Korean Chaekgeori Paintings:
A Research-Creation Approach to Intercultural Art Education and Heuristic Thinking

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complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

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ABSTRACT

Korean Chaekgeori Paintings:
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Jeannie Kyungjin Kim

This heuristic research-creation thesis paper considers and analyzes how the process of producing a series of work using Asian watercolours and contemporary approaches to *chaekgeori* – a Korean 'oriental painting' genre from the Joseon Dynasty (1392-1897) can be translated to an intercultural art education approach. This genre depicts a Korean scholar's tools, books, and foreign objects and continues to interest contemporary artists to this day due to its occasional use of Western painterly devices such as tromp l'œil and chiaroscuro. My body of work will conceptually depict notions of 'cultural translation,' 'third-space' and interculturality as an art education approach that respects diverse traditions and cultures.

The objective of this study is to understand the ways in which we make art by experimenting with Asian watercolours technically (applying layers, blending, focusing on detail) as well as conceptually using the *chaekgeori* painting genre. I support my prediction that my Canadian upbringing will intermingle with my Korean heritage as I implement traditional Korean techniques through the paintings produced. I also present contemporary artists from South Korea who work with 'oriental painting' such as Kyung-Min Nam who depicts Korean scholars' studies and Western artists' studios. Through this studio-based project, I convey as a Korean-Canadian artist-educator that (1) the act of creation and practice is just as, if not more, important than the final outcome and (2) pushing boundaries of tradition results in an intercultural approach to art education that highlights the significance of heuristic thinking and learning through a hybrid practice of mediums and practices.

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I would like to acknowledge the endless efforts and care of Kathleen Vaughan, my thesis supervisor who has been the guiding light during this two-year journey. Thank you to my thesis committee members MJ Thompson and Lorrie Blair who have provided invaluable feedback unique to each of their expertise during the crucial phases of my writing.

I would also like to express my gratitude to Junghyun Nam, my partner and best friend for his boundless love and support during my lowest and highest moments.

Lastly, to my dear family: my mother Insun Kim for introducing me to Asian watercolours in Ulsan, South Korea, my sister Adrienne Kim for providing me with motivation and more colours than one can hope for, my brother Brian Kim for making me laugh when I needed it most and my father Sunchul Kim for supporting me in all of my artistic endeavours.

Each of us is a drop,
bound by ripples of encounters.

- j. k. k., while contemplating water

Note. Jeannie Kyungjin Kim, *Books and Things (section of 1/3 series)*, 2020, Asian watercolours on Washi paper, 48.3 x 30.5 cm.

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Positioning

On Friday March 13, 2020, Concordia University officially closed its doors and began to work remotely as a precaution to prevent further spread of COVID-19: a pandemic that has affected, and still continues to affect every aspect of our lives. I would like to preface my positioning by stating that most of the substantial work of this thesis was conceived at the time of this pandemic. The core result of this research-creation thesis is the body of artwork, which is a series of three Asian watercolour paintings that is directly influenced by my current environment and situation. Like the rest of the world, my environment became limited to mostly indoors during this period of self-isolation, in which it has made me further appreciative of what I have, physically and mentally, as well as what the world has to offer. In my case, my indoor surroundings and possessions were highlighted as it will be evident within the discussion of my work. The heuristic methodology of this thesis was also actualized during this time of solitude where I had opportunities to exercise self-exploration as I examined my creation process as well as my internal emotions and thoughts that came with this situation. March to July of this year proved to be a time of turmoil for all of us but along with it emerged our resilience, strength and self-awareness.

For context, I will first take you back to the summer of 2009 when my father was offered a year-long opportunity to work in Ulsan, South Korea with living accommodation for the whole family provided (my father, mother, myself, and younger brother as my older sister was already residing in South Korea at the time). When he confided in us, we concluded that it would be a valuable opportunity especially myself, as I had recently graduated from high school. As a result, instead of heading straight to university after graduation, I took a year off to reside in Ulsan, South Korea and studied Oriental Painting[1] for a semester as an international student at Ulsan University. During this time, I immersed extensively within not only the Oriental Painting program and curriculum, but also the South Korean university culture and dynamic. I was given the opportunity to learn the traditional methods of Oriental painting that included using Chinese ink and making our own watercolours by combining a paint binder and powdered coloured pigment. My interest in Asian watercolour paintings emerged from three courses within this

[1] Although the term 'Oriental' may seem outdated from a contemporary Western perspective, the term remains commonly used in South Korea as an umbrella term for both orthodox and folk paintings produced in Korean history.

program: replication of historical paintings using traditional mediums and painterly techniques (Figure 1), still-life painting (Figure 2) and contemporary exploration of subjects and concepts (Figure 3).

During my subsequent time in the Art and Art History undergraduate program of University of Toronto Mississauga and Sheridan College (2010-2014), I was able to explore mediums such as oil paints, graphite, photography and digital design while simultaneously witnessing several teaching methodologies enacted by my professors. I investigated concepts such as the malleability of memories, the contemporary use of Asian watercolours and ink and the positive and negative effects of a dual cultural identity. My interest in art education stemmed from my experience as a student in a Drawing course taught by Professor David Poolman. David was an exemplary professor figure – understanding of the students' situations and their individual skillsets as well as passionate about the contemporary art and his personal practice. These aspects were greatly reflected in the execution of his lectures and his commitment to the individual artistic development and growth of every student. Through his course, not only was I exposed to mediums I was unaware of at the time, he also pushed the boundaries of how concepts can be executed and presented. In particular, a project within this course required students to create a 'drawing' using an unconventional medium. I decided to take a historical painting I replicated during my time in Ulsan, South Korea and reproduce it using my human hair (Figure 4). This course gave me the opportunity to develop a strong foundation in contemporary approaches and thinking, a body of work and a desire to become an art educator.

At the end of my final undergraduate year in 2014, I was the recipient of the Annie Smith Travel Grant – a merit-based stipend awarded by the faculty of the Art and Art History program for a student proposal to research and produce work outside of Canada after graduation. The objective of my proposed travel was for me to revisit South Korea, my birth country as a Korean-Canadian artist and continue learning Oriental Painting. From this experience, I was able to gain further insight into South Korea's contemporary art scene and practices as a Korean-Canadian artist. Specifically, I continued to learn Asian watercolour and ink techniques through classes held in a private studio. While taking these classes, I felt emotionally and physically tied down by traditional techniques and was therefore unable to have an open conversation with the instructor with regards to incorporating additional approaches and concepts. I was caught off-guard by the instructor's closed response to experimentation: I had been brought up with and

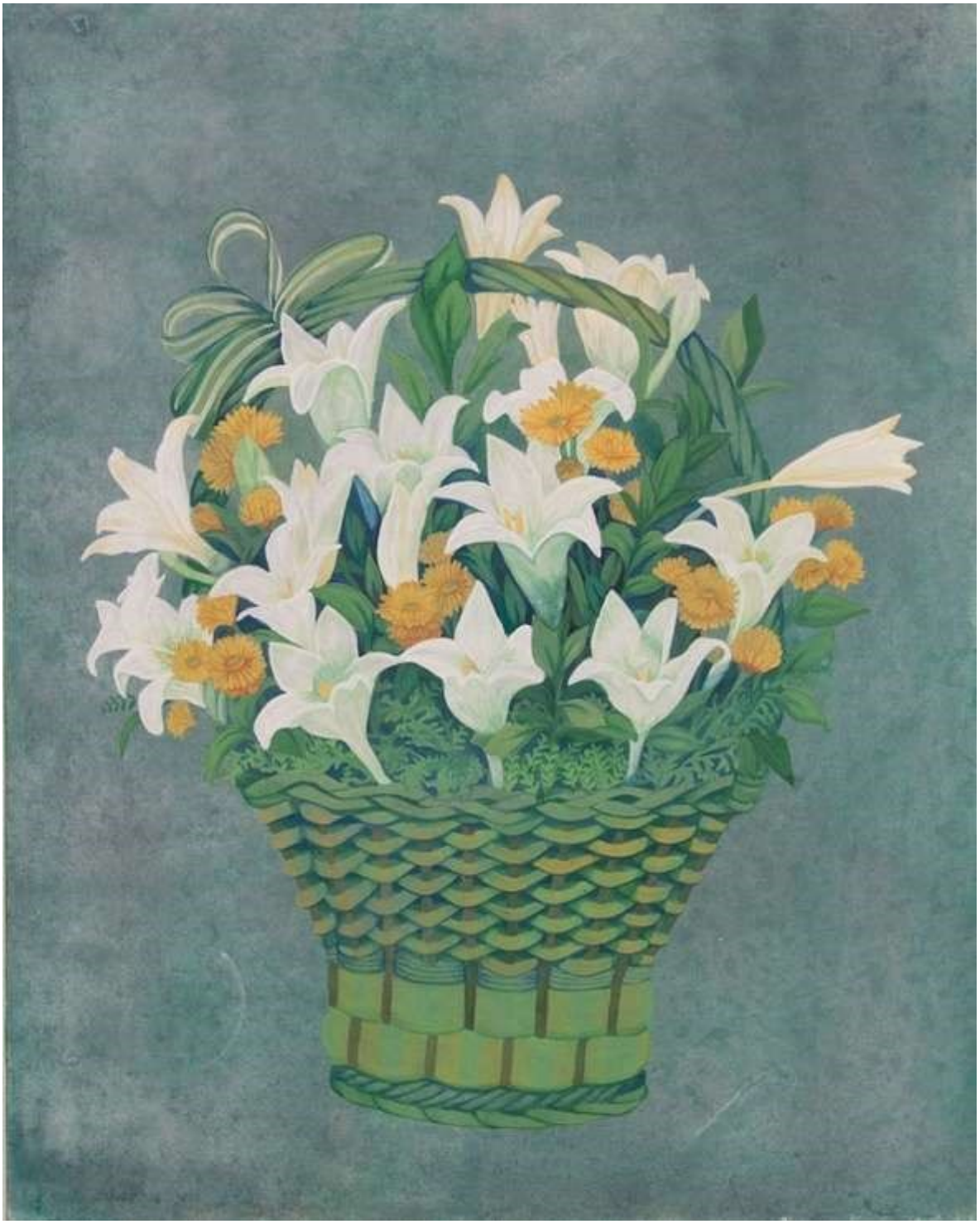
Figure 1 (a) & (b)

(a) Artist unknown, (ca. 18th-19th CE). *Flower and birds*. Photo: Jeannie Kyungjin Kim.
(b) Kim, J. K., (2010). *Untitled.* [Asian watercolours on paper]

Note. (a) A 'flower-and-birds' painting by an anonymous Korean Joseon painter.
(b) A replica of Figure 1-A by the author.

Figure 2

Kim, J. K., (2010). *Lilies.* [Asian watercolours on paper] 91.4 x 72.4 cm.



Note. A still-life Asian watercolour painting of a green basket with white lilies and yellow flowers by the author.

Figure 3

Kim, J. K., (2010). *In Another World.* [Asian watercolours on paper] 91.4 x 72.4 cm.

Note. An Asian watercolour painting of a traditional Korean mask looking into the mirror of a vanity within a surreal environment by the author.

Figure 4 (a) & (b)

(a) Artist unknown, (ca. 19th CE). *Letter pictures*. Photo: Jeannie Kyungjin Kim.
(b) Kim, J. K., (2013). *Roots*. [Human hair on Korean hanji paper] 20 x 9 cm.

