Landscapes of the Mind, Inside and Out:
Representation of Subjective Feeling in the Contemporary World
through Symbols, Patterns and Signs in 2D Artworks with
an Emphasis on Korean and Western Practice

A dissertation submitted in fulfilment of the requirements for the degree of Doctor of Philosophy

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I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the exegesis is the result of work which has been carried out since the official commencement date of the approved research program; and; any editorial work, paid or unpaid, carried out by a third party is acknowledged; and, ethics procedures and guidelines have been followed.

Jungwoo Hong
February, 2016
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Abstract

This dissertation explores notions of mindscape\(^1\) through practice-based artistic research. The project utilises intercultural dialogue and novel methodologies in order to generate new artwork and knowledge relating to the concept of ‘mind’. The research explores both Eastern and Western conceptions of ‘mind’; in particular it is informed by Lao Tzu’s Taoist ideas of Ki\(^2\) and Moo-wei-ja-yeon,\(^3\) the concept of Hwek\(^4\) associated with the Korean artform of Soo-mook-hwa,\(^5\) the Automatism of Abstract Expressionism, and Carl Jung’s ideas of Natural symbols.

This research project has been conducted through philosophical study and practical experimentation in two distinct stages. Firstly, the research defines and conceptualises ‘mind’ in relation to Eastern philosophy, particularly Lao Tzu’s Taoism; it also conducts investigations\(^6\) that reconcile Eastern and Western conceptions of art-making (Moo-wei-ja-yeon and Automatism).\(^7\) The research in this early stage was undertaken to provide core information and a broader context with which to consider the mind and its qualities and how these might relate to traditional and contemporary art.

The second stage\(^8\) of the research involved practical experimentation. The manifestation of the mindscape was examined through the artistic documentation of daily conditions of ‘mind’ and the use of this output in the production and installation of new artworks that also utilised a multiplicity of media, such as drawing, painting, and installation. In so doing, the project explored ‘mind’ as it is experienced in daily life in the form of multi-dimensional installations that incorporated mark-making action, dimensionality, materiality, space and time.

In this research, the studio-based project has represented a diversity of the mind’s conditions, which are identified in linear structures or images in the process of making and exhibiting artworks. In the resulting artworks, the project highlights new forms of the manifestation of ‘mind’ and its aspects in art. It also offers new knowledge of both Eastern and Western ideas combined together as a mixture to expand the consideration of and methodology for manifesting ‘mind’.

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1 The dictionary definition of ‘Mindscape’ is as a mental or psychological scene or the area of imagination. In Chapter 1, this will be fully discussed via relating the understanding of the ‘mind’ in conjunction with traditional Eastern philosophy and art practice.
2 기, invisible set of energies.
3 무위자연, leaving Nature as it is.
4 획, a brush stroke.
5 수묵화, Eastern traditional painting.
6 Daily drawing will be fully discussed in Chapter 1.
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Introduction

This practice-led research starts with critical questions. ‘What is ‘mind’? And, ‘How can I represent it as the main subject matter in my artworks: primarily through the medium of drawing, and of installation?’ Informed by both Eastern and Western philosophies, particularly Taoism, Automatism and Symbolism, ‘mind’, in this project can be considered as an invisible or immaterial set of energies consisting of various inner elements, such as conscious and unconscious thoughts, experiences, feelings and emotions. Although defined differently in different cultures, languages, countries and even by individuals, this concept of ‘mind’ may be developed and expressed using symbolic images and methods of mark-making in art.\(^1\)

The research compares and contrasts Eastern and Western notions of ‘mind’ as well as comparing and contrasting artworks that investigate the phenomena. I propose that this bicultural approach enables a unique means of conceptualising ‘mind’ and for exploring it through art. This is the major challenge of my research-led art practice and my means of developing new knowledge through research.

This project brings together Eastern and Western sources of knowledge. Eastern sources include Taoism’s Moo-wei-ja-yeon and Ki (Ch’i, an invisible set of energies); Hwek employed in a kind of Eastern traditional painting and also Soo-mook-hw. The Western contemporary sources include the Automatism of Abstract Expressionism and Carl Jung’s idea of Symbolism and Natural symbols.

Traditionally ‘mind’ has been an important theme in Eastern Art, in particular in Chinese and Korean painting. It can be seen in examples of Chinese and Korean calligraphy and black ink painting, where the expression of artists is revealed through brushstrokes called Hwek. These linear brush marks describe the inner condition of artists through their particular formal qualities, such as the rapidity of mark-making exhibited, line thickness and length, as well as changes in ink density.

The notion of Hwek, developed from Eastern painting, informs the actions of drawing and installation in the research project. Hwek has a conceptually important involvement with Taoism’s idea of Ki and Moo-wei-ja-yeon. Ki is understood as an invisible set of energies or a

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\(^1\) Having a latent propensity for symbol-making, humanity unconsciously transforms objects or forms into symbols: thereby endowing them with psychological importance; and expressing them in both religion and visual art. For instance, a ‘circle’ is one of a number of representational symbols found all over the world. It may imply different symbolic meanings in different cultures, countries and religions, etc. For example, in Buddhism a ‘circle’ symbolises a lotus, flower rose, which symbolises the wholeness of Buddha’s personality and his continuous existence. (Jung, C, Marc, F 1964, *Man and His Symbols*, Doubleday, New York, pp. 232, 385.)
primary element that constitutes the physical and even psychological parts of all creation in Nature. This exploration of *Ki* is important for understanding and defining the idea of ‘mind’ in the project.

*Moo-wei-ja-yeon* is a Taoist concept promulgated by the Taoist pioneer Lao Tzu in the book *Tao Te Ching* (1963). *Moo-wei-ja-yeon* can be translated in English as ‘leaving Nature as it is’, and it is a major principle of Lao Tzu’s *Taoism*. This principle promotes acting in a natural way, free from artificiality, in order to become a part of Nature. The exploration of *Moo-wei-ja-yeon* illuminates the relationship between *Ki*, mind and action in my practice.

Additionally, this project explores the Western knowledge of ‘mind’, notably Carl Jung’s *Symbolism* and *Natural symbols*. Jung’s ideas inform the relationship between ‘mind’ and ‘imagery’ in my artworks. In particular, the exploration of *Natural symbols* assists a reading of the imagery drawn from my drawings as a visual reflection of ‘mind’ in conjunction with *Hwek*. The project explores the synthesis of Jung’s *Symbolism* and *Natural symbols* with the *Automatism* of Abstract Expressionism in order to explore the relationship between ‘mind’, action and imagery in my art practice.

In particular, the project considers *Moo-wei-ja-yeon* and *Automatism* as key frameworks that underpin how ‘mind’ is manifested in the project. *Moo-wei-ja-yeon* in this project acts as a philosophical approach to assist in the connection between ‘mind’ and *Ki*, in order to better understand and define ‘mind’. *Automatism* is applied as a methodological approach in order to examine the relationship between ‘mind’, the automatic action of mark-making (of drawing, painting, and installation) and the idea of *Natural symbols* in the project. These key frameworks are developed in the main art-making methodology of the project which I have titled *Daily drawing*. This leads to heuristic (trial and error) action in the studio-based research.

As a method, *Daily drawing* is employed to explore the notion of what constitutes developed and resolved works. As I developed my *Daily drawing* in the project through the technique of automatic mark-making, I explored the use of the drawings as components in new installation works. This is fully discussed in Chapter 1.4.

To explore my concept of ‘mind’, the project examines how the imagery and calligraphic mark-making energy of Eastern art might be integrated with the art practices of *Automatism* of the West. The project investigates how physical and pictorial structures can best reconcile the micro (the individual intimately scaled mark image and object) with the macro (activated zones of immersive installation practice), which evokes my concept of ‘mindscape’.

The concept of *Hwek* is critical to this project. I investigate, through continual and ritualistic art-making processes in my *Daily drawing* projects, how it may be used in conjunction with Carl Jung’s idea of the *Natural symbol* and how it can be embedded into the energy of the
mark and the physical structures. These take the form of discrete, but integrated projects, and are outlined in the dissertation, particularly in Chapters 2, 3, 4 and 5.

The chapters will document how my project has examined the three primary research questions:

1. How may imagery derived from Korean and Western sources be integrated and transformed into contemporary works of art (paintings, drawings, and installations) that evoke a manifestation and representation of ‘Mindscapes’?

2. How can the concept, ‘Moo-wei-ja-yeon (leaving Nature as it is, 무위자연)’ and ‘Hwek’ be combined with contemporary abstract expressionist Automatism drawing to generate new artworks?

3. How can Daily drawing practice generate ‘Natural symbols’ and pictorial elements to represent and manifest aspects of ‘Mind’?

The theories that support this project derive from Eastern and Western tradition: Taoism (Moo-wei-ja-yeon’ and Ki), Automatism of Abstract Expressionism, and Carl Jung’s Symbolism and Natural symbols. The dissertation traces the research undertaken in this PhD. It is divided into five chapters.

Chapter 1 explores and defines the notion of ‘mind’ in my artworks through reference to Lao Tzu’s Taoism. Taoism is an important conceptual underpinning of the research as it provides insights into the nature and representation of ‘mind’. It proposes a way to visualise ‘mind’ in my artworks through a comparative study of both Eastern and Western ideas in abstract art. Concepts such as Moo-wei-ja-yeon (leaving Nature as it is, 무위자연) and Ki of Taoism, Hwek (a brushstroke, 획) of Soo-mook-hwa (black and white painting, 수묵화) and Automatism of Abstract Expressionism are discussed in Chapter 1. Additionally, these ideas are examined in conjunction with Carl Jung’s concept of Natural symbols in order to better understand and read the imageries developed in my artworks. This chapter also explains how the primary research method of Daily drawing is created and applied to the questions of the project.

Chapters 2 to 5 of the dissertation focus on the practices of production and installation arising from the main studio methodology of Daily drawing. In these chapters, I have made a comparative analysis of the working methods in my works to the working methods of

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2 Natural symbols are derived from the unconscious contents of the psyche, and they therefore represent an enormous number of variations on the essential archetypal images. (Jung, C, Marc, F 1964, Man and His Symbols)

Chapter 2 specifically discusses the documentation of ‘mind’ in daily life through Daily drawing in the production stage. I analyse the application of Moo-wei-ja-yeon and Automatism in the Daily drawing process; the relationship between ‘mind’ materials, colours, hand gesture and the development of lines and images in the drawings. The chapter continues with a discussion of the re-conceptualisation of Daily drawing in my installation process. In this section, I discuss two installations that used the drawings and the configuration of two- and three-dimensional form to explore the qualities of ‘mind’. In doing so, the chapter compares my work with Cy Twombly’s painting The First Part of the Return from Parnassus (1961) in relation to the use of hand gestures as a means to develop line through automatic mark-making, as well as the composition of formal elements such as line, image and text. Jean-Michel Basquiat’s Untitled (1982) and Natchez, (1985) are also examined, as they exhibit symbolic imagery developed through the process of automatic mark-making.

Chapter 3 examines how the production stages of the project explored ‘mind’ through the use of regulation and harmony in the application of a ‘picture diary’ and Seo-hwa. Chapter 3 also discusses two installations that utilise ‘juxtaposition’ in a regular arrangement of the completed drawings. The installations explore the variations of ‘mind’ in identity using numerous drawings and imagery in multi-dimensional forms. Additionally, the chapter compares the method of ‘juxtaposition’ in my drawing installation with Ik-joong Kang’s work 3x3 (1988).

Chapter 4 explores the symbolisation of ‘mind’ through the development and utilisation of an image drawn from my Daily drawing artworks; this image, termed ‘Smile’ is adopted as my personal symbol. The chapter examines the process of concretising the form of ‘Smile’ as a ‘natural symbol’ in my works. This process is informed by Carl Jung’s notion of Natural symbols and A.R. Penck’s use of his stickman pictogram in the work Standart (1972). The chapter continues with a discussion of the evolution of the drawing artworks in Project 3. The exploration of ‘mind’ in the installation practice through the utilisation of the ‘Smile’ image and changes of scale in the components of the artworks is also examined. This installation method is compared with the approach used by Ik-joong Kang in his installation Mountain-Wind (2007) which also utilises the composition of drawings and scale change for artistic effect. The chapter also examines the installation method of ‘rearrangement’, which is used to explore mind’s qualities of constant variation and change, akin to the Taoist conception of Ki in Nature.

Chapter 5 discusses the organic nature of ‘mind’; this is the most important quality of ‘mind’

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3 A genre of Eastern Asian painting that contains images and calligraphies on the same plane. This will be fully discussed in Chapter 3. 1.
and can be conceptualised in relation to the Taoist notion of Ki. In order to explore this quality of ‘mind’, the project explores the use of another key image drawn from the Daily drawing artworks, termed ‘Abstract letter’. This image is informed by the idea and role of Hwek and Korean artist Ungno Lee’s use of letters in his artworks, Composition and Letter Abstract. The chapter explains how the project evolves through the use of abstract letters in the Daily drawing production. The installation practice that reconceptualises and employs an additional method for arranging drawing artworks called stacking is also discussed. This method is informed by the Korean shamanist tradition of stacking which create Dol-tap (stone tower[s]). The chapter continues with an exploration of how my work reveals the micro and macro relationships extant in ‘mind’ through the use of stacking in installation practice. This is discussed in relation to Ungno Lee’s painting People (1986) which reveals a complex manifestation of micro and macro spatial relationships. Gosia Wlodarczak’s work A Room without a View (2013) is also examined in relation to its exploration of linear expression within space.

The dissertation concludes with an overview of the outcomes and difficulties that the practice-led research has encountered. The conclusion outlines the key contributions made by the project’s artworks in their exploration of ‘mind’.
Chapter 1

Theoretical and Methodological Contexts of the Research

Introduction

This chapter discusses my definition of ‘mind’ and my understanding in relation to ideas of Moo-wei-ja-yeon from Taoism,\(^\text{4}\) Automatism from Abstract Expressionism,\(^\text{5}\) and Natural symbols as promulgated by Carl Jung. It then details how they have impacted on my practice-led research.

I consider key examples of Eastern art works (with a focus on Korean traditional and contemporary artists), and Western Art (Abstract Expressionist), in order to clarify my position with regard to conceptual understandings and working methods. It includes a section on methodology, which examines my use of automatist activities within a daily practice of drawing, and how these are used to develop script, text and image to inform my research.

The chapter continues with a discussion of the notion and utilisation of Daily drawing as the main method for manifestation of ‘mind’ in my artworks. I manifest this through reconciliation of two key Eastern and Western concepts – Moo-wei-ja-yeon and Automatism. In doing so, I explore and observe how the application of these two key philosophies contributes to the development of my imagery as Natural symbols in order to manifest ‘mind’ in a visual form.

I link the aspects of Daily drawing employed in my project to other artists who employ this approach in their artworks, in order to clarify the importance and contribution of the Daily drawing practice in this study.

This chapter concludes with a discussion regarding my use of materials employed in the project’s Daily drawing practice.

\(^{4}\) Taoism is a philosophical, ethical and religious tradition of Chinese origin that emphasises living in harmony with the Tao. The Taoist school of philosophy was founded by Lao Tzu (604–531 BC). The primary doctrine of Taoism is Tao, meaning ‘the way’, ‘path’ or ‘principle’. However, Lao Tzu defines Tao as a great principle of Nature that drives and operates on a system of generation, change and death of being, or thing in the universe. In this study, I apply Taoist principles to the notion that ‘mind’ is a part of Nature, which consists of Ki (Ch’i), which can be understood as ‘vital energy’ or ‘invisible sets of energies’.

\(^{5}\) Abstract Expressionism is a post-World War II art movement in American painting. It was developed in New York in the 1940s. Technically, Abstract Expressionism bases its style of painting on spontaneous, automatic or subconscious action. This style, termed Automatism, was developed and derived from Surrealism. In this study, I apply the principles of Automatism to my drawing and painting in order to manifest an immaterial or invisible phenomenon of energy – ‘mind’.
1. 1. Definition of ‘Mindscape’ and ‘Mind’ in My Project’s ArtWorks: Philosophical and Theoretical Contexts based on Eastern and Western Ideas

‘Mindscape’ is defined as a mental or psychological scene or the area of imagination. In relation to artistic expression, I consider it to be a type of landscape (time, zone and space) that pictorially expresses ‘mind’. Such a conception of ‘mindscape’ is necessary to understand and clarify my particular notion of ‘mind’, which is informed by Taoist philosophy and Carl Jung’s study of the unconscious.

‘Mind’ informed by Eastern Philosophy: Taoism

My understanding of ‘mind’ in my works is informed by Taoism. In Taoism ‘mind’ is the ultimate location, a microcosm (Nature). It is driven and operated by the great principle of Nature. Nature comprises Ki, which is conceptually defined as a vital energy that is engaged with generation, development, change and death of every creature; as Lao Tzu says: ‘the myriad creatures in the world are born from Something, and Something from Nothing.’ This means that Ki always develops and changes, in a similar manner to the cycle of Nature’s four seasons (spring, summer, autumn, winter and spring). As it is made up of Ki, ‘mind’ also exists as a part of Nature.

Although Lao Tzu does not directly mention Ki in the quote below, its aspect can be compared with Tao, the great principle of Taoism:

\[
\begin{align*}
\text{The way (Tao) that can be spoken of} & = \text{not the constant way;} \\
\text{The name that can be named} & = \text{not the constant name.} \\
\text{The nameless was the beginning of heaven and earth;} & \\
\text{The named was the mother of the myriad creatures.} & .
\end{align*}
\]

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7 Philosophical conceptions of Ki (Chi, ㄔ) are derived from the earliest records of Chinese philosophy. In traditional Chinese culture, Ki is an active principle forming part of any living thing. According to Taoism, Ki comprises two types of energy, Yin and Yang; when these two energies combine in harmony, a being or thing goes through generation, change and death driven by the principle of Nature. In this research, Ki refers to the vital energy of beings, which drives physical, but also spiritual operation; it exists in ‘mind’ formed of Yin and Yang in harmony.

8 Lao Tzu (604–531 BC) is an ancient Chinese philosopher and the founder of the Taoist school of philosophy.

What cannot be seen is called evanescent;
What cannot be heard is called rarefied;
What cannot be touched is called minute.
These three cannot be fathomed.

Dimly visible, it cannot be named
And returns to that which is without substance.
This is called the shape that has no shape,
The image that is without substance.
This is called indistinct and shadowy. . .

Similarly to Tao, Ki does not have shape and distinction. However, Lao Tzu states metaphorically that it is liberated from physical limitations; it can always develop and even transform into everything. Since Ki is a primary element of Nature, it is also inherent within ‘mind’ and in every creature. It means that ‘mind’ can be considered as a structure of Ki; ‘mind’ is a part of Nature. Thus ‘mind’ always goes through existential development and change, as Ki does in Nature.

‘Mind’ informed by Western Philosophy: Carl Jung

Interestingly, Carl Jung’s theory of ‘mind’ has similarities with elements of Taoism; as is demonstrated from the following statements: ‘what we call mind (psyche) is not identical with consciousness and its contents’; ‘it is impossible to define the mind because our mind (psyche) is a part of Nature, and its enigma is as limitless.’ In Jung’s estimation, ‘mind’, as a part of Nature, is not subject to the control of intention, logic and intelligence. He suggests that ‘mind’ has an unconscious component that is a kind of mental phenomena, in which one’s state separates thought from consciousness. He notes that the unconscious is present not only during the state of sleep, but also when one does not momentarily respond to his/her situation or environment. Jung also points out that dreams (as a part of ‘mind’) should be treated as fact, as they are a specific expression of the unconscious which spontaneously generates symbols that appear in all kinds of psychic manifestations (thus, there are symbolic thoughts and feelings, and symbolic acts and situations). He suggests that ‘mind’ can be developed sometimes into physical or mental symbolic phenomena, by the unconscious. Carl Jung’s theories of ‘mind’, the unconscious, and symbology derived from the unconscious provided me with a conceptual entry point to the exploration of ‘mind’ in my artwork.

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10 Ibid, p. 18.
12 Ibid, p. 32.
13 Ibid, p. 32.
As previously stated, Taoist philosophy and Carl Jung’s theories position ‘mind’ as a part of Nature. ‘Mind’ exists as a microcosm of interior reality. It consists of ‘vital energy’ generated and driven by Nature, which always develops and changes, as change is a basic principle of Nature. Although Western philosophers address these ideas,¹⁵ my focus will be on Taoist interpretations of ‘mind’, especially Moo-wei-ja-yeon, which is addressed in the next section. However, the writing of Carl Jung regarding the unconscious and symbols is also important to this project in relation to the creation of symbols.¹⁶

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¹⁶ This will be fully discussed by the investigation of ‘Natural symbols’ informed by Carl Jung in the next section (Chapter 1.3).
1.2. The Application of Eastern and Western Art Practices in the Visualisation of ‘Mind’ in this Project

I will now outline the key ideas that inform my understanding of ‘mind’ before analysing examples of other art practices that have been critical for this research.

- Moo-wei-ja-yeon (leaving Nature as it is, 무위자연) and Hwek (a brushstroke, 획) in Soo-mook-hwa
- Automatic drawing (Abstract Expressionism)

**The key Eastern ideas: Moo-wei-ja-jeon (leaving Nature as it is, 무위자연)**

*Moo-wei-ja-yeon* is a practical principle of *Taoism*, which can be considered akin to Eastern Asian Naturalism. *Moo-wei* (무위), another name for *Tao*, means ‘non-action’ or ‘non-acting’. It does not mean ‘doing nothing’ or ‘being inactive’, rather, it promulgates ‘doing by following the principle of Nature’; but not ‘by artificial (intention or plan) human efforts’. The founder of the Taoist school, Lao Tzu (B.C. 8–5) alludes to the reality of *Moo-wei* in his statement: ‘the way (Tao) never acts yet nothing is left undone.’

*Ja-yeon* (자연) means Nature, but in *Taoism* it refers to the purely original condition of things or beings in Nature; it may be considered as the greatest model for all beings and things to respect and follow in order to reach an ideal state. According to the definition by Lao Tzu, *Ja-yeon* (Nature) follows a principle of the cosmos that drives all things and beings towards generation, growth and death. He associates the characteristic of *Moo-wei-ja-jeon* with water when he states:

> Highest good is like water. Because water excels in benefiting the myriad creatures without contending with them and settles where none would like to be, it comes close to the way (Tao).

Water’s compatibility with the principle of *Moo-wei-ja-jeon*, described above by Lao Tzu, alludes to the fundamental model that is reflective of Nature, which is not inactive, but ‘so

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17 Soo-mook-hwa (수묵화) is a genre of Indian ink black and white painting in Eastern Art (China, Korea and Japan).
18 The Korean pronunciation is given here using the English alphabet. The original word in Chinese is Wúwèi zìrán (無為自然).
does itself’. This idea implies that *Moo-wei-ja-yeon* does not just exclude or desert artificiality, rather, that it operates in harmony with a principle of Nature. Chuang Tzu (B.C. 369?–286), a follower of Lao Tzu’s *Taoism*, believed that in order to be in a state of harmony with Nature, one must not be driven by his or her artificialness, rather, one must act purely by following an ultimate aspect of Nature. When this state is accomplished, he or she may become pure, unceremonious and free from external issues, just as a new born baby is; and then a person may have ultimate control. In accordance with Lao Tzu’s *Taoism* Chuang Tzu has stated:

*One who possesses virtue in abundance is comparable to a new born baby.*

*Its bones are weak and its sinews supple yet its hold is firm.*

*It howls all day yet does not become hoarse.*

Chuang Tzu (*The Complete Works of Chuang Tzu*, 1968) considers the accomplishment of harmonisation with Nature as spiritual liberation, a state of being which may allow people to seek their own ultimate reality of spirituality and this leads to sublimation of ‘mind’ in art.  

Therefore, *Moo-wei-ja-yeon* in this study is defined as a philosophical approach and attitude that can be used to identify the ultimate reality of ‘mind’, and to sublimate it visually as an artistic representation. This idea of *Moo-wei-ja-yeon* appears as *Hwek* (획), a brushstroke in a genre of traditional Eastern paintings, especially *Soo-mook-hwa*. In order to understand the harmonic and naturalistic notion of *Moo-wei-ja-yeon* in art, it is necessary to be aware of expressions of spirituality and ‘mind’ in the practice of artists who use *Hwek* as a conceptual basis for making work. Not only in traditional Eastern Asian art, but also in contemporary Korean art, the notion of *Moo-wei-ja-yeon* has functioned as a major philosophical concept and essence for creativity. The Korean Monochrome Movement or *Dan-saek-hwa* (단색화) is based especially on the notion of *Moo-wei-ja-yeon* and the use of *Hwek* (획) and *Yeo-baek* (어 백, emptiness or blankness). *Moo-wei-ja-yeon* acts as a primary concept for my artistic

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24 *Soo-mook- hwa* (수묵화) is a genre of Indian ink black and white painting in Eastern Art (China, Korea and Japan).
25 *Dan-saek-hwa* is loosely defined as a reactionary school of Korean Modernism, defying the figurative propaganda instituted during the totalitarian rule of Chung-hee Park during the 1960s and ’70s. The artists (who included Chung Chang-sup, Chung Sang-hwa, Ha Chong-hyun, Park Seo-Bo, Choi Byung-so and Hur Hwang, among others) were conscious of Western aesthetic developments such as American Abstract Expressionism, Colour Field painting and Italian Arte Povera. Yet, they elected to incorporate highly specific Eastern elements into the physical and psychological structures of their work: hanji paper, traditional rice paper, and calligraphic ink were all employed yielding pointedly anti-traditional results. Tactile, almost of a sculptural sensibility, the work’s physicality was an essential part of the viewer’s experience. (Mason, S 2014, ‘Overcoming the Modern, Dansaekhwa: The Korean Monochrome Movement’, viewed on 7 February 2015, <http://thisistomorrow.info/articles/overcoming-the-modern-dansaekhwa-the-korean-monochrome-movement>).
action (drawing, painting, and installation) to manifest ‘mind’ in an art form. In the next section I discuss its expressive form and usage in traditional and contemporary Eastern Art.

