ART AS VISUAL LITERACY IN LITERATI'S SHISHUHUA
(POETRY-CALLIGRAPHY-PAINTING):
SELF-EXPRESSIVE VISUAL EDUCATION AS A PRIMARY DISCIPLINE

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Dedication

I dedicate this dissertation to my father who already passed away but he has been beside me, and to my mother who has always been the center of six daughters and an older son, and their families.

Abstract

This study re-examines integrative approaches to traditional literati's education and explores the modern condition of Korean vision regarding the modern Cartesian perspective as a posed problem. The Cartesian perspective is a dichotomy with a rational self-centered perspective, supported by a text-based education system, but it has enhenced students' left brain laterality ignoring the harmonious both brain's development of reason and emotion, and brought rationalization and marginalization of visual ability which are symptoms of visual immaturity. The modern condition has continued to degenerate this traditional harmonious way of seeing up to the present day along with losing the symbolic meaning of images.

As a result of these large-scale cultural shifts, not only has the Eastern tradition of educating literati disappeared but the role of art has also become separated from everyday life, and become stifled without adapting to today's context. Losing traditional values means losing oneself as a cohesive whole. Koreans have lost their way of seeing which was previously unified within a monistic universe along with the changes from traditional ways, even though one's visual ability is connected to their perceptions and cognition.

We must start from a critical point of view to review the causes of this situation in terms of its historical, socio-cultural, and educational contexts. An educational goal is to find a way to solve this modern visual immaturity, which is the eyeless state in terms of Buddhism. Traditional education can play a role not only in relation to educational goals, but also as a means to recover the Korean identity and their way of seeing. To achieve the harmonious unification of the left and right hemispheres of the brain, we need to reinforce the right hemisphere of the brain in this left brain-centered educational environment.

The main focus of this dissertation is to reconstruct this lost vision and to develop the right hemisphere of the brain, which is people's latent ability in their true nature. These two goals can gain from recovering the role of Eastern literati's Shishuhua (詩書畫, poetry, calligraphy and painting) education. Shishuhua unified philosopy/writing and art/drawing and painting is literati's tool for learning and expressing their thoughts through symbolic meaning of a nature. Indeed, traditional education is Shishuhua practice. It provides a unifying worldview to solve the problems of modern times and is the way to teach visual self-expression which is the role of art as visual literacy as a contemporary conversion.

However, literati's Shishuhua tradition is already dead. To recover its role , we have to deconstruct the Cartesian, self-centered way of seeing and revitalize the role of traditional art as visual literacy. That is, it is to deconstruct the modern construction and reconstruct the lost vision and symbolic meaning within a mind and body connection. It is not to teach how to make a good art but to teach how to see well in our school curriculum.

In conclusion, this dissertation proposes an emergence of self-expressive visual education. Issues of reeducating teachers and discussion for further implementation of visual self-expressive education are explored and described.

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Biography

My undergraduate major was Oriental Painting in the Department of Painting at Seoul National University. After completing my degree, I was a lecturer, teaching Oriental Painting and Calligraphy at Gyewon Arts High School for six years. While teaching, I searched for a more student-centered way of teaching; thus, I decided to study abroad.

The topic of my M.Ed thesis was "The educational problem in Korea" at the University of Minnesota. I see the root of many educational problems is an extreme focus on the discipline of the left-brain using reason and logic in a text-based and highly competitive education system. My learning in M.Ed has helped me distance myself enough to recognize some of the problems of Korean Art Education which also represents the overall problem of education in Korea. These problems are closely related to Korean social and educational problems.

Despite my adviser's suggestion to continue with a Ph.D. degree I entered the MFA Program in the Department of Art, because the climate of Art Education Program at UMN focused on Discipline Based Art Education (DBAE) which was not my main concern. The title of my final MFA show was "My rewritten drawing diary: Art as Self-healing." My minor was the History of Zenga (Japanese Zen Painting). When I took the course "History of Japanese Painting," I found my intention from Hakuin's teaching and painting whose main goal was teaching how to see the self and communicate visually through his paintings.

Upon graduation from the University of Minnesota, I moved back to Korea and became a professor at Youngsan University in Busan, a major city in the southern part of Korea. I also developed an educational program by combining the role of self-healing and self-realization in Zen Painting called, "A Self-expression workshop: Art journey searching for myself." I have run this program every summer since 1997 at the Korea Feminists Artist Group and have led it at several universities and other social organizations.

I then came to UMN as a visiting artist in the Department of Studio Arts during my sabbatical year to study educational methodology to search for an alternative form of education and to enter the Ph.D. program in the Department of Education, Curriculum and Instruction. At the same time I was a Ph.D. candidate at Busan National University, majoring in Korean Aesthetics. I was also a registered artist at The Drawing Center, NY, and I had 5 solo exhibitions and participated in more than 80 exhibitions.

Chapter 1

Introduction

Before I begin the introduction to this dissertation, I would like to take you on a short journey of my exploration process that has brought me to the place I am today: writing a dissertation on art education. The following excerpts come from My Rewritten Drawing Diary (1995, MFA thesis paper) at a time when I was struggling with who I was and how art healed my inner self.

Entry 1: Puzzling with Art (?)

I…

I was just a daughter…then I became a wife and mother,

We came to America for my husband's studies

But I started having nightmares.

My husband suggested that I take an art class.

There was a mannequin with amputated limbs (Figure 1).

Later, I started telling my story with art

When I laughed at the last presentation, "My Rewritten Drawing Diary" (Figure 2).

Prof. Kastificas said

"Kyoung, it is my first time seeing you laugh. Why have you not smiled before?"

After returning to Korea,

I started teaching an art program,

"An Art Journey Searching for the Self."

My students and I cried and laughed together.

Figure 1. My Work, Self-portrait: A Manequinne with Amputated Limb
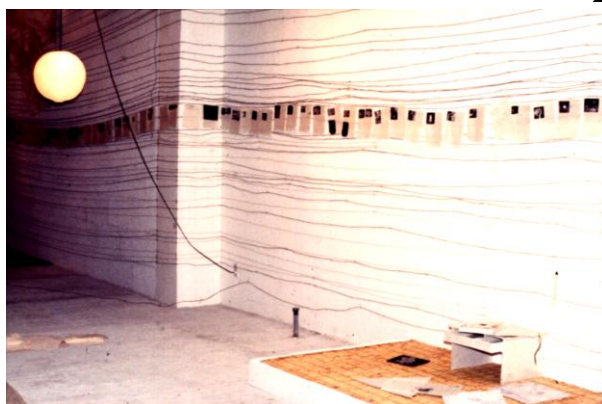
Figure 2. My Work, My Rewritten Drawing Diary

1.1   Dwelling Inbetween

1.1.1 Searching for Light Inbetween[1]: My Rewritten Drawing Diary I[2]

Entry 2: Black Dreaming

My desire to study began with my teaching experience at Gyewon Art High School after graduating from Seoul National University (SNU). I taught Calligraphy and Korean Painting for six years. However, teaching students was the way to let them copy my sample which I learned from my professors in learning the beginning level of the ink and brush painting. Traditional materials using brush and ink were somewhat unfamiliar to me, so even creating art was not easy. I searched instead for a more active, student-centered approach to teaching. This was one of the reasons that I decided to study abroad.

I gave birth to my second son and started struggling with personal issues when I came to America. I had nightmares almost every day. In my dream, I entered a dark tower holding my

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[1] The concept of "Inbetween" is an invisible layer existing in between concrete areas already constructed.

[2] The title of my MFA paper (1995) was, "My Rewritten Drawing Diary: Art as Self-healing Process." For the exhibition, I scanned seventy of my paintings which I had made after graduation of SNU, and then inscribed diaries related to my memories of the paintings onto the drawings to make an artist book.

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husband's hand, but soon afterward, he would disappear. I found a light coming in from upstairs somewhere and climbed up toward the light, but the wall was too thick to see outside. Later, while waiting for my son to finish playing, I would see a bright light shining in between the crack under the bench where I was sitting. The earth down there was strangely shiny.

Figure 3. My Work, Black Dreaming.

Entry 3: A White Shrine

Since then, my journey to search for "light" led me to confront the darkness of my inner side. I saw a documentary film about Korean Comfort Unit Women who could not return to their homes because they were unwelcome there. I went to the graveyard where they were buried and listened to their stories. One epitaph read, "This is you." After watching my performance at the graveyard, my mother denied that this was me saying, "Kyoung, this is not you."

Through the process of reviewing the drawing diary from my MFA thesis exhibition, I felt my eyes were growing (Figure 5). I could see light because of the darkness behind the light. This has become the core of my inner healing process and has led me to see and understand myself and others better. One simple sentence, in particular, stands out from *My Rewritten Drawing Diary*, "There is something we must change in our society" (Shin, 1995).

Figure 4. My Work, A White Shrine.

Figure 5. My Work, My eyes are Growing

1.1.2 Learning for Life

My most important learning experiences have come from my encounters with the works and

lives of five artists[3]: Joseph Beuys[4], Marcel Duchamp, Adrian Piper[5], Hakuin[6] and Shitao.[7]

Marcel Duchamp's *Fountain* (1917) embodies an innovative and critical commitment to the

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[3]The first three are postmodern artists and the latter two are Zen monk painters. Chapter 4, deals with Hakuin's painting and Shitao's painting theory.
[4]Joseph Beuys (1921 ~1986) was a German postmodern artist.
[5]Adrian Piper (1948~) is a American feminist artist.
[6]Hakuin (1686 ~1768) was a Japan Zen painter.
[7]Shitao (1642~1707) was a Chinese Zen painter.

idea that everything can be transformed into art in terms of "art for life." Joseph Beuys inspired

me to integrate my work and teaching with everyday life. He intended to heal modern

civilization through his ritualistic performance and extended the role of art into education.

Adrian Piper showed me a healing process of her art through confrontation of the self. Shitao's

Oneness of Brush Stroke Theory in Huayulu (畫語錄, Treatise on the Philosophy of Painting)[8]

and Hakuin's visual language proposed a path towards personal enlightenment; in particular,

one of the roles of Zen painting is to awaken people to be free from what is called an "eyeless"

state in Zen Buddhism and thus is used to teach a way of seeing (Guan, 觀) the true nature of

self. Hakuin's painting, "A Blind Man Crossing a Log Bridge," and "Ten Ox Herding Pictures,"

also focused on the themes that should be interpreted by artists' symbolic metaphors of visual

language.[9]

The free spirits of these masterful artists have inspired me not only in my own artistic

endeavors to realize the freedom of art, but also in my educational goals, and my life overall. In

particular, literati express their spirit with visual language in the pictorial space and use of

Indian ink and brushes as materials. Their aim is to create a harmonious unification between

learning and everyday living. Thus, learning is inseparable from life.

The role of literati showing the relationship between poet-calligrapher-painter as artists is

similar to the role of the relationship between a researcher, teacher, and artist as scholars.

Indeed, drawing, writing and teaching are inseparable according to the East Asian literati.

Likewise, art is closely connected to my life, so my art life is connected to my learning and

teaching. Painting and writing are my forms of expression in this context.[10] In my approach to

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[8]According to Shitao, one's creative process of art activity begins from one's mind connected to a brush stroke.
[9]This dissertation discusses the literati's ink painting as a main element. The visual functions in Zen painting are included in the Shishuhua category in the fourth chapter not only because Zen painting concerns mainly ink and wash painting, a factor in Shishuhua, but because it was done by Zen monks who were masters of literati Shishuhua.
[10]Like the literati, I inserted my works related to this study.

teaching, which is an extension of my canvas, I believe that anybody can be an artist and find

their inner nature through art.

1.1.3 Sharing: "An Art Journey Searching for the Self (AJSS)"

Upon returning to Korea, I wanted to share my experience of the process of searching for

self through art, rather than just sitting in my sacred studio to create art. These beliefs led me to

launch the program, "Self-Expression through Art (SETA): An Art Journey Searching for the

Self" (AJSS) in conjunction with the Feminist Artist Network in Korea (FANK,

http://www.femiart.or.kr).[11] The AJSS program, now in its tenth year, combines Shitao's

painting theory with contemporary approaches to art education, in particular, Lowenfeld's

Child-Centered Art Education (CCAE)[12].

The program has extended my perspective in approaching art. It teaches students not to just

create "art," but to see well. To achieve this, students must first see and feel the drawing

process because mind, body and materials are interconnected. They learn to express themselves

freely in pictorial spaces, as well as to share their feelings.

The program functions from two sides: the bright and the dark sides. Its bright side involves

enjoyable and playful experiences of visual self-expression which is the main component of

literati's Shishuhua, although their materials vary. Students' minds, bodies, and materials

become interconnected through the artistic process of self-experiential expression. These

experiences can be life-long memories of perfectly beautiful and mindful feelings.

On the other hand, the dark side requires students to face their hidden feelings in order to see

their self-centered state of seeing which limits maturity. Thus, seeing well helps students

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[11]Workshops have been run every summer since 1997, for 3 hours per day over the course of 10 sessions. The size of the workshops has been limited to 10-15 participants.
[12] This developed through the idea of Art as Education in the progressive education movement in terms of art as experience, play, and expression. It has blossomed in the expressionist art world from an abstract painting (Jackson Pollock) to graffiti art (Basquiat and Keith Haring). Its key feature is visual self-expression in Art Therapy Education which can be interpreted as art that is easy and fun, and everybody can gain a fruitful and artistic experience through art.

overcome the state of immaturity caused by suppressed feelings. (See 2.1 for more detail).

Expressing one's self-centered fantasy in a pictorial space is a prerequisite to seeing well. This process is essential to feeling and, therefore, they realize that to draw their inner feelings is to see and visualize themselves.

Participants have always done visual work by making art, reviewing the work and then discussing it. Through this process, they have found that their inner minds are entangled in their unconscious minds in the form of unknowing sorrow deep inside. In Kornfield's (1993) terms, this is the hungry baby (the anger of an orphanage spirit). Even though it is painful to feel and confront it, they start seeing, knowing, and understanding what it is, and they realize that it is better to face it rather than to avoid it. At that point, their negative feelings become lighter and they begin to know how to take care of problems by giving what the baby needs. Then the baby's oppressed feelings will gradually grow and turn into life's true energy.

Finally, they learn how to share and communicate with each other visually and see their self-centered conditions more clearly through working with others in their cooperative work. We— myself as the lecturer, and they as assistants and participants—experience and share what happened together. We hug each other and feel that we have become one at the end of the workshop. Students have shown that they enjoy their expressive painting work, even though it is hard sometimes.

Their active experiences of visual self-expression have made them feel like they have already become artists. Even an art student who majored in painting said, "It has been hard to find creativity in my own work. I stopped painting after graduation, but now I can start painting again."

We see that each other's eyes are bright and look different, and more alive. I see them fully laughing from the inside. Their whole process during the workshop is a kind of inner spiritual journey. This feeling is not supposed to last only a week or a month, but we have to keep

practicing it in our daily lives. I tell my students, "Return to your life; but please allow yourself

at least 5 minutes every morning to sit down and draw your diary following your mind."

My role as a teacher is to help them see and feel their process of drawing/painting. Through

running the program, I have also become convinced that the program can play a role in the basic

education curriculum. I would like to share my journey with others. I am now searching for

ways to make the program a reality, and it is my goal to increase general access to the program.

1.1.4 Seeing inbetween and Mending Jogakbo (Patchwork wrapping-cloth): My Rewritten Drawing Diary II

My writing process in this dissertation reflects my second journey of searching for light after

My Rewritten Drawing Diary I. At first, I just started writing what I had seen, reviewing all of

my experiences while running the "Self-expression" workshop. Everything appeared to be

entangled. Finding the right language has been like a mountain that I have had to climb. It has

been particularly difficult to organize my thoughts, but running the program and writing about it

has been a journey of re-searching for my way of seeing.

A journey of searching for "I" (eye) through art is to see a way to understand the self.[13] My

individual experience which is common to all can be a starting point to explain social problems.

My strategy is to see and write using collage and assemblage in between the concrete yet

fragmented areas to describe various layers of social problems.[14] It is like mending a Jogakbo

(Patchwork Wrapping-cloth)[15] which has been separated since modernization. Writing and

drawing/painting in Shishuhua are the same in the sense that it takes an integrated approach for

"art"[16] as well as for writing in terms of my expression of what I have seen in between:

Western/Eastern, U.S.A./Korea, and Modern/Traditional focusing on my visual literacy. It is to

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[13] Indeed, pronunciation of "I" is the same as "eye," signifying that my living and eye means the way of seeing.
[14] Collage and assemblage means to make a collage of my thoughts with writings of other scholars.
[15] Jogakbo is a Korean traditional wrapping cloth similar to a Western quilt.
[16] Here art means Shishuhua because my major was Oriental Painting in BFA in Korea.

see and write as the Eastern literati sees, in particular, with a scattered perspective (散點透視).[17]

Indeed, the method is an artist's way of not only seeing or writing but sharing his or her

expression with others.

Figure 6. Jogakbo.

This dissertation investigates a harmonious way to connect life and art, reason and emotion,

and study and practice through visual self-expression practice of literati's Shishuhua (詩書畫,

Poetry-calligraphy-painting). The main theme of this dissertation is "art as visual literacy." The

most effective way to teach visual literacy is to see and feel honestly during the process of art-

making, and to express one's feeling inside and share it with others through art. This descriptive

study comes from my subjective perspective and is like an interim report of mixed aggregate

experiences; my materials for this dissertation are a keyboard and mouse instead of a brush and

ink.

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[17]This is one perspective to depict many scenes from various points in a 2-dimensional picture, and is a way not only depicting East Asian landscape painting but also in appreciating them. An observer can see/experience the scene like entering into the painting. Thus, the nature in the landscape painting is not objectified, but unified with the artist or viewers within the painting. It is not a perspective to view from one point of an artist in the distance, which is a typical modern perspective of Western landscape painting.

1.2   Modern Problems in Korean Visions: Modern Conditions

1.2.1 Rationalization of Cartesian Perspective and its Dichotomy

Since the dawn of modernity, marked by the emergence of the Industrial Revolution in Europe, societies around the world have spread Western ways of seeing. The Western perspective within the Euro-centric universe has enhanced the L-mode way of thinking from a Cartesian perspective and promoted such self-centered perspectives.

Egocentrism and individualism have become a way of living (Mencher, 1947). Along with individualism as a way of life within this materialistic society, such living has increasingly become the norm in contemporary life. This perspective has created individuals who live in isolation and has caused the collapse of their inner security without any alternative.

Rationalization of modern visions has led to the deterioration of people's lives which results in departing from one's reason and emotion. Moreover, text-based education has not only enhanced rationalization but obstructed students' development of the right hemisphere of the brain along with their emotional restraint within the left brain (L-mode) centered system.

Individuals see things only from their own points of view within their self-centered worlds. The more self-centered an individual is, the more difficult it is for him/her to see things objectively as they are. Such a self-centered way of seeing becomes knowing and believing. This can be the devolution of modern man's visual perception. It has advocated rationalization of the modern self-centered perspective by its dichotomy and is supposed to be justified by the need for self-defense which leads to a self-deficient fantasy. If a person believes only what he/she sees, it will be self-deficient without knowing the true self.

These self-centered eyes often turn into misunderstandings, and can further develop into hatred of others. Thus, conflicts inevitably occur because others also see only with their self-centered eyes. Society then becomes infested with fabrications and conflicts.

1.2.2 Visual Limits of the Modern Self-centered Way of Seeing and Marginalization of the Other

The Anglo-male perspective assumes a dualistic worldview in which the Anglo-male self is the center and others are separated and relegated to the periphery. Naturally, others are marginalized and lose their ability to see with their own eyes.

What do we know? We know as much as we see; that is, what we see is what we believe and perceive. Early depictions of the modern condition can be elucidated through visual analysis of the paintings to which we are accustomed. The Euro white, male-centric perspective can be clearly seen in "Olympia" by Manet. The painting shows a naked white female body twisted towards observers who must be presumed to be white males, and a black female maid is serving her. The unseen male spectators observe the naked body of the woman and her maid from the center like Foucault's Panopticon (1995), and these men can be interpreted as being the woman's masters.

Figure 7. Manet, Olympia.

A hidden message in this painting is that white males can stare at others from their self-centered stance. Even their wives who were objectified can stare at other women of lower status. The "others" shown in this scene happen to be white females who have a lower status and a black maid who is shown as the lowest status, but the power dynamics the painting implies can

also be applied to other groups like Asians or Mexicans. The hidden message delivered by the visual images in this painting is one of Euro, white, male-centered self-glorification of rationalization.

Miyoshi (1989, p. 99) argues that by the weight of its commitment to universalism, society's self-esteem could eventually be put in jeopardy. Western, white, male-centered perspectives have proliferated around the globe with colonial legacies, and continue to shape current ways of seeing. The dominance of their dichotomy excludes non-Western cultures, while implying an Anglo-male world as the center and Koreans as the other. Koreans have adopted this identity through both political and education systems. Marginalization of the third world within a socio-cultural context has actually become more serious due to the uncritical acceptance of American-style education in Korea. On the level of the individual, this plays out as a drop in self-esteem and is enhanced by marginalization.

1.2.3 Lost Tradition: Twisted Vision and the Othering Process

Along with this change, male-centered Confucianism has continued to be a stifling force and traditional education has become heavily functionalized. The process of modernization in Korea follows a road to functionalism and materialism through the spread of Western values. John Berger points out that, "Capitalism survives by forcing the majority, whom it exploits, to define their own interests as narrowly as possible. This was once achieved by extensive deprivation. Today it developed by imposing a false standard of what is and what is not desirable" (Berger, 1972/2008, p. 154). Indeed, modernization has promoted others' slavery dependency through the othering process. The logic-centered education of the West has further encouraged rationalization of self-centered perspectives and competitive mindsets, in general. Traditional approaches to education were also stigmatized by Western religious institutions during the turmoil of cultural change.

We have lived, not seeing with our own eyes, but rather by constructing visions of life through others' eyes. Koreans are considered to be "the others" who are unable to solve their own problems or see their own reality. Thus, people only care about outer embellishment, ignoring their inner selves. The Korean way of seeing twisted by Euro white, male–centered fantasy becomes our identity. "Eye" is "I" as mentioned before, but the eye is not seeing from the Koreans' own selves.

Along with modernization, the self-centered perspective within the dualistic separation has denigrated traditional ideas and twisted the Korean vision. Because of this shift, Koreans have lost indigenous ways of seeing in which spirit and matter were unified within the Eastern monistic universe.

1.2.4 Functionalized Roles in Traditional Art and Literati Education

Losing the Korean way of seeing means losing not only the Korean harmonious way of seeing from a mind-body connection, but also losing the symbolic meaning which is a way of seeing things in the traditional culture we shared.

The adoption of the Western value of individualism has been accelerated by the fragmentation of indigenous ways of thinking (Seyhan, 1984). Confucian traditions have been stifled, thus departing from almost everything which was interconnected. According to Ryu (2002), it is the collective self-esteem of spiritual identity. Although economic conditions have improved with the emergence of industrialization in Korea, we have lost our perspective as a spiritual identity. The modern self-centered vision has become stronger with our degraded visual ability. Widespread devotion to Western notions of art has contributed to the loss of shared symbolic and cultural meaning.

Korean traditional education regarding art,[18] like other East Asian countries, was divided into two government-sponsored institutional systems: one to train literati scholars and another to train professional artisans (Lee, G., 2007). Literati education combined philosophy and art was the Shishushua practice. Itplayed a main role in education for the social elite and Shishuhua was the main tool for them to learn and express their thoughts in three areas: poetry, calligraphy and painting. These three areas were all unified in Shishuhua in the role of traditional education.

The problem of losing the role of the traditional literati culture is two-fold. One can be described as losing symbolic meaning and a fragmentation of roles. The functionalization of traditional art has remained a skill. In particular, literati's Shishuhua unified not only each area of poetry (詩, Shi), calligraphy (書, Shu), and painting (畫, Hua), but also art and philosophy. The practice of combining spirit and matter, so central to the literati approach, has been split apart, and the areas of shi, shu, hua were separated.

This separation occurs not only with traditional art, but in the very study and practice of Eastern philosophy itself, which is now increasingly seen as taking place in an ivory tower, separated from ordinary life. Eastern philosophy has been functionalized as the specialized work of reading books and writing. Furthermore, scholars have lost the artistic sensibility which formerly harmonized reason and emotion. Naturally, literati education has become fragmented.

As a result, the traditional application of literati to education divides the role of traditional arts into fragmented and functionalized skills. In other words, the unified entity of the literati's approach to visual expression has been fragmented into discrete parts; thus, the spiritual and visual self-expressive role of traditional arts has been lost in the present.

The role of Korean traditional education was disrupted by the Japanese occupation and further eroded by the uncritical acceptance of modern notions of education. After liberation

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[18]There were two kinds of teaching in education for ordinary people: basic teaching in small private schools and elders' teaching within the family. In Eastern traditional education, a goal of learning is to obtain a harmonious life. Korean traditional education shared many characteristics with the East Asian countries of China and Japan. I will use Korean traditional education in specific cases of Korean education.

from Japanese colonization, the modern Korean educational system was established through close cooperation with American systems (for further explanation, see Ch. 2.6) in the name of economic development. The implications of the American education system were marginalized and people's perceptions of others have been shaped by modern educational systems.

Of course, most educators and administrators have ignored not only the original role of visual self-expression but unified vision in traditional education. Korean ways of seeing and thinking under modern conditions have been informed by text-based approaches to education which favor the left hemisphere of the brain. Naturally, technique-centered education has focused on functionalism, so manipulation by functionalism is found all over the country as van Pearson described as a modern system.

Education has also focused on outcome-based learning at all levels in Korea, and art education has focused on functionalism. The role of visual self-expression in CCAE was distorted and DBAE was functionalized without any concern for local classrooms. (For more detail, see Ch. 2.9.) In particular, Korean painting education has evoked severe problems because of its preoccupation with technical aspects.

Traditional paintings live on in textbooks not merely as objects of interest to academics or hobbyists but they are separated from the spiritual dimension and art remains as material itself, losing symbolic meaning which is connected to one's mind. Traditional values have been exhausted and can no longer be seen in modern culture and academics in Korean society, although it is an alternative means to recover the lost Korean way of seeing and traditional education.

1.3   Art as Reconstruction of One's Way of Seeing: The Role of Visual Self-experiential Expression and Symbolic Meaning in Shishuhua

1.3.1 Unified Role of Shishuhua (Poetry/Painting/Calligraphy) as the Expression of One's Mind in Literati Education

Chinese letters are hieroglyphics; thus, calligraphy and painting have the same origin. The world of literal language and visual language are unified, particularly in literati's work, and their unified way of seeing produced Shishuhua.

The literati, considered a modern notion of artists, and their Shishuhua-paintings, drawings and calligraphic poetry were thought to be expressions of their ideas. Literati's Shishuhua has traditionally been sub-categorized into the framework of shi, shu, sha. Shishuhua functioned as visual self-expression of literati through symbolic metaphors. The goal was to employ the Poetry, Calligraphy, and Painting Three Perfectionists in order to deliver philosophical ideas through visual language.

Literati art was imbued with the attitude of life trying to seek harmony and unity.[19] The fundamental idea is that people and nature are interconnected within a monistic universe. This was seen as leading to a more harmonious way of seeing, feeling/emotion and thinking/reason, and ultimately, learning and practice in everyday life.

Such holistic foundations of Eastern literati were described by early literati, with the most eminent text *Shitao's Painting Theory*.[20] The main thrust of his theory is that the creative process of art comes from one's mind and is uniquely endowed from heaven as it travels through the eyes, shoulder, and hand to the end of the brush, and on to a piece of rice paper. The drawing/painting process itself is, in essence, the creation of a universe, and thus the

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[19]This theme is dealt in the fourth chapter.

[20]Shitao's writing is divided into three parts and consists of 18 chapters. One's mind succeeds with one stroke and ends with mentioning so people have to recognize their own latent abilities. Such ability was given by heaven, and learning must be their self-awareness so they can complete the task of what they have received. This process is a uniquely endowed individual participation like God's creative endeavors; this is, it is a way of searching for the true self.

individual's participation is like a god's creative endeavor. Shitao extended the meaning of Illyuron (一律論, The theory of unity between calligraphy and painting) to Ilhuaron (一畫論, Oneness of Brush Stroke Theory). For him, the role of writing and drawing is the way to achieve enlightenment and, at the same time, gain functional skills through the seeing and drawing/painting/writing process while creating nature in one's pictorial space. Shishuhua involves not only drawing with the hands, but also seeing with the mind's eye as a tool for literati's learning as a creator.

When the literati make a brush stroke of Shishuhua, they have to see the relationship between two things: the lines of a drawing or the forms of a painting and the paper border. Focusing on the drawing and seeing the process in a holistic manner is a way of seeing with the right hemisphere of the brain.

Thus, traditional literati education was centered on training in integrative ways of seeing by using both the rational L-mode and the emotional R-mode. Shishuhua is a visual language. The image is not only dead material like language is; it is not only a mixture of words, but mind, body and materials are connected. The mind/spirit and body/matter are also connected in Eastern culture. In particular, the literati's artistic expression was possible because of the characteristics of their materials. The brush makes it possible to write and at the same time to draw and paint on paper. Lines created through sensitive materials reflected the artists' minds. This is the main role of Shishuhua: "Art as visual literacy."

1.3.2 The Role of Shishuhua as Visual Literacy for Contemporary Conversion

Literati's Shishuhua was shared culturally. The role of visual self-expression and symbolic meaning in Shishuhua unified the spirit and matter. Thus, it is the task of the living to give meaning to the past which is dead. Local tradition should consider the issue of the natural characteristics or geology of a region. A new postmodern perspective seeks to locate others'

perspectives exempted by the Cartesian perspective.[21] Moreover, it also seeks a unified

perspective of Eastern philosophy to dismantle the modern self-centered view of the

perspectives. According to Kenneth Frampton, regionalism is critical because it is concerned

with finding new ways to combine the new and the traditional. (Foster, 1983)

It is important not only to revitalize the traditional role of art but to play a vital role to solve

modern problems. Danto highlights the intellectual fiction in the representation of faith and

things that are constructed in modern times. (1973, p.57) This bears a resemblance to both the

strategy of postmodern deconstruction and the Zen denial of words to deconstruct one's illusion

of the self-centered eyeless state to find one's true self. It is necessary, therefore, to deconstruct

and reconstruct the difference between new and traditional notions.

Postmodern art deconstructs existing notions and reconstructs stories of others who were

alienated from the center. It attempts to receive from an old law of tradition such as the role of

allegory, narrative metaphor, and symbolic meaning in the contextual role of art which

functions in Shishuhua as well. It has become important in dealing with various issues of life

like identity as the art of self-expression and meaning of contents in art. Those two aspects were

the main functions in Shishuhua and have been revived in postmodernism and postmodern art.

These features link the past and the present.

Thus, this dissertation seeks to reinterpret the role of Shishuhua in postmodern language for

its contemporary conversion. It is not to interpret nor compare postmodernism, but rather to take

a postmodern approach in creating a contemporary reimagining of the traditional art, Shishuhua.

1.3.3 Visual Expression as a Basic Discipline in Education

The main role of Shishuhua is to train students in their visual literacy through visual

expression which is a role of "art as visual literacy." It is seeing and drawing with a focus on

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[21] Jay (1994) sees perspective vision as a feature of modern times, and has defined it as Cartesian perspectivism.

visual self-expression as Shishuhua emerges in the process of drawing/painting/writing which is the same as seeing and drawing with the right hemisphere of the brain. Self-expressive visual education is inherent in the traditional training of the literati. It has found a meaningful place in education. It is crucial to both the past and the future because it can help us solve current problems regarding vision.

The instructional method to train them "how to see well" is not necessarily tied to one's talent to draw well. Instead, everyone can draw well when they are trained in how to see well; that is, focusing on visual literacy. This visual education is a different way of seeing and learning, and serves multiple roles which have been researched for the role of art as visual literacy in steps of one's eyes, hand, and heart.

Focusing on the process of an art-making activity is visual self-experiential expression and a set of new basics for art education. When viewed as a holistic synthesis of art, education, and therapy, visual education is not just art education or art therapy.

In the same way, the point of the "Self-expression Workshop" is to teach art as visual literacy focusing on self-expression to spur on active and voluntary participation during the art-making process. In observing participants of the program for 10 years, I have found that learning through art not only develops visual literacy and visual self-expression but also increases other functions of the right hemisphere of the brain, such as a student's latent ability, creativity, and also emotional sensibility along with a student's self-esteem. Visual education should form the foundation of a new set of art "basics" (NAB[22]; Shin, 2005).

Therefore, this dissertation proposes an approach to visual arts education based on visual self-expression to develop visual literacy. This does not go back just to the old basics but is a new approach to art education which attempts to connect the new and the old, the whole and the part, the body and mind, spirit and matter, emotion and reason, and theory and practice in life.

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[22]New Art Basics, Retrieved September 02, 2009, from http://www.design.iastate.edu/NAB.

1.4   Methodology

1.4.1 Theoretical Perspectives/Framework

Literati's integrative way of seeing has good eyes for seeing with the mind's eyes. Their integrative and holistic approach to life and learning serves not only as a model of learning, but also informs us of how to learn. Shishuhua was incorporated with the function of art as visual literacy.

This role of art—Shishuhua—as visual literacy is examined in two ways in the present context: as a contemporary conversion and as an application in education. According to Rose (2007), good eyes can play a role in visual methodology. She notes that choosing a research methodology means developing a research question and the tools to generate evidence for an answer; both of them should be consistent with a theoretical framework. (p. 1)

This paper attempts to establish the literati's Shishuhua as a general educational goal to promote visual literacy. It is not the role as a professional artist, but as a creator under the assumption that everyone can be an artist as long as they know how to hold a pencil. These are some of the reasons people need to develop the right hemisphere of the brain if the main functions are to regulate visual processing, emotion, and intuition. Although the role of self-expression has been actively studied in literature and theatre education, it is not fully recognized in art education. Visual self-expression is a key element for traditional literati education and SETA – a self-expressive visual education program that is based on the role of art (Shishuhua) as visual literacy.

1.4.2 Assumptions and Research Questions

Assumptions

This dissertation approach taken herein is based on several assumptions as follows:

1) Seeing is knowing. The way of seeing which is to understand a world is constructed by a Cartesian perspective and has enhanced a self-centered perception of visual limitation. Thus, the modern human's self-centered vision is closely connected to one's level of maturity. In order to overcome self-centered immaturity, it is a matter of how to see well.

2) Seeing/understanding is showing one's level of graphic depiction.

3) One's visual perception, cognition and dexterity are closely interconnected. Drawing/painting is one's inner expression within a mind/body entity. When students focus on self-expression in their drawing/painting, they are expressing their minds through the symbolic meaning of images.

4) It is to develop visual literacy that the visual self-experiential process of art-making is the most effective way in order to solve the modern self-centered vision. It is to see while drawing with the right hemisphere of the brain which is a non-verbal artistic way of seeing. This way of seeing is characteristic of literati's visual self-expression in Shishuhua that they learn and express through a combination of verbal and visual methods.

5) Seeing the symbolic meaning of images is to gain the unified way of seeing in a monistic universe.

6) Functions of Shishuhua - visual literacy through art - are unified between philosophy and art; shi (poetry), shu (calligraphy), hua (painting); an artists' spiritual intentions and materials of forms; invisible and visible images through symbolic meaning: learning and life.

Research Questions

1) What can educators teach students in order to solve the modern problems and integrate one's learning to everyday living? People's self-centered vision is the modern condition. People cannot continue to live by merely manipulating their lives by avoiding their problems. How can children live without repeating their parents' way of living?

2) How can we revive the spirit of a traditional culture which is functionalized in this materialistic culture and and the symbolic meaning of images within modern cultural discourse?

3) What is the role of visual self-experiential expression in education and how can we revitalize the visual expressive role?

1.4.3 Strategic Research Design: Mending Jogakbo (조각보, A wrapping fabric with patches) **and Seeing Inbetween**

Visual literacy provides not only this theoretical framework but also a research method in methodology. My writing has to begin to integrate my learning with my life like Eastern literati.[23] After much self-reflection, an auto-phenomenological approach emerged that included paintings.[24] Especially this approach helps interpret the roles of the past in terms of postmodernism and the Eastern philosophy as both unification of ideal/content and material/form.

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[23] I would rather live following my intuition without establishing any intentional goal for academic achievement to receive life's abundant variety with no principle. I see it as living like flowing water; naturally there is no difference in my entangled concepts between learning, teaching, writing, and art-making. If there were only one principle which would be my desire, it would be to do what I want. Thus, my methodology has come from my inner sound as well.
[24]Visual materials for analysis in this dissertation center on two-dimensional drawings and paintings.

The role of art as visual literacy is an integrative, synthetic approach focusing on the art-making process which parallels the literati approach to visual literacy. Thus, this paper covers several broad areas of Eastern and Western art, art education, and visual literacy.[25] My writing process has focused on my visual literacy to transcribe my way of teaching visual literacy and to create an understandable concept related to my inner thoughts of retrospective experience on teaching, and, in particular, interacting with SETA participants. The inquiry for this dissertation started the program. Former participants in the SETA program have shown that they enjoyed the program and their visual literacy improved in various perceptives and cognitive levels through visual self-experiential expression.

It is difficult to identify the self-experiential process in art activity with a linear categorization. My research incorporates literati's expressive writing and their integrative way of seeing in order to articulate its role in modern education and find a meaningful place for the present context. It is not a mixture of each part but a synthesis of the parts.

My strategy of this dissertation is to express what I believe and to practice what I have learned. This dissertation is like taking photos of my mind, integrating art-learning and teaching-life. A holistic research approach requires articulate complex dimensions and a research method creates a vital connection between the function of writing and a way of seeing. It is to write what I have seen; indeed it is to see the modern splits inbetween in order to try to see in a way as it is. It can be divided into two aspects: Mending Jogakbo and seeing inbetween. This new concept aims to bridge the gaps of the splits. Mending Jogakbo is to patch the splits which need to be inseparable. Seeing inbetween is to see the modern spirit between not only academic areas but also learning and everyday living.

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[25]This paper refers to Shishuhua in the period wherein it flourished during the cultural renaissance from the Tang dynasty to the middle Ming dynasty in China, the Chosun dynasty in Korea because the period has been differentiated from China, and in the Zenga period in Japan because research materials translated in English are abundant.

1.4.4 Rationale for Strategic Research Design

Visual literacy infers a rationale of the authorial act although visual perception as a method has many individual differences. A phenomenological way of seeing is applicable in order to gain an objective vision. It can provide a framework to view the whole structure to write my experience integrating the theoretical frameworks of this dissertation. Van Manen (1989) argues that "A basic assumption would be that the aim of human science research is to create a strong text in a phenomenological sense" (van Manen, p. 32).

In particular, auto-phenomenology incorporates the researcher's own experience with part of the phenomenon studied (Marbach, 2007). In other words, my experience of learning and teaching had included the patches as data and the process of seeing and writing inbetween as mending to connect them as a strategic research design. There should especially be a separation between a self-centered perspective and an objective one. I had to follow verification from my 10-year experience in running the program although one's perception is subjective and contains different temporal and spatial limitations.

1.4.5 Limitations

My viewpoints stem from my personal history and are related to self-awareness as a Korean female artist. These viewpoints can be extended to reflect the problems in Korean education and art education, as well as in the society where I learned and lived, to reconstruct our way of seeing. Thus, the researcher's identity has encouraged certain tendencies. One is that it has been difficult to establish theistically robust recantations as an artist-researcher living inbetween as an artist and researcher. My way of seeing, thinking, and writing tends to be strongly R-mode, so my integrative perspective is likely to omit certain details which are essential for some

academic scholars. The other tendency is that it is necessary to see inbetween each area which is an artistic way of seeing and integrating—not only writing and drawing, but also learning and living—to describe various layers of this integrative trial which is a shared goal and the same function as Shishuhua Sanjue. Dealing with the inbetween is not seeing within a framed boundary. It has been a limitation, but it bridges the gaps between knowledge and life and helps me deal with huge areas. As a result of this approach, I can only carry limited knowledge. These two points of my identity show how this dissertation is constructed, so I have had to let both sides remain.

Last, I must confess, the areas dealt with here are in between my art-learning and teaching life. This approach of teaching without boundaries will be limited not only by the view of strict rules in academic disciplines but also by my subjective eyes that I cannot ignore, even though I have researched 10 years of teaching experience and 40 years of learning experience since I started learning how to draw Greek gesso figures and drew more than 1000 pieces to enter Seoul National University.

1.5   Conclusion

1.5.1 Overview of the Problems

Modern conditions of self-centered vision, beginning in Anglo, male-centered cognition have forced limitations on human visual literacy and have been exacerbated by the L-mode of thinking. Its adoption and rationalization have degenerated human sensibilities. Moreover, text-centered learning has enhanced the left hemisphere of brain laterality in education.

Not only has Koreans' way of seeing been distorted by the Japanese along with modernization, but their spirituality in a monistic universe was been thrown away by Koreans themselves. The problem of marginalization by others' twisted vision exists in every area.

Moreover, it is impossible to develop an individual's innate capacity to use both hemispheres of the brain. Although developing the right hemisphere of the brain is a solution, Western-based approaches used in Korean education has focused on functionalism, thus anhillating the development of the right hemisphere of the brain. Even art education has been based on teaching techniques and results. (Shin, 1999) Thus, art and art education have become separated from everyday life, and a fragmented functional role remains in art and art education.

Modern approaches to education in Korea separate students' spirit and matter. Thus, the traditional harmonious way of seeing has disappeared. Self-esteem has diminished because of the loss of identity and lost symbolic meaning that an image contains. Without a change in education, their inner self will collapse.

1.5.2 Statement of the Problem

This study re-examines integrative approaches to traditional arts. Shishuhua provides a unifying worldview to solve the problems of modern times. However, literati's Shishuhua Sanjue's tradition is already dead and the situation has continued to degenerate to the present day. As a result of these large-scale cultural shifts, not only has the Eastern tradition of educating literati disappeared but the role of art has also become separated from everyday life, and become stifled without adapting to today's context.

Losing traditional values means losing oneself as a cohesive whole. People need to learn how to see well, focusing on developing visual literacy (i.e., the ability to read and use images). To achieve the harmonious unification of the left and right hemispheres of the brain, we need to enforce the right hemisphere of the brain in this left brain-centered education. Moreover, the visual occupies 80~90% of the information received from the outside world (Jeon, S, 2007, p. 43) and the right hemisphere of a brain relates to creativity. In other words, development of visual literacy improves students' latent ability and creativity.

The role of Shishuhua as visual literacy can connect modern divisions, in particular, the spirituality of content and materials of forms, and learning to live. It is necessary to revitalize our lost property of Eastern art for two reasons: (1) to overcome the distorted vision which is modern construction and to be free from the self-centered fantasy we have constructed; and (2) to not waste our lives as mere tools and live as creative human beings.

The spirit of Shishuhua Sanjue (詩書畫三絶, Poetry-Calligraphy-Painting Three Perfectionists) as practiced by the literati can be seen as a point where life and learning come together harmoniously, art and life coexist peacefully, and nature and people are united. Education should focus on training people not only on how to see well—visual literacy which is an ability to see and write images—but also to recover the Korean way of seeing.

It is essential to reintegrate these components into a unified wholeness to restore its symbolic meaning in our traditional educational culture. The Eastern spirit of moderation unifies the mind and body, and nature and human beings in a monistic universe. Traditional education can play a role not only in relation to educational goals, but also as a means to recover the Korean identity and way of seeing.

To recover a harmonious way of seeing, we must start from a critical point of view to review the causes of this situation in terms of its historical, socio-cultural, and educational contexts in order to reconstruct the role of traditional art. That is, we have to deconstruct the Cartesian self-centered way of seeing.

The visual functions of traditional painting are not widely understood today. We should consider its relevance for contemporary educational settings in a present-day context. Thus, when considering problems regarding modern vision, we have to look at parallels to socio-cultural circumstances and educational contexts.

"Dongdodonggiron" (東道東器論: a suggestion to accept Eastern technology and stay connected to Eastern traditions because the two are inseparable) by Wu Silha (1998, p 9) is a far

better approach than "Dongdoseogiron" (東道西器論: suggestion to accept Western technology, but keep Eastern traditions).[26] It is important to revise, not merely to criticize only for the sake of critique, and to search for alternatives that give us the opportunity to elucidate problems in order to resolve them.

1.5.3 Organization and Overview

Organization

This dissertation is organized into eight chapters. The first three chapters are introductory parts, the middle three chapters are the main body, and the last two chapters comprise the conclusion. Chapter one, the introduction, explains how my personal and academic background has formed the basis for my inquiry. Chapter two poses problems with the modern concept to deconstruct modern conditions in which an indigenous way of seeing was distorted as a result of cultural changes due to Westernization within a social, cultural, and historical context and exposes educational problems. Chapter three focuses on reconstructing the concepts of nature regarding one's way of seeing and art. Chapter four articulates the traditional concepts and roles of literati painting, Shishuhua. Chapter five elucidates the functions of Shishuhua (art as visual literacy) and its contemporary conversion. Chapter six deals with the significance of the literati tradition in education to apply it for the present context. Chapter seven introduces the "Self-Expression through Art (SETA) program: An Art Journey Searching for Self" and elaborates on the roles of this self-expressive visual education program. Chapter eight, the conclusion, proposes establishing visual self-expression as an emergent core subject for general education.

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[26]Korea, China, and Japan, took slightly different attitudes in accepting Western culture, namely, Dongdoseoki (東道西器, Eastern Tao western device) in Korea, Zhangtixiyong (中體西用, Chinese body with Western tool) in China, and Hehunyangcai (和魂洋才, Japanese spirit with Western skill) in Japan.

Overview

A person needs to be trained by developing visual literacy to uncover the modern distorted self-centeredness of visual limitations and to recover the harmonious way of seeing. Self-expressive visual education is an alternative way of teaching one how to see well with the right hemisphere of the brain which is the Eastern way of seeing, Guan (觀, see) grounded philosophy from Buddhism. This approach was the method used for training in the literati's Shishuhua focusing on visual expression through symbolic metaphors under a notion that calligraphy and painting have the same origin. Thus, literati are visual thinkers–their thinking is founded in Eastern philosophies like Confucianism, Buddhism, and Taoism. In particular, Shitao's Oneness of the Brush Stroke Theory in *Huayulu* (畫語錄) provides not only the mind and body connection in the process of brush stroking, but also epistemology as a creator.

This paper focuses on the process of art making which involves four steps of visual literacy training. The first is visual literacy with eyes that see with the right hemisphere of the brain. The second is visual literacy with the hand, which is the way of embodiment to connect one's learning to life through the self-experiential process during seeing and drawing within the right hemisphere of the brain. Indeed, it is to practice seeing with "touching eyes." The third is visual literacy with the heart which is an inner journey of seeing and feeling in the drawing process, from confrontation to facilitation. Finally, visual literacy is seeing with the mind's eyes, a practice that has been explored from Paleolithic shamen to Shishuhua Sanjue in a monistic universe.

This dissertation looks at three characteristics of Shishuhua: 1) theories and the symbolic meaning with regards to subject matter, 2) formal aspects, and 3) the role of Shishuhua focusing on practicing art activities and material characteristics in traditional education. To illucidate these three characteristics, the first deals with the idea that Shishuhua is an expression of literati as a symbolic metaphor of visual philosophy, meaning to deliver the intention of literati through

symbolic metaphors. Special emphasis is given to Shitao's Oneness of Brush Stroke theory which connects not only shi, shu, hua as a unified role of drawing/painting and writing but also the (invisible) mind and body, (visible) material and nature. It starts from one's mind through the shoulder, hand, brush and ink to finally create a universe in a pictorial space, but it is a process of the true self as a creative human being. Naturally, the roles of content and form in Shishuhua are interrelated.

The second focus shows Shishuhua's formal aspects, vitality of energy, void space, and a scattered perspective in shanshuihua. The third focus is the process of an art-making activity: 1) self-experiential reproducibility; 2) visual practice and self-reflection; 3) wind wave (風流) as aesthetic living; and 4) healing and reconciliation.

Zen painting also shares these properties, but Shishuhua done by literati has a stronger function of visual self-expression, while Zen painting also has a religious intention, so its delivery as visual language is enhanced. The characteristics of Zen painting as a visual sermon are visual conveyance, communication, introspection, and realization, paradoxical humor and visual meditation toward enlightenment. In particular, Japanese Zen monk, Hakuin's art is inseparable from his living and teaching. Thus, his "Blind Men Crossing a Log Bridge" painting has elucidated this role through both content and formal analysis with introduction about his life. Among those East Asian Arts, Korean arts are characterized by "Nature's Beauty," "Life Aesthetics," and "The realism doctrine depicting Nature's Essence" of the later Chosun Dynasty.

The role of traditional education is, in brief, to reunite the modern splits within a monistic vision. It is characterized by three functions: 1) A mind, body, and material connection is to embody one's nature as a creative human being through visual self-experiential learning; 2) The unified role of drawing/painting and writing trains students in self-expression and visual logic; and 3) The new way of seeing is intuitive and an artistic way of seeing.

These traditional methods are used to train literati through the unified role of Shishuhua within an integrative foundation of philosophy and art. This type of vision brings about a harmonious moderation of reason and emotion with a mind and body connection. In particular, the tools of ink and brush, and a training method to see relationally during an art-making activity also help develop visual literacy and the right hemisphere of the brain. This approach enhances not only the harmonious unification of both hemispheres of the brain but also creative imagination. The most effective way to develop this type of visual literacy is to see and feel by focusing on the self-experiential process of completing art activities within the right hemisphere of the brain, that is, self-expressive visual education. This is the role of art—Shishuhua—as visual literacy.

The properties of Eastern art, however, have remained only as a technical function of art in modern education, because education has focused on the functionalism of the modern condition and has considered painting and its theories to be irrelevant. Koreans have lost not only the traditional Korean way of seeing but also discarded traditions which would lead to an alternative approach to solving modern problems.

The same characteristics and functions of Shishuhua have been revived in postmodern art in various ways which deconstruct modernism in art.[27] To renew the context of traditional values to be contemporary, I had to redefine the meaning of traditional, to read artwork with Korean history in mind, and to interpret their role in terms of postmodernism. I argue that these literati paintings can function as bridges connecting separated aspects in modern times–alternative educational strategies for how the past can open our future for those living in the present–and also how these roles can function to promote visual literacy, and thus align the goals of education today.

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[27]Modern Western painting and Neo-classicism in particular, show the world-view dichotomy which distinguishes the author and object in a European, white male-centered culture. It confines the functions of art in a gallery far away from the artists' everyday life. The general public is no exception. Art and life are separate. (For further explanation, see Ch. 5.2.1)

The contemporary conversion looks for common ground with postmodern art to elucidate the roles of "art as visual literacy." The common ground includes the deconstruction of beliefs constructed by language, and the reunification of the role between philosophy and art in life, a role which has been fragmented and functionalized. To revitalize the role of Shushuhua, it is necessary reinterpret the role of art in education.

Literati's visual expression and aesthetic living can be defined as self-aesthetics in terms of Foucault. In particular, natural realism and a shamanic world view can be found as a characteristic of Korean arts, through analysis of the faces of Haenim (해님, Sun god) and

Dallim (달님, Moon god) in Koguryo (BC 37~AC 668) tomb mural paintings. Their lively images are Koguryu artists' expression, showing the highest level of visual literacy seeing with the mind's eyes in a monistic universe, which has been approached as a "Life aesthetic."

The roles of art—Shishuhua—as visual literacy-defined art include 1) a way of seeing—deconstruction of the linguistic construction, and the critical gaze of "a good eye"; 2) art as visual language—communication, symbolic metaphor, and narrative; 3) art as self-experiential process-visualization and a visual self-experiential process of the self; 4) art as self-healing—self-reflection and self-reflexivity, self-awareness of unity, objectification, and metaphorical thinking of imagination; and 5) art as a creative self — art for life, goan (觀, seeing in terms of Buddhism) practice of self-realization, and self-experiential embodiment of image-making which suggests painting as the last exit.

The visualization of ritual and spiritual transformation depicted by cave painters of the Stone Age and the ritualistic paintings in Shamanism and Buddhism all show this highest level of visual realism. The way of seeing, knowing and drawing are interconnected. People reach an understanding of their immaturity through visualization of the self which is a visual self-experiential process of overcoming conflicts. When an individual becomes aware of conflict,

the awareness itself is the beginning of not only understanding the self and others but also the solution to the conflict and this leads to greater open-mindedness. Thus, the final goal of visual education is to train the mind's eyes to become aware that everything is interconnected.

The art-making process of visual education is a kind of spiritual journey in search of the self and harmonious unity between matter and spirit. This journey will lead to an integrative approach to unify knowledge and living, and finally to one's enlightenment, in terms of Shitao.

These roles of Shishuhua are possible when learned through proper teaching methods. It should be self-experiential learning focusing on a visual expression process within a mind and body connection. Thus, child-centered art education (CCAE) and brain research regarding visual education has approached educational theories for this contemporary conversion.

This dissertation introduces the program "Self-expression through Art (SETA): Art Journey Searching for the Self (AJSS)" as an alternative solution for modern problems related to education. (I have taught for 10 years in a social organization of the Feminist Artist Network in Korea.) The SETA program supports the ideas that everyone can learn art as a creative human being. It sees art as visual literacy: 1) Destruction and reconstruction in terms of one's identity; 2) Visual self-expression; 3) Distancing and self-reflective practice; 4) Confronting and self-healing through meta-art; 5) Open-mind and a creative self; 6) Sharing and cooperative learning; and 7) A spiritual journey.

This dissertation utilizes various types of visual language to convey my conception of a holistic way of seeing, including AJSS participants' art work, my art work, and graphic models. My experiences with the SETA program can be described as a journey toward the harmonious unification of learning and everyday life following the model of literati's Three Perfectionists. I propose the literati's integrative approach to contend as a model for our educational reform.

1.5.4 Previous Research

Art as visual literacy is explained in two separate parts of art and visual literacy in this dissertation. The roles of art are twofold: appreciating the results of a piece of art and the art-making process. The latter is the focus of this paper. The visual-literacy-as-analysis method focuses on artists' intentions and visual perceptions in the process of art making, while an iconography-hermeneutics approach analyzes the results of artwork in order to interpret it. Most studies approach visual literacy through visual analysis of photographs or mass-media images in areas of media and/or cultural literacy. Originally, visual analysis was utilized in art education to evaluate students' portfolios or in art therapy to diagnose patients' psychological conditions. Thus, visual literacy relates directly to media literacy as analyzed in terms of viewers. [28] There has been an abundance of scholarly articles in different disciplines focusing especially on media as visual literacy.

The latest research is limited to one area of Shishuhua, visual literacy, and self-expression. In particular, research on traditional art has focused on its theories or the formal functions, in general. In the case of research on Shishuhua theory, Cho's (2003) research focuses on the characteristics of Eastern painting from an Eastern monistic perspective as contrasted with a Western dualistic point of view. Kim Byoungjong (1997) considers unified formative ideas of literacy, history, philosophy, and art (文史哲藝) as properties of scholarly painting. Kim Baekgyun carried out an historical study on the uniformity in Shishuhua. His paper started from the premise that self-awareness is the nature of art and pointed out that Shishuhua is a medium of expression, memorization, and record of self-awareness, and that ultimately these are all one and the same (B., Kim, 2006, p. 21). He researched functions as delivery tools in each of the three areas. This is significant in that he expanded on the notion that Shishuhua unites three areas of art in historical notes.

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[28]Petterson (1993, p. 135) pointed out that Sutton (1992) compared information literacy, media literacy, and visual literacy.

