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**Invented exoticism: The development of artistic forms  
and inlaid colouring technique to explore the aesthetics of  
the cultural uncanny in an individual's visual experience with  
glass**

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## **Thesis abstract**

This practice led research explores the possibility of cultural dislocation intrinsic to my glass art practice. The research on cultural dislocation is explored through both my practice and viewers' interaction with the major works created during the investigation. The development of Korean glass art in the late 1980s provides an important example of the influence of a universalised culture in the course of adopting, adapting, and assimilating it, and why the artistic medium of glass is still perceived as 'foreign' by some artists and viewers in Korea. The artistic aim in creating a vase form, by combining porcelain and glass, is deeply inspired by the history of the materials in Western and Eastern cultures, including the history of European (or Western) imperialism and the influence of the colonial legacy on the development of glass art in Korea. By creating a formal visual vocabulary that informs the possibility of expressing the cultural ambiguity of the material, the resulting artworks were made to deliberately not fit into either Korean or British visual culture. Instead the works were created to fit into a pseudo Korean-British or British-Korean image intended to challenge the individual's projected expectation of another culture (derived from cultural stereotypes).

This research addresses the possibility of highlighting the individual's cultural stereotypes, cultural relocation and bicultural identity in art. Applying the results related to these findings to the 'aesthetics of the cultural uncanny' present in my creative practice, the research was directed by the following research aims:

- To extend the discourse about the uncanny to my artistic approaches by identifying what the exotic implies for individuals, both in Britain and Korea.
- To develop the use of the experience of the uncanny as an expressive tool within my own creative practice through the medium of glass introducing an unexpected juxtaposition by combining English manufactured porcelain elements.

- To develop an artistic language with respect to cultural stereotypes within contemporary glass art by analysing individuals' engagement with my artwork.

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**Declaration:**

According to the regulations, I, Keeryong Choi, declare that this practice-led thesis and accompanying artwork is entirely my own art, and that it has not been submitted for any other degree or professional qualification. The work is substantially my own. Any support provided is outlined in the acknowledgements section of this thesis.

Signed:

Keeryong Choi

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# Chapter 1

## 1 Introduction

This chapter sets out my research objectives and the theoretical underpinnings for the research. The chapter begins with an overview of the research context. Here, I discuss my artistic approach to the state of “uncanniness”<sup>1</sup> that is often evoked in the viewer as he/she visually engages with my artwork, whose inherent distinctive quality rests on my attempts to provoke a sense of a bicultural identity within the pieces. By that I mean, my artwork does not easily fit into either Korean or British visual culture, as I create, deliberately, a pseudo Korean-British or British-Korean image that is viewed as a Western or Eastern image or a mix of both cultures. The cultural ambiguity inherent in my artwork challenges viewers, sometimes and creates uneasy feelings in them when they look at it. As an artist, I wanted to use glass and porcelain as an artistic medium to find ways to provoke a feeling of anxiety in the viewer when they looked at, and thought about, my work.

The primary aim of this research is to explore the ambiguity inherent in an individual’s cultural interpretation of art by attempting to stimulate a state of uncanniness through viewers’ visual experiences<sup>2</sup> of, and responses to, a series of objects that I have created for this experiment. The secondary aim is to examine how I might use this information as a vehicle to interrogate aesthetic emotions. I believe that by learning how I might create an opportunity to induce an uncanny state and provoke a range of sensitivities and feelings, I will gain a powerful tool which I can use in my artistic practice so that I can promote a greater awareness of the stereotyping that can occur in relation to an individual’s cultural understanding. This research frames an artistic approach to the subject of cultural expectations in contemporary glass art,<sup>3</sup> and is inspired by my personal experience of being in a state

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<sup>1</sup> The term ‘*uncanny*’ refers to Sigmund Freud’s study of the subject in 1919. He defined the uncanny as an effect that arose in us from recollecting things, situations, experiences, sensation, and persons which were once very familiar to us (Freud, 2003, p.124).

<sup>2</sup> This term in the research refers to the audience’s activity when viewing visual art.

<sup>3</sup> The term ‘contemporary glass art’ in this research refers to the use of glass as an artistic medium in contemporary art/craft practice. In the early 1960s, artists in America such as Harvey Littleton and Dominick Labino started using glass as an artistic

of in-between-ness, in terms of my current cultural location, given that I have lived and been studying in Edinburgh for approximately eight years but was born, brought up and lived in South Korea for thirty years. My first visit home to Korea in May 2013, since I moved to the UK in August 2006, helped me to gain a new perspective on learning about my transnational relationship, or '*collage effect*',<sup>4</sup> as Anthony Giddens, the British sociologist, puts it, to both countries. Korea, as my country of origin, has played an exclusive role as a provider of my sense of belonging and rootedness at a certain level. 'I am Korean' or 'I am from Korea' became the two most effective excuses for me, especially when I encountered a number of difficulties in integrating into the local culture, particularly given my lack of skill in the English language and I had difficulties too, in understanding the local dialect and syntactic idioms peculiar to Edinburgh. As the Danish anthropologist Karen Fog Olwig insists, migrants prefer to remain a part of the country of origin because of their marginal cultural, social, and economic conditions in the receiving country (Eriksen (eds.), 2003, p.68). However, I also noticed clear cultural boundaries in Korea, during my visit in May 2013, that were established by my having had limited social and cultural interactions through participation in what Etienne Wenger, an educational theorist, calls '*communities of practice*'<sup>5</sup>. For example, I often struggled to find the right Korean word when having a conversation with families and friends because I have hardly used certain Korean words since I moved to the UK. Often, my choice of word did not fully convey the meaning I intended but I was excused as I was a temporary visitor to my country of origin, or categorised as a '*Youhacksang*' '유학생' in Korean, that means a person studying abroad. I also could not understand certain words my friends and family used. The words are new 'buzzwords' used by a Korean comedian a few years ago. However, as I did not watch that particular Korean TV show, I could not fully understand those references. My experience, then, of being in the state of in-between-ness, finds resonance in the argument that individuals develop personal relationships, ways of interacting, and a

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medium. Its use as an artistic medium in that period is categorised as the 'American studio glass movement'. Prior to that, glass was only manufactured in the industrial factories. The American studio glass movement soon spread to Europe and Japan.

<sup>4</sup> Giddens provides an example of a newspaper in order to explain the nature of individuals' selective social activities in modernity. He insists all individuals make active selections from a collage of information to their day-to-day conduct. However, the selective social activities involve various tensions and difficulties that are understood as dilemmas (Giddens, 1991, p.188).

<sup>5</sup> Wenger highlights the importance of participation in communities of practice to craft individual identity (Park, 2011).

common sense of identity through communities of practice (Wenger, McDermott and Snyder, 2002, p.5).

This sense of cultural dislocation and curiosity about bicultural identity has, in turn, led me to develop the inlaid colouring technique, inspired by the ancient Korean “*Saggam*” pottery technique. This particular technique allows me to explore the state of ambiguity a viewer experiences when he/she looks at my work. I do this by delineating geometric patterns and counterfeit letters onto my glass artworks and encapsulating them in between the layers of transparent glass. The novel quality of glass, as an artistic medium in Korea, is an important resource which I use to stimulate the sense of ambiguity that is associated with my artworks in this research. Glass, as an artistic medium, was introduced in the 1980s in Korea. Given the relatively short history of the material, therefore, glass art still possesses an unfamiliar quality for both the Korean audience and artist. Combining two different, yet in some ways, aligned, artistic mediums and techniques, allows me to express the hybrid nature of popular culture in my creative practice.

The historical symbolism of tea and the popularity of English manufactured porcelain teapots in some Asian countries are the metaphors I use to explore the cultural stereotypes of both the West and East. The tradition of tea drinking in Britain is a ritualised and invented one that became established in the 17th century due to the influence of Catherine of Braganza<sup>6</sup>, the queen-consort of Charles II but ultimately, it is based on an imported Chinese tea culture.

By using elements of English manufactured porcelain teapots, my intention is to highlight the historical symbolism inherent in them and also to draw attention to, and examine, the cultural ambiguity of these objects as representative of a reconfigured, developed culture. The popularity of English manufactured porcelain conveys the idea of power shifting, of the relationship between the West and East changing, after the success of the Industrial Revolution in Britain, so that, paradoxically,

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<sup>6</sup> Princess Catherine, a daughter of King John IV of Portugal, arrived in Portsmouth on 13 May 1662 with several ships full of luxury goods including a chest of tea, the favourite drink at the Portuguese court. She preferred the cuisine of her native Portugal including tea, which was still foreign to English culture at that time. However, tea drinking gained popularity among the aristocracy, and then spread to the wealthier classes (The UK Tea Council website, n.d.).

manufactured porcelain objects, such as those created by Wedgwood and Royal Albert, are greatly appreciated by tourists from Asian countries who buy them as souvenirs of their visits to Britain.

I believe, therefore, that the tea-drinking traditions of Britain and the popularity of English manufactured porcelain teapots in some Asian countries, characterised by imposing a repetitive process of formalisation and ritual throughout the centuries, is an appropriate way to explore cultural ambiguity, dislocation and the cultural uncanny in my work.

In order to explore a discourse associated with gaining an understanding of cultural ambiguity, the research methods consist of fabricating artworks with glass and found objects, participant observation in domestic spaces in Korea and the UK, and unstructured interviews with participants. The research methodology aims to discover the individuals' interpretation of culture in modern society and the emotions evoked in them by the visual encounters they have with my glass artworks. The observations I made and the interviews I conducted with six families – four Korean families in Korea and two families from Britain – and an individual migrant in the UK, provided in-depth information that enabled me analyse and critique my work in relation to the cultural discourse inherent in my creative practice.

I collected information about the emotional interaction that occurred between the viewer and my artwork using cultural probes<sup>7</sup>. I believe that it is an efficient and effective technique with which to gather information and in using it, participants explore their understanding of the object/artwork within their domestic space, such that it provides a familiar environment for them. I believe the domestic environment helps not only to elicit more spontaneous responses from the participants, but also, it provides a more focused data collection site as it minimises influences from outside. In order to overcome the potential risk of participants not returning the probes, I

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<sup>7</sup> The probe technique is inspired by the '*cultural probe*', which was developed by Bill Gaver, Tony Dunne and Elena Pacenti in 1999. The '*cultural probe*' is widely used in design projects to examine user experience. The technique aims to elicit inspirational responses from participants, in order to understand their culture, thoughts and values better. The information then is used for the creative project.

delivered them to their homes and then the interviews were conducted on the day of collection.

My contribution to knowledge is in relation to the development of an artistic perspective relating to cross-cultural discourse analysis, utilising the unique property of glass as a vehicle with which to convey the cultural significance<sup>8</sup> of the medium. The exploration of the state of uncanniness in visual experience, as a tool with which to provoke aesthetic emotions, underpins my artistic approach and allows me to develop a formal visual vocabulary by creating a body of artwork of glass and porcelain. My development of the inlaid colouring technique offers an innovative, creative tool for artists in the field of glass art to insert expressive drawings and images onto the glass in a hot glass-making process. Together, this new theoretical and practical knowledge and experience provides a useful model of practice for cross-cultural study in the field of contemporary glass art.

## **1.1 Overview of the research context**

Based on my personal experience of growing up in the East and living and working in the West, my research interests have been drawn from questions concerning the notion of invented cultural authenticity. I believe that an individual's projected expectation of another culture reflects the learning he/she has had about the cultural categorisation of certain societies or groups of people through the historical narratives that are understood through the lens of postmodernity. That categorisation often manifests itself in cultural stereotypes. Although the cultural stereotype functions as an efficient cognitive tool for the individual to justify social and cultural events, in my view, it often leads to a misunderstanding of other cultures. In this research, cultural stereotypes, in both Britain and Korea, serve as the main expressive material, along with glass and the English manufactured porcelain parts.

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<sup>8</sup> "Cultural significance means the aesthetic, historic, scientific, social or spiritual value for past, present or future generations." (Australia ICOMOS Burra Charter. 1999).

My intention in using glass in the research is to create a formal visual vocabulary that enables me to express the cultural ambiguity of the material. It should be emphasised that the thirty years of Korean glass art history demonstrates not only the concept of a ‘cultural ideal’<sup>9</sup> but also the cultural ambiguity that arises in the course of adopting, adapting, and assimilating to this new culture. The influence of a universalised culture on the development of Korean glass art, in terms of the internalisation of the values of the material and the new form of art, led me to locate the material in a culturally ambiguous place. The term ‘globalisation’, or ‘세계화’ (*Segyehwa*) in Korean, became a keyword for South Koreans in the 1990s. They believed that globalisation was the only solution to insure survival in the highly competitive environment of global markets (Park, 2011, p.4). During the Kim Young Sam administration (1993-98) in particular, globalisation became a state-led policy transforming the Korean economic structure to one that was more accessible to the international market. President Kim officially announced the policy after returning from the Asia-Pacific Economic Cooperation (APEC) meeting held in Jakarta, Indonesia in 1994. He said:

The goal we should pursue at this moment is to move toward the future and the world. We should become international... We should seek an opportunity to promote exports, investment, and economic and manpower exchange by becoming international. We should make efforts to formulate the framework of our goals from the perspective of a world man. We should create a dynamic country by concentrating all our efforts on becoming international (Cited in Kim, 2007, p.38).

The Kim Young Sam government soon started using the term globalisation instead of internationalisation, then ‘세계화’ (*Segyehwa*) in March 1995 (Kim, 2007, p.39). However, the government had to overcome challenges beyond simply adopting new terms for its outward-facing policy outlook, as Professor Young Whan Kihl, Emeritus Professor, Department of Political Science, Iowa State University, identified:

President Kim was preoccupied with the question of how to reach the destination of advanced-nation status in a hurry, without specifying the means to achieve the designation or laying out a detailed road map on which to travel (Cited in Kim, 2007, p.39).

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<sup>9</sup> The term is somewhat like the ego-ideal process; it represents the centre of morality in culture, the ideal reconciliation of society and individual members (Westen, 1985, p.224).

Some Koreans embraced Western culture as a means of fulfilling the task the government had set, regardless of whether it was good or not. In South Korea, the adoption of glass art coincided with the rapid economic growth in the country during the 1980s and throughout the globalisation policy of the 1990s. In the late 1980s, Korean artists were able to access foreign cultures, which until then had been proscribed by a series of military dictatorships from 1961 through to 1987<sup>10</sup>. Only the family members of ambassadors, staff in the foreign ministry, and a limited number of staff from big companies, had been permitted to travel abroad during this period. However, a new democratically elected government lifted restrictions in 1988. The opening up to foreign cultures was hastened when Seoul hosted two major international sports events: the Asian Games in 1986 and the Olympics in 1988. Since then, the state-led globalisation policy has embraced foreign cultures, influencing the development of Korean glass art. The rapid growth of which raises questions about the cultural conflict that arises between national and foreign value systems when developing new forms of art; in particular, in reference to how such are interacts with local culture (and vice versa). The cultural context of Korean glass art has informed my research methodology and I use it as a basis to explore a discourse about bicultural identity from a creative approach.

In order to express the uneasy feeling that arises in having this discourse on bicultural identity within my artistic approach, I employ the unique properties of glass. The transparent thickness of glass provides a physical space in which to encapsulate images and patterns which create optical illusions and provide a mysterious experience for the viewer.

As a glass artist, and a temporary migrant to the UK, my experience of the acculturation process is expressed in my artworks which consist of a combination of pseudo-Asian images and parts from English porcelain teapots. I have often reflected on my need to understand how I think, behave, and feel in relation to Korean and British cultures since I moved to Edinburgh, UK. My repetitive daily activities, that

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<sup>10</sup> Park Chung-hee seized power in a military-led coup d'état and won his formal election as president in 1963. He held power for 16 years until his assassination on October 26, 1979. Chun Doo-hwan was the dictator of South Korea from 1980 to 1988.

consist of crossing cultural boundaries from when at home to engaging with life outside it, has created conflict and contradictions between these two different cultures. However, the most challenging cultural shock for me was the language barrier. It created a great contrast and tension, between my linguistic ability to communicate fully in English, my second language, when discussing the nature of my work and/or engaging in academic discourse, and my intellectual and creative ability as an adult and artist. I experienced anxious moments of miscommunication because of that language barrier. In my previous work, *'3rd Battalion 11th company 1st platoon'* (2007), I explored the feeling of anxiety that I felt because of the unfamiliar settings of my work and the difficulties of understanding my sound piece. Sixty cast US marine M1<sup>11</sup> glass helmets were displayed on the ground level of a dimly lit dark room. The voice of a man in his mid-50s, with his Scottish accent, read John F. Kennedy's inaugural presidential speech within the space. (cf. Figs.1, 2) The man's speech was hard to interpret as he had a severe stutter. My interpretation of a shifting of identity was expressed by a military image that challenges the viewer's common sense. I created provocative images and sounds that contradicted his/her understanding of the military environment. The fragility and translucency of the glass helped me to express my vulnerable situation in terms of cultural identity with my relocation to a foreign country. My personal experience of cultural relocation highlighted the uneasy feeling that was evoked in the course of accepting, adopting, and adapting to new cultures.



Fig. 1



Fig. 2

Figs. 1, 2-*'3rd Battalion 11th company 1st platoon'* (2007), Cast glass, MDF stand, sound, found objects

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<sup>11</sup> The M1 helmet is a combat helmet that was used by the US military from World War Two until 1985.

The theoretical framework for the research drew upon the Austrian psychoanalyst Sigmund Freud's essay on the *Uncanny* (1919) to emphasise the uneasy feelings that are evoked in relation to an individual's cultural experience. In order to gain a better understanding of exoticism in both Korea and Britain, Eric Hobsbawm's study into the formalising and ritualising process of tradition provided insights into cultural stereotypes. I believe the manipulated ways of seeing the world, in both Western and Eastern countries, promotes a misreading as well as negative assumptions of others. The Palestinian-born American literary theorist, Edward W. Said's *Orientalism*, gave me a better understanding of the constructed view of others. French sociologist Pierre Bourdieu's concept of '*Cultural capital*'<sup>12</sup>(1986) helped me to understand individuals' experience of the uncanny within their visual and auditory experience of my artwork, as I believe their experience can vary, depending on individuals' cultural encounters and their particular 'capital'.

## **1.2 Research aims and objectives**

In this research, my approach to the aesthetic sensation of the uncanny focuses on the individual understanding of other cultures such that it is characterised by limited contact through the media, travelling, and education. I believe that exoticism often encourages an individual's fantasy of 'the other', based on their assumptions gained from direct/indirect experiences. For example, Korean restaurants in the UK, seemingly, can provide a better understanding of the invented exotic image that satisfies locals' expectations but they do provoke some uneasy feelings in Koreans. I have seen many Korean restaurants in the UK with interiors that are decorated with objects from China, Japan, or some Southeast Asian countries, which are often perceived as offering an authentic Korean image by local customers. However, Korean customers can identify it as a 'constructed' or 'false' image, which then provokes some uneasy feelings of 'embarrassment' or 'frustration' in them.

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<sup>12</sup> Cultural capital is a symbolic social asset that a person acquires. It can be demonstrated by style of speech, attitudes, and the value that the individual places on a certain commodity, such as traveling, education, and religion.

In order to explore the uncanny within my art practice, I provide images that are familiar to viewers in order to provide a context that is within their established cultural knowledge. However, I believe that the falseness of the images undermines the viewers' understanding of my artwork and then provokes in them a sensation of the uncanny. I develop the pseudo-Asian images in order to trigger an intellectual shift in viewers looking at my work that takes them from the familiar to the unfamiliar. Viewers' 'cultural capital', in relation to the visual experience they have with my work, is therefore, an important aspect. By employing the cultural significance of the artistic materials in the research, I have developed use of the state of the cultural uncanny as an expressive tool for my creative practice. My strategic approach to encourage reflection on cultural stereotypes in Britain and Korea is to combine unfamiliar images with familiar materials in an unexpected way. My artworks, then, work as a visual stimulus to provoke uneasy feelings in the viewers.

I explored, previously, the individual's projected assumption onto exotic images in my work, '*Begging Buddha*' (2009). I took the familiar Western figure of a homeless person begging as an icon to be placed upon a synthetic, gaudy shrine that is painted with *Dancheong*,<sup>13</sup> that is, Korean decorative patterns in inappropriate colours. The Buddhist chanting was also mixed with a Hip-Hop tempo in order to provide a clue as to the falsity of my invented religious images. (cf. Figs. 3, 4)



Fig. 3



Fig. 4

Figs. 3, 4- '*Begging Buddha*' (2009), Cast glass figures, MDF stand, sound, found objects

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<sup>13</sup> Dancheong refers to traditional Korean decorative colouring on wooden architecture. It is based on five basic colours that refer to the colours of nature in Taoism; blue (east), white (west), red (south), black (north), and yellow (centre).

'*Begging Buddha*' was exhibited in the gallery space of Patrioathall Gallery in Edinburgh, UK in 2009. During the exhibition, I observed that the majority of the local audience failed to notice the falseness of the religious images immediately. Some even refused to consume alcohol, which was provided for attendees on the opening night. However, the audience admitted that they had an uneasy feeling when they noticed the inappropriate settings of the Buddhist images and sound. Their reported unidentified uneasy feelings inspired me to explore in greater depth the subject of cultural stereotyping and its relationship with visual art.

In order to manipulate the uncanny state as an expressive tool for my creative practice, I endow my glass artwork with a significant cultural value by developing an inlaid colouring technique that draws on the established cultural value of an ancient Korean pottery technique. In my view, the technique, and the pseudo-Korean design of my artwork, helps to get viewers asking themselves some questions regarding invented authenticity and cultural stereotypes as they engage with my work. The inspiration for developing the inlaid colouring technique reflects my Korean cultural heritage that reflects the use of foreign glass material. The Korean dynasty of Goryeo potters (918-1392) first used inlaid decoration, known in Korean as *Sanggam*, during the second half of the 12<sup>th</sup> century. The technique was unique to the contemporary ceramic decorative techniques in neighbouring countries. Goryeo potters developed the *Sanggam* technique to decorate the Goryeo celadon that was first introduced by Chinese traders in the Song dynasty (960-1279) China period.

By developing the inlaid colouring technique, it allows me, firstly, to use the blown glass surface as a drawing canvas to depict invented exotic images in a more controlled manner, with diverse colours. Secondly, the juxtaposition of two different techniques within my artwork, which involves industrial ceramic transfer printing on English porcelain and the *Sanggam* technique, inspired the use of the inlaid colouring technique on my glass works, and can provoke further engagement by the audience in terms of them thinking about cultural ambiguity. Finally, it can reflect my personal narrative, which has been altered by relocating to Scotland and being exposed to foreign cultural settings for a long period of time.

The aims and objectives of the research are:

- To extend the discourse about the uncanny to my artistic approaches by identifying what the exotic implies for individuals, both in Britain and Korea.
- To develop the use of the experience of the uncanny, as an expressive tool within my own creative practice, through the medium of glass, by introducing an unexpected juxtaposition into my work that involves combining English manufactured porcelain elements.
- To develop an artistic language with respect to cultural stereotypes within my contemporary glass art by analysing individuals' engagement with my artwork.

### **1.3 Methodological framework**

As previously discussed, the rapid socio-cultural changes experienced by Korean people in the 1980s and 1990s, foreign influence on the development of Korean glass art, the relatively short history of Korean glass art and my personal experience with it, led me to believe there were significant gaps in the domain of aesthetics in Korean glass art, both in terms of the material and its cultural 'strangeness'. This gap was perceived by me as an 'in-betweenness' and as something I could articulate and use in my artistic practice. I believe, randomness, ambiguity, or ambivalence when emerging 'new' culture and defining cultural value, construct 'new' limits, either confirming or threatening one's ontological security, by creating divisions between the familiar and unfamiliar, resulting in in-betweenness. That is, encounters with familiar and unfamiliar objects lead an individual to register their established logic and cognitive clarity, establishing ontological security, by defining the familiar as 'we' and the unfamiliar as 'other'. The dichotomous classification also dictates recreation to objects; determining whether these should be 'defensive' or 'acceptive'. Thus, objects judged as having cultural in-betweenness might confuse and provoke a sense of uncertainty, leading to indecision. Aesthetic experience is an important way of conducting one's cultural practice. This research investigates the significant role

of ‘cultural capital’ and ‘*habitus*’ in an individual’s visual encounters with an artwork and their experience of the cultural uncanny.

Both my own experience and that of others’ has been explored through the reframing of values of materials, via the creation of pseudo-Asian images, in order to explore, firstly, the variety of viewers’ responses in different cultural groups, as I believe the images I create and the materials I use in my artwork provoke various degrees and feelings of cultural uncanny in viewers. The objective of this research was to obtain a clearer understanding of viewers’ different responses to the materials and images in terms of how their ‘cultural capital’ and ‘*habitus*’ constitute a distinctive pattern in defining the legitimate consumption of the artwork. “The aesthetic sense as the sense of distinction” (Bourdieu, 1984, p.49) (and tastes) is, I believe, closely tied to an individual’s cultural knowledge accumulated through various practices such as education and experience, and expressed in their visual experience with an artwork. Bourdieu argues, “the aesthetic disposition is one dimension of a distant, self-assured relation to the world and to others which presupposes objective assurance and distance.” (Bourdieu, 1984, p.49). Thus, taste results from differences arising from “the social conditionings associated with a particular class of conditions of existence.” (Bourdieu, 1984, p.49). Herein, I introduce ‘the aesthetics of cultural uncanny’ within a set of craft practices, aiming to define the aesthetics of ‘stranger’ as perceived in the state of cultural in-betweenness. By investigating the aesthetics of cultural uncanny, I further aim to clarify and represent the boundaries of in-betweenness (‘stranger’), the uncertain space between ‘we’ and ‘others’, and thereby stimulate development of novel social or cultural structures.

In order to collect more explicit information about individual responses to my artwork, in different cultural groups, I take a relatively informal approach to elicit participants’ more spontaneous responses. The probe research method and unstructured interviews are my main means of collecting information on viewers’ responses to my work. This method provides an opportunity for the participants to handle the objects and to display them in their own domestic environment, thus

giving me a better understanding of people's very subjective engagement with my artworks in association with their cultural capital and habitus.

Secondly, in order to explore the aesthetics of cultural uncanny, I create my glass artwork in such a way that it reflects cultural ambiguity in terms of its cultural location, whether it fits in to any specific visual culture in Korea or Britain. Therefore, my artistic practice, as a reflexive research method, provides a significant platform with which to construct a new insight into glass as an artistic medium that may support, change, or even challenge its inherent the established value. The artistic practice and development of the inlaid colouring technique in this research helps me not only to create an opportunity to discuss the cultural value constructed around glass as an artistic medium, but it also allows me to express the aesthetics of cultural uncanny with my artwork that reflects my personal experience of in-betweenness in the UK and Korea.

My intention in combining two different materials and unfamiliar images is to provoke a sense of uncertainty in the viewer, in both Britain and Korea. By developing the inlaid colouring technique, it allows me to encapsulate pseudo Korean letters and images onto my glass artworks. They then function as 'foreign' text for British audiences, who are unable to read the script on the surface of my artwork. At the same time, Koreans find the printed images on the porcelain parts unfamiliar too. However, to help both audiences overcome the feelings of discomfort that are provoked in them by being unable to ground my artwork in a context that they recognise, given their respective cultural capital, and because of the deliberate disconnect that I have created between the text and material in my work, I provide some familiar visual references. Nonetheless, both the UK and Korean groups still perceived my work as outside their cultural boundary.

Finally, in reviewing the body of literature concerned with contemporary visual artists' interpretation of aesthetic emotion related to the state of the uncanny, it provides me with multiple perspectives into cross-cultural contexts. Thus I can bring together a comprehensive account of the cultural uncanny in my artistic practice to

create a body of artwork of glass and porcelain. The close relationship between theory and practice is emphasised throughout this thesis and demonstrates how it helps to reframe and recontextualise the new value of materials in order to define the aesthetics of the uncanny in the medium of glass.

## 1.4 Thesis outline

This practice-led PhD thesis comprises five chapters that address the research aims and objectives. A brief summary of the chapters is as follows:

Chapter 1 introduces the contextual framework of the research, and defines a rationale that can be used to articulate the research aims, methodology, and objectives. Central to this chapter is the discussion of the sense of cultural dislocation with the researcher's personal experience of being a temporary migrant (or a foreign student) in the UK and a '*Youhacksang*' '유학생'<sup>14</sup> in South Korea, the political/social situation in South Korea in the 1980s and 1990s and the influence of globalisation on the development of Korean glass art. This study also demonstrates how and why the research questions and objectives were realised. In this chapter, the choice of practice is defined (including materials, designing foreign text, and developing the inlaid colouring technique) and the related theoretical frameworks that delineate the relationship between artistic practice and theory with the aim of formulating the methodological framework in this research are described.

Chapter 2 discusses the key theories that underpin the research questions, and summarises the relevant literature and examples of artists' work in contemporary art practice. Firstly, Freud's notion of the uncanny is reviewed alongside examples of visual artists' work to clarify how and why a sense of the uncanny is provoked by threats to survival. This then leads to a discussion of notions of the uncanny in socio-cultural contexts. Secondly, discussions of invented tradition and its recontextualised value (reviewing the history of glass and porcelain) provide an insightful account into how and where the in-betweenness of culture (cultural uncanny) can be situated

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<sup>14</sup> A Korean student studies abroad.

in the discourse of aesthetics in a globalised society. The argument on in-betweenness and the ambivalent nature of invented cultural value is expanded in the discussion of culture in post-colonial Korean society. An in-depth study into the uncertainty inherent in the ambivalent conditions of an individual's life in '*liquid modern time*' (using the term derived from Bauman) also permits a definition of the close relationship between in-betweenness and a sense of cultural uncanny, and to formulate the notion of aesthetics of cultural uncanny. Finally, Bourdieu's concept of 'cultural capital' (including '*habitus*' and '*hysteresis*') and the discussions (of the established theories) described above help clarify the role of the researcher's artistic practice and the aesthetic probe as a research method, as well as the ultimate goal of contributing to new knowledge.

Chapter 3 discusses the significant role of artistic practice in developing a critical insight into the aesthetics of cultural uncanny, which is realised not only from the theoretical framework, but is also constructed through the reflexive process of the creative process of making an artwork. The discussion therefore includes the researcher's artistic choice of materials, the development of the inlaid colouring technique, the making process of his artwork, and the aesthetic probe as a research method. The discussions in this chapter demonstrate how the new perspective developed on the aesthetics of cultural uncanny is reflected and applied to the creative practice (including the choice of materials and technique).

Chapter 4 discusses the significance of domestic space (or the home) as a site, where an individual's cultural practice is represented with collections of objects and interaction with them. The analysis of observations of the participants using the aesthetic probe, which was conducted in seven case studies with 13 participants in South Korea and the UK in 2013, therefore focuses on socio-cultural aspects of the material culture and the practice constructed around objects. The main argument in the aesthetics of cultural uncanny is explored through the aesthetic probe research method, and the result of the probe supports and confirms the possibility of constructing a new insight into glass as an artistic medium by recontextualising

relevant established theories and introducing a new glass-making technique and artistic approaches within the researcher's practice.

Chapter 5 concludes the research with reference to the research aims and objectives and identifies its contribution to existing knowledge and possible areas for further research.

## Chapter 2

### 2 The conceptual framework and literature review

This chapter discusses the key theoretical frameworks that underpin my practice, namely, Freud's work on the uncanny, Hobsbawm's formalising process of tradition, Said's constructed relationship of the West to the Orient, and Bourdieu's concept of '*cultural capital*'. Such well-established theories about cognitive and cultural experience have been fundamental to my learning, development and my work. They have allowed me to gain a better understanding of the individual's experience of the uncanny and how that is associated with learned and expected rituals/traditions and other cultural mores. Notwithstanding that context, each person's responses are, essentially, individual and subjective.

Freud's argument about the uncanny helps me to present a theoretical lens through which I can see how the cultural stereotypes in Britain and Korea can produce uncanny sensations in the course of an individual's aesthetic experience.

I believe that the stereotype is an important cognitive device that helps people to perceive the world more efficiently. Social psychologists Craig McGarty, Vincent Y. Yzerbyt, and Russell Spears identified a stereotype as following three principles: "(a) stereotypes are aids to explanation, (b) stereotypes are as energy-saving devices, and (c) stereotypes are shared group beliefs." (McGarty, Yzerbyt, and Spears (ed.), 2004, p.2). Although, the stereotype is an efficient cognitive device to understand the world, it can also encourage people to make serious errors. The negative side of a stereotype is often employed by authorities as a means of rationalising their interest by crystallising certain beliefs. In order to have a better understanding of the individual's cultural stereotypes, it is important to investigate ways of inculcating certain values associated with other cultures in Britain and Korea. To develop my work as a stimulus capable of provoking a sensation of the uncanny in the viewer, I needed to understand the different ways people in Britain and Korea see the world. To do so, I have undertaken an in-depth study of Hobsbawm's notion of invented

tradition and Said's argument, as espoused in "*Orientalism* (1978)", to provide insights into the constructed view of other cultures.

The research undertaken for this body of work has led me to believe that individuals interact with my work differently, and they have various levels of understanding, depending on both their inherited and acquired cultural resources and capital. Bourdieu's theory of cultural capital helps to contextualise viewers' responses in relation to their experience of, and with, another culture. This theory allows me to discuss how, and why, the level of experience of the uncanny in relation to my work is different for the individual, depending on his/her cultural capital and their particular visual response to my work.

## **2.1 The uncanny**

In his essay, "*The uncanny*" (1919), Freud argued that equating *unheimlich*, the German word for 'uncanny' ('unhomely' or 'strange') with the unfamiliar was inappropriate, after he examined the literal meanings of *heimlich*. He explained that it was impossible to convey the idea of uncanniness via the word *unheimlich* as its meaning leads us to make a logical error. He believed the error is:

Not everything new and unfamiliar is frightening. All one can say is that what is novel may well prove frightening and uncanny; some things that are novel are indeed frightening, but by no means all. Something must be added to the novel and the unfamiliar if it is to become uncanny (Freud, 2003, p.125).

For Freud, the uncanny is created when the familiar suddenly becomes defamiliarised, derealised, as if it is not in a reality (Vidler, 1999, p.7). He claims that the uncanny is something familiar or long known that has become estranged by the process of repression (Freud, 2003, p.148). Given that Freud's essay on the "uncanny" was written during the great period of upheaval in the immediate aftermath of the First World War in Europe, it is not difficult to associate *unheimlich* with death and anxiety. As a result of the destruction of the entire homeland of Europe during the two world wars, the deep psychological scars in the collective unconscious had a negative impact on people's view of, and their feeling towards, the home.

Domestic space no longer provided people with the comfort and protection of home as they had experienced it before the First World War; rather, it had become a space that reflected individual fears and anxieties. Some examples of Dadaist and Surrealist works express the horrors of the war and the psychological changes people experienced thereafter. The art historian David Hopkins states that the strategic technique of juxtaposition in the Dadaist and Surrealist artworks was “virtually re-enacting the traumatic and dislocating effects of the war” (Hopkins, 2004, p.32). For instance, Man Ray, the American Dada and Surrealist artist, challenged the viewer’s logic by transforming homely objects, such as a continental iron and a sewing machine, into disturbing objects. (cf. Figs. 5, 6) Alienation of the homely object awakens repressed fears and anxieties, such as those of survival. For Man Ray, therefore, the unhomely object is the uncanny. For Dada and Surrealist artists, the uncanny stemmed from their nihilistic attitude toward the unpredictable modern world.



Fig. 5



Fig. 6

Fig. 5- '*Cadeau*' (1921) by Man Ray (editioned replica 1972), Iron and nails

Fig. 6- '*L'Enigme d'Isidore Ducasse*' (1920) by Man Ray (remade 1972), Sewing machine, wool and string

Freud argued: “Anxiety arose originally as a reaction to a state of danger and it is reproduced whenever a state of that kind recurs.” (Ronen, 2009, p.78). He also defined anxiety as a signal of loss that registers from the moment of birth and thus anxiety is a state of being throughout life. Being separated from a mother’s body produces the first anxiety that recurs later as a signal for the danger of loss (Ronen, 2009, p.46). Anxiety about the threat to one’s survival is repressed in us then recurs when we are exposed to a threat that is not identifiable. Besides, for all living creatures, death is not something that they can experience.

Freud said: “To many people, the acme of the uncanny is represented by anything to do with death, dead bodies, revenants, spirits and ghosts.” (Freud, 2003, p.148). In E. T. A. Hoffmann’s *The Sandman*<sup>15</sup>, the obscurity of an object, whether it is inanimate or animate, was strategically employed to awaken anxiety about the undeniable fear of death that provokes the sensation of the uncanny in the readers. However, if the inanimate object were clearly identifiable as such, then the uncanny sensation would fail to be triggered in the reader.

The Austrian visual artist, Markus Schinwald, utilised psychic disturbance, anxiety and the uncanny, with the help of subtle interventions and manipulations of the human body and space. In his video piece, ‘*Dictio Pii*’ (2001), all the characters act in an irrational manner as if they are haunted. (cf. Figs. 7, 8, 9) The presence of the woman with the prosthesis makes the scene more mysterious and provokes an uneasy feeling in the audience. (cf. Fig. 7) Some other elements also help to create a sensation of the uncanny in the audience. Their experience of feeling psychologically uneasy is reinforced by an accompanying narration that is played repetitively, in a monotonous tone, throughout the film.

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<sup>15</sup> The sandman is a mythical character in Northern European folklore. He delivers good dreams to children by sprinkling magical sand onto their eyes. But, the sandman was depicted as a sinister character in E. T. A. Hoffmann’s *Die Nachtstücke* (The Night Pieces, 1817). In Hoffmann’s story, the sandman is: “A bad man who comes to children when they won’t go to bed and throws a handful of sand in their eyes, so that their eyes jump out of their heads, all bleeding. He then throws their eyes in his back and takes them off to the half-moon as food for his children. These children sit up there in their nest; they have hooked beaks like an owl, and use them to peck up the eyes of the naughty little boys and girls.” (Freud, 2003, p.136).



Fig.7



Fig.8



Fig.9

Figs. 7, 8, 9- Stills from '*Dictio Pii*' (2001) by Markus Schinwald

Another work of Schinwald's, '*1st Part Conditional*' (2004), also shows how psychic disturbance and anxiety are deployed in relation to threats to survival. The bearded gentleman's presence and his expressionless face confuse the audience as to whether the hysterical self-destruction of the female character is manipulated and being watched by him or is he also a victim of the helpless, haunted event. (cf. Fig. 10) Up until the very end of the film, the artist does not reveal the existence of the mysterious character that is separated from the female character in the blink of an eye. The separation calms the hellish, mysterious event eventually but it does not provide a clear explanation for it. The familiarity of the domestic setting for the film can be interpreted as the artist's strategic use of psychological engagement with the familiarity of domestic space. Thus, when he introduces elements that are out with the viewers' experience of what is normally associated with domesticity that invokes in them sensations of the uncanny.

The historian and critic of modern and contemporary architecture, Anthony Vidler, contends that the house is often a favoured site for uncanny disturbances:

Its apparent domesticity, its residue of family history and nostalgia, its role as the last and most intimate shelter of private comfort sharpened by contrast the terror of invasion by alien spirits (Vidler, 1999, p.17).

The house in Schinwald's work possesses an uncanny power that is destructive, disquieting and unsettling in the familiarity of the domestic setting. As the mysterious character disappears into the house (a wardrobe), the audience may

realise that the house is possessed by an unknown power that has provoked a hellish terror.



Fig.10

Fig.11

Fig.12

Figs. 10, 11, 12- Stills from '*Ist part Conditional*' (2004) by Markus Schinwald

The work of the visual artist of Palestinian origin, Mona Hatoum<sup>16</sup>, '*Incommunicado*' (1993), also provides help in understanding the uncanny sensation that is evoked by the threat to survival. (cf. Fig. 13) The altered infant's cot suggests discomfort, pain, violence, and even a sadistic death that completely betrays and confounds the viewer's expectation that he/she would normally have when viewing a child's cot. The unpainted metallic frame, which brings to mind a bed in a hospital room, and the sharpened cheese wire, which replaces the mattress springs, does not create a sense of protection, comfort and innocence that is normally associated with a cot. The unexpected way of reconstructing the familiar visual references awakens a primitive fear that is particularly related to the castration complex.

Dan Cameron, the American art curator, notes:

Hatoum makes the audience confront the imbalance it produces physically, as a kind of gut reaction to an impediment or threat posed by the work itself (Cameron, 1997, p.27).

It is important to note that the paradoxical relation between familiarity, threats to survival, and eventually, the uncanny, becomes a powerful means of expression for both Schinwald and Hatoum.

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<sup>16</sup> Mona Hatoum (1952) was born in Beirut, Lebanon and forced into exile when she came to London in 1975.



Fig.13

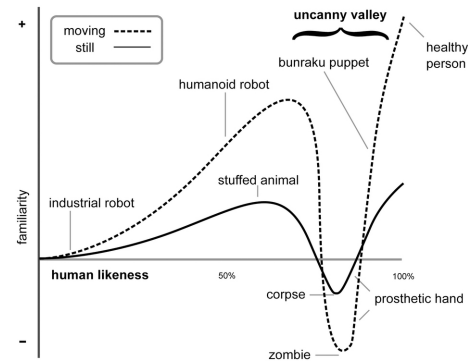


Fig.14

Fig. 13 –‘*Incommunicado*’ (1993) by Mona Hatoum, a steel infant's cot, fine cheese wires

Fig. 14 – Mori’s original depiction of the Uncanny Valley (1970)

The theory of the “Uncanny Valley”, which was developed by the Japanese roboticist Dr. Masahiro Mori in 1970, can provide also a better understanding of the intricate relationship between the uncanny and anxiety about threats to survival. He defined the ‘Uncanny Valley’ as:

...[a] positive relationship [which] continues until robots get too close to being human in appearance without being fully, at which point human reaction becomes negative ... The most positive reaction then will come from robots that perfectly mirror humans. The dip in perceived attractiveness is the Uncanny Valley (Schneider, 2007, p.546). (cf. Fig. 14)

As the theory proves, the sensation of the uncanny is more likely to be evoked when the image becomes obscure and difficult to distinguish as a human or a human-like robot: the ambiguity of human-like images associated with the threat to survival has an impact on provoking anxiety in relation to those threats. (cf. Fig. 14)

Some photo-realistic sculpture figures provide an insight into, and extend the discussion of, the uncanny valley to an artistic approach. The Australian-born, London-based sculptor, Ron Mueck, uses the power of verisimilitude in his figurative sculptures in order to elicit emotional responses in the viewer. Keith Hartley, chief curator at the Scottish National Gallery of Modern Art, Edinburgh, UK, claims that Mueck wants the viewer to believe that his figures are experiencing emotions (Hartley, 2006, p.8). The seeming emotional states of Mueck’s figures

confuse the viewers; it is as if they possess some sort of magical power. For example, the viewer can easily read a sign of extreme anxiety in *'The Wild Man'* (2005). (cf. Figs. 15, 16) The giant figure is surely frightened of something, even threatened; his face, sitting posture, and the tension in his toes and feet are clearly signs of anxiety. To coin Freud's phrase, "the omnipotence of thoughts", wherein people fear the thought that turns into the magical power that is capable of doing harm to others. The omnipotence of thoughts is one of the most uncanny that people associate with the fear of the 'evil eye' (Freud, 2003, p.147). Mueck's photo-realistic figure makes the viewer believe that they possess some sort of undesirable magical power to harm the vulnerable giant. However, I would argue the uncanny sensation was possibly evoked in the viewer through a different course. The photo-realistic giant figure confuses the viewer; it is as if there is a supernatural force, which makes the giant terrified. The viewer, unwillingly, becomes a witness to the haunted moment that 'he' is experiencing.



Fig. 15



Fig. 16

Figs. 15, 16 -'The Wild Man' (2005) by Ron Mueck, Fibreglass, silicone rubber, polyurethane foam, polyester resin, acrylic fibre and fabric (2850 x 1619 x 1080mm)

Mueck's strategic way of creating the sensation of the uncanny is more evident in *'In bed'* (2005) (cf. Figs. 17, 18) He invites the viewer to believe in an animistic superstition by having the woman stare blankly into the distance, which helps the viewer to feel as though the woman is haunted. (cf. Figs. 17, 18) Her eyes and pose

suggest that her emotional state is not stable but rather anxious. The familiar setting of the bed does not provide any security for the woman, rather, it suggests that alienation of the familiar domestic setting awakens an ‘unhomely’ feeling in the viewer as the Dada and Surrealist artists’ work did.



Fig.17



Fig.18

Figs. 17, 18 - *'In Bed'* (2005) by Ron Mueck, fibreglass, silicone rubber, polyurethane foam, polyester resin, acrylic fibre and fabric

Even while identifying anxiety about threats to survival as a key factor in the creation of sensations of the uncanny, the intensity of the uncanny experience can be different for each individual because of its association with a visual stimulus related to danger. Giddens provided the example of a car accident on a motorway<sup>17</sup>, which demonstrates the level of emotion associated with a visual stimulus in relation to unmastered anxiety about potential threats to survival that are perceived differently, depending on the individual's previous experience. If car drivers are passing by a serious car accident scene, they tend to slow down for a few miles (Giddens, 1991, p.40). No doubt anxiety about the threat to one's survival, as both physiological and psychological responses to the stimulus of the accident, is both real and imaginary. For drivers who have had previous experience of a traffic accident, their anxiety about survival may be more immediate and long-lasting than for those drivers without such experiences. In Chapter 4, the differences that can arise in relation to an emotional association with visual stimulus will be discussed again. There will also be

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<sup>17</sup> Giddens provided the example to explain anxiety as a protective system for ontological security.

a discussion of the results of the probes that will provide comprehensive analysis of the emotional response of each of the participants in the case studies.

## **2.2 Anxiety and ontological security in social interaction**

It is important to discuss the close relationship between anxieties related to threats to survival, and the sense of security that can be obtained in social interaction, in relation to further discussion of the uncanny in my art practice, particularly the anxiety of being in a state of in-betweenness, which is often a feature of life for immigrant societies.

The French sociologist, David Émile Durkheim<sup>18</sup>, contends:

The progress of civilization involves the shift from ‘mechanical solidarity,’ a cohesiveness based upon collective consciousness and mutual attraction of similar individuals, to ‘organic solidarity,’ a cohesiveness based upon interdependence and the division of labor (Cited in Westen, 1985, p.193).