**Moo-wei-ja-yeon present as Hwek in Art**

Such stroke (Hwek) is something more than just a line, as it unifies dynamic strength with spiritual reverberation.26 (Hsieh Ho, A.C 6th in China)

‘Hwek’ is generally defined as a linear mark or brushstroke in Eastern Asian art.27 It is understood as a by-product of the artist’s spiritual state revealed through physical action. Hwek in Soo-mook-hwa28 is manifested in linear form as a primary element. It is the form through which spiritual phenomena are expressed and harmonised; and through the artist’s act of drawing or mark-making Hwek transforms the understanding of objects into physical reverberation or movements. Hwek appears as dynamic moving lines and in a positive action in relation to the infinite blankness of the broad, white space on the plane. Francois Cheng29 says that Hwek in Soo-mook-hwa is not just a line that describes or follows the boundary of actual objects, rather, it embodies the invisible energy sensed from objects by the artist. This is represented as activated spiritual energies, Ki.30

Hwek in general appears as a line in Soo-mook-hwa made through the use of black Indian ink applied with a brush. However, as mentioned above, Hwek is not simply a material ink mark, it implies the artist’s internal movement or states of change, embodied through the physical actions of drawing and striking. At the moment when Hwek is evident in a picture, the artist’s expression and the inner sensation of the artist are manifested. In Taoism, it means that the inner state, or ‘mind’ of artists becomes close to a state of Nature. Chuang Tzu, in a commentary on Moo-wei-ja-yeon, makes this point when he states:

*If one seeks the life that follows the principle of Nature by understanding ultimate reality of the internal world inherent within the external forms of all things, and by considering oneself and human beings as a part of Nature, then he would be able to reach the highest state of art.*31

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27 This research considers Eastern Asian art as especially Chinese and Korean.
28 *Soo-mook-hwa* (수묵화) is a genre of Indian ink black and white painting in Eastern Art (China and Korea).
29 Francois Cheng (1929– ) is a Chinese-born French academician, writer, poet, calligrapher and an author of essays, novels, collections of poetry and books on art written in the French language, and the translator of some of the great French poets into Chinese.
31 Lee, Ji-Soo (이지수) 2002, ‘*A Study on the Ideology of Lao-Tzu and Chuang-Tzu and the Formation of*
Shi Tao, whose paintings are based on the philosophical and artistic notions of Taoism, claims the greatest beauty of Hwek is achieved by following the principle of Moo-wei-ja-yeon. He states:

"A stroke (Hwek) appears not from the external (objective) world, but from the inner world, or mind, which drives a stroke (Hwek); thus, paintings should develop through responding to and following mind. A stroke as the reflection of mind, however, reaches the highest state when external elements of objects are melted into mind and become one in harmony."

In Shi Tao’s work, *Man in a House beneath a Cliff*, the lines describe the tension and dynamics felt from the landscape of the mountain rather than the mimetic realistic form, shade and light. If there was no hut in the landscape of the painting, the appearance of lines would look like an abstract expressionist painting.

In Shi Tao’s work, *Hwek* occurs from the realm of natural actions arising from the internal sensations or changes of ‘mind’: achieved when he reaches the highest state in harmony with his subjects which include the mountain, the materials and his sensations.

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**Fig. 1**: Shi Tao, *Man in a House beneath a Cliff*, late 17th century China, ink & colour on paper

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32 Shi Tao (石濤, 1642–1707) is a Chinese artist, one of the most famous individualist painters of the early Qing dynasty. The art he created was revolutionary in its transgression of the rigidly codified techniques and styles that dictated what was considered beautiful. Imitation was valued over innovation, and his art breaks with tradition in several new and fascinating ways. His formal innovations in depiction include drawing attention to the act of painting itself through the use of washes, and bold, impressionistic brushstrokes, as well as an interest in subjective perspective and the use of white space to suggest distance. The poetry and calligraphy that accompany his landscapes are just as beautiful, irreverent, and vivid as the paintings they complement. His paintings have been interpreted as an invective against art-historical canonization. (China Online Museum, <http://www.chinaonlinemuseum.com/painting-shi-tao.php>, viewed on 13 January 2013.)


However, in contemporary Korean art, artists tend to address philosophical and artistic notions in terms of what Hwek reflects: how Moo-wei-ja-yeon impacts on the value and form of Hwek. A contemporary Korean artist, Se-ok Suh (1929–), creates artwork that exemplifies this. His work Person consists of a few lines of changing gradation and thickness, which suggest a human body. The lines in this work exhibit various changes of ink density, and indicate the movement, direction and speed of his brushstroke. With such action of his brushstroke, Suh draws lines to represent the reality of the human inner condition through Hwek: not by describing the outer image of a human. With his mind attuned, lines as Hwek were drawn by Suh to form a symbolic image that reflects his inner sensation about a person in his mind. Of his approach to representing ‘mind’ in relation to the physical and mental attitude of Hwek, Suh states:

The aim of my works is to capture the ultimate essence of invisible matters. Discerning the essence through a long meditation, I draw them with the use of points and lines in abstract signs and symbols on the picture. While being so into an attempt to reach the ultimate essence of the object as close as possible, I am enjoying infinite happiness.  

Hwek is an important attitude as well as a reflection of ‘mind’ that creates the individual artistic expressions and concepts of artists. Furthermore, not only does it belong to traditional art as a style or pictorial element, rather, it becomes an important means by which to represent an artist’s essential notion of art and his or her life. In doing so it functions to reveal inner realities visually.

Shi Tao alludes to the relationship of Hwek with Moo-wei-ja-yeon as involving an understanding of the ultimate reality of ‘mind’ that causes ‘mind’ to unite with the action of painting. He states:

Every painting comes from the understanding of ultimate reality of mind. If an artist does not understand the principle of mind (follows the principle of Nature) and then does not succeed in capturing subtle variations of landscape; the aspects of human figures, birds, animals, plant lives, the forms and scales of ponds, houses and towers, he does not accomplish understanding of how wide the principle of ‘a stroke (Hwek)’ is. As if climbing farther and higher with taking a first step on, a stroke (Hwek) encompasses its universe and outside. . . One should know how to penetrate and reveal the universe (the principle of Nature) through his ‘a stroke (Hwek)’, which includes his own clear understanding and brush-strokes. If his wrist is not fully reactive, a painting is not successful. If the painting is not successful, it means that his wrist fails to respond. . . Therefore, the drawing-action is never kept away from the understanding of mind.36

According to Shi Tao’s understanding of Hwek, real paintings are created when an artist reaches the highest state of harmony between his internal and external experiences.

A contemporary Korean painting and installation artist, U-fan Lee, in his works, From Winds and From Line (Figs 3 and 4), tries to unite his spiritual value37 to an aspect of materiality by the stroke-action of a brush.38 Whilst Lee restricts plastic and pictorial elements, he draws lines on the plane; the lines spring and vanish repeatedly within the empty space called Yeo-baek (여백, emptiness or blankness). These works are in harmony with the principles of the seasons, Spring, Summer, Autumn, Winter and Spring. His Hwek represents the principle of Nature through a harmonisation of Hwek and Yeo-baek (emptiness) on the plane.39

Lee describes the manner in which his lines appear on the picture surface thus:

![Image removed due to copyright reasons](http://www.artinculture.kr/online/589)

Source from <http://www.artinculture.kr/online/589>

Fig. 3: U-fan Lee, From Winds, 1985, oil and mineral pigment on canvas, 227x182 cm


37 U-fan Lee considers that the value of his art on the representation of energy and its following phenomena within time and space is referenced to the principle of Nature through the actions of Hwek.


I hold a brush and draw lines. At first the lines come out dark and thick, though they gradually become thin and finally vanish. One line has to have a beginning and an end. Space appears within the passage of time and when the process of creating space comes to an end, time also vanishes.\footnote{Ibid.}

\textbf{Hwek} for Lee is a phenomenon that occurs when he and materials affect each other in harmony with the principle of Nature. Lee endows a brush in his hand with his corporeality, and when his spirit integrates with materials, his spiritual value penetrates and appears as \textit{Hwek} on the empty space (\textit{Yeo-baek}), where it repeatedly appears and vanishes. \textit{Hwek} in his works appears as more than lines on the picture; it can be considered as a creative by-product resulting from a harmonisation with Nature that allows the transformation of his spiritual value to his physical activities, via the materiality and action of painting.

Chuang Tzu says that the most important aim for human beings is to reach the ultimate reality of ‘mind’. This is achieved through understanding the natural harmony that exists between spiritual and external matters. As Shi Tao states:

\begin{quote}
Those, who depend upon the arc, lines, compasses and square to make built forms, injure the natural construction of things. Those, who use cords to bind, to glue and to piece together, interfere with the natural aspect of things. . . There is an ultimate reality of things. Things in their ultimate reality are curved without the help of arcs, straight without lines, round without compasses, and rectangular without right angles. . . In this way all things create themselves from their own innermost reflections and none can tell how they came to do so.\footnote{Chuang Tzu, Watson, B (trans.) 1968, \textit{The Complete Works of Chuang Tzu}, Chapter 8 (secondary source references taken from: Chang, C 2011, \textit{Creativity and Taoism a Study of Chinese Philosophy, Art and Poetry}, Singing Dragon, London, p. 202)}
\end{quote}

\textit{Hwek} in this study, has some similarities to the expression of invisible energies evident in contemporary abstract expressionist art that expresses the relationship between spirituality and materiality.
Expanding upon *Hwek* and Abstract Expressionist drawing in my works

As I have suggested, this research raised the question of how to visualise ‘mind’ in an art form. In regard to this question, *Moo-wei-ja-yeon* of *Taoism* offers a philosophical and ideal position from which to understand ‘mind’. I have applied this in my works. Furthermore, I have employed *Hwek*, as an element of expression in Eastern Asian art in order to manifest spiritual value and ‘mind’.

My works start from the transformation of inner sensations or feelings into physical activities (drawing, writing, painting, and installation), where images are made up of linear expressions that do not mimetically describe any actual thing or being. My concept of ‘mind’, informed from *Taoism*, considers ‘mind’ as always changing, appearing in conscious and unconscious states in actions or thoughts during daily life; and it does not exist in fixed form. The notion of *Moo-wei-ja-yeon*, the unconscious and contingency, are regarded in the project as a part of the reflections of the innermost ‘mind’. I suggest that *Moo-wei-ja-yeon* has connections with the unconscious; it thus has similarities with automatic drawings and paintings found in contemporary Abstract Expressionism.

In the West, Automatism is employed par-excellence in Surrealism as a way to employ and reveal the unconscious. This was actively explored and suggested by André Breton (1896–

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42 These works will be discussed in Chapter 1. 3.
Automatism has been considered an elemental principle by contemporary artists\textsuperscript{43} to explore visually invisible sets of energies as subject matter.

Both Eastern and Western abstract expressionist works have similarities in terms of the pictorial expression of invisible or immaterial sets of energies. Wassily Kandinsky (1866–1944) has stated: ‘abstract painting is the artist’s attempt to realize visually the spirit’s inner necessity.’\textsuperscript{44} Jackson Pollock (1912–1956) noted: ‘today painters do not have to go to a subject matter outside of themselves. Most modern painters work from a different source. They work from within.’\textsuperscript{45}

Jackson Pollock, an abstract expressionist, employed Automatism as the main conceptual driver of his paintings, which led to the creation of his technique of dripping, termed ‘action painting’ (1947–1950). He actively used this technique in his works through the corporeal action of painting and dripping, which produced linear form and abstract compositions. Referring to his dripping technique, Pollock said: ‘when I am in my painting, I’m not aware of what I’m doing.’\textsuperscript{46} This implies that his expression results from a unity of the internal and external, of the conscious and unconscious, of felt and material factors. This accords with the harmonic attitude of Taoism in Eastern Asian art. According to Wu Chen, a Taoist painter (14\textsuperscript{th} century, China) the self is lost in the act of painting; he states: ‘when I begin to paint, I do not know that I am painting; I entirely forget that it is myself who holds the brush.’\textsuperscript{47}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{autumn_rhythm-pollock1.jpg}
\caption{Jackson Pollock, \textit{Autumn Rhythm Number 30}, 1950, oil painting on canvas 266.7x525.8cm}
\end{figure}

\textsuperscript{46} Ibid.
Pollock’s work, *Autumn Rhythm Number 30* (Fig. 6), consists of dripping, flowing lines on the canvas, which may describe the movements of Pollock’s brush or his corporeal actions, in doing so it may represent uncertain aspects about him; the time and space he used to create the works resulting in the change of colours, and direction and density of the lines. Pollock in his work creates an uncertain mass of moving lines, which are poured, spread and dropped on the canvas. His lines may indicate bodily direction and the speed and timing of his action through the working space. His imagery may represent bodily movement or a change of his inner state, but they do not describe any specific image or object. This aspect of his painting style and conceptual standpoint is revealed by his statement: ‘I have no fear of making changes, destroying the image, etc., because the painting has a life of its own.’

Pollock creates a new image of energy through the capture of inner sensation and change within a moment of time and space. Linda Stratford iterates this in her statement: ‘the ways in which Pollock’s work, *Autumn Rhythm*, may be seen as an allegorical representation of spiritual rebirth and indeed, resurrection. Pollock’s abstract painting seeks to provide a corrective to the materialism of the modern age to stimulate spiritual awareness. However, art works, such as *Autumn Rhythm*, which are tethered to corporeal and bodily movement, serve as a corrective role within the disembodying nature of fully abstract painting.’

In such abstract expressionist art, the visual representation of ‘mind’ or state of being through automatic activity, I argue, has similarities to the exploration of Taoist painters:

> What then, is Tao-painting? We may define it as the spontaneous reflection from one’s innermost reality, liberated from arbitrary rules and undistorted by confusion and limit. In this spontaneous reflection, when one’s potentialities are set free, great creativity is accomplished without artificial (intentional) effort. This method of no method in painting is the principle of Taoist philosophy. Tao is the ontological experience by which subjective and objective reality are fused into one.

I attempt to find a way that exists which is between abstract expressionist art and *Moo-wei-ja-yeon* in *Hwek*, in order to represent the visualisation of the invisible or immaterial reality of ‘mind’ in art. As the notion of *Hwek* based on *Moo-wei-ja-yeon* of Taoism in this research seeks unity with the idea and reality of Nature, I aim for direction not artificially, but naturally. *Automatism* in contemporary Abstract Expressionism is seen as liberation from

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self-consciousness, but I apply this method as a way to construct an unconscious corporeal action of drawing, painting, and installation.

In my project, the concepts of Moo-wei-ja-yeon and automatic drawing are employed in a philosophical and methodological approach, which develop into my main method for ‘documentation of daily unconsciousness’ entitled Daily drawing.\textsuperscript{51}

\textsuperscript{51} This will be discussed fully in Chapter 1.4.
1. 3. Development of *Natural symbols* and their Relationship with the Visual Representation of ‘Mind’ in the Project

In this research, the concept of *Natural symbols* is important for understanding the images drawn in the works in my project. The idea of *Natural symbols* has been mainly informed by Carl Jung.

**Natural symbols defined by Carl Jung**

Carl Jung defines the relationship between the unconscious and *Natural symbols* as:

> Symbols are natural and spontaneous products. No genius has ever sat down with a pen or a brush in his hand and said: ‘Now I am going to invent a symbol.’ No one can take a more or less rational thought, reached as a logical conclusion or by deliberate intent, and then give it symbolic form.52 *‘Natural’ symbols are derived from the unconscious contents of the psyche, and they therefore represent an enormous number of variations on the essential archetypal images.*53

As they are derived from the unconscious contents of innermost ‘mind’, *Natural symbols* are not created intentionally. This implies that *Natural symbols* are distinct from *Cultural symbols*54,55 and should be understood as a reflection of ‘mind’ at a purely unconscious level.

**Natural symbols formed as Hwek in Eastern Art**

Such *Natural symbols* defined above by Carl Jung may rise to unconsciousness through *Automatism*, and can also manifest through a Taoist concept, *Moo-wei-ja-yeon*. This aspect of *Natural symbols* can be compared with *Hwek* (of Eastern traditional painting or calligraphy) which is considered a by-product derived from spiritually aligned drawing or painting. The book, *Chang Huai’s Treatise on Painting*, stresses: ‘only he who reaches “Reality” can follow Nature’s spontaneity and be aware of the subtlety of things, and his mind will be absorbed by them. His brush will secretly be in harmony with movement and quiescence and all forms will issue forth. Appearances and substances are caught in one motion as the life breath

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53 Ibid, p. 93.

54 ‘Cultural symbols’ have been used to express ‘eternal truths’, and are still used in many religions. They have gone through many transformations and even a long process of more or less conscious development, and have thus become collective images accepted by civilised societies. (Ibid, p. 93.)

55 Ibid, p. 54.
reverberates through them.’

However, such an action of Hwek, in my understanding, is transformed visually in a linear form in artworks. When the linear forms are developed by unconscious action in a Daily drawing process, they connect together and transform into various images. These images can be considered as Natural symbols and form the basis for picture-making in this research.

The Development and Role of Natural symbols in My Works

‘Mind’ happens to appear as various symbolic phenomena in daily life. Aniela Jaffe (1903–1991) describes this idea further: ‘human has his symbol-making tendency so that he could unconsciously transform forms of objects into symbols (therewith endowing them with great psychological importance). He also expresses them in both his religion and his visual art. The inter-twined history of religion and art, reaching back to prehistoric times, is the record that our ancestors have left of the symbols that were meaningful and moving to them. Even nowadays, as contemporary paintings and sculptures show, the interplay of religion and art is still alive.’

In tandem with the idea of Natural symbols described by Jung and Jaffe, Natural symbols in my works are associated with spiritual or unconscious performances of ‘mind’; and the Daily drawing functions as a medium to document and develop them as a symbolic and pictorial element.

Such symbols are created as a by-product developed from ‘mind’. They play an important role in identifying and manifesting ‘mind’ in my works. They are especially important in stressing the meaning of complex and at times

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contradictory subject matter as symbolic and pictorial elements in the work.

One of the artists investigated in this research is Jean-Michel Basquiat. His work, *Tenor* (Fig. 7), displays various symbolic images through the use of irregular, but dynamic linear expression. The lines seem to be arranged at random upon the picture plane, however, sometimes they form into images, such as animal- or human-like figures, and text, as pictorial abstract elements. Since some of them developed clearly, the images may describe his uncertainty, the unconscious or unconscious as *Natural symbols*.

![Image](74x375 to 524x617)

*Fig. 8: Jungwoo Hong, Moo-a-ji-kyung (무아지경), 2013, mixed media on canvas, 164x306cm*

The creation of symbols is an instinctive part of human nature, as suggested above by Jaffe. The symbol is a conceptual means of expressing ‘mind’. This notion regarding the development of symbolic images can be identified in the various images in my work, entitled *Moo-a-ji-kyung* (Fig. 8).\(^{58}\) The expression of images in this picture has similarities with Basquiat’s work (Fig. 7) in terms of the random arrangement of images and use of numerous dialogue-like images in the picture. In the work, *Moo-a-ji-kyung*, I created lines in an automatic manner, as a means to document my bodily actions. These corporal actions were driven by physical and mental changes during every moment of the work’s construction.

\(^{58}\) *Moo-a-ji-kyung* (무아지경) is defined in the dictionary as ‘ecstasy’, but philosophically the state of complete absence of ego is referenced to Buddhism, which can correspond to the meaning of *Moo-wei-ja-yeon* (무위자연) in this research.
The lines gather together and form various symbolic or abstract images, which develop randomly across the picture. They appear messy and cluttered, however, each image reveals its own distinct aspect of linear movement, by chance symbolising my momentary corporeal movements in the form of uncertain images. This development of the images can be understood as a naturally spontaneous method to create *Natural symbols*, a process aligned with Carl Jung’s insights. Not only this work, but also every work in my project reveals this connection: my own natural (personal) symbols layered into a random arrangement of images, an organic ‘living’ evolving structure.

*Natural symbols* in this research are, as Carl Jung perceives them, to be considered as a by-product generated naturally in daily life, not by plan or intention. I believe that such natural symbols contain both Eastern (*Hwek*) and Western (*Automatism*) origins. These are grounded in the principle of Nature. I generate *Natural symbols* through *Daily drawing practice,* and develop and employ them not only as symbolic, but also pictorial elements in my works, in order to manifest ‘mind’ and its energy as a new art form. This will be demonstrated when I discuss the project in Chapters 2, 3, 4 and 5.

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59 This will be fully discussed in Chapter 1.4.
1. 4. Daily drawing: Extended Method for Documentation of Condition of Daily ‘Mind’

The method of this project, *Daily drawing*, is based on *Moo-wei-ja-yeon* and *Automatism*, both of which can be considered as employing direct expression. Both reject artificiality.\(^{60}\) The method, *Moo-wei-ja-yeon*, plays a role in a philosophical attitude that considers ‘mind’ as a union of *Ki*, always developing and changing in daily life. In both approaches, ‘mind’ is not sensed nor visible, whilst *Automatism* functions as a physical means to materialise ‘mind’ through the automatic activities of drawing or painting.

The expression of *Hwek* in traditional Eastern Asian art,\(^{61}\) especially *Soo-mook-hwa*,\(^{62}\) tends to rely on mental meditation. This includes meditation as a way to pay attention, and to sense ‘mind’ at a high level, close to or in harmony with Nature. As discussed previously, the highest stage of mentality transforms into a form of *Hwek* (spirit or energy as lines); and *Hwek* involves the representation of invisible or immaterial sets of energies through restraint and simple forms of drawing. As a genre of Eastern Asian painting, it requires not only a mature technique and self-discipline, but also a type of spiritual meditation toward *Moo-wei-ja-yeon*.

Do-ol Yong-ok Kim (1948– ), a Korean philosopher and Buddhist monk, alludes to this aspect of Eastern Asian art in his statement: ‘the main goal of hard discipline for Eastern Asian artists is to let themselves flow from “unnaturalness (artificiality)” to “naturalness”, which means going forward from the state of form to formless.’\(^{63}\)

![Diagram](image.png)

**Fig. 11:** A conceptual idea of *Hwek* in this project

The above picture in Fig. 11 represents the process. It is based on my understanding of the attitude in Eastern Asian art. ‘Meditation’ is the first stage and it enables a move away from artificiality,\(^{64}\) which may create in artists a ‘natural’ state.\(^ {65}\) In this stage, they may sense and

\(^{60}\) For example: intentional or planned actions or thought

\(^{61}\) Particularly concerned with Chinese and Korean art

\(^{62}\) *Soo-mook-hwa* (수묵화) is a genre of Indian ink black and white painting in Eastern Art (China and Korea).


\(^{64}\) For example: intentional or planned action or thought

\(^{65}\) This means that an artist reaches the state in harmony with or in sympathy with what the artist contemplates
identify a thing innermost within themselves, beyond the forms of objects and intellectualisation, and then in accordance, move their body or brushes over the drawing surface. Finally, this movement, driven by intuition and inner sensation, is transformed into a linear movement of Hwek through self-restraint on the picture plane, where Hwek appears to be properly in harmony with the empty space, termed Yeo-baek.66

![Diagram](image)

**Fig. 12:** A conceptual idea to integrate *Moo-wei-ja-yeon* and *Automatism* in this project

The highest refined expression of Hwek appear when an artist’s disciplined restraint and skill work with art materials, which includes a brush, Indian ink, water and paper. This process tends to focus on representation of spiritual value through meditation and self-restraint, which may lead to spontaneous but, delicate and ‘skilful’ paintings in harmony.