Note. (a) A 'letter picture' painting depicting a fish, a traditional Korean instrument called gayageum, plants, fruit, and birds emerging from a Chinese character. Retrieved from *Traditional Korean Painting: A Lost Art Rediscovered* by Cha-yong Cho and U fan Lee. Copyright 1990 by Kodansha International.
(b) A replica of the painting using the author's hair with her seal on the bottom right (Chinese character for 'Jin').

believe that the notion that exploration of concepts and mediums is vital for growth as an artist. As a result, my body of work from this point forward fought against the traditional approach to Asian watercolour and ink techniques by using them outside of their usual historical context as well as incorporating elements of collage and unorthodox subject matter. I became aware of what I did *not* intend to do: limit students to tradition when they want to push its boundaries. The next three years of teaching art to children, youth and adults at various community centres confirmed my belief that practice and allowing for play are essential parts to creating work.

From April to May of 2017, I took part in the Red Gate Residency where I produced work in an art studio located in a rural part of Beijing, China, called Feijiacun village. I was placed in an interesting position – although I was a complete foreigner to the language, culture and people, I simultaneously felt like I blended in not only due to my appearance but also because East Asian cultures share similar ways of thinking from Confucian roots. These roots were familiar to me through my family, specifically my father who grew up in a traditional and conservative household that put significant emphasis on education and acquirement of knowledge. I embraced both of these aspects by producing work based on my father's Chinese calligraphy practice sheets that I brought with me from Canada. Although I was unable to read Chinese, the Chinese calligraphy sheets held personal connotations because they were physical proof of my father's two dominant traits: studiousness and detail orientation. Chinese calligraphy was my father's creative outlet when he started learning in middle school and he has continued to develop this practice to this day. According to Elizabeth Hammer and Judith G. Smith of the Education Department at the Metropolitan Museum of Art, calligraphy was introduced as an art form with a goal different from achieving likeness in art. They mention within the painting section of the MET's educational resource *The Arts of Korea – A Resource for Educators* that:

> During the Song dynasty, the Chinese educated elite who painted and practiced calligraphy for their own enjoyment advocated that artists pursue not merely "form likeness" – that is, formal resemblance to what the eye see in reality – but the inner spirit of their subject. By the succeeding Yuan dynasty (1272-1368), this ideal was firmly entrenched among both Chinese and Korean scholar-artists. (Hammer & Smith, 2001, p. 70)

Looking at the Chinese calligraphy practice sheets, I imagined my father meticulously executing the technique to his high standards and successfully achieving the inner spirit of the

subject. As one of the fundamental Confucian teachings is filial piety (respecting and taking care of one's parents), I felt as though his lines within the Chinese characters were traces left for me to follow. Growing up, I have always strived to make my father proud and gain his approval and affection by working hard in school. However, I was never able to meet his expectations because my grades were not up to his standards - he acquired a PhD and MSc from the United States and graduated from the top university in South Korea. This feeling of incompetency which over time transformed into self-acceptance is reflected in my work *Father (2017):* a video work in which I copy my father's calligraphy directly on the wall. I start off using traditional materials, but it is very clear from the first stroke that I have no comprehension or skill of Chinese calligraphy – I am merely copying lines and shapes as I see them. After I have completed the whole sheet, I then use my hands to smear oil paints directly on top of the Chinese characters to embrace my own contemporary approaches to practice. This video work serves as documentation of my working between traditional and contemporary approaches to art-making as well as an attempt to form a deeper relationship with my father.

Based on all of these previous and current experiences as a student, art educator and artist, I have developed the following beliefs: (1) the creating process is just as, if not more, important than the final outcome and (2) pushing boundaries of tradition (concepts and mediums) results in original heuristic thinking. Further, I believe that the trial-and-error process of exploring and playing with mediums and concepts is a vital phase of self-discovery as an artist. Through a studio-based thesis project, I have considered the relationship between formal and traditional notions of East Asian artistic practice and contemporary art-making, using research-creation as my methodology. By integrating theory and practice, I propose an intercultural approach to art education (further defined below) through a material, cultural and historical investigation of Asian watercolours. My thesis addresses the following five research questions:

- What does it mean to embody an intercultural approach to art education?
- How are research-creation and heuristic thinking linked methodologically?
- What does the process of Asian watercolour painting say about heuristic thinking?
- How can this research-creation approach of investigating of *chaekgeori* paintings be beneficial and applied to future generations of artists and art educators, specifically in the field of intercultural art education?

- What impact can a heuristic and materials-based approach to research creation have on an emerging artist-educator's sense of self?

I answer these questions by experimenting with the technique of Asian watercolours (applying of colours, blending, and paying attention to detail) as well as with the conceptual content of the paintings. I explore a specific genre of still-life folk painting that originated from Korea and is called *chaekgeori* – which literally translates to "books and things" as shown in Figures 5 and 6. This genre, known for depicting a scholar's set of tools typically using multiple horizon lines, is a style particular to Korea and started to appear in the eighteenth century. The tools represented in these paintings usually consisted of the "Four Companions" (paper, Chinese ink, writing brushes and inkstones) along with items such as books, fruit, flowers and imported objects that were all arranged in picturesque and intellectual compositions. As my previous works pertaining to Korean culture and Asian watercolours exhibits, my body of work produced for this thesis project is a reflection of my personal intercultural lived experiences as I work through the Asian watercolours and the *chaekgeori* painting style within the framework of heuristic thinking. Lastly, while producing my body of work, I have drawn upon three contemporary South Korean artists who work and practice similarly in concept, medium and technique, and consider what we can take away from the discussion to progress further within the art education field.

Chaekgeori Painting: A Backgrounder

As *chaekgeori* painting serves an important motif and lens for my work, I will take a moment here to explain its genesis and reception during Korean art history, as well as its distinct features. During Korea's Joseon dynasty (otherwise known as the Yi dynasty) from 1392 to 1897 C.E., people practiced two principle art forms: painting and calligraphy. The latter was associated with academia and intellectual content, in which the common masses could not relate to nor did they have access. Orthodox painting was also modeled based on Chinese Confucian ideologies that emphasized inner power and higher mannerisms and were enjoyed by the upper class (referred to as *yangban* in Korean) that would display them in their homes (Cho et al., 1990). Outside this realm of academic work created solely for aesthetic and scholarly purposes, common people created what are now called "folk paintings." These paintings are referred to as *minhwa*, a term coined by Japanese art critic and philosopher Yanagi Muneyoshi, which translates to "painting of the people" or "popular painting" (Chung, 2000). Unlike calligraphy, painting was an accessible medium for all because simple colours could be made with mineral pigments dissolved in glue, as well as with water-soluble vegetable colours, fruit, or flower juices (Cho et al., 1990). In addition, the subject matter presented the everyday life of Korea and required no formal training. Therefore, Muneyoshi defined *minhwa* as an art form born "…among the people, drawn for the people, and owned by the people" (Chung, 2000, p. 145). However, Cho Cha-yong (1990), co-author of *Traditional Korean Painting: A Lost Art Rediscovered*, states within her section of the book that it is important to clearly define 'folk painting' due to its previous association with hierarchically resonant language associations such as 'unsophisticated' and 'primitive.' Cho clarifies:

> The folk paintings of the Yi period were not painted in accordance with any particular aesthetic or theory of painting, nor, on the other hand, were they undertaken mainly by untrained, itinerant artists. They ware unsigned pictures intended for practical use, painted in terms of a basic, shared humanity, with the free participation of the whole nation yet including first-rate artists, and with a folk, or national, flavor that made them readily acceptable to ordinary people. For this reason, they possess an essentially Korean flavor yet at the same time embody states of mind that have universal appeal. (Cho, 1990, p. 159)

By ‘practical,’ Cho is referring to the fact that folk paintings were categorized as separate from ‘pure’ paintings created within an academic institution. However, Cho argues that both forms of paintings have a practical purpose, and so finds it more appropriate to refer to the former as ‘everyday picture[s]’. By doing so, Cho disassociates the art form in question from the hierarchically resonant phrase ‘folk picture’ since the artists producing these everyday practical paintings varied in social status. In addition, Cho believes that using the phrase ‘everyday picture’ still acknowledges the concept of ‘folk’ as there were symbolic motifs put on display in accordance to popular beliefs that bring good fortune to the household. This genre of painting embodied a specific quality of the national that could not exist without the participation of the people, which is arguably a fundamental ‘folk’ characteristic. U Fan Lee, an acclaimed Korean artist and academic, identifies and categorizes twenty-one types of folk painting within his section of the book *Traditional Korean Painting: A Lost Art Rediscovered*, one of which is ‘flower-and-birds picture’ see on the left of Figure 1, and my replica of the painting on the right from 2009 when I studied Oriental Painting for a year in Ulsan, South Korea. These ‘flower-and-birds pictures’ are amongst the most common motifs to be commissioned regardless of social status due to their symbolism of human life and beauty that dates back to ancient times (Cho et al., 1990). For this specific reason, I have experimented using the typical floral arrangements seen in these paintings as patterns to juxtapose and intermix with other subject matter within my works.

The category of interest for my research-creation thesis project is what Lee identifies under court paintings as ‘bookshelf pictures.’ This genre is referred to in Korea as *chaekgeori* that typically depicted books and other various worldly possessions in three distinct compositions either floating in space[2] (Figure 5), in bookshelves (Figure 6) or in piles (Figure 7). It is also important to note that although court-style *chaekgeori* started off in the formal bookshelves composition with various compartments commissioned by King Jeongjo for display within the first royal library for scholars, it was also enjoyed by commoners by displaying them in children’s rooms, studies, schools or homes on children’s birthdays to foster and promote

[2] It is worth noting that according to Lee Joon, Director of Leeum Samsung Gallery of Art in Seoul, South Korea, East Asian painting focused on the inherent spirit in objects and the void was actively used to express “…worlds that are abridged, suggested and invisible” (Lee, 2007, p. 19). As opposed to the notion of negative space interpreted as absence used widely in Western art education pedagogy, the theory of East Asian painting viewed the void as a complete and legitimate element in a work of art: an ‘unpainted painting.’

Figure 5

Artist unknown, (19th CE). *Chaekgeori (section)*. [Ten-fold screen, ink and colour on silk] Philadelphia Museum of Art.

Note. A chaekgeori 'floating-style' picture by an anonymous Joseon painter. Retrieved from *Chaekgeori: The Power and Pleasure of Possessions in Korean Painted Screens* by Byungmo Chung et al., p. 136. Copyright 2017 by Dahal Media.

Figure 6

Yi, H., (19th CE). *Books and Scholarly Utensils*. [Eight-fold screen, colour on paper] Leeum Samsung Museum of Art, Seoul.

Note. A chaekgeori 'bookshelf' screen from the 19th century by court-style Joseon painter Yi Hyeongnok. Retrieved from *Chaekgeori: The Power and Pleasure of Possessions in Korean Painted Screens* by Byungmo Chung et al., p. 45. Copyright 2017 by Dahal Media.

Figure 7

Artist unknown, (19th CE). *Bookshelf picture (one of set of two)*. [Colour on paper] 37 x 88 cm.

