her American boyfriend (played by Mitch Malem) through a restorative operation, Eunok self-mutilates her restored eye to 'free' herself from this 'gift' that has become a debt in what has become an abusive relationship.

9 The scenes of Hyun-Shik swallowing fishhooks and then pulling on them to destroy his voice and Hee-Jin doing the same to her vagina are unbearable to watch. This "flaying of the senses" to the point of loss of meaning (non-sense) illustrates Kim Ki-duk's mobilization of the 'impulse image' as occupying that third in-between space of the camera.

These become isolated organs of deterritorialization, reorganizing the body's energies into new states of affect, reorienting social relationships viscerally. The viewer cannot bear to watch such self-mutilation as the *dividual*¹⁰ is brought to the brink of desperation—there is no escape possible from the encased situation.



Figure 1

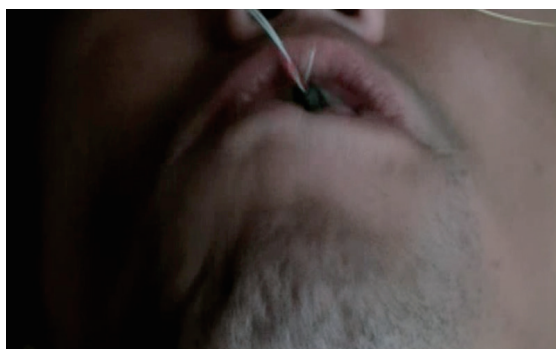


Figure 2



Figure 3

In this way, Kim demonstrates the asemiotics of the body through his camera in the best possible sense. This raises, of course, the question as to what degree he has been able to further the “free indirect style,” speaking the middle-voice through his camera as the gap between his characters and the Outside. By Outside I am here referring more to the specific socio-political context of Korean society as shaped by the ‘lack’ (*manque*) inherent to *han*, as an alienating alterity outside *rather than the nothingness within the self*, what Lacanians like Slavoj Žižek identify as the Real, so as to contextualize my argument politically as minoritarian film. This Outside, in Deleuzian terms, can be considered a *materiality* that is not simply ‘nothing,’ but the forces of the ‘world,’ which include the nonhuman and inhuman, that affect us as we affect this ‘world’ reciprocally and symbiotically.¹¹ The question is how this enfolded space of outside|inside mediates the characters Kim introduces as they grapple with their blockages of desire shaped by the Korean social order. One way Kim Ki-duk pries apart this enfolded space is by manipulating both sound and image, which he disconnects through silence. Diegetic sound (or actual sound) as the stir of the chaomology of the world often dominates his films by the sounds of the wind, insects and especially water and his long takes of vistas where sky and land, land and water disappear into each other (see Figure 4), or often the actual becomes unrecognizable speech heard in the background, and sometimes whispered so that spectators cannot hear but must guess the meaning themselves. As Deleuze|Guattari write, the BwO “utters only gasps and cries that are sheer unarticulated blocks of sound” (2004, p.10). For most of the film, *Bad Guy*, [Nabbeun namja] the main figure, Han-ki, is a ‘probe body’ rather than a ‘probe head.’¹² Most starkly perhaps is a scene near

10 The notion of ‘dividual’ rather than ‘individual’ is Deleuze’s (1992) way to indicate that in control societies ‘dividuals’ are simply statistical information used in ‘big data’ to manipulate capitalist desire for consumer ends.

11 In my past work I have called this the ‘virtual Real’ to avoid the Lacanian Real, as popularized by Žižek, to be an *inert* unknowable kernel of ‘reality.’ In contrast a ‘virtual’ Real, following Deleuze and Guattari, recognizes the affective *active* impact of its forces on all bodies. It gestures to a speculative realism where all matter has agency, thereby avoiding an anthropocentric view. This is especially important to Kim Ki-duk’s films as he gestures to the agential forces of Nature through his fabulated signs that appear magical at times.

12 Probe-head as developed by Deleuze and Guattari in *A Thousand Plateaus* (2004) refers to facial features that are outside the normative distribution, which is then referred to as racially and ideologically ‘human.’ I am using the term ‘probe-body’ as an extension of this basic concept.

the film's end, where this hardened pimp, who carries an obvious knife scar on his neck, and has not spoken through the entire film, speaks for the first time in a falsetto voice (see Figure 5), which not only queers him, but directly addresses the question of love. Love is a phenomenon that Han-ki has never experienced. After beating up one of his own gang members for having proposed to Sun-hwa, the one prostitute whom he kidnapped and enslaved to the sex trade to get 'even' for being ignored and ridiculed by her as worthless 'riffraff,' Han-ki comes to the realization that he loves her. She has penetrated his impervious skin, which knives and glass shards could only cut. He now knows he must let her go. The next to the last scene repeats an earlier scene at the narrative's beginning: Han-ki is sitting on a park bench side by side with Sun-hwa, only this time the barrier of class has vanished as she now grasps and has insight into his 'world' and his hers. Prostitute and pimp have become One, not a transcendent One, but a transcendental univocal 'one' where each has given the other gifts that are incalculable. In the end she freely joins him as a prostitute in partnership, which is shocking. Involuntary enslavement has turned into a strange partnership that seems inconceivable as upper and lower Korean society blend into a heteronomous couple that is truly *anomalous*. The usual axis of grasping contemporary Korean class divisions has been overturned.



Figure 4



Figure 5

Dream: The Topsy-turvy of the Virtual|Actual

Kim Ki-duk's finest film that explores the question of love to date of this writing is, *Dream* (2008) [Bi-mong] where fiction and reality becomes an 'acentered' plane of composition. Kim Ki-duk takes Lacan's interpretation in Seminar XI of Taoist Choang-tsu's parable that poses the question of how, after awakening from a dream of being a butterfly the monk can tell whether he is Choang-tsu, who has woken from the dream of being a butterfly, or whether he is the butterfly now dreaming that he is Choang-tsu. Kim Ki-duk explores this paradox and raises it to an entirely new schizo-level. Man 'becoming-woman' and woman 'becoming butterfly' proceeds as a thought experiment when it is discovered that Jin and Ran are intimately bound by each other's dreams. When Jin dreams, Ran ends up sleepwalking committing acts against her will and visa versa. The will is suspended in the dream-walking states as desire as drive takes over. Ran is drawn to her former lover whom she despises but is unable to let go in her sleepwalking state, while Jin cannot let go of his lost love when he dreams. A psychiatrist-seer whom they visit, another fabulated image that is an allusion to ancient wisdom cultures, tells them that as colors, who are black and white, they are One (see Figure 6). Only if they fall in love with each other will this schizophrenic delirium stop. Jin and Ran however are not able to free themselves from their former loves and continue to repeat old patterns. They begin to do all sorts of masochistic body mutilations to keep awake, but to no avail. Eventually Ran goes mad being accused of murdering her ex-boyfriend when it was Jin who did the deed in his dream. (If this is getting difficult to follow, the film's virtual/actual flips are like möbius loops of a continuous roller coaster ride.)



Figure 6

Ran ends up in a psychiatric cell where Jin's ex-girlfriend already awaits her (she is obviously mad as well). Jin commits suicide by jumping off one of Seoul's many bridges, which Kim so effectively uses as a breaking point of desperation where two disparate bodies can no longer hold—that is, become bridged. It is at that very moment that Ran also commits suicide in her cell by hanging herself with the help of Jin's mad ex-girlfriend, 'becoming imperceptible' as she metamorphoses into a butterfly and escapes through the cell's window flying in the falling snow. Significantly it is winter, and the butterfly is magically enhanced through CAI (computer assisted imagery). The butterfly lands first on the forehead of Ran's dead body. It almost appears that he has survived the suicide jump as if he was receiving the gift of life. And then the butterfly lands on his hand. The last fabulated shot is that of Ran holding the hand of Jin. In the psychoanalytic theory of Jacques Lacan there can be "no sexual relation" in the capitalist patriarchal system; an impossible gap presents itself between the masculine and the feminine. For Kim Ki-duk however, there *is* a sexual relation when *man becomes woman* (see Figure 7). The closing shot illustrates that black and white are one; that there is only one sexuality, the sexuality of $n-1$, the polymorphous sexuality of the body with its libidinal flows. Jin and Ran have been drained of all their desire as lack—but have affirmed their desire only *after death*. Both have become imperceptible in their suicides, a moment of true love, a fabulation that seems to have no place in the symbolic order as it so stands.



Figure 7

Death here is not physical but that of a rebirth, a second death, wrapped in love, a virtual spiritual space, *espace quelconque*, black becomes white and visa versa as the potential of a newly constructed world is left for us to wonder. Is this then a slippage into transcendentalism and a Hegelian *Aufhebung*? Perhaps not. As Deleuze maintains: "*Space is no longer determined, it has become the espace quelconque identical with the power [puissance] of the spirit, with the always renewed spiritual decision...*[as he goes on] Darkness and the struggle of the spirit, white and the alternative of the spirit are the first two procedures by which space becomes any-space-whatever and is raised to the spiritual power of the luminous." (Deleuze, 1986, p. 117) This is what I claim is happening in this, the last scene

of the *Dream*. The ‘dream,’ like Deleuze’s ‘the people are missing,’ is yet to come for Korean society. Such a ‘people’ have to be created, which is what the minoritarian films of Kim are doing: creating a ‘new people.’

For Lacan (and Žižek), Choang-tsu’s parable maintains that fantasy is not reducible to dream states. We fantasize when awake as the unconscious continues to pulsate. Choang-tsu fantasized as the representation of a butterfly and the Choang-tsu taken as a social representation (as monk) points towards the split in the subject; the subject is the *aphanistic point* of its own departure—nothing but its own division between conscious signifiers (as the *moi*) and the unconscious *Je*, riven by the Other (of language). In an earlier formulation that is found in Lacan’s Seminar XI, this subjective fantasy embodies a relation to some Thing or image that functions as *objet petit a*, masking the site of the lack in the symbolic order, which protects the subject from the (im)possibility of the traumatic encounter with the Real. Kim Ki-duk is doing entirely the opposite, closer in theory to the development of Bracha Ettinger’s (2006) notion of “matrixial transsubjectivity.” There is no lack, only connectivity, no anxious Thing in this case that must be shrouded to keep fantasy intact. To say that woman is the *sinthome* of Man, a much latter formulation by Lacan, has affinities with “the becoming-woman of the man” as formulated by Deleuze and Guattari 2004, 306) and fabulated visually by Kim Ki-Duk in *Dream*. Unlike the misreading that Lacanian psychoanalysis emphasizes *only* gender, it is the *very failure of language when it comes to sex*, as Lacan insisted in his late phase (Copjec, 1994), that queers desire in its most open sense, *if* the meaning of sex is not naively again recuperated under some form of signification but remains the free flow of desire. And, is not traversing fantasy ultimately to ‘become imperceptible’ in Deleuze and Guattari’s (2004) terms, as made available by a fabulated imaginary? Kim Ki-duk’s point is that such lack without the virtual dream of a (queered) sexual relationship makes us the monstrous probe-heads in the waking state, dramatically illustrated by Jin and Ran’s distorted faces (see Figures 8 and 9). Such probe-heads, which show the fluxes of forces on the face, not unlike the portraits of Francis Bacon that Deleuze (2003) explored, are fluid and moving, constantly in flux. These are signature shots in many of his films as I show latter. But Kim Ki-duk pushes these distortions even further. Not only are they probe-heads, they are ‘probe’ bodies as well—zombies whose life has been drained away.



Figure 8



Figure 9

Impulse Image

Kim ki-duk’s films, if you will forgive the pun, are *driven* by the impulse image (*l’image-pulsion*), that image found between the affect-image (the virtual *espaces quelconques* of affects) and the action-image (Deleuze, 1986). The *originary* world—that is, the world of the drives¹³ [*Triebe, pulsions de mort*] for Kim moves toward various transcendental potentialities as well as blockages. At the end of his first film, *Crocodile* [Ag-o] we view an underwater scene where the suicidal bodies of both the protagonist, Crocodile and the woman appear floating in an emptied [*vidés*] *espaces quelconque*, their act committed after having found a moment of love with one another (much like in *Bad Guy*) (see Figure 10). In

13 Whether the drives (*Triebe*) can be equated with the sensations of affect is still debated. This would bring Deleuze and Guattari closer to Lacan. But such touchstones are present throughout their writings given that Guattari never left Lacanian psychoanalytic practice, but certainly modified it along his own lines.

his second film, *Wild Animals* [Yasaeng Dongmul Bohoguyeong] both Cheong-hae, a south Korean and Hong-san, a North Korean, who appear to be bonded brothers at the end of the narrative having escaped a certain death, end up being both shot by a Korean-French adopted girl, suggesting that North|South Koreans have only unity when their blood flows together, or if they do kill each other off, globalized hybrid Koreans will be traumatized as any link to homeland will vanish (see Figure 11).



Figure 10



Figure 11

These ‘second deaths’ throughout Kim’s filmography make me wonder about Žižek’s (1989,135) appropriation of the ‘act’ as being very much a Deleuzian move. The symbolic order changes as the fabulated potential of any-space-what-so-ever exposes itself, but it seems to happen when physical death and symbolic death collapse into each another, suggesting a nihilistic scenario (see Brassier, 2007). But a way out of this pitfall of nihilism, and much closer to what Kim ki-duk is after is his staging the *beauty of death* at the end of a number of his films. Such a presentation of death holds a promise best revealed by the Japanese artist Kenji Yoshida who passed away in 2009 at the healthy age of 84. His painting, *La Vie* (1995), appears as the new cover image, of the re-launch of the *Journal Body & Society* in December 2010 with a special issue on affect (see Figure 12). In a series of paintings under the collective title *C’est La Vie*, Yoshida, contemplated the singularity of his life in his training as a Kamikaze pilot, despite his enduring commitment to pacifism during the war. He also turned to the wisdom traditions of the Mayas and Japanese Buddhist philosophy. It is Yoshida becoming-black in these painting where the vibrancy of life is to be found, for the black is set amidst gold and silver leaf, vibrating with reds, blues and yellows; yet it is the black that carries the force of *C’est La Vie* (see Figure 13). Black, for Yoshida was the substance of life; it was the suicidal impulse of his own *sinthome*, his own singularity that sought peace through his life and the Xpression¹⁴ of his work. And, this is Kim ki-duk as well: the continuity between life and death that characterizes a life is elegantly retold—white and black are One—the univocity of Being; the ethical demand is to overcome the nightmare of your daily *wa(l)king dream*. It is addressed to his Korean brothers and sisters—to the suicidal madness of “I’m going to the *Han*,” a euphemism for Jin’s leap to his death, addressing the truth that drives the nation’s sense of loss, the national identity as defined by unending suffering.

Against this original world of puissance, Kim Ki-duk always seems to include an affection-image of facial portraits that are unifying (“a surface of facefication” [visagéification] (Deleuze 1986, 88), a reflective face expressing an affective quality rather than power of an intensive face. These are portraits that are done by the various dividuals throughout the films. Already in Kim’s first film *Crocodile* [Ag-O] the nameless suicide victim he rescues is able to draw a realistic likeness of Ag-O (see Figure 14). Rendering realistic portraits by way of the artistic hand appears again and again, in one form or another throughout his films, especially in *Real Fiction*, one long continuous experimental shot without cuts that is semi-autobiographical of Kim working as an itinerant portrait artist in the

14 The grapheme that marks the X in Xpression refers to the vocabulary developed in *Visual Art and Education in an Era of Designer Capitalism* (jagodzinski 2010a). The attempt is to refer to the asignifying realm of schizo flows of the intensities of expression.

parks and boulevards of Paris. In contrast, the affect-image as a face of desire—as the intensive face of schizo-power—seems to appear at the end of his films, almost as signature shots. In *Dream* they are embedded as distorted faces of Jin and Ran without sleep (see Figures 8 and 9). In *Crocodile* it is the close-up faces of Crocodile and his nameless love, sitting underwater on a bench, both drowned (see Figure 10). These faces are not unlike the faces of Jin-a, a prostitute and Hye-mi, the daughter of the family from which she rents a room, at the very end of *Birdcage Inn* [Paran daemon]. This time the faces are shot through the water (see Figure 15). Again prostitute and virgin daughter, seeming unbridgeable signifiers implode as One—the univocity of schizo flows of difference where the morality that surrounds good/bad vanishes, and the question of ethics restated for an audience ‘to come.’



Figure 12

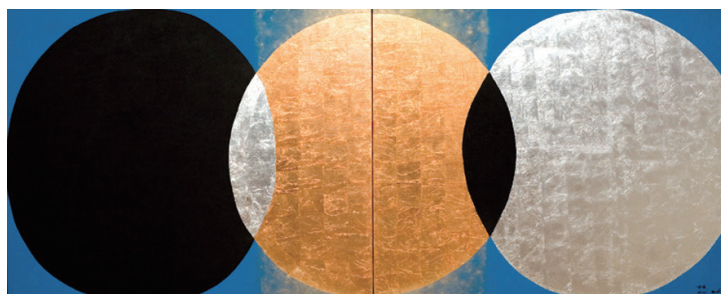


Figure 13



Figure 14



Figure 15

Becoming Imperceptible

‘Becoming imperceptible’ is a theme that is continually visited throughout Kim Ki-duk’s filmography, a concept developed by Deleuze and Guattari (1987) in *A Thousand Plateaus*. In the closing shots of *The Isle* [Seom] when Hyun-shik (the escaping murderer) and Hee-Jin (the boat woman) become oedipally blocked (symbolized by the domestic painting of the house raft), the only line of flight is to transform the situation through them becoming-fish. Hee-Jin attaches a motor to the house-raft and steers it into the bushes. The closing shots show Hyun-Shik disappearing into turf of grass shaped like an island. The camera pulls back and we have this turf of grass superimposed on

the pubic hair of Hee-Jin who is lying in a submerged boat (see Figure 16). The lake now becomes a boat and the turf of grass an island, while Hyun-shik has become imperceptible, disappearing in Hee-jin's vagina, to be reborn.



Figure 16

In *The Coast Guard* [Haeanseon], the accidental killing of a local fisherman while making love to his girlfriend by a trigger happy soldier, who thought he was killing a North Korean spy, ends up going insane, just like his girlfriend. After being discharged, he comes back to the military camp in the pitch of the night like a ghost and starts killing soldiers. At first, it is his point of view the audience sees by the green-vision of his night goggles (see Figure 17). But soon, every soldier wears night-vision goggles; the green vision dissipates the presence of the insane soldier, and in the end neither the audience nor the soldier can tell just whose who—the killer has become indiscernible. The insane and sane become One—univocity once more. As dawn breaks, the soldiers approach a body that has hands and legs, but as they come closer, the head is missing. The mad cry of the girlfriend is heard in the background (see Figure 18).

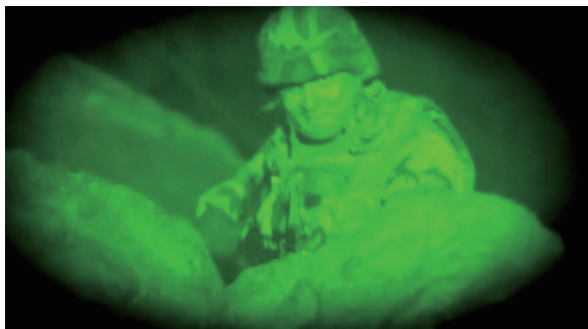


Figure 17



Figure 18

In *The Bow* [Hwal] the moment of imperceptibility happens when the Old Man, an anomalous outcast who lives on a boat, recognizes that he has to give up his fantasy of marrying his captive young woman, Han Yeo-reum, whom he adopted at the age of 10, and has been sheltering her from the 'real' world on his fishing boat, anchored far off the coast in the any-place-what-so-ever, this being an atopia far away from the Korean symbolic order. The ethics of the tale addresses Korean businessmen who practice a variation of this relationship with mistresses and use young prostitutes. Now this ethical relational dilemma is cast once again through the fabulation of tradition. The bow is both a pharmacological virtuous instrument of fate, able to wound and kill, as well as a musical instrument to sooth the passions and center one's home—it is both poison and cure. Towards the end of the narrative, when the Old Man has realized the evilness of his sexual greed, he launches a boat with the young woman, Han Yeo-reum, in it. He dresses her in a traditional wedding dress as if going through a traditional wedding ceremony. It appears as if he will consummate the marriage after all. Instead, he

begins to play the bow. She listens to the familiar music of home, closes her eyes and becomes sleepy.

When she is asleep the Old Man comes forward to the 'bow' of the boat (here the English seems to work as a signifier), and draws an arrow. It appears that he is about to kill her, not unlike those moments throughout the narrative where he shoots arrows at her while she swings back and forth on a swing to tell the fortune of those who are willing to pay as to where the arrows land on what appears to be an image of a sitting Buddha surrounded by symbols of Dao that also appear on the South Korean flag. The Old Man raises the bow and shoots an arrow into the sky, relinquishing his phallic power. He then dives into the sea, his moment of imperceptibility. The boat with Han Yeo-reum lying in a white dress, virginal, ready to be penetrated, seems to aimlessly drift about in the sea—and yet it magically drifts home returning to the Old Man's fishing boat. A young man, whom the Old Man tried to prevent from showing Han Yeo-reum the 'outside' world, is waiting on the Old Man's boat, arriving too late to 'rescue' her. He now sees the boat approaching and Yeo-reum lying there. She clearly begins to have an orgasmic dream, spreading her legs apart, breathing heavily, and virtually experiencing intercourse. A fabulated moment arrives when the arrow returns magically from the sky and lands inches from her vagina (see Figure 19). She is at first startled, as is the young boy, but then continues her orgasm—virtual|actual flip.



Figure 19

The boy comes over into the boat and holds her as she continues to shutter and orgasm—the moment is shown as a series of sparkling white and shades of gray dots—an 'op image' in Deleuze's cinematic vocabulary—made possible by an extreme close-up of the sun reflecting on the waves of the sea. The young man doesn't know what's going on. He stands up and looks at her in wonder as we see the arrow now penetrating a pool of blood. She has lost her virginity. How can one understand the ethics of this? The closing scenes have the young man taking the girl to shore, when another fabulated moment takes place. The home ship magically starts up; the ghost of the Old Man is present as the boat sinks as Han Yeo-reum waves goodbye, the sound of the bow music is heard. We are left with the expansiveness of the sea as Han Yeo-reum listens to it through the drum that was inserted into the bow to turn it into a musical instrument. The music now takes on a cosmological significance as it pervades all life. The virgin now turned woman has been penetrated by both strength and music: this seems to be the ethical approach by Man. The boy has to learn this as he now heads to shore with her sitting on the 'bow.' The last shot is the blue sea over which is written: "Strength and a beautiful sound like in the tautness of a bow. I want to live like this until the day I die." The joyfulness of life is celebrated. Han Yeo-reum is now on her own journey.

In *Breath* [Soom], it is the passage of life itself, as air, which is imperceptible. In this case it is Woman who holds its *force* that exerts itself beyond the patriarchal household. Yeon is a sculptress whose winged ceramic sculptures are no longer free to beat their wings and fly. She destroys the last work despite what appears to be a successful firing. When her husband's white shirt falls to the ground from their luxurious upper-middle class apartment in Seoul, she picks it up, looks at it and throws it in the trash can, a symbol that their marriage is soiled. The 'dirty laundry' remains unspoken and

repressed. For what 'reason' we have no idea, except that she is distraught and unhappy at home despite having everything, and by all appearances a perfect Oedipal household—a daughter and a husband. Only the pet is missing. Seemingly, for no explainable reason to the spectators or to her husband, Yeon begins to visit a psychopathic killer on death row, Jang Jin, who has killed his entire family, symbolic of what modernism has wrought. Jang Jin's attempted suicides in jail in most circumstances would be an insignificant news item. In this case it makes televised headlines, which Yeon is strangely drawn to and mesmerized by. This infuriates her husband, who, significantly has no name throughout the narrative. He is a dividual. Kim ki-duk is illustrating how perception is always framing what might be insignificant occurrences to others become extremely important to the perceiver as points of fixation are returned to again and again. We can surmise that it is Jang Jin's attempted suicides and his slaying of his family that intrigues Yeon. We eventually find out that her composer husband is having an affair.

Through a number of visits on the pretense of being Jang Jin's girlfriend, Yeon seduces the psychopathic killer, Jan Jing, through four visits to jail. A window separates their first visit, but then the next four visitations that follow take place within the confines of a windowless visiting room. Each visit is presented as a seasonal haecceity where Yeon wallpapers the bleak environment, transforming it into an imaginary seasonal space particularized through her own memory of it as told by a story, performing a 'song and dance routine' just for his benefit, each time seducing him closer and closer to her. The warden, whose face is barely made visible, appears as a ghostly reflection on a video screen, reminiscent of Francis Bacon's painting of *Pope Innocent X*. In this case the apparition is a lustful military figure of power and terror, a cross between a dictator general and some fat greedy businessman smoking a cigar as in the illustrated drawings of German businessmen of the Second World War by George Grosz.

The warden is presented as a voyeur-porn director who 'get's off' watching her perform for the death row psychopathic inmate via a closed circuit video camera as if he were making a pornographic movie. He has the power to intervene in their sexual relationship at anytime by simply calling the guard who dutifully attempts to enforce the rules of prisoner/visitor conduct only to be thwarted by the warden who wants to let the sexual relationship develop. This perverse pleasure is later supported by her husband, who feels, one would guess, that his own perversity is now on equal grounds with that of his wife. Each time when things have gone far enough for the warden, and he tells the guard to break them apart, Yeon gives Jang Jin a note to sustain their separation and to further his desire, and to think of her when he is led back to his jail cell.

When Jang Jin returns to his cell from his first visit, he has plucked out one of Yeon's hairs, metonymic for the desire of her body. A gay inmate who loves him and become jealous of his 'visitor' begins to deny him such libidinal satisfaction. He steals the 'hair' away beginning the first of many struggles to ruin his desire. Eventually, this denial of satisfaction pervades the entire cell of the three inmates. They steal his love letters away, including finally a semi-nude photograph Yeon gave him in their 'fall' meeting, as it turns out, their penultimate visit. Significantly, one of the inmates carves a picture of the photo on the cell wall so that all the inmates can now share in the sexual fantasy of this Woman.

In her very last visit, winter, there is no decoration. Yeon has been absent for a long time, not visiting as her husband has promised to repent. In the meantime, Jang Jin has once again tried to commit suicide, his desire continually deprived by his three cellmates. As things begin to develop in this last visit, the warden lets them actually fuck in the cell. After Yeon has an orgasm, with an open mouth she begins to kiss Jin and pinch his nose so that he eventually cannot breathe. A struggle ensues as Jang Jin tries to free himself, difficult since his hands are handcuffed. This scene goes on for some time before what seems like making love for the warden is really a chokehold by Yeon. Yet, it could also be interpreted as kinky sex that enhances the pleasure of male ejaculation. The warden realizes that something is wrong and phones in the alarm. Jang Jin is returned to his cell where his gay inmate eventually kills him, significantly by choking him as well. The last shot is Jang Jin lying dead, his gay lover-killer still holding his body, while his fellow cellmates have rolled away from his cold body in their sleep. Significantly, his gay lover sings a song as the screen fades to white.

Kim ki-duk shows us that the hetero/homo divide is no solution. But the question of the

Oedipal family is also suspended, despite her husband's vow not to take on another mistress. Yeon walks out of the prison where the kids and the father, who has given up his affair, are playing outside in the snow. The joyful moment of the family having some winter fun, throwing snowballs at one another seems to be a typical Hollywood ending of restoration. But the closing shots of the family place such an easy reading quickly into doubt. Kim films the family driving home on the highway from outside the car, there is only one interior shot to show that it is (significantly) foggy—an atmospheric shot (see Figure 20). They are both singing a song, which haunts the frame for one is uncertain if it is truly them singing, or if the song is extra-diegetic since it also pervades the cell as Jang Jin's lover is chocking him. The song, sung alone at times by Yeon, sometimes by the husband, but also together during the refrain is about departure in the last season, that of winter. There is no unification of the family. Just as the dissolve to white occurs between the homoerotic relationship in the jail cell, a dissolve to black ends the family sequence. Once more, white and black are One, but where nothing is completely solved. All remains open. "Love can take your breath away" has found a new meaning. Kim shows us the force of life as the imperceptibility of breath, and that woman is the *sinthome* of man. Homosexual/heterosexual desire fails in the problematic of sexuality.



Figure 20

Kim Ki-duk's masterpiece when it comes to becoming imperceptible has to be *Bin-jip* or *Empty Houses*, released as *Three Iron* in the English-speaking context. This itself is interesting for golf is the game of rich businessmen, and the three-iron is one of the least used clubs because it is the most difficult to master. It can be read as one of the two signs of the originary impulse image—fetish and symptom. While the symptom "designates qualities or powers related to an originary world (defined by impulses)," the fetish is a "fragment wrested by the impulse from a real milieu and corresponding to an originary world" (Deleuze, 1986, p.218). The three iron, capable of drive-power (*puissance*) as a fetish object of the corporate world appears to be phallic object over which the young man in the film wields both mastery as well as failure (the Phallus being a 'fraud' as Lacan would say), for he accidentally kills a passer by when his golf ball, attached to a string so that he can strike it over and over, becomes detached. In another instant, it is the CEO who pelts him with golf balls in revenge for having his wife falling in love with him and seducing her into a nomadic lifestyle.

Bin-jip is about a solitary nomadic young man who spends his days riding his motorcycle around Seoul searching for houses that are left empty by owners who are away on holidays so that he can spend the night. He lives in a space|time that exists in a parallel universe to normal life—a w(hol(e)ly space¹⁵; it is a virtual existence, a parallel universe to the normal business hustle of the city. He not only borrows their homes, but also the 'life' of its momentarily absent dwellers, cleaning and tidying, fixing broken appliances and domestic objects, and always taking his own picture against the family pictures as a record of his own ghostly intervention into their lives and making himself 'at

15 The portmanteau word is a play on whole, hole and holy.

home.' He always puts on his own CD, always the same one, which is the music of his *own* home, and the soundtrack of his *own* rhythm. This use of music—as Deleuze|Guattari (2004, 330-334) remind us—usually has three basic functions: the way home, the creation of home, and the home in our hearts. Given his nomadic existence, the place of music doesn't appear to fit entirely comfortably with any of these centering roles. It might be said that he creates a home, the second function, but there is no larger public to suggest some sort of consolidation of affect. Its function seems to fall between a song in his heart and the creation of home. But, the CD's music can also be recognized as *chaosmological*: music that is not heard, which pervades the virtual nomadic realm of multiplicity for he lives in a space|time that exists in a parallel universe to normal life; it is a virtual existence—a minor-becoming as his flight of escape.

Through these sets of repetitive actions, the young man, Tae-suk, yet another *anomalous* character who does not speak throughout the film, deterritorializes the symbolic universe of the Oedipal home that he has entered, not by invasion nor penetration, but by a certain cleverness and skillful appropriation of what is not used, the 'other' space of the house, the space of emptiness, transforming it into something caring and very much lived. This is his gift outside the capitalist economy. The violence that surrounds the Oedipalized house, which we are continually confronted throughout the film, is in the service of being restored and mended to health by this young man, who is later joined by a woman fleeing from an abusive relationship. The culminating activity of such caring and restorative work is the traditional burial of an old man, found dead in one of the empty houses. Tae-suk is eventually arrested and put in jail, and accused of murdering him.

In Lacan's *Ethics of Psychoanalysis* (Seminar 7, 1959-1960) we have the notion of the 'second death:' simply put, there is no necessary place within the symbolic order that confirms or can confirm one's identity in any permanent way. After our biological death, we all are soon forgotten. The question of a 'second death' revolves around an ethical complaint. Something remains unsaid, unspoken after the biological death. A haunt, a ghost, a spirit, a restless soul persists that wishes to fulfill its symbolic destiny. Deleuze also has the notion of the two faces of death, and I take becoming-imperceptible to be a similar development. The death-drive|instinct as developed in *Difference and Repetition* affirms that the second order of symbolic death is not immortal. Deleuze, following Henri Bergson, maintains that the present is assured only by the total survival of the past. Difference asserts itself as repetition so as to confirm symbolic life. The haunt or insistence of the virtual past is necessary for memory to persist.

Becoming imperceptible within *Bin-jip* is accomplished in the very last scenes when Tae-suk reaches full invisibility, something he almost achieves in the prison-cell when he draws an eye on his hand, in an attempt to be seen only by a symbolic internalized eye (see Figure 21), not by the symbolic external yet ephemeral gaze as theorized by Lacan. I take this to be Tae-suk's second death, or in Deleuzian terms, an internal and intensive death, the creation of a virtual self as "the state of the individual differences when they are no longer subjected to the form imposed upon them by the I or self and when they develop in a figure which excludes my own coherence along with that of any identity whatsoever" (1994, p. 113). In the end, the young man's presence is only sensed, but sensed as a wind, or more like the dance of the wind—just a schizo-flow. The woman he was with, Sun-hwa is back with her businessman CEO husband, but they are getting along much better, her knowing that the presence of Tae-suk is still there in the house. He appears whenever she wants him to appear. Like the epitaph that ends the film: "It's hard to tell the world we live in is either a reality or a dream."

Of course one can read the entire film psychoanalytically and maintain that the fantasy of becoming invisible merely confirms an impotency to communicate with the outside world, a castration anxiety and thus to create an omnipotent fantasy that one possesses everything one needs by creating an inner reality via the eye drawn in the palm of his hand. The one object that he does possess is the phallic golf club and ball, which enable him to compete against the wealthy and powerful, but in the last instant, this fails him. It is a blockage to finding his line of flight. Such a reading, however, fails to recognize that the ethics of becoming imperceptible speak to the necessity of doing away with the desire of the Other. Perhaps still too phallically in Lacan's (1990) terms of becoming a saint. But the saint, like the mystic empties the self. By drawing an eye in|on his hand, the young man enters a schizophrenic delirium, a going through the Oedipal fantasy of being the only creator of his own

prison, the only eye through which one is to look through. But this is not a psychotic position; it is a position that names an entirely new world that can open up the Oedipalized House. In the end, he becomes visible only to those he wants to be seen by. This is Kim Ki-duk's most self-autobiographical film, and was this not the same accusation launched at Deleuze who was accused of being too aristocratic in his tastes? In other words, those who take out the time to "see" him would 'see' the potential of the virtual as becoming actualized.



Figure 21

Abstract Machines: Creating a new BwO

It is in the silence and with the creation of a new regime of fabulated signs that the senses are flayed. All of the assemblages Kim Ki-duk employs in his films begin to defamiliarize the usual signifiers of representation—the usual grouping of sex, race and class by developing a different abstract machine of desire to upset the stratification along organization, subjectivity and signification that Deleuze|Guattari articulate as the three key forms of stratification. To make a 'new' Body without Organs the specificity of phenomenological experience of each stratum must be detached. This means that the stratum of bodily organs has to be 're-figural-ized' (if I can employ that word here). Signification, as the stratum of the unconscious that encodes the content of expressive desire in a restrictive manner has to be released from its Oedipal moorings. Lastly, the stratum of subjectification is that of consciousness, the abstract modes and forms of expression that are restrained. When it comes to bodily organization, Kim Ki-duk's de-psychologized characters—as anomalous characters—are already damaged and out-of-joint, the flows of their bodies changed by alcohol (mostly by rice wine—Soju) and beatings. The body is never in tact, but always beaten or being beaten, a body that is always in pain, or self-mutilating, at the verge of loosing control. It is an exposed body of the sensate drives. The body is constantly being 'flayed' in his films.

Violence happens when these bodies collide. This is evident with his first feature, *Ag-O* (1996), which translates as *Crocodile*, the name of the homeless man who waits for his prey to drop into the water, the Han river—the suicide victims whose bodies he recovers and hides to fetch a price from relatives for their delivery once the police have given up their search. Becoming-crocodile enables him to survive and relish the polluted waters of the Han where he sets up his underwater living room. He is even able to fill up balloons with air while underwater, a trick he performs now and again. It is water that he breathes. To launch a pun, *Ag-O* is metaphorically at 'home' in the psyche of the '*han*,' at home with death and suicide. He is leather-skinned, seemingly able to survive bites to his body, fist beatings and kickings by gangs and even a castration attempt. His damaged penis is sewn back together with needle and threads by another homeless man, who is part of his unlikely assemblage, a deed comparable to some back alley abortion done with a clothes hanger. It is the pain he thrives on to know that he is alive. In Lacanian terms, this is his *jouissance*. Under one of Seoul's bridges, Kim Ki-duk assembles a de-Oedipalized family never seen before: Along with *Crocodile* there is another

homeless man who could be a grandfather, an orphaned boy 6 or 7 years of age, to which is added a traumatized woman who Ag-O saves from a suicide (see Figure 22). Crocodile, the grandfather and the orphan could well be all the same person in different stages of becoming.

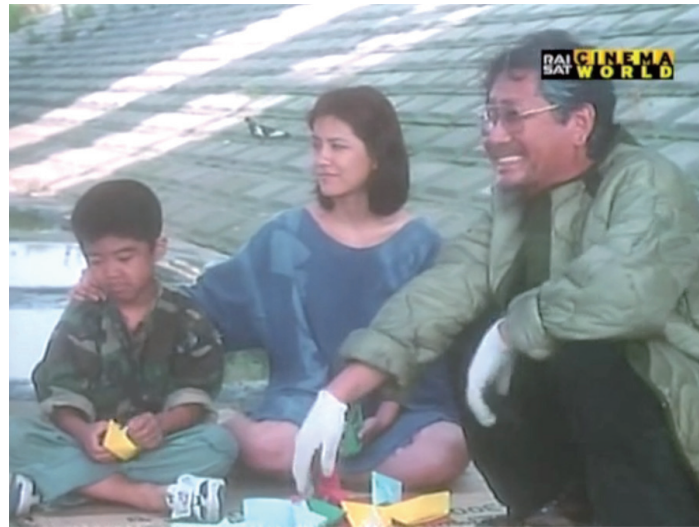


Figure 22

Becoming-Other: The Gifts

Sex with prostitutes or by prostitutes, or rapes by men throughout Kim's films is presented mostly as a bodily physical need, like urinating or defecating. There is no pretense to love, which he reserves, it seems only as an affection image at the ends of his films, almost always in association with a second death, as explained earlier. "Signification clings to the soul just as the organism clings to the body," so write Deleuze|Guattari (2004, p. 177). The intertwining or comingling of souls results, like the famous orchid|wasp symbiotic exchange that Deleuze|Guattari describe in *A Thousand Plateaus*, to a transformation of change, however slight and however blocked it may ultimately be. When these unusual assemblages come together a 'becoming other' takes place as affects and sensations with the other party take place.