However, in this project, *Daily drawing* employs the attitude described above to represent ‘mind’ in a manner that differs from the traditional way. It does not use traditional skills, media or the traditional Taoist attitudes of self-restraint. Instead, *Daily drawing* emphasises abstract expressionist techniques that utilise the automatic bodily action of drawing of some forms more akin to Ch’an painting67 (Buddhism’s spontaneous or flung ink technique).68

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66 여백, emptiness or blankness
67 Ch’an (in Chinese, Zen in Japanese), meaning ‘meditation’ or ‘meditative state’, is a school of Mahayana

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As the principle of Daily drawing is ‘to do things naturally’; and ‘not to use the expression of disciplined observation and description of objects’, it aims to avoid a focus on visually conventional decorative expressions. Rather, it focuses on representing purely formless stages of ‘mind’ through documentation of conditions of my daily ‘mind’ by automatic drawing or writing.

In this way, I believe that the Daily drawing practice contributes to the creation of natural (personal) symbols that function as a reflection of inner conditions. Carl Jung notes: ‘symbols appear in all kinds of psychic manifestations. There are symbolic thoughts and feelings, symbolic acts and situation.’\(^{69}\) It is from this approach that I generate my language of art.

Daily drawing in general may be used as a way to develop creative inspiration, new ideas or imagery for artists. This is achieved through spontaneously drawing momentary states of feeling or thinking. Daily drawing in this project is not only a stage of the process to generate ideas or create artworks, but also a stage to identify what my mind contains and to reveal my innermost experiences; how it looks; how it develops within the time and space of where I am. This means that according to the above idea of ‘mind’ (as always developing and changing) my Daily drawing practice documents the changes and developments of ‘mind’. Through it, I observe how it continues to change over time. This process provides me with an inventory of symbolic images of what my mind contains in daily life (as my mindscape in art form), what Carl Jung termed Natural (personal) symbols.\(^{70}\)

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Buddhism developed in China from the 6\(^{th}\) century. Norman Bryson in the book *Vision and Visuality* (1988: p. 103) states that Ch’an, in the case of the flung-ink painting, is to disfigure the image, the bipolar view, by opening onto the whole force of randomness.


\(^{70}\) See Chapter 1. 3
Korean installation and painting artist, Ik-joong Kang (1960– ), has recorded his daily life on 3x3 inch canvases by drawing and painting for around ten years. His series 3x3 inch (Fig. 13) contains numerous works displaying symbolic images, letters and signs. The works of 3x3 inch reveal particular aspects of his linguistic, social and spatial background, whilst reflecting his individual experiences, feelings and thoughts at particular moments. He says of the work series 3x3 inch: ‘I believe that my ideas float in midair, but not in my mind with me. I just open my mind and let them come and follow.’ The pictures in Fig. 13 show a series of 3x3 inch drawings he produced while studying in New York in the 1980s. He describes what he experienced and felt and where he was at the time as a diary. His Daily drawing in daily life led his inner and outer experiences to be formed as art comprised of his own linguistic and symbolic elements.

This approach has informed my early practice and methodology. I produced works of Daily drawing in a similar manner to Kang’s 3x3 inch drawings. I recorded mental and physical experiences in daily life by spontaneous and unconscious drawing. However, my works are developed through reliance on a spontaneous but subtle sense of hand movement and gesture. This aims to capture any sensation and change of inner conditions in every moment quickly.

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71 Lee, Joo-hun (이주현) 2009, Ik-Joong Kang, Maroniebooks, Seoul, p. 35.
and easily on the picture plane. This approach of using subtle hand movements develops flexible calligraphic qualities and linguistic and symbolic elements. As a result, my works have less social imageries in comparison to Kang’s work. They emphasise the actual touch and gesture of the hand and develop symbols from the inner world, not simply the external world.

I employed *Daily drawing* as the main practical method as well as the conceptual principle to explore ‘mind’ in my life and its distinct identity through continuous documentation of conscious and unconscious conditions of ‘mind’ during the projects. I believe that the activity of *Daily drawing* practice minimises artificial or intentional expression, whilst it maximises automatic expression, in a manner similar to the Ch’an painting (flung-ink painting) mentioned. This approach corresponds to a Taoist idea described by Lao Tzu:

> Without stirring abroad  
> One can know the whole world;  
> Without looking out of the window  
> One can see the way of heaven.  
> The further one goes  
> The less one knows.  
> Therefore the sage knows without having to stir,  
> Identifies without having to see,  
> Accomplishes without having to act.  

This leads to the development of a personal lexicon of techniques and images. In doing so, it contributes to providing and clarifying the idea of the Natural symbols promulgated by Carl Jung. My personal symbology aligns with Jung’s conception of a symbol in terms of the relationship between ‘mind’ and symbolic phenomenon. This research therefore is generative, enabling me to develop my own artistic language through the project.

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72 This will be discussed further in Chapters 2, 3, 4 and 5.
73 For example: technical observation and description of actual objects.
75 See Chapter 1.3
1. 5. Facture\textsuperscript{76}: Techniques and Methodology

Eastern traditional art, particularly in \textit{Soo-mook-hwa}, emphasises concise and restrained expression of brushstrokes and harmonisation with empty space. This method produces a linear expression called \textit{Hwek} when an artist’s spirit reaches a state that is unified and reconciled with objects and materials. When \textit{Hwek} appears as lines they are more likely to manifest imageries that describe the artist’s feeling or the mind’s condition within the environment, which may include contemplated objects and art materials. As Shi Tao’s statement mentioned above\textsuperscript{77}, the expression of \textit{Hwek} can be developed through an understanding of ‘mind’. This means that in my project the ultimate aim of art is to express ‘mind’.

As mentioned above, Eastern art philosophies and practice greatly affect not only methodology (\textit{Daily drawing}), but also the consideration of materials employed in the \textit{Daily drawing} practice. The practice of \textit{Daily drawing} seeks un-artificial expressions mainly through drawing. The materials employed in the practice function as an important means to succeed in the un-artificial expressions. However, the projects focus on the natural state of ‘mind’ based on the principle of \textit{Taoism (Moo-wei-ja-yeon)}. This means that the materials had to function no further than as an auxiliary medium; as Jackson Pollock notes: ‘I continue to get further away from using painter’s tools, such as easel palette, brushes, etc.’\textsuperscript{78} Thus, the use of materials is considered secondary to my performance and I attempt to identify ultimate reality of ‘mind’ by focus on automatic corporeal activities of my \textit{Daily drawing} practice.

The project demands materials that contain specific aspects that contribute to un-artificial and automatic actions of drawing in order to manifest pure forms of ‘mind’.

- **Flexibility and Familiarity with the Automatic Activity of Drawing, Painting and Installation**

- **Mobility for Daily Drawing Free from Limitations of Timing and Space: Momentary ‘Mind’ Capture as ‘Daily Diary’**

- **Extended Representation of Variation and Changeability of ‘Mind’s Condition: Taoist Idea of \textit{Ki}**

The projects are developed from \textit{Daily drawing} practice using various materials for drawing, painting, and installation. However, the materials predominantly used tend to have an aspect

\textsuperscript{76} ‘Facture’ refers to the way material is manipulated and the significance of the material’s qualities.

\textsuperscript{77} See Chapter 1. 2.

of mobility, flexibility and ease of use for drawing in daily life. Especially used materials include pencils, ball-point pens, oil-sticks and acrylic, together with papers and canvases within the size of 40x40cm. I believe the use of these materials contributes to subtle hand movements and the ability to draw or paint over a short time period. The project does not rely on skilful and disciplined techniques or decorative composition. The process tends to employ materials in a less artificial or intentional manner.

Relationship between Hand Gesture and Materials

In the Daily drawing practice, the relationship between ‘hand gesture’ and ‘materials’ is important. As above discussed, the Daily drawing practice requires a quick drawing or painting, in order to catch momentary conditions of ‘mind’ anywhere and anytime. In addition, the Daily drawing practice tends to rely on a manner of a diary, thus it may base its approach mainly on small scale line-movement, like writing. In particular, the practice for drawing and painting is commenced with wrist and arm. This may lead to generate subtle, fine and quick movement of gestures. This aspect of the movement, mainly by arm and wrist, may contribute to describe or catch momentary conditions of ‘mind’ that always changes. Therefore, the materials employed in the project should meet this aspect of Daily drawing practice.

Pencil, ball-point pen

The Daily drawing process in the project employs drawing by hand, and writing, thus it requires the materials to easily facilitate corporeal actions of drawing or writing in daily life, and needs to be mobile and easily controlled by subtle hand movement or gesture. This quality of the materials helped the corporeal actions of drawing and writing to develop lines with a flexible, organic and natural appearance. As the use of these materials allowed the generation of continuous lines over a relatively long period of time, they were used to draw with spontaneous automatic linear hand movements for as long as the hand action lasted. The use of such everyday materials used in such a manner was a major contributor to how the linear expressions of the works developed in images and natural symbols. Furthermore, the materials helped to expand the use and representation of Hwek as a means to reveal ‘mind’ in organic forms that develop from loosely automatic linear expressions as the Ki, referred to in Taoism. They permit a continuous line: a flow on an intimate scale where unlike ink one does not have to recharge the brush with ink or paint.
Oil-stick and acrylic

This project attempts to avoid intentional or planed expressions, including the use of colours, because this research focuses more on linear expressions and their symbolic forms and images. However, I employ colours as a means to represent some aspects of ‘mind’ that are variable and changeable, as referenced by the Taoist concept of Ki. The materials, such as oil-stick and acrylic, are employed to stress the nature of variation through the strategic use of various colours, each of which manifests different aspects of ‘mind’ in a different time, space and state. I believe that acrylic has qualities that are distinct from the other materials; it can lead to various linear expressions with extremely different thickness, dynamic and organic linear forms or images, and accidental effects similar to abstract expression which are caused by its liquid qualities. It dries quickly enabling multiple layering.

Documentation as a Diary: Papers and canvases within size of 40x40cm

In Projects 1 and 2, Daily drawing practice required materials to be mobile and free from limits of time and space. Since Projects 1 and 2 mainly focus on documentation of ‘mind’ as it changes and develops, each Daily drawing work was produced in a short time to catch and draw momentary states of ‘mind.’ As the use of paper fits the requirements of Daily drawing in Projects 1 and 2, I believe that this contributes to the representation and documentation of various representations of ‘mind’ in a number of paper works. Another support is canvas (including panels and blocks), which is mainly employed in Projects 3 and 4. Since these projects deal with the utilisation and representation of Natural symbols drawn from the Daily drawing works in Projects 1 and 2, they required a medium that was usable not only for clear representation of each drawing work in a two dimensional form, but also one that was usable for installation and a three dimensional reading of ‘mind’ in a space.

The size of papers and canvases approximates 40x40cm, a size chosen in order to allow mobile and flexible handling in the production process driven by the principle of Daily drawing in the project.

As mentioned above, the materials employed in the project function as an auxiliary means to support the automatic and natural activities of Daily drawing practice including drawing, writing, painting and installation in order to manifest ‘mind’ in relation to the Taoist idea of Ki and Natural symbols promulgated by Carl Jung.
Chapter 2
Studio Project and Research

Project 1: Documentation of My Daily ‘Mindscape’
July 2012 – December 2012

Introduction
This chapter discusses Project 1. It is titled *Documentation of My Daily ‘Mindscape’* and relates to how I have engaged with the *Daily drawing* activity that I developed to evoke the ‘mind’. As discussed in Chapter 1, this method follows an important principle of *Taoism*, *Moo-wei-ja-yeon*, and considers ‘mind’ as understood in Taoist thought as *Ki*.79 The chapter includes two stages for production and installation, which are summarised below.

Stage 1 commences mainly with the production process, in which I discuss re-conceptualisation of the *Daily drawing* process and how this project interweaves an Eastern Asian notion of *Taoism*, *Moo-wei-ja-yeon*, with the Western methodology of automatic drawing. The chapter continues to discuss how the materials, colours and mark-making hand

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79 *Moo-wei-ja-yeon* and *Ki* are defined and discussed in Chapter 1.1 and 1.2.
gestures are employed and affect the manifestation of ‘mind’ as based on the principle of Daily drawing; how Daily drawing practice affected the manifestation of ‘mind’ and how it developed and generated Natural symbols, as promulgated by Carl Jung. It will also look at two main images and their aspects drawn from my drawing works in this project and commence with the comparative analysis with two relevant artists including Cy Twombly and Jean-Michel Basquiat.

In Stage 2, the chapter explores two installation practices with the Daily drawing works completed in Stage 1. These installation practices aim to amplify the manifestation of 2D drawing works in a space and provide the spatial re-interpretation of ‘mind’ represented in the drawing works.

In the first installation practice, I discuss the manifestation of the mind’s aspects in a space. This is explored via definition and application of the methodologies of ‘randomness’, ‘layering’ and ‘collage’ employed in the installation practice. In doing so, I discuss how this approach developed the manifestation of ‘mind’ and its aspects in a space.

In the second installation practice, the chapter discusses the extended manifestation of ‘mind’ revealing another aspect of ‘mind’, which is ‘oneness’ as discussed in Chapter 1 in relation of the harmonic aspect of Ki in Nature and Hwek in Eastern Art. I manifest the aspect through employing a light projector to cast a light and form a shadow frame on the first installation work. In this approach, it will look at how I linked the notion of Ki and Hwek to the action of the installation in the manifestation of the ‘mind’.

This chapter concludes with a discussion of how the project achieved and explored two of the research questions below.

ii. How can the concept, ‘Moo-wei-ja-yeon (leaving Nature as it is, 무위자연)’ and ‘Hwek’ be combined with contemporary abstract expressionist Automatism drawing to generate new artworks?

iii. How can Daily drawing practice generate ‘Natural symbols’ and pictorial elements to represent and manifest aspects of ‘mind’?

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80 For example: variation and complexity as the nature of Ki which is discussed in Chapter 1.1 and 1.2
81 See Chapter 1.3
2.1. Stage 1

Documentation of Daily Drawing: Less Artificality, More Naturalness

Project 1 conducted *Daily drawing* practice for six months (July – December 2012) and utilised spontaneous and automatic drawing and painting. These works were produced loosely anywhere and anytime within the project period. The works in the series *Daily Drawing 1* numbered around two hundred, and they were collected together in my studio and installed on the wall. (Fig. 15)
A Diagrammatic Representation of the Application of Moo-wei-ja-yeon and Automatic Drawing

![Diagram]

Fig. 16: conceptual process of Daily drawing

The first stage of Project 1 used less intentional action and thought in the Daily drawing production process. This was to emphasise momentary conditions of ‘mind’ and the resultant physical hand movement actions (or gestures) was key to the results: rather than descriptive expression and the skilful use of materials.

This approach was adopted to accord with the principles of Taoism mentioned previously: according to the scholar Chung-yuan Chang, who said that an artist’s great task is to not only reach beyond mere reproduction but also to create art without bravura or technical displays of strength or elegance.\(^{82}\)

The next stage of the project also involved spontaneous drawing: writing and painting without intentionally borrowing forms from any actual objects; additionally, I had no set time and had no set venue for the drawing practice. Like the Taoist notion of Ki that follows the principle of Nature,\(^{83}\) the concept of ‘mind’, is not static; it is akin to an organic creature that continuously develops and changes.

As I deliberately considered the nature of ‘mind’ and compared it to Ki, I attempted to practice spontaneous drawing every day during the period of Project 1.

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\(^{83}\) See Chapter 1.1
Materials and Hand Movement

Fig. 17: Jungwoo Hong, a series of *Daily Drawing 1*, 2012, mixed media, variable size within 40x40cm

The materials employed in the drawing process were mainly pencils, ball-point pens, oil-sticks, and brushes for acrylic painting. These were chosen because they allowed the capture of flexible hand movements of short duration. Furthermore, the media provided ease of use not just for drawing, but also writing.

It seemed to me that in particular, the media of pencil, ball-point pen and oil-stick allowed my hand continuous movement. This allowed my hand to keep moving until the time I felt it should naturally stop; which led the works to have various linear structures of images with lines of different length, curve and shape. The remaining media, brush applied acrylic, contributed to lines of varying thickness and density, which helped to enhance the otherwise muddled and inarticulate linear structures in the works. Thus, the use of this media allowed me to drive my spontaneous automatic hand movements flexibly and loosely, and to create various linear structures from images that look mostly illegible in the works. The characteristics of the materials allowed me to experience and to suggest reconciliation of hand action (including drawing, painting and even writing) with the materials. This was in accord with the experience of artists Shi Tao, U-fan Lee and Jackson Pollock described in the
earlier sections, who represented the ultimate reality of an invisible set of energies (Ki) at the moment of their reaching unawareness of actions and materials in painting.84

**Colours**

I attempted to use colours automatically without self-conscious decision. Such use of colours with oil-stick and acrylic was done not only to represent automatic corporeal movements or gestures driven by a momentary condition of the mind, but also to highlight the changeable aspect of the mind. The colours used in the works are predominantly primaries, such as white, black, yellow, red, and blue.

In most of the works of *Daily Drawing 1*, the colours are intertwined and layered loosely and randomly with each other, because they were not intentionally placed. This led the images to have more variation, of not only linear forms, but also of colour. Alongside automatic linear expression, the use of colour allowed me to explore, experience and suggest changes in my mind’s condition by using different combinations of colours in the works. The final works can be read as an allusion to the complex and multilayered quality of ‘mind.’

**Lines developed from ‘Mind’**

During my *Daily drawing* practice, one of the difficulties I encountered was the liberation of my hand movements or gestures from conscious direction. These movements stemmed from skills inculcated from previous training in drawing and painting. The Danish painter Asger Jorn (1914–1973), a member of the COBRA group of artists, makes a similar point:

> It was so difficult to liberate myself from aesthetic working principles that it took me five years before I was able to create purely automatically. And I achieved this only to discover that I had filled the picture with a multitude of meaningless formulations of form and colour. So I set about removing colours and forms that hid the pictorial content and gradually was able to reveal my vision.85

Asger Jorn’s statement had particular relevance to me while I was drawing as I attempted to avoid self-conscious actions or thinking upon what I was producing. I tried to keep my hand

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84 See Chapter 1.2


gestures and movements automatic and loose. Since I tried not to base my hand movements on principles of draftsmanship (that may have controlled my artistic expression), it seemed to me that my hand was moving loosely and randomly, almost in a meditative way, which nonetheless left linearly structured images on the surfaces of the works.

Art historian Wilhelm Worringer states: ‘In tracing beautiful, flowing curves, our inner feeling unconsciously involves the movement of our wrist.’ His claim suggests that in the course of Daily drawing the differing conditions of my mind may accompany and develop different movements of hand or wrist. As my concept of ‘mind’ may have a different condition every moment, the hand automatically changes its movement differently in a linear manner on the work surfaces. Consequently, the lines in my work display different lengths, thickness and direction brought about by different hand speeds, directions and movements resulting from variations in conditions of my mind. It can be understood that automatic linear expression in my works is affected by and manifests the condition of a mind that is never static.

It seems to me that such automatic hand movement allowed me to liberate my linear expression from deliberate logic, intelligence and reason; things that may have driven conscious expression informed from draftsmanship inculcated at art schools. After all, as they are derived from ‘mind’ more or less accidentally: the lines function as a medium to manifest as metaphor for the changes and different conditions of ‘mind’ and are expressed through their different movements, forms and colours.

Wassily Kandinsky expresses the relationship between ‘mind’ and line thus:

The fate of line is more complex and requires a special description. . . The transference of line to a free environment produces a number of extremely important results. Its outer expediency turns into an inner one. Its practical meaning becomes abstract. As a result, the line discloses an inner sound of artistic significance. . . A fundamental turning point is attained. Its fruit is the birth of the language of art. . . Line experiences many fates. Each creates a particular, specific world, from schematic limitation to unlimited expressivity. These worlds liberate line more and more from the instrument, leading to complete freedom of expression.

The relationship between ‘mind’ and lines in my works was investigated through automatic drawing. Informed from an approach employed in Surrealism, such automatic action in my works allowed me to transfer ‘mind’ into lines. As previously mentioned, ‘mind’ is not a static phenomenon, rather, it always develops and changes commensurate with changes in

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ideas, feelings and emotions. This aspect of ‘mind’ in my works revealed itself through variations of hand movements and choice of colour during the act of drawing; in turn, these varying gestures left their trace as lines on the work surfaces.

**Images developed from Lines: Natural symbols**

The following section documents and interprets the process in which ‘mind’ was developed into lines and images in my work. The process was conceptually informed from the philosophies of Carl Jung and in particular the Eastern notion of *Ki*; because in Chinese and Korean traditional painting, particularly *Soo-mook-hwa*, line is a very important medium and is used to reveal the inner reality of an artist’s mind. Such lines are termed *Hwek*, and they are an ultimate expressional element of spirit. Artists employ and strike them on papers when they feel their inner condition is in harmony with the subject matter as a being or thing in Nature. This concept of *Hwek* is crucial to my work.

During the *Daily drawing* practice, I experienced a relationship between my automatic hand gestures and lines, as well as a relationship between the lines and images. Driven by continuous automatic hand movement, the lines as seen in Fig.17 gradually combined and formed layers atop of each other. As a result, the lines developed and transformed into abstract or irregular structures in the form of geometric or text images. Interestingly, although the images are illegible or abstract, and were all made up of automatic linear expressions, I found that the structures of images developed from linear expression appeared mainly as human-like figurations and text (letters and signs). This may indicate that my *Daily drawing*, as an unconscious activity, may have led me to reveal some specific imageries latently existing innermost within my mind, although they are not understandable even to me. This is in keeping with Carl Jung’s theories of the development of symbolic phenomena, or *Natural symbols*.\(^{88}\)

This approach allowed me to experience the creation of images by automatic activity; as the artist Andre Masson (1896–1987) notes: ‘physically, you must make a void in yourself, the automatic drawing taking its source in the unconscious, must appear as an unforeseen birth. The first graphic apparitions on the paper are pure gesture, rhythm, incantation, and as a result pure scribble. . . When the image appears, one must stop.’\(^{89}\)

\(^{88}\) See Chapter 1.3  
I discovered that the line-work of *Daily Drawing 1* had some similarities with Cy Twombly’s work with respect to the representation of momentary feelings through line-work made by accidental or spontaneous hand actions. Although he paints on a large scale canvas, Twombly’s work, *The First Part of the Return from Parnassus* (Fig. 18), reveals delicate and subtle hand movement in the form of sharp lines. His lines appear autonomous, but sometimes they combine to form uncertain abstract images, similar to the images in my drawing works. Twombly’s line-work reveals his roughly made narrative drawing movements; the lines seem to appear upon the work’s surface poetically and rhythmically as written words; however, they are not understandable or recognisable as such.

In Twombly’s work, the lines appear to coalesce as diagrammatic schema, whilst my drawing reveals that the lines progressively combine with each other and end up becoming typically one of two types of structured images (human images and text); the lines in my drawings seem to be more developed into various forms such as recognisable imagery.
From Line to Human Image and Text

Figs 19, 20, 21, 22: a view of development of human image in a series of Daily Drawing, July – December 2012 (from left to right), mixed media

During the Daily drawing practice, I found that two typical image structures appeared in the majority of my drawing works. One of those that developed from linear expression in the drawings is a ‘human image’. Although each of the figures in this group has a distinct and different shape, they share a human face in common. However, over the course of the project this figurative structure gradually changed its expressional and decorative elements, and its movement and structure of the lines and its appearance.

The picture on the extreme left in Fig.19 was a work produced during the early stage of the project. It seems to describe a profile view of a face and is outlined in detail with colourful decorative elements (such as animals, signs and diagrams). As time passed, the structure of the human figure in the works changed. The decorative expressions, elements and composition gradually disappeared. Finally, the human image in the picture at the extreme right, in Fig. 22 ended up as a simple form comprised of loose and autonomous moving lines. The latest structure of the human image has become an icon to signify a human being. During this process, I experienced my hand movements becoming gradually less controlled by intention and conscious thought; rather, my movements became more flexible and dynamic as I attempted to avoid conscious control of the gestures of my hands and their interaction with the materials. Thus, this latter attempt at Daily drawing led to less use of colour and less sophisticated descriptive expression in the work.

This procedure, where the sequence of drawings has resulted in a simpler image structure may indicate that the progressive practice of Daily drawing minimised intentional and conscious control of hand movements, and that it maximised automatic hand gestures driven by different conditions, not only physical, but also mental. Consequently, the drawings became less decorative and descriptive, and more abstract and organic. This phenomenon can be compared to series of drawings made in test conditions by an artist under the influence of the drug LSD-2590 as in Fig. 23.

90 LSD: lysergic acid diethylamide /ly·ser·gic ac·id di·eth·yl·amide / (LSD)
The Jungian psychologist Aniela Jaffé notes how the images become sequentially more abstract as the artist’s conscious control is subsumed by the unconscious. The drawings seem to indicate that the artist gradually employ more dynamic and organic linear expressions, but less realistic description. This same development and transformation also seems to occur to the human image in my works.

In addition to the human figures in the drawings of Project 1, text in the form of letters and signs make up another type of imagery. These text-like images are also comprised of lines placed loosely and randomly across the surfaces of the drawing. They appear mainly as diagrams, signs and letters. However, I attempted not to endow them with any specific meaning and form, thus they are not understandable; they do not function as a public language to convey meaning.