Note. A *chaekgeori* ‘book piles/table style’ picture by an anonymous Joseon painter. Retrieved from *Traditional Korean Painting: A Lost Art Rediscovered* by Cha-yong Cho and U fan Lee. Copyright 1990 by Kodansha International.

learning and studious habits. I am particularly drawn to the type that depicts piles of books, otherwise known as the 'table type' *chaekgeori* folk painting because of its commentary on the importance of academia and knowledge-making through the portrayal of books. It is also the only genre considered 'Korean' amongst all other court and folk paintings as it simultaneously borrowed but also deviated from its original Chinese roots. With this in mind, it is worth noting the similarities and differences between Chinese paintings and Korean *chaekgeori* paintings. According to Cho, Chinese paintings depicting a scholar's setting or tools were only concerned with lining the books horizontally as opposed to Korean *chaekgeori* paintings*,* in which the books were sometimes depicted as still-life with no background, with distortion of perspective and strong originality in the choice of objects displayed (Cho et al., 1990). Jerome Silbergeld, Professor of Chinese Art History at Princeton University points out within his lecture *Travels with Chaekgeori: An Art Historical Journey with Korean Screen Painting* for UCLA International Institute in 2017 that "…the writing equipment from brushes to brush holders, the kinds of Chinese antiques and the preferred flowers shown here were all hallmarks of the educated elite of China that Jeongjo idealized" (Silbergeld, 2017). Confucius, the Chinese philosopher from whose work a majority of Chinese and Korean traditions and values are rooted, once stated that "when I present one corner of a subject to someone, and from this you cannot learn the other three, I will not repeat my lesson". This Confucius viewpoint is important to note as it aligns with intercultural thinking and practices (to be discussed below). Silbergeld goes on to interpret these words as recognition that although Confucius was strict, he was with the intention that his pupils think broadly outside of their knowledge base and venture beyond boundaries in order to see the whole. To exemplify this concept, I include here a particular screen that portrays a 'peeking-in' element which is unique to *chaekgeori* paintings (Figure 8). I will be exploring with this composition and the 'peek-in' concept further within the execution of my paintings and discussion of them. Silbergeld weighs in by mentioning that the intention of *chaekgeori* paintings is inherently a curated public display of their private collections and studio. Silbergeld further observes attributes that distinguish the Korean *chaekgeori* paintings from Chinese paintings: in the latter, the scholars themselves were usually depicted within the studios but not within Korean *chaekgeori* paintings. In all, from all of these observations it is clear that although the origin of *chaekgeori* paintings stemmed from China, Korea has taken further artistic liberty in exploring compositions and motifs.

Figure 8

Artist unknown, (19th CE). *Chaekgeori behind a Leopard-Skin Curtain (section).* [Eight-fold screen, ink and colour on paper] Leeum Samsung Museum of Art, Seoul.

Note. A combination of *chaekgeori* and studio 'peeking-in' picture by an anonymous Joseon painter. Retrieved from *Chaekgeori: The Power and Pleasure of Possessions in Korean Painted Screens* by Byungmo Chung et al., p. 134-135. Copyright 2017 by Dahal Media.

Sunglim Kim, Assistant Professor of Art History at Dartmouth College and author of the article *Chaekgeori: Multi-dimensional messages in Late Joseon Korea,* describes *chaekgeori* painting "…as a multicultural fusion of diverse elements from Europe, China and Korea" (2014, p. 3). Specifically, Burlind Jungmann, the first Korean Art History Professor at University of California, Los Angeles, explains within her publication *Pathways to Korean Culture – Paintings of the Joseon Dynasty* (2014) that Yi Hyeongnok's work (Figure 6) displays the use of one-point perspective and *chiaroscuro*, which are both elements applied to achieve *trompe l'œil* – a Western painterly device that translates to 'trick the eye'. Jungmann concludes that this presents as evidence of the East (Korea in particular) looking to the West for knowledge and inspiration, as the study of *chaekgeori* paintings was already one of the eight genres required to master within the Royal Bureau of Painting during the reign of King Jeongjo in the mid-17th century. Later *chaekgeori* paintings (late-eighteenth to nineteenth century) done by court painters tend to be more stylized in that they cared less about using *trompe l'œil* illusionistic techniques and three-dimensionality, and more about geometric shapes and vivid colours. The focus of the paintings shifted from spatial arrangement and three-dimensionality to the decorative flat surface patterns and colour scheme (Figure 8). Folk minhwa painters were focused on portraying specific motifs from court-style paintings with their own idealized interpretations and style for their everyday lives rather than implementing Western painterly devices such as trompe l'œil and chiaroscuro, which they did not have access to learn, nor did they care for. Jungmann states that towards the mid-eighteenth century to the early twentieth, Joseon painters moved further away from foreign influences on their art and towards Korean traditions.

Contemporary *Chaekgeori* Painters

In present day, *chaekgeori* as a concept and tradition has started to gain popularity amongst artists, particularly within South Korea. It is important to note that this genre, similar to its origin during the Joseon dynasty, is still accessible to all artists regardless of medium of practice or social status, especially in this day and age within our ever-growing digital world. This is evident within the vast Instagram community that presents itself when exploring the metadata tags *chaekgeori* ("books and things") or *chaekgado* ("pictures of bookshelves"). As of January 2020, the metadata tag (commonly referred to as 'hashtags' within the Instagram platform) *chaekgeori* resulted in approximately twelve thousand and three hundred posts, and *chaekgado* at around five thousand posts. One of these artists goes by Kwang Kwang (Instagram

profile handle: @k_gallery_kwang), a digital illustrator who focuses on revitalizing traditional Korean culture and traditions through depiction of specific motifs and symbols recognizable from Korean history. Figure 9 depicts the work that was uploaded on June 12, 2020 to their website titled *Korean Dream* where a landscape that uses motifs seen in typical *chaekgeori* paintings such as piles of books derived from imagination is presented. What is unique about this piece that stands out from other artists implementing *chaekgeori* elements is the way in which they are placed within the landscape with realistic proportionate relationships disregarded. Rather than the piles of books being proportionate to real-life, we get the impression that they are the size of building when compared to the trees and green mountains that surround them. Other motifs such as macarons, a golden retriever sleeping on the pages, and a mug suggest modernity and personal touches to the work. When analyzing this work in comparison to the Joseon painters, we can see aspects of this work that suggest skill in digital linework and colouring done by the educated, but also a sense of playfulness in saturated colours and the everyday motifs that are more often seen in *chaekgeori* folk paintings produced by commoners.

Amongst the many contemporary artworks that reference *chaekgeori* paintings, is one that caught my interest due to its siting in a public and communal space. In 2019, Sun-Young Moon and Ji-sook Kim collaborated on a public mural piece commissioned by Haedong Culture and Art Village in association with Damyang, South Korea, whose title roughly translates to *Resonance of People* (Figure 10). Similar to Kwang Kwang's work, this urban cultural public project portrays elements that stay true to *chaekgeori* paintings in the depiction of traditional books within shelves with many display compartments. Interestingly, even within a collaborative effort their individual artistic styles shine through. In the case of Kim, her body of work focuses on intricate details of nature including bodies of water with circular waves, from which we can infer that she was responsible for the moments of waves within the mural. As for Moon, her practice focuses on the depiction of traditional Korean pillowcases, their most distinctive feature being the colourful and decorative sides. This motif is directly seen within the bottom right of mural. Based on these observations of the mural and the individual artists' styles, I can imagine an exchange of ideas, perspectives and culture between them to produce a cohesive piece – one that I further propose is the embodiment of interculturality, a concept I discuss below.

The last artist of interest is Kyung-Min Nam, whose oil painting practice shows an interest in artists' studios. I came across her work February 2019 when visiting the group

Figure 9

"Kwang Kwang (K Gallery)," (2020). *Korean Dream.* [Digital illustration]. Retrieved July 14, 2020, from https://grafolio.naver.com/works/1546514

Note. A digital artwork that uses the *chaekgeori* piles of books as scenic elements within the foreground and background. Traditional depictions of trees and flowers are intermingled with modern day motifs such as macarons, dandelions and a golden retriever.

Figure 10

Kim, J.-S. & Moon, S.-Y., (2019). *Resonance of People*. [Mural work]. Retrieved July 14, 2020, from https://www.instagram.com/p/CCX9iU7Jliv/ and https://www.instagram.com/p/B468BG7Juvm/

Note. Several viewpoints of a mural stylistically depicting *chaekgeori* paintings with compartments displaying objects such as piles of books and pillows as well as the occasional motifs of water and coral.

exhibition held by the Korean Cultural Centre Gallery and Gallery 101 in Ottawa, Canada titled *One Inspiration - The Very First Ideas from Korean Tradition and Culture*. The work of particular interest was titled *The Pleasure of Contemplation: A Room with Chaekgeori and Desk* (Figure 11), in which Nam depicts a scholar's study in its natural state as opposed to the typical idealized depictions of books, tools and antique objects seen in traditional *chaekgeori* court and folk paintings. Nam's work is a contemporary approach to the 'peek-in' composition, as we have seen a historical example of this being implemented in Figure 5. Nam also takes a modern approach to her choice of colour palette in using saturated and colourful hues. Referring to Nam's 2010 solo exhibition of similar works, Jin-Sook Lee, Art Director at Interalia, South Korea, observes "…a purity that has not yet matured, but is positive, not knowing the fear of progress, since it has not experienced failure. With such childlike curiosity, Nam, Kyung-Min observes the world of painting with her own language, experiencing it as an illusion, and at the same time, as the present" (2010, p. 38). In the composition here, I fine her use of the diptych format interesting: is there a conceptual purpose behind this? This is a question I will consider as I produce my own paintings for discussion.

In summary, by drawing connections between the works of Sun-Young Moon and Ji-sook Kim, Kwang Kwang (K Gallery) and Kyung-Min Nam, I developed a comprehensive and contemporary understanding of how I wanted to develop and produce works as a Korean-Canadian. As we will see, my research gave me the knowledge to intermix traditional art education practices and concepts of *chaekgeori* and *minhwa* folk paintings with contemporary approaches to execute a body of work that innately makes sense to me through heuristic inquiry. As I produced the paintings, I thought with the works of contemporary Korean artists Kwang Kwang, Kim and Moon, and Nam while contemplating throughout the process the choice of colours, composition, and medium. Also essential was the understanding I have developed of intercultural art education, described next.

Figure 11

Nam, K.-M., (2019). *The Pleasure of Contemplation: A Room with Chaekgeori and Desk.* [Oil on linen] 117 x 91 cm (ea). Photo: Jeannie Kyungjin Kim

Note. A vibrantly coloured diptych oil painting of a scholar's study space looking out into nature done by contemporary Korean artist Kyung-Min Nam. Copyright 2019 by Kyung-Min Nam.