The changes in the signification of desire and subjectivity become particularly evident when such assembles appear to be non-personal; that is, we know precious little of a character's biography. They are all de-personalized characters, *anomalous beings* who enact a master/slave dialectic—the pimp and the school girl turned prostitute through his manipulation in *Bad Guy*; the virgin and the prostitute who are locked together into an unusual Oedipal situation within a family run brothel in *The Birdcage Inn*; the fleeing murderer and the boat-woman in *The Isle*; the old man and his captivated adopted teenage daughter cum wife in *The Bow*; the monk and his acolyte in *Spring, Summer, Fall, Winter and Spring* and the two teenage girls, one a teen prostitute and the other her girlfriend who sets up the appointments via computer, although not locked into a master/slave relationship, is explored as a *doppelgänger* effect in *Samaritan Girl* [Samaria], and archetypically, Man|Woman as explored especially in *Breath* and *Dream*.

All these paired relationships undergo change through contagion where the BwO significance is redeployed through a series of events; the *event* in Deleuzian (1990) terms being an incorporeal entity, an aleatory point in a character's life which forces a change in becoming. The significance of these events—judgmentally neither being good nor bad, but ethically problematic—I take throughout his films as the 'logic of sense' (emotional significance as Xpression), as variations of intensity that take place and surround the unsolicited gifts between the various characters within an assemblage, opening up the free flows of energy as a result. This is where a *change* in the series of repetitions between the social relationships takes place. In *Bad Guy*, Han-ki gives Sun-hwa a book of Egon Schiele paintings that he knew she admired. In *Birdcage Inn*, Jin-a gives Hye-mi a photograph of her,

which she then proceeds to crumple. In *Wild Animals* [Yasaeng dongmul bohoguyeong] the North-Korean Hong-san leaves a little animal figure for Korean stripper, the adopted Korean woman Laura. These same little figurines appear again in *The Isle*, made by the fugitive Hyun-Shik, while in *The Bow*, the Old Man gives Han Yeo-reum elaborate shoes and dress as her wedding attire. In *Bin-jip*, Tae-suk lovingly repairs broken toys in the homes he occupies. Becoming-other means exchanging affects and sensations with the other party, and once this exchange is established, they both undergo virtual *changes*—they are not physical changes, nevertheless they are ‘real.’ They become hybrid or inter-kingdom entities through these nonhuman gifts that are partial objects that take on intensities of scale and potential that far exceed their size. Kim Ki-duk, is obviously exploring the traditional exchange of gift giving in Asian culture, but here he is doing so much more, by reminding that this exchange always speaks to the excess of production when the psyche is affected. As Deleuze|Guattari again write, “You have to keep enough of the organism for it to reform each dawn; and you have to keep small supplies of significance and subjectification, if only to turn them against their own systems when the circumstances demand it” (2004, p. 178).

Rightly or wrongly these de-psychologized anomalous persons in his films undergo a profound *change* of subjectivity. Deleuze asks, “How can we unhook ourselves from the points of subjectification that secure us, nail us down to a dominant rebellion?” He answers by “tearing the conscious away from the subject in order to make it a means of exploration” (2004, p. 177). Nowhere in Kim’s filmography is this so starkly explored as in *Bad Guy* [Nabbeun namja, 2001], which begins with Han-ki (the bad guy) forcing a kiss on a young university student (Sun-hwa) evoked because she did not want to sit next to such riff-raff on a public bench. Han-ki, to get even, forces Sun-hwa into a life of prostitution that flips her subjectification. Kim Ki-duk then stages the same scene as in the beginning of the film with the both of them sitting on the bench—this time it is Han-ki who walks away and leaves Sun-hwa without any resources as to how to survive, aside from prostitution—just as he cannot survive in the beginning of the film apart from being a pimp.

Becoming-Animal: Becoming Dog

Becoming-animal is staged pretty much in every film (except perhaps for *Real Fiction* [Shilje sanghwang] which is a Kim ki-duk’s remake of American *Psycho* in one thirty hour take with 10 movie cameras and 2 video cameras). The speeds and intensities of the animals differ throughout the seasons as the monk ages while his accolade grows older in his most domestically successful film, *Spring, Summer, Fall, Winter and Spring*. A dog for Spring, a rooster for Summer, a cat for Fall, a snake for Winter, and a turtle for another Spring. These are not symbolic nor Zodiac signs, nor do they have an intrinsic connection to each season. Kim Ki-duk picks these animals because they have different registers of speed, and have the capacity of affecting and being affected by characters who relate to them sybiotically. This goes for the other set of animals that the young monk ties a stone to in jest: the fish, frog and snake. When he is given the burden to carry a similar stone on his back, the monk says, “You will carry the stone in your heart for the rest of your life.” It is an *event* that will always stay with him, an event that defines his *sinthome*. This, however, is not a feeling of pity or identification with these animals he has unknowingly tortured; rather his movement is the affect those animals had on him, resembling them only in terms of their movement and rest, their speed and they slowness, but not by imitating them. In the last segment, after the neophyte boy monk has slipped into the Oedipal world, which results in him becoming a criminal by killing a woman, the boy monk now grown old, once again carries a stone (a statue of Buddha) up the mountain, on top of which he becomes imperceptible—there is a change in his perceived image of thought in the way he judges the order of life, seeing with a greater openness the differences, intensities and singularities that traverse his life; it’s as if his knowledge that the coming Spring is but a compound of inhuman forces, part of his nonhuman becoming.

Perhaps of all the becoming-animal films, unquestionably *Address Unknown* [Suchwiin bulmyeong] is the starkest and the most powerful in its exploration of spectatorial ethics where the accostation to the eye is relentless. In this film Kim Ki-duk explores the postwar dilapidation and

poverty of a small town community situated near a US military base in Pyongtaek (70 kilometers from Seoul) during the time of Park Chung-hee's military rule. Here, everything operates as a master/slave dialectic, a dog-eat-dog world. It is the dog-(in)human relation that plays throughout the narrative. The young man, Chang-guk, a hybrid American-Korean, born out of wedlock to an American father he does not know, who has abandoned his prostitute mother and him, is hated within his community. Chang-guk collides with Dog-eye, the local dog dealer who buys domestic dogs from neighbors who are in need of money. He savagely kills them with a baseball bat and then sells their meat to the local butcher and meat shops.

Dog-eye tells Chang-guk that to be a good dog dealer he gives them the 'eye' (see Figure 23). He is able to stare down any dog and tell them who's the boss. Yet, he is unable to 'stare down' Chang-guk once he accuses him of being an American dog by having to learn the language, making him essentially a Yankee slave. Once he hears that Dog-eye was his mother's girlfriend before American colonialism in postwar Korea, a memory stirs in Chang-guk's brain. He has an Idea in the Deleuzian sense. He is able to virtually project a time in Korea's past *before* American colonialization, a time of lost spiritualization: the realization that Dog-eye is also a slave to the military presence. Chang-guk is now able to *look back* and stare him in his eye with an intensity that sees right through him. He is now able to say: "you too are a Yankee slave-dog" with conviction. "Stop looking at me. My eye's about to explode," is Dog-eye's response. This shows just how quickly the face-to-face encounter can turn things around. This exchange, filmed in the tradition of shot-reverse shot to maintain dialogue, shows how the slave can become master, the power relationship of master-slave dialectic changed by a repositioning of perception due to the virtual recollection of an Idea—a time of Korea's idyllic past and Dog-eye being a Yankee slave.



Figure 23

The postwar situation of utter misery and hopelessness place all relationships into master-slave dialectic where the only response is violence. Chang-guk beats up his mother and cuts out a tattoo on his mother's breast, her bodily branded by an American father in his eyes rather than a sign of love; his mother in turn is spiteful to the local grocery owner and just about anyone that is in her way. Two Korean bullies continually harass and beat on Ji-hum to get money. They are in turn beaten by Chang-guk. At the film's end, Ji-hum gets even by committing fatal acts of violence against these two bullies, the police, as well as James, an American soldier who has taken Ji-hum's love interest away and has become unstable himself. It appears that dialogue across *all* bodies is impossible. There is no seeing the Other. All the faces give us affective images of power and resentment. There seem to be no affective images that are unifying and reflective that would indicate an inner shinning of some reconciliation. 'Becoming-dog' in this Hegelian dialectic is always the position taken by Korean bodies. It is they who urinate like dogs, American's don't; it is they who eat dog-meat and dog stew (bosintang), thus absorbing the domesticated Other into the same, just short of cannibalism; it is they who are caged in by fences in their own country, unable to roam free, for the American military sets up the boundaries; it is they who sell their pets for money, and it is even they who have sex with their dogs. The young

woman Eun-ok has a little 'lap dog' she uses to masturbate her.

By way of spectatorship, as theorized by Patricia MacCormack (2008), such imagery places an ethical demand on those who watch the film in terms of its masochism in the way that Kim's films look back once again through impulse images where the moral differences between good and evil, human and animal no longer hold. The impulse of repetition without difference, a *Wiederholung*, occurs again and again.¹⁶ One circuit revolves around the eye: Eun-ok has a damaged eye due to a playing accident with her brother, who shoot her in the eye with a bow; Chang-guk has his eye almost gouged as he tries to peep at Eun-ok undressing through a hole in her bedroom wall; Ji-hum also sustains an eye injury. The second repetitive circuit is the letter sent by Chang-guk's mother, which never arrives at its destination. Both of these circuits are interrupted by a *Wiederkehr* incident. Eun-ok, after receiving the gift of restored sight by Jake via the American hospital facilities, evens her obligation to him by poking out her own eye. In the end, the Chang-guk's mother's letter is returned. But it arrives *too late*, simply blown away by the wind and found by an American soldier on a military exercise. What this sets up, as again Patricia MacCormack (2008) explicates so well, is a face-to-face encounter: the face on the screen with the face of the viewer. Such an encounter, should the spectator take it as that, happens before all the usual binaries come into play in the master/slave dialectic. The two *Wiederkehr* positions identify moments when the eye 'answers back,' and the letter still arrives at its destination, but *the subject in question has already left*. The violence of the film, the dog-eat-dog world stares at the spectator, asking it to be looked at 'in the eye,' if one can. The senses are flayed once more. Here the "painfully real" as a *Wiederholung* of one's symptom of the dialectic meets "hopefully imaginative change" as the *Wiederkehr* of difference—that moment is precisely the space-time where ethical questions are found, a chronological suspension of time, a time of Aion (cf. Deleuze), of the event, of becoming.

A Closing Ethic

In the film *Time* [Shi gan], the question of facefication [*visagéification*] is once more explored.¹⁷ This time it is a girl who has grown tired of her face, believing that her boyfriend can no longer 'see' her despite his continual assurances that this is not the case. The girl does not believe him and undergoes plastic surgery, a 'beauty operation' to completely change her face, to see if he would then 'still' love her, to reassure herself that it is that something inside her is what he 'truly' loves. To close a complicated story quickly, it turns out the young man is able to recognize her 'new' face and fall in love with her yet again—a repetition that confirms his love. But, this is still not enough to convince her of his love. So, he makes the ultimate *sacrifice*. He too will go under the knife and change his face. They will then meet as strangers to see once again if love will bloom. But this time, it is she who must find him. The narrative once again raises the gift of radical alterity: what is in the person more than he or she knows, a gift that is exchanged freely, as an excess of production, which binds lovers together outside of any economics. When she thinks she has found him, her ex-boyfriend with a new face, she begins to chase him, but he tries to get away. After a long pursuit the boy disappears around a corner. Tires screeching are heard and a crunching sound. As the young woman comes around the corner through a subjective point of view shot we see his body, just mangled flesh with no face, a probe-head, raising the question—does she still love him now should he survive as a living monster, scarred for the rest of his life? (see Figure 24)

16 A difference with a repetition would be a *Wiederkehr* where a change is introduced (*Kehr* means corner, to turn a corner]. The distinction is taken from Lacan's SXI, *The Four Fundamentals of Psycho-analysis* (1964).

17 For a brilliant analysis of Kim Ki-Duk's play with time in his film *Time* produced in 2006, I refer you to Meera Lee (2012).



Figure 24

* * *

“If it is true that it is of the essence of a map or rhizome to have multiple entryways, then it is plausible that one could even enter them through *tracings* or the *root-tree*, assuming the necessary precautions are taken [...] For example, one will often be forced to take dead ends, to work with signifying powers and subjective affections, to find a foothold, in spite of itself” (Deleuze , 2004, pp. 14-15, emphasis added).

Kim Ki-duk’s entryway into the rhizome of *han* is through the root-tree—the Korean traditions that underpin his films. He burrows his way into the core beliefs that shape its psyche. He does so with strength and the beauty of traditions, calling on the Dao of wisdom. It is his fabulated signs that lead to characters ‘becoming imperceptible’ in the hope that the health of the country will improve. It is an amazing filmography that opens up a future yet to be lived by a “people yet to come.”

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Promoting Global Multi-Literacy through Investigating Traditional and Pop Culture on Second Life Korean Hangouts

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ABSTRACT

How does the virtual world, namely Second Life (SL), inspire global literacy and creativity on Korean hangouts? The purpose of this chapter is to explore Korean global literacy in the virtual world of Second Life in order to understand the transition of Korean traditional sites to contemporary ones, such as K-Pop music and other phenomena. The objectives of the study are to present and critique the changing nature of globalization, literacy, learning, and tradition to discover the cultural emergence of these factors in pop culture and its critique, notably in virtual worlds. Significant results include 1) expressing oneself through creative chat, 2) traditional influences existing alongside popular forms in the globally mediated world, 3) frequent avatar gender and form changes, 4) no limits to K-Pop culture and ages, 5) the changing nature of chat text; 6) and Korean spectacle. These factors point to the need for a flexible curriculum, a playful pop culture pedagogy with students/teachers as co-learners, and the teaching of global and critical thinking.

Keywords: Global multi-literacy, Second Life, Korean pop culture

Introduction

Virtual worlds can inspire global¹ multi-literacy and creativity. Using digital ethnography methods, we explored Korean sites, both traditional and pop cultural, to discover their multi-literate engagements within the virtual world of Second Life (SL) and how these hangouts also enriched participants' creative talents in a global way. Such educational attempts depend on personalized learning environments and pop culture pedagogy or critique. The offerings shift from traditional sites of community engagement, such as a community center, school, and marketplace to pop culture clubs and places. We discovered a remix of architectural forms, anime creatures, gender costume change, creative chat, and performance gestures. Korean Hangouts are no longer limited to traditional sites and artifacts, adolescent ages, one culture, or text. Even behaviors of chatting, performing, and instructing becomes a collage of reforming, remixing, & appropriating styles and artifacts of expression. The Pop Culture Pedagogy is globally playful with instructional challenges that require participants to lead and to suggest sites, use multi-literacy forms², translate the meanings, and offer critical ideas.

Pop culture pedagogy. In general, pop culture is the study of people's everyday culture or mass entertainment (Browne, 2005). Extending from the 19th century, people made sense of the world through books, popular music, play, toys, games, movies, and television (Gee, 2007). Yet since the late 1990s, computer and digital media, multi-media literacies or mass communication dominate our lives. So teachers need to discuss with students how pop culture influences us.

Buckingham (1993) earlier called for an educational blend of celebration and critical analysis, a kind of media study. Some educators aim to expose students to how pop media is destroying their minds. Other educators teach students how to critically analyze it. Another approach emphasizes its pleasures. Alvermann, Moon, and Hagood (1999) favored blending pleasure with multiple readings/interpretations of a cultural event. Teachers today may find it difficult to understand new forms of pop culture and educational value. Sound pop culture pedagogy depends on "bringing strategies, concepts, and frames to the teaching, but with an open mind towards content that is often better known by the learners" (Hoechsmann & Poyntz, 2012, p. 8). Over time, Gee (2007) argued that pop culture education has become cognitively demanding including forms of representation—gender, race, social class stereotyping (p. 8). Even studies of celebrities, such as Michael Jackson and Lady Gaga, raise questions of taste, identity, and power (Turner, 2010). When teaching about pop culture worlds, education uses multi-literacies or communication forms that need to be reviewed (Duncum, 2015).

Similarly, Delacruz (2009) argued for an instructional model that was more holistic, including personal learning environments. She stated, "This approach dictates that multiple systems and ways of knowing the world be meaningfully connected in classroom inquiry" (p. 12). In studying visual, digital, or media literacy, education and learning should be grounded in practical research and expanded beyond classrooms to understand the impact of instruction. Learning evidence must not be standardized but be qualitative, full of experiential evidence: visual, audio, and verbal, and now kinesthetic as the virtual worlds show us 3-D accounts of learning in different ways. Thus, art educators must examine the newer communication modes or engagement. This can include individual technological experiences or personal learning environments in art and related interests (Andrews, Stokrocki, Jannasch-Pennell, Samuel, & DiGangi, 2010). Song (2009) explored the new artistic practices of digital art, and discussed implications for college-level art education theory and teaching. She argued that traditional boundaries are no longer important and cultural hybrids and accidents are changing the traditional nature of art and learning to include teaching on virtual worlds. Jeong (2015) argued that traditional "cultural practices have always consisted of mixtures and influences, they are never 'original'" (p. 88).

1 Globalization is "the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa" (Giddens, 1990, p. 64). It is the result of the evolution of global economy, transnational connections with new collaborative decision entities, development of transnational institutions and communication, and formation of new military ties (Torres, 2002, p. 364).

2 Today, people communicate via multi-literacies, such as text/creative chat, IM, 3-D visual installation, gesture, music, and video (Stokrocki, 2014).

Digital Ethnography Methods and Instructional Activities

Stokrocki teaches an elective course in Digital Ethnography to undergrad and graduate students from diverse majors at a large public university in the Southwestern United States. She required them to document and analyze the behaviors of participant avatars (ethnos) on the virtual world of SL³ mainly through participant observation. Participant Observation is a process of description, analysis, and interpretation in order to understand an everyday activity (Spradley, 1980). As a systematic study of an event, the research is a search for patterns of contextual behavior and their meaning (Stokrocki, 1997). Stokrocki asked students to find and describe a provocative site on SL. In this task, the students 1) gathered data such as interviewing an artist, 2) analyzed recurring behaviors, and 3) compared findings with related studies to understand the global virtual world and its changing literacies⁴. Teaching literacy may be a series of empowered meaning-making quests into different worlds [traditional and contemporary], including virtual ones and lifestyles (Bruce, 2003). Stokrocki invited her Korean undergraduate student Jung to investigate Korean sites on SL, the most popular virtual world, on which this chapter focuses.

Exploring Sites from the Traditional to the Contemporary

As an avatar traveling through SL in the Korean area of this virtual world, one can find such traditional buildings as the Korean history museum, temple, even a reconstructed classroom on Little Seoul Island (Figure 1). Jung explained the style, “Korean classic houses are called *Hanok* (Han-Ok). These houses had curved styled roofs, which were built using *Giwa* (tiles) to emphasize the beauty of cycloid curvature.” In real life, this style of architecture was complicated and time-consuming to build and is used by the royal family or upper class people (*Yangban*). The SL Little Seoul Island however is a constantly changing mix of traditional art forms and popular commercial foods and objects (Figure 2).

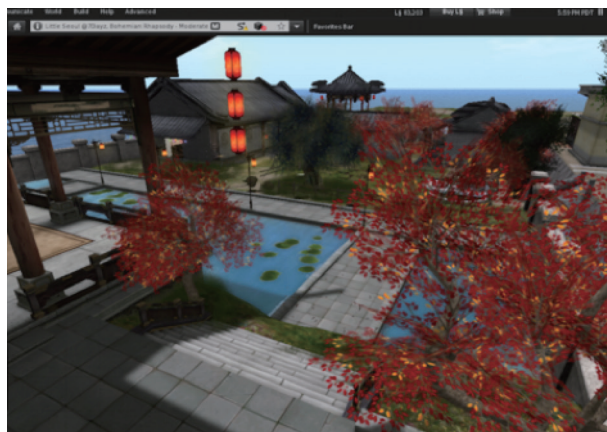


Figure 1. Panorama screen capture of Little Seoul Island. Retrieved 2/20/2015 from <http://maps.secondlife.com/secondlife/Society%20Bay/136/116/24>.

3 An immersive social digital environment, like a game, that attracts attention as an educational platform as well as a playground. Second Life (SL) is the largest and most popular international digital simulation, hosts 100 regions for educational purposes, 24 hours a day with language translators making SL a global immersive playground (Second Life, 2013).

4 Lim (2009) suggests that virtual worlds involve six kinds of literacy learning: exploring, creating, building, collaborating, championing, and expressing.



Figure 2. In this classical pavilion, an altarpiece, dedicated to fried chicken in the front is posed in front of the mCheesyGame, a pun on the game Parcheesi. Retrieved 3/15/2015 from <http://maps.secondlife.com/secondlife/Society%20Bay/136/116/24>.

Interviewing Avatar Owner Kong Kira

In order to understand more about this Korean site, Jung traveled around and found posters on walls that showed the online status of various owners. She saw that Kong Kira, owner/creator of this site, was online and clicked the poster to contact him. In real life, he was an architect and former construction site labor worker. She was surprised when he appeared dressed in a teenage schoolgirl uniform that complemented the theme of his site. [He usually wears *mecha* (robot/SF) clothes]. Jung interviewed him asking the following questions.

Question 1. What was your motivation to create this place? Kong Kira felt that creating this place reminded him of old memories from the past, especially 1980~1990s in Korea. He responded, “These places make me reminisce with a nostalgia for the past, and revisit places from my memories again.” He also created architecture buildings in SL related to Korean’s experiences in the National Army or schools and classrooms. He was born in 1983, and most of his artworks reflect his own experiences. For Korean students who were too young to have experienced the time period, Jung found this work remarkable and helpful to those seeking to learn about Korean culture and lifestyles from the 1980s~90s.

Question 2. How did you make this artwork? Building involves re-constructing objects within a virtual world. “I mostly use 3D modeling tools like a 3D MAX, Blender, and Sketch Up and upload my creations to SL. These external software tools create more details than the SL building tools.”

Question 3. Are these objects from your memory or based on your real life experience? Kong Kira reconstructed artifacts from his childhood in a drugstore front (Figure 3). He reminisced, “The old-fashioned games, such as the claw crane machines in front of the store and the toy guns on the wall are my favorites. I used to play with them a lot in my youth.”

Yujin found these storefronts very educational and more informative to learners of Korean culture than formal academic resources used for teaching about Korean culture. She noted, “On the far left, there are popular animation and movie star posters. Underneath one poster is an ad for Chilsung cider (e.g. Sprite), the first soda brand sold in Korea. In the middle, ads included cigarettes and shrimp & ramen noodle snacks. To the right, are gachas, little games and toy vending machines that children enjoyed in the 1980s and 90s.” She further reminisced, “Some installation artworks [on Second Life] allowed me to actually play some of the old-fashioned games (such as Rally X, Bobble Bobble, Pacman, Tetris, Street Fighter), which were popular in this 80’s time period.” Within six months, the site changed to include dance clubs and other cosmopolitan attractions.



Figure 3. Kong Kira also portrayed several traditional memories in his 1980s drugstore front. Retrieved 4/16/15 from <http://maps.secondlife.com/secondlife/Korea%20Tech/213/8/22>).

Exploring K-Pop Culture in SL

Jung however discovered that K-Pop is a major stylistic expression that permeates SL creative invention. “By definition, K-Pop is dance/electronic/electropop/hip hop/rock/R&B, which I can assure, is vague by design. It’s a shape shifter, whatever the listener wants it to be, catering to whomever, wherever, whenever” (Mfrascog, 2012). Originating in South Korea, K-Pop culture has dominated real life cultural aesthetic through the sale of robotic and anime toys on Facebook and other sites. Pop culture music and images are noticeable in cultures as a wish to preserve child-like stories, and fashions, including hair ornamentation (Shin, 2009) and cute anime images. Haechi, for example, is a lion-shaped anime character that foreigners and children especially love in Korea (Figure 4).



Figure 4. Yellow anime Haechi greeter effigy all over Korea and on SL, notably at the Club Hallyu that features K-Pop music. Retrieved 11/24/2015 from <http://maps.secondlife.com/secondlife/Gigli%20Virtuosos/173/12/4014>.

Modern K-Pop or Korean popular entertainment was ushered in 1992 with the formation of Seo Taiji & Boys⁵, whose successful experimentation with different music styles had sparked a paradigmatic shift in the music industry of South Korea. As a result, the integration of foreign musical elements

⁵ The term refers to a Korean popular music boys’ group in 1990s, which has formed and become one of the most prominent and influential cultural icons in South Korea. This group greatly contributed to Korean popular culture and its development by blending elements of popular musical genres from the U.S. to Korean pop music.

and animation has now become a common practice in the K-Pop industry. K-POP frequently involves dance, so it may be referred as Club music or dance music. Many K-POP fans practice K-Pop songs and dance choreography⁶.

K-Pop's popularity is a triumphal commercial business style. The key to pop success, according to Rock Star Pete Townshend and Manager Kit Lambert of the band The Who, is due to "reflecting the audience back on itself" (Scherstuhl, 2015, p. 37). The music is simple and repetitive and easy to dance to, which contributes to its success. Jenkins (2006) argued that the "transcultural flows of popular culture inspire new forms of global consciousness and cultural competency" (p. 156).

K-Pop music and dance sites are very popular in SL, notably Club Hallyu that is described by its creators as the "Best Asian Music on Planet SL" (located at <http://maps.secondlife.com/secondlife/Junin/195/194/24>). The word Hallyu is translated as Korean Wave, indicating the increase of Korean popular culture starting from East Asia since the late 1990s, and subsequently spreading throughout the world. It includes K-Pop, Korean movies and dramas, and other popular cultural forms and entertainment. (See https://en.wikipedia.org/wiki/Korean_Wave)

Hovering over the entrance to Club Hallyu is a replica statue of King Sejong the Great (1397 – 1450) in Gwanghwamun, Korea⁷. On the SL ground, one can see a playable piano walkway (See Figure 5)



Figure 5. Remix of Jung's avatar walking on a playable piano with her bunny backpack to enter Club Hallyu guarded by the statue of King Sejong . Site moved to <http://maps.secondlife.com/secondlife/Gigli%20Virtuosos/173/12/4014>.

Once inside, a visitor sees a cube light sculpture, marquee announcing the latest song, and posters of K-Pop Stars (Super Junior, Vixx, Boys Republic, 4minute). Noteworthy is the vibrating and luminous lotus flower⁸ on the floor where avatars are dancing (Figure 6).

6 Some examples of K-POP groups dancing and singing on YouTube are <https://www.youtube.com/watch?v=JHbfY-1JXms> by Secret (girl group) and

<https://www.youtube.com/watch?v=1zRz1d5vNU> by B.A.P (boy group).

7 King Sejong is known as the most kind, generous, and genuine king in Korean history. See <https://en.wikipedia.org/wiki/Haetae>. One of his popular endeavors was the invention of *hangul* (Korean alphabet).

8 The blue lotus is a symbol of transcendence and used in tea and other drinks. Retrieved from https://en.m.wikipedia.org/wiki/Nymphaea_cerulea.



Figure 6. Avatars dancing on the lotus-flower floor @ Club Hallyu. [Site moved to <http://maps.secondlife.com/secondlife/Gigli%20Virtuosos/173/12/4014>].

Participants may explore their identities through their presence in a virtual world, such as through avatar role-play, or representations of self provided by Second Life and customized by individuals. Many of the avatars dress as human or anime stars, such as Panda or Hello Kitty. Avatars may also be dressed as vamps, goths, grunges, and furies (animals) (See Figure 7). In this exploratory study, we use only avatar names, which constantly change (a participant can have five avatars).



Figure 7. Avatar club co-owner Singer Mewz dressed as a fairy chats with her avatar fan Mercury Uckil posed as a Furry Rabbit. Retrieved 6/6/2105 from <http://maps.secondlife.com/secondlife/Society%20Bay/136/116/24>.

K-Pop dancing (dubstep, chillstep, & darkstep) may also occur in virtual sites such as [KoTA] Korea Town District, Society Bay as well. Members of this group proudly proclaimed that their enclave represents true Korean K-Pop and not an Asian mix. In spite of the smaller outdoor space, over 12 female avatars were bogeying here.



Figure 8. Avatars also were dancing at KoTA, Korea Town District, Society Bay as well. Retrieved from <http://maps.secondlife.com/secondlife/Society%20Bay/136/116/24>.

As evidently shown in the Club Hallyu Club, avatars yell out their reasons why they love a song: CR SSy GaR Cia likes the beat, the looks of a boy group, √v^√ GIGGLES “)~~~√v^√ , and the content of a song. Kisa Foxdale typed, “Right now I got *Call Me Baby* stuck in my head like all week.” When I sent an IM (Instant Message) to CR SSy GaR Cia about how she makes her symbols, she replied that she uploaded them from her computer.

Creative chat at Club Hallyu embodied the new communicating lettering picture system¹⁰. Song (2009) similarly noted that in the group S0-S0-Soulful, the art is all lettering & music. This example further exemplified that traditional boundaries are not important any longer, and the digital cultural hybrids and collisions are changing the nature of media communication (Pieterse, 2006). Creative chat is yet another aspect of the creativity of mediated participatory culture made possible by the basic Second Life tools and transformed by the active participants.

Frequent avatar gender and form change. When Stokrocki checked the profiles of various SL participants by clicking on the avatars, she noticed that representing avatars were not altogether gender-specific but embraced mixed-genders, such as female participants appropriating male “grunge” clothes in ways that contrasted with traditional or commercially-conveyed Westernized standards of feminine beauty. Only a few avatars reflected the Japanese anime cute style¹¹ (Lee, 2009). Even Bae (2009) noted how females who operate in virtual realities simultaneously both embrace genders and contradict traditional Korean values and expectations of women.

Avatar gender change is not limited to countries. “You might get off to the change for a while,” John Doe said, “but then you bore of it” (The SL Enquirer, 2015). Participants change their forms frequently and may be more fascinated with robot, car, or animal avatar choices. Dines and Humez (2011) discussed the changing views of gender, race, and class in a mediated world. Teachers and students can set Second Life maturity range to eliminate the possibility of exploitation. Participants can report annoying avatars by clicking on their profile and sending a message to Linden technicians through the top dashboard. An avatar can also switch sites and leave SL temporarily. Teachers can also use other simulates sites, such as OpenSim, which are free of annoying gender problems.

Club Hallyu also sponsors a weekly talk show that reviews musical groups, dramas, and other subjects on YouTube at KTalk. The most popular episode [5,140 views] was Kpop idols VIXX dressed up as and singing a Wonder Girls song, VIXX Dude Looks Like A Lady! The site explained, “For those of you not familiar with Korean Idols, things like dressing up as the opposite sex is no big deal. It’s all in fun,” laughed Club Hallyu owner, AlexandraCristina¹².

K-Pop culture is no longer limited to adolescent ages and one culture. Several of the avatars were in their late 20s and one claimed to be in her 60s in real life. Adolescence in a global world is “a hybridized social construction of mixed images, merging codes, and multiple selves” especially on virtual worlds (Stokrocki, Hernández, Kivatinetz, López, & Macián, 2009). Participants present themselves through multiple personalities and racial / gender/ ethnic/ orientations (avatars) now on Korean sites and other cultural sites all over SL as well¹³. According to Bae (2009)’s study on Korean teen girls’ cultural practice site on melodrama and pop music in K-pop, “The Korean media accentuates young women’s purity and innocence in an intricate blend with independent sassiness as the empowerment of young women” (p. 181) in contrast to the U. S. media’s emphasis on sexuality. Yet, on the virtual world of SL, the women can split in different ways because females now can have up to five different avatars, ranging from human, animal, cyborg types, etc. They enjoy the anonymity of the unknown as the contemporary female participants take the lead and reinvent themselves.

Korean spectacle. These places formed a spectacle, an artificial event designed to gain attention

10 Korean lettering or *Hanja*, derived from Chinese lettering, historically contained some pictorial images; Retrieved from <https://en.wikipedia.org/wiki/Hanja>.

11 Participants in this study were not all Korean. For example, Vice-CEO of Hallyu Group, AllesandraCristina [avatar name], revealed in her profile, “I’m 26, Filipina / Chinese / Italian from Tampa, FL, USA.”

12 AlexandraCristina wrote, “This is my little creation and no copyright infringement is intended. Go to <https://www.youtube.com/watch?v=KzblxfppWmc>.”

13 Avatars were not all Korean, but Mixed Asian: Japanese, some living in Spain. [already said earlier] Vice-CEO of Hallyu Group, AllesandraCristina, revealed in her profile, “I’m 26, Filipina / Chinese / Italian From Tampa, FL, USA.”

(Garoian & Gaudelius, 2004). Participant avatars were dancing at the KoTA (Korea Town) alternative Korean site and indicated that their tastes were evolving even in the virtual global world. Avatars frequently changed male/female avatars and human to animal [furry] forms. Here people celebrated avatar celebrities and changing performance with their creative chatting. Debord (1994) stipulates that these changing social relations and tastes produce contradictory social effects (p. 12). Bae (2009) challenged conventional understandings of cultural globalization, which posit global media's cultural imposition over local, ethnic culture, and she illustrated how spheres of cultural influence move instead from the "periphery" to the "center" stage as in this K-Pop phenomenon.

Conclusions and Discussion

According to Sanchez (2009), SL can serve as a tool that motivates student learning and helps students visualize the past. She believed exploring cultures through virtual worlds might be more helpful and informative than two-dimensional sources such as books, journals, or online databases, insofar as they permit the learner to become virtually immersed in the other time and place. The three-dimensional environment allowed for experiential learning, the process of learning through experience (exploring and reconstructing things, and reflecting on these experiences (Dewey, 1938). "This virtual setting allows for students to see the inspirations behind the literature or works of art they are studying, which will be invaluable to engaging this generation" (Shuster, 2013).

Dewey (1938) never degraded traditional art or educational experience, only that which he perceived remained static and narrow-minded. With rapidly changing technologies, teaching now requires diverse methods beyond mechanically packaged certifications (Thomas & Brown, 2011). This new organic participatory learning, taught in Digital Ethnography, includes knowing, interviewing, imagination, and playing [performing-dancing with the avatars]. Participation is not merely dancing or looking around but requires contextual description, documenting, taking screenshots, asking questions, noting dominant findings, comparing and contrasting, and developing insights. Following Dewey's (1938) ideas, Stokrocki & Jung look to Kong Kira's recycled Korean forms and reinvented design theme park as examples of educational progressive and global open-minded changing traditions and inclusiveness¹⁴. These forms are similar to Bhabha's (1994) ideas of traditions as invention and reinterpretation, or cultural construction (p. 49). Culture no longer is confined to a single tradition or geographical place but extended to the merging of these ideas in popular culture or the mass media.

Korean K-Pop hangouts are performative subcultures, subordinate cultures that express diverse interests and operate from unequal power terrains (Giroux, 1988, p. 171) as in real life. "Performance involves identity-building study, rethinking gender, and racial or status matters . . . evasive and non-conformist nature" (Navarro & Villanueva, 2015, p. 47). Butler (1990) contended that a stable notion of gender is a changing social and performative illusion. The 1960's and 1970's were so militant, and younger females today fail to recognize difference across the social spectrum.

This short exploration revealed avatar participants expressing their creativity mainly through chat, for example, on a global virtual world. Traditional Korean writing, as in most East Asian writing, consists of pictographs. Chatting and performing "is collage or union of bits of writing or rhythm" by reforming, remixing, & appropriating works" (Ayers, 2014, p. 130). Some time ago, Mitchell Stephens (1998) predicted that the Internet would free us from the limitations of formal language by presenting language as a visual phenomenon. However, the new visuality also demands a consensus of what visual symbols mean. Alphabet letters all need to be agreed upon as having shared social meanings, while emoticons – because they express basic universal facial emotions like happiness and fear, are instantly recognized across languages and social groups. So if an avatar group on a virtual world agrees/disagrees about a phenomenon, then participants can instantly understand the significance of a visual and performance event and its emotional impact globally.

Globalization, on the other hand, is "an influence, a trend, a cultural flow, but it can never be an absolute universal" (Kim, 2009, p. 21). New movements and cultural changes are forming their own social cohesion and influential order. Kim (2009) noted educational, economic and political shifts in

14 Retrieved from [http://en.wikipedia.org/wiki/Experience_and_Education_\(book\)](http://en.wikipedia.org/wiki/Experience_and_Education_(book))

world literacy interactions and communications, especially in the cultural terrain in Korea is beyond geographic location.

Implications for Teaching Global and Critical Thinking

Similar to Kim's (2009) case for a more flexible curriculum regarding community-based art education and cultural diversity, Duncum (2015) further argued for playful pedagogy with challenges. Teachers need to 1) avoid "colonizing the pop culture fun" which is hard to do in face of "the dull motivational strategies and instructional objectives" of everyday teaching; 2) navigate occasional student politically offensive, transgressive material" (p. 255); and 3) negotiate school administrative policies. As Duncum (2015) suggests and my findings reveal, "Creativity involved communication via multimedia and students' social networks." Teachers need to attend to students' social networks and encourage them to help teachers negotiate this media model complexity, including virtual worlds, and "to suggest skills, resources, and critiques when warranted" (Duncum, 2015, p. 255).

Stokrocki and Jung argue that teaching can be more exploratory, dialogical, inclusive of new global media, and include more reflective strategies. This playful global literacy strategy includes listening to students' ideas, beyond creating and celebrating, and teaching critical thinking skills, so we suggest a series of questions for readers to consider:

- What and how traditional architectural and artifact elements do media fans recycle to convey a sense of place and history/herstory?
- What do the creative music, costumes, and chat communicate about Korean life today? Whose life? What age group? What social class?
- Why is Korean pop culture popular around the world? How does this spectacle reflect/parody the audience on itself?