Shitao's Painting Theory has been interpreted by many scholars of Eastern philosophy and aesthetics. While his philosophy is deep and complex, this paper focuses on the implications of his theory for contemporary educational settings. His theory will be reviewed in terms of postmodernism to recover the proper role of education.

Many scholars in various disciplines have researched the functions of visual literacy in the human brain. This paper articulates the meaning of visual literacy, and self-expression of Child-CenteredArt Education (CCAE) as a teaching method. Brain-based research focusing on the role of art education has been documented in BBVE. [29] This paper approaches visual literacy as a connection between the body and mind. Little research has been conducted on how visual education impacts the brain, and in particular, the self-expressive role in art education.

One misperception is that poor emotional control is due to a malfunction of the right hemisphere of the brain.[30] However, the left hemisphere of the brain has been emphasized in modern times. Although the notion of the right and left brain has been utilized metaphorically, there is a differenciated way of thinking and seeing. Individuals' repression of feelings has become more serious due to modern conditions and was already exacerbated by the Confucian customs in Korea.[31]

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[29]Brain Based Visual Education (BBVE) is a new course New Art Basics (NAB) in Iowa State University. Retrived December, 02, 2010, from http://archive.design.iastate.edu/NAB/home.html

[30]Park, M. (1988). *Korean Brain Development 2*. Knowledge Industry. He asserted that many artists and athletes have been produced but there are not enough scientists in Korea, so the brain of a typical Korean has developed mostly in the right hemisphere of the brain. He concluded that it is required to develop the logical and mathematical left hemisphere of the brain in education. But in the case of athletes, they are trained in the physical area. So it is too unreasonable to include athletes in an evaluation or general assessment and then apply the conclusions to general education. In addition, prominent scientists are good at using both hemispheres. It is true that most artists are good in the R-mode function compared to the general population. Although I agree that many Koreans are R-mode, Korean emotional energy is not an individual symptom. When functional thinking of L-mode is biased, they cannot expose their feelings in public. Moreover, society's power is a highly L-mode system where we cannot utilize effectively for R-mode people's special ability.

[31]Confucian culture stresses courtesy which playes a role of repression instead of expressing one's personal feeling.

1.6   Definitions and Lists

1.6.1 Definitions

The main subject of this paper is art as visual literacy, in which the term "art" refers to Shishuhua. The "art" has to deal with gaps between the West and the East, and traditional and the modern ways. I have tried to see concrete concepts of modern splits through visual literacy by crossing the study areas as a way to see, or as I like to put it, "inbetween."

The central properties of East Asian art are harmony and unification, and if they reach a certain spiritual realm, their values combine in unity. The holistic approach of literati beyond the boundaries of the visible and the invisible involves various layers and symbolic meanings according to their intention. Shishuhua regards each skill as interdependent of others and inseparable from the whole as a figurative language.

Since art is an individual's expression, drawing is not a mere technique, but it is the visual language of the inner mind. Literati express this idea by combining visual and verbal elements (i.e., in writing and drawing/painting) in Shishuhua. These three areas are inseparable in the East although they are separate in modern times. Here, art is understood as an integrated process of seeing and feeling and drawing/painting with a mind and body connection which is the most effective way to train someone in visual literacy. The theme of "art as visual literacy" as a function of Shishuhua (詩書畵, poetry, calligraphy and painting) needs to redefine the role of Shishuhua in a contemporary context.

The three areas of Shishuhua can be extended further to teach the interdisciplinary curriculum of literature, philosophy and art (Cho, 2005) in addition to education and art education. (See chapter 6.2.) The terms, "drawing/painting and writing," are used not only as an art-making activity but also as a means of self-expression here. On the other hand, visual literacy is defined as the ability to see, relate, and utilize images (Debes, 1970). It focuses on developing visual perception and visual thinking to teach methods of seeing well.

Seeing well means guan (觀) in Chinese. Guan is a training method to help people see the right way of seeing from one's self-centered fantasy in Buddhism. In particular, the role of art (Shishuhua) as visual literacy has multimodal functions. The first step is to deconstruct Cartesian perspectivism and eventually to reconstruct one's mind's eyes. Of course, these processes are what Shitao means in his theory of Oneness of Brush Stroke.

Eastern painting can be divided into two categories according to status: professional painters and literati painters. The paintings of the Northern School are professional paintings made by professional artists at the request of customers; they are fancy in color and technique. Thus, Northern Painting is exempt from discussions in this paper since this study mainly focuses on paintings by literati artists in terms of general education.

Literati (文人, scholar): Literati are not only scholars but artists as well. They used ink and brush, which could be used to write and paint at the same time. The meaning of "brush stroke" (劃) is "drawing" (畫) in Shishuhua, and the literati use the expression to "hit" a brush stroke when they draw lines.

Figurative language (形象言語)[32] and Xingxiang (形象): Pictograms and ideograms were developed in ancient times; in particular, Chinese calligraphy and paintings have a meaning-centered foundation. Painting delivers meaning through *Xing* (形, a form) which has a concrete shape of the visible world and *Xiang (*像, an image of an invisible world) which is an invisible image of the world. Thus, figurative language identifies an image as a form including phases and every pictorial image contains a symbolic meaning. It is important to see an artist's intentional scenery (意境, Yijing, meaning and scenery) in Shishuhua.

Vitality of chi (氣韻生動): The foundational basis of East Asian art is chi (氣, energy) which makes the work of art alive. Thus, chi functions to maximize invisible things as well as

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[32] The East identifies an image as a type (form) and phase; the type is the visible image of the earth and phase points to the image of the universe.

visible things. Thus, vitality of chi (氣韻生動) is the first value in making or appreciating

pictures in Shishuhua. It contains the invisible layer that connects both spirit and matter which

is represented by symbolic meaning of matter.

Shishuhua Sanjue (詩書畫三絕, Poetry-Calligraphy-Painting Three perfectionists):

Traditional education methods allowed the literati to become talented at Shishuhua. They are

called Sanjue because they are talented in three areas (三絕: 才絕, 畫絕, 癡絕, Masters in three

arts; the Chinese meanings are skillful, painterly, and child-like foolish perfectionists). The

literati regarded Shishuhua Sanjue as their ideal within a monistic universe. Many Shishuhua

Sanjue were produced as a result in Eastern academic culture. They considered the creator and

nature as one object in harmony and unity, and depicted their ideas through Shishuhua. Their

unified spirit is reflected in Shishuhua as a combination of the visual language and written

language.

There were two types of teaching methods in traditional education for ordinary people: basic

teaching in small private schools and elders' teaching within the family. In Eastern traditional

education, the goal of learning is to obtain a harmonious life.

The term "visual art" has been used, rather than "art" in the visual culture. Art in terms of

visual education means all visible images that people see. Moreover, content analysis plays a

more important role in the postmodern era. Contemporary notions of painting in Korea are quite

different from traditional notions as well as postmodern ones. Similarly, teaching painting in

Korea today does not necessarily involve using the unified notion of traditional education

methods. Many questions about the concepts of Eastern painting and Korean painting have yet

to be raised. Korean traditional education shares many characteristics with other East Asian

countries such as China and Japan.

China, Japan and Korea shared a common culture in the cases of traditional art and

education. I will use Korean traditional art and education in specific cases. I have provided

information about Chinese and Korean scholars and artists in their original language, as

necessary.[33] I have referred mainly to Korean books or translated English versions in the areas

of Chinese philosophy because of my limitation in Chinese.

1.6.2 Lists of Chinese and Korean Concepts in Shishuhua and Theories

Concepts in Shishuhua

Chan (禪, Zen in Japanese)

Zen Painting (禪畫, Zenga in Japanese)

Wuweiziran (無爲自然, Non-doing leaving nature as it is, nothing-doing-nature)

Wenfangsiyou (文房四友, Four friends in literati's room, brush, ink, paper and ink stone)

Shishuhua (詩書畫, Poetry, Calligraphy, Painting): Writing, drawing and painting can be

seen as the same in East Asian culture.

Shuimohua (水墨畫, Ink and wash painting, Sumie in Japanese): This is the main medium

that literati used. Mostly done by various ink tones within one brush stroke, it calls for very

skillful and fluent brush strokes.

Shanshuihua (山水畫, a landscape painting)

Shuimoshanshuihua (水墨山水畫)

Sijunz (四君子, Four Gentlemen: Plum, Orchid, Chrysanthemum, Bamboo)

Shiniutu (十牛圖 or 尋牛圖, Ten Ox Herding Pictures)

Real essence of nature in landscape painting (眞景山水畫)

Xuanranfa (渲淡法, Spreading ink using a rendering method)

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[33]Full names and words are provided initially, with abbreviations used thereafter. Since Sejong the Great (1397~1450) invented the Korean writing system, Koreans have used both Chinese characters and the Korean writing system, so both are included here where appropriate. Retrieved from http://translate.google.co.kr. For Chinese translation and pronunciation of Chinese letters follow the conventions. Most Korean books have been translated into English.

Meigufa (沒骨法, a law of boneless/lineless painting)

Gouleifa (鈎勒法, a law of line drawing)

Theories

The same original theory of shu-hua (書畫同源論, Calligraphy-Painting-One-Origin-Theory): The theory of Shishuhua has been developed by the thought that these areas are equal: Illyuron (一律論, a unity of calligraphy and painting) means that writing and drawing/painting have the same roots in a monistic universe.

Ilhuaron (一畫論 or 一劃論, Oneness of Brush Stroke): A theory by Shitao, Huayulu (畫語錄, *a Treatise on the Philosophy of Painting)*[34]

A painting theory of spirit transmission (傳神論)

A painting theory of energy realism (氣韻實在論)

Xieyiron (寫意論): A painting theory depicting an artist's intension (Xieyi, 寫意, depicting one's intention–meaning)

Yixiangron (意象論): A painting theory of delivering metaphysical meaning through a figure (意象, Yixiang, message-image)

Xiezhenron (寫眞論): a painting theory depicting the true essence of an image.

Xieshilun (寫實論): The realism doctrine

The realism doctrine depicting the true essence of nature (寫眞論的寫實論)

Shangnanbianbeilun (尙南貶北論):The painting theory of reverence of the Southern School painting but derogation on Northern School paintings

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[34]His Huafu (畫法, A law of painting) has been called *Shitao Painting Theory* since Kim Yongok (김용옥) published the book *Shitao Painting Theory*) in Korea.

1.6.3 Lists of Literati by Chronicles

 China

Prehistory

Paleolithic

Neolithic

Ancient era

Xia Dynasty (夏, BC 2100~1600)

Shang Dynasty (商, BC 1700~ 1046)

Zhou Dynasty (周, BC1066~256)

Spring and Autumn Period (春秋, BC 722 ~476) and Warring States Period (战国, BC

476~221)

   Laotsu (老子, BC 600~470)

   Kongtsu(孔子, BC 551~479)

   Chuangtsu (莊子, BC 360?~286)

Qin Dynasty (秦, BC 221~206)

Han dynasty (漢, BC 202 ~220)

Three Kingdoms Period (三国, AD 220~280)

Wei and Jin Period (魏珍, AD 265~420)

Northern and Southern Dynasties (南北朝, 420~589)

   Gu Kaizhi (顧愷之, 334~405). *Painting Mt. Yuntai* (畵雲坮山記), Nushizhentu

   (女史箴圖, 11 feet painting; it turns Changwha's writing on the courtesy of court

   women into a painting)

Sheikh (謝赫, AD. 490~ 530) in Southern Qi (南齊, 479~501), Hualyufa (畫六法, six laws to paint) in *Guhuapinlu* (古畫品錄, *Record of Rating Old Paintings*)

Sui Dynasty (隋, AD 589~618)

Tang Dynasty (唐, 618~907)

Wu Daoxuan (吳道玄, 685~758)

Wang Wei (王維, 700~760)

Zhang Yanyuan (張彥遠, 815~877, The Origin of Drawing/Painting (繪畫矢原流) in *Lidaiminghuaji* (歷代名畫記, *Famous Paintings through History*), *Fashuaolu* (法書要錄, compendium of Calligraphy)

Five Dynasties (五代, 907~960) and Sixteen Kingdoms Period (十六国, AD 907~ 960)

Jinghao (荊浩), Laws of Calligraphy (筆法記)

Sung Dynasty (宋, 960～1279)

Guo Xi (郭熙, 1001~1090), Early Spring painting (早春圖), Linquan Gaozhiji (林泉高致集)

Huang Tingjian (黃庭堅, 1045~1105)

Su Shi (蘇軾, 1036~ 1101)

Mi Fu (米芾, 1051~1107), Midiancun (米點皴, Rice-Dot-Crack)

Yuanwu (圜悟, 1063–1135, Chan Buddhism monk)

Zhouyi (朱熹, 1130~1200), *Iching* (易經, Book of Change)

Muqi (牧谿, 1210?~1269)

Qian Xuan (錢選, 1239~1299) Shiqishuo (士氣說, A theory of literati energy)

Kuoan Shihyuan (Kakuan in Japanese, 12th C.)

Yuan Dynasty (元, 1280~1367)

Ni Zan (倪瓚, 1301~1374) Lishuti (隸書體, clerical script) and Seal script (篆書, zhuanshu)

Huang, Gongwang (黃公望, 1269-1354)

Wu Zhen (吳鎮, 1280~1354)

Wang, Meng (王蒙)

Ming Dynasty (1368~1643)

Wangri (王履, 1332~1382)

Shen Zou (沈周, 1427~1509), Wupai (吳派) painter, Yezuoji (夜座記, A record of sitting at night)

Wen Zhengming (文徵明, 1470~1559)

Mo Shilong (莫是龍, 1539~1589), The South-North School Painting Theory (南北宗畫論)

Dong Qichang (董其昌, 1555~1636), He revered Southern Sect painting, but looked down on Northern Sect paintings (尚南貶北論)

Qing Dynasty (清代, 1644~1911)

Shitao (石濤, 1642 -1707), Huayulu (畫語錄, Treatise on the Philosophy of Painting), *Qingxiangshuhuagao* (清湘書畫稿, Qingxiang Sketches of Calligraphy and Painting, 1696)

Badashanren (八大山人, 1626~1705)

Wu Changshi (吳昌碩, 1844~ 1927), A Law of Seal strokes (篆書筆法)

Qi Baishi (齊白石, 1864~1957)

Luxun (魯迅, 1881~1936)

Cai Yuanpei (蔡元培, 1868~1940)

Li Zehou (李澤厚, 1930~)

Korea

Three Kingdoms Period (三國時代, BC 37~674)

Koguryo (高句麗, BC 37~668), Haenim (해님, Sun god) and Dallim (달님, Moon god)

Tomb painting

Shilla (新羅, BC 57~ 935)

Baekje (百濟, Bc 18~660)

Unified Shilla (統一新羅, 676~935)

Koryo (高麗, 918~1392)

Chosun (朝鮮, 1392~1910) Dynasty

Kang Heemaeng (강희맹, 1424~1483)

Lee Pa (이파, 1434~1486)

Kweon Heon (권헌, 權攇,?~1504). Mukmaegi (墨梅記) in Jinmyeongjip (震溟集)

Kwanajae Cho Youngseok (趙榮祏, 1686~1761, Korean literati)

Lee Ik (이익, 李瀷, 1681~1763, an early Silhak[35] philosopher and social critic in

Korea). Seonghosaseol (星湖僿說)

Shin Wui (신위, 1769~1847)

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[35]Silhak (實學) means practical study and it is a Korean Confucian social reform movement in the late Chosun Dynasty. *Sil* means "actual" or "practical," and *hak* means "studies" or "learning." It was developed in response to the increasingly metaphysical nature of Neo-Confucianism (性理學) that seemed disconnected from the rapid agricultural, industrial, and political changes occurring in Korea between the late 17th and early 19th centuries. Korea (historical nation, Asia): Silhak and popular culture - Britannica Online Encyclopedia. Retrieved 10/12/06, from http://en.wikipedia.org/wiki/Silhak.

Chusa Kim, Jeonghui (秋史 金正喜, 1786~1856). He invented his own style of

calligraphy called Chusache (秋史體, Chusa Script), based on ancient Korean

monumental inscriptions.

Jeong Seon (정선, 1676~1759)

Yeonam Park Jiwon (朴趾源, 1737~1805, Korean Silhak literati), Bubgochangsin

theory (法古創新論).

Shin Yoonbok (申潤福, 1758~ ?)

Kim Hongdo (金弘道, 1745~ ?)

Yoon Duseo (尹斗緒, 1668 ~ 1715)

Japan

Toba Sojo (1053~1141)

Sesshu (1420 ~1506), A Landscape

Hasegawa Tohaku (長谷川 等伯, 1539~ 1610), Pine Trees

Hakuin Ekaku (白隠 慧鶴, 1686~1768), A Blind Men Crossing a Log Bridge

Torei (1721~1792), Enso

Chapter 2

Reviewing Inbetween: Deconstructing the Cartesian Perspective

Modern Systems Relating Education, Art Education and Art Inbetween

2.1 The Self-centered Perspective in Modern L-mode Centered Conditions

2.1.1 Seeing/Knowing: Rationalism of Cartesian Perspectivalism

Cartesian ways of seeing have glorified L-mode ways of thinking based on rationalism and seeing but R-mode ways of thinking and seeing have been ignored. Such rational-centered ways of thinking consider eyesight as a mere tool to see the outer world, as distinguished from insight. People's vision has been constructed by these modern conditions. Their self-centered, dichotomy have instrumentalized themselves, and have limited their visual ability.

These problems have been further exacerbated by emphasizing students' rational and logic-centered ways of thinking in modern education (Shin, 2005; Springer, 1989). Text-centered education has contributed to greater literacy, but it has also emphasized the development of the left-hemisphere of the brain, enforcing educational problems by its lateralization. The modern self has opened the L-mode age of logic and reason under these conditions.

The left hemisphere of the brain has been favored since the invention of language. Construction of the modern self has been globalized by the spread of Western educational systems. Modern educational systems have contributed to improving literacy, but the modern language-centered approach to education has emphasized the development of the left hemisphere of the brain, and it has not reinforced its lateralization. Laterality of the left hemisphere of the brain has been further fostered by text-centered and verbal-centered instruction in classrooms. Both L- and R-mode processes are important. However, L-mode does not understand the more complicated and nuanced R-mode ways of thinking and seeing which, though unclear, are still important.

L-mode people think R-mode is inferior although it is a misunderstanding from their perspective. This perspective has split the two sides apart due to L-mode-centered education. Therefore, the other side of the non-linguistic R-mode has been undeveloped and the latent potential of R-mode has been obstructed. Once individuals are involved in this system, they cannot avoid it. Otherwise, they fail to live within society.

2.1.2 Vision as Cultural Construction

The modern logocenric perspective was an inevitable reaction to people's unreasonable dependency on God during feudalism of the middle Ages. However, a faith founded on the Cartesian perspective has produced a self-centered vision of modernity. Furthermore, the dichotomy between the invisible spirit and visible matter has been magnified by rationalism in education and materialism in society. The modern way of seeing has become the modern way of knowing, and by extension, the modern way of believing (Seo, S., 1993, p. 88~89).

Several recent philosophers and researchers have agreed that people see what they want to see. According to Foucault, there are no "natural" intellectual objects (Hunt, 1989, p. 7). Foucault demonstrated that ultimate faith in reason began to show its power along with the Western modern society and its constructed notions of the other and new territory of madness as totally different things. Reason itself dispelled irrational and emotional parts out of the boundary (Cho, 2000, p. 46).

Levin uses the term "the despotic eye" to describe the hegemony of vision which casts a shadow over modernity (Levin, 1993). Jay (1998) asserts that "Postmodern philosophers prescribe this modern, self-centered vision as Cartesian Perspectivalism." (p.186) He continues, "Sartre and Merleau-Ponty shared a deep-seated suspicion of the Cartesian perspectivalist gaze, which often extended to the primacy of vision itself" (Jay, 1993, p.264).

Foster (1988, p.4) diagnosed modern vision as follows: "Let me begin by turning to what is normally claimed to be dominant, even totally hegemonic, a visual model of the modern era that we can identify with Renaissance notions of perspective in the visual arts and Cartesian ideas of subjective rationality in philosophy. For convenience, it can be called Cartesian perspectivalism."

A similar concept is that humans cannot understand reality as a whole, only as an endless abyss (Lim, 2004, p. 31). Lim (p. 34) also points out: "If there were no trick of eyes framing it as a whole, departing parts from the whole, absolutizing fragments of cognition, and bringing fragmentation, there would be no histories of dissolution such as religious conflicts or wars. The eye is a sense as dangerous as much." The self-centered perception of Cartesian perspectivalism is by itself self-deficient. It is not only meaningless but also dangerous. According to Lacan, this evil eye has remained, being unable to be traced by the "good eye."[36]

Nietzsche (1961) also believed that no cognition is perceived perfectly, but merely as a presumption. He asks: "Is seeing itself not-seeing abysses?" (p.177). In addressing the modern ego characterized by oblivion to existence and a loss of home, Nietzsche tried to revive physical independence that Western, rational-centered thinkers ignored.

Indeed, the modern self-centered way of seeing is a cultural construction. Hoffman (1998, p. 8) states that vision is a construction. Vision is not merely a matter of passive perception; it is an intelligent process of active construction (p. XII). He further describes constructions as follows: (p. 13)

> Each construction is compatible with the other's image, because we shape our information pick up system by what we learn from individual cases. Each child constructs a visual world with three spatial dimensions: height, width, and depth. An image, however, has just two dimensions: height and width. It follows that, for any given two dimensional image, there are countless three dimensional worlds that a child could construct, and thus, the fundamental problem of vision is that each image has countless possible interpretations.

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[36]This is a period when Lacan was concerned about "an evil eye." (Lim, C., 2004, p. 83)

What Hoffman means is that humans see differently according to their own individual self-centered perceptions. When people perceive an object from a point of view that is idealistic or materialistic, it is impossible to perceive the object as it is or as a whole. If people are not interested in the other side, the other side is excluded from their self-centered perspective within the modern construction. However, people become accustomed to their own self-centered vision, and have perpetuated their own familiar patterns of living and seeing. It is difficult not only to free themselves from familiar patterns but also to see other points of view.

2.1.3 Materialism and Operational Functionalizm

One's self-centered faith has been hypostatized as society has been carried out by modern functional thought. It has become increasingly obsessed with materialistic convenience as a way of life. Society has become wealthy materialistically, but the negative influence of modern functional thinking includes the danger of operationalism (van Peurson, 1974). Functional thought has brought about the impoverishment of humanity moving towards materialism, departing from the inner self even though it has played a role in making people live more conveniently as a tool for a better human life.

According to van Peursen (p. 136), if people fall into operationalists, they are degraded to the status of mere tools. However, modern conditions make people fall into manipulative mechanisms without reflecting on their way of living as mere consumers. Instrumentalized humans consume their lives within materialistic systems.[37]

Rational-centered modernity has been accelerated by materialism and functionalism which operated by functional thought. It has ignored the other side, the so called R-mode. Under these conditions, the more materialistic the modern system becomes, the more individuals become

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[37]Van Pearson (1974) commented that the modern condition has formed in three ways with factors of cultural change through a relationship with human surroundings. He viewed characteristics of ancient times in the monistic universe as a mythical thought. However, it was substituted by the ontological thought of the Middle Ages by sorceries that were dangerous factors. Ontological thoughts result, again, in functionalism.

functionalized and isolated. That is, L-mode-centered modern ways of seeing have led to the construction of self-deficient fantasies again.

2.1.4 Marginalized Others and Women's Desire to Be Gazed at

Modern illness of frivolous culture has become globalized through visual culture. Exclusion of others by the Anglo-male-centered perspective has already shaped current perceptions and become the norm. As a result, the third world has been marginalized through passive acceptance of modern approaches Alienation of the others who are exempted from the center has been constructed as others' way of seeing and they have turned back to their lost identity.

In particular, the issue that women's othering process has been deconstructed by feminists. Women internalize their desire to be gazed upon by a Anglo-male-centered perspective. Butler describes this idea with her integrative perspective of how the procedure of the modern law has been constructed and how it has postulated a subject. "The law produces and then conceals the notion of 'a subject before the law' in order to invoke that discursive formation as a naturalized foundational premise that subsequently legitimates that law's own regulatory hegemony" (Butler, 1990, p. 3). She raises the question of if the vacillations between the categories themselves constitute the experience of a body, "but how can an epistemic/ontological regime be brought into question? What best way to trouble the gender categories that support gender hierarchy and compulsory heterosexuality?" (p. xxx)

Butler (1990, p. 78) sheds light on this pattern by examining the politics of looking and of the gaze. "Freud's melancholia of one's love becomes the other, which again becomes part of the ego through the permanent internalization of the others' attributes." Those who opt out of white-male-centered dichotomies are marginalized as the other. In Foucault's (1995) Panopticon structure, a center can watch everything, but others are being watched by the center.

Koreans have become powerless like the other under such structures. Furthermore, the Korean women's othering process is even more problematic. The other's distorted way of seeing and identity has to be recovered to find the real self. Masao (1989, p. 94) comments, "Historically, modernity has primarily been opposed to its historical present; geopolitically it has been contrasted to the non-modern, or more specifically, to the non-west." Others who are exempted from the center are objectified, and at the same time, they become familiar objects to be gazed at by others, the center without knowing the true self.

2.2   Left Brain-centered Modern Education

2.2.1 Eyesight Divided from the Soul: The History of Human-centered Eyesight

Rational-centered ways of thinking consider eyesight as a mere tool to see the outer world, as distinguished from insight. The notion and the role of seeing, knowing, and living became separate entities; thus, eyes have been limited by discriminating things. Humans also come to see the necessary goal without wasting their vision since they became civilized. That is, humans began to see within their thinking after knowing what to name this vision. Arnheim asserted (1969, p.14),

> There are good reasons for the traditional split between seeing and thinking. In the interest of a tidy theoretical model it is natural to distinguish clearly between the information a man or animal receives through his eyes and the treatment to which such information is subjected. The world casts its reflection upon the mind, and this reflection serves as raw material, to be scrutinized, shifted, reorganized, and stored. It is tempting to say that the organism supplements a passive capacity to receive with a separate active power of elaboration.

The true meaning of eyesight has changed from the original role of the eye since written text was invented about 4000 B.C. Since Plato separated the invisible from the visible world to focus on important roles of ideas, physical eyesight is a part of humans' visuality, it has become a visual limitation since the notion of the mind and body became disconnected. Aristotle emphasized the importance of perception which is a way to know the world and divided them

with the intention of recovering human eyesight. Although human-centered ways of seeing become conceptualized, the way of knowing has become centered on logical reason.

The West has an oppressed visual and emotional culture. This trend can be traced from the beginning of linguistic distinctions. From the early Christian period, the way of knowing focused on the auditory senses. Plato saw the visible world of reality as mere shadows, while he believed metaphysics represented universal standards. Since Plato separated eyesight from the soul, the world was split between the visible and invisible in Western philosophy. Turning to the Renaissance, the visual became subjective again, but later it developed into human's self-centered perspective.

Later, the Western notion of mind and body separation became established and such separation has been intensified by the modern self-centered dichotomy. The history of eyesight is to be separated from our soul; the role of human eyesight has been degraded. In contrast to these distinctions in the West, the visible and invisible elements were inseparable in the Eastern monistic world before modernization.

People's vision has been constructed by these modern conditions. The L-mode way of thinking, promoted as the role of literal language, has developed ever further. Language is unsuitable for not only visible things, but also other sensory things; it fails when visual analysis breaks down, or when it connects with feelings of the mind and the sensory body. The history of human eyesight is a procedure of framing and distorting, departing from one's mind and body. Thus, a thinking eye is an "evil eye[38]" (Lim, 2007, p. 127).

2.2.2 L-mode/R-mode Separation

The split between the L-mode and R-mode is a socio-cultural and historical construction. The L-mode versus R-mode distinction has been classified by many theorists. "From classical

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[38]Awinlea (עין הרע) means "jealousy" in Hebrew.

times, it has been known that the human brain has two distinct ways of thinking and knowing. Many scientists, intellectuals, and authors have given names to these two types of intelligence or cognitive styles."[39]

Dake (1997, p. 1)[40] explained the differences between left-brain functions (L-Mode) and right-brain functions (R-Mode) through an allegorical metaphor about two tribes.[41] The L-mode and R-mode represent two distinctive ways of seeing and thinking. L-mode is verbal, aural, rational, and logical, while R-mode is visual, intuitive, creative, and emotional. Regarding ways of seeing, L-mode is seeing with thinking eyes; R-mode is seeing relationally with non-verbal eyes.

Culturally, the West can be considered L- Mode, while the East is R-mode. Females are usually seen as emotional while males are typically considered rational. The French tend to be visual, while the Dutch tend to be aural (Jay, 1993, p. 265); Christianity and Judaism are aural, Hellenism is visual (Lim, p. 123). In modern society, L-mode dominates, and its rational/logical

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[39] According to NAB, some examples of different functions are:

	Left Brain	Right Brain
Maslow	Rational	Intuitive
Bruner	Rational	Metaphoric
Koestler	Associative Thinking	Bissociative Thinking
De Bono	Vertical	Horizontal or Lateral
Bronowski	Deductive	Imaginative
Shopenhauer	Objective	Subjective
Freud	Secondary Process	Primary Process
Jung	Causal	A causal
Langer	Discursive Symbolism	Presentational Symbolism
Neisser	Sequential Processing	Multiple Processing
Kubie	Conscious Processing	Preconscious Processing

Retrieved November, 02, 2010 from http://www.design.iastate.edu/NAB/about/brain/basic/discovering.html.

[40] Dake is a leading poponent of the IVLA in Art Education and developed NAB (New Art Basic).

[41]There are two tribes in this world. The dominant tribe, the tribe of the word, lives in a valley separated from the "other" tribe by a great mountain range. Little is known about the second tribe, the tribe of the vision, which lives in the valley on the opposite side of the mountains. There are rumors that the tribe of the vision is quite different; they have heathen gods and practice strange irrational rituals. The tribe of the word, has developed a culture of sophistication and critical thought. Through the use of discursive symbolism, parsing all thought into numerical and written symbols, our ancestors have given us great precise control over knowledge concerning the structure and functioning of the surrounding universe. With our young, we begin in the earliest years of life to stress the standardization of outcomes from our educational factories. As our young are initiated into knowledge of the word, they gain in stature until some few are granted the level of expertise that allows them to become executive controllers of the hierarchical structure. Accountability is prized at all levels of our culture and the more quantitatively anything can be assessed, the richer the reward. Our culture has a special mandate from the omnipotent creator of all, for in the beginning was the Word.

way of thinking reinforces its own dominance in modern society. Such Cartesian ways of seeing within L-mode divides all things from their speculative perspective.

2.2.3 Rationalization of L-mode: Knowing and Believing in One's Perspective in Self-centered Fantasy

Many postmodern philosophers have pointed out that the Cartesian approach relates to the rational-centered L- mode (Jay, 1993; Foster, 1999). L-mode prefers a clear, uncomplicated approach to thinking; moreover, the self-centered dichotomy leads to self-rationalization. Self-centered perception becomes cognition, which constructs belief in modern society. Thus, one's way of seeing is his/her belief. When we think "we know something," in fact, exclusion is accomplished which is always a part of the unrecognizable and unlinked to others' thoughts.

The idealization of the modern ego-centric universe as self-centered awareness culminated in the ideals of Neo-classicism. For example, "The Coronation of Napoleon" by David is among the most famous works of art that can be considered representative of Neo-classicism. It shows the king's authority by symbolizing the idealistic image of Roman imperialism. A longing by an individual for an imperialistic society is revealed in this work.

Figure 8. David, Coronation of Napoleon.

Neo-classicism hides the issues of slavery, colonialism, and imperialism behind the idealism of Greek art. In this symbolic arena, a fact becomes real when it cannot exist objectively. One's

own world conceived from a self-centered perspective is a symbolic illusion which is cultural construction.

Such conditions cause people to become isolated from their true selves. People avoid the true self since it is considered an obsession in Buddhism. As this obsession becomes worse, it can turn into mental illness, to use psychological terms. People do not want to see or admit the obsessions they have formed inside, and will use a process of rationalization to avoid these truths. However, rationalization often leads people to fall into traps that they have dug for themselves. Avoidance by self-defense will turn out to be self-defeating.

These problems have been further exacerbated by emphasizing students' rational and logic-centered ways of thinking in modern education (Shin, 2005; Springer, 1989). Text-centered education has contributed to greater literacy, but it has also emphasized the development of the left-hemisphere of the brain, enforcing educational problems by its lateralization. The modern self has opened the L-mode age of logic and reason under these conditions.

2.2.4 Laterality of the Left Brain

Dr. Roger Sperry, Nobel Prize laureate for medicine, studied "divided brain" patients and noted that (1974, p. 7), "Each hemisphere (of the human brain) has its own private sensations, perceptions, thoughts, and ideas all of which are cut off from the corresponding experiences in the opposite hemisphere....In many respects each disconnected hemisphere appears to have a separate 'mind of its own'."

According to the construction of Brain Based Visual Education (BBVE)[42], the distinctions between L-mode and R-mode have been established by various studies in the field of neuroscience. "In the 1950s, a group of neuroscientists and physicians in California surgically divided the two

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[42] NAB established BBVE as New Art Basics (NAB).

hemispheres of the brain by cutting apart the millions of nerve connections referred to as the corpus

callosum. In some subject adults, it was found that the two very distinct processes each have a

functional "home" in one hemisphere of the brain or the other."

Both left-hemispheric mode and right-hemispheric mode cause problems of laterality.[43]

Verbal L-mode instruction can lead to the outcomes summarized in the following tables.

Negative Learning Effects of L-mode	Positive L-mode Aspects on Learning
Categorization (thinking within the box)	Good planning skills
Logical "safe" answers based on previous knowledge	Following teacher directions
	Artwork full of small accurate details
Stereotyped imagery (easy answers)	Knowledge about art increases
Literal Symbolization	

Visio-Spatial Problem Statements can lead to:

Possible Negative Learning Effects of R-mode	Positive R-mode Aspects on Learning
Inability to articulate meaning or intentions	Flexibility of visual thinking - not labeling
Idiosyncratic activities (not integrated through creative responses to problem statement)	Creative thinking (outside the box)
Lack of responsiveness to learning goals	Novel, original imagery
Verbal ambiguity and overly emotional responses	Discovered metaphoric meanings

There are numerous functions of laterality and unique ways the left hemisphere of the brain

operates in NAB.[44]

A Negative View of the Right Hemisphere from the Left: The left hemisphere of the brain parses (breaks into small pieces, names, categories, small visual details) all information it receives. This is accomplished by feeding incoming information into two verbal language areas of the left hemisphere, Broca's and Wernicke's areas. Here the information is quickly fit into boxes with fixed

[43] Retrieved December, 21, 2010, from
http://www.design.iastate.edu/NAB/about/brain/principles/right_mode_processes.html.
[44]Retrieved December, 21, 2010, from http://www.design.iastate.edu/NAB/about/brain/basic/negative_view.html

labels and meanings, designated words, and a sequential order. This is at the expense of the appreciation of the cognitive and creative contributions of the non-speaking, mute, right hemisphere. The left hemisphere clearly sees itself as "in charge" and "in control," as it simultaneously inhibits access to mental processes of the right hemisphere. Until the recent scientific recognition of the important contributions of the right hemisphere to perception, thought, and cognition, as shown in the experiments of Dr. Roger Sperry, the right hemisphere was considered only a mute and non-participating twin in the processes of mental activity. This negative view that left hemispheric functions have of the contributions of the visio-spatial right hemisphere persists to this day and is perhaps partially responsible for the low educational status which art education holds in contemporary schools.

The more people become educated, the more left-brain lateralization of modern education impoverishes them. The left-brain/right-brain split has led to various deficiencies in sensing and thinking. Thus, rationalization of a self-centered perspective in education accelerates the left hemisphere of the brain's lateralization.

2.2.5 Verbal Way of Seeing Annihilates Development of the Right Hemisphere of the Brain

The left hemisphere of the brain function is often so strong that the other side tends to collapse. Current L-mode systems constructed by others' ways of seeing have impeded students' abilities to use both hemispheres of the brain. The modern education system enhances the bilaterality of left hemispheres of brains and has contributed to not only promoting a self-centered dichotomy, but also to erasing an individual's potential.

Springer (1989, p. 297) argues,

One writer's statement (Joseph Bogen) is representative of a common interpretation of why the right side of the brain is neglected: Because we operate in such a sequential seeming world and because the logical thought of the left hemisphere is so honored in our culture, we gradually damp out, devalue, and disregard the input of our right hemisphere. It's not that we stop using it altogether; it just becomes less and less available to us because of established patterns.[45]

Lateralization of the left hemisphere of the brain through language and text-based education

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[45]Cited in Prince, G., (1978). Putting the other half of the brain to work, *Training: The Magazine of Human Resources Development* (15).

has impeded development of the right hemisphere of the brain. The right hemisphere of the brain analyzes visual/spatial relationships, forming an individual's latent ability to perceive and achieve an integrative way of seeing equal to human's potential latent ability (Shin, 2005; Edwards, 1989; Springer, 1989; Dake & Caldwell, 2000).

Children's L-mode laterality starts after learning language and entering a school where its system is L-mode-centered (Springer, 1989, p. 296). When the functional thinking of L-mode is biased, it functions so children cannot expose their feelings in public. Moreover, society operates within a highly L-mode system and cannot effectively utilize R-mode people's special abilities.

Training for visual literacy is to teach people to see with the right hemisphere of the brain in the process of seeing and drawing. However, art education has focused mostly on the results in student art work, which rather obstructs the development of seeing with the right hemisphere of the brain. Students' visual development is obstructed by encouraging narrow ways of seeing, and ironically, creativity is inhibited even in the art classroom.

2.3   Modern Conditions of American Education

2.3.1 Separation between Theory and Practice and Fragmented Roles in Academic Areas

Early approaches to public education centered on functionalism (Olssen, 1999) for efficient industrialization (Stephens, 1988; Timmons, 1988), and the ultimate goal was to produce a steady labor supply (Garnsey, 1994). American educational systems have contributed to promoting a self-centered perspective, while ironically also erasing an individual's potential because of L-mode-centered education.

Lortie (1975, p. 3) summarized the educational problems of the early period in America.

The formal structure which emerged during the nineteenth century was monolithic: unlike the federal government's division of power between executive, legislative, and judiciary branches, all formal powers were concentrated in the citizen governing board. As school systems multiplied in numbers and grew in size, they became more bureaucratic.

This type of reasoning has formed the basis of each academic content area which has become disconnected from each other, in particular, theory/knowledge from practice/everyday life. L-mode dominance has led to fragmentation of the academic content areas and has brought with it a failure to create an educational system that works together as a whole. The separation between theory and practice has caused problems in education overall and in individual classrooms.

Cuban (1993, p. 4) illustrated why fundamental changes in the educational system have been marginalized. He argues that kindergarten, junior high school, open-space architecture, and the use of computers are instances of actual and attempted fundamental changes in education since the turn of this century. These approaches were adopted in many schools and yet, over time, they either were marginalized into incremental changes or slipped away, leaving few traces of their presence. Educators' ideology of progressive education in the early 20th century has turned out to be marginalized. He continues,

> When researchers reported on what was now occurring in classrooms by the end of the 1970s, they found the familiar teacher-centered instruction aimed at imparting knowledge from a text and little evidence of student involvement in critical thinking, problem solving, or experiencing how scientists worked. These federally funded efforts did, however, leave a distinct curricular residue in textbooks published in the 1970s; an attempt to revolutionize teaching and learning became, in time, the new textbook content."(p. 5)

As Cuban points out, the implementation of these educational reforms has, in fact, amounted largely to a process of trial and error, in turn, paradoxically contributing to the marginalization of those very reforms. The revolutionary ideology has remained locked in theory or in textbooks without being successfully practiced.

2.3.2 Social Differentiation Strategy and Uniform Standardization

A Cartesian perspective and its dichotomy have structured educational differentiation within society. Pierre Bourdieu analyzed how contemporary culture shaped differentiation, and Swartz (1997, p. 190) elaborated on Bourdieu's idea. "The school system is one of the sites where in differentiated societies, the systems of thought, which are the apparently more sophisticated equivalent of the 'primitive forms of classifications,' are produced." Bourdieu's central theme revolves around the importance of culture in social stratification. He sees the educational system as the principal institution controlling the allocation of status and privilege in contemporary societies. Schooling provides not just the transmission of technical knowledge and skills, but also socialization into a particular cultural tradition. It performs a function of cultural reproduction.

More importantly for Bourdieu, schools inculcate the dominant systems of classification through which symbolic power is expressed. Education actually contributes to the maintenance of an unequal social system by allowing inherited cultural differences to shape academic achievement and occupational attainment. Bourdieu maintains that the educational system, more than the family, church, or business firm, has become the institution most responsible for the transmission of social inequality in modern society.[46]

An academic selection process is stratification of educational credentials' consecration within this social circumstance. Under the basis of these systems, "Standards-driven reform" has also led to uniform standardization regarding educational efficacy. The situation has only become more serious since the Bush administration instituted the No Child Left Behind Act (NCLBA) of 2001. Academic standardization is impossible within this structure.

Cuban (1993, p. 9) points out that, "By narrowing [teaching] down to outcome-based education, the children's mental process became fixed into the rigid life of selfishness." In

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[46]Swartz (1997). p. 189. Cited in Bourdieu (1967b). Systems of education and systems of thought. *Social Science Information*, *14*(3), 338-58.

addition, by focusing primarily on rational and logic learning, modern education is missing the other side of visual and creative ways of learning.

2.3.3 Educators' Misunderstanding and Confusion about the Teacher's Role

The role of art as education was elucidated by Dewey's book "*Art as Experience,"* published in 1934. Dewey saw art as "an attitude of spirit, a state of mind -- one which demands for its satisfaction and fulfilling a shaping of matter to new and more significant forms to feel the meaning of what one is doing and to rejoice in that meaning, to unite in one concurrent fact the unfolding of the inner life and the ordered development of material conditions that is art" (Mayhew & Edwards, 1936, p. 438). Educators' ideology of education through art was beautiful in the 20th century but the early history of art education was marked by a split between theory and practice, with researchers focusing on theory and teachers more concerned with practice.

Throughout history, educators and policy makers have wrestled over the role of art education within a broader educational system. Lortie (1975, p. 3) described the process by which teachers became employees who are supervised by full-time, physically present administrators acting on authority delegated by school boards. This separation between theory and practice is even more severe in art education than in other disciplines.

Typically, administrators have not understood the role of art, so the roles of art teachers and educators were confused from the start. The earlier role of art was developed by educators who treated art within the L-mode system. Art teachers now often use curriculum developed by educators who were educated in a linguistic way rather than a visual way, but it is impossible to learn visual education by theory alone. Their different ideologies are easy to conceptualize, but it is difficult to apply and develop the actual instruction of art in an art classroom in a linguistic way.

Instructional administrators and educators from outside the discipline area of art education, especially those who are less creative, seem to be perpetually confused about not only the role of art education but also roles between artists and art teachers in applying it and developing its instructional design for art teachers who teach drawing. There is a big difference between knowing how to draw and teaching it. Researchers can be educators or artists, but they cannot be art teachers unless they know how to see well, according to the R-mode way of seeing. Furthermore, artists cannot be good art teachers unless they know how to teach this way of seeing well. Thus, there should be clear distinctions between art educators and artist. They have not acknowledged the changing trends in art techniques, particularly if they are not involved in the arts themselves. Art education should focus not only on finished results, but rather on the art making process. The process of making artwork is an expression of one's mind and creative process, and it is based on non-verbal ways of seeing.

2.4   Problems of American Art Education

2.4.1 Beginning of Art Education: Pestalozzian and Industrial Drawing

In the 19th century, art began to be included in general education and focused on the technical role of industrial drawing. The role of art education was to meet the growing demands for skilled workers to fuel the Industrial Revolution. Efland (1990, p. 99) notes that "At the beginning of art education schooling the purpose of art education focused on the industrial drawing due to a failure of the 1867 Paris Exposition." Under these social circumstances, art education made its way into the common school movement. For the first time in Western history, art education played a role in general education. However, it was focused on drawing geometric forms and copying manual books.

Pestalozzi and Cizek were the most influential art educators. Efland (p. 113) comments:

"Common school drawing made its first appearance in Pestalozzi's Institute. It was taught in order to develop the faculty of perception through exercise that involved measurement of geometric forms." Efland (p. 83) also explains that "It was unrelated to the methods used to develop artistic culture-- the methods of the academy…… Pestalozzi used geometry to teach the truth about nature, not nature herself, which was where Rousseau and Pestalozzi parted company." Arnheim (1969, p.299), who established the Gestalt approach to psychology also points out that Pestalozzi forced the children to draw angles, rectangles, lines, and arches, which, he said, constituted the alphabet of the shapes of objects, just as letters are the elements of words. Pestalozzi might have known how to draw, but drawing from geometrical forms was an inadequate way to teach students how to see and draw.

Mayhew and Edwards noted that "The Dewey school seems to have had a grouping faith that genuine artistic expression may grow out of the manual arts and carry on to their spiritual meaning many of the processes of daily life"(Efland, p.170, quoted in Mayhew and Edwards, 1936, p. 348). One of the most influential manuals was "The American Drawing Book" by John Gads Chapman (1847/1858) which was meant to guide the general public as a self-help book. This book opened with the proclamation that "Anyone who can learn to write can learn to draw"(Efland ,1990, p. 91, Quoted in Dewey,1934).

Art as an educational movement by Dewey and Lead was only marginally applicable in classrooms. The method rather impeded the synthetic function of the process in art making. Drawing geometric forms, copying manuals or masters' drawings were similar to the approach used to train art students in the Guild system during the Middle Ages (Efland, 1990).[47] This was not a teaching method of art for the general public but for educating professional artists.

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[47]In the Guild system, roles between master and student were strictly divided, and teaching methods emphasized the importance of technique in training the next generation of artisans. Apprentices were encouraged to copy their master's work. Artists were treated as mere technicians. In the Renaissance era, the status of artists experienced upheaval. Artists like Leonardo Da Vinci integrated technique and intelligence, but art education still centered on teaching technical skills. Later, a technique-based curriculum was adopted by the Industrial Drawing Movement, and subsequently art education was reduced to teaching a set of technical skills in classrooms.

The theoretical goal was ideal for teaching drawing in school. The main problem, however, pivoted around confusion between the role of art teacher and researchers, and also the teaching method. Confusion about the teachers' roles in teaching art is also a serious problem. General educators cannot teach art, or artists who have backgrounds as artists are less familiar with art educational theories. The role of educators at that time needed to be clarified. However, again, learning how to draw requires more than copying and drawing from manuals.

The teaching method became ironic in the actual teaching of drawing because art education is not about teaching how to write or how to think but teaching how to see well. Training students in visual literacy is the first goal, and the most effective way is to see during the drawing process with the right hemisphere of the brain.

2.4.2 Failure of the Visual Expression of Child-Centered Art Education (CCAE)

Lowenfeld's (1955) creative self-expression in CCAE blossomed along with progressive education through the art as education movement, in general, after World War II. However, CCAE disappeared before it was widely applied in schools, and criticisms of CCAE accelerated after Lowenfeld died. The problem of practice for CCAE stremmed from both internal and external circumstances. The problem is situated in not only social circumstances for economic reasons, but also academic standardization in education and its real place: the misunderstanding of roles in teaching art along with the rise of DBAE and the inefficiency of research methods in art education. External factors corrupted CCAE including during the Panic of 1929, the Soviet Union's spaceship Sputnik launched ahead of the U.S., the passage of the McCarthy Act in the name of social reform, and economic efficiency which led to functionalism within language-centered education.

These external problems are also connected with problems inside of CCAE. The internal problems of art education are: 1) Language-centered education has been unable to deal with the

complex process of children's expression and artistic creativity which are related to the emergence of the outcome-based educational movement; 2) The outcome-based education movement along with educational standardization has led to teaching students how to get better technical results in artwork, instead of teaching them how to enjoy the art making process and expressing their feelings during the art making process; 3) As a result, its actual practice in classrooms was limited because it was not broadly seen as useful even though educators were developing theories to teach art; 4) CCAE, in practice, has tended to promote a laissez-faire attitude in art classrooms where teachers only focus on children's playful activities without detailed instruction. CCAE turned into teachers' noninterference, especially manifested in classrooms; 5) A lack of CCAE curriculum was criticized in that it was not fully practiced in the classroom; and 6) There was a misunderstanding of the visual self-expressive role of art. Teachers who think they can teach art have been trained in educational ideologies which are founded on the left hemisphere, brain-centered system without actual practice in art classes, so they have been unable to understand this role. Lowenfeld's Art Therapy Education is such a broad and different concept that researchers have difficulty understanding its integrative roles.

These were not problems of CCAE as a theory in itself, but in inadequate teacher training and text-centered class environments within L-mode instruction. These problems led to a disconnect between art educators' theory and practice in the classroom.

The fundamental role of the visual self-experiential process in art has been practiced by artists-teachers in America since the mid-20th century but the original role of art education has been lost. Negotiating the split between their ideology and reality remains a problem in text–based educational systems.

The 1980s brought another type of education: 4Discipline-Based Art Education (DBAE) (Greer, 1984). CCAE and DBAE are commensurate stances in art education, each with a different emphasis. While CCAE focuses on the art making process, DBAE focuses on results.

With DBAE, there was a decline of CCAE, but educational reform from both CCAE to DBAE was a typical case of failure in the name of economic development. Again, educational goals were centered on an economical view although economic and political inquiries should not take first place in education, especially in art education. Losing track of art education's original function of visual self-expression has divided the role of each area in art education. The role of art as education should be a part of the main disciplines: to teach different ways of learning. Instead it has lost its position and become merely a substitute for other subjects.

2.4.3 Modern Art and Region-centered DBAE

Discipline Based Art Education (DBAE) defines art education as a discipline according to the four discipline areas of Aesthetics, Art history, Art criticism and Studio arts. Eisner is a leading scholar and developed the curriculum while cooperating with the Getty Center, a museum and research center located in Los Angeles. The center has helped connect the DBAE ideology to teacher training, and the museum has supplied abundant supporting visual materials. One of the problems, however, is that its curriculum development has tended to center on modern art which is based on the Anglo-male perspective because most of the works of art the museum collected are modern art, even though it has exhibited various themes dealing with other regions and periods. Although it is difficult to diagnose what DBAE is in one sentence since DBAE has evolved since the 70's in the USA, indeed, the dichotomy of modern art consists of distinctions between high and low art. That is, it views others from its own point of view.

Recently, DBAE has mostly focused on regional needs in L.A., a very multicultural area.[48] Thus, its role has been reduced to teaching multiculturalism for LA teachers, and by extension, to address social problems. DBAE is considered to be both locally relevant and universally

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[48] Interview with the researcher at The Getty Center. 2002, 07.

applicable. An ideal goal of a multicultural approach to art education is to teach students how to understand "others." The irony of DBAE is that it claims to embrace multiculturalism, yet its main focus has been situated on modern art even though it also deals with other cultures. DBAE cannot avoid the critique that it has provoked an ironic separation between theory and practice in other places and times.

Understading others, however, has to be preceded by understanding the self. Missing points made by others is not to understand others. Globalization under one standard is not possible without regionally centered perspectives. Thus, the goal of understanding others' art has often failed, and, in practice, non-Western art has often been demeaned as "holiday art" that is missing a spiritual dimension (Keller, Erickson &Villeneuve, 2004). The most fundamental way to understand the self is to practice visual self-expression. Again, disputes between proponents of DBAE and VCAE are often too extreme to reasonably maintain their respective positions ignoring an integrative approach of these fundamental objectives in art education.

2.4.4 Standard Assessment and Research Method

Two more problems are posed in academic standardization: research methods and outcome-based art evaluations. Psychological approaches about artistic aptitude have been researched as a scientific movement. Most of them reached the wrong conclusion that the function of art education is unrelated to intelligence because quantitative research is difficult to understand, in particular the possibility and ability of visual motor skills related to drawing dexterity. Zimmerman (1985) reported that H. T. Manual, who surveyed the role of talent in drawing ability, had concluded that art ability "was independent, or partially independent, of general intelligence by 1919" (Efland, 1990, p. 270).

The role of art education is not to develop the student's so-called intelligence quotient (IQ) since it is impossible to evaluate individual ability in art. Although the function of art is not

compatible with an IQ test, since it is naturally unrelated to IQ, but it can improve academic

efficiency when teachers are allowed to teach visual literacy. Related to this, the paradigm of

the research has not fit within the goals of art education. It is impossible to evaluate artistic

aptitude; thus, assessment in art education should be distinguished from standardization trends.

St. Pierre (2002) comments on the danger of standardization,

> Unfortunately, it is often the case that those who within one theoretical framework find others unintelligible (p. 25)… The very dangerous claim here is that a single epistemology governs all science. With this not-so-subtle Hegelian appropriation, difference is assimilated into the same, and the 'diversity of perspectives' that Feuer et al. claim to champion is denied in a rather brutal dialectical synthesis (p. 26).

Pluralism and multi-culturalism arose among globalized trends. Eisner (2002) observed that,

"Yet, while pluralism gains strength, there are new pressures on educators to meet uniform

accountability standards defined largely in terms of student test performance" (p.6). In

particular, the paradigm to assess art has not fit the role of art education. Arts-specific

assessment is necessary to establish criteria focusing on visual literacy.

2.5   Separation from Everyday Living and Lost Symbolic Meaning in Modern Art

2.5.1 Glorified L-mode and the Degenerated Role of Visual Arts: the Creative and Self-
expressive Role of Art Disappeared

Plato's dichotomy between the invisible idea and visible world draws a distinction between

technical functions and creativity in art. Indeed, L-mode-centered Western civilization has a

history of framing, particularly regarding visual aspects. Arnheim (1969, p. 3~4) pointed out that,

"On the Hebrew side of our (Western) tradition, the story of a long hostility against graven

images begins with the destruction of a piece of sculpture, that golden calf which Moses burnt in

the fire, and ground to powder, and strewed upon the water and made the children of Israel

drink." Aristotle's physical science recovered the functional role of visual art with physical eye

sight, but it was adjusted by a combination of poetry and art as an imitative role, and excluded the role of Muse's inspirational poetry. Thus, the role of painting also degenerated into a mere tool. At the same time, the creative and self-expressive role of art disappeared.

The notion of a creative genius, however, was constructed during the Renaissance era when the "masters of paintings" were born. Thus, creativity was limited to the role of especially talented artists. This role of art was treated as a special gift, but not for educating the general population. This imbalance is characterized by a general tendency to glorify L-mode functions which, in turn, has led to a widespread self-centered dissociative perception. In modern society, the role of art has become functionally separated from everyday life.

2.5.2 Modern Art Separated from Living

The characteristics of modern vision have been reflected in modern art. Hal Foster (1999) examined how visual arts and philosophy intersect within the modern vision. The problem of a representative role in art has situated on evoking a falsified illusion and objectifying others, which reinforces the dichotomy between a subject and an object according to the reason-centered logic of the Cartesian perspective. The representative role in visual arts has operated from a Cartesian-centered perspective, and works of art are valued and presented by artists who live in the society in which they belong because artists' visual perceptions have been closely connected. From this perspective, artists' way of seeing and their works are functionalized because of the separation between their work and their lives under the social construction of false beliefs in modern conditions. As we can see in *Olympia* and *The Coronation of Napoleon*, the ideal is Euro, white, male-centered perspectives by extreme objectification, since relationships between a work of art, the artist, and the audience are inseparable.

The modern problem is that the norm of modern art has become universal through modernization. What makes art *art*? Artwork was controlled by three means: patronage,

education, and censorship.[49] The role of paintings for a viewer can be seen in two ways: pure appreciation and communication. Modern art functions as a tableau in galleries for appreciation within the modern marketing system with labeling distinctions between high and low art. Although modern art celebrates art for art's sake, artists are isolated from the society in which they live. Indeed, modern artists often express their resistance towards social belief systems of the modern world.