Theoretical Framework

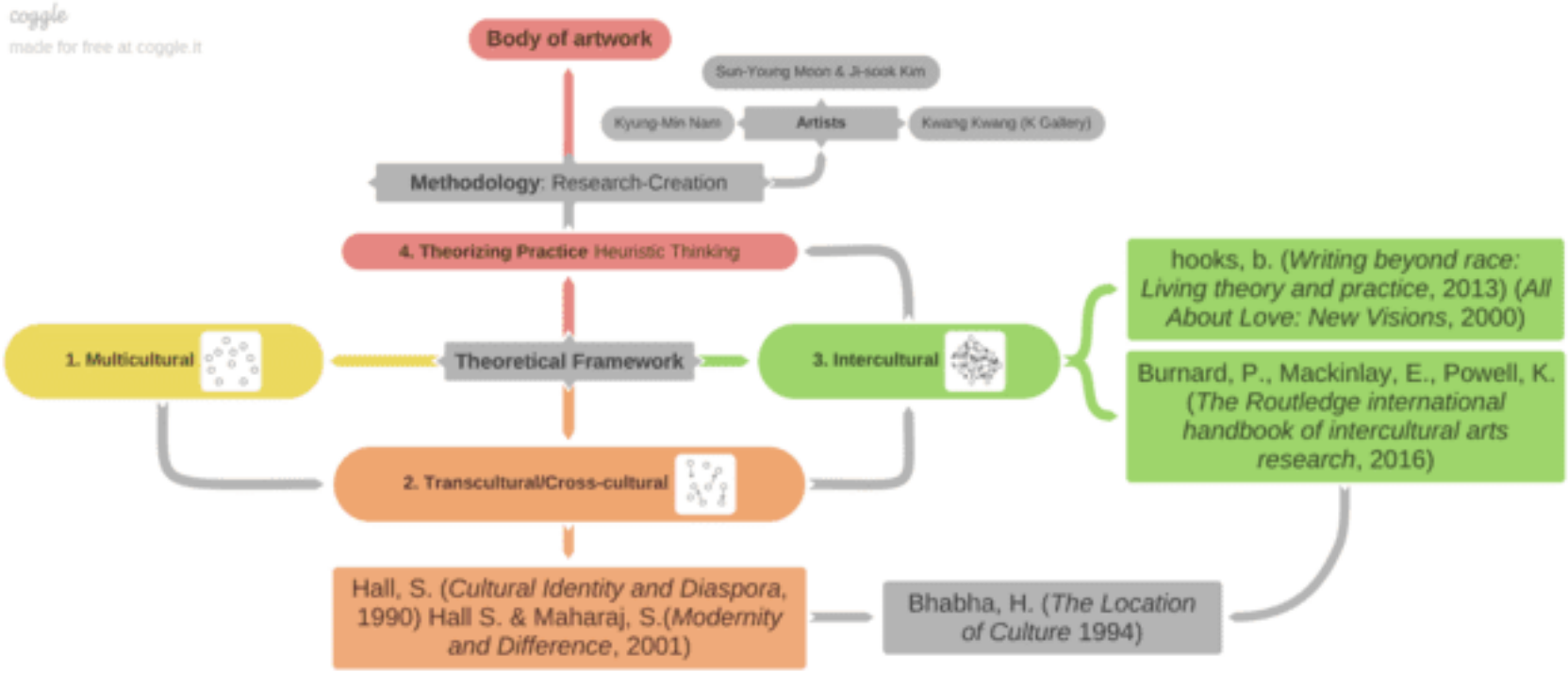
Based on the literature review conducted for this thesis, I have gathered that the most appropriate approach to art education in this modern day and age when considering multiple cultures is **intercultural**, which proposes that we strive to learn from each other and delve deeper than multicultural models of human interaction. For insight and framing of intercultural approaches (see Figure 10, green sections), I have looked into the scholarly works of Pamela Burnard, Elizabeth Mackinlay and Kimberly Powell, the editors of *The Routledge International Handbook of Intercultural Arts Research* (2016). I have also drawn on bell hooks's definition of love (2000) as a *participatory* emotion and a social custom that can both inform and underpin intercultural arts practice. Further, I have taken to heart her unpacking of how issues of diversity and race are dealt with inside and outside the classroom in her books, *Teaching Critical Thinking: Practical Wisdom* (2009) and *Beyond Race: Living Theory and Practice* (2013). I address this literature within the Intercultural Knowledge and Thinking section of this thesis, that follows.

In seeking to articulate a theoretical framework for my thesis that takes up questions of cultural translation, ideally with specific reference to a connection between Asian and Euro-North American perspectives, I first came across an online framework proposed by the United Church of Canada (2011) in which they defined the specific aspects of a multicultural, cross-cultural (otherwise known as transcultural), and intercultural communities.[3] At the intercultural stage, The United Church of Canada believes that cultural power and racial struggles are finally addressed with in the community and transformation of all peoples can occur as they attempt to take a step further in creating relationships amongst distinct cultures that practice comprehensive mutuality, reciprocity and equality. This specific order of definitions (multicultural, transcultural/cross-cultural, intercultural) served as the foundation for further research and my developing a theoretical framework for the implementation of a research-creation methodology (Figure 12). To root my framework, I will conduct an analysis through a transcultural/cross-

[3] According to the United Church of Canada, a multicultural community is when members of society living alongside each other regardless of differences in culture that are acknowledged and celebrated. However, these acknowledgments can appear as superficial because they tend to focus on representation rather than an *exchange* between cultural groups. The United Church of Canada distinguishes multicultural from cross-cultural and intercultural communities in that the former displays power differentials, therefore a lack of collective transformation.

Figure 12

Theoretical Framework Mind-Map



Note. The theoretical framework of this thesis project in the form of a mind-map. The icons beside the multicultural, transcultural/cross-cultural, and intercultural sections represent the human interaction within this type of community (The United Church of Canada, 2011), in which the circles are people and the arrows are the relationships. These interactions and exchanges are hierarchical in nature depending on whether the arrow is single or double-headed.

cultural lens of Jamaican-born British theorist Stuart Hall's approach to diasporic thinking as outlined in his *Cultural Identity and Diaspora* (1990) and unpack notions of 'cultural translation', difference and the 'other' within the publication *Modernity and Difference* (2001) by Hall and Sarat Maharaj, South African Professor of Visual Art and Knowledge Systems at Malmö Art Academy, Lund University in Sweden. This particular text is a transcription of a discussion between Hall and Maharaj regarding questions of modernity and difference that was held at Institute of International Visual Arts (inIVA) at the Lux Cinema in Hoxton, London, on October 25, 2000. In order to understand and appreciate the conversation to its fullest extent, Gilane Tawadros, founding Director of inIVA and author of the preface in *Modernity and Difference* (2001) situates the two scholars' positions by including their previous work relevant to the discussion. Tawadros introduces Hall with his keynote address held at the Tate Gallery in May 1999 titled *Museums of Modern Art and the End of History,* in which he challenges the practices of European museum institutions that presumes modernism is a property of Western Europe. As for Maharaj, he raises questions regarding translation and untranslatability and defines 'new internationalism,' (a notion introduced within the first conference held by inIVA in 1994) in his work "Dislocutions: Interim Entries for a Dictionnaire Élémentaire on Cultural Translation" within the publication *Re-Verberations: Tactics of Resistance, Forms of Agency in Trans/cultural Practices* (2000) as follows:

> In the contemporary scene of cultural mix and swap, translation is about unending production of difference – spasmic, unforeseeable transformation. This has to be distinguished from the view of difference as diversity – a spectrum of fixed, unchanging markers of cultural difference – which by the 1990s has increasingly come to be associated with official multicultural strategies. The latter is concerned mainly with the regulation and management of difference. (Maharaj, 2000)

In other words, Maharaj attempts to challenge the fixed and regulated nature of difference within Western culture, or what he calls 'multicultural managerialism' by shifting the focus on how cultural formation or translation is in constant flux and therefore cannot be pin pointed. Aligned with this thinking is Hall's earlier argument that identities cultures are to be comprehended without a *pure* origin or beginning, hence an infinite, incomplete series of translations. Within Hall and Maharaj's official discussion on modernity and difference, they agree in that identities are constructed by power and only when we accept 'sameness' with difference can the 'truth'

come through: that the subject is constructed across a 'lack', the self by its 'others' (Hall & Maharaj, 2001). In all, although most of the conversation between Hall and Maharaj is oriented to how institutions such as art museums should handle modernity and difference, their observations can also be applied to broader philosophical and cultural contexts in society that includes inequality of Black, Indigenous, and people of color (BIPOC) artist representation in fine art institutions and what is deemed as acceptable cultural appropriation in art education settings.

Lastly, placed in between transcultural/cross-cultural and intercultural within Figure 12, I have looked into Homi K. Bhabha's post-colonial theories on culture, 'in-between' space and 'third space' hybridity within his publication *The Location of Culture* (1994). Within the *Introduction: Locations of culture* of this publication, Bhabha states the following when considering the need to think beyond narratives of origins and instead focus on the *process* of how cultural differences are formed: "these 'in-between' spaces provide the terrain for elaborating strategies of selfhood – singular or communal – that initiate new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself" (Bhabha, 1994, p. 2). In other words, Bhabha describes 'in-between' spaces as opportunities for re-imagining identity and selfhood, which resonates with the heuristic inquiry procedures and research-creation methodology of this thesis project that focuses on *self-exploration* and *process.* These concepts will be put in conversation with each other within the Methodology section of this thesis. In addition, the notion of 'in-between' space will also be revisited in relation to the text of Eeva Anttila, Professor of Dance Pedagogy at Theatre Academy of University of the Arts Helsinki, Finland within the Intercultural Art Education sub-heading as well as the Discussion section of this thesis. All of these transcultural/cross-cultural and intercultural perspectives within Figure 12 will be considered when observing and discussing my series of three *chaekgeori* inspired paintings so that they can be applied to intercultural approaches, practices and theories in art education.

Intercultural Knowledge and Thinking

In the last two decades, the notion of multicultural art education has drastically evolved since its development in the early 20th century, shifting to the far more compassionate, honest, and reciprocal approach of *intercultural* art education. Fernando Hernandez, Associate Professor of Art Education at the University of Barcelona, defined interculturalism as the interactive engagement between or among cultures for the purpose of learning (Hernandez, 1999). In 2002, UNESCO (United Nations Educational, Scientific and Cultural Organization) established The Universal Declaration on Cultural Diversity affirming that "the common human heritage… as necessary for humankind as biodiversity is for nature" (UNESCO, 2002). With regards to education, UNESCO stresses the importance of cultural diversity and integration to both curriculum design and teacher education. Although UNESCO claims that they validate cultural distinctiveness while fostering cultural cohesion through 'unity-in-diversity,' I have pushed this notion further with a research-creation approach and by raising the first research question: what does it mean to embody an intercultural approach to art education? This the question I addressed not only while drawing upon Korean traditions and Western perspectives on thinking and creating when producing my body of work, but also while I consider the relationship between folk art and interculturality below.

An aspect of creation that is common amongst folk artists is the inclusion of narratives, which have been an integral aspect of folk art and continue to be so for contemporary artists taking up these traditions. One approach to fostering cultural cohesion as UNESCO suggests would be to center interculturality in our hearts and actions by acknowledging our biases and educating ourselves on the stories embedded in the works. Kathleen G. Roberts, Professor of Communication & Rhetorical Studies at Duquesne University states within her research published in the *Argumentation and Advocacy* (2007) journal, interculturality and folk art are inherently connected. Based on a body of work from the field of folklore, anthropology, and material culture, Roberts defines folk/traditional art as "…the particular genre of human creativity that emphasizes artistic process, cultural tradition, and limited individualism…how folk art objects should be engaged by everyday life, and how their methods of creation should be taught and learned" (p. 153). To expand further, Paddy Bowman, Founding Director of Local Learning: The National Network for Folk Arts in Education, and Doug Blandy, Art Education

Professor of Cultural Leadership and Folklore at the University of Oregon, propose five defining points of folk arts:

> (1) traditions and expressive customs practiced within a group and passed on by word of mouth, imitation, and observation, often informally, (2) dynamic and universal yet unique to each person, (3) representative of community diversity, (4) vital to self- knowledge, identity and daily life and (5) inherently interdisciplinary and accessible. (Bowman & Blandy, 2020, p. 10)

All of these five aspects are worth noting for my thesis project, with an emphasis on the first point that traditions can be passed down informally by imitation. This can be applied to *chaekgeori* paintings in that it was tradition amongst commoners for households to display paintings that depicted motifs inspired by elite court paintings. Another important consideration is the second point in that traditions were universal yet unique, similar to how the Korean *chaekgeori* style, although derived from Chinese culture became unique to Korea in stylistic choices. Lastly, Bowman and Blandy claim that folk art is inherently an interdisciplinary form of expression that is vital to self-knowledge, identity and daily life, which aligns with the heuristic research-creation methodology of this thesis in my attempt to embody interculturality in my personal artistic process.

When comparing Bowman and Blandy with Roberts's definitions of folk art, both sources speak of folk art as a unique case that functions within communities, highlighting communal identities rather than colonial influence. Roberts believes that the process of creation is the very element that identifies the work with a certain genre of folk art. The example she provides is that a work is no longer considered 'folk' if the artist drastically alters the process or the form of the art that has been passed down through generations. Roberts argues that main reason why folk art is the ideal example of intercultural communication is because of its ability to present a visual argument based on symbols, context, and community. Specifically, Roberts speaks to the significance of tradition within the process because the artists that follow these traditional methods inherently value hand crafting over mass production, a process we are heavily dependent on in this day and age. To exemplify folk art, visual argument and intercultural communication coming together, Roberts turned to cases where folk art prospered in difficult intercultural obstacles, in which she refers to the Blackfeet (Niitsitapi) reservation in Montana from approximately 1895 to 1935. She goes into further detail on how the Blackfeet

beadwork artists had to contest for their identity and culture despite cultural upheaval caused by Anglo missionaries: invoking the *Nit Oyis,* the sacred lodge, as well as preserving traditional motifs that communicated sacred symbols and beliefs to the Blackfeet Nation. The same mentality can be applied to *chaekgeori* paintings in that all artists – whether they identify themselves within the realm of fine arts, folk arts or digital/popular arts are equally inclined to pursue work that touch upon the specifics of this genre to preserve and continue traditions. These artists and their works will be put into conversation with my body of work later on within the discussion section of my thesis.