From earliest time to contemporary society, people have sought protective shelters that provide some sense of security from potential threats to their survival. The German philosopher, G. W. F. Hegel, defined civil society as a “complex of organized social ties, which knot individuals together by the cords of self-interest.” (Cited in Westen, 1985, p.217). For Karl Heinrich Marx, civil society is a realm of contradiction and full of conflict that reflects the clash of interests between the middle class and higher elites to establish the power of the state (Grischow, 2006, p.4). However, at the very centre of the social ties, I believe, culture binds a society together by providing solutions to the conflicts of interest in everyday social interaction. The advantage of sharing the same culture, including knowledge, customs, morals, and beliefs, allows society to take peaceful actions accordingly when a member of the society transgresses social interactions. According to Giddens:

All individuals develop a framework of ontological security of some sort, based on routines of various forms. People handle dangers, and the fears associated with them, in terms of the emotional and behavioural ‘formulae’ that have come to be part of their everyday behaviour and thought (Giddens, 1991, p. 44).

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<sup>18</sup> David Émile Durkheim (1858-1917) was a French sociologist.

Culture serves not only as a protective shelter that magnifies a sense of belonging and psychological security, but it also helps to curtail anxiety and minimise feelings of powerlessness. However, if society fails to negotiate and loses control, sometimes social interaction turns into a threat to survival, including going to war as an extreme case (Öhman, 2008, p.711). An outcast from society then loses the protective shelters it once afforded and is exposed to constant threats to their survival. That is to say, it is not difficult to account for social interactions that are linked to a fear of survival. The paradoxical relationship between social interaction and anxiety about threats to survival needs to be discussed in greater depth with the help of examples of the Korean immigrant community's experience in foreign countries.

Immigrants and temporary migrants, such as students, travellers, and temporary migrant workers, experience a sudden transition to new cultural environments; they tend to maintain their original culture by using their own language, practising cultural traditions, and participating in their own communities (Park, 2011). For example, as Youngwoo Park noted in his PhD thesis, more than 70% of Korean immigrants in the US were affiliated to Korean Protestant churches in order to settle down in a new environment. The churches function not only as religious institutions, but also become central places to practise Korean culture (Park, 2011, p.129). Many Korean churches in foreign countries, including the Edinburgh Korean church, organise cultural events, such as *Seolnal* (New Year's Day, 설날 in Korean) and *Chuseok* (The Harvest Full Moon Festival, 추석 in Korean).

In Park's interviews with Korean students, most of them felt at home at the church for three reasons: they could practise Korean culture through interaction with fellow Koreans, speak Korean, and eat Korean food (Park, 2011, p.130). These three facets of culture practised in the church became a barometer that divides the students into two groups: a Korean-American group, who do not practise and appreciate Korean culture; and an 'Americanised Korean' group, who enjoy Korean cultural practice (Park, 2011, p.133).

Park's research provides a comprehensive account of the tensions and anxieties that are created in social interactions. Members of an immigrant society engage with their culture of origin to provide them with a feeling of belonging and togetherness. However, at the same time, they are also expected to adapt to the dominant mainstream culture in the receiving country. I believe that in this transformative stage in the immigration process, whether it is temporary or permanent, many people face conflict and contradictory situations that are created when the value of the original and dominant mainstream cultures of the receiving country collide and become ambiguous. Individuals acquire and develop culturally relevant social skills and knowledge that enable them to respond adequately to the various situations they encounter in the receiving country. However, sometimes, social skills and knowledge convey different meanings and values in other cultures. In this regard, more socially skilled people, such as students, business people, or diplomats, find their sudden inadequacy is more frustrating and it makes them feel helpless (Ward, Bochner and Furnham, 2001, p.52). Besides, the absence or distortions of familiar cultural and environmental settings are also attributed to the basic level of the experience of cultural shock (Ward, Bochner and Furnham, 2001, p.65). It is important to note that the frustrating feelings and cultural shock are initially tied to anxiety about threats to survival. Social systems, especially culture, in many respects, help human beings maintain the stability and permanence of society. However, as has been discussed above, social systems are threatened if the members of that society feel their survival is threatened if they lose control. Some of the disorienting alienation that immigrants often experience needs to be described, therefore, as an uncanny sensation or they experience the "cultural uncanny" (using the term derived from Bhabha).

The social psychologist John W. Berry's model of acculturation strategies claims that there are four different stages for the immigrant: integration, assimilation, separation, and marginalisation. Integration occurs when immigrants become bicultural as they selectively adopt the host culture while maintaining some characteristics of their original culture. Assimilation occurs when the values of the original culture are replaced by the dominant culture of the host country. Separation occurs when immigrants reject the host culture and identify themselves only with the culture of

origin. Marginalisation occurs when immigrants reject both the original and dominant cultures (Park, 2011, p.166). The marginalisation phase suggests particularly that some immigrants might experience 'in-between-ness', and then eventually the cultural uncanny is evoked as they are exposed to continuous threats to their survival. The withdrawal from both cultures in the marginalisation phase reflects the psychological impact of social change in modern society, to some extent.

The American social critic, Christopher Lasch, contends that for most people, narcissistic traits appear as the best way to cope with the tension and anxiety of modern life. These concepts of narcissism have transformed the individual's personality and other secondary socialising agencies (Lasch, 1979, p.101). The narcissistic defence against the outside world certainly suggests that the old concept of togetherness no longer provides a satisfactory protection for individuals. Lash relates individuals' withdrawal from modern social life to a loss of historical continuity that undermines their sense of belonging and psychic security (Giddens, 1991, p.171).

### **2.3 Fluidity of tradition**

Giddens extended his discussion about survival anxiety not just to the acceptance of reality, but to the individual's perpetual ongoing task of creating ontological reference points in their everyday life (Giddens, 1991, p.48). He also discusses tradition in a pre-modern context as an example of the ontological framework. He argues: "Tradition offers an organising medium of social life specifically geared to ontological precepts." (Giddens, 1991, p.48). However, as Hugh Trevor-Roper argued in relation to examples of the Highland traditions of Scotland, under certain circumstances, tradition was constructed or invented as part of a romantic movement to establish symbolic affirmations of past glories (Hobsbawm and Ranger (ed.), 1983, p.16). The example of the kilt, which appears to be regarded as an important indicator and symbol of Scottish national identity, provides an example of how a 'new' tradition came to be respected culturally as ancient and original by a whole nation. According to Hugh Trevor-Roper, an English historian, the belted plaid (or

*breacan-an-feile* in Gaelic) in the seventeenth century, which covers the whole body and is belted round the waist, so the material below the belt becomes a kind of skirt, and this appears to have been the oldest evidence of the kilt tradition in the Scottish Highlands (Hobsbawm and Ranger (ed.), 1983, p.20). He also insists that the name 'kilt' appeared in the English officer Edward Burt's letter as 'quelt' to describe the particular way of wearing the plaid (Hobsbawm and Ranger (ed.), 1983, p.20). Furthermore, an English Quaker industrialist, Thomas Rawlinson, made another transformation of the kilt during his stay at Glengarry near Inverness, Scotland. In order to make the belted plaid handy and convenient for his workmen, he separated the skirt from the plaid (Hobsbawm and Ranger (ed.), 1983, p.22). However, despite this Highland tradition being an invention of the last few centuries, especially of the late eighteenth and early nineteenth centuries, the tradition is widely viewed as emblematic of Scottish culture. As Hizky Shoham a cultural historian argues, that tradition has a significant role in institutionalising cultural practice, consolidating collective memory, and constructing the identity of the individual, social groups, and nations (Shoham, 2011, p.314). The kilt tradition in Scotland transmits the traditional value of the garment from the past in order to secure psychic stability by proclaiming a nation's cultural identity. As Hobsbawm noted, the invented traditions are of three overlapping types:

- 1) those establishing or symbolizing social cohesion or the membership of a group, real or artificial communities, 2) those establishing or legitimizing institutions, status or relations of authority, 3) those whose main purpose was socialization, the inculcation of beliefs, value systems and conventions of behaviour (Hobsbawm and Ranger (ed.), 1983, p.9).

The kilt tradition in Scotland became contextualised throughout the repetitive process of characterising, formalising, and ritualising the practice of wearing it. Peter Dickens defined humans as culture-making animals that are able to develop new concepts and new understandings through undertaking a process of self-evolution (Dickens, 2000, p.5). The English sociologist Herbert Spencer coined the term the "survival of the fittest", the natural selection principle that can be applied to the development of human society and the process of developing a culture. According to

Spencer's version of social Darwinism<sup>19</sup>, the whole universe is in a state of constant change towards more structured complexity. He insisted that the change derived from the "instability of the homogeneous". In order to survive in the natural world, therefore, organisms, as well as members of human society, need to undergo constant change to build a balanced relationship between themselves and the environment (Dickens, 2000, p.21).

Both Hobsbawm's approach to the invented tradition and social evolutionist scholars' perspective on traditions are somewhat similar to each other, to a certain extent. The past is an essential source for continuing traditions, generation to generation. However, I believe, for both Hobsbawm's and social evolutionist scholars' approaches, the quantitative and repetitive institutionalising processes are stressed more in relation to the discourse of tradition in modernity. Shoham highlights that tradition has influenced social groups, including individuals in modern or modernised society, in four central aspects: "The hermeneutical aspect, or interpretation of the world; the normative aspect; legitimizing authority aspect; and identity construction." (Shoham, 2011, p.314). Shoham defines tradition as a socio-cultural practice that assigns temporal meaning (Shoham, 2011, p.315). In modernised society, the past seems to lose its significance in developing a tradition. Individuals are emancipated from the burdens of collective endowment, and the individually administered resources are more emphasised in order to fulfill the everyday tasks and duties in modernised society, (Bauman, 2000, p.29) and the concept of modernisation or being modern includes the idea of being in a state of constant transgression (Bauman, 2000, p.28).

According to the German sociologist Max Weber's definition of tradition (or its Weberian conceptualisation), tradition or traditional is connected to the rather primitive and uncivilised, or is the antithesis of modernity therefore, is anti-rational, anti-autonomic and anti-individualistic (Shoham, 2011, p.318). Although Weber highlights the conceptual opposition of tradition and modernity, it is important to

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<sup>19</sup> Social Darwinism seeks to apply biological principles of evolution associated with Darwinism. However, Spencer's concept is often highly problematic, as the same evolutionary and developmental process in the natural world cannot be directly applied to determine the process of human society's evolution (Dickens, 2000, p.29).

note that tradition is an ideal-type for individual social action as a rational mode of orientation through the routinisation of social practice (Shoham, 2011, p.326).

Maurice Halbwachs, the French philosopher and sociologist, suggests, “tradition is not passed down from the past, but constructed, destructed, and reconstructed in the present.” (Shoham, 2011, p.328). Tradition, therefore, needs to be viewed not as a solid form of preserving collective memory, but as a dynamic social practice that reflects the present needs of society or the individual. It should be noted too that the definition of tradition can be interpreted in different ways, depending on the field of studies, such as cultural anthropology, sociology and political science, folklore and so on. However, the discussion about the definition of tradition in each field of studies is beyond the scope of this research. In light of this, I can only propose tradition, which is assigned temporal meanings, is the main resource on which to draw and to develop a value system in the present. Sharing the same values establishes special group coherence in both pre-modernised and modernised society.

## **2.4 Discussion of the Invented cultural value in relations to the history of glass and porcelain**

### **2.4.1 The history of glass in Korea**

The use of glass in Korea has a relatively short history compared with its usage in the West where its history can be traced back to some time between 3000 BCE and 2000 BCE in the Middle East, including Egypt and Mesopotamia (Macfarlane & Martin, 2002, p.10). In the West, four manufacturing techniques have been developed. The techniques are rod, or core, forming, casting with open and closed moulds, blowing, and blowing into moulds (Klein and Lloyd, 1984, p.10). Most importantly, the introduction of the glass blowing technique in the late second and first century BCE increased the versatility of glass. Nahman Avigad, archeologist and professor at the Hebrew University, Jerusalem made an important find in 1961. He discovered a blown glass bottle, when excavating a Jewish cave-tomb, belonging to the period of

the Hasmonean kingdom<sup>20</sup> (140 BCE–37 BCE), which attests to the date, and origin of glass blowing (Harden, 1987, p.88). The invention of glass blowing techniques enabled artisans to produce glass in large quantities with less labour, cost, and time demands (Klein and Lloyd, 1984, p.24). This technical advance meant that glass became as common as pottery during the Roman times (Klein and Lloyd, 1984, p.26).

The glass-making technique was introduced to China about 500 BC (Macfarlane & Martin, 2002, p.12). A found example of a ritual glass disc, also known as *bi* or *pi*, proves the existence of glassmaking in China during the late Zhou period (1122 BCE-249 BCE). (cf. Fig. 19) The Chinese glass artist and academic, Xue Lu, notes the chemical substance of the ritual glass disk is evidence of domestic Chinese glass production. She claims that the chemical constituent of barium (Ba) is distinct from the soda-lime glass of Western countries (Xue, 2009, p.23). Although glass was manufactured locally in China, especially glass production in a relatively large quantity from the Imperial workshops established in 1680 during the Qing dynasty (1644-1910), glass did not gain in popularity as an artistic/craft material. (cf. Figs. 20, 21) As Xue argues, jade and gold were, and continued to be, the most appreciated materials for artists to work with, followed by precious stone, silver, ceramic and lacquer (Xue, 2009, p.32).



Fig. 19



Fig. 20



Fig. 21

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<sup>20</sup> The kingdom was located on the south-western shore of the Dead Sea and the northern Negev desert in Israel.

Fig. 19–Glass Ritual Disk (*bi* or *pi*), 206 BCE-220 CE, diameter 164 mm/thickness 50 mm, pressed glass, the Corning Museum of Glass collection

Fig. 20–Qing dynasty yellow glass vase (probably about 1777-95) mould-blown, cut, copper-wheel engraved, height 168 mm/diameter 93mm, the Corning Museum of Glass collection

Fig. 21–Qing dynasty white glass vase (1736-95) imitating porcelain and overlaid with dark blue glass, engraved in cameo fashion, height 80mm

Glass objects from the Roman Empire, Mediterranean region, southern Europe, and Persia were also introduced to the Silla dynasty (57 BCE-935 CE) in the Korean peninsula via the Silk Road, as large-scale glass objects were not locally manufactured then (Rosén, 2009, p.6). Examples such as a fifth century glass cup unearthed in 1924 from the Kumnyong tomb in Kyongju, north Kyongsang Province and the eighth century reliquary excavated from the Songnim-sa Temple, Ch'ilgok, north Kyongsang Province in Korea, provide evidence of trade with foreign countries (cf. Figs. 22, 23). For instance, the fifth century glass cup excavated in Korea is decorated with small dark-blue globules. (cf. Fig. 22) The surface decoration and its colour and shape are similar to that of Roman glass. (cf. Fig. 24)



Fig. 22



Fig. 23



Fig. 24

Fig. 22–Glass cup from the Kumnyong tomb in Kyongju, north Kyongsang Province, Korea, unearthed in 1924, imported from the Roman Empire

Fig. 23–8<sup>th</sup> century reliquary excavated from the Songnim-sa Temple, Ch'ilgok, north Kyongsang Province, Korea, imported from Persia or possibly Syria

Fig. 24– Roman Empire glass bowl, excavated in Cyprus, the British Museum collection

Glass, however, failed to gain in popularity as a material with which to produce everyday objects in Korea. I believe that was partly because of the technical difficulties involved in producing glass objects in spite of the local deposit of raw materials in the Korean peninsula, for example, the existence of glass slag is evidence of local glass manufacturing and raw materials, from the Mahan confederacy or Mahan kingdom (1 BCE-3 CE), were found in Najoo, South Jeonra province, Korea in 2008. (cf. Fig. 25) However, the main reason, I would argue, is the influence of Taoism,<sup>21</sup> Confucianism, Buddhism, and Neo-Confucianism philosophy on Korean art/craft practice, especially as Taoist philosophies and practices, introduced from China, have been integrated with other religions and philosophical approaches in Korea, including Confucianism, Buddhism, and Neo-Confucianism. It led me to believe that Korean art/craft practice has been influenced greatly by Yin and Yang, and the five elements of Taoism. It is useful to cite here an example of a folding screen for the king's throne made during the Choson dynasty (1392-1897) since it provides a better understanding of the philosophy of Korean art/craft practice that was affiliated with the cosmology of Taoism. The symmetrical composition of the sun and moon, which represent Yin and Yang, and five peaks, which can be associated with the five points of the universe (north, south, west, east and centre), reflect the ideal of perfect harmony. By placing the king's throne in the centre of the painting, it was believed that the king became the central point of the universe and bestowed sacred power (Roberts and Brand, 2000, p.8). (cf. Fig. 26)

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<sup>21</sup> Taoism, or Daoism, is an ancient philosophy and religion of Chinese origin. It promotes ultimate harmony with Tao, or Dao, in order to achieve a deeper understanding of the universe such that it eventually allows complete unity to be achieved with it. Yin and Yang, and five elements (also known as five forces, agents, phases and stages) are an important philosophical framework with which the Chinese view and analyse all phenomena in the universe. The five elements are wood, fire, earth, metal, and water. Each element has its Yin and Yang that corresponds to the ultimate Yin and Yang (Hu and Allen, 2005, p.30).



Fig. 25



Fig. 26

Fig. 25–Glass slag from the Mahan confederacy or Mahan kingdom (1 BCE -3 CE), excavated from a shell mound in Najoo, South Jeonra province, Korea in 2008

Fig. 26–Folding screen (일월오봉병풍 in Korean) and king's throne (어좌 in Korean) of the Choson dynasty (1392-1897) in the Gyeongbokgung Palace or Gyeongbok Palace

A substantial element of Taoist philosophy, which focuses on leading a simple life and achieving a harmonious relation with nature, can be understood in Korean architecture. Geomancy<sup>22</sup> (also known as Feng Shui in Chinese), which is also integrated with the major religions and folklore of Korea, influenced significantly the ancient Koreans' choice of material for their art/craft practice. Geomancy was widely practised when selecting residential places and graves, planning cities, and finding auspicious locations for temples and shrines in traditional Korean society (Buswell (eds.), 2007, p.205). Houses were built in a valley and had gardens at the back and front of the house. The entrance hall was omitted in Korean architecture in order to have easy access to the outside. In addition, doors often replaced the function of windows to allow easier contact with nature. In terms of housing materials, people mainly used mud, wood and straw, which are more suitable for paper doors than glass windows. (cf. Figs. 27, 28) As the English anthropologist and historian Alan Macfarlane and Gerry Martin insist, the absence of big stone religious buildings explains why glass windows were not needed in China (Macfarlane and Martin, 2002, p.111). This argument could also be extended to a discussion about the absence of glass culture in the Korean peninsula generally, given the extent of

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<sup>22</sup> The origin of the practice can be traced back to approximately 6000 years ago in China as some Feng Shui symbols were excavated in graves of shaman chiefs from the Yangshao Neolithic culture in China. (Bruun, 2008, p.12) The introduction of Feng Shui practice from China to Korea had a significant impact, particularly, on the society of the Unified Silla (668–935) (Buswell (eds.), 2007, p.205).

Chinese cultural influence and the vibrant interactions between two countries, in many respects, throughout their histories.



Fig. 27



Fig. 28

Fig. 27–Tile-roofed house (기와집 in Korean) (1519) Andong, north Kyongsang Province in Korea

Fig. 28–Thatched-roof house (초가집 in Korean) Yeongju, north Kyongsang Province in Korea

A sense of religious affiliation, therefore, with natural materials, such as jade, precious stone, clay, wood, and metal, and related to the five elements of Taoism, was appreciated greatly in the practice of art in Korea; their use was viewed as engaging more deeply with life in relation to Taoist beliefs than using the synthetic material, glass.

In pre-modern Korea, the symbolic meaning of the practice of art needs to be viewed as having been a meditative ritual to maintain balance and harmony between humans, nature and the universe. For example, the main goal of the practice of art during the Choson dynasty (1392-1897) was to achieve self-cultivation by gaining knowledge of the universe through understanding balance and harmony, according to the values emphasised by Neo-Confucianism. Richard E. Nisbett, social psychologist, argues that understanding the universe and leading a harmonious life were emphasised in ancient Chinese art as scenes of family activities and rural pleasures were depicted on porcelain or scroll paintings in China, whereas battle scenes, war heroes, and athletic contests were more common subjects for ancient Greek vases (Nisbett, 2003, p.6). (cf. Figs. 29, 30, 31)



Fig. 29



Fig. 30



Fig. 31

Fig. 29–Porcelain jar from the Ming dynasty China (1488-1522), Made in Jiangxi, China, height 96mm, the British Museum collection

Fig. 30–Handscroll from the Southern Song dynasty China (1131-62), painting; height 267mm x length 739mm, scroll; height 323mm x length 1369mm, the British Museum collection

Fig. 31–Pottery: Attic black-figured neck-amphora (510BCE-500BCE), height 228.6mm, the British Museum collection

Nisbett also highlights the key idea of ‘*resonance*’ in order to understand the orientations in Asian philosophies that are concerned with mutual harmony between humans, heaven, and earth (Nisbett, 2003, p.17). The choice of natural materials in ancient China and Korea reflects that concept, for example, the porcelain jar from the Chinese Ming dynasty (1488-1522) presents as a macrocosm and the owner of the jar becomes a microcosm, and then they each create resonances to achieve a mutual harmony. (cf. Fig. 29)

The constant cultural flows from outside Korea, especially from the West since the nineteenth century, have significantly affected Korean culture including lifestyle, philosophies, and attitudes toward art and artistic materials. The introduction of the glass industry in to Korea in the late nineteenth century coincided with Western and Japanese imperialist expansion, and is noteworthy as evidence of significant change.

In 1902, Yi Yong-ik, a member of the royal family during the Korean Empire<sup>23</sup> (1897-1910), founded the first glass manufacturing facility, with technical advice from Russia. However, as the Russian Empire was defeated by Japan in the Russo-Japanese War (1904–05), the factory closed down in 1904, and thereafter, the Japanese monopolised the glass industry in Korea. There were six Japanese glass factories in 1931, 19 in 1934, and 24 in 1938. By 1955, 41 small-sized glass manufacturers, which were run by Japanese owners before the liberation of Korea in 1945, were in operation producing bottles. The opening of the flat glass plant in Incheon on 30 September 1957 with UNKRA support, and the glass bottle factory in Seoul on 31 May 1957, with a fund from the International Cooperation Administration (or ICA)<sup>24</sup> founded in South Korea, highlights the external cultural influences on the history of glass in Korea (Korean Flat Glass Industry Association website, n.d.).

The introduction of glass and the development of its industry in Korea coincide with European (or Western) imperial expansion and therefore, glass culture in Korea can be associated with colonial-rooted, common cultural values in post-colonial countries. The brief overview I conducted of the history of glass in Korea has led me to the view that its history developed through the non-autonomous process of modernity that occurred during the nineteenth century, and that an open-ended process in relation to its development is still continuing.

#### **2.4.2 The history of Korean glass art / interview with Ki-Ra Kim**

Korean glass art developed in the 1990s, led by a small number of glass artists who studied abroad, namely, Eun-kyu Lee, who studied at Tama Art University in Tokyo, Japan; Ki-Ra Kim, who studied at Rhode Island School of Design in the USA; Seong-Hee Koh, who studied at ADAC Art School in Paris, France; Hyung-Jong Kim, who studied at the École Supérieure des Arts Décoratifs Strasbourg, France, and so forth (Interview with Kim, Appendix 1, p.207).

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<sup>23</sup> The Korean Empire succeeded the Joseon Dynasty (1392-1897) and existed until Korea was annexed by Japan on August 20, 1910.

<sup>24</sup> The International Cooperation Administration (or ICA) is the United States' federal government agency that provides foreign aid to civilians.

Ki-Ra Kim, a Korean glass artist and lecturer at Kookmin University in Seoul, Korea, explains that although the glass industry was thriving in the 1960s, 1970s, and 1980s, which coincided with the rapid economic growth achieved by a state-led economic development project<sup>25</sup> in Korea, glass studios and the essential facilities for glass making, such as kilns and furnaces, were not available for use by artists when she came back from the US in 1989 (Interview with Kim, Appendix 1, pp.205-206). Given the absence of glass-making facilities, Kim initiated glass workshops for 21 participants in 1990. They took place in various glass factories, for example, the glass blowing and hot-glass casting<sup>26</sup> occurred in the Seongjin glass factory in Kimpo, Korea, and the workshop on architectural glass, in the Hankuk Stained-Glass Company in Seoul, Korea (Interview with Kim, Appendix 1, p.207).

Kim highlights the key role of glass education for the development of Korean glass art and expanding the base for its culture in the late 1990s. In 1996, the first glass department opened in Namseoul University in Cheonan, and Kookmin University in Seoul, Korea, started a postgraduate programme in glass in 2000. Jangan University, Hwaseong, Hongik University and Korea National University of Arts, Seoul, and Cheongju University, Cheongju, started glass programmes, followed by Namseoul University and Kookmin University. In addition, as Kim explains, the support of glass companies also contributed to the development. Korean glass artists in the 1990s were able to show their work, both in Korea and abroad, with the help of sponsorship from HanGlas, a Korean industrial glass company. In 1998, Samsung Corning Precision Glass organised the first glass art competition in Korea (Interview with Kim, Appendix 1, pp.206-207).

Kim admits that glass artists in Korea are still a minority group, as all glass departments are subordinated to other departments, mostly ceramic and metal, and other craft departments, and glass art is an unfamiliar genre to Korean people. As Kim says: “People think I make bowls and tumblers in glass, or window glass, or

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<sup>25</sup> The Five-Year Plan was a government led, economic development project. The Park Chung-hee government introduced it in 1962, and it was abolished in 1997 by the Kim Young-sam government.

<sup>26</sup> This refers to all techniques that involve pouring hot molten glass directly into a mould. It is a process that is similar to that of sand casting for metal.

only a few people mention stained-glass windows when I say I make art with glass.” (Interview with Kim, Appendix 1, p.207).

The interview with Kim provided me with an insight into the history of Korean glass art and how Korean people appreciate glass as an artistic medium. Given the history of glass art in Korea, as an artist, I often associate the medium of glass with foreignness and unfamiliarity. My choice of glass for my work, *‘3rd Battalion 11th company, 1st platoon’* (2007), reflects my reinterpretation of the material that is normally used to make a military helmet, so by creating them in glass, I challenge and subvert the old established common sense view of metal being the necessary protective combat headgear. (cf. Figs. 1, 2, p.22) The interview with Kim highlights that Korean people associate glass more with practical objects than its use as an artistic medium. I will discuss this matter further in Chapter 4 where I analyse the four case studies I conducted using a probe and interview techniques.

### **2.4.3 The history of porcelain**

The invention of the potter’s wheel in China during the fourth millennium BCE is a remarkable event in relation to the history of ceramic and porcelain, and it was one of the ancient Chinese potters’ greatest technical achievements. Its significance is that it changed the cultural development in Asian countries, such that without it, they could not have developed pottery or ceramic culture in the way that they did. It is, I believe, solely because of the potter’s wheel that the Chinese then took the development of ceramic culture in a new direction. As mentioned earlier, glass had been introduced to ancient China, however, this invention was an impetus for innovative and increasingly sophisticated methods to be practised, such that it superseded glass making practice. For example, the ancient Chinese potters invented a ceramic piece-mould casting technique<sup>27</sup>, which was unique to all other Bronze Age cultures, for casting bronze vessels in the Chinese Shang dynasty (1600 BCE-1046 BCE) (Vainker, 1991, p.26). (cf. Fig. 32) The appendages of a vessel, such as the handles and legs, were cast separately and then cast on to the body of the vessel.

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<sup>27</sup> Piece-mold casting is a technique whereby a clay mould is taken directly of the model then the mould is cut into sections to release the model and cast.

(cf. Fig. 33) The invention of a high-firing kiln made it possible for Chinese potters to produce stoneware from the time of the Longshan culture<sup>28</sup> (3000 BCE-2000 BCE). The high-firing kiln was a basic kind of up-draught (or updraft) kiln<sup>29</sup> developed in the Neolithic period (which began in China around 10,000 BCE) and the Shang dynasty, and the cross-draught (or cross-draft) kiln<sup>30</sup> was developed from the time of the Zhou Dynasty (1046 BCE-256 BCE) (Barnes, 2004, p.103).



Fig. 32



Fig. 33

Fig. 32–Three ceramic piece-moulds for casting bronze vessels, from the Shang dynasty China (1600 BCE-1046 BCE), from the right, maximum length 53mm, 67mm, 58mm, the British Museum collection

Fig. 33–Bronze vessel known as ‘jue’ (15<sup>th</sup> century BCE-14<sup>th</sup> century BCE) from the Shang dynasty China, height 146.3mm, the British Museum collection

Since the Bronze Age in China, which began around 1700 BCE in the kingdom of the Shang dynasty, Chinese potters started to produce a white unglazed stoneware from clay that contains kaolin and fired it to no higher than 1200°C (2,190°F) with the help of a high-fired kiln (Doherty, 2002, p.9). (cf. Fig. 34) They also produced glazed ware in the Shang dynasty. This ware improved its ability to contain liquid as the thin layer of glaze can protect the porous body of the low-fired earthenware from the liquid (Vainker, 1991, p.29). (cf. Fig. 35)

<sup>28</sup> The Longshan culture was a late Neolithic culture in China.

<sup>29</sup> A pottery or ceramic object is placed on a raised chamber in such a way that heat and fumes move upwards before passing out through a vent. The benefit of this type of kiln is better heat insulation and larger capacity.

<sup>30</sup> Heat and fumes travel across the firing chamber horizontally before passing out through a vent at the end of the chamber opposite the side of the stoking place.



Fig. 34



Fig. 35

Fig. 34–White unglazed earthenware fragments (1200 BCE-1050 BCE) from the Shang dynasty China, the British Museum collection

Fig. 35–Glazed stoneware shard with stamped designs (1500 BCE-1050 BCE) from the Shang dynasty China, length 100mm, the British Museum collection

By the third century, the pale greeny-blue Yue ware, which is regarded as a close development of porcelain, was produced in China (Whyman, 1994, p.9). (cf. Fig. 36) During the Tang dynasty (618-906), with the help of advanced kiln technology, the Chinese produced white body earthenware for the court's use and sometimes for funerary rites as the colour white is associated with death and mourning in China (Whyman, 1994, p.9). (cf. Fig. 37) During the Song dynasty (960-1279), potters started to produce refined and translucent porcelain (Whyman, 1994, p.9). (cf. Fig. 38)



Fig. 36

Fig. 37

Fig. 38

Fig. 36–Pale greenish-blue Yue ware from the Six dynasties China (220-589), height 240mm, the British Museum collection

Fig. 37–Ewer from the Tang dynasty (618-906), height 152.4mm, the British Museum collection

Fig. 38– Ewer from the Song dynasty (960-1279), height 185mm, the British Museum collection

The significant developments mentioned above, namely, the high-firing kiln and glazing, and porcelain in the later part of China's history of ceramics, were, I reasoned, sound explanations for the absence of glass in Asian countries. Given the old established culture of ceramics in China, its influence in Asian countries such as Korea and Japan, and the religious affiliation with natural materials, the art of glass could not compete with the use of ceramic and other materials such as jade, gold, silver, and lacquer. Jean-Baptiste Du Halde (1674-1743), the French Jesuit historian, provides an insight into the culture of ceramics in China. As he describes in '*Lettres édifiantes et curieuses, écrites des Missions étrangères, par quelques missionnaires de la Compagnie de Jésus*' (first published in Paris in 1735), which made use of the letters and reports of Jesuit missionaries in China:

They are almost as curious in China, with respect to Glasses and Crystals that come from Europe, as the Europeans are with regard to China-ware; and yet this has never induc'd the Chinese to cross the Seas in quest of it, because they find their own Ware more useful; for it will bear hot Liquor, and you may hold a Dish of boiling Tea without burning yourself, when you take it after their way, which you could not do even with a Silver Dish of the same Thickness and Figure... (Cited in Macfarlane and Martin, 2002, pp.110-111).

The imported glass, rather, was seen as an inferior substitute for gemstones and its unique ability to imitate other materials attracted the ancient Asian makers (Macfarlane and Martin, 2002, p.110).

The history of porcelain in Korea, as the second country to produce porcelain, can be traced back to the third and fourth centuries. Only small quantities were produced locally but Chinese porcelain was imported in large amounts. White-glazed porcelain was produced in the southwestern coastal areas of the Korean peninsula during the Koryo dynasty (935-1392). However, production was still relatively small as stoneware was produced and widely used in other regions (Roberts and Michael Brand, 2000, p.20). (cf. Fig. 39)

During the Choson dynasty (1392-1910), Neo-Confucianism was established as the dominant ideology for the ruling class and it transformed people's aesthetic sensibilities. The simplicity of the form and purity of the white porcelain was appreciated particularly during that time (Roberts and Michael Brand, 2000, p.23). (cf. Figs. 40, 41)



Fig. 39



Fig. 40



Fig. 41

Fig. 39–Bowl from the Koryo dynasty (935-1392), height 59mm, Sangmyung University Museum collection, Korea

Fig. 40–Porcelain bottle from the Choson dynasty (1392-1910), height 191mm, Victoria and Albert Museum collection

Fig. 41–Porcelain from the Choson dynasty (1392-1910), Victoria and Albert Museum collection

### 2.4.3 Trade with the Orient and the history of porcelain in Europe

As archeological evidence from the Silk Road testifies, the trading of porcelain between the Orient and Europe has a long history. Imported Chinese porcelain was highly prized by European royalty, nobles and rich merchants and its mysterious quality remained a secret in Europe until the seventeenth century. Chinese porcelain was shipped as ballast in East India Company vessels that carried silk and tea, two commodities that had more commercial value than porcelain at that time, from China. However, imported Chinese porcelain immediately gained popularity and was appreciated as ‘white gold’ (Doherty, 2002, p.14). Because of its commercial value and the high demand for it, many attempts were made in Europe to find out the secrets of Chinese porcelain. The earliest successful attempt was a ‘soft paste porcelain’<sup>31</sup> made in Florence, Italy, under the patronage of Francesco I de' Medici (1574-87), Grand Duke of Tuscany in the late sixteenth century (Doherty, 2002, p.14). The ingredients for the ‘Medici porcelain’ consist of sand, glass, powdered rock crystal, white earth from Faenza and clay from Vicenza, Italy (Honour, 1973, p.39). However, it should be noted that, prior to the invention of ‘Medici porcelain’, in about 1475, Venetian glass makers started to produce an opaque white glass, called ‘*lattimo*’ (also known as ‘milk glass’ or ‘porcelain glass’, as the name derived from the Italian word *latte*, meaning milk in English) by adding an opacifying agent, tin dioxide or bone ash, to the ingredients; its popularity waned and they stopped manufacturing it in about 1525 (Klein and Lloyd, 1984, p.72). The Venetian glass makers’ invention of *lattimo* is intriguing evidence of the European response to exotic Chinese porcelain. (cf. Figs. 42, 43, 44) In the history of European porcelain, the invention of *lattimo* is the earliest evidence of an attempt to imitate the Orient and its art/objects, and the properties of the foreign material and colour in Western countries. Hence, in my view, the history of *lattimo* needs to be seen as the beginning of the vogue for ‘*Chinoiserie*’ in Europe.

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<sup>31</sup> European potters used mixtures of clay and glass frit to replicate Chinese porcelain. The soft paste porcelain was fired at low temperatures. Distortions and collapses during the firing were serious problems in the production.



Fig. 42



Fig. 43



Fig. 44

Fig. 42–*Lattimo* bowl with enamelled and gilt decoration (1500), made in Venice, Italy, height 59mm, diameter 141mm, the Corning Museum of Glass collection

Fig. 43–Teacup and saucer (1720-24), made in Venice, Italy, teacup- height 74mm, saucer- height 24mm, diameter 121mm, the Corning Museum of Glass collection

Fig. 44–*Lattimo* bowl with cover (1720-24), made in Venice, Italy, height 100mm, the Corning Museum of Glass collection

The European potters developed ‘*Chinoiserie*’ design, which made use of Chinese porcelain designs and decorations, from the seventeenth century, well into the eighteenth (cf. Figs. 45, 46, 47), while the Chinese potters developed new forms, based on Western prototypes, and with extravagant decoration, in order to satisfy European tastes, and to be incorporated into the Baroque-style decorative schemes of the houses of Europe. The imported porcelain objects were fashioned into pseudo-Oriental or pseudo-Occidental objects and displayed in inappropriate ways, “towering and clustering on cabinets and chimney-pieces, or mounted in silver or ormolu.” (Jacobson, 1993, p.32). (cf. Figs. 48, 49, 50)



Fig. 45



Fig. 46



Fig. 47

Fig. 45–Sugar-bowl and cover with Chinoiserie motifs (1720-27), hard-paste porcelain, made in the Vezzi factory, Venice, Italy, height 123 mm, the British Museum collection

Figs. 46, 47–Bowl and cover with Chinoiserie motifs (1733). Fig. 46–Front view; Fig. 47–Top view, hard-paste porcelain, made in the Meissen Porcelain Factory, Germany, height 94 mm, the British Museum collection



Fig. 48



Fig. 49



Fig. 50

Fig. 48–Pair of porcelain tankards (1635-44), modelled after Dutch stoneware or wooden prototypes and made in China, height 195mm, the British Museum collection

Fig. 49–Porcelain bowl with cover and ormolu mount (1573-1620), made in China, height 180mm, the British Museum collection

Fig. 50–Porcelain stem cup with silver mounts (1600-20), made in China, height 90mm, the British Museum collection

*Chinoiserie* design reflects a European perspective that is based upon an idealised vision of the Orient, one that sees it as a source of the exotic and a place which can

satisfy the desire for the unknown. Arguably, the objects created by both Chinese and European potters in the seventeenth and eighteenth century, provoke geographical confusions and ambiguities in terms of their cultural locations. Although these objects can claim an authenticity, as they developed an autonomous style and were embraced by the local history and culture, yet clearly, they indicate their origin of manufacture within museum and gallery settings.

The prevailing vogue for *Chinoiserie* in Europe declined with the outbreak of the first Opium War in 1839. European interest in the Orient shifted to Japan because of the abundant inflow of Chinese and *Chinoiserie* objects that were produced locally in European countries by the beginning of the nineteenth century. Japan and its culture was little known to the West as only the Dutch retained the right to trade with it after the isolationist policy embraced by order of the Tokugawa shogunate<sup>32</sup> (1600-1868) in 1639, and thereafter, trade with Europeans was limited for over two hundred years. The Dutch, however, were only allowed to come to anchor at the trading post in Desima, which was artificially built in the Bay of Nagasaki, Japan in 1634, in order to constrain the Dutch traders' contact with the locals. Because of Europeans' limited knowledge of Japan, Japanese lacquer and porcelain were simply presented to them as Oriental objects (Honour, 1973, p.208). Japanese porcelain, such as Imari<sup>33</sup> and Kakiemon<sup>34</sup> style, were highly prized on the European market, and some porcelain manufacturers in Europe imitated the style. The Worcester porcelain factory in England and Meissen factory in Germany produced porcelain ware, which imitated Imari and Kakiemon designs (Doherty, 2002, p.14). (cf. Figs. 51, 52, 53, 54)

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<sup>32</sup> The Tokugawa shogunate was a feudal Japanese military government.

<sup>33</sup> Imari porcelain was produced in the town of Arita, Kishu, Japan in the seventeenth century. An immigrant potter from the Korean dynasty of Choson, Sam-pyeong Yi (1579-1655) set up the kilns in Arita.

<sup>34</sup> Kakiemon is enamelled porcelain produced in Arita's kilns from the mid-seventeenth century.



Fig. 51



Fig. 52

Fig. 51–Imari vases (1700-30), made in Arita kilns, Kushu, Japan, underglaze blue and overglaze enamels and gold, maximum height 403 mm, the British Museum collection

Fig. 52–Porcelain teapot (1760), made in the Worcester porcelain factory, England, height 148mm, the British Museum collection



Fig. 53



Fig. 54

Fig. 53–Porcelain dish with Kakiemon-style design (1670-1700), made in Japan, diameter 248mm, the British Museum collection

Fig. 54–Porcelain teacup and saucer with imitation Kakiemon-style design (1725), made in the Meissen factory, Germany, height 45mm (cup), diameter 125mm, the British Museum collection

Japan was forced to sign the Convention of Kanagawa (also known as the Kanagawa Treaty), which included opening up the Japanese ports of Shimoda and Hakodate to the United States, by the American Naval Commodore Matthew C. Perry in 1854. By 1858, Japan had signed trade treaties with Russia, Britain, France and fourteen other

nations (Northern Centre for Contemporary Art, 1986, p.6). After Japan opened up to Western countries, '*Japonaiserie*' ('*Japanesery*' in English), the influence of Japanese art and objects attracted the European bourgeoisie, artists, glassmakers, and the vogue of '*Japonisme*' significantly influenced the decorative arts in France and many other European countries until the end of the first half of the nineteenth century (Honour, 1973, p.207). (cf. Figs. 55, 56, 57)



Fig. 55



Fig. 56



Fig. 57

Fig. 55–Soup plate with printed decoration in Japanese style (1868), made in London, UK, diameter 243mm, the British Museum collection

Fig. 56–Blown glass vase with Japonisme scene (about 1880), made in Baccarat, France, glassblowing, enamelling, height 154mm, the Corning Museum of Glass collection

Fig. 57–Glass vase with metal mount (about 1880) made in Paris, France, glassblowing, gilding, assembling, height 136mm, the Corning Museum of Glass collection

The brief overview, above, of the cultural influences that had an impact on both European (or Western), and Oriental (Asian) countries through cultural exchange, particularly the porcelain trade from the sixteenth century to the first half of the nineteenth century, and the development of porcelain in Europe, provides a critical account of how the Orient was viewed in European society and the value of its art, objects and techniques to it. Furthermore, this view, which had the Orient romanticised as exotic and mysterious, assumed that power lay with the European imperialists during the nineteenth century. The Eurocentric 'superior' cultural values disseminated to non-European (or non-Western) countries and which subordinated

their cultures, and the non-autonomous process of modernity during the period of European imperial expansion, meant that this cultural dissemination was rationalised by its purveyors as undertaking a necessary, civilising mission. In effect, a sense of faithful duty, heroic idealism, of right and of honour is implicit in European imperialism and endorses the use of power to enact the imperialists' ideology and assuage their actions.

## **2.5 European (or Western) imperialism and the colonial legacy**

The discourse on European (or Western) imperialism<sup>35</sup> and its colonial legacy, relative to its influence on cultural dimensions, provided me with an in-depth account, and the framework of, a worldview of modern (or modernised) society in both European (or Western) and non-European (or non-Western) countries. Thus it has helped me to have a better understanding of people's individual perspectives on other cultures, particularly within Korean and British contexts, in relation to cross-cultural experiences.

Archibald Paton Thornton (1921-2004), the Glasgow-born academic and historian, provides an insight into the ways that European (or Western) powers construct a framework of power relations in order to manipulate ways of seeing the world. Thornton emphasised that imperialism was not only a way of expanding geographical territory, but also an effective way of extending influence and power. He contends that:

An imperial policy is one that enables a metropolis to create and maintain an external system of effective control. The control may be exerted by political, economic, strategic, cultural, religious, or ideological means, or by a combination of some or all of these (Thornton, 1977, p.3).

Imperial policy was romanticised by those who wished to impose an external system of control, such that they viewed it as a civilising mission or the so-called 'white

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<sup>35</sup> In this research, I use the term European (or Western) imperialism to describe the non-autonomous nature of the globalising force of the spread of modernity throughout non-European (or non-Western) countries. The subject is, undoubtedly, very broad and the history of European (or Western) imperialism stretches back to the ancient Roman empire up to present-day American imperialism. However, my focus is on the nineteenth century, when the great power of military, technological, and economic capability allowed great territorial expansion. It is that aspect I have examined critically in order to articulate how the power of European imperialism has influenced individuals in Korea and the UK's cross-cultural experience.

man's burden', which was a widely held sentiment among the elites of European countries during the latter part of the eighteenth and nineteenth centuries. As a result of the success of imperial policies, the colonised peoples were subject to the European colonisers' culture and cultural values (Hopper, 2007, p.25).

Edward W. Said defines Orientalism as: "A Western style for dominating, reconstructing, and having authority over the Orient." (Said, 1978, p.3). He also contends that the Orient was a European invention, its peoples were romanticised as exotic beings, illogical, and its lands offered haunting memories of its landscapes: the framework of the textual relationship of the West with the Orient imposes limitations on writing, thinking, or acting on the Orient (Said, 1978, p.3). That is to say, the Orient was, as Said claims, orientalised in order to establish Western cultural hegemony over the Orient, both in and outside Europe from the end of the eighteenth century (Said, 1978, p.7). European awareness of the Orient in the nineteenth century was strategically shaped throughout a long and slow process of appropriation (Said, 1978, p.210). The unequal relationship between the West and the Orient, therefore, was built upon the dogmatic manifestation of the Orient as a colonial administrative subject.

Barbara Bush, the British imperial historian, argues that the term 'Third World'<sup>36</sup> reflects a continued hierarchy of European imperialism in the post-colonial world (Bush, 2006, p.94). Bush also insists that the link between modernity and European imperialism still remains unresolved, a point she makes by citing the words of Professor Richard Drayton, Rhodes Professor of Imperial History at King's College London: "Our world is still in shock from the great 'modernising' projects of capital, government, science and imperialism." (Bush, 2006, p.99). Imperialism and colonialism promoted Eurocentric histories, which involved disseminating the 'superior' values of Western capitalism, democracy and culture to many non-European countries that then acquired a colonial past, including Korea. The cultural

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<sup>36</sup> The British sociologist Peter Worsley defined the term in order to categorise the world into three groups. The categories are based on political and economic development. The *First World* comprises Western developed countries (including Japan, Australia, and white South Africa). The People's Republic of China, Cuba, the Soviet Union and the socialist countries' allies represent the *Second World*. The *Third World* includes many countries with a colonial past in Asia, Africa, and Latin America (Bush, 2006, p.94).

legacy that people in post-colonial countries inherited means that they still have to negotiate the contradictions, ambiguities, and dualities of modernity that were introduced to them by Western powers.