Although modernist art is avant-garde, it is trapped in the gallery under the structure of materialism. The role of art has been reduced to a commodity, and consumers are the same as the audience. Gallery and customer relationships have been emphasized and the communities to which the artists belong are excluded from people's everyday living.

The concept of high and low modern art has separated not only individuals from everyday living but also, as a result, contributed to the modern construction of the concept of creative genius separated from ordinary people's ability. People lose their independence as creative human beings when they are excluded from the genius half of the genius/non-genius creativity dichotomy.

The separation between production and creation has also divorced manual techniques from everyday life. Homemade products, including arts and crafts have continued to disappear as factories manufacture and supply what consumers need in materialistic industrial societies. Modern problems come about as a result of centering on only the visible world along with separating the mind and body, and modern visual subjects have been reduced to slaves of consumerism. Thus, as the function of art has become further removed from daily life, humans have lost themselves as creative human beings.

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[49]Efland, A. (1990). p. 2. Cited in Kavolis(1974). Social and economic aspects of the arts. In *Encylopedia Britanica* (15th Ed.), Chicago: Encylopedia Britanica.

2.5.3 Lost Symbolic Meaning in Modern Art and Its Meaning in Eastern

Culture

Separation between letters and shapes brought dogmatic dominance of L-mode thinking

since the symbolic role of images has been greatly diminished since the invention of letters. The

human-centered perspective has burried the role of imaginative symbolic metaphors under

delusions of reason. Modern art within the frame of a human-centered perspective eliminates

narrative and symbolic meaning. The problem of modern art, however, is that it has become

dominant in art, and it creates the notion of high and low art with the implication that modern

art is high and other forms are low.

Arnheim asserts (1966, p. v):

Our experiences and ideas tend to be common but not deep, or deep but not common. We
are neglecting the gift of comprehending things by what our senses tell us about them.
Concept is split from percept, and thought moves among abstractions. Our eyes are being
reduced to instruments by which to measure and identify, hence a death of ideas that can be
expressed in images and incapacity to discover meaning in what we see. Naturally we feel
lost in the presence of objects that make sense only to undiluted vision and we look for help
to the more familiar medium of words.

People are accustomed to seeing things from modern reasoning and logical perspectives

based on linguistic layers, granted that they do not tend to understand the symbolic meaning that

images contained in art which was the way to communicate with invisible images. The

symbolism contained in the images has succeeded in the tradition of Three Perfectionists.

Shishuhua and Zen paintings, for example, speak a symbolic language that is learned and

expressed by life, for life, and of life. Eastern culture was being devalued by imperialistic

powers through the process of invasions in Asia at the beginning of the 20th century.

Specifically, the symbolic role and unified vision of Eastern art was fragmented during the

influx of Western civilization with its dichotomous approach to thinking and its emphasis on the

individual. For example, the subject of one circle in painting helps us understand the procedure.

In one circle images, the circle remained as an image of a circle losing its symbolic meaning.
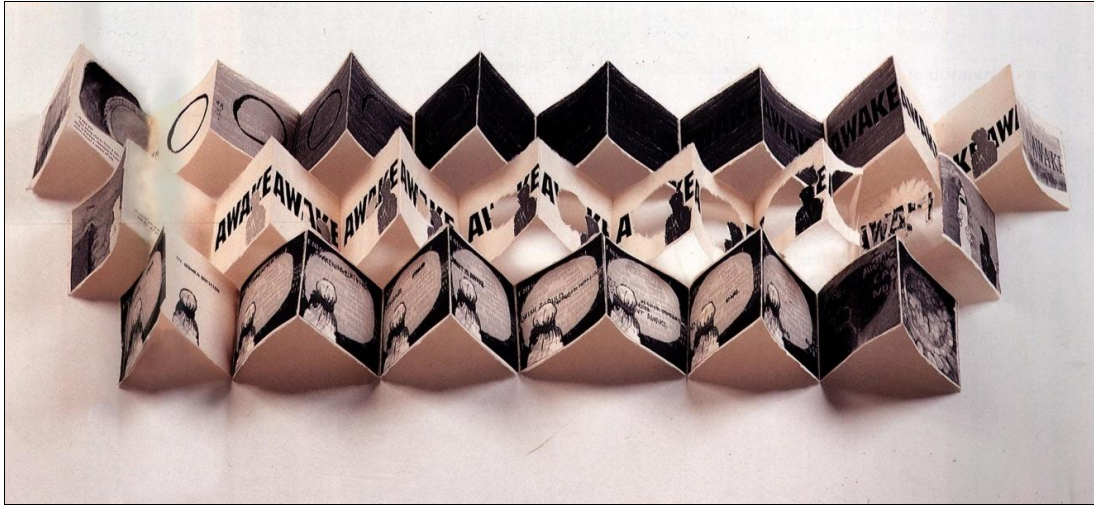
Figure 9. My Work, The Story of a Circle

Masao (1989, p. 99) commented "Universalism would then appear to be the burden under which pressure the image of society as a totality would be crushed." In this modern condition, Korean identity is constructed by others' way of seeing, namely, the Cartesian perspective. The Korean way of seeing has become distorted. Koreans' identities, spiritual dimensions, and symbolic meanings have all been swept away by the wave of cultural change in the name of modernization.

The present problems are two-fold: the Cartesian perspective is self-centered within its slavery system of dichotomy and twisted the modern vision became a norm. Thus, the present problems in modern art are two-fold as well: the modern art is a Caretesian-centered perspective and the twisted way of seeing in the contemporary art if seperated from everyday living. This function as pure appreciation as a feature of modern art has played such an important role for the last 200 years, but the symbolic role of images sometimes became instruments of power within operational functionalism by utilizing the mass media in these visual times.

Deconstructing Modern Korea

2.6   Modernization Procedure

2.6.1 Earlier Schools Established by Christian Missionaries and Modernization by

      Japanese Colonialism

The Korean government resisted Western influence during the early 19th century, prior to the
influence of Christian missionaries and the Japanese, because they feared the ill effects that
occurred during the Opium Wars in China. However, Western and Japanese colonialists entered
Korea by force. The Rivalry in the Year of the Horse (1895) attempted to reform Korea by
introducing Western culture to Korea. In particular, Christian communities took hold in
education, often defining themselves through conflicts with traditional Korean belief systems.
Their ideal standard was to create a Christian belef system in Korea.

Although government leaders believed Korean society was not ready to accept Christianized
education at that time, Korean public schools were built by American missionaries for the
purpose of spreading Christianity. Americans established Christian schools and universities in
core areas in Seoul for their religion's sake in the late 19th century.

During the Japanese colonial period (1910~1945), the colonizers tried to eliminate Korean
culture, especially the spiritual side of Korean culture, by distorting Korea's ancient history and
reducing it to archaic myths. Foreign invasions led to the loss of Korean sovereignty, as well as
to the loss of traditional values and ways of life. Thus, Korean authoritative culture was
functionalized. Confucian traditions centered on the male and family and encouraged logic-
centered ways of thinking. Therefore, Koreans' way of seeing became entrenched so it was
difficult to accept new changes within the system.

The Japanese utilized the colonization strategy of the British Empire when they occupied
Korea. The Japanese attempted to damage Korean spirits and spirituality through such harsh

measures as prohibition against using the Korean language or practicing Korean customs

through the educational system. The Japanese imposed on Korean education a system that

focused on functionalism and eliminating Korean spirituality. These harsh measures continued

until the defeat of the Japanese at the end of WWII (Ji, 2007).

Moreover, the first president, Seungman Lee, was a Christian. In fact, most members of the

ruling classes had been educated during the colonial period and were influenced by

fundamentalist Christianity at that time. These ruling classes sustained their power after

liberation, and subsequently executed leftist dissidents and encouraged the continuing erosion of

Korean traditional values in the name of modernization.

After liberation (1945), Japanese influence continued and distortion of Korean culture by

Japanese colonialism still remained while new political, socio-cultural systems were established

during the U.S military government period in Korea (1945~1948).

2.6.2 Uncritical Acceptance of American Systems

After independance, the United States took over the southern part of the Korean peninsula

and the Soviet Union took control of the northern part. From 1945 to 1948, the American

military government directly controlled politics in South Korea, while governing Japan

indirectly. The U.S. commanders virtually handpicked Korea's first president, Seungman Lee,

who had previously been living in America for forty years (1904~1945).

President Lee controlled his government based on the pre-existing strength of anti-

communism in Korean society. By contrast, the Korean leader, Kim Gu, president of the

temporal government of Manchuria led the Korean revolution and was the actual leader of the

Korean independence movement in Manchuria. However, he was assassinated during this

period by unknown assailants. Kim Ilseung under Soviet Union became the president of North

Korea.

These factors contributed to creating the conditions which led to the Korean War. During the years immediately following the end of WWII, many Korean men from the North came down to seek places for their families to settle in the South, while many intellectuals from the South went to the North, following their communist beliefs. However, after the Korean War (1950~53), Korea was officially divided, and Koreans were no longer able to cross the border. As a result, their families became divided (Han, 2006b) and most of them never met again. Assassinations of intellectual dissidents occurred in both the North and the South. They were the scholars who sustained literati's tradition and saw the Korean reality with their critical gaze.

America has had strong influence in many areas in South Korea, including politics, the economy, culture, and educational systems. To the average Korean, Western culture looked so plentiful compared to the moralistic culture in Korean society. Korean people admired their material wealth and their children loved the sweetness of American chocolate. In a rush to modernize, they emulated American culture uncritically and many welcomed it. Western-style modernity became further strengthened in Korea so Americanization has become deeply ingrained through the Korean educational system (Yoksa Munje Yonguso, 2001).

In Korea, Westernization has sped up in the name of economic development as we have uncritically accepted Western techniques and materials. Korea has experienced great changes in just one century, while Japan has experienced such changes over at least four hundred years. Modernization was the goal, in general, even though it was incompatible with the cultural identity of Korea. Indeed, these shifts have caused a hardening process and an inability to consider change.

2.6.3 Marginalized Implementation and Outcome-based Structure in Education

Koreans' spirits and traditions were double-distorted by Japanese colonization because it utilized the modern system. Naturally, marginalization of the negative aspects of the modern

system have been enhanced. After liberation, the new Korean educational system was further

legitimized under American influence, especially through Christian-centered intervention without

a critical gaze. Bourdieu (1971, p. 178) points out that analogous to the Catholic church, the

school is "an institution specially contrived to conserve, transmit and inculcate the cultural canons

of a society."

Although American systems have contributed to Korean modernization in terms of economic

development and increased literacy in education, they can be interpreted as an extension of

America's own past slavery system as Baker (2004) described in American Education.

The Korean educational system has imitated the American educational system's trial and error

perspective without philosophical input from Korean educational traditions seperating the role of

visual self-expression in Shishuhua tradition. Thus, Koreans have lost the merits of traditional

education due to the technique-focused functionalism typical of the American educational system.

Korean schools have repeated the problem of estrangement inside the classroom, so

schools are still teaching distorted versions of Korean history, a relic of Japanese colonialism.

Koreans were not in a position to take advantage of the diverse approaches to education being

pioneered in American and European private schools.

A positive part of education played a limited role, especially in art education such as

Arthur Wesley Dow's synthetic art education, art crusader's art therapy education, art as an

educational movement, an artist as a child movement, and CCAE in Korean schools. These

alternative approaches were mostly introduced in the public school system as compared to the

private school system in America.[50]

The education system has focused on competitive passive attitudes in learning and has

made students become competitive because of outcome-based education since the curriculum

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[50]The visual expressive function of art has remained in private schools where full-time art teachers and a visual environment have been fully established.

has depended on college entrance exams. Students study more and more from a young age; they study English from kindergarten and primary school students take private lessons after their school to enter a higher university. They study long hours every day and spend an enormous amount of money on private lessons. Uniform maximization of education depresses students and hinders their latent abilities of the right hemisphere of the brain.

2.7   Marginalized Technique-centered Art Education and Lost Way of Seeing-Symbolic Meaning

2.7.1 Distorted Version of Child-CenteredArt Education (CCAE)

Art education in the Korean public schools was established by American art educators after liberation when Korea's politics, economy, and educational systems were legitimized. The early art education system focused on the functionalism which was the teaching technique for the practical application of industrial drawing characteristics of American art education, accepting American culture uncritically. According to Park, teaching creativity was a goal passing through the quickening period since Korea accepted American art education.[51] CCAE is a more open and creative approach to art education theory (Stankiewicz, 2001); however, it has been difficult to adopt Lowenfeld's creative self-expression within the CCAE curriculum in Korea.

Later, under the influence of progressive education led by Korean education researchers and teachers, child-centered education was applied by some open schools in the 1980's. It was practiced by some art teachers and particularly by progressive teachers in Korean language classes. This movement found an expressive outlet through a handful of teachers, but most teachers, parents, and administers complained that this approach led to chaos in the classroom and had ineffective outcomes. In the end, only its theory and open class environment remained

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[51]Park, Huirak (1998, p. 53) divides the change in procedures within Korean art education from the perspectives of its content and methods: 1) the flowering period focusing on technique; 2) the quickening period; and 3) the creative period.

before it became fully realized in the educational systems. CCAE in Korea has not been properly practiced in school classrooms, so there has not been much change in classrooms since the beginning of Korean art education.

Early Korean art education mainly focused on drawing by copying, similar to the Japanese method which was imported from Western education systems, but more modern approaches have been mostly ignored, and they now remain only theories or playful functions without educational theories. Although numerous Western art educational theories have been imported to Korea in the academic world, Korean art education is still focused on technique, separating spiritual value and the self-expressive process of art making.

2.7.2 Korean Canon of Impressionism in Art Education and Art

The role of modern art should be considered within the context of modern culture and the entire art history of the East and the West. Anglo masculine-dominated perspectives in modern art have played a substantial role for the past two hundred years, often leading to the assumption that modern art is high and other arts are low. Thus, the role of modern art in art education has mostly been limited to educating Anglo, white males in the 20th century. This is why the notion of social relevancy is meaningful in terms of teaching students how to see with a critical eye.

Jay (1993, p. 186) describes the Cartesian perspective as subjective rationality in philosophy and claims the modern views of Europe were built upon the concepts of a Renaissance perspective. The imperialist fantasy which was typical of neo-classicism was broken into Impressionism following Realism searching for the reality that the time underwent. However, Romanticism focused on the artist's feelings, with the goal of enjoying the freedom of art instead.

Impressionism was established in the era of the Industrial Revolution and was the most popular style during the inter-war era between WWI and WWII. It became the most influential

style among art academics in Japan. Korean artists during the Japanese colonial period opened their eyes to Western culture via Japanese influence.

Even after Korea was liberated from Japan, most art was taught by professors who studied art abroad, specifically Impressionism in Japan, and most leading art professors were also Christians or Catholics (M., Kim, 1999). Since most of them were Impressionists, no doubt Impressionism became the most influential style in art education during the beginning of the educational establishment in Korea. However, most curricula in Korean Art Education have been dominated by Impressionism. By analyzing the curricula of Korean art textbooks, it becomes clear that Impressionism still continues to dominate most content (S., Park, 1985).

While teaching Art and Civilization at Youngsan University, I used the class to understand society through the style of an art work. When I asked students in the first class about their favorite paintings, most of them said their favorites were Impressionist paintings. Asian arts, which are distant from the center, cannot be any exception from this modern notion of segregation. There is no space for other artwork styles, even Korean art, to squeeze in and survive within the hierarchy of the modern art system. Furthermore, it encourages the separation of art from everyday life.

2.7.3 Marginalization in Discipline Based Art Education (DBAE)

DBAE ideology to situate art as a discipline is meaningful, but its content is based on American social relevancy. The emphasis on technique-centered functionalism has contributed to the marginalization of art education in third-world countries under uniform systems. In particular, DBAE in the Korean educational system turned into functionalized marginalization.

What Korean art education imported was only its theory which is socially relevant. In applying DBAE to Korean art, educational administrations fail to meet the needs of Korean art education again. Korean and American society are very different, so it is essential to provide a

well-grounded support system like the Getty Center. In addition, the insufficiency of supporting institutions and visual materials has led to serious problems.

Without critical reflection on Korea's own needs and educational goals, DBAE has also been confined to the realms of theory and educational policy in Korea. In spite of these problems, the seventh Korean education revision focused on how to implement DBAE (Lee, K., 2005) even though it is difficult for art teachers to implement curriculum in their own classrooms under such conditions. Learning through self-discovery is difficult to achieve because it is only under the teacher's control. To date, DBAE in Korea has been introduced only in theory because needs to be accompanied by visual materials and teacher education to connect theory and practice.

2.7.4 Obstruction of Students' Visual Development and Oppression of Self-expression Technique-centered Art Education within the Competitive Structure

The Japanese educational goal in the Colonial Period was to eliminate Korean spirituality, and the role of art and art education was functionalized in order to separate the spiritual aspect. However, educational administrators in Korea have only focused on functional techniques and finished artwork despite the problem that marginalization posed to the functionalized role of education. Instead, they should clearly understand that the role of early Western art education has focused only on techniques without a critical gaze.

Another concern is that competitive structures are more pronounced in art classrooms in Korea than in America. Teachers teach how to be competitive in their classrooms, and parents value only their children's academic success. Like in America, the move towards standards-based education has systematically suppressed students within competitive structures in not only regular classrooms, but also art classrooms. Art teachers teach students to be competitive in order to show off their skills. Korean children are suffering even in art classes. They feel

pressure to make the best art which brings the best marks. If they fail to score well, they will be disappointed and think they may never create good art, and they may even hate the idea of trying to create art again.

Korean students are pressured not only to be competitive with peers, but also to restrain emotive self-expression in the art classroom in favor of competitive exhibits of technique, even though art education is so connected to students' perceptions and cognition.

The educational goals in a competitive system are opposed to students' step-by-step visual developmental. Separation between art education theory and practice in classes has caused functionalization in technique-centered art education. Copying drawings or drawing geometric objects cannot develop their drawing ability in the long run; students' development of visual motor skills would, in fact, be hindered.

A freshman at YSU recalled her high school experience. When she took my art class, she said, "It looks like it was of no use studying design for many years at the high school and private academy. What I learned this time is like opening my eyes." Korean art education fails to train students in visual development; on the contrary, it actually obstructs student's latent ability to see well.

2.7.5 What Does Lost Way of Seeing-Symbolic Meaning Means

Korea experienced the great changes of modernism in just one century. During this social transformation, Koreans have lost many ideas that they shared. Above all, the loss of symbolic meanings in images is as big as the loss of Korean identity. The symbolic role of images flourished in indigenous beliefs and Buddhist culture in the Koryo Dynasty (高麗, 918～1392).[52] However, the Chosun Dynasty (朝鮮, 1392-1910), the official policy of

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[52]Since the Opium Wars in 1840, and between the era of conservative and reform when there were more than 400 missionaries, there was a whirlwind of change by the Xinhai (辛亥) Revolution of October 1911 and others.

oppressing Buddhism and revering Confucianism (抑佛崇儒), brought about the decline of

Buddhism. Confucianism was legitimized and became permanent as a national belief during the

Chosun Dynasty of Korea (Park, Y., 2006). During the Chosun Dynasty, Buddhist-themed

paintings, common in the Koryo Dynasty, disappeared outwardly even though some parts of the

Buddhist symbol system remained in women's culture.

Although Korean life has been enriched materialistically and modern living is more

convenient, the marginalization of Eastern culture by Western culture is serious. What our

senses receive everyday will be meaningful only after it is reorganized according to cognitive

processes regarding ways of seeing which contained the symbolic meaning in images. Koreans

have to reclaim their lost identity and to recover their way of seeing in a monistic universe in

the present context.

2.8   Seperated Roles of Visuality, Drawing Ability and the Self

2.8.1 Separation between Seeing/Feeling/Living

Arnheim noted that, "The inborn capacity to understand through one's eyes has been put to

sleep and must be reawakened. But here bad habits and misconceptions will block the path

unless there are protection and help. Inevitably such assistance must come through words, since

eyes say little to eyes. At this point we are stopped by powerful prejudices" (Arnheim,1966, p.

V~VI).

Modern construction which is the self-centered vision of the Cartesian perspective has

become a way of seeing and knowing. Palmer (1998. p. 26) commented on the ideas of Wright

Mills, "The essence of his idea is simple, but it was radical to me: we cannot see what is 'out

there' merely by looking around. Everything depends on the lenses through which we view the

world. By putting on new lenses, we can see things that would otherwise remain invisible." The

critical gaze of new lenses is to see well and to be trained in order to go beyond prejudices of rational thinking. However, the critical gaze has to be paralleled with good eyes which are unified within the mind and body entity. That is, it means the way of seeing of a philosophic artist, the artistic philosopher within the harmonious unification of emotion and reason.

Humans see things in the way they have been trained and, in fact, the way of seeing is very connected to one's mind. Individuals' outer and inner conflicts have evolved into these modern societal problems. The spiritual loss of the inner self devastates one's life again by this result. Moreover, modern L-mode education systems have encouraged students to be competitive in unhealthy ways and, as a result, have impoverished their lives.

This split becomes internalized as the two halves of the brain are further isolated and excluded by each other. People who internalize the Cartesian perspective continue to separate themselves from other people in industrial competitive societies where they are forced to compete with one another with their self-centered perspective. However, people have to run towards this modern construction, not to fail or to win against others endlessly because humans now suffer more from being isolated than in the past (Cornish,1991).

People have suppressed their true feelings so their lives have deteriorated. The modern educational system has also suppressed students' expressions of their feelings. Naturally, students rationalize their problems, often merely escaping through easily accessible activities, such as computer gaming.

2.8.2 Seeing/Knowing/Identity/Self: Visual Limit of One's Immature Self

Cartesian perspectivalism is consistent with Western rational-centered logic. The "ego" is recognized as a temporary tool for living in the world of dualities. It is mainly constructed through images which are a construction of an illusory ego and an individual's thoughts are cultural constructions.

Miyosi (1989, p.99) argues that society's self-esteem will eventually be put in jeopardy by the weight of its commitment to universalism. Slavery dependency is differentiated from the modern condition through the othering process. Rationalized self-centered thinking constructed by European male-centered modern thought has become one's identity constructed by others. Miyoshi defined this concept as,

> Modernity is the self-recognition of Europe, the recognition of Europe's modern self as distinct from her feudal self, a recognition rendered possible only in a specific historical process in which Europe liberated itself from the feudalism (with liberation being marked by the emergence of a free market economy, as well as the establishment of modern notions of individuals as an independent and equal personalities in human relations). Europe was established only in this context, and universally this history was possible only in Europe. For history is not an empty form of time. It consists in an eternal instance at which one struggles to overcome difficulties in order to be one's own self. Without this, the self would be lost, and history would be lost. (p. 115. Cited in Takeuchi Yoshimi (1980), *What is Modernity* 4, Tokyo, p.130)

Along with losing traditional notions of a unified perspective, the loss of our way of seeing parallels the loss of our identities and symbolic meanings as a result of the uprooting of traditional culture. Embracing surface concepts without substance becomes the norm in accepting the new culture. They become accustomed to the new familiarity as passive spectators. In this context, people's way of seeing, identity, and the self are connected with each other. The modern alienated and ignored inner self needs to be unified.

According to Erickson (1994), an ego of a person over the age of 65 needs integrity; otherwise, it falls into despair. Without integrity, life remains self-deficient within their self-centered world. Regarding the basic conflict of identity, the adolescent stage can be described as "identity vs. role confusion" (12~18 years old), but it is an important period during which the self and identity are established. Hoffman states, "To understand visual intelligence is to understand, in large part, who we are" (1998, p.XII).

The self which is separated from the whole emerges while the inner self remains isolated. Widespread isolation has led to self-centered ways of seeing and fragmentation of society, so it

follows that human beings are treated as mere instruments. Marginalized others, excluded from the center, have lost their identities and their way of seeing.

Self-centeredness, an immature state of self in modern society, has promoted mental oppression. People have complemented their self-centeredness with defensive, rational-centered constructions. These Western constructions reinforce self-rationalization. Thus, they avoid their negative problems without feeling anything because they have oppressed their true feelings. Repressed feelings obstruct positive feelings as well.

The modern dualistic perspective recognizes the world on the premise of foundational isolation between human beings and their periphery: humans and nature, body and mind, reason and emotion, and especially knowledge and practice in everyday life. These binary splits are caused even within the self, between inner and outer worlds, which is an immature state of mind.

Such self-centered individuals' minds are connected to their self-centered ways of seeing. The limitations of physical eyesight also contribute to visual-oriented views within linguistic systems. Indeed, a self-centered way of seeing is internalized by the immature self as a way of life. The self-constructed self in modern society is not the real self, but rather an immature state of mind. Thus, the self is constructed in relationship to others, especially through the mother-child relationship. The resulting immaturity has been called fantasy which is the construction of language in terms of Lacan, a shadow which is visible but contains illusionary images in Plato, and a fallacy which people have attached to Buddhism.

These visual limitations represent one's state of immaturity. That is, visual limits enhance the logical ways of seeing and thinking which are self-centered.

2.8.3 Seeing/Knowing/Self/Drawing: Conceptualized Visuality of One's Immature Self

 Educational administrators have become confused with the role of visual education. Although visual education is a way to solve modern problems, they have ignored its visual and

expressive functions. Western culture's dichotomy has brought even more serious problems to art education. Consequently, the application of visual education in teaching how to see well has tended to be marginalized in school structures. For example, young Korean children are exposed to excessive outcome-centered learning and verbal instruction within a text-centered environment, so they are internalizing the conceptualized way of seeing. Let's look at the case of how a child exhibits a self-centered way of seeing.

Case 1) A child's self-centered way of seeing and drawing

The child was in trouble when he entered his third year of elementary school. He was quite passive and lacked curiosity. I heard that he had been good at drawing pictures when he was in kindergarten. He even won awards in art competitions. His first year in elementary school was normal, but his problems began to occur in the second year. Both his grades and his drawing skills worsened.

When I showed the child a cup and asked him to draw a picture of it, he drew its top with an oval shape but the bottom with a straight line. I asked him to look at the cup again and describe what the outline of the bottom of the cup looked like to him. He replied that it looked like half of a sphere. When I asked him to re-draw the outline of the bottom just as he had seen it, he still drew it with a straight line. At first, the child was actually unable to concentrate on seeing how to draw an object for more than five minutes. It took him almost half a year to develop the skill of concentrating on a thing and then to draw it for one hour.

The child's problem related to his ability to see things conceptually. He saw things from a self-centered perspective, and thus he was unable to see things as they are. He must have been previously trained to draw by copying conceptually, not truly seeing with his eyes. The problem can be traced to his lack of training to "see well" in his early days. His way of seeing was not embodied, because the weakness of his cognition of the self can be blamed on his parents'

excessive interference. He was an only child. His mother would do everything for him. To be sure, this child's passive reaction shows that his self-centered mentality was immature. In fact, children whose parents show excessive affection have similar drawing tendencies as children who receive insufficient affection.

When the child started to see things more truly through the training sessions, it was a sign that he started being free from a self-centered way of seeing and thinking. He began to learn by himself and recognize his surroundings. That is, his way of seeing improved because of his self-experiential visual training, and such learning made him see/understand the self and others.

Likewise, an ability to draw depends on the ability to observe; people can draw only as they see. Visual perception is closely connected with drawing ability, in particular, "Graphic Realism." Lowenfeld established the theory of development stages according to drawing ability in his book, *Creative and mental Growth* published in 1947. Learning art very strongly affects students' cognition unconsciously, because the process of art making and appreciating art is connected to cognitive perception.

Naturally, drawings and paintings are an expression of one's mind, so people can see/feel their mind through art. They show many inner stories. That is, a painting is not only a representation of the outside world, but also an expression of the inner world. In particular, Shishuhua is not the representation of the figure itself, but an expression of the artist's mind. In the same way, students' drawings show their inner characters even in one line of the pencil stroke.

The self-centered condition parallels the developmentally immature state of visual ability, emotional intelligence, and creativity which are functions of the right hemisphere of the brain. Although people's way of seeing has been distorted, current institutional and educational systems focus predominantly on written and verbal education, directly contributing to the

lateralization of the left hemisphere of the brain. To solve these modern conditions, the primary goal in education is to teach visual literacy.

2.9 L-mode Korean

2.9.1 Fast Changes of the Community-based Agricultural Society

Along with separating spirit and matter, Koreans have lost not only symbolic meaning in the Eastern culture but also ritualistic customs to celebrate all spirits and to express gratitude for the unification of people and nature based on agricultural beliefs. The traditional function of the community and large family systems had connected people and sustained their secure lives. Such a traditional way of living turned into the thing to eliminate. What follows is an example of how an American man felt when he encountered Korea for the first time.

< An episode of American administrator's reaction >

He came to Korea to report on Korea's situation during the Korean War. As soon as he arrived, at an airport, he asked another American officer, "Why is our country interested in this stinky country"?

Most American policy makers in Korea could smell the bad odors from the whole country and had a similar viewpoint when they came to Korea. The smell was nothing but stinky because Korean farmers utilized human waste. The Korean problem is that such an American perspective became Korea's way of seeing.

Traditional Korean ways of living were integrated with nature and grounded in an agrarian society. After WWII, 70% of Koreans were farmers.[53] The stinky smell was coming from

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[53]Farmers used human secretions as organic fertilizer. The whole country would smell for outsiders. However, Korean society has changed to become an industrial society. The proportion of farmers has now decreased to 10% of the population and now their situation has become more endangered by globalization in the economy. I will research

Koreans living in an agricultural society. In eliminating the stinky smell, Korean agricultural society deteriorated.

Along with the socio-economic and political changes, the Korean population working in agriculture has recently decreased to less than 10% (Cho, 1992). The Korean traditional large family system and community-centered societal structures have collapsed in favor of Western culture with increasing emphasis on individualism. The Korean traditional large family system has been replaced with the nuclear family structure (Song, J., 1989). In addition, tremendous problems have emerged due to the centralization of the population in the capital of Seoul. Korean farmers have discarded their land and flocked to the city to follow their materialistic fantasies of elegant city living. A life in the urban upper classes has become an ideal glamorized dream through the Korean mass media. Yet, the gap between the poor and the rich continues to increase. Former farmers have fallen into poverty after moving to the city. Eroding traditions have led to the loss of important spiritual aspects, including the practice and understanding of Eastern visual arts and their symbolic metaphorical meanings.

Figure 10. Dangun`s statue with a severed head.

2.9.2 Divided Way of Seeing Between Indigenous Beliefs and Christianity

Before Westernization, Korean indigenous belief systems were a mixture of Shamanism and Buddhism, with socio-cultural systems constructed by Confucianism. Traditionally,

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this subject in a subsequent paper with the issue of globalization in art education.

Koreans believed that life was sustained within cosmic harmony, in which all things have souls and are interconnected, but this system was largely demolished during the Japanese occupation, and also through Americanization. Due to the seizure of these new powers, the situation in Korea came in conflict with Buddhism and Shamanism especially because most ruling classes were Christians.

Recently, progressive Korean scholars have made attempts to recover Korean beliefs by reclaiming ancient Korean history (Han, H., 2006a; Kim, Y.,1998), but it is controversial to engage in public discourse on this issue because those who remain connected to indigenous beliefs have serious conflicts with Korean Christians (Yoksa Munje Yonguso, 2001). Korean Christians do not accept others' beliefs, in particular, indigenous beliefs.[54]

For example, some scholars believe that the founder of the Korean peninsula was Dangun (단군), a traditional Korean national deity. Jeungsangyo (증산교) and Daejonggyo (대종교)

are Korean religions which believe in Dangun (단군) as their god. To teach students about the founder of Korea, statues were built in every elementary school in Korea. However, most statues of Dangun have been destroyed, mostly by Christians, who believe that there is only one God. Many Dangun statues with severed heads now symbolically represent our isolated and broken Korean culture.

If one believes only in oneself's eyes, there will always be conflict with others' perspectives as a despotic eye of one's closed mind. Nietzsche's discourse on nihilism "Gott ist todt" (God is dead) is a reinstatement of the visual image that Western civilization has constructed within the frame of the Christian Lord. Lim (2004, p. 3) noted that such history of

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[54]Korean Christians have an orthodox belief system such as God in the Middle Ages. They never admit there are other points of views as long as Christians believe there is only one God. The Western notion of God turned into human's reason but humanism has arisen since the Renaissance period. Modern colonialism was born from a Euro-centric perspective of Imperialism which is a more extended form of the Crusades.

"framing" and twisting is the history of all that eyes have unfolded and which is an origin of conceptualization.

The Christian concept of only one God has been transformed into a self-centered belief which is unable to see the true self and is dependent on their only God. Even God will exist as an image distorted within a self-centered universe. From Christians' point of view, they separate themselves from others and they consider what they cannot understand to be wrong. Despite white-male-centered Christianity, Korean Christians attack other Koreans, ignoring other beliefs.[55] Furthermore, extreme rightists have insinuated the possibility that the progressive scholars' beliefs in Dangun have been influenced by North Korean propaganda.

One of the negative aspects of Korean modernization is the fact that people do not understand differences, because their self-centered fantasies have become real. The two sides have never understood each other. An L-mode centered society and its laterality in education has brought Korea to an endless abyss.

2.9.3 More Westernized Christianity Means Successful Modernization as a Symbol of Material Richness

Christians historically have sustained economic, political, and social power. The pattern of the modern white-male-centered European turned into upper class Christians. This pattern has occurred not only in Korea, but also in many other countries.

Case 2) Drawing My Persona

Participants in the Art Journey Searching for the Self (AJSS) workshop that I teach in Korea are assigned to make their own persona figures. The theme of the work is "Knowing me and others, knowing only others, knowing only me, and unknowing me and others." In one particular

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[55]For example, the mass kidnapping of Korean missionaries in Afghanistan was inevitable. Veale, Jennifer (2007. July.27). Korean Missionaries Under Fire. *Time*.

workshop, one of the participants denied all traditions and all customs. She depicted herself as a successful professional in her persona painting of "Knowing only me." There was a symbolic image about tradition. When I asked about the stories, she said, "To me, tradition is something I want to hide from, or not to think about." What is the meaning of tradition for her? Where does such a feeling come from? Although it is an individual case, such a notion of tradition is constructed socio-culturally and has become a common theme in Korea. American culture has continued to become more powerful and most Koreans strive to adopt Westernized ways as the unquestioned path towards a better life (Ji, 2007). The East's monistic world view of life has been replaced by a mechanistic world view.

Korean have achieved economic development in visible aspect but lost internal meaning. Although the Cheonggye stream (淸溪川) was recovered recently which was covered with the road and 60's New Village Movement symbolized by the orange and blue color roofs and rectangular flat concrete roofs have disappeared, Koreans require a change from a deeper place.

2.9.4 Women's Attachment and Their Fetish Desire

There is no subject but an objectified object. Korean male-centered legacies have been passed from one generation to the next in the name of maternal caring. Korean mothers love the first son best because he is most responsible for the family within the large family system which has already collapsed. Internal family matters in Korean family have traditionally been the responsibility of women, while men have been responsible for outer socio-cultural matters. These Korean social customs have made mothers identify with their children's success and attach themselves to their children.

Mothers' cathexis has always turned toward their children, so they often reiterate the structure of attachment and feel hurt. When children reach adolescence, they are expected to leave their mother's side and then mothers naturally have to lose the cathexis. As a result,

mothers feel a vacant emotion of detachment because they have lived primarily through attaching themselves to their children. Butler (1990) points out that, "The morning status is analyzed to the 'internalizing strategy of melancholia' of gender foundation. Irigaray remarks in vain that 'the masquerade… is what women do… in order to participate in man's desire, but at the cost of giving up their own'" (p. 64). Korean women's masquerade has pushed them to seek somewhere they can be attached.

While I was running the Art Journey Searching for the Self (AJSS) program of the Feminist Artists Network in Korea (FANK), I observed that generally Korean women tend to hide their negative side; they do not know how to express or do not want to express their true feelings. This is especially true of women living in the Kangnam area of Seoul, one of the richest areas of the country. No woman from this largely Christian area had registered for the program since it began, and five years later, only one woman from the area registered in the 2002 workshop. At the beginning of the class, she talked about how well she was living. As the class progressed, others started talking about their private untold stories through their paintings, and at the end of the session, she talked a little about one problem involving her brother. However, she did not come back to the next session in which participants were supposed to talk about untold family stories, though it was not compulsory to share stories. I think if she had finished the workshop, she would have experienced how one's self-expression is important for life.

It is often the case that Korean women only want to show their positive side and hide the negative side and go toward their fetish desire within the materialistic society. Butler (1990) elucidates these conditions in terms of Lacan's psychoanalysis "It is for what she is not that she expects to be desired as well as loved. But she finds the signifier of her own desire in the body of the one to whom she addresses her demand for love. Certainly, we should not forget that the organ invested with this signifying function takes on the value of a fetish" (p. 84).

Mothers' attachment to their children turns into their god or fetish desire when their children grow up. The more they cling to surface matters, the more they lose their inner strength and the identity of their true selves. Butler (1990) cites Freud: "The Oedipal complex to explain why the boy repudiate[d] the mother and adopt[ed] an ambivalent attitude toward the father" (p. 80).

Korean women's othering process of egoism is derived from an emotionally immature state from early developmental stages which cause endless fights with others and ultimately, within her inner self; their self-centered perspective evokes their inner and outer conflicts. Korean women's identities as the other have become fixed in their outer way of living. Indeed, daughters have inherited the mother's role as "the other" endowed by cultural construction. Korean women's falsified identity as the other has become embodied and internalized, along with the entire Korean history, though not only Korean traditions, but also through modern conditions.

Their desire as the object of males to be gazed at has been constructed in the suppressed unconscious mind and passed through generations by their mothers in a male-centered society. Korean women want others to gaze at only the positive side of their lives.

2.9.5 Male-centered Society and Family in Crisis Regarding Education

The male self-identity revolves around work since Korean men's ability to support their families has played a vital role in sustaining the nation during the colonial period and the Korean War. Even today, most men still primarily identify themselves with their work. The male-centered, socio-economic system is evitable in higher occupations.[56]

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[56]Kim, Wonhong (2011) reported that the percentage of women's administrative posts was about 15% in 2010. The present condition of women executives was the subject of the Forum for Government Offices, including high ranking government employees, feminine representative characteristics of the present conditions and upcoming plans for change. Paper presented at the Korean Women's Development Institute.

Men's inner lives, however, have become restricted. It is much easier for men to go out rather than trying to reflect on the reality of their family problems in order to forge positive relationships with their families, so Korean men often lose touch with the nuclear family structure. Husbands do not know how to communicate with their wives and children. The separation between generations due to the failure of communication is a serious problem, for instance, communication between parents and children, and teachers and students. That is, there is no role model as children of their parents and students of their teachers.

Most Korean men avoid their problems through drinking outside the home rather than confronting and resolving the problems. A male-centered society is very tolerant of the social problem of men's excessive drinking.[57] The culture even encourages it in the name of men's social lives (Kwak, 2005).This tolerance has caused many family problems, and has become a larger social problem.

Case 3) "Searching for My Star Inside of Me" with migrant female families

"Searching for My Star Inside of Me" is a three-day program funded by the Korean government for immigrant females who married Korean farmers and their families. Most of them are Filipino and Vietnamese women who are very attached to their children and most of them have experienced family violence. Most of the husbands are alcoholic and defend male–centered Confucianism customs in the countryside. From observing the conversations as part of this program, it was clear that the husbands often choose to stop communication with their wives, thus developing a more self-centered perspective. They did not know how to see and listen to themselves or others.

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[57]In the past, traditional drinking of alcohol was part of family life, but people used to drink the appropriate amount, and traditional alcohol was made of natural substances, so it was good for health. However, modern Soju (Korean cheap alcohol) is chemically made, and thus, less healthy. Soju is cheap, and accessible, and pressure to consume it is part of "getting ahead" in Korean work culture.

Since most Korean females from agricultural backgrounds go to cities to make money and do not return, there is a shortage of Korean females who want to marry male farmers. At the same time, the mothers are seriously and excessively attached to their children and want their children to be the best, so competition becomes very severe. Children are suffering because of the pressure put on them by their mothers. Lack of self-esteem combined with a competitive mind makes them run only towards one goal: to be the best.

One of the results of mothers' overemphasis on children in Korea is that private educational expenses in Korea generally account for more than half of a family's living expenses. Furthermore, most parents who live in the exclusive Kangnam area in Seoul send their children to study abroad and, often, the mothers follow to take care of their children. The term, "wild goose fathers," has been coined to describe fathers who are left alone to earn money (Choi, Y., 2005; Kim, S., 2006). Indeed, most husbands and wives live merely as "display" couples without emotional or spiritual substance in their relationships.

Sometimes, entire families migrate to pursue educational opportunities for their children, but starting a new life is hard for parents as well as for children. When families do not have enough money, parents have to work hard and sacrifice their lives for their children. Most Korean immigrants live in closed Korean Christian communities with few options for integrating into the larger society of their new countries (Son, Y., 1991). They close themselves off to the larger society in order not to be hurt by others and thus, they do not need to confront their problems within their closed Christian communities.

2.9.6 Marginalized L-mode Symptoms in a Socio-psychological Context: Self-centered Immaturity of Vision

The Korean self-centered way of seeing has brought about ego-centrism which is a symptom of rationalization and avoidance along with the collapse of the Korean way of seeing

through the turmoil of Korean modernization. It has also been enlarged by the left-brain

lateralization through text-based education. Indeed, modern educational systems have played a

role in teaching people how to rationalize their ways of thinking, which are signs of

developmental emotional immaturity (West, 1991).

Rationalization of L-mode leads to avoiding negative thoughts and feelings, which allows

unsolved problems to remain as repressed fantasies in the unconscious mind. Thus, people have

become used to suppressing their feelings from an early age, relinquishing their true feeling of

the self. People's repressed unconsciousness is more likely to remain as suppressed fantasies in

their minds, so the more people try to avoid their problems, and the more their feelings are

suppressed in their unconscious minds. Indeed, individuals cannot escape these problems and

could live repeating the same problems endlessly within this modern system. For example, both

mothers and fathers should play a role in resolving their conflicts in a nuclear family system.

However, no one within the family is capable of working out problems together. In fact, when

one of the family member's symptoms gets serious, everybody in the family will be affected by

it.

One's self-pride (conscious self-rationalization) is totally different from self-respectful

feelings which are a person's mindfulness of self-esteem. Adler stated, "I am convinced that a

person's behavior springs from his opinion. We should not be surprised at this, because our

senses do not receive actual facts, but merely a subjective image of them, a reflection of the

external world…" (Kopp, 1995, p. 137) When people only care for outer embellishment

ignoring their inner selves, they cannot see their own reality so they do not know what their own

problems are. The self-centered perspective does not allow one to confront one's own

immaturity so repressed feelings stay in the unconscious mind.

The unconscious mind cannot, however, remain in a state of indefinite repression.

Ultimately, a deteriorating ambiguity/disunity of people's lives emerges, so many modern

individuals have unknown sadness and anger. Finally, psychological oppression will even manifest itself through physical ills (Pert, 1997). When a crisis occurs, unconscious feelings may change to anger, resulting in fighting or other destructive behavior. If people do not deal with their unconscious thoughts, they may develop a mental disorder. Mid-life crises in Korea are mainly the result of suppressed unconsciousness and in some cases, when the unconscious mind finally surfaces later in life, symptoms associated with dementia may emerge. Eventually, these individual problems will extend to the entire society, as well.

Chapter 3

Reconstructing Lost Vision within the Unified Mind and Body in a Monistic Universe

3.1   The Nature of Seeing

3.1.1 The Good Eyes: Seeing, Knowing and Living Connection in a Monistic Universe

There were no distinctions between seeing, knowing, and living in ancient periods. Seeing comes before words and is the first sense babies have of knowing their worlds. Lim (2004, p. 39) explains, the original nature of humankind was 'seeing' itself, so both ways of seeing and knowing had the same meaning for them according to Jean Pierre Vernant. For the same reason, to die is to forfeit one's ability to see. Debray emphasizes that living is seeing, not breathing, and dying is losing one's vision in classic Greek (Jeong, 1994, p. 22). Modern men say that one breathes his last breath, but Greeks said that he collected his last eyes (p. 126).

Living was to see light, the sun. The sun, an eye of God, is received as a creative source of living, controlling the rule and ultimate order of the universe, and the ultimate actualizer of justice, and further, identified as God himself. (Lim, p. 39) Across cultures, there are many connections between the eyes and the sun. The Chinese pictogram (象形文字) of an eye,目 , a stylized depiction of the human eye rotated 90 degrees, is derived from the pictogram of the sun 日.[58] It has been said that the sun enters into one's eyes becoming the visual part in "Upanishad." Plato's allegory of the cave in the "Republic" shows that humans (*theoretike in Greek*) see only a shadow, and the philosopher's awakening is a passage to start seeing light (sun).[59]

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[58] Retrieved in January 18. 2011 from http://en.wiktionary.org/wiki/%E8%A6%8B for explanation of Chinese pictogram.
[59] The word, "idea" means "seeing" as a noun, and "to look inside a soul." Naturally, episteme (knowledge) theoretike (sight) in Greek is a person who is good at seeing, and means a philosopher. The word, "philosophy" is derived from the Greek words, *philo* (love), and *sophia* (wisdom). Thus, the meaning of philosophy can be interpreted literally as "love of wisdom." Thus, philosopher means a person who is seeing well, in particular, seeing inside a soul.

Plato agreed that the clearest knowledge about nature comes from vision, which resembles the holy "light, the Sun" and he believed that human vision is the noblest sense among the five senses even though he did not trust the human senses. Lim (2004, p. 39, Cited in Levin, 1999) describes Heidegger's interpretation of Plato (*Phaedrus*, 250D) about how the human gaze comes from "love," and this love develops from phenomenal, common things toward an unchanging ultimate principle.

Thus, the world of eyes was not separated from the spirit. Indeed, body/material and mind/spirit were unified in a monistic universe. Having a good eye is the same as having a good way of not only seeing, but knowing. Seeing well is not to see the world through limited, human-centered eyes. A good eye was not separated like a modern thinking eye, the so called Cartesian perspective.

3.1.2 Non-verbal Nature of Seeing and Children's Untamed Eyes

Modern people have lost the visual abilities that primitives had. We can rather learn how to see better from studying the past, or from observing children's minds which are untamed before language disturbs their vision.

Children understand almost everything by seeing before being told. They stop bringing all things to their mouths after they learn that everything has a name. Their left brain laterality is initiated by learning language, so their way of seeing with the right hemisphere of the brain worsens after entering school. If their visual ability is not obstructed by L-mode-centered training, their drawing abilities exceed adults', in general. Children in Reggio Emilia showed marvelous works of art in the exhibition, because the program was grounded on emergent curriculum, project-centered education, and visual expression.

Eisner (1972, p. 4) recounts his study of children's minds when he traveled to Europe to study Helmholtz and Wundt in Germany. Upon his return he formulated the theory that

children's personal development was essentially a recapitulation of the development of the human race; hence, by studying the child one could obtain an understanding of how the human race came to be what it is. The mind of the child is qualitatively different from that of an adult. Children's way of seeing is to see with the right hemisphere of the brain which is the non-verbal way of seeing. The good eyes of the past remain in children's untamed eyes. The bias that humans gain along with cultural development is a construction of a Cartesian perspective.

3.1.3 Seeing in Phenomenology, Gestalt Theory and the Right Hemisphere of a Brain

Hoffman (1998 p.6, 7) illustrates how we use the phrase, "what you see," in at least two ways: the phenomenal sense and the relational sense. It is to see relationships beyond one point, called, configurationally in Gestalt theory, and is the same way to see a thing as it is in a phenomenological way to understand the world objectively. That is, seeing well requires both phenomenal and relational visual skills; indeed, it the way to see with the right hemisphere of the brain.

Most 20th century thinkers had a phenomenological approach in order to see something as it was. Lauer (1989, p.32) adds that for Husserl, "Philosophy, then, is either a seeing, or it is no science at all." The phenomenological method by van Manen is to practice the process whole-part-whole of writing and seeing. For him, a piece of art is just "a thing" in phenomenology. Thus, the art-making process is to see and understand the world in phenomenology as well.

According to the Gestalt theory (Arnheim, 1995, p. viii), the process of looking at the world also consists of interplay between properties supplied by the object and the nature of the observing subject. This visual experience justifies any attempts to distinguish between adequate and inadequate conceptions of reality.

Arnheim implies that the Gestalt way of seeing is to see between the figure and the ground configurationally, which is a function of the brain's right hemisphere. The right hemisphere is

"non-speaking," and it involves seeing relationships. In this respect, the process of seeing while contour drawing within the right hemisphere of the brain can become an instrument for developing a phenomenological gaze through the relational way of seeing in the Gestalt theory. For example, when drawing while seeing the object without seeing the drawing hand in a contour drawing, which is one of first steps to train people in the way of seeing and drawing with the right hemisphere of the brain, one must see configurationally, concentrating on visual activity without disturbance of language. It is a moment of seeing which unifies the mind and body as long as the left hemisphere of the brain does not intervene. Indeed, this is literati's way of seeing in Shishuhua in Eastern traditional education.

3.1.4 Artists's Ways of Seeing

Artists complete the image of their works by endlessly watching the whole and parts of them. Arnheim (1995, p. viii) comments that all adequate conception can be expected to contain a common core of truth, which would make the art of all times and places potentially relevant to all humans. No thought process seems to exist that cannot be found to operate at least in principle, in perception. He claims that more often than not the situations we face have their own characteristics, which demand to be perceived "correctly."

This process of seeing and drawing/painting goes through a complex recognition process, but it is a non-verbal way of unified activity within the mind and body connection. This is the moment that artists are concentrating only on seeing with no thought. Artists give form to an infinite variety of things beyond the world that we can see.

Gombrich describes how an artist may have considered hundreds of color shades and forms on his canvas which he must balance until they look "right." They contemplate differences of less than 1mm and verify harmony and their intentions with all the connections. Once the artist has succeeded, we all feel that he has achieved something to which nothing could be added,

something which is right; an example of perfection in our very imperfect world (1966, p. 15-17).

They are trained in their way of seeing by learning not only visual motor skills but through

multi-intelligence. Their aesthetic perception is often referred to as a unique quality of insightful

self-fulfillment. Artistic perception is analogous to the non-linguistic R-mode way of seeing,

whcih is a more extended way of seeing compared to the closed, self-centered Cartesian

perspective. By observing the history of art and the history of art education, artists' visions have

been more truthful in their perspective. They also know how to see, accept and digest the other

perspectives as they are. Thus, it could be argued that artists tend to be more open to others and

other cultures than non-artists.

People who come to galleries and museums complain that the paintings do not give any feeling.

Arnheim (1966, p. v) described this phenomenon:

> Naturally, mere exposure to masterworks will not do the trick. Too many people visit museums
> and collect images of art without gaining real access to art…It often happens that we see and feel
> certain qualities in a work of art but cannot express them in words. The reason for our failure is
> not that we use language, but that we have not yet succeeded in casting those perceived qualities
> into suitable categories. Language cannot do the job directly because it is no direct avenue for
> sensory contact with reality; it serves only to name what we have seen or heard or thought (p. 2).

People see through a thinking eye; they see as much as they know and their knowledge has been

constructed by modernism which does not include others' perspectives. Knobler (1966) noted the

sources of communication: the artist, a medium that carries the information originating from the

source, a work of art, and finally, a receiver or an observer (pp. 4~5). Visual arts come from an

artist's concern which is a way of seeing the world where he/she sees and lives inwardly and

outwardly, so artists produce visual statements as language and express their inner minds as well.

Knobler (1966, p. v) described it this way,

> Many artists find few among the lay public who seem to understand the concepts basic to the
> arts, and few who can recognize the historical ties between present-day art and the arts of the
> past. To the practicing artist, there appears to be widespread visual illiteracy, a public generally
> incapable of 'reading' the current visual languages of painting and sculpture, and often
> extremely limited in its ability to 'read' the visual languages of the past.

The artistic way of seeing is not with thinking eyes as people are used to seeing, but a totally different way of seeing which is seeing within the right hemisphere of the brain. Eisner (1972, p. 139-140) reported that those who have continual contact with art, even though they have little contact with one another's culture, tend to develop greater similarities of preference for types of visual art than those in the same culture who have relatively little contact with visual art.

Creative artists are good at seeing well and they have been trained to see and draw with the right-hemisphere of the brain. They view the world with their advanced visual perception. An artist's visual perception and visual thinking resolve problems visually and, at the same time, function aesthetically. Seeing with artistic eyes is the way to see well. It is important for all of us to aspire to seeing with artists' eyes and to be free from self-centered ways of seeing in this hegemonic society.

3.2   East Asian Literati's Eyes

3.2.1 Unified Way of Seeing in a Monistic Universe

The origin of scripts is pictograms in both Western and Eastern words. Text and images appear as a transmission medium on murals and Egyptian pyramids in hieroglyphic. However, there is a difference between the Eastern and Western way of seeing since civilization; the world of eyes has been sustained in a monistic universe until modernization began in the East while the Western has separated. The world that unfolded in literati's minds was sometimes vast and deep beyond time and space in a monistic world. Their goal was self-awakening to gain no-mind (無心). Likewise, Taoists intended to deliver truth to be free from words' limits. To convey the meaning of this type of unspeakable truth, Laotzu (老子, BC 600~470) and Chuangtzu (莊子, BC 369?-286) utilized analogies through visual and symbolic language.

For example, Laotzu says, truth is reluctantly named truth, and it is impossible to describe it. De Bary (1964) commented that Zen masters offer whatever teaching-occasion demands and

preach as the spirit moves them with no fixed course. If asked what Zen is, Zen masters may answer in the words of Confucian, Mencius, Laotsu or Chuangtsu, or in terms of doctrines of the various sectors and denominations, and also by using popular proverbs (p. 255). Clear-sighted masters of the Zen sect do not have fixed doctrines. Hakuin mentions, "Gods and Buddha in reality have no form. They have been given form because of our necessity. But do not rely on names and forms" (Adiss, p. 128). Everything is connected in a monistic world. Its philosophical manifestation is applied to the law of Yin and Yang of Iching.

Chuangtzu has a conversation with Huishi (惠施, BC 370~) to illustrate this concept using an analogy,

> Chuangtzu: "Minnow's swimming in the water leisurely is the joy of fish."
> Huishi: "How do you know the joy of a fish when you are not a fish?"
> Chuangtzu: "How do you know I do not know the pleasure of a fish when you are not me?"
> Huishi: "I do not know you, as I am not you. Also, it is right that you do not know the joy of a fish as you are not a fish."
> Chuangtzu: "Returning to the fundamental, the question, 'How do you know the joy of a fish?' implies that I already know the pleasure of a fish. I just come to know it while I walk along the beach."[60]

Chuangtsu's unified perspective employs various layers of right or wrong to deliver the specific methodologies of his awareness in this visual metaphor. It is rather a higher level of faith and intuition "as it is" instead of a one-dimensional perception obtained via reflection and criticism.

Literati's writing and drawing/painting play the same role in terms of artistic expression in Shishuhua. Literature and art play the same role in literati's expression. Their way of seeing and expressing through a vacant mind comes into view as void space (餘白) and the mist technique in Shansuihua.[61]

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[60]Chuangtsu (莊子). 秋水篇, 莊子曰: "儵魚出遊從容, 是魚之樂也." 惠子曰: "子非魚, 安知魚之樂?" 莊子曰: "子非我, 安知我不知魚之樂?" 惠子曰: "我非子, 固不知子矣; 子固非魚也, 子之不知魚之樂, 全矣." 莊子曰: "請循其本. 子曰'汝安知魚樂' 云者, 旣已知吾知之而問我, 我知之濠上也."