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How Does Digital Media Shape Today's Youth? Transcultural K-Pop and Participatory Fan Culture

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ABSTRACT

The advent of digital technologies has allowed the multi-directional distribution of cultural products and blurred boundaries between national popular cultures. This sociocultural condition opens up a global public sphere for youth so that they can actively participate in the transcultural fandom of K-pop and communicate with their peers from all over the world. This chapter explores contemporary global youth through K-pop music videos and considers the relationship of the transcultural flow and patterns of participatory fan culture. More specifically, this chapter discusses how popular media reflects youth life conditions, desires, enjoyment and use of hybridized cultural products. The pedagogical implications concerning the global phenomenon of a growing transcultural popularity of media texts are discussed.

Keywords: K-pop music videos, transcultural media, participatory cultural practices, YouTube, youth as prosumers

According to a new study from the Pew Research Center (Lenhart, 2015),¹ “aided by the convenience and constant access provided by mobile devices, especially smartphones, 92% of [American] teens report going online daily—including 24% who say they go online almost constantly” (p. 2). Contemporary youth spend more and more time communicating with each other through various social networking services and/or social media channels, such as *YouTube*, *Instagram*, *Facebook*, and *Pinterest*. The global social environment of youth culture has changed, based on digital media, and with it, their way of communicating and experiencing the world has changed. Bennett (2004) describes a new, digitally mediated youth culture of “shared ideas” (p. 163) whose interactions take place not in physical spaces such as the street, club, or festival field but in the virtual spaces facilitated by the Internet.

With advances in digital technology, “popular cultural signs and media images increasingly dominate our sense of reality, and the way we define ourselves and the world around us” (Strinati, 2004, p. 205). That is, the consuming of popular culture, through digital media, constitutes a large part of the everyday experiences for today’s youth. Duncum (2002) emphasizes the importance of everyday exposure to given imagery, which plays a major role in creating our “attitudes, knowledges, and beliefs” (p. 6). He writes, “everyday visual imagery is influential in structuring thought, feelings, and actions precisely because they are every day. It is because they are so ordinary that they are so significant” (p. 6). In this sense, examining the popular culture of the present moment from the perspective of visual images can serve as a meaningful pedagogical opportunity in art education. In doing so, it is possible to more deeply understand how youth consumes and negotiates globalized visual culture. In this chapter, I will explore *K-pop* (Korean pop) music videos as examples of digitally mediated popular culture that introduce a national cultural phenomenon into the global public and youth-cultural field and draw the participation of youth all over the world.

K-Pop as a Global Phenomenon and Its Strategies of Marketing and Diffusion

K-pop is a genre of popular music in (South) Korea, characterized by its audiovisual marketing strategy² using music videos. During the initial stage of its emergence, around the early 2000s, K-pop was mostly isolated within Korea until the advent of digital media technologies. Since the mid-2000s, digital technologies like YouTube have allowed K-pop to cross borders and reach all over the world. During the 2000s, several Korean entertainment companies aimed to market their singers to a global market.³ Their efforts led K-pop listenership to expand greatly in East Asia, Europe, South America, North America, and the Muslim world (Korean Wave, n.d.). In 2011, “K-pop music videos were seen 2.28 billion times from 235 countries” (“thunerstix,” 2012). The strategies employed by K-pop producers for the creation and dissemination of compelling material can be summarized as follows: diversity of audiovisual content, systematic training of singers, synchronized dance formations, key movements in the choreography, and rapid distribution via the Internet (K-Pop, n.d.).

As a prolific YouTube user has said of K-pop, “I thought it was great, just like colorful chaos. It can be called colorful chaos.”⁴ One aspect of his expression, “colorful,” is the way most K-pop music videos present multicultural and hybrid elements in their ways of producing and visualizing music. The French audiovisual organization the Institut National de l’Audiovisuel defines K-pop as a “fusion of synthesized music, sharp dance routines and fashionable, colorful outfits combining bubblegum pop with the musical elements of electro, disco, rock, R&B, and hip-hop” (Rousse-Marquet, 2012), which is to say, international forms. In addition, to create multicultural products for the global market, many K-pop entertainment companies hire or contract producers, composers, and choreographers from

1 The Pew Research Center is a nonpartisan, nonprofit “fact tank” that provides information on the issues, attitudes and trends shaping America and the world.

2 I use the term “audiovisual” here to emphasize the distinctive feature of K-pop that is mainly consumed in a way of watching dancing and fashion as well as listening to the music through music videos.

3 YG Entertainment, SM Entertainment, and JYP Entertainment are three representative companies in South Korea. For more information about their strategies for globalization, refer to Oh (2013) Shin and Kim (2013), and Shin (2009).

4 This comment is excerpted from “YouTubers React to K-pop” by The Fine Brothers Entertainment. Visit <https://www.youtube.com/watch?v=ekJ-ldOD0TQ&feature=share&list=SP23C220A2C5EC0FDE> for the full video.

around the world (Park, 2013).

In order to foster the ideal multicultural image seen in many idol groups, the use of multiple languages seems crucial. Many members are from foreign countries—for example, the United States and China—and are scouted from auditions abroad to become future members of idol groups. In particular, many of them are native English speakers who are able to more naturally and fluently sing and rap in English, which is important for K-pop performance, since it often blends Korean and English. This multicultural method of production and the hybrid characteristics it fosters help popularizing K-pop on the global market.

Idol groups are a dominant form of K-pop ensemble, consisting of multiple members given standardized training by entertainment companies, with each member performing a specific role in well-ordered choreography that includes a visual hook—a repeated dance sequence that matches the melody and lyrics of the song.⁵ Visually captivating images of beautiful young men and women executing tightly choreographed dances are one of the strong elements of K-pop performance onstage and in music videos. Many entertainment companies in South Korea initially contract children or teens who are eager to be members of a pop idol group. These young people are trained in a strictly regimented environment in which they learn the various practices that will allow them to “be a star,” such as singing, choreography, and foreign languages. Diet and exercise are also required to have the right look and physique; usually Westernized body proportion is preferred. According to the Wall Street Journal, “management firms pay for everything; leading talent house SM Entertainment has pegged the cost of rearing a single idol at around \$3 million, which for [the popular group] Girls’ Generation would be multiplied by nine” (Yang, 2012). Budding performers need to learn to conform to public taste and mores, not only in their appearance, but also in their personality, or persona, to debut as a member of an idol group. Their contracts require that they learn how to behave in public, be fashionable, express themselves in a unique and appealing way. Sometimes even plastic surgery is required. After they debut, the company controls every move in their daily lives. They smile the way they are taught, dance the way they are trained, and say what they are told to say.

Since the “Gangnam Style” music video by Psy (Park & Yoo, 2012) spread, beginning in 2012 via *YouTube*, new K-pop songs have come to be routinely uploaded onto YouTube. These K-pop songs are broadcast to a worldwide audience at the same time as they are released on domestic Korean television. Often, a company officially announces that their group will reunite and release a new album, and this begins promotional activities (Ramstad, 2012). Leading groups like *Girls’ Generation* upload teaser music videos and posters on YouTube and other websites in the same fashion as movie trailers before their official album release. These materials quickly circulate all over the world online. This distribution system has changed young people’s way of enjoying popular culture and music in particular. Contemporary teenagers enjoy music not merely by listening but also by viewing, through digital channels such as, *YouTube*.

In addition, they freely communicate with each other about the music. Today’s digital generation actively share videos they like as well as videos that they have produced. In this regard, the consumption of K-pop is an active rather than a passive cultural practice, furthering K-pop’s strong influence on youth in many countries. Thus, an inquiry into the aesthetic and sociocultural influences of the K-pop phenomenon on its teenage fans seems useful. In the next section, I will carefully examine the digitally mediated distribution system of K-pop, which is a key factor in the relationship between today’s youth and one of the most influential contemporary popular cultural forms.

Border-Crossing K-Pop: Transcultural Media Flow and Participatory Fan Culture of the Digitally Mediated Youth

As examined in the previous section, the strategies for the promotion of K-pop depend on the dissemination channels opened by digital technologies that allow cultural products to easily cross

5 It is hard to find a proper reference that can explain why K-pop idol groups have large numbers of members. However, it is indisputable that this system allows idol groups to gain more fans and additional revenue such as individual activities of each member and advertising deals so that the companies increase the possibility of generating maximum profits.

borders and be shared by fans worldwide. Oh and Lee (2013) explore the relationship between media technologies and the birth of new music genres. Following Hirsch (1971), they explain how FM radio stations were crucial in spreading rock and roll music all over the world. Along these lines, television, particularly the MTV (Music Television) network, drove the fame of Michael Jackson, highlighting his dancing, fashion and songs. Similarly, K-pop can be considered to be not only a new music genre but also a new kind of genre based on new digital tools that takes advantage of young people's fast adaptation to new technologies. Using various digital devices, today's youth are more connected than ever before to the outside world beyond the physical spaces where they live. Youth cultures are "cultures of shared ideas ... in the virtual spaces facilitated by the Internet" (Bennett, 2004, p. 163). This is a significant fact for our understanding of how today's youth enjoy cultural products, obtain pleasure from them, and imbue them with their own meanings.

Jung (2014) states that fans play a significant role as promoters of the K-pop industry, dovetailing with the distinctive K-pop distribution system through free streaming music/video platforms like *YouTube*, which allow it to reach mainstream markets in different countries directly, cross cultural borders, and be distributed by local youth fans in multidirectional ways. This creates cultural divergence and ultimately disrupts the mono-directional flows of global cultural industries previously dominated by Western culture.

Several users of *YouTube* state that this opportunity for multidirectional communication via *YouTube* is "the best part of YouTube."⁶ One explained his familiarity with the website as follows: "It's like I was born into it, I don't know what a great thing it is because I've always had global outreach." Other users of *YouTube* also strongly recognized its global aspect:

It's definitely surreal feeling, especially when we meet these fans they don't even speak English ... it means you can have these friendships and connections with people all over the globe Now you have the opportunity to just be huge because of the availability of it being all over the world I was like, There's no way people in Hong Kong watch my videos. And to go to a sold-out stadium in Hong Kong is like, Wow! We are all talking about the same 10-minute video on the internet that I made in my bedroom in Canada that you watched in Hong Kong, and then you told me that you shared it with your friend in Singapore?⁷

Users also rated the multi-directionality of communication on YouTube as opposed to the limitations of conventional mass media like television. One user wrote, "It just makes you realize how ridiculous TV is, when everything's just blocked behind channels. You're trapped in this physical object. It's so crazy."⁸ This reflects how international fans pursue active, public participation in a cultural phenomenon like K-pop and expect and rely on a media platform that can make it possible.

Jung (2014) focuses on "transnational cultural distribution practice" as a feature of the participatory youth culture that drives online K-pop circulation. According to Jung "K-pop has been widely circulated via new technologies such as fan-blogs, peer-to-peer websites, video-sharing websites, micro-blogging and mobile Internet" (2014, p. 114). She suggests that participatory youth culture is "economically substantial" and that this new type of transnational distribution system reemphasizes youth as "active agents in the transnational circulation of popular culture products" (Jung, 2014, p. 115). Indeed, on YouTube, there are countless videos related to K-pop produced by teenage youth. The most common forms are "reaction videos," which exhibit three basic characteristics: (1) a main character, protagonist or personality, playing a kind of guide or MC role⁹ introduces the video s/he is going to

6 Users of *You Tube* responded to this question, "K-pop is helped massively by this global platform we all make a career on called *YouTube*. How do you feel knowing people can watch your content all around the world when that's not the case for things like television?" See "YouTubers React to K-pop #3" by Fine Brothers Entertainment, <https://www.youtube.com/watch?v=XuSYtAsMxfY>

7 Excerpted from the previous video above.

8 Excerpted from the previous video above.

9 The producer usually plays a role as a main character simultaneously due to the nature of one-man media production. Most videos of this format are shot in the producer/main character's personal spaces like a bedroom.

watch and shares his/her excitement; (2) s/he displays a small screen beside her/his face and plays the video; (3) s/he shows her/his feelings and thoughts about the video while it is playing on the small screen. This format enables the audience to watch the music video simultaneously with another fan's reaction to it, sharing emotions and thoughts among the whole community of watchers. Moreover, the international audience can easily communicate with the producers of the reaction videos, for example leaving feedback or requests for future videos. These YouTube users are also very often interested in connecting with different people from around the world (i.e., of different cultures, genders, ethnicities, and generations) and their distinct reactions to the material. Therefore, they often create specific forms of reaction video, titled "Non-K-pop fans react...", "K-pop reaction – Guy Edition," "Black people react to K-pop," or "My grandma reacts to..."

Another famous form of youth-led cultural practice among K-pop fans on YouTube is the "dance cover videos." Many teenagers or young adults form their own dance teams and practice dances imitating their favorite K-pop groups. Sometimes they dance in the classroom, showing off to their classmates for fun, in gyms or auditoriums for events like homecoming, or even in public as professional dancers. K-pop dance covers have led to the emergence of phenomena like K-pop dance video games,¹⁰ flash mobs,¹¹ and more broadly dance festivals and contests all over the world. Another example of the participatory youth cultural practice in this context is translation teams for non-Korean-speaking fans. These teams translate videos of their K-pop idols into various languages through a collective work process. This kind of active user participation further blurs national borders and language barriers within the globalized youth culture.

K-pop music videos can thus be regarded as a medium that reflects the conditions and desires of teenage youth within the transnational cultural flow that characterizes their lived experience. Examining and analyzing specific idol groups and cultural productions related to them in depth is worthwhile to further our understanding of the K-pop phenomenon and the pleasures and desires of its young fans. In the next section, I briefly sketch the landscape of competition among K-pop girl groups, which is one of the most prominent issues in the contemporary K-pop music scene. In addition, I examine how popular culture mirrors the life conditions and desires of young females and how global youth negotiate the consumption of these cultural products under a transcultural media regime. I do so via a juxtaposition of the two most popular K-pop girl groups, *2NE1* and *Girls' Generation*, and their fan cultures.

Images of Female Idols:

Girls' Generation and the Compromised Female Ideal vs. the Subversive Powerful Girls of *2NE1*

Howard (2014) used the word "packaging" to express the methods and strategies of the prevalent business model in the South Korean music industry that emerged in the 1990s. He argues the first distinctively "idol" K-pop groups were established in the late 1990s, when the first Korean boy band, *H.O.T.* by SM Entertainment, achieved big success in the domestic market. The success of *H.O.T.* provided a formula for creating idol groups to other entertainment companies, and many similar boy bands and girl groups launched subsequently.¹² During this period, the so-called first generation of "packaged" girl groups, such as *Fin.K.L.* and *S.E.S.*, attained success and stimulated the market to mass-produce numerous latecomers mimicking them. In the next decade, despite the large number of girl groups on the market, they took a largely standard form and image. Maliangkay (2015) claims that many music videos represented two typical female images, "a sweet and innocent girl (angelic) that stirs a sense of protection and is non-threatening to men" and "a provocative and sensual femme

10 K-pop dance games are a kind of dance medley by a group of participants. The host plays the refrain from numbers of K-pop music, the participants should follow the exact dance that they saw on the music video. To watch the example video, visit <https://www.youtube.com/watch?v=yoy8EHvfvGc>

11 Flash mobs are performances by groups of fans, usually dozens of participants. To watch the example video, visit <https://www.youtube.com/watch?v=JW11FqbWhaA>

12 In his article, "Mapping K-Pop Past and Present: Shifting the Modes of Exchange," Howard (2014) examined the Korean pop industry chronologically from a socio-economic perspective.

fatale (seductress) that threatens men with sex appeal as a weapon” (p. 94).¹³ The former type, “angelic girls,” include for example members of *Fin.K.L.* and *S.E.S.*, who were called yo-jeong (fairy), implying the fantasy of an innocent, beautiful young girl presenting a pretty doll image without sex appeal. Meanwhile, other girl groups and female singers such as *Um Jung-Hwa*, *Babyvox*, and *Chakra* fostered the image of oversexualized femmes fatales. In short, until the mid-2000s, female images represented in K-pop idol groups were binary and stereotypical.

Diversification into the diverse, hybridized female representations began in the late 2000s, leaving behind the simple dichotomy of the older period and moving into a complex and multidimensional representative economy reflecting both the desires of today’s young females and images of ideal young women tailored to the public demand. Lin and Tong (2008) explore “imaginaries of Asian femininities” by examining “modern Asian women with both old and new qualities” (p. 105). They argue that most Asian women have traditionally been under a Confucian social order that places women in a subordinate position to men, similar to the binary system of gender roles and relationships driven by the European Enlightenment tradition. In their empirical study of contemporary Korean drama and its Asian women viewers, Lin and Tong found that as many Asian women as men receive higher education and participate in the wage economy, moving beyond the traditional Confucianist framework and improving their position compared to women of previous generations. Despite this, Lin and Tong found from their informants that many Asian women still tend to be attracted by the “lost traditional feminine virtues” (p. 106), such as attractive appearance and comforting/subtle/courteous/amiable/delicate/thoughtful personal qualities, even while still pursuing a strong and independent character. Therefore, Lin and Tong conclude, modern Asian women “identify with a ‘hybridized modern woman’s image’ combining the traditional virtues and new women qualities” (p. 109) and argue that “this kind of ‘ideal perfect modern Asian woman’ seems to embody the deepest desire of many Asian women to have the best of both worlds (i.e., career and love/family)” (p. 110).

To explore how these ideal female images are reflected in K-pop viewed as a popular cultural product, I now turn to the examination of music videos from *Girls’ Generation* and *2NE1* which represent two predominant female images in K-pop that have been mass produced and successfully marketed throughout Asia and the West.

Girls’ Generation

Performers of *Girls’ Generation*, formed by SM Entertainment in 2007, are an example of the “compromised” ideal female image of appropriated women who are hyperfeminine, hyperattractive, and live a cosmopolitan urban lifestyle. In the initial stage of group’s career, it pursued an image of a pure, cute, and passive girls eager for *Oppa*’s¹⁴ love. After the success of their first album, *Into the New World*, in 2007, they started to diversify their characters and play a variety of stereotypical female images. Nine girls have been represented as delicate girls who love dreamy guys (“Kissing You,” 2007), lively cheerleaders who support football players (“Oh!” 2010), passive mannequins who are waiting for their loves (“Gee,” 2010), hot taxi drivers who are ready to serve male customers (“Mr. Taxi,” 2011), sexy goddesses of fortune who can grant guys’ wishes (“Tell Me Your Wish (Genie),” 2011), bubbly hip-hop dancers who want to have fun with handsome boys (“I Got a Boy,” 2013), femme fatale nurses who can destroy male patients (“Mr. Mr.” 2014), and cheerful, pure blonde girls who are enjoying partying together at an exotic beach (“Party,” 2015).

Girls’ Generation have built a male fandom by speaking directly to a male audience. In their music videos, members of the group often talk and stare at the camera lens, and this at the viewer, as though they are speaking to him outside the screen. This effect removes the barrier between the fantasy space in the image and the real world, and the audience becomes immersed in the video and the music.¹⁵

¹³ Maliangkay cited this explanation on female images quoted from Kim Hoon-soon’s study on Korean music videos from the mid-2000s.

¹⁴ *Oppa* is a term that literally means an elder brother of a female in Korea and is conveniently used when a female calls older male friends or brothers showing politeness, affection, and flirtation. This term is frequently referenced in Korean pop culture in general, such as K-drama and K-pop.

¹⁵ This kind of camerawork can be often found in the media, such as advertisements, simulation games, and movies,

Epstein and Turnbull (2014) examined music videos from various K-pop girl groups and analyzed visual images and lyrics, sequence by sequence. Scrutinizing the video for “Oh!” (2010), they reveal several specific ways in which Girls’ Generation represents a “strongly gendered image” (p. 319), as suggested above. First, their choreography includes several aegyo poses, which evoke a “calculated performance of cuteness that infantilizes those (most frequently female) who engage in it in the hope of gaining the favor of a superior or attracting romantic attention” (p. 319). In addition, “the pairing of football players with cheerleaders emphasizes gender differentiation as well” (Epstein and Turnbull, 2014, p. 319).

While seemingly cute and even infantile, *Girls’ Generation* show their confidence as beautiful and successful modern women. They highlight their femininity as a key feature of their success as global stars. In the *The Boys* album (2011), they show their prideful, sassy, and chic attitude in black costumes and through their overtly sexual, powerful dance. Thus, even though Girls’ Generation generally plays extremely girlish, “pure” female characters, sometimes they present themselves as independent women who can take the lead in their relationships with men because they know that their feminine attractiveness can function as a weapon and leave men disarmed. In this way, Girls’ Generation performances reflect two contradictory images: a modern, successful and powerful Asian woman and a traditional, cute and submissive female.

2NE1

In contrast to *Girls’ Generation*, *2NE1*, a four-member girl group formed by YG Entertainment in 2009, more definitively embrace a powerful, modern female image. They display strong confidence, sometimes even arrogance—in the usage of hip-hop culture and “swag,”¹⁶ and embrace hip-hop as part of their musical background.¹⁷ According to the interview with Robert M. Poole (2012), Teddy Park, a Korean-American producer of *2NE1*, has always wondered about the lack of Asian acts in the world music scene. He now works to make Korean hip-hop a big wave on the mainstream music industry. In addition, Park emphasizes on the attitude of Korean women, saying, “Especially for this country, we needed women to stand up” (Poole, 2012). Poole adds, “It’s an attitude that may translate well overseas, where outspoken female artists such as *Rihanna*, *Lady Gaga*, and *Katy Perry* are wildly successful” (Poole, 2012).

Even within strong, distinct image of *2NE1*, they nevertheless also visualize various personae as young modern females who are honest about their feelings living in a globalized, cosmopolitan world. *2NE1* shows a far different attitude to romance and men than *Girls’ Generation*. They do not yearn for Oppa’s love, do not use aegyo gestures, and do not wear excessively feminine clothes; instead, they tend to bluntly address uncomfortable issues in (hetero)sexual relationships and their emotions about them. For instance, members take the roles of an auto racer looking for revenge against her ex-boyfriend who cheated on her (“Go Away,” 2010); witches who were abandoned by men (“It Hurts,” 2010); rebellious gang members (“Ugly,” 2011), or state that they do not care about men (“I Don’t Care,” 2009).

One unique music video from this group takes the form of a short anime clip, “Hate You” (2011). In it, the group display their character as independent, strong females, taking the roles of bounty hunters seeking a wanted man. They find him at a pub and fight to capture him. Finally, they shoot the fugitive and he transforms into a monster. His arms grow longer and attack the group, until eventually, one of them severs his extended arm and another blows him up, and he dies. The act of cutting off the man’s extended arm might be interpreted as evoking Judith and the head of Holofernes.¹⁸

to attract the audience into the scene. For an example, refer to the Japanese dating simulation game, *Love Plus* by Konami and Internet advertisement by Gillette Korea® in 2013.

16 The word “swagger” is frequently used among hip-hop musicians and their lyrics. The word was used in the song of rapper Jay-Z, “All I Need” in 2001. The top rated urban dictionary definition for “swag” among 1385 definition entries defined this word as “appearance, style, or the way he or she presents themselves.” For more information about this word, visit <http://knowyourmeme.com/memes/swag>

17 YG Entertainment is one of the most predominant entertainment companies that has pursued hip-hop music since its establishment in 1996. For more information, visit <http://www.ygfamily.com/index.asp?LANGDIV=E>

18 This story is from deuterocanonical book of Judith and describes a beautiful heroine killing a strong man. It became one of the most frequently repeated motifs as a theme of fine art through many centuries connoting the power of women.

In the music video, *2NE1* use aggressive, conventionally masculine weapons such as swords, guns, baseball bats, and firebombs. They ride motorcycles, race cars, and a Hummer. They “speak out” through megaphones. They often glare at the camera, raising their eyebrows and exposing tattoos. They wear pants decorated with studs, rather than the conventional miniskirts. *2NE1* presents threatening and powerful female images, not surprisingly, young female audience comprises the great majority of their fandom. *2NE1* shows very new and unique characteristics of femininity in South Korea.

The audiovisual strategies used by these two all-female groups serve as examples of how current conditions of media production targeting specific audiences are intertwined and how the dynamics between cultural products and consumer demand. The music videos from *Girls' Generation* and *2NE1* considered here show diverse young female images in the sociocultural context of contemporary Asia. Taking these examples as a starting point, I will move on to discuss their transculturally-oriented, culturally hybridized features and the participatory cultural practice by global youth in relation to K-pop.

Monodirectional Westernization or Multidirectional Hybridization?

A central issue in the representations of women in the music videos considered above is transculturality and cultural hybridization. It is easy to notice how these girl groups in their videos have a Westernized features, in terms of their appearance, fashion, and cultural context. *Girls' Generation* are frequently presented as stereotypically or mainstream-attractive females in the terms of Western (mainly American) pop culture.¹⁹ They are surrounded by visual elements that evoke this culture, such as the iconic costumes of cheerleaders featured in “Oh” (2010) and the yellow-and-black-checked uniforms featured in “Mr. Taxi” (2011). Sometimes, exotic objects that are rarely seen in South Korea are shown as props—for instance, a jukebox in a 1950s-style American diner in the music video for “Dancing Queen” (2012). Another example is the *Girls' Generation*’s latest album, “Lion Heart” (2015) that boasts a 1950s’ pin-up style, “with the gals rocking vintage dresses with old-school-inspired’ dos” (Benjamin, 2015).

2NE1 also displays a strong influence from Western culture, but in different ways from *Girls' Generation*. They show a strong sense of the defiant attitude often associated with Western hip-hop subcultures, while *Girls' Generation* aim to be looked at as queens of fashionable society. One of *2NE1*’s strategies to create their unique style is absorption of cutting-edge fashion trends into as their own image and group identity. For example, in the music video “Fire,” fashion-forward and internationally trendy items such as retro-style jackets with power shoulders and futuristic sunglasses are used to give the four members their stylized visual identity. The group collaborated with a line of Adidas shoes by an American fashion designer Jeremy Scott²⁰—who was impressed by the music video of “Fire.” He adopted CL, the leader of *2NE1*, as his muse for the line, which is representative of *2NE1*’s tactical utilization of global fashion trends. These kinds of hybrid representations are not limited to these two groups. In “Holler” (2014), by the group T.T.S., various screen effects, such as English speech bubbles saying “GORGEOUS!” and “STUNNING!” are visualized in a similar manner to those in American comic books.

The Westernized visual images of these two groups might reasonable in terms of their music, as *Girls' Generation* show strong influences from Western bubblegum pop (Benjamin, 2015), and electropop (Covington, 2014), while *2NE1* take inspiration from American hip-hop. However, these K-pop groups deliberately use Westernized style to create hybrid images for global profit, which differs from previously Western-dominated Korean media industry. According to Park (2013), the

19 In the music video “Twinkle” released by T.T.S., a unit group formed by three members of *Girls' Generation*, the members act like typical female celebrities such as Hollywood actresses, sexy rock stars, and musical divas on Broadway in the manner of Broadway musicals. In the “Hoot,” nine members mimic American spy movies, such as the Austin Powers movie series. They dyed their hair, and all the costumes were either sensual retro ensembles or futuristic tight all-in-one suits. The introductory scene of the video plainly mimics a James Bond movie with a male character in a black suit and bow tie with a gun.

20 Jeremy Scott is an American designer who has worked for Adidas and Moschino. For more information about his shoe design collaboration with *2NE1*, visit <http://www.mtv.com/news/2515433/jeremy-scott-2ne1/>

global marketing strategy of K-pop is dominated by the “G à L à G” model, that is, “globalization of creativity, localization of musical contents and performers, and global dissemination of musical contents through [social networking sites]” (p. 28). Park emphasizes the “internal process of modifying the original creative work to make it more viral to the actual listeners, whoever and wherever they may be,” and claims that “[t]his is not the same as merely copying universal trends in global popular music” (p. 20). Unger (2015) shows in the same vein how visual presentations by K-pop girl groups make use of Western conventions not straightforwardly but with an ethic of “K-pop pastiche” (p. 27). Therefore, according to Unger, “these videos are also a site of the transnational cultural exchange of hybridity” (as cited in Mori, 2009, p. 27).

Meanwhile, this blended cultural production sometimes transcends its various elements. Iwabuchi (2002) suggests the concept of *mukokuseki* or “statelessness” to explain the success of Japanese cultural products all over the world, reflecting a characteristic of them that he also calls “culturally odorless,” helping them appeal to a global market (p. 28). Applying Iwabuchi’s concept of statelessness, Jung (2010) asserts the “hybridity of contemporary South Korean popular culture and the transcultural desire of audiences in the various regional markets” (p. 4), and confirms the hybridized aspects of Korean cultural products by conducting empirical studies of audiences in Japan, Singapore, and the West. She insists that the hybridity of contemporary Korean popular culture should be understood as transculturality. She agrees with Welsch’s (1999) argument that “transculturality” is the most appropriate term to describe today’s culture. Welsch argues that “there is no longer anything absolutely ‘foreign’ or exclusively ‘our own,’” and emphasizes that “the concept of transculturality can describe both the homogenizing tendencies of globalization and the heterogenizing aspects of local desires and particularities” (Jung, 2010, p. 17). In this context, *mukokuseki* implies the transcultural hybridity of popular culture beyond “mere” statelessness or odorlessness, and hybridized K-pop music videos are understood as cultural products targeting the global market and transnational consumption by global youth.

Adding to the hybridized and transcultural images mentioned above, another noticeable feature of K-pop music videos is the use of virtual space. K-pop videos are rarely shot outdoors or in everyday living spaces. Spaces often look very futuristic, suggestive of science fiction movies or iconic stage sets. Moreover, various marketing/PR material on the Internet advertises its “product” using Photoshop and special effects techniques. Such unreal virtual spaces make their protagonists look like fabulous, flawless, imaginary people who live in a fantastic fictional world beyond real life altogether, let alone any specific nationality. In the media products in which they are represented, K-Pop stars do not look like real people but like perfect dolls in a virtual world. Both they and their background imply a kind of *mukokuseki* that allows them to hybridize enormously disparate elements simultaneously. This strategy of blending different cultures or going beyond one specific culture can appeal to people from a range of cultural backgrounds—and contemporary digital youth are especially attracted to crossing national and cultural borders.

Additional aspects of the hybridization of K-pop videos can be seen in the work of other idol groups: blurring of borders between nationalities and ethnicity (in the representations of performers), languages (in lyrics), and gender (with the use of ambiguous sexuality). For example, many male artists have feminine faces, with makeup and pale skin, but at the same time frequently perform fierce dances to a driving, masculine beat. Some groups have members who are visualized as epicene beauties,²¹ while others are hypersexualized. Many groups have foreign members from different countries and members who speak multiple languages; they are often called by foreign names.²²

One of the most popular boybands, *BigBang*, frequently cast White women as their opposites. In the music video for “Bae Bae”²³ (2015), the five male members of *BigBang* are initially depicted as

21 For example, Amber Liu, a female member of *f(x)* represents androgynous images with short hair, a boy-like voice, and attitude unlike other female members of the same group who are represented with hyper-girlish images. In addition, she has a multicultural background as well. She was born in the United States and her parents are from Taiwan. She lives in South Korea.

22 Henry Lau, for example, a Chinese Canadian idol member of *Super Junior-M*, is fluent in English, Mandarin, Korean, French, Spanish, and Cantonese.

23 Many music videos of *BigBang* have starred Caucasians and were shot in the U.S. To watch more examples, visit You-

sexually involved with five White women, and the ten of them then get together and dance wearing traditional Korean clothes on an asteroid, under a romantic moon. This song also intentionally blends musical and visual cultural elements. It is common for backgrounds of many music videos to evoke “odorless” spaces with no particular cultural identity, but at the same time represent strongly different cultures. For example, *2NE1* show a denationalized virtual future world in their music video for “Come Back Home” (2014), while their video for “Clap Your Hands” (2010) blends various characteristic cultural identities in fast rotation: teenagers on backstreets with graffiti, ninjas and Asian architecture, Amazons in a jungle, and dancers in virtual space. Moreover, most idol group members achieve a somewhat transracial appearance by dying their hair unnatural colors, wearing makeup to look like anime characters, and even doing plastic surgery to eliminate specific features of the Asian face.²⁴ Many *YouTube* users point out that many K-pop stars look like manga characters. This implies that the images of K-pop idols are accepted as transcultural iconic characters by global youth in a similar way to the deodorized export products of Sony Television or internationally successful anime such as Pokémon. As Iwabuchi (2002) implies, this transnational characteristic of K-pop music videos could have helped them penetrate the global market and win the affinity of global youth because they resonate with the habitus of today’s globalized and digital-technology-mediated youth culture.

Grassroots Fan Culture of K-Pop and Pedagogical Implications

Alvermann, Moon, and Hagood (1999) emphasize the importance for youth to become critical new media consumers and construct their own meanings by communicating with their peers. Many K-pop youth fans use *YouTube* and other social media outlets to engage in a dialogue about visual representations, narrative, aesthetics, and other aspects of their favorite music videos. For example, some *YouTube* users have joined to discuss the White female models in *BigBang*’s music video “Bae Bae” (2015).

One such user states,

It annoys me how the girls in the video are white... Stick to having Korean girls in Korean pop videos – represent them as beautiful rather than swapping them out for the western standard of beauty like the majority of popular music video.²⁵

Young people from various ethnic backgrounds, countries, and genders all over the world have expressed their opinions on this question. They also exchange opinions on the meanings and plots of the music videos. For instance, the music video of *2NE1*’s “Go Away” (2010) is still drawing an active discussion. One user expresses the following opinion,

For those who are asking if CL died at the end. This is just based on my opinion. The old her (the weak, sad, beaten CL) died and the new her (independent, strong and happy CL) came which means she already move on from the guy.²⁶

An unusually high number of one hundred and twenty six people, have responded to this comment, to agree or disagree, as one user says, “It’s so amazing how everyone can see different sides of things watching the same video! Music rules, just like *2NE1*!”²⁷ These examples of active social interactions among *YouTube* users above show how digitally mediated youth actively consume and negotiate popular culture and share their knowledge and reactions with other youth all over the world through the web. According to Moss (1993), young people use “discussions of texts to understand their position in the audience to construct their knowledge of the text genre, and to negotiate what

Tube and find *BigBang*’s music videos such as “Blue” (2012), “Bad Boy” (2012), and “Loser” (2015).

24 Many idol stars dye their hair unrealistic colors such as green, violet or even a gradation of rainbow colors and they wear various contact lenses colors beyond reality.

25 To see these comments, visit <https://www.youtube.com/watch?v=TKD03uPVD-Q>

26 To see the comment, visit <https://www.youtube.com/watch?v=3yW13T2sfKg> and find the user name, Kookie Llama.

27 To see these comments, visit <https://www.youtube.com/watch?v=3yW13T2sfKg>

constituted [emotion] in the group's minds" (as cited in Alvermann et al., 1999, p. 30). Similarly, Lewis (1998) stresses on the importance of "audience discussion of popular culture texts in classroom" because "the popular culture of young people is not about individual voices and identities. At the local level, in classroom and communities, popular culture is related to social and cultural group identities, allegiances, and exclusions" (as cited in Alvermann et al., 1999, p. 30). Various social media channels such as YouTube, blogs, and fan websites provide youth with a space to discuss their favorite topics related to popular culture productions such as K-pop.

Besides actively consuming popular culture, many young people also take on the role of digital media producers. Duncum (2011) brings the concept of *prosumer* (a blend of consumer and producer) into the field of art education while examining youth's creative activities on *YouTube*. Toffler (1980) first used this term to describe contemporary "youth who are producing their own imagery drawn from their consumption of popular mass media" (as cited in Duncum, 2011, p. 25). Other scholars have also employed this term to discuss how young people "use new technologies to appropriate, resample, remix, and rework existing cultural artifacts, images, and messages" and the significance of these practices for productive citizenship and creative activism (Ivashkevich, 2015, p. 42).

Beyond the consumers' positions, many youth fans that enjoy K-pop produce their own media content and share them with other fans via *YouTube*. Existing K-pop content functions as an attractive cultural resource for youth to borrow because it has a considerable cross-cultural fan base. For example, Simon and Martina,²⁸ one of the popular YouTube channels shows the possibilities as to how personal user media content can create a social sphere where youth over the world can meet each other and communicate about the grassroots media content.

Simon and Martina, a Canadian couple living in Korea, create videos about various culturally relevant subjects such as food, social issues, popular culture, and tourism with a large number of videos about K-pop among them. For example, in their video production about "Gangnam Style" by *Psy*,²⁹ Simon and Martina talk about the strengths and aesthetics of the music video and show their own Gangnam Style production including playfully reenacting some scenes and creating their own lyrics. They also discuss *Psy*'s dance, symbolism, visual effects, and song's lyrics in a parodic, humorous manner. This video is an eloquent example of the transcultural prosumption of K-pop which is remixed and reinterpreted via Westernized lenses by a couple who resides in Korea. Their familiarity with Korean culture allows them to grasp the subtle cultural connotations of *Psy*'s music video while maintaining their own cultural identity as an outsider in their own video remake which creates a transcultural flow of K-pop fan production.

However, it is necessary to address that personal media productions also can be risky regarding its ability to display unfiltered, personalized cultural biases and stereotypes. Simon and Martina sometimes show their inevitable limitations as White, especially when they discuss different cultural aspects. In the video about "One of a Kind" by *G-Dragon*,³⁰ they mock the singer's English accent grading his English use in the song. In the same video, they make jokes about *G-Dragon*'s appearance. Although active participation in media productions function as expanded channels for multidirectional communication all over the world, this example shows that without critical interrogation by both producers and viewers, this openness can negatively affect youth attitudes and values toward a different culture.

K-pop can serve as an effective channel to bring young people into a cross-cultural, globalized public sphere, as it is a transnational popular culture product that encourages spontaneous participation among youths from all around the world. However, both K-pop videos and their playful prosumer re-appropriations often contain sexist, racist, and cultural *toadyism* (Western cultural domination) elements that need to be critically examined and addressed.

In the art classroom, K-pop pedagogy can offer a unique opportunity to engage youth in both critical analysis of K-pop videos and mindful production of their own creative responses, remixes, and reappropriations of K-pop texts in collaboration with their peers. To engage youth in a critical

28 For more information, see: <https://www.youtube.com/user/simonandmartina>

29 For more information, see: <https://www.youtube.com/watch?v=v9J8U4YcosE>

30 For more information see: <https://www.youtube.com/watch?v=QptkdC989Us>

presumption of K-pop videos, I suggest the following series of activities: a) decoding; b) creating; and c) sharing.