(li-serˈjik as ˈid di-ethˈil-ah-mīd) a widely abused psychomimetic derived from lysergic acid, with both sympathomimetic and serotoninergic blocKing effects. Side effects can include ataxia, fever, hyperreflexia, mydriasis, piloeruction, tremor, nausea and vomiting, visual perception disorders, and varying psychiatric disturbances. Anxiety may develop into acute panic reactions, and a persistent toxic psychotic state may result. (THE FREE DICTIONARY BY FARLEX 2011, <http://medical-dictionary.thefreedictionary.com/LSD+25>, viewed on 3 February 2013.)

Interestingly, I found the text-like images appear as forms that are associated mainly with my linguistic background and handwriting, since most of them bear some structural similarity to diagrams, Korean characters (Hanguel), and the Roman alphabet. This may imply that automatic drawing or writing in the Daily drawing process derives from the subliminal habit of my handwriting. These linguistic elements do not have a regular form and they loosely fill the picture plane, sometimes overlapping one another; and this random arrangement of the images causes each drawing work to have a different composition and appearance.

The art theorist and academic David MacLgan suggests the ‘Kinaesthetic unconscious’ is involved in automatic drawing and that its practice can uncover subliminal habits of the drawer’s hand or handwriting, and these signature features can be seen as unconsciously expressive of the drawer’s character.\textsuperscript{92} This means that my lingual and habitual nature may in fact affect my linear hand action and contribute to the creation of text-like images from time to time.

The application of Daily drawing in the project allowed me to experience and observe how automatic corporeal action gives rise to lines; and how the lines gradually transform into structured images, which are often repeated as human images and text in the drawings. Although the structured images (human and text) seem to me not clearly understandable, I realise that the linear expressions and the developed images may be related to my daily habitual activities, and that they may reveal some of my inner nature.

Additionally, the linear expressions may be a product of my linguistic ability and my awareness of images external to me and particularly marked in my mind. My spontaneously generated images accord with Jung’s definition of Natural symbols,\textsuperscript{93} as although they are illegible, the human imagery and text in my drawing works contain and reveal conscious and even unconscious aspects of my mind in a visual form.

**Another Artist Relevant to My Studies: Jean-Michel Basquiat**

The use of symbolic imagery and texts in drawings and paintings can be found in a lot of contemporary artists’ works; especially Jean-Michel Basquiat, whose works seem to have some similarities to mine in terms of the appearance of images and the way these elements are used in the works.


\textsuperscript{93} See Chapter 1.3
In Fig. 28, Basquiat draws many linear images, such as human figures, diagrams and text as a pictorial or symbolic expression. They do not describe actual figures, but his emotionally and seemingly hysterical hand movements. However, the figures as symbols seem to be childish drawings or scribbling, whilst they display specific gesture in an unclear form. His writing as drawing sometimes reveals alphabets and irregular diagrams repetitively, but it seems not to be representative of any word or any specific actual object. The lines seem to be in continuous movement and they loosely fill the entire picture plane.

It seems to me that the reason he draws flexible linear elements may be due to the fact that he was not educated with any academic practice; such lack of education may have contributed to his liberal, pure and flexible expression of line.

In my understanding, Basquiat’s lack of formal education does not mean that he is not sophisticated in drawing or painting, but his great strength as an artist may be his ability to use automatic art-making techniques to produce a pure expression of an inner state of being.

Lao Tzu claims that seeking a conscious state akin to that of a new born baby leads to accomplishment of the highest spiritual state.94 Furthermore, David Maclagan praises the creativity of unschooled artists. Of children’s art, ‘primitive’ art and the art of the insane, he says: ‘all these seemed to point to a creativity that was uncontaminated by education or commercial ambition.’95

In my understanding, this implies that when an artist does not rely on intentional expression and the skills and attitudes inculcated from a formal art education, then he or she may more

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94 See Chapter 1.2
easily achieve in their art, through Jungian personal ‘Natural symbols’, a reflection of an inner state of being. The attempts to avoid intentional expression and my use of particular materials (in keeping with the principle of Daily drawing) allowed me to experience and create a linear expression similar to Basquiat’s, with a similar variation in lines to structures and symbolic images to text that appear layered and randomly placed on the picture plane. 

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96 See Chapter 1.4
2.2. Stage 2

Representation of Aspects of ‘Mind’ in Space

In Stage 2 of the automatic drawing research, I attempted to manifest aspects of ‘mind’ (variability and changeability) that were compatible with the Taoist notion of Ki, by installing the completed drawing works in two- and three-dimensional forms. Additionally, the installation practices followed the main principle of Daily drawing based on Moo-wei-ja-yeon and Automatism.

The practices were commenced by random installation of the drawing works completed in Stage 1 on the studio wall, regardless of the order in size, period, or colour. In sympathy with the principle of Daily drawing, this method of random installation was adopted to manifest ‘mind’, considered as Ki in Eastern philosophy, which always develops, changes and transforms into uncertain structures.

Randomness in Timing and Space

The installation practice made use of the technique of Automatism and the Taoist principle of Moo-wei-ja-yeon to explore, in time and space, the notion of ‘mind’ as Ki in Nature. As discussed in Chapter 1, Moo-wei-ja-yeon involves acting naturally based on the principle of Nature, and Automatism is based on unconscious and spontaneous action. Thus, in order to achieve ultimate reality mentally or physically, these two notions do not advocate intentional activity and thought. This idea was reconceptualised as ‘randomness’ in this part of the installation practice. ‘Randomness’ was used as methodology in the installation practice exploring random and spontaneous hanging of the works in the exhibition space.

Fig. 29: views of installation process of Revealing ‘Mind’ I exhibited in Gossard Space, RMIT, 2012
The installation work, *Revealing ‘Mind’ 1*, was carried out by the application of ‘randomness’ through installation of the drawing works completed in Stage 1 regardless of their size, period or colour. The works were hung on the wall with the use of 3cm pins. With the passage of time the drawings filled the wall space and developed into a structure. Finally they coalesced into a mass of uncertain and irregular form. The result is a metaphor for the aspect of ‘mind’ that develops and changes over time, as discussed in Chapter 1.1.

Each drawing work and each action of installation, considered as an activity of $Ki$, can be developed and appear differently at different times and spaces. This suggests that the activity of randomness (because the condition of ‘mind’ changes; $Ki$ always develops differently) during installation, can affect the structured form of a drawing installation; it resulted in different forms in different times and spaces.

**Representation of Variability and Complexity: Layering**

*Fig. 30: Jungwoo Hong, a view of Revealing ‘Mind’ 1 exhibited in Gossard Space, RMIT, 2012, variable size*

*Revealing ‘Mind’ 1* also manifested aspects of ‘mind’ previously explored in the individual drawing works. As I discovered in Stage 1, the drawing works appear with different and various expressional elements such as structured image, linear movement, colour and
composition in different combinations. This may be read as a metaphor for the fact that ‘mind’ is constituted of various elements; its aspects are variable and complex. This aspect of ‘mind’ was alluded to again in *Revealing ‘Mind’ 1* through its random composition and layered structure.

The drawing works were hung on the wall with use of 3cm pins; allowing them to sometimes lay atop each other. As the works were hung in this way, parts of some of the works were revealed and concealed. Collected together and installed as a mass of images, randomly placed and layered atop each other, the whole became greater than the sum of the parts. The installation presented a complex rendering of expressional elements and images, much more so than is apparent when the works are exhibited singly. This acted as a metaphor for the complexity of the unconscious ‘mind’ or *Ki*.

Thus, in addition to the application of *Daily drawing* in Stage 2 (which allowed me to explore how ‘mind’ contains numerous contents and is always developing and changing), the wall-mounted installation format of Stage 2 allowed a spatial representation of the complex and multi-layered aspects of ‘mind’.

**Action of Hwek as ‘Collage’ in Space and Time**

This technique was used to install the numerous drawings works and can be considered a process of ‘collage’. The wall upon which the works were attached was a plane within a space, which acted just as well as a frame. The technique of ‘collage’ allowed me to experience how the action of hanging the drawing works on the wall expanded their presence into the three-dimensional space.

It allowed me to explore how this activity gradually developed and organised various images into a framed installation representing a ‘mindscape’, and thus a metaphor for the variable and complex qualities of ‘mind’. The bodily action of hanging and sticking in *Revealing ‘Mind’ 1* functioned to affect not only the position of the drawings on the wall, but also the form of the whole work in the space. This suggests that there is a possibility that the structure and form of the drawing work *Revealing ‘Mind’ 1* can appear differently when installed at different times and in different spaces. This is akin to how *Ki* can appear or transform into something different via the actions of *Hwek* in Eastern painting.

In addition to his style of drawing and painting, Jean-Michel Basquiat’s collage techniques are of relevance to this project. As discussed above, his works reveal numerous expressional elements that include figures, signs and diagrams, etc.

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97 A piece of art made by sticking various different materials such as photographs and pieces of paper or fabric onto a backing plane or plate

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In his work, *Natchez*, in Fig. 31, Basquiat employs the drawings as collage elements, gluing them, along with some objects, onto plywood. The drawings seem to be arranged very randomly and flexibly, similar to my drawings on the wall, in *Revealing ‘Mind’ 1*. Each of the drawings is a distinct work unto itself, but they are gathered together with others into one body and bounded by a frame. The work is thus a whole but made up of many parts; in this respect it can be read as reflective of the complexities of the artist’s self, and it provides a metaphor for ‘mind’ in a similar manner to my work, *Revealing ‘Mind’ 1*.

Basquiat’s visual technique, in which he organises his drawing works within a frame, informed my next work *Revealing ‘Mind’ 2*.

### Oneness in a Space: Use of Light and Shade

The arrangement of the drawing works within a frame was applied in *Revealing ‘Mind’ 2* by using a projector with the work, *Revealing ‘Mind’ 1*. The projector cast a light on the body of drawings forming a shadow frame.

In order to explore the bounding effect of the frame, I commenced spontaneous drawing on the reflecting plate of the projector using acrylic paint. The drawing on the plate came to be reflected through the projector, and it appeared as...
shade-lines on the wall. As I continued drawing, the shade-lines filled the space, and the original figurative elements in the drawing works attached to the wall were all but concealed, remaining visible only as faint colours.

The frame then functioned to arrange the various elements of the drawing installation into a singular whole; in this way the work mimics ‘mind’, which is both multifaceted and singular. The shade-drawing in this process, appearing as lines in the work, metaphorically traces the development and transformation of Ki in ‘mind’. As these lines fill the frame the space within goes through changes in form. The lines are not fixed physically, but reveal the possibility of continuous change and movement, thus, they describe the nature of ‘mind’ as it is understood in relation to the Taoist notion of Hwek, so important to this project.

Since it employs light and shade, the space of Revealing ‘Mind’ 2 is in darkness and the images are illuminated. This may lead viewers entering into the dark space to see the framed work in light only. As the shaded lines are drawn and fill the frame, the boundary between images and the frame, and the frame and the space gradually becomes blurred. As a result, the process in Revealing ‘Mind’ 2 led the various figurative elements in the drawing works to be transformed into a body within the frame; the lines drawn on the reflector plate of the projector and the shade cast by the lines transformed the appearance and nature of the previous installation, Revealing ‘Mind’ 1.
Therefore, this approach, of applying light and shade in *Revealing ‘Mind’ 2*, explored how various elements in a work could be unified into one body in order to highlight how a concept of the mind contains diverse elements which always change and appear differently, but which nevertheless comprise the whole. In doing so, it allowed me to explore the use of light and shade as a drawing medium and as a tool of Automatism. It also contributed to a broader understanding of technical drawing on paper, and shade-drawing using a projector; and an understanding of how these techniques can be used to explore *Ki*, expressed as *Hwek* in Eastern Art.
2. 3. Reflection on Project 1: Documentation of My Daily ‘Mindscape’

Project 1 used Daily drawing practice as a primary methodology in order to manifest ‘mind’ through two stages (drawing and installation).

In Stage 1, Daily drawing was used in order to develop Natural symbols, as promulgated by Carl Jung. This Daily drawing entailed the automatic activities of drawing, painting and writing in daily life for six months. The process led me to develop, through Automatism, particular linear techniques and imagery. This is extrapolated below.

1. Corporeal action during automatic activity contributed to the creation of lines in my artwork. The appearance of the lines differed depending upon my physical and mental conditions, as well as environmental factors (time and space).

2. Repetitive automatic drawing led linear expressions to be formed as structured images. These images appeared with various expressional elements (form, colour, composition), and thus each work was distinct in its resolution.

3. Two main types of structured images were developed in the drawings – the human figure/image and text. It was observed that over time the structured images gradually became simpler, and they adopted loose and random moving lines; thus, the images seem legible, but abstract. Additionally, the images normally appear all over the picture plane.

4. From the changes in the images, I observed the principle of Daily drawing. It led the hand gestures, used in drawing and painting, to be less intentionally or consciously controlled; thus structured images became more abstract and less obviously decorative or descriptive. This change was particularly observed in the structures of human figures in the automatic drawings.

5. Text-like images seem to follow the lingual structure of the Korean and English alphabets, as well as diagrams; and are therefore based on my linguistic and social history. This also indicated that the images developed from automatic action are related to the habitual nature of my hand.

The application of Daily drawing in Project 1 allowed me to continue to explore, through the Taoist notion of Moo-wei-ja-yeon, how the concept of the mind always develops and changes. This exploration of ‘mind’ is apparent in the treatment of the works, and the change in, imagery, structure, form and colour.

In addition, the Daily drawing project contributed to and helped explain the relationship between the state of my mind and the drawn lines, as well as the lines and my habitual nature of hand action, and the images and my lingual and environmental contexts. My Daily
Drawing practice was also instrumental in developing the symbolic images of the works. These can be understood as latently sourced from ideas of the mind and as Natural symbols as informed by Carl Jung.

The approach revealed ‘mind’ as two main structured images – human figure related imagery and text imagery.

In Stage 2, I attempted to represent the nature of ‘mind’ in a space through the installation of the drawing works produced in Stage 1. In doing so, I explored the utilisation of numerous two-dimensional works to represent ‘mindscape’ as a singular body. I conducted this through two installation practices. The notion of Daily drawing during the installation was reconceptualised into ‘randomness’. This notion of ‘randomness’ was applied as a random action of installation of the drawing works on the wall.

1. Revealing ‘Mind’ 1: Variability and Complexity

Revealing ‘Mind’ 1 re-presented the numerous Daily drawing works in an ad hoc composition through random hanging of the individual works on a wall. This approach corresponds to the principles of Automatism and the automatic drawing activities of Stage 1; it was an attempt to extend the complete drawing works from the two-dimensional plane to a three-dimensional space. This method of random installation led to results similar to those exhibited in Stage 1, in that various expressional elements are seen to be randomly placed and transform into uncertain structures. In the installation, when the drawings were gradually hung on the wall, they combined together in layers, and then finally formed into a structured body. The various expressional elements in the drawings coalesced as part of the structure, however, their distinctions also led the structure to look variable and complex. Each drawing work is thus symbolic of a momentary state of mind; one (myself) can have a mind that contains various contents and elements.

This approach in Revealing ‘Mind’ 1 allowed me to explore through the random installation of two-dimensional drawing works in a space, which may be expanded as representing the nature of ‘mind.’

2. Revealing ‘Mind’ 2: Oneness

In the installation, Revealing ‘Mind’ 2, I attempted to develop the previous installation work, Revealing ‘Mind’ 1 in order to represent oneness, which is an aspect of ‘mind’ and the Taoist notion of Ki in the structure of the drawing works on the wall via using light and shade.

This approach allowed me to explore light and shade drawing with the use of a light projector as a means to arrange various images and elements as one structure within a
frame. This was an exploration of ‘oneness’; the notion that ‘mind’ contains various contents that are part of a whole (myself).

In doing so, the use of shade drawing contributed to the development and transformation of the structure and images in the work over time. This enhanced the representation of the aspects of ‘mind’ (variability and changeability) in *Revealing ‘Mind’ I*.

As a result, the two installation practices expand the manner of representation of the drawing works in a space, but also manifest the Eastern notion of ‘mind’ and its aspects in both drawing and installation. Therefore, the exploration into the notion of *Ki* allowed me to address the aspects of ‘mind’ while the notion of *Hwek* provided a suggestion as to how to manifest these aspects in a visual form.

In the next project, Project 2, I attempted to reconsider the arrangement of the drawing works and structural format of the installation in order to enable each drawing to reveal its distinct qualities, whilst reflecting the momentary conditions of ‘mind’. This body of drawing works therefore can be read as a union of the mind’s fragments.

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98 This idea corresponds with the understanding of *Ki*’s aspect in this project. See Chapter 1.1
Chapter 3
Studio Project and Research

Project 2: Daily Diary of ‘Mindscape’
January – June 2013

Fig. 35: Jungwoo Hong, a series of Daily Drawing 2, 2013, mixed media on paper, each 20x18cm

Introduction

This chapter discusses Project 2, titled Daily Diary of ‘Mindscape’, where I have attempted to expand upon the process of Daily drawing commenced in Project 1. Within the process of Daily drawing, I applied the concept of Seo-hwa (an Eastern art form that utilises painting and calligraphy, 서화), and created a ‘picture diary’ in order to document ‘mind’ as it was experienced during my daily life. My aim was to manifest the nature of ‘mind’, as Ki in harmony defined in Taoist philosophy; in doing so the work explores the harmonic use of linear expression and the development of images as pictorial elements in my work.

In addition, in this chapter, the concept of ‘mindscape’ as represented within the fixed structure / frame of a painting is reconsidered in the making and installing processes. In doing so, I attempted to expand the presentation of the works into an installation format in order to
explore the Taoist conception of ‘mind’ and its development within time and space. The project discussed in this chapter was conducted in two stages, summarised below.

In Stage 1, the chapter discusses how I applied the notion of ‘mindscape’ and methodology to the Daily drawing practice; how this application has affected the manifestation of the aspects of mind99; and how it has expanded upon the harmonic use and expressions of the expressional elements drawn from my Daily drawing works. To inform the background and to provide support for the ideas of this project, the chapter continues to explore the notion and methodology of Seo-hwa and ‘picture diary’. It discusses relevant artists, including an ancient Korean artist, Jung-hee Kim’s whose artworks demonstrate Seo-hwa; and American artist, Jean-Michel Basquiat who is investigated in relation to how to reconcile various pictorial elements in artworks.

In Stage 2, the chapter explores two installation practices with the Daily drawing works completed in Stage 1. The installation practices employed mainly two methodologies, ‘juxtaposition’ and ‘stacking’, to place the Daily drawing works in a space. In the first installation practice, the approach was, ‘juxtaposition’ and I have explored the arrangement and utilisation of the 2D drawing works spatially, in order to manifest the aspects of ‘mind’ such as variability, changeability, complexity and oneness. In the chapter I continued to compare my approach to Ik-joong Kang, one of this most influential Korean artist’s, installation work, 3x3.

The second installation focuses mainly on the manifestation of which ‘mind’, regarded as Ki might exist latently in the internal area, but which is invisible or immaterial. This is explored via ‘stacking’ the drawing works, which is considered an action of Hwek that extends the manifestation of the aspects of ‘mind’ from a 2D drawing form to a 3D object in a space. In doing so, I will look at how I have linked the aspect of ‘mind’ to time and space, referencing it to the notion of Taoism.

This chapter concludes with a discussion of what Project 2 has achieved and how it has explored two of the research questions.

i. How may imagery derived from Korean and Western sources be integrated and transformed into contemporary works of art (paintings, drawings and installations) that evoke a manifestation and representation of ‘Mindscapes’?

ii. How can the concept, ‘Moo-wei-ja-yeon (leaving Nature as it is, 무위자연)’ and ‘Hwek’ be combined with contemporary abstract expressionist Automatism drawing to generate new artworks?

99 For example: variability, changeability, complexity and oneness
3. 1. Stage 1
Documentation of My Daily Picture Diary

Project 2 carried out the *Daily drawing* practice as a documentation of daily ‘mind’ for six months (Jan. – Jun. 2013). The works of *Daily Drawing 2* numbered around five hundred and were made using the same automatic drawing techniques as Project 1. The materials employed were mainly pencil, ball-point pen, oil-stick and acrylic.

However, Project 2 applied a new approach to the *Daily drawing* activity, which was to use regular-sized papers throughout the drawing production. This approach was informed by the ‘picture diary’ method of documenting daily ‘mind’, and the application of *Seo-hwa* in order to manifest harmonisation which is an inherent quality of ‘mind’.

Application of Picture Diary

![Image of Daily Drawing 2](image_url)

Fig. 36: Jungwoo Hong, a series of *Daily Drawing 2*, 2013, mixed media on paper, each 20x18cm

A ‘picture diary’ normally represents a form of diary consisting of text and pictures that records one’s daily life. However, the project utilised a ‘picture diary’ comprised of uniformly-sized papers (20x18cm) in order to enhance both the qualities of variability (images and techniques) and oneness (same format) inherent in ‘mind’.
Firstly, the use of same-scaled papers led the various pictorial expressions to be formed and arranged within a regular frame. Compared with the works of Daily Drawing 1, the works of Daily Drawing 2 in Fig. 36 share the common feature of a universally sized boundary. This approach encourages a viewer to understand each diary ‘entry’ as being part of a whole. The piece works, whilst all drawings share the same scale of frame, they display different imagery and expressive content. This contrast between the uniform boundaries of the picture plane of the works and their diverse content is an allusion to the notion that ‘mind’ contains various and variable elements that nonetheless are bound together as a unity.

Materials and Form of Images in Picture Diary

The materials employed in the drawing process were mainly pencil, ball-point pens, oil-sticks and brushes for acrylic painting. As discussed in Chapter 1 with regard to ‘Facture’, the materials are an important component of the processes involved in automatic drawing, writing and painting in daily life. However, Project 2 utilised these activities to document ‘mind’ within a daily diary. This resulted in the activity of Daily drawing to be based more upon a writing-like action. I observe that these expressions of lines and images were generated with specific materials, including pencils and ball-point pens. Their use produced sharp and flexible lines that transcribed even subtle movements of the hand. As a result, the drawing works displayed thinner lines than in previous works, and the structures of the images became more detailed and minute. This allowed me to further explore the nature of line and its use in linear and pictorial expression. This approach led me to use more of the materials that could generate thin lines, and their use contributed to my automatic hand gestures being more flexible and thus able to transcribe onto the surface of the works even the most subtle movements of the hand. This contributed to providing a wide variety and great quantity of lines and images in the work of Daily Drawing 2.

Colour: Enhancement of Variability and Complexity

As with Project 1, in Project 2 the choice of colours was not made by self-conscious decision. Colour in the works helped to extend the expression of the aspects of ‘mind’ (variability and complexity) in both the linear expression and the more developed images. Such use of colour helps facilitate a separation of the layers of line and also of the more clearly developed figurative images from the background. Furthermore, by using a diverse range of colours the complexity of the various lines and images and their broad coverage over the picture plane is enhanced. In sum, the use of colour contributed again to enhance the nature of ‘variability’ and ‘complexity’ expressed in the thin and subtle linear forms.
From Lines to Images and Text in Harmony: Seo-hwa\textsuperscript{100}

Through the application of the ‘picture diary’ as a style of documentation, the works of \textit{Daily Drawing 2} display an abundance of imagery that employs thin lines, which are derived from subtle linear hand movements. Similar to \textit{Daily Drawing 1}, most of the works in \textit{Daily Drawing 2} consist of two main types of imagery (figurative and text-like images).

Project 2 further attempted to manifest another aspect of the Taoist conception of ‘mind’, namely ‘harmonisation’. This quality of ‘mind’ was alluded to via a reconciliation of both figurative and text-like images as pictorial elements on the picture plane. This approach was informed by the notion of \textit{Seo-hwa}.

A genre of Eastern Asian painting that seeks to reconcile expressions of text (calligraphy) and image (painting), \textit{Seo-hwa} allows artists to express momentary thought and emotion through painting and writing on the same picture plane. It is considered to be one of the painting genres, but not separate to other genres. In a \textit{Seo-hwa} work, a poem and imagery operate together to explain what each is not able to describe alone; and the works are sometimes produced through the daily dairy technique.