Intercultural Art Research

As the world becomes increasingly globalized with access to the ever-reliant digital means for information and communication, I believe it is important now more than ever to consider and implement intercultural approaches to art education. In order to ensure that teachers and students are well-prepared with interculturality at their forefront, Burnard, Mackinlay and Powell have compiled *The Routledge International Handbook of Intercultural Arts Research* (2016) to serve as a vital guide for modern-day art education. Here, I consider main ideas in four chapters, linking these to the primary theorists who have informed my understanding of interculturality in art and art education.

Carmen Robertson, Associate Professor of Art History at the University of Regina argues within her chapter, "The Beauty of a Story: Toward an Indigenous Art Theory" that a Modernist point of view – in other words, conceptions of a systematic Western art theory – and essentializing theory limit the power of cultural pieces specifically because they do not allow for the works to be considered within a specific (especially non-Western) context. When John Dewey stated within his publication *Art as Experience* (1934) that art can be interpreted as a universal language, Robertson observed that Dewey's 'universal' language exposes Eurocentric bias: "a Modernist structure that privileges Western as a measure for all other artistic expressions" (Robertson, 2016, p. 14). To break free from this predetermined framework as much as possible, it is important to turn to postmodernist points of view and analyze them critically but with a compassionate heart. For instance, Cynthia Freeland, Professor of Philosophy at the University of Houston writes within her publication, *Art Theory: A Very Short Introduction* (2003) that art theory's purpose is to "…systematically unify and organize a set of observations, building from basic principles" (p. 1). Although this statement is not wrong per se

and can be understood by a general audience, Robertson points out that there is a whole spectrum of forms, cultural applications and ceremonial usage that Freeland's postmodernist view does not cover. As a possible solution, Robertson states that a "…clearer articulations of Indigenous art theory necessarily increase the communicative capacities of interculturality. Formulations of discourses related to Indigenous art theory expand the ways in which differences can be understood and valued, shifted and reconceived" (Robertson, 2016, p. 13). This approach would be ideal for integrating interculturality in art education, as it implies being present in today's interconnected world to develop international communicative competence and intercultural citizenship. Patricia Leon Lashley-Charles, a Trinidadian creative writer and poet describes intercultural growth as a passage we must take together as one with compassion in our hearts:

> Our voices will be heard, and a breathing space to express, explore, educate.
>
> Our adopted land has become home, as we carry our ancestral expressions wherever we go.
>
> Deep within our souls, our culture arises, not simply to entertain but to penetrate the hearts and minds of humanity…
>
> Essence of who we are, on this journey of love. (Lashley-Charles, 2016, p. xxvi)

In alignment with Lashley-Charles's words, African American writer and cultural critic bell hooks has also worked extensively on visual politics and theory. Although hooks refer to the African American context specifically, her perspective has advanced art theory in writing about the crucial skill of learning to see and appreciate material and spiritual beauty that acts as resistance in a culture of colonizing domination (hooks, 1995). Similarly, Vietnamese filmmaker Trinh T. Minh-ha also works with the aesthetic sensibility that is formed from resistance as the Other. Contemporary arts by marginalized artists are often inherently political because the artists are "…aware that oppression can be located both in the story told and in the telling of the story, an art critical of social reality neither relies on mere consensus nor does it ask permission from ideology" (Minh-ha, 1991, p. 7). Although colonialism and power are inevitably present in non-Western contemporary art, Minh-ha along with Roberts believes that story plays a key role in the equation in deciding *who* tells a story, how that story is told, and the roots of the story that remains central to the creative process.

One act we can take is to approach all that we do with a love ethic. Brydie-Leigh Bartleet's chapter "The Role of Love in Intercultural Arts Theory and Practice" focuses on

compassionate love, which bring attention to the vital roles of: "…intimacy, interaction, trust, honesty, openness, caring, courage, fairness, faithfulness, gratitude, respect, dialogue and ethnical responsibility in our intercultural artistic practices" (Bartleet, 2016, p. 91). She proposes that the combination of compassion and love can provide a critical framework within intercultural arts theory and practice while drawing upon the works of bell hooks. hooks states within the chapter "Moving Past Blame" of her publication *Beyond Race: Living Theory and Practice* (2013):

> Learning to challenge and change binary thinking—the us-and-them paradigm—is one way to create a foundation that can be sustained. Holding onto binary thinking actually keeps dominator culture in place, for one aspect of that culture is the projection outward onto an enemy, an "other," whenever things go wrong, and this casting of blame in turn helps to promote a culture of victimization. (p. 29)

hooks asserts that marginalized communities, specifically the Black community in her case, need to move past blame and victimization in order to progress as a nation. Bartleet positions love as a guide as to how we can move forward. In explaining love-as-action, Bartleet refers to Elizabeth Mackinlay in that whatever action we take as intercultural artists, an ethic of love should be at the core to guide the artist in how we can engage and connect with people, places, arts practices and pedagogies, without overlooking the harm and dangers of colonial histories, practices and thought. I believe working with an ethic of love can be applied to all aspects of art history, including the Joseon folk painters in Korea who depicted motifs that symbolised values important to them and their loved ones.

When speaking about interculturality, the notion of hybridity in inevitable. Eeva Anttila's chapter "When Dialogue Fails: An Art Educator's Autoethnographical Journey Towards Intercultural Awareness," can help address this notion. Anttila recounts her personal and professional encounter with intercultural thinking through collaborative artistic-pedagogical projects. Anttila frames her work around two cultural theorists to present the notion of intercultural awareness, one of which is Homi K. Bhabha post-colonial notion of cultural hybridities and 'third space'. Intercultural awareness is at the core for her dialogical dance projects and her performative writing research that explores 'in-betweeness'. Anttila follows Ronald Pelias, Professor of Performance Studies at Southern Illinois University, Carbondale in his definition of performative writing stating that it privileges "…dialogue, the fragmentary, the

uncertain" (Anttila, 2016, p. 300) and "…do not believe that argument is an opportunity to win, to impose their logic on others, to colonize…[performative writing] creates a space where others might see themselves" (Pelias, 2005, p. 419). In executing the process of performative writing, she concludes from her studies that this in-between 'third space' is a gap that one cannot create or control because she views "…the land of dialogue as a hybrid space, a possibility for unprompted transformation" (Anttila, 2016, p. 306). Anttila's autoethnographical approach to her thesis is in alignment with my last research question as they both focus on selfhood: what impact can a heuristic and materials-based approach to research creation have on an emerging artist-educator's sense of self? I have answered this question by observing and preforming the use of traditional Asian watercolours as I made each mark to complete the series of paintings that embody the notion of interculturality.

To conclude, it is important to note that Anttila's performative writing exercises and Bhabha's original concept of 'in-between' spaces works in relation to Hall and Maharaj's notion of 'cultural translation' when considering intercultural knowledge and thinking. For this reason, I have placed Stuart Hall and Sarat Maharaj under transcultural/cross-cultural in my Figure 12 chart of theorists. Similarly, Kerry Freedman, Professor of Art and Design Education at Northern Illinois University, writes within her chapter "Interculturalism Now: How Visual Culture Has Changed Formal and Informal Learning" that today's current participatory culture is not like a confined museum or studio in that it is "a digital culture of websites freely open to all, where works of art are re-imagined, re-designed, and re-dispersed by any member of the participatory public" (2016, p. 444). Reading her text, I consider cultural translations as the initial step to answer the fourth research question: how can this research-creation approach of investigating of *chaekgeori* paintings be beneficial and applied to future generations of artists and art educators, specifically in the field of intercultural art education? The answer to the question will be expanded upon within the conclusion.

Methodology

The objectives of my thesis project will be accomplished using research-creation as the methodology to approach using Asian watercolours as an emergent form. As Owen Chapman, Associate Professor and Kim Sawchuk, Professor, both in the Communication Studies Department at Concordia University, Montréal, Québec state in their article "Research-creation: Intervention, Analysis and 'Family Resemblances'" (2012), there are four subcategories of research-creation methods: research-for-creation, research-from-creation, creative presentations of research, and creation-as-research. For the purpose of this thesis project, I will be implementing the creation-as-research approach, the method in which research and knowledge emerge as a result of creating. I find this the method best-suited to understanding our inclination to create and experiment, in my case, technically and conceptually with Asian watercolours. My creative process includes applying colour washes, blending colours and paying attention to the meticulous details that are specific to *chaekgeori* paintings. Conceptually, as opposed to the essentialist multiculturalism approach that suggests every identity originates from a pre-given cultural formation (race, ethnicity, sex), I will be taking the deconstructionist approach to cultural translation which is defined by co-authors Boris Burden and Stefan Nowotny at the European Institute for Progressive Cultural Policies, Vienna, Austria, Sherry Simon (Department of French Studies, Concordia University), Ashok Bery (Department of Humanities, Arts, Languages and Education, London Metropolitan University, United Kingdom) and Michael Cronin (Centre for Translation and Textual Studies, Dublin City University, Ireland) as when: "a culture is a narrative without any historical or physical origin…there are no origins at all, but only their traces, only their "copies"" (2009, p. 198). From such a perspective, painters of *chaekgeori* can be construed as expressing their cultured appreciation of elements from outside of Korea through the depiction of foreign books, antiquities, and objects of curiosity from China and other Western countries using their own traditional methods of art-making. As Jungmann states within her publication *Looking East: Ruben's Encounter with Asia* (2014):

> The adaptation of thought, visual elements, and painting techniques from Europe via China is a fascinating process of "cultural translation.' Genres were carefully chosen and visual elements were appropriated to local circumstances and conventions […] Joseon painters and their patrons were guided by their own conventions and taste. They were curious about new ways of viewing and representing the world, but their traditions, in particular the idea of "nonattachment" – of not being absorbed by emotions – prevented

> them from a wholesale acceptance of European painting. Instead, they blended what they had learned with their traditional ways and achieved astounding results. (Jungmann, 2014, p. 84)

Based on Jungmann's analysis, it is clear that although Joseon painters in Korea were influenced and inspired by external sources of knowledge and visual elements, they managed to keep true to their traditional approaches while also experimenting with European painterly practices such as the *tromp l'oeil* and *chiaroscuro* techniques that, as previously described, are evident in some court-style *chaekgeori* paintings. From today's perspective, these Joseon painters and hybrid *chaekgeori* paintings can be considered as the result of the deconstructionist approach to cultural translation since they took external traces and copies of styles and formed their own cultural narrative.