In post-colonial Korea, for example, its colonial legacy is evidence of its deep relationship with, and the continuity of, its Eurocentric interconnections. From the end of the Edo or Tokugawa periods<sup>37</sup>, (1603-1867) and continuing through the Meiji period<sup>38</sup> (1868-1912), the Japanese learned valuable lessons about the necessity of building a rich and strong Japan from the experience of Western aggression (Carprio, 2001, p.237). Japan was forced to open up her land to the modern world by Western powers. Westernised (or westernising) elites promoted awareness of the necessity of modernising Japan and eventually, Japan became another country subject to the power and reach of colonial expansion.

In many ways, the Japanese colonial administration resembled that of a Western imperialist. As Mark Edward Caprio, historian and author of the book *Japanese Assimilation Policy In Colonial Korea, 1910-1945* claims, Japanese colonial policy consists of a broad set of examples of Western imperialism. The examples are: “The English formation of the United Kingdom, the French annexation of Algeria, and the Prussian incorporation of Alsace and Lorraine.” (Carprio, 2009, p. 17). Caprio insists that Japan followed the example of Western powers’ colonial policies during its most dynamic and strong-arm territorial expansion. For instance, the Japanese forced Joseon<sup>39</sup>(or the Joseon dynasty in Korea) to sign the Kanhwa Treaty<sup>40</sup> (also known as the Treaty of Ganghwa Island) on February 26, 1876 by mimicking the United States’ ‘gunboat diplomacy’<sup>41</sup> (Carprio, 2009, p. 14). The Japanese Enlightenment writer, Fukuzawa Yukichi (1835-1901), appointed Japan as Korea’s “teacher of

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<sup>37</sup>Tokugawa Ieyasu established the shogunate in Edo on 24 March 1603. The Tokugawa period (or Edo period) is characterised by economic growth and isolationist foreign policy. This period ended with the enforced opening up of Japan to the world by Commodore Matthew Perry of the US Navy in the mid-nineteenth century.

<sup>38</sup> Japanese society was transformed from a feudal to a modern society. *Meiji* means enlightened rule.

<sup>39</sup> The last dynasty in Korean history was founded by Taejo Yi Seong-gye and lasted for approximately 500 years.

<sup>40</sup> It was an unequal treaty that forced Joseon to open three ports to Japanese trade and ended Joseon's status as a tributary state of the Qing dynasty, China.

<sup>41</sup>The period of ‘gunboat diplomacy’ in Western foreign policy is a term attributed to the period of imperialism in the nineteenth century. Western powers forced less powerful countries to sign an unequal trade treaty through a demonstration of military power. In the case of Japan, Commodore Matthew C. Perry and four US warships forced Japan to open up to the West. The unequal treaties opened up Japanese ports to foreigners and Japan was exposed then to Western influence (Bush, 2006, p.108).

civilization” (Carprio, 2009, p. 14). Given that Confucianism influences the very foundation of both countries’ culture, this self-appointment as Korea’s ‘teacher of civilization’ reflects a hierarchical relationship between Japan and Korea as, according to the teachings of Confucius, a teacher is always regarded as a respected person. The Japanese role as a ‘teacher of civilization’ resembles the Western imperialists’ romanticised view of them taking on the ‘white man’s burden’ or conducting a ‘civilizing mission’ to explain and underpin their colonial policies in the world.

In 1945, the combined shock of the allied forces’ attacks and the two atomic bomb attacks on the cities of Hiroshima and Nagasaki drew Japan’s colonial practice in the Korean peninsula to a sudden conclusion. As a result of Japanese assimilation policies,<sup>42</sup> and their implementation during its colonial period in Korea, many Koreans viewed Japan as the most advanced and powerful country in Asia. Its response, therefore, to Japan’s surrender to the ultimate power of modern Western technology meant that Western hegemony in the Korean peninsula was quickly established. In addition, the restoration and rehabilitation programmes in war-devastated South Korea, led by the United Nations Korean Reconstruction Agency (UNKRA),<sup>43</sup> introduced Western technologies across the board to rebuild the destroyed nation. These projects included industry, mining, power, transport and communications, fisheries, irrigation, flood control and forestry, housing, education, health, sanitation and welfare, the import of essential materials, special projects and technical assistance, assistance to voluntary agency projects, and fundamental education and community development (Report of the Agent General of the United Nations Korean Reconstruction Agency, for the period 1 July 1956 to 30 June 1957).

After Korea’s independence in 1945, the subsequent postwar rehabilitation programme involved the American government providing vital assistance to help rebuild the nation. Some Korean government officials, scientists, vocational training

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<sup>42</sup> Koreans were forced to undergo cultural and spiritual assimilation after its formal annexation in 1910 by Japan until its liberation in 1945. As a part of assimilation policies, Koreans were forced to use Japanese names. This practice was called *soshi-kaimei* (adopt Japanese names) and was intended to destroy the traditional Korean family system and enforce Japanese culture on its colonial subjects.

<sup>43</sup> The United Nations Korean Reconstruction Agency (UNKRA) was a reconstruction and rehabilitation programme created by the United Nations. The programme ran from 1 December 1950 and ended in 1958.

instructors, chemists, agriculturalists and educationists studied in the United States, with the help of scholarships from the American government and UNKRA, where they gained knowledge of Western technology relevant to their particular fields, and then returned to Korea to rebuild the war-torn nation. The flat glass plant at Incheon, South Korea in 1957 provides an example of the nation's close dependence on Western technology during the rehabilitation programme period. According to the fore-mentioned UNKRA report, the reconstruction and rehabilitation projects were restricted to specific industry fields in order to enhance the benefit to particular projects. The industries were: cement, textiles, paper and flat glass production, and financial assistance to existing small industries (Report ... 1957, p.2). The agency specialists recognised the potential of local deposits of raw materials, such as sand, limestone, and feldspar, for glass production, and twelve international specialists for the flat glass plant were employed by UNKRA. The specialists were furnace men, Foucault machine operators, and a plant superintendent. UNKRA sent the plant's two chemists to Alfred University in the United States in May 1957 to prepare for the grand opening on 30 September, 1957. The university provided them with one-month intensive glass testing training (Report ... 1957, p.5). The Agent General, in his report, also mentioned that in order for Korean personnel to operate the plants, a certain period of technical assistance and training was required because of the imported modern equipment (Report ... 1957, A/3651/Add.1 English p.2). This attests to the Korean glass industry's dependence on Western technology and also demonstrates the impact of the hierarchical knowledge of Western technology on the newly independent and war-devastated Korea.

## **2.6 The 'superior' Western cultural values in post-colonial Korea**

Western culture, often regarded as 'superior' or 'advanced' and its residual colonial legacy, still influences the relationship between Western and Korean culture in post-colonial Korea. I believe, as previously discussed, this is due to Japanese imperialism and its colonial legacy, Japan's surrender to Western allied forces, and the introduction of modern technologies from Western countries after the Korean War, that have continued to be culturally influential.

The new hybrid culture often creates confusion in terms of its cultural locations, and it comes into conflict with the local value system. Although, because of the individualised nature of modernity, culture has become more about an individual's conscious choice to establish ontological security, contemporary globalisation still needs to be viewed as an on-going process of establishing Western cultural hegemony over the East.

English education in Korea provides a better understanding of how Western culture is disseminated and valued in post-colonial societies. Korea, geographically and culturally, is remote from native English-speaking countries such as the UK, USA, Australia, New Zealand, and Canada. However, coincidental with European (or Western) imperialist expansion, in Korea, in the late nineteenth century, the need to learn the English language had to be met as the demand for translators for commercial trades and diplomatic negotiations increased after the Choson dynasty (1392-1910), forced by Japanese imperialism, opened its border to some foreign countries such as England, Germany, and America, in 1876. The first proper English education programme was started in 'Dong Mun Hak' (동문학 in Korean), a public institute in 1883 (Chang, 2009, p.84). In post-colonial Korea, English education continued as part of the national education curriculum, which was established in 1955, and English was included as a regular subject in elementary school (for ages 6 to 12) in 1997 (Chang, 2009, p.92). Learning English, and the Western (or global) manner, was not only emphasised by the government, but the general public in Korea also believes that being proficient in English and exposure to Western culture provides them with a better social, economic, and cultural status (Park, 2011, p.29). 'English study fever' since the late 1990s in Korea, *Chogi-Youhacksangs*<sup>44</sup> (조기유학생 in Korean), and '*Girugi*'<sup>45</sup> (기러기 in Korean) students in the native English-speaking countries, confirms the Korean attitude towards Western culture. The Korean Educational Development Institute (KEDI) reported that 27,668

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<sup>44</sup> This Korean term refers to the elementary (ages 6 to 12) and secondary (ages 13 to 17) student who studies abroad by him/herself.

<sup>45</sup> The elementary and secondary student studies abroad with a parent. The '*Girugi*' student's father stays in Korea while the student's mother accompanies him/her because of the high cost of tuition fees and living costs (Park, 2011, p.2).

elementary and secondary students left Korea to study abroad in 2007 (KEDI website, n.b.). (cf. Table. 1)

Table. 1

Academic year	Elementary	Secondary	Total
2002	3,464	6,668	10,132
2003	4,052	6,446	10,498
2004	6,276	10,170	16,446
2005	8,148	12,252	20,400
2006	13,814	15,697	29,511
2007	12,341	15,327	27,668

Table. 1- KEDI 2007 report – the number of elementary and secondary school students who left Korea to study abroad

According to the Ministry of Education, Science and Technology (MEST) report, 227,126 students matriculated at a university or language school in foreign countries in 2013. 117,735 students out of 227,126 went to the USA, UK, Australia, Canada, and New Zealand, and the figure does not include the 4,668 students who went to the Philippines to study English due to the high cost of tuition fees and living in the native English-speaking countries. The other countries include China, 63,488 students, and Japan, 18,919 students (<http://www.mest.go.kr>). (cf. Table. 2) The significant numbers of students who went to study in native English-speaking countries indicate how Western culture is perceived in Korean society.

Table. 2

Academic year	Native English speaking countries	Philippines	Other countries	Total
2013	117,735	4,668	104,723	227,126

Table. 2- Ministry of Education, Science and Technology, Korea, report 2013 – the number of university students who left Korea to study abroad

Western culture is often portrayed as a refined or *de luxe* culture in the media such as films and TV soap operas in Korea. For example, the stereotypical perception of

Western culture is evident in the still-cuts from the recent Korean TV soap opera ‘The Heirs’ (상속자들 in Korean, aired on the Korean channel SBS in 2013). The women from the wealthy class (the characters are played as such) are in a Western-style sitting area and having a British (or Western) style teatime. I believe that this particular scene from the soap opera is viewed by the public as a cultural practice indicative of the luxury enjoyed by well-educated women from the wealthy class, or at least, such an idea is implied. Although the setting is made up of unknown objects (or is ambiguous in terms of the origin of the objects), there are teacups from the Imperial Porcelain Factory<sup>46</sup> (also known as the Lomonosov Porcelain Factory), Russia, and a dessert stand (or cake stand) from England. (cf. Figs. 58, 59) British people, however, would view this scene, as a series of non-sequiturs or a contrived scene, as they are more familiar with a particular way of tea drinking and its culture that was introduced widely via books on housekeeping and domestic management in Britain, such as Isabella Mary Beeton’s (or as she is known, Mrs Beeton) ‘*Household Management*’<sup>47</sup>.



Fig. 58



Fig. 59

Figs. 58, 59—Stills from ‘The Heirs’, shown on the Korean TV channel, SBS, in 2013

<sup>46</sup> The Imperial Porcelain Factory was established in 1744 in Saint Petersburg, Russia. Cobalt net design is the trademark of the Imperial Porcelain Factory.

<sup>47</sup> In her discussion of her general observations on beverages, in *Household Management*, Mrs Beeton claims tea is the most popular of British beverages, such that it has become almost a necessity of life. (Beeton, 2006, p.818) She describes how to make a good pot of tea as follows: “If the water is boiling and there is no sparing of the fragrant leaf, the beverage will almost invariably be good. The old-fashioned plan of allowing a teaspoonful to each person, and one over, is still practiced. Warm the teapot with boiling water; let it remain for two or three minutes for the vessel to become thoroughly hot, then pour it away. Put in the tea, pour in from ½ to ¾ pint of boiling water, close the lid, and let it stand for the tea to draw from 5 to 10 minutes; then fill up the pot with water. The tea will be quite spoiled unless made with water that is actually ‘boiling’, as the leave will not open, and the flavour not be extracted from them; the beverage will consequently be colourless and tasteless - in fact, nothing but tepid water.” (Beeton, 2006, p.826).

The roots of the relationship between Western and Korean culture, as described above, reflected in the importance of having an English education and Western influences in the media in post-colonial Korea, underpins my argument about the constructed view of other cultures that has developed, both in Korea and Britain, through the unequal relationship that evolved during or after the era of European imperialism.

The Korean artist Min-jung Woo's series of work, *Stranger than paradise* (2005), demonstrates how the adoption of West as a normative model was promoted within South Korean society during the nineteenth century, continuing into the twenty-first. (cf. Figs. 60, 61) The commercial buildings in her works are recognised as 'Love Hotels'<sup>48</sup> (or 'Love Motels') in South Korea. The kitsch design of the building in *Stranger than paradise* (2005), which has iconic symbols from the United States and also references European castles, is an attempt to provide Korean consumers with a fantasy of Western culture and the American dream. As Woo insists, the incompatible mixture of designs in 'Love Hotels' reflect fantasies about Western culture and a romanticised view of the American dream; becoming places to escape from harsh reality (Min-jung Woo's website, n.d.).

A myriad of American popular culture flowed into the Korean peninsula after the Korean War and gained mass appeal. The influx and influence of American popular culture has been maintained since then and has increased with the emergence of technological advances in communications and global media.

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<sup>48</sup> A 'Love Hotel' refers to a short-stay hotel where couples can go if they want to be sexually intimate. Love hotels first appeared in South Korea in the mid-1980s to coincide with the Seoul Olympics in 1988. Some Love Hotels' architecture is designed to look like European castles or castles from Walt Disney animations.



Fig. 60



Fig. 61

Fig. 60-‘*Stranger than paradise M-001*’ (2005) by Min-jung Woo, 50.8 x 60.96cm, digital print

Fig. 61-‘*Stranger than paradise M-005*’ (2005) by Min-jung Woo, digital print

A discussion about the influence of Western culture, inevitably, involves broadening the topic to discuss the impact and reach of global media and the communication technologies that shape individual thinking and consumer behaviour in modern Korea. The British academic Anthony Smith discusses the great power of the media and its deep penetration into receiving cultures, where it creates immense havoc, intensifying the social contradictions already present in developing societies (Cited in Said, 1994, p.353). The powerful influence of information and communications technologies and global media contribute to cultural homogenisation and inevitably, threaten the survival of local cultures and traditions (Hopper, 2007, p.87).

The Chinese artist Ai Weiwei expressed his concerns about the above-mentioned threat from globalisation, as force that destroys cultural authenticity and homogenises cultures. He poses questions concerning the conflict that exists for China, as it pursues receptiveness to powerful Western influences, embracing ‘modernity’ and acknowledging global contexts, while also wishing to uphold China’s traditions and cultural legacies. He does this by creating provocative images, for example, adding the Coca-Cola logo to traditional urns, or applying industrial

paint to ancient vases. (cf. Figs. 62, 63) In so doing, he destroys incalculably valuable ancient Chinese ceramic vases to accommodate new, external values that are increasingly becoming part of Chinese cultural life. However, the integration of Western and traditional Chinese values creates a relationship that is, in Ai's view, unhealthy; one that immediately provoke conflict and contradictions. When using priceless, ancient artefacts as a metaphor for cultural authenticity, his intention was to destroy the great cultural and symbolic value of the vases to shock the audience.



Fig. 62



Fig. 63

Fig. 62- '*Coca Cola Vase*' (1994) by Ai Weiwei, Han Dynasty (206BC-220AD) Urn with Coca-Cola logo

Fig. 63- '*Colored Vase*' (2007-2010) by Ai Weiwei, Neolithic vases (5000-3500BC), covered in industrial paint

Ai seeks to address questions concerning cultural tensions and the conflicts that exist between local values and global cultural flows, which are dominated by Western powers, particularly the United States. However, arguably, the most powerful impact of cultural globalisation upon national (or local) cultures is the blurring of distinct national cultures. The British sociologist Paul Hopper refers to the example of the Indian curry, a dish that is now accepted as a part of British culture. He insists that: "... at an unofficial or popular level, 'alien' cultures are decontextualized and absorbed into a national culture..." (Hopper, 2007, p.132).

A further example is that experienced by the Native American Navajos when ‘trade blankets’<sup>49</sup> replaced the traditional, hand-woven blankets of their culture. ‘Trade blankets’ were the aesthetically more colourful and functionally practical, machine-made goods of foreign traders. (cf. Figs. 64, 65) With the railroad expansion into the western part of America in the 1880s, the Navajos were exposed to a wide range of new products, including machine-spun, aniline-dyed<sup>50</sup> yarn and machine-woven blankets (Kahlenberg and Berlant, 1972, p.20) and they soon responded to the new colours and designs and valued the new products more than their own blankets. The intrusion of popular artefacts into Native American crafts inspired the American glass artist, Dale Chihuly. He founded a summer glassblowing school in 1971 with his patrons, Anne Gould Hauberg and John H. Hauberg, and he named it the Pilchuck Glass School<sup>51</sup>; the word ‘Pilchuck’ is derived from the Chinook Indian<sup>52</sup> words for red and water and refers to the iron-rich river near to the school. His fascination with Native American cultures was reflected in the strong sense of the communal and countercultural components of the school (Burgard, 2008, p.23). An example of his *Navajo Blanket Cylinder* series (1974-75) provides a better understanding of how the issues of cultural appropriation in Native American cultures were expressed with the help of the self-contradictory nature of glass as an artistic medium. (cf. Fig. 66)

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<sup>49</sup> It is a machine-made blanket, with geometrical designs and in a variety of colours, that does not fully reflect the symbolic meanings of Native American Indians’ culture. The term ‘trade blanket’ originated from its purpose as a blanket manufactured for the Native American market. Pendleton Woolen Mills in Pendleton, Oregon, USA, is one of the largest manufacturers of these commodities and it is still in business.

<sup>50</sup> The English chemist William Henry Perkin discovered the first aniline dye by accident in 1856 in Germany during his Easter vacation. Aniline dyes could be better described as acid dyes or synthetic dyes.

<sup>51</sup> It started as a one-off summer glassblowing workshop and has grown into the world’s most active centre for glass art education.

<sup>52</sup> Native Americans lived in the Pacific Northwest region of the United States.



Fig. 64



Fig. 65

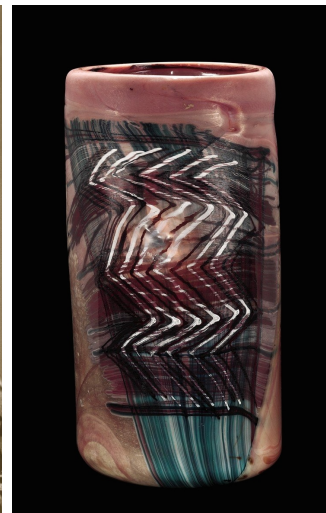


Fig. 66

Fig. 64-Navajo blanket (1850) wool weaving, 1,905mm x 1,346.2mm File: Navajo – blanket – Google Art Project.jpg from Wikimedia Commons, the free media repository

Fig. 65-Cover image of Dale Chihuly's book, *Chihuly's Pendleton* (2000)

Fig. 66- 'Navajo Blanket Cylinder' (zig-zag with horse drawing) (1976) by Dale Chihuly, blown glass with coloured glass threads laid on to represent painting, 351mm (H), The Corning Museum of Glass collection

It is important to note that Chihuly's choice of glass as an artistic medium highlights its contradictory nature in that it embodies various aspects. As the American art critic, Donald Kuspit, argues:

Glass, when it is soft, can be identified as female, and when it is hard, as male. At the same time, when it is hard it is static, a trait often traditionally considered female, and when it is soft it is dynamic, supposedly a male trait. Glass also escapes conventional associations of male or female character by being emblematic, in the fluid state, of ineffable feeling (Kuspit, 1997, p.37).

The discussion above focused on European imperialism, its colonial, global reach, and the legacy and conflicts generated by the imposition of powerful Western influences on local cultures and how indigenous peoples and various artists have responded to the cultural ambiguities and tensions that then arose. The discussion that follows will be widened out to examine how, for any colonised country, the resulting cross-cultural tradition then has to respond to modernity and the range of

multiple choices available to individuals in a globalised world, thus making it harder still to establish narratives of both self- and national identity.

## 2.7 Modernity and tradition

To define the critical role of visual experience as cultural practice, it is important to understand how culture shapes an individual's socio-cultural interactions with contemporary society.

Giddens viewed modernity as a “post-traditional” order that raises the question: “How shall I live?” He argues that individuals need to find the answer to day-to-day decisions about how to behave, who to be, and many other things (Giddens, 1991, p.14). The spread of consumerism, capitalism, and cosmopolitanism encourages individuals to be more active in consuming other cultures (Hopper, 2007, p.164). In the context of modernity, the individual is characterised as a “consumer of cultural experience”<sup>53</sup>, establishing a set of identities, values, and cultural associations that determine their own life-path, not necessarily accepting given directives (Hopper, 2007, p.166). The Polish sociologist Zygmunt Bauman describes modern society as a buffet table, full of mouth-watering dishes, and individuals as the consumers of numerous foods they choose to select (Bauman, 2000, p.63). Giddens noted: “On the level of self, a fundamental component of everyday activity is simply that of choice.” (Giddens, 1991, p.80). Therefore, individuation in modernity could also mean a collapse of communal dependency, leading an individual to engage in autonomous social activities, defined as individualisation. Hopper highlights the individualised nature of modernity with the international expansion of higher education as:

In general, the more educated citizens, the more likely they are to question the claims of nationalists and national leaders, to challenge racial and cultural stereotypes, and to resist the essentializing of other people. They are also more likely to be aware of the constructed nature of many national traditions, including within their respective countries (Hopper, 2007, p.165).

Individuals in the modern world must sift through an abundance of choices. The crucial point to recognise in reference to this individualised aspect of modernity is

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<sup>53</sup> Hopper coined the term in his book *Understanding cultural globalization* (Hopper, 2007, p. 176).

that authoritative social institutions and points of reference, such as traditions, customs, and religions no longer function as primary sources shaping an individual's identity; they only function as a protective shelter within which autonomous individuals can choose to seek security. According to Bauman, in a truly autonomous society, nothing possesses guaranteed meanings, absolute truths, predetermined norms of conduct, or guaranteed rules of successful action, but autonomous individuals can only profit each other (Bauman, 2000, p.212). He argues, in '*liquid*' modern times, an individual often faces conflict between the fear of being different, reflecting a longing for a sense of belonging, and the fear of losing individuality, compromising their autonomy (Bauman, 2011, p.20). A harmonious coexistence between 'safety' and 'freedom' is not easy to achieve, and all attempts to resolve this conflict will remain incomplete and unstable, generating uncertainty (Bauman, 2011, p.21). The aesthetic disposition (or tastes for art in particular) is arguably manifested in the conflict between safety and freedom. As Bourdieu says:

Like every sort of taste, it unites and separates. Being the product of the conditionings associated with a particular class of conditions of existence, it unites all those who are the product of similar conditions while distinguishing them from all others (Bourdieu, 1984, p.49).

Sharing a similar aesthetic disposition assures safety from the fear of being different, and confirms the boundary between 'we' (or 'self') and 'other'. Therefore, according to Bauman, "uniqueness" needs to be "communally" determined, or individuality established through social affirmation that approves its compatibility with a particular class in social space (Bauman, 1991, p.198). Homi K. Bhabha, Indian born post-colonial writer, has argued as;

We are no longer confronted with an ontological problem of being but with the discursive strategy of the moment of interrogation, a moment in which the demand for identification becomes, primarily, a response to other questions of signification and desire, culture and politics (Bhabha, 1994, p.71).

The Indian born socio-cultural anthropologist Arjun Appadurai insists that culture, which provides people with steady points of reference, becomes more a realm of conscious choice, justification, and representation (Appadurai, 1996, p.44). However, the uncertainty in autonomous society throws individuals into a state of 'personal

disarray'.<sup>54</sup> In fact, living with uncertainty (or ambiguity, contradiction, and ambivalence) is a permanent feature of the modern individuated individual's life. This ambivalence, Bauman explains, is frequently accompanied by anxiety, as we feel discomfort in incongruous situations which we cannot apply our accumulated knowledge, leading to feelings of indecision and loss of control (Bauman, 1991, p.2). To explore this dislocation, I can consider the cases of immigrants and temporary migrants, such as students, travellers, and migrant workers, whose uncertainty becomes more acute and perpetual when they receive no objective assurance that they are recognised as 'we' or 'others' by the natives; hence becoming 'strangers' (using the term derived from Bauman) in the land of their arrival. Consequently, they find themselves in an unresolvable ambivalent situation in receiving countries, resulting in psychic disturbance and anxiety, arguably evoked in direct response to perceived threats to survival. For those in receiving countries, Bauman argues, the stranger's entry renders the formerly secured life of the natives insecure and problematic (as evidenced by the current migrant crisis across Europe) (Bauman, 1991, p.78). Certainly, however, in modern society, neither the individual nor society as a whole can escape the influence of stranger/strangeness. Therefore, in recognition of this, the ability to contend with the influence of globalisation becomes an important governing skill for any good member of society.

According to Bauman: "contemporary cities are battlegrounds on which global powers and stubbornly local meanings and identities meet, clash, struggle and seek a satisfactory, or just bearable, settlement..." (Bauman, 2007, p.81). Thus, strategies of durability, and tolerance to ambivalence, have become engrained in the individual's and to a lesser extent society's response to modern life. These characteristics help to repress the anxiety provoked by uncertainty in the unknown places increasingly present within everyday life. However, although ambivalence is fragile and unstable, it cannot be extinguished, as the process of globalisation is constantly fueling it. This, then, is how the condition of cultural uncanny is created. The example of a stranger in the land of their arrival provides a good understanding of how the uncertainty, especially that created by visual encounter with foreign surroundings, confuses and

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<sup>54</sup> (Cited in Bauman, 2000, p.213)

evokes discomfort, often negatively impacting behaviour. As Bauman has suggested, “cognitive (classificatory) clarity is a reflection, an intellectual equivalent of behavioural certainty.” When interpretation falters, classification is problematised and certainty is lost (Bauman, 1991, p.56). More significantly, in the context of globalisation, I can consider the post-colonial process of classification as a basis for the uncanny. For example, the superiority of western culture, or at least its perceived superiority, has been systematically projected to subordinate local culture, thereby displacing established cultural logic and historical meaning with hybrid post-colonial value. Bhabha provides an important insight into the intellectual and psychic uncertainty experienced by people in post-colonial societies. He describes this confusion with the image of the “white-masked black man”, a man in denial of the ego’s limitations, expressing his identity in an act of imitation, a cultural doubling in which intellectual and psychic uncertainty remain uncanny (Bhabha, 1994, p.195). The discussion of the uncanny conditions of culture, the randomness, ambiguity, or ambivalence, in this ‘liquid modern time’ provides an insightful account of where and how the argument of the sense of in-betweenness and cultural uncanniness may be located. Bauman argues that the relationship between modern existence and modern culture is similar to “love-hate” relations (Bauman, 1991, p.9). In other words, the opposite notion of ‘love’ and ‘hate’ sets a boundary between the defensive reaction of ‘we’ (or ‘other’) and the perpetual effort of assimilation of ‘strangers’, and the overlapping (metaphysical) ground between the two. Where the confrontations of two completely different actions collide remains temporarily (or perpetually) in-between.

To expand on this, it is important to note that when artists create artworks in ambivalent conditions pervaded by discomfort, they craft an aesthetic of cultural uncanny, confronting the viewer with hermeneutic problem, thereby generating shock. The Chinese artist Xu Bing’s work, *‘A book from the Sky’*, also known as *‘A book from Heaven’* (1987-91), highlights the ambivalence in the modern world reflecting his personal observations of the Cultural Revolution<sup>55</sup> and its aftermath in

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<sup>55</sup> The Cultural Revolution in China was launched in 1966 by Mao Zedong, the Chairman of the Communist Party of China. The aim of the movement was to reinforce communist ideology by removing capitalist, traditional and cultural elements from Chinese society. The movement officially ended in 1969, but it was still active until Mao’s death in 1976.

China. (cf. Figs. 67, 68) The ten years of the Cultural Revolution (also referred to as ‘ten lost years’), disrupted Chinese society’s former strong link with tradition and the past, filling the resultant gap with new, invented values under the ideological control of the authorities. However, since 1978, China has been exposed to the global cultural flows<sup>56</sup> at a great rate, and on an enormous scale, because the new government introduced an open-door policy<sup>57</sup> to boost Chinese industry. As Xu Bing stated:

My psyche had been clogged with all sorts of random things. I felt as if I had lost something. I felt the discomfort of a person suffering from starvation who had just gorged himself (cited in Erickson, 2001, p.14).

Xu’s choice of invented characters, which imitate the appearance of Chinese, for his artwork. and his use of a hand-printing technique, are simultaneously an antagonistic act toward the Cultural Revolution, and an expression of his skepticism of the idealistic utopianism proposed by the new government. The Chinese art critic, Gao Minglu, interprets Xu Bing’s elaborately invented 4,000 meaningless characters, and ‘*A book from the Sky*’ (1987-91), as reflecting a certain skepticism about the utopian ideology of the Cultural Revolution (Gulie, 2009, p.29). The Chinese art historian, Wu Hung, explains that during the Cultural Revolution “repetition” and “duplication” were the main means of cultural and artistic production, with the intention of filling up time and space with a limited source of images and words (Gulie, 2009, p.13).

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As part of creating a new culture, Mao’s government reformed Chinese characters by creating new simplified characters and encouraged people to use them.

<sup>56</sup> The Indian-born social-cultural anthropologist Arjun Appadurai articulated five dimensions of global cultural flows that occur through the growing disjunctures. These are: ‘ethnoscapes’, ‘technoscapes’, ‘financescapes’, ‘mediascapes’, and ‘ideoscapes’ (Appadurai, 1996).

<sup>57</sup> The *Open Door Policy* launched in 1978 by Deng Xiaoping, the Chairman of the Communist Party of China, was intended to encourage and support foreign businesses.

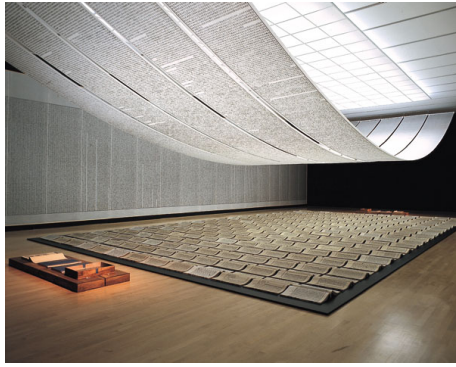


Fig. 67



Fig. 68

Figs. 67, 68- 'A book from the Sky', also known as 'A book from Heaven' (1987-91) by Xu Bing, Mixed media installation/hand-printed books and scrolls printed from hand-carved wooden blocks inscribed with false Chinese characters

Xu's work evoked a particular set of frustrations of at least one kind, particularly among Chinese audiences, when they fail to decipher the invented characters completely. The Chinese language remains the window through which many Chinese proudly see their cultural origins. As Xu acknowledged, the Chinese language directly influences Chinese people's way of thinking and understanding (Erickson, 2001, p.14). To challenge this, Xu's work negates any forms of guaranteed expectations, which relied heavily on the trans-generational practice of language, from audiences, and throws the audience into rather chaotic confusion. The negative responses of Chinese audiences have led me to believe that the feelings of frustration parallel an infant's anxiety at being separated from his/her mother's body. Furthermore, the rupture with traditions and the dearth of certainties also cause a 'return of the repressed'<sup>58</sup> arising from ambivalence and the non-chronological conditions of modernity. Xu's work has been an influential source for this research in terms of reflecting my current everyday cultural encounters as a temporary migrant to the UK, given that daily, I undergo processes of appropriations and adaptations. I realise that over the extended period of time I have been living in Edinburgh, UK, I have developed particular social and cultural ties to both Korea *and* the UK, so I cannot identify as belonging solely to either country. Reviewing the uncertainty inherent in the ambivalent condition of an individual's life through the work of

<sup>58</sup> Freud claimed that the danger of being separated from the mother's body registered in the infant's body from the moment of birth as a psychic state of anxiety and it recurs later at various moments in his/her lifetime (Freud, 2003).

various established sociologists, such as Giddens, Bauman, and Bhabha, and the example of Xu's work, provided an in-depth understanding of how the 'aesthetics of cultural uncanny' might be used in my artistic practice. This references the historical, cultural and symbolic meaning of glass and English manufactured porcelain.

## **2.8 Transnational cultural identity**

Transnational identity manifests itself in various ways among immigrant people, depending on the transnational infrastructures that, as the transnational anthropologist Steven Vertovec claims, influence migrants at different levels, and is conditioned by several factors, including: "Family and kinship organization, transportation, communication and media networks, financial arrangements and remittance facilities, legislative frameworks regarding movement and legal status, and economic interdependencies linking local economies." (Vertovec, 2009, p.19).

The Swiss educational theorist, Étienne Charles Wenger, emphasises that participation in communities of practice needs to be understood as consisting of the social experience of living in the world via active involvement in social enterprise and being a member of social communities (Park, 2011, p.32). However, in my case, and in the case of some migrants, it is possible to consider that limited participation in communities of practice, in both the country of origin and the receiving country, can create a sense of not belonging, or can be identified as a state of in-between-ness. As a result, the most effective excuse ('I am Korean'), can then turn into the question – 'Am I Korean?' and it is one that I cannot answer 'yes' to now, in many respects, given my bicultural way of life and it highlights the fluidity of cultural identity that is constructed through intricately interwoven social and cultural interactions.

## **2.9 Cultural capital**

It is important to discuss Bourdieu's concept of cultural capital and 'habitus' as it provides a comprehensive account of the individual's process of identity negotiation through social and cultural reproduction. It has helped me to understand the close

correlation between cultivated disposition (or aesthetic disposition in particular) and an individual's visual experience with an artwork as a cultural practice.

Bourdieu defines 'habitus'<sup>59</sup> as the source of practices, and a socially constituted 'system of durable', which works as a principle of structuring practices and representations (Bourdieu, 1972, p.72). In order to define the relations between the aesthetic disposition and 'habitus' as a production of mutual agreement among the members of same group or class, it is important to discuss how 'habitus' is accumulated, and how it secures the consensus on the principle of practice, which is objectively determined. Although the question of class variations and the close relationship between social origin and a certain measurable (aesthetic) disposition in the consumption of cultural goods may be complicated and paradoxical in the fluid context of modernity, the hostility of taste (derived from Bourdieu's 'refusal of other taste'), for example, confirms the distinguishable distance between classes. As Bourdieu argues, the refusal of other tastes is one of the strongest strategies used to make distinctions. Rejecting other tastes is the practical affirmation of differences between classes (Bourdieu, 1984, p.49).

'Habitus', as Bourdieu insists, is the product of history; "a past survives in the present and continues itself into the future by making itself present in practices." (Bourdieu, 1972, p.82). Therefore, education, including family upbringing, is an important agency for reproducing the habitus of both an individual and a class. In Bourdieu's theory, the educational system is a principal institution that controls the allocation of class and power in societies. However, it is important to note that whether academic capital, which tends to be profitable in terms of forming a disposition towards legitimate culture, can be effectively achieved depends on the accumulated knowledge and experience (cultural capital) inherited from family upbringing (Bourdieu, 1984, p.15). In addition to the significant role that family upbringing plays in reproducing 'habitus', this study argues that inherited cultural

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<sup>59</sup>The term 'habitus' is a system of "predispositions", "tendency", and "propensity" or "inclination" that generates particular ways of practice, belief, perception, feeling, and so forth. However, as Bourdieu argues, practices are not simply conditioned by one's 'habitus' but result from the relationship between one's 'habitus' and 'capital' in a structured social space (what Bourdieu defines as 'field'); 'habitus' is accumulated through family upbringing and educational experience (Grenfell (eds.), 2008, p.52).

capital, including collectively agreed value systems such as national costume and traditions, can be an important variable in determining the principle of practice of an individual or a group (or even a particular layer of a class within a society). As Bourdieu says:

The homogeneity of habitus is what - within the limits of the group of agents possessing the schemes (of production and interpretation) implied in their production - causes practices and works to be immediately and foreseeable, and hence taken for granted (Bourdieu, 1972, p.80).

For the discussion of differences in an individual's consumption of a glass artwork (as a cultural good), and the schemes of constructing the cultural and aesthetic disposition, substantial attention need to be paid to an individual's 'habitus', and how an individual understands the artwork depending on the degree of familiarity and experience with it. Bourdieu claims that as cultural goods and symbolic goods differ from material goods, individuals can consume cultural goods only when they apprehend their meanings, and the consumption of cultural goods relies greatly on educational performance and cultural practice (Swartz and Zolberg (ed.), 2004, p.41). The close relationship between 'habitus' and the interaction with a glass artwork will be discussed in-depth in Chapter 4, in which the seven case studies are investigated and analysed.

In order to understand 'habitus' as "a socially constituted system of cognitive and motivating structures" (Bourdieu, 1972, p.76), there needs to be a discussion about how culture can be capitalised and embedded in objects, and in the human body and mind. Bourdieu argues that cultural capital can exist in three forms as, firstly, an '*objectified state*', represented in the form of cultural goods such as artworks, museums, libraries, and books. Secondly, an '*embodied state*', associated with the corporality of a person and it appears in physical features in the form of long-lasting dispositions of the body and mind. Thus, it refers to behavioral styles such as body language, intonation, cultural preferences, an individual's understanding of cultural knowledge, and lifestyle. Finally, in the '*institutionalized state*', cultural capital consists of academic qualifications (Swartz and Zolberg (ed.), 2004, p.250).

My personal experience, as a temporary migrant in the UK, in terms of the crises experienced in socio-cultural affiliation (not only with the social and cultural activities of the receiving country but also those of the home country) confirms the specific condition of cultural in-betweenness. This led me to pay particular attention to Bourdieu's concept of 'hysteresis'. Bourdieu defines 'hysteresis' as a disruption and mismatch between 'habitus' and '*field*'<sup>60</sup>, or, in other words, an incompatible relationship between 'habitus' and the environment. As a result of this, practice cannot be performed according to the logic of the constitution of 'habitus' (Bourdieu, 1972, p.78). He provides an example of an Algerian family in Paris, to highlight individuals' struggle with a dislocation of 'habitus' that results in 'hysteresis'. When commenting on this example, Cheryl Hardy, a lecturer in the Faculty of Education at the University of Winchester, said the family's new living environment in an apartment block did not match their previous social pattern whereby extended family members and friends frequently visited the family in the evenings and at the weekend, and the visits were accompanied by cooking, eating, and talking. The family also built a vegetable garden and reared animals such as chickens and pigs. As a result, the family's 'habitus', as accumulated in Algeria but then transposed to France, was misrecognised<sup>61</sup> by their French neighbours (Grenfell (eds.), 2008, p.139). As one of the family's French neighbours said:

We don't get along. We don't have the same tastes, the same habits. We don't live the same. We don't see the same things in the same ways. So we can't agree. We don't agree (Cited in Grenfell, 2008, p.140).

The Algerian family lifestyle was once understood as 'natural' and appropriate, and regarded as a correct way of practice in their country of origin. However, as the interview with the French neighbour confirms, their 'habitus' became incompatible with the new environment of an apartment block in Paris. The awareness and recognition of difference or antagonistic beliefs, which Bourdieu defines as '*doxa*' (Bourdieu, 1972, p.164), classifies the Algerian family as a 'stranger'. The classification recognised by '*doxa*' helps the French neighbour to be aware of the "natural world" (Bourdieu, 1972, p.164), to which he or she belongs, and to create a

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<sup>60</sup>Bourdieu's concept of '*field*' refers to a structured social space.

<sup>61</sup>Bourdieu defined the term '*misrecognition*' to highlight the arbitrary nature of power in social relations that is built upon, ignored, or disinterested by justifying the legitimacy of existing social structures (Swartz, 1998, p.90).

boundary that imposes certain limitations of 'we' and 'stranger'. It is important to emphasise that the concept of 'doxa' significantly inspired me to create an artwork with glass, which disconnects itself from the socially/collectively approved logic of appreciating material that may be considered inappropriate or a 'stranger'. Bourdieu argues that, "Every established order tends to produce (to very different degrees and with very different means) the naturalisation of its own arbitrariness" (Bourdieu, 1972, p.164). My artwork using meaningless Korean script and introducing an unexpected juxtaposition combining English manufactured porcelain elements and glass, therefore aims to provoke a sense of limitation for viewers both in the UK and Korea. In the 'doxic' condition, it may be classified as 'stranger' or 'intruder', since it cannot be accommodated in the realms of collectively approved "natural world", which then creates a 'hysteresis' effect. It is argued that the 'habitus' of viewers, who were previously programmed to process and evaluate a glass artwork (or a vase shape object), does not function properly with my 'strange' artwork. In other words, the 'hysteresis' effect is closely linked to the inability to comprehend and appreciate the artwork according to the principle of objectively classifiable judgment of the aesthetic value of the artwork.

As the 'hysteresis' effect was discussed with an example of an Algerian family in Paris, I, as a temporary migrant, also experienced the dislocation of 'habitus' that appears as 'hysteresis', even though my personal experience has not been as harsh as the example of the Algerian family. In my case, the challenge and struggle to communicate in English proved significant in reproducing 'habitus' in response to the rapid change in a new environment. Reconstructing 'habitus' in a foreign country, the adoption of new rule, requires a certain level of understanding of the local language to be able to communicate sufficiently well to ease the course of daily living, before then being able to move on to the next, more sophisticated level of communication. That disjuncture, and how to make the leap to that next level, particularly when undertaking further studies at university, and the intellectual challenges that the student is expected to meet, inevitably creates anxiety and a feeling of not being yourself or quite sure where your cultural capital actually lies. Conversely, you are not the person who, in my case, lived a life in Korea. Thus,

bicultural identity imposes its own set of constructs that have to be understood in order to establish a new 'habitus' that is meaningful.

Bourdieu's theory of cultural capital, 'habitus', and 'hysteresis' has led me to understand the ethos that drives my artistic practice and to define precisely what it is that I wish to explore, given my bicultural identity, and all the fore-mentioned linguistic and cultural challenges that I have been faced with, all within the broader context of notions of Orientalism, postcolonial cultural legacy, modernity versus innate traditions, self- and national identity, as discussed above. In exploring these matters, it has involved me, for example, in *deliberately* creating a language barrier by combining English manufactured porcelain teapot parts and blown glass, with invented patterns and unintelligible characters, in order to dislocate the individual's 'habitus' and hence I can create the condition of 'hysteresis'. My artwork then becomes a powerful metaphor, a vehicle for communication that refuses to be allocated to, or identified with, any specific culture. It also provides me with an in-depth understanding of participants' interaction with my artwork while I conduct research investigations such as the probes and interviews with participants.

## **2.10 Summary**

In this chapter, I have reviewed the key concepts of the relevant body of theoretical and empirical literature in order to gain insight into individuals' experience of the state of the uncanny related to their ontological security within social interactions. I conducted a review of contemporary art practice which provided me with an in-depth understanding of how artworks, as visual communication tools, can provoke feelings of anxiety in an audience by challenging their established value systems, such as their perceptions, stereotypes or traditions. In reviewing the literature and undertaking a close investigation of artists' work, it has helped me to clarify the theoretical frameworks underpinning my creative practice. Specifically, an in-depth study of Freud's concept of the uncanny (as described in his 1919 essay) and examination of various artists' work, has led me to believe that the feeling of anxiety that is evoked is closely related to individuals' quest for survival. The close

relationship that exists between the anxiety to survive, the sense of security to be had in social interaction (or not for immigrants to receiving countries), and culture as a protective shelter offering authoritative structures, institutions and mores under which people feel 'secure', became clear when undertaking a review of the examples cited in Park's PhD thesis of Korean immigrants, and Giddens' argument on culture. Hobsbawm's notion of invented tradition, and my investigation into European (or Western) imperialism and the colonial legacy, helped me to develop a critical view of my choice of glass as my artistic medium. The examination I undertook of the history of the cultural exchange that occurred with the trade in materials between the East and West, and the unequal relationship that existed (and exists) between both, as well as the discussion I provided of the history of porcelain and the vogue in the West for '*Chinoiserie*' and '*Japonisme*' design, allowed me to develop a unique artistic perspective that inspired the development of a body of artworks. By reviewing the history of glass in Korea in terms of the influence of Taoism, Confucianism, Buddhism, and Neo-Confucianist philosophy on Korean art/craft practice, and then the development of the glass industry in Korea that coincides with European (or Western) imperial expansion in the nineteenth century, that background context underpinned my argument about the differences, contradictory nature, and the power shift embedded in the development of culture related to the material. I also gained a comprehensive understanding of how Koreans appreciate glass art and the medium, through the discussion I had with Ki-Ra Kim when I interviewed her about the development of Korean glass art. Thus, I can use the historical, cultural and symbolic meanings of glass and porcelain in my creative practice to explore the ambiguity provoked in an individual depending on his/her cultural interpretation of the materials. Finally, in reviewing the literature on the subject of modernity and Bourdieu's concept of cultural capital, 'habitus', and 'hysteresis', it provided me with an insight into the contradictions and conflicts that the individual encounters in everyday life.