In decoding, students can talk about their favorite K-pop performers and choose their favorite music video. After watching a video, the students can be asked to analyze its key elements such as lyrics, melody, choreography, fashion, colors, scene, sequences, viewpoints, narrative, *mise en scene*, camera shots, and frames. Students can also be encouraged to identify any cultural biases and gender, race/ethnic, class, and other stereotypes that are presented in the video.

Through creating, students can produce their own short video remixes based on what they learned during the decoding stage. They can experiment with several strategies to create these videos such as, *recontextualization* (liberating original meaning from typical context and creating a new one), *narrative disruption* (intentionally subverting the predictable storyline), and *parody* (suggesting alternative meanings in a playful manner) (Ivashkevich, 2015). In addition, they can learn technical aspects of the video production that include video and voice recording techniques and editing software, digital tools such as video cameras.

Finally, through sharing, students can share their products on *YouTube* for public viewing and exchange opinions and ideas with their peers from around the world. After gathering peer feedback, students can reflect on the reception of their videos and how they may be different from what they have originally intended, and how their productions generate transcultural dialogue and new meanings by different viewers on *YouTube*.

Consuming and producing popular transcultural products allows youth to reflect on themselves and their own culture and society in ways that transcend their conventional views, as well as helps them better understand different cultural perspectives and gain a new sensitivity to them. Educators can help their students examine transcultural media texts more critically and negotiate these products with their peers from different sociocultural contexts and backgrounds. It is also important for educators to acknowledge the inevitability of the current transnational youth culture and recognize its pedagogical possibilities in terms of youth-led autonomous participation in the multidirectional global mediascape.

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Notes:

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In Between Spectrality and Spectacle: Theresa Hak Kyung Cha's Art of Displacement and Mel-han-choly

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ABSTRACT

Theresa Hak Kyung Cha (1951-1982) was a Korean-born American artist, filmmaker, and writer. While having sustained intergenerational and transnational trauma in her lifetime, Cha instead suggests to creatively and productively visualize and verbalize melancholy through performance art, film, and novels. Among her ingenious artworks, I argue that her performance film, *Mouth to Mouth* (1975), a photograph on pressboard, *Chronology* (1977a), and a novel, *Dictée* (1982), expose and critique subjugated Korean Americans' minoritarian subjectivities. As a theoretical framework, I follow Jennifer Cho's (2011) concept of *mel-han-choly*, a hybridized notion between melancholy and Korean han that denotes Korean communal grief. Following Cho, I claim that Cha uses spectral *mel-han-choly* throughout her art as a spectacle and pedagogical force to generate alternative minoritarian subjectivity and knowledge.

Keywords: Theresa Hak Kyung Cha, displacement, melancholy, mel-han-choly, trauma art

Displacement, Language, and Art

Theresa Hak Kyung Cha (1951-1982) was a Korean-born American artist, filmmaker, and writer. Her lengthy name, juxtaposing English and Korean words, is obviously indicative of her migration status from Korea to the United States. However, Cha's personal status as a Korean immigrant is entangled with her birth in Busan, South Korea, during the Korean War (1950-1953), as a daughter of first generation Korean refugees that fled Japanese colonialism to Manchuria, China. Later, Cha's leaving Korea for Hawaii in 1963, to San Francisco in 1964 at the age of thirteen, and to France in 1976 for educational purposes are further intermingled with her family stories in a transnational scope. Cha recreates her parents' turbulent experiences of exile in Manchuria, "cultural exile" through the banning of Korean culture and language under colonization, and her own experience of displacement as her artistic motif. According to feminist scholar Karina Astrid Eileraas (2003), what determines Cha's mutually inclusive and overlapping entanglement of immigrant and postcolonial subjectivity is, therefore, intergenerational and transnational trauma. By focusing on her displaced positionality, language, and art, I articulate how Cha visualizes this historical and geographical trauma as fundamentally central to Korean Americans' subjectivity.

Although it was Cha's parents who experienced exile, Cha interweaves her parents' memory of exile with her experience of displacement through art. In her video and film installation, titled, *Exilee* (1980), the French word for exile, Cha narrates her experience of displacement as follows (Cha, 2009, p. 37):

Ten hours twenty- three minutes
sixteen hours ahead of this time

Ten hours twenty- two minutes
sixteen hours ahead of this time

Ten hours twenty- one minutes
sixteen hours ahead of this time¹

Cha's enunciation of her experiences of exile is "characteristically subtle and polymorphous" (Rinder, 2001, p. 15). In this subtlety, what Cha describes is the enduring moment of exile that is not affected by the passage of time. While the physical measurement of the distance to one's so-called homeland can be shortened by a flight, this instead reaffirms the state of alienation from her current home and the impossibility of being in two different time zones. Her displacement seems secured and endless, and thus, her experience of displacement is neither in the past nor the future, but in the present. Feminist philosopher Rosi Braidotti (1994) explains that different styles, genres, and relationships to time define exile and migration in the literary art. Whereas the exile literature is centrally reminiscent of the home country and ruminates on the mother tongue, migration is about a "suspended, often impossible present" because of a missing past and nostalgia (p. 24). Braidotti (1994) distinguishes that the exile literature is relatively future-bent while the favorable tense of migrant literature is present perfect burdened by the past. However, Cha's intertwining of disparate memories of displacement through the experimental use of art and language blurs clear-cut categories between memories of her family and her own and between exile and migration. Hence, her displacement resulting from her involuntary migration to a foreign country at a young age can be considered as quasi-exile.

Cha's multiple layers of intergenerational and transnational circumstances of displacement are often associated with the acoustic traces of her mother tongue. Due to her mother Hyung-Soon Cha's (1922-2008) displacement from first Manchuria, then South Korea, and finally to the U.S. under

¹ I follow the format of the text from Cha's book, titled, *Exilee, Temps Morts: Selected Works*, published in 2009. Rinder (2001) explains that *minuit* is the French word for midnight and this could be either Cha's cautious mixture of French and English, or spelling error.

different political regimes from colonization to democracy, her mother was punitively barred from using her native language and became multilingual. This allowed Cha to obliquely and chronologically experience eliminations of mother tongue, along with the new infusion of dominant languages, Japanese and English. Moreover, Cha's fluency in French gives Cha the authority to meticulously experiment with linguistic shifts and ruptures in visual works that go beyond the "fossilized definition of language" (ibid, p. 24).

The Korean language corresponds to the aspect of the oppressive history of colonization. In Korean history, King Sejong the Great of the Joseon Dynasty invented the first Korean letter system in 1443. This is called *Hangul*, a phonemic alphabet organized into syllabic blocks representing the sounds we speak. Because Korea was a quasi-colony of China that used Chinese characters until the pre-modern era, the invention of its own characters meant symbolic independence from the master-servant relationship. Another era of colonization by Japan from 1919 to 1945 also saw prohibitions on using the Korean language in public education, delimiting Koreans' access to education while racializing and estranging Koreans as *Others*. These are the reasons why Koreans have considered the tacit usage of Korean under Japanese colonial rule and afterward the elimination of Japanese after independence in 1945 as symbols of decolonization. As a result, Korea became one of very few countries in the world that is linguistically homogeneous (García & Baetens Beardsmore, 2011).

However, during both oppressive and liberated regimes in Korea, Cha's mother's native language was never appreciated. When she lived as a Korean refugee in Manchuria where her parents had fled from Japanese colonial rule (1919-1945), she had to use Chinese. When she lived in Busan, seeking refuge from the Sino-Japanese War (1937-1945) in China, she had to use the Japanese colonial language. Lastly, following Korean independence from Japan (1945), she was alienated and estranged due to her northern dialect of Korean (Ware & Braukman, 2004). In all these contexts she has been a stranger who does not belong within mainstream Korean language and culture. Expected to overcome her forbidden mother tongue and considering South Korea as her home, Cha's mother had to suffer and speak secretly. Cha (1982) articulates this in her novel, *Dictée* (pp. 45-46):

You are Bi-lingual. You are Tri-lingual. The tongue that is forbidden is our own mother tongue. You speak in the dark. In the secret. Mother tongue is your refuge. It is being home.

The suffering of Cha's mother also implies the continuous racial and linguistic estrangement of Korean immigrants in the U.S. context. According to the bilingual education theorist Jim Cummins (2006), the idea of increasing linguistic and cultural diversity over the world is a vital underpinning of multilingualism and multi-literacies. However, the promise of multicultural democracy that affirms diverse cultures and differences without racial hierarchies still labels immigrants as *racialized others* due to the lack of linguistic proficiency by which minority identity is inevitably constructed (Cho, 2011; E. H. Kim, 1993). This recalls the sufferings of Cha's mother and Cha herself as immigrants speaking a foreign language as a pretentious mother tongue. Further, the incapability of achieving a native level of speaking precipitates the perpetual racial and linguistic estrangement from dominant U.S. culture. By associating the U.S.'s dominance with linguistic proficiency, Cha experiments with linguistic deficiency through unorthodox practices in a video and film installation, *Mouth to Mouth* (1975) (see Figure 1).

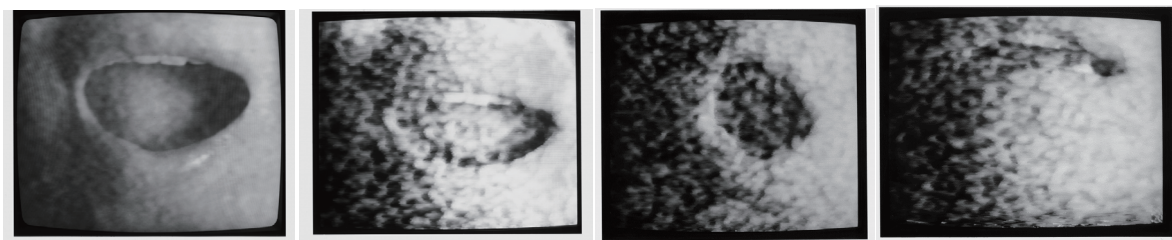


Figure 1. Theresa Hak Kyung Cha (1975), *Mouth to Mouth*.
Courtesy to Berkeley Art Museum & Pacific Film Archive.

In this eight-minute video and film installation, spectators are invited to see close-ups of English letters and Korean vowels of *Hangul*, and then the shape of mouth articulating the sounds of letters. This simple and physical act, opening and closing a mouth, repeats without accompanying facial expressions, hand gestures, or body postures, until the disembodied mouth forms the eight Korean vowels.² After closing the mouth in slow motion, the trace of the mouth gradually fades into a thin and weak image, with the dissolving contours of the lips still remaining visible. Then the image becomes static or snow accompanied by the overlapping sounds of running water and birds chirping. One can assume that this interplay between image and sound, and movement and static, is the visualized immigrants' refraining from using their mother tongue along with the immobilization and invisibility of a minority. However, these "dynamic closure and static openings" can thus focus on the ordinary vowels of a language that have been formulated and used in the history of oppression in a transnational context (Trinh, 2001, p. 42).

By not underlying the sharply defined dichotomy between text and image, the language in Cha's art gains more attention. Art theorists Jean Robertson and Craig McDaniel (2009) explain that linguistic discourse of how cultural meaning is negotiated within the language and other symbolic systems has a strong effect on visual artworks. Especially in the latter half of the twentieth century when Cha primarily worked, the relationship between signs and meaning was seen as a system or structure of conventions influenced by the post-structural and postmodern application of concepts from semiotics and linguistics. Thus, Robertson and McDaniel (2009) argue that "language *performs* meaning, and language is no longer seen as the pure conveyer of ideas" in visual arts (p. 198). Similarly, Cha's juxtaposition of language in visual art can be considered to be a text used for examining "internal contradictions, hidden meanings, and implicit ideologies" (ibid, p. 193). Cha (1977b) articulates this in her artist's statement:

The main body of my work is with language, looking for the roots of the language before it is born on the tip of the tongue... how words and meaning are constructed in the language system itself, by function or usage, and how transformation is brought about through manipulation, processes such as changing the syntax, isolation, removing from context, repetition, and reduction to minimal units.³

For Cha, language is more than the pain of speech. Beyond the basic function of conversation, her *oppressed mouth* enunciates intergenerational and transnational trauma (Cho, 2011). Thus, the repetition of ruptured forms of spoken language in *Mouth to Mouth* metaphorically suggests an ongoing historical and geographical trauma. Cha's pursuit of the *oppressed mouth* from traumatic history bears a connection to Leeny Sack's performance art, *The Survivor and the Translator* (1980). In this solo theater work about not having experienced the Holocaust, a daughter and granddaughter of the Holocaust survivors, Sack, narrativizes her grandmother's wartime account, by articulating that "the story I tell was slipped under my skin before I could say yes or no or Mama. I sit inside the memory of where I was not" (Skloot, 1988, p. 120). Despite the impossibility to recall what happened in the Holocaust concentration camp, her family's intergenerational and traumatic memory as integrated into Sack's body constructs a narrative of trauma, although it is stuttering, broken, and incomplete (Skloot, 1999, p. 138):

I don't stop living with this. That gray sky of burning. They didn't have yet those machines. What are they called? For burning people. What's it called? Not concerntr... Crematoria. Crematoria...I always tell you that I smell it. I smell it now. And I always this smoke see and the smell of this smoke of burning people.

2 The Korean standard vowel graphemes are ten, or twenty-one when including diphthongs, however, Cha selectively chose the eight vowels that can be paired up with English vowels.

3 Her degrees in Comparative Literature and Art, focusing on performance art, semiotics, and French film theory, and a wide array of readings on avant-garde novelists and theorists, such as Samuel Beckett and Monique Wittig, support her experimental articulation of the continuous displacement of linguistic meaning in the field of visual art (Min, 2001).

Trauma has intergenerationally and transnationally coalesced into artists' oppressed mouths, memories, and identities. The incomprehensible nature of trauma from distinct historical regimes and spaces becomes palpable and comprehensible with carefully alternated forms of verbal and visual language. Albeit fragmented, intergenerational and transnational, trauma as a centrality of Korean Americans' subjectivity becomes visible and comprehensible through art, as language itself *performs* the trauma.

Han, Melancholy, and Art

"This pain is han. Since I was little, the Japanese did that to me and made knots in my chest. Because of these tightened knots of han, I can hardly breath."

– Former comfort woman, Hak Soon Kim, testimony from *Silence Broken* (1998)

Mundane names and images were given to disempowered bodies often confine them to pain and suffering. The term, *comfort woman*, is a translated term of the Japanese and Korean euphemism *ianfu* that means a woman who comforts. Unlike the literal meaning of the term, comfort women, those women became *sexual slaves* when forced to fulfill the sexual desires of male Japanese military personnel during World War II.⁴ The seemingly peaceful name for comfort women romanticizes their role as sexual slaves and ultimately contradicts their uncomfortable bodies in pain and suffering.

Hak Soon Kim (1924-1997) narrativizes her bodily trauma of sexual violence, as exploited by Japanese colonial rule, through audible language that was once forced to remain silent. She registers her bodily pain and memory as *han*, while pounding on her chest with her fist in the documentary film, *Broken Silence* (1998). Korean American scholar Jennifer Cho (2011) collectively explains the notion of *han* as a "communal and affective bond within the Korean diaspora," echoed by John Lie and E. H. Kim (p. 39). Lie (1998) defines *han* as resentment resulting from the "accumulation of human tragedies" that cannot be satisfied (p. 114). E. H. Kim (1993) accordingly notes that *han* is "the sorrow and anger that grow from the accumulated experiences of oppression shared among the Korean people" (p. 270; Cho, 2011, p. 39). In collecting Lie (1998) and E. H. Kim's (1993) definitions, Cho (2011) suggests that *han* is the irreducible, intergenerational, and melancholic inflections of communal grief induced by colonization, war, and national division within the Korean diaspora. For Hak Soon Kim, also born in Manchuria as a Korean refugee that fled from Japanese colonization and from the same generation as Cha's mother, the *han*, inflicted by the destruction of her bodily integrity during the 1940s, had persistently taken the breath out of her for more than fifty years. In this context, I intend to articulate how Cha politically reads and visualizes *han*, resulting from trauma, that contours Korean Americans' subjectivity.

Traumatic wounds caused by oppressive history cannot be detached from those who share the same grievable past. Rather than considering *han* as internalized individuality, *han* instead simultaneously produces and manages the subjectivity of inassimilable minority groups in the U.S. context (Cho, 2011). In order to articulate the notion of *han*, Cho uses David Eng's (2000) articulation on melancholia. Melancholia is a "powerful tool for analyzing psychic production, condition, and limits of marginalized subjectivities," which is caused by unspeakable loss and inexorable suffering (Eng, 2000, p. 1276). Eng (2000) writes that the theory of melancholy was initiated in Sigmund Freud's book, *Mourning and Melancholia* (1917/1963), which traced the genealogy of melancholia as pathological for male and normative to female subjectivity in the early nineteenth century. In contemporary society, *melancholia* encompasses a wide spectrum of subjectivities, such as gendered, racialized, and postcolonial subjects (Eng, 2000). Similar to resentment, women, homosexuals, people

4 With that mild and indirect expression, the 50,000-70,000 women who were trafficked, coerced, and forced to provide sex for the Japanese military during WWII were seen as dutiful (T. Kim, 1970). From this systematic human trafficking and coerced prostitution, the Indo-Pacific area occupied by the Japanese military had networks of brothels filled with diverse racial and sexualized victims called comfort stations. This infamous history of comfort women gave Japan the worldwide reputation as having been "the only country with nationally administered, organized, and institutionalized prostitution" (Nishio Kanji in *Silence Broken*, 1998).

of color and postcolonials are coerced to attach to and identify with socially devalued objects and thus are simultaneously being segregated from dominant subjectivities. Eng (2000) suggests that this “ambivalent attachment to devalued objects produces minoritarian subjectivities” (p. 1278).

With the similarities between *han* and *melancholy* in shaping ambivalent loss as minoritarian subjectivities, Cho (2011) develops the term *mel-han-choly* as a hybridized notion between melancholy and Korean *han*. Indeed, *mel-han-choly*, caused by accumulated Korean historical oppressions, inhabits Korean Americans’ minoritarian subjectivities. *Political reading* of minoritized subjects’ lost objects is important, as this discovers the “lost object’s social status that largely determines *mel-han-choly*” (Eng, 2000, p. 1278). How does Cha politically read the social status of Korean Americans’ lost past and place? Also, what would Cha’s understanding of lost history and the nation as conditions of *mel-han-choly* mean to Korean American subjectivities

During those ten years of art creation from 1972 until her untimely death in 1982, Cha’s transformation of colonized history and displaced Korean American subjectivities through her art of *mel-han-choly* marks the internal identification with an external world that was once lost. Unfortunately, Cha’s first and last full-length novel, *Dictée*, was published in the same year of her unexpected death. Cha (1982) suggests that Korean colonized history, the Korean War, the internal division between the North and South, exile and diaspora in the U.S. are what Korean Americans have lost but simultaneously constitute their subjectivities. Performatively, Cha narrates these histories of oppression from autobiographical accounts of herself, her mother, and other female historical figures.⁵ The multiple accounts of subjects resurrected in Cha’s body are all gendered, but not racially restricted. Through Cha’s imaginary autobiographical accounts, those who inhabit multiple historical times and spaces share irreducible melancholia followed by tragic histories of oppression. Among these, Cha (1982) narrates as if seeing her mother as a child, but a married one, in *Dictée*:

You suffer the knowledge of having to leave... Mother, you are a child still. At eighteen. More of a child, since you are always ill (p. 45). She is married to her husband who is unfaithful to her. No reason is given. No reason is necessary except that he is a man. Her marriage to him, her husband. Her love for him, her husband, her duty to him, her husband (pp. 102-103).

However, Cha reveals that her mother’s diasporic experience from Manchuria to Busan and then San Francisco starting at age eighteen was a reluctant but ultimately destined migration. Furthermore, it was not only oppressive colonial history that forced her mother to be displaced but also repressive gender relations derived from Confucianism. Confucianism has a foundation in hierarchal structures between genders that situated Cha’s mother in a position of submission, passivity, and subservience. By juxtaposing her mother’s experiences of displacement and an abusive marriage, Cha accentuates the fact that *mel-han-choly* preserves gendered, oppressed, and subordinated subjects, drawing attention to the Korean American *woman* as marginalized within minoritarian subjectivities. In Cha’s narrative, Cha politically reads and artistically articulates the fact that her mother’s sense of loss and separation is caused by gender and political oppression. While bringing attention to the Korean American diaspora’s *gendered mel-han-choly*, Cha (1982) simultaneously suggests alternative roles of women (p. 133):

Unemployed. Unspoken. History. Past. Let the one who is diseuse, one who is mother who waits nine days and nine nights to be found...let the one who is diseuse, one who is daughter restore spring with her each appearance from beneath the earth.

Here, Cha provides an active visibility and audibility to the diasporic Korean American’s incomprehensible and unspeakable traumatic history and life. Cho (2011) explains this as Cha’s

5 These are a Korean female anticolonial activist, Yu Guan Soon (1903-1920), Korean Empress Myeongseong, known as Queen Min who was assassinated by Japanese colonels (1851-1895), a French female revolutionary soldier, Jeanne d’Arc (1412-1431), ancient Greek goddesses, Demeter and Persephone, and Saint Thérèse of Lisieux, (1873-1897).

subversive political practice emanating from *mel-han-choly* can also be found in her earlier artwork, *Chronology*, created in 1977 (see Figure 2).



Figure 2. Theresa Hak Kyung Cha (1977a), *Chronology* (Part).
Courtesy to Berkeley Art Museum & Pacific Film Archive.
“could have been knot one”

In *Chronology*, the photograph of Cha’s mother without a particular facial expression is exposed with the phrase, “*could have been knot one*.” With this seemingly deviant and fragmented language, the meaning of the phrase can be fourfold. First, the combination of extensively enlarged alphabetical characters, such as *ha* and *n*, constructs the word *han*. Second, the word *knot*, instead of *not*, is what a former comfort woman, Kim, refers to *han* as how “it made knots in my chest...I can hardly breathe” (*Silence Broken*, 1998). Third, recognizing the *k* in *knot* as a silent syllable, the phrase becomes, “*could have been not/no one*.” This implies that Cha’s mother could not have been the one who experienced historical and gendered trauma. Lastly and on the contrary, this phrase can mean that she could have been *no one* without historical, transnational, and gendered trauma, as her traumatic experiences led to the construction of her very own subjectivity. Through verbal and visual variation, Cha politically analyzes the *mel-han-choly* of her mother and those oppressed, while enabling *mel-han-choly* to perform.

Back to *Dictée*, this politically inflected account of Cha’s art continues to be a touchstone, suggesting an alternative to the pervasive notion of minoritarian subjectivity and subjugated knowledge. *Subjugated knowledge* is “the knowledge of one’s subjugation that has been purged from the unquestionable truth of the official U.S. historical records” (Cho, 2011, p. 38). In *Dictée*, Cha (1982) explores the relation between subjectivities and knowledge of subjugation, highlighting the diasporic consciousness’ revolutionary role in rupturing colonizers’ oppressive history and knowledge (p. 81):

Our destination is fixed on the perpetual motion of search. Fixed in its perpetual exile. Here at my return in eighteen years, the war is not ended. We fight the same war. We are inside the same struggle seeking the same destination. We are served in Two by an abstract enemy an invisible enemy under the title of liberators who have conveniently named the severance, Civil War. Cold War. Stalemate.

Cho (2011) asserts that Cha challenges the dominant understanding of the U.S. as a liberator of South Korea and its discursive power in cultivating history. The question is whether it is a liberator or dominator when it provokes the postcolonials’ transnational migration from traumatic history and whose national ideals are sustained by “exclusion-yet-retention of racialized others” (Cho, 2011, p. 46). In response to this question, Cha’s narrative frames the U.S. as a visible dominator rather than an abstract liberator. Through this political interplay of visual and verbal variation, Cha aims to analyze *mel-han-choly*’s political conditions as embedded in her mother’s and many others’ traumatic lives. Also, this reveals *mel-han-choly*’s political ability to counter Korean Americans’ subjugated subjectivities and knowledge. To the amalgamation of historical, transnational, racial, and gendered exclusion that gives birth to *mel-han-cholic* Korean American subjectivities, Cha inversely suggests this *mel-han-choly* as a

self-determining political force against the subjectivity and knowledge of subjugation.

In Between Spectrality and Spectacle

The invisible and immobile nature of Korean American diasporic subjectivities and knowledge, aggregated by the mode of *mel-han-choly*, are shaped in Cha's art. Cha's non-linear and fragmented narrative of trauma enables *mel-han-choly* to possess political force. The impossibility of diasporic Korean American's subjectivities to be alienated from *mel-han-choly* are depicted in Cha's mother's account in *Chronology* (1977a) as how she "could have been no one (without a traumatic history and life)" and Cha's account in *Dictée* as how, "our destination is fixed on the perpetual motion of search, in its perpetual exile" (Cha, 1982, p. 18). Thus, I enunciate how Cha transforms the ultimate pain from *mel-han-choly* into something spectral that also enables minoritarian subjectivity's survival. Cha's articulation of contradictory spectrality can be found in *Dictée* (1982, p. 131):

Darkness glows inside it. More as dusk comes...Takes from this moment the details that call themselves the present. Breaking loose all association, to the very memory, that had remained. The memory stain attaches itself and darkens on the pale formless sheet, a hole increasing its size larger and larger until it assimilates the boundaries and becomes itself formless. All memory. Occupies entire.

Here, Cha notes that *mel-han-choly*, emanating from traumatic past and memory, can rupture all association with the *present* political regime of dominance. Cho (2011) argues that the unresolvable nature of *mel-han-choly* enables itself "to rework and redefine to escape an impending moment of final resolution and translation in the symbolic register of the nation" (p. 39). The nation is a place where individuals "share common descent and contemporary commonality within geographical boundaries," meaning that those without common descent or racial commonality have no guarantee of belongingness (Lie, 2008, p. 170). Following Lie (2008), the nation is the place where one must be from or go that is natural and lovable, like a home or mother tongue. For those who live without a sense of descent or racial commonalities, the natural and linear passage of time is not existent. Living without natural time and place in the absence of the present and nation, they are obliged to live with *mel-han-choly*. This account in *Dictée* revisits Cha's *Mouth to Mouth* (1975) (see Figure 3)

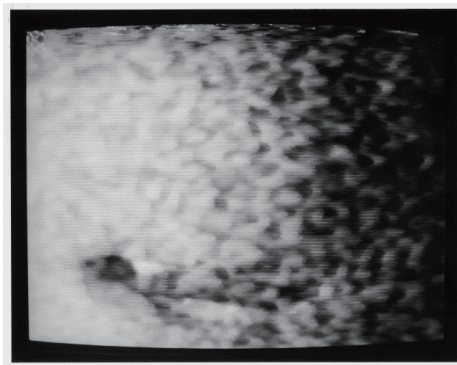


Figure 3. Theresa Hak Kyung Cha (1975), *Mouth to Mouth*.
Courtesy to Berkeley Art Museum & Pacific Film Archive.

In *Mouth to Mouth*, as described by Trinh T. Minh-ha (2001), the obscurity of the mouth creates static openings. Cha's use of obscurity not only visualizes the relinquished mother tongue or its transition to a foreign tongue, but also dissolves the solid form and boundaries of the U.S.'s *time* and *place*. Whereas the dominant U.S. culture sees the past as indicative of Korean Americans' lack of dominant subjectivities and knowledge, Cha restores the traumatic past and transnationality as a minoritarian node of *present* and nation in *Dictée* (pp. 149-150):

Ancient. Refusing banishment. Refusing to die, the already faded image. Its decay and dismemberment rendering more provocative the absence...while she says to herself, she does not account for the sake of history. Simulated pasts resurrected in memoriam. To survive the forgotten supersede the forgotten. To the very first death.

As spectral as it may sound, Cha argues that the revival of death and the past supersedes the present. This phantasmal indeterminacy and possibility of Cha's *mel-han-choly* suggests philosopher Jacques Derrida's metaphor of spectrality, known as *hauntology*. In his book *Spectres of Marx* (1993/2006), Derrida coins the term *hauntology* characterized by "a time out of joint" (p. 21). As time is in a state of disorder, the notion of being and presence becomes ghostly, which is neither present nor absent, neither dead nor alive. By drawing upon French philosopher Maurice Blanchot's (1949/1995) reading of German writer Franz Kafka, Gallix (2011) argues that a hauntological perspective on literature yearns for what they haunt, desire, and miss. In this regard, the broken time expressed in cultural objects returns to a wounded or distorted version of the past from a waning sense of the present (Fisher, 2011).

Accordingly, Cha's art fosters the ghostly demarcation between presence and absence, while dislocating the U.S.'s traditional notions of time and space, the present and the nation. Instead, *mel-han-choly*'s enduring attachment to the lost past and place resurrects the history and transnational place into *here* and *now*. As *mel-han-choly* is self-generative and never resolved by nature, this becomes a tenacious and productive force that subverts the subjugation of Korean American's subjectivity and knowledge. Cha's visualized *mel-han-choly* eternally desires, haunts, and constitutes *mel-han-choly* as an alternative Korean American's minoritarian subjectivity and knowledge. Therefore, Cha's art is spectral so as to be spectacle.

Conclusion: Implications for Art Education

My articulation of how Cha understands intergenerational and transnational trauma as central to Korean Americans' subjectivity, how *mel-han-choly* is translated into political force, and how Cha's spectral *mel-han-choly* creates an alternative Korean American subjectivity, highlights possible directions for the field of art education. For learners, educators, and researchers situated within the context of displacement, intergenerational and transnational trauma, melancholy, and the minoritarian subjectivity in the U.S., Cha's careful manifestation of visual and verbal language provides insights into the value of *mel-han-choly* as a political force. Additionally, the numerous benefits of Cha's art for learners, educators, and researchers are not mutually exclusive and often overlap.

For learners, given the critique of minoritarian subjectivity expressed in Cha's art, learning about and through Cha's art provides learners with the opportunity for critical comprehension of minoritized subjectivity through art. Cha's art reveals social, historical, and political circumstances of marginalization and its consequential trauma and *mel-han-choly*. However, contrary to mainstream trauma studies that individualize and pathologize trauma, Cha's art helps minority learners gain more systematic and critical understanding of their own *mel-han-cholic* subjectivity (Craps, 2015). As *mel-han-cholic* subjectivity becomes historical, public, and political, trauma no longer needs to be cured but instead should be examined in the field of art education. Cha's art enables learners to "transgress and transform social and historical moorings" (Garoian & Gaudelius, 2008, p. 114). By revisiting, remembering, and reconceptualizing subjugated subjectivity, minority learners can exist in a state of becoming subjects with political force rather than fixed minoritized beings.

For art educators and researchers, Cha's art suggests how to *perform* alternative minoritarian subjectivity and knowledge in teaching and research. Cha does not merely present what trauma and *mel-han-choly* are and what they look like, but performs *mel-han-choly* as a political force. The ways in which Cha challenges the putative basis of critical and creative inferiority of minoritarian subjectivity are as follows: Critical analysis of trauma in the quest for poststructuralism, postcolonialism, and feminism, the forging of new social relations by imaginarily intertwining multiple trauma accounts in her body, and the use of experimental and performative visual and verbal variations. When art

educators and researchers teach and research using Cha's performative strategies, first, it becomes possible to expose the limits and contradictions of universalized minoritarian subjectivity and knowledge, and second, they subvert conventions of *mel-han-choly* to become more expansive and inclusive. Thus, art educators and researchers' pedagogical engagement with Cha's art transforms teaching and research into the acts of *performing* alternative subjectivity and knowledge.

By refusing to be entrapped in a conundrum of subjugation, Cha's critical and creative use of visual and verbal language along with her imaginary filial relations with her mother and oppressed others enables *mel-han-choly* to be visible and shared. Because Cha transforms unresolved grief into a generative force against subjugation, oppression, and injustice, *mel-han-choly* in her art becomes alternative minoritarian subjectivity for Korean Americans. As Cha teaches us what can be changed through what seemingly cannot be changed, Cha's art of displacement is both spectral and spectacle as well as pedagogical.

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Exploring Transnational life through Narratives: A Study on Transnational Experiences of Korean Students in an American University

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ABSTRACT

This chapter discusses how Korean college students in the U.S. explore their transnational lives through written and visual narratives. The participants of this study were Korean students who attended a university located in the Southwest and have left Korea as adolescent students. Based on the idea of transnationalism, which places emphasis on the bi-directionality of immigration, the participants created both written and visual narratives as a means to explore and understand participants' transnational lives in the spring semester of 2015. Data including participants' written and visual narratives, researchers' journals, and transcribed interviews were analyzed through the theoretical frame of "figured worlds." The participants' narratives demonstrate that each participant made sense of their transnational experiences in different ways; however, their understanding of transnational life also showed similarities based on shared values, beliefs, attitudes, and viewpoints. This study reveals that both written and visual narratives play a key role in exploring transnational life.

Keywords: Transnational life, narrative, visual narrative, figured worlds.

Introduction

I think I always wear different masks. I felt I needed to change my personality to adjust to the new culture and life. I feel like wearing masks is a part of myself now. I don't know who I really am.
(Excerpt from a participant's writing sample)

This statement is from one of the participants' narratives. I found myself being drawn to his "mask" metaphor. This metaphor struck me since it not only revealed his experiences of moving to a new country, but also resonated with my own sense of in-betweenness (He, 2006) as an immigrant.

This chapter explores how Korean¹ college students living in the U.S. and make sense of their transnational lives through written and visual narratives. As a doctoral student from South Korea, I have been teaching a professional level Korean class at a mid-size university in the Southwest. Through this teaching experience, I had the opportunity to meet many Korean students who left Korea at a young age and Korean-American students who wanted to learn Korean literature and professional writing. The Korean class I taught was relatively small and usually had six to eight students per semester. Since the class was small, it took a role as a small Korean community where I had many opportunities to hear about their concerns about living in the U.S. as well trips back to Korea. They often mentioned that their lives were situated somewhere between Korea and the U.S. This resonates with the concept of transnationalism, which leads us to consider the bi-directionality of immigration (Lopez, 2012). Lopez (2012) explains that immigrants' identities do not move from one point (home) to the other point (the new country); rather, transnational identity is always moving back and forth, and it becomes something else.

Based on this idea, I highlight how Korean¹ college students living in the U.S. explore their transnational lives through narratives in this chapter. Written and visual narratives were employed to bring participants' experiences to life. Narratives were used to share their stories of living in different countries and reflect on their experiences. This chapter discusses the following research questions: How do Korean students who have been living in the U.S. make sense of their transnational lives? How do they view their experience of living in other countries? In what ways can written and visual narratives be an effective tool to discuss one's transnational life? Through analysis of participants' narratives, I shed light on how participants make sense of their lives in America and what roles written and visual narratives play in this process. I also suggest possible ways to employ visual narratives in an educational context.

Theoretical Frame: Figured Worlds

I employed the concept of figured worlds suggested by Holland, Lachicotte, Skinner, and Cain (1998) as a lens to understand students' identity and lives. I started this study with the viewpoint of identity that highlights its sociocultural aspects in relation to identity formation. Holland and Lachicotte (2007) mention that identity is "a higher-order psychological function that organizes sentiments, understandings, and embodied knowledge relevant to a culturally imagined, personally valued social position" (p. 113). This perspective emphasizes the individual's understanding of one's position in culturally imagined worlds. Thus, I consider identity as a process of constructing one's understanding in a situated world rather than a solid product of social norms.

This perspective was introduced in the book *Identity and Agency in Cultural Worlds* (Holland et al., 1998). Holland et al. (1998) extend anthropological discourse on self and identity to cultural studies of a person through concepts drawn from Vygotsky and Bakhtin. The authors explore the social and historical formation of identity within the context of cultural production. According to the authors, identity is the way a person views oneself, is often viewed by others in certain circumstances, and is constantly achieved rather than given (Holland et al., 1998). Moreover, they argue that identity affects how a person acts in the world. The author's perspective on identity is different from theories

1 Korea refers to South Korea in this chapter.

that reduce the complex process of the identity formation to a sense of belonging to social categories since they view identity to be socially and historically situated (Lopez, 2012).

Holland et al. (1998) suggest the notion of “figured worlds” as a site where identity is produced. The “figured world” is not an isolated concept but instead part of the authors’ larger theory of selfhood and identity (Urrieta, 2007). Holland et al. (1998) broadly define figured worlds as “a socially and culturally constructed realm of interpretation in which particular characters and actors are recognized, the significance is assigned to certain acts, and particular outcomes are valued over others” (p.52). Figured worlds are “as if” realms because they depend on people’s ability to form and be formed in their imagined worlds (Holland et al., 1998, p. 49). “As if” realms are collectively realized through people’s propensity to value and assign meanings. In these “as if” realms, people value certain acts or objects over others as if they are more significant; certain ways of thinking and acting are normalized. Identity is formed dialectically and dialogically in these “as if” realms.

Figured worlds are socially performed through activities and interactions. In figured worlds, people recognize each other as actors, attach significance to some acts, and value certain outcomes over others (Urrieta, 2007). Holland et al. (1998) state that the ways people interact in their figured worlds are like playing roles. Thus, interaction and mediation become a significant part of identity construction in this concept. The sense of oneself and one’s identity influences behaviors and agency through semiotic mediation. Semiotic mediation is a key concept of Vygotsky, who argued that higher mental functions develop through mediating devices, which are constructed by individuals through social interaction with others (Holland et al., 1998). Nonetheless, it does not mean that people passively accept what society forces upon them; rather, “people figure who they are through the activities and in relation to the social types that populate these figured worlds and in social relationships with the people who perform these worlds” (Urrieta, 2007, p 108).

In conclusion, figured worlds are always tied to identity work. Gee (2011) notes that the advantage of term “figured word” is its emphasis on ways in which people picture aspects of the macro world and build micro worlds in their heads. Nevertheless, one might not fully understand or enter others’ figured worlds. Urrieta (2007) mentions that this is because socially performed figured worlds are dependent on interaction. Keeping this in mind, the purpose of this study is not to fully understand and address participants’ figured worlds but to explore the possibility of entering their figured worlds through the narrative.