[61]This part will be described in detail when discussing the characteristics of Shishuhua, in chapter 4.3.

3.2.2 Intuitive Seeing of Goan (觀, Seeing Well in Buddhism) is a Way (道, Tao) to See

One's Nature

Words derived from the Chinese character *Mù (目, eye)* are: 見 (*Jiàn*, see/observe and behold/perceive, *theorein-theoria*-theory in Greek), 觀 (*Guan*, see/observe/view and appearance, *idein*-idea in Greek), and 覺 (*jué*, feel/find that/thinking/awake/aware- *episteme* in Greek). In particular, *guan* is to see/be aware of one's self-centered blindness.

People receive Hwatou (話頭, a question starting from the head of language) from Zen masters. It questions, "What is your attachment?" Indeed, the right way of seeing is to see one's eyeless state of attachment. The goal of meditation in a Zen state is to throw away one's attachment to their entangled life through "seeing" (guan).

Guan is also to see one's own nature received from heaven. In a supplement to Hakuin's Orategama, the response to the question of which one is superior was "The duality lies only with skill on clumsiness the honesty or dishonesty of the person…The content of the practices may vary, but what difference is there in the goal that is reached? … It all comes down for one thing--seeing into your own nature" (Adiss, 1998, p. 116).

Zen masters' educational purpose was to teach how to see in an eyeless state from people's attachments and to search for the true self. Thus, guan is to see not only one's eyeless state but also one's true nature. This way of seeing is shared in traditional Eastern philosophy. According to *Shitao's Painting Theory* in chapter 18, the last chapter of "Creativity and the Fulfillment of Nature," it is our duty to realize our true nature. It parallels Mencius: To know heaven means to know our original nature. It also parallels Huanglong's prominent proverbs (Cleary, 2001, p. 150): Open your eyes; Seekers should open their own eyes; Zen cannot be reached by psychic

powers or by cultivation of special experiences; Zen cannot be discussed by means of the knowledge or intelligence of the merely learned.

Since Zen does not provide easily illustrated concepts, *guan* in Zen is not only a nonverbal way of seeing, but also a science of intuition beyond paradox of the visible. To see well, an individual concentrates on seeing and stops thinking. Intuition links the intellectual mind with the universal mind.

3.2.3 Literati's Artistic Way of Seeing within the Right-hemisphere of the Brain

Chuangtsu's description is very visual and symbolic which are characteristics of visual thinking. Such a state of being without boundary is open-mindedness of nothingness which is a characteristic of R-mode visual thinkers.

Seongho Lee Ik (李瀷, 1681–1763, an early Silhak philosopher and social critic in Korea) states the importance of the visual in his realist ontological position. "What one thinks does not reach what one hears, and what one hears does not reach what one sees."[62] He emphasized the seeing of eyes rather than the listening of ears. Having big ears in Chuangtzu' s Bianmuzhang (駢拇章, Webbed Toes) means hearing nature itself, not what other people say but having

bright eyes means seeing nature itself instead of seeing what other people have.The structure of Shitao's painting theory starts from the Oneness of Brush Stroke theory (一畫章) in Chapter 1 and finishes with awareness of the self in Chapter 18 (自任章). The format of the painting theory is structured by the visual logic for a holistic connection. His visual way of thinking flows through the entire structure and makes other layers to interpret in his book. His visual logic is not linear, but iterative through the entire structure; the entire contents are

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[62]Yoo, Hongjun (유홍준), (1998). p. 212. Cited in Lee, Ik, Ganyoungbyungseo, (諫用兵書, Strategy Book), Seemoon Writing (詩文門: Critics on poetry and writings of China and Chosun) in SeonghoSaseol (星湖僿說,)

interconnected, returning to the Oneness of Brush Stroke theory and the true self. Thus, it is not possible to understand Shitao's visual perception and visual thinking with only an analysis of content.

There was no distinction between poets, calligraphers, painters (詩人, 書人, 畫人) in Eastern literati, and these features have persisted in literati's tradition. Literati's perception of not doing is an accurate understanding of non-purposefulness which is a state of pure, non-purposeful purposefulness in terms of Kant's *Critique of Pure Reason* (1855). Aesthetic perception is for the sake of perception itself. Indeed eyesight is insight. Literati's way of seeing toward "no-mind" is an artists' way of seeing which is seeing within the right-hemisphere of the brain.

3.3   The Process of Art Making and Visual Literacy

3.3.1 Visual Literacy-Visual Perception and Visual Thinking

The term "Visual Literacy" was first coined by John Debes.[63] He offered (1969b, 27) the following definition of the term.[64]

> Visual Literacy refers to a group of vision-competencies a human being can develop by seeing and at the same time having and integrating other sensory experiences. The development of these competencies is fundamental to normal human learning. When developed, they enable a visually literate person to discriminate and interpret the visible actions, objects, symbols, natural or man-made, that he encounters in his environment. Through the creative use of these competencies, he is able to communicate with others. Through the appreciative use of these competencies, he is able to comprehend and enjoy the masterworks of visual communication.

His endeavour as an iniciator in the area of visual literacy is plausible, but again the concept of appreciating a "masterpiece" is within the modern paradigm. It is an important role

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[63]John Debes is a cofounder of IVLA (International Visual Literacy Association) and worked at Kodak, the leading Rochester school.
[64]Retrived June 01, 2011 from http://www.ivla.org/org_what_vis_lit.htm.

to train students in visual literacy by appreciating master works; however, it is easy to miss the process of art making when training for visual literacy.

Most existing studies regarding visual literacy have concentrated on the media and cultural literacy and the role of appreciating art. Studies in visual literacy have focused on visual properties such as photography, media images, and visual arts. In general, visual training includes two methods: visual analysis/appreciating of results, and creating new images with the media. Rose (2007) conceptualized this type of training method as "the good eye" for a *Visual Methodology* focusing on photographs as a part of a research project in her book.

Arnheim (1969, p.16), argued, "The great virtue of vision is that it is not only a highly articulate medium, but that its universe offers inexhaustibly rich information about the objects and events of the outer world. Therefore, vision is the primary medium of thought." For him, visual perception is visual thinking (1969, p.14).

Visual literacy, the ability to read and interpret visual images, can be developed through training someone in visual logic, visual perception, and visual thinking. Training in visual literacy should be multimodal, although this makesit difficult for researchers to approach to the area of visual literacy. Arnheim (1966, p.vi) asserts that, "Visual analysis can go far and can also call forth the potential capacity to 'see' by which we reach the unanalyzable." Visual training resolves two problems in modern vision: self-centered visual limits and lost symbolic meaning which is hidden in the layers of images.

3.3.2 Visual Literacy with One's Eyes: The Artistic Way of Seeing with the Right Hemisphere of the Brain

Arnheim (1969, p.5) commented, "Visual thinking is based on the cognitive psychological foundation of art." Art shows the artists' visual literacy of visual thinking and visual perception. Artistic perception can be trained using two methods: an artist's visual language and an artist's

visual expression during the art making process.

The first method focuses on appreciating art. Arnheim (1969, p. 315) pointed out that practical experience in visual literacy in the arts is best gained by work. Visual analysis of art work focuses on content analysis and the compositional interpretation of formal elements and visual properties in artwork such as lines, forms, colors, rhythms, and textures. In this sense, the visual arts are considered to be a language.

The gap between an artist and viewer is situated in their way of seeing. To see and understand art work properly, people have to take a good look at the formal property and understand the content. It cannot be learned naturally to appreciate a work of art because it requires multiple intelligence of perception and cognition which differs according to an individual's experience. Thus, appreciating a work of art is influenced by viewers' experiences. Seeing well requires observers to develop the ability to perceive themselves and their own experiences through various visual learning methods. Appreciation of a work requires that the observer feels the artist's portrayed perception, looking at the picture in detail, reading the author's world, and experiencing it. These training methods have been utilized by art therapists to analyze clients' pictures with their visual literacy combined with the clients' experiences.

The second method focuses on the process of the art-making experience which is the main goal of this paper. In literati's Shishuhua, particular emphasis is placed on their visual self-expression focusing on the practice of the art-making process. This subject will be dealt with further in the next section, 3.3.3.

3.3.3 Visual Literacy with One's Hand as Touching Eyes: Embodiment of One's Self-Experiential Process during Seeing and Drawing within the Right Hemisphere of the Brain

Mckim (1972, p. 8) suggested that visual thinking is pervasive when seeing, imagining, and drawing interact. In fact, the process of seeing and drawing is inseparable in art-making activities which involves one's mind as well as eye activity (seeing) in the brain. Thus, seeing is inseparable from the mind and body. That is, an individual's way of drawing shows something about the individual's way of seeing in terms of the mind/body connection.

People see as much as they know, and draw as much as they see, and see as much as they draw. In reverse, people draw as much as they see, see as much as they know, and know as much as they see. However, the way of seeing has been separated by the modern dichotomy centering on the Cartesian perspective as mentioned before. Arnheim (1969.p.1) claimed, "Actually, as I shall have occasion to show, the collaboration of perceiving and thinking in cognition would be incomprehensible if such a division existed."

He (1966, p. 3) suggested, "This [visual thinking] can best be done by handling the pencil, the brush, the chisel, but in order to take off limit of the self-centered vision the activity has to be connected to one's mind. Once we understand in theory, we might try to heal in practice the unwholesome split which cripples the training of reasoning power."

The truth of expression is the same as the truth of beauty which is an expression of artistic perception. Lim (2004, p.31) pointed out that, "Conceptualization of an object through cognition is human's native ability, and this cognition has to be trained through a body." Training in artistic perception for how to see well should be based on learning through self-experiential expression. The process of painting is not only a thinking process, but also a physical training process.

Edwards (1989, p.3~6) suggested that drawing with the right hemisphere of the brain is the most effective way to develop the brain's right hemisphere. She elucidated that roles of the drawing with the right brain develops: (1) a new way of seeing, (2) a basic skill which is accessible to everyone who can learn, (3) open access by conscious volition in order to experience a slightly altered mode of awareness, (4) inventive, intuitive, imaginative power of the self, (5) creative solutions to problems, and (6) improvement of artistic ability.

The drawing process in the right hemisphere of a brain allows people to see without thinking which involves both the mind/brain, and body; thus it embodies a harmonious experience with the body and mind. Indeed it is related to one's intuition which is a function of the right hemisphere of the brain. Drawing is accomplished by seeing the dynamic relationship between the figure and the paper, by transforming the line to the form, and by recognizing the difference between lightness and darkness.

Drawing using the right brain resolves the limitations of human vision. The drawing process with the right hemisphere of the brain involves both seeing and feeling of self-experiential embodiment connecting one's mind and body. Thus, the most effective way to develop visual literacy is to see while drawing within the brain's right hemisphere. Such a continuous process of sending and receiving exposes one to unexpected traces of the hand into the visual entity. It is like touching with our eyes. Linear expression of the inner mind is connected with the hand, brush and space along with "painterliness." That is, the individual moves from tracing the hand movements to eyesight. Indeed, it is seeing and drawing with toughing eyes. Using touching eyes is the way to embodiment and to connect one's learning to life, so it is the way to expand visual literacy.

3.3.4 Visual Literacy with One's Heart: Inner Journey of Seeing and Feeling From

Confrontation to Facilitation in the Drawing Process

Expanding one's visual ability is a way to overcome vision that has circumscribed closeness within one's self-centered fantasy to openness. In addition, visual training facilitates an understanding of invisible meanings of visible things by transcending the self-centered limitation of the visual.

One's vision has to be connected directly with one's emotion of hidden repression in order to heal the ill eyes constructed by the linguistic world. It is important to overcome by releasing one's suppressed feelings. However, people relinquish their true feelings to defend their fantasy. As Lacan (2004) pointed out, it is impossible to see the real because it is constructed by language in a symbolic order: the real can be seen through one's trauma because it is situated between one's cognition and perception.

The drawing process involves both seeing and feeling through self-experiential expression. Thus, people have to learn how to express and release their restrained minds to see well. The most effective way to develop this perspective and to train someone to see well is to see and feel the process of art making. Working through both thoughts and hands focuses on the result of a work; thus, it is not seeing and feeling of the process. McNiff (1998, p.4) claimed that those who advocate a "process-oriented" approach to creativity typically discourage people from paying attention to objects and end results. This process relies on seeing and feeling, and not the result. The training of drawing/painting well, or writing well, does not translate to seeing well.

People have to face the negative source of obsession in their unconscious minds to unify the split, and then find the root of subconsciousness through confrontation, and then they will objectify and overcome it. In Buddhism, one's pain produces awakening, and in a living creature, this awakening becomes Buddha. (Rajneesh, 1994, p. 347).

The activity of art making functions as healing through a unification of the modern split. Thus, expressing one's inner feelings in a pictorial space helps them visualize it and plays a role in distancing it from themselves. McNiff (1998, p. 61) asserted, "Viewing art as an expression of 'the unconscious' assumes that consciousness is limited to reasoning." The mind's unspoken problems can be resolved during the expressive process of making art. Excretion of unconsciousness[65] in a pictorial space activates the objectification of an individual's experience of pain, and thus it plays a role in healing.

Thus, the function of self-healing is to facilitate one's visual literacy and find one's true self. Seeing well is a prerequisite to feel one's self-experiential process connected to his/her life. It is a real art that everyone can enjoy as a creative human being.

3.4 Recovering the Light/Nature of the Self: The Mind's Eyes from Paleolithic Shaman to Shishuhua Three Perfectionists in a Monistic Universe

The cave paintings of the Paleolithic era show evidence of animism. Art was originally a part of ritualistic processes in ancient times. In the Paleolithic period, art played a role in the ritual ceremonies for life's sake, and the paintings played an important role in everyday rituals based on totemism and animism.

The animals of the cave paintings in the Stone Age look remarkably alive despite the use of such raw materials. Gombrich (1966, p. 23) comments, "Most of these paintings are astonishingly vivid and lifelike, much more so than we might have expected." For example, in 1879, when a five-year-old girl saw one of these vivid primitive pictures for a bison for the first time in an Altamira wall painting, she shouted to her father: "Dad, Bisons!" The girl saw the live bisons on the top of the ceiling about 1.5 meters high, and they astonished her. The girl

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[65]According to Freud, one's unconscious consisted of three aspects: 1) one's mind with one's consciousness, for example, guilt and anti-moral desire; 2) impossible minds to be conscious, for example, intuition, hunch; and 3) unnecessary minds to be conscious, a reflex, a threshold of one's autonomous-conscious.

actually thought they were real because they looked so vivid although they were paintings (Shin, 2004b).

The paintings describe the painter`s visual perception. This realistic drawing ability of primitive shamans shows that they had the highest levels of visual literacy, (Shin, 2004b, p.125) and mind/body unification. If we see this painting as 100% alive, Da Vinci's Mona Lisa can be rated as 50%. It can be said that modern artists are capable of using only 10%, compared to the cave painters in terms of visual literacy (visual motor skills) and graphic realism (drawing skills). Modern people`s perceptive and descriptive abilities are lower than 5%, compared to the shaman who drew the bison on the wall. What gave them such high levels of visual ability was their sensitivity to the enchanted minds that was unified with nature.

Dissanayake (1990, p. 6) proved early mans' ability to be sensitive to visual ability in her book. She suggested that art has had three characteristics of selective value (in terms of neo-Darwinian). The first is that the arts are ubiquitous. The second is that the arts are integral to many activities of life and not to be omitted. Lastly, arts are sources of pleasure.

Visual literacy of ancient artists is discovered in drawings of children's untamed eyes as well. Even though we have largely lost visual ability in modern times, most artists, art therapists and children with untamed eyes tend to have a high level of visual literacy. Artistic vision of the brightest eyes is the highest ability in visual literacy and their way of seeing is unified within a monistic world.

Likewise, the East Asian literati have sustained such a perspective. Their visual perception and visual thinking can be illustrated in the unified worldview in their painting, Shishuhua. The life of an artist, the source of art and the artistic intention, are expressed in a concrete form. For instance, Wangri (王履, 1332~1382) commented that I learn the mind, the mind learns the eyes,

and the eyes learn Mt. Wha.[66] Here, Mt. Wha is a concrete shape. Reading the sentence upside down, Mt. Wha makes him teach his eyes while drawing, so the eyes teach the mind through drawing, and the mind teaches me through the eyes. This is the way to find the self. The eyes are trained through the shape and what the eyes see is expressed through the heart/mind. Literati's visual perception and visual logic are not a closed-structure, but an open-structure; not separated from self-centeredness, but united.

Shitao's painting theory shows not only the composition of the theory, but also his visual thinking as a unity of knowledge and behavior. The universe is created from one's mind through the process of brush stroking/painting in his painting theory. Seeing well is to see and, at the same time, to feel with one's mind's eyes. This way of seeing extends further to connect to the universe.

And then, such a world will awakens our latent ability. "Seeing into one's nature is one's awakening" (Addiss, p.128). According to Yoo (2001, p. 48), "Image usage in language is not only a distortion of original meaning, but also elevation of our spirit, in addition it makes possible to perceive an object in totality with synthesis." It may also become a step towards spiritual enlightenment. This is a way to overcome our visual limitations and search for the self, liberating us from a slavery state in modern conditions.

According to Solso (1996, p. XV) "When we feel the creative process, it is to see well." Lim pointed out that the visual he (Lyotard) highly estimated is not the vision as a "rational" sense related to superficial values such as universal truth, and rightness which enlightenment advocates. Lyotard said his work is "an advocacy of an eye." Thus, his advocacy of the visual is a "defender of on the visual itself,"[67] so he denied text-centralism and evaluated more visual experiences to take off his self-centered illusion. Unifying the inner and outer self is a way of

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[66]Hur, Y. (1988). *Chinese Painting Theory.* Seonmundang. p. 105. Wangri painted 40 pictures of Mt. Wha in 1373 after traveling around the mountain and wrote Prelude to Mt. Wha Painting (華山圖序) on them.

[67]Lim, p.184. Cited in Lyotard, J., (1971). *Discourse, Figure*, Paris: Klincksieck. p. 11.

seeing, that is, seeing with the mind's eyes. We can find the nature of the self with the mind's

eyes. Indeed eyesight is insight.

Chapter 4

The Role of Literati's Shishuhua: the Nature of Harmonious Unification of Life and

Learning

4.1   The Theory of Shishuhua and Shitao's Oneness of Brush Stroke Theory

4.1.1 The Same Origin Theory of Shu-hua (書畫同原論): Drawing/painting and Writing

   Unification

   Poetry, songs, and dancing (詩歌舞) were the main means of communication and rituals

both in the East and the West before modern civilization. Poetry was performed in the form of

songs and hymns in verbal communication, so poetry, singing, and dancing (樂歌舞) were

performed together in ancient people's rituals; thus, the arts played an integrative role in a

monistic universe.[68] Then animism extended the means of communication in pictures and

symbols.

   These traditions were sustained in the Eastern arts in images including letters with

symbolical meanings. The Same Origin Theory of Shu (calligraphy) hua (painting) originated in

ancient times when Chinese letters were developed as a hieroglyph (象形文字), and has been

researched by many scholars (Cho, S., 2005; Hur, Y., 1988; Jang, P., 1999; Kim, B., 2006; Kim,

J., 1978; Lee, I., 1993; Park, Y., 1975).

   As letters and writing were invented, they became the main medium of communication

while losing the animistic role in the arts, since people expressed their thoughts more through

texts in poetry and narrative forms. It has been a process of human's conceptualization in their

way of seeing and thinking.

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[68]Kim, Jongtae (1978). *The Theory of Oriental Painting*. Iljisa. p. 30: Ancient art can be divided into the totem art and design art periods. The role of design art flourished from the Han Dynasty (B.C. 202~A.D. 220).

The function of letters became systematized in a formation method.[69] In the Zhou Dynasty

(周, B.C.11C~B.C.771), rationalism grabbed power, and naturally the role of the arts was

separated and drawing/painting began to be treated contemptuously as just a technique for

craftsmen. Aristocrats of the Zhou Dynasty addressed six arts (六藝, Liuyi: 禮樂射御書 rites,

music, archery, charioteering, calligraphy, and mathematics) as the curriculum of literati

education (Ryu, 2002, p. 247). Drawing/painting was excluded from these six forms of art,

because drawing techniques were a skill for workmen who were treated as a lower class (Li

Zehou, 1999, p. 71).

Chinese paintings were classified by function: for practical use and for education. In the

Han Dynasty, the religious period in the Three Kingdoms Period[70] and the Literary Period

emerged from the Northern and Southern Dynasty (420~589) until the Qing Dynasty

(1644~1911).[71]

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[69]Structure of Chinese letters(六書) is explained by Heu Shin's (許愼) Shuowen Jiezi (说文解字, Explaining and Analyzing Compound Characters). Its standing officiated at the configuration based on the principles of the Chinese character, which are divided into six kinds of characters. (1) Xiangxing (象形) are hieroglyphic characters of an object image that is created. The view of the types and the phase of the universe are visible in the face in Asia. That is, the visible shape of a specific character created by drawing a picture is similar, which is one of the most primitive and more fundamental concepts. For example, a mountain (山), a month (月, moon), a day (日, sun), a bird (鸟,), etc. belong to this category. (2) Zhishi (指事) means "refer to things," in nature or the meaning of any object represents the characters that were unable to be made by hieroglyphic characters. The above (上) is a top on a horizontal stroke, and the bottom (下) is a plus point that goes down in a horizontal stroke. (3) Huiyi (會意) means the character created by the two characters (Xiangxíng and Zhishì) to represent a whole new meaning. Lim (林) represents the forest, 明 (bright) characters created by the sun and moon that are together. (4) Xíngsheng (形聲, Phonogram) is accomplished by a letter representing its meaning, and the other represents sound; 70% to 80% of Chinese characters today are Hyungsung. For example, 悲, the above 非 represents sound, 心 shows the meaning. (5) Jiajie (假借) has nothing to do with the meaning but to a sound that describes an object or foreign language. Asia is a good example of the notation to 亞細亞. (6) Zhuanzhu (轉注, a transfer note) is for a new object or concept. If a new letter should be made, the already existing letters have the means to expand the roll (轉) and drag lay (注) to write characters.

[70] The role of painting as a communication tool is divided into edification and religion. The paintings in Han (漢, 206 BC – 220 AD), and Qin (晉, 265 ~ 420) dynasties remaining in Painted Stone (畵像石) and murals also function as rituals as well as the delivery media. These aspects tell the function of art according to the social needs of the period. For example, the edifying function developed the need to create a unified nation through strengthening the crown). This function of art changed as the demands of the times shifted. Take a look, for example, at a typical edifying painting for women's work, Nushizhentu (女史箴圖, 11 feet painting; it turns Changwha's writing on the courtesy of court women into a painting) by Gu, Kaizhi (顧愷之, 334~405). With the Three Kingdoms Period (三國, 220-280) came the Religious Period with the introduction of Buddhism.

[71]According to Kim Baekgyun (2006, p. 21. 김백균, Korean Aesthetics scholar), poetry developed from "Remembrance" to "Thinking Poetry (賦詩)," and to "Composing poetry," writing (calligraphy) from "written records" to "envoy," from "envoy" to "lyricism," and painting underwent a process of changing from "shape" to "transform," from "transform" to "mean" and then art. This process is the progress of how Shishuhua, from just a recording medium, gained cultural significance and meaning in art. It

Zhang Yanyuan (張彥遠, 815~879) was the first objective artist and art historian. His *Fashuaolu* (法書要錄, laws of calligraphy) and *Lidaiminghuaji* (歷代名畫記, *Historic Master Works*) may be the first theory about criticism of literature and painting in China (Hur, Y., 1988, p. 29). Volume 1 of his *Lidaiminghuaji* explains "Generally speaking, a picture brings edification, helps morality, pursues god's provision, measures the depth, and determines exploits and destiny; this comes from nature not by skillful tricks" (Hur, Y., p. 30). He established the Same Origin Theory of Calligraphy-Painting (書畫同原論). He attempted to find the origin of literature in the mysteries of ancient legends,[72] suggesting that literature and drawing had the same origin at first, but they were divided into two forms to convey the meaning with literature, and to see the structure of a form with drawing/painting in the commentary "The Origin of Shu-hua (書畫之源流)" (Hur, Y., p. 35).

Calligraphy and painting[73] had much in common in that line because they had similar forms, flat rice paper, and use, a brush. Thus, the act of poetry and calligraphy independently corresponded to each other in pictorial spaces. Literature came in the Wei-Jin Northern and Southern Period (魏晉南北朝, 265—589) with the development of ink and wash painting and became known as the time of the Shishuhua at work.

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also was the process of establishing the relationship between art (collection) and art work (writing, recording medium) in the East.

[72]Changhil (蒼頡) is said to have invented Chinese letters from footsteps of birds and animals carved in the sandy bottoms or snow.

[73]The East Asian paintings are classified into Literati painting and professional paintings according to artists'. Dong Qichang (董其昌,1555~1636) divided painting into two schools by southern and northern Buddhism sectors which had begun to divide since the T'ang Dynasty. This method is also applied to Chinese painting of the Southern School and Northern School; the paintings of the Southern School were made by literary writers. The paintings are classified into paintings of landscapes, four gracious gentlemen of plum-blossom, orchid, chrysanthemums and bamboo, flowers and birds, and figure paintings according to the themes of the paintings, and sorted into silk paintings and murals from the painting's background. They are also classified into ink-and-wash paintings, light-colored pictures, and deep-color pigment paintings depending on the concentration of ink and color.

4.1.2 Shi-shu-hua Illyuron (詩書畫一律論, The Same Origin Theory of Poetry-

Calligraphy-Painting) and Shishuhua Sanjue

Since there were Northern and Southern Dynasties, each area of shi, shu, and hua began to

play a role in literati's expression. Although they are classified as different styles, they have the

same function. Calligraphy, literati's letter-writing, not only conveys meaning from the

characters, but also has the basic characteristics of a visual language.[74] In particular, the

characteristics of the materials make it possible to write, and at the same time, draw and paint

within one brushstroke. The theory of Illyuron (calligraphy and painting are the same)

summarizes this idea.

In the later Han Dynasty (後漢, A.D.25~220), literati who were good at Shishuhua emerged

and they were called "Three beauties (三美)." The growth of Shishuhua (詩書畫) started, and Gu

Kaizhi (顧愷之, 334~405) sought unity of virtue and beauty, during the Six Dynasties (六朝, 3C~

6C). The movement dates back to the "Theory of Oneness of Painting and Calligraphy" of the 6th

century in China. In the middle of the 8th century, Sanjue was the official name in the Tang

Dynasty. Zheng Qian (鄭虔, ? ~ 764 년) was given the title of Sanjue from Emperor Xuanzong

(唐玄宗) (Y., Hur, 1988, p. 113).

Shuimohua (水墨畫, ink and wash painting) rose in prominence in the Tang Dynasty (唐,

618~907) through Wu Daoxuan's (吳道玄, 685~758) paintings of Taoist and Buddhist figures

and Wang Wei's (王維, 700~760) Shuimoshanshuihua (水墨山水畫). Wang Wei is also known

to be the first literati to use ink and wash materials in landscape paintings.

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[74]Calligraphy has been called different names in different nation in the East Asia: calligraphy art (書藝) in Korea, calligraphy law (書法) in China, and calligraphy way (書道) in Japan.

Su Shi (蘇軾, 1036~ 1101, Northern Sung Dynasty) said, "A picture is inside the poetry and poetry is inside the picture" before Wang Wei's (王維) Shuimohua (水墨畫, ink and wash painting).[75] Guo Xi[76] suggested that there is a "coincidence of poetry and drawing (詩畫一致), poetry and immortality (詩仙一致) , drawing and immortality (畫仙一致)" in his *Linquan Gaozhiji* (林泉高致集).

Literati were skilled in the three areas of poetry (詩), calligraphy (書), and drawing (畫) called Sanjue (三絕: 才絕, 畫絕, 癡絕, Masters in three arts), and they thought poetry, calligraphy, and drawing were connected so the trinity was the highest reach of beauty.

Shishuhua Sanjue was the name for a highly cultured person with artistic talent. With this idea, Shishuhua Sanjue became the idealistic standard for literati. The most famous Shishuhua Sanjue in China was Shen Zou (沈周, 1427~ 1509, Wupai (吳派) painter) and Wen Zhengming (文徵明) in the Ming Dynasty (明, 1368~1643).

4.1.3 Literati Painters and the Painting Theory of the Ideological Depiction (寫意論) in China

Shishuhua tradition produced many literary artists and theorists. In general, a theory of East Asian paintings is the theory of Yixiang (意象, message/meaning-metaphysical image) in that an artist's intention is expressed through the image. Shishuhua played a key role in expressing ideas through symbolic metaphors that borrowed a form from nature. In particular, Shuimo Shanshuihua (水墨山水畫) grew in the chaotic era when scholars expressed themselves through Shishuhua.

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[75] 詩中有畫畫中有詩.

[76] 郭熙, 1001~1090, he is famous for "Early spring painting" (早春圖).

Gu Kaizhi was not only the first Shishuhua Sanjue, but also a theorist. He was infatuated with Taoism, so he emphasized the ideological attitude of painting and emphasized the principle of expressions on non-doing, leaving nature as it is (無爲自然, Wuweiziran, nothing-doing-nature), with the theory of spirit transmission (傳神論, the theory of containing the soul and a structure in a picture) rather than Energy realism (氣韻實在論) in the *Painting Yuntai Mountain* (畫雲坮山記).

Wang Wei was revered as a founder of literati paintings by starting to use the spreading ink as the rendering method (渲淡法) for his ink and wash paintings (Shuimohua).[77] His shuimohua was handed down to Wen Dong (文同, 1019~1079) who was good at brushstroking black bamboo and through Shi Su to Huang Tingjian (黃庭堅, 1045–1105) in the Northern Sung era (北宋, 960~1162). He saw the picture based on how the lines were drawn when drawing and writing a picture (Hur, 1988, p. 89). Jing Hao (荊浩) in the Five Dynasties (五代, 907~960 in China) stated that painting (畫) is not wha (華, elegance) but strokes (劃) in his *Laws of Calligraphy* (筆法記).

From the Southern Sung era (南宋, 1162~1279), literati refused to be restricted and retreated to the landscape painting shanshuihua and the Four Gentlemen (四君子) to express their purity (淸逸) ideology. Literati's shanshuihua were based on Taoism and Zen Buddhism, and they pursued spiritual perfection through shanshuihua.

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[77]He was a great poet and also well known as one of the 4 greatest poets in the Tang Dynasty (唐代四大家) with Libai (李白), Dufu (杜甫), and Meng Haoran (孟浩然).

Figure 11. Ni Zan, Lishuti (隷書體).

Shuimoshanshuihua (水墨山水畫) flourished during the Yuan Dynasty (元, 1280~1367) which was ruled by Mongolians. Huang Gongwang (黃公望)[78], Wu Zhen (吳鎭, 1280~1354), Ni Zan (倪瓚), and Wang Meng (王蒙) were known as the four greatest ideological painters at the end of the Yuan Dynasty. Wu Zhen was a poet, guru, and painter who insisted that painters should raise the standard of their work above humans. Qian Xuan (錢選, 1239~1299) states in his Shiqishuo (士氣說, A theory of literati's grace) that "when a literati paints a picture, it should be seen as Liti (隷體)"(Yoo. 2004, p. 249). Ni Zan's (倪瓚, 1301 년~1374 년) Lishuti (隷書體, clerical script) is typical of that.

The period from the end of the Ming Dynasty to the beginning of the Qing Dynasty (1644~1911, ruled by Manchu people) again was an age of disorder so people said, "The heaven and the earth collapse." Under this circumstance, The South-North sect Painting Theory (南北宗畫論) appeared and showed ideological features. Mo Shilong (莫是龍, 1539~1589) categorized most major painters depending on their style and their rank from the

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[78]Hwang Gongwang started to draw at 50 years old, and joined neo-Taoism with Yechan at 61 years old. He said painters should read and experience many things. He also highlighted creativity and subjectivity (Hur Younghwan, p. 98).

Tang to Ming Dynasty like the Black and White Theory, and noted that the Southern sect flourished and Northern sect was weak.[79] This is a concept from Buddhism that was divided into the Northern sect, based on the Zen sect, and Southern sect, non-Zen sect (Hur, Y., p. 167). Furthermore, Dong Qichang (董其昌, 1555~1636) asserted that there was nothing to learn in the technical paintings of the Northern sect. He revered Southern sect paintings but looked down on Northern sect paintings (尙南貶北論) (Hur, 1988, p. 167). Influenced by his theory, Shishuhua as the way of expression for literati leaned toward idealism. In general, Shishuhua's theory developed focusing on the theory of Ideological Depiction in China.

Shitao and Badashanren (八大山人, 1626~1705) were Zen monks who were reputed as great wandering painters. Wu Changshi's (吳昌石, 1844~1927) A Law of Seal strokes (篆書筆法) and Qi Baishi's (齊白石, 1864~1957) ideas were part of mainstream thinking in the Qing Dynasty (淸, 1644~1911). They are known as Nanwubeiqi (南吳北齊, Wu in Southern part, and Qi in Northern part).

While China moved toward modernization, several new movements began to replace the religious beliefs including the Luxun (魯迅) printing movement, CaiYuanpei's (蔡元培, 1868~1940) aesthetic education movement, and Li Zehou's (李澤厚, 1930～) aesthetics movement.[80] In this more modern period, there are two streams: One moved toward realistic paintings in the mainland, and the other was ideational and conceptual work that trended toward various mediums by artists who studied abroad. Thus, it can be said that literati tradition was somewhat sustained by conceptual artists in China.

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[79]He claimed that he was "on Wang Wei's side." Since then Shuimohua has flourished.

[80]In between the conservative era and reform when there were more than 400 missionaries, since the Opium Wars in 1840, they experienced significant change by the xinhai (辛亥) Revolution of October 1911 and others.

4.1.4 Shitao's Huayulu (畫語錄, Treatise on the Philosophy of Painting)

Shitao's Painting Theory is a representative theory in not only Zen painting but also Shishuhua. Its philosophy is based on both Buddhism, and Taoism of Lyotsu, Chuangtsu, and *Iching's ideal of the* oneness of god and man (天人合一). The book begins with a chapter on the theory of Oneness of Brush Stroke, and ends with Creativity and the Fulfillment of Nature (資任章, Zirenzhang), which talks about one's realization of nature given from heaven.

Cho Songsik summarized the characteristics of Shitao's theory[81]: (1) The principle of the universe, (2) The principle of change, (3) The principle and the importance of civilization, (4) The principle of thinking, (5) The principle of our attitude toward life, (6) The principle of drawing embodiment, and (7) The principle of processes which lead to creation.

It is divided into three parts, the introduction, formal practice, and conclusion of its theory, connecting a partial process to the whole. It consists of 18 chapters as listed below:

1) Oneness of Bush Stroke (一畫章, A picture is completed with one stroke whose rule is no rule.)

2) Liberation from Methods (了法章, After understanding the law of one stroke, a drawing can be finished.)

3) Transformation and Freedom (變化章, What is the change in drawing?)

4) The Value of Inborn Nature (尊受章, Susceptibility and perception is important.)

5) Unity of Brush Strokes and Ink Wash (筆墨章, How is expression related to contents?)

6) Motions of the Wrist (運腕章, How should we move our arms while using a brush?)

7) Harmonies Atmosphere (絪溫章, What is the source of energetic, scenic and soft writing style?)

8) Reality of Mountains and Rivers (山川章, What kind of things are natural?)

9) Landscapes Expressed by Various Lines (峻法章, What is the lofty peak?)

10) Three Planes and Two Grounds (境界章, How should we constitute the canvas?)

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[81]Referred to in Cho's lecture, Shitao Painting Theory, 2000 Winter Academy in Alternative Cultural Space Pool.

11) Six Essentials (蹊徑章, What is the shortcut for Sumie and the power of brush stroking?)

12) Forests and Trees (林木章, How should we draw wood and trees?)

13) Oceans and Waves (海濤章, How can we feel differences between natural things?)

14) Expressions of the Four Seasons (四時章, How can we describe nature differently depending on the seasons?)

15) Sublimity and the Commonplace (遠塵章, Why are the unworldiness and the personality of painter so important?)

16) Purity through Wu-Wei (脫俗章, The way to be above worldly things)

17) Origin of Heaven and Completion by Man (兼字章, Drawing and writing are all the same.)

18) Creativity and the Fulfillment of Nature (資任章, Disposition and duties as a creator.)[82]

The first four chapters are the introduction to an artist's mind to prepare the artist's thinking before creating a piece of art. Chapters 5, 6, and 7 discuss mental and physical attitudes for drawing painting, and chapters 8 to 14 cover how to embody things seen in nature. Finally, chapters 15 to 18 are about completing the artwork, specific techniques, and expression of the hidden spirit inside the work.

The Oneness of Brush Stroke Theory (一畫論 or 一律論, Illhuaron or Illyuron) in Ilhuazhāng (一畫章) emphasizes the importance of a single stroke which is emanating from one's mind and flowing through the arm and hand and is received with the tip of the brush. It is a process to create a line which becomes the beginning of creating a new universe. That is, an artist creates a world starting from his/her inner mind. It is said that one can be trained through strict laws in the second chapter, "Liberation from Methods," and can create a change in the third chapter, "Transformation and Freedom." The law is interpreted concretely in the second

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[82]Referred to in Park, S. (2001) in from *Shi Tao Said Draw Like This*. Shinwon for translation of the orders of the brackets and for the titles of the chapters

chapter, focusing on how to understand the law. The third chapter says this law should be free from the law because it has already become old; otherwise, we become obsessed with the law. After accepting old rules, an artist should expand them. Instead, most people just follow the old law and know nothing about change. This chapter describes that something changes from the law which has to be received and developed according to what nature has given us, and what we know: our true nature. The change also starts from inside us. He criticizes such artists of his day who stuck with the old rules, because they were merely tools for knowledge. The fourth chapter summarizes the idea that one painting contains everything. A stroke receives the ink, and the ink receives the brush, and the brush receives one's arm, and the arm receives one's mind. It is like a process of creating a universe in heaven and completing it on the Earth.

The fifth chapter, describes how an ink stick should be tamed to be ethereal, and the brush should come to life, so they both maintain a balance of yin and yang. According to the sixth chapter, when a painter's posture starts from the arm, a stroke can become ethereal. In the seventh chapter the brush and ink come together and achieve a harmonious atmosphere. After this, they are divided into many things from one to ten thousand, and they are ruled in one way, and change heaven and complete it. Finally, every work in the world is finished. The eighth chapter ends with this note: "Mountains and rivers meet me with their spirit, and they come back to me." The ninth chapter explains how a painter has various rules to express the energy of mountains and to depict the cracked form of a mountain with a law of wrinkled lines (峻法). A representative law of the mountain genre is Midiancun (米點皴, Rice-Dot-Crack) by Mi Fu (米芾, 1051~1107). He shows his spirituality through abstract simple figures of mountains by utilizing the dots with the actual shape of the Chinese character, 米 (rice).

Figure 12. Mi Fu, Mountains and Pines in Spring (Part).

The tenth chapter is about overcoming boundaries of a landscape painting, or the division of the overall structure to eliminate every obstacle. Chapter eleven explains the six shortcuts to draw a landscape painting in its profundity. The twelfth chapter emphasizes one's realization through the proper expression of woods, trees, and grass. The next chapter covers the sea and waves. Chapter 14 shows how poetry and drawing/painting can be unified to express the changes of the four seasons. Chapter 15 is about an artist's joy while drawing/painting, and also covers the connection between a subject and objects. Chapter 16 says that when we care about all nature within a small canvas, the worldliness is removed, and we reach unworldliness. If we make our minds light or empty, unknowing fades away and we can attain enlightenment. Chapter 17 explains the unification of poetry and drawing. Shitao's Oneness of Brush Stroke theory connects all the processes of drawing, from one's mind to complete the 18 steps successively. In conclusion, chapter 18, sums up chapters 1 to 17, and explains how to take charge of calmness. He describes this as a duty and a principle of livelihood, meaning to manage all with one, and to manage one with all. This duty can be found neither on a mountain nor under the water, not in writing tools, not in any age, and not in a saint. People simply follow this duty. To know and practice what we are in charge of, we return to Oneness of Brush Stroking/painting. However, he emphasizes one's duty, denying what he has explained with a concrete form of language, so far.

4.1.5 Shitao's Oneness of Brush Stroke Theory (一畫論): A Stroke that Starts from One's Mind is a Creation of a Universe

For Shitao, a pictorial work is like an act of creating the universe and combinational state of the painter's subjective mind (情思, feeling and thought) and objective nature unified between reason, and emotion. That is, a subject finds its real nature through the process of the art making, connecting the mind, body, and the work in unified harmony between nature and humans.

Let's look at an example of what Shitao's process of creation is. Suppose there is a canvas. An artist grinds an ink stick and dips a brush into the ink with the intention of drawing. He/she starts with a single stroke and with that same stroke, finishes his universe in a pictorial space. In this process, the artist creates something out of nothing with this one brush stroke starting from his mind. He can create all things in this space. Shitao's Oneness of Brush Stroke can be studied in "Law (法) and Becoming (化), Law (法) and Living (生活), the Ego and Matter Teaching (物我教育), Similarity which is Not similar (不似之似)."[83]

This creative state consists of a series of moments in which even a classification of non-doing (無爲, Wu wei) and doing (有爲, You wei) disappears. Like God making the universe from chaos, the artist creates nature on a canvas through his body starting from his mind. As his art unfolds, his own law appears.

After drawing, artists see themselves in a new light through the symbolic representation of their picture. Similarly, one's existence can be carried in one brush stroke in the process of a drawing/painting wherein the full energy of life is expressed, thus revealing who the artist is. Artists feel like they have achieved something together while making artwork, and they

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[83]Hur, Y. (1988). P.187. Cited in (Gelu) 葛路. (1982). 中國古代繪畫理論發展史 (Developmental history of the ancient painting theory in China. p. 177-184.

feel/understand the objects in the painting. Feeling something is the self-experiential

embodiment of understanding the self. Although, it is not that simple, it is expressing the self

and creating something from the self.

4.2   Literati's Visual Self-expression through Shishuhua Practice

4.2.1 Visual Language as Symbolic Metaphor

Eastern Asian paintings involve not only appreciating them but reading the subject matter.

Cho (1998, p. 33) said it has to be read. For example, the painting Four Gentlemen (四君子,

Sijunzi) has a symbolic meaning, not just a presentation of beautiful plant forms. Yoo (2001, p.

35) points out that Shishuhua is a typical case of forming a symbolic image that combines both

visual and linguistic factors as the image appears in *Huafashushi* (畵法書勢, A law of paintings

depend on calligraphic power) by Kim Jeonghui. For example, literati gave the Four Gentlemen

(四君子: 梅蘭菊竹, plum, orchid, chrysanthemum and bamboo) a symbolic name of Four

Gentlemen developing the unique form through the nature of the plants.[84]

Literati's invisible intention is expressed by symbolism through visible shapes of nature.

Thus, factual depictions of images produce another layer of meaning on the surface of East Asian

painting. In the case of one circle drawing, more abstract meaning has been emphasized. Zen

painters used a circle which symbolized "enlightenment." For example, Sesshu (1420~1506,

Japanese Zen Monk) drew a circle that is obviously a symbol of perfection or enlightenment of

the void.[85] This one-circle figure delivers a symbolic story about becoming free from obsession as

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[84]Plums blossom in early spring when the frost is still not gone. The scent of orchids spreads far away and the leaves of orchids are so delicately lifted upward that we cannot recognize it while other plants are bent down by the influence of gravity. The tip of the orchid leaf called the mouse tail (鼠尾) stands firm and looks like it has a bone in it. Chrysanthemum blossoms have a scent until frost unlike flowers that wither with the cold. Bamboo is hollow, but its stems are is broken.

[85]He was Emperor Meiji's most trusted aide. His Zen art is estimated to be around a million pieces. The primary reason for such astonishing production was to raise money for the restoration of temples, disaster victims and other

our lives move towards full realization. It is a state of Chuangtsu's ecstasy in the story of the butterfly or the fish.

Koreans pronounce and write a circle (Gong, 空) as emptiness. The form is just emptiness which itself is just a form and the meaning of the word is emptimess as well. Barnet (1982, p. 92) states,

The association between a circle and the notion of completeness, endlessness, and perfection is intrinsic and its recognition is universal. The moon is the symbol of a circle as a void or emptiness. It symbolizes 'ultimate reality,' but it is recognized as being filled with full energy. Ink drawings of a circle symbolize a mirror as the enlightened mind, for the mirror impassively reflects all that passes before it but remains unsullied and retains nothing, or, to put it into more specific Buddhist terms, it is an emptiness of illusion (again 'vast emptiness or the void) and it is free from form of consciousness and from all attachment" (Barnet, p. 92).

4.2.2 Visual Expression as Self-experiential Reproducibility

Literati tried to deliver their ideas through paintings with images that were borrowed from nature, while mainly literature (文), the message (辭), speech (言) and color (彩) were emphasized. Ink and wash paintings have something in common with action like a void space or mist effects which express the invisible world, while Zen painting intended to deliver the invisible meaning and communicate it visually. People found scenery (境) between the phraseology and a warm heart (情意) in the Tang Dynasty. Therefore there were three types of scenery: materialistic, intentional, and emotional scenery.

Shitao's Theory of Unity in painting is that he sees the process of creation on paper as self-expression. Emotional expression is emphasized more when literati draw intentional content from nature and express thoughts symbolically as they see it moving their sentiment. Hur (1988) refers to this perspective of reflecting changes with an expression as that of an object extended aesthetically which is then transformed into an object with spiritual and cultural value.

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worthy causes. During the last eight years of his life, Sesshu (1420 ~1506) averaged five hundred pieces of Zen art a day: if necessary, he could turn out more than a thousand pieces in twenty-four hours (his record was 1,300). Stevens. 1990. p.15.

That is, humans become aware of worshiping sensual primitive emotion and the evil effect of being lustful, and aim to have a conscious mental dimension of high value. Namely, they evolve into cultural humans from natural humans.

Yueqibian (樂器編, Instrument section) in *the Book of Rites* (禮記) says that "凡音之記~謂之樂" which means that "sound generates from heart as the response to the changes that occur in nature and thus is an expression of awareness of life arising from the human mind to the changes of nature.…this is a joy" (謂之樂).[86]

Ryu (2002, p. 245) explains literati's thought of being moved by their feelings in *Moderation* (中庸), as being in the middle when feelings of joy, anger, sorrow, and pleasure which have not yet been played out and the balance when such feelings of joy and anger are triggered and fit into everything moderately. Ryu points out that literati emphasized their expression of feelings moderately. Literati do not judge right or wrong, but express their feelings moderately. This is why the literati chose Shishuhua. While professional paintings focus on art for appreciation and conveyance, literati's Shishuhua functions as a tool of expressing their thoughts. Poetry as a means of delivering meaning (詩言志) was understood as delivery of feelings (詩言情), which was a purely aesthetic sense by intellectuals in the Wei-Jin South-North Period (魏晉南北朝, 220~589) (Kim, B., 2006, p. 15).

Huang Tingjian's (黃庭堅, 1045~1105) theory of literati's paintings especially carries a romantic trend in that it expresses literati's aesthetic ideal and favor with objective and realistic scenery. His view of painting was that the artist's subjective intention should be expressed in the picture (Hur, 1988, p. 89). The four masters of art in the late Yuan Dynasty were Wu Zhen (吳鎮, 1280~1354), Ni Zan (倪瓚, 1301~1374), Huang Gongwang, and Wang Meng. They are representative ink painters and emphasize the expressive features. Wu Zhen saw the act of ink

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[86]Here the Chinese character Le (樂) means music or joy.

painting itself as a cleansing of emotions. Ni Zan said, "Painting is just for describing the heart" (Hur, 1988, p. 100). Huang Gongwang considered landscape painting as purifying emotions and cultivating spirit.

Korean literati also emphasized visual expression. Kang Heemaeng (姜希孟, 1424~ 83, Korean literati) describes the value of revealing emotion through art in the Theory of Seung-Jung (性情論, the position of temperament) in his *Dapyipyeongjungseo* (答李平仲書, Reply to the Letter of Yi Pyeongjung), saying that "Dedication to art is like craftsmen selling skills for rice but finding will in art is for a scholar to find out a profound law in mind" (Yoo, 1998, p. 83).

Yoo (p. 90) explains it as follows:

> While a secular painting takes materials in actuality, the True essence of a nature in landscape painting is not only ideological one but captures the beauty-inspiring snowy landscape. Literati's painting is simply not the type but it is the spirit of reality in that it expresses the artist's feelings positively. To discuss Shishuhua Sanjue in Chosun in the view of uniformity of poetry and painting is not to see painting as precise description of the objective target, but to put emphasis on the expression of artist's subjective feelings.

If you cannot reveal the truth, what benefit can you get, even if the words come out from the truth? (Yoo, p. 211-212). Hur evaluated the painting that for literati writing in Three Perfectionists iws not just referring to an abstract truth, but the truth is to be reached through the experience of the world. Literati's self-expressive role in Shishuhua was the picture of the heart, and thus it is profitable to see and to draw its image conforming to reality (1988, p. 125). Literati's visual expression was a self-experiential process of their inner minds and its practice played a role of unification of the mind and body. Moreover, material susceptibility is good to express the inner side of an artist to the outer world by using images. In general, literati expressed their spiritual dimension through symbolic metaphoric paintings, and Zen paintings were part of this literati painting category.

4.2.3 The Visual Self-reflection and Spiritual Practice

The purpose of Zazen (坐禪, sitting meditation) is to tame the "ox of the mind" by means of religious discipline, and to bring it under control. This is why the ox herd occurs so frequently in Zen pictures." According to Awakawa (1978, P.77), "In Zen, the state of minds of one who has not seen the light is likened to the rampaging of a wild ox."

Yezuoji (夜座記, A record of sitting at night) by Shen Zhou (沈周) shows the function of self-reflection and practice through art. He wrote in the last section filled with a void space (accounting for 48% of the total in Yezuo drawings) as follows: "The power of Yezuo (sitting at night) is very large; thus sitting by a lamp for long hours with calm mind shall make us seek the way of things, get profound state of mind and body, is the basis of responding to things promising to get something in the future" (Hur, 1988, p. 125).

Figure 13. Shen Zheu, Yezuoji.

Hur points out that the act of art becomes a tool for training as it includes the spirit in the process. Especially the spirit of unity in Shishuhua functions as versatility in the expression of the process and representation of a work. The process of drawing not only fulfills a visual function, but also serves as a doorway to our own nature through the act of training. In other

words, drawing becomes a way to realize/see the self. The purpose of Taoism, a basic idea of Shishuhua, is to liberate spiritually from suffering and the handicap of real life so that it can be the foundation of the art spirit matching what they pursue (1988, p. 26).

Jeong Seon who is a professional artist sees that mimicking and sketching are the basis of training, not only art skills but also training the mind. Recently, Kim's Shishuhua Illyuron focused on the point of self-awareness about the nature of art. He points out that the ultimate world of Shishuhua tries to express and record self-awareness (2006, p. 21).

The theme of Zhuozutu (濯足圖, Washing Foot Painting) is to see the self. People wash their faces, hands, and feet according to the level of the cleanliness of water. Kwanajae Cho Youngseok (趙榮祐, 1686~1761, Korean literati) comments that the goal of Shishuhua is to become awake through the traces of the brush and ink as an instrument of enlightenment in *Kwanajaego* (觀我齋稿) (Yoo, 1998, p. 163). The process of painting makes it possible to see one's self objectively experiencing feeling, and seeing the self while painting. This becomes the process of distancing the self and soon playing the role of self-fulfillment. Shitao's Ilhuaron begins with a brush from one's mind to find the true nature of the self spiritual enlightenment. Shishuhua is a tool of spiritual practice.

4.2.4 Self-healing and Reconciliation (和諧)

Literati can grow out of an immature state of a restrained mind through training people in visual self-experiential expression. Shitao wrote a poem on the painting in his landscape book (Qingxiang Sketches of Calligraphy and Painting) as follows:

Old bald head Qingxiang (清湘, Shitao himself) is smiling,
Draw leisurely a field and pine trees.
People of the world discuss the pictures of masters,
My brush stroke is not for it,
It is to rinse my inside heart.

This "rinse" means to take off the secular dirt piled up in the heart.[87] Washing often symbolizes cleaning a filthy mind. Training in seeing one's self objectively through the art-making process is not avoidance or rationalization. It is the process of representing literati's inner mind symbolically and granting meaning through Shishuhua which is a healing process. Wang Changring (王昌齡, ?~ 756) asserts in the verse that when one chooses a place of difficulty and danger, he can get excellent passages (Jang, 1999, p. 323-324).[88]

Figure 14. Lee Kyoungyoon, Zhuozutu (濯足圖).

The process will become harmonious unification with one's inner conflict through one's expression with moderate humor through symbolic metaphors. Xiangua (咸卦) in "*Zhouyi* known as *Iching* (周易, 易經)" claims that "Heaven and earth respond to transform all things and chi is in harmony."[89] This means is that chi is created in the heterogeneous targets. The relationship of sensitivity and conflict arising from the principle of creation and transformation will be orderly. Pursuing the principle of induction is one's experience of overcoming limitations beyond the separation between emotion and reason. In this way, the expressive function of Shishuhua is integrated as healing and reconciliation.

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[87]Park, Sunkyu (2001). Cited in Shitao's Shanshuice (山水册, landscapes book) 10, 1, p.12.

[88] 取境之時, 順至難至險始見奇句.

[89]Iching (周易). 咸卦. 天地感而萬物化生和氣.

4.3 Formal Aspects in Shishuhua

4.3.1 Unification between Content/Theory and Form/Style

Shishuhua is a form of literary and visual language as literati's expression of a unified spirit. In other words, Shishuhua is visual discourse as figurative language (形象, Form-image, A shape includes the visible world, and an image symbolically passing the order of an invisible universe). Thus, the role of Shishuhua is to deliver literati's message through visual images.

The main forms of Shishuhua were books and scrolls which could be touched and moved by hand. In this way, they were able to improve the informal relationship with the works and the viewers' intimacy. Moreover, the characteristic of Eastern art is a symbolic metaphor; thus, viewers have to know how to read it. These facts reveal that Shishuhua is not only for appreciation but also for communication. However, symbolism to convey the subject of the work sometimes does not exert enough visual elements to improve the aesthetic quality. This approach, however, can be forced to overlook the combination in terms of quality and limitations of the language. Shishuhua appropriately balances the two sides to achieve the anticipated goal. In particular, Zen paintings have a strong tendency as a visual language to deliver Zen ideas, but they do not forfeit formal beauty. For example, despite the seriousness of Hakuin's message, there is nothing gloomy or depressing about his painting; on the contrary, it has a calm and purifying effect on the viewer, but its strong focus on the subject matter weakens its visual image to some extent. By comparing the painting to his strict manner, this painting evokes empathy, since it would always be a problem if artwork referred to a strong focus on the narrative content (Adiss, 1998, p. 13).

Highlighting a meaning can make the painting a little descriptive and thus very dull. In contrast, the subject will be weakened when a pictorial image is highlighted by visual forms.

The dilemma between these aesthetic points of view and the delivery of subjects is discovered throughout the symbolism of Shishuhua.