## Chapter 3

### 3 Research method – my artistic approach to the research questions

In this chapter, I discuss my creative approach to the individual's experience of the cultural uncanny, related particularly to his/her cultural capital in terms of their visual experience with my artwork, and the sense of cultural dislocation that is then evoked, given the ambiguity inherent in my artwork in terms of its cultural location and value. My choice of materials - glass and English manufactured porcelain - arose from the process of research, which involved critical and creative practice in order to express the ambivalent nature of the two materials in terms of their different historical and cultural contexts and the dynamics in the making process. Specifically, unique perspectives have been developed, which were inspired by my experience with materials when engaged in the glass-blowing and cutting processes, speaking to people in local charity shops and at car-boot sales in Edinburgh, UK, during the search for porcelain teapots, and cutting and sandblasting the porcelain. Developing the inlaid colouring technique for the hot glass-making process, inspired by the *Sanggam* ceramic decorative technique, has also allowed me to explore the visual quality of glass. In particular, optical properties, including refraction, reflection, and distortion, help to provoke a sense of ambiguity in the viewer's visual experiences of, and their responses to, the artwork. One's aesthetic disposition, as a product of cultural capital, functions as an important tool to confirm ontological security by creating a distinctive boundary between 'we', 'others' and 'strangers'. My aim for introducing the aesthetics of cultural uncanny within the artistic practice is to define the aesthetic of 'stranger' in the state of cultural in-betweenness. It is hoped that the aesthetics of cultural uncanny, which are investigated through practice, can help to clarify the in-betweenness ('stranger'), the uncertain space between 'we' and 'others', and to hence work as an important stimulus in developing socio-cultural structures.

In order to explore the close relationship between the individual's cultural capital, aesthetic disposition, and his or her experience of the cultural uncanny, a body of

*'Korean glass'* (2012; 2013) and *'Arabic glass'* (2013) artworks were created in response to the researcher's personal experience in the UK and Korea, as an autoethnographic<sup>62</sup> experience. The interpretation, therefore, of the meanings embodied in the artistic materials, the development of the inlaid colouring technique, and a combination of the multiple-making processes, has been, and remains, fundamental to developing a self-reflexive artistic approach. The new perspective developed in reference to the artwork (including the materials and technique) is explored by the aesthetic probe research technique, in order to confirm whether the research findings are transferable knowledge in the field of glass art (and related socio-cultural discourses).

The artwork functions as a powerful research method in light of its role as a visual communication tool with which to investigate how the distinctive aesthetic of glass artwork (the aesthetics of cultural uncanny) challenges the viewers' aesthetic disposition. This may lead to greater awareness of cultural in-betweenness and the ambivalent nature of culture in contemporary society. The artwork works as a visual expression of my interpretation of the complex nature of the cultural, sociological, and historical aspects of everyday life. This PhD research has significantly benefited from my artistic practice, as the critical insight into the aesthetics of cultural uncanny is realised not only from the theoretical framework, but is also constructed through the reflexive process of the creative process. The artistic practice in this research is therefore my strategic choice of critical investigation into the relationship between an individual's visual experience and cultural uncanny, and a study of how it can be contextualised within the discourse of aesthetics in a social or cultural context. The role of 'creativity' in research inquiry is confirmed by the Organisation for Economic Cooperation and Development (OECD), which defines its role as:

Creative work undertaken on a systemic basis in order to increase the stock of knowledge, including knowledge of humankind, culture and society, and the use of this stock of knowledge to devise new applications (cited in Sullivan, 2009, p.44).

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<sup>62</sup> A novel approach to the term proposed by the American sociologist and autoethnographer Carolyn Ellis, autoethnography refers to personal writing and its relationship with culture (Ellis, 2004, p.37). Ellis claims that the use of the term autoethnography in literary and cultural criticism refers to stories that "self-consciously explore the interplay of the introspective, personally engaged self with cultural descriptions mediated through language, history, and ethnographic explanations." (Ellis, 2004, p.38).

Graeme Sullivan, an Australian art theorist, establishes an important inquiry in terms of theorising art practice as research. In order for the art practice to be identified as research, he argues that as a reflexive form of research, it should highlight the role of imaginative intellect and visualisation in constructing knowledge, which is then capable of transforming human understanding (Wesseling (eds.), 2011, p.92). He also defines the process of (artistic) practice-led research that is composed of a series of interconnected areas of practice, namely, “theoretical practice”, which formulates and explores research problems and issues, “conceptual practice”, the core of the thinking and making traditions, in which artists establish the form and thought in making an artwork that becomes a critical part of the research process, “dialectical process”, with which artists explore the power to make meaning through personal or public experiences of art-making process or encounters with artworks, and “contextual practice”, which associates art with critical forms of inquiry with the purpose of social change (Smith and Dean (ed.), 2009, pp.49-50). This practice-led research is located within the reflexive (interrelated) process of the four practices, described above, in order to emphasise the unique opportunity that art can create interactive communication to transform human understandings and the possibility of generating new perspectives. Given the significance of artistic practice and its relationship to the research inquires for the ultimate aim of ‘knowledge production’, the process of creating artwork is designed to engage closely with the theoretical frameworks to constitute a new insight into the aesthetics of cultural uncanny.

### **3.1 Developing the artwork**

#### **3.1.1 Choice of artistic materials**

My choice of materials reflects the historical, cultural, and symbolic meaning inherent in the history of glass and porcelain, both in the East and West. The history of glass and porcelain in both cultures, as previously discussed, led me to the view that the West’s cultural hegemony over the Orient and the power shift embedded in the development of culture related to the materials, are powerful resources to understand the cultural stereotypes that exist in certain societies or groups of people.

Although glass in the West, and porcelain in the East, developed under different cultural and historical circumstances, the unique distinctions in both cultures becomes more abstract and blurred as the interplay between the two cultures became more complicated, dynamic and interactive. As the anthropologist Ronald Niezen argues, the revolutionary development of technologies in communication and transportation accelerates speed and decreases the physical distance of interaction throughout the world such that it eventually makes the relationship between cultures and localities “unnatural” (Niezen, 2004, p.38).

The reason I chose glass and porcelain as my primary materials, and glassblowing as the main means of developing a body of artwork, is to highlight the tensions, conflicts, uncertainty and negotiations which, I believe, are a byproduct of the cultural exchanges and unequal relationships between the West and East. Furthermore, my intention in combining the two materials and creating unfamiliar images is to invoke a sense of the cultural uncanny in viewers, in both Britain and Korea.

### **3.1.1.1 Glass**

The first and most familiar type of glass is soda-lime glass that is made from a mixture of silica (silicon dioxide or  $\text{SiO}_2$  from sand), an alkali such as soda or potash as a flux, and lime ( $\text{CaO}$ ) as a stabilizer making glass more durable to water. The mixture of soda-lime glass remained basic ingredients of glass until the lead glass developed by English businessman George Ravenscroft in the seventeenth century (Klein and Lloyd, 1984, p.9). Glass is an amorphous (non-crystalline) material that the mixture becomes soft and malleable when heated (Klein and Lloyd, 1984, p.9). Various glassmaking techniques, therefore, have informed, directed and developed by the unique property of glass throughout history.

### 3.1.1.1.1 The feeling of anxiety that occurs throughout the glass-making process

The transition from hand-made to machine-made objects has enabled artists/craftsmen to assure, to a greater degree, the quality of the final piece. Technology has become an important tool that allows artists/craftsmen to follow through on their ideas to the end result. However, the glass-making process, especially ‘*free blown*’ or ‘*off hand*’ glassblowing<sup>63</sup>, requires the artist to have acquired a certain level of skill to achieve a satisfactory result in the studio. The results of the glassblowing cannot be predetermined but it largely, or wholly, depends on the glassblower/artist’s judgment, dexterity and care; it is what the furniture maker David Pye defined as “*workmanship of risk*” (Pye, 1968, p.4). As Ray Flavell, glass artist and academic, contends:

In the making of glass, the management of risk becomes an inherent part in the execution of a piece of work, and determines the making procedure at every stage of the process (Flavell, 2001, p.112).

Flavell also stresses the importance of learning steady “rhythmic movements” for successful glassblowing. Control, balance, timing, and sensitivity toward molten glass develop through practice and experience and then the rhythmic movement becomes intuitive (Flavell & Smale, 1974, p.29). Keeping the molten glass centred and at an appropriate working temperature are basic but critical factors in glassblowing as these two key actions determine how the glass reacts. Learning glassblowing, therefore, can be characterised as a constant negotiation between glass artists/craftsmen and molten glass, in order to achieve the best possible outcome from the making process. Harvey Littleton, American glass artist and educator, explains the distinctive quality of glass thus:

Glass is static only when the piece has been completed, when there is nothing more to be done with it. When the artist lifts his blowpipe, he must be prepared to intervene with all his aptitude, training, form-sense, as well as physical and mental energy (Littleton, 1971, p.17).

The concept of ‘*reflective practice*’, as espoused by Donald Schön, American social scientist, was explored in Flavell’s research. He thinks glass artists/craftsmen deal

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<sup>63</sup> Both ‘*free blown*’ and ‘*off hand*’ refer to a glassblowing process whereby the glassblower shapes a form by hand (Flavell & Smale, 1974, p.29).

with uncertainty, instability and uniqueness, which is all resolved through reflective negotiation within a given situation in the process of glassblowing (Flavell, 2001, p.113). As Flavell argues:

Reflection-in-action in the context of planning for, and the execution of, glassmaking is a constant feedback loop. In the instant of doing is the continuous feedback/reflection on previous knowledge and continued re-evaluation in a constantly changing situation. Theoretically, the working environment might be the same but, in practice, that unexpected situation might arise to challenge know-how (Flavell, 2001, p.113).

For ‘*free blown*’ or ‘*off hand*’ glassblowing, glass artists learn to cope with the challenge, as the quality of final outcomes is not guaranteed but decided by a number of factors that influence achieving the best possible results. The uncertainty of the glassblowing and the disparity between idea and outcome in the process is characterised by Pye as “*workmanship free*” or if the disparity is big, “*rough*” (Pye, 1968, p.24).

Flavell’s discussion about the concept of ‘*reflective practice*’ in the process of glass blowing led me to believe that a feeling of anxiety is always part of it. For example, a glass artist sometimes needs to take his/her blown piece off the blowpipe (or blowing iron), and then transfers it to the punty<sup>64</sup> in order to shape the other end. (cf. Fig. 69) However, if the glass both on the punty and the blown glass piece on the blowpipe are not at an appropriate temperature, the piece falls off the punty when the artist breaks the piece off the blowpipe. The piece on the blowpipe is well attached and is hardly exposed to the danger of falling off before it is separated from the pipe. (cf. Fig. 70) However, when the piece is transferred to the punty, the piece is more likely to fall off it as it is attached to less glass on the tip of the punty. (cf. Fig. 71)

I often feel very anxious at this precise moment of the separation of a glass piece from the blowpipe. That feeling (and it may be aroused too in some other glass artists) is somewhat similar to the first moment of anxiety, which Freud defined, that a baby experiences at the moment of birth as he/she is separated from the mother’s body. The negative emotional charge, anxiety, was something I felt from when I first

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<sup>64</sup> A punty is a hollow or straight stainless steel or iron rod that is used to transfer a blown piece from the blowpipe onto the punty. The name derives from the French word ‘*pontil*’ (Flavell & Smale, 1974, p.36).

began learning glassblowing. Most beginners acquire the skill through trial and error and that level of anxiety can be assuaged as you gain in experience, however, for me, it recurs later, at the moment of breaking a glass piece off the blowpipe.



Fig. 69



Fig. 70



Fig. 71

Fig. 69–Glass artist Graeme Thyer’s demonstration in the glass blowing studio at the University of Edinburgh/Edinburgh College of Art, Edinburgh, UK, 19<sup>th</sup> of September 2013

Fig. 70–A blown glass piece on the blowpipe

Fig. 71–A blown glass piece on the punty

My experience of feeling anxious when creating the series, ‘*Korean glass*’ (2012), (2013) and ‘*20M2003-Arabic glass*’ (2013), is indicative of how a negative emotional charge, anxiety, is embedded in the glass-making process and it recurs as a reaction to a state of danger. For example, thermal shock is a critical risk in the process of developing the inlaid colouring technique I use and when creating my glass artwork with it because a parison<sup>65</sup>, which has images and patterns applied with the technique, needs to go through a reheating and pick up (or docking) process repeatedly. The parison, therefore, is exposed to a high risk of thermal shock in the making process. Because of my experience of thermal shock at an early stage in the development of the technique, I often feel anxious during the process of making my glass artwork using the technique. I will discuss the making process in greater detail in the following section where I examine the development of the inlaid colouring technique.

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<sup>65</sup> Parison is a gather on the end of a blowpipe, which is partly inflated. However, in this research, I will use this term to indicate a blank (or pre-blown glass bubble). The word parison is derived from French ‘Paraison’.

The glass-blowing process is a team effort. In this research, the team is often made up of students with various levels of experience and a technician or another experienced maker. (cf. Figs. 72, 73) Trial and error, therefore, is an unavoidable part of the process. Communication and negotiation among team members is essential in order to achieve a successful glassblowing and the intended outcome in the studio.



Fig. 72

Fig. 73

Figs. 72, 73—A team working in the blowing studio at the University of Edinburgh/Edinburgh College of Art that included a technician and an MFA student

However, I encountered a number of difficulties when making my glass artwork, especially since English is my second language. Although the tension can be eased as the team learns and understands the routines better and thus can anticipate more possible errors and mistakes, I still felt very anxious during the glass-blowing process because of the misunderstandings and difficulties that arose when I was communicating in English, and that made me more concerned about the negative impacts on the process and on the final outcome.

### 3.1.1.2 Porcelain<sup>66</sup>

I chose to use an English manufactured porcelain tea service in creating my artwork because of the historical symbolism inherent in those artifacts. In so doing, it allowed

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<sup>66</sup> Porcelain distinguishes its unique quality from white porcelain stoneware. Porcelain, in comparison to stoneware, is more vitrified and white in colour, and has the unique quality of translucence (Whyman, 1994, p.17). The term porcelain refers to a specific clay that contains China clay (Kaolin/ $\text{Al}_2\text{O}_3 \cdot 2\text{SiO}_2 \cdot 2\text{H}_2\text{O}$ ) as a primary clay, feldspar as a body flux, quartz (silica/ $\text{SiO}_2$ ) or flint, and a plasticising element such as ball clay, bentonite and macaloid, or an artificial plasticiser, or mix of both (Doherty, 2002, p.24).

me to explore the cultural stereotypes of both the West and East. The European fascination with Chinese porcelain, and the many attempts that were made in Europe to discover the secret of its formula throughout the sixteenth and seventeenth centuries, must be appreciated when trying to understand the West's vision of the Orient and its imperialist ambitions. In my view, the development of porcelain in the eighteenth century, at the time of the Industrial Revolution in Britain, and conversely, the popularity of English manufactured porcelain in some Asian countries to the present day, is a metaphor for the power shift that underlies the relationship between the West and East.

### 3.1.2 Developing the inlaid colouring technique for glassblowing

The possibility of developing a colour decorative technique for glassblowing initially arose in response to Flavell's research on the encapsulation of voids within the body of glass artefacts. His innovative achievement, in terms of the technical contribution he has made to the field of glassblowing, makes it possible for controlled drawings to be transferred directly onto a parison (a blown glass bubble) by applying stencil cutting and sandblasting. (cf. Figs. 74, 75, 76)



Fig. 74



Fig. 75



Fig. 76

Figs. 74, 75, 76–Stencil cutting and sandblasting process, photographic source from Ray Flavell's PhD thesis (2001) (Flavell, 2011, pp.51-52).

In the course of an in-depth study into Flavell's development of his techniques, I recognised the potential to apply the *Sanggam* decorative technique onto glass artefacts, as the incised motifs create a void which could be filled with coloured powder glass, therefore, a delicate line-drawing style design can be achieved with dynamic colour variations.

The inlaid colouring technique might also share some similarities, in terms of the idea of achieving controlled colour decoration on blown glass artefacts, with the 'Gaal'<sup>67</sup> glass technique (or 'Intarsia',<sup>68</sup> as Frederick Carder (1863-1963), the English-born American glass artist, called it) and the 'Mykene' technique. (cf. Figs. 77, 78, 79) The 'Mykene' glass technique was developed in 1936 by Vicke Lindstrand (1904-83), a Swedish glass designer, during his time in the Orrefors Glasbruk, Sweden. It suggests that an earlier attempt had been made to achieve better controlled drawings with a layer of glass. (cf. Fig. 79) Powdered carborundum mixed with epoxy resin, as Flavell speculates, was applied directly onto the drawing on the surface of the glass body, and then another layer of a glass wall encapsulates the drawing (Flavell, 2011, p.33). However, as the clear spots, which the transparent glass body revealed through the irregular bubbles, and the fine definition of the drawing suggests, a thin layer of powdered carborundum was possibly applied onto the shallow etched void on the parison. Therefore, in spite of the chemical reaction of the bonding agent, the epoxy resin, as the irregular bubbles prove, the outline of the drawing remains intact.

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<sup>67</sup> The 'Gaal' glass technique was developed by the designer Simon Gate, in collaboration with a team that included Gustaf Abels (engraver) and Knut Bergqvist at Orrefors Glasbruk (also known as Orrefors glasshouse), Sweden, in 1916 (Flavell, 2011, p.24). Clear glass is cased by a layer of coloured glass then decorative design is applied to the surface. The design section is protected from the hydrofluoric acid, which etches away the rest of the section of coloured glass.

<sup>68</sup> Carder developed the technique with the help of Johnny Jenson, a Swedish glass blower, at the Corning Glassworks in 1916. The intarsia glass was produced until 1923 (Flavell, 2011, p.25).



Fig. 77



Fig. 78



Fig. 79

Fig. 77–‘*Intarsia*’ vase (1920-29) made by Steuben Division and Johnny Jansson in the Corning Glassworks, USA, height 174mm, the Corning Museum of Glass collection

Fig. 78–‘*Graag*’ fish vase (unknown) made by Hald, Edvard Niels Tove (1883-1980) in Orrefors Glasbruk, Sweden, height 132mm, the Corning Museum of Glass collection

Fig. 79–‘*Horse*’-‘*Mykene*’ glass vase (1936) made by Vicke Lindstrand in Orrefors Glasbruk, Sweden, photographic source from Ray Flavell’s PhD thesis (2001) (Flavell, 2011, p.33).

In response to the early technical achievements and limits of applying the *Sanggam* technique directly to the glassmaking process, which I had recognised at an earlier stage in my research study, I then found an innovative solution for the development of the inlaid colouring technique that I explored in this research.

The *Sanggam* technique is regarded as highly important to Korean cultural heritage, and the highest achievement of the technique is appreciated by art collectors and connoisseurs. Beth Mckillop, deputy director of the Victoria & Albert Museum, London, describes the result of Goryeo celadon thus: “An ingenious and attractive inlaid decoration of sparkling colours enhances the shimmering brightness of the celadon glaze.” (Mckillop, 1992, p.38). During the Goryeo dynasty (935-1392), Goryeo potters first used *Sanggam* decoration, which is unique to the ceramic decorative techniques of the Song dynasty (960-1279) China period, during the second half of the 12th century. The floral decoration on the Song celadon is achieved by carving the clay body before it is glazed. (cf. Fig. 80) *Sanggam* decorative designs included natural motifs such as cranes, flowers and grapevines,

which were firstly incised into the leather-hard (or semi-dried) body of the bowls, vessels, cups and bottles. Secondly, the incised design was filled with white or red slip (clay mixed with water), and the excess was wiped off before the application of clear glaze and firing. (cf. Figs. 81, 82)



Fig. 80



Fig. 81



Fig. 82

Fig. 80–Song celadon lidded bowl with carved decoration (1000-1125), made in Shaanxi, China, height 87mm, Victoria and Albert Museum collection

Fig. 81–Goryeo celadon lotus-shaped cup and stand with Sanggam decoration (1150-1200), height 52mm, Victoria and Albert Museum collection

Fig. 82–Goryeo celadon vase with Sanggam decoration (1150-1250), height 184mm, Victoria and Albert Museum collection

Having undertaken an in-depth study of Flavell’s research into the development of the encapsulation of voids, as well as examining the *Graal* and *Mykene* glass technique, and *Sanggam* ceramic technique, my key aim then was to develop an innovative colour decorative technique for glassblowing by combining these well-established, fore-mentioned techniques.

### 3.1.2.1 The making process

In this section, I discuss the complexity of developing the inlaid colouring technique that I used to create a body of artwork in this research. The success of the making process developed here, is dependent on the interruption of the standard hot glass

making process. The need to make the suitably shaped parison and anneal it before progressing toward the next steps (sand-blasting and colour introduction), then reheat for pick up before further manipulation at the furnace occurs over an extended time scale. (cf. Chart.1)

Chart. 1

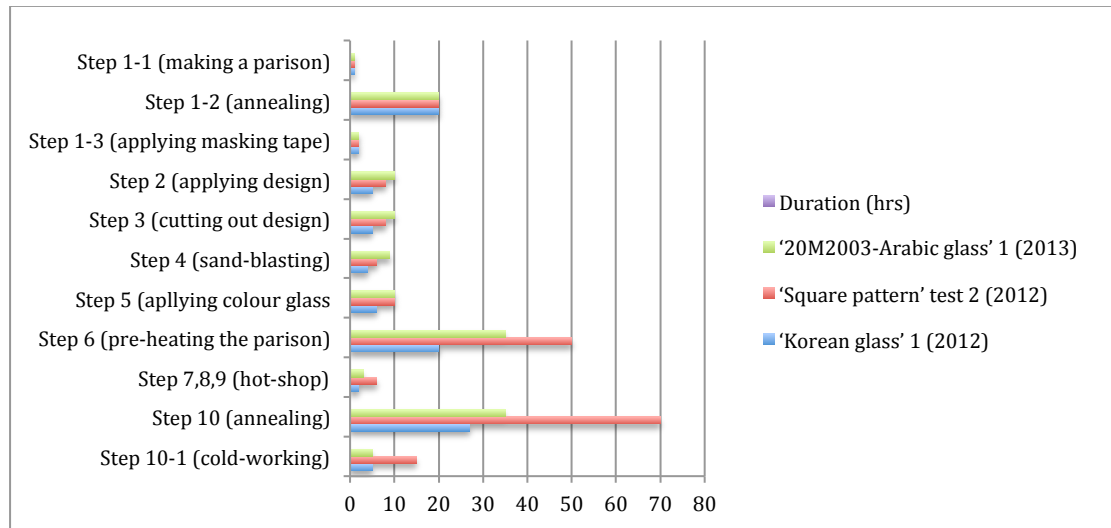


Chart. 1– Required time for making ‘*Square pattern*’ test 2 (2012), (cf. Fig.150, p.120), ‘*Korean glass*’ 1 (2012), (cf. Fig.168, p.128), ‘*20M2003-Arabic glass*’ 1 (2013), (cf. Fig.185, p.135)

### 3.1.2.1.1 Step 1

The parison is prepared for stencil cutting and sandblasting. Two or three (depending on the desired depth of the sandblasted void) layers of masking tape, as the resist, are applied evenly onto the surface. As Flavell notes, applying masking tape flatly and evenly, avoiding folds and air traps, is important in order to achieve clean cuts with a scalpel blade (Flavell, 2011, p.51). Various types of resist can be used to sandblast the glass surface, such as self-adhesive film, rubber or vinyl resist, and PVA glue (polyvinyl acetate). However, masking tape provides better durability for deep sandblasting and flexibility for the round surface of the parison. Rubber or vinyl type resist is not suitable for deep sandblasting as the silicon carbide grit and the high pressure of sandblast generate frictional heat and the heat softens the resist. Multiple

layers of masking tape are applied to prevent abrasions, which damages the design. (cf. Fig. 86)

It is important to clean the surface of the parison before applying masking tape, hence, methyl alcohol or glass cleaner is used to remove any dirt and grease on the surface. (cf. Fig. 83) Masking tape (approximately 25mm in width) is cut to a length of between 50mm to 80mm, depending on the curved surface.



Fig. 83

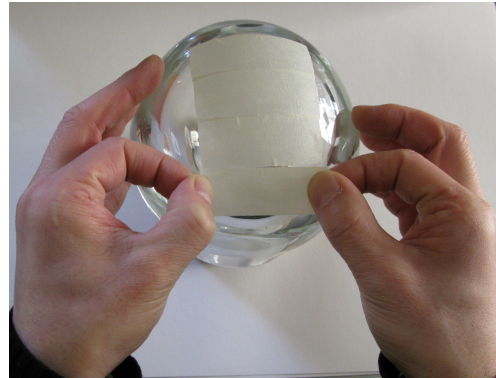


Fig. 84

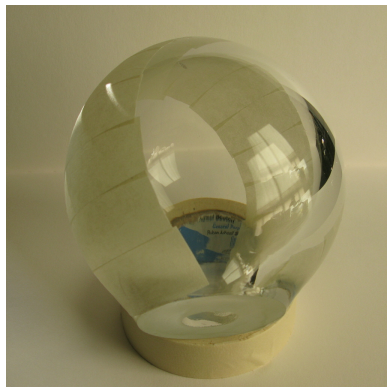


Fig. 85

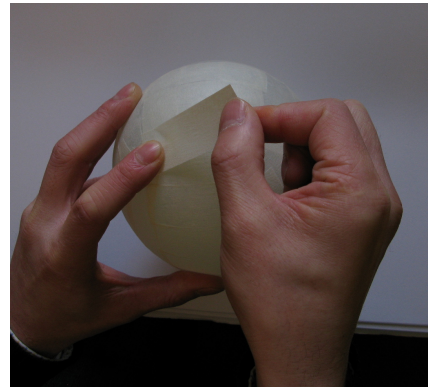


Fig. 86

Figs. 83-86–Applying masking tape on to the surface of the parison

### 3.1.2.1.2 Step 2

The design (patterns and images) is drawn directly onto the masking taped surface. (cf. Fig. 87) The first guideline with a pencil and the second guideline with a fibre-

tipped pen are drawn to allow a clear-cut line to be followed. (cf. Figs. 87, 88) It is important to note that the design must not be applied close to the neck of the parison (cf. Diagram.1) because the parison is picked up from the kiln (or pick-up kiln) by the neck on a blowing pipe, which has a prepared collar (or a prepared gather). (cf. Diagram.2) The picked-up parison needs to be reheated in the glory hole<sup>69</sup> immediately to avoid the risk of thermal shock<sup>70</sup> as the temperature of the kiln is at 550 °C, which is just above the annealing temperature. Coloured powder glass, which fills the void (or sandblasted part), melts in the glory hole during the reheating process. However, because of the protruding body of the parison, not enough heat reaches to the neck of the parison to melt the glass powder. In addition, the joined part is inclined to create an air pocket from the docking process, therefore, having the design below the neck is important as the neck part needs to be cut off on a diamond saw to remove the air pocket.



Fig. 87



Fig. 88

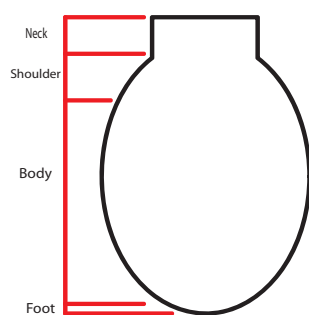


Diagram.1

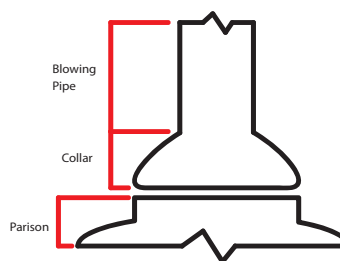


Diagram.2

<sup>69</sup> This term refers to a second furnace used to reheat a glass piece in between the steps of glassblowing.

<sup>70</sup> Thermal shock is the risk of breaking glass due to rapid or uneven temperature change, therefore, an annealing process is essential for glass making in order to avoid that risk.

Figs. 87, 88—Applying the design with a pencil and fibre-tipped pen

Diagram. 1—Technical terms for the parison parts

Diagram. 2—Technical terms for the parison parts and a prepared gather on a blowing pipe

### 3.1.2.1.3 Step 3

The drawings on the masking tape are cut out with a scalpel blade. As Flavell recommends, the blade needs to be sharp to allow better control and to minimise scratches on the glass (Flavell, 2011, p.51). (cf. Figs. 89, 90, 91)



Fig. 89



Fig. 90



Fig. 91

Figs. 89, 90, 91—Cutting out a design with a scalpel blade

### 3.1.2.1.4 Step 4

Once the cutting is done, the design is sandblasted. The working air pressure for the sandblaster is at between 50PSI to 90PSI (or 3.5 to 6 Bar). 90PSI is ideal for a rough cut as the high air pressure cuts glass faster. When the sandblasting is close to the desired depth, it finishes with 50PSI pressure to achieve a right-angled cut and even surface. The silicon carbide grit for a sandblaster comes in various sizes, from F80 (coarse) to F400 (fine). F220 grade silicon carbide grit size, which is medium coarse grit size, is used. The sandblaster nozzle needs to keep a distance of between 15cm and 20cm from the parison to prevent damaging the design. (cf. Figs. 98, 99) The depth for sandblasting is approximately 2.5mm since that creates enough void for

coloured powder glass. (cf. Fig. 97) If the depth is less than 2.5mm, the line drawing tends to be disconnected as the powder glass shrinks when it melts at high temperature. If the depth is too deep, the powder glass generates bubbles when another layer of molten glass covers the design. The thick layer of glass powder requires an extended reheating time in the glory hole. However, then the parison is exposed to the risk of distorting the design and losing the form as the thick glass body of the parison heats slowly and the heat is retained for longer, while the powder glass heats and cools down quickly. Therefore, in order not to burn off the surface of the powder glass and melt it evenly, the reheating needs to be divided into several steps, rather than one or two reheating processes.



Fig. 92



Fig. 93

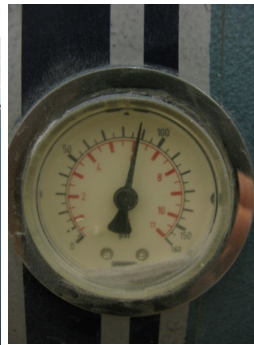


Fig. 94

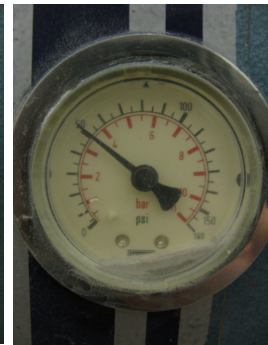


Fig. 95



Fig. 96

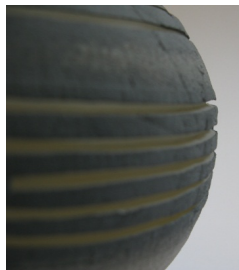


Fig. 97



Fig. 98

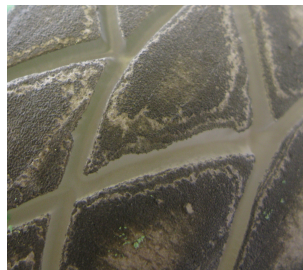


Fig. 99

Figs. 92-99– The sandblasting processes

### 3.1.2.1.5 Step 5

The masking tape is removed from the parison and the incised design is cleaned with water to remove the residue of masking tape and silicon carbide grit, which can

contaminate the coloured glass powder. (cf. Figs. 100, 101, 102) Dental filling tools in different shapes are used for packing the coloured powder glass into the incised design. (cf. Figs. 103-106) Previously, the colours were applied directly into the incised design before removing the masking tape. The silicon carbide grit can be removed with a paintbrush or compressed air. However, contamination of the powder glass from the residue of masking tape was unable to be removed as some adhesive from the masking tape was exposed and stuck to the powder glass mix. (cf. Figs. 107, 108) Kugler coloured glass powder is used as it is compatible with Cristalica glass, which the parison is made of.



Fig. 100



Fig. 101



Fig. 102

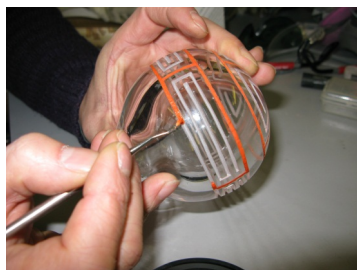


Fig. 103



Fig. 104



Fig. 105



Fig. 106



Fig. 107



Fig. 108

Figs. 100-108–Applying the glass coloured powder

Using an organic bonding agent for powder glass is important as it reduces the risk of chemical reactions to glass when it burns out in the reheating process, so Acasia gum/Gum arabic is used as a bonding agent. (cf. Fig. 109) 5gs of Acasia gum/Gum arabic is mixed with 30gs of water at the rate of 1:6 to a colloidal consistency.



Fig. 109



Fig. 110



Fig. 111

Figs. 109, 110, 111–Measuring the Acasia gum/Gum arabic and water

### 3.1.2.1.6 Step 6

The prepared parison then is prefired in the pick-up kiln at 550°C before it is picked up on a blowing pipe for the second gather, which encapsulates the design with a layer of glass. The parison is positioned vertically on a layer of ceramic fibre and a terracotta flowerpot is placed underneath as a prop. It is important to raise the kiln temperature slowly and undertake soaking at a high temperature for long hours, depending on the thickness of the parison, to reduce the risk of thermal shock (cf. Figs. 112, 113, 114), therefore, my firing cycle is 25°C/hr to 550°C /5hrs soaking time.



Fig. 112



Fig. 113



Fig. 114

Figs. 112, 113–Preparing the pick-up kiln for prefiring

Fig. 114–The pick-up kiln’s temperature

### 3.1.2.1.7 Step 7

Once the temperature reaches 550 °C, and soaking the parison is done at that temperature for a minimum of three hours, the collar needs to be prepared to pick up the parison from the kiln. A stainless still paddle used for shaping the collar and a hole on the blowing pipe is made with a pair of tweezers for further blowing, which may take place if necessary. The diameter of the collar is determined by the size of the neck of the parison. The neat and flat collar shape helps to make the correct contact with the parison, which is essential for better control and further manipulation. (cf. Figs. 115, 116, 117)



Fig. 115



Fig. 116



Fig. 117

Figs. 115, 116, 117–Preparing the collar

### 3.1.2.1.8 Step 8

The parison is picked up on a blowing pipe and reheated in the glory hole immediately. (cf. Figs. 118, 119) In order to prevent distortion of the design, I bring the parison to the working bench (or glassblowing bench) before it becomes soft. The blowtorch can help to melt the powder glass without softening the parison body. The melted glass powder needs to be compressed by a stainless still paddle in order to have an even surface before another layer of glass is applied to reduce the risk of creating air traps. (cf. Fig. 120) It is crucial to melt the powder glass completely so that it fuses onto the parison body to avoid the powder glass generating bubbles when it is covered with molten glass at the following step. (cf. Figs. 121, 122)



Fig. 118



Fig. 119



Fig. 120



Fig. 121



Fig. 122

Fig. 118–Picking up the parison from the pick-up kiln

Figs. 119, 120–Reheating the parison

Figs. 121, 122–Bubbles on the colour

### 3.1.2.1.9 Step 9

Once the powder glass is fused onto the parison, the whole glass body needs to be cooled down to the temperature that is below the point where it would become deformed,<sup>71</sup> approximately 563°C (log 10 viscosity, poise 11.5). The risk of distortion, therefore, can be reduced during the second gathering of glass. The temperature of the furnace for the second gather is between 1140°C and 1150°C, which is 5°C to 10°C higher than the regular furnace temperature for Cristalica glass in the glassblowing studio at the university, in order to have an even layer of glass and avoid trapping bubbles, as the higher temperature helps to increase the viscosity of the molten glass. The second gathered glass is shaped into the desired form with glassblowing tools such as wooden blocks, a wet newspaper pad and a jack. (cf. Figs. 130, 131, 132) Initially, I applied a layer of clear glass overlay over parison in the way Flavell encapsulates the sandblasted void. (cf. Figs. 123-126) Although the test was successful on a small scale, a critical problem was identified, namely, flat bands of air are more likely to become trapped between the parison and clear glass layer if the surface is uneven. (cf. Fig. 128) However, as the glass powder shrinks when it melts at the reheating process, the uneven surface is an inevitable consequence. Gathering molten glass from the furnace directly onto the parison provides a solution to the problem of creating air bubbles as the hot glass fills the uneven surface. (cf. Fig. 129)



Fig. 123

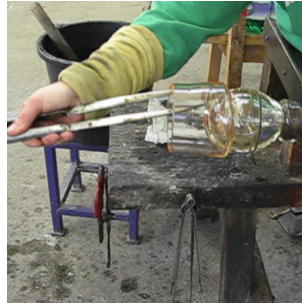


Fig. 124



Fig. 125

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<sup>71</sup>Glass deforms under its own weight at this temperature. The softening point for Cristalica glass is 563°C (log 10 viscosity, poise 11.5).



Fig. 126



Fig. 127

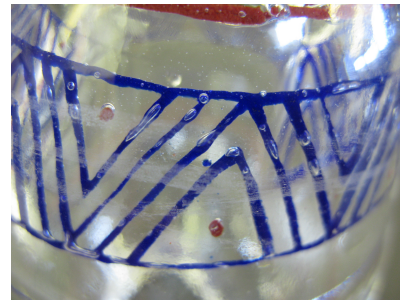


Fig. 128



Fig. 129



Fig. 130



Fig. 131



Fig. 132

Fig. 123–Encapsulating a void with a transparent parison pushed over, photographic source from Ray Flavell’s PhD thesis (2001) (Flavell, 2011, p.60).

Figs. 124, 125, 126–Ingrid Phillips, glass artist and technician in the glass department, applies a layer of glass with a transparent glass overlay

Figs. 129-132–Phillips helps to gather the second layer of glass from the furnace and shape the glass with glassblowing tools

The finished piece is knocked off the blowing pipe and annealed in the kiln via a slow cooling cycle. The annealing cycle involves cooling down from 520°C to 310°C by 15°C/hr soaking for 5hrs, from 310°C to 210°C by 20°C/hr soaking for 3hrs, and from 210°C to the room temperature by 30°C/hr.

### 3.1.2.1.10 Step 10

The annealed piece is brought to the cold working studio (or cutting room, cold-shop) for cutting and polishing. From my collection of found examples of English porcelain I select a piece from which to make a foot, a shoulder and neck for the

glass piece. (cf. Diagram. 3) It is important to give due attention to the fact that if the silhouette of the porcelain is a curve that follows the glass body, then it creates a perfect curve in profile. The diameter of both the porcelain and the glass is measured by calipers to make a perfect fit. (cf. Figs. 133-136) Once the cutting area is marked, the porcelain and glass piece are cut on a diamond saw. (cf. Figs. 137, 138) The cut section of the porcelain and glass, if it is necessary, are ground down on a flatbed grinding rotary wheel using carborundum grit<sup>72</sup> down to the correct diameter. Then polished on a lathe with a felt wheel using pumice<sup>73</sup>. The glass and porcelain components are combined together using an epoxy resin adhesive. The Hxtal NYL-1 is mixed in a ratio of three parts A (epoxy resin) to one part B (hardener).

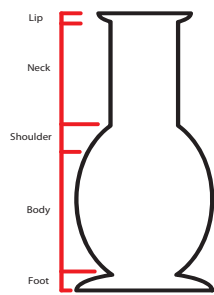


Diagram. 3



Fig. 133



Fig. 134



Fig. 135



Fig. 136



Fig. 137

<sup>72</sup> The carborundum grit for cold working glass is available in various grades, from 80 (coarse grain) to 600 (fine grain).

<sup>73</sup> Pumice is powder or dust from a volcanic rock. It is used as an abrasive for polishing glass.



Fig. 138



Fig. 139

Diagram. 3–Technical terms for the porcelain vase parts

Figs. 133-138–Measuring and cutting

Fig. 139–Preparing Hxtal NYL-1 epoxy adhesive

### 3.1.3 Technical palette

My intention in creating the technical palette is to provide a better understanding of the technical possibilities and limits of the inlaid colouring technique. The beneficial aspect of this technique is to achieve a drawn motif with colour variations over a desired area, which a glass practitioner predetermines at the early stage of the design. In this way, line drawings, patterns, and textures can be introduced to the surface of blown glass forms allowing some flexibility of personal style.

#### 3.1.3.1 Life drawing images

The life drawing images are drawn in brush and pencil onto the masking taped parison in order to achieve the dynamics of a human figure with an expressive line drawing. The sketch is made directly from observations of life drawing models, and then the image is sandblasted. The line drawing is only capable of producing flat images (a two-dimensional image) as the technique fails to illustrate shadows and shadings of the body. My unique perspective is reflected in the dynamics of line that the silhouette of the human figure draws. The thickness of the transparent glass wall, which partly becomes a convex and concave lens, creates an optical illusion that the reflection of the suspended image is captured on the wall of the inner bubble. Hence,

two or three layers of the reflections appear as the image is viewed through different angles. The strong angled cut and polished rim magnifies the images. (cf. Fig. 142)



Fig. 140



Fig. 141



Fig. 142



Fig. 143



Fig. 144

Figs. 140-144– ‘*Life drawing glass*’ (2011), Cristalica glass body with Kugler powder glass (opaque yellow (K2078-Canary yellow), opaque red (K2124-Poppy red), opaque black (K2095-Opal black)); Fig. 142–Height 120mm, width 140mm; Fig. 143–Height 120mm, width 155mm; Fig.144–Height 160, width 120mm

I was inspired by the success of the dynamic lines of ‘*Life drawing glass*’ (2011) and I then explored the possibilities of creating an Asian-style ink painting with the technique, by increasing the thickness of the line and density of the colour. The tree motif was sandblasted to between 3mm and 3.5mm depth to create more room to contain the coloured powder glass. In order to avoid having bubbles on the line, and encourage the colour to move naturally, the parison was exposed to heat for longer

during the reheating process. Once the parison cooled down for the second gather, it was reheated with a blowtorch to make the exterior of the parison still remain hot while the interior cooled. As the result of the test illustrates, ‘soft’ colours, such as opaque black and green, absorbed heat more and spread. The ‘soft’ colours drew spontaneous lines that followed the centrifugal force when the parison was continuously turned in the shaping process after the second gather. (cf. Figs. 145, 146, 147) The distinctive quality of the lines establishes the potential of developing Asian-style ink painting on blown glass artefacts as an expressive tool.



Fig. 145

Fig. 146

Fig. 147

Figs. 145, 146, 147–Drawing test (2011), Cristalica glass body with Kugler powder glass (opaque green (K2070-Opal green), opaque yellow (K2078-Canary yellow), opaque red (K2124-Poppy red), opaque black (K2095-Opal black), height 118mm, width 85mm

### 3.1.3.2 Multiple layers of images/patterns

The unique property of transparent glass allows me to apply multiple layers of images/patterns on to the surface of blown glass. Although much depends on the skill and experience in manipulating hot glass on a large scale, as well as the studio facility’s conditions, some examples of the small sized pieces prove the possibilities of the technique, in terms of applying multiple layers of images/patterns in various scales. (cf. Figs. 148-152)

The parison, following the first layer of the inlaid pattern, is encased and annealed. Then a further masking tape layer is applied for stencil-cutting and sandblasting of the second inlay. (cf. Figs. 148, 149)



Fig. 148



Fig. 149



Fig. 150

Figs. 148, 149—‘*Square pattern*’ test 1 (2012), Cristalica glass body with Kugler powder glass: opaque yellow (K2078-Canary yellow), opaque black (K2095-Opal black), height 290mm, width 175mm, two layers of pattern

Fig. 150—‘*Square pattern*’ test 2 (2012), Cristalica glass body with Kugler powder glass: opaque green (K2070-Opal green), opaque blue (K2091-Lapis blue), opaque yellow (K2078-Canary yellow), opaque red (K2124-Poppy red), height 170mm, width 220mm, two layers of pattern

The examples of the two layered test pieces on a small scale highlight the potential of applying multiple layers of images/patterns in order to enhance the sense of depth in the two-dimensional image/pattern. (cf. Figs. 151, 152) Each layer of glass, physically, creates approximately between 15mm and 30mm thickness, but the reflections and refractions of the image/pattern increase the perceived depth. This enhances the three-dimensional effect of the flat image/pattern on the blown glass form by developing the ‘pictorial depth cue’ (or depth perception) such as interposition<sup>74</sup>, linear perspective<sup>75</sup>, relative size<sup>76</sup>. In ‘*Tulip pattern*’ tests 1 and 2 (2012), the tulip pattern on the second layer covers some parts of the pattern on the first layer, and the reflection on the inner surface of the bubble, which appears smaller, enhances the perspective effect. (cf. Figs. 153, 154)

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<sup>74</sup> The nearer image/pattern covers some part of the image/pattern that is further away.

<sup>75</sup> Parallel lines converge and get closer in the distance.

<sup>76</sup> The nearer image/pattern appears bigger than the further away image/pattern.



Fig. 151



Fig. 152



Fig. 153

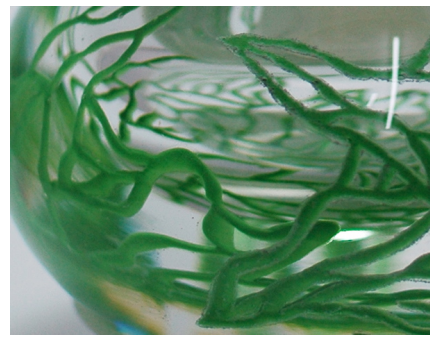


Fig. 154

Fig. 151—*‘Japanese tattoo pattern’* test (2012), Cristalica glass body with Kugler powder glass: opaque green (K2070-Opal green), opaque yellow (K2078-Canary yellow), opaque red (K2124-Poppy red), opaque blue (K2091-Lapis blue), opaque black (K2095-Opal black), height 160mm, width 135mm, two layers of pattern

Fig. 152—*‘Tulip pattern’* tests 1 and 2 (2012), Cristalica glass body with Kugler powder glass: opaque green (K2070-Opal green), opaque yellow (K2078-Canary yellow), opaque red (K2124-Poppy red), from the left: 1 – height 85mm, width 115mm; 2 – height 130mm, width 140mm, two layers of pattern

Fig. 153—Applying the second layer of the design

Fig. 154—Detail of *‘Tulip pattern’* test 2 (2012)

### 3.1.3.3 Cutting and polishing

Cutting and polishing endows the finished glass piece not only with the dynamics of form and characteristic textures, but also enhances the experience of the optical property of transparent glass.

The encased image/pattern appears magnified, distorted, and multiplied, depending on the angle at which it is viewed. For example, the ribbed cut glass surface changes the refraction angle of the pattern, and then the reflection of the distorted curve appears on the inner bubble surface when it is viewed from the top. (cf. Fig. 159) The highly polished rim (or mouth) of the flat cut (cf. Fig. 160) and punty (or concave) cut (cf. Fig. 161) also provides many optical experiences for the viewer.