As in \textit{Soo-mook-hwa} and \textit{Hwek}, works of \textit{Seo-hwa} function as an important means to reveal artistic expression in the form of images, but \textit{Seo-hwa} also incorporates calligraphy and poetry. Normally, paintings of \textit{Seo-hwa} display a similar aesthetic of shape and line between the figurative and calligraphic elements. \textit{Hwek} as an expression of line in \textit{Seo-hwa} appears as lines that form images, but also text. This means that \textit{Hwek} in Eastern painting develops into everything in the manner of the Taoist notion of \textit{Ki}. Such \textit{Hwek} in paintings of \textit{Seo-hwa} helps to unify all expressive elements and to bring them into harmony.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image.png}
\caption{Jung-hee Kim, \textit{Bu-jak-lan-do (부작란도)}, late Joseon Dynasty of 19th century, black ink painting on Korean paper, 55x31.1cm}  
\end{figure}

\textsuperscript{100} 서화, an Eastern art form that utilises painting and calligraphy
Such harmonic representation of figurative and calligraphic images is revealed in ancient Korean artist, Jung-hee Kim’s paintings of Seo-hwa (Figs 37 and 38). Jung-hee Kim—a painter as well as a great scholar, he took the lead in starting and developing a new style of painting in the history of art during the Joseon Dynasty. The Joseon was a time of brisk cultural exchange with China in its late era, and Kim developed a unique and distinctive style of painting based on what he learned from Chinese literary paintings and contact with Chinese writers and painters. Not only has he influenced future generations, but he has also been highly esteemed as a pioneer ahead of his time. He is especially celebrated for having transformed Korean epigraphy and for having created the Chusa-che (추사체, 秋史體, Chusa writing style) inspired by his study of ancient Korean and Chinese epitaphs. His ink paintings, especially of orchids, are universally admired. (Kim, Ji Young (김지영), 2013, ‘A Study on the Landscape Paintings of Chusa Kim Jung Hee’, Chonbuk National University, North Jeolla Province, Korea, pp. 3-8.)

101 Jung-hee Kim (known also by one of his famous pen-names as Chusa, 1786-1856). A painter as well as a great scholar, he took the lead in starting and developing a new style of painting in the history of art during the Joseon Dynasty. The Joseon was a time of brisk cultural exchange with China in its late era, and Kim developed a unique and distinctive style of painting based on what he learned from Chinese literary paintings and contact with Chinese writers and painters. Not only has he influenced future generations, but he has also been highly esteemed as a pioneer ahead of his time. He is especially celebrated for having transformed Korean epigraphy and for having created the Chusa-che (추사체, 秋史體, Chusa writing style) inspired by his study of ancient Korean and Chinese epitaphs. His ink paintings, especially of orchids, are universally admired. (Kim, Ji Young (김지영), 2013, ‘A Study on the Landscape Paintings of Chusa Kim Jung Hee’, Chonbuk National University, North Jeolla Province, Korea, pp. 3-8.)

102 An angular style of writing Chinese characters

Hwek can thus endow both text and figurative content in an artwork with similar formal qualities. As a result, in the paintings of Seo-hwa, both the calligraphy and figurative elements can fuse within the painting to present a harmonized whole.

**Line to Text and Image to Structure: Jean-Michel Basquiat**

![Image removed due to copyright reasons](https://www.pinterest.com/llpastall/jean-michel-basquiat/)

![Image removed due to copyright reasons](https://www.pinterest.com/llpastall/jean-michel-basquiat/)

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*Fig. 39:* Jean-Michel Basquiat, *Untitled (Jackson)*, 1982, 49.5x38.7cm, oil-stick and ball-point pen on paper

*Fig. 40:* Jean-Michel Basquiat, *Untitled (Cheese-Popcorn)*, 1982, 49.5x38.7cm

*Fig. 41:* Jean-Michel Basquiat, *Untitled (Quality)*, 1982, 49.5x39.4cm

As discussed in the previous chapters, Jean-Michel Basquiat’s use of hand written text as a drawing technique has been a particular influence upon the style and method of the *Daily drawing* activity in my project. The ‘picture diary’ method employed in this project allowed me to explore the technique of writing based drawing on the automatic drawing process. As a consequence, the works of *Daily drawing 2* (Fig. 36) share stylistic and technical similarities with Basquiat’s in relation to the representation of text and image.

‘Jean-Michel Basquiat is an astounding word hunger’104 says, a curator, Klaus Kertess. Basquiat absorbs images around him from social media (TV, newspaper) and street-side advertisements, and these words and images provide the expresional source for his work. These words are processed through his eyes and feelings and become transformed into pictorial elements in his work.105 Through this process, the words from media and the street are reconstituted into Basquiat’s own language; they appear as fragments of sentences structured with his poetic rhythm, and are drawn and iterated throughout the picture plane of his works.

The letters in the above Basquiat’s drawings of *Untitled* (Figs 39, 40 and 41) are present

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together with figurative images and symbols. According to artist Demosthenes Davvetas, ‘a bunch of letters or images can make up just one small structure, or an overwhelming structure, or they can be used as a bridge to drive the eye of the spectator toward yet another structure.’ In Basquiat’s works both letters and images seemingly hover loosely over the whole of the picture plane; expanding within this space, they visually coalesce as a structure and reveal similar linear compositions. Basquiat’s style of drawing assists the letters to masquerade as images and the images to be letters, and at the same time both coalesce as a structure. In this way they possess a similar quality as that of the images and text in the previously discussed art of Seo-hwa and Jung-hee Kim.

However, Basquiat’s use of image and text also act as cement to bind the often brittle images in his work and form a compositionally unified structure. His loose meandering lines indicate a congruent hand operation, and the drawn elements appear to have been developed from lines placed and layered randomly. The consequent compositional structure in his work thus possesses an organic unity. As a result, the images and text on the picture plane are unified in harmony; as such they form a body that can be read as an abstract form, free of symbolism and iconic meaning.

My study and interpretation of Basquiat’s style and use of line, text and image allowed me to extend the notion of harmonic unification between the images and text in my work. Furthermore, his work provided me with an understanding of how the images and text in my work can be read as not only a reflection of the mind, but also, through their visual unification, as a representation of ‘mindscape’ that describes the momentary conditions of the mind.

Present Harmonisation and Organic Structure

Figs 42, 43, and 44: Jungwoo Hong, a series of Daily Drawing 2, 2013, mixed media on paper, each 20x18cm

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106 Ibid, p. 31.
The lines in my work randomly intersect and layer atop of each other: and they not only form images, they also link images together. This quality of the lines has an effect upon the text and imagery of the works. The images loosely cross over or penetrate the text; and vice versa. Consequently, the lines sometimes develop into other images that have the appearance of organic forms. Similarly to Basquiat’s works, the works of *Daily Drawing 2* (Figs 42, 43 and 44) reveal that the texts and images function as a pictorial element regardless of their linguistic and symbolic roles. However, Basquiat uses clearer and more readable letter shapes (alphabet), whilst most of the texts in my drawing works have forms that rather resemble squiggles or meandering lines.

This quality of the text results in less of a visual separation between the text and figurative images. Consequently, they are combined and reconciled organically in the form of uncertain or unexpected structures that appear differently in each drawing work. This is a metaphor for the mind’s qualities of variability and complexity. Additionally, it also facilitates an ever changing imagery and the development of structure in the works, as also seen in the previous drawing works of *Daily Drawing 1*. Furthermore, the works of *Daily Drawing 2* represent the harmonic aspect of ‘mind’ through the expression of image and text in harmony, informed by the notion of *Seo-hwa* and *Hwek*.

In the process of drawing, the linear expressions in my works manifest and reference *Hwek*. When the lines are developing or transforming into images (figures and text), and as uncertain or unexpected forms or images gradually evolve on the picture surface, then this can be read as a process of development akin to the principle of *Ki* and its congruence with the principle of Nature, *Moo-wei-ja-yeon*.

Thus, the application of the ‘picture diary’ with reference to the notion of *Seo-hwa*, and Basquiat’s approach to art-making allowed me to understand and extend the use of two types of images as not only a reflection of momentary conditions of my mind, but also as a pictorial element resolved in harmony, in order to form a structured frame of the ‘mindscape’. In doing so, it was a continuation of my exploration of the aspects of mind discussed earlier, including those of variability, changeability and complexity.
3.2. Stage 2
‘Daily Picture Diary’ to a Structure of ‘Mindscape’ in a Space

In Stage 2 of Project 2, I explored the notion of the ‘mindscape’ through the presentation of the Daily Drawing 2 works as an installation. This was carried out through installation of the drawing works in juxtaposition and through piling the works atop of each other. The installation utilised 2D framed works, but also a 3D object placed within a space, in order to expand the frame and the scale of the ‘picture diary’, and to develop the use of the drawing works as a medium to explore the mind’s previously discussed qualities of variability, changeability, complexity and harmony.

Through these installation practices, I explored how the singular works of a daily picture diary can be developed into a whole and how the variable factors of time and space can affect this development.

Juxtaposition and Formation of a Structure in a Space

Figs 45, 46: Jungwoo Hong, a view of Revealing ‘Mind’ 3 exhibited in Gossard Space, RMIT, 2013, 18x20cm (left), 250x370cm (right)

I commenced the installation of Revealing ‘Mind’ 3 by positioning one drawing nearly in the centre of the left wall and then positioning 165 drawings, randomly distributed, on the right in the formation of a large scale rectangle. The drawing works were installed on the walls with 2cm pins, disregarding the order of the works or their technical qualities.
In contrast to the installation works of Project 1 (Revealing ‘Mind’ 1 and 2), Project 2 focused on the arrangement and presentation of Daily Drawing 2 as a structured form in space. The installation practice in Project 2 applied a process of ‘juxtaposition’ to the formation of a structure that represented the ‘mindscape’ as a framed work in space.

The use of ‘juxtaposition’ as a working process was an attempt to extend the method employed in Stage 1 which utilised paper of the same scale for the drawings. ‘Juxtaposition’ in the installation practice is a means to manipulate materials so as to enhance a reading of ‘mind’ as variable, changeable and complex. The method highlights the scalar relationship between the many individual drawing works and the large body of which they compose.

Contrary to Revealing ‘Mind’ 1 and 2 in Project 1, Revealing ‘Mind’ 3 presents the drawing works arranged in an orderly and regular composition within the frame; their expressional imageries face the front and are not crossed or layered over each other. Notably, the method of juxtaposition leads the drawing works (on the right wall) to appear orderly and regular. This arrangement facilitates the drawings at the front to be in full view and to display their entire picture surface. This suggests a reading of clear differences and distinctions between each drawing work and a congruent allusion to the complexity and multifaceted nature of the mind.
An Influential Artist on the Methodology of Installation: Ik-joong Kang

The use of ‘juxtaposition’ as a working method in Revealing ‘Mind’ 3 was influenced by Korean painting and installation artist Ik-joong Kang, who uses the method to present daily drawing works within an exhibition space. Ik-joong Kang’s works have similar conceptual and methodological groundings to my own. He uses daily drawing as a means to process and document his inner state of being (feeling, emotion, thought and sensation), and he employs juxtaposition as a working and display method for the installation of his drawings and paintings. The components of Kang’s installations are generally displayed in juxtaposition, where various, but similar or same-sized works are combined together and presented as one huge work.

In Kang’s installations, juxtaposition and grid function to link single works together. Although the individual canvas works display simple imagery, when viewed as a collective the individual images combine together, and are transformed into one body within the exhibition space. Projecting out into a three-dimensional space, his works become spatially defined objects that reveal his life and identity.

An example of such a work is Kang’s 3x3, shown in Fig. 48. This piece represents inner and outer aspects of the artist’s life through numerous varied drawings; displayed together facing forward in the form of a cube. Individually, the numerous works impart ordinary or workaday stories, but together they depict a biographical panorama. The installation comprises a cube that is adorned with 2304 canvas works on four sides. Viewed from afar the work appears upon first appraisal to be a huge cube; however a closer vantage point reveals to the viewer the varied and numerous smaller works attached the sides of the object.

The conglomeration of images lend a sense of variability to the work; and the size, structure and spatial volume of the installed cube imparts a sense of huge energy. Additionally, the numerous two-dimensional works reveal the artist’s inner state of being (feeling, emotion and thought) over time, while the three-dimensional display format presents these aspects of his psyche collectively and it thus alludes to a more singular and static identity.

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Kang’s three-dimensional approach to the depiction of the human psyche informed my installation practice; encouraging me to text the arrangement of the drawing works within their exhibition space. This included testing how works may project from the wall.

_Revealing ‘Mind’ 3_ was begun by fixing the four corners of the drawing works to the walls with 2cm pins. The length of the pins allowed the edges of the drawings to project from the wall, and I endeavoured to give different angles and degrees of projection to each work. This lent an irregular pattern of projecting parts to the drawings, which resulted in random gaps forming between the drawings and the wall. As a result, _Revealing ‘Mind’ 3_ displays a subtle linear rhythm and movement.

Through this approach, I explored how static and two-dimensional drawings could be used to create a three-dimensional linear element that expresses the potential of the mind for transformation and variation.

This suggests that the action of installation can be considered akin to the action of _Hwek_. As such, it was used to facilitate a reading of the work which recognises that every drawing displays a different content with distinct imagery, and that each work also represents a different condition of the mind by displaying different angles of spatial projection.

As a result, this approach in _Revealing ‘Mind’ 3_ allowed me to explore aspects of ‘mind’ multi-dimensionally via the arrangement of different projections of the drawing works from the wall. This was a further exploration of the installation of 2D works within a space in order to impart the notion of variation and movement inherent in ‘mind’ when it is considered as _Ki_ or energy.
In the installation work *Revealing ‘Mind’ 3*, I arranged the drawing works on two walls; a single drawing was installed in the centre of the left wall and 165 works were placed on the right wall, arranged in juxtaposition and in the format of a huge rectangular body. The forms of the two drawing works appear to be in visual dialogue with each other and suggest the transformation of the ‘single’ to the ‘many’. The one drawing on the left, signifying ‘single’, alludes to a momentary condition of ‘mind’, while the huge form on the right consisting of 165 drawings illustrates ‘many’ and is a metaphor for the multitude of momentary conditions that comprise ‘mind’.

Present in the same space, the ‘single’ is visually and conceptually linked to the ‘many’ through shared characteristics such as size and linear expression. Furthermore, when viewed at close quarters, the ‘many’ reveals that its singular parts share the same scale as the singular work, whilst appearing differently. As a result, the two pieces of the work illustrate the relationship between a momentary condition of ‘mind’ and the varied, multitudinous qualities and sensations of ‘mind’.

*Fig. 50: Jungwoo Hong, a view of Revealing ‘Mind’ 3 exhibited in Gossard Space, RMIT, 2013*
Stacking: Materialisation and Manifestation of Potentiality: Sensible and Insensible Sides of ‘Mind’

As mentioned above, Ik-joong Kang’s works have influenced not only the drawing process, but also the installation of my drawing works within the exhibition space. In Kang’s installation of 3x3 (Fig. 48), he presents a parallelepiped cube comprised of his daily drawing works. This manner of presentation endows his 2D works with 3D volume, and it allows the viewer to explore a singular art object as a collection of numerous smaller works.

The small scale paintings in his installation allow the reader to discern fragments of his life story on a 2D plane, whilst the object which they collectively form can be interpreted as his mind. This reading of the work helped me to explore a means of visualising and materialising into a physical object the invisible set of energies that comprise ‘mind’.

However, I have attempted the further approach extended from Kang’s where we may read variability and oneness through revealing the latent nature of ‘mind’ that may not be visible and material, but sensed; and the procedure of the mind’s development overtime in a space. This was conducted in the next installation, Revealing ‘Mind’ 4 (Figs 51 and 52).

In my projects next installation, Revealing ‘Mind’ 4, I attempted to expand the above idea via employing a different means of arranging the drawing works into a 3D form. The process in

Fig. 51: Jungwoo Hong, Revealing ‘Mind’ 4, 2013, 30x30x98cm

Fig. 52: Jungwoo Hong, Revealing ‘Mind’ 4, 2013, 30x30x98cm
**Revealing ‘Mind’ 4** involved the even stacking within the exhibition space of around 600 of the drawing works produced in Project 2.

The action of stacking, a drawing work can be considered as an action of *Hwek* that transforms an artist’s mind or spirit into linear expression. The action of ‘stacking’ during the creation of the work, over time, generated a 3D object within the space. This can be seen as analogous to the way in which momentary conditions of ‘mind’ develop and form over time within one’s mind, and also to the ways ‘mind’ is subject to the forces of time and space under the principle of Nature.

Compared with Kang’s work, *3x3* (Fig. 48), where all of the paintings face forward revealing every image, the approach employed in the installation, *Revealing ‘Mind’ 4*, resulted in that there is only one drawing in view, on the top of the stack, and the rest of the drawing works are concealed under the top drawing, whilst the drawing has developed into an object that might claim its existence in the space.

![Fig. 53: a close view of Revealing ‘Mind’ 4](image)

However, some drawing and painting can also be seen on the sides of the drawings in the pile, and this indicates to the viewer that these papers are also drawings like the topmost work. This is a metaphor for how ‘mind’ may go through many changes, and develop into various visible or invisible forms during every moment; although this process may be hardly noticeable, nonetheless it still occurs and it may be noticeable at times.
Furthermore, in *Revealing ‘Mind’ 4*, the drawing object does not take up all of the space in the Perspex box; a relatively large portion of the box remains empty. This can suggest to the viewer that the space is awaiting more works to be added to the stack. This can be interpreted as a metaphor for how ‘mind’ is continuously developing and is in a continuous state of change and flux over time.

As an action of *Hwek* (to visualise non-objective or invisible sets of energies): ‘stacking’ in *Revealing ‘Mind’ 4*, was employed to arrange the daily documentation of ‘mind’ in a 3D form. This technique allowed me to explore the notion of the mind’s potential for change over time when ‘mind’ is conceived of as a phenomenon which is subject to the relationship between time and space and as an agent of Nature.
3.3. Reflection on Project 2: *Daily Diary of ‘Mindscape’*

In Project 2, I sought to extend the methodology of *Daily drawing* as a daily diary to document daily conditions of ‘mind’ through two stages (*Daily drawing* and installation practices).

In Stage 1 of the project, *Daily drawing* was practised using the same-sized papers (20x18cm). A common size drawing ground was employed in order to draw attention to the disparate imagery of the different works and to enhance the contrast between the contents of the works and their format. This was an allusion to variability and complexity, two important aspects of ‘mind’. The production of the *Daily drawing* practice was conducted through the automatic action of drawing, painting and writing, the same as Project 1. However, in Project 2, I was more focussed upon attempting to enhance the nature of *Hwek* in the expression of images and texts, and to reconsider the role of images and texts in my *Daily drawing* work as an artistic element through reference to the notion of *Seo-hwa*, where texts (calligraphy) and images function as pictorial elements. This is extrapolated below.

1. The application of uniformly scaled drawing papers (the notion of ‘daily diary’) lent to every drawing a common feature. This contributed to the manifestation of ‘oneness’; the notion that one’s mind may contain various inner elements that also belong to one.

2. The regular scale of the drawing works enhanced the contrast in their imagery. This lent extra stress upon the formal qualities of the automatic expressions (the developed linear images are flexible and organic) that manifest the aspects of ‘mind’ (variability and complexity) in this project.

3. The application of the notion of *Seo-hwa* was an exploration of the dynamics of relations between image and text in *Daily drawing 1 and 2*. *Seo-hwa* also facilitated the use of personal linguistic symbology to represent physical and mental conditions of ‘mind’. This approach allowed me to explore the nature of the images and texts in my works in relation to *Seo-hwa*, whose original source was developed from linear expressions as an action of *Hwek*. This led to harmonic expression between image and text in my works which correlated and interacted with one another in forming other visual structures and images.

In Stage 2, I attempted to explore the manifestation of ‘mindscape’ as a structured frame in a space through installation of the works of *Daily drawing 2* produced in Stage 1. In doing so, I sought to manifest aspects of ‘mind’ as it is conceived of in relation to Taoism; specifically, how ‘mind’ is akin to how *Ki* develops and transforms into a thing or being as a structure within time and space under the principle of Nature. This was carried out through two
installation practices via the application of the techniques of ‘juxtaposition’ and ‘stacking’ to arrange the drawing works within a space.

1. **Revealing ‘Mind’ 3: Structure and Frame in Variation and Movement**

   In the installation, *Revealing ‘Mind’ 3*, I employed ‘juxtaposition’ in order to explore the representation of ‘mindscape’ in a structured frame. ‘Juxtaposition’ was used to re-stress the aspects of ‘mind’ (variability and complexity) explored through the use of uniformly scaled papers in the *Daily drawing* practice of Stage 1.

   The application of ‘juxtaposition’ allowed me to explore the contrasting qualities existent in individual drawings images and the body which they make up. This led to an enhancement of aspects of ‘mind’ (variability and complexity) through an enhancement of the contrast between the images and the regular form of the frame (the paper and the body of the drawing works).

   In doing so, I attempted to hang the drawing works on the wall with different projections and angles; and through this process I transformed the 2D drawing works into a 3D installation of subtle variation and movement in space. This contributed to an expansion of the manifestation of the linear expression, in not only the 2D works, but also in the action of installation; this later being understood in relation to the notion of *Hwek*, which reveals an artist’s condition of ‘mind’ and its artistically focussed actions.

   Furthermore, *Revealing ‘Mind’ 3* explored the arrangement of the drawing works into two compositional bodies: a singular unit and a grouping of multitudes. This was a metaphor for the relationship between a momentary condition of ‘mind’ and the collected grouping of these states.

2. **Revealing ‘Mind’ 4: Materialisation in Time and Space**

   In the next installation, *Revealing ‘Mind’ 4*, I attempted to explore the development of ‘mind’ through the manipulation of 2D works into a structured object over time and within space. The method of ‘stacking’ allowed me to explore the representation of ‘mind’ three-dimensionally. The visible and invisible structure of ‘mind’ was alluded to via the visible and invisible components of the drawing installation.

   Additionally, the use of a transparent box and the empty space between the top of the box and the top of the drawing object alludes to the idea that ‘mind’ as *Ki* develops over time and within space, and is driven by the principle of Nature.

As a result, the conceptual approaches and technical methods employed in the two installation practices contributed to a further exploration of the manipulation of 2D drawing works into a spatial installation, which represents the notion of ‘mind’ three-dimensionally.
However, it seemed to me during the Daily drawing practice that the drawing works might offer expressional elements that were too broad and wide, such as various linear images and structures that may not be able to understood by not only me, but also by the viewers. Therefore, this aspect may lead my Daily drawing works and the expressional elements to hardly differ from other artists’ automatic drawing or mark-making in form and approach. Additionally, although the utilisation of the same-sized squared papers might have contributed to the manifestation of ‘oneness’, it seemed to reveal a barely different format to the mundane frames that might reveal stillness, but not the organic and flexible natures of Ki informed by the Taoist idea. Therefore, in the next project, Project 3, I attempted to reinforce this matter with the use of one of images that has been drawn often from the Daily drawing works of Projects 1 and 2, in order to provide a clearer reading of ‘mind’ and the manifestation of the aspects of Ki.

Likewise, in the installation practice, I realised that the frame of the drawing works in the installations, Revealing ‘Mind’ 3 and 4, seemed to be rectilinear, which might have brought a still form rather than the changeable and organic aspects that are discussed as the aspects of Ki and its union, ‘mind’. Thus, in the next project, Project 3, I attempted to transform the body of the installation frame through employing the form of my personal symbol.
Chapter 4
Studio Project and Research

Project 3: Symbolising ‘Mind’
July – December 2013

Introduction

Chapter 4 discusses Project 3. It is titled Symbolising ‘Mind’ and its exploration of ‘mind’ through the process of Daily drawing is informed by Carl Jung’s idea of Natural symbols.\textsuperscript{108} This chapter describes the three stages of the project: symbol creation, production and installation; all of which are summarised below.

The chapter begins by describing Stage 1 of the project, which defines the symbolic images drawn from my early Daily drawing works, which were produced through an understanding of Carl Jung and A.R. Penck’s use of the symbol in art. The chapter discusses how the practice-led research specifically develops and concretises one of the images (a human image)

\textsuperscript{108} See Chapter 1.3
as a personal (natural) symbol. The chapter continues with a comparison of the symbol developed in this stage with A.R. Penck’s symbol, *stickman*.

Stage 2 is then described. This applies the symbol developed from Stage 1 to the *Daily drawing* activity as a means to express aspects of ‘mind’ (variability, changeability, complexity and oneness).

Stage 3, the installation stage, is then discussed. The installation practices used and how these have enabled an application of my symbolic image as a means to explore aspects of ‘mind’ as understood by *Taoism* are all examined. Additionally, the artist Ik-joong Kang and his work, *Mountain-Wind* are discussed in relation to the research topic.

The chapter concludes with a discussion of how Project 3 has examined and explored the two research questions below.

1. *How may imagery derived from Korean and Western sources be integrated and transformed into contemporary works of art (paintings, drawings and installations) that evoke a manifestation and representation of ‘Mindscapes’?*

2. *How can Daily drawing practice generate ‘Natural symbols’ and pictorial elements to represent and manifest aspects of ‘Mind’?*

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109 See Chapter 1.3
4. 1. Stage 1
Development of the Symbols of ‘Mind’: Smile

For Project 3, my Daily drawing practice was conducted over six months (July – December 2013). Stage 1 of the project was concerned with developing the concept of ‘mind’ as a personal symbol. As discussed in earlier chapters, my drawing works revealed two types of images: a human figure and text-like images. In this stage of Project 3, I sought to develop one of these figurative images into one with more symbolic qualities.