Hakuin's "A Blind Man Crossing a Log Bridge" strictly follows one kind of drawing—the rule of East Asian Painting which is applied in the middle of its process to visualize a universal harmony or yin and yang such as the images of three blind men and two distant mountains, two hillocks supporting one bridge, strength and weakness of the objects, and thickness and thinness of ink. It is interesting to see his other paintings of the same subjects which depict two blind men and three distant mountains. Chapter 8 of Shitao's painting theory "Biyumohui, Shiweiyinyun" (筆與墨會, 是爲氤氳) is interpreted when the brush and ink gather, making it an energetic form and soft indication; the harmony of the brush and ink is similar to that of yin and yang of heaven and earth.

His use of a visual narrative and allegorical humor with a Toba-e technique[90] and rotten ink were forbidden for literati's Shishuhua. Hakuin's choice to visualize in order to resolve life's paradox was revolutionary. His brush strokes were rather simple and rough compared to a typical model of water ink painting. The somewhat dull-looking grey color was, presumably, because of his economic use of ink tone. He likely prepared ink in advance and used the ground ink which was never thrown away but saved in separate containers to reuse. Although this practice also was a forbidden technique in East Asian painting to avoid unclear texture, he was a man of deeds who abhorred all waste and saved almost everything, if possible. Thus, he had introduced a new style and artistic field called Zenga to new subjects and infused a new spirit of openness and freshness by rejecting the popular style of his day. His material metaphor to unify mind and body was revealed in his painting. Conclusively, his ink usage was partially congealed

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[90]He succeeded to rouse people's response by making his paintings easy to see by using caricatures called Toba-e, named after Toba Sojo (1053-1141), the supposed painter of the Heian-period scroll of frolicking animals Adiss, 1998, p.108.

and evoked a new style (Adiss, 1998. P.108). His restricted manner conveyed his personality as well as his pictorial elements.

This characteristic of Shuimohua created a style combining literature (文) and calligraphy (書), painting (畫) and poetry (詩), content (文) and quality (質), letters (文) and Tao (道), harmony (華) and reality (實), spirit (神似) and structure (形似). A work of art brings harmonization between the contents of form and expression with the brush and ink like the universe's vitality to visualize it. In particular, the mind and body, the universe and I are unified in Shishuhua. Thus, lines of ink and brush draw on a vital response to each other.

4.3.2 Vitality of Chi in Six Laws of Painting (畫六法, Hualyufa)

Literati put much emphasis on the vitality of chi (氣, energy) in a picture. The essence of life, chi (energy) is usually translated as "life breath" or "spirit resonance." Regarding the vibrant spirit movement, the Sheikh (謝赫, AD. 490~ 530) in Southern Qi (南齊, 479~501), era progenitor of the theory on East Asian painting, gives the Hualyufa (畫六法, six laws of painting), the six requirements of a picture in his *Guhuapinlu* (古畫品錄, Record on Rating Old Paintings).[91] The notions of painting and calligraphy are the same and Sheikh puts the Vitality of Chi in the first place in Shishuhua. The six methods in *Guhuapinlu* passed through Hualyufa in *Lidaiminghuaji* by Zhang Yanyuan in the middle of the 9th century and dated back to the six laws of painting in Buddhism in India.[92]

The six laws in painting and calligraphy are as follows: (1) Vitality of chi (氣韻生動) – Ordination (書品), (2) A Law of brush stroke (骨法用筆) - Use of the brush (用筆), (3) Metaphysical image and form responding to materials (應物象形) – Frame (結構), (4) Genuine

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[91]This refers to a figure painting at that time.
[92]This applies to calligraphy and the first law of Six Laws in Painting (畫六法) in the vitality movement.

colors (隨類賦彩) – Black color (黑色), (5) Compositional position (經營位置) - Writing law (章法), and (6) Transition simulation (傳移模寫) – Mimicking (臨模).

Jing Hao (荊浩) developed these laws into six points (六要) based on the six laws in *Shanshuijue* (山水訣, Tips on landscape). Kim Beoyngjong (김병종, 1953~) (1977) also sees it as the core concept of beauty and classifies it with vitality and the five methods.

The basic concept is that when Shishuhua is painted in a unified state of body, mind, and painting, then vitality turns the picture around, and makes it an excellent one. This might be the moment of vital chi being born in paintings and is a moment of a selfless state. On the other hand, one's ecstasy reaches transcendence of an object from the moment of nothingness (無). In other words, being with the dynamic energy of the entire universe, it is a poignant experience of being one with the infinite universe beyond the limit of an individual. In this way, chi appears with a combination of where the mind/body, visible/invisible, and universe/self all meet.

This is a state where there is no boundary between you and me which is the moment when I become you, and man and nature as absent mindedness (無心) are in unity. Self-absence (無) means the self is absent which is another type of selfless state of ecstasy bringing a trance stage and it constitutes the main agent of spirit making up the aesthetic experience or contemplation and the last foundation of artistic establishment. This stage is entered by the attitude of the producer and the experience of the appreciator. We can taste incomparable scenery in the harmony of calligraphy and painting when the shape and spirit of the vibrant landscape fills the screen and the topic is communed with the energy of its vibrancy.

4.3.3 Void Space (餘白): Invisibility in Somethingness out of Nothingness

The vitality of the invisible layer is understood as void space including somethingness in nothingness. The artist's purpose is not representations of the visible world, but conveyance of the

metaphysical image (象) of a universe which has no shape. This is the reason that symbolism is important in Shishuhua. When people stick to the visible in their positions, the images would disappear someday. In Hakuin's annotation, he explains "… The problem is your own eyeless state…my motive in one: to rouse man of talent wherever they are. People do not realize that we are all living Buddha" (Adiss, 1988, p. 107).

Chuangtsu came to know the joy of the fish walking along the lake. In a dialogue with Huishi, it is rather discriminating. He claims that right or wrong is artificial, but experiencing self-absence intuitively is transcending beyond the visible. This idea of no-mind especially expresses the efficiency of void space with symbolism and tries to convey the meaning of somethingness out of nothingness.[93] According to Chuangtsu's prose, water changes its exterior form. Zen monks created a greater variety of art forms compared to other religions in the Zen era to disseminate their beliefs about a paradoxical confusion of life and to reach out to the public who were largely illiterate. They used gardening, the tea ceremony, poetry, music, and in particular, paintings to achieve a non-verbal form of communication. Here, "nothingness" plays an important role as "being." It is a succession of moments without any boundary between "nothing" and "something."

In particular, Zen masters, Zen monk painters, reveal such characteristics. One of the meanings of Zen is "all-inclusive," so it draws inspiration from other schools of Buddhism, Confucianism, Shintoism, Taoism, folk religion, Christianity (in modern times) and scenes from everyday life — indeed, any subject could be used to convey Zen truths with the brush and ink. Hakuin could combine his diverse religious background in his encouragement of a harmonious belief accompanied with a hint of Zen wisdom.

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[93]Laotzu. In Tao teaching, chapter 11. Thirty spokes share the wheel's hub; It is the center hole that makes it useful. Shape clay into a vessel; It is the space within that makes it useful. Cut doors and windows for a room; It is the holes which make it useful. Therefore, profit comes from what is there; Usefulness from what is not there. (Trans. by Gia-fu Feng & Jane English). Retrieved in February 06, 11 from http://www.wussu. com/laotzu.
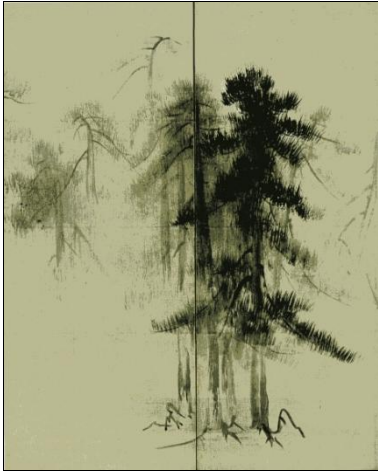
Figure 15. Hasegawa Tohaku, Pine Trees.

Figure 16. Sesshu Toyo, Landscape.

This type of void space is illustrated in the form of fog in a pine forest. It symbolizes the invisible and the visible or what one can see and cannot. These topics appear in my pictures, too.
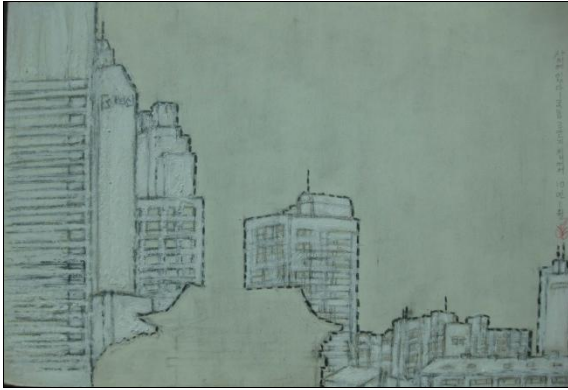
Figure 17. My Work, See Inbetween: Presence and Absence.

4.3.4 Scattered Perspective and Reverse triangular composition (逆三角構圖) in

Shanshu-hua (山水畫, Landscape Painting)

Literati believed that nature and humans are united and all things are connected through a

Landscape painting and Four Gentlemen. The abstract Shanshuhua (山水畫) paintings started to

turn into naturalist ones from the Tang Dynasty.[94] Landscape paintings of that time emphasized

the mysterious side, embodying Tao rather than emphasizing its aesthetic realism or formative

aspects, so it could not be free from its ideological structure with the ink and wash landscape

paintings which were done as early as in the 8th century. At the beginning of the Northern Sung

Period (北宋 960-1126), monochrome ink landscapes with broader brushwork became a

dominant form and flourished in the Southern Sung Dynasty (Barnet, p. 68). Most literati

countered with the spiritual aspects of the monochrome ink painting to express their ideas and

turned their concerns to mountainous landscapes to represent living in harmony with nature and

departing from worldliness.

Another drawing technique, penetration in landscape, such as Guo Xi's Three-high, deep

and plain- Perspectives (三遠法: 高遠, 深遠, 平遠) or Scattered Perspectives (散點透視)

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[94]Hur, Y., 1988. p. 27; Cited in Kang, Gwansik, 1985, A history of Chinese landscape painting essential theory. *Kwansongmunhwa* 澗松文華 28, pp. 35.

opened new perspectives when paraphrased, in landscape, revealing a more concrete

manifestation of Eastern philosophy. The scattered perspective in Shanshuihua invites the

viewer's to come into the picture and travel together. This perspective represents unity with

nature.

The East Asian perspective is not a narrowly fixed perspective of Westerners' human-

centric view but it goes beyond the self-centered view, unlike the two- or three-point

perspectives in Western landscape. The composition is also different from the Western trianglar

composition in general; it is rather opposite triangular composition. If we approach East Asian

painting from the fixed view of a Western perspective, we cannot appreciate nor understand it at

all.

4.4   Visual Enlightenment and Spirituality in Zen Painting

4.4.1 Zen Buddhism and Zen Painting: Zen Monks' Denial of Words and Their Visual Language

There are two ways to achieve Buddhahood as Buddhism was divided into two ideologies

which started in the Tang Dynasty: Chan Buddhism (禪宗, Zen in Japanese) is to concentrate on

spirituality of the inside world, while Jiaozong (敎宗, Shingon Buddhism in Japan) emphasizes

the importance of the Buddhist text-sutra.[95]

These two sects of Buddhism influenced the two painting theories of the Southern and

Northern sects. Zen Buddhism influenced the main Southern sect (南宗波) after the Northern

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[95] While Jiaojong emphasized formal aspects of religion and had been responsible for many works of lasting beauty, most characteristics of which were the elaborate Mandala and the polychromed images of the different Bodhisattvas. These two tendencies of Chan and Jiaojong became the two trends of Oriental Painting and formed the two-division theory. With Chan, however, simplicity assumed a dominant role in Zen painting. Zenga produced artistic expression as visual language rather than Tankga (幀畫, Zhenghua, painting of sutra), showing a perfect technique. Zenga never tried to use excessively brilliant colors or complete techniques.

Sung Dynasty (北宋, 960-1126) moved its capital to the southern part of China after an invasion by Lio Dynasty (遼, 907-1125) which was established in the northern part in China. Later, Dong Qichang's divided the artists' attention into artistic techniques and a spiritual dimension. Procedural realization of the Northern sect led to professional paintings (畫員畫), and the sudden enlightenment of the Southern sect accepted the rule of Zen (禪理) which was embedded in the literati's ink and wash painting as the rule of painting (畫理). Thus, Zen aesthetics played a role of considerable magnitude in Shishuhua.

Stevens (1990, p.20) noted that Zen paintings (禪畫, Zenga in Japan) represent spirituality, so the artistically expressive art of the Zen masters, with free, personal interpretations, contrasted with the rigidity of traditional Buddhist paintings in style. Many Zen monks denied the conventional dogmas. Barnet (1982, p. 8) comments "There is, of course, something paradoxical if not absurd in attempting to translate pictures into words, and the paradox is heightened when the pictures are on a Chan theme, since Chan or Zen belittles words." One of Yuanwu's (圜悟, 1063–1135, Chinese Chan Buddhism monk) 100 Goans read that Zen masters of true vision and great liberation made changes in their method along the way, to prevent people from sticking to names and forms and falling into rationalizations. Words, traditionally ascribed to Bodhidharma, can be most precisely summed up in the following: A special transmission outside of the scriptures; No dependence upon words and letters; Pointing directly to the heart of man.

The Japanese teacher Muso (or Soseki, 1275~1351) said, clear-sighted masters of the Zen sect do not have a fixed doctrine which is to be held to at any and all times. They offer whatever teaching-occasion demands and preach as the spirit moves them, with no fixed course to guide them. If asked what Zen is, they may answer in the words of Confucius, Mencius, Laotzu of Chuangtzu, or else in terms of the doctrines of the various sectors and denominations and also by

using popular proverbs. This is the reason Zen monks usually chose visual language of ink and wash paintings (水墨畫, Shuimohua, Sumie in Japan).

Denial of words in Zen Buddhism produced many Zen monk painters and theorists. Their goal was to deliver art as a way of seeing into one's own nature and attainment of Buddhahood to attain the highest part of one's being (nirvana). In particular, Japanese Zen master, Hakuin, worried about one danger in the calligraphy of names and the painting forms of the sutra: that people may perceive them too literally and not see the internal meaning.

Yoo (1998, p. 128) pointed out that this spiritual influence of Zen Buddhism brought extraordinary shifting in traditional painting done by mainly vocational artists, literati's ink painting and many Zen monks in a group of Zen calligraphers, and painters.

4.4.2 Hakuin and His Visual Sermon, "Blind Man Crossing a Log Bridge"
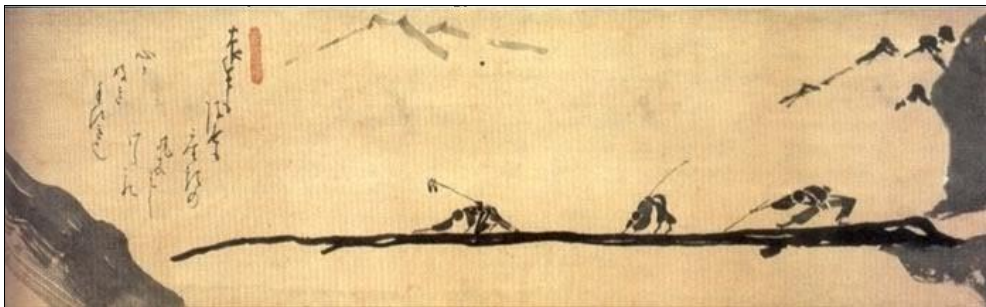
Figure 18. Hakuin, Blind Men Crossing a Log Bridge.

Hakuin was born in 1686, in Hara, Japan, located near Mount Fuji, which became the main actual landscape of his painting, "Blind Men Crossing a Log Bridge." (Yampolsky, 1973, p.12) This work, which is a visual sermon, can be interpreted through two elements: visual content and subject matter. There are a number of meanings in this painting: a visual sermon which includes a spiritual dimension, denial of the existing traditional doctrine of his time, application of a narrative, and a form which was popularized to transmit the message.

To elucidate the visual content, it is important to understand the artist's intention. It is mostly related to his religious devotion and his art; teaching and life are inseparable to him. It is necessary to discuss not only his personal background but also his teachings and education of lay people to explain Hakuin's work.

His broad and deep teaching was one of the most influential in Zen Buddhism in the past three hundred years in Japan. He revitalized Zen Buddhism during an increasingly materialistic era. His religious influence extended beyond the Rinzai School which was soon dominated by his followers within a decade after his death. His endless devotion toward the lay world drove him to write and publish the "Orategama," a series of three long letters, at the age of sixty-four. Even during his final years, which were filled with activity, he enjoyed and used his vital energy to revitalize temples and educate his followers.

Although Hakuin chose the path of Zen, he always emphasized that people had to live a harmonious and peaceful life among the diversity of the world. While placing himself within the Chinese tradition, Hakuin created a living Zen that would be attractive to Japanese. He realized that it would be hard to transmit Zen Buddhism using words—sutra--which were written in Chinese and of a highly pedantic and unimaginative type requiring extensive and repetitive study to master its elaborate rules. Thus, he put much emphasis on the propagation of popular Buddhism to make it acceptable for laymen, ordinary farmers, as well as high-born courtiers or officials.

Constantly encouraging people, he insisted that awakening was possible if one concentrated on finding one's true nature. He wrote that people "do realize that we are all living Buddhas." He included a number of his commentaries of statements that suggested to his readers how their senses and discriminations are deluded from the truths within their own beings (Adiss, 1998, p. 102).

He also emphasized that silent meditation is not sufficient to achieve enlightenment; Zen must be practiced during daily activities. "Make your saddle your sitting cushion; make the mountains, rivers, and great earth the sitting platform; make the whole universe your own personal meditation cave" (Yampolsky, 1973, p. 12). Through Hakuin's teaching and art, he never tired of stressing that meditation should be active rather than passive. "Contemplation in activity is a million times better than contemplation in stillness."(Adiss, p.128)

With his belief in religion, he turned his attention to calligraphy and painting in his older age in order to reach more people to avoid the danger of words to gain truth in Zen. He tried to teach Zen ideals with paintings for laymen who were unable to read; almost all of them were illiterate at that time, so a visual medium easily encouraged effective learning.

His popular Buddhism was at that time quite unrelated to the strict Zen he taught his disciples. He produced a vast number of works which were simple and virtually untrained, but created Zen paintings evoking spiritual dimensions. They were by-products of his activity as a Zen teacher and preacher, not the conscious efforts of a practicing artist.[96]

It was natural for him to turn his attention to the community to get closer to more people. Hakuin utilized all kinds of linguistic possibilities of communicable forms whether it was of visual, auditory, or senses to infuse his vision through books, lectures, sermons, letters, poetry, or paintings. He also popularized the tea ceremony as a way of practicing meditation.

"Blinded Men Crossing a Log Bridge" is characterized by realistic representations which laymen were able to "read" easily. A blind man leads a group of other blind men across a log bridge. However, rather than getting closer to the end of the log bridge, it appears they are actually heading for the edge of a cliff. The leader and followers continue to cross the bridge towards disaster, hardly knowing anything. There is no excrescence in this painting. His concise arrangement of the objects, saving of materials, and simple brush strokes were appealing in this

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[96]For the most part, his drawings and calligraphic works were made at the specific request of parishioners and visitors, or were designed to serve as repayment for gifts.

painting and were his typical characteristics. This attitude shows his simple way of living as a man of deeds.

The dominant part of this painting was the tendency to draw a relative of the yin and yang theory. Against its clear figures of blind men, the simple, symbolic mountain landscape was created by a grey wash of the outline. That is, the blind men were depicted realistically while the superfluous landscapes were minimized. The light grey tone of the mountains is balanced by the bridge of muted grey wash and three ranges of grey to black in front of the three blind men with the caricature-like blind men crossing the log bridge depicted in dark tones. In contrast, his calligraphy in this painting is applied using various ink tones which were done in one stroke. If the calligraphy was not placed in the upper left in the painting, the space would be bare and vacant. The tension between the long horizontal bridge which divides one third of the whole space and the freely written, round composition of the watery calligraphy maintains a balance of a well-constructed design.

Hakuin instructs us to, "Be similarly alert and you can cross it safe" (Stevens, 1990. p.142). He communicated with his subject, all illusions of an eyeless daily life, in harmony with his strict and diligent daily life through his painting.

4.4.3 Visual Narrative and Paradoxical Humor

Zen painting is a means of symbolic communication to deliver Zen monks' intention through images. A visual narrative is used to illustrate the meaning of enlightenment in Zen painting. For example, Hakuin's "Blind Men Crossing a Log Bridge" is the visual narrative with a mixture of text and images. His picture expresses a humorous satire of the paradoxes of our lives. "Ten Ox Herding Pictures" also narrates the gradual sequence of enlightenment on how to explain the realization of one's true nature. The religious goal is to illustrate the progress of

gaining a Buddha's mind for people who are illiterate by utilizing texts with relatively realistic paintings.

Let's have a look at two pictures of birds, by Muqi (牧谿,1210?-1269) and Badashanren (八大山人, 1625~1705). Both are known to be wandering Zen monks and they are the most famous Zen painters with Shitao in China.

Figure 19, Badashanren, Babaniaotu.   Figure 20. Muqi, A Shrike Perched on A Pine Tree.

The pictures both utilize fast brush strokes and a rich color wash of ink, temperate lines in the bird's eyes and beak, depicting closed eyes with feathers ruffled up, and dozing birds with their heads down. Badashanren's bird sustains the weight of its bodies on a single thin leg. It is not a coincidence that both birds are sleeping. By expressing themselves through the bird, the artists reflected their life attitudes, and, at the same time, the pictures made them see the picture again. In the bird's features, we see the features of the painters themselves. The bird in the picture is not just bird-like, but the eyes of the painter examining himself as he dozes off amidst

chaos. Though drowsy, the painter's eye watches himself. Like a Zen monk overcoming the limits of speech to see the "self" in paradoxical situations, it becomes the way to ones' own truth-like sense. The paradoxical expressions in Zen paintings do not make one face terrible pain but makes one meet the paradoxes of life more appropriately through symbolic metaphors and paradoxical humor.

Zen monks and literati expressed their resistance through visual art against a system of oppressive public policies and sought harmony between the existing order and their ideal. People lose their original nature as they follow conventional systems. A critical view towards society makes the extension of personality possible. This visual expression is, in fact, a visual extension of ourselves.

4.4.4 Introspection and Realization through Visual Language

Another Muqi's painting, "Six Persimmons" shows his introspection through symbolic meaning with formal elements of void space and six persimons with six colors of ink. The painter powerfully depicted six persimmons in the composition but lightly with various ink strokes. The six persimmons look like they are done within a one brush stroke using Meigufa (沒骨法, a law of Boneless/lineless painting) and then he finished the beaks with black ink without distinguishing between lines and surface, depicting the thickest ink for peaks.

If we look at this picture from the left side, we can find a ripe persimmon about to burst. The painter expresses a feeling of freshness through this persimmon, but also emptiness. Like a youth in his twenties, it looks like expressing a decadent skepticism. The second persimmon is lighter in color. It could symbolize our thirties when we begin to reveal ourselves confidently. In the middle of the composition sits the biggest one. It looks dignified, getting on into its forties. Now, we begin to understand a natural law of harmonious composition. The fruit next to this looks dull, but it seems to have stability and modesty, as in getting older. The empty one

beside it shows calmness and room to be filled. The last one is placed on the ground, overripe, before becoming almost dried. It looks like the oldest but also the most comfortable among the six persimmons.
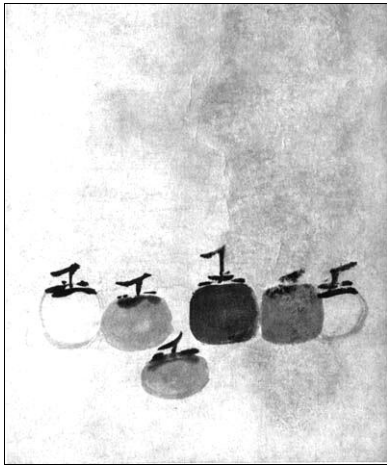
Figure 21. Muqi, Six Persimmons.

Zen paintings show one's internal realization to communicate the state of how to awake us. In Hakuin's annotations, he explains; "I wrote only to help you brothers, cold and hungry in your heart; for unless you find the way, and transform yourself, you will stay trapped…. The problem is your own eyeless state… my motive is one: to rouse men of talent wherever they are" (Adiss, p. 102). One of the seals which Hakuin stamped on his brushwork reads: "Paintings that help sentient being to attain liberation" (Stevens, 1990, p. 142). Zen paintings help us see/understand ourselves by perceiving our obsession and bringing about a change of attitude.

4.4.5 A Process of Enlightenment from Searching to Acting: Ten Ox Herding Pictures

Zen monks intended to deliver an indescribable state of enlightenment through pictures. The idea of "Ten Ox Herding Pictures" is based on a passage in the Buddhist sutra, which is indebted to the ancient Indian belief that the ox is a sacred animal. Seeing these pictures without reading the symbolic meanings of the objects in the painting would be meaningless. This theme

is common in Eastern culture. Most Korean temples have this type of painting on the walls of the main building.

The "Ten Ox Herding Pictures" is the hand-scroll form and done by a Japanese monk painter (attributed to Shuban).[97] The paintings and writings are constructed in ten steps to show the progress of enlightenment. The sequential process shows how an ox herd opens their eyes to find the true self outside and try to share their experience with a greater number of viewers. One's true nature (本性) means "being as one as it is" which is the meaning of the word. It is also nature (自然) we see in the world. Human's inner nature and nature of the outside world have the same word; that is, human nature (本性) is nature (自然).

Figure 22. Ten Oxherding Pictures (10th Picture).

The ten steps are as follows[98]:

1) Searching for the ox

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[97]Barnet, 1982, p.82. Kuoan Shihyuan (Chinese Kakuan in Japanese, 1100-1200), a master of the Linchi school, wrote the ten stages revealed in a serial of ten pictures; these were much reprinted, with woodblock illustrations for popular forms. Kuoan was not the first to write about such pictures. In his preface, he refers to another Chan master who used a series of five pictures in which, to illustrate the gradual development of enlightenment, a black ox became progressively white and finally disappeared within a circle, symbolizing the experience of non-duality. Yet another series, also showing a black ox that turns white and also ending with an empty circle, used ten pictures. Kuoan, however, did not change the color of the ox, and he pushed the teaching further, ending not with the empty circle but with two pictures indicating that the enlightened man returns, lives unsullied in the world of ordinary men, and inspires them. Zen Buddhism flourished from the twelfth century to the seventeenth century in Japan.
[98]Cited in Kuoan's verses translated by Reps, 1989, p.136~154.

The ox herd is searching for the ox which is a symbol of Buddha's mind: human's true nature which exists inside of oneself. The mountains are surrounded by foggy clouds and the ox herd is trying to find the ox tracks in the flowing water which easily erases the tracks. From where are people searching for their true nature? This infers that people are trapped in a materialistic outside world.

2) Seeing the tracks

In the second step, the ox herd finds the first sign of tracks, but they are still holding a vessel which means that they are searching for the way outside themselves. People do not know it is possible to find their true nature when they concentrate on their inner mind.

3) Perceiving the ox

The ox herd sees the ox's back and follows the ox, representing that when one sees a part of nature, they are still looking for it only in the materialistic outside world.

4) Catching the ox

The ox herd is struggling to catch the ox which is wild and undisciplined. This step means that people are struggling to catch something outside of themselves which is actually inside of themselves.

5) Taming the ox

Although the ox herd has caught up with the ox, the ox herd is still holding the string of the ox. This represents that the ox herd has to practice in order to keep the ox steady. It indicates that this step still needs practice through mediation or other efforts. Without one's hard endeavors, it is impossible to keep this stage of eternal enlightenment.

6) Riding home on the ox

The struggle is over; the ox herd is no longer concerned with finding or losing the ox (with gains or losses). This picture looks so calm that even the viewers can hear the silent sound of the flute. After passing the struggle, the ox herd gains peaceful harmony with the ox. The ox is

watching the heavens and smiling. When the ox herd clings to the ox, it was too hard to see, but it has been transformed into the controllable mind when they release their attachment.

7) The ox forgotten, the self alone

Finally, the ox herd's illusion is transcended. The ox herd is sitting and watching the moon which is the symbol of an illusionary circle.

8) Both Ox and Self, Transcended; a circle

The ox herd finds their true nature by becoming one with the cow (a sacred nature) and the boy, and are unified together in a circle. There is no separation in this stage. Even though most of the ox herd pictures end at this stage, Kuoan extended it to two more steps to elaborate on the meaning of living Zen. The enlightened return home for the unenlightened.

9) Reaching the source

The ox herd is awakened and returns to the place where it had been trapped in order to disseminate the experience of enlightenment. It is an enlightened man's responsibility to look toward unenlightened people. However, there would be confusion or rejection between the enlightened and the unenlightened, as shown in Plato's allegory of the cave. The man retuned to the cave and said that there was a light, the Sun, outside, but he was killed by the people who did not see the outside. However, there is a difference in this allegory, giving one more step: The enlightened one looks like a beggar. The Zen monk who drew these pictures showed the concept visually without words.

10) Entering the marketplace with helping hands

This step represents the process that the ox herd turns to help other people. The market is the place people gather. It is the role of Amitbha to return to the place where unenlightened people live in order to save them.

In one of Hakuin's final great calligraphy paintings, he said "Contemplation with activity is a hundred million times better than contemplation in stillness"(Addis, p. 128). The following

phrases come from J. D. Salinger (1955, Franny and Zoony) "Detachment, buddy, and only detachment, desirelessness, cessation from all hankering… in one damn incarnation or another, if you like….you not only had a hankering to be an actress but to be a good one. You are struck with it now. You cannot just walk out on the results of your own hankering… The only thing you can do now, the religious thing you can do, is act."[99] Zen's emphasis on experience rather than on hidden learning must have revealed to men of action and men of will (to oversimplify) rather than to men of intellect.

4.4.6 Visual Meditation toward All Things Depend on the Mind (一切唯心造) and No-mind (無心)

Koan (觀, seeing) is a way of meditation to see an eyeless state of the self and practice toward spiritual enlightenment. Barnet (1982, p. 10) comments, "Some think they can achieve the goal of tranquility by suppressing mental activity. This is a mistake...The goal of tranquility is reached not by suppressing all mental activity but by freeing oneself from discriminations and attachment." A way to recognize man's illusion is to take off one's eyeless state of discriminations and find one's true nature.

It is to be aware of the visible world that is always changing, and indeed it is to stop seeing (止觀, Zhiguan, Stopping seeing)) it. Life's paradoxical irony of no form among form, invisible/visible and nothingness/somethingness is played out in the world of discrimination. However, they are not two and one separately, but two and one at the same time. They are illegible. Hakuin mentions, "Gods and Buddha as in reality have no form… They have been given form because of our necessity. Do not rely on names and forms" (Adiss, p. 120)

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[99]Gelburd. p. 19. Quoted in David H. Engel (1959). Japanese Gardens for Today Vermont: Tuttle Co. p. 13.

正見 (Zhengjian, A right way of seeing) is the first path in the Noble Eightfold Path (八正), and *jué* is enlightenment in Buddhism. Its goal is to be aware of nothingness (無) among always changing somethingness (有) in the visible world. Thus, guan and zhiguan are connected in this context. A fundamental virtue is to see the right way without delusion or anxiety which is zhiguan. What they mean is "seeing" but it is to stop seeing, which is a meditational state.

Reps (1989, p.148) explains the seventh picture, the ox forgotten, as the self alone in the Ten Ox Herding Pictures, "All is one law, not two. We only make the bull a temporary subject... One path of clear light travels on through endless times." This stage of enlightenment remains at the unconscious level intuitively without his effort to keep anything and gain harmony between the outside and inside self. Deep inside of his nature (本性), he opens up and connects to nature (自然).

Truth of oneness is that the one means all things (一即多, One equals many) and all things mean one (多即一, Many equals one). This involves eliminating various phenomena and pursuing the one truth which is hidden in it. The concept of somethingness (有) and nothingness (無) emerges. Namely, we can make something out of nothing when our mind, body and our work are joined together. All Things Depend on the Mind (一切唯心造) is connected to literati's practice of no-mind. One's mind and body have been connected.

Laotsu began his book saying that the Tao which can be spoken is not an eternal Tao. Wuzu says "Talking about Zen is like looking for a fish in a dry riverbed"(Austin, 2009, p.270). This statement became one of the most popular Zen themes. Zen masters could encounter a universal value of enlightenment through meditation beyond the world: sutra.

When we see the image of one circle (一圓像) in Zen painting, it is not only a round shape but also a message of saying "Wake up." This is also one of the popular themes that monks drew and these kinds of symbolic metaphors in Zen painting were a way to lead to human's

highest spirituality. Such spirituality is a typical characteristic of Zen ink painting. The role of literati's Shishuhua, particularly, has more of an expressive feature than conveying function and spiritual practice as in Zen paintings.

Practice of Zen painting functions as a tool of training for realization and the practice of meditation. For example, Mandala is important as the result, but also as the process of training. According to Barnet, we can assume that the pictures were used as an aid to meditation precisely because verbal instruction was inadequate (1982, p. 82). Zen compared the stage of meditation to washing out the mind with ink painting, and Zen monks actually tried to reach a stage of meditation while drawing the ink painting. In other words, it is a state of meditation to draw a line with eyes and hand within the mind and body connection.

Shishuhua plays a role of self-experiential expression with a mind and body connection which starts from one's mind and is completed in a pictorial space. This is a creation of a universe in a monistic world as in Shitao's comment on Oneness of Brush Stroke Theory. Thus, to see well is to see and feel with the mind's eyes and its ultimate goal is to obtain spiritual enlightenment towards no-mind or no-self (無我).

4.5 Unification of Art and Aesthetic Living in a Monistic Universe

4.5.1 Literati's Aesthetic Living Unified with Philosophy and Art

As illustrated in the discussion of art history above, literati's spirit of unity is well grounded in East Asian art and culture in a monistic universe. "The artistic culture of Korea, China, and Japan does not just describe, imitate and represent the natural target as it is under the influence of religion and philosophy, but expresses an object with the artist's mind reflected on it through the unity of all and at the same time emphasizes self-examination" (Lee, S. & Kim, H., 2002, p. 278).

Literati's theory of painting and paintings of the Southern sect appeared in the 5th century. Continued wars during the period of the North-South Dynasties (280~581) shook the whole nation and collapsed the national economy, so people began to find refuge in their belief of the afterlife. Thus, Taoism became the mainstream idea, and Buddhism became popular because it focused on being free from any attachment in reality of the visible world.

Laotzu suggested that the cause of war was "culture's self-addiction," so literati's return to nature remained intact in the ancient rural state (agricultural clans in the community of the Stone Age). He said "Human follows the Earth, and the Earth follows the Heaven, and the Heaven follows the Truth, and the Truth follows the Nature," and elucidated it by saying that the final food for humans is nature, Tao.[100]

Laotsu and Chuangtsu's Taoistic idea concentrated on the spirit inside nature in a monistic universe, and Buddhism practiced the theory of nothingness (空, emptiness) like "Man is mortal" (生者必滅, Any living man always dies), and "Nothing is certain in this world" (諸行無常, All doings have no certainty).

This phenomenon was soon reflected in the literati's writings and paintings. Taoism sublimated the artistic stage to become a hyper-utilitarian attitude toward life. Literati expressed their ideas visually and literally as well in the face of the separation between reality and actuality through paradox and irony.

That reality is reconciled with actuality and produced Shansuihua (a landscape painting) style. Lee (Lee & Kim, 2002, p. 269) states, "Nature became the picture's subject as an ideological foundation of living and the center of internal constituting principle." This was the main cause of the development of Shanshuihua (山水畫, a landscape painting) and Sijunzi (四君子 , Four Gentlemen) done with ink and brush painting, so it was a way to subliminate

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[100]Laotzu. 25th chapter, 人法地 (Human's law is heaven), 地法天 (The law of the earth is heaven), 天法道 (The law of heaven is Tao), 道法自然 (The law of Tao is nature).

literati's struggle with reality. Zen painting is also grounded on Taoistic Buddhism. Art and philosophy dissolve in literati's Shishuhua, but it was not separated as either art or philosophy like in modern times.

Mencius (孟子, B.C. 372－ 289) says that, "He who has exhausted all his mental constitution knows his nature, and knowing his nature, he knows heavens."[101] In general, literati are Confucianists influenced by Buddhism and Taoism. Their philosophies are towards reconciliation (和諧, harmony-humor) of nature and humans and, an individual and the society without extreme contradictions. Hur (1988, p. 26) points out that ink and brush paintings could be the literati's artistic basis. Literati developed a unified style of visual language which does not separate shi-poetry, shu-calligraphy, and hua-painting. Indeed, art and philosophy were united in the literati's life and they melted into one in literati's visual language: Shishuhua. Scholars' ideal goal was to live an artistic life. Literati lived with an aesthetic practice of unifying the L-mode of reason and the R-mode of emotion in the traditional culture.

4.5.2 The Unity of the Beauty and the Good in Shishuhua

Balance and contrast, and their harmony in between the space of pictures and letters in the black and white space of Shishuhua are fused to produce new beauty. Shuer (述而) chapter 7 of *The Analects of Confucius* (論語, Lunyu) describes that "the ideal of life" is to realize the truth (志於道, one's will is in Tao). It can be realized through self-awareness and moral practice (據於德). The inner evidence of achieving this ideal is just right serenity (依於仁, based on morality) and is enjoyed in more detail through art (遊於藝). He said in Yanghuo chapter 17 (陽貨編): Shikeyixing (詩可以興) is translated "A poetry may be possible with one's jouissance."

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[101]The concept of knowing human nature is manifest in Chuangtzu's Usefulness of Non-usefulness (無用之用).

For Confucianists, the function of philosopy and art unifies reason and emotion. According to the Xueer (學而編) chapter 1, it is also an enjoyment of our learning when it becomes every moment`s practice (學而時習, 不亦說乎). Learning (學) is not just studying books but feeling comes together into realization. To sum up, learning is possible when one's rationality and emotion become unified. For literati, one`s awareness comes from self-experiential behavior with correspondence between deeds and words (知行合一); thus, practice in everyday life was emphasized and life itself becomes a study. Any action starts from one's mind, and one can reach awakening through this action.

Shishuhua in the literary's style can be defined as literary nature, and literary interest. It can be considered a literary painting when we can feel the literati's emotions even though there is no effort to acquire artistic taste. Kim (2006, p. 15) pointed out that the truth or a person's sincerity appears with their emotions. The characteristics of the moderation virtue (中庸) are revealed in the form of harmonious unification of the mind and body in the East Asian paintings.

According to Lee (2002, p. 269), "It (Shishuhua) is usually an art for the awakened, and it is a picture and a sculpture of artists' realization included. The art for realization does not pursue only beauty, and it transcends everything." A line starting from one`s mind is a creation of the universe in the third chapter of Shitao's painting theory.

Li Zehou (李澤厚, 1930~) suggested in the introduction of *History of Chinese Aesthetics* that, naturally, the characteristics of the oriental art lie in harmony and unity based on the spiritual unity with a unified world view of Eastern philosophy. The quality of Eastern art is the unity between beauty and good, feeling (情) and reasoning (理), cognition and intuition, and nature and human beings. Rich ancient humanism and aesthetic sense constitute the highest state that exists in unification between nature and human beings. (1993, pp. 24~30) To sum up, the characteristics of East Asian art is as follows: (1) the unity of beauty and good, (2) a

combination of reason and emotion, (3) the unification of one's cognition and intuition, and (4) the unity of nature and human beings.

The literati was an aesthetic human, Homo Aestheticus in terms of Dissanayake (1995). Becoming a literati was a way an individual could find his true nature, and the richness of artistic sensibility. Literati's aesthetic sense combined the beauty of a non-two (不二美, a paradoxical notion of non-two, but not one in Buddhism, the beauty of moderation (中庸美) in Confucianism, and the beauty of nothingness (無爲美, the beauty of doing-nothing) and of profundity (幽玄美) in Taoism.

4.5.3 Connection between Human's Mind/Spirit and Body through Materials in Art

Shishuhua unifies shi-poetry, shu-calligraphy, and hwa-painting, and at the same time, it combines the mind, body and spirit. The drawing/writing lines evolved in various acts of Bǐháo (筆毫, the hair part of a brush) with formativeness of letters. This attitude is connected to materials. The literati used wet and dry materials interchangeably through symbolic metaphors of content, and the material properties could be developed under this tradition.

The materials of East Asian paintings, an ink stone, brush and ink on paper are called "four friends" in literati's room (文房四友) as the four precious things that literati had to always carry. A brush made of animal hair is the medium that responds sensitively to the rice paper, so it reveals the writer's intimate mind. The process of creating an ink-and-wash painting on susceptible rice paper with a brush and ink is not simply the act of painting with brush and hand. Brush strokes with ink ought to include two structures: the property of the materials and the spirit (Kim, 1997, p. 93-95). The interactive characteristics of the materials involve the spirit of unity.

In East Asian paintings or calligraphy, painters (writers) say that they "draw a line" as "to hit a stroke." Here, "to hit" means "to strike," brush stroking (劃). The Eastern materials make writing possible and at the same time, drawing and painting possible. Thus, they can write with a brush and paint at the same time; likewise, they can paint with a brush and write as well. In other words, dry ingredients for writing and wet ingredients for painting can be expressed within one brush stroke on paper. This kind of activity of brush stroking is delivered to the paper from an artist who intended it to be as it is.

The sixth chapter "Motions of the Wrist (運腕章)" of Shitao's painting theory discusses the basic method of using a brush while connecting the mind/spirit, body, and work. The law of the shoulder motion (懸腕法) is one of the standard postures for writing which is a way to write from the shoulder through the hand with the artist's intention. The hand holding a brush lightly feels the tense and energetic rhythm while writing with a brush.

Shitao's core theory in Oneness of Brush Stroke says that the mind/spirit and body/material have been unified in a monistic universe so we need to see/understand literati's Shishuhua from the same perspective. When the Oneness of Brush Stroke Theory is practiced according to the rules, the creation of a universe on paper becomes real to the artist and the viewer as well.

For example, the concept of chi in Hualyufa (畫六法) is synonymous and co-essential with Tao (道, truth or way): nature, reason, and spirit. The scattered perspective of the landscape painting is not the artist's eye-centered perspective; viewers have to go into it and travel together with the landscape. It is an inter-transformational anamorphosis between somethingness (有, being) among nothingness (無) for not only the artist who created the view but also for the viewers who appreciate it.

4.5.4 Pungryu (風流, Wind Wave) as Aesthetic Living

Confucius wrote poetry that raises inspiration; etiquette establishes the root of humans and music/joy completes personality (泰伯篇. 興於詩, 立於禮, 成於樂). It evokes one's feeling of excitement through contact with the amusement of an object and this object moves emotions. Being free with no form of flouring wind is their way of aesthetic living. Huang Gongwang states that the purpose of painting a landscape is not only for amusement, but also for leading a free and quiet life (Hur, 1988, p. 98). The world where literati wanted to live is depicted in a landscape painting where sublimity of mountains and waters come from pleasure.

Visible forms are always changing, so they are only illusions. No-form of Zen is like a flowing watercourse. Water exists in many places even when we cannot see the visible aspect of its essence. Such changing and flowing aspects of water connect invisible truth to visible form in painting, such as the mist technique and void space; a way of life like water. Water's attribute, "doing nothing" is "deed without deed," that is "doing as nature is," and nature is living like the wind blows as well.

Watts (1975, p. 47) contemplated the water described by Chuagtsu and Laotsu, "Water is the essence of life and is therefore Laotsu's favorite image of the Tao. The highest good is like water, for the goodness of water is that it nourishes everything without striving. It occupies the place which all men think the lowest level." Laotsu also claims that, "The best thing is living like water" (*Taoteching*, chapter 8). It has no form but changes according to the shape of a container, holding it without changing its true nature. In addition, water always flows from high places to low places, and it goes everywhere. Its convertible aspect was often paralleled by Zen master artists.

Water represents the previous state of pure consciousness before we frame all things as a dichotomy through our consciousness. In other words, water flows without any judgment; there

are only deeds and it cleans with deeds. Running water does not have a purpose or intent; it just runs naturally but there is only the act of running. As there is no purpose or intention, there is just the natural act of the water. This "doing in nothing" can be called "amusement" or "play"(Lim, 2004, p. 385-386). The representation of this "deed without deed" is water.

Cho Hungyun (조흥윤, 1947~ , a Korean anthropologist) asserts that the cheerful play of religion and traditional culture is evoked by nothingness in the rites of religion. He interprets a washed elegance as the flowing wind (風流). Watts says that the pattern of moving air is of the same character, so the Chinese idea of elegance is expressed as the flowing of wind. (1975, p. 15)

Let's look at a literati's life through on a wooden tablet written "Pi-mul-heon" (非勿軒, not—no doing—house) in a village that is now submerged under the Choongju Dam in Korea. The words mean the old house of nothing forbidden. We can guess that the literati expressed whatever he wanted to do, healed the repressed emotions and enjoyed life as the wind blows. It was the sense of freedom to express his own style without any restrictions. It was as if to play assuming that the universe encounters all the phenomena of the universe.

Figure 23. My Work, Bimulheon (非勿軒).

4.6   Life Aesthetics and Natural Beauty in Korean Art

4.6.1 Life Aesthetics: Natural Realism and a Shamanic World View Represented in

the Faces of Haenim and Dallim of Goguryo (高句麗, BC37년 ~ 668년) Tomb

Mural Paintings

Figure 24. Goguryo Tomb Paintings, Haenim and Dallim (The Sun God and the Moon Goddess).

In East Asian painting, beauty (美), the ultimate goal of art, is a balanced response and sympathy between living existences (生態) and the state of harmony of everything (萬物和生) in a monistic universe. Therefore, it is not objectification of nature like the representative role of Western paintings, but a combination of the subjects as ecological beauty. Shitao's Oneness of Brush Stroke Theory is the process of realization of self-aesthetics as a creative human being. This East Asian art and philosophy are "life aesthetics" as ecology with ancient humanism, so this characteristic of harmonious attitude for life melts together when seen overall.

In particular, characteristics of natural beauty can be applied to non-doing or leaving nature as it is (無爲自然) and can be traced in Korean paintings which show the Korean aesthetic view. My experience when I saw Haenim and Dallim paintings on the ceiling of a 7th century Goguryo

tomb, which was introduced to Koreans for the first time in the late 1990's,[102] was not just a picture of a figure but connected with something that it is called "us." Their faces were so familiar to me and I felt like I was looking at my siblings or someone I knew well. Their faces could look like my brother's face or could look similar to Korean painter Yi Joongseop's (이중섭, 1916~1956) face as well. They gave me such a friendly impression even though I only saw it in photos, instead of in real life.

Why did they look familiar? It is because their faces reveal our present appearance which has survived for fifteen hundred years even though there was a huge time gap at that moment when I looked at it. This live experience of looking at their faces revealed our present appearance. I experienced life aesthetics as Koreans' common subconsciousness. Through this mural painting, I wanted to attempt to find a solution for the present problem of self-centered vision caused by modernization. In order to do so, we need to understand the characteristics of the East Asian painting which can be understood as a figurative language, shared from the past culture. Its symbolism can be revealed by the form and beauty of the paintings through sharing.

The mural paintings belong to the art of funeral rites. The sun god and moon god patterns found on Tomb No. 4 of OhoeTumuli (五灰墳), show ancient people's idea of yin and yang, and the four directional deities illustrate the theory of the five elements in Iching and Taoism. The blending of Confucianism, Buddhism, and Taoism is confirmed in such a mural. On the ceiling, the lotus pattern reflects the Buddhist Elysium, and reflects mixed ideas of the timeless paintings of various Confucius scholars, Taoist practitioners, and Buddhist monks.

According to Park (1975, p.16), the figures of the sun and the moon are the most basic of all elements that enable the existence of life on earth. Regarding the structure of the tomb, Jeong Jaeseo (2003) noted that the projected drawing of the tomb ceiling has a similar shape to that of

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[102] It is may be the same experience Maria had when he saw bison (paintings) on the ceiling of the Altamira cave for the first time in history.

a bronze mirror, which was an essential tool for a Taoist practitioner. Woo Silha (1997) focused on the shamanistic worldview revealed in the three-legged raven held by the sun god, which represents the three elements of the world, that is, heaven, earth, and humans.

Most scholars agree that Haenim, the sun god, is Fuxi (伏羲), and Dallim, the moon god, is Nuwa (女瓦). The story of Fuxi and Nuwa has been handed down to the present age in mythology, folk-beliefs, and traditional stories of East Asia. These two figures have the shape of a bird and are the deities who guided people from earth to heaven.

Their facial expressions add to the unexaggerated natural beauty as the mediators between heaven and earth as a shamanic identity in a monistic universe. Their complexions are those of the typical northern race; a bit longer and more angled faces compared to that of the southern race which indicates the characteristics of the Korean people. The eyes of the sun god, Haenim, seem glaring, but he seems good-natured. The straight line of his nose is well harmonized with the thin, soft line of his closed mouth, which indicates his taciturnity. On the other hand, Nuwa, or Dallim, holds the moon in which a toad is placed. She has a comfortable-looking oval face. However, it is not the swollen face of a lady but the smiling demure face of a pretty sassy girl in our neighborhood. Her full red lips do not look sexy but clever. Her upward glance does not render a fierce look. Their bright eyes seem to look at each other. Even though their eyes are depicted with only one dot of ink, their limpid eyes reveal both the heavenly innocence and the earthly smartness. The deities have something of a human look about them besides their divine quality.

Through the extremely natural description, just a few strokes can deliver the information about the age and even the personality of the illustrated figures. The mural painting of the same sun god in the Sashin-chong Tomb at Tunkow shows a handsome boy. Much younger looking than his counterpart at Ohoe Tomb, this boy has a rather fair complexion, chubby delicate

eyebrows and kind-looking eyes. The nose is also shaped a bit softer. Their overall complexions enable us to figure out their ages, one in his teens and the other in his thirties.

The lotus pattern on the ceiling which carries certain energy emphasizes the function of the sun god and the moon god, who lead the dead to heaven. The shamanic worldview well illustrates it. That is, based on the animism of believing in the existence of spirits even in painting, the visual perception of the Korean people reveals vitality in their paintings. Such a sense of beauty about visual expression in a shamanic universe is also a feature of Korean beauty. Thus, we could say that Korean beauty is visualized in the life aesthetics of shamanism in that the holistic view of painting vividly expressed "chi."

Paintings of the Paleolithic Age are all characterized by natural realism. The reason people painted bison was to pray for hunting. However, the act of hunting did not separate people from the object of hunting which is objectified by the modern dichotomy. Rather, these people regarded the object of painting as something spiritually connected to them. It is the shamanic perspective that humans and hunted animals are connected to each other.

When compared with the painting of the tigers, the whale paintings of Bangudae all deliver the lively experience of whaling, besides the difference in the tools the people used such as the chipped stone tools or the polished ones. The whales are portrayed so lively that experts in whaling can tell what kinds of whales are painted, or what they are doing from the petroglyphs.

Figure 25. Korean Petroglyphes at Bangudae.

Figure 26. Budda at Seosan

Figure 27. The Smile of Shilla

Such familiar faces of Haenim and Dallim can be found in the faces of the convex tiles at the edge of eaves, which were highly praised as "the smile of Shilla." The figures of the childish Buddha image carved on the rock at Seosan, the faces of the wrestlers in Kim Hongdo's genre painting, and the faces of curious and mischievous boys who are peeping over the rock in Shin Yun-Bok's genre painting are similar. These faces are not those of Chinese or of Japanese. Many foreigners who are familiar with Koreans can easily identify the typical Korean face.

Those faces reveal such a typical Korean face as if all faces of the Korean people were put into the computer to make one ideal face.

We could say that the shamanistic characteristics of the Korean beauty based on the harmonious perception of humans and nature/god have been handed down throughout Korean history and influenced Korean sentiment. The lively powerful expression of Ohoe mural paintings can be traced back to the vitality found in the whale petroglyphs of Bangudae, Korea, or in the cave paintings of the Paleolithic Age. The mural paintings of Haenim and Dallim reveal the same natural realism based on shamanistic life aesthetics.

4.6.2 Natural Beauty (自然美)

Korea, China, and Japan in East Asia share much in common, such as philosophies of Buddhism, Confucianism and Taoism and materials of writing like brushes and ink sticks. However, each country has its unique characteristics. Woo (1997, p. 38) argues that the theory of yin and yang and five elements that emphasizes the harmony of heaven, earth, and humans lies in the basic principle of the Korean culture which is differentiated from Chinese theory. In particular, the uniquely Korean Chosun style was developed in the later Chosun period along with the Practical Science Movement leaving Chinese influence in the early Chosun period.[103] Yoo (1998, p. 74) maintains that the theory on painting and calligraphy in the late Choseon period was drawn from the Chinese theory of "xieyi (寫意, depict an artist's intension)" that focused on the subjective feelings of the artist, but developed into the photographic realism to extract the Korean aesthetic.

The spirit of Shishuhua blossomed among literati and professional artists in the later period. Shishusua flourished based on "The realism doctrine depicting a true essence

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[103]The historical flow of paintings in the Chosun Dynasty are divided into two periods: the former and latter period. The former period of realism centered on imitating China's landscape as the episteme of beauty and the latter period used intentional realism to find their identity in the place where the authors were living. This chapter is based on studies of the two dimensions.

(寫眞論的寫實論).” "Real essence of a scene in landscape painting (眞景山水畵)" painting

style distinguished itself from the Chinese theory of painting as the transmission of an idea

(寫意論, Xieyiron). These theories are parallel to the aesthetics of the Goguryo mural paintings

in that they distinguish themselves from Chinese art, which is said to share seemingly the same

culture with Korea. This is possible through natural realism, a characteristic of Korean beauty.

The most representative artist is Jeong Sun (鄭歚, 1676~1759) who was a literati as well as

a professional artist (畵園畵家) in the National Art Academy (圖畵署). He employed Zhouyi's

(朱熹, 1130~1200) *Iching* (易經, Book of Change) cosmology interpreted by yin-yang

(陰陽).[104] His beliefs find their fullest visual expression in his masterpieces, "Inwangjesaekdo"

(仁王霽色圖, Color painting of Mt. Inwang)[105] and "Keumgangjeondo" (金剛全圖, All views

of Mt. Keumgang painting).[106]

Figure 28. Jeung Seon, Keumgangjeondo.   Figure 29. Jeung Seon, Inwangjesakdo.

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[104]It is a law of change that there is always a light (Yang, 陽) where shadow (Yin, 陰) is.
[105]For example, a law of yin-yang shows the white rock (yang) of Mt. Inwang is painted black (yin), Keumkang's sharp pointing peaks (yang) is flowing down smoothly (yin), and with two blocks of mountains (yang) under the painting and one block of mountains (yin) in the upper part in the composition.
[106]He seemed to be influenced much by Nammyung Josik (南冥曺植, 1501~1571 Korean Literati), because his painting has many points to be connected with Fengshuiron (風水論, Wind and Water theory).

Shin Yunbok (申潤福, 1758 ~ ?) and Kim Hongdo (金弘道, 1745~ ?) created folk paintings

and created a distinct Korean style for the first time.
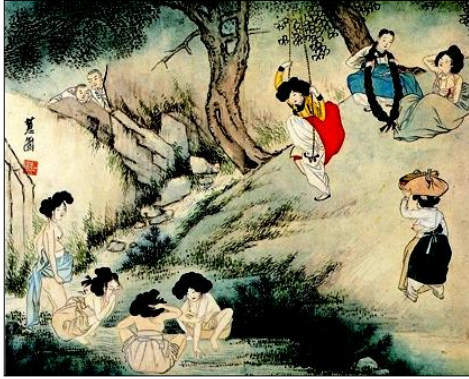
Figure 30. Shin Yoonbok, Danodo.