Fig. 155



Fig. 156



Fig. 157



Fig. 158



Fig. 159



Fig. 160



Fig. 161

Figs. 155-159–‘*Ribbed cut glass*’ tests 1 and 2 (2012), Cristalica glass body with Kugler powder glass: opaque green (K2070-Opal green), (K2076-Opal light green), opaque blue (K2091-Lapis blue), (K2028-Opal sky blue)

Fig. 160–Flat cut

Fig. 161–Punty cut (or concave cut)

### 3.1.4 ‘*Korean glass*’ (2012), (2013)

In 2012, having investigated the possibilities and limits of the inlaid colouring technique, and understood the unique properties inherent in glass, I had the idea of developing a series of ‘*Korean glass*’ artwork. In response to the research questions concerning the conditions of the cultural uncanny associated with glass art in Korea, and the ambiguity that individuals may experience, depending on their cultural interpretation when viewing glass artwork, the ‘*Korean glass*’ series specifically explores the sense of dislocation and curiosity that a viewer feels when looking at my work. The work takes the recognisable pattern of the English manufactured porcelain teapot and its forms, and juxtaposes them with counterfeit Korean letters and patterns over the glass body to question the authenticity of the object in terms of its cultural origin. Although viewers in the UK readily recognise the porcelain elements and engage with the familiarity of mediums (both porcelain and glass), they think of ‘*Korean glass*’ as an Oriental object because the pseudo-Korean design interrupts the

first visual message in which they identified something familiar. As such, it becomes a powerful dominant reference throughout the course of the British viewer's visual experience of the work. However, conversely, the counterfeit Korean letters, the patterns on the porcelain, and the Korean viewers' unfamiliarity with glass as an artistic medium, lead audiences there to view the object as 'foreign', or as something made by a foreign artist to imitate a Korean object. The interactions with, and interpretations of, my artwork, for audiences in the UK and Korea, will be discussed in-depth in the following chapter when I describe the seven case studies I conducted using the probe technique.

The counterfeit Korean letters have been developed based on Internet words, known as '*alien words*', that have been invented by young people in Korea and are widely used by them on internet chat sites and social media such as Facebook and Twitter. Korean characters are a combination of 24 consonant and vowel letters that follow certain rules to make the right sound and convey meanings. The Internet word, however, deliberately chooses the wrong consonant and vowel letters, and combines them to make meaningless characters. It also combines some symbols and signs, Japanese and Chinese letters, and the English alphabet. An example of a sentence written using '*alien words*' provides a better understanding of how to make a sentence via a random choice of components; the sentence is; ♀乙1 『구! Ω ぎじ ; 님 을 ⊕ⓂⓃ 룩(하)능(가)쟁ㄷ ㄱ! ! The '*alien words*' sometimes appear accidentally as a computer processing error when the central processing unit does not recognise the inputs because of the speed of typing and some technical misrecognitions. I believe it is possible to draw parallels between this invented language, and its indecipherability, with the way Europeans embraced Oriental porcelain and developed the vogue for '*Chinoiserie*' and '*Japonisme*,' which too, resulted in ambivalent and hybrid forms.

The counterfeit Korean letters for the '*Korean glass*' series are written in a Chinese calligraphy style font to confuse and trick the untrained eye of the viewer in the UK into 'seeing' them as if they are Chinese or Japanese. The surface of the glass body is divided into sections by the geometric patterns. The lines and patterns appear on the

surface of the ceramic vases and mimic historical objects, such as a *lattimo* vase, to decorate the cylindrical form all around and achieve a decorative balance. (cf. Figs. 162, 163, 164) Although some distinctive patterns and images have been developed in different cultures and possess symbolic meanings, my intention in developing the pattern is solely for the purpose of decorating the surface.



Fig. 162



Fig. 163



Fig. 164

Fig. 162–Porcelain jar with underglaze blue (1750-1850), height 510mm, Victoria and Albert Museum collection

Fig. 163–Sand-shaker from the late 17<sup>th</sup> century, stone-paste body, white slip, transparent colourless glaze, lustre overglaze, height 115mm, the British Museum collection

Fig. 164–Vase (1500-09), made in Venice, *lattimo* (opaque white glass) painted in enamel colours, height 198mm, the British Museum collection

The colours I choose for the powder glass are selected according to the colour orders of the patterns on the porcelain elements. My choice of colour, then, is different from the colours that are used on ancient Asian ceramic/porcelain. Those colours, along with the materials and images, convey significant meanings associated with the five elements in Taoism. The five basic colours refer to the colours of nature in Taoism, which are: blue (or green) (east, wood), white (west, metal), red (south, fire), black (north, water), and yellow (centre, earth) (Hu and Allen, 2005, p.45).

My intention in combining the bulbous spherical glass body, and parts from a porcelain teapot with a lid, is to lead the viewer in the UK to see that there is a strong

visual reference to the Chinese ginger jar. (cf. Fig. 165) The lidded porcelain jar is known in the West as a ginger jar (or Chinese ginger jar), its name derived from its functional use as a container for ginger, mainly, and other spices for trade with the West. I believe for a Western audience, the shape of the jar conveys symbolic meanings and it is imbued with an exoticism because of the history and cultural exchange between the West and East.

Intentionally, I made the diameter of the narrow mouth on the glass bubble less than 20mm, to undermine the jar's utility and function as a container. As discussed earlier, porcelain (or clay) and glass are materials closely linked to functional objects in the field of craft. I combine the materials I choose, deploy my skills, critical thinking and craftsmanship in my artistic practice to create a body of work that, in my view, has a specific role to play in visual art practice. Louise Mazanti, Danish freelance curator and critic, coined the term '*super object*' to articulate the unique position for craft as; "[...] defined by its relation not to a specific material but rather to the role that it performs in the world of objects." (Buszek (eds.), 2011, p.60). Given my intention to make non-functional objects, the historical association of craft, or craft objects, with its utilitarian function, therefore, was not something I considered in the process of making the '*Korean glass*' series. For example, the second-hand teapots, whose original function was to serve tea, I used parts of them and integrated them into a ginger jar-shaped object. Thus, they no longer had an intrinsic role as a functional object, rather, they served a new task, that of creating the ginger jar form. '*Korean glass*', therefore, in no longer having any role as a functional object, has the power to provoke a sense of mystery and curiosity in the viewer. The curiosity they experience becomes a distraction from the logic of the typology of the object that is inherent in my artwork and it leads the viewer to redirect his/her search for hidden meaning in my work. Øivind Nygård, Danish sculptor, provides an example of the French artist Marcel Duchamp's famous sculpture, '*Fountain*' (1917) to discuss how a utilitarian ceramic object, a urinal, was transformed into art. (cf. Fig. 166) He says:

Duchamp's urinal exemplifies the fact that the distinction does not lie in the form a thing takes but in the simple act of moving the object from one frame of meaning to another, and that the new understanding does not primarily arise in

the form of the thing but in the change of gaze the moving of the object creates in the viewer (Veiteberg, 2005, p.26).

The British ceramic artist Edmund de Waal explores the unique role of an object in relation to materials, forms, and the conventional meaning of the object, including vitrines and bookshelves. (cf. Fig. 167) Each cylindrical porcelain vessel de Waal made has the power to fulfil its utilitarian function. However, its functional value is no longer valid and contained in, and by, it being, seemingly, a vitrine. Rather, it must be perceived as a '*super object*' that invites the viewer to interpret it within a different framework of aesthetic logic. As de Waal says: "Vitrines hold space as well as objects. They seem to still be a part of the world and suspend activity, pause the movement that attends the life of things." (Edmund de Waal's webpage, 2011)



Fig. 165



Fig. 166



Fig. 167

Fig. 165–Jar with a domed cover (1522-66) made in Jingdezhen, China, height 208mm, the British Museum collection

Fig. 166–'*Fountain*' (1917, replica 1964) Marcel Duchamp, porcelain, Tate Gallery collection

Fig. 167–'*A different light*' (2011) Edmund de Waal, a pair of grey vitrines, 83 porcelain vessels on the left side and 85 on the right, 1380 x 750 x 150mm, photographic source from de Waal's website (<http://www.edmunddewaal.com>)

The cachet and value of such objects is still sought after, for example, the reverse surface of a porcelain tea service holds a distinctive hallmark that indicates the manufacturer. I observed, often, that sellers at carboot sales in Edinburgh, UK often show the hallmark to would-be buyers and thus highlight the significant value of the

object(s) that the hallmark implies. However, secondhand porcelain is considered old-fashioned, and the popularity of tea services has waned since new products with innovative design have become more popular and drinking tea in a mug is the more common practice for many people in the UK. Nonetheless, a tea service has a certain cachet and it can still achieve a high price, for example, I bought a porcelain tea service for my artwork, consisting of six cups and saucers, a teapot, milk jug, and a bowl, for between £15.00-£50.00 (GBP-British pound) at a carboot sale in Edinburgh, UK.



Fig. 168



Fig. 169



Fig. 170



Fig. 171



Fig. 172

Fig. 168–‘Korean glass’ 1 (2012), Cristalica glass body with Kugler powder glass: opaque red (K2124-Poppy red), opaque black (K2095-Opal black), height 220mm, width 145mm

Fig. 169–‘Korean glass’ 2 (2012), Cristalica glass body with Kugler powder glass: opaque blue (K2028-Opal sky blue), opaque black (K2095-Opal black), height 235mm, width 160mm

Fig. 170—'Korean glass' 4 (2012), Cristalica glass body with Kugler powder glass: opaque blue (K2028-Opal sky blue), opaque black (K2095-Opal black), height 250mm, width 155mm

Fig. 171—'Korean glass' 5 (2012), Cristalica glass and opaque white (K2061-Enamel white) body with Kugler powder glass: opaque blue (K2028-Opal sky blue), height 340mm, width 195mm

Fig. 172—'Korean glass' 10 (2012), Cristalica glass body with Kugler powder glass: opaque blue (K2091- Lapis blue), opaque red (K2124-Poppy red), height 230mm, width 160mm

In my work, to restate, I aim to move beyond the logic of the typology of the object and to arouse the viewer's curiosity such that he/she then discovers hidden meanings. For example, when I developed a tulip pattern design, I wanted the viewer to feel a sense of ambiguity when she/he engaged with my artwork in terms of its cultural location. Floral designs have been popular subjects for porcelain decoration both in the West and East, however, such designs are important, symbolically, in Asian culture in a way that is beyond their surface decorative purpose. For example, a peach and its tree are a symbol of longevity, bamboo represents moral strength and an upright character, and the orchid and chrysanthemum are symbolic of the ability to endure hardship and loyalty (Roberts and Brand, 2000, p.12). My intention in developing the tulip design was because I wanted to explore the hybrid nature of a flower that has its origins in Central Asia, appeared in the West due to trade links, and is now associated, worldwide, with the Netherlands<sup>77</sup>; meanwhile, its historical antecedents in Asia are not popularly known. While its history is beyond the scope of this research, one facet of it is relevant to my work. I believe the so-called 'tulipmania' in seventeenth century Netherlands, when the bulbs became attractive financially, was the result of an imbalance between the historic, cultural and economic values and the unexpected rarity and excitement associated with what was then viewed as an exotic flower. However, once the flower assumed a familiarity, its exotic and rarity values diminished and it established a new, integrated value, one that assumed a historiography and culture particular to the Netherlands, just as tea and porcelain developed distinctive values, status and culture in Europe that were more reflective of their European histories than of their Eastern antecedents.

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<sup>77</sup> The flower originally grew in the mountainous regions of the Ottoman Turks' empire (1299–1923) and was cultivated approximately around 1000 CE by the Turks. It was introduced to Holland in the seventeenth century by Ogier Ghislain de Busbecq, the Flemish envoy for Ferdinand II of Germany to Suleiman the Magnificent of the Ottoman Empire (Goldgar, 2007, p.32).

Sociologists Jan E. Stets and Jonathan H. Turner define culture as ‘*systems of symbols*’ that humans developed over time to regulate their behaviours and interactions (Stets and Turner, 2008, p.33). If culture is so defined, in my artwork, my aim is to explore whether the noble quality of tulip design, amalgamated with new forms and materials, which then hold a new constructed value, can be accepted happily by viewers of my work. Do they embrace it wholeheartedly, accepting its harmony, or does it create tension, contradiction, and conflict for them, both in the UK and Korea, when they look at, and engage with it.



Fig. 173



Fig. 174



Fig. 175

Fig. 173-‘*Korean glass*’ 6 (2012), Cristalica glass body with Kugler powder glass: opaque red (K2124-Poppy red), opaque green (K2070-Opal green), height 170mm, width 140mm

Fig. 174-‘*Korean glass*’ 7 (2012), Cristalica glass body with Kugler powder glass: opaque red (K2124-Poppy red), opaque green (K2070-Opal green), height 145mm, width 115mm

Fig. 175-‘*Korean glass*’ 17 (2013), Cristalica glass body with Kugler powder glass: opaque red (K2124-Poppy red), opaque green (K2070-Opal green), opaque yellow (K2078-Canary yellow), height 185mm, width 170mm



Fig. 176



Fig. 177

Fig. 176-*'Korean glass'* 11 (2012), Cristalica glass body with Kugler powder glass: opaque red (K2124-Poppy red), opaque black (K2095-Opal black), height 265mm, width 190mm

Fig. 177-*'Korean glass'* 8 (2012), Cristalica glass body with Kugler powder glass: opaque red (K2124-Poppy red), opaque green (K2070-Opal green), height 200mm, width 110mm



Fig. 178



Fig. 179



Fig. 180

Fig. 178-*'Korean glass'* 15 (2013), Cristalica glass body with Kugler powder glass: opaque red (K2124-Poppy red), opaque black (K2095-Opal black), opaque green (K2070-Opal green), opaque yellow (K2078-Canary yellow), height 260mm, width 190mm

Fig. 179-*'Korean glass'* 16 (2013), Cristalica glass body with Kugler powder glass: opaque red (K2124-Poppy red), opaque green (K2070-Opal green), opaque yellow (K2078-Canary yellow), height 260mm, width 190mm

Fig. 180-‘Korean glass’ 18 (2013), Cristalica glass body with Kugler powder glass: opaque red (K2124-Poppy red), opaque black (K2095-Opal black), opaque green (K2070-Opal green), opaque yellow (K2078-Canary yellow), height 260mm, width 190mm



Fig. 181



Fig. 182

Fig. 181 -‘Korean glass’ 14 (2013), Cristalica glass body with Kugler powder glass: opaque red (K2124-Poppy red), opaque black (K2095-Opal black), opaque green (K2070-Opal green), opaque yellow (K2078-Canary yellow), height 255mm, width 200mm

Fig. 182 -‘Korean glass’ 17 (2013), Cristalica glass body and opaque white (K2061-Enamel white) with Kugler powder glass: opaque red (K2124-Poppy red), opaque black (K2095-Opal black), opaque green (K2070-Opal green), opaque yellow (K2078-Canary yellow), height 240mm, width 190mm

### 3.1.5 ‘20M2003-Arabic glass’ (2013)

In the work ‘20M2003-Arabic glass’, that I developed in 2013, I created a typographic design with famous politicians’ names written in an Arabic-fashioned English font, ‘*Afarat ibn Blady*’, from right to left following the Arabic writing order. The politicians’ names are: George W. Bush, Tony Blair, David Cameron, and Barack Obama. To a British audience unfamiliar with Arabic, they recognise the typographic design as consisting of Arabic letters as the names appear in the Arabic-fashioned English font as: *قيمهق لله ظتيد* (George W. Bush), *ميمهس ناهسلأ ظلاهذيم* (Tony Blair), *لمقبنه عمسه* (David Cameron), and *ظميمهعد هظمسه* (Barack Obama). (cf. Figs. 185, 186, 188, 189) These politicians are believed to be responsible, at least by some

people, for the current conflict in Afghanistan (2001-present) and the Iraq war (2003-10). My intention in incorporating the names of politicians in to my design, via the Arabic-fashioned English font, is to explore individuals' responses to it, given the ambiguity that was provoked in each person, depending on his/her cultural interpretation, when looking at my artwork. However, the idea of developing the series of '20M2003-*Arabic glass*' (2013) also conveys my artistic interpretation of contentious contemporary political issues related to the conflict between Western and Arab countries. The complex nature of the Iraq war, and the many facets related to it, such as how it will be viewed by history, its cultural, economic and geopolitical impacts, is a discussion that is beyond the scope of this research.

My typographic design consists of a series of visually and culturally puzzling marks on the surface, whereby the graphics share some similarities with Arabic letters. The names are not recognised by either British viewers or the viewer who can read Arabic, unless he/she knows the '*Afarat ibn Blady*' font. '20M2003-*Arabic glass*' 1 (2013) (cf. Fig. 185) was presented to twenty native English-speaking people: British, Canadian and American; and five people from Arab-speaking countries: Syria, Iran, and Turkey. None of the participants from native English-speaking countries recognised the characters as derived from the English alphabet, while the people from Syria, Iran and Turkey were confused as to whether the W (الله), from the George W. Bush text, is the Arabic word for God (*Allah*). (cf. Fig. 183) The participants from the Arab countries, however, failed to recognise the name.

In '20M2003-*Arabic glass*', my work does not have any distinctive cultural ties with one particular culture. Its inherent characteristics are constructed solely for my artistic aims. The patterns and typographic design primarily serve to emphasise the uncertainty of my artwork's cultural location. However, as the case study demonstrates, the participants from both the native-English speaking countries and Arabic countries attempted to imbue the object with a cultural reference, especially in relation to their understanding of the Arabic language. The psychological agitation that was provoked in the participants responding to the Arabic-like English in my work shares parallels with Xu Bing's strategic manipulation of cultural stereotypes in

his use of Chinese calligraphy in his installation piece, ‘*Square Calligraphy Classroom*’ (1994) (cf. Fig. 184). The participants in the Chinese-like English calligraphy class, as Zhang Zhaohui, Chinese artist and curator, argues, are required to adjust their old established values in order to fit in with the new environment that the artist created. The values include conventional ways of thinking and learning, and linguistic principles such as reading and writing (Zhaohui, 2005, p.18).

The viewers from the Arabic-speaking countries’ association of the letter W (الله) with God (*Allah*), demonstrates clearly how people’s aesthetic sensitivity to art reflects their culturally-related aesthetic. For example, ‘20M2003-*Arabic glass*’ 1 (2013), for the Arabic-speaking participants, becomes a quasi-religious object since they saw a reference to *Allah* (God) and so they venerated my artwork as a sacred object, while for the native English-speaking participants, it was considered an exotic art object because they interpreted, culturally, the Arabic-fashioned English font as symbolic of exoticism. It is important to emphasise that my artwork was created to provoke culturally-related responses in the viewers. It has a role as an art object that is distinct from museum collections or exotic objects. Anthropologist Howard Morphy defines an art object as:

Having semantic and/or aesthetic properties that are used for presentational or representational purposes, that is, either art objects are sign-vehicles, conveying ‘meaning’, or they are objects made in order to provoke a culturally endorsed aesthetic response, or both of these simultaneously (Cited in Gell, 1998, p.5).



Fig. 183



Fig. 184



Fig. 185



Fig. 186



Fig. 187



Fig. 188

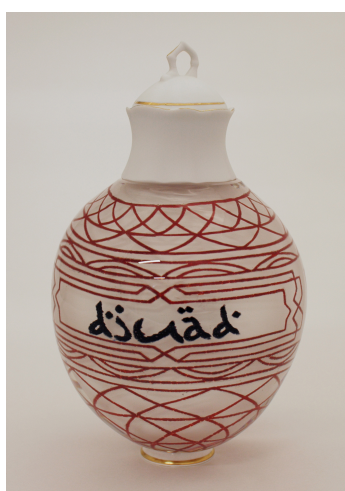


Fig. 189

Fig. 183–Allah script written on the wall of Eski Cami (The Old Mosque) in Edirne, Turkey, photographic source from Wikipedia (<http://en.wikipedia.org>)

Fig. 184–‘Square Calligraphy Classroom’ (1994) Xu Bing, Mixed media installation (desk, chair sets, copy and tracing books, brushes, ink, video), photographic source from Xu Bing website (<http://www.xubing.com>)

Fig. 185–‘20M2003-Arabic glass’ 1 (2013), Cristalica glass body and opaque white (K2061-Enamel white) with Kugler powder glass: opaque red (K2124-Poppy red), opaque black (K2095-Opal black), opaque blue (K2028-Opal sky blue), height 270mm, width 160mm

Fig. 186–‘20M2003-Arabic glass’ 2 (2013), Cristalica glass body and opaque white (K2061-Enamel white) with Kugler powder glass: opaque red (K2124-Poppy red), opaque black (K2095-Opal black), opaque blue (K2028-Opal sky blue), height 255mm, width 180mm

Fig. 187–‘20M2003-Arabic glass’ 3 (2013), Cristalica glass body and opaque white (K2061-Enamel white) with Kugler powder glass: opaque red (K2124-Poppy red), opaque black (K2095-Opal black), opaque blue (K2028-Opal sky blue), height 250mm, width 160mm

Fig. 188–‘20M2003-Arabic glass’ 4 (2013), Cristalica glass body and opaque white (K2061-Enamel white) with Kugler powder glass: opaque red (K2124-Poppy red), opaque black (K2095-Opal black), opaque blue (K2028-Opal sky blue), opaque green (K2070-Opal green), height 225mm, width 160mm

Fig. 189–‘20M2003-Arabic glass’ 5 (2013), Cristalica glass body and opaque white (K2061-Enamel white) with Kugler powder glass: opaque red (K2124-Poppy red), opaque black (K2095-Opal black), opaque blue (K2028-Opal sky blue), height 265mm, width 160mm

### **3.2 Developing the ‘Aesthetic Probe’ as a research method**

The technique and the term ‘Aesthetic Probe’ is inspired significantly by the ‘cultural probe’, which is a design research method developed in 1999 by three design researchers from the Royal College of Art, London, UK, namely, William W. Gaver, Tony Dunne, and Elena Pacenti. They designed the cultural probe in order to elicit inspirational responses from the participants: “not comprehensive information about them, but fragmentary clues about their lives and thoughts” (Interactions Volume 11, Issue 5, Sep/Oct 2004, 2004, p.53). The requests they included, then, in the probe are open-ended to encourage inspirational conversation from the participants and the interpretation of the result reflects the researcher’s own subjectivity, experience and empathic knowledge (Interactions Volume 11, Issue 5, Sep/Oct 2004, 2004, p.55). The cultural probe technique was developed to allow a designer/maker to gain invaluable perspectives from the responses and apply them to the design/making process.

My use of the technique focuses on the viewer’s response to my work in order for me to explore the research question. I used the cultural probe technique as a research method to explore the individual’s cultural reflective aesthetic responses to my artwork. However, I needed to find a new term in order to describe more keenly the role of the established cultural probe method as an ‘aesthetic probe’ in my research. To that end, I believe the term ‘aesthetic probe’ conveys better the purpose of the

probe that I used in this research. The ‘aesthetic probe’, therefore, most importantly, includes my artwork and unstructured interviews as well as a writing pad, a copy of the participant checklist (instructions), and a package (a wooden box and a wrapping cloth) as a probe kit. I believe the ‘aesthetic probe’ is an efficient and effective technique to gather information about the viewer’s experience relative to his/her aesthetic sensitivity and response to my artwork and his/her cultural understandings.

In order to elicit each participant’s spontaneous response to my artwork, the aesthetic probe was conducted in their own domestic environment, where, I believe, the participant feels most comfortable and familiar and therefore, it minimises the interventions of, or influences from, others. Each participant also received a brief instruction (Appendix 2, pp.209-212) to better understand and fulfill the tasks that the probe requires.

Four aesthetic probes were conducted in Korea in 2013. The households who agreed to participate in the probes were drawn from a range of ages, and cultural backgrounds and live in different regions of South Korea:

- A Korean couple in their mid-60s (male – a civil servant; female – a retired art teacher) from Jeonju city, Jeonra province (south-west Korea), 2<sup>nd</sup>-5<sup>th</sup> May (4 days)
- A family (male, Finish) – a marketing consultant, working at a global company; female (Korean) – an HR department manager, working at a global company, three children, from Seoul, 9<sup>th</sup>-12<sup>th</sup> May (4 days)
- A Korean couple in their mid-30s (male – a patent agent; female – a jewellery artist) from Yongin city, Kyonggi Province (north-west Korea), 13<sup>th</sup>-16<sup>th</sup> May (4 days)
- A Korean family (male – a forklift truck driver; female – an interior designer, two children) from Ilsan city, Kyonggi Province, (north-west Korea), 18<sup>th</sup>-21<sup>th</sup> May (4 days)

Three aesthetic probes were also conducted in Edinburgh, UK, in 2013:

- A family (male (British) – a freelance counsellor; female (Korean-British) – a housewife, a child), 4<sup>th</sup>-9<sup>th</sup> July (6 days)
- A couple in their 70s (male (British) – a retired university professor; female (Australian-British) – a housewife), 11<sup>th</sup>-15<sup>th</sup> July (5 days)
- A Chinese-American student, 15<sup>th</sup>-22<sup>nd</sup> December (8 days)

The package for the aesthetic probe was designed to enhance the participant's experience of cultural ambiguity while he/she fulfilled the required tasks. The package consisted of a wooden box, which is made for packaging ceramic gifts or glass honey jars, and a wrapping cloth in gold and pink colours. Cloths are widely used in Korea for wrapping a gift or food on a special occasion such as a wedding or national holiday (*Seolnal* (New Year's Day, 설날 in Korean) and *Chuseok* (The Harvest Full Moon Festival, 추석 in Korean)). (cf. Figs. 190, 191) My intention in using the wrapping cloth and wooden box to encase my artwork, with the participant unwrapping it in the familiarity of his/her home, was so they then felt a sense of control about where to place my work, relative to all the aesthetics that are involved in making that decision in their home. I also wanted to find out if this way would encourage the participants to approach the aesthetic probe in a casual manner and with pleasure. Four participants in the UK associated the package with a sophisticated Asian cultural practice. Conversely, the package led the eight participants in Korea to associate it with being packaging for a commercial product. This will be discussed in greater detail in Chapter 4, where I will interpret and analyse the results.



Fig. 190



Fig. 191

Fig. 190–Aesthetic probe kit 1 with ‘*Korean glass*’ 17 (2013)

Fig. 191–Aesthetic probe kit 2 with ‘*Korean glass*’ 8 (2012)

I provided a writing pad for each participant to keep a record of his/her emotional response to my artwork. However, this was unsuccessful as the instruction, seemingly, did not offer sufficient guidance to the participants to allow them to use the writing pad appropriately. In addition, they were reluctant to use it to keep a record of their emotions, preferring, instead, to explain to me how they felt during the interviews. The unsuccessful outcome, the result of trying out the writing pad with the participants as a data collection method, allowed me to discover the limits of the aesthetic probe technique. I believe, therefore, that the method of recording the emotional response needs to be reconsidered, for example, a voice-recording method could be a more efficient way to collect the data. Nonetheless I was able to gather participants’ reactions during the interviews.

I conducted unconstructed interviews, not only to gain a better understanding of the participants’ feelings and emotional responses, but also to help minimise the possibility of misinterpreting the results. The interviews were recorded using a digital voice-recording device and then transcribed as a written document. The participants were also asked to provide photographic records to be integrated with the other information I gathered from the interviews.

The results of the probe helped me to gain an insight into each individual's experience of locating my artwork, culturally and aesthetically, in their home. They highlighted their cultural capital in terms of their visual experience with my artwork, and aroused feelings of anxiety that led to some of the participants experiencing a sense of the cultural uncanny. The interpretation and analysis of the results will be discussed in detail in Chapter 4.

### 3.3 Summary

Through my research into the history, culture and symbolic meanings of glass in Eastern and Western contexts, I have been able to develop my work as a *provocateur*, to explore the close relationship between an individual's cultural capital, 'habitus' (or a particular aesthetic disposition), and his/her experience of the cultural uncanny, and I have tested people's responses to the ambiguity inherent in my work by developing a powerful research method, the aesthetic probe, for this project.

Pye's concept of "*workmanship of risk*", "*workmanship free*", and "*rough*", and Schön's concept of "*reflective practice*", with which Flavell discussed for the process of glassblowing, allowed me to associate the feeling of anxiety, which was provoked when I encountered the difficulties in the glassblowing process, with my personal experience of the cultural uncanny, especially my lack of language skills in English which led to my inability to communicate and negotiate well within the team working process. With glassblowing the main means of developing a body of artwork, I can associate the feeling of tension I experience during that process with my artwork.

From the in-depth study I conducted into Flavell's innovative achievement regarding the encapsulation of voids within the body of glass artefacts, as well as the '*Graal*' and '*Mykene*' glass techniques, and the *Sanggam* Korean pottery technique, I gained a better understanding of the technical benefit of the inlaid colouring technique. Its technical possibilities and limits, which were clearly addressed in each step of the

developing process of the technique, and the examples of my technical palette, can work as a useful reference for artists using the technique in the glass art field.

In order to gain an in-depth understanding of the individual's emotional response to and his/her engagement with culture in modern society when viewing an artwork, I examined the cultural probe design research methodology. I then modified and appropriated it to establish a new approach, the 'aesthetic probe' for purposes of gauging people's cultural reflective aesthetic response to my artwork for this research. The results of the aesthetic probe, as was mentioned in the discussion in section 3.2, above, entitled *Developing the 'Aesthetic Probe' as a research method*, will be discussed in the following chapter.

## **Chapter 4**

### **4. Analysis of the participants' observations, involving photographic documentation, unstructured interviews and discussions**

In this chapter, I discuss the analysis of my observations of the participants using the 'aesthetic probe' as my research methodology, which I applied when I conducted four case studies involving eight participants in Korea, and three case studies with five participants in the UK in 2013. This research approach included photographic documentation and unstructured interviews. My interpretation of the results allowed me to gain an insight into the thirteen individuals' visual experience as a cultural practice and the 'aesthetics of the cultural uncanny' associated with my glass artworks. The interpretation reflects too my subjective account of the cross-cultural discourse that exists in relation to my personal experience of cultural relocation and bicultural identity. The key theoretical frameworks, discussed in Chapter 2, namely, Freud's work on the uncanny, Hobsbawm's discussion of the invented tradition, Bauman's uncertainty inherent in the ambivalent condition of an individual's life, Said's constructed relationship of the West to the Orient, and Bourdieu's concept of cultural capital, 'habitus', and 'hysteresis', have all led me to develop a critical perspective in relation to interpreting the results of the probe which are often layered with influences, meanings, knowledge, experiences, and individuals' personal engagement with certain objects or memories.

#### **4.1 Domestic space (or home) as a research site**

For the research case study site, I chose domestic space (or home), as I believe it has the power to convey a statement about the participants' distinctive patterns, tastes, and habits in consuming culture that reflects the cultural capital (and one's 'habitus') that exists in an 'objectified state'. Cultural Historian, Joe Moran, insists "a house is the space of habit: it brings together the social expectations and imposed routines of

modernity with the intimate texture and detail of individual lives.” (Smyth and Croft (ed.), 2006, p.40). Domestic space fulfills, therefore, not only the primary function of a dwelling but it also retains and exhibits the participants’ unique ways of interacting with cultural goods including artworks. Susan M. Pearce, a British scholar in museology, views the home as a psychic entity. She argues:

Home is invested with a life of its own through the feelings, energies and objects with which it has been endowed, and which then work their own powerful influence upon subsequent emotions and accumulations...Again, like all personalities, it operates within a broad cultural programme, which helps to explain how the different individuals live in it differently, for the final decisions about exactly how social culture will be realised in each actual home are up to the individuals living in it. (Pearce, 1998, p.103).

Therefore, the domestic space (or home) in this research is considered as a primary structure, in which the participant’s ‘habitus’ is produced. It hence indicates how the interaction with artwork associated with other objects creates a distinctive meaning that reflects their ‘habitus’.

In order to analyse and interpret the results of the aesthetic probe and the meanings constructed around the objects collected and displayed in the participants’ domestic space, it was necessary to conduct an in-depth study on the intrinsic nature of collecting objects and the way in which an object accumulates meanings within the socio-cultural context. Although Pearce contends that in the act of collecting, gender is the most significant variation, collecting (for its own sake) is not a socio-economic class-bound practice (Pearce, 1998, p.48). This study argues that relations between an individual (a collector) and an object, and the creation of a new context for the object, could allow the unique aesthetic disposition of the case study participants and the ‘habitus’ related interaction with objects to be defined. Therefore, the variables considered when selecting the participants were more focused on the participants’ cultural capital (including their cultural background) and the social and cultural fractions (less attention was paid to city/countryside lifestyle variations than to age, gender, and educational and occupational background).

The physical space of the home (or domestic space), as defined by Pearce (1998), is divided into a living room, kitchen, bathroom, and one or more bedrooms, and

perhaps some more extra rooms such as a dining room and study (Pearce, 1998, p.102). Research by Pearce on “which room an individual feels most at home” reveals interesting results. The living room gets the highest score at 51%, followed by the bedroom at 17%, and the kitchen at 12%. Male participants answered that they felt more at ease in the living room compared to female participants (57%/55%), and women felt more at home in the kitchen than men (14%/9%). More interestingly, collectors display their collections in either the living room (50%) or the bedroom (45%), whilst 17% answered that they keep them in the spare room or the kitchen (Pearce, 1998, p.104). This is a valuable indication, because, as discussed in the following sections, it permits analysis of how each participant differs in their understanding of the researcher’s artwork and fulfilling the task of an aesthetic probe depending on their gender and space preferences.

Pearce also provides an important insight into the significant differences between males and females in response to material goods. Men’s concerns tend to be more focused on the pragmatic and action-related meanings of the object or collection, as these present self-referent symbols of achievement, whereas, women appreciate objects with interpersonal integration and emotional attachment. The objects therefore provide women with a sense of personal history and continuity (Pearce, 1998, p.143). Women are also concerned with the object’s aesthetic aspects, which reflect their identity by helping them to create an image of a perfect family home. In contrast, men are more likely to arrange the objects according to organisational and classification schemes (for example collecting objects in complete sets) (Pearce, 1998, p.150).

Given the significance of the domestic space (or home) as a site of cultural practice, where an individual’s cultural capital and ‘habitus’ represented with objects, and the differences depending on the preference on space and gender type, the following discussion of seven case studies considers the previously mentioned aspects of material culture and the practice that is constructed around objects.

## 4.1 Case study

### 4.1.1 Case study 1

The probe made for case study 1 was structured around ‘*Korean glass*’ 1 (2012). The Korean couple (participants 1 and 2), live in a two-storey house in the suburb of Jeonju. The interview with participant 1 (hereafter P1) and participant 2 (hereafter P2) was conducted by me on 5<sup>th</sup> of May 2013.

I began the interview by asking questions about the style of the two-storey red brick house with its big garden as it is known as the Western-style house (*Yangok* (양옥) in Korean, literally means Western-style house). (cf. Figs. 192, 193) In answer to my question, P1 told me that his fascination with the house developed from a young age. He said that many Koreans greatly valued imported goods from America or Japan but only rich people could afford to enjoy luxury items when he was growing up. His limited contact with Western culture through his high school English textbook and media sources, such as magazines and newspapers, also led him to develop a fantasy about the Western-style house. Although he did not associate his fascination with it directly with the European (or Western) colonial legacy and its influence in post-colonial Korean society, Western cultural hegemony is certainly evident in his attraction to Western culture. It is also important to note that the media, such as magazines, newspapers, and films, played a significant role in disseminating cultural values (Appendix 3, pp.213-214).



Fig. 192



Fig. 193

Figs. 192, 193–The two-storey red brick house of participants 1 and 2 located in Jeonju in Jeonra Province, Korea

My strategic method of using a pink wrapping cloth for the probe confused P2, as she was uncertain about the value of my artwork; she could not decide whether it was made as a container for some food or liquid (or honey) because that type of cloth is widely used for wrapping a holiday present from a department store in Korea (Appendix 3, p.214). However, both P1 and P2 found the combination of glass and porcelain in ‘*Korean glass*’ 1 unusual and unfamiliar. They agreed glass is a foreign material, and it certainly possesses unfamiliar and foreign qualities as an artistic medium for them (Appendix 3, p.215). They also associated the porcelain elements in my work with qualities of strangeness and unfamiliarity. They did not recognise immediately the English manufactured porcelain as Western, however, the colour combination, patterns, and shape of the porcelain elements were powerful enough for them to associate ‘*Korean glass*’ 1 with foreignness (Appendix 3, pp.214-215). It is remarkable that the porcelain and glass, equally, were dominant elements that provoked a feeling of unfamiliarity for them when viewing the artwork. They also highlighted the role of the false Korean characters in the artwork, such that it had encouraged them to think the maker was a foreigner because of the grammatical mistakes (Appendix 3, p.215).

I believe the confusions and uncertainties, which both P1 and P2 revealed in the interview, are reflected particularly in their choice of location for the display of '*Korean glass*' 1 in their house.

P1 was concerned about the ambiguity of the artwork, which he thought was communicated in the combination of the Western and Eastern elements within it (Appendix 3, p.215). The first place chosen for '*Korean glass*' 1 was next to an antique Korean drawer which is surrounded by Western objects associated with a fireplace and its accessories (a hearth brush, poker, shovel, a pair of tongs), and a bugle (or a horn). (cf. Fig. 194) The juxtaposition of these objects creates a culturally ambiguous space and I would argue that the first location chosen for '*Korean glass*' 1 speaks of confusion as it is an uncertain place, or an in-between place in terms of its cultural location.

P2 was concerned with the balance between the colours and patterns on the porcelain and glass in '*Korean glass*' 1. This concern, and the way she displayed objects in her surroundings, can be interpreted as an artistic approach that reflects her educational and occupational background (Appendix 3, p.216). Her association with the visual quality of my artwork is evident in the image showing location 2. (cf. Fig. 195)

In the interview, P2 gave me an interesting reason for her choice of location 2. The transparent glass in '*Korean glass*' 1, she insists, has a mysterious visual quality, one which led her to imagine that ice was captured in between the porcelain. Therefore, although, she was aware that the artwork does not have a functional purpose as a container, after she examined it carefully, and noticed the narrow mouth, she displayed it next to the fireplace as a fire extinguisher, in order to create a visually interesting still life image (Appendix 3, p.216). (cf. Fig. 195) P2's intention in making the still life display, regardless of my artistic aim to create a non-functional object and my artwork's cultural ambiguity, displays the great influence of her 'habitus' developed thanks to her education in art and the tasks she had undertaken, professionally, as an art teacher until she retired. Her collection of objects gave me an insight not only into her aesthetic sensitivity, but also let me interpret her interest

in other cultures. For example, despite not having been to India, a pair of Rajasthani<sup>78</sup> shoes, with an embroidered decoration, which she bought from a market in Seoul, Korea, were displayed on top of the glass box, in order to, I believe, make a group of objects that were similar in terms of their embroidery technique (Appendix 3, p.216). (cf. Fig. 195)

#### Locations 1 and 2



Fig. 194



Fig. 195

Fig. 194—An image of location 1

Fig. 195—An image of location 2

P2 started to associate ‘*Korean glass*’ 1 with tea and English porcelain as she recognised the hallmark on the porcelain foot in my artwork. Hence, she put it on the display case, which includes a tea service collection, including Royal Doulton<sup>79</sup> teacups and saucers that she bought in London, some from other countries, and some from local ceramic artists (Appendix 3, p.217). (cf. Fig. 196) Her tea service collection, I believe, is an intriguing example of how cultural capital is embedded in objects as an ‘objectified state’. Her drinking of English breakfast tea and Earl Grey tea, using the Royal Doulton tea service, and her recognition of the English porcelain elements in ‘*Korean glass*’ 1, also provided me with an insight into how ‘habitus’ constitutes a distinctive cultural practice, and how the cultural capital exists as an

<sup>78</sup> Rajasthan is India’s largest state. It is located on the western side of the country. Rajasthani shoes (known as ‘jutis’) are made of camel, goat, or sheep’s leather with embroidery decoration.

<sup>79</sup>The Royal Doulton Company was an English company producing pottery and porcelain from 1815. It is now part of WWRD Holdings Ltd (Royal Doulton webpage, n.d.)

understanding of cultural knowledge in the form of an *'embodied state'* (Appendix 3, p.217). P2's choice of locations, therefore, is significantly influenced by her cultural capital in terms of recognising the English porcelain brand in *'Korean glass'* 1 and associating it with her collections of tea service from foreign countries, especially from Britain when displaying the artwork.

### Location 3



Fig. 196

Fig. 196—An image of location 3

P2's association with tea led her to choose the ceramic tea table, which a Korean ceramic artist had made, to display my artwork (Appendix 3, p.217). Both P1 and P2 insisted that the ambiguity of cultural authenticity embedded in *'Korean glass'* 1 still remains uncertain, even though the distinct difference between the artwork and the ceramic tea service, in terms of the material and style, is evident and it creates an unbalanced juxtaposition in the photograph (Appendix 3, p.218). (cf. Fig. 197) However, they admitted that the Korean object made my artwork more foreign than when it was surrounded by other objects (Appendix 3, p.218). This provides an insightful account of a culture that functions as a secure shelter by dividing 'we' (Korean objects) and 'others' (foreign objects). The dichotomous way of consuming

culture therefore confirms one's ontological (cultural) security. My artwork and its cultural ambiguity in this case, however, remain disconnected from the participants' socially/collectively approved logic of appreciating culture as 'we' and 'others' as being inappropriate or a 'stranger', and therefore the participants' experience the hermeneutic problem of cultural uncanny in their visual experience.

#### Location 4



Fig. 197

Fig. 197—An image of location 4

Having analysed and interpreted the results of case study 1, I believe the cultural ambiguity embedded in my artwork provoked a feeling of the cultural uncanny in the participants because it evoked feelings of uncertainty in them in response to its materials, including patterns, shape, and cultural location. Thus, it meant the participants were unable to refer to their established value system, which exists for them in the form of cultural capital. The stereotype of the vase form evoked a feeling of ambiguity in them as to whether the role of the object was functional, and that then influenced their choice of locations to display 'Korean glass' 1. For participants 1 and 2, the form associated with the material, porcelain, is that they perceived it as a utilitarian object that was drawing on references to the long and rich porcelain (or ceramic) history in Korea. I believe, therefore, the confusion experienced by the participants, due to the uncertainty they experienced in seeing the artwork as a utilitarian object, is closely related to their cultural capital and 'habitus'. By that I mean, P1's and P2's cultural capital as an important agency for maneuvering their

way to consume cultural goods, did not function appropriately when they encountered the artwork as their 'habitus', the stereotype of the vase form, led them to view the artwork as a functional object.

#### **4.1.2 Case study 2**

Case study 2 was conducted with a family living in a three-bedroom apartment in Seoul, Korea. Participant 3 (hereafter, P3) and participant 4 (hereafter, P4) are in their 30s, and they have three children: a seven-year-old son, a five-year-old daughter, and a six-month-old daughter. The probe made for case study 2 was structured around '*Korean glass*' 8 (2012).

My interview with P3 and P4 was focused on their cultural understanding and experiences in foreign countries as P3 is Finnish and has lived in Korea for more than fifteen years, and P4 has lived in foreign countries such as New Jersey, USA and Helsinki, Finland, and travelled abroad for business meetings and conferences (Appendix 4, p.222 and Appendix 5, p.224). I believe that their cultural understanding and experiences in foreign countries had a great impact on their aesthetic response to my artwork and their interaction with it during the probe. The interview with them was conducted by me on 9<sup>th</sup> of May 2013.

The result of the interview with P3 provided me with not only an interesting insight into his understanding of the local culture that has developed from his encounters with it, his observations, and experience after more than fifteen years living in Korea, but it also allowed me to have a better understanding of how his European (or Western) background influenced him in developing a unique perspective and approach to Korean (or Asian) culture. For example, P3 associated the probe, especially the wooden box and dark coloured ribbon, with the funeral service (or funeral goods) in Korea (Appendix 4, pp. 220-221). Although the box and ribbon were used for packaging ceramic gifts or glass honey jars in Korea, and my strategic choice of them was to encourage the participant to approach the probe in a more relaxed and casual manner, P3 responded to the probe kit in an unexpected way that

reflected his assumption about the particular Korean funeral culture. As he said in the interview:

The ribbon on the box reminds me of something like funeral stuff. I do not know if I am correct, but I have seen something like that on television or film. You know, in Korea, people use black ribbon wrapped around the portrait of the dead. So, I would be wondering what is inside. I would say if I pull out a kind of container type of object, specially made of ceramic or porcelain, I would immediately associate it with an ash-urn and funeral. Although I have not seen anything like that, but I would assume that is how Asians transport ash-urns or the dead. I do not know, maybe in a wooden box or coffin type of thing, like your box with a dark ribbon. One thing is that it does not even have any mark on the surface that indicates what is inside. If it were a container, it would have, maybe, even something like “fragile.” Something that kind of message related to what is inside. But, as any visible marking had not appeared on the outside of your box, it made me guess that you do not want to write or you do not want to discuss. And then, for me, that made me more strongly associate the box with funeral, like something you do not want to talk about, you know, that can be a kind of taboo in Korea (Appendix 4, pp.220-221).

P3 responded to the wrapping cloth in a different way to P2 in case study 1. The cloth, as P3 said, still possessed unfamiliar and exotic values, even though he knew about the particular culture of wrapping cloth from the media and his own observations and the rather old (or degraded) condition and quality of the fabric, and the logo printed on the cloth, led him to actively engage with and assume that it had an authentic value (Appendix 4, p.220). P4, on the other hand, associated the cloth with the popular practice in Korea of wrapping a holiday present from a department store and felt that confused the value of ‘*Korean glass*’ 8 as to whether it was functional or not (Appendix 5, p.228).

Both P3 and P4 saw the combination of glass and porcelain in the artwork as ‘unbalanced’ for different reasons. P3 referred to the history of glass and porcelain in both Europe and Asia to emphasise why he thought the combination creates a contradictory (or unbalanced) image (Appendix 4, pp.221-222). His knowledge of the history, learned from his encounters with Oriental objects in Europe, such as antique porcelain in the Netherlands and UK, made him think the juxtaposition of glass and porcelain in ‘*Korean glass*’ 8 was unbalanced. He also provided an example of colour on porcelain in China and Europe to highlight the difference between the ‘authentic’ and an ‘imitation’ (Appendix 4, pp.221-222). His

understanding of the Korean language led him to criticise the style of the false Korean letters on the artwork for being an elaborate design to make the counterfeit design look less authentic or Korean (Appendix 4, p.222). At that point, I then wanted to investigate a matter relevant to the authenticity of '*Korean glass*' 8 in terms of whether I could draw parallels with the idea of creating an Oriental image in it, and the European vogue for '*Chinoiserie*' and '*Japonaiserie*' objects in the 19<sup>th</sup> century. However, my aim in creating the visual metaphor was solely driven by my artistic intention to explore ambiguity and the sense of dislocation and curiosity that an individual experiences, depending on his/her cultural interpretation, when viewing my work. My artwork, therefore, does not claim any particular cultural authenticity. For P4, '*Korean glass*' 8 provoked in her a sense of it being unbalanced because the glass body of the artwork led her to associate it with an unfamiliar image that obstructed her aesthetic investigation of my artwork. Glass, as she said, became the key feature, which made her view the artwork as 'foreign' (Appendix 5, pp.224-225).