Through creation, I have discovered the possibilities of integrating research-creation and heuristic thinking and life. Within *Carnal Knowledge: Towards a New Materialism Through the Arts* (2013), Jondi Keane, Associate Professor of Art and Performance at Deakin University wrote a chapter titled "Æffect: Initiating Heuristic Life" in which he attempts to connect matter and materiality with the human cognitive system by demonstrating examples of internal and external feedback loops (Keane, 2013). Keane describes this approach of *Æffectivity* as:

> An embodied condition assigning value…The ensuing calibrations, calculations and biochemical projections are *efferent* (outgoing) *and afferent* (incoming), which is to say that the body initiates paradoxical and conflicting modes of activity that both inhibit and prompt action…The stakes of embodied practice (assigning, implementing and interpreting value) initiate a shift from pre-reflective everyday life to daily research of an heuristic life, where an emphasis on learning about one's own modes of learning impacts upon all manner of activities. (Keane, 2013, p. 50-51)

In applying this concept of *Æffect* (affect and effect coexisting and working to produce meaning) to my methodology, I anticipate being able to experience the internal and external effects of knowledge making and creating using Asian watercolours – a medium familiar to both court-style and folk-style Joseon painters. Within the exhibition publication *Chaekgeori: The Power and Pleasure of Possessions in Korean Painted Screens* (2017), complied and edited by Byungmo Chung and Sunglim Kim, Chung observes in his article "The Mystical Allure of Chaekgeori, Books and Things" the difference in purpose between court-style and folk-style *chaekgeori* paintings. Chung states that "…court-style *chaekgeori* paintings played a role in

easing economic difficulties by means of their inclusion in material cultural exchanges with China, while folk-style *chaekgeori* afforded visions of a blessed life by depicting an ideal world via a *real-world medium*" (Chung et al., 2017, p. 72, emphasis in original). In this quotation, Chung speaks to the difference in purpose between court-style and folk-style *chaekgeori* paintings – the former being for economic, cultural and material exchanges, while the latter focusing on the everyday life and the ideals of the common folk.

With an understanding of historical *chaekgeori* paintings and the notion of *Æffect*, it would precisely be this point at which we can address the third research question on page 8: what does the process of Asian watercolour painting say about heuristic thinking? Along the lines of heuristic life, American psychologist and President of the graduate school Center for Humanistic Studies Clark Moustakas has also conducted self-studies regarding loneliness and love. This body of writing has been used to theorize practice for my thesis project. Moustakas and his fellow faculty member Bruce Douglass published an article titled *Heuristic inquiry: The internal search to know* (1985) where they define heuristics as an approach to human science research that requires "…a passionate and discerning personal involvement in problem solving, an effort to know the essence of some aspect of life through the internal pathways of the self" (p. 39). Derived from the Greek word 'heuretikos' which means 'I find', heuristics is private and imaginative in nature, and its purpose is to pursue essential meanings connected with everyday human experiences. The researcher contemplates a problem, question or theme, with data emerging from autobiographical experiences. Heuristics has the potential for disclosing truth: "…exhaustive self-search, dialogues with others, and creative depictions of experience, [through which] a comprehensive knowledge is generated, beginning as a series of subjective musing and developing into a systematic and definitive exposition" (Douglass & Moustakas, 1985, p. 40).

Douglass and Moustakas describes the researcher's approach as 'passionate yet disciplined commitment.' Based off of Moustakas's studies on loneliness (1961, 1975), he and Douglass composed seven steps for heuristic inquiry by tracing his path on the pursuit of self-experience, paraphrased as follows: (1) determine the question or problem to center your research on, (2) self-exploration of loneliness both as a creative force and a negative influence, (3) awareness of your surroundings including people, environment and situation, (4) delve deeper into what it means to be lonely through writing and creating, (5) recognize patterns, if any, that arise during this period, (6) expand to literature that publish reports on loneliness, (7) create a documentation/manuscript of how loneliness presented itself during this time (Douglass

& Moustakas, 1985). I have taken these steps as the foundation and made alterations to fit the purpose of my thesis. The first step asks the researcher to consider the current situation, which in my case would be COVID-19 that naturally put all of us in a state of solitude. In his own independent work on individual reflection, Moustakas suggests that the researcher acknowledge the loneliness that will inevitably arise from this situation, but I found it appropriate to replace all aspects of 'loneliness' with 'feelings/emotions' to ensure that the sole focus is not on the solitude, especially the negative effects. From this point forward, the steps focus on observation, discussion and documentation of the findings to achieve a deeper understanding of heuristic thinking. I have focused on the process of producing paintings using Asian watercolours for my thesis, which I will be expand upon within the discussion portion of this paper. In focusing on the process and the inner self as an artist-researcher, I have linked research-creation as a methodology and heuristic inquiry as method by re-enacting the use of colours and techniques that are comparable to those traditions implemented for the creation of *chaekgeori* paintings during the Joseon Dynasty, in order to comprehend the notion of *Æffect*, heuristic thinking and the complexities of everyday life.

Procedures

Throughout this thesis journey, I have completed three paintings using Asian watercolours as I contemplated themes of cultural translation, intercultural knowledge and folk art making. I have also focused on motifs of personal possessions which are symbolic of our values in our present day, especially during this period of self-isolation due to COVID-19. Due to this current situation, I have advanced this thesis project using an approach that links research-creation and heuristic thinking. According to Douglass and Moustakas, the process of achieving deep heuristics requires affirmation of subjectivity on the researcher as the project is self-directed, self-motivated, and open to spontaneous shift: "it defies the shackles of convention and tradition. With distinctive energy and rhythm, it pushes beyond the known, the expected, or the merely possible" (Douglass & Moustakas, 1985, p. 44). With all of this in mind, the procedural steps I have devised are as follows:

1. To reflect on the Korean term *chaekgeori* that loosely translates to 'books and things', I first collected preliminary photographs and sketches of my personal bookshelves and piles of 'things' as a Korean-Canadian artist, art educator, and graduate student situated in Montréal, Québec. I have drawn from my own experiences, memories, and reflections to answer these questions: what are my knowledge-making tools, objects of curiosity and

sources of local and global information? How are they stored? Are physical bookshelves still in use, or do I now resort to digital bookshelves containing e-books and online journal articles?

2. Next, I experimented with not only Asian watercolours form South Korea, but also other forms of art-making such as collaging and mixed media. What are the specific types of media that are accessible to me in present day Montréal? What mediums am I drawn to as an artist who has been exposed to both South Korean and Canadian education systems and cultures? What does it mean for a Korean-Canadian artist to work with a medium such as Asian watercolours that has specific Korean traditional and technical frameworks embedded within the material?
3. Addressing these questions, I have also taken up theoretical texts (see Theoretical Framework chapter) and other artists' works (see *Chaekgeori* Paintings: A Backgrounder chapter) that are relevant to my medium and concept explorations.
4. I held weekly online meetings with my thesis supervisor Kathleen to receive feedback and provide updates regarding the process of my thesis in writing and producing work.
5. I have engaged others in dialogues and discussions that addresses aspects of this process and experience to gain further insight into the significance of my thesis in a broader context.
6. In completing the body of work, I have partaken in the immersion stage of heuristic thinking which implies a deeper internal frame of reference and reflection in exploring the significance of *chaekgeori* paintings in this day and age. I achieved this by implementing the seven steps of heuristic inquiry as suggested by Moustakas with slight alterations to fit my purpose. Some of my methods included journaling and observing my current environment and situation as well as the emotions that arose from them as a result.
7. Lastly, the three completed paintings that resulted from this thesis project will be exhibited online for all to view with access to technology and the internet.

As a Korean-Canadian artist situated in Montréal, Québec, I have not only drawn upon the traditional techniques of Asian watercolours, but also implemented Western approaches such as integration of multiple media and collaging. This is to acknowledge my current situation and working with what is accessible in terms of materials and artistic training that I have gained both in South Korea and Canada during my lifetime. For instance, as I mentioned when describing my

positionality as I take up this thesis project, my work titled *Father* (2017) incorporates both Chinese calligraphy and oil paints to represent separate concepts – traditional versus contemporary to emphasize the implications behind using both media within the same work. As an emergent form of research, research-creation naturally suggests an opening to the use of other media while the maker is immersed in the act of creating.

Discussion

As the first step of the procedures mention, I have had Korean *chaekgeori* paintings by anonymous *minhwa* folk painters in the back of my mind since Fall of 2019. What would my paintings of bookshelves and possessions depict? How would I interpret this specific *minhwa* (folk painting) genre with my intercultural experiences and personal accounts during this period of self-isolation? How can I make sure to respect the traditions of producing the paintings that were passed down from generation to generation while simultaneously inserting my personal narrative and style? The longer I observe the *chaekgeori* paintings done by Korean folk artists during the Joseon Dynasty, the more I notice the artist's hand in each stroke and wash. Unlike the paintings done by the elite royal painters that have acquired training, the folk paintings had, in my opinion, far more personable character in the imperfection of the lines and less precision in filling in areas with colour. I viewed these lines as a performance of the artist's hand, a concept similar to Anttila's interpretation of performative writing. When specifically observing the visual elements of Korean *minhwa* paintings, Ryan Shin, author of the chapter "Aesthetics of Minhwa, Korean Folk Painting" within the National Art Education Association (NAEA) publication *Teaching Asian Art: Content, Context and Pedagogy* (2012) highlights five main formal characteristics: "…the use of multiple and reversed perspectives, freeing form from realistic depiction, the use of strong and intense colour, simultaneous contrast (i.e. combination of past, present and future moments in time) and the repetition of elements" (Shin, 2012, p. 112). I have implemented all of these attributes within the three paintings of my series, some more pronounced than others. Figure 15 is the only painting that attempts to portray a combination of past and present within the elements. Repetition of elements was a practice done for good luck and reiteration of valued symbols such as flowers, animals and birds. Although books are not specifically mentioned within the examples Shin gives of typical symbols identified in *minhwa* folk paintings, one can make an educated guess that piles of books and scholarly tools were continuously depicted with the hopes of a bright academic future. In all, my final paintings serve as evidence and examples of heuristic thinking as I attempt to imagine and mimic the process and execution of these paintings that were conceived in Korean history, while responding to the present-day challenges of confinement during a 21st century pandemic.

One of the defining attributes that separates everyday folk artists from elite court painters was that the former had the freedom to express and focus on what was important to them through depicting symbolic motifs that holds value to them, piles of books being the main concentration

for *chaekgeori* paintings. There is no doubt that for all *chaekgeori* paintings, there is delicate linework involved which requires incredible amounts of concentration and patience. Although it is common practice for some artists, I chose not to use a ruler or a straight edge because I prefer to work freehand and to let the lines flow organically. Similarly, Shin has observed that:

> The Minhwa artist's freedom from the realistic representation of objects allowed him or her to present them as constructions of rounded and curvy lines, devoid of angular shapes and forms. This then allowed viewers to become comfortable in appreciating them in their everyday context as a decorative art form. (Shin, 2012, p. 113)

As a result, the lines I have painted for this thesis project are not one would define as completely straight: some curved along the nature of the paper, others with blots along the path from excessive water or ink. I have also noticed I unconsciously hold my breath when I attempt to paint the black lines as accurately as possible, and exhale once I lift the brush off the paper. I have grown up with the mentality that rulers are a method of cheating, which I did not realize affected my process until the execution of this series of paintings. Based on my previous experiences, I believe assume that this is linked to the ways in which I sought approval from my father by producing work such as these paintings where I did not require any assistance. Therefore, I reflected on the symbolic nature of each motif I chose to depict within each of my paintings, along with the process from start to finish both in mental and physical execution.

To start, I reflected on my own space, environment and context. This exploration began late 2019 when I encountered piles of books that were strewn out on top of boxes that contained more books (Figure 13). The way in which the books were piled on top of each other would not consider aesthetically pleasing in a formal sense, but they caught my attention because of that very reason – it represented the everyday vernacular of my current context: as a graduate student at Concordia University. As I acquire knowledge in the form of books, some become obsolete and are moved out of sight over time while I gain new information from both physical and digital scholarly texts simultaneously. I knew I wanted to paint them using Asian watercolours, the motifs of books and boxes symbolizing knowledge and the boxes representing the everyday vernacular. As for the materials, I had my traditional Korean Asian watercolours at my disposal: Asian watercolour paints, traditional paintbrushes, calligraphy ink (mok-mool), found paper, Japanese washi paper. The rest of the materials I had were acquired from my training during undergrad at University of Toronto and Sheridan College in Oakville, Ontario: oil paints, acrylic paints, watercolours, all-purpose brushes, charcoal, graphite, pencils, and oil pastels. For the

Figure 13 (a) & (b)

(a) Kim, J. K. (2019). *Photograph of Books in the EV Building.* [Photograph]. Photo: Jeannie Kyungjin Kim.
(b) Kim, J. K. (2019). *Untitled (Boxes).* [Asian watercolours on paper], 96.5 x 46.4 cm.