Figure 31. Kim Hongdo, Cireumdo (Wrestling).

In addition, literati like Chusa (秋史) under his artist names (號), Kim Jeonghui (金正喜,

1786 ~ 1856)[107]and Yoon Duseo (尹斗緒, 1668 ~ 1715), was also active as Shishuhua Sanjue.

Kim Jeonghui not only enjoyed Shishuhua as his hobby but educated common people about its

spirit and artistic culture.[108] He is famous for his Chusa script.

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[107]Kim, Jeonghui (김정희) is a master of epigraphy and ancient study. His [Munjahyang Seokwonki (文字香書芬氣, odor of letter and energy of book)] represented his art as three perfectionists. Min Gyuho (閔奎鎬) was his pupil and he said that Kim's academic source was a Chinese classic. What he really studied were 13 Jing (經, Chinese classic), especially Iching, cited in "Wandang Kim's Biography (阮堂金公小傳)"

[108]For a representative example, he gave his picture, Saehando (歲寒圖, 1844, National Treasure, no.180) as a present to his friend and disciple Lee Sangjeok (李尙迪, 1804~1865) who was from the middle class. It was taboo for the literati to associate with the lower classes.
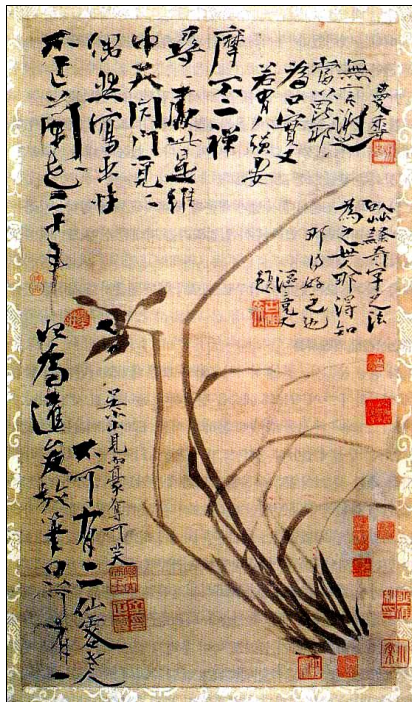
Figure 32. Kim Jeonghui, Orchid (不作蘭).

Figure 33. Yoon Duseo, A Self-Portrait.

Shin Younghun (신영훈, 1977) compares the aesthetic features of the art of China, Japan, and Korea in *Appreciation of Oriental Art*. He contrasts the unique styles of the three different countries according to the lines of eaves on architectural shapes. According to his visual analysis, Korea's eaves pursue smooth, mild, and natural beauty, while those of China seek grandeur, delicacy, perfection, and serious attention to technique. In contrast, those of Japan pursue decorative and artificial simplicity.
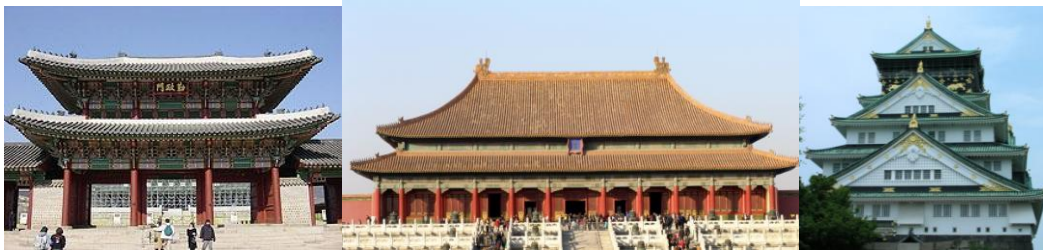
Figure 34. The eaves of three countries-Korea, China, and Japan.

Among these characteristics of Asian art, many scholars agree that the most typical characteristics of Korean aesthetics are called, Natural's Beauty (自然美, beauty similar to nature). Eckhardt (1929)[109] also sees asymmetrical/natural beauty as the central Korea aesthetics. For example, Korean architecture used natural rocks as stereo bates in the first floors of the Mireuksa Pagoda, Kyungjoo Namsan, and Suanbo, and their columns are tree trunks. In contrast, there is no comparable use of natural materials in China and Japan. Ko Yooseub (고유섭, 1905~1944) (2007) sees the technique of non-technique which is use of natural beauty as Korean beauty (p. 85). Kim Wonryong (1981) defines the Korean beauty as the beauty of "Nature," designating the world of Korean beauty based on nature and selflessness.

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[109]Eckhardt lived in Korea and published Korean Art History for the first time. Cited in Kwon Youngpil (2005). *Reread Beauty of Korean art theory: 100 years through 12 aestheticians*. Seoul: Dolbaegae.

Regarding color, the Korean sense of color can be seen as natural,[110] in contrast to China's

brilliant flowery elegance, and Japan's decorative color. Nature's Beauty has flowing

characteristics of Korean aesthetics in a monistic universe. It is grounded in Koreans' way of

seeing themselves as unified with nature. This means that Korean people tend to accept nature

as it is and represent it as unified with nature. In this process, indifference to perfection is

emphasized rather than adherence to it. Regardless of the historical period or regions, ancient

Korean art has one fundamental similarity: that it understands and represents objects as they are,

while ruling out the self. This kind of realism is characterized by a holistic attitude instead of

the desire to represent the objects from the human-centered perspective as in the Western world.

This attitude is similar to the moment of painting when the artist's selflessness is

incorporated with the very act of drawing. This moment of selflessness is expressed in painting

as life as "living," and Korean beauty pursues harmony and unity in which humans and nature

become one. The natural realism, which is the characteristic of Korean beauty, reveals its

vitality in the state of selflessness without separating nature and humans in a monistic universe.

4.6.3 Realism Doctrine Depicting the True Essence of Nature (寫眞論的事實論) in

Chosun Dynasty (朝鮮)

The theory of Shishuhua in the Chosun Dynasty in Korea has been divided into two

periods. In the former period, literati were influenced by Chinese culture. Lee Pa (1434~1486)

and Kang Heemaeng (1424~1483) refuted the view and instead considered moxi (墨喜, Joy

with ink) as the end of art (末藝).(Yoo, 1998, p.82)

Although literati's Japgimalyeron (雜技末藝論, the theory of the end of art as a trivial

skill) at the time considered fine art as a craftman's skill, and it was not critical for Shishuhua;

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[110]Originally, Korean people tended to like the color white, and dyed fabrics with natural colors. Thus, traditional colors looked harmonious and natural. But modern colors are primary which shows that Koreans have lost the traditional sense of natural beauty along with losing tradition.

thus, it gained a toe hold to represent Shishuhua by literati. That is, the theory that poetry and

paintings have the same foundation helped paintings play a key role for literati's Shishuhua.

Shin Wui (申緯, 1769~1847) pointed out that,

The study of words and pictures has the same foundation, but our study of paintings is
looking at its foundation only in pictures. Therefore the distance from meaning of paintings
is going away day by day. Literati were also ashamed even to talk about paintings not being
aware that the spirit of Shishuhua has the same foundation and left them to the professional
school artists.[111]

His ideological theory impacted Chosun's literati painting trend. Kim Jongtae (김종태,

Korean art historian) states that Shishuhua Sanjue (詩書畫三絶) emerged because scholars

(士大夫, noble men) who drew literary paintings were interested in calligraphy of the magic

brush (筆妙) and the mood of ink (墨取), so poetry or prose with drawings began to appear

(Kim, 1978, p.94). The title of a painting (畫題) should be essential in painting under the

influence of the theory that the paintings of the Southern School by Dong Qichang (董其昌,

1555~1636) in China were important. Therefore, literature and painting became more connected.

Literati regarded poetic calligraphy as their ideal expression. They tried to express aesthetic

growth through the practice of art and the appreciation of paintings (Yoo, 1998, p. 43). In

particular, Four Gentlemen (四君子) and landscape paintings were practiced to illustrate

harmonious performance in a monistic universe. Kwon Heon (權憓,?~1504) states, "If we

simply look at the object as a target, a plum and I are rather different; if we look at the object

with reason (理), a plum and I are not different. I just understood it logically and did not

recognize its elegant atmosphere."[112] His Jeonsinron (傳神論, a painting theory of spiritual

transmission) reveals his unified world view of nature and human beings.

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[111]Yoo, H., 1998. Cited in Shinwi (申緯, 1769 ~ 1847), *Kyoungsoodangjeongo (警修堂全藁)*, p. 173.
[112]Yoo, H., 1998. p. 125. Cited in Kweon Hun, Jinmyeongjip13th chapter, Mukmaegi.

Korean literati began to search for Korean aesthetics after the middle period. Lee Ik (1681~1763) asserts in *Seonghosaseol* (星湖僿說), "What Literacy (文) is, means where Tao (道, enlightenment) stays and it is the picture of Tao." This is a painting theory of depicting the true essence (寫眞論) as well as the realism theory (事實論). (Yoo, 1998, p. 82). Jo Gwimyeong (趙龜命, 1693~1737) directly connected it with his realistic aesthetics. His emphasis on nationalistic and subjective poetry was directly related to the development of the true essence of a nature in landscape painting (眞景山水畫, Jinkyoung Shnsuhwa) and secular paintings (俗畫) which had recently been generated at the time (Yoo, H., p. 116). Jo Gwimyeong's ideology is that Chosun was the center of culture, not as simply the idea that little China opened the Realism doctrine depicting the true essence of nature (寫眞論的寫實論, Sanjinronjeak Sasilron) as an introductory foundation of the Practical Science (實學) Movement to words in harmony and unity in everyday living.

Yoo (p.74) assesses this change as, "It is very ingenious for Chosun to develop the Realism doctrine depicting the true essence of nature from Spiritual transmission theory (傳神論). An important accomplishment that the theory on painting of Chosun achieved was what Chinese theory on painting has missed." (p. 74). China was biased to the painting doctrine of ideological depiction like Dong Qichang's dichotomy between the Southern and Northern School paintings (尙南貶北論; The theory of reverence of the Southern sect painting but derogation of the Northern sect paintings) as criticism of the realistic attitude.[113]

The revival policies of culture and art in the 18th century, the period of King Youngjo[114] and Jeongjo[115] brought about the neo-painting movement indebted to Practical Science that

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[113]China started with Chuanshenron (傳神論, Painting doctrine of spiritual transmission) by Gu Kaizhi (顧愷之) and later became Xieyiron (寫意論, Painting doctrine of ideational depiction).

[114]英祖, (1694~1776), He was the 21st king of the Korean Chosun Dynasty.

[115]正祖, He was the 22nd king of the Chosun Dynasty of Korea. He made various attempts to reform the nation of

came about from the middle of the Chosun Dynasty. Dasan Jeong Yakyong (茶山 丁若鏞, 1762~1836) was active in the Practical Science (實学) Movement which became idealized at this time and turned it into the promotion of public welfare (利用厚生) with the attitude of exploring a truth based on facts (實事求是).

Although the theory of Shishuhua in Korea and China depicted the scholastic attitudes of Shishuhua Sanjue, there was a conceptual difference in the overall terms. While China's Shishuhua was a one-sided painting doctrine of ideological transmission (寫意論), Korea's Jinkyoung Sansuhua and Sanjinronjeak Sasilron had characteristics of perception to paint their inner spirit based on the nature of facts which led to building the foundation of identity with differentiation. In particular, nature's beauty can be defined as Korean aesthetics.

It is often said that one people can mix with another people and disappear when they do not have a unique culture of their own. We need to restore what is lost in our culture, for it ensures our survival. Then we will be able to restore our dignity that has been lost through the modernization and dichotomic logic of the present. However, Koreans have neglected the traditional spirits. As the poet Kim Jiha says about the difference between just being and being lively or surviving, we need to be alive and communicate with each other. It depends on us whether our culture, which has incorporated all modes of cultures of the world, dissolves into nothing or if it serves as the impetus for creation.

Chosun.

Chapter 5

Art as Visual Literacy:

Contemporary Conversion of Literati's Shishuhua

Shishuhua as Envelopment of Postmodernism

5.1   Deconstructing Modern Art and Reconstucting the Role of Shishuhua

5.1.1 Deconstruction of the Cartesian Perspective in Postmodernism and

   Indescribability in Eastern Philosophy

Modernism is based on logic-centered thinking within Cartesian perspectivalism. These modern conditions have been deconstructed by postmodern sociologists and philosophers. Postmodernism[116] is an intellectual and cultural attempt to rethink the custodial frame and to get out of high-handedness about the absolute truth that people have prescribed as the norm of their knowledge and way of living. They reveal how modernism has been constructed and criticize its belief in linguistic structures.

Norris (2010) commented, "Knowledge and perception are always already structured by those forms of linguistic prediction which stake out the limits of admissible sense" (p. 87). We cannot avoid using the modern constructions of language, in spite of their pitfalls.

Foucault (1995) discussed power relationships between the center, Euro-American white-male as the powerful, and the other as the powerless. Derrida's deconstructive argument denies the widespread assumption that "language is accurate." He (1989) commented:

> Deconstruction is inventive or it is nothing at all; it does not settle for methodological procedures, it opens up a passageway, it marches ahead and marks a trail; its writing is not only performative, it produces rules -- other conventions -- for new performativities and never installs itself in the theoretical assurance of a simple opposition between performative and constative. Its process involves an affirmation, this latter being linked to the coming [venir] in event, advent, invention. (p. 42)

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[116] Charles Jencks (1986) initiated and conceptualized the notion of postmodernism in modern architecture.

Postmodern philosophers actualize the role of language by deconstructing the illusory reality that has been constructed through language. Language is a recovery of sensual language which unifies the mind and body, so postmodernists utilize various forms of art for the embodiment of language. Their language sometimes is borrowed from pictures, movies or music, and, indeed, they write like painters, or movie directors. Deleuze sought to break free from the dichotomous limitations and rationalism justified by logocentric ways of seeing. His philosophy attempts to revive a sensory logic and to connect separated boundaries between the visible and the invisible.

Postmodern scholars seek to reach a reconciling point between the past and present, the new and the traditional, as well as to dismantle the window distorted by modern self-centered constructions. Similarly, the possibility of reconstruction through deconstruction was part of the unified way of seeing the East in a monistic universe.

The postmodern strategy to deconstruct the problems of our own time is similar, historically, to the Zen monks' denial of conventional belief systems. Zen monks worried about the danger of interpreting the written word too literally, and thereby missing its internal meaning.[117] De Bary stated that, "There are Zen masters of certain types who join in a chorus to deny that sutra contain the true teaching of the Buddha."[118] To counteract this danger, Zen emphasized quantituitive gaze towards reaching the real Tao and achieving Buddhahood. Concepts from Taoism and Zen can be applied in new ways today. Zen and postmodernism share much in common despite a chronological gap of more than 500 years in terms of deconstruction as a counterpart.

Kearney (1994, p. iii) states:

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[117] Aural memorization of the sutras was the standard training method for mainstream Buddhism, in particular the sutras of Hinayana (小乘-a small cart in Sanskrit-佛敎) from which people depended on exoteric doctrines in Zen times.
[118]De Bary, p.249. Quoted from *Eto (1949). Shuso to shite no Dogen Zenji*, P. 246.

Postmodernism...assumes the task of reinvestigating the crisis and trauma at the very heart of modernity; the Postmodern [is] a testament to the fact that the end of modernity is...a symptom as it were of its own unconscious infancy which needs to be retrieved and reworked if we are not to be condemned to an obsessional fixation upon, and compulsive repetition of, the sense of its ending. In this respect, the task of a postmodern imagination might be to envision the modernity as a possibility of rebeginning.

What Kearny (1994) suggested is that the postmodern imagination can be a means of reconstructing an alternative value system. This bears some similarities to the way in which Zen monks used Shishuhua as visual language to transcend the boundaries of norms constructed by language. Thus, the role of Zen painting can play a role in both deconstruction and reconstruction.

A better approach to interpreting works of art from the past seeks to recover the original context of the paintings and modern notion of art has come to an end. Arthur Danto stated in "Bad Aesthetic Times in the U.S.A." that the whole philosophy of modern aesthetics is under pressure of redefinition (Danto, 1973, p. 1). Artists have tried to connect themselves to artists' lives by closing the gap between reality and art, and by refusing to accept art as tableau which limits its scope within a canvas. They choose rather an expansion of the canvas, life. Marshall Duchamps' *Fountain* started a movement to deconstruct the function of art as a tableau framed in galleries. Without understanding the process of culture change, it will be difficult to reconstruct one's own way of seeing to see well.

5.1.2 Art for Life's Sake: Feminism and Feminist Art

An individual's formation within a self-centered world is an "othering" process which has produced ways in and out of one's cognitive way of thinking constructed by modern conditions. Many feminist commentators among postmodernists remain unconvinced by the political effects of postmodernism. Feminist see postmodernism as a force that has stifled the radical potential of women rather than providing a new direction. They view that the modern self-centered

dichotomy has been enhanced through the politics of looking and of being gazed at. The new feminist reconstruction tends to search for resolution in the old laws in order to revive the traditional unified ways of seeing within a monistic universe.

Some women artists view it as a way of constructing new meanings about femininity even though many feminist art critics initially disregarded postmodernism's possibilities for women.[119] They try to revive the lost role of traditional art in order to address the modern dichotomy between high and low art. Some of them use delicate "kitch-like memorabilia" of their experience to express themselves without boundaries, and thus, the role of art expands to life.

Holly Near states, "Because of the nature of everyday life, there is no shortage of subject matter. ...I start out to write a song about gay liberation on a lesbian mother, and it turns into the realization of my own sexuality, leading to a new relationship to self and to a powerful love....Consciousness-raising is a stepping stone to creativity, and life itself must be seen as an intrusion."(Kahn, p. 76)

In this way, feminists have dealt with issues of self-awareness, both individual and social, using various formal materials. Kim Ables described her approach, "I pick the topic whether it's a person or some social issue I wanted to discuss. Then I look for the objects. Some people follow a strictly formalist approach. I don't want to be seduced by the objects in that way."(Bartman & Barnes, 1988, p. 5)

Art is not for sale but is for the sake of life . Reconstruction is a role of each individual. I assume that Shishuhua is the role of a visual self-expression and in this context is to unify the modern splits and suggest a way to reconstruct an alternative way not only in order to connect tradition and the present, but to find the self.

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[119]Inglis, 2005, p. 49. Cited in McRobbo, 1990: More generally, see also Flax, 1986.

5.1.3 Shishuhua in Postmodernism: the West Searching for the East

Since the Western anthropocentric dichotomy was driven to extremes by the First and Second World War, the West has looked for alternatives in the East, and indeed, the West has been influenced by Eastern philosophy. An alternative to the modernism sought by the United States and Europe is inherent in Eastern culture. Eastern ideas have taken root deeply in Western culture, even though it is not always easy to see. H.G. Creel (Korea Buddhism Environmental Education Association, 1997, p.26) even pointed out that a draft version of the Declaration of Independence quoted the Analects of Confucius regarding human liberty and the sacredness of life.

The spiritual aspects of a unified way of seeing in Eastern philosopy can be found in many areas. Gail Gelburd and co-organizer, Geri De Paoli, attempted to read Zen influence among American culture through artists' work in the exhibition, *Trans-parent thread*: *Asian philosophy in recent American Art*. (Gelburd & De Paoli, 1990)

The characteristics of Asian Art are reflected in American culture. In the article, "Meditations and Humor: Art as Goan," De Paoli (p. 15) states: "The impact of East Asia on contemporary American culture has now become apparent at all levels….And its practices were passed on to the next generation, sometimes without a nod to their original sources. Asian influence was indeed present though not often noted." The exhibition shows that American art and culture were informed by aspects of an Asian world view which led to the re-definition of the individual, the (re)placement of the ego (not substituted but given less importance) and the re-evaluation of the macho in American culture. In particular, some of the artists mention Heidegger, Merleau-Ponty, and the late writing of Wittgenstein as expressing notions similar to the Buddhist world view (p. 17).

De Paoli (p. 14) notes that "Long before the 1940s, as Rick Fields points out in his history of *Buddhism in America*, elements of Asian aesthetics and philosophy contributed to American art

and culture." He (p. 15) continues, "Western literati began to consider the Asian holistic attitude toward nature as a serious alternative to European Romanticism and Rationalism (R. Fields, 1981; R. Ellwood, 1979; B. Yu, 1983)."

Postmodern art not only shares significant similarities with but also searches for alternatives in Eastern philosophy and the underlying philosophy. Interestingly, nature's beauty and an attitude of moderation have always been at the root of Korean culture, but now Koreans are becoming more Westernized while Western people are becoming more Easternized.[120]

5.1.4 Need for Postmodern Reinterpretation of Shishuhua

The role of Shishuhua resonates with postmodern art. However, it is difficult to see literati's symbolic messages of their spiritual intentions and the roles of traditional arts are unfamiliar in our time. It becomes an entirely different meaning if this view is based on the painting technique of Shishuhua as comtemporaries see it. From a modernist perspective, however, it will only be interpreted as the other.

For example, two characteristics of the Ten Oxherding Pictures are the subject matter of enlightenment through symbolic meaning as allegory, and formal aspects such as the scroll form. They are abhorred by the modern notion of art, so works with these characteristics might not be considered "art" from a modernist point of view. Especially Hakuin's painting shows a strong affinity to postmodernism.

This kind of conflict is a problem for anyone who is struggling to participate in society through his or her art regardless of time and space. A postmodern point of view might embrace various characteristics. Postmodern art began to recover the meaning of the figure and the various forms, as well as to reconnect art to everyday living.

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[120]When I was studying in the University of Minnesota, the West that I experienced was much more Easternized in some aspects.

De Paoli (1990, p. 23) explained that minimal abstraction can be likened, as Reinhardt noted, to the 8th Oxherding picture where one sees only a void. The return of the object is in like manner akin to the 10th Oxherding picture, where the herdsman and ox reappear, now transformed, but one cannot see the transformation. The objects used depend on such a transformation for their power.

Eastern painting is not the other in Eastern culture. People have lost their way of seeing separating such roles. Koreans have lost literati's spirit in Shishuhua tradition as a heritage from the past in terms of not only its aesthetic role but also its symbolic meaning and material usage in culture. Contemporary viewers lost the way of seeing to see Shishuhua as it tends to interpret historical artwork according to current contexts.

Yeonam Park Jiwon (朴趾源, 1737~1805, Korean Silhak literati) proposed a way to resurrect tradition in his Bubgochangsin theory.[121] He placed a high value on a new look coming from the old laws in the inner world rather than mechanical substitution of new creation or sustaining old laws.[122] The visual self-experiential expression of Shishuhua bridges the gap between learning and practice in everyday life.

The role of Shishuhua in "art as visual literacy" can be elucidated through a second twist back on itself just as Lacan sought to revive Freud's original meaning of psychoanalysis. Lacan (2006, p. 306~307) stated, "Everything about it must be restated on another side so that it hones in one can be closed, which certainly not absolute knowledge but rather the position from which knowledge can reverse truth effects."

We have to revisit traditions to recover their original meanings, including Shishuhua which we lost to cultural change. Postmodern reinterpretation of Shishuhua functions not just to recover the lost value of visual language as a symbolic metaphor in current culture, but also to

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[121]法古創新論 (The new creation out of the old law means creating something new fitting into the old law).
[122]For example, Lee, Deokmoo's poetry was evaluated by Yeonam as follows. "A dialect and the folk rhyme characters expressing themselves in the sentence can achieve novelties. Without copying old ones, we can express everything with things of nowadays." This is what Lee Deokmoo's poetry calls "Such." Yoo, Hongjun, 1998, p. 209.

overcome self-centered ways of seeing despite of the chronological gap. In addition, it can be a way to unify modern values and Eastern ideals. Therefore, the original functions of the ink paintings need to be reinterpreted by modern concepts of postmodern art for their present context.

5.2   Reunifing Splits in Postmodern Reinterpretation

5.2.1 Reunion of Art, Philosophy, and Life

Danto (1973, p. 16) claims that art, philosophy and life have been reunited.

The boundaries between reality and art as much inform these works as they did the initial impulses of the Abstract Expressionists they impale. The boundaries between art and reality, indeed, become *internal* to art itself. And this is a revolution. For when one is able to bring whining oneself what separates oneself from the world, …To incorporate one's own boundaries in an act of spiritual topology is to transcend those boundaries, like turning oneself inside out and taking ones external environment in as now part of oneself.

He concluded with two points in his famous commitment:

I would like to note two consequences of this. The first is that it has been a profoundly distorting maneuver, increasingly felt as the categories which pertain to art suddenly pertain to what we always believed contrasted essentially with art. Politics becomes a form of theater, clothing a kind of costume, human relations a kind of role, life a game. We interpret ourselves and our gestures as we once interpreted artworks. We look for meanings and unities, we become players in a play. The other consequence is more interesting. The relationship between reality and art has traditionally been the province of philosophy, since the latter is analytically concerned with relations between the world and its representation, the space between representation and life. By bringing within itself what it had traditionally been regarded as logically apart from, art transforms itself is no longer tenable, and by a curious, astonishing magic we have been made over into contributors to a field we had always believed it our task merely to analyze from without (pp. 16~17).

Philosophical ideas, art, and life come together again in the postmodern age. Kim Ables commented in her interview with McMillen, "My ideas of transience in life and how things change and always will change. In some way change is one of the loveliest things in life, but it's always difficult to cope with change. Henry Moore said if he ever made a piece of sculpture that

he thought was perfect, he would never make another one" (Bartman, W. & Barness, 1988, p. 5). Her idea about change becomes an art of materials and also of life.

Based on numerous artists' criticisms of the nature of modernity, philosophical discourse and commitment in painting prevail. These alternatives of reconstruction are found in the traditional ideas of Shishuhua. Again, we have to deconstruct the modernist notion that "Art is special," and reconstruct the literati's tradition that art and philosophy are one's expression towards searching for the self in life. We can create new paradigms that bring back the old traditions we have lost.

5.2.2 Reunification of Idea/Content and Material/Form in a Monistic Universe

The literati produced Shishuhua by moving their emotional feelings and expressing symbolic meaning through external scenes. In Shishuhua, text/content/subject matter and image/form are interrelated, and its value lies in that the idea/spirit and form/material are connected. There is a close connection between the choice of medium and the way of thinking. In Shishuhua, material cannot be separated from the artist's spirituality, so literati's spirituality produced a style of ink painting.

The way of seeing in a monistic universe is shown in the drawing/painting process of Shishuhua through mind, body, and material connections. These traditions have been partially recovered by postmodern artists. Artists like Hesse have tried to establish a new, but very old way of seeing in which everything is alive and connected in a monistic universe. Shitao's Oneness of Brush Stroke can be found in Barthes (1978). An artist's godlike power is to bring a subject matter into existence through material form.

Eva Hesse's linear emphasis of the symbolic role of her materials can be seen as a preponderant expression in Feminist art. Hesse describes her work in this way: The drawings can at best be described as imagined or organic and natural form of 'growth'. They are essential,

quite free in feeling and handling of medium, ultra alive" (Berger, 1994, p. 46). The symbolic

meaning of the materials, such as the ink and brush called Four friends in literati's room (文房

四友), functions as a metaphor in postmodern art.

5.2.3 No-form/Various Forms in a Shamanistic Universe

The indescribability of Zen truth finds expression in void space and mist techniques as a

symbolic metaphor of nothingness and various forms of somethingness. Diversity in

postmodern art is difficult to formulize but it takes advantage of the visual media as a

communication tool as shown in various forms of Zen arts. It is natural that no-form of Zen and

diversity of post-modernism comes out of various aspects. Postmodern works soak into the

artists' lives in so many ways that we cannot define them in one category. Any art which

borrows forms and images from different eras or other cultures is said to obtain the qualification

of postmodern art.

In terms of a variety of forms, two representative features are graffiti art and media art

Graffiti art represented by Jean-Michel Basquiat (1960 ~ 1988) and Keith Haring (1958 ~ 1990)

rejects the representative role of painting. While media art deals with issues of life, its

reproductions reveal the viewers' fantasies.

Artists' self-portraits and their visual images have shown their unified world view that man

and nature are united heading towards ancient faiths. In particular, Joseph Beuys' performances

substitute for the shaman's healing function, while Basquiat's self-portraits in his graffiti

painting look like indigenous shamans. Many feminist artists' works have also been unified

with nature, creating a style of Eco-Feminism in the arts. It can be said that basic elements of

these two styles are pluralism and shamanism.

Figure 35. Joseph Beuys with a coyote.
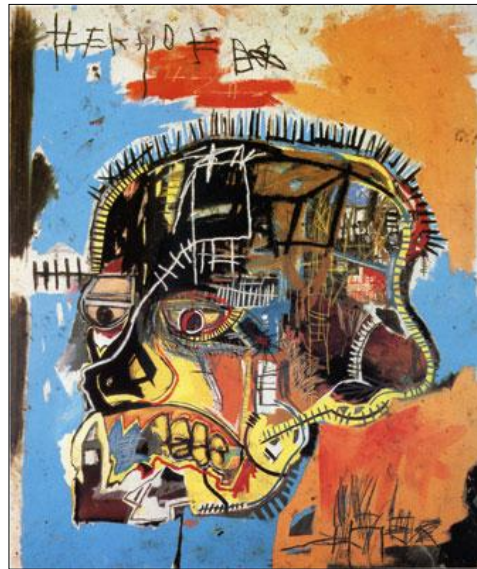
Figure 36. Basquiat, Graffiti Art.

Figure 37. Namjun, Baek, TV Buddha.

Figure 38. Ana Mendieta, Feminist art.

5.2.4 Revival of Symbolic Meaning

Jang Pa (1999, p. 338) divides the levels of Chinese paintings according to their meanings. He stated that an aesthetic object is classified into four levels: writing (文), scenery (境), meaning in scenery (境中之意), and meaning out of scenery (境外之意). From the level of intentional scenery (意境, Yijing, meaning and scenery), an artistic work can be classified according to the level of scenery and meaning when it shows any meaning in the scenery. The boundary formed once constitutes a whole boundary with totality, though the meaning of the boundary can be divided into specific levels.

What Pa vsaid about specific levels of meaning and scenery depends on the visible and the invisible and chi, of the invisible layer as a by-product. At the same time, the role of symbolic metaphor exists in the middle layer. For example, Hakuin's tame objects in his painting are not the visual material itself but are diffused into symbolic meanings to deliver his intention and his

spirituality of the invisible world. We cannot see the symbolic meaning even with our traditional way of seeing. Likewise, we cannot understand Shishuhua properly with a modern way of seeing. The hidden meaning in the third layer can be identified not only when we share the same culture as the author, but also when we can see another layer of the artist's intention.

Without understanding the symbolic meaning of Shishuhua and postmodern art, it is impossible to understand through the modern perspective. The most important way to apply the role of Shishuhua for contemporary viewers is to see it as a resurrection of symbolic metaphor. This use of symbolic metaphor is a kind of rhetoric which was a popular method in Byzantine culture and is reevaluated by the post-modernistic view. (Macquire, 1985)

Postmodern literary writer Barthes (1989) divides spectrum analysis of the images into three stages according to which messages can be posed. The first is the linguistic message; the second is the coded message; the third is the non-coded message. The first message of linguistic information is possible to identify. The second message is the realistic description of the iconic images. The first two messages are familiar to the general audience, so it is easy to read. Most people communicate in these ways. They, however, are not enough to realize the real meanings of visual work. He argues that we need to unveil the third meaning which is veiled by the dichotomy of language-centered modern ways of thinking. They are classified again into denotation of explicit, objective meaning and connotations of symbolic meaning. The symbolic meanings implied in images that a culture shares is an "obtuse meaning," not an "obvious meaning." (p.60~61)

Crimps (1979, p. 86) said, "We are not in search of sources or origins, but structure of signification underneath each picture, there is always another picture." Postmodernism is searching for the hidden meaning rather than formal aspect of a thing. It reveals something deeper and more fundamental in what Mircea Eliade (1976) described as "what the symbols reveal" in his book.

To see the symbolic meaning properly in literati's Shishuhua, understanding the third level connoted in an image has to come first. Symbolic meanings and themes of subject matter are characteristics of both Shishuhua and postmodern art, but it is easy to be full of empty diversity without spirit. Empty diversity without seeing the artist's intention thrives even in Korea's post-modernism. The functional aspect without spirit is still present in postmodern art.

5.2.5 Self-aesthetics in Shishuhua and Postmodern Art

Humanism constructed within the Cartesian perspective as a modern norm has been globalized through the process of modernization. It is a natural consequence that denial of modernity has to be parallel to recover others' identity, switching the main body of European white-male-centeredness in postmodernism. Restoring the lost tradition/way of seeing in the others' culture should also precede this.

Miyoshi(1989, p. 120) described the state of self-awareness interpreting Luxan as follows:

 For Lu Xun, it is impossible to assume an observational and indifferent attitude, that is, the attitude of humanism. For the fool (Luxan himself) would never be able to save the slave as humanism mainly hopes...The slave is a slave precisely because he seeks to be saved. Hence, when he is awakened, he will be put in the state of "no road to follow" of "the most painful moment in life. (p. 119) He will have to experience the state of self-awareness that he is a slave. And he has to endure the fear. As soon as he give in and begs for help, he will lose the self-awareness of his own slave status. In other words, the state of "no road to follow" is the awakened state. And if he still believes that there is a road to march on, he must be dreaming. The slave must refuse his slave identity, but at the same time, he must refuse the dream of liberation as well. He must be a slave with the acutest sense of his miserable status, and remain in the "most painful awakened state in life." He must remain in the state that, because there is no road to follow, he must keep on trying to go. He rejects what he is and at the same time he rejects any wish to be someone other than what he is. This is the meaning of despair which exists in Luxan and which makes Luxan possible... There is no room for humanism here.

The Oneness of Brush Stroke (painting) Theory passing through the mind, body and the work relates to Deleuze's *The Logic of Sensation* (2008). Deleuze read *Francis Bacon's paintings* and saw connections between boundaries which destroyed the body with a faceless

head held by the space within the frame of a structure (Deleuze, 2008). Shitao identified one's own nature as a creative human being, and it can be interpreted by Foucault's aesthetics of existence in his book, *Technologies of the Self* (Foucault, Martio, Gutman & Hutton, 1988). Foucault's fundamental concept as described in his third discourse, *The History of Sexuality: the care of the self* (1986), is that the self-aesthetic is a rebuilding process of the self as politics of ourselves.

Zen monks thought that people never understand that they are prisoners until they are freed, and, they do not know they are free until long after it happens. Foucault (1989, p. 17) said, "Don't ask me who I am and don't ask me to remain the same." His injunction of faceless identity is a self-examination which seeks to be free from the constructions of the society in which he lived. Caring of the self has remained "no road to follow"; thus, self-aesthetics is to search for the true nature of the self, which is always changing, but connecting to everything without boundaries. Life aesthetics that has flowed through the Korean way of living might be the way of living that our time requires.

Others' arts of self-awareness and self-reflection in postmodern art have broken free from the center. Chicano art, for example, has been newly forged by Mexican nationalism and has brought about a huge cultural renaissance in Mexico. It also became the center of the mural painting movement which had a profound impact on not only the art world but also American society, in general.

Figure 39. Santiago Perez, Chicano Art.

Figure 40. Min, Yongsoon, Dwelling.

Asian artists have been active in their search for Asian identity. (Machida & Tchen, 1994).

De Paoli (1990,) stated, "Other pattern of thought from Asian sources, which filled into

American intellectual consciousness included de-centering the sacred, rejection of absolute

value judgments, acceptance of paradox, recognition of the Yin-Yang (relativism, a trust in chance or randomness and a notion of cyclical processes rather than a linear idea of progress)."

Self-awareness as a creative human being can be a starting point to examine the self, which will lead to self-disclosure, connect to others, and be the way to live lively. The unified role of visual self-experiential expression in Shishuhua and its self-aesthetics emerge into cultural, historical, social awareness. Therefore, we can create new paradigms that bring creative and energetic changes from an individual self to a whole society.

The Role of Shishuhua as Visual Literacy: Self-Experiential Expression of Seeing and Feeling in the Art Making Process

5.3   Art as a Way of Seeing

5.3.1 Art as Deconstruction of Linguistic Construction

Zen monks deconstructed the typical way of seeing and predominant aesthetics of the Zen period. According to Shitao, when a law (system) was constructed it had to be followed by deconstruction (Shitao, Chap. 3). Literati's ideas were expressed with abstract letters and figurative images rather than representing concrete meaning and objects which is the role of Western paintings. Indeed, the relationship between words and images in the Eastern culture has been closely preserved and the connection between poetry and drawing was stronger compared to the separation in Western cultures (Tatarkiewicz, 1970).

The visible realities have been depicted in a form of visual language of symbolic metaphor by borrowing the shape of nature. Their artistic open perspective will be read as a critical perspective which involves deconstruction of the visible world to which people are attached and whose language has been constructed. These roles of art will be a change for a lively life.

Nairn stated, "Art may now challenge experience as well as report on it, by questioning the preconceptions through which we express our feelings, disappointments and desires."[123] Artists illuminate experiences, explore the consequences of beliefs, challenge the way we think, and criticized ideologies. We have to deconstruct the modern notion of art that we have known until now as postmodernists deconstruct modernism.

5.3.2 Art as the Critical Gaze of "a Good Eye"

Postmodern philosophers focus on the theme of critiquing art which is a division of the new type of criticism in the late 20th century. They agree that paintings show artists' ways of seeing and thinking, and they are representative of the artists' vision in the society where they belong. Yoo (2001, p. 41) argued that contemporary art criticism often attempts to comment on current issues through artists' works, and asserts that the images which artists expose in their work shows their individual perspectives. Works of art are considered to be mirrors in which the viewer can see through the "Self" (Gelburd. p. 16).

This innovative idea has reconsidered tradition, and created the new that will be possible by the individual critical perspective. The critical gaze is not only to see well, but also to feel what is happening. It should not be seeing within the frame of the separated way of seeing/thinking llike the modern Cartesian perspective which has gone towards its extreme distortion.

Chuangtzu's Bianmuzhang (駢拇章, Webbed Toes) warned us to be alert to the extreme. Watts (1975) also contends that there were no real quarrels with either extreme in the Eastern world, but there was never a spiritual movement without its excesses and distortions in the Western world.

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[123]Sandy Nairne (1987). *State of the art*: ideas and images in the 1980s, Chatto & Windus in collaboration with Channel Four Television Co., p. 156.

The critical gaze of new lenses is to see well and to be trained in order to go beyond prejudices of rational thinking. However, the critical gaze has to be paralleled with good eyes which are unified within the mind and body entity. Good eyes means the way of seeing of the philosophic artist, or the artistic philosopher within a harmonious unification of emotion and reason.

A critique of this ideology is self–reflection through a self-formation process and humans can be free, which will lead to social liberation. A critical gaze, however, means to see with "good eyes" that are unified between reason and emotion. A critical gaze is necessary to see well and to feel well. People have to learn how to see as well in order to learn how to feel since just seeing, even seeing with feeling such as pity, soon fades.

5.4 Art as Visual Language

5.4.1 Art as Communication

Zen painters try to deliver their sermons in the form of visual narratives without words. The narrative form of painting is a non-verbal way of communication to deliver a meaning that is the paradoxical reality of the visible world to which people are attached but which will disappear. It is one of Zen masters' choices to figure out the gap between them and common people. The role of this visual sermon in Zen painting can be interpreted as a narrative inquiry in postmodernism. Filling the gap between communicative art and a viewer has been a task of postmodern artists who try to express their intentional meaning throughout their art. The postmodern painter, Leon Golub (Nairne, 1987, p. 9) stated,

> To what extent when you're within the system, can you critique the system, to what extent is your work subversive enough to make people challenge or at least feel uneasy with the circumstances in which they exist?...The main thing I've (Leon Golub) always wanted was go public. I wanted to have some sort of historical role, not just so that I'm a famous artist. It's reporting on circumstances.

The feminist artist and writer Gablick (1989, p. 24) extended the notion of art,

The idea that there is a moral practical dimension of artistic practice--that art is more than just opening the artist's inner world to the public--is the core of Jurgen Harbermas's framework of 'communicative ethics,' the same notion is also the core of Joseph Beuys's concept of 'social sculpture' both of which attempt to shift our understanding of art away from the creation of reified objects and to channel creativity onto the concrete social tasks that need doing-that is to say, toward the moral shaping of culture itself.

Artists' goal for social change has also been located in the role of communication in art, especially media art. this is the reason that all art that employs visual media is not media art. The role of art, especially Eastern Asian painting, is to communicate with viewers properly. In particular, without the artist's intention to deliver something spiritual, it is not Shishuhua.

5.4.2 Art as a Symbolic Metaphor and Narrative Allegory

An emphasis on the spiritual dimension in Asian art produces a symbolic metaphor to convey the artist's intention. Without elaboration of the hidden meaning of symbols, it cannot be read properly. The Ten Oxherding pictures are a narrative allegory to deliver a meaning that the ox herd is trying to find something outside of itself, even though it exists inside of it. This deeper meaning is expressed with realistic visualization of the processes of enlightenment in order to help laymen understand the concept easily.

Hakuin explained his complex Zen idea: that life is only an illusion. His paintings have both aspects of artistic visual expression and visual language as the subject matter without losing his meaning of the subject matter and formal aspects. His unique painting subject, Blind Men Crossing a Log Bridge, also incorporated the narrative allegory as a method to make it easy to understand, by representing the precariousness of life in spite of the seriousness of his subject matter. From then-popular sources, he could draw his inspiration to disseminate his Zen Buddhism philosophy. It provided a humorous satire representing unenlightened people who were depicted as blind men following blind men to cross the bridge. This visual rhetoric made it

possible for people to understand that an unenlightened life resembles a sightless blind man's life. By utilizing the paradoxical allegory, he succeeded in direct, easy communication with laymen who endure tasks of daily life.

Allegory is one of the lost art forms in our times. In particular, Zen painting's narrative allegory and symbolic meanings have been treated as an aesthetic error in modern art. Owens (1980) commented

> To impute an allegorical motive to contemporary art is to venture into proscribed territory, for allegory has been condemned for nearly two centuries as aesthetic aberration (p. 216). …Throughout its history, allegory has demonstrated capacity for widespread popular appeal, suggesting that function is social as well as aesthetic"(p. 229). Once again this allegorical impulse which was quite charming… and have been perceived as more or less ruined as aesthetic aberration has been received by a theory of postmodernism (p. 216).

Lyotard (1979, p. xxiv) defined postmodernism as "incredulity toward metanarratives," just like Eastern art. Hakuin's paintings also contain a strong postmodern approach. Postmodern artists have attempted to regain the role of allegory and narrative story, and to recover the lost symbolic meaning of images.

5.5   Art as Self-expressive Process

5.5.1 Art as Visualization of the Self

Shishuhua in a form of no-form, void space, and the Chi of a vital spirit has been depicted by literati's awareness of paradox between the visible reality and invisible world. Such paradox extends to obtain the sense of "being alive" with dead materials which is a godlike creation through visualization in their spiritual dimension.

When students focus on the process of art making, their eyes concentrate on seeing relationships wholly, sometimes partly, while mind/body, and contents/materials interrelates which is a process of not only expression but visualization of the self. Perceiving an object

through writing/drawing/painting is one's process which connects all things flowing from a universe to the paper. Kim (1997, p. 11) describes this process of art making for children.

> While a picture of lines becomes a picture of form, children's inside world moves together with the lines. As the lines form into a shape gradually, the children will experience time and spatial perception, and then such process will construct an ego. The important thing here is moving their heart along with the lines of the drawing objects. Drawing a form is contacting the energy that the form includes, that is, its vitality. From this perspective, the For-men varies depending on each child' temperament, and it has an educational therapeutic effect by making children harmonize with their deformed personality.

Experience of a mind and body connection will form one's way of seeing. This is the way of seeing within the right hemisphere of the brain and the process of visualization of one's mind. This is a totally different process from reading words and talking. Visual activities of appreciating, drawing, and reviewing are associated with one's perception and cognition, which involves the process of visualization of the self.

In the program, "Searching for the self thrpugh art" designed to bring out the true self, students draw an image about the self, using a visualization process of their inner minds. At the end of a session, they review their work together. Then, they review the work which they drew during the whole session, and write in a drawing diary, called visual journaling. A visual journey searching for I (eye) is paralleled with the self-experiential expression in Shishuhua, which is a holistic foundation of art as visual literacy. The modern problems in education arise as a result of ignoring the process and focusing only on the results. Ultimately, a better process can produce good results.

5.5.2 Art as Visual Self-experiential Expression

Case 4) The way in which we really see things: "Seeing and drawing with the right hemisphere of the brain"

It was the first session of the Art Journey Searching for the Self (AJSS) workshop in 2000. A mom wanted her daughter to join the program after the content of the previous session. The mother and daughter joined the next session of the workshop together. I had heard that her daughter had failed to adjust to the change in her school life after entering junior high school; thus, she had to move to another school, but she failed again. I saw she also rebelled seriously against her parents in her paintings.

In the "Seeing and drawing with the right hemisphere of the brain" session, the mom was doing a pure contour drawing (drawing while only looking at the subject and not looking at the drawing hand). At the same time, the daughter was drawing her mom's face for ten minutes. After drawing, I asked the daughter how she was feeling. She answered, "My mom has aged a lot." Tears come into her mother's eyes. It was a moment that her daughter saw her mom with her heart for the very first time.

She began to understand her parents while drawing the picture about her family relationships. "Can I bring a friend next week." asked the daughter, and I replied, "Do it." In the next session, her friend used a red color very destructively. At the end of the session, however, the daughter helped her friend switch the red part of the picture into an image of the sun, naturally integrating it into the overall image. After helping her friend, she said, "We came to understand and feel each other a lot through working together on the picture."

Their experience in the workshop provided an opportunity to understand and communicate with each other by practicing the "Seeing and drawing with the right hemisphere of the brain" session. It was possible that they saw and felt in a new way. Her journey started by transforming her way of seeing from her self-centered way of seeing to an objectified way of seeing. Through the process, the daughter felt her own oppressed feelings, and expressed her anger through painting. She then could see her friend's drawing and felt/understood her feelings. Through visual self-experiential expression, she came to see herself and others.

This is the process of visual self-experiential expression to find the self regaining his/her own feelings. De Paoli (Gelburd. p. 9) commented, "One can tell for oneself whether the water is warm or cold. In the same way, a man must convince himself about these experience then only are they real IChing." This process of doing art is as important as the final result. Feeling the process of drawing is to embody moments of a harmonious experience with one's body and mind.

Such holistic unified recognition is parallel to Shitao's creating a universe. That is, the interaction between art and life transforms endlessly the entire scales of the mind/body/brain in the process of seeing and feeling, and the art work of the body/hand activity connects to an invisible world as well.

5.6   Art as Self-healing

5.6.1 Art as Self-reflection and Self-reflexivity

A postmodern perspective has deconstructed the Cartesian perspective and introduced strategies that were taboo in modernism, while accepting the parody of representation which already exists as re-appropriation. Cartesian perspectivalism is the grounded belief of modern art. Post-modernism seeks new ways to define and question reality. Magritte wrote under the pipe painting. "This is not a pipe." Jung said the best virtue is paradox.

Figure 41. Magritte, This is not a pipe.

To parody past art does not allow nostalgia, but shows how current images and symbols came from the past as ideological relics with long-lasting differences. With its stance of anti-realism and its emphasis on non-representation, postmodernism promotes self-reflectivity; furthermore, meta-fiction based on post-modernism shows it well.

Danto (1973) noted that, "Borges merits credits for, amongst other things, having discovered the Piere Menand Phenomenon: two art-objects, in this instance two fragments of the Quixote, which though verbally indiscrimenable have radically non-overlapping and incompatible artistic properties (p. 6). It is a precondition for the Menard phenomenon that author and audience alike know not the original but the other Quixote" (p. 7). The important point here is that by explaining Picasso's hand-painted necktie, it enters a phase of art-history when the consciousness of the difference between reality and art is part of what makes the difference between art and reality. (p. 10)

The concept of reflexivity was formed after Foucault's "The Order of Things" especially in Social Theory.[124] Self-reflexivity is a way to show the fallacy of the fictional world of what people see. Its distinctions between audience and producer can become ambiguous, and the

[124]Retrieved in January 12, 2011, from http://en.wikipedia.org/wiki/Reflexivity_(social_theory).

original and imitation become faint in this context. This means that anyone can participate in artistic expression as a subject. Self-reflexivity in postmodernism criticizes the delusion of one's visual experience which we perceive as a representation of the fact. The artist him/herself enters in a scene to objectify the self. Foucault analyzed Velázquez's *The Maids of Honour* where the painter who was painting is shown in the picture like the role of a mirror reflecting the painter, as self-reflexivity (Hur, 2000). Similarly, Huh (2000) pointed out that instability of representation was revealed in the artwork through the artist's self-reflection where the painter includes himself inside his painting.[125]

When an image is produced for the purpose of representation, it becomes a reflection of plausible facts; thus, it has to be deconstructed. What is left to the artist is to show them. Postmodern artists faced a problem with the representative role of reality in Realism and so they pay attention to new potentials through deconstructing art. The artist's intention and the role of self-reflection become more important from this perspective.

The role of self-reflection in Eastern Asian painting, per se, was important. It was emphasized by some Shisuhua Sanjue including Zen masters. Because self-portraits of Zen masters functioned as certificates for their students when they left their masters, the self-reflective role as introspection and objectification of the self appears introspective. Particularly in the eagle paintings previously discussed, most of the self-portraits, like the Ten Oxherding Paintings, and Takjokdo[126] showed self-reflectivity. In particular, Yoon, Duseo's self-portrait based its structure on a subjective view of his spirit unlike his contemporaries. It also appears in seeing something inside the structure like a grave in the installation piece of Yook, Geunbyung.

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[125]Self-reflectivity in performing arts awakens audiences immersed in the fantasy of representation in order to deconstruct the dichotomy between the subject and the object.

[126]Takjokdo (濯足圖, washing one's foot painting), originated from a story that people wash their face or feet depending on the purity level of the water.

Figure 42. Yook, Geonbyoung. The sound of landscape+eye for field 2002="A sperm is soul"

5.6.2 Art as Self-awareness and Healing as the Unified Self

Self-reflection in the process of painting and expressing one's feelings is visualization of the self and becomes the way to find the self through self-awareness. One's eyeless state sinks in the self-centered world; thus, it has to be preceded to be aware of such a state. In Lacan's analysis (2006), the illusive self formed by language has constructed the symbolic since a person was born, so people cannot see the real. It might be one's lifetime journey to search for the self. It is similar to a journey towards realization and freedom to be free from obsession through seeing in Buddhism.

When we express our inner conflicts in the symbolic form of Mandala, it is to project them outside ourselves. Understanding the meaning of Zen painting, specifically, Ten Oxherding Paintings, allows self-awareness of one's search for the true self and connection to community.

The "self" is defined by De Paoli (Gelburd. p. 19) as a "transcendent state in which one experiences awareness of universal connections of wholeness." Piper also wrote, "Doubt entails self-examination because a check on the plausibility of your beliefs and attitudes is a check on all constituents of the self. Explanations of why your falsely supposed "X" include your *motives*

for believing "X"(your desire to maintain a relationship, your impulse to be charitable, your goal of becoming a better person); These concepts reveal the traits and dispositions of one self's individuation process from another. So self-examination entails self-awareness, i.e., awareness of the components of the self" (p. 129).

Palmer (1998, p. 13) confessed, "Identity lies in the intersection of the diverse forces that make up my life, and integrity lies in relating to those forces in ways that bring me wholeness and life rather than fragmentation and death." The process of self-awareness during a drawing activity is a journey to find the self and to achieve a sense of unity.

People cannot see their own faces, nor their suppressed minds. However, they can see them with a mirror and their minds with visualization of the mind by reflecting the self visualization of the self functions of self-distancing. Self-reflectivity awakens viewers to realize that what they are viewing are their own illusions, and such awareness becomes a part of life, unifying a subject and an object. It is a process of self-healing which is unification of externalizing internal issues and the inner and outer self. Jung (p. 161) described the center of the self as the totality of the whole psyche, in order to distinguish it from the "ego," which constitutes only a small part of the total psyche. The ego must continually return to re-establish its relation to the self in order to maintain a condition of psychic health. (Jung, 1964, p. 128-129)

Understanding the self is paralleled with confronting one's personal trauma. Kornfield (1993) noted, "As we follow a genuine path of practice, our sufferings may seem to increase because we no longer hide from them or from ourselves. When we do not follow the old habits of fantasy and escape, we are left facing the actual problems and contradictions of our life….As we listen, we can also sense the origins of anger….We became angry either when we are hurt and in pain or when we are afraid" (p. 90).

In response to human suffering, Buddhists go to see a Zen master monk to ask Hwatou (話頭), a question for Buddhist meditation on their attachment. Then the monk gives them a word

or a sentence related to their "attachment"--an essence of living. Buddhists practice meditation in order to see Hwatou upon returning home. Seeing Hwatou involves looking for themes in their everyday experiences. Kornfield (1993) discusses the importance of naming one's demons, for example, grasping and wanting, anger, fear, boredom, judgment, sleepiness, and restlessness (p. 83). Through this process, one will find the answer from inside oneself. Self-expressive art should precede healing of the suppressed mind in order to train one how to see well.

People are healed by seeing their mind and objectifying the self-centered state of the subjective perspective through visualization of the inner mind that the features exposed in the process of art-making. Self-healing brings harmonious unification between rational logic and emotional feelings, knowledge (learning) and practice in life, and finally the mind and body. The embodied learning experience of self-healing is necessary to grow through art and it will also bring an open mind that everything is connected. This open-minded self-awareness is followed by cultural, historical, and social awareness.

5.6.3 Art as Metaphorical Thinking

The word metaphor is derived from the Greek *meta*, meaning "above or over," and *phorein*, meaning over from one domain to another. Things are understood in their true essence when intellect reaches its limit, and the process is transcended by a higher faculty. Scheffler stated "metaphorical statements often express significant and surprising truths."(Scheffler, 2010, p. 35) Metaphors can also carry latent and unrecognized meaning to understand many layers of images. In spite of people's selective viewing, metaphors can help in organizing the world that lies beyond immediate perception. Metaphoritical thinking plays a role in overcoming the dark experience when people have to face their trama.

Visualization is visual objectification, but it sometimes has to be followed by metaphorical thinking. In particular, in the case when unconsciousness is exposed, it is necessary to imply a

technique of metaphorical theraphy. Moon (1995) and Kopp (1995) noted that a self-experiential process in art therapy is enhanced by metaphoric thinking, like children's play.

Metaphorical thinking is a way of healing to change a negative feeling to a positive feeling beyond obsession of the ego. It can help people not bury their illusory attachments. In addition, it is a way to change from the rational dichotomy to a unified way of seeing, thus humans and nature, spirit and matter, life and art are unified. The unified self is not a static or completed condition but a dynamic and incomplete state. The therapeutic value of the unified self has the function of metaphorical thinking, which is a method to heal one's psychological illness and to enable a person to transform it into good energy.