Literature Review

Prior to discussing participants’ narratives and what transnational life means to them, it is important to clarify key terms used in this study. Therefore, I elucidate how I understand and approach transnationalism, narrative inquiry, and visual narrative for this particular study. These terms are widely discussed across many disciplines, including the field of education. The purpose of this section is not to provide the general definitions of these terms but to explicate how these concepts are discussed in this study. Furthermore, I illuminate some relevant studies, such as an empirical study on transnational identity (Kim, 2011) as well as an educational study about immigrant students’ transnational lives and identities (Lopez, 2012). I also address studies on narrative analysis and the meaning of visual narrative to elucidate roles of written and visual narratives in this study (Bach, 2007; Clandinin & Connelly, 2000; Clandinin & Rosiek, 2007; De Fina, 2003; Pinnegar & Daynes, 2007).

Transnationalism and Transnational Identity

Faist (2010) clarifies the differences between diaspora and transnationalism. Even though both terms mean cross-border processes, diaspora has been used to “denote religious or national groups living outside a homeland”; on the other hand, transnationalism is often used to “capture not only communities but all sorts of social formations, such as transnationally active networks, groups, and organizations” (Faist, 2010, p. 9). Based on this clarification, I use the term transnationalism for my study since participants moved to the U.S. to attend schools or universities, and their lives are still connected to their home.

Among many studies on transnational life, Kim (2011) studies Chinese, Japanese, and Korean women's transnational mobility and how they make sense of their transnational lives. Her study starts with a question of why young women from these countries move to the West. Then, she moves on to the conditions of these women's transnational lives and how they understand their transnational lives through media. She highlights the role of the media in triggering transnational movements and shaping people's transnational lives and identities. She states that immigrants engage in "transnational practices as part of everyday life and ways of being" (Kim, 2011, p.12). Instead of celebrating transnational life as a site of progressiveness, she shows that participants often experience discrimination, exclusion, and othering. She describes the complexity of transnational life by stating it as "a place of identity, living with, living with difference, and the diasporic are always producing themselves anew and differently, finding ways of being the same as and at the same time different from, the others amongst whom they live" (Kim, 2011, p. 10).

In the education field, Lopez (2012) examines immigrant students' identity in the English Literacy and Civic Education (EL/Civics) program. By employing the idea of figured worlds, her study shows how adult immigrant learners position themselves as language learners and as immigrants in U.S. society. She notes that "the EL/Civics classroom became a space where students' investment in their English language learning was also an investment in their transnational imagined communities" (Lopez, 2012, p. 204). Through analysis of classroom discourse and participants' narratives, she argues that immigrant learners draw various cultural resources, such as class texts and widely known stories of American Dream in order to position themselves as immigrants.

Narratives and Narrative Inquiry

A narrative is "the fundamental unit that accounts for human experience" (Pinnegar & Daynes, 2007, p. 4). Narratives describe not only what happens in our lives but also how we make sense of those events. Moreover, narratives are considered an attempt to "explain or normalize what has occurred; they lay out why things are the way they are or have become the way they are" (Bamberg, 2012, p. 77). In this vein, Clandinin and Connelly (2000) argue a unique capacity of narrative as epistemological stance and research methodology which opens a portal into human experiences. According to the authors, the narrative provides a profound understanding of human lives, in spite of its methodological complexities (Clandinin & Connelly, 2000).

Thus, narrative inquiry "begins in experience as expressed in lived and told stories" (Pinnegar & Daynes, 2007, p. 5). Connelly and Clandinin (2006) explain,

Narrative inquiry, the study of experience as a story, then, is first and foremost a way of thinking about the experience. Narrative inquiry as a methodology entails a view of the phenomenon. To use narrative inquiry methodology is to adopt a particular view of experience as a phenomenon. (p. 375)

Drawn upon the work of John Dewey, Clandinin and Connelly (2000) consider experience as the key term of narrative inquiry. They note that experience is personal and social since individuals are always have relationships with others within a social context (Clandinin & Connelly, 2000). They also view the experience as a continuum that grows out of other experiences and leads to future experiences. Based on this concept of experience, "narrative inquiry seeks to examine experience with an eye to identifying new possibilities within that experience" (Clandinin & Rosiek, 2007, p. 55).

As narrative inquiry focuses on individuals' lived stories and experiences, narrative researchers approach identity works from different angles. For instance, De Fina (2003) conducted small-scale discourse analytic studies in order to gain an understanding of migration and the process of self-determination. She argues that studies on immigrants' identities not only can help defeat overgeneralization and stereotyping, but they can also reveal the complexity of immigrant realities and experiences (De Fina, 2003). In reference to the role of narrative in qualitative research, she notes that narrative helps "bring to the surface and understand aspects of the representation of the self that are not apparent through statistics questionnaires or sample interviews" (De Fina, 2003, p. 3).

For this study, two types of narratives are utilized: a written form of biographic narrative and a visual narrative. Brettell (2003) notes that biographic narratives have not been addressed profoundly in the education realm despite the fact that it has a long history of anthropology. Visual narratives are used to address ineffable stories and emotions. Pimanta and Poovaiah (2010) define visual narrative as “visual that essentially and explicitly narrates a story” (p. 3). Bach (2007) argues that visual narratives add another layer of meanings to narrative inquiry. According to Bach (2007), “visual narrative inquiry is an intentional, reflective, active human process in which researchers and participants explore and make meaning of experience both visually and narratively” (p. 281). There are many terms associated with visual narrative, which includes but are not limited to narrative art, pictorial stories, illustrated stories, and visual storytelling. I use the term visual narrative to refer to various types of visuals and arts used to convey stories. For instance, participants included visual metaphors and digital photographs in their writings to express their lives and identities. Visual metaphors are particularly used to capture the meaning and the implicit viewpoints of their transnational experiences. These visual components are considered as visual narratives in this study

Kyung Jeon’s “Waterlilies Whirlpool (2012)” as a Visual Narrative

Kyung Jeon’s work, “Waterlilies Whirlpool” (see Figure 1) was introduced to the participants as an example of a visual narrative. Her work conveys her personal stories and historical references of Korea as a form of visual narrative (Park, 2012). In this colorful fairy-tale-like work, Jeon tells us stories of her transnational identity and experiences as a Korean-American in the White-dominant American society (Genocchio, 2009; Kwon, 2009).

As a first-generation Korean American, Jeon did not have much opportunity to learn her family history while growing up in New Jersey. (K. Jeon, personal communication, April 10, 2015). However, she was able to hear stories of how her parents left Korea and came to the United States before her grandfather passed away. Both of her grandfathers were born and raised in North Korea, and her paternal grandfather’s last wish was to find his family in North Korea. These stories allowed Jeon to look into contemporary North Korean and South Korean society. The stories she heard about her grandfathers created a yearning to learn more about Korean history and culture, however, she was limited to books and movies. Through her research, she weaved stories of her family, her life, and Korea in “Waterlilies Whirlpool (2012).”

Her artwork is a way to fill-in the gap in her identity and history as a Korean-American (Park, 2012). Her work is filled with depictions of tourists at the Korean Demilitarized Zone (DMZ), a concentration camp in North Korea, the political tensions between Korea and neighboring countries, etc. In one section, there is a boat where her grandfather is re-uniting with his brothers from North Korea in the upper left corner (K. Jeon, personal communication, April 10, 2015). Each group of characters delivers different stories that she heard or created based on the influence of her family. For her, “Waterlilies Whirlpool” (2012) is a visual narrative of herself who has a strong connection to Korea despite of the language barrier. Her work vividly demonstrates how she embodies her cultural background and expresses what it means to be a Korean-American.



Figure 1. Kyung Jeon, *Waterlilies Whirlpool*, 2012, watercolor, gouache, pencil on Hanji paper on canvas, 59 1/2 x 108 inches

The Context of the Study

Research Participants

Three participants of the study, Jamie, John, and Nick², are Korean students who moved to the United States when they were around fifteen years old. Jamie came to the U.S. alone to attend high school. Her parents were very supportive of her education, and her father was especially passionate about English education. John went to high school in Saipan, Mariana Islands, before he attended a university in the U.S. According to John, his parents consider higher education as an important part of his life. Both Jamie's and John's parents highly recommended that they attend schools in the U.S., which was the primary reason they moved to America. While Jamie's and John's parents strongly encouraged them to study abroad, Nick had to convince his parents to let him study in the United States. He left Korea when he was fourteen to learn English in the Philippines. He was satisfied with the school and his life in the Philippines, so he decided to stay there and attend middle school. After Nick had completed middle school, he moved to the U.S. to attend high school. Jamie, John, and Nick are currently living apart from their families and attending the same university in the Southwest U.S.

I originally met the participants in a Korean course offered by the language program in the university they attended. The class, which was designed as a workshop, aimed at teaching Korean literature to those who want to read and write in Korean at a professional level. Since the goal of this course is full professional fluency in Korean, most students are either Korean-American or Korean students who left Korea at a young age. Jamie, John, and Nick were students in this course, which I taught in the fall semester of 2014 and the spring semester of 2015. I started the narrative writing project in late February 2015, and three of the students volunteered to participate in this study. I met the participants once a week for two hours during and after the spring semester. The last meeting was in June 2015.

In order to help them to understand the idea of transnationalism and identity, I provided them with several readings, including journal articles written by Korean scholars. In addition, I facilitated discussions at the beginning of the class. Participants started writing their stories in late March 2015. Instead of giving specific guidelines, I usually gave directions and feedback to help them to write their stories. I also shared personal narratives with participants about my experiences related to moving from Korea to America. I did not provide a particular writing format; however, I asked the participants to write about these questions: Why did you move to the U.S.? What were the big changes after moving to the U.S.? How would you describe your life in the U.S.? After writing biographic narratives about their immigration experiences, I asked them to write about how they understood transnational life and how this experience affected their identities. The participants also brought visual metaphors that represented their identities and transnational lives. Visual metaphors were digital images created through the computer program but also included their images. All images in this study are treated as narrative (Riessman, 2008). When we met throughout the project, we shared each other's narratives and visual metaphors.

Lastly, they wrote photo essays about significant moments in their lives. In the photo essays, participants included their photos, which showed their lives in America and how they made sense of transnational lives. Before they started writing photo essays, I shared photos taken with my camera and told them stories about where and why I took those pictures and the meanings they had. I asked them to look through their photos taken with mobile phones to find several photos that stood out for them. Since all participants took pictures with their phones for the majority of the time, I considered their mobile phone pictures as personal photo archives that could be utilized for the visual narrative study. Gye (2007) insists that camera phones are not just another kind of camera; they extend personal photographic practices through new imaging techniques and telecommunication. After one session of sharing personal photos and stories, I provided the following questions for them to consider in regards to writing photo essays: When did you take the picture? What is the photo about? What might be your intended meaning when you took the picture? Did that meaning change over time? Why is the photo meaningful to you now? How does this photo show your transnational life?

2 All names in this chapter are pseudonyms.

Data Collection and Analysis

The data collected includes participants' written narratives, their visual narratives, the researcher's journals, and semi-structured interviews. I started the formal analysis once all data was collected; however, I briefly reviewed my research journals and participants' narratives to give them feedback and adjust my interview questions when necessary. I also made an effort to leave notes and comments to myself in the margins of participants' writings so I could revisit them during the analysis process.

Narrative inquiry does not have a series of steps to move field texts to research texts; rather, there is an ongoing negotiation between field texts and research texts that occurs throughout the research process (Clandinin & Connelly, 2000). During the process of analysis and the transition from field texts to research texts, the researcher should consider how to position the work in relation to other streams of studies to draw attention to its social significance. In addition, narrative inquiry researchers focus on biographical, social, and historical contexts in which the teller and the listener are situated instead of representing the truth (Hunter, 2010).

Although there are many different ways to analyze narratives, I particularly employed thematic analysis suggested by Riessman (2008) in order to highlight different dimensions of the participants' reflections on their transnational lives. Thematic analysis exclusively focuses on the content of narratives, including what is said, written, and visually shown (Riessman, 2008). Therefore, I focused on in what ways the participants made sense of the meanings of their experiences as well as what they mentioned and visually expressed in their narratives. I also paid attention to how participants constructed their narratives about their transnational experiences in relation to the social contexts in which participants belong. By using the lens of narrative as a vehicle for the uniqueness of human actions (Chase, 2005), I approached the participants' narratives as a means to understand their figured worlds (Holland et al., 1998).

During the meetings with participants, I shared what I found from their narratives with the participants. Every time I received narratives, I extracted several representative words and quotes, and I took notes on their reactions and comments about what I found. When all the written and visual narratives were collected, I coded each participant's narrative into themes, such as language barrier, a sense of home, cultural differences, concerns about their immigrant status as students, and so on. Although each participant brought up unique and different ideas on their lives and identities, there were a number of themes in their narratives.

Visual metaphors and photo essays are also analyzed in a similar manner; nevertheless, I emphasized how the meanings in visual narratives are discursively constructed through images rather than reduce their meanings to the language level through coding. In other words, the process of visual analysis in this study was interpretative and flexible. Rose (2001) explains that the process of analyzing images is interpretation, "not the discovery of their 'truth'" (p. 2). Furthermore, Rose (2001) clarifies three sites for visual analysis which correspond to sites where the meanings of images are made: "the site(s) of the production of an image, the site(s) of image itself, and the site(s) where it is seen by various audiences" (p. 16). I focused on the image itself by looking at stories carried by images and visual components contributing to the meaning. To do this, I paid careful attention to the details of images. Riessman (2008) notes that "reading an image closely and responding to details is essential to visual narrative analysis" (p. 144). Riessman (2008) also makes a significant argument that images need to be contextualized and explained. This is due to the fact that images do not speak for themselves like written narratives (Riessman, 2008). That being said, both visual and written narratives are analyzed through the process of interpretation, in other words, the act of reading for meanings.

Findings

I found several ways in which participants perceived themselves and their transnational lives. At the beginning of the study, some of the participants did not consider their lives transnational, and they did not discuss their transnational lives in their narratives. John and Nick especially seemed to hold a strong connection with Korean society and viewed the U.S. society as a place to come to attend a better university for their future in Korea. Each participant showed various perspectives and insights on their transnational lives. Some themes overlapped, but sometimes, each participant addressed contradictory viewpoints. In regards to how they make sense of their transnational lives, an intriguing contradiction is manifested: transnational life as a site of growth and self-development or on-going struggles and uncertainty. In addition, their narratives described how they made sense of home in different ways. I also find powerful roles of written and visual narratives in this study, which give participants an opportunity to reflect on their lives and help me understand the complexity of their transnational experiences.

Korean Students' Transnational Space: A Site of Growth and Self-Development vs. On-going Struggles and Uncertainty

As previously mentioned, all the participants came to the U.S. to attend school. In their narratives, they discussed their school experiences in both Korea and the U.S. in ample details. The language barrier was the most common theme the participants discussed. All of the participants wrote about their efforts and struggles to learn English. Both John and Nick stated that the language barrier was the main reason that the majority of their friends were Korean. In contrast, Jamie wrote about how she could improve her English by avoiding the other Korean students in her high school. She said there were many fights and bullies among the Korean students in her school; thus, she made different friends, and she now feels more comfortable with her American friends and more confident in speaking English. Her father, who is passionate about her English education, also encouraged her to adjust to the new country. She mentioned that since she moved to the U.S., she became more confident not only in English but also in other academic subjects. She claimed that this experience was an opportunity to learn a new culture and improve her English. She described her school experience in America as a turning point. In her figured world as an "imagined community" (Holland et al., 1998, p. 49), she found herself strong and adventurous. She wrote, "I became independent and stronger because I needed to come here to study. ... I want to try difficult things and learn more about the world. I believe I will be a stronger person in the future."

On the other hand, John and Nick described their transnational lives as an ongoing struggle. Nick used the word "wander" and "labyrinth" to express his life. He included a visual metaphor of labyrinth and stated that he did not know where he was and where to go; he mentioned that his life was filled with uncertainty (see Figure 2). He expressed his identity as a never-ending road. Furthermore, these two participants mentioned a feeling of disconnectedness to both Korean and American societies. During the interview, they both told me that they often felt segregated on campus and were not able to fit into American society because of their lack of English, cultural differences, and their immigration status. During that time, they also lost a strong connection to Korean society due to their lives in the U.S. John mentioned that, for this reason, the world to which he belonged was neither Korea nor America.

Even though their views on transnational experience demonstrated differences, the three participants mentioned their experience of living in America as a vision of opportunity. This is related to immigrants' "opportunity narrative" which is often shared among immigrants in America (Lopez, 2012, p. 200). Under the frame of figured worlds, we can view what is normalized as general meanings (Gee, 2011). In their figured worlds, they shared the vision of opportunity or so-called "American dream." I noticed that this vision of opportunity seemed to have a profound influence on their decision of choosing a future career. For instance, they described staying in America after graduation as "success" or "being survived." On the other hand, they addressed that they would go back if "staying in America is beyond their depth." According to Gee (2011), figured worlds are about what is normalized and



Figure 2. Nick's visual metaphor of his life

appropriate. Gee (2011) continues,

Figured worlds can be about “appropriate” attitudes, viewpoints, beliefs, and values; “appropriate” ways of acting, interacting, participating, and participant structures; “appropriate” social and institutional organizational structures; “appropriate” ways of talking, listening, writing, reading, and communicating; “appropriate” ways to feel or display emotion; “appropriate” ways in which real and fictional events, stories, and histories are organized and end, and so on and so forth. (p. 90)

The participants' narratives demonstrated that fluency in English, assimilation to American culture, having many social connections, and finding a job in America are linked to successful life in America as international students. John and Nick considered Jamie's life in America as relatively successful based on these shared viewpoints and beliefs.

Furthermore, this idea of opportunity and success in transnational life is connected to their concern about job opportunities in America. During the interview, they said they have seen many Korean friends return home due to restrictive visa issues after graduation in spite of their desire to stay in America. They said they particularly felt insecure and unstable when it comes to job opportunities. John told me that having U.S. citizenship or green card meant more than simply the right to stay in America. Nick also said nationality or citizenship made a huge difference in his transnational life since it decided where you could or could not be. This might be the reason why John and Nick often noted that the U.S. is a temporary place for them to live.

The sense of Home: Where do I Belong?

Another significant finding is how the participants define home. As Gee (2011) writes, “figured worlds are linked to simulations in our minds” (p. 81). Like figured worlds, a sense of home is also constructed through our daily lives, conversations, metaphors we use, media, and so on. I found that their sense of home was also connected to how they made sense of their transnational lives. John and Nick showed a relatively strong connection to Korea by stating that Korea was their home and where they had to go back to eventually. This does not mean that John and Nick did not have any sense of belonging in America. They told me that they felt more comfortable living in America after years of adjustment. They expressed their concerns about going back home since they had lost many connections to Korean society. However, they described their transnational lives as “sandwiched,” rather than moving back and forth. For instance, John stated in his written narrative that he gained a lot of freedom by being an outsider from both countries. He noted that he did not feel any sense of belonging in either Korea or America. Meanwhile, Nick described his life as a status that he was

physically in America, but not mentally. He said, “I usually watch Korean TV shows, I always go to Korean websites, and I hang out with Korean friends.” His daily routine and social interactions affected his view on home. He described the home as a place where he was from and where he had to go back to eventually.

Unlike John and Nick, Jamie demonstrated her sense of home from a different angle.

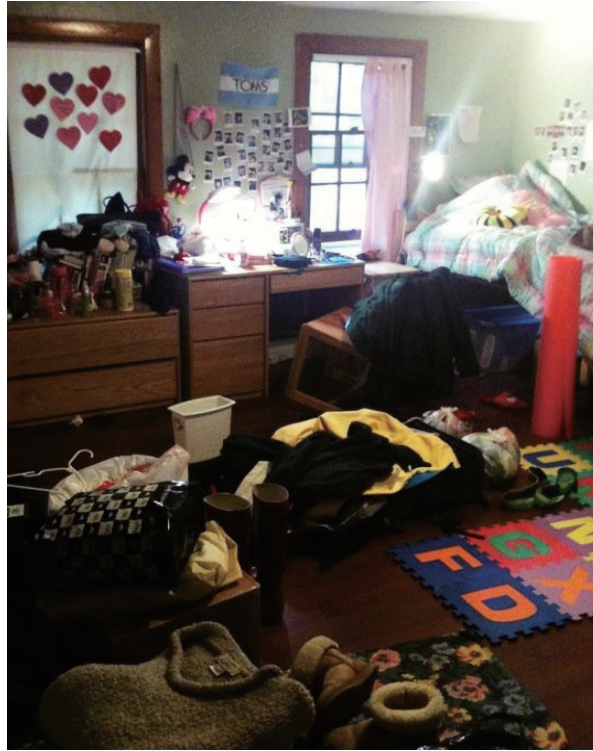


Figure 3. Jamie's photo of her room in her photo essays

She described this photo (see Figure 3), which was taken while she was packing to move after graduation from her high school, as an important moment in her life. She explained in her photo essay, “It is always difficult to leave the familiar place. I spent more time here than Korea, and it became my home now. ... This room is filled with memories in the past five years. This is where I would like to come back eventually.” Her room looks any other typical college student's dorm room. However, this personal space becomes special when we consider the symbolic meaning of objects such as her desk, bed, clothes, books, pictures on the wall, etc. These objects represent not only the time period in which a new country became her new home but also memories of her life in America and what made her feel at home. In this sense, this photo reveals her understanding of “home.” For her, home is not just where she is but where she feels a sense of belonging and familiarity. During the interview, she mentioned that she would find a way to stay in the U.S. after graduation because she considered America to be her second home. If the word “second home” directly tells her sense of belonging to America, her photo tells another story, that is to say, the process of her figuring a new sense of home.

Jamie illustrated her intimacy with a place she has lived in another photo essay (see Figure 4). “One of the habits that I have after moving to Tucson is looking up the sky whenever I go outside. I took many pictures of the sky when it looks different. ... I don't want to settle down in Korea. I don't know why but it could be because I moved to America when I was young, and I have adjusted to life here. ... If I were to go back to Korea, I would always miss this beautiful sky.” In her photos, daily routine and familiar places carry an important meaning for her. Storti (1997) describes the meaning of home as three elements: “familiar places, familiar people [and] routines and predictable patterns of interaction” (p. 16). She wrote that she had been feeling the loss of intimacy to her home country as years went by. She mentioned that Korea meant home for her in a sense that she had family and friends there. However, she put emphasis on daily routines, familiarity, and intimacy when it comes to

the definition of home.



Figure 4. Jamie's photo of the sky in her photo essay

Narrative as a Powerful Tool to Navigate Transnational Experiences

Narratives played a powerful role in understanding how participants view themselves and their worlds. Holland et al. (1998) state that "figured worlds could also be called figurative, narrativized, or dramatized worlds" (p. 53). Since figured worlds are always constructed and represented through one's action and everyday lives, it needs to be understood as "as if worlds" (Holland et al., 1998, p. 49). In this vein, the narrative is an effective tool to walk into one's figured worlds since figured worlds take shape within "the production of activities, discourse, performances, and artifacts" (Holland et al., 1998, p. 51); one can produce and go into other's figured worlds through the act of telling and listening to narratives.

As Georgakopoulou (2007) argues, a narrative not only reveals one's understandings of self but also constructs one's identity. Through the act of telling and writing personal narratives, participants could reflect on how transnational experiences have affected themselves. Nick mentioned in his narrative that he never reflected his experience of moving to America in depth; however, he began to understand what his life meant to him through writing narratives.

I found the visual narrative powerful in a different way than written narratives. Visual images played a role in thickening interpretation (Riessman, 2008). For instance, Nick included an image of the mask to talk about his identity. In his narrative, he explained that he needed to wear different masks after in order to adjust to the new culture and society. His visual metaphor of wearing masks reveals how he thinks about himself and his everyday life in the host country, the United States. During the interview I conducted with him, I asked for a clearer explanation of his metaphor. He answered that masks represented his effort to be more outgoing and talkative since he did not want to be considered, "a quiet Asian." By putting a visual metaphor and written narrative together, the participants and I could see the meanings beneath the written narratives and share ineffable thoughts and emotions of participants.

Furthermore, visual narratives enabled participants to feel more comfortable about telling personal stories. One of the challenges of employing personal narratives was associated with the participants' lack of familiarity with narrative writing. The participants who are college students in their early twenties mentioned that they did not have many opportunities to write or talk about their lives. Accordingly, they had difficulty in writing their personal narratives, which were very different from their writing practice in schools. On the other hand, the participants seemed comfortable with

making visual metaphors or writing photo essays. One of the participants mentioned the power of visual metaphors in telling one's story is its ambiguity and openness to multiple interpretations. Telling personal stories requires courage to reveal oneself to others. Since visual narrative can deliver implicit, ambiguous, and multiple meanings, they feel more secure about expressing their personal stories visually. Additionally, visual metaphors make it possible for the participants to access and express thoughts and emotions, which might be difficult to express verbally.

Concluding Thoughts

Throughout this study, both written and visual narratives played a critical role in opening up a conversation about transnationalism and bringing the students' lived experiences into the classroom. The participants' narratives show us how their transnational experiences shape their lives and the sense of home in various ways. Each participant made meanings in their ways and constructed different understandings of the transnational lives; yet, they shared similar values of living in America, such as the American dream. Through works of both written and visual narratives, I found what matters to the participants and how they construct their figured worlds.

The most crucial implication that I draw from this study is the possibility of employing visual narratives in the context of art education. The implication can be two-fold: a pedagogical possibility of teaching visual narratives in art class and educational research, through and with, visual narratives. The former is related to the question of how we, as art educators, can encourage students to tell their stories visually, and the latter is a question of how we can make meaning of participants' experiences visually. Both questions are related and demand a reconceptualization of visual narratives as a way of telling stories, not a mere supplement to verbal or written narratives. There are numerous ways to convey stories visually including photography, illustrations, paintings, and so on. Art educators can utilize visual narratives in order to bring students' stories in class as well as teach the process of art making. In addition, visual narratives can be an effective research tool to understand one's experience and life. One distinct feature of the visual narrative is that it does not have grammatical rules to follow or static meanings carried within it. According to Banks (2001), reading pictures as a research process should be different from reading texts since "the properties of the images, and the interpretation of readers, are not fixed" (p. 11). Therefore, researchers employing visual narratives should look into not only the great amount of detail in images but also the context in which images are produced and read. I believe visual narratives provide a space for negotiated interpretation and ultimately, add manifold layers of meaning to stories.

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Bringing Korea Into Focus: An Autoethnographic Learning Journey

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ABSTRACT

This is an autoethnographic examination of my visit to South Korea, my Korea learning experiences, and the Korean cultural unit I taught to tenth through twelfth-grade students at a large suburban high school. I incorporated art research and art making within an integrated class unit that allowed students the opportunity to learn about Korean history and culture while researching Korean artists. From my perspective, I examined student research, their responses to the convergence of Korean art, artists, culture and history, and their synthesis of this information resulting in individual artwork, sijo poetry, presentations, and student reflections. Finally, I suggest ways to provide students with a more focused learning experience.

Keywords: Korean artists, context learning, integrated unit, sijo

Bringing Korea into Focus

I have always had a love of travel to distant places. As a teacher in K-12 education, I had the opportunity to apply for educational opportunities within the United States and around the world. I took advantage of these opportunities as often as possible.¹ During each trip, especially to places completely new to me, I entered with an open mind wide open as I focused on the people and places I encountered. After returning home from my travels, I shared my experiences with my art students through newly created classroom units.

The foundation for my Korean unit took place after the death of my husband when my now-independent children were out of the house, and I was able to freely explore the world through educational seminars. This chapter is a self-reflective examination (Holt, 2003; Patton, 2002; Wall, 2001) of my Korean experiences and my high school students' responses to a unit on Korea.

I first began to look carefully at the country and people of Korea during two seminars and a memorable and fascinating trip to this faraway land in 2008. Following my learning experiences, I developed a Korean classroom unit for my high school art students. These are the cross-cultural research opportunities I experienced that led to the development of this unit.

My Korean Experiences

My previous knowledge of Korea was limited and superficial. At the beginning of an Asian Studies seminar I attended in 2008-2009 to prepare for my trip, I looked for South Korea on a map and much to my chagrin; I found that I was mistaken about the geographic location of Korea. I thought it was located near Vietnam. And my familiarity with Korean history, culture, and the achievements of the Korean people was essentially non-existent. My knowledge was limited to the stories told by my high school Sunday school teacher who had fought in the Korean War and was bitter about his friends killed in the battles around the 38th Parallel. His experience in the Korean War was supplemented by the information I gained as I watched almost every episode of the award-winning television show M.A.S.H. (Mobile Army Surgical Hospital) that ran from 1972 until 1983.

Initially, my motivation for learning more about Korea came, in part, from wanting to understand my Asian students in the Digital and International Baccalaureate high school art classes I taught. I wanted to learn more about their cultural history and family expectations. After the yearlong seminar, I was fortunate to be able to travel to Korea in 2010, and in 2012, I received a fellowship to participate in a five-day seminar provided by the Korean Academy for Educators (KAPE) and the Korean Cultural Center in Los Angeles. These experiences provided me with a deeper appreciation of Korea, cultural milestones, and the remarkable innovations of the Korean people, which proved foundational to my subsequent development of the instructional unit for my students.

A Quick Glance in a Room Full of Classroom Teachers

In the Asian Studies seminar, I found myself, along with twenty-five other teachers from across Florida, sitting in a large rectangular configuration, staring at each other for seven hours each month. This seminar was led by a very intelligent, although somewhat impatient professor, who had a difficult time understanding that asking teachers who worked 40 to 55 hours a week and who taught 35 to 160 students in K-12 education to read and, more importantly, remember all aspects of the 200 to 300 pages assigned each month was unrealistic. While the pages were always read, the real learning occurred during class discussions and presentations. We learned about ancient Korea to the present day. Richard Kim's *Lost Names* (1998)², the poignant story of a young boy growing up in Japanese-

1 Acord, National Art Education Association, and the National Endowment for the Humanities in the reference section are good sources for information about teacher seminars.

2 In this story, based on real life, during the Japanese Colonial Rule from 1910 to 1945, the young boy saw his family lose their business, their name, their religion, and even his home. He was forced, with other youths, to walk a great distance to build a Japanese airfield. He worked there until the end of the Japanese occupation.

occupied Korea was one of the most memorable learning experiences of the seminar.

Clear Sight -- My Trip to Korea

One of the benefits of the Asian Studies seminar was the eligibility to travel to Korea the following summer. The two-week trip, led by Don Clark, a highly regarded Korean scholar from Trinity University, allowed us to visit much of South Korea, including most of the country's World Cultural Heritage sites (Clark, 2012). After landing in Seoul, we traveled through the sprawling city seeing modern buildings with massive TV screens on them side-by-side with ancient historical sites to reach our hotel near the Changdeokgung Palace complex. We had some time to explore the wonder of Seoul's art galleries, shopping skyscrapers, and cultural venues on our own in between our scheduled activities. The fifteen other teachers from the U.S. and I learned from local experts as we saw Korean treasures including ancient Silla burial sites, Buddhist temples, and palaces during our full day explorations. We also visited the DMZ (Demilitarized Zone) and the Hyundai Shipyards providing us with glimpses into the varied facets of contemporary Korea.

We were fortunate enough to be able to visit schools and observed several innovative programs. One was the afterschool drama program where English was taught as part of the yearly Shakespeare production at Gyeongsan Girls High School. Another was Seoul's comprehensive Digital Media High School dedicated to art, animation, and computer technology. Many of the school's goals aligned with those in my classroom and I felt especially at home in this school as I shared some of my advanced placement student work. The Korean students quickly perceived the relation of my students' work to their own, asking insightful questions about my students and their creative processes.

The highlight of the trip was the overnight stay at the Haeinsa Buddhist temple and seminary in the beautiful thickly forested mountains of South Korea. This famous Buddhist landmark houses the Tripitaka Koreana that includes over eighty thousand carved wooden print blocks that were created in the 13th century. We dressed like the monks, ate the same food, participated in lessons in how to bow properly, and listened to the chants of Buddhist monks and the deep sounds of magnificent Korean drums. Experiencing this brief temple stay deepened my understanding of Buddhism and will remain as one of the clearest memories from my visit to Korea.

A Developing Focus

During a reunion of the Asian Studies group that visited Korea, I heard about the Korean Academy for Educators (KAFE) that took place every summer in Los Angeles, California.³ I knew there was still a lot for me to learn about Korea since it had been in existence for almost two thousand years (Connor, 2009) and I had only been focusing on this dynamic country for four. The next year I applied and was selected to participate in the well-organized KAFE seminar held at the Korean Cultural Center. Mary Connor, who taught in private schools for 35 years, co-founded KAFE after teaching Korean high school students who had minimal knowledge about their rich cultural heritage. She enlisted the help of writer and inspirational speaker Helie Lee to create a five-day seminar on Korean history and culture and the Korean American experience.

My interest in Korea sharpened while our group of approximately sixty educators attended lectures from Monday through Friday from 8:30 a.m. until 4:00 p.m. The auditorium was jam-packed as we listened to five or six enlightening presentations each day. One of the presenters was prominent Korean scholar David Kang who provided keen insight on Korea's place in the world, the importance of the name registry in Seoul for the eldest son (or daughter nowadays), and the status of North Korea. There were exhibitions of Tae Kwon Do (during which I split a piece of wood with my

3 Seminars on Korea continue to be offered at the Korean Cultural Center Los Angeles. The program is now called the National Korean Studies Seminar staffed by Sung Soon Kim and Mary Connor. Information is available at <http://nationalkoreanstudies.com/>

hand), beautifully boxed Korean lunches; and visits to a Koreatown shopping center and a Buddhist temple. Teachers shared Korean-related class activities, and there were performances of Korean dance and drumming. There were demonstrations by Korean artists Kee Soon Sung and Ju-seok Oh and an exhibition of Korean art in the Cultural Center gallery. The art spoke to me, but I had a difficult time getting any information about Korean artists because the print information and magazines were in Korean and the staff did not understand my requests. It was a lot to absorb.

Mary encouraged us to focus on the aspects of the academy that would benefit our subject area, and she provided a lot of resources for our classrooms. I targeted contextual information that would give my students a range of views as they learned about the life and times of Korean artists. I was fortunate to mail home a large, heavy box of books for my instructional purposes from this workshop.⁴

The penetrating view of Korea this academy provided, added to the knowledge I acquired during my other experiences. Because of these personal learning experiences, rich with cultural and contextual connections, I felt I would be able to provide a clearer view as my students began their focus on Korea during our fall unit soon after I returned home. The next section provides information related to Korean education at my high school, the way I introduced the unit, unit elements, student work, and students' memories of the unit.

From Indistinct to Insightful -- My Students' Experiences

In fall of 2012, I introduced the Korean-based art unit to my students at Spruce Creek High School in Port Orange, Florida. The students who participated in this unit and I had already been together for a couple of years. There was mutual trust and respect in our art room community, which Billett, (1996) suggested as a key component of situational co-construction of knowledge. These advanced art students all worked hard as they exhibited a desire to know more about the digital platform that we used to create art and, more importantly, to know more about the world around them. Because the unit took place near the beginning of the school year, we had the luxury of time, before testing and exhibition schedules became too demanding to explore new ideas and perspectives.

The conceptual goal of this unit was to engage students in cross-cultural learning while they gained a clearer view of contemporary Korean people, artists, and their unique place in the world. The modeling and social cognitive theory espoused by both Bandura (1999) and Vygotsky (Lidavist, 2003) played an important role in the classroom atmosphere and the learning that took place. Students shared websites and suggested resources to classmates during the research process. They asked each other questions about digital art methods and demonstrated techniques to help classmates during the art making process. Students also asked insightful questions during class mates' presentations to better understand the artists and the artwork presented.

A Hazy View of Korea in U.S. High Schools

I knew from visiting many classrooms during my positions as an Exceptional Education and Gifted Consultation teacher and by mentoring social studies teachers during National Boards that Korea is not a topic of extended study in U.S. high schools. Korea is usually only mentioned in United States History classes in reference to the Korean War and after the Advanced Placement exams are over near the end of the school year. Korea is also briefly addressed in Advanced Placement Economics courses because of possible questions on the exam related to the exchange rate and the classification of emerging, developing, or developed markets (K. Costner, personal communication April 9, 2015).

I also knew students learn best when they can access all the pieces of the puzzle such as the cultural, economic, political, social, and technical aspects influencing artists and their work. I frequently told my high school students that art was not created in a vacuum. When I told them this, I related

⁴ Mary Connor, Editor, *The Koreas: Asia in Focus* (2009), a reference book on Korean history and culture; Helie Lee, *Still Life with Rice* (1996) and *In the Absence of Sun* (2003) her family's experiences before, during, and after the Korean War; Lee and Choe's (Ed.) *Exploring Korean History Through World Heritage* (2005); Korean Spirit and Culture Promotion Project's series on Korea. The organization's *Fifty Wonders of Korea* includes valuable information about Korean art; and Joan Schoettler's (2010) beautifully illustrated children's story, *Good Fortune in a Wrapping Cloth*.

the idea to their personal art. I talked about the fact that we live near the beach and that many student pieces exhibited in our class showed the tide flowing in, the wide sky filled with rolling clouds, or the waterways meandering through our community. When students heard this explanation, and reflected on what I said, they understood why I wanted them to find out about the artist's life outside the art studio and the context informing their work.

In this classroom context, I saw the integrated cross-cultural Korean unit as a good opportunity for students to learn about the country through the lens of art. I wanted them to be as excited as I was about Korea. It was uncharted territory: they had not yet studied Korea in school, and there was much to discover. When I announced that our next unit was about Korea, one of my brightest students asked, "Why are we studying Korea? I don't know anything about it" (personal conversation, October 2012). Bingo! Here was the reason for the study!

I first asked students to write down everything they knew about South Korea in their art journals, and we talked briefly about what they wrote. Only a few had any knowledge of the two countries and people of North and South Korea. Two of the students knew at least ten facts, three knew five to eight, and the rest only knew two or three facts. I then provided some basic information about Korea, showed its location in East Asia, and provided an opportunity for students to carefully examine a map of the Korean peninsula.