**My Personal Symbol: Smile**

![Fig. 55: Jungwoo Hong, a work from a series of Daily Drawing 1, 2012, mixed media on paper (left)](image)

![Fig. 56: Jungwoo Hong, a work from a series of Daily Drawing 2, 2013, mixed media on paper (right)](image)

In the drawings from Project 1 and 2 above, the human figure is iterated through the use of rhythmic line: a smiling face is plainly visible in each image. The majority of the images in the series feature a profile view of a smiling face framed by upraised hands. Thus, for Project 3, I termed this kind of figuration ‘smile’. The facial expression and hand gesture of ‘smile’, however, do not have any specific meaning. Although the image of ‘smile’ was not intended to be formed, it might provide viewers with a reading of the facial expressions, such as happiness, delight or pleasure. On the other hand, numerous numbers of such smiling faces have been observed in my Daily drawing works. Of course, the face, although smiling, suggests many feelings but does not signify any one in particular. They reveal different shapes and sizes of eyes, mouths, faces and even linear movements forming them. These
many smiling faces look similar but they express different moods. The various shapes imbue the smiling faces with different feelings. This representation of such various smiling faces might manifest mind’s variability and complexity. It is thus important to view and consider the other visual devices that are present with the ‘smile’, such as the linear movement, rhythm, colour, shape, touch and materiality.

According to Carl Jung, ‘mind’ forms experiences and develops in accordance with environmental, social, linguistic and other factors. Together these form and develop one’s individual and distinctive ‘mind’. Jung states: ‘there are, moreover, unconscious aspects of our perception of reality. The first is the fact that even when our senses react to real phenomena, sights, and sounds, they are somehow translated from the realm of reality into that of the mind. Within the mind they become psychic events...’

Thus the ‘smile’ image, as a recurring motif within my Daily drawing works may be considered as a metaphor for not only the conditions of my innermost mind (which may not be readable or understandable to myself), but may also be considered as a metaphor for the external influences acting upon me. According to A.R. Penck, ‘symbols and signs, which are dependent on their contexts, can become patterns when detached from their original environments and meanings.’ Thus, the development of the smile image suggests that symbolic images can be a manifestation of one’s mind which is affected by factors that influence and promote changes of ‘mind’ over time and within different environments.

Thus, with regard to Carl Jung and A.R. Penck’s ideas, the visual progression of the smile image suggests that although it has the appearance of an icon or symbol, it can be considered as a personal image, that, when combined with automatically made lines, acts as a pictorial element in harmony with other expressional elements on the picture plane. Furthermore, it describes the conditions of my mind and its influencing factors, functioning as a personal symbol that is neither intentional nor understandable. Yet such the images of the smile might offer viewers with readings of specific feelings or meanings drawn from their outward appearance, whilst in my artworks ‘smile’ as my personal symbol functions as a metaphoric device to manifest mind’s variability and complexity beyond the meaning of its outward form.

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Development and Concretisation of the Form of ‘Smile’

In Stage 1, the form of the ‘smile’ image was simplified and concretised through the repetitive automatic actions of drawing and painting. The *Smile* series was produced without limits upon scale, colour, material and technique and based on the same method employed in Projects 1 and 2, that is, the technique of *Daily drawing*. Through the production of a number of ‘smile’ drawings and paintings, the ‘smile’ image became simpler and more refined, as described in Figs 57 to 60.

Fig. 57: Jungwoo Hong, a series of *Smile*, 2013, mixed media on canvas fabric, 76x102cm

Fig. 58: Jungwoo Hong, a series of *Smile*, 2013, mixed media on canvas fabric, 30x74.5cm
Fig. 59: Jungwoo Hong, a series of *Smile*, 2013, mixed media on canvas fabric, 70x122cm

Fig. 60: Jungwoo Hong, a series of *Smile*, 2013, mixed media on canvas fabric, 55x74cm
Fig. 61 manifests the smile image at its most compositionally and conceptually refined. It is a profile view of a smiling face and gesturing hands. Upon first consideration the image seems to symbolise the publicly perceived notion of ‘smile’. However, as the image displays a boldly graphic head and a large mouth coupled with a deadpan eye, it suggests an element of contrariness to this popularly conceived meaning. Therefore, the final ‘smile’ image can be a metaphor for the contradictory aspects of ‘mind’, which manifests as the presence within the ‘mind’ of different feelings, emotions or thoughts at the same time.

The working process of stage one transformed the human figure in my Daily drawings into the ‘smile’ image, my own pictorial symbol manifested from my mind. However, the creation and use of a personal symbol is common to many artists. In particular, my symbol, ‘smile’, shares similarities of form and function with A.R. Penck’s. His representative symbol, ‘stickman’, appears with various motions and expressions in his series of works, Standart.
Relevant Artist: A.R. Penck

In Penck’s work, illustrated in Fig. 62, the human figure, ‘stickman’, has a shape similar to ‘smile.’ Described with simple line and distorted form, ‘stickman’ may indicate Penck’s personal interpretation of the human figure, but it is not a description of a specific person or thing. He employs various signatures, symbols and letters in the work which is formed with his direct style of linear expression. This aspect of his linear expression bears similarities to that used in my work, where ‘smile’ and other pictorial elements are formed from line.

The signs and symbols present in his works are defined as pictograms. The use of pictogram as a means of pictorial expression may contribute to the creation of Pencke’s individual visual language and enhance the conceptual content of his work. Penck is interested in one pictorial image in particular, the ‘human figure’. It is basically the determining feature in all of Penck’s oeuvre. He sees aggression as an important theme of his work, which is concerned with destruction and violence; thus in most of his works, human figures are deeply engaged in intense conflict, either among themselves or with their environment. In Penck’s work, Standart, ‘stickman,’ repetitively appears with a similar form, and it may function as his symbol to identify himself personally; it may also reveal his or one’s inner experiences in relation to externally imposed circumstances.

This exploration of Penck’s symbol, ‘stickman’ offered me a means to understand the ‘smile’ image in my works as my personal symbol that reveals my innermost being and certain or uncertain conditions of ‘mind.’ Additionally, my insights into Penck’s ‘stickman’ symbol helped me to use my own symbolic image to represent aspects of ‘mind’ such as variability, complexity and contrariness.

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112 A pictogram is a type of pictorial symbol; it symbolizes a certain image or object. (Creative Glossary 2011, <http://www.creativeglossary.com/>, viewed on 4 November 2013.)
114 Ibid., p. 45
4. 2. Stage 2
The Application of My Personal Symbol (‘Smile’) to Daily Drawing

In the process of the Daily drawing activity that utilised the ‘smile’ image, I produced around two hundred and fifty drawings on panels measuring 16cm x 16cm. The method of drawing and painting was the same as the earlier projects, Projects 1 and 2. The materials employed in this project, pencil, ball-point pens, oil-sticks and brushes for acrylic painting, were also the same as those used for the earlier projects. However, Penck’s use of his personal symbol (‘stickman’) to explore his concepts enabled me to extend the representation of ‘mind’. In this project, I applied the symbolic image, ‘smile’ to the Daily drawing activity in order to document daily conditions of ‘mind’.

Application of the Personal Symbol, ‘Smile’

[Image removed due to copyright reasons]

Source from

Fig. 63: A.R. Penck, *a view of Installation Bayerische, Standart*, 1972

As discussed above, the approach used by Penck in his work Standart contributed to a furtherance of my exploration of ‘mind’ using the Daily drawing process in Projects 1 and 2. In Penck’s work, Standart (Fig. 63), he employs repetitive use of the same symbolic ‘stickman’ image in different works, whilst each work contains different linear elements, such

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115 See Chapter 1.5

84
as signs, numbers and some geometric images. This results in the one symbol manifesting different meanings and feelings in different works.

![Image of multiple 'smile' images]

**Fig. 64:** Jungwoo Hong, *a series works of Smile*, 2013, mixed media on canvas fabric, each 16x16cm

I employed a similar strategy to Penck’s approach to repetition in combination with the *Daily drawing* activity. I carried out *Daily drawing* with automatic drawing and painting as employed in Projects 1 and 2, and I applied the ‘smile’ image in the same form upon uniformly scaled panels (16x16 cm). However, the use of similarly scaled supports was employed in Project 2 (a series of *Daily Drawing 2*), in order to highlight the diverse and contradictory pictorial content present in the various panels and thus to allude to the variable and changeable qualities of ‘mind’.

**The Same Form, but the Different Moods of ‘Smile’**

The application of the same ‘smile’ image in every drawing work, and the employment of the same-sized papers in the early project practice (a series of *Daily Drawing 2*), sought to stress the variation and changeability of ‘mind’ by drawing attention to the differences in the automatically generated drawing expressions.
During the project, I experienced how the *Daily drawing* activity, as an automatic action of drawing or painting, enabled me to generate various ‘smile’ figures that display different expressions. Every drawing work represented the same ‘smile’ image, but each one displayed different moods and feelings, as can be seen in Fig. 64. This indicates that each ‘smile’ drawing reveals the different momentary conditions of ‘mind’ in which they were created; it also stresses the representation of the aspects of ‘mind’ (variability and changeability) explored in the works early in the project. In doing so, the same form of the ‘smile’ in the ‘smile’ drawings manifests the identity of the variously appearing smiling faces. This means that by using the same image, ‘smile’, in every drawing work, I was able to represent how ‘mind’ always appears and develops differently, yet still retains an individual identity.

As a result, the symbol of ‘smile’ has been created and concretised into a structured form through the *Daily drawing* activity in Projects 1, 2 and 3. Applied again to the *Daily drawing* activity, it represents myself and my mind in a symbolic form. The repetitive use of the same form of ‘smile’ contributed to the work displaying a relationship between the ‘smile’ drawings. The hundreds of ‘smile’ (appearing with the same form, but different expressional elements) enabled me to visually represent how one (myself) has a mind that always develops and changes, possessing as it does the qualities of variability and changeability. In the end ‘oneness’ is achieved and the contradictory readings are reconciled through this use of repetition, quantity and subtle variation.
4. 3. Stage 3
The Experimental Practice of Installation: ‘Mind’ appearing as ‘Smile’ in Space and Time

In Stage 3, I attempted to further explore the use of personal symbol in the ‘smile’ drawing works as a device to investigate aspects of ‘mind.’ I did this in a new work by combining the composition of the installation employed in Project 2 (juxtaposition) and the ‘smile’ symbol. Additionally, through the installation practice I explored ‘mind’ in relation to the Taoist concept of Ki.

Combination of Juxtaposition with the Form of ‘Smile’

Fig. 65: video cuts of the installation process of Smile 1 exhibited in Gossard Space, RMIT, 2013, 280x280cm
In the installation work, *Smile 1*, I married the ‘smile’ symbol (from the drawing works) with the working method of juxtaposition (employed in the earlier work, *Revealing ‘Mind’*). I began the installation by outlining on the wall of the exhibition space a grid measuring 280 x 280 cm which comprised 166 squares; each square being the same dimensions as the ‘smile’ drawing panels. One hundred and thirty three of the ‘smile’ drawing works were then attached to the wall with glue. Using random action in accordance with the Taoist notion of *Moo-wei-ja-yeon*, the arrangement and order that the drawings were attached to the wall was conducted spontaneously. The overall form of the ‘smile’ image, however, was intentionally modelled after the ‘smile’ symbol in the individual drawings. This working method utilising juxtaposition contributed to a rapid arrangement of the drawing works within the larger structural body.

**Repetition and Scale-Change: Enhancement of Identity and Variation**

Fig. 65 documents the installation process of *Smile 1*. Each of the individual ‘smile’ drawing works displays the ‘smile’ symbol, however, each work varies in expressional elements, and colour. These drawing works were installed within the larger structure of the piece randomly, based on repetitive automatic action.

![Installation of Smile 1](image)

**Fig. 66:** Jungwoo Hong, a view of installation of *Smile 1* exhibited in Gossard Space, RMIT, 2013, 280x280cm
The work displays a repetition of the same ‘smile’ image in every single drawing work; and this same image is repeated in the final and overall form of the piece. This repetition of the ‘smile’ symbol implies not only that the many comprises the one, but also that within the one is the many, and within the many is the one. Thus the work is an exploration of ‘mind’ and its various conditions.

The ‘smile’ symbol of the installation is visually assembled from the small drawing works when viewed from two different standpoints. When looking at the work from a distance, a viewer sees the huge ‘smile’ image, however, a viewing at closer quarters reveals a multitude of ‘smile’ images, each one claiming its own distinct identity through different formal elements. Thus the image of ‘smile’ is multi-scalar and can be considered as a means to link the many to the whole, and vice versa. This effect of this arrangement reminds me of how one can be affected by the positioning of a large Buddha and many little ones in Buddhist temples, as seen, for example, in Fig. 67.

![Chun-Bul-Jeon Buddas](image)

**Fig. 67: Chun-Bul-Jeon Buddas** in Gwan-um-sa, Woo-am mountain, Chung Ju, Korea

This is a metaphor for the inherent variability within the ‘oneness’ of ‘mind’. The individual works of the ‘smile’ can be considered as a part of the body of ‘mind’; and the installation piece as a whole is representative of the body of ‘mind’ (myself) consisting of various inner mental states. This is akin to the relationship between *Ki* and Nature in *Taoism*; as Lao-Tzu states: ‘the way begets one; one begets two; two begets three; three begets myriad creatures. The myriad creatures carry on their backs the *yin* and embrace in their arms *yang* and are the blending of the generative forces of the two.’

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Ik-joong Kang: Singles to Symbolic Structure

Image removed due to copyright reasons

Source from

Fig. 68: Ik-joong Kang, *Mountain-Wind*, 2007, 27x41m, Seoul, Korea

The installation work, *Smile*, and its arrangement of drawing works into a symbolic form in space was informed by contemporary Korean artist, Ik-joong Kang’s work, *Mountain-Wind*.

Kang’s work covers a traditional gate in Seoul, *Gwang-hwa-mum*\(^{117}\) (Gwang-hwa gate, 광화문), and was constructed during its restoration. This work was praised as the best art work of 2007 by critics in Cincinnati, U.S.A.\(^{118}\) *Mountain-Wind* (Fig. 68) is a super-sized installation made of 602,616 painted porcelain panels measuring 60 x 60 cm; it includes 1,582 paintings of Korean traditional porcelain termed *Dalhangari* (moon jar, 달항아리); 948 of *Inwang* mountain (인왕산) and 86 of *Dancheong*\(^{119}\) (단청색면). The paintings are arranged on the front of the edifice in juxtaposition in the form of a huge gate, *Gwang-hwa-mum*, and each painting reveals different objects, colours and expressional elements. The form of the gate and one of the images in the paintings, *Dalhangari*, can both be considered as emblems of Korean tradition.

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\(^{117}\) A Korean traditional gate, one of cultural inheritance placed in the middle of the Korean capital city, Seoul


\(^{119}\) Traditional Korean colour-field pattern for Korean traditional decorative colouring on wooden buildings
The work depicts numerous traditional pieces of porcelain (*Dalhangari*) arranged in a repetitive pattern, but having different shapes and expressional elements (marks and colours on the face of *Dalhangari*). As a borrowing of the recurring motif within Korean traditional art, the image of *Dalhangari* in Kang’s work functions as a symbol of his Korean identity. This can be discerned from his poetry; *Dalgureut* (moon bowl, 달그릇, 2007) which reads:

*Dalgureut is a story of sky.*
*The sky on a hill in childhood hometown,*
*It is the sky in pink that I saw when I went around the corner of town.*
*Dalgureut is our looks.*

In the paintings of the installation work, *Mountain-Wind*, Kang repetitively employs traditional Korean motifs, especially porcelain vessels, which he differentiates through contrasting forms, colour and markings. This indicates that Kang conceptualises and creates at differing times, in different spaces and under differing conditions. Being repetitive, the similar form of the porcelain vessels in the panels helps to identify the different expressional elements (colours, marks). This may indicate their creation under different moods. Kang’s approach to repetition on this huge installation work suggested to me how I might expand the use of my personal symbol, the image of ‘smile’, from a small and singular image to a larger installation, and at the same time explore the Taoist conception of ‘mind’.

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Rearrangement: Transformation within Time and Space

Fig. 70: a view of installation, *Smile 2* exhibited in Gossard Space, RMIT, 2013

Fig. 71: a view of installation, *Smile 3* exhibited in Gossard Space, RMIT, 2013
As discussed in early sections, ‘mind’ can be read as a set of phenomena consisting of Ki that always changes and develops into hundreds or thousands of things or beings. To emphasise this aspect of Ki and its relationship to ‘mind’, in the next installations, **Smile 2** and **Smile 3** (Figs 70 and 71), I attempted to rearrange the small ‘smile’ drawing panels within the 2.8x2.8m squared frame spontaneously, disregarding expressional elements, such as imagery and colours, etc. that might suggest an aesthetically based order.

**Fig. 72:** video cuts of installation process of **Smile 2** and **Smile 3**
Fig. 72 depicts the transformation of the structured image of *Smile 1* to *Smile 2* and also *Smile 3*. This metamorphosis of the image over time can be read as a metaphor for how *Ki* develops and transforms into something. The transformation of the image is a visual allusion to how ‘mind’ (as consisting of *Ki*) may manifest differently when extant in different times and spaces. According to the Chinese Taoist philosopher Hsiung Shih-li, ‘ten thousand things, all carrying a form and hiding a spirit, are in motion with the multitude. When *Yin* (indicates form) and *Yang* (indicates spirit) are in harmony, the ten thousand things would be transformed. This is called the union of *Ch’i* (called *Ki* in this research).’

The repetitive actions involved in the rearrangement of the drawings brought about particular physical and mental states within me, which gave rise to the revelation of different images and colours. According to Taoist philosophy, these actions are controlled and driven by *Ki*, which can be considered as corresponding to *Hwek*, the action of the artist in Eastern art, which manifests when *Ki* in the artist’s mind creates bodily movements. Thus, *Hwek* was apparent in the actions of rearrangement prescribed by the changes of ‘mind’. Wang Wei, a Chinese critic of fifth century¹２２ has noted this relationship between spirit, act and form; he states: ‘when the spirit is not revealed in a form, what is carried by the form is not in action (what is in motion is revealed through a form, but is itself not the form).’¹２３

Fig.73: views of installation. *Smile 1, 2 and 3*, 2013

In contrast to my earlier installation works of Projects 1 and 2, and also Ik-joong Kang’s work, *Mountain-Wind*, which present static images, the installation process of *Smile 1, 2* and *3* creates a continuously changing artwork and thus alludes to the active state of ‘mind.’ As a result, the installation process of *Smile 1, 2* and *3* can be understood as a series of actions instigated and flowing from my mind; this insight offers the possibility of enabling me to clarify the aspects of ‘mind’ that develop and change during the time when I and ‘mind’ exist

¹２２ Wang Wei is the author of *Discussions on Painting (Hsü Hua)*, one of the earliest writings of its sort. He himself was a painter. (Ibid, p. 208.)
as the union or structure of *Ki*. Furthermore, with reference to *Hwek*, the installation process allowed me to explore how ‘mind’, action (of rearrangement) and the developing images have an organic relationship with each other; and how the action of installation corresponds to the function of drawing as a means to document or reveal conditions of ‘mind’.
4. 4. Reflection on Project 3: Symbolising ‘Mind’

This chapter discussed Project 3, an art-making investigation in three stages that investigated the representation of ‘mind’ through a reconfiguration of the human image taken from my Daily drawing works.

In Stage 1, I attempted to concretise and form the human image drawn from my early Daily drawing works by applying the Daily drawing activity and repetitive drawing. This approach sought to develop and refine the human image and to build upon my personal symbology in order to provide a clearer manifestation of my mind, and to personalise and build an artistic language in my work. This is elaborated below.

1. The human images drawn from the early Daily drawing works exhibit a profile of a smiling face with raised hands; I therefore termed this image ‘smile’ for the project. This image has been a commonly recurring one in most of the early drawing works.

2. To refine the form of the ‘smile’ image I drew it repetitively using the Daily drawing method. This approach resulted in the image developing a simpler and more symbolic shape consisting of a smiling face in profile with hands held aloft; shown in Fig. 61.

3. Since this ‘smile’ image had been developed by automatic mark-making action, it was not conceived of as a public sign or as belonging to a public language by me or other viewers. This suggests the ‘smile’ symbol can be considered as a composite set of inner elements formed by my unconscious mind. Its derivation follows the path Carl Jung articulated concerning the relationship between ‘mind’ and ‘Natural symbols’. Its form is derived from thoughts and experiences existing latent in my mind and not clearly understood by rationality and logic.

In Stage 2, I used my personal symbol, ‘smile’, to clarify the identity of the expressional elements in my drawing works and their relation to my mind and I utilised the symbol as a pictorial element in my works.

1. By using a repetition of the ‘smile’ image I was able to clarify that every drawing possessed not only different expressional elements, but also different moods. This repetition enabled me to expand the scale of the drawing papers employed in Project 2 and to stress the contrast between the regularised shape of the drawing works and their automatically derived formal qualities. This resulted in every drawing

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124 For example: feelings, thoughts, emotions, etc.
125 For elaboration upon Jung’s theory of mind and symbols: See Chapter 1.3
126 See Chapter 3.1
representing different variations of the ‘smile’ symbol, analogous to how Ki develops and changes over time and in different spaces.

2. The repetitive use of the same ‘smile’ symbol in every drawing also allowed me to explore ways to stress the relationship between the works’ formal elements and oneself (myself) and thus manifest the aspect of ‘mind’ that is oneness.

In Stage 3, I continued the installation practice with the use of the drawing works completed in Stage 2 in order to further explore aspects of ‘mind’ using my personal ‘smile’ symbol. In this installation practice I also attempted to develop the use of juxtaposition employed in Project 2. I conducted this through two installations.

1. **Smile 1: Scale-Change**

   In the installation work, **Smile 1**, I focused on replicating at a larger scale the ‘smile’ symbol employed in the *Daily drawing* works of Stage 2. In this process, I employed juxtaposition to arrange the drawing works within a 2.8x2.8m frame to create the larger image. This enabled the small ‘smile’ and the large ‘smile’ to coexist in the same space; facilitating a comparable and contrasted style of reading. Through their differing formal qualities the small ‘smile’ alludes to variability and complexity; while the large ‘smile’, comprising numerous small ‘smile’ images, portrays various aspects of ‘mind’ coalesced as a whole, and it thus alludes to mind’s oneness.

2. **Smile 2 and Smile 3: Rearrangement**

   I continued the installation process to create **Smile 2** and **Smile 3** by rearranging the small ‘smile’ drawing works within the 2.8x2.8m frame. In these works, I explored the development and transformation of the structure and image over time within space. This rearrangement caused the ‘smile’ symbol to gradually transform into other face-like symbols. This suggests the potential of ‘mind’, consisting of Ki, to continuously develop and change over time; and it may also imply the relationship between time and ‘mind’ in the installations. Therefore, this practice enabled me to reconceptualise the action of rearrangement as the linear action of mark-making: analogous to *Hwek* in Eastern art.

However, as previously discussed, according to *Taoism*, Ki is organic and transcendental; ‘mind’, consisting as it is of Ki, also has these qualities. In this project, I have had difficulties assessing the role of the organic and transcendental aspects of ‘mind’ in my art practice. Although I have attempted to employ the automatic action of mark-making and installation, I have found it difficult to reconcile these aspects of ‘mind’ with the still image of ‘smile.’ In the next chapter, I will discuss how I have used the device of the ‘abstract letter’, an element
drawn from my early *Daily drawing* works, as a means to access the organic and transcendental aspects of ‘mind’.
Chapter 5
Studio Project and Research

Project 4: Mind Visualised in Abstract Letters
January – December 2014

Fig. 74: a close view of installation, Being, 2014

Introduction

This chapter discusses Project 4. Titled *Mind Visualised in Abstract Letters*, it visually explores the organic aspect of ‘mind’, which in East Asian philosophy is considered inherently associated with *Ki* via the use of abstract letters drawn in my previous *Daily drawing* works. The project adopts the earlier methods in order to extend the exploration of ‘mind’ and its aspects multi-dimensionally. The project discussed in this chapter was conducted in two stages and these are summarised below.

In Stage 1, the use of abstract letters in my work is discussed, together with artist Ungno Lee’s use of letters and his influence upon my works. In doing so, the chapter explores how the project has examined the manifestation of ‘mind’ via a *Daily drawing* activity that incorporates the use of abstract letters. The project was conducted with key approaches, which include using blocks, carving, dripping, and combining figurative images and abstract letters.
In Stage 2, the chapter explores two installation practices which utilise the Daily drawing works completed in Stage 1. The installations used a method termed stacking to arrange the drawing works within an exhibition space. The background and notion of stacking is described with reference to the traditional Korean Shamanist objects known as Dol-tap (stone tower[s]).