5.7   Art for Life

5.7.1 Art as a Harmonious Self and a Creative Human Being

Literati's shishuhua functions as art for life, unlike art for art's sake in modern art. Their learning goal was to practive in everyday living. Hakuin's seal that he stamped on his brushwork reads: "Paintings that help sentient being to attain liberation" (Stevens, 1990, p. 142). Adrian Piper's story reveals her awareness through her autobiographical video work. She shared her inner story and it becomes everyone's story and shows how to bring a change in life. De Paoli explains the last process of Ten Oxherding Paintings. "This scene carries the Buddhist sense of ultimate responsibility coming from the self: finding one's own nature and following the direction from within (permission). No guidance is sought from our outside source as a God or social law."[127]

An artistic vision of deconstruction and reconstruction is creation of the self. It is a starting

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[127]Gelburd. p.19. Note 24. p. 34 the self with the upper case "S" refers to the True Self as represented in the Ten Ox Herding pictures used to teach Zen. (The ox represent the True Self and the seeker pursues the ox.) see D. T. Suzuki, Essays in Zen Buddhism for a complete discussion. It is a state beyond ego and beyond dualities wherein one realizes a connection to the whole. Gorden Onslow-Ford has written about this state referring to it as "Mind," and he stresses the importance of this transformation in a true artists' work. Personal interview with the author.

point to change. Wieman (1991, p. 14) commented,

> A unified self does not mean a self free of all conflicts. It cannot be achieved or approximated except by commitment to creativity. Only by learning from others in depth and learning from oneself in depth, this releasing the wholeness of individuality in each, can be unified and this unity be satisfied. But this involves continuous creative transformation with inner conflicts continuously undergoing modification.

In this vein, the visual, the self, emotion and creativity are intertwined in the art-making process. Such mixed entity is what Oh (2003, p. 518) claimed to be the goal of aesthetics: to become "a normal person." What he proposed is to elucidate human nature as a matrix of an artistic attitude.

Dissanayake (1995. p. xix) defined humans as Homo Aestheticus. Homo Aestheticus explores the ways in which humans are inherently aesthetic and artistic creatures. The species-centered view of art reveals that the aesthetic is not something added to us—learned or acquired like speaking a second language or riding a horse—but in large measure is the way we are, Homo Aestheticus, are sustained through and through. She (1990) also claimed that art is a normal and necessary behavior of human beings that like talking, exercising, playing, working, socializing, learning, loving and nurturing should be encouraged and developed in everyone.

Danto's (1973, p. 5~6) famous statement "Painting is dead" means recovering the role of art in life.

> It is with such unentrenched objects, like combines and emerubies, that the abysses between life and art are to be filled! There remains then only the nagging question of whether all unentrenched objects are to be reckoned artworks,…for my concern is that the logical intersection of the non-imitative and the non-entrenched may as easily be peopled with artworks as by real things, and may in fact have pairs of indiscernible objects as by real things, and may in fact have pairs of indiscernible objects, one an artwork and one not. In view of the possibility, we must avert our eyes from the objects themselves in a counter-phenomenological turn--Von den Sachen selbst!—and see whatever it is, which clearly does not meet the eye, which keeps art and reality from leaking hopelessly into one another's territory.

Many postmodern artists have joined in the quest to connect art and life. Nairne's philosophy was that, "Art is not isolated from everyday life" (1987, p. 13). Indeed, art is part of

us, so we are part of art and everybody can be an artist. Self-expression during the drawing process is the moment as a creative self.

5.7.2 Art as Guan practice and Moderation: Spirituality and Meditation

Hakuin saw Blind Men Crossing a Log Bridge as parallel to an unawakened daily life. "A mind that can cross over" is the best guide to achieve spiritual enlightenment which has "no road to follow" or "no fears of the danger" in his life. He painted this subject and the same poetry several times (Adiss. 1998).

> Both inner life and the floating world
> outside us
> are like the blind men's round log bridge
> A mind that can cross over is the best guide.

Jung (1964, p. 225) illustrated such a state, "In the new order the older pattern returns on a higher level, which grows upward while simultaneously returning again and again to the same point."

"The artist's struggle and the art itself are compared with the Goan process in Zen Buddhism, one of the potential 'paths' to enlightenment. Just as the seeker of enlightenment, the artist presents the issues of reality and illusion which the viewer must transcend" (Gelburd, p. 15). It is more like a meditation then a product—more like a living activity. Hakuin's saddle was a sitting cushion.

A clear view and accepting all comes with equanimity. It might be a state of nothingness out of somethingness, and no-form out of various possibilities. A Zen master's experience at a certain stage towards enlightenment is similar to the creative process of art. Drawing becomes process, fluid energy patterns evolve over time. The approach of Zen painting and postmodern art leave their infinite possibility to explore human nature towards spiritual dimensions. Spirituality connecting to a visible and invisible world and reason/emotion enables creative

imagination and dreams to flourish (Lippman, 2003). The mind's eyes go on toward one's spiritual enlightenment.

5.7.3 Painting as the Last Exit: Self-experiential Embodiment of Image-nating

Literati's elaborative culmination toward searching for self truth is well emphasized in Shishuhua and it reveals their concern toward society. In particular, Zen monks' visual view emphasizes a transmission outside the scriptures in order to teach how to see into one's own nature and attain Buddhahood. This conception allows many Zen masters to choose the painting media to avoid fixed ideas in words.

They encountered painting media to bring their work to the laymen of the time. Despite its fundamental illegibility, many Zen masters found that the visual language of painting with ideographic calligraphy made it easier to deliver the profound meaning of Zen and to get closer to people.

They chose Zen paintings for the last exit to deliver their ideas because of the impossibility of colloquial transmission in Zen enlightenment. A painting can break out of the present illusion. Although we forfeit more or less the role of "art as visual literacy" in Shishuhua, we have to be revitalized for our sake. Literati's visual self-expression role of Shishuhua as the meaning of "Old Future"[128] will open us up to a better future for a last exit in this context as Lawson proposed in his article, Last exit: painting (1981) for the present context.

Art is a creative process of the self which is a creation of a universe in terms of Shitao's painting theory. When we experience art, in a very real sense, we see the clearest visions of the mind. When we "see" art/image, we see the mind. An artist's imagination situates in between heaven and earth. This is the role of positive imagination to unify the gap between the visible

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[128] "Old Futures" was written by Helena Norberg-Hodge, a Norwegian journalist and author. She visited Ladakh prior to modernization staying there for 10 years and described her process of modernization there. She replaced the meaning of change along with Western culture coming into a town in the community with no concept of money with a grandmother's words, "We is unfortunate not to afford money."

and invisible. Thus, the process of art is a self-experiential embodiment of image-nating

Chapter 6

Applications of Literati's Visual Education in the Present Context

The Role of Traditional Education

6.1 Literati Education: Visual Self-expression is a Right that Everybody Can Learn

   and Everybody has to Enjoy

Traditional education like that of other East Asian countries[129] played a key role in educating

literati within both the government-sponsored institutional systems and priviate schools.

Shishuhua functioned as training based on their ideas of unity.

   The self-expressive process of art-making in literati education is to experience the unification

of the mind/body and reason/emotion through writing and drawing as the most effective way to

achieve visual literacy which accompanies an artistic way of seeing. It is different from learning

how to draw, but trains artists in how to see. It also endorses the concept that everyone can learn.

The seal stamped on Hakuin's brush work reads: "Paintings that help sentient being(s) to attain

liberation" (Stevens, 1990, p. 142).

   Degenerated visual capabilities and the lost spirit of unity can be resolved by teaching a new

way of seeing by teaching awareness of the true nature of the self. In addition, the role of

symbolic metaphors extends its meaning and takes it out of a human's boundary of a cyclical step.

Thus, in these features of the literati tradition, art has alternative properties, but a new perspective

is needed to revive and re-establish its identity. Revival of East Asian art and culture will be an

alternative answer to modern conditions.

   Ideas derived from "selves" are fundamental elements for living healthy and confident

lives. The good points of the traditional education system in Korea should be sustained, despite

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[129]Korean traditional education shared many characteristics with the East Asian countries of China and Japan. I use Korean traditional education in specific cases of Korean education.

the fact that its problems have led to widespread stigmatization of Confucian-style educational structures.

Homo Aestheticus explores the ways in which humans are inherently aesthetic and artistic creatures. "For the species-centered view of art reveals that the aesthetic is not something added to us--learned or acquired like speaking a second language or riding a horse--but in large measure is the way we are, Home Aestheticus, stained through and through" (Dissanayake, 1995, p. xix).

It is no longer possible to teach Korean children as they have been taught, in the way that the established education has been structured. in particular, we need to change the approach to Korean painting and calligraphy in art education which is currently only copying the paintings of the masters. Koreans can engage in multi-cultural teaching when they have their own characteristics to teach others. Advancing onto the international stage is not possible if Koreans just learn others' methods. When Koreans try to seek a connection with their tradition, they can discover more of it and re-establish it in a modern way.

Self-expressive visual education combines the Modern Educational Strategy of Lowenfeld's visual self-expression and Brain Based Visual Education (BBVE) to revive and preserve the merits of traditional education. According to this concept, "Have fun with ink and brush" has been developed to understand the traditional spirit and to train students in visual self-expresion and visual literacy. (See Appendix 2.)

6.2 Harmonious Unification between Splits in a Monistic Universe

6.2.1 Mind/Body Connection

Shishuhua is inner practice and expression which is inseparable between an activity and the spirit in the process which is the creation of a universe through an art activity. It is to see the

nature of the self according to Shitao so it concerns those of us who are interested in theories of not only education but also creativity. It can also bring harmony as one's intuitive gaze.

Literati's Shishuhua tradition is the fundamental factor that produced Shishuhua Sanjue. Visual training, in particular visual perception and visual thinking through brush and ink materials, played a very important role in traditional education before modern education was established.

The function of art as visual literacy in Shishuhua is to focus on the process of seeing and drawing, which involves self-experiential learning and practicing the connection between the eyes and the hand. Self-expression in pictorial space embodies the experience of the mind/body entity which is a state of the unified self.

One's creative process of drawing, seeing, feeling, and concentrating on the activity embodies a harmonious experience with the body and mind. This function unifies reason and emotion, and at the same time, heals one's separated mind. Because of these connections Shishuhua can be an alternative to solve the modern splits although Shishuhua tradition of literati's combined way of seeing has now become separated.

In summary, Shishuhua develops one's visual literacy, self-expression, identity, and critical gaze through the creation of a picture in the mind which is the main theme of Shitao's Oneness of Brush Stroke theory. In Shishuhua Illyuron, the mind, body, and material are connected to each other, so the spirit and matter are unified in Shishuhua, or Zen paintings as the product of the total effort. In addition, it has value in art educational theory as a creation theory.

6.2.2 Understnding Symbolic Meaning

The unified role of writing and painting through its symbolical meaning in literati's expressive Shishuhua is important to understand both the invisible and visible world. According to Yongsook Park (1975, p. 7), if an image of an invisible figure (像), it is the essence of all

beings, the form (形) is the outer figure of such existence, so to perceive an existing thing correctly is understanding the meaning of an image (形像).

In a similar way, Chuangtsu's writing reveals many layers of his visual logic. Chuangtsu's writing includes visual metaphors and symbolic representations as expression. In Chuangtsu, the levels of written language are classified into (1) the level of right and wrong, (2) the level of roaming as written language, (3) the level of figuration, and (4) crossing the boundary as language of life and symbolism.[130]

Without understanding the symbolic meaning of the images which are shared within the realm of the mind and body connection, we cannot be free from our own self-centered way of seeing which has been distorted by the modern construction. The goal of education should focus on reducing the gap of this separation, understanding symbolic meanings of images and solving the self-centered perspective in modern times.

6.2.3 A Unified Role of Drawing and Writing in terms of Self-expression and Visual Logic

Painting with calligraphy (writing), is not a combination of two arts, but a way to simultaneously express two media. B., Kim (2006, p. 21) notes that if we look from an artist's perspective, there is no difference in expression between drawing and writing. When a literati is writing, he makes a stroke (called a "hit" when literati write and paint with a brush) while creating a new relationship between the line and focus on the paper. Lines are not simply lines, but carry out the bones, skin and nodes, and a pale line. The composition and prototyping is created while drawing a line. Watching the relationship with the outer rim while drawing is the moment of departure and going into his nature according to Shitao.

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[130]Laotzu in Ch.1, *Taoteching* (道德經) states that truth cannot be expressed in the spoken language by saying (道可道非常道), and Chuangtzu in "The Adjustment of Controversies (齊物論)" asserts that we should see things beyond the visible at a high level.

Shishuhua represented the artist/writer's own mind or personality. It is, above all, an expression of a pure inner world from the perspective of the human mind, not just a matter of fineness. It is an expression of our awareness of life arising from the human mind.

Park (2007) explains the relationship between poetry and painting which was implemented in Shitao's *Qingxiangshuhuagao* (清湘書畫稿, Qingxiang Sketches of Calligraphy and Painting, 1696).

> The main role of poetry is to provide narrative. "Shitao's painting theory" describes his personal life and the transformation process in the plot like a novel or play. Compared to such kind of narrative, the painting is presented as the topic, and involves a series of stories, and is linked to the world of reminiscence, symbol and humor made by matching poetry and painting and then re-reading the following. This reinterpreted image is again connected to a new narrative of pursuit and completion of the laws of painting. The narrative shaped by poetry is the key in clearing the contents of events that Shitao has experienced and the meaning of image. While the painting is a visual narrative, the visual images of poetry and painting visualize a particular situation. It attracts the attention of the audience, conveys the change of subjective emotional states and attitudes of the artist in a specific moment, along with the atmosphere, and tells the story in a familiar visual language of the concrete condition and details of events passed over by the narrative. This representation of narrative paintings as a form of visual language covertly shows the artist's presence of the time it was made unlike the narrative which recalls the past and describes the present and future state. While the epic story tries to imagine the process of the artist's transformation who pursues truth, it is the image itself that shows the realization and completion of truth (p. 34).

Two layers of the text and image interrelate, and sometimes they function differently. They also produce invisible, but sensible chi by transcending from the visible layer. They function as a hole or a part, and return to the beginning. She (2007) points out, that Shitao's Shishuhua were not used for illustrating poetry, and neither was the poetry used for describing pictures. The role of poetry is to create imagery for a story. Drawing also shows the realization and completion of a doctrine in itself (p. 34).

Literati's inseparable expression and their way of seeing and thinking was meant to maintain harmonious moderation. It was possible to train students in this philosophy of unification of art/emotion and philosophy/reason within their visual logic. Understanding the characteristics of

practicing a holistic way of seeing and thinking is an effective way to train students not only in harmonious unification between modern splits but also in the development of visual literacy.

6.2.4 An Intuitive Gaze and the Self-reflective Role in Zen Painting

A visual image points to analogical thinking, an aural image to counteract analytic and digital thinking (P., Yoo, 2001, p. 30). Developing the wholeness of visual perception provides a new way of seeing and develops the right hemisphere of the brain which involves "non-speaking intutition." Intuitive learning, in particular, was emphasized in Zen tradition. Goan is a way to see with an intuitive gaze (統觀). Zen painters draw their ideal which cannot be described in a fixed form; thus, it always starts from paradoxical confusion. Thus, they utilize intuitive ways using metaphors to deliver life's paradoxes.

It is difficult to elucidate such a function. To transform knowledge in individuals' lives, people need to learn a self-experiential process (Britzman, 1991). Individuals must realize their daily reality through self-reflection. Such learning is embodied in the practice of everyday living and will lead to self-transformation through reflective practice.

Zen methods of reflective practice mean practicing Goan to allow people to see their attachments. Reflective practice in American education involves teaching how to understand the self through self-reflection for training teachers.[131] Korean reflective practice has mainly been studied through research on constructivism.

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[131] There were no results for the study under "reflective and art education," but there were 183 results under the keyword "reflective writing," and among them were 4 articles about portfolio writing related to art education, 9 articles under "self-expression," 2 articles for "self-disclosure," and many articles on Reflective Practice in the UMN library search. Most were published in the journals Art Education and Studies in Art Education. The pioneering article written by Bamberger and Schon (1983), "Learning as reflective conversation with materials: Notes from work in progress," is a cooperative study between art education and reflective practice. However, their first cooperative intention was divided, and Schon's reflective practice in literature has been active. Based on this initiative, Taunton (1984), Gregory (1989) published in the field of art education. Ross (1992), and five scholars in the late nineties published their study related to reflective practice and art education. Since Zimmerman (1994) published in this area, interest in reflective practice has been further encouraged in art education. Campbell (2005) contributed to connecting reflective practice to the field of art education, focusing on spirituality.

Development of reflective practice relates to art education in terms of identity and self-disclosure in post-modern art education (Clark, 1993), multicultural art education (Zimmerman, 1994), and critical gaze in visual culture art education (Tavin & Hausman, 2004). Seeing within the right hemisphere of the brain is both an intuitive and non-verbal way of seeing, which is a totally different way of learning.

6.3 Harmonious Unification of the Left and Right Hemispheres of the Brain

6.3.1 A Non-verbal Way of Seeing in the Aesthetics of Relation

To teach visual thinking and visual perception, the most effective way is to train students how to see well while drawing. The writing/drawing process of a brush stroke is to see the relationship between the drawn line and the outline of the paper. They see the relationship between the whole structure and the line on the surface, and from one point to another, and the edge of the paper with a single stroke.

According to Arnheim, this is the configurational way of seeing between a figure and the ground. In ink-and-wash painting, the painter draws a line and creates a structure and shape, focusing on the connection between the line and the background. This is how they break away from a self-centered mind.

Such visual training took advantage of not only developing both the left and right brain, that is, harmonious unification of emotion and reason, but also visual literacy of an artistic way of seeing. This method trains students to see the relationship between things. These properties are typically revealed in Shishuhua Sanjue's spirit and attitude toward life. Thus, it is the notion of aesthetics of relationship.

Thus, traditional education trained students to see the relationship in a spatial visual sense which is a non-verbal way of seeing. Developing both the left and right brain in a harmonious way in traditional education was inherent as part of students' practical study. The aesthetics of

relations in traditional education can be the solution to modern self-centered vision and separated thinking, and laterality of the left hemisphere of the brain can be solved by training the right brain.

6.3.2 The Characteric of the Medium within the Mind/Body Connection

Literati used rice paper and brushes in East Asian culture. Since drawing methods and materials have a close relationship to what affects one's perception, in traditional education, the brush was a major tool for writing. With a brush, a painter did not make any difference between writing and painting or drawing unlike tools of modern education such as pencils. In contrast, a pencil can only write, and writing with a pencil only trains the artist to partially see because it focuses on each letter that is written. With a pencil, people do not have to care about the overall structure when they write as in brushstroking with a brush.

While using a brush, a painter can develop his/her sensibility. The process in which flexible paper, a brush, and black ink are used in combination with various methods allows the painter to express what he feels. The world expressed through ink and brush is regarded as an ultimate process that reveals our "selves." In this way, traditional education has emphasized the discipline of the process as well as the result. If the process is perfect, then the result is as good as the process itself.

The properties of these tools affect our thinking process. Using tools affects individuals, as well as the whole society. Through this use, students will recognize the tradition which is a part of their identity and the connection of the mind, body, and material all of which delicately respond to their sensibility. It is to feel the process of art making, and not to copy. With this perspective, students can understand art easily, and they can expand their perspectives through the influence of artistic things. Everyone can be a "creator."

Material properties should be approached with a totally different attitude from that of Western materials: pencils or oil paints. Using materials of the ink stick and brushes can train one's visual sense effectively through the performance of Shishuhua. When writing with a brush, one becomes aware of the relationship between the lines/figure and the paper/ground. It is the process of feeling not only the self but the susceptible material. Virtually all visual images are multimodal. Moreover, development of the right hemisphere of the brain will increase students' visual literacy and their latent ability.

Recovering the Role of Literati's Self-expressive Visual Education in Shishuhua

6.4   Interdisciplinary Approach of Literati's Unified Role in Drawing/Art and Writing/Philosophy

6.4.1 Literature and Art

Traditional eduation can be developed through literal literacy and visual literacy. The literati were trained writers, poets, and at the same time, painters. Their way of thinking and seeing was unified within both reason/l-mode and emotions/R-mode. The main function of language centering on L-mode is to divide and analyze things, so knowledge itself cannot connect learning with life. This is the reason that the self-expressive process of art making has to play a role in education. In addition, the unified role of the writing and drawing processes in literati's Shishuhua can serve as a harmonious unification of philosophy and everyday practice. Moreover, it is a way to train how to see with an artist's eyes. The world artists see is delicate. They face reality sharply, and the reality sublimates their daily behaviors into a work of art. They attempt to shed light on what is unique in time and space while conveying insights that exceed the limits of the situation that emerges. This is precisely what Aristotle (Greek, 384 BC

– 322 BC) meant when he said "Poetry is truer than history."[132] Jang Pa (張法, 1954~ , A Chinese Aesthetics scholar, 1999. p.380) states that poets write about things that their eyes see.

Literature education focusing on self-expressive writing is active through the National Writing Project in the U.S.[133] Likewise, in England, psycho drama education in social organizations is also currently active, especially related to reflective practice. The visual self-expression is a similar process to self-expression in writing. This international trend that focuses on self-expression in education offers new hope for establishing visual self-expression in art education. In particular, a program like Self-expression though Art (SETA) is grounded in Shishuhua's Three Perfectionists as Eastern literati education.

Poetry and painting, as art, have aesthetic and creative views in common. In addition, the oriental idea of a unified world is heading towards ecology and philosophy, making it an ideal way to teach artistic vision and philosophy. This aspect will lead to an interdisciplinary curriculum that is a better alternative to established art institutional systems in Korea.

6.4.2 Phenomenological Research and Zen Painting

The interrelationship between phenomenological research and Zen painting is intimately related to the philosophy of seeing something in the same way as the research method of writing in terms of van Manen's phenomenology. Van Manen (1989, p. 32) described this process as, "…we should not confuse style with mere technique or method; rather style shows and reflects what the author is capable of seeing and showing in the way that he or she is oriented to the world and to language." The study of phenomenology suggests a faint boundary between researching/writing, and life and learning. Van Manen (1989, p. 28) further noted,

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[132]Cp- Aristotle's Politics 3.11.4: "An artistic representation differs from ordinary reality in that elements which are elsewhere scattered and separate are here combined in a unity." Poetry is an act of creation, for it imitates mental impressions; it is, therefore, an idealization, not a direct copy of human life. It is closer to reality than the concrete situation, since the universal is truer than the particular.
[133]Retrieved in December 01, 2010 from http://www.nwp.org/

Writing is the method. And to ask what method is in human science is to ask for the nature of writing. What is wrong? How is writing research (thinking, reflecting)? Certainly writing is a productive activity. The writer produces text but he or she produces more than simply text: the writer produces himself or herself. As Sartre might say: the writer is the product of his or her own product. Writing is a self-making or self-forming promise. To write is to measure the depth of things, as well as to come to a sense of one's own depth.

His phenomenological approach is both a pedagogical goal and a research method. He (p. 32) argued, citing Merleau-Ponty, that language suddenly swells with a meaning which overflows into the other person when the act of speaking [or writing] binds them up into a single whole. He (p. 29) further stated that the writer's immediate domain is a paper and pen or keyboard, on the one hand, and language, on the other hand. According to van Manen, writing is an expression.

Van Manen contended that "Writing involves a textual reflection in the sense of separating and confirming ourselves with what we know, distancing ourselves from the live world, decontextualizing our thoughtful preoccupations from immediate action, abstracting and objectifying our lived understandings from our concrete involvement."[134] For him, phenomenological writing is necessary to understand something as it is. The writing process gives meaning to words, elevating their meaning and illuminating relationships between structures. Shitao and van Manen agree on these points.

6.5 Self-experiential Visual Expression: The Process of Visualization

6.5.1 Development of Visual Literacy and the Right Hemisphere of the Brain

Hakuin's purpose in writing and painting is to teach people how to see well. Shitao also emphasized the role of drawing/painting as an educational goal. This is the same goal of visual literacy in modern education. In this context, the role of Shishuhua Sanjue meets an educational goal of modern times.

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[134]Van Manen, (1997). p.129, see Ong, W.J. (1982). Orality and literacy: the technologizing of the word. New York: Methuen.

The effective way to develop visual literacy is seeing with the brain's right hemisphere which is the key to an artistic way of seeing. The first step to see within the right hemisphere of the brain is to see the relational structure with background. When students are drawing, they see relationships of two points which meet with the outer frame, while at the same time, seeing the gradient and the ratio of an object. It is a way to see further and relatively which deals with spatial information. Thus, visual training develops our lost visual sensibilities.

Betty Edwards (1989), for example, suggested that drawing with the right side of the brain is the most effective way to strengthen the general development of the right hemisphere of the brain. She noted that the value of achieving realistic drawing skills has three aspects: (1) seeing deeply and profoundly; (2) gaining a kind of confidence in your creative ability, and (3) learning to shift to a new mode of thinking, a mode of vast potential for insightful, creative problem solving (p. 5~6).

Shishuhua can be useful training to see within the brain's right hemisphere. A law of "writing with the shoulder" is a basic position when brush stroking. Learning how to hold a brush and write/draw/paint trains people to see the relationship between the line of a shape and the ground, in genera,l while loosely using the shoulder.[135] This is a relational and holistic way of seeing, unlike the way of seeing when students use a pencil in writing, which gives them only a partial and fragmented way of seeing.

This traditional way of seeing and drawing develops not only visual literacy but also the right hemisphere of the brain. Many scholars (Zeki, 1999; Springer, 1989; Edwards, 1989) have suggested that the development of the right hemisphere of the brain encourages the harmonious union of reason and emotion. The process of visualization trains one's visual literacy and develops the right hemisphere of the brain, which has an educational significance. The function

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[135]Shitao Painting Theory, chapter 6: Motions of the Wrist.

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of art as visual literacy in traditional education can overcome modern conditions of self-centered visual limitations.

Methods focused on visual self-experiential expression in traditional education can be developed through visual literacy, but development of visual literacy in the art making process takes place in two ways. Creators focus on the process of seeing while creating art as well as a part of the larger creative process. Creating a painting is not just about the technique, but also about integrating one's life since a painting is an expression of the artist and the period within which the artist lived. The social background, attitude, and worldview of the artist permeate his paintings. Thus, the ideas and art of an author can be implied through his or her pictures. Therefore, the finished painting should not be the primary focus in this context. It is to train people in visual literacy through the art-making process. This is a moment of seeing and drawing with the right hemisphere of the brain and uniting all things. Thus, visual literacy involves the development of the brain's right hemisphere and the development of artistic vision.

Visual literacy is as critical as speaking and writing in education. Sutton (1992) stated, "Everyone appreciates the need to learn the meaning of words, we also have to learn to read and understand the meaning of visual information and the different components of visual language." Similarly, Heinich et al. (1982) emphasized the importance of visual literacy: "Visual Literacy is the learned ability to interpret visual messages accurately and to create such messages, thus interpretation and creation in visual literacy can be said to parallel reading and writing in print literacy" (Petterson, 1993, p. 135).

In Europe, there are already alternative educational movements to practice visual education in order to teach new ways of seeing in education. For instance, Rudolf Steiner's Waldorf School and Reggio Emilia's program focus on the visual-experiential processes, rather than language-based learning. They have understood that development of visual literary, teaching students how to see well, must be an invaluable foundation in education.

6.5.2 The Visual Self-expression: Embodiment of Self-experiential Understanding and Self-awareness

When children draw or paint, their internal worlds move together with a painting of lines. While the lines and form gradually become one, the painting becomes a picture of form. It is the moment when children experience a unified perception which will turn into embodied understanding. Visual expression functions by developing a new way of seeing and understanding identity.

According to McNiff (1998, p. 2), everything is reduced to the perspective of experiencing "I." Dialoguing with images is a method for expanding the ego's singular vision so reality is an ever-changing interplay and never a single, fixed position. Shitao's painting theory can be interpreted by visual training, creative attitudes of life, and introspection of the self through painting.

The role of visual self-expression is an important step for visual training. Seeing and drawing is what people may experience within themselves, so this is a self-experiential process in which the self and object may be combined and such a state is conveyed in drawing. The self-expressive function of visual training in an art-making activity leads to self-examination. Its goal is not to make art, but to encourage people's growth from immaturity of attachment, which is the symptom of a self-centered visual limitation.

The most effective way to teach people how to see is to focus on the self-expressive process in an art activity. The way to train them to see well is to feel the sense in the process of coloring and painting. Self-expression must be fully revealed within the pictorial space, and students must be allowed to make their own choices. What this method reveals is that students' hearts are moving along with the lines of the drawn objects. Feeling the drawing and the creating process of a form produces energy and vitality when the mind and body are connected.

Figure 43. My Work, Orientalism and Turning it Back, 3 among 5 Drawings.

I made a series of 5 paintings with the title, Orientalism and Turning it Back. The first is a map centering on England, the second is a map centering on Korea, the third shows orange-colored eye glasses on Muqi's painting, the fourth is a folded Muqi painting tied with a string, and the last is a door searching for the self. "Visualization of my self-awareness is depicted by images and texts in a contemporary fashion."

6.5.3 Visualization of the Self: Confrontation, Self-healing and Metaphonical Thinking

Drawing with the subject of the self is the process of visualizing the self and is the process of feeling the self-mindfulness. This process plays a role in objectifying and distancing the self, which is the role of self-healing. The self-healing process during drawing/painting unifies one's inner and outer self through self-experiential expression. Kim (1997, p. 11) described this process as varied, "depending on the temperament of each child and [it] has a therapeutic effect to create harmony with her/his deformed personality."

Sometimes unconsciousness can be revealed while expressing and feeling the self because the process of mind-body-drawing is interconnected. When a class deals with one's emotional expression, it is very important that teachers have to observe what students do and be present the whole time; teachers must be ready to listen to students' needs. They must be aware of students' abilities, and how to handle each student with a consideration of individual differences.

Case 5) The Integrated Lecture in an Arts School

An arts program was developed for students who attended the elementary school and orphanage institute at the arts school. In a class session called "Drawing whatever," one 5th grade student was little and looked like she was a 1st grader. It had been two years since she came to the orphanage institute. I saw that she was drawing a house and suddenly started to dizzily paint with a red color. Then, I asked her, "Do you want to do it more?" She answered "Yes." I gave her a 14" x 22" paper and more red paint, and said, "Play with the color as much as you want." The student immersed herself in the project intensely with the red color. A moment later, the student disappeared, so I asked her friend who was sitting next to her, "Where did she go?" and she answered, "She went to the toilet." I went to find her, but, red palm shapes were evenly printed on the walls all the way to the toilet. The red prints ended at the toilet, and the student was washing her red hands. The sink also became covered in red. I asked her why she stopped painting as she was washing her hands with soap. Then, she replied that the other teacher told her to stop and scolded her. The little girl had expressed her restrained anger while drawing the house and picked the red color unconsciously to express her pain, but unfortunately, the teacher did not understand what the student had been through. She should have understood her process, instead of scolding her.

When the student was unconsciously expressing her emotions in her drawing, the teacher should have allowed her emotions to be expressed. The student's wounds appeared on the

surface even if they were slightly stifled. If the teacher had let her play with the red color, the child's anger could be relieved and thus help her grow and overcome it by herself. I should have been with her and known the situation, or asked another teacher to take care of her when I could not. She should not have been told to stop doing what she wanted. It would have been healthy for her to play enough in the picture before her negative feelings exploded. If teachers think that they are not able to help the student, they must send the student to a registered therapist. She needed my help. However, that was my last session and I was busy with my job, so I could not see the student anymore.

I heard later from a teacher of the orphanage that she came there because her parents got divorced. After she was abandoned by her parents, the student had been restraining her anger against her parents and the sadness about her vulnerability. When she was drawing the house, she harshly expressed her restrained emotion with the red color -- anger that she could not express in words. Without an appropriate outlet, she will ignore her feelings and restrain them, and they might explode again one day. The painful or angry moment will pass after relieving trauma through expressing her feelings and visualizing it. Sometimes, it will come back, but she will be aware of the orphan spirit and how to handle it.

The arts program in the school involved integrated education with normal school children and orphanage children. The goal was to help students understand one another, but being in the same class did not foster such understanding. A thorough understanding of the orphanage children's wounds was necessary. In particular, teachers should have understood how to deal with children who had suffered from trauma. The experimental attempt of the integrated program was idealistic but there was a risk when the teachers did not understand the emotional explosion of wounded children. Before attempting to teach an integrated program, I desperately felt the importance of re-training teachers regarding arts education in the approach of arts

therapy. To perform arts education centered on self-expression, re-education of teachers is desperately needed.

Sometimes people's negative feelings need to be expressed, but oppressed emotion may hurt the inner self or others. Two techniques that help people transcend such feelings in real conditions are self-expression and metaphorical thinking. Self-expression must be fully and freely exposed within the pictorial space; the other technique utilizes metaphorical thinking, which enables a person to transform negative feelings to positive feelings. It is a way to heal psychological illness and change an orphan spirit into good energy. A drawing is indeed a symbolic visualization of one's mind. Thus, the drawing is not only a harmonious unification between mind and body, but also self-healing through metaphors. Confrontation is healing. People fear confronting their unconscious mind which is revealed through the self-expressive process of art-making activities.

6.5.4 Reflective Practice: Seeing/Understanding the Self and Others

It is difficult to see the true self because of a self-centered vision of immaturity. Shitao suggested a way of searching for the true self through the process of drawing and painting. He regarded the action of brushstroking as a creation of the universe, which is a way of searching for the self. It is also a process of the self extended to a universe. It is a state where the object and the self are inseparable as seen in the case presented in 5.5.2. There is a perceptual difference between looking at an object before drawing and after drawing.

The Zen way of perceiving and overcoming an "eyeless state" is the same function as self-reflective practice in post-modern education. In this context, Van Manen meets Shihtao. Thus, Van Manen's approach to reflective writing opens up an opportunity to reinterpret Shitao's theory in contemporary language.

Reflective writing and distancing play essential roles in the phenomenological approach. Van Manen (1990, p. 127) articulated the function of seeing and distancing, focusing on the role of reflective expression in phenominoligical writing. "Writing distances us from lived experience but by doing so it allows us to discover the existential structures of experience. Writing creates a distance between the self and the world whereby the subjectivities of daily experience become the object of our reflective awareness." A writer's personal expression must run parallel to objective distancing.

Van Manen (1990) and Giorgi (2003) emphasized this reflective role of phenomenological writing. Van Manen noted in *Writing Exercises the Ability to See*, he notes that "Writing involves a textual reflection in the sense of separating and confronting ourselves with what we know, distancing ourselves from the life world, decontextualizing our thoughtful preoccupations from immediate action, abstracting and objectifying our lived understandings from our concrete involvement" (1990, p. 129. see Ong, 1982).

The process of reflective writing and distancing is the same process as seeing and drawing, so visualization of the self plays the role of reflecting and distancing the self.[136] Self-expression and reflective practice in writing has received some attention in literature education. Seeing and distancing are the essential functions of visual education which is a characteristic of literati education as well as literature education and phenomenology.

Visualization of the self is also a way to understand the self, and finally, understanding the self leads to seeing and understanding others. Jung (1964, p. 12) suggested that, "Only if these connections are created by the self can one feel any assurance that envy, jealousy, fighting, and all manner of negative projections will not break up the group. Thus, an unconditional devotion

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[136] Researchers in art education and art therapy have articulated the role of self-reflection and self-expression by using the phenomenological research method. Betensky (1978) researched the therapeutic role of self-expression in art therapy. Zojonc (2006) and Campbell (2005) also emphasized the role of the art experiential process and spirituality. Johnson (1998) studied reflective practice art education.

to one's own process of individuation also brings about the best possible social adaptation." This

way of seeing is to understand both ourselves and others and then to open the mind.

6.6   Multimodal Function of the Right Hemisphere of Brain Development

6.6.1 Visual Literacy within the Right Hemisphere of the Brain

The functions of the right and left hemispheres of the brain rely on two different processes.

The NAB explains two ways of processing information in the Process Specific Hemispheres of

the Two Hemispheres. Consequently, each has left hemispheric mode problems and right

hemispheric mode problems. The key functions of the two hemispheres have been organized by

NAB in the chart below. [137]

Left	Right
Parsing	Holistic
Successive or Sequential	Simultaneous
Logical Expression	Gestalt Expression
Focal Perception (naming objects)	Orientational Awareness
Analytical	Synthetic
Sense of Time	Present Centeredness
Aggressive	Passive
Discrete Representation	Diffuse Representation
Literal	Metaphoric
Linguistic/Symbolic	Visio-Spatial (Configurational)
Intellectual	Sensuous
Verbal Intelligence	Performance Intelligence
Abstract Reasoning	Concrete Perceptual Insight
Quantifiable Knowledge	Existential or Experiential Knowledge
Mathematical Calculation	Apprehension and Transformation of Patterns and Relations (Visual Thinking)

Seeing with the right hemisphere of the brain is a relational, non-verbal way of seeing

which is involved in turning off the function of the left hemisphere of the brain. This is the

reason people need to develop the right hemisphere of the brain. The effective use of both

hemipheres of the brain is vital for all creative human thought and production. However,

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[137]Retrieved February 13, 2010 from http://www.design.iastate.edu/NAB/about/brain/basic/two_functions.html.

modern education has emphasized L-mode instruction; as a result, it also brought left brain laterality. Edwards (1985) demonstrated how participants' drawing abilities improved during her workshop. She concluded that development of the right hemisphere of the brain in art education enhances students' drawing abilities, and the right brain is most effectively developed through visual training.

When I took Betty Edwards's Drawing within the Right Brain Workshop (2002), the beginners not only completed their self-portraits within five days but also their self-portraits were better than my own, even though as an artist I had drawn more than a thousand Greek gesso statues to enter art college. Later, I taught Betty Edward's program two times at Myungji University for a five-day freshman orientation program. Despite the fact that most of the students were beginners, they improved their drawing skills as much as students who had been drawing for more than one year. This demonstrates that students' capacity to respond to art education itself is not the problem. The solution can be found in training them to see and draw within the right hemisphere of the brain. In addition, this teaching method is easy and joyful, so it provides easy and active learning for children.

When people experience how to see with the right hemisphere of the brain, focusing on the self-expressive process of drawing and painting, it enables them to see relationships between objects, and feel the objects. Seeing with the right hemisphere of the brain unifies the mind/feeling and body/seeing. Finally, this is a way to see things very well, and it is a way to teach visual literacy in a way that everybody can learn.

6.6.2. An Artistic Way of Seeing: Seeing and Drawing on the Right Hemisphere of the Brain

The whole visual expressive process starts from in the inner mind through a bodily activity of eyesight and the hand. This process is expressed in a pictorial space as the creation of a

universe and, at the same time, the true self. This whole process is the role of seeing and drawing with the right hemisphere of the brain. Seeing, if you draw what you see with your hand, will become a truer unified experience.

The most effective way to teach visual literacy is to train people to see and draw with the brain's right hemisphere since the process develops visual ability. Arnheim (1969, p. 296) stated, "The most effective training of perceptual thinking can be offered in the art studios." The process of seeing a line while drawing involves an embodied self-experiential activity by seeing dynamic relationships between the figure and the ground.

There is a spectrum of ways of seeing depending on the individual, from partial ways of self-centered seeing to holistic and relational ways of seeing. A goal of visual literacy is to extend vision horizontally and vertically, and finally, deeply. Arnheim (1969, p. 8) states, "The most effective way to see well is to see and draw a thing through a relational lens while drawing grounded in the function of the right hemisphere of a brain which is an artist's visual perception and thinking."

When literati perform Shishuhua, the brain's right hemisphere is engaged because it is seeing relationships between the brush tip and the edges of the paper. This way of seeing trains students in the development of the right hemisphere of the brain and, at the same time, it is a harmonious expression of emotion and rationale.

By bringing back this traditional way of seeing and the role of Shishuhua, teachers can promote new training of the brain's right hemisphere in general education. These tools will incorporate the most effective method as a basic discipline. Training to see within the right hemisphere of the brain develops not only visual literacy but also a student's latent ability, so this training belongs in the core curricula of primary education.

6.6.3 Intuitive Tacit Mode of Feeling: Harmonious Unification between the Inner

   and Outer Self

The process of seeing and feeling while drawing with the right hemisphere of the brain is a moment of feeling unification between the inner and outer self. To see and feel well, people must see what they feel intuitively which is a non-verbal way of seeing.

Ewing (1941) defined the term "intuition" as the presupposition of all activity. Croce's (1953) notion of intuition is an image-forming activity that integrates fragmented knowledge in a linguistic L-mode society. However, intuition cannot be learned by instruction, but comes from one's inner tacit dimension. Polanyi (1966, p. x) argued that,

> This [tacit] structure shows that all thought contains components of which we are subsidiary aware in the focal content of our thinking and that all thought dwells in its subsidiaries, as if they were parts of our body. Hence, thinking is not only necessarily intentional, as Brentano has taught: it is also necessarily fraught with the roots that it embodies. It has a form-to structure.

The harmonious unification between the inner and outer self can be achieved by seeing and feeling in an intuitive tacit mode. In other words, it is a way of seeing and feeling with the mind's eye as a mind-body entity which is seeing and drawing with the right hemisphere of the brain.

6.6.4 Artistic Imagination and Creative Problem Solving

Benedetto Croce (1953) claimed that visual training is the most effective way to develop our creativity. The artistic way of seeing is closely associated with a self-activity which enhances creativity, since naturally, it is linked with development of visual literacy or the right hemisphere of the brain.

Graham Wallas (1926) presented one of the first models of the creative process. In Wallas' stage model, creative insights and illuminations may be explained by a 5-stage process: (1) *preparation* (preparatory work on a problem that focuses on the individual's mind on the

problem and explores the problem's dimensions), (2) *incubation* (the problem is internalized into the unconscious mind and nothing appears externally to be happening), (3) *intimation* (the creative person gets a "feeling" that a solution is on its way), (4) *illumination* or insight (the creative idea bursts forth from its preconscious processing into conscious awareness), and (5) *verification* (the idea is consciously verified, elaborated, and then applied).[138]

The five stages of creativity start from the first insight and then concentration follows. These first and second steps relate to one's way of seeing, and the next three steps are natural processes of visual thinking and visual perception. Thus, these five steps form the process of the creative way of seeing: concentration - contemplation – resolution – verification.

Visual perception works much faster than rational thought. For example, we can see visual charts faster; in particular, visual perception makes problem-solving instantaneous (Gregory, 1997, p. 8).

Most geniuses like Einstein were R-mode people. It has been said that Einstein used 5% of his brain and the average person uses only 3% of the brain. Most humans' latent ability is saved in the right hemisphere of the brain but it "sleeps" because of left-hemisphere-centered education. Thus, using the right hemisphere enlarges not only people's potential but also their academic achivement.

Seeing with the right hemisphere of the brain is intuitive and imaginative. Such ability can be developed by the image-making process. Imagination comes from the verb imagine, and the noun form of image, so it is developed by the process of image-making in this sense. Problem solving starts from seeing in detail which is seeing with the right hemisphere of the brain. Thus, art as visual literacy can be a tool to train people in creativity as well as problem-solving processes.

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[138]Prasad, S. (2009). *Creative Thinking of School Students*. Discovery Publishing House. Cited in Wallas, G. (1926). *The art of thought*. Harcourt, Brace and Company.

6.6.5 Meditating with Art and Creating a Universe

The Cartesian perspective endemic to the modern condition has caused an inability to see uncodified iconographic images. The modern rational-centered perspective emphasizes the visible aspects, which only convey linguistic and codified iconographic messages. Hence, people have lost the ability to see symbolic meanings and spiritual dimensions of images.

After we know something, we should deconstruct our knowledge to generate new constructions of knowledge. However, the new would has become the old; thus, it has to be deconstructed again like with no mind since all things depend on the mind. Chuangtsu's (莊子, 365-290.B.C.) double deconstruction strategy re-constructs the language of the hidden layers he activated.

An artistic way of seeing is no-mind in literati's Shishuhua and appropriateness without purpose (Zweckmäßigkeit ohne Zweck) in terms of Kant (2008). It is seeing with the right hemisphere of the brain which is intuitive (NAB). Its intuitive approach seems to help painters be good painters rather than limit their way of seeing and painting a certain type of pictures.

According to Franck (1973), the drawing state while seeing with the right hemisphere of the brain is also similar to meditation practices. When people draw a line with a brush on a paper, they begin to concentrate on the self-experiential activity without thinking; this is the meditative state that Franck discovered through drawing nature. This is a moment of seeing and drawing with the right hemisphere of the brain.

Chuangtsu explained "An awakened person does not have personal things, a hermit does not have accomplishment, and the saint does not have fame."[139] Likewise, no personal feelings, no accomplishment, and no fame is an ideal form of life and the final goal for art. Again it is nothingness, but somethingness which exists within unified spirituality starting from one's mind

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[139]「逍遙遊」, 至人無己, 神人無功, 聖人無名.

to the paper, which is the creation of a universe. In this way, we can reconstruct our lost way of seeing and regain our nature.

6.7   The Role of Art in a Visual Culture

6.7.1 Revival of Symbolic Meaning

Knobler noted that image makers create symbols. From the paintings on the cave walls of Paleolithic man, a record of the visual arts has continued to modern times. Although the motivation to create these images appears to change over time, there is ample evidence to affirm the need to transform experiences into visual symbols (1966, p. 3). For example, Altamira cave paintings showed that artists who made images, assumed to be shamans, understood their surroundings through visualization of self-experiential expression and their makers' way of seeing was unified with nature.


Figure 44. Altamira Cave Paintings.

The visual image contains not only visible aspects but also symbolic meanings of spiritual dimensions that are part of the shared culture. Roland Barthes (1978) distinguished visual images into three levels of meaning—informative, symbolic, and obtuse meanings—where

images imply the messages: (1) linguistic messages, (2) codified iconographic messages, and (3) uncodified iconographic messages. Linguistic and codified iconographic messages have two functions, communication and signification, and they are familiar to viewers (even if only vaguely). However, it is not enough to see the whole meaning of the visual image through linguistic and codified iconographic messages. He pointed out the need for a third meaning to excavate the symbolic meaning hidden by the veil of modernistic materialism; it is to see into the inner nature of outward phenomena. The real meaning of nature has been destroyed by modern culture. Thus, it is quite natural to say that postmodernism meets Zen Buddhism in the way of seeing one's nature and not only by seeing the outside, visible world.

It is possible to be trained in new ways of seeing through practice in everyday life, which is the goal of literati traditional education. This kind of training must embody self-experiential practice through the process of learning. Thus, symbolic meaning can be revived when a learning process is initiated to understand meaning. One's physiognomic ability is visualization, and at the same time, symbolization, so the art-making process plays a part in an artist's way of seeing. This visual, self-experiential expression in the art-making process is a way to bring about new ways of seeing when an indivisual can risk change.

6.7.2 Understanding Symbols, Identity, and Tradition in Culture

Eastern painting communicates with viewers through symbolic meanings which have been largely lost in modern times. Park (1975, p. 7) opened a discourse in *A Korean Art Theory from View within Mythology System*. "Xiang (象, an image of an invisible world) is an essence of all beings, xing (形, form) is its outward appearance.....Therefore, it has to be said that perceiving an existence is properly to understand a xingxiang (形象)."

Understanding symbolic meaning is to see xing and xiang. Postmodern art deconstructs the notion of modern art. Crimps (1979, p. 86), a prominent postmodern artist, argued that, "We are

not in search of sources or origins, but structure of signification underneath each picture, there is always another picture." Postmodern art searches for the symbolic meanings of uncodified iconographic messages which are culturally shared, as opposed to the modern notion of merely appreciating the visual aspects of modern art.The symbolic meaning in Shishuhua can be understood and read only through the way of seeing within a shared culture. Therefore, it must be recovered to restore its position in modern culture.

It is possible by reading and interpreting how symbolic messages function in the culture, but people have to develop cultural literacy to interpret symbolic meanings. Reality is connected to the invisible world by symbols, and symbols are connted to realty. The role of symbols in the visual culture era connects visible reality to the invisible world.

To revitalize our lost way of seeing and to revive the imaginative ability of the invisible world, within the harmony between modern splits, we have to recover lost symbolic meanings and initiate ways of seeing from a monistic perspective. Such reunification is our life as a harmonious whole.

6.7.3 Culture and Education

Modern structures have been questioned, and the conclusion is that they have failed in many areas. For example, St. Pierre (2002) questioned why modern education has failed. Suzi Gablik (1984), a feminist artist, also asked, "Has modernism failed?" Arthur Danto (1973), a postmodern philosopher, declared that "Art is dead." One of the causes of this failure may lie in the problem of L-mode-centered education. To solve the problem of L-mode-centered education, it is necessary to recover visual culture and learn new ways of seeing through visual self-experiential expression.

Thus, the ultimate goal of education is to teach how to see and find the true self through holistic unification of reason and emotions. Learning has to be practiced in everyday life.

Knowledge and skills that are not related to reality will merely be accumulated. Arnheim (1966, p. 6) asserted that seeing is the perception of action. Seeing itself is not actually seeing and feeling since it is not actually feeling, because people see with a self-centered perspective. Thus, people must be trained to develop an R-mode-centered way of seeing through visual self-experiential expression, which is the role of art as visual literacy.

Van Peurson (1974) noted that people must begin from questioning a given situation instead of merely tolerating the existing situations to learn the real truth. People also increasingly use symbols, so continuing education is needed. Understanding the process facilitates this ability to control. This applies not only to science and technology, but also to human culture.

Kluckhon (1951, p. 86) defined culture as follows: "Culture consists in patterned ways of thinking, feeling and reacting, acquired and transmitted mainly by symbols, constituting the distinctive achievements of human groups, including their embodiments in artifacts; the essential core of culture consists of traditional (i.e., historically derived and selected) ideas and especially their attached value." However, a culture as the process of learning does not guarantee the progress without posing a question. Thus, students have to learn how to question criteria and objectives before they receive them passively.

The notion of art in modernism has to be deconstructed because its role has been separated from everyday life. In addition, modern vision has been distorted by the Cartesian perspective of modern culture, a perspective which has been sustained for less than 200 years.

Eisner (2002) proposed integrating visual culture and art. He pointed out that, "The argument for moving from art education to the study of visual culture is that if we are able to shift our teaching practices, our curriculum content, and the aims of our field, it will be to the real needs of students in the 21st century" (p. 7). The role of art connects to everyday life in Visual Culture Art Education (VCAE), and the visual education theory is associated with

culture. Postmodern approaches to art education and VCAE tend to expand notions of art, focusing on its content in art education.

The critical point of Visual Culture Art Education (VCAE) has to play an important role in art education in this visual culture era. It is necessary to teach how to interpret images in this area of mass-media (Bauman, 2007) in terms of the critical gaze (Tavin, 2000) in training for a new way of seeing. However, this type of training has mainly been developed for appreciating art and media education since media education cannot be perfect without an analogical experience. Thus, people have to develop "a good eye" and practical wisdom to live subjectively in a visual culture.

The 1970's art curriculum movement, "Understanding of Art" was the starting point to connect artistic vision with everyday life and has somewhat succeeded in extending the notion of art to connect art to everyday life and to teach a new way of seeing. This movement particularly deserves recognition for its move towards positive changes in culture within this materialistic system of the modern world. This movement has influenced the artistic world to move from modernity of the modern art as tableau to becoming more open to the "other," in particular, media art.

Learning the "right" way of seeing and visual expression through symbolic representation is actually essential in training visual literacy for all. It involves becoming an actor (i.e., a creator or a producer), rather than a consumer or spectator. Visual education through visual self-experiential expression makes it possible to connect embodied learning with everyday living as creative human beings.

6.8 Re-establishing the Artistic Vision of Traditional Education

Art as visual literacy is both a goal and a means to achieve that goal of visual education. It can develop people's visual literacy and the right hemisphere of the brain. It also finds the lost identity. Furthermore, modern education requires development of the right hemisphere of the brain to help increase students' potential aesthetic talent, latent ability, and creativity. Thus, this traditional literati education is an emerging educational method. Everyone has a right to learn, and all people can learn how to draw just as they can learn how to write. This is the role of visual art education as part of basic curricula.

Eastern Asian countries have presented practical critiques about accepting the Western culture. For example, after introducing Communism in China, the Cultural Movement attempted to teach aesthetics instead of theology, focusing on the potential power of the aesthetic movement. The aesthetic movement led by CaiYuanpei (蔡元培, 1868~1940) and the printing movement led by Lu Xun (鲁迅, 1881~1936) were both forces which sustained traditional culture in China. The Superiority or inferiority dispute of pencil and brush (1899~1916) was also active for a decade regarding art education in Japan.

Korea should also maintain traditional education and search for a new teaching method as a contemporary conversion. A teaching method focusing on self-expression and creativity in CCAE is self-expressive visual education, and shares much in common with the literati tradition. Visual self-expression was the role of literati's Shishuhua. Thus, the current method of encouraging passive imitation in teaching traditional art should be reconsidered, and the self-expressive role in the process of art making, (i.e., the role of art as visual literacy) should be brought into the equation. It is necessary to teach both the spirit of traditional art education while adapting it to fit modern society's needs, and to connect the teaching strategy of traditional education because we have lost these values.

Educational Theories for Contemporary Application of Literati's Visual Education

6.9   Visual Self-expression in Child Centered Art Education (CCAE)

6.9.1   Art Therapy Education: Visual Self-expression of Mindful Play for Emotional

Maturity and Creativity

Early art education, for the most part, emphasized skills that would be useful to industry. The teachers' role was to teach drawings by using geometrical forms and manual books. Efland commented, "He (Bailey) went on suggest that those people promoting industrial education lack appreciation of the ideals necessary for progress and that we should be developing artists, not technicians." However, he cautioned: "Unless our Industrial Education opens the minds of working men to the beauty of the world, to the glories of artistic achievement, to the eternal principles of art, we shall continue to steal our designs from Germany and France, and all our industrial training will go to the making of clever parrots and monkeys."[140] L-mode-centered education intensifies lateralization of the left hemisphere of the brain. Learning without self-experiential awareness is not understanding, so it does not connect.

Some teachers and programs have focused on this type of art education. Starting from Lowenfeld's CCAE which focused on playful expression in art classes there were some art teachers who considered self-expression in teaching art. Cane, as an art teacher, also combined art education and self-expressive art therapy in her art classes, and saw herself as playing the main roles of art teacher, writer, and art therapist. Self-expression in her classes was differentiated and went beyond mere spontaneous impulse.[141] She deserves to be recognized as one of the pioneers in developing the role of self-expression in art education.

Child Centered Art Education (CCAE) is an art education therapy program focusing on creative self-expression (Lowenfeld, 1955). Lowenfeld (1955, p. 14) stated, "This is one of the

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[140]Efland, A. (1990). p. 180. Bailey, H.T. (1910). *The flush of the dawn: Notes on art education.* New York: Davis Press. p. 33.
[141]Efland, A. (1990). p.201. Cited in Cane, F. (1932). Art in the life of the child. In G. Hartman & A. Shumaker (eds.), *Creative expression* (pp. 42~49). New York: John Day & Co. p. 45.

basic factors of any creative expression: it is the true expression of the self." Children exist to be

able to express themselves. When they are allowed to express their feelings actively in art

classrooms, it will be possible to express themselves as creative human beings. Art expression is

not possible without self-experiential awareness of expression or without access to art materials.

However, more recently the self-expressive role of CCAE has been divided into two areas:

self-expression as the main tool of art therapy to heal patients' suppressed feelings (Bailey,

1993; Burke, 1985; Chickerneo, 1990; Feen-Calligan, 1995), and expressive arts in schools as

part of the curriculum (Lowenfeld, 1955; Frostig & Essex; 1998). Although the healing effects

of art therapy have been studied, it is a matter of degrees of difference in symptoms from

normal to abnormal.

Self-expression is the main tool to heal patients' oppressed feelings in art therapy (Bailey,

1993; Burke, 1985; Chickerneo, 1990; Feen-Calligan, 1995). According to Jung, there is no

psychosis but a neglected archetype (Sedgwick, 2001, p. 28). The study of art therapy focuses

on the healing effects for clients, but there is a difference between normal and abnormal effects.

To teach students how to see well, it is necessary for them to feel the process of

drawing/painting, which is self-experiential awareness and develops one's emotional maturity.