I wanted to impress my students with meaningful information about Korean history, culture, and the Korean people. I spent a considerable amount of time creating the initial presentation to introduce the unit. I thought if I captured their attention with an engrossing moment in history, the students would naturally want to learn about Korea. I began with General MacArthur's remarkable landing in Inchon that helped turn the tide in the Korean War (Clark, 2012). I wanted to convey the importance of timing, and the difficulty weighted-down soldiers had as they struggled through the mudflats to get to dry land to support the South Koreans. I thought it was exciting, but I got no feedback from the students since they had virtually no knowledge of the Korean War. I then continued my presentation and showed images from the huge Hyundai shipyards in the South. I talked about production numbers and showed them the massive scale of ships in dry dock, but there was still no sense of excitement from the students and no feedback. I plowed on.

I then tried another approach. I introduced Korean pop music and soap operas. Now my students became excited! They were eager to tell me about Psy and his then popular Gangnam Style song (Choo & Park, 2012). A couple of my Asian students talked about their mothers and grandmothers' love of Korean soap operas. My students were now engaged in learning about Korea. They understood the cross-cultural connections when we talked about Korea's place in the world market based on the efforts of the Korean people and advances in technology. They saw how those advances led to a surge in the entertainment industry known as the Korean Wave.

At the end of class that day, I handed out the unit assignment sheet and went over the projected curriculum and my expectations for students' projects: This project included journal research, artwork creation, *sijo* poetry, and a final class presentation. I challenged my students to find a contemporary Korean artist they wanted to learn more about. They also had to complete a critique of one of their artist's pieces in their journals. Before interpreting the work, students had to research, looking for possible intercultural connections between their artist and sociocultural events that impacted their lives so they could understand the context of the work. These connections were accessed through other disciplines including reading, writing, social studies, science, or technology in meaningful ways as suggested by Smilan & Miraglia (2009).

I showed students class resources including the informative book *Korean Contemporary Art* by Miki Wick Kim (2012) and encouraged them to get started. As some students began researching, others rushed up to show me the Psy video. At the end of the first day, these high school students left the class eagerly talking about what they had seen and who they wanted to research. Success! They were excited about the work to come, and they wanted to learn more.

The second day of the unit, before many students found an artist, I showed them the Art 21 (2003) video of Korean artist Do Ho Suh. My students were drawn into his story and work. Born in Seoul, Korea in 1962, Do Ho Suh was an innovator of large sculptural work. The video includes

monumental pieces constructed of many small parts as well as large ethereal Korean homes made of transparent material sewed by women who are considered Korean National Treasures⁵. Many of the students talked about the loss of identity Do Ho Suh shared on the video when he and his friends had to shave their heads before entering the required military middle school. My students learned that after finishing school and his mandatory national military service, Suh moved to the United States to continue his education. Students spoke of being moved by his search for self as he reflected on life in Korea while working in the United States. The video provided insights for my students on Korean historical developments and how they influenced artists.

Zeroing In

Students came in ready to work on the third day of the unit. I had intended to show a short presentation of different facets of Korean life each day, but students found that distracting and expressed a desire to discover the information on their own. After the third day, I let them run with the project. They knew what to do, and I needed to get out of their way so they could work. I was there to give suggestions and answer questions.

Once students selected an artist, their goal was to become an expert on that artist, to find interesting pieces to put in their journals, and to provide classmates with glimpses into the artist's life during their presentations. Students became invested in their artists as they gathered information. When they shared new understandings with me, I learned along with them.

One of the journal requirements asked students to discuss the artist's background, training, and location in Korea. Several students discovered their artists were working in the United States and wondered why. I suggested they search for an answer. After several brief discussions over a couple of days, students decided Korean artists might be drawn to the diverse opportunities for art studies and exhibitions available in the U.S.

My students began to have an understanding of Korean history and culture. They learned about the dynasties, pottery, and inventions, and the remarkable monarch, King Sejong and the phonetic writing system he implemented (Connor, 2009). They also discovered the value Koreans place on this cultural heritage. With this increased knowledge and understanding, students found historic Korean artifacts that related to their contemporary artists' work in the class resources (Connor, 2009; Korean Culture, 2010; Lee et al., 2009a; 2009b; Lee & Choe, 2005).

As the completed research journals were turned in, students were asked to synthesize the information gathered about their contemporary Korean artist and the historically significant artifact to create an original piece of art. My instructions said, "Don't just copy the style of the artists or the artifact, incorporate the spirit of both while figuring out the connections to make a unique piece!!"

The Convergence of Ideas in Creative Artwork

The student artwork was creative in the majority of cases. There were only a few students who did not make the leap from concrete images to abstract ideas and who basically copied the artist's work. The majority made the connection. For instance, Rajan's⁶ (2012) art concentration was on building creative images of space in PhotoShop. When he saw Nam June Paik's pieces focused on the use of technology in everyday society, he was intrigued. During his research, Rajan learned that Paik first studied in Japan before moving to Germany and later to New York City (Kang, 1988) where he continued to explore sound, technology, and performances he felt addressed world issues. In Paik's 2000 Guggenheim exhibit celebrating his body of work and the new millennium; he created images of outer space with spirals and galaxies (Hanhardt, 2000). These included Paik's *Modulation in Sync*, part of which were the pieces *Sweet and Sublime* and *Jacob's Ladder*. Rajan said of his artwork (Figure 1):

5 National Treasures Do Ho Suh refers to are a group of older Korean women who know how to sew in the traditional Korean way (Art 21, 2003).

6 All of the students, including Rajan, whose work is discussed in this paper are over eighteen now and have asked to have their first name listed.

Nam June Paik and Korean astronomical records inspired this piece. Many of Paik's pieces focused on the integration of technology in society (Korea has integrated technology with life very well). I wanted to create an image that contained a similar abstract galaxy and spiral as well as multiple auroras like Paik. (Rajan, 2012)

Rajan (2012) also wrote about Korea's extensive history going back centuries that described comets, sunspots, and auroras, and the use of this ancient information today in supporting astrological theories. He remembered this when I got in touch with him by Facebook saying that "the Koreans had astronomical records dating way back and Nam June Paik had a piece with a similar type of spiral [to my work] projecting on the ceiling" (personal communication, April 26, 2015).



Figure 1. *Rajan Patel*, 2012, *Twirling Aurora*, PhotoShop.

Several students in my classes were inspired by the work of Korean photographer Bae Bien-U, who was born in 1950 (Kim, 2012). He lives and works in Seoul. Going out at dusk or early in the morning, he takes haunting photographs of the fog-shrouded forests in the Gyeongju area. Mike was inspired by Bae Bien-U's work as he created a black and white diagonal line of pine trees with a smudged reflected pond effect on the bottom. He noted that Bae Bien-U:

Depicted black and white photos of bare naked trees in forests that had an ominous and mysterious quality to them. This was connected to Korean culture because of the ancient belief that after humans pass away, their spirit resides in trees. (personal communication, April 9, 2015)

Another student, Savanna, also felt an affinity to Bein-U's forests. Her black and white photograph focused on a blurred grove of trees with only the closest one in focus. Kelly looking at the patterns in Bein-U's work was the only student who used color. She selected purple and yellow, as she focused on the pattern produced by the crossing segments of a Sego Palm in a park she and her family regularly visited. These students found trees close to their homes, like the forest found near Bae Bein-U's home, as the inspiration for their artwork.

Choi Jeong Hwa (Kim, 2012) was the inspiration for Luana's thoughtful artwork. Choi was "inspired by the rise of materialism and consumerism after the 'reconstruction' of South Korea in the 1960s" (Luana, 2012, slide 6). She said the information that she remembered the most about the

Korean unit was:

discovering one of the most amazing installment artists, Choi Jeong Hwa. He created pieces in places that I would not have thought of placing them, such as the various large lotuses floating on water. (personal communication, April 17, 2015)

Luana saw the connection between the disposable popular cultural items used by Choi and the clothes found in her closet (Figure 2). She also saw the connection between the inner containers of the Kamunsa Temple Sarira Reliquary representing the Prayer Hall of a Buddhist temple surrounded by fences, gates, and a lattice roof (Lee et al., 2009a) and her paneled house. Luana's piece synthesized the reliquary's architectural aspects and Choi's consumerism.



Figure 2. Luana Kosciuczyk, 2012, *Clothes to You*, digitally manipulated photographs.

Perceptive Poetry and Presentations

For some students, their personal artwork was the inspiration for sijo poetry, the next to last phase of the unit. Sijo is a Korean poetry form first developed in the fifteenth century as songs; they are now literary works (Gross, 2000). The three-line lyrical format with a limited syllable count appealed to me. I knew many of my visual art students enjoyed creating images with words and brought this poetry form back from my summer seminar to share with them. These are two of their poems, taken from their presentations at the end of the unit.

They hang there, hanging in, hanging out, watching time work its magic
The painstaking process, washing, then waiting, it's all quite tragic
In the end, it's repeated, oh the life of these weary clothes (Luana, 2012)

Every lone soul who, like their father, must one day depart
Whether it's to storm or fire, hail or tremor, all will be lost
We are all quiet weeping trees, alone with others beside us (Mike (2012)

The semester was drawing to a close as students began their Korean artist presentations. The presentations were opportunities for all of the students to clarify their point of view and thought processes about the development and completion of their Korean-inspired artwork. This was the culminating event of our cross-cultural unit. We had a few conversations during the presentations, as we tried to make sense of the many conflicts in South Korea and the DMZ in the years following the armistice, but most of our talk centered on Korean artists and their work. We spent almost two months

on this unit, and other art projects, art competitions, and end-of-the-semester work were due soon; our time was up.

Student Feedback

As I wrote this chapter, three years after the experience, I wanted to know if students remembered the Korean artist unit that we had spent so much time on years before. I texted, emailed, and contacted via Facebook some of my former students to find out. I was pleased to hear from several, and all but one recalled the unit. Annie, who was a sophomore when the unit took place texted:

The Korean unit we studied in art class was an enriching chance to research the art of different time periods. I learned that Korean artwork places an importance mainly on tradition, the use of color and crisp lines, and I was inspired to replicate this style in a piece of my own. Overall, the unit was an interesting exploration into an art style and history that we would not have come in contact with on a daily basis. (personal communication, April 7, 2015)

Caitlin, also a sophomore during the unit, texted me:

The artist that I researched was named Yeon doo Jung. He was a photographer. One of his series was called “Wonderland,” and these [images] were all inspired by drawings made by young children, which he then recreated with real people. He had another series with people posing as what they wished to be. He also made a video that was 84 minutes and taken from one shot angle called ‘documentary nostalgia.’ (personal communication, April 7, 2015)

In addition to the information about Bae Bien-U that was already mentioned, Christine selected him for his “photography of the Korean landscape, most notably the twisted trees” (personal information, April 7, 2015). She continued in her text, “Well, it [the unit] educated and opened my mind to what was/did happen in Korea and the effect the political and social divisions had on the people. Some needed to escape the North to live more happily in the South” (personal information, April 7, 2015).

When I contacted Luana, she remembered the presentation I gave to introduce the unit and that I asked students to write down all they knew about Korea. (She was one of the students who knew more than ten facts about the country.) She also told me she and her friend were already into Korean pop music and technology and wanted to find out about the art and architecture of the country (personal communication, June 13, 2015). She said in her email:

What stood out the most to me about Korea was how much of both the old traditional culture and modern pop culture they had to offer. The country has their own modern pop music and has some of the most advanced technologies in the world, yet they also have strong ties to tradition, such as clothing (the colorfulness of the hanbok dresses!), and their unique old-age architecture. (personal communication, April 17, 2015)

My View, Readjustments, and Recommendations

There were many rewarding developments that occurred during this unit focused on Korean art and culture. Students gained a glimpse into Korea’s people and society that established a foundation for the years to come. They thought deeply about their artist’s works, what the work might mean, and how it reflected the larger issues of politics, economics, technology, and the environment the artist experienced as suggested by Marshall (2014) and Smilan and Miraglia (2009). Students responded to this new knowledge with artwork, sijo, and presentations. Evidence of long-term learning was shown

by student responses to my digital inquiries years later.

If I were to teach this unit again, I would make some changes. A quick fix is to change the title of the unit. The title Korean Artist Research did not convey the scope of the project and sounds boring. Since students were vague about Korea at the beginning of the unit and the goal was to learn more about the country, Bringing Korea into Focus would be a better choice.

Since students were so enthusiastic when I brought up the Korean Wave, in the future, I would begin the unit by asking students to select a Korean song or video to share with classmates. Then I would ask them to find everything in their home made in Korea. Hopefully, this initial prep work would encourage students to more easily see the cross-cultural connections between their life and life in Korea.

Utilizing questioning techniques effectively to provoke knowledge exploration and acquisition is another area that was weak in my implementation of this unit. Both Bain (2003) and Filene (2005) listed critical, challenging questioning techniques as important factors in successful classes. I challenged students individually, prompting them to research artists and the context(s) impacting their artist. However, during the development of their presentations, I did not challenge them to consistently articulate the links between Korean society, historical events, and their artists, or between ancient artifacts and contemporary art. Also, I did not consistently ask them to articulate how their research connected to their final artwork.

I did ask them to write about the connections in their research workbooks, but they did not explain the “so what” to the class: Why do we care about Korea? What happens in Korea that affects us in the United States? Why did Korean artists, who moved to the United States for school, stay here? Why not work in Korea? These are all questions that would prompt class discussions, raise critical questions, and involve students in lively debates. This is a goal that I will work to implement in future classes. Another goal was to have students make a new fact list about Korea at the end of the unit, next to their initial list, and then have them compare the two. Time ran out, and this did not happen. It was a missed opportunity to show students how much they learned.

There is never enough time to accomplish everything in the classroom. My timeline was off by a couple of weeks as the research and art making took longer than anticipated. However, if we follow the idea that cognitive processes take place in social situations then the art classroom that encourages students to share information while providing them with a variety of print and digital resources and the luxury of time to explore them, is an ideal place for learning to occur (Dewey, 1938; Vygotsky, 1971). This integrated cross-cultural unit was the one learning experience that year when students had the luxury of time to research and create. All the other units, taught before and after, were hemmed in by outside deadlines.

Conclusion

I realized as I wrote this autoethnographic chapter (Anderson, 2104; Holt, 2003; Patton, 2002; Wall, 2006) that I gradually brought Korea into focus during my years of diverse Korean learning opportunities and the classroom teaching experience. I was unaware when I developed the Korean Artist Research unit that it was modeled after the constructivist integrated learning technique when students connect art to another subject, and a relationship between the two develops (Marshall, 2014). I just did what I knew worked. I embedded the problem, in this case, art research and art making, within an integrated unit (Bain, 2004) facilitating students’ personal knowledge construction.

I also understand as Villeneuve (2002) stated, there are many ways of knowing and learning. The unit and related activities were not locked into one way of knowing, one technique, or one theory (Dewey, 1997). In the classroom that promoted active learning, I showed students diverse ways to explore new ideas utilizing many tools and techniques as they selected the ones that worked best for them.

Students learned as they accessed a variety of disciplines in their cross-cultural research of artwork, artists, and related intercultural and contextual information. They used class resources gathered during my diverse seminars to layer new information, skills, and techniques over old; creating

their knowledge base. This learning was reconfirmed in the emails and texts former students sent me. By attending seminars, visiting Korea, and implementing my classroom unit, my appreciation for Korean history and culture has evolved. It is my hope that this autoethnographic journey, bringing Korea into focus for me, might provide ideas other art teachers can explore in their classrooms (Holt, 2003; Patton, 2002; Wall, 2006).

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Unfinished Variations of Lived Experience: The Curricular Encounter between Maxine Greene and Korean Arts

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ABSTRACT

This chapter examines the ways in which undergraduate students around the world interpreted and applied Greene's (1995) aesthetic theories while attending Hanyang International Summer School (HISS) in Korea. During this four-week program, students experienced Korean artwork and used their aesthetic experiences to explore Korean society from multiple perspectives. I present students' diverse explications about Jang Seung-eop's "Pair of Ducks" with written texts and visual images. Additionally, I share a student's reflection on the Sewol Ferry tragedy in 2014 with painting and her art-informed analysis of Korean society. Students had the opportunity to awaken their consciousness and closely regard multiple realities in people's lives through the Korean arts. Students discussed the meaning of "wide-awakeness" and practiced releasing their imagination to picture a different, more just society in a global context. This open-ended inquiry provides significant theoretical and pedagogical strategies for art educators in advancing cross-cultural dialogues.

Keywords: aesthetic education, Korean arts, wide-awakeness, imagination

Introduction: Closed Eyes where Our Discussion Begins

Our exploration began in an awareness of a taken-for-grantedness and a void where present-day thinking is concerned, of a lassitude and a lack of care (Greene, 1988, p. 117)

Closed eyes. The closed eyes that cannot see what is happening around the world. The closed eyes that are limited to see the lives of others, specifically those who are invisible and underrepresented. The open yet closed eyes that are covered by hegemonic educational practices that perpetuate the ideologies of the “haves” rather than the “have nots.” The Sino-Korean letters of Pye, which literally means “to close” or “to be closed,” cover the closed eyes (Figure 1). Drawing from her aesthetic experience of Korean arts, Lara¹ illustrated “a look of silent suffering” wherein a woman “is unable to speak or show her actual emotions” due to the suppression towards women and the oppressed (Lara, final paper, July 26, 2014). Only tears speak in the image.

Regardless of multiple interpretations, art educators are passionate about “opening” a student’s eyes to be actively attentive to self, others, and the community. The purpose of this chapter is bound to this notion of closed eyes: that is, this inquiry examines undergraduate students’ understanding of the aesthetic experience, imagination, and justice in order to open up spaces for learning and discussing Korean arts and society. The emphasis on public scholarship in art education inspires educators to revisit the current educational discourse within a global context. I join this conversation by articulating the role of Korean art in discussing urgent issues not only in Korean society but also in the global community. I raise two overarching research questions throughout the inquiry: In what ways do undergraduate students represent their understanding of Korean arts and society when they share first-hand experiences of them? How do students conceptualize the meanings of multiple perspectives and active social engagement throughout the coursework?

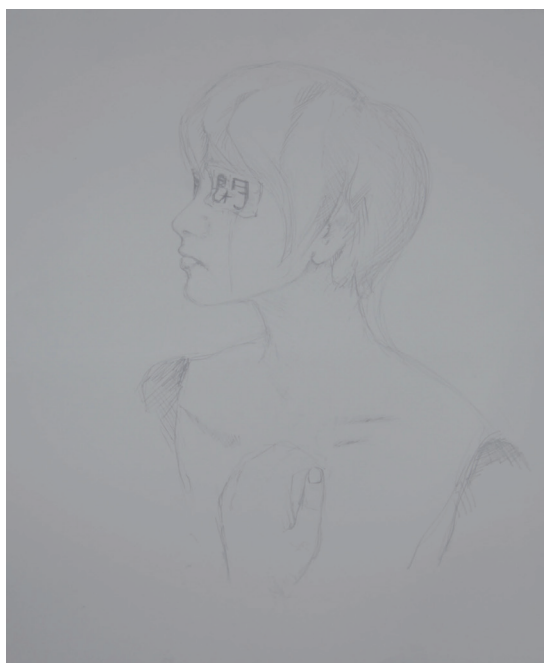


Figure 1. Lara’s visual representation of Korean arts

Maxine Greene (2013) uses the term “wide-awakeness” in underscoring the importance of critical consciousness for rethinking current conditions of lives and imagining possibilities. Greene (2013) describes wide-awakeness as the attempt to break the habitual cycles of those who do not care

¹ All student names are pseudonyms as indicated in IRB. I use the real university name here with the permission of the Dean of Hanyang International Summer School (HISS).

for others. Wide-awakeness resists the rules of taken-for-grantedness that never doubt the danger of meritocracies, blindly trust big data in decision-making, and accept the privatization of public education as it happens. In contrast, educators actively participate in a new discourse on heteroglossia and cross-cultural conversation from multiple perspectives as a means to understand the political and economic influx of globalization (Miller, 2006).

Greene (2013) encourages imagining alternatives, challenging the status quo. I consider this reimagining realities, particularly by promoting students' critical consciousness. I participate in this conversation of creating spaces for different approaches to art education by examining and analyzing college students' interpretation of Korean arts. Students from around the world participated in a four-week Hanyang International Summer School (HISS) program in Korea. The students had the first-hand experience with Korean arts and society through the class, called "Topics in Korean Arts and Society." From the aesthetic education point of view, I wondered how Maxine Greene's aesthetic theories inform art educators' rethinking of the value of art and its practice within the context of Korean arts. In this chapter, I explicate two salient themes where students have shared their aesthetic experience in Korean arts and the ways they attempt to challenge their existing beliefs about their understanding of the self, other, and society by (a) opening the eyes through multiple perspectives and (b) opening the eyes for society.

Significantly, this inquiry urges a revisiting of public scholarship by emphasizing multiple perspectives and social imagination as foundational democratic values. In such a cross-cultural conversation, art educators can implement diverse democracies of multiple perspectives while releasing students' imagination (Greene, 1995). Overall, this chapter demonstrates the importance of reflective and participatory engagement with Korean artwork in considering the value of public scholarship in art education.

The Aesthetic Experience and Wide-awakeness

I focus mainly on Greene's theories surrounding the aesthetic experience and wide-awakeness. Drawing from the existential-phenomenological philosophy, Greene teaches educators to be more attentive to the lived experience and to be wide-awake towards diverse perspectives and realities. The aesthetic experience involves "conscious participation" in works of art (Greene, 1995, p. 125). It is an extraordinary experience to nourish wide-awakeness with active engagement with art rather than simply expose art to students. By recalling Dewey's view, Greene (2001) emphasized the aesthetic experience as the opposite of the anaesthetic experience, which numbs our nerves and consciousness towards the world. Greene (1995) challenged the common ways people usually look at works of art from a habit-driven life. In contrast, the extraordinary experience awakens individuals by breaking habitual ways of thinking and behaving, thus making us see realities differently (Dewey, 1980). Greene investigated ways students could use art to open multifaceted perspectives and to break "through . . . crusts of conformity" (Greene, 1994, p. 494).

Highly influenced by Greene's philosophy, I examine college students' understandings of art that nourish wide-awakeness via sharing diverse perspectives. My goal is to explore the ways students analyze Greene's philosophy to understand Korean arts and society, going beyond conventional understanding to that of sorrow [Han], simplicity, and naturalness, to list some (Kwon, 2007). In my encouragement of students to think of the meaning of Korean arts as a launching pad to challenge their habitual ways of thinking, I discovered students found their aesthetic experience helped them to see the need to revisit their existing perspectives.

The Study: The Mode of Inquiry and the Context

Methodologically, I used qualitative research to analyze and represent the participants' lived experience with Korean arts (Wolcott, 2008). I collected data from the coursework for the course Topics in Korean Arts and Society, which ran for four weeks in Korea. I taught the same course in the consecutive years of 2014 and 2015. The institutional review board (IRB) from my home university and

Hanyang University's research department approved this research. Thirty of the 32 students submitted their informed consent forms. Two-thirds of the participating students are from U.S. universities. Their race and ethnicities are diverse and included those of Caucasian, Korean, Chinese, and Arabic descent. Of the remaining third of the participants, four are from China, two from Kazakhstan, one from Canada, one from Hong Kong. Two students were from Hanyang University.

During the coursework, students experienced four major genres of Korean arts: poetry, visual art, music, and film. Major artwork included "Home" by Jeong, Ji-yong; "TV Cello" by Nam Jun Baik; Pansori performance of Chun-hang jeon and Heung-bu jeon; "Pair of Ducks" by Jang Seung-eop; "Arirang" performed with Haegeum, Gayageum, and Piri; and "Spring, Summer, Fall, Winter, and...Spring" directed by Kim, Ki-duk. Class activities included multiple field trips to the National Museum of Korea, the National Museum of Korean Contemporary History, as well as the Hanyang University museum and library. I collected from each student three weekly response papers and a final project. In the final project, students examined how their encounters with Korean arts enabled them to observe unfamiliar realities and look at familiar ones with a stranger's eyes. Students used any artistic representation to share their aesthetic experience with Korean arts, including paintings, sculptures, short novels, performances, or short documentaries. I highlighted that no right answer exists in this project and required students to write a two-to-three page paper to explain their artistic representations. In short, the major data sources include discussions from fifteen classes, student reflection papers, and final projects representing students' understandings of Korean arts and society with the use of artistic representations.

Informed by Harry Wolcott's (1994) *Transforming Qualitative Data: Description, Analysis, and Interpretation*, I described, analyzed, and interpreted research participants' discussions, reflection papers, and final projects. Wolcott explains description phase as the "very process of becoming data" (p. 16). The description is the process of sorting out data and providing an in-depth description about important data sources. I categorized data sources by critical events that represented students' learning during the coursework. A critical event illuminating social inequity, opening eyes to injustice requires in-depth descriptions. For example, the representation of the Sewol Ferry was a key event that I described in connecting students' understanding of Korean culture with their first-hand experience in Korea. My analysis identified important features by providing a systematic description of learning moments. I analyzed data sources from the overarching research questions regarding the ways in which the participants interpreted Korean arts and society. Interpretation is the process of creating meanings and making connections between the data and theories. I turned to Greene's (1995) aesthetic theories when investigating how students' artifacts and reflections demonstrated their changing attitudes towards the value of art and the importance of multiple perspectives. While interpreting the data, I highlighted the ways in which students opened their eyes to multiple perspectives and imagined a different society by sharing empathy and practicing "wide-awakeness" concerning social inequity.

In addition to these primary data analysis methods, I applied Riessman's (2008) visual analysis methods to interpret and analyze students' visual artifacts. Riessman articulates that "[i]nterpretation remains constant as investigators 'read' images and texts for meanings related to their research questions, theories, and philosophical positions" (p. 179). Among paintings and collages that students created, I used these images as visual interpretive texts. The two major themes of "wide-awakeness" and "social imagination" clearly portrayed students' understandings of Korean arts and society. I selected salient students' artifacts representing each theme as shown in Figures 2, 3, and 5. I investigated both the visual images created by students and the accompanying written texts they produced to discuss the images as conveyers of the narrative. I examined the ways in which these images are connected to course readings while representing Korean society through the arts (Riessmann, 2008).

Opening the Eyes through Multiple Perspectives

I find myself comparing Korean art with my inner-being on a daily basis, yet I find myself diving headfirst into a pool of hardened concrete. However, this concrete is cracking my head open, my imagination" (Ralph, reflection paper, July 27, 2015).

Cultural pluralism is a key point of challenging the danger of disseminating a singular perspective, especially when Eurocentric, patriarchic, and market-oriented values drive the perspective. I facilitated student exploration of a cross-cultural journey by looking at the same object from multiple angles. The aesthetic experience with Korean arts generated students' emotional and reflective reactions, thereby promoting the value of multiple perspectives in understanding the world.

During the course, students had plenty of opportunities to ponder the value of multiple perspectives. Most notably, their aesthetic encounters with Korean poetry, music, painting, and film inspired them to open their existing perceptions about beauty, knowledge, and social transformation. While experiencing Korean traditional paintings at the Hanyang University Museum, I asked students to interpret and draw the famous 19th-century painting "Pair of Ducks" by Owan Jang Seung-eop. This activity provided an opportunity for students to share their different interpretations and understandings of the same piece of art. In what follows, I present two major artifacts that show diverse ideas.

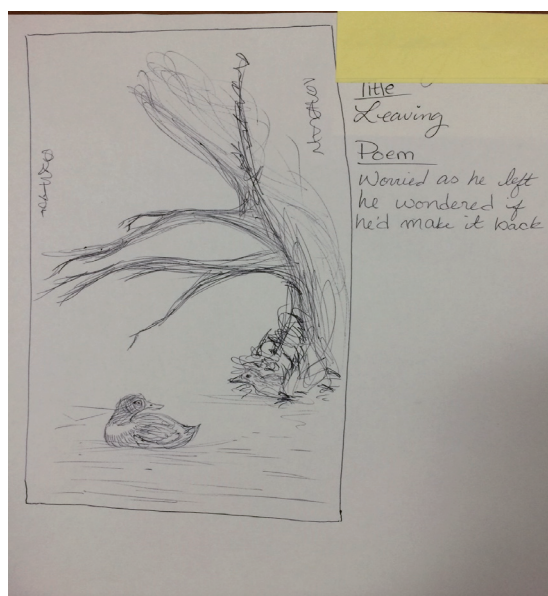


Figure 2. Jenna's interpretation of "Pair of Ducks"

In Figure 2, Jenna depicted the original painting with her own interpretation using poetry. During the activity, I asked students to create a title for the painting and write a poem following the Korean painting tradition. Without knowing the original title, Jenna entitled her painting "Leaving." In her own poem, Jenna wrote, "Worried as he left he wondered if he'd make it back."

Sarah depicted her understanding of the art from a different lens (Figure 3). With the title "Solemn Acceptance," Sarah personified two ducks and interpreted the meaning of the painting as two lovers. She wrote, "Shrouded by brooding darkness, that one who does not belong to, one must learn behind." The original poetry merely highlights peace and tranquility: "The pond is filled with water; two ducks play pleasantly, peacefully in the pond."

At the end of the class, I compared the original poem with students' interpretations of the painting. By sharing different ideas, I found the value of art that creates multiple ideas about the same object. In the reflection paper, Sarah articulated the meaning of Jang's art and her interpretation of it. She used a metaphor of a window to highlight the value of art in the process of social transformation: "through art, I feel we can see into a window that has been unveiled to us." Sarah continued: "A simple connection to another is sometimes only what one strives for throughout a lonely life" (Sarah, reflection paper, July 10, 2014).

Sarah's interpretation of the painting closely relates to Jang Seung-eop's life history. Despite his gift in painting, Jang's low socioeconomic background in a 19th-century feudal hierarchy hindered him from fully expressing his artistic creativity. Although Sarah did not know Jang's sociocultural background in Joseon dynasty until my lecture, she shared her feelings of loneliness and separation

by personifying the ducks. As an instructor, I introduced the historical backgrounds of Jang and his artwork as a means to offer both sociopolitical and cultural references and to enrich the conversation about the artwork. I did not use this explication to evaluate students' interpretation of the art in terms of a right-wrong dichotomy. Nor did I intend to provide a fixed frame in which to appreciate the art. Rather, students were encouraged to revisit their previous interpretations of artwork by using new cultural references and sociopolitical contexts. This information became another framework through which to communicate with the artist and artwork. Students actively participated in this process to construct their knowledge drawing from their own lived experience and my information about the artwork. Having constructed her own framework, Sarah highlighted the importance of art and the effect of the aesthetic experience when one looks at the same object through multiple perspectives.

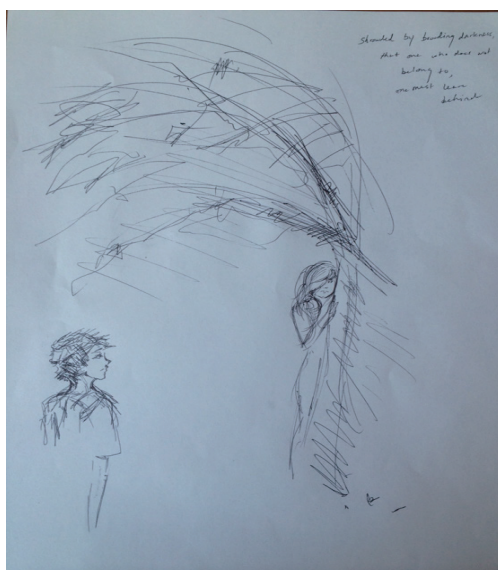


Figure 3. Sarah's interpretation of "Pair of Ducks"

During the class discussion, students shared how other classmates were imaginative in seeing the same painting from different angles. For example, James emphasized the importance of having an open mind by accepting multiple perspectives. He connected Greene's emphasis on art that enables us to look the same things from a stranger's perspective:

"We are all from different backgrounds and have been through different things in our life, but like Maxine Greene says, art still affects us. She also stresses about finding out why this is so. Art affects us differently, yet with the class discussion we can understand those ways and see the 'familiar unfamiliar' and the 'unfamiliar familiar'" (James, reflection paper, July 10, 2014).

Greene (1995) emphasized imagination and encouraged students to look at things "as if they could be otherwise" (p. 16). As a class member, Ana highlighted that diversified perspectives give birth to the imagination without any limit. Sharing these aesthetic experiences with others instigated such questions as "what can I do in this situation?" Students experienced Korean arts from the perspectives of strangers and released their imagination to "bring as-ifs into being in experience" (Greene, 1995, p. 140).

Opening the Eyes for Society: Art and Social Imagination

Students explained "wide-awakeness" with the metaphor of opening their eyes toward the world. For example, Tina illustrated her learning by emphasizing her eyes. According to Tina, opening the eyes is acquiring "a stronger curiosity for the world" (final paper, July 30, 2015). In Figure 4, Tina

depicted herself with the closed eyes, yet they are ready to open and re-open to imagine a different community and challenge local and global issues.

One of the field trips the class took was to the Hanyang University library's display of Nam Jun Paik's "TV Cello." The scenes of wars, nudity of female body, and their constant repeating images disturbed many students, mostly female students. The class had to discuss what they thought of this artwork and the sociopolitical meanings behind it. Students shared their ideas of sexual exploitation of women, the lack of understanding of war, and the ways in which social media distort people's views on the current issues.

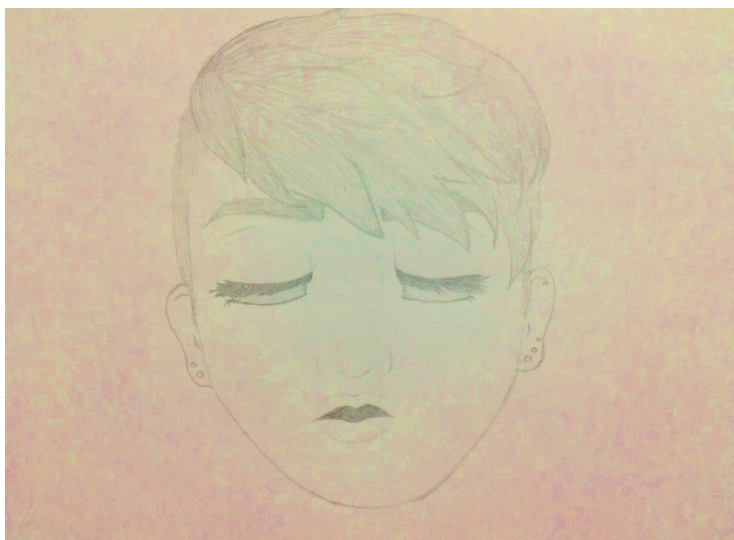


Figure 4. Tina's interpretation of wide-awakeness

When the students visited Korea for HISS in 2014, Korea was mourning the Sewol ferry tragedy of April 16, 2014. This ferry tragedy drew global attention to the 304 victims, the majority of whom were high school students on a field trip to Jeju Island. To this point, questions remain regarding the cause of the accident and the lack of leadership in dealing with the disaster. The students in my course were exposed to global and local news reporting the tragedy. Seoul was filled with yellow ribbons commemorating the victims and symbolizing the demand to discover the truth related to the cause of the accident and the parties responsible. Figure 5 shows how Jessica represented her aesthetic experience with Korean arts by highlighting the "yellowness" reflecting both the tragedy and the hope of the Korean community.

With yellow ribbons covering the whole country to remember the victims of the tragedy, Jessica makes a connection between her impressions of Korea with what "yellow" represents to a whole nation in mourning. Greene (1995) claimed art has the potential "to subvert our thoughtlessness and complacencies, our certainties even about art itself" (pp. 143-144). While most students, including myself, have seen the campus view multiple times, I have never thought about connecting the ferry tragedy with a re-viewing of the campus landscape using the symbolic color of yellow. Jessica's art enabled me to see habitual things from a different perspective and made the familiar view unfamiliar. Moreover, Jessica's representation of Seoul in yellow connected her understanding of Korea's struggle for democracy and justice the class had discussed throughout the coursework, including the independence movement during the Japanese colonization, the Gwangju democratization movement in 1980, and the civil rights movement in the 1980s.

My artistic representation is a painting of the city of Seoul painted from a classroom on the third floor of the Business Building... I used my imagination to create an image of Seoul that captured the way I see it...I tried to add more yellow than anything to symbolize the yellow ribbon installations throughout the city (Jessica, final paper, July 24, 2014).



Figure 5. Jessica's Painting of Seoul

Imagination is a reflective and philosophical encounter with the world (Greene, 1995). During the course, students connected this “imagination” to urgent social issues. Figure 4 shows how Tina used the metaphor of opening the eyes in releasing her imagination through artwork. She states, “I have started to open my eyes. I’m starting to ask more questions to try to learn more about the world. I wish to be more involved with all the happenings of my environment” (Tina, final paper, July 30, 2015).

The aesthetic experience does not automatically make students become social agents for change. Yet, I value the moments and actions when students acknowledge their closed eyes and attempt to open them. Tina connects her enlightenment with the aesthetic experience: “There is so much to be learned and enjoyed that I believe it is quite possible that my eyes will never be fully opened. At least at this time, my eyes are opening, and I am not being passive towards the world” (Tina, final paper, July 30, 2015).

Greene (1995) described releasing the imagination as the freedom to explore a society through active engagement with works of art. The Korean arts have been a resource for students to imagine different conditions of Korean society related to issues of social hierarchy, equity, and the pursuit of democracy.

Discussion and Implication: Towards Open-Ended Inquiry in Pedagogical Globalization

Opening eyes. The opening eyes from apathy to empathy towards other people’s lives. The opening eyes—the attempts to notice the unnoticed while sharing diverse perspectives. The opening eyes to imagine familiar unfamiliar and vice versa while being engaged in social issues.

The image of “opening eyes” reflects the importance of the aesthetic experience in sparking a new conversation about beauty, knowledge, and equity, especially when Eurocentric, patriarchic, and classed ideologies influence these concepts. To me, as an instructor, the image of opening eyes directly related to pedagogy in teaching Korean arts and society. This chapter contributes to revisiting Korean arts within the context of globalization, cultural hybridity, and cross-cultural conversation. The student narratives have illustrated the ways in which students appreciate Korean arts from multiple perspectives and relate them to urgent social issues in both the Korea and global community.