With regard to the installation practice used in the works Tap and A Man, the chapter discusses how I have explored ‘mind’ through stacking of the series Abstract Letters 1 in a space, and how I expanded upon the method of stacking used in the Dol-tap of Korean Shamanism. The chapter continues with a comparison between my studies and that of the influential artist Ungno Lee and his work People.

The second installation of the project, Being, is focused on the manifestation of the ever-changing nature of Ki and its union with ‘mind’. The chapter discusses the artist Gosia Wlodarczak and her work A Room without a View, in relation to associating linear expression to a space. In addition, the chapter examines how I have attempted to link my visual exploration of ‘mind’ with space by the use of stacking in the installation work.

The chapter concludes with a reflection of what Project 4: Mind Visualised in Abstract Letters has achieved and how it addressed the research questions below.

i. How may imagery derived from Korean and Western sources be integrated and transformed into contemporary works of art (paintings, drawings, and installations) that evoke a manifestation and representation of ‘Mindscapes’?

iii. How can Daily drawing practice generate ‘Natural symbols’, and pictorial elements to represent and manifest aspects of ‘Mind’?

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127 Dol-tap (stone tower[s]) is fully discussed and defined in Chapter 5.2.

128 See Chapter 1.3
5. 1. Stage 1
Documentation of ‘Mind’ by My Personal Language: Abstract Letters

My focus in this section is on the manifestation of the organic aspect of ‘mind’ derived from the Taoist idea of Ki.129 Here I have attempted to substantiate and define ‘mind’ through the daily documentation of my psyche using one of the images drawn from the early Daily drawing works which I have termed ‘abstract letters’.

Abstract Letters: Organic Linear Movement based on a Principle of Nature

In Project 3, I observed that the use of my personal symbol, ‘smile’, in the Daily drawing process helped to display aspects of ‘mind’ such as variability, complexity, and oneness. This was achieved by developing an awareness in the work between automatic linear expression and the regularity of the smile’s form. However, the unchanging form of the ‘smile’ image did not suggest to me the organic quality of ‘mind’ and its union with Ki. Consequently in Project 4, I decided to explore another element developed from my previous Daily drawing works which I called ‘abstract letters’.

Fig. 75: Jungwoo Hong, a close view of Abstract letters, 2014, mixed media on canvas

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129 The organic aspect of Ki is discussed referencing the Lao Tzu’s idea of Tao, whose aspect corresponds with the aspect of Ki that I understood in this research. See Chapter 1.1 and 1.2
'Abstract letter' is one of the pictorial elements produced from early *Daily drawing* works – another is 'human figure.' The abstract letter in the works is a visual expression produced by automatic mark-making, and is a metaphor used to describe the mind’s complex dimensions as an invisible, inexplicable, illogical, and immaterial object.

As seen in Figs 75 and 76, the abstract letter can be considered a by-product developed from, and consisting of, organic lines or linear movements. The lines result from dynamic and loose hand movements rather than a conscious depiction of certain figures or objects. The lines in the form of the abstract letters move organically and loosely, suggesting the ‘abstract letter’ is not compositionally based on a rational sense of aesthetics, but on the fluid nature of consciousness of my mind, which subconsciously directed the hand movements. These random, organic, and haphazard qualities of line in the ‘letters’ allude to *Ki* and its organic nature as the abstract letters display lines that appear to be without beginning or end, whilst many are not bounded by the picture plane: the lines traverse across each other or mass together suggesting uncertain structures that resemble their namesake – an abstract letter.

Consequently, ‘abstract letters’ in my drawings imply the formation and development of *Ki* into beings or things in Nature. According to the Taoist idea, *Ki* is ten thousand things, all carrying a form and hiding a spirit, that are in motion with the multitude. When *yin* as form, and *yang* as spirit harmonise, the ten thousand things are transformed into the union of *Ki*. Thus, *Ki* functions to unify the appearance (*Yin*) with the reality (*Yang*) of ten thousand things.
In painting, $Ki$ reveals the objective reality of the form, which means it makes the painting exist for itself and also moves it beyond itself.\textsuperscript{130}

Although the works’ letters, signs, and numbers appear visually similar, the abstract letters appear not to have a boundary between space and a form. This means that since ‘abstract letters’ may be accidentally developed as a by-product of bodily vibration when ‘mind’ goes through some inner or external changes, they may not necessarily impart any obvious meaning or message in the form of a public language. The abstract letters in my works do not allude to linguistic words, but rather the development of ‘mind’ into linear imageries. Korean painter Hong-joo Kim, known for his ‘letter painting (글자그림)\textsuperscript{131}, says:

\begin{quote}
My letter painting just borrows the form of letters, but does not mean anything. I draw them without any messages, but viewers try to figure out and endow them with some meaning. Since I may focus on the drawing process delicately, people think of them seriously, however, I draw the letters not seriously nor deliberately. . . Why people should read and figure out meanings of the letters. Painting is only a painting. . . My paintings can be considered as an imaginary landscape. . . They are not given a title; top and bottom; right and left neither. . . It does not matter where they should be viewed. . . Description is not important.\textsuperscript{132}
\end{quote}


\textsuperscript{131} Letter Painting (글자그림), as a type of Hong-joo Kim’s paintings, draws letters on canvases or papers

The concept of ‘abstract letter’ has been informed by Korean artist Ungno Lee and his approach to dealing with non-objective things as a set of invisible energies (Ki) in visual art. In his series from the 1960s–70’s, Composition and Letter Abstract (Figs 78 and 79), Lee bases his works on Hwek (a brushstroke) and Oriental calligraphy.

He especially seeks to employ a combination of an Abstract Expressionism and materiality with Hwek in Soo-mook-hwa. By doing this, he reinterprets a hieroglyphic aspect of Korean and Chinese calligraphy and transforms them into what is called ‘a plastic imagery’. His use of the abstract letter as a pictorial language embodies his inner state of being and endeavours to sublimate the value of Korean beauty in his being. About his expression Lee states:

*What I know is that calligraphic abstraction, which is already present in Chinese characters, is a shape borrowed from Nature’s beings or things; it is an expression of Nature’s meanings translated into images, thus Chinese Characters can claim to be the foundation of Oriental abstraction. However, what is of more importance is that when the beauty of a shape is formed in empty space the Oriental philosophical word*

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In his works, Lee seeks to arrange the letters through design in order to sublimate their beauty into a pictorial plastic expression.

In contrast to Lee, my abstract letters appear more like organic and dynamic linear images that are not wholly formed. This means that my abstract letters are continuously developing, changing, and forming into new images as Ki does in Taoist ideas. Although the idea of my abstract letters was influenced by Lee’s exploration of Hwek and manifestation of Ki, my work is reliant on unconscious and automatic bodily acts. Thus, during the execution of a work the abstract letters develop in ways similar to the phenomenon of organic growth in Nature and may be seen as analogous to the weathering of rock in which earth or dust is continuously eroded over time. This leads the form of abstract letters to appear more abstract and natural and to be iterated in a less linguistic or symbolically styled manner.

Application of Abstract Letters with Key Approaches

In this production stage, I applied the additional approaches listed below to produce the series, Abstract Letters 1, 2 and 3.

- Materialisation: Drawing on Blocks
- Potentiality: Dripping and Carving
- Harmonisation: Combination of both Figurative Image and Abstract Letters

In this part of the project, additional approaches to my methods of drawing were applied in order to enhance the organic aspects of ‘mind’ so as to better explore the multi-dimensional nature of ‘mind’.

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Abstract Letters 1: Materialisation

Abstract Letters 1 utilised the practice of Daily drawing with a focus on automatic drawing. The works were produced using woodblocks with a maximum dimension of 5 x 5 x 5 cm. The blocks were first covered with white gesso and then abstract letters were drawn in a linear style on every side using black-inked ball-point pens and paint markers.

The particular characteristics of the materials – small-sized blocks, pens, and markers – resulted in the production of a large number of drawings of a flexible and organic nature. Because the blocks are of such small scale, the drawings on their faces required delicate and subtle hand movements which helped make images of an organic and linear nature.

Every piece in the multi-block work exhibits a white ground with abstract letters drawn in black on each of six sides. This follows the principle applied to Projects 2 and 3 which shared the colour of the ground. The commonly expressed lines of black abstract letters allude to the identity of every block and their abstract letters as belonging to and possibly developing from the same body. The work also exhibits a contrast between the regularised colour in the pieces and the expressively drawn lines. This may bring an emphasis on the reading of the organic nature from the lines and their suggestion of random movement.

Fig. 80: Jungwoo Hong, a series of Abstract Letters 1, 2014. acrylic, ball-point pen and paint marker on woodblock, variable size
Fig. 81: Jungwoo Hong, a series of *Abstract Letters 1*, 2014, acrylic, ball-point pen and paint marker on woodblock, variable size

Fig. 82: Jungwoo Hong, a series of *Abstract Letters 1*, 2014, acrylic, ball-point pen and paint marker on woodblock, variable size
The use of blocks was adapted from the two-dimensional working process of the earlier projects. When the abstract letters are drawn and filled over time upon the six sides of the blocks they add to the works dimensionality. Because the blocks are three-dimensional, the drawings on them begin to exhibit mass and volume. In the works of Abstract Letters 1, the action of drawing abstract letters in the blocks can be read as materialising the existence or identity of Ki or its union, ‘mind’, in a three-dimensional form. As such, they act as a metaphor for the ‘mind’ and suggest its multitudinous inner conditions.

Abstract Letters 2: Presenting Volume by Dripping: Potentiality by Carving

Fig. 83: Jungwoo Hong, Abstract Letters 2, 2014, acrylic, ball-point pen, paint marker and gloss varnish on canvas, 10x10x4cm (variable size)
In the next series, *Abstract Letters 2*, I used carving and dripping techniques to explore an additional sense of three-dimensionality and volume to the abstract letters. The works of *Abstract Letters 2* were produced using five sides of the canvases.

![Image](image_url)

*Fig. 84:* Jungwoo Hong, *Abstract Letters 2*, 2014, acrylic, ball-point pen, paint marker and gloss varnish on canvas, 10x10x4cm (variable size)

The technical methods used in *Abstract Letters 2* involved the dripping of acrylic paint – mainly yellow, red and blue colours – randomly on the canvases several times, after which white gesso was thickly applied to the canvases five sides creating an uneven surface. Next, linear expressions of abstract letters were drawn on the completely dried canvases with pen and marker. After the abstract letters were drawn, some of the unevenness projecting from the surfaces of the canvases was carved away.
The unevenness of the canvases surfaces leads to physical linear expression of abstract letters which change in form, colour and tones of light and shade. The three-dimensional surface accentuates the organic and flexible linear drawings and gives them a three-dimensional quality. Thus, when viewed from different vantage points the abstract letters present different movements and images.
Additionally, when the uneven surface is carved into, some colours, which are covered under the white gesso, are revealed. The carving process, in places, has also transformed the uneven surface into lines of various forms, length, thickness and colour. I think the works of Abstract Letters 2 manifest movement that forms a variety of random images in the organic lines. This layering and semi-revealed imagery of Abstract Letters 2 is a metaphor for the invisible aspects of ‘mind’ that is latent under the conscious surface and tends to suggest that ‘mind’ is multilayered and multi-dimensional.

Abstract Letters 3: Harmony

The last series of works, Abstract Letters 3, attempted to combine the use of linear expression and abstract letters with other expressional elements from earlier Daily drawing works, such as human or figurative images.

The canvases of this series have symbolic images on the front. These were created automatically in a manner similar to the works of the earlier projects. Abstract letters were drawn on the four sides of the canvases. The four sides of the canvases have a background of white which functions to connect the works with the white background of their exhibition space whilst the abstract letters visible on the sides enhance three-dimensionality of the canvases.

136 This will be further discussed in the next section of installation Chapter 5.2.
The abstract letters in this series appear only on the four sides of each canvas and not on the front of the works. This separation of abstract letters from the symbolic imagery on the front suggests, perhaps, that the letters can provide clues to readings of the symbolic images. A link between the two forms of expression is further hinted at by the organic linear style that they both share. The images on the front of the works are intended to be symbolic of the visible component of ‘mind’ and the letters on the sides represent the invisible aspects of ‘mind’.

Compared with the drawing works of Smile in Project 3, Abstract Letters 1, 2 and 3 suggest the organic aspect of ‘mind’ in the use of more linear iconography. The variance in the additional techniques such as using blocks, dripping, and carving used in Abstract Letters 1, 2 and 3 gave the abstract letters material qualities such as accidental variations of colour, thickness, and shape. Additionally, each work reveals different images, shapes, and colours, which represent not a singular identity, but rather a complex whole consisting of many. Thus, when the single blocks are aggregated within space into a larger body, the transformation of immateriality (mind) into materiality (any image or object) is revealed.
Fig. 88: Jungwoo, Hong, *Abstract Letters 3*, 2014, mixed media on canvas, each 13x18x4cm (variable size)

Fig. 89: Jungwoo, Hong, *Abstract Letters 3*, 2014, mixed media on canvas, each 10x10x4cm (variable size)
5. 2. Stage 2
Experimental Practice of Installation: ‘Mind’ appearing as a Union of Abstract Letters

Stage 2, Project 4 commenced with two installation exercises, where I attempted to represent ‘mind’ as an organic union or structure in space through stacking of the drawing works belonging to *Abstract Letters 1, 2 and 3*. Stacking in the project, utilises bodily movement as a method to materialise ‘mind’ in a three-dimensional form. In this evolving process, the works reveal that ‘mind’ can develop as an organic thing or being that is subject to the principles of Nature as referenced in Eastern Asian tradition and philosophy (*Taoism*).

Primary Method to Symbolise and Materialise ‘Mind’: Stacking

![Image](image_url)

**Fig. 90:** a view of *Dol-tap* (a stone tower, 돌탑) in Soyeo-ri, Maro-gun, Bocun-gun, Chungcheongbuk-do, Korea
In the installation works of Project 4, stacking is borrowed from the *Dol-tap* – stone tower[s] – of Korean folk religion, which are a physical manifestation of belief in, or desire for, something invisible. In general, *Dol-tap* are found in mountainous areas. As a shamanic object, a stone is eternal. A *Dol-tap* is the result of the careful stacking of stones by a person or people with a belief in shamanic notions. Through building a tower using ritual actions and through their attachment of their wishes to stones, people materialise their invisible wishes. A tower thus made, symbolises and reveals people’s inner desires, hopes, and state of being. Aniela Jaffé states: ‘as humans have a symbol-making propensity, he or she unconsciously transforms objects or forms into symbols, thereby endowing them with great psychological importance.’

By referencing this idea in Korean folk religion and Symbolism, the act of stacking in my project acts as a means to symbolise and represent my inner being, thoughts and state into a physical object.

**Stacking Fractions of ‘Mind’ 1: *Tap* and A Man**

*Tap*, the title of the works in Figs 91 and 92, is a Korean word that translates as ‘tower’ or ‘pagoda’ in English. However, the title also alludes to the exploration of pieces of ‘mind’ as a material structure.

In the work *Tap*, the blocks (*Abstract Letters 1*) may be read as fractions of ‘mind’, which are formed into an irregular shaped object by a spontaneous act of stacking and without the use of glue to hold the blocks together. Thus, the object formed is organic and irregular in shape and has a propensity to fall down easily. The irregularity of the form of the object causes it to have a variegated appearance and volume. When seen from differing angles, the work appears in different forms and presents variations of shape and volume. Similarly to a *Dol-tap* the

![Fig. 91: Jungwoo Hong, *Tap (Pagoda, 탑)*, 2014, 17x17x39cm (variable size)](image)


spontaneous act of stacking in the work symbolises ‘mind’ in an organically variable form and the random stacking arrangements enable the abstract letters of the works to appear organic and flexible.

The use of stacking visually expands the development of ‘mind’ and follows temporal and spatial changes through the representation of various symbolic forms in the next work, *A Man*.

Fig. 92: Jungwoo Hong, *Tap (Pagoda, 탑)*, 2014, 17x17x39cm (variable size)
In Project 3, the installation work *Smile* uses symbolism to convey the notion of ‘mind’, and utilises a visually fixed image of ‘smile’ whilst the work in Project 4, *A Man* (Figs 93 and 94), developed from *Tap*, uses subtle and organic visual expression to convey ‘mind’.

Similarly to *Tap*, *A Man* is constructed by a spontaneous stacking of the blocks. Thus its shape is also irregular, but its final form resembles that of a standing man. *A Man* attempts to represent both inner and outer aspects of ‘mind’ through rearrangement of the block works into an iconic representation of the human form.

In contrast to *Smile* in Project 3, which symbolises ‘mind’ with the use of a visually fixed image, *A Man* seeks to represent ‘mind’ by utilising more organic and intuitive visual devices. The abstract letters in the work imply singular identity and a momentary condition in each block. At the same time they seek to reference the form of a human being as a metaphor for the relationship between a single condition of ‘mind’ and the complex whole of ‘mind’, formed from a union of these single states.

These works use the colour relationships between the finished works and their grounds symbolically. The blocks of abstract letters have a white background and mainly black-drawn letters; together the blocks join to form an object in a white space. This is to imply the notion of Eastern Naturalism present in *Soo-mook-hwa* by using the white space as an element to evoke harmony with other expressions which is the basis of *Hwek*. The black of the letters implies the presence of *Ki* as *Hwek* in *Soo-mook-hwa*. The white of the blocks and the space in which they sit creates a union between them. Thus, the use of black and white colours in *Tap* and *A Man* is an attempt, not only to enhance the dimensional aspect of the works, but also to symbolise the notion of a set of invisible energies, *Ki* and its union, ‘mind’.
Fig. 94: Jungwoo Hong, *A Man*, 2014, 9x19x40cm (variable size)
Relevant Artist, Ungno Lee: Organic Singular and Union

Ungno Lee’s work People (Fig. 95) evolved from the work series titled Letter Abstract through a process of transference of letter imagery into organic depictions of the human body. In People, Lee presents an organically moving flow of images through the repetitive representation of human figures. Filling almost the entire picture plane, the tiny figures appear similar but are drawn in contrasting motions. Together they transform into a single body. Each small figure can be interpreted as symbolising different momentary states of being through their dynamic and organic linear movement. The work can be read as an expression of spirituality. Through its repetition of iconography the work is analogous to the technique of stacking used in my works Tap and A Man, and Lee’s work People which may describe things that are beyond visible, that is, the flow of Ki.

Tap and A Man seek to symbolise a body of inner movement through their arrangement into a three-dimensional form. They seek to make a contribution to various readings of ‘mind’ through their volumetric forms comprised of multiple and various planar angles. In my works, ‘mind’ is not only expressed in a linear way as ‘abstract letters’ upon a two-dimensional picture plane, it is also materialised as an object as a means to explore principles of Nature in Eastern philosophy, Taoism.

139 See Figs 78 and 79 in Chapter 5.1
Stacking Fractions of ‘Mind’ 2: Being

The extended installation work Being, utilises the canvas and block works from previous artworks, Abstract Letters 1, 2 and 3. Whereas Tap and A Man focused on the materialisation of ‘mind’ in a three-dimensional form through the stacking performance, Being seeks to manifest ‘mindscape’ through the use of two- and three-dimensional compositions.

Being attempts to project spatially its individual components in the form of an organic object by employing the methodology used by Lee in his work People (Fig. 95) in which he represents an organically moving form through the repetition of singular motifs. Being was developed through a spontaneous act of installation using the complete works of Stage 1.

The composition of this installation work expands upon the manifestation of the visible and invisible parts of ‘mind’ present in the installations of Projects 1 and 2. In comparison to Projects 1 and 2, in which the materials are fixed and hung, Being employs strings to hang the canvas works, and glue for the block works, in order to arrange them at various angles and projections from the wall.

The use of strings to arrange the canvas works causes gaps between the works and the wall, where some of the small canvas and small block works are concealed behind the larger sized works. This is a metaphor for the aspects of ‘mind’ that are revealed and concealed at the
same time. In the early installation experimentations in Projects 1 and 2, those aspects were revealed separately through two stages, whereas Being considers these aspects as coexisting in the same space. Thus, this body of the work offers different readings of the aspects of the mind from different angles and directions.

Through its arrangement of differing-sized works, Being also presents various linear flows of compositional forms. For instance, in Fig. 96, the four large works coalesce as a triangle shape, however, the smaller works present more delicate and refined flowing linear compositions. Arranged together in the same space these flowing forms are developed into one structure. This implies that each work is revealed as a Hwek that represents a different aspect in every moment. Furthermore, it offers a different understanding of stacking to that utilised in the earlier works Tap and A Human.

Apart from the black colour, white, and the three primary colours were used in this work. In particular, white and black are considered to be the main colours in Soo-mook-hwa. In my works they imply a purely natural state of mind. The use of white, as employed in Tap and A Human, seek to connect individual pieces with each other and collectively with a neutral gallery space. The remainder of the colours function to represent the variation and development of elements in ‘mind’, thus they are presented randomly on the picture and the wall. This is done to suggest the complexity of the inner elements in ‘mind’ through random arrangement.
Fig. 98: Jungwoo Hong, a view of installation, *Being* exhibited in Gossard space, RMIT, 2014

Fig. 99: Jungwoo Hong, a view of installation, *Being* exhibited in Gossard space, RMIT, 2014
Comparison to Relevant Artist, Gosia Wlodarczak: Lines Linking to the Body

Image removed due to copyright reasons

Source from
<http://www.gosiawlodarczak.com/Pages/Performance/A%20Room%20Without%20A%20View.html>

Figs 100, 101 and 102: Gosia Wlodarczak, *A Room without a View*, 2013, pigment marker on the walls, ceiling, and floor, 220x340x260cm, RMIT gallery

Gosia Wlodarczak’s approach to linear drawing and her strategy for the visual representation of invisible subject matters was an influence upon my work, especially *Being*.

Gosia Wlodarczak (1959–), a Bulgarian artist, in her work *A Room without a View* (Figs 100–102)\(^\text{140}\), reveals a unique method to explore the relationship between linear expression and its associated space. In this work, Wlodarczak draws white lines on the black walls inside

\(^{140}\) A 17-day drawing performance (19 June - 5 July 2013) and installation inside a black cube exhibited in the Gallery 1 space, RMIT gallery
a cube without the use of sight by relying on intuition alone. Of her working methods, Wlodarczak states: ‘I deliberately deny myself the complex stimuli of my senses, especially the sense of sight.’\footnote{141}

Through the act of drawing, Wlodarczak seeks to transfer her momentary experiences and sensations into linear images which over time develop into an organic structure of intersecting lines. The work has parallels with the linear expression of my ‘abstract letters’ works, and her conceptual strategy, which mirrors mine, is exemplified by her statement:

\textit{I am fascinated by one's awareness of the moment and the mind’s relationship with the outside world conducted through the senses. I have been investigating my experience of various manifestations of being present within the actual situation and converting them into the materiality of the drawn line through the act of drawing.}\footnote{142}

In contrast to Gosia Wlodarczak’s working process which is limited to a specific time and space, my work, \textit{Being} seeks an additional way to record ‘mind’ in daily life through adherence to the working method of \textit{Daily drawing}. Through the arrangement of the drawing components of the works into fractions of ‘mind’ within three-dimensional space, \textit{Being} transforms the linear imagery of the works from two-dimensional planes into a volumetric object. Additionally, the installation’s use of strings and glue allows the formation of irregular and random layers and gaps in the work, creating different angles and directions of view and thus enhancing the representation of the organic aspect of ‘mind’ in the works.

I noticed that although the drawing works are of various sizes and exhibit differing imagery, the linear expressions of abstract letters appear similar in each work. This functions to visually connect the works with each other and to organise them into an organic structure. Conceptually, \textit{Project 4} references the fact that ‘mind’ always develops and changes, and through the use of the same linear abstract letters across all the drawing pieces, the work alludes to another important aspect of ‘mind’, that of identity.

\footnote{141} Gosia Wlodarczak, \url{http://www.gosiawlodarczak.com/Pages/Performance/A%20Room%20Without%20A%20View.html}, viewed on 19 April 2015.
\footnote{142} Gosia Wlodarczak, \url{http://www.gosiawlodarczak.com/Pages/Statement.html}, viewed on 19 April 2015.
Fig. 103: a close view of Being, 2014
Fig. 104: a close view of *Being*, 2014
5.3. **Reflection on Project 4: Mind Visualised in Abstract Letters**

This chapter discussed Project 4, *Mind Visualised in Abstract Letters*. It focused on making use of one of my pictorial elements, ‘abstract letters’ to explore the manifestation of the organic aspect of ‘mind’ and its component *Ki* through two stages (*Daily drawing* and installation practices).

To expand upon the manifestation of the organic aspect of ‘mind’, the project applied three approaches to the *Daily drawing* practice with use of abstract letters. This process is summarised below.

**Abstract Letters 1: Block Drawing**

Drawing the abstract letters on six sides of the blocks enabled the works of *Abstract Letters 1* to expand their dimensionality from 2D to 3D, revealing the two dimensional linear movement of the abstract letters. Drawing on the blocks also had the effect of enhancing their objectification by emphasising their three-dimensional nature. The drawing process allowed me to expand the methodology used to transform the expression of ‘mind’ using 2D linear actions to create a 3D object; and thus to manifest the aspect of *Ki* that develops into a thing or being when it is in harmony.