In the interview, when discussing their choice of location 1, P3 and P4 answered differently. P3 was concerned about the role of objects in their apartment and the need for him to be there in order to choose the location to display '*Korean glass*' 8, while P4's choice was dependent on her decision to display the artwork in unexpected places (Appendix 4, p.223 and Appendix 5, pp.226-227). For P3, therefore, location 1 satisfied a functional purpose in that it provided a secure place for the artwork to avoid it being damaged accidentally by their children, and as a focal point in the apartment that fulfilled the task of it being there as a display item (Appendix 4, p.222). P4's choice of location 1 was determined by her need to find a neutral space for the cultural location of the artwork (Appendix 5, p.226). The bookshelf, for her, was a place where Western and Eastern culture coexisted comfortably; it was there she displayed her English, Korean, and Finnish book collections that she regarded as possessing symbolic cultural meanings and the power to transmit cultural knowledge to individuals (Appendix 5, p.226). (cf. Figs, 198, 199)

## Location 1



Fig. 198

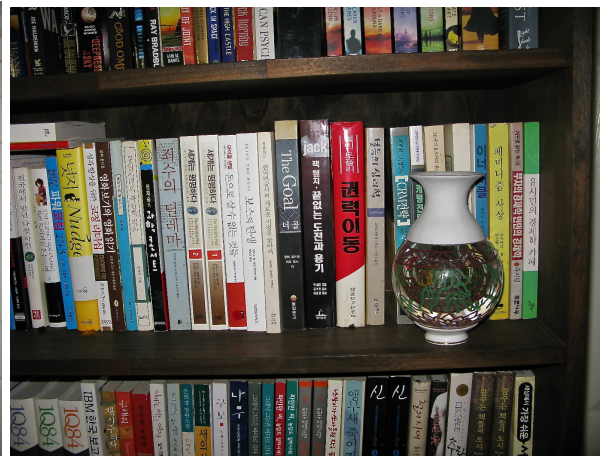


Fig. 199

Figs. 198, 199—Images of location 1

P4's choice of location 2 was determined by her wish to find a culturally neutral space. She understood that her Western-style apartment exemplifies a new hybrid Korean lifestyle (Appendix 5, p.227). From her perspective, the combination in my artwork of the Western material, glass, and the Eastern material, porcelain, fits well into the hybrid environment of her home (Appendix 5, p.227). For example, she regarded the dining table (see Fig. 200) as a Western object that is now embraced by Koreans and as such, it has become integral to the new hybrid culture, but at the same time, the wooden tray, a Korean traditional object, coexists in the same space (Appendix 5, p.227). (cf. Fig, 200) P3, however, did not agree with her choice for location 2, as his choice for the probe was driven by the functional aspect of the objects in the apartment. From his perspective, then, 'Korean glass' 8 in location 2 was an intrusion in the space where, as he sees it, the objects exist quietly, fulfilling their utilitarian function (Appendix 4, p.223).

P3 and P4's different approaches in selecting the locations for the probe led me to believe that their occupational background had a significant influence on their 'habitus' and that the cultural capital they draw upon is an 'embodied state' that is related to matters such as their cultural preferences, their understanding of cultural

knowledge, and their lifestyle. As P3 revealed in the interview, in his position as a marketing consultant, he is required to deal with economically valuable and functional goods or services to further the growth of the business, while P4 had a position in the company as chief diversity officer, which some global companies have in order to understand the diversity of their employees' cultural background and encourage their business aptitude in innovative ways, and this had led her to consider more of the cultural aspects of my artwork and influenced her choice of the locations (Appendix 4, p.223 and Appendix 5, p.224).

#### Location 2



Fig. 200

Fig. 200—An image of location 2

The photograph of location 3 gave me an important insight into the ambiguous nature of Korea's hybrid culture. The oil painting that was hung close to the ceiling provided an interesting example. Hanging a portrait, especially of senior members of a family or ancestors, at above eye level and in the centre of the wall in order to show respect (or filial piety) toward them, is heavily influenced by Confucian philosophy, and is a practice that is still widely upheld by many Koreans. As the photograph of location 3 shows, the painting is hung absurdly high and close to the

ceiling, reflective of the traditional Confucian influence that continues, still, to be felt by Koreans when they furnish their apartment in a hybrid, Western-style. (cf. Fig, 201) In my view, P4's 'habitus' demonstrates an incompatible relationship between her 'habitus' and cultural capital in the new hybrid environment. I believe P4's family upbringing in Korea is a principal agency for the transmission and accumulation of her cultural capital in terms of hanging the painting. The incompatible relationship between P4's 'habitus' and the Western-style apartment environment, which I viewed as 'field', generates the 'hysteresis' that Bourdieu defines as a result of a mismatch between 'habitus' and 'field' (Swartz, 1997, p.112).

### Location 3



Fig. 201

Fig. 201—An image of location 3

The case study 2 results revealed how an individual's 'habitus', which is influenced by their education, as well as family upbringing and occupational and cultural experiences, then influences their consumption of cultural goods. P3's interpretation of the probe kit and my artwork, for example, reflects his understanding of culture, including his knowledge of the history of glass and porcelain in Europe and Asia, the popular practice in Korea of using a wrapping cloth, and his understanding of the funeral service in Korea, as well as his other assumptions about Asian culture. His

response to the artwork during the probe led me to the view that his occupational experience has greatly influenced his 'habitus', and that, in turn, influenced his choice for the locations. P4's response to the artwork, and her choice of locations 1 and 2, is akin to P1's choice of location 1 in case study 1, as the factor that influenced both participants' choice was the ambiguity inherent in the combination of the Western and Eastern elements in the artwork. P3, however, when choosing his location, considered my artwork in relation to other objects in his home. Although P3 and P4 approached the probe and the artwork differently, they both became slightly agitated in response to the aesthetics of the artwork and how/where to place them in their home, and by the combination of the materials, including the patterns, shape, and cultural and historical elements in the artwork. In my view, the aesthetic response to the artwork during the probe relates closely to a sense of ambiguity and uncertainty inherent in it that then provokes further emotional responses to the aesthetics of the cultural uncanny. The choice of the locations and the photographic images provide me with a better understanding of how the ambiguity in '*Korean glass*' 8 led them to choose the locations in relation to P3's and P4's understanding of the artwork and how their choice can be interpreted as a response to the aesthetics of the cultural uncanny.

#### **4.1.3 Case study 3**

The probe for case study 3 was conducted with a Korean couple in their 30s (participants 5 and 6). Participant 5 (hereafter P5) and participant 6 (hereafter P6) live in a three-bedroom apartment in one of Seoul's satellite cities called Yongin. I conducted the interview with them on 16<sup>th</sup> of May 2013. The probe made for case study 3 was structured around '*Korean glass*' 8 (2012).

The interview with P5 and P6 began by examining their response to the probe kit including the wrapping cloth and a wooden box. Their respective views of the purpose of the cloth influenced their account of the contents within the box in different ways. P5 understood the practice of wrapping an object with a cloth as a desire to demonstrate its preciousness and thoughtfulness for its recipient. Hence, she

engaged with the probe kit and regarded it as a meaningful gift. P6, in contrast, was critical of the cloth's condition, and viewed it as an inconsiderate way to make a package for valuable things (Appendix 6, p.229). I believe P6's immediate association in relation to the probe kit, charged as it was with a negative emotional response, influenced, negatively, his further engagement with '*Korean glass*' 8 during the probe, for example, he viewed the artwork as a "kitsch" object after evaluating the colours on the glass body, the counterfeit Korean letters, and the combination of glass and porcelain (Appendix 6, p.230). P5 saw the combinations in the artwork as unbalanced, particularly the colour relationship between the white porcelain, which she viewed as an Asian (or Korean) colour, and the colours of the glass, which she described as resembling the too vibrant colours of Jamaican or African craft objects from markets (Appendix 6, p.230). However, for P5, as an artist, the qualities of the glass and porcelain were neither unfamiliar nor foreign because she had a good understanding of the materials since she was familiar with glass art as she used the material in her own artistic practice when she was an undergraduate at Central Saint Martins College of Art and Design in London, UK (Appendix 6, p.232).

The choice of the locations for the probe very much depended upon P5's decision as P6 was reluctant to relate to '*Korean glass*' 8 and the tasks of the probe because, as he admitted in the interview, he had a limited knowledge of art (Appendix 6, p.232).

P5 made her decisions for locations 1 and 2 based on her wish to achieve a harmonious balance between '*Korean glass*' 8, other objects, furniture, and home appliances (Appendix 6, pp.231-232). The living room space is a focal point of her apartment and in it she displays some ceramic objects, an antique typewriter, some toys from a product designer, and other objects such as a miniature statue of the Virgin Mary, a Bible, and plants in white coloured pots (Appendix 6, p.232). (cf. Figs. 202-205) P5's choices gave me a significant insight into her approach to the artwork and the probe that, I believe, reflects her familiarity with the artistic media and her understanding of glass art in a contemporary art context. Her artistic judgment about the role of '*Korean glass*' 8 is evidenced in the photographs of the

locations where the artwork is seen as being part of the constructed narrative in relation to the ceramic pieces and other objects that lie alongside it. It is important to note that in locations 1 and 2, the artwork plays a different role from that which ‘*Korean glass*’ 1 (2012) played in location 1, case study 1. (cf. Fig. 194, p.148) As was discussed in case study 1, P1 chose the location in order to display my artwork in an uncertain or in-between place, to create an association with its ambiguous cultural location, however, P5’s choice was predicated upon its relationship with other art objects. My artwork, therefore, was arranged as a decorative art object to convey its thematic or artistic significance in the focal point area of the apartment (Appendix 6, pp.232-233).

The wall clock that was hung absurdly high and close to the ceiling also drew my attention. (cf. Fig. 202) As was discussed previously in case study 2, P5 and P6’s long established ‘habitus’ clashed with the new hybrid environment and then, as a result of its dislocation, ‘hysteresis’ was the outcome, as is demonstrated in Fig. 198. Although the participants in case studies 2 and 3 did not experience ‘hysteresis’, their decision to hang the painting and the wall clock so high on the wall close to the ceiling must have been made deliberately and their positioning seen as appropriate for their living room. I, however, as a researcher into the aesthetics of the cultural uncanny, interpret it as ‘hysteresis’ that is created by a disruption between ‘habitus’ and ‘field’.

#### Locations 1 and 2



Fig. 202



Fig. 203



Fig. 204



Fig. 205

Figs. 202, 203–Images of location 1

Figs. 204, 205–Images of location 2

Given the significance of domestic space for the participants and in relation to analysing their cultural understanding, the images of location 3 were an invaluable resource that let me appreciate fully P5's 'habitus' that reflected her art educational background (cf. Figs. 206, 207). P5's choice of location 3 reflected her desire to have artworks in a space where they faced the entrance to the apartment, so that her family members and visitors could see them when they arrived. She highlighted the artworks in location 3 so that she could create a welcoming atmosphere and make a good impression on her visitors. Her distinctive way of consuming art and her understanding of the role of the artworks led me to believe that '*Korean glass*' 8 was positioned to fulfill the same purpose as the painting and photograph in location 3 (Appendix 6, p.233). (cf. Figs. 206, 207)

Although P5's interpretation of '*Korean glass*' 8 and her approach to the probe were focused on creating a thematic or artistic display, it is important to note that she also considered the imbalance in the combination of the materials, including the colours, patterns, and shape to find the locations. She displayed '*Korean glass*' 8 alongside her wedding photographs in location 4, so she associated the combination in the artwork with the ambiguity inherent in having adopted a westernised Korean lifestyle (Appendix 6, pp.233-234). (cf. Figs. 208, 209)

### Location 3



Fig. 206



Fig. 207

Figs. 206, 207–Images of location 3

P5's intention in displaying 'Korean glass' 8 in location 4 was to explore whether the artwork's combination of Western and Eastern elements, as she interpreted it, was unbalanced, and if the cultural meaning of the artwork could be highlighted when it was displayed alongside her wedding photographs. She believes they are a good example that clearly proves that the Westernised (or hybrid) Korean culture creates confusions and ambiguity, or frustration for anyone who has certain expectations in terms of cultural authenticity. She insists the Korean wedding ceremony today is Westernised and mixed unnaturally with the traditional ceremony. As P5 says, it is hard to identify the origin of the ceremony and it remains unclear whether it is from the American tradition or is a legacy from the Japanese colonial era<sup>80</sup> (Appendix 6, pp.233-234).

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<sup>80</sup> The wedding ceremony is divided into two parts; the first part is the Western-style wedding. The bride is in a white dress with veil and the groom in a tuxedo. The second part is called 'Pyebaek', which is when the bride formally greets her new parents-in-law, and that is derived from the Korean tradition. The bride and groom wear the traditional dress ('Hanbok') during the 'Pyebaek'.

#### Location 4



Fig. 208



Fig. 209

Figs. 208, 209–Images of location 4

The result of the case study with P5 and P6 allowed me to undertake a comparative analysis of how cultural capital influenced their behavioural response, and consequently, each participant interacted with ‘*Korean glass*’<sup>8</sup> differently. P5’s attitude toward the artwork and the probe was flexible, and her approach to the tasks of the probe was more active and oriented by her art educational background. P6, however, engaged with the probe passively, especially his contribution to the choice of the locations, which was influenced by his reluctance to engage with the artwork because of his lack of knowledge of art. This led me to interpret his response to the artwork, and the tasks of the probe, as a defensive reaction to dealing with something that was unfamiliar to him and that brought on a sense of anxiety, helplessness, and withdrawal in him.

One key question for the research was in terms of the relationship between the individual’s cultural understanding and the aesthetics of the cultural uncanny, and the impact they had on the viewer’s visual experience, particularly in relation to glass and porcelain. I would argue that an individual experiences some level of ‘culture stress’<sup>81</sup> when he/she encounters an unfamiliar (or new) culture, including new customs, languages, technologies, rules and conventions, artworks, and so forth. The

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<sup>81</sup>Culture stress can occur during a cross-cultural transition as people integrate more than one culture into their lives. The changes associated with cross-cultural contact are defined as precipitating stress that results in affective behavioural and cognitive coping responses (Ward, Bochner, and Furnham, 2001, p. 72).

stress, I believe, parallels the negative emotional charge (also defined as culture shock) that appears in the process of adjustment by an individual from a migrant, sojourner, or immigrant group to a new environment. Austin T. Church, the American psychologist, views anxiety, helplessness, irritability, and a longing for a familiar and more predictable environment as common symptoms of culture shock (Church, 1982, p.540). Although the level of culture shock can vary, depending on the characteristics of the individual and his/her cultural capital, P6's response to the artwork can be classified as a negative emotional response that I defined as the aesthetics of the cultural uncanny.

The case study involving P5 provides comprehensive analysis of how her experience in foreign countries, her educational background in art, and her familiarity with glass and porcelain as an artistic medium, led her to interpret the artwork as a decorative or an art object that possesses a cultural meaning. Her artistic judgment and cultural awareness also enabled her to explore an interesting way to display my artwork in location 4. It should be noted too that there was less sense of tension, confusion and alienation in P5's visual experience with the artwork compared to P6's.

The result of the case study of P6 led me to interpret the sense of ambiguity and uncertainty he felt in his encounters with my artwork as 'culture stress', and as such, it is charged with a negative emotional response that, similarly, is experienced by migrants, travellers and immigrants as culture shock when they encounter or try to integrate into a new environment.

#### **4.1.4 Case study 4**

The probe for case study 4 was conducted with a Korean couple in their 30s (participants 7 and 8). Participant 7 (hereafter P7) and participant 8 (hereafter P8) live in a two-bedroom apartment in one of Seoul's satellite cities called Ilsan, and they have a five-year-old son and one-year-old daughter. I conducted the interview with them on 21<sup>st</sup> of May 2013. The probe made for case study 4 was structured around '*Korean glass*' 8 (2012).

The result of the probe and interview with them gave me an in-depth understanding of how a family member's cultural capital (or a spouse's cultural capital in this case) has a significant impact on his/her way of consuming culture.

P7 viewed '*Korean glass*' 8 as 'unusual'. His judgment was based on his unfamiliarity with glass as an artistic medium, while P8 recognised the combination of glass as foreign (or Western) material, and the porcelain element as Asian material, and as my having achieved a harmonious balance that had created a Western-style object that could be seen as in keeping with the vogue for Zen-style design<sup>82</sup> in Western countries (Appendix 7, pp.235-236). I believe P7's unfamiliarity with glass had a great impact on his further emotional engagement with the artwork. The unfamiliar quality of glass provoked some level of curiosity and attracted him to explore the mysterious optical effects that are created by the reflection of the design encapsulated in between the thick glass body (Appendix 7, p.236). P7's unfamiliarity with glass also made him feel anxious because the patterns on the glass body looked as if they were confined in an invisible jail, and they are restrained from upward and downward movement by the porcelain at the top and bottom (Appendix 7, p.236).

The result of the interview with P7 led me to believe his educational background had a significant impact on how he created a network of friends in a specific group that influenced the way he developed a distinctive pattern when consuming cultural goods. As he says:

...most of my friends are engineers as I graduated from a technical college. They are working for a construction or a manufacturing or engineering company, which are quite male dominant working environments. Nobody talks about art. The conversation with my friends is generally nothing about art. This is why I had very little interest in art until I met P8 (Appendix 7, p.237).

Although he does not have any art/design-related educational or occupational background, he showed a keen interest in the tasks of the probe. The interview with him suggests that the frequent opportunities P8 created to engage with art/design-related activities, such as visiting galleries and design fairs, helped him to develop a

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<sup>82</sup> Zen style is characterised by elegantly simple, natural, subtle, and intuitive design that is inspired by Zen philosophy.

certain level of understanding of art, and it had a significant impact on his positive attitude toward the tasks of the probe (Appendix 7, p.237).

The choice of the locations reflects both P7's and P8's distinctive patterns when they fulfilled the tasks of the probe. Location 1, for P7, allowed him to become more familiar with '*Korean glass*' 8. He was able to have frequent contact with it by displaying it on a small shelf on the wall located close to the entrance, alongside other objects (Appendix 7, pp.237-238). Although he insisted that his choice for the location was because he wanted to be more exposed to the artwork, I interpreted it as illustrating some level of tension between him and the artwork because location 3 (the bedroom) and location 4 (the dining table), which P7 established during the second half of the probe period, allow, physically and psychologically, P7 to engage with my artwork more closely than in location 1. (cf. Figs. 210, 213, 214) The distance between the location and P7 led me to the view that his unfamiliarity with the artwork had an impact on his interaction with it.

Case study 3 provides a comparative example of how familiarity with my artwork, including the materials and the field of glass art, allowed P5 to engage with '*Korean glass*' 8 immediately, and consequently, helped to create less distance between her and the artwork than was the case for P7. For example, P5 chose the living room for location 1, which she considered the focal point of the apartment, therefore, in her view, an appropriate place in which to display the artwork. P7, however, chose the display shelf close to the entrance for the artwork, which I believe scarcely attracts people's attention to it, including that of P7, compared to its location in the living room. Although, arguably, the difference in the dimensions of the apartment between case studies 3 and 4 is an important variable in any discussion of the locations' physical distance, the subsequent choice of them and the interview with P7, prove that his unfamiliarity with the artwork had an impact on his choice for the locations. As he says:

...I guess glass still makes me nervous although, it is okay just to look at it. I was quite nervous while I was moving your work to my bedroom (Appendix 7, p.240).

...it is natural that the emotional shift from negative (or some sort of repulsion) to positive (or some sort of attraction) when people encounter with strange things. I believe it is a part of the process of accepting and adjusting to new objects like your artwork. Specifically, it takes time for me to become familiar with something new (Appendix 7, p.241).

P8, however, viewed her unfamiliarity with the artwork as something ‘new’, and associated it with ‘curiosity’ and that, in my view, implies a positive attitude toward the artwork. I believe her positivity, supported by her familiarity with the materials, and her occupational background as an interior designer, led her to explore the tasks of the probe with less tension and anxiety than P7 (Appendix 7, pp.240-241).

She focused on the harmonious colour balance between the artwork and other objects or surroundings, such as the wallpaper and furniture, for the choice of the locations (Appendix 7, p.238). For example, a small bundle of yellow and white flowers, and a small glass bottle were added to the display by P8 in location 1 in order to create a colour balance with ‘*Korean glass*’ 8. (cf. Fig. 210) Other examples, such as a yellow crochet coaster in location 2 and a green plastic cup, which was used as a container for pencils, provided an insight into her intention to create a colour balance; for example, the yellow colour of the crochet coaster corresponds to the yellow and green colours in the artwork; and the green colour of the plastic cup matches the green colour on the glass body of the artwork. (cf. Figs. 212, 214) My discovery of her book, ‘*The Colour Scheme Bible*’, which relates closely to her current job, and after examining the photographs of location 2, are all indicative of her intention to create a harmonious colour balance. (cf. Fig. 212)

Locations 1, 2, 3, and 4



Fig. 210



Fig. 211

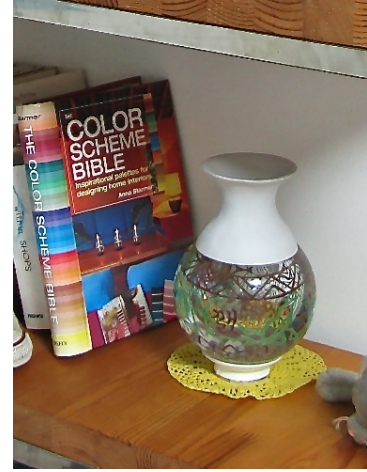


Fig. 212



Fig. 213



Fig. 214

Fig. 210—An image of location 1

Figs. 211, 212—Images of location 2

Fig. 213—An image of location 3

Fig. 214—An image of location 4

The result of case study 4 gave me a better understanding of how an individual's distinctive patterns, habits, or taste in consuming culture can be reflected in his/her cultural capital and how it can be increased by the influence of a spouse/partner (or family members). As P7 revealed, P8 was influential in helping him to develop a

positive attitude toward art during the interview, and his commitment to the probe, especially making a decision about the locations, was significant (Appendix 7, pp.235-241). However, his unfamiliarity with glass as an artistic medium provoked some tension and a feeling of anxiety in him as he engaged with the artwork. The physical and psychological distance that existed between him and the locations, and the changes over the probe period, provided a telling example of how an individual's unfamiliarity with my artwork, including with the material, can result in a defensive reaction, which I viewed as a result of culture stress.

P8's educational and occupational background (or cultural capital), however, greatly influenced her positive response to the artwork during the probe. Although she viewed my artwork as 'in-between' in terms of its cultural location, her interpretation, and positioning of the artwork, in relation to the locations and other objects in her home, resulted in a well-blended, Zen-style or fusion design, which, I believe, implies that she had a positive attitude to the combination of the artwork including the pattern of the design on the glass body. Her intention in adding objects to the display, such as a small bundle of yellow and white flowers, a small glass bottle, and a yellow crochet coaster, reflects her interest in making a harmonious colour balance that is influenced by her current job as an interior designer. I believe her familiarity with glass meant she was better prepared for the tasks of the probe, and her approach was more expressive and creative. The result of case study 4, therefore, provided me with a comprehensive understanding of the close relationship between cultural capital and the aesthetics of the cultural uncanny. Analysing the result of the case study of P8, therefore, provided me with a keen insight into the close relationship between cultural capital and the aesthetics of the cultural uncanny. Her familiarity with glass as an artistic medium, which had been gained via her educational and occupational experiences, influenced her positive attitude toward '*Korean glass*' 8. Her practice (or cultural practice) with the artwork can be interpreted as positive and active and is conditioned by her cultural capital and 'habitus'.

#### 4.1.5 Case study 5

Case study 5 was conducted with a family living in a two-bedroom flat in Edinburgh, UK. Participant 9 (hereafter, P9) is in her 30s and participant 10 (hereafter, P10) is in his 40s, and they have a six-year-old son. The probe kit consists of '*Korean glass*' 17 (2013), a copy of the participant checklist (instructions), and a package (a wooden box and a gold coloured wrapping cloth). I conducted the interview with them on 27<sup>th</sup> of June 2013.

It focused on their cultural experiences and understanding of both Korea and the UK as P9 is Korean-British but has lived in foreign countries such as Sweden, the Netherlands, France, and the UK for about twenty-five years, and P10 is British (Appendix 8, p.243). The probe and interview with them aimed to explore how far their cultural experience influenced each other in terms of accumulating cultural capital and whether that had an impact on how they completed the tasks of the probe. The result of the probe also showed me clearly how the stereotypical perception of another culture can influence the participants' response to cultural ambiguity, dislocation and the uncanny in my artwork.

P9 recognised the wrapping cloth as something that is used traditionally in Korea when making a package for food on special occasions, such as for a wedding ceremony. However, she was unsure as to whether her interpretation of the function of the cloth was correct because of her limited knowledge of Korean culture. She also admitted that her sense of cultural dislocation, created as a result of her experience in foreign countries for twenty-five years, has had a great influence on her in terms of developing her cultural identity (Appendix 8, p.243). The anxiety of being in a state of in-between-ness, therefore, was a feeling that she often had about both Korean and British culture since, for her, neither provides a protective shelter that enhances her sense of belonging, nor gives her psychological security, and consequently, she does not manage to minimise her anxiety and feelings of powerlessness (Appendix 8, p.243).

P10 learned how the cloth is used by Koreans from P9 (Appendix 8, p.243). The conversation about P10's favourite Korean cousin also provided an important insight into how his knowledge of Korean culture was influenced by P9, for example, she introduced 'Kimbap'<sup>83</sup> as a traditional Korean food to him and it led to him having incorrect information about the food that was also passed on to his family members and friends in the UK (Appendix 8, p.246). His response to the shape and patterns on the artwork implies his judgment is based on his assumptions about Asian images, in that the floral designs on both the porcelain and glass led him to believe that it is an authentic Oriental design, based on Asian or Korean flowers (Appendix 8, p.244).

P9's response to the artwork was 'strange' (Appendix 8, p.242). Her judgment was based on her stereotypical understanding of what a vase-shaped object is for because the narrow mouth on the glass bubble led her to assume that it had a functional value (Appendix 8, p.242). Although she realised later that the artwork has no utilitarian purpose as a container, the choice of location 1 reflected her association with the vase shape of my artwork and had a significant impact on her decision for location 1 (Appendix 8, p.242). The interview with P9 also endorsed the same argument, in that she said she would still associate the artwork with a functional object even if it were displayed on a plinth in a gallery or museum because of the strong visual reference with the vase shape in my work (Appendix 8, pp.247-248).

Many objects in location 1, such as cooking utensils and recycled glass jam jars that were used as spice containers, I believe fulfill, primarily, a practical purpose and P9 strategically made the choice for the location to increase efficiency. (cf. Fig. 216) Her choice of location 1 for the artwork also begs the question as to whether it reflects her current role as a housewife. The kitchen and cooking area, as she said, is, for her, a key place for activity in the home (Appendix 8, p.248). Although she recognises the artwork as a non-functional object, I viewed her intention to display the artwork in the cooking area as reflecting her 'habitus', that is, she wanted to explore the tasks of the probe within a familiar space. I believe her occupational

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<sup>83</sup>Kimbap is made from steamed white rice and other ingredients such as fish, meat, eggs, and vegetables rolled with seaweed. The recipe is derived from Japanese sushi and developed during the Japanese colonial time.

background has had a great impact on the development of her 'habitus' and consequently, it affected her decision for location 1 (Appendix 8, p.248).

It is important to note that in viewing the photograph of location 1, I felt very anxious as the distance between the glass artwork and the gas stove was so close that it might have damaged the artwork by exposing it to thermal shock. P9's unfamiliarity with glass, however, in terms of its artistic role in contemporary art practice and the material's unique property of fragility to thermal shock, led her to display the artwork close to the gas stove (Appendix 8, p.248). (cf. Fig. 216)

Location 2, as P9 said, works as a focal point in their flat, therefore, P9 decorated it with family photographs and small objects (Appendix 8, p.248). A painting that appeared in the reflection of the mirror (cf. Fig. 217), provides a better understanding of P9's patterns or approaches in consuming cultural goods and also reflects her interest in (or positive attitude to) art. As she said: "Buying the painting made me feel really good, as if I was an elegant person who buys art." (Appendix 8, p.245). She bought the painting at a street market in France from a Russian artist and assumed it was an image of a dog but in fact, it is a painting of a woman with a handbag, something that she realised later when reading the artist's statement in the catalogue (Appendix 8, p.245). I would argue that the example of how and why she purchased the painting implies her practice (or cultural practice) in that particular case is based on her aesthetic judgment of the work of art. Although P9 made a wrong intellectual association with the painting, as she viewed it as an image of dog, she reacted emotionally to the colours, lines, images, and their combination in the painting, which Clive Bell, the English art critic, defines as "significant form"<sup>84</sup> and "aesthetic emotion"<sup>85</sup> for the emotional response may be produced in P9 by viewing the painting (Bell, 1913, p22).

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<sup>84</sup>Bell defines significant form as "lines and colours combined in a particular way, certain forms and relations of forms, stir our aesthetic emotions. Significant form is the one quality common to all works of visual art." (Bell, 1913, p22).

<sup>85</sup>Bell coined a peculiar emotion provoked by works of art as aesthetic emotion (Bell, 1913, p22).

Locations 1 and 2



Fig.215



Fig. 216



Fig. 217



Fig. 218

Fig. 215–An image of the probe package

Fig. 216–An image of location 1

Figs. 217, 218–Images of location 2

P9 chose location 3 in her kitchen again. As discussed above, that choice, I believe, reflects her distinctive behavioural style and the way she views the artwork. It also emphasises her ‘habitus’, which developed from and reflected her current role as a

housewife, in that it functions as a primary impetus for the performance of her cultural activity and the way she consumes cultural goods.

She viewed the porcelain and glass in my artwork as a mixture of old and new, which she believes is similar to the combination of the old furniture and glass containers from IKEA<sup>86</sup> displayed in her kitchen (Appendix 8, pp.248-249). (cf. Figs. 219, 220) It is important to note that P9's association with the combination of the materials as old and new may have been influenced by her familiarity with the materials, as she said that glass art is not a familiar field of art for her (Appendix 8, p.248). Her unfamiliarity of glass art (or glass as an artistic medium), I argue, led her to associate glass with 'new', while her cultural background as a Korean, or her cultural knowledge accumulated via her education and experiences in Korea, would have some influence on her viewing the porcelain as 'old'. Although the choice of location 3 is based on her interpretation of the materials, her displaying it with the glass containers establishes a close correspondence between the choice and her stereotypical perception of the vase-shaped object.

### Location 3



Fig. 219



Fig. 220

Figs. 219, 220—Images of location 3

Having analysed the results of the probe and the interview with P9, I gained a valuable insight into the close relationship that exists between the anxiety that an

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<sup>86</sup> IKEA is a Swedish retail company that sells ready-to-assemble furniture, tools, and home appliances and accessories.

individual feels when in a state of in-between-ness and the uncanny in cross-cultural experiences. Her experience of living in foreign countries for an extended period of time provides a clear example of how P9 cannot establish a feeling of belonging and togetherness relative to any particular country or its culture. The fact that P9 chose locations 1 and 3 in the kitchen has led me to the view that her 'habitus', which reflects her current occupational position, had a great impact on her visual experience with my artwork. Although she experienced a feeling of strangeness in relation to it, as the non-functionality of the artwork clashed with her stereotypical perception of what such a vase-shaped object is for, her choice of the locations demonstrates the close relationship between cultural capital and her particular visual response to my work. Her long held, and stereotypical view of the function of a vase-shaped object and the uncertainty then created in her by my artwork not having that function, led her to display the artwork in unexpected (or inappropriate) places; the artwork in locations 1 and 3, therefore, became an unhomely object. (cf. Figs. 216, 219, 220)

P10's judgment of the floral designs in the artwork provided me with a better understanding of how a constructed view, based on his assumption about the artwork, including its shape and patterns, can skew how a person sees it and promote a misreading of it as an Asian or Korean design.

#### **4.1.6 Case study 6**

Case study 6 was conducted with a couple (participant 11 (hereafter, P11) and participant 12 (hereafter, P12)) living in a two-storey house in Edinburgh, UK. P12 is Australian-British and has lived in Edinburgh for over fifty years. '*Korean glass*' 11 (2012) was used for the probe. The interview with them was conducted by me on 15<sup>th</sup> of July 2013.

The result of the probe and interview with them enabled me to understand better how their expectation of another culture was reflected in their responses to my artwork and it led to their misreading of it as an authentic Korean (or Oriental) piece.

However, the ambiguous cultural authenticity embedded in the artwork did not provoke any further emotional engagement with it relative to the aesthetics of the cultural uncanny, as the participants failed to recognise the porcelain elements as English manufactured; and P11 even insisted that the porcelain made him view the artwork as being more Oriental (Appendix 9, pp. 250-251). I believe the familiarity they had with the glass artwork also helped them to appreciate the artwork with more confidence compared to the participants in the previous case studies (Appendix 9, p.250).

Although the participants considered the aesthetic elements of the artwork, including the shape and patterns, and they focused on its relationship with other objects for the choice of the locations, in my view, my artwork in the photographs of locations 1 and 2 illustrates its cultural uncanny power in a way that is disquieting and unsettling in the private comfort of a domestic setting (Appendix 9, p.251). The cultural ambiguity of the artwork creates a subtle intervention in the locations and consequently, the space becomes unhomely. (cf. Figs. 221-224)

Location 1 is located in the front room where the participants display various objects including a portrait painting of P12's great-grandmother. (cf. Fig. 221) The location, therefore, functions as a focal point in their house. P11 insisted that the display of Oriental objects, such as the miniature elephants from Singapore and Japan, created a good balance with my artwork (Appendix 9, p.251). (cf. Figs. 221, 222) His experience of visiting China and his fascination with ancient Chinese script and calligraphy led him to associate the counterfeit Korean letters and floral design of the artwork with Asian painting and calligraphy (Appendix 9, p.252). On that basis, therefore, it is not difficult to account for his interpretation and judgment of the artwork, for example, the constructed view of the Asian painting and calligraphy parallels the Western viewer's interaction with Xu Bing's artwork, '*A book from the sky*' (1987-1991). (cf. Figs. 67, 68, p.85)

It is important to note the differences between P11 and P12 and how they relate my work to other existing objects in their domestic space for display. For example, P11

viewed my work as an exotic object as he associates its exotic value with the Oriental objects such as the miniature elephants in location 1. (cf. Figs. 221, 222) P12, in comparison, considered my work as an art object (an *objet d'art*) and she insisted its artistic value could be highlighted more when it is displayed in a separate place as a focal point (Appendix 9, p.253). That judgment was also based on close examination of the photographs of location 2, which showed that P12 had some drawings and paintings on the wall. (cf. Figs. 223, 224) The space, therefore, became a gallery space for art (or an art object) that was separate from the other space. The portrait painting of her great-grandmother was displayed alongside a collection of some objects including a porcelain cup, saucer, and plate, which were inherited from her family, and other objects, which for her hold childhood memories, and it also provided a good example of how she divided and categorised objects in the domestic space. (cf. Fig. 221)

#### Locations 1 and 2

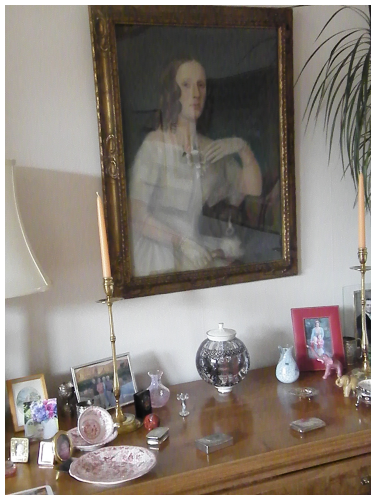


Fig. 221



Fig. 222



Fig. 223



Fig. 224

Figs. 221, 222—Images of location 1

Figs. 223, 224—Images of location 2

*'Korean glass'* 11, in case study 6, did not provoke uneasy feelings in the participants when viewing the artwork because of their familiarity with glass as an artistic medium and as art. The porcelain elements and the patterns and counterfeit Korean letters on the glass body, however, were viewed as authentic Korean (or Oriental) images. I understood the misreading of the artwork's cultural authenticity, and the display in location 1 associated with the other Oriental objects, as being closely related to the aesthetics of the cultural uncanny of the artwork. I also contend that P11's stereotypical view reflected his cultural capital and it became an important agency for his visual response to the artwork during the probe.

The result of the probe and analysis enabled me to develop a new perspective on how my artwork, as a visual communication tool, can challenge the participants' established value systems such as their perceptions, stereotypes or constructed view of other cultures with the help of the deliberately created language barrier, and how it led them to misread the artwork's cultural identity. The case study of P12, especially the examples of the collections of objects, paintings and drawings, provided me with

a better understanding of how her cultural capital exists as an *'objectified state'* and her *'habitus'* had a significant impact on her interaction with my artwork during the probe.

#### **4.1.7 Case study 7**

I conducted case study 7 with a Chinese-American student (participant 13 (hereafter, P13)) living in a three-bedroom flat in Edinburgh, UK. P13 has lived in Edinburgh for four years. *'Korean glass' 1* (2012) was used for the probe. The interview with him was conducted by me on 22<sup>nd</sup> of December 2013.

The questions for the interview with P13 were focused on his cultural background as a second generation Chinese immigrant, who was born and grew up in America, and how his immigrant experience and ethnicity influenced his cultural activities and visual encounters with *'Korean glass' 1* (Appendix 10, pp.255-256). The result of the interview highlights how he interacted with the artwork in relation to its cultural ambiguity given the combination of the materials I had used.

He recognised the porcelain in the artwork as locally produced because he has seen similar designs at craft markets, car boot sales, or antique stores in the UK. In addition, he made the same judgement after he examined the thickness, colour, and pattern of the porcelain. As he said:

The porcelain that I have previously seen, from another part of the world is a little thicker. I guess they feel a little bit thicker and they can sustain heat differently and also the design of it. The white, that specific white with the gold and the floral design, is definitely not Asian at all (Appendix 10, p.256).

Although P13 recognised the porcelain element as British, and glass as a foreign (or Western) material, he insisted the artwork was a combination of Western and Korean cultures as the patterns on the glass encouraged him to view it as a Korean design (Appendix 10, p.256). He associated it with an Asian-style urn or jar but that added to his level of uncertainty in his experience with the artwork. Its non-functionality undermined his long held view of the materials and shape because he considered

glass and ceramic as popular materials for making utilitarian objects and he associated the artwork's shape strongly with a functional object (Appendix 10, p.256).

However, I believe the choice of locations illustrates his distinctive way of interacting with the artwork in relation to the existing objects and surroundings, even though it is unwise to interpret the furniture and other objects in the flat as his cultural capital because they belong to his landlord. He chose four locations in the living room, where many artworks are displayed, and the choice allowed me to gain a comprehensive perspective on how he finally interpreted the artwork as a decorative object. (cf. Figs. 225-228)

P13 displayed the artwork in location 1 so therefore, it was associated with the paintings, which were laid on the piano and placed in an inappropriate location. The juxtaposition made P13 feel curious and confused (Appendix 10, p.257). (cf. Fig. 225) I believe the curiosity, confusion, or unhomely feeling created by the juxtaposition is similar to the strategic choice of transforming homely objects in the examples of Man Ray's artwork that I referred to in Chapter 2. (cf. Figs. 5, 6, p.34) The location P13 described as "neutral" or "organic", I interpret as in-between or unsettled. As he viewed the combination of the materials in the artwork as neither indicative of Western nor Eastern culture, hence the artwork fitted well in the "neutral" or "organic" place to which he had assigned it, such that I believe his response is closely related to the sense of alienation immigrants often experience (Appendix 10, p.257). His choice for locations 2, 3, and 4 supports my argument as he explained the artwork, as a decorative piece, complemented the other objects and colours of the decoration (Appendix 10, p.257). (cf. Figs. 226, 227, 228) For example, the patterns on the wallpaper in location 2 corresponded with the patterns on the artwork. In addition, all the objects, as he viewed them, were in an appropriate position, thus, the artwork in the location created a good balance (Appendix 10, p.257). (cf. Fig. 226)

Locations 1, 2, 3, and 4



Fig. 225

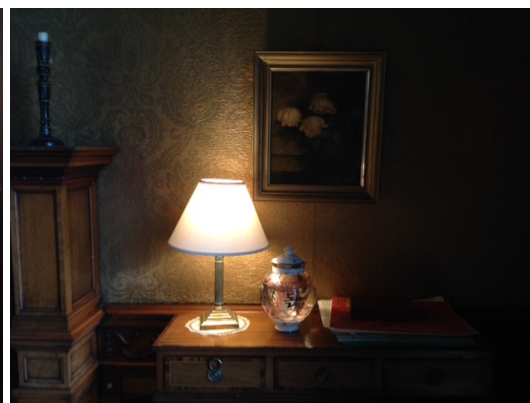


Fig. 226



Fig. 227



Fig. 228

Fig. 225—An image of location 1

Fig. 226—An image of location 2

Fig. 227—An image of location 3

Fig. 228—An image of location 4

The result of case study 7 proved an invaluable resource for me to gain an in-depth understanding of how P13's immigrant experience, strongly associated with his Chinese cultural bond in America, led him to view glass as a Western material. As he said, he was exposed to his cultural origins constantly through speaking Chinese with his family, watching Chinese TV, meeting Chinese friends, and the Chinese household items in his family house in America, and then it had a great impact on his cultural activities (Appendix 10, pp.255-256). He also said that although he was born

and grew up in America and exposed to Western culture, especially to glass (or glass art), '*Korean glass*' 1 is still mysterious and foreign to him, as he never had a work of glass art in his family house in America (Appendix 10, p.255). His Chinese cultural bond, therefore, needs to be viewed as a protective shelter for him and his family in America (or the receiving country). As was discussed previously in Chapter 2, maintaining some characteristics of original culture provides members of an immigrant society with a sense of belonging and togetherness. His interpretation of the combination of the materials and the choice for location 1, therefore, reflects his immigrant experience.

## **4.2 Summary**

Together these case studies have provided me with valuable material to interpret how cultural ambiguity might provoke an emotional response relating to the aesthetics of the cultural uncanny, cultural capital, and 'habitus'. Having examined the close relationship between the participants' 'habitus' and their differences in consuming cultural goods, I believe I have gained a better understanding of the close relationship between practice (or cultural practice) and cultural capital and 'habitus'.

I would also argue that the sense of tension, confusion, and alienation felt by some participants, such as P8 parallels the 'culture stress' that is similarly experienced by migrants, travellers, and immigrants as culture shock. Similarly, as seen in case study 4, a viewer's unfamiliarity with my artwork could provoke a defensive reaction and consequently, create a tension in him/her. Of most interest to my own cultural situation, P9's experience of being in a state of in-between-ness after living abroad for a long time has provided me with an in-depth understanding of the place of the uncanny in cross-cultural experiences.

Having gained a valuable perspective on how the cultural stereotypes associated with the patterns in my artwork can be misinterpreted as exhibited in P10's and P11's experience, it allows me to argue that the richness/variety/problems of viewing dislocated objects, when there is a mix of both constructed cultures, can be a

powerful way of provoking an emotional response to the aesthetics of the cultural uncanny in an individual.

The result of the analysis has led me to believe that aesthetic has a significant contribution to make in the exploration of cultural ambiguity, dislocation, and the experience of the cultural uncanny. The aesthetics of the cultural uncanny inherent in my artwork articulate the intellectual and psychic uncertainty generated by cross-cultural experiences, taking the form of cultural in-betweenness and denoting the cultural uncanny. The condition of cultural in-betweenness remains temporally (or perpetually) disconnected from socially/collectively approved logic, in which individuals automatically create boundaries between 'we' and 'other' and 'stranger'. This division between 'we' and 'other' and 'stranger' creates another layer between the autonomous spaces bounded by social and cultural structures. That is, the aesthetics of cultural uncanny can be located in-between the antagonistic relationship (between 'we' and 'others', local and foreign, old and new, traditional skills and innovative technology, and so forth). The cultural uncanny, functions as storage, a place where an individual or a society can (temporarily/permanently) contain the uncertainty and ambiguity of modernity until the uncanniness is resolved and finally approved as either 'we' or 'others'.

## Chapter 5

### 5 Conclusion

As a practice-led PhD, it has been important for me to create a body of practice and written work, which forms a cohesive study in response to my research aims and objectives. Through this research, I have learned the cultural, historical, and symbolic meanings constructed around glass and how it is appreciated in different cultures. This research, therefore, allows me to develop a critical artistic perspective on the material that I have worked with in my art practice.

#### 5.1 Conclusion in reference to the research aims and objectives

This research aims to establish an artistic approach to the subject of cultural study in contemporary glass art, by exploring the sense of cultural dislocation and the ambiguity inherent in an individual's cultural interpretation, inspired by my personal experience of having a bicultural identity and being in a state of in-between-ness in terms of my current cultural location in Edinburgh in the UK.

##### 5.1.1 In reference to research objective 1

To extend the discourse of the uncanny to my artistic approaches by identifying what the exotic implies for individuals, both in Britain and Korea.

The impetus for my research investigation into how individuals experience other cultures and their expectations of it, in relation to how they engage with visual art, was sparked by my observation of viewers of my artwork, *'Begging Buddha'* (2009). In order to then identify the notion of exoticism as related to an individual's cultural stereotyping, in Chapter 2, I reviewed Hobsbawm's study into the formalising and ritualising process of tradition and Said's *Orientalism*. My experience of the acculturation process in the UK as a temporary migrant inspired me to examine the possibility of using cultural ambiguity as an expressive tool to provoke aesthetic emotions in viewers of my artwork. In reviewing Freud's theory of the uncanny, and

examples of artwork in contemporary visual art practice, that allowed me to identify the feelings of anxiety that are provoked when an individual's established value systems, including cultural stereotypes, are challenged. I defined this as the aesthetics of the cultural uncanny associated with an individual's visual experience with an artwork. I reviewed the close relationship that exists between feelings of anxiety, a sense of security, and culture in relation to Giddens' argument on culture, the examples of Korean immigrants cited in Park's PhD thesis, and the ambivalent condition of an individual's life in current time through the established sociologists' work such as Bauman and Bhabha.