Students enable me to look at Korean artwork from diverse perspectives in that I am part of the learning community. These eye-opening moments are the benefit of open-ended inquiry in imagining art education within the context of globalization. The value of aesthetic education stems from its openness towards a subjectivity that actively engages with the works of art. Rather than imposing the “right” interpretation to students, I respect students’ perceptions and analyses on Korean arts. Historical and factual information about the art and artists definitively help understand works of art with a different perspective. Yet, I defer to explaining the backgrounds of Korean arts until students share their ideas with minimal pressure to report the “proper” responses. I minimize a didactic approach

that perpetuates the banking model of education Paulo Freire (1970) explicates. The beauty of the coursework is reviewing and revisiting the same artwork after sharing diverse ideas. Apprehending the same artwork more than once offers the possibility to look at the same object with different angles and diverse ideas.

Greene (1995) claimed that art has the potential “to subvert our thoughtlessness and complacencies, our certainties even about art itself” (p. 143-144). She defines imagination as the reflective and philosophical encounter with the world. For students in my course, practicing social imagination required the freedom to explore social justice reflectively using works of Korean art for inspiration. Sharing these aesthetic experiences with others instigated such questions as “what can I do in this situation?” Students experienced the Korean arts from the stranger perspectives and released their ethical imagination to “bring as-ifs into being in experience” (Greene, 1995, p. 140). Students shared many as-if questions during the classes. Students utilized these opportunities to open their eyes to the historical struggles of Korean society as the country sought to achieve the core democratic values of equal voting rights, workers’ rights, and making the voices of women, and the oppressed heard.

The aesthetic experience with Korean arts goes beyond students’ participation in Korean arts at a private level such as enjoying K-pop and K-drama. Rather, students have extended their aesthetic experience in public space that challenges taken-for-grantedness about their perceptions of self, others, and Korean society. The students have shown that the “open-ness” to different perspectives generates an in-depth cross-cultural conversation that pushes existing boundaries of apathy, ignorance, and indifference. This reflective and participatory engagement with Korean arts enabled students to engage in sociocultural issues by resisting “a lassitude and a lack of care” (Greene, 1988, p. 117). Most notably, in the era of globalization, cross-cultural conversation plays a crucial role in promoting diverse understandings of Self-Other by opening students’ eyes towards “difference” and social inequity. By addressing the vital need to open eyes to global realities, this chapter provides a theoretical and pedagogical lens with which to observe artworks closely. This openness is bound to the effort to avoid indifference or boredom yet to awaken students’ consciousness while actively engaged in art.

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Collaborative Art Activity for Mutual Understanding between Groups with Different Cultural and Ideological Backgrounds

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ABSTRACT

This chapter explores the question, ‘What kind of curriculum does the Korean Peninsula need in the unique social background and what positive influences does the curriculum bring?’ Historically and culturally, Korean multiculturalism has formed on the basis of exclusive nationalism and traditional pure-blood custom. This has led to discrimination and conflicts between South Koreans and non-South Koreans which now even includes North Korean Defectors (NKDs). This article focuses on NKDs’ difficulties adjusting to life in South Korea. These difficulties are caused by forcing the North Korean ideological framework into a strictly South Korean cultural environment. It also suggests collaborative art activity for dealing with the issues that NKD children may encounter in their new environment. The article explores the positive effects accruing from collaborative art activity, stressing a need for a curriculum that builds mutual understanding between groups that have different cultural and ideological backgrounds.

Keywords: Mutual Understanding, Collaborative Art Activity, Art Educational Curriculum, NKD Children, Social Change and Curriculum

Introduction

Problems arise when children form their view of the world based on an unbalanced social structure and prejudices that have been formed by older generations. If children are educated in such a milieu, they lack the tools for forming a mutual understanding when they are exposed to a world of diverse ideologies and different ways of perceiving social phenomena. The obvious result is ignorance toward others, and a tendency to isolate and exclude cultural, ideological difference. These tendencies are already evident in South Korea, the country where I was born and raised.

Geography has made Korea into an important global trading channel. Surrounded by water on three sides, it has been invaded many times over the course of its history. Since 1910 especially, Korea has been at the mercy of other nations and international events. Korea first suffered 35 years of Japanese colonial rule. In 1950, soon after Japanese rule ended, South Korea was invaded by the Democratic People's Republic of Korea under an elaborate plan devised by the Soviet Union and the People's Republic of China. In response to this painful history, South Korean society has constructed a homogenous nationalism with an emphasis on pure-blood. However, these values have become an encumbrance in today's rapidly changing cosmopolitan world.

Korea has been divided into North and South since 1953; over the past six decades, each side of the 38th parallel has cultivated divergent social ideologies and systems. However, the North's social system has not kept pace with the South's system in terms of generating prosperity and adapting to globalization. As a result, North Koreans have increasingly fled to South Korea, and the total number of the North Korean Defectors (NKDs) in South Korea now stands at over 30,000 (Park, 2016). Despite support from the South Korean government and non-governmental organizations (NGOs), NKDs have struggled to adapt to several aspects of their new home: they confront differences in ideology, culture, language, and social system (International Crisis Group, 2011). Additionally, NKDs have struggled with practical issues such as job hunting, separation from family members and the trauma experienced in the process of fleeing to South Korea (Jeon, Eom, & Min, 2013). According to the data analysis related to mental health of NKDs (Jeon, et al., 2013), the most severe obstacle to assimilation for them is discrimination between South Koreans and NKDs. This discrimination causes social conflicts, which often makes the NKDs regret fleeing to the South and fosters hostility against South Koreans. These negative feelings have caused numerous NKDs to leave South Korea and immigrate to other countries such as England, Germany, or Canada (Lee, 2013). It is obvious that the discrimination would be a pressing barrier for two Koreans to live together after reunification and the discrimination has hindered for NKD children to build a positive view of the world. Aiding citizens in adjusting to a new society is important not only for the newcomers but also for the established inhabitants.

Considering all these phenomena, this chapter explores an educational discourse based on the necessity of curriculum change according to social change. This chapter also illustrates positive features of collaborative participation in art activities as an effective means for reducing social conflicts and discrimination and for increasing mutual understanding between groups with different cultural, ideological backgrounds, exemplifying author's experience with NKD youths.

Educational Access to Social Change

Pressing social issues bring changes to diverse aspects of society. Implementing social reform requires weighing culturally, ideologically, and politically appropriate considerations against the existing fabric. Thanks to globalization, cultural diversity is one of the biggest challenges facing nations today. Different cultural and religious values bring about clash between nations, unprepared coexistence of peoples with different culture and religion may encounter many conflicts and issues (Huntington (2007), which leads a great number of scholars, politicians and educators to endeavor to come to grips with the matters related to diversity (Tajfel & Turner, 1979; UNESCO, 2011).

The various changes have increasingly highlighted that safeguarding of cultural and biological

diversity requires educational policies to encourage the development of mutual understanding. Connell (1998) stated that globalization and social diversity would affect curricula around the world, saying, "... curriculum is always a selection from contemporary culture" (p. 87). Therefore, it is important to consider changes to the existing curricula at all levels. Applying the implications of social changes to the curriculum is one of the most urgent tasks of education in supporting the formation of a more functional social structure.

South Korean education is not exempt from these changes; in fact, South Korea requires several modifications related to globalization and multiculturalism. The increasing presence of NKDs in South Korea complicates these issues and has been serious cruxes of society in both North and South. For this reason, South Korea needs a well-organized educational plan to handle the social issues that can be more serious in the future.

Germany, as the closest parallel to Korea's current situation, endeavored to introduce many educational reforms after reunification in 1990. According to Zawilska-Florczuk and Ciechanowicz (2011), the significance of care and education of young German children is emphasized by politicians at the federal level in the context of the integration of immigrants. Some scholars have reevaluated this aspect. For instance, Below, Powell and Roberts (2013) demonstrate the conflicts in Germany, stating, "educational systems considerably influence educational opportunities and the resulting social inequalities" (p. 362). In this way, a huge social change -such as reunification- reveals predictable or unpredictable issues and conflicts to an entire society in spite of a long-term preparation and efforts, which warns of latent risks that Koreans may face in the near future.

Social/Historical Background related to North Korean Defectors

Globalization and Multiculturalism in South Korea

Although Korea still remains divided under the ceasefire agreement made in 1953 - making it the only divided country remaining after the reunification of Germany - an increasing number of migrant brides, foreign workers, international students, and North Korean defectors are moving to South Korea. The policies regarding the integration of these migrants, however, are characterized by process of "*True Korean-ization*" (Gu, Park, & Seol, 2010, p. 35) and assimilation into South Korea, grounded in and focused around ethnocentric policies. Instead of embracing coexistence and multiculturalism, South Korean policy requires discriminatory treatment such as adaptation training for migrant brides and immigration authority-oriented management of foreign workers. This phenomenon is due to Korea's deeply-rooted blood and descent-centered nationalism. Park (2008) cites Scheider (1978), who classifies three types of ethnic emergence, and Park illustrates the Korean manifestation of this nationalism belongs to the *Slav type* common in Southeastern Europe that emerged from an ideology of resistance against oppression by other nations. In modern Korean history, Korea's type of nationalism has become a barrier to the development of Korean citizens' identity based on political liberalism and the universal value of human rights. Blood-centered nationalism has created a *Korean-type Multiculturalism* (Lee, 2012) that is often characterized by a cold attitude toward and discrimination against newcomers, which has formed by Korean historical background such as other nations' invasions. With respect to identity, Korea, as well as Germany and Japan, decide citizenship based on blood and descent while England and France are more likely to accept an individual as a citizen by a legal and institutional process (Lee, 2012). Although the general opinion regarding multicultural families in Korea has gradually improved, most mixed heritage people who were born and raised in Korea have been excluded and marginalized in the polity, economy, and culture.

This invisible *labeling* (Tawil, 2001) of *others* has caused discrimination even towards ethnically similar NKDs in South Korea. Although South Korea and North Korea had the same historical background and nationalism until 1950, 60 years of separation has led the South to consider the North as *others* and vice versa, which gives rise to the type of discrimination between the two groups that naturally emerges from the notion of *others*.

North Korean Defectors' Difficulties

Pacione, Measham, and Rousseau (2013) say that the refugee experience, globally, can typically be broken down into three distinct phases: pre-migration trauma in the country of origin, experiences during migration to a new host country and post-migration experiences during resettlement. In the case of post-WWII Germany - the division of one nation into two separate entities - Bauer and Priebe (1994) say that East German refugees in West Germany were reported to suffer from anxiety/depression-related symptoms immediately after migrating to West Berlin.

The struggles that North Koreans in the South suffer today are more complicated than those of their German counterparts. During their long, dangerous journey from North Korea via China and other countries to South Korea, NKDs often suffer from abuse, human trafficking, sexual assault, near-starvation and forced labor (Ko, Chung, & Oh, 2004). Although these NKDs may suffer from unimaginable levels of Post Traumatic Stress Disorder (PTSD) as a result of these abuses, research shows (Ko, Chung, & Oh, 2004) that past trauma experienced during defection is not systematically related to NKDs' current mental health.

A possible explanation for this research result is that because NKDs could foresee, prepare themselves for, and more readily endure defection-related trauma, it does not have a significant effect on their mental health after migration. NKDs suffer more from post-migratory life stress, rather than pre-migratory trauma. Studies show that NKDs' current stress - especially culture-related stress - is negatively related to current mental health (Jeon, Eom, & Min, 2013). The main factors negatively influencing the mental health of NKDs are 'discrimination by South Koreans,' 'the lack of information about living in South Korea,' 'different value systems and lifestyles,' and 'feeling inferior due to incompetency in vocational knowledge and skills.' The most discussed among these factors is *discrimination by South Koreans* (Jeon, Eom, & Min, 2013). Many defectors encounter difficulties in the South because of an inferiority complex as they struggle to assimilate. Many of them feel marginalized, discriminated against, excluded and victimized by systemic bias. South Korean society tends to be clannish, which makes North Korean defectors perceive themselves as strangers in South Korea (International Crisis Group, 2011; Jeon, Eom, & Min, 2013).

For these reasons, NKD students often do not openly identify themselves as defectors for fear of being stigmatized (O, 2011) as *others*. They resent the looks of discrimination and judgment, and tend to lose hope, learning and studying less, leaving school, wasting financial support, drinking alcohol, and committing crimes or turn to suicide (Jeong, Jeong, & Yang, 2004). Their tendency toward unstable behavior has reinforced South Koreans' negative preconception of North Koreans even without direct interaction with them, subsequently closing the door to mutual understanding.

As a result of the over 60 years of division between the South and the North, their societies have become alienated from one another in terms of ideology, politics, economy and social/educational systems. Looking at the difference in value systems between the two -originally one- countries, the social values in the South emphasize freedom, individual property, competition, privacy, and self-realization under democracy as a dominant ideology, while the North adheres to communism, equivalency, cooperation, sharing and group-conscious benefits (Jeong, Jeong, & Yang, 2004). North Korean policies have prohibited its citizens from accessing global media; this lack of access to the worldwide cultural canon causes a great cultural shock for NKDs in South Korea.

Most South Koreans, therefore, do not understand the difficulty defectors face in integrating themselves into South Korea, and most do not care to understand (O, 2011). Extreme individualism, associated with individualization of social norms and growing cynicism that is characteristic of Late Modernity (Tawil, 2001), is rampant in South Korea. As OECD (Organization for Economic Cooperation and Development)'s statistics show, the average annual hours per worker in South Korea is 2,113 hours, or 347 hours more than that of the OECD average (Yonhapnews, 2016), which alludes that South Koreans are very occupied with the matters of living and they often do not have much time or space in their hearts to pay attention to others. Furthermore, the tendency towards consubstantial nationalism seems to lead South Koreans not to be hospitable towards immigrants, which aggravates NKDs' difficulties.

Necessity of Curriculum for Mutual Understanding

A quarter century after the fall of the Berlin Wall, there still exists negative stereotypes and invisible economic, cultural separation between westerners and easterners in Germany. (Zawilska-Florczuk, & Ciechanowicz, 2011; Corbett, 2004). Corbett (2004), therefore, insists that Germany ought to endeavor at breaking down the “Wall in the head” and integrating of immigrants, stressing potentials of younger generation of easterners and quoting East Germany expert Klaus Schröder’s words that Germans should have paid attention to the fact that the reunited nation would need to start sharing “common values” rather than financial support.

The policies to support NKDs in South Korea have existed since the 1950s. According to International Crisis Group (2011), *The Act on the Protection and Settlement Support of Residents Escaping from North Korea* provides legal guidelines for the Republic of Korea (ROK) government’s identification, protection, processing, transfer and settlement of defectors. *As the 2010 White Paper on Korean Unification* shows, NKDs stay in an institution called Hanaw n for their first 12 weeks in South Korea. Hanaw n offers settlement resources such as workshops explaining South Korean culture and society, initial settlement support, career counseling, and vocational training. Additionally, the Korean Red Cross, religious organizations, and NGOs offer long-term support to NKDs. There, however, needs endeavors to share the common values between NKDs and South Koreans especially between NKD children and South Korean children since South and North Korean children are a seed of the hope for reunification between the North and the South. NKD children of school age will eventually play a key role in the integration of the two societies, so there needs to be a process of establishing a sense of mutual understanding between them in educational policies. Without this process, today’s conflicts will last even after reunification and will likely cause other serious problems. The effect of these conflicts would be significantly ameliorated if NKDs and South Koreans were able to walk in each other’s shoes, and I am confident about the fact that defusing them gradually would contribute to society in a wide range of ways.

Education is a powerful tool to inculcate certain basic facts and values into the next generation, affecting their attitudes and behavior (O, 2011). For societies to remain strong, the whole process of educating youths should be carefully constructed to facilitate moral development, the possibility of self-realization, and the maximization of social utility. Education can also act as a bridge in transforming people’s behavior toward groups that have foreign cultures and ideologies. The foundation of a purpose in educating is to enlighten people about the world. Should educational methods and atmospheres be more informal and give more freedom, we would stand closer to the foundation. Therefore, the educational system for mutual understanding is important to convey a healthy perception of peaceful coexistence to both NKD and South Korean students. To make these lessons a reality, South Koreans and North Koreans must consider and prepare a phased and pan-national education for both groups to accept each other not as *others* but as *us*.

In this respect, art can positively affect issues raised by the historic, social change: art plays a key role in fostering strong relationship between our life and environment and active interests in surroundings, which enables our routines to be more valuable. In addition, art education may build up harmony and solidarity in diverse human relationships that stretch beyond the individual.

Art Education

Art-based education plays a vital role in improving overall classroom, and school climate and arts-based educational practices increase students’ interest, engagement, participation, communication, and flexibility (Rooney, 2004). Furthermore, arts-based collaborative activities engage students with each other, which can bring about open-mindedness, familiarization, and eventually mutual understanding between students: according the study of Gong (2015),

Students learn to be open to other ideas and to think on a deeper level in terms of communication through workshops and collaborative activities. Art lessons can also reflect intercultural education by its continual use of critical thinking and communication

through critiques. (p. 108)

Also, Bianchi (2011) shows students' developing deeper understanding, empathy, and tolerance through his intercultural art case study. As cultural diversity and cultural belonging have become increasingly prioritized around the world, modern arts education has been viewed as an increasingly useful role (Liebau, 2010). According to Schneider (2010), the goal of art education is to bring people into closer contact with art and culture through an exploration of artistic forms of expression, to foster an understanding of artistic and cultural phenomena, and to teach artistic techniques. Art learning develops a sense of connection with others, reducing the risk of violent behavior and significantly improving self-esteem and it also fosters cooperative, focused behavior, problem-solving, and the development of fair-minded citizens (Upitis, 2011).

In a well-structured art educational system, people can expect and achieve not only the sense of art but also affirmative outcomes in dealing with social issues. Amamio (2002) stresses the positive effects of cultural activities and art programs in creating social bonds between different segments of society, giving them common interests and points of reference. These positive effects can be derived from art activities among two groups of differing cultural backgrounds, such as a German case shows. In Germany after reunification, artistic expression in art activity has served as a source of support for migrants throughout the process of coping with experiences of migration and living in two cultures. Keuchel (2010) states that joint art activities in Germany connect young people with an immigrant background and help them overcome prejudices, emphasizing the importance that equal opportunity of taking intercultural educational experiences should reach different target groups. Therefore, while there may be a number of feasible methods to ease the conflicts between North and South Koreans, art education may be the most accessible tool to foster a peaceful interaction between

Collaborative Art Activity

It is frequently demonstrated that the more often emigrants and immigrants have contact with locals, the quicker they acquire necessary skills, adapt to the new environment, and gain a sense of satisfaction in their new life (Jeong, Jeong, & Yang, 2004). This suggests that how deeply new migrants engaged with the local population influences not only how isolated and alienated the settlers feel but also how much the locals understand and accept the new comers. A native with no exposure to the immigrant's values, beliefs, or culture has little opportunity to understand them. Contact leads to conversations and mutual questioning, and the two groups become acquainted with each other. As a method for forming a mutual understanding, collaborative work conducted by both North Korean and South Korean students will help North Korean students improve collaborative work skills and adapt to new environments. Moreover, this experience will allow all parties to become more familiar with and better understand each other. This kind of effect from collaborative art activities is displayed in many other studies. For example, children who work on art activities in groups move from simple observation to active participation in a short period of time (Rubin, 1997). Also, cooperative learning techniques can improve student relationships and help students cultivate a more positive attitude towards other students and towards school in general (Stevens & Slavin, 1995). In addition, the process of collaborative work can encourage peer teaching through collaborative interactions. These collaborative interactions open the area of communication that allows participants to express and negotiate ideas as well as contribute to each other's understanding (Aschermann, 2001).

Anecdotal Evidence

I witnessed this positive aspect of collaborative art activities through personal experience. In 2013, at a boarding school in South Korea I gave art classes to 11 children and 4 adolescents who had fled from North Korea for freedom. For the four adolescents' classes, I designed a project as one of my curricula, and the project was to paint a mural on the walls in a class room altogether including me. All of us discussed what theme would be good for the mural, reaching a conclusion that the mural should

symbolize the harmonization between South Korea and North Korea. It was because though they fled they still miss their friends and families back in North Korea. In their small rough mural sketch were filled with symbolic flowers and animals related to the boarding school and two Koreas. Since it was the first time for them to do this kind of activity, I guided and helped them: how to use painting materials, how to put a small rough sketch on a big underdrawing for the walls. During the project, we encountered some difficulties such as lack of a specific color or making a sudden, unavoidable change from the original sketch due to the size of the walls, but every time we encountered that kind of problem, we all worked together and found a proper solution. In all these processes, they showed strong interest, amazing concentration, and enthusiasm; they never wanted to have even a short break for seven hours. I once said it was fine to continue next class, but they said they wanted to keep it on. Apparently, they did not want the class to end. Eventually, they/we completed the mural/project, and I could see their satisfaction and pride in their eyes and smiles when they were looking at what they had done for seven hours on that day. They talked to and invited their younger friends and other teachers in the school to the classroom to show them the mural. In the process, we shared not only the opinions related to the mural, but some personal interesting stories and experiences such as what difference they felt between North Korea and South Korea, how different their lives had changed compared to those back in North Korea, and some particular different words and grammar rules between two Koreas. In the project, at first my role was both a facilitator and a participant, and later on, one more role was added, an observer. Since the mural painting class, we had more laughter, words, and questions, which indicates that we all started to get mutually familiar and felt much closer to one another. When I first set out to plan this mural project, I just wanted to give them a new experience and did not expect this kind of positive effect on us, rather a little worried, but through this I found one possible way to naturally/not artificially make a link between different groups of people; therefore, I believe that collaborative art activities can offer room for reciprocal understanding, and bring positive effects afterwards, which leads me to deliberate on the occurrence of the formation of mutual understanding between the groups when groups with different backgrounds get exposed to one another by participating in a collaborative art activity. This would be necessary for South Koreans and NKDs.

Positive Effects in the Process of Collaborative Art Activities

In the case of South Korea and North Korea, the purpose of collaborative art activities is to expose the two different groups to each others' cultures and ideologies, thus causing the doors of mutual understanding for them to open. This section explores the positive aspects that can be derived from collaborative art activities when groups from different ideological and cultural backgrounds participate in them: intersubjectivity, an extension of thinking, solidarity, and familiarization.

Intersubjectivity. Vygotsky's term *intersubjectivity* (Vygotsky, 1978) describes a situation when autonomous participants actively collaborate to reach the same goal. Working toward the same value and goal through collaborative art activities leads them to an invisible common denominator. In that process of collaboration, the children's constant communication allows them to coordinate and expand ideas, introduce and explain themes, and produce behavior appropriate to the situation (Aschermann, 2001). The process of mutual feedback also enables the participants to suggest new ideas, negotiate to find a better outcome, and turn their thoughts into actions. In addition, working collaboratively with friends allows leaders and especially creative participants to offer innovative, creative ideas and set an example for the rest of the group to imitate. The interaction that occurs during collaborative art activity will contribute to the development of their independence as a group. Some students lead, others make suggestions, and eventually all participants become involved, working together to achieve a common goal as I experienced while doing the mural painting.

Extension of Thinking. Extension of thinking is one of the most positive effects emerging from the contact with others. Rogoff (1993) argues that through guided participation, children can build bridges from their current understanding to new understanding; the process of communication and collaboration pushes the students to form a comfortable level of support and challenge each other to stretch their skills. As a whole, collaborative art activities lead children to think organically. This

organic thinking will be the positive impetus to lead students' somewhat inflexible and monotonous way of thinking to a multidimensional way of reasoning, helping them understand current society, where they belong, and foreign ideologies. While children's environments are largely dictated by their family customs or local community, youths or adults are able to choose their environment according to their own volition. By encouraging children to mingle with people from different backgrounds, we can provide exposure and stimuli that may bring about a wider view of the world.

Solidarity. Solidarity is built on communion and trust. The accumulated time that children spend together in a collaborative activity is very likely to develop stronger relationships. Collaboration and trust are a reciprocal process; they depend upon and foster one another (Tschannen-Moran, 2001). Collaborative art-making directs students not to simplify human emotions and behavior but to see their peers as the same human beings, and as a result, to begin trusting them. Consequently, the students are able to build trust through their combined faith and understanding of the social world that they share (Angelides & Michaelidou, 2009). Amamio (2002) also says that art activities stimulate members of the society to express themselves in a similar way, and artistic expression can work toward bonding people together. Sharing time and space is the most important factor for building solidarity and trust, and without this process, people from different cultural backgrounds may never attain mutual understanding.

Familiarization. Achieving familiarity is the final goal of collaborative art activities. While collaborating to reach a common goal, students encounter obstacles, give feedback, and become familiar with one another. While spending time together, participants explore their differences, acknowledge them, and accept them. By the end of the project, students will become familiar with one another and their differences, which subsequently paves the way to mutual understanding. This familiarization is inevitable in the formation of mutual understanding, and mutual understanding can be achieved through close interaction between intersubjectivity, an extension of thinking, solidarity, and familiarization.

The whole process of collaborative art activity will affect the participants' futures. Vygotsky posits that children reconstruct their understanding of the world in a social manner through collaborative processes with their peers (Aschermann, 2001). The participants will unconsciously and automatically learn behaviors necessary for their future roles as functioning members of society. Exposure to the process of offering opinions as well as accepting others' ideas, behaviors, and ways of communication provides participants with a broader understanding of each others' backgrounds and experiences.

Conclusion and Recommendations

The role of the instructor is crucial in collaborative work because group work does not always elicit positive influences. As Cohen (1994)'s study shows, group work may magnify antisocial behaviors in certain students or groups. This is because some students do not participate equally, thinking that they are of "low status," either socially or intellectually. Instructors, therefore, should carefully observe the two groups and consistently guide the participants toward mutual understanding, especially when conflict arises. If the instructor does not consistently mediate the conflict between students, the whole purpose of the activity is lost. Instructors ought to fully conceive the notion of mutual understanding beforehand, and be able to build the foundation of mutual respect for the students without interrupting the project. In fact, it can be dangerous to put two groups of people with different educational backgrounds, conflicting ideologies and disparate social values in the same space because this interaction is on a group level not on a personal level, which may lead to collectivization with a false interpretation. More dominant group may exist among any groups with different backgrounds including groups of NKD and South Korean children and, as Fraser-Burgess (2011) states, more dominant group among cultural groups can easily coerce members of minor cultural group to adopt the dominant group's practices/beliefs as well as one's group identity can be different from one's identity, which indicates that maintenance of balance in terms of equality is crucial.

Individual student interviews and an analysis of the group as a whole are necessary to ensure a favorable outcome of the project. This interview-based analysis will help instructors understand

the characteristics and struggles that each of the students has, in the process of which trust gradually arises between them. To create a familiar, trusting atmosphere, teachers should treat students patiently, neutrally and equally.

Self-regulation in the arts includes paying attention, effectively using feedback, problem-solving in a curricular context, taking risks, cooperating, and setting goals (Upitis, 2011). In collaborative work, students' rights and autonomy should be guaranteed since this will foster responsibility that develops into self-regulation; this responsibility and self-regulation act an important role in producing a sense of accomplishment, ownership, and responsibility.

Education reform that is driven by drastic social changes may cause unexpected issues or conflicts. Germany, for instance, attempted to implement a variety of education reforms, and Zawilska-Florczuk and Ciechanowicz (2011) discovered difficulties: Germans from both sides of the country still do not see themselves as one nation. These mindsets manifest through mutual stereotypes, differences in behavior and also in such essential areas as the understanding and interpretation of the histories of the two German states until 1989. Even though Germany has a different historical and social situation than the Korean Peninsula, Korea can utilize Germany's example to prepare for and transition smoothly into reunification. More specifically, Korea can expect similar issues after reunification and prepare informed solutions for those issues.

As looking into each of these two Koreas as a separate one in respect of culture, history, and ideology, I explored the possible positive effects that collaborative art activities would bring. This paper attempts to propose a suggestible answer to the question, 'What kind of curriculum does the Korean Peninsula need in the unique social background and what positive effects does the curriculum bring?' I assume that art education, especially collaborative art activities, may play a key role to lead both South Koreans and NKDs to a realm of mutual understanding. The expected effect of this collaborative interaction is that it positively affects students, their perceptions of others, and their perceptions of their own identities. It is my hope that this proposal can become a long-term project that focuses on the practical application of collaborative art activities. Eventually, the suggested methods of this project can be helpful when applying to students around the world.

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Towards a pedagogy of collegiality: A material culture study of youth collections in South Korea and the United States

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ABSTRACT

In this cross-site research study, we draw together into a shared conceptual framework emergent inquiries in art education from South Korea and the United States—including material culture, culturally relevant pedagogy, intertextual art education and visual culture—alongside issues raised by socially engaged art (SEA). We interviewed 11 young people, ages 13 - 24 in their homes, schools, and public spaces; individually and in small focus groups; in person and virtually. Based on the open-ended coding of interview transcripts and visual data that included documentation of personal collections, we attended to private and public pedagogies of collegiality that prioritizes the educational experiences of students and teachers co-researching and co-learning. Three major thematic findings emerged from the pre-study data: Youth identity and networked social relations; material culture and multifunctional/versatile spaces; and private and public pedagogies. This study suggests that experiences with material culture are built upon the intertextual space between private and public spaces and that socially relevant art education may be informed through young people's active participation in meaning making through their encounters with material culture and social practices.

Keywords: material culture, research collaborations, pedagogy of collegiality, socially engaged art, youth collections

Introduction

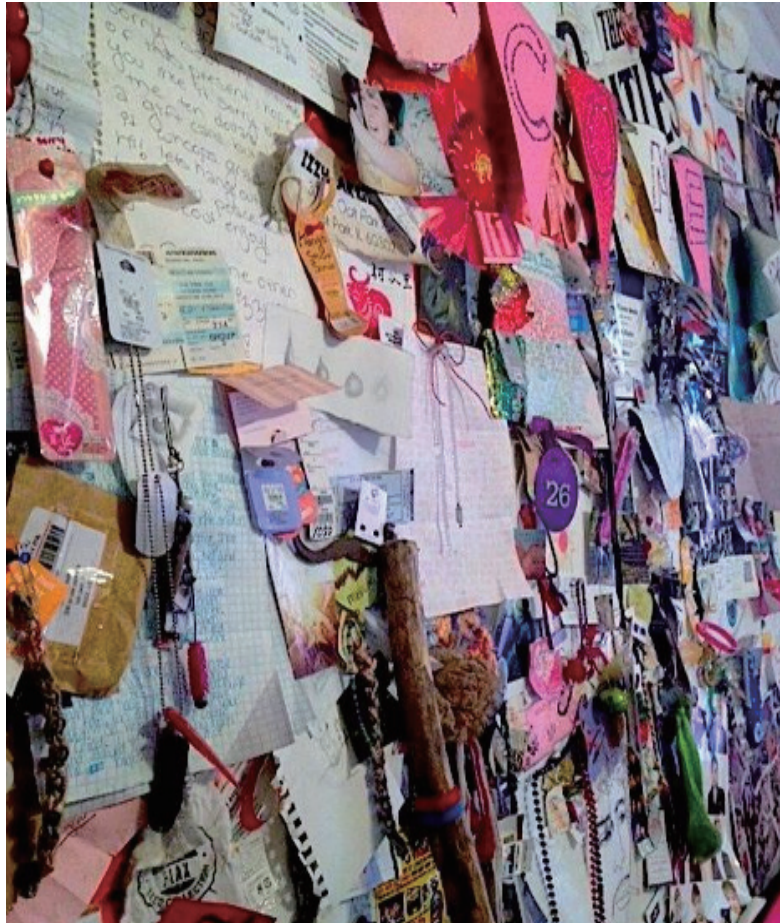


Figure 1. Zoe's wall assemblage.

All the things I want to remember, like little movie stubs or things people make me, I hang them, like I pin them on the walls in my room. [It's] just a giant collage...I'm very sentimental, so I know that without collecting a bunch of the things that I have on my wall and the letters I keep I wouldn't remember it, and I think it's important to remember the things people do for you. (Zoe, 18 years old, United States)

[Behind: a map with photographs] Right now I'm collecting experiences more than things, for example reading lots of books about Korean classical literature and philosophy [pulls out *Conversations II* with Gilles Deleuze and Claire Parnet]. When it comes to associations, I'm not so close anymore to my classmates from high school. Right now though I have some close friends, I'm interested in this phase of being alone. For instance, I don't know yet when this phase of my life will be over, but I know at the end of it, I want to go by myself to Cuba. (Jung-ok, 1st-year college student, South Korea)

In order to better understand how changing material conditions impact interpretations of our world and what this could mean in moving towards what Chávez and Soep (2005) refer to as a pedagogy of collegiality between teachers and students, we considered spatio-temporal encounters with material culture, personal collection activities, and everyday life experiences. This chapter extends Blandy and Bolin's argument (2012) for explorations of what they deem overlooked material culture that could be taking place in the art classroom. They recall the work of Amalia Mesa-Bains, June King McFee, and others who have advocated for the study of tangible and common objects to articulate our own personal narratives and stories that make up our lives (Burkhart, 2012; Kader, 2003; Ulbricht, 2007). Blandy and Bolin (2012) argue, "The term 'material culture' delineates the entire array of objects

in our world. These items become, then, tangible reminders of the many told and silenced stories that make up our lives” (p. 40). In this study, we highlight youth voices and stories in support of a pedagogy of collegiality between young people and adults.

In this cross-site research study, we explored pedagogical globalization and the in-between spaces of the local and global through examining youth perspectives on material and visual culture. The four researchers are art education faculty members at various universities: Two are from the United States, and two are from South Korea. Both Lisa and John worked with Tammy a decade ago while she was in the United States teaching at the School of the Art Institute of Chicago. This empirical research was completed in Summer 2015 as a pre-study as we were unsure of the final direction of the research, yet we were hopeful about continuing with future cross-site collaborations to learn more about youths’ global worlds and the ways in which material and popular culture are part of young people’s everyday life experiences.

Our study prioritizes everyday experiences and examines the role of material culture in youth culture and the need for a broader dialogue in art education about what young people deem as meaningful and relative to their worldmaking. Further elaborated by Blandy and Bolin (2012), “objects of material culture are not always those items most commonly explored in the art classroom, and are, instead, the frequently overlooked things in our everyday world” (p. 40).

Prompted by Chávez and Soep’s (2005) premise of remixing the traditional pedagogical roles of teacher and learner, we looked to our youth participants to teach us about their worlds. And, influenced by Freedman, Heijman, Kallio-Tavin, Kárpáti, and Papp (2013) we were particularly interested in global networks of belonging related to common interests as guided by the young peoples’ collections and social networking.

O’Donoghue and Berard (2014) acknowledge the significance of recent movements in the realm of art focused on the social engagement and the art of worldmaking, including participatory and collective work, and link these with similar social practices in the realm of design. They call for art educators to acknowledge and learn from socially engaged art and by extension, socially engaged design, whose antecedents, as described by cultural critic Claire Bishop (2012), may be located in a range of earlier movements including “participatory art, socially engaged art, dialogic art, littoral art and community-based art” (p. 7). Helguera (2011) also charts the history of art and social interaction of socially engaged art focusing on “relational aesthetics” and “community,” “collaborative,” “participatory,” “dialogic,” and “public” art” (pp. 2 - 3). These terms are linked with pedagogy in tangible ways relative to engagement and work inside schools and outside of traditional schooling learning environments. These forms of engagement and the drive of socially engaged art are directly linked with the contextual emphasis of material culture art education. Combined, they provide a lens through which to view our study and envision new possibilities for socially engaged art education.

Towards a pedagogy of collegiality

Based on the open-ended coding of interview transcripts and visual data that included documentation of personal collections, we attended to private and public pedagogies of collegiality which prioritizes the educational experiences of students and teachers co-researching and co-learning. We interviewed a total of 11 young people in Chicago and Seoul, in their homes, schools, and other public spaces: 5 participants in Chicago (3 as a focus group via Google Hangout with two researchers; and 2 individually, face-to-face, with two researchers); 6 participants in Seoul (2 as a focus group, face-to-face, with one researcher; 4 as a focus group, face-to-face, with another researcher). The participant’s names have been substituted with pseudonyms to ensure confidentiality. Engaging in a cross-site study with an agreed upon delimitation during this pilot phase, keeping our interviews to participants ages 15 - 18 in Chicago and 13 - 24 in Seoul takes as a possible hazard the scaffolding of the accounts below in the readers’ mind with various developmental, socioeconomic, local, national and international discourses about teaching practices, schooling, and the global economy. Talburt and Lesko (2011) point out how constructions of youth defined by age and youth studies are constituted in a *politics of precarious development*, where often “youth” is “a universal category of transitional beings on their

way to productive, responsible, and legal adulthood” connected with a neoliberal forgetting of social dislocations and inequitable material relations (p. 2). Within the landscapes of global competition and high stakes testing, we propose a stance that extends beyond the universalizing forces of mainstream art education such as Disciplined Based Art Education (DBAE) that separates art making from aspects of everyday life experience and Visual Culture Art Education (VCAE) that suggests overemphasis on the visual. We look to learn from personal practices and attention to the production, curation, and circulation of material and online collections illuminating how students and teachers are or could become in relation.

The global context and the space in which young people operate are supported by personal space they create on their own. This space can be a metaphysical mind space or a more tangible private space such as a part of a room or bedroom and local vernacular cultures. The adolescent bedroom has occupied a prevalent space for understanding youth and youth culture within the popular press and has contributed to the focused histories and literature of cultural studies and teenage identity studies. Grauer (2003) identified the bedrooms of teens as generative sites for “everyday aesthetic understanding” (p. 86). This focus on the everyday is parallel with Bolin and Blandy’s (2012) premise for material culture art education. Grauer (2003) also called for readers to consider how personal space was interpreted by teens, themselves, and the implications of teens’ perspectives for “educational practice” (p. 86). Given discourse about globalization, this focus might be expanded to consider how adolescents understand their personal spaces and how youth perspectives might differ based on locational identities, as well as how their perspectives may overlap. How could perspectives of young people about the spaces they inhabit, contribute to material cultural studies and inform emergent directions in art education?