**Abstract Letters 2: Dripping and Carving**

In the works of *Abstract Letters 2*, the application of dripping and carving enabled the expression of abstract letters to develop in a multi-dimensional form on the picture plane of the canvases. Dripping especially, allowed the formation of an uneven surface to develop on the plane of the canvases. This endowed the abstract letters with volume and tones of light and shade, which allowed the works to appear differently with different viewing angles. Furthermore, carving of the uneven surface of the canvases endowed the expressions of abstract letters with variation in colour and linear movement through a revelation of uncertain but various colour lines existent under the white surface of the canvases. This approach allowed me to manifest potentiality as an aspect of ‘mind’, and it furthered an understanding of dripping and carving as a type of linear drawing action in my *Daily drawing* works.

**Abstract Letters 3: Combination of both Figurative image and Abstract letter**

*Abstract Letters 3* suggested the manifestation of the harmonic aspect of *Ki* and its union with ‘mind’ through a combination of ‘abstract letter’ and ‘figurative image’ and their arrangement on different canvas planes. This technique reveals different moods and readings in both sets of imagery, but they are in union through their shared linear style. This enables a reading of their identity as developed from one body (myself).
Additionally, the application of abstract letters on the sides of the canvases contributed to the extended arrangement of the expressional elements (abstract letters and figurative images) in harmony, forming a multi-dimensional structure.

This multi-dimensional working process and the use of differing imagery enhances the ability of the abstract letters to represent fractions of ‘mind’ and at the same time it seeks to create harmony with other expressional elements in the drawings, analogous to the operation of Ki in Nature.

In Stage 2, I continued the installation practice with the use of the drawing works completed in Stage 1. The installation works employed the notion of ‘stacking’, which is derived from Korean shamanism. The use of this concept and technique was an attempt to visually manifest the organic aspect of ‘abstract letters’, which reflect the organic aspect of ‘mind’. The installations Tap, A Human and Being made in this part of my research enabled me to use the action of stacking as in Hwek to form and develop invisible sets of energies (Ki), which are in union with ‘mind’ as a spatial object.

Throughout the project the practices in the production and installation processes have brought traditional Eastern notions and methods to my works, for example, the stacking process of Dol-tap, from Korean Shamanism, and Hwek from Soo-mook-hwa. This helped me to extend the manifestation of the organic aspect of ‘mind’ that had not been fully represented in the early projects. In doing so, it contributed to the expansion of my methodologies for using multi-piece drawing works in a structured body with multi-dimensional qualities in space.
Conclusion

This practice-led research started with an informal question: ‘How can I visualise my mind in an artwork?’ To resolve this, through the research I have explored notions of ‘mind’ and its manifestation in the context of particular knowledge sources; from the East: Lao Tzu’s Taoist notions of Ki and Moo-wei-ja-yeon\textsuperscript{143} and Hwek from the Eastern traditional painting genre Soo-mook-hwa; and from the West: Automatism of contemporary Abstract Expressionism and Carl Jung’s concepts of Symbolism and Natural symbols. I have explored the relationship between these ideas with regard to the invisible subject matter, ‘mind’. The project has used them as a platform from which to consider and manifest ‘mind’ via my art practice.

In addition, the project sought to combine and explore these concepts through the methodology of Daily drawing. This has been applied as a primary methodology in the studio practices of the projects. Moreover, I have examined certain notions of key artists and approaches in the manifestation of invisible subject matter such as ‘mind’ in my project. This has informed the specific methodologies of making and installing that evolved during the course of the project. The research, therefore, attempted to reconcile these diverse approaches in order to amplify knowledge of ‘mind’ in both Eastern and Western philosophy and art practice. This resulted in the development of four primary art projects that utilised different painting, drawing, and installation techniques.

Throughout the project I have examined and explored the following three critical questions.

\begin{enumerate}
  \item How may imagery derived from Korean and Western sources be integrated and transformed into contemporary works of art (paintings, drawings, and installations) that evoke a manifestation and representation of ‘Mindscapes’?
  \item How can the concept, ‘Moo-wei-ja-yeon (leaving Nature as it is, 무위자연)’ and ‘Hwek’ be combined with contemporary Abstract Expressionist Automatism drawing to generate new artworks?
  \item How can Daily drawing practice generate ‘Natural symbols’\textsuperscript{144} and pictorial elements to represent and manifest aspects of ‘Mind’?
\end{enumerate}

To explore these questions the research utilised studio-based art practice that incorporated the methods of Daily drawing and installation. As working procedures evolved through the course of the projects these methods produced works in Projects 1 to 4 that reflected my

\textsuperscript{143} leaving Nature as it is, 무위자연.

\textsuperscript{144} Natural symbols are derived from the unconscious contents of the psyche, and they therefore represent an enormous number of variations on the essential archetypal images (Jung, C, Marc, F 1964, \textit{Man and His Symbols}).
understanding of ‘mind’ and its qualities, not as illustrations of a pre-existing conception of ‘mind’, but as manifestations of ‘mind’ derived from the daily practice of automatic image-making. Furthermore, each project has employed a specific concept derived from the primary theories mentioned above as an extended device to explore the manifestation of ‘mind’.

Overview to Projects 1, 2, 3 and 4

- Project 1: Documentation of My Daily ‘Mindscape’
  
  July – December 2012

Project 1, titled Documentation of My Daily ‘Mindscape’, highlighted how the lines in my drawings are primary formal elements that appear differently and form different images at different moments of viewing. This aspect of the lines and images in my drawings has been conceptualised in relation to Ki and its artistic form Hwek in Eastern painting.

Additionally, throughout the project, Daily drawing practice facilitated the production of my personal symbols which were titled ‘smile’ and ‘abstract letter’. Their creation supports Carl Jung’s notion of Natural symbols, which can be developed from ‘mind’ by unconscious or subconscious action or operation.

In addition, the project sought to reconceptualise the principle of Daily drawing as randomness. This notion of randomness was useful as a means to reconsider the arrangement of the drawings in the installation process as an action that reveals the inner condition of the artist. This approach helped the multiple formal elements of the works to coalesce as a large body and thus facilitated a reading of the works as an exploration of the spatial quality of ‘mind’. This is an example of the Taoist conception of Ki and its propensity to develop, combine, and change.

Furthermore, the project used an additional device, a light-projector. The light and shade generated by the device acted as a means to gather the numerous and randomly placed drawings into one body. In this way the interrelationship between singular formal elements in the works and the greater body of drawings was made apparent, and this provided a metaphor for the complex and multilayered nature of ‘mind’.

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145 Such as variation, changeability, complexity, oneness and organic nature
146 See Chapter 2
147 Such as constant development, change and variation
148 The unconscious or subconscious action or operation is read as ‘automatic action’ in this project.
Project 2: Daily Diary of ‘Mindscape’

January – June 2013

Project 2 employed additional approaches including the use of *regular format* in the ‘picture diary’ works and ‘harmonic expression’ from a type of Eastern painting called *Seo-hwa*. The employment of ‘regular format’ in the dimensions of the *Daily drawing* works both highlighted the variation of imagery in the works and provided a constant reference between the images.

Furthermore, the project examined the notion of *Seo-hwa* using both figure- and letter-like images during my mark-making actions. This was informed by Lao Tzu’s notion that all things originate from *Ki* and exist in harmony with Nature. This conceptual standpoint helped me to understand the relationship between image and text in my drawings, and to see them as originating from the same source of ‘mind’.

In addition, I expanded upon the idea of uniform format through the use of ‘juxtaposition’ and ‘regularly stacking’. The application of ‘juxtaposition’ assisted in the collection of the numerous drawings into one body, in doing so it also emphasised variation in the imagery of the works through the contrast between the aspect of the images and the ‘regular format’ of the works. In the process of ‘juxtaposition’, the drawing works (as a reflection of momentary inner conditions) became a body of drawings, and as such, a metaphor for ‘mind’.

Furthermore, the application of *regular stacking* imbued the drawings with multi-dimensional presence. Stacking also revealed and concealed parts of the drawings and by so doing alluded to the visible and invisible parts of ‘mind’. These approaches were a concurrent means to explore aspects of *Ki* as it is conceived by Taoism. They also offered a way to reconfigure 2D works into 3D forms, and in the process to explore the identity and existence of ‘mind’ in an art object.

Project 3: Symbolising ‘Mind’

July – December 2013

Project 3 explored the use of an image drawn from my *Daily drawing* works in the early projects, Projects 1 and 2, which was through the use of a human figure entitled ‘smile’. Carl Jung’s symbolism and *Natural symbols* informed the development of the ‘smile’ image as a natural symbol. Through this study, I understood that the image of ‘smile’ could symbolise aspects of my mind. Thus, the use of this image in the *Smile* series drawings was an

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149 See Chapter 3

150 ‘Picture diary’ is reconsidered as an approach to use the same scale plane or paper.

151 *Seo-hwa* is a type of traditional Eastern painting that has both figure and letter expressions on the same plane.

152 See Chapter 4
important device\textsuperscript{153} which was used to stress the manifestation of mind’s variability, complexity, and oneness.

The project also employed the image of ‘smile’ in the installation process, where small drawings were arranged in juxtaposition to form a larger repeat of the ‘smile’ image. This scale-change and repetition extended the utilisation of my personal symbol, ‘smile’, from the drawing process to the installation; from the two dimensions of the picture plane to the three dimensions of the installation space. In this way, the project examined the variation and development of Ki through rearrangement of the drawing composition. By employing this principle of rearrangement I was able to engage with installation as a procedure of ongoing change of form within time and space. The procedure is analogous to the principle of Ki and it highlights the notion of impermanence and the propensity for things or beings in Nature to grow and develop.

\begin{itemize}
\item \textbf{Project 4: Mind Visualised in Abstract Letters}\textsuperscript{154}
\end{itemize}

\underline{January – December 2014}

Project 4 examined the utilisation of another image, termed ‘abstract letter’.\textsuperscript{155} Together with the notion of Hwek, it was used in order to explore Ki and its link to the organic nature of ‘mind’. The manifestation of unity and complexity was explored through a diverse range of techniques, including dripping and carving, and by combining abstract letters and figurative images.

The utilisation of blocks and canvases as support surfaces led to a multi-dimensional manifestation of the 2D drawing expressions. The techniques of carving and dripping enabled me to evolve my technical methods and expand the linear form of the works from 2D to 3D, which offered different views of the works from different perspectives within the space. The combination of abstract letters and figurative images\textsuperscript{156} on different sides of the canvases suggested new ways of composing the works in an installation. This was a novel method for combining letter-like images and figurative images together, as in Seo-hwa and the ‘picture diary’.

The project continued with an examination of the organic and layered nature of ‘mind’ in relation to the Korean Shamanist practice of ‘stacking’ which creates layered towers called Dol-tap. The exploration of this traditional idea and its process informed the installation works, *Tap* and *A Man*, both of which display multi-dimensional qualities created through a stacking of the works of abstract letter blocks. These works are an exploration of change and

\begin{enumerate}
\item This is similar with the use of the same scale of the picture plane in Project 2.
\item See Chapter 5
\item *Abstract letter* is one of key imageries drawn from the *Daily drawing* works in Projects 1 and 2.
\item Such as human images
\end{enumerate}
development of Ki and ‘mind’ in time and space. The installation method combined Korean tradition with contemporary modes of art production.

Stacking enabled me to develop new structures and working methods that combine the two dimensionality of drawing and painting and the three dimensionality of sculpture. By hanging works from strings off and on a wall, I created in the installation, Being, a way to utilise the narrow zone in front of the wall, creating a dynamic flexible composition of different angles and projections. This offered diverse readings and visual experiences that become evident from different viewpoints. This procedure produced a work that evokes the transcendent aspect of Ki and the Korean shamanist action that endows the mind with shifting forms.

My Use and Understanding of Eastern and Western Artists in the Project

Throughout this practice-led research I have been informed by particular art practices of artists from the East and the West. I focused on selected artists that revealed eastern ideas of Hwek and Ki. These included the Eastern artists: U-fan Lee, Ungno Lee, and Ik-joong Kang; and Western artists: Jackson Pollock, Cy Twombly, Jean-Michel Basquiat, A.R. Penck, and Gosia Wlodarczak.

The art practices and ideas of U-fan Lee and Ungno Lee have enabled me greatly to understand contemporary Eastern ideas of Hwek and its relationship to Ki; and their conceptual standpoints have assisted me in the exploration of invisible subject matter in my artworks. Ik-joong Kang’s work series 3x3 provided motivation for me to develop my Daily drawing method as a way to visually document my daily state of mind. Specifically, his huge-scale installation Mountain-Wind enabled me to extend my understanding of how two-dimensional drawings can be arranged and installed within a three-dimensional space.

The project was also informed by Western artists, including Jackson Pollock, Cy Twombly, Jean-Michel Basquiat, A.R. Penck, and Gosia Wlodarczak. Pollock and Twombly’s works highlighted the relationship of lines to the automatic action of mark-making in drawing and painting. Basquiat and Penck’s working methods led me to look into the connection between linear expression and the structure of the images in my drawings; and the role of the image not only as a pictorial element, but also as a personal linguistic source, possibly drawn from internal and external factors. Penck’s symbol, especially ‘stickman’, helped me to reconsider my symbol ‘smile’ and the potential factors that influence its drawing in my works. His work series Standart also allowed me to re-conceptualise the repetitive arrangement of a specific image (smile) as a device to enhance the conceptual reading of my work. Wlodarczak’s installation A Room without A View informed my approach to the linking of lines and spaces in my work.
Reflections on the Outcomes and Contributions of the Practice-led Research Project

In summary, this research commenced with an attempt to define and document the mind. It reinforced my understanding of the mind’s condition, for instance, the mind’s propensity for constant change and development. It also contributed to knowledge in regard to notions of ‘mind’ in Eastern and Western philosophies and art practices. This section demonstrates and sums up how this has been achieved.

Firstly, the philosophical background of the subject area was explored for a clearer understanding of the notion of ‘mind’. In particular, the exploration of Lao Tzu’s ideas of Moo-wei-ja-yeon and Ki in Taoism brought to the project a traditional context and consideration to my definition of ‘mind’. This study contributed to an awareness of the relationship between ‘mind’ and Ki; with the definition of ‘mind’ being a union of Ki. Additionally, the project explored another tradition of Eastern art, specifically, the idea of Hwek, which is considered to be one of the most significant elements in the Eastern painting of Soo-mook-hwa.

As a means to manifest an artist’s inner being, such as the thoughts, feelings, emotions and Ki, through visual expression, Hwek acts as key that connects the mind and art in my practice. This exploration of Hwek thus enabled me to incorporate the Taoist ideas of Moo-wei-ja-yeon and Ki into my art practice in order to explore ‘mind’.

The project has also examined the Western idea of Automatism, practised in some Abstract Expressionist art, and which makes use of unconscious or automatic activities during art-making. This allowed me to expand upon the close interrelationship of ‘mind’ to automatic action, and relate the process to Carl Jung’s idea of the development of Natural symbols. This study of both Eastern and Western theories situated my project research within a trans-cultural context in regard to the consideration and manifestation of ‘mind’.

Secondly, as part of my attempt to reconcile both Eastern and Western theories and methodologies, the project utilised the working method of Daily drawing. Throughout the drawing process of the four projects, as a combination of Eastern and Western ideas, Daily drawing has provided me with an awareness of the mind’s qualities; in particular I have noted the mind’s complexity, constant development, and propensity for change. In addition, the Daily drawing method assisted me in the development of natural symbols. These were made manifest in specific and repeated imageries and can be understood in relation to the theories of Carl Jung.

This project thus brought an evocative quality to my art practice which uses the Daily drawing method to understand the mind’s aspects through reference to the Eastern idea of Ki and through the creation of Natural symbols.

157 Chapter 2 and 3
Thirdly, this project has not only incorporated the primary theories discussed above, but also traditional Korean, such as Seo-hwa and Dol-tap. The exploration of these specific traditions has allowed the project to incorporate knowledge from both the art field and the non-art field. Notably, by examining the Korean traditional shamanist action of stacking stones to create towers (Dol-tap) I gained insights which assisted my exploration of the invisible, which is a characteristic of ‘mind’. By utilising traditional Korean knowledge, the project has not only addressed the cultural uniqueness of Korean tradition, but also the association between past and new generations of Korean artists in the context of my own project practice.

Finally, the project has employed a diversity of techniques and media. Pencil, ball-point pen, paint-maker, acrylic and oil-stick, were all used and these all have their own unique character and physical qualities which create different visual effects and results. These media were chosen for their metaphorical value and manipulated as a means to transform and explore my concept of ‘mind’ into lines and linear structures. In particular, the use of pencil and ball-point pen was used because their particular graphic qualities enhanced a reading of the lines generated as manifesting the key ideas of Ki and ‘mind’.

The project has used multi-media processes including drawing, painting, carving, dripping, and installation. These have been brought together as mixed media experiments used in the making and manifesting of my art practice. The techniques of carving, and also of dripping\textsuperscript{158} were particularly useful, and they provided a way to associate drawing skills with materiality and to create multi-dimensional works which could be used in installations.

I believe these experiments have led the project to make a key link between the actions of expression and installation. This assisted me to expand the methodologies used in the project, particularly in the works that explored time and space simultaneously. This allowed me to present diverse mind-expressions and improve my knowledge and skill levels in mixed-media techniques that combine automatic drawing, painting, and installation. The projects I undertook expanded the role of various media in their use as instruments to manifest an artist’s physical or mental condition. In my future practice, the use of media in such diverse ways may allow me to evoke the role of Hwek and its spiritual expression in traditional Eastern art.

In closing, this practice-led research has provided a valuable opportunity to produce a massive quantity of drawings. Throughout the project, the research questions required me to address concepts and practices from traditional and contemporary Eastern and Western sources. My artworks suggest the possibility of further research into intercultural dialogue and the potential this dialogue has as a tool for generating new art. The studio-based research assisted me to achieve my aim, of manifesting the subject matter, ‘mind’, as a fluid set of considered relationships that are in a constant condition of change.

\textsuperscript{158} Chapter5: Project 4
Art helps us recognise this condition and that is, I believe, the value of this research to others. It assists us to reflect on how we accommodate to this changing and transient world.
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Woo, Seung-Hye (우승혜) 2008, ‘Study on the Expression by Soo-mook and Hwek (수묵의 \(\text{획과 묵을 통한 사의적 표현 연구}\)’, Sookmyoung Women’s University, Seoul

Articles

Byun, Sang-hyung (변상형) 2010, ‘Space Movement Theory Appearing in Lee Eung-no’s Paintings (고양 이웅노 화화에 나타난 공간 운동론)’, Study of East-West Philosophy (동서철학연구), vol. 57


Websites


Appendix (Curriculum Vitae)

Education
2012 - 2016  Ph.D of Art, RMIT University, Melbourne, Australia
2007 - 2008  Master of Fine Arts (Printmaking), Hongik University, Seoul, Korea
2000 - 2006  Bachelor of Fine Arts (Printmaking), Hongik University, Seoul, Korea

Professional Experience
2010 - 2011  Part Time Lecturer: Printmaking Production / Printmaking Workshop,
              Department of Printmaking, Hongik University, Korea
2007 - 2009  Official Assistant: Department of Printmaking in Hongik University

Solo Exhibition
2008  ‘Trace - Hide time’, Lamer Gallery Project Exhibition, Seoul, Korea

Art Fair/ Festival / Group Exhibition
2016  Museum of International Connectivity, Dirty Dozen, Melbourne
2015  700s Arts Festival, RMIT University Library, Melbourne, Australia
2014  THE MUSEUM OF ABJECT SENTIMENTALITY, RMIT School of art
gallery, Melbourne, Australia
       ‘CHAOES’ Yesterday and Today, Dark Horse Experiment, Melbourne, Australia
2012  The 5th Beijing International Art Biennale, China
       The 7th International Triennial of Graphic Art Bitola, Republic of
       Macedonia
2011  The 16th Space International Print Biennial, Seoul, Korea
       Korea New Morning Exhibition, Seoul, Korea
2010  Asian student & Young Artists Art Festival, Sung-sin Univ., Seoul, Korea
       KASF-Korea Art Summer Festival, SETEC, Seoul, Korea
       ‘Unique & Useful’ - Project exhibition of works, Inter-alia, Seoul, Korea
       POSCO Gallery Project Exhibition ‘Communication and Consensus’,
       Pohang, Korea
2009  Danwon Art Festival of Awards, Ansan, Korea
       The 2nd Guanlan International Print Biennial, Shenzen, China
       The 15th International Print Biennial VARNA, Bulgaria
       CSAF-China Shanghai International Arts Festival, Shanghai, China
       Asian student & Young Artists Art Festival, Ki-Mu-Sa, Seoul, Korea
The Stream of International Prints, Seoul, Seoul, Korea
The 11th Danwon Art Competition Exhibition, Ansan, Korea

**2008**
International 2008 in New York, gallery Hun, New York, US
Edmonton Print International, Canada
The 1st Yunnan International Print Biennale, China
The 2nd Bangkok International Print and Drawing Triennial, Bangkok, Thailand
Collaborative Print Exhibition 2008 in Asia, Japan
Gyung-ki Art Competition Festival, Ansan, Korea
The International Exchange Exhibition of Prints, Korea

**2007**
2007 International Print Exhibition ‘Tokyo 2007’, Tokyo, Japan
The 1st Guanlan International Print Biennale, Shenzhen, China
‘The Capitals-Sydney & Seoul’ - The Exhibition of prints, National art school, Australia
The 3rd Print Exhibition of Students & Teacher with Luxun Academy of Fine Arts, China
Print Matter in Seoul and Ning Bo, China
‘Work on paper from Sydney & Seoul’ - The exhibition of prints, gallery Han-Jun, Seoul, Korea
‘Loverint-Edition for you’ The exhibition of prints, Seoul, Korea
The Extreme Price of Prints Project Exhibition, Seoul, Korea
The 26th Grand Art Exhibition of Korea, Korea
Busan Prints Festival ‘Prints Wave’, Busan, Korea
Mu-Dng National Art Competition Festival, Gwang-ju, Korea
The 12th Contemporary Expression of Korea Young Artist, Seoul, Korea
Danwon Art Competition Festival, Ansan, Korea
The 34th Members Exhibition of The Hongik Printmakers Association, Korea
Expansion of Intelligence Art Exhibition of Excellent Graduation Students, Ansan, Korea

**2006**
‘Traces’ - The Exhibition of prints, gallery NV, Seoul, Korea
The 2nd Print Exchange Exhibition of Korea and China University, Seoul, Korea
’Look at the aim’ - The Exhibition of Young Artist, Seoul, Korea
‘Free Market of Art’ Gwang-ju Biennale, Gwang-ju, Korea
Danwon Art Competition Festival, Ansan, Korea
Korea Contemporary Print Competition Festival, Paju, Korea
Printmaking Artists’ Project Exhibition ‘Hm-Puk-Juk-Si-da’, Suwon, Korea

**2005**
‘NAN, HAE (I, Do)’ Printmaking Project Exhibition, Seoul, Korea
Print Exchange Exhibition of Korea and Japan University, Seoul, Korea
The 1st Print Exchange Exhibition of Korea and Chin University, China
Residency Program

2009  Guanlan Printmaking Workshop, Shenzhen, China

Award

2012  The 7th International Triennial of Graphic Art Bitola, the winning of a prize, Republic of Macedonia

2011  The 16th Space International Print Biennial, the winning of a prize, Seoul, Korea

2009  The 2nd Guanlan International Print Biennial, the winning of a prize, Shenzhen, China

The 15th International Print Biennial VARNA, the winning of a prize, Bulgaria

The 11th Danwon Art Competition, the first prize, Ansan, Korea

2008  The 2nd Bangkok International Print and Drawing Triennial, the winning of a prize, Bangkok, Thailand

The 1st Yunnan International Print Biennial, the winning of a prize, China

Gyung-ki Art Competition Festival, the winning of a special prize, Ansan, Korea

2007  The 1st Guanlan International Print Biennial, the winning of the Print Prize, Shenzhen, China

The International Print Exhibition Tokyo 2007, the winning of a prize, Tokyo, Japan

The 10th Danwon Art Competition, the winning of a prize, Ansan, Korea

The 26th Grand Art Competition of Korea, the winning of a special prize, Korea

Mu-Dng National Art Competition Festival, the winning of a special prize, Gwang-ju, Korea

2006  Danwon National Art Competition, the winning of a prize, Ansan, Korea

Korea Contemporary Print Competition Festival, the winning of a prize, Paju, Korea

Collection (Public, Corporate)

The Guanlan International Print Biennial, Shenzhen, China

The International Print Exhibition Tokyo 2007, Sakima Art Museum, Japan

The 3th Print Exchange Exhibition, Luxun Academy, China