I reviewed the key theoretical frameworks and body of knowledge that underpinned my creative practice and then identified the choice of materials and techniques to further reflect the research aims and objectives. I interpreted the cultural context of Korean glass art and its thirty-year art history as a point of reference to convey the idea of cultural ambiguity and foreign influences that have had an impact on the development of glass art in Korea. I examined too the internalisation of the values and qualities of the material and the new form of art that emerged in Korea. My decision to use elements of English manufactured porcelain teapots, emblematic of the tea-drinking traditions of Britain, and the historical symbolism inherent in them, is intended to highlight the cultural ambiguity that the reconfigured and developed culture creates.

The individual's experience of the aesthetics of the cultural uncanny relies greatly on their cultural capital, and the level of experience can vary depending on their cultural background. Bourdieu's concept of cultural capital and 'habitus' allowed me to appropriate and apply the sociological concept to the research in order to analyse the relationship or conflicts between social and cultural interactions, ontological security, and the state of the uncanny associated with an individual's visual experience with artwork, although Clive Bell, the English art critic, insists that people do not perceive intellectually the rightness of works of art before they feel an aesthetic emotion (Bell, 1981, p.27). My artistic approaches and choice of materials, such as glass, English manufactured porcelain and their visual juxtapositions, as well

as my limited proficiency in the English language when undertaking this practice-led PhD, reflects the significant relationship between language and individual social and cultural relations. My artwork as a visual language in this research, therefore, extends its role as a cross-cultural research tool.

### **5.1.2 In reference to research objective 2**

To develop the use of the experience of the uncanny as an expressive tool within my own creative practice through the medium of glass, introducing an unexpected juxtaposition into my work that involves combining English manufactured porcelain elements.

My artistic choice of materials and their cultural and historical significance in the research was an important stimulus to create a state of the uncanny for the viewer in the course of viewing my artwork. Reviewing the history of porcelain in Europe (or the West) led me to agree that the cultural account of exoticism reflects the constructed and romanticised view of the Orient as exotic and mysterious, and it also extends my argument about the cultural stereotype to the non-autonomous process of modernity in non-European (or non-Western) countries during the period of European imperial expansion. I viewed the history of Korean glass art as a result of the dissemination of Eurocentric (or Western-centric) ‘superior’ cultural values. The unequal cultural relationship between the West and East, therefore, is inherent in the development of glass art in Korea. Reviewing the influence of Taoist, Confucian, Buddhist, and Neo-Confucian philosophy on Korean art/craft practice also supports my argument. The historical and cultural aspects of porcelain and Korean glass art presented in the research underpin the choice of materials, and they create a strong foundation for my creative approaches to the cross-cultural discourse.

The inlaid colouring technique, inspired by Flavell’s research on the encapsulation of voids within the body of glass artefacts and the *Sanggam* ancient Korean ceramic decorative technique, was developed to imbue my artwork with established Korean cultural values that raises a question concerning the discourse on bicultural identity

and the conflict between Korean and foreign values. The technique is an important tool to reinforce the experience of cultural ambiguity in the viewer by encapsulating the counterfeit Korean letters and patterns onto the transparent glass, which create optical illusions, and then provides a mysterious experience for the viewer. My experience of the language barrier in the UK inspired the development of the counterfeit Korean letters, which are developed based on Internet words, known as '*alien words*', and the use of the typographic design, '*Afarat ibn Blady*'. By creating the meaningless characters and confusing the untrained audience's eye, my intention is to highlight the feeling of tension, anxiety, and in-between-ness that exists in the cross-cultural experience.

I combine the glass body with porcelain elements to create a ginger jar or vase-shaped object. The historical association of craft materials, or craft objects and the typology of jar and vase form, with its utilitarian function, is utilised as an effective tool to provoke a sense of mystery, curiosity, and wonder in the viewer.

Using the technique of glass blowing, I associate the feeling of anxiety, which occurs throughout the glass-making process, with my experience of the difficulties in communicating and negotiating within the team when working on the process.

Combining not only the physical properties of materials, but the historical and cultural aspects of them, the established Korean cultural value implicit in the inlaid technique, and the glass-blowing technique associated with the feeling of anxiety are also utilised to create a body of artwork for the research. The artworks are considered as a visual communication tool to provide the experience of the uncanny in the viewer, and they allow me to develop artistic perspectives into cross-cultural contexts related to the individual's experience of the aesthetics of the cultural uncanny. My creative approaches in the research, therefore, have been developed to engage with a cross-cultural discourse within contemporary glass art practice.

### **5.1.3 In reference to research objective 3**

To develop an artistic language with respect to cultural stereotypes within my contemporary glass art by analysing individuals' engagement with my artwork.

In order to explore individuals' cultural reflective aesthetic responses to my artwork, I developed an aesthetic probe as a research methodology applicable to this research, a technique that was inspired particularly by the established 'cultural probe' design research method. The aesthetic probe allows me to gather information about the viewer's experience regarding his/her aesthetic sensitivity to my artwork and cultural understandings. To further elicit cultural reflective aesthetic responses from the case-study participants, they were given the task of finding a location and displaying my artwork with existing objects in their domestic space. The display locations were documented in a photographic format that allowed me to use it as important research material to analyse the participants' experience of the aesthetics of the cultural uncanny with my artwork. Thereafter, the photographic images and interview transcripts were carefully analysed in order to comprehend fully the participants' engagement with my work in terms of their response to the cultural stereotype inherent in the materials, including the patterns, shape, and cultural and historical values (see Chapter 4). Although the complexity, or even impossibility, of interpreting and categorising each individual's understanding of culture, the theoretical frameworks I discussed in Chapter 2 helped me to analyse the results of the probe for each participant in relation to their cultural interpretation of my artwork. Bourdieu's theory of cultural capital allowed me to analyse the results of the seven case studies involving the thirteen participants, and my interpretation of the results also reflects my subjective account of cultural experience and knowledge.

The challenges of analysing the results included having to take account of the fact that they were layered with the participants' personal influences, meanings, knowledge and experience of different cultures, and these matters were illustrated in diverse ways in their domestic space and informed their choice of where to site my artwork. However, in turn, these challenges can be an inspirational source for my

artistic development in a cross-cultural context. The example of the wall clock in case studies 2 and 3, discussed in Chapter 4, and analysing them by applying Bourdieu's concept of 'habitus' and 'hysteresis', they have provided me with the potential for, and possibility of, further development of the aesthetics of the cultural uncanny in my creative practice associated with the individual's cross-cultural experience.

The aesthetic probe, therefore, needs to be considered not only as a research tool to accumulate information about the individual's aesthetic response to an artwork, but also, it can be a useful way for an artist to gain inspirational material for their practice.

In relation to research objective 3, by participating in glass/craft exhibitions in galleries, both in the UK and Korea, I consider viewers' responses to my artwork as evidence that the mystery, ambiguity, and curiosity of the constructed cultural elements in my work can create a strong artistic language, and the elements fabricated in a familiar vase/ginger jar form can provoke a further aesthetic emotional engagement with my artwork in the viewer. The practice of exhibiting in galleries across the UK and Korea led me to facilitate a dynamic interaction between the viewer and the artwork, and consequently, it allowed me to search for a potential area to locate the artwork and the aesthetics of the cultural uncanny within the contemporary glass art field (Appendix 11, pp.259-261).

## **5.2 Contribution to knowledge**

This research examines the development of artistic perspectives relevant to a cross-cultural discourse within the field of contemporary glass art by recontextualising and implementing the relevant established theories into my creative practice. It also reflects my personal experience of being in a state of in-betweenness, both in the UK and Korea, as auto-ethnographic evidence that has been fundamental to my development of a self-reflexive artistic approach. The approaches in the research, therefore, are not new nor an espousal of new ideas, however, my research draws on,

and brings together, existing knowledge in the fields of sociology, psychology, and cultural studies in order to propose a novel application of this body of knowledge and a way to develop it as a useful model of practice for cross-cultural study in the field of contemporary glass art.

This research offers, therefore, an artistic approach to cross-cultural study by creating a body of artwork of glass and porcelain to develop a formal visual vocabulary of the cultural uncanny. The cultural and historical properties inherent in the materials, combined with their unique physical properties, form a subject matter for a cross-cultural discourse about my creative practice. My interpretation of the adoption of, and adaptation to, the process of glass art in Korea, and my critical view of it, can promote awareness of the significance of cultural identity in a universalised culture. Such awareness, in turn, can also contribute to the development of Korean glass art in terms of establishing its cultural identity, imbued as it is with a Korean art/craft aesthetic, philosophy, sensitivity, or culture. By creating confusion, curiosity, and ambiguity in my artwork, as a strategic way of engaging the viewer with the cultural uncanny, the approach suggests how a cross-cultural discourse can be expressed in artistic practice. The aesthetics of cultural uncanny inherent in my artwork articulate the intellectual and psychic uncertainty of the individual's cross-cultural experience as cultural in-betweenness that they may experience in everyday life when encountering cultural uncanny situations. The aesthetics of cultural uncanny introduce a new approach to the ambivalent conditions of culture in modern society by considering the individual's visual experience as a critical way of constructing one's ontological security and a reflexive cultural practice. Defining the notion of cultural in-betweenness as a by-product of the antagonistic relationship between 'we' and 'others' introduces the noble concept of a 'stranger' aesthetic as a tool to confirm one's ontological security, by establishing a new (aesthetical) boundary located in-between 'we' and 'others' (as in the case of an immigrant settlement for example). The relationship between 'we' and 'others' and 'stranger' is not a dichotomous way of seeing the world, but rather, one that acknowledges a triangular relationship that temporally/perpetually stimulates the production of new social or cultural relations. Therefore, as Bauman says, "without the negativity of

chaos, there is no positivity of order; without chaos, no order.” (Bauman, 1991, p.7). Certainly, ‘stranger’ constantly creates a significant (positive/negative) chaos in terms of existing socio-cultural orders (the clear division between ‘we’ and ‘others’), and thus inquiry into the development of a new order is on-going task for individuals in modern societies. Therefore, in-betweenness is a significant energy generating condition, pushing the individual/society to sustain and move forward. It is thus by confirming the boundary of ‘stranger’ within the social or cultural structure relative to the aesthetics of the cultural uncanny in this investigation, that it becomes possible to offer a new model for individual’s socio-cultural relationship to a cross-cultural discourse in art, cultural and social studies, and other related fields.

The novel term, the aesthetics of the cultural uncanny, which I proposed in this research, may lead in future to a creative approach in glass art making which builds on the specific cultural context of the material. Freud did not include the concept of the uncanny within the realm of aesthetics, rather, he related it more to his theory of anxiety or fear that is situated in an opposite domain, and involves feelings of negativity, distress, and repulsion (Freud, 2003, p.123). I have developed a body of artwork wherein I combine the uncanny with the negative emotional impulses in my cross-cultural experiences and utilize it as a visual communication tool, or a provocateur, to provide an aesthetic experience for the viewers. The philosopher Ruth Ronen comments that:

The psychoanalytic notions of anxiety and the uncanny introduce a preliminary way of countering the alleged aesthetic dominance of pleasure in relation to aesthetic experience... The embodiment of anxiety-ridden experiences is extensive in art, and with this singular intensity, the uncanny constitutes an aesthetic experience... (Ronen, 2009, p.8).

The seven case studies in this research provide evidence about *how* and *where* the aesthetics of the cultural uncanny can be located in the domain of aesthetics, and they suggest how it can be used in the field of glass art or in any related visual art practice.

The need to develop the inlaid colouring technique emerged in the course of this research in order to emphasise the cultural ambiguity of glass art in Korea and create

an unexpected juxtaposition of two different techniques within my artwork, which involves industrial ceramic transfer printing on to English porcelains and the long handmade process on my glass works. The technique offers an innovative, creative tool for artists in the field of glass art to depict expressive drawings and images in line drawing style with diverse colours and in a more controlled manner, compared to the '*Graal*' glass technique, which involves a hot glass-making process. The technical palette and the series of '*Korean glass*' (2012), (2013) and '*20M2003-Arabic glass*' (2013), which I discussed in Chapter 3, suggest the possibility of artists using the technique in the glass art field to further their own expression. The development of this technique highlights the unique property of glass, not only as an artistic medium that can offer a three-dimensional space with which to create images and designs, but one that with its in-between cultural value also permits a definition the role of the aesthetics of cultural uncanny in the process of adopting, adapting, and developing a new culture. The technique's newness in the field of glass art means that it possesses the 'stranger' cultural value, and the cultural in-betweenness of the technique can hence be widely explored by glass artists and academics who aim to express the uncertain (not settled) cultural value of glass associates with the development of glass art in the context of globalisation. As this finding offers important evidence of individuals' experience with the cultural uncertainty of glass in Korea, the development of the history of glass art with its cultural uncanny nature can provide subjects for research into post-colonial studies in terms of the way to displace established cultural logic and historical meaning with hybrid post-colonial values. It is hoped that the technique may also lead to Korean glass art being associated with the development of cultural identity by referring to the established cultural values inherent in the ancient *Sanggam* Korean pottery technique. It may thus encourage further engagement with a wider audience who go to glass/art exhibitions.

In this thesis, I proposed a new term, 'aesthetic probe', and applied the research technique to the seven case studies with the thirteen participants to elicit their cultural reflective aesthetic responses to my artwork. The technique is not an invention, but rather a novel combination of existing ethnographic methods:

participant observation, unstructured interviews, and analysis, and the design research method, 'cultural probe', and I recontextualised them in the field of glass art. The aesthetic probe technique in this research was used as a tool to explore the possibility of highlighting the individual's cultural stereotypes, cultural relocation, bicultural identity and then I related these findings to the aesthetics of the cultural uncanny in my creative practice. My analysis of the results of the aesthetic probe offers a way that artists can use the technique to gain a better understanding of an individual's cultural reflective aesthetic responses, which may be utilized then as an inspirational source for further development in their own artistic practice.

In summary, this research integrated the subject of cross-cultural discourse with the glass-making process to create a visual language with which to explore the ambiguity inherent in an individual's cultural interpretation and the possibility of using it as a tool with which to provoke a further aesthetic emotional engagement. The artwork created during the research (a series of '*Korean glass*' (2012), (2013) and '*20M2003-Arabic glass*' (2013)) and its critical role in the aesthetic probe demonstrated that the ultimate goal of this research was not only to produce a collection of artwork, but also to define the notion of the aesthetics of cultural uncanny in visual experiences as a cultural practice. This practice-led research implements the reflexive process of artistic practice to explore the complex theoretical issues in the ambivalent nature of culture in contemporary society; new knowledge is thus produced from the process. This research produced a research model that used 'creative practice as research' to generate new perspectives on the process of developing socio-cultural structures, and the role of creativity in exploring the subject of cultural uncanny with glass in post-colonial contexts. By recontextualising the relevant theories and developing the aesthetics of the cultural uncanny, the inlaid colouring technique, and the aesthetic probe, this research offers an example of how the subject of cross-cultural discourse can be expressed in the field of glass art.

### **5.3 Limitations of the research**

Due to my interest in Taoism in Korean art/craft and its significant influence on the absence of glass development in traditional Korean society, allied to my intention to engage the cultural and historical elements of the material with my artwork, I investigated a limited number of colours for the development of the inlaid colouring technique in this research, namely, opaque black, opaque red, opaque blue, opaque green, and opaque yellow. The glass from the furnace that was used to make the artwork was Cristalica soda-lime glass and the coloured glass powder was from the Kuglar Glass Company. Further research is needed to discover a wider range of colours, both in opaque and transparent glass, that may be available from different companies, and to assess their compatibility with the technique when making a parison.

In addition, in this research, my interpretation of the aesthetics of the cultural uncanny in relation to my artwork was based on analysis of the data acquired from the seven case studies and the interviews with the thirteen participants. Although I carefully selected the participants, giving consideration to their cultural, educational, and occupational background in order to gain diverse perspectives and approaches from them, due to the limited access I had to a wide range of cultural groups, this research was conducted with a certain cultural group of people only. For this reason, in future research, it will be important to consider presenting a variety of views from different cultural groups including a wide range of ages, ethnicities, and educational and occupational backgrounds.

### **5.4 Areas for further research**

The discussion about the limitations of the research has indicated possible areas for further research. This includes conducting a further investigation into a wider range of colours and testing their compatibility with the inlaid colouring technique, assessing the applicability of the aesthetics of the cultural uncanny to the field of glass art, and the use of the aesthetic probe to gain a better understanding of the

individual's cultural reflective aesthetic responses in different cultural groups to artwork, for both academic research and creative practice.

In this research, the inlaid colouring technique was developed and used to transfer the counterfeit Korean letters and patterns and Arabic-fashioned English font directly onto a parison, which then was used in a hot glass-making process. The possibilities of using the glass surface as a canvas on which to hold delicate line drawing-style images with dynamic colour variations and applying it onto multiple layers to increase the spatial quality of transparent glass, has presented opportunities for the further development of glass artworks. More research into colour testing, and the compatibility of such colours with the technique, will help greatly in developing images, patterns, and typographic designs in various styles in creating glass artworks. In this research, the sandblasted void for creating artworks, to a maximum depth of 25mm and width of 35mm, was investigated using opaque colours from the Kuglar Glass Company. In order to achieve the dynamics in the line drawing-style images, in terms of which line without gradations in shade or hue emphasizes form and outline, sandblast tests need to be conducted corresponding with colour shrinkage and expansion tests. The technique is a great benefit in building layers of images on to which the artist can then apply further images and create a 'pictorial depth cue' (or depth perception) related to the first layer of images. However, due to the limitations of the research timeframe, two layered glass artworks were developed in this research. More layered glass artwork, therefore, could be developed in order to enhance the three-dimensional effect of the flat image/pattern on the blown glass, and then it could be utilised as a vehicle with which to provide a mysterious optical experience for viewers.

The term, the aesthetics of the cultural uncanny, was developed and used in this research specifically in relation to an individual's cultural reflective aesthetic responses with my artwork. Giddens' argument on tradition, as the ontological framework that provides an individual with ontological reference points in his/her day-to-day life, Hobsbawm's notion of invented traditions, and Said's discussion on the romanticised and orientalised view of the East, underpinned my argument on

cultural stereotypes and their impact on viewing an artwork in this research. The artworks I developed in this research are not only a visual metaphor that reflect my interpretation of the feelings of ambiguity, tension, and anxiety embedded in cross-cultural experiences, but they also function as a research tool to investigate the individual's aesthetics of the cultural uncanny. A more in-depth study, therefore, into individuals of different ages, ethnicities, and educational and occupational backgrounds from immigrant or migrant groups in the UK and their cross-cultural experiences, will help me to develop an artwork to gain a better insight into the aesthetics of the cultural uncanny. Appropriating and applying the aesthetic probe in future research into an individual's cultural reflective responses to an artwork will also provide me with a greater, in-depth understanding of the aesthetics of the cultural uncanny.

## 5.5 Final comments

Through this research, I have gained a better understanding of the feelings of ambiguity, uncertainty, tension, and anxiety experienced by people in the transformative stage during the immigration or migration process. These findings have aided me in understanding of the development of glass art in Korea and the adoption, adaptation, and assimilation processes related to porcelain in Europe.

This research has also helped me to articulate the conceptual underpinnings of my artistic practice with the medium of glass and porcelain. The technical achievement with which I was able to develop a body of artworks during this research, has allowed me to expand my choice of glassmaking techniques in my creative practice. In conclusion I have found Bhabha's description on the nature of culture in post-colonial society encapsulates the essence of my research on the aesthetics of the cultural uncanny:

Culture is *heimlich*, with its disciplinary generalisations, its mimetic narratives, its homologous empty time, its seriality, its progress, its customs and coherence. But cultural authority is also *unheimlich*, for to be distinctive, signficatory, influential and identifiable, it has to be translated, disseminated, differentiated, interdisciplinary, inter-textual, international, inter-racial. In-between these two

plays the time of a colonial paradox in those contradictory statements of subordinate power (Bhabha, 1994, p.195).

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## **Appendix 1**

### **Interview with Ki-Ra Kim**

15 May 2013

Researcher (hereafter R): Would you tell me when and how did you start glass? And, could you also explain about the history of the development of Korean glass art?

Ki-Ra Kim (hereafter Kim): I studied ceramic at Hong-ik University in 1977. During my time in the university, I could choose my major (or main subject) before entering the third year. In 1978, during the winter break, I saw inspiring Japanese glass art images in some Japanese magazine at a bookstore in Seoul. However, I could not find any school or a studio to learn glass making at that time. Therefore, I just continued study ceramic to my Master degree at the university. In 1983, I moved to America, accompanied by my husband, who studied economics in America, and I was finally able to study glass at Rhode Island School of Design (RISD). In America, based on what I observed and understood, the studio glass movement influenced the development of glass art education, and many people (including artists) were interested in the material. With the influence of Dale Chihuly, glass was part of the fine art department and students were encouraged to develop diverse approaches to the material in RISD.

I initially applied to the Masters degree course, but because of my lack of language ability and the differences between the Korean and American educational system, my tutor advised me to study from an undergraduate course. I still believe my experience of undergraduate study helped me to gain enormous knowledge of the material.

I came back to Korea after finished my study at RISD in 1989. What I immediately noticed was glass art in Korea had not changed at all for the last six years while I was in America. The only change I could tell was one lecturer, who studied metal smithing in Japan, at Kookmin University, taught sandblasting on window glass as

part of a metal smithing course. I wanted, almost desperately, to find a place to carry on making my work and share my experience of glass with other people and artists. Therefore, I decided to do my first glass solo-exhibition in Seoul. I advertised the exhibition in the paper '*Glass news*', which publishes monthly for the glass companies and industry in Korea. With the help of the advertisement, many people from the glass industry, including director Jeong from the Seongjin Glass Company, visited my solo-exhibition at the Growrich gallery on 10 October 1989. Director Jeong told me that he was very inspired after his business trip with a group of Japanese businessmen from the glass industry to Orrefors and Kosta Boda Glass Company in Sweden, especially by their design system that they employ designers and artists to develop innovative design. Although the glass industry in Korea was still at its peak as it covered more than ninety percent of the domestic demand since it started its business from the 1960s, and people were working in three shifts at the factories to meet the production quota, he wanted to adopt and adapt the innovative design system to the Korean glass industry. Therefore, we agreed to collaborate for the new product design, and he allowed me to come to the factory to make my artwork in turn. There were some glass factories in the suburbs of Seoul including Kimpo and Kanghwa, kyonggi province (North West part of Korea). I took students to the factory for glassblowing classes at the workshop I initiated in 1990 with a group of artists and art students from different universities. I continued making my artwork at the factory until a glass studio opened in Kookmin University in 1999.

I believe Korean glass art has developed enormously compared to the situation in 1989 when I came back from America. In 1996, the first glass department opened in Namseoul University in Cheonan, and Kookmin University in Seoul, Korea, started a postgraduate programme in glass in 2000. Jangan University, Hwaseong, Hongik University and Korea National University of Arts, Seoul, and Cheongju University, Cheongju, started glass programmes as well, followed by the pioneering two universities. I would like to highlight the important role of glass education in Korea for this development. The public recognise glass art more and understand it better as many students graduate from the universities every year and are showing their artwork not only in Korea but also in many foreign countries such as America and in

Europe. And the 'Glass Castle' in Jeju island, Jeju province (in the southern part of Korea) and the 'Glass Island' in Deaboodo, kyonggi province have helped to promote the popularity of glass art in Korea too.

R: Is there any reason why glass art in Korea developed a lot in the 1990s?

Kim: I think Korean glass art was able to develop in the 1990s because of a small number of glass artists who studied abroad and came back to Korea, namely, Eun-kyu Lee, who studied at Tama Art University in Tokyo, Japan; Ki-Ra Kim, who studied at Rhode Island School of Design in the USA; Seong-Hee Koh, who studied at ADAC Art School in Paris, France; Hyung-Jong Kim, who studied at the École Supérieure des Arts Décoratifs Strasbourg, France, and so forth. I, with the help of those artists, initiated a workshop, 'Korean glass art workshop' with twenty-one participants in 1990. The workshop took place in the Seongjin glass factory in Kimpo for glass blowing and hot-glass casting, and at the Hankuk Stained-Glass Company in Seoul for architectural glass. Many people experienced glass through the workshop and many of them went abroad to study glass after the workshop and then continued to work with glass after coming back to Korea.

R: How did the public respond to the glass art during that time?

Kim: I would say people did not know much about glass art. Not many artists worked with glass in the 1990s. I remember that people thought I was making some wine glasses, glass tumblers, or stained glass when I told them I am a glass artist. But, I believe there was a lot of interest and enthusiastic effort for making glass art more popular and acceptable to the public. For example, a manager from the marketing department of HanGlas (a Korean industrial glass company) contacted me regarding support for the 'Korean glass art workshop' and its annual exhibition. With the support from the company, the members of the workshop were able to take part in the Glass Artist Society (GAS) conference in Seto Japan in 1998 and exhibit artworks in the Growrich gallery in Australia. And Samsung Corning Precision Glass organised the first glass art competition in Korea in 1998. I believe this enormous

support from the glass companies and the artists' passion for developing glass art in Korea made it possible to expand the base for its culture in the late 1990s.

R: How would you describe the identity of Korean glass art?

Kim: Well, that is such a difficult question. I do not know if I can answer that question. But, I will give you an example of my experience in the States. My tutor in RISD told me that although, I was studying under the American educational system and working with foreign material, he could recognise my sensitivity amalgamated with the Korean influence that was evident in my artwork. He also mentioned about the Korean influence after seeing my third-year work, 'Acorn' (1985). Although, the acorn is not a typical Korean motif, I guess it is more a kind of internationally used one, he said to me that the colour and the way I interpreted the shape is very Oriental (or Korean).

After coming back to Korea, I tried to make my work more imbued with Korean style, colour, and even identity. This is the main reason why I did not use any colour in my work. I think the colours, which are used in Korean art/craft, have a distinctive hue that the Western country manufactured glass colour cannot represent. Therefore, I only used transparent glass and some ceramic glaze in my work. But, it is my opinion. All artistic mediums do not have a particular "national identity" but that glass is considered to be Western. So, I think the Korean glass identity could be a matter of how the artist interprets the material reflecting his/her experience, education, family background and upbringing, and so forth.

R: Thank you very much.

## Appendix 2

### Participant checklist

#### Note

The art works included in the aesthetic probes’\* package were created as part of PhD research undertaken at the University of Edinburgh/Edinburgh College of Art under the supervision of Dr. Juliette MacDonald and Dr. Ray Flavell.

에스테틱 프로브(aesthetic probe) 또는 사용자 조사 방법론 패키지에 포함된 작품들은 에딘버러대학 예술대학에서 박사 연구과정의 연구목적으로 제작되었으며 Juliette MacDonald 교수와 Ray Flavell 교수의 지도하에 연구되었음을 밝힌다.

#### Participant checklist /사용자 체크리스트

Please find the ideal locations for the artwork to display within your domestic space. (Participants can find more than one location.)

작품을 위한 적절한 장소를 집안에서 찾아주세요. (사용자 조사 방법론 참가자는(이하 참가자라 한다) 한군데 이상의 장소를 찾을 수 있습니다)

Please place the artwork in the location that you found and take a photo of the place. Any types of camera are allowed for this probe (e.g. a camera on your mobile phone, a polaroid camera, or a disposable camera).

찾으신 장소에 작품을 놓으신 후에 사진을 찍어 주세요. 어떠한 카메라도 좋습니다. (예를 들면 휴대전화의 카메라, 폴라로이드 카메라, 일회용 카메라)

Please make sure that you have at least one photo of the place each time, before you move the artwork to another location.

참가자는 장소를 옮길 때마다 사진을 찍어 주세요.

Please keep a record of your feelings or the emotional response that is evoked in you by viewing or interacting with the artwork. The journal format recording is a preferable method, but you could find other means of recording, such as voice and video recording.

참가자는 당신의 감정이 작품으로 인하여 동요 되었을 때마다 기록하여 주세요. 레포트 형식의 기록 방법을 선호 하지만 다른 기록 방법을 사용 할 수 있습니다. 예) 음성 녹음이나 비디오.

Participants can do research about the artwork or discuss it with other people to gather more information in order to have a better understanding of it.

참가자는 작품을 이해하기 위해 정보를 수집하거나 주변 사람들과 상의를 할 수 있습니다.

Please do not modify and transform the artwork.

참가자는 작품을 기호에 따라 변형 할 수 없습니다.

Please handle the artwork with care.

작품을 소중히 다루어 주십시오.

Thank you for your support.

감사합니다

**If you have any enquiry, please contact me.**

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### **\*Aesthetic Probes**

The probe technique is inspired by the ‘cultural probe’, which was developed by Bill Gaver, Tony Dunne and Elena Pacenti in 1999. The ‘Cultural probe’ is widely used in design projects to examine user experience. The technique aims to elicit inspirational responses from participants, in order to understand their culture, thoughts and values better. The information then is used for the creative project. However, my intention in developing the probe technique is to explore the individual’s interpretation of culture and his/her emotional response in the course of their visual encounters with my artwork.

### **\*에스테틱 프로브(aesthetic probe) 또는 사용자 조사 방법론**

에스테틱 프로브 (aesthetic probe)는 컬처럴 프로브 (cultural probe)라는 Bill Gaver와 Tony Dunne 그리고 Elena Pacenti 에 의해서 1999 년에 제안되고 발전 된 사용자 조사 방법론에서 영감을 받았다. 이 사용자 조사 방법론은 사용자의 경험에 근거하여 디자인 프로젝트를 진행하는데 널리 사용되어 지고 있다. 사용자 조사 방법론 패키지를 구성함에 있어서 참가자가 특정 사건이나 감정 또는 반응 등을 기록하거나 독려하는 어떠한 종류의 물건들(지도, 엽서, 또는 다양한 물건들)이 포함 된다. 이 방법론은 창의적인 프로젝트를 위해 참가자들의 문화, 생각, 가치등을 보다 더 잘 이해하는데 그 목적이 있다. 그러나 나는 개인의 예술 작품에 대한 해석과 그에 따른 감정의 동요를 조사하는데 그 목적을 두고 있다.

### **List of the aesthetic probes’ contents**

A copy of the participant checklist – 1

Artwork – 1

Wooden box package – 1

Wrapping cloth - 1

A writing pad - 1

**\* 사용자 조사 방법론 내용물 목록**

참가자 체크리스트 - 1

작품 - 1

나무상자 - 1

보자기 - 1

메모지 -1

## **Appendix 3**

### **Interview with participant 1 and participant 2**

5 May 2013

Participant 1: gender/male, age group/60-70, occupation/retired civil servant, nationality/Korean.

Participant 2: gender/female, age group/60-70, occupation/retired art teacher, nationality/Korean.

Researcher (hereafter R): Your house is very impressive. It is like a Western-style brick house.

Participant 1 (hereafter P1): I always dreamed about living in a two-storey red brick house with a big garden.

R: The fireplace in the living room is also very interesting. I have not seen such a fireplace in a Korean house.

P1: When I was young, everything from either Japan or America was regarded as the best. Only the rich or a few people could afford foreign products. And, I still remember some images of an American house from an English textbook when I was in high school. I scraped some photos from magazines and newspapers as well. When I saw the images, I thought it would not be possible to have that kind of house in Korea, if you think about the 1960s and 1970s and how poor Korea was. People would be so happy if they had three meals a day. Many people were able to eat as they received food rations from American troops, day to day. I guess many Koreans had a fantasy about America (or Western countries) or the American dream. I started dreaming about building a Western-style brick house at quite young age, and the dream became more realistic as I went to university to study civil engineering. But I lived in an apartment for the last twenty years before I built this house seven years

ago. I also wanted to have the fireplace in my house. I saw it a lot in Western movies and it is very effective way of heating this high ceiling house.

R: What was your first impression of the probe kit when I delivered it?

Participant 2 (hereafter P2): I did not think it had a valuable artwork inside the box as you wrapped it with quite old and pink coloured wrapping cloth. You know, the pink wrapping cloth is not used for packaging such valuable things. It is used more to wrap some food or some less valuable object such as holiday presents from a department store. So, I thought your artwork is made for some food or liquid (or as a honey) container.

P1: It was interesting to see such an unusual object for me. The combination of glass and porcelain is quite unusual.

R: Can you describe more why you thought it was unusual?

P1: I was quite confused when I saw the porcelain part. I could not guess whether it was made of Chinese, Japanese or some European porcelain. It was certain that it was definitely not from Korean porcelain as the pattern and style are not Korean. The combination of glass and porcelain is very unusual. I guess the material, glass, and the foreign porcelain made me feel confused.

R: Have you been to any foreign countries?

P2: Yes, we have been to some European countries such as France, Spain, the UK, and Scandinavian countries. We have travelled to Asian countries as well.

R: Are there any other means to learn foreign cultures for you?

P1: TV programmes such as documentary channels and travel channels. I also watch Western films.

R: Have you seen glass art?

P2: I have seen some on a TV programme that introduced the Murano glass factory, and some glass objects I saw in museums and galleries in France.

R: How would you describe my artwork, in one word?

P1: Unfamiliar.

P2: Unfamiliar.

R: Can you explain why?

P1: As I mentioned earlier, your work is quite confusing, whether it is made for use, as like ceramics in Korea, or just for display. The combination of glass and porcelain is unusual. I do not know how to explain. It looks quite familiar in a way but it is not. If I look at the Korean character, I do not know if it is Internet language that the young generation uses, or you just made it up. The Korean character actually confuses me; it is as if a foreigner made it. You know, if a Korean made it, he/she would not make such a stupid grammatical mistake.

P2: I had a similar feeling as P1. For me, both the porcelain and glass are quite foreign. They do not look Asian or Korean at all. But, the shape is Asian. So, I guess people would believe that it is made by a Western artist.

R: Why did you choose the location (the drawer)?

P1: I thought your work is mixed with Western and Eastern-style, considering the materials and overall shape. So, I started looking for a place that your work would fit well in my living room as it is decorated with lots of mixed cultural objects. The

drawer, I think, is a quite an Eastern-style object. But, it is surrounded by kind of Western-style objects. This is why I displayed your work on the drawer.

P2: I considered the colours and patterns on your work to find a place to display it. I think the brownish colour of your work goes quite well with the drawer's colour. It actually sits quietly.

R: Why did you display my work next to the fireplace?

P2: Your work looks like a liquid container for me, in a way, especially the transparent glass makes me think like that. It is like ice captured in between the porcelain. So, I displayed it next to the fireplace.

R: But, my work does not fulfill that functional purpose at all.

P2: I know that it does not have any functional purpose as I learned after seeing the tiny hole in the mouth of the jar. But, for me, it just looks like a jar that contains liquid. I think it visually makes sense, at least on this photo as a still-life image.

R: Now I can see a pair of Indian shoes and some head decoration. What are those?

P2: It is a head decoration for a traditional wedding ceremony that the bride wears. I bought it from an embroidery master about twenty years ago, and my daughter wore it on her wedding day. The shoes are Indian shoes I bought from some market in Seoul.

R: Have you been to India before?

P2: No, I have not. But, I would love to go to India someday.

R: Are the kettle and the brazier next to the fireplace Korean objects?

P2: The kettle is from Japan. I bought it from a small market when I went to Japan. I bought the brazier from an antique shop in Korea. I think it is 19<sup>th</sup> century Korean brazier.

R: Do you know glass is very fragile when placed next to heat?

P2: No, I did not know. Do not worry. I did not use the fireplace at all while I displayed your work nearby.

R: You displayed my work on the display case that has some collection of teacups and saucers. Why did you do that?

P2: I realised that the porcelain foot is made from English porcelain while I investigated. As you can see, I collect teacups and teapots from foreign countries when I travelled, and some I bought from ceramic artists. Some of them are English brand as well. I bought Royal Doulton teacups and saucers in London, many years ago. I like drinking tea very much. I sometimes drink English breakfast tea and Earl Grey tea with the tea service. But, I like Korean green tea more.

P1: I found it does not look good on the display case because it has too many objects. So, your work does not look good there.

R: Shall we talk about the last location (a ceramic tea table with tea service)?

P2: I bought this ceramic tea table and tea service from a Korean artist a long time ago.

R: Do you use it often?

P2: Yes, I use it almost every day.

R: Do you not worry that it might break or be damaged when you use it?

P2: I worried and tried to be very careful in the beginning, but it is okay now. I do not worry.

R: Do you think my work looks good on the table?

P1: No, not at all. I think your work is very strange on the table. Now I can tell your work stands out from the other Korean or Asian-style objects. It is quite distinguishable. I could not notice its difference while I saw it alongside the other objects that I have in the living room. I think it is strange.

P2: I think your work does not go well with Korean objects.

R: Do you think my work is Western style?

P2: I cannot tell whether it is Western style or Eastern style. But, I would say it is made to be look like an Asian-style object made by a foreign artist if I did not know you made it. Some Western artist tried to imitate an Asian or Korean object with some images from the Internet or photos.

P1: It certainly does not belong to either Western or Eastern style. It is a mix of both, I guess, or somewhere in-between.

R: Can you describe your impression from this photo, in one word?

P2: Unbalanced.

P1: Unbalanced or strange.

R: How would you describe your experience with the probe?

P1: It was interesting because your work seemed to fit ok in my house, but at the same time, it did not. Having looked at the photos I took, I feel like your work stands out more when it is displayed with Korean-style objects.

P2: I agree with P1. I guess it is because we have never had a glass artwork in this house. It was an interesting experience.

R: Thank you very much.

## **Appendix 4**

### **Interview with participant 3**

9 May 2013

Participant 3: gender/male, age group/30-40, occupation/a marketing consultant, nationality/Finish.

Researcher (hereafter R): What was your first impression of the probe kit and my artwork? Would you say they are Oriental images?

Participant 3 (hereafter, P3): Well, when I saw the package, I understood your purpose of using the wrapping cloth, especially because you used a kind of old fabric from a department store. I guess the condition and quality of the fabric, and the logo printed on the cloth, may have some effect on a Korean to associate it with the contents (of your artwork). But, although I have seen people carry the wrapping cloth around on the street, in bus terminals, or from movies, for me, it is still exotic and unusual. So, for me, unfamiliarity has a much bigger impact than all those kinds of local contexts. So, it is still Oriental, or traditional, or Eastern. But I would say, if I say Oriental, I mean that as just a perception of a kind of like a classical stereotypical image of like an old Chinese man with an opium pipe or, kind of, you know, a Japanese Geisha. You know, like that is the perception that comes to my mind if you say Oriental, unless someone refers to specifically Southeast Asia or like the Vietnamese war or something like that. I guess my understanding of Oriental is pretty much based on like 19<sup>th</sup>-century images of the Orient.

I would not start to criticise the quality of the cloth and the way of making knots or something like that. But, I would rather see it as very authentic. In a way, the quality of the cloth makes it more authentic because it is not something you would see at the airport tax-free shop. It is much more real. It is less fancy, but it is more real. The ribbon on the box reminds me of something like funeral stuff. I do not know if I am

correct, but I have seen something like that on television or film. You know, in Korea, people use black ribbon wrapped around the portrait of the dead. So, I would be wondering what is inside. I would say if I pull out a kind of container-type of object, specially made of ceramic or porcelain, I would immediately associate it with an ash-urn and funeral. Although I have not seen anything like that, but I would assume that is how Asians transport ash-urns or the dead. I do not know, maybe in a wooden box or coffin type of thing, like your box with a dark ribbon. One thing is that it does not even have any mark on the surface that indicates what is inside. If it were a container, it would have, maybe, even something like “fragile.” Something that kind of message related to what is inside. But, as any visible marking had not appeared on the outside of your box, it made me guess that you do not want to write or you do not want to discuss it. And then, for me, that made me more strongly associate the box with a funeral, like something you do not want to talk about, you know, that can be a kind of taboo in Korea.

When I saw the contents of the box, well, I would not say it is minimalistic, but it is quite clean and well made. I first thought the pattern is a kind of mosaic type. But, I guess it is not. I found the combination of the two different materials interesting because it has the ceramic base and top, but then all of sudden, the glass body appears. It is like a kind of contradiction, especially, if you use this kind of ‘china’. You know, two thousand years ago, the whole point was in China, they did not make glass. They made porcelain. In Europe, they did not know how to make porcelain. But they made glass. The shape is like ceramic or porcelain in Asian countries. I think it is kind of mixing the shape and materials or elements in a wrong way.

R: Would you say more about what made you think like that?

P3: The shape, patterns and colours. I guess the colours are chosen for a particular reason. But, white and green juxtaposed with transparent glass, I think they do not seem to relate to each other. They look like they do not want to be part of the structure.

R: Would you say you associate my artwork with Korean style?

P3: Well, I have been living in Korea more than fifteen years. I can read and speak Korean. The Korean letters on your piece are kind of nonsense. Actually, it reminds me, kind of, of the Oriental stuff in Europe, especially like the old porcelain stuff in the Netherlands and UK, which are decorated with some Oriental images. But I guess they are quite different from the images in Oriental countries. For example, the colour on porcelain, I guess, the Chinese used deep blue on the porcelain instead of the sky blue that Europeans used to imitate the Chinese colour.

R: So, do you mean you could see the difference in style from my artwork?

P3: Yes, kind of. I think your work is too elaborate in its design to make it real or authentic. I guess, for example, the letters would have been written in a cursive style if it were real. The shapes, colours, and all the elements in your piece are unnatural. It is more like made, a kind of recollection.

R: Can you explain why you chose the first location (a bookshelf) in your house?

P3: First of all, I chose it to prevent your piece being damaged by our children. I guess it is high enough. This is why it is on that shelf, not the lower one. But displaying your work at that height easily catches people's eyes. Someone may argue that your work might disappear among the books. But, I think the location of the bookshelf is very central in this apartment. So, if you consider that we spend a fair amount of time in and around this area, I think your work has a good exposure on this bookshelf.

R: Do you think the location is appropriate in terms of my artwork's cultural context?

P3: No, not at all. Especially because the books are not fulfilling any decorative function, but it is there because of the bookshelf's functional purpose, and they are not set up in any visually appealing way, therefore, the piece does look lost there.

R: Would you describe yourself as a cultural person?

P3: I do not know. My job is very much about dealing with functionality. I work with business people. So, my daily routine is very much about business. But I think it is very important to have good exposure to some sort of cultural activities, which enrich my life and help me to understand the world better. You know, maybe fine life is more fulfilling and satisfying.

R: Shall we talk about the second location (the dining table)? Why did you choose the location?

P3: I did not choose it but P4 choose it. I think it looks out of place. Again, this display is very contradictory as the tray is a functional object and I know why it is there, we have been using the tray for some functional purpose. I feel like your work intruded in to a space where there are already some objects existing quietly and fulfilling their tasks of utility. So, why is it there? That is what I wonder because it does not seem like it is providing any benefit or function by being there. For example, the dining table is there for us to have a meal. I would not display your work in this particular location if I considered the purpose of your artwork.

R: How do you feel about the third location (the living room)?

P3: I did not choose this location either. But, I think it makes more sense. The stools are, in a way, quite inappropriate in my apartment. It is kind of an odd object. If I think of all the objects we have in this apartment, I certainly do not understand why we have those stools. In a way, it is anachronistic. I do not see that there was ever a point where it was necessary to acquire this kind of stool in our space for our daily purpose. So, in that way, I think they match together.

R: Thank you very much.

## **Appendix 5**

### **Interview with participant 4**

9 May 2013

Participant 4: gender/female, age group/30-40, occupation/HR manager, IBM Korea, nationality/Korean.

Researcher (hereafter R): Do you think you have a good understanding of foreign culture?

Participant 4 (hereafter P4): Well, I think I can say so. First of all, I have travelled to many foreign countries and lived in New Jersey, USA and Helsinki, Finland for a while, and I took part in some business conferences held in foreign countries after I started working for the global company. My position in the company was as a chief diversity officer that every global company has in order to understand diversities of all the staff's cultural background and to encourage their capability for the business in an innovative way. Therefore, I try to be open-minded all the time and understand cultural diversities. Secondly, my husband is from Finland. So, my husband and I have made a huge effort to understand each other's culture. Specially, he understands and appreciates Korean culture. He speaks Korean very fluently.

R: What was your first impression of my artwork?

P4: My impression was that it was unbalanced. I could see you tried to express something. But, it was not a familiar image to me. Because, the shape looks like some Korean ceramic, but I could not associate it with ceramic images as the glass body makes it seem like something is missing or cut off. Actually, glass makes it look more foreign. Besides, the unintellectual Korean letters on the glass and the porcelain from the English brand make it quite confusing.

R: Would you pick one thing that made you think my artwork was the most unbalanced?

P4: Glass.

R: How about the images and patterns?

P4: I think I saw glass first as it plays a big part in your artwork. Therefore, I read the images and patterns later.

R: Do you think you would feel the same if you only looked at the ceramic part separately?

P4: No, I actually thought the white ceramic part is quite Korean style. You know, the ancient Korean potter made the white porcelain and it was very popular. I think the unusual combination of ceramic and glass made me see it as a strange object.

R: You said you have been to many foreign countries. Have you been to any European countries apart from Finland?

P4: Yes, I have.

R: Would you say you have a good understanding of European culture?

P4: No, but, I guess I know a little bit more than people who have never been to European countries. But, I still do not think I know a lot.

R: Would you think my artwork is still strange to European viewers?

P4: I think your artwork still looks strange to European viewers. But, I presume they see your work more as Asian or Korean. In other words, the strangeness I feel is different from the feeling that is provoked in European viewers. I see your artwork as

strange because the material glass is not familiar for me, and I could recognise the falseness of the Korean characters. However, the European viewers may still believe your artwork is made to be an Asian object combining some Western elements.

R: As you recognised, my artwork is made of glass and English manufactured teapot elements, and I titled it '*Korean glass*'. Do you think the title of the artwork helps the European viewers to associate my artwork more with an Asian object?

P4: Yes, particularly, those who do not know much about Korea or Asia. But, if a person knows Korea and its culture well, he/she might feel same as me.