To see well, people have to overcome their immaturity of self-centeredness through releasing

the mind's repression. It is to express their feelings and understand their true selves. Most

people have to gain access to their restrained unconscious minds since mental oppression has

become more serious in modern society. "Art therapy is neither the addition of art-making to

therapy nor the addition of therapy to art. Rather, it is a synthesis, a new entity, in the same way

that water is not simply hydrogen and oxygen" (Wadeson, 1994, p. 1). Self-expression in

pictorial space is to hear and make one's inner voice come out.

How to draw an object realistically should not be the main purpose of art education, but

rather, it should be developing self-expression. Feen-Calligan (1995) pointed out that, "The

healing in art often becomes evident in color use – from less to more color used – and from lack of human figures to inclusion of the self" (p. 422). Color use is also good for emotional expression. Students enjoy the process of using color, and it helps them to feel and express their emotions while using color. Using color is good for feeling the self, and at the same time, it develops color sensibility, so sense needs to be a part of any art education program.

6.9.2 Lowenfeld's Developmental Stage in Drawing: the Crisis of Graphic Realism

The self-centered, rationalized dichotomy of the modern vision demonstrated the crisis of visual realism. Moreover, excessive competition in arts classrooms has weakened students' development of visual ability, and oppressed students' self-expression; as a result, harmonious mind and body connections also are broken. In fact, failure to reach the graphic realism stage is often interpreted by individuals to mean that they are not good in drawing, which causes an unhealthy fixation of their minds. According to Lowenfeld (1955), one's cognitive developmental stage correlates to the individual's ability to draw in certain ways.[142] Drawing shows one's state of perceiving, so it can be used as an analytical tool.

Visual limitations of immature self-centeredness include children's lack of skill with graphic realism as described in Case 3: A child's Self-centered Way of Seeing and Drawing. By analyzing four children's drawings, I found that their drawings were distorted by the influence of adults and public media.[143] Their drawings showed that they wanted to be the best in the competitive structure at school and their drawings reflected adults' expectations. Their skills at this age should reach the Schematic Stage according to Lowenfeld's developmental stages. However, their graphic skills had not developed as much as Lowenfeld would have expected.

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[142] Interestingly, Lowenfeld's theory was developed from his experience of teaching art to blind children, indicating that this way of "seeing" has little to do with the physical ability to see.

[143] I collected the paintings randomly from American elementary and middle public school students in art classes. Their ages were about 8-10 years old.

If one does not learn how to draw realistically, one could fail to transition from the Pre-schematic Stage to the next stage of the Schematic Stage. Children's inability to reach the next stage is caused by their egocentric status, in other words, their self-centered way of seeing. That is, they do not know how to see or to understand objectively, even though there are differences in levels of development within the same stage. Furthermore, since vision relates to multi-modal functions within the mind/body connection, the other half would be undeveloped, such as, creativity, color sensibility, along with psychological repression.

In particular, in the Gang Age, or the Dawning Realism Stage[144] it is easy to lose personal identity and also one's self-esteem may suffer. The ability to draw realistically is connected with cognitive development. This implies that there is a developmental period, usually considered the Gang Age, that is most appropriate for teaching realistic drawing skills. It is the period that one's ego sprouts. The crisis of graphic realism in adolescence causes difficulties in seeing spatial correlations, which reveal immature cognition.

During the Gang Age, students need to fulfill their expression of desire in a group. Egocentrism is one difference between the Preoperational and the Concrete Stages of development, and to go to the next step of adolescence, children need to express their feelings.[145] Pre-conditions are required to learn how to express oneself in pictorial space. To accomplish this goal, it is more important to learn how to see and draw than how to read and write.

One's self-expression, identity, self-respect, and creativity are conceptually mixed in this context. An individual's mind and body are closely connected with their way of seeing. People

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[144]The Gang Age is when adolescents begin to develop their egos for the first time. The Gang Age is the developmental stage when their group consciousness has been excreted, and it typically fully emerges for individuals between the ages of 13-17, even though, the age range of third grade through sixth-grade classroom groups needs to be interpreted in light of the time and space that Lowenfeld lived.

[145]Piajet (1983) divides human's cognitive development into four levels: Sensori-motor (birth to about age 2); Preoperational (begins about the time the child starts to talk at about age 3); Concrete: (about first grade to early adolescence); and Formal Operations: (adolescence).

see, write, and draw depending on their beliefs which have often been informed by modern

constructions.

These notions have not been embraced by outcome-based learning initiatives. Standards-

based education compels students to focus only on conforming to the teacher-centered

expectations of outcome-based learning. Instead, the teaching method should depend on the

children's developmental stage, and people have to express their repressed minds through

painting.

6.9.3 Art for Everyone: Self-experential Expression of Mindful Play

Cizek found that there is "something" in children's paintings, so teaching art for childres

has to be centered on children and should be different from teaching art for adults. That

something in them is beauty and plea, which are endowed talents with identical systems. Nobler

(1967, p. 23) stated,

> All normal children display this inner drive for pictorial creation. Drawings on walls,
> doors, pavements are visible proofs of the child's inborn creativeness. But because, in the
> general education, attention is still mainly directed toward acquisition of conceptual
> knowledge, the child's spontaneous drive for genuine visual cognition is neglected. As he
> grows older, the creative urge diminishes. It is therefore understandable that in most
> persons visual conception and its pictorial realization are not developed beyond the
> stages of childhood. But the ability itself has not vanished. It is always latent and can be
> awakened.[146]

Lowenfeld (1955, p. 15) pointed out that the term "self-expression" has often been

misunderstood in the role of visual self-expression. Self-expression is giving vent in

constructive forms to the feelings, emotions, and thoughts of an individual at his own level of

development. What matters is the mode of expression, not content. One of the mistakes that can

be made in the use of the term, "self-expression" is to interpret it as an unstructured or

uncontrolled emotion, or as mere imitation.

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[146]Cited in Henry Schaefer-Simmern, 1948, Doubt and Certainty in Science, Berkley University.

Kim, J. (1983. p. 44) described how the process of art activity works in the brain.

There is an activity trying to imagine something in man's mind and being made elaborately in infants' brain which complete proliferation of the cerebral cell by comparing unconsciousness. This ability can be even learned. Alschiler and Hattwick have also reported that a glimpse of their mind's projection is possible through the type of color, form and stroke. This ability has been shown in infants who are in the 'scribble' stage.

When students focus on self-expression in their art activities, they can enjoy the mindful experience in the moment. America's greatest contribution to contemporary art is sometimes considered to be Abstract Expressionism, such as Jackson Pollock's painting and more recently graffiti art. Abstract expressionism has become the mainstream in American art since WWII ended. Along with this stream, art education has been centered on the development of the role of self-expression and creativity.

Marcel Duchamp's famous work, *Fountain*, claims that anything can arguably be considered art. Social issues and individual stories have become part of the content of works of art. Furthermore, the process of art making has, itself, become art. Life itself transforms into art, and communicating and educating are also art. Dissanayake (1995, p. 11) views the behavior of art as universal and essential: a biologically endowed proclivity of every human being. She sees that the human behavior of art is wider and deeper than simply the practice of art by artist-specialists and the exhibition of their works in museums and galleries (p. xviii). She defined art as, "not just anything painted, sculpted, or viewable is Art" (1990, p. 4).

In the process of drawing/painting, the mind, body, brain and hands on paper/materials are all connected. It is better to focus on students' active expression of their mindful feelings which are the embodied self-experiential process, and then students can enjoy the process. In this vein, art is easy and fun, and everybody can learn to be an artist.

CCAE emphasized creative self-expression through art as part of the basic general education. However, its application in the art classroom has diminished due to academic pressures, greater emphasis on science, and lack of funding. CCAE and the normal art school

curriculum have begun to disappear before their goals have been fully accomplished in the general educational system. The role of CCAE should not be neglected visual self-expression and color.

6.9.4 The Self and Creativity: CCAE in Schools

Self-experiential expression developed by the process of playing in art is and essential part of the process of becoming a creative human being. The role of an artist/viewer and artwork/working is inseparable; that is, an artist can be a viewer, and the viewer can be an artist.

It is possible to change as long as a child can be treated as a human being with a personality and is able to express oneself actively (Kim, J., 2003, p. 99). One New Jersey School viewed art as "a pure reflection of the inner life of the child. There are no external stimuli, suggestion or example: there are no art talks: no art walks: no journeys to museums. The children are free to paint all day or no day."[147]

Recently, educators in McCarthy-Towne,[148] an elementary school in Action, Massachusetts, present an ideal case for a successful application of CCAE. According to Grallert (1992) they believe that it is more important for teachers to give direction to students as individuals than to use methods that guarantee uniformity or satisfy requirements for external goals or rewards. Pleasing the self rather than others and working for one's own personal best rather than for someone else's judgment are important concepts for McCarty-Towne parents, faculty, and students. McCarthy-Towne, unlike the other three elementary schools in Action, was founded on three premises representing the schools most important values: (1) a belief that every person has an inner sense of self that can and must provide direction for learning; (2) an environment

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[147]Stankiewitcz, M. (2001). p. 36. Cited in E, B, Ferm. 1926 Creative work at the Modern School, *Progressive Education 3*, no. 2, April, May-June, p. 141.
[148]McCarthy-Towne is one of four elementary schools in Action. Massachusetts, It was founded in 1971 by educators who believe that students' motivation to work and grow begins with their internal desire to do so.

that encourages and stimulates the individual to find his or her personal direction; and (3) a conviction that there are no final answers.

Kim, S. (1997) introduced the Formen of Wardorf education: even drawing, like the simultaneous Eurhythmy experiencing movement, strengthens their will and enlightens their inner activity. In particular, the activity of starting a basic line drawing with the teacher and finishing it themselves brings children joy and comfort. In addition, the Formen (Free drawing starting from a shape) completed by drawing a picture holding crayons without using a ruler or a compass makes it possible to express their temperament. There is no uniform sample to dictate whether a picture is painted well or not, or to direct them in how it should be painted. Each student is free to make their own decisions. In this way, children unconsciously develop confidence in art and life (p. 11).

Many educators emphasize the importance of the connection between the self and creativity. For example, Kim, J. (1994) stated, "Expression in art stimulates fantasy, creativity, spontaneous unconscious imagery. Creativity is related deeply to one's self-realization"(p. 38). Wadeson (1994) also reasoned that, "In art making, perhaps we come closer to being like a god/goddess than in any other endeavor"(p. 1).

This aesthetic approach towards one's artistic life is to weave such fragments of modern construction into a harmonious life and the way to search for the self as a creative self. Visual literacy of knowing how to see and use images is as important as learning how to read and write. Thus, the fundamental role of education should be to teach how to see well.

6.10   The Brain and Visual Education

6.10.1 Visual Literacy, Art, and Brain Research

An individual's drawing process in conjunction with neurological research has been studied to verify the potential of development in one's visual ability and the mind-body-brain

connection. Steven (1985) provided scientific evidence for how human consciousness works in the brain. Lehar (2003), for example, researched how the human brain functions in regards to a Gestalt view of visual literacy. In particular, Dake significantly contributed to mind/body approaches to visual education cooperating with brain researchers (NAB). Betty Edwards (1989) also has practiced her study of the relationship between visual literacy and neuroscience in her book. She argued that the most effective way to develop the right hemisphere of the brain is to see and draw with it. She developed a method of drawing and coloring within the right hemisphere of the brain.

In the field of neuropsychology, artistic development has been linked to parts of the brain associated with vision. Anna Kindler's (2004) project researched cognitive changes in the role of the drawing process. Kindler (2004) stated that Gardner, Zeki, and Hoffman are the three main contributors in this area. Zeki and Lamb's research clearly suggested the possibility of articulating "relationships between the organization of the brain and its manifestations in art" (Kindler, 2004, p. 247).

Gardner's (1982) multiple-intelligence theory and the Zero Project at Harvard University explored how to best develop human potential. Hoffman (1998) argued that the ability to interpret constantly fluctuating retinal images in consistent and coherent ways is fundamental to "visual intelligence." An individual's way of seeing, perceiving, and thinking is closely interconnected, and thus, the mind/brain and the process of drawing/body cannot be separated.

Its working process develops the right hemisphere of the brain and visual literacy. Finally, it involves the development of artistic vision. To summarize, the most effective way to see well is to see and draw with the right hemisphere of the brain.

6.10.2 An Introduction to Brain Based Visual Education (BBVE) in New Art Basics (NAB)

The right hemisphere of a child's brain works very well after birth, but such ability diminishes after they enter institutional systems, like schools (Springer, 1989). According to West (1991), gifted visual thinkers, such as Da Vinci, Churchill, Yeats and Einstein had learning difficulties in institutionalized educational systems because teaching and learning in such institutions were language-centered. Text-based education has enhanced the laterality of the left hemisphere of the brain, but at the same time, hindered latent ability.

Since Professor Sperry received the Nobel Prize for his theory of the divided brain, many studies on the right hemisphere of the brain have been conducted. Notably, the Dake team at the University of Iowa established the Brain-Based Visual Education (BBVE) of New Art Basics (NAB) program.[149] BBVE is a collaborative venture between art education and neuroscience.

The principles of BBVE are: (1) Metacontrol: Obeying the Laws of the Visual Brain, (2) Fitting Artists' Methods and Brain Dominance, (3) Greater Reliance on Right Mode Processes, and (4) Visual Cognition as an Alternative Learning System.[150]

The fundamental principles in BBVE are to develop curriculum based on visual thinking and visual perception which are main components to train visual literacy. The goal of visual education is to extend visual literacy. The most effective way of teaching visual literacy is to train them through drawing and seeing within the right hemisphere of the brain (Scott, 1983; Betty, 1989; BBVE). When students learn how to see well, they can draw well. At the same time, such awareness helps them to gain self-confidence, and this experience makes them learn easier and more actively.

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[149]Babara Caldwell is a co-developer of Brain-Based Visual Education at the University of Iowa and Dake is active in the International Visual Literacy Association. He also published *Imagery and Visual Literacy* and *Art, Science and Visual Literacy.*
[150]Retrieved February 13, 2010 from http://www.ivla.org/org_what_vis_lit.htm#definition.

6.10.3 Mind and Body Connections

Every expression on paper is a true expression of one's mind, not just in the case of formal beauty. Kim cited (1994, p. 44) Alschiler and Hattwick who reported that reflections of the mind through colors and forms can be seen even in an infant's stroke in their scribble developmental stage.

Modern self-centered vision, however, separates subjects and objects, and this prevents seeing an object as it is and feeling objects as they are. When students are only interested in the result of a work of art, they are unable to fully experience the process of the art activity. If students want to draw and paint merely to achieve better technical results, it can difficult for them to express their inner feelings. Thus, the final result is not as important as the process of creating art.

The role of visual literacy is indivisible. A way of seeing in the discipline of visual literacy is accompanied with a self-experiential expression through the art-making process. For this reason, the role of self-experiential expression is of utmost importance in training for visual literacy. It is necessary to feel the process of the inner self honestly in order to express feelings in pictorial spaces. It makes it possible to feel this process while in a state of unifying the mind/spirit and body/material. This is the same method the literati were trained in through Shishuhua in a monistic universe.

The most effective way to train students how to feel and express is to focus on the self-experiential process during art-making activities of their drawing, coloring, etc. Feeling the process while drawing is a harmonious moment with one's body, which is a feeling process connected with a visual activity. Seeing and feeling the inner self allows oneself to come out in the pictorial space. The process of feeling/one's inner mind, seeing/bodily visual activity, and drawing and creating a scene with hands on paper are all interconnected. This is the role of the mind's eyes in "art as visual literacy."

6.11   New Education Basics: Self-expressive Visual Education

6.11.1 The Role of Art as Visual Literacy in Education

Arnheim (1969, p. 307) pointed out that, "The discipline of intelligent vision cannot be confined to the art studio; it can succeed only if the visual sense is not blunted and confused in other areas of the curriculum. Self-centered immature vision is ultimately self-defeating. Visual thinking is indivisible." Visual thinking should be recognized as a basic important skill not just for art education, but for other disciplines, as well.

To establish an island of visual literacy in an ocean of blindness, self-expressive visual education has to play a role in education and is a way to learn, practice, and become trained in visual literacy through art, focusing on visual self-experiential expression. It is also a way to learn how to understand the self and others, to create harmony between the rational and the emotional, and to practice a harmonious connection between the body and mind. The processes of seeing-feeling-drawing/painting interact under the mind/body entity.

"A good eye" within a monistic world plays an important role in gaining practical wisdom in order to live lively in a time of identity confusion and visual culture. This embodied learning and practice of self-experiential visual expression connect with everyday life. These processes resonate with the roles of literati education. Teaching students how to see well and how to express feelings is possible by revitalizing the role of traditional education.

6.11.2 Contemporary Conversion of Shishuhua

The goal of art education is to teach students how to see and express feelings through the self-experiential process. In other words, students should learn a way of seeing within the right hemisphere of the brain through art activity. This should form the central axis of reform for art education in Korea.

Current teaching methods in Korean painting education focus on technique-oriented and outcome-based art work which is produced by copying teachers' paintings. This method leads students to think that Korean painting is boring. If we declare that traditional education is Shishuhua practice through visual expression, imitating other's paintings should not be the method of Oriental painting courses of the past, then from now on, our new teaching method should be to allow children to draw by themselves, enjoy their tools, and learn the way of seeing connection of lines, outlines and the other spaces, while they are drawing. In other words, this new method favors the right brain and shows us how to see things correctly. To dispel our misunderstanding of tradition, we must revive our lost sentiments. It is time to search for a new way of teaching. Literati education emphasized training for "visual literacy through art." Similarly, in contemporary times, children can be taught easily and pleasantly by applying the educational theories of CCAE and BBVE. Afterwards, art education will become more fundamental to us. The next example is a contemporary conversion about the traditional education.

Case 6) Mothers' One Circle Drawing

Mothers who participated in the course organized by Minwoo Association (民友會) brought one old brush that their children used and were provided with ink and paper plates. From the first class, they did graffiti-like drawings and simply had fun with ink and brush on rice paper. Later, they shared their experiences about their drawing process.

Figure 45. Torei, Enso (One Circle Drawing/Painting).

In the next session, participants learned how to hold a brush and draw a circle. They made the circle drawing better than I had expected. They held their brushes correctly. After practicing several circle drawings, they wrote their name with it, and put it on the wall. We looked at the drawings and talked about them. One circle looked fun-filled, while another one was very straight and seemed to express stubbornness. Still another seemed thoroughly restricted, but the participant was clearly filled with a desire to draw well. Their interpretations of circles were impressive. Indeed, they saw the drawings from their self-centered perspectives. The class ended with the story of one circle drawing as practiced by Zen monks.

The process of drawing with ink and brushes can effectively develop the right side of the brain. Koreans used to have educational methods to use the whole brain, but we were severed from our culture, society, and our traditional education while accepting Western educational systems uncritically. The literati expressed their spirits in Shishuhua through symbolic meaning in a monistic universe, rather than depicting its formal representation. Today's art education should focus on perceiving nature, while accepting and applying contemporary theories for the present conversion of Shishuhua tradition as a primary artistic theme.

6.11.3 Fundamental Basics of Self-expressive Visual Education

Visual ability is developed by teaching how to see well, which means how to see within the right hemisphere of the brain and how to see with artistic eyes. There are two fundamental basics of self-expressive visual education. The primary goal of visual education is to teach people how to see; to develop literacy in visual thinking and visual perception. The goal of self-expressive visual education is to teach individuals ways of seeing well, or in other words, to develop visual literacy. The second goal of visual education is to teach students how to express feelings in order to teach them how to see well.

Visual education must focus on the process of teaching them how to see, rather than focusing on the final result of a piece of art. That is, the goal of art making is to help people feel the process, not to showcase the result or to strive to be better than others. When people focus on the process, the result will turn out to be successful and impressive as well as creative.

To understand the process of creating art, people have to feel the process. So, to learn how to see, they have to learn how to express their feelings and feel their inner minds. When they fully experience the moment of the art-making process, their inner and outer minds are united harmoniously. After this, they are able to learn how to see—to develop visual literacy—through the self-experiential expression. It is a self-discovery process as well.

To sum up, the most effective method to achieve this is to focus on the seeing process while drawing and, at the same time, to feel one's inner mind. The goal of visual education has to focus on the process of art activity to teach them how to see well; it is not to teach them how to draw well merely by hand, as art education has traditionally taught. For example, in contour drawings, students have to see only the object without seeing what they are drawing to concentrate on seeing well within the right hemisphere of the brain, so their drawing process will become easy and mindful. It is more important to see and draw the process, and then the result will get better. If students are unable to let go of their intention to draw well, they will fail

to learn how to see and feel the process which is interconnected. Art as visual literacy means to

learn how artists express their ideas through their artwork. This is the self-experiential

expression. Self-expressive visual education is the new basics in education.

Chapter 7

Self-expression through the Art Workshop: An Art Journey Searching for the Self

Objectives and Overview

This chapter introduces the curriculum of Self-expression through the Art Workshop (SETA),
"An Art Journey Searching for the Self (AJSS)."[151] I have run the program, co-organized with the
Korean Feminist Artist Network (FANK) for 10 years. The program was developed based on
literati's visual self-expressive role of Shishuhua as visual literacy, and the modern instructional
method of art therapy education in CCAE. Most workshops were 3 hours per day, for 10 to 12
sessions every summer from 1997 to 2006. The size of each workshop was limited to 10-15
participants with the typical age and gender from twenty to forty-year-old women. AJSS
participants volunteered to join the program, but workshops for the elementary and middle school
students were required to attend by their parents who were involved in social organizations. I also
ran the Immigrant Woman's Family Workshop, called "Searching for a Star inside of Me."
Another version of SETA, as presented above in Case 2), "Let's Play with Ink and Brush," was
run at the Busan Municipal Museum of Modern Art for K-6 students, "Graffiti Art" at the Busan
Art Gallery for elementary and middle school students, and "Art Therapy Education" for higher
education students at Youngsan University where I am working.

Participants create their work during most of the sessions, and then present, review, and talk
about their work at the end of each session. An objective of the workshops is to practice seeing

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[151]This chapter is based on a paper published focusing on a general introduction of the program in *Art Education
Research Review* (2003) as an earlier version. Some of the participants' work is presented, and the workshops
themselves constitute the data. Whenever participants drew or painted in the SETA workshops, they wrote their
feelings on their artwork, which included their experiences from their studio practice and class experience as well.
However, I did not ask participants to allow me to publish or show their work because it is important to consider
relevant ethical questions related to the issue of personal privacy. I did not record the artists' names of the art work
for the same reason.

well, feeling the self, and sharing inner feelings with others through the whole process of art activities.

The program consists of three parts. The first part, consisting of two sessions, is an introduction to understand the new function of art: the first teaches the theoretical basis of the self-expressive role in arts in order to teach a different way of seeing by helping them appreciate the representative works of art of each period from the Paleolithic era to the postmodern era, and art therapy education to learn how to see/feel and express their minds through the self-expressive process of art making. The next session is to practice the basics of studio activities so they become familiar with dry and wet materials at a beginner's level. Whenever they are introduced to new material, they learn how to use it by experimenting and painting like graffiti. The second part is "Art as Art Therapy." They express their feelings by releasing and distancing their suppressed minds in their pictorial spaces. The third part is self-healing and creating cooperative work.

The program includes five components as functions of art: (1) Art as identity and visual literacy: The way of seeing is "I" (Eye); (2) Art is easy and fun; (3) Art as a self-expressive process; (4) Art as self-healing; and 5) Art as cooperation, communication, and sharing.

Each session of the program is arranged according to the individual developmental stage of visual motor skills along with drawing skills such as shape, a color sense, and material use. The steps also become the inner mind's journey from outside to deep inside of the self and finally comes back to help them see themselves and others. Of course, each program changes slightly according to participants' responses.

Each step exercizes visual literacy in two ways: the art-making process and visual analysis. One's visual analysis functions both from a subjective and an objective perspective. It is important to review one's own work with others. Sharing how others view their own work not only helps them become aware of their own state of subjective perception but also helps them

share their feelings together. Reviewing work visually to see each others' work by comparing their own work allows them to gain an objective eye by recognizing one's immature state of self-centered perspective. Participants begin to alter their way of seeing which tries to find common points of the objective perspective through the discord with others' subjective perspective. Finally, subjective and objective points of view are reached through unification which will be the process to develop visual literacy.

A participant's presentation and descriptive explanation of his or her own work is also a visual learning process. Artwork is being evaluated and appreciated along with others' work, and listening to what other artists say helps them evaluate others' way of seeing, which are essential parts of the process of visual literacy. At the same time, it is not only visual but also verbal learning to communicate with others. After their piece of art is done, they present it and review their own and others. When they read the visual data of their piece, they understand what they and others say. It is the process of objectification, and at the same time, self-awareness. Indeed, they have to relieve their repression by confronting their inner scars. It is the self-experiential process within the right hemisphere of the brain.

Each step has its own level and completeness as well. For example, teachers can concentrate on each step according to the participants' needs. When a teacher notices that students need insightful self-expression using art materials, they can focus on graffiti art using wet materials in the workshop. This strategy allows students to play with materials, and then learn how to use them by themselves. Such visual self-experiential expression helps them gain self-confidence about not only the materials but also themselves. Thus, the role of visual self-expression extends to any area of art as not a basic discipline as well as a professional discipline. The next section describes how the roles of art as visual literacy are presented.

The Program Schedule (See Appendix 3 for a summary table)

7.1   Introduction

7.1.1 Week 1. The Ways of Seeing is "I"

The work steps

1)   Opening: Warm up and review

Participants watch slides of works of art which are representative selections of each period from the Old Stone Age to the postmodern era, and finally it comes back to modern Korean artwork. Explanations are given of the paintings focused on the artists' expressions with narrative stories, if possible, regarding their experiences and social backgrounds where they lived.

2) Reviewing Western art history from Altamira to postmodern art

3) Comparing paintings of the two cultures, Western and Eastern

4) Comparing Eastern paintings of three Asian countries, Japan, China and Korea, through
   a comparison of eaves in each country (Refer to 4.6.3)

5) Discussion: What they have seen and what "I"means?

7.1.2 The role of Art as Visual Literacy: Cultural Narrative, Deconstruction and

Reconstruction, Critical Gaze, Self-awareness and Identity

The first session helps participants understand a new way of seeing. They reflect and deconstruct their previous perceptions and knowledge in seeing art, and then reconstruct their way of seeing.

The first process is like a visual journey through understanding artists-others' inner expression. It can be a starting point to understand others, and to see the self. They can recognize how their self-centered point of view is constructed in the modern construction with a critical gaze. This critical gaze is the first step to recover their own way of seeing. Through the process of reinterpreting each work of art focusing on the artists' intention and expression, their own self-centered state in ways of seeing is revealed to show how it has been distorted by the Euro-white, male-centered point of view in the history of art. The objective of the discussion after reviewing the works of art is to review what they saw and felt through visual analysis together at the end of each session.

7.2   Art as a Process: Play with Art Materials

7.2.1 Week 2: Drawing Is Easy

Work Steps

1) Opening: Warming up and review

The visual experience involves not only appreciating paintings but also the art-making process. The second session explores basic dry, wet, and mixed materials and ink and brush painting materials. The most effective way to teach them how to see well is to see and feel the process of drawing with the right hemisphere of the brain, but the process has to be mindful and easy. Participants make graffiti art in order to help them learn by themselves whenever they use new materials and to become familiar with the new medium and to enjoy the materials mindfully or rashly. It is a self-experiential expression releasing their inferior feelings in order to overcome them. While they are playing with and exploring the materials, they recognize the features of the materials. These processes are methods to gain self-confidence of using and

enjoying art materials. After enjoying the three basic materials, they can choose their medium, whatever the most convenient material for them is. Likewise, they can begin seeing the relationship between the line relating the boundary of the paper during the drawing process with the ink and brush materials.

2) Graffiti drawing

3) Drawing with the right hemisphere of the brain: The vase/face drawing, upside down drawing, pure contour drawing/drawing a friend's face in pairs.

4) From Six Shapes (•, • •, ×, □, ○, ▭): Participants start drawing from the Six Shapes, making images of what they want to see with each shape and writing their feelings on each image. Six shapes are the representation of their thoughts which contain symbolic meanings of their involvement with shared collective unconsciousness in terms of Jung. The point symbolized the self. The two points symbolize the person who I think of most. × symbolizes the state regarding the sex; □ symbolizes the society : ○ symbolizes the future self; ▭ symbolizes death. They come to understand the self through reflecting on the 6 categories of the self like a mirror by learning the meaning of that they visualized.

5) Reviewing the work and discussion

Participants often said, in the "Drawing is easy" session, "I've never drawn realistically like this;" "I did not have to think while drawing;" or "I never knew she looked so beautiful." The case in 5.5.2 (Art as Visual Self-experiential Expression), the seeing process by hand becomes a real experience of seeing and feeling others, and a meditational state of one's mind (Franck, F., 1973).

7.2.2 Week 3: Ink and Brush Painting

Work Steps

1) Opening: Warming up

2) Graffiti Painting with ink and brush on rice paper and review

3) One Circle Painting, which once meant "enlightenment"

4) Reviewing the work and discussion

After the graffiti painting with brush and ink, they learn how to hold a brush and draw a line with it. They draw a one-circle drawing with the ink and brush. Their one-circle painting resembles them as they are. Their drawings expose the material's susceptible features as they are. Each one of the circles they draw is so similar to their personalities. One is right, and the other is round, sharp, etc.

7.2.3 Week 4: Coloring is Fun

Work Steps

1) Opening: Warming up

At first, most participants are intimidated by the wet materials. But when participants focus on the process of coloring, they begin to enjoy this material in general.

2) Graffiti painting and review

Figure 46. Graffiti Painting.

3) Work Theme I: Mindful self-expression of my feelings

4) Work Theme II: Body copying

In this theme, the participants work in pairs. Each partner exchanges the role of copying the partner's body lines, and then they fill in by memory the drawings and paintings related to their own bodies in the drawing. They visualize their body as they have thought of it and this process helps them become aware of what and how to think of their bodies.

Figure 47. Body Copying

5) Reviewing the works and discussion

7.2.4 Week 5: Collage

Work Steps

1) Opening: Warming up and review

Anyone who lacks self-confidence in drawing and painting is able to enjoy this medium. In this way, art becomes easy without any burden of using new materials. The artists' idea of using mixed media is meaningful in the sense that everything can be transformed into art.

2) Work Theme I: Things I like and I don't like

3) Work Theme II: Self-portrait

Figure 48 Self-portrait, Collage.

4) Reviewing the work and discussion

7.2.5 The Role of Art as Process: Playful Self- experiential Expression and Development
of Color Sensibility

Participants focus on their sensual feelings during the art activity of working and seeing. Once students learn how to focus on seeing actively, it gives them the new experience of seeing well. Creating art also becomes easier and more fun. This playful experience allows them to learn how to feel the true self and reveals their real feelings of self-respect and self-confidence.

They practice feeling the coloring process. Coloring is the most effective way to express one's feelings and feel the process due to its painterly and delicate characteristics, so it is good material to release one's suppressed feelings. Furthermore, they become deeply aware of what they want/need. It becomes their self-experience of mindful feeling and expressing the self that they can do whatever they want to do even though they experienced it only in their pictorial space. To fully bring about the moment of self-expression, they have to feel the process. While

participants enjoy the art materials, they overcome their weak self-confidence about using art materials. One participant said "Oops! I can do it." When these kinds of self-experiential feelings converge, their self-esteem grows.

7.3   Art as Art Therapy: Visual self-experiential expression

7.3.1 Week 6: My Persona

The word "persona" originated from the meaning of a mask in Greek drama. Participants draw their persona of outer and inner images inside and outside of a box or two-dimensional space considering four things: (1) the self I and others know, (2) the self only others know, (3) the self only I know, and (4) the self nobody knows. They discover the hidden minds that they want to show or not to show.

Figure 49. My Persona

This persona painting of the self she and others knew looks like clouds in the sky. The self only others know looks enthusiastic because of the red color but like a too-sensitive female figure erased and covered with the scattered red dots and lines. She was unable to accept the fact that the self only she knew was a frame who is conservative. But she found that she hid close to herself unconsciously by seeing her perosna, the self only she knew. The self nobody knew revealed her dark masculine side. The distance between the inner self and the self she has thought of is separate. From this point she began to be aware of what she really was, and she went on to the next step to confront what was in her dark side. It is self-confrontation in order to see the real self through visualization of the self.

7.3.2 Week 7: Family Photo Therapy I

1) Opening: Warming up and review

Theme Discussion: My Memories, Concealed Stories and Scars

Participants bring their family photos and work with a topic related to the family photo in groups. They drag out their inner stories hidden in their photos, talk about them, and then create work according to the stories, listen to each other, and share their feelings.

7.3.3 Week 8: Family Photo Therapy II

Work Steps

1) Opening: Warming up and review

2) Work Theme: Sad/Things I don't want to think about

3) Reviewing the work And discussion

7.3.4 Week 9: Family Photo Therapy III

Work Steps

1) Opening: Warming up and review

2) Work Theme: Confronting my trauma

3) Reviewing the work And discussion

7.3.5 The role of Art as Therapeutic Process: Self Visualization of the Distancing, Self-reflection, Self-healing, Self-discovery, and Self-awareness

When one participnat of a team talks about her family, she can discover inner stories of her family. While seeing closely, it is visualization of self-awareness regarding family relationships. Listening to others' expressions of their inside feelings and sharing their own feelings involves distancing themselves and reflecting on the self. At the same time, this experience helps them learn how to express themselves better. Indeed, it is a process that unifies the inner and outer separation and helps them learn how to control the emotional status (emotional intelligence). Later, their negative restraints begin to be lighter, which is followed by a positive way of thinking and seeing.

7.4   Art as Self-Healing: Only One "I" in This World

7.4.1 Week 10: Healing Mandala

Work Steps

1) Opening: Warming up and review

Mandala is a Sanskrit word that means "circle." There are two kinds of methods used for therapeutic healing. One is to draw and paint the process of the inner journey from recent

trauma to older ones to discover the true self. The other is to draw a circle and then paint within

the circle called a healing mandala (Fincher, 2010). It is a self-healing process while

harmoniously making a round shape because the mind and body are interconnected.

2) Work Theme I: Who am I?

3) Work Theme II: Loving me.

4) Reviewing the work and discussion

7.4.2 Week 11: Drawing Diary

Work Steps

1) Opening: Warming up and review

Finally, they create a drawing diary with their stories that have been evoked from the entire

artwork process throughout all of the sessions.

2) My Rewritten Drawing Diary, Reviewing the Work

Figure 50. My Work, My Drawing Diary

4) Reviewing the work and discussion

7.4.3 The Role of Self-reflection and Self-healing as a Creative Human Being

The attachment to a hungry baby inside is the fear of detachment. To overcome and release the participants' trauma, they need to confront and visualize it in order to heal the crying baby and let it grow up. It is to give a present to the baby of what it wants metaphorically, and then they draw a healing Mandala.

In this process, they reflect on the self and distance themselves by reviewing and reworking the whole through a therapeutic self-experiential process. It is a creative process. It is unlike a passive way of seeing with a slave's eyes and is a state of self-centered maturing. They recognize their ability which helps them develop self-esteem and understand that they can do what they want. Their artwork has been expressive and uniquely creative. They realize they have already become artists. Thus, the whole process has helped them learn artistic ways of seeing as a creative human being, and they understand that everybody can be an artist.

7.5   Art as Sharing: Let's Play Together

7.5.1 Week 12: Cooperative Painting

Work Steps

 1) Opening: Warming up and review

The final session of the workshop is a cooperative project: cooperative or collective graffiti art, and then sharing and communicating feelings and inner stories which have been evoked from the process.

2) Cooperative graffiti painting: a free subject

3) Reviewing the work

4) Reworking the cooperative or collective work: A free subject

5) Reviewing the work

Figure 51. Cooperative Work.

In this cooperative painting they start at each corner; one of them draws a big red circle where nobody is able to enter her circle. She finds her embarrassing space, but soon the others make a big red circle intersection part on the first circle, connecting the two with rings.

7.5.2 Week 13: Art Festival

The final session is to show their works. They invite their families and friends and prepare food to share.

7.5.3 The Role of Art as Sharing, Cooperation and Visual Communication

Participants become aware that their self-centered conditions are trying to be defensive through seeing the cooperative work they make. These states were visualized and shared in a deeper and complex dimension of their cognitive change. Although they have shared their feelings with each other by then, they find that they are still in their self-centered world without

knowing how to see the self and others. Visualization of how they work with others becomes awareness by focusing on helping and sharing with each other through the drawing process.

Most of them have to rework the first cooperative work again. In their reworking the cooperative work, participants realize how to see the self and communicate with others to make better compromised cooperative work. Seeing the self through visual reading of their cooperative experience is followed by understanding others and learning how to share/communicate with each other. Through this process, they are sharing the experience of how to love and be loved.

7.6 Multimodal Function of Self-expression through Art (SETA): An Art Journey Searching for the Self (AJSS)

Participants have shown that their visual literacy develops along with attitude changes through their visual self-experiential expression, visual reading practice of their works and art works during the whole process of the workshop in general. They burst out, "Expressing my feelings and sharing it makes me feel full of love and we become one." They are able to see and feel the self and others. These participants' changes are interconnected with each other.

The functions of the program can be divided into fourteen elements: (1) The basic role is the visual self-experiential expression. It is to practice how to see and feel the process while drawing/expressing the self; (2) At the same time, it is also to practice how to draw and paint, focusing on the process. The results of the artwork will eventually improve. They feel that they have already become artists by the end of workshops; (3) The self-experiential process of drawing activities enriches the mind and body connection. These three are the roles of the first part in the workshop, with the goal of training them in visual literacy with their hands; (4) Participants release their restrained minds through their easy and playful self-experiential expression. Visualizing and journaling about the self take on the role of distancing and self-

reflecting through the whole process; (5) This process leads to developing self-discovery and self-awareness; (6) These changes parallel the self-healing process. Numbers 4, 5 and 6 are the middle part of the workshop. These sessions train them in visual literacy with heart in order to release their restrained minds which are caused by their self-centered immature perspective; (7) The last part of the program involves sharing, cooperating and communicating with each other through art; (8) They gain self-confidence that they can create a piece of art well which encourages them that they can do well; (9) This experience helps them understand and eventually becomes real knowledge of an embodied learning experience in their lives; (10) They begin to understand the self and others; (11) Thus, they know/experience how to solve their problems; (12) These processes help discipline them creatively, helping them open their eyes to aesthetic life (Gardner, 1982); and (13) Finally, it leads them toward spirituality to practice visual literacy with the mind's eyes; (14) As a result, the self-expressive process within the mind/body connection becomes not only one's inner journey but also multi-sensory stimuli.

To summarize, their self-centered way of seeing changes into a more open perspective and their negative attitudes change into positive attitudes. These multimodal functions of visual literacy train them to see while drawing within the right hemisphere of the brain which is an artistic way of seeing, so it develops the right hemisphere of the brain.

Chapter 8

Conclusion

8.1 An Emergence of Self-expressive Visual Education as a Primary Discipline

Children start learning from seeing (BBVE; Shin, 2005; West, 1991) and are born with an ability to use both hemispheres of the brain harmoniously within the mind and body connection. When they reach Lowenfeld's Pre-schematic Stage, most children draw what looks beautiful and their drawings are, indeed, well structured. Their drawings, created with untamed eyes, often show gifted ability and a holistic and relational way of seeing. They show the way of seeing within the right hemisphere of the brain if they are not obstructed by L-mode systems.

Children's left brain laterality starts after learning language and entering school where the system is L-mode centered. (Spring, 1981, p. 296) That is, their faculty begins to deteriorate after entering an educational system that does not use both right and left hemispheres of the brain. Moreover, L-mode-centered learning also constrains students' feelings. Students' ability to express themselves emotionally is systematically suppressed by the modern institutions of education, their families, and the entire society.

In particular, it is important for students to learn how to interact with their peers which is their individual needs in the appropriate developmental stage. It is inevitable that students learn relationships and objectification through conflict with others within society.

Moreover, training students in visual literacy facilitates the enlargement of human ability and creativity, in other words, the development of latent abilities, and finally it will bring educational effectiveness.[152] In fact, learning how to see is even more important than learning how to write and listen. Developing relationships with others through artwork is an excellent

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[152]According to Lowenfeld's (1955). developmental stages, learning with peers is very important for adolescents in the Gang Age.

way to communicate with oneself and others which is a lifelong study. Visual ability is a capacity that everybody can learn and develop.

The visual plays a crucial role in teaching and learning because the visual makes up 80~90% of information received from outside (Jeon, 2007, p. 43). This means that the development of visual literacy will lead to better academic effectiveness. In particular, coloring is the most effective activity to help people express feelings; at the same time, it develops one's color sense which occupies 60% of visual information. I believe that one's development of the color sense will be the main key of economic development in a visual culture. It is a loss to ignore the role of visual education as a long-term goal because aesthetic value such as a design sense is an essential element.[153]

CCAE related to brain research can function to revitalize it as a contemporary conversion. If CCAE had to move to DBAE in the name of economic development, a color sense would play an important role in design and marketing, so this argument does not hold up. CCAE is a typical case of failure due to economic reasons. CCAE curriculum development as a basic education has to be sustained whatever the reason, because its role of visual self-expression plays a role as an essential discipline that students must learn. Educational goals focused on technical functions were necessary for economic success in the industrial period. However, the role of art education has been lost and not fully practiced due to economic reasons, but it is important for students to learn how to see/feel/understand the self and others.

Thinking and knowing without self-experiential awareness of seeing is not embodied in learning or understanding, but they are constructed by learning what is separated from the inner self. Without self-expression, living is not actually living. To transcend humans' self-centered visual limitations in a linguistic, L-mode-centered society, it is especially necessary to teach

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[153]Economic development relates to people's design sense, in particular, color sense. Considering this fact, it is very ironic to focus on functionalism in art education with the excuse of economic reasons. It is rather to obstruct visual ability while ignoring the process of visual self-expression.

students how to see/feel/understand well with the right hemisphere of the brain. The most effective way of developing visual literacy is to see and draw within the right hemisphere of the brain. Again, students' visual abilities are hindered by educational systems even though their visual ability can be developed until the age of 80, and even 90 (Lim, 2004, p. 385).

Everyone needs to find a meaningful place within the constraints of these contemporary structures. In "The Unfolding of Artistic Activity," Arnheim (1966, p. ix) cited Schaefer-Simmern who already convincingly illustrated his belief that "the capacity to deal with life artistically is not the privilege of few gifted experts but belongs to the equipment of every sane person whom nature has favored with a pair of eyes." In addition, he claims that visual training can become deeper throughout our whole lives. Dissanayake (1995) insisted that people have a right to live creatively or artfully, advocating that humans are Homo Aestheticus. Suzi Gablik also stated in her book *Reenchantment of Art* (1991) that it is important to recover the integrative and ritualistic role in art making.

The role of visual self-experiential expression in the SETA program can play an alternative role to develop visual literacy through art. The purpose is to help students see well and express their minds, and, at the same time, to heal their unconscious minds through visual self-expression. Through the program, they can grow from a fragmented individual due to the modern self-centered ways of seeing. In this way, it is not only a way to understand the self and others, but a basic discipline to become a harmonious whole.

These multimodal functions of self-expressive visual education have worked in various ways according to an individual's level of openness to accept a new way of learning. My experience in the workshops has convinced me that visual literacy has to function as a basic discipline.

The visual self-expressive role in art should come back to life with art so people can live artistically and aesthetically as creative human beings, not consuming one's life nor falling into a self-centered fantasy within this modern materialistic society.

Students have to learn how to express their feelings in order to teach them how to see (visual literacy) and feel (emotional intelligence). It is a basic human right, just like food, clothing, and shelter (Dissanayake, 1990). Aesthetic value in individuals' lives will ultimately nurture a more artful and enjoyable life, along with healthier living to become a creative human being.

8.2 Discussion

8.2.1 Teacher's Re-education

Visual literacy is a basic and learnable ability that everybody possesses, although we have lost the role of visual self expression in traditional education. Teaching true visual literacy of traditional education is an alternative way to solve problems.

However, it is impossible to teach visual literacy in a traditional way. Teachers have to teach students how to feel and share their inner terrain (Palmer, 1998). Knowing how to draw does not mean knowing how to teach drawing for the general public. That is, artists may not be able to teach art as part of a general eduation curriculum, and educators may not be able to teach art even though they know the theory of art education.

Focusing on the results in art was a method used during the industrial drawing movement. Its teaching method was received passively according to textbooks. Teachers have also learned the passive way in this educational system, and, of course, also teach students passive learning. However, teachers' passive attitudes are not desirable because they are a poor model for

children, especially in art classes where visual learning prevails for the most part. Moreover, teaching art focusing on the results obstructs the mindful process of an art activity.

To adopt another way of teaching, teachers have to develop visual literacy which is mind and body connected. It is to practice how to transform from immature self-centered eyes to see mature mind's eyes.

The role of art as visual literacy must play a part in this task to improve their visual literacy. This role also relates to intuition, which is a latent ability, and can be developed by learning an artistic way of seeing, which is the ultimate way to train students in visual literacy. Art educators and practicing artists in the field of art education must reflect further on the role of visual expression, and they have to articulate a clear position on the role of art education to teach visual literacy.

Thus, most artists already have the most talented potential to become teachers because they are good in visual literacy, although most art teachers are accustomed to teaching art in order to get better results. Their way of seeing has already been functionalized. Efland (1995, p. 798) criticizes visual artists as staying within an "ill structured domain" and defends his argument by noting that they did not have the self correcting features of prescribed methods and replicability that characterizes the formalisms of the sciences. Like many people, he believes R-mode-centered people are a lower status within the functionalized system, so their visual literacy cannot blossom properly. They are considered "just artisans" with disparity of the mind and body.

Of course, the shortage of class hours allocated to art contributes to this perception and is a serious problem in Korea. Pre-service teachers in art education even have difficulty finding their position in schools. However, art teachers' artistic perceptions are more trusted, so their perception of what they see needs to be utilized to solve modern problems.

Art teachers' main role in teaching visual self-expressions is to motivate students to become interested in art and to evoke their perceptive growth; thus, teachers have to know how to help students see and feel the process while making art.

It is also necessary to learn how to control the teacher-student, and student-student relationships. In particular, it is the teacher's role to distance themselves and their relationships with the participants in the program.In the SETA workshop, the relationship is like a parent and a child at the beginning of the workshop, but teachers have to distance themselves from their students in the middle of the workshop to help students learn by themselves and mprove their relationships skills with peers. The traditional hierarchy must change to become an equal relationship by the end of the workshop to help students learn to be independent.

Teachers must also carefully observe and notice the students' reactions, because they are dealing with the human mind, which is complicated. They have to understand that one's perceptions and leaning behaviors are closely interconnected; thus, these experiences influence not only others, but also the teacher's and student's inner selves.

It seems too complicated and broad to educate teachers in all things, but after running 10 years of this program, I am convinced that this type of self-expressive visual education has worked successfully for those who want to express their minds regardless of their gender or age. Indeed, the remaining task is to re-educate teachers.

8.2.2 Further Implementation for Visual Self-expressive Education

The traditional Korean way of seeing shows a way of seeing within a mind-body connection, but it has been doubly twisted through both the dichotomy of the Cartesian perspective and its marginalization with which modern Koreans have been familiar. Although the role of visual self expression within the mind-body connection is a good solution, the common presumption has been firmly constructed in the socio-historical context that the role of art is to discipline students

in technical skills with their hands and thus losing Koreans' traditional perspective. People are accustomed to conventional education, and no doubt, these kinds of problems have caused limitations while running the program.

Naturally, there has been a certain tendency among not only general people but administrators. In particular, people reject or ignore the new role of art even while running and advertising the program.[154]

Educators and adminstrators have to understand this different way of learning and teaching which is the role of art as visual literary in literati's tradition. The role of visual expression in traditional education has to be restructured through an educational goal to meet contemporary needs.[155]

The successful implementation of self-expressive visual education poses two problems: a focus on outcome-based assessment, and common assumptions about the role of art. It is necessary to elucidate a flexible role of assessment which takes into account the changing landscape of art and different sets of cultural values. The assessment of art activities should be a narrative evaluation, because art is an expression of one's mind. It is far more complicated due to the problem of an entrenched relative evaluation system toward a goal of better results in the university entrance examination. Because art classes are considered unrelated to the relative

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[154]When FANK started running the SETA program, a problem occurred in the Kangnam program where the richest people live in Korea. This program started running in this area but women in that area did not register. The program had to recruit participants who lived other areas. The reason was related to a common presumption about the role of art. I found that they only wanted to learn how to paint well as the other life-long educational organizations taught. People were accustomed to conventional education, so they tended to reject or ignore the new role of art. These women also did not want to expose their negative feelings. One woman who lived in the Kangnam area registered in the 2002 workshop. She talked about how she was living well and her dream to help others in the first session, even though I told them it was unnecessary to show how they were living well. But she only wanted to show the positive aspects of her life, hiding and avoiding her negative side, even though others were ready to talk about them. She did not know how to see and feel the self and others. She did not come back to the next session where participants were supposed to deal with their untold stories, even though it was optional to talk about each story and share it, and they did not need to say anything or create art if they did not want to. If she had stayed and only listened to what was happening until the end of the class, she could have seen how to heal the self and share such feelings together.

[155]Sandy Nairne (1987, p.122) pointed out that all significant social movements of the last thirty years have started outside of organized class interests and institutions. The peace movement, the ecology movement, the women's movement, solidarity with the third world, human rights agencies, campaigns against poverty, homelessness, cultural poverty, and distortion, all have this characteristic: they sprang from needs and perceptions which the interest-based organizations had no room or time for, or which they had simply failed to notice.

evaluation, the role of art has been excluded, specifically in the middle and high school curriculum, where self-experiential expression has to play the most important role in Gang Age students.

In conclusion, visual education proposes four inquiries to clarify its position. The first reason asserts that people need to develop visual literacy. It is the most effective way to focus on visual self-experiential expression in the process of art making while seeing with the right hemisphere of the brain. Second, the process of art activity in self-expressive visual education interconnects the mind and body, so the field of art greatly differs from that of other disciplines. It cannot be standardized in the same way as other subjects. Third, conventional classroom environments are not ideal for teaching visual education because regular classrooms are set up for text-based teaching and learning. These kinds of environments inhibit students' ability to express themselves freely and to enjoy art materials. Thus, it is very important to create visual environments equipped with relevant visual materials and convenient access to a wide range of art materials because the visual working process is connected to one's mind which is so sensitive to the environment. Fourth, competitive structures prevalent in conventional educational systems do not have a place in art education.[156] These structures have caused a burden on teachers who want to teach expressive visual education.

Coming to the end of this dissertation, discussions are open ended, but my question has remained: How can I get out of repeating the educational trial and error process of the past?

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[156] For instance, I have been unable to teach this new mode of self-expressive visual education as a basic discipline even in my university.

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Chuangtsu (莊子)
Kongtsu (孔子), *The Analects of Confucius,* Lunyu (論語), *Zaongyong* (中庸, Moderation)
Yueqi (禮記, Book of Rites), Yueqibian (樂器編, Instrument section)
Zhouyi (朱熹), *Iching* (易經, Book of Change)

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Figure 51. Participant's work, Cooperative Work, 30x40inch, Water color painting.

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Appendix 2) "Let's Play with Ink and Brush" Syllabus

	Title	Work Steps	Discussion	Roles
Introduction				
Week 1	Seeing Art from Myself	1) Reviewing Western Art History from Altamira to Postmodern Art 2) Comparing Paintings of the Two Cultures 3) Eastern Paintings of Three countries--Japan, China and Korea	Things What We Have Seen?	The role of Art as Visual Literacy, Cultural Narrative, Deconstruction and Reconstruction, Identity and Self-awareness, And Art as Critical Gaze
Art is Easy and Fun: Play with Art Materials				
Week 2	Drawing Is Easy	1) Graffiti Drawing 2) Drawing with the Right-hemisphere of the Brain 3) From Six Shapes	Reviewing the Works and Discussion	The Role of Art as Process, Color Sensibility, Playful Experience, and Self-expression
Week 3	Ink and Brush Painting	1) Graffiti: Play with Ink and Brush	Reviewing the Works and Discussion	
Week 4	Drawing As You Like	1) Graffiti Painting 2) Mindful Self-expression of My Feelings	Reviewing the Works and Discussion	
Week 5	Drawing Lines and the Posture	1) Line Drawing 2) How to Hold a Brush and Brushstroke	Reviewing the Works and Discussion	
Week 6	Drawing Squares, Triangles, and Circles	Zen Circle Painting Which Meant 'Enlightenment' Once	Reviewing the Works and Discussion	
Week 9	Drawing and Seeing	1) Gouleifa and Meigufa 2) Painting As You Like	Reviewing the Works and Discussion	The Role of Art as Visualization of the Self: Self-discovery and Self-awareness
Week 10	Imitating Year-Greeting Picture	1) Appreciating the Year Picture 2) Drawing and Painting the Year Picture	Reviewing the Works and Discussion	
Week 11	Healing Mandala	1) Who Am I? 2) Loving Me	Reviewing the Works and Discussion	The role of Reflecting and Self-healing

Week 12	Cooperative Working	1) Team Discussion 2) Cooperative Work	Reviewing the Works and Discussion	

Appendix 3) "Self Expression Through Art" Syllabus

	Title	Work Steps	Discussion	
Introduction				
Week 1	The Ways of Seeing is 'I'	1) Reviewing Western Art History from Altamira to Postmodern Art, 2) Comparing Paintings of the Two Cultures, 3) Eastern Paintings of Three countries--Japan, China and Korea	Things What We Have Seen?	The role of Art as Visual Literacy, Cultural Narrative, Deconstruction and Reconstruction, Identity and Self-awareness, and Art as Critical Gaze
Art is Easy and Fun: Play with Art Materials				
Week 2	Drawing Is Easy	1) Graffiti Drawing, 2) Drawing with the Right-hemisphere of the Brain, 3) From Six Shapes	Reviewing the Works And Discussion	The Role of Art as Process, Color Sensibility, Playful Experience,and Self-expression
Week 3	Ink and Brush Painting	1) Graffiti Art: Play with Ink and Brush, 2) Zen Circle Painting Which Meant 'Enlightenment' Once	Reviewing the Works And Discussion	
Week 4	Coloring is Fun	1) Graffiti Painting, 2) Mindful Self-expression of My Feelings, 3) Body Copying	Reviewing the Works And Discussion	
Week 5	Collage	Self-portrait	Reviewing the Works And Discussion	
Week 6		1) Things I like and I don't Like, 2) My Persona	Reviewing the Works And Discussion	
Family Photo Therapy				
Week 7	Family Photo Therapy I	My Memories, Concealed Stories, and Scars	Team Discussion	The role of Art as Visualization of the self: Art as Distancing, Self-reflection, Self-discovery and Self-awareness
Week 8:	Family Photo Therapy II	Things I Don't Want Think About	Reviewing the Works And Discussion	
Week 9	Family Photo Therapy III	Confronting My Trauma and giving What it Wants	Reviewing the Works And Discussion	
Art is Self-healing: Only One "I" in This World				
Week 10	Healing Mandala	1) Who Am I? 2) Loving Me	Reviewing the Works and Discussion	The role of Reflecting and Self-healing as a creative human being
Week 11	Drawing Diary	My Rewritten Drawing Diary	Reviewing the Works and	

			Discussion	
Let's Play Together				
Week 12	Cooperative Painting	1) Cooperative Graffiti Painting 2) Cooperative or Collective work: a Free Subject	Reviewing the Works -- Seeing, Recognizing, Reflecting	The Role of Art as Sharing, Cooperation and Communication
Week 13	Art Festival	Exhibition and Party		

Figure 52. My Work, Would You Like to Have a Cup of Tea?