Note. (a) A photographic documentation of an encounter with a pile of boxes containing books within the EV (Engineering-Visual Arts) building hallway of Concordia University.
(b) Preliminary study of *chaekgeori* paintings by considering the author's own surroundings, values and everyday life.

purpose of this thesis project, I knew the foundation of the work had to be using the materials for traditional Asian painting, with the exception of the mechanical pencil, red animation pencil and eraser for initial sketching purposes. I did not feel a sense of restriction from this, as I had an inclination to explore Asian watercolours further in respect of the *chaekgeori* painting genre before introducing any other elements and mediums. For this preliminary test, I started to depict these boxes of books on paper as they were using Asian watercolour techniques to the best of my abilities on found paper, approximately 96 by 46 centimetres. Once I completed the outline of the boxes, I started overlaying the typical Korean *minhwa* floral painting motif on top. What purpose would this serve for the work, other than continuing the tradition of painting peonies as a symbol of wealth and honor? It was at this point that I reflected on the purpose of decorative elements and symbols within *chaekgeori* paintings, which I explored further within the series of three paintings, undertaken next.

The series of three paintings started with the acquiring of paper: Japanese Washi paper from the Japanese Paper Store in Montréal, Québec. I divided the sheet into three equal parts, each being approximately 48 by 30 centimetres in dimension. The size is important to mention in that I opted to make the sheets relatively small not only to be able to finish within the given time frame but also to easily produce at home during lockdown, when public health requirements restricted my access to my usual studio space at Concordia University. The first painting I worked on out of the three was Figure 14, in which I took a methodical approach of photographing various arrangements of my real-life possessions within my one-room apartment in Montréal in the 'book piles/table style' *chaekgeori* style as seen previously in Figure 7: the elements included the scallions I was taking care of, piles of books, a mug with supplies from Canada and South Korea, a cabinet with Asian watercolour paint tubes, as well as scrolls of paper in the background. I then did a few rough compositional sketches based on the photographs before starting on the painting itself. It is interesting to note that this process differed from the Asian watercolour training I received in Korea. Instead of transferring the lines with graphite by tracing the reference photograph, I chose to draw straight on the paper to allow for a free-flowing exploration of composition. Although I had a rough sketch of the composition in mind, it got finalized as I drew on the paper. I was not as restricted as I would have been had I traced the line predetermined by the historical painting or photograph I was replicating. Other non-realistic aspects present throughout the series of paintings include: the scale in relation to other objects, presence of shading but lack of shadows and the use of multiple perspectives. All

Figure 14

Kim, J. K., (2020). *Books and Things (series of 3, 1/3).* [Asian watercolours on Washi paper] 48.3 x 30.5 cm.

Note. The author's personal interpretation of the 'book pile/table style' *chaekgeori* painting style.

of these qualities were intentional, as they were stylistic choices made by most Joseon painters.

The second painting I worked on (Figure 15) is evidence of experimenting with traditional and modern decorative elements as well as composition and point of view. This painting is a direct result of my inclination to paint the view from the inside out through the only window within my living space. The space depicted as the outdoors with the clouds and a mix of building and book-like forms play a crucial role for not only the nourishment of the scallions but also my mental well-being representative of the only source of natural light within the space. During this period of self-isolation when I was spending most of my time indoors, I realized the importance of sunlight and nature in our everyday lives, just as it is for plants. This is the reason as to why the ledge on the window is painted silver, to indicate the 'in-between' space that separated the interior to the exterior world. Windows also play a vital role for Kyung-Min Nam's paintings, as Myung-ji Bae, Chief Curator of Koreana Museum of Art observed in their exhibition review of Nam's solo exhibition in 2005:

> The windows and doors as passages between the inner space and outer space in Nam's paintings are not geographical borders, but rather points where physical space and psychological space meet, or a transparent screen that enables free flow of consciousness…This is consistent with the ideals of painting, which intends to open another world in a given world. (Bae, 2010, p. 11)

The books presented on the bottom left serve as a guide leading the eye from left to right, from the interior to the building-like forms outside. While painting the yellow curtain on the left, I felt a wave of excitement from the fact that I was getting a mental break from painting intricate details of the books and possessions. It is within this process of painting the bigger area of the curtain in particular that I noticed a vast difference in viscosity and application between the watercolour paints I made from scratch in Korea and the manufactured watercolour tubes I was using for this project in Montréal. Unlike the watercolours paints I made by mixing a heated binder and coloured pigments in powdered form, these tube versions did not require as much washes of colours to achieve opacity. The only exception was the white Asian watercolour tubes which required multiple layers of colour similar to the traditional Korean watercolours I made from scratch, as opposed to other colours such as red that only required one wash to achieve an opaque quality. In addition, the process of blending two colours differed in that the tubed watercolours acted more like normal Western watercolours as opposed to the traditional Asian watercolour technique of applying colour with one brush and using another wet brush to blend

Figure 15

Kim, J. K., (2020). *Books and Things (series of 3, 2/3).* [Asian watercolours on Washi paper] 48.3 x 30.5 cm.

Note. The author's personal interpretation of the 'peeking-in' *chaekgeori* painting style.

out the edges. The distinction in materiality forced me to adapt to the conditions of the tubed watercolours, affecting my heuristic thinking and process. This adaptation of materials is an example of approaching the art process with compassion and flexibility, which are two qualities essential for interculturality.

The final painting to complete the series (Figure 16) is a personal interpretation of the 'floating-style' *chaekgeori* paintings as we previously observed in Figure 5, depicting elements of nature and various possessions to represent my innate desire to build connections with external elements. Based on Moustakas's third step of heuristic inquiry: "an expanding awareness of people," I have observed and expanded further by including not only people but also plants, as they both proved to be great sources of comfort. The choice to depict plants was the direct result of my own self-reflection and exploration during this time of solitude. I have always been drawn to nature, but this feeling became stronger during the earlier stages of COVID-19 when we were restricted from spending time outdoors. This became apparent within my daily routine which involved scallions that I propagated by cutting off the stubs with the roots and placing them in water. I inevitably developed a motherly attachment to the scallions and as a result they became a great source of comfort. They became a gentle reminder to take care of myself during these turbulent times with nourishment necessary for self-growth due to their resilience in thriving with only water and sunlight. The scallions are present twice within Figure 16: on the bottom left of the composition where we see four scallions in a small transparent container in what appears to be earlier stages of growth and then our eyes are led towards the centre, where there is a glass jar with four scallions that are much further along their growth cycle, evident from their long green shoots. The fact that there are four scallions in both containers suggest the depiction of two moments in time (the past and present/future in one plane), which is one of the five factors that Shin suggests is seen within *chaekgeori* paintings. One of these shoots appears to be gently touching a floating glass sphere on the top right of the composition with a spider plant inside, which was a gift from a dear friend. This is one of the three visual motifs that are representative of people important to me. The second of these motifs is a miniature ceramic jar painted green, a gift from a friend in Lebanon. Admittedly, the depiction of this object was not only was it a reminder of the friend that made my graduate school journey memorable but also an arguably shallow purpose in that it was a public display of the self being worldly and cultured, one of the purposes that served scholars when commissioning *chaekgeori* paintings. Lastly, the element that suggests the scallions and ceramic

Figure 16

Kim, J. K., (2020). *Books and Things (series of 3, 3/3).* [Asian watercolours on Washi paper] 48.3 x 30.5 cm.

Note. The author's personal interpretation of the floating *chaekgeori* painting style.

jar exists within the same plane is a pile of envelopes with a red one on top. Before COVID-19, I held great value in the exchange of handwritten letters and cards with my significant other and friends, and during the pandemic this activity was revisited with an ex-student. These letters represent external communication that is vital for human life and an example of intercultural exchange. In all, this particular painting in indicative of an expanding awareness of people and living sources from the motifs chosen that were associated with personal memories, particularly gifts from others due to the fact that they were evidence of external exchanges.

After much consideration of the order of paintings in which they would be viewed from left to right, I decided on the order seen in Figure 17 for the most balance in composition as well as narrative. On the left piece, we start with an assortment of possessions one would find in a studio or workspace, most likely indoors. Amongst the composition we see a jar with two scallions, which is suggestive of the fact that the owner of these objects sees nature as an important element within their space of study and creation. We then move on to the middle painting, in which we see evidence of exploration not only in departure from a centered composition but also in multiple spatial and perspective considerations. There are also hybrid elements seen within the subject matter themselves such as the forms that seem to be buildings seen outside the window due to the brick and window-like depictions on one side, while another side depicts traditional decorative elements and books stacked horizontally on top of another to suggest they are stored within a book case. This middle piece serves as an ‘in-between’ space from indoors to outdoors as our eyes read the elements of the books inside to the open window on the top right. Finally, the third painting reads as a continuation of outdoor contemplation from the previous painting with the window through the natural elements depicted. This painting returns to central composition similar to the first painting, but with what seems to be a focus on natural motifs. Although the plants themselves are quite representative in form and detail, they are not portrayed realistically to scale in relation to the other objects depicted within the painting. For instance, the glass sphere would not be as big as it is painted to be in comparison to the scallions if these two entities existed within the same plane. In all, this order of paintings is important to consider because it represents my heuristic process and exploration, which will answer the third research question: what does the process of Asian watercolour painting say about heuristic thinking? The left painting represents the beginning of my internal self-exploration in choosing which possessions to depict, and then gradually started considering external elements as I worked on the middle and right paintings. In addition, although

Figure 17

Kim, J. K., (2020) *Books and Things (series of 3 paintings)*. [Asian watercolours on Washi paper] 48.3 x 30.5 cm (ea).

Note. The series of three paintings completed by the author as a result of this thesis project.

unintentional, it is interesting to note that each painting emphasizes a different primary colour from left to right: blue from the mug, yellow from the curtains and red from the envelope, with a sprinkling of secondary colours. In all, when viewing all three works together as a series, it is a clear that these are products of exploration in terms of technique, colour and composition while considering the intercultural aspect of traditional *chaekgeori* paintings, which will be further expanded upon below.

At this point, I would like to refer back to my theoretical framework mind-map in Figure 12 to consider how these *chaekgeori* paintings portray 'cultural translation' (transcultural/cross-cultural) the notion first brought to attention by Stuart Hall and the similar concept of 'in between' space (transcultural/cross-cultural and intercultural) as first conceived by Homi K. Bhabha and revisited by Eeva Anttila when considering autoethnographical approach to interculturality. Referring back to Hall's work with Sarat Maharaj titled *Modernity and Difference* (2001), Hall states that tradition has to be understood as a discursive field in that there is always something of *the present* at stake in how it is inhabited. Burglind Jungmann, now retired Professor of Korean Art at the University of California, Los Angeles stated within her keynote lecture, *Chaekgeori: Court Culture and Foreign Inspiration in Joseon Painting* that she has used 'cultural translation' within her framework but rather interpreting the concept as a 'misunderstanding' in the process of translation, she considered it a more or less a conscious re-interpretation. In other words, "…the Joseon elite did not slavishly follow Chinese trends but rather *claimed* to do so in order to legitimize their own quest for power whether intellectually, politically or culturally" (2017). This concept can be considered in relation to Freedman's definition of intercultural learning in that it is no longer solely about one artist's journey, but the result of overlapping and integrating of sub-cultures that is "…highly creative, dependent on visual technologies, crossing international borders, and actively promoting and defusing cultural difference" (Freedman, 2016, p. 452). This idea of intercultural knowledge-making is similar to Bhabha's concept of 'in-between' space (which is placed conveniently between transcultural/cross-cultural and intercultural within Figure 12) which he describes as:

> The borderline work of culture demands an encounter with 'newness' that is not part of the continuum of past and present. It creates a sense of the new as an insurgent act of cultural translation. Such art does not merely recall the past as social cause or aesthetic precedent; it renews the past, refiguring it as a contingent 'in-between' space, that

> innovates and interrupts the performance of the present. The 'past–present' becomes part of the necessity, not the nostalgia, of living. (Bhabha, 2004, p. 10)

Specifically, I wanted to portray the indoor space as an 'in-between' space and acknowledge the 'past-present' as a necessary aspect for my painting in Figure 15 by depicting patterns seen in actual *chaekgeori* paintings in the same plane as motifs of modern-day books that I own. This is in direct correlation to Kyung-Min Nam's process of painting her artists' studio series in that they were her attempts at 'talking to the artist's lives,' in which Lee, Art Director at Interalia in South Korea describes in Nam's solo exhibition review as: "…an expression of her strong desire to go back to the moment when the works of her beloved artists were born, and to understand their paintings" (Lee, 2010, p. 38). This approach to her paintings began in 2000, and it is clear it has continued as she started to include motifs seen in typical *chaekgeori* paintings as evident in Figure 11 that depicts what appears to be a Korean scholar's studio.