R: Can you explain why you chose the first location (the bookshelf) in your house?

P4: To be honest, I could not find any place that your work fits perfectly in my house as I see it as a strange and unbalanced object. So, I just wanted to display it in an unexpected place to see if I still feel strangeness from your work. Something strange is that your work, I think, actually fits in any place in my house. It does not look either weird or comfortable in all of the places I found. I thought the bookshelf is a quite neutral space in terms of its cultural aspect as I have some English books and Korean books displayed on it and I think they sit quietly and harmoniously. I believe a book possesses a symbolic cultural power that people learn culture and tradition from it. If I only consider the glass part, then it seems to fit better on something like a Western-style display. And, the overall shape seems to fit better on the Korean style (or Asian style) display. It was quite confusing for me to make a decision.

R: Do you mind if I ask you to introduce your book collections?

P4: No, not at all. Well, I can see some science fiction books that my husband likes, some political and economic books I am interested in, and some novels I read. I also have some Finish books for my kids. My husband and I want my kids to learn not only the Finish language, but also history and culture as much as possible. We

believe understanding both the Korean and Finish language and culture is very important for them. So, my husband teaches them every day.

R: Shall we talk about the second location (the dining table)? I could see a watercolour painting on the wall. Are you interested in art? Do you go to galleries often?

P4: Well, I would not say I am interested in art. I may say, if I indicate my interest by number, my score would be 3 or 4 out of 10. I like classical music. I go to concerts three or four times a year, and I go to a gallery when a famous painter's exhibition is on.

R: What kinds of painting do you like, abstract or figurative painting?

P4: I like landscape and still life paintings. I like the colour of the painting.

R: Why did you place my artwork on the tray?

P4: I thought this is the place where the West and East meet as the dining table is a very Western influence and the tray is quite a traditional object. So, as your work is a combination of Western and Eastern material, I would display it there. Besides, I guess, I naturally respond to the vase shape. Although, I know that it does not have a functional purpose.

R: How would you describe the photographic image of the second location?

P4: Well, I think it is one of those quite familiar or common images you can find in any other Korean houses. So, the Western-style apartment becomes a new kind of hybrid Korean lifestyle now.

R: Why do you hang the painting close to the ceiling?

P4: Why? I do not know. Maybe because the ceiling is low.

R: Can you explain why you chose the third location (the living room)?

P4: This is kind of the focal point in my house. Although, I do not have any display case, I want to display it there.

R: Is it not too risky to display my artwork on a stool as your seven-year-old son and five-year-old daughter can easily reach it?

P4: Of course I worried. But, I remember that I paid special attention anytime I passed or played around the ceramic, which my mom told me is very fragile. So I told my kids that it is fragile, and it cannot be fixed once broken. They were cautious and tried not to get too close to your work.

R: How do you find the way I wrapped the box with wrapping cloth?

P4: The pink coloured wrapping cloth is widely used for wrapping food or something not valuable. So, if Korean people want to make a special package with the cloth, they use the traditional handmade wrapping cloth. I think the pink cloth you used is not appropriate for your artwork. It makes your work depreciate in value.

R: Thank you very much.

## Appendix 6

### Interview with participant 5 and participant 6

16 May 2013

Participant 5: gender/female, age group/30-40, occupation/a jewellery designer, nationality/Korean.

Participant 6: gender/male, age group/30-40, occupation/a patent agent, nationality/Korean.

Researcher (hereafter R): What was your first impression of the probe kit? The way I wrapped the box with the wrapping cloth?

Participant 5 (hereafter P5): I thought you brought some special gift-wrapped with a cloth for us.

Participant 6 (hereafter P6): I thought it would be either a Kimchi container or some sort of honey jar kind of thing as the wrapping cloth used to be used a lot to wrap such things in the past. For example, my mom also used the cloth to wrap a present or a holiday gift for relatives and some very special people. I, therefore, immediately thought of some gift when I saw the wrapping cloth. But, the quality and condition of the cloth was not classy in a way as it looks old and secondhand, and the printed logo tells where it is from. Having seen all those things, it made me think of a Kimchi container or honey jar or some sort of valueless object. If I wrap a Kimchi container or honey jar for other people, I would still not use that poor condition cloth but I would use a better one or some carrier bag.

P5: But, although, the condition of the cloth is poor, the fact that you wrapped it with the cloth led me to think the box contained something precious. I think wrapping something with the cloth as a traditional Korean culture still conveys some sort of special meaning.

R: What was your first impression of my artwork?

P6: Kitsch.

P5: I think your artwork is very unbalanced. Particularly, the colour combination in your work is unbalanced. For example, the white colour of the porcelain part, for me, is very Asian or Korean that I see it from the traditional ceramics. But, the green and red (or brownish) colour on the glass body made me think of some Jamaican or African colours that I often see on some tacky craft object from markets. The colours on the glass are more exotic or foreign to me. My eyes responded to the colour combination first. Therefore, I immediately engaged with the colour as unbalanced, and then all the patterns and shape came afterward. Of course, the patterns especially the counterfeit Korean letters, the vase shape, and the combination of porcelain and glass also led me to associate your artwork with an imbalance because of the impression of it being unfamiliar. But, I find the unbalanced element in your artwork is still very interesting.

R: Can you explain why you think my work is kitsch?

P6: I think the combination of the materials in your artwork is bit shoddy. For example, the colours on the glass body are not something I am familiar with. They look cheap to me. Although, I guess, your intention in combining those two materials and applying that design is to make something Korean, like a vase, I think they do not look Korean. The colours especially, are not traditional Korean colours. The counterfeit Korean letters also made me think your work is not serious. I think it looks more like a joke.

R: How would you describe Korean colours?

P5: 'Obangsaek'. Black, red, blue, white, and yellow. Although, some colours such as black, red, and yellow are still seen in your artwork, I think they are not the same

as the colours from 'Obangsaek'. As far as I know, the same colour can be seen differently, depending on the regions and countries, as the light can be different. Therefore, people understand and produce colour differently. For example, the red in Korea must be different from the red in Africa. Your black, red, and yellow are not familiar to me at all. I guess it would be another reason why I felt your artwork was foreign in that my eyes are not familiar with the glass colours.

R: How would you describe my artwork? Is it a Western or Korean (or Asian) style object?

P5: I would still say it is an Asian-style object. It is because, although, the combination of colours and materials is unbalanced and foreign to me, I think the overall shape and structure are Asian style. The Korean letters also made me think like that.

R: How did you choose the locations?

P5: I considered the harmony with other objects and furniture. However, my focus was changed later as I thought more of it as an unbalanced combination of West and East. For this reason, I chose location 4.

P6: I did not do much to find the locations as I felt like I do not know much about art, especially glass. I thought P5 knows art much better than me as she studied jewellery and fine art. And I also thought she knows how to display such an artwork. She is sort of in charge of decorating this apartment. Therefore, I let her choose the locations.

R: Did you have any trouble in finding a location to display my artwork in your apartment?

P5: No. As you can see, all the furniture and home appliances, and their arrangement, I believe, reflect well a Westernised Korean lifestyle. If I compare this with all the

flats I lived in, in the UK and America, they are not so different from this apartment. I think many of my friends are living in similar style apartments in Korea as well. Actually, the task of the probe made me really think about this Westernised lifestyle and about how I did not realise it and sort of ignore it. I thought it would be possible that if some Western artists make art out of images of Korea (or Korean culture), it would look like yours.

Having seen all the photographs I took during the probe, I thought this apartment and the way I decorated it would have reflected my experiences in foreign countries. I guess people like living in the countryside, who never have experiences like mine, would live in a different style.

If I look back on my time in London, when I moved there about thirteen years ago, I faced a huge cultural shock. I had such a hard time. Everything was different. Actually, it took me a while to understand British culture. And then, I moved to New York, in the USA. I confronted another cultural shock in America. Finally, I moved to Illinois, USA. It was again very different from my time in London and New York. I did not expect another cultural shock from my own country and culture when I moved back to Korea after living in the foreign countries for about ten years. It was actually shocking for me that I struggled to fit in to Korean society, and to understand Korean culture.

I think all my experiences are well reflected in my lifestyle now. And this is why I did not have any trouble in finding a location to display your work in my apartment.

R: Have you seen glass art? Are you familiar with glass art?

P6: No, I have not seen glass art much. Although, I know P5 has bought some crystal ornaments and Christmas decorations, I am not familiar with glass art at all.

P5: I would say I am familiar with glass art, as I have seen it a lot when I studied at Central St Martins College of Art and Design, and in galleries in the UK and America.

R: Can you explain why you chose the first and second locations?

P5: I spend a lot of time in the living room. This is a kind of focal point in this apartment. So, I have some ceramic vases I made in my art college time, an antique typewriter, and some toys from a product designer. I think your work fits well here, especially because of the balance and relationship between my ceramic vase and your artwork.

R: How long have you had the wall clock for?

P5: It must be more than two years now. I bought it when we moved in to this apartment.

R: Shall we talk about the third location?

P5: This is the place you can see first when you come into this apartment. I always wanted to have some nice paintings or some sort of art objects in this space, which my family or guests would see first when they come to my house. I think seeing an artwork always makes people happy, especially if they visit someone's house or a place they have never been to. I believe that artworks can create a sort of welcoming atmosphere. And, the artwork provides the guest with a good impression of the host/hostess as well. This is why I placed your work alongside other artworks.

R: Can you explain why you chose the fourth location?

P5: This is my favorite image for the probe. I think your work fits perfectly in this place. As I briefly mentioned earlier, I always think the wedding ceremony in Korea is really an unnatural mix between Western and Korean traditions. As you can see

from all my wedding photos, some Korean traditional clothes and a Western-style veil and dress appeared in the ceremony. Of course, these photos were taken in studio settings before the ceremony. But the actual ceremony was also divided into two; one was not exactly Western style but I guess it was mixed with some American (I cannot tell where it is exactly from) style wedding we have seen in films, and I do not know, maybe some Christian wedding ceremony, or I think it is more like a Korean-style Western wedding. The second part is called 'Pyebaek', which is when the bride formally greets her new parents-in-law, that is derived from the Korean traditional wedding ceremony. This is why my husband and I wore both Western-style tuxedos and a white dress with a veil, and the traditional dress ('Hanbock'). But, I do not really know the origin of this style of wedding ceremony. Somebody says it comes from one of the Japanese colonial legacies that we have just followed for the last decades. It seems this style of ceremony has become a sort of wedding tradition in Korea today.

Many friends from the UK and America asked me to post my wedding photos on Facebook. But, many of them were quite surprised by seeing the similar style wedding photos. I think they expected more Korean or something special.

This is why I think your work fits well in the space as it, I guess, your work has some kind of cultural meanings.

R: Thank you very much.

## **Appendix 7**

### **Interview with participant 7 and participant 8**

21 May 2013

Participant 7: gender/male, age group/30-40, occupation/forklift driver, nationality/Korean, a technical college graduate.

Participant 8: gender/female, age group/30-40, occupation/interior designer, nationality/Korean, an art college graduate (MFA).

Researcher (hereafter R): What was your first impression when you saw my artwork?  
Can you describe it in one word?

Participant 7 (hereafter P7): Unusual.

Participant 8 (hereafter P8): Well mixed.

R: Could you explain why you think like that?

P7: I have never seen any ceramic mixed with glass. Actually, I have not seen glass art before. I guess that is why I thought it is unusual.

P8: For me, your artwork looks quite well balanced in terms of the combination of materials. It looks, at least my interpretation of your work, something in-between. What I mean by that is your artwork is neither a Western or Eastern-style object. It is just a new creation. Or, let's put it in this way, it refuses to belong to any countries or cultures. Of course, the pattern on the glass surface gives some Asian impression, and I particularly got some Western impression from the material, glass. But these two different qualities are well blended and create a well-balanced image.

The combination reminds me of the vogue for Zen style in the Western countries. It makes me believe that your artwork is made to be a Western-style object using Asian images, whether the images are authentic or not.

R: Do you ever feel uncomfortable or unnatural when viewing my artwork?

P8: No, but I would feel uncomfortable if either the porcelain part or glass part becomes a dominant part in terms of its proportion in the structure. And, I guess the white porcelain and the patterns on the glass are not unfamiliar images at all, to me. Although the Korean characters are meaningless, I just viewed them as a pattern design. Besides, I think my eyes are quite trained to the combination of Western and Eastern style, as 'fusion' has been a big trend in interior design for recent decades. I just thought it is beautiful.

P7: I think each element in your artwork is quite familiar to me, apart from the glass body. But, as the glass part becomes a dominant image in my visual experience, I guess it is because I have never seen glass used in art, I associate the feeling of unfamiliarity with your work. I think the unfamiliarity attracts me to look at your work once more and think about it. The reflections on the inner glass surface create mysterious effects as well. Sometimes, the reflections disappear if I look through them at a different angle, and sometimes, the images on the surface overlap with the reflections. I got really confused whether it had one layer of images or more than one layer applied on the glass surface. What was also amazing when viewing your work is that the falseness of the Korean characters did not bother me at all. I think my eyes are distracted by the reflections on the glass. So I think I viewed them just as some Asian-style decoration or pattern.

P8: I think the opaqueness of porcelain and the transparent glass make a good balance as well in terms of its visual balance.

P7: I also felt nervous as the glass seems to be confined by the porcelain. You know the glass bubble holds the patterns inside, and it looks like they are locked in a sort of

invisible jail. The porcelain also presses the glass bubble from the top and bottom. I felt like it might explode at some point. The patterns want to escape from the confinement.

R: That is a very interesting interpretation of my work. Have you taken any art course?

P7: No, but I like to go to galleries or some design fairs (shows) with P8. I thought I did not like art at all. I hardly went to any gallery. I guess I had been to a gallery once or twice before I met her. But she took me to galleries quite often when we went on a date. In the beginning, I still did not understand why people go to gallery. It was bit boring. But I think I understand art better now. I quite enjoy trying to understand the art, in my own way. It is a fun process for me to try to find the hidden meanings behind the artwork. I do not know, or I do not actually care, if my understanding is correct or not. But, I like it.

R: Do you know anybody at work who goes to galleries or design fairs, like you?

P7: No, I do not know anybody. I think none of my colleagues or friends from school goes to any art exhibitions or galleries. You know, most of my friends are engineers, as I graduated from a technical college. They are working for a construction or a manufacturing or engineering company, which are quite male dominant working environments. Nobody talks about art. The conversation with my friends is generally nothing about art. This is why I had very little interest in art until I met P8.

R: Shall we talk about the place you chose to display my artwork in your apartment?

P7: I could not decide whether it is a functional object or a sculptural object that I should just look at it. As you know, people use ceramics a lot almost everyday. A ceramic vase can be used for a flower arrangement or as a container for liquid. But I soon realised that your artwork is not made for a functional object as I found the mouth of your work is too small for use. So, I started looking for a space for a

decorative object that people, not only my family, but also our guests, can see it easily. Of course, I considered safety as well. I did not want my five-year-old son to break your artwork. However, my apartment has only limited space for displaying such an artwork. Anyway, I always believe that I need to have frequent contact with a new object as much as possible in order to be familiar with it. So, I displayed your work on the shelf right next to the main entrance.

P8: I always consider if the object or things are in harmony in my house in terms of its colour, design, pattern, and shape when I display it. So, actually I brought some flowers and glass bottles when P7 displayed your work on the shelf.

R: How do you find my work on the shelf?

P8: Not bad.

R: How would you find it if my work was displayed in a traditional house along with some traditional objects?

P8: I guess it would be quite strange.

R: Why do you think that?

P8: I think it is because your work is mixed with some Western and Eastern materials or styles. So, it might not look good in a traditional Korean house. But, I think it might fit better in a Western house.

R: Why do you think my artwork fits into your house well or is OK?

P8: I think it is because my apartment is decorated with some mixed styles. None of them can claim it is Western style or Korean traditional style. I guess my apartment itself is some sort of mixed or invented housing style for the last fifty years. I also think my eyes are quite well accustomed to Western materials and interior

decorations as I have been working in the interior design field for more than ten years.

R: Have you been to any Western countries?

P8: Yes, I go to Europe quite often for a business trip. I have been to Murano in Venice as well to visit the glass factory (or studio).

P7: No, I have not been to any Western countries. But I have been to some Asian countries on holiday.

R: Why did you choose the bookshelf to display my artwork?

P8: We use the bookshelf for multiple purposes. It is sometimes considered as a display space in this reading room. I think P7 and I could see your work more often without worrying about any damage from my son in this room.

R: When did you move it to the bookshelf?

P8: On the second day.

R: Can you explain why?

P8: I thought we might not have any visitors within the five days you asked us to have your artwork. So, I thought it would be nice to display it where P7 and I could enjoy it more.

R: Why did you put a crocheted coaster?

P8: I think the colour yellow goes well with your work. It looks good to me.

R: How did you find my work on the second day, P7? Did you still find my work unusual and strange?

P7: It was not bad on the second day. I guess it became more familiar to me. But I was still nervous about breaking it as my son can easily reach it.

R: Did you move my work to your bedroom, P7?

P7: Yes, I wanted to see your work in different places in my apartment. I wondered if your work would look different with other objects and surroundings.

R: What is the painting or print on the wall?

P8: I bought the print from an artist at the design fair in Seoul last year. Although, P7 did not like it as it was bit expensive, I like it very much.

R: I just noticed that there are some sort of similarities in the photos, in terms of the colour combination with my work and the space or objects you displayed with it.

P8: I displayed it as the colour of the flower, which is red, and the blinder, which is green, makes your work look better. I think colour arrangement is very important for displaying something in good balance, particularly for interior design. Besides, P7 kept saying something is not right or missing every time we moved your work to other locations. It was part of the reason why I did the colour matching.

R: What made you feel uncomfortable, P7?

P7: I do not know. I guess glass still makes me nervous although, it is OK just to look at it. I was quite nervous while I was moving your work to my bedroom.

R: How do you describe the combination of glass and porcelain, in one word?

P7: Strange.

P8: New.

R: Who chose the last location (a shelf next to a dining table)?

P7: It was me. I displayed your work near the dining table. Having played (explored) with your work for three or four days, I found this is the best place for your work in my apartment as the wooden wall looks great with your work. First of all, this is the space P8 and I like most in this apartment. I think we spend much time around this space. And I also think the natural colour of the wall matches well with the green, yellow, and red colours on your piece. Secondly, the space kind of secures your work from damage. Finally, although, I knew you made it, I feel like your work is not made by a Korean or Asian artist. It is rather meant to look like a Korean or Asian object made by a Western artist. So, I started to look for a place more, I think, a Western-style place.

R: Did you add the green plastic cup to the display in the location 4 as well, P8?

P8: No. But, I find it makes a good colour balance with your work.

R: You guys described my work as strange and new, is it some kind of negative feeling?

P7: Yes, I think it is natural that there is an emotional shift from negative (or some sort of repulsion) to positive (or some sort of attraction) when people encounter strange things. I believe it is a part of the process of accepting and adjusting to new objects, like your artwork. Specifically, it takes time for me to become familiar with something new.

P8: No, for me, it is more like curiosity. I am always excited when I see a new thing and going somewhere new.

## Appendix 8

### Interview with participant 9 and participant 10

27 June 2013

Participant 9: gender/female, age group/30-40, occupation/housewife, nationality/Korean-British.

Participant 10: gender/male, age group/40-50, occupation/counsellor, nationality/British.

Researcher (hereafter R): What was your first impression when you saw my artwork?  
Would you describe it in one word?

Participant 9 (hereafter P9): Strange.

Participant 10 (hereafter P10): Unusual Oriental or Korean style.

R: Can you explain why?

P10: The shape of the vase and all the floral patterns, both on the porcelain and glass, made me think they are Oriental. This is not what I see often. You know, I am not an artist.

P9: I thought it is made for use. The shape of it and the cavity (or some space inside the glass) looks like a vase or some container that I can store some spices or liquid. But, later, I realised that it has only a tiny hole on the mouth, which does not fulfill a functional requirement.

R: Did you recognise the patterns and images on the work?

P10: It looks like some Asian flower to me. But, I cannot tell which flower it is.

P9: No. But, the patterns look somewhat like an Eastern-style design to me. The vase shape, I would say it is a very Eastern-style object from the time when I saw it first as the overall shape is similar to the Eastern ceramic shape.

R: What did my wrapping cloth package remind you of?

P9: I do not know. Personally, I do not use wrapping cloth. Although I know some Koreans, especially old generation still use it a lot and I guess it is a very traditional Korean way of creating a package. I am not familiar with the practice, I only know a little about the wrapping cloth. I know the cloth is used at the wedding ceremony to wrap food and rice-cakes. I grew up in foreign countries. I went to primary school in Sweden and the Netherlands. I spent only ten years in Korea to go to secondary school and university. Right after I graduated from the university, I went to France to do my Masters course, and I married a Scottish man. Sometimes I do not know if I can tell people I am Korean or what. I feel like I do not have any nationality. You know, I do not feel I belong to any countries, either Korea or Britain.

P10: P9 told me how Korean people use it when I saw it on the first day you delivered it. I found it is a very clever way of creating a package.

R: Did the gold colour of the cloth make it any more special?

P9: No, not at all.

P10: The colour of the cloth makes it look more Asian. I would say it looks quite Chinese.

R: Have you seen any luxurious goods or gifts from department stores wrapped with a gold coloured wrapping cloth?

P9: No, but one of my Korean friends gave me some clothes wrapped with the same colour few years ago. Does the colour have a meaning of a gift or something special?

R: I guess department stores in Korea started using the gold colour because the colour has a symbolic meaning of a king in the past, therefore, the colour can be associated with something very special.

You said that you recognise the patterns and design as Eastern style. Can you explain more?

P9: The geometric pattern, I do not know the name of the patterns, they look like some Korean or Chinese patterns. They look very familiar, I think I have seen them, possibly in some traditional houses in Korea. The floral design led me to think it is an Eastern-style decoration. Is the flower camellia?

R: No, it is tulip. How often do you go to an art gallery?

P9: Well, the last time I went to gallery is about four years ago, when I went to the Modern Art Gallery in Edinburgh, UK. I cannot do many cultural activities as I have a son aged six. My life is quite focused on housework and my son. I used to enjoy going to see musicals, paintings, and travelling. Now I cannot spend much time and enjoy those things as my son does not want to go to those places. My taste has also changed since I have had a child, for example, I do not watch horror or suspense movies, I only watch some lighthearted films or science fiction films.

R: Do you have any artwork in your house?

P9: I have a painting that I bought from a street market in France. The painter is from Russia, working in France. He was selling his paintings on the street, I guess he was experiencing some financial difficulties.

R: What made you buy his work?

P9: I thought it was a painting of a dog and I liked the way he had painted it. I also liked the colour on the painting. I realised later that it was a woman and a handbag after reading the artist statement in the catalogue, which came with the painting. It was not that expensive though buying the painting made me feel really good, as if I was an elegant person who buys art.

R: You have many photos in your living room, particularly around the fireplace. Is it the place your family spend the most time?

P9: Yes, this is where my family and guests spend the most time after the kitchen and dining place. Therefore, the space around the fireplace is some sort of exhibition or showing space in this house. Ah, I have a Mandala painting as well, my father-in-law brought it from Nepal and gave it to me as a gift.

R: Do you know what a Mandala is?

P9: No, I do not know.

P10: I guess it is some sort of Eastern cosmology or the philosophy of Buddha, isn't it?

R: I heard that you studied Western philosophy at the university. Did you have any chance to study Eastern philosophy at all?

P10: Unfortunately, no. But, I am interested in studying Eastern philosophy.

R: Are you also interested in Korean culture?

P10: Of course I am interested in learning Korean culture. P9 is Korean and I want my son to know his mum's country and culture well.

R: Does your son speak Korean?

P10: No, we only communicate in English at home. We used to speak in French and English as P9's English was limited when she came to Edinburgh from France. But we only speak English now. I think my son knows some Korean words but very few.

R: Do you want your son to speak Korean, P9?

P9: Of course I do, but I do not want to put any pressure on him.

R: Do you want P10 to learn Korean and Korean culture?

P9: Of course I do. Although, he always says he is interested in learning Korean culture, I do not believe it, as he has never made any effort, for example, he has never read a book about Korea. I presume he only learns Korean through me.

R: Does P10 know any Korean food names and what is his favourite?

P9: He only knows the dishes I cook at home, he likes *Bibimbab* and *Kimhap*. I guess he also likes *Bulgogi*, *Kinchijjigea* and *Doingangjjigea*, but he does not remember the names.

R: Do you think *Bibimbab* and *Kimhap* are Korean traditional foods, P10?

P10: Yes, as far as I know they are Korean traditional cuisine.

R: Do you know that *Bibimbab* and *Kimhap* are less than fifty years old? Particularly, the Japanese introduced *Kimhap* to Koreans during the colonial time. Did you know that?

P10: No, I did not know that. I thought they were Korean foods as P9 introduced them as Korean traditional food. She quite often cooks it for dinner for my family and friends.

P9: I did not know that either.

R: Have you been to Korea, P10?

P10: Yes, I have been to Korea twice.

R: Did you have *Kimhap* in Korea as well?

P10: Yes, indeed. I had *Kimhap* a lot in Korea.

R: How did you find Korea and its culture?

P10: It was not bad.

R: Can you tell me anything you liked and remembered in particular?

P10: Floor heating. I found it is very strange that the floor was always warm. I did not understand some older people's attitude, for example, P9 asked directions of an old gentleman on the street, when we were in a small town in the countryside. Although I did not understand his Korean, I could see he was bit impolite to her. It was an unpleasant experience for me. I did not understand why Korean people did not say sorry when they bump against each other. I do not think it is polite.

P9: I guess that is why P10 did not like living in Marseille, France.

R: Have you seen any glass artwork before?

P9: No.

R: Why did you think my artwork is functional?

P9: I guess the shape of your work (teapot or vase shape) made me think it is a functional object.

R: Would you still think it is a functional object if it is displayed on a plinth in a gallery or museum?

P9: Yes, I would think so.

R: Can you explain why you chose a space in your kitchen to display my work?

P9: I spend most of my time in my kitchen. I am the one who spends the most time in this house as P10 and my son go to work and school. Therefore, I started looking for a space in my kitchen. The first location I chose was next to the gas stove as I could see your work often when I cook and eat on the dining table.

R: Did you know that glass is very fragile to thermal shock?

P9: I did not know that.

R: You moved my artwork to near your fireplace. Can you explain why?

P9: The fireplace in my living room is a focal point in this house. I always decorate this place with family photos and small objects. I decorate it at Christmas and Easter, but I moved your artwork to the kitchen again as my six-year-old son kept touching it.

R: How do you find my artwork in your house?

P9: I found your work fits in my house well. Especially, the colour of your work responds well to the yellowy lights in my house and the colours of the furniture. I always thought the combination of the old furniture, antique style and the IKEA furniture in my flat is a little bit strange and unbalanced. I think your work has some similar qualities as it looks as if it is mixture of old and new. For example, the porcelain looks old and the glass looks new to me. Once I started thinking like this, I took your artwork and displayed it alongside the IKEA glass containers on the old furniture. I found it looks quite good with other glass containers.

R: Thank you very much.

## Appendix 9

### Interview with participant 11 and participant 12

15 July 2013

Participant 11: gender /male, age group/70-80, occupation/a retired university professor, nationality/British.

Participant 12: gender/female, age group/70-80, occupation/a housewife, nationality/Australian-British.

Researcher (hereafter R): Have you heard about a cultural probe as a design research technique before?

Participant 11 (hereafter P11): No. It is new to us.

R: Would you say you are familiar with glass art or glass objects?

Participant 12 (hereafter P12): I have seen glass art in Australia. It was a kind of a big sculptural glass object. I think your work is amazing.

P11: I think this is very thick glass with some print inside. I did not appreciate that until I picked it up. It visually looks light. I enjoyed the visually mysterious quality of the glass.

R: How do you find the combination of glass and porcelain in my work?

P12: I would say I like it. But, I would prefer it with a glass top. Because I think the porcelain, but maybe that is the matter of taste, but the porcelain distracts from the main vase.

P11: I disagree. I like that. I like the contrast.

R: Do you recognise that the porcelain elements in my work are from English teapots at all?

P11: Are they? I did not know that.

P12: How interesting. I thought you made them. I also thought the porcelain part makes your work more Oriental.

R: Would you explain why you chose location 1?

P12: Oh, I do not like it at all. I think you need almost a neat pedestal to display it. But I feel we have got too much clutter. We are very cluttered. I like small objects. For example, the miniature elephant that was given to me as a child many years ago, and the yellow one was given to me by my brother, probably about forty years ago. I do collect small things. The elephant is from Asia. It could be Singapore, something like that. The pink one is from Japan. I think the glass is from Scotland. I mean, my things are very, they just are collections of clutter that I kept for years and years. They have all got personal attachment. But I do not like the display with all the other things. I would rather like to see it on its own because your work is a monumental piece.

P11: We did move something to display your work. Anyway, that is the surface in the front room where we tend to put some things. We both agreed that we would like to put it in that place on the very first day. I guess you are more interested in where we placed it in relation to our furniture and other things.

R: What is the painting? Did you buy it?

P12: No, that is my great-grandmother. That was painted in 1853. That was painted here in Scotland. Lots of objects there are family stuff - all of it, really. The cup and saucer and plate are family stuff.

R: How do you find the patterns on the glass?

P12: I thought that they are Oriental. I saw the flower, is it a rose?

R: No, it is a tulip.

P12: All right, I did not know that.

R11: I think it accompanies our items quite well. When I first put it there, I wondered if it looked Oriental, whether or not it looked very much out of place. But I do not. That might partly because we have one or two Oriental pieces around there. I have been to China many times. I think it looks very Asian. It is very difficult to get it in a position where the lighting is right. We tried in the dining room and you get the reflection of the vase itself.

R: Would you say you have a good understanding of Asian culture?

P12: Well, I do not know. But, my daughter in law is Korean. I would like to learn more. But, we have not been there. It is quite hard to relate. We have some friends who have been who tell us it is very beautiful. We also read a couple of books about Korea. We have been to Singapore, Hong Kong, and China. It is so different, isn't it? I do not know how you find it.

P11: In China, I was always fascinated by the ancient Chinese script. You know, the scrolls with two or four Chinese characters beautifully presented. I was in China in 1993 or 1994 for two weeks and I met a German who was teaching at the university there. He became quite fascinated by the calligraphy. He spent time explaining to me the subtle differences between artists; why one is good and one is not so good. Actually, the letters on your glass remind me of Asian painting or calligraphy. Does the script or letters - what do you call them? – anyway, do they mean something?

R: No, they are all fabricated and assembled in the wrong order.

P11: Right.

P12: I do not like the scroll or calligraphy. It does not appeal to me.

R: Would you explain about location 2?

P12: I like it, seeing it there, I like that, I mean, it is so different. I feel it must be on its own to be admired. I like seeing your work in a showplace as an individual art piece.

R: Thank you very much.

## Appendix 10

### Interview with participant 13

22 December 2013

Participant 13: gender/male, age group/20-30, occupation/university student, nationality/Chinese-American.

Researcher (hereafter R): Do you know how old this flat is?

Participant 13 (hereafter P13): I think it is roughly about 200 years old, maybe.

R: Do you know if the decorations are all original?

P13: The paneling and the gilding on the ceiling, as you can see, are falling apart here, and I think though the wall paper might be original but it has been painted over and the mirror, etc, but then I do not know. I think some of the furniture is new and some of it is not. My landlord is only the second family who has owned this flat, but he grew up here.

R: What was your first impression of my artwork?

P13: I thought it is really beautiful and a lot heavier than I expected. I wondered what I was supposed to do with it because you cannot put anything in it. I showed it to people. I told them it was an urn for ashes, something like that. It just reminds me of one. But when I opened it, I could not put anything in it.

R: Did you recognise the porcelain as English porcelain?

P13: Yes, it looked like it. I was not sure what it was but it looked like it was from here, I thought it was about combining your culture with another culture. It seems

like that when I looked at the porcelain. It looks like some jar or sugar bowl or something. You can find it at craft markets, car boot sales or antique stores in Britain.

R: Would you say you are familiar with this kind of porcelain tea service?

P13: Not a high tea service. I had ideas about it but I was never into that kind of tea culture. It is more about coffee, like Starbucks. Sometimes there was a phase in my life when I did have teatime, but that was only once or twice. I have been to the UK several times and now I have been here for about four years. I was definitely exposed to that culture. Growing up in a different part of the world, I was exposed to a different type of tea culture. There are many parts of the world where they have teatime. I was exposed to the Asian tea culture, which is very different from the British one but still very ceremonial.

R: Are you also familiar with glass art?

P13: Not really. It seems very mysterious to me. I think if you explain it to me, I would probably understand it but not the process of doing it. I have definitely seen glass works before in America, glass artworks and glass products. I have been to glass studios and looked at ceramic studios. I have seen glass blowing and glass works before, but I never had any glass artwork in my family home and I never had touched it before. I think your glass artwork is still very foreign to me.

R: Would you say your cultural background has had some impact on your cultural activities?

P13: Definitely. I mean, growing up, my household was very Chinese. We only spoke Chinese at home and everything in our house, all the artworks and all the furniture that was Chinese. I would say the surroundings were very Chinese. I was also travelling to China constantly, so I was very much exposed to my cultural

background. I had lots of Chinese friends and watched Chinese TV in Canada and the States.

R: What made you think the porcelain is not Asian?

P13: Well, I looked at it and touched it. It felt like the porcelain was from here. The porcelain that I have previously seen, from another part of the world, is a little thicker. I guess they feel a little bit thicker and they can sustain heat differently, and also the design of it. The white, that specific white with the gold and the floral design, is definitely not Asian at all. All the visual quality showed me and told me it was from this part of the world.

R: Would you say my artwork is Western or Eastern style?

P13: Well, I would not say either because very clearly neither culture is there. So I would not be able to say it is Western or Eastern. But I would definitely say there is a sort of intersection or, I do not like the word fusion but there is a blending of different cultures there. There is an aspect of your cultural background because it is about, I mean, I think it is about you coming here, being exposed to something and then making something to reflect that, after being exposed to the new surroundings. The patterns on the glass are quite Asian; I guess they are Korean stuff. The shape of it still looks like an Asian-style urn to me or like a jar that I can put candy in. I also think glass and ceramic works seem like they should be used for something, but once I recognised that there is only a tiny hole, I thought that it was purely decorative. Maybe as a customer, if I'd purchased it, or if I'd seen it at some store, I might be little frustrated or questioning why, can it be practical or purely decorative?

R: Would you say my artwork fits in your flat in relation to all the furniture and surroundings?

P13: I would say it fits really well here. It looks very appropriate with all the decorations in here. I think the colouring of the piece works really well against the

colouring of the flat. It is very light, I would not say neutral. It complements the other colours very well. I think your work is very delicate too. I did not touch that much because I did not want to break it.

R: Would you say that you were anxious about handling the piece?

P13: Yes. The glass part was quite heavy and the top and the bottom part are quite delicate. So, I felt a little bit of pressure.

R: Can you explain your choice for location 1?

P13: This flat is so grand. I wanted to display your work in our living room as we have lots of art there. We just happened to have some paintings laid out right now. There was a little space there, so I thought it is a neutral and organic space to display your work. You know, in a way, those paintings are in an inappropriate place, almost out of place. I like the fine juxtaposition of them.

R: Can you explain your choice for location 2?

P13: I thought the patterns on the wallpaper complemented the patterns on your work, especially the patterns on the porcelain quite well. Everything here is in an appropriate location. I think it creates a perfect image, and is an appropriate place for your work.

R: Can you explain your choice for location 3?

P13: I just put your work right over there because the candleholders have been there for a long time. I just thought it seems to fit and I can completely see that. I think it is a very appropriate place to display your work. I think it is just because your work is decorative; you have to put it in some sort of showing place or separate space, like a display case or on a pedestal. I do not want to have your work on the floor. I do not want to knock it over. I do not want to put it in a potentially hazardous environment.

R: Can you explain your choice for location 4?

P13: I just wanted to take a nice photo with the fireplace as a background. I like the photo very much with the bright light coming through window, it creates a beautiful image.

R: Thank you very much.

## Appendix 11

### List of exhibitions

#### The Society of Designer Craftsmen (SDC) exhibition

The Mall Galleries, London, UK

11<sup>th</sup> to 20<sup>th</sup> January 2013



#### Visual Art Scotland annual exhibition 2013

Royal Scottish Academy, Edinburgh, UK

1<sup>st</sup> to 24<sup>th</sup> March 2013

**1 – 24 March 2013**  
**RSA Lower Galleries**  
**Mon – Sat 10 am – 5 pm**  
**Sun 12 pm – 5 pm**

Welcome to Visual Arts Scotland 2013, held this year in the more intimate downstairs space of The Royal Scottish Academy. Our aim remains to promote the quality and diversity of contemporary fine and applied arts in Scotland, giving them an equal platform. We hope you find much of interest and delight in our multi-disciplinary exhibition.

We have aimed at a more minimal and coherent hang this year, allowing our exhibits space to breathe in the small downstairs galleries. Our size restriction has made this task easier, and we feel we have achieved a strong, well paced exhibition that does not overwhelm the viewer but still demonstrates our commitment to diversity.

This will be my last year as President, and I am grateful for all the support and encouragement over the past four years. It has been hard work, with an ever increasing need for fund raising to meet the yearly rent, but at the heart of the job is the exhilaration of working with and for Scotland's artists, which I will miss. Our recent exhibitions show a strong Society confident in its diversity, yet with a healthy open submission allowing tomorrow's established artists to come through.

VAS is in good health! I wish my successor an equally rewarding and enjoyable tenure.

Diana Hope

**‘Hot glass! New Work From The Furnace’**  
 Contemporary Applied Art (CAA), London, UK  
 19<sup>th</sup> April to 25<sup>th</sup> May 2013



**Cheongju International Craft Biennale 2013**  
 Cheongju, Korea  
 11<sup>th</sup> September to 20<sup>th</sup> October 2013



**'Spectrum'**  
The Scottish Gallery, Edinburgh, UK  
4<sup>th</sup> to 30<sup>th</sup> April 2014

**Spectrum**

Online catalogue: [www.scottish-gallery.co.uk/spectrum](http://www.scottish-gallery.co.uk/spectrum)

The idea for Spectrum was inspired by *New Glass: Ancient Skill*, an exhibition held at Blackwell House in 2013 which was a survey of emerging talent from the UK. Spectrum highlights new work emerging from Edinburgh College of Art, the whole United Kingdom and also includes glass artists from Denmark, Norway, South Korea, Costa Rica and America.

There is a broad range of technical skills and innovation demonstrated within this exhibition, combining traditional and new technologies with examples of collaborative work, highlighting the diversity of the field. The curatorial approach seeks to present different stories and ideas and transcend the traditional studio context.

Spectrum is a celebration of The Gallery's commitment to emerging and established talent.

Scott Benefield, *Lattimo Composition*, 2013, wood and glass, 75 x 51 x 24 cms



Vidar Koksвик  
*Kaleidoscope*, 2013  
57 cms tall  
Photo: Morten Brun

**Spectrum**

Scott Benefield  
Juli Bolaños-Durman  
Karen Browning  
Katharine Coleman  
Heather Gillespie  
Choi Keeryong  
Vidar Koksвик  
Dante Marioni  
James Maskrey  
Lisa Pettibone  
Michael Ruh  
Angela Thwaites  
Toru Urup  
Andrea Walsh

## Appendix 12

### Interview with Andrea Walsh

18 December 2013

Researcher (hereafter R): Why/how you choose glass and ceramic (or bone china) for your artwork? And when did you start combining the two materials?

Andrea Walsh (hereafter Andrea): I trained originally in sculpture and I was really interested in materials and how we read them. So the symbolism of material that comes with the simple how someone identifies with the inherent character sits within the material, whether it is tactile, and so many different qualities and behavioural qualities about the materials. From my undergraduate degree show, I had an idea of using glass. That was my first experience with glass. That happened in 1998. I worked with a glass artist, Louis Thomson. He was a glass tutor at my university at that time. But I was a fine art student. So I worked on a project with him for that.

I was really interested in how glass can transmit light. And looking in that very abstract way, I focused on the material's properties. It was not until I came to study here in Edinburgh College of Art to do my Masters in 2000 that I became interested in ceramic, again, for its material properties, very specifically, bone china, because of its whiteness and purity, the way it behaves, its similarities to glass in the fact that they can vitrify, they move, it can almost capture light. This is why I started to use those two together.

Bone china seems to fulfil a lot of the ideas that I wanted to work with and I started to work with ceramic as a kind of container to hold glass; almost a kind of liquid molten element of glass and its kind of pure form, as I saw it at that time. So that is how I made a body of work with combining ceramic and glass. It is much about purity of materials and how we respond to the tactile object, I think, that kind of spontaneous response.

R: What kind of response did you expect from the viewer specifically related to the materials?

Andrea: It is very much tied in with someone's physical response to the work. So people often spontaneously respond to my work's tactile qualities directly, and it is only then that people begin to examine the materials that it is made of and why, how. I suppose the conversation becomes very technique based. Sometimes, people question what material my work is made of. They do not realise it is ceramic and glass. So that sometimes causes, well it encourages, conversation. Sometimes, it is confusing as well. They maybe presume that I am working with stone and precious metal. This is generally the way conversations go.

R: Do you also consider the historical and cultural aspect that the materials bring into your artwork?

Andrea: Yes. I do not know how obvious it is portrayed in the pieces. But it certainly has historical relevance to my research and how the pieces come about; particularly in recent years. I began to work with bone china because of its material properties. However, through recent experiences, particularly through doing a residency with Wedgwood, and a lot of kind of research in historical archives, I really realised how bone china came about, what purpose it is serving and why it was invented and the whole links to the ceramic industry in the UK. Furthermore, why that came about, combining porcelain from the East, and why in the UK we wanted to do that, and the attraction there but it is completely a separate material. So, I am interested in the story of porcelain and its massive history and the effect it has had on the UK. Subsequently, I am very interested in that kind of journey. However, I do not have the kind of historical consideration you do about working with glass.

Glass has come to me as a, I suppose, sculptural medium primarily in the first incident. So considerations about its history and its relevance have come secondarily

to me. My reasons for using the materials are purely based on the physical charismas of the materials and objects.

R: In terms of the familiarity of the materials, do you ever associate foreignness with the materials?

Andrea: To me, both materials are very familiar. Those are everyday materials for me. I think that is why I am familiar with them. This is why I am using those materials as well. Therefore, the qualities, for what I interpret, are, here in the UK, very everyday and familiar to people who do not work with the materials. They encounter them on an everyday basis, maybe they have seen some artworks at exhibitions. So, basically, there is nothing special about them. So, when you begin to make sculptural objects out of them, then some people may question really, what is the value of them because they come across bone china every day. Therefore, my reasoning for working with the materials, really, is the seduction of the materials and their properties. I do not choose them because of their historical or cultural background.

R: Thank you very much.

## Appendix 13

### Interview with Jessamy Kelly

17 December 2013

Researcher (hereafter R): Why and how did you start combining glass and porcelain?

Jessamy Kelly (hereafter Jessamy): It started during my BA. I trained from quite a young age in ceramic originally. I did A-level ceramic at high school and continued the practice. So ceramic has been always a big part of my creative journey. I went to the University of Sunderland to do my BA in ceramics initially, but I found glass to be very interesting. As I came to my final year, I was asked to specialise in one medium, I could not come to that decision. I was one of those students allowed to continue working both materials for my final show. Since then, I could never separate the two. I always want to mix them together, but I was not actually mixing them together, I was just juxtaposing them in my undergraduate work. I managed to glue or kind of hold them together. It was really all about the differences between the two materials. I was using porcelain, which is translucent and has a kind of glassy look to it, and the glass is obviously transparent. I just liked the contrast of the two different mediums.

I did not really get started into any technical combination of the materials until 2004. So that was kind of a three-year break completely as I was working as a designer at Edinburgh Crystal. The University of Sunderland approached me to do a PhD combining glass and ceramics; this got me interested in the subject again.

R: Do you see the materials as being compatible with each other in terms of their physical properties, such as their similarities in the making process that respond to heat?

Jessamy: I think I saw them as very different but having similar processing techniques. I was very interested in blurring the boundaries of process. Stepping aside the materials by themselves, my research is blending the two together. So, for me, it was about a mixture of the two. It was a big technical problem in getting those materials mixed because ceramic expands, shrinks from the heat and glass expands, so they are doing opposite things. I was trying to solve that tension. I think they are immediately against each other if you do not mix them in the right way. There were so many errors in my research at the start, it was all the experimentations.

That was me working against the materials' tension because they do not want to mix. I had to force them, in a sense, and understand the materials.

R: Why do you think many artists have tried to combine those two materials? Is it because of the similarities in the processing technique or any other reasons?

Jessamy: Chemically, they are similar and the raw ingredients are similar. It is just what happens when you modify them, so technically, it is quite interesting. Porcelain can turn into a glass state that is when you get the delicate and transparent kind of quality. Glass can convert into ceramic and it becomes glass-ceramic, which becomes very strong and durable. And it is used to make cook hobs and some Pyrex ware. Chemically, they can convert into each other. I found this very interesting, and then I learnt a lot about technical theory.

R: You have done many case studies of the artists who combine the two materials, and interviewed them. How do the artists deal with the materials in terms of their chemical incompatibility?

Jessamy: I interviewed about thirty artists. Most of the artists just live with them cracking and just go for it. They might be temporary pieces or just stable enough to be presented as an artwork. They were happy with that. Some artists succeeded in combining the materials. But they did not want to share the knowledge with me; they

were not included in my research. Having done the case studies and interviews, I saw that many artists just live with the tension and use it in their creative practice.

R: Do you consider what the cultural and historical aspects of the materials bring into your research?

Jessamy: My current research project is inspired from the '*milk-glass*' and the idea of imitating other materials such as porcelain and gemstones in glass, and the way glass imitates other materials.

R: In terms of the glass art field or a glass artwork, were you familiar with glass art before you started your study in glass?

Jessamy: It was new to me until 1998. Although it is bit different now, the glass art, for me, was not such a big thing before I started my BA at the University of Sunderland. I had never been to a glass studio or factories. Although my father took me to some art galleries and exhibitions, I did not see any glass art at all. I started making ceramics when I was four, it has been always a hands-on material. For me, glass was a sort of seduction from a course in glassblowing. I only focused on glassblowing during my undergraduate study.

R: Thank you very much.