From within the subfield of critical ethnography, Clough and Halley (2007) have written on the affective dimensions of collaborative research, including its productive tensions and asymmetries. Talburt and Lesko (2011), Duggan (2003), and Halberstam (2005) through their work on narrowing and normative social roles and chronopolitics, can be seen as delineating the potential stakes as they discuss the affective apparatuses where researchers write roles for both youth and adults to govern themselves. Wanting to unthink normative logics of identification, location, and movement that involves a circumscription of formal and informal structures of schooling, prisons, labor and consumer markets, this pilot phase of cross-site research underscores the practice of listening and seeing youths’ spatiotemporal imaginings in the production of knowledges, identities, and practices. To aid in this, we turned to Burkhart (2011), who in reviewing over three decades in the literature on material culture, provides direction for studying material forms, objects, and things. As we were engaged in cross-site and potentially cross-cultural research, the principle regarding space borrowing from Massey’s (1998) research on spatial organization and segregation was especially cogent: “We cannot separate “things” from the spaces in which we encounter them” (p. 125).

This type of study also finds its precedents across the applied arts, including within environmental design that often employs a combination of arts - research and action research methods that explore user experience differences with regards to age. A clear example is found in the Filipovitch, Juliar, and Ross (1981) study where respondents drew pictures of where they lived and found differences of age in attention to places of dwelling or community, and a focus on interiors and cherished possessions by children who have the advantage of having a room of their own. Their findings resonate with those of Csikszentmihalyi and Rochberg-Halton (1981), whose interviews of three generations in 82 families of Chicago about which household objects they prized, demonstrate generational differences not in the types of objects but in the values assigned to the same objects (comfort versus social relation) suggesting a transformation in spaces into places via people’s relationships to things that have contingent and multivalent meanings. After careful review of principles of material culture for art education, compelling issues in critical ethnography and action research on writing about lived experiences and systemic conditions, and provocations such as that provided by artist Lynda Barry (2008) about how to tell our stories in multisensory ways, we settled on an interview schedule worksheet with eight questions pertaining to material culture and space (see *Figure 2*). We also agreed to ask interviewees to provide photographs of their collections.

THINK SHEET FOR PARTICIPANTS (please bring the images to the interview*)

IN YOUR PERSONAL SPACE

What's in front of you? TAKE A PICTURE	What's to your left? TAKE A PICTURE
What's to your right? TAKE A PICTURE	What's behind you? TAKE A PICTURE
Do you collect anything? <i>A collection is a group of objects or things that are kept together.</i> TAKE A PICTURE	Pick one or more of your favorite things. TAKE A PICTURE
Do you collect anything from outside of the United States/South Korea? TAKE A PICTURE	Do you collect/share things online? WHERE? WHAT?

*IF WE ARE INTERVIEWING YOU IN PERSON, PLEASE HAVE THE IMAGES AVAILABLE AT THE INTERVIEW

*IF YOU ARE USING GOOGLE HANGOUT WITH US, PLEASE SHARE THEM VIA EMAIL OR

Figure 2. Think sheet we designed to prompt participants' collection documentation.

Name: 김 영 희 _____

☐ Look around your personal space such as your room, desk, or a special place.


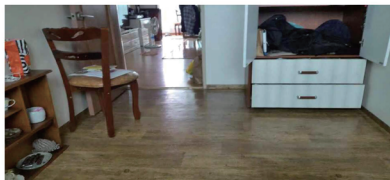



<p>What's in front of you?</p>  <p>Tissue box, artificial tear drops, calendar, sticker, post-it, candy jar, postcard</p>	<p>What's behind you?</p>  <p>wardrobe, chair, clothes, speaker, fan, door</p>
<p>What's to your right?</p>  <p>books and a box of erasers, soda can, sun block, tape, mask, hand mirror, double-sided tape, sketchbook</p>	<p>What's to your left?</p>  <p>books, bookcase, Luffy character doll, wet wipes, Danso (short bamboo flute), Luffy post-it, light bulb, notebook, Febreze (air refresher), color pencils, pencil case, photos</p>
<p>Do you collect anything?</p> <p>erasers: I keep them separately because erasers stick together sometimes.</p>	<p>Pick one or more of your favorite things?</p> <p>2 treasure boxes in which I keep my memorable items.</p>
<p>Do you collect anything that has to do with K-pop culture? postcard with the picture of Baro (K-pop star), Luffy character doll</p> 	<p>Do you collect/share things online?</p> <p>I don't post anything.</p>

Figure 3. Think sheet filled out prior the interview by a participant in Seoul.

Through an open-ended coding of interview transcripts and in-depth analysis of the visual data shared with us by participants, we selectively utilized taxonomies of material culture reviewed by Blandy and Bolin (2012) that take into consideration the full range of possibilities for understanding and communicating the personal meaning of an object and collection of items including material and digital data objects. In their article, they cover strategies for investigating artifacts, and they argue that “the use of material culture studies within art education promotes a critical, rigorous, and imaginative exploration of self, culture, and society” (Blandy & Bolin, 2012, p. 45). Based on their research we were cognizant of the many ways to understand art worlds and importance of a person’s private and public spaces and during our interviews, and we kept in mind strategies offered in their writing such as collective ethnography (see Lassiter) and “personal ethnographies” (p. 44) to better understand the ways young people are thinking about collections and space.

With analysis of the interview and visual data, we identified differences based on age and geographic location and how the youth prepared for the interviews. Some participants, primarily those from South Korea, meticulously populated their think sheets with images culled from their personal spaces (see example in *Figure 3.*) – Luffy character doll, a study desk with stationery, a Kpop postcard, glittery stickers, bookshelves filled with story books and stuffed animals, and a little ‘treasure box’ for keeping memorable items. We changed the names on the think sheets to reflect pseudonyms to ensure confidentiality.

Others, primarily from the United States, used their sheets as a tool to organize a bank of images that they could refer to during our shared conversations including (see *Figures 4 – 8.*) – containers stuffed with markers, pin-back buttons with self-drawn cartoon characters, snow globes, DVDs of Hollywood movies, Pokemon Nintendo games, cell phone covers personalized with stickers and other adornments, sports jerseys, and hair accessories—and a few participants chose to ignore the sheet, opting instead to rely on a mental image of their surroundings to refer to during the interviews.



Figure 4. DVD and button collections shared with us by Sabrina (16 years old, Chicago).



Figure 5. Markers and Pokemon Nintendo games shared with us by Maria (15 years old, Chicago).

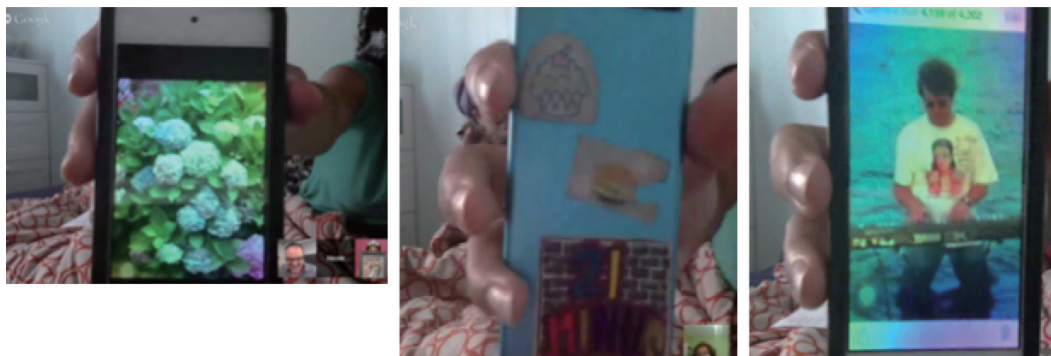


Figure 6. Cell phone images shared with us by Georgina (15 years old, Chicago).

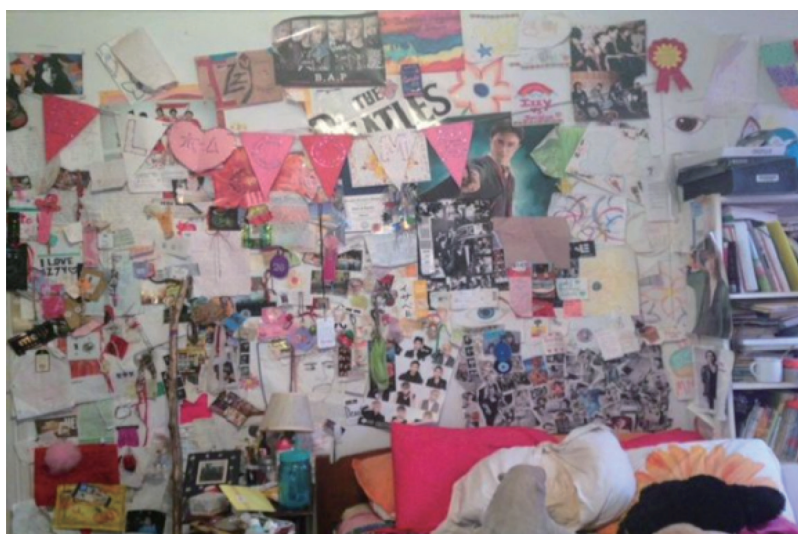


Figure 7. Wall assemblage shared with us by Zoe (18 years old, Chicago).



Figure 8. Collections shared with us by Zoe (18 years old, Chicago).

When we commenced this research, we quickly realized the summer months a factor as did the different contexts in which youth were organized spatially. Specifically, in Seoul, we found after conducting and coding the results from the first focus group content of three middle school students that the time students spend studying to be a factor of both access limits for interviews and self-reported content about boundaries of material culture that did not present itself in Chicago. What this meant was that participants in Seoul under college age were more willing to be interviewed in focus groups than their counterparts in Chicago, requested to be interviewed at home or online, individually, or with a small group of their closest friends. In Seoul, conducting the research in focus groups also led to snowball sampling through initial teacher contacts, resulting in a broader age range (from thirteen to twenty-four) and types of schooling experiences (from middle school to high school, university, and post-graduate/students who have completed their teaching practicum). Because this was seen as a pilot study, we allowed ourselves to proceed unevenly as differences in method of deployment that could provide useful content for later analysis.

What emerged from the young people interviewed in South Korea was a strong preoccupation with how time outside of school was spent and the linkages they saw as opposed to how others critiqued their use of time and ownership of personal space.

In middle school, my mother did not care about my performance, but now that I've begun high school, she asks me, "How will you go to University with your poor scores? If you don't study hard [like your brother], you cannot even get into a university in Gyeonggi-do, let alone Seoul." I've begun to see schooling as rigorous; I hadn't realized that students stayed in the study hall to prepare for the [college entrance] exam. Middle school is about prerequisite learning, and all of us get divided into groups based on the results of the test we took in March when we entered in high school. (Chae-rin, first-grade high school student, South Korea)

The stress of doing well in school and the expectations constantly imposed on the young people was a strong theme that emerged in the Korean educational context. This was an outcome for the Korean students that we did not initially expect to address during our study, but the omnipresent concern underscored the young people's discussion of their personal collections. A 2015 study by Action for Youth Rights of Korea (ASUNARO) and the Korean Teachers' and Education Workers' Union (KTU) supports our participants' concerns about their lack of free time. They found that public high school students average twelve hours of study each day. ASUNARO's survey of over 6,000 students found 41.3 percent reporting leaving for home at 10 p.m. or later due to supplementary classes and free self-study sessions held at school revolving around preparation for the nine-hour state-commissioned college entrance exams (Suneung or KCSAT) taken the third grade of high school (typically ages 17-19).

This focus on testing and assessment limits the potential of other study focusing on what else has student's attention. We are hopeful that there will be new research emerging in the coming years as the opt-out testing movement in the United States gains ground, and as a new policy in South Korea regarding student-centered teaching takes effect nationally in 2016, where in lieu of tests, middle school students may opt for practicum experiences for a total of 12 hours a week supplementing basic curriculum learning. The Csikszentmihalyi and Rochberg-Halto (1981) is one study in a long line of experience research by Csikszentmihalyi to attend underscoring concerns of vitality and complex personhood. More than affirming the identity of the owner of things as one of many possible measures of attention, their research interests focus on cultivating a sense of self, one's relations, and changes in society. This resonates with several responses we heard that invoked student sharing (but not in the peering sense we are accustomed to), personalization and personhood within and across differing cultural contexts that will be taken up in the discussion section below.

Story: Findings/Analysis/Discussion

Three major themes emerged from the interviews with and visual images from youth participants in Seoul and Chicago: Youth identity and networked social relations; material culture and multifunctional/versatile spaces; and private and public pedagogies. Results suggest the significance of youth's private pedagogies and personal interpretations of those things they deem as meaningful through their pointed selectivity of accumulation. Narratives and objects shared with us propose that young people exhibit a strong ability to curate collections on their own that hold associations with both local and global cultural influences (Shin & Kim, 2014).

Understanding the meaningfulness of each participant's encounters with material culture called for an individualized practice of listening and seeing youths' spatio-temporal perspectives in the production of understandings, perspectives of their individual and group identities, and related applications. Guided by our collective desire to foster a pedagogy of collegiality between teachers and students we have grounded this analysis in the self-defined experience of participants. Thus, the pedagogical, through associations with the participants' lives, is an inherently political project of curricula like that of Schubert's (2010) claim of a self-defined pedagogy of our lives. Encouraging young people to live, create, and share their own life interests and developing their own curricula, is a necessary alteration of the power dynamics typically found in schools. What follows are the three major thematic findings from our pre-study data: Youth identity and networked social relations; material culture and multifunctional/versatile spaces; and private and public pedagogies.

Youth Identity and Networked Social Relations

Topics that arose in the interviews included: global ownership, school culture versus popular culture, global material, and popular culture referencing

My friend, who's adopted from China into a Jewish family, had a Polish nanny who showed her [Korean videos] and then she showed me. So we have [me] an Armenian, and [a] Chinese girl, and a Polish woman all watching these like Korean videos and...I don't know; we just got really into it. (Zoe, 18 years old, United States)

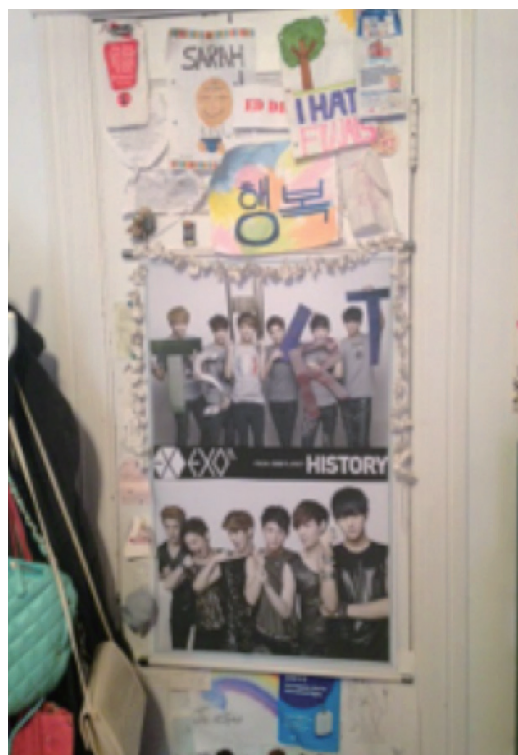


Figure 9. K-pop images shared with us by Zoe (18 years old, Chicago).

Zoe identified a global network of friends and social relations that intersected with popular culture and led to her encounter with Korean videos. In this example, Zoe explained her familial connections that extend to popular culture. This focus on a network of friends and family is similar to how Nathan described the global saturation of popular culture and his connections with it.

Nathan linked to global corporate culture networks through popular music, clothing brands, and fast food restaurants, and this is emphasized through his encounter with a visiting Japanese exchange student's familiarity with these items. Tavin and Hausman (2004) remind us that the global corporate culture invasion is a common occurrence and influences are readily felt by young people around the world. Zoe and Nathan both connected to a global, geographic space through their relationships with material culture that link them with others outside of the Chicago area.

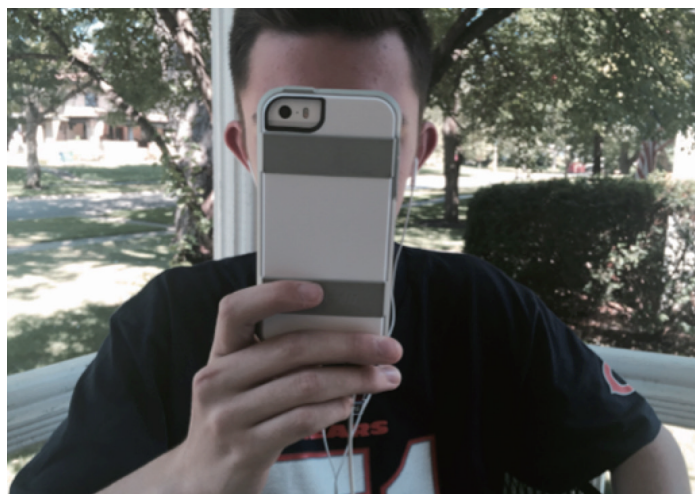


Figure 10. Nathan (16 years old, United States) described his experience with popular music and global influences.

When you enjoy the popular thing that is going on, people from other countries or around the U.S. are more likely to enjoy it as well. Music, especially, everyone has the same connection to music worldwide. When you hear what many people consider to be household names – like Justin Timberlake – that a lot of people or most people would know about. There is that connection. Like clothing brands that everyone knows like Abercrombie and Fitch, Hollister, Aéropostale, American Eagle. All of those. We had an exchange student from Japan, and he knew like most of those and the fast food restaurants too. Like he wanted to go to Taco Bell. (Nathan, 16 years old, United States)

Social relations are impacted by this corporate infusion. Massey (1998) suggests that social space and cultural influences are complex and involve power dynamics when she states, “many lines of cultural connection around the world are expressions in one way or another of solidarity or of a desire to belong to something believed in” (p. 125). In her research in Guatemala, Massey (1998) asks us to question what it means for a young person in Guatemala to wear a t-shirt with an American logo on it, that is quite possibly made in Vietnam. She suggests that youth cultures transcend geographic boundaries and hybridity and the desire to belong are common cultures.

I have a friend who lives in Korea and every time she comes she brings me socks... Some that have pictures of cartoon characters and they have words that I really don't know what they say. Obama socks have Obama on them. Some of them have little-added things on the top like they are layered socks, like this on the character that are like 3-D, almost like stuffed animals...I have some from a popular show, like Narita like an anime, but some of the other ones I have no idea who they are. (Maria, 15 years old, United States)



Figure 11. Maria's Korean sock collection.

Here Maria identified social relations through the meaningfulness of these items as gifts - as a reminder of her friendships - rather than through her understanding of their explicit iconography. American youth explicitly indicated interconnectedness with a global network of friends as part of their everyday life experience. To better understand global connections for Korean youth and their material culture collections additional research that extends beyond the scope of this pre-study is needed.

Material Culture and Multifunctional/Versatile Spaces

Topics that arose in the interviews included: ownership, getting interested, identity, charismatic object, transitions, multifunctional/versatile spaces, identity, popular culture, travel and food culture/leisure culture/fashion and music culture, school culture, academic stress

Burkhart (2011) suggests, "Material forms are grounded in identity-based factors. We might consider identity factors in two basic directions - those of the person exploring the object to interpret it, and those regarding the "biography" of the object" (p. 74). For example, during our conversation, Zoe passionately described her personal dress aesthetic and the histories of her material culture collections.



Figure 12. Zoe described her jewelry and told stories about the origin of her collections.

I wear a lot of jewelry...I have a very particular style; it's kind of like...old man meets Duckie from *Pretty in Pink*! So when I find things, you know how old women donate all their clothes at once, and I'll just go through it all and find all their blazers, all their polyester "sweatie" shirts and just buy them all. I hope they know. (Zoe, 18 years old, United States)

While Zoe points to the biographic nature of the collection, Nathan looks at his collections as transitional objects, symbolic of whom he is and what he aspires to become. In this quote, he explains

the significance of an autographed ticket stub from a local actor who is now known nationally. The autographed ticket stub serves as a link between his friend's success and his own potential to make it big.

[The autograph is]...just like the constant reminder that like even if you're from like a smaller town you can still get there. There're opportunities for everyone. You just have to go out and get them. (Nathan, 16 years old, United States)

These examples evidence the symbolic function of objects and identity ownership. In the words of Burkhart (2011), "Material forms can symbolize ideas, and this function is always conditioned by culture. Symbolism is not stable, and occurs in different instances, including personal, group, corporate, regional, national, occupational, and others" (p. 79). Zoe's value for her collections symbolized her personal style and the material history of the objects while Nathan valued his collections for how they symbolized his network to friends and his own aspirations.

A conversation with a first-year college student in South Korea moved away collections from physical, material culture belongings to owning a philosophical space of spatio-temporal moments:

Maybe you could say I'm collecting learning experiences. I attended a registered alternative culture and arts high school, and have always been encouraged by my parents to be creative. My parents are artists and run an organic restaurant. When I was young, I realized that I could sleep my way through school and still graduate [and later take the college entrance exam], but I chose to experiment and try different subjects from farming to music studies, and I continue to experiment now. (Jung-ok, 1st-year college student, South Korea)

These three examples are useful in identifying the importance of objects; examining how they can stand for an idea, hope, dream, and desire; investigating how the versatile space of a collection of experiences can extend beyond the traditional definition of the collection to include that which resides in person's lifeworld.

Private and Public Pedagogies

Topics that arose in the interviews included: social networking, connections, getting away, freedom, privacy, ownership, self-determination, public spaces, personal meanings, ability to be alone, ability to determine their course of study, technology, and online identities; youth culture and global media; youth and selfie culture.

Learning occurs inside and outside of the classroom. Schubert (2010) shares a definition of public pedagogy linking it to everyday life experiences:

After reflecting on my previous advocacies to address outside or non-school curricula, there are many spaces that shape who any person becomes: home, family, culture, community, language, television, movies and other video, music, other arts, books and magazines, videogames, the Internet, peer groups, non-school organizations (scouts, sports, dance, theater, gangs, church, chat groups, music and art groups), work and hobbies. (p. 14)

The youth we talked to described the ways they maintain their private and public collections and how oftentimes these arenas are blurred. For example, when we asked Georgina, Maria, and Sabrina if they had private collections they initially became very quiet and then started laughing and smiling, all looking at each other. Georgina commented, "We all have public and private collections. Depends on your relationship with the person. Nothing is really private." We learned that the digital spaces that young people inhabit are flexible and amorphous without clearly defined boundaries. They easily navigate between applications and share images and thoughts using multiple sites such as Facebook Messenger, Snapchat, and Instagram.



Figure 13. Georgina (15 years old, United States) showed us how she, Maria (15 years old, United States), and Sabrina (16 years old, United States) often take pictures of themselves.

Georgina: All of us take pictures of each other. Or we take pictures of taking pictures. It can go every which way really.

Lisa: You text them to each other?

Georgina: Most of the time it's Facebook Messenger because that's what's most convenient.

Maria: Or Snapchat.

Castro (2014) explains that young people's online personas can affect cultural practices and beliefs and take into account the space in which this encounter occurs. Georgina, Maria, and Sabrina took a digital video summer course. Although the course encouraged them to create videos based on assignments, they also spent time on their own taking and collecting self-directed photographs separately and together outside of their school culture.

Young people utilize various digital spaces in accordance with their own interests and purposes. Figures 14 - 19 show how Eunyoung uses different sites for different purposes.

Yeah, I do use the on-line café. I like playing piano with my sister, who has the sense of the perfect pitch. So, I compose some music and upload it to a kind of piano café. And I listen to others' music and upload mine. Instagram...I mostly upload what I do in my daily life. I guess most teenagers do the same. Just (to share) wherever they went, whatever they ate. As I said before, I like the idols (K-pop stars). So I search in and follow their Instagrams. Sometimes, I search for some famous artworks through Instagram. Umm.. Twitter. I only use it just for what I really like. So, I don't communicate with my friends on Twitter that much. I am not sure how my friends use it, but I like taking pictures and collecting cute images, good illustrations, novels, and poems in Twitter. (Eunyoung, 15 years old, Seoul)

이름: 오민지

□ Look around your personal space such as your room, desk, or a special place.







What's in front of you?		
		
my study desk, books underneath the desk, I use the desk drawers as the wardrobe, I decorated the desk drawers with wrapping papers to make it look pretty.		
What's behind you?		
		posters on the wall, clothes hanging on the door
What's to your right?		
		posters and clothes on the wall, tiny cute things
What's to your left?		
		map on the wall and stickers, sleeping bed, dolls, school uniform, books on the bed

Figure 14. Pictures of Eunyoung's room on her right and left.



Figure 15. Eunyoung's collections.

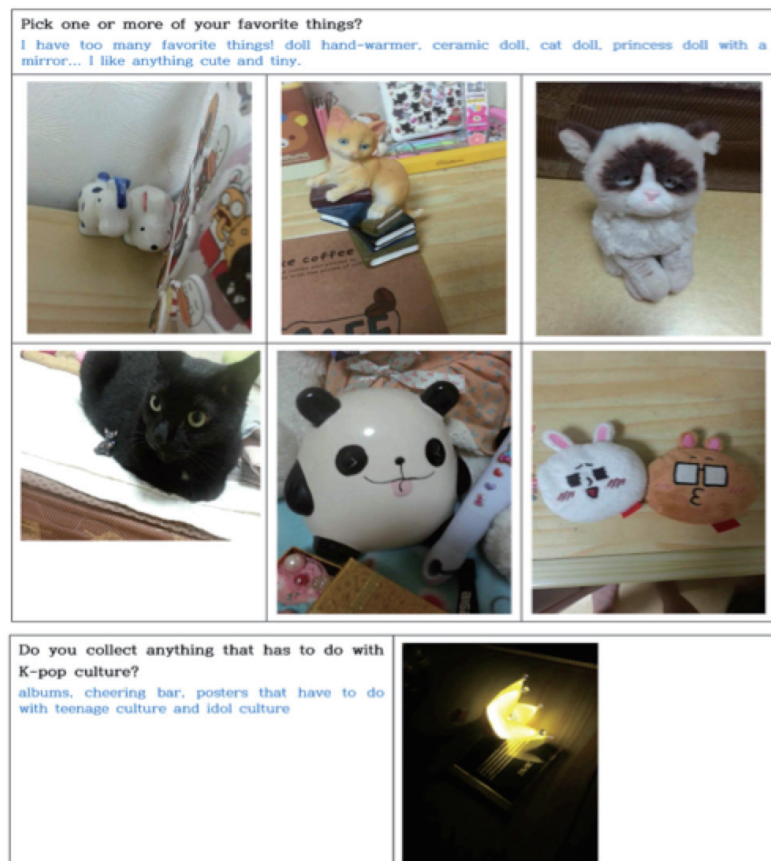


Figure 16. Eunyoung's collections.

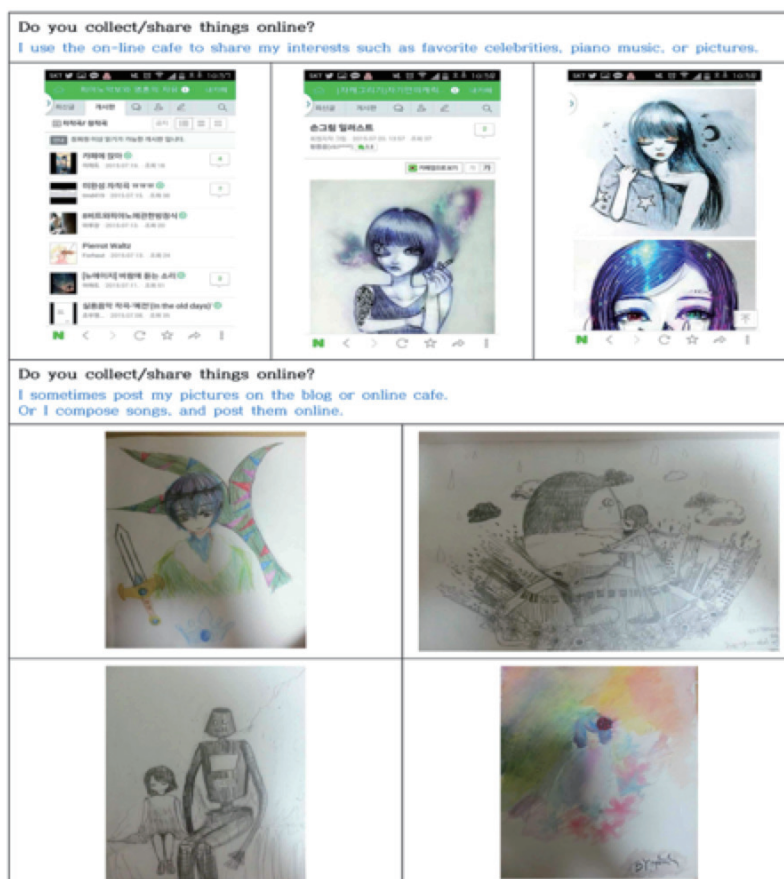


Figure 17. Collections in Eunyoung's blog, on-line café.

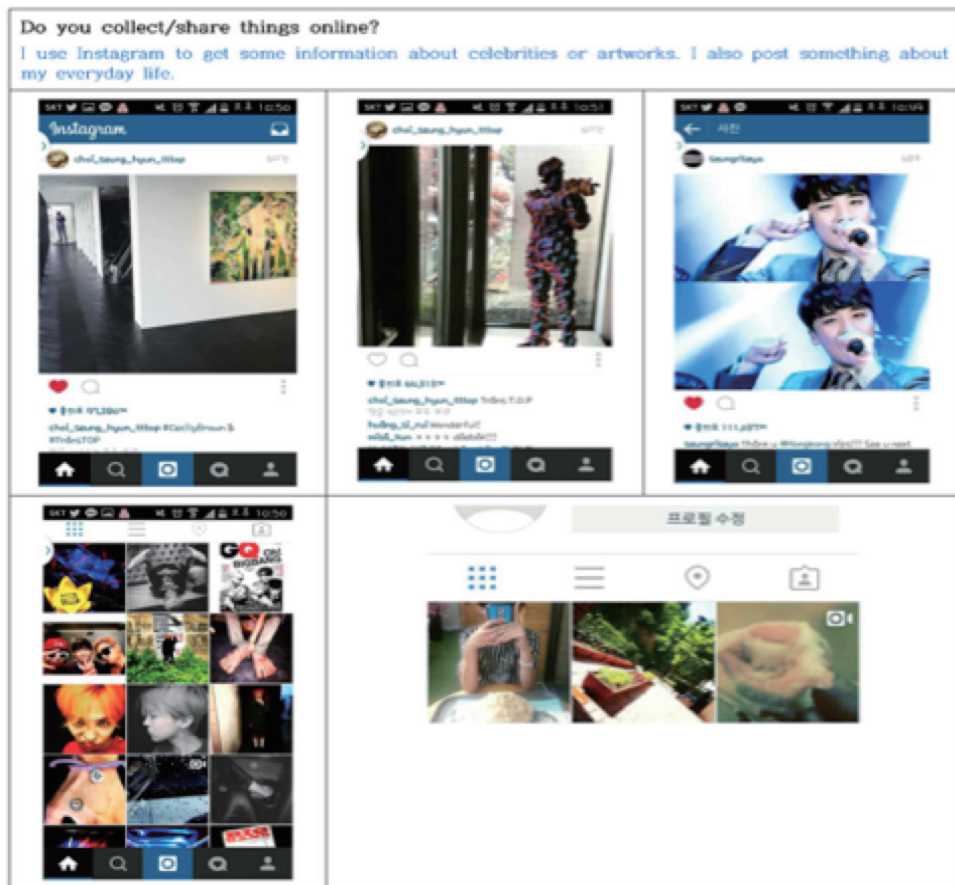


Figure 18. Collections in Eunyong's Instagram.



Figure 19. Collections in Eunyong's Twitter.

In consideration of the digitalized media and visual environment, jagodzinski (2010) proposes that it is necessary to “turn to the virtual as the incorporeal dimension of the body as the site of real of transformation” (p. 7). He further argues for identifying media as a pedagogical model. Then, in what aspect could digitalized media be transformative and pedagogical? Eunyong’s accounts illustrate how young people navigate through different sites, determine the mode of communication—playing on the boundary between private and public—and utilize various applications as a means of investigating, collecting and creating something meaningful for themselves. How young people react to the media has implications for art education that has long searched for a way to endow students with autonomy in meaning making through art and visual culture.

The notion of intertextuality is useful in understanding what young people create and how they communicate both through personal collections and digital spaces. Wilson (2002) writes, “Intertextuality celebrates both creation through the combining of texts and interpretation through the discovery of preexisting signs, fragments, codes, formula, structures, and image” (p. 32). Students’ mindful engagement with material culture can be viewed as active participation in expanding intertextuality. Unfortunately, what students learn in school does not seem to take a significant part in their intertextual meaning making. In other words, students’ experience in school is separated from their own culture. Participants in Seoul elaborated the difference between popular culture and school culture.

Soyeon: ‘Each student’s level’ should be considered. Not every student can be successful in school. There is always someone getting behind. But the expectations are set to the students at the high level, and we are taught all the same. ...When the subject doesn’t fit at my level, I get really tired. But I have to keep doing it regardless. Teachers don’t allow us to do something at our level. ...instead, we just have to sit and listen. We also don’t have a right to speak about these issues as they are the teachers after all. In this respect, we are getting very stressed out.

Sunah: So, the difference between your experience in school and pop culture is that you don’t have the power to speak or to choose.

Eunyong: Yeah, The class is something that we can’t have our own opinion about, so we just have to accept. On the other hand, in pop culture, I can have my voice, search for things that I like. ...I can do [study] in my way. (Eunyong, 15 years old, Seoul)

Here this student is explaining how participation in self-selected popular culture experiences allows for meaningful engagement and by extension, how socially mediated art spaces encourage students to gain the ownership in constructing the youth-driven culture. The dialogue with students sheds light on how and what can empower them as the active member of meaning making. Thus, it is important to investigate the gap between students’ private pedagogy and public pedagogy so as to make art education more relevant to students’ daily experiences.

Conclusions and Recommendations

In this pre-study, we explored cross-site research strategies with a focus on the critical exploration of cultural consumption, accumulation, and the power of personal space. After synthesizing the findings, we better understand the implications of material culture practice and interpretation as informed by the young people with whom we worked. These results could be explored through a variety of art education settings including higher education and school classroom contexts, and call for additional, cross-site research that explores how much young people have to offer, given space, place, and context.

On a global scale, mainstream art education curriculum tends to separate the process of making

art from the everyday experience of participants, in favor of teaching a version of art education that is driven by the elements and principles of design. This separation is a lingering result of a most prevalent global paradigm, Discipline-Based Art Education (DBAE). DBAE continues to define the discipline and practice of art education in ways that separate art making from everyday life experience. Although DBAE Curriculum was intended as a platform for arts advocacy, its legacy, and global interpretation has propelled methods for teaching art via a reductive consideration for how to teach as well as a reductive consideration that limits the ways in which art and life may intersect. Critics of DBAE have noted how this paradigm has overlooked important shifts in cultural and contextual aspects of our everyday life experience, and consequently, can further circumvent not only what is taught as contemporary art practice, but also shared possibilities for the experience of both student and teacher as co-researchers and co-learners; one of a pedagogy of collegiality.

Correspondences of the everyday between Socially Engaged Art and Material Culture Art Education

Youth culture is complex and interconnected. Massey (1998) suggests, “A so-called ‘local’ youth culture [is] argued to be not a closed system of social relations but a particular articulation of contacts and influences drawn from a variety of places scattered, according to power-relations, fashion, and habit, from many parts of the globe” (p. 124). As we learned in our discussions with young people in Chicago and Seoul, engagement with social relations informs their daily life experiences. The discourse of material culture and socially engaged art, both focused on the everyday, have great potential for recasting art education away from earlier paradigms, focused primarily on aesthetics, to a more meaningful paradigm of art education focused on social engagement and grounded in lived experience. Thompson (2012) identifies how, within the realm of art making, the discursive space of socially engaged art can provide us with tactics that shift the focus away from a more traditional mode of analysis–aesthetics–to grapple with the complexities of the social and political issues that are present in the work. “By focusing on how a work approaches the social, as opposed to simply what it looks like, we can better calibrate a language to unpack its numerous engagements” (p. 24). Investigating the ways in which young people engage with multiple literacies in their everyday lives shows us how young people already employ strategies of socially engaged practices and the contextual concerns of material culture art education. Our challenge now is to shape a co-designed paradigm for art education that accounts for the complexity of our lived experience and that values the perspectives of young people.

The outcome of this research has opened up the question of students’ experiences with material culture. How do art educators conceive it and understand it? How can art education be built upon the intertextual space between private space and public space? Decades ago, Duncum (1990) wrote that when an art education becomes socially relevant, it would “earn the right and possess the potential to contribute critically to the meanings, values, and beliefs students form with dominant culture” (p. 214). Thus, the question of socially relevant art education should be sought in relation to students’ active participation in meaning making through material culture and social relations. This study can be viewed as a step towards grasping the perspectives of young people on material culture and dominant culture including schooling.

Through this study, we found that experiences with material culture are built upon the intertextual space between private and public spaces and that socially relevant art education may be informed through young people’s active participation in meaning making through their encounters with material culture and social practices. Further research is necessary to understand factors that contribute to the autonomy of young people and how education can value the social dynamics of our lives using material culture as a pedagogical site.

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Pedagogical Globalization

This timely book offers art educators important insights into Korean traditional art, contemporary art, and popular culture and helps art educators understand a way to teach students of all ages in a time of visual and cultural globalization. South Korea is a major player in global political discourse. Its artists are playing a huge part in the continuing evolution of international arts and design. In this time of global tension, military power plays by political bullies, and the looming threat of nuclear aggression, it is especially important to use art as a vehicle to facilitate critical multicultural art education and cultural discourse.

- Deborah L. Smith-Shank, Professor, the Ohio State University

This book brings new perspectives on the East as a starting point to think critically about culture in general and visual arts, design, and architecture in particular. A door has been opened to a space for pedagogical conversations between Korean and other cultures. It is time now to enter into new learning and transformative spaces of

Korean Visual Arts and Culture.

- Teresa Eca, InSEA President

It is very meaningful that Korean art education scholars published an international art education text during the 35th InSEA World Congress in Korea. The focus of this book is to address contemporary art education trends and pedagogical methods of teaching Korean art and visual culture. With the contribution of many distinguished scholars and researchers around the world, the book will facilitate and develop a new discourse on art education, as well as intellectual communication and international expansion of art and education via Korean art and culture. I am wholeheartedly grateful that the efforts and vision of the editors came to fruition, making an excellent resource available for the field.

- Jeung-Hee Kim, Congress Chair, 2017 InSEA