Similarly, as I recalled the methods that I learned from South Korea while actively using the paints and brushes to paint my own scholarly tools, I started to reflect on the lives of the Joseon folk painters. Were they like me in that they had an innate desire to connect with the painting genre by inserting our own narratives? Were they also looking at their own living space and depicting motifs that were symbolic of their core values and aspirations? This line of questioning can be applied to Keane's proposed heuristic life approach, in which the notion of *Æffect* is used. In other words, Keane viewed any activity as a heuristic tool including the art-making process. As he expands further: "Art, as an activity that searches the contours of consciousness for new modes of engagement, can supply a plethora of tools and tactics for heuristic application towards increased capacity" (Keane, 2013, p. 51). By observing and attending to the qualities of our experiences within processes, Keane believes that we can be led by the *Æffectivity* of heuristic life. I interpret the combination of *affect* (internal) and *effect* (external) when using Asian watercolours by observing the internal and external influences on the self during this period in time and painting specific subject matters accordingly. I have the *Æffectivity* of applying the traditional *chaekgeori* painting style in modern-day times by taking the altered seven steps of heuristic inquiry initially set by Douglass and Moustakas (1985) to observe the process of creating the three paintings within the series.

With the completion of the series, I can now consider the second research question: how research-creation and heuristic thinking are linked methodologically? In terms of theorizing practice, what does the research-creation methodology and process of using Asian watercolours

to depict the *chaekgeori* style say about heuristic thinking. Douglass and Moustakas describes heuristic inquiry as the convergence of existential philosophy and perceptual psychology which:

> …challenges the scientist to uncover and disclose that which is, as it is. The object is not to prove or disprove the influence of one thing or another, but rather to discover the nature of the problem or phenomenon itself and to explicate it as it exists in human experience. (Douglass & Moustakas, 1985, p. 42)

In other words, the focus is on the steps of self-exploration, similar to observations of process in research-creation. Moustakas's assertion that the purpose is to not disapprove influence is in alignment with Burlind Jungmann's discussion on how Michael Baxandall, British art historian and a professor emeritus of Art History at the University of California, Berkeley, disapproved the use of the term 'influence' when Jungmann discusses *chaekgeori* paintings. Jungmann brings in Baxandall's perspective for his stance against the notion of influence along with the example of Picasso and Cézanne, in which he says that Picasso *chose* Cézanne as inspiration, not that Cézanne *exerted influence* in Picasso. Jungmann quotes Baxandall in that Cézanne did not influence Picasso because this would take the *purposeful action* out of Picasso's choices to include Cézanne's elements. Similar to how Baxandall's viewpoint of influence, Jungmann believes that this is a concept that can also be applied to Korean art, specifically *chaekgeori* paintings of the late Joseon dynasty that made us look at Chinese and European art in different ways through the objects portrayed and the artistic styles used in the paintings. Although there are inevitably Chinese roots in *chaekgeori* paintings, it is clear based on the purposeful stylistic choices made by the Korean Joseon painters that this genre was unique to Korea and it would be unsuitable to state that it was merely influenced by Chinese art and culture.

The final step to consider within my theoretical framework mind-map in Figure 12 is to analyze the process and product of these *chaekgeori* paintings from several intercultural perspectives. The process of completing these paintings by exploring various techniques outside of the traditional Korean painting traditions despite the use of Asian watercolours is an example of Freedman's definition of intercultural learning: "…construction of knowledge whereby new information is laid upon old with the intention of building fresh ideas and forms" (2016, p. 453). With this considered, I believe there could be inherent value in learning from traditional as well as contemporary means by integrating techniques and styles from various sources into one work. My series of paintings also exemplify cultural theories of 'cultural translation' and 'in-between' space in the depiction of modern-day objects juxtaposed with the use of the traditional Korean

chaekgeori painting style, process and materials. In addition, bell hooks, a long-time advocate for interculturality, states in *Writing Beyond Race: Living Theory and Practice* (2012) that she writes so that her readers may consider "…the place of "radical openness" as a useful standpoint to approach the world of difference and otherness" (p. 148). In all, I have produced these paintings for this thesis project with the hopes that this work can serve as an example of what hooks describes as 'radical openness,' demonstrating how interculturality can be implemented in art education through heuristic thinking and research-creation.

Conclusion

While contemplating the *Æffect* (*affect* and *effect*) of my life during the COVID-19 era, I found that the most appropriate analogy to use was the notion of water as an ever-flowing source of energy in constant flux, and I composed the following phrase, which I have chosen as my thesis epigram: each of us is a drop, bound by ripples of encounters. We *affect* each other across vast oceans and borders, in more ways we can ever imagine. Our actions cause a rippling *effect*, in which one simple act of compassion, consideration or respect could have a lasting impact on others. This is the approach to life I stand behind and believe should be transferred to the core of art education. Intercultural education aims not to simply depict a culture from a one-sided perspective (outside looking in), but to learn and integrate through the inevitable cultural translation that occurs when exchanging between two cultures. It is at this point that I would like to revisit the fourth research question: how can this research-creation approach of investigating of *chaekgeori* paintings be beneficial and applied to future generations of artists and art educators, specifically in the field of intercultural art education? For the future, I envision that I may continue working with the *minhwa* folk painting genre by implementing the symbolic motifs typically seen in *chaekgeori* paintings. The series of three paintings produced for this thesis project could be the sketches for bigger scale works that would be suitable for exhibiting at galleries. Another possibility would be to execute a public mural in which intercultural art education could be implemented for community involvement and to reach a wider audience. The participants involved in murals, community courses or classroom lessons would learn the concepts and motifs presented in *chaekgeori* paintings, which could also be taught in community and school settings through public courses and lessons. Within any programming centered around *chaekgeori* paintings, an important topic to raise would be the significance of folk art as it, and how it is embedded and could be further integrated in our everyday lives as Paddy Bowman and Doug Blandy emphasizes in their online webinar *Folk Arts: Culture, Community, and Classroom* held in 2020 by NAEA. Students and participants would learn about the importance of knowledge-making tools and intercultural education in the books and possessions they choose to display in their bookshelves for intercultural exchange with peers. For younger students, this would also present as an opportunity to learn about one- and two-point perspective drawing as well as shading techniques, all framed with the expectation that these methods do not have to be mastered.

It is important to note that although I have answered the initial research questions I posed, there were more questions that emerged as a result of the thesis. As the world becomes more intercultural, how can we as artist-educators avoid cultural appropriation[4] to the best of our abilities? Hall and Maharaj have discussed this question extensively with regards to how the notion of the 'other' is inevitable when considering identities. In addition, they specifically mention that they believe there is no such thing as cultural appropriation because the idea of an 'original' idea or work cannot exist – all work is appropriated in some level from a source or sources that existed previously. Freedman, contributor of *The Routledge International Handbook of Intercultural Arts Research* writes that of tradition, that:

> …regardless of how much people try to reproduce culture with the integrity of traditional form, human creativity leads to the production of intercultural forms, often in informal learning contexts. Over time with increased intercultural activity, the art of any particular culture will be influenced by the art of other cultures and result in creative hybrids as a result of exchange and appropriation. (2016, p. 445)

Freedman's mention of informal learning contexts within the quotation above can be applied to *chaekgeori* paintings, specifically the Joseon folk painters in their lack of formal education. It is precisely through exchanges that occur in informal contexts, transferred through word of mouth, writing and oral stories that result in intercultural approaches. It is important to acknowledge that it is impossible to avoid cultural appropriation altogether, and so the necessary discussion becomes one of how to *act* respectfully when considering cultures different from ours, all with compassion at the core.

Based on the discussion and application of Asian watercolours as a medium and process, I have demonstrated that my *chaekgeori* paintings can exemplify notions that contribute to intercultural practice and art education through self-exploration, an approach highly valued in my Western art and graduate education. In the process of experimenting with Asian watercolours as well as mark-making and concepts, my Canadian upbringing and my Korean heritage have organically intermingled within my body of work as I implement the traditional techniques of Asian watercolours practiced in Korea during the Joseon Dynasty. This practice and

[4] Cultural appropriation is a phenomenon that requires a separate examination on its own. The aspect that concerns me, that I would want to avoid in teaching and artmaking is the problematic social/political approach of using a culture that is not your own. However, we must also acknowledge that cultural appropriation can refer to a more nuanced and respectful approach of being inspired by the way in which a culture views the world through various executions such as crafts, ceremonies and oral storytelling.

experimentation have resulted in the emergence of a subjective intercultural model that embodies heuristic thinking and dual cultural exchange. I drew upon historical *chaekgeori* paintings for my thesis project and body of work as they embody notions of cultural exchange, social strata and materiality that are crucial aspects of intercultural art education. Although the form's origin of depicting a scholar's studio, books and possessions is rooted in Chinese paintings, there is clear evidence of Korean Joseon painters deviating from Chinese traditions and looking outside of their homeland, specifically Europe for stylistic inspiration, producing their own culture and identity in court and folk painting unique to Korea. After going through the process of producing *chaekgeori* paintings myself, I have been inspired to consider the links between interculturality and notions of 'cultural translation' and 'third-space' hybridity for my future artistic and art education endeavours.

As a result of this thesis project, it is without question that I have found immense value in the procedures of heuristic inquiry, as suggested by Douglass and Moustakas (1985) and Keane (2013). This journey of self-exploration through Asian watercolours as a process and medium has had a profound impact on my sense of self as an emerging artist-educator in that I was able to explore through creation without any limitations and contribute work that at its core represents my values and beliefs. Unlike parts of my past experience in South Korea where I was restricted from deviating from traditional Asian watercolour methods, I was able to experiment with all aspects of the process: subject matters, symbols and concepts representative of my everyday life that were ironically highlighted during COVID-19. In undertaking this process of self-exploration through creation, I observed what specific aspects of life drew me in – external elements of human interaction and nature being the most prominent – and what emotions I felt compelled to express through motifs as I painted each line. In all, by reflecting on my practice that started ten years ago in Ulsan, South Korea and expanded further in Beijing, China I have produced research and work that I hope will benefit the field of intercultural art education, which has been a privilege that I do not take for granted. As Anttila states within her conclusion of her chapter on her performative journey towards intercultural awareness: "…arts educators and researchers interested in fostering social change through heightened intercultural awareness need to give up the search for coherence and cherish the emergence of hybrid spaces where difference may be performed…" (Anttila, 2016, p. 296). At the end of the day, I hope my thesis journey serves as an example of interculturality and heuristic thinking in art education that future artist-educators can turn to